

**Fast Forward**

Women in Photography



## **WOMEN, PHOTOGRAPHY, CONFLICT**

### **Fast Forward: Women in Photography – Conference 4**

Nikola Tesla Technical Museum  
Zagreb, Croatia

### **November 16th**

10:00 - 10:30 Welcomes by Sandra Križić Roban, Nestan Nijaradze and Anna Fox

10:30 - 11:30 Keynote by **Jananne Al-Ani**

#### **Theme One: Reassess**

11:30 - 12:00 **Kateryna Radchenko** "The history of recovering after and during the conflict.  
Photography as a method of reflection and rehabilitation"

12:00 - 12:30 **Una Popović** "Experience in the Crowd: Goranka Matić photography"

12:30 - 13:00 **Nina Berman** "Dressed Up, Stripped Down: Media Depictions of Conflict Rape"

13:00 - 13:30 **Leonida Kovač** "The Photographic Intersections"

13:30 - 14:30 lunch

#### **Theme Two: Reveal**

14:30 - 15:00 **Chantal Edie Ntube** "Gender-based violence during civil wars. How do women  
photographers reshape our understanding of conflict?"

15:00 - 15:30 **Melanie Friend** "Behind the battlefields"

15:30 - 15:50 **Dana Ariel** "Punctuated Land: Conflict in Landscape and Language"

15:50 - 16:10 **Leslie Hakim-Dowek** "Erasures in an Imagined Geography"

16:10 - 16:30 **Judy Rabinowitz Price** "Quarries of Wandering Form"

16:30 - 17:00 **Q&A Panel** with Dana Ariel, Leslie Hakim-Dowek and Judy Rabinowitz Price

17:30 - 19:00 **Screening of the video works by Jananne Al-Ani, Judy Rabinowitz Price,  
Larissa Sansour and Susan Meiselas, curated by Maria Kapajeva**

The screening takes place at Scena F22 / Nova akademska scena

Address: Frankopanska 22 (12-minute walk)

19:00 - dinner

## November 17th

10:00 - 10:05 Introduction to the Day Two

### Theme Three: Approach

10:05 - 10:35 **Sini Kaipainen** "A Conflict Photojournalist as a Celebrity-feminist: A Close Reading on Lynsey Addario's Instagram Profile as Digital Memoir"

10:35 - 11:05 **Erica Payet** "The work of women photojournalists in the First Gulf War (1990-91)"

11:05 - 11:35 **Jenny Matthews** "Threads of war"

11:35 - 12:05 **Sandra Vitaljić** "Exhibiting the war"

12:05 - 12:35 **Rosângela Rennó** "Good Apples | Bad Apples"

12.35 - 13:30 lunch

13:30 - 14:30 Key Note by **Susan Meiselas** in conversation with Jenny Matthew and Anna Fox

### Theme Four: Herstory

14:30 - 15:00 **Linda Bertelli & Agnese Ghezzi** "Deconstructing Gerda Taro: Possibilities of a Tradition Beyond the Canon in Women Photojournalism"

15:00 - 15:30 **Sandra Križić Roban** "Instead of taking 'forensic pictures', to heal through photography. Women documenting wars and their aftermaths"

15:30 - 16:00 **Nestan Nijaradze** "First World War in the Lens of the Georgian Woman War reporter"

16:00 - 16:30 **Pippa Oldfield** "Beyond Bystanders: Women Photographers in the Mexican Revolution (1910—1920)"

16:30 - 17:00 Key observations by the conference committee: Nestan Nijaradze, Sandra Križić Roban, Anna Fox and Maria Kapajeva

17:30 - 19:00 **a guided tour by Sandra Križić Roban** to an exhibition "Floodlit Room – Women's Photographic Practice in Croatia" at two venues: Nikola Tesla Technical Museum and Ethnographic Museum (Address: 14 Ivan Mažuranić Square, 10 min walk)

## **BIOS & ABSTRACTS**

### **Jananne Al-Ani**

**Artist and Reader in Photography and Moving Image, University of the Arts London (UK)**

Jananne Al-Ani is a London-based Iraqi-born artist working with photography, film and video. A graduate of the Byam Shaw School of Art and the Royal College of Art, she is currently Reader in Photography and Moving Image at the University of the Arts London.

Exhibiting widely both nationally and internationally, she has had solo exhibitions at the Towner Gallery, Eastbourne; Beirut Art Center, Beirut; National Museum of Asian Art, Washington DC; Imperial War Museum, London; Darat al Funun, Amman; and Art Now: Tate Britain, London. Recent group exhibitions include "Air" Queensland Art Gallery/Gallery of Modern Art, Brisbane; "Trembling Landscapes", Eye Filmmuseum, Amsterdam; "Theater of Operations: The Gulf Wars 1991-2011", MoMA PS1, New York; "A Stitch in Time", Today Museum, Beijing; "Please Come Back. The World as Prison?" MAXXI, Rome; Film as Place, SFMOMA, San Francisco; "A Bird's Eye View of the World", Hiroshima City Museum of Contemporary Art, Hiroshima.

She has participated in the 9<sup>th</sup> Asia Pacific Triennial; 11<sup>th</sup> Sharjah Biennial; 13<sup>th</sup> Istanbul Biennial; 18<sup>th</sup> Biennale of Sydney; and the 54<sup>th</sup> Venice Biennale. Her work can be found in collections including the V&A, London; Museum of Fine Arts, Boston; Museum of Modern Art, Warsaw; Centre Pompidou, Paris; Mori Art Museum, Tokyo; and Museum Moderner Kunst, Vienna.

#### **"Landmarks"**

2023 marks the 20<sup>th</sup> anniversary of the Iraq War, an event that casts a long shadow over Jananne Al-Ani's practice as an artist. Al-Ani will present a selection of photographic and moving image installations highlighting preoccupations that have continued to reverberate throughout her work over the last two decades.

### **Dana Ariel**

**Artist, Researcher and Senior Lecturer in Photography, University of Portsmouth (UK)**

Dana Ariel is an artist, researcher and senior lecturer based in London. She received her PhD from the Slade School of Fine Art, University College London with an awarded studentship from the LAHP. Dana is of German-Israeli-Kurdish background and this entangled relationship to identity and history plays a significant role in informing her work. In her practice, she explores conceptual, political, material and poetic methods of unlearning through experimentation with photographic printing processes, hybrid printmaking techniques, video, sound and text. Her work has been exhibited internationally in various venues and events in the UK, Israel, Germany, France and Sweden.

#### **"Punctuated Land: Conflict in Landscape and Language"**

This paper explores the enduring legacies of conflict and the historical and political forces that enable and perpetuate its normalisation through photography and language. In her practice, visits to the landscapes of Israel/Palestine become the means to encounter and record the traces of violence and impact of maintaining dominance over the land.

### **Nina Berman**

**Professor of Journalism, Columbia University (USA)**

Nina Berman is a documentary photographer, filmmaker, journalist and educator. Her work focuses on American political process, militarism, environmental issues and post-violence trauma. Books include: "Purple Hearts – Back from Iraq", (Trolley, 2004), "Homeland", (Trolley, 2008) and "An autobiography of Miss Wish" (Kehrer, 2017). Her work has been exhibited at more than 100 international venues and is in the collections of the Smithsonian National Museum of American History, the Museum of Fine Arts, Houston, the Harvard Art Museums and the Bibliothèque nationale de France among others. She writes on photojournalism and ethics for the Columbia Journalism Review and directs the photography program at Columbia University Graduate School of Journalism in New York City

### **"Dressed Up, Stripped Down: Media Depictions of Conflict Rape"**

This paper examines the visual aesthetic strategies and the politics of consent used by western photographers and editors in the depiction of conflict rape survivors in sub-Saharan Africa as published in the American press. It argues that different ethical standards regarding representation and consent exist when white reporters document the foreign, non-white other, as opposed to domestic stories of rape. It challenges the language of feminist solidarity employed to validate visual reporting decisions.

### **Linda Bertelli**

**Associate Professor in Aesthetics, IMT School for Advanced Studies Lucca (Italy)**

### **Agnese Ghezzi**

**Research collaborator, IMT School for Advanced Studies Lucca (Italy)**

Linda Bertelli is an Associate Professor in Aesthetics and Chair of Visual Studies at LYNX - Center for the Interdisciplinary Analysis of Images, Contexts, Cultural Heritage, IMT School for Advanced Studies Lucca (Italy). Her research concerns the theory of the image, the history of photography between the nineteenth and twentieth centuries and the history of feminist movements in Italy in the second half of the twentieth century. She has published on Henri Bergson's theory of image and representation (2014) and on Ernst Bloch's aesthetics (2018), on Étienne-Jules Marey and chronophotography, on the work of the Italian feminist theorist Carla Lonzi and on contemporary feminist aesthetics.

Agnese Ghezzi is a research collaborator at LYNX - Center for the Interdisciplinary Analysis of Images, Contexts, Cultural Heritage, IMT School for Advanced Studies Lucca. She is interested in photographic archives and visual studies, history of colonialism and decolonization practices, history of science. She was Visiting PhD candidate at the Photographic History Research Centre, DMU, Leicester, and Fellow at the Kunsthistorisches Institut in Florenz. She received her PhD from IMT School for Advanced Studies Lucca, in the curriculum Analysis and Management of Cultural Heritage, with a thesis dedicated to photography and anthropology in Italy between 19th and 20th centuries.

### **"Deconstructing Gerda Taro: Possibilities of a Tradition Beyond the Canon in Women Photojournalism"**

This paper moves from the analysis of the photographic practice of Gerda Taro (1910-1937), one of the best-known historical examples of the relationship between photography, armed conflict and gender. The paper aims at deconstructing the gendered and tragic icon of the woman war photographer during the Spanish Civil War and, through an analysis of her production, it looks at the connection with photojournalism, the interaction between press, photography, and propaganda, and the possible survival of representative formulas of war events by subsequent women photographers.

## **Chantal Edie Ntube**

**Photographer, Documentarian, and Co-founder of The Forest Creative Loft (Cameroon)**

Chantal Edie (Bangem) is a visual artist and writer who lives and works in Douala. She holds a master's degree in political science, a degree in history, and an "HND in Health and Social Care" obtained in Reading, England. Her work oscillates between writing through essays, and photography.

### **"Gender-based violence during civil wars. How do women photographers reshape our understanding of conflict?"**

In her paper, Edie Ntube will be talking about how perceptions of African female photographers have reshaped the way conflict is narrated in ways that trespass preconceived ideals on gender-based violence in war.

## **Anna Fox**

**Photographer / Director of Fast Forward / Professor of Photography, University for the Creative Arts (UK)**

Anna Fox is a British photographer working for the past forty years and is Professor of Photography at the University for the Creative Arts. Working in colour, Fox first gained attention for "Work Stations: Office Life in London" (1988), a study of office culture in Thatcher's Britain. She is best known for "Zwarte Piet" (1993-8), a series of portraits taken over a five-year period that explore Dutch black-face' folk traditions associated with Christmas. Her collaborative projects "Country Girls" (1996 – 2001) and "Pictures of Linda" (1983 – 2015) challenge our views about rural life in England while her more intimate works "My Mother's Cupboards and My Father's Words" (1999) and "Cockroach Diary" (1996 - 99) expose the dysfunctional relationships at work in the family home in a raw and often surprising manner. Fox's solo shows have been seen at The Photographers' Gallery, London, Museum of Contemporary Photography, Chicago amongst others and her work has been included in international group shows including Centre of the Creative Universe: Liverpool and the Avant Garde at Tate Liverpool and "How We Are: Photographing Britain" at Tate Britain. In 2010 she was shortlisted for the Deutsche Borse Photography Prize and her latest book, "Country Girls", in collaboration with Alison Goldfrapp is available from Here Press and Setanta Books. Fox is currently working on the research project "Fast Forward: Women in Photography" for which she has been awarded a Leverhulme International Networks Grant and an AHRC (UKRI) Equality, Diversity and Inclusion Engagement Fellowship.

## **Melanie Friend**

**Photographer (UK)**

During the 1980s & 1990s Melanie Friend worked as a photojournalist and occasional radio reporter. Her photographs were published by a wide range of national newspapers, magazines, the anti-nuclear movement, and other campaigns. She was a member of Format Photographers Agency from 1986 to 2003. From the mid 1990s Friend started making long term documentary projects, resulting in photography books and exhibitions which toured internationally, such as Border Country and The Home Front. In the past 30 years, Friend's practice as a documentary/ landscape photographer has often focused on the wider aspects of war. From 2003 to 2019 Friend was Reader in Photography in the School of Media, Film & Music at the University of Sussex.

### **“Behind the battlefields”**

Melanie Friend’s presentation will range from her documentation of the hidden state violence in Kosovo leading up to the 1998-99 war (“Homes and Gardens: Documenting the Invisible”, 1996), to the staging of war as entertainment (“The Home Front”, 2013), and the embeddedness of the military in the landscape of Salisbury Plain, the UK’s largest military training area (“The Plain”, 2020). Melanie will also show her portraits of Kosovar refugees from her 2001 work, “No Place Like Home: Echoes from Kosovo”.

### **Leslie Hakim-Dowek**

**Senior Visiting Research Fellow at the University of Portsmouth (UK)**

Leslie Hakim-Dowek is a visual artist of Lebanese origin based in London. War and wilderness are over-arching themes in her practice as stories of warfare and the continued abuse of our environment both stem from man’s struggle to control, tame and own the wilderness. In relation to her homeland, her practice often focuses on issues of identity, migration and memory combining photography, archival material and creative writing.

She is a Senior Visiting Research Fellow at the University of Portsmouth and was the visual advisor for the AHRC Ottoman Pasts, Present Cities: Cosmopolitanism and Transcultural Memories conference project at Birkbeck College for which she curated the exhibition East and West: Visualising the Ottoman City. She has widely exhibited in the UK and abroad and her work is in many private and public collections.

### **“Erasures in an Imagined Geography”**

This paper is about a body of work entitled “Erased” that focuses on loss and the tentative steps to retain the memory of a life, that of Hakim-Dowek’s mother’s; this, while facing the prospect of a double erasure: one due to the fragility of memory in the digital age and the other, due to her origins being from a Middle-Eastern minority whose history remains untold.

### **Sini Kaipainen**

**PhD candidate, Aalto University School of Arts, Design and Architecture (Finland)**

Sini Kaipainen is a PhD candidate at the Department of Art and Media (Photography) at the Aalto University School of Arts, Design and Architecture. Her research interests include photojournalism, Instagram, and automediality. She received her MA at University of Tampere. The recent publications by Kaipainen include “A Critically Methodological Approach: Reading Closely the Instagram Profile of a Photojournalist” (2022) in *photographies* 1(3) and “‘It’s What I Do’: A Close Reading on Lynsey Addario’s Instagram Profile as Digital Memoir” (2022) in *Persona Studies* 8(1).

### **“A Conflict Photojournalist as a Celebrity-feminist: A Close Reading on Lynsey Addario’s Instagram Profile as Digital Memoir”**

Professional high-profile photojournalist Lynsey Addario covers conflict and humanitarian crises by raising awareness of other women’s intimate life stories in conflict zones. Sini Kaipainen observed the construction of Addario’s public persona, between 1 August 2012 and 30 May 2017, manifested on and by means of Instagram. Her close reading analysis shows how Addario mixes private and personal practices with professional ones to build an impression of the authenticity and value of her self-brand as a professional photojournalist and, as Kaipainen interprets it in the present paper, as a Western feminist. Yet, the sharing of the intimate stories of other women in conflict zones by a Western photojournalist in their own personal record

through Instagram is a debatable strategy, despite its potential for boosting a public persona's journalistic and feminist output.

## **Maria Kapajeva**

**Artist and Project Manager at Fast Forward (Estonia, UK)**

Maria Kapajeva is an artist who works between Estonia and the UK. Her book "Dream Is Wonderful, Yet Unclear" (Milda Books, 2021) got The Kraszna-Krausz Foundation Photo Book Award 2021. The first book "You can call him another man" (Kaunas Photography Gallery, 2018) was shortlisted for Aperture Photobook Award 2018. Her work exhibits internationally including the most recent shows at Estonian National Archive (2023), Latvian Center for Contemporary Art (2022) and Estonian Museum of Art KUMU (2022) and Finnish Museum of Photography (2021). Her works are at Kiasma Museum and Tartu Art Museum collections. Her video works have been screened at various film and video art festivals. In 2018 a video work "Test Shooting" received a Runner-Up Award at FOKUS Video Art Festival in Denmark.

Together with her practice, Kapajeva works as a Project Manager at "Fast Forward: Women in Photography" and does a practice-based PhD at Estonian Academy of Arts.

## **Leonida Kovač**

**Professor, the University of Zagreb, Academy of Fine Arts (Croatia)**

Leonida Kovač is an art historian and theorist, curator and the full professor at the University of Zagreb, Academy of Fine Arts. She is concerned with contemporary art, feminist theories and critical theories. Since 1990s she has curated many exhibitions of women artists, to mention here Dorothy Cross, Rita Duffy, Katarzyna Kozyra, Orshi Drozdik, Nan Hoover, Duba Sambolec, Edita Schubert, Nasta Rojc, Ana Opalić. She has published nine books among which are *Anonimalia: Normative Discourses and Self-representation of 20<sup>th</sup> Century Women Artists* (2010); *Tübingen's Box: Essays on Visual Culture and Biopolitics* (2013); *In the Mirror of the Cultural Screen: Jagoda Kaloper* (2013); *Mrđan Bajić: Disenacting Transversals* (2016) and numerous academic articles. She was curator of the Croatian Pavilion at Sao Paulo Biennale in 2002, and at Venice Biennale in 2003. From 2002 to 2005 she was the elected Vice-president of the International Association of Art Critics – AICA. She has organized and co-organized several international academic conferences, the most recent is "Memory, Word and Image: W.G. Sebald's Artistic Legacy" at University of Amsterdam, 2019.

### **"The Photographic Intersections"**

The paper analyses Živa Kraus's curatorial procedure in conceiving an exhibition "The Halberstadt: Michèle Searching for Max" realized in 2022. Her starting point was a book "Née quelque part" by Michèle Halberstadt published the year before. Many members of the Halberstadt family were killed in the Holocaust, and a Jewish community in the city of Halberstadt from which the family comes, doesn't exist any more. As some of the photographs of her ancestors were taken by Max Halberstadt, well known Hamburg photographer during 1920s who, being his son-in-law, has taken the best known photographic portrait of Sigmund Freud, Michèle Halberstadt decided to search for his and her family traces in Halberstadt, Wegrow, Hamburg, Vienna, Venice. During her travels she kept a kind of photographic diary.

## **Sandra Križić Roban**

**Senior Scientific Advisor in tenure, the Institute of Art History (Croatia)**

Sandra Križić Roban holds a PhD in art history and is a critic, curator, lecturer and writer. She is a senior scientific advisor in tenure at the Institute of Art History in Zagreb and acted as the editor-in-chief of the art journal *Život umjetnosti* (2000–2017). Her research focuses on contemporary art, history and theory of photography, post-war architecture, and politics of public space and cultural memory. She is the Head of “the Office for Photography”, a non-profit association dedicated to contemporary photography based in Zagreb.

She authored a number of books, scientific articles and book chapters on photography, especially women’s, cultural migration and conceptual photography, trauma and image-based ways of memorization, most recently in “W.G. Sebald's Artistic Legacies. Memory, Word and Image”, Amsterdam: Amsterdam University Press, 2023, and “Watching, Waiting: The Photographic Representation of Empty Places”, (eds.) Sandra Križić Roban and Ana Šverko, Leuven University Press, 2023. Sandra Križić Roban is a co-organiser of the current conference in Zagreb.

### **“Instead of taking “forensic pictures”, to heal through photography. Women documenting wars and their aftermaths”**

The process of Yugoslavia’s formation and its disintegration during the 20<sup>th</sup> century was heavily marked by wars. Although women started practicing photography early on, it is rare to come across their recordings of wartime events. The presentation will focus on the works of two women taking pictures during the Second World War – Elvira Kohn and Đurđa Koren – as well as the works of three contemporary artists who reference the war that took place in Croatia and Bosnia and Hercegovina (1991–1995), and indirectly, the aftermaths of the WWII.

## **Jenny Matthews**

### **Photographer (UK)**

Jenny Matthews is a documentary photographer with a long history (over 40 years) of covering the effects of war on women. Her work has been exhibited and published worldwide. In the late 1970s she was a member of “Camerawork” collective and she was also a founder member of “Format”, the women’s photo agency. In 2003 Mets and Schilt/ Pluto Press published “Women and war” and she has continued to work on this theme. Since 2020 she has been re-examining her archive, printing selected images on cotton/linen and adding some embroidery. These images have then been sewn together as quilts/hangings.

### **“Threads of war”**

Matthews’s presentation will be a visual questioning of how we can keep issues of women and conflict centre stage, as a particular war becomes old ‘news’ and interest wanes. Her personal experience is that there is value in turning photos into something less ephemeral - objects to value and treasure, and which honour the subjects.

## **Susan Meiselas**

### **Photographer, President of the Magnum Foundation (USA)**

Susan Meiselas is a documentary photographer based in New York. She is the author of *Carnival Strippers* (1976), *Nicaragua* (1981), *Kurdistan: In the Shadow of History* (1997), *Pandora’s Box* (2001), *Encounters with the Dani* (2003), *Prince Street Girls* (2016), *A Room of Their Own* (2017), *Tar Beach* (2020) and *Carnival Strippers Revisited* (2022). Meiselas is well known for her documentation of human rights issues in Latin



America. Her photographs are included in North American and international collections. In 1992 she was made a MacArthur Fellow, and received a Guggenheim Fellowship (2015), and most recently the first Women in Motion Award from Kering and the Rencontres d'Arles (2019). Mediations, a survey exhibition of her work from the 1970s to present was initiated by Jeu de Paume and traveled to Barcelona, San Francisco, Brazil, Vienna, Belgium, Germany and most recently on view at Jakopič Galerija in Ljubljana, Slovenia. Meiselas has been the President of the Magnum Foundation since 2007, with a mission to expand diversity and creativity in documentary photography.

## **Nestan Nijaradze**

### **Co-Founder and Artistic Director of Tbilisi Photo Festival and Tbilisi Photography & Multimedia Museum (Georgia)**

Nestan Nijaradze is a Co-founder and Artistic Director of Tbilisi Photography & Multimedia Museum, the first Georgian institution dedicated to the contemporary image in its different forms: photography, video, new media, that has been founded in 2017 and inaugurated in September 2019. She is also Co-founder and Artistic Director of Tbilisi Photo Festival, the first international photography festival in Georgia created in partnership with Les Rencontres d'Arles in 2010. In 2006-2021 Nestan Nijaradze has curated numerous exhibitions promoting Georgian and South Caucasian photography both in Georgia and internationally (including the collections of 19th century photography). In 2006 – 2009 she co-founded and worked as an Editor in Chief of "Photo Magazine", the first photo magazine published in Georgia in Georgian language. Nestan Nijaradze is a part of an organising committee of this conference.

### **"First World War in the Lens of the Georgian Woman War reporter"**

The work of the first woman documentary photographer and the first woman war photographer in Georgia - Nino Jorjadze who documented the First World War on Eastern Front - has been exhibited for the first time on 100<sup>th</sup> anniversary of the war. Nino Jorjadze's work finds a particular resonance on Georgia's contemporary photography scene, which today is mostly female.

## **Pippa Oldfield**

### **Senior Lecturer in Photography, Teesside University (UK)**

Dr Pippa Oldfield is a curator, academic and photo-historian with research specialisms in photography, gender and conflict. She is Senior Lecturer in Photography at Teesside University, UK, and former Head of Programme at Impressions Gallery, one of the UK's leading non-profit photography spaces. Pippa has curated numerous touring exhibitions on the theme of photography and conflict, including "No Man's Land: Women's Photography and the First World War" (2017) and "Bringing the War Home: Recent Photographic Responses to Conflict in Iraq and Afghanistan" (2010). She is on the editorial board of "Journal of War and Culture Studies" and is the author of the monograph "Photography and War" (Reaktion 2019).

### **"Beyond Bystanders: Women Photographers in the Mexican Revolution (1910—1920)"**

How did women photograph the Mexican Revolution? Dr Oldfield will discuss the case of Sara Castrejón, a Mexican portrait photographer who documented army personnel, military funerals, and even executions by firing squad; and Kate Leach, a US hobbyist photographer whose photo albums juxtapose images of the Battle of Ciudad Juárez with snapshots of her toddler son. She will show how the photography of Castrejón and Leach was radically inflected by war, and how they negotiated gendered constraints of the epoch to communicate their experiences of conflict.

## **Erica Payet**

**Art Historian (UK, France)**

Dr Erica Payet studied art history at Ecole du Louvre, Paris, and Cultural and Creative Industries at King's College, London. Her PhD, from the Courtauld Institute of Art, London, explored the photography of the First Gulf War (1990-91). This interdisciplinary research drew on art history, postcolonial theory, media and visual studies. She has previously worked as Exhibitions Manager at Parasol unit foundation for contemporary art, and as an Associate Lecturer at the Courtauld Institute. Her articles have appeared in "Photography & Culture", and in the bilingual journal "Miranda". She most recently co-edited a special issue of "World Art" journal on the theme of Orientalism.

### **"The work of women photojournalists in the First Gulf War (1990-91)"**

The paper will highlight the work of some of the few women photographers who documented the First Gulf War (1990–91). The work of women photographers are one of the categories of forgotten images from the Gulf War, and Erica Payet's research is dedicated to bringing them back into the discussion and collective memory. She will more specifically demonstrate the importance of two French photojournalists' work: Isabel Ellsen (1958–2012) then on assignment for Newsweek and for the Independent, and Françoise Demulder (1947–2008), working for Sipa agency.

## **Una Popović**

**Senior Curator, Department for Photography, Film, Video, Museum of Contemporary Art (Serbia)**

Una Popović is an art historian and curator from Belgrade. Since 2007, Popović has worked as a curator at the Museum of Contemporary Art in Belgrade. From 2021 she leads the Collection of Photography, Film, Video and Digital media at Museum of Contemporary Art, Belgrade. Her practise is very much oriented in working and presenting the photography, historisation and musealisation of this media. Popović organized the big retrospective of artist dealing with the specific type of documentary and documentarism as are the serbian photographers Goranka Matić, Dragan Petrović, Ivan Petrović, Aleksandrija Ajduković etc.

### **"Experience in the Crowd: Goranka Matić photography"**

"Experience in the Crowd" refers to a big retrospective of Serbian female photographer Goranka Matić. Since the very beginning, in the 1980s, Matic work has been characterized by a parallel development in the domains of photo-journalism and fine-art photography.

## **Judy Rabinowitz Price**

**Senior lecturer Kingston School of Art, PGR Coordinator for the Film & Photography Department and Co-director of SIME, (UK)**

Judy Rabinowitz Price (MA RCA PhD UCA) is interested in how art can produce different ways of thinking about contested sites and engage with collective struggles through collaborations and activism. Palestine was an enduring focus of her work from 2008-2017. Her current work "The End of a Sentence" explores how women are affected by the criminal justice system in the UK through the prism of HMS Holloway, decommissioned in 2016. A senior lecturer at Kingston School of Art she is PGR coordinator for the Film & Photography Department and Co-director of SIME (Sound, Image, Media Encounters).

### **“Quarries of Wandering Form”**

Quarries of Wandering Form combines photography, text and moving image to excavate the quarries in the Occupied Palestinian Territories of the West Bank. “White Oil I “(2017) is a long-form film single screen film that unfolds narratives around colonialism, expropriation of land and mobility through the day to day lives of the quarry owners, workers and security guards. Price will discuss how this work unearths the environmental, economic, geological and political aspects of the quarries, where a complex set of relations between worker, owner, land, Israeli military, nationalist identities and sovereign state can be located.

## **Kateryna Radchenko**

### **Curator and Director of Odesa Photo Days Festival (Ukraine)**

Since 2015 Kateryna Radchenko is Founder and Director of the international festival “Odesa Photo Days”. In 2023 she was World Press Photo Contest jury member while chairing of Europe region. Radchenko has participated as a Portfolio Reviewer in many different photo festivals such as: Riga Photo Month, Lodz Photo Festival, Suwon Photo Festival, Photo Wien, Landskrona Photo Festival, Kranj Photo Festival. She has an extensive experience in curating exhibitions internationally including Ukraine, South Korea, Sweden, Georgia, France, Canada, Latvia, Poland, The Netherlands, Germany and the UK.

As an author, she has published various articles in several international magazines and online platforms, such as “Fotograf”, “Magenta”, “EIKON”, “British Journal of Photography”, “FOAM”. In collaboration with the Finnish Museum of Photography Radchenko wrote the book “Images Tells Stories”. In 2022 together with Christopher Nunn and Donald Weber she published two volumes of “The Information Front”.

### **“The history of recovering after and during the conflict. Photography as a method of reflection and rehabilitation”**

Radchenko’s paper will combine a presentation of the photographic legacy of Paraska Plytka-Horytsvit, works of female photographers documenting the war in Ukraine now, projects of young female artists, and examples of modern vernacular photography.

## **Rosângela Rennó**

### **Artist (Brazil)**

Rosângela Rennó graduated in Fine Arts from the Guignard School (1986) and in Architecture from the Federal University of Minas Gerais UFMG (1987). She is Arts Doctorate from the School of Communications and Arts at University of São Paulo ECA-USP (1997). Her work on photographs, objects and installations is characterized by the investigation of different politics of the photographic representation and of the relations between memory and forgetfulness, by appropriating images from different sources, from flea markets to internet photos. Precarious, abandoned photographic archives have led her to clarifying and fighting the narratives of erasure and ‘structural ignorance’, used as a strategy of historical amnesia and exclusion, especially in Brazil and South Global countries. She also dedicates herself to the creation of videos and artist’s books, always in the same conceptual basis. Rennó lives and works in Rio de Janeiro, Brazil.

### **“Good Apples | Bad Apples”**

The paper presents an artist’s installation project that brings together more than 700 photos obtained from the internet, all printed, handwritten and framed, showing different states of conservation of monuments to Lenin, existing all over the world. The image research was

resumed after the pandemic and 300 more photos were added to the archive, which was also turned into an artist's book.

## **Larissa Sansour** **Artist (Palestine, UK)**

Larissa Sansour was born in 1973 in East Jerusalem, Palestine. Central to her work is the dialectics between myth and historical narrative. In her recent works, she uses science fiction to address social and political issues. Working mainly with film, Sansour also produces installations, photos and sculptures.

Sansour's work is shown in film festivals and museums worldwide. In 2019, she represented Denmark at the 58<sup>th</sup> Venice Biennial. In 2020, she was the shared recipient of the prestigious Jarman Award. She has shown her work at Tate Modern, MoMA, Centre Pompidou and the Istanbul Biennial. Recent solo exhibitions include Whitworth Gallery in Manchester, KINDL in Berlin, Copenhagen Contemporary in Denmark, Bluecoat in Liverpool, Bildmuseet in Umeå and Dar El-Nimer in Beirut. Sansour currently lives and works in London, UK.

Larissa Sansour's video work 'In Vitro' is part of the screening programme on Day One.

## **Sandra Vitaljić** **Artist and Researcher (Croatia, Sweden)**

Sandra Vitaljić is an artist and independent researcher based in Stockholm. She holds an MFA and PhD from The Academy of Performing Arts, Film and TV (FAMU) in Prague. In her theoretical and curatorial work, she is engaged with collective memory, conflict photography and the ethics of representation.

### **"Exhibiting the War"**

War photography has a substantial impact on public opinion during a conflict. Images shape narratives of war experiences and imprint on collective memory in the aftermath. In the presentation, Sandra Vitaljić will discuss different strategies to memorialize the war in former Yugoslavia through war photography exhibitions.

## **Val Williams** **UAL Professor of the History and Culture of Photography at London College of Communication (UK)**

Val Williams is a writer and curator based in London. She is UAL Professor of the History and Culture of Photography at London College of Communication and founder Director of the UAL Photography & the Archive Research Centre (2003-2018) and of the Moose on the Loose Biennale of Research (2009-2016). She is an Editor of the Journal of Photography & Culture and has curated numerous exhibitions in UK and internationally, at venues including Tate Britain, the V&A, the National Media Museum and for the British Council. She has worked on histories of women photographers since the 1980s and is the author of numerous books on the history of photography and contemporary work.