**Dr JOHN PERIVOLARIS**

Born in 1960 in Montreal, Canada

<http://thegrid.ai/a-map-of-my-own-making/>

johnperivolaris@icloud.com

EDUCATION

**1988–92**

BA (1st Class Hons) Spanish, Westfield College, University of London

**1992–95**

PhD (Modern Languages & Literature), University of Cambridge.

TEACHING, RESEARCH, ADMINISTRATIVE & ADVISORY POSTS

**1995 –97**

Research Fellow (European Studies), University of Wales (Cardiff).

**1997–98**

Lecturer (U.S. Assistant Professor), Modern Languages & Cultures, NottinghamTrent University.

**1998–2006**

Lecturer (U. S. Assistant Professor), Hispanic Cultures, Photography, and Cinema, University of Manchester.

**2006-08**

Board Chairman of LOOK 07 International Photography Festival, Manchester.

**2008**-**09**

Photography Fellow, Nottingham Trent University School of Art and Design.

**2009**-**10**

Advisory Board Member of Redeye – The Photography Network ([www.redeye.org.uk](http://www.redeye.org.uk)).

**2010**

Visiting Lecturer (U. S. Assistant Professor), Photography, University of Central Lancashire.

**2010**

Highfield Artistic Fellow, University of Nottingham

**2010-**

Expert Content Advisor & Contributing Faculty Member, Photography, Walden University, USA.

SELECTED EXHIBITIONS

SOLO

**2010**

*Retratos de Independencia: Bicentennial Portraits of Latin American Women in England*’, New Art Exchange, Nottingham, England.

**2015-16**

*City of Ghosts: A Dialogue with George Washington Wilson*, Sir Duncan Rice Library, University of Aberdeen, Aberdeen, Scotland.

GROUP

**2002**

*New Photography of Latin America and Spain*, Cervantes Institute, Manchester, England.

**2005**

*Mi(g)rados: Niňos y jóvenes del mundo, entre el miedo y la esperanza’*[Migrants: Childhood and Youth of the World, between Fear and Hope], University of Almería / Junta de Andalucía, Almería, Spain.

**2008**

*Idas y Venidas: imágenes de los almerienses que tuvieron que irse y de los que acaban de llegar* [Comings and Goings: Images of the Almerians Who Were Obliged to Leave and Those Who Have Just Arrived], Carpa de las Almadrabillas, Almería, Spain.

*Carried Away: Life in a Suitcase II*, The Crypt, St Pancras Church, London, England.

*Responses to Conflict and Loss*, Peterborough Museum, England.

**2009**

*A Sense of Belonging*, Bonington Gallery, Nottingham, England.

*Responses to Conflict and Loss*, University of Hertfordshire Galleries, Hatfield, England.

*Désintégration Exquise*, Chateau d'Alba, Montélimar, France.

*Suitcase Show #1*, Total Kunst Gallery, Edinburgh, Scotland.

*Glocal Imaginaries*, Whitworth Gallery, Manchester, England.

**2010**

*Pendulum*, St Hilda’s Pithead, South Shields, England.

**2011**

*New Cartographies: Algeria France UK*, Cornerhouse, Manchester, England.

**2014**

*Voices and Images from the Banlieue*, Glass Tank, Oxford, England.

**2015**

*Home Truths – Families on the Move in the Oil Community*, Sir Duncan Rice Library, University of Aberdeen, Scotland

**2019**

*Street Level Open 2019*, Street Level Photoworks, Glasgow, Scotland.

PUBLICATIONS

*Puerto Rican Cultural Identity and the Work of Luis Rafael Sá*nchez, John Perivolaris, 2000, Chapel Hill: University of North Carolina.

*The Cultures of the Hispanic Caribbean*, ed, by John Perivolaris & Conrad James, 2000, London: MacMillan / Tallahassee: University of Florida.

`Humanism Reimagined: Spain as a Photographic Subject in W. Eugene Smith’s “Spanish Village” (1951) and Cristina García Rodero’s *España Oculta* (1989), John Perivolaris, in *Photo-Textualities: Intersections of Photography and Narrative*, ed. by Andrea Noble and Alex Hughes, 2003, Albuquerque: University of New Mexico Press, pp. 149-64.

Entry on the National Geographic Society, John Perivolaris, in *The Literature of Travel and Exploration*, ed. by Jennifer Speake, 2003, Chicago & London: Fitzroy Dearborn, 3 vols, v. 2: 841-42.

‘”Porto Rico”: The View from National Geographic, 1899–1924’, John Perivolaris, 2007, *Bulletin of Hispanic Studies*, 84.2: 197-211.

Three Photographs, John Perivolaris, in *Doing Visual Ethnography* (2nd ed.), Sarah Pink, 2007, London: Sage.

`How Safe Do You Feel?: Surveillance and Photographers', John Perivolaris, 2008, Zonezero.com (April Editorial).

Five photographs, John Perivolaris, in *Responses to Conflict and Loss*, ed. by Garry Hunter, Ewan Buck, Matthew Shaul, 2009, Hatfield: University of Hertfordshire).

`Negotiating Identity: Word and Image Interactions in John Perivolaris’s “Left Luggage”’, Kevin Hunt, 2009, *Afterimage*, 37.1: 5-10.

One image, John Perivolaris, 2010, to accompany Master Linji’s `A True Student of the Way’, trans. by Burton Watson, in *Mountain Record: The Zen Practitioner’s Journal*, 82.2: 26-34 [32].

One image, John Perivolaris, 2010, to accompany Keizan Jokin’s `*Mahakashyapa*’, trans. by Francis Dojun Cook, in *Mountain Record: The Zen Practitioner’s Journal*, 82.2: 64-67.

`Photography’s Bodies of Evidence’, John Perivolaris, 2010, *The Guardian*, online edition: <http://bit.ly/9J5iAD>

**`**Outside Looking In: The Amazon’s Isolated Tribe’, John Perivolaris, 2010, *The Guardian*, online edition: <http://bit.ly/iVuDkQ>

Front Cover and two photographs, John Perivolaris,, in *Postcolonial Asylum: Seeking Sanctuary Before the Law*, David Farrier, 2011, Liverpool: U. of Liverpool). Also, analysis of Perivolaris’s *Walking with Thaer* project, pp. 119-22.

**`**Do Digital Snaps Really Undermine Holiday Memories?’, John Perivolaris, 2011,*The Guardian*, online edition: <http://bit.ly/mr3iWQ>

`Don’t Let Them Stop You Taking Photographs on the Glasgow Subway’, John Perivolaris, 2012,*The Guardian*, online edition: <https://goo.gl/FkmRGH>

`Artists in Shoreditch: Interview with John Perivolaris’, with Giedrius Ivanauskas, 2012 (29 March), *Made in Shoreditch*: http://madeinshoreditch.co.uk/?p=6550

`Bridges and Concrete / Ponts et béton’, John Perivolaris & Edward Welch, in *Voices and Images from the Banlieue/Voix et Images de la Banlieue,* ed. by Juliet Carpenter & Christina Horvath, 2014, Oxford: Banlieue Network, pp. 26-31.

**`**Maps, Thresholds and Beaten Tracks: A Photographer in the City’, John Perivolaris & Edward Welch), 2014, *Berfrois:* http://[**www.berfrois.com/2014/10/maps-thresholds-beaten-tracks/**](http://www.berfrois.com/2014/10/maps-thresholds-beaten-tracks/)

‘A Sense of Belonging: Walking with Thaer through migration, memories and space’, Maggie O’Neill & John Perivolaris), 2015, *Crossings: Journal of Migration & Culture*, 5: 2 & 3: 327-338.

Front cover, John Perivolaris, of *Migration Across Boundaries: Linking Research to Practice and Experience*, ed. by Parvati Nair & Tendayi Bloom, 2015, Oxford: Ashgate.

‘The Place of the Republic: Space, Territory and identity around and after *Charlie Hebdo*’, John Perivolaris & Edward Welch, 2016, *French Cultural Studies*, Vol. 27(3): 279-292.

**`**London 1978 – 1980’, John Perivolaris, 2017, *Berfrois*: <http://www.berfrois.com/2017/01/london-1978-1980/>

`Austerity’, John Perivolaris, 2017, *Berfrois*: <http://www.berfrois.com/?p=55209>

**`**George Delemis, Photography and the Migrant’s Distant Look’, John Perivolaris, 2017, *Crossings: Journal of Migration & Culture*, 8:2: 215-32.

`Shorebridge Portraits’, John Perivolaris, 2018, *Berfrois*: http://www.berfrois.com/?p=56245

MEDIA

Special guest on *In the Picture*, hosted by Ian Robertson, CamGlen Radio (7 October 2019): https://www.mixcloud.com/ian-robertson8/in-the-picture-7-10-19/