

# VIEWS



NEWSLETTER OF THE VISUAL MATERIALS SECTION

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## VM at 65: Nowhere Near Retiring!

Sometimes, you just need to turn to an archivist to figure out your roots. In this case, the archivist, [Kristen Buvala](#), works as an intern at the University of Wisconsin Milwaukee. Her search through SAA records boxes revealed that the Visual Materials Section is not 25, not 30, but 65 years old. Quite a respectable age!



### CHAIR'S CORNER

Like many genealogical searches, this one involved bushwhacking through a trail of family name changes. Yes, we are 25 years old as the Visual Materials Section (circa 1980, first chair Diane Vogt O'Connor). But, we are also over 40 years old as the Committee on Aural-Graphic Records (1973), and 65 years old as the Audio and Visual Records Committee, formed in 1951 along with other core committees (heads up, y'all – are your knees creaking too?). Correspondence from the first few years reveals the difficulty of getting the committee off the ground, but it was fully functional in 1952, led by Dorothy Barck of the NY Historical Society. See the VM website for selections of [correspondence](#) kindly scanned by Kirsten.

Through those name changes and through a succession of generations, the mission has remained the same: to ensure that libraries, archives, and information studies remain aware of the importance of visual culture and those who preserve visual media. It has been forged in response to the urgencies of the times by committed, energetic, passionate, and often opinionated men and women who worked hard for the survival and growth of the section. Our continued relevancy is seen in our membership – the largest and strongest SAA Section, at just under 900 members.

And now we are dealing with a world that is so changed since we formed in the 1950s.

A recent [Nielsen's Total Audience Report](#) estimates that Americans aged 18 and older spend more than 11 hours a day watching TV, listening to the radio or using

## CHAIR'S CORNER

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smartphones and other electronic devices – short on text and long on images. Pinterest, Tumblr, and Instagram were the [fastest-growing social media platforms](#) in 2014-2015. The evidentiary use of photographs, film, and video is expanding into every corner of our society – from traffic camera stills used in courtrooms to amateur videos used in investigations of refugee camps conditions. Online news streams are primarily transmitted - and consumed - through images. We are also seeing a rising interest in data visualizations, new forms of photography (including hybrid creations using historical manuscript sources), and documentary media studies.

With this enormous rise in the production and consumption of images comes a parallel expansion of an intense and dynamic debate on the meaning of visuality, and the effects of what Martin Jay, a visual historian at UC Berkeley, has called the “ocularcentrism” of modern society. At stake in this debate is no less than an understanding of how race, gender, politics (think of presidential races), economics, and human identity are forged, in all their contradictory qualities, from *what* we see, and, perhaps most urgently, *how* we see it. What percentage of these phenomena and spectacles - and which ones - will be available for research and inquiry in 10, 50, 100 years?

Most archivists, including those in larger institutions, are forced to manage notoriously “needy” visual formats even as they deal with the ongoing crush of paper and print materials. They often feel isolated and uncertain of where to turn to for guidance: not only on dealing with visual materials but also on how to successfully cast arguments for a share of institutional resources to preserve them. This is where we come in.

As members of a specialized interest group of the archival profession that invests its energy in developing best practices in collecting, analyzing, reformatting, and preserving society’s visual artifacts, we must respond to this historic “long moment” just as urgently as those who study and debate it. I am particularly concerned about the lack of curriculum on visual materials in information studies programs, and the minuscule percentage of resources spent on creating positions whose sole scope is archiving all forms of visual media. We can work together to change this, even if change does come slowly. Ideas? We could establish a network of local/regional consultants to assist small institutions in surveying their collections; assist archivists applying for grants to preserve visual materials collection by serving as professional readers; produce more educational content on our website and push it out directly to relevant audiences.

I’m happy to report that even as VM turns 65, we’re expanding in new ways and feeling pretty young. Last year we completely redesigned our

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web site, and launched our own Facebook page and Twitter and Instagram feeds. Thank you to the *awesome* social media-savvy members who made this possible! So, VM friends and allies, I hope you'll start sharing your amazing collections, questions, and expertise with our new (and old) audiences and keep us forever young!

We will be celebrating our milestone sapphire-blue

anniversary all through 2016 and 2017. In Atlanta this August, expect our first preconference, swag (of course), and a *big* party – to which all members and friends are invited. We'll celebrate our long road to now with full sails toward the future!

**Paula Jeannet Mangiafico**

David M. Rubenstein Rare Book & Manuscript Library, Duke University

## Midwinter 2016 Wrap-up

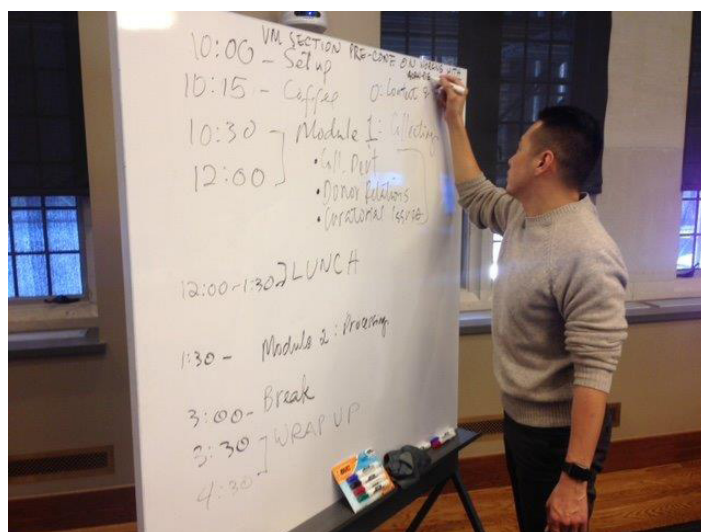
by Kim Andersen

AV Materials Archivist, State Archives of North Carolina

Midwinter this past February 26-28 in Durham, NC, felt more like mid-springtime. A small but dedicated group of Visual Materials Section members gathered at the home of Chair Paula Jeannet Mangiafico to do some section work and plan for SAA Atlanta 2016 (and have a little fun). Paula lives in a beautiful wooded neighborhood just beside Duke University's campus and her kitchen table provided our group with a cozy and comfortable place to tackle our to-do list. It also provided us with a gorgeous view of an expansive backyard and a very popular birdfeeder where an eclectic array of songbirds entertained us outside while her two cats assisted us with our discussions indoors.

Although originally designed as a working meeting for the Steering Committee, all Visual Materials Section members are welcome and encouraged to participate in Midwinter Meetings. This year non-committee members outnumbered the steering committee members and two relatively new members came! Being a local Triangle area resident, I commuted to the meeting from Raleigh, but out of town participants typically bunk at the home where the meeting is taking place in order to keep costs down. There is no registration fee for the Midwinter meeting; everyone simply contributes to meals, which are prepared family style and eaten between and during discussions. The atmosphere is informal and the dress code is nonexistent!

This year's participants included yours truly, Paula (our host), Laurie Baty, Gerri Schaad, Ricky Punzalan, Patrick Cullom, Stephen Fletcher, Beth Bilderback, Nicolette Bromberg, and through the magic of modern technology, Deborah Rice, Alan Renga, and Matthew Mason, remote



**Ricky Punzalan** during Friday's pre-conference brainstorming.

conferencing in at various times during the weekend. Paula arranged Friday morning to give us a few glimpses of downtown Durham and some of the exciting programs Duke University has underway. We began the morning with a brisk walking tour of Durham's [American Tobacco Campus](#), where we peeked in at an art exhibit and enjoyed the grounds and historic architecture before popping over to Duke to begin the intellectual portion of our day. It was an invigorating and lovely way to start the day!

After parking illegally at Duke in an overflowing parking deck (!) we zigzagged our way between gorgeous stone Gothic-inspired buildings to the Bostock Library and to the high tech lair of Molly Bragg, Digital Collections Program Manager. She and her colleagues gave us a fascinating overview of their work and philosophy, and we got to ask questions and really get a feel for their operation and workflow. Over way too soon, we said goodbye and headed up to the Carpenter Board Room in





**Friday lunch discussions at the Perkins Library.**

Perkins Library where another treat awaited us – lunch! Over lunch we had an extremely productive talk about what we wanted our pre-conference program to be in Atlanta. Both Patrick Cullom and Stephen Fletcher, who had together conceived of the idea for the program, and Ricky, our Education Committee Chair, were on hand for this discussion. A white board was rolled in from somewhere (!) and ideas flowed freely. By the time we were done eating (and talking with our mouths full), the initial seed idea had germinated and was blossoming beautifully. Pre-conference program = check!

And right on time because the speakers Paula invited for the afternoon had arrived and we were treated to several very interesting demonstrations of complex online projects happening at Duke that present serious challenges for archiving. Libi Striegl, Artist/Technologist/Instructor, Art, Art History and Visual Studies Department (AAHVS) at Duke University screened her experimental art that includes film recordings of 3-D printer data; Ed Triplett, CLIR Postdoctoral Fellow, Duke University Libraries and AAHVS Wired! Lab showed two digital projects whose archival components pose a challenge in the complexity of their interactive data and potential future simulation; Angela Zoss and Eric Monson, Duke University Libraries, Data and Visualization Services, Duke Libraries, discussed interactive GIS data and the challenges they present in preserving and simulating their data, feel, and function; Craig Braden, Audiovisual Archivist, Duke University Libraries showed his project on H. Lee Waters films and his use of Oral History Metadata Synchronizer, to sync the films' sound data, and managing those components after reformatting; Sean Aery, Digital

Project Developer, Duke University Libraries talked about capturing complex visual collections by using new digital collection tools, specifically Tripod 3; and Will Sexton, Head, Digital Projects and Production Services, Duke University Libraries discussed managing large, complex digital projects and the future of preserving digital visual materials.

The conversations that followed were enlightening and delved into the most foundational of archival conundrums: “We cannot save it all so how do we decide what to allow to perish?” We were still talking about this when we left Duke (sans parking ticket). That evening we went into downtown Durham to a great gallery where Stephen had recently shown some of his stunning art photography and still had prints on display. Patrick and I had to get back to Raleigh, but I understand that some of the rest of the bunch took in some authentic eastern style NC BBQ and may or may not have painted the town later in the evening...

Saturday dawned, and I found myself back in Durham at Paula's enjoying a bagel with lox and cream cheese, orange juice, and tea – at Midwinter the eats are always good because they are enjoyed in the comfort and unrushed tranquility of home! With caffeine in hand, we all sat down to the nuts and bolts of steering work/planning for the future! Hammering this stuff out can be tedious but we make it fun, and it is always rewarding – meetings like this are so much better with friends – new and old. Before we knew it, it was past lunchtime. Laurie Baty made sundried tomato soup and we had delicious sourdough bread from some awesome bakery, ripe avocado and tomato, fresh



**Saturday's section business meeting (l to r): Gerri Schaad, Laurie Baty, Kim Andersen, Nicolette Bromberg, Ricky Punzalan, Beth Bilderback, and Paula Jeannet Mangiafico**

crisp local lettuce, and fried bacon! I don't even eat meat but there is nothing like the smell of bacon to just make you feel good!

After a break for some walking around outdoors in the wonderful sun on Paula's quiet street, we got back to it! With sandwiches in hand and the aroma of bacon still lingering in the air, we settled down for the final session. Even the cats got in on the action (could it have been the bacon that caught their interest? Certainly it was our riveting topics of conversation...)!

Please take a look at the official report/minutes from the Midwinter meeting, available [online](#). A lot gets done in a short period of time and participants have fun doing it! Midwinter is a great way to get familiar with what the Visual Materials Section of SAA actually does (and what it is supposed to do – sometimes the same, sometimes not!). It is a fantastic way to meet, learn from, and become friends with your peers in the visual materials profession. Please consider joining us next year.

## MEMBER NEWS

### Selections from the Standard Oil Photography Collection



**Waiting room** at bus terminal, Greyhound Bus Terminal, 242 West 34th St, New York City, New York, 1947. Esther Bubley, photographer.



**Photomatic machine** in terminal waiting room, Greyhound Bus Terminal, 242 West 34th St, New York City, New York, 1947. Esther Bubley, photographer.

One of the most significant documentary photography projects of the twentieth century is now becoming accessible online for all to view. Images from the Standard Oil (New Jersey) Collection, held by the University of Louisville's Photographic Archives within the Archives and Special Collections (ASC) Library, join the more than 40 collections in the University Libraries' [Digital Collections](#).

The [Standard Oil \(New Jersey\) Photography Collection](#) (SONJ) resulted from a public relations initiative by SONJ to rehabilitate its flagging reputation. What emerges is a visual document of everyday life between 1943 and 1956, captured by some of the nation's top photographers. The project was led by Roy Stryker, who came to SONJ after directing the government-sponsored Farm Security Administration documentary program during the Great Depression. He enlisted more top photographers in the



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SONJ effort, including Charlotte Brooks, Esther Bubley, John Collier, Jr., Harold Corsini, Russell Lee, Sol Libsohn, Gordon Parks, Edwin and Louise Rosskam, John Vachon, and Todd Webb.

Currently several series within the SONJ collection are available online, and ASC will be adding more in the

future. The full collection includes approximately 80,000 black and white negatives, 2,000 color transparencies, and 70,000 gelatin silver prints.

**Elizabeth E. Reilly**

Curator, Photographic Archives  
Ekstrom Library, University of Louisville



**Individuals** standing in front of bakery, Tomball, Texas, 1945. Esther Bubley, photographer.



**Reciting** pledge of allegiance at school, Tomball, Texas, 1945. Esther Bubley, photographer.

## News from the Cambridge Historical Commission



**Portrait** of Emily Gonzalez, archivist for the Cambridge Historical Commission.

The Cambridge Historical Commission, the historic preservation agency of Cambridge, Massachusetts, recently hired its first full-time archivist, Emily Gonzalez (Simmons GSLIS/CAS '13). The archivist will manage the Commission's public archive and library, which focus on the city's architectural and social history. One of the archivist's major initiatives this year will be the digitization of

several of the Commission's visual materials collections. Two Simmons College GSLIS interns are currently processing two collections containing historically significant images: the Lois Bowen Collection and the Frederick Hastings Rindge Collection. The Bowen Collection features images of important local architecture, including many buildings worked on by The Architects' Collaborative; while the Rindge Collection features photographs and blueprints related to buildings donated to Cambridge by Rindge (including Cambridge City Hall and the Cambridge Public Library). Selected images from both of these collections will be available online in the coming months.

For more information on the Commission's collections please visit: <https://www.cambridgema.gov/historic/researchaids>

**Emily Gonzalez**

Archivist, Cambridge Historical Commission

## MEMBER NEWS

## Published Article on 19th Century Portraitist

Gary D. Saretzky, Archivist for the Monmouth County Archives, recently published an article in *Garden State Legacy* 30 (December 2015), titled “Last Man Standing: E.S. Dunshee, Veteran Trenton Photographer.” The article examines the long career of E.S. Dunshee, a prolific portraitist of the 19th century and practitioner of early photographic processes, such as the daguerreotype and ambrotype. The article also features over a dozen images that illustrate the various formats and techniques that Dunshee mastered over his lifetime. Available online, the article is a must-read for anyone interested in 19th-century portrait photography.

**Gary D. Saretzky**  
Archivist, Monmouth County Archives



**Examples of E.S. Dunshee's work.**  
Courtesy of Gary Saretzky.

## The Edward Stanton Photographs: Portraits from Detroit's Black Bottom Neighborhood



**Three boys** (identities unknown) pose in front of a five and dime store.

The Reuther Library is pleased to announce the acquisition of the Edward Stanton Photographs. The collection features the earliest surviving work of the Detroit-born artist, Edward Stanton (1914-2006).

Stanton was a self-taught photographer, and a member of a group of local artists, including Frank Cassara and Alex Minewski, who were active in Detroit during the Great Depression. Inspired by photographers such as Walker Evans and Dorothea Lange, and with Detroit as his muse, Stanton created a rich body of work that is a mixture of both portraiture and street photography. His collection was generously donated to the Reuther Library in November 2015 by his nephew, Professor Tom Stanton.

The Edward Stanton Photographs are composed of 96 original large format and 35mm photo-negatives, along with two photo prints. The bulk of the images are part of a series, shot throughout several seasons, that features portraits of local



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**A pair of boys** (identities unknown) spar as their friends laughingly cheer them on.

children, both posed and at play, as well as neighborhood views. These stunning images offer a rare glimpse into what it was like growing up in two of Detroit's earliest Black neighborhoods, Black Bottom and Paradise Valley, before they were lost to urban renewal projects in the 1960s.

Highlights from the collection will be on display in the Reuther Library's Woodcock Wing from February through April 2016. A large selection of images have been digitized and are available to view in the [Edward Stanton Image Gallery](#) on the Reuther Library website.

**Elizabeth Clemens**

Audiovisual Archivist

Walter P. Reuther Library, Wayne State University



**Portrait of a young boy in the snow** (identity unknown).



# The Photographic and Audiovisual Archives Working Group of the International Council on Archives

by David Iglésias Franch

Technical Archivist, Centre for Image Research and Diffusion, Girona City Council (Spain)

and Stephen J. Fletcher

North Carolina Collection Photographic Archivist, University of North Carolina at Chapel Hill

## The Historical Roots of PAAG

In 1980 UNESCO issued a report titled, *Recommendation for the Safeguarding and Preservation of Moving Images*. Two years later, five organizations—International Federation of Film Archives (FIAF), International Federation of Television Archives (FIAT/IFTA), International Federation of Library Associations and Institutions (IFLA), International Association of Sound Archives (IASA), and International Council on Archives (ICA)—formed the Roundtable of Audiovisual Archives. The roundtable's initial efforts led to the creation of the first [Joint Technical Symposium](#) held in Stockholm in 1983, and made contributions to UNESCO's Records and Archives Management Programme ([RAMP Studies](#)), "creating the first set of [technical literature](#) for the profession."

In order to expand its mission and reach, the roundtable reorganized in 2000 to form the Co-ordinating Council of Audiovisual Archives Associations ([CCAAA](#)), which added three new organizations to its ranks: Association for Recorded Sound Collections (ARSC), Association of Moving Image Archivists (AMIA), and Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA).

Although ICA was an active member of CCAAA, some ICA members believed ICA's involvement "could have been greater." After the 2009 CCAAA annual meeting in The Hague, ICA appointed Joan Boadas as Commissioner for Photographic and Audiovisual Archives to create a working group that would focus on these types of records. As Boadas considered ICA's role within CCAAA, he made the following observations:

- CCAAA member organizations focused exclusively on moving images and sound recordings, but not still photography.
- CCAAA did not sufficiently know the real necessities of non-member archives, so it could not adequately

select topics on which to offer training. ICA, thanks to its organizational structure, was well-positioned to try to understand the broader realities of audiovisual heritage.

- CCAAA specialized in audiovisual records, so ICA could consult CCAAA for information regarding technical archival needs. Of the CCAAA member organizations, only ICA and IFLA did not focus solely on audiovisual records.
- There was no global agency that contributed to improving the management of photographic heritage.

Boadas concluded that ICA could be a leader in the area of photographic heritage by creating a working group to focus on both photography and audiovisuals. This group became known as the [Photographic and Audiovisual Archive Group \(PAAG\)](#) with the mission of attending to the needs that arise from the safekeeping of both photographic and audiovisual archives.

It was important at that point in time to clarify what comprises audiovisual heritage because most CCAAA members had created their own definitions. For example, in the UNESCO white paper *Audiovisual Archiving: Philosophy and Principles* written by Ray Edmonson in 2004, photography is not included in the general definition of audiovisual heritage. ICA therefore made its own definitions, as follows.

Photographic heritage comprises

- photographic documents, from the daguerreotype to still digital images; and
- textual documents related to photography, such as photographic registers, account books, technical documents, correspondence, invoices, price lists, lists of materials purchased, and personal documents (training received, awards, etc.).

Audiovisual heritage comprises

- film, video, and digital moving image records;
- audio records;
- photographs related to audiovisual records;
- scripts and other textual information; and
- stage material, etc.

### PAAG Today

The main goals of PAAG are:

- to establish the basic guidelines for intervention in photographic and audiovisual collections;
- to provide to archivists working tools to do works of description, conservation, digitization, etc.;
- to promote activities and resources for training; and
- to create a virtual place for communication and dissemination of resources.

Establishing these goals took into consideration that while some archives collect audiovisual and/or photographic records exclusively, many more maintain visual material as part of a wider array of archival materials. For archivists working in the latter environment, their general training is often insufficient to attend the specialized needs of photographic and audiovisual heritage, and complementary training options are usually limited or inadequate because generalists are not, and probably never will be, specialists in this area. PAAG's goals also recognize that many archivists work alone inside their institution, and at a local level there may be significant audiovisual records that come from local television stations, local production companies, or amateur filmmakers. The existence of archival specialists in audiovisual and photographic materials in some institutions, however, enables PAAG to enlist specialists to create educational resources for the broader archival community.

From these considerations PAAG formed a steering committee consisting of at most ten visual materials archivists who reflect worldwide representation. Steering committee members work with an existing network within their own countries, thus representing an extensive group of professionals.

### Activity and Projects

Since its inception, the PAAG Steering Committee has completed various projects, while others are ongoing. The **Survival Kit** is a pilot project that directed the initial work of PAAG. The kit provides basic resources

to those archivists who face the challenge of organizing and managing photographic and audiovisual material. Archivists can consult the Survival Kit when faced with the question, "what do I need to know to perform an appropriate archival operation on photographic or audiovisual records?" Targeted for non-visual-materials archivists, the resources are:

- presented in four categories: methodology, standards, software, and preservation;
- not too specific, as they are intended for non-specialists;
- properly justified and accompanied by an explanatory summary; and
- accessible [online](#).

The Survival Kit includes thirteen resources (seven concerning photography and six related to audiovisual). It is imperative that the working group continually update the Survival Kit with new resources to remain relevant.

The second PAAG project was to write **Case Studies** to address the fundamentals of processing photographic and audiovisual archives, with an eye toward future research. For each case the specificities of a collection are highlighted and solutions are explained. There are, however, only six case studies and PAAG would like to significantly increase its offerings.

ICA's Programme Commission (PCOM) has funded translations of three PAAG projects: Concise Guides, a chronology, and Best Practice Guides.

Concise Guides offer a general approach to subjects concerning photographic and audiovisual materials. To date, PAAG has produced three concise guides, available in English, French, Catalan, and Spanish: Guide 1. *Digital Image Archive*; Guide 2. *Digital Video Archive*; and Guide 3. *Management of Photographic Repositories*.

A *Chronology of Photographic and Audiovisual Media* depicts the evolution of different technologies and media: cinema, photo, sound and video. The chronology compares what is happening for each technology in different periods using nearly 100 illustrations. The chronology can be experienced as a poster highlighting the most remarkable events in the evolution of photography, film, television and video, and sound, or as a more thoroughgoing website with more text and images than contained in the poster. There are versions in four languages from both,



poster and website: English, French, Catalan and Spanish.

The *Best Practice Guide for Establishing a Permanent Observatory for Archives and Local Television* systematizes all of the work carried out thus far by the Permanent Observatory for Archives and Local Television (OPATL) in Girona, Spain. OPATL is an ongoing joint project of several organizations and institutions whose mission is to safeguard local television and other producers of local audiovisual documentation. The best practice guide, however, goes beyond the particular needs of Catalonia and Andorra, with a more generic approach to realities that may exist elsewhere. ICA published the [guide](#) in four languages: English, French, Catalan, and Spanish. There is also a reduced version in Arabic, Russian, Hindu and Japanese.

### **Collaborations and Connections**

PAAG needs to collaborate and network with other associations and projects. ICA is a member of CCAAA, so PAAG has a connection there. This is a big challenge for PAAG, however, because PAAG is a subgroup within ICA, which itself is a subset within CCAAA. As the smaller entity, PAAG may not be able to provide extensive services for audiovisual professionals, but PAAG has a direct lineage to associations that are creating resources of high interest for the archival community.

PAAG's most important collaboration to date has been with the European Commission for Preservation and Access (ECPA) through its projects Safeguarding European Photographic Images for Access (SEPIA) and Training for Audiovisual Preservation in Europe (TAPE). ECPA was established in 1994 to promote the preservation of the documentary heritage in Europe, but its work came to a close in July 2008. The surveys to understand the reality of the photographic and audiovisual heritage in Europe and the SEPIADES standard for the description of photographic records are now accessible in the online publications section of PAAG's website, thanks to an agreement between ECPA and PAAG. It is an opportunity to re-use the valuable ECPA materials that can rarely be found elsewhere.

Last year PAAG reached an agreement with the International Consortium for Photographic Heritage. Commonly known as Photoconsortium, it is a nonprofit organization formed in October 2014 from the collaboration experience of Europeana Photography—sixteen European archives that digitized hundreds of thousands

of pictures from the first one hundred years of photography and contributed their content to Europeana, the European portal of cultural heritage. Photoconsortium promotes and enhances the culture of photography and photographic heritage by organizing and managing conferences, exhibitions, awards, training courses, and publishing activities. In order to be linked to all cultural institutions with photographic collections, they designed one member of its Executive Council to serve as a link to the archives field via PAAG. The aim of this connection is to disseminate the activities and accomplishments of Photoconsortium to archives and to foster collaboration.

PAAG has other connections with European projects, such as Training the Trainer Resource Packs from the program Leonardo da Vinci. This project aims to create pedagogical resources for people who are beginning digitizing projects in an archive. The final outcome will be a toolkit that will be published on the ICA website. Some chapters of this toolkit are dedicated to digitization of photographs and audiovisuals.

### **Future plans**

During PAAG's fifth year, the ICA board suggested a partial renovation of the Steering Committee, which is currently under way. The main goal of this renovation would be to create real networks all around the world so that many people could participate and benefit from PAAG initiatives. With new members and broader networks, the first aim will be to focus on existing projects: updating the survival kit, case studies and concise guides. We need much collaboration to achieve good results. A resource with only six case studies, for example, has limited usefulness. We hope to undertake additional projects so we may continue providing service to archivists worldwide, always keeping in mind our current mission to attend the needs arising from the safekeeping of photographic and audiovisual archives. A bibliography is one new project that PAAG would like undertake. The Visual Materials Section already has a bibliography, but it needs to be updated, and PAAG's bibliography includes only nine resources. A joint effort between PAAG and VMS to expand and update their bibliographies into a single document would result in an invaluable resource for a global audience, and could serve as a solid first step toward a lasting international partnership.

*Franch and Fletcher are members of the Photographic and Audiovisual Archive Group (PAAG) Steering Committee. Iglésias is the PAAG Coordinator.*

# 104<sup>TH</sup> Annual Conference, College Art Association

by David Haberstich

Curator of Photography, Archives Center, National Museum of American History

In early February I attended my fourth annual conference of the College Art Association (CAA), this iteration conveniently located in Washington, D.C. CAA is a professional organization for teachers and students of art, embracing both art history and studio arts. The range of interests was most physically evident in the trade fair which accompanied the conference: one could view many new releases of art histories and monographs from academic and popular publishers, as well as peruse actual tools and materials for artists, such as brushes and paints—and a variety of electronic and digital products. CAA's general program and membership interests mirror those of the Society for Photographic Education (SPE), another organization whose meetings I have attended. SPE was established primarily to convene photographers who teach, as well as academics and theorists who teach the history and criticism of photography. Undoubtedly SPE was patterned after the much older CAA. Indeed, this was CAA's 104<sup>th</sup> annual conference.

Speakers tended to highlight documentary photographs that they implicitly considered works of art, in addition to having informational or historic value. Although I have not perused past CAA programs to determine the percentage of sessions devoted to photographs, I strongly suspect that there was a time, prior to the photography “boom” of the 1960s, when lectures devoted to photographs were few and far between. It should be heartening for lovers of photography to realize that we no longer need to be obsessed with the crusade to prove that photographs and films deserve to be considered works of art and can discuss them freely in any venue, including among art historians. Intentionality is not even an issue, and we can call photographs “art”—including news and documentary photographs, plus “vernacular” snapshots—even when their creators never claimed to be “artists.” That selected photographers can be considered “artists,” without objections from traditionalists and art snobs, has long been accepted; the battle won. Perhaps more remarkably, it is also acceptable for art and cultural historians to analyze the significance of a photograph as part of a shared visual and cultural

heritage, without concern over exactly which rung of the “art” ladder it occupies. Perhaps this leveling effect has accompanied a revolution in art history that makes it possible to get beyond the old-fashioned “masterpiece” school of connoisseurship which characterized art history until art scholars began to expand their attention to archival research—that even great paintings and sculpture reflect the social, cultural, and political realities of their periods. Art historians were once obsessed with narratives revolving around stylistic evolution, but in recent decades they have expanded their intellectual horizons and research methods by delving into archives for aid in dating art works, replacing guesswork based on style with solid written documentation, as well as probing the complex relationships between artistic creation and its historical, cultural, and political milieus. This is my pet theory, unconfirmed by actual research or even casual conversations with the cognoscenti, about how such a revolution in the assumptions of art history might have occurred.

At the same time, some erudite and seminal texts about the intellectual concept of archives (usually termed “the” archive, somewhat analogously to “the ether”) have resonated with both archival theorists and art historians. We have Jacques Derrida's *Archive Fever: A Freudian Impression* (1995), which tends to focus on the written word, and Allan Sekula's *The Body and the Archive* (1992), which, despite its specific political polemic, suggests the existence of a vast, unified photographic archive. These texts were mentioned in passing several times by CAA speakers, especially regarding photographic imagery, so in my mind the concerns of SAA and CAA are loosely complementary. I wanted to report on this conference because I believe archivists of visual materials should be aware of the theoretical and critical discourse swirling around in the background for some of the types of imagery that they manage within archival settings. Although the CAA conference certainly contained its share of sessions on highly specialized and/or traditional “fine-art” masterpieces, artists, and art movements, there were also sessions about documentary photographs and



film, photograph albums, 19<sup>th</sup> century photographic processes, etc., and other graphic materials. On one hand, there was an intriguing session on a traditional subject, the connoisseurship of paintings by Caravaggio, employing photography as a tool, and on the other hand, discussions of web design. Some sessions were not presented within a standard “fine art” context and might have suited an SAA conference—if SAA could be persuaded to include more visual materials programming. To be sure, the papers concerned content, including research value and historical significance, rather than management issues of processing, description, etc. The materials discussed were primarily housed in fine art and library collections rather than “archival” collections, but some might just as well have been appropriate in archival repositories, depending on the preferences and orientation of donors, and other factors.

I was struck by the ways in which lectures about photographs and film were scattered throughout the CAA program, although there were a few sessions specifically about photography as well. A session on folk art contained a lecture, *American Selfies*, whose subjects ranged from nineteenth-century itinerant portraitists—including painters, daguerreotypists, and tintypists—to smartphone imagery. The montage session included the use of photographs by avant-garde European artists of the 1920s and 1930s. *The Visual Politics of Play* was devoted to video games as both art and cultural artifacts. A session entitled *Anthropocene and Landscape* included a presentation on “Photographing Slow Violence in the Global South.” *Defining the Third Wave: Art, Popular Culture, and Millennial Feminism* included a paper on “selfies” and Instagram. *Establishing Ownership: The Image of the Indigenous American* highlighted ethnographic photographs in Library of Congress collections. *Photography In and Out of the Pacific* included a paper on documentary photography and studio portraits chronicling the peoples of Hawaii, New Guinea, and the Solomon Islands. *Activating the Archive* described the use of archival exemplars for teaching purposes. The work of famous photographers such as Francis Frith, Manuel Alvarez-Bravo, Helen Levitt, Paul Strand, Carrie Mae Weems (her art as identity politics), and Francesca Woodman, was discussed in a variety of contexts. Two sessions on photograph albums, from August Salzmann’s Jerusalem album and a Julia Margaret Cameron album, to Noel B. Livingston’s *Gallery of Illustrrious Jamaicans*, discussed albums largely in terms of their cultural and

political significance (hence, archival research value). *Unmapped Routes: Photography’s Global Networks of Exchange* combined lectures on Swahili Coast studio photography, Korean art photography and mass media, modernist photography in illustrated magazines of 1927-1937, and expeditionary photographs. The fascinating *Montage Before the Historical Avant Garde: Photography in the Long Nineteenth Century* (meaning its philosophical extension into the twentieth century) analyzed Nadar’s photographs, Harvard’s composite student portraits, Henry Peach Robinson’s combination prints, self-portraits by Hannah Maynard, and “Surrealist Experimentation in Early Illustrated Song Slides.” There was also a session on conservation issues, including the care of photographs.

The above examples include sessions I attended and others I couldn’t squeeze in. It was a rich and daunting smorgasbord to chew through, leaving me both exhilarated and exhausted. I attend a variety of conferences from time to time and can’t help but compare both their programs and their general atmosphere. I encountered nothing at CAA that made me feel bored or discontented. Frankly, I can’t say the same for some sessions at SAA annual meetings, which may strike me as repetitious and uninspiring. Dare I say they are sometimes unduly concerned with process (including collection processing—how many examples of MPLP implementation do we really need?) and keeping up with the latest acronyms, etc? Although it may appear that comparing a “typical” SAA annual meeting to a typical CAA annual meeting risks the usual apples-and-oranges putdown, there is obvious overlap among the concerns of archivists, especially visual materials archivists, and scholars who study art and visual culture. A CAA conference makes me wonder, moreover, why we can’t see more SAA sessions emphasizing the content and research value of collections—especially collections of visual materials! In VM we have complained about a dearth of visual materials programming at the annual meeting, and I agree we are getting short-changed. But it isn’t merely a question of getting a fair share of the programming pie: adding VM sessions could be a strategic maneuver (or would that be tactical—I forget the difference). I think programs about visual materials (including discussions of actual pictures in archival collections) can spice up a lackluster schedule. Clever titles for bland dishes can attract customers, but they leave them panting for flavor.

# Photo Archives V: The Paradigm of Objectivity

by Anne Cuyler Salsich  
Oberlin College Archives

This year, instead of using my institutional support to go to SAA or another professional archives conference, I elected to attend Photo Archives V, a free, two-day international symposium held on February 25<sup>th</sup> and 26<sup>th</sup> at the Getty Research Center and the Huntington Library, Art Collections and Botanical Gardens in greater Los Angeles. It was the fifth in an open-ended series sponsored by the Kunsthistorisches Institut in Florence. The first two symposia (*Photographic Archives and the Photographic Memory of Art History I-II*) were held in 2009, at the Courtauld Institute and the Kunsthistorisches, respectively. The next two were held in 2011 at the Institute of Fine Arts in New York (*Hidden Archives*) and in Florence (*The Photographic Archive and the Idea of Nation*). Proceedings were published for all but the New York symposium. Discussions are currently underway for the next symposium, anticipated to be held in Oxford, England in 2017.

The topic of this year's symposium was *The Paradigm of Objectivity* (program on the Getty Research Institute [website](#)). Photography's supposed objectivity would seem to have long been adequately debated and examined, but the statement introducing the symposium explains why this topic has been taken up by scholars anew:

Today, the neutrality of photography has been deconstructed; nevertheless, the rhetoric of objectivity continues to shape the uses of analog and digital photographs, which are deemed "evidence," even if one is aware of the possibility of technical manipulation and the influence of social conventions. Similarly,



**Symposium** speakers in front of the Huntington Library on Day 2. Left to right: Friederike Kitschen, Jennifer Tucker, Martha Sandweiss, Issam Nassar, Casey Riley, Glenn Willumson, Joan Schwartz, Kelley Wilder, Costanza Caraffa, Hilary Macartney. Taken by Jennifer de la Fuente; courtesy of Joan Schwartz.

there is little awareness that archives are far from neutral guardians of memory. This symposium explores the relationships among photographic reproduction technologies, archival practices, and concepts of objectivity, with an interdisciplinary outlook and a focus on art history.

For those of us who specialize in visual materials as archivists, two of the speakers and their positions are well known: Joan M. Schwartz and Martha A. Sandweiss. Both made compelling presentations that underscored the materiality and complexity of analog photographs, and their historical significance. Schwartz, an SAA Fellow, chair of the department of Art History and Art Conservation at Queen's University, and former chief of photography acquisition and research at the National Archives of Canada, gave the opening keynote, entitled "Shared Vocabularies of Modernity: Photography, Archives, and the Paradigm of Objectivity." Her talk laid the historical



ground for the rest of the symposium, drawing attention to the close relationship between the beginnings of modern archival practice and photography's inception. She elaborated on the way archives and photography were regarded as fixing moments in time, mirrors on the past, surrogates for direct observation, and tools for an illusion of control in the 19<sup>th</sup> century. The role of light and the mechanistic nature of the camera in the production of photography were proof, to 19<sup>th</sup> century users, of its legitimacy as an unmediated record of reality.

Martha Sandweiss, Professor of History at Princeton University, gave her talk "The Photograph as Historical Evidence in the Digital Age" in the session titled *Historical Evidence? A* previous talk provided a counterpoint for Sandweiss in the form of a presentation by Paul Conway, a professor of Information Science at the University of Michigan, "An Archeology of Seeing: Toward a Unified Theory of User Perspectives on Digitized Photographs." His talk (derived from two published articles, one in the *American Archivist* in 2010), couched in information science methodology, argued that certain types of users of digital surrogates on the Library of Congress website were not only well served in their research goals, but that only digital presentation could enable full exploration of the materials for their purposes. He interviewed seven users, of which one stood in for scholars as a group. For that user, only direct contact with the photo album that was the subject of her research would suffice. Sandweiss drove home that point, stating that digital surrogates do not serve her needs as a scholar primarily because the digitizing agency doesn't capture important information during the scanning process. Furthermore, these images reinforce the assumption on the part of most history academics that photographs are simply illustrations, not rich primary sources in their own right as objects in a cultural milieu.

Of particular interest to me were two presentations having specifically to do with personal collections that are part of large archival entities within museums. Glenn Willumson, Director of the Graduate Program in Museum Studies and University of Florida Research Foundation Professor of Art History, investigated study print collections at the Getty Center amassed by the art historian Ellis Waterhouse and the architectural historian and photographer Jan

van der Meulen. His talk, "Personal and Institutional Photo Archives: Changing Subjectivities," had special resonance for me as I had recently processed study prints and architectural photographs in the collections of two 20<sup>th</sup> century art historians at Oberlin. Willumson posed important questions in any re-thinking of the photo archive as a digital instrument, including "how the digital archive will reconnect the viewer with the indeterminate nature of photographic meaning and the ways in which that meaning is dependent on its circumstances of production, its presentational possibilities, and its reception by individual viewers."

"To Make a Case: Isabella Stewart Gardner's Archival Installations at Fenway Court" was given by Casey Riley, a curatorial research fellow at the Gardner Museum and curator of the exhibit [\*Off the Wall: Gardner and Her Masterpieces: From the Archives\*](#). Riley reported on the museum's use of historical photographs that documented installations of Isabella Stewart Gardner's personal archival materials, arranged by her, in glass exhibit cases.



**Berenson Case, Blue Room, 1941.**  
Isabella Stewart Gardner Museum, Boston.

The cases were undisturbed from 1924 until 1941, when the contents as well as many of the works of art were packed for safekeeping during World War II. The cases were reinstalled using the exhibition photographs and remained untouched until the contents were microfilmed by the Archives of American Art in 1972. At that time the layers of material were documented and thinned to leave only the top layer. The bottom layers were

removed, de-acidified and stored. Isabella Stewart Gardner's personal archive is a significant trove of correspondence, photographs, programs and musical scores reflecting her relationships with many of the leading writers, artists, art historians and composers of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. Riley's work explores the meanings of Gardner's exhibit cases as self-commemoration strategies, and evidence of the social history of the museum Gardner founded. The early photographs of the cases preserved Gardner's own hand in the arrangement of her materials, another example of subjectivities and layers of meaning that accrue over time, a topic further explored by the closing keynote.

The new director of the Photographic History Research Centre at De Montfort University, Kelley Wilder, gave a cerebral coda to the symposium. Staking the opposite ground as in the philosopher Thomas Nagel's 1986 work *The View from Nowhere*, Wilder delved into the multiplicity of points of view in the photo archive in her talk "The View from Everywhere: Objectivity and the Photographic Archive." She projected a photograph taken during an exhibition of large-scale photographs by Lala Meredith-Vula as a powerful visual expression of layers of subjectivity in photography. Meredith-Vula, a Kosovan artist and photographer in residence at DMU, photographed the blood feud reconciliations in 1990. Her photographs, taken as an insider in that culture, bear witness to the historic moments in which forgiveness was offered in order to stop the cycles of generational violence. The photographs were exhibited as huge prints in 2015 at the National Gallery in Kosova; the exhibition was visited by the president of Kosova and the president of Bulgaria, and they were photographed with the director of the National Gallery in front of Meredith-



**President of Kosova, Atifete Jahjaga; President of Bulgaria, Rosen Plevneliev; Director of National Gallery in Kosova, Erzen Shkololli at the exhibition of Lala Meredith-Vula photographs, 'Blood Memory' in Kosova, April 2015 in the National Gallery of Kosova. Photo by Enver Bylykbashi.**

Vula's works. This photographic representation of the leaders of Kosova and Bulgaria over the exhibit in 2015 of the photographed historic events of 1990 will itself take on new meanings over time, and so it goes on and on with photography.

The symposium underscored that it is through appreciating the subjectivities in the production and use of photographs that we can arrive at some of their multivalent meanings, and several of the speakers expressed concern that some current digitization strategies distort or destroy the properties that scholars need to assess their significance, particularly those that aggregate images from multiple institutions such as the Digital Public Library of America. While there were mentions of the subjectivity of archives, the inclusion of more archivists as speakers who have been publishing on the topic would have enriched the discourse. I was able to present on this symposium to my colleagues in the Oberlin College Library in a monthly professional forum. If each of us disseminated this kind of ground-breaking research to our colleagues, more librarians and archivists not expert in visual materials would understand that scholars are not benefitting from most digital representations of photographs, paving the way for the adoption of better approaches with our guidance.



# Voices from VMCAR

## Cataloging and Access Member Spotlight

by Shannon M. Erb

Chair of Visual Materials Cataloging & Access Roundtable

Globe Poster had been in business in Baltimore since 1929, and was well known for bright show card posters advertising music concerts, carnivals, sporting events, political campaigns. It was a favorite of top acts in soul, R&B, blues, and hip-hop, such as James Brown, B.B. King, and Run DMC, to name just a few.



With the help of a Council on Library and Information Resources Hidden Collections Grant, the Maryland Institute College of Art (MICA) and Johns Hopkins University (JHU) is resurrecting this special piece of Baltimore history.

To see how archivists tackled the preservation and description challenges of the collection, and to provide a



successful collaboration case study, the Visual Materials Cataloging and Access Roundtable (VMCAR) reached out to one of the leading archivists behind the project for an interview.

Interviewee is Emily Hikes (EH), Archivist for the Globe Collection and Press in Balti-

more, Maryland. Hikes is currently overseeing the two-year collaboration between MICA and JHU.

**SE: How did you become interested in the visual material archiving field?**

EH: I have been working in some capacity as an archivist since 2008. After completing a BA in Art History at the University of Kentucky, I went on to receive my MLIS at the University of Pittsburgh in 2011. What drew me to the Globe position was my interest in the study and creation of visual arts, my love for hip hop music, and the opportunity to play a key role in a dynamic collaboration between two distinguished institutions.

**SE: Describe how collaboration came about for processing the Globe Collection.**

EH: After MICA acquired the Globe collection in 2011, they approached JHU to discuss the archival resources and expertise needed to preserve and provide access to the collection. A team was formed to work toward securing a Council on Library and Information Resources Hidden Collections Grant for processing the materials, and I was hired to oversee the processing of all of these items by 2017.



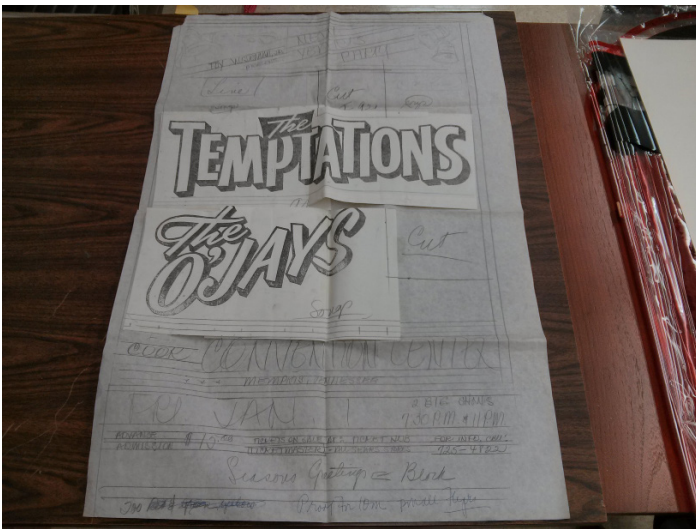
**SE: What variety of materials comprise the Globe Collection?**

EH: The primary format of the collection is posters, which came in various sizes and were printed on poster board using UV inks. The remainder of the collection is banners, a few hundred linear feet of business records, and related ephemera. There is also a selection of coroplast

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and metal signs and thick paper panels pieced together to create large billboards.

What is unique about this collection's variety of materials is the letterpress cuts that were used to print the images that also make up a bulk of the collection, as well as materials associated with the planning, design, and proofing stages leading to the final poster print. Many are standard business ledgers or printed sheets, but others are sheets of paper taped together, plastic sheets known as rubyliths with smaller pieces taped or glued to them, fragile sheets of onionskin paper, photographs, and even a box of LPs.



### SE: What is the historical value of these materials?

EH: The Globe Collection tells the story of American music and other forms of entertainment, including carnivals, circuses, boxing matches, motorsports, political campaigns, and night life. Globe show cards help us see popular culture that flourished on local, regional, and national levels.

Music historians will find value in the records of many African American acts like soul, R&B and hip hop—this is an especially well-documented theme of Globe posters. Political posters show election races in the broader Washington D.C./Baltimore region, and show the advent of tickets including the rise of African American and female candidates. We also find an overview of the business of printing show card posters, signs, and flyers in the materials.

### SE: How is this project supported?

EH: Through a combination of word of mouth and social media. MICA held a variety of public events to raise awareness about the collection and created a website, which is the main online resource about the collection. The CLIR grant provided the greatest amount of financial support needed to process the collection.

### SE: Have there been any implications with processing this collection?

EH: The posters were printed on poster board in varying sizes using multiple printing methods and types of ink. Since the collection will be stored off-site, there was some difficulty in deciding a storage vehicle that allowed for proper preservation and their transportability. The posters are therefore interleaved with acid-free paper and placed in corrugated, custom-made, acid-free boxes to resist acid migration and other deterioration, but also allow for mobility.



Another challenge is the letterpress cuts. These blocks of wood will need special treatment, so we are determining the best way to house and catalog them in a way that both preserves them and allows for use of the items as part of our teaching collection.

### SE: With a grant deadline, how do you prioritize processing?

EH: We have to strike a balance for priority items (the posters) while adequately describing the rest of the



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collection, so an Access database is used by interns to “tag” each poster with some key information instead of doing item-level metadata.

**SE: What cataloging standards and software are you using?**

EH: This project’s outcome will be DACS compliant and we will use EAD to encode the finding aids. We will eventually use EAC-CPF to supplement this collection, but these standards work well for the needs of basic access to the collection in these preliminary stages. We are using Archivists’ Toolkit to store and manage the information we generate through processing, but hope to implement ArchivesSpace in the future.

**SE: Do you see the Globe Collection continuing to grow?**

EH: We consider this a complete collection as-is, but we would love if some gaps were filled, as Globe has earlier history that has been lost over time for various reasons. With that in mind, we hope that at some point we will crowdsource digital surrogates of some of the missing

pieces and offer users the most complete and helpful picture of the company’s history.

**SE: What can we expect to see in the future for the Globe Collection?**

EH: We are currently exploring options for digitization, and we are promoting use of the materials in classrooms. MICA teaches the process of printing and design, so they have already established two courses specific to the Globe method of letterpress. JHU is using the Collection for research in printing and the history of American culture as displayed in the posters. Both institutions see this as a unique opportunity to provide the community a new way to engage with history and continue forging partnerships in Baltimore.

*Interested in learning more about the Globe Collection project? Contact Emily at [ebikes@jhu.edu](mailto:ebikes@jhu.edu), or consult the team at MICA in charge of teaching the project at [globe@mica.edu](mailto:globe@mica.edu). Also be sure to check out Globe on Instagram @globeatmica for highlights of the collection!*





## EXHIBITS

## Pitt Jazz Music Students Collaborate with Archives Service Center

by Miriam Meislik

Media Curator, Archives Service Center, University Library System, University of Pittsburgh



What happens when you bring together an archival collection encompassing the career of one of the most celebrated jazz pianists of the 20<sup>th</sup> Century with a jazz scholar who has a background that includes historical ethnomusicology and archival theory? You get the course *Music, Media, and the Archive: Jazz Collections of Pittsburgh*. This unique Fall semester seminar course, taught by Dr. Michael C. Heller, provided PhD students the opportunity to study a little archival theory, work with an archival collection, and design an exhibit.

In June 2015, the Archives Service Center at the University of Pittsburgh acquired the perfect collection for such a class, the Erroll Garner Archive. As part of their investigations, the students in Dr. Heller's class used the collection to create blog posts on the Archives Service Center's Tumblr page. These posts called, *Erroll Garner Tuesdays*, highlighted the research of each student and Dr. Heller, as well as a couple of guest authors discussing an aspect of Garner's life or career. All thirteen posts can be found at <http://pittarchives.tumblr.com/archive>. The penultimate goal of the class was to create an

exhibit to be installed in the International Academy of Jazz Hall of Fame exhibit space located in the University's William Pitt Union.

When working with the Erroll Garner Archive, it's easy to become overwhelmed with the number of story possibilities. Taking the design of the exhibit space into consideration, the students decided to tell the story of the relationship between Garner and his longtime manager, Martha Glaser. Garner and Glaser were close friends and business partners for over two decades. Glaser acted as his advisor, his encourager, and his enforcer. She made sure that Erroll

was paid fairly and that he and his group didn't play for segregated audiences. Both were strong supporters of racial equality. She worked diligently on behalf of Garner with the record companies to make sure that he was not taken advantage of when it came to his recordings, contracts, and artist rights. Of course, on the personal side, Glaser also made sure to give him needed



Images courtesy of University of Pittsburgh.

## EXHIBITS



advice regarding how to handle autograph hounds, a move to a new house, and even the occasional chastisement, among other guidance. They were so close that Glaser is listed as Garner's primary contact on his hospitalization card.

On February 4, 2016 the University of Pittsburgh launched its exhibit honoring the jazz pianist. This collaborative effort was co-curated by the graduate students in Pitt's Music Department, Dr. Michael C. Heller, and Miriam Meislik of Pitt's Archives Service Center. The exhibit received additional support from the Archives Service Center and the Hillman Library. A [LibGuide](#), was also created, which highlights the Garner Archive, Garner's music, and the [exhibit](#). The exhibit will be on display throughout 2016.



## EXHIBITS

## Common Touch: The Art of the History of the Senses of the Blind

April 4 – October 21, 2016

Library Company of Philadelphia



***The Students' Magazine*** (Philadelphia: Pennsylvania Institution for the Instruction of the Blind, 1838).  
Library Company of Philadelphia.

*Common Touch: The Art of the History of the Senses of the Blind*, an exhibition of the library's [Visual Culture Program \(VCP at LCP\)](#), on display April 4 - October 21, 2016, explores the nature of perception and the history of the education of the visually impaired during the nineteenth century. Curated by artist-in-residence Teresa Jaynes, the multisensory and multimedia exhibition challenges our historical and contemporary conceptions of sight and knowledge.

Jaynes, an installation and book artist, uses literature, visual material, and artifacts to create works with a

historical context that are both engaging and thought provoking. The Library Company's diverse visual culture collections related to the history of the education of the blind, including raised-print texts and ephemera; nineteenth-century personal narratives and textbooks; and reports, pamphlets, and periodicals issued by educational institutions for the blind informed the conceptualization of *Common Touch*.

Comprised of Jaynes's original art works and historical materials, the exhibition engages four of the five senses — touch, sight, hearing, and smell — with displays that



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include a tactile map and key showing the travels of a 19th-century English blind surveyor and sculptural letters based on the handwriting in the correspondence of a young blind woman writing to a benefactor in the decades following the Civil War. Other installations immerse visitors into a cocoon of sound and scent conveying a micro-narrative of the life of Victorian blind musician Thomas Greene Bethune, known as “Blind Tom.” Pedagogically-inspired patterned wall art and geometric forms, and facsimiles of printing for the blind

by Jaynes, as well as an 1838 edition of the first raised-print periodical *The Students' Magazine* (1838-1845) will also be displayed in this innovative exhibition.

*Common Touch* has been supported by The Pew Center for Arts & Heritage.

**Erika Piola**  
Co-Director, Visual Culture Program  
Library Company of Philadelphia

## Do It Yourself: Participatory Art in the 1960s and 1970s

February 23 – May 13, 2016

Perelman Building

Philadelphia Museum of Art Library Reading Room



**Claes Oldenburg**

*Do It Yourself* examines the many ways Pop artists invite viewers to take an active role in the creative process. The installation brings together artist books, exhibition catalogues, mail art, and photographs from the museum's library and archives. Special attention is given to events and partnerships in the Philadelphia community.

From the Goldie Paley Gallery at Moore College of Art & Design to the Institute of Contemporary Art at the University of Pennsylvania to the Great Stair Hall at the Philadelphia Museum of Art, Pop artists bring the local art scene to life.

Innovative publications from Something Else Press and Gemini G.E.L. will be featured, along with George Maciunas's *Fluxus 1*, given to the Museum by Alexina

Duchamp and on display for the first time. This signature work is Maciunas's first attempt at a “yearbox,” or collective anthology, of the international Fluxus community. Musical scores, performance documentation, and plastic and paper ephemera from 16 artists are interspersed inside manila envelopes bound together by metal bolts.

Additional artists in the installation include Richard Hamilton, Jasper Johns, Ray Johnson, Robert Indiana, Claes Oldenburg, Christo, Jeanne-Claude, and Yoko Ono.

**Karina Wratschko**  
Library Assistant for Cataloging and Collections Management  
Philadelphia Museum of Art



**Claes Oldenburg and Anne d'Harnoncourt**

## BOOK REVIEWS

# THE LUMIÈRE AUTOCHROME: HISTORY, TECHNOLOGY, AND PRESERVATION

By Bertrand Lavédrine and Jean-Paul Gandolfo

*Paperback, 380 pages - Getty Conservation Institute - 2013*

*\$70.00 Available from [www.getty.edu/publications](http://www.getty.edu/publications)*

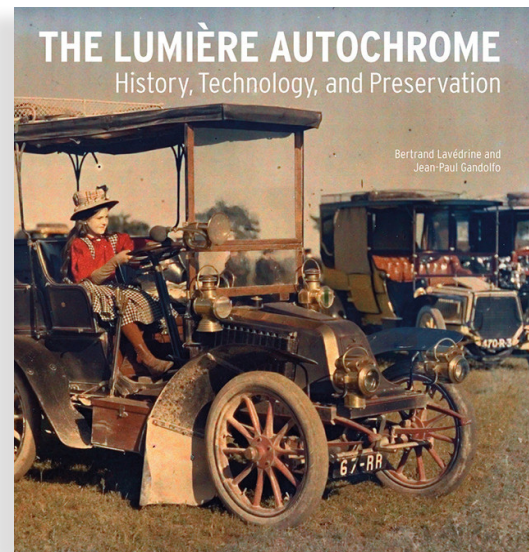
Louis and Auguste Lumière began as imaging pioneers, and developed an industry for color photography with the introduction of their autochrome, patented in 1903, and commercially released in 1907. Their process was the most widely used in color photography until Kodak's Kodachrome was introduced in 1935. Lavédrine and Gandolfo's treatment of the work of the Lumière Brothers is the result of decades of research and collaboration between the two authors.

Bertrand Lavédrine is a professor at the Muséum National d'Histoire Naturelle, and the Director of the Centre de Recherche sur la Conservation des Collections (CRCC), both in Paris. Jean-Paul Gandolfo teaches at the École nationale supérieure Louis-Lumière in Paris.

Woven into the well-illustrated historical and technical elements of the book is the story, which leaves the reader with not only an insight into the creation, technology, and preservation of the autochrome, but an understanding of what it meant visually and industrially to the world. As with Lavédrine's other two texts on photographic materials, there is a deep level of technical information that is explained and diagrammed in such a way that experienced archivists as well as photographic enthusiasts will find accessible. The use of both example photographic images, and full color images of cameras, plates, and other apparatus combined with process descriptions, give the reader a multi-dimensional comprehension of the material.

The first chapter introduces the Lumière family, beginning with Antoine who was already working in photography, the development of the business, their competition with Kodak, and the company's eventual incorporation into CIBA in the 1960's. The following chapters discuss the technical challenges of creating the autochrome, while at the same time offering context to their creation. The final chapters discuss conservation, as well as the historic implications of their use in the physical and social sciences, as well as in art photography.

There are three elements incorporated into the book that are important to highlight. Firstly, the appendices that include



reproductions of parts of the Lumière Notebooks and Patents referenced throughout the book. The notebooks and patents are in full color, and the notebooks are meticulously translated from French on the opposite page. There is an impressive thirteen page bibliography citing sources on every aspect of autochromes, including resources on how to make them, process them, view them, print them, etc.

The third chapter, Technical Challenges in the Manufacture of Autochrome Plates, includes a section of interviews with individuals connected to autochrome production. These include the son of the man who was commissioned to produce the starch use for the autochrome plates, the daughter of an employee who worked in the Lumiere workshop producing plates, and a man who worked and processed autochromes while in the field.

Lastly, the history of Albert Kahn (1860-1940), French philanthropist and banker, is intertwined with the story of the autochrome. His role in promoting documentary photography, specifically his active collection of images of the natural world and of cultures around the globe, is referenced throughout the text. Examples from his collection of approximately 73,000 plates are included as well as a section on their digitization at the Musée Albert-Kahn outside of Paris.

Throughout the text, the use of multiple methods of presenting the Lumière Autochrome leads to an experience, versus simply a "read" of the text. This is an essential resource for those interested in or working with early color photography.

**Sandra Varry**

Heritage Protocol & University Archivist, Florida State University, and President, Society of Florida Archivists



## BOOK REVIEWS

## A STRANGE AND FEARFUL INTEREST: DEATH, MOURNING, AND MEMORY IN THE AMERICAN CIVIL WAR

By Jennifer Watts, Steve Roden, and Barret Oliver

*Hardcover, 176 pages – The Huntington Library, Art Collections and Botanical Gardens – April 2015*

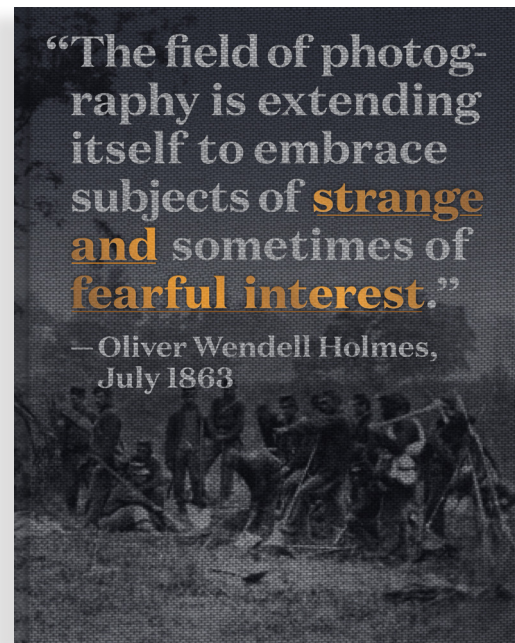
\$29.95 Available from [www.amazon.com](http://www.amazon.com)

*A Strange and Fearful Interest* is a powerful 176 page volume of photographs, albumen prints, tintypes, daguerreotypes, and printed ephemera detailing photographers' and the public's fascination with death and the American Civil War. Watts' volume offers the reader a glimpse into the turmoil of the Civil War through photographic documentary evidence of conflict and loss that resonates through time and space. The photographers' imagery grips twenty-first century viewers just as powerfully as it did our forefathers.

The book's chapters encourage the reader to follow the chronology of the war and the photographers' journeys in search of their loved ones, guiding the reader through chapters on Faces, Battlefield, Assassination, Commemoration, and Reflection. The author begins the book in text and image with Oliver Wendell Holmes' search for his beloved son in the faces of the dead. However, the photographs curated within the text are not simply stoic portraits of generals and captains but are largely comprised of otherwise undocumented fallen soldiers upon the battlefields — slain forms of the dead that reverberate through time and viewed with heartbreaking awareness.

The volume does not heavily rely on large, full-frame photographs that bleed to the edges to convey its message. Conversely, the images are given space to breathe on the pages, thoughtfully offering respite to the reader and eliciting reverence for the subject matter. Images can at times be rendered in shadow, dark greys and blacks obscuring faces and details, challenging the reader to look with nineteenth century eyes and consciousness. When modern viewers gaze at such historically significant images, our thoughts unwittingly meander towards the deceased contemporaries and families: their reactions, thoughts, ideas, and losses.

The power of the photography is not only in the images captured — that of the dead fallen on the battlefield — it is also in the knowledge that photographic technology of the time required lengthy exposure times. The photographers here were not given the luxury of a point-and-shoot medium that we have today,



instead they were required to stand by in deference to craft and corpse alike. Considering the limitations of the photographic technology of the time, many photos are overexposed or underexposed. This effect can be disruptive at times and the emotional resonance of the image can be limited as such.

The photographs in *A Strange and Fearful Interest: Death, Mourning, and Memory in the American Civil War* challenge readers to tamp down our modern expectations of airbrushed, color-corrected, and contrast-balanced images. Instead we are assaulted with the import of the battlefield's fallen, the excruciating slowness of the photographic process, and the reminder that although we are viewing historic photographs it was the photographer that was standing near the deceased for hours as equipment was set up and an angle decided upon, minutes as the chemicals blended, and less than a second as the image was captured.

*A Strange and Fearful Interest: Death, Mourning, and Memory in the American Civil War* is a wonderful companion to The Huntington Library, Art Collections, and Botanical Gardens exhibition that ran from October 2013 through January 2014. Aside from the inherent technical issues, the photographs speak to the horror of war and the deafening silence after a battle, and are likely to elicit undeniable fascination from the book's readers.

**Emily Wittenberg**

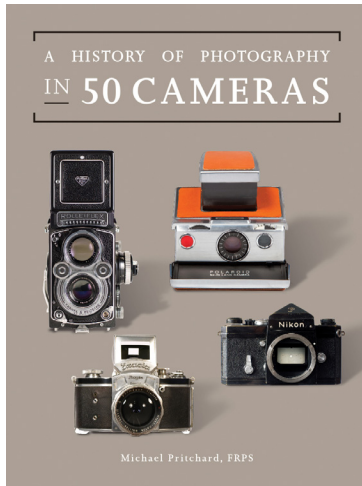
Archivist, Louis B. Mayer Library

AFI Conservatory, American Film Institute



## NEW IN PRINT

## PHOTOGRAPHY

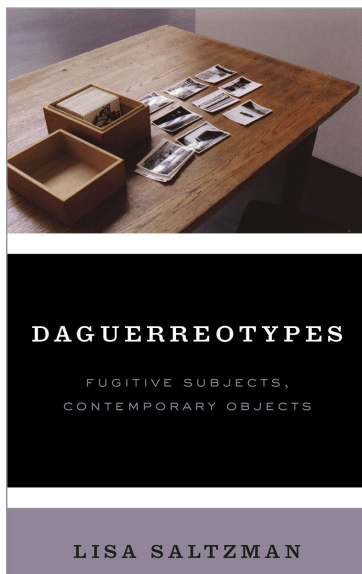
**A HISTORY OF PHOTOGRAPHY IN 50 CAMERAS**

By Michael Pritchard

*Hardcover, 224 pages – Firefly Books – 2015*  
 \$29.95 Available from [www.amazon.com](http://www.amazon.com)

**HISTORY & TECHNOLOGY**

“*A History of Photography in Fifty Cameras* explores the 180-year story of perhaps the most widely used device ever built. It covers cameras in all forms, revealing the origins and development of each model and tracing the stories of the photographers who used and popularized them. Illustrated throughout with studio shots of all fifty cameras and a selection of iconic photographs made using them, it is the perfect companion guide for camera and photography enthusiasts alike.”

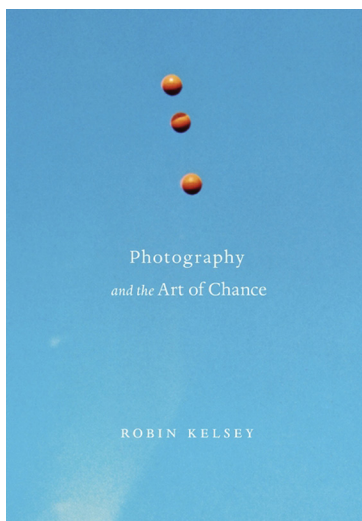
**DAGUERREOTYPES: FUGITIVE SUBJECTS, CONTEMPORARY OBJECTS**

By Lisa Saltzman

*Hardcover, 232 pages – University of Chicago Press – July 2015*  
 \$35.00 Available from [www.press.uchicago.edu](http://www.press.uchicago.edu)

**CULTURE**

“By examining this idea of photography as articulated in literature, film, and the graphic novel, *Daguerreotypes* demonstrates how photography secures identity for figures with an otherwise unstable sense of self. Lisa Saltzman argues that in many modern works, the photograph asserts itself as a guarantor of identity, whether genuine or fabricated. From Roland Barthes’s *Camera Lucida* to Ridley Scott’s *Blade Runner*, W. G. Sebald’s *Austerlitz* to Alison Bechdel’s *Fun Home*—we find traces of photography’s ‘fugitive subjects’ throughout contemporary culture.”

**PHOTOGRAPHY AND THE ART OF CHANCE**

By Robin Kelsey

*Hardcover, 416 pages – Belknap Press – May 2015*  
 \$32.95 Available from [www.hup.harvard.edu](http://www.hup.harvard.edu)

**THEORY & ANALYSIS**

“Photography has a unique relationship to chance... Although this proneness to chance may amuse the casual photographer, Robin Kelsey points out that historically it has been a mixed blessing for those seeking to make photographic art. On the one hand, it has weakened the bond between maker and picture, calling into question what a photograph can be said to say. On the other hand, it has given photography an extraordinary capacity to represent the unpredictable dynamism of modern life. By delving into these matters, *Photography and the Art of Chance* transforms our understanding of photography and the work of some of its most brilliant practitioners.”

## NEW IN PRINT

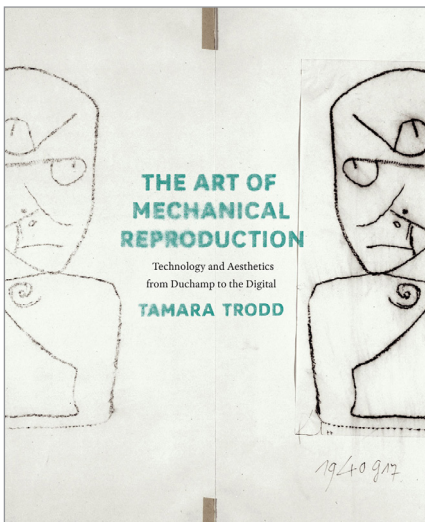
**SOULMAKER: THE TIMES OF LEWIS HINE****PHOTOGRAPHER**

by Alexander Nemerov

*Hardcover, 220 pages – Princeton University Press – March 2016**\$45.00 Available from [www.press.princeton.edu](http://www.press.princeton.edu)*

“Between 1908 and 1917, the American photographer and sociologist Lewis Hine (1874–1940) took some of the most memorable pictures of child workers ever made... Using his camera as a tool of social activism, Hine had a major influence on the development of documentary photography... Concentrating on these photographs, Alexander Nemerov reveals the special eeriness of Hine’s beautiful and disturbing work as never before. Richly illustrated, the book also includes arresting contemporary photographs by Jason Francisco of the places Hine documented.”

## FINE ART, PRINT &amp; GRAPHIC ARTS

**THE ART OF MECHANICAL REPRODUCTION: TECHNOLOGY AND AESTHETICS FROM DUCHAMP TO THE DIGITAL****HISTORY & TECHNOLOGY**

By Tamara Trodd

*Hardcover, 368 pages – University of Chicago Press – September 2015**\$50.00 Available from [www.press.uchicago.edu](http://www.press.uchicago.edu)*

“*The Art of Mechanical Reproduction* presents a striking new approach to how traditional art mediums—painting, sculpture, and drawing—changed in the twentieth century in response to photography, film, and other technologies. Countering the modernist view that the medium provides advanced art with “resistance” against technological pressures, Tamara Trodd argues that we should view art and its practices as imaginatively responding to the potential that artists glimpsed in mechanical reproduction, putting art into dialogue with the commercial cultures of its time.”

**PICTURE TITLES: HOW AND WHY WESTERN PAINTINGS ACQUIRED THEIR NAMES****HISTORY**

By Ruth Bernard Yeazell

*Hardcover, 352 pages – Princeton University Press – September 2015**\$35.00 Available from [www.press.princeton.edu](http://www.press.princeton.edu)*

“A picture’s title is often our first guide to understanding the image. Yet paintings didn’t always have titles, and many canvases acquired their names from curators, dealers, and printmakers—not the artists. Taking an original, historical look at how Western paintings were named, *Picture Titles* shows how the practice developed in response to the conditions of the modern art world and how titles have shaped the reception of artwork from the time of Bruegel and Rembrandt to the present... Examining Western painting from the Renaissance to the present day, *Picture Titles* sheds new light on the ways that we interpret and appreciate visual art.”