

PHOTO ARCHIVES V: THE PARADIGM OF OBJECTIVITY

A TWO-DAY SYMPOSIUM



February 25, 10:00 a.m.–5:00 p.m.
Museum Lecture Hall
The Getty Center

February 26, 9:30 a.m.–5:00 p.m.
Robert C. Ritchie Auditorium
The Huntington

Thursday, February 25, 2016
Museum Lecture Hall, The Getty Center

- 9:30 a.m.** **COFFEE AND REGISTRATION**
- 10:00 a.m.** **WELCOME AND INTRODUCTION**
Thomas W. Gaehtgens, Getty Research Institute
Costanza Caraffa, Kunsthistorisches Institut in Florenz—
Max-Planck-Institut
- 10:20 a.m.** **SESSION 1: PHOTOGRAPHIC OBJECTIVITY?**
Chair: Costanza Caraffa, Kunsthistorisches Institut in Florenz—
Max-Planck-Institut
- OPENING KEYNOTE**
**Shared Vocabularies of Modernity: Photography, Archives,
and the Paradigm of Objectivity**
Joan M. Schwartz, Queen's University, Ontario
- 11:00 a.m.** **COFFEE BREAK**
- 11:15 a.m.** **SESSION 1, CONTINUED**
**In Search of a True Likeness: Sir William Stirling Maxwell
and the Photography of Art**
Hilary Macartney, University of Glasgow
- Documenting the War: *Life* Magazine's Coverage of World
War II**
Melissa Renn, Harvard Business School
- 12:40 p.m.** **DISCUSSION**
- 1:00 p.m.** **LUNCH**
- 2:15 p.m.** **SESSION 2: USING PHOTOGRAPHS**
Chair: Virginia Heckert, J. Paul Getty Museum
- An Archaeology of Seeing: Toward a Unified Theory of User
Perspectives on Digitized Photographs**
Paul Conway, University of Michigan
- Personal and Institutional Photo Archives: Changing
Subjectivities**
Glenn Willumson, University of Florida
- 3:30 p.m.** **DISCUSSION**
- 4:00 p.m.** **RECEPTION**

Friday, February 26, 2016
Robert C. Ritchie Auditorium, The Huntington

9:00 a.m. COFFEE AND REGISTRATION

9:30 a.m. WELCOME AND INTRODUCTION

Laura Stalker, The Huntington
Jennifer Watts, The Huntington

9:40 a.m. SESSION 3: SERIES AND ARCHIVES

Chair: Anne Blecksmith, The Huntington

The (Not So Private) Photo Archives—The Photography of Art and Series of Popular Gallery Albums in the 1860s

Friederike Maria Kitschen, Gerda Henkel Stiftung

To Make a Case: Isabella Stewart Gardner's Archival Installations at Fenway Court

Casey Riley, Isabella Stewart Gardner Museum

11:00 a.m. COFFEE BREAK

11:20 a.m. SESSION 3, CONTINUED

Photographic Albums as Archives of Palestinian History

Issam Nassar, Illinois State University

12:00 p.m. DISCUSSION

12:20 p.m. LUNCH

2:00 p.m. SESSION 4: PHOTOGRAPHIC EVIDENCE?

Chair: Jennifer Watts, The Huntington

The Photograph as Historical Evidence in the Digital Age

Martha A. Sandweiss, Princeton University

Accidental Archives: The Elusive Visual Image in the Writing of History

Jennifer Tucker, Wesleyan University

3:20 p.m. COFFEE BREAK

3:30 p.m. SESSION 4, CONTINUED

CLOSING KEYNOTE

The View from Everywhere: Objectivity and the Photographic Archive

Kelley Wilder, De Montfort University, Leicester

4:15 p.m. DISCUSSION

4:45 p.m. CLOSING REMARKS

ABOUT THE SYMPOSIUM

Photographic reproductions of works of art and other research objects have long been considered neutral documents capable of supporting the research methodologies of art history and related disciplines. The introduction of digital imaging saw the adoption of the same model, in that digital copies were presumed closer to the originals.

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, there is little awareness that archives are far from neutral guardians of memory.

This symposium, which is part of the Photo Archives series, explores the relationships among photographic reproduction technologies, archival practices, and concepts of objectivity, with an interdisciplinary outlook and a focus on art history.

SYMPOSIUM DEVELOPMENT AND ORGANIZATION

This symposium was organized by **Anne Blecksmith** (The Huntington), **Costanza Caraffa** (Kunsthistorisches Institut in Florenz—Max-Planck-Institut), and **Tracey Schuster** (Getty Research Institute), and is sponsored by the Getty Research Institute and The Huntington.

Front cover

Study photographs of Johannes Vermeer's *The Lacemaker* (ca. 1669). Los Angeles, Getty Research Institute, 76.P.60



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