



## Fast Forward: How Do Women Work?

**Saturday 30 November 2019, 10.30 – 17.00**

**Sunday 1 December 2019, 10.30 – 17.30**

**Monday 2 December, 10.30 – 14.00**

**Starr Cinema, Tate Modern**

*In partnership with University for the Creative Arts (UCA) and London College of Communication (LCC) at University of the Arts London Photography (UAL), with support from The Leverhulme Trust International Network Grant.*

[www.fastforward.photography](http://www.fastforward.photography)

### **Day One**

**Saturday 30 November 2019**

- 10.30 Welcome by **Sandra Sykorova**
- 10.35 Introduction by **Anna Fox** and **Val Williams**
- 10.45 Introduction to the first session by **Emma Lewis**
- 10.50 **susan pui san lok** *Fast Forward, Rewind – Slow, Slow, Quick, Quick, Slow*  
An experimental performance paper that attempts to read, riff and reflect on 'women' and 'work' through a series of snapshots, flicking through photographic allusions and moments of visual-poetic encounter between lok's own and others' practices, hovering between still and moving images, and touching on fractured localities.

#### **Session One: In and Out of the Museum**

- 11.20 **Odun Orimolade** *'No Size Shoes': Perspectives on Photography and Women in Nigeria*  
This paper engages practice navigation, experiences and opportunities of women and photography in Nigeria. It references a rejection of dispositions in which being female becomes a sphere that overshadows practice and development and used to include or exclude, diminish or relegate as much as it is to empower or help.
- 11.40 **Alexandra Moschovi** *Another Picture: Photography, Difference and Gender Politics at the San Francisco Museum of Art*  
This paper explores the contribution of Grace Morley, first Director of the Museum of Art, San Francisco, to the accommodation of photography in the art museum in the 1930s, seeking to elucidate how her vision of photography as an egalitarian, inclusive art was discounted in a male-dominated art establishment.

- 12.00 **Orla Fitzpatrick** *Turning the Tide: photographs of protest from the archive of Rose Comiskey, 1982 to 1992*  
This paper will evaluate the photographic practice undertaken by Rose Comiskey whose images of street protest depict the major issues affecting Irish women in the late twentieth century. Taken between 1982 to 1992, her work formed an integral part of the women's movement. They reflect challenging times during which issues such as abortion were aired through collective action on the streets of Irish cities.
- 12.20 **Lisa McCarty** *Creating Change from Within: Building and Discovering a Diverse Archive of Documentary Arts*  
Using the Duke University's Archive of Documentary Arts as a case study, this paper will examine acquisition and cataloguing strategies that can be applied within the structure of an existing special collection library in order to develop diverse and inclusive photography collections.
- 12.40 Audience Q&A chaired by **Emma Lewis**
- 13.10 Lunch break
- Session Two: Global Stories**
- 14.00 Introduction to the second session by **Susan Collins**
- 14.10 **Kylie Thomas** *Resistant Visions: Women photographers and the struggle against apartheid*  
This presentation centres on the work of the women photographers who formed part of Afrapix, the anti-apartheid photography collective founded in South Africa in 1982. It will focus on some of the extraordinary images they produced, including photographs that reveal an attentiveness to grief and mourning and the long-term effects of violence.
- 14.30 **Nordic Collective** *Striving for Independence: Women Pioneers in Nordic Studio Culture, 1860-1920*  
This joint presentation will address the exceptionally strong position held by Nordic women in early photographic studio culture. In all the Nordic countries photography as a profession became a culture of independence and freedom. Women owned their own studios, and many were also deeply engaged in political struggles to improve women's position in society.
- 14.50 **Thyago Nogueira** *Claudia Andujar: art and activism in Brazil*  
Claudia Andujar (1931) escaped WWII in Transylvania and emigrated to Brazil in 1955, where she took up photography. From the 1970s onwards, she invented a radical representation of the Yanomami indigenous culture and has fought for their survival, in a perfect combination of ethics and aesthetics, art and politics.
- 15.10 **Mary Pelletier** *Miss Karimeh Abbud, Photographer, Nazareth: An Advertised Identity, Then and Now*  
Widely accepted as one of the first female Arab photographers, Karimeh Abbud (1893-1940) was a self-styled 'national photographer' working in British Mandate Palestine. This paper considers Abbud's creation of her own commercial identity as a postcard photographer and investigates the re-framing and amplification of her identity in recent published works and exhibitions.

- 15.30 Break
- 15.45 **Sandrine Colard** *The Way She Looks: A History of Female Gazes in African Portraiture*  
 This paper is the result of research conducted as the curator of the upcoming exhibition *The Way She Looks: A History of Female Gazes in African Photography*. Based on the Artur Walther Collection, the show is presented at the Ryerson Image Center in Toronto (September 11, 2019 - December 18, 2019).
- 16.05 **Sandra Križić Roban** *Minor Photography? Women in Photography over the Course of Three Post-War Decades in Croatia*  
 The paper will introduce a range of unknown women photographers who worked in Croatia from 1945 to the 1970s, enabling an understanding of the hierarchy of gender relations and recapitulating the ideas and value systems that were defined by men throughout this, as well as other periods.
- 16.25 Audience Q&A chaired by **Susan Collins**
- 17.00 End of day one

**Day Two**  
**Sunday 1 December 2019**

- 10.30 Welcome by **Sandra Sykorova**
- 10.35 Introduction to the third session by **Sabeena Gadihoke**

**Session Three: How Do Women Work?**

- 10.40 **Azadeh Akhlaghi**
- 11.10 **Yan Wang Preston** *Compasses, Cameras, Ladies: A Critical Review of Female Photographer-Explorers*  
 This paper presents Preston's *Mother River* project and contextualises it within the field of female photographers who are also determined adventurers. It suggests that women are just as capable as men in the field of adventurous travelling before asking the ultimate question: why are there so few women photographers in this field?
- 11.30 **Erin Levitsky** *'A Snake Charmer with a Camera': Nina Leen's Contributions to Life Magazine, 1940-1972*  
 Nina Leen (c.1909–1995), a Russian-born photographer, contributed to 374 issues of *Life* magazine from 1940–1972. A prime example of photojournalism, Leen's work extends beyond hard news, expanding the definition of the genre despite exploitative treatment by *Life* executives and her ensuing exclusion from the histories of photojournalism.
- 11.50 **Ileana L. Selejan** *Women's Work: Photographers of the Sandinista Revolution*  
 Focusing on the work of Nicaraguan photographers Margarita Montealegre and Claudia Gordillo, the paper reflects on the legacy of the Sandinista revolution and the geo-politics of that moment, while helping to shed light on current events in the country.

12.10 **Charlene Heath** *The Right Photographers at the Wrong Time and Place: Berenice Abbott, Rosemary Gilliat and 'The Open Road'*

Three photographers used the North American highway as an organising principle in the 1950s: Robert Frank, Berenice Abbott, and Rosemary Gilliat. This paper examines the circumstances that led to Frank's book *The Americans* (1958/1959) becoming an iconic representation of the 'road trip' genre while Abbott and Gilliat's photographs continue to fall by the wayside.

12.30 **Kaimei Olsson Wang** *Can Women Have it All? Women photographers at work – a case study of Chinese photographer Chen Man*

Through a closer look at her photography, art, career development and public relationship strategy, this paper aims to present a complete picture of Chen Man, China's most celebrated fashion photographer, and to investigate further what lies behind her fame and success in the hectic male-dominated fashion and celebrity world of today's China.

12.50 Audience Q&A chaired by **Sabeena Gadihoke**

13.20 Lunch break

#### **Session Four: Connected Practices**

14.30 Introduction to the fourth session by **Sarah Allen**

14.35 **Women Picturing Revolution** *Building Community while Rewriting Visual Representations of Black Motherhood*

In 1981-1982, Carrie Mae Weems' *Family Pictures and Stories* provided a rebuttal to overriding visual narratives of the Black family in social discourse. Co-editors of *Representations of Black Motherhood and Photography*, Deschler, Canossi and Lopez-Diago focus on Black women photographers who continue to rewrite histories that cross geographical boundaries.

14.55 **Alice Maude-Roxby** *Working relationships: the photographs of Gina Pane and Françoise Masson*

From 1969-79, artist Gina Pane made a series of highly charged, publicly presented actions situated within domestic spaces or galleries that included complex sequences of gestures, sometimes involving putting her body at risk. Françoise Masson approached recording the work with the same conventions, attention to detail and technical control characteristic of her commercial photography.

15.15 **Taous R. Dahmani** *From a first issue to a unique publication: the story of the 1987 photography journal 'Polareyes'*

This paper will examine a journal published in 1987 in London by a group of nine Black women photographers called *Polareyes*. The journal is a complex photo-textual object, especially when considered as reflecting 1970s and 1980s conversations around systemic racism and sexism in the art world and in English society.

- 15.35 **Aldeide Delgado** *Women Photographers in the Republic: Female Division of the Cuban Photography Club (1935-1962)*  
This lecture offers a pioneering approach to the woman's role as a modernising force of Cuban society between 1935 and 1962, while stating the creation of communities of women photographers based on solidarity and networking as a fundamental strategy used to highlight the contributions of women to photographic history.
- 15.55 Break
- 16.10 **Carmen Winant** *Notes on Fundamental Joy: World-building and the Radical Feminist Imaginary in Womyn's Lands Photographs*  
How can the camera work to both evince and capacitate the radical feminist imaginary? Looking closely at the images made by lesbian separatists in 1970s and 80s on Womyn's Lands across America (focusing on the 'Ovulars', a series of dedicated photographic workshops), this experimental presentation will consider the value of picture-making as a strategy for survival and re-invention.
- 16.30 **Rosy Martin** *Embodiment, performativity and collaboration*  
What does it mean to collaborate, working on both sides of the camera in a dialogue that evolves through openness to experimentation? Using an autobiographical affective approach to interrogate the multiplicities of identities through embodiment, exploring ambivalent relationships and contesting cultural determinants, such as ageism, complexity and difference may be acknowledged.
- 16.50 Audience Q&A chaired by **Sarah Allen**
- 17.30 End of day two

**Day Three  
Monday 2 December 2019**

- 10.30 Welcome by **Sandra Sykorova**
- 10.35 Introduction to the fifth session by **Yasufumi Nakamori**
- Session Five: Sharing the Self and Others**
- 10.40 **Gauri Gill** *Attempting to See*  
This talk will concern Gill's photographic practice and how it has evolved over the recent past, as well as its formative roots. It will include reference to various collaborative projects and an ongoing engagement with the so-called 'other', including her work in rural India since 1999.
- 11.10 **William J. Simmons** *On Coolness and Criticality: Postmodernism and/around Women Artists*  
Assumptions that feminism and queerness can only become legible through critique and deconstruction abound in art history, especially in the discourse surrounding the Pictures Generation, whose restrained, intellectualised oppositionality has been seen as an antidote to the perceived hysteria of activist-artists. This paper conversely foregrounds love, despair, and attachment.

- 11.30 **Maria Gourieva** *Fantasy and Masquerade: the Feminine in Late Soviet Private Photography*  
The paper concerns a collection of colour diapositives (slides) in a private late Soviet archive. The private self-staged vernacular images of women are put against the background of late Soviet gender order and femininity discourse. The research further analyses these photographs as visual constructions of the feminine through fantasy and masquerade.
- 11.50 **Chinar Shah** *Photography and Performance: Young works from India*  
The presentation contextualises the works of young contemporary Indian women photographers, where the politics of gender intersects with government policies and a growing culture of extremism and fundamentalism in India. The presentation also raises the issue of employability and censorship in sexist and feminist-phobic corporate environments, resulting in increased difficulty for women photographers to get jobs in the corporate sector.
- 12.10 **Break**
- 12.25 **Özlem Şimşek** *Theatre of Self: Gender and Women's Photographs from Turkey*  
This paper discusses official and alternative histories of multiple modernities performed in women's photographs from Turkey. Through focusing on published and vernacular photographs of women along with images from Özlem Şimşek's project entitled 'Atlas of Idealized Women', this presentation analyses representations of gender within the context of photography and performativity.
- 12.45 **Lebohang Kganye** *Photo albums and the relationship with oral histories as a means of interpreting our past*  
While family photographs record history, it is only a history imagined. Identity remains a space of contradiction – in a way an experiment; it is a mixture of truth and fiction; a blending and clashing of histories and stories gathered, a malleable entity with the pretence of 'fixedness'.
- 13.05 **Haley Morris-Cafiero** *The Contemporary Phenomenon of the Viral Attack on the Female Body*  
This presentation will explore the recent phenomenon in contemporary photography when photographic images that are created as part of an artistic practice are published on online mainstream media sites and then go "viral" and the female photographer receives hateful comments about her body, her intelligence and her health.
- 13.30 Audience Q&A chaired by **Yasufumi Nakamori**
- 13.55 Closing Remarks by **Anna Fox** and **Val Williams**
- 14.00 End of conference

## Biographies

### Azadeh Akhlaghi

**Sarah Allen** is Assistant Curator, Tate Modern.

**Sandrine Colard** is currently assistant professor at Rutgers University (USA), a specialist of modern and contemporary African art history, a writer, and an independent curator (2019 Lubumbashi Biennale, DRC). Holding a PhD from Columbia University (2016), Colard is preparing her book about the history of photography in the colonial Congo. She is a 2019-2020 Ford Foundation postdoctoral fellow.

**Susan Collins** is an artist and Professor of Fine Art at the Slade School of Fine Art, UCL. She works with distinct sites and situations often employing transmission, networking and time as primary materials. Lens based works include a series of years-long pixel-by-pixel images transmitted from remote landscapes and seascapes.

**Taous R. Dahmani** is a photography historian. She is currently doing a PhD in the History of Art Department at Paris 1 Panthéon-Sorbonne and is a fellow of the Maison Française in Oxford. Her research focuses on the photographic representation of struggles and the struggle for photographic representations.

**Aldeide Delgado** is the founder and director of Women Photographers International Archive (WOPHA); an organization to research, promote, support and educate on the role of women and those identified as women in photography. She is the author of the ongoing book *Catalogue of Cuban Women Photographers* and its online platform.

**Orla Fitzpatrick** is a writer, historian and librarian from Dublin, Ireland. She has written widely on photographic, costume and design history. She is the Head Librarian at the National Museum of Ireland and has a doctorate from Ulster University on the Irish photobook. She is a regular contributor to *source* photographic review.

**Anna Fox** is a British photographer best known for *Work Stations: Office Life in London* (1988), a study of office culture in Thatcher's Britain. In 2010 she was shortlisted for the Deutsche Borse Prize. Fox is Professor of Photography at University for the Creative Arts in Farnham and directs the Fast Forward research project.

**Sabeena Gadihoke** is Professor at the AJK MCRC at Jamia Millia Islamia where she teaches Digital Media Arts. She started her career as an independent documentary filmmaker and cameraperson and has written a book on India's first woman press photographer Homai Vyarawalla. She is also a photo historian and curator.

**Gauri Gill** is a Delhi based photographer. Various ongoing projects highlight her sustained belief in collaboration and 'active listening', and in using photography as a memory practice. Gill's work addresses the twinned Indian identity markers of class and community as determinants of mobility and social behaviour; it is marked by empathy, surprise, and a human concern over issues of survival.

**Maria Gourieva** is currently Assistant Professor at the European University in St. Petersburg and at St. Petersburg State Institute for Culture. In 2004-2013 she managed international projects at ROSPHOTO. Since 2014, Maria co-organises *After Post-Photography*, an annual international

conference on photography studies ([www.after-post.photography](http://www.after-post.photography)). Maria's academic interest is socio-cultural histories of photography.

**Charlene Heath** works in the photography collection at the Ryerson Image Centre (RIC) in Toronto, Canada and is a doctoral candidate at Ryerson/York University. Through an analysis of the now-dispersed Jo Spence Memorial Archive, her forthcoming dissertation considers the enduring legacy of radical documentary practice in British photography from the 1970s and '80s.

**Lebohang Kganye** is an artist living and working in Johannesburg. Kganye is currently doing her Masters in Fine Arts at the Witwatersrand University. Although primarily a photographer, Kganye's photography often incorporates her interest in sculpture and performance. Kganye is the recipient of the 2019 Camera Austria Award for Contemporary Photography.

**Erin Levitsky** holds a master's degree in Photography Preservation and Collections Management from Ryerson University in Toronto, Canada. She recently co-curated *Life: Six Women Photographers*, an exhibition at the New-York Historical Society in New York City featuring the six women photojournalists who worked on staff at *Life* magazine.

**Emma Lewis** is Assistant Curator, Tate Modern.

**susan pui san lok** is an artist and writer based in London, whose practice ranges across moving image, installation, sound, performance and text. She is a Professor of Contemporary Art at University of the Arts London, and Director of the UAL Decolonising Arts Institute, launching next autumn 2020.

**Rosy Martin** - artist-photographer, psychological-therapist, workshop leader, lecturer and writer. From 1983, with Jo Spence, she pioneered re-enactment phototherapy. She explores the relationships between photography, memory, identities and unconscious processes examining issues including:- gender, sexualities, ageing, class, desire, memory, shame, location, urbanism, family dynamics, health, disease, bereavement, loss, grief and reparation.

**Alice Maude-Roxby's** most recent exhibitions and publications include *Censored Realities: Changing New York*, Camera Austria, 2018 and the exhibition and book *Resist: be modern (again)* (2019) co-curated with Stefanie Seibold, for John Hansard Gallery. Earlier large-scale projects include *Live Art on Camera* (2007/8) and *Anti-Academy* (2013/14) both for John Hansard Gallery. She is Fine Art Programme Leader at Middlesex University.

**Lisa McCarty** is an artist and curator based in Dallas, Texas, USA where she is Assistant Professor of Photography at Southern Methodist University. She previously taught at Duke University's Center for Documentary Studies and was curator of the Archive of Documentary Arts. Her books include *Transcendental Concord* (Radius Books) and *William Gedney: Only the Lonely* (University of Texas Press).

**Haley Morris-Cafiero** Part performer, part artist, part provocateur, part spectator, Haley Morris-Cafiero explores visibility in her photography. Morris-Cafiero holds an MFA from the University of Arizona in Art and is a Lecturer in Photography at Belfast School of Art at Ulster University.

**Alexandra Moschovi** is an academic scholar, art critic and curator who has published widely on modern/contemporary photography and the interface of photography, digital technologies, the museum, and the archive. Moschovi is Associate Professor of Photography and Digital Media and Programme leader of MA Photography, University of Sunderland.



**Yasufumi Nakamori** is Senior Curator, International Art (Photography) at Tate Modern.

**Nordic Collective** are Dr. Anna Tellgren (Curator of Photography, Moderna Museet, Stockholm), Professor Mette Sandbye (University of Copenhagen), Dir. Elina Heikka (Director of the Finnish Museum of Photography, Helsinki), Associate Professor Æsa Sigurjónsdóttir (University of Iceland) and Professor Sigrid Lien (University of Bergen, Norway).

**Thyago Nogueira** (1976) is the head of the Contemporary Photography Department at Instituto Moreira Salles, Brazil and editor of ZUM photography magazine (revistazum.com.br). He organised two major retrospectives of Claudia Andujar. *Claudia Andujar: The Yanomami Struggle* will be presented at Fondation Cartier, Paris, in January 2020.

**Odun Orimolade** is an artist and academic, who evolves in an experimental, trans-disciplinary and open contextual approach to practice. She is passionate about mentoring programmes and collaborations. Orimolade lectures in the Fine Art Department and serves as the Sub-Dean of the School of Art Design and Printing, Yaba College of Technology.

**Mary Pelletier** is a photography historian and writer based in Doha, where she works as a Senior Photography Specialist with Qatar Museums. From 2016–2018, she was an arts correspondent and researcher based in Jerusalem, and prior to that managed James Hyman Gallery, London. She is a contributing editor at *The Classic* photography magazine.

**Dr Yan Wang Preston** is a British-Chinese artist interested in the contested states of nature in contemporary societies. Her projects, *Mother River* and *Forest*, won major awards including the Professional Landscape category, Sony World Photography Awards. She is one of the Hundred Heroines, awarded by the Royal Photographic Society in 2018.

**Sandra Križić Roban** is a scientific adviser at the Institute of Art History in Zagreb, curator and writer. Her books include *At Second Glance: The positions of Contemporary Croatian Photography*, *Croatian Painting from 1945 until Today: Responsibility of Image at the Time of Impatient Look*, and *Vlado Martek – Preparing for Photography*.

**Ileana L. Selejan** is a Research Associate in the Department of Anthropology at University College London, where she is part of the European Research Council funded project, "Citizens of Photography: The Camera and the Political Imagination", and an Associate Lecturer at Central Saint Martins, University of the Arts, London.

**William J. Simmons** is Provost Fellow in the Humanities at the University of Southern California. He received his BA in art history from Harvard University and was a Mellon Predoctoral Fellow in Women's History at the New-York Historical Society. He is the co-editor of the Spring 2020 issue of *Framework: A Journal of Cinema and Media* and his work has appeared in numerous international books, magazines, journals, and monographs.

**Özlem Şimşek** is an artist, photographer and academic based in Istanbul. Her works and research focus on the representation of identity, gender and multiple modernities. Şimşek holds a PHD in art and design from Istanbul Yıldız Technical University. She is currently Assistant Professor of visual communication design at Istanbul Ayyansaray University.

**Chinar Shah** is an artist, writer, academic and occasional curator based in India. She runs an exhibition series called *Home Sweet Home*. She is a co-editor of *Photography in India: From Archives to Contemporary Practice*, Bloomsbury, UK, 2018. She has received grants from the

prestigious Inlaks Shivdasani Foundation and Pronto - Göteborg Stad Kultur of the city of Gothenburg and AHRC, UK.

**Sandra Sykorova** is Curator of Public Programmes, Tate Modern and Tate Britain.

**Kylie Thomas** is a Marie Curie Research Fellow at the Netherlands Institute for War, Holocaust and Genocide Studies (NIOD) in Amsterdam and an Associate Researcher at the Institute for Reconciliation and Social Justice, University of the Free State, South Africa.

**Kaimei Olsson Wang** is a Shanghai-based independent art researcher and curator. Her research interests lie in social, political and environmental issues and phenomenon expressed through films and photographs. She has been writing about contemporary art in China since 2010. In December 2017 she curated Chen Man's first museum exhibition outside China.

**Val Williams** is a curator and writer, UAL Professor of the History and Culture of Photography and founder/co-editor of Photography & Culture. A specialist in women in photography, she continues to work with the Fast Forward research project and is a co-convenor of this conference.

**Carmen Winant** is the Roy Lichtenstein Endowed Chair of Studio Art at Ohio State University. She is an artist, writer, and 2019 Guggenheim Fellow in Photography.

**Women Picturing Revolution** co-founded by image-makers and educators, Lesly Deschler Canossi and Zoraida Lopez-Diago, examines the work of female-identifying photographers documenting conflicts, crises, and revolution in private realms and public spaces. Their forthcoming book *Representations of Black Motherhood and Photography* (Leuven University Press) curates essays and photographs on Black motherhood.

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