

Dr JOHN PERIVOLARIS

Born in 1960 in Montreal, Canada

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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, Nottingham Trent 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).

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: Niños 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 Obligated 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 Sánchez, 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 Thae*r 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/>

'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>

City of Wherever, John Perivolaris, 2018, Glasgow: Π Press. [self-published zine]

'A Detailed Chronology of Scottish Photographers Part II', Sophie Lawson, 2020, *Studies in Photography*, The Scottish Society for the History of Photography: <https://sshop.org.uk/2020/04/10/a-chronology-of-scottish-photographers-part-2/>

Isola, John Perivolaris, 2020, Glasgow: Π Press. [self-published zine]

'Maggie O'Neill and John Perivolaris, 2020, Critical Theory in Practice: Walking, Art and narrative as conjunctural analysis', *The Large Glass: Journal of Contemporary Art, Culture and Theory*, 29/30: 26-31.

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/>

