

# COLD WAR VISUAL LEGACIES

*A public roundtable and symposium  
on photography and the Cold War*

**May 25-26  
2023**

This event is dedicated in loving memory of  
Andrea Noble, a brilliant scholar and dear friend.

# Cold War Visual Legacies

From Kabul to Kyiv and beyond, photography mediates the global Cold War and its protracted afterlife. And yet the role of photography in structuring ways of seeing - the processes by which how we come to see and recognize the events of this conflict - is not fully understood. There is an urgent need to develop critical methods to trace the visual histories of the global Cold War and its legacies. Our outreach activity addresses this gap in knowledge.

Cold War Visual Legacies brings together critics, students, photographers, photojournalists, and curators working across the humanities and social sciences, to explore the manifold and diffuse ways that photography shapes visual culture in the afterlife of the global Cold War, particularly as they compel examination of the ongoing impact of imperialism and militarization. What were the uneven conditions that determined which images were made and circulated, seen and remembered? What methods enable us to trace routes of visual exchanges? What cross-border solidarities did these visual exchanges facilitate and what were their complexities? What were the forces that determined which images would be disregarded and forgotten? In contexts where repression and censorship were imposed, what alternate visual strategies were devised?

## Public Roundtable at SPUI 25 - Thursday May 25

### 17:00 - 19:00 Cold War Camera

A public roundtable on photography and Cold War visual legacies, which launches the new book, *Cold War Camera*. Moderated by curator and professor Pippa Oldfield (Teesside University), this dialogue features co-editors, Thy Phu (University of Toronto) and Erina Duganne (Texas State University), in conversation with award-winning photojournalist Susan Meiselas (Magnum Photos) and historian and photographer Tong Lam (University of Toronto). A reception will follow the roundtable.

## Symposium at SPUI 25 - Friday May 26

### 09:30 - 10:00 Welcome & Introductions

Thy Phu (University of Toronto)  
Dat Nguyen (NIOD)  
Kylie Thomas (NIOD / University College Cork)

### 10:00 - 12:00 Panel 1: Visual Solidarities

Chair and Discussant: Dat Nguyen (NIOD)

#### **Solidarity Must Be Defended**

Naeem Mohaiemen (Columbia University)  
Eszter Szakacs (University of Amsterdam)

#### **Photographic Cold War and Visualization of Southeast Asia in Korea**

Jeehey Kim (University of Arizona)

#### **Picturing Solidarity: Photography and Cuban Internationalism During the Vietnam War**

Michelle Chase (Pace University)

#### **'¡No Nos Desapareceremos!': Artists Call's Visual Solidarity with Central America**

Erina Duganne (Texas State University)

### 12:00 - 13:00 Lunch break

**13:00 - 15:00** **Panel 2: Visual Infrastructures**  
Chair and Discussant: Sarah Parsons (York University)

**Forging Revolutionary Objects**  
Stephen Sheehi (William & Mary)

**Agrarian Reform and the Making of the Chilean Farmland: A Visual Exploration**  
Angeles Donoso Macaya (The City University of NY)

**'Our Pictures Cover the Sky': State Photo Agencies and the Imagined Community of Socialist Photography**  
Yi Gu (University of Toronto)

**Military Farewells: The Soviet-Era Dembel Album**  
Oksana Sarkisova (Central European University)  
Olga Shevchenko (Williams College)

**15:15 - 17:15** **Panel 3: Afterimages**  
Chair and Discussant: Grayson Lee (University of Toronto)

**Urban Albums, Village Forms: Chinese Family Photographs and the Cold War**  
Karintha Lowe (Harvard University)  
Laura Wexler (Yale University)  
Guigui Yao

**Camera Judaica: Photographic Jewish Heritage and Its Volatile Visual Politics in the Third Polish Republic**  
Gil Pasternak (Photographic History Research Centre at De Montfort University)  
Marta Ziętkiewicz (Institute of Art of the Polish Academy of Sciences)

**The Fall of the West: A Visual Analysis between Saigon 1975 and Kabul 2021 Evacuations**  
Moska Rokay (University of Toronto)

**From Ernest Cole to US Photographic Diplomacy in Africa**  
Darren Newbury (University of Brighton)

# **Symposium - program and abstracts**

## **Friday May 26**

### **Panel One: Visual Solidarities**

**10:00 - 12:00**

Chair and Discussant: Dat Nguyen (NIOD)

#### **Solidarity Must Be Defended**

Naeem Mohaiemen (Columbia University)

Eszter Szakacs (University of Amsterdam)

This paper turns to our recently published anthology, *Solidarity Must Be Defended*, to weave together gestures and alignments, within the visual arts, around transnational solidarity during the Cold War era. We survey both grand initiatives and tragic misfires from an entangled, decolonizing world. Events, alliances, and actions are in dialogue and dialectic with, among others, the reformist tendencies of non-alignment and the insurrectionary energy of liberation movements. We propose that transnational solidarity is always worth celebrating, and extremely difficult to inhabit.

#### **Photographic Cold War and Visualization of Southeast Asia in Korea**

Jeehey Kim (University of Arizona)

This paper explores the ways in which Korean and Southeast Asian photographers played a crucial role in structuring Cold War politics through organizing and participating in international photography contests of the region during the post-WWII period. The paper aims to shed light on the practices of amateur photographers from the late 1950s to the 1970s, when they endeavored to establish photographic solidarity among the countries of what was called the Free World. The establishment of FAPA (Federation of Asian Photography Arts) went along with the creation of other regional institutions, including the Asian People's Anti-Communist League and the Asia and Pacific Council in the 1960s. Korea's involvement in the Vietnam War also introduced Vietnamese photographers to the peninsula, such as Nguyễn Mạnh Đan and Nguyễn Ngọc Hạnh. The active participation

of photographers from Singapore, Taiwan, and Hong Kong in the Korean photography competitions will be discussed in order to foreground the hitherto less discussed transregional photographic scenes of the Cold War period.

## **Picturing Solidarity: Photography and Cuban Internationalism During the Vietnam War**

**Michelle Chase (Pace University)**

This paper argues that photography was an important tool in the construction of transpacific solidarity between Cuba and Vietnam during the war years. The paper first discusses how Cuba's pioneering diplomacy and solidarity initiatives toward Vietnam in the early- and mid-1960s laid the groundwork for the concrete transpacific encounters and exchanges that subsequently facilitated the circulation of photos from the war zones. It then examines the way photography helped illustrate and articulate Cuba's evolving understanding of the Vietnam War as a conflict that was analogous to Cuba's own revolution. Finally, the paper focuses on the images used for two specific solidarity campaigns within Cuba: (1) support for imprisoned activist Vo Thi Thang, whose photograph was decorated and framed by 1.5 million Cuban school children on Mother's Day in 1969; and (2) the annual days of homage that began in 1965 devoted to "martyr" Nguyen Van Troi, whose portrait was circulated widely in posters and other graphics. While Cuba proved highly receptive to messages from the NLF, these two campaigns illustrate the way domestic understandings of acceptable forms of revolutionary violence and its gendered expressions informed Cuban depictions of the war.

## **'¡No Nos Desapareceremos!':**

### **Artists Call's Visual Solidarity with Central America**

**Erina Duganne (Texas State University)**

When Ronald Reagan took office on January 20, 1981, he immediately began to implement his foreign policy of combating the spread of so-called Soviet-backed communism throughout the globe. Central America occupied a central position in this Cold War-inspired foreign policy. In El Salvador, his administration provided aid against the Farabundo Martí National Liberation Front (FMLN), while in Nicaragua, they backed the Contra war against the Sandinistas. To gain public acceptance for these policies, and thereby "draw a line" against communism, the Reagan administration, alongside the news

media, frequently turned to photography, which they used foremost to misrepresent U.S. involvement in Central America. For those seeking to dismantle this Cold War ideological framework, these distortions posed a representational crisis. But while some U.S.-based artists and activists used photography as counter-representations, often relying on photography's ability to bear witness to human rights violations taking place in Central America, members of the 1984 activist campaign, Artists Call Against U.S. Intervention in Central America, sought a different approach. In their effort to render desaparecidos (disappeared) in El Salvador visible, they looked to photography's reproductive potential or its ability to circulate across space, geography, and time. In so doing, they sought to use photography not to unveil human rights violations but to activate cross-border community and partnership against U.S.-backed repression in Central America. This paper takes up the future potential of this transnational visual solidarity.

## **Panel Two: Visual Infrastructures**

**13:00 - 15:00**

**Chair and Discussant: Sarah Parsons (York Univeristy)**

### **Forging Revolutionary Objects**

**Stephen Sheehi (William & Mary)**

Dwelling in the photography archive of the PLO Film Unit, this presentation explores the "infrastructure" of images, organized by those Palestinians living individual and communal lives within counter-hegemonic communities and life-worlds. This affective infrastructure, as Laurent Berlant might call it, connects psychic structures of national and individual subjectivity to social formations and, therefore, individuals to one another and their communities. What is of concern is how visual objects, particularly photographs, circulate within an affective political economy that binds psychic worlds to material realities within the context of national liberation and the anti-colonial struggle. In focusing on a small number of photographs by post-1967 militant Palestinian photographers (particularly Hani Jawharieh, Vladamir Tamari and Sulafa Jadallah, one of the first militant women photographers), I seek to track the ways in which people under oppression "attach to" and "internalize" particular "objects"—in the psychoanalytic meaning (things, people, social formations)—that facilitate lives under seemingly unbearable conditions not of their own making. Photography as a techné of anti-colonial liberation, then, produced knowledge within a "larger culture

of resistance." The images—their production, their circulation and what they are representing—are part of larger social and psychic apparatuses within the Palestinian struggle that produce and conjoin with other objects of affirmation for the Palestinian people living either in exile or under settler-colonial oppression and hegemony.

### **Agrarian Reform and the Making of the Chilean Farmland: A Visual Exploration**

Angeles Donoso Macaya (The City University of NY)

This presentation revisits the “long decade” of the sixties as it unfolded in Chile. My focus is on the visual production generated in tandem with agrarian reform under the government of Eduardo Frei Montalva (1964 - 1970). Geopolitically, I situate this research at the height of the cold war in Latin America. Adopting a feminist interdisciplinary approach that draws from both visual studies and history, and in dialogue with recent contributions that explore the ideological and cultural dimensions of agrarian reform programs in Bolivia and Peru, I seek to elucidate the patriarchal, nationalist, and settler colonialist underpinnings of the visuality generated by agrarian reform in Chile. Richly illustrated publications communicated, explained and celebrated what the reform consisted of—its phases and forms of implementation, its potential impact on the land tenure system and on the living conditions of rural workers; images were also profusely used in training manuals, in the adult literacy campaign, and in propaganda materials produced by Frei Montalva’s government.

### **‘Our Pictures Cover the Sky’: State Photo Agencies and the Imagined Community of Socialist Photography**

Yi Gu (University of Toronto)

In September 1958, the heads of the press photo and stock image agencies of eleven Socialist countries—Soviet Union, China, Hungary, Czechoslovakia, Albania, East Germany, Poland, Bulgaria, Romania, North Korea, and Vietnam—gathered in Budapest to discuss grand plans to deepen and strengthen exchanges. Examining this long-overlooked conference and its accompanying Socialist World Press Photo Exhibition, this presentation outlines how the infrastructure of the circulation of press photos, which supplied the numerous print media, itinerant exhibitions, as well as pictorial magazines in the socialist bloc, were established and contested. Although largely based on the Chinese language primary materials, this study attempts to illuminate how an imagined community was formed through comradeships against

an allegedly daunting and menacing presence of non-Socialist media. The affective reach of socialist photography was not only the pursuit of individual photographers but also the product of a transnational network.

### **Military Farewells: The Soviet-Era Dembel Album**

Oksana Sarkisova (Central European University)

Olga Shevchenko (Williams College)

This presentation introduces and analyzes the practice of making unique, handcrafted photobooks, which was widely pursued by the drafted soldiers in anticipation of their discharge from the compulsory army service in the late Soviet Union. Called “dembel albums,” these photobooks are complex mixed-media products; they condense the experience of the draftees, presenting it as a specific rite-of-passage, and an embodiment of collective military identity. Outlawed by military authorities soon after gaining popularity, this practice continued illicitly throughout the late Soviet years. Soviet dembel albums developed into a recognizable visual genre that both embraced official militant ideology, and gave space for a variety of fugitive and seemingly subversive affects and forms of commemoration. Made on military bases across the Soviet Union, they reflected on the local specifics, and at the same time homogenized and unified the Soviet space by articulating a narrative of shared, masculine, military experience. The presentation will focus on several examples of dembel albums produced in various parts of the Soviet Union.

### **Panel Three: Afterimages**

**15:00 - 17:00**

Chair and Discussant: Grayson Lee (University of Toronto)

#### **Urban Albums, Village Forms:**

#### **Chinese Family Photographs and the Cold War**

Karintha Lowe (Harvard University)

Laura Wexler (Yale University)

Guigui Yao

Interpreting Cold War family photographs takes a particularly complex turn in China today, given ongoing state control of the historical narrative of the Cultural Revolution (1966–76)—popularly known as the “ten years of chaos.” Between 2007 and 2017, our research team conducted

exploratory fieldwork across both rural and urban regions in China, speaking with community members about their family photographs. We also collected photographs at flea markets, where a demand for twentieth-century memorabilia has kept family albums in circulation. In this presentation, we share some of the general conclusions of the project and suggest principles for further research, especially in relation to questions of the archive. We ask: what critical powers do family photographs retain as objects of cultural memory? How might rural and urban visions from Chinese family photography expand customary histories of the Cold War? And what is at stake in excavating these histories and for whom?

### **Camera Judaica: Photographic Jewish Heritage and Its Volatile Visual Politics in the Third Polish Republic**

**Gil Pasternak (Photographic History Research Centre at De Montfort U.)**

**Marta Ziętkiewicz (Institute of Art of the Polish Academy of Sciences)**

Our talk will explore how Cold War legacies in Poland have rendered historical photographs concerning Jewish life in the country into prime participants in twenty-first century domestic battles over Poland's political outlook. Suppressed under communism, the heritage of Polish Jewry began to receive renewed public visibility when pro-democratic forces augmented in the 1980s. In the post-communist era, photographs evoking Poland's Jewish history became dominant means to attest to Poland's multicultural past. But they equally prompted acute questions about the treatment of Polish Jews by non-Jewish citizens before, during, and after WWII. Our talk will therefore follow two complementary trajectories: It will demonstrate how Poland's attempt to overcome the Soviet administration of Jewish visibility has facilitated access to previously repressed knowledge about the Polish past. It will also demonstrate how the same endeavour has been employed to set, manipulate, and challenge the balance between liberal and democratic sentiments within Polish society.

### **The Fall of the West: A Visual Analysis between Saigon 1975 and Kabul 2021 Evacuations**

**Moska Rokay (University of Toronto)**

Today's Afghanistan is a product of the Cold War. Former National Security Advisor of the United States Zbigniew Brzezinski was famously quoted as potentially admitting to the US luring the Soviet Union into invading Afghanistan in 1979: "We now have the opportunity of giving

to the USSR its Vietnam war." Despite debates on whether the "Afghan trap" is credible, the similarities between the US defeat in the Vietnam War and the sudden withdrawal of US troops from Afghanistan after the 2021 Taliban occupation are salient. This paper seeks to present a close reading of two photographs that emerged following the collapse of US intervention in both Cold War-produced states – Vietnam and Afghanistan. The photographs depict dangerous US-led evacuations of newly displaced Vietnamese in 1975 and Afghans in 2021. This paper aims to draw from the visual analysis to suggest parallels between the violent, foreign interventions in the two countries.

### **From Ernest Cole to US Photographic Diplomacy in Africa**

**Darren Newbury (University of Brighton)**

Shortly before his departure into exile, South African photographer Ernest Cole was in communication with one or more US information officers based in the country. They enabled him to store his precious negatives and facilitated their safe passage abroad, where they were published as the photobook *House of Bondage* in 1966. In the chapter for *Cold War Camera*, I followed the story of Cole and his photographs as they arrived into the US, and their reception there. In this presentation, I will discuss how the effort to understand the wider context of this interaction between Cole and the US information program has led onto an extended research project exploring the program of photographic diplomacy pursued by the United States Information Agency (USIA) as the continent decolonised in the late 1950s and 1960s. The presentation will provide examples of the photographs, picture stories, posters and illustrated magazines produced in the US and distributed across Africa through field offices and cultural centers, such as the one where Cole found support for his project, and share some reflections on the significance of looking at this collection in the present.

# Biographies

**Michelle Chase** is Associate Professor of History at Pace University. She is the author of *Revolution within the Revolution: Women and Gender Politics in Cuba, 1952-1962* (2015) and the co-editor of the January 2020 issue of *Radical History Review* titled "Revolutionary Positions: Sexuality and Gender in Cuba and Beyond." Her research has been supported by the National Endowment for the Humanities, the Lyndon B. Johnson Foundation, and the Hoover Institution. Her current research concerns the transnational reverberations of the Cuban Revolution during the Cold War, including Cuba's internationalist solidarity and transnational anti-communist activism undertaken by Cuban exiles.

**Erina Duganne** is Professor of Art History at Texas State University. She is the author of *The Self in Black and White: Race and Subjectivity in Postwar American Photography* (2010), co-author of *Global Photography: A Critical History* (2020), and co-editor of *Cold War Camera* (2023), *Art for the Future: Artists Call and Central American Solidarities* (2022), and *Beautiful Suffering: Photography and the Traffic in Pain* (2007). Her current book project, supported by The Andy Warhol Foundation Arts Writers Grant, looks at the solidarity practices of the short-lived 1984 campaign, *Artists Call Against U.S. Intervention in Central America*.

**Yi GU** is Associate Professor of Chinese modern and contemporary art and visual culture at University of Toronto Scarborough. Her research interests include cold war visual culture, post-socialist art, comparative media studies, and photo studies of Asia. She is the author of *Chinese Ways of Seeing and Open-Air Painting* (Harvard University Press Asia Center, 2020). Her articles have appeared in *The Art Bulletin*, *Ars Orientalis*, and *Representations*. She is the co-editor of *Trans Asia Photography*. She is currently working on a book on socialist data visualization and convening a scholarly collective of alternative collections and digital humanities of twentieth century China.

**Jeehey Kim** is Assistant Professor in the Art History program at the School of Art, University of Arizona. Her first book *Photography and Korea* is forthcoming in June 2023. She earned a PhD in Art History at the Graduate Center, City University of New York. She has been writing articles on vernacular photographic practices as well as on documentary films and visual culture in relation to the Cold War and gender politics in East Asia. At the University of Arizona, she launched a series of symposia on Asian photography with the Center for Creative Photography in the Spring of 2022.

**Tong Lam** uses lens-based work to reveal evidence of state- and capital-precipitated violence—fast and slow—in his visual projects. His most recent project focuses especially on the material evidence of Cold War mobilizations globally and their environmental and social consequences. Meanwhile, his other ongoing projects systematically dissect China's frantic growth amid the country's forsaking of its socialist past. He is Associate Professor of History at the University of Toronto, with research projects on infrastructure, empire and nation, and the politics of information. He has exhibited his research-based works internationally.

**Grayson Lee** is a Ph.D student in the Faculty of Information at the University of Toronto. He researches Korean webtoons, the digital culture industry, and transnational culture, utilizing an interdisciplinary approach to ask how people are imagining alternative realities within/without capitalism. Lee is also a co-founder of giant doma, where he produces podcasts, makes digital collage art, and fulfills various other creative impulses.

**Karintha Lowe** is a doctoral candidate in the American Studies program at Harvard University. Her dissertation traces transnational networks of 20th century Asian American multimedia practices. Her research has been supported by the Andrew W. Mellon Foundation, the Social Science Research Council, and the Weatherhead Center for International Affairs.

**Ángeles Donoso Macaya** is an immigrant educator, researcher and writer from Santiago, Chile, based in New York City. She is Professor of Latin American, Iberian, and Latino Cultures at The CUNY Graduate Center and 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, documentary film, feminisms in the Southern Cone, and public humanities scholarship. She is the author of *Lanalwe* (Tusquets, 2023), *La insubordinación de la fotografía* (Metales Pesados, 2021) / *The Insubordination of Photography: Documentary Practices under Chile's Dictatorship* (University Press of Florida, 2020), and co-author of *Archivo imperfecto* (with Paz Errázuriz; Metales Pesados, 2023).

**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; 2008) among other books. Meiselas is well known for her documentation of human rights issues for over a decade in Latin America. Her photographs are included in American and international collections. In 1992 Meiselas was made a MacArthur Fellow. She has been the President of the Magnum Foundation since 2007, with a mission to expand diversity and creativity in documentary photography.

**Naeem Mohaiemen** researches forms of utopia-dystopia after 1945, beginning from Bangladesh and radiating outwards into the Muslim World. Historian Vijay Prashad describes his work as having "the air of being unfinished because the history he is working on is unfinished." He is Associate Professor of Visual Arts and Head of Photography Concentration at Columbia University, New York.

**Darren Newbury** is Professor of Photographic History at the University of Brighton. He is the author of *Defiant Images: Photography and Apartheid South Africa* (2009) and *People Apart: 1950s Cape Town Revisited*. Photographs by Bryan Heseltine (2013); and co-editor of *The African Photographic Archive: Research and Curatorial Strategies* (2015) with Christopher Morton, and *Women and Photography in Africa: Creative Practices and Feminist Challenges* (2021) with Lorena Rizzo and Kylie Thomas. In 2020, he received the Royal Anthropological Institute Photography Committee Award for his contribution to the study of photography and anthropology. His current research is concerned with the role of photography in US public diplomacy in Africa during the Cold War and decolonisation.

**Dat Manh Nguyen** is a postdoctoral researcher at the NIOD Institute for War, Holocaust and Genocide Studies. He holds a Ph.D. in Sociocultural Anthropology from Boston University. His research focuses on religion, ethics, care, war trauma and legacies in postwar, late-socialist Vietnam. He has published on Buddhism, youth, social media, and gay romance in the *Journal of Vietnamese Studies*, *Journal of Global Buddhism*, and *Spectator: The University of Southern California Journal of Film and Television Criticism*. At the NIOD, his research examines the politics of commemoration for the war dead in southern Vietnam, investigating how southern former combatants, families, and religious actors employ spiritual and religious practices to craft an alternative regime of war memory and demand recognition for the marginalized dead.

**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. Oldfield 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).

**Sarah Parsons** is Associate Professor of Art History at York University in Toronto where she teaches and researches the history of photography. Recent essays have appeared in *British Art Studies*, the *Handbook of Photography Studies* as well as in *Cold War Camera*. *Photography in Canada: The First 150 years*, a book co-authored with Sarah Bassnett, is forthcoming in Spring 2023. Her current research examines how early photography shaped ideas about privacy and is funded by the Social Sciences and Humanities Research Council of Canada. She is also a co-editor of the journal *Photography & Culture*.

**Gil Pasternak** is Professor of Photographic Cultures and Heritage in the Photographic History Research Centre (PHRC) at De Montfort University, UK. Combining political science, cultural history, and critical theory, he investigates intersections of photography with liberal-democratic politics, populism, and cultural heritage to measure the influence of photography on political thought, activities, and behaviour. Pasternak's recent publications include the *Handbook of Photography Studies* (2020); *Visioning Israel-Palestine: Encounters at the Cultural Boundaries of Conflict* (2020); and the special issues "Photography in Transitioning European Communist and Post-Communist Histories" (*Photography & Culture*, 2019) and "Photographic Digital Heritage in Cultural Conflicts" (*Photography & Culture*, 2021).

**Thy Phu** is a Distinguished Professor of Race, Diaspora, and Visual Justice at the University of Toronto. She is author of two books, *Warring Visions: Photography and Vietnam* and *Picturing Model Citizens: Civility and Asian American Visual Culture*. She is also co-editor of three volumes: *Cold War Camera*, *Feeling Photography*, and *Refugee States: Critical Refugee Studies in Canada*. Currently, she serves as co-editor for the open access journal of *Trans Asia Photography*.

**Moska Rokay** is a PhD student at the University of Toronto (UofT) Faculty of Information, focusing on the archives and memories of refugee communities. Actively involved in the Afghan Canadian community, she is an advocate for community-facing, activist archives that center consultation and reciprocity. She is a recipient of a SSHRC Canada Graduate Scholarship-Doctoral for her doctoral research and is an archivist for the Muslims in Canada Archives (UofT). A refugee settler on Turtle Island, her research interests lie in the interdisciplinary crossroads of archives, critical refugee studies, memory studies, and identity formation in diaspora communities of war and trauma.

**Oksana Sarkisova** is Research Fellow at Blinken Open Society Archives at Central European University (CEU), Head of Visual Studies Platform at CEU, and Director of the Verzio Documentary Film Festival, Budapest. She teaches and writes on film, memory politics, and amateur photography. She co-edited *Past for the Eyes: East European Representations of Communism in Cinema and Museums after 1989* and authored *Screening Soviet Nationalities: Kulturfilms from the Far North to Central Asia* and *In Visible Presence: Soviet Afterlives in Family Photos* (with Olga Shevchenko, forthcoming with MIT Press, 2023).

**Stephen Sheehi** is the Sultan Qaboos bin Said Chair of Middle East Studies. He works at the intersection of cultural, visual, art, and social history of the modern Arab world. He is the author of *The Arab Imago: A Social History of Indigenous Photography 1860-1910* (2016), *Islamophobia: The Ideological Campaign Against Muslims* (2011), and *Foundations of Modern Arab Identity* (2004). His current projects include *Psychoanalysis under Occupation* (with Lara Sheehi), *Camera Palaestina: The Seven Photography Albums of Wasif Jawhariyyeh* (with Salim Tamari and Issam Nassar), *Decolonizing Photography: Theft, Forgery, and Seizing Photography*, and *The People's History of the Maronites*.

**Olga Shevchenko** is Paul H. Hunn '55 Professor in Social Studies in the Department of Anthropology and Sociology at Williams College, Massachusetts. She is the author of *Crisis and the Everyday in Postsocialist Moscow*, the editor of *Double Exposure: Memory and Photography*, as well as the author of *In Visible Presence: Soviet Afterlives in Family Photos* (with Oksana Sarkisova, forthcoming with MIT Press, 2023), in addition to a number of articles on post-Soviet political culture, consumption, memory, and photography.

**Eszter Szakács** is a curator and Ph.D. candidate at the Amsterdam School for Cultural Analysis at the University of Amsterdam, where she takes part in the project IMAGINART—Imagining Institutions Otherwise: Art, Politics, and State Transformation. Eszter is on the curatorial team of the grassroots initiative OFF-Biennale Budapest, with which they were lumbung members at documenta fifteen. She was a team member of the East Europe Biennial Alliance—co-founded by OFF-Biennale—that collectively curated the Kyiv Biennial in 2021. Eszter worked as curator, editor at tranzit/hu, Budapest (2011–2020). Her research revolves around grassroots art organizing outside state art infrastructures.

**Kylie Thomas** is a Senior Researcher at the NIOD Institute for War, Holocaust and Genocide Studies in Amsterdam and a Senior Lecturer at the Radical Humanities Laboratory, University College Cork, Ireland. She is the author of *Impossible Mourning: HIV/AIDS and Visuality after apartheid* (Wits University Press & Bucknell University Press, 2014) and co-editor of *Photography in and out of Africa: Iterations with Difference* (Routledge, 2016) and *Women and Photography in Africa: Creative Practices and Feminist Challenges* (Routledge, 2020). She currently co-directs the NIOD ImageLab, which focuses on war and visual culture from the time of the Second World War to the present.

**Laura Wexler** is Professor of American Studies, Professor of Women's, Gender, and Sexuality Studies, and Co-Chair of the Women's Faculty Forum at Yale University. Her scholarship centers upon intersections of race, gender, sexuality and class with film and photography in the United States, from the nineteenth century to the present. She is the author of the award-winning *Tender Violence: Domestic Visions in an Age of U. S. Imperialism*, a co-author of *Pregnant Pictures*, and co-editor of *Interpretation and the Holocaust*. Currently she is working on a monograph entitled *The Awakening of Cultural Memory*, and on a volume of essays entitled "The Look, the Gaze and the Relay Race: Photography and Everyday Memory."

**Guigui Yao** earned her PhD in American Studies from Shanghai International Studies University. She taught courses related to American culture and society in Jiangnan University, Wuhan, China. She was a Senior Visiting Fellow at the American Studies Program of Yale University, sponsored by the U.S. China Education Trust. She has published more than 20 research papers in both Chinese and English, focusing on American women's feminist and anti-feminist movements.

**Marta Ziętkiewicz** is a Researcher in the Institute of Art of the Polish Academy of Sciences. Her research focuses on uses of photography in Poland, having examined in her PhD thesis the development of photographic markets in nineteenth-century Poland and the establishment of locally based international networks of photographic knowledge exchange. In 2017, Ziętkiewicz co-edited the volume *Discovering "Peripheries": Photographic Histories in Central and Eastern Europe* and her writings have also appeared in journals such as *Photography & Culture*, *Konteksty*, and *IMAGES: A Journal of Jewish Art and Visual Culture*. She will be co-presenting with Gil Pasternak a collaboratively developed original paper.

Background image: (Detail) Discarded Soviet air force training film, from the series *Lost Emulsion* (2019). © Tong Lam.

Program document designed by Özgür Atlagan.

## **Venue Address**

SPUI25

Spui 25-27

1012 WX Amsterdam

## **Public transport**

Tram, bus and metro stops closest to the venue:

Stop Spui: Tram 2, 12

Stop Rokin: Tram 4, 14. Metro 52. Bus N85, N87

## **Parking**

The parking options closest to the venue:

Parking Rokin

Rokin, 1012 HR Amsterdam

3-minute walk



**The co-organizers gratefully acknowledge the support of the Social Sciences and Humanities Research Council of Canada, the University of Toronto, and partners, NIOD Institute for War, Holocaust and Genocide Studies and SPUI25.**