
We would like to acknowledge this sacred land on which the University of Toronto operates. It has been a site of human activity for 15,000 years. This land is the territory of the Huron-Wendat and Petun First Nations, the Seneca, and most recently, the Mississaugas of the Credit River. The territory was the subject of the Dish With One Spoon Wampum Belt Covenant, an agreement between the Iroquois Confederacy and Confederacy of the Ojibwe and allied nations to peaceably share and care for the resources around the Great Lakes.

Today, the meeting place of Toronto is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work in the community, on this territory.

For more information, visit: guides.library.utoronto.ca/Toronto.

*In memory of Andrea Noble, a dear friend who was like family
to many scholars in photography studies.*

GENERAL INFORMATION	6
<hr/>	
SCHEDULE	10
<hr/>	
ABSTRACTS	18
<hr/>	
PARTICIPANTS	42
<hr/>	
CITY GUIDE	60
<hr/>	
ACKNOWLEDGEMENTS	72
<hr/>	

GENERAL INFORMATION

LOCATIONS

All the plenary sessions will take place at the Munk School of Global Affairs' Campbell Conference Facility (CCF), which is in the South House of the Munk School, towards the front of the building. Outside this space is a lobby; this is where registration will be, as well as coffee breaks and lunches.

The concurrent sessions will take place in three seminar rooms (Munk 023N, Munk 108N, Munk 208N) in the North House of the Munk School. There will be staff and volunteers to direct you to these destinations, as well as signage. We have also reserved a lounge space on the second floor of the North House for your convenience.

Activities on Thursday evening will be held at the Royal Ontario Museum. The artist roundtable will be in the ROM Theatre, near the Queen's Park Avenue entrance. Registration will take place in the hallway outside the theatre. Volunteers will direct you upstairs to the exhibition space for the opening reception.

The Saturday night gala dinner will be at The Host: Fine Indian Cuisine, a nearby restaurant. The Host is located one block away from the InterContinental Hotel at 14 Prince Arthur Avenue. If you have signed up for this dinner, please bring your Eventbrite ticket.

USEFUL NUMBERS

If you have questions on site, first look for our 'Front of House' staff, who have badges on. Otherwise, Sajdeep Soomal or Melanie Wilmink would be happy to help you.

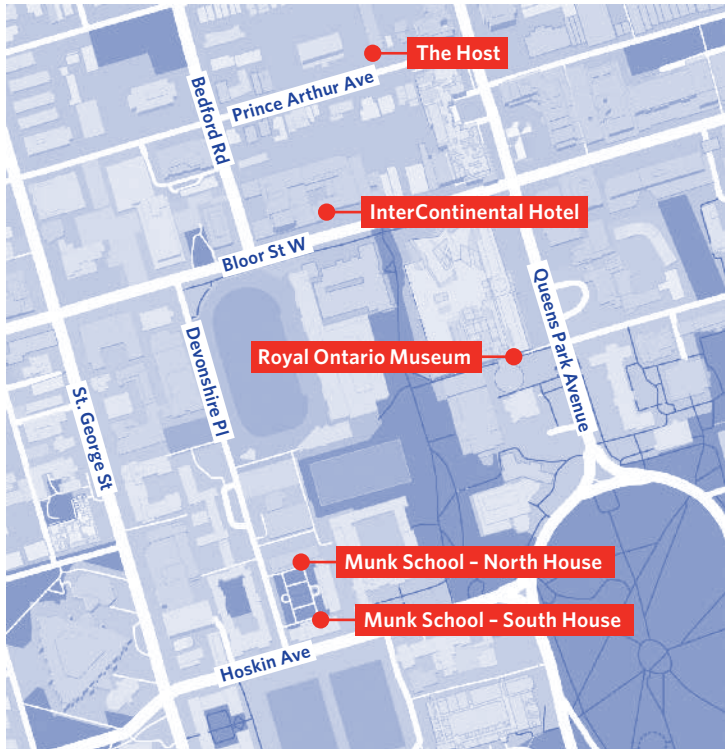
Sajdeep Soomal: 1 (519) 500-4512 or sajdeep@me.com

Technical Support: We have hired technical support staff, but if you can't find them, please call Sajdeep for assistance.

InterContinental Hotel: Dial 1 (416) 597-1400; Press 0 for the operator

Emergency Telephone Number (Canada): 911

Campus Security: (416) 978-2222



Munk School of Global Affairs *1 Devonshire Place*

Royal Ontario Museum *100 Queens Park*

InterContinental Hotel *220 Bloor Street West*

The Host *14 Prince Arthur Avenue*

GENERAL INFORMATION

ACCESSIBILITY STATEMENT*

This conference is committed to creating a community that is inclusive of all persons and treats all members of the community in an equitable manner. We ask that you review this information and work with organizers to help make conference sessions accessible to everyone.

Room Setup

Please keep aisles and space clear for persons who may be using wheelchairs, canes, crutches, or motorized vehicles. Space should be left around doors and aisles to allow access.

Papers, Handouts, and Audiovisuals

Presenters should bring three copies of their presentations, even in draft form, for the use of members who may need to follow a written texts. These copies should be in large-print format (boldface 14 to 16-point font size) and avoid colored papers. Presenters should indicate whether they want these documents returned.

Communication and Presentation

Speak clearly and distinctly and use regular speed unless asked to slow down by audience members. In discussions, one person should speak at a time, and speakers should identify themselves so that audience members will know who is talking. Avoid speaking from a darkened area of the room. Some people read lips, so the audience should have a direct and clear view of the speaker's mouth and face.

**Adapted from the Modern Language Association's Access Guidelines.*

WIFI ACCESS

The Munk School of Global Affairs is a wireless environment that offers free wifi access for all participants and attendees. WIFI login information will be posted clearly in each room. There is also a stationary computer for general use at the Campbell Conference Facility. Also at this location there is a phone for local calls, available to all conference attendees. If you need additional facilities, such as a printer, please consult with one of the staff members at the conference.

PHOTOGRAPHY

Our photographer will be documenting this conference for our records. If you feel at all uncomfortable about having your photograph included in these records, please contact the event organizers to remove any images (info@familycameranetwork.org).

SOCIAL MEDIA POLICY

We encourage everyone to discuss this event on social media. We ask that tweets credit the scholar and the event (please use #FamCam). If presenters do not want their session tweeted about and/or would prefer not to have their presentation photographed and circulated, please let the audience know in the opening and closing slides.

Connect with us on Twitter [@FamCamNetwork](https://twitter.com/FamCamNetwork).

The conference hashtag is: #FamCam.

SCHEDULE

Thursday, September 21, 2017

4:00–4:30pm **Registration** *Lobby outside the ROM Theatre at the Royal Ontario Museum*

4:15pm **Welcome** *ROM Theatre*
Deepali Dewan (University of Toronto & Royal Ontario Museum)

4:30–6:00pm **Artists' Roundtable** *ROM Theatre*

Deanna Bowen
Jeff Thomas

Discussant: Thy Phu (Western University)
Moderators: Sarah Bassnett (Western University) and Jennifer Orpana (Royal Ontario Museum)

6:00–7:00pm **Family Camera Exhibition and Opening Reception**
Royal Ontario Museum

7:00pm *Dinner on your own.*

Friday, September 22, 2017

8:00–8:45am **Registration & Continental Breakfast and Coffee**
Lobby outside Campbell Conference Facility (CCF) at the Munk School (1 Devonshire Place)

8:45–9:00am **Welcome and Introduction** *CCF*
Thy Phu (Western University)

9:00–11:00am **PLENARY SESSION**

Key Concepts Roundtable *CCF*

Marianne Hirsch (Columbia University)
Martha Langford (Concordia University)

Deborah Willis (New York University)
Laura Wexler (Yale University)
Gayatri Gopinath (New York University)

Moderators: Elspeth Brown (University of Toronto) and
Thy Phu (Western University)

11:00–11:15am

Snacks and Coffee *CCF Lounge*

(Coffee will also be available in North House 2nd Floor Lounge)

11:15am–1:15pm

PANEL SESSIONS 1

Intimate Economies from Analogue to Digital Eras

Munk 023N

Chair: Anne Cibola (York University)

Discussant: Marlis Schweitzer (York University)

Ali Feser (University of Chicago)

“Photochemical Kinship in the Image Capital of
the World”

Sarah Brophy (McMaster University)

“Angus McBean’s Queer Domestic Surrealism
and a Prehistory of Selfie Culture”

Sophie Hackett (Art Gallery of Ontario) * Erratum: Sophie Hackett presented with Zun Lee

“Zun Lee’s *Fade Resistance*”

Feminizing Emotional Communities *Munk 108N*

Chair: Charlene Heath (Ryerson University)

Discussant: Laura Levin (York University)

Sharon Sliwinski (Western University)

“Photography—Our Mother Complex”

Erina Duganne (Texas State University)

“Family Photography and the Global Struggle for
Human Rights”

Dot Tuer (OCAD University)

“Talismans and Traces: State Terror, Absent Bodies
and Reframing the Family Photograph”

SCHEDULE

(Post)Colonial Albums *Munk 208N*

Chair: Thierry Gervais (Ryerson University)

Discussant: Kevin Coleman (University of Toronto)

Candice Jansen (University of the Witwatersrand)

“Vulnerabilities of the Image: Cedric Nunn and the Black Family in Struggle”

Sandrine Colard-De Bock (Columbia University)

“Becoming the Bourgeois African in the Colonial Congo: Two Families in the Picture”

John Peffer (Ramapo College of New Jersey)

“When a Photograph is Family: Thoughts on Audience and Image in Africa”

1:15–2:15pm

Catered Lunch *CCF Lounge*

2:15–4:15pm

PANEL SESSIONS 2

Extra-familial Frames *Munk 023N*

Chair: Siobhan Angus (York University)

Discussant: Matthew Brower (University of Toronto)

Deborah Weinstein (Brown University)

“Animals in Family Photographs”

Reilley Bishop-Stall (McGill University)

“Friction and Familiarity in Family Albums: A Residential School Teacher’s Photographic Legacy”

Heather Diack (University of Miami)

“We Are Family: Leslie Hewitt’s *Riff’s On Real Time*”

Visual Diasporas *Munk 108N*

Chair: Nicole Fleetwood (Rutgers University)

Discussant: Bakirathi Mani (Swarthmore College)

Leigh Raiford (University of California, Berkeley)

“The Eldridge and Kathleen Cleaver Family Archive: African Diaspora Family Album in Exile, 1970-75”

Lily Cho (York University)

“Diaspora in the Darkroom: Theorizing chromogenic process and ontologies of diasporic connection”

Sabeena Gadihoke (Jamia Millia Islamia)

“The Partition in a Digital Age: An Archeology of Family Photographs through Absence and Presence”

Politicizing Family *Munk 208N*

Chair: Gabrielle Moser (OCAD University)

Discussant: Catherine Zuromskis (Rochester Institute of Technology)

Drew Thompson (Bard College)

“Não há nada (‘There is nothing’): The Absence of Retratos in Independent Mozambique”

Sharon Huebner (Monash University)

“‘It’s a resting place, where our spirits go’: Bringing back lost ancestor memories to Western Australia’s Southern – Noongar *boodja*”

Kimberly Juanita Brown (Mount Holyoke College)

“Next of Kin: Photographic Morte vivum and the Violence of Proximity”

4:15–4:30pm

Snacks and Coffee *CCF Lounge*

(Coffee will also be available in North House 2nd Floor Lounge)

4:30–6:30pm

PLENARY SESSION

Indigenous Kinships *CCF*

Richard Hill (Emily Carr University)

“Bring the Whole Family: Picturing Indigenous Kinship Networks under Capitalism”

Carol Payne (Carleton University)

“Photography, Family, and Inuit Culture”

Moderator: Sarah Parsons (York University)

6:30pm

Dinner on your own.

SCHEDULE

Saturday, September 23, 2017

8:30–9:00am **Registration & Continental Breakfast and Coffee** *CCF*

9:00–11:00am **PLENARY SESSION**

Collecting and Archiving Family Photographs *CCF*

Fiona Kinsey (Museum Victoria, Australia)

Luce Lebart (Canadian Photography Institute)

Mark Sealy (Autograph ABP, UK)

Rahaab Allana (Alkazi Collection, India)

Moderators: Elspeth Brown (University of Toronto) and

Deepali Dewan (University of Toronto & Royal Ontario Museum)

11:00–11:15am **Snacks and Coffee** *CCF Lounge*
(Coffee will also be available in North House 2nd Floor Lounge)

11:15am–1:15pm **PANEL SESSIONS 3**

Secrecy *Munk 023N*

Chair: Sara Rozenberg (York University)

Discussant: Richard Fung (OCAD University)

Sara Davidmann (University of the Arts London)

“Ken. To be destroyed”

Erin Gray (University of California, Irvine)

“America’s ‘Concrete Universal’: Excising Lynching from
The Family of Man”

Andrea Doucet (Brock University)

“The Ethics and Aesthetics of Remembrance in the
Aftermath of Catastrophe”

Masculinities *Munk 108N*

Chair: Jordan Bear (University of Toronto)

Discussant: Sarah Bassnett (Western University)

Adria Imada (University of California, Irvine)

“Dreaming in Pictures: ‘Family’ Albums and Kinship during Medical Incarceration”

Georgiana Banita (Bamberg University) * Erratum: withdrawn from conference

“The Refuge of Photography: Framing Migrant Men”

Shawn Michelle Smith (School of the Art Institute of Chicago)

“Too Many Men”

Cold War Generations *Munk 208N*

Chair: Susan Meiselas (Magnum Foundation)

Discussant: Tong Lam (University of Toronto)

Iyko Day (Mount Holyoke College)

“Nuclear Family Photography and Generational Memory”

Jung Joon Lee (Rhode Island School of Design)

“Orphan Nation: Remembering the Korean War as Family-Nation”

Olivia Tait (University College London)

“Kustlerehepaar: I.G.G.R.”

1:15–2:15pm

Catered Lunch *CCF Lounge*

2:15–4:15pm

PANEL SESSIONS 4

Hauntings *Munk 023N*

Chair: Laura Wexler (Yale University)

Discussant: Yi (Evie) Gu (University of Toronto)

Jeehey Kim (Independent Scholar, Korea)

“Funerary Portrait Photography and Ghost/Spirit Marriage in East Asia”

Autumn Womack (Princeton University)

“What of the Family of the Dead?: The Family Photograph as Lynching Photography”

Franny Nudelman (Carleton University)

“Reframing Postmortem Photography: Tim Hetherington’s ‘Sleeping Soldiers’”

SCHEDULE

Akin: Conventions of Childhood *Munk 108N*

Chair: Martha Langford (Concordia University)

Discussant: Marianne Hirsch (Columbia University)

Jennifer Orpana (Royal Ontario Museum)

“Childhood Snapshots: Transnational Conventions in Family Photography”

Daniel Magilow (University of Tennessee, Knoxville)

“Cute Jews: On Nahum Gidal’s *Judische Kinder in Erez Israel Ein Photobuch*”

LiLi Johnson (Yale University)

“Photographic Conceptions: Referral Photography and the Family Album in Chinese Transnational Adoption”

Racialized Citizenship and Non-citizenship *Munk 208N*

Chair: Sara Blair (University of Michigan)

Discussant: Gayatri Gopinath (New York University)

Gabrielle Moser (OCAD University)

“Familial Ties and Citizen Claims: Photography, Race and Citizenship in African Canadian Newspapers”

Julia Lum (Yale University)

“Narrating Visibility: Chinese Canadian Family Photography and the Exclusion Period, 1923-67”

Nadine Attewell (McMaster University)

“Intimations of Abundance: Working-Class Family Photography and the Look of Mixed Race”

4:15–4:30pm

Snacks and Coffee *CCF Lounge*

(Coffee will also be available in North House 2nd Floor Lounge)

4:30–6:30pm

PLENARY SESSION

Reframing Family in Colonial and Carceral Contexts *CCF*

Tina Campt (Barnard College)

Nicole Fleetwood (Rutgers University)

Moderator: Julie Crooks (Art Gallery of Ontario)

6:30–6:45pm

Concluding remarks *CCF*

Thy Phu (Western University)

Elsbeth Brown (University of Toronto)

Deepali Dewan (University of Toronto & Royal
Ontario Museum)

7:30pm

Closing Banquet *The Host: Fine Indian Cuisine*
(14 Prince Arthur Avenue)

Pre-registration required.

Meet at The Host.

PANEL SESSIONS 1

Friday, September 22, 2017

11:15am–1:15pm

Intimate Economies from Analogue to Digital Eras *Munk 023N*

Chair: Anne Cibola (York University)

Discussant: Marlis Schweitzer (York University)

Ali Feser (University of Chicago)

“Photochemical Kinship in the Image Capital of the World”

The relationship between family and photography may go deeper than the images of domestic life rendered on the surface of film. In the case of Eastman Kodak, an ideology of “family” anchored a paternalistic order of industrial capitalism; family was built into the material of film itself. This paper traces affinities and genealogies between conventions of twentieth-century American family photography and the corporate kinship that produced this medium. I draw on ethnographic research and photographic archives to explore the image-world of family in the twentieth century and how corporate kinship organized life, labour, and aesthetic representations in Rochester, NY, the metropole of Kodak’s empire. I trace the discursive and visual circulation of Kodak family metaphors, as well as the different material forms—from photographs to the intergenerational distribution of industrial toxicity—that mediated a sense of mutuality among coworkers.

Sarah Brophy (McMaster University)

“Angus McBean’s Queer Domestic Surrealism and a Prehistory of Selfie Culture”

This paper considers the significance of the uneasy fit between the body of photographic portraits made by British artist Angus McBean (1904-1990) on the one hand, and visual conventions of national and familial belonging, on the other. Looking closely at how McBean endeavored, in both style and content, to make room for “deviant” representations can help us to establish a longer, deeper twentieth-century counterhistory of contemporary selfie culture’s purported narcissism. An early practitioner of selfie culture, McBean deployed methods of self-composition and self-circulation now associated with Instagram and Tumblr in ways that posed significant affronts to the grids

of sexual/moral/affective fitness implicit in vernacular family photography and official state portraiture, at once elaborating narcissism and flouting the moral panic it so routinely elicits.

Sophie Hackett (Art Gallery of Ontario) * Erratum: Sophie Hackett presented with Zun Lee

“Zun Lee’s *Fade Resistance*”

Canadian photographer Zun Lee has been collecting Polaroids of African American family life for a number of years—the collection now numbers more than 5,000 photographs. This paper examines Lee’s collection in depth, highlighting his selection criteria, key threads, response to the exhibition at the Gladstone Hotel in February 2016, and the publishing of parts of the collection online, via Tumblr and Instagram, in order to identify how it functions as a counter-narrative. I also propose to look at the activity of collecting vernacular photographs itself, and how this activity has become an important strategy to fill gaps in our visual culture. Other examples include Max Dean’s collection of family photograph albums, the Casa Susanna photographs collected by Robert Swope and Michel Hurst and Ydessa Hendeles’s teddy bear project—a collection she in fact now defines as an artwork (rather than a collection). Further, I will argue that adding collections like these to the permanent collections of fine arts museums can be a significant strategy for broadening whose visual narratives are preserved and changing the balance of who becomes visible in such institutions.

Feminizing Emotional Communities *Munk 108N*

Chair: Charlene Heath (Ryerson University)

Discussant: Laura Levin (York University)

Sharon Sliwinski (Western University)

“Photography—Our Mother Complex”

The maternal figure abounds in photography studies: she makes her mark in the “tiny spark of contingency” that so preoccupied Walter Benjamin; she haunts Susan Sontag’s ceaseless complaints about the medium’s failure to contain social breakdown; and, of course, there is Henriette Barthes—the mother from whom contemporary photography studies could be said to have been born. Put plainly, photography has long served as a prosthetic for

the mother's body. My paper explores the ways our engagement with this medium betrays what psychoanalysis might describe as a "*Mutterkomplex*." The first part of the paper extends the search for this anxiety in photographic criticism—I will trace the maternal presence in the field beyond *Camera Lucida*. The second part of the paper looks for signs of this abjection in contemporary photographic practice, focusing specifically on LaToya Ruby Frazier's *The Notion of Family*. In Frazier's explicit articulation of her mother's involvement in her practice—she describes her as "coauthor, artist, photographer, and subject"—the photographer has provided an enticing lens to explore the psychodynamics of this medium.

Erina Duganne (Texas State University)

"Family Photography and the Global Struggle for Human Rights"

In 1983, Mario Tapia Ramírez photographed members of Nicaragua's Mothers of Heroes and Martyrs holding up family and ID photos of murdered Sandinista youth in hopes that John Paul II would say a prayer for them. In this paper, I consider how the subsequent display of this photograph in the United States at once reimagined the solidarity denied to the Nicaraguan mothers by the Pope and offered something beyond the specificity of that national context. Through its deployment of family and ID photos, I contend that Tapia's photograph also aligned itself with other images of women publically holding up photographs of their dead children, especially those of Argentina's Madres de Plaza de Mayo. Through these affiliations across time and space, Tapia's image not only documented the plight of these Nicaraguan mothers but also, more critically, through its transnational viewing, became a political and emotional actor within a larger global solidarity network in support of international human rights.

Dot Tuer (OCAD University)

"Talismans and Traces: State Terror, Absent Bodies and Reframing the Family Photograph"

This paper focuses on two photographic series, *Auscencias* (2006) by Gustavo Germano and *Vestigios* (2001) by *Memoria Abierta*, which represent through the lens of the family photograph the desaparecidos of Argentina (those who were murdered and their bodies disappeared by the military during the regime of state terror from 1976-83). *Auscencias* is composed of paired images in which a family snapshot that includes a family member who was disappeared by the military is juxtaposed with a contemporary reenactment of the same photograph

by other family members who were in the original photograph and are still alive. Through this restaging, the empty space in the image becomes the visible manifestation of the absent body. *Vestigios* is a digital archive initiative of *Memoria Abierta*, an alliance of human rights organizations, featuring photographic documentation of objects possessed by *desaparecidos* before the military captured and killed them. Each object is accompanied by a brief testimonial that explains the history of the person's disappearance to reconstitute the family photograph as one in which visible objects stand in for absent bodies. Through a comparative analysis of *Ausencias* and *Vestigios*, I examine how the reframing of family photographs function as markers of absence to contribute to collective processes of memory making and transmission, and explore the dynamics of reception produced by re-situating the family photograph as a social and political site of commemoration.

(Post)Colonial Albums *Munk 208N*

Chair: Thierry Gervais (Ryerson University)

Discussant: Kevin Coleman (University of Toronto)

Candice Jansen (University of the Witwatersrand)

“Vulnerabilities of the Image: Cedric Nunn and the Black Family in Struggle”

Cedric Nunn (b.1957-) is a South African anti-apartheid photographer and a longtime biographic chronicler of identity. Classified as coloured, yet self-identifying as black, Nunn resisted the complicity that was inextricable from coloured classification during apartheid. He photographed his family over the course of thirty-years in the rural province of KwaZulu-Natal where he paid close attention to his maternal grandmother, Amy 'Madhlawu' Louw whose mere life in iVuna, Zululand transgressed apartheid laws of race. This paper argues that Nunn not only reframes family photography through his politics of resistance, but also reframes the very image of black family during apartheid.

Sandrine Colard-De Bock (Columbia University)

“Becoming the Bourgeois African in the Colonial Congo: Two Families in the Picture”

In the wake of World War II, the Belgian Congo saw the democratization of photography among African practitioners and middle-class amateurs, who

started to produce family photographs. At the same time, the anti-colonialism of the new world order—dominated by the United Nations, USA and USSR—led the colonial authorities to substitute the idea of colonialism by that of a more congenial “Belgian-Congolese community” that represented colonial society as an extended family between Belgians and Congolese. Created by the governmental photo service *InforCongo*, these images knew a widespread circulation both in the Congo and the metropole. It is in this national context that rare Congolese African family albums emerged in the mid-20th century. As this site of intersection between the privacy of African homes and the European-controlled public space within which family life takes place, albums serves as a germane visual terrain to explore the Congolese photographers and native clientèle’s engagement with that iconography of kinship.

John Peffer (Ramapo College of New Jersey)

“When a Photograph is Family: Thoughts on Audience and Image in Africa”

In South Africa portrait images displayed in homes emphasized the dignity of their subjects and the stability of family life during a period of indignity and social upheaval under apartheid. But when interviewing families about these images I often encountered sensitivity issues too often overlooked by scholars and curators who examine studio practices without consulting the subjects of the images. These issues included anxiety about repackaging for display in new contexts and for broader audiences, as well as basic copyright concerns. In this paper, based on my recent research on family collections of photographs in South Africa’s black urban neighborhoods, I begin by describing the types and uses of photographs kept as family mementos in Soweto homes. I then suggest methods to address the critical issues related to privacy, secrecy, patrimony, and iconoclasm that everywhere arise in vernacular image studies but are not always foregrounded in writing and display for a wider audience.

PANEL SESSIONS 2

Friday, September 22, 2017

2:15-4:15pm

Extra-familial frames *Munk 023N*

Chair: Siobhan Angus (York University)

Discussant: Matthew Brower (University of Toronto)

Deborah Weinstein (Brown University)

“Animals in Family Photographs”

This paper examines how images of animals can reframe the cultural politics of family photography through a close reading of *My Family Album* (2003), by primatologist Frans de Waal. The book’s title and primate photographs evoke a cross-species notion of kinship that de Waal characterizes as one of similarity rather than difference, made visible “when we look the ape in the eye” (1). His emphasis on the proximity between human and non-human primates stands in contrast to racialized invocations of apes as sub-human. His images also offer a counterpoint to the affective, domestic relationships depicted in photos of people with their pets.

Reilley Bishop-Stall (McGill University)

“Friction and Familiarity in Family Albums: A Residential School Teacher’s Photographic Legacy”

This paper concerns the personal photo albums of Quebec-born amateur photographer Alice Constance Dunn, while she was employed as a Residential School teacher in the 1920s. Alongside Dunn’s own family photographs are pictures of Indigenous children, torn from their own families and incarcerated in institutions intent on the destruction of their community and cultural ties. In contrast to the official images disseminated as assimilationist propaganda, the majority of Dunn’s photographs display a level of intimacy common in family photo albums, but otherwise lacking in the existing archive. Despite this, evidence of the children’s confinement and attempted assimilation is revealed in the ubiquitous fences framing the scenes and the physical transformation of the children over time. Examining the tension between Dunn’s family photo-

graphs and those depicting Residential School students, this paper confronts the collision of personal history and national politics, exposing the insidiousness and normalization of Canada's settler-colonial ideology.

Heather Diack (University of Miami)

"We Are Family: Leslie Hewitt's *Riff's On Real Time*"

Photography, like family, is a mutable, shifting entity, often shaped by nostalgia and longing, influenced by deeply intimate specificities and yet possessing the capacity to circulate well beyond its origins. Leslie Hewitt's photographic practice grapples with the shared space of photography and family, creating works of art that are literally and figuratively layered. Further, by evoking the realities that emerge from these contingent visualities, Hewitt suggests ways that the meaning of "kinship" itself can be rethought. This paper will critically discuss Hewitt's artwork as a means of analyzing the necessarily enmeshed lives of the civil and the familial, the commercial and the discreet, and moreover, the blurred distinction between historic narratives and private memories. By exploring the constraints and possibilities of snapshot photography, Hewitt's work investigates the currency of family and accumulated imagery in relation to the spectrum of the personal and the popular.

Visual Diasporas *Munk 108N*

Chair: Nicole Fleetwood (Rutgers University)

Discussant: Bakirathi Mani (Swarthmore College)

Leigh Raiford (University of California, Berkeley)

"The Eldridge and Kathleen Cleaver Family Archive: African Diaspora Family Album in Exile, 1970-75"

This paper considers the articulation of the African diaspora through the rubric of family photography, focusing on how black artists and activists have mobilized the genre for the explicitly political purposes of articulating diasporic connection. What are the parameters of who constitutes family—whether by blood, by skin, or by choice? What constitutes a family photographic archive—snapshots or formal portraits, mugshots and posters, personal albums and public websites? To what extent are each fluid yet mutually reinforcing concepts? To address these questions, I consider a particularly rich artifact in the

as yet uncatalogued and publically unavailable Eldridge and Kathleen Cleaver Family Archive, (Minister of Information and Communications Secretary of the Black Panther Party respectively): a family album compiled by Kathleen Cleaver during the period she and her family—husband Eldridge, and newborn children Maceo and Joju—lived as political exiles in Algeria, 1970-75.

Lily Cho (York University)

“Diaspora in the Darkroom: Theorizing chromogenic process and ontologies of diasporic connection”

This paper offers a preliminary theorization of photographic process for cultural criticism, focusing on the chromogenic print process and examines how this technology reframes ideas of connection, family, and citizenship in diaspora. In visual cultural studies and cultural criticism more broadly, there has been extensive discussion and theorization of the photograph as an image. However, there is significantly less work on photography as a process of development. What might it mean to think seriously about the technology of the darkroom and darkroom processes as a way of understanding how family develops in diaspora? In this paper, I will focus on the chromogenic print process. It is the most widely used colour photography development process. Notably, it gained widespread use in the middle of the twentieth century, a historical period that is central to the transformation of immigration and the construction of citizenship in Canada. It is a process that depends upon a reaction between two chemicals to create dye colours. In the darkroom, the dark room technician (an under-examined and crucial figure in photography) must correct or balance the three main dyes—cyan, magenta, and yellow—in order to produce a finished image. This work of reaction and balance is, I suggest, central to understanding the ontology of diasporic connection in family photography.

Sabeena Gadihoke (Jamia Millia Islamia)

“The Partition in a Digital Age: An Archeology of Family Photographs through Absence and Presence”

The partition of the Indian subcontinent witnessed the large-scale displacement of some ten million people that was followed by further dislocations and border crossings after independence. The mnemonics of partition have always been triggered through iconic press photographs of public and mass moments of suffering; the crowded trains and the endlessly long *kafilas* or the caravans of people. Set against the discursive backdrop of these ‘public’ images, my paper

explores the spectre of the partition through both the absence of personal photographs, as well as a more recent imagination of the event made possible by the digital circulation of contemporary and historical photographs of the family. Navigating online ‘memory sites’ and exploring references to photographs (or their lack) in biographies and partition literature, this paper seeks to understand other kinds of affect produced by the haunting of Partition and its relationship to the production of ‘memory’. The paper will largely focus on the ‘Indian Memory Project’ website. These posts about partition often by a generation that never actually experienced it, would not be accessible without the possibilities of digital capture. Deeply inflected by technologies of the present, this kind of participatory sharing and annotation by non-historians also allows a different kind of partition archive. While trauma may have been the overarching lens through which the partition has been defined, these photo practices or accounts related to photography may suggest ways to escape this framework. They reveal partition as not just an ‘event’ within a given temporal span but as a set of recurring impulses of familial relationships, community, ethnicity and travel that continue to reverberate even today.

Politicizing Family *Munk 208N*

Chair: Gabrielle Moser (OCAD University)

Discussant: Catherine Zuromskis (Rochester Institute of Technology)

Drew Thompson (Bard College)

“Não há nada (‘There is nothing’): The Absence of Retratos in Independent Mozambique”

Many Mozambican mine workers used their salaries to purchase photographic prints, or *retratos*, from studios in apartheid South Africa. These miners sent their pictures to relatives in Mozambique. Populations living in Mozambique under Portuguese rule also frequented studios to obtain prints of baptisms, weddings, and birthdays taken with purchased cameras and films. Such modes of self-fashioning, which offered alternatives to colonial rule, ceased at the onset of Mozambique’s independence in 1975. After independence, commercial studios confronted supply shortages and, as a result of the documentation required by the state’s Socialist project, faced new demands for passport-size headshots. From 1975 to 1994, amid extended periods of

civil war that accompanied these changes, news publications in Mozambique printed readers' complaints about studios' inabilities to take full-body pictures and over regulations for how subjects appeared in headshots. Populations displaced by war used these claims for rights to photographs to locate their loved ones. At the centre of this paper is the question, "What happens to modes of historical production and representation when there are no films, cameras, and paper for clients to obtain self-portraits and family photographs?" To address this query, I use oral histories and newspaper articles to consider the material and political conditions that precipitated the absence of *retratos* in Mozambique from 1975 to 1994 and the implications of this absence on popular and state use of Mozambique's visual economies. I then address how this absence of *retratos* impacted how documentary photographers pictured Mozambique's civil war. My aim here is to use this idea of "*Não há nada*" ("*There is nothing*"), a type of absence, to complicate the notions of visibility introduced by the genre of family photographs. I also analyze the claims for "rights to images" that the physical absence of *retratos* offers displaced populations like those in Mozambique.

Sharon Huebner (Monash University)

"It's a resting place, where our spirits go': Bringing back lost ancestor memories to Western Australia's Southern - Noongar *boodja*"

Family photography has been widely used as a device by scholars and artists to explore the product of relationships between the colonial visual archive, Indigenous peoples, colonial settlers, and their respective descendants. For an intercultural audience this has meant privileged access to Indigenous revisions of colonial photography and as a flow on, insight to the immediacy of social memory. Scholars and the broader community have learnt from Indigenous stories generated by photographs of ancestors that memory is an important tool for restoring broken ties between generations of family. Many of the stories told are a telling of once secure familial bonds corrupted by the trope of colonialism. So, what is the follow on or looking back inquiry led by Indigenous resistance to colonial imaginaries? What does it mean on cultural terms to situate Indigenous practices of *kinship* at the center of dialogues prompted by family photographs in the first instance? And, why look even more closely at the visual and non-visual landscapes of human emotion interplaying cultural loss and absence, pride and resilience - all global Indigenous concerns for spirited identity in the 21st Century? In this paper, I approach these questions through powerful events that

ABSTRACTS

reposition a single historical photograph within meaningful social practices of two Aboriginal family groups in Australia—*Noongar* (Western Australia) and *Koorie* (Victoria). The centrality of kinship is the guide here for discussing the complexities of *Noongar* and *Koorie* methodologies when using family photographs to activate in the present, places of memory for ancestors.

Kimberly Juanita Brown (Mount Holyoke College)

“Next of Kin: Photographic Morteivum and the Violence of Proximity”

This talk will explore the relationship between photographic proximity and death through an examination of aftermath photographs that show family members of deceased victims of state violence. Documentary photography is rife with the emotive engagement of familial pain, rendered imagistically, but also within the narrow confines of race and nation. In this way, these images visually present whiteness as sacrosanct, and blackness as ever fungible. Using the work of Saidiya Hartman, Deborah McDowell, and Marianne Hirsch, this talk will engage what I refer to as the photographic Morteivum—the dividing line between death and its aftermath—for what it can tell us about lives that exist on the margins of citizenship and belonging. Racialized notions of kinship orient the viewer towards a very particular way of seeing, and it will be my task in this talk to unpack the cultural meaning of this orientation.

PLENARY SESSION

Friday, September 22, 2017

4:30–6:30pm

Indigenous Kinships *CCF*

Moderator: Sarah Parsons (York University)

Richard Hill (Emily Carr University)

“Bring the Whole Family: Picturing Indigenous Kinship Networks under Capitalism”

Photographic representations of family in works of art make it possible to track how class changes experienced by Indigenous North American artists have

shifted understandings of kinship since the 1980s. Indigenous artists using photography in the 1980s were part of the first wave of Indigenous artists to receive their training in mainstream art schools and were often also the first members of their family to acquire postsecondary education. Artists such as Shelley Niro and Jeffrey Thomas responded to this transition and the class gap it threatened to open between themselves and other members of their community by, among other things, self-consciously using family members as subjects in their photography. This was also in keeping with powerful and persistent Indigenous traditions around the significance of kinship relationships in general. These works often challenged the liberal distinction between private family life and the public sphere. Since that time, younger generations of artists have emerged whose now established middle class circumstances have either changed photographic depictions of family or eliminated family members as agents in their practices.

Carol Payne (Carleton University)

“Photography, Family, and Inuit Culture”

In 2004, Murray Angus, of the Inuit post-secondary institution Nunavut Sivuniksavut (NS), described the photo-based history initiative Project Naming as “Nunavut’s family photo album.” Established in 2001 as a collaboration between NS and Library and Archives Canada (LAC), Project Naming and its many Inuit partners have identified thousands of Inuit in archival photographs at LAC. It also generated other research including the photo-based oral history project, *Views from the North*, which I coordinated in collaboration with NS and LAC.

This paper explores how Inuit communities are reimagining the family photo album in part through Project Naming and *Views from the North*. By reactivating archival photographs, Inuit participants at once strengthen kinship bonds, cultural knowledge, and political advocacy. Drawing on a March 2017 Project Naming workshop, which I co-organized with Beth Greenhorn of LAC, I will argue that these initiatives cannot be understood outside the larger contexts of the Truth and Reconciliation Commission of Canada (2007-15) and the Qikiqtani Truth Commission (2007-10). As such, this paper also addresses the entangled histories of Inuit and non-Inuit visitors to the north or Qallunaat as we are called in the Inuktitut language. As a Qallunaat researcher studying Inuit culture through photographs, I am also interrogating my own position in this story. How do settlers participate meaningfully in ways that do not—however inadvertently—re-colonize?

PANEL SESSIONS 3

Saturday, September 23, 2017

11:15am–1:15pm

Secrecy *Munk 023N*

Chair: Sara Rozenberg (York University)

Discussant: Richard Fung (OCAD University)

Sara Davidmann (University of the Arts London)

“Ken. To be destroyed”

This photographic project began with an archive and a discovery. My brother, sister and I inherited photographs and letters belonging to our uncle and aunt, Ken and Hazel Houston, from our mother Audrey Davidmann. The title, *Ken. To be destroyed*, was taken from my mother’s writing on an envelope containing letters. The letters tell Ken and Hazel’s very private story. It emerged soon after they were married that Ken was transgender. In the context of a British marriage in the 1950s, this inevitably profoundly affected both their own relationship and their relationships with the people around them. Publicly, Ken was a man, but in the privacy of the home she was a woman. I searched the family albums looking for photographs of Ken in his/her female persona—there were none. But amongst the family photographs were Ken and Hazel’s wedding photographic “proofs”. The word “proof” interested me in the context of this family secret marked to be destroyed and its absence in the photograph albums. In response to this, I re-photographed the family photographs and using analogue, alternative and digital photography processes I made new prints. From the raw material of the family photographs to new photographic works a new story emerges.

Erin Gray (University of California, Irvine)

“America’s ‘Concrete Universal’: Excising Lynching from The Family of Man”

To what effects did the photograph of the torture by blowtorch of Robert McDaniels in rural Mississippi in 1937 enter into renewed circulation as part of the Cold War visual landscape? How might this photograph—and photographs of lynching in general—configure the vicissitudes of American family feeling in the long twentieth century and highlight the contradictions of domestic ideology and the limitations

of liberal humanism during the so-called “great American Century”? In this paper, I explore the removal of the 1937 photograph of McDaniels’ torture and murder from Edward Steichen’s modernist Cold War photography exhibition shortly after it opened at the MoMA in 1955. I argue that the inclusion of the photograph in *The Family of Man* troubled Steichen’s contention that marriage, reproduction, waged labor, and faith in a Christian God were the ideal tools to ensure universal human survival in the anxious racial era of the atomic bomb. I also speculate—in keeping with the aesthetic and philosophical mandate of the exhibition, which Steichen claimed was an aesthetic depiction of universal humanity—what it might mean to conceive of the massacre as representative of a “concrete universal” history. Employing theories of negative dialectical totality, I argue that the excised lynching photograph represents a particular instance of anti-black terror in the Mississippi delta at the same time that we may glimpse within it an image of the white supremacist social structure that contradicted, in the wake of WWII, U.S. pretensions to global democratic leadership. I thus read the disappearance of the photograph from the exhibition as a key visual moment in the consolidation of Cold War civil rights and in the global spread of U.S. capitalist hegemony. Finally, I suggest an alternative “Family of Man” that highlights the centrality of antiblack violence to the affective formation of the normative family and to the racialization of the human.

Andrea Doucet (Brock University)

“The Ethics and Aesthetics of Remembrance in the Aftermath of Catastrophe”

Between 2008-2015, the Truth and Reconciliation Commission of Canada (TRC) gathered testimonies from over 6000 indigenous Canadians “who had been taken from their families as children, forcibly if necessary, and placed for much of their childhoods in residential schools” in “order to minimize and weaken family ties and cultural linkages, and to indoctrinate children into a new culture of the legally dominant Euro- Christian Canadian society” (TRC, 2015: 2). The Commission’s four-volume report, released in December 2015, is a harrowing account of the physical and sexual abuses experienced by many indigenous children (First Nations, Métis, and Inuit) in church and state run schools across more than 100 years and the devastating cross-generational impacts on communities and families of this colonial and genocidal history. This paper, which proceeds from my subject position as a settler Canadian, is about entanglements of narratives/stories/testimonies and family photographs and is framed by a wide set of ethico-onto-epistemological resources (Barad, 2007) that are performative, ecological, non-representational, and ontologically relational

ABSTRACTS

(e.g. Barad, 2007; Code, 2006; Ingold, 2011, 2013; Mauthner, 2015; Thrift, 2008; Vannini, 2015; Verran, 2001). I approach diverse kinds of family photographs as moments of “ontological narrativity” (Somers, 1994), as “both compositional and lived” (Stewart, 2010), as stories that “intervene” (Winthereik, and Verran, 2012) and as stories that never end (Tsing, 2015). Yet while working with non-representational framings, I also explore how to approach and theorize the representational *content* of testimonies.

Masculinities *Munk 108N*

Chair: Jordan Bear (University of Toronto)

Discussant: Sarah Bassnett (Western University)

Adria Imada (University of California, Irvine)

“Dreaming in Pictures: ‘Family’ Albums and Kinship during Medical Incarceration”

Between 1866 and 1969, the Hawai‘i board of health forcibly exiled men, women, and children with leprosy to a remote settlement on the island of Moloka‘i. Families were also ruptured by leprosy policies: patients were separated from their uninfected children, lovers, and kin; exiled patients were subjected to sterilization; and babies born during exile were removed and out-adopted. Yet unlike other institutionalized patients, many patients had access to photographic equipment during decades-long exile. This paper explores such underexplored “family” photographs and collections crafted by Hansen’s disease patients in Hawai‘i. While photography scholars have argued that family photographs commit forms of erasure in their pursuit of ideal presentations of domesticity (Spence; Watney; Kuhn), I suggest these vernacular albums are interested in something more rudimentary—that is, in visually piecing together kinship and social relations disrupted by medical segregation. I suggest these photographs imaged and strengthened lateral and affilial ties between unrelated patients, rather than filial or blood relations that were scrutinized by physicians for clues to the etiology and spread of disease. Furthermore, I explore how and why men, not women, came to be the primary agents of domestic photography in the twentieth-century Moloka‘i leprosy colony. I consider how albums enabled some men to perform heteronormative roles as potential suitors and fathers, even while staging homosocial families.

“Family” became a capacious and flexible notion, a dream-like state where desires for love could be pursued through time and space.

Georgiana Banita (Bamberg University) * Erratum: withdrawn from conference

“The Refuge of Photography: Framing Migrant Men”

The Syrian refugee crisis and the larger migration movement that has so radically shaped German public discourse since the summer of 2015 was triggered by a family photograph. Chancellor Angela Merkel smiled into a smartphone camera next to a refugee, cementing the controversial status she has attained within the migrant community: Mother Merkel, savior and benefactor, the woman who would open her arms to the masses of able-bodied young men crossing the border. The pictures I featured in my photo exhibition in the summer of 2016 (www.refugee-photos.com)—included photographs by Ed Kashi in which men, women, and children appeared together in spaces that circumscribed the familial (tents, enclosures, etc.). The migrant crisis set into motion by the Syrian war produces unprecedented images centred on *single men* that challenge the power of the photographic gaze to create and consolidate family belonging. This kind of photograph doesn’t reproduce family units already existent before the photo was taken; instead it assembles disparate subjects into a family space through the picture itself and its dissemination, which in turn mobilizes social and political responses. This talk theorizes photographic practices that situate male subjects within the human geography of migration. My archive includes images of fathers threatening to harm their wives and children unless permitted to cross borders toward Western Europe; photographs of fathers travelling alone or with their children; and images of young Muslim males alongside German women. From an instrument of social cohesion and integration, the *family of men* invoked in these images becomes a weapon of stigmatization, a signal of social and sexual threat.

Shawn Michelle Smith (School of the Art Institute of Chicago)

“Too Many Men”

This paper is about a photograph my grandmother gave to me when I was a young woman. It is an image of her grandfather and his eight sons. The image is mildly interesting in visual terms, but not particularly striking, except for the fact of all those sons. It shows nine white men, four seated and five standing, lined up in front of a studio photographer’s painted backdrop. They are dressed formally in suits, and all but one wear ties. My grandmother’s grandfather, my great great grandfather, is seated in the middle of the group, holding a cane. This somewhat

ordinary looking photograph had a profound influence on my understanding of my family history. In telling me about the image, answering my questions about all those men, my grandmother inadvertently revealed that her grandfather was a polygamist. This was news that even my father, her son, was surprised to learn, and it was information she clearly had not wanted to reveal about her Mormon background. The image hides the fact of polygamy in plain sight. By showing so many men, it deflects attention away from an excess of women, of too many wives. Nevertheless, the photograph is evidence of a family structure rejected by the U.S. nation-state. Indeed, the territory of Utah, with its high population of Mormons, could not be officially incorporated into the United States until the Mormon Church renounced polygamy. In this way, the photograph provides evidence of a counter-vision to normative modes of kinship. But this is an anti-normative image of family that is also extremely patriarchal and white. As Roland Barthes declared, photography enabled one, for the first time, “to see oneself . . . on the scale of History” (*Camera Lucida* 12). Sometimes that vision is an uncomfortable one. In this paper I will consider family secrets and revelations, and the perplexities of photographic evidence, which reveals so much and so little. I will tease out the imbrication of family history and national history, of patriarchy and whiteness, that comes into view in this family photograph of too many men.

Cold War Generations *Munk 208N*

Chair: Susan Meiselas (Magnum Foundation)

Discussant: Tong Lam (University of Toronto)

Iyko Day (Mount Holyoke College)

“Nuclear Family Photography and Generational Memory”

My paper explores an archive of family photographs from Japan that are part of a project I am developing on the public memory of the atomic bombing of Hiroshima in 1945. This small archive includes photographs of my teenaged uncle, who survived the bomb, as well as portraits and photos of my grandfather and 12-year-old uncle, who both died. In my analysis of these photographs, I aim to address the problems in critically framing these images in ways that do not contribute to the overdetermined meanings associated with Hiroshima in both Japan and the US. In Japan, the public memorialization at the Hiroshima Peace Memorial Museum and Park tends to reinforce national mythology over historical

and cultural understanding. As Lisa Yoneyama has shown, what is obscured by the museum's universalizing message of "No More Hiroshimas" are the atrocities Japan committed in its quest for imperial power in Asia, Japan's postwar Cold War alliance with the US, and a larger context of global warfare. Many survivors also avoid the museum for its dioramas of human suffering that fold the spectacle of their misery into slogans of peace. In the US, the marvel of a ballooning mushroom cloud remains the iconic symbol of nuclear destruction that both aestheticizes and anaesthetizes many Americans' engagement with an event that killed over 100,000 people, while the plutonium bomb that exploded over Nagasaki remains an afterthought. The US's censorship of ground zero photography during its postwar occupation of Japan and later confiscation of photographs until the mid-1960s reinforce the problem that visual culture presents for the US's reckoning with this event. My paper attempts to think about how to shift public memory through the transnational frame of one family's photography and multigenerational memory.

Jung Joon Lee (Rhode Island School of Design)

"Orphan Nation: Remembering the Korean War as Family-Nation"

Orphans were the subjects of a large number of photographs taken by war correspondents during the Korean War. Since then, war orphan photographs have been reproduced regularly for the purpose of commemorating the war, and, more specifically following the armistice, to raise awareness of war orphans with the intent of promoting interracial adoption. This paper probes the ways in which this seemingly innocent use of orphan photographs encapsulates a desire to inscribe the metaphor of the Korean nation as an orphan in war memory, inhibiting different ways to remember the war. Particular attention is given to the affective workings of sympathy in the narrative of orphan/victim and how it contributes to the concept of pan-Korean family-nation.

Olivia Tait (University College London)

"Kustlerehepaar: I.G.G.R."

The varied reproductions and institutionalisation of a number of double portraits of Gerhard Richter and Isa Genzken, taken during the 1980s, challenge and question Cold War West German conceptions of both artists and families. Four of the double portraits were prominently included in the small catalogue produced for the *Isa Genzken e Gerhard Richter* exhibition held at Galleria Pieroni in Rome in 1987; two of which serve as the front and back cover images of the catalogue, while the artists are referred to and conjoined by their initials as I.G.G.R in the

ABSTRACTS

catalogue text. Using the catalogue as a case study, I will examine how Richter and Genzken's double portraits register, challenge and extend notions of family portraiture by reframing contemporaneous conceptions of artistic identity, particularly of the neo-avant-garde. My paper will explore how they do so particularly by deconstructing previous avant-garde ideals and notions of the family, including the Weimarian model of the *Künstlerhepaar* (artist-couple).

PANEL SESSIONS 4

Saturday, September 23, 2017

2:15–4:15pm

Hauntings *Munk 023N*

Chair: Laura Wexler (Yale University)

Discussant: Yi (Evie) Gu (University of Toronto)

Jeehey Kim (Independent Scholar, Korea)

“Funerary Portrait Photography and Ghost/Spirit Marriage in East Asia”

As a way to record life events and family occasions, photography has become part of the paraphernalia of weddings and marriage since the advent of the new technology. Some photographic practices in East Asia raise questions about the relationship between photography and marriage. Can photography tie the knot of those who have never met? Can photography precede the event of marriage? Can photography support a marriage in the afterlife? This paper explores how funerary portrait photography is used in ghost marriage to structure both national and familial identity in East Asia.

Autumn Womack (Princeton University)

“What of the Family of the Dead?: The Family Photograph as Lynching Photography”

This paper argues for the continuity between late nineteenth-century lynching photographs and African American family photography. While lynching photographs figuring hanging black bodies have long symbolized the virulent reach of late-nineteenth century racism, the scholarly focus on this now iconic imagery has

overlooked a crucial archive: photographs of lynching survivors. This paper turns to the understudied photographic repertoire that emerged around Lavinia Baker and her five children, survivors of the 1898 Lake City, South Carolina Lynching—which includes over six professionally produced family photographs—to consider what it would mean to read family photography as lynching imagery and, conversely, lynching photographs as constitutive of black kinship. The Baker photographs posit family photographs and lynching imagery as intimate kin, rather than polar opposites, a move that expands the temporal and generic boundaries of lynching and family photography alike. Through a close reading of the production and circulation history of the Baker family photographs, I show how the images encourage an expanded definition of both the photographic event and anti-black mob violence.

Franny Nudelman (Carleton University)

“Reframing Postmortem Photography: Tim Hetherington’s ‘Sleeping Soldiers’”

In this paper, I examine British photojournalist Tim Hetherington’s photographs of American soldiers sleeping at a remote outpost in Afghanistan in relation to the tradition of postmortem photography—a tradition that they at once invoke and invert. These images recall postmortem photographs—family photographs of a certain type—and in particular images of dead children, posed as if they were sleeping peacefully. And yet, if postmortem photographs make dead people look as if they are sleeping peacefully, Hetherington’s images of soldiers at rest use sleep to figure the soldier’s potential death before it has come to pass. I argue that Hetherington’s images represent a broader trend, as contemporary photographers use nineteenth-century visual precedents to rethink the nature of war photography, and theorize its power to not only document but also to grieve death in war.

Akin: Conventions of Childhood *Munk 108N*

Chair: Martha Langford (Concordia University)

Discussant: Marianne Hirsch (Columbia University)

Jennifer Orpana (Royal Ontario Museum)

“Childhood Snapshots: Transnational Conventions in Family Photography”

The ubiquity of photographs of children with birthday cakes, toys, siblings and parents, and the popularity of images of children stiffly posing for studio portraits, belie the fact that there is no universal concept of childhood. As scholars have argued,

conceptions of childhood are diverse, fluid, and ever-changing (Archand 2004; Brocklehurst 2006). While popular conceptions of childhood might feel naturalized or normalized, how people understand “childhood”—including how children are expected to behave and how they are represented—is deeply impacted by familial, cultural, societal, and political factors. Drawing on The Family Camera Network’s public archive of photographs and oral histories, “Childhood Snapshots” explores transnational photographic conventions that have been used to represent children in family albums. This paper considers the role that family photography plays in shaping, reinforcing, and even contesting, changing conceptions of childhood.

Daniel Magilow (University of Tennessee, Knoxville)

“Cute Jews: On Nahum Gidal’s *Jüdische Kinder in Erez Israel Ein Photobuch*”

This paper examines Nahum “Tim” Gidal’s *Jüdische Kinder in Erez Israel* (*Jewish children in Erez Israel*, 1936), the last overtly Jewish-themed photobook published in Germany before the Holocaust. Consisting of 21 pictures of cute Jewish children, Gidal’s project echoes saccharine interwar photobooks about cute children and animals. This paper, however, examines how photographs of cute children promote adult agendas, in this case, Zionism. Gidal offers a counter-image to the Zionist ideal of “muscular Judaism,” the notion that Jewish national revival demanded a mental toughness lacking in the diaspora. Rather than offer sublime biblical landscapes or socialist realist imagery of sweaty, muscular, Jews building their new state, Gidal’s work instead invokes a minor aesthetic category common to family photography: cuteness. By examining how this photobook’s cuteness aestheticizes Jewish powerlessness and promotes Zionism, this paper argues that this creative deployment of domestic photography created affective, transnational relationships to Palestine even before exiles departed.

LiLi Johnson (Yale University)

“Photographic Conceptions: Referral Photography and the Family Album in Chinese Transnational Adoption”

This presentation examines the use of photography in transnational adoption practices from China and narratives of beginnings (or “conception”) that root the formation of family, not in biological reproduction, but in photographic practice. In contrast to Korean transnational adoption, a significant diaspora of Chinese transnational adoption resulted from the emergence of China’s One Child Policy in the 1980s and 1990s. I utilize the concept of “conception” strategically to challenge biologized notions of family beginning at reproductive conception

and to consider how Asian American transnational adoptees “conceive of” their own family formation. In addition to comprising the imagined and literal family album, referral photography and baby photography of Chinese American adopted children participate in the process by which family is constituted and marked as “beginning.” Using the oral histories of Chinese American adoptees, I reinterpret family photography as producing (in addition to recording and representing) family and kinship through visual entrance in to a family imagination.

Racialized Citizenship and Non-citizenship *Munk 208N*

Chair: Sara Blair (University of Michigan)

Discussant: Gayatri Gopinath (New York University)

Gabrielle Moser (OCAD University)

“Familial Ties and Citizen Claims: Photography, Race and Citizenship in African Canadian Newspapers”

Though photography historians have often imagined that family photographs—especially those taken in calm and carefully staged portrait studios, and consumed in the private space of the home—have little purchase on public claims to belonging, this paper proposes to reverse this assumption, arguing that family photography was a generative and forceful genre in which racialized subjects pictured themselves as citizens in Canada. I focus on a series of African-Canadian-owned Atlantic newspapers—including *The Clarion* (1946-49) and *The Negro Citizen* (1949)—which regularly reprinted family photographs on its front cover and within its pages, alongside reports on racial discrimination, calls for political activism and celebrations of the achievements of Black Canadians to explore the ways that Canadian citizenship was pictured as a transnational form of belonging that operated across borders, racial categories, and beyond the frame of national laws.

Julia Lum (Yale University)

“Narrating Visibility: Chinese Canadian Family Photography and the Exclusion Period, 1923-67”

This paper will examine the dual roles of photographic and oral testimonies in the construction of Chinese Canadian family memory and *postmemory* vis-à-vis the “exclusion period” of race-based discriminatory immigration

laws (1923-1967). My paper will draw from my research and oral history interviews for the Multicultural History Society of Ontario's project *Chinese Canadian Women, 1923-1967*. I argue that the strategic and compensatory deployment of photography was—and continues to be—a means of narrating a material trace of family coherence in the face of absence, disruption or prolonged separation. Deployed as énoncés, photographs in this period declare Chinese Canadians as members of a visible citizenry, in spite of barriers to achieving full rights as Canadians. By pairing oral history clips with photographs from this period, my paper will explore the interplay between orality and visibility. In their pairing, photography can act as a prompt for narrative development, while oral testimony can position the photographic frame into and within the unfolding and diachronic mode of storytelling. Research for the project established that, in the interstices between these two media, discontinuities and gaps are as important as coherent narratives, both disclosing strategies for constructing family identity in the face of the prevailing stereotype of Chinese “bachelor societies.” By activating trans-temporal and trans-national narratives, photographs and oral histories act upon each other, altering each articulation of what it meant to be a family during this period in Canada's history.

Nadine Attewell (McMaster University)

“Intimations of Abundance: Working-Class Family Photography and the Look of Mixed Race”

Over the past two decades, mixed race has become increasingly visible as a focus of identity politics and site of political pleasure, in Canada and elsewhere. In 2014, for example, images from “Mixed Blood” (2010 –), a photographic and textual project by the American visual artist CYJO that features mixed-race families posing in their Beijing and New York living rooms, began to circulate on online media outlets, where they were heralded as “stunning” (*Slate*) glimpses of “The Future” (*The Huffington Post*). However, the contemporary tendency to presume not just the novelty but the futurity of the mixed-race person as an inherently transgressive product of the sexual and civil rights revolutions covers over colonial (among other) histories of racial mixing whose emergence into visibility should trouble this sort of exceptionalism. This paper reflects on the procedures by which, as well as the consequences with which, such decontextualized family snapshots are made available to new, especially non-descendant, publics. What does it mean to “see” photographs as artefacts of multiracial family formation? In what forms of self- and community- making do mixed-race researchers like myself engage when

we answer the imperative to produce photographic genealogies from out of the traces of other people's lives? How else might they signify?

PLENARY SESSION

Saturday, September 23, 2017

4:30–6:30pm

Reframing Family in Colonial and Carceral Contexts *CCF*

Moderator: Julie Crooks (Art Gallery of Ontario)

Tina Campt (Barnard College)

What does it mean to 'decolonize' a visual archive created in the service of subjugation? This talk explores the tense relationship to self-fashioning and colonization, as well as the tense relations of photographic subjects to the ethnographic frame of the camera using a little-known archive of South African mission portraits from the collections of the Museum of Volkerkunde in Leiden. Focusing on the affects of stillness depicted in these images, it juxtaposes a series of related collections of colonial portraiture, using the interplay between them to propose an alternative view of the relationship between agency, stasis and self-fashioning in late nineteenth- and early twentieth-century portraiture of Black South Africans.

Nicole Fleetwood (Rutgers University)

In an age of mass incarceration how might photographic prison portraits and art created by prisoners reframe the politics of family relations in the U.S.? How might this artwork construct feelings of imagined intimacies? What unique aesthetics and expressions do prisoners deploy in their artwork? How might art preserve familial relations in the context of prison life? To answer these questions, this talk will consider a selection of artwork by incarcerated individuals and reflect on the creative practices of American prisoners, a practice that I call carceral. This unique form of aesthetics emerges due to prisoners' limited access to material and from pressure to conceal their work. Carceral aesthetics, then, engages with the covert creative practices of American prisoners in order to reflect on the meaning of family relations and public relations from the perspective of prisoners.

PARTICIPANTS

Rahaab Allana is currently curator of the Alkazi Foundation for the Arts in New Delhi. He holds a Master's degree in Art History and Archaeology from the School of Oriental and African Studies in London. He is also the author of *Inherited Spaces, Inhabited Places* (2005), a volume on photographs by Raghu Rai of World Heritage Sites.

Siobhan Angus is a PhD candidate in Art History and Visual Culture at York University. Focusing on the historical photographs of Cobalt, a mining company in Northern Ontario, Angus interrogates the intersections of labour and environmental history. Her research interests include photography, labour history, visual and cultural studies, and ecology. She is currently on the Board of Directors for the Workers Arts and Heritage Centre.

Nadine Attewell is an Associate Professor of English and Cultural Studies at McMaster University, and a member of the Family Camera Network. Her first book, *Better Britons: Reproduction, National Identity, and the Afterlife of Empire*, was published by the University of Toronto Press in 2014. She is currently at work on a second, SSHRC-funded book project entitled *Archives of Intimacy: Racial Mixing and Asian Lives in the Colonial Port City*, which traces early-twentieth-century histories of multiracial identity- and community-formation in Hong Kong, Liverpool, and London through readings of photography, fiction, scholarship, life writing, newspapers, and state and other institutional records.

Georgiana Banita is a Research Fellow of the Volkswagen Foundation at the Trimberg Research Academy at the University of Bamberg. She holds a doctorate in American literature from the University of Konstanz and the English Department of Yale University. Her research interests include energy humanities, visual media, and gender and queer studies. She previously held the position of Assistant Professor for U.S. Literature and Media at the University of Bamberg. She has authored several books, including *Plotting Justice: Narrative Ethics and Literary Culture after 9/11* and *Die Lust zu gehen: Weibliche Flanerie in Literatur and Film*.

Jordan Bear is Associate Professor of Nineteenth Century Art at the University of Toronto, St. George. His research focuses on nineteenth century European art and the history and theory of photography. He is the author of *Disillusioned: Victorian Photography and the Discerning Subject*. He is currently working on a SSHRC-funded book project that explores history painting in

London during the first quarter of the nineteenth century. He holds a doctorate from Columbia University.

Sarah Bassnett is Associate Professor of Art History at Western University. She is the author of *Picturing Toronto: Photography and the Making of a Modern City* (McGill-Queen's University Press, 2016), which won the Ontario Historical Society's J.J. Talman award honouring the best book on Ontario's social, economic, political or cultural history published in the past three years. Her essays have been published in journals such as *History of Photography* and *Photography & Culture*, and she co-edited a special issue of *Visual Studies* with Andrea Noble and Thy Phu. Her current SSHRC-funded research examines the imagery associated with 21st-century global migration.

Deanna Bowen is a descendant of the Alabama and Kentucky born Black Prairie pioneers of Amber Valley and Campsie, Alberta. She is a Toronto based interdisciplinary artist and educator who holds a Diploma of Fine Art from Emily Carr College of Art and Design (1994). Her auto-ethnographic interdisciplinary works have been shown in Canada, the US, and Europe in numerous film festivals and galleries including the Institute of Contemporary Art at the University of Pennsylvania; McMaster Museum of Art; Art Gallery of York University; Flux Projects; Images Festival of Film, Video & New Media; Gallery 44 Centre for Contemporary Photography; Kassel Documentary Film & Video Festival; Oberhausen Film Festival; Nasher Museum of Contemporary Art at Duke University; and Pier 21: Canadian Museum of Immigration.

Sarah Brophy is Professor of English and Cultural Studies at McMaster University. She is the author of *Witnessing AIDS: Writing Testimony, and the Work of Mourning*. Her current project *Mind the Gap: Queer and Feminist Cosmopolitanisms in Postwar Britain* examines forms of sociability, intimacy, and cosmopolitan dreaming in the work of authors such as Zadie Smith, Colin McInnes, and Andrew Salky, among others. She has also co-curated two exhibitions on embodiment and self-portraiture. In addition, she has co-edited (with Janice Hladki) a book that addresses the cultural politics of health, disability, and the body in visual forms, titled *Embodied Politics in Visual Autobiography*.

Elsbeth Brown is an Associate Professor of History at the University of Toronto and the Director of the LGBTQ Oral History Digital Collaboratory

PARTICIPANTS

and co-investigator for the Family Camera Network. Her research concerns the history and theory of photography; queer and trans history; and the history of US capitalism. She is the author of *Work! A Queer History of Modeling* (forthcoming, Duke University Press) and the award-winning *The Corporate Eye: Photography and the Rationalization of American Commercial Culture, 1884-1929* (Johns Hopkins 2005), as well as co-editor (with Thy Phu) of *Feeling Photography* (Duke University Press, 2014), "Queering Photography," a special issue of *Photography and Culture* (2014, with Sara Davidmann and Bruno Cechel), and *Cultures of Commerce: Representation and American Business Culture, 1877-1960* (Palgrave, 2006).

Kimberly Juanita Brown is Assistant Professor of English and Africana Studies at Mount Holyoke College. She is the author of *The Repeating Body: Slavery's Visual Resonance in the Contemporary*. In this book, Brown brings together black feminist theory and visual culture studies to explore slavery's afterlife. She is currently working on a second book that explores images of the dead from South Africa, Rwanda, Sudan, and Haiti that appeared in *The New York Times* in 1994. This book is tentatively titled, *Their Dead Among Us: Photography, Melancholy, and the Politics of the Visual*.

Tina Campt is Claire Tow and Ann Whitney Olin Professor of Africana and Women's Gender and Sexuality Studies, Director of the Barnard Center for Research on Women, and Chair of the Africana Studies Department at Barnard College. She is the author of *Other Germans: Black Germans and the Politics of Race, Gender and Memory in the Third Reich* and *Image Matters: Archive, Photography and the African Diaspora in Europe*. In her most recent book, *Listening to Images*, Campt examines black vernacular photographs and what she terms "quiet photography."

Lily Cho is Associate Professor of English at York University. Her scholarly work is committed to the study of diasporic subjectivity within the fields of cultural studies, postcolonial literature and theory, and Asian, North American, and Canadian literature. She is currently working on two major projects: *Mass Capture: Chinese Head Tax and the Making of Non-Citizens in Canada*, a SSHRC-funded project that explores identification photography in Canada; and *Asian Values: Fictions of Finance and Beautiful Money*, a book that examines diasporic movements in Asia. She is also a member of the Toronto Photography Seminar.

Anne Cibola is a PhD candidate in the Art History and Visual Culture programme at York University. Focusing on the creative output and career

narrative of Canadian artist, Arnaud Maggs, her research examines the intersections of photography, design, and conceptual art production. She is a Professor in the Photography and Illustration departments of the Faculty of Art, Animation, and Design at Sheridan College.

Julie Crooks is Assistant Curator of Photography at the Art Gallery of Ontario. She has taught numerous courses in the fields of Sierra Leone, West Africa and the diaspora at the Art Gallery of Ontario (Toronto), as well as Ontario College of Art and Design University (OCADU, Toronto), University of Toronto, Wilfrid Laurier University, and York University (Toronto). She has also held the position of Rebanks Post Doctoral Fellow at the ROM researching the various engagements of black/African audiences with the African Gallery and the photographic history of Blacks in Canada.

Sara Davidmann is a Senior Research Fellow in Photography at the London College of Communication, University of the Arts London. She holds a doctorate in Photography from London College of Communication, University of the Arts London. She has curated several exhibitions, including *finds 1* for the Photography and the Archive Research Centre (PARC) and has co-curated with Simon Croft *Trans Lives: Presenting the (Extra) Ordinary*. She is the author of the monograph *Crossing the Line*, and photo-essays “ken. To be destroyed” and “trans agenda: transsexual portraits.”

Iyko Day is Associate Professor of English, and chair of Critical Social Thought at Mount Holyoke. She is the author of *Alien Capital: Asian Racialization and the Logic of Settler Colonial Capitalism*. In this book, Day examines the intersections of settler colonialism and capitalism and the racialization of Asian immigrants to Canada and the United States. Her writing has appeared in numerous journals, including *American Quarterly*, *Amerasia Journal*, and *Canadian Literature*.

Deepali Dewan is a Senior Curator in the Department of World Cultures at the Royal Ontario Museum and an Associate Professor in the Department of Art at the University of Toronto, where she specializes on the art and visual culture of South Asia and the South Asian diaspora. Her research concerns questions about colonial and modern art, vernacular and hybrid visual forms, art education, and the production of knowledge. Her current research focuses on the photographic image, with a view toward understanding how the practice of photography has shaped contemporary ways of viewing and being in the world. She is the author of

PARTICIPANTS

Raja Deen Dayal: Artist-Photographer in 19th-Century India (2013, co-authored with Deborah Hutton), *Embellished Reality: Indian Painted Photographs* (2012), and the editor of *Bollywood Cinema Showcards: Indian Film Art from the 1950s to the 1980s* (2011). All three were accompanied by exhibitions.

Heather Diack is Assistant Professor of Art History at the University of Miami. Diack received her Ph.D. from the University of Toronto, and is an alumna of the Whitney Independent Study Program. Her writing has appeared in numerous edited volumes and journals, including *Visual Studies* and *History of Photography*. In 2016 Diack was the Terra Foundation for American Art Visiting Professor at the Freie Universität in Berlin.

Erina Duganne is Associate 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* and a co-editor for *Beautiful Suffering: Photography and the Traffic in Pain*. Her current book project addresses the 1980s activist organization Artists Call Against U.S. Intervention in Central America. Her essay on the 1984 exhibition *The Nicaragua Media Project* is forthcoming from *The Art Bulletin*.

Sandrine Colard-De Bock is currently a Doctoral Fellow at Musée du Quai Branly in Paris. She holds a doctorate in Art History from Columbia University. She has co-curated an exhibition on *Photographic Portraiture from Africa* at Columbia University. Her writing has appeared in *The Expanded Subject: New Perspectives in Photographic Portraiture from Africa* and *African Arts*.

Andrea Doucet is Canada Research Chair in Gender, Work, and Care. She is also full Professor in the departments of Sociology and Women's and Gender Studies at Brock University. She is the co-founder and steering committee member of the Social Justice Research Institute at Brock University. She is also the director for the Research Studio for Narrative, Visual, and Digital Methods at Brock University. Her writing has appeared in numerous edited volumes and journals, including *Canadian Review of Sociology*, *Visual Studies*, *Ethics in qualitative research*, and *Handbook of qualitative research ethics*. She is currently the principal investigator in a SSHRCC-funded project titled *Making/Re-Making Canadian Families: A Visual, Narrative, and Longitudinal Study of Family Practices and Family Photographs*.

Ali Feser is a PhD candidate in Anthropology at the University of Chicago. His dissertation project focuses on photochemical kinship in Rochester, New York.

His writing has appeared in *InVisible Culture: An Electronic Journal for Visual Culture* and in *New Genetics and Society*.

Nicole Fleetwood is Associate Professor of American Studies at Rutgers University. She is also the Director for the Institute for Research on Women. She is the author of *On Racial Icons: Blackness and the Public Imagination* and *Troubling Vision: Performance, Visuality and Blackness*. She has won the Lora Romero First Book Publication Prize of the American Studies Association. She is also the Series Associate Editor in Chief for the *Macmillian Interdisciplinary Handbooks: Gender Studies*. She is currently completing a manuscript titled *Carceral Aesthetics: Prison Art and Public Culture*. In 2014, Fleetwood organized a conference and exhibition titled *Marking Time: Prison Arts and Activism* at Rutgers University.

Sabeena Gadihoke has been teaching at the AJK MCRC since 1990. Gadihoke has been an award-winning independent documentary filmmaker and camera-person with over twenty years of experience. She is also a founder-member of *Mediastorm*, an independent video collective that made three films on religious fundamentalism in India for which they received the Chameli Devi award for outstanding women journalists during 1992. Gadihoke is also a photo historian and curator. She has written extensively on Indian photography in work that has appeared in the form of a book, *Camera Chronicles of Homai Vyrawalla* (Mapin/Parzor Foundation) and in national and international journals. She has also curated several shows on photography. Gadihoke is currently working on a show on commercial photographer Jitendra Arya who photographed stars, celebrities, artists and others for printed magazines like *Filmfare*, *The Illustrated Weekly* and *Femina* in the 1950s and 1960s. The show will open at the National Gallery of Modern Art, Mumbai at the end of 2017.

Thierry Gervais is Assistant Professor at Ryerson University and Head of Research at the Ryerson Image Centre (RIC), Toronto. He was the editor in chief of *Études photographiques* from 2007 to 2013 and the author of *La photographie. Histoire, technique, presse, art* (with Gaëlle Morel, Larousse). He was co-curator of several exhibitions, including *Views from Above* (Centre Pompidou-Metz), *Léon Gimpel (1873-1948), the audacious work of a photographer* (Musée d'Orsay, Paris), and *L'Événement : les images comme acteurs de l'histoire* (Jeu de Paume, Paris). His current book-project examines photographic illustrations and spectacular information.

PARTICIPANTS

Gayatri Gopinath is Associate Professor of Social and Cultural Analysis and director of Asian/Pacific/American Studies at New York University. She is the author of *Impossible Desires: Queer Diasporas and South Asian Public Cultures*. Her book *Unruly Visions: The Aesthetic Practices of Queer Diaspora* is forthcoming from Duke University Press. Her writing has appeared in numerous edited volumes and journals, including *Textual Practice: Contemporary Women's Writing and Queer Diaspora*, *South Asian Diaspora*, *Journal of Middle East Women's Studies*, *Blackwell Companion to LGBT Studies*, among others.

Erin Gray is a postdoctoral fellow at the University of California, Irvine. She holds a PhD in the History of Consciousness from the University of California, Santa Cruz. Her writing has appeared in numerous venues, including *GLQ: A Journal of Lesbian and Gay Studies*, *Panorama: Journal of the Association of Historians of American Art*, *Open Letter: A Canadian Journal of Writing and Theory*, and *Upping the Anti: A Journal of Theory and Action*.

Yi (Evie) Gu is Associate Professor of Arts, Culture and Media at the University of Toronto, Scarborough. She holds a doctorate in the History of Art and Architecture from Brown University. She is currently developing a book project on cultural exchanges and inter-communist imagination in China. Her article "What's in a Name? Photography and the Reinvention of Visual Truth in China, 1840-1911" is forthcoming in *The Art Bulletin*.

Sophie Hackett is the Curator of Photography at the Art Gallery of Ontario (AGO) and adjunct faculty in Ryerson University's Master's program in Film and Photography Preservation and Collections Management. She is a 2017 Fellow with the Center for Curatorial Leadership. She has also curated several projects on photography, including *Songs of the Future: Canadian Industrial Photographs, 1858 to Today* (2011), *What It Means to be Seen: Photography and Queer Visibility* (2014), *Fan the Flames: Queer Positions in Photography* (2014), and *Outsiders: American Photography and Film, 1950s-1980s* (2016). Her most recent article, "Encounters in the Museum: The Experience of Photographic Objects" appeared in the edited volume *The "Public" Life of Photographs*.

Charlene Heath is a PhD student in Communication and Culture at Ryerson and York University. She is working with the Jo Spence Memorial Archive at the Ryerson Image Centre. Previously, she worked as Project Assistant at

the Library and Archives Canada, and is currently Archives Assistant at Ryerson Image Centre.

Richard Hill is Canada Research Chair in Indigenous Studies at Emily Carr University of Art and Design. From 2007 until 2015, Hill taught Art History in the Department of Visual Arts at York University. He is the author of *World Upside Down*. His writings on art have appeared in numerous edited volumes and journals, including *Prefix Photo*, *Infrastructure Canada: Daniel Young and Christian Giroux*, and the *Journal of Canadian Art History*. He has written numerous articles on and reviews of contemporary Indigenous art, which have also appeared in his regular column at *Canadian Art*.

Marianne Hirsch is a Professor of English and Comparative Literature at Columbia University and Professor in the Institute for Research on Women, Gender, and Sexuality. Her most recent publication, *The Generation of Postmemory: Writing and Visual Culture After the Holocaust* (2012), explores photography and transgenerational trauma. Other recent publications include, *Ghosts of Home: The Afterlife of Czernowitz in Jewish Memory* (2010), co-authored with Leo Spitzer, and *Family Frames: Photography, Narrative and Postmemory* (1997). She is in the midst of working on a co-authored book with Leo Spitzer called *School Photos in Liquid Time*. She was recently elected to one of the most prestigious honorary societies in the United States: the American Academy of Arts and Sciences.

Sharon Huebner is a writer, oral historian and photographer. In 2015, Huebner was a Hugh Williamson Fellow at the University of Melbourne Archives. Her project *Aboriginal Voices in the Afterlife of Photographs* strove to connect Aboriginal subjects in nineteenth-century photography to their contemporary descendants. In 2015, Huebner was joint winner of Oral History Victoria's Education Innovation Award for her oral history recordings and family photographs presented in a research monograph – *Bessy, Minang Woman* (2013) funded by theoser Australian Institute for Aboriginal and Torres Strait Islander Studies (AIATSIS), Canberra.

Adria Imada is Associate Professor of History at the University of California, Irvine. Her research is committed to the study of race and medicine, indigenous studies, visual studies, and disability studies. She is the author of *Aloha America: Hula Circuits through the U.S. Empire*. *Aloha America* received four prizes: The Lawrence W. Levine Prize for best cultural history from the Organization of American Historians; best first book in women's history from the Berkshire

PARTICIPANTS

Conference of Women Historians; triennial Outstanding Publication Award from the Congress on Research in Dance; and Sally Banes biennial publication prize from the American Society for Theater Research. Her current book-project, *Capturing Leprosy (Hansen's Disease): The Medical Gaze in America's Pacific Empire*, examines the scientific and popular photography of leprosy from the late nineteenth to mid twentieth century in the context of U.S. colonial expansion.

Candice Jansen is an award-winning PhD Fellow in Art History at the Wits Institute for Social and Economic Research in South Africa. Her scholarly work is committed to matters of the African archive with her dissertation, *BINNEGOED: Coloured & South African Photography* that rethinks the limits of race and the photographic image. Jansen is the convener of *EYEMINDED: An African Forum on Photography* hosted in partnership with the Market Photo Workshop in Johannesburg.

LiLi Johnson is a doctoral candidate in American Studies at Yale University. Her research builds on cultural studies of family and kinship by considering the intersections of race, gender, and discourses of science and technology. Her dissertation project focuses on technologies of Asian American family formation in the 20th and 21st centuries.

Jeehey Kim is an independent scholar based in Seoul, Korea. Kim earned her doctorate from the City University of New York, where she completed a dissertation on funerary use of portrait photography in East Asia. She has contributed essays on Asian photography to *Trans-Asia Photography Review*, *Photographies*, and *Photography and Culture*.

Fiona Kinsey is senior curator of Kodak Heritage Collection at Museums Victoria in Australia. Her research focuses on the history of Australasian photographic industry. Kinsey is currently engaged in several projects that investigate the life-cycle of the photographic image in Australia. She is also researching and managing collections on commercial photographers in Melbourne in the nineteenth and twentieth centuries. In addition, she is working on the Kodak Heritage Collection, an extensive collection consisting of thousands of photographs, documents, and moving images related to Kodack's operation in Australia.

Tong Lam is Associate Professor in the Department of Historical Studies and the Graduate Department of History at the University of Toronto. He is the author of

A Passion for Facts: Social Surveys and the Construction of the Chinese Nation-State. His new book-length project, *The Qing Empire Strikes Back* investigates China's transformation into a modern colonial power. Currently, he is working on a photo essay on industrial and post-industrial ruins around the world. In addition, he is working on a SSHRC-funded trans-media study of the changing film technologies in China's countryside.

Martha Langford is Professor of Art History at Concordia University. Langford is the Research Chair and Director of the Gail and Stephen A. Jarislosky Institute for Studies in Canadian Art. She is also editor-in-chief of the *Journal of Canadian Art History/Annales d'histoire de l'art Canadien*, and co-editor, with Sandra Paikowsky, of the Beaverbrook Foundation Series on Canadian Art History of McGill-Queen's University Press. Her writing has appeared in numerous edited volumes, books, and journals. She has published several books on Canadian photographic art, including *The Afterlife of Memory in Photographic Albums and Scissors, Paper, Stone: Expressions of Memory in Contemporary Photographic Art*. She is also working on several projects: "*Many Events Lead to Many Others:*" *An Intellectual Biography of Michael Snow*; the research program Studies in Canadian Photographic History; and an investigation of local, regional, and national institutions that have defined Canadian art in all media. Langford currently serves as a contributing editor for *Border Crossings* (Winnipeg), *EXIT - Imagen y Cultura / Image & Culture* (Madrid), *Photography & Culture* (London), and *Ciel Variable* (Montreal).

Luce Lebart is the first director of the Canadian Photography Institute, a new initiative of the National Gallery of Canada. She is the author of *Lady Liberty and Les silences d'Atget: Une anthologies de textes*. As a photography historian, Lebart has organized numerous exhibitions that focus on archival photographs, including Hippolyte Bayard (Tâches et Traces), Crime Scenes, and Souvenir du Sphinx. During her tenure as director of collections and curator at the Société Française de Photographie (SFP) in Paris, one of the most respected photography institutions, Lebart published the photobook *Mold is Beautiful*.

Jung Joon Lee teaches classes on the history and theory of photography at the Rhode Island School of Design (RISD). She received her PhD in Art History from CUNY Graduate Center. Prior to joining the RISD faculty, she was an assistant professor of Art History at Queensborough Community College, where she also served as coordinator for the Gallery and Museum Studies program. Lee's

PARTICIPANTS

research focuses on the politics and economy of photography. She has written about photography and nation building, baby photo portraits and the politics of family, Korean War photography and postcolonial memory and photography in Hong Kong. Lee is currently working on a book-length project examining the discursive ways that the medium of photography, and its subjects, have been politicized as militarism shapes life in the two Koreas and beyond in East Asia. Her work has been published in such journals as *History of Photography*, *Journal of Korean Studies*, *Photography & Culture* and *Trans-Asia Photography Review*.

Laura Levin is Associate Professor of Theatre at York University. She is also the Director of York's MA/PhD Program in Theatre & Performance Studies. She is the author of *Performing Ground: Space, Camouflage, and the Art of Blending In*, and winner of the Canadian Association for Theatre Research's Ann Saddlemeyer Award for her best book in English or French. Levin is an Associate Editor of *Canadian Theatre Review*; Editor of *Performance Studies in Canada*; Editor of *Theatre and Performance in Toronto*; Editor of *Conversations Across Borders*. Levin is currently co-curator of the Performance Studies (Canada) Speaker Series, and co-investigator and Board Member of the SSHRC partnership grant, the Canadian Consortium on Performance and Politics in the Americas.

Julia Lum is a PhD student in the Department of Art History at Yale University. She is currently an Image Research Associate at the Art Canada Institute in Toronto. Between 2011 and 2015, Lum was editor of *Material Culture Review*. She is also the recipient of the Pre-Doctoral Fellowship, Getty Research Institute. Her article "'Our Transporting Antipodes': Panoramic Views of Australia and the Works of Augustus Earle" is forthcoming in *The Viewing Platform: Perspectives on the Panorama*.

Bakirathi Mani is Associate Professor at Swarthmore College. Her research on South Asian diasporic public cultures has been published in journals such as *Positions*, *Diaspora*, and *American Quarterly*. She is currently completing two book projects. The first, *Becoming South Asian*, considers how South Asian Americans inhabit queer relations of identity to U.S. multiculturalism. The second, *Ways of Seeing: South Asian American Art and Exhibition Cultures*, examines the production, consumption and circulation of diasporic visual culture.

Daniel H. Magilow is Associate Professor of German at the University of Tennessee, Knoxville. His research interests include the history of photography and

its intersections with German and German-Jewish history as well as postwar memory and representation. Dr. Magilow has authored, co-authored, or edited four books about photo essays in interwar Germany (*The Photography of Crisis: The Photo Essays of Weimar Germany*, Penn State UP, 2012), Holocaust representation (*Holocaust Representations in History: An Introduction*, Bloomsbury, 2015), Nazism and sexuality (*Nazisploitation! The Nazi Image in Low-Brow Cinema and Culture*, Continuum, 2011), and childhood during the Holocaust (*In Her Father's Eyes: A Childhood Extinguished by the Holocaust*, Rutgers UP, 2008). He has also published on atrocity photography, memorials, exile literature, and film, and teaches courses about these topics. Dr. Magilow has received awards from the Getty Research Institute, the German Academic Exchange Service / DAAD, and the Tennessee Humanities Center. He is currently developing an English-language critical edition of the German photographer Albert Renger-Patzsch's theoretical writings.

Susan Meiselas is a Pulitzer prize-winning member of the Magnum Foundation. She is best known for her coverage of the insurrection in Nicaragua and her documentation of human rights issues in Latin America. She published her second monograph, *Nicaragua*, in 1981. Meiselas served as an editor and contributor to the book *El Salvador: The Work of Thirty Photographers* and edited *Chile from Within* featuring work by photographers living under the Pinochet regime. She has co-directed two films, *Living at Risk: The Story of a Nicaraguan Family* and *Pictures from a Revolution* with Richard P. Rogers and Alfred Guzzetti. In 1997, she completed a six-year project curating a hundred-year photographic history of Kurdistan, integrating her own work into the book *Kurdistan: In the Shadow of History* and developed *akaKurdistan*, an online site of exchange for collective memory in 1998. Meiselas has had one-woman exhibitions in Paris, Madrid, Amsterdam, London, Los Angeles, Chicago, and New York, and her work is included in collections around the world. She has received the Robert Capa Gold Medal for her work in Nicaragua (1979); the Leica Award for Excellence (1982); the Engelhard Award from the Institute of Contemporary Art (1985); the Hasselblad Foundation Photography prize (1994); the Cornell Capa Infinity Award (2005) and most recently was awarded the Harvard Arts Medal (2011). In 1992, she was named a MacArthur Fellow.

Gabrielle Moser is a writer, educator and independent curator. Her writing appears in venues including Artforum.com, *Canadian Art*, *Journal of Visual Culture*, *Photography & Culture*, and *Prefix Photo*. Moser has held fellowships at the Paul Mellon Centre for the Study of British Art, the Ryerson Image Centre, the University

PARTICIPANTS

of British Columbia and was a Fulbright Visiting Scholar at Brown University in 2017. She holds a PhD from the art history and visual culture program at York University in Toronto, Canada and is an Assistant Professor in art history at OCAD University.

Franny Nudelman is Associate Professor of English at Carleton University, and the author of *John Brown's Body: Slavery, Violence, and the Culture of War* (University of North Carolina Press, 2004). Her recent essays on documentary activism of the Vietnam era have appeared in *American Literature*, *Photography and Culture*, and *Visual Studies*, and in an edited volume, *Remaking Reality: U.S. Documentary Culture after 1945*, co-edited with Sara Blair and Joseph Entin, is forthcoming from the University of North Carolina Press. This paper is drawn from a book-in-progress about militarism and sleep, entitled *Sleeping Soldiers: Dreamwork in the Age of Expansion*.

Jennifer Orpana is currently Assistant Curator at The Royal Ontario Museum. She is a member of the curatorial team for *The Family Camera* and since May 2016, she has helped to establish The Family Camera Network archives. Orpana completed a PhD at Western University in 2015. Her SSHRC-funded dissertation examines community-engaged photography projects within the context of urban neoliberalism. She has taught at OCADU and Western University, and she has worked in education and development at The National Ballet of Canada, Soulpepper Theatre Company, and the Art Gallery of Ontario. Her writing has been published in *RACAR* and *Fuse Magazine*, and she recently co-edited a *Photography & Culture* issue on family photography with Sarah Parsons (July 2017).

Sarah Parsons is Associate Professor of art history and visual culture at York University, where she specializes in the history of photography. Parsons is the editor of *Emergence: Contemporary Canadian Photography* (Gallery 44/Ryerson, 2009) and *Photography After Photography: Gender, Genre, and History* (Duke, 2017) a volume of essays by Abigail Solomon-Godeau. She has published on Sally Mann, Susan Sontag, and nineteenth-century Canadian photographer William Notman and, with Jennifer Orpana, she recently co-edited a special issue of *Photography & Culture* on family photography (July 2017). Her current research focuses on the interconnected histories of privacy and photography.

Carol Payne is Associate Professor of Art History, a Research Fellow in Public History and a member of the Centre for Indigenous Research, Culture, Language and

Education all at Carleton University. She is author of *The Official Picture: The National Film Board of Canada's Still Photography Division and the Image of Canada, 1941-1971* (McGill-Queens University Press, 2013) and co-editor (with Andrea Kunard of the NGC) of *The Cultural Work of Photography in Canada* (also MQUP 2011), among other publications. Between 2005 and 2014, she was the Principal Investigator in a SSHRCC-funded collaborative photo-based research project with the Inuit training program Nunavut Sivuniksavut and Library and Archives Canada's Project Naming, a photo-based Inuit history initiative. In March 2017, she co-organized with Beth Greenhorn of Library and Archives Canada a workshop celebrating fifteen years of Project Naming. That workshop is the basis for a collected volume that she is now editing, tentatively called *Photographs, Generations and Inuit Cultural Memory*. Under current SSHRCC funding, she is writing a history of photography in the north among Inuit during the 1950s and the legacy of these images.

John Pepper is the author of *Art and the End of Apartheid* (2009) and co-editor of *Photography and Portraiture in Africa* (2013). He is currently working on a book project, *Colored Photographs and White Weddings: A Study of Reception in South Africa*, which examines the vernacular experience of photography in South Africa with special emphasis on hand-colored wedding photographs in Soweto from the 1950s. During 2013-2015 he conducted research toward that project in South Africa on Fulbright CIES and National Endowment for the Humanities grants.

Thy Phu is an Associate Professor at Western University. She is the author of two books: a monograph titled *Picturing Model Citizens: Civility in Asian American Visual Culture* and a collection of essays, *Feeling Photography*, co-edited with Elspeth Brown. She is working on several projects: *Warring Visions*, a book that provides a new visual history of the war in Vietnam by focusing on the works of Vietnamese photographers; *Cold War Camera*, a collection of essays co-edited with the late Andrea Noble, which explores the cultural production of images during the global Cold War; and The Family Camera Network, a collaborative research project that considers how domestic images shape politicized concepts of family and mediate experiences of migration.

Leigh Raiford is Associate Professor of African American Studies at the University of California at Berkeley, where she also serves as affiliate faculty in the Program in American Studies, and the Department of Gender and Women's Studies. She is the author of *Imprisoned in a Luminous Glare: Photography and the African*

PARTICIPANTS

American Freedom Struggle and is co-editor with Renee Romano of *The Civil Rights Movement in American Memory*. Her work has appeared in numerous academic journals, including *American Quarterly*, *History and Theory*, *English Language Notes*, and *NKA: Journal of Contemporary African Art*.

Sara Rozenberg is a PhD student and teaching assistant in the Department of English at York University. She holds a Master's degree in Women and Gender Studies from the University of Toronto. From 2012 to 2014, Rozenberg served as Board Member on *Fuse Magazine*.

Mark Sealy is the Director of Autograph ABP, the Association of Black Photographers based in London, UK. His research focuses on photography, cultural violence, and human rights. In 2013, he was awarded an MBE (Most Excellent Order of the British Empire) for his services to photography at Autograph ABP. In 2007, he was awarded the Hood Medal by the Royal Photographic Society. In collaboration with Stuart Hall, Sealy published *Different*. He is also the author of *Rotimi Fan-Kayode & Alex Hirst Photographs*. He has organized numerous exhibitions, including *Human Rights Human Wrongs* exhibition, which featured images from the *Black Star* collection of twentieth-century photojournalism. He is currently a PhD candidate at Durham University.

Marlis Schweitzer is an Associate Professor in the Department of Theatre at York University. She is the author of *Transatlantic Broadway: The Infrastructural Politics of Global Performance* (2015) and *When Broadway Was the Runway: Theater, Fashion, and American Culture* (2009) and co-editor (with Laura Levin) of *Performance Studies in Canada* (2017) and (with Joanne Zerdy) of *Performing Objects and Theatrical Things* (2014). Her work has appeared in numerous journals, including *Theatre Journal*, *Theatre Survey*, *TDR*, *Theatre Research International*, *Theatre Research in Canada*, the *Journal of Dramatic Theory and Criticism*, and *Canadian Theatre Review*.

Sharon Sliwinski is Associate Professor in the Faculty of Information & Media Studies at Western University. She is the author of *Dreaming in Dark Times: Six Exercises in Political Thought* (2017), and co-editor (with Shawn Michelle Smith) of *Photography and the Optical Unconscious* (2017), *Mandela's Dark Years: A Political Theory of Dreaming* (2015), and *Human Rights in Camera* (2011). Her book *Human Rights in Camera* won the Charles Taylor Book Award from the American Political

Science Association. She serves on the editorial board of *Humanity: An International Journal of Human Rights, Humanitarianism, and Development* and the advisory board of *Topia: Canadian Journal of Cultural Studies*. Her work has appeared in numerous journals and edited volumes, including *Humanity*, *Active stills: Photography as Protest in Palestine and Israel*, *The Flood of Rights, Photography and Culture*, among others. She is also a member of the Toronto Photography Seminar.

Shawn Michelle Smith is Associate Professor of Visual and Critical Studies at the School of the Art Institute of Chicago. She is the author of *Photography on the Color Line: W. E. B. Du Bois, Race, and Visual Culture*, and *American Archives: Gender, Race, and Class in Visual Culture*; co-author (with Dora Apel) of *Lynching Photographs*; and co-editor (with Maurice O. Wallace) of *Pictures and Progress: Early Photography and the Making of African American Identity*. She currently serves on two editorial boards: *The Journal of Visual Culture* and *Photography & Culture*.

Reilley Bishop-Stall is a PhD Candidate and course lecturer in the Department of Art History and Communication Studies at McGill University. Her research concerns the ethics of photography and the medium's alignment with North American settler colonialism. She has held a Social Sciences and Humanities Research Council, Canada Graduate Scholarship (SSHRC CGS) and a Max Stern McCord Museum Fellowship, and her work has been published in local and international peer-reviewed journals.

Olivia Tait is a PhD candidate in the history of art department at University College London, where she works with Dr Sarah E. James. Having completed her MA at the Courtauld Institute under the supervision of Professor T.J. Clark on the subject of Gerhard Richter's series *S. with Child* (1995) and *Late Style*, Tait is now researching earlier explorations of the familial. Provisionally titled *Missing Mothers & Postwar Paternity: Visualising the Familial in West Germany 1961 – 1989*, her project focuses specifically on self-portraits within family portraiture.

Jeff Thomas is an independent curator and photographer who deals, in examination of his own history and identity, with issues of aboriginality that have arisen at the intersections of Native and non-Native cultures in what is now Ontario and northern New York state. Nationally recognized for ground-breaking scholarship and innovative curatorial practice in this area, he has been involved in major projects at such prominent cultural institutions in Canada as the Canadian

PARTICIPANTS

Museum of Civilization, the Woodlands Cultural Centre, the Art Gallery of Ontario, and Library and Archives Canada.

Drew Thompson is Assistant Professor of Africana and Historical Studies at Bard College. He is the recipient of several prestigious fellowships, including Woodrow Wilson National Foundation, Getty Foundation, Mellon Foundation, Fulbright-Institute of International Education, Luso-American Development Foundation, and the Thomas J. Watson Foundation. His writing has appeared in numerous peer-reviewed journals, including *Kronos*, *Social Dynamics*, *African Studies Review*, and *History of Photography*. He is currently working on a book-length project titled *Photography's Bureaucracy: Constructing Colony and Nation in Mozambique, 1960 to Recent Times*.

Dot Tuer is Professor of Art History and Humanities at OCAD University, where she has served as the Acting Dean of Liberal Studies, Chair of CRCP, the undergraduate program in curatorial and critical studies, and Director of the Graduate Program in Curatorial and Critical Practices. She is the recipient of numerous awards, including the Ontario Art Galleries Association Curatorial Writing Award, Toronto Arts Award, National Magazine Award, and Canada Council Senior Artist, and Ontario Arts Council Literature grants. In 2013, Tuer received the OCADU Award for Distinguished Research, Scholarship, and Creative Activity. She is widely published in art magazines, peer-reviewed journals, and book anthologies. She is the author of *Mining the Media Archive: Essays on Art, Technology, and Cultural Resistance*. She is currently a Board Member of the Hemispheric Institute of Performance and Politics and of Toronto Photography Seminar Research Group.

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. She holds an affiliation with the Film Studies Program, the Program in Ethnicity, Race and Migration, and the Public Humanities Program. She is the author of *Tender Violence: Domestic Visions in an Age of U.S. Imperialism*, which won the Joan Kelley Memorial Prize of the American Historical Association for the best book in women's history and/or feminist theory. She is the co-author (with Sandra Matthews) of *Pregnant Pictures*, and co-editor (with Laura Frost, Amy Hungerford, and John Mackay) of *Interpretation and the Holocaust*. Currently, she is working on a book-length project titled *The Awakening of Cultural Memory*

which examines the role of historical photographs in combating the politics of white supremacy in contemporary reading practices. She is also working on a volume of essays titled *The Look, the Gaze and the Relay Race: Photography and Everyday Memory*.

Deborah Weinstein is Assistant Professor of American Studies at Brown University. She published *The Pathological Family: Postwar America and the Rise of Family Therapy* (Cornell, 2013), and she is currently writing a history of social scientific and human nature-based explanations for war and peace in twentieth-century United States. Her work has been funded by the Mellon Foundation, NSF, Dibner Institute, Pembroke Center, and Whiting Foundation.

Deborah Willis is University Professor and Chair of the Department of Photography & Imaging at the Tisch School of Arts at New York University. She is a prominent photographic historian and cultural critic in the realm of African American Studies. She has published over a dozen books in the area of cultural memory, with a focus on the black body, women, and gender. Her most recent publications include, *Image of the Black in Western Art* (2013), *Out [o] Fashion Photography: Embracing Beauty* (2013), and *Envisioning Emancipation* (2013). Willis is also internationally recognized for her artwork and photography, which explore and celebrate African American life, history, and identity.

Autumn Womack is Assistant Professor of English and African American Studies at Princeton University. In her writing, teaching, and research, she explores the intersection of late nineteenth- and early twentieth-century black literary culture, visual technology, and reform. She has published essays in *Black Camera: An International Film Journal*, *Women & Performance*, *American Literary History*, and *J19*.

Catherine Zuromskis is Associate Professor of Art History at the Rochester Institute of Technology. She is the author of *Snapshot Photography: The Lives of Images* (MIT Press, 2013), a finalist for the College Art Association's 2015 Charles Rufus Morey Book Prize. Her writings have appeared in *Art Journal*, *American Quarterly*, *The Velvet Light Trap*, *Photography & Culture*, *Criticism*, *Post-modern Culture*, and the anthologies *Photography: Theoretical Snapshots* (2009) and *Oil Culture* (2014). She is currently working on a project that explores crime scene photography, feeling, and the rise of neoliberalism in U.S. culture.



RESTAURANTS & BARS

- Bar Mercurio** (Italian) *270 Bloor St. W* - barmercurio.com \$ \$ \$
- Fresh on Bloor** (Vegetarian) *326 Bloor St. W* - freshrestaurants.ca \$ \$
- Museum Tavern** (American) *208 Bloor St. W* - museumtavern.ca \$ \$
- Fieramosca** (Italian) *36A Prince Arthur Ave.* - fieramoscatoronto.com \$ \$ \$
- The Bedford Academy** (Gastropub) *36 Prince Arthur Ave.* - thebedfordacademy.com \$ \$
- Duke of York & Brewhaha Craft Beer Lounge** (Pub) *39 Prince Arthur Ave.* - dukepubs.ca \$ \$ \$
- Burrito Bandidos** (Tex-Mex) *2 Walmer Rd.* \$
- Over Easy** (Breakfast) *208 Bloor St. W* \$ \$
- Sakura Japanese Cuisine** (Japanese) *394 Bloor St. W* \$ \$ \$
- Fennel Eatery & Juice Bar** (Vegan) *322 Bloor St. W, inside Noah's Natural foods* \$ \$
- New York Fries** (Fast Food) *280 Bloor St. W* \$
- Veda Healthy Indian Takeout** (Indian) *10 King's College Rd.* \$
- Harvest Kitchen** (Gastropub) *124 Harbord St.* - harvestkitchen.ca \$ \$
- Flock** (Canadian) *97 Harbord St.* - eatflock.com \$ \$



COFFEE

- The Coffee Lab** (Coffee/Tea) *333 Bloor St. W* \$
- Starbucks** (Coffee/Tea) *1 Bedford Rd.* \$
- Tim Hortons** (Coffee/Tea) *246 Bloor St. W* \$
- Almond Butterfly** (Coffee/Tea/Gluten Free) *100 Harbord St.* \$
- Second Cup** (Coffee/Tea) *119 St. George St.* \$
- The Exchange Cafe** (Coffee/Light Meals) *Rotman School 105 St. George St.* \$
- Café Reznikoff** (Coffee/Light Meals) *75 St. George St.* \$
- The Innis Cafe** (Coffee/Light Meals) *2 Sussex Ave.* \$
- Diabolos Coffee Bar** (Coffee/Light Meals) *15 King's College Circle* \$
- L'Espresso Bar Mercurio** (Coffee/Light Meals) *321 Bloor St. W* \$ \$ \$



GALLERIES

Royal Ontario Museum *100 Queen's Park* - rom.on.ca

Art Museum at the University of Toronto *15 King's College Circle* - artmuseum.utoronto.ca

Bata Shoe Museum *327 Bloor St. W* - batashoemuseum.ca

Ryerson Image Centre *33 Gould St.* - ryerson.ca/ric

Art Gallery of Ontario *317 Dundas St. W* - ago.ca

401 Richmond Galleries and Studios *401 Richmond St. W* - 401richmond.net

The Power Plant *231 Queens Quay W* - thepowerplant.org

Toronto International Film Festival Bell Lightbox *350 King St. W* - tiff.net

CineCycle *129 Spadina* - facebook.com/cine.cycle

Ontario College of Art & Design Galleries *various locations* - ocadu.ca/gallery

Stephen Bulger Gallery *1356 Dundas Street West* - bulgergallery.com



TRANSIT INFORMATION

The Toronto Transit Commission (TTC) is the public transportation authority in Toronto. The closest subway stop to the Munk School is St. George Station (enter/exit at Bedford Road). Cash fare is \$3.25, while tokens can be purchased for \$3.00 (Must purchase a minimum 3 tokens - \$9.00). A day pass costs \$12.50. For more information: ttc.ca.

If you are going to and from Toronto Pearson International Airport, we recommend taking the Union-Pearson Express, a light rail train that takes 25 minutes to travel from Union Station to Pearson for \$12. For more information: upexpress.com.

For taxis, we recommend Beck Taxi (416-751-5555) or Co-op (416-504-2667).







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PROGRAMMING COMMITTEE

Sarah Bassnett, Western University
Elspeth Brown, University of Toronto
Thierry Gervais, Ryerson University
Sarah Parsons, York University
Thy Phu, Western University

VOLUNTEERS

Mark Kasumovic, Western University
Virginia Thomas, Brown University
Elizabeth Wolfson, Brown University

We would also like to acknowledge the graduate students from Ryerson University's Film and Photography Preservation and Collections Management program, for their assistance as conference volunteers.

ORGANIZING COMMITTEE

Sarah Bassnett, Western University
Elspeth Brown, University of Toronto
Anne Cibola, York University

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