

## Biographies

---

**David Bate** is a photographer, writer and currently Professor of Photography at the University of Westminster, London, UK. He was recipient of the Royal Photographic Society *Education Award* in 2018 and is co-editor (with Liz Wells) of *Photographies* photography theory journal. Recent books are *Photography after Postmodernism* (Routledge, 2022); *Photography: Art Essentials* (Thames & Hudson, 2021, translations in various languages); *Photography as Critical Practice: Notes on Otherness* (University of Chicago/Intellect, 2020); *Photography: The Key Concepts* (Routledge, 2019, various translations); *Art Photography* (Tate Publications, 2015). In addition to these, he has published 24 book chapters and more than 100 exhibition/catalogue essays and reviews across many journals and magazines.

**Kris Belden-Adams** is Associate Professor of Art History at the University of Mississippi where she specializes in the history of photography. Currently she is Dorothy Kayser Hohenberg Research Chair of Excellence in Art History at the University of Memphis, TN, USA. She is the author of *Photography, Temporality, Modernity: Time Warped* (2019), and *Photography, Eugenics, 'Aristogenics': Picturing Privilege* (2020). In addition, she is an editor and contributor to the volumes *Photography and Failure: One Medium's Incessant Entanglement with Mishaps, Flops, and Disappointments* (2017) and *Diverse Histories in Photographic Albums: 'These Are Our Stories'* (2022). With Karen Barber, Belden-Adams is a Content Co-Editor for Smarthistory's/Khan Academy's coverage on the history of photography.

**Martin Charvát** is Associate Professor at the Department of Media Studies at the Metropolitan University Prague. He is a member of the Operational Images research project led by Jussi Parikka at FAMU in Prague. He has published fifty articles, most recently in *Philosophy of Photography and Publizistik*.

His recent monograph publications are: *The Electro-Photographic Imaginary: Spectres between Photography and Electricity* (Academy of Performing Arts in Prague, 2023, in Czech); *Jussi Parikka: From Media Archaeology to Geology of Media* (Academy of Performing Arts in Prague, 2022, in Czech); and *On New Media, Modularity and Simulation* (Togga Publishing House, Prague, 2017, in Czech).

**Natasha Chuk**, PhD, is a media theorist, writer, and educator whose work focuses on the relationships between art, philosophy, and creative technologies. She is the author of *Vanishing Points: Articulations of Death, Fragmentation, and the Unexperienced Experience of Created Objects* (Intellect, 2015). She is currently working on a monograph called *Traces in the Image: The Photographic in Post-Photography* (Intellect, forthcoming). Her work has been published in *Millennium Film Journal*, *Ultra Dogme*, *Kolaj Magazine*, *Virtual Creativity*, *Baltic Screen Media Journal*, and *FLAT Journal*. She lives and works in New York City.

**Marco De Mutiis** is Digital Curator at Fotomuseum Winterthur in Switzerland where he leads the museum research on algorithmic and networked images. He is a doctoral candidate at the Centre for the Study of the Networked Image at South Bank University (UK), focusing on the relationship between computer games and photography. With Matteo Bittanti, he has recently co-curated a group exhibition called *How to Win at Photography – Image-making as Play*. He has written, edited, and contributed to several publications, including *Screen Images – In-Game Photography, Screenshot, Screencast* (co-edited volume with Winfried Gerling and Sebastian Möring) and “Photographing the Game Glitch: Between Ghost Photography and Immaterial Labour” (article in *Philosophy of Photography* journal).

**Francesco Giarrusso** received his PhD in Communication Sciences in 2013 at the Nova University of Lisbon (Portugal). Since 2012, he has been a member of the Center for Philosophy of Science at the University of Lisbon, where he collaborates on the research project “Science and Art.” Currently, he is pursuing a second PhD in Humanistic Studies, Tradition and Contemporaneity at the Catholic University of Milan (Italy), conducting research on images and astronomical devices. Alongside his academic activities and publication of articles in national and international journals, he also dedicates himself to photography and cinema (e.g. *Tracce-fantasma* and the medium-length film *Waterland Song* produced by Terratrema filmes).

**Paula Gortázar** is a lecturer, artist, and writer. She is a founding member of the Expanded Photography Research Centre at the University of Westminster in London. Her work has been published in several academic journals, including *Photography and Culture*, *Third Text* and *Fotocinema*. Her current research practice investigates the function of the photographic frame within immersive and extended reality environments. Her most recent article is “Plastic Borders: On the Photographic Frame and its Virtual Experience.” In 2022 she organized a ‘Virtual Photography Symposium’ at the University of Westminster, focusing on the future of photography within the new, virtual spaces where still images operate.

**Dominik Lengyel** is full university Professor and holder of the Chair for Architecture and Visualization at BTU Brandenburg University of Technology Cottbus-Senftenberg. He is a member of the European Academy of Sciences and Arts in Salzburg. Since 2006 he has been the co-founder of an office for architectural visualizations with **Catherine Toulouse**, who has been Assistant Professor at the same Chair from 2006 until 2022. Lengyel and Toulouse have studied architecture at the universities of Stuttgart in Germany and worked as architects in the planning division of the architectural office of Prof. O. M. Ungers in Cologne, Germany. They have delivered numerous international lectures and publications as well as visualizations in other author’s publications.

**Jens Schröter**, is full university Professor of Media Studies and Chair for Media Studies at the University of Bonn since 2015. He is co-director (together with Anna Echtermöller; Andreas Sudmann and Alexander Waibel) of the VW-Main Grant, entitled: “How is Artificial Intelligence Changing Science?” (Start: 1.8.2022, 4 Years). He has received various research fellowships, such as: Senior-fellowship IFK Vienna, Austria, Winter 2018; Senior-fellowship IKKM Weimar, Winter 2021/2022; and Fellowship at the Center of Advanced Internet Studies. His most recent publications are *Medien und Ökonomie* (Springer, 2019) and *Media Futures. Theory and Aesthetics* (co-authored with Christoph Ernst, Palgrave, 2021).

**Ali Shobeiri** is Assistant Professor of Photography and Visual Culture at Leiden University (NL). He is interested in interdisciplinary theoretical research at the intersection of photography, phenomenology, aesthetics, and human geography. His recent books include: *Psychosomatic Imagery: Photographic Reflections on Mental Disorders*, co-edited volume (Palgrave Macmillan, 2023); *Place:*

*Towards a Geophilosophy of Photography*, monograph (Leiden University Press, 2021); *Animation and Memory*, co-edited volume (Palgrave Macmillan, 2020); and *Oikography: Homemaking through Photography*, co-edited volume (Leiden University Press, forthcoming).

**Amanda Wasielewski** is Associate Senior Lecturer of Digital Humanities and Associate Professor of Art History at Uppsala University in Sweden. Her research investigates the use of digital technology in relation to art/visual culture and spatial practice. Her recent focus has been on the use of artificial intelligence techniques for the analysis and creation of art, photography, and other visual media. Wasielewski is the author of three monographs, e.g., *Computational Formalism: Art History and Machine Learning* (MIT Press, 2023). Recent articles include “Authenticity and the Poor Image in the Age of Deep Learning” (*Photographies*), and “‘Midjourney Can’t Count’: Questions of Representation and Meaning for Text-to-Image Generators” (*IMAGE: Zeitschrift Für Interdisziplinäre Bildwissenschaft*, 2023).

**Helen Westgeest** is Associate Professor of Modern and Contemporary Art History and Photography Theory at Leiden University. Her research focuses on comparative studies of media in contemporary visual art, in particular the role of intermediality in the meaning production of artworks. She has published articles in peer-reviewed journals, as well as several monographs and edited volumes. Her book publications include: *Slow Painting: Contemplation and Critique in the Digital Age* (Bloomsbury, 2020); *Video Art Theory: A Comparative Approach* (Wiley-Blackwell, 2016); *Photography Theory in Historical Perspective: Case Studies from Contemporary Art* (co-authored with Hilde Van Gelder, Wiley-Blackwell, 2011, Chinese translation 2013).