



INTERNATIONAL CONFERENCE

Photography and Britishness

November 4–5, 2016

Yale Center for British Art, New Haven, CT

This conference is co-organized by the Yale Center for British Art, New Haven; the Paul Mellon Centre for Studies in British Art, London; and The Huntington Library, Art Collections, and Botanical Gardens, San Marino

FRIDAY, NOVEMBER 4, 2016

SESSION 1 | 11 am–12:30 pm
Imperial Britishness

CHAIR Martina Droth, Yale Center for British Art

MARTINA DROTH is Deputy Director of Research and Curator of Sculpture at the Yale Center for British Art, and co-editor of *British Art Studies*, an open-access online journal jointly published by Center and the Paul Mellon Centre for Studies in British Art. Her work as an art historian and curator focuses on sculpture and questions about interdisciplinary approaches to practice, materials, and modes of display, with a particular emphasis on British sculpture of the nineteenth and twentieth centuries. Recent curatorial projects include *Yinka Shonibare MBE (RA)* (Yale Center for British Art, fall 2016), and *Sculpture Victorious: Art in an Age of Invention, 1837–1901* (Yale Center for British Art, fall 2014; Tate Britain, spring 2015). Prior to joining the Center, she was at the Henry Moore Institute, Leeds, where she curated exhibitions, developed a wide range of scholarly programs, and was co-editor, with Penelope Curtis, of *Subject/Object: New Studies in Sculpture*, a series co-published with Ashgate. Her recent publications include *The Greek Slave by Hiram Powers: A Transatlantic Object*, a digital humanities project co-edited with Michael Hatt (*Nineteenth-Century Art Worldwide*, July 2016), and the online special issue *British Sculpture Abroad: 1945–2000*, co-edited with Penelope Curtis (*British Art Studies*, summer 2016).

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SPEAKER Sean Willcock, Paul Mellon Centre for Studies in British Art
Photographing Imperial Sovereignty: Colonial Britishness and Post-Conflict Reconstruction in Nineteenth-Century India

How did the camera instantiate British sovereignty in imperial contexts during the Victorian period? The ability of photography to objectify and “other” colonized populations has been well documented, but the efficacy of imperialism as a mode of imperial governance was as much a function of imagining shared political horizons as it was about constructing divisive racial hierarchies. This paper focuses on the deployment of the camera during a moment of acute political crisis in nineteenth-century India, when both the significance and the scope of British power were highly unstable, arguing that photography’s unique formal features enabled colonials to picture a precarious imperial sovereignty as a viable mode of geopolitical administration.

The leveling aesthetic of photography—its capacity to draw heterogeneous peoples into what Christopher Pinney has termed a “common epistemological space”—meant that it could serve as a visual register for the elusive connective tissue of imperial subjecthood, effectively reifying a useful political abstraction. Yet, as much as British sovereign authority could be embodied by this visual logic, British identity could simultaneously be dissolved by the homogenizing grammar of the medium. This paper therefore examines how colonials grappled with photography’s technical and formal possibilities in ways that attempted to forge a viable imperial polity while preserving a sense of privileged Britishness. Looking in particular at the palliative, diplomatic role played by the photographic portraiture of Dr. John Nicholas Tresidder in the immediate aftermath of the Indian Rebellion (1857–58), this paper assesses how the new visual technology inflected imperial Britishness in complex and unpredictable ways.

SEAN WILLCOCK is a Lecturer for the Yale in London program at the Paul Mellon Centre for Studies in British Art. His research examines the visual cultures of political crisis during the Victorian period, with a particular emphasis on the aesthetics of violence in the British Empire.

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SPEAKER Jeff Rosen, Higher Learning Commission
Julia Margaret Cameron, Prince Alamayou, and the “Secret of England’s Greatness”

In June 1868, as Great Britain was concluding its war with Abyssinia, the British army stormed the mountaintop stronghold of King Theodore, deposing the child Prince Alamayou, leaving him orphaned and alone. In July, the young boy was transported from Africa to Freshwater on the Isle of Wight in the care of a British officer. Soon thereafter, he was escorted to Julia Margaret Cameron’s studio, becoming the subject of numerous photographs that Cameron copyrighted on July 23, 27, and 29. Cameron clearly hoped to take advantage of the popular news of Britain’s military triumph as much as Queen Victoria’s expressed interest in his welfare and future upbringing. On July 15, 1868, for example, the *Illustrated London News* wrote the following: “Theodore’s son is at present staying in the Isle of Wight with Captain Speedy. He is to be brought up as the son of an English gentleman, with the view of his entering the Indian Civil Service.”

This presentation examines Cameron’s photographs of Prince Alamayou along two distinct axes: Britain’s so-called civilizing mission to educate and shape the world in its image defined her first approach to portraying the Abyssinian prince. As a result, she initially depicted the child as an unworldly African, providing a model for his later portrayal as an English gentleman. In the second, related axis, Cameron depicted the Prince and his attendants in allegorical compositions representing the victorious and the vanquished,

subjects that acquire special meanings in the context of British colonialism. In her photographs, Cameron portrayed the Prince as emblematic of his country's defeat, but she also appropriated his image to embody the Victorian myth of Britain's altruism and benevolence as a conquering power, embracing the same theme of magnanimity that is found in Thomas Barker's contemporary print, *The Secret of England's Greatness*.

JEFF ROSEN is Vice President for Accreditation Relations and Director of the Open Pathway Higher Learning Commission. Jeff has served as a research university dean (Loyola University Chicago; The University of Chicago; Northwestern University), professor of art history (Columbia College Chicago), and elected Trustee of Oakton Community College. Author of numerous essays on the history of graphic art and photography, he recently published *Julia Margaret Camerons fancy subjects: Photographic allegories of Victorian identity and empire* (Manchester University Press, 2016). He received his PhD in art history from Northwestern University and grants from the Ransom Center at the University of Texas; the University of Rochester; the National Gallery of Art (CASVA); and the Samuel H. Kress Foundation.

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SPEAKER Holly Shaffer, Dartmouth College

Victoria Photographic India, circa 1900: The Material of Revolution

In the late nineteenth century, the Poona Photographic Company in western India produced an album titled "Victoria Photographic General." On each page, the image of Queen Victoria is set within a landscape of swirling vines, elephants, and Indian and British dignitaries. At the center of a diagram of subservience, the Queen also watches over a configuration of rulers, entrepreneurs, and photographers with competing colonial and nationalist affiliations. The album is a portrait of society, photography, and revolution. In this paper, I focus first on the album's materiality, and then on the transferal of its design across media and anti-colonial purpose. In the format of imperial photographic albums and of *carte de visite*, the album is also in dialogue with indigenous traditions of portraiture and painting. Unbound by the photograph as contemporary documentation, the album includes photographs of drawings and lithographs of historical personages to fuse media with ornamental design into a lineage of portraiture and artistic practice.

In the second portion of the talk, I examine how the material chain of portraits intersects with Indian nationalists' reuse of the album's format to serve revolutionary rather than colonial ends. On the one hand, nationalists defiled Victoria's image while committing violent acts against the empire. On the other, the album offered a unique compositional format ripe for appropriation. The high-ranking Scindia Maharaja, for instance, had portraits painted in the palace to depict Indian nationalists. Drawing on images from across India, and

history, the mural program approximates the album's format while collapsing photographic with painted time. A group obeisant to Victoria in the album coalesces into a messianic guard on the walls. The album therefore identifies the photographic means of spreading Britishness across its empire, while its subsequent adaptations of media and content transform it into a tool of anticolonial resistance on Indian visual terms.

HOLLY SHAFFER is a Mellon Postdoctoral Fellow in the Humanities at Dartmouth College (2015-17). She completed her PhD in South Asian and British Art History at Yale University (2015). She has curated two exhibitions, *Strange and Wondrous: Prints of India from the Robert J. Del Bontà Collection* (Sackler Gallery, Smithsonian, 2013) and *Adapting the Eye: An Archive of the British in India* (Yale Center for British Art, 2011).

BREAKOUT SESSIONS | 1:30-3 pm

Photography in the Victorian Parlour

LOCATION Department of Rare Books and Manuscripts, second floor, Yale Center for British Art

Elisabeth Fairman, Chief Curator of Rare Books and Manuscripts, Yale Center for British Art; Kate Philips, PhD candidate, History of Art, Yale University; Sarah Pickman, PhD candidate, History of Science, Yale University; and Sarah Welcome, Assistant Curator of Rare Books and Manuscripts, Yale Center for British Art

This hands-on session will focus on Victorian photography in the context of the domestic interior. Participants will be able to discuss and examine nineteenth-century stereoscopic slides, cartes de visite, cabinet cards, and albums, along with original viewing devices.

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Scandalous Bodies and Destabilized Hierarchies: Lewis Morley's Chronicles of the 1960s

LOCATION Study Room, second floor, Yale Center for British Art
Gillian Forrester, Senior Curator of Prints and Drawings, Yale Center for British Art, and David Alan Mellor, Professor of History of Art, University of Sussex

Lewis Morley built a flourishing practice as a celebrity portrait photographer in London in the 1960s. His vivid likenesses of actors, artists, models, rock musicians, writers, and other public figures chronicle the exuberant culture of this era of radical cultural, social, and political transformation in Britain. This was epitomized by Morley's celebrated photograph of Christine Keeler

sitting astride an Arne Jacobsen-style chair in the immediate aftermath of the sensational resignation of the politician John Profumo after his affair with Keeler was exposed. In this session, we will view and discuss a selection of prints from a recent gift to the Center of an archive of nearly four hundred photographs by Morley, exploring how his distinctive representation of his subjects' bodies—often transgressive, grotesque, and unstable—shaped British identity at this transitional period.

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Britain at War: Bill Brandt and Henry Moore in the 1940s

LOCATION Collections Seminar Room, fourth floor, Yale Center for British Art
Martina Droth, Deputy Director of Research and Curator of Sculpture, Yale Center for British Art; Paul Messier, Head of the Lens Media Lab at the Institute for the Preservation of Cultural Heritage, Yale University; and Nicholas Robbins, PhD candidate, Yale University, History of Art

In 2019, the Yale Center for British Art will stage an exhibition examining the relationship between the photographer Bill Brandt and the sculptor Henry Moore, two artists who exemplify certain ideas of “Britishness” in the mid-twentieth century. The two artists first came into contact with each other during the Second World War, when each produced an independent body of works of Londoners sheltering in the Underground. Bringing together photographs and printed materials in the Center’s collection, this session will consider the intersections between Moore and Brandt’s works in the 1940s through the medium of photography, taking into account issues of reproduction, publishing, exhibition, and intermedial dialogue.

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Views from/of the Trenches: Camp Life in Africa during the Great War

LOCATION Beinecke Rare Book and Manuscript Library,
Classroom 13, 121 Wall Street
Matthew Daniel Mason, Archivist, Beinecke Rare Book and Manuscript Library

This session will focus on three albums created by British soldiers in Africa during the First World War: Albert George Pennington, *Scrapbook and Papers Related to Military Service in East Africa*; Alfred Joseph Parry, *Photograph Album of Military Service with the Nigeria Regiment*; and Bernard Gentry Farrow, *Photograph Album of Military Service with the Nigeria Regiment*. The session will consider the soldier-photographers, highlight notions of colonialism, and emphasize examples of material culture in the imagery, especially related to trench and camp life.

The Maze and The Merge: Where Empire Meets Photography

LOCATION Print Room, Yale University Art Gallery
Laura Wexler, Professor of American Studies, Professor of Women’s, Gender, and Sexuality Studies, Director of the Photographic Memory Workshop, and Principal Investigator of the Photogrammar Project, Yale University

This session will examine the influence of British photography from the 1970s onward in the work of the Irish photographer Donovan Wylie. It will focus on his 2010 book, *The Maze* (link is external) (Steidl), documenting the de-accessioning of the Maze prison in Northern Ireland and his new book, *A Good and Spacious Land* (2017), about the reconstruction of the I-91 and I-95 juncture in New Haven.

SESSION 2 | 3-4:30 pm
Globalized Britishness

CHAIR Chitra Ramalingam, Yale University & Yale Center for British Art

CHITRA RAMALINGAM is a historian of science and photography. After earning a PhD in History of Science from Harvard University, she held research fellowships at Science Museum London and the University of Cambridge before her joint appointment at Yale as lecturer in History and research associate at the Yale Center for British Art. Her research and teaching focus on the early history of photography in Britain and the visual culture of Victorian science. She is author of *To See a Spark: Experiment and Visual Experience in Victorian Science* (under contract, Yale University Press) and co-editor of *William Henry Fox Talbot: Beyond Photography* (Yale University Press, 2013).

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SPEAKER Jill Haley, University of Otago

The Colonial Family Album: Māori and Photography in Nineteenth-Century Otago, New Zealand

With the start of British settlement in New Zealand, the indigenous Māori were caught in a period of transition and a surging tide of modernity. By the 1820s, sealers and whalers had settled at the bottom of New Zealand’s South Island and formed relationships with women of the local Kāi Tahu tribe. Their mixed-ancestry children were faced with increasing British influence, first with missionaries and then immigrants to the New Zealand Company’s Otago settlement established in 1848. These newcomers brought British goods, technology, practices, and knowledge, and Kāi Tahu became immersed in a British-colonial world that reshaped their lives. Rather than resisting the new influences or being subsumed by them, many Kāi Tahu incorporated

aspects of British life into their traditional Māori customs and constructed a new identity. Photography was one of the British practices that Kāi Tahu embraced in their changed world.

This paper considers how Kāi Tahu used photography to shape and communicate their new colonial identity through a case study of a single photograph album. Compiled by the Parata family, a financially advantaged and politically elite mixed-ancestry family, this album offers the opportunity to explore Kāi Tahu engagement with photography. As soon as commercial portrait studios appeared in the Otago colony in the mid-1860s, Kāi Tahu went to have their likenesses taken. The photographs they commissioned of themselves followed the same portrait conventions as British immigrants and bore little resemblance to the ethnographic “type” photographs of Māori produced by professional studios for the commercial market. Photography enabled Kāi Tahu to participate in modern British living, but it also tapped into elements of traditional Māori culture and values, allowing the old Māori world and new British one to be expressed simultaneously. Through photography, Kāi Tahu constructed a new British colonial identity.

JILL HALEY is a PhD candidate in the Department of History and Art History at the University of Otago in Dunedin, New Zealand. Her PhD thesis, titled “The Colonial Family Album: Photography and Identity in Otago, 1848–1890,” explores the ways in which the settlers to the New Zealand colony of Otago, their children, and local Māori used photographs and albums to build communities and express modernity. Jill was a Lois F. McNeil Fellow in the Winterthur Program in Early American Culture and earned her MA from the University of Delaware in 1995. In 1998 she immigrated to Dunedin, New Zealand, and for eleven years she was the Archivist at Toitū Otago Settlers Museum. She has recently been appointed Curator Human History at Canterbury Museum in Christchurch, New Zealand.

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SPEAKER Rotem Rozental, Binghamton University
Picturing an Empire: British Aerial Photography in the Middle East

Hovering above British colonies in the Middle East, this paper examines the early beginnings of aerial photography, its interventions in the region during and after the First World War, its impact over the image of the landscape and, crucially, of the ways in which outsider beholders perceived their national image. A consideration of the tensions between Bavarians and British squadrons, who struggled for dominance in a practice termed as “aerial colonization,” as well as the journey of this photographic viewpoint from East to West, unveils reciprocal relationships in the landscape: formed between surveyed territories, occupiers, and Western viewers. This study therefore goes beyond approaches that situate aerial vision in light of

dichotomies between visibility and invisibility, or Paula Amad’s understanding of aerial photography in a “fluid relational context,” to suggest this view from above redefines the limits and capacities of surveillance in civil spaces.

More recently, Eyal Weizmann observed that Winston Churchill’s 1920 support of aerial colonization tactics as means to secure control over occupied territories, introduced a different kind of imperial rule, which substantiated itself upon complete exposure of the edges of a crumbling empire. These previously censored images, as well as the technologies used to produce and preserve them, might therefore uncover a crucial moment in Britain’s existence and demise as a colonizing kingdom. In recent years, these photographs surface in the international legal sphere, where they are recontextualized as historical evidence by authorities and governments that use them to demonstrate questionable ownership over private lands. This study will highlight this slippage in function, before exiting the courtroom and returning to controlled territories: where ancestral links between these early photographic technologies and present-day drones (and their always already-present viewpoint over the landscape) are revealed.

ROTEM ROZENTAL is a photo-historian, writer, and curator. In 2015–16, she serves at the Dr. Sophie Bookhalter Research Fellow for Jewish Culture at the Center for Jewish History (CJH). As Doctorate Candidate in the Art History Department of Binghamton University, she is currently pursuing her dissertation, “Photographic Archives, Nationalism and the Foundation of the Jewish State, 1903–1948.” In this project, Rotem investigates the intersections of the nation-state, civic engagement, photography, and archival practices, as these have unfolded in the recent conflicted history of the Middle East. In recent years, she served as the Online Editorial Director of the Shpilman Institute for Photography and the Jerusalem Season of Culture. Her writings and scholarly texts have appeared in magazines, journals, and publications such as *Photographies*, *Philosophy of Photography*, *Artforum.com*, and *Uncertain States*. Her curatorial projects include Dead Lands: Karkaot Mawat, winner of the Nurture Art 2015–16 Curatorial Call, We–Festi-Conference for Creative Collectives (2012–13, Jerusalem), Three Cities Against the Wall (New York, Ramallah and Tel Aviv, 2005), and the collaborative archival project Outlet: The Archive of the Israeli Trade Center. In the past decade, Rotem has been working in Israel and the US as a consultant, editor, writer, and organizer for international institutions and publications, as well as cultural nonprofits and organizations.

SPEAKER Orla Fitzpatrick, National Museum of Ireland
Contested Britishness and Photographs of the Belfast Blitz of 1941

This paper will demonstrate how photographs of the aftermath of the Belfast Blitz of April 1941 were co-opted to reinforce the Northern Irish state's Britishness and its allegiance to the crown. German air raids resulted in spectacular changes to the streetscapes of Belfast, and it is the manner in which photographs of this event were employed that will be explored. It will include a detailed case study of the photobook *Bombs on Belfast: A Camera Record* (1942), which was published during a period of state censorship and control. Images of union flags (a persistent trope within the depiction of the state) and visiting royalty amid ruined homes and factories were coupled with textual references to the religious and political affiliations of the nine hundred victims. Produced by the unionist *Belfast Telegraph* newspaper, it refers to Ulster gladly paying the price "of its loyalty to the British Empire."

Press photographers, members of the armed forces, and amateurs also created images of the attacks and these appeared in a variety of illustrated books, newspapers, and mass-market magazines such as *Picture Post*. This material will be scrutinized using the tools of design and art history, and material culture. Narratives surrounding the photographic depiction of ruins will be coupled with references to Calder's "Myth of the Blitz," in which he questioned the overly positive portrayal of civilian morale. Aspects of postcolonial theory are also applicable to the nascent state. Northern Ireland contained a minority population of Catholics who did not identify as British and for whom participation in the war was not welcome. The role of blitz photography in affirming or negating this contested British identity will be fully explored.

ORLA FITZPATRICK has held the post of Head Librarian at the National Museum of Ireland since 2003. She recently completed a PhD on the subject of Irish photographic publications and modernity at Ulster University under the supervision of Professor Paul Seawright. This doctorate, undertaken through a Vice Chancellor's scholarship, explored photography's role in the formation of Irish national identity. Her publications include articles on photographic history and material culture for *Source: Photographic Review*, *Éire-Ireland*, *Irish Architectural and Decorative Studies*, and *Costume*. She has also curated several photographic exhibitions and edited a photographic monograph for the National Library of Ireland. Her recent conference papers include presentations on photographic history given at New York University, De Montfort University's Photographic History Research Centre (PHRC), and the Irish Museum of Modern Art. Her blog www.jacquette.com covers vernacular Irish photography.

KEYNOTE | 5:30-6:30 pm

Martin Parr *A Forty-Year Photographic Journey Through Great Britain*

Martin Parr has taken photographs around the globe, but the one subject he continually returns to is Britain. In this talk he explains his journey from the early days of shooting black-and-white photographs in northern towns to his current project depicting the British establishment, in places like Oxford University and the City of London. He has photographed all social classes in all corners of the United Kingdom. His project is even more pertinent today, as the Union is potentially set to unravel following the "Brexit" vote in summer 2016.

MARTIN PARR is one of the best-known documentary photographers of his generation. With over ninety books of his own published, and another thirty that he has edited, his photographic legacy is already established. Parr also acts as a curator and editor. He has curated two photography festivals, Arles in 2004 and Brighton Biennial in 2010. More recently Parr curated the Barbican exhibition, *Strange and Familiar*. He has been a member of the Magnum agency since 1994 and is currently the president. In 2013, Parr was appointed the visiting professor of photography at the University of Ulster. His work has been collected by many of the major museums, from the Tate, the Pompidou, and the Museum of Modern Art in New York.

SATURDAY, NOVEMBER 5, 2016

SESSION 3 | 10:30 am-noon
Embattled Britishness

CHAIR Jennifer A. Watts, The Huntington Library

JENNIFER A. WATTS is Curator of Photography at The Huntington Library, Art Collections, and Botanical Gardens in San Marino, California, where she has worked since 1991 overseeing a collection of approximately one million images. Her exhibitions and publications related to historic and contemporary photography include *The Great Wide Open: Panoramic Photographs of the American West* (2001); *Edward Weston: A Legacy* (2003); *This Side of Paradise: Body and Landscape in Los Angeles Photographs* (2008); *A Strange and Fearful Interest: Death, Mourning, and Memory in the American Civil War* (2012), and *Bruce Davidson/Paul Caponigro: Two Americans in Britain and Ireland* (2014). She is also editor and author of *Maynard L. Parker: Modern Photography and the American Dream*, published in November 2012 by Yale University Press, about the life and career of a notable mid-century architectural and garden photographer.

SPEAKER David Alan Mellor, University of Sussex
That Old, Weird England

Swathes of British photography, from Henry Fox-Talbot to the present, have been taken up by impulses to conserve uncanny elements from the past during times of change and tension. A primary figure in this process was the late Victorian antiquarian photographer Sir Benjamin Stone, whose pictures of social worthies, pageants and civic ceremonies, and folkloric British festivals were to become so influential for young documentary photographers in the 1970s and 1980s—especially for Tony Ray-Jones, Martin Parr, Anna Fox, and Homer Sykes, when Stone's books were rediscovered at the turn of the 1960s and 1970s. Ray-Jones was first and chief among the modernizers of Stone by grafting the informalism of the American "New Social Landscape" photography onto a Victorian gothic template that itemized what Stone called "vanishing England." This paper will deal as much with those dislocating extensions of Stone's output, which have attempted to renegotiate visions of English identity, sixty and seventy years after his death, as with Stone himself. Now, in the aftermath of the Referendum to quit the European Union, the British imagination is still dominated by tenacious phantoms from its history.

DAVID ALAN MELLOR is currently in the process of establishing the University of Sussex Centre for Photography and Visual Culture. He is the author of

several studies in British visual culture and of figures such as Bill Brandt and Cecil Beaton. Recently he has been curator of the Archive of Modern Conflict Room, for the exhibition *Conflict, Time, Photography* at Tate Modern (2014). He is author of *The Neo-Romantic Imagination in Britain, 1935-55* (1987) and *The Sixties Art Scene in London* (1993); a co-curator of *Les Annees Soixante* (1995); and curator of *Radical Bloomsbury* (2011).

SPEAKER Siona Wilson, College of Staten Island and the Graduate Center, CUNY
Empire, State and Documentary: Virginia Woolf's Feminist Photo-Book

Virginia Woolf's 1938 epistolary text, *Three Guineas*, is widely recognized as a foundational work of feminist pacifism. As her second significant political essay, after *A Room of One's Own* (1929), it is a powerful analysis of the gendered structure of the European nation state on the cusp of the second great twentieth-century conflict. Her argument is structured through a repeated reflection on documentary photographs of the Spanish Civil War and she connects this new liberal-humanist image form to a feminist analysis of the British Empire and the economic legacy of slave-based capitalism. Yet *Three Guineas* is not typically seen as a contribution to 1930s debates about British documentary photography, nor is it understood as a photo-book. This is largely because the five photographic illustrations Woolf inserted into the text, drawn from anonymous press photographs of British male establishment figures, were removed from almost all publications following Woolf's death in 1941. Even Susan Sontag's scathing discussion of *Three Guineas in Regarding the Pain of Others* (2003) is unwittingly based upon this doctored (that is, unillustrated) version of the book. The excision of these images has thus rendered Woolf's critical analysis of documentary photography largely opaque. This paper not only presents *Three Guineas* as an overlooked British photo-book but also argues that it is a profound critique of dominant aspects of British documentary practice of the period. If one of the central loci of "Britishness" in the mid-twentieth century is figured through the visual scrutiny of the working class (the British documentary tradition), Woolf instead turns a wry feminist gaze to the British male establishment.

SIONA WILSON is an Associate Professor of Art History at the College of Staten Island and the Graduate Center, at the City University of New York. She is the author of the book *Art Labor, Sex Politics: The Feminist Effects in 1970s British Art and Performance* (Minnesota, 2015) and has published widely in academic journals, edited collections and art magazines on topics including feminist politics of war imaging, photography, video art, and experimental film. Her recent curatorial projects include *I can't breathe* at the Gallery of the College of Staten Island (including works by Nona Faustine, Patricia Silva, Kara Walker, and Emma Wolukau-Wanambwa) and, co-curated with Katherine Carl and Valerie Tevere, *Sexing Sound: Aural Archives and Feminist Scores* at the James Gallery, New York.

SPEAKER Lynda Nead, Birkbeck, University of London

"Life in the Elephant": The Grain of Post-War Photography and Identity

In January 1949 the weekly illustrated magazine *Picture Post* published a six-page photo story on everyday life in the Elephant and Castle, a poor and bomb-damaged neighborhood of South London. With words by the journalist Albert Lloyd and original photographs by the *Post's* Chief Photographer, Bert Hardy, the article powerfully captures the look and feel of life in the run-down terraced streets and homes of postwar Britain.

Hardy's images have an immense depth, both materially and symbolically, which convey the layers of time and accumulated meanings of this moment and the qualities of postwar press photography and its ability to capture a particular historic atmosphere embodied in the faces, clothes, shops, and streets of Britain. What exactly constitutes the atmosphere, which is almost tangible on these pages? It is, of course, to do with page design, but above all is in the photographs; in the figures with their sturdy overcoats and sensible hats, queuing for warm eels. This is the distinctive world of postwar austerity, in which Britishness has been condensed to Englishness and refined in the figure of the resolute Cockney enjoying the first benefits of the new welfare system and enduring ongoing shortages and rationing.

The history of twentieth-century press photography is conventionally told through the revolution in camera technology, but the look of *Picture Post* owes even more to the etchers and printers who translated the photographic image into layers of ink and who, along with photographers, created the pictorial atmosphere of the nation in the postwar years. It is through an understanding of the materiality of the photographs in *Picture Post* that we grasp the empathy between form and subject and the ways in which national identity is defined pictorially in a moment of historical transformation.

LYNDA NEAD is Pevsner Professor of History of Art at Birkbeck, University of London, where she is co-Director of the History and Theory of Photography Research Centre. She has published on many aspects of the history of British visual culture, and her books include *Victorian Babylon: People, Streets and Images in Nineteenth-Century London* and *The Haunted Gallery: Painting, Photography, Film c. 1900*, both published by Yale University Press. She has recently completed a study of postwar Britain called *The Tiger in the Smoke: Visual Culture in Britain c. 1945-60*, which will be published by Yale in 2017. Her new projects are, or may be, a cultural history of the artist's studio and a BFI Classic Film volume.

PANEL DISCUSSION | 1-2 pm

CHAIR John Tagg, Binghamton University

Born in the northeast of England and trained at the Royal College of Art in London, **JOHN TAGG** writes on forms of photographic practice not previously considered part of the history of photography, including police and prison photography, social surveillance, urban records, and other archival systems in which the photograph is made to serve as a document. From here, his interests have extended to the ways we construct histories of cultural technologies and visual regimes, and to the theoretical debates that have transformed the history of art and photography since the 1970s. Co-curator of *Three Perspectives on Photography* at the Hayward Gallery in 1979 and author of *The Burden of Representation* (1988) and *The Disciplinary Frame* (2009), among other books, Tagg is spending the fall semester at Yale as the Andrew Carnduff Ritchie visiting scholar—on leave from Binghamton University where he is SUNY Distinguished Professor of Art History.

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SPEAKER Angela Kelly, Rochester Institute of Technology
Neither Here Nor There, Artist's Talk on the work: Catharsis: Images of Post Conflict Belfast

My artist's talk opens up a space where the confluence of British and Irish history, personal memory, and the photographic practice of contemporary documentary work intersect. Focused on work made in Belfast, titled: *Catharsis: Images of Post Conflict Belfast*, I take the viewer on a virtual walk through a single neighborhood and some adjacent tourist sites to provide a nuanced experience of both my emotional attachment and distance to my hometown. As I walk along the "peace wall" adorned with graffiti by both residents and tourists, I see symbolic reminders of an oppressive regime instilled in the unconscious; I pause, make work and cautiously move on.

The notion of "return" permeates this and other work of mine. As an immigrant, I am "neither here nor there" between culture and identity marked with a history that is embedded with loss. The creation of *Catharsis* brought many small revelations about who I am as an artist, why I make work of this nature, and what I treasure in photography. A sense of place is rendered in different visual tropes mimicking the cinematic strategy of the long shot, medium and close-up. On the one hand, it offers a personalized sense of the unfamiliar. Yet it is also a documentary work of universal value. I have little or no connection to this particular side of the Peace wall since I grew up on the other side of it. This attempt to cross the divide has brought about an unexpected catharsis.

Through this work, I delve into the role of the album photograph as a trigger for both the personal memory and history. It speaks to the dynamic between a father and his daughter in juxtaposition with the social history of place. The disjunctive scale between the tiny snapshots and larger images underscored by their military positioning coordinates, offers a reflection on the nature of the photographic genres of the vernacular and the documentary while operating in a postconflict zone.

ANGELA KELLY is an Irish artist born in Belfast, N. Ireland, UK, living in Rochester, NY, where she is a professor of Imaging Arts and Photography at the Rochester Institute of Technology. Her work addresses memory, landscape, and history of place. She is included in Naomi Rosenblum's book, *A History of Women Photographers* (2010); *Photography and the Artist's Book* (2012), and *The Photograph and the Album* (2013), and *10 Must Read Essays in Contemporary Photography 2016*, both published by Museums Etc. Her work *Catharsis: Images of Post-Conflict Belfast* was published in the journal *Photographies*, vol 6: issue 1, Routledge, 2013. Collections include the Center for Creative Photography, Tucson; Art Institute of Chicago; The MacArthur Foundation; Museum of Contemporary Photography, Chicago; Kansas City Art Institute; High Museum of Art, Atlanta; and the Arts Council, London. Recent exhibits include the Building Museum, Washington, DC; Mason-Scharfenstein Museum of Art, Demorest, GA; Museum of Contemporary Photography, Chicago; and the Tianshui International Photography Biennale, Tianshui, China (2016). She was recently nominated for the prestigious Prix Pictet Prize in Photography for 2017 and nominated by the *Irish Voice*, NYC, as one of one hundred US Irish educators in 2014. A selection of her work may be viewed at AngelaKellyPhoto.com.

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SPEAKER Simon Roberts

On Wednesday, July 6, 2005, I watched, on a television screen in Moscow, scenes of jubilation that were taking place at home, as London won her bid to stage the 2012 Olympic Games. The next day I returned to the UK after a year living in Russia (where I'd been making work for my book *Motherland*) and learned only of the July 7 terrorist attacks as I sat on the tarmac at Heathrow, unable to disembark. The significance of that week has scarcely diminished.

Since this time, Britain has experienced a period of political, social, and economic uncertainty; the end of a debt-fueled boom, the banking crisis, debates on immigration, devolution, and internal terrorist threats, political upheaval including the most profound event in contemporary British history, Brexit, as well as moments of euphoria and celebration such as the London Olympics and Royal wedding. Inspired by the legacy of previous generations of British photographers (whose work was brought together in an exhibition

in 2007 at Tate Britain, *How We Are: Photographing Britain*) and in response to this period of uncertainty, I've spent the past decade on an extended inquiry into the terrain and shorelines of my native country.

SIMON ROBERTS is a British photographer whose work deals with our relationship to landscape and notions of identity and belonging. Often employing expansive tableaux photographs, his approach is one of creating wide-ranging surveys of our time, which examine contemporary economic, cultural, and political landscapes. His photographs are taken with great technical precision, from elevated positions. The distanced vantage point allows the relationship of individual bodies and groups to the landscape to be clearly observed, and echoes the visual language of history painting. His work has been exhibited widely with solo shows at the National Media Museum in Bradford (UK), the Museum of Contemporary Photography in Chicago (USA), and the Multimedia Art Museum in Moscow (Russia). Roberts was recently made an Honorary Fellow of the Royal Photographic Society; and in 2010 he was, in the capacity of official Election Artist, commissioned by the House of Commons Works of Art Committee to produce a record of the 2010 UK General Election. He has published three monographs: *Motherland* (Chris Boot, 2007), *We English* (Chris Boot, 2009), and *Pierdom* (Dewi Lewis, 2013). Outside of his own professional practice, Roberts holds a position as a visiting lecturer on the European Master of Fine Art Photography course at IED Madrid and an Honorary Associate Professor in the Department of Geography at the University of Nottingham (2013–19).

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SPEAKER Ego Ahaiwe Sowinski
Exposing one's self

This paper discusses personal experiences of working with archives, collecting, and photography in relation to diverse British experiences and identities. It first explores personal experiences of working alongside historian Gemma Romain on the *Spaces of Black Modernism* (2014–15) exhibit at Tate Britain and how it highlighted valuable unexplored collections, illustrating some diverse hidden histories that can be uncovered in all museums, archive and gallery collections. The paper then explores researching the Jo Spence collection and publishing *Human Endeavour: a creative finding aid for the Women of Colour Index* as part of an arts residency with the group X Marks the Spot (2011–16) at Women's Art Library (Goldsmiths).

In addition, this paper will explore the impact of participating in the Remembering (Olive) Collective and the unexpected archival journey it led to as well as the creation of a personal methodology of working with archives. Within the course of the paper, I reflect on conversations with artists and archivists including Rita Keegan, Ingrid Pollard, Rosy Martin, Terry Dennet,

Ajamu X, and Charlie Phillips in relation to art and the black British presence. The paper finishes with reflections on how archival research has afforded me the opportunity to revisit and rethink my own photographic and artistic practice from a black British, queer, feminist, archival perspective: looking through an intersectional lens and placing myself within wider considerations of photography and British identity and what felt like a missing narrative within a historic framework, timeline, and geography of Britain. I also reflect on concerns relating to accessing archives and the importance of the visibility of artist collections in order to “embed shared heritage.”

EGO AHAIWE SOWINSKI is an artist and freelance archivist. Her practice focuses on “Archival Therapy,” which incorporates the creative and holistic approach to the use of archives and their therapeutic impact on marginalised communities. She recently completed an arts residency at the Women’s Art Library, Goldsmiths, with the art group X Marks the Spot, cataloguing and researching the Women of Colour Index artist files collection. Sowinski worked as assistant archivist on the Charlie Phillips Roots archive project (2015). She is currently working with artist Rita Keegan as an archivist and collaborator and developing a project alongside the Kuti Estate to archive the papers of Fela Anikulapo Kuti (1938-1997). She is a member of the Committee for Art & Design Archives for ARLIS (UK & Ireland) and a specialist volunteer for the Equiano Centre (UCL), collaborating on A Fusion of Worlds, Drawing Black Lives in the East End and Queer Black Spaces 1, 2 & 3.

BREAKOUT SESSIONS | 1–2 pm

Photography in the Victorian Parlour

LOCATION Department of Rare Books and Manuscripts, second floor, Yale Center for British Art
Elisabeth Fairman, Chief Curator of Rare Books and Manuscripts, Yale Center for British Art; **Kate Philips**, PhD candidate, History of Art, Yale University; **Sarah Pickman**, PhD candidate, History of Science, Yale University; and **Sarah Welcome**, Assistant Curator of Rare Books and Manuscripts, Yale Center for British Art

This hands-on session will focus on Victorian photography in the context of the domestic interior. Participants will be able to discuss and examine nineteenth-century stereoscopic slides, cartes de visite, cabinet cards, and albums, along with original viewing devices.

Transatlantic Reflections: Photographs of Britain by Bruce Davidson and Paul Caponigro

LOCATION Study Room, second floor, Yale Center for British Art
Scott Wilcox, Deputy Director for Collections, Yale Center for British Art, and **Jennifer A. Watts**, Curator of Photography at the Huntington Library, Art Collections, and Botanical Gardens

In 2014 the Yale Center for British Art presented *Bruce Davidson/Paul Caponigro: Two American Photographers in Britain and Ireland*. The curators of that exhibition will revisit the subject, looking at the 1960s British photographs of Bruce Davidson in the Center’s collection and Paul Caponigro’s *Stonehenge Portfolio* (1977) and reflecting on the visual traditions on which these photographs draw. Location: Study Room, second floor, Yale Center for British Art.

Relics of Old London

LOCATION Collections Seminar Room, fourth floor, Yale Center for British Art
Chitra Ramalingam, Lecturer, History, Yale University, and Research Associate, Yale Center for British Art

This breakout session will focus on a series of carbon photoprints commissioned between 1875 and 1886 by the short-lived Society for Photographing the Relics of Old London, which offer a glimpse of the lost architecture of preindustrial London. Intended as a permanent pictorial archive of buildings under threat of demolition, the photographs document ramshackle coaching inns, abandoned sites of leisure and entertainment, medieval lanes, churches, shop fronts, and the city’s last remaining wooden buildings, survivors of the Great Fire of 1666.

Yinka Shonibare MBE (RA)

LOCATION Shonibare display, second-floor galleries, Yale Center for British Art
Judy Ditner, Assistant Curator of Photography, Yale University Art Gallery.

This breakout session will discuss the photographic works currently on display in the Yale Center for British Art’s focused exhibition *Yinka Shonibare MBE (RA)*. The display includes a series of large-scale photographic works based on nineteenth-century paintings of suicides, called *The Fake Death Pictures*. These carefully staged tableaux, each featuring an actor dressed in Shonibare’s recognizable Dutch wax-printed cotton fabrics, reimagine different death scenarios for Lord Admiral Nelson, a figure whom Shonibare takes as an emblem for Britain’s imperial past.

SESSION 4 | 3:30–5 pm
Post Britishness

CHAIR Sarah V. Turner, Paul Mellon Centre for Studies in British Art
SARAH VICTORIA TURNER is Deputy Director for Research at the Paul Mellon Centre for Studies in British Art in London. She is co-editor of *British Art Studies*, an open-access online journal jointly published by the Paul Mellon Centre for Studies in British Art and the Yale Center for British Art. She is also Visiting Senior Lecturer at the Courtauld Institute of Art. Sarah's research interests encompass many aspects of British art from 1850 to 1950. In 2018, she will co-curate a major exhibition with Mark Hallett at the Royal Academy in London to mark 250 years of the Academy's Summer Exhibitions. She is the co-founder of the "Enchanted Modernities: Theosophy, Modernism and the Arts c. 1875–1960" Research Network, funded by the Leverhulme Trust, and "Internationalism and Cultural Exchange c. 1880–1920," which was funded by the Arts and Humanities Research Council.

SPEAKER Mathilde Bertrand, Université Bordeaux Montaigne
Photography and the "Condition of Britain": The Photographic Corpus of the Community Development Projects, 1969–1978

In 1969, Harold Wilson's Labour government launched a vast social action program across Britain, known as the Community Development Projects. Teams of researchers and community workers conducted investigations in twelve areas affected by poverty, to assess the effectiveness and coordination of social policies at a local level. Under this program, resource centers were set up locally to encourage community improvement initiatives. Conclusions drawn in the "inter-project reports" criticized the government's conception of poverty as the result of individual and cultural factors and pointed instead to structural factors in the production of inequalities. Thirteen photographers were commissioned by the projects to produce documentary reports on their activities and to provide photographs for use in the final reports of the CDPs. These images function as documents of an era marked by economic, cultural, and social transition, with a focus on conditions in poverty-stricken areas. They depict the consequences of industrial, economic, and housing policies on working-class communities but also document efforts to develop campaigns locally.

The photographic corpus of the CDP allows a conflictual narrative of British identity in the 1970s to emerge. It also reflects debates over the politics of representation and the critique of social documentary photography, which developed in Britain at the time. This paper presents the first results of a research on the photographic archive of the CDPs, complemented with

interviews with some photographers and former workers. It addresses the issues of the nature of the photographers' implication in the projects, the position of these images in the context of evolutions in the British photographic sphere, and their role in the radical social criticism of the 1970s.

MATHILDE BERTRAND lectures on British history and British photography at the University of Bordeaux-Montaigne (France). Her research focuses on the social and cultural history of independent photography in Britain, with an interest in photography in oppositional politics. She is currently working on the publication of her doctoral dissertation on radical photographic practices in the 1970s and 1980s.

SPEAKER Anna Arabindan-Kesson, Princeton University
Landscape, Interrupted: Ingrid Pollard and the Diasporic Imagination

In the late 1980s, the British artist Ingrid Pollard created several bodies of work (*Pastoral Interludes*, *Seaside Series*, *Oceans Apart*) that explored the intersection of landscape and national identity in the heyday of British multiculturalism, and in the aftermath of the Brixton Riots. This work has most often been read in relation to the placement of (Black) figures within rural landscapes. The presence of these bodies—recalling hidden histories of colonialism—gesture toward the ambivalent meanings associated with "Britishness" and "blackness," and in turn, materialize the exclusionary logic embedded in constructions of national identity. In part due to the work of scholars such as Stuart Hall, Kellie Jones, Eddie Chambers, and Kobena Mercer, black British artists are receiving renewed attention for their contributions to British art and modernist art practices as a whole. In this context, my paper attends to Pollard's art historical quotations—her use of nineteenth-century photographic and representational processes—as well as her verbal and visual experiments to explore her relationship to the "Britishness" of landscape representation. Pollard's black subjects move through the landscape, in an ambivalent space, revealing themselves to be, like tourists or travelers, not quite at home.

All three of the above series draw on several elements of British landscape painting and the tourist culture it was embedded in from the late eighteenth century onward: romanticism, the picturesque, the photographic album, and the postcard. Pollard's provocative depiction of landscape evokes Wordsworth's romantic "wanderings." But in her photographs, such wanderings emerge from a different kind of mobility—one based on oceanic crossings and cultural translation—that appears as a form of historical disruption, or repurposing of, the lineage of associations that have coalesced between landscape, subjectivity, and nation in British art. By focusing on her strategy of interruption, one that moves viewers between memory and

desire, I show how Pollard constructs a diasporic art practice that decenters constructions of the “British” artist as they emerged in the artistic and political discourses of the 1980s, with important implications for us still today.

ANNA ARABINDAN-KESSON is an Assistant Professor of African American, and Black Diasporic Art with a joint appointment in the Department of Art and Archaeology and the Department of African American Studies at Princeton University. She specializes in African American, Caribbean, and British Art with an emphasis on histories of race, empire, and transatlantic visual culture in the long nineteenth century. Her current book project *The Currency of Cotton: Art, Empire and Commerce 1780–1900* uses the visual and material culture of the nineteenth-century cotton trade as a paradigm to untangle historical constructions of global connection, and their reappearance in contemporary art of the Black Diaspora. Her second book project expands this interest in travel and exchange by examining African American and Caribbean artists’ experiences of movement and conceptions of diaspora through their representation and understanding of the “oceanic.” She teaches courses on African American and Caribbean Art, Black British Art, Art and Empire, the Visual Cultures of Slavery, South Asian Art, and the Visual and Literary Cultures of Travel.

SPEAKER Emilia Terracciano, Ruskin School of Art, Oxford University
“Letting My Hair Loose”: Revisiting Victorian Legacies in Contemporary Sri Lankan Photography

Within British feminist studies of colonialism, modernist issues are often treated as if the goals of modernization were easily shared by western and colonized women. This paper attempts to dispel the myth, suggesting that to examine gender in a colonial context is to embark upon a historical analysis of power, class formation, and gender. Feminists continue celebrating the aesthetic of British photographer Julia Margaret Cameron as a powerful rebuttal to Victorian patriarchal notions of feminine subjectivity and perceptual mastery. But in the narrative binding of the feminization of photography to Victorian mythologies of motherhood, propriety in the British imagination breaks down when we consider Cameron’s oddly ethnographic photographs of indentured Tamil female laborers from Ceylon. In contrast and as a point of departure, this paper explores Sri Lankan photographer Anoli Perera’s critique of Victorian femininity. Specifically, it considers how Perera’s performative approach to studio photography may subvert Victorian notions of female comportment, virtue, and narrative gaze by using a powerful symbol of female sexuality: the sitter’s hair. Beyond the idea of a protective veil, disheveled hair is turned into a form of resistance in these images.

EMILIA TERRACCIANO is an academic and writer. Her research interests lie in contemporary art and photographic practices with a focus on the visual cultures of the global south. Currently the Leverhulme Early Career Fellow at Ruskin School of Drawing and Fine Art (2015–18), Emilia was educated at the Courtauld Institute of Art (MA in History of Art, 2007; PhD, 2013). She was the recipient of the Nehru Trust Award (2008) and the AHRC Collaborative Doctoral Award scholarship at the Victoria and Albert Museum (2008–12). Emilia has taught in various institutions including University College London, the Courtauld Institute, the Sotheby’s Institute of Art, and the Photographer’s Gallery. She writes for *Modern Painters* and *Photomonitor*.

COVER Martin Parr, *New Brighton, England*,
from *"The Last Resort"* (detail), 1983-85,
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