

**Fast Forward**

Women in Photography



## **Hidden (Hi)stories: New Perspectives of Women's Photographies Fast Forward: Women in Photography – Conference 5**

**May 17 - 19, 2024**

### **Organisers:**

MOMus-Thessaloniki Museum of Photography  
Fast Forward: Women in Photography  
University for the Creative Arts  
University of Sunderland

### **Venue:**

MOMus-Museum of Contemporary Arts  
154 Egnatia Av (TIF-Helexpo premises)  
Thessaloniki, Greece

### **Friday, May 17th**

14:00 - 14:25 Welcome and Introductions

### **Panel One**

#### **Decolonial Perspectives: Redefining Narratives in Transnational Photographic Histories**

14:25 - 14:30 Introduction to the Panel One speakers by Angela Dimitrakaki

14:30 - 14:50 **Amalia Caputo (USA / Venezuela):** The Ruin and the Body in Selected Works of Venezuelan Contemporary Women Photographers

14:50 - 15:10 **Sreerupa Bhattacharya (India):** "Always with A Camera": Mira Chowdhury's Writings on Photography

15:10 - 15:30 **Lissa Mitchell (New Zealand):** Through Shaded Glass: Women and Photography in Aotearoa New Zealand 1840 to 1960 and Beyond

15:30 - 15:50 **Aldeide Delgado (USA):** Feminist Archipelagos: Remapping Photography Art History from a Relational Lens

15:50 - 16:30 Panel discussion, chaired by Angela Dimitrakaki

16.30-17.00 Coffee break

17.00-18.00 **Keynote by Françoise Vergès (France):** Sisters, Sisters, Do You See What's Coming? (The following-up Q&A session is led by Angela Dimitrakaki)

**Saturday, May 18th**

## **Panel Two**

### **Empowering Visions, Acting Identities: Photography in and as Activism**

10:00 - 10:05 Introduction to the Panel Two speakers by Areti Leopoulou

10:05 - 10:25 **Emma Campbell (UK):** Photography as a Site of Protest and Resistance in the North/ern Irish Abortion Rights Movement

10:25 - 10:45 **Yang li (China / Germany):** Connect the Hidden Self with Anonymous Others: Chinese Female Photographers and Women in Photographs

10:45 - 11:05 **Lesly Deschler Canossi (USA):** Interconnected Bodies: Women, Water & Photographic Urgency

11:05 - 11:25 **Rosy Martin (UK):** Embodiment, Gender and Ageing

11:25 - 12:05 Panel discussion, chaired by Areti Leopoulou

12.05-13.00 Lunch break

## **Panel Three**

### **Institutionalising Women's Photographic Heritage: Archival and Museum Strategies**

13:00 - 13:05 Introduction to the Panel Three speakers by Iro Katsaridou

13:05 - 13:25 **Sandra Križić Roban (Croatia):** To Register What Has Been Lost, Learn from the Forgotten, Inaccessible and Discarded

13:25 - 13:45 **Līga Goldberga (Latvia):** Archive as Ego Document: Exploring Curatorial Strategies that Activate Care Labour for Women's Photographic Heritage

13:45 - 14:05 **Giulia Brandinelli, Chiara Pompa, Giorgia Ravaoli, and Benedetta Susi (Italy):** Uncovering the Legacy of Italian Feminist Photography: The Untold (Hi)story of Guido da San Giuliano and Sfinge (Italian Feminist Photography (IFP))

14:05 - 14:25 **Clara Masnatta (Argentina / Italy / Germany):** Archivo de la Memoria Trans: Activism for Gender Justice in Argentina

14:25 - 15:05 Panel discussion, chaired by Iro Katsaridou

15:05 - 15:30 Coffee break

## **Panel Four**

### **Hidden Herstories: Unveiling Forgotten Narratives**

15:30 - 15:35 Introduction to the Panel Four speakers by Penelope Petsini

15:35 - 15:55 **Linda Bertelli & Agnese Ghezzi (Italy):** Fotografiste: The Hidden Histories of Italian Women in Photography (1839-1939)

15:55 - 16:15 **Evi Papadopoulou (Greece):** Obscure (Art) Histories: City, Photography, and Gender in post-war Greece

16:15 - 16:35 **Orla Fitzpatrick (Ireland):** Status: A Feminist News Magazine: photography, feminism and publishing in early 1980s Ireland

16:35 - 17:05 Panel discussion, chaired by Penelope Petsini

17:05 - 17:30 Coffee break

17:30 - 18:30 **Keynote by Alexandra Moschovi (Greece / UK):** (Her)Stories  
(Her)Photographies, (Her)Testimonies: The Greek Paradigm

## Sunday, May 19th

### Panel Five

#### Hidden Herstories II: Rediscovering Women's Photography

10:00 - 10:05 Introduction to the Panel Five speakers by Arabella Plouviez

10:05 - 10:25 **Marta López-Beriso** Photographer Alejandrina Alba: a Case Study on Inclusion in 19th Century Photography Studios

10:25 - 10:45 **Heather Diack (Canada):** Broken Glass: An Untold Feminist History of Photography

10:45 - 11:05 **Rolf Sachsse (Germany):** Lucia Moholy: Not a Photographer but a Writer

11:05 - 11:25 **David Bate (UK):** Wartime Follies (Therese Bonney, USA, 1894-1978)

11:25 - 12:05 Panel discussion, chaired by Arabella Plouviez

12:05 - 13:00 Lunch break

### Panel Six

#### De/re/gendering Photographic Practice

13:00 - 13:05 Introduction to the Panel Six speakers by Anna Fox

13:05 - 13:25 **Effie Paleologou (Greece):** Roaming the City at Night

13:25 - 13:45 **Özlem Şimşek (Turkey):** The Archive of a Fictional Turkish Avant-garde Artist

13:45 - 14:05 **Helen McGhie (UK):** De-masculinising Astrophotography

14:05 - 14:25 **Juanrie Strydom (UK):** The Invisible and Newly Visible Hi(stories) of Women Photographers with Disabilities

14:25 - 15:05 Panel discussion, chaired by Anna Fox

15:05 - 15:30 Coffee break

### Panel Seven

#### Framing Women's Labour in Photography and its Industries

15:30 - 15:35 Introduction to the Panel Seven speakers by Alexandra Moschovi

15:35 - 15:55 **Sabeena Gadihoke (India):** Whatever Happened to Sindhu Katare? Failure and the Spectre of Kodak Women in India

15:55 - 16:15 **Katarzyna Gębarowska (Poland):** Forgotten Labor: Revealing the Significance of Women's Role in Poland's Photochemical Industry

16:15 - 16:35 **Marianna Karali (Greece):** Photography as a Means of Social Emancipation for Women in 19th-century Greece (1860-1914)

16:35 - 16:55 **Audrey Leblanc (France):** Métiers de femmes': In Service of the Organization of Press Agencies' Image Collections for the Illustrated Magazines Market, 1960s-1980s. The example of the Black Star Collection

16:55 - 17:35 Panel discussion, chaired by Alexandra Moschovi

17:35 - 18:00 Key observations by the conference committee

## BIOS

**David Bate** is an artist-photographer, writer and art historian focussed on critical issues in photographic practice. His many works include: *Photography as a Critical Practice: Notes on Otherness* published by the University of Chicago & Intellect, 2020 (a selection of image works and shorter writings from the twentieth century); *Photography: Art Essentials*, published by Thames & Hudson, 2021; *Photography: Key Concepts* published by Bloomsbury in 2016 and is currently working on a new photography book to be published next year. He is Professor and director of the Expanded Photography Research Centre at the University of Westminster, London UK.

**Linda Bertelli** is an Associate Professor in Aesthetics at IMT School for Advanced Studies Lucca (Italy). Her research concerns the theory of the image, the history of photography between the nineteenth and twentieth centuries, feminist aesthetics, and the history of feminist movements in Italy in the second half of the twentieth century. She has published two books on Henri Bergson's theory of image and representation (2014) and on Ernst Bloch's aesthetics (2018), and essays on Étienne-Jules Marey and chronophotography, on the work of the Italian feminist theorist Carla Lonzi and on contemporary feminist aesthetics.

**Sreerupa Bhattacharya** is a graduate student at the Indian Institute of Technology Bombay, India, where she works on the history of women's photography in twentieth century India. Her research interests lie in the areas of gender and sexuality studies, visual culture and technology studies. She completed her Masters in English Literature from Jadavpur University, Kolkata, India, where she was awarded the Sasakawa Young Leaders' Fellowship Fund for a project on the Jewish community of Kolkata. She is currently a Fulbright-Nehru Doctoral Research Fellow at Columbia University.

**Giulia Brandinelli** is a Research Fellow at the University of Bologna, working within the PRIN project "Italian Feminist Photography (IFP)" and a Fellow of the Research Centre "FAF - Photography Art Feminism". She also serves as the Curator of the Archivio Maria Lai, with which she has maintained regular collaboration since 2019. In 2022, she earned her Ph.D. from Università degli Studi di Roma "Tor Vergata" with a thesis titled "Cesare Vivaldi: pastore di parole (1925 - 1969)". Her research interests revolve around the Roman artistic environment between the 1940s and 1960s, the artist Maria Lai, and the practices of female and feminist photography in Italy from the 19th to the 20th centuries.

**Emma Campbell** is a multi-disciplinary Research Associate on the Shared Island Reproductive Citizenship project and a part-time tutor in the Photography department, both at Ulster University. Her PhD was on utilising socially engaged practice as a tool for abortion rights along with Alliance for Choice where she is co-convenor. Emma is also a member of the Turner Prize winning Array Collective, whose practice is embedded in queer & feminist art and activism. She makes work that is image-based (photography and collage), participatory, performance-enhanced and active in affecting change.

**Amalia Caputo** is a visual artist, art writer and researcher whose work focuses on memory, the archive, feminine identity, and the study of photography itself. PhD candidate at Universitat

Oberta de Catalunya. She holds an MA in Photography and Art from New York University/ International Center of Photography's dual program (1995) and a BA in Art History from Universidad Central de Venezuela (1988). Her work has been exhibited widely in Venezuela, Spain, United States, and South America, including Cisneros Fontanals Art Foundation (Cifo) Miami; Galería de Arte Nacional, Caracas; Museum of Latin American Art (Molaa), Los Angeles, etc.

**Aldeide Delgado** is a Cuban-born, Miami-based independent Latinx art historian and curator, founder & director of Women Photographers International Archive (WOPHA). She has eight years of experience writing, curating, and presenting at art history forums centered around photography, including lectures at institutions. Delgado is a recipient of the 2023 Ellies Creator Award, 2019 Knight Arts Challenge award, the 2018 School of Art Criticism Fellowship by SAPS - La Tallera, and the 2017 Research and Production of Critic Essay Fellowship by TEOR/ética. Delgado conceptualized the world's first-ever feminist photography collective conference, WOPHA Congress: Women, Photography, and Feminisms (November 17-20, 2021). She publishes and curates from feminist and decolonial perspectives on crucial topics of the history of photography and abstraction within Latin American, Caribbean, and Latinx contexts. She is also the author of "Becoming Sisters: Women Photography Collectives & Organizations" (2021). She is an active member of PAMM's International Women's Committee and PAMM's Latin American and Latinx Art Fund, US Latinx Art Forum, the Lucie Foundation Advisory Board, and the steering committees of the Feminist Art Coalition and Fast Forward: Women in Photography. Currently, she is pursuing an MA in Liberal Studies at Rutgers University.

**Lesly Deschler Canossi** is a photography educator and cultural producer. Lesly holds an MFA from Maryland Institute College of Art and is a faculty member at the International Center of Photography, New York. Her research reframes the history of photography to reflect a story of innovation that includes women. In 2016, she co-created Women Picturing Revolution (WPR), an organization dedicated to women-identifying photographers who have documented conflicts and crises in private realms and public spaces. In 2023, she co-edited *Black Matrilineage, Photography, and Representation: Another Way of Knowing* (Leuven University Press)—her personal and teaching practice centers on care, feminist mother(ing), and grief.

**Heather Diack** is Associate Professor of History of Art, Photography and Visual Culture at Toronto Metropolitan University. An active curator and arts writer, she is the author of "Documents of Doubt: The Photographic Conditions of Conceptual Art" (2020) which was awarded an inaugural Photography Network Book Prize, co-author of *Global Photography: A Critical History* (2020), and co-editor of a special issue of the journal *photographies* entitled "Not Just Pictures: Reassessing Critical Models for 1980s Photography." Her current book project interrogates the role of art in relation to the humanitarian crisis of forced migration in the context of the twenty-first century.

**Angela Dimitrakaki** is an art historian and writer. Her monographs include *Gender, ArtWork and the Global Imperative* (2013), *Τέχνη και παγκοσμιοποίηση: Από το μεταμοντέρνο σημείο στη βιοπολιτική αρένα* [Art and Globalisation: From the Postmodern Sign to the Biopolitical Arena] (2013) and, forthcoming in 2025, *Feminism, Art, Capitalism*. She has edited *Politics in a Glass Case: Feminism, Exhibition Cultures and Curatorial Transgressions* (2013, with Lara Perry), *Economy: Art, Production and the Subject in the 21<sup>st</sup> Century* (2015, with Kirsten Lloyd) and, forthcoming in 2024, a volume on the Athens-based collective Depression Era (with Alexander Strecker). She is a Corresponding Editor of *Historical Materialism* and an Editor of *Third Text*, including for the special issues on social reproduction (2017) and antifascism (2019). The author of numerous chapters and articles on contemporary art and theory, Angela sat on the Scientific Committee of the Horizon 2020-2024 project FEINART on socially engaged art in Europe. She works at the University of Edinburgh.

**Orla Fitzpatrick** is a photographic historian from Dublin, Ireland. She has worked at the National Museum of Ireland since 2003 and is currently a post-doctoral research fellow at Trinity College Dublin exploring Ireland's border culture. She has published on Irish design and photographic history. Her PhD from Ulster University dealt with modernity and Irish photographic publications. She teaches on the Continuing Education programme at the National College of Art and Design,

Dublin. Her recent articles include an analysis of the Irish War of Independence and surveillance photography in the *Journal of the History of Photography* (November, 2022) and an article on stock photography of Ireland's border in *photographies* (February, 2024).

**Prof. Anna Fox** is a British photographer and Professor of Photography at the University for the Creative Arts. As Director of Fast Forward: Women in Photography she has won major grants from the Leverhulme Trust, the AHRC and the British Council. Fox first gained attention for "Work Stations: Office Life in London" (1988), a study of office culture in Thatcher's Britain. She is best known for "Zwarte Piet" (2000), a series of portraits that explore Dutch black-face' folk traditions at Christmas. Fox's work has been in solo shows at The Photographers' Gallery, London, Museum of Contemporary Photography, Chicago and in group shows including Centre of the Creative Universe: Liverpool and the Avant Garde at Tate Liverpool and "How We Are: Photographing Britain" at Tate Britain. In 2010 she was shortlisted for the Deutsche Börse Photography Prize and her latest book, "Country Girls", in collaboration with Alison Goldfrapp is published by Here Press.

**Sabeena Gadihoke** is Professor at the AJK Mass Communication Research Centre at Jamia Millia Islamia. Gadihoke, who began her career as a filmmaker and camera person has published on contemporary documentary films, photography, popular visual culture and female stardom in Bombay cinema. She has written a book on India's first woman press photographer Homai Vyarawalla titled *Camera Chronicles* (2006). A photo historian and curator, she has curated several photo shows including a series of retrospectives on Homai Vyarawalla at the National Gallery of Modern Art, Mumbai, Delhi and Bangalore. Her most recent exhibition (co-curated) titled *Twin Sisters with Cameras* on the photographs of Debalina Mazumder and Manobina Roy travelled to several cities. She is on the academic bodies of many Indian universities, has served on various juries and is currently a member of the editorial committee of the international journal *Trans Asia Photography*.

**Dr Katarzyna Gębarowska** is a researcher of the history of photography, a curator of photographic exhibitions, a book publisher. In her research work she focuses on vernacular photography and herstory. She has curated such exhibitions as "Eros and Tanatos. The women pioneers of professional photography in Bydgoszcz 1888-1945" (Bydgoszcz Museum 2019) or "Looking from above. The photographic archives of Wanda Rutkiewicz" (Silesian Museum 2023). Co-author of the books "Kobiety Fotonu" (2018) and "Zawód:Fotografistka" (2019), „A World History of Women Photographers" (2022). Since 2015 director of the Vintage Photo Festival. Since 2023 an assistant at the Faculty of Fine Arts at the Nicolaus Copernicus University Poland.

**Agnese Ghezzi** is a research collaborator at LYNX - Center for the Interdisciplinary Analysis of Images, Contexts, Cultural Heritage, IMT School for Advanced Studies Lucca (Italy). She is interested in photographic archives and visual studies, history of colonialism and decolonization practices, history of science, and gender studies. She was Visiting fellow at the Photographic History Research Centre, DMU, Leicester, and fellow at the Kunsthistorisches Institut in Florenz. She has a background in historical studies and she received her PhD in Analysis and Management of Cultural Heritage. Currently she is working on the project "Archivi in Rete" which connects photo collections, database management and public engagement.

**Līga Goldberga**, Mg. Art., is a Photography Collections Expert and Archivist at the National Library of Latvia. She is also a PhD student at the Art Academy of Latvia. Her research interests revolve around the social and cultural circulation of photography archives within memory institutions. Līga has a background in cultural anthropology and curatorship. She is the author of the book 'Topographies of Memories' (2023), which explores the biographies of postcards at the National Library of Latvia. Currently, she is conducting research on the archive of Latvian photographer and artist Zenta Dzividzinska, focusing on the inclusion of women's archives in the history of Latvian photography.

**Maria Kapajeva** (she/her) is an artist who works between Estonia and the UK. She is a recipient of Eduard Wiiralt's Fellowship 2023 given by Estonian Ministry of Culture. Her book "Dream Is Wonderful, Yet Unclear" (Milda Books) got The Kraszna-Krausz Foundation Photo Book Award

2021. The first book "You can call him another man"(Kaunas Photography Gallery) was shortlisted for Aperture Photobook Award 2018. In 2018 a video work "Test Shooting" received a Runner-Up Award at FOKUS Video Art Festival in Denmark. Her work exhibits internationally including the most recent shows at Estonian National Archive (2023), Latvian Center for Contemporary Art (2022) and Estonian Museum of Art KUMU (2022) and Finnish Museum of Photography (2021). Her works are at Kiasma Museum and Tartu Art Museum collections. Together with her practice, Kapajeva works as a Project Manager at "Fast Forward: Women in Photography" and does a practice-based PhD at Estonian Academy of Arts. In 2024 she publishes her first book of the texts only, titled "A Year Long Scream".

**Marianna Karali** is an art historian specializing in the History of Greek Photography, who holds a PhD in Art History from the University of Crete. Her dissertation, "Greece Depicted in State Commissioned Photographs during the First Half of the 20th Century", earned a scholarship from the Onassis Foundation. She served as a research assistant at the Institute for Mediterranean Studies, F.O.R.T.H., and as scientific personnel at the Photographic Archive of the National Gallery of Greece. Additionally, she conducted research at the University of Crete's Research Centre for Humanities, Social & Education Sciences. Currently, she lectures on Art History at the University of Ioannina.

**Iro Katsaridou** is an art historian and Director at the MOMus-Thessaloniki Museum of Photography since 2021. She has studied art history, and museum studies in Thessaloniki, New York and Paris. Her PhD research (Aristotle University, 2010) concerns the institutional discourse on photography in Greece in the period 1970-2000. Iro has worked as a curator for almost two decades, mostly at the Museum of Byzantine Culture, Thessaloniki, Greece, curating exhibitions on photography and 20th century art, including German photography during World War II and art and photography during World War I, and co-edited the respective exhibition catalogues. Iro has taught at several universities in Greece in art history and museum studies. She has published in international collective volumes and journals contributions on photography, museums and politics, and has participated in several international conferences. Together with Eve Kalyva and Pamela Bianchi, she co-edited the volume *Museums and Entrepreneurship: The Effects of Capitalising on Culture* (Routledge, forthcoming 2025).

**Sandra Križić Roban** holds PhD in art history and is a critic, curator, lecturer and writer, who focuses on contemporary art, history and theory of photography, the post-war architecture, and politics of public space and cultural memory. Križić Roban authored a number of books, scientific articles and book chapters, published on photography, especially women's, cultural migration and conceptual photography, trauma and alternative ways of memorization. Križić Roban is a senior scientific advisor in tenure at the Institute of Art History (Zagreb), and Associate Professor of Culture of Memory at Academy of Fine Arts, Zagreb, and of Photography and Visual Culture at Philosophical Faculty, Osijek.

**Audrey Leblanc** is a PhD historian, specialized in the history of photography, graduated at the EHESS (Paris) and then associate researcher there. She is currently a commissioned researcher for the PhotoFribourg collaborative project (Switzerland). She has curated two exhibitions dedicated to press photography and edited their catalog – including "Icons of May 68: Images have a history" (National Library of France (BnF) 2018). She teaches history and visual culture. A four-time research postdoctoral fellow awarded (including BnF, 2017; Toronto Metropolitan University Image Centre, 2022), she analyses the cultural history of image producers and the visual culture from the 60s to the 80s.

**Areti Leopoulou** is an art historian, Ph.D. in Art History. She is currently a curator of exhibitions, collections and publications at the MOMus-Museum of Contemporary Art, as well as the Thessaloniki Biennale of Contemporary Art. She has numerous research contributions for exhibition catalogs, conferences and art editions. In 2017, Futura Pub. Athens published her book "Beneficial Parasites". Her interests are focused on the field of conceptual art and more specifically on the macro/micro-political engagement of artistic actions and interventions in everyday life. She is a member of the ICOM-Hellenic Committee, the Society of Greek Art Historians and of several editorial committees for cultural publications and journals.

**Yang Li** (she/her) is an independent curator, researcher, Guqin musician, and Chinese poet based in Berlin. She obtained her MA in Curatorship at the University of Melbourne and was awarded the German Chancellor Fellowship for 2022-2023 by the Alexander von Humboldt Foundation. Her research and curatorial interests include feminist curating, motherhood in art, care, and Chinese feminist art. Her most recent articles are published by *Woman's Art Journal* and Demeter Press.

**Dr. Marta López-Beriso** is a Professor of art history and cultural studies at the University of San Diego (California, USA) and at the Fundación Ortega-Marañón (Madrid, Spain) with a strong background in Museum Education. She obtained undergraduate and graduate degrees in art history at the Sorbonne-Paris IV University, a Master's degree in cultural management at the University of Barcelona and a PhD at the Complutense University of Madrid, with a thesis on 19th century photography. Since then, she focuses on women photographers active in Spain, sharing her research at national and international conferences as well as in academic publications.

**Rosy Martin** is an artist-photographer, psychological-therapist, workshop leader, lecturer and writer. She explores the relationships between photography, memory, identities and unconscious processes using performative self-portraiture, still life photography and video. From 1983, with Jo Spence, she pioneered re-enactment phototherapy, which explores the psychic and social construction of identities through embodiment. She has exhibited internationally and published widely since 1985. Her practice explores issues including gender, sexualities, ageing, class, desire, memory, location, family dynamics, shame, bereavement, loss, grief and reparation. Collaborations include 'Outrageous Agers' with Kay Goodridge and 'Gravity Gravitass' with Verity Welstead. Currently in 'Women in Revolt' at Tate Britain London/Modern Edinburgh.

**Clara Masnatta**, PhD Harvard/Humboldt University of Berlin, is an independent scholar, curator, and author based in Berlin and Buenos Aires. She is the author of *Gisèle Freund: Photography on the Stage* (Diaphanes, 2024, forthcoming) and several book chapters in: *ERRANS* (ICI Berlin Press, 2022); *Disassembled Images": Allan Sekula and Contemporary Art*, (Leuven U. P., 2019); *La cámara como método. La fotografía moderna de Grete Stern y Horacio Coppola* (Eterna Cadencia, 2021); *About Raymond Williams* (Routledge, 2010). She curated the exhibition *Gisèle Freund: Exposición-Espectáculo* at the Museo Sívori in Buenos Aires, under the auspices of the Ministry of Culture of Buenos Aires, in cooperation with the IMEC, Institut Français, and INA in France. Masnatta was a Fellow at the ICI Berlin Institute of Cultural Inquiry (2014-16, Affiliated 2016-18). She was a guest curator at the Museum of Modern Art of Buenos Aires (2014-2017) and is currently associated to the Museo Evita - Instituto Nacional de Investigaciones Históricas Eva Perón.

**Helen McGhie** is a photographer, practice-based researcher and Senior Lecturer in Photography at the School of Digital Arts, Manchester Metropolitan University (UK). From 2017-2024, she undertook a PhD in partnership with the astronomy charity Kielder Observatory (Northumberland, UK), exploring photography to learn about and communicate the dark-sky experience. Since graduating from the Royal College of Art (2014), McGhie has exhibited widely and contributed to academic contexts, most recently in the chapter, 'Creative Approaches to Dark Skies Research: A Dialogue Between Two Artist-Researchers' co-written with Natalie Marr for *Dark Skies: Places, Practices, Communities*, edited by Nick Dunn and Tim Edensor (Routledge, 2024).

**Lissa Mitchell** is a photographic historian and curator of photography at the Museum of New Zealand Te Papa Tongarewa in Te Whanganui-a-Tara, Aotearoa. They are the author of *Through Shaded Glass - women and photography in Aotearoa New Zealand 1860 to 1960* (2023) and have contributed to numerous publications including *An Alternative History of Photography* (Prestel, 2022) and *Brian Brake – Lens on the World* (Te Papa Press, 2010).

**Prof. Alexandra Moschovi** is an academic scholar, art critic, and curator seeking to situate photographic practices within broader art historical, museological, and visual culture debates. With interdisciplinary studies in photography and media and a Ph.D. in art history, Moschovi has



published widely on modern/contemporary photography and the interface of photography, digital technologies, the museum, and the archive. She co-authored the volume *Greece through Photographs* (Melissa Publishing House, 2007/09), co-edited the anthology *The Versatile Image: Photography, Digital Technologies and the Internet* (Leuven University Press, 2013), and authored the monograph *A Gust of Photo-Philia: Photography in the Art Museum* (Leuven University Press, 2020). Her curatorial projects include the exhibitions *Realities and Plausibilities* (Xippas Gallery, Athens, Greece, 2009) and *Poetics, Materialities, Performances: Greek Photographic Books 2000-2023* (Thessaloniki Photography Museum, Greece, 2023). Moschovi is a Professor of Photography and Curating at the Faculty of Arts and Creative Industries, University of Sunderland, UK.

**Effie Paleologou** is a Greek visual artist based in London. Her work has been exhibited internationally and it is held in collections such as the Victoria & Albert Museum in London and the Museum of Contemporary Art in Athens. Her book *Tales of Estrangement* was published in 2022 by MACK. Paleologou has taught photography at the University for the Creative Arts in Farnham, the University of the Arts London and Kingston University.

**Evi Papadopoulou** is a postdoctoral researcher at the Department of Visual Arts and Art Sciences of the University of Ioannina. Her research focuses on photography and propaganda exhibitions of NATO in the Cold War. In 2016, she received her PhD in Art History from the Department of History and Archaeology of Aristotle University of Thessaloniki, and her topic of research was "The urban landscape in Greek post-war photography". She has taught as an Academic Fellow at the University of Ioannina, the University of Peloponnese, the International Hellenic University.

**Penelope Petsini** studied Photography in Athens and UK (University of London, Goldsmiths College –MA in Image and Communication; University of Derby –PhD). She has exhibited and published extensively both in Greece and internationally. She curated a series of photography and visual art exhibitions, including *Photobiennale 2018*, entitled "Capitalist Realism: Future Perfect | Past Continuous" (28/9/2018 - 29/3/2019, Thessaloniki), at the Museum of Photography and the Center of Contemporary Art, and the eponymous book (2018). Recent publications also include *Sites of Memory: Photography, Collective Memory and History* (2016); the collective readers *Censorship in Greece* (2016) and *Companion of Censorship in Greece: Weak Democracy, Dictatorship, Metapolitefsi* (2018) co-edited with Dimitris Christopoulos; as well as *Photography and collective identities: Greek Photography Studies I* (2021) and *Photography and the anthropological turn: Greek Photography Studies II* (2023) co-edited with John Stathatos.

**Prof. Arabella Plouviez** is photographic practitioner and researcher, based at the University of Sunderland. She is currently Dean of the Faculty of Arts & Creative Industries, comprising of two schools – Art & Design and Media and Communications. As a photographer, her work uses image and text to explore different communities of experience that are often unheard in the mainstream media. Always working in collaboration, her work has been exhibited and published over several decades.

**Chiara Pompa** is an Adjunct Professor at the University of Bologna, where she teaches "Archives Enhancement for Fashion". She is also a Fellow of the Research Centre "Photography Art Feminism" and of the International Research Centre "Culture Fashion Communication". In 2020, she obtained her Ph.D. in "Visual, Performing and Media Arts" at the University of Bologna. From 2020 to 2023, she was a Research Fellow, working on projects dedicated to enhancing cultural heritage using information technologies. Her current research interests focus on the relationships between fashion photography, visual arts, and publishing, particularly niche magazines.

**Giorgia Ravaioli** is a Ph.D. candidate in Photography at the University of Bologna and serves as an adjunct professor in the History of Photography at both the University of Torino and ISIA, Urbino. Her research interests include queer photography, the photographic archive as theoretical object and related aesthetic practices, particularly within the post-digital era. She is a fellow of the Research Centre "FAF - Photography Art Feminism" at the University of Bologna and

a member of the GAA - Global Art Archive research group at the University of Barcelona. Currently, she is engaged in the "Italian Feminist Photography (IFP)" project.

**Rolf Sachsse** is trained as a photographer, studied art history, communication research, and German literature in Munich and Bonn. He holds a PhD on the history of architectural photography in Germany 1900-1975. He worked as head of a building preservation campaign concerned with 19th century interiors, 1978/79. He was a member of the Artist Placement Group, London from 1978 to 1984. Since then, he is a freelance author, curator, consultant. In 2004-17 he seated in Design history and Design theory at the Saar University of Fine Arts, Saarbruecken. Since 2018, he is lecturer at the University of Bonn.

**Özlem Şimşek** is an artist and academic based in Istanbul, Turkey. Her works and research focus on visual representation of identity, gender and multiple modernities. She holds a PhD in art and design from Istanbul Yıldız Technical University with the thesis statement "Role Play and Masquerade Practices". Şimşek earned her master degree in photography at Dokuz Eylül University. She received a scholarship from Swedish Institute and studied photography in Nordens Fotoskola, Sweden in 2004. Her artwork has been included in several personal and group exhibitions Turkey and abroad. She is currently Associate Professor of visual communication design at Istanbul Topkapı University.

**Juanrie Strydom** is a PhD candidate in Art & Design at Solent University and a practitioner working with photography, digital and mixed-media processes. Her practice research aims to construct a visual language to articulate her disability experiences. As an individual with Cerebral Palsy Spastic Quadriplegia, her practice considers how technology and technological devices support, challenge, and limit the process of communication and accessibility to produce practice.

**Benedetta Susi** is a PhD student in "Arts, History, Society" at the University of Bologna, Department of Arts, where she is collaborating on the PRIN project (2022 - 2025) "Italian Feminist Photography". She is also a Fellow of the Research Centre "Photography Art Feminism. Identity politics and gender strategies". In 2022, she earned her master's degree in Visual Arts from the University of Bologna, with a thesis on the 1970s "ghetto exhibitions". Her research interests range from photography to valorization of cultural heritage, from digitization practices to cataloguing, with a particular interest in gender studies and photography as a feminist practice.

**Françoise Vergès**, currently Senior Fellow Researcher, Sarah Parker Center for the Study of Race and Racialization, UCL, London, is a writer, an antiracist decolonial feminist and independent curator. She writes on the afterlives of slavery and colonization, current forms of settler colonialism, racial capitalocene and the decolonization of the museum. Last publication: "A Program of Absolute Disorder. Decolonizing the Museum" (Pluto, 2024).

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