

Representational Machines: Photography and the Production of Space Participants

David Bate, Reader in Photography and course leader of MA photographic studies at University of Westminster

Patrizia Di Bello is lecturer in History and Theory of Photography at Birkbeck, University of London. She is the author of *Women's Albums and Photography in Victorian Britain* (2007) and has co-edited and contributed to *Art, History and the Senses* (2010) and *The Photobook from Talbot to Ruscha and Beyond* (2012). She is currently working on a book exploring the material and conceptual relationships between sculpture and photography.

Magnus Bremmer is a PhD student in Literature at the Research School of Aesthetics, Stockholm University. During the autumn of 2011, he was visiting researcher at Birkbeck College, University of London. Bremmer's thesis traces the history of the photographically illustrated book—or, the use of printed texts in the distribution of photographic images as well as photographic illustration in various printed contexts—in Scandinavia, 1840-1880. In this investigation, Bremmer is particularly interested in strategies aiming to regulate the viewer's attention before the photographic image.

Ella Chmielewska, Senior Lecturer in Cultural Studies, University of Edinburgh School of Architecture

Anna Dahlgren is assistant professor at the Department of Art History at Stockholm University. She received her PhD at the above department and have since then had a five year post-doc position at the Nordic Museum funded by Stiftelsen Riksbankens Jubileumsfond and The Royal Swedish Academy of Letters, History and Antiquities. She is currently writing a book on the practices and understanding of the photo album as a medium in the nineteenth century.

Aud Sissel Hoel, Associate Professor of Visual Culture at the Norwegian University of Science and Technology (NTNU), Trondheim. Currently she is heading the interdisciplinary research project *Picturing the Brain: Perspectives on Neuroimaging* (2010-2014). Hoel is the author of *Maktens bilder* (Disciplinary Images) (2007) and *Fremstilling og teknikk: Om bildet som formativt medium* (Exposition and Technology: On the Formative Power of Pictures) (2005); coeditor of *Ernst Cassirer: Form og teknikk: Utvalgte tekster* (Form and Technology: Selected Essays) (2006) and *Ernst Cassirer on Form and Technology: Contemporary Readings* (forthcoming); and author of numerous essays about photography, scientific imaging and the philosophy of vision. Hoel's research interests revolve around technical

images and branch out to topics such as photography, scientific instruments, symbolic mediation, diagrams, experiments, extended mind, medical imaging, and visualisation.

Stephan Günzel, Professor für Medientheorie at der Berliner Technischen Kunsthochschule

Solveig Jülich is Associate Professor and Senior Lecturer in History of Ideas at the Department of Literature and History of Ideas at Stockholm University. She received a Ph.D. from Linköping University in 2002 with a dissertation entitled “*Shadows of truth: Early Swedish radiology and visual culture*” (title in transl.). Research fields include the history of scientific visualization, science communication, media history, and visual culture. Among her recent publications is a co-edited volume on the *History of participatory media: Politics and publics, 1750–2000* (New York: Routledge, 2011). Jülich is currently finishing a book on photographer Lennart Nilsson and medicine-media relations in postwar Sweden.

Nina Lager Vestberg is Associate Professor of Visual Culture at the Norwegian University of Science and Technology (NTNU), Trondheim. She was educated in the UK, where she studied photography and multimedia at the University of Westminster (BA Hons), and history of art at Birkbeck College, London (MA and PhD). Nina has published articles on French photography and cultural memory, the indexicality of the photographic archive, and issues of copyright. She is currently writing a book about the digitisation of picture archives and has recently embarked on a new project, which examines the environmental and ecological aspects of contemporary media culture. Nina is also a founding member of the research network Visual Culture in Europe.

Walter Niedermayr, artist/photographer. Born 1952 in Bolzano, Italy, where he lives. Since 1985 has been developing the following group of works: *Alpine Landscapes / Space Con/Sequences / Shall Constructions / Artifacts*. Since 2001 has been involved in the group of works *Space Image / Bildraum*. From 2005 to 2008 he worked on the series *Iran*.

Dag Petersson is Associate Professor at The Danish Royal Academy of Fine Arts, School of Architecture. He has a Ph.D. in art history from the University of Copenhagen and was formerly head of the Image Collection at the Danish Royal Library, Dept. of Maps, Prints and Photographs. He curated *Jacob A. Riis* at the National Museum of Photography (2008) and is the author of *The Making of the Other Half: Jacob A. Riis and the New Image of Tenement Poverty* and *The Art of Reconciliation: Photography and the Conception of Dialectics in Benjamin, Hegel and Derrida*. (forthcoming). Dag Petersson has written extensively on photography theory and is the editor of *Actualities of Aura: Twelve studies of Walter Benjamin* (2005) and *Questions of Scale in Architecture* (2012).

Philip Ursprung, Institute for the History and Theory of the Architecture, ETH, Swiss Federal Institute of Technology Zurich. Ursprung studied art history, history, and German literature in Geneva, Vienna, and Berlin, receiving his PhD from the Freie Universität Berlin. He taught at the University of Geneva, the Hochschule der Künste Berlin, the Graduate School of Architecture, Planning and Preservation of Columbia University New York and the University of Zürich. Since 2011 he is Professor of the History of Art and Architecture at

ETH Zürich. He was a visiting curator at the Canadian Centre for Architecture in Montréal where he curated *Herzog & de Meuron: Archeology of the Mind* and edited the catalogue *Herzog & de Meuron: Natural History* (2002). His publications include *Grenzen der Kunst: Allan Kaprow und das Happening, Robert Smithson und die Land Art* (2003). He contributed the introduction to *Studio Olafur Eliasson: An Encyclopedia* (2008) and is co-editor of *Images: A Picture Book of Architecture* (2004) and editor of *Caruso St John: Almost Everything* (2008). His most recent book is *Kunst der Gegenwart: 1960 bis heute* (2010). His book *Allan Kaprow, Robert Smithson, and the Limits to Art* is forthcoming at The University of California Press.

Louise Wolthers, researcher at The Hasselblad Foundation in Gothenburg. She earned her Ph.D. from the University of Copenhagen in 2008. Her dissertation discussed photographs as historical sources in regard to Danish 19th century commercial, colonial and war photography. From 2009 she has been affiliated with The National Gallery of Denmark as a post.doc. She is researching the representation of history in art after history painting. She has curated a number of travelling exhibitions with edited catalogues, including *Lost and Found: Querying the Archive* (2009) and *Places: Denmark in Transition* (2010).