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Title: Intermedial networks of photography

Photography is a ubiquitous practice that steadily entrenches itself in different spheres of the everyday, becoming part of complex networks of agents and uses. From the very beginning, photographic images entered various intermedial relations, making it challenging to distract what is purely photographic from other image-making techniques or textual components. Today, photography pervades not only the art production, the news, scientific or history writing, entertainment, or commercial networks, but also, paradoxically, the apparatuses of control and surveillance as well as various vernacular and grassroots practices. As such, photography is both the object of artistic or scholarly intervention and a possible vehicle for such interventions. I welcome research projects that engage with specific topics in intermedial networks of photography, especially relating to:

- Documentary strategies in artistic research
- Participant generated images and movements of dissent
- Critical (artistic) interventions in drone and surveillance imagery
- Decolonial approaches to photographic archives
- Reassessing the memory of the communist period in Eastern Europe through novel approaches to photographic practices

In my research, I focus on recent photographic and artistic practices dealing with historical events. In previous years, I have developed a particular interest in ways of visualizing history understood as a performative act. The performativity of images can be traced both in citizen reporter footage and in re-appropriations of historical representations in artistic practice (*Images Performing History. Photography and Representations of the Past in European Art after 1989*, Leuven (LUP) 2015). As a member of the research network "Drones and Aesthetics" I have been engaged in topics related to drone imagery. Currently, I investigate post-1945 vernacular photography in Eastern Europe.

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