

## Another Eye Conference Online

Friday 11 - Sunday 13 September 2020

### Background

The impact of refugee artists in shaping British visual culture between the wars and in the post-war period is relatively well documented. Far less well-known is the fact that among the refugees fleeing Nazi-dominated Europe for Britain there were many women photographers. The work of these women, some well-known, many unrecognised, brought a fresh approach to British photography in the decades that followed. The conference will consider the contribution of these women émigré photographers to British visual culture. In so doing, it will analyse the nature of the European cultural practices they brought with them and investigate their work across portraiture, social-reportage, architectural and still-life photography; and for magazines, book jackets, and record sleeves. Many set up their own studios, producing portraits of the British cultural elite; others observed the more socially diverse world of the city. In the 1940s and 1950s they played a significant role in representing British national life anew as part of the post-war social democratic reconstruction. This conference will consider how their experience both as Jewish outsiders and as women shaped their practice.

### Organisers

The conference is organised by Four Corners and the History & Theory of Photography Research Centre, Birkbeck, in association with researcher John March and the Insiders/Outsiders Festival. It accompanies the exhibition *Another Eye: Women Refugee Photographers in Britain after 1933* at Four Corners Gallery, which runs until 3 October 2020.

Illustrated presentations will last 15 minutes. They will be filmed and recorded, and some may form part of a special issue of the journal *History of Photography* for 2021.

The conference is generously supported by the Paul Mellon Centre and Arts Council England.

## Another Eye conference programme

### DAY ONE Friday, 11 September

#### SESSION 1 [Another Eye Photographers](#)

- 2.00 Welcome with Patrizia Di Bello  
2.10 Carla Mitchell & Katy Barron, *Another Eye: Female, Jewish and a Refugee*  
2.30 John March, *Disrupted and Changing Careers of Women Refugee Photographers*  
2.45 - 3.30 Panel and audience Q&A: Chair, Monica Bohm-Duchen

3.30 – 4.00 Break

#### SESSION 2 [Bauhaus in Britain](#)

- 4.00 Robin Schuldenfrei, speaker introductions  
4.05 Valeria Carullo, *Women Emigré Photographers and Architecture*  
4.20 Francesca Snelling, *Lucia Moholy's Lifelong Struggle for Recognition*  
4.35 Michelle Henning, *A Hundred Years: Lucia Moholy and German Photography History in Britain*  
4.50 Rolf Sachsse, *Lucia Moholy: Science and Design in Exile*

5.05 - 5.20 Break

5.20 – 6.00 Panel and audience Q&A: Chair, Robin Schuldenfrei

### DAY TWO Saturday, 12 September

#### SESSION 1 [The Radical Eye of Edith Tudor-Hart](#)

- 2.00 Carla Mitchell, speaker introduction  
2.05 Roberta McGrath, *Edith Tudor-Hart: Gender and Politics*  
2.20 - 3.00 Speaker and audience Q&A: Chair, Carla Mitchell

3.00 - 3.30 Break

#### SESSION 2 [Sojourner Photographers](#)

- 3.30 Sabine Kriebel, speaker introductions  
3.35 Clara Masnatta, *Photographer Grete Stern in London transit*  
3.50 Amanda Hopkinson, *Woman to Woman: Photographic Friends Gerti Deutsch & Inge Morath*

4.05 - 4.20 Break

#### SESSION 2 [Sojourner Photographers contd.](#)

- 4.20 Sharon Gubbay Helfer, *Markings: Germaine Kanova, Aline Gubbay and me*  
4.35 Kylie Thomas, *Anne Fischer's Itinerant Vision: A German Jewish photographer between England and South Africa.*  
4.50 – 5.30 Panel and audience discussion: Chair, Sabine Kriebel

**DAY 3**      **Sunday, 13 September**

**SESSION 1**      **From the Studio: Difference and Identity in Portraiture**

- 2.00      John March, speaker introductions  
2.05      Barbara Warnock, *The Rediscovery of Gerty Simon's Work, Archive, Life and Career*  
2.20      Jennifer Wilbur, *Lisel Haas: The Construction of Identity Through Commercial Portrait Photography*  
2.35      Colin Ford, *Lotte Meitner-Graf: Uncommercial, unconventional, uncompromising*  
2.50 - 3.20      Panel and audience discussion: Chair, John March  
  
3.20 - 3.30      Break

**SESSION 2**      **Working Photographers**

- 3.30      Monica Bohm-Duchen, speaker introductions  
3.35      Julia Crockatt, *Memories of Laelia Goehr*  
3.45      Anthea Kennedy, *Memories of Erika Koch*  
3.55      Tom Heinersdorff, *Memories of Elisabeth Chat*  
4.05 - 4.30      Panel and audience Q&A: Chair, Monica Bohm-Duchen  
  
4.30 - 4.40      Break

**BREAK-OUT SESSIONS**

- 4.40-5.00      Break-out sessions to discuss the main themes emerging from the conference.

**FINAL RESPONSES**

- 5.00 - 5.40      Final responses and Q&A  
Chair Patrizia Di Bello with Monica Bohm-Duchen, John March and Carla Mitchell

## Speaker biographical notes

**Katy Barron** is a photography curator who has worked on exhibitions at the Victoria and Albert Museum, Ben Uri Museum and Gallery, National Gallery, Krakow and Lianzhou Photo Festival, China among others. She supported the curation of Four Corners' exhibition, *Another Eye*, and has an interest in the work of emigré photographers and that of second generation artists whose practice engages with post-memory. Katy is Chair of the Board of Photofusion, a member of the Maud Sulter Advisory Board and a Trustee of Photo Oxford. She is co-curator of *A Different Mirror*, an exhibition that will include works by Heather Ayepong, Jo Spence and Maud Sulter, which opens in the gallery at St John's College, Oxford, as a part of the festival.

**Monica Bohm-Duchen** is an independent London-based art historian with a longstanding interest in the relationship of art to war, trauma, displacement and cultural cross-fertilisation. She has worked for Tate, the National Gallery, the RAA, Sotheby's Institute of Art and the Courtauld Institute of Art. In the 1980s she researched and co-curated a pioneering exhibition *Art in Exile in Great Britain 1933-1945*. Publications include *After Auschwitz: Responses to the Holocaust in Contemporary Art* (1995 – contributing editor) and *Art and the Second World War* (2013). She is an Associate Lecturer at Birkbeck, University of London, and the Creative Director of Insiders/Outsiders, a nationwide arts festival that celebrates refugees from Nazi Europe and their contribution to British culture.

**Valeria Carullo** is Photographs Curator at the Royal Institute of British Architects. She writes and gives talks on both architectural and photographic subjects; in 2014 she organised the RIBA international symposium *Building with Light: The Legacy of Robert Elwall* on the relationship between photography and architecture. Valeria has curated or co-curated several exhibitions, including *Beyond Bauhaus: Modernism in Britain 1933-66* and *László Moholy-Nagy in Britain: Between the New Vision and the New Bauhaus* (both at the RIBA, 2019). In 2019 she published the book *Moholy-Nagy in Britain 1935-1937*. Her principal area of research is the relationship between modern photography and modern architecture in the inter-war years.

**Julia Crockatt** is a retired cellist and teacher having worked in London, Norfolk and Jerusalem. She is studying for a degree in photography with the Open College of Arts. She is at present in the process of digitalising the archive of family photographs from the beginning of the 20th century from the East End of London to Berlin and Kiev. Julia enjoys growing vegetables, the outdoors, and spending time with her family. Her grandmother, Laelia Goehr, is one of the photographers whose work features in the *Another Eye* exhibition.

**Patrizia Di Bello** is Professor of History and Theory of Photography at Birkbeck, University of London, where she co-directs the History and Theory of Photography Research Centre and, with students and colleagues, looks after the Jo Spence Memorial Library Archive. She is editor-in-chief of the journal *History of Photography*. Her most recent publication is 'Carlyle like a rough block of Michael Angelo's': Thinking Photography through Sculpture in Julia Margaret Cameron's Portraits' in *Photography and the Art: Essays on Nineteenth-century Practices and Debates*, edited by Juliet Hacking and Joanne Lukitsh (2020). Books include *Sculptural Photographs from The Calotype to Digital Technologies* (2017), *The Photobook from Talbot to Ruscha* (2012), edited with Colette Wilson and Shamoan Zamir, and *Women's Albums and Photography in Victorian Britain: Ladies, Mothers and Flirts* (2007).

**Colin Ford** CBE Hon FRPS was Keeper of Film & Photography, National Portrait Gallery, 1972-82, the first senior curator of photography in any British national museum or gallery. He was Founding Head of the National Museum of Photography, Film & Television, 1982-93, and Director of the National Museums & Galleries of Wales, 1993-98. He served on the Advisory Board of The History of Photography and was Vice-President of the Julia Margaret Cameron Trust for many years. He is an Honorary Fellow of the Royal Photographic Society and holds its Hood Medal; the Society stages a biennial lecture on the history of photography in his name. Chair of the Kraszna-Krausz Foundation, 2003-10. He has published extensively, including *The Cameron Collection* (1975); *Julia Margaret Cameron, 19th Century Photographer of Genius* (2003); and *Julia Margaret Cameron: The Complete Photographs*, with Julian Cox (2003). His last exhibition *Eyewitness* (2011) originated at the Royal Academy, and concerned Hungarian influence on world photography in the 20th century.

**Tom Heinersdorff** read Modern History & Modern Languages at Oxford, then worked in the UK and abroad running a wide variety of businesses for major corporations 1975-1995, and later for number of smaller companies. Now enjoying retirement with grandchildren, he pursues a life-long interest in wood-work, as well as researching and writing up his family history. He is the son of émigré photographers Peter Heinersdorff and Elisabeth Chat, whose work features in *Another Eye*.

**Sharon Gubbay Helfer** is an oral historian specializing in life stories, affiliated with the Center for Oral History and Digital Storytelling at Concordia University in Montreal. She is also a Research Associate at the Concordia Institute for Canadian Jewish Studies and a professional trainer and facilitator with the Compassionate Listening Project. She has recently relocated temporarily to San Antonio, Texas.

**Michelle Henning** is Chair in Photography and Media at the University of Liverpool, and is also a practising artist and photographer. She writes on the history and theory of photography, digital media, museums and the work of the Jewish Viennese sociologist Otto Neurath. Her work on Neurath's archive and his experience of exile in Britain, and her interest in the history of photography, led her to an interest in Lucia Moholy's book *A Hundred Years of Photography* (1939). Michelle has published numerous essays and articles, and her most recent book is *Photography: The Unfettered Image* (2018).

**Amanda Hopkinson** is a recently retired Professor of Literary Translation who writes on photography, literature and popular culture, mainly Latin American. These include contributions to *The Routledge Handbook of Literary Translation*; *The Routledge Handbook of Translation and Activism*; and *Insiders Outsiders* (ed. by Monica Bohm-Duchen). She has published over 40 translations from Spanish, Portuguese and French. She is the author of monographs on Julia Margaret Cameron; the 'Mexican godfather of photography', Manuel Álvarez Bravo; and the first indigenous professional photographer of the Americas, Peruvian Martín Chambi. She is preparing a full-length biography on the work of her mother Gerti Deutsch, some of whose work is included in the *Another Eye* exhibition.

**Anthea Kennedy** is a film-maker whose work is concerned with history, memory and place. Together with Ian Wiblin, she made the experimental documentary film, *The View from Our House*, shown as part of the *Another Eye* events, which explores some of the events in the life of German-Jewish photographer and Anthea's aunt, Erika Koch. Anthea studied fine art at Chelsea School of Art and Leeds Polytechnic and film at the Royal College of Art. She was a founder member of the experimental film/performance group Kuleshov Group Two, and worked for ETV, an archive of films from former communist countries. Her films have been shown internationally, and she has worked as a film editor and assistant director with Stephen Dwoskin, among others.

**Sabine Kriebel** has published widely on exiled photographic artists of the 1930s, including John Heartfield, Germaine Krull, Gisèle Freund, and Florence Henri. Her book *Revolutionary Beauty: The Radical Photomontages of John Heartfield* (University of California Press, 2014) dealt extensively with the aesthetic politics of displacement. Born to refugee-immigrant parents herself, she was trained at UC Berkeley and Williams College in the United States, and now teaches at the University College Cork, Ireland.

**John March** is an independent researcher who has published articles in the exile studies area on women exile photographers. He was joint author of exhibition catalogues for *The Lost Photographs of Gerty Simon* (with Barbara Warnock, 2019) and *Another Eye* (with Carla Mitchell, 2020) and recently contributed an essay for the newly published webpage dedicated to the life and work of Laelia Goehr. John is an Associate Faculty member of the University of Leeds.

**Clara Masnatta** is an independent scholar, curator, and author based in Berlin. She is the author of *Gisèle Freund: Photography on the Stage* (forthcoming) and several book chapters in: *Disassembled Images: Allan Sekula and Contemporary Art*, (2019); *La cámara como método. La fotografía moderna de Grete Stern y Horacio Coppola* (2020); and *About Raymond Williams* (2010). She curated the exhibition *Gisèle Freund: Exposición-Espectáculo* at the Museo Sívori in Buenos Aires, in cooperation with the IMEC, Institut Français, and Institut National de l'audiovisuel (INA) in France. Masnatta was a Fellow at the ICI Berlin Institute of Cultural Inquiry (2014-16, Affiliated 2016-18).

**Roberta McGrath** writes on photography and the politics of representation with a focus on gender and the body. She is author of *Seeing her Sex: Medical Archives and the Female Body*, 2002, 'History Read Backward: Memory, Migration and the Photographic Archive' in A. Grossman and A. O'Brien, (Eds.), *Projecting Migration: Transcultural Documentary Practice*, 2007, and 'Passport No. 656336', an essay on the work of Edith Tudor-Hart in D. Forbes, (Ed.), *Edith Tudor-Hart: In the Shadow of Tyranny*, 2013.

**Carla Mitchell** leads on Four Corners' artistic programmes, and has curated several exhibitions with colleagues at Four Corners Gallery. These include *Radical Visions: the early history of Four Corners and Camerawork 1972-1987* (2018), *East End Suffragettes: the photography of Norah Smyth* (2018), *Heartfield: One Man's War* (2019) and *Another Eye: Women Refugee Photographers in Britain after 1933* (2020). She is working on Hidden Histories, a three-year programme developing Four Corners archive as a site for study and socially-engaged practice.

**Rolf Sachsse** is a trained photographer, studied art history, communication research, and German literature at the universities of Munich and Bonn, PhD. on the relation of architecture and photography in the 20th century. From 1978 to 1984, he was a member of the Artist Placement Group, London. He works as curator, writer, photographer, and held the seat in design history and design theory at the University of Fine Arts Saar, Sarrebruck, to which he served as well as Pro-rector of Academic Affairs until 2017. [www.rolfsachsse.de](http://www.rolfsachsse.de)

**Robin Schuldenfrei** is the Katja and Nicolai Tangen Senior Lecturer in 20th Century Modernism at The Courtauld Institute of Art, University of London. She has written widely on modernism as it intersects with theories of the object, architecture and photography. Publications include *Luxury and Modernism: Architecture and the Object in Germany 1900-1933* (2018), numerous articles, essays and the edited volumes *Iteration: Episodes in the Mediation of Art and Architecture* (2020) and, co-edited with Jeffrey Saletnik, *Bauhaus Construct: Fashioning Identity, Discourse, and Modernism* (2009). She is working on a co-curated retrospective exhibition of the photographer Lucia Moholy.



**Francesca Snelling** trained as a photojournalist and worked for Reuters as a photo editor. She was also based in Tanzania for ten years, working as a photographer and writer in the health and science sectors, as well as researching and photographing African Modernist architecture. She is an Honorary Research Fellow at Muhimbili University of Health and Allied Sciences in Dar es Salaam, Tanzania. Most recently she worked with Steve McQueen for his Tate Year 3 project, currently at Tate Britain. Francesca is a post-graduate from Birkbeck's MA History of Art with Photography, and is supporting Birkbeck's Compass Students (those in the process of seeking asylum). She is writing her PhD on 'Borders, Bodies and Networks: Walter Benjamin's concept of the Optical Unconscious in depictions of 'the Other' / representations of migration since 2015'.

**Kylie Thomas** currently holds a Marie Skłodowska-Curie Individual Fellowship at the Netherlands Institute for War, Holocaust and Genocide Studies in Amsterdam, where she is conducting research on women, photography and resistance in transnational perspective. She is the author of *Impossible Mourning: HIV/AIDS and Visuality after apartheid* (2014); and co-editor of *Photography in and out of Africa: Iterations with Difference* (with Louise Green, 2016) and *Women and Photography in Africa* (with Darren Newbury and Lorena Rizzo, forthcoming 2020).

**Barbara Warnock** is the Senior Curator at The Wiener Holocaust Library, where she also leads the education programme. Her exhibitions there include *Berlin-London: The Lost Photographs of Gerty Simon*, *Forgotten Victims: The Nazi Genocide of the Roma and Sinti* and *Jewish Resistance to the Holocaust*. She is the author, with John March, of *Berlin-London: The Lost Photographs of Gerty Simon* (2019). She obtained her PhD in interwar Austrian history from Birkbeck College, University of London in 2016. She was for many years a history teacher and examiner.

**Jennifer Wilbur** is an MA student at the University of Birmingham studying History of Art. She recently graduated with History of Art BA (first class with honours). She has a particular interest in queer visual culture from the early twentieth century, and how trans, non-binary and queer language is coded and created in art.

For further information on the conference, email Carla Mitchell: [carla@fourcornersfilm.co.uk](mailto:carla@fourcornersfilm.co.uk)

**Details on the Another Eye exhibition can be found at:**

[fourcornersfilm.co.uk/whats-on/another-eye-women-refugee-photographers-in-britain-after-1933](http://fourcornersfilm.co.uk/whats-on/another-eye-women-refugee-photographers-in-britain-after-1933)

**Explore the online exhibition at:** [www.anothereye.org/](http://www.anothereye.org/)

**Four Corners:** [fourcornersfilm.co.uk](http://fourcornersfilm.co.uk)

**Birkbeck:** [bbk.ac.uk/research/centres/history-and-theory-of-photography/](http://bbk.ac.uk/research/centres/history-and-theory-of-photography/)

**Insiders/Outsiders:** [insidersoutsidersfestival.org](http://insidersoutsidersfestival.org)

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