

Photo Archives VI: The Place of Photography

April 20–21, 2017

ANON.
ITALY

Ferrara -
Neapolitan Schools III

ANON.
ITALY

North Italian -
Sienese Schools IV

ANON.
ITALY

Tuscan -
Veronese Schools
Majorica I

ANON.
NETHERLAND

**Department of History of Art
University of Oxford**

Conference Venue: Christ Church, Oxford

This conference investigates photographs and photographic archives in relation to notions of place. In this context, place is used to explore both the physical location of a photograph or archive, as well as the place of photography as a discursive practice with regard to its value or significance as a method of viewing and conceiving the world. Photographs are mobile objects that can change their location over time, transported to diverse commercial, artistic, social, academic and scientific locations. The photograph's physical location thus has an impact upon its value, function and significance; these topics are explored through a range of archives (including a number located in Oxford itself) and across disciplines. How might the mobility of photographs open up thinking about archives and, in turn, classificatory structures in disciplines such as Art History, Archaeology and Anthropology, or in the Sciences? The conference also addresses questions of digital space, which renders the image more readily accessible, but complicates issues relating to location. What is the place, or value, of the photographic archive in the digital age? The conference is the sixth event in the *Photo Archives* series.

Conference Convenors

Geraldine Johnson (University of Oxford)

Deborah Schultz (Regent's University London)

Costanza Caraffa (Kunsthistorisches Institut in Florenz—Max-Planck-Institut)

Sponsors

The Kress Foundation

The John Fell Fund, University of Oxford

History Faculty (Sanderson Fund), University of Oxford

Christ Church, Oxford

www.hoa.ox.ac.uk/events/photo

CONFERENCE PROGRAMME

THURSDAY, APRIL 20, 2017

9:00-9:20: REGISTRATION IN CHRIST CHURCH (BLUE BOAR LECTURE THEATRE)

9:20-9:45: WELCOME AND INTRODUCTION

Geraldine Johnson (University of Oxford) / Deborah Schultz (Regent's University London)

9:45-11:15: SESSION I: ARCHIVAL PROCESSES

Chair: Costanza Caraffa (Kunsthistorisches Institut in Florenz—Max-Planck-Institut)

Joan M. Schwartz (Queen's University, Ontario)

Photographs and Archives: of place, as place, in place

Frederick N. Bohrer (Hood College)

Transports of Vision:

Frederic Edwin Church's Photographic Collection of the Mediterranean and Middle East

Katarína Mašterová (Institute of Art History, The Czech Academy of Sciences)

The Archive in Transition: Reframing Josef Sudek's Photographic Reproductions of Art

11:15-11:45: TEA/COFFEE BREAK

11:45-1:15: SESSION II: FROM ARCHIVES TO ALBUMS

Chair: Deborah Schultz (Regent's University London)

Christopher Morton (University of Oxford)

The Relational Album: Photographic Networks, Anthropology, and the Learned Society

Christina Riggs (University of East Anglia)

Sticking points: Photographic albums and the forgetful archives of Egyptian archaeology

Shireen Walton (University College London)

Out of place, in cyberspace: Living digital archives in contemporary pasts

1:15-2:00: LUNCH IN CHRIST CHURCH (THE HALL)

2:15-3:15: SITE VISIT 1 (see pp. 15-16 for details)

4:00-5:30: SESSION III: DISCIPLINARY STRUCTURES

Chair: Martin Kemp (University of Oxford)

Luke Gartlan (University of St Andrews)

Vision in Doubt: Arctic Photography, Victorian Geology, and its Anglo-American Debates

Chitra Ramalingam (Yale University)

The laboratory as photo archive

Kelley Wilder (De Montfort University)

Photography as Protocol

5:30-6:15: DRINKS RECEPTION IN CHRIST CHURCH (UPPER LIBRARY)

6:15-7:30: **KEYNOTE LECTURE**

Introduced by Geraldine Johnson (University of Oxford)

Geoffrey Batchen (Victoria University of Wellington)

Apparitions: The Placeless Image

7:45: DINNER IN CHRIST CHURCH (LEE BUILDING)(pre-booked dinner finishes by 9:30pm)

FRIDAY, APRIL 21, 2017

10:00-11:00: SITE VISIT 2 (see pp. 15-16 for details)

11:25-11:30: WELCOME CHRIST CHURCH (BLUE BOAR LECTURE THEATRE)

Costanza Caraffa (Kunsthistorisches Institut in Florenz—Max-Planck-Institut)

11:30-1:00: SESSION IV: PRODUCTION, REPRODUCTION AND VALUE

Chair: Joan M. Schwartz (Queen's University, Ontario)

Lucie Ryzova (University of Birmingham)

Sites of Enchantment: Photography, Modernity, History

Estelle Blaschke (University of Lausanne)

Saving Space, Mediating Place: Photography and the Reproduction of Collections and Archives

Catherine E. Clark (MIT)

From 'Trash to Treasure': Loss, Value, and the Photo Archive

1:00-1:45: LUNCH IN CHRIST CHURCH (McKENNA ROOM & BLUE BOAR EXHIBIT SPACE)

1:45-3:15: SESSION V: FORMS OF MATERIALIZATION

Chair: Geraldine Johnson (University of Oxford)

Pascal Griener (University of Neuchâtel)

Archiving Royal Heirlooms: The publication of the Crown treasures of the Galerie d'Apollon (Louvre) and its materiality

Shamoon Zamir (New York University Abu Dhabi)

Archive, Exhibition, Book: "The Family of Man" Reconstituted

Nina Lager Vestberg (Norwegian University of Science and Technology)

The Place of Photography and the Phases of Digitisation

3:15-3:45: TEA/COFFEE BREAK

3:45-4:30: CLOSING REMARKS AND FINAL DISCUSSION

Introduced by Deborah Schultz (Regent's University London)

Elizabeth Edwards (V&A Research Institute/De Montfort University)

ABSTRACTS AND BIOGRAPHIES

THURSDAY, APRIL 20, 2017

SESSION I: ARCHIVAL PROCESSES

Chair: Costanza Caraffa (Kunsthistorisches Institut in Florenz—Max-Planck-Institut)

Costanza Caraffa has been Head of the Photothek at the Kunsthistorisches Institut in Florenz, Max-Planck-Institut since 2006. She holds a degree (MA) in architecture (Milan 1992) and a PhD in art history (Berlin 2003). In 2009 she initiated the *Photo Archives* conference series dedicated to the interaction between photographic archives, photography and academic disciplines. She edited among others *Photo Archives and the Photographic Memory of Art History* (2011) and *Photo Archives and the Idea of Nation* (2015, with Tiziana Serena). In 2009 she authored the *Florence Declaration –Recommendations for the preservation of analogue photo archives*. Currently she is coordinator of the collaborative project *Foto-Objekte. Fotografien als (Forschungs-) Objekte in Archäologie, Ethnologie und Kunstgeschichte*.

Joan M. Schwartz (Queen’s University, Ontario)

Photographs and Archives: of place, as place, in place

Both photographs and archives are ‘places’; they are also participants in and products of discursive practices. As ‘places’, photographs configure the meaning of place, and archives shape the meaning of photographs. How, then, can we use and unpack the notion of place better to understand photographic archives as both defined by and empowered by intersecting discursive practices? How, too, is our task complicated by competing professional/institutional, academic/metaphorical, and analogue/digital notions of archives/the archive? In this paper, I take up the two key strands that weave through this conference. With a concern for photographs *of place, as place, and in place*, I bring them together, as well as pull apart, as a way to explore the work of photographic archives from a broad theoretical perspective informed by geographical approaches and institutional practices.

Joan M. Schwartz is Professor and Head, Art History and Art Conservation, Queen’s University, Kingston, Canada, where she teaches courses in the history of photography and nineteenth-century visual culture. She is cross-appointed to Geography and is also an Adjunct Research Professor in History, Carleton University, Ottawa. From 1977 to 2003, she was a specialist in Photography Acquisition and Research at the National Archives of Canada, Ottawa. A Fellow of both the Royal Canadian Geographical Society and the Society of American Archivists, she has recently been elected a Fellow of the Royal Society of Canada. At present, she is preparing an exhibition and book on the photographic legacy of Frederick Dally for the Royal British Columbia Museum, Victoria, BC.

Frederick N. Bohrer (Hood College)

Transports of Vision:

Frederic Edwin Church’s Photographic Collection of the Mediterranean and Middle East

The 19th-century American painter Frederic Edwin Church’s photographic collection is an object lesson in archival curation. It does not fully illustrate or inform a viewer about place

so much as it assembles (and excludes from vision) a controlled locale. Church's collection embodies a variety of uses of photographic imagery in the context of a mobile subject, located within a larger network of cultural authorities and visual purveyors. It also presents a view of the porous boundaries between other visual media that photography inserted itself within, which works to problematize or fracture their claims to objectivity and invites new ways to theorize them.

Church's collection of photographs of the 'Holy Land', the largest single group in his collection, clearly informs his related painted imagery in a way as much ideological as visual. This collection can be (literally) read as well as viewed and bespeaks not just viewing but participation in an idealized 'Holy Land' mapped onto a partly coterminous physical locale. Church's photographs of other lands which he also visited and painted, such as Greece and Jordan, bear the viewpoint of the aesthetically-minded tourist, but also of a notable probing of the materiality of ancient monuments, in a way similar to Church's own imagery. Finally, a considerable portion of photography does not connect directly with Church's painted work, and illustrates lands more briefly visited, or even planned/wished. This photography elucidates an itinerary as much wished for as accomplished, a desire for presence which informs Church's life, art and collecting practices.

Frederick N. Bohrer is Professor of Art in the Department of Art and Archaeology of Hood College, Frederick, MD, USA. He has written numerous essays on the theory and practice of Western representations of ancient and modern locales in the lands at the borders and beyond the West. He is the author of Orientalism and Visual Culture: Imagining Mesopotamia in Nineteenth-Century Europe (Cambridge: Cambridge UP, 2003) and Archaeology and Photography (London: Reaktion, 2011). He is currently at work on a project on the recognitions, misapprehensions, appropriations and erasures that obtain in the interplay of photography and travel in the nineteenth century and more recent times.

Katarína Mašterová (Institute of Art History of the Czech Academy of Sciences)
The Archive in Transition: Reframing Josef Sudek's Photographic Reproductions of Art

The idea of an institutional archive often evokes the image of an old, dusty place where time has stopped. Redefining photo library collections in art historical institutions into archives, as recently discussed by Costanza Caraffa, radically challenges this concept and reframes the archive as a dynamic, organic entity with critical potential. This paper examines the process of revaluing Josef Sudek's (1896–1976) professional archive of almost 20,000 photographic reproductions of works of art (which comprises a portion of his estate) housed in the photo library of the Institute of Art History of the Czech Academy of Sciences. Transferred from Sudek's studio in 1978, this collection was, until recently, interpreted merely as an art historical tool to view the depicted artworks. I will discuss the ways in which restoring the objecthood of the analogue photographs facilitates the process of reclaiming and re-identifying the archive's lost functions and meanings, such as the archive as a tool for expanding the complexity of Sudek's creative gestures; the photographs' agency in revealing new impulses for critical reappraisals of the vertical historiography of Czech modernism; and the collection's ability to increase new interpretative possibilities of Sudek's archive as a work of art in its own right, one which significantly correlates with the archival practice of his mentor, Emil Filla. Thus this methodological shift reconstructs the archive as a multifunctional reservoir, which, through the process of transfer between various spaces, uncovers innovative analytical approaches and produces new layers of historical knowledge.

Katarína Mašterová works as researcher at the photo library of the Institute of Art History of the Czech Academy of Sciences, where she is currently taking part in the project Josef Sudek and Photographic Documentation of Works of Art: From a Private Art Archive to Representing a Cultural Heritage. In 2016 she co-organized an international symposium in Prague on Instant Presence: Representing Art in Photography with Hana Buddeus and Vojtěch Lahoda (the book forthcoming in 2017). She studied archaeology and art history at the Charles University in Prague and graduated with a thesis on the connections between photography and sculpture in the work of Czech photographer Jan Svoboda (1934–1990). She contributed to the monograph Jan Svoboda: I'm Not a Photographer (Moravian Gallery, Brno, 2015). Her doctoral thesis, undertaken at the Department of the Institute of Archaeology, Prague Castle, deals with the subject of early medieval sacral architecture.

SESSION II: FROM ARCHIVES TO ALBUMS

Chair: Deborah Schultz (Regent's University London)

Deborah Schultz is Senior Lecturer in Art History and Visual Culture at Regent's University London. She completed her doctorate at the University of Oxford on Marcel Broodthaers: Strategy and Dialogue (published 2007). In 2015 she returned to the History of Art department as an Academic Visitor for a project on the Photo Archive, the focus of her current research. Her publications exploring word-image relations, photography and memory in twentieth century and contemporary art include Pictorial Narrative in the Nazi Period: Felix Nussbaum, Charlotte Salomon and Arnold Daghani, co-authored with Edward Timms (2009) and Arnold Daghani's Memories of Mikhailowka, co-edited with Edward Timms (2009), both after a Leverhulme Postdoctoral Fellowship, University of Sussex and "'The Conquest of Space:' On the Prevalence of Maps in Contemporary Art' (following a Research Fellowship, Henry Moore Institute, 2001). She is a regular contributor to Art Monthly and other contemporary art journals.

Christopher Morton (Pitt Rivers Museum)

The Relational Album: Photographic Networks, Anthropology, and the Learned Society

This paper takes the notion of the 'relational museum' – the concept that museum objects to some degree conceal the mass of relations that lie behind them – and applies it to a nineteenth-century album compiled at meetings of the Anthropological Society in London. The album is something of a 'scrapbook', consisting of photographs, letters, drawings and other visual material shown at meetings of the society between the mid-1860s and late 1870s. The material originated from a variety of sources, including members of the Society, especially overseas, European scientific contacts, or from London-based members present at meetings. As such this album is a particularly important 'relational' object, enabling a rich and nuanced insight into the relationships between photography, anthropological knowledge, and scientific networks in nineteenth-century London. The paper will give an overview of the album's relational networks and suggest ways in which it shifts our understanding of photography and anthropology in a crucial period in the discipline's early history.

Christopher Morton is Curator of Photograph and Manuscript Collections at the Pitt Rivers Museum and Lecturer in Visual and Material Anthropology at the University of Oxford. He has written extensively on the interwoven histories of anthropology and photography, collections and museum histories, and the repatriation of photographic material to Africa and Australia.

He is the co-editor of two recent Bloomsbury books: Photographs, Museums, Collections: Between Art and Information (with Elizabeth Edwards, 2015) and The African Photographic Archive: Research and Curatorial Strategies (with D. Newbury, 2015). He has worked at the Pitt Rivers Museum since 2002 where he has curated over twenty photography exhibitions. In 2007 he initiated the 'Long Gallery' within the Pitt Rivers, a series of exhibitions and publications that has shown both documentary, archival, and fine art practice in dialogue with the historic museum collections and spaces.

Christina Riggs (University of East Anglia)

Sticking points: Photographic albums and the forgetful archives of Egyptian archaeology

Almost every archive associated with fieldwork from archaeology's 'golden age' includes photographic albums, either whole or deconstructed. The album was one way of ordering, and producing, the knowledge of the past that was archaeology's ostensible goal. But like the process of photography itself, archival processes such as assembling an album also reflected – and shaped – knowledge of the present, and in particular, a knowledge of the places where archaeology did its work.

While scholarship on photograph albums has often emphasized their narrative capacity and memory functions, like other archival tools, albums also enable a quality of forgetfulness. It is this point I want to explore alongside the question of place, by considering the creation, form and content, and subsequent histories and uses of albums originating from excavations in colonial and interwar Egypt.

Although albums, like other forms of archaeological documentation, were conceived as straightforward records of an excavation, they operated in several registers. Between their covers, albums connected people, sites, and artefacts, and the identification or illustration of these features remains the primary preoccupation of archaeologists who consult albums and historic photographs. Overlooked, or viewed through a nostalgic haze, is the larger sense of place that such albums helped create. The album format seems familiar; it facilitates forgetfulness. But if archaeology is ever to confront the legacies of its colonial past, the pages of albums, stuck with prints and empty photo corners, may offer an opportunity to question the discipline at its source, in a place imagined as 'the field'.

Christina Riggs is a Reader in the Department of Art History and World Art Studies at the University of East Anglia. Her most recent academic monograph is Unwrapping Ancient Egypt (2014), and she is currently writing a book on the role of photography during the excavation of Tutankhamun's tomb. Her research explores the legacy of colonial knowledge structures in the study, interpretation, and public reception of ancient Egyptian art and archaeology.

Shireen Walton (University College London)

Out of place, in cyberspace: living digital archives in contemporary pasts

Digitising and sharing old family/personal photographs on social media sites forms an intriguing aspect of what people do online. Yet, the social media album of historical photographs remains a largely understudied genre across disciplines.

This paper examines the social, emotive and experiential qualities of digital albums of personal photographs from pre-revolutionary Iran that are digitally scanned and shared online. Based on ethnographic work carried out in Iran, the UK and online with personal photographs and social media practices, the paper explores the types of cultural work that these digital photographic albums perform. The paper specifically looks at personal photographs from the oil town of Abadan in South-West Iran throughout the 20th and 21st

centuries. I explore how digitised photographs shared online connect people and families – former residents of Abadan now dispersed throughout the world following the Iran-Iraq in the 1980s (Abadan being a main front of this war) – to their pasts, and to each other.

In the digital archive space, notions of place loom large, though many of the city's former inhabitants engaging with these archives in cyberspace are notably 'out of place', and out of Iran. I suggest that the digital photographic album here not only provides occasions for (re-)viewing private photographs in public/semi-public arenas, but is also a point of media assemblage; an interactive, culturally (a)live 'living' archive that begets a social network.

The paper concludes with theoretical propositions about the popular digital photographic album, with suggestions of an epistemological shift in ways of conceptualising photo archives today.

Shireen Walton is a Teaching Fellow in the Department of Anthropology, University College London, where she teaches Anthropology and Photography, and Digital Media in the Islamic World. She holds a BA in history from University College London, and an MPhil and DPhil in anthropology from the University of Oxford. At Oxford, Shireen was a Doctoral Scholar of the Oxford Centre for Islamic Studies, and co-facilitated the Oxford Digital Ethnography Group (OxDEG). Her doctoral research examined popular digital photographic practices in Iran with a specific look at photoblogging. Before joining the anthropology department at UCL, Shireen worked at the Centre of Migration Policy and Society (COMPAS), University of Oxford, on a research project entitled: Immigration Narratives in the British Press. She is continuing to explore the ongoing transformation of photography – its materialities and networked socialities – in the digital age, along with the role of digital technologies in everyday lives across the globe.

SESSION III: DISCIPLINARY STRUCTURES

Chair: Martin Kemp (University of Oxford)

Martin Kemp's books include *The Science of Art. Optical Themes in Western Art from Brunelleschi to Seurat*, and *The Human Animal in Western Art and Science*. He has published extensively on Leonardo da Vinci. His *Christ to Coke. How image becomes icon* looks at eleven types of icons. He wrote regularly for *Nature*; his essays have been published as *Visualisations* and developed in *Seen and Unseen*. His most recent book is *Structural Intuitions. Seeing Shapes in Art and Science*. He has been a Trustee of the National Galleries of Scotland, The Victoria and Albert Museum and British Museum. Exhibitions include *Spectacular Bodies* at the Hayward Gallery, *Leonardo da Vinci. Experience, Experiment, Design*, Victoria and Albert Museum, and *Seduced. Sex and Art from Antiquity to Now*, Barbican Art Gallery.

Luke Gartlan (University of St Andrews)

Vision in Doubt: Arctic Photography, Victorian Geology, and its Anglo-American Debates

William Bradford's *The Arctic Regions* has often been cited as an exemplar of the Victorian-era photobook. Published in 1873 by the renowned firm of Sampson Low, Marston, Low, and Searle, this imposing volume marked a new phase in private efforts to profit from the trans-Atlantic interest in Arctic subjects. Yet the systematic first-person narrative and captioned prints of this photobook belie the shifting contexts, applications, and private debates that had accrued to these photographs in the intervening years between the

voyages and the publication. This paper aims to contrast selections from *The Arctic Regions* with an unpublished, privately compiled photographic album in the National Library of Scotland, Edinburgh. Whereas the former presents a carefully choreographed synthesis of text and image, the latter volume highlights the Victorian-era function of photographs as objects of private, discursive exchange and evidential doubt. Handwritten addenda do not so much ‘anchor’ the interpretive flux of the photographs, enabling them to function within geological, geographical, ethnographic, or indeed aesthetic fields of knowledge, as emphasise their status as uncertain documents subject to regular and seemingly open-ended debate in Victorian erudite circles.

Luke Gartlan is Senior Lecturer in the School of Art History at the University of St Andrews, where he coordinates an MLitt program in the History and Theory of Photography. He is the author of *A Career of Japan: Baron Raimund von Stillfried and Early Yokohama Photography* (Brill, 2016), for which he won the Josef Kreiner Hosei University Award for International Japanese Studies. Luke has also co-edited two volumes: with Ali Behdad, *Photography’s Orientalism: New Essays on Colonial Representation* (Getty Research Institute, 2013); and, with Roberta Wue, *Portraiture and Early Studio Photography in China and Japan* (Routledge, 2017). He is the editor-in-chief of the peer-reviewed quarterly journal *History of Photography*, and has held research fellowships at the University of Vienna, Nihon University in Tokyo, the Australian National University, and the National Library of Australia.

Chitra Ramalingam (Yale University)
The laboratory as photo archive

Experimental practice in laboratories sometimes generates vast quantities of visual records. Such sites produce an imperative to analyse, store, and bring order to large collections of experimental images. Laboratory practice thus has a museological dimension rarely acknowledged in science studies, while laboratory image archives –when considered as collections rather than as individual images – have aesthetic and epistemic dimensions rarely explored in histories of art. This paper presents a few examples of modern physical laboratories, including the Kodak Research Laboratory and Los Alamos National Laboratory, that have functioned in part as photographic archives and explores the cultural forces under which their photo collections have variously been maintained together, dispersed, or destroyed. I propose that for thinking about the history of scientific photography, science studies approaches to laboratory practice might be usefully integrated with the histories of photography, museums, and collecting.

Chitra Ramalingam is a historian of science and historian of photography. After a PhD in History of Science from Harvard University, she held a research fellowship at the Science Museum London and the University of Cambridge before arriving at Yale, where she is jointly appointed in the History Department and the Yale Center for British Art. Her research and teaching range broadly across topics in science and visual culture in the modern period, with a particular focus on the early history of photography, the visual culture of modern physics, laboratories as experimental image archives, and changing discourses about photography as ‘art’ or ‘science’. She is author of *To See a Spark: Experiment and Visual Experience in Victorian Science* (under contract, Yale University Press), and co-editor of *William Henry Fox Talbot: Beyond Photography* (Yale University Press, 2013).

Kelley Wilder (De Montfort University, Leicester)

Photography as Protocol

This paper examines the idea that photography has entered into the protocols of archive practice, informing and perhaps deforming them beyond recognition. What might a photographic protocol be? And how could an image, a photographic image, act within the confines expected of protocols? In the essay I explore how photographic practices and the protocols of archiving have come together in the nineteenth and twentieth centuries. Doing so has certain implications. The situation of photography in the protocols of archiving has a bearing on the circulation and recirculation of images and the understanding of them as a locus for knowledge. In this essay I interrogate how far the idea of photographic protocols can lead to a better understanding of the place of photographs and photographic archives within disciplinary imperatives.

Kelley Wilder is Director of the Photographic History Research Centre, De Montfort University, Leicester, UK. She is the co-author with Gregg Mitman of *Documenting the World: Film, Photography and the Scientific Record* (Chicago, 2016) guest editor of *PhotoResearcher 25 Photography in the Marketplace* (2016) and author of *Photography and Science* (Reaktion, 2009). She is currently working on two projects, *The Meaning of Photographic Materials*, supported by a HEIF grant, and *Doing Science in a Photographic Age*, supported by the British Academy.

KEYNOTE LECTURE

Chair: Geraldine A. Johnson (University of Oxford)

Geraldine A. Johnson is Associate Professor of History of Art at Oxford University and a Fellow of Christ Church, Oxford. She is the editor of Sculpture and Photography: Envisioning the Third Dimension and co-editor of Picturing Women in Renaissance and Baroque Italy, both published by Cambridge University Press, and the author of Renaissance Art: A Very Short Introduction for Oxford University Press. Currently, she is completing two monographs, one on photography and sculpture for Reaktion Books, the other on the multi-sensory reception of Renaissance art for Cambridge University Press. She is also editing the Wiley-Blackwell Companion to the Theories and Methods of Art History.

Geoffrey Batchen (Victoria University of Wellington, New Zealand)

Apparitions: The Placeless Image

One of photography's most distinctive features is its schizophrenia. Capable of shifting shape and identity in the blink of an eye, photography has always encompassed both material and immaterial manifestations, both physical objects grounded in specific configurations of time and space, and apparitional images floating free of any particular substrate and capable of endless reproduction in a variety of media and formats. This makes photography a difficult phenomenon to represent in an archive, a type of institution traditionally fixated on static objects. My paper will trace a history for the photographic image and address the challenges it raises for the collection and study of photography.

Geoffrey Batchen teaches art history at Victoria University of Wellington in New Zealand, specializing in the history of photography. His books include *Burning with Desire: The Conception of Photography* (1997), *Each Wild Idea: Writing, Photography, History* (2001), *Forget Me Not: Photography and Remembrance* (2004), *William Henry Fox Talbot* (2008),

What of Shoes? Van Gogh and Art History (2009), *Suspending Time: Life, Photography, Death (2010)* and *More Wild Ideas* (forthcoming in Chinese, 2016). He has also edited *Photography Degree Zero: Reflections on Roland Barthes's Camera Lucida (2009)* and co-edited *Picturing Atrocity: Photography in Crisis (2012)*. In April 2016 his exhibition, *Emanations: The Art of the Cameraless Photograph*, opened at the Govett-Brewster Art Gallery in New Plymouth, New Zealand. A book of the same name has been published by Prestel.

SESSION IV: PRODUCTION, REPRODUCTION AND VALUE

Chair: Joan M. Schwartz (Queen's University, Ontario)

(Biography: see Session I)

Lucie Ryzova (University of Birmingham)

Sites of Enchantment: Photography, Modernity, History

This paper will focus on one rather crucial but little examined 'place' related to photography, notably, the studio: the physical place where the vast majority of photographs (especially portraits) were typically produced in the era of analog photography. My case study is Egyptian studio and home portraiture in the era of high modernity (the first half of the 20th century), which on the surface looks markedly similar to any other studio or home portraits produced during this period anywhere around the world, a fact that also allows me to make a number of wider points about the relationship of photography, modernity, and history. Here my paper will address the place of photography on two additional levels. These are first, the place of photography (or rather its absence) within the discipline of history, and secondly, the crucial place photography plays in the history of modernity. Focusing on the encounter between the person and the camera (which always has both a spatial and a temporal dimension) helps historians to reconsider notions of 'the modern', notably through bringing notions of modern enchantment back into the picture. My core argument is that photographic portraiture (whether formal or improvised) in the era of high modernity was a particular kind of photographic event which was both liminal and highly ritualised. The studio became a ritualized place for condensed social performances, in which the experimentation with social fluidity and with the 'wild and untamed' became both expressive and constitutive of the experience of modernity.

Lucie Ryzova teaches Modern Middle East history at the University of Birmingham, UK. Her work focuses on social and cultural history of late colonial Egypt, notably the emergence of local modernity and middle class culture. She is the author of *The Age of the Efendiyya: Passages to Modernity in National-Colonial Egypt* (Oxford 2014) and a number of articles. Her current research includes the social history of photography and of reading and writing.

Estelle Blaschke (Université de Lausanne)

Saving Space, Mediating Place:

Photography and the Reproduction of Collections and Archives

The use of photography as a copying machine in libraries and museums started around 1870 when especially national libraries such as the British Library, the French Bibliothèque Nationale, the Library of Congress as well as some local study libraries installed darkrooms, hired professional photographers or allowed their readers to make their own photographs. Since then, various methods of photo-duplication from photostat to microfilm to digitization have aimed at serving the researchers need in accessing and extracting

knowledge, be it in form of the reproduction of whole books, articles, images, individual pages, or bits of information. While the potential and the advantages of photographic reproduction for copying purposes were already discussed since the early days of photography, the idea and the practice matured during the 1920s and 1930s with the introduction of microfilm. This paper examines the technological developments and the formation of networks of people, research units, associations and public institutions during that time that solidified the idea of microfilm as an information technology of the future. The paper will ask how the medium played into the continued expansion and democratization of knowledge. What implications did the standardization on a microformat and the 'mechanical reading' have for the consumption of contents? If the key qualities of this particular kind of photography were the increased mobility, accessibility and physical reduction, what were the limitations?

Estelle Blaschke (M.A., History of Art, Humboldt-Universität zu Berlin; Ph.D., History, École des Hautes Études en Sciences Sociales/Paris I Panthéon-Sorbonne) is a postdoctoral researcher at the Université de Lausanne. From 2009 to 2011 and in 2014 she was a fellow at the Max Planck Institute for the History of Science in Berlin. She is the author of the book *Banking on Images: The Bettmann Archive and Corbis*, which was awarded the 2012 Research Prize by the German Photographic Society. She co-curated the exhibition and research project *Double Bound Economies: Reading an East-German Photo Archive 1967–1990* on show in Leipzig, Geneva, Zurich and Berlin. Funded by the Swiss National Science Foundation, her current project investigates the history of microfilm.

Catherine E. Clark (MIT)

From 'Trash to Treasure': Loss, Value, and the Photo Archive

This paper examines the trope of 'trash to treasure' in the history of photo archives. Most histories of photo archives (my own included) deploy this narrative in some way, writing either the history of neglected institutional collections that have been rediscovered and revalued (often by the researcher) or personal or institutional collections thrown out, given away, rendered ownerless after death, sometimes sold for pennies, but then rescued, bought, revalued into something useful and meaningful – and usually put to work to generate their own revenue. The Vivien Maier photos are perhaps the best-known recent example of this process. This paper's key example is the revaluation and profit generation of an archive of amateur prints and albums collected in the 1980s by a French production company based in Marseille.

These photos were bought at flea markets and estate sales throughout Europe – or donated by employees. They were used primarily for a show 'Souvenirs, souvenirs' that ran on ARTE in the 1980s. The show combined them with old songs into photographic slide shows, which surely dialogued with viewers' own memories. Today the photos sit in a storage room, still there because one of the owners does not have the heart to throw them out.

This paper will use this show and its archive to think through the life cycle of similar anonymous photographic archives. It asks: is there anything particularly photographic about trash-treasure narratives? What role does quantity play in producing photographic value? And how do photographs form new, secondary, affective meanings?

Catherine Clark is Assistant Professor of French Studies and Class of 1947 Career Development Chair in the department of Global Studies and Languages at MIT. She is a specialist in the history of modern France, photography, and Paris. Her research has been

published in the *American Historical Review*, *Contemporary French Civilization*, and *Etudes photographiques*. Her book *Paris and the Cliché of History: The City and Photographs, 1860-1970* is forthcoming from Oxford University Press. She is currently working on the history of commercial street photographers and the French interest in China since 1949.

SESSION V: FORMS OF MATERIALIZATION

Chair: Geraldine Johnson (University of Oxford)

(Biography: see Keynote Lecture)

Pascal Griener (University of Neuchâtel, Switzerland)

Archiving Royal Heirlooms: The Publication of the Crown Treasures of the Galerie d'Apollon (Louvre) and its Materiality

During the second half of the nineteenth century, the royal heirlooms were exhibited in the Galerie d'Apollon in the Louvre. Even after the Third Republic, they remained very popular with the wider public. However, for political reasons, some diamonds from the French crown jewels were auctioned in the Louvre itself between May 12 and May 23, 1887. This paper analyses the major attempts made to picture these exceptional pieces, and to sell their reproductions in portfolios. Due to the success of reproductive engravings of the most important pieces, photographers were aware that they had to match such perfection. A photographer like Léon Vidal went so far as to produce colour photographs printed on gold or silver leaf. Above all, the materiality of these photographs – the portfolio – is to be understood as a paradoxical form, at a time when the history of the decorative arts was an emerging field of knowledge, with no clear methodological tools. The information delivered through these photographs as a group was anything but neutral in this context. My aim is to reconstruct the functioning of these images within the framework of art history of this time.

Pascal Griener completed his D. Ecole des Hautes Etudes, Paris, under the supervision of Louis Marin and his DPhil in Oxford under the supervision of Francis Haskell. He is the author of several publications on the history of photography, the history of collections and historiography, including *La République de l'Oeil: l'Expérience de l'art au siècle des Lumières* (Paris: Jacob; Collège de France, 2010). He holds the professorship of the Musée du Louvre (Chaire du Louvre) for 2017.

Shamoon Zamir (New York University Abu Dhabi)

Archive, Exhibition, Book: The Family of Man Reconstituted

Apart from early reviewers and commentators, everyone who has written on the famous *The Family of Man Exhibition* has done so without the benefit of having seen it at the Museum of Modern Art in 1955 in its original iteration. The reliance on the book of the exhibition has consequently substituted for the exhibition and greatly distorted our understanding of Edward Steichen's curatorial design. Shown, according to one count, in more than 40 countries and seen by over 9 million people, *The Family of Man* was a defining event in the global history of photography and this paper attempt to explore the ways in which the Museum of Modern Art's archives and the archives of the United States Information Agency help us revise this history and develop new perspectives on Steichen's exhibition.

Shamoon Zamir is Associate Professor of Literature and Visual Studies at New York University of Abu Dhabi. He is also the founder and director of Akkasah, an archive and centre for photography at the university established in 2015. He is the author of *Dark Voices: W.E.B. Du Bois and American Thought, 1888-1903* (1995), *The Gift of the Face: Portraiture and Time in Edward S. Curtis's The North American Indian* (2015), and co-editor of *The Photobook* (2012) and *Revisiting The Family of Man: Photography in a Global Age* (forthcoming 2017). He is also completing a book length study of *The Family of Man* and working on projects relating to photography from the Middle East.

Nina Lager Vestberg (Norwegian University of Science and Technology)
The Place of Photography and the Phases of Digitisation

What do we talk about when we talk about digitisation? People working with photographic images tend to understand this concept in different ways, depending on whether they work in museums, archives, the stock photo industry, media outlets, publishing, or education. Photography holds a significant place in all these fields of endeavour, whether it is used as an instrument for documenting, a medium for communicating, a means of producing commodities, or any combination thereof. The impact of digitisation has likewise been varied across these different areas: affecting anything from exhibition design and archival practices, via research methods and learning experiences, to business models and intellectual rights management. Photographic technologies are, moreover, hardwired into the digital interfaces of everyday life, of which smartphones are the most obvious example. Inspired by the sociologist Roland Robertson's (1992) attempt at 'mapping the global condition' through the development of a 'minimal phase model of globalisation', I propose to chart the digital condition of photography through a similar phase model of digitisation, in which the 'place' of photography is plotted against a set of cultural, social, technological and economic coordinates. This mapping exercise produces a theoretical framework that can be helpful in accounting for how photographic practices in general, and photographic archives in particular, are affected by the emergence and consolidation of digitisation as a *cultural form*, rather than as a technological process.

Nina Lager Vestberg is Professor of Visual Culture in the Department of Art and Media Studies at NTNU (Norwegian University of Science and Technology). She studied photography and multimedia at the University of Westminster and had a professional career as a picture researcher before postgraduate studies in the history of art at Birkbeck College, London (MA and PhD). Her work on photo history and archives has been published in international refereed journals, and she sits on the editorial board of *History of Photography*. Research interests include the digitisation of museums and the environmental aspects of media technologies. Her most recent publications are *Media and the Ecological Crisis* (Routledge 2015, co-edited with Richard Maxwell and Jon Raundalen), and "'There is no cloud": toward a materialist ecology of post-photography' in *Captures 1:1* (2016).

CLOSING REMARKS AND FINAL DISCUSSION

Introduced by Deborah Schultz (Regent's University London)
(Biography: see Session II)

Elizabeth Edwards (VARI, London/De Montfort University)

Elizabeth Edwards is a visual and historical anthropologist and Andrew W. Mellon Visiting Professor at the V&A Research Institute (VARI). She is also Emeritus Professor of Photographic

History at De Montfort University, Leicester, Honorary Professor, Department of Anthropology, UCL, Curator Emerita at Pitt Rivers Museum and Research Associate at the Institute of Social and Cultural Anthropology, University of Oxford. Specialising in the social and material practices of photography, she has worked extensively on the relationships between photography, anthropology and history. Her monographs and edited works include Anthropology and Photography (1992), Raw Histories (2001), Photographs Objects Histories (2004), Sensible Objects (2006) and The Camera as Historian: Amateur Photographers and Historical Imagination 1885-1912 (2012). In 2015 she was the first photographic specialist to be elected a Fellow of the British Academy.

SITE VISITS

BODLEIAN LIBRARY – William Henry Fox Talbot Archive in the Weston Library
Hosted by Geoffrey Batchen (Victoria University of Wellington) (Biography: see Keynote Lecture) and Brian Liddy (Bodleian Library)

Brian Liddy (Bodleian Library)

Brian Liddy is a Research Assistant with the Bodleian Libraries currently working on the delivery of Professor Larry J Schaaf's *William Henry Fox Talbot Catalogue Raisonné*. Formerly an Associate Curator at the National Science and Media Museum, Bradford, he curated a number of exhibitions including *The Lives of Great Photographers* (2011) and *The Art of Arrangement: Photography and the Still Life Tradition* (2012). He was part of the team that delivered the museum's exhibition programme for Media Space at the Science Museum, London, including *Revelations: Experiments in Photography* (2015) and *Fox Talbot: Dawn of Photography* (2016).

CHRIST CHURCH LIBRARY & ARCHIVE – albums linked to Charles Dodgson/Lewis Carroll
Hosted by Patrizia di Bello (Birkbeck College) and Steven Archer (Christ Church Library)

Patrizia di Bello (Birkbeck College)

Patrizia Di Bello is Senior Lecturer in the History of Photography and co-director of the History and Theory of Photography Research Centre at Birkbeck, University of London. Her publications include *Women's Albums and Photography in Victorian Britain: Ladies, Mothers and Flirts* (Ashgate 2007); and *The Photobook from Talbot to Ruscha* (IB Tauris, 2012), edited with Colette Wilson and Shamooin Zamir. Her monograph, *Sculptural Photographs from the Calotype to the Digital*, will be published by Bloomsbury in December 2017.

Steven Archer (Christ Church Library)

Steven Archer is College Librarian at Christ Church, Oxford, where he is responsible for managing the thriving undergraduate Library, and also the College's extensive special collections which date from the 9th century onwards and encompass medieval manuscripts, over 80,000 pre-1800 printed books and large collections of *Dodgsonia*. He was previously Curator and Digital Projects Librarian at Corpus Christi College, Cambridge and his research interests focus on the impact of 10th century monastic reform on English manuscript production.

GRIFFITH INSTITUTE – archives of archaeological expeditions to Egypt in Sackler Library
Hosted by Christina Riggs (University of East Anglia) (Biography: see Session II)

MUSEUM OF THE HISTORY OF SCIENCE – early scientific photographic collections
Hosted by Kelley Wilder (De Montfort University) (Biography: see Session III) and Lee Macdonald (Museum of the History of Science)

Lee Macdonald (Museum of the History of Science)

Lee Macdonald completed his PhD, on the history of Kew Observatory, at the University of Leeds in 2015. His publications include an article in the Journal for the History of Astronomy on the early history of solar photography. He works as Research Facilitator at the Museum of the History of Science, running of the Museum's library and archival collections and dealing with research enquiries.

MIDDLE EAST CENTRE ARCHIVE – photographic materials from mid-19th c. to present day
Hosted by Debbie Usher (Middle East Centre Archive, St Antony's College, Oxford)

Debbie Usher (Middle East Centre Archive, St Antony's College, Oxford)

Debbie Usher received a first class BA joint honours degree in History and Politics from Warwick University; a masters in Religious and Social History 1500-1700 from Warwick University; and a masters with distinction in Archives and Records Management from University College London. She is a registered member of the Archives and Records Association and has worked at the University of York, the Royal Society and the Middle East Centre Archive at St Antony's College, Oxford.

PITT RIVERS MUSEUM – anthropological photographic collections

Hosted by Christopher Morton (Pitt Rivers Museum) (Biography: see Session II) and Philip Grover (Pitt Rivers Museum)

Philip Grover (Pitt Rivers Museum)

Philip Grover is a writer, photographer and curator. He held research fellowships at St Anne's College, Oxford, and the Institute of Historical Research, London, and is currently based at the Pitt Rivers Museum, Oxford. He is an authority on the photographs of Wilfred Thesiger and co-curated the last two major exhibitions of his work. He is the author of *Oxford Daigaku shozo: Bakumatsu Meiji no Nihon* (Yamakawa Shuppansha) and co-editor of *Wilfred Thesiger in Africa* (HarperPress).

VISUAL RESOURCES CENTRE – image collections of the Department of History of Art

Hosted by Deborah Schultz (Regent's University London) (Biography: see Session II) and Francesca Issatt (University of Oxford)

Francesca Issatt (University of Oxford)

Francesca Issatt completed her MA Photographic History and Practice at De Montfort University in 2014 with a dissertation on commercial and amateur photography used in the teaching of architecture from 1870-1920 at a British provincial art school. Since graduating she has worked on various digitisation projects including at the University of Leeds to digitise the Godfrey Bingley Photographic Archive. She continues to explore the use of photography to study the history of art and architecture.

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