

About the Contributors

Mark Ingham is a Reader in Critical and Nomadic Pedagogies at the University of the Arts London. He is a National Teaching Fellow (2021), a Senior Fellow of the Higher Education Academy, and a UAL Senior Teaching Scholar in the Design School at the London College of Communication. He is a Co-chair of UAL's Professoriate and co-founder of UAL's Experimental Pedagogies Research Group (EPRG). His pedagogical and creative research over the last 30 years has been entangled encounters with images of thought and memory, rhizomatic & meta-cognitive learning theories, fuzzy narratives, and virtual and physical liminal teaching spaces. Mark's research critiques relationships between autobiographical memory and photography, Deleuzian and Guattarian ideas of 'becoming rhizomatic', assembling agency, nomadic thinking, and active blended learning, with ideas of belonging and critical pedagogies.

Nela Milic is an artist and an academic working in media and arts and Senior Lecturer and Year 2 Contextual and Theoretical Studies Coordinator in the Design School at London College of Communication. Throughout her career, Nela has delivered creative projects for organisations including the Royal Opera House, Barbican, Arts Council England, John Lewis, Al Jazeera, Campbell Works, Oxo Tower, LIFT, and London Film Festival. Nela is interested in the intersection of time and space, which has brought her to many multi-media and mapping projects where she's dealt with memory, narrative, digital archives, city and participation. Between 2003 and 2006, Nela ran Refugees and the Arts Initiative – a British national organisation for the 'refugee arts'. She is a recipient of the European Cultural Foundation Artistic Grant for the project Wedding Bellas and her work has been displayed at the Olympic stadium in London. She conducted research for Gulbenkian Foundation about participatory art, Greater London Authority about creative responses to COVID-19 and worked on the project TimeCase: Memory in Action with a Grundtvig grant. She has been funded by Association of Art Historians and British Society of Aesthetics for research projects about the sculptor Olga Jevric and inauguration of Postsocialist research platform at UAL. She is an Associate of TrAIN research centre.

Vasileios Kantas is a visual communication theorist, having studied Photography (BA, PgCert, MA, PhD), specialised in philosophy of perception & function of the photographic image, now researching the field of the implicit/embodied knowledge. He has been exhibiting his practical and theoretical work since 2001 and teaching since 2010 (London South Bank University). His images are met in collections such as that of the Kiyosato Museum of Photographic Arts. He currently teaches modules such as "Photography as representation" and "Photography's aesthetic theories" at the Photography and Audiovisual Arts department (University of West Attica) as well as the e-learning programme "Photography: Theoretical approaches & personal style" (National & Kapodistrian University of Athens).

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Sara Andersdotter is a Swedish-born, UK based artist, academic and researcher. She has interests in photography, memory, vision, archives, power, gender and experiences of ‘minor’ groups, and has delivered research papers at national and international conferences. Her art practice is primarily photography-, moving image- and installation based, and she has exhibited her work since 1999. Sara completed a practice-based PhD in Fine Art at the University of the Arts London in 2015, which focused on memory, photography, philosophy and installation art. Her PhD thesis, *Choking on the madeleine: encounters and alternative approaches to memory in a contemporary art practice*, proposed radical, critical, creative reconsiderations of memory and how the mnemonic may be expressed in art practice. The research took place through developing a series of works within a contemporary installation art practice, which considered the experience of memory as an abstract, affective event. The concept emerged through Sara’s art practice alongside engagement with the writings of philosophers Henri Bergson, Gilles Deleuze and Félix Guattari, and contemporary theorists such as Simon O’Sullivan and Brian Massumi. Sara has taught at a number of Higher Education institutions since 2004. She is currently a PhD supervisor and lectures in art and design histories and theories as a Senior Lecturer in Visual Communication at the University for the Creative Arts, United Kingdom.

Paul Lowe is an award-winning photographer and is Course Leader for MA Photojournalism and Documentary Photography (Part Time/Online mode) at London College of Communication. Paul is also an author, critic and educator. He is represented by Panos Pictures, with his work having been published in *Time*, *Newsweek*, *Life*, *The Sunday Times Magazine*, *The Observer* and *The Independent*, amongst others. Paul has covered breaking news across the world – including the fall of the Berlin Wall, Nelson Mandela’s release, famine in Africa, the conflict in the former Yugoslavia and the destruction of Grozny. He is a consultant to the World Press Photo foundation in Amsterdam, advising online education of professional photojournalists in the majority world. Paul’s book *Bosnians*, documenting 10 years of the war and post-war situation in Bosnia, was published in April 2005 by Saqi books. His research interests focus on the representation of conflict in photography and the ethical issues this raises.

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Mahesh Bhat is a photographer, filmmaker, bookmaker and educator with about 35 years of professional and a decade of teaching experience. He was a co-founder of The One School Goa, which introduced India’s first three-year photography programme. He has been working at Srishti Manipal Institute of Art, Design & Technology, Bangalore, since 2016. He has over four books to his credit. He is also an active environmental activist, working to conserve grasslands and scrub forests.

Eszter Biró is an artist and researcher who gained her PhD at the Glasgow School of Art. Her doctoral research *Beyond The Photograph* (2019) focuses on storytelling on family photographs exploring methods of excavation of hidden and silenced painful pasts through archival strategies, material re-enactments and reactivation. Her exhibitions *Fragments* (2013) and *Recipebook* (2015) investigate how private memory entangles with historical events; asking how the diverse subjective voices could shift and change fixed historical narratives?

Eleanor Dare teaches on MPhil Arts Creativities and Education, MPhil Knowledge, Power and Politics, MEd Transforming Practice, BA Education, Doctoral Advisor (supervisor not public advisor), Faculty of Education, Cambridge. Central Saint Martins pedagogy, Lecturer, PhD/MA Mentor (supervisor) UCL, Games Design. Former Reader in Digital Media and Head of Programme at the Royal College of Art. AHRC Peer review college member. External examiner, Ravensbourne. Experienced in Lecturing, online learning and pedagogy, Visual Arts research, VR, Computer Programming, image manipulation and Visual Culture. Experienced peer reviewer for academic journals specialising in themes of art and computation. Graduated from Goldsmiths and The University of the Arts, London. Fellow of the Higher Education Academy. Fellow of the Royal Society of Artists. PGCE RCA Art and Design Education, PHD MSC Goldsmiths, MA OU. Editorial Collective, Post-pandemic University. See Publications. An executive editor for the Cambridge Journal of Education. Co founder Xordinary stories: <https://xordinarystories.com/.196ae10e-27a1-45c6-97fa-dc0e20e9d7c5>

Annabel Dover is an artist and writer. Her debut novel *Florilegia* is published by Cool Moist Books. Through a variety of media including painting, photography, video, cyanotype, and drawing. Annabel Dover engages the viewer in untold tales of wonder. Throughout her practice she finds herself drawn to objects and the invisible stories that surround them. Through their subtle representation she explores their power as intercessionary agents that allow socially acceptable emotional expression. The work presents itself as a complex mixture of scientific observation and tender girlish enthusiasm. Her work is part distillation, part peripatetic ramble through her influences which range from archaeological illustration, archaic scientific techniques and the enthusiasms of a Victorian lady to the theories of Freud and anthropological research. Dover was born in Liverpool, educated in Newcastle and London. Her PHD at Chelsea College of Art explored a practice-led response to the cyanotype albums of Anna Atkins. She has exhibited her work nationally and internationally.

Gail Flockhart is a contemporary arts practitioner-researcher living in rural Devon in the South West of England. Based within the School of Art, Design and Architecture at the University of Plymouth in the United Kingdom, Gail creates experimental photographic, film, sound and installation works exploring personally-situated narrative and lived-experience. Gail's primary field of research is self-representation in women's art with contingent threads investigating traumatic inscription, post-traumatic memory, subject formation and the performance of identity. Gail has a particular interest in how self-performed art can address the legacies of trauma that disrupt and reformulate the ongoing ontologies of selfhood. Her doctoral project uses visual arts practice with an emphasis on creative and performative processes, to consider issues of trauma and memory. Exploring the posthuman notion of 'entanglement' - affirming the embodied, embedded and relational nature of self, Gail's work asks how the effects of trauma might be affectively expressed through the body or modes of self-representation, and how a diffractive approach might inform such a practice-based enquiry into the traumatised self. Gail's moving-image and sound installation *Self-Annihilation* (2019), was exhibited in the Anglia Ruskin Gallery as part of the Cambridge School of Art's 2019 PhD conference. Her accompanying critical essay appeared in the peer-reviewed publication, *Theorem* 2019 (2020).

Catarina Fontoura is an artist, educator, and writer. In 2023, she was awarded a PhD in History of Photography from Birkbeck, University of London, specialising in visual histories of science. Catarina was the recipient of a Collaborative Doctoral Award between Birkbeck and the Royal Society in Lon-

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don, where she studied expeditionary photographic archives. The results of her doctoral investigation have been presented in the third Photographies Journal International Conference in 2022. Catarina's artistic practice explores the relation between art, science, spirituality, story-telling and ecology. She is particularly interested in reconfiguring the land into entangled systems and stories, embedding human beings into non-human narratives and entities. Her work has been exhibited in Germany, USA, Mexico, UK and Portugal. Catarina was a nominee for the Magnum Graduate award in 2015. Her work has been published in several independent art publications and online platforms, such as AP, Der Grief, Paper Journal, The Lost Prairie and Phases Magazine. Recent exhibitions include the collective show 'The colour of there seen from here, the colour of where you are not', in Vital Spaces, New Mexico US and 'In Progress' at the Centre for Contemporary Art and Gallery in Augsburg, Germany. Her latest research focuses on the relationship between autobiography, creative practice and ecology and her book chapter 'Urgent Autobiographies: Lived Experiences of Ecology in Photographic Practice' will be published in early 2023 by IGI Publishers, USA. Originally from Portugal, she lives and works in West Cornwall, UK.

Jennifer Good is a writer and Senior Lecturer in the history and theory of photojournalism and documentary photography at London College of Communication, University of the Arts London. She received her PhD from the University of Nottingham in 2009. She has also worked as a researcher for the UK Government Art Collection and as a faculty member at the Foundation for International Education, London. Her publications include *Understanding Photojournalism* (Bloomsbury, 2017), *Photography and September 11th: Spectacle, Memory, Trauma* (Bloomsbury, 2015) and *Mythologizing the Vietnam War: Visual Culture and Mediated Memory* (CSP, 2014). Her research interests include photography and violence, psychoanalysis, image-text relations, love and power.

Phil Hill is a photographic artist and academic researcher whose practice is concerned with different forms of photographic and narrative interpretation. Phil received an MA from Falmouth University in 2021 and has published two books, including 'I hope this finds you safe and well' with *Out of Place* and 'Unreliable Narrator,' which is a self-published title about the stories we tell each other and to ourselves based on a family secret. Previously, Phil worked internationally as an editorial photographer but is now focused on teaching, writing and long form photographic projects. In 2021, Phil delivered a research paper to the international 'Communities and Communication' conference about locality and identity using photography and the journey story narrative. His work has been exhibited as part of *Portrait of Humanity*, *Kuala Lumpur International Photography Prize* and most recently in *Format 22 with East Meets West*.

John Hillman is a researcher, writer, educator, and image-maker engaged in the interdisciplinary areas of photography, image and visual culture. He is associate professor and director of the photography and image research group at Birmingham City University. He is also co-lead for research/practice-based research for BCU Film Futures. His interests lie in philosophical approaches to contemporary culture and understanding how images and media technologies shape our experience. His research is interdisciplinary in form and covers the social, political and philosophical dimensions of contemporary experience. What unifies his interests is the exploration of how theory can enrich and offer new insights to creative practice and lived experience. His approach is distinctive in its foregrounding of theoretical ideas and in how it attempts, not to explain phenomena through theory, but to elucidate theory as it appears within contemporary culture.

Carol Hudson holds a PhD from The University of West London, a Master's degree in Philosophy from the University of London and a Master's degree in Media Design from the University of Westminster. She is an independent image maker and was formally a Senior Lecturer in Photography at the University of West London. She has exhibited widely.

Ana Janeiro uses self-portraiture and performance photography in her artistic research. She holds a PhD from the University of Westminster (2019) and an MA in Photography from the Kent Institute of Art and Design (currently UCA) in Rochester, UK. She studied fine Arts at the Universidade de Lisboa, in Lisbon. Exhibiting regularly since mid-2000's, her work has been exhibited in Portugal, UK, India, Brazil and Belgium. She is represented in several art collections and has published in peer reviewed journals and participated in international conferences. Her work has been published in several publications and online platforms, such as "Interact- Revista Online de Arte, Cultura e Tecnologia", "Membrana – journal of photography", "Reframing the Archive" (Pinho, 2021), "Mulheres, artes e ditadura : diálogos interartísticos e narrativas da memória" (Macedo et al., 2022). She is an Invited Associate Professor at the School of Communication and Media Studies of the Lisbon Polytechnic and a Visiting professor at IADE, on the photography and visual culture course, in Lisbon.

Fotis Kangelaris is a Doctor of Psychopathology of the University of Paris. He has worked as a scientific researcher in the National Institute of Health and Medical Research of France. He has taught at the Universities of Paris and Athens. He has written scientific and philosophical books, texts for universities as well as literature. President of the «Society of Studies of Cultural Alterity», he has the biggest collection of ritual masks in the world concerning the relation of psychopathology with anthropology. He has researched the psychoanalysis and the philosophy of the «Image» and the relation of Art with Psychopathology. He has given a lot of lectures and taken part in TV and radio programs. He has presented his work in many conferences and collective editions.

Elin Karlsson is an artist and writer. Her work references themes of sexuality, violence, humor, and domesticity - drawing on personal experiences and memories. She borrows signifiers from DIY and home improvement culture – including IKEA lamps, polyester sheets, timber and photo canvasses, stuff that we all recognize. She is a PhD candidate at the University of the Arts London, completing practice-based research working predominantly in writing and sculpture. She is an Arts Associate of the British School at Athens.

Ksenija Krapivina is a research and teaching assistant at Goldsmiths, University of London.

Wiebke Leister is a German artist and researcher living in London. Her works challenge the limitations of visual representation, often addressing the human face as canvas, medium, or agent. Seeking transformative and performative conditions of photography, the image becomes a catalyst for exploring human boundaries and how one encounters oneself in others. Ongoing research projects include the Theatre of Photography and Writing Photographs. Before teaching at the Royal College of Art, she was Course Leader for MA Photography at London College of Communication, University of the Arts London.

Mireia Ludevid Llop is a PhD candidate at UAL: London College of Communication.

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Jessie Martin received her MA in Photography and Urban Cultures from Goldsmiths, University of London in 2017. Before this she completed her BA in Photographic Arts at University of Westminster in 2012. Since 2018 she has been teaching at University of West London on their BA Photography course, leading modules on narrative photography and photography in society, while also teaching photography at Richmond upon Thames College. She has written and presented on issues of place, street-based photographic practices, and the privatisation of public spaces. Through her own photographic practice, writing and research, she engages with and deconstructs the complexities of meaning, knowledge and representations produced through photographs.

Rosy Martin is an artist-photographer, psychological-therapist, workshop leader, independent researcher, lecturer and writer. She explores the relationships between photography, memory, identities and unconscious processes using self-portraiture, still life photography and video. From 1983, with the late Jo Spence, she pioneered re-enactment phototherapy. Her work has explored issues including gender, sexuality, ageing, class, memory, urbanism, location, family dynamics, mother-daughter relationships, health, disease, bereavement, grief, loss and reparation. Exhibited internationally since 1985 and Published extensively since 1985.

Judith Martinez Estrada is a Spanish-Australian artist, designer and researcher. She has a Master of Philosophy in Fine Arts in 2020 and is a PhD candidate at UNSW, Sydney in the faculty of Art, Design and Architecture. Her doctoral research looks at reimagining biographies through the archive, in particular the lives of those associated with 20th Century Spain. Judith was the recipient of the State Library of Victoria Creative Fellowship and artist residency at Baldessin Studio in 2019, and the Megalo Print Studio artist in residency in 2022. Her work explores notions of non-linear narratives which respond to archival investigation. She has exhibited her work both in Australia and Spain.

Caroline Molloy is an artist, academic, and writer. She is the programme director of Fine Art, Digital Arts and Photography at University for the Creative Arts in Farnham. She holds a PhD in Arts and Humanities, from Birkbeck, University of London, in the Centre for Photographic History and Theory; an MA in Photography from the Royal College of Art, an MA in Visual Anthropology from Goldsmiths UoL. Her research interests are focused on the marginalised voice in both gender and post/decolonial colonial contexts. Recent peer reviewed written publications include (2020) 'Rethinking the photographic studio as a politicised space', in Ashley, T., Weedon, A. (eds.) *Developing a Sense of Place: Models for the Arts and Urban Planning*. London: UCL publishing. In addition to this, she regularly writes for *Visual Studies*, *The Journal of Visual Practice*, *1000words* magazine and *Photomonitor* around the relationship between photography and visual culture.

Sarah Neely is Professor in Film and Visual Culture at the University of Glasgow. Her current research focuses on the areas of film history, memory and artists' moving image. She is co-investigator for the AHRC-funded project, *Cinema Memory* and the *Digital Archive* (with Richard Rushton, Lancaster University, and Annette Kuhn, Queen Mary) and, in 2018-19, led on a year-long project celebrating the centenary of the filmmaker and poet, Margaret Tait (margarettait100.com). Recent publications include *Reel to Rattling Reel: Stories and Poems About Memories of Cinema-Going* (ed. with Nalini Paul) (Cranachan, 2018) and, as editor, *Personae* (LUX, 2021), a non-fiction work by Margaret Tait. She is currently writing a book on memory, archives and creativity.

Panayotis Papadimitropoulos was born in Thessaloniki where he studied and obtained a BSc in civil engineering in 1982. Then he moved to Paris where he lived until 2006. He studied fine arts and photography at the École d'Arts Décoratifs and at the Université Paris 8, where he obtained his doctorate. He worked as a freelance photographer for advertising and communication agencies, for the Wostok photojournalism agency and as a correspondent photographer in France for various Greek magazines (Ena, Flash, etc.) Since 2006 he has been teaching photography as a lecturer, assistant and associate professor in the Fine Arts School of the Ioannina University, Greece. He has published *Le sujet photographique* (2010, L'Harmattan), the *Parisian Diary* (2013, Thermaikos), *Le sujet photographique et sa remise en question* (2014, Presses Académiques Francophones), the *Metaphotographs* (2016, University Studio Press), *The Subject and Photography* (2017, University Studio Press), the essay *Raymond Depardon & la philosophie* (2020, L'Harmattan). He has presented his work in many solo and group exhibitions in Greece and abroad.

Natalie Payne, a photographer and educator from South Africa, is a lecturer on the BA (Hons) Fashion Photography course at London College of Fashion, UAL. She holds a Masters in Photography from the École Nationale Supérieure de la Photographie, France and a Masters in Fine Art, from the University of the Witwatersrand, South Africa, both awarded with distinction. Her photographic work has been published in books and magazines in South Africa and France as well as exhibited in solo and group photography shows. In her art practice, she employs photography to explore the intertwining of identity and the 'everyday' in the context of a decolonising and globalised society. Her photographic practice is underpinned by the idea of photographs as embodied encounters between photographer, photographic subject, and viewer. In this way, her work examines the complex relationships that exist between notions of subjectivity, objectification, and 'othering', through the lens of affect and embodied perception.

Alex Pearl, multimedia artist and researcher, explores the world through the breaks and slippages caused by his relationship with technology. In 2018 he completed a PhD (at MMU and FACT Liverpool) on mechanical breakdown and anthropomorphism. Current work uses gif animation to unravel the strange afterlife of images in the digital realm.

Sophy Rickett is a Senior Lecturer for BA (Hons) Photography at London College of Communication. Sophy is a visual artist working with photography, video installation and text. Much of Sophy's work explores the tension between the narrative tendencies and abstract possibilities of the photographic image. Her works have a minimal quality and create spatial plays and ambiguities that draw attention to the material nature of the photograph rather than to the receding illusory space behind the picture plane. Often working at night, or with landscapes, Sophy is interested in the contingent nature of the documentary image, exploring different ways of resisting its representational orthodoxy. Recent mixed media project projects include *Objects in the Field* (2012), *The Death of a Beautiful Subject* (2015), and an ongoing collaborative project with Bettina von Zwehl, *Album 31*. Sophy came to prominence in the late 1990s shortly after she graduated from the Royal College of Art. She has undertaken commissions for several institutions including Photoworks, The Institute of Astronomy and Arnolfini and has exhibited widely in the UK and internationally. Her work is included in many collections, including The Government Art Collection, London; FRAC, Alsace; Pompidou, Paris; Musée des Beaux Art Nantes, and the Re Rebaudengo, Turin.

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Richard Sawdon Smith is Professor of Fine Art and Director of Fine Art and Photography at Norwich University of the Arts, UK. He received his MA in Photographic Studies from Westminster University 1997. He is on the Editorial Advisory Panel of *Journal of Photography & Culture*, Patron of Norwich Film Festival, Trustee of the Council for Higher Education in Art & Design and Trustee of Norwich Pride. Previously a Board Member of bookRoom Press and Editorial Advisory Panel of Mustard TV, Norwich. He is a winner of the National Portrait Gallery Photographic Portrait Award; Co-editor of Langford's *Basic Photography* and *The Book is Alive!* His work is published and exhibited internationally.

Tim Stephens is an Education Developer, with a specialism in Curriculum, at University of the Arts London, Writer and Photographic Artist. With 30+ years' experience of working in Education with learners, artists, teachers, and organizations, his areas of expertise and knowledge are: the inter-play between art and writing practices, embodiment, the relationship between cognitive and non-cognitive experience, equality, organisational and social change.

Sally Waterman's video and photographic works explore self-representation, memory, place and familial relationships through literary adaptation. Her practice-based PhD, *Visualising the Waste Land: Discovering a Praxis of Adaptation* was awarded from the University of Plymouth in 2011. Group exhibitions and film screenings include, Pitzhanger Manor House and Gallery, London; Turner Contemporary, Margate; MK Gallery, Milton Keynes; Aesthetica Short Film Festival, York; Family Film Project Film Festival, Portugal; Bogotá Experimental Film Festival, Colombia and the Istanbul International Experimental Film Festival, Turkey. Published chapters include, 'Performing Familial Memory in Against' in *Picturing the Family: Media, Narrative, Memory*, edited by Silke Arnold-de Simine and Joanne Leal (Bloombury, 2018) and 'Re-imagining the Family Album through Literary Adaptation' in *Global Photographies: Memory–History–Archives*, edited by Sissy Helff and Stefanie Michels, (Transcript, 2018). She is a senior lecturer in fashion photography at University for the Creative Arts and is the founder member of Family Ties Network.