

Contributors

Michael Aird is Director of the University of Queensland Anthropology Museum and ARC Research Fellow. He has worked in the area of Aboriginal arts and cultural heritage since 1985, maintaining an interest in documenting aspects of urban Aboriginal history and culture. He has curated over 30 exhibitions, including *Portraits of Our Elders* (1993), a Queensland Museum travelling exhibition; *Transforming Tindale* (2012), at the State Library of Queensland; and *Captured: Early Brisbane Photographers and Their Aboriginal Subjects* (2014), at the Museum of Brisbane. In 1996 he established Keeaira Press, an independent publishing house producing over 35 books. Other publications he has contributed to include *Photography's Other Histories* (2003), edited by Christopher Pinney and Nicolas Peterson; *Calling the Shots: Aboriginal Photographies* (2014), edited by Jane Lydon; and the art Gallery of New South Wales exhibition catalogue *The photograph and Australia* (2015), edited by Judy Annear.

Rui Assubuji is a freelance photographer from Mozambique and a Fellow at the Centre for Humanities Research at the University of the Western Cape (UWC). In 2020, he completed a PhD dissertation on colonial visual collections in Mozambican history. His interest in audio-visual media spans from the early stages of production to examining how they ultimately operate in interactive spaces of knowledge creation. Assubuji's research considers how the storage, handling, management, and conservation of visual archives facilitate accessibility and public awareness. Central to his work is the inquiry into how images can contribute to the construction and interpretation of our past, present, and future.

Jordache A. Ellapen is Assistant Professor in Feminist Studies in Culture and Media at the University of Toronto. He is a South African scholar based in Toronto. Currently, he is interested in the relationship between cultural politics and political culture in post-apartheid South Africa. He focuses on the various performative art and aesthetic strategies employed by black and Indian South African women, queer, femme, and gender non-conforming artists to challenge the emergence of new normative social formations in the post-apartheid period. Ellapen is also a visual artist, whose practice-based research explores the intersections of history, memory, sexuality, desire and pleasure through film and photography by *queering* family archives, narratives, and histories. This is explored in his ongoing digital photography project, *Queering the Archive: Brown Bodies in Ecstasy*. He has published or has work forthcoming in a number of journals, including *Journal of African Cultural Studies*, *Small Axe: A Caribbean Journal of Criticism*, *Black Camera: An International Journal of Film*, *Scholar and Feminist Online*, *Feminist Studies* and *Feminist Formations*. His creative work has been exhibited in South Africa and the US.

Iona Gilbert is a Postdoctoral Fellow with the DST/NRF SARChI Chair in Visual History and Theory at the Centre for Humanities Research, University of the Western Cape. Her research focuses on adopting interdisciplinary approaches to the study of written texts. She has primarily worked on examining representations of photography and film in novels, as well as working with creative criticism.

Pamila Gupta is Professor at WISER (Wits Institute for Social and Economic Research) at the University of Witwatersrand in Johannesburg, South Africa. She holds a PhD in Socio-cultural Anthropology from Columbia University. She writes about Lusophone India and Southern Africa, Portuguese colonial and missionary history, decolonisation, heritage tourism, visual cultures and islands in the Indian Ocean.

Patricia Hayes is DST/NRF SARChI Chair in Visual History & Theory at the Centre for Humanities, University of the Western Cape. She is co-editor with Gary Minkley of *Ambivalent. Photography and Visibility in African History* (Athens: Ohio University Press, 2019). She is one of the co-editors of the series *Photography/History: History/Photography* with Routledge.

Christopher J. Lee is Associate Professor of History and Africana Studies at Lafayette College in Easton, Pennsylvania. He has published five books on African history, decolonisation, and global history including *Making a World after Empire: The Bandung Moment and Its Political Afterlives* (2019 [2010]) and *Unreasonable Histories: Nativism, Multiracial Lives, and the Genealogical Imagination in British Africa* (2014). He has two books appearing in 2021. The first is *Kwame Anthony Appiah* (Routledge), a critical introduction to the Ghanaian-British philosopher, and the second is an edited collection of work by Alex La Guma entitled *Culture and Liberation: Exile Writings, 1966-1985* (Seagull Books).

Samuel Longford is a PhD candidate in the Department of History at the University of the Western Cape (UWC) and a Fellow at the Centre for Humanities Research, UWC. He is also coordinator of the Remaking Societies, Remaking Persons (RSRP) Forum at UWC. His PhD dissertation is titled, 'The Untimely Deaths of Chris Hani: Discipline, Spectrality, and the Haunting Possibility of Return', and is grounded by a sustained engagement with museums and heritage studies and public history. This project focuses on the contested ways in which Chris Hani is remembered and memorialised today, considering what these invocations mean for both thinking through the transitional period from apartheid to democracy and for living on in the wake of apartheid.

Christopher Morton is Head of Curatorial, Research and Teaching at the Pitt Rivers Museum and Associate Professor of Visual Anthropology at the University of Oxford. He trained in history and archaeology at the University of East Anglia before completing a DPhil in Social and Cultural Anthropology at St. Antony's College, Oxford,

in 2002, based on long-term fieldwork in Botswana. Since then he has worked at the Pitt Rivers Museum, where he was appointed Curator of Photograph Collections in 2006. He has been a Fellow of Linacre College, Oxford, since 2005. He has curated over 35 exhibitions at the Pitt Rivers Museum, and is currently working on bringing its archival collections into the Museum's galleries via the new digital technologies of augmented reality (AR) and virtual reality (VR). He has published widely on the interconnecting histories of photography and anthropology, co-editing two volumes with Elizabeth Edwards: *Photography, Anthropology, and History: Expanding the Frame* (2009) and *Photographs, Museums, Collections: Between Art and Information* (2015), and one with Darren Newbury, *The African Photographic Archive: Research and Curatorial Strategies* (2015). His recent monograph, *The Anthropological Lens: Rethinking E. E. Evans-Pritchard*, was published by Oxford University Press in 2020.

John Peffer is a specialist in modern African art and photography and Associate Professor of Art History at Ramapo College in New Jersey. He is author of *Art and the End of Apartheid* (Minnesota, 2009) and co-editor of *Photography and Portraiture in Africa* (Indiana, 2013). His current book project, *How to Remember Apartheid with Pleasure*, examines popular experiences of photography in South Africa.

Inês Ponte is an associated researcher of ICS-ULisboa, where she was a Marie Skłodowska Curie postdoctoral fellow, after her PhD in Social Anthropology with Visual Media at the University of Manchester (2015). She has worked as a researcher in ethnographic contexts (Angola, 2018, 2012 and Brazil, 2006) and in museum contexts in Portugal, Belgium, Switzerland and the Netherlands on several geographies (Angola, India, Portugal). Lately, she has been exploring photography and cinema, and their relations with the social sciences, in particular anthropology, crossing research with filmmaking and co-curatorship of exhibitions. She curated the on-line series *Filmar a Paisagem* [Filming the Landscape] (2019) and manages since 2016, *RDC Virtual*, an online repository of Angolan films, directed by Ruy Duarte de Carvalho.

Candice Steele is a Postdoctoral Research Fellow at the DST/NRF South African Research Chair in Social Change at the University of Fort Hare.

Richard Vokes is Associate Professor in Anthropology at the University of Western Australia. He has long-standing research interests in the Great Lakes region of Eastern Central Africa, especially in the fields of visual and media anthropology. He has published widely on historical and contemporary photography in Africa, including the edited collection *Photography in Africa: Ethnographic Perspectives* (2012). He is also the editor of *Photographies in Africa in the Digital Age* (2019), a special issue of *Africa*, and *Photography and African Futures* (2018), a special issue of *Visual Studies*, co-edited with Darren Newbury. His latest authored books are *Media and Development* (2018) and *The Unseen Archive of Idi Amin: Photographs from the Uganda Broadcasting Corporation* (2021), co-authored with Derek R. Peterson.