

*About the research project committee:*

**Julia Binter** studied Social and Cultural Anthropology as well as Theatre, Film and Media Studies in Vienna and Paris. She lectures at the Department of Social and Cultural Anthropology, University of Vienna, and works as Curator Assistant of the Sub-Saharan Africa Collections at the Museum of Ethnology Vienna. Her research foci include Postcolonial and Globalization Studies, Visual Anthropology as well as material culture and identity formation in Southern Africa. Publications (selection): *We Shoot the World. Österreichische Dokumentarfilmer und die Globalisierung*. LIT-Verlag, 2009. "Globalization, Representation and Postcolonial Critique. Austrian Documentary auteurs' Take on Globalism", in: Belting, Hans. Birken, Jacob. Buddensieg, Andrea. Weibel, Peter (ed.) *Global Studies. Mapping Contemporary Art and Culture*. Hantje Cantz, 2011. Together with Jani Kuhnt-Saptodewo: "Mitgebracht/Brought Along. Objects, Memory and Migration in the Museum of Ethnology Vienna", in: *The Postcolonial Museum*. Ashgate, 2013 (forthcoming).

**Uilleam Blacker** is a postdoctoral research associate on the project Memory at War (HERA JRP), based at the University of Cambridge. His current research focuses on the memories of communities that disappeared from cities across east-central Europe as a result of the Second World War, as reflected in urban commemoration, literature and art. His general research interests include contemporary Ukrainian, Polish and Russian literatures, and memory, gender, urban and postcolonial studies. Uilleam completed his PhD on contemporary Ukrainian literature at the School of Slavonic and East European Studies, University College London. He has published articles and reviews on Ukrainian, Polish and Russian literature. Recent publications include a co-authored book on memory of the Katyn massacre, urban memory in the works of Marek Krajewski and Lurii Vynnychuk, and gender and national identity in the work of Oksana Zabuzhko. Uilleam has also translated the work of several contemporary Ukrainian writers.

**Elizabeth Edwards** is Research Professor of Photographic History and Director of the Photographic History Research Centre, De Montfort University, UK, where she specialises in the social and material practices of photography. She was Project Leader of the HERA-funded project PhotoCLEC which finished in March 2012. She has held curatorial and academic posts in Oxford and London and has worked extensively on the relationships between photography, anthropology and history in cross-cultural environments. Her monographs and edited works include *Anthropology and Photography* (1992), *Raw Histories* (2001), *Photographs Objects Histories* (2004), and *Sensible Objects* (2006). Her new book, *The Camera as Historian: Amateur Photographers and Historical Imagination 1885-1918* was published by Duke University Press this year.

**Barbara Plankensteiner** is deputy director and curator of the Africa collection at the Museum für Völkerkunde in Vienna, Austria, and lecturer at the Department of Social and Cultural Anthropology, University of Vienna. Her research centres on African material culture and art, collection history and museum representation. She was lead curator of the international exhibition *Benin—Kings and Rituals: Court Arts from Nigeria* and editor of the accompanying book of the same name. She recently co-curated the exhibition *African Lace. A History of Trade, Creativity and Fashion in Nigeria* and co-edited the accompanying catalogue.

**Maruška Svašek** is Reader in Social Anthropology at the School of History and Anthropology, Queens University, Belfast. She is Project Leader of the HERA-funded collaborative research project Creativity and Innovation in a World of Movement (CIM). Her main research interests include material culture, art, migration and emotional dynamics. With regard to issues of displacement and trauma, she has worked more specifically on the politics of suffering amongst Sudeten German expellees. In the context of CIM, she has further developed her theoretical approach to cultural production, globalisation and emotional dynamics in partially overlapping local and transnational fields of art and religion amongst Indians in Tamil Nadu and Belfast. Recent major publications include *Emotions and Human Mobility. Ethnographies of Movement* (Routledge 2012), *Moving Subjects, Moving Objects: Transnationalism, Cultural Production and Emotions* (Berghahn 2012) *Anthropology, Art and Cultural Production* (Pluto 2007), *Postsocialism: Politics and Emotions in Central and Eastern Europe* (Berghahn 2006), and (with Kay Milton) *Mixed Emotions. Anthropological Studies of Feeling* (Berg 2005).

**Leon Wainwright, Project Leader for 'Disturbing Pasts'**, is Lecturer in Art History at The Open University and a member of the editorial board of the journal *Third Text*. He was OU Principal Investigator for one of the four consortium projects funded by HERA, 'Creativity and Innovation in a World of Movement' (CIM), and is PI for 'Sustainable Art Communities' (AHRC/Netherlands Scientific Organisation). His publications include the monograph 'Timed Out: Art and the Transnational Caribbean' (2011) and numerous writings on art history, curating and cultural policy. He is co-editor, with Charles Harrison and Paul Wood, of the forthcoming volume in the series 'Art in Theory: An Anthology of Changing Ideas' (Wiley Blackwell). He was recently awarded a Philip Leverhulme Prize in the History of Art.

More information on the contributing projects may be found at the following sites:

<http://www.qub.ac.uk/sites/CreativityandInnovationinaWorldofMovement/>

<http://photoclec.dmu.ac.uk>

<http://www.memoryatwar.org/>