

On Alinari

Speakers & Bios

Estelle Blaschke, Professor of media studies at the University of Basel and photography history and theory at ECAL in Lausanne. Blaschke's work revolves around the concept of photography as information technology, at the intersection between art and media history, the history of science and cultural history. Blaschke published *Banking on Images: The Bettmann Archive and Corbis* in 2016 and is a member of the editorial committee of the journal *Transbordeur. Photographie, Histoire, Société*. She is also part of the artistic collaboration project *Image Capital* together with Armin Linke.

Elizabeth Edwards, visual and historical anthropologist, Professor Emerita of history of photography at De Montfort University in Leicester and previously Curator of Photographs at Pitt Rivers Museum, Oxford University. Edwards is also Andrew W. Mellon Visiting Professor at the V&A Research Institute, Victoria & Albert Museum, London, and Honorary Professor in the Department of Anthropology, University College London. Edwards has worked extensively on the relationships between photography, anthropology and history, on the social practices of photography, on the materiality of photographs and on photography and historical imagination. Among her many publications are *Anthropology and Photography, 1860-1920* (1992), *Raw Histories: Photographs, Anthropology and Museums* (2001), *Photographs Objects Histories: on the Materiality of Images* (2004, with J. Hart), *Photographs, Museums, Collections. Between Art and Information* (2015, with C. Morton). Edwards is on the board of major journals in the field including *Visual Studies* and *History of Photography*.

Paul Frosh, Professor in the Department of Communication and Journalism, Hebrew University, Jerusalem. His research interests include communication and cultural theory, visual media (especially photography and television), consumer culture, the media and ethical concern, and the aesthetics of digital interfaces and digital images. Frosh published *The Image Factory: Consumer Culture, Photography and the Visual Content Industry* in 2003 and *The Poetics of Digital Media* in 2018. Among his most recent publications is the enlightening essay *Photography as a Cultural Industry* (2020).

Armin Linke, photographer and filmmaker, currently Guest Professor at ISIA, Urbino, Italy and artist in residence at the KHI Kunsthistorisches Institut in Florenz. Linke was research affiliate at MIT Visual Arts Program, Cambridge, Guest Professor at the IUAV Arts and Design University in Venice and Professor of photography at the University for Arts and Design, Karlsruhe. His research on the Anthropocene and the natural, technological and urban environment in which we are living inspired the exhibition "Blind Sensorium", held in 2019 in Matera, Italy (<https://www.matera-basilicata2019.it/en/programme-2019/themes/reflections-and-connections/1368-blind-sensorium.html>). Linke's work at the Photothek of the Kunsthistorisches Institut in Florenz is connected to his and Estelle Blaschke's project *Image Capital* (<https://www.khi.fi.it/it/aktuelles/veranstaltungen/2018/09/estelle-blaschke-armin-linke-image-capital.php>), which explores the notion of photography as currency.

Joan M. Schwartz, historical geographer and specialist in archival theory, Professor of history of photography at Queen's University in Canada. Her current research focuses on the history of photography and society and on theoretical issues relating to archives and memory. Schwartz is a fellow of the Royal Society of Canada, the Royal Canadian Geographical Society, and the Society of American Archivists. Among her many publications are the seminal essay "*We Make Our Tools and Our Tools Make Us*": *Lessons from Photographs for the Practice, Politics, and*

Poetics of Diplomats (1995) and the volume *Picturing Place: Photography and the Geographical Imagination*, which she edited in 2003.

Tiziana Serena, Associate Professor of history of photography and history of contemporary art at the University of Florence. Serena is specialized in the cultural history of photography and her research interests focus on the relationship between photography, history and the archive. Serena is the scientific director of the journal *RSF. Rivista di studi di fotografia*; she is a member of the scientific committees of *Linea di confine*, the Museum of Contemporary Photography of Cinisello Balsamo, and *Società Italiana di Studi per la Fotografia (SISF)*, being responsible for its journal. She is also a member of the scientific and technical committee of *FAF*. Her many publications include the volumes *Archivi fotografici. Spazi del sapere, luoghi della ricerca* (2012), and *Photo Archives and the Idea of Nation* (2015), both resulting from Serena's cooperation with KHI.

Kelley Wilder, photographic historian, founder and director of the Photographic History Research Centre at De Montfort University, Leicester. Wilder's research interests focus on the cultures of science and knowledge generated by photography and photographic practice. Wilder published *Photography and Science* in 2009 and co-authored *Documenting the World: Film, Photography and the Scientific Record* in 2016 (with G. Mittman). Wilder is a member of the European Society of the History of Photography, the History of Science Society, and the European Society for the History of Science.