



**SUMMER  
SYMPOSIUM 2019**  
**20<sup>TH</sup> ANNIVERSARY**

# PHOTOGRAPHY AND PRINTED MATTER

University of St Andrews

3–4 June 2019

# Welcome to the 2019 Association for Art History Summer Symposium Photography and Printed Matter

This year marks the 20th anniversary of the Association for Art History Summer Symposium, an annual two-day annual conference which highlights current doctoral and early career research.

*Photography and Printed Matter* aims to explore the links between process and product, as well as drawing attention to the variety of different practices and techniques often categorised under the rubric of 'prints'.

Inspired by the institutional connections and history of photography in St Andrews, this conference asks how the influence of photography and print making technologies may connect the local, the national and the international, as well as the historical and the contemporary. Considering the strong links between prints and practice, how might the development of new technologies help us think differently about past practices and mechanisms?

How might the pervasiveness of photographs and prints, and their potential for replication, lead us to ignore their effects and sociological impact? What, for example, might we learn from the way these technologies are used to create norms or influence how we interpret artworks? Alternatively, to what extent might photography still be considered as 'other' in relation to the fine arts, or be involved in processes of 'othering' itself?

This conference aims to prompt discussion regarding the transhistorical and transnational use of photographs and prints in art history, and the various purposes, projects and contexts in which they are deployed.

**Cover image:** Eadweard Muybridge Plate 620 'Canter: saddle: thoroughbred bay mare' from *Animal locomotion: an electro-photographic investigation of consecutive phases of animal movements 1872-1885*, photogravure, Special Collections, University of St Andrews Library ID: EJM-AL-47

# PROGRAMME

## Monday 3 June, Parliament Hall

**10.00-10.20** Registration and Refreshments

**10.20-10.30** Welcome by Caroline McCaffrey-Howarth (Chair of Doctoral and Early Career Research Network of Association for Art History) and Conference Organisers.

**10.30-11.45** **Session 1: Scottish Connections and Collections** **Chair: Dr Lenia Kouneni**

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**Caroline Douglas** (Royal College of Art) 'Newhaven Madonna: Women and Early Photography in Scotland'

**Lillian Elliott** (University of Edinburgh) 'Tracing Topography: The Popular Mediation of Antiquarian Culture and Aesthetics in Scott's *The Heart of Midlothian*'

**Nichole Fazio** (University of Chicago) 'A poetry of photography': Julia Margaret Cameron's *Illustrations to Tennyson's Idylls of the King, and Other Poems*'

**11.45-11.50** Comfort Break

**11.50-13.05** **Session 2: Science, Medicine and the Botanical** **Chair: Dr Alistair Rider**

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**Jason Bate** (Falmouth University) 'Paper Trails as Remnants of the Lantern at the Royal Society of Medicine, 1907-1927'

**Rachel Adams** (University of Edinburgh/Dundee Contemporary Arts) 'Printing *Ponics*: Contradictions in Artistic Production'

**Janet Tyson** (Birkbeck, University of London) 'Early Modern and / or Modernist: *A Curious Herbal* as precursor to formalist photography of plants and flowers'

**13.05-14.05** Lunch

**14.05-14.55** **Session 3: Photography in the Museum** **Chair: Dr Catherine Spencer**

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**Erika Lederman** (De Monfort University/ Victoria and Albert Museum) 'Women Photographers, Institutional Practices and The South Kensington Museum'

**Gursimran Oberoi** (University of Surrey/Watts Gallery) 'Photography, Surveillance and Press: G. F. Watts and The Victorians' Futurity At Manchester City Art Gallery, 1913'

**15.00-16.00** Keynote Address: **Dr Dana MacFarlane** (Honorary Fellow, School of Art History, Edinburgh College of Art, University of Edinburgh)

**16.00-18.00** Refreshments available in Parliament Hall

**16.00-18.00** Visit to Special Collections led by **Dr Natalie Adamson** and **Rachel Nordstrom**

**18.00-19.00** Wine Reception in the School of Art History, North Street

**19.30** Speaker's Dinner at the Adamson, South Street

# PROGRAMME

**Tuesday 4 June, Parliament Hall**

**09.30-10.00** Refreshments and Welcome by Dr Jeremy Howard, Director of Postgraduate Studies, University of St Andrews.

**10.00-11.40** **Session 4: Photography and Global History** Chair: Dr Natalia Sassu Suarez Ferri

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**Sarah French** (University of Sussex/Hastings Museum) 'Speeding towards the Eternal City: Annie Brassey's travel diary of 1883, and other works on paper'

**Hadley Jensen** (Bard Graduate Center/American Museum of Natural History) 'Shaped by the Camera: Navajo Weavers and the Photography of Making in the American Southwest'

**Krupa Desai** (Birkbeck University of London) 'Deconstructing the Photographic Album Probing the Visual in Indian Official Records'

**Martyna Majewska** (University of St Andrews) 'Taxonomic Narratives: The Art of Appropriation in the Works of Carrie Mae Weems, Lorna Simpson and Glenn Ligon'

**11.40-11.50** Comfort Break

**11.50-13.05** **Session 5: War and Reconstruction** Chair: Dr Sam Rose

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**Isabelle Mooney** (University of St Andrews) 'Those goldmines of semi-transmuted things': Nigel Henderson and the Bombsite'

**Erica Payet** (Courtauld Institute of Art) 'Grain in the Desert: Remembering the materiality of Gulf War photography with Derek Hudson and the Sygma agency (1991)'

**Tamsin Silvey** (Birkbeck, University of London) 'Reportage to retrospective: art, history and Don McCullin's photographs'

**13.05-14.05** Lunch

**14.05-15.30** **Session 6: Art History through Mechanical Reproduction** Chair: Dr Stephanie O'Rourke

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**Gloria Boeri** (University of Oxford) 'A Travel Through Time': Mimmo Jodice's *Mediterranean* and the Photographic Appropriation of Classical Antiquity'

**Joëlle Daems** (Leiden University) 'Rembrandt and the Avant-Garde: Photographic Experiments by the Dutch Photo-Secession'

**Joséphine Vandekerckhove** (Ghent University) 'The Art Historian With a Movie Camera. Paul Haesaerts's Practice of Art Criticism Through Photography and Film'

**15.30-16.30** Keynote Address: **Dr Patrizia di Bello** (Professor, History and Theory of Photography | Co-Director, History and Theory of Photography Research Centre, Birkbeck, University of London | Editor-in-Chief, History of Photography)

**16.30-16.40** Final Remarks

**16.40** Optional Gathering at Brew Co.

## Rachel Adams

University of Edinburgh/Dundee Contemporary Arts

### Printing *Ponics*: Contradictions in Artistic Production

As artistic production irrevocably shifts with the availability of new technologies how do these new processes effect and question our shared ideas about making? This paper looks at my recent work which utilizes digital scanning technology in conjunction with CNC processes and printmaking techniques, exploring the contradictions inherent in craft, art and technology. Working across sculpture, printmaking and scanning imagery, the handmade to the digitally produced, this body of work focuses on the relationship between craft, technology and labour, both in paid work and leisure time. This paper presents the range of techniques and conceptual strategies I developed to explore these issues in the exhibition *Noon* at David Dale Gallery & Studios in Glasgow, 2018. This centres around a process I developed where scanned image of vegetables are screenprinted onto laser cut Perspex shapes and heat formed into three-dimensional elements *Ponics* (Cabbage Patch), 2018. The complexity of this process, takes plastic, normally associated with the cheap goods of commercialism, and pushes it into the highly crafted world of the bespoke artisan.

The facsimiles of natural forms are juxtaposed with other elements which weave narratives across the exhibition space, pulling out the contradictions inherent in the binary positioning of craft and technology. In this paper I suggest that these works, and in turn my practice more broadly, confuse and obfuscate the lines between craft and industry, questioning the value structures and cultural hierarchies in art.

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**Rachel Adams** is an artist based in Glasgow and is a current Creative Economies AHRC doctoral researcher funded working with the University of Edinburgh and Dundee Contemporary Arts. Recent exhibitions include, *Noon*, David Dale Gallery & Studios, Glasgow; *Lowligh*, Bloc Projects, Sheffield; *Right Twice a Day*, Jerwood Visual Arts Project Space, London (all 2018). Adams was the Sainsbury's Scholar at the British School at Rome 2015-16.

## Jason Bate

Falmouth University

### Paper Trails as Remnants of the Lantern at the Royal Society of Medicine, 1907-1927

This paper explores visual practices of the RSM between 1907 and 1927 and the route through which photographs were legitimated within its scientific community. It does so by taking as a case study the use of the lantern to mobilise medical cultures in Britain, a time during which the Society became a hub of research and education. By focusing on lantern practice as a teaching aid in Society meetings, this paper considers how these interactions not only fostered closer co-operation but also shaped ideas and shared practices across disciplines. At weekly meetings, photography performed a specific role in strengthening the bonds amongst those sharing the images. Accordingly, the focus is here on journals and the reproduction of speakers' papers and a selection of slides as an extension of the Society meetings. Presentations at meetings and publishing were closely related, and the *Proceedings* reveal a fluid interchange between the shared practices of the hospital, meeting room, the publication and reading of journals, the projecting and printing of photographs, and the library. As this paper shows, however, the materiality of photographs is not straightforward. Their physical remnants are now found only as textual ghosts, the objects themselves have largely been discarded, lost, or simply have not become part of the archive. The very nature of photography as a

reproducible form seems to have mitigated its serious consideration in the hierarchy of the Society's values. Altogether, it argues that large deposits of imaging practices, such as negatives, slides, and working prints, have thus been removed or destroyed because they did not have a formal status as a collection. The preservation of a photographic object becomes effectively erased within the archive, and what remains of its existence becomes a reference in the minutes of a meeting or in a journal article.

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**Jason Bate** is a historian of photography, with particular interest in Edwardian histories of medicine, archival studies, the First World War, visual culture and medical humanities. He completed his PhD at Falmouth University in 2015, and lectures in Art History and Visual Culture at the university of Exeter. His research focuses on medical photographic archives and collections and he has published in the journals *Visual Culture of Britain*, *History and Technology*, *Social History of Medicine*, and contributed a chapter to *Approaching Facial Difference: Past and Present* (Bloomsbury Academic, 2018). He is currently writing a monograph for Bloomsbury.



## Gloria Boeri

University of Oxford

### 'A Travel Through Time': Mimmo Jodice's *Mediterranean* and the Photographic Appropriation of Classical Antiquity

This paper explores Italian artist Mimmo Jodice's photographs of classical antiquity in order to shed light on the ways in which the materiality of the sculptural and architectural fragment, as well as its inherent losses and absences, is translated into the photographic medium. First published in 1995 in an Aperture monograph titled *Mediterranean*, these images—which depict disquieting landscapes, close up portraits of reawakened gods, and dream-like interiors of ruins—reveal a profound necessity to revive the past by re-activating the physical objects that time has left behind. What is the value that appropriation of antiquity has for the photographer and the contemporary audience? How do Jodice's photographs relate to the tradition of the photography of archaeology and sculpture, and how do they offer a wholly different 'way of seeing', to borrow Svetlana Alpers's phrase, than that of the museum display? My essay grapples with these questions first through in-depth analysis of Jodice's fundamental concepts and technical strategies, including his painstaking editing process in the darkroom, and secondly through evaluation of the significance that these vestiges maintain within the contemporary. Testifying to a discomfort and disquiet he feels towards the present moment, Jodice aspires to go beyond contemplation of antiquity in order to re-establish the psychological proximity that time has corroded. From this appropriation, which does not pivot on faithful documentation but rather on imaginary and emotive

reinterpretations, emerges an overturning of the conventional conception of mechanical reproduction. 'The more we will be able to look at the 'classic' not as a dead heritage which belongs to us without our merit, but as something deeply surprising and unknown, to reconquer every day,' writes archaeologist Salvatore Settis, 'the more it will have to tell us in the future.'

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**Gloria Boeri** is a doctoral candidate in the History of Art Department at the University of Oxford. Her research focuses on the photography of art and artists, specifically on the work of Ugo Mulas (1928 – 1973), and the fundamental role it played in the fashioning of artists' personas and in the reception of their work by the general public and scholars alike. Gloria previously studied History of Art at University College London, where she obtained a Bachelor's degree with First Class Honors and wrote a thesis on Alberto Burri's *Combustioni Plastiche*, and at Oxford, where she completed her Master's in 2017, with a dissertation on Emilio Isgrò's *Cancellature*. Recently, she has assisted curators with exhibitions at the Triennale Museum, Milan, and at The Museum of Modern Art, New York. In her first two terms in the Dphil, she taught undergraduate tutorials at St Edmund Hall, Oxford. In April, she will be presenting a chapter of her research on Ugo Mulas at Royal Holloway's 'Interdisciplinary Italy' conference.

## Joëlle Daems

Leiden University

### Rembrandt and the Avant-Garde: Photographic Experiments by the Dutch Photo-Secession

In the early twentieth-century, various photographic societies were established on an international level such as the Brotherhood of the Linked Ring and the Photo-Secession, who profiled themselves as artists and promoted photography as a fine art. Considering The Netherlands, the painter Rembrandt was of great importance for these international photographic movements, while the Dutch photographers and their experiments are still largely unknown. Dutch photographers such as Henri Berssenbrugge, Bernard Eilers and Berend Zweers executed fascinating photographic experiments based on various materials, styles and theories. It is often argued that they solely produced images in a pictorialist style, and that they exclusively looked back at the past to reach the ultimate goal of including photography as an art form. However, I argue that these categories are more blurred than has been thought: experiments such as the photogram were also already present in the Dutch Photo-Secession. Hence, on the one hand the Dutch Photo-Secession looked back at the past to create painterly photographs, and on the other hand they experimented with modern images, and looked towards the future. This case study gives insight into the transhistorical use of the past, the present and the future by the Dutch Photo-Secession, to eventually make photography a fine art. Moreover, by relating the photographs to Rembrandt and

the Avant-Garde I focus on the relationship between the various photographs by the Dutch Photo-Secession, and theories of time and light. This will result in new approaches to early photography and materiality, in which time and light are present on various levels. Hence, this research shows how the photographs link the past, the present and the future to eventually include photography as a fine art, and herewith gives renewed attention to the neglected or forgotten Dutch Photo-Secession.

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**Joëlle Daems** (1996) is a research master student Arts and Culture at Leiden University, specialized in the theory and history of photography. She currently researches the Dutch Photo-Secession at the photography collection of Leiden University, together with curator Dr. Maartje van den Heuvel. This will eventually result in an exhibition about the Dutch Photo-Secession at The Hague Museum of Photography in September 2019.



## Krupa Desai

Birkbeck University of London

### Deconstructing the Photographic Album Probing the Visual in Indian Official Records

My paper looks at the decade of 1950s when several infrastructure projects were under construction in India. It was a period when the Indian nation was trying to rebuild itself after the violence of partition and vestiges left behind by over a century of colonial rule. It was also a period when the new economic policy laid specific emphasis on creating a robust bureaucracy and the highlighted the expertise of infrastructure engineers and planners for the nation's forward movement.

In this context, I propose to look at one specific bureaucratic practice of that period – of creating photographic albums – which were then circulated as gifts to the prime minister or served as pictorial reports asking for more funds. These photographic albums were often specially made, with photographs stuck with gum on hand made paper and captions stuck beneath them. Some of these also included detailed text between photographs. Looking at two specific albums made by the engineers and technical staff of the public works department, now found in the official records, I want to examine the sequential pairing of photographs, captions and text and explore its role and function as a narrative album within the official work space. Could a detailed examination of these two official photographic albums, possibly illuminate upon the changing nature of bureaucratic culture of that time?

In a time when modernization through infrastructure building was a powerful illusion that promised sweeping changes, engineering emerged as a model profession. My paper further proposes to investigate the voice of the engineer as the author of these two albums and examine how the photographic albums could be an important methodological entry point towards understanding the self-fashioning of the engineer figure in those times.

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**Krupa Desai** is a second year PhD student in History of Art at Birkbeck College, University of London supervised by Professor Steve Edwards.. Her research project looks at social history of photographic practices in the post independent Indian context. She is specifically looking at official photography of infrastructural projects to study the context, use and circulation networks of these photographs – in albums, books, exhibition spaces and official science and economic manuals.

## Caroline Douglas

Royal College of Art

### Newhaven Madonna: Women and Early Photography in Scotland

David Octavius Hill and Robert Adamson's 1840s calotype portrait of Elizabeth (Johnstone) Hall<sup>1</sup> is a foundational work of photography, and one of the first to have been self-consciously presented as art (Stevenson, 1981:23). The history of photography has long been told in such a way that many of the living, breathing participants of its earliest period remain unknown. Principal among them are women. We are only now coming to terms with how the discipline was gendered from its very inception. Photography's close association with the female body has been accompanied by the historical erasure of the agency of actual women: their hands, their thinking and self-activity that helped shape the medium through its *fin de siècle* phase.

This paper explores the history of women in early photographic practice Scotland through the subject Elizabeth Johnstone Hall – one of Hill and Adamson's Newhaven 'Fishwives'. It takes a forgotten, long-ignored outtake of Johnstone Hall, the *Newhaven Beauty / Newhaven Madonna*, and explores the ethics of recovering one of photography's 'unknown women'. The portrait depicts Johnstone Hall just moments before (or after) the 'iconic' shot that caught Benjamin's attention. In this extraordinary version, she stares back, and in doing so, disrupts a century of analysis of her 'seductive shame'.

What are the limits and possibilities of getting close to Johnstone Hall? Can her labour, her life, be accessed? How can practice-led research, in particular re-enactment, enhance the afterlife of the calotype? And how might our understanding of early photography be enriched by examining the medium through the lens of this working class, fisherwoman sitter, about whom, we know so very little?

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**Caroline Douglas** is an artist working with photography and moving image. She is currently undertaking a PhD by practice at the Royal College of Art supported by technē - the AHRC Doctoral Training Partnership. Driven by the archival, haptic and optic, her project focusses on the role of women in early Scottish photography and the gendering of photography since its invention. Caroline is a member of the steering committee for the RCA School of Art and Humanities open research network Speaking of Her.

## Lillian Elliott

University of Edinburgh

### Tracing Topography: The Popular Mediation of Antiquarian Culture and Aesthetics in Scott's *The Heart of Midlothian*

In February 1820, the Theatre Royal in Edinburgh, Scotland announced the arrival of a "new" theatrical production entitled *The Heart of Midlothian*. Interestingly, this play would become just one of an astounding 4,566 dramatic interludes derived from the pages of Walter Scott's literary canon and converted for the British patent theaters from the year 1814 to the present day. It was not the first time the famed nineteenth-century novelist's work had been adapted for the stage, nor would it prove to be the most financially successful. However, the manner in which this particular production garnered critical recognition as an artistic platform stands out as a compelling example of the Waverley Novels' aesthetic afterlife. In appropriating *The Heart of Midlothian* (1818) for local cinema goers, producers at the Theatre Royal ingeniously drew from an aspect of Scott's fiction overlooked by previous dramatists: topographical realism. Channeled into a series of Scottish backdrops designed by renowned landscape painter Alexander Nasmyth, this feature clinched the success of the play and helped earn it the highly-regarded subtitle "National Drama." Examining how the theatrical translation of *The Heart of Midlothian* tapped into the swelling tide of antiquarian enthusiasm for topography in the late eighteenth and early nineteenth-century in Britain, this paper will uncover one of the crucial ways in which Scott's fiction served as a critical reflection on the dynamics of national identity and place. Its discussion correspondingly presents a case for the larger role of antiquarianism and its mediation in print in popular visual culture.

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**Lillian Elliott** is a first year postgraduate research student in the School of History of Art at the University of Edinburgh. Her research is funded by the Chicago Scots R. Harper Brown and Paul & Thelma Eicholz Scholarship. Her thesis seeks to address the extent to which the literary genre of historical fiction in nineteenth-century Britain was founded on a unique partnership between the textual and visual arts: antiquarianism. Examining the written works of Walter Scott, her research evaluates how antiquarian theory and aesthetics came together and percolated in the popular imagination. How the Waverley corpus informed the political and social fabric of its day is also a major theme within this body of research. She holds an MA in Modern Art History, Theory & Criticism from the School of the Art Institute of Chicago and a BA in Art History from DePauw University. Prior to commencing doctoral study she worked in Museum Education and the Department of Prints and Drawings at the Art Institute of Chicago.

## Nichole Fazio

University of Chicago

### 'A poetry of photography': Julia Margaret Cameron's *Illustrations to Tennyson's Idylls of the King, and Other Poems*

Nineteenth-century British photographer Julia Margaret Cameron (1815-1879) holds a well-established place in the history of photography. This presentation considers her novel approach to photographic illustration – particularly evident in her two-volume *Illustrations to Tennyson's Idylls of the King, and Other Poems* (St. Andrews holds one volume). Further examination of Cameron's illustrations may suggest an early exploration of the relationship between image and text and a reconsideration of the function of photographic illustrations.

In the first volume, Cameron asserts agency in the re-presenting of Alfred Tennyson's Arthurian poem, *Idylls of the King*. Her work in the second volume not only sustains but broadens the interrogation of key themes in his poetry, while simultaneously evincing her engagement with the poetic possibilities of her own medium. Where previous scholarship has focused almost exclusively on the Arthurian illustrations, this discussion considers the significance of her second volume as demonstrative of Cameron's photographic enterprise. When read together, the two-volume *Illustrations* offers a comprehensive treatment of Tennyson's poetry and evidence of an on-going resonance between the aesthetics of the poet and photographer. She also unconventionally situated the physical object in her volumes – presenting a single photograph on the right-hand page, with accompanying poetic verse on the left.

That she hand-wrote the text and reproduced it as a lithograph rather than typeset may speak of a decision to evoke an 'old fashioned' illuminated manuscript or to further assert her own 'hand' in the making of the photographic illustrations.

P.H. Emerson, who greatly admired Cameron's work, wrote 'there is a poetry in photography, as there is for painting and literature'. Cameron, perhaps more so than her contemporaries, pursued the poetic potential available in photographic illustration. She did not get it right on all counts, but Cameron's *Illustrations* represent an important, early exploration of illustrative photography as a fine-art.

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**Nichole J. Fazio** received her doctorate in the History of Art from the University of Oxford in 2017, with a specialization in 19th-century British photography. Her research interests include Julia Margaret Cameron's visual treatment of the poetic sublime, particularly in her photographic illustrations of Alfred Tennyson's poetry and Cameron's significance as an early British Symbolist. Nichole is also the founding director of the University of Chicago's College Center for Research and Fellowships, an enterprise dedicated to undergraduate research and supporting students' pursuit of major national and international fellowships. In this role, she serves as the collegiate lead on the design and implementation of new undergraduate research opportunities in the arts and humanities.

## Sarah French

University of Sussex/Hastings Museum

Speeding towards the Eternal City: Annie Brassey's travel diary of 1883, and other works on paper

Looking closely at the travel diary kept by Annie Brassey during her visit to Rome in 1883, this paper explores how one Victorian woman confirmed her own authentic cultural experience whilst responding to the popular visual and textual representations that preceded her.

Annie Brassey (1839-1887) was a British collector and published writer. Although famed for her voyages around the world, Rome retained its significance as a site that transcended temporal boundaries, offering intellectual, spiritual and artistic development through its rich history, in reach through its material culture. Annie Brassey was keen to record this, and the modernity that was encroaching upon the city, as she made a return visit with her children.

She did this through ekphrastic writing and the extensive collecting of photographic material, including reproductions of the works of art she had encountered. Reviewing the library of Brassey's Sussex home gives evidence to the intersection and circulation of the varied forms of printed material that supported her own account. As well as travel guides, art historical texts and Romantic literature, this also includes bound volumes by the Scottish photographer, Robert Macpherson.

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**Sarah French** is a CHASE-funded PhD Candidate. She is working collaboratively between the University of Sussex & Hastings Museum to reintroduce photography to the Brassey Collection. After receiving an undergraduate degree in Photography, Sarah completed her MA in Art History at the University of Sussex, specialising in 19th century women photographers and the history of collecting. Sarah previously worked as Picture Librarian at the Lee Miller Archives & The Penrose Collection, and has organised exhibitions as part of Brighton Photo Fringe. She has most recently curated 'Lee Miller in Colour' currently on display at Farleys House & Gallery, East Sussex.

## Hadley Jensen

Bard Graduate Center/American Museum of Natural History

### Shaped by the Camera: Navajo Weavers and the Photography of Making in the American Southwest

Drawing upon multiple disciplines and methodologies, including art history, visual anthropology, and material culture studies, this paper investigates the visualization of craft in the American Southwest from the late nineteenth through the mid-twentieth century, with special reference to Navajo weavers and the photography of making. Contributing to a critical discourse on the representation of indigenous artistic labor, a key aim of this study is to examine the use of weaving, especially the "weaver-at-her-loom" motif, as a common visual trope and frequent subject of photography. I describe, cinema, and interpret photographic mediations of such imagery as they circulated in contexts ranging from artistic modernism and salvage ethnography to regional tourism promotion. Through comparative case studies of two important but overlooked ethnographers, George H. Pepper (1866-1923) and Gladys A. Reichard (1893-1955), I explain how and why Navajo weavers and their crafts came to be such prominent icons of the Southwest.

Throughout the paper, I unpack the dynamics of multiple agencies and vantage points at stake in these photographs, ranging from modernist aesthetics and the anthropological gaze to the relative position of photographers and subjects vis-à-vis cultural and political constructions of indigeneity and gender.

While considering the photograph as a mode of representation and a material object, I examine the various purposes, projects, and contexts in which these images are deployed, emphasizing the importance of both process and product to their later interpretation. An analysis of these dynamics further informs our understanding of the cultural expressions of colonialism, the role of photography in shaping visions of American history and regional geography, and the influence of Native Americans in the history of photography.

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**Hadley Jensen's** research addresses the intersections between art, anthropology, and material culture. She is currently Postdoctoral Fellow in Museum Anthropology, a three-year appointment at Bard Graduate Center and the American Museum of Natural History in New York. Her dissertation, *Shaped by the Camera: Navajo Weavers and the Photography of Making in the American Southwest, 1880-1945* (2018), examines the visual documentation of Navajo weaving through various modes and media of representation. Her work has been supported by the Textile Society of America, The Center for Craft, the Smithsonian Institution's National Anthropological Archives, and the Peter E. Palmquist Memorial Fund for Historical Photographic Research.



## Erika Lederman

De Monfort University/ Victoria and Albert Museum

### Women Photographers, Institutional Practices and The South Kensington Museum

Photographs and photographers were present from the very beginning of the Victoria and Albert Museum's history. In 1852, under the leadership of the founding director Henry Cole, the South Kensington Museum (now the V&A) became one of the first museums to collect photographs and in 1858 was the first to exhibit them. Cole recognized the potential of photography to extend the visual range of resources available to artists and scholars and he actively sourced photographs for this purpose.

Early in the Museum's history, female photographers played an important role in the Museum's mission to acquire and use photography as an educational resource as well as for administrative purposes. My proposed paper will examine the Museum's first female professional photographer, Isabel Agnes Cowper, who ran the Museum's photographic service for 24 years beginning in 1868.

This paper will synthesize my ongoing research within the V&A's collection and archive which has uncovered a large body of work attributed to Cowper and other female institutional photographers working during the same period and from whom the V&A acquired works. I have also uncovered similar archives of photographs produced by professional women in other British institutions. Evidence of their work suggests that the occupation of institutional photographer was a career available to women at that time.

Despite this, these women have been overlooked in the writing of the history of the V&A's photographs collection and the wider history of institutional photography.

Their work has either been unattributed or attributed to men. This paper will locate these women within the history of photography and the newly contextualized archive of photography documenting the fine arts and other institutional collections. I will identify the networks in which these women operated, highlighting the challenges involved in discovering and researching collections and archives produced by women

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**Erika Lederman** is the cataloguer in the Photographs Section at the V&A. She has a MA in American Studies from Columbia University, New York and an MA in the History of Photography from Sotheby's Institute/ University of Manchester. Lederman was the Research Assistant for the international touring exhibition *Julia Margaret Cameron*. She is currently pursuing a PhD at De Montfort University, Leicester / V&A as part of the Collaborative Doctoral Award scheme funded by the Arts and Humanities Research Council.

## Martyna Majewska

University of St Andrews

### Taxonomic Narratives: The Art of Appropriation in the Works of Carrie Mae Weems, Lorna Simpson and Glenn Ligon

The ethnographic turn defined many artistic practices of the 1990s; artists such as Carrie Mae Weems, Lorna Simpson and Glenn Ligon probed the role of ethnography and other social sciences in the construction of race and racial difference, elucidating the ways in which visual and verbal representations of colonised and enslaved people have shaped ideas of blackness that continue to reverberate in the present. Their works illuminate the congealing and dissemination of specific ideas of racial difference by means of photography and printed text in pseudoscientific projects and law enforcement procedures. This paper focuses on the process of appropriation that each of these artists applies: Weems in *From Here I Saw What Happened and I Cried* (1995-96), Simpson in *Wigs* (1994) and Ligon in *Runaways and Narratives* (both 1993). Devoting particular attention to the techniques of image transference, framing, approaches to display and choices of material that these projects rely on, the paper examines how such artistic decisions mould the interpretation of the appropriated matter. It demonstrates that the very materiality of these works and the processes involved in their making operate as references to methodologies employed historically to advance theories and circulate ideas. By studying the works' serial arrangement, this paper asks what is achieved when taxonomic presentation and classificatory measures are combined with narrative strategies. It examines, finally, the

way each artist subverts common notions of portraiture, exposing the genre's imbrication in essentialist and racist discourses. By contemplating the three artistic projects, this paper shows what practices such as Weems's, Simpson's and Ligon's can reveal about the institutionalisation of racism and, particularly, about the role of museum displays in constructing and imposing racialised identities.

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**Martyna Majewska** is a PhD student in the School of Art History at the University of St Andrews, working on a dissertation entitled 'Reclaiming Representation, Resisting Overdetermination: African American Artists Performing for the Camera since 1970,' supervised by Dr Catherine Spencer and Dr Luke Gartlan. She completed her undergraduate degree in Art History at the University of St Andrews (2016) and her master's degree in History of Art at the Courtauld Institute of Art (2017). Prior to her doctoral studies, she gained experience at a number of modern and contemporary art galleries and museums in Italy, Poland, the USA and the UK. Most recently, she worked as a research assistant in the modern and contemporary art department of Poland's largest auction house.

## Isabelle Mooney

University of St Andrews

### 'Those goldmines of semi-transmuted things': Nigel Henderson and the Bombsite

This paper places the visual impetus of the bombsite centre-stage in the discussion of artistic production in the post-war urban environment. It will focus specifically on Nigel Henderson's photograms which he created by collecting material from the bombsites he encountered on his daily explorations of the East End of London. This paper will bring renewed attention to an aspect of Henderson's practice which hasn't received much consideration to date by arguing that Henderson's photograms represent a particularly unique visual response to the bombsite. It will further trace how the photograms impacted on our understanding of modernity found in the urban city, and modernism as an artistic practice. By comparing Henderson's photograms with others who utilise this camera-less photographic process, like the examples by Man Ray and Gyorgy Kepes, Henderson's alternative understanding of a modernist photographic practice is illuminated. Less a drive towards utopian abstraction, Henderson's photograms adopt a collage aesthetic based in ruin, disintegration and the brute materiality of the forms found in his immediate environment. Henderson's photograms construct a distinct

social and topographical history of the East End by signifying communal and regenerative processes that communicate the return of sustenance post-war through utilising objects like the milk bottle, adopting a practice that was more socially engaged in its use of the 'everyday'. Henderson's relationship with the bombsite facilitates an inclusion of alternative narratives of the post-war landscape that allows these spaces to take on a new role in the cultural imagination as zones that inspired a new artistic language.

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**Isabelle Mooney** is a first-year PhD candidate in the School of Art History at the University of St Andrews, supervised by Dr Catherine Spencer and Dr Natalie Adamson. Her thesis, which is fully funded by a Carnegie Trust PhD Scholarship, is entitled '*Ruin to Reconstruction: Post-War British Art in the Transnational Field*'. It explores how artists grappled with destruction and social reconstruction in post-war Britain.

## Gursimran Oberoi

University of Surrey/Watts Gallery

Photography, Surveillance and Press: G. F. Watts and The Victorians'  
Futurity At Manchester City Art Gallery, 1913

One of the ultimate challenges facing art historians is to demonstrate art's influence. This quandary is of particular concern when one considers the living relationship between artistic and social development. The hidden history of G. F. Watts and other celebrity Victorian artists (including Dante Gabriel Rossetti, Edward Burne-Jones, Frederick Leighton and John Everett Millais) at Manchester Art Gallery in 1913 departs from an examination into the historicism of late-Victorian art and its Classical influences. It considers the futurity of the Victorians in twentieth-century activism by analysing their legacies in photography and national and international printed matter. The controversial protest against artworks by eleven Victorian artists in the campaign for women's enfranchisement marks the first iconoclastic attack against art in suffrage history. Yet its record, history and influence has been largely underexamined in scholarship. This paper investigates the orchestrated attack carried out by the Women's Social and Political Union (UK) and reveals previously unknown photographs, reproductions and transnational newspaper articles which affected the artists' legacies as a result of the iconoclasm. By recovering archival material in museums, libraries and digital collections, this paper illuminates how important G. F. Watts is to transnational discussions of twentieth-century activism. It reveals how the Women's Christian Temperance Union's (USA) campaign

against Watts's *Love and Life* reproduced in the *Washington Times* influenced British suffrage tactics against Victorian art in 1913. The importance of this study lies in the assessment of how the Suffrage Campaign accessed and appropriated Watts's art, and took advantage of its global circulation to further their cause. Furthermore, this research contributes to the theorisation of the transnational structures and currents which support the engagement of Watts's art in a global narrative to highlight how essential mobility studies are to discussions of the Victorian Celebrity, Legacy and the archive.

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**Gursimran Oberoi** is an AHRC, TECHNE and NPIF funded PhD student at the University of Surrey and the Watts Gallery where she studies under the direction of Dr Constance Bantman, Dr Cicely Robinson and Prof Patricia Pulham. Her research project entitled 'Global Watts: Allegories for All (1880-1980)' will provide a comprehensive assessment of the international importance and influence of British artist George Frederic Watts (1817-1904). Gursimran has completed research into Watts and his artistic networks at the Getty Research Institute examining the in/visible connections and transnational networks which promoted Watts as Victorian Celebrity to a global audience. She is the Assistant Director of the Centre for Victorian Studies at Royal Holloway, University of London.

## Erica Payet

Courtauld Institute of Art

### Grain in the Desert: Remembering the materiality of Gulf War photography with Derek Hudson and the Sygma agency (1991)

The First Gulf War (1990-91) was experienced by its contemporaries predominantly through the moving image, in particular through CNN footage. It is often remembered, after Baudrillard's *The Gulf War Did Not Take Place*, as a virtual war altogether removed from physicality. Nevertheless, many photographers were present on the ground, and though their work was not widely disseminated at the time, many photographs do exist of the conflict and the people involved in it.

Using as a case study one picture by Sygma agency photographer Derek Hudson (available digitally on the Getty Images website), I will demonstrate the centrality of physical and material concerns in the way Gulf War photographs were made and disseminated. The picture is amongst the first to depict groups of Iraqi prisoners who surrendered to the allied forces during the ground offensive codenamed Desert Sabre (24-27 February 1991). It exemplifies my argument that photojournalists' wrestling with technological challenges was not merely anecdotal but, rather, central to the story of Gulf War coverage and memory. The history of this image will then be traced and contextualised throughout its life on magazines' pages, and in a Sygma-produced coffee-table picture book.

My analysis of Hudson's photograph goes against the mainstream understanding of this war's visual legacy, rehabilitating notions of the visibility of human bodies, the deployment of creative analogue printing practices, and a key role of photography, in the face of the persistent beliefs that this war was only marked by invisibility, electronic media and a weakened press. From type of camera, film and developing process, to the all-important scanning and transmission apparatuses, through to the image's contextualisation on the printed page, this paper will explore a rarely studied aspect of this particular page of the history of photojournalism.

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**Erica Payet** is a second-year PhD candidate at the Courtauld Institute of Art, researching the history of photojournalism in the First Persian Gulf War (1990-91). She studied art history and the history of photography at the Ecole du Louvre (Paris), and Cultural and Creative Industries at King's College, London. Prior to starting her PhD, she worked in London in a commercial gallery as well as at the non-profit Parasol unit foundation for contemporary art as Exhibitions Manager. Her research interests stem from her interdisciplinary educational background, encompassing art history, postcolonial theory, and media, war, and visual studies.

## Tamsin Silvey

Birkbeck, University of London

### Reportage to retrospective: art, history and Don McCullin's photographs

Don McCullin does not want to be known as an artist. Neither does he want to be known as a war photographer. He would like to be known as a photographer 'who has spent much of his life in and around war.' Over the last decade both the Imperial War Museum (North 2010, London 2011) and Tate Britain (2019) have staged major retrospectives of McCullin's photographs, showing his extensive coverage of wars alongside his domestic work photographing the landscapes and people of the British Isles. This paper will question what the time lapse of 9 years between these retrospectives suggests about the place of conflict photographs in British history and art museums today. It will interrogate what McCullin's famed conflict photographs do when exhibited in these different contexts, and discuss whether these retrospectives signal a convergence between institutions or if there is a persistent difference in agency in how his photographs are used to remember conflict.

Despite his resistance towards being labelled an artist or war photographer, McCullin is undeniably best known for conflict photographs mostly made for *The Sunday Times*. The institutional investment made by the Imperial War Museum and Tate Britain in creating major retrospectives signals that these institutions feel his conflict photographs legitimately belong on their distinctly different platforms. In this paper, the exhibitions will be compared to consider how and why the contexts of journalism, history museum and

art gallery attribute different qualities to his photographs. The comparison will seek to unpick the complex network of curatorial strategies that mediate, contextualise and interpret conflict photographs differently in relation to institutional remit.

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**Tamsin Silvey** is a researcher in the History of Art History Department at Birkbeck, University of London, interrogating the trend of cultural institutions programming temporary exhibitions featuring conflict photographs since 9/11. She draws on over 10 years experience of working with conflict photographs within both art and heritage contexts. Alongside her academic research, she is Cultural Programme Curator at Historic England, commissioning artists and curating exhibitions including *Human Stories: Another England*, a photographic exhibition surveying historical and contemporary narratives in Black and Asian Heritage in England. In previous roles she has produced photography-based projects and exhibitions which included the first edition of Photo London Fair, and the management of the Prix Pictet photography prize and international exhibition tour. She is currently co-curating *What Remains*, an exhibition produced in partnership between Historic England and the Imperial War Museum about the destruction of cultural heritage during conflict that draws on each organisation's extensive photographic archives.



## Janet Tyson

Birkbeck, University of London

### Early Modern and / or Modernist: *A Curious Herbal* as precursor to formalist photography of plants and flowers'

The visual criteria that Elizabeth Blackwell (c 1707-1758) met in illustrating *A Curious Herbal* during the early decades of the eighteenth century were established during the sixteenth century to fulfill the needs of scientific description. Collaborating with a group of physicians, apothecaries and amateur naturalists, Blackwell drew and engraved images of five hundred plants from live specimens and materials from London collections. The compilation of illustrative plates, interleaved with pages of explanatory verbiage, was aimed at an affluent, intellectually inquisitive clientele, including many fellows of the Royal Society. The *Herbal* sold well and was republished in Germany, but some botanists and naturalists dismissed the work. Blackwell's linear rendering and flattening of subject matter were criticised as inartistic. Her images, which focused on plant parts used in herbal medicine, also did not conform to Linnaean emphasis on reproductive organs, and were not organised according to Linnaeus's then-controversial taxonomic system. As such, some Blackwell's book considered disorderly.

Yet *A Curious Herbal* reflected what then were considered advanced standards of medical science, even as it demonstrated time-honored criteria of scientific visual representation (with all permutations of

the word 'science', as employed during that period, to indicate knowledge based on observation). Those were the tropes of concise, topographical detail; clear articulation of structure; flattening of form; and isolation of the figure in shallow space – all of which also signalled the scientific objectivity that Alfred Stieglitz and other promoters of modern art associated with avant-garde photography.

Stemming from my doctoral research on *A Curious Herbal*, this presentation demonstrates valid correlations between Blackwell's imagery and early-twentieth-century botanical photographs by Tina Modotti, Paul Strand, Karl Blossfeldt, Imogene Cunningham, and other pioneers of the medium, and clarifies the ideal of scientific observation underpinning both Early Modern and Modernist botanical visuality.

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**Janet Tyson** is a second year MPhil student at Birkbeck, University of London in the Department of History, Classics and Archeology supervised by Vanessa Harding and Carmen Mangion. Her thesis is entitled 'A curious undertaking: the collaborative making of a herbal in Georgian London'.

## Joséphine Vandekerckhove

Ghent University

### The Art Historian With a Movie Camera. Paul Haesaerts's Practice of Art Criticism Through Photography and Film

The rise of mechanical reproduction techniques like photography and film have irrevocably altered the critical discipline of art history. Not only did the ubiquitous availability of photographic and filmic images catalyze the methods of comparing artworks on a global scale, it also drastically changed practices of art criticism. Belgian art historian Paul Haesaerts was highly aware of the challenges and possibilities this process offered. During the 1940s and 1950s, he produced numerous illustrated books and films on art, in which he aimed to evoke a new form of art analysis using the language and mechanisms of photography and film.

This paper deals with the interaction and evolution of Haesaerts's pictorial strategies in his post-war books and documentaries on the visual arts. In his art books, Haesaerts developed his arguments first and foremost by means of photographic illustrations. Yet while the medium of photography supplied the materials of his art books, it was cinema that provided its organizational model. Developing his concept of *cinema critique*, Haesaerts's films on Rubens (1948), Picasso (1950) and Ensor (1952), among others, transpose the visual strategies of his art books to the silver screen. In addition, Haesaerts presents both his photographically illustrated books and documentaries on the visual arts as analytical tools, capable of constructing a discourse based on the juxtapositions, successions, and close-ups of photographic images.

Dealing with Haesaerts's theories, this paper aims to answer questions such as the following: How does Haesaerts translate the disciplines of art history and art criticism into his photographs and films? How does Haesaerts's photographic art books function as a cinematic exercise, inspired by the montage, framings, and close-ups of film? And how can one situate Haesaerts's experiments in in the debate on new techniques of mechanical reproduction in the writings of Walter Benjamin, André Malraux, and Erwin Panofsky?

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**Joséphine Vandekerckhove** studied Art History at Ghent University and at Sapienza Università di Roma and did a postgraduate programme in Curatorial Studies at Ghent University/Hogeschool Ghent (KASK). She is currently enrolled as a PhD student (Fellow of the Research Foundation – Flanders) at the Department of Art, Theatre and Music Sciences of Ghent University and Università di Verona. Her PhD research focuses on a comparative study of mid-twentieth-century art documentaries of the art historians and filmmakers Paul Haesaerts and Carlo Ludovico Ragghianti in Belgium and Italy, under supervision of professor Steven Jacobs.

## PANEL CHAIRS

### Dr Lenia Kouneni

Lenia Kouneni is an Associate Lecturer at the School of Art History, University of St Andrews. Her primary research interests are centred on classical reception and history of archaeology. She is currently working on a project to uncover and contextualise the excavation and the archaeological photography of the palace of Byzantine emperors in Istanbul during 1930-1950.

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### Dr Alistair Rider

Alistair Rider teaches in the School of Art History. He is the author of *Carl Andre: Things in their Elements* (2011), and has recently completed a monograph on the post-minimalist American painter, James Howell. Currently he is completing a study of long term artists' projects since 1960, which examines different ways of considering the concept of 'the lifetime' within art history.

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### Dr Catherine Spencer

Catherine Spencer is a Lecturer in the School of Art History at the University of St Andrews in Scotland. Her research focuses on art since the 1960s in the US, Latin America and Europe, and with Jo Applin and Amy Tobin she is the co-editor of *London Art Worlds: Mobile, Contingent and Ephemeral Networks, 1960-1980*, out last year with Penn State University Press.

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### Dr Natalia Sassu Suarez Ferri

Natalia Sassu Suarez Ferri is an Associate Lecturer at the University of St Andrews. Her academic research focuses on the work of the Franco-Venezuelan artist Carlos Cruz-Diez, and more broadly on Kinetic and Op art; transnational links between Latin America and Europe; colour theory; and the emergence of abstraction. Her research has been published in the edited volume *El artista y el dolor: el sufrimiento como límite de la representación artística contemporánea* (University of Granada, 2017).

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### Dr Sam Rose

Sam Rose is a Lecturer in Art History at the University of St Andrews. His first book, *Art and Form: From Roger Fry to Global Modernism*, was published this year by Penn State University Press. He is also an editorial board member of *Art History* and a former Executive Steering Committee member of the British Association of Modernist Studies.

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### Dr Stephanie O'Rourke

Stephanie O'Rourke is a Lecturer in the School of Art History at the University of St Andrews. She specializes in eighteenth- and nineteenth-century European visual culture, with an emphasis on material and conceptual exchanges between art and science. Her current book project, *Bodies of Knowledge: Art and Evidence at the End of Enlightenment*, examines the relationship between art and the production of scientific knowledge at the dawn of the nineteenth century.

# SUMMER SYMPOSIUM 2018

## PHOTOGRAPHY AND PRINTED MATTER

In memoriam François Brunet, 1960-2018

### SUPPORT & THANKS

The convenors would like to thank the **University of St Andrews** for hosting the 2019 Association for Art History Summer Symposium. Photography and Printed Matter is kindly supported by **School of Art History, University of St Andrews**, the **Centre for Academic, Professional and Organisational Development (CAPOD)**, and the **Paul Mellon Centre for Studies in British Art**. We would like to especially thank **Natalie Adamson, Lynn Ayton, José Ramón Marcaida Lopez, Rachel Nordstrom**, and **Alistair Rider** at the University of St Andrews for their organisational support in the lead up to the conference. We are also grateful to **Claire Davies** at the Association for Art History office for her kind guidance and help with all stages of the event.

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### FURTHER INFORMATION

For further information on the Association for Art History, and its future events and activities view: [www.forarthistory.org.uk](http://www.forarthistory.org.uk)

To stay up-to-date with the events, activities and opportunities of the Doctoral and Early Career Research Network, or to get involved, visit our social network sites:

**@DECRarthistory**

Enquiries:

[DECR@forarthistory.org.uk](mailto:DECR@forarthistory.org.uk)



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