



Photographie à partir des luttes d'indépendance : pratiques, circulations et esthétiques

Photography from the Struggles for Independence: Practices, circulations and aesthetics

20, 21 et 22 mai 2025 – INHA, 2 rue Vivienne 75002 Paris

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*Photographie de Djamel Farès,
Algérie, années 1970.
Collection privée.*

JOURNÉE 1 | DAY 1

20 mai 2025

9 h 00 : Accueil | Welcome

9 h 15-9 h 30 : Introduction



Double page extraite de la revue *Ghana Reconstructs*, vol. 3., no. 3, 1963, p. 18-19. BnF

PANEL 1 | La photographie, arme d'émancipation / Photography as a weapon of emancipation

9h30 Jacqueline Hoàng Nguyễn (artist, PhD candidate in Art, Technology and Design at Konstfack and KTH Royal Institute of Technology, Sweden)

Les chambres noires de la défiance : le rôle des studios photographiques vietnamiens dans la résistance coloniale

10h05 Emilia Epštajn (on line) (curator at the Museum of African Art, Belgrade, Serbia)

Zdravko Pečar's Testimonies of Algeria's Liberation Struggle in the MAU Photo Archive

10h40 TABLE RONDE ALGERIA avec **Chaouki Adjali** (auteur et ayant-droits du fonds privé du photographe Boubakeur Adjali), **Adel Ben Bella** (PhD candidate in Modern Culture and Media, Brown University, US), **Gaëlle Prodhon** (InVisu/INHA/Paris-Nanterre), **Awel Haouati** (EHESS, Centre Maurice Halbwachs), **Rym Khene** (autrice, photographe et éditrice) & **Djamel Farès** (photographe) autour des photographes et des images de l'Algérie à partir de sa guerre d'indépendance / around photographers and images of Algeria from its war of independence onwards

11 h 40 : Discussion

12 h 00-13 h 30 : DÉJEUNER

PANEL 2 | La photographie, arme d'émancipation : supports, matériels photographiques / Photography, a weapon of emancipation : Supports, photographic materials

13h30 Kevin Hong (PhD candidate, History of Art, Yale University, US)

"It's capture the world at all costs": Polaroid's Identification System, South African Apartheid, and the Polaroid Revolutionary Workers Movement

14 h 05 Georgia Nasseh (junior research fellow, University of Cambridge, UK)

Identifying the Enemy: The Role of the Photobook in Pre- and Post-Independence Angola, 1965-1985

14 h 40 Ben Krewinkel (professor of Photography at the Institute for Media at the School of Journalism, Utrecht, Netherlands)

Birth and Progress of the African Nation State Visualized in Photobooks

15h15 Discussion

15h30 PAUSE / BREAK

PANEL 3 | Imagination politique et de construction visuelle des récits nationaux / Political imagination and the visual construction of national narratives

16h00 Margaux Lavernhe (doctorante EHESS CRAL)

Photographie et performances de la nation ghanéenne : iconographies et contre-iconographies du nkrumahisme (années 1950-60)

16h35 Thy Phu (professor of Race, Diaspora, and Visual Justice at the University of Toronto, Canada)

Coloring the Future: Vietnam Pictorial's Revolutionary Politics of Aesthetics

17h10 Stephanie Benzaquen-Gautier (visual historian and research fellow at the International Institute of Asian Studies (IIAS) in Leiden, Netherlands), **Republican Bodies: Picturing Political Imaginary in Cambodia in the 1970s**

17 h 45 Discussion

Modération : Sonia Voss (commissaire d'exposition) & **Marian Nur Goni** (MCF Paris 8)

JOURNÉE 2 | DAY 2

21 mai 2025

9h15-9h30 : Introduction



Students of the Schule der Solidarität learning how to work with camera Pentacon Six, 1971.

Photographer: Junge. AND-Zentralbild/Deutsche Demokratische Republik.

Bundesarchiv, Bild 183-FIVb5-1971.

PANEL 4 | Histories des formations et circulations internationales des photographes et des images : nouvelles cartographies et imaginaires pendant la Guerre froide / Histories of training and international circulation of photographers and images: new cartographies and imaginaries during the Cold War

9 h 30 Darren Newbury
(*professor of Photographic History, University of Brighton, UK*)

Picturing a World after Empire: UNESCO Poster Sets, 1950-70

10 h 05 Paula Barreiro López
(*professeure d'histoire de l'art contemporain à l'université Toulouse Jean-Jaurès, FRAMESPA, et directrice de la plateforme de recherche internationale MoDe(s) - Modernité(s) Décentralisée(s)*)

Contre-visualités tricontinentales: photographie, photomontage et communication visuelle

10 h 40 Oksana Sarkisova
(*research fellow at OSA Archivum and head of Visual Studies Platform at Central European University, Vienna, Austria*) & **Olga Shevchenko** (*professor in Social Studies in the Department of Anthropology and Sociology at Williams College, Massachusetts, US*)

Double Take: Official and Vernacular Photographs of the Soviet Engagement in Postcolonial Global South

11 h 15 Sasha Artamonova
(*PhD candidate, Department of Art History, Northwestern University / EHESS*)

Reimagining the Socialist Photo Aesthetic for African Liberations: Training of African Photographers at the "Schule der Solidarität" in East Berlin, 1963-1979

11 h 40 Discussion

12 h 00-13 h 30 : DÉJEUNER

PANEL 5 | Réflexions méthodologiques : photographie et post indépendances / Methodological considerations: photography and post-independence

13 h 30 Jennifer Bajorek (*professor of Comparative Literature and Visual Studies at Hampshire College, USA*), **Aïssatou Mbodj-Pouye** (*anthropologue CNRS*), **Soso Soumaré** (*EHESS*), **Raphaël Grisey** (*cinéaste/artiste visuel*),
Lecture croisée : les photographies de Bouba Touré

14 h 30 Ibrahima Mohamadou
(*PhD en Histoire, FALSH-Université de Maroua, Cameroun*)

L'histoire des studios photos à Garoua (Cameroun) : enjeux et défis méthodologiques pour une conservation des sources visuelles (1953-2000)

15 h 05 Ileana L. Selejan
(*lecturer in Art History, Culture and Society at the University of Edinburgh, Scotland and co-curator of the international photography biennial BredaPhoto*)

The Political-Aesthetic Afterlives of Nicaraguan Revolutionary Photography

15 h 40 Discussion

Modération : Damarice Amao (*Centre Pompidou*) et Christian Joschke (*MCF ENSBA Paris*)

JOURNÉE 3 | DAY 3

22 mai 2025

9h15-9h30 : Introduction



Limb Eung-sik's "A Man Reading Newspaper", 1954.
Courtesy of Gallery Yeh.

PANEL 6 | Cultures visuelles à partir des luttes d'indépendances : ruptures et continuités / Visual cultures from the struggle for independence: Ruptures and continuities

9 h 30 Justin Carville

(professor of historical and theoretical studies in photography at IADT, Dun Laoghaire, Ireland)

Emergent Pasts: Photography and Folklore in Post-Colonial Ireland

10 h 05 Javed Sultan

(award-winning photographer and PhD candidate at the Photographic History Research Centre at De Montfort University, Leicester, UK)

Inventing 'Off-beat' Photojournalism: Inclusion of Ordinary People in the Democratization Process of Indian Society in the 1960s

10 h 40 Jae Won Edward Chung

(assistant professor in Asian Languages and Cultures Comparative Literature, affiliate faculty at Rutgers University New Brunswick, US)

Postwar Realist Photography in South Korea and the Limits of Documentarity

11 h 05 Daen Palma Huse

(graduate student in History of Art at University College London & research fellow at the Library of Congress, DC)

Beyond Black and White: Photographic (Re-)Production in Nineteenth-Century Lima

11 h 40 Discussion

Modération :

Christian Joschke (MCF ENSBA Paris)
et Raquel Schefer (MCF Sorbonne Nouvelle)

12 h 30 DÉJEUNER



Tricontinental, n° 1, juillet-août, 1967.

Colloque organisé par Gaëlle Prodhon (InVisu/INHA) avec l'aide de l'équipe InVisu et de l'équipe des manifestations scientifiques de l'INHA

Comité Scientifique :

Damarice Amao (Centre Pompidou)

Manuel Charpy (InVisu)

Krupa Desai (Tata Institute of Social Sciences, Mumbai / British Art Network)

Olivier Hadouchi (Chercheur et programmeur indépendant)

Érika Nimis (Université du Québec à Montréal)

Marian Nur Goni (Paris 8, AIAC)

Gaëlle Prodhon (InVisu/INHA)

Raquel Schefer (U-Sorbonne Nouvelle Paris 3, LIRA ; CAV, Département Cinéma et audiovisuel)

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Constat connu : l'histoire de la photographie comme discipline s'est majoritairement construite comme étant celle de la photographie « occidentale », plus précisément celle de l'Europe et des États-Unis. Entre l'introduction de photographes que l'on a pu qualifier « d'extra-occidentaux » sur le marché de l'art contemporain depuis les années 1990 et les nombreux travaux sur les histoires du médium pendant les périodes coloniales, il persiste un manque sur les histoires de la photographie à partir des luttes de libération et des indépendances dans une perspective globale et transnationale toutes zones géographiques confondues. L'objectif de ce colloque est de valoriser des histoires de la photographie engendrées pendant les processus des décolonisations tout en repensant les approches méthodologiques et esthétiques du médium encore trop occidentalocentrées. Qu'est-il advenu de la production et de la circulation des photographes et de leurs images à partir des luttes d'indépendance ? Comment se sont élaborées de nouvelles iconographies, de nouvelles pratiques et, avec elles, de nouveaux réseaux d'échanges visuels, complexifiant les visibilitées et les circulations photographiques unilatérales des « Suds » vers les « Nord » mises en place pendant les périodes coloniales ?



Abdelkrim Amirouche, Rassemblement officiel, Algérie, années 1970-80. Collection privée.

It's a well-known fact that the history of photography as a discipline has for the most part been constructed as that of "Western" photography, more specifically that of Europe and the United States. Between the introduction of so-called "extra-Western" photographers on the contemporary art market since the 1990s and the numerous works on the history of the medium during colonial periods, there is still a lack of information on the history of photography from the liberation and independence struggles onwards, from a global and transnational perspective, across all geographical zones. The aim of this colloquium is to highlight the histories of photography generated during the processes of decolonization, while rethinking methodological and aesthetic approaches to the medium that are still too Western-centric. What has happened to the production and circulation of photographers and their images since the independence struggles? How did new iconographies, new aesthetics and, with them, new networks of visual exchange develop, complicating the one-sided visibilityes and photographic circulations from the "South" to the "North" established during the colonial periods?

PANEL 1 | La photographie, arme d'émancipation **/ Photography as a weapon of emancipation**

*Jacqueline Hoàng Nguyễn (artist, PhD candidate in Art, Technology and Design at Konstfack and KTH Royal Institute of Technology, Sweden) / **Les chambres noires de la défiance : le rôle des studios photographiques vietnamiens dans la résistance coloniale***



Pendant la colonisation française, les photographes vietnamiens et leurs techniciens ont souvent travaillé dans l'anonymat, leur travail étant confiné à des rôles tels que ceux d'opérateurs, de retoucheurs et de techniciens de chambre noire. Pourtant, ils ont navigué dans un paysage politique difficile, résistant secrètement à la domi-

nation française. Cet essai explore comment, au début du XXe siècle, alors que la surveillance coloniale s'intensifiait, les studios photo commerciaux appartenant à des Vietnamiens sont devenus des centres vitaux de la résistance anticoloniale. Le propriétaire du studio, Khánh Ký, a notamment joué le rôle d'architecte de l'ombre en favorisant les connexions locales et transnationales entre des studios tels que Calé Studio à Nouméa, en Nouvelle-Calédonie, Hương Ký à Hà Nội, au Việt Nam, et Photographie Indo-Chinoise à Castres, en France.

ill. source: Ville de Castres (France), archives municipales (4Fi1474).



*Emilia Epštajn (curator at the Museum of African Art, Belgrade, Serbia) / **Zdravko Pečar's Testimonies of Algeria's Liberation Struggle in the MAU Photo Archive***

This presentation explores the photo archive of the Museum of African Art in Belgrade, focusing on a collection of images captured by the museum's founder, Zdravko Pečar, during his six-week stay with Algerian fighters in 1958. These photographs from the Algerian War of Indepen-

dence offer a unique glimpse into the struggle, and Yugoslavia's support of the cause from its position and role in the Non-Aligned movement. Additionally, the presentation will examine the iconography used in publications and propaganda material strategically planned by Veda Zagorac, then posted at the Yugoslav Embassy in Tunisia, shedding light on the intersection of Yugoslav diplomacy and revolutionary imagery. Besides photography, the presentation will also showcase the use of photography in the newspapers of the time and certain publications.

ill. : Zdravko Pečar, Area of Souk Ahras, Algeria, 1958. Photographic annotation: "Honey from wild bees – they brought us to the hive, from the source of the stream," Z. Pečar handwriting, MAU Photo Archive.

PANEL 2 | Supports et matériels photographiques / Photographic equipment and media

Kevin Hong (PhD candidate, History of Art, Yale University, US) / *"It's capture the world at all costs": Polaroid's Identification System, South African Apartheid, and the Polaroid Revolutionary Workers Movement*



In the mid- to late-twentieth century, the Polaroid Corporation garnered a reputation as a progressive business and a giant in the photography industry. This paper troubles Polaroid's veneer of corporate and technological benevolence by foregrounding the work of the Polaroid Revolutionary Workers Movement (PRWM), an activist group that exposed the company's ties to South Africa's apartheid regime. As founders of the PRWM and Polaroid employees, Ken Williams and Caroline Hunter began a boycott and divestment campaign that brought to light the sale of Polaroid cameras to the South African government for the purposes of state surveillance. Taking

the campaign's visual materials seriously as aesthetic objects, I argue that the PRWM's pamphlets levied a decolonial critique of Polaroid. Appropriating the Corporation's own marketing imagery, which cast its technology as a creator of social intimacy, the PRWM reframed instant photography as a tool of racial dominance.

ill. : Polaroid Workers Revolutionary Movement, "Polaroid and South Africa," 1971, Pamphlet, Polaroid Corporation Records, Baker Library, Harvard Business School.

Georgia Nasseh (junior research fellow, University of Cambridge, UK) / *Identifying the Enemy: The Role of the Photobook in Pre- and Post-Independence Angola, 1965–85*



Taking stock of photobooks focused on Angolan independence published between the mid 1960s to the mid 1980s around the world, featuring the work of photographers officially invited by the MPLA or by UNITA to visit each movement's liberated areas, I argue that photography—and the photobook in particular—emerged as a privileged medium through which Angolan national liberation movements sought inter-

national support for their struggle against the Portuguese and against one another.

ill. : Sven Åsberg, *Landet är vårt, broder: en bok om Angola*, with text by José Luandino Vieira and translated by Elisabeth Hedborg, Helsingborg: Fyra Förläggare, 1979, p. 4–5. Photograph by Ben Krewinkel.

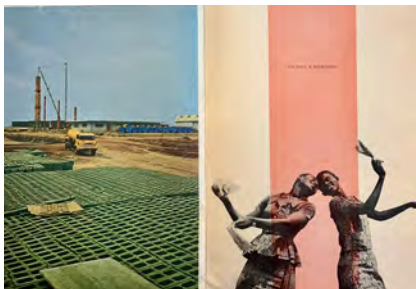
Ben Krewinkel (professor of Photography at the Institute for Media at the School of Journalism, Utrecht, Netherlands) / *Birth and Progress of the African Nation State Visualized in Photobooks*



The decolonization of Africa instigated the production of photobooks commissioned by several Ministries of Information and official national press services that presented the newborn nation-states and the founding leaders worldwide. A subsequent wave of state-sponsored photobooks placed more emphasis on national progress and highlighted the political line of succeeding national leaders. Although the structures, patterns and themes initially often resonated with their colonial predecessors, these books adapted to the contemporary socio-political national context and to varying degrees created a visual removal of the colonial past.

ill. : Cover/spread from *Senegal d'hier... Sénégal d'aujourd'hui*, Ministère de l'Information, de la Radiodiffusion et de la Presse de la République de Sénégal, Dakar, 1961.

PANEL 3 | Imagination politique et de construction visuelle des récits nationaux / Political imagination and the visual construction of national narratives



Margaux Lavernhe (doctorante EHESS CRAL) / *Photographie et performances de la nation ghanéenne : iconographies et contre-iconographies du nkrumahisme (années 1950-60)*

Comment les iconographies officielles du régime de Kwame Nkrumah, premier président du Ghana, ont-elles pénétré dans les pratiques de photographes commerciaux de la génération des indépendances ? À travers

un corpus croisant commandes institutionnelles et pratiques privées, images éditées par la presse d'État et repotages spontanés, cette étude explorera les usages idéologiques du médium photographique dans la jeune nation ghanéenne.

ill. : Bibliothèque nationale de France. *Ghana Reconstructs*, vol. 3., no. 3, 1963, p. 18-19.

Thy Phu (professor of Race, Diaspora, and Visual Justice at the University of Toronto, Canada) / *Coloring the Future: Vietnam Pictorial's Revolutionary Politics of Aesthetics*



This presentation examines *Vietnam Pictorial*, an illustrated magazine published by North Vietnam from 1954 to 1975, as a vehicle for promoting socialist values amid the resistance against U.S. imperialism. Focusing on select issues, it explores how the magazine's imaginative use of color advanced a vision of "futurity"—an aspiration for a prosperous, independent Vietnam. With vibrant images celebrating cultural renewal and international solidarity, *Vietnam Pictorial* navigated and repurposed aesthetic traditions by blending pictorialist influences, often dismissed as colonial bourgeois decadence, with socialist ideals to portray the collective strength of Vietnamese struggles. The magazine also countered dominant

Western narratives by offering a unique Vietnamese perspective on the Vietnam War. Ultimately, *Vietnam Pictorial* crafted a politics of aesthetics, using colorized images to cultivate unity and advance revolutionary ideals in Vietnam and across global socialist networks, transforming bourgeois taste to align with ideological purposes.

ill. : Women dancing before revolutionary troops, Vietnam Pictorial magazine, 1970.

Stephanie Benzaquen-Gautier (visual historian and research fellow at the International Institute of Asian Studies (IIAS) in Leiden, Netherlands) / *Republican Bodies: Picturing Political Imaginary in Cambodia in the 1970s*



My presentation aims to contribute to visual histories of the Second Indochina War, and more broadly, of the Cold War and decolonization in Asia. It will try to unpack the political imaginary of the short-lived Khmer Republic (1970-1975). It will look into the photographic strategies the regime used to articulate a new body politic in Cambodia, with a focus on leadership, gender, and mobility. It will also explore the civil war's counter-visualities with the pro-

duction of "the other side" (the Khmer Rouge). Lastly, it will discuss the methodological issues raised by the limited archive of a regime that remains, up to this day, little studied. Methodological issues include the un-documented, the possibility to read official photographic documents against and "along the archival grain" (Stoler 2010), the authentication of found sources, and the contribution of the "hybrid archive" to a limited "hard archive" (Saugbolle 2020).

ill. : Khmer Republic magazine, no. 1269.

PANEL 4 | Histoires des formations et circulations internationales des photographes et des images pendant la Guerre froide / Histories of training and international circulation of photographers and images during the Cold War

Darren Newbury (professor of Photographic History, University of Brighton, UK) / *Picturing a World after Empire: UNESCO Poster Sets, 1950-1970*



This presentation considers UNESCO's development of a paper exhibition format (poster sets) during the 1950s and 1960s, typically comprising around 12 to 20 photographs, produced in multiple languages, and accompanied by printed guides. Taking one example—"Africa: challenge for the future" (1963)—the starting point for which was the Conference on the Development of Education in Africa, Addis Ababa, 1961, the presentation explores the wider context and visual rhetoric of the exhibition, moments of harmony and dissonance between photographic image and political vision.

ill. : UNESCO, Africa, Photographic Poster Set Cover Envelope, English and French Edition, 1963. Collection of UNESCO Archives.



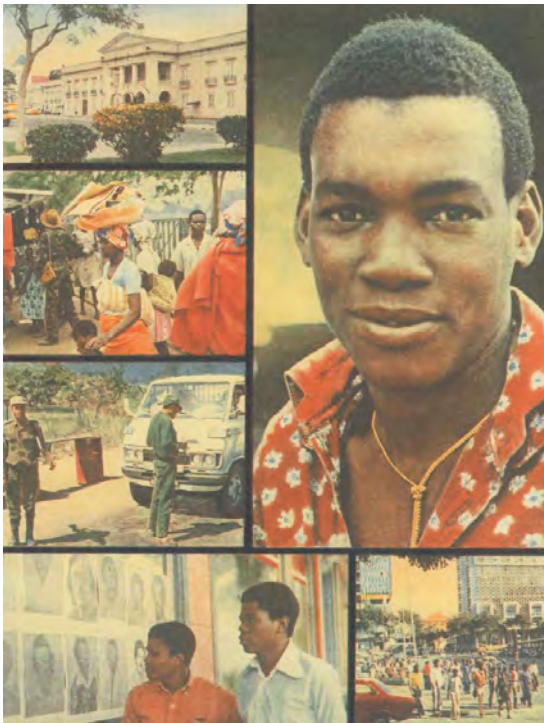
Paula Barreiro López (professeure d'histoire de l'art contemporain à l'université Toulouse Jean-Jaurès, FRAMESPA, MoDe(s)-Modernité(s) Décentralisée(s) / *Contre-visualités tricontinentales: photographie, photomontage et communication visuelle*

L'OSPAAAL (Organisation de la Solidarité des Peuples d'Afrique, Asie et Amérique Latine) ou Tricontinentale, fondée en janvier 1966 à La Havane, visait la construction d'un front commun contre le colonialisme et l'impérialisme, où l'image prenait un rôle central. La Tricontinentale a construit un appareil visuel sophistiqué et efficace, utilisant la photographie et le design graphique pour construire une communauté virtuelle reliant les mouvements révolutionnaires du Viêt Nam à l'Amérique centrale et au Nicaragua. Cette intervention propose d'étudier la photographie mise en circulation par la Tricontinentale (en particulier la revue *Tricontinental*) et les mouvements de libération pour analyser les processus de mutualisation visuelle

entre les pratiques photographiques, artistiques et de design graphique dans l'après 68 et tout au long des années 1970. On abordera également les contre-modèles visuels qui ont circulé à travers des réseaux transatlantiques révolutionnaires reliant les villes de La Havane, Paris, Buenos Aires, Madrid ou Lisbonne.

ill. : *Tricontinental*, n° 1, juillet-août 1967.

Oksana Sarkisova (research fellow at OSA Archivum and head of Visual Studies Platform at Central European University, Vienna, Austria) & Olga Shevchenko (professor in Social Studies in the Department of Anthropology and Sociology at Williams College, Massachusetts, US) / Double Take: Official and Vernacular Photographs of the Soviet Engagement in Postcolonial Global South



The official Soviet anti-imperialist discourse was two-pronged. On the one hand, it actively campaigned in support of the anti-colonial struggles in the Global South and East. On the other hand, it framed the USSR as a multinational union whose aid to the newly independent post-colonial states was declared to be anti-imperialist in its nature and foundations. Our presentation reads the photographic visualization of the anti-colonial struggle in the Soviet illustrated press against the personal photographs and memories of (former) Soviet citizens with experience of contract work in the post-colonial Global South. We concentrate in particular on the representations of the Soviet involvement in Angola, both in the

Soviet press and in the personal documents and photographs of the Soviet soldiers who were posted in Angola as military and civilian personnel to aid the MPLA during the years of the Civil War. Probing the gaps and fissures between these two corpora, this paper questions the ideological cohesion of a "Soviet" way of seeing.

ill. : *Magazine Огонек*, no. 39, September 1976.



Sasha Artamonova (PhD candidate, Department of Art History, Northwestern University / EHESS) / Reimagining the Socialist Photo Aesthetic for African Liberations: Training of African Photographers at the "Schule der Solidarität" in East Berlin, 1963-1979

This paper explores how the previously unstudied East German International Institute for Journalism "Schule der Solidarität," sought to construct a generation of Black journalists-cum-press photographers who would advance the socialist photographic aesthetic and establish a bureaucratic and discursive framework for the African photography complex, modeled after the socialist photography complex in East Germany. Examining the early photographic training at the institute in the 1960s and in

the 1970s, this paper argues that the institute sought to equip photographers to create emotionally charged socialist documentary-style images that could support the emerging visual narratives of decolonizing and of newly independent African nations. Through an analysis of photographs by Zimbabwean photographer Albert Ndindah, who both studied and taught at the institute in the 1970s, this chapter contends that, despite the stagnation in the Eastern Bloc, socialist documentary-style photography could be repurposed to inspire solidarity and to produce affective images within the context of decolonizing and newly independent African nations.

ill. : Students of the Schule der Solidarität learning how to work with camera Pentacon Six, 1971. Photographer: Junge. AND-Zentralbild/Deutsche Demokratische Republik. Bundesarchiv, Bild 183-FIVb5-1971.

PANEL 5 | Réflexions méthodologiques : photographie et post-indépendances / Methodological considerations: photography and post-independence



Jennifer Bajorek (professor of Comparative Literature and Visual Studies at Hampshire College, US), Aïssatou Mbodj-Pouye (anthropologue au CNRS), Soso Soumaré (EHESS), Raphaël Grisey (cinéaste/artiste visuel) / Lecture croisée : les photographies de Bouba Touré

Nous proposons une lecture croisée à 4 voix des photographies de Bouba Touré, photographe, projectionniste,

écrivain et militant engagé pour la lutte des travailleurs immigrés en France. Reliant les photographies prises par Bouba dans les foyers parisiens à celles prises sur le terrain de sa coopérative agricole au Mali, il sera question de la circulation de ces images comme impulsion de nouvelles photo-géographies de l'après-indépendance. Le récit du processus d'inventaire et de numérisation d'une partie de son fonds d'archives ouvrira sur la circulation de l'archive à travers les frontières et le détournement de la seule logique patrimoniale vers d'autres fins. À travers sa pratique photographique ainsi que ses images, produites et diffusées en France et en Afrique de l'Ouest au cours des 50 années suivantes, Bouba nous a légué un héritage multiforme et ouvert qui nous invite à répondre de manière variée.

ill. : Photo Raphaël Grisey, 2022.



Ibrahima Mohamadou (PhD en Histoire, FALSH–Université de Maroua, Cameroun) / L'histoire des studios photos à Garoua (Cameroun): enjeux et défis méthodologiques pour une conservation des sources visuelles (1953-2000)

La mise en place progressive des studios photos dans la ville de Garoua, à partir de 1953, est marquée par une production significative d'images. Les photographes endogènes ont appris cette technique de production et ont évolué dans un contexte de transition situé entre la période coloniale et celle dite de post-indépendance. Ainsi, l'essentiel de cette production photographique fait face à une réflexion méthodologique et aux enjeux mémoriels. Partant de ces faits, notre contribution analyse, sur la base des données factuelles recoupées, l'histoire des studios photos, les défis méthodologiques et les enjeux mémoriels de la photographie dans la ville de Garoua.

ill. : Studio Ledoux/Photo Sports Cameroun, Garoua, 30 juin 1981.

Ileana L. Selejan (lecturer in Art History, Culture and Society at the University of Edinburgh, Scotland, and co-curator of BredaPhoto) / *The Political-Aesthetic Afterlives of Nicaraguan Revolutionary Photography*



In this presentation, I engage with these key points of debate, observing how the Nicaraguan revolution was documented and presented to international audiences whether sympathetic or otherwise. I consider local developments by relation to global perspectives, shaped by international solidarity networks and mutual goals. I examine the role of photography in constructing revolutionary iconography, its impact on national identities and citizens' political imagination to date. Secondly, I discuss methodological concerns since the visual documentary record of Nicaragua's revolution is incomplete,

and official archives scattered, lost or destroyed. It is in the personal archives of the Nicaraguan photographers and of those foreign documentary photographers who repeatedly chose to return to the country throughout the 1980s that meaning and memory can begin to be found. Somewhere along the lines of their dissent from the official narratives, both within and outside of Nicaragua, lies the consciousness of a truly subversive and independent, exploratory photographic practice.

ill. : Marcelo Montecino, *Patria libre*, Managua, Nicaragua, 1979.

PANEL 6 | Cultures visuelles à partir des luttes d'indépendances / Visual cultures from the struggle for independence

Justin Carville (professor of Historical and Theoretical Studies in Photography at IADT, Dun Laoghaire, Ireland) / *Emergent Pasts: Photography and Folklore in Post-Colonial Ireland*

In 1935 The Irish government established the The Irish Folklore Commission to collect and preserve the folklife of the newly established Irish Free State. Primarily tasked with recording folktales and music through field-diaries and later Ediphone cylinders, the Commission's network of collectors used photography in a broad range of field-work. Operating within the histories of oral culture and its technological preservation, photography provided a visual articulation of the mission of the Folklore Commission to preserve and celebrate distinctive cultural traditions. Drawing on the extensive photographic collections of Folklore Commission's archive, this paper explores how photography not only contributed to the salvaging the residual forms of Irish folklife in aftermath of colonialism, but more importantly, how photography became vital to envisioning folklife as an emergent modernizing force in shaping cultural nationalism of the post-colonial state.



ill. : Tomás Ó Muircheartaigh, "Informants, Munster: Seosamh Ó Dálaigh recording from Máire and Cáit Ruiséal with the Ediphone"; M001.18.00037 by Dúchas, National Folklore Collection, UCDublin.

Javed Sultan (award-winning photographer and PhD candidate at the Photographic History Research Centre at De Montfort University, Leicester, UK) / *Inventing 'Off-beat' Photojournalism: Inclusion of Ordinary People in the Democratization Process of Indian Society in the 1960s*



In 1960s postcolonial India, advancements in photography and printing led to the rise of new "off-beat" photojournalistic practices. Influenced by the humanistic approach and popularised by US-trained Indian photographer Kishore Parekh, this aesthetics shift integrated global photojournalism trends with local practices. It shifted the focus from state-led narratives to ordinary citizens and social issues, fostering public discourse on decentralising politics during India's democratisation process. This segment is part of my broader research, which explores how photojournalistic practices in the evolving social and political landscape of post-independent India contributed to democratisation, decolonisation, and nation-building, while navigating colonial legacies.

ill. : Kishore Parekh, Humanistic photo feature on marginalised people, "Life in a Delhi Slum", published on 14 May 1961, in Hindustan Times. Picture courtesy of Swapan Parekh.

Jae Won Edward Chung (assistant professor in Asian Languages and Cultures Comparative Literature, affiliate faculty at Rutgers University, New Brunswick, US) / **Postwar Realist Photography in South Korea and the Limits of Documentarity**



To unsettle how we have understood midcentury realist photography in South Korea, my talk analyzes forms of urban embodiment found in the works of Limb Eung-Sik (1912-2001) and Han Youngsoo (1933-1999). While Han's images often privilege a decentralized economy of desirous looks, I argue that Limb's recently published photographs gravitate towards recentering human attention within a diverse media surround, which includes American magazines and contraband Japanese print culture. By emphasizing photography as a sticky site of innervation and permeation rather than of typological objectification and temporal extraction, this interpretive method allows me to move from the regulative-humanist frame of *saenghwal* (everyday practices) to the post-humanist frame of *saengt'ae* (life forms or ecology) and to rethink photography's fraught and embattled role in the onto-epistemic expansion of empire.

ill. : Limb Eung-sik's « A Man Reading Newspaper » (1954). Courtesy of Gallery Yeh.

Daen Palma Huse (graduate student in History of Art at University College London & research fellow at the Library of Congress, DC) / **Beyond Black and White: Photographic (Re-)Production in Nineteenth-Century Lima**

Peru's nineteenth-century photographic studios produced many portraits, including locals dressed as Tapadas Limeñas with shawls draped to only reveal one eye, and children held by their Afro-Peruvian wet nurses—with partially or entirely covered faces. This presentation peaks at a diverse photographic corpus, its production and the historiography of select visual tropes, considering Peru's colonial past and post-colonial nineteenth-century present.

ill. next page: Hermanos Courret, Full-length portrait of a woman with dark shawl/Retrato de cuerpo entero de una mujer ataviada con saya y manto de color oscuro, 1858, Biblioteca Nacional del Perú, 10B2704 [Tapada limeña]



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