

**The British, American and French Photobook:
Commitment, Memory, Materiality and the Art Market (1900-2019)**

**Maison Française, Oxford
Thursday 14 to Saturday 16 March 2019**

Maison Française
2-10 Norham Road
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This three-day conference is on the social history of the British, American or French photobook from 1900 to the present. Papers will address: commitment or explicit political engagement; memory, commemoration and the writing of history; materiality (whether real or virtual), and how material form affects circulation, handling, critical responses and the social life of the photobook. Contributors will analyse these topics with respect to the growth of the market for the photobook as a commodity and an object of bibliophilic attention.

This conference will concern itself with the social history of the photobook, whether photographer-driven, writer-driven, editor-driven, or publisher-driven. For the purposes of this conference, the definition of the photobook will be extended to include all photographically illustrated books, regardless of subject matter or the proportion of text to image, or indeed whether or not the images are “illustrative” in the strict sense of the word.

Three major questions arise concerning the photobook as a medium. Firstly, what place is there for literary fiction or imaginative picture-making in photobooks committed to documentary truth-telling or historical accuracy? In a word, how do fact and fiction, objectivity and subjectivity, cohere? Secondly, to what extent does the self-fashioning of the photographer in the art market interfere with the narrative meaning of a photobook? What is the influence of the art market on the photobook or on the writing of photobook histories? And how has the art market for photobooks changed since the bibliophilic creations of the early twentieth century? Thirdly, unlike individual prints that become unmoored without their captions, and which can be appropriated and re-used against themselves, can a photo-text shore itself up against appropriation? Is it a privileged pedagogical medium? A self-sufficient medium? This leads to a related question: how have certain photobooks changed with time? How have famous or reprinted photobooks been differently interpreted by different audiences? What has been the afterlife of politically committed photobooks? How, and in what circumstances, have certain photobooks contributed to writing or re-writing local memory or “collective memory”, at the time of their publication and over time?

To answer these questions, specialists in the history of photography, book studies and visual studies will dialogue with researchers in such disciplines as sociology, anthropology, critical race theory, queer theory, gender studies, post-colonial studies and comparative literature.

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Programme

Thursday 14 March

- 9:00 a.m. *coffee*
- 9:30 welcome by Frédéric Thibault-Starzyk (Director, MFO) and Paul Edwards (MFO)
- Roundtable "American Photobooks as Feminist Self-Fashioning, 1970-1990" (90 mins)*
- 10:00 - Ellen HANDY (moderator) (City College of New York): "Autobiography, Critique and Place in the Photobook of the 1970s and 80s: Nancy Rexroth, Judy Fiskin and Barbara Rosenthal"
- Sophie JUNGE (University of Zurich/UCL/National University of Singapore): "Performing Our History': Nan Goldin's *Ballad of Sexual Dependency*"
- Jessica McDONALD (Nancy Inman and Marlene Nathan Meyerson Curator of Photography, Harry Ransom Center, University of Texas at Austin): "Wonder Woman and Other Fantasies: Joan Lyons and the Photo-Based Artist's Book"
- Mary PANZER (moderator) (historian of photography, consultant and curator): "Mothers of Invention: Elsa Dorfman, Bea Nettles, Clarissa Sligh"
- 11:30 *discussion*
- 12:00 *buffet lunch for conference speakers*
- Commitment and Visibility*
- 14:00 Taous R. DAHMANI (Panthéon-Sorbonne University, Paris 1): "No photobook, no *auteur* recognition? Thoughts on the reasons for and impact of the lack of photobooks by Black British photographers (1970s-1980s)"
- 14:30 Stephanie KING (University College London): "Thinking through and with the Photobook: An Exercise in Mediation [Exit Photography Group's *Survival Programmes in Britain's Inner Cities*]"
- 15:00 *coffee break*
- The Photobook Market*
- 15:30 Moritz NEUMÜLLER (curator, Photobookweek Aarhus, Denmark, and photography department director, IED Madrid) and Daria TUMINAS (Unseen Amsterdam): "Market? What Market? A Participatory Research Approach to the Market for Photobooks"
- 16:00 Briony CARLIN (Newcastle): "Theorizing the Photobook Encounter"
- 16:30 *end of the day*

Friday 15 March

8:30 a.m. *coffee*

Roundtable "From News to History: Photographic Journeys from the Press to the Book" (90 mins)

9:00 - Vanessa SCHWARTZ (moderator) (Visual Studies Research Institute, University of Southern California): "'Creatures of Their Times': *Time-Life Books*, The Series and Pictorial Excess"

- Nadya BAIR (Getty/ACLS Postdoctoral Fellow in the History of Art): "Photobooks of the Nuba from George Rodger to Leni Riefenstahl"

- Norman DOMEIER (University of Stuttgart): "From the Secret Photo Deal between Associated Press (AP) and Nazi Germany to the post-1945 Photobooks on the Second World War: Bertold Brecht's *War Primer* (1955) and Stefan Lorant's *Sieg Heil* (1974)"

- Steven SAMOLS (University of Southern California): "*Destination Palestine* and the Zionist Photobook as History"

10:30 *discussion*

11:00 *coffee break*

11:30 Jason HILL (Delaware): "Booked: Ordering Crime in and around Leonard Freed's *Police Work* [1980]"

12:00 Jessie BOND (London College of Communication): "The Significance of the Photobook in Susan Meiselas' Nicaraguan Works"

12:30 *buffet lunch for conference speakers*

Clandestine vs Institutional

13:30 Vitor MARCELINO (University of São Paulo): "Experimental Confluence: *Amazonia* by Claudia Andujar and George Love"

14:00 Karla McMANUS (Ryerson): "Romance *Between Friends*: Revisiting the National Film Board of Canada's Photobook of the Canada-U.S. Borderline"

14:30 Andy STAFFORD (Leeds): "Dead Time: The 'Collectivist' Photobook in the Prison Work of Mohamed Bourouissa"

15:00 *coffee break*

Textbooks and Models

15:30 Volker M. WELTER (UC Santa Barbara): "Photobooks and the Architectural Imagination of Southern California"

16:00 Jadwiga KAMOLA (Berlin State Museums): "'Reading Seeing': The Mnemonic Power of Photographically Illustrated Medical and Art Historical and Technical Textbooks (1880-1960)"

16:30 Peter HAMILTON (publisher, curator and photographer): "The Paradigmatic Photobook in Three Generational Modes"

17:00 *end of the day*

Saturday 16 March

9:30 *coffee*

Photoliterary and Phototypographical Photobooks

10:00 Mark DURDEN (University of South Wales, Cardiff): “‘Too much crude ore’: the Novels and ‘Photo-Texts’ of Wright Morris”

10:30 Antony PENROSE (co-director of the Lee Miller Arches and The Penrose Collection): “*The Road is Wider than Long* by Roland Penrose”

11:00 *coffee break*

11:30 Caroline BLINDER (Goldsmiths): “An Unmade Book: Walker Evans’s 1970s Polaroids of Letters”

12:00 *finish*

Caroline BLINDER

An Unmade Book: Walker Evans's 1970s Polaroids of Letters

When Walker Evans died in 1975 he had been in the process of completing a photo-book, a sort of literary typology based on a series of Polaroids taken by him of roadside signs, traffic markings, advertisements and other urban ephemera. The aim, according to Jeff L. Rosenheim, curator of the Evans Archives at The Met, was to create “an alphabet book based on individual letters”. Although we can only speculate as to what this book might have looked like with its fragments of signage and other writing pared down to various elemental parts, it would undoubtedly have been more than a simple abstract typographical exercise.

For Evans the Polaroid became part of a wider interrogation into the intersections between photographic and ethnographic practice, between the commercial landscape and Evans knowingly self-referencing his own status as an iconic purveyor of a particular form of Americana. In several ways, his Polaroids thus constitute not only an interrogation into how photography operates as a cipher for the quotidian, they also form a critique of photography's tendency to universalize and classify the everyday, an interrogation made all the more poignant by the instant camera's status as an apparatus marketed for the everyman. Evans's interest in the discrete relationships between artifacts and in how objects rendered photographically might relate to the loss and/or value of contemporary life in some ways reached its apotheosis in the Polaroids. Evans's Polaroids have since been published, the fragmented letters as well as portraits and landscapes in a collected format but it is worth reconsidering how his painstaking attention to the objects of everyday life might have brought together writing on the streets into a photo-book of letters; a new visual language indicative of a new photographic one as well.

Caroline Blinder is Reader in English and American Literature and Culture at Goldsmiths, University of London. She has written extensively on the intersections between photography and text, starting with Henry Miller's work on Brassai in her first book *Henry Miller: A Self-Made Surrealist* (1999) and since then in book chapters and articles on amongst others Walker Evans, Paul Strand, Weegee, Robert Frank and recently Richard Misrach. She edited the first critical collection of critical essays on *Walker Evans and James Agee's Let Us Now Praise Famous Men* in (2010) and her most recent monograph *The American PhotoText 1930-1960* (2019) focuses on the intersections between text and photography in the 20th century. She is currently completing a Special Volume for the Journal of American Studies, *American Topographies: Contemporary United States Landscape Photography* (2020).

Jessie BOND

The Significance of the Photobook in Susan Meiselas' Nicaraguan Works

Published in 1981, Susan Meiselas' photobook *Nicaragua* presents the events of the Sandinista revolution that she witnessed and documented between June 1978 and July 1979. Initially, publishing a book offered Meiselas the opportunity to produce a more complete narrative than the one presented in the news and to distribute photographs that would not otherwise be seen in a more permanent format. Published only two years after her return from Nicaragua, the book had a political urgency (although notably it was criticised by Martha Rosler for being ineffective in terms of mobilising and informing opinion). To this extent, *Nicaragua* falls within the tradition of documentary photography books published in protest, resistance and witness to the impacts of conflict – from Robert Capa's *Death in the Making* (1938) to David Douglas Duncan's *I Protest!* (1968) and Philip Jones Griffiths' *Vietnam Inc.* (1971). However, it also broke with this tradition with the use of colour and through the types of written material included, which created a more complex, nuanced presentation of the conflict and, through the incorporation of multiple voices, produced a reciprocal documentation of the Sandinista revolution. Beyond its initial role, with the passing of time *Nicaragua* has become a fixed reference point, in particular playing a significant part in Meiselas' return to Nicaragua and the creation of *Pictures from a Revolution* (1991) and *Reframing History* (2004), which explore the legacies of her photographs. This paper will consider the extent to which these subsequent works – and the inclusion of supplementary materials from them within republications of *Nicaragua* in 2008 and 2016 – acknowledge and address some of the limitations of the initial publication, and suggests the value of the photobook could be in its status as an event in time, as much as a physical object in space.

Jessie Bond Jessie Bond is a writer and research student at London College of Communication, University of the Arts London. She has an MA in Critical Writing in Art & Design from the Royal College of Art and her current doctoral research examines how the photobook is used by photojournalists to distribute images of conflict. Her recent writing includes an interview with Don McCullin for *The Art Newspaper*, as well as the papers “Books on Books: The Photobook Anthology and its Historiography”, for *The Association for Art History Annual Conference 2019*, and “Photojournalism and the Materiality of the Photobook” presented at the *International Conference of Theory and Photography 2018*.

Briony Anne CARLIN
Theorising the Photobook Encounter

This paper is concerned with an alternative social history of the photobook; one that is audience-driven, responding to questions of the ways in which fact, fiction, objectivity and subjectivity cohere in the viewer/reader’s embodied and intellectual photobook encounter. Although numerous historiographic accounts are constructing a photobook canon, the study of the photobook’s physical and perceptual encounter is central to these developing histories, since the photobook is intended as materially interactive in a far greater sense than the majority of photographic artworks.

The photobook occupies a unique position in the nexus between everyday book object and rarefied cultural product. The forums for its engagement vary significantly, from high street bookshops (or even charity shops), to rarefied spaces such as photobook awards and museum art libraries. Each environment attracts different motives for engagement aligned with the expectations and coded behaviours of that place, whether they be to purchase, to study, to not be touched or otherwise.

Howard Becker emphasises the contexts in which our interactions with art occur as mediating the structure of the artworld. This paper deciphers the complex experiential and situated phenomenon of a photobook encounter, through profiling a series of empirical pilot studies in which responses and behaviours towards contemporary photobooks in different contexts are considered. These contexts include individual and group encounters in the university, the specialist gallery bookshop, the photography fair and the National Art Library.

Informed by varied phenomenological and sociological literature, the resulting observations are organised into a series of statements that address progressively complex actors involved in the photobook encounter. Beginning with the necessity of a temporal and spatial situation, the research reflects upon the coded behaviours of place and their effect on individuals’ photobook encounters as observed in the studies. Considering who uses and feels comfortable within these different environments raises questions of the role of the individual as agent in the photobook encounter: their habitus, mood and perceptual faculties form a subjective lens through which this situated interaction is filtered. The paper then addresses the photobook itself as an actor in the encounter, through its performance as a technical apparatus and agent of affect. Finally, the paper concludes with a discussion of the plurality (à la Law, Mol, Barad) of an encounter with a photobook published in multiple; overall demonstrating the diversity of the photobook’s material experience.

Briony Anne Carlin is an AHRC-funded doctoral candidate and teacher of Art History in the School of Arts and Cultures at Newcastle University. Her research foregrounds the role of the multi-sensory, perceptual encounter in understanding our relationships with artworks. Briony formerly occupied the position of Assistant Curator of Photographs at the Victoria and Albert Museum, and contributed research to several V&A publications and exhibitions including *Into the Woods: Trees in Photography* and the new V&A Photography Centre.

Taous R. DAHMANI

No photobook, no *auteur* recognition? Thoughts on the reasons for and impact of the lack of photobooks by Black British photographers (1970s-1980s)

Recent writings on the history of the photobook tend to oscillate between a fetishization of the object (Parr, Badger, 2004-2014) and a traditional and conservative conception (Roth, 2004), thus, the mainstream promoters of the “cause” of the photobook re-enact the first (capitalist?) pitfalls of the

history of photography, which contemporary historiography is trying to deconstruct. While constantly striving to include the photobook in “high art” — in order to legitimize it as an object worth collecting — the same authors conclude that the “nature” of the book makes it a fundamental support for the dissemination of photographic corpuses. Indeed, the book distribution is a key component for investigating the book’s stakes. By its publication, the book “steps into” society, its spreads make the photobook an interesting “social fact” (Durkheim, 1895): the *modus operandi* surrounding the photobook acts as an external constraint on the photographer. In this respect, if we consider the photobook as a photographer’s book, the *auteur*, when it is an individual at the margins of society, ends up by being excluded from the phenomenon. The photographer’s book, as considered as a reflection of society, dismisses unique discourses. In the case of British society in the 1970s and 1980s, the rejection of Black British photographers from the photobook network seems to be the continuation of a social climate; what could have been a potential “counterbalance to the tendency of the mass media to subsume individual voices” failed in this case (Fred Ritchin, 2016). Consensus among photography historians recognizes that the photographer’s book is the main medium of visibility for an *auteur*, but when marginalized because of racism, an entire part of the history of the photobook is eliminated.

This paper will try and shape a “history from below” (Hobsbawm et al.) of the photobook, which will sometimes prove to be an analysis of absence or void. It will consider how material form — here the photobook — affects circulation, recognition and even existence. It will look at the role of the photobook in establishing a practice. I will take as counter-example the Jamaican-born photographer Armet Francis, whose presence within the illustrated press (*The Times Magazine*, *The Sunday Times Supplement*) and public collections (Victoria & Albert Museum and the Museum of London) made him one of the rare acclaimed, London-based, black photographers of that time. Armet Francis became the first black photographer to have a solo show at The Photographers’ Gallery (1983) and soon after published *The Black Triangle - The people of the African Diaspora* and *Children of the Black Triangle* (Seed Publications, 1983 and 1988). The very end of the 1980s and early 1990s saw a slight evolution as more photobooks by Black British photographers were published, such as Rotimi Fani-Kayode’s *Black Male / White Male* in 1988, or Dennis Morris’ *Southall: A Home from Home* in 1999. In 1988, Armet Francis became co-founder of Autograph, the Association of Black Photographers, a London-based photographic arts agency, which marked a turning point in favor of the publication of photographers’ books. The creation of Autograph made it possible for *auteurs* to gain recognition and reproduced the then global conception of the photobook as a commodity.

Taous R. Dahmani is a PhD fellow in the History of Art Department at Paris 1 Panthéon-Sorbonne. Her thesis is entitled: “Here to Stay, Here to Fight!—‘Direct Action Photography’: a photographic study of racialised minorities’ struggles for rights and freedom in London between 1958 and 1988”. Her research focuses on the photographic representation of struggles and the struggle for photographic representations. She recently published an article entitled “Bharti Parmar’s ‘True Stories’: Against the grain of Sir Benjamin Stone’s photographic collection”, in *PhotoResearcher* (No. 30, Nov. 2018). Her chapter dedicated to the single-issue photographic journal *Polareyes* is forthcoming in *Feminist and Queer Activism in Britain and the United States in the Long 1980s*, SUNY (2019).

Mark DURDEN

“Too much crude ore”: the Novels and “Photo-Texts” of Wright Morris

As both a photographer and writer, the Nebraskan-born Wright Morris occupies a rather unique position in the history of what is now referred to as the photobook. Morris has spoken of how “the dominant factor” in his role as a novelist has been the “raw material... that comparatively crude ore that has not been processed by the imagination — what we refer to as life, or as experience, in contrast to art.” Responding to his characterisation of his writing as having “too much crude ore”, my paper will explore the import of photography to his work, both the experimental literary form he calls “photo-text” and the ways in which some of his fiction responds to photography. As I will show, his novel *The Man Who Was There* (1945) and his photo-texts *The Inhabitants* (1946) and *The Home Place* (1948) can be seen to all involve a remarkably prescient engagement with the affective qualities of photography. While the subject matter of his photography— “abandoned farms and discarded objects” — can be seen to have affinities with those taken during the depression, he is not concerned with social comment. Both his

photography and fiction respond to the way in which artifacts and objects are “saturated with emotion”. The intensities of attachments formed to both things and place define his writing and photography and set it apart both from documentary and the “processed sentimentality” of urban consumerism, with its “endless flow of clichés, tirelessly processed for mass media consumption.”

Mark Durden is Professor of Photography at University of South Wales, Cardiff. He has published extensively on photography and contemporary art. His *Photography Today* (2014) has been translated into French, Spanish, Turkish and Chinese. Together with David Campbell he wrote the book *Double Act: Art and Comedy* (2016), coinciding with two major curated exhibitions on the subject. His co-edited *The Routledge Companion to Photography Theory* is forthcoming. Durden is also an artist and for over two decades as part of the artist group Common Culture has exhibited regularly, internationally and nationally.

Peter HAMILTON

The Paradigmatic Photobook in Three Generational Modes

The paper will explore three stages in the evolution of three paradigmatic models of the conception, design, and publication of photo-books using examples taken from the period from the 1930s to 2018.

The central themes of the discussion will include the historical developments of key paradigms of photographic representation in Europe and the USA as represented by books published over the period covered, and a discussion of the history and career path of c. 9 specific examples of publications dating from each decade from the 1930s to the present.

The sources used for the paper are based on socio-historical and life-history interview research into the authors and publishers of such books, analyses of the commercial and critical reception of these publications, in association with curatorial research work for a number of exhibitions in public galleries in Europe and the USA from 1992 to the present.

Peter Hamilton is a photo historian, curator and sociologist, and the author of a number of books on photographers and photography, including *The Beautiful and the Damned: The Creation of Identity in Nineteenth Century Photography* (NPG, 2001), and *Robert Doisneau: A Photographer's Life* (Abbeville, 1995). He is the co-founder and Series Editor of the “Exposures” series for Reaktion Books, London, and also a practising photographer.

Jason E. HILL

Booked: Ordering Crime 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 public 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 criminality pioneered by Stuart Hall and lately advanced by Jean Comaroff and John Comaroff, will attend to Freed's decade-

long project of photographing the NYPD on the beat, and to the varied orderings of photographs and meanings as these shifted from the pages of London and New York newspapers, with their diverging arguments about meaning of crime in New York in the 1970s, and on to Freed's own privileged frame, the photobook.

Jason E. Hill is Assistant Professor and Associate Chair, Department of Art History, University of Delaware. He is the author of *Artist as Reporter: Weegee, Ad Reinhardt, and the PM News Picture, 1940-1948* (University of California Press, 2018), and co-editor with Vanessa Schwartz of *Getting the Picture: The Visual Culture of the News* (Bloomsbury, 2015).

Jadwiga KAMOLA

“Reading Seeing”: The Mnemonic Power of Photographically Illustrated Medical, Art Historical and Technical Textbooks (1880-1960)

My paper investigates the epistemic qualities of canonical, photographically illustrated art historical and medical textbooks published in France, Great Britain, Germany and the U.S. between 1880 and 1940. During this significant time period, art history and medicine developed into coherent disciplines taught as programs at universities, books became omnipresent objects while academic readership proliferated.

My paper parallels Heinrich Wölfflin's *Kunstgeschichtliche Grundbegriffe* (1915), George Henry Fox's *Photographic Illustrations of Skin Diseases* (1879-1905), Hardy and A. de Montméja's *Clinique photographique de l'hôpital Saint Louis* (1882), Erwin Panofsky's *Studies in Iconology: Humanist Themes in the Art of the Renaissance* (1939), and Franz Kollmann's *Schönheit der Technik* (1927).

These diverse textbooks not only share similar formats — successions of juxtapositions of text and image — they evince a similar epistemic mode that I call a “reading seeing”. The “reading seeing” scrutinizes the object's outlines, be it Baroque portrait, an eczematous face or a locomotive, and distills a certain “being”, a “character” or a “style”. As such, the “reading seeing” converged with contemporary physiognomy, (medical) semiotics, eugenics and (Gestalt) psychology and their epistemic focus on the black and white image.

This paper aims to provide an understanding of scientific perception as intertwined with the materiality of the book and the physicality of reading while linking these aspects with contemporary physiognomic ideas. Along these lines, this presentation challenges the notion of “objectivity”, which has been defined as “constituting accurate representations of the external world by eliminating the mediating presence of the artist” (Daston and Galison, 2010).

With reference to the literary scholar Aleida Assman, I argue instead for the mnemonic power of the book executed by the reader's body memory in a latent habitus that had to be learned first. Photographically illustrated textbooks are then understood as historically and socially constructed material analogues to the workings of cognition while simultaneously forming its structures.

Jadwiga Kamola is an art historian with research interests in Intellectual History, especially in the relations between art, medicine, psychology, and political propaganda. Jadwiga received her Ph.D. from Ruprecht-Karls-Universität Heidelberg, which was published as *Tumor im Blick: Patientenporträts zwischen Kunst, Medizin und Physiognomik* (Cologne/Vienna, 2018). At the Berlin State Museums, Jadwiga curated the exhibition *Artist Complex. Photographic Portraits of Artists from Baselitz to Warhol* (2018). She is currently editing the conference proceedings to the symposium *Artist Complex. Images of Artists in Photography*, which will be published as part of the *Studies of Theory and History of Photography* (Berlin, 2020).

Stephanie KING

Thinking through and with the photobook: An exercise in mediation

In 1968, the Labour Government launched the Urban Programme; a hastily conceived initiative aimed at arresting socio-economic decline in the inner city, thereby militating against worsening social and racial tensions. Exit Photography Group's 1982 photobook, *Survival Programmes in Britain's Inner Cities* (produced, 1974-79), was conceived as a critique of the Urban Programme and a dialectical interrogation of the tensions compounded by Enoch Powell's “Rivers of Blood” speech and the

mainstream press that mobilised his xenophobic rhetoric. Comprised of ninety-seven monochrome photographs juxtaposed with the transcribed oral testimonies of those whom Exit Group designate the “less acceptable face of capitalism”, the book is perhaps the most significant (yet hitherto under studied) photobook produced in Britain during the 1970s. Fifty years on from the Urban Programme and in the wake of the recent Windrush scandal, I want to consider how Exit Group mediate the so-called “truths” promulgated by the media, through which the New Right was able to script how economic failure was lived and comprehended in relation to Britain’s unspoken colonial legacy and questions of sovereignty, nationhood and national identity. Indeed, the book is less about “fact” or “fiction”, than the process of mediation. Ultimately, I argue that in order to recover the critical-political potential of projects such as Exit’s, we must first comprehend the photobook as a rigorously conceived discursive object and resist the tendency to uncouple the photograph from its textual frame.

Stephanie King Stephanie is a PhD candidate in the History of Art Department at UCL. She completed her MA, also in History of Art, at UCL in 2014. Before this, Stephanie studied for her undergraduate degree at Plymouth University. Her review of Peter Dench’s exhibition “A1: Britain on the Verge”, has just been published in the journal *Object* and her paper “Mediating the Nation After ’68” is forthcoming in a collection of essays entitled *Other ’68s*. In 2017 she co-organised the conference “Decolonising History: Representations of Conflict in a ‘Post-war’ Europe”, an event funded by the Centre for the Study of Contemporary Art at UCL. Her MA thesis *Against Hegemony: (Re)Framing the “un- and under-employed”* was awarded the Oxford Art Journal Dissertation Prize in 2014.

Karla McMANUS

Romance *Between Friends*: Revisiting the National Film Board of Canada’s Photobook of the Canada-U.S. Borderline

In 1976, in celebration of the 200th anniversary of the American Declaration of Independence, the National Film Board of Canada’s Still Photography Division produced a photobook as a gift for our southern neighbour. Entitled *Between Friends/Entre Amis*, the book project was published by McClelland & Stewart, one of Canada’s largest publishing houses. Significantly, the book was released in two versions: a regular press run and a presentation edition produced with a hard-cover slipcase, which were individually signed by NFB Still Photography Director, and editor/curator of the book, Lorraine Monk and distributed to key diplomatic figures, including the American President Gerald Ford at a ceremony in Washington.

The production was a monumental undertaking: twenty-six Canadian photographers were sent along the Canada-U.S. border to produce images for the project, which explored the geographical, social, and cultural landscape of the borderline through a classic NFB lens. This group of photographers included many of Canada’s most celebrated documentary image-makers, including Nina Raginsky, Michel Campeau, Lutz Dille, Pierre Gaudard, and Gabor Szilasi. Alongside the book, a series of exhibitions, organized by the NFB and the Canadian Department of External Affairs, toured across Canada and the U.S., displaying the documentary works in small town shopping centres, libraries, and conference centres as well as in consulate general offices, science centres, art galleries and natural history museums.

Focusing on the socio-political role of the photobook, this paper will analyse how the National Film Board of Canada’s Still Photography Division attempted to photographically constitute a transnational romance story between two countries — and major trading partners — sharing the longest undefended land-border in the world. Today, we enter a new period of geopolitical and economic tensions between Canada and the United States of America: what can the social history of this exceptional photobook reveal about our commonly shared landscape?

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Karla McManus is an art historian who specializes in the study of photography and the environmental imaginary. Since August 2017, she has been Assistant Professor (Limited Term) at Ryerson University's School of Image Arts. Recent publications can be found in the exhibition catalogue *Anthropocene* by the Art Gallery of Ontario (2019), the edited collection *From Ego to Eco: Mapping Shifts from Anthropocentrism to Ecocentrism* by Brill Press (2018), and the *Journal of Canadian Art History* (2017). Her exhibition *Inside/Outside: Images of the LAND in Artexite's Collection*, is currently on display until April 2019.

Vitor MARCELINO

Experimental Confluence: *Amazônia* by Claudia Andujar and George Love

The photobook *Amazônia* was launched in São Paulo in 1978, in the midst of the Brazilian military dictatorship. Conciliating the work of American photographer George Love and Swiss photographer Claudia Andujar, the book has been recognized as a fundamental work for the history of photography in Latin America. Among the little available information, what most comes to our attention are the censorship surrounding the book as well as its semi-clandestine distribution, probably due to the intimate record of the *Yanomami*, a people who saw a considerable portion of their population exterminated as a consequence of a catastrophic policy of contact between indigenous and non-indigenous peoples promoted by the Brazilian government.

Considering this current exponential projection and scarce information, this work comes from an effort to try to better understand the context of production and launching of the book. The basis of our work is the comparative study of other productions of the photographers along with the analysis of documents of the period. The starting point is October 1971, when the special issue of *Revista Realidade*, an expressive national circulation magazine dedicated to the Amazon Forest is launched with the photographs of Andujar, Love and several other photographers, forming one of the largest works of the history of journalism in Brazil. Another important point is the analysis of Love and Andujar's work in the design and production of innovative photography exhibitions at the *Museu de Arte de São Paulo - MASP*, (São Paulo Museum of Art) in the 1970s and, finally, the particular freedom of George Love as editor of the *Revista de Fotografia* (1971-1972), a Brazilian magazine specialized in photography. From the year of 1970, at the height of the so-called "colonization of the Amazon" promoted by the military, until 1978, a year marked by indigenous militancy, we will see how the work of both photographers was used to produce a discourse that transits from the defense of the agricultural occupation of the forest to the exposure of indigenous extermination. Within this process, it is possible to see how photographers, especially Claudia Andujar, are effectively appropriating their images and moving towards greater experimentation in the production and editing processes, getting rid of an "official" discourse adopted both by the *Revista Realidade* and the *MASP*, and entering a context of militancy and semi-clandestinity.

Therefore, due to the scarcity of texts and documents referring to the book, it is believed that this cross-referencing of data, as a result of archival research in museums and libraries, will be an important step towards a better understanding of the publication, especially with regard to its experimentalism, not only by the photographic aspect but also the narrative one.

Vitor Marcelino is a Ph.D. student in Aesthetics and History of Art at the Museum of Contemporary Art, University of São Paulo (MAC/USP), and a professor at the Faculdade SESI-SP de Educação. He has frequently participated in art history congresses and published articles, including "El Lissitzky e o uso da fotografia como linguagem universal" (El Lissitzky and the use of photography as a universal language), published in *Revista Arte & Ensaios*, a renowned journal in Latin America.

Daria TUMINAS and Moritz NEUMÜLLER

Market? What Market? A Participatory Research Approach to the Market for Photobooks

In this paper we describe the making of the research and publication project *Market? What Market?*, a collaboration between Unseen Amsterdam Book Market and Photobook Week Aarhus which explores the role of the photobook market today.

Following a series of guest contributions to the Unseen website and roundtable discussions in Aarhus and Amsterdam in 2017, we designed an online booklet, available for download, which brings together experts from the photobook community and their varied perspectives on the history of the photobook market as well as the current challenges it faces. It compiles contributions from Gerry Badger (co-author of *The Photobook: A History*, 3 volumes), Olivier Cablat and Sebastian Arthur Hau, quotes from the panel discussions at PWA 2017, and two articles by Carlos Spottorno and Natalia Baluta. After the success of the online document, we decided to print the booklet and distribute it together with the Danish magazine *KATALOG*, in an edition of 700.

In 2018, we decided to continue the project into a second edition where they will focus on solutions for photobook field's challenges. During the days of Unseen Amsterdam 2018, Moritz Neumüller, curator of Photobook Week Aarhus, conducted over 40 interviews with artists and publishers, while Daria Tuminas, head of Unseen Book Market, traveled to Denmark to conclude the research there. Artists, (self-)publishers, collectors, distributors and booksellers were asked to contribute to a participatory research to document new ways of releasing the photobook from its self-imposed Ghetto, finding alternative audiences, and raising the awareness of the medium.

The results of this research and a series of texts written by guest contributors such as Bruno Ceschel, Frederic Lezmi and Markus Schaden, as well as Laurence Aegerter, will be made available as a downloadable booklet and in printed form in April of 2019.

While the booklet is produced for the larger community and will present the findings in a straightforward way, this paper is directed towards Academia, and take a more analytic point of view. It will showcase both the results and the methodology of our research and will be open the project for a discussion among the scholarly public.

Moritz Neumüller (b. Linz, Austria, 1972) is a curator, writer and educator in the field of contemporary photography and new media. He has worked for institutions such as the Museum of Modern Art in New York, La Fábrica in Madrid and PhotoIreland, in Dublin, and currently directs the Photography Department of IED Madrid. Furthermore, he runs an online resource for visual artists, called *The Curator Ship*, and is chief curator of the Photobookweek Aarhus, Denmark. Recent projects include the exhibition *Photobook Phenomenon* at CCCB Barcelona and *The Routledge Companion to Photography and Visual Culture*, published by Taylor & Francis New York. Websites: iedphotography.com, thecuratorship.org, photobookweek.org.

Daria Tuminas is a researcher, photographer and curator based in Amsterdam. She studied at St. Petersburg State University majoring in Russian Literature and Folklore, and obtained an MA in Film and Photographic Studies at Leiden University. From 2012 to 2014, she co-organised the Dutch Photography Experience project in St Petersburg consisting of annual workshops as well as Undercover, a group exhibition on Dutch photobooks. She was the guest editor of *The Photobook Review* #12 published by Aperture in spring 2017. The issue focused on the relations between cinema and photobooks connected to a public event she co-curated at the Stedelijk Museum Amsterdam. Recently, she has contributed a chapter on photobooks by female artists from Eastern Europe to the project and book *How We See: Photobooks by Women* by 10 x 10 Photobooks. Starting from 2017, Tuminas works as the head of Unseen Book Market and Dummy Award at Unseen Amsterdam.

Antony PENROSE

***The Road is Wider Than Long*, by Roland Penrose**

In 1938 the British surrealist artist Roland Penrose travelled by road from Athens to Bucharest with his new love, Lee Miller, the American surrealist photographer. He wrote: "On my return to London I was seized by a desire to celebrate this brief and stimulating Balkan adventure [...] the scenery, the people that Lee and I had enjoyed [...] making of it a scrap book or visual diary dedicated to her."

Penrose had lived in France and counted Paul Éluard, Man Ray and Picasso among his closest friends. His work was influenced by Ernst and his life by Éluard in whose poetry Penrose found a profound affinity that was to help him shape his own style. Lee Miller no doubt gave him some advice, but comparing the two bodies of work we can see he maintained his own style. The technology of photography was of minor importance to Penrose although he worked to a high standard. For him the

composition of the image mattered most and in many cases we see a painterly arrangement of the scene. He gives us an appreciation of the people and their location that is non-invasive and honest, his camera being an extension of his eye that recorded images for him in ways he would later use as collages in his book.

The Road is Wider Than Long is a consummate fusion of Penrose's photography, his poetry and his graphic design. His experience of the typography of the Dada movement was an inspiration and the printer let him freely combine the different fonts in a way that brings emphasis to the poetry. The story is a series of surrealist tableaux. Un-tethered to a linear narrative they are dreamlike remembrances of the journey and the love story that inspired it. Penrose's photographs convey realism as counterpoint to the dream, a dream from which he knew there would soon be a brutal awakening. One of his incentives to document was the sure knowledge all he witnessed was to be swept away by the imminent war.

In the first ms. 35mm contact prints are placeholders. In the final hand written ms. bound in shoe leather he used final sized photographs for one of the few books by a surrealist artist to use photography.

The London Gallery 1939 first publication was printed using the new technique of offset lithography. Penrose personally designed the layout, approving the photographic tones and choosing a wide variety of fonts printed in two colours. He dedicated the first of the limited edition of 10 of 510 to Miller, adding small water colour paintings. This hardcover version had 54 pages with 40 photographs. It was reviewed by Stephen Spender in the *Spectator* and translated into French by E.L.T Mesens. The Arts Council of Great Britain printed their version in 1980. In 2003 The JP Getty Museum Los Angeles published a facsimile of the 1939 edition which has since sold out.

Antony Penrose, the son of Lee Miller and Roland Penrose, is the founder and co-director of The Lee Miller Archives and The Penrose Collection at the former family home Farleys House and Gallery in Sussex, now open to the public. He is a sculptor, film maker and author and for the past forty years he has worked on disseminating his parent's work in exhibitions, plays, film and contributing to radio and television programmes. His published work includes the books: *The Lives of Lee Miller*, Thames & Hudson, 2012 (ISBN 9-780580-275092); *Lee Miller's War*, Edited by Antony Penrose, Foreword by David E Scherman, Thames & Hudson, 1992 & 2014 (ISBN 978-0-500-29154-2); *The Home of the Surrealists*, Frances Lincoln, 2001, repr. Penrose Film Productions Ltd., 2015 (ISBN 978-0-9532389-1-0); *Roland Penrose, The Friendly Surrealist*, Prestel, 2001 (ISBN 3-7913-2492-6); *Surrealist Lee Miller*, Farleys House and Garden Ltd., release date 23rd April 2019. (112th anniversary of Lee Miller's birth).

Andy STAFFORD

Dead Time: The "Collectivist" Photobook in the Prison Work of Mohamed Bourouissa

French-Algerian photographer nominated in 2018 for the Prix Marcel Duchamp, Mohamed Bourouissa is renowned for his posed portraits of Parisians in the suburbs, in the project called *Périphériques* (2005-2009), in which the contrapuntal captions radically reorder the staged images of the *banlieue*. But in his next project, *Temps mort* (2007-2009, published in 2014), he works, secretly (because it is against the law in France), with his friend "Al" who is in prison and taking photographs of the inside, which he sends to Bourouissa with his text messages alongside. The subsequent photobook version of this project, published by Kamel Mennour in 2014, represents an extraordinary transformation of the original exhibition of the photographs and videos (online and in the Kamel Mennour gallery in Paris). Put together with blank pages, selective quotations from Al's elliptical text-messages and a highly stylised blurring of the images in the manner of Thomas Ruff, Bourouissa's photobook *Temps mort* plays out the "dead time" that being in prison represents. It shows the cryptic requests from Bourouissa to his friend, with the dates in bold, and selects images, instructions, hesitations and thoughts, from the 300 messages sent by Al. The suggestion of this paper is not only that *Temps mort* is a collectivist (rather than a simply collaborative) phototext; but also, that, as part of a social and political commitment, it explores ways in which prisoners can remain in contact with the outside world, can be mentally present whilst temporarily absent. Furthermore, Bourouissa's (and Al's?) photobook points, I want to argue, to new options for today's photobook design, in the era of social media and portable telephones.

Andy Stafford is a critical theorist and specialist of the work of Roland Barthes. He has published a book on the French photo-text of the 1990s (Liverpool University Press 2010), as well as articles on Raymond Depardon, André Bazin, Leïla Sebbar and Marc Garanger, and most recently on the photo-text in the work of Gérard Macé (Le temps qu'il fait 2018). He is senior lecturer at the University of Leeds.

Volker M. WELTER

Photobooks and the Architectural Imagination of Southern California

The paper discusses the importance of architectural photobooks for the vision of an eclectic Southern Californian architecture that emerged around 1900. From the late nineteenth century onward, architects, photographers, art historians, art dealers, and connoisseurs authored, for example, *The Architecture and Furniture of the Spanish Colonies during the 17th and 18th Centuries Including Mexico, Cuba, Porto Rico, and the Philippines* (1901); *Spanish Architecture of the Sixteenth Century* (1916); *Farmhouses and Small Provincial Buildings in Southern Italy* (1925); *Cottages, Manors and other Minor Buildings of Normandy and Brittany* (1926), or *Mexico: Architectural Byways in New Spain* (1930). Lavishly illustrated, these photobooks record historic and vernacular buildings, ornamental details, and arts and crafts objects as seen, for example, in England, France, Italy, Mexico, Persia, and Spain.

In addition, photobooks authored by architects aimed to contribute to contemporary architectural debates. While traveling in foreign countries, architects photographed towns, buildings, and ornaments. Subsequently, they compiled photographic surveys of human settlements and farmsteads nestling in the landscape, civic and private buildings in urban settings, and close-up shots of street scenes, architectural and decorative details.

Photobooks that were either published by Southern Californian architects or are preserved in their archives, supplied reference images for details of contemporary revival style designs. Yet when viewed from cover to cover, these photobooks also put forward visions of an architecturally ordered society inhabiting a regional landscape that was, in turn, developed in harmony with its topographical and natural features. In addition to California's historic colonial architecture and the often fantastic set-designs of the rapidly growing movie industry of the early twentieth century, architect-authored photobooks are another important source of the eclectic architectural identity of Southern California imagined as a distinct region.

Volker M. Welter is professor for history of architecture at the Department of the History of Art and Architecture, University of California at Santa Barbara. Among his publications are *Biopolis-Patrick Geddes and the City of Life* (Cambridge, MA, 2002); *Ernst L. Freud, Architect: The Case of the Modern Bourgeois Home* (Oxford, 2012); and *Walter S. White: Inventions in Mid-Century Architecture* (Santa Barbara, 2015). In spring 2017, *Cabinet: A Quarterly of Art & Culture* (New York) published his article about the discovery of the private home in Los Angeles of the silent movie director Friedrich Wilhelm Murnau. His current research and book projects focus on revival styles in Southern California and gay domesticity in Southern California.

ROUND TABLE ONE

Ellen HANDY and Mary PANZER, moderators

with Jessica S. McDONALD and Sophie JUNGE

American Photobooks as Feminist Self-Fashioning, 1970-1990

Today the photobook is cherished and celebrated by critics, scholars and collectors, and photobook production for enthusiastic audiences is booming. Yet the photobook genre has roots in the resistance of photographers marginalized by established systems of cultural authority, among which the contributions of American women of the 1960s-80s are particularly significant. Specifically, the American photobook developed from the practice of women challenging and transcending accepted definitions of what art can be and who can make it. Their synthesis of the traditional *livre d'artiste* and the emergent potential of the mass-produced photo publication offered them solutions to the challenges and rejections they faced from art world tastemakers' control, and from corporate publishing markets

not readily open to women's authorial participation. The photobook thus offered a kind of Woolfian room of one's own, allowing women to bypass gallery and museum gatekeepers by embracing self- or small-press production of photobooks in large enough editions to reach broad audiences, without sacrificing control of image, content and message to commercial imperatives.

This panel considers the rise of American photobooks as a form of feminist self-fashioning, and as a practice distinct from those enshrined in the established historiography of the period. Questions of the materiality of photo-reproductive technique and process, pedagogy, control of the means of production through small press initiatives like the Visual Studies Workshop Press, and the circulation of photobooks are explored through the case studies of individual women's production. Many of the women whose photobooks we study are still working today, and it's vital to recognize and inscribe their pioneering contributions in our histories of photography as it expands to include the photobook genre alongside the more familiar accounts of individual fine print production.

Jessica S. McDonald

Wonder Woman and Other Fantasies: Joan Lyons and the Photo-Based Artist's Book

American artist Joan Lyons has worked in a staggering variety of media over nearly seven decades, and has been tremendously influential as a book artist. Concentrating on one aspect of a complex body of work that has continually addressed representations of women, this paper examines the feminist underpinnings of the photo-based artist's books Lyons made in the 1970s. In addition to tracing Lyons's engagement with "women's issues" through overt themes and imagery, this paper will consider her bookmaking practice as an act of empowerment, circumventing male-dominated museum and publishing structures. Moreover, it will emphasize the very circumstances of her book production, requiring Lyons the artist to navigate competing demands on Lyons the wife and mother.

Lyons began making artist's books in 1972, the year she became founding director of the Visual Studies Workshop Press in Rochester, New York. Her first two books, *Self-Impressions* (1972) and *In Hand* (1973), were process-driven experiments, testing the capabilities of the Workshop's printing equipment and early photo-based copy technologies. In making these books, Lyons capitalized on her new-found access to equipment traditionally operated only by men, and on the practical immediacy of using her body as a source of imagery. Beyond their reference to an oblique form of self-representation, the titles of these early books point to Lyons's ability to take matters into her own hands, and to "do it herself" from start to finish.

The books and related print series that immediately followed take a more pointedly feminist stance. The portfolio *Artifacts* (1973), for example, is Lyons's response to the everyday objects imbued with significance by male Pop artists. Each of her portfolio's ten offset lithographs monumentalizes one of the "power objects" of Lyons's domestic and occupational sphere. *Wonder Woman* (1974) is a fantasy flip book in which Lyons, standing in for the archetypal American housewife, transforms into the popular superhero and flies away from her domestic duties. In *Bride Book: Red to Green* (1975), any hope of such a triumphant escape is dampened, as the image of a woman in a wedding gown gradually fades from one color to another, nearly disappearing in the process.

In the books she made in the mid to late 1970s, Lyons began to explore the cultural significance of "women's work," and quietly insisted upon the legitimacy of women's experience as a subject for art. For the book *Abby Rogers to Her Grand-daughter* (1976), for example, Lyons brought images of quilt blocks together with passages from a letter marking the day, in 1925, that an heirloom quilt was passed from grandmother to granddaughter. In a statement at the end of the book, Lyons acknowledged that printing the letter allowed her "to make public one more thread of documentation affirming the existence of women in human history." This paper positions Lyons's statement as a refrain uniting much of her work, and addresses the inseparability of that work from her lived experience.

Jessica S. McDonald has been chief curator of photography at the Harry Ransom Center in Austin, Texas, since 2012. She previously held curatorial positions at the San Francisco Museum of Modern Art and the George Eastman Museum. Recent exhibitions include *Ed Ruscha: Archaeology and Romance* (2018) and *Stories to Tell: Women in the Studio, 1970s* (2017). Recent publications include "Moments in a Real World" in *Nathan Lyons: In Pursuit of Magic* (UT Press, 2019), *Elliott Erwitt: Home Around the World* (Aperture, 2016), and "A Sensational Story: Helmut Gernsheim and the 'World's First

Photograph” in *Photography and Its Origins* (Routledge, 2015). She holds a PhD in Visual and Cultural Studies from the University of Rochester.

Mary Panzer

Mothers of Invention: Dorfman, Nettles, Sligh

This presentation will discuss the work of photographers and book artist pioneers Elsa Dorfman, Bea Nettles and Clarissa Sligh. As women who work in a frankly autobiographical style, they fit neatly into a canon of feminist artists of the 70s and 80s; any re-examination of their work immediately calls these canonical habits into question. However, the primary aim of this paper is to show how their mid-century book-work challenged the existing idea of art-photography, and opened genuinely new aesthetic vistas at a crucial moment in the history of art photography and the art market. These photographers emerged at a time when art photography itself was beginning to rise in value and stature, while the conventions defining the genre (the fine print, the rare print, the high modernist move to abstraction, and the reverence for a handful of masters) had grown stale. Autobiography, self portraiture, emphasis on children and family, mixing media, and in Sligh’s case, adding race to the range of subjects, entered photographic practice in this era through the work of these pioneers among many others. This paper does not aim to set up a cause-and-effect chain of influence, but to show how the open practice and welcoming marketplace that all art photographers now enjoy owes part of its freedom to a group of women book artists who broke existing conventions because there was no other way for them to work.

Mary Panzer is an award-winning historian of photography. In the 1990s, she served as Curator of Photographs for the National Portrait Gallery/Smithsonian Institution. As co-author of *Things as They Are: Photojournalism in Context Since 1955* (Aperture, 2005), she contributed to the first international history of magazine photography for the second half of the 20th century. Her most recent work concerns photography for the printed page, made in the middle decades of the 20th century, editorial and advertising images alike. Mary Panzer holds a PhD in American Studies from Boston University, and a BA in English from Yale. She divides her time between Rochester, NY, and Manhattan. Her publications include: *Mathew Brady and the Image of History* (Smithsonian, 1997); *Lewis Hine/55* (Phaidon, 2002); “Pictures at Work: Romana Javitz and the New York Public Library Picture Collection”, in *The “Public” Life of Photographs*, ed. Thierry Gervais, MIT Press, 2016; and essays on photographers such as Richard Avedon, Stanley Kubrick, and Irving Penn.

Ellen Handy

Autobiography, Critique and Place in the Photobook of the 1970s and 80s: Nancy Rexroth, Judy Fiskin and Barbara Rosenthal

Judy Fiskin, Nancy Rexroth and Barbara Rosenthal aren’t artists whose work is usually discussed together, just as women’s photobooks of the 1970s and 80s aren’t discussed in most general histories of the period in American photography. Andy Warhol promised us all 15 minutes of fame in the future and Virginia Woolf pointed out that women need rooms of their own to do their work; Warhol’s 15 minutes is far less than these artists deserve, but this paper attempts to open up a room amidst the many mansions of photographic history in which there’s space to consider how Fiskin, Rexroth and Rosenthal’s book work relates to feminist self-fashioning and to the construction of photographic art practice. Rexroth’s *Iowa*, Fiskin’s *31 Views of San Bernardino*, and Rosenthal’s *Homo Futurus* and *Old Address Book* each use the space of the book as an autonomous workshop for envisioning self and medium. Each book is a representation of place, an alternative to or critique of existing photographic practices, and directly or covertly an autobiographical expression. Place and self are thus powerfully embedded in the creation of a photographic practice outside the genres of documentary, f-64-inspired fine art, or conceptual art. These photobooks all articulated important aspects of the medium on their own terms, and largely outside the nexus of commercial exhibition, publication and museum display.

Ellen Handy is associate professor in the department of Art at the City College of New York, where she teaches history of photography and American Art. Formerly a curator at the International Center of Photography and the Harry Ransom Center, she is presently writing a new narrative history of photography.

Sophie Junge

“Performing our History”: Nan Goldin’s *Ballad of Sexual Dependency*

Today, Nan Goldin’s photobook *The Ballad of Sexual Dependency* (Aperture) is one of the most canonical works of American photography of the 1980s. It was published in 1986 (reprinted in 1989, 1996 and 2007), and it was translated into German (1987) and French (2013). The book is divided into twenty-six chapters and is comprised of a selection of 125 colour-printed photographs, each accompanied with a caption. The popularity of the book can certainly be attributed to Goldin’s “non-art-like”-snapshot photographs, displaying the intimacy and relationships of her circle of friends: In her “visual diary” she captures with her camera moments of love and desire, violence and sorrow. Ursula Frohne has described Goldin’s photographs as “Berührung[en] mit der Wirklichkeit” and defines the constructed authenticity as one leitmotif of photography of the late 1980s and 1990s.

In order to understand Goldin’s work focusing on a single picture is not sufficient: Instead, the sequencing of photographs determines the reception of her work. Accordingly, this paper takes into consideration the photobook’s references to Goldin’s earlier medium of choice, the slide show. Since the late 1970s, Goldin has shown her photographs in 45-minute presentations in clubs, galleries and museums. Underlaid with a soundtrack, this picture rush, the rapid succession of recurring faces and people, give the viewers a supposedly exclusive glimpse into her community.

In the photobook, which was published seven years after her first slide show, Goldin is referencing the ephemeral character of the slide shows: She uses song titles for each of the chapters of the book and retains the narrative of her photographic performances. In this presentation, I will show how this reference point is important for the reading of the book as a representation and material object in the commodity-driven art market of the 1980s.

The Ballad was published at the height of the AIDS crisis in the U.S.; in the climate of conservative ignorance of the epidemic and censorship of so-called obscene art, the representation and visibility of sexuality and desire must be understood as a political act. Linking the photobook with the slide shows, Goldin is not only writing the story of her photographic oeuvre but the history of her community as well. I will discuss this strategy of making herself and her friends visible — in the slide show, the photobook, in exhibitions and countless interviews — as an artistic and political statement. Goldin’s photographs tell of love and sexuality at a time when non-heteronormative sexuality was highly stigmatized and linked to illness and death. As her activist engagement (for the organizations Visual AIDS and ACT UP), the photobook sets a sign against discrimination and provides a safe space outside of conservative norms.

Sophie Junge is a Swiss National Science Foundation Fellow at the University College London and the National University of Singapore in 2018-2019 as well as a Postdoc Researcher at the Centre for Studies in the Theory and History of Photography at the Institute of Art History of the University of Zurich. Her current research focuses on the circulation of photographs from colonial Southeast Asia and activist art and identity politics in 20th century American art. She is the author of the book *Art Against AIDS. Nan Goldin’s Exhibition Witnesses: Against Our Vanishing* (De Gruyter 2016) and edited one issue of *PhotoResearcher* on “Photographs in Motion: Circulating Images of Asia around 1900” (Fall 2018). Other recent publications are “Groet uit Java: Picture Postcards and the Transnational Making of the Colony around 1900,” *History of Photography* 42:2 (2018), 168-184 and “Art is still not Enough: Bilder von AIDS im Spannungsfeld zwischen Kunstanspruch und politischer Mobilisierung,” *Zeitschrift für Kunstgeschichte* 79 (2016), 261-275.

ROUND TABLE TWO

Vanessa R. SCHWARTZ, moderator

with Nadya BAIR, Norman DOMEIER and Steven SAMOLS

From News to History: Photographic Journeys from the Press to the Book

Twentieth-century photo books are often discussed as alternatives to the periodical press: as a medium that gives photographers more control to select and arrange their pictures over the collective editorial process of the press, thus ensuring that pictures are remembered rather than thrown away with old magazine issues. But how can we reconcile this sense with the fact that so many photo books simply

recycled images made for and published in the press? Indeed, few scholars have systematically analyzed what happened to photographs when they traveled from news contexts into published books.

Our panel considers the process by which photo books transformed the ephemeral nature of news pictures into art or historical documents, and what difference in value this made in the eyes of viewers and to the reputation of any given photographer. We examine how image selection and captioning — often by photographers with artistic aspirations — subsequently shaped historical narratives. By looking at how books fared on the market, we consider the relationship between commercial success and the construction of historical narrative. In the process, we demonstrate that any discussion of the transformation from press to photo book must also consider other media — including newspapers, magazines, and film — in which news images circulate.

Vanessa Schwartz

“Creatures of Their Times”: *Time-Life Books*, The Series and Pictorial Excess

Begun officially in 1959 as a mail order book subscription designed to exploit the enormous photographic archive of the Time Inc., *Time-Life* was formed as a separate company that emblemized many of publisher Henry Luce’s ambitions to become the most important purveyor of pictorial visual information in the world. While scholars have begun to study *Life* magazine, we still know little about the book series despite the fact that none of the company’s other projects rivalled the book program in its impact as either a business or for the cultural influence it wielded in the genre. This paper sketches the basic history of the books, beginning with their pre-history in 1957’s *Three Hundred Years of American Painting* and argues not only that magazines in general shaped photobooks which is already a common orthodoxy but also specifically considers the question of “time management” in *Time-Life*’s series, asking how layout, narrative, and the sheer volume of images, often originally taken and used to represent the present eventually came to stand-in for images of the past.

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Norman DOMEIER

From the Secret Photo Deal between the Associated Press (AP) and Nazi Germany to the post-1945 Photobooks on the Second World War: Bertolt Brecht’s *War Primer* (1955) and Stefan Lorant’s *Sieg Heil* (1974)

New archival evidence from the papers of AP’s Berlin correspondent Louis P. Lochner reveals the existence of a secret German-American cooperation between Associated Press (AP) and the “Bureau Laux”, an agency of the SS and the German Foreign Office, from 1942 to 1945. With the permission of the Roosevelt administration, AP and the Bureau Laux exchanged approximately 40,000 photographs by diplomatic pouch via Lisbon and Stockholm. In Berlin, the AP photos were presented to Hitler and the highest Nazi leadership every day. They were then used by the German press for anti-American and anti-Semitic propaganda. Conversely, thousands of Nazi photos received by AP New York were printed in the American and international press. The photo exchange was likely the only channel of communication used by the enemies during wartime on a daily basis. This paper looks to the afterlives of these images when they appeared in such prominent photobooks as Brecht’s *War Primer* (1955) and

Stefan Lorant's *Sieg Heil* (1974). What kind of visual history did these news photos offer after the war? How do these photobooks address the pictures' wartime circulation and their role as propaganda?

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In February 2017 he discovered the secret deal between the Associated Press (AP) and Nazi Germany during the war years 1942-1945. First results are available here (English version under "Translation"): <http://www.zeithistorische-forschungen.de/2-2017/id=5484>. He is the author of: *The Eulenburg Scandal. A Cultural History of Politics in Imperial Germany*, "German History in Context 1" series, Camden House, New York, 2015; "The Homosexual Scare and the Masculinisation of German Politics before the First World War", *Central European History* 47 (2014), pp. 737-759.

Nadya Bair

Photobooks of the Nuba from George Rodger to Leni Riefenstahl

Shot in the Kordofan region of the Sudan in 1949, George Rodger's photographs of the Nuba nation received limited attention in the illustrated press before reappearing in 1955 as *Le Village des Noubas*, a photobook published by Robert Delpire. Rodger claimed that his photographs were meant to preserve a disappearing nation for history, but few took note — except for Leni Riefenstahl, whose 1973 color photobook *The Last of the Nuba* offered a sequel to Rodger's project. This paper examines the photobooks' relationship to history in two ways: as visual narratives of the Nuba intended for Western audiences in different historical moments, and as projects that both photographers used to reinvent themselves following their experiences in World War II.

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A historian of photography and the press, **Nadya Bair** holds a Ph.D. in Art History from the University of Southern California. Her book, *The Decisive Network: Magnum Photos and the Postwar Image Market*, will be published by University of California Press (2020). Bair has published on photography, the press, and photo books in the journals *American Art* and *History of Photography*, and in the edited volumes *Getting the Picture: The Visual Culture of the News* and *Visualizing Fascism* (forthcoming). She is also the principal investigator on *Inside the Decisive Network*, with Yale University's Digital Humanities Lab.

Steven Samols

Destination Palestine and the Zionist Photobook as History

In 1948 Ruth Gruber, an American foreign correspondent and photojournalist for the *New York Herald Tribune*, published a photobook titled *Destination Palestine: The Story of the Haganah Ship Exodus 1947*. The book contained thirty-two, small black and white photographs after a hundred and thirty-four unillustrated pages of text. Throughout the book, Gruber argued that she had witnessed and captured the events that effectively created the state of Israel. During the previous summer, as Gruber was in Palestine covering the United Nations Special Committee on Palestine (UNSCOP) and their deliberations on the partitioning of that territory, a former American warship carrying Jewish displaced persons and Holocaust survivors tried to break the British naval blockade against Jewish emigration to Palestine. The ship's voyage, which was funded, engineered and staffed by Jewish American Zionists, was intercepted by the British navy before it could reach the coast. Gruber was on hand to witness the aftermath of the battered ship as the wreckage pulled into Haifa harbor and its passengers were separated

and sent back to Europe. Gruber's book narrates these events and links them to a shift in global public opinion in favor of the creation of a Jewish state.

In this paper, I argue that Gruber's photobook functioned as a special repository of national mythology by turning a potent but ephemeral public relations event into an intelligible, tactile and semi-permanent origins story that was ready-made for future dramatization. As a material media object, Gruber's book acted as a transitional yet durable stop between the newspaper, newsreel and magazine image of the events it reported and its subsequent popular and fictionalized adaptations. Underlying these multiple functions was the book's foundational argument about the role of images in changing the course of history. By elevating the photojournalist to a causal historical agent, history itself turned on the staged media event and that event's ability to transform and overturn structures of power. The connection between visibility and national legitimacy, evident in Gruber's book, reached full maturation in Otto Preminger's 1960 film, *Exodus*.

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