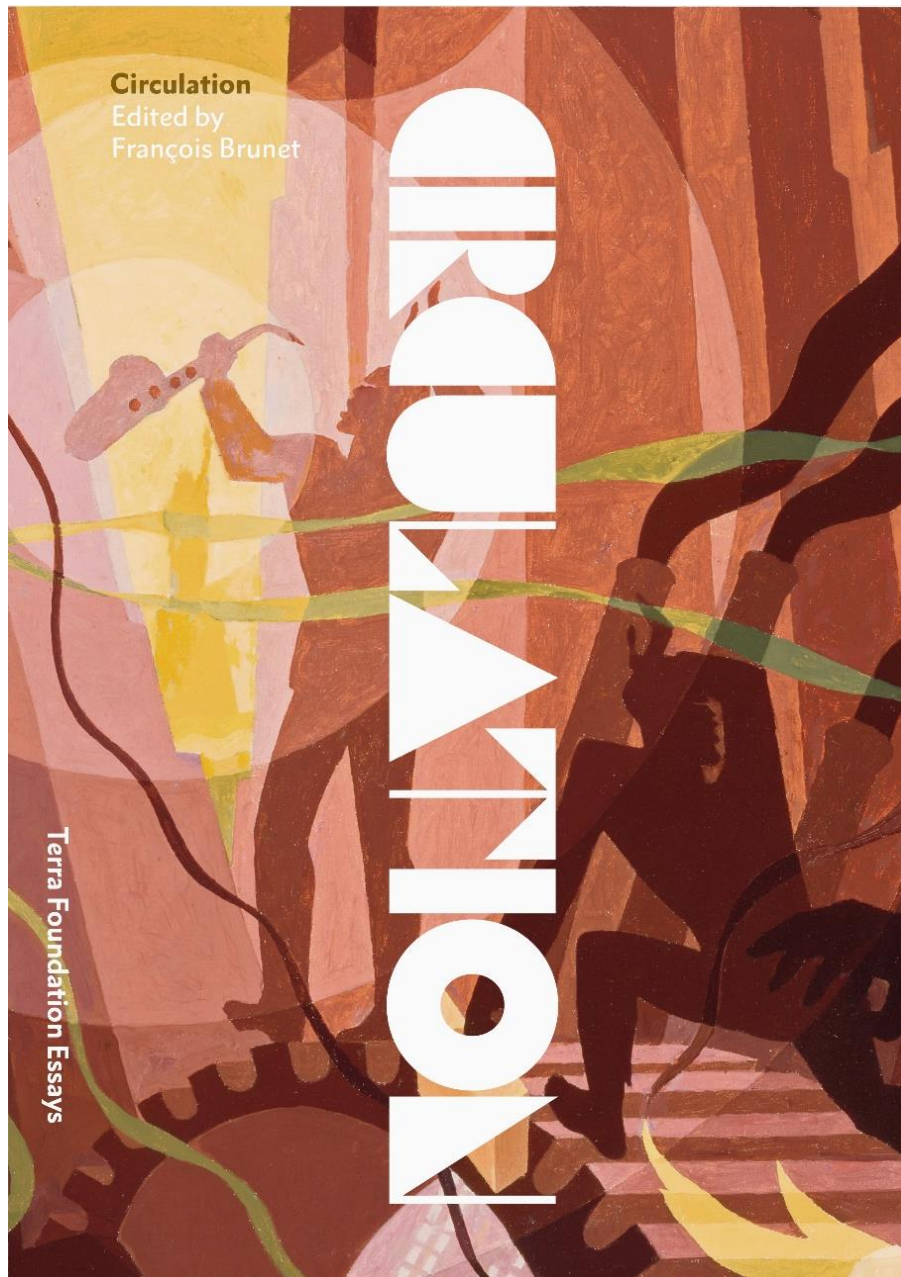


NO REPRESENTATION WITHOUT CIRCULATION

An Alternative History of American Visual Culture

Paris, Collège Franco-Britannique at the Cité Internationale Universitaire
7-8 June 2017



An international study day organized by
L'Université Paris Diderot – Paris 7, le Laboratoire de Recherche sur les Cultures
Anglophones (LARCA), le CNRS, l'Université Paris Nanterre, le laboratoire Histoire des Arts
et des Représentations (HAR) & the Terra Foundation for American Art

NO REPRESENTATION WITHOUT CIRCULATION An Alternative History of American Visual Culture

Organized in conjunction with the release of *Circulation*, the third volume of the Terra Foundation Essays, this symposium proposes to develop and assess its main argument: that American art history is inseparable from the history of circulations of works and images, artists and spectators, and ideas and objects, and indeed from the very notion of visual culture. Visual culture, as a material and medial space where images circulate, has become a key category in the digital era, albeit one that is difficult to define. Our main goal is to consider, or reconsider, how circulation works in its various modes (spatial, temporal, commercial, intermedial). We will question the assumptions that since the eighteenth century in the United States (more so than in Europe), “there is no representation without circulation,” and that the “progress” of American art cannot be separated from the modern economy of visual culture. Put another way, could we argue that visual culture in the United States has been shaped in relation to art, rather than apart from it? Finally, we will examine the idea highlighted in the volume that the history of circulation must always pay attention to its flip side—non-circulation—in order to counter the misleading belief in universal visibility typical of digital culture. The historiography of circulation will thus be re-examined with an eye toward its pervasiveness, the increasing pressure it is exerting in the digital era, and the risks it presents to the history of art in the form of what we might call digital presentism.

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Wednesday, June 7, 2017

Paris, Collège Franco-Britannique, Auditorium

10:30 am Welcome
 François Brunet, Université Paris Diderot-Paris 7
 & **Francesca Rose**, Terra Foundation for American Art

**THE BIRTH OF A DEMOCRATIC PROJECT:
DISSEMINATING THE ARTS IN THE EARLY NINETEENTH CENTURY**

Chair: Ségolène Le Men, Université Paris Nanterre

11:00 am *Nineteenth-Century American Genre Painting: A Medium in Translation*
 Marie-Stéphanie Delamaire, Winterthur Museum, Garden and Library

11:40 am *Londres, Coleridge et l'art neuf de la conférence : le projet transatlantique des Lectures*
 on the Affinity of Painting with the Other Fine Arts de Samuel Morse (New York, 1826)
 Jean-Philippe Antoine, Université Paris 8 Vincennes-Saint-Denis

12:20 pm Discussion

1:00 pm Lunch Break

CIRCULATION AND NON-CIRCULATION

Chair: Hélène Valance, Université de Franche-Comté

2:30 pm *The Boom and the Bang: War Porn, Censorship, and Circulation*
 Wilco Versteeg, Université Paris Diderot-Paris 7

3:10 pm *A Reading of Circulation: Some Critical Comments*
 Christian Joschke, Université Paris Nanterre

3:50 pm Discussion

4:30 pm Coffee Break

4:45 pm *The Inescapability of the Eiffel Tower*
 Hollis Clayson, Northwestern University

5:30 pm Discussion

6:30 pm Cocktail

CONCERT

8:30 pm Fuga Libre Musical Ensemble

Thursday, June 8, 2017

Paris, Collège Franco-Britannique, Auditorium

- 10:00 am** *How Tomorrowland Became Today:
Disneyland, Transport, and Circulation as Aesthetic in the Jet Age*
Vanessa Schwartz, University of Southern California
- 10:45 am** Discussion
- 11:00 am** **Coffee Break**

**AMERICAN HISTORIOGRAPHY:
LOOKING AT THE CIRCULATION OF IMAGES AND OBJECTS FROM
THE EIGHTEENTH CENTURY TO THE PRESENT DAY**

- 11:15 am** Roundtable
Catherine Bernard, Université Paris Diderot-Paris 7
François Brunet, Université Paris Diderot-Paris 7
Hélène Valance, Université de Franche-Comté
- 12:45 pm** Conclusion

Papers will be presented in French and in English
Free admission subject to availability

Organized by

François Brunet, Université Paris Diderot-Paris 7
Ségolène Le Men, Université Paris Nanterre
Constance Moréteau, Terra Foundation for American Art
Veerle Thielemans, Terra Foundation for American Art

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ABSTRACTS

Jean-Philippe Antoine

Londres, Coleridge et l'art neuf de la conférence : le projet transatlantique des *Lectures on The Affinity of Painting with the Other Fine Arts* de Samuel Morse (New York, 1826)

La conception, la rédaction et la présentation publique par un artiste en vogue de la jeune république, de conférences sur la peinture et les beaux-arts destinées à un public spécifiquement américain, constituaient sans conteste une première aux Etats-Unis dans les années 1820. Mais la forme aussi bien que le contenu des *Lectures* accomplissent une visée élaborée dans la quinzaine d'années qui précèdent leur achèvement, et le séjour effectué entre 1811 et 1815 en Angleterre par Morse joue à cet égard un rôle primordial, à cause de sa fréquentation de Samuel Taylor Coleridge. La première décennie du 19^e siècle avait vu essaimer à Londres, à l'initiative de sociétés savantes privées comme la Royal Institution, des cycles de conférences qui mettaient en place des modèles neufs de sociabilité comme aussi de transmission des connaissances. Les conférences du jeune Humphry Davy, destinées à populariser les récentes découvertes de la chimie contemporaine fournissent le meilleur exemple de cette configuration neuve. Au début des années 1810, Coleridge était à Londres après Davy le plus populaire praticien de l'art théâtral neuf qu'était alors la conférence. Les cycles qu'il donne entre 1808 et 1814 constituent le cœur de son labour intellectuel durant ces années, et le séjour anglais de Morse coïncide avec une de ses périodes d'activité maximale dans ce domaine. Les initiatives du peintre américain en vue de prononcer des conférences sur les arts doivent être examinées à l'aune du souvenir qu'il a gardé du mode neuf de communication dont il avait fait l'expérience à Londres, comme aussi des formes qu'y prenaient les débats esthétiques contemporains.

London, Coleridge and the Novel Art of Lecturing:

The Transatlantic Project of Lectures on *The Affinity of Painting with the Other Fine Arts* by Samuel Morse (New York, 1826)

That a popular artist of the young republic, Samuel Morse, would conceive, write, and publicly present lectures on painting and fine arts specifically intended for an American public was a first in the United States in the 1820s. Both in their format and in their content, they were the concrete realization of a goal he had set for himself fifteen years earlier, during his stay in England from 1811 until 1815 and his frequent conversations with Samuel Taylor Coleridge. In early nineteenth-century London, the phenomenon of the lecture series had been spreading in the city at the initiative of private scientific societies, such as the Royal Institution, which introduced these events as new models of sociability and knowledge transfer. The best example of this emerging practice are the lectures by the young Humphry Davy, aimed at popularizing recent discoveries in contemporary chemistry. Coleridge was, after Davy, the most popular practitioner of this new discursive form. The series of lectures he delivered between 1808 and 1814, which coincide with the American artist's sojourn in England, constitute the core of his intellectual

labor. Morse's project to give a series of lectures on the fine arts should be examined in light of both the innovative model of academic communication and the specific forms of contemporary debates on aesthetics he had experienced in London. (Translated version)

Hollis Clayson

The Inescapability of the Eiffel Tower

La Tour Eiffel, the largest structure on earth in 1889, continues to pose questions about its function and meaning despite its global fame and extensive study. Roland Barthes maintained, "There is virtually no Parisian glance it fails to *touch* at some time of day... The Tower is also present to the entire world." My lecture will investigate the Tower's twofold visibility by studying an overlooked and critical element of its inescapability: the bond between its illumination (day-to-day *and* spectacular) and its multi-faceted prominence. A discussion of the uncannily extensive circulation of the image of the "real" Tower and the proliferation of ersatz Towers will be at the center of my remarks.

Marie-Stéphanie Delamaire

Nineteenth-Century American Genre Painting: A Medium in Translation

This paper examines the representation of everyday life by American painters in light of the transformations that affected the publishing industry before the Civil War era. More than landscape painting, genre scenes were the most widely popular and the most widely circulated type of art in America during this period. Built partly on British and Dutch antecedents, representations of everyday life flourished in the United States between the 1810s and 1850s, where they figured prominently in exhibitions at local and national institutions, in the period's art criticism, and more importantly, in various national and transnational publications. Looking at American genre scenes in relation to the expansion of the publishing industry, this paper shows that the relationship between this art form and the period's print culture was a mutual one. As artists populated their interior scenes with objects, the representation of "low subjects" and "familiar life" were circulated among the wider world of things that constituted American material and print culture. At the same time, the collaborations between painters, publishers, and printers—nationally and internationally—led to new relationships between the printed and painted image. American artists and their publishers embraced and appropriated the period's notion of translation to the making of genre painting, so that, in spite of their apparent focus on local types and customs, genre scenes addressed the work of art's formal and cultural mutability in an expanding world.

Christian Joschke

A Reading of Circulation: Some Critical Comments

De l'anthropologie warburgienne à l'iconographie panofskienne, la circulation des images fut considérée comme une part déterminante de la production de formes visuelles. Fasciné par les timbres postes, Warburg employa un néologisme qui en dit long sur son approche dynamique de la vie des formes : les « images automobile » (*automobile Bildfahrzeuge*). Il signifiait ainsi tant le mode de circulation indépendant du déplacement des artistes que sur la libération presque autonome de la forme de son contexte de signification. L'histoire de l'art, c'est l'histoire de la migration des formes et de la transformation de leur signification. Dans leurs développements récents, les études visuelles portent à nouveau une attention toute particulière aux circulations, comme le montre l'ouvrage *Circulation* dont il sera question, plaçant l'interrogation sur les transformations du sens induites par les supports et les modes de circulation. « Dans l'art américain, les impératifs de circulation ont présidé aux choix de représentation », écrit François Brunet dans son introduction. Or cette formulation porte l'accent autant sur les « modes de circulation », les « usages » que sur les emprunts formels. C'est que l'histoire des images a aujourd'hui engagé un tournant matériel, où les flux et les masses visuelles, les vecteurs de la mobilité des images, leur médium et leurs supports apparaissent comme des facteurs déterminant de l'interprétation des formes et de leur réception.

From Warburgian anthropology to Panofskian iconography, the circulation of images has been regarded as playing a crucial role in the production of visual forms. Fascinated by postage stamps, Warburg coined a neologism—"image vehicles" (*automobile Bildfahrzeuge*)—which clearly illustrates his dynamic approach to the life of forms. This term can be applied both to circulation modes independent of artists' mobility and to the nearly autonomous liberation of form from its context, inasmuch as the latter generates its meaning. The history of the migration of forms and the history of the transformation of their meaning: This is the history of art. Scholars of visual studies have, in recent years, paid particular attention to circulations, as shown in the volume *Circulation* at the center of our discussions. The focus becomes the variation of meaning caused by the particular medium and pattern of circulation. François Brunet writes in his introduction that "in the history of American art, imperatives and impacts of circulation have often preempted choices of representation." This argument sheds equal light on "circulation modes," "practices," and formal transfers. Today, the history of images has taken a material turn, wherein fluxes, visual masses, vectors of visual mobility, and their media and supports emerge as determining factors of the interpretation of forms and their reception. (Translated version)

Vanessa Schwartz

How Tomorrowland Became Today: Disneyland, Transport, and Circulation as Aesthetic in the Jet Age

In this talk, I consider the history of Disneyland from its initial conceptualization in 1953/4, through Imagineering's major contribution to the 1964 New York World's Fair to the end of Walt Disney's life in 1966 with the reconceptualization of Tomorrowland and the planning of "the Florida Project," especially EPCOT. Rather than concentrate on the detailism and "hyperrealism" for which this first of "theme parks" is best known, this paper considers the central role played by circulation and "people moving" and the transformation of a function (transport) circulation as an aesthetic experience.

Wilco Versteeg

The Boom and the Bang: War Porn, Censorship, and Circulation

Christoph Bangert's photo book *War Porn* (2014) may raise some eyebrows. The book offers a collection of images that Bangert, renowned war photographer, could not publish for reasons varying from institutional censorship to, most importantly, self-censorship. *War Porn* aims to investigate and circumvent the impulses of (self) censorship by engaging the reader in an intricate play with truly gruesome images of war and disaster. *War Porn* raises questions on the non-circulation of war imagery in our time; a time, it is often thought, in which everything can be seen at the click of a mouse. By placing Bangert's work in a lineage of both contemporary (David Shields, Broomberg and Chanarin) and historical (Friedrich, Jünger) photo books, we will investigate attempts to wrest stagnant images from the archives in which they have become stranded.

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Practical information

Auditorium

Collège Franco-Britannique - Cité Internationale Universitaire de Paris
9 B boulevard Jourdan, 75014 Paris

RER: Cité Universitaire (Ligne B)

Tramway: Cité Universitaire (ligne T3a)

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