



OPEN CALL

SPECIAL ISSUE - July 2019

Seeing Right: Amblyopia and The Optical Image

Commonly known as 'lazy eye', amblyopia is a vision disorder affecting many young children. It is often caused by a lack of stimulation of the child's eye during its critical developmental stage. As a consequence, the eye fails to send enough information to the brain, thus impeding normal visual acuity. But we could argue that, in a way, we all suffer some level of undiagnosed amblyopia. Seeing is the result of a triple process, consisting in biologic, physiologic and cultural ways of processing visual information, where there is always a margin for that which remains 'unnoticed'. Therefore, the concept of 'seeing right' is nothing but a culturally established notion of 'how things look like'.

In current times there exists however a second, inescapable eye that surrounds us in all possible directions. The photographic lens (most commonly built now in our mobile devices) is constantly informing our understanding of the world. And while this artificial eye might never suffer from amblyopia, it is also true that any kind of improvement in its 'vision' can only come from the technically possible.

Under such conditions, the practice of photography implies an evident dichotomy. On the one hand we perceive reality through a human, subjective, educated eye. Seeing, as Jonathan Crary or Marx Wartofsky had consistently argued, is a culturally determined act, which Foucault plausibly identified in different social manifestations through his 'regimes of vision'. On the other hand, there is an element that remains unaltered, able to transcend different cultures and representational models, since both our human eye and that of the photographic lens always produce (above all) an optical image.

Thinking through this long-discussed dichotomy, that of the optical and the discursive image, there stands a wide range of photographic debates and practices that might serve us to analyse what 'seeing right' could eventually signify.

We are thus interested in proposals related, but not limited to, the following topics:

- Photography either as a copy of reality, as a tool that allows an exploration of our surrounding world or as creator of an entire new reality.

- The relationship between photographic and pictorial image, optics and geometry.
- 'Photographic vision' as opposed to 'natural vision' and how different ways of seeing manifest in the work of concrete practitioners.
- Photography and the Avant Garde in the early Twentieth Century. New photography and the crisis of pictorial vision. From 'non-objective' photography to photographic abstraction and 'estrangement'.
- Documentary photography and 'image-document'. From Factography to the construction of subjectivity.

Submission Guidelines:

- Authors are invited to submit an article for consideration before the **30th April 2019**. The paper must have a length of **4,000 to 8,000 words** including footnotes, bibliography and captions. They can be written either in English, Spanish or French and, if selected, they will be published in their original language. Please email your articles as a Word document to fotocinema@uma.es under the subject OPEN CALL FOTOCINEMA. (Instructions for preparing your article were also attached in the email)
- Selected articles will be announced by the **15th May 2019**.
- Selected papers will be subject to peer review. All reviewed articles will be sent back to the authors by the **15th June 2019** to address peer comments. Final corrected versions to be submitted before the **15th July 2019**.
- The special issue will be **published** in the **second half of July 2019**

For more information on the open call and the journal visit
<http://www.revistafotocinema.com/>

We look forward to reading your proposals.

Ramón Esparza and **Paula Gortázar**

Special Issue Co-editors