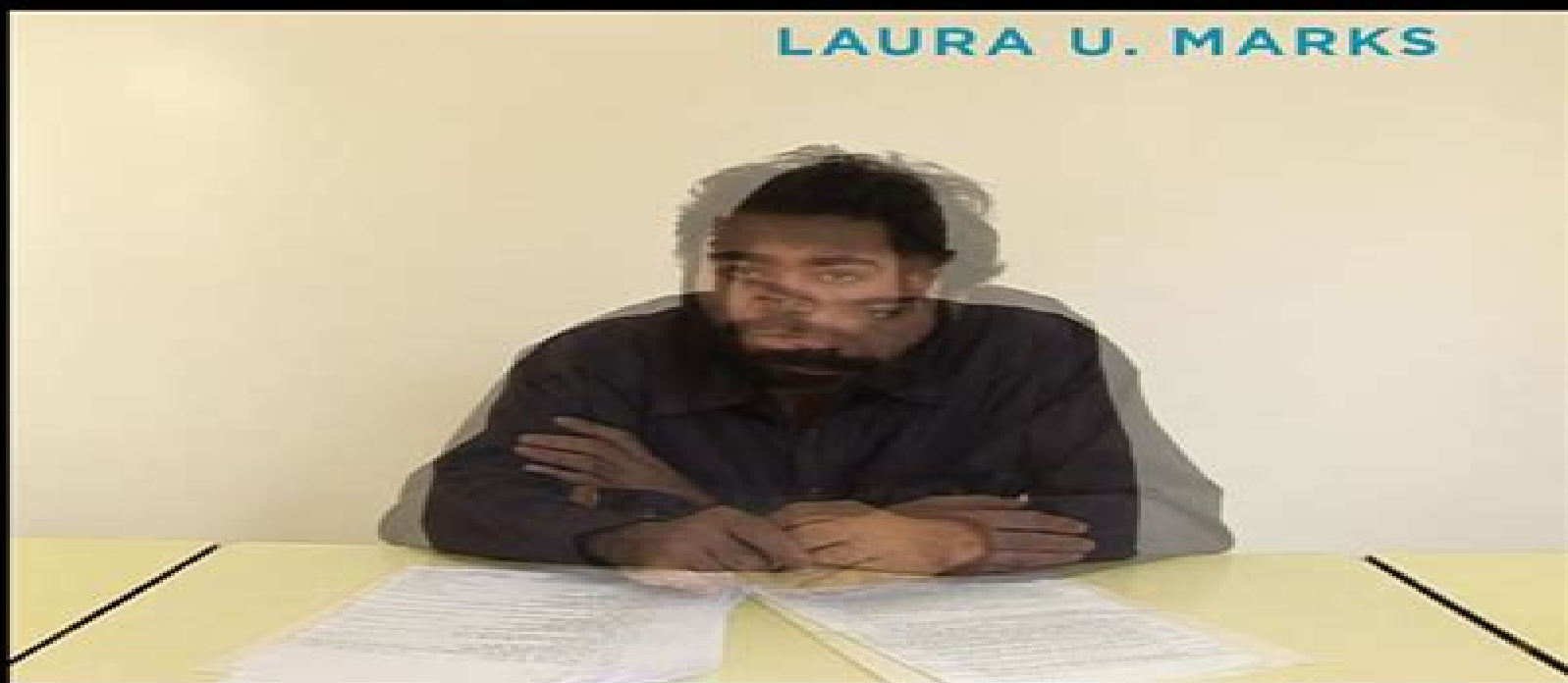


# Hanan al-Cinema

AFFECTIONS FOR THE  
MOVING IMAGE



LAURA U. MARKS



# Hanan Al Cinema Affections For The Moving Image Leonardo Series

**Janine Randerson**



## **Hanan Al Cinema Affections For The Moving Image Leonardo Series:**

*Hanan al-Cinema* Laura U. Marks, 2015-09-25 An examination of experimental cinema and media art from the Arabic speaking world that explores filmmakers creative and philosophical inventiveness in trying times In this book Laura Marks examines one of the world's most impressive and affecting bodies of independent and experimental cinema from the last twenty five years film and video works from the Arabic speaking world Some of these works creative strategies are shared by filmmakers around the world others arise from the particular economic social political and historical circumstances of Arab countries whose urgency Marks argues seems to demand experiment and invention Grounded in a study of infrastructures for independent and experimental media art in the Arab world and a broad knowledge of hundreds of films and videos *Hanan al Cinema* approaches these works thematically Topics include the nomadism of the highway nostalgia for 70s radicalism a romance with the archive algorithmic and glitch media haptic and networked space and cinema of the body Marks develops an aesthetic of enfolding and unfolding to elucidate the different ways that cinema can make events perceptible seek connections among them and unfold in the bodies and thoughts of audiences The phrase *Hanan al cinema* expresses the way movies sympathize with the world and the way audiences feel affection for and are affected by them Marks's clear and expressive writing conveys these affections in works by such internationally recognized artists and filmmakers as Akram Zaatari Elia Suleiman Hassan Khan Mounir Fatmi and Joana Hadjithomas and Khalil Joreige and others who should be better known

**Weather as Medium** Janine Randerson, 2018-10-30 An exploration of artworks that use weather or atmosphere as the primary medium creating new coalitions of collective engagement with the climate crisis In a time of climate crisis a growing number of artists use weather or atmosphere as an artistic medium collaborating with scientists local communities and climate activists Their work mediates scientific modes of knowing and experiential knowledge of weather probing collective anxieties and raising urgent ecological questions oscillating between the big picture systems view and a ground based perspective In this book Janine Randerson explores a series of meteorological art projects from the 1960s to the present that draw on sources ranging from dynamic technological and physical systems to indigenous cosmology Randerson finds a precursor to today's meteorological art in 1960s artworks that were weather driven and infused with the new sciences of chaos and indeterminacy and she examines work from this period by artists including Hans Haacke Fujiko Nakaya and Aotearoa New Zealand kinetic sculptor Len Lye She looks at live experiences of weather in art in particular Fluxus performance and contemporary art that makes use of meteorological data streams and software She describes the use of meteorological instruments including remote satellite sensors to create affective atmospheres online projects and participatory performances that create a new form of social meteorology works that respond directly to climate change many from the Global South artist activists who engage with the earth's diminishing cryosphere and a speculative art in the form of quasi scientific experiments Art's current eddies of activity around the weather Randerson writes perturb the scientific hold

on facts and offer questions of value in their place      Palestinian Culture and the Nakba Hania Nashef, 2018-10-30 The Nakba not only resulted in the loss of the homeland but also caused the dispersal and ruin of entire Palestinian communities Even though the term Nakba refers to a singular historic event the consequence of 1948 has symptomatically become part of Palestinian identity and the element that demarcates who the Palestinian is Palestinian exile and loss have evolved into cultural symbols that at once help define the person and allow the person to remember the loss Although accounts of the Palestinians experience of the expulsion from the land are similar the emblems that provoke these particular memories differ Certain mementos memories or objects help in commemorating the homeland This book looks at the icons narratives and symbols that have become synonymous with Palestinian identity and culture and which have in the absence of a homeland become a source of memory It discusses how these icons have come into being and how they have evolved into sites of power which help to keep the story and identity of the Palestinians alive The book looks at examples from Palestinian caricature film literature poetry and painting to see how these works ignite memories of the homeland and help to reinforce the diasporic identity It also argues that the creators of these narratives or emblems have themselves become cultural icons within the collective Palestinian recollection By introducing the Nakba as a lived experience this book will appeal to students and scholars of Middle East Studies Cultural Studies Literature and Media Studies      **Screen Ecologies** Larissa Hjorth, Sarah Pink, Kristen Sharp, Linda Williams, 2016-05-13 How new media and visual artists provide alternative ways for understanding and visualizing the entanglements of media and the environment in the Asia Pacific Images of environmental disaster and degradation have become part of our everyday media diet This visual culture focusing on environmental deterioration represents a wider recognition of the political economic and cultural forces that are responsible for our ongoing environmental crisis And yet efforts to raise awareness about environmental issues through digital and visual media are riddled with irony because the resource extraction manufacturing transportation and waste associated with digital devices contribute to environmental damage and climate change Screen Ecologies examines the relationship of media art and climate change in the Asia Pacific region a key site of both environmental degradation and the production and consumption of climate aware screen art and media Screen Ecologies shows how new media and visual artists provide alternative ways for understanding the entanglements of media and the environment in the Asia Pacific It investigates such topics as artists exploration of alternative ways to represent the environment regional stories of media innovation and climate change the tensions between amateur and professional art the emergence of biennials triennials and new arts organizations the theme of water in regional art new models for networked collaboration and social media s move from private to public realms A generous selection of illustrations shows a range of artist s projects      *Machine Art in the Twentieth Century* Andreas Broeckmann, 2016-12-23 An investigation of artists engagement with technical systems tracing art historical lineages that connect works of different periods Machine art is neither a movement nor a genre but encompasses diverse ways in which

artists engage with technical systems In this book Andreas Broeckmann examines a variety of twentieth and early twenty first century artworks that articulate people s relationships with machines In the course of his investigation Broeckmann traces historical lineages that connect art of different periods looking for continuities that link works from the end of the century to developments in the 1950s and 1960s and to works by avant garde artists in the 1910s and 1920s An art historical perspective he argues might change our views of recent works that seem to be driven by new media technologies but that in fact continue a century old artistic exploration Broeckmann investigates critical aspects of machine aesthetics that characterized machine art until the 1960s and then turns to specific domains of artistic engagement with technology algorithms and machine autonomy looking in particular at the work of the Canadian artist David Rokeby vision and image and the advent of technical imaging and the human body using the work of the Australian artist Stelarc as an entry point to art that couples the machine to the body mechanically or cybernetically Finally Broeckmann argues that systems thinking and ecology have brought about a fundamental shift in the meaning of technology which has brought with it a rethinking of human subjectivity He examines a range of artworks including those by the Japanese artist Seiko Mikami whose work exemplifies the shift

*Social Media Archeology and Poetics* Judy Malloy, 2025-05-27 First person accounts by pioneers in the field classic essays and new scholarship document the collaborative and creative practices of early social media Focusing on early social media in the arts and humanities and on the core role of creative computer scientists artists and scholars in shaping the pre Web social media landscape *Social Media Archeology and Poetics* documents social media lineage beginning in the 1970s with collaborative ARPANET research Community Memory PLATO Minitel and ARTEX and continuing into the 1980s and beyond with the Electronic Caf Art Com Electronic Network Arts Wire The THING and many more With first person accounts from pioneers in the field as well as papers by artists scholars and curators *Social Media Archeology and Poetics* documents how these platforms were vital components of early social networking and important in the development of new media and electronic literature It describes platforms that allowed artists and musicians to share and publish their work community networking diversity and the creation of footholds for the arts and humanities online And it invites comparisons of social media in the past and present asking What can we learn from early social media that will inspire us to envision a greater cultural presence on contemporary social media Contributors Madeline Gonzalez Allen James Blustein Hank Bull Annick Bureaud J R Carpenter Paul E Ceruzzi Anna Couey Amanda McDonald Crowley Steve Dietz Judith Donath Steven Durland Lee Felsenstein Susanne Gerber Ann Barbara Graff Dene Grigar Stacy Horn Antoinette LaFarge Deena Larsen Gary O Larson Alan Liu Geert Lovink Richard Lowenberg Judy Malloy Scott McPhee Julianne Nyhan Howard Rheingold Randy Ross Wolfgang Staehle Fred Truck Rob Wittig David R Woolley

*A Biography of the Pixel* Alvy Ray Smith, 2021-08-03 The pixel as the organizing principle of all pictures from cave paintings to Toy Story The Great Digital Convergence of all media types into one universal digital medium occurred with little fanfare at the recent turn of the

millennium The bit became the universal medium and the pixel a particular packaging of bits conquered the world Henceforward nearly every picture in the world would be composed of pixels cell phone pictures app interfaces Mars Rover transmissions book illustrations videogames In A Biography of the Pixel Pixar cofounder Alvy Ray Smith argues that the pixel is the organizing principle of most modern media and he presents a few simple but profound ideas that unify the dazzling varieties of digital image making Smith's story of the pixel's development begins with Fourier waves proceeds through Turing machines and ends with the first digital movies from Pixar DreamWorks and Blue Sky Today almost all the pictures we encounter are digital mediated by the pixel and irretrievably separated from their media museums and kindergartens are two of the last outposts of the analog Smith explains engagingly and accessibly how pictures composed of invisible stuff become visible that is how digital pixels convert to analog display elements Taking the special case of digital movies to represent all of Digital Light his term for pictures constructed of pixels and drawing on his decades of work in the field Smith approaches his subject from multiple angles art technology entertainment business and history A Biography of the Pixel is essential reading for anyone who has watched a video on a cell phone played a videogame or seen a movie 400 pages of annotations prepared by the author and available online provide an invaluable resource for readers

**Writing and Unwriting (Media) Art History** Joasia Krysa, Jussi Parikka, 2015-09-11 A critical mapping of the multiplicities of Finnish artist and technology pioneer Erkki Kurenniemi composer of electronic music experimental filmmaker inventor collector futurologist Over the past forty years Finnish artist and technology pioneer Erkki Kurenniemi b 1941 has been a composer of electronic music experimental filmmaker computer animator roboticist inventor and futurologist Kurenniemi is a hybrid a scientist humanist artist Relatively unknown outside Nordic countries until his 2012 Documenta 13 exhibition In 2048 Kurenniemi may at last be achieving international recognition This book offers an excavation a critical mapping and an elaboration of Kurenniemi's multiplicities The contributors describe Kurenniemi's enthusiastic and rather obsessive recording of everyday life and how this archiving was part of his process his exploratory artistic practice with productive failure an inherent part of his method his relationship to scientific and technological developments in media culture and his work in electronic and digital music including his development of automated composition systems and his video organ DIMIO A Visual Archive a section of interviews with the artist and a selection of his original writings translated and published for the first time further document Kurenniemi's achievements But the book is not just about one artist in his time it is about emerging media arts interfaces and archival fever in creative practices read through the lens of Kurenniemi

**Virtual Menageries** Jody Berland, 2024-11-26 The close interdependency of animal emissaries and new media from early European colonial encounters with the exotic to today's proliferation of animals in digital networks From cat videos to corporate logos digital screens and spaces are crowded with animal bodies In Virtual Menageries Jody Berland examines the role of animals in the spread of global communications Her richly illustrated study links the contemporary proliferation of animals on social

media to the collection of exotic animals in the formative years of transcontinental exploration and expansion By tracing previously unseen parallels across the history of exotic and digital menageries Berland shows how and why animals came to bridge peoples territories and technologies in the expansion of colonial and capitalist cultures Berland s genealogy of the virtual menagerie begins in 1414 when a ruler in Bengal sent a Kenyan giraffe to join a Chinese emperor s menagerie It maps the beaver s role in the colonial conquest of Canada and examines the appearances of animals in early moving pictures The menagerie is reinvented for the digital age when image and sound designers use parts or images of animals to ensure the affective promise and commercial spread of an emergent digital infrastructure These animal images are emissaries that enliven and domesticate the ever expanding field of mediation Virtual Menageries offers a unique account of animals and animal images as mediators that encourage complicated emotional economic and aesthetic investment in changing practices of connection

*New Tendencies* Armin Medosch, 2022-11-01 An account of a major international art movement originating in the former Yugoslavia in the 1960s which anticipated key aspects of information aesthetics New Tendencies a nonaligned modernist art movement emerged in the early 1960s in the former Yugoslavia a nonaligned country It represented a new sensibility rejecting both Abstract Expressionism and socialist realism in an attempt to formulate an art adequate to the age of advanced mass production In this book Armin Medosch examines the development of New Tendencies as a major international art movement in the context of social political and technological history Doing so he traces concurrent paradigm shifts the change from Fordism the political economy of mass production and consumption to the information society and the change from postwar modernism to dematerialized postmodern art practices Medosch explains that New Tendencies rather than opposing the forces of technology as most artists and intellectuals of the time did imagined the rapid advance of technology to be a springboard into a future beyond alienation and oppression Works by New Tendencies cast the viewer as coproducer abolishing the idea of artist as creative genius and replacing it with the notion of the visual researcher In 1968 and 1969 the group actively turned to the computer as a medium of visual research anticipating new media and digital art Medosch discusses modernization in then Yugoslavia and other nations on the periphery looks in detail at New Tendencies five major exhibitions in Zagreb the capital of Croatia and considers such topics as the group s relation to science the changing relationship of manual and intellectual labor New Tendencies in the international art market their engagement with computer art and the group s eventual eclipse by other new art practices including conceptualism land art and arte povera Numerous illustrations document New Tendencies works and exhibitions

### **Realist Cinema as World Cinema**

Lúcia Nagib, 2025-10-01 This book presents the bold and original proposal to replace the general appellation of world cinema with the more substantive concept of realist cinema Veering away from the usual focus on modes of reception and spectatorship it locates instead cinematic realism in the way films are made The volume is structured across three innovative categories of realist modes of production noncinema or a cinema that aspires to be life itself intermedial passages or films

that incorporate other artforms as a channel to historical and political reality and total cinema or films moved by a totalising impulse be it towards the total artwork total history or universalising landscapes Though mostly devoted to recent productions each part starts with the analysis of foundational classics which have paved the way for future realist endeavours proving that realism is timeless and inherent in cinema from its origin      **Computational Formalism** Amanda

Wasielewski,2023-05-23 How the use of machine learning to analyze art images has revived formalism in art history presenting a golden opportunity for art historians and computer scientists to learn from one another Though formalism is an essential tool for art historians much recent art history has focused on the social and political aspects of art But now art historians are adopting machine learning methods to develop new ways to analyze the purely visual in datasets of art images Amanda Wasielewski uses the term computational formalism to describe this use of machine learning and computer vision technique in art historical research At the same time that art historians are analyzing art images in new ways computer scientists are using art images for experiments in machine learning and computer vision Their research says Wasielewski would be greatly enriched by the inclusion of humanistic issues The main purpose in applying computational techniques such as machine learning to art datasets is to automate the process of categorization using metrics such as style a historically fraught concept in art history After examining a fifteen year trajectory in image categorization and art dataset creation in the fields of machine learning and computer vision Wasielewski considers deep learning techniques that both create and detect forgeries and fakes in art She investigates examples of art historical analysis in the fields of computer and information sciences placing this research in the context of art historiography She also raises questions as which artworks are chosen for digitization and of those artworks that are born digital which works gain acceptance into the canon of high art      Pirate

Philosophy Gary Hall,2016-04-15 In Pirate Philosophy Gary Hall considers whether the fight against the neoliberal corporatisation of higher education in fact requires scholars to transform their own lives and labour Drawing on such phenomena as peer to peer file sharing and anticopyright pro piracy movements Hall explores how those in academia can move beyond finding new ways of thinking about the world to find instead new ways of being theorists and philosophers in the world

**Ecstatic Worlds** Janine Marchessault,2023-10-31 When media translate the world to the world twentieth century utopian projects including Edward Steichen s Family of Man Jacques Cousteau s underwater films and Buckminster Fuller s geoscope Postwar artists and architects have used photography film and other media to imagine and record the world as a wonder of collaborative entanglement to translate the world for the world In this book Janine Marchessault examines a series of utopian media events that opened up and expanded the cosmos creating ecstatic collective experiences for spectators and participants Marchessault shows that Edward Steichen s 1955 Family of Man photography exhibition for example and Jacques Cousteau s 1956 underwater film Le monde du silence The Silent World both gave viewers a sense of the earth as a shared ecology The Festival of Britain 1951 in particular its Telekinema a combination of 3D film and television



and its Live Architecture exhibition along with Expo 67's cinema experiments and media city created an awareness of multiple worlds Toronto's alternative microcinema CineCycle Agnès Varda's 2000 film *Les glaneurs et la glaneuse* and Buckminster Fuller's World Game geoscope representing ecologies of images and resources encouraged planetary thinking The transspecies communication platform the Dolphin Embassy devised by the Ant Farm architecture collaborative extends this planetary perspective toward other species and Finnish artist Erkki Kurenniemi's *Death of the Planet* projects a postanthropocentric future Drawing on sources that range from the Scottish town planner Patrick Geddes to the French phenomenologist Maurice Merleau-Ponty Marchessault argues that each of these media experiments represents an engagement with connectivity and collectivity through media that will help us imagine a new form of global humanism

*Here/There* Kris Paulsen, 2017-02-24 An examination of telepresence technologies through the lens of contemporary artistic experiments from early video art through current drone vision works Telepresence allows us to feel present through vision hearing and even touch at a remote location by means of real time communication technology Networked devices such as video cameras and telerobots extend our corporeal agency into distant spaces In *Here/There* Kris Paulsen examines telepresence technologies through the lens of contemporary artistic experiments from early video art through current drone vision works Paulsen traces an arc of increasing interactivity as video screens became spaces for communication and physical tactile intervention She explores the work of artists who took up these technological tools and questioned the aesthetic social and ethical stakes of media that allow us to manipulate and affect far off environments and other people to touch metaphorically and literally those who cannot touch us back Paulsen examines 1970s video artworks by Vito Acconci and Joan Jonas live satellite performance projects by Kit Galloway and Sherrie Rabinowitz and CCTV installations by Chris Burden These early works she argues can help us make sense of the expansion of our senses by technologies that privilege real time over real space and model strategies for engagement and interaction with mediated others They establish a political aesthetic and technological history for later works using cable TV infrastructures and the World Wide Web including telerobotic works by Ken Goldberg and Wafaa Bilal and artworks about military drones by Trevor Paglen Omar Fast Hito Steyerl and others These works become a meeting place for here and there **Giving Bodies Back to Data** Silvia

Casini, 2021-08-03 An examination of the bodily situated aspects of data visualization work looking at visualization practices around the development of MRI technology Our bodies are scanned probed imaged sampled and transformed into data by clinicians and technologists In this book Silvia Casini reveals the affective relations and materiality that turn data into image and in so doing gives bodies back to data Opening the black box of MRI technology Casini examines the bodily situated aspects of visualization practices around the development of this technology Reframing existing narratives of biomedical innovation she emphasizes the important but often overlooked roles played by aesthetics affectivity and craft practice in medical visualization Combining history theory laboratory ethnography archival research and collaborative art science Casini

retrieves the multiple presences and agencies of bodies in data visualization mapping the traces of scientists body work and embodied imagination She presents an in depth ethnographic study of MRI development at the University of Aberdeen s biomedical physics laboratory from the construction of the first whole body scanner for clinical purposes through the evolution of the FFC MRI Going beyond her original focus on MRI she analyzes a selection of neuroscience or biomedicine inspired interventions by artists in media ranging from sculpture to virtual reality Finally she presents a methodology for designing and carrying out small scale art science projects describing a collaboration that she herself arranged highlighting the relational and aesthetic laden character of data that are the product of craftsmanship and affective labor at the laboratory bench

Fred Forest's Utopia Michael F. Leruth, 2017-09-08 France s most famous unknown artist the innovative media provocateur Fred Forest precursor of Eduardo Kac Jodi the Yes Men RT Mark and the Guerilla Girls The innovative French media artist and prankster provocateur Fred Forest first gained notoriety in 1972 when he inserted a small blank space in Le Monde called it 150 cm<sup>2</sup> of Newspaper 150 cm<sup>2</sup> de papier journal and invited readers to fill in the space with their own work and mail their efforts to him In 1977 he satirized speculation in both the art and real estate markets by offering the first parcel of officially registered artistic square meters of undeveloped rural land for sale at an art auction Although praised by leading media theorists Vil m Flusser lauded Forest as the artist who pokes holes in media Forest s work has been largely ignored by the canon making authorities Forest calls himself France s most famous unknown artist In this book Michael Leruth offers the first book length consideration of this iconoclastic artist examining Forest s work from the 1960s to the present Leruth shows that Forest chooses alternative platforms newspapers mock commercial ventures video based interactive social interventions media hacks and hybrids and more recently the Internet that are outside the exclusive precincts of the art world A fierce critic of the French contemporary art establishment Forest famously sued the Centre Pompidou in 1994 over its opaque acquisition practices After making foundational contributions to Sociological Art in the 1970s and the Aesthetics of Communication in the 1980s the pioneering Forest saw the Internet as another way for artists to bypass the art establishment in the 1990s Arguing that there is a strong utopian quality in Forest s work Leruth sees this utopianism not as naive or conventional but as a reverse utopianism rather than envisioning an impossible ideal Forest reenvisions and probes the quasi utopia of our media augmented everyday reality The interface is the symbolic threshold to be crossed with an open mind

**Voicetracks** Norie Neumark, 2025-02-04 The affects aesthetics and ethics of voice in the new materialist turn explored through encounters with creative works in media and the arts Moved by the Aboriginal understandings of songlines or dreaming tracks Norie Neumark s Voicetracks seeks to deepen an understanding of voice through listening to a variety of voicing sound voice projects from Australia Europe and the United States Not content with the often dry tone of academic writing the author engages a wayfaring process that brings together theories of sound animal and posthumanist studies in order to change the ways we think about and act with the assemblages of living creatures things

places and histories around us Neumark evokes both the literal the actual voices within the works she examines and the metaphorical in a new materialist exploration of voice encompassing human animal thing and assemblages She engages with artists working with animal sounds and voices voices of place placed voices in installation works voices of technology and unvoicing disturbances in the image voice relationship and in the idea of what voice is She writes about remixes the Barbie Liberation Organisation and breath in Beijing about cat videos speaking fences in Australia and an artist who reads to the birds Finally she considers ethics and politics and describes how her own work has shaped her understandings and apprehensions of voice

**MATERIAL WITNESS** Susan Schuppli, 2020-02-25 The evidential role of matter when media records trace evidence of violence explored through a series of cases drawn from Kosovo Japan Vietnam and elsewhere In this book Susan Schuppli introduces a new operative concept material witness an exploration of the evidential role of matter as both registering external events and exposing the practices and procedures that enable matter to bear witness Organized in the format of a trial Material Witness moves through a series of cases that provide insight into the ways in which materials become contested agents of dispute around which stake holders gather These cases include an extraordinary videotape documenting the massacre at Izbica Kosovo used as war crimes evidence against Slobodan Milo evi the telephonic transmission of an iconic photograph of a South Vietnamese girl fleeing an accidental napalm attack radioactive contamination discovered in Canada s coastal waters five years after the accident at Fukushima Daiichi and the ecological media or disaster film produced by the Deep Water Horizon oil spill in the Gulf of Mexico Each highlights the degree to which a rearrangement of matter exposes the contingency of witnessing raising questions about what can be known in relationship to that which is seen or sensed about who or what is able to bestow meaning onto things and about whose stories will be heeded or dismissed An artist researcher Schuppli offers an analysis that merges her creative sensibility with a forensic imagination rich in technical detail Her goal is to relink the material world and its affordances with the aesthetic the juridical and the political

Laboratory Lifestyles Sandra Kaji-O'Grady, Chris L. Smith, Russell Hughes, 2019-02-05 A generously illustrated examination of the boom in luxurious resort style scientific laboratories and how this affects scientists work The past decade has seen an extraordinary laboratory building boom This new crop of laboratories features spectacular architecture and resort like amenities The buildings sprawl luxuriously on verdant campuses or sit sleekly in expensive urban neighborhoods Designed to attract venture capital generous philanthropy and star scientists these laboratories are meant to create the ideal conditions for scientific discovery Yet there is little empirical evidence that shows if they do Laboratory Lifestyles examines this new species of scientific laboratory from architectural economic social and scientific perspectives Generously illustrated with photographs of laboratories and scientists at work in them the book investigates how lifestyle science affects actual science Are scientists working when they stretch in a yoga class play volleyball in the company tournament chat in an on site caf or show off their facilities to visiting pharmaceutical executives The book describes among

other things the role of beanbag chairs in the construction of science at Xerox PARC the Southern California vibe of the RAND Corporation Malibu General Atomic La Jolla and Hughes Research Laboratories Malibu and Biosphere 2 s bionauts as both scientists and scientific subjects and interstellar laboratories Laboratory Lifestyles the title is an allusion to Bruno Latour and Steve Woolgar s influential Laboratory Life documents a shift in what constitutes scientific practice these laboratories and their lifestyles are as experimental as the science they cultivate Contributors Kathleen Brandt Russell Hughes Tim Ivison Sandra Kaji O Grady Stuart W Leslie Brian Lonsway Sean O Halloran Simon Sadler Chris L Smith Nicole Sully Ksenia Tatarchenko William Taylor Julia Tcharfas Albena Yaneva Stelios Zavos

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