THE PHOTOGRAPHERS' GALLERY

Post-Capitalist Photography Now!
10.30 – 17.00 followed by drinks reception

Presented by The Photographers' Gallery in collaboration with The Centre for Photography and Visual Culture, University of Sussex & The Centre for the Study of the Networked Image, London South Bank University

This event aims to address where photography might figure in efforts to challenge neoliberalism and bring alternative systems into view, and the roles of public institutions and the art world in such a context. Questions addressed include how do we make sense of photography's relationship to corporate power? Do participatory photographic cultures serve the interests of global capital or provide potential sites for resistance? In what ways can we think about photography as work? And does computational culture extend, disrupt or intensify photography's historical relationships to post-Fordist capitalism?

Day Schedule

10.30   **Welcome and introduction**
Ben Burbridge (Sussex) & Katrina Sluis (TPG/LSBU)

10.40-11.30   **Keynote: Nina Power**
Chair: Andrew Dewdney (LSBU)

Imagining Decapitalism: After the Image

We are flooded with images. The images that capitalism has of itself – a series of never-ceasing electric pulses travelling at light speed across the globe, perhaps – and the images we have of our relation to it. We might regard ourselves as 'postcapitalist' subjects, as citizens, as consumers, as neoliberalised individuals, or as members of collectives, communes and communities, as members of a religious or ethnic group, a political party, or as geographical beings, or even as members of a certain kind of internationalism, global humanism, or cosmic wholeness. It matters a lot how we understand who we are – as an isolated body, as part of a collective body, as a depressed subject, as a worker, a carer – and it matters how we conceive of ourselves in relation to broader abstractions that we have no individual control over. One of the hardest tasks before us lies in untangling what particular images of the world mean – which images of capital come from capital itself, and which from alternatives to it? Which abstractions damage us, and which offer us images of hope? What should we be mapping and how should we be acting? Where do our enemies lie – in front of us, or hidden? When we talk about the future, what are saying we believe in? Dare we talk about the future when so much of the present lies in ruins around us?

11.30-11.40   **Coffee Break**

11.40-13.00   **Photography Inc.**
Chair: Katrina Sluis (TPG/LSBU)

Photography's increasing integration into computational systems shapes it as an important and active participant in the operations of multi-national corporations. At the same time, corporate finance and metrics-based practices have become commonplace in the cultural sector, particularly in the art world. How can we make sense of relationships between photography and global corporate power? How does today's situation extend, disrupt or intensify photography's historical relationships to capitalism?

'All Your Photo Are Belong To Us': Post-Scarcity Photography and the Blockchain
Martin Zeilinger (Anglia Ruskin)

Photography Institutions (After Capitalism?)
Ben Burbridge (Sussex)

The Investment-Image of Contemporary Art
Emily Rosamond (Goldsmiths)

13.00-14.00   Lunch

14.00-15.20   Participation and its Discontents
                  Chair: Taous R Dahmani, Panthéon Sorbonne University (Paris 1)

How does photography answer the call to create/to participate/to fashion the self in an age of public hyper-visibility. How is participation instrumentalized by capital? On what forms of labour do they rely? Where should we position participation today in relation to the histories of photography? If and where are there opportunities for resistance?

In Detail: High Definition Amplified and Amputated
Harry Sanderson (artist)

A Single Movement of the Finger: Photographing as Feminised Labour
Rowan Lear (UWL)

Bought and Sold Relevance
Constant Dullaart (artist)

15.20-15.40   Break

15.40-17.00   Post-Capitalist Photography Now!
                  Chair: Ben Burbridge (Sussex)

Recent years have witnessed a rapidly expanding body of work that aims to challenge the hegemony of neoliberalism and bring alternative political economies into focus. Some seek out actually existing alternatives in the present; others imagine utopian futures. What could this mean for photography?

Post-capitalist art worlds
Kuba Szreder (independent researcher & curator)

Photography/politics: the representational paradox
Andrew Dewdney (LSBU)

Skype Q&A with Mike Cook (CEO, Stocksy)

17.00: Drinks and viewing of ***All I Know Is What's On The Internet***

Biographies:

Ben Burbridge is Senior Lecturer in Art History and founding Co-Director of the Centre for Photography and Visual Culture at Sussex University, whose writing on photography and art has been published widely. Curatorial projects include the 2012 Brighton Photo Biennial, *Agents of Change* and *Revelations: Experiments in Photography* (Media Space and National Media Museum, 2015-6).

Mike Cook is CEO of Stocksy, a curated collection of royalty-free stock photography and video footage. Stocksy is a co-operative run according to principles of creative integrity, fair profit sharing, and co-ownership, with every voice being heard. Mike has many years' experience working in the stock industry at iStockphoto and Getty Images.

Taous R. Dahmani is a PhD fellow in the Department of Art History at the Panthéon Sorbonne University (Paris 1). Her research focuses on the relationship between photography and immigration in England in the second half of the 20th Century. It questions the forms that photography takes in contexts of struggles for rights during the 1960s and 1970s in London. More particularly, her thesis questions the power of photography to construct and deconstruct dominant narratives on the subject, extending her analysis to the representation of struggles and the struggle of representations. She is the organiser of the forthcoming conference 'Photography, with or without capitalism'.

Andrew Dewdney is Professor of Educational Development and a founding Co-Director of The Centre for the Study of the Networked Image, London South Bank University. Prior to this, he led the School of Film and Photography at Newport School of Art and Design and was Director of Exhibitions at the Watershed Media Centre in Bristol. He has written, presented and published widely within media, communications and museology with a focus on cultural value, transnationalism and network culture.

Constant Dullaart's practice reflects on the broad cultural and social effects of communication and image processing technologies, from performatively distributing artificial social capital on social media to completing a staff-pick Kickstarter campaign for a hardware start-up called Dulltech™. His work includes websites, performances, routers, installations, startups, armies, and manipulated found images, frequently juxtaposing or consolidating technically dichotomized presentation realms.
http://constantdullaart.com

Rowan Lear is an artist, writer and PhD candidate at University of West London, where her research examines gesture, sensation and automation in the photographing body. She co-organises the feminist study group *wrkwrkwrk*, and runs Planetary Processing, an Artquest Peer Forum for photographic artists, hosted by The Photographers' Gallery.

Nina Power teaches Philosophy at the University of Roehampton and is the author of many articles on philosophy, politics and culture.

Emily Rosamond is an artist and writer. She is Lecturer in Visual Cultures and Joint Programme Leader, BA Fine Art and History of Art at Goldsmiths, University of London. Her recent writings have appeared in the *Journal of Aesthetics & Culture, Paragrana,* and *Finance and Society,* among others.

Harry Sanderson is a London based artist working in digital, video and installation. His main focus is the role of algorithms and labour in the embedded languages of visual culture. Sanderson graduated from Central Saint Martins school of Art and Design (London) in 2013, received the Nearnow fellowship, Nottingham, 2014 and was in residence at Somerset House, London in 2016. Recent exhibitions include *that a body knows regardless* at Interstate Projects, New York, *Solid State; Sunlight* at Levy|Delval, Brussels, *Exponential Anything* at The Photography Museum, Berlin and *Searching for Devices* at Basis, Frankfurt.

Katrina Sluis is Senior Curator (Digital Programme) at The Photographers' Gallery and Co-Director of the Centre for the Study of the Networked Image, London South Bank University. With a background in systems administration, her research critically addresses the photographic image in computational culture, its social circulation and cultural value. Curatorial projects include *All I Know Is What's On The Internet* (2018), *James Bridle: Seamless Transitions* (2015) and the platform http://unthinking.photography.

Kuba Szreder lectures on art theory, writes about art beyond art and the political economy of artistic circulation, sometimes curates, and engages in art workers' organising, currently lives in Warsaw.

Martin Zeilinger is a new media researcher, practitioner, and curator. Much of his work focuses on digital culture and experimental media art in relation to financial technologies and/or intellectual property issues. More broadly, he is interested in how emerging technologies recalibrate our understanding of cultural ownership, authorship, and creativity. Martin is currently completing a monograph on critical practices of appropriation in emerging digital art forms. He serves as Senior Lecturer in Media at Anglia Ruskin University in Cambridge, and is curator of the Toronto-based Vector Media Art Festival. @mrtnzlngr http://marjz.net/.

The Centre for Photography and Visual Culture, University of Sussex was established to forge connections between areas of knowledge and experience that shape, and are shaped by, the photographic. Its research and activities range across a wide terrain: from early experiments, to the ubiquity of the digital image, to photography's political force. Attentive to the diverse uses and users of photography, the Centre fosters dialogues between areas of the visual world too often treated in isolation and explores the spaces between established disciplines to facilitate both new and long-forgotten conversations. A home for practice-as-research, and research-as-practice, the centre draws together artists, writers, curators and scholars as part of an ongoing, outward-facing conversation aimed at critically and creatively mapping what photography has done, what it is doing, and what it is potentially yet-to-do.
www.sussex.ac.uk/scv

The Centre for the Study of the Networked Image, London South Bank University was established to support collaborative research partnerships with arts organisations focused upon understanding the impact of network culture on photography, archiving and curating. At the core of the centre's approaches is the belief that new approaches are needed to address the global and technological shifts in culture and that transdisciplinary and practice-led methodologies crossing cultural studies, art history, sociology, computer science, anthropology, art practice and curating can produce new insights.
www.centreforthestudyof.net

Please join us again for two further events addressing photography & image capitalism:

Andrew Norman Wilson: KODAK & other works
19:00 - 21:00 Wed 30 Jan 2019, Regent Street Cinema
£12/£11 members & concessions
Los Angeles based artist Andrew Norman Wilson presents KODAK, his recent semi-biographical video work inspired by his father's career in Kodak's photo processing labs.

The Insta-Bot Industrial Complex: Photography After Instagram
18:30 Tues 12 Feb 2019
£8/£5 members & concessions
This panel discussion explores the Instagram image economy and the role of fake followers, fictional influencers and CGI models such as Lil Miquela and Shudu.