IMAGING THE PAST/
COLLECTING THE FUTURE

ARCHIVE, PHOTOGRAPHY, CINEMA, MUSEUMS

First International LYNX “Center for the Interdisciplinary Analysis of Images” Conference

LUCCA, JUNE 22-25, 2016
San Francesco Complex, Piazza San Francesco 19
CALL FOR PAPERS

Fueled by the focus of the LYNX research center, specifically the interdisciplinary analysis of images, this conference proposes to investigate photographic and cinematographic images (as both lens-based products and the fruit of new media technologies) in terms of their form, the systems that produce them, the modes and techniques of perception associated with them and the processes and trajectories through which they circulate by exploring the multiple, diverse relations between these images and the primary spaces dedicated to their preservation and conservation, namely archives and museums.

While this conference is grounded in certain precise conceptual perspectives on the archive (Giorgio Agamben, Jacques Derrida), it is not intended to explore the discursive form of photographic and cinematographic archives and museums; rather, it proposes to analyze the various practices through which they are constructed and contested as well as the diverse functions and uses of archives and museums as physical and institutional sites (participation and access), both in terms of the content (material or non) they contain and the way this content is interpreted, (re)configured, (re)activated, (re)animated and (re)appropriated.

This conference proposes to employ diverse perspectives and methodological approaches to reflect on the relationships between archives, museums and memory (with particular emphasis on the role of the image as evidence, proof, documentation and memorandum). It also seeks to go beyond this nexus, however, by inviting participants to reflect on the relationship between images and power as a complex horizon that shapes analytical perspectives on operations of positioning and arranging images (photographic and cinematographic, in this case) within the institutions dedicated to preserving them. Indeed, any act of selecting, conserving and reproducing images might be seen as a specific articulation of the relationship between images and power.

Possible topics include:

• The notion of archive and/or museum investigated through the history of specific photographic or cinematographic collections. The organizers welcome proposals analyzing collections of art or of the work of individuals artists as well as those investigating scientific, medical, criminological, legal, ethnographic collections; we also welcome studies of either private, amateur collections (photo albums or family films) or professional ones, including research focused on the possible relationships between these various types.

• Fictional or non-fictional photographic/cinematographic/video representations that narrate the museum and/or museum practices, and the archive and/or practices of archiving.

• Fictional or non-fictional photographic/cinematographic/video representations that explicitly engage the issue of constructing individual or collective memory with the implied construction of a space of memory (archive or museum, understood broadly).

• The effects and consequences of web-based and digital technologies on archival and museum practices, in particular techniques of constructing/reconstructing memory.

• The history and meaning of conserving or, even more so, destroying or rendering unusable, photographic and cinematographic archives and museums.

• The history of photographic and cinematographic practices aimed at resisting archiving and musealization as well as practices of silence, absence and exclusion from the spaces of the archive and museum.

The schedule for the morning includes presentations by the Keynote speakers in the form of lessons/workshops, while the afternoon period is set aside for paper presentations. Although the conference welcomes papers from scholars at any stage of their career, it is especially aimed at MA and PhD students and early career researchers.
CONFERENCE COMMITTEE

Linda Bertelli – Scientific Director (IMT Lucca)
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Valeria Volpe (IMT Lucca)

LUCCA, June 22-25, 2016

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09:00-10:00 Welcome
10:00-12:30 Introductory remarks: Maria Luisa Catoni (IMT Lucca/ Director of LYNX)
Emanuele Pellegrini (IMT Lucca/Director of the PhD Curriculum in Analysis and Management of Cultural Heritage)

Keynote Address: Simone Venturini (University of Udine)
Archaeology and anthropology of early scientific cinema:
technical memories and knowledge transmission
Respondent: Diego Cavallotti (University of Udine)

Discussion
Lunch Break

S. Francesco Complex - Piazza S. Francesco, 19

14:00 - 16:00 - Classroom 1
Panel: Archival practices in photographic collections: Documents, displays, circulation
Chair: Silvia Massa (IMT Lucca)

Casey Riley (Isabella Stewart Gardner Museum Boston)
Archival Practice, Material Witness: Historical Uses and Contemporary Circulation of the Marr Photographic Archive at the Isabella Stewart Gardner Museum

Luca Villa (Independent Researcher)
Gandhara artefacts: A Photographic collection from the Bologna Museo Indiano

Francesca Franco (Archivio Carlo Erba, Roma), Tiziana Macaluso (Art’è snc, Roma)
Carlo Erba painter photographic collection: artistic and historical investigations, organization and preservation

14:00 - 16:00 – Classroom 2
Panel: Archival Processing / Processing the Archive. Creating and Re-visiting Audiovisual Heritage, from Media Artifacts to Cinematographic Ruins
Chair: Lorenzo Borgonovo (IMT Lucca)

Andrea Mariani (University of Udine)
The Amateur and the Archive. Recording Impulse, the Sense of History, and Technological Media under Fascism

Simone Dotto (University of Udine)
Archival (Sound) Recordings. Sonic Documents, Monuments and Artifacts in Rodolfo De Angelis’ Collection

Francesco Federici (University of Udine / ESA Nord Pas de Calais)
Museography of Fragments Archive, Heritage, Exhibition.

Coffee Break

16:30 - 18:30 - Classroom 1
LYNX Seminar: From Paris to Mexico: The anthropological Gaze of Eisenstein (1929-32)
Marie Rebecchi (University of Paris III Sorbonne Nouvelle 3)
Chair: Linda Bertelli (IMT Lucca)
June 22nd, 2016

16:30 - 18:30 - Classroom 2
Panel: Methodologies of Access and Valorisation of Amateur Films and Video Collections

Chair: Rossella Catanese (Sapienza University of Rome)

Francesca Scotto Lavina (Sapienza University of Rome)
The memory circuit: refiguring cultural memories through amateur images

Mirco Santi (Home Movies/University of Udine)
Between Archive and Academia: preservation protocols, remediation and access to small-gauge film formats (8mm, Super8mm, 9.5mm)

Paolo Simoni (Home Movies/University of Modena and Reggio Emilia)
From private to public sphere: the in-transition status of amateur film collections

Diego Cavallotti (University of Udine)
Video-activism and Everyday Life: Archival Perspectives on the Audiovisual Heritage of Countercultural Communities

June 23rd, 2016

Auditorium Cappella Guinigi - Piazza S. Francesco 19

09:00-11:00  Keynote Address: Patrizia Di Bello (Birkbeck, University of London)
The feminist archive as "family album": The Jo Spence Memorial Archive
Respondent: Linda Bertelli (IMT Lucca)

11:20-13:00 Keynote Address: Marta Braun (Ryerson University)
Archiving Time in Images: Eadweard Muybridge
Respondent: Linda Bertelli (IMT Lucca)

Discussion
Lunch Break

S. Francesco Complex - Piazza S. Francesco, 19

14:00-16:00 - Classroom 1
Panel: Traces of Memory: Photochemical Frames as Archival Clues
Chair: Giulia Golla Tunno (IMT Lucca)

Livia Dubon Bohlig (Independent Curator and Museum Professional)
Negotiating Amnesia: Archives, Photography and the Colonial Gaze. A work by Alessandra Ferrini

Giulia Golla Tunno (IMT Lucca)
The Italian colonial archive in the work of Yervant Gianikian and Angela Ricci Lucchi: the past is history?

Ellie Ivanova (University of North Texas)
Mining and Undermining the Archive: Photographic Artists in Search of Subversion

Karol Jóźwiak (University of Łódź)
Visual Inventorying. Zofia Rydet’s Sociological Record
14:00-16:00 - Classroom 2
Panel: Frameworks of Collective Memory: Visual Bearers of Historical Content  
Chair: Pakhee Kumar (IMT Lucca)

Catherine E. Clark (MIT Cambridge) 
*The Place of Photographs in Parisian Historical Institutions, 1860-1925*

Gemma Torre (IMT Lucca)  
*Dissemination of picture copies through different archives: the visual power of Cesare Battisti’s death*

Ondřej Váša (Charles University Prague)  
*To read the skies and humanize them in return: Warburg’s battle for Denkraum in Hamburg’s Planetarium*

Rianne Siebenga (Independent Researcher)  
*Archiving your life in service of the Empire: The Lechmere-Oertel lantern slide collection*

Coffee Break

16:30-18:30 - Classroom 1
Panel: Rethinking Photo Archives: Media Archaeology and Photographic Collections  
Chair: Federica Chiocchetti (University of Westminster)

Nikos Koutsoumpos (University College London), Maria G. Moschou (University of Athens)  
*The Hellenic Society Photographic Archive (ELIA/MIET): Photography and the configuration of archaeological memory*

Kathe Nichols (University of Birmingham)  
*Walls of Towns, Gates, etc./Costume: India/Animals (cats, goats, pigs)/Parthenon I/Skies, seas and phenomena: rethinking the Alma-Tadema Archive*

Federica Veratelli (Ca’ Foscari University of Venice)  
*A rare Photo Archive of the 20th century: the ‘fototeca’ Antonio Morassi*

16:30-18:30 - Classroom 2
Panel: Static and Moving Pictures: Archives of Time  
Chair: Hanin Hannouch (IMT Lucca)

Martina Massarente (University of Genoa)  
*Space Archaeology: Cemeteries, gardens, libraries and archives as museological rooms of remembrance in film and contemporary photography*

Vega Tescari (ISA, Mendrisio Academy of Architecture - USI)  
*Cracks: The Imaginary of the Archive in Chris Marker’s La Jetée*

Elisa Uffreduzzi (Independent Researcher)  
*Cakewalk: a Case Study. Reconstructing the History of Ethnic Dances Through (Moving) Pictures Archives*

Hanin Issa Hannouch (IMT Lucca)  
*Fist in the Eye: Sergei Eisenstein’s Spectator Between Cinema and Art History*
21:00 Evening Session

Chair: Giulia Simi (University of Pisa)

**Francesca Catastini** (Independent Researcher)
A possible physiology of archives in art practice

**Katja Lautamatti** (University of Aalto)
Poetics of the Absent – Challenging Conventions of the Documentary Image and Linear Narrative Through Artistic Research

**Francesca Seravalle** (Independent curator and archival research coordinator at Fabrica)
Until Proven Otherwise / On The Evidence of the First Photos: Investigation on the authenticity of commonly accepted first photos

June 24th, 2016

**Keynote Address:** Jennifer Tucker (Wesleyan University)
Picturing Modernization: Vision, Modernity and the Technological Image in Humphrey Jennings’ Pandaemonium.
Respondent: Rossella Catanese (Sapienza University of Rome)

Discussion
Lunch Break

**Panel:** Cinema and Museums: Practices of Mutual Valorization
Chair: Ginevra Addis (IMT Lucca)

**Ginevra Addis** (IMT Lucca)
The advantages of Peter Greenaway’s technique in the valorization of the art masterpieces inside museums and in cities

**Victoria Grace Walden** (Queen Mary London)
Cine-museal Potential in Archive Appropriation Films: Holocaust Memory in Night and Fog, Free Fall and A Film Unfinished

**Laura Montesanti** (Independent Researcher)
Cinematographic narration of museums: Aleksander Sokurov, Frederick Wiseman and Johannes Holzhausen between nostalgia and meta-museology
14:00 - 16:00 - Classroom 2
Panel: Building Identity: Archival Sources and Memory Landscapes
Chair: Yesim Tonga Uriarte (IMT Lucca)

Maria Vona (Polytechnic of Turin - Universidad Complutense Madrid)
San Carlo square in Turin and its social transformations during the 19th Century: an image of the past through digital technologies

Figen Kıvılcım Çorakbaş (Anadolu University)
Constructing an Urban Memoir: Interpreting Old Photographs of the Istanbul Land Walls

Sarah Culhane (University of Bristol)
Italian Cinema Audiences - Experiences of cinema-going in post-war Italy: building and sharing an archive of memories

Emiliana Losma (Independent Researcher)
Photographic and audiovisual sources for the history of women in Piedmont: A mapping

Coffee Break

16:30 - 18:30 - Classroom 1
Panel: Archives and Power: The Making of Identity and Social Memory Sources
Chair: Lorenzo Borgonovo (IMT Lucca)

Irina Tcherneva (EHESS and CNRS Paris)
Institutional images: resources for a history of spaces of confinement in the USSR (1918-1991)

Elena Canadelli (University of Padua)
A Pantheon of Botanists: Photographic Portraits of the “Iconoteca dei botanici” at the University of Padova

Maria Gourieva (St.-Petersburg State University)
“Behind Lattice and Veil”: Antoin Sevruguin’s Photographs of Persian Women In Vulgar Anthropology

16:30 - 18:30 - Classroom 2
Panel: Collecting Imagery: Cartographies of Visual Memory
Chair: Dania Marzo (IMT Lucca)

Dania Marzo (IMT Lucca)
“As found” and recognition: scientific imaging in the Independent Group exhibition "Parallel of Life and Art" at the Institute of Contemporary Arts, London, 1953

Giulia Simi (University of Pisa)
Diaries, sketches and history: Franco Angeli’s films between amateur practice, political engagement and artistic experimentation

Federica Chiocchetti (University of Westminster)
Amore e Piombo (Love and Lead): The Photography of Extremes in 1970s Italy

20:00 Social Dinner (Mecenate Restaurant, Via del Fosso 94, Lucca)
Auditorium Cappella Guinigi - Piazza S. Francesco, 19

10:00 – 13:00 **Keynote Address: Angela Dalle Vacche** (Georgia Institute of Technology)
Andre Bazin’s Film Theory and Olivier Assayas’ Summer Hours (2008)
Respondent: Emanuele Pellegrini (IMT Lucca)

Discussion
Between 1901 and 1926, and in close collaboration with the museum’s inimitable founder, the photographic firm of Thomas E. Marr and Son comprehensively documented the objects and installations at the Isabella Stewart Gardner Museum (ISGM) in Boston, MA. Gardner and her staff disseminated these photographs throughout her professional networks as well as to the public press, and the Marrs themselves maintained a kiosk for the sale of these photographs to museum visitors until the 1930s. The photographic corpus that resulted from the Marrs’ years of recursive image-making is disseminated today throughout the archives of major institutions of art across the United States, while a significant deposit remains within the archives of the ISGM.

The life of this remarkable body of photographs—unique for its scope as well as the longitudinal nature of the documentary project—is a matter of ongoing vitality, and continues to animate projects intrinsic to the mission of the museum, including the recovery of thirteen works stolen from its galleries in 1990. This paper will explore the evolution of the Marr photographic archive at the ISGM from its origins to the present day, highlighting key moments of transition from the uses of these photographs as institutional aide-memoirs or site-specific souvenirs to their present circulation as material witnesses in a global criminal inquiry. The Marrs’ photographs of the Gardner Museum represent not only the supposedly static history of the galleries, but continue to construct and protect the public memory of the institution—through press releases related to the theft and a digital tour of the missing works hosted on the museum’s website—even as key elements of its installations have been torn away and the original museum altered. As digital entities, the Marrs’ photographs resurrect the old museum as a new virtual reality, and offer a simultaneous experience of loss and retrieval for contemporary visitors and researchers.

Luca Villa (Independent Researcher)

Gandhara artefacts: A Photographic collection from the Bologna Museo Indiano

Francesco Lorenzo Pullé’s collection of pictures had been displayed at the Museo Indiano, opened in Bologna from 1907 since 1935, as jointly agreed by town municipality and the local university. The idea of this museum originally came by Pullé himself, whose role as professor of Sanskrit was essential for planning the permanent exhibition. Pullé had been in Hanoi in 1902 for the International Congress of Orientalists. During his way back to Italy he had crossed the Indian subcontinent, collecting artefacts and pictures. Influenced by his scientific interests, he shot and collected mainly photographs of relics of Indian art, around 350 pictures, specifically connected with the Indo-Greek art from Gandhara area, at that time preserved at the Lahore Museum. Not being an art historian, he usefully showed these pictures inside his museum, recalling the origin of Buddhist art, the principal theme of the Museo display, thanks to some important statues collected by Pullé and acquired from private donors, coming from Himalaya, South-East Asia, Ceylon, China, and Japan.

Pullé also showed a significant interest on the coeval anthropology and, for that reason, we can find a relevant collection of pictures of people professions from an almost forgotten Italian photographic Studio opened in South India by the Del Tufo family in late XIXth century. These pictures match with the small anthropometric series of photographs and cards from the Hanoi Military Hospital, brought on by a French mixed-staff, composed of physicians, anthropologists and soldiers. The whole collection, more than 700 pictures, represents by itself the influences of the international community of scholars on the knowledge about Indian and Asian cultures, and I consider my paper on Francesco Lorenzo Pullé's collection of pictures strictly related to the topic about the practices of silence, absence and exclusion from the spaces of the archive and museum.
The Carlo Erba archive was founded in 1979 by Marco Rossi Lecce, nephew of the painter Carlo Erba (Milano, 1884 – battaglia dell’Ortigara, 1917), that collected the materials that Bianca Erba Pino Lecce, his grandmother - sister of the painter - had brought with her moving from Milan to Rome in 1922. The Archive preserves documents, manuscripts, photographs and works of art, specifically drawings and engravings, another documents and photographs of the Erba-Visconti-Pino Lecce Family (from mid ‘800 to the Second World War). Since most of the artist's paintings have been lost, the discovery activities or recognition of the works of art was based especially on the photographic material preserved in the Archives. Thanks to these materials, the first studies are borned on the history and physiognomy of the Lombard Battalion volunteers cyclists and motorists, VIII Platoon, in which militated Marinetti, Bocconi, Russolo, Sant’Elia, Sironi, Erba, Bucci, Funi, Piatti.

The started project aiming to relate the artist's correspondence, the articles published on magazines of the period, the photographic documentation and the Enrico Crispolti and Marco Rossi Lecce studies done in the early ‘80s, to trace a kind of “journal” through which to reconstruct and verify the artistic activities that is carried out by Carlo Erba. This activities was not limited to the creation of paintings, but also it includes frescos, scenographies and caricatures ever studied, even because they are known only through fragmentary sources.

The photographic collection of the family gathers views, group scenes and portraits - many of them are signed - on which it is necessary to undertake a systematic and interdisciplinary study, in order to trace biographical information, techniques and exhibition regarding the photographers. In addition, the photographic collection has been submitted to restoration in order to ensure its stability over time.

It aims to analyze the different conservative methods used for the Carlo Erba photographic collection as an example of the various possibilities of intervention on photography, with special reference to the conservation of photographs criteria.

The job moves from previous studies, of which it provides the bibliography:


The main purpose of this panel is to reflect on the processual and operational character underlying the construction and the exhibition of an audiovisual heritage. Without directly addressing film collections and film archives in their “institutionalized” forms, the presentations will consider disparate archival objects and practices (phonographic recordings, amateurs’ photo-reportages and the artistic re-use of found footage and old film technologies) within different private and public collections, with the shared aim to highlight the fragmentary and extended nature of the archival materials upon which an audiovisual heritage is constructed.

A trans-historical and trans-ideological perspective will be adopted in order to pinpoint some of the pivotal moments along the process of creating and re-visiting such an heritage as a cultural historical patrimony: notoriously theorized by Hal Foster, the “archival impulse” is “as much preproduction as postproduction […] it is not only holds on informal archives but produces them as well, and underscores the nature of all archival material as found yet constructed, factual yet fictive, public yet private” (Foster 2002). Each of the case studies presented in this panel implies a concrete operation of re-encangement, re-appropriation or re-location and re-use of a media item from its original cultural and historical context for institutional or artistic purposes; it requires a different kind of “archivization” and consequently reveals a different conception of the “historical a priori” to stem from.
Panel

Archival Processing / Processing the Archive.
Creating and Re-visiting the Audiovisual Heritage,
from Media Artifacts to Cinematographic Ruins

Finally, the panel will question the role of media technology itself within the archival context. From the point of view of a film and media historian, archives are the places where not only ‘facts’ but also ‘media artifacts’ “are recurrently regrouped and transformed” (Ebeling - Guenzel 2009); we will show how, from the advent of technological media as a symptom of modernization to the filmic remains exposed in the work of contemporary artists, the cinematographic medium itself moves from being an “archiving machine” to becoming an “archival item” itself.

Andrea Mariani (University of Udine)

The Amateur and the Archive. Recording Impulse, the Sense of History, and Technological Media under Fascism

I will focus on a visual practice that emerged into the surface of an historical investigation as a disseminated photographic archive (excavated in private photographic collections as well as in journals and newspapers). I will talk about the practice of backstage photo reporting of an Italian amateur film network organised and driven by the fascist party.

The historiographical reappropriation of a non-institutionalised (a not intentionally organised) archive believes to place these amateur images in the foreground of historical inquiry, stressing their agency (Geil, 1998), reinstating this disseminated archive to its proper place, in cognition epistemology and self-conscious identity.

To talk about the amateur it means first of all to frame an emergent technology (Laurence Allard, L’amateur: une figure de la modernité esthétique, 1999) at the acme of the technological and industrial modernity (and modernisation). The way the fascist culture(s) inhabited and incorporated modernity, modernisation, new (media) technologies and modernism revealed complex dialectics (if not true aporias) between the sense of a beginning (and of an epiphanic and programmatic future) and decadence (the mourning for a past under decaying, the defence of an heroic and sacred history, in conjunction with a revolt against the modern world); temporalisation was uninterruptedly revisited in fascist cultures (Griffin, 2007).

Backstage photo reporting is a practice connected to promotional journalism in the realm of professional show business, but to frame it within a peculiar amateur film culture (and practice) discloses a set of questions that entail dialectics between professionalism and amateurism, self-cognition in respect to the emergence of a new media technology, the archival and recording impulse allowed by the filmic and photographic media. In one word, I'll question the historical imagination and the experience of modernity of a marginal (and avant-gardist) network, that occupied a privileged (and eccentric) position within the official totalitarian culture.

Simone Dotto (University of Udine)

Archival (Sound) Recordings. Sonic Documents, Monuments and Artifacts in Rodolfo De Angelis’ Collection

Taking cue from the current debate about the construction of a sonic heritage and “how sound collection offered a model for early cinema preservation” (Birdsall 2015) the paper aims at discussing recorded sound as a sonic artefact, questioning its documentary and monumental features. In order to fulfill this task, I will primarily refer to the phonographic recordings realized by Rodolfo De Angelis between 1924 and 1925 for his collection “La Parola dei Grandi” that would constitute the earliest archival corpus to be preserved from the Italian Institute for the Sonic and Audiovisual Heritage. De Angelis asked some among the most important personalities of his time (mostly writers or military authorities who fought during the First World War) to read literary works and public statements they had notoriously written or pronounced years before in front of a phonograph.

Since De Angelis’ aim was to record the sound of their voices and preserve them for future generations, it can be stated that those recordings pursued an archival task even before a proper archival institution was settled: originally conceived as sonic monuments to celebrate the life of the speakers, they required an aural re-enactment of historical events in order to fit the realm of the new technological medium as an “archiving machine” (Enwezor, 2006). Considering these records as archival objects a priori, I will then trace the different ways they have been processed and interpreted as documents during their archival life. The objective of my presentation is twofold: on the one hand, I wish to highlight the specificities of the non-musical sonic artifact in respects to the archival theory. On the other, I aim at demonstrating how the representing and re-presencing of the past (Sobchack, 2011) that repetitively occur throughout time are strictly intertwined with the material form of the phonographic record; in other terms, I will analyze in which ways “the intervolved relationship of artifact to event suggests the possibilities of replaying history and of making history” (Camlot 2015).
Panel

Archival Processing / Processing the Archive. Creating and Re-visiting the Audiovisual Heritage, from Media Artifacts to Cinematographic Ruins

Francesco Federici (University of Udine / ESA Nord Pas de Calais)

Museography of Fragments Archive, Heritage, Exhibition

Nowadays, in media museography and museology, we are witnessing a growing number of exhibitions about filmic debris, with an increasing use of found footage films and the resulting recycling of historical technology. The opening show of the EYE Film Institute, in Amsterdam, “Found Footage: Cinema Exposed” (2012), brought to light the difficulty of exposing the filmic and video material and its apparatus in an exhibition context, confronting it with an open access tradition related to digital archives and participatory platforms. Exhibitions of filmic remains has become crucial for contemporary museography, involving found-footage films such as old dispositifs. Moreover, the contrast between digital and analogue structure is one of the main themes engaged by artists working on films and videos in contemporary art. In some cases, we can observe that the digital turn has lead to a renewed attention to what is left behind, in other words the analogue forms which can work as a memory trigger.

The use of retro technologies is connected with the idea of memory and the idea of archive. A 16 mm projector could be used as a memorabilia in a museum but it could be also used as a memory tool thanks to its vintage properties. The apparatus combined with the content could create a veritable landscape of ruins and obsolescence. Many artists use film and old dispositifs to reach this aim. It could be an articulated mise en abîme of a cinematic apparatus (Simon Starling, Wilhelm Noack oHG, 2007, in which film and projector are also used as sculptural elements), a link to the viewer’s perception (Zilvinas Kempinas, 02, 2006, where a film is connected to a fan in a game with gravity), conceptual tool (as in many works of Rosa Barba) or physical support for a personal archive (Zbyněk Baladrán e Jiří Kovanda, The Nervous System, 2011, a physical labyrinth for the viewer).

This paper wants to talk about the increasingly use of found footage material in exhibitions, the resulting artistic relocations of these kind of works and the distribution and access to the public. The result is an open artistic archive made by personal and collective ruins. During the presentation will be shown examples from recent exhibitions about these issues (EYE Film Institute, Amsterdam; ZKM, Karlsruhe; Centre Pompidou, Paris and others), focusing on the works of Christoph Girardet, Matthias Müller, Joachim Koester and Aernout Mik.

Panel

Methodologies of Access and Valorisation of Amateur Films and Video Collections

Chair: Rossella Catanese (La Sapienza University of Rome)

Francesca Scotto Lavina (Sapienza University of Rome), Mirco Santi (Home Movie/University of Udine), Paolo Simoni (Home Movie/University of Modena and Reggio Emilia), Diego Cavallotti (University of Udine)

This panel includes interventions by scholars and archivists who worked with different film and audiovisual materials in terms of conservation, preservation and access, consistently with the conference’s aim to analyze various ways of construction of the instances of reconfiguration and re-appropriation of a memory. The topics hereby presented focus on the methodological approaches to the materiality of the audiovisual archives, between restoration and sharing practices, while considering the media specificity of the amateur and small format films and video carriers. Archival films and videos need to be preserved and restored; while setting up choices in order to recover their original features, keeping their formal connotation and structures, these rare materials may also reintegrate their use value for a wider currency. The main goal of this idea of restoration is to enhance the target-oriented link between the collection and the user. Within the specificity of the amateur films, this occurs under the sign of a new form of pluralism, which modifies the relations between production and reception of audiovisual artifacts. The contemporary praxes of elaboration define a huge variety of ways and perspectives in the re-use and reactivation of the repertoire: the cultural memory can be performed as a tool of evidence, within a historical analysis, or as a post-cinematic installation. The theoretical approach hereby developed a hybridization between restoration methodologies and exhibition aesthetics, that could be close to experimental media archaeology, i.e. the scholarly practice of reenactment that allows users to experience a film-historical knowledge related to a specific media technology construction.
Methodologies of Access and Valorisation of Amateur Films and Video Collections

Francesca Scotto Lavina (Sapienza University of Rome)

The memory circuit: refuguring cultural memories through amateur images

In the last few decades archivists and scholars of different branches of knowledge have begun considering amateur films and images as unreleased and original historical sources. Moreover film directors and archivists manipulate amateurs’ materials according to a double fictional mechanism recalling Ricoeur’s <i>intertwined figuration</i> (1988): it is due to both amateur’s shooting device and archivists’ work, which connects amateur images to historical matters by adding captions or voice-over descriptions.

This mechanism enhances amateur images’ emotional and memorial power (Singer, 2006) and create digital and web archives shaping both the collective memories of social groups and the self-identity and autobiographical memories of individuals. Some examples are web archives, such as The WTC repository, and Home Movies (Italy’s Amateur film Archive), U.S. Holocaust memorial museum and movies, such as Private Hungary by P. Forgács (1996), who remediated amateur film images from Private Photo & Film Archives Foundation, he created in Budapest the 1880s.

The dissertation will analyze the effectiveness of these narrative forms as Archives and ‘repositories of memories and meanings’, according to Foucault’s Archaeological method (1989).

The discussion will claim that cultural memory (Assman, J. 1995) can be embedded by the remediation (Bolter, Grusin 1999) of amateur films, images and recordings by digital and web archives.

Nevertheless the discussion will argue how this re-mediation of amateur materials create a circular movement of the memory itself, starting from an individual (amateur) activity (and his autobiographical memories) and coming back to the each individual’s autobiographical memory by a collective and cultural memory re-interpretation.

Finally the discussion will consider which configurations of our society and culture are derivable from the aforementioned amateur images and which narrative identities they configure in relation with supra-individual realities, such as social groups, communities and countries.

Mirco Santi (Home Movies/University of Udine)

Between Archive and Academia: preservation protocols, remediation and access to small-gauge film formats (8mm, Super8mm, 9.5mm)

The collaboration between the archival reality Home Movies (Bologna) and the academic institution La Camera Ottica, film restoration lab of the University of Udine, led to the compilation, in about 10 years, of an intervention protocol and solid methodological indications on conservation, preservation, documentation and harness of the audiovisual memories in small gauge formats (9.5mm Pathé Baby, 16mm, 8mm and Super8).

On the basis of the recent experiences of intervention on substandard film formats and considering the most significant theoretical and methodological issues emerged within the scientific debate we want here to summarize the state of the art, according to this scheme:

A) regarding the documentation, the achieved result is a set of forms and modules aimed primarily at constructing strong organizational rules. On the basis of descriptive and preservation protocols developed by significant European experiences oriented to the safeguard and the valorisation of private film memories and by the direct experience of the archive, we will verify the convergence towards a standard of tracking and handling of the artifacts collected from families, amateur filmmakers and institutions.

B) in terms of technological research, the main achievement is the application of the D.I. (Digital Intermediate Workflow) to the substandard film materials: those formats are related to obsolescence issues. Access and conservation are threatened by aging and technological disposal of the medium, and the structural inadequacy of the reproduction equipment. Consequence of this is the difficulty in producing new preservation and access copies. The choice by the archives is increasingly the remediation of their film collections. Specifically, the small gauge formats of the twentieth century (9.5mm, 16mm, 8mm and Super8mm) require a transfer from the original carrier to the digital realm.

C) Within the archives and museums, the topic involves the research and promotion of the "unreleased" amateur heritage. If our work is aimed on the one hand at the conservation of objects and films, on the other hand it is essential to develop a reflection on the creative enhancement, also including a new passage on film and the use of obsolete projection devices.

As case study, this paper will present the project, still in progress, on the considerable Chierici film collection from Home Movies - Archivio Nazionale del Film di Famiglia (Italian Amateur Film Archive).
Paolo Simoni (Home Movies/University of Modena and Reggio Emilia)

*From private to public sphere: the in-transition status of amateur film collections*

The status, role and reuse of amateur images is the subject of this proposal which presents the “recontextualisation”, in different projects and frameworks, of the amateur film collections, from their original private dimension to an innovative public space.

The paper will present case studies such as the Togni Circus family collection (1940s-2000s) and reflect on a decade-long and multidisciplinary process that led – from the recovering of the collection in 2006 – to the making of an archive based film (Circle, not yet released). This last is only the final outcome of a complex experience that involved a multidisciplinary group of researchers, archivists, restorers, artists and filmmakers: between 2006 and 2012 installations and found footage films were produced by the Home Movies Archive (Bologna), like the earlier project Circo Togni Home Movies (2006), a montage of a selection of film reels from the Togni collection, showing footage previously unseen outside of the family's background as a result of a restoration project and first public venue.

This was a solid and theorist glance on amateur family films that ignores any narrative hypothesis but instead focuses on fragments, decay of the film material, passage of time and chemical processes. In parallel with this “bits and pieces” approach (based on extracts not far from ready-made) of found footage reuse, the original footage was later turn into a completely new narration for the film Circle, that brings the micro-historical documentation into a lost and suspended time, universal metaphor of life’s circular parable. A complex example like this one shows different reworking paths of home movies (mainly 8mm but also video) and offers the opportunity to reflect on the specific nature of the reused materials (in particular their “archive effect”), and on the processes and practices involved in their appropriation.

In a more general overview, the vast field of recontextualisation, as outcome of a development that involves archives and museums, also counts non fiction and experimental film, video art, performance, multimedia and installations. The final aim of the paper is to outline different methodologies and approaches of intervention in working with amateur footage, as strategies of re-reading, processing and remediating to bring out a multiplicity of possible connotations, starting from the “private” film as document, testimony and trace. Home movies and amateur films could be used to stimulate the interconnection between past, present and future and to get multiple meanings for individuals and communities (both local and national) in the construction and redefinition of their historical and cultural narratives.

Diego Cavallotti (University of Udine)

*Video-activism and Everyday Life: Archival Perspectives on the Audiovisual Heritage of Countercultural Communities*

Drawing on Judi Hetrick's interpretation of the notion of “community video”, we aim at investigating the archival status of those films and videos produced within social groups that cannot be meaningfully described by the traditional label of “family”. More precisely, our interest will be addressed to those developed by countercultural communities – as a case study, we will focus on a collection of films and videos recently gathered by Home Movies – The Italian Amateur Film Archive and connected to Bologna’s countercultural communities between the late Eighties and the beginnings of the Nineties (the PVEH Collection).

While analysing the collection, we will focus on two major topics. The first one concerns the current practices regarding preservation and access of community films and videos: are we sure that these practices are appropriate to reconstruct the symbolic environment (social and affective networks, etc.) in which the audiovisual products were originally shaped? Acknowledging that a primary function of these materials was the enhancement of the social networks in which activism took place, how can we develop “access settings” in which their specific historical complexity can be properly highlighted?

The second one concerns the relationship between edited materials and non-edited materials. Usually, we are compelled to think about them in a hierarchical sense: the edited materials are “full-blown audiovisual works”, while non-edited materials seem to belong to the paratextual realm. We will (try to) show how, for community films and videos, this hierarchy is turned upside down: showing what was happening before and after the edited fragments, non-edited materials disclose an intimate relationship with what surrounded the film/video-maker, hinting at the community’s “counter-everyday life” and casting light on a significant part of contemporary Italian history.
Panel

Traces of Memory: Photochemical Frames as Archival Clues

Chair: Giulia Golla Tunno (IMT Lucca)

Livia Dubon Bohlig (Independent Curator and Museum Professional)

Negotiating Amnesia: Archives, Photography and the Colonial Gaze. A work by Alessandra Ferrini

In 2015 Ferrini was the first artist in residence at the Alinari Archive (Florence, IT), one of the oldest photographic archives in Europe. The project consisted of the production of an essay film, an installation documenting the process behind the film, and a pedagogical, participatory programme for high school students. Titled Negotiating Amnesia, the film takes as its starting point two previously never accessed collections stored at the Alinari Archive: a series of black and white images of the Ethiopian War of 1935-36 and a collection of glass negatives of propaganda postcards from the A.O.I (Africa Orientale Italiana - Italian Eastern Africa). Interweaved with these images, are a private collection of photographs from the Ethiopian War as well as digital images of different monuments and memorials connected to this historical period – a time that has been removed from public debate in post-fascist Italy.

Through interviews, the analysis of high-school textbooks employed in Italy since 1946, and, visually, a strong reliance on archival still images, the film shifts through different historical and personal narratives, prompting a reflection on the legacy of the fascist, imperial project in post-regime Italy. Organised in four chapters (Heritage vs Memory; Photography vs Memory; Monuments vs Memory; Education vs Memory), Negotiating Amnesia poses a meditation on the amnesic politics that characterizes the Italian Republic as well as on the politics of representation of the colonised subject within the Italian context. It deconstructs the colonial gaze, evident in the photographic documents, in order to reveal its hierarchical, encyclopedic and oppositional nature.

Using the film as a case study, this presentation aims to expose the way the project has contributed to a reflection upon the ideologically biased process of remembering: the way memory devices, be they photographs, archives, monuments, family or historiographical narratives, shape collective and individual strategies of remembering and, in turn, of forgetting. An updated version of this work is currently in the final stages of postproduction and will be released in May 2016 for the UK premiere at Genesis Cinema (London) and SOAS University. Between September 2016 and January 2017 it will be exhibited at La Quadriennale di Roma.

Giulia Golla Tunno (IMT Lucca)

The Italian colonial archive in the work of Yervant Gianikian and Angela Ricci Lucchi: the past is history?

The enduring hold of uncritical versions of Italian colonial past is, according to the historian Labanca (2003), related with the retention of archives in private collections of old colonialists, who don’t have any interest in shedding light on discreditable pasts. Within a growing interest in the archive as source and object of artistic investigation, some artists have started investigating Italian colonialism in order to unveil the past and read present dynamics of racism, intolerance, cultural exchange.

The visual artists and filmmakers Yervant Gianikian (1942) and Angela Ricci Lucchi (1942) since the early1980s work with found-footage material and a recurrent visual theme are images related to Italy’s colonial enterprises coming from private archives, forgotten or hardly accessible. The artists re-photograph this filmed or photographic material, using their especially conceived “analytical camera”. They later intervene, modifying speed, focalization and framing; overturning thus the original meanings for which the footage was created.

In this paper I will discuss in particular how archival material of Italian colonialism is used in Gianikian and Ricci Lucchi’s works Dal Polo all’Equatore (1986) La marcia dell’uomo (2001) and Pays Barbare (2013). In these three works, realized at different moments of their artistic career, the archival images have been used and worked on with dissimilar techniques, enabling a reflection and exploration of the recurrent theme of colonialism in their work.

By analysing and comparing these works I will firstly question the meanings of using images coming from private Italian colonial archives, reflecting on the status of the document and on the archive in their work. Further, I will discuss how the artists delve on one side into the permanence of violence and oppression in contemporaneity and, on the other, operate a critique to the concept of historical linearity, letting emerge new meanings, contradictions and discordances.
While often imagined as a repository of truth and authenticity, current photographers such as Daniel Coburn, Christine Hinz Lenzen, and Leah Gose undermine this function of the archive through an appropriation and reimagining of the family album. This paper looks at the notion of the family album as a manipulated archive that rests uneasily between the desire to forget and the need to remember, between art license and reality. By studying the artistic practice of contemporary American photographic artists, I develop the notion of the personal archive as “fictional testimony,” which pushes up against the boundaries that separate truth from fiction, and fact from fabrication. While the idea of fictional testimony might seem paradoxical at first, the concept is important when describing the work of these contemporary artists precisely because it forces us to ask critical questions such as: Are not all testimonies always already fictional? While theorists such as Derrida and Agamben ask similar questions, it is my contention that current American photographic artists can help us explore the nature of memory, fiction, and archives in new ways that problematize certain assumptions about the nature of subjectivity, identity, truth, and authenticity.

The vocabulary artists employ in creating fictional testimonies derives from the common places of albums as well as other private systems of storing and display of visual information histories like mantelpiece displays, personal libraries, card collections, and private reliquaries—all of which are framing devices for narratives of trauma and redemption. While the subjects in family photos are as interchangeable as the vernacular aesthetics such photos adhere to, artists use other ways to affirm their authenticity and identity—the politics of the display and the performance associated with the owning and the consumption of family photographs. Although Marianne Hirsch has made popular the term “postmemory” as a second-generation remembrance of family history, I propose to expand this term further and use it in the sense of an adopted narrative through performative display devices. In this sense, this paper aims to stretch both the definition of photography as well as the vernacular archive in order to theorize the ambiguous zone of fictional testimonies.

In my paper I will analyze the idea and contexts of Sociological Record, one of the most significant projects in the history of polish photography undertaken by Zofia Rydet in 1978-1990. During over two decades she did an unprecedented photographic documentation of contemporary Poland. The preliminary idea was to photograph people in their houses, presenting the interiors as a complimentary element of the very human portrait. However, in a meantime the project became a kind of Rydet’s obsession, ending at the limits of her vital energies, several years before her death. An unconceivable number of about 80 000 photographs were grouped in different series, where she explored different visual aspects of people’s life, traditions, and rituals. The monumentality and the boundlessness of the project is mainly ascribed to a kind of the author’s eccentricity. In my view such an approach limits a theoretical potentiality of the project, and reduces to a simple curiosity and uniqueness. Following an interpretation from my book Zofia Rydet. Inventorying the Image of Man I will try expose conceptual contexts of the project rooted in her previous artistic activity (she was active in the neo-avant-garde circles of polish conceptual and media artists), and the parallelism of certain post-structuralist ideas from the time. Reaching for those two sources will help to see Rydet’s project as anticipating the art phenomenon typical for subsequent period, referring to the artist as the archivist, and what Hal Foster will later call The Archival Impulse (2005) in the contemporary art. Moreover, analyzing different curatorial strategies of showing fragments of Rydet’s project, I will expose how it problematizes the relation of art, archive, museum, and the exhibition space.
This paper will analyze the fundamental contradictions that characterized the presence of photographs in the collections of Paris’s municipal historical institutions – the Musée Carnavalet and the Bibliothèque historique de la Ville de Paris – in their first decades. The former, the city’s history museum, began acquiring photographs from its founding in 1860. In 1898, its library became a separate institution, the Bibliothèque historique, and the two split the original photo collections. The museum kept all loose prints, and the library took those in albums and bound volumes. Both have extensive collections of nineteenth-century photographs of the city (taken by Charles Marville, Gustave Le Gray, and Eugène Atget) that have become canonical nineteenth-century photographs, constantly recycled in illustrated books, the press, exhibitions, and academic histories. But the jewels of these archives were not necessarily understood as such a century ago.

Indeed, photographs often entered the institutions despite their staff’s desires. It was simply cheaper to buy photographs and increasingly unthinkable that one might acquire anything but photographs of the present. As then-director of the Bibliothèque historique Marcel Poëte wrote, by the 1920s “photographic reproduction, in all its diverse forms, reigns supreme.” He feared the consequences this would have for subsequent generations’ ability to find an emotional connection to the past. This paper uses the photographs themselves, archival records, visitor guides, exhibition catalogues, and the writings of curators and librarians at these two institutions to argue that the integration of photographs into these collections was plagued by tensions between desires to collect art and to document the city scientifically as well as by competing predilections for collecting objects and images that might be useful for studying the past versus the need to collect documentation of the present.

Photographs are documents and as such are used to show a message and in particular a visual message. The study of this typology of documents could highlight the archivists’ power concept in the selection of memory, already unanimously and internationally affirmed. In fact, postcards of historical occurrences, especially at the beginning of their circulation, were replicated identically from photos and in large amounts. Although from an archival point of view identical pictures are copies, several files exactly alike are often preserved in different archives. This is due to a forceful act of institutions, their archivists and, consequently, the collectivity that would like to have a historical event read through a unique and widespread image.

The aim of this article is to try to recognize that records preservation is the result of an archivist’s personal selection and consequently understand the relationship between archives and cultural power on society. I analyzed a sample case study like the archiving of pictures related to Cesare Battisti’s death in Trento on July 12, 1916. This case study highlights that Battisti’s last instants were photographed from a multitude of points of view by professional and regular people, who immediately realized to be part of a historical moment. This episode is even more relevant if we consider that it occurred early in the twentieth century, when photographic significance was not diffused yet.

This particular historical circumstance caused a lot of copies to be spread throughout several countries. Furthermore, the pictures were manipulated with different purposes and used in political contexts, often diametrically opposed. This situation can clarify some challenges faced daily by an archivist in a photographic, governmental as well as private archive, when trying to identify a picture and discover its history, often more complex than after a first look.
The paper will approach the political aspect of Aby Warburg's collection of photographic images intended for Deutsches Museum but eventually (re)assemblaged for Hamburg's Planetarium at the end of the 1920's / 1930. The paper will focus especially on the way how Cassirer's idealism and philosophy of freedom informed Warburg's use of the chosen images as the specific "weapon" in the continual "battle" for "Denkraum", the dynamical space not only of human thought and reflection, but also the political space of freedom, understood by Warburg and Cassirer within the confines of German idealism and the specific reflection of renaissance philosophical heritage (particularly Pico della Mirandola and Giordano Bruno). The paper will take into consideration not only the particular constellation of images in the Planetarium, but naturally also the late correspondence of the two scholars, interpreted on the background of Cassirer's extensive oeuvre and Warburgs essays and numbered annotations, including the enigmatic sketches of Warburg's own philosophy of freedom, scattered among the notes stored in the Warburg Institute's archives in London. Thus, the paper will show that rather than serving purely as the passive illustrative exhibition of educational images, taken from Warburgs own vast archive of European imagery, the sophisticated and carefully composed presentation in Hamburg's Planetarium should actually continually help to develop an active reception and (re)construction of the human universe as the humanistic cosmos, precisely in connection with Planetarium's own demonstrations of the night sky. In other words - the paper will show how the exhibition, closely linked with Warburg's Mnemosyne Atlas, was thought of as an engagement and was intended to work as the creative visual reader for the never-ending lawgiving construction of the human space.

Rianne Siebenga (Independent Researcher)

Archiving your life in service of the Empire: The Lechmere-Oertel lantern slide collection

This presentation discusses a collection of photographic images in a specific medium: the magic lantern. Lantern shows were still hugely popular in the early twentieth century.

The Lechmere-Oertel collection of lantern slides consists of over 800 photographic glass slides depicting aspects of British India. Frederick and Margaret Lechmere-Oertel lived in India between 1902 and 1918, where Frederick worked for the British administration. The collection was created as an archive from which to take slides for presentations in Britain in the 1920s, after Frederick's retirement. The first part is carefully constructed, commemorating the Lechmere-Oertels' time in India as servants of the British Raj. It concludes with a series depicting the visit of the Crown Prince in 1906, emphasizing the Lechmere-Oertels' alignment with empire ideology.

This presentation unravels some strands of the relations between the archive as a visual collection, personal memory and ideology. It asks how photographs function when they are taken as an instant of personal memory, but are then made part of an archive commemorating a public ideology? In contrast to writing (which occurs with hindsight) photographs freeze a moment in time. While they commemorate at that very moment, they are also unalterable, carrying a particular moment into the future.

Although many of the photographs were made by the Lechmere-Oertels themselves, the collection aimed to function as public memory. Staying within the judicial atmosphere of witness and testimony of Agamben's discussion of the archive, it can be argued that this collection is a testimony in favour of an empire that stood (and still stands) accused. However, the Lechmere-Oertels' personal interests shimmering through a number of slides complicate the collection's straightforward defence of empire. The personal encounter in the past, frozen in time, brings something to the present, to the archive, which questions ideology in ways empire writing never does.
The photographic archive of the Society for the Promotion of Hellenic Studies (known as the Hellenic Society, founded in 1879) forms part of the collections of the Hellenic Literary and Historical Archive/National Bank of Greece Cultural Foundation since 2005 (smaller parts have been donated to the British Schools at Athens and Rome).

The Hellenic Society photographic collection was established in 1892—the first of its kind in the UK—and was at the disposal mainly of schools and universities. The ELIA/MIET collection comprises c. 16,000 prints and an approximately equal number of negatives and/or slides divided into thematic sections (architecture, sculpture, pottery, numismatics etc). Its biggest part includes photographs from Greece (also from other European regions and the Middle East) principally taken by travelling archaeologists and excavators of archaeological sites, most of them members of the Society (such as Dawkins, Wace, Ashmole, Bosanquet, Payne etc).

With reference to the constitutional aims and activities of the Hellenic Society we explore the collection’s formation from the late 19th century to the late 1950s, investigating acquisition policies relating to members of the Society (notably archaeologists) and institutions (e.g. the British School at Athens, the Royal Numismatic Society).

We analyze practices of archiving (conservation, reproduction and classification operations) underlining terms of access and the photographs’ uses in diverse contexts (public/scholarly) to the present day.

We emphasize the documentary charge of archaeological photography, considering the role of the archaeologist as cultural producer involved in mnemonic practices and engaged with the acts of archiving, selecting, preserving and articulating specific evidence not only of the past but also situated within the contemporary sociopolitical context.

We argue that the collection’s institutional history reveals aspects of the Hellenic Society’s scientific prestige and politics, while reflecting attitudes towards the past that affected the shaping of modern Greek cultural identity.

Kathe Nichols (University of Birmingham)

*Walls of Towns, Gates, etc./Costume: India/Animals (cats, goats, pigs)/Parthenon I/Skies, seas and phenomena: rethinking the Alma-Tadema Archive*

The archive of Sir Lawrence Alma-Tadema, famous for his archaeologically meticulous paintings, has been housed at the University of Birmingham since 1947. It contains correspondence, and a number of detailed sketches. But the bulk of the archive consists of 5300 photographs collected by Alma-Tadema from 1863-1912, mounted on grey card, with brief pencil notes. These are organised into 164 portfolios, into categories as eclectic as those listed in our title.

The archive is a well-used, well-known resource for classicists and art historians. Photographs are regularly loaned to exhibitions, and appear in publications on the artist as testimony to his engagements with classical archaeological material. But, as the glimpse at some of the portfolio names above indicates, there is much more to the Alma-Tadema archive than nineteenth-century photographs of Greek and Roman architecture and sculpture. And, as its trans-temporal, global, human, animal, and phenomenal congregation of photographs testifies, the Alma-Tadema archive contains more varied narratives than perhaps initially suggested by its name. It is full of surprises, problems, and images which might speak to each other in provocative ways. Architectural photographs of temples are interspersed with erotic photographs of nude teenagers lolling on ancient architecture. Studio images of exhibited colonised peoples sit next to photographs of Palace interiors. But these have been overlooked in the quest to mine the archive for the artist’s archaeological sources.

This paper is the first venture of a new collaborative interdisciplinary project based at Birmingham, which seeks to explore the potential of this extraordinary collection, and to ask how it might be put to work in the 21st-century academy. It reflects on our initial experiences investigating the forgotten contents of these portfolios, and uses the Alma-Tadema archive as a case study to ask more general questions about the formation, function, and reception of photographic archives.
The last symposium Photo Archives series organized by the Getty Research Institute, The Huntington and the Kunsthistorisches Institut in Florenz-Max-Planck-Institut, explored the world of the photographic reproductions of works of art after the introduction of the digital imaging, and the relationships among photographic reproduction technologies, archival practices and the concepts of objectivity (25-26 February 2016, The Paradigm of Objectivity). Even if today the neutrality of photography has been deconstructed, nevertheless, the rhetoric of objectivity continues to shape the uses of digital photographs, which in the case of the reproduction of works of art are deemed as «evidence».

These issues are particularly cherished in Italy, where photo archives (« fototeche ») are numerous, and connected to the collections of most famous connoisseurs of the 20th century, who have been in most cases, compulsive collectors of photos of works of art, such as: Federico Zeri (Fondazione Federico Zeri, Bologna), Carlo Ludovico Ragghianti (Fondazione Ragghianti, Lucca), Bernard Berenson (Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence), Roberto Longhi (Fondazione Longhi, Florence) and Giuliano Briganti (Fondo Briganti, Siena). In addition to these most famous photograph archives, we can observe the existence of others fototeche, belonging at first to others Italian connoisseurs and now property of Italian Universities by bequest, such as: Fototeca C. Volpe (Bologna), Fototeca G. Previtali (Siena), Archivio L. Venturi (Rome La Sapienza), Archivio e fototeca S. Bettini, G. Mazzariol e A. Morassi (Venice).

Among all, the private Archivio and Fototeca A. Morassi, now property of Department of Philosophy and Cultural Heritage (Ca’ Foscari University of Venice), is a rich and unique photo archive of the 20th century. Its contains 289 units, 35,495 reproductions of works of art, collected, during his life, by Antonio Morassi (1893-1976) an art historian who played different roles: apparently active as «monument man» during the Second World War, he was involved in the international art market of Venetian art, as testified by his numerous expertise (especially of the Guardi family) preserved together with letters, notebooks, auction catalogues and photos richly annotated with vivid comments in their back. According with a project of cataloguing and digitalization of this Archive, the paper aims to investigate its potentialities through different issues, such as: the notion of fototeca and the strategies of valorisation and access in Italy today; the reproduction of works of art as evidences and their use (and manipulation) in the art market; the relevance of the «annotated photos» as documentation; the practice of collecting photos and the methodology of an art historian and compulsive collector of views of Venice in the 20th century.

"We know that behind the picture revealed there is another one that is closer to reality and which in turn hides another and so on until the true picture of reality, absolute, mysterious, that no one will ever see..." M. Antonioni

The purpose of this contribution is to investigate the spatial conception of places as bearers of memory in film and contemporary photography. Starting from the most extensive bibliography on the relationships between architecture, landscape, cinema and photography by Michael Jakob and Giuliana Bruno, it aims at suggesting a path that highlights hybridization and transmediality of the concept of memory, through the selection of photographers and film contexts where gardens, cemeteries, libraries and archives have assumed a particular value of "memory atlases" or of images to stay physically and mentally in relation with space. The renewed convergence of hybrid forms that see the film bind with archival, artistic and museological practices, has given rise to a new experiential form of memory and its relationship with the viewer.

The archaeological space of cinema, in contemporary photography, is reconstructed through experiences that photographers, like Hiroshi Sugimoto, make of film geography by highlighting its temporal characteristics of "steps", moments of life that come and go. Photography transforms spaces, interprets them, transforms reality into contemporary myths.
In the film, however, the geography of the possibilities of reconstruction and deconstruction of memory, symbolically define the use of equally ephemeral spatial contexts of "passing" and, at the same time, eternal keepers of memories. Gardens, cemeteries and parks take, in relation to the film and contemporary art, a cognitive dimension as a new experience of life and death, become the embodiment of places, reunification and human trade with the natural and inanimate substance (according to the most recent theories of Horst Bredekemp in particular, on the concept of iconic schematic act and iconic replacement act), as well as catalogues and archives of emotions, atlases of desire, places of conservation and preservation of self and the others.

We hereby propose a route through a selection of photographers and films that deal with the concept of garden and cemetery, intended as an archive and museological space of the metabolization of death, the preservation of oneself and the reappropriation of the "lost".

**Vega Tescari** (ISA, Mendrisio Academy of Architecture - USI)

*Cracks: The Imaginary of the Archive in Chris Marker’s La Jetée*

This study will consider the treatment of time in Chris Marker’s film La Jetée (1962), with a particular focus on its archival and memory related issues.

Marker’s film represents an emblematic case of visual cogitation conceptually shaped by the archive; and by metatemporal and metaphotographic forms. At the center of the narration is a mnemonic crack visualized by fractured spaces: the montage is in fact realized through a sequence of photos, still pictures instead of the cinematographic flux. Such a construction represents an homage to the narrative and stylistic power of the archive, where the spectator is called to fill the voids and the intervals, becoming an active participant of a form of mental cinema. Significantly, the dimension of the archive is recalled by one of the longest and most intense moments of the oeuvre: the two protagonists wander in a zoological garden, look and are looked by stuffed animals, and participated in an exchange punctuated by the art of taxidermy where time is suspended, and the eternal still life of the animals becomes a temporal crack visualized in space.

Built on a succession of black and white pictures, where no word is spoken and where narration is left to a voice-off, the film is set in a non-defined post-apocalyptic future of an after third world war Paris. It tells the story of a man’s experimental travels through time, aiming at finding in the past the salvation for the uninhabitable present-future. A deserted urban dimension, abandoned objects and ruins visually echo the fragmented memory and the archival quest captured in the black and white picture montage.

This paper aims at analyzing the temporal, spatial and visual treatment of Marker’s film underlining the ontological and philosophical implications at work in the oeuvre. Theories about archival and temporal issues by Giorgio Agamben, Jacques Derrida and Jean-Luc Nancy, will be part of the meditation.

**Elisa Uffreduzzi** (Independent Researcher)

*Cakeswalk: a Case Study. Reconstructing the History of Ethnic Dances Through (Moving) Pictures Archives*

Film archives are a unique resource for reconstructing the profile of dances in the past. This concerns on the one hand the development of those dances that are still practiced nowadays, and on the other hand it allows us to re-discover those that do not exist anymore, or have become something different. In silent cinema we can see diverse kinds of movies – realized for various purposes – which offer to nowadays audience a valuable perspective on the choreographic issue, as well as on the (cinematographic) gaze which produced them.

This paper especially discusses the case study of *Cake-Walk* dance in silent cinema: a visual history which can be traced back thanks to various kinds of sources, but it can be brought to new life only thanks to filmic images, whether if they are supposed to be fiction movies or not. Open access repositories, increasingly available online as an extension of physical film archives, are a precious basin for researches related to ephemeral performances like dance, broadly speaking.

In this peculiar case, beside both filmic and choreographic analysis, also anthropological matters and racism-related aspects regarding its representations has to be taken into account. In fact Cake-Walk was a type of dance strictly related to late 19th century black culture, then through minstrel shows and vaudeville theatre it also reached the silver screen. Nevertheless its footprints are clearly visible also within the current horizon of dance.

Among the pictures that will be considered for this study, we find:

- *The Pickaninnies* (Edison - Dickson - Heise - 1894)
- *Le cake-walk infernal* (Méliès, 1903)
- *Gaumont graphic 374* (fragment 1, 1914)
- *The Birth of a Nation* (D.W Griffith, 1915)
Panel

Static and Moving Pictures:

Archives of Time

Hanin Issa Hannouch (IMT Lucca)

Fist in the Eye: Sergei Eisenstein's Spectator Between Cinema and Art History

While Sergei Eisenstein's Kino Fist (the ability to manipulate reality through attraction montage) as an aesthetic, and as a formalist strategy is central to the study of the director, and while spectatorship as such has been examined in both “early” and contemporary cinema, the addressee to whom Eisenstein's montage was destined has hardly been given any consideration. Furthermore, recent scholarship around Eisenstein has neglected his life-long passion for art history and his numerous writings on the topic; more specifically, his search for forms predating film that would become part of the aesthetic practices of cinema under the umbrella of “cinematic images”.

My contribution is thus threefold:

Firstly, I will historicize the viewer of his films and explore the conditions which gave rise to the Soviet interest in film spectators and their perception.

Secondly, I will interrogate how the Fist of the attraction montage punches the Eye of the attracted spectator so that he/she can contribute to the constitution of the film's discourse. In fact, the eye mediates between the two bodies on opposite sides of the screen, and serves to align by seeing the actor's movements adhering to physiological laws and generating psychological empathy in the audience.

Thirdly, while maintaining the dialogue between Eisenstein's research on film and on art history, I will explain how an „attractive“ and cinematic image, can incite the attracted spectator's into seeing it as cinematic.

Evening Session

Chair: Giulia Simi (University of Pisa)

Francesca Catastini (Indipendent researcher)

A possible physiology of archives in art practice

As an artist mainly working with photography I often make reference to the archival. I therefore would like to take part in the conference to discuss the use of photographic archives within the art practice and it availing itself from the power of earlier photography, often evacuating its previous meaning and content.

I would like to present my last project, The Modern Spirit is Vivisective (http://francescacatastini.it/the-modern-spirit-is-vivisective/), on the history of the study of anatomy, in which I interweaved images I made for this work together with images from my own archive and material taken from different archives, among them Perkins Institution for the Blind Archives and Tyne & Wear Archives & Museums, plus vernacular photographs I bought on eBay. Presented as a cornucopia of materials, these images form a telescopic structure divided into overlapping sections relating to the various actions involved in dissection: on looking, on canon lust, on touching, on cutting and on discovering, and intend to represent a sort of fictional archive in itself.

Presenting this work I would especially like to focus on the common fascination for medical photographs of the past, and on nowadays ease in accessing to web-based and digital archives of museums. It would be interesting also to take note of the policy change of one of the archives mentioned above, as when I first approach its staff it was possible to download their images on Flickr, whereas now prior formal permission is needed.

I would also mention how archives deeply broaden the possibilities in producing art, crossing a number of significant boundaries and combining art practice with archival experiments, positioning the artist as a collector and a sort of archeologist of iconographic semantics as well as a visual author.
In my practice-based research I discuss poetics of the absent to suggest how that which falls outside indexical image and language may be represented. The notion of absence is central in Arab metaphysics of imagination, which, as Laura Marks has shown, is fruitful from the perspective of film studies. Further, the practice of imaginary archives, prevalent in the aftermath of Lebanese Civil War as conventional archives have lost their meaning, points towards ways of representing history alternative to those inherited from Western modernity.

My artistic work, consisting of essayist films and a radioplay, is informed by Maurice Blanchot's and Jalal Toufic's notion of disaster, separate from that of a catastrophe, as something that both destroys and leaves everything intact. Blanchot's *eternal return* and Toufic's *labyrinthe spacetime* both discuss how to represent that which falls outside the chronological experience. Furthermore, Giorgio Agamben's critique of the continuum suggests that ‘change of time’ is the requisite for changing our experience. These remarks inform my own position to a disaster to which I am bound as as member of the Finnish culture. I am currently working on a binaural radioplay based on archival sound recordings of oral testimonies of Finnish Civil War in 1918. Influenced by poetics of the absent, and the idea of imaginary archive in the sense of Derrida’s notion of deconstruction, the radioplay emphasises meaning-making through a bodily experience and poetics rather than formal narrative structures. It will later serve as a starting point for a film where I ask how to cinematically represent the absent, and what kind of knowledge may be proposed through artistic practice.

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**Francesca Seravalle** (Independent curator and archival research coordinator at Fabrica)

*Until Proven Otherwise / On The Evidence of the First Photos: Investigation on the authenticity of commonly accepted first photos*

*How an investigation from the Internet to Internationals Archives can become an exhibition and a new way to read the History of Photography. How simple researching question can become a concept for an international exhibition.*

*Until Proven Otherwise / On The Evidence of the First Photos* is an archival research that investigates the authenticity of only accepted first photos. Winning exhibition at Format Festival of Photography in 2015, it will be show in European be culture Wroclaw and in Vevey in 2016.

Three years ago, during some “archaeological” research to discover more information about the first photo uploaded on the Internet, I realized that there were thousands of first photos that I’ve never considered before. I started to chase many first photos following four tracks: photographic inventions, scientific and technological discoveries, historical landmarks, and first seen visions of nature.

The collection includes the first photo taken in Italy, the first selfie, the first instant photo of a birthday party, of a kiss in motion, the first of a camera phone, of a volcanic eruption. Additionally, I directed my research in the first photos that showed historical landmarks, including: First Clandestine Photo of a concentration camp, of a war, an execution by electric chair, the atomic bomb test, etc. I collected images of the first time humanity rediscovered the Sphinx, a Bengal tiger, and a dinosaur's skeleton. I found the First Colour Photo, the First Instant (Polaroid) Photo, the First Digital Photo. I also tried to find milestones of the History of the Photography as Art and as Social Media.

To collate more than one hundred and fifty pictures, I have spent nearly three years researching historical archives and contacting museums, institutions many international curators (the Senior Curator del V&A, of the National Media Museum, L’Institute Lumière, La Société Française de Photographie, the Talbot Museum, the Getty Institute, the George Eastman Museum, the Metropolitan Museum of Art, The Russian Archive, the Franklin Institute, the United States Holocaust Memorial Museum etc…)

I contacted many inventors still alive to prove the truth around these photos or to debunk fake myths (such as the first photo uploaded on the web). Speaking with many specialists in Photography I realised that many of them didn’t know all these First Photos. Every first photo has an intriguing story behind it, as for example, the inspiration of the first pixelated photo (a scan) by Russell Kirsch 1957 by the Ancient Ravenna’s Mosaic and the relation between the autochrome and the pointillism painting. Then I’ve started to develop some aesthetic theories between the First Photos. I realised that most of all the first attempts to get a photo in colour were using landscapes and leaves as subjects, because of their natural power of colour. I also discovered that these “photographic archetypes” record the intimacy of the inventor’s everyday life: their family, their house, their garden and them self. They have an authentic relationship with their time, as our photos do in a family album, without any “glamour” filter. They have the power of being unique and the First in the History.
The advantages of Peter Greenaway’s technique in the valorization of the art masterpieces inside museums and in cities

The techniques of valorization of art masterpieces are a current issue that in these years had led to the construction of digital artworks demanding a wide range of expertise. Conception, production and technology are closely intertwined. Existing technologies have to be adapted to new artistic concepts, and new technologies inspire and create new meanings, iconologies and contexts (Lehmann, 2006). Digital valorization aims to preserve, to find new ways of communication, and engagement of spectators. Among these goals communication is particularly interesting for the present paper: the Avant-guard filmmaker Peter Greenaway promoted a new technique of visualizing artworks masterpieces in order to engage museum’s viewers firstly through the animation of original artworks, secondly creating perfect copies on which he uses moving images, and finally by projecting stories of the tradition of cities.

The present paper intends to analyze Greenaway’s technique applied both to artworks inside museums – starting from his first at the Amsterdam Rijksmuseum with the Rembrandt’s Night-watching in 2006, until his last at the Jüdisches Berlin Museum Obedience with Saskia Boddeke in 2015 – and outside museums such as the multimedia installations Bologna Towers in 2000 at Piazza Maggiore, Bologna and The Towers/Lucca Hubrys in Piazza San Francesco, Lucca in 2013. The purpose of this paper is to understand in which way Greenaway proposes his technique for the valorization of masterpieces: which problems does he try to solve, which are his intentions and the results he achieves in terms of advantages, reactions of art critique, press reactions, increasing of the number of visitors in museums and in cities. Moreover, Greenaway’s non-permanent projections raise the question of what does it change in the memory of artworks masterpieces in viewers’ mind. I will show how the analysis of the images printed in the catalogues is an important tool to answer this question.

Victoria Grace Walden (Queen Mary London)

Cine-museal Potential in Archive Appropriation Films: Holocaust Memory in Night and Fog, Free Fall and A Film Unfinished

Alison Griffiths (2008) describes the traditional museum as once a place of contemplation, which presented tangible objects but disallowed touch. Cinema offers a very different engagement with the past – a mechanical gaze upon objects, a dialectical encounter with their image through montage, and it can reveal the film’s reaction to this past.

While cinema has often been heavily criticised within the museum as disruptive and distracting (see Elsaesser 2012 and Christie 2012), working against the traditions of the latter’s required contemplative attitude, many appropriation films – those that compile and re-edit archival footage – about the Holocaust seem to merge the cinematic and museal gaze. They often interrogate the capabilities of the latter through the cinematic lens.

Exploring the interaction between film and historical objects in the films Night and Fog (Resnais 1955)?, Free Fall (Forgacs 1998) and A Film Unfinished (Hersonski 2010), this paper posits that cinema can offer a form of museum, a ‘cine-museal’ exploration of the past, which, perhaps less common in physical exhibition spaces, particularly engages with the virtuality that Gilles Deleuze so aptly associates with the memory-image. The materiality of objects call to be touched in these films, yet the spectator can never reach them. The films glide past objects, survey spaces, and introduce freeze frame and slowing techniques to evaluate particular historical items in specifically cinematic ways. I want to suggest, in this paper, that cinema can be a productive museal tool, particularly for engaging with fragile, traumatic memories such as the Holocaust.
**Cinema and Museums:**

**Practices of Mutual Valorization**

*Laura Montesanti (Independent Researcher)*

*Cinematographic narration of museums: Aleksander Sokurov, Frederick Wiseman and Johannes Holzhausen between nostalgia and meta-museology*

The recent interest on museums and museum practices by some of the most influential contemporary film directors raises some questions about the changing role of museum institutions in European society. Aleksandr Sokurov's ninety-six minutes single shot “Russian Ark” (2002) has planted seeds for a series of fortunate films about some of the greatest museums in Europe.

Both released in 2014, Frederick Wiseman's “National Gallery” and Johannes Holzhausen's “Das Grosse Museum”, were conceived for a vast audience and projected in cinemas for only one or few nights as exceptional events. In both films, the question of how centuries-old art should be presented to a modern audience seems to be central. The appeal of the films rotates around the unveiling of the functioning of the museum; in this respect, we could talk of a meta-museum representation.

Also released in 2014, the massive “Cathedrals of Culture” television series includes documentaries about the Russian National Library (Michaël Glawogger), the Berliner Philharmoniker (Wim Wenders), the Salk Institute (Robert Redford), the Opera House in Oslo (Margreth Olin), and significantly the prison of Halden (Michael Madsen), along with an episode directed by Karim Aïnouz about the Centre Pompidou in Paris. “Francofonia” (2015) narrates “a state that needs a museum to exist”, in the Sokurov's words. The film emphasises the role of the museum institution in the preservation society’s fundamentals.

The presentation will focus on the genesis of each film, their content, the choices of distribution, and the reception by the critic and the public, in order to define the reasons of the recent urge for a cinematographic narration on museums.

**Building Identity: Archival Sources and Memory Landscapes**

*Chair: Yesim Tonga Uriarte (IMT Lucca)*

*Maria Vona (Polytechnic of Turin - Universidad Complutense Madrid)*

*San Carlo square in Turin and its social transformations during the 19th Century: an image of the past through digital technologies*

The proposal want to show how the old *place royal* of the city of Turin, called S. Carlo's square and one of the most important squares realized in the first transformation of the city during the XVII century, has changed the relationship between the architecture and the people, divided by social classes, who lived the houses of the square.

The period studied for this relationship come from the first years of XIX century, when the Napoleon’s government started a new bourgeois politics, until the realization of the new Roma street, last strong physic and social transformation of the XX century in the city center of Turin.

This research, conducted by the use of land registers, censuses, old maps and draws of the six blocks of the square, that are preserved in the History Archives of the City, has introduced the use of digital tools for the support of the investigation and in the same time with a new way to show and to tell the finale result of this work.

The digital tools have allowed the creation of a new image of the city and a new way for reconstructing the memory for a part of the city that is changed during the time, like his physical appear and use of the space related with old and new social classes.

All of this has been possible to rebuild starting from the georeferency of the dates taken for this narration, organized with many databases and inserted in the software ArcGis, that returns this relationship with “social classes and physical spaces”.

In the same way with 3D modelling has been possible to rebuild the spaces of one of the six blocks, Saint Federico, for to understand how the development of this block has been influenced by the people that lived there.
Building Identity: Archival Sources and Memory Landscapes

Figen Kivlicim Corakbas (Anadolu University)

Constructing an Urban Memoir: Interpreting Old Photographs of the Istanbul Land Walls

Istanbul Land Walls, which were built under the command of Byzantine Emperor Theodosius II at the beginning of the 5th century AD, have been one of the most remarkable symbols of both Constantinople and Istanbul Historic Peninsula. It is considered to be a significant component of the old city’s character. It was 1453 when Ottomans had taken the control of the city and this date also marked the end of Byzantine Constantinople and Empire. After 1453, the Land Walls had never been a site of war again. However, they were repaired numerous times, especially following big earthquakes.

The images of the Land Walls begins with historic maps, the oldest of which goes back to the 15th century. Thanks to many travelers, the detailed visual representations of the Land Walls have flourished beginning from the 19th century, mostly in the form of drawings reproduced as prints. Photography was introduced at the end of 19th century, which provides us with numerous views of the Land Walls’ cultural and natural-scape.

In this paper, the 19th century photographic depictions of the Land Walls will be discussed in comparison with the prints from same period, and the various representations of the Walls in both techniques will be examined. The similarities and differences will be pointed out in terms of: viewpoints; proximity to the walls; walls’ parts and elements depicted; existence of humans in the depictions; focus of the images; and distortions. The socio-cultural context that the photographs were taken and the backgrounds of the photographers will also be taken into account.

Sarah Culhane (University of Bristol)

Italian Cinema Audiences - Experiences of cinema-going in post-war Italy: building and sharing an archive of memories

The Italian Cinema Audiences project - funded by the AHRC - provides the first comprehensive study of cinema audiences in Italy in the 1950s, when Italians went to the cinema more than almost any other nation in Europe. It explores the social experience of cinema-going by interviewing over 1000 surviving audience members, analysing their responses, and contextualizing these responses through further archival research. This large-scale empirical research into Italian audiences is time-sensitive and driven by the need to document cinema-goers memories, before this audience disappears. At the centre of the project are those people whose stories about cinema need to be told, understood and disseminated. This paper discusses three of the key ways that the Italian Cinema Audiences project has used digital technologies and online platforms to 1) build an archive of memories 2) share this archive with researchers and non-academic users.

1. Central to the project’s creation of an archive of memories are the video-interviews, which were conducted with 160 participants. This paper outlines how these interviews were analysed and catalogued for dissemination via our website.

2. We have also used social media (Facebook) to try to engage further with our demographic and to create a forum where users can share their memories of cinema-going in the 1950s. This paper will reflect on the challenges in sharing our research and engaging with so called ‘digital immigrants’ via online platforms.

3. The final element of this paper presents findings from a user engagement focus group in which we trialled a memory map (created using History Pin software) of Rome’s cinema network in the 1950s. Layered with archive images of the original cinemas, film posters and photos of stars, this map is both a historical resource and a mnemonic tool, which we hope will facilitate greater engagement with elderly users.

Emiliana Losma (Independent Researcher)

Photographic and audiovisual sources for the history of women in Piedmont: A mapping

This paper presents the results of the survey on audiovisual and photographic sources for the history of women into public and private archives of Piedmont.

The objectives of this survey were multiple: list the sources, subtract these sources by invisibility, highlight material and immaterial critical in the storage business, investigate how these sources are protected by institution...

Many of photographic and audiovisual materials for the history of women, infact, are still unknown because they are in personal archives and / or associations not yet inventoried. The feminist approach to archival work has contributed to the emergence of the non-neutrality of archival work and the difficulty of intercepting the presence of women in the archives. The archive reflects the power asymmetry in a given society and in a given historical moment, taking shape as a device of power and power relations between the sexes in respect of access to the past, in determining the present and in the transmission of memory to future generations. The acquisition choices, cataloging and use of photographic and audiovisual materials for the history of women by the archives is set up as a good method to assess the presence of women in the public space. If you do not create gender paths in the archives, they remain invisible in most cases also today: urge the unveiling of women inside archives was the main objective of this research.
Irina Tcherneva (EHESS and CNRS Paris)

Institutional images: resources for a history of spaces of confinement in the USSR (1918-1991)

The audiovisual archives of State institutions are abundant and to a large extent unexplored. This assessment remains relevant for western countries, but applied to the post-Soviet republics it’s particularly striking. The State institutions of the Soviet Union frequently appealed to film-makers and photographers in order to create the pedagogic and communication medium. The analysis of the non-fiction films resulted from a command passed by industrial administrations in the USSR between 1948 and 1970, conducted during my PhD work, revealed the role of these institutions for the cinema industry and pointed out the hybrid documentary forms emerged of the junction between State and institutional usages of the film. This contribution will deal with the body of films and photos produced in and for prisons and camps, asylums and psychiatric clinics in the USSR (1918–1991).

This unexplored corpus of visual documents includes training and pedagogical films (for medical corps or prison guards, e.g.), promotional films and photo-albums as well as images intended for therapeutic or cultural educational usage. In part the contribution will place these archival documents created in a context of confinement within the analytic perspective of useful cinema. Still in order to counterbalance the functional approach offered by this literature, a researcher should link together public policies and institutional preferences, central and local levels, professional film and photo practices and mise en scène proper to the institutions of confinement. In this way, these visual archives allow to approach a diversity of strategies of usage of the image that recorded the relation of domination, but also tendencies of emancipation and reform. The paper will describe and qualify the collections of these documents, conserved in the institutional and public archives of different levels of the former USSR, will analyse the strategies of their constitution in relation to the comprehension of the degree of the visibility allowed by the ministries that ordered their production.

Elena Canadelli (University of Padua)

A Pantheon of Botanists: Photographic Portraits of the “Iconoteca dei botanici” at the University of Padova

The Botanical Garden at the University of Padova conserved an amazing photographic collection which was assembled between the 19th and 20th centuries by the Italian botanist Pier Andrea Saccardo (1845-1920). It consists of around 2,380 photographic portraits of Italian and foreign botanists collected for the publication of the volumes of La botanica in Italia (1895, 1901). The majority are cartes de visite of colleagues, but there are also several photographic reproductions of paintings portraying botanists of the past centuries conserved in other Italian or Europeans institutions. The latter show a use of photography as a useful medium of acquisition and documentation.

Thanks to the correspondence preserved in the archives of the Botanical Garden, it is possible to reconstruct the network of correspondents which allowed Saccardo to acquire his entire photographic collection. At the time, the photographs were hung all around the walls of the Botanical Institute, forming an impressive “pantheon” of botanists. Now-a-days the documentation has been restored and made available on-line at the website https://phaidra.cab.unipd.it/collections/iconoteca_botanici. As for other scientific collections of the end of the Nineteenth century, these historical materials are both a useful iconographic source and a subject of study for historians of science. As showed by the recent book edited by Elizabeth Edwards & Christopher Morton, Photographs, Museums, Collections. Between Art and Information (Bloomsbury, 2015) – this kind of scientific photographic collections considered as a whole allow historians to look at photos as material objects which can bring out relationships between scholars in the context of a specific discipline, in this case botany. The “Iconoteca dei botanici” represents a very significant case study thanks to the presence of photos and Saccardo’s correspondence and books, shedding light on how scientists has used portraits to build their community or the history of the discipline.
The paper analyzes the use of late XIX – early XX century photographs by Antoin Sevruguin in the paperback edition by Finnish/Swedish author Ivar Lassy Behind Lattice and Veil: Open-Minded Reports Of My Persian Encounters (Helsinki, Otago, 1917). Photographer Antoin Sevruguin, originally Russian, lived and worked in Tehran from late 1860s up until his death in 1933. Images of Persian women are among his most well sold photographic images that, along with photographs of other ‘types’ and ‘sites’, architectural monuments, scenic landscapes and groups, were sold to tourists and researchers of Persian culture. Ivar Lassy, interestingly a researcher of Persian culture (his graduation paper at the University of Helsinki was dedicated to the religious ‘mystery’ plays of Muharram) used Sevruguin’s images that he borrowed from the archive of his acquaintance’s brother (colonel Aleksanteri Iyas who was in Russian diplomacy service in Persia) to illustrate two popular books on Persian culture. In the book entitled Behind Lattice and Veil: Open-Minded Reports Of My Persian Encounters Sevruguin’s images of Persian women (with no authorship indicated) with Lassy’s inscriptions to them act as a parallel text that classifies Persian women into several categories. Analyzing the use of images and accompanying texts, the paper argues that this photographic material is served and interpreted in the discourse is popular, or vulgar anthropology.

In 1953, the British collective Independent Group displayed a selection of 122 photographic reproductions at the Institute of Contemporary Art in London, under the title “Parallel of Life and Art”. The exhibition, which presented images from a wide range of sources (from art, architecture, landscape to anatomy, calligraphy, geology), was recognised by Reyner Banham as a ground-breaking event and locus classicus of the New Brutalist movement in architecture.

According to the curators, “an encyclopaedic range of material from past and present is brought together through the medium of the camera, which is used as recorder, reporter, and scientific investigator”, in order to form “a poetic-lyrical order, where images create a series of cross-relationships”.

To better understand the meaning of this poetic-lyrical order in the work of the Independent Group, the paper analyses other two main key-concepts, which are fundamental to the further research of the architects Alison and Peter Smithson and already present in this early exhibition: “as-found” and “recognition”. By following the development of these notions through the work of Nigel Henderson, it is possible to trace some connection with the pre-war research of László Moholy-Nagy and Marcel Duchamp and to understand how the Smithsons translated these inputs in their research for a “responsible” architecture. If their ‘Urban re-identification grid’, presented at the ninth CIAM Congress (1953), made an explicit use of the photographic medium as an ‘ethnographic’ tool to develop the phenomenological notions of ‘house, street, district and city’, the ‘as found’ aesthetic also played a fundamental role in the development of the ideograms, diagrams and theories on the ‘Cluster’. This ‘picking up, turning over and putting-with’ is also a fundamentally image-based process that has its roots in this early exhibition.
Collecting Imagery: Cartographies of Visual Memory

Giulia Simi (University of Pisa)

Diaries, sketches and history: Franco Angeli’s films between amateur practice, political engagement and artistic experimentation.

Among the painters belonging to the so called Italian Pop Art or Piazza del Popolo School, adopting the definition coined in 1968 by the art critic Enrico Calvesi to heighten the independent identity of the Italian artists compared to their American colleagues, Franco Angeli is maybe one of the less known.

Born in 1935 in a working-class neighbourhood in Rome, Angeli soon joined the Italian Communist Party also favouring extra parliamentary organizations at the end of the 60s. His painting research is rooted in the Informal movement, particularly in Burri’s work, but soon embraced “new realist” experimentations at the beginning of the 60s, fuelled by the Economic Boom and the urgency of modern life advancing fast at that time in Rome.

His long unexplored amateur film activity started in 1967, coinciding with the beginning of the Italian experimental cinema movement and the rise of the student protest.

Intertwining lyricism and documentary, Angeli’s films dialogue with the poetics of the New American Cinema, particularly Jonas Mekas’, and yet are characterized by an original style and a masterly mixing of an intimate gaze rooted in daily life memories with a continuous political engagement. The constant use of overlaid images echoes his marking painting technique of “veiling”, showing his ability to weave a fertile relationship between painting and cinema.

Federica Chiocchetti (University of Westminster)

Amore e Piombo (Love and Lead): The Photography of Extremes in 1970s Italy

Established in the early 1990s, the Archive of Modern Conflict is a private collection and independent publisher based in London and Toronto, ‘seemingly devoted to the photographic history of war and violence, but whose holdings are in fact thematically unruly, encompassing a frankly eccentric range’ of international vernacular photographs, from the nineteenth and twentieth centuries, totalling some 4 million items (Brian Dillon, Aperture 2013).

Amore e Piombo is one element of a wider project to build a collection of international, twentieth century press photography, rescuing carefully edited original materials from the dusty archives of now—or soon to be—defunct photo agencies, newspapers and magazines. The idea is to gather strong representational strands from different regions and historical moments under a somewhat ‘constructed’ global press photography archive, which is destined for a public museum.

Italian photojournalism is widely revered. However, the agenda of major museum shows or recent publishing is dominated by the “La Dolce Vita” narrative of the paparazzi. Amore e Piombo, which presents only a section of the press photographs rescued from the archives of the Rome-based agency Team Editorial Services, aims at revealing the wider story of these paparazzi photographers, who, during the period of domestic terrorism of the so-called Italian ‘Years of Lead’, spent as much time covering political, religious and cultural events as they did on stalking celebrities.

The project was constructed around many narrative layers, from Fellini’s journey in ‘today’s Rome’, an eight minute sequence of his 1972 movie Roma, where the director approaches the heart of the city from the highway with his film crew - as almost every film still of that sequence could be echoed by a print from the Team Agency archive -, to the notion of ‘oppositional editing’, partly inspired by Stephan Lorent’s pairings for Lilliput and the Italian publication, Il Borghese – as it seemed an appropriate technique to ‘re-animate’ the intercut between glamour and conflict of the time.

Far from offering answers or uncovering definitive truths, the photographs, while lacking innocence in terms of reconstructing memory, reveal only fragments of evidence about this most turbulent and tangled decade, while the true puppet-masters and string pullers remain tantalisingly just out of frame.

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