# A picture containing drawing, stop Description automatically generatedA picture containing drawing Description automatically generatedDon't Press Print - the collodion process: online conference Online: 1 and 2 October 2020

The draft conference programme and paper titles are below. We aim to ensure that timings are adhered to so that registrants, particularly those outside of the UK and Europe, can join when convenient. Although we are not expecting any significant changes it is subject to amendment. If you have any questions please email: [director@rps.org](mailto:director@rps.org)

Dr Michael Pritchard Frank Menger  
The Royal Photographic Society CFPR, University of the West of England

## Draft programme

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| **Thursday, 1 October 2020 (timings are British Summer Time) / GMT -1 / EST -5 / PST -8 / Sydney +9 / Tokyo +8 / IST +4½)** | |
| 0930-1000 | Introduction: Dr Michael Pritchard (RPS) and Frank Menger (CFPR/UWE) |
| 1000-1025 | KEYNOTE: Mark Osterman / *Collodion as a Medium* |
| 1030-1055 | Adrienne Lundgren and Rachel Wetzel / *Archer with a Shelf-Life: Dry Plate Collodion and Its Use in the United States* |
| 1100-1125 | Ashleigh Black / *Lights and Shadows of Nature Reversed - George Washington Wilson’s Guide to the Collodion Process* |
| 1130-1155 | Zsuzsanna Szegedy-Maszak / *The Recently Discovered Notebook of Miklós Barabás  A Case Study of How Photographers in Eastern Europe Acquired Information on the Wet-Collodion Process* |
| 1200-1225 | Tony Richards / *The Digitype and the Inter-positive. A new Collodion narrative.* |
| 1230-1300 | Panel discussion / Q+A |
| 1300-1400 | Break |
| 1400-1425 | Ian Chamberlain / *Altered states; The use Collodion as part of an inter-disciplinary approach* |
| 1430-1455 | Chihoko Ando / *Foreseeing the Future; Ambrotype Portrait Photos as a Symbol of Life and Death in the 19th Century Japan* |
| 1500-1525 | Shreya Mukherjee / *Rebirth of the Picture-perfect Collodion: The New Indian Story* |
| 1530-1555 | Bill Nieberding / *A Withering Gaze: Technical Excellence and Aura in Contemporary Wet-collodion Photography* |
| 1600-1625 | Alan Hodgson / The collodion halftone process 1895 - a technical appraisal |
| 1630-1745 | Panel discussion / Q+A |
| 1745-1800 | Day 1: Closing remarks / online social gathering |

| **Friday, 2 October 2020 (timings are British Summer Time) / GMT -1 / EST -5 / PST -8 / Sydney +9 / Tokyo +8 / IST +4½)** | |
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| 0930-1000 | Introduction: Dr Michael Pritchard (RPS) and Frank Menger (CFPR/UWE) |
| 1000-1025 | KEYNOTE: France Scully Osterman / *Crossing Paths* |
| 1030-1055 | Erin Solomon / *The Chemistry of Trauma: Practical Research inspired by photographs from the American Civil War* |
| 1100-1125 | Rob Ball / *Dreamlands: Tintypes at the Edge* |
| 1130-1155 | Paul Elter / *Travel and the Mobile Darkroom-from the beginning of wetplate to contemporary art practice.* |
| 1200-1225 | Christian Klant / *Wet Plate Collodion Then and Now - Observations of a practitioner* |
| 1230-1300 | Panel discussion / Q+A |
| 1300-1400 | Break |
| 1400-1425 | Adrian Cook / *Subject advised, but awaiting title* |
| 1430-1455 | Steve de Grys / *Subject advised, but awaiting title* |
| 1500-1525 | Niamh Fahy / *Interpreting Interruption* |
| 1530-1555 | Wilson Yeung / *Paleontology Guide: Images-Objects-Being* |
| 1600-1625 | Jo Gane / *Contemporary Practice with Wet Collodion : Time-travel and Public engagement through the performance of processes* |
| 1630-1745 | Panel discussion / Q+A |
| 1745-1800 | Day 2: Closing remarks / online social gathering |

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Supported by:

Delegates will receive a short abstract of each paper, together with a short biography and institutional affiliation of the presenter before the conference.