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THE SILVER ATLANTIC
PHOTOGRAPHIC CIRCULATIONS IN THE 19TH AND 20TH CENTURIES

MARCH 19-20, 2020
JEU DE PAUME - PARIS
A conference organized by the Paris Saclay Human Sciences House (MSH), the Theory and History of Modern Arts and Literatures Center (THALIM), the Translitterae Graduate School, the Cultural History of Contemporary Societies Center (GHCCS), the Languages Arts and Music Synergies Center (SLAM), the Institute of the Americas and the Jeu de Paume, in conjunction with the National Research Agency project Transatlantic Cultures.

As is well-known, the story of photography’s beginnings has given rise to competing claims, rooted in diverging national narratives. Photography was imagined, envisioned, even possibly invented around the same time by Nicéphore Niépce and Pierre-Louis Daguerre in France, by Englishmen (among whom Henry Talbot), by a Spaniard from Zaragoza (Ramos Zapetti) and perhaps even by another Frenchman exiled in Brazil (Hercule Florence). What François Brunet labeled “the idea of photography” seems to have emerged almost simultaneously all around the shores of the Atlantic. Since then, photographs and photographers have contributed decisively to transatlantic cultures and exchanges between Europe, Africa and the Americas. The “Silver Atlantic” conference will endeavor to follow the zigzags cutting across the region, before the visual culture of the end of the 20th century was fundamentally transformed and globalized by digital technology and the apparent dematerialization of images. The elaboration of Atlantic cultures was partly played out in the way photography crisscrossed the ocean. Circulating pictures and publications, travelling professional and amateur practitioners, the international market for equipment and the organization of exhibitions all contributed to substantial commercial and cultural exchanges. These crossings first reached major Atlantic capitals and harbors. They linked migrants’ homelands to the frontiers of exile, mission fields and battlefields, tourism hotspots and mysterious horizons. To do so, photographs traveled by ship, cable, plane, and even inside a famous Mexican suitcase. Travels and correspondence, artistic circulations, institutional and cultural exchanges helped maintain kinships, invent friendships, foster political or religious networks throughout the region, nourishing common narratives around and across the ocean. The image Atlantic materialized both connection and distance, community and separation. It gave shape to empires, fed both propaganda and trade, and even invented a utopian “Family of Man” in the aftermath of the World War II.

Papers presented in this conference will therefore focus on the contribution of photographs to the Atlantic visualscape, the “image world” evoked by Deborah Poole to describe the visual economy linking the Andes, Africa, Europe and the United States. This symposium is part of the international research project “Transatlantic Cultures” led by the Cultural History of Contemporary Societies Center (Paris-Saclay), the University Sorbonne-Nouvelle Paris 3 and the University of São Paulo, and supported by the French National Research Agency (ANR) and the São Paulo Research Foundation (FAPESP).

Additional information: https://tracs.hypotheses.org/
hired Kenneth Mees to direct the new structure. The promising British scientist was working at a popular manufacturer of photographic plates and filters near London and was networking with European experts of photographic science and suppliers of chemicals compounds. Through this recruitment, Eastman Kodak benefited from the advancement of European research. My talk will discuss these Anglo-American exchanges and the latter international organization of industrial research who took place after the British and French Kodak Research Laboratories opened in 1929. The analysis of this network of Research Labs shows that transatlantic circulation of knowledge grew gradually from the Interwar period to the second part of the twentieth century. These constant exchanges above the Atlantic stress that visual culture of the last century, significantly influenced by the Kodak products, possesses a strong transatlantic heritage.

Nicolas Le Guern is an independent researcher and a technical manager in the photographic industry. A graduate of the ENSLL and the EHESS, he has recently completed a PhD at the PHRC of De Montfort University, Leicester, about the organization of Kodak research in Europe. His main areas of interest are the invention of photography, the photographic industry and its relationship with the cinematographic industry, the processes of innovation and the circulation of photographic knowledge.

Jonathan Dentler, University of Southern California
Under the Waves or Through the Ether? Wire Photography and the Cultural Geography of the Atlantic Basin in the Twentieth Century

In his 1939 book, Get that Picture!, Wide World Photo Agency editor A.J. Ezickson wrote that the radio and wire picture were, “the greatest boon to the ever-widening use of the news photograph.” While early experimental processes had been crude, Ezickson noted that even in its most technically complex form, namely radio, the, “photographs transmitted from London and Buenos Aires to New York and back, have taken on the more solid look of an original print.” As Ezickson’s comment reveals, intercontinental wire photography initially arose out of the coordinates of a certain Atlantic geography, linking the basin’s major urban centers together into a newly accelerated and synchronized visual culture. Yet wire photography also altered this geography in significant ways. German state actors and economic firms, for example, came to view radiophotography as a Weg ins Freie, circumventing British domination of undersea cables and sea lanes, linking Germany more closely to the Atlantic world. From the cable photographs of Charles Lindbergh’s arrival in Paris in 1927 to those radioed from New York to London, Buenos Aires, and Berlin depicting the Hindenburg disaster in 1937, wire photography consistently depicted transatlantic connection at the same time that it was itself a concretization of that connection. At the same time, radiophotography also transcended the Atlantic, linking various points on the globe in ways no longer bound to cable-based telecommunications geography. While intercontinental picture transmission emerged in the Atlantic, it soon also connected Japan to San Francisco, Berlin, and London. By the end of the Second World War, a global network had taken shape, though one with particular density in the Atlantic basin.


12:00: Session 2 — Atlantic Icons
Chair: Jennifer Bajorek, Hampshire College, USA
Sarah Parsons, York University
Rachel sur son lit de mort: Photography, Privacy, and Transatlantic Anxiety c. 1858

Following Warren and Brandeis’ famous “Right to Privacy” article, scholars point to the 1880s and the emergence of the handeled camera and widespread use of half-tone printing as the moment when photography became a threat to privacy. However, in the first extended American discussion of photography in 1839, Nathaniel Willis was already attuned to the way photography might shape norms of privacy and visibility. Imagining its surveillance capabilities, he pondered “What will become of the poor thieves, when they shall be handed in as evidence against them their own portraits.” In France in 1858, the family of famed actress, Rachel (Felix), filed one of the first lawsuits over unauthorized use of a photograph. Rachel died of tuberculosis at age thirty-six and her family commissioned post mortem photographs. These were leaked to artist Frances O’Connell who made a beatific drawing after the photograph and, soon, Goupil was selling photographs of the drawing. Through newspapers and photographic journals, the case reverberated around Europe and across the Atlantic, eliciting debates about photographic ethics, the role of photography in blurring the division between private and public, and the likelihood of curtailing the circulation of photographs. These debates were shaped by particularly gendered ideas about privacy and in what contexts women should be seen publicly. Despite Rachel’s celebrity, the family argued successfully that they needed to prevent her diseased body from being seen and used in ways that might be harmful to her reputation. Both the substance of these debates and their transatlantic scope demand further study to better understand how, why and for whom concerns about privacy have developed in dialogue with the medium of photography.

Sarah Parsons is Associate Professor and Chair of the Department of Visual Art and Art History at York University, Toronto. Her research focuses on gender, race, and ethics in relation to photography. Most recently, Parsons is the editor of a book of essays by Abigail Solomon-Godeau entitled Photography after Photography: Gender, Genre and History (Duke, 2017) and co-editor of the international journal, Photography and Culture. Her current research focuses on the interconnected early histories of privacy and photography and is funded by a grant from the Social Sciences and Humanities Research Council of Canada.

Giulia Bonacci, Nice Sophia Antipolis University & Estelle Sohier, Geneva University
The Life of a Photograph: A Crowned King between Ethiopia, Jamaica and the World

The Coronation of Haile Selassie I as King of Kings of Ethiopia was held in Addis Ababa in November 1930. For that special occasion, pictures were crafted and shot by local and international photographers with the objective, for the Ethiopian royalty, of transmitting to the world its foundational ideology. Pictures of the crowned king then circulated widely in a number of newspapers and magazines, such as National Geographic. As Ethiopia and its young Black leader surged on the international stage, they offered an alternative representation of power and independence in colonized Africa. By the early 1950s, the coronation pictures became central among congregations of lower-class Black Jamaicans who were then giving shape to the Rastafari movement. Since then, Rastafari faithful have reproduced endlessly the pictures of the crowned king on a large variety of material supports. This collaborative research analyses the political and social lives of a series of photographs, and questions the uses, the encoding and decoding, and the possible impacts and agency of a photograph perpetuated in distant and distinct cultural and geographical contexts. In each step of this circum-Atlantic investigation, particular attention is given to the technical means of production, to the media carrying the images and their circulation, as well as to the discourses
and gestures developed around these pictures. We argue that photography has the power to reframe the articulation between representations and social practices in a very unique way, while creating a shared visual landmark tying Africa and the Caribbean space.

Gaëlle Morel is a historian, researcher at Institut de recherche pour le développement, and she is post at URMIS, Université Côte d’Azur, France. She studies the intellectual history and the popular cultures that circulate between Africa and the African Diaspora. Her book *Exodus! Heirs and Pioneers, Rastafari Return to Ethiopia* was translated and published by The University of the West Indies Press (2015) and received two awards in the USA. Her latest papers were published in *Tumultes, Northeast African Studies, The International Journal of African Historical Studies, Volume* 1 and *New West Indian Guide.*

Estelle Sohier received her PhD from the University of Paris 1-Panthéon Sorbonne and is Senior Lecturer at the Department of Geography at the University of Geneva. Her research lies at the intersection of cultural history and geography and focuses on travel photography, visual culture and geographical imagining linking Europe with Mediterranean countries and East Africa. She published several books including: *Le Roi des rois et la photographie, Politiques de l’image et pouvoir royal en Éthiopie sous le règne de Ménélik II* (Paris, Publications de la Sorbonne, 2012) and *Une Odyssée photographique.* Fred Boissonnas (Paris, éditions de La Martinière, mars 2020).

1:00 - 2:30: Lunch break

2:30: *Session 3 – Show and Tell: Picture Stories across the Atlantic*
Chair: Pia Viewing, Jeu de Paume, France

Thierry Gervais, Ryerson University
What Photographs Can Do: The Impact of German Kurt Safranski’s Magazine Dummies in New-York (presentation in French)

In a 1956 letter, Henri Luce, the founder of *Time, Fortune,* and *Life* wrote: “One of the extraordinary things about the "picture magazine" in America in the decade before LIFE was that everybody talked about it ... When Dan Longwell and I met with you and Korff we had the happy experience of meeting people who worked with pictures – and worked seriously.” This letter was sent to Kurt Safranski who met with Luce, Longwell, and Kurt Korff in December 1934. Safranski and Korff had worked for Ullstein publishing in Berlin, where they ran multiple influential magazines including the Berliner Illustrierte Zeitung, Die Dame, and Uhu. Both fled the Nazis after Hitler’s appointment as chancellor of the Reich, going to New York where they started new careers in the illustrated press. When they met with Luce and Longwell, indeed they did not only “talk about” picture magazines, they actually brought with them a mock-up to demonstrate what could be done with photographs. Forgotten for decades in a box at Time Inc., this dummy was rediscovered at the New York Historical Society, which now houses the company’s archive. Most recently, two additional similar and unknown dummies, conceived by Safranski at the same time, were gifted to the Ryerson Image Centre in Toronto. Based on an analysis of the three dummies, this paper aims to explain what Luce meant by “people who worked with pictures – and worked seriously.” It also intends to highlight a new step in the long-time existing circulation of people, ideas and photographic practices between Europe and North America in the realm of news images.

Thierry Gervais is associate professor at Ryerson University’s School of Image Arts and head of research at the Ryerson Image Centre (RIC). A photography historian, he was editor in chief of *Études photographiques* (2007–2013). He launched the scholarly series “RIC Books” in 2016 and is responsible for the fellowship and symposia programs at the RIC. He curated *Dispatch: War Photographs in Print,* 1854–2008* (RIC, 2014) and has co-curated exhibitions at the Centre Pompidou-Metz (2013), the Musée d’Orsay (2008), and the Jeu de Paume (2007). His most recent book *The Making of Visual News: A History of Photography in the Press* (with Gaëlle Morel) was released by Bloomsbury in 2017. His current research focuses on retouched press photographs.

Jason Hill, University of Delaware
Ordering Crime Photographically in New York and London: In and around Leonard Freed’s Police Work

On March 4, 1973, the London Sunday Times Magazine published on its cover a front page from the New York Daily News bearing the headline “Thugs, Mugs, Drugs: City in Terror” and featuring a photograph depicting a New York City police officer at work on a homicide. That photograph, taken by the American documentary photographer Leonard Freed, was one of dozens of more and less grisly crime pictures by the photographer used to illustrate the Times’ 14,000-word feature report, “New York: A Lesson for the World,” which cast New York to its London readers as a metropolis all but lost to criminal depravity. Trouble was, the New York Daily News had published no such headline, and they had published no such photograph: “the whole thing,” according to the Daily News’ attorneys, “was a fake,” and a transatlantic slander on the city of New York. “The whole thing,” that is, but for the photographs. Between 1970 and the publication in 1980 of the photobook *Police Work* that was the final fruit of this most fraught labor, Freed, fresh off the heels of his successful 1968 photobook *Black in White America,* worked alongside patrol units in New York City, observing their culture, their policing, and the variably brutal dealings with the communities they policed. But before their final ordering by Freed into the tentative narrative photographic logic of *Police Work,* his pictures, sometimes made on assignment with news outlets (*the Sunday Times Magazine,* but also the *New York Times Magazine,* found themselves entered by reporters and editors as evidence in the most incommensurable transatlantic arguments concerning the dynamics of policing and criminality (and, implicitly, the place of photography itself therein). The proposed paper, informed by the media critique of “crime” pioneered in this moment by Stuart Hall and his colleagues at the Centre for Contemporary Cultural Studies (who in *Policing the Crisis* took particular issue with the *Sunday Times* report), will attend to Freed’s decade-long project of photographing the NYPD on the beat, and especially to the varied orderings of criminality as conjured in pictures as these migrated across the Atlantic, from New York to London, and back again.

Jason E. Hill is Assistant Professor and Associate Chair of Art History at the University of Delaware. He is the author of *Artist as Reporter: Weegee, Ad Reinhardt, and the PM News Picture* (2018) and the co-editor (with Vanessa R. Schwartz) of *Getting the Picture: The Visual Culture of the News* (2015). His essays have appeared in many collections and in journals including *Études photographiques, Oxford Art Journal,* and *American Art.* He is presently developing a book about the visual culture of modern crime and policing in the United States.

3:00 - 3:45: Coffee break

3:45: *Session 4 – Visual Diplomacies*
Chair: Paul-Henri Giraud, Lille University, France

Ana Maria Mauad, Fluminense Federal University
& Maurício Lisovsky, Federal University of Rio de Janeiro
Images at War: Photography and Politics in Brazil during the Second World War

In 1939, at the very beginning of the Second World War, Brazil was ruled by dictator Getúlio Vargas under the “Estado Novo” (New State), whose non-alignment foreign policy put images at war. The ideological conflict between democracy and fascism was expressed in photographs that also captured the social and cultural transformations of the time, profiling divergent visions.
about what Brazil should be in the Western hemisphere scenario. This presentation analyses two sides of this image war: on the one hand was the ordered, white, male country depicted in the photographs from the Ministry of Education and Health (MES), produced by German refugee photographers hired by the government to produce the monumental propaganda album called Obra Getuliana (Getulian Work); on the other side was the busy, mystic and cheerfully messy country photographed by US press photographers, such as Life magazine correspondents, and a few others hired by the US State Department, among whom was Genevieve Naylor. Assigned by the Office of Inter-American Affairs, her mission was to picture Brazil as a good neighbor and to persuade the American audience that Brazilians’ daily life looked more akin to the liberal “American way of life” than to fascism’s rigid discipline.

Ana Maria Mauad is Full Professor in the History Department of Universidade Federal Fluminense, a researcher at the Brazilian Council of Research (CNPq) and the Rio de Janeiro Support Research Foundation (FAPERJ) and was Celso Furtado Visiting Professor at Saint John’s College, Cambridge University (2018). She is the author of many articles and books on visual history, oral history and public history. Among them: Poses e Flagrantes: Ensaios sobre história e fotografias (Eduff, 2008), Fotograficamente Rio, a cidade e seus Temas (LABHO/ PAPERJ, 2016), Fotografia e Historia en America Latina (CdF, 2016); História Pública no Brasil: Sentidos e Initinerários (Letra & Voz, 2016)

Mauricio Lissovsky is a historian, writer and screenwriter, associate professor at the Federal University of Rio de Janeiro. He was a visiting researcher at Princeton University (2015). He is currently Visiting Professor at UFPE, member of the advisory board of the Center for Iberian and Latin American Visual Studies, University of London, and a researcher at the Brazilian Council of Research (CNPq). He has published numerous articles and books on visual history, oral history and public history, among which Maquina de Esperar: origem e estética da fotografia moderna (MauadX, 2008) and Pausas do Destino: teoria, arte e história da fotografia (MauadX, 2014).

Katarzyna Ruchel-Stockmans, Free University of Brussels


Recent scholarship demonstrates that there is still a lot to be said about the reception of The Family of Man worldwide (Azoulay 2016, 2013, Sandeen 2005, 2015, Garb 2015, O’Brian 2008, Zamir 2018). This contribution aims to introduce a lesser known context of the exhibition’s tour. Caught in a complex social and political situation of the Cold War, the American narrative present in the exhibition was met with particularly divergent reactions in Eastern Europe. One of the most surprising critical responses was formulated by the poet Witold Wirpsza. His Commentaries on Photographs: The Family of Man (1962) reveal the contradictory position of the Polish spectator between affect and suspicion. As critical towards the exhibition as Roland Barthes or Allan Sekula, Wirpsza nevertheless engage in a detailed reading and rereading of some of the photographs and sequences. Analyzing this response in its historical and cultural context will enable me to shed light on photographic and discursive exchanges in the region. The main issue that will be addressed pertains to the ways photographic essay (as theorized by Stimson 2006) can contribute to – then very intense – debates on humanism in the condition of socialist realism. The constellation of photographs proposed by the exhibition is here reshuffled so that the story of unity and sameness of the human family can be rewritten. At the same time, Wirpsza’s riposte paradoxically discloses his entanglement in theological thinking and a universalist ambition.

Katarzyna Ruchel-Stockmans teaches contemporary art, photography and new media at Vrije Universiteit Brussel (VUB) and at KASK School of Arts, Gent. Her research interests include photography and art theory, media archeology, documentary practices, postcolonial theories, East European cultures, history and representations. She is member of the Network for Research on Drones and Aesthetics. Her book Images Performing History was published in 2015 by Leuven University Press.

Gonzalo Leiva, Pontifical Catholic University of Chile

Photographic Paradigms of the Cold War, Model and Replica: a South American Version of “The Family of Man” (presentation in French)

The curatorial and ideological project put forward by New York’s Museum of Modern Art in 1955 with the «The Family of Man» exhibition created a universal vision of mankind’s diverse experiences.

A group of Communist Party militants seized the opportunity afforded by its presence in Chile and the publication of its catalog to reinterpret the exhibition. Antonio Quintana’s school of photography ushered a reconsideration of the status of social photography as record, with closer links to the ideology of the Russian avant-garde and utopian construction. All the photographers in Quintana’s circle assumed a militant position that culminated reflexively with the «Face of Chile» replica in 1960–an exhibition that set the standards for a national from a photographic synthesis. In this visual registry, the geographic and cultural realities of the nation were interpreted through a set of images that carried out a modernist and avant-garde perspective—rather than humanistic ethnophotography–where material culture played a predominant role and the documentary genre sedimented its interpretative practice.

Thus the Cold War filtered into the world of images, and photography proved a powerful means to permeate ideological positions and to amplify their media impact through large-scale expositions.

Gonzalo Leiva Quijada holds a doctorate in history from the EHESS (Paris). He teaches philosophy and aesthetics at the Instituto de Estética, Pontificia Universidad Católica de Chile, Santiago. He has completed 25 years of training in Universities in Chile, Latin America and Europe on image, history, cataloguing, curatorship and museography. He has published numerous books on photography and art in Latin America, including Pinturas con historia (2008), Multitudes en sombras: AFI (2008), Horizontes y abismos. Visual obra de Virginia Huneus (2011), Sergio Larain, Biografia, Estetica, fotografia (2012).
Foremost among the earliest global networks promoting the “union intellectuelle des deux mondes,” Alexandre Vattémare’s Agence centrale des échanges internationaux (active 1835–64) pioneered the institutionalized systems of exchanges common among libraries. Although photographs occupied but a modest position within the scope of its activities, Vattémare’s efforts to seek them as potential exchange commodities proved consequential. From 1856 to 1861, hundreds of photographs originating from the US Treasury and War Departments transitioned through his Paris-based agency for dissemination across the Atlantic. As these prints exemplified the novel application of photography to the art of building, a practice still in its infancy in continental Europe, they were received with great interest, especially at the Ecole des ponts et chaussées, the leading school of civil engineering. As my research has uncovered, the acquisition of these American photographs at the Ecole had two major outcomes. On the one hand, they laid the foundation for what became the premier French collection of industrial photographs, which grew from further donations of foreign origin. On the other hand, the lessons learned from American photographs of Native Americans and the testimonies found in the related correspondence led the board of directors to make photography an integral part of the Ecole’s curriculum. My talk would highlight an early case study in the transatlantic dissemination of photographic practices and material culture.

Claude Baillargeon, PhD, MFA, is professor of art history at Oakland University in Rochester, Michigan, USA, and an independent curator and writer, who divides his time between Metro Detroit and Toronto, Canada. His scholarship includes the representation of architectural and engineering structures under construction. In 2017–18, he served as chair of the board of directors with the Society for Photographic Education, the leading forum dedicated to understanding how photography matters in the world.

Shelley Rice, New York University
Local Space/Global Visions: Albert Kahn’s Archives of the Planet in Context

Local Space/Global Visions: Albert Kahn in Context will explore the “visual geography” of the year 1900, the moment when amateur cameras, half-tone reproduction processes and multinational corporations expanded photographic production and distribution exponentially, and quite literally set the stage for a “world culture” of imagery based on mobility, deracination and reproducibility. Focusing on Albert Kahn’s Archives of the Planet, the lecture will situate this extraordinary project within the context of other experiments in image distribution at the time: among them, Alfred Stieglitz’s magazine Camera Notes and the PhotoGlob AG collection of scenic travel views. Rice’s discussion will highlight the ways in which the image economy of this historical period -- with its emphasis on networks, franchises, portability and outreach, its inherent tension between the domestic and the international, the artistic and the commercial, the elite and the mass — laid the foundations for our contemporary visual environment and its dependence on the mutability and transportability of images.

Shelley Rice is an Arts Professor at New York University, with a joint appointment between the Photography and Imaging Department, the Art History Department and the Institute of Fine Arts. She is the author of Parisian Views, the editor of Inverted Odysseys: Claude Cahun, Maya Deren, Cindy Sherman and the co-author of numerous books and catalogs like The Book of 101 Books, Paris et le Daguerreotype, Jacques Henri Lartigue: D’air et d’Eau and, most recently, ORLAN EN CAPITALES and Un Monde et Son Double: Regards sur l’Entreprise Visuelle des Archives de la Planète. Her essays have appeared in many publications, for instance Art in America, Artforum, The Art Newspaper, Bookforum, Aperture, Tate Papers, French Studies and Études Photographiques, and she has been both the featured blogger and a radiophonic talk show hostess for lemagazine.jeudepaume.org in Paris. Rice is the recipient of numerous awards, including a Guggenheim Fellowship, two Fulbright Grants (to France and Turkey), National Endowment for the Humanities and the Arts Awards, a Hasselblad Research Fellowship and the PEN/Jerard Award for Non-Fiction Essay. In 2010 she was named a Chevalier in the Order of Arts and Letters in France, and in 2015 she was awarded the David Payne Carter Award for Teaching Excellence from the Tisch School of the Arts at NYU.
Emily Voelker is an Adjunct Assistant Professor in the Vassar College Art Department, where she teaches photographic history and American art. A historian of photography and nineteenth-century visual culture, her work centers on transatlantic exhibition culture, Indigenous representation, and changing meanings and uses of the archive over time. Her current book project, *Plains Indian Portraiture in Paris, 1870-1890* examines photographs of Northern Plains sitters either sent to, or made at, Parisian exhibitions between 1870 and 1890. Focusing on the Lakota (Oglala) and Omaha, the manuscript contextualizes this exchange in the long preexisting entanglements between these Native nations and the French and also traces the re-appropriated meaning of these pictures in their communities today. Her work has been supported by fellowships from the Crystal Bridges Museum of American Art, the Smithsonian Institution (NMAH & NPG), the Amon Carter Museum of American Art, and the Peter Palmquist Memorial Fund, among others.

Carolin Görgen, Paris Diderot University

"Cette terre prédestinée du Far West" – Circulating and Solidifying California’s Visual Vocabulary at the Paris International Exposition in 1900

This paper proposes a case study of the souvenir album California. Illustration pour l’Exposition de Paris 1900 through the lens of its makers, its circulation and reception. The aim is to retrace how photographic illustration catered to both Californian promotion in Europe and community-building in the American West in a period of emerging regional and national identities. Since California was the only American state to circulate an educational souvenir album at the Paris Exposition in 1900, the makers’ visual, discursive, and material choices will be of particular importance. By analyzing the sequence of images, their mise-en-scène alongside elaborate descriptions and translations into French and German, this presentation will reconstruct the solidification of a shared narrative of the American West, with a specifically Californian visual vocabulary. A special focus will be set on the contributors’ background and their relationships to local organizations, notably the California Camera Club, which furnished the vast majority of photographic material for commercialized state literature in the early twentieth century. Integrating the club members’ desire for a historically meaningful and aesthetically pleasing display of California, promotional albums like California provided rare opportunities to circulate the productions of a remote community to European publics. What is at stake here is therefore not only the widespread engagement of local photographers in the process of “claiming” the landscape of the American West (Sailor, Sandweiss), but just as much their strong awareness of photography’s usefulness to the articulation of a victorious Californian history through international circulation.

The photographers’ own evaluation of the Paris Exposition – their conclusion that “it is only through photography that the beauties of this state can be displayed to the East and to the rest of the world” (Camera Craft 21, 1900) – will be key to examining the selections made for the souvenir album. Ultimately, by analyzing makers and contents in tandem, it will be asked how the narrative format of the album, its material qualities, and its reproducibility “transported” an imperial vision of California to European publics.

Carolin Görgen obtained her doctorate from the University Paris VII and the École du Louvre in 2018 (supervised by François Brunet and Dominique de Font-Réaulx). Her thesis covered the practices and productions of the California Camera Club – a largely forgotten photographer collective active in San Francisco between 1890 and 1915. Her research has been supported by the Terra Foundation for American Art, the Huntington Library, the Beinecke Library at Yale, and the Peter Palmquist Memorial Fund. Her work has been published in *Transatlantica*, *Histoire de l’Art*, and *Transatlantica*. Since 2017, she is the co-organizer of the bilingual seminar Camera Memoria at Paris VII that focuses on histories of photography from the English-speaking world.

Marie Morel, Institute of Latin American Studies, Paris

"Si la photo est bonne" - Issues and diffusion of Missionary Photography (Chaco boreal-Europe, 1898-1938) (presentation in French)

Published in newspapers, on postcards or exhibited in museums, images of the Indians from the Boreal Chaco appeared everywhere from America to Europe at the beginning of the 20th century. Although the international conflict between Bolivia and Paraguay over the possession of the Chaco region did not officially break out until 1932, European missionaries crossed the Atlantic in 1890 at the request of the ministries of war and colonization of the two neighboring countries, encouraged by the Vatican, to try to convert the 40,000 Indians living in this eden territory. From the first explorations (1893) until the Chaco War (1932-1935), the Oblates of Mary Immaculate (OMI), Salesians of Don Bosco (SDB) and Anglicans of the South American Mission Society (SAMS) photographed the Indians and distributed pictures of their missions—thus providing objective evidences of their civilizing work. Photography gradually became a source of income for the missions, as well as a means for the massive diffusion of the «missionary awakenings» encouraged by Pope Leo XIII since 1878. Drawing on various archives—Vatican (SCPF, ASV), congregations (SDB, OMI, SAMS), ministries (Bolivia and Paraguay)—as well as press items and missionary brochures, this paper will show how photography contributed to the legitimation of the missionary presence in the context of an international conflict. To do so, I will present the context of production and the modalities of circulation of the photographs taken in the Chaco in order to map the networks of intermediaries involved in their diffusion and reception.

Marie Morel is a PhD student in history (IHEAL/ CREDA UMR 7227) working on the relations between Indians, missionaries, soldiers and pioneers in the boreal Chaco at war (1890-1950). She is also a member of the Centro de Investigaciones Históricas y Antropológicas (CIHA, Bolivia). Her paper entitled “Bosquejo de demografía chaqueña: chulupí y misioneros oblatos en el Pilcomayo, 1924-1940” was published En el corazón de América del sur (ed. Isabelle Combes, Santa Cruz de la Sierra, 2015).

12:45 - 2:15: Lunch break

2:15: Session 7 — The Atlantic in Black and White

Chair: Maureen Murphy, Paris 1 Panthéon-Sorbonne University, France

Jürg Schneider, University of Basel

Grids and Networks: Lines and Junctions for Circulating photographs and photographers in British West Africa

This presentation explores a sub-section of the Atlantic Visualscape between British West Africa and Great Britain, focusing on the second half of the 19th century. It analyzes grids and networks as two different kinds of auxiliary lines in order to understand the circulation of photographs as objects and reproductions and the development of photography as social practice. Grids are constituted in the broadest sense by institutions and systems of order: Mission societies and trading companies, military and navy, legal systems, administrations, shipping lines, newspapers, but also photo albums. Networks are created through the interaction of people with each other, in families, among friends, colleagues and trading partners. Grids and networks overlapped occasionally in a dynamic way. Hence, we can observe how early West African photographers who belonged exclusively to the educated class of settlers and descendants of liberated slaves in Sierra Leone and the other British possessions in West Africa oriented themselves along the lines of a transatlantic Victorian grid and how these photographers designed, used and were shaped by and embedded in social networks. Family ties in port cities along the West African coast were as important as the experiences of travelling between West Africa and Europe.
Africa and Great Britain and the opportunities offered by the colonial administration and mission societies to propel and hinder the trajectories of photographers, photographs and photographic practices.

Jürg Schneider holds a PhD from the University of Basel (2011) on the early history of photography in West- and Central Africa. He is currently an affiliated researcher at the Centre for African Studies, University of Basel and the author of numerous publications, exhibitions and conferences on the history of photography and photo archives in Africa. Co-founder of African Photography Initiatives, a non-profit organization working in and with photo archives in Africa.

Fabienne Maillard, Albert Kahn Museum
Flow and Ebb. The Photographic and Transatlantic Work of Pierre Verger
(presentation in French)

In his introduction to his book Flux et reflux (Brazilian edition, 1987), Pierre Verger writes: « I hope this book will be able to convey the impression of unity that surprised me so much during my frequent trips back and forth between Bahia and ancient Dahomey, as far as was very impressed to meet on an Atlantic Rim of things familiar and similar to those on the other side ». As early as the 1930s, photographer Pierre Verger traveled constantly from one continent to another. Correspondent photographer for the Paris Soir newspaper, his images of the United States, but also of Japan and China were published in France in 1934 in a series of reports titled eThe Tour of the Worlds. In 1937, his images of Mexico were published in a book introduced by Jacques Soustelle edited by Paul Hartmann. From 1947 on, as correspondent for the weekly magazine O'Cruzeiro in Salvador de Bahia, he found links between the candomblés scenes he photographed in Recife, Brazil, and the rituals he had seen during his stay in Africa in 1935-1936. A research grant from the French Institute of Black Africa in 1948 allowed him to begin a photographic work on the African influence in Brazil. It was the beginning of a long research work photographed in Recife, Brazil, and the rituals he had seen during his stay in Africa in 1935-1936. A research grant from the French Institute of Black Africa in 1948 allowed him to begin a photographic work on the African influence in Brazil. It was the beginning of a long research work for him he kept traveling back and forth between Salvador de Bahia and the West African coast (Senegal, Dahomey, Nigeria).

This paper will allow us to retrace his itineraries between the two Atlantic coasts, and to see how the circulation of images between two continents allowed the photographer to initiate an ethnographic work, synthesized in his 1954 book Dieux d’Afrique.

Fabienne Maillard is currently in charge of research projects and partnerships at the Albert-Kahn Departmental Museum in Boulogne-Billancourt. She defended a thesis on the photographic work of Pierre Verger in 2009. Winner of the Louis Roederer research grant on photography in 2011, she taught as ATER the history of photography at Université Lumière Lyon 2 from 2011 to 2013. Her research interests include documentary and press photography, and the relationship between photography and anthropology.

3:15 - 3:30: Coffee break

3:30: Session 8 — Women in Focus
Chair: Shelley Rice, New York University, USA

Clara Masnatta, Independent scholar
Kodachrome in the Pampas: Gisèle Freund’s Transatlantic Slide-shows

This paper will focus on Gisèle Freund’s slide shows to trace the circulation of transparencies within a transatlantic network. Jewish, Berlin-born, French-nationalized photographer and sociologist Gisèle Freund (1908-2000) was a pioneer of color photography; a ground-breaking critic who authored the first doctoral study in the history of photography in 1936 (La Photographie en France au 19e siècle); and a trailblazer photojournalist. Freund is perhaps most celebrated for the portrait portfolio that came to include the canonical writers and artists of the twentieth century. Slide-shows came to be Freund’s favored form of staging her color transparencies of intellectual stars. Buenos Aires became her home in exile from Nazi Europe. Both slide-shows and Buenos Aires compound a bifocal lens for examining Freund’s career. This paper will trace a brief survey of the slide-shows that Freund practiced throughout her life, the globe over. Her illustrated talks mixed illustrious attraction with French cultural propaganda. Long neglected, they are key documents to chart a transatlantic cultural history.

Clara Masnatta is an independent curator, scholar, and author based in Berlin, born in Buenos Aires, and raised in Rome. Masnatta obtained a joint PhD-degree from Harvard University and the Humboldt-Universität zu Berlin (summa cum laude) with a dissertation in Comparative Literature and Romanistischen Kulturwissenschaften that had Walter Benjamin and Gisèle Freund at center stage. Masnatta was a Fellow at the ICI Berlin Institute of Cultural Inquiry (2014-16, Affiliated 2016-18). Her exhibition of Gisèle Freund writer’s portraits Exibición-Espectáculo / Exhibit-Spectacle was presented at the Museo Sívori in Buenos Aires under the auspices of the Ministry of Culture of the City of Buenos Aires in 2019, in cooperation with the IMEC in France and the Institut Français. Her book Gisèle Freund: Photography on the Stage is also forthcoming (Diaphanes).

Isabella Seniuta, Panthéon-Sorbonne University

This paper explores the role of the Zabriskie gallery, which participated in the transformation of photography into a collective art form between the Seventies and the Nineties in Paris and New York. Virginia Zabriskie was amongst the first gallery owners to introduce European 19th and 20th century photographers to the United States. This paper will show how she allowed for transatlantic exposures for contemporary photographers. For example, her gallery exhibited the French photographer John Batho both in Paris and New York. She also created a wider audience for American photographers in Paris, mostly for photographers working in color such as William Eggleston or Joel Meyerowitz. The Zabriskie gallery thus played a key role in creating an artistic, financial and institutional value for contemporary photographers. The presentation will also explore the reasons why there are few writings about the gallery. The aim of this paper is to fill a void by studying the primary sources of a pioneering gallery ran by a woman in a transatlantic perspective.

Isabella Seniuta is a French-Polish PhD fellow at Paris 1 Panthéon-Sorbonne. Her research, directed by Michel Poivert, explores the construction of a photography market between Paris and New York from the 1960s to the 1980s. In 2015, she was the recipient of a grant at the Getty Research Institute to study the archives of art dealer Harry Lunn, collector Sam Wagstaff and photographer Robert Mapplethorpe. In 2016 she was invited by the Alliance Program to study at Columbia University in New York for six months.

4:30 - 4:45: Coffee break

4:45 - 5:30: Concluding Roundtable
Chair: Clara Bouveresse, Evry Val d’Essonne University & Didier Aubert, Sorbonne Nouvelle University

Patricia Hayes, University of the Western Cape, Boris Kossoy, São Paulo University, Laura Wexler, Yale University, Kelley Wilder, DeMonfort University