

Creating the Global Image Archive

A workshop on images and their archives in cross-cultural and interdisciplinary contexts

16 February 2009 / 10 am – 6 pm / Ben Pimlott Lecture Theater / Goldsmiths

Organized by Jennifer Bajorek, Goldsmiths, and Claire Colebrook, University of Edinburgh

10:00 am – 10:20 am

Claire Colebrook: Opening remarks

10:30 am – 12:30 pm

Everlyn Nicodemus:

Visual Archives, Survival of Art Works: The Case of Meta Warrick Fuller and Reciprocity and Accessibility

Kristian Romare, respondent

Nick Higgins:

Making 'A Massacre Foretold': Visible Evidence and Invisible Indians in South-Eastern Mexico

Joanna Zylinska, respondent

12:30 pm – 1:30 pm – Lunch

1:30 pm – 2:30 pm

Robert Nelson:

Key and Country: Toward an Indigenous Archive of Good Intentions

Claire Colebrook, respondent

2:30 pm – 3:30 pm – Projects

Ajamu X:

rukus! Black LGBT Archive

Biki Kangwana:

Slum TV

Felicity Allen:

Nahnou: Together Now

3:30 pm – 4:00 pm – Coffee break

4:00 pm – 6:00 pm

Erin Haney:

Floating to the Surface: Photographs as Archives in West Africa

Jennifer Bajorek, respondent

Clare Harris:

The Imperial Archive and its Avatars

Elizabeth Edwards, respondent

We gratefully acknowledge the support of the Goldsmiths Research and Knowledge Transfer Fund

Felicity Allen leads Tate Britain's Learning department, which takes an integrated approach to specialist and socially inclusive programmes and interpretation and contributes to research for the sector. Between 1999 and 2003 Felicity was Head of Public Programmes at London's Hayward Gallery, having previously been the first Director of Engage (the National Association for Gallery Education) and founding editor of its journal. Throughout the 1980s and 90s Felicity practised as an artist, exhibiting internationally, lecturing in posts in fine art and curatorial studies at Goldsmiths and the Winchester School of Art, and contributing to programmes in art galleries, museums, and community settings.

Elizabeth Edwards is Professor and Senior Research Fellow at the University of the Arts London. Previously Curator of Photographs at Pitt Rivers Museum and Lecturer in Visual Anthropology at University of Oxford, she works on the complex relationships between photographs, anthropology, and history, in contexts from fieldwork to museum exhibitions. Her recent publications include *Raw Histories: Photographs, Anthropology, and Museums* (2001), *Photographs Objects Histories* co-edited with Janice Hart (2004), 'Photographs and the Sound of History' *Visual Anthropology Review* (2006) and 'Entangled Documents: Visualised Histories' in Susan Meiselas *In History* (2008).

Erin Haney completed her PhD in African Art History at SOAS with John Picton. She works at the National Museum of African Art, the Smithsonian Institution, Washington, DC, and has taught on and curates exhibitions on contemporary and historical arts of Africa and its diasporas. Her book *Photography and Africa* is due out later this year with Reaktion Books.

Clare Harris is Reader in Visual Anthropology at the University of Oxford and Curator of Asian Collections at the Pitt Rivers Museum. Her research focuses on material and visual culture in Tibet and the Himalayas. She has published *In the Image of Tibet: Tibetan Painting after 1959* (Reaktion Books 1999), *Seeing Lhasa: British Depictions of the Tibetan Capital 1936 -1947* (with Tsering Shakya, Serindia, 2003) and *Ladakh: Culture at the Crossroads* (with Monisha Ahmed, Marg, 2005). She was co-director (with Elizabeth Edwards and Richard Blurton) of the AHRC-funded project that created 'The Tibet Album' website. She is currently completing a new book: *The Museum on the Roof of the World: Art, Politics and the Representation of Tibet*.

Nick Higgins is a filmmaker and Lecturer in Visual and Cultural Studies at the University of Edinburgh. He has made several award-winning creative documentaries, most recently producing and co-directing 'The New Ten Commandments' for the BBC, Scottish Screen, and the Scottish Arts Council. He is currently an honorary research fellow in the Department of Theatre, Film, and Television Studies at the University of Glasgow.

Biki Kangwana is an internationally travelled and educated Kenyan with experience in, and a passion for, television and film production. From mainstream global media, including the BBC World Service in London, to participatory media in Kenya, Biki has worked in markedly varied circumstances and cultures. Currently working on feature documentary, he is also a Trustee of Slum TV and Ghetto Film Club in Kenya.

Robert Nelson is Associate Dean at Monash Art and Design, where he teaches in the Department of Theory. Nelson gained his MA (French and Italian painting and literature) and PhD (Greek sculpture and philology) from La Trobe University. His publications are mostly concerned with contemporary Australian art, with 100 essays in journals and catalogues and 800 newspaper articles as art critic for *The Age* in Melbourne. In 2000, Robert was awarded the Pascall Prize (a national prize for critical writing in all fields of the arts). His book, *The Spirit of Secular Art: a History of the Sacramental Roots of Contemporary Artistic Values* was published by Monash University ePress in 2007. Robert is also a painter, his most recent work being the scene painting for Polixeni Papapetrou.

Everlyn Nicodemus, artist, writer, PhD student, born Kilimanjaro, Tanzania. Studied Social Anthropology in Stockholm, Sweden, in the 1970s. Visual artist since 1980, has exhibited internationally. Research and published essays on modern African art and on art and psychological trauma since the 1990s. Have lived and worked in Sweden, France and Belgium, currently in Edinburgh, UK. Doing her PhD by Published Work for Middlesex University, London.

Kristian Romare, Swedish art historian, art critic since 1950 and former TV producer responsible at the Swedish Television for programs on art 1964-87. Was active within media trade unions. Currently freelance art critic, co-researcher together with Everlyn Nicodemus.

Ajamu X is an internationally acclaimed fine art photographer, community activist and freelance curator. His work has been shown in galleries, museums and alternative spaces worldwide. He has been active within the black and gay community for over 20 years and served on various committees in an advisory capacity. He is the co-founder of rukus! Federation (www.rukus.co.uk) and the rukus! Black LGBT Archive, which seeks to collect, preserve, exhibit historical, cultural and artistic materials related to the Black LGBT history, heritage and lived experiences in the UK.

Joanna Zylinska is a Reader in New Media and Communications at Goldsmiths, University of London. She is the author of three books: *Bioethics in the Age of New Media* (MIT Press, 2009), *The Ethics of Cultural Studies* (Continuum, 2005) and *On Spiders, Cyborgs and Being Scared: the Feminine and the Sublime* (Manchester University Press, 2001). She is also the editor of *The Cyborg Experiments: the Extensions of the Body in the Media Age*, a collection of essays on the work of performance artists Stelarc and Orlan (Continuum, 2002) and co-editor of *Imaginary Neighbors: Mediating Polish-Jewish Relations after the Holocaust* (University of Nebraska Press, 2007). Zylinska is currently co-writing a new book on 'media as mediation'. She is also involved (with Gary Hall) in the running of *Culture Machine*, an international open-access journal of culture and theory. Most recently she has been combining her philosophical writings with photographic art practice.