

# The sixth Fast Forward: Women in Photography conference

## Beyond The Canon: Exhibiting, Curating and Collecting Photography by Women

October 10-12, 2025

Centre of Contemporary Art  
Toruń, Poland

### Bios of the participants

**Nelly Ating** (she/her) is a multidisciplinary artist, curator, and academic who focuses on human rights and visual culture, conflict, and migration. Her photographic work, documenting the rise of Boko Haram terrorism between 2014 and 2020 in Northeast Nigeria, shone a light on the intersections of radicalisation and the aftermath of conflict. She currently earned her doctorate from Cardiff University, researching the discourse of Amnesty's visual culture campaigning for South African anti-apartheid activists. Ating has been a recipient of the Akoje Gallery Artist-in-Residence in partnership with the Kings Foundation.

She has exhibited at galleries and photographic festivals in Africa, Europe and the US, as well as judged photography competitions. She was also selected to participate in the New York University (NYU) Global Artists Convening 2022 to engage in a civic dialogue on art and social justice. In 2023, she co-curated Chatham House's exhibition for Black History Month, and she was very keen on fostering more transnational cultural exchange between African archives and British art organisations. In 2024, she co-curated and facilitated a symposium between UWC-Robben Island Museum Mayibuye Archive, South Africa, and FFotogallery Wales. She is a member of Women Photograph, Black Women Photographers, and African Women in Photography.

**Linda Bertelli** (she/her) is Associate Professor of Aesthetics at the IMT School for Advanced Studies Lucca (Italy), where she also serves as Vice Rector for Gender Policies, Equal Opportunities, and Communication. She holds a PhD in Contemporary Philosophy from the University of Pisa (Italy) and specializes in feminist aesthetics, archival studies, and the history and theory of photography. Her research has been published in peer-reviewed journals and edited volumes, including *Gender, Work & Organization*, *L'Homme et la Société*, and *Studi di Estetica*. She is the author of two monographs on Ernst Bloch and Henri Bergson, and co-author of *"Il corpo delle pagine. Scrittura e vita in Carla Lonzi"* (2024). She is Principal Investigator of the national research project *"Fotografiste: Women in Photography from Italian Archives (1839–1939)"* and led *"the Archivi in Rete"* initiative on Italian photographic heritage. She is also a member of the editorial boards of *"Feminist Art Practices and Research: Cosmos and the Yearbook of Moving Image Studies"*.

Bertelli's work combines theoretical depth with public engagement, and she regularly presents at international conferences. She has been Visiting Scholar at Wolfson College, Cambridge, and the John D. Calandra Institute, CUNY.

**Jenny Brownrigg** (she/her) is a curator, researcher and writer with over 20 years' experience in curating and running an annual gallery programme. She is Exhibitions Director and a Reader in Curating at The Glasgow School of Art (GSA), Glasgow, Scotland. Her research outputs have responded to Scotland's heritage and collections, focusing on the overlooked practices of 20<sup>th</sup> century women social documentary photographers and filmmakers in Scotland. Curated exhibitions include Sandra George (5 Florence Street, Glasgow, Glasgow International Festival of Visual Art, 2024), "Glean: Early 20<sup>th</sup> Century Women Filmmakers and Photographers in Scotland" (City Art Centre, Edinburgh, 2022/2023) and "Franki Raffles: Observing Women at Work" (Reid Gallery, GSA, Glasgow, 2017).

As Exhibitions Director at GSA, Brownrigg has led on gallery spaces including Mackintosh Museum (2009-2014) and Reid Gallery (2014 -) working with practitioners from all disciplines and at all stages of career. She has expertise in curating contemporary and historical exhibitions, residencies, public art commissions and off-site projects.

**Gille De Vlieg** (she/her) is an ordinary woman who became an anti-apartheid activist. She then found it necessary to take photographs after joining the women's organisation Black Sash in 1982. She joined the photographer's collective, Afrapix, in 1984. Her images were extensively used in anti-apartheid organisations within and outside of South Africa, in collective and single exhibitions, books and other publications. One of her images is part of South Africa's Constitutional Court Art Exhibition. Her current interest is to enable her images to be seen and used to inform about South African's past, in the hope that this may lead to a more equitable and human rights led South Africa.

**Anna Fox** is a British photographer and Professor of Photography at the University for the Creative Arts (UCA) in Farnham UK where she directs the research project "Fast Forward: Women in Photography" alongside project manager Maria Kapajeva and research officer Corinne Whitehouse. Fox has won major grants for Fast Forward from the Leverhulme Trust, the Arts and Humanities Research Council, UK Research Initiative and the British Council with projects ranging from mentorship in West Africa through to international research workshops and a series of major conferences with partners such as Tate Modern and National Gallery of Art in Lithuania.

Fox's solo shows have been seen at Photographer's Gallery, London, Museum of Contemporary Photography, Chicago amongst others and her work has been included in international group shows including "Centre of the Creative Universe: Liverpool and the Avant Garde" at Tate Liverpool and "The 80s: Photographing Britain" at Tate Britain. She was shortlisted for the 2010 Deutsche Börse Photography Prize. Fox's current work is a collaboration with photographer Karen Knorr: "U.S. Route 1 (After Berenice Abbott)" is currently on show at Rencontres de la Photographie in Arles and is published by [Trolley Books](#).

**Clare Freestone** (she/her) is Curator of Photographs at the National Portrait Gallery. She works across the breadth of the Photographic Collection's some 260,000 works dating from the 1840s to the present day. Curatorial work includes archival research, making acquisitions, displays, cataloguing, interpretation, exhibitions and publications. She has curated displays around photographers including Roger Mayne (2004), John Gay (2006), Dan Farson (2012) and Mayotte Magnus (2019).

Freestone has a particular research interest in the careers of pioneering women throughout the history of photography. She curated "Ida Kar: Bohemian Photographer" (2011) and wrote the

accompanying publication. Her most recent exhibition, “Yevonde: Life and Colour” (2023) shined a light on an influential woman who gained freedom through photography and blazed a trail for subsequent artists. Clare was a judge and curator for the Taylor Wessing Photo Portrait Prize (2024) and has contributed to several years’ catalogues. She is currently co-supervising a collaborative PhD concerning the photographs of Harry Diamond and is curator for the exhibition “Catherine Opie: To Be Seen” to open at the NPG in March 2026.

**Katarzyna Gębarowska** (she/her) is a historian of photography, curator, and publisher. She holds a Master’s degree in Gender Studies from Humboldt University in Berlin and a PhD in art history from the Institute of Art of the Polish Academy of Sciences in Warsaw. She currently works as an assistant at the Faculty of Fine Arts at Nicolaus Copernicus University in Toruń, Poland. Her research focuses on the early history of photography and vernacular image-making, with a particular emphasis on feminist reinterpretations of photographic history and the recovery of women’s contributions as practitioners, laborers, and entrepreneurs.

She is a contributor to the international research project “Fotografiste: Histories of Women, Work and Photography in Europe” (1839–1939), conducted by the IMT School for Advanced Studies Lucca and the Brera Academy of Fine Arts Milan (2025), as well as to the collaborative volume “Une histoire mondiale des femmes photographes” (Textuel, 2021), edited by Luce Lebart and Marie Robert.

Gębarowska is Founder and Director of the Vintage Photo Festival (est. 2015), one of the longest-running photography festivals dedicated to analogue photography. She is a two-time recipient of the Visual Arts Scholarship awarded by the Polish Ministry of Culture and National Heritage. She is a member of the organising committee and host of the 6th edition of the Fast Forward: Women in Photography conference.

**Alexandra Gow** (she/ they) is a PhD student at University for the Creative Arts (UCA), whose research explores the intersection between photography, the archive and curatorial studies. Their PhD forms part of “the Fast Forward: Women in Photography” research project based at UCA, and investigates the representation of women and non-binary people within the National Galleries Scotland photographic archive. Gow previously held the position of Collection and Research Assistant within NGS and currently serves as a representative and organiser for the galleries’ Queer Colleague Network.

**Antonina Gugala** (she/her) is a researcher, artist and curator based in Warsaw, Poland. She graduated from the Institute of Creative Photography (MA, Silesian University, Czech Rep.), the Psychology Department (MA, University of Warsaw - UW) and the Institute of Iberian and Ibero-American Studies (BA, UW). She is a PhD Student at the Doctoral School of Humanities, UW (discipline: Culture and Religion Studies). While photography is at the heart of her research, Gugala is currently developing her PhD thesis on the relationship between professional photography and the institution of motherhood.

Her exhibition “Celina Osiecka. Photography Services” (Praga Museum of Warsaw, 2022) with the followed book publication marked her curatorial debut. Most recently she was responsible for conducting in-depth research on artists-women as part of her collaboration with curator Alison M. Gingeras. In parallel to her work as researcher and curator, she is a practicing artist, working mainly with the medium of photography. Her works are part of the contemporary photography collection of the Museum of Warsaw. She was awarded the City of Warsaw Art Scholarship twice (2016; 2021). Her photobook “Running to the Sun” is to be published in Autumn 2025 by Bored Wolves.

**Uta Hanusek** (she/her) is a conservator of works of art, currently serving as Senior Conservation Assistant at the Museum of Photography in Krakow. In 2021, she defended her master's thesis titled "Transformations' by Zofia Rydet. Conservation of Contemporary, Spatial Photographic Objects" at the Faculty of Conservation and Restoration of Works of Art at the Academy of Fine Arts in Krakow. Her areas of interest include the conservation of contemporary art, photography, and paper. In her conservation work, she places great emphasis on thoroughly examining the artwork, including its intangible aspects, as well as on preventive conservation. In the future, she would like to dedicate herself to the conservation of contemporary works by women artists, with all its specific characteristics and issues. Also, she is a member of the Maria Pinińska-Bereś and Jerzy Bereś Foundation.

**Charlene Heath** (she/her) received her PhD in 2023 in the joint program in Communication and Culture at Toronto Metropolitan University (TMU)/York University in Toronto for her dissertation "Jo Spence: Work | Politics | Survival". She holds a BFA in Photography from the Nova Scotia College of Art and Design in Halifax, Canada, and a MA in Photographic Preservation and Collections Management from TMU in collaboration with the Eastman Museum in Rochester, New York.

Dr. Heath is Archivist & Research Specialist at the Image Centre at TMU where she is the Project Lead of the photographer's archives including the Jo Spence Memorial Archive, the Berenice Abbott Archive, and the Wendy Snyder MacNeil Archive, among others. She has written reviews and articles for BlackFlash Magazine, Photography & Culture, Aperture Blog, Revue d'art canadienne/Canadian Art Review (RACER), and Transbordeur photographie. Her curated exhibitions and publications include "True to the Eyes: The Howard and Carole Tanenbaum Photography Collection", "Jo Spence" in A World History of Women Photographers" published in French and English by Éditions Textuel and Thames & Hudson, respectively, and a co-authored chapter in the edited collection "Contemporary Photography as Collaboration" published by Palgrave.

**Claudia Holgado Chacon** (she/her) received her Master's in Visual Arts and Education from the University of Barcelona and Bachelor's in Communication from the Pontificia Universidad Católica del Perú. She graduated with a Master's in Documentary Photography from the Centro de la Imagen in Peru. She is a researcher and cultural manager specialized in the history of Andean photography and participatory photographic projects in rural Andean communities. A documentary photographer, her artistic work addresses themes of memory, cultural identity, and intangible heritage.

Chacon is the recipient of the Economic Stimuli for Visual Arts from the Ministry of Culture of Peru (2021), a grant holder of the CAP-Creation Fund from the Pontificia Universidad Católica del Perú (2022), a winner of the Research Fellowship from the Women Photographers International Archive (WOPHA) (2024), as well as the Visual Arts Fund from the Goethe-Institut – Germany, for the project "The Enduring Legacy" (2024). Currently, Claudia is a Professor in the Department of Communications at the Pontificia Universidad Católica del Perú, the Director of the project "Julia se revela, and the Manager of the Julia Chambi López Archive in Cusco.

**Liana Ivete Žilde** (she/ her) is a visual culture researcher, curator and educator, holding MA degrees in Social Anthropology and Curating. Her interests lie in the social meanings of photography, marginalized histories, participatory practices, the materiality and circulation of images, and the intersections between photography and migration. Since 2012, she has been

actively involved in shaping the ISSP photography platform in Riga, Latvia, including curating the Contemporary Histories of Photography exhibition series in 2024 at the ISSP Gallery. Žilde has taught visual anthropology and photography at institutions such as the University of Latvia, the Art Academy of Latvia and ISSP.

Her work spans academic research and cultural commentary. She is the co-author of “Baltic Stories: A Visual Guide to Spaces of Culture and the People Behind Them” (2021) and a contributor to the Radio Naba program Augsne. She served as a member of the jury for the inaugural 2025 Annual Art Award of Latvia. Currently, Žilde is pursuing a PhD at the Art Academy of Latvia and editing an upcoming publication “A Visual History of Photography in Latvia”.

**Meg Jackson Fox** (she/her) is Director of the Feitler Center for Academic Inquiry and Head of Education at the University of Chicago’s Smart Museum of Art. Previously, Jackson Fox worked as Curator of Interdisciplinary and Community Practices at the Center for Creative Photography at the University of Arizona, and Assistant Professor of Global Art History at the University of Denver. Jackson Fox’s interests lie in the histories of photography, contemporary visual culture, experimental storytelling, and community collaborations through museum praxis, and she has contributed to publications, exhibitions, lectures, and symposia nationally and internationally. Jackson Fox holds a Ph.D. in Contemporary Art and Critical Theory from the University of Arizona; an MA in Art and Museum Studies from Georgetown University, jointly convened with Sotheby’s Institute-London; and an MA in Modern European History from the University of Tennessee.

**Candice Jansen** (she/her) is a memoirist, who practices in photography as a writer, editor, curator, scholar, archivist, educator and photographer. She advocates for immersive, pedagogical, and artistic encounters with cultural justice & photography. Over the last two decades her study, research, and writing on photography has contributed to the archives, documentation, history, and surfacing of underrepresented photographers and critical understudied political histories of the medium. Her award-winning, doctoral scholarship shed light on apartheid’s role in the photographic practices of black and indigenous visual activism and photojournalism. Jansen’s research has supported the development of public image collections at key institutions for African photography that includes a tenure at Market Photo Workshop in Johannesburg (2019-2021) and a research fellowship at the Mayibuye Centre for Memory, UWC in Cape Town (2022-2024). Jansen’s curatorial and mentorship work has helped to strengthen the critical literacies of emerging contemporary photographers. As a trained photojournalist, she continues to advocate for conscious photographic production and history telling through photography.

**Anna Kornelia Jędrzejewska** (she/her) is curator, museologist, art historian, educator, curator and author. She works as Director of the Leon Wyczółkowski District Museum in Bydgoszcz. She completed her PhD in art history at Nicolaus Copernicus University in Toruń and she got postgraduate degree in curatorial studies in contemporary art at Jagiellonian University in Kraków and in ethnology studies at Nicolaus Copernicus University in Toruń. She is co-author and co-curator of the Museum of Toruń Gingerbread, a branch of the District Museum in Toruń that opened in 2015.

From 2021 to 2024, she worked as a curator of ethnographical collections, including photography, at the Leon Wyczółkowski District Museum in Bydgoszcz. In the years 2021-2024, she also cooperated with the Municipal Cultural Centre in Bydgoszcz, where she created the

Culinary Heritage Section. In her research, she is focused on collections in museums, as well as participation projects and the meaning of culinary heritage. She received a scholarship of the Minister of Culture and National Heritage and scholarship of the Marshal of the Kuyavian-Pomeranian Voivodeship. Jędrzejewska is a member of the Society of Art Historians in Poland, the Association of Polish Museologists, and the Polish Ethnological Society. In 2023, she received "the Decoration of Honor Meritorious for Polish Culture".

**Maria Kapajeva** (she/her) is an artist who works between the UK and Estonia, while exhibiting her works internationally. In 2025 Kapajeva got The Estonian Annual Award for Visual and Applied Arts for her exhibition "Listen To My Scream, Hear Their Dreams" and a book "a year-long scream". Previously she received awards such as the Wiralt Fellowship of Estonian Ministry of Culture (2023), "A Woman's Work": Creative European Programme at Photo Ireland Museum (2020) and the Runner-Up Award at FOKUS Video Art Festival in Denmark (2018). Two of her previous books also got their recognitions by the international audience: the book "Dream is Wonderful, Yet Unclear" (Milda Books) received Kraszna-Krausz Photo Book Award in 2021, the book "You can call him another man" (Kaunas Photography Gallery) was shortlisted for Aperture Photo Book Award in 2018.

Currently Kapajeva develops a practice-based PhD at Estonian Academy of Arts and works as Project Manager for "Fast Forward: Women in Photography" that is based at UCA, UK.  
[www.mariakapajeva.com](http://www.mariakapajeva.com)

**Iro Katsaridou** (she/her) is an art historian and museum studies scholar, with works as an Assistant Professor at the School of Visual and Applied Arts, Aristotle University of Thessaloniki, Greece. Previously, she was the Director of the MOMus-Thessaloniki Museum of Photography (2021-2024), and the Curator at the Museum of Byzantine Culture (2005-2021).

Katsaridou has curated exhibitions of historical and contemporary photography, coordinated with Hercules Papaioannou the international photography festival Thessaloniki Photobiennale 2023 at MOMus. She was a member of the Organizing Committee for "the Hidden Histories: New Perspectives of Women's Photographies", the 5<sup>th</sup> Fast Forward conference in Thessaloniki (2024), and co-curated with Alexandra Moschovi, Areti Leopoulou, and Penelope Petsini the exhibition "HerStories. Photographic Practices, 1974-2024". She has served as Co-Investigator in the Arts and Humanities Research Council (AHRC) funded "Museum Dialogues" programme of the University of Sunderland (2024-2025).

Katsaridou has published on photography, socially engaged art history, and curatorial practices. She has presented her research in international conferences, while in 2019, 2020, and 2025 she participated in the CAA-Getty International Program. Recently, she co-edited with Eve Kalyva and Pamela Bianchi the collective volume "Museums and Entrepreneurship. The Effects of Capitalising on Culture in the 21<sup>st</sup> Century" (Routledge, 2025).

**Monka Kosteczko-Grajek** (she/her), is an art historian and museum curator, certified curator and Director of the Art Department of the Leon Wyczółkowski District Museum in Bydgoszcz. She is responsible for expanding the museum's collection with contemporary art, including new media and photography. She is a member of the Association of Art Historians and a recipient of the "Decoration of Honor Meritorious for Polish Culture".

**Sigrid Lien** (she/her) is Professor of Art History and Photography Studies, at the Department of Linguistic, Literary and Aesthetic Studies, University of Bergen. Lien has published extensively on 19th century, as well as modern and contemporary photography, and headed several large

research projects. Her books include the authored volumes such as "From Daguerreotypes to Digitization: Norwegian History of Photography" (2007), "Pictures of Longing. Photography in the History of the Norwegian U.S.-migration" (2018), and the edited volumes such as "Uncertain Images: Museums and the Work of Photographs" (co-edited with Elizabeth Edwards); "Contact Zones: Photography, Migration and America" (co-edited with Justin Carville, 2021); and "Adjusting the Lens, Indigenous Activism, Colonial Legacies, and Photographic Heritage" (co-edited with Hilde Wallem Nielssen, 2021). Her latest work is the edited volume "Striving for Independence. Women Pioneers in Early Nordic Studio Photography, 1860-1920" (co-edited with Mette Sandbye) to be published early Spring 2026 by De Gruyter.

**Susana Lourenço Marques** (she/her) is a professor, curator, and independent editor based in Portugal. She is Associate Professor at the Faculty of Fine Arts, University of Porto, and holds a PhD in Communication and Art from NOVA University Lisbon. As an integrated researcher at I2ADS, she leads the research project "WOMENPHOT.PT – What They Saw / What We See: Women Photographers in Portugal (1860–1920)" and curates a forthcoming exhibition "What They Saw / What We See" (2025). She is the author of "Ether/a laboratory of Photography and History" (Dafne, 2018) and "Dust, Ash, Fog – an essay on absence" (2018), and co-editor of "Photography Books in Portugal: From the Revolution to the Present" (2023), "Crocodile Tears" (2022), and "Pedagogy of the Streets, Porto 1977" (2018).

Her curatorial projects include "Quem te ensinou? Ninguém, by Elvira Leite" (2016), "Galeria Portátil PLF" (2018), "Imagem/Técnica – Emilio Biel's Inventories" (2020), "Opacity of Water" (2021), "Loss of Aura" (2022), "Eternal Youth" (2023), and "Portugal Year Zero – Photography Books in Portugal" (2024). She co-founded the publishing house Pierrot le Fou in 2014 [www.pierrotlefou.pt](http://www.pierrotlefou.pt).

**Cynthia Sombu Mavuso** (she/her) was born in Driefontein, South Africa. She began her teaching career in 1982, as a teacher at Qalani Primary School, in Driefontein, until she retired in June 2019. She became a photographer in 1982, following her father's passion. She would use her kitchen as a studio and well as the natural environment around her. Her work was virtually unknown outside Driefontein until she was recognised as one of the few black, rural, female photographers in South Africa. She is now retired as a teacher and as a photographer and wishes to see women dominating in these fields.

**Alexandra Moschovi** (she/her) is an academic scholar, art critic, and curator seeking to situate photographic practices within broader art historical, museological, and visual culture debates. With interdisciplinary studies in photography and media and a Ph.D. in art history, Moschovi has published widely on modern/contemporary photography and the interface of photography, digital technologies, the museum, and the archive. She co-authored the volume "Greece through Photographs" (with Aliko Tsirgialou and Spyros Asdrahas, Melissa Publishing House, 2007/09), co-edited the anthology "The Versatile Image: Photography, Digital Technologies and the Internet" (with Arabella Plouviez and Carol McKay, Leuven University Press, 2013), and authored the monograph "A Gust of Photo-Philia: Photography in the Art Museum" (Leuven University Press, 2020).

Recent curatorial projects include "Poetics, Materialities, Performances: Greek Photographic Books 2000-2023" (MOMus Museum of Contemporary Art, 2023) and "HerStories: Photographic Practices, 1974-2024" (with Iro Katsaridou, Areti Leopoulou, and Penelopi Petsini, MOMus Thessaloniki Museum of Photography and the Experimental Center for the Arts, 2024). Moschovi is Professor of Photography and Curating at the Faculty of Education, Society and



Creative Industries, University of Sunderland, UK, and Principal Investigator of the international research network Museum Dialogues.

**Federica Muzzarelli** (she/her) is Professor of History of Photography at the Department of Arts, University of Bologna. She is Coordinator of the Photography Art Feminism Research Centre. She is Principal Investigator for a 2022-25 PRIN Project on Feminist Italian Photography. She is Co-editor of the scientific journal "piano b. Arti e culture visive" and co-editor of the scientific series: "Fashion, Media and Culture: Perspectives on Global Lifestyles" (Bloomsbury). Among her books and papers: "Femmes Photographes. Emancipation et performance 1850-1940" (Hazan, Paris 2009); "Lee Miller and Man Ray. Photography, Fashion, Art" (Atlante 2016); "Women Photographers: Annemarie Schwarzenbach, New Dandy and Lesbian Chic Icon" ("Visual Resources" 2018); "I nudi maschili di Elio Luxardo. Fotografia e virilità nell'estetica fascista" (Rosenberg & Sellier 2020); "Fotografia, estetica femminista e pratiche identitarie" (Postmedia books 2021); "Photography and Modern Icons: The Visual Planning of Myth" (Cambridge Scholars Publishing, 2023); "Feminism and Italian Photography: Notes on the Inheritance of New Generations from the 1970s" (JACCP 2022); "Fotografia e Femminismo tra 800 e 900" (Pearson 2024).

**Anna Nadolska** (she/her) holds a PhD in History, Master's degree in early school Pedagogy from Kazimierz Wielki University in Bydgoszcz, Postgraduate Museum Studies degree from Nicolaus Copernicus University in Toruń and Cultural Management postgraduate studies degree from WSG University in Bydgoszcz. She is certified curator and Director of History Department of Leon Wyczółkowski District Museum in Bydgoszcz; researcher of Bydgoszcz photography history and regional history focusing on history of women in the 19th and 20th centuries (title of her PhD thesis is "Women in the cultural life of Bydgoszcz in the years 1920-1939"). She curated many permanent and temporal exhibitions including "From Old Market Square to Freedom Square. Walk through streets of Bydgoszcz during interwar period" (2011) and "From Princess to New Look. Women's clothing in the collection of Adam Leja" (2025). She also curated various outdoor exhibitions and co-organised different scientific conferences.

She is an author of a few books including "Der deutsche Großgrundbesitz im Kreis Schubin 1920–1945" (Herne 2011) and than 90 scientific and popular science articles. She is a creator of many educational projects, especially about Herstory. She is a member of Association of Polish Museologists and a recipient of the "Decoration of Honor Meritorious for Polish Culture".

**Catalina Pérez Meléndez** (she/her) is an academic librarian at the National Autonomous University of Mexico (UNAM), specialising in cataloguing art publications. She has an interdisciplinary academic background in library science, information studies, art history, curatorial studies (UNAM) and photographic curatorship (Argentina). In her roles as a librarian and an independent curator, she has contributed to a variety of editorial and curatorial projects and exhibitions in Mexico. She has also worked as a consultant on the organisation of digital repositories for Mexican museums and art documentation centres.

She curated a series of conversations on the independent editorship of art for the National Council for Librarians of Mexico. Her curatorial collaboration with the Mexican Initiative Casa Gallina on the photobook "Hacemos nuestro río" (We Make Our River) resulted in a long-term project involving editing, exhibitions, and mediation that address emotional and ecological connections to rivers. As an author, she contributed to "Habitar la Biblioteca" (Mexico: Biblioteca Revelaciones, 2023) and "Arte Mural e Urbana: Trajetórias Históricas e Migrações Transculturais" (Brazil: UFRJ, 2022).



Alongside her research as a librarian on issues relating to the publication, documentation and cataloguing of art, she focuses her curatorial practice on developing artistic mediation tools for communities living alongside rivers and supporting emerging artists through curatorial accompaniment. She has received funding for her work from the Samuel H. Kress Foundation (US, 2024), the Spore Initiative (Berlin, 2024), Efiartes (Mexico, 2021) and the Contemporary Art Board (Mexico, 2018). Pérez is also a member of the Art Libraries Society of North America (ARLIS/NA).

**Raffaella Perna** (she/her) is Associate Professor of Contemporary Art History at La Sapienza University of Rome. Her studies focus on the relationship between art and feminism, on the history of photography and the Italian neo-avantgarde of the 1960s and 1970s. She directs the local unit of the PRIN 2020 project Italian Feminist Photography and the PRIN 2022 project Women Writing around the camera. From 2022 to 2024 she was responsible for the "Network interuniversitario" for the La Fondazione Quadriennale di Roma. Her monographs include "Piero Manzoni e Roma" (2017), "Pablo Echaurren. Il movimento del '77 e gli indiani metropolitani" (2016), "Arte, fotografia e femminismo in Italia negli anni Settanta" (2013), "Wilhelm von Gloeden" (2013) and "In forma di fotografia" (2009). She has also curated and co-curated exhibitions in museums and foundations, such as: "Martha Rocher. Ritratti d'artista" (MLAC-Museo Laboratorio d'Arte Contemporanea, the University La Sapienza of Rome); "Mario Dondero. La libertà e l'impegno" (Palazzo Reale, Milan); "Ketty La Rocca. Se io fotovivo" (Camera Centro italiano per la fotografia, Turin); "The Unexpected Subject. 1978 Art and Feminism in Italy" (Frigoriferi Milanesi, Milan); "L'altro sguardo. Fotografie italiane 1965-2018" (Triennale di Milano and Palazzo delle Esposizioni, Rome, 2016, 2018); "Ketty La Rocca" (2018, XVII Biennale donna, PAC Padiglione d'Arte Contemporanea di Ferrara); "Grandi fotografi a 33 giri" (Auditorium Parco della Musica, Rome 2012).

**Marie Roberts** (she/her) is Senior Curator at the Musée d'Orsay, in charge of photography and cinema. A specialist in the history of these media from the 19th century to the present day, she has signed some twenty exhibitions marked by social science and interdisciplinarity, including "Misia, Reine de Paris"; "Splendeurs et misères. Images de la prostitution", "Qui a peur des femmes photographes?", "Enfin le cinéma!" and "Lili Grenier, un modèle et ses images". After teaching the history of photography through a gender lens at the Ecole du Louvre, in 2020 she co-edited "Une histoire mondiale des femmes photographes" with Luce Lebart. In 2023, she completed a research residency at the Académie de France (Villa Médicis) on the sentimental uses of photography. She curated the exhibition "Gabrielle. Amour fou à la Villa Médicis", to be presented at the Musée d'Orsay in October 2025.

**Wiktoria Szczupacka** (she/her) holds a degree in art history from the Institute of Art History at Adam Mickiewicz University in Poznań, as well as a postgraduate degree in social economy from the Poznań University of Economics. She also completed her PhD at the Institute of Art of the Polish Academy of Sciences, under the supervision of Prof. Joanna M. Sosnowska. Her dissertation was titled: "Avant-garde, Women and Labour in 1970s Warsaw: The Case of Foksal Gallery, the Association of Polish Art Photographers, and the Studio for Activities, Documentation and Dissemination".

Her research interests focus on the intersections of labour, gender, and art institutions, particularly in relation to the 1970s and 1990s in Poland and in Central and Eastern Europe more broadly. She is especially interested in the project of an alter-globalist and revisionist feminist art history. She is a member of AICA and between 2016–2024 served as Head of the Kulik-

KwieKulik Foundation. Since 2025, she has been working at the Zachęta – National Gallery of Art, as a Scientific Affairs Representative.

**Baiba Tetere** (she/her) is a curator and researcher of visual culture. Since 2016, she has served as a Reader at Riga Stradiņš University and was recently appointed Head of the Museum of the Latvian Institute of Organic Synthesis. She has been involved in organizing photography, education, and art projects since the late 1990s.

Photography has been a defining element of her career, opening pathways into visual culture research, contemporary art, education, and commercial work. Tetere studied the history of photography at De Montfort University, England, and pursued doctoral studies at the University of Greifswald, Germany, where her research focused on early visual anthropology in Latvia in the late 19th century. Her current academic interests center on private and institutional photography archives of the 20th century. She teaches courses on the history of photography, contemporary photography, and photographic heritage.

**Sonja Thomsen** (she/her) is an artist whose practice treats wonder as both methodology and subject, creating installations that explore fundamental questions from women regarding perception and light. Drawing from artistic kinship with polymathic women whose voices have been historically marginalized, Thomsen views wonder as a feminist act of resistance. Her art has been showcased internationally at the Bauhaus-Archiv, Berlin; the Reykjavik Museum of Photography; and Fonderia 20.9 Gallery, Verona. Domestically, her exhibitions include the New Mexico Museum of Art, Santa Fe; Higher Pictures, New York; and the Museum of Contemporary Photography, Chicago.

She is a recipient of the Ruth Arts Mary L. Nohl Alumni Award, Hermitage Artist Fellowship, artist-in-residence at the Active Archive Residency at the Black Mountain College Museum + Arts Center, and the Josef Breitenbach Research Fellowship at the Center for Creative Photography. Her work is held in esteemed collections including the Art Institute of Chicago, the Haas Family Arts Library at Yale, and the MoMA library. Thomsen serves as Full Professor, Adjunct in Photography at the School of the Art Institute of Chicago and works as workshop leader/artist mentor, most recently for FLAD's visual arts course in Portugal.

**Val Williams** (she/her) is a writer, curator, editor and Professor of the History and Culture of Photography at the London College of Communication, University of the Arts London, where she teaches on MA Photography. She has curated and co curated exhibitions at venues including the Victoria and Albert Museum, Barbican Art Gallery, Tate Britain and the National Museum of Photography Film and Television.

Val was the founder director of Impressions Gallery of Photography in York and founder director of the Photography and the Archive Research Centre at UAL. She has been researching and writing about women in photography for many years, and in 2026, *Women Photographers*, part of the Art Essentials series will be published by Thames and Hudson. She has been involved with the Fast Forward conference since its first iteration at Tate Modern in 2015.

**Xiyue Yan** (she/her) holds an MA in Curation from Tokyo University of the Arts and a BA in Sociology from Southeast University. She worked at the Xie Zilong Photography Museum in Changsha, China, where she conducted research on early East Asian photography and assisted in curating "Interwoven Sights: Early Photography in East Asia 1850s-1919" (09/2023). Xiyue has co-curated "Subversive Bodies: Art, Gender & Media" (08/2022) at The 5th Floor, Tokyo, Japan,

supported by the Arts Council Tokyo, and "Virtual Bodies: Absence/Presence in Media" (04/2022) at Chinretsukan, The University Art Museum, Tokyo University of the Arts. She was also exhibited as the artist for "Becoming Place" (06/2022) at ONA Project Room in Tokyo. Currently, she is a PhD student in Art History and Visual Studies at Duke University. Xiyue's research focuses on the representation of landscape in early Japanese visual culture and contemporary art, with an additional interest in gender and feminist discourses within East Asian art.

**Marta Ziętkiewicz** (she/her) is Assistant Professor at the Institute of Art, Polish Academy of Sciences, where she is Head of Postdoctoral Studies in History of Photography. Her current research focuses primarily on social and cultural uses of photography and the impact of politics on art historiography. Marta was a Visiting Scholar to Photographic History Research Centre in Leicester, UK, and was an initiator of a series of international conferences "Discovering "Peripheries": Photographic Histories in Central and Eastern Europe". Her most recent writing "Exhibiting Ethnic Minorities, Democratizing History: Cold War Legacies and the Jews in Poland's Visible Sphere", co-authored with Gil Pasternak, was published in *Cold War Camera* (Duke University Press 2023). Her articles also appeared in journals such as "Photography and Culture", "IMAGES: A Journal of Jewish Art and Visual Culture", "Konteksty", and "Dagerotyp".