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PHOTOGRAPHY HISTORIANS: A New Generation?

Symposium, March 26-28, 2015

School of Image Arts (IMA 307)
Ryerson University
122 Bond Street, Toronto

The symposium is organized by the Ryerson Image Centre,
with the generous support of the Ryerson University School of Image Arts.

The fourth annual Ryerson Image Centre symposium on photography, this year entitled “Photography Historians: A New Generation?” highlights the most current research in the history of photography, bringing emerging scholars from universities worldwide to speak about their bodies of inquiry, their methods and their findings. This rising group of young photo-historians will engage in dialogue with renowned scholars, revealing how contemporary historical inquiry sits within—and departs from—established traditions. The hope is that participants, and the audience, may better understand how we came to surpass notions of the “history of photography,” moving beyond even diverse “histories of photography,” to arrive at our present sense that there are many histories of photographs.

The conference will take place over two and a half days and will be divided into four sections to highlight thematic similarities and shared concerns: “The Role of Photographic Reproductions,” “The Business of Photography,” “The Construction of Photographic Meanings” and “Art Photography in the Making.”

Registration: This event is free and open to the public. Seating is limited and provided on a first-come, first-served basis.

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PROGRAM

THURSDAY, MARCH 26, 2015

Welcome & Keynote Address

6:00 pm — *Doors open*

6:10 pm — Research Activities at the Ryerson Image Centre
Paul Roth, Director, Ryerson Image Centre (Toronto, Canada)

6:20 pm — Introduction
Dr. Thierry Gervais, Assistant Professor, School of Image Arts, Ryerson University and Head of Research, Ryerson Image Centre (Toronto, Canada)

6:30 pm — Keynote Address “Photography as History: Questions Old and New”
Dr. François Brunet, Professor, Art et Littérature des États-Unis, Université Paris-Diderot, and Member of the Institut Universitaire de France (Paris, France)

This talk will begin with a sketch of recent trends in the historiography of photography, notably the “globalization” of the medium’s history; the rise of new issues and standards of scholarship on established authors; emerging interest in large corpuses; and new histories of collections, imaging, printing, and reproduction technologies, business practices, amateur networks, professional or institutional documentation. These trends evidence a new “externalist” approach, in which the notions of a medium “photography” and a medium-centered “history of photography” are yielding to a broader interrogation, known as the history of images.

Confronting the limitless spectrum of the history of images, I will offer a tentative filter, which I call photography as history. This viewpoint aims to recognize, in the expansion of photography from the 19th century on, an increasing drive not only to make but to keep photographs, and parallel curiosity for photographs as “windows,” not on the world, but on the past — whether that of family, town, country, group, or special field of interest. In 2015 such a viewpoint must necessarily endorse every deconstruction of photographic transparency. At the same time, it may serve to reorient the “old” history of photography, underwritten primarily by an aspiration to art for everyone, into the investigation of a modern passion for photography as a reservoir of history for everyone.

A historian of images and American culture, François Brunet teaches at Université Paris Diderot, and is a fellow of the Institut Universitaire de France. His publications include *La Naissance de l'idée de Photographie* (2000/2012), *Photography and Literature* (2009) and *Agissements du Rayon Solaire* (2009). His current research focuses on international circulations of images and the photographic imagination of history. Among his projects are a book on photography as history, another on the popular historian Robert Taft, and an exhibition on the United States at the 1867 World Fair.

FRIDAY, MARCH 27, 2015 - MORNING

THE PHOTOGRAPHIC REPRODUCTION ROLE

Moderated by Thierry Gervais

9:00 am — Doors open

9:15 am — Panel Introduction

Dr. Thierry Gervais, Assistant Professor, School of Image Arts, Ryerson University and Head of Research, Ryerson Image Centre (Toronto, Canada)

9:20 am — “In the Era of Experiment: Photographie Zoologique (1853) and the Dream of Photographic Reproduction”
Kate Addleman-Frankel, University of Toronto (Toronto, Canada)

In 1852, a humble assistant naturalist at Paris’s Muséum d’Histoire Naturelle, Louis Rousseau, and an artist and lithographer of popular genre scenes, Achille Devéria, embarked together on an unprecedented project: *Photographie Zoologique*, a photographically illustrated catalogue of specimens in the collection of the Muséum, and the first publication intended to disseminate scientific knowledge through photographic images. It was supposed to comprise sixty salted paper prints, and bring the treasures of the famed French natural history museum to a large and international audience. This goal was never realized. Shortly into the project Rousseau and Devéria abandoned photographs for photogravures, and after publishing only eighteen prints they ceased production altogether. With a number of older graphic art forms available and better known to Rousseau and Devéria, and with natural history books illustrated by engravings or lithographs then circulating successfully throughout Europe, why did the authors choose to illustrate their catalogue with photographs, which in the 1850s were expensive to produce and well known to fade? And why did they then switch to an experimental and problematic photomechanical process that lacked scientific photographs’ most celebrated quality, their *fidélité*? This paper will address these questions through examinations of various versions of *Photographie Zoologique*, the web of institutions and individuals concerned with its production, and the publishing tradition into which it emerged, that of the illustrated natural history book.

Kate Addleman-Frankel is a doctoral candidate in the University of Toronto’s Department of Art, where she focuses on the intersections between photography, printmaking, and publishing in the mid-nineteenth century. Her research has been published in the journal *History of Photography* and in the catalogue for the exhibition *DISPATCH: War Photographs in Print, 1854–2008*, held at the Ryerson Image Centre in 2014. She holds an M.A. in Photographic Preservation and Collections Management from Ryerson University.

10:00 am — “A Library in a Handbag: The Rise and Imaginary of Microfilm (1920s to 1950s)”

Dr. Estelle Blaschke, École Cantonale d’Art de Lausanne (Lausanne, Switzerland)

The history of microfilm ties into the earliest and deepest imaginaries present since the invention of photography: the dream of ‘collecting everything’, of providing access to vast archives and of rendering material objects mobile by means of their reproduction. Along the investigation of seminal projects and events (Project A, World Exhibition 1937, Emergency Program, Lucia Moholy’s UNESCO proposal), the talk will focus on the period of the 1920s to the 1950s as a time of radical technological development in which intense debates, high financial investments and equally high expectations in the future of documentation and knowledge transfer through microfilming occurred. While the modern history of microfilm is rooted in Europe (Paul Otlet, Emanuel Goldberg et al.) the technology was further elaborated, tested and applied in the US during this precise period in form of large-scale copying programs for books, newspapers, foreign manuscripts, pictorial material and government and business data. In a close collaboration between public and research institutions (Library of Congress, Harvard University, ACLS et al.) and the photographic industry (Eastman Kodak), the US aspired to take lead in the hope to eventually monopolize a future, ‘global’ technology that had the potential to change the ways in which information was collected, processed and shared.

Estelle Blaschke teaches photography history at ECAL, Lausanne. Her doctoral thesis “Photography and the Commodification of Images: From the Bettmann Archive to Corbis (1924 – 2010)”, supervised by André Gunthert, was awarded the 2012 Research Prize by the German Photographic Society. It will shortly be published at Spector Books (Leipzig). From 2009 to 2011 and in 2014 she was a fellow at the Max Planck Institute for the History of Science (Berlin). She co-curated the group exhibition and research project “Double Bound Economies: Reading an East-German Photo Archive 1967–1990” on show in Leipzig, at Centre de la photographie in Geneva and the ETH Zurich in 2012 and 2013.

10:40 am to 11:00 am — *Coffee break*

11:00 am — “Herding Cats: The Objects and Object of Photographic History”

Pr. Larry J. Schaaf, Director, *William Henry Fox Talbot Catalogue Raisonné*, Bodleian Libraries, University of Oxford (Oxford, UK)

Almost simultaneously with photography’s public announcement, Ralph Waldo Emerson observed that “there is properly no history; only biography.” In the late 1960s, photographic history was barely recognized in academia. At the time, I possessed absolutely no formal training in historical research, nor indeed in history itself, but it was during this period that I was accidentally exposed to the visual and library riches of the Gernsheim Collection. The material objects that it contained became my teachers. The HRC further yielded the uncatalogued and highly miscellaneous archives of Sir John Herschel. Together the seductive nature of these diverse resources taught me the crucial importance of primary source material. As I became increasingly drawn into the world of William Henry Fox Talbot’s photographs, it slowly dawned on me that there was an enormous amount of archival material backing them up. The sheer volume of these archives was intimidating, but the advent of personal computers at the beginning of the 1980s facilitated a detailed analysis of the many facets of the life of photography’s inventors. Starting in the late 1990s, my project at the University of Glasgow transcribed more than 10,000 of Talbot’s letters and by 2003 these were freely available online as the *Correspondence of William Henry Fox Talbot*. At the time, delivering the more than 25,000 known surviving Talbot photographs would have ‘broken the internet’, but today a four-year project is underway at the Bodleian Libraries of the University of Oxford to publish the online *William Henry Fox Talbot Catalogue Raisonné*. In trying to tell the story of these pioneers, I became a maker of tools.

Dr. Larry J. Schaaf taught photography and the history of photography at The University of Texas at Austin, making extensive use of the Gernsheim Collection. He was the 1984-1985 Carnegie Trust Fellow at the University of St Andrews, where he obtained his PhD in Art History. In 2005, he was appointed the Slade Professor of Fine Art at Oxford. Schaaf is the author of numerous books and journal articles and is a frequent consultant to collections and institutions. His *Correspondence of William Henry Fox Talbot* placed full searchable transcriptions of more than 10,000 letters to and from the inventor online. Schaaf is currently Professor in the Bodleian Libraries, Oxford, publishing the online *Catalogue Raisonné of photographs by William Henry Fox Talbot*.

11:40 am to 12:30 am – Panel discussion

Kate Addleman-Frankel, Dr. Estelle Blaschke, Pr. Larry J. Schaaf and Dr. Thierry Gervais

12:30 pm to 2:00 pm — *Lunchtime*

FRIDAY, MARCH 27, 2015 - AFTERNOON

THE BUSINESS OF PHOTOGRAPHY

Moderated by Dr. Blake Fitzpatrick

2:00 pm — Panel Introduction

Dr. Blake Fitzpatrick, Professor, School of Image Arts, Ryerson University (Toronto, Canada)

2:05 pm — "To Promote the Progress of Science and Useful Arts"

Dr. Mazie M. Harris, assistant curator, Department of Photographs, J. Paul Getty Museum (Los Angeles, USA)

The United States Constitution included a section on copyright and patent protection "securing for limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries." My paper considers the degree to which highly politicized changes in the interpretation and enforcement of that clause shaped the development of American photography. Attending carefully to patent submissions and policy revisions, I discuss how photographic innovations were assessed and granted authority, as well as the extent to which intensified territorialization characterized both real and intellectual property disputes.

Mazie Harris is an Assistant Curator in the Department of Photographs at the J. Paul Getty Museum in Los Angeles. She completed her doctoral work with Doug Nickel at Brown University in 2014. Her research has been supported by fellowships with the Library of Congress, Smithsonian, National Gallery, Metropolitan Museum of Art, and Terra Foundation for American Art. She is the author of an article on photography and copyright law which will appear in a forthcoming volume edited by Matthew Witkovsky, and is currently at work on an exhibition of early American paper photography which will be on view at the Getty in 2017.

2:45 pm — "The Eastman Kodak Company and the Incorporation of Photography: Changing Business Practices and Their Impact on the Existing Photographic Industry in Canada, 1885-1905."

Shannon Perry, De Montfort University (Leicester, UK)

Within the accepted historiography of photography, the importance of George Eastman and the Eastman Kodak Company (EKC) has become unassailable. Eastman, and select EKC products and services have been placed as the key (and often sole) agent in 'revolutionizing' and 'democratizing' the amateur photography market in the late nineteenth century. In doing so, these accounts serve neatly as an axis for the social and artistic practice of photography in the twentieth century to shift away from its earlier scientific and economic based lineage. While the photographic 'landscape' and market of 1885-1905 was indeed radically altered, the historiographical dominance of 'the Kodak story' has obscured the means through which EKC's successful technological, industrial and/or advertising strategies surrounding the EKC-attributed 'snap-shooter' operated. Using the example of import tariffs on dry-plates in the 1880s and 1890s, I explore the role government policy and economic incentive played within the development of the photographic industry in Canada, as evidenced by the establishment of the Canadian Kodak Company Ltd in Toronto in 1899. By examining the changes within the industry through the lens of business and economic development, I outline a new understanding of the how the photographic industry functioned and evolved during this transitional period.

Shannon Perry is completing a PhD in Visual Cultural Studies under the supervision of Elizabeth Edwards and Kelley Wilder, within the Photographic Research Historical Centre (PHRC) at De Montfort University in Leicester U.K. Her areas of research include the photographic industry in the late nineteenth and early twentieth century; the Eastman Kodak Company; and the interdisciplinary study of photography as an industrial and cultural phenomena. She is currently working as a photo archivist at Library and Archives Canada, and holds an M.A. in Photographic Preservation and Collections Management from Ryerson University in Toronto and George Eastman House in Rochester N.Y.

3:25 pm to 3:45 pm — *Coffee break*

3:45 pm — "The Business of Photo History: Beyond the Polemical Style"

Dr. Douglas Nickel, Professor, History of Art and Architecture, Brown University (Providence, USA).

Deliberation on what characterizes a "new" generation of photography studies might benefit from an analysis of what characterized the sensibilities of the preceding generation, and what has since changed. This paper examines the way leading scholars and institutions in the West embraced a polemical mode of thinking in the years after 1968 to theorize photography and its history. We can situate this style within a larger sociology of knowledge in the period, to ask—what is the argument for a history of photography informed predominantly by Leftist thought? To what degree has the polemical style become mainstream and normative, and how might this be problematic? What was that generation's intellectual legacy, and what methodological alternatives do younger scholars today feel they have in the way they approach *their* topics and problems, in a new century and a new academic landscape?

Douglas R. Nickel is Andrea V. Rosenthal Professor of Modern Art in the Department of the History of Art and Architecture at Brown University, Providence, Rhode Island. He is author of *Francis Frith in Egypt and Palestine: A Victorian Photographer Abroad*; *Dreaming in Pictures: The Photography of Lewis Carroll* and *Snapshots: The Photography of Everyday Life, 1888-the present*. Nickel has also authored essays and reviews for diverse journals, including the *Art Bulletin*, *History of Photography*, *American Art*, and *Photography and Culture*, and has contributed chapters to *The Meaning of Photography* and, most recently, *Photography and Its Origins*.

4:25 pm — Panel discussion

Dr. Mazie M. Harris, Shannon Perry, Dr. Douglas Nickel and Dr. Blake Fitzpatrick

SATURDAY, MARCH 28, 2015 - MORNING

THE CONSTRUCTION OF PHOTOGRAPHIC MEANINGS

Moderated by Dr. Gaëlle Morel

9:00 am — *Doors open*

9:15 am — Panel Introduction

Dr. Gaëlle Morel, Exhibitions Curator, Ryerson Image Centre (Toronto, Canada)

9:20 am — “The Decisive Network: Producing Henri Cartier-Bresson at Mid-Century”

Nadya Bair, University of Southern California (Los Angeles, USA)

Henri Cartier-Bresson’s 1952 photo book *The Decisive Moment* popularized the idea that the best photographs are made by the patient and gifted photographer who captures a fleeting moment with just one click of the shutter, creating an image with internal geometry and balance. The project solidified Cartier-Bresson’s reputation as an artist working with a camera and encouraged scholars, curators, and hobbyists to understand photography as the product of individual vision and talent. Yet it also masked the collective efforts and infrastructure needed to elevate the photojournalist to the status of an artist. By shifting our attention to the *decisive network* of magazine editors, book publishers, printers, and curators who urged Cartier-Bresson onto a highly orchestrated road to fame, this paper considers the ways in which collective work is central to the material and social history of photography, and how it has threatened to overturn photography’s legitimacy as an art form.

Nadya Bair is a doctoral candidate in Art History at the University of Southern California, specializing in the History of Photography and Twentieth Century Art; she also holds a Visual Studies Graduate Certificate. Her dissertation, titled "The Decisive Network: *Magnum Photos* and the Art of Collaboration in Postwar Photojournalism," examines how a network of photographers and photo editors transitioned out of World War II and expanded the role of news photography in the postwar world.

10:00 am — “Picturing Citizenship: the Colonial Office Visual Instruction Committee’s photographic lantern slides, 1900-1945”, **Dr. Gabrielle Moser**, OCAD University (Toronto, Canada)

Citizenship has emerged as a key term in recent photography theory as way to assert the political potential of images, insisting photographs are a forceful language through which subjects articulate claims to rights. Much of this work relies on a tacit faith in the spectator’s ability to recognize citizens through her encounter with images, when the history of attempts at picturing citizenship is marked by skepticism, doubt and anxiety. Through a close reading of some of the 7,600 images produced for the Colonial Office Visual Instruction Committee (COVIC)’s lecture series, this paper considers the historical conditions that allowed citizenship to emerge as a photographable subject in the British Empire. This unusual state project used photographs, accompanied by geography textbooks, to teach the children of the empire what it meant to look and to feel like an imperial citizen. The history of the COVIC project demonstrates there is no such thing as a photograph of citizenship: only photographs that spectators use to claim the position of the citizen. This is not to say that photographs of citizens cannot be re-instrumentalized by viewers for critical aims, but I question which (non-)citizens might be made invisible when we too easily assume that citizenship is a legible, universally recognizable subject in photography.

Gabrielle Moser is a writer, educator and independent curator based in Toronto. She has organized exhibitions for Access Gallery, Gallery TPW, Vtape and Xpace, and her writing appears in venues including Artforum.com, *Canadian Art*, *Fillip*, *Journal of Visual Culture*, *n.paradoxa*, *Photography & Culture* and the Gallery 44/Ryerson University volume, *Emergence: Contemporary Photography in Canada*. She holds a PhD from the art history and visual culture program at York University in Toronto, Canada and is a Lecturer at OCAD University.

10:40 am to 11:00 am — *Coffee break*

11:00 am — “The Transition to Color in News Photography: More Poetry, Less Prose?”

Dr. Vanessa Schwartz, Professor and Director, Visual Studies Research Institute, University of Southern California, (Los Angeles, USA)

This paper describes the transition in news pictures from black and white to color images, asking how color became ubiquitous without having garnered sufficient critical or analytical attention. After establishing the very long history of the color news picture, the paper focuses on the photojournalism of the late 1950s and 1960s, especially the career of Magnum photographer Ernst Haas, known as the 'Paganini of Kodachrome,' whose news work in color challenged the divide between the objectivity of journalism and the subjectivity of pictorialism.

Vanessa R. Schwartz is Professor of History, Art History and Film at the University of Southern California, where she was Directs the Visual Studies Research Institute and Graduate Certificate Program. She has also held visiting appointments at the INHA in Paris, Stanford University and McGill. She is the recipient of USC College’s Raubenheimer Prize, for teaching, research and service and in 2015 of the Associates Award for Creativity in Research and Scholarship, the university’s highest faculty distinction. She did her undergraduate work at Princeton and received a PhD from UC Berkeley. She is also the author of *Modern France: A Very Short Introduction* (Oxford University Press, 2011); the prize-winning *It’s So French! Hollywood, Paris and the Making of Cosmopolitan Film Culture* (University of Chicago, 2007) and *Spectacular Realities: Early Mass Culture in fin-de-siècle Paris* (University of California, 1998). She has co-edited three volumes: *Cinema and the Invention of Modern Life* (California, 1995) and *The Nineteenth Century Visual Culture Reader* (Routledge, 2004) and *Getting the Picture: The Art History and Visual Culture of the News*, co-edited with Jason Hill, (Bloomsbury 2015). She has also edited special issues of *Etudes Photographiques* and *The Journal of Visual Culture*; published articles about Walter Benjamin, film history, paparazzi at the Cannes Film Festival and the French New Wave.

11:40 am to 12:30 am – Panel discussion

Nadya Bair, Dr. Gabrielle Moser, Dr. Vanessa Schwartz, Dr. Gaëlle Morel

12:30 pm to 2:00 pm — *Lunchtime*

SATURDAY, MARCH 28, 2015 - AFTERNOON

ART PHOTOGRAPHY IN THE MAKING

Moderated by Paul Roth

2:00 pm — Panel Introduction

Paul Roth, Director, Ryerson Image Centre (Toronto, Canada)

2:05 pm — “‘Social Significance in a Rock’: Group f.64 Photography and the Political”

Ellen Macfarlane, Princeton University (Princeton, USA)

‘Social Significance in a Rock’ investigates the ways in which Group f.64, a San Francisco-based photography collective founded in 1932, created “straight” art photography that also possessed political value. Best known today for their glossy and sharp-focus views of exotic plants, everyday objects, and California landscapes, f. 64’s members -- Ansel Adams, Imogen Cunningham, John Paul Edwards, Sonia Noskowiak, Henry Swift, Willard Van Dyke, and Edward Weston -- in fact championed a radical American photographic style devoted to carefully composed, view-camera close-ups of natural forms at a time when news of the Great Depression and widespread images of human suffering flooded the mass media. The choice of the technical term “f.64” as the group’s name has caused it to be dismissed in surveys of the history of photography as merely advocating a new style of shooting that appeared “modernist.” However, my paper investigates the ways in which f.64’s photographs picturing things from the natural world in fact expand our understanding of what counted as a socially significant photograph in 1930s America.

Ellen Macfarlane is a fourth-year Ph.D candidate at Princeton University working on her dissertation, *Seeing Plus: Group f.64 Photography and the Political*. Before arriving at Princeton in 2011, Ellen completed a bachelor’s degree in 2006 in art history at the University of Southern California and a master’s in 2011 in art history at Rutgers University, where she wrote a Master’s essay on Carrie Mae Weems. In 2014 Ellen was awarded the Edward Weston Family Fellowship at the Center For Creative Photography at the University of Arizona. Presently, Ellen is in residence at the Smithsonian American Art Museum in Washington, D.C., where she is a Predoctoral Fellow.

2:45 pm — “Lartigue in the Eyes of Avedon”

Dr. Marianne le Galliard, Lartigue Foundation (Paris, France), and Hartung-Bergman Foundation (Antibes, France)

Recent historical research has demonstrated that Lartigue's recognition started with his first exhibition in 1963 at the MoMA in New York. One can say, in fact, he was "invented" by John Szarkowski, at the head of the photographic department of the museum. Surprisingly little has been known about the story behind the most famous monograph on Lartigue published only a few years after, *Diary of a Century* edited in 1970 by the celebrated American fashion photographer Richard Avedon. The focus of this presentation is on the importance of this particular publication to the artistic image of Lartigue, as well as on Avedon's personal contribution to that image, one of a photographer of the 20th century, as opposed to Szarkowski's rather narrow view of the artist as a "photographer of Belle Epoque".

The extensive contents of a monographic database created for this research provided an insight on how the context of fashion photography in the 60s (particularly in *Harper's Bazaar*) was propitious to the recognition of Lartigue's photographic style, in itself resonant with the work of Avedon. More significantly, close investigation of the Lartigue photo albums themselves shows how Avedon's view influenced Lartigue and the presentation of his work: while the American artist was re-organizing Lartigue's pictures, he, himself, transformed the classification of the album pages. With his inspired approach, Avedon along with discovering Lartigue as a "serious" producer, revealed to the world Lartigue's photography as a work of true art. Further analysis of the relationship between the two artists offers a transversal approach to history of photography from the Belle Epoque to the sixties, from amateurism to professionalism, from Paris to New York, from albums to photo books, from intimacy to mass publication.

Marianne le Galliard is an independent art historian, focusing on the history of photography and modern art. She holds a Ph. D in art history (Université Paris1-Panthéon Sorbonne, 2013, dir. Professor Michel Poivert). Marianne's Ph. D thesis explores the relationship between French photographer Jacques Henri Lartigue (1894-1986) and American photographer Richard Avedon : "Jacques Henri Lartigue in the eyes of Richard Avedon : the issue of the photographic album with *Diary of a Century* (1970)".

Marianne le Galliard is employed as archive manager and database developer at Lartigue Foundation (Paris) and Hartung-Bergman Foundation (Antibes), also working as a programmer, developer and scientific researcher for Fondation de France. She is a member of the Editorial Board of the scientific French magazine on photography *Etudes photographiques*. She has been commissioned to curate (with Robert Rubin) the exhibition on "La France d'Avedon" in 2016 at the BnF in Paris. Marianne le Galliard lives in Paris.

3:25 pm to 3:45 pm — *Coffee break*

3:45 pm — "Futurism, Photography, Fantasms and Fascism"

Pr. Marta Braun, Professor and Director of the Film and Photography Preservation and Collections Management Master's program, Ryerson University (Toronto, Canada)

This paper investigates futurist photography after the advent of fascism. IN 1931 F.T. Marinetti and 'Tato" published the manifesto of futurist photography. The manifesto called for photographers to realize "16 possibilities" that would bring the science of photography further into the artistic domain. The political climate of Italian fascism brought further demands on Italian photographers. Their responses are an area of photographic history that has yet to be clearly understood.

Marta Braun is currently director of the Film and Photographic Preservation and Collections Management Masters program at Ryerson University. She holds an M.A. in Media Studies from SUNY, Buffalo. Braun is a Photographic Historian who specializes in late nineteenth century motion photography. Publications include *Picturing Time: The Work of Etienne-Jules Marey. 1830-1904* (shortlisted for Kraszna-Krausz award for best book in photography), 1994, co-author of *Beauty of Another Order: Photography in Science* (winner, Kraszna Krausz Award), 1997. *Eadweard Muybridge 2010*. Made Chevalier de l'Ordre des Palmes Académiques (France) in 1996, and a fellow of the Royal Society of Canada in 2010. She lectures internationally on Marey and Muybridge and early cinema, and publishes in *Études Photographiques*.

4:25 pm — Panel discussion

Ellen MacFarlane, Dr. Marianne le Galliard, Pr. Marta Braun, Paul Roth