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# Women, Photography, and Feminisms

**November 18-19, 2021**

Pérez Art Museum Miami  
1103 Biscayne Blvd, Miami, FL 33132





The WOPHA Congress is co-presented by  
Women Photographers International Archive (WOPHA) and Pérez Art Museum Miami (PAMM)  
with lead support from the John S. and James L. Knight Foundation.

Image on previous spread:  
Maggie Steber, *Masuda Dreams of the Past*, 2005 © Maggie Steber. Courtesy of the artist.

# Curatorial Statement

The world's first-ever WOPHA Congress is a two-day convening presented at the Pérez Art Museum Miami and virtually, with parallel activations occurring across the city. It seeks to create a critical space for photography by bringing together worldwide organizations of women photographers, art historians, theorists, and curators who aim to build upon and better represent the dynamic history of women photographers from the nineteenth century through today. This event presents seminal and emerging research and discourse in the field, considering both national and international discussions about women and feminisms in the history of photography. At the same time, it constitutes a platform to celebrate women and provides an unparalleled network for the international community of women in the photographic arts.

The category 'women' has functioned as an opaque signifier that has obscured the privileges of certain groups of women—white, heterosexual, cisgendered, middle-class women—above other racialized women and/or eccentric subjectivities. By using the term in this context, we recognize that there are different ways to be a woman according to class, race, sexual orientation, age, religion, creed, ability, and gender, and that none of these factors can be left out in considering the totality of cis and trans women's life experiences. According to bell hooks, "bodies who experience and are shaped by specific forms of sexist oppression may be socially configured as 'women.'"<sup>1</sup> Thus, we understand the category as a political subject whose awareness of historical gender oppression affords them a condition of resistance and struggle.<sup>2</sup>

The WOPHA Congress emerged as the next step of the Catalog of Cuban Women Photographers (Catálogo de Fotógrafas Cubanas), created by curator Aldeide Delgado in 2013. Co-presented by Women Photographers International Archive and Pérez Art Museum Miami with lead project support from the John S. and James L. Knight Foundation and official hotel partner JW Marriott Marquis Miami, this convening includes over 30 presenters and more than 400 participants. Open to all, it draws together multigenerational women and establishes Miami as a meeting place for photography.

## Founder & Director

**Aldeide Delgado** is a Cuban-born, Miami-based independent Latinx art historian and curator, founder & director of Women Photographers International Archive (WOPHA). Delgado studies, publishes on, and curates from feminist and decolonial perspectives on crucial topics of the history of photography and abstraction within Latin American, Caribbean, and Latinx contexts. Prior to founding WOPHA, Delgado created the online feminist archive Catalog of Cuban Women Photographers, the first comprehensive survey of Cuban photography history highlighting women's contributions from the nineteenth century to the present. She is an active member of PAMM's International Women's Committee and PAMM's Latin American and Latinx Art Fund, US Latinx Art Forum, and the steering committee of the Feminist Art Coalition.

# WOPHA Advisory Committee

**Mane Adaro**, based in Santiago, Chile, is a researcher and art and photography curator whose practice investigates feminisms, archives, and decolonial politics. She is director and editor of the online magazine *Atlas Imaginarios Visuales*, a project dedicated to the study of the image and the dissemination of texts and works produced primarily by women and dissident bodies.

**Idurre Alonso** is Associate Curator of Latin American Collections at the Getty Research Institute. Her research interests include experimental practices in photography from Latin America, the intersections between art and experimental poetry, the iconography and development of national narratives since the nineteenth century, and issues of power hierarchies in emerging art from Latin America.

**Maurice Berger** (May 22, 1956 – March 22, 2020) was an accomplished writer, cultural historian, and curator whose work focused on the intersection of race and visual culture. He was Research Professor and Chief Curator at the Center for Art, Design, and Visual Culture at the University of Maryland, Baltimore County. “Race Stories,” his monthly column for the Lens section of *The New York Times*, explored the relationship of photography to concepts and social issues about race not usually covered in mainstream media.

**Alpesh Kantilal Patel** is an associate professor of contemporary art and visual culture at Tyler School of Art and Architecture, Temple University. His art historical scholarship, curating, and criticism reflect his queer, anti-racist, and transnational approach to contemporary art. A frequent contributor of exhibition reviews to

*artforum.com*, he also writes for *frieze*, *Artforum*, *Art in America*, and *Hyperallergic*.

**Marie Vickles** is Education Director at the Pérez Art Museum Miami and administers programs at the museum that directly serve over 100,000 youth and adults annually. Vickles has organized arts educational programs, workshops, and exhibitions across the United States and the Caribbean for over 15 years, and is currently the Curator-in-Residence at the Little Haiti Cultural Complex.

## WOPHA Team

**Francisco Masó**, Creative Director

Francisco Masó is an AfroLatinx visual artist based in Miami, FL. He is the co-founder and creative director of Women Photographers International Archive (WOPHA). Masó's artwork delves into the contemporary understanding of socially shaped "unconscious behaviors" and challenges what is accepted by society as natural, necessary, and normal.

**Amy Rosenblum-Martín**, Community Outreach

Amy Rosenblum-Martín is an independent curator of contemporary art and a Guggenheim educator with expertise in Latinx art. Having worked with various international museums, including The Bronx Museum, MoMA, MCA Chicago, London's National Portrait Gallery, Museo Reina Sofía, and MACBA in Barcelona, she is committed to equity and community engagement.

**Amanda Bradley**, Community Coordinator

Amanda Bradley is an artist and arts administrator based in Miami, FL. She is currently the programs manager



at Oolite Arts and has previously worked with the Bakehouse Art Complex, Pérez Art Museum Miami, and the Museum of Contemporary Art, North Miami. Using photography as a tool of discovery and connection, her work explores place and landscape as a means to understand and expose histories, relationships, and memory.

**Francis Oliver, Editor & Translator**

Francis Oliver is a Latinx cultural researcher, editor, and proofreader based in Athens, GA. She previously worked in collections management, archival research, oral histories, curatorial assistance, and artist residency supervision at the Deering Estate museum and ecological field station. She is interested in the intersections of public history, archives, cultural geography, political ecology, diaspora studies, and contemporary art.

**Andrea Sofía Matos, Intern**

Andrea Sofía Matos is currently majoring in art history with a minor in photography at Florida International University and seeks to be a curator and arts administrator. Her passion for the art, history, and culture of the Caribbean, Latin America, and the African diaspora are why she aspires to champion and connect with the emerging visual artists from these communities globally.

**Kim Yantis, Project Manager**

Kim Yantis is a visual artist, consultant, and grant writer supporting the creative community. Operating as Kim Yantis Arts, she advises organizations and individuals on programs and strategies. Her artworks are held in the collections of the Frost Art Museum, The Girls Club of Fort Lauderdale, Florida Art Collection/Francis Bishop Good and David Horvitz, and the Jaffe Center for Book Arts at Florida Atlantic University in Boca Raton, FL.

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FIRST SESSION / VIRTUAL

# DAY ONE: Thursday, November 18, 2021

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10:00 am  
10:10 am

## Introduction

Marie Vickles  
Education Director, PAMM

Aldeide Delgado  
Founder & Director, WOPHA

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10:10 am  
11:20 am

## Book Presentation *A World History of Women Photographers*

**Participants** Marie Robert, Luce Lebart, and Maria Kapajeva

**Moderator** Ileana L. Selejan

Few women photographers' names have been canonized; the renown of the "great masters" has airbrushed them out of the academic history of photography. The erasure of women from history stems from a long tradition of being discredited. However, these groundbreaking, independent photographers have endlessly documented, questioned, and transfigured the world, demonstrating that the camera can be a tool of individual and collective emancipation. Upon closer examination, it is evident that women participated in all the movements and artistic experiments of the nineteenth and twentieth centuries.

This panel presents for the first time in the United States the collective survey *A World History of Women Photographers*. Nominated for the 2021 Historical Book Award by The Rencontres d'Arles, the book includes 450 im-

ages by 300 women photographers and contributions by 160 women authors from around the world on the diversity and careers of these photographers.

### About the Speakers

**Marie Robert** is Head Curator of Photography at the Musée d'Orsay. She has organized over a dozen exhibitions from the museum's collection, taking a socio-historical approach to the content. Her research and published articles focus on women's place in the history of photography, along with the interconnections between photography and other forms of media.

**Luce Lebart** is a photography historian, curator, and researcher for the Archive of Modern Conflict collection. Her research focuses on images and practices that have remained in the shadow of history. She is the author of numerous books and exhibitions involving photographs produced without artistic intent, archives, and scientific and documentary photography.

**Maria Kapajeva** is an artist who works between the United Kingdom and Estonia. Her work often explores a diverse spectrum of cultural identity and gender issues within historical and contemporary contexts. Focusing on women's position in contemporary society, she aims to question how identities are formed via the subconscious effects of advertising, movies, and popular media through research-based work.

**Dr. Ileana L. Selejan** is a research fellow with the Decolonising Arts Institute, University of the Arts London. At University College London, she is part of the European Research Council-funded project Citizens of Photography: The Camera and the Political Imagination. Her research investigates Nicaraguan citizens' engagement with politics through photography, and how photographs are circulated across the public sphere.

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**11:20 am**

**Break**

**11:30 am**

Video presentation of sister women photography collectives & organizations.

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**11:30 am**

**Conversation** *Can Men Create Feminist Photography?*

**12:30 pm**

**Participants** Charlotte Jansen and Ates Isildak

**Introduction** Heather Diack

About the Speakers

**Heather Diack** is Associate Professor of Art History at the University of Miami, specializing in contemporary art and the history of photography. She is the author of *Documents of Doubt: The Photographic Conditions of Conceptual Art* and co-author of *Global Photography: A Critical History*.

**Charlotte Jansen** is a British Sri Lankan author and journalist based in London. Jansen has written extensively on contemporary art for *The Guardian*, *The Financial Times*, *ELLE*, *frieze*, *The British Journal of Photography*, *Wallpaper\**, and *Artsy*. Jansen is also the presenter of the Dior Talks podcast series *The Female Gaze*.

**Ates Isildak** is an artist and photographer from South Florida. His work is often collage-like, blending digital video, stopmotion photography, graphic design, and sketches into disorienting narratives that challenge the male gaze. Using short films, music videos, and photography, Isildak aims to create a safe space and medium in which marginalized communities can exuberantly express themselves.

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**12:30 pm**

**Lunch Break**

**1:00 pm**

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1:00 pm

**Introduction**

1:05 pm

Claire Raymond  
Author and Visiting Research Collaborator at  
Princeton University

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1:05 pm

**Keynote *A New Gaze: Refiguring the Future***

1:25 pm

**Speaker** Roxana Marcoci

How did Goshka Macuga change the intent of one of Andre Malraux's most enduring images? What do Anna Atkins, Ovular photographers, and Carmen Winant have in common? Why did artists from Hannah Höch to Deborah Roberts choose photomontage as a strategy of representation? Women's early engagement with and access to photography (gained by virtue of the medium's own marginality within the arts) articulates a perceptive link between progressive politics and innovative aesthetics and an expanded concept of what an artist can be. Photography's medial ubiquity also proffers new possibilities for offsetting the aura attributed to the original, its ideals of uniqueness, specificity, and integral knowledge, actualizing art's sense of itinerancy, its multiple lives, and ethics of restitution.

This nonlinear presentation focuses on a cross-generational group of artists whose discourses of resistance and pursuits on the fringes of modernism ultimately defined that period and reshaped the future as much, if not more, than the activities taking place at its center. Their entangled and intersectional artistic strategies—ranging from visual montage and performative modes of self-portraiture to non-binary models of authorship and the reclamation of image legacies that have been muted—offer a mediation on history as a relational and projective process.

## About the Speaker

**Roxana Marcoci** is Senior Curator of Photography at The Museum of Modern Art. She has written extensively on postwar and contemporary art, and is a contributor to *Aperture*, *Art in America*, *Art Journal*, and *Mousse*, among other journals. She has co-edited and authored *Photography at MoMA*, a three-volume history of the expanded field of photography (2015-2017), and is currently at work on a Wolfgang Tillmans retrospective.

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**1:25 pm**  
**2:30 pm**

**Panel** *Weaving the Feminist Photograph: Identity, Inclusion, and Instatement*

### **Participants**

Abigail Solomon-Godeau: “Narcissus and Clio: Approaches to the History of Women in Photography”

Elizabeth Ferrer: “Latinx Photography in the United States: Search for a Fuller History”

**Moderator** Claire Raymond

*This program is presented thanks to generous support from The Jorge M. Pérez Family Foundation.*

This panel places women, in all the complex iterations and intentions of that word, in photography’s history and practice. How can and how do women remember, photographically, themselves and each other? Abigail Solomon-Godeau interrogates the relationship between the imputation of narcissism with which women who look at themselves are charged and the ability of women photographers to change the photographic canon, its history and its future. Elizabeth Ferrer, deploying critical theory and aesthetic practice, inserts Latinx women photographers into the photographic canon from which they have been largely erased. In these reinsertions, of self-seeing, of diasporic, Indigenous, and Latinx identi-

ties rising, moving beyond coloniality's regimes, feminist photography becomes itself.

### About the Speakers

**Abigail Solomon-Godeau** is Professor Emerita, Department of Art History, University of California, Santa Barbara and, since 2010, lives and works in Paris. Her essays on photography, eighteenth and nineteenth century visual art, feminism, and contemporary art have been widely anthologized and translated.

**Elizabeth Ferrer** is Vice President, Contemporary Art at BRIC, a nonprofit arts and media organization based in Brooklyn. She is also a curator and writer specializing in Latino and Mexican art and photography. Ferrer has curated major exhibitions of modern and contemporary art for numerous venues in the United States and Mexico, and has written and lectured extensively on topics related to her fields of interest.

**Claire Raymond** is the author of several books on feminist aesthetics, poetics, and critical race theory, including *Selfie, Temporality, and Contemporary Photography* (2021), *The Photographic Uncanny* (2019), and *Women Photographers and Feminist Aesthetics* (2017). She is a visiting research collaborator at Princeton University, and incoming faculty at the Institute for Doctoral Studies in the Visual Arts at the University of Maine.

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## SECOND SESSION / IN PERSON & VIRTUAL

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4:00 pm

### Welcoming Remarks

4:30 pm

Franklin Sirmans  
Director, Pérez Art Museum Miami



Darlene Pérez  
Chair, PAMM's International Women's Committee

Aldeide Delgado  
Founder & Director, WOPHA

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**4:35 pm**  
**4:45 pm**

**Spoken Word** *Letter to the forgotten grandmother*  
by Simone Lagrand

*This program is presented in partnership with Villa Albertine and the French Embassy in the United States.*

#### About the Speaker

**Simone Lagrand** is a Martinican poet, spoken word artist, creative writer, and poetry workshop facilitator. Her work is a conversation with her motherland, Martinique. As a *yich déwò* (child from abroad) Lagrand builds a creative biotope through which she explores her dual relationship with language—Creole and French—by observing intimate bonds such as love dialogues, eroticism, and motherhood. She is an Artist in Residence at Villa Albertine.

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**4:50 pm**  
**5:10 pm**

**Keynote** *Returning the Gaze: Portraits to Self-Portraits*  
**Speaker** Deborah Willis

This lecture presents a select group of women photographers of the African diaspora working in the twentieth and twenty-first centuries whose works critically analyze and locate the Black female body in contemporary art and in historical images in order to frame new identities. Drawing from her work as a photographer and that of other women artists, Deborah Willis addresses the relationship of the camera to the self and asks how photography, in its capacity to return the gaze, allows us to

understand and alter identity, instating social and aesthetic voice to diasporic women.

Women photographers have been forced to look at themselves, their intimate spaces and environments, and to consider multiple narratives of desire, complacency, pleasure, and loss. The self-portraiture genre encompasses several interweaving stories examining identity, representation, selfhood, memory, fear, and the environment. Various poses expose moments of vulnerability and a desire to seek the idealized self. The impressive range of images Willis examines overturns the notion of self-portraits as mirrored reflections of the body—they become more reflexive as each photographer engages with the issues of their time. They make an imagined existence legible, establish a ‘realized’ presence, and transform moments of the past.

#### About the Speaker

**Deborah Willis, PhD**, is University Professor and Chair of the Department of Photography & Imaging at the Tisch School of the Arts at New York University. She is the recipient of the MacArthur Fellowship and a Guggenheim Fellowship. As an artist, author, and curator, Willis’s art and pioneering research has focused on cultural histories envisioning the Black body, women, and gender.

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**5:15 pm**  
**6:15 pm**

**Conversation** *El Picnic, A Meeting Place for Photography*

**Participants** Laura González-Flores, Eugenia Vargas Pereira, and Nereida García Ferraz

**Moderator** Aldeide Delgado

*This program is presented thanks to generous support from María C. Bechily.*

## About the Speakers

**Laura González-Flores, PhD**, is a teacher, curator, and researcher of photography theory and criticism. She is a senior researcher at the Institute of Aesthetic Research, National Autonomous University of Mexico (IIE-UNAM) and teacher at the Postgraduate Visual Arts and Art History Programs at UNAM. She is a member of the National Research System (CONACYT) and is on the advisory board of the National Photographic Archive System.

**Eugenia Vargas Pereira**, born in Chillán, Chile, is a multidisciplinary artist with extensive international experience in performance, installation, video, and photography. Throughout her career, she has explored gender issues and the natural environment. Her reflections mostly come from her own experience, her nomadic way of life, and her need to redefine her identity due to constant geographical changes.

**Nereida García Ferraz** is a Cuban-born artist whose practice encompasses painting, photography, video, sculpture, and social art projects exploring identity and feminist themes, nature, beauty, and the physical world. Her work has been exhibited by or is in the collections of The Museum of Modern Art, Yale University, and the San Francisco Art Institute, among many others.

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**6:15 pm**

### **Break**

**6:25 pm**

Video presentation of sister women photography collectives & organizations.

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**6:25 pm**

**Conversation** *Documentary Photography and the Power of Imagination*

**7:25 pm**

**Participants** Laylah Amatullah Barrayn, Vanessa Charlot, Veronica Sanchis Bencomo, Maggie Steber, and Daniella Zalcman

## **Moderator** Whitney Johnson

### About the Speakers

**Laylah Amatullah Barrayn** is a documentary photographer, writer and curator. She is the co-author of *MFON: Women Photographers of the African Diaspora*, the first anthology in nearly thirty years that highlights photography produced by women of African descent. Barrayn is a frequent contributor to *The New York Times*, and has been published in *National Geographic*, *Vogue*, *NPR*, and *VOX*, among other publications.

**Vanessa Charlot** is a Haitian-American, award-winning photojournalist/documentary photographer, filmmaker, lecturer, and curator. Her work focuses on the intersectionality of race, spirituality, economics, and sexual/gender expression. She shoots primarily in black and white to disrupt compositional hierarchy and to explore the immutability of the collective human experience. The purpose of her work is to produce visual representations free of an oppressive gaze.

**Veronica Sanchis Bencomo** is a Spanish-Venezuelan photographer and curator. Her images have appeared in the *South Wales Evening Post*, *YLE News*, *Helsinki Sanomat*, and *Ventana Latina* magazine. In 2014, she founded Foto F  minas, an online resource for promoting Latin American and Caribbean women photographers. In addition, she has curated and produced photo exhibitions in Argentina, China, Guatemala, Mexico, Chile, and Peru.

**Maggie Steber** is a Guggenheim Foundation Fellow and documentary photographer who has worked in over seventy countries photographing stories concerning the human condition. She is a contributing photographer to *National Geographic*. Her work has been exhibited in festivals and galleries internationally and her photographs are included in the American Women Collection

at the Library of Congress, the Guggenheim Foundation, and the Richter Library.

**Daniella Zalcman** is a Vietnamese-American documentary photographer based in New Orleans. She is a multiple grantee of the National Geographic Society and the Pulitzer Center on Crisis Reporting, a fellow with the International Women's Media Foundation, and the founder of Women Photograph, a nonprofit working to elevate the voices of women and nonbinary visual journalists. Her work tends to focus on the legacies of western colonization.

**Whitney Johnson** is Director of Visuals and Immersive Experiences at *National Geographic*. From 2007 to 2015, Johnson was on the staff of *The New Yorker*, first as a picture editor and later as the director of photography. Her work has earned numerous awards from the American Society of Magazine Editors, the Society of Publication Designers, and the International Academy of Digital Arts and Sciences (the Webbys).

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**7:30 pm**

**Closing Remarks**

**7:40 pm**

Marie Vickles

Education Director, PAMM

FIRST SESSION / IN PERSON & VIRTUAL

# DAY TWO: Friday, November 19, 2021

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10:00 am **Welcoming Remarks**

10:20 am

Amy Rosenblum-Martín  
Independent curator

Andreína Fuentes Angarita  
Artist, Curator, Collector, and Founder, Arts  
Connection Foundation

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10:20 am **Conversation** *Productive Failure and Queer*

11:00 am *Photography*

**Participants** Alpesh K. Patel and Carlotta Boettcher

*This program is presented thanks to generous support from  
Arts Connection Foundation.*

About the Speakers

**Carlotta Boettcher** is a Cuban-born documentary photographer. She studied philosophy and art history at the University of Madrid and later studied printmaking at the National School of Fine Arts in Paris. Inspired by the growing movement of cultural and sociopolitical unrest that was happening in the United States in the late sixties, she moved to San Francisco in 1971—where she pursued a BA in Photography and an MA in Film and Visual Anthropology at San Francisco State University. Her work addresses family, identity, gender, and strategies of survival and resistance in everyday life.

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**11:05 am**  
**11:20 am**

**Artist Lecture** Adama Delphine Fawundu

About the Speaker

**Adama Delphine Fawundu** is a first generation American born in the United States to parents from Sierra Leone and Equatorial Guinea. Her work investigates how traits of indigenous African cultures have transformed and shape shifted within the African diaspora. She uses photography, video, sound, mixed-media, and book-making to create works with themes of memory, displacement, history, identity, utopia, decolonization, fantasy, and Afro-futurism. She is the 2021 WOPHA Artist in Residence at El Espacio 23.

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**11:25 am**  
**12:50 pm**

**Panel** *This Is Not an Archival Object*

**Participants**

Ariella Aisha Azoulay: "Imagine That Renty Taylor Is Free..."

Deborah Dorotinsky: "Maruch Santiz and Indigenous Photography; Where Does Agency Lie?"

Shoair Mavlian: "Aikaterini Gegisian: A Feminist Re-Reading of the Archive"

**Moderator** Ángeles Donoso Macaya

*This program is presented thanks to generous support from Green Family Foundation.*

An heiress demands the restitution of the daguerreotype of her enslaved ancestor from the museum that preserves his captive image; a Tzotzil artist photographs objects, knowledges, and practices of her Indigenous community; a Greek-Armenian artist composes collages and film using found photographic and film materials produced by and for United States and Western audiences. Resorting to the abolitionist imagination, decolonial approaches and methods,

postcolonial theory, and feminisms, the presentations in this panel probe and interrogate the Archive as a space interconnected to racial capitalism, the establishment of settler-colonial states, and the sexual division of labor, from its very inception. If a practice is a provisional way of operating within dominant spaces, these archival, photographic, and artistic practices bring to the fore the notion that archival objects are not dead matter; on the contrary, they can—and should—be reactivated and potentialized in order to dismantle the Archive in its imperial form.

### About the Speakers

**Ariella Aïsha Azoulay** is an expert in visual culture and photography whose research focuses on how history is told through visual media—photographs, film, drawings, and other visual elements. She is a film essayist and curator of archives and exhibitions, and is a professor of modern culture and media, and comparative literature at Brown University.

**Deborah Dorotinsky** is a professor and full-time researcher at the Institute of Aesthetic Research, National Autonomous University of Mexico (IIE-UNAM), where she previously chaired the Art History Graduate Program. Her areas of research include the history of Mexican ethnographic photography 1850-1950, visual culture and gender in Mexico 1920-1950, and popular arts throughout the twentieth century.

**Shoair Mavlian** is Director of Photoworks. She is responsible for the strategic vision and artistic direction of the organization through exhibitions, publications, digital content, learning and engagement. Mavlian was previously Assistant Curator, Photography and International Art at Tate Modern, London, where she curated various exhibitions including *Don McCullin* and *Shape of Light: 100 Years of Photography and Abstract Art*.



**Ángeles Donoso Macaya** is an immigrant educator, researcher, and organizer from Santiago, Chile, based in New York. She is a professor of Spanish at the Borough of Manhattan Community College, CUNY. Her research centers on Latin American photography theory and history, counter-archival production, human rights activism, and feminisms. Macaya is also a member of the activist research collective *colectiva somoslacélula*.

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**12:50 pm**      **Lunch Break**  
**2:00 pm**

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## SECOND SESSION / IN PERSON & VIRTUAL

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**2:00 pm**      **Artist Lecture** *María Martínez-Cañas*  
**2:15 pm**

About the Speaker

**María Martínez-Cañas**, a Cuban-born, Miami-based artist working with innovative, non-traditional photographic media, has exhibited extensively in the United States and abroad. Her works are included in the permanent collections of The Philadelphia Museum of Art, MoMA, the Museum of Contemporary Art in Chicago, the National Museum of American Art, and Smithsonian Institution in Washington, DC, among others.

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**2:20 pm**      **Keynote** *The New Woman Behind the Camera*  
**2:40 pm**      **Speaker** *Andrea Nelson*

Andrea Nelson will discuss the global presence of women photographers during the 1920s to the 1950s, as featured in her current exhibition, *The New Woman Behind the Camera*. The project examines a diverse group of more than 120 women who made significant advances in the field

of modern photography. Their pioneering work reflects not only their personal experiences, but also the extraordinary social and political transformations of the first half of the twentieth century. Through their efforts to gain creative agency and independence, these photographers were part of the broader ongoing struggle to achieve gender equity. Often overlooked, their contributions are key to a more inclusive history of photography.

### About the Speakers

**Andrea Nelson, PhD**, is Associate Curator in the Department of Photographs at the National Gallery of Art, Washington, DC. She focuses her curatorial and scholarly gaze on twentieth century art and the history of photography, and has published extensively on modern and contemporary photography and photobook history.

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**2:45 pm**  
**4:05 pm**

### **Panel *On the Feminist Curating of Women Photographers' Work***

#### **Participants**

Karen Cordero Reiman: "Activating Archives: Feminist Curatorial Strategies"

Abby Chen: "From Ling & Comma to Ling and Elaine, the Performing of Image and Process"

Amelia Jones: "Queer Communion As Feminist Curating"

**Moderator** Grace Aneiza Ali

*This program is presented thanks to generous support from One Sotheby's International Realty.*

What are the challenges of curating and collecting women photographers' work? In this panel, Karen Cordero explores strategies for activating archives containing works by women photographers from a feminist cura-

torial perspective, focusing on two particular cases that draw on her curatorial, pedagogical experience in Mexico with the exhibitions *Mujeres... ¿y qué más?: Activando el archivo Ana Victoria Jiménez* (2011) and *Autorretrato con consciencia: Mujeres, género y feminismos en el archivo del Consejo Mexicano de Fotografía* (2021).

Following an ongoing series by Shanghai-based artist Gao Ling and the work of the collective LING & COMMA (that she was a member of), Abby Chen highlights the importance of imagination to archiving and displaying Ling's interdisciplinary practice, spanning live performance, online social media engagement, participatory street intervention, collaborative protest, and staged photography. Amelia Jones critically evidences the ways in which feminism can and must embrace a larger project beyond displaying the work of women artists—by examining the process of curating the live art and queer performance of artist Ron Athey. Defining feminist curating as a form of activism, these presentations compel us to displace the focus of attention from the images to the social interactions and the creative process itself.

### About the Speakers

**Karen Cordero Reiman** is an independent curator, art historian, and writer based in Mexico City. She is the author of numerous publications in her areas of specialization: twentieth and twenty-first century Mexican art; the relationship between the so-called “fine” and “popular” arts in Mexico; the historiography of Mexican art; body, gender, and sexual identity in Mexican art; and museological and curatorial discourses in Mexico.

**Abby Chen** is Senior Associate Curator and Head of Contemporary Art at the Asian Art Museum of San

Francisco. Previously, she served for over a decade as the curator and artistic director at the Chinese Culture Center of San Francisco. Under her leadership, the organization was transformed into an open and process-driven platform for contemporary art.

**Amelia Jones** is Professor and Vice Dean of Academics and Research, Roski School of Art & Design, USC, and is a curator and scholar of contemporary art, performance, and feminist/sexuality studies. Her 2021 book *In Between Subjects: A Critical Genealogy of Queer Performance* explores the history of performance art and queer theory since the 1950s, from a queer feminist point of view.

**Grace Aneiza Ali** is Curator and Assistant Professor in the Departments of Art and Art History at Florida State University. Her curatorial, research, and teaching practices center on curatorial activism, art and social justice, art and migration, global contemporary art, and art of the Caribbean diaspora with a focus on her homeland Guyana. Ali also serves as Curator-at-Large for the Caribbean Cultural Center African Diaspora Institute in New York.

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**4:05 pm**

**Break**

**4:15 pm**

Video presentation of sister women photography collectives & organizations.

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**4:15 pm**

**Announcement 2022 WOPHA Inaugural Artist in Residence at The Betsy Hotel**

**4:35 pm**

Aldeide Delgado  
Founder & Director, WOPHA

Lesley Goldwasser  
Co-owner and art and music program curator,  
The Betsy Hotel

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**4:40 pm**      **Artist Lecture** Nadia Huggins  
**4:55 pm**

About the Speaker

**Nadia Huggins** was born in Trinidad and Tobago and is based in St. Vincent and the Grenadines. A self-taught photographer, she has built a body of images that is characterized by her observation of the everyday. Her work merges documentary and conceptual practices, which explore belonging, identity, and memory, through a contemporary approach focused on representing Caribbean landscapes and the sea.

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**5:00 pm**      **Conversation** *In Our Glory: Spirituality and*  
**5:45 pm**                      *Representation in Photography*  
**Participants** Ibeyi (Lisa-Kaindé & Naomi Diaz) and  
Maya Dagnino  
**Moderator** Aldeide Delgado

**Accompanied by a multimedia presentation by  
Ibeyi.**

*This program is presented thanks to generous support from  
Green Family Foundation, Faena Art, and the Cultural Ser-  
vices of the French Embassy in the United States.*

About the Speakers

**Ibeyi** (pronounced ee-bey-ee) means “twins” in the language of the Yoruba culture of Lisa-Kaindé Diaz and Naomi Diaz. Their albums, their videos, and Lisa’s pictures of Naomi tell the story of two sisters:

their relationship, origins, shared history, and musical chemistry. The twins' roots are reflected in the polyglot nature of their lyrics—in English, Spanish, French, and Yoruban (they were born in Paris to a French-Venezuelan mother and Cuban father)—and music, which combines ritual chants with synths and samplers, the traditional with the modern. This uniquely cosmopolitan sound is the perfect vehicle for their intimately personal stories.

**Maya Dagnino** is a self-taught photographer whose subject matter is the body—bodies of all materials; flesh, stone, bronze, cloth. Dagnino also practices music, in particular percussion and Yoruba singing. She has lived in Venezuela, India, New York, and Cuba. She currently resides in Paris and works with Ibeyi.

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**5:45 pm**

**Closing Remarks**

**6:00 pm**

Mane Adaro

Art researcher and photography curator



Eugenia Vargas Pereira, *Tus ojos cuentan la historia*, 2019-2020 © Eugenia Vargas Pereira. Courtesy of the artist.

# Collateral Program

Satellite exhibitions, programs, and events will occur throughout the week of the WOPHA Congress.

For more information about parallel activities, visit [wophacongress.org](http://wophacongress.org)



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**Assembly**    *Becoming Sisters: Women Photography Collectives & Organizations*  
November 17, 2021  
Rubell Museum and virtual.  
1100 NW 23rd St, Miami, FL 33127  
By invitation only. Pre-registration is required to attend.

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**Exhibition**    *Female in Focus*  
November 18, 2021 - January 18, 2022  
Green Space Miami. 7200 Biscayne Blvd, Miami, FL 33138  
Curator: Aldeide Delgado and Héloïse Winstone  
Artists: Jodie Bateman, Imogen Freeland, Natalia García, Marzena Hans, Paola Jiménez Quispe, Maryam Khastoo, Yushi Li, Thandiwe Muriu, Joanna Musial, Orna Naor, P. Wamaitha Ng'ang'a, Stephanie Noritz, Bailey Quinlain, Anouchka Renaud Eck, Layla Sailor, Kali Sptizer, Lebo Thoka, Teri Varhol, Paola Vivas, and Virginia Woods-Jack.

Please make an appointment to visit at  
[asmatos@wopha.org](mailto:asmatos@wopha.org)

*This program is presented in partnership with 1854 Media & The British Journal of Photography. The exhibition is sponsored by MPB, the world's largest online platform for used photo and video kits. Female in Focus in Miami is made possible thanks to support from Green Family Foundation, Green Space Miami, and the Miami-Dade County Department of Cultural Affairs, the Cultural Affairs Council, and the Miami-Dade County Mayor and Board of County Commissioners.*

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**Exhibition**    *Past and Present of the Body; 16 Voices of Contemporary Photography*  
November 12, 2021 - November 22, 2021  
JW Marriott Marquis Miami. 255 Biscayne Blvd Way, Miami, FL 33131

Curator: Pietro Daprano

Artists: Carlotta Boettcher, Tania Bohórquez, Reme Campos, Gabo Caruso, Nayari Castillo, Elise Corten, Desirée De Stefano, María José Juncos, Kristen Joy Emack, Karoliina Kase, Miru Kim, Erika Larsen, Morganna Magee, Clotilde Petrosino, Claudia Toledo, and Mirjana Vrbaški.

*This program is presented in partnership with Fuentes An-  
garita Collection and JW Marriott Marquis Miami.*

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**Exhibition** *Barbara Hulanicki, Tamary Kudita, and Bunny Yeager*  
November 15, 2021 - November 22, 2021  
The Betsy Hotel. 1440 Ocean Dr, Miami Beach, FL 33139  
Curator: Lesley Goldwasser  
Artists: Barbara Hulanicki, Tamary Kudita, and Bunny  
Yeager

*This program is presented in partnership with The Betsy Hotel.*

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**Exhibition** *FloodZone*  
October 15, 2021 - April 17, 2022  
HistoryMiami Museum. 101 West Flagler Street, Miami,  
FL 33130  
Curator: Anastasia Samoylova  
Artist: Anastasia Samoylova

*This program is presented in partnership with HistoryMiami  
Museum. The exhibition is presented with the generous  
support of Susannah and John Shubin, Sheryl F. Gold, and  
Touzet Studio.*

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**Additional Exhibitions** For more information about current and upcoming exhi-  
bitions in conversation with the WOPHA Congress, visit  
us online at [wophacongress.org](http://wophacongress.org)

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**Artists in Residence**    The Betsy Hotel  
Nadia Huggins

El Espacio 23  
Adama Delphine Fawundu

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**Expanded Congress**    Selected pre-recorded conversations will be progressively made available on the “Watch” section of the WOPHA Congress website. Among the featured scholars are Grace Aneiza Ali, Lesly Deschler Canossi and Zoraida Lopez-Diago, Catherine D’ Ignazio, Miguel A. López, William J. Simmons, and Christina Favretto.

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**Studio Visits**    Learn about their work, intimately engage, and show your support to local women photographers on Saturday, November 20, 2021. For more information, visit [wophacongress.org](http://wophacongress.org)

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**Join the Movement**    @wophacongress                    wopha.org  
@wophafoundation                wophacongress.org  
#wophacongress  
#wophacongress21  
#wophafoundation

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## Support women in photography

Become a member of WOPHA today!  
Visit our store at [wophacongress.org](http://wophacongress.org)

Program details subject to change without prior notice.  
Social distancing protocols and mask requirements will be in place during all WOPHA Congress programming.



Deborah Willis, *Carrie At Euro Salon, Eatonville*, 2009 © Deborah Willis. Courtesy of the artist.



# With Gratitude

The WOPHA Congress is made possible by co-presenters Women Photographers International Archive and Pérez Art Museum Miami, with lead project support from the John S. and James L. Knight Foundation and official hotel partner JW Marriott Marquis Miami.

Major support is provided by Arts Connection Foundation, Green Family Foundation, María C. Bechily, Miami Downtown Development Authority, One Sotheby's International Realty, and The Jorge M. Pérez Family Foundation at The Miami Foundation. Programs are made possible with support of the Miami-Dade County Department of Cultural Affairs, the Cultural Affairs Council, and the Miami-Dade County Mayor and Board of County Commissioners.

Support was also provided by Beth Rudin DeWoody, Cindy and Robert Friezo Foundation, the Cultural Services of the French Embassy in the United States, Duvin Collaborative, Hotel Beaux Arts Miami and Boulud Sud Miami, the Greater Miami Convention & Visitors Bureau, Leica Store Miami, Law Office of Maya Ibars, Esq., and Oolite Arts. Cultural partners include 1854 Media—publishers of the *British Journal of Photography*, Lucie Foundation, El Espacio 23, Faena Art, Green Space Miami, Rubell Museum, The Betsy Hotel, and Villa Albertine. Media partners include *Artishock Revista*, Contemporary And, *Cultured Magazine*, Photoworks UK, and Strange Fire Collective.

The WOPHA Congress is an initiative presented in association with the Feminist Art Coalition.

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**Co-Presenters**



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**Lead support is provided by**



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**Official Hotel Partner**



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**Major support is provided by**



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**Support was also provided by**



Duvin Collaborative



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**Cultural Partners**



RUBELL MUSEUM



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**Media Partners**



An initiative presented in association with the Feminist Art Coalition (FAC)

# National Gallery of Art



Photographer unknown, *Tsuneko Sasamoto, Tokyo, 1940*, printed 2020, inkjet print, Tsuneko Sasamoto / Japan Professional Photographers Society

## The New Woman Behind the Camera

October 31, 2021 – January 30, 2022

Organized by the National Gallery of Art, Washington, in association with The Metropolitan Museum of Art, New York. | The Robert and Mercedes Eichholz Foundation has provided major support for this exhibition. The Trellis Fund also kindly provided a leadership gift. | Additional funding is provided by the Exhibition Circle of the National Gallery of Art and the Phillip and Edith Leonian Foundation.