Contributors

Nicolas Baudouin is a Paris-based visual artist from Canada, having initially come to Paris to complete a master’s degree in Aesthetics (Philosophy of Art) at the University of Paris I Panthéon-Sorbonne. For the past fifteen or more years his research interests have focused on the recent mutations in photography and the rise of ‘post-photography’. He is exploring these new practices in the search for a new image that would have an intermediate quality between virtuality and reality. Nicolas Baudouin also teaches art at several American university programmes in Paris, such as NYU, Columbia and Stanford.


Jessie Bond is a writer and PhD candidate at London College of Communication, University of the Arts London, where her doctoral research examines how the photobook is used by photojournalists to distribute images of conflict. She is a recipient of a 2019–20 Harry Ransom Dissertation Fellowship and writes for publications including The Art Newspaper, Calvert Journal and Photomonitor.

Briony Anne Carlin lectures in Museum Studies at Newcastle University and Art History at the University of Sunderland. She was awarded her PhD in 2022 for her
List of contributors

thesis, entitled 'Bindings, Boundaries and Cuts: Relating Agency and Ontology in Photobook Encounters'. The project addresses the affective materiality and social agency of photobooks. With a background in foreign languages and photography, her research interests include the interpretation and multi-sensory translation of meaning in artworks and how perception and response to images are altered by context.

Briony previously held the role of Assistant Curator of Photographs at the Victoria and Albert Museum, contributing to exhibitions including Into the Woods: Trees in Photography (November 2017–April 2018), the inaugural hang of the V&A Photography Centre (October 2018), and White Heat of British Industry: Photographs by Maurice Broomfield at FORMAT Festival (Derby Museums and Art Gallery, March–May 2019). Briony is currently developing her first monograph based on her doctoral research.

Taous R. Dahmani is a PhD researcher in the History of Art Department at Paris 1 Panthéon-Sorbonne. She is writing a thesis in History of Photography under the supervision of Professor Michel Poivert, having taught the history of twentieth-century photography for three years. Since September 2019 she has been a fellow of the Maison Française d’Oxford (MFO). Her thesis is entitled: “‘Direct Action Photography’: a Typography of the Photographic Representation of Struggles and the Struggle for Photographic Representations (London, 1958–1989)”. In November 2018, she published an article entitled ‘Bharti Parmar’s True Stories: Against the Grain of Sir Benjamin Stone’s Photographic Collection’ in PhotoResearcher (No. 30). Her chapter entitled ‘Polareyes: a magazine by and for Black British women photographers as site of resistance in London, 1987’ is to be published in Feminist and Queer Activism in Britain and the United States in the Long 1980s (SUNY, 2022). She co-organised the symposium ‘Photography, With or Without Capitalism’, an event which took place at the National Institute of Art History (Paris). She is chief coordinator of the French Photographic Image Research Association (ARIP).

Élodie Edwards-Grossi is an associate professor in Sociology and American Studies at IRISSO, Université Paris Dauphine. From January 2015 to December 2016, she was a visiting graduate researcher at the University of California, Los Angeles, and a member of the research centre EpiDaPo (UCLA-CNRS). In 2017–18, she received the Fulbright and Georges Lurcy fellowships to complete her dissertation at Tulane University and was affiliated to the department of History as a visiting research fellow. Her research focuses on the social history of race and psychiatry in the segregated South and the medicalisation of the Black body from the nineteenth century to the contemporary era.


Vitor Marcelino is a PhD candidate in the Inter-Graduate Program in Aesthetics and Art History at University of São Paulo, and a professor at the Faculdade SESI de Educação. He frequently participates in art history congresses, and has published articles in some renowned academic journals in Latin America. He has recently published ‘El Lissitzky e o uso da fotografia como linguagem universal’ (El Lissitzky and the use of photography as a universal language) in Revista Arte & Ensaios, and ‘A utopia do livro-monumento: contaminações entre fotografia, cinema, escrita e imprensa na vanguarda russa reverberadas na teoria benjaminiana’ (The utopia of the monument-book: contamination between photography, cinema, writing, and the press in the Russian avant-garde reverberated in the Benjaminian theory) in Revista ARS.

Moritz Neumüller is a curator, educator and writer in the field of photography and new media, with a special interest in accessibility to the arts. He has worked for several international art institutions, such as the Museum of Modern Art in New York, PhotoEspaña in Madrid and PhotoIreland in Dublin, and is currently Chief Curator of the Photobook Week Aarhus (Denmark). After editing The Routledge Companion to Photography and Visual Culture in 2018, he is now working on a sequel book called The Routledge Companion to Photography, Representation and Social Justice, with the help of fifty contributors from around
List of contributors

the globe. Neumüller is a regular contributor to journals and magazines on photography and visual culture, and has been running an online resource for artists, called *The Curator Ship*, since 2010. Apart from his curatorial practice, Neumüller has been working for more than ten years at the forefront of making culture accessible for everybody, including those with disabilities. In 2009, he founded the project ArteConTacto, and in 2011, the initiative MuseumForAll.eu, with the mission to make museums open to all audiences.

**Mary Panzer** is an award-winning historian of photography. In the 1990s, she served as Curator of Photographs for the National Portrait Gallery/Smithsonian Institution. As co-author of *Things as They Are: Photojournalism in Context Since 1955* (Aperture, 2005), she contributed to the first international history of magazine photography for the second half of the twentieth century. Her most recent work concerns photography for the printed page, made in the middle decades of the twentieth century, editorial and advertising images alike. Her publications include: “A Remarkable Package of Photographs for [a] Dime”: How Life Became Life’, in *Life Magazine and the Power of Photography*, ed. Katherine Bussard and Kristen Gresh (Yale University Press, 2020); *Mathew Brady and the Image of History* (Smithsonian, 1997); *Lewis Hine/55* (Phaidon, 2002); ‘Pictures at Work: Romana Javitz and the New York Public Library Picture Collection’, in *The ‘Public’ Life of Photographs*, ed. Thierry Gervais (MIT Press, 2016); and chapters on photographers such as Richard Avedon, Stanley Kubrick and Irving Penn.


**Andy Stafford** is a critical theorist and a specialist of the work of Roland Barthes. He has published a book on the French photo-text of the 1990s (Liverpool University Press, 2010), as well as articles on Raymond Depardon, André Bazin, Leila Sebbar and Marc Garanger, and most recently on the photo-text in the work of Gérard Macé (Le temps qu’il fait, 2018). He is senior lecturer at the University of Leeds and was visiting professor at the University of Paris-13 in 2019.
Daria Tuminas is a researcher and curator based in Amsterdam. She studied at St Petersburg State University, majoring in Russian Literature and Folklore, and obtained an MA in Film and Photographic Studies at Leiden University. From 2012 to 2014, she co-organised the Dutch Photography Experience project in St Petersburg, consisting of annual workshops, as well as Undercover, a group exhibition on Dutch photobooks. She was the guest editor of The PhotoBook Review #12, published by Aperture in spring 2017. The issue focused on the relations between cinema and photobooks connected to a public event she co-curated at the Stedelijk Museum Amsterdam. In 2018, she contributed a chapter on photobooks by female artists from Eastern Europe to the project and book How We See: Photobooks by Women by 10 × 10 Photobooks. From 2017 until December 2019, Tuminas worked as the head of Unseen Book Market at Unseen Amsterdam. Since 2019, she has been a curator at Utrecht-based photography exhibition space FOTODOK.