

We welcome submissions for the Companion of Photography entitled:

PHOTOGRAPHY AS A METHOD OF VISUAL RESEARCH

<http://www.studentbiennial-ns.com/>

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As part of the Biennale of Student Photography, in December 2017 International Symposium of Photography was organised at the Academy of Arts Novi Sad. We initiated a discussion on photography as a method of visual research. Focusing on contemporary photography and its obvious connections with other arts and media, as well as with the advent of digital technologies, it has become indisputable that photography is inherently intermedial. This symposium explored the ways in which intermediality enhances photography's artistic endeavour, how it shapes our understanding of contemporary photography and how it can help us to understand the history of photography as a whole.

Gathering academic institutions, art venues and photography research centres from Serbia and Europe, the Symposium mapped diverse educational methods important for future photography development programs and it gave reflections on contemporary photography education in the region. It encouraged a dialogue among lecturers, cultural workers and artists, who use the medium of photography in an innovative way. It tried to discuss artists' use of photography as a method of visual research from the second half of the 19th century till the end of the 20th century, as well as to highlight the importance of new methodologies, educational strategies and artistic approaches developing in the 21st century.

After the completion of Symposium we published The Book of Abstracts (http://www.studentbiennial-ns.com/2017/potrebno/Book_of_abstracts_2018.pdf) which consists of short presentations of each proceeding accompanied with speakers' brief biographical note.

Now we would like to publish the first volume in our series dedicated to photography. We are opening our call for original and inspiring papers with following topics:

PHOTOGRAPHY AND EDUCATION

Contemporary Photography Education

Advantages of Formal Education in Photography

International Collaboration and Photography Projects

Modalities of Teaching Photography in the Region and their Prospects

Roles of Festivals, Workshops and Photography Biennales in Today's Fast-Moving Photography World

The Use of Vernacular Technologies in Professional Photographic Practices

How to Tackle Dichotomies between Analogue and Digital Photographic Processes and Aesthetics

Situating Photographic Studies in Different Educational Frameworks (i.e. Photography as Part of Film and Media Departments/ Photography as Part of Fine Arts Departments)

VISUAL CULTURE, PHOTOGRAPHY AND IDENTITY

Photography as an Art and Identity

Identity and Visual Culture Seen through a Photographic Lens

Identity as a Social Construct: From Photography to Film

Photography and Fictions

SPACE, URBAN ISSUES AND PHOTOGRAPHY

City as a Scene

City as a Studio

City as a Subject

PHOTOGRAPHY, DOCUMENTATION, MEMORY

Documenting the Memory

Documenting the Present

Documenting the History

Photography and the Archive

Materiality of the Photographic Image

Digitisation of the Photographic Image

PHOTOGRAPHY, COMMUNICATION AND POLITICS

Media, Visual Culture and Photography

Photography as an Image of Politics

Visual Ethics, Photojournalism and War Reporting

Photography as a Method of Visual Communication

PHOTOGRAPHY and GENDER

Photography, Gender, Private and Public Space

Photojournalism and Representations of Gender

Photography and Feminist and Post-Colonial Studies

Photography and Body Representations

SUBMISSION GUIDELINES:

Please send your full article in English, by **August 15, 2018** to the following email addresses: dijana.metlic@uns.ac.rs; miacuk.art@gmail.com;

Articles should be accompanied by a brief biographical note.

All submissions will be reviewed following a strict double blind peer review policy. The editor will advise you whether your paper has been accepted for publication, by October 1, 2018. Articles will be published in electronic form with ISBN number, no later than December 1, 2018.

ARTICLES MUST FOLLOW THE AUTHOR GUIDELINES:

TEXT PRESENTATION:

The authors are obliged to send their contributions into a single text file in .doc or .docx and images, if present, in .jpg, .gif or .tiff.

The length of the essays must be of approximately 40000 characters (including footnotes).

Contributions must be original and not published previously.

TEXT FORMATTING

The font is Times New Roman 12 for the body of the text and Times New Roman 10 for footnotes and long quotations.

The text must be justified with single spacing.

The textual quotations up to three lines must be inserted into the text and separated by high double quotes (""). Long quotations that exceed three lines should form a separate paragraph of the text, and be separated from the text by single line spacing. The paragraph should be indented left. Omissions should be indicated with three points in parentheses. If the omission is already within parentheses, brackets must be used.

Bold is used only:

- In essay title
- In the subtitle (or paragraph titles) in *italics*

Full name of the author of the text, along with affiliation should be placed at the beginning of the text aligned to the left.

NOTES:

Footnotes must be entered automatically.

Footnotes are indicated by Arabic numbers.

The book titles are listed in *italics*, the titles of articles or chapters in double inverted commas.

The movie titles are listed in the form: English title (title, director, and year). If the English title was absent, the form to be taken is: original title (direction, year).

E.g. Death of a cyclist (Muerte de un cyclist, Juan Antonio Bardem, 1955)

E.g. Mes petites amoureuses (Jean Eustache, 1974)

QUOTATIONS IN NOTES:

QUOTES OF MONOGRAPHS:

a) Full name of the author; in the case of multiple authors names will be separated by commas.

E.g. James Clifford, George E. Marcus, *Scrivere le culture. Poetiche e politiche dell'enografia*, Meltemi, Rome 2005.

b) Title of the work in italics; in the case of a title that includes another title in the latter will go in round.

E.g. Kristin Thompson, *Eisenstein's Ivan the Terrible: A Neoformalist Analysis*, Princeton University Press, Princeton 1981.

c) Place of publication in the original language, and year of publication; in the case of a work published by two or more publishers or with two or more places of publication, the first with a separate bar and seconds with a hyphen.

E.g. Noël Burch, *De la beauté des latrines: Pour réhabiliter the sens au cinéma et ailleurs*, L'Harmattan, Paris 2007

E.g.. Gianni Canova (eds), *Storia del cinema italiano*. 1965/1969, vol. XI, Marsilio / Scuola Nazionale di Cinema / Edizioni Bianco & Nero, Venice-Rome 2002

d) The page of the work to which the text refers must be preceded by p .; in the case of multiple pages pp.

QUOTES OF ESSAYS IN COLLECTIVE VOLUMES:

Name of the author of the essay first, then the essay title in quotes and high; at the end is necessary to indicate the pages of the test and, in the case in which the quote was referring to specific parts, one must quote the pages in question.

eg. Eileen Bowser, "Mack Sennett vs. Henry Ford", in Rob King, Tom Paulus (eds), *Slapstick Comedy*, AFI / Routledge, London-New York 2010, pp. 114-136, p. 135

QUOTATIONS OF ARTICLES IN THE MAGAZINE:

a) Full name of the author.

b) Title and subtitle of the article in quotation marks high.

c) Name of the magazine / newspaper / magazine / pamphlet in italics.

d) Number of the journal / magazine / pamphlet preceded by n.

e) Month and year of publication in parentheses.

f) Number of pages of the article preceded by pp.

g) Any number of page / and consulted / and followed by p. / pp.

eg. Péter Bacsó, "I have an obsession: to bring democracy to the factory" Bianco & Nero, nn. 1-4 (January-April 1975), pp. 18-24, pp. 22-23

QUOTATIONS FROM THE WEB:

a) Full name of the author in round

b) Title of the document in quotes high

c) URL in angle brackets

d) date of last access parentheses

eg. Vladimir Lukin, "Albert Serra: An Accidental Theologian",

<<http://mubi.com/notebook/posts/albert-serra-an-accidental-theologian>> (last accessed October 25, 2016)

SPECIAL CASES:

In the case of recurring citations of the same work in non-contiguous notes, if the author is not mentioned otherwise:

- a) Full name of the author / s.
 - b) Labelling op. cit. in italics.
 - c) Number of page /s and consulted and proceeded by p. / pp
- E.g. Simon Schama, *op.cit.*, p. 136.

In the case of recurring citations of the same work in non-contiguous notes, if the author is cited by other texts:

- a) Full name of the author / s.
 - b) Title of the work in italics if a monograph, in brackets if article or essay in high volume.
 - c) Labelling cit. round.
 - d) Number of page / and consulted / and proceeded by p. /
- E.g. Lewis Mumford, *Technics and Civilization*, cit., p. 73.

If adjacent citations of the same work and the same page number occur, use *Ibid* in italics.

If adjacent citations of the same work occur, use *Ibid* in italics followed by the page number.