

Photography Off the Scale

Technologies and Theories
of the Mass Image

Notes on contributors

Edited by Tomáš Dvořák
and Jussi Parikka

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Geoffrey Batchen is Professor of History of Art at the University of Oxford. Batchen's work as a teacher, writer and curator focuses on the history of photography. Besides his interest in the historiography of the medium, Batchen has helped to pioneer the study of vernacular photographs. His books include *Burning with Desire: The Conception of Photography* (1997, and in Spanish, Korean, Japanese, Slovenian, Chinese, Italian and Ukrainian); *Each Wild Idea: Writing, Photography, History* (2001, and in Chinese); *Forget Me Not: Photography and Remembrance* (2004); *William Henry Fox Talbot* (2008); *What of Shoes?: Van Gogh and Art History* (2009, in German and English); *Suspending Time: Life, Photography, Death* (2010, in Japanese and English); *Repetition och Skillnad* (in Swedish, 2011); *Emanations: The Art of the Cameraless Photograph* (2016); *Obraz a diseminace* (in Czech, 2016); *More Wild Ideas* (in Chinese, 2017); and *Apparitions: Photography and Dissemination* (2018). He has also edited *Photography Degree Zero: Reflections on Roland Barthes's Camera Lucida* (2009) and co-edited *Picturing Atrocity: Photography in Crisis* (2012). His exhibitions have been seen in Brazil, Netherlands, United Kingdom, United States, Japan, Germany, Iceland, Australia and New Zealand.

Sean Cubitt is Professor of Screen Studies at the University of Melbourne. His publications include *The Cinema Effect*, *Ecomedia*, *The Practice of Light: Genealogies of Visual Media*, *Finite Media: Environmental Implications of Digital Technology* and *Anecdotal Evidence: Ecocritique from Hollywood to the Mass Image*. Series editor for Leonardo Books at MIT Press, his current research is on political aesthetics, media art history, ecocriticism and practices of truth.

Tomáš Dvořák is Assistant Professor in the Department of Photography at FAMU in Prague. He studied philosophy, art history, media studies and sociology at Charles University in Prague and The Graduate Center, City University of New York. His research focuses on philosophy and

history of media, and philosophy and history of science, and the interrelations between these fields, especially media archaeology of science and knowledge. He has authored or co-authored a number of books in Czech: *Epistemology of (New) Media* (NAMU 2018), *Photography, Sculpture, Object* (NAMU 2017), *Temporality of (New) Media* (NAMU 2016), *Contemporary Approaches in Historical Epistemology* (Filosofia 2013), *Chapters from the History and Theory of Media* (AVU 2010), and *Waste Management: Texts, Images and Sounds of Recent History* (Filosofia 2009).

Andrew Fisher is a research fellow in the Department of Photography at FAMU in Prague, and Principle Investigator of the Prague-based collaborative research project ‘Scale, Measure and Proportion in Contemporary Visual Cultures’. He is founding editor of the peer-reviewed journal *Philosophy of Photography* (2010–present) and, between 2008 and 2019, was Lecturer in the Department of Visual Cultures at Goldsmiths, University of London. One of his major research interests is the significance of different conceptions of scale for historical and contemporary forms of photography. This has resulted in a series of publications including: ‘Imaginative Variation: Photographic Scale and Photographic Horizons’, in *Too Big to Scale*, Florian Dombois and Julie Harboe (eds), Zurich Hochschule der Künste, Scheidegger & Spiess Verlag, Zürich, 2017; ‘On the Scales of Photographic Abstraction’, in *Photographies* Vol. 9, No. 2, Summer 2016; and ‘Photographic Scale’, in *On the Verge of Photography: Imaging Beyond Representation*, Daniel Rubinstein, Johnny Golding and Andrew Fisher (eds), Birmingham, ARTicle Press Birmingham City University, 2013.

Joan Fontcuberta is a renowned conceptual photographer, as well as being a writer, editor, curator and teacher, who has played a significant role in achieving international recognition for the history of Spanish photography. Fontcuberta graduated in Communication at the Autonomous University of Barcelona in 1977. After working in advertising, he taught at the Faculty of Fine Arts at the University of Barcelona from 1979 to 1986. He was one of the founders of *Photovision* magazine, which was originally launched in 1980 and became a major publication in the field of European photography. From 1993 to 2010 he was Professor of Communication Studies at the University Pompeu Fabra in Barcelona. Among the most representative institutions where his work has been exhibited are: MACBA (Barcelona), Museo Nacional Centro de Arte Reina Sofía (Madrid), CCCB (Barcelona), MNAC (Barcelona), Zabriskie Gallery (New York), the Science Museum (London), The Art Institute (Chicago), MoMA (New York), and the Maison Européenne de

la Photographie (Paris). In 1994 he was ordained Knight of the Order of Arts and Letters by the French Ministry of Culture. In 2011 he won the National Essay Prize in Spain and in 2013 obtained the prestigious Hasselblad Photography Award.

Paul Heinicker is a design researcher, investigating critical and speculative design concepts with a focus on the culture and politics of diagrams and data visualisations. He is a research associate at the Interaction Design Lab at the University of Applied Sciences in Potsdam and PhD student at the University of Potsdam at the Institute for Media and Art. He received an MA in Design from FH;P in 2015 and participated in post-graduate programs at Malmö University and Strelka Institute for Media, Architecture and Design in Moscow.

Michelle Henning is Professor in Media and Photography at the University of Liverpool. She has written numerous essays on photography, new media, museums and exhibitions and cultural history. Her book *Photography: The Unfettered Image* was published by Routledge in 2018. She is also the editor of *Museum Media* (Blackwell 2015) and author of *Museums, Media and Cultural Theory* (Open University Press 2006). Her background is in art, art history and cultural studies. She has combined academic research with her work as an artist/designer since 1991, designing record covers for PJ Harvey among others. Her current writing addresses both historical and contemporary photographic media and is concerned with the relationship between technology, materiality and aesthetic and sensory experience. In 2018–19 she was awarded an AHRC Leadership Fellowship to research in the 1920s and 1930s archives of the photographic company Ilford Limited. She is currently turning that research into a book, and writing on ‘affective realism’ in digital photography.

Josef Ledvina is Assistant Professor at the Film and TV School of the Academy of Performing Arts in Prague (FAMU) and editor-in-chief of Prague-based art magazine *Art+Antiques*. He studied art history and history at Charles University, Prague. He is the author of several book chapters and articles in Czech scientific journals and regularly contributes to Czech art magazines as an art critic. His lecturing focuses on the history of twentieth-century art and photography. His research currently focuses on general questions of critical evaluation and aesthetic experience in visual arts.

Lukáš Likavčan is a researcher and theorist, writing on philosophy of technology and political ecology. He teaches at the Center for Audio-visual Studies, FAMU in Prague, and Strelka Institute for Media,

Architecture and Design, Moscow. Likavčan is a member of Display – Association for Research and Collective Practice, Prague, and the author of *Introduction to Comparative Planetology* (Strelka Press, 2019).

Jussi Parikka is Professor of Technological Culture and Aesthetics at University of Southampton and Visiting Professor at FAMU, Prague where he leads the project Operational Images and Visual Culture (2019–23, funded by the Czech Science Foundation). He is the author of several books on media and digital culture, alongside work on media archaeology. Books include *Digital Contagions* (2007, 2nd edn 2016), *Insect Media* (2010), *What is Media Archaeology* (2012) and *A Geology of Media* (2015). He is the co-editor of books such as *Media Archaeology: Approaches, Applications, and Implications* (2010, with Erkki Huhtamo) and *Writing and Unwriting (Media) Art History: Erkki Kurenniemi in 2048* (2015, with Joasia Krysa). In addition, he was a co-editor of *Across and Beyond: A Transmediale Reader on Postdigital Practices, Concepts, and Institutions* (2016).

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Annebella Pollen is Reader in History of Art and Design at University of Brighton, UK. Her research interests include histories of popular image cultures, especially in relation to mass photographic practice. She has published on photographic abundance in her books *Mass Photography: Collective Histories of Everyday Life* (2015) and *Photography Reframed: New Visions in Contemporary Photographic Culture* (2018, co-edited with Ben Burbidge), as well as in numerous scholarly essays. Her other books include a 2015 study of a utopian interwar youth movement, *The Kindred of the Kibbo Kift: Intellectual Barbarians*, and the forthcoming *Art without Frontiers*, a commissioned history of the British Council's art collection and its use in eight decades of global cultural relations.

Michal Šimůnek is affiliated with the Film and TV School of Academy of Performing Arts in Prague. Educated in media studies and sociology, his research and lecturing focus on the theory and history of photography, media, visual culture and consumer culture. His current research interests include vernacular photography, creative misuse of technology, and photographic communities of consumption. He is the author of several book chapters and articles in Czech scientific journals and is also the translator of Geoffrey Batchen's *Photography and Dissemination: Towards a New History for Photography* (NAMU, 2016) and Jussi Parikka's *What is Media Archaeology?* (NAMU, forthcoming).

Tereza Stejskalová is Assistant Professor at the Film and TV School of the Academy of Performing Arts in Prague and curator at tranzit.cz. Her

recent endeavours include a long-term research on the cultural diplomacy and internationalism of Czechoslovakia in collaboration with Zbyněk Baladrán. She is the editor of *Filmmakers of the World, Unite! Forgotten Internationalism, Czechoslovak Film and the Third World* (Prague: tranzit, 2017) and co-editor of *Navigation edition* (tranzit.cz). Her research interests include feminist and postcolonial perspectives on Eastern European contemporary art.

Joanna Zylinska is a writer, lecturer, artist, curator and – according to the ImageNet Roulette’s algorithm – a ‘mediatrix’. She works as Professor of New Media and Communications at Goldsmiths, University of London. The author of a number of books, including *The End of Man: A Feminist Counterapocalypse* (University of Minnesota Press, 2018) and *Nonhuman Photography* (MIT Press, 2017), she is also involved in experimental and collaborative publishing projects such as *Photomediations* (Open Humanities Press, 2016). Her art practice involves playing with different kinds of image-based media.

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