MARCH 20

10:00: Session 5 — Archives of the World, Atlantic collections

Chair: Laura Wexler, Yale University, USA
Claude Baillargeon, Oakland University
Vattemare’s Transatlantic Network and Its Impact at the École des ponts et chaussées
Shelley Rice, New York University
Local Space/Global Visions: Albert Kahn’s Archives of the Planet in Context

11:00-11:15: Coffee break

11:15: Session 6 — Far Away Shores

Chair: Patricia Hayes, University of the Western Cape, South Africa
Erin Hyde Nolan, Maine College of Art, & Emily Voelker, Vassar College
Reading Native American Portraits in Ottoman: A Networked Analysis of Photographs in the Abdulhamid II Collection
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
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)

12:45-2:15: Lunch break

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

Chair: Maureen Murphy, Panthéon-Sorbonne University, France
Jürg Schneider, University of Basel
Lines and Junctions for Circulating Photographs and Photographers in British West Africa
Fabienne Maillard, Albert Kahn Museum
Flow and ebb, the Photographic and Transatlantic Work of Pierre Verger (presentation in French)

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
Isabella Seniuta, Panthéon-Sorbonne University

4:30-4:45: Coffee break

4:45-5:30: Concluding Roundtable

Chair: Ada Ackerman, National Center for Scientific Research & 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

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 (CHCSC), 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 Daguerrre in France, by Englishmen (among whom Henry Talbot), by a Spaniard from Zaragoza (Ramos Zapetti) and perhaps even by another Frenchman exiled in Brazil (Hercules 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 democratization of images. The elaboration of Atlantic cultures was partly played out in the way photography circrossed 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, vision 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 correspondences, 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 visual landscape, 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/

MARCH 19

9:45: Welcome Remarks
Anaïs Fléchet, Versailles Saint-Quentin University and Clara Bouveresse, Eury-Val d’Essonne University

10:15: Session 1 — From Silver to Wire: Circulating Techniques
Chair: Kelley Wilder, DeMontfort University, United Kingdom
Monica Bravo, California College of the Arts
Mercury in Retrograde: A Material History from A (Almadén, Spain) to Z (Zacatecas, Mexico) and Back Again, 1840-1870
Nicolas Le Quern, Paris Est Marie-le-Vильe University
Transatlantic Exchanges of Technological Knowledge within the Industrial Activities at Eastman Kodak
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

11:45 - 12:00: Coffee break

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

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, Rhode Island University
What Photographs Can Do: The Impact of German Kurt Safranski’s Magazine Dummies in New-York (presentation in French)
Jason Hill, University of Delaware
Ordering Crime Photographically in New York and London: In and around Leonard Freed’s Police Work

3:30-3:45: Coffee break

3:45: Session 4 — Visual Diplomacies
Chair: Paul-Henri Giraud, Lille University, France
Mauricio Lissovsky, Federal University of Rio de Janeiro & Ana Maria Mauad, Fluminense Federal University
Images at War: Photography and Politics in Brazil during the Second World War
Katarzyna Ruchel-Stockmans, Free University of Brussels
Gonzalo Leiva, Pontificia Universidad Católica de Chile
Mixed Feelings and Critique. Witold Wiprosza’s Poetic Response to «The Family of Man» (presentation in French)