Ways of Seeing Symposium

Speaker bios

Detoxing the Institution

**Lily Barnes** has been employed as the Morton Photography Project Documentation and Digitisation Officer at the National Trust for Scotland since May 2018. She studied Art History at the University of St Andrews from 2012–16, before working on documentation projects at the Oxford University Museum of Natural History and the McManus Collections Unit, Dundee.

**Erika Lederman** is the cataloguer in the Photographs Section at the V&A. She has an MA in American Studies from Columbia University, New York and an MA in the History of Photography from Sotheby’s Institute/University of Manchester. Lederman was the Research Assistant for the international touring exhibition *Julia Margaret Cameron*. She is currently pursuing a PhD at De Montfort University, Leicester/Victoria & Albert Museum as part of the Collaborative Doctoral Award scheme funded by the Arts and Humanities Research Council.

Using the Absent and Forgotten

**Sarah Kudirka** is a Glasgow-based artist who uses instant film extensively but is not a photographer. Since 2012, Sarah has worked on a Polaroid project about walking in cities, looking up at the sky; to date it spans London, Berlin, Sydney, Hong Kong and Glasgow. She gained her BA and MA in Fine Art / Sculpture Studies from Leeds University, then won several awards under the name 'Davenport'. A creative consultant, Kudirka worked over 10 years at Arup collaborating with architects, engineers and designers on global projects and founded ‘The Penguin Pool’ event series in 15 cities. She is partially-deaf.

**Katie Gander** originally trained as a dramatherapist and worked in this field primarily with mental health service users for 15 years. After taking a break to focus on being a Mum I ran an intergenerational project funded by a Heritage Lottery Grant, this led on to doing the Inclusive Arts Practice MA at Brighton University. Photography has been my main creative medium, I run community arts projects and continue to explore how capturing images can support us all during these challenging times.

**Caroline Armstrong** is the Chair of Women In Focus In Edinburgh (WIFIE), having joined ten years ago. She is passionate about personal and social change through creativity, and the empowerment that photography brings. Caroline works in the investment industry and does photography in her spare time. She is also a filmmaker and film critic, championing female filmmakers and women on screen. **Margaret Drysdale** is the founder of Women In Focus In Edinburgh (WIFIE). She has a Diploma in Applied Photography from Napier College, Edinburgh and a Degree in Community Education and Community Work from Glasgow University. She has worked as a community development worker for over 25 years, specialising in the mental health field and supporting the development of the arts to address stigma and discrimination. She now works as the Arts & Creative Learning development worker in South West Edinburgh, where she has started engaging with a wide range of people who find themselves on the margins of society and need their voices to be heard.

Shutter Speed Session

**Roddy Simpson** is a researcher, writer and lecturer on early Scottish photography. His book, The Photography of Victorian Scotland, was published by Edinburgh University Press in 2012 and he has been a regular contributor to academic and popular publications. He has been an Honorary Research Fellow in the School of Culture and Creative Arts at the University of Glasgow, and is a Teaching Fellow in the Centre for Open Learning at the University of Edinburgh.

**Deborah Ireland** Is a writer and curator of the history of photography. Assistant Curator at The Royal Photographic Society from 1989 – 1999, she returned as a freelance in 2019 to curate Space Steps, an exhibition celebrating the 50thanniversary of the moon landing, including the crucial role played by women in the space programme. Since 2012, she has worked on projects for the Royal Geographical Society including Travel Photography of the Past exhibition and in 2021 will lead a tour to China following in the footsteps of John Thomson (1837-1921), the pioneering Scottish photographer.

**Lydia Heeley** is a History of Photography MPhil graduate from St Andrews University and currently working for the University Museums, having previously worked with the photo team Special Collections. **Weitian Liu** is currently pursuing an MPhil in History of Photography and working with the photo team at the University of St Andrews Library's Special Collections on the cataloguing of the Franki Raffles Collection.

**Ashleigh Black** is a second year PhD candidate in Film and Visual Culture at the University of Aberdeen, from where she gained both her undergraduate degree in History & Religious Studies and her MLitt in Museum Studies. During her MLitt, she undertook a placement with Aberdeen Art Gallery & Museums cataloguing their George Washington Wilson carte de visite collection. Her PhD research is centred on the life and work of Washington Wilson, and how panopticism can facilitate how we view his urban cityscapes in the present day.

**Áine Larkin** is Senior Lecturer in French at the University of Aberdeen, where she co-directs the George Washington Wilson Centre for Visual Culture. She is author of *Proust Writing Photography* (Oxford: Legenda, 2011) and has contributed chapters to a number of books and journal special issues. She is a graduate of Trinity College, Dublin (BA (Hons) 2000 and PhD 2007) and the Université de la Sorbonne Nouvelle Paris III (DEA 2001). In summer 2019, she was granted British Academy/Leverhulme research funding to support a project on women in the nineteenth-century George Washington Wilson photographic collection, housed at the University of Aberdeen library. Her research interests include Proust studies, critical disability studies, and text/image relations.

**Sheila Masson** MLitt (History of Photography, University of St Andrews) is an independent photo historian and freelance photographer based in Edinburgh. She is currently writing a book on the history of the British tintype.

**Audrey Rose Mizzi** is a recent graduate from the University of St Andrews where she studied Museum and Gallery Studies MLitt and carried out her research on digital storytelling and its potential within cultural institutions. Driven by her passion for art history and museums, Audrey has worked with many cultural institutions both through voluntary and formal work to enhance her skills in this field. This passion also led her to study Preventive Conservation at Northumbria University, developing a keen interest in the preservation of photographic collections.

Ways of Seeing Scottish Women

**Catherine Spencer** is a Lecturer in Modern and Contemporary Art in the School of Art History at the University of St Andrews. Her book Beyond the Happening: Performance Art and the Politics of Communication was published by Manchester University Press in 2020, and her essays have appeared in Art History, Tate Papers, British Art Studies, and Oxford Art Journal.

**Caroline Douglas** is an artist working with photography and moving image. She is currently undertaking a PhD by practice at the Royal College of Art supported by technē - the AHRC Doctoral Training Partnership. Her current research focuses on the role of women in early Scottish photography and the gendering of photography since its invention. Caroline is a member of the steering committee for the RCA School of Art and Humanities open research network Speaking of Her. <https://www.rca.ac.uk/students/caroline-douglas/>

**Arielle Murphy**, a native of Los Angeles, California, moved to the UK after completing her undergraduate degree in Art History at the University of Southern California in 2017. She graduated with a MA in the History of Art from the Courtauld Institute of Art in 2018, where her research focused on fashion, documentary photography, and interpretations of the female body. She now works as a Senior Legal Analyst at a UK/US law firm that fights institutionalised gender discrimination and promotes women's rights.

**Jenny Brownrigg** is Exhibitions Director and a researcher at The Glasgow School of Art. Her research investigates women’s photographic and filmmaking practice in Scotland, with a particular interest in early 20th Century documentary forms. As a curator, she has over fifteen years' experience contemporary art commissioning and programming, both gallery-based and off-site. More information on her research can be found at http://radar.gsa.ac.uk/profile/459