

Photography and Resistance Symposium Online

Thursday 28 April 2022

Four Corners is delighted to announce this Symposium as part of its exhibition, [Photographing Protest: Resistance Through a Feminist Lens](#). This research event brings together an international group of artists, writers and thinkers. It is produced in collaboration with Kylie Thomas of the [NIOD Institute for War, Holocaust and Genocide Studies](#) in Amsterdam, editor of a special issue of [MAI: Feminism and Visual Culture](#) journal published in Spring 2022.

Symposium Schedule

SESSION 1

- 3.00 Welcome with Kylie Thomas and Carla Mitchell
- 3.15 Anna Rocca and Dora Carpenter-Latiri, *Artist in Conversation: Tunisian Women of the Book: Creation, Enunciation, and Belonging*
- 3:45 Julia Winckler, *'Shaping a Space of Understanding': Marilyn Stafford's street photographs of children in post-war Paris*
- 4.00 Discussion
- 4:15-4:30 Break

SESSION 2

- 4.30 Deneesher Pather, *Intimacy and Play as resistance: Reimagining Black Female Representation in the photographs of Noncedo Charmaine*
- 4.45 Taous Dahmani, *Grunwick's Visual Culture through the Lens of Class, Race and Gender*
- 5.00 Heather Diack, *Resistance through the Lens of Civil Rights*
- 5.15 Discussion
- 5.45-6.00 Break

SESSION 3

- 6.00 Rosario Montero, *Three Strategies of Subverting Representation during the 2019 Chilean Revolt*
- 6.15 Tessa Iewin and Dean Hutton, *Artist in Conversation: #fuckwhitepeople: Hutton's Decolonial Gesture*
- 6.45 Tara Pixley, *Rebel Vision*
- 7.00 Discussion

*All times are in British Summer Time (BST).

Speaker biographies and abstracts

ARTIST IN CONVERSATION: Tunisian Women of the Book: Creation, Enunciation and Belonging

Anna Rocca & Dora Carpenter-Latiri

Biographies

Anna Rocca is a professor of French and Italian at Salem State University, Salem, Massachusetts, USA. Her research focuses on contemporary francophone women writers from Maghreb, diasporic female writers, autobiography, visual arts, post-colonial feminism and transnational feminist movements. She is the author of *Assia Djebar, le corps invisible: voir sans être vue* (Paris: L'Harmattan, 2005). She co-edited *Frictions et devenirs dans les écritures migrantes au féminin* (Saarbrücken: EUE, 2011) as well as *Women Taking Risks in Contemporary Autobiographical Narratives* (Newcastle, UK: CSP, 2013). Among her most recent publications are: "Assia Djebar's *La Soif*: Abortion and Crime," *Mothers Who Kill*, Charlotte Beyer and Josephine Savarese, eds. (Ontario, CA: Demeter Press, 2022, Chapter 13); and "Adrienne Yabouza raconte: ce ne sont pas des murmures, c'est un éclat de voix de femme!" *Recherches féministes*-Université Laval (Québec, QC, Canada, 2022 *forthcoming*).

Dora Carpenter-Latiri is Senior Lecturer in the School of Humanities and Social Science at the University of Brighton in the UK. She was born in Tunisia, studied at the University of Sorbonne - Paris IV where she did her doctorate on the application of linguistic methodology to literary work. She moved to the academic world after a first career in publishing and lexicography in London, Paris and Oxford. Her publications deal with language and intercultural issues, migration, representations of minorities in film and literary productions, memory and first-person narratives. She is also a writer and a photographer. For more information, see [Dora Carpenter-Latiri — The University of Brighton](#).

Abstract

Anna Rocca in conversation with Dora Carpenter-Latiri about her 2015 textual and visual exhibition *Tunisian Women of the Book*. In the Qur'an, according to Ismail Albayrak, "the concept of Ahl al-Kitab (the People of the Book) is characterised by a degree of lack of rigidity and an overall attitude of amity and even a degree of respect" towards Judaism and Christianity. This session explores how Carpenter-Latiri rekindles the meaning of 'the People of the Book' by portraying fifteen women in their relationship to creation, enunciation, and belonging, expands awareness of Tunisia as a plurality of cultures, languages, and religions, and links women to knowledge and creativity in the wake of the 2011 Tunisian Revolution.

‘Shaping a Space of Understanding’: Marilyn Stafford’s street photographs of Children in Post-War Paris

Julia Winckler

Julia Winckler is a photographer, academic, experienced participatory arts facilitator, curriculum developer and principal lecturer at the University of Brighton, School of Art and Media. Julia's research investigates archival traces within the context of collective memory and migration narratives. Her key research question probes how neglected archival sources can reveal forgotten histories of great significance to our understanding of the present. Applying a creative and interpretive photographic approach, using photographs as tools to think about historical experience, multiple articulations of memory and meaning are expressed, with the aim of generating new academic knowledge. In 2017, Julia curated the exhibition, 'Photographic Memories - Lost Corners of Paris: The Children of Cité Lesage-Bullourde and Boulogne-Billancourt' at the Alliance Francaise Pierre Leon Gallery in Toronto with photographs by Marilyn Stafford which were exhibited for the first time. This exhibition was shown online at the Sorbonne Nouvelle, Maison de la Recherche, where it informed a research symposium in November 2020, organized jointly by Julia and Patrice Roland (Sorbonne). The full webinar can be seen at <http://www.univ-paris3.fr/regards-croises-autour-des-photographies-de-marilyn-stafford-608373.kjsp?RH=1207746285942>

Abstract

This presentation considers the legacy of a small, but substantial set of historical photographs, taken by American-British photographer Marilyn Stafford (b.1925) nearly 70 years ago in Paris. These photographs acted as the starting point for a re-examination of particular historic moments, dating back to the immediate post-war period. Stafford’s photographs of the Cité Lesage-Bullourde constitute precious fragments of an underrepresented Parisian working-class neighbourhood and are now its last visual trace as the Cité was demolished in 1961, leading to the dispersal of the residents to high-rise buildings in the suburbs within less than a decade of Stafford’s chance visit. Tracking the photographs from a temporal and spatial perspective, this presentation explores both the time they were made and the time they were reintroduced into the public sphere, and considers the effect of the images on contemporary viewers.

Intimacy and Play as resistance: Reimagining Black Female Representation in the photographs of Noncedo Charmaine

Deneesher Pather

Deneesher Pather is a doctoral candidate in Digital Media & Culture and assistant lecturer in Visual Studies at the University of Pretoria. She completed her MA in Visual Studies in 2019, and specialises in teaching about online visual activism, gender representation in art history and film, and affective encounters in analogue and digital images.

Abstract

This session reflects on the photographs of contemporary South African artist, Noncedo Charmaine, whose works explore authenticity and beauty through intimate photographs of Black female and non-binary bodies. With play and connection as her guidelines, Charmaine's portfolio reimagines depictions of Black female and non-binary bodies in diverse ways that celebrate their agency and individuality. As an artist creating an alternative South African art archive, Charmaine's photographs renew and reconfigure existing narratives through an awareness of iconographical precedents and body politics.

Grunwick's Visual Culture through the Lens of Class, Race and Gender

Taous R. Dahmani

Taous R Dahmani is a writer and curator, and a PhD researcher in the History of Art Department at Paris 1 Panthéon-Sorbonne. Her PhD is entitled: '*Direct Action Photography: a photographic study of racialised minorities' struggles for rights and freedom in London between 1958 and 1988.*' Her research focuses on the photographic representation of struggles and the struggle for photographic representations. She has published in scientific magazines such as *Image & Narrative* and *PhotoResearcher*, and for news magazines like *1000 Words*. In 2022, Dahmani will contribute a chapter about Polareyes, a magazine by and for Black British women photographers, in *Resist, Organize, Build* (SUNY Press, 2022).

Abstract

'One of the largest and most significant strikes of the 1970s' (Workers' Movement Library)

This paper considers the 'Grunwick Dispute' in the United Kingdom as a case study and analyses the representation and visual narrative at play in the press at the time. If the intersectional stakes of this strike are now widely agreed upon, a precise consideration of the media coverage between 1976 and 1978 underlines the 'invisibilisation' of the identity of the strikers and the lack of evidence, at the time, of the intersectional value of this struggle. I propose looking at the remaining images of the strike and analysing the iconographic choices made, on the one hand, by national newspapers such as the *Daily Mail*, the *Daily Telegraph* and the *Evening Standard*, and, on the other by newspapers such as the *Morning Star*. I will also use the feminist magazine *Spare Rib* as a counterpoint to my analysis. Looking back today, it seems essential to consider the 'Grunwick Dispute' as a successful destabilising of a homogeneous vision of the British working class, but also as an iconographic failure.

Resistance through the Lens of Civil Rights

Heather Diack

Dr. Heather Diack is Associate Professor of Art History at the University of Miami. She writes on modern and contemporary art, with an emphasis on photography, visual culture, conceptual practices, and social conflict. She is the author of the award-winning *Documents of Doubt: The Photographic Conditions of Conceptual Art* (University of Minnesota Press, 2020), co-author of *Global Photography: A Critical History* (London: Routledge, 2020), and co-editor of *photographies* (Fall 2017 no. 10.3) *Not Just Pictures: Reassessing Critical Models for 1980s Photography*. Her writing has appeared in numerous journals including, *Visual Studies*, *History of Photography*, *Public*, and *RACAR*, as well as in several edited volumes, such as *Photography Performing Humor* (Leuven University Press, 2019), *L'art de Douglas Huebler* (Presses Universitaires de Rennes, 2018), *Photography and Doubt* (Routledge, 2017), and *The Public Life of Photographs* (MIT Press and Ryerson Image Center, 2016). In 2016 Diack was the Terra Foundation for American Art Visiting Professor at the John F. Kennedy Institute for North American Studies at the Freie Universität in Berlin. She is currently a Public Voices Fellow of the *OpEd Project*.

Abstract

Focusing foremost on the work of Dr. Doris Derby, this paper will discuss the ways photography contextualizes historical understandings of the Civil Rights movement, photography's crucial role in documenting acts of resistance, and how images mobilize new ways of conceptualizing the ongoing struggle for equity and justice. After being recruited by the student non-violent coordinating committee (SNCC) in the early 1960s, Dr. Derby committed herself to a life of art and activism, using photography as an instrument of community-building. Her photographs of the Civil Rights movement and beyond depict the lived experiences of Black people amidst the oppression and inequities of race relations in the Southern United States. While based in Mississippi during the 1960s and early 1970s, Derby took thousands of photographs, documenting the work of voter registration, political organizations, sewing collectives, vegetable collectives, health care workers, math teachers, among many others. Namely, the crucial scenes of community organizing and mobilization that remain too frequently under the radar of most iconic, high-circulation images of the Civil Rights Movement. Dr. Derby's thoughtful, humanizing, and personal pictures speak volumes about the necessity of intersectional awareness and advocacy in the name of change.

Three Strategies of Subverting Representation during the 2019 Chilean Revolt

Rosario Montero

Rosario Montero is a feminist research artist, she is interested in how power structures affect landscape, identity, and territory representations. She approaches the topic from a theory-practice perspective, considering thinking, sensing and doing as relevant parts of knowledge production. As such, she works in the liminal space between art and anthropology. She holds a BA (PUC Chile), MFA (University of Chile), Master in Digital Anthropology (UCL) and recently PhD in Cultural Studies (Goldsmiths College). Currently, she lives in Santiago de Chile, and she is researching contemporary photographic practice and landscape representation in Chile. She takes part in the Working Disobedience group and the Border Agency art collective.

Abstract

Documentary photography in Chile has a long history of visualising struggle and oppression. During the civil-military dictatorship, independent photographers played a crucial role in denouncing human rights violations committed by the state. Since the October 2019 revolt, a new set of documentary practices has emerged. This new set of rules of engagement between photographers and their photographed subjects comes with the awareness that social media platforms create the potential for the use of new tools for oppression. Tools such as algorithms on data analysis, facial recognition and GPS data location have enabled a new environment, consequently reframing the practice of documentary photography. This presentation reflects on the following questions: Is it possible to overcome colonial impositions created by the photographic scopical regime? What are the algorithms that have been facilitated by corporations and used to suppress resistance? And how can this same set of rules be subverted? By looking at the daily practices of photographers in Chile, I will analyse a collection of different practices of appropriation of these technical intersections that have taken place both in the streets and in digital spaces.

ARTIST IN CONVERSATION: *#fuckwhitepeople*: Hutton's Decolonial Gesture

Tessa Lewin & Dean Hutton

Tessa Lewin is a creative practitioner and researcher with Southern African roots. She currently works as a research fellow in the Participation, Inclusion and Social Change Cluster at the Institute of Development Studies, at the University of Sussex. She is part of team that runs Rejuvenate, she co-convenes the MA in Gender and Development, and she works on Countering Backlash. Tessa writes on feminism, gender, sexuality, children, participatory methodologies. She has facilitated numerous photography, film and digital storytelling projects, in many different places. She likes making complicated ideas accessible, often using drawings.

Dean Hutton is a genderqueer* trans media artist provoking dialogue about the gaze, queer bodies, love and social justice. Their extensive studio practice, as a photographer for over 20 years and a visual artist since 2004 – producing works on paper, digital video and sculptural objects, bridge intersecting genres of documentary, fiction and fantasy – to produce radical queer counter narratives. In an evolving public performance as Goldendean their strategy of simple and often improvised, disruptive actions by a “Fat Queer White Trans body” they share moments of soft courage to affirm the right of all bodies to exist, to be celebrated and protected. Their arts practice extends into building resilience through compassionate forms of arts education and mentorship of students and praxis through visual strategies to embodied knowledge production. As a lecturer and facilitator of learning they are deeply invested in finding and improving modes of learning that excites, and encourages ethical self-expression and reflexive modes of engagement that contribute to repairing relationships, care and builds resilience for all.

*Genderqueer is a non-binary transgender identity. Please use They/Them gender-neutral pronouns.

Abstract

Tessa Lewin in conversation with non-binary, South African photographer and performance artist Dean Hutton about their anti-racist work - particularly *#FuckWhitePeople* (2016) and its ‘selfie booth’ incarnation at The Art of Disruptions exhibition held at the Iziko South African National Gallery in Cape Town from June - October 2016. Hutton’s piece emerged in the wake of large-scale student-led protests against racism and inequality at post-apartheid universities. Hutton’s artwork can be read as a decolonial gesture, a rejection of the politics represented by ‘rainbowism’, a concept that has also been rejected by the many young South Africans disillusioned by the slow pace of change in the country and the persistence of the inequalities established through apartheid. In the aftermath of what many described as ‘the death of the rainbow nation’, Hutton’s work asks us to imagine how we begin the task of moving forward, by first making visible, and then undoing the privilege that the rhetoric of rainbowism supported.

Rebel Vision

Tara Pixley

Tara Pixley, Ph.D. is a visual journalist, curator, and professor based in Los Angeles, where she is an Assistant Professor of Journalism at Loyola Marymount University. Dr. Pixley is a 2020 awardee of the inaugural World Press Photo Solutions Visual Journalism Initiative and was a 2016 Visiting Knight Fellow at Harvard University's Nieman Foundation for Journalism. Her writing and photography have appeared in the New York Times, Wall Street Journal, NPR, Newsweek, ProPublica, HuffPost, Nieman Reports, ESPN Magazine, CanonPro, and the Black Scholar, among many others. Her filmic and photographic work intersect with her scholarship and advocacy, each addressing the intersectionality of race, gender, class, visual rhetoric, and the potential for visual media to reimagine marginalized communities. She is a co-Founder and Board Member of [Authority Collective](#) - an organization dedicated to establishing equity in visual media - and she is currently working on a book chronicling the move to decolonize the visual journalism industry.

Abstract

Tara Pixley explores how, in the wake of the most recent crises of white supremacist violence, visualized by photojournalists on the ground of a besieged Capitol Hill, BIPOC visual documentarians offer longstanding critiques embedded in feminist legacies of resistance and refusal to these violent norms. The resulting documentary video, *Rebel Vision*, historicizes this moment and charts collective possibilities of resistance in visual praxis through the work of leading Black female and non-binary photographers associated with [Authority Collective](#) (AC).

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