

## BIOGRAMY / BIOGRAPHICAL NOTES

### GEOFFREY BATCHEN

University of Oxford

Professor of History of Art at the University of Oxford, Faculty of History. He has published numerous articles and books on history of photography, in particular in the early history of photography and contemporary art practices (among others: *Burning with Desire: The Conception of Photography*, 1997; *Emanations: The Art of the Cameraless Photograph*, 2016; *Forget Me Not: Photography and Remembrance*, 2004). His most recent book is *Negative/Positive: A History of Photography* (Routledge, 2021).

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### HANA BUDDEUS

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Researcher in the Institute of Art History of the Czech Academy of Sciences and a member of the Photography Research Centre (CVF). Her research interests include 20th-century art history and photography histories, with a special focus on its intersections. From 2016, she took part in the “Sudek Project” (see [www.sudekproject.cz/en](http://www.sudekproject.cz/en)); she edited *Sudek and Sculpture* (2020) and *Instant Presence: Representing Art in Photography* (with V. Lahoda and K. Mašterová, 2017), and co-curated several exhibitions on Josef Sudek and his photographs of artworks. In 2017, her dissertation was published under the title *Zobrazení bez reprodukce? Fotografie a performance v českém umění 70. let 20. století* [Representation without Reproduction? Photography and Performance in 1970s Czech Art].

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### CONSTANZA CARAFFA

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Since 2006, Head of the Photo Library at the Kunsthistorisches Institut in Florenz. She received her PhD from the Freie Universität Berlin (2003). She was a recipient of doctoral fellowships from Politecnico di Milano in Berlin (1995–1996) and Gerda Henkel Stiftung in Rome (1999–2000). She worked as a scientific assistant at the Bibliotheca Hertziana, Max Planck Institute for Art History, Rome, Kieven Directorate (2000–2005). She was a research coordinator in the Archive of the Modern, Academy of Archi-

tecture, Mendrisio (CH), University of Italian, Switzerland (2005–2006). Her publications include: *Photo-Objects. On the Materiality of Photographs and Photo Archives in the Humanities and Sciences* (edited by Julia Bärnighausen, Costanza Caraffa, Stefanie Klamm, Franka Schneider and Petra Wodtke, Berlin 2019) and *Photo Archives and the Idea of Nation* (edited by Costanza Caraffa and Tiziana Serena, Berlin 2015).

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Professor at the City College of New York (CUNY), and curator of the City College Art Collection. She has taught the history of photography and American Art for many years, and held museum research, curatorial and administrative positions (at the Canadian Center for Architecture, the Metropolitan Museum of Art, the International Center of Photography, and the Harry Ransom Center of the University of Texas) before returning to teaching. Her PhD is from Princeton University, with a dissertation on the photographic books of P.H. Emerson. Her research interests include: photographs in books, photographic postcards, photomechanical reproduction, the materiality of the photographic image as object, the historiography of the history of photography. Recent publications include: "*Greetings from Chicago: Image Networks and Infrastructures of Postcard Production and Circulation*", in Olga Moskatova, ed., *Images on the Move* (Bielefeld, Germany: Transcript Press, 2022); "*Beaumont Newhall, the Gabriel Cromer Collection, and a New History of Photography*", in Heather Shannon, ed., *Gabriel Cromer Collection at the George Eastman Museum* (Rochester NY: the George Eastman Museum: 2022); "*Printing Life Magazine*", in Katherine Bussard and Kristen Gresh, *The Power of Life: Life Magazine and American Photography, 1936–1972* (New Haven: Yale University Press, 2020); "*Dancing with Images; Embodied Photographic Viewing*", in Tilo Riefenstein and Elizabeth Mitchell, eds., "*Between Sensuous and Making-Sense-Of*", *Open Arts Journal*, June 2019.

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#### AGATA JAKUBOWSKA

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Currently employed at the Institute of Art History at University of Warsaw. Graduated in art history from Adam Mickiewicz University in Poznań, where she worked until 2021. Author and editor of numerous publications on art created by women, including *On the margins of the mirror. Female Body in the Works of Polish Women Artists* (in Polish, Krakow: Universitas, 2004), *Multiple Portrait of Alina Szapocznikow's Oeuvre* (in Polish, Poznan: Wydawnictwo Naukowe UAM, 2008), or *All-Women Art Spaces in Europe in the Long 1970s* (ed. with Katy Deepwell, Liverpool University Press, 2018). She has lately edited *Horizontal Art History and Beyond. Revising Peripheral Critical Practices* (with Magdalena Radomska, Routledge 2022) and completed a monograph on Maria Pinińska-Bereś entitled *Art and Emancipation of Women in State-Socialist Poland*.

*The Case of Maria Pinińska-Bereś* (in Polish, Warsaw University Publishers, autumn 2022). She is currently researching the transnational history of all-women exhibitions.

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Professor at the Institute of Art History at University of Warsaw, previously employed in the Institute of Art History at the Catholic University of Lublin. His field of research is the history of art theory, history of art history as a scientific discipline. He is the author of the following books: *Berenson i mistrzowie odrodzenia. Przyczynek do postawy estetycznej Bernarda Berensona* (Kraków 2001), *Zweite, ideale Schöpfung. Sztuka w myśleniu historycznym Jacoba Burckhardta* (Lublin 2004), *Figury zbawienia? Idea „religii sztuki” w wybranych koncepcjach artystycznych XIX stulecia* (Lublin 2010). He translated into Polish: Aby Warburg, *Narodziny Wenus i inne szkice renesansowe* (transl. and introduction R. Kasperowicz, editorial note Katia Mazzucco, Gdańsk 2010), Jacob Burckhardt, *Wykłady o sztuce* (translation and edition R. Kasperowicz, scholarly editor Antoni Ziemia, Warszawa 2008), Jacob Burckhardt, *Sztuka – kultura – polityka. Wybór listów* (edition and translation R. Kasperowicz, Warszawa 2017), Johann Joachim Winckelmann, *Listy. Wybór* (translation and edition R. Kasperowicz, Warszawa 2020). Most recent he published: Aby Warburg, *Od Florencji do Nowego Meksyku, Pisma z historii sztuki i kultury* (introduction and edition R. Kasperowicz, Gdańsk 2019); Aby Warburg, *Panorama recepcji* (introduction and edition R. Kasperowicz, Gdańsk 2020).

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PhD in humanities, graduate of law and art history at Adam Mickiewicz University. Since 2015 she has been an assistant professor in the Institute of Art History at Adam Mickiewicz University, and since 2021 the Head of the Audiovisual Archive in the Faculty of Art Studies (Adam Mickiewicz University). She is the author of the monographs: *Wybór i konieczność. Kolekcje polskiej arystokracji w Wielkopolsce na przełomie XIX i XX wieku* (2016) and *Kaiser-Friedrich-Museum w Poznaniu (1904–1919). Muzeum na niemieckiej i europejskiej prowincji* (2021). She has published a research study of source materials *Libri veritatis Atanazego Raczyńskiego/von Athanasius Raczyński. Suplement/Supplement* (2019) and numerous articles in academic journals. Her research interests are the history of collecting, museology, and visual archives in the 19th and 1st half of the 20th centuries, in the broadest sense.

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Art historian, PhD, assistant professor in the Faculty of Management of Visual Culture at Warsaw Academy of Fine Arts and lecturer at the National Film School in Łódź at the Photography and TV Production Department. Between 2019–2021 she was a lecturer in the Institute of Art History at the University of Warsaw, where she was the director of part-time studies and also a guest professor in the Aleksander-Brückner-Zentrums für Polenstudien (Martin-Luther-Universität, 2020). She is the coordinator of the Polish section of the international research network Ars Graphica, and a fellow of The Foundation of Polish Science („START”), The De Brzezine Lanckoronski Foundation and GESSEL Foundation. She received funding for research from Humboldt-Universität zu Berlin, Programme CENTRAL, 2018–19. She was the beneficiary of an international scholarship program offered by the Kulturwissenschaftliches Institut Essen (KWI; 2021–22). Her previous monographs have focused on the history of Polish photography and she is currently working on soundscape and sound art.

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**BRUNO LATOUR (1947–2022)**

He was French philosopher, anthropologist and sociologist. He was a professor associated with the médialab and the program in political arts (SPEAP) of Sciences Po Paris. Member of several academies. He was the recipient in 2013 of the Holberg Prize and of the Kyoto Prize in 2021. From 1982 to 2006, he was a professor at the Centre de sociologie de l'Innovation at the Ecole nationale supérieure des mines in Paris, and from 2006 to 2017 at Sciences Po Paris, where, from 2007 to 2013, he was vice president for research. In addition to work in philosophy, history, sociology and anthropology of science, he collaborated on many studies in science policy and research management. His publications include: *We have never been modern* (Harvard University Press, 1993), *Pandora's Hope: Essays in the Reality of Science Studies* (Harvard University Press, 1999), *Politics of Nature, Reassembling the Social, an Introduction to Actor Network Theory* (Oxford University Press, 2005), *Facing Gaia: Eight Lectures on the New Climatic Regime* (Polity Press, 2017), *Down to Earth – Politics in the New Climatic Regime* (Polity Press, 2018). His publications have been translated into many languages. He curated a major international exhibition in Karlsruhe at the ZKM center, *Iconoclasm beyond the image wars in science, religion and art* (2002), and another one with Peter Weibel *Making Things Public The atmospheres of democracy* (2005), *Reset Modernity!* (ZKM 2016).

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**ADAM LOWE**

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Director of Factum Arte and founder of Factum Foundation for Digital Technology in Conservation. He has worked on numerous projects involving the high-resolution dig-

ital recordings of artworks and the production of facsimiles (high resolution physical copies) from this data, among others these include the Tomb of Tutankhamun and the Tomb of Seti I, Veronese's Wedding at Cana.

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Art historian and Americanist. Since 2013 he has lectured in the Department of Photography at University of Arts in Poznań. Between 2018–2021 he was editor-in-chief of the magazine "BLOK" (blokmagazine.com), and from 2013–2018 editor-in-chief of the journal "SZUM". From 2004–2011 he was also editor-in-chief of the journal "Obieg", and from 2002–2013 a curator in the Ujazdowski Castle Center for Contemporary in Warsaw. Since 2013 he has worked as an independent curator (exhibitions including Aneta Grzeszykowska's exhibition in the National Art Gallery in Sopot, Artur Żmijewski's exhibition in Wrocław Contemporary Museum, and Piotr Ukełański's exhibition in the National Museum in Kraków). He is an editor of anthology, catalogues and books, including: *Kocham fotografię* (2008, 2009), *Historie fotografii w Polsce 1839–2009* (2010), *Decydujący moment. Nowe zjawiska w fotografii polskiej po roku 2000* (2012), *Głębia ostrości. Eseje o fotografii polskiej po 1945 roku* (2014), *Po końcu fotografii* (2018), *Okaleczony świat. Historie fotografii środkowoeuropejskiej 1839–2018* (2019). In 2019 with Łukasz Gorczyca and Natalia Żak he co-curated an exhibition *Photobloc. Central Europe in Photobooks* in the International Culture Centre in Kraków. The exhibition was also presented in the Museum of Art in Ołmuniec (2020) and in the National Gallery in Vilnius (2021).

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