

## Fast Forward: Women in Photography

Friday 6 November 2015, 10.30-17.00

&

Saturday 7 November 2015, 10.30-18.25

Level 1 Starr Auditorium, Tate Modern

*In partnership with University for the Creative Arts, University of the Arts London Photography and the Archive Research Centre (PARC) at London College of Communication*

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

### Day One

**Friday 6 November 2015, 10.30-17.00**

- 10.30 Welcome by **Sandra Sykorova** and introduction by **Sarah Jeans**
- 10.40 Introduction to the first session by **Shoair Mavlian**
- 10.45 Keynote by **Liz Wells** *Women in Photography Now and Then*  
This talk notes some of the ways in which the situation and the context for women in photography have developed over the past three decades, taking into account the changing interrelation between the global and the local. Emphasising continuous problems of gender and representation, while considering women's international presence as photographers across diverse professional spheres and acknowledging the extensive research into women's participation in photography historically, it is suggested that despite welcome changes many issues remain to be addressed.

### Session One: Challenging Histories and Identities

- 11.15 **Anna Tellgren** *Agneta Ekman, Eva Klasson and Tuija Lindström – Three Photographers, Three Strategies*  
This paper discusses the role of women photographers in the history of Swedish photography after World War II and places them in an international context of feminist artists. The works of three prominent Swedish women photographers are presented. What different strategies have these photographers used to explore questions around sexuality, the body and femininity?
- 11.40 **Russet Lederman** *Then and Now: Japanese Women Photographers of the 1970s and '80s Revealed Through their Photobooks*  
Ishiuchi Miyako, Ishikawa Mao, and Nishimura Tamiko – three Japanese women photographers who first came into the Japanese photography scene in the 1970s and '80s are examined, accounting for the varying trajectories of their increased recognition in the light of the re-edits, reprints and reinterpretations of their early and influential photobooks.

12.05 **Sabina Jaskot-Gill** *Embalming time and imagining communities: Zofia Rydet's Sociological Record, 1978-1990*  
In 1978 Zofia Rydet (1911-1997) embarked on an ambitious project to photograph the people she encountered while travelling through Poland, creating a substantial photographic 'atlas' of Polish domestic life. Why did the photograph hold such significance for Rydet? What desires did the photograph promise to fulfil, and how can these desires be understood in the specific context of post-war communist Poland?

12.30 Panel Discussion and Q&A chaired by **Shoair Mavlian**

13.00 Lunch Break

## **Session Two: Who owns the archive?**

14.00 Welcome to the afternoon session and introduction by **Val Williams**

14.10 **Charlene Heath** *The Jo Spence Memorial Archive Intact: The Physical and Intellectual Organisation of a Life's Work*  
The Jo Spence Memorial Archive has been dispersed internationally and is now in multiple locations. Using Spence and Terry Dennett's collaborative project *Remodelling Photo History* (1982) as a case study, the author suggests that the separation of the archive constitutes an accidental extension of her pedagogical project. As a result, an understanding of Spence's work must take place outside of the traditional archival best practices and take into consideration the multiple past and present contexts.

14.35 **Sabeena Gadihoke** *The Many Lives of Homai Vyarawalla: Revisiting a Historical Archive*  
Homai Vyarawalla, India's first woman press photographer passed away in 2012 leaving behind a vast archive of historical images. This paper explores how contextual displacement resulting from digitisation and a distancing from the memory of the photographer may allow for more diverse interpretations of her work.

15.00 **Sara Davidmann** *Photographs from a family archive - through a queer lens*  
In the 1950s my uncle Ken, who was transgender, took photographs of his wife Hazel. This paper considers these pictures in the context of new photographs I have made, using analogue, alternative and digital processes, in response to the vintage portraits.

15.25 Break

15.45 **Jean Wainwright** *The Vocal Cord: An audio portrait of contemporary women photographers*  
Using audio clips from interviews with international women photographers, the female photographer's 'voice' will be examined as a form of feminine and feminist performance and portraiture that reflect changes in photographic practice and culture over the past twenty years. The underlying themes and the various links between the artists will be revealed.

16.10 Panel Discussion and Q&A chaired by **Val Williams**

17.00 End of event

17.00-19.00 Drinks Reception, LO Schools & Families Room, Tate Modern

**Day Two**  
**Saturday 7 November 2015, 10.30-18.25**

10.30 Welcome by **Sandra Sykorova**

10.35 Introduction by **Anna Fox**

**Session Three: Shifting Perspectives: Work and the Photographic Industry**

10.45 **Andrea Nelson** *The New Woman Behind the Camera*  
With a focus on the German-born photographer, Ilse Bing (1899-1998), this presentation explores what was at stake for women who wanted to become professional photographers during the interwar years, a time when female identity was often defined through the complex and often contradictory lens of the 'New Woman'.

11.10 **Merja Salo** *Privilege of Gender in Fashion Photography*  
Female photographers played a prominent role in early Finnish fashion photography. Gender provided advantages for the careers of Emmi Heldt-Fock in the 1920s, and Märtha Söderholm and Claire Aho in the 1950s. They were well-respected professionals in the commercial sphere, especially in ladies' underwear photography, until men entered the business in the 1960s.

11.35 **Pete James** *Revisiting Emma Barton: creating futures from the past*  
This paper describes a live project based around an archive of previously unseen material relating to the acclaimed but largely forgotten Birmingham Pictorialist, Emma Barton. Working with the contemporary commercial photographer Marta Kochanek, the project seeks to inform, inspire, create and promote opportunities for women photographers in the photographic industry.

12.00 **Karen Shepherdson** *Discovering Presence: The Innovative Practices of Women Photographers at the Seaside*  
This paper offers an exposition of the British female seaside photographer from an itinerant image-maker to a resident employee (within an organised structure) and then to independent photographic artist. The paper's subject illustrates how women at the seaside have harnessed photographic practices as not only modes of creative expression but also of physical liberation and economic self-sufficiency.

12.25 Panel Discussion and Q&A chaired by **Anna Fox**

13.00 Lunch Break

**Session Four: Politics of Coming Closer to the Truth**

14.00 Welcome to the afternoon session by **Joy Gregory**

14.10 **Victoria Garnons-Williams** *The Last Laugh: Aesthetic Methods of Contemporary Australian Indigenous Women Photographers*  
In the process of challenging social and political discourses, Australian Indigenous women photographers invent and employ alternative aesthetics in their work, often reflecting an Aboriginal perspective based on a circular,

non-linear sense of time and narrative. Key artists and works are presented to illustrate how these methods inform a theoretical continuum of practice.

- 14.35 **Ailbhe Greaney** *States of Colour: Irish and Vietnamese Women after Albert Kahn's Archives of the Planet*  
On the eve of the Irish 1916 Easter Rising's 100-year anniversary, – and to mark 40 years since the end of the Vietnam War in April 1975, – this presentation explores the Albert Kahn Archive's representation of Irish and Vietnamese women between states, shrouded in the iconography of colour and dress.
- 15.00 **Christine Eyene** *An image of our own: Curating African and Diaspora Women's Visual Narratives*  
This paper proposes to discuss politics of self-representation in the work of African and Diaspora women photographers through the prism of the body as a marker of gendered and cultural identities expressed within sites of contention. The presentation will also touch on some of the challenges facing black female curatorial practice and correlated issues around politics of space.
- 15.25 Panel Discussion and Q&A chaired by **Joy Gregory**
- 16.00 Break

#### **Session Five: Networks and Working Together**

- 16.15 Welcome to the final session by **Christiane Monarchi**
- 16.25 **Qiana Mestrich** *I've Come To Take You Home: Photography and Black, Female Performance*  
From Aunt Jemima to well-coiffed chanteuses on 1970s R&B/Soul vinyl album covers, the black, female image has historically been controlled by higher powers. A new generation of women artists are using photography to reclaim ownership and visualise multiple black, female identities that neutralise the dominant, singular narrative of the past.
- 16.50 **Sandra Plummer** *Derry Camerawork: Community, Conflict and Challenging Consensus*  
  
This paper investigates the archive of Derry Camerawork – a community photography project that ran from 1982 to 1992 in Derry~Londonderry. The collective's images of everyday life will be considered as a challenge to the dominant representations of 'the Troubles' produced by visiting (predominantly male and middle class) photojournalists.
- 17.15 **Gill Park** *A rather dispiriting visit? Deciphering an 'incomplete' feminist photography project*  
  
What might we learn from considering the Pavilion Women's Photography Centre as an 'incomplete' project rather than as a defunct one? Challenging the 'memory lapse' of contemporary art, this paper thinks the convergence of feminism and photography as a critical intervention that continues to offer possibilities for the structural transformation of art and its institutions.
- 17.40 Panel Discussion and Q&A by **Christiane Monarchi**
- 18.15 Closing remarks by **Karen Knorr**
- 18.25 End of event

## Biographies:

**Sara Davidmann** is an artist/photographer. Her work has been internationally exhibited and published. Sara is a Senior Research Fellow at London College of Communication, University of the Arts London (UAL) and a member of the UAL Photography and the Archive Research Centre (PARC).

**Christine Eyene** is a curator, art historian and Guild Research Fellow in Contemporary Art at the University of Central Lancashire where she collaborates on Making Histories Visible, an interdisciplinary visual art research project based at UCLan's Centre for Contemporary Art and led by Lubaina Himid MBE.

**Anna Fox** is an internationally renowned photographer and Professor of Photography at University for the Creative Arts in Farnham. In 2010 she was shortlisted for the prestigious Deutsche Börse Prize and her latest projects, *Resort 2* and *Loisirs* are published by Schilt, Amsterdam and Diaphane, Beauvais. Anna is a co-organiser of *Fast Forward: Women in Photography*.

**Sabeena Gadihoke** is Associate Professor at the AJK MCRC at Jamia Millia Islamia, New Delhi. She started her career as a documentary filmmaker and cameraperson. Gadihoke has written a book on India's first woman press photographer Homai Vyarawalla and curated several shows on Indian photography. Her current research focuses on the intersection of photography and popular cinema.

**Victoria Garnons-Williams** is an award-winning academic whose presentations, publications and research interests include early Australian photography, Pictorialism and contemporary international photomedia. She currently lectures in Photomedia and Contemporary Art Practice in Visual Arts within the Creative Industries Faculty at the Queensland University of Technology and lives in Brisbane, Australia.

**Ailbhe Greaney** completed a B.A (Hons) Degree in Communication Studies from DCU and obtained an MFA with Distinction in Photography from SVA New York as a Fulbright and Aaron Siskind Memorial Scholar from 2000-2003. In 2014 she completed a residency at the Centre Culturel Irlandais Paris, where she will exhibit for Paris Photo 2015. She is Lecturer in Photography/Course Director of the MA/MFA Photography Degree at Ulster University's Belfast School of Art.

**Joy Gregory** has exhibited internationally in biennales and festivals and is the recipient of numerous awards, most notably a NESTA Fellowship from National Endowment for Science Technology and the Arts. Gregory's work is featured in numerous collections including the Arts Council Collection, the Victoria and Albert Museum, London, Institute of Modern Art, Brisbane, Australia and Yale British Art Collection, New Haven. He has recently completed residencies at Kuona Trust, Nairobi and University Hospital Lewisham, London. Her film *Gomera* premiered at the 2010 Sydney Biennale and forms part of a major survey show *Lost Languages and other stories*, which is being toured at Impressions Gallery, Bradford.

**Charlene Heath** is the Archivist at the Ryerson Image Centre (RIC) in Toronto, Canada. She has worked as a photography instructor, curatorial intern and archivist at the Nova Scotia College of Art and Design; Library and Archives Canada; the National Gallery of Canada; and the Toronto International Film Festival. Charlene holds a BFA in Photography and an MA in Photographic Preservation and Collections Management. She sits on the Board of Directors at Gallery 44 Centre for Contemporary Photography in Toronto.

**Pete James** is an independent photographic historian and curator. Formerly curator of the internationally significant collections held in the Library of Birmingham, he has researched and curated exhibitions of historical and contemporary photography and has published internationally. His key interests are photo archives and the history of photography in Birmingham.

**Sabina Jaskot-Gill** holds an MA (Hons) in History of Art and English Literature from University of Edinburgh and is a Lecturer in Photography at Sotheby's Institute of Art, London. The recipient of an AHRC Collaborative Doctoral Award (University of Essex/Tate), her doctoral thesis explores themes of trauma and memory in Polish post-war photography.

**Sarah Jeans** is Head of School for Film, Media & Performing Arts at the University of the Creative Arts and was previously a documentary producer/director. Besides running a large media school, she is involved in a number of high profile international collaborations and has initiated projects supporting women working in the media. Sarah is a co-organiser of *Fast Forward: Women in Photography*.

**Maria Kapajeva** is an Estonian artist who is based in London. Her work has been shown internationally including the most recent shows in Bangladesh, New Zealand and Estonia. Her new work is created at FATHOM Residency in Four Corners & Film (London) will be exhibiting there from October 28th. Also, she is a Fellow of HEA, teaches at UCA (Farnham). Maria is a co-organiser of *Fast Forward: Women in Photography*.

**Karen Knorr** is an artist who exhibits her photographic work globally and is Professor of Photography at University for the Creative Arts. Her works can be found in collections such as Tate, British Council, Houston Museum of Fine Art and George Pompidou Museum. Karen is a co-organiser of *Fast Forward: Women in Photography*.

**Russet Lederman** is a writer and photobook collector who lives in New York City. She teaches at the School of Visual Arts, New York and is a co-founder of 10x10 Photobooks. Lederman writes on photobooks for print and online journals, including *Foam*, *The Eyes*, and the International Center of Photography.

**Shoair Mavlian** is Assistant Curator at Tate Modern, London with a focus on photography.

**Qiana Mestrich** is a photographer and writer from Brooklyn, NY. She is the founder of *Dodge & Burn: Diversity in Photography History* blog and co-editor of the book *How We Do Both: Art and Motherhood* (Secretary Press). Mestrich works as the Associate Director, Digital Content at the International Center of Photography.

**Christiane Monarchi** is the founding editor of Photomonitor, the online magazine for photography and lens-based media in the UK and Ireland.

**Andrea Nelson** is Associate Curator in the department of Photographs at the National Gallery of Art, Washington. She received her PhD from the University of Minnesota with a focus on the history of the photography book. In addition to her curatorial work, Andrea teaches a course on writing for the decorative arts.

**Gill Park** is Director of visual arts commissioning organization Pavilion, which was established in 1983 as the UK's first Women's Photography Centre. She is currently undertaking doctoral research at Leeds University into the organisation's founding moment and the convergence of feminism and photography in the 1980s.

**Sandra Plummer** holds a doctorate and is an Honorary Research Associate and Teaching Fellow in the History and Theory of Art at the UCL Slade School of Fine Art. Her research on contemporary photography has been published in journals including *Photographies*, *Photoworks*, *Source*, *Rhizomes: Cultural Studies in Emerging Knowledge* and *Philosophy of Photography*.

**Merja Salo** is Professor of Photography and Visual Communication in Aalto University School of Arts, Design and Architecture in Helsinki. She has written on the history of Finnish fashion photography and is currently working on a book about the history of digital photography in Finland.

**Karen Shepherdson** holds a doctorate, is Reader in Photography and Director of the South East Archive of Seaside (SEAS) Photography. Karen is Co-Director for the Centre for Research in Communities and Cultures at Canterbury Christ Church University.

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

**Anna Tellgren**, PhD, is Curator of Photography and Research leader at Moderna Museet in Stockholm. She has curated numerous exhibitions including *Francesca Woodman. On Being an Angel* (2015). Tellgren

was the editor of *The History Book. On Moderna Museet 1958–2008* (2008) and is Associate Editor of *Konsthistorisk Tidskrift/Journal of Art History*.

**Jean Wainwright** has been conducting interviews with international artists for over twenty years. Many of her audio interviews are now in the Tate archives. Professor of Contemporary Art and Photography at the University for the Creative Arts, she has published extensively and has appeared on television and radio.

**Liz Wells** writes and lectures on photographic practices. She edited *The Photography Reader* (2003), and *Photography: A Critical Introduction* (2015, 5<sup>th</sup> ed.) and is a co-editor for *photographies*, Routledge journals. She is Professor in Photographic Culture, Faculty of Arts and Humanities, Plymouth University, UK, and a visiting professor, Belfast School of Art, University of Ulster.

**Val Williams** is UAL Professor of the History and Culture of Photography at London College of Communication and an editor of the journal *Photography & Culture*. She is a writer and curator whose exhibition projects have included *How We Are* (Tate Britain, 2007) and whose book projects include *Martin Parr: Photographs 1972 - .* In 1986 Virago published her pioneering study of women's photography in Britain: *The Other Observers* and in 1994 IB Tauris issued her *Illuminations: Women's Writing on Photography* (co-edited with Liz Heron). She curated *Women' Photography in Britain* for the National Museum of Photography in 1986, with a subsequent showing at the Photographers Gallery, London. Val is a co-organiser of *Fast Forward: Women in Photography*.

## UPCOMING PUBLIC EVENTS:

### The Art of Pop: Global Perspectives Tate Modern, Starr Auditorium

Tuesday 17 November 2015, 18.30 – 20.30  
£13 / £8 concessions

This event brings artists Martha Rosler and Sanja Iveković together to critically explore how pop art of the 1960s and 1970s became a global language of subversion, considering its legacy today. Chaired by Frances Morris.



### Bio Art: Altered Realities Tate Modern, Starr Auditorium

Thursday 26 November, 18.30-20.00  
£12 / £8

'Bio art' is an emerging field of artistic practice at the boundary of art and science, using the tools and technologies of science to create artworks that explore the relationship between humans and nature. Join William Myers, writer, curator and author of *Bio Art: Altered Realities* to discuss the ethics and aesthetics of artists working with living organisms and life processes that address the possibilities and dangers posed by biotechnological advancements, calling into question the concept of nature itself.



In partnership with Thames and Hudson

### Light and Dark Matters Tate Modern

Friday 20 November – Saturday 21 November  
Special ticket offer: When booking more than one event, a £5 discount is available. This offer can only be booked by telephone +44 (0)20 7887 8888 (open daily 9.45 – 18.00) or in the galleries, and is subject to availability.



Over twenty four hours at Tate Modern leading artists, scientists, philosophers, theorists and the public come together to debate, share and uncover our contemporary experience of light, dark and dark matter.

What are the many forms of light and dark that surround us? How do we harness this energy and what do we imagine for the future? Explore these questions and more through sunrise and sunset walks, talks & discussions and collaborative workshops.

*Part of the International Year of Light in collaboration with the Institute of Physics*

EVALUATION

MODERN



Fast Forward: Women in Photography  
Friday 06 & Saturday 07 November 2015

1- Have you been to Tate Modern before?  Yes  No

2 - Have you attended an event/course at Tate Modern before?  Yes  No

3 - Are you a Tate Member?  Yes  No

4 - How did you find out about this event/course?

- Tate guide       Tate e-bulletin       Social Media (e.g. Facebook, Twitter)
- Tate website       Word of mouth       Other – please tell us \_\_\_\_\_

5 - Information about this event, in the guide or on the website, was clear and adequate. Agree ←————→ Disagree  

--	--	--	--	--

5a – If you disagreed, how do you feel this information could have been made clearer?

---

---

6 - I had an enjoyable learning experience. Agree ←————→ Disagree  

--	--	--	--	--

7 - I felt engaged with the event. Agree ←————→ Disagree  

--	--	--	--	--

8 - The event was good value. Agree ←————→ Disagree  

--	--	--	--	--

9 - How would you rate the overall quality of the event? Excellent ←————→ Poor  

--	--	--	--	--

10 – Based on your areas of interest, what events would you like to see at Tate Modern in the future?

---

---

11 - Any other comments?

We look forward to your impressions and comments, which will help us improve our work.

