

FOTODOK presents

6–8 May 2022  
Online Conference

Curators  
Delphine Bedel  
Daria Tuminas

[www.fotodok.org](http://www.fotodok.org)  
[info@fotodok.org](mailto:info@fotodok.org)

(i)n) v  
s i b i l i  
t i e s

Gender and Photography  
in the Netherlands

## Between 6 and 8 May 2022, FOTODOK organizes the online conference “(IN)VISIBILITIES, Gender and Photography in the Netherlands.”

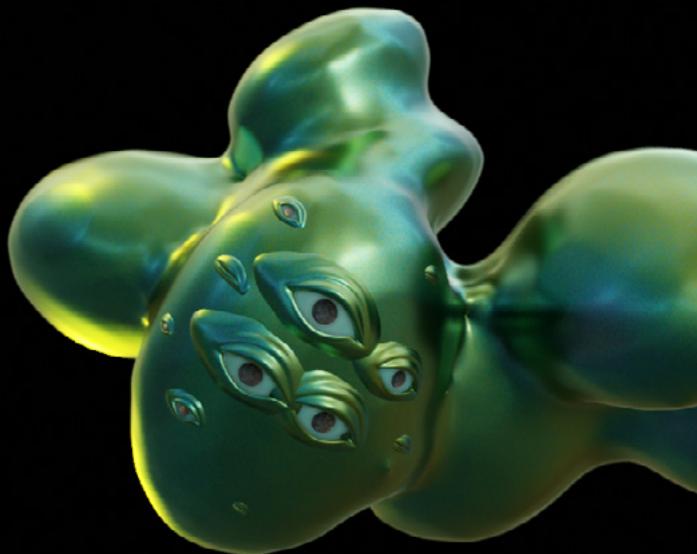
This is the conference’s second edition, following up from “The Female Perspective in Documentary Photography,” which took place in 2019 on the occasion of the exhibition “Kati Horna: Compassion and Engagement” at The Cobra Museum Modern Art, Amstelveen. The event highlighted the practices of various international photographers.

For this new three-day conference, we invite leading actors working in the Netherlands—artists, curators, activists, and scholars—to expand upon the much-needed conversations about gender, representation, and inclusivity within the photographic field. The program looks into different forms of research, activism, and artistic and photographic and photographic practices in the Dutch context. A variety of international projects also offer frameworks of experiences that could be instrumental for the local scene. The aim of the conference is to bring together the Netherlands-based community and to develop collective tools for empowerment and action.

Another goal of the conference is to question the idea of gender and its representation today from an intersectional and feminist perspective. We recognize the plurality of experiences of womanhood—including those related to race, class, sexual orientation, age, and ability—as well as the plurality of female, trans, lesbian, queer, and non-binary voices. Throughout the conference, we will ask: what kind of stories are being told through photographic projects that broaden the vision, understanding, and representation of gender? What are and what could be the decolonial gender politics of Dutch artistic and photographic institutions? How can we research the scene and bring about necessary change?

The main program of the conference unfolds online on 6–7 May. It includes sonic meditations, online professional speed-dating, keynotes, panel discussions, two workshops on representation by Foundation Engagement Arts NL, and other events. On 8 May, there will be a physical workshop aimed at the conversation about Ukraine. Follow updates on the program and speakers at FOTODOK’s [Instagram](#).

The title, “(IN)VISIBILITIES,” refers to the multiple standpoints artists and thinkers use in their practices. While sometimes it is possible to declare one’s position openly or celebrate the characters of photographic stories by making them seen in a literal sense, in other circumstances anonymity is the necessary condition for protecting those who are speaking up. The Mexican-Hungarian photographer Kati Horna, a refugee of war, insisted on calling herself an “invisibilist.” Invisibilism is as an attitude toward life that enabled her to survive and develop her artistic practice. The conference addresses strategies of representation and inclusivity, gender and photographic history, fluctuating between many forms of “(in)visibilities.”





Day 1  
Public Program  
13:00 – 19:30 CET

Friday 6 May 2022

11:00 – 12:15  
**PROFESSIONAL SPEED DATING\***

→ Welcome by Delphine Bedel & Daria Tuminas (conference curators).

→ Get-together for participants of the conference and artists, curators, critics, collectors, and researchers.

\*This event is by invitation only.

12:15 – 13:00  
**SONIC INTERLUDE**

→ The works presented at Sonic Interludes are all pieces by women composers, which were collected by Femke Dekker aka Loma Doom (curator, broadcaster, and DJ) through various archival residencies at institutes such as De Appel, Amsterdam; IISG, Amsterdam; Sound and Vision, Hilversum; and the Gaudeamus archive at Bijzondere Collecties, Amsterdam. The series of Sonic Interludes recurring throughout the breaks within the program are an invitation to relax, move, feel, and listen.

13:00 – 15:15  
**OFFICIAL LAUNCH AND WORKSHOP:  
MAKING THE INVISIBLE VISIBLE: STRATEGIES AND RESULTS**

→ Official Launch  
Delphine Bedel & Daria Tuminas (conference curators)

→ Sonic Meditation  
Femke Dekker aka Loma Doom (curator, broadcaster, and DJ)

At the start of the day, the Sonic Meditation will function as an activator of our communal sessions, allowing us to focus, interact, and have fun.

→ Workshop  
Marie Docher (photographer, inclusivity consultant) in conversation with Delphine Bedel (artist, chair Engagement Arts NL, and conference curator)

In 2014, women in France represented on average 15% of the photographers exhibited, edited, and rewarded. In 2019, they won half of the prizes and scholarships, and the international festival of the Rencontres d'Arles was reaching parity. We will analyze the strategies put in place to achieve these changes. Can they be applicable to the Dutch context? Bedel will present the Roadmap for Equality in the Arts in the Netherlands and Engagement Arts NL.

Day 1

Friday 6 May 2022

15:15 – 16:00  
SONIC INTERLUDE

16:00 – 17:15  
KEYNOTES: ON GENDER, FEMINISM AND  
REWRITING PHOTOGRAPHIC HISTORY

→ Keynotes

Aldeide Delgado (founder and director, Women Photographers International Archive, WOPHA , Miami)  
Emma Lewis (assistant curator, International Art, Tate Modern, London; guest curator, The Barnes, Philadelphia)  
Moderator: Mariama Attah (curator, Open Eye Gallery, Liverpool)

17:15 – 18:00  
SONIC INTERLUDE

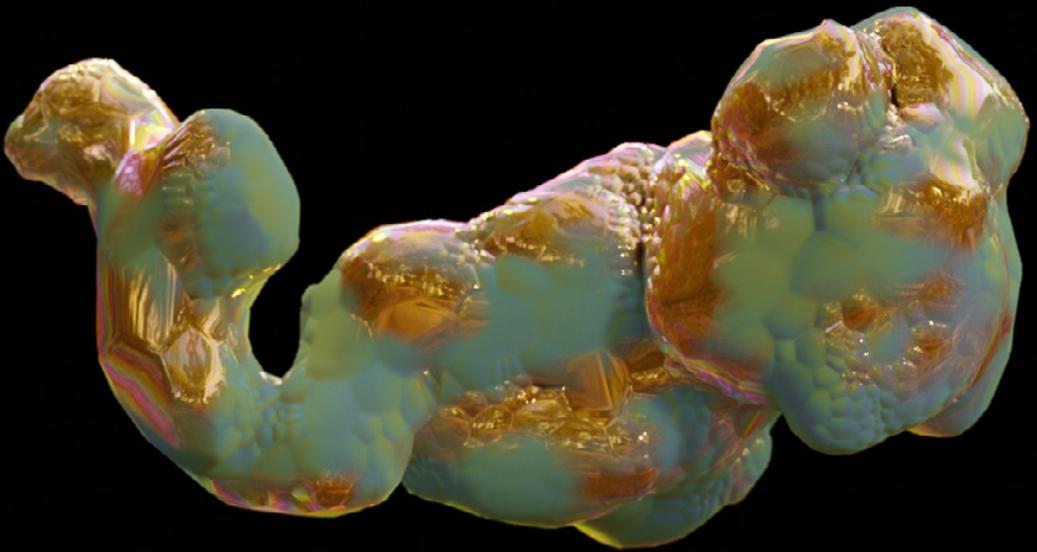
18.00 – 19.20  
ARTISTS TALKS: EMERGING VISIONS

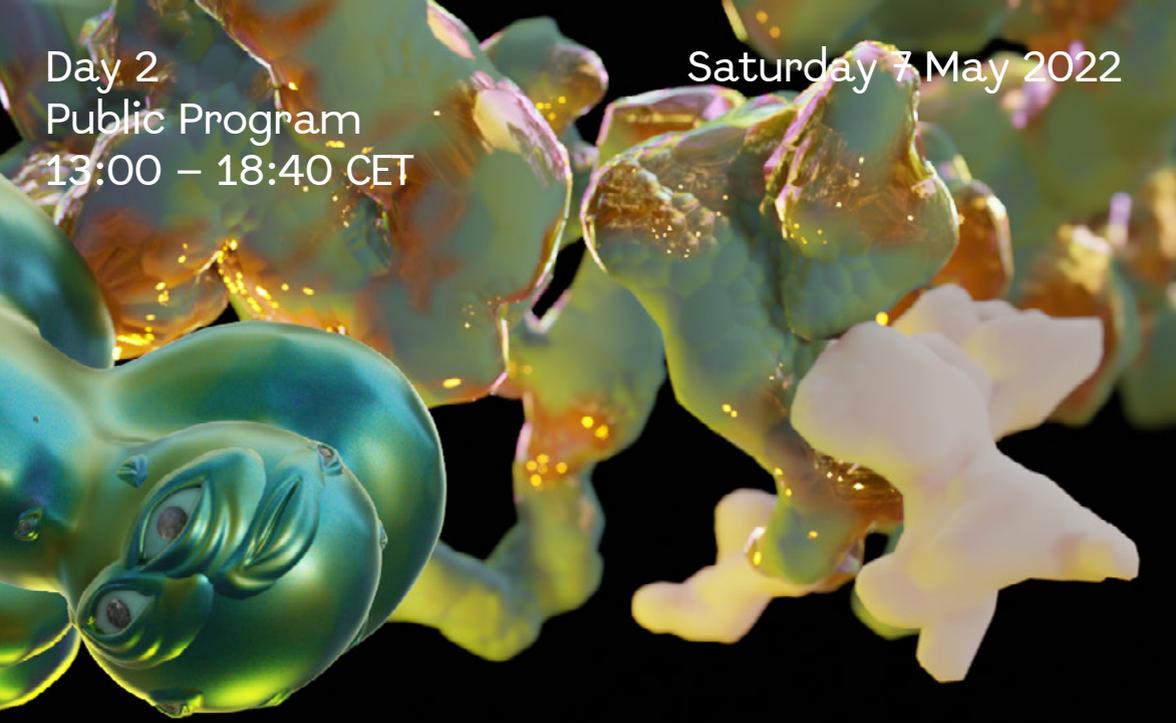
→ Artist talks, followed by Q&A

Madeline Swainhart (photographer)  
Hajar Benjida (photographer)  
Thana Farooq (photographer)  
with a reading by one of the women portrayed by Farooq: Randa Awad (writer)  
Moderator: Daria Tuminas (conference curator)

19:20 – 19:30  
CLOSING REMARKS

→ Delphine Bedel & Daria Tuminas (conference curators)





Day 2  
Public Program  
13:00 – 18:40 CET

Saturday 7 May 2022

10:00 – 12:15

## WORKSHOP: ON POWER AND VISIBILITY\*

→ Workshop

Julius Thissen (artist, researcher, and inclusivity consultant)

During the workshop Thissen will focus on the relation between transgender and queer representation, (in)visibility, and the influence of mainstream media. Which realities, bodies, and experiences get shown, how, and by whom? How can we centralize artistic autonomy and agency? Julius will share their artistic work, personal experiences, and outcomes of previous community-based research projects. This workshop is particularly suited for artistic professionals looking for ways to further develop their understanding of power relations and visibility within the cultural sector.

\*This event is for a group of 25 people.

If you want to take part, please submit your reservation [here](#).

12:15 – 13:00

## SONIC INTERLUDE

13:00 – 14:30

## PANEL DISCUSSION: INVISIBILISM, ARCHIVES AND COUNTER ARCHIVES

→ Introduction

Delphine Bedel & Daria Tuminas (conference curators)

→ Sonic Meditation

Femke Dekker aka Loma Doom (curator, broadcaster, and DJ)

→ Panel Discussion

Sara Blokland (artist, researcher, and curator)

Almudena Rubio (researcher, International Institute of Social History, Amsterdam)

Manique Hendricks (freelance curator, junior curator, LIMA, Amsterdam)

dr. Lieke Hettinga (PhD in Gender Studies, Utrecht University and the Department of Gender Studies at Central European University)

Moderator: Delphine Bedel (conference curator)

14:30 – 15:00  
SONIC INTERLUDE

15:00 – 16:30  
CONVERSATION AND READING:  
MOBILIZATION OF PASSION: A GRACEFUL INQUIRY INTO  
UNCONVENTIONAL SOURCES OF POWER

→ Introduction, The Feminist Workshop

Sasha Kantser (external affairs manager, The Feminist Workshop)

Sasha Kantser will introduce The Feminist Workshop that works with feminist organizations across Ukraine, especially in hotspots, and supports women of vulnerable groups and evacuate them to the western part of Ukraine. Kantser will talk about their activities and will call for action.

→ Conversation and Reading

Ola Lanko (artist) and Maria Lanko (co-founder, The Naked Room gallery, Kyiv, co-curator Ukraine Pavilion, 59th La Biennale di Venezia)

A reflective conversation between Ola Lanko and Maria Lanko about the role art can play in times of war. What are the alternative strategies to fight? Is there an invigorating potential for art and individual passions to deal with tragedy and despair? The conversation is inspired by the essay by Audre Lorde *Uses of the Erotic: The Erotic as Power*. Lorde shifts her gaze at the erotic seeing as the intrinsic power of creativity which was suppressed, undermined, and stigmatized. In her manifesto-like essay, Lorde calls for action, embracing the power of the erotic as a strategy for change and transformation. The conversation will be followed by a discussion of the essay in small groups. Please read the text before the event. You can find the file [here](#).

16:30 – 17:00  
SONIC INTERLUDE

17:00 – 18:30  
MANIFESTATIONS: TOOLS FOR CHANGE

→ A series of manifestations, followed up by a Q&A

Rachel Morón (artist, picture editor for NRC, Amsterdam)

Giya Makondo-Wills (artist, educator)

Marina Paulenka (director of exhibitions for Fotografiska, Berlin)

Dewi Reijs (actress, director, and co-founder of Buddy Film Foundation, Amsterdam)

Art Goss (art collective)

Moderator: Daria Tuminas (conference curator)

18:30 – 18:40  
CLOSING REMARKS

→ Delphine Bedel & Daria Tuminas (conference curators)

Day 3  
10:30 – 16:30 CET

Sunday 8 May 2022

10:30 – 16:30

**WORKSHOP: WEAVING WITH WORDS:  
JOINT EFFORT TO BECOME BETTER AT HOLDING FRAGILE  
CONVERSATIONS\***

→ Workshop

There is real artistry in creating conversational spaces, especially when such a conversation has to carry a difficult topic—like the ongoing war in Ukraine—and when it has to be discussed with children. What are the tools needed for creating the possibility of a challenging talk? How can we become better at engaging in conversations about war, racism, inequality, suffering, or violence? And most importantly, what are the questions that need extra care? During the workshop, a group of women working with photography will explore these questions together, and hopefully will become better at holding spaces wherein difficult conversations can unfold. We will look for additional aids to use in such situations and search how photography can become one of them.

In preparation for the workshop, please pay attention to the conversations you are having with people around you, and especially with children. Is there a topic that seems challenging? Who initiates the dialogue? Bring awareness and reflective sharpness. We will start with sharing our experiences and challenges and hopefully find some lightness.

The event will bring together about 10 participants, and will be led by the artist and space-charmer Ola Lanko. It is facilitated by Growing Pains—a new publishing initiative supporting women and non-binary artists through paid commissions, mentorships, network activations, and presentations. The project navigates the space between artist books, photobooks and children's books exploring alternative registers for difficult conversations. The initiative is set up by Agata Bar, Zhenia Sveshchinskaya, and Daria Tuminas.

10:30 – 12:00

Relating Practices and Introduction.

Circling exercises for authentic relating, establishing group dynamics.

“I want to talk about” (in big group).

12:00 – 13:00

Lunch (provided by the workshop).

13:00 – 14:00

Collecting Information

“How can I talk about it . . .” (divided into two groups).

14:00 – 15:00

“How can photography help me?” (divided into three groups).

15:00 – 16:30

Presentations and Round-up Reflection.

\*The workshop is by invitation.

## CREDITS

Curators: Delphine Bedel and Daria Tuminas.

Visual identity: Pleun Gremmen.

Typefaces: "Abordage Regular" by Ange Degheest and Eugénie Bidaut. "PicNic" by Marielle Nils.

Sonic Interludes and Meditations: Femke Dekker aka Loma Doom.

Production: Delphine Bedel, Daria Tuminas, Olga Verbeek, and production team of FOTODOK.

With the support of: the City of Utrecht and Mondriaan Fonds.

## PARTNERS

The workshops on 6–7 May are organized in partnership with Engagement Arts NL.

The workshop on 8 May is organized in partnership with Growing Pains.

The American Book Center, Amsterdam presents photobooks, selected by the conference's curators.

Julia Ktrantz (student, Leiden University, minor in Gender and Sexuality in Society) and Margot De Grave Loyson (student, Utrecht University, MA, Gender Studies) will edit a digital zine with texts by a group of students from various Gender Studies programs. The zine will include reflexions about the conference or particular talks, and will be published in summer 2022 on FOTODOK's website.

## PRACTICAL INFORMATION

Language: English.

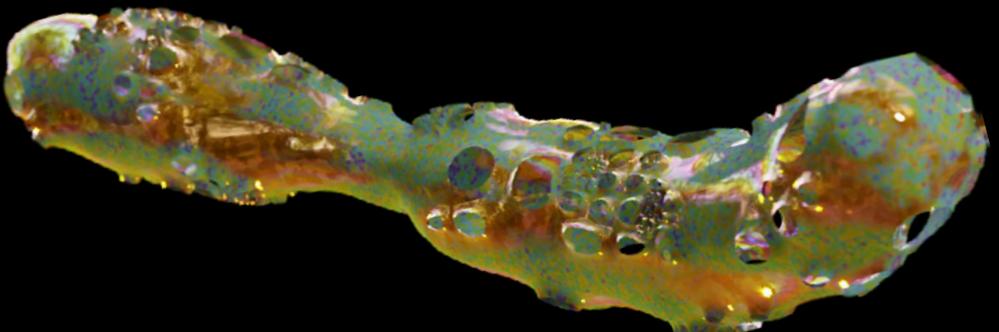
Location: Online (with a satellite workshop on the 8th of May in Utrecht).

Accessibility: Contact [info@fotodok.org](mailto:info@fotodok.org).

The Code of Conducts for the conference will be available in the days running up to the conference.

Recording consent disclaimer: The conference will be recorded by FOTODOK for security and communication purposes.

The conference updates will be published on FOTODOK's Instagram [@fotodok.nl](https://www.instagram.com/fotodok.nl).



## TICKETS

One day (6 or 7 May) 7.50 euro.  
Two days (6 and 7 May) 10.00 euro.  
8 May – Workshop by invitation.  
Tickets can be bought [here](#).

## CONTACT & INFO

[www.fotodok.org](http://www.fotodok.org)  
[info@fotodok.org](mailto:info@fotodok.org)

## PRESS KIT

Full press kit is available on request via [info@fotodok.org](mailto:info@fotodok.org).

## DONATION

The conference organizers invite everyone to support and donate to The Feminist Workshop in Ukraine.

You can donate to The Feminist Workshop via:

→ [Account of partner organization in Germany](#). Please mention “Feminist Workshop” in the payment purpose, and inform The Feminist Workshop about the transaction via email [feministworkshop@gmail.com](mailto:feministworkshop@gmail.com).

→ [Patreon](#).

→ PayPal: [papercloset@protonmail.com](mailto:papercloset@protonmail.com)

→ Crypto wallet:

Bitcoin: 31vqo9RAECgW7i1yKeLrsyizHLRx6amnmf

Ethereum: 0x6Dec2D7bD68B3C42b152D13fAff2dEOd72055371

→ [Fundraising platform Gofundme](#).

→ [To The Feminist Workshop’s program about prevention of sexual violence, and providing support to women who have experienced violence \(Gofundme\)](#).

# Biographies

## SPEAKERS

→ Art Goss (they/them/theirs) is a platform for high effort art gossip, founded in November 2020 by artists and writers L. Artimer and M. Gossamer. Art Goss publishes critical narratives and observations on institutions, structures, and phenomena within the Dutch cultural sector and materializes them through Instagram, performance, and exhibition making. Born out of the inequalities and institutionalized violences of the art world, Art Goss reclaims gossip as a force of legitimate, political knowledge production. Instagram: @art.goss

→ Mariama Attah (she/her/hers) is a photography curator, writer, and lecturer with a particular interest in overlooked visual histories, and understanding how photography and visual culture can be used to amplify underrepresented voices. Attah is curator of Open Eye Gallery, Liverpool. She was previously assistant editor of Foam Magazine. Prior to this, she was curator of Photoworks, Brighton, where she was responsible for developing and curating programs and events including Brighton Photo Biennial. She was also commissioning and managing editor of the yearly magazine Photoworks Annual. Website: <https://openeye.org.uk>  
Instagram: @mariama\_attah

→ Randa Awad (she/her/hers) is a writer from Syria (originally from Palestine), who is living in Utrecht with her two daughters. Awad writes short stories, poetry, theater, and articles. Her publications include "Homeland, Bread and Memory" (2018) and "Hide and Seek" (2021), and she recently contributed to the book "Temand zette gewoon het licht aan" (2021). As a writer who is not from the Netherlands, Randa likes to write stories about her experiences away from home and the experiences she had during the asylum-seeking procedure. She is currently in residence at Residenties in Utrecht, Utrecht. Website: <https://www.residentiesinutrecht.nl/residentie/randa-awad>  
Instagram: @randa\_\_awad

→ Hajar Benjida (she/her/hers) is a Moroccan-Dutch photographer and visual artist from the Netherlands. She graduated from HKU University of the Arts Utrecht, Utrecht in 2019 with a BA in photography. In her personal work, Benjida has a documentary and intimate approach, from photographing some of today's biggest names in hip hop, to capturing the strip club scene in Atlanta and its impact on the music industry and narratives around women and the agency of their bodies. Benjida's debut exhibition was held at Scope Art Fair as part of Art Basel Miami in 2018; she exhibited her project "Young Thug as Paintings," made in collaboration with Young Thug himself. She was the recipient of LensCulture's Emerging Talent Award (2019) and her latest project "Atlanta. Made Us Famous" was selected by Unseen as one of nine outstanding graduation projects of 2019. She was part of Foam Talent 2021. Instagram: @hajarbenji

→ Sara Blokland (she/her/hers) is a visual artist, curator, and independent photography researcher. In her research and visual work, she reflects on the role of photography and archives in relation to colonial and post-colonial histories. Blokland attended Gerrit Rietveld Academie, Amsterdam and Sandberg Instituut, Amsterdam and obtained an MA in film and photography studies at Leiden University, Leiden. Her work has been exhibited at Kumho Museum, Seoul; Lmak Gallery, New York; and Stedelijk Museum, Amsterdam, among others. Blokland was also the photographer for the publication "De politiekapel van Suriname" (The Police Band of Suriname) and co-editor and initiator of the book "Unfixed Photography and Post-Colonial Perspectives in Contemporary Art" (2012). Website: <https://sarablokland.com>  
Instagram: @sarablokland

→ Femke Dekker aka Loma Doom (she/her/hers). Whether you experience her musical activities or those relating to her contemporary arts practice, curiosity is a key aspect gracing Dekker's work. As sound practitioner Loma Doom, her signature style revolves around electronic experimentalism, both for mind and movement, seeking the outliers that avoid linearity and move toward a space where intuition and understanding meet. Using radio and archives as her main media, her current focus is on various notions of listening and how listening is actually a call to action. Website: <https://soundcloud.com/lomadoom>  
Instagram: @loma\_doom

→ Aldeide Delgado (she/her/hers) is the founder and director of Women Photographers International Archive (WOPHA). She has a background in advising and presenting at art history forums based on photography, including lectures at the Tate Modern, London; Pérez Art Museum Miami (PAMM), Miami; DePaul Art Museum, Chicago; King's College London, London; California Institute of the Arts (CalArts), Santa Clara; and The New School, New York. Delgado is a recipient of a Knight Arts Challenge (2019), the School of Art Criticism Fellowship by SAPS - La Tallera (2018), and a Research and Production of Critic Essay Fellowship by TEOR/ética (2017). Her main area of scholarly interest related to a feminist and decolonial re-reading of the history of photography and abstraction from Latin American, Caribbean, and Latinx perspectives. She is an active member of PAMM's International Women's Committee and PAMM's Latin American and Latinx Art Fund, US Latinx Art Forum, and the steering committee of the Feminist Art Coalition and Fast Forward: Women in Photography.

Website: <https://wopha.org>

Instagram: @wophafoundation

→ Marie Docher (she/her/hers) is a photographer, director, and author. Since 2014 she has been working on the visibility of women photographers and minorities in a French context. She is part of the LaPartDesFemmes and La Barbe collectives. In 2021 she was named Knight of the Order of Arts and Letters by the French Minister of Culture.

Website: <https://docher.com>

Instagram: @mariedocher

→ Thana Farooq (she/her/hers) is a Yemeni photographer and educator based in the Netherlands. She works with photography, texts, sound, and the physicality of the image itself, as a way to respond to the changes that have been shaping and defining her life, and sense of belonging both in Yemen and the Netherlands. Farooq's positioning as a photographer is informed by her reflections on her subject matter, tuning in to other people's lived experiences with which she continually grows familiar. She also increasingly seeks her own story in the frame. Farooq was a recipient of the inaugural Open Society Foundation Fellowship Grant and Exhibition (2018) and the Arab Documentary Fund supported by the Prince Claus Fund (2019) and Magnum Foundation and Zenith magazine reporting grant. In 2020, she published her first book, "I don't Recognize Me in the Shadows." The book was shortlisted for the Lucie Photobook Prize (2021), and it has also been listed as one of the Interesting Artist & Photographic Books for 2021 by the PhotoBook Journal. Farooq received her BA in government and international relations from Clark University, Worcester, and an MA in photography and society at The Royal Academy of Art, The Hague.

Website: <http://thanafarooq.com>

Instagram: @thanafarooq7

→ Manique Hendricks (she/her/hers) is an art historian working as a freelance curator, writer, and researcher, and as a junior curator at media art institute LIMA, Amsterdam. She specializes in contemporary media art, and visual and digital culture. In her practice she touches upon themes such as identity, representation, the body, camp, and club culture. In addition, Hendricks acts as an advisor for the Mondrian Fund and is a board member of Jong VNK.

Website: [www.maniquehendricks.nl](http://www.maniquehendricks.nl)

Instagram: @maniquehendricks

→ Dr. Lieke Hettinga (they/them/theirs) is a lecturer in the Graduate Gender Programme at Utrecht University. Their research examines ways in which artists and activists visualize, represent, and/or enact non-normative embodiments, more specifically looking at the intersection of trans and disability visual politics and poetics of the body. Their research interests include trans-crip affinities in critiques of (neo)liberalism as well as in abolitionist thought and practices, and debates about how race and disability trouble contemporary western consolidations of "transgender" as an identity.

→ Sasha Kantser (she/her and he/his) works as an external affairs manager in The Feminist Workshop, Lviv. She has an MA in history. She specializes in women's history and in the gendered perspectives of the research of human relations. She faced war in Ukraine and had to leave Lviv in March 2022. Today she lives in Germany and works for The Feminist Workshop remotely.

Website: <https://femwork.org>

Instagram: @femworkshop

→ Ola Lanko (she/her/hers) studied sociology at Taras Shevchenko National University of Kyiv, Kyiv, photography at the Royal Academy of Art (KABK), The Hague, and at Gerrit Rietveld Academie, Amsterdam. In the past 10 years, Lanko has built a continuous ever-changing practice with a strong focus on building complex multifaceted frameworks which include a transdisciplinary approach manifested in a large diversity of artistic strategies, from photography to immersive multi-sensorial installations, her practice combines intuitive and rational wisdom into layered structures that invite one to wander in search of meaning. Lanko is a tutor at KABK, The Hague and at Gerrit Rietveld Academie, Amsterdam.

Website: <https://www.olalanko.com>

Instagram: @olalanko

→ Maria Lanko (she/her/hers) is curator, culture producer, and co-founder of The Naked Room Gallery, Kyiv. She received her MA at Taras Shevchenko National University of Kyiv, Kyiv in the Department of Oriental Studies, and subsequently pursued a PhD at the University of Aberdeen, Aberdeen between 2015 and 2018. In 2012–2014 she graduated from the Curatorial Platform Program at PinchukArtCentre, Kyiv. Since then, she has worked alongside Lizaveta German as a curatorial collective. The duo has organized more than 30 exhibitions at various venues. In addition, they have collaborated with the National Museum of Arts; Mystetskyi Arsenal, Kyiv; Badischer Kunstverein Karlsruhe, Karlsruhe; Goethe-Institut; British Council, London; Ministry of Foreign Affairs; and Ukrainian Institute. In 2021, their project with the artist Pavlo Makov, Fountain of Exhaustion was chosen to represent Ukraine at the 59th La Biennale di Venezia, Venice.

Website: <https://thenakedroom.com>

Instagram: @marielanko

→ Emma Lewis (she/her/hers) is a curator specializing in photography. At Tate Modern, London, she is responsible for the strategic development and display of the photography collection—with a focus on representations of women's histories and global feminisms—and has organized or co-organized major exhibitions on artists Dora Maar, Olafur Eliasson, Wolfgang Tillmans, and Amedeo Modigliani. In an independent capacity, she is author of two books: "Isms: Understanding Photography" (Bloomsbury, 2017) and "Photography: A Feminist History" (Ilex, 2021). She is currently curating a joint exhibition on the work of artists Sue Williamson and Lebohang Kganye for The Barnes, Philadelphia, opening in Spring 2023.

Website: <https://www.tate.org.uk/visit/tate-modern>

Instagram: @\_emmalewis\_\_\_

→ Giya Makondo-Wills (she/her/hers) is a British-South African documentary photographer. She is concerned with identity, race, colonization, the western gaze, and systems of power. Her practice develops the engagement and collaboration with marginalized communities. She holds a BA and a MA in documentary photography from the University of South Wales, Newport. In 2021 she began teaching with the Photography Department at the Royal Academy of Art (KABK), The Hague. She also works with other educational institutions as a visiting lecturer. She was nominated for the World Press Photo Joop Swart Masterclass (2019) and was selected as one of the 31 women to watch out for in 2018 by the British Journal of Photography. Her work has been published in "British Journal of Photography," "Royal Photographic Society Journal," "It's Nice That," "Unseen Magazine," and "Source Photographic Review," amongst others.

Website: <https://www.giyamakondo-wills.com>

Instagram: @giyamwills

→ Rachel Morón (she/her/hers) is a multi-lingual freelance writer and visual researcher from Curaçao, currently living in Rotterdam. Over the last few years, she has worked as a freelance research assistant, writer, and photographer. She has also been an editor within photography and design magazines like "Unseen Magazine" (2018) and "TLmagazine" (2019–2020). She has moderated panels and worked as a tutor and thesis advisor at Hogeschool voor de Kunsten, Utrecht. She is currently a full-time image editor at NRC.

Website: [www.rachelmoron.com](http://www.rachelmoron.com)

Instagram: @rachenbach

→ Marina Paulenka (she/her/hers) is director of exhibitions for Fotografiska, Berlin where she is responsible for the museum's exhibition strategy. She has 15 years of experience in artistic direction, curating, education, leadership, management, and development in culture and art institutions and organizations, but also in her own artistic practice. She was artistic director of Unseen Foundation and Unseen, an Amsterdam based platform for contemporary photography. She worked as artistic director and curator of the Organ Vida International Photography Festival, the leading institution for contemporary photography in Croatia. She is a member of the Creative Committee at Bristol Photo Festival, a guest curator at Futures Photography, and a keynote curator for FORMAT21 International Photography Festival, Derby. She is the recipient of the 2018 Lucie Awards for a best curator and exhibition of the year for the exhibition "Engaged, Active, Aware: Women Perspectives Now." She has curated numerous exhibitions and work with artists such as Tabita Rezaire, Juliana Huxtable, Martine Gutierrez, Dana Lixenberg, Zanele Muholi, Hannah Starkey, Nina Berman, Amalia Ulman, Laia Abril, Morehshin Allahyari, and many others.

Website: [www.marinapaulenka.com](http://www.marinapaulenka.com)

Instagram: @marinapaulenka

→ Almudena Rubio Pérez (she/her/hers) is a researcher at the International Institute of Social History (IISG), Amsterdam. Since 2015 she has been working on the "Archivo Fotográfico de las Oficinas de Propaganda Exterior de la CNT-FAI." In 2016, on the occasion of the 80th anniversary of the Spanish Civil War, she curated the exhibition "The Revolution Betrayed" at IISG. Between 2017 and 2019 she was handled the digitization of the records of CNT-FAI. During her research she identified the photo archive of Kati Horna and the work of Margaret Michaelis, as reported by the Spanish press in summer 2019. She published on Kati Horna in "Historia Social" (2020).

Website: <http://almudena.rubio.net>

Instagram: @almudena.rubio.perez

→ Dewi Evita Reijs (she/her/hers) works as an actress, writer, filmmaker, theater maker, and producer. She studied as part of Amsterdam Toneel and Kleinkunstacademie at Academie voor Theater en Dans, Amsterdam. Reijs played in various theater performances such as "De Hongerende Weg, Heren van de Thee, and De Stille Kracht." She was also seen in the feature films, "My Father is an Airplane" (2020), "A Real Vermeer" (2016), and the series "De Regels van Floor" (2018–2021). Reijs directed the short film "Idiot," which was selected for the Cannes Short Film Corner (2016). She is one of the founders of Buddy Film Foundation, a starting point for professional filmmakers and creatives. In 2018, Buddy Film Casting and Buddy Film Productions were added. In 2022, she will make her directorial debut with the location performance "Trojanse Wijven," which will play in swimming pools throughout the country. She will also be seen in Robert Icke's "De Dokter" at International Theater Amsterdam (ITA), Amsterdam.

Website: <http://www.dewireijs.nl>

Instagram: @dewireijs

→ Madeline Swainhart's (they/them/theirs) upbringing in a heteronormative, nuclear, Southern American household provided an extremely limited view of what their future could look like. Their work is for their younger self. They write: "For young Maddie, who had so much care to give, but couldn't see any caring characters who looked like them. You are my muse." Swainhart's practice revolves around research and construction. They research the archetypes of the mother and the nuclear family, and what nurturing looks like, while constructing a queered image of them. They wonder what family could look like outside of the binary, considering the question: "Can we all mother?" The tension between found footage and performance highlights the gaps between their utopian understanding of motherhood and the mother figure one often sees growing up. Their use of self-portraiture allows them to shift between fantasy and reality, emphasizing the expectation of gender roles within domesticity while offering the idea of "the home" as a potential playground. "This is for you, young Maddie, and all the queer kids like you," Swainhart says, "an archive in the making. Giving you more options is the way I nurture."

Website: [madelineswainhart.nl](http://madelineswainhart.nl) (under construction)

Instagram: @made\_line\_lu

→ Julius Thissen (they/them/theirs) is a multidisciplinary artist and artistic researcher based in Arnhem. Their works investigate notions of community and representation, masculinity, sport, and competition. In their photographic work, originating from their practice as a performance artist, Thissen aims to create narratives that explore the fine line between success and failure. The distinction is closely linked to contemporary performance-driven culture and the influence of social expectations on our behavior. The work also relates to personal experiences as a genderqueer trans masculine individual. Thissen strongly opposes the constraining and often binary narratives imposed on transgender and queer people. Julius has organized several community-based research projects, symposia, and exhibitions, bringing together intersectional groups of researchers and artists to investigate ways to make the museum more accessible and inclusive.

Website: <http://studiojuliusthissen.com>

Instagram: @juliusthissen

## CURATORS

→ Delphine Bedel (she/her/hers) is a feminist artist, writer, curator, and publisher. She works with leading cultural institutions, museums, photography festivals, and art and design academies. Her platform Meta/books is dedicated to emerging practices in photography, design, and experimental publishing. As a keynote speaker on these topics, her research has contributed to the emergence of a new generation of artists using publishing as a medium. A longtime advocate of a more inclusive environment in the arts, she is cofounder of The Roadmap for Equality in the Arts and cofounder and Chair of Engagement Arts NL. She writes for books and magazines. She was a participant at Rijksakademie van Beeldende Kunsten, Amsterdam. She is a member of the German Photography Academy.

Website: [delphinebedel.com](http://delphinebedel.com) & [engagementarts.nl](http://engagementarts.nl)

Instagram: @delphinebedel

→ Daria Tuminas (she/her/hers) is a curator at FOTODOK. Between 2017 and December 2019, Tuminas worked as the head of Unseen Book Market and Unseen Dummy Award at Unseen Amsterdam. She obtained an MA in folklore and mythology at St. Petersburg State University, St. Petersburg, and an MA in film and photographic studies at Leiden University, Leiden. Tuminas regularly contributes texts to various media, to name just a few: in 2017, she was the guest editor of "The Photobook Review #12" published by Aperture; in 2018, she contributed a chapter on East European photobooks to "How We See: Photobooks by Women" by 10 x 10 Photobooks; in 2020, she co-wrote a text "Is a Book Worth a Tree?" for YET 12; co-edited "doc! photo magazine" 46; and in 2022, wrote a portfolio essay on Czar Kristoff's practice for "Foam Magazine 61: Talent."

Website: [www.dariatuminas.com](http://www.dariatuminas.com)

Instagram: @tuminasdaria

## VISUAL IDENTITY

→ Pleun Gremmen (they/them/theirs) is an artist and graphic designer who creates [visual, queer, hyperactive, (im)possible, fictional, (more-than-)human, and collaborative] [narratives, worlds, dreamscapes, histories, and realities]. Their multidisciplinary practice uses a toolbox consisting of 3D rendering, virtual world building, graphic design in web and print, performance, and installation. They are an alum of XPUB at Piet Zwart Institute, Rotterdam, and pf graphic design at ArtEZ, Arnhem. Since graduating they have been working as a research-based artist, a freelancing designer, and they have been connecting and collaborating with artists and institutions in the Netherlands, Germany, and Portugal, among others.

Website: [www.pleungremmen.nl](http://www.pleungremmen.nl)

Instagram: @pleunpleunpleun

## PARTNERS

→ Engagement Arts NL is a not-for-profit organization addressing gender-based violence, sexism, discrimination, and abuse of power in the Dutch arts field. It was founded out of the urgency to establish support and create a safer space within the arts. We are a feminist community of artists, lawyers, performers, curators, designers, and activists. As a low-threshold, peer-to-peer initiative, Engagement Arts NL offers support for individuals and communities, actively engaging with institutions, policymakers, and organizations to create safer and more inclusive working environments.

Website: <https://engagementarts.nl>

Instagram: @engagement\_art\_nl

→ Growing Pains is a new publishing initiative supporting women and non-binary artists through paid commissions, mentorships, network activations, and presentations. The project navigates the space between artist books, photobooks and children's books exploring alternative registers for difficult conversations. The initiative was set up in 2022 by Agata Bar, Zhenia Sveshchinskaya, and Daria Tuminas.

Instagram: @\_\_\_growing\_\_\_pains\_\_\_

→ The Feminist Workshop is a non-governmental organization founded in 2014. Their mission: creation of space for the development of the feminist community in Lviv and Ukraine. Since 24 February 2022, the Feminist Workshop has worked with the feminist organizations across Ukraine, especially in hotspots, to support women of vulnerable groups and evacuate them to the western part of Ukraine. We are a grassroots organization led by young women, LGBTQ+ people, and internally displaced people.

Website: <https://femwork.org>

Instagram: @femworkshop

→ The American Book Center is a fiercely independent and family-owned bookshop with stores in Amsterdam, The Hague, and Leidschendam. In partnership with the conference, the speakers' books and photobooks will be available at ABC.

Website: <https://abc.nl>

Instagram: @theamericanbookcenter

## ORGANIZER

→ FOTODOK, Utrecht is a space for expanded documentary or artistic practices that ask socially relevant questions. The distinctive position of FOTODOK's programming lays in how it develops a continuous approach. Each year, FOTODOK chooses an "umbrella" theme and keeps on researching, showcasing, and discussing the chosen topic throughout the year. We seek a long-lasting relationship with the topic and want multi-directional engagement with the subject matter. FOTODOK's program is based upon four pillars: exhibitions, public program, talent development projects, and education. In 2023-early 2024, FOTODOK will move to a new location at Gietijzerstraat 3, Utrecht. The new cultural hub De Machinerie is an initiative by FOTODOK, Nederlands Film Festival, and Hoogt on Tour, who will share one roof and collaborate on programming. The location, which will occupy 2500 square meters, is currently being re-designed in order to fit the needs of the incoming organizations. De Machinerie will bring together a community of institutions and individuals interested in visual and lens based arts, and will improve the cultural landscape of the city.

Website: [www.fotodok.org](http://www.fotodok.org)

Instagram: @fotodok.nl

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Arts NL

