

# MUSEUM DIALOGUES

## *Exhibiting, Collecting and Activating Photography*

### **Photography and the Museum Re-evaluating the Past, Capturing the Present, Anticipating the Future**

Friday 22, Saturday 23 and Sunday 24 November 2024  
University of Sunderland and Online

#### **Call for Abstracts-**

**DEADLINE: Tuesday 7 May 2024, 17:00** (British Summer Time)

Photography entered the museum shortly after its invention in the 19<sup>th</sup> century, serving as a reproduction tool, a scientific process, a printmaking method, and an expressive medium. However, precisely because of these multiple functions, photography's accommodation posed challenges then, as it does now with the mutable nature of contemporary "post-photographic," born-digital images.

This conference seeks to examine the past, current and future positioning of photography and its rich histories within museums. It aims to bring together curators, museum workers, archivists, artists, scholars and researchers across disciplines, such as art history, visual culture, photography, museum, curating and archival studies, to explore international shifts in museum practices and their implications for global photographic cultures.

Key questions and issues include, but are not limited to:

In an era of "massification" of images, how can museums collect analogue and born-digital photography strategically to create relevant and sustainable photographic collections for the future?

In what ways institutional practices—in terms of collecting, accessioning, documentation, preservation, and accessibility—need to be adapted or what new methods are required to accommodate different types of photographic images, including "networked images" and "computational photography," in museum collections?

How can photography's vernacular cultures be collected and displayed in the physical and virtual museum?

How can normative exhibition practices be adapted to engage diverse transnational publics, online and on site?

How can photography be used as an accessible vehicle within the museum to consider broader social and political issues and processes?

How can museum practices facilitate a two-way interaction with audiences, enabling them to acquire agency in influencing what the museum does as a social site?

In what ways can photography within the museum context contribute to the decolonisation process for its audiences?

What does an inclusive transnational history of photography look like?

How may commissioning expand an institution's discursive space?

The presentations will be recorded and be made available online on the Museum Dialogues webpage, while extended papers will be considered for publication.

### Submission Regulations:

Please, submit the following documents in English:

1. 300-word abstract in PDF format, no images, one page.

Please name the file as follows: 'Your surname\_Initial of you first name\_abstract'

2. A brief CV (maximum one A4 page) in a PDF format, no images. Please name the file as follows: 'Your surname\_Initial of the first name\_CV'

Both files must be submitted to the email address: [amanda.ritson@sunderland.ac.uk](mailto:amanda.ritson@sunderland.ac.uk) with the subject line "Museum Dialogues – Conference submission."

3. Please indicate in the body of the email whether you will be intending to visit Sunderland for the conference or envisage delivering your contribution online.

**The deadline for the submission: 7 May 2024, 17:00 (British Summer Time)**

### Organising Committee / Convenors:

Matteo Balduzzi (Museo Fotografia Contemporanea)

Dr Iro Katsaridou (MOMus - Thessaloniki Museum of Photography & Hellenic Open University)

Professor Alexandra Moschovi (University of Sunderland)

Professor Arabella Plouviez (University of Sunderland)

Amanda Ritson (NEPN/University of Sunderland)

