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REVELAR

VOL 2 . NOVEMBRO 2017

DEPARTAMENTO DE CIÊNCIAS
E TÉCNICAS DO PATRIMÓNIO

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REVELAR

*REVISTA DE ESTUDOS DA
FOTOGRAFIA E DA IMAGEM*

FACULDADE DE LETRAS DA UNIVERSIDADE DO PORTO

DEPARTAMENTO DE CIÊNCIAS
E TÉCNICAS DO PATRIMÓNIO



REVELAR

VOLUME 2 . NOVEMBRO 2017

FACULDADE DE LETRAS DA UNIVERSIDADE DO PORTO

volume 2 — novembro 2017

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NOTA DE ABERTURA

Os II Encontros de Fotografia, subordinados ao tema «Do Grand Tour ao Big Data», aceitaram o desafio da ONU para 2017 — o Ano Internacional do Turismo Sustentável — e procuraram discutir o tempo das grandes viagens e, naturalmente, da fotografia que as registou.

A fotografia, quer como processo em experimentação, quer como invenção anunciada em 1839, acompanhou todo o tempo das viagens de estudo, de conhecimento e de política, no século da Civilização e dos Imperialismos.

Nesse sentido, a chegada da Fotografia é, também, uma metáfora para a descoberta e a redescoberta, como o foram as viagens dos homens e mulheres do século XIX. Mas enquanto suporte e meio de transmissão a Fotografia foi e é ainda um dos grandes veículos de informação que contribuíram para o *Big Data* — expressão que sintetiza o tempo do digital.

O repto foi então lançado e a proposta apresentada em 2017 para reflexão sobre temáticas relacionadas com a produção de imagem fotográfica, turismo e produção de informação ligadas às mais diversas atividades humanas, foi aceite por vários investigadores, de várias proveniências.

Nos dias 3 e 4 de novembro, recebeu a Faculdade de Letras da Universidade do Porto um conjunto notável de investigadores nacionais e estrangeiros que a partir da Fotografia refletiram sobre temáticas como a viagem, a representação, os sistemas de informação e a Fotografia como hiperdocumento, ou os diálogos das ciências como a Psiquiatria ou a Antropologia à luz da análise da imagem.

Dos II Encontros de Fotografia\FLUP surgiu, assim, a 2.^a edição da Revista Revelar que ora se apresenta e que inclui o seu primeiro ensaio fotográfico, estimulando não só a publicação de produção científica, mas permitindo a expressão e apresentação visual do seu principal objeto de estudo: a imagem.

O júri, composto pelos fotógrafos Duarte Belo, Hermano Noronha e Manuel Magalhães, escolheu, por maioria, o trabalho fotográfico de Ana Cayuela Munõz, «The emotional power of capital. Cuba», para integrar a 2.^a edição da revista Revelar na secção *Ensaio Fotográfico*. Nos seus pareceres, os jurados destacaram a pertinência da temática, a qualidade plástica e a coerência da linguagem fotográfica da fotógrafa, formada em Belas Artes pela Universidade de Granada.

O editor
Nuno Resende

OPENING NOTE

The II Encounters with Photography, which dealt with the theme "From the Grand Tour to the Big Data" accepted the UN challenge for 2017 — the International Year of Sustainable Tourism — and sought to discuss the time of the great voyages and, of course, the photograph that recorded them.

Photography, either as a process of experimentation or as the invention announced in 1839, followed all the field, knowledge and political tours throughout the century of Civilization and Imperialism.

In this sense, the arrival of Photography is also a metaphor for discovery and rediscovery, as were the journeys of men and women from the 19th century. But as a medium and as a convey of transmission, Photography was and still is one of the greatest information vehicles that contributed to the 'Big Data' — a term that synthesizes our digital time.

The challenge was then launched and the proposal presented in 2017, which aimed to reflect on issues related to the production of photographic image, tourism and information production linked to the most diverse human activities, was accepted by several researchers from various nationalities.

On November the 3rd and the 4th, the Faculty of Arts and Humanities of the University of Porto welcomed a remarkable group of national and foreign researchers that reflected on themes like the Voyage, Representation, Information systems and Photography as a hyper document, or even on the dialogues of sciences such as Psychiatry or Anthropology within the scope of image analysis.

Thus, from the II Encounters with Photography\FLUP emerged the 2nd edition of Revelar journal. This edition includes its first photo-essay, which in turn not only stimulates the publication of scientific production, but also allows the visual expression and presentation of our main study object: the image.

The jury, composed by the Portuguese photographers Duarte Belo, Hermano Noronha and Manuel Magalhães, chose by majority the work of Ana Cayuela Munõz, "The emotional power of capital. Cuba", to integrate the 2nd edition of the journal Revelar, under the section 'Photographic Essay'. The members of the jury highlighted the pertinence of the theme, its plastic quality and the coherence of the photographic language. Ana Cayuela Muñoz holds a degree in Fine Arts from the University of Granada.

The editor
Nuno Resende

A FOTOGRAFIA NO SISTEMA DE INFORMAÇÃO

Marques da Silva / Moreira da Silva: uma abordagem sistémica

SOFIA ELISABETE NOGUEIRA COSTA
FLUP

[EN]

Abstract

*In this scientific article we intend to approach the treatment of the Family Photography of the Information System Marques da Silva/Moreira da Silva. This work is based on a project developed within the scope of a master's thesis — presented to the Faculty of Arts of the University of Porto in 2014 — entitled “The Family Photography on the Information System Marques da Silva/ Moreira da Silva: a systemic approach”. According to the concept of heritage presented by Laurajane Smith on her book *Uses of Heritage — the relevance of the Marques da Silva family justifies the classification of photography as Cultural Heritage, that should be managed, protected and shared. Working with this concept and with other concepts related with the Information Science and with the Systemic Theory, we proceed to the treatment of family photography, to its integration in the Information System Marques da Silva/Moreira da Silva and its online availability through the archival management software AToM. Regarding the treatment and dissemination of the Marques da Silva Family Photography, it was necessary to establish a legal framework to determine which photographs could be released. Regarding the Portuguese legislation — the Direitos de Autor e Direitos Conexos, Código Civil, Constituição da República Portuguesa, Lei Nacional de Proteção de Dados, Lei 67/98 de 26 de outubro — were analyzed. The photographic archive can be consulted [here](#).**

Keywords

Archives; Information System; AtoM; Fundação Instituto Arquiteto José Marques da Silva; Family Photography .

[PT]

Resumo

Nesta proposta abordar-se-á o tratamento da Fotografia de Família no Sistema de Informação Marques da Silva/Moreira da Silva, partindo de um projeto realizado no âmbito da dissertação de mestrado — apresentada à Faculdade de Letras da Universidade do Porto em 2014 — intitulada “A Fotografia de Família no Sistema de Informação Marques da Silva/Moreira da Silva: uma abordagem sistémica”. Segundo o conceito de Património apresentado por Laurajane Smith na obra *Uses of Heritage* — dada a relevância da família Marques da Silva, a fotografia é Património Material, a preservar, gerir e divulgar. Conciliando esse conceito e os conceitos subjacentes à Ciência da Informação e à Teoria Sistémica, procedeu-se ao tratamento da fotografia de família, à sua integração no Sistema de Informação Marques da Silva/Moreira da Silva, e à sua disponibilização online, através do software de gestão arquivística AToM. Relativamente ao tratamento e divulgação da fotografia da família Marques da Silva, foi necessário proceder a um enquadramento legal para determinar quais fotografias poderiam ser divulgadas. Analisaram-se os Direitos de Autor e Direitos Conexos, o Código Civil, a Constituição da República Portuguesa, e a Lei Nacional de Proteção de Dados, Lei 67/98 de 26 de outubro. O arquivo fotográfico pode ser consultado [aqui](#).

Palavras-chave

Arquivística; Sistema de Informação; AtoM; Fundação Instituto Arquiteto José Marques da Silva; Fotografia de Família.





Introdução

Assume-se como base de investigação um projeto realizado no âmbito do Mestrado em História e Património que teve como objeto o tratamento da fotografia pessoal do Sistema de Informação Marques da Silva/Moreira da Silva,¹ numa perspetiva sistémica.

Ao longo deste artigo serão descritas todas as etapas inerentes ao tratamento desta componente do Arquivo Fotográfico, começando pela seleção das provas fotográficas de carácter pessoal, passando pela determinação do seu estado de conservação, pela sua integração no Sistema de Informação Marques da Silva / Moreira da Silva, pela determinação da existência das chamadas “fotografias de autor”, pelo software de gestão arquivística a adotar e pela análise dos condicionamentos legais a contemplar.

Será ainda abordada a metodologia de trabalho utilizada, bem como o resultado final deste projeto.

A Fotografia como Património a preservar

O termo *Fotografia* terá surgido em 1839, encarado como sinónimo de uma multiplicidade de objetos, como provas fotográficas a preto e branco, diapositivos, negativos em vidro, daguerreótipos, etc. (Pavão, 1997).

Tanto as técnicas de produção como os suportes foram evoluindo ao longo do tempo, desde o Daguerreótipo até à atual fotografia a cores em suporte digital.

Remontando ao século XIX, o arquivo fotográfico de uma família é uma ferramenta de excelência para avaliar a posição dessa família na sociedade.

A fotografia assume também um papel fulcral na reconstituição biográfica familiar, assim como na perpetuação da memória e da imagem dos seus antepassados. Paralelamente à evolução da família, está refletida parte da evolução da própria fotografia.

Para se perceber a relevância da *Fotografia* enquanto *património*, é necessário atentar na própria definição de *património*. Embora não exista um consenso para a definição deste conceito, Laurajane Smith na sua obra *Uses of Heritage*, define *património* como uma multiplicidade de processos de construção de significados, que pode ser material ou imaterial, e que deve ser definido, gerido e divulgado. A autora defende ainda que *património* é um processo de cariz cultural, que trabalhando com base na preservação da memória, estabelece pontes de ligação entre o passado e o presente (Smith, 2006).

Uma das funções da *Fotografia* é precisamente perpetuar a memória — do que ou de quem é retratado — de forma a que, conhecendo o passado, se possa perceber o presente. O próprio processo fotográfico, através da sua evolução, desde a captação da imagem até à sua fixação e ao suporte utilizado, está em constante evolução e é passível de ser considerado *património*. Desta forma, deve considerar-se a fotografia como *património material*, que deve ser gerido, preservado e divulgado.

O Sistema de Informação Marques da Silva/Moreira da Silva

A família Marques da Silva e Moreira da Silva

Filho mais velho de Bernardo Marques da Silva e Maria Rosa Marques, José Marques da Silva nasceu em 1869 e faleceu no Porto em 1947. Em setembro de 1901 casou com Maria Júlia Lopes Martins, que nasceu em 1874 e faleceu em 1973. Desse casamento nasceram duas filhas, Maria Amélia Marques da Silva (nascida em 1903 e falecida em 1945) e Maria José Marques da Silva (nascida em 1914 e falecida em 1994).²

Por sua vez, em 1943, Maria José Marques da Silva casou com David Moreira da Silva, segundo filho de José Moreira da Silva e Lucinda Alves da Silva, que nasceu em 1909 e faleceu em 2002.³

Falecendo sem deixar descendentes, o casal deixou em legado testamentário bens móveis e imóveis à Universidade do Porto, com o intuito de difundir e eternizar a obra de José Marques da Silva. Foi a partir desse legado que surgiu, em 1999, o Instituto Arquiteto José Marques da Silva. Em 2009, o Instituto Arquiteto José Marques da Silva sofreu uma alteração de índole legal, adquirindo o nome — que atualmente ainda mantém — de Fundação Instituto Arquiteto José Marques da Silva.

No percurso profissional do arquiteto portuense José Marques da Silva, são muitas as obras de vulto que vão surgindo. No entanto, sobressaem invariavelmente a Estação de São Bento em 1896, o Liceu do Porto em 1902, edifício Quatro Estações, Teatro Nacional de São João, Monumento aos Heróis da Guerra Peninsular (iniciado por José Marques da Silva e concluído após a morte do arquiteto por Maria José e David Moreira da Silva), Armazéns Nascimento em 1914, Liceu Alexandre Herculano (1914), Liceu Rodrigues de Freitas (1918), Santuário da Penha em Guimarães (obra também iniciada por José Marques da Silva e concluída após a sua morte por Maria José e David Moreira da Silva), edifício Quarteirão Conde de Vizela em 1920 e o edifício Joaquim Pinto Leite em 1922.

Maria José Marques da Silva e David Moreira da Silva, também eles arquitetos, são também por sua vez autores de uma extensa obra arquitetónica, com destaque para a intervenção na Basílica do Sameiro, em Braga, a conclusão do Santuário da Penha em Guimarães ou o edifício do Palácio do Comércio (sito no Porto na Rua Sá da Bandeira).

O Sistema de Informação Marques da Silva/Moreira da Silva

O Sistema de Informação Marques da Silva / Moreira da Silva (ver anexo) é composto por quatro gerações da família Marques da Silva / Moreira da Silva e pelo

Subsistema de Informação Lopes Martins. Integra informação de carácter profissional e particular, produzida e reunida pela família Marques da Silva, Moreira da Silva e Lopes Martins.

A informação relativa a cada membro do Sistema de Informação é organizada de acordo com as diferentes fases da vida (Infância, Juventude e Aduldez). As fotografias, enquanto informação, seguiram também essa norma.

A Fotografia no Sistema de Informação Marques da Silva/Moreira da Silva

Para a realização do projeto de estágio e, conseqüentemente, para a elaboração deste artigo, o Quadro Orgânico sofreu algumas adaptações e apenas foram consideradas as secções e subsecções em que existam provas fotográficas.⁴



Figuras 1 e 2 — Retrato de perfil de José Marques da Silva, [s/data]. Prova positiva a preto e branco sobre papel, [PT/FIMS/MSMS/Foto1019](#) (à esquerda); Retrato de José Marques da Silva, esposa e filha, 1931. Prova positiva a preto e branco sobre papel, [PT/FIMS/MSMS/Foto1036](#) (à direita) . © Fundação Instituto Arquitecto José Marques da Silva

Abordando agora a questão da *Fotografia Pessoal* ou de *Família*, o arquivo fotográfico desta família permite-nos perceber a sua posição na sociedade portuense na segunda metade do século XIX e ao longo do século XX. Para além disso, as provas fotográficas encontradas refletem parte da evolução da fotografia, de uma forma paralela à evolução familiar.



Figura 3 — [Maria José e David a trocar alianças], 1993. Prova positiva a cores sobre papel, [PT/FIMS/MSMS/Foto2845](#). © Fundação Instituto Arquiteto José Marques da Silva

Num arquivo fotográfico em que as provas fotográficas de carácter familiar ou pessoal surgem juntamente com provas fotográficas de índole mais profissional, o primeiro grande obstáculo foi precisamente definir o que se entende por prova fotográfica de carácter pessoal e prova fotográfica de carácter profissional.

Não parece existir um consenso relativamente a essas definições. Na obra *Fotografia e Arquivo*, as autoras Maria da Graça Barradas, Inês Azevedo e Joana Mateus, ao estudarem o *Fundo de Teófilo Rego*, apresentam o conceito de *Fotografia Pessoal*, como as imagens produzidas pelo autor num contexto não comercial, ou seja, provas fotográficas que não foram encomendadas por clientes. Por sua vez,

atribuem o conceito de *Fotografia Comercial* às provas fotográficas encomendadas por clientes (Barradas, 2015).

No caso em estudo, não se entendeu ser este o critério mais adequado, uma vez que as provas fotográficas não têm, pelo menos diretamente, um intuito comercial, e tanto as provas encomendadas a fotógrafos (adiante designadas por "Fotografia de Autor"), como as provas fotográficas produzidas por membros da própria família, partiam da vontade da própria família.

Entre as provas fotográficas existentes neste Sistema de Informação, existem provas que retratam pessoas, paisagens e cenas do quotidiano e outras que, por sua vez, retratam projetos profissionais dos arquitetos José Marques da Silva, Maria José Marques da Silva e David Moreira da Silva. Desta forma, o critério utilizado para diferenciar as peças fotográficas de carácter pessoal das provas fotográficas de carácter profissional, foi considerar provas fotográficas de carácter pessoal aquelas em que figurem pessoas, paisagens ou cenas do quotidiano. Por outro lado, consideraram-se provas fotográficas de carácter profissional aquelas que retratem apenas projetos profissionais.

É importante mencionar que se tratou de uma decisão difícil e sempre com a consciência dos riscos que lhe estão associados, uma vez que muito facilmente a faceta pessoal de um indivíduo colide com a faceta profissional. Foi, no entanto, o critério que, na altura, pareceu mais apropriado.

O universo de provas fotográficas reunidas no *Sistema de Informação Marques da Silva / Moreira da Silva* — acondicionado nas instalações da Fundação Instituto Arquiteto José Marques da Silva — ascende a três mil quatrocentas e cinquenta e oito provas, envolvidas em papel neutro, acondicionadas em quarenta e quatro caixas de cartão (também neutro) e respeitando as normas de conservação de material fotográfico.

De acordo com o critério estabelecido, concluiu-se que o *Sistema de Informação Marques da Silva / Moreira da Silva* reúne um total de mil quatrocentas e noventa e seis provas fotográficas de carácter pessoal.

Dessas, quarenta por cento são consideradas fotografias de autor (de autoria de fotógrafos profissionais). Entre esses autores destaca-se a presença de Teófilo Rego, seguindo-se outros nomes como a Fotografia Guedes, a Foto Costa ou a Foto Alvão.

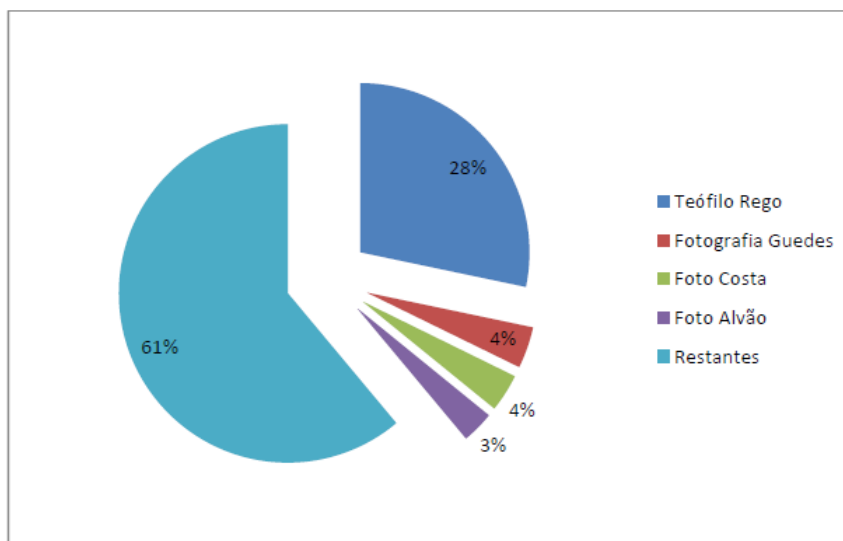
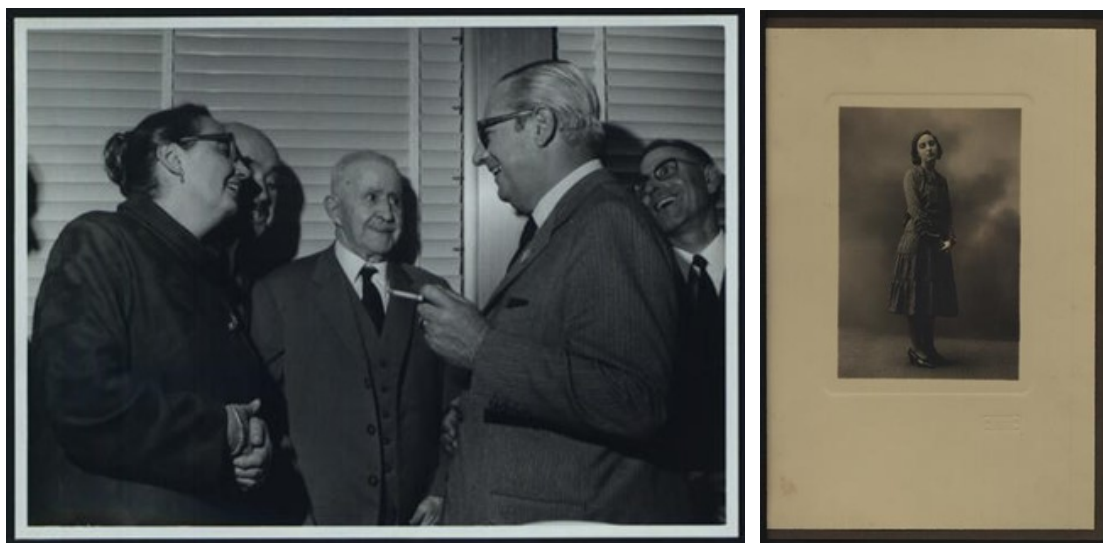


Gráfico 1 — Percentagens de fotografias de autor, de acordo com as provas fotográficas no Sistema de Informação Marques da Silva / Moreira da Silva. Gráfico da autora.

Teófilo Rego aparece predominantemente em eventos oficiais, enquanto outros fotógrafos surgem como autores de fotografias de estúdio, de um caráter mais pessoal.

Talvez como reflexo de uma maior liberalização dos preços dos materiais fotográficos e da própria fotografia, percebe-se naturalmente que o maior número de provas fotográficas (de caráter pessoal), existentes no Sistema de Informação Marques da Silva/Moreira da Silva, se encontrem na subsecção Maria José Marques da Silva/David Moreira da Silva, com um total de setecentas e cinquenta e três provas fotográficas.



Figuras 4 e 5 — Teófilo Rêgo. [José Moreira da Silva num momento de convívio], 1964. Prova positiva a preto e branco sobre papel, [PT/FIMS/MSMS/Foto2295](#) (à esquerda); Foto Medina. [Maria José Marques da Silva], s/data. Prova positiva a preto e branco sobre papel, [PT/FIMS/MSMS/Foto3485](#) (à direita). © Fundação Instituto Arquiteto Marques da Silva.

O software de descrição arquivística *AToM* (*Access to Memory*)

Para a descrição arquivística, foi selecionado o software *Access to Memory* (doravante designado por *AToM*), um software de gestão arquivística concebido de acordo com as Normas do Conselho Internacional de Arquivos: ISAD (G)⁵, ISAAR (CPF)⁶, ISDF⁷ e ISDIAH.⁸ Para além destas valências, o *AToM*, tem a grande vantagem de permitir a associação de objetos digitais.

O *AToM* apresenta ainda as seguintes vantagens:

- Foi concebido de acordo com as Normas ISDIAH, ISAAR (CPF), ISAD (G) e ISDF;
- É um software de código aberto e de livre acesso;
- Permite a associação de objetos digitais, o que se torna bastante útil, dada a natureza deste projeto;
- Permite que o utilizador perceçione os itens no lugar que ocupam no Quadro Orgânico-Funcional da Instituição, proporcionando uma melhor contextualização da informação;
- É um programa multilingue com um interface bastante intuitivo;
- É muito flexível e com um layout personalizável.

As restrições no acesso à informação

A dualidade Direitos de Autor Versus Direitos de Imagem

Tratando-se da disponibilização online de provas fotográficas, foi necessário considerar os *Direitos de Autor*, assim como os *Direitos de Imagem*.

Começando pelos *Direitos de Autor*, o Artigo 40.º do *Código dos Direitos de Autor e Direitos Conexos*, alínea 1), estabelece que o titular dos Direitos de Autor pode «Transmitir ou onerar no todo ou em parte, o conteúdo patrimonial do direito de autor sobre essa obra». No Artigo 41.º alínea 2), é definido que, para ser válida, essa autorização tem de ser registada por escrito e, por sua vez, a alínea 3) do mesmo artigo reitera que nessa autorização devem constar «a forma autorizada de divulgação, publicação e utilização, assim como as respetivas condições de tempo, lugar e preço». Por sua vez, o Artigo 45.º, na sua alínea 1), estabelece que o Direito de Autor deve ser utilizado de forma legal e voluntária. A alínea 2) do mesmo artigo define que a utilização de uma obra com o intuito de a transformar ou modificar apenas é possível com uma autorização prévia do proprietário do Direito de Autor.⁹

Relativamente aos *Direitos de Imagem*, não existindo legislação específica, foi analisado o Artigo 79.º do *Código Civil*,¹⁰ a *Constituição da República Portuguesa*¹¹ e a *Lei Nacional de Proteção de Dados* (Lei 67/98 de 26 de outubro).¹¹ O Artigo 79.º do *Código Civil* define que a imagem de uma pessoa não pode ser reproduzida, difundida ou exposta comercialmente sem o seu consentimento ou sem o consentimento dos herdeiros, no entanto, é ressalvado que tratando-se de uma figura pública, esse consentimento torna-se desnecessário, é também proibida a divulgação ou reprodução comercial da imagem, sempre que esteja em causa a reputação e a honra da pessoa. Por sua vez, na *Constituição da República Portuguesa* (através do seu Artigo 26.º e do Artigo 35.º), é estabelecido que todos os cidadãos têm direito à imagem, assim como à reserva da intimidade da vida privada e familiar. É salvaguardado o Direito que assiste aos cidadãos de aceder aos seus dados informatizados, de conhecer a sua finalidade e sempre que necessário exigir que estes sejam corrigidos e atualizados. É ainda este diploma legal que define o conceito de Dado Pessoal, assim como as condições para o seu tratamento, relação, utilização,

transmissão e acesso por parte de terceiros. Por último, analisando a *Lei Nacional de Proteção de Dados*, este diploma legal debruça-se com mais detalhe sobre a definição, o acesso, a proteção e a divulgação de dados pessoais.

Constata-se então que os *Direitos de Autor* e os *Direitos de Imagem* sendo complementares, são também juridicamente distintos. No que respeita aos *Direitos de Autor da Obra Fotográfica*, no seu *Artigo 165.º* o *Código dos Direitos de Autor e Direitos Conexos*, estabelece que quando a fotografia é realizada no âmbito de um contrato de trabalho ou como resultado de uma encomenda, o Direito de Autor pertence à pessoa ou entidade responsável pela encomenda, sendo ressalvado que assiste ao autor o direito de difusão, reprodução e comercialização, considerando sempre os *Direitos de Imagem*.¹²

Esta análise permitiu retirar algumas conclusões de âmbito legal:

— Sendo os *Direitos de Autor* e *Direitos de Imagem* juridicamente distintos, neste caso, os *Direitos de Autor* pertencem à *Fundação Instituto Arquiteto José Marques da Silva*, a quem foram legadas as provas fotográficas, e os *Direitos de Imagem* pertencem ao retratado;

— Analisando o *Artigo 79.º* do *Código Civil*, o *Artigo 26.º* da *Constituição da República Portuguesa* e a *Lei de Proteção de Dados 67 de 98*, conclui-se que o Direito de Imagem pertence à pessoa retratada na fotografia, e esta não pode ser divulgada, reproduzida ou comercializada sem o seu prévio consentimento, ou, no caso de a pessoa já ter falecido, sem o consentimento dos seus herdeiros. A esta disposição legal, existe uma exceção, no caso de se tratar de figuras públicas ou de surgirem pessoas incógnitas ao lado de figuras públicas.

Estas restrições limitaram muito o número de provas fotográficas divulgadas. A essas provas, somam-se outras (cinquenta e duas), cujo conteúdo pode ferir a suscetibilidade dos utilizadores, pelo que se optou também por condicionar o seu acesso.

Deve, no entanto, ressaltar-se que essas provas fotográficas estão devidamente descritas e podem ser consultadas na FIMS mediante marcação.

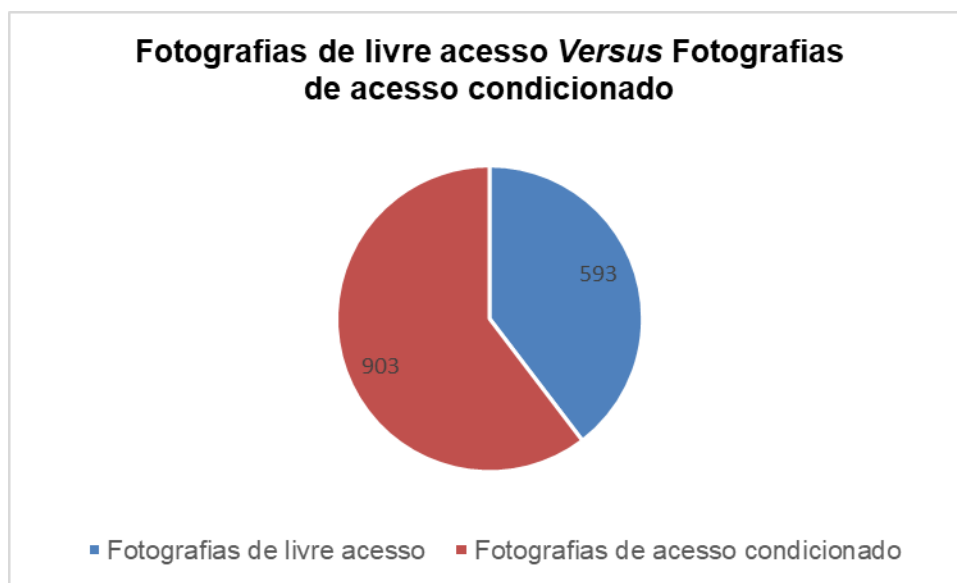


Gráfico 2 — Número de provas fotográficas disponíveis no Sistema Sistema de Informação Marques da Silva / Moreira da Silva: fotografias de livre acesso versus fotografia de acesso condicionado. Gráfico da autora.

Metodologia de trabalho

O método de investigação adotado para a realização deste projeto foi o Método Quadripolar (Silva, 2006), que como o próprio nome indica se desdobra em quatro pólos, *Epistemológico*, *Teórico*, *Morfológico* e *Técnico*. São quatro Pólos interligados, correspondendo cada um deles a uma fase da investigação. Desta forma, no *Pólo Epistemológico*, definiu-se o objeto de estudo, a fotografia familiar da família Marques da Silva. No *Pólo Teórico*, fez-se a revisão da literatura, para se perceber o que pode ou não ser considerado como fotografia familiar, formulando-se a hipótese de que seria considerada fotografia familiar qualquer prova em figurassem membros da família, paisagens ou cenas da vida quotidiana. No *Pólo Técnico*, enquadrou-se toda a fase de investigação (o estágio curricular), foi feito o levantamento das provas fotográficas, do seu estado de deterioração e das condições de preservação. Num total de três mil quatrocentas e cinquenta e oito provas fotográficas, apenas mil quatrocentas e noventa e seis foram caracterizadas como fotografias de caráter pessoal ou pessoal.¹³ Implementou-se também o software *AToM* num servidor da Reitoria da Universidade do Porto, permitindo o

acesso através de computadores-cliente, localizados na FIMS.¹⁴ Procedeu-se ainda ao tratamento das provas fotográficas, à aplicação da legislação, à criação de pontos de acesso e à inserção da informação no *AToM*. O *Pólo Morfológico* correspondeu à inserção dos documentos, simples e compostos, em séries e subséries tipológicas no Quadro Orgânico-Funcional.

Considerações finais

A família Marques da Silva foi uma família portuense que desempenhou um papel relevante na arquitetura do norte do país — entre o final do século XIX e o século XX — tendo deixado em legado testamentário bens móveis e imóveis à Universidade do Porto, o que deu origem à criação da Fundação Instituto Arquiteto José Marques da Silva.

Integrado nos bens imóveis está um conjunto documental que constitui o Sistema de Informação Marques da Silva/Moreira da Silva, contendo entre outros documentos provas fotográficas de carácter pessoal e profissional.

Assumindo a fotografia um papel relevante para perpetuar a memória desta família, esta deve ser entendida como património material a gerir e preservar.

Com este projeto pretendeu-se tratar a *Fotografia Pessoal* no Sistema de Informação Marques da Silva/Moreira da Silva. Foi necessário em primeiro lugar selecionar um Método de Investigação. Após uma análise cuidada optou-se pelo Método Quadripolar, que como o próprio nome indica é composto por quatro Pólos, o Pólo Epistemológico, o Pólo Teórico, o Pólo Técnico e o Pólo Morfológico, que correspondem às distintas fases da investigação.

O primeiro obstáculo surgiu precisamente com a definição da *Fotografia Pessoal*. Fazendo um levantamento do estado da arte, não parece existir consenso relativamente a esse conceito. Existindo provas fotográficas em que figuram pessoas, paisagens, cenas do quotidiano e projetos profissionais, optou-se por considerar *Fotografia Pessoal* todas as provas que retratem pessoas, paisagens e cenas do quotidiano.

De acordo com o critério definido para a seleção das provas fotográficas de carácter pessoal, num universo de três mil quatrocentas e cinquenta e oito provas fotográficas, mil quatrocentas e noventa e seis são consideradas de carácter pessoal ou familiar. Tratam-se de provas em diversos suportes e em bom estado de conservação.

No que respeita à sua integração no Sistema de Informação Marques da Silva/Moreira da Silva, foi criada uma série, denominada “Fotografias”, em todas as secções e subsecções que contenham provas fotográficas, sendo as respetivas provas inseridas nessa série. Talvez como reflexo da descida dos preços e de uma maior facilidade de acesso ao material fotográfico, a subsecção que reúne uma maior quantidade de provas (setecentas e cinquenta e três), é a subsecção Maria José Marques da Silva/David Moreira da Silva.

Das provas fotográficas analisadas, apenas quarenta por cento são consideradas fotografia de autor, com uma notável predominância de Teófilo Rego.

Relativamente ao software de gestão arquivística a adotar, optou-se pelo AToM, um software de acesso livre, concebido de acordo com as Normas do Conselho Internacional de Arquivos.

Ao abordar os condicionamentos legais, constatou-se que os *Direitos de Imagem* e os *Direitos de Autor* são juridicamente distintos, já que os Direitos de Imagem pertencem à pessoa retratada, e os Direitos de Autor pertencem ao fotógrafo, ou à pessoa ou entidade coletiva que encomendou a fotografia, pertencendo neste caso à Fundação Instituto Arquiteto José Marques da Silva. Constata-se ainda que embora não exista legislação que verse especificamente sobre os Direitos de Imagem, ao analisar a Constituição da República Portuguesa, o Código Civil e a Lei 67 de 98, tornou-se claro que o Direito de Imagem pertence ao retratado, o que limita a sua divulgação, reprodução ou comercialização. Para além deste condicionamento legal, foi também restringida a visualização de cinquenta e duas provas fotográficas, cujo conteúdo pode ferir a suscetibilidade dos utilizadores. Desta forma, das mil quatrocentas e noventa e seis provas fotográficas de carácter pessoal e familiar, novecentas e três têm acesso condicionado, enquanto quinhentas e noventa e três estão disponibilizadas online.

NOTAS

- 1 Que pode ser consultado nas instalações da Fundação Instituto Arquiteto José Marques da Silva.
- 2 In <http://arquivoatom.up.pt/index.php/josemarques-da-silva-e-julia-lobes-martins>.
- 3 In <http://arquivoatom.up.pt/index.php/maria-jose-marques-da-silva-e-david-moreira-da-silva>.
- 4 Ver *Anexo I*.
- 5 Norma Geral Internacional de Descrição Arquivística.
- 6 Norma Internacional para os Registos de Autoridade Arquivística.
- 7 Norma Internacional para a Descrição de Funções.
- 8 Norma Internacional para a Descrição de Instituições com Acervo Arquivístico.
- 9 Decreto-lei nº 63/85, de 14 de março/Assembleia da República – *Diário da República*. 1ª Série. Lisboa. 61.
- 10 Decreto-lei nº 47344 de 25 de novembro/Presidente do Conselho de Ministros. *Diário de Governo*. 1ª Série. Lisboa. 274.
- 11 Constituição da República Portuguesa, 10 de abril/Assembleia da República. *Diário da República*. 1ª Série. Lisboa. 86.
- 12 Decreto-lei nº 63/85... (ob. cit.).
- 13 Decreto-lei nº67/98, de 26 de outubro/Assembleia da República Portuguesa. *Diário da República*. 1ª Série. Lisboa. 247.
- 14 Constatou-se que a fronteira entre a fotografia de carácter pessoal e de carácter profissional é muito ténue, e que existem provas fotográficas nas quais figuram membros da família e que podem ser consideradas de carácter profissional ou de carácter pessoal, e optou-se por se inserir também essas provas fotográficas.
- 15 Fundação Instituto Arquiteto José Marques da Silva.

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ANEXO I

Sistema de Informação Marques da Silva / Moreira da Silva *

Secção	Marques da Silva (2^a geração)
<i>Subsecção</i>	Bernardo Marques da Silva (1847-1925) e Maria Rosa Marques ([18--]-1900)
<i>Subsubsecção</i>	Bernardo Marques da Silva
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
<i>Subsubsecção</i>	Maria Rosa Marques
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
Secção	Marques da Silva (3^a geração)
<i>Subsecção</i>	Arnaldo Marques da Silva ([18--]-[19--]) e Maria Alice [Marques da Silva] ([18--]- [19--])
<i>Série</i>	Fotografias
<i>Subsecção</i>	José Marques da Silva e Júlia Lopes Martins
<i>Série</i>	Fotografias ([19--]-1947)
<i>Subsubsecção</i>	José Marques da Silva (1969-1947)
<i>Série</i>	Fotografias
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
<i>Subsubsecção</i>	Júlia Lopes Martins (1874-1973)
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias

* Este era o Quadro Orgânico-Funcional em vigor na Fundação Instituto Arquiteto José Marques da Silva à data de 3 de novembro de 2014, atualmente pode já ter sofrido algumas alterações.

SUBSISTEMA DE INFORMAÇÃO LOPES MARTINS / MARQUES DA SILVA

<i>Secção</i>	Lopes Martins/Marques da Silva (4ª geração)
<i>Subsecção</i>	Amélia Marques da Silva (1902-1944)
<i>Subsubsecção</i>	Infância
<i>Série</i>	Fotografias
<i>Subsubsecção</i>	Adultez
<i>Série</i>	Fotografias
<i>Subsecção</i>	Maria José Marques da Silva e David Moreira da Silva
<i>Série</i>	Fotografias (1943-1994)
<i>Subsubsecção</i>	Maria José Marques da Silva (1914-1994)
<i>Subsubsubsecção</i>	Infância
<i>Série</i>	Fotografias
<i>Subsubsubsecção</i>	Juventude
<i>Série</i>	Fotografias
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
<i>Subsubsecção</i>	David Moreira da Silva (1909-2002)
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias

<i>Secção</i>	Lopes Martins (4ª geração)
<i>Subsecção</i>	Manuel Carlos Lopes Martins e Josefina Gomes de Aguiar Martins
<i>Série</i>	Fotografias
<i>Subsubsecção</i>	Manuel Carlos Lopes Martins (1876-1953)
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
<i>Subsubsecção</i>	Josefina Gomes de Aguiar Martins (1875-1929)
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias

<i>Subsecção</i>	Raúl Lopes Martins (1883-1919) e Corina Lacerda Prata ([18--]-[19-])
<i>Série</i>	Fotografias
<i>Subsecção</i>	Catarina Lopes Martins ([18--]-([19--])
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
<i>Subsubsecção</i>	Carlos Alberto Martins da Rocha ([18--]-[19--])
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
<i>Secção</i>	Lopes Martins (5ª geração)
<i>Subsecção</i>	Rogério Lopes Martins e Maria do Carmo Pinheiro Torres
<i>Série</i>	Fotografias
<i>Subsubsecção</i>	Rogério Lopes Martins (1908-[19--])
<i>Subsubsubsecção</i>	Infância
<i>Série</i>	Fotografias
<i>Subsubsubsecção</i>	Juventude
<i>Série</i>	Fotografias
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
<i>Subsubsecção</i>	Maria do Carmo Pinheiro Torres ([19--]-[19--])
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
<i>Subsecção</i>	Mário Lopes Martins e Maria Laura Quintela
<i>Série</i>	Fotografias
<i>Subsubsecção</i>	Mário Lopes Martins ([19--]-[19--])
<i>Subsubsubsecção</i>	Infância
<i>Série</i>	Fotografias
<i>Subsubsubsecção</i>	Juventude
<i>Fotografias</i>	Fotografias
<i>Subsubsubsecção</i>	Adultez

<i>Série</i>	Fotografias
<i>Subsubsecção</i>	Maria Laura Quintela ([19--]-[19--])
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
<i>Subsecção</i>	Maria Helena Lopes Martins e António de Sena Figueiredo
<i>Subsubsecção</i>	Maria Helena Lopes Martins (1916-[19-])
<i>Subsubsubsecção</i>	Infância
<i>Série</i>	Fotografias
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
<i>Subsubsecção</i>	António de Sena Figueiredo ([19--]-[19--])
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
<i>Subsecção</i>	Zélia Lopes Martins (1918-19--]) e Alberto Gonçalves Serra ([19--]-[19--])
<i>Subsubsecção</i>	Zélia Lopes Martins
<i>Subsubsubsecção</i>	Infância
<i>Série</i>	Fotografias
<i>Subsubsubsecção</i>	Juventude
<i>Série</i>	Fotografias
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
<i>Subsubsecção</i>	Alberto Gonçalves Serra
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
<i>Subsecção</i>	Maria Amélia Martins da Rocha
<i>Subsubsecção</i>	Juventude
<i>Série</i>	Fotografias
<i>Subsubsecção</i>	Adultez
<i>Série</i>	Fotografias

Secção	Lopes Martins (6ª geração)
<i>Subsecção</i>	Maria Emília Quintela Lopes Martins ([19--]-[2012])
<i>Subsubsecção</i>	Infância
<i>Série</i>	Fotografias
<i>Subsecção</i>	Fernando Manuel Quintela Lopes Martins ([19--]-[19?])
<i>Subsubsecção</i>	Infância
<i>Série</i>	Fotografias
Secção	Moreira da Silva (1ª geração)
<i>Subsecção</i>	José Moreira da Silva e Lucinda Alves da Silva
<i>Série</i>	Fotografias
<i>Subsubsecção</i>	José Moreira da Silva (1879-1969)
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
<i>Subsubsecção</i>	Lucinda Alves da Silva (1883-1975)
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
Secção	Moreira da Silva (2ª geração)
<i>Subsecção</i>	David Moreira da Silva (1909-1943)
<i>Subsubsecção</i>	Adultez
<i>Série</i>	Fotografias

SUBSISTEMA DE INFORMAÇÃO LOPES MARTINS

<i>Secção</i>	Lopes Martins (2ª geração)
<i>Subsecção</i>	António Lopes Martins e Catarina Lopes Martins
<i>Série</i>	Fotografias
<i>Subsubsecção</i>	António Lopes Martins (1794-1885)
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
<i>Subsubsecção</i>	Catarina Lopes Martins (1832-1900)
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
<i>Secção</i>	Lopes Martins (3ª geração)
<i>Subsecção</i>	Emília Lopes Martins (1862-1885)
<i>Subsubsecção</i>	Infância
<i>Série</i>	Fotografias
<i>Subsecção</i>	Catarina Lopes Martins ([18--]-[18--])
<i>Subsubsecção</i>	Infância
<i>Série</i>	Fotografias
<i>Subsecção</i>	José Lopes Martins (1854-1921)
<i>Subsubsecção</i>	Adultez
<i>Série</i>	Fotografias
<i>Subsecção</i>	Manuel Júlio Lopes Martins e Júlia Emília A. Coelho Paiva Martins
<i>Série</i>	Fotografias
<i>Subsubsecção</i>	Manuel Júlio Lopes Martins (1855-1887)
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
<i>Subsubsecção</i>	Júlia Emília Paiva Martins (1852-1918)
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias

<i>Subsubsecção</i>	Júlia Emília Paiva Martins (1852-1918)
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
<i>Subsecção</i>	Amélia Lopes Martins e António A.F. Oliveira
<i>Série</i>	Fotografias
<i>Subsubsecção</i>	Amélia Lopes Martins
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
<i>Subsubsecção</i>	António A.F. Oliveira
<i>Subsubsubsecção</i>	Adultez
<i>Série</i>	Fotografias
Secção	Lopes Martins (4ª geração)
<i>Subsecção</i>	Manuel Carlos Lopes Martins (1876-1953)
<i>Subsubsecção</i>	Juventude
<i>Série</i>	Fotografias
<i>Subsecção</i>	Júlia Lopes Martins (1874-1973)
<i>Subsubsecção</i>	Juventude
<i>Série</i>	Fotografias

LUCIEN HERVÉ: CONNECTING EYE

the journey as a source of intercultural dialogue

IMOLA GEBAUER

[EN]

Abstract

Lucien Hervé, Le Corbusier's photographer, found in his "world tour" and several "tours de France" a source of creation. In 1961, he parted on his biggest (six-month long) journey to fulfil photographic commissions for architects in the Mediterranean Basin, in Asia and in the Americas. This tour — with some other shorter ones — led him to discover and understand diverse cultures, their modernity and their contribution to the technical and artistic development of the Western societies and became the principal source of his reflexions and exhibitions in the following decades. Paralyzed by multiple sclerosis from 1965 he wouldn't be able to undertake big trips anymore.

His articles — most of them unknown today —, published in the first illustrated professional magazines of the 1950s reveal the photographer's immediate impressions as well as the results of his deep studies on the countries and cultures visited, inviting his public to follow him on an imaginary journey. His itinerant exhibitions composed by himself initiated a contemplative dialogue — a renewed, metaphorical journey — between these exotic places and the scenes of his "tours de France", that lasted more than 30 years. In his quest to reveal a universal human language he linked these distant and close 'terrae incognitae' and transfigured them.

This article focuses on the tour-experience as a fundamental resource of the oeuvre of the photographer. It proposes the study of commissioned subjects as well as personal discoveries, of the shots on distant cultures beside those taken in France hoping to understand more this unique photographic language.

Keywords

Lucien Hervé, journeys, exhibition, publications, linking cultures.

[PT]

Resumo

Lucien Hervé, fotógrafo de Le Corbusier, encontrou no seu *world tour* e nas várias *tours de France* uma fonte de criação. Em 1961, ele iniciou a sua maior viagem, que duraria seis meses, com o objetivo de realizar missões fotográficas na bacia do Mediterrâneo, na Ásia e nas Américas. Esta viagem — e outras mais curtas — permitiu-lhe a descoberta e a compreensão de culturas diversas, da sua modernidade e contribuição para o desenvolvimento técnico e artístico das culturas ocidentais. Essas viagens tornaram-se as principais fontes das suas reflexões e exposições durante as décadas seguintes. Paralisado pela esclerose múltipla, a partir de 1965, Hervé já não podia organizar grandes viagens.

Os seus artigos — a maioria dos quais permanecem ainda inéditos — pertencem à primeira geração de revistas profissionais ilustradas e revelam quer as impressões instantâneas quer os resultados dos profundos estudos levados a cabo pelo fotógrafo sobre os países visitados, convidando-o seu público a segui-lo numa jornada imaginária. As exposições itinerantes de Hervé foram compostas por ele e oferecem um diálogo contemplativo — como uma jornada metafórica — entre lugares exóticos e lugares visitados em França durante trinta anos. Na sua tentativa de desvendar uma linguagem humana e universal, Hervé ligou e transfigurou estas *terrae incognitae*, fossem elas distantes ou próximas.

Este artigo centra-se, pela primeira vez, nessas jornadas como recursos da obra completa do fotógrafo, propondo o confronto das fotografias por encomenda com aquelas que nasceram de sua curiosidade pessoal, os disparos efetuados em culturas remotas com aqueles realizados em França, na esperança de melhor compreender esta linguagem fotográfica única.

Palavras-chave

Lucien Hervé, viagens, exposição, publicações, *culturas de ligação*.





Figure 1— *Lucien Hervé on a journey*. Anonymous photographer.
© Archives Lucien Hervé, ALH.

The most interesting tour into the universe of an artist happens when we let him direct us. Even a random choice of photos can wake up curiosity or evoke memories. Facing a thoughtfully composed series of images and thoughts, «your soul starts to radiate, the spectator feels dizzy» (*Langage de l'architecture*, 1963). These enthusiastic words were written by a critic visiting one of Lucien Hervé's exhibitions in the 1960s. Mostly silent and attentive in his private life Hervé was surprisingly outspoken in his photographic language. He agreed with Paul Klee, that art should not show the reality but make it visible! For Hervé his photos were tools to zoom on what people are not used to notice, to look at his subjects, as people are not used to see them. Doing this he hoped to make them discover the essential. Essential of a view in front of him, essential of an architectural construction most of the time, but also the essential of a street, a landscape or even a human gesture. Through his articles, books and exhibitions the photographer invited his contemporaries to follow him towards a new way of looking.

When in 1949 Le Corbusier invited Lucien Hervé to collaborate, he recognized in him the «soul of an architect», the eyes that «know to see architecture» (Le Corbusier, 1949). The pair that they formed between 1949 and 1965 was not uncommon between an architect and a photographer, but it was unique as they shared their social and artistic values as well (Iuliano, 2016). Key-element in the promotion of the architect's works, the photograph enjoyed a primordial importance since the apparition of the illustrated and professional magazines in the 1930s. Hervé's photos contributed to the world-wide recognition of his mentor as he had an active role in the propaganda of his other collaborators, like Marcel Breuer, Walter Gropius, Alvar Aalto, Oscar Niemeyer, etc. The sharp contrasts, the high and low-angle shots, the importance of diagonals, the close-up photographs and the series reveal his main inspirations, the Bauhaus and the avant-garde cinema (1920s – 1930s). By the variations of his points of views and the predominance of the details he renewed the architectural photography (Bergdoll, 2005; Bajac, 2011). His enthusiasm for the minimalist language — he often used his pairs of scissors hoping to direct the attention to the most essential elements of the photograph — and for the aesthetics of the new materials in modern architecture

made him able to translate the architectural space into a two-dimensional image, to evoke his subject instead of demonstrating it. He never joined any photo-agencies, nor followed the rules prefixed for the operators of the photographic campaigns like that of the DATAR or other built heritage commissions in France (Bertho, 1913). The neutrality of the documentary had no interest for him.

During his most active years, between 1949 and 1965, Lucien Hervé travelled a lot in France, in Europe and in other continents as well. These new experiences did not change his “style”, his photographic language, but they enlarged his view on different cultures, offering him a comparative look on humanity. His rich albums of negative films became the main source of creation, holders of his message. His publications and exhibitions prepared by himself offer an exciting journey into what he understood from the world and its habitants. Lucien Hervé’s life and art can be regarded as a metaphorical approach to the journey, central theme of this article.

The archives of the photographer are a major resource to the details concerning his work. Unfortunately, Hervé did not conserve but a few letters in connection with his journeys. This little, fragmented information can be completed by the manuscripts and published versions of his articles and by the personal discussions with Judith Hervé, the artist’s wife. Some photos and paper-models inform the researchers about the past exhibitions conceived, composed and executed by the photographer himself.

Journeys and photo essays

«If he likes adventure, the traveller having made up his mind to go on a journey, hurriedly throws into a bag a few necessities, and for the rest, lets fate take its course. He likes to improvise [...]. Others, on the contrary, prefer a meticulous preparation, thinking that a precise plan and the preliminary, deep study of the country to visit can only help the adventures to come, if not provoke them» (Hervé, 1963: 27).

The artist himself has been a big traveller already from the age of 18, when he left Budapest and the stifling milieu of the upper-middle class where he was

brought up. A big number of other journeys could be cited already from the beginning of his career as a journalist, among which the one to Marseilles in December 1949 that would change his whole life. The short time he disposed to fix his views on the *unité d'habitation* of Le Corbusier was decisive to concentrate on the essential. He had found his vocation, photography; his main subject, architecture; his materials, shadow and light and his mentor, Le Corbusier.

Soon other architectural commissions arrived and meant journeys as well, like those from Marcel Breuer to photograph the new Bijenkorf store under construction in Rotterdam (1954) and the American Embassy in Hague (1957-59), or others, like the one for Le Corbusier at the Heilsberger Dreick and different architects of new constructions at the Hansaviertel at Berlin at the end of the 1950s.

Obviously, Hervé did not find all of his photographic subjects interesting, but with those which touched him, he spent lots of time — even years — to understand and to be able to seize better their importance. He cited with Paul Valéry: «Have you not noticed, in walking about this city, that among the buildings with which it is peopled, certain are mute; others speak; and others, finally — and they are the most rare — sing?» (Valéry, 1932: 22). Thus, the creation did not finish for him after shooting the picture, neither after the development of the film, nor after cutting and re-cutting his images according to his strict criteria. Although in his above cited article he didn't reveal to which group of travellers he belonged to, we know that his journeys were preceded and even followed up by deep studies as it is reflected by his rich personal library. He studied the vernacular architecture of distant cultures, architectural history, the requirements of urban developments, and the challenges facing to his contemporaries, the architects, a lot of them his collaborators. The literature of each period served him to build a privy collection of thoughts reflecting the soul of their time and at the same time questioning in the most striking way the men of all ages.

His first big journeys in 1955 and 1961 led Hervé to India in the company of Le Corbusier to take photos on the constructions of Chandigarh, the new capital of Punjab.

«Here, in this immobile and effervescent furnace, smiling and contorted, indescribably rich and unimaginably hungry, sane and feeble, have Le Corbusier and three other CIAM architects been called to build. A capital? Yes. The villages? Yes. The future? Yes. The human dimensions reveal here their exceptional and eternal nature» (Hervé, 1956: 17).

The inherent contrasts of the local circumstances increased the respect of Hervé for the local decision makers and to the architects. Strongly impressed, he greeted with enthusiasm the new project, conceived by the meeting of Indian and European ways of thinking and which would not look like anything we knew before. Through this article Hervé expressed his adherence to the principles formulated by Le Corbusier, its social and technical novelty that embodied modernity in his eyes.

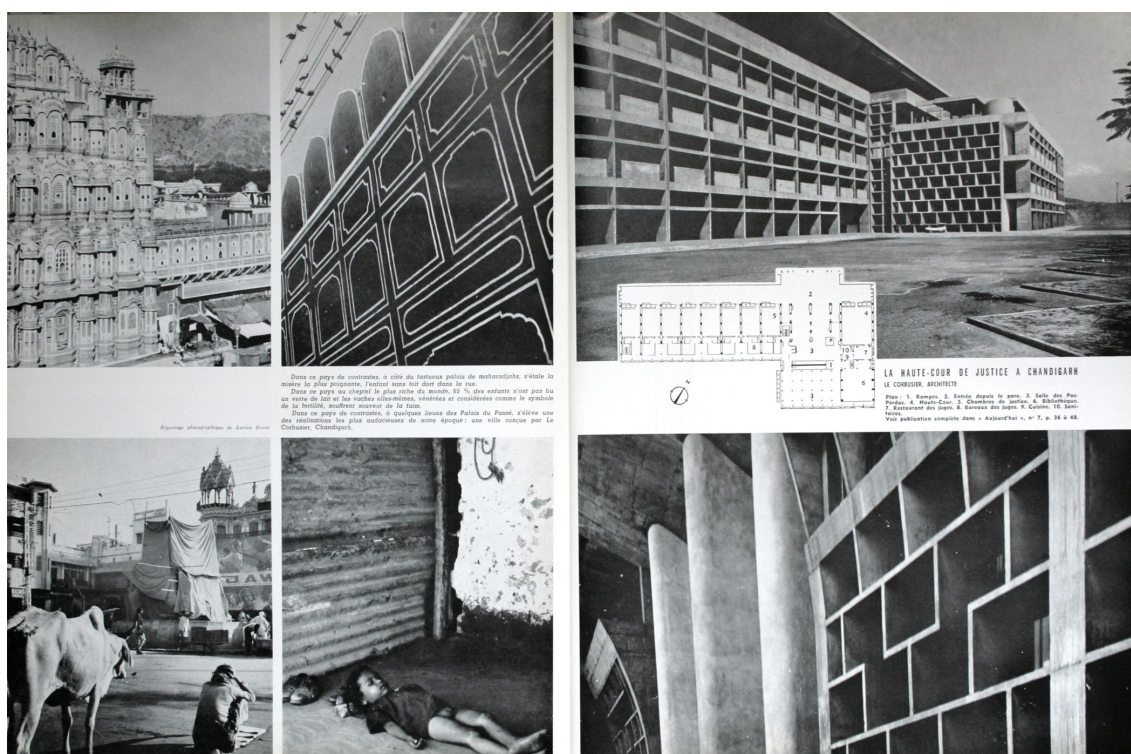


Figure 2 — Reproduction of the double-paged article on India, published in *Architecture d'aujourd'hui* (1956). Text and photos by Lucien Hervé. © Archives Lucien Hervé, ALH.

The second visit to India was a part of a *grand tour* that Lucien Hervé organized around the world. He received several orders from the architects for whom he worked in Europe and contacted French companies based in foreign

countries to finance his expenses. Walter Gropius ordered him photos of the new American Embassy in Athens; later in Tokyo he captured the National Museum of Western Art for Le Corbusier; in Brasília he was invited by the Ministry of Foreign Affairs and met with the leading architects of the new capital's construction. These examples represent only a few stops on his tour of six months touching more than ten countries (Greece, Turkey, Cambodia, Japan, Brasilia, Peru, Mexico, United-States, etc.) on three continents. The meetings and exchanges (Balkrishna Vithaldas Doshi, Junzō Sakakura, Kiyonori Kikutake, Isamu Noguchi, Oscar Niemeyer, Lucio Costa, Wilson Reis-Netto, etc.) allowed him to widely understand the contemporary problems of urbanists and to compare the propositions set in diverse local conditions. On his return to Paris he published several photo-essays on some profound experiences accompanied by his personal impressions, observations, analyses, often with deep reflexion on the tasks of his contemporary architecture not only on India but on the architecture of Cambodia, Japan and Brasilia as well. While a big number of his commissioned photographs published in architectural magazines presented contemporary architect's works worldwide, Hervé came out with more and more articles that dealt with the constructions of other ages and cultures, met during the same journeys.

Analysing the plans and the constructions of Angkor, this «gigantic work of Humanity», Hervé confirmed that «nowhere else the society of people was able to better harmonize its religious and aesthetic concepts with the rational organization of the city-life, and orientate it towards efficiency» (Hervé, 1962: 36-37). He expressed, though, his astonishment over the lack of interest from our society towards the technical developments of this site's revolutionary hydraulic system. On his arrival in Japan, where he visited Kyoto, Osaka, Tokyo, Hervé recognized «in a seemingly modern life the survival of the signs that talk about the past» (Hervé, 1961: 6). He reflected the traditional features of this architecture of musical and geometrical rhythms «where we feel the craftsman's hand, the mathematician's idea, the stonemason's tool, the poet's dream, where the philosopher's contemplations join to the ineffable well-being of the user» (Hervé, 1961: 10). He didn't miss underlining the Japanese influences in our Western art, values present in the

EN ECOUTANT LES PREMIERS VISITEURS

Des rapports immuables entre les Rois-Prêtres et Sujets-Cultivateurs s'établissaient sur la base d'une harmonieuse collaboration, dont de nombreux bas-reliefs portent témoignage. Nulle part, la société des hommes n'a su mieux mettre en accord ses conceptions religieuses et esthétiques avec l'organisation rationnelle de la vie de la cité, orientée entièrement vers l'efficacité.

Vingt rois successifs ont construit les temples, les palais et les canaux d'Angkor, durant sept siècles. Les travaux ont dû être exécutés avec célérité. Le plan absolument symétrique de chaque édifice permettait de les aborder simultanément de chaque côté avec des éléments "préfabriqués". Cette méthode n'a jamais appauvri l'esprit, le sens de l'architecture et la variété des formes d'expressions des édifices, se ressemblant pourtant par une commune volonté d'aboutissement liturgique, prêtant à l'édifice les vertus symboliques de la Montagne, du Cosmos situé autour des axes déterminés par les points cardinaux.



Photo n° 1

D'ANGKOR

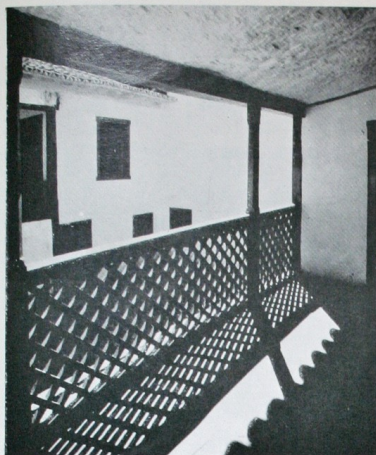
Texte et photographies
de **Lucien HERVÉ**

La ville était entourée de douves, qui transformaient la cité en une véritable île. De chacune des portes de la ville, une chaussée conduisait vers les portes extérieures. Elle permettait non seulement une double circulation, aquatique et terrestre, mais répartissait le rôle de chacune de ses voies en hiérarchies nettement définies : Voies d'accès, d'alimentation, d'approvisionnement, de nettoyage.

Photo n° 2



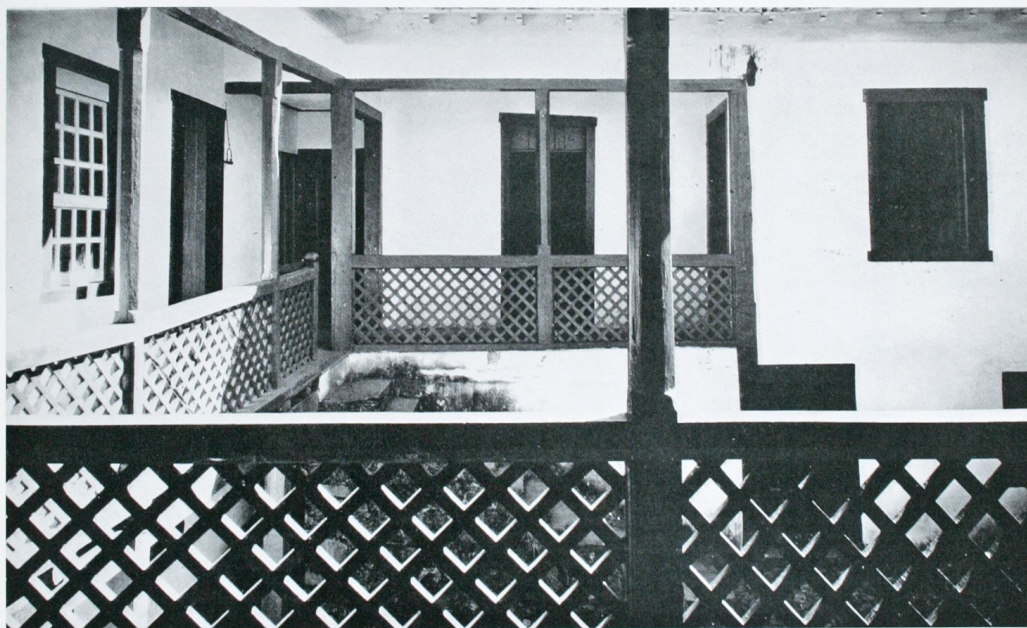
Figure 3 — "En écoutant les premiers visiteurs d'Angkor". Reproduction of title page of the article on his visit to Angkor, published in *Courrier des Messageries Maritimes* (1962). Text and photos by Lucien Hervé. © Archives Lucien Hervé, ALH.



Pourtant la mission Lebreton n'est arrivée en ce pays qu'en 1816, alors que les tentatives hollandaises, axées du reste sur le littoral septentrional, se situent de 1624 à 1654, et ne dépassèrent jamais la région d'Olinda. De plus, nous avons de nombreuses raisons de supposer que ces intrusions de toute nature n'eurent jamais pour mobile d'étendre une zone d'influence culturelle, encore moins, de jeter les bases d'un style proto-mondrianesque dans une région assez impénétrable en apparence, mais ouverte à ceux que la fortune rapide aguichait. Cette rencontre prouverait plutôt qu'en dehors de similitudes régionales, raciales, traditionnelles ou contemporaines, il existe par-dessus les mers, au-delà des époques, un terrain commun sur lequel les hommes différemment conditionnés, soudain se reconnaissent.

A-t-on le droit d'en tirer la conclusion pessimiste que rien ne change au monde, que tout a déjà été dit ? " C'est qu'il m'importe sur toute chose, d'obtenir de ce qui va être, qu'il satisfasse, avec toute la vigueur de sa nouveauté, aux exigences raisonnables de ce qui a été... Pas de géométrie sans parole. Sans elle, les figures sont des accidents, et ne manifestent, ni ne servent, la puissance de l'esprit. " (P. Valéry).

Lucien HERVÉ



there is no symmetry. The Pythagorean words harmony and proportion represent more closely the real meaning of symmetry. In this building, no volume corresponds slavishly to any other volume, but all is rhyme, rhythm and harmony. At first sight, it would seem as though French or Dutch influence had been at work.

But the Lebreton mission only arrived in the country in 1816, and the Dutch effort to annex the country was around 1624/1654. Moreover, it would seem that these intrusions were not interested in providing cultural influence, but were more interested in making money quickly.

This similitude would go to indicate

quite clearly that apart from regional, racial and traditional similarities, there must exist across the seas, across the ages, a human language where men brought up in different circumstances, suddenly know one another, and become members of the same family.

Lucien HERVÉ

Figure 5 — Reproduction of the last page of the article on his visit to Brasilia, published in *Courrier des Messageries Maritimes* (1963). Text and photos by Lucien Hervé. © Archives Lucien Hervé, ALH.

In 1962 an order from the French Institute of Archaeology of Beirut directed by Henri Seyrig and a contract with the Gallimard edition company led Hervé to Syria (Palmyra, Alep, etc.), Lebanon (the surroundings of Beirut and Byblos) and Iran (Persepolis, etc.). Besides the unusual task of taking photos of museum objects and those of the excavations, he prepared a big series of photos on the fields of antique ruins and the spectacular constructions of the nearby Christian villages settled in the surroundings of Qalaat Seeman, North of Aleppo. In his article, *Les villes mortes du Syrie du Nord* (The dead towns of North Syria), he proposed a deep analysis on history, geography and architecture revealing that he was touched by this country «whose history blends into an important part of the history of man» (Hervé, 1963, p. 32) and praised the builders, those «fantastic protagonists of the prefabrication of our modern times» (Hervé, 1963, p. 36) for their rational, specialized way of working. Then, he dealt with a particular attention to the development of the churches and dwellings across the centuries. Once more he was not interested only in the monuments of the past, but he linked his experiences to modern times precisising his intention by this article as «to show how much can thank our art and our medieval architecture to this region which has just come out from the twilight of the times and so unknown» (Hervé, 1963: 43).

The historical monuments that Lucien Hervé remarked, appreciated and studied in his journeys share certain values that the photographer praised in modern architecture: simplicity, functionality, monumentality, the sensitivity of the materials. What is more, these articles published in different magazines compose a sort of public diary for Lucien Hervé on his journeys. In a discreet way, he built his articles on one another, using more and more references developed in his precedent texts. The common trait of the photo-essays is their technical, historical precision and unceasing comparison of past and present, matched with a spontaneous, anecdotic and personal tone that testifies that the author wished to catch the interest of a non-professional public. This dialogue appears even through the photos, where beside the geometrical compositions and the surprising details appear relatively frequent human figures letting the narrative enter into his article. By these elements his essays take the diary's spontaneity and contemplations.

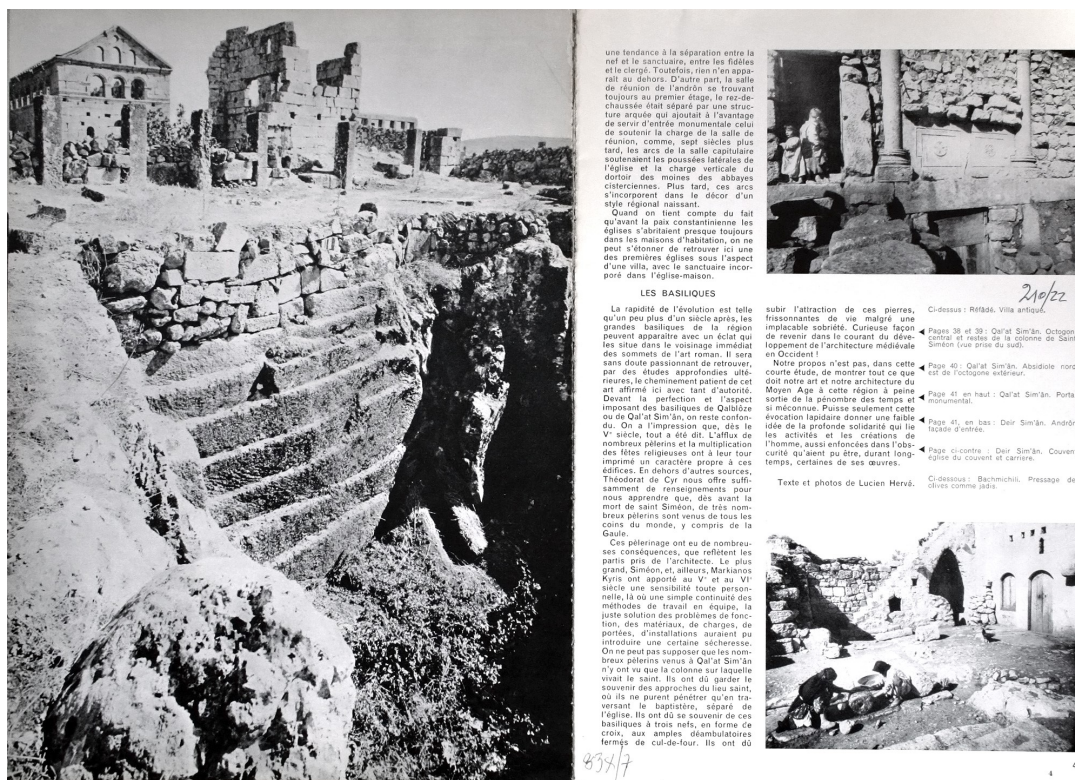


Figure 6 — Reproduction of the double-paged article on the “dead towns” of North-Syria published in *Jardin des Arts* (1962). Text and photographs by Lucien Hervé. © Archives Lucien Hervé, ALH.

The exhibitions: metaphorical journeys

Beside the articles, the exhibitions composed and organised by the photographer reveal a different, but not less important role of the journeys in his oeuvre. The work following his travels gained an importance even bigger as Lucien Hervé was diagnosed with multiple sclerosis in 1965. The death of Le Corbusier in the very same year represented the end of his journey in the company of one of the most influential personalities of the 20th century's architecture. Fortunately, his health permitted him to continue his profession but he would never leave for another *grand tour* as before. A new, metaphorical, and inner journey took the place of the former ones that directed him to re-visit a number of familiar scenes of his life. Already from the 1950s he composed his own photo exhibitions and sent them to journeys to meet people. They were invitations to follow him on a surprising journey.

On his routes Hervé entered into a real dialogue with the subjects he captured. However, through his exhibitions a new context would reveal new possibilities opened to multiple dialogues. Therefore, entering into his exhibition rooms was either a real-world tour or a deep dive into Human Culture. In a common culture composed of diverse ones, photos and “guiding-ideas” were merely discussed as cultures and ages. Hervé’s humanism manifested through his amazement in front of any human creation.

One of his itinerant exhibitions invited his public to walk with him amongst the monuments of an entire mogul city, the Indian *Fatehpur Sikri*.¹ He offered a visit — as much aesthetic as urbanistic — to the 16th century town of the Great Moghul accompanied by the carefully selected thoughts of Le Corbusier. The big *Language of architecture*² exhibition is one of the most important creations of Hervé. He created an order by the juxtaposition of forms and lines even if they originated from very distant subjects, even if they represented very distant cultures, or very distant ages. In this exhibition he drew a lot out of his photos on modern architecture taken on commissions and other ones, shot in the little villages, during the decades of his “tours de France” with his family. He didn't mind if a Khmer temple appeared beside a Romanesque church or a French garden right next to a Japanese home. On the contrary! The surprise, an unexpected meeting, is an integral part of any journey. When he remarked the similarity between a hull of a boat and the roof of the Ronchamp chapel and placed them beside each other it was a daring act from his part. He had to count on the spectator's imagination and sense of humour as well! The multiplication of the points of views did not belong exclusively to his photographing methods, but it reappeared through the dense compositions of some series of photos as well: the indecipherable curves of the Jaipur and Delhi observatories, the geometry of the exuberant elements in the Versailles palace or the rigor of the monumental volumes at the Escorial royal complex in Spain organized in friezes offered a reflexion on the expressions of faith, metaphysics and earthly power (Hervé, 1965). These photographic sequences with their delicate but dense rhythms of the lines and curves that intensified the visual experience had their inspiration in the music and the cinema, passions that Hervé shared with Le Corbusier.

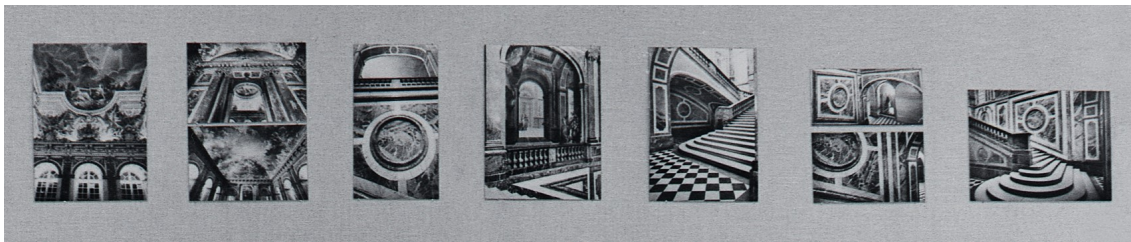


Figure 7 — Frieze representing the Versailles palace, as displayed at the exhibition *Language of architecture*, held in the Palais des Beaux-Arts in Brussels (1964). © Archives Lucien Hervé, ALH.

The poetic dialogue of Phaedrus and Socrates written by Paul Valéry (1932) guided discreetly the visitors all through the exhibition towards a new perception, new sensitivity and comprehension of the world. What is more, in harmony with his engagement beside the conceptions of Le Corbusier, Hervé based two above-mentioned exhibitions on the propositions of the Modulor³ completed by the colours of the architect. Nevertheless, the most puzzling exhibition Hervé offered to his public was the *Beauty roams the streets*.⁴ The “journey” proposed was composed by photos of insignificant details of an everyday street with contemporary abstract artworks and various citations as dialogue partners. «So goes the memory of a travelling photographer looking for the surprising, marvellous, fantastic beside that lots of people live the most naturally possible», wrote Hervé (1962: 110) on his mental peregrination.

These mental peregrinations demanded, though, a big liberty and open mind from the visitors. The philosophical guiding thoughts, the brave choice of juxtapositions of the photos and their unusual sizes, spatial organisations offered many different levels of lecture. The exhibition’s world does not exclude the human presence at all, but avoids the narrativity, more exactly the anecdote as the photographer called it. Concentrating on the essential unveils the beauty inherent of the world. Hervé was deeply convinced that through the experience of *seeing*, people would be able to form their ideas on their own environment. Thus, photography for him had a real educational value. In an unpublished text on his challenging exhibition on the Beauty he exclaimed: «Our eyes can see, but they understand only depending on a preliminary preparation, depending on a systematic education of its behaviour. [...] Everyone's eyes can become poets».

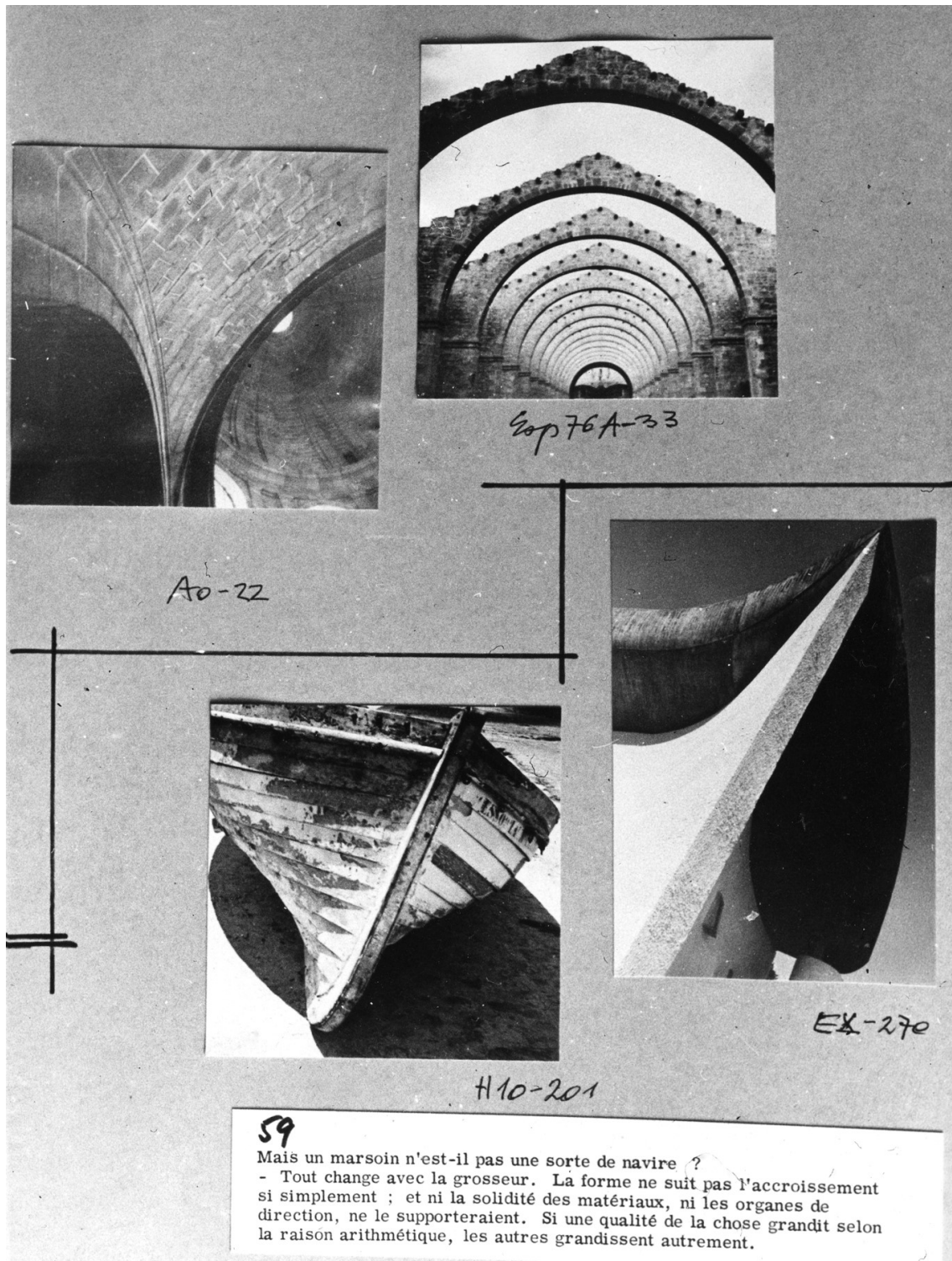


Figure 8 — *Language of architecture* (1960s): Details of the layout of the exhibition.

© Archives Lucien Hervé, ALH.

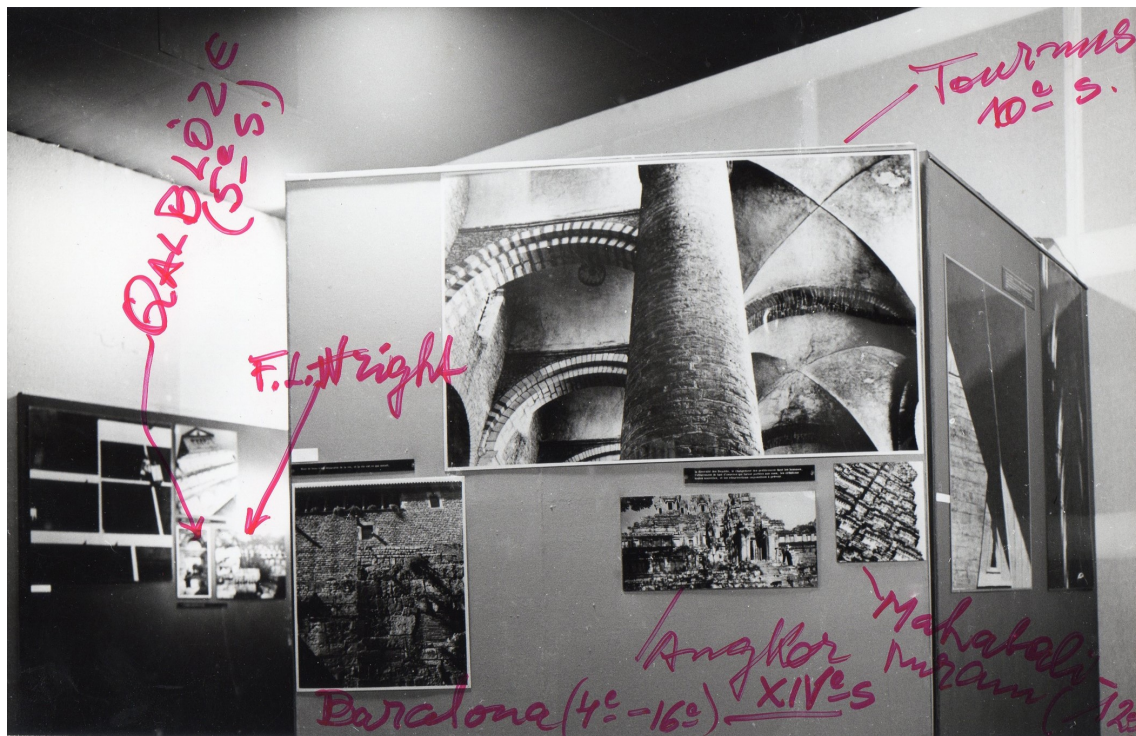


Figure 9 — *Language of architecture* (1963): photo of the exhibition at the Musée des Arts Décoratifs in Paris, with the notes of the photographer © Archives Lucien Hervé, ALH.

The subjectivity of the objective

The already mentioned critic of an Hervé-exhibition described the visitors experience as “visual emotion” (*Langage de l'architecture*, 1963). Indeed, this observation makes a nice echo of the photographer's own thought: «I was restless to express by my photos what I felt as well as what I saw. I wished that those who look at my pictures feel the same as me and so as I could transmit contradictory feelings also» (Batár, 1992: 33). Between 1957 and 1997 five itinerant exhibitions (*Language of architecture*, *Fatehpur Sikri*, *Capital of the Moghols*, *Beauty roams the streets*, *Le Corbusier*, *The post-war Paris*), composed by the photographer himself, travelled over the world. Whenever he could — mostly in France — Hervé went to meet his public in museums, youth and cultural centres, architectural associations in form of projections, conferences or free discussions. Surprise, emotion, beauty, humanity and universal language appear as key elements of his journeys, writings and exhibitions. His approach to transmit not only his factual observations on whatever

he took on photo but also his personal opinion, and going further than a simple evaluation differ fundamentally from those of the specialists. «When a photographer places himself in front of an object, by an act purely mechanic he opens an objective and creates, after several manipulations in the dark box, a seemingly objective picture» (Hervé, *Architecture*). Hervé refused this objectivity and dared to look for the beauty, despite its subjective unseizable character. His *own* surprise and emotion as those provoked by his photos offered a real possibility to meet his public and to form it.

«The image becomes one of the most universal language of men. [...] The photographer hopes to seize through the fragments, through its numerous aspects — of which architecture is a part of — the universe» (Hervé, *Architecture*). Conscious of having in his hands one of the most influential instruments of his age, Hervé served history, architecture and urbanism as tools to understand the contexts where men lived and live. If Lucien Hervé had been an architect, the tour of Babel could have reached the heights, feels the researcher dealing with his archives and photos! Architect in his soul, he was a committed humanist: «apart from regional, racial and traditional similarities, there must exist across the seas, across the ages, a human language where men brought up in different circumstances, suddenly know one another, and become members of the same family» (Hervé, 1963: 31).



NOTES

- 1 *Fatehpur Sikri, Capitale des Moghols. Une ville nouvelle au XVIIe siècle* (Fatehpur Sikri, Capital of the Moghols. A new town from the 16th century) itinerary exhibition, presented between 1976-1979 at various places.
- 2 *Language of architecture*. Itinerary exhibition, presented between 1963-1968 at various places.
- 3 Proportions based on the human body, elaborated by Le Corbusier.
- 4 *La beauté court la rue* (Beauty roams the streets) itinerary exhibition, presented between 1963-1968 at various places.

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THE SUBVERSION OF THE IMAGE

the doubleness and the unsharpness in Zbigniew Libera's 'La Vue'

DOROTA ŁUCZAK

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[EN]

Abstract

The subject matter of the article is the series 'La Vue' by Zbigniew Libera, in which photograph itself and landscape view become the objects of the play with language and image conventions. The reference for this play is composed from the writings of Raymond Roussel (1877-1933), and his conceptualized strategy of doubleness. Libera refers directly to Roussel's creation assumption that language writes itself and is independent from reality, and also to the strategy of doubleness. Taking under consideration the process of perception, Libera represents the illusion of desired object and in the same time the illusion of photographic picture. The author of the article presents this play as a highly sophisticated and grounded in the history of photographic conventions where unsharpened image is unreadable and often called a mistake. The further argument is that we can describe this perception using Carl Jung category of active imagination, which let explain how 'La Vue' provoke our imagination and in effect how one brings abstract desires to our attention. In consequence, the aim of Libera seems to be the awakening of the viewer and making him aware of his responsibility for a perceiving.

Keywords

Zbigniew Libera, Raymond Roussel, (un)sharpness, doubleness, active imagination.

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Resumo

O tema do artigo é a série *La Vue* de Zbigniew Libera, na qual a fotografia e a visão paisagística se tornam objetos de um jogo com as convenções da linguagem e da imagem. A referência para este jogo é constituída pelos escritos de Raymond Roussel (1877-1933), e pela sua estratégia conceptualizada de duplicação. Libera refere-se diretamente à suposição da criação de Roussel, segundo a qual a *linguagem se escreve* e é independente da realidade e refere-se também à estratégia de duplicação. Levando em consideração o processo de percepção, Libera representa a ilusão do objeto desejado e ao mesmo tempo a ilusão da imagem fotográfica. O autor do artigo apresenta este jogo como sendo altamente sofisticado e fundamentado na história das convenções fotográficas, onde a imagem desfocada é ilegível e muitas vezes considerada como erro. O argumento adicional é que podemos descrever essa percepção usando a categoria da *imaginação ativa* de Carl Jung, a qual permite explicar como *La Vue* estimula a nossa imaginação e como, de facto, mobilizamos a nossa atenção para o desejo abstrato . Em consequência, o objetivo de Libera parece ser o despertar do espectador e a tomada de consciência da sua responsabilidade pela percepção.

Palavras-chave

Zbigniew Libera, Raymond Roussel, (des)focagem, duplicação, imaginação ativa.





Between 2004–2006 Zbigniew Libera made the *La Vue* series composed of large-sized colour photographs depicting unidentifiable *pseudo-landscapes*. The images bring to mind abstract compositions, not least of all through the dominant blur and indistinctness of the image, responsible for perception discomfort and cognitive dissonance. The eye wandering across the image is aided by the horizon lines, which connote an iconography of landscapes and potentially facilitate recognition. In fact, they depict fissures and cracks, stiches of two foldups of glossy magazines and albums, photographed by Libera with a macro camera. The project is fittingly interpreted through the prism of Baudrillard's diagnosis, according to which «signs are the source of signs and in a Platonic precession, they drive us away from reality» (Zaremba, 2013). They are moreover seen as exemplifying the Leibniz question, as they «bring about a merger of what one sees with what one knows, i.e. the mistaking of result for cause (we see an object, *ergo* a cause, while we see only an image on the retina of the eye, *ergo* a result)» (Leśniakowska, 2013: 6). The subversion of the image in Libera's project is, however, far more complex and sophisticated.

The title of the series, *La Vue*, is a direct reference to the Raymond Roussel work by the same title. The French writer's method of doubleness and image depictions, which gain the status of literary reproductions, correspond to Libera's strategy, subversive towards the image. Of key importance for both authors is the recognition of the power of language and the rejection of discursively declared realism. Still, the most interesting here is the effect of illegibility, a result of the use of the above tools in Roussel's works, achieved by Libera through the blurring of the image's visibility. The unsharp visuality becomes a polemical tool, introduces an image into a *critical state* and must be considered in the context of its own photographic history. My interpretation of *La Vue* that ensues makes references to the discursive status of photographic unsharpness (which I see as a category that



Figure 1— Zbigniew Libera. *La Vue*, 2003-2006. Courtesy of Raster Gallery, Warsaw.

brings together the many and varied reasons for the rejection of the sharpness of image – optical indistinctness, inadvertent move, etc.). At the same time, I address the problem of the viewer’s implied perception, doomed to cognitive helplessness yet conducive to significant self-consciousness. I describe this work of perception through the Jungian category of active imagination. As a result, what matters is the shift of attention from the act of making the pictures under discussion to the effect itself, and then to the activity of the recipient and their role in the interpretation of photographic images.

In his *La Vue*, Roussel includes a meticulous description of a photograph placed on a pen cap, showing a seashore landscape. Both in this case and in the case of other “graphic reproductions”, i.e. depictions of images, statues, prints, or paintings, the description does not refer to reality but to its mediated representation (Robbe-Grillet, 2007: 202). In other words, the text refers exclusively to other texts or other media used to depict the world. As Bogdan Banasiak, a scholar studying the works by the French writer, maintains: «Roussel does not depict reality but an

already depicted and described world; he describes a description» (2007: 87). In his other texts the writer strengthens the power of language through the method known as doubleness. The underlying assumptions of the method can be found in the author's posthumously published essay *How I Wrote Certain of My Books* (Roussel, 2007). The starting point was a selection of two nearly identically sounding words (metagrams) with differing meaning, used to compose two identical sentences that are the beginning and the end of the text. The space in between the framework so established was filled with a construction based on a similar technique, transformed and developed, enriched by ever new procedures such as anagrams, synonyms, homonyms, puns on words, etc. (Banasiak, 2007: 98). Essentially, the procedure attempts to discover the "method" of language itself, its creative patterns. Both practices correspond with Libera's work. The Polish artist accomplishes Roussel-like descriptions and a focus on action within language through the gesture of a double photograph of his pictures, which means creation enclosed within a mesh of images. Key in both cases is the moment of rejecting "the realist drive" and of subjecting work to the power of language (Banasiak, 2007: 101; Foucault, 2001: 100-101).

The above similarity of both authors' strategies hinges, therefore, on fundamental epistemological kinship, whose importance must be duly appreciated. Banasiak sees in Roussel's practice an intention which comes close to Libera's *La Vue*, analogous also to the Derridian rejection of the "transcendental signifier":

«an external truth, of the subject of meaning-cause established by the intention of the speaker, who would govern it and guarantee its stability and identity, the identity of significance (...), for which the text (the material tissue of a record) would be solely an extraneous, fortuitous and insignificant tool of conveying the message» (Banasiak, 2007: 111-113).

The revealed language mechanisms show that «the same words can signify different things and the same sentence, when repeated, gains another meaning» (Banasiak, 2007: 112). This applies also to Libera, as his photographed images break free from the signified, the primary cause of taking pictures published in magazines, and acquires a new meaning; the cracks between the pages become horizon lines in the *pseudo-landscapes*.

The above epistemological turn, present in the practice of both Roussel and Libera, is naturally well-known in contemporary humanities, literature and art criticism. What is exceptional, however, is the effect of illegibility obtained in both cases. Both reproduction and the doubleness method should be seen as tools which lead to an illegibility of subversive power in both artist's works. The illegibility in Roussel's works is due to the distinct domination of the very textual structure, subject to a particular method determining contents. The consistent use of the writer's signature method in works such as *Impressions d'Afrique* and *Locus Solus, l'Étoile au Front* results in the primacy of language over content, in the domination of the linguistic structure underpinned by a composition principle (Banasiak, 2007: 94-95, 112-113). This leads to a unique illegibility of content which provides an opportunity for asking questions about language itself. The reader follows a word game that reveals the ambiguity of words, while meaning is born through the domination of the language structure. The illegibility seems the most intriguing interpretative tool for Libera's photographs. In the photographs of the *La Vue* series the illegibility and semantic instability are due to blurred visibility, which has claimed authority of the images. The "unsharpness" cannot be seen solely as an effect of over-photographing magazines, but as a means revealing the significance of this strategy. The gesture of doubleness, of taking a photograph of another photograph, is not an appropriation gesture analogous to the one we know so well from the canonical works by Richard Prince (e.g. *Untitled (Cowboy)*, 1980-89) and Sherrie Levine (e.g. *After Walker Evans*, 1981). The "unsharpness" seems to enhance the act of double photography and limits the possibility of direct references to other images, artefacts of visual culture; the movement towards other images and depictions remains uncertain. The "unsharpness" is responsible for the *critical state of an image* which helps undermine the authority of photographic language with its universal ambitions, rooted in the very beginnings of the medium's history, in both the potential of actual reference and unequivocal iconic sharpness.

The subversive aspect of unsharp visibility stems from its discursive negation in the history of photography. In early photographic discourse, the "unsharpness" of an image was criticised and was tantamount to its potential



Figure 2— Zbigniew Libera. *La Vue*, 2003-2006. Courtesy of Raster Gallery, Warsaw.

illegibility; it is an obstacle, a blind spot on a transparent picture. The obsessive craving for sharpness can be seen both in the direction of photographic practice and in the statements by discoverers and early explorers. Louis Jacques M. N. P. Daguerre described the difference between the effects obtained by him and by Joseph Nicéphore Niépce, stressing the perfection of detail, gradual tonalities and sharp daguerreotypes (Daguerre, 1839). Sharpness as the fundamental category, determining the correctness and aesthetic quality of a photographic image, is addressed on numerous occasions in William Henry Fox Talbot's and John Herschel's letters (Talbot, 1841; Herschel, 1839). A sharp and detailed photographic representation assured the optimum legibility to representation and was to find its fuller application in science. Importantly, the rejection of unsharpness linked with illegibility clearly indicates how the paradigm of objectivism and declared transparency of photography is in fact established through the negotiation of the desired visuality of the image, which propels the technological progress of the medium in the first decades of its history.

The above implied negotiations, the establishment of the criteria of legibility of photographic representation, appear also when specific image-taking principles and photographic conventions are defined, which takes place from the very onset of the medium. To highlight one of the many examples, one can refer to reproductions of works of art, or museum artefacts, especially sculptures, pottery, porcelain, and other objects (Snyder, 1998). Equally significant is the codification of documentary photography, as if in response to the alternative models of photographic epistemology of the pictorialists, for which the dissolution of verity was idiomatic. The definition of documentary photography as adopted in 1910 during the 5th International Photography Congress in Brussels prioritised the sharpness and wealth of detail over the “beauty” of an image (Rouillé, 2005, p. 63). In other words, the sharpness and primacy of information over other image values were considered the fundamental properties of visuality, helping sustain the authority of a transparent and credible image. The depreciation of unsharpness, its rejection from the discursive establishment of the power of the photographic image, can also be found in historical studies. A case in point is Helmut Gernsheim’s description of Julia Margaret Cameron’s practice; according to this account the unsharpness of the photographer’s pictures was an effect of chance and technical errors (Gernsheim, 1948). This conviction was revised only a few years ago by Mirjam Brusius, who on the strength of written indicated sources that Cameron consciously rejected photographic distinction in the name of a pursuit of the Truth (Brusius, 2010).

The above examples show the desire for eliminating unsharpness from photographic practice. Unsharpness that takes up the entire image frame or its major part, irrespective of its cause (program/artistic strategy, error, the optics of the camera) suspends movement towards actual reference and points to the independence of the photographic image from external reality. In his analysis of the shift from reportage and aesthetics towards photo-documentary and photo-journalism in the practice of 20th-century artists, Jeff Wall evoked Daguerre’s famous street views, indicating that along with the blurred sections of the photograph, reportage transforms into picture (Wall, 2003, p. 33). Unsharpness, then, becomes a kind of wedge, a tool that undermines the apparent transparency

and declarative universal legibility of the image, even if it appeared against the photographer's intention. Unsharpness that introduced the photographic image into a *critical state*, which in the history of the medium was rejected, hidden and overlooked / silenced, has transformed into a critical strategy of contemporary art.

In 2011, the Kunsthalle Hamburg hosted an exhibition *Unschärf nach Gerhard Richter* which gathered works by contemporary artists using the medium of photography, video and painting. Displayed on the show were objects using unsharpness as a category subverting the unequivocal image and its stability, embodying instead metaphoric ephemerality or doubt. Gerhard Richter's *oeuvre*, and more precisely his paintings based on photographs, with their unique blur, constituting a different other existence of the object (Gassner, 2011: 6). Wolfgang Ullrich (as cited in Gassner, 2011: 7) sees the unsharpness introduced after Richter by artists active in the 1980s as a symbol of postmodernism, a critical strategy undermining the western concept of image as information. Unsharpness, then, becomes a "tool of image policy", touching on the ethics of an ambiguous image (Hüppauf, 2011: 42–45). As Bernd Hüppauf observes, in Richter's *oeuvre* and in the works by the other artists shown in Hamburg, due to the unsharpness the image reveals itself as a phantasy that is simulation and construction.

The unsharpness of Libera's photographs from the *La Vue* series is part of a broader visual strategy aiming at introducing the image into the critical state, at achieving a state of quivering and instability tantamount to cognitive uncertainty. This state of an image has a subversive power as it is located directly opposite the sanctioned paradigms and attendant sharp visuality. The polar relation of sharpness and unsharpness can be also seen, however, as the polarisation of mechanical prosthetic vision of the camera, independent of and different from human vision and the vision with the eye, limited and imperfect, first of all however with the blurred peripheral vision of our eye. Perhaps, then, *La Vue* not so much, or not only, refers to alternative human vision, solely in the realm of images and mediated by images, but points to the activity of the recipient, its subjective aspect and limitations.



Figure 3— Zbigniew Libera. *La Vue*, 2003-2006. Courtesy of Raster Gallery, Warsaw

The unsharpness of the photographs in the *La Vue* series cannot be missed; it irritates the viewer and prevents the reading of the image, and as a consequence prevents cognitive satisfaction. The process of perception of these images is contingent on the circulation of associations, memory images which prompt the reading of the *pseudo-landscapes*, discernible despite being blurred. They cannot be identified more precisely, though, since as I have already indicated, they immediately present themselves as abstract compositions to our gaze. Still, their visual attractiveness and enigmatic quality make them desirable. They trigger our craving to be “there”, far away, in a place with positive associations, despite, or possibly due to its being undefinable, a kind of phantasmagoria. The very images and their aesthetic values are also desirable, though; their apparent isolation from reality allows immersion in pure visuality. This mechanism allows paying attention to the active perceiving subject. Perception is based here on irreducible conflict and impossibility of conventional cognitive satisfaction. What we discern in the images results from our imagination, imaginativeness, memory and the whole (visual) legacy, which make up our identity and inherently determine the reception of

images. Such perception experience can be compared by analogy to the technique of active imagination applied by Carl Gustav Jung who, like Roussel, was an object of interest to the Surrealists. The Jungian method of active imagination consists in the assimilation of unconscious content, phantasies provoked by a form of self-expression and by the imagined, fantasy image, including arising from a focus on a specific mood. The first stage of active imagination involves observation of images, which latter transforms into conscious participation in them, taking the form of action aiming at their comprehension (Sharp, 1991; McNiff, 1998). Jung describes the transformation as follows:

«Although, to a certain extent, he looks on from outside, impartially, he is also an acting and suffering figure in the drama of the psyche. This recognition is absolutely necessary and marks an important advance. So long as he simply looks at the pictures he is like the foolish Parsifal, who forgot to ask the vital question because he was not aware of his own participation in the action. But if you recognize your own involvement you yourself must enter into the process with your personal reactions, just as if you were one of the fantasy figures, or rather, as if the drama being enacted before your eyes were real» (Jung, 1977: par. 753).

Active imagination is, therefore, the experience of an inward-oriented subject. The subject follows the projection of “dreaming”, of images, i.e. allows contradictions and oppositions, or compensatory content, to enter consciousness (Kuřmicki, 2008: 320-321). This helps reveal content of which one was previously unaware. If we posit that photography may embody a phantasm which provokes the experience of active imagination, it will appear with attendant associations, memories, etc. In the case of *La Vue*, however, the process does not finish with the question: “What do we see?” We need to recognise the very role of the recipient, his or her activity, the power of co-creating what they see.

La Vue is not a project that refers only to the image seen as an independent and autonomous entity, having authority over a passive subject. The critical state of an image concerns both the image entity and the viewer, his or her inevitable reaction. The sensation of discomfort arising in the course of perception, arises from the suspension of the possibility of unequivocal cognition, of reading the image, but also appears along with the very identification of the role played by the recipient.

After all, what we see (recognise and get to know) is in fact a vision which merges “the image content” and the viewer’s perception. To sum up: Rousell-like doubleness and unsharpness as well as the game with repressed visuality allows Libera to introduce an image, and consequently the viewer, into a state of quivering; the viewer becomes the pivot of an inner conflict. In the broader context of Libera’s *oeuvre*, the processing of the perception mechanisms and the introduction of an image into a state of uncertainty in *La Vue* seems to address the question of responsibility on the part of the viewer. The responsibility resounds in a particular historical, social or moral context, for example in works such as *Intimate Rites* (1984) and *Positives/Negatives* (2002–2003), where the artist shakes the audience out of their comfortable inertia and shows what is rejected by social identity, violates their habits and unsettles the collective consciousness.

Translation by Marcin Turski



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DIGRESSÕES DO ETHER

A História da Fotografia como um hiperdocumento

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[EN]

Abstract

For the photographic media, remediation between physical and digital archive became a monumental convergence of all sort of images, creating the possibilities to combine, reconnect and retrieve its meaning and authorship, and the resulting review of methods to analyse, read and make its historiography.

It was in this period of transition from paper to screen that was published in Portugal an History of Photography which integrates these arguments, using a combinatorial method capable of projecting its continuous update in an hypertext version. ‘História da Imagem Fotográfica em Portugal 1839-1997’ (Sena, 1998), applies a digital image database — ‘Luzitânia/ether pix database’ to index and link all the images printed in the book, allowing the reader to explore aesthetic, semantic, technical, geographical and political analogies between them. Upholding a multidirectional and non-linear conception of History, it proposes a rhizomatic structure that implies a method — an history of photography as an hyperdocument — allowing the reader to view, review, compare and question the sense and notion of the historical time of the photographic image.

This paper examines how digital media become an essential tool of readability and visibility of History, and how the displacement of perception provided by an hypermedia structure, reflects on dematerialization of the image, the shared notion of authorship, capable of creating a new generation of readers that think towards trajectories formed by the modern media of communication — from press to photography, from cinema to television — to the hypermodern media of computation.

Keywords

Photography, History, Media, Hypermedia, Image.

[PT]

Resumo

Para o meio fotográfico, a *remediação* entre o arquivo físico e digital revelou ser uma colossal operação de convergência de todo o tipo de imagens, criando a possibilidade de combinar e conectar o seu sentido, autoria e consequentes métodos para analisar, ler e fazer a sua historiografia.

É neste período de transição, do papel para o ecrã, que em Portugal se publicou uma História da Fotografia que integra estes argumentos, aplicando um método combinatório capaz de projetar a sua permanente atualização numa versão em hipertexto. *História da Imagem Fotográfica em Portugal 1839-1997* (Sena, 1998), adota uma base de dados digital — *Luzitânia/ether pix data base*, para indexar e ligar todas as imagens reproduzidas no livro, permitindo ao leitor explorar relações estéticas, semânticas, técnicas, geográficas ou políticas entre elas. Defendendo uma conceção multidirecional e não linear da História, assume uma estrutura rizomática que implica um método – a história da fotografia como um hiperdocumento – possibilitando ao leitor ver, rever, comparar e questionar a própria noção de tempo histórico da imagem fotográfica.

Este artigo analisa o modo como os meios digitais se tornam ferramentas de *legibilidade* e *visibilidade* da História, e como o deslocamento da perceção proporcionado pelas estruturas hipermedia refletem a desmaterialização da imagem, a noção partilhada de autoria, em torno de uma nova geração de leitores que pensam através das trajetórias formadas entre os modernos meios de comunicação — da imprensa à fotografia, do cinema à televisão — e os hipermodernos meios de computação.

Palavras-chave

Fotografia, História, Media, Hipermedia, Imagem.



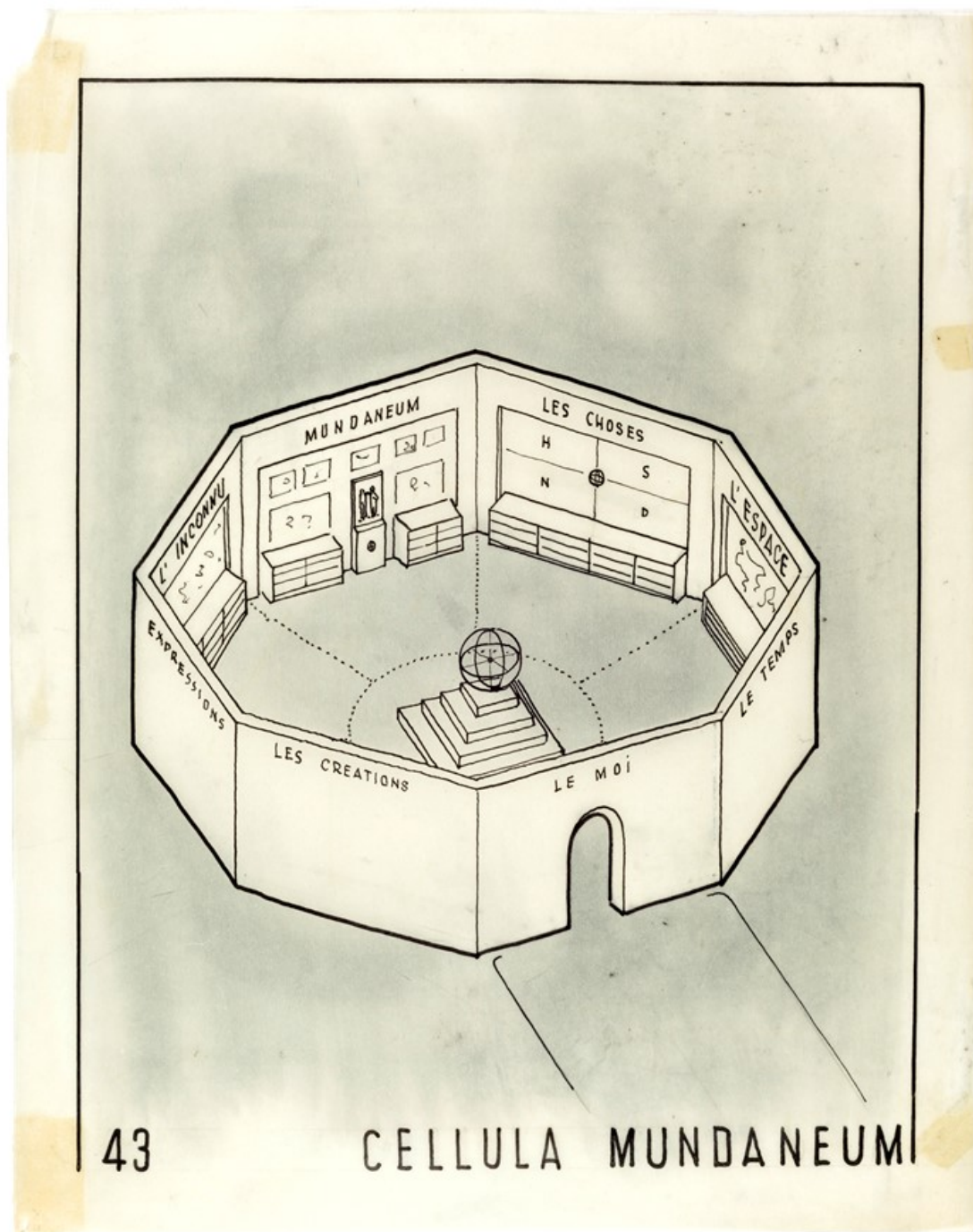


Figura 1 — Paul Otlet. Cellula Mundaneum, in *Atlas: Encyclopedia Universalis Mundaneum*, 1920. Exemplar único composto por 20 pranchas de 134 × 64 cm. Coleção da Fédération Wallonie Bruxelles de Belgique. © Mundaneum, Centre d'Archives, Mons.

«O menor raio de luz, a menor vibração do ether, talvez o pensamento ele mesmo, poderá inscrever-se e produzir uma impressão que não pode ser apagada».

Paul Otlet, 1934.

O *Reportório Bibliográfico Universal* (RBU),¹ anunciado em 1895 por Paul Otlet & Henri La Fontaine, e a posterior fundação do repositório *Palais Mondial, Mundaneum*² em 1919, antecedem a elaboração e publicação do emblemático *Traité de Documentation, le livre sur le livre* (1934), no qual Otlet apresenta os fundamentos para a aplicação de tecnologia audiovisual, na identificação e classificação do conhecimento, estabelecendo as bases das modernas ciências de informação.

Paul Otlet defendia que a classificação bibliográfica universal pressupunha uma revisão da noção de livro, que considerava essencial potenciar, de modo a que todo o tipo de documentos pudessem ser como este classificados. A sua noção de documentação — «o meio pelo qual se podem tornar operativas todas as fontes gráficas e textuais do conhecimento», superava a convencional função de coleção, classificação e conservação aplicada a arquivos e bibliotecas, incitando uma efetiva difusão e ligação de documentos audiovisuais. Numa proposta de convergência de informação bibliográfica e iconográfica, Otlet anunciava a criação de um livro único e universal:

«[...] podemos imaginar o dia em que as publicações científicas, como resultado de uma coerente classificação e divisibilidade extrema de todos os elementos, sejam mais e mais integradas noutras publicações. Nessa altura, uma substantiva porção de informação, no seu formato particular, será mais do que uma parte, um capítulo, ou um parágrafo no Livro Universal [...] constituindo uma vasta enciclopédia documental, apropriada ao nosso magnífico século XX» (Otlet, 1934).

No capítulo dedicado à documentação iconográfica, define três categorias de classificação para as imagens — entre reais, possíveis e imaginárias, e defende a necessidade de criar Iconotecas, disseminadas por todas as instituições, para

salv guarda do seu arquivo: «Até aos nossos dias as coleções eram formadas por imagens de todos os tipos e sobre todos os temas, alargando a antiga conceção de Gabinete de Estampas, às fotografias. É preciso preservá-las com o nome de Iconotecas» (Otlet, 1934: 194).

No caso específico da imagem fotográfica, para Otlet esta assume uma dupla função, integrando o arquivo como documento visual (onde se distinguem as categorias de fotografia de arte, industrial e científica) e como meio de reprodução de todos os documentos, pela exatidão e objetividade na transferência técnica da realidade. Reconhecendo a capacidade de construção e transformação que a Fotografia introduz, defende que esta não se limita apenas a *reproduzir* mas a *produzir* o documento, dando forma a uma realidade que, de outro modo, seria *impossível* de aceder: a imagem do documento. Sem marcar uma distinção entre o tratamento de documentos bibliográficos e iconográficos, interessava-lhe sobretudo promover um sistema de complementaridade e criar uma *enciclopédia* contínua, em constante atualização, constituída por todas as fontes de conhecimento, numa «rede de informações de todo o conhecimento visual possível, no qual cada biblioteca ou escritório científico se integraria, numa amplitude planetária» (Otlet, 1934: 194).

Organizador e defensor incansável da causa da documentação, como o qualifica Georges Perec, a sua conceção de *livro radial* ou *livro telefotografado* é pioneira na discussão sobre a natureza intermédia da informação, em particular no que identifica como *substitutos do livro* — telefone, fonograma, rádio, televisão e cinema — bem como na produção, combinação e transmissão de novos tipos de documentos. A previsão que realiza no *Traité de documentation*, sobre a futura organização do espaço de trabalho do investigador, revela a leitura visionária da sua conceção de *documentação virtual* e de *biblioteca virtual*, antecipando o desenvolvimento tecnológico que se começa a ensaiar a partir da Segunda Guerra Mundial:

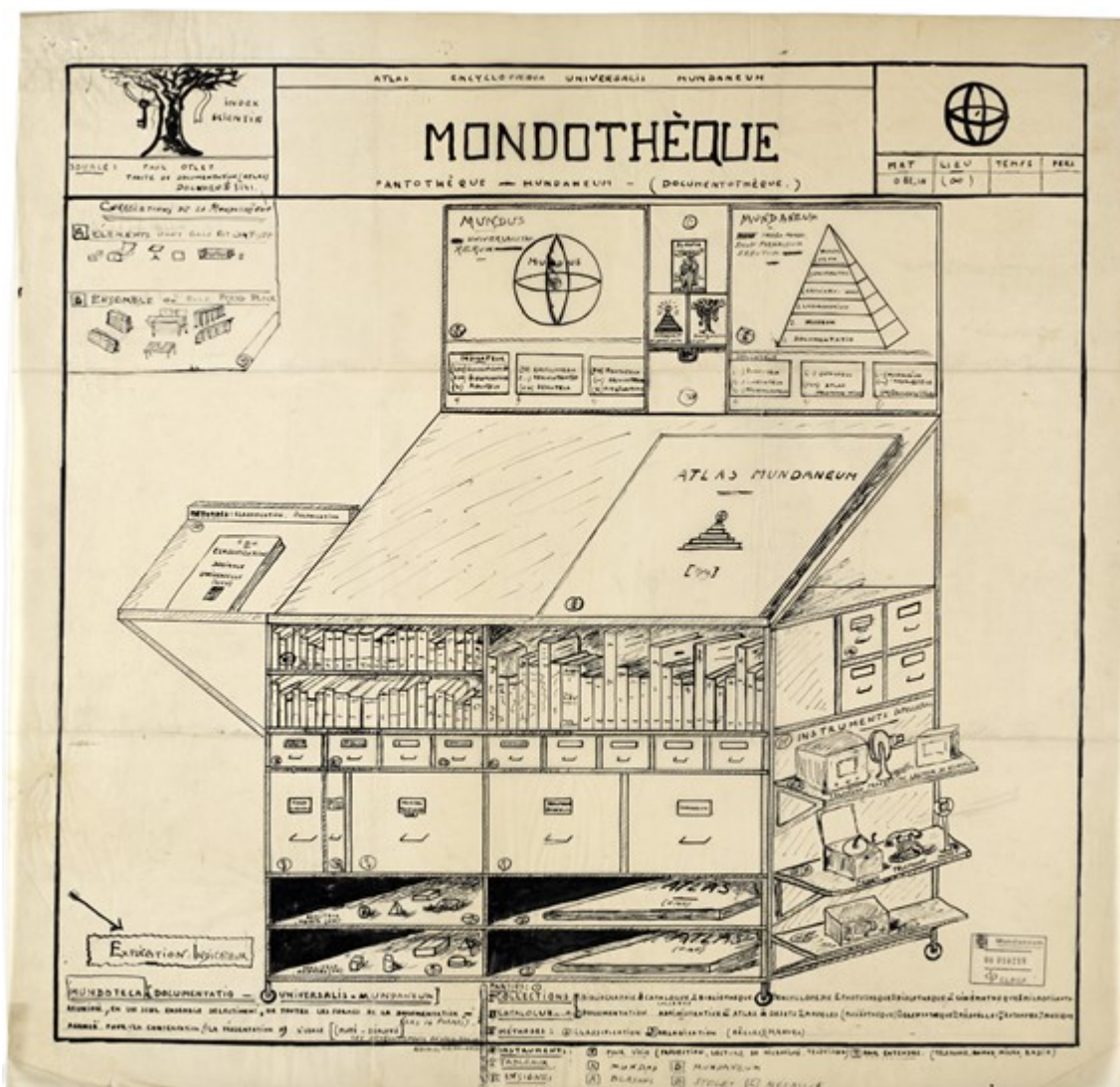


Figura 2 — Paul Otlet. Mondothèque, in *Atlas: Encyclopedia Universalis Mundaneum*, 1920. Exemplar único composto por 20 pranchas de 134 × 64 cm. Coleção da Fédération Wallonie Bruxelles de Belgique. © Mundaneum, Centre d'Archives, Mons.

«A mesa de trabalho não terá nenhum livro. Em seu lugar está um ecrã e ao lado um telefone. Lá em baixo, num edifício imenso, estarão todos os livros e todas as informações (...) De lá, fazemos aparecer no ecrã a página a ler para conhecer a resposta às questões colocadas. Um ecrã desdobra-se em dois, quatro ou dez, para multiplicar os textos e os documentos a confrontar em simultâneo. Terá um altifalante, se a vista tiver que ser ajudada por uma informação áudio, se a visão tiver que ser completada pela audição. Utopia hoje, porque não existe em nenhuma parte, mas pode bem tornar-se a realidade futura que se aperfeiçoará, nos métodos e nos instrumentos» (Otlet, 1934).

É evidente a analogia desta proposta de criação de um sistema de conhecimento em rede e recombinação telemediada de documentos biblio-
-iconográficos, com os posteriores desenvolvimentos tecnológicos das ciências de
comunicação e informação, permitindo afirmar que o trabalho de Paul Otlet, o
homem que queria classificar o mundo, foi responsável pela formulação de uma
espécie de internet de papel, tornando-se precursor das ideias de Vannevar Bush,³
Ted Nelson ou Douglas Englebart na criação e aplicação do hipertexto.

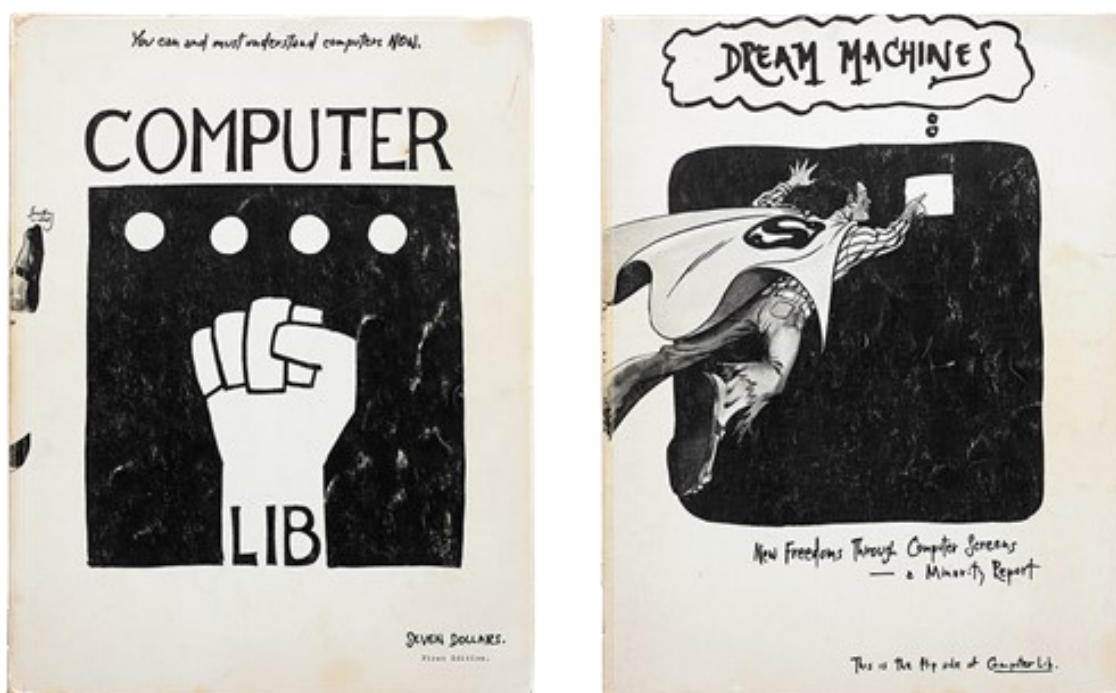


Figura 3 — Ted Nelson. Capas de «Computer Lib, Dream Machines», in *Dream machines: new freedoms through computer screens — a minority report*. Chicago, Nelson TH, Junho de 1974.

Quatro décadas após a publicação do *Traité de documentation*, é com o projeto *Xanadu* que Ted Nelson apresenta as premissas para a utilização do hipertexto e subsequente extensão hipermedia, em que documentos audiovisuais passam a estar interligados numa plataforma comum que forma a *biblioteca electrónica universal*, passível de permanente comparação e actualização. Em «Computer Lib, Dream Machines», Nelson argumenta e ilustra o modo como o modelo computacional altera a natureza de todos os media e os transforma em hipermedia. Como define são:

«sistemas de palavras e imagens pré-definidos, que podem ser explorados livremente ou consultados de modo aperfeiçoado. Não serão “programados”, mas sim projectados, escritos, desenhados e editados, por autores, artistas, designers e editores. Tal como a escrita e as imagens, eles são meios; e em certo sentido são meios “multi-dimensionais”» (Nelson, 1974).

A definição de hipertexto que patenteia, um «meio não sequencial de escrita (...) e uma série de fragmentos conectados entre si que oferecem ao leitor diferentes caminhos» (Nelson, 1981: 2), é posteriormente revista por autores como Jay David Bolter, George P. Landow, Luciano Floridi ou Lev Manovich, que testam e analisam a sua efetiva aplicação no decorrer das décadas de 1980 e 1990, em particular com a implementação das primeiras versões da *World Wide Web* por Tim Berners Lee, confirmando que, mais do que dispositivos de processamento de dados, os meios digitais passam a ser veículos privilegiados de acesso à informação. Evidenciando uma lógica de *remediação*, como define Bolter, em que «um meio é o que apropria técnicas, formas e o significado social de outros meios» (Bolter, 2000: 65), assiste-se a um processo de transição e tradução entre tecnologias analógicas e digitais, no qual a prevalência da visibilidade das imagens passa a incluir os efeitos da sua cada vez maior circulação, implicando uma efetiva mudança nos formatos e suportes que se desenvolvem da esfera da impressão para o ecrã, numa revisão da materialidade, correspondente receção e conseqüente valorização e redefinição das metodologias do arquivo e da historiografia fotográfica.

É neste período de transição e de reconceptualização do papel para o ecrã e na anunciada e muito discutida mudança entre os *velhos* e os *novos* meios, que em Portugal se apresenta o projeto *Luzitânia/ether pix database* (1988)⁴ posteriormente aplicado na pesquisa e na classificação dos documentos bibliográficos e iconográficos publicados em *História da Imagem Fotográfica em Portugal, 1839-1997* [HIFP], e na sua efetiva organização como hiperdocumentos. Da autoria de António Sena e publicado em 1998 pela Porto Editora, este é um livro que, depois de *Uma História de Fotografia* (1991), marca a historiografia da Fotografia em Portugal com uma metodologia original relacionando, de forma inédita, uma arte da inventariação com uma arte combinatória.



Figuras 4, 5 e 6 — ether/vale tudo menos tirar olhos, capa do catálogo *Olho por Olho, uma História de Fotografia em Portugal, 1839-1992*. Lisboa, ether/vale tudo menos tirar olhos, 1992. Polifotocopiado, 210 × 150 mm (em cima, à esquerda); António Sena, capa de *Uma História de Fotografia, Portugal 1839 a 1991*, Lisboa, Imprensa Nacional/Casa da Moeda, 1991. Offset, 145 × 210 mm (em cima, à direita); António Sena, capa de *História da Imagem Fotográfica em Portugal, 1839-1997*, Porto, Porto Editora, 1998. Offset, 208 × 235 mm (em baixo).

A obra divide-se em dez capítulos, com uma estrutura semelhante à adotada em *Uma História de Fotografia* (1991) e à organização da exposição *Olho por Olho, uma História de Fotografia em Portugal, 1839-1992*, fixando um enquadramento cronológico que cruza as motivações políticas, sociais e técnicas da História da Fotografia em Portugal. Não se trata, no entanto, de uma História que obedece a uma hierarquia de autores mas que adota uma perspectiva transitiva, enfatizando os múltiplos usos, técnicas e discursos da Fotografia e promovendo a articulação de momentos históricos com a dualidade do meio, entre técnica artesanal e meio de comunicação, para revelar, como se esclarece no prefácio, a «existência de fotografias fascinantes que se sobrepõem a uma eventual “história da fotografia portuguesa”, de fotógrafos ou movimentos» (Sena, 1998: 12).

Em HIFP, Sena não se limita a uma sobreposição de categorias documentais, técnicas ou autorais mas, ao longo dos capítulos, explora as distintas ocorrências que marcam o objeto fotográfico e definem a sua prevalência ou desvanecimento no tempo e no espaço do arquivo. Na sua elaboração cria um sistema de ressonâncias que utiliza a legenda das 294 imagens fotográficas reproduzidas — numeradas e identificadas por autor, dimensões, técnica, data e local de arquivo — para propor a sua hiper-consulta reenviando o leitor a fotografias, separadas sequencialmente nas páginas do livro, numa contínua associação e reinvenção dos seus sentidos. Adiciona assim uma organização cronológica a uma narrativa visual elíptica, onde se pode entrar e sair por qualquer imagem fotográfica, seguindo o percurso anacrónico de parentescos estéticos, técnicos, geográficos ou simbólicos, que previamente determina. Através da sua intermediateca pessoal — composta de uma iconoteca, biblioteca, discoteca e cinemateca — faz convergir documentos gráficos e fotográficos, criando pontos de conexão e promovendo a formação de um sistema rizomático, tal como Gilles Deleuze & Félix Guattari enunciaram no emblemático ensaio *Rhizome* (1980).

Aquando da sua publicação, a HIFP adota as transformações implícitas entre o meio impresso e o meio eletrónico, entre media e hipermédia, apresentando-se como um livro híbrido, capaz de projetar a sua contínua atualização e revisão através de uma versão em hipertexto⁵, descrita de modo quase impercetível na ficha

técnica: «foram adoptadas determinadas normas gráficas que podem ajudar a sua leitura não linear. Embora não seja necessário reconhecê-las previamente referem-se aqui as principais. Serão utilizadas na versão em hipertexto» (Sena, 1998: 4).

Admitindo uma leitura multidirecional, não linear, que pressupõe distintas formas de iteração e hiperligação das imagens no seu interior, no livro aplica-se um método para uma História da Fotografia como um hiperdocumento, que permite rever, comparar, atualizar e questionar o sentido, contexto e o próprio tempo histórico da imagem fotográfica, tal como se defende na carta enviada ao leitor aquando do lançamento:

«Já é tempo de nos conciliarmos com as imagens, de mantermos com elas relações aprofundadas, sem serem ilustrações de outras coisas, a não ser — antes de tudo — delas próprias. (...) Nela se encontram relações entre as imagens, a literatura, a história da cultura, as ciências, o ensino, as artes gráficas e as artes plásticas a partir de fontes originais; (...) As imagens não estão distribuídas de forma exclusivamente cronológica. Relacionam-se imagens entre si através de uma paginação e legendagem originais» (Carta de lançamento..., 1998).



Figura 7 — Francisco Rocchini. *Aqueduto das Águas Livres, Lisboa*, c. 1870, 205 x 270 mm. Albumina reproduzida em *História da Imagem Fotográfica em Portugal, 1839-1997*, Porto, Porto Editora, 1998: p.17.

Tomando como exemplo a fotografia *Aqueducto das Águas Livres* (c. 1870) de Francisco Rocchini, reproduzida na página 117 da HIFP, percebemos através da legenda que as suas ramificações se fazem para três outras fotografias, que se tornam, também elas, enunciados deste sistema. A primeira é a fotografia *Coimbra Vista do Aqueduto* (1863), da *Revista pittoresca e descritiva de Portugal com vistas photographicas*, publicada pela Imprensa Nacional entre 1861-1863 pelo arquiteto e arqueólogo Joaquim Possidónio Narciso da Silva. Num período marcado por uma crescente explosão visual da representação do território e pelo desenvolvimento de uma economia da imagem fundada no princípio de mobilidade e legitimação visual da monumentalidade do lugar, esta publicação periódica, dedicada ao estudo e salvaguarda do património arquitetónico nacional, é precursora na inscrição das dinâmicas económicas e políticas que a imagem fotográfica passa a introduzir.



Figuras 8 e 9 — Joaquim Possidónio Narciso da Silva. *Coimbra Vista do Aqueduto* (1863), 199 x 262 mm, da *Revista pittoresca e descritiva de Portugal com vistas photographicas*. Albumina reproduzida em *História da Imagem Fotográfica em Portugal, 1839-1997*, Porto, Porto Editora, 1998: p. 46 (à esquerda); Francisco Rocchini. *Galeria inferior do claustro do Mosteiro de Alcobaça* (c. 1870), 242 x 290 mm. Albumina reproduzida em *História da Imagem Fotográfica em Portugal, 1839-1997*, Porto, Porto Editora, 1998: p. 123 (à direita).

Estabelecendo paralelos formais e revendo correspondências próprias de uma estética fotográfica oitocentista, o jogo compositivo de luz e sombra formado pela arcaria em cantaria do *Aqueduto* prolonga-se na albumina da galeria inferior do claustro do Mosteiro de Alcobaça, também fotografado por Rocchini, noutra das hiperligações proposta. Finalmente, na fotografia *Locomotivas* que Carlos Calvet

fotografa em 1956, última hiperligação, voltam a desdobrar-se as vistas fotográficas sobre a mesma paisagem, neste caso numa composição espacial que privilegia a abstração geométrica e segue o jogo da sucessão e oposição de planos em profundidade.

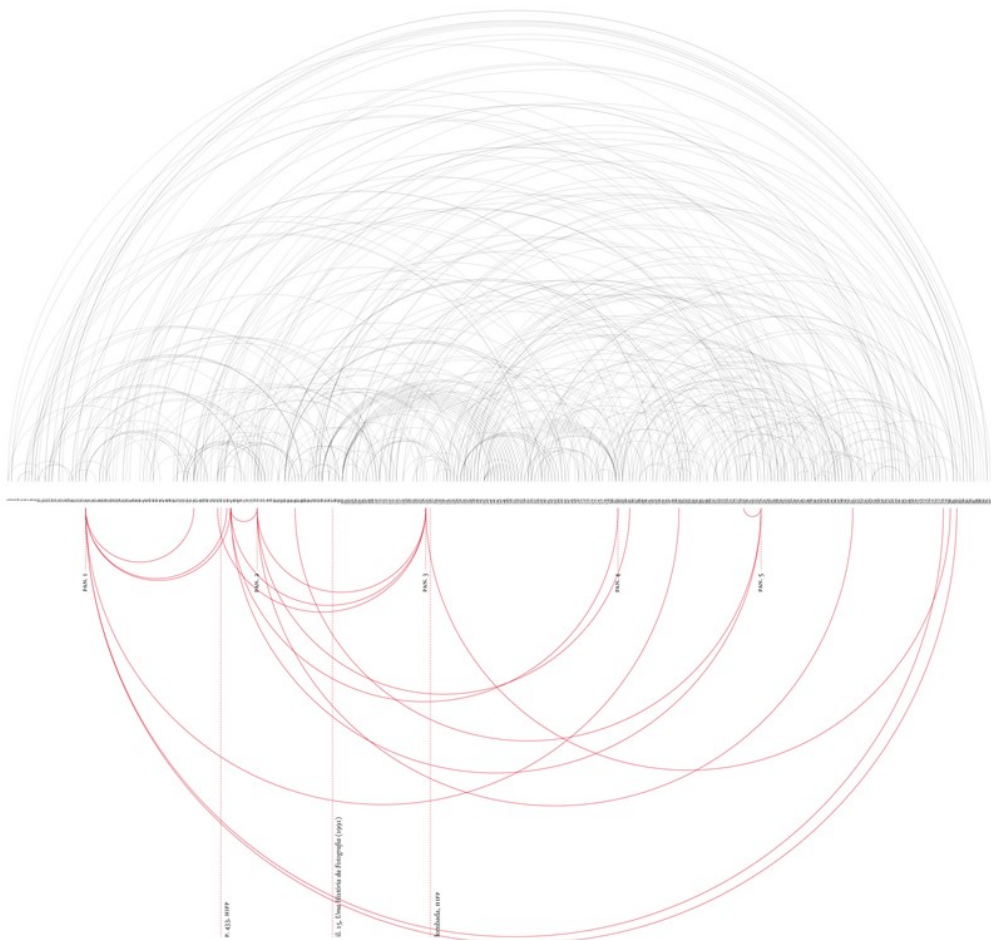
Em síntese, é uma pequena história da fotografia onde se experimenta rever o lugar de fragmentação próprio da dimensão espaço-temporal da Fotografia, e que permite ao leitor jogar com a miniaturização geográfica e temporal, mover-se por entre uma coreografia de imagens e, tal como no Cinema, iniciar «uma longa e imóvel viagem sem retorno» (Metz, 1985).



Figura 10 — Carlos Calvet. *Locomotivas* (1956), 205 x 300 mm. Clorobrometo reproduzido em *História da Imagem Fotográfica em Portugal, 1839-1997*, Porto, Porto Editora, 1998: p. 376.

Na HIFP, podemos seguir as direções visuais que cada uma das imagens propõe e obter um mapa de recorrências, ver o fluxo de relações que as legendas das fotografias praticam e deduzir outras História(s) da Fotografia, num sistema em que as imagens estão como que eletronicamente ligadas a uma miríade de outras imagens e colaboram na revisão do seu sentido individual, acolhendo uma condição interrogativa permanente, no interior da própria História. Delineando uma

aritmética do olhar, o livro gera um sistema de enunciados que permite associar diferentes interpelações e significados e propor, pela sobreposição de métodos de análise da imagem fotográfica, uma correspondência com a natureza interdisciplinar, indomesticável do próprio meio. É nesse movimento, de uma unidade para outra, que se reconhece igualmente o princípio dialógico em que todas as imagens fotográficas colaboram, confrontando o leitor na sua capacidade de formular relações e experimentar o descentramento e a justaposição espaço-temporal gerada na História do meio. Cada uma das imagens fotográficas reproduzida vai simultaneamente transferindo e contrariando uma percepção individual da sua unidade e cedendo ao movimento do olhar, tal como enuncia Paul Valery, quando refere que «os olhos são órgãos de questionamento».



Durante as décadas de 1980 e 1990, a transição entre meios analógicos e meios digitais generaliza a questão de uma hibridez tecnológica que, no caso do livro, no que muitos definem como uma era pós-gutenberguiana, determina a reinvenção do seu suporte e consequentes protocolos de leitura que lhe são associados. Trata-se, como identifica Lev Manovich, não apenas da constituição de um *metamédia*, composto por uma vasta biblioteca de todos os outros meios, mas da relação que estes estabelecem quando em confronto no mesmo ambiente (Manovich, 2007).

A HIFP é, neste sentido, a afirmação de um livro híbrido que faz convergir uma base de dados bibliográfica e iconográfica como método para a História do meio fotográfico, incorporando as mudanças tecnológicas, necessariamente culturais e económicas, que a determinam. Publicada num período de transição em que o «papel é carne e o ecrã é metal», é atravessada pela metáfora *ciberpunk* que Alessandro Ludovico caracteriza em *Post-Digital Print* (2013): «o livro nunca foi um meio analógico específico mas uma forma simbólica cuja aparência esteve sempre sujeita à mudança, dos rolos de papiros, aos códices e agora aos e-books» (Ludovico, 2012: 53).

Para o leitor, a publicação da História como hiperdocumento é uma inversão da ordem linear a que está habituado no formato físico do livro, exigindo uma recetividade própria para intersectar e transitar entre as múltiplas direções propostas nas legendas e compreender as interpolações, frequentemente subjetivas, que lhe são propostas. Ao leitor, em vez da imobilidade, pede-se o risco da vertigem e uma experiência de *flaneurie* hipermoderna, tal como começou por ser ficcionada em *neuromancer* por William Gibson.⁶

O sistema de hiperligações entre as imagens que se propõem na HIFP permite ao leitor a construção de um percurso individual baseado em combinações momentâneas, feitas da justaposição temporal ou da relação com outros elementos gráficos que intersectam a leitura. O seu papel é decisivo e promove uma autoria

partilhada sobre a subjetividade dos trajetos de leitura propostos, movendo continuamente o seu centro de leitura, numa decisão apriorística, não hierarquizada, sobre as escolhas de ligação a seguir. Em síntese, esta é uma *História* que incorpora estruturas hipermédia como instrumento da historiografia do meio fotográfico, potencia as possibilidades de análise crítica e, sobretudo, estabelece um método que trabalha a *legibilidade* e a *visibilidade* da narrativa histórica.

Se, em Portugal, como caracterizou António Sena no prefácio, «esse relacionamento difícil com todo o tipo de imagens foi, provavelmente, uma das causas da pobreza das "artes visuais" dos nossos séculos XIX e XX», importa hoje atualizar esse método, para evitar que, como prenunciou, «o alheamento ou o desconhecimento contemporâneos das técnicas infográficas ou hipermediáticas (...) venha a ter consequências idênticas» (Sena, 1998: 7). Afirmando a imagem fotográfica como intermédia disciplinar, Sena propôs em 1998 um modelo historiográfico que funcionava como um hiperdocumento em papel, recuperando a tradição das técnicas de impressão que fazem a História da Fotografia, numa «celebração simultânea da tradição ancestral do livro e das técnicas recentes dos hypermedia e multimédia. (...) resultado de fotógrafos, fotolíticos, fotocompositores, revisores, montadores, homens de máquinas (...) em breve este livro estará disponível na Internet, no site da Porto Editora, incluindo então actualizações periódicas e links prioritários» (Carta de lançamento..., 1998).

Menos identificáveis para o leitor do final da década de 1990, mas absolutamente reconhecíveis e desejáveis para o leitor contemporâneo, o que se pode afirmar como inédito na HIFP é o modo como, num período que testemunha profundas alterações na criação, reprodução e arquivo da imagem fotográfica, se propõe um método para reunir e intersectar as trajetórias dos modernos meios de comunicação — da imprensa à fotografia, do cinema à televisão — com os hipermodernos meios de computação. Um método que exercita o deslocamento da experiência da escrita e da leitura para o espaço do ecrã, que reflete sobre a desmaterialização da noção de livro e a formação de uma nova geração de leitores,

no qual as imagens fotográficas não se publicam para ilustrar ou documentar o texto e, apesar de fixarem um vínculo com a biografia e bibliografia do seu autor, adquirem uma autonomia e uma biografia próprias, feitas da evolução histórica do seu referente, da história das suas cópias em publicações e exposições, por vezes da história da sua coleção ou da sua destruição e, inevitavelmente, das respetivas infiltrações críticas, literárias e visuais que a sua receção determina.

Uma leitura das Fotografias e da História que se faz à medida da sua própria visibilidade, capaz de combinar a descrição do passado com uma infiltração ativa no presente e concretizar eixos de ligação que compõem a unidade, aparentemente dispersa, dessa mesma História. Um sistema combinatório que a torna um desafio de *difícil leitura*, resultante da adição e montagem de metodologias, no qual é fundamental privilegiar a migração das imagens ou, parafraseando Borges, os caminhos que nas imagens e através das imagens se bifurcam.



NOTAS

- 1 O *Reportório Bibliográfico Universal* era um catálogo de «*todas as publicações de todas as épocas, países e assuntos*», sob a forma de um inventário de fichas bibliográficas, organizadas em armários de arquivo específicos, que começou por ser integrado no Instituto Internacional de Bibliografia, um centro mundial para organização e classificação do conhecimento fundado em 1895 por Paul Otlet e Henri La Fontaine.
- 2 Em 1920 é inaugurado no Parc du Cinquantaire (Bruxelas) o *Palais Mondial, Mundaneum*, um centro internacional, científico, documental, educativo e social, que integrava parte das premissas desenvolvidas no Instituto Internacional de Bibliografia. O *Mundaneum* foi encerrado no mesmo ano que Paul Otlet publica *Traité de Documentation, le livre sur le livre*.
- 3 Em 1945, no artigo «As we may think» publicado na revista *The Atlantic Monthly*, Vannevar Bush propõe a criação de *Memex* (Memory Extender), um sistema automatizado de microfichas, que previa a integração de vários *media* para criar uma indexação associativa, com ligações *transversais* entre documentos, independente da hierarquia da sua classificação e permitindo ao utilizador a criação de múltiplos *caminhos-ligações* na sua consulta. Um repositório para armazenar, criar e manipular associações entre documentos, idealizado por Vannevar Bush, com um funcionamento em tudo semelhante ao proposto por Paul Otlet, em 1934: «Consiste numa mesa, que pode ser presumivelmente manobrada à distância (...). Sobre ela existem ecrãs translúcidos e inclinados, nos quais informação pode ser projectada para a sua conveniente leitura. Existe um teclado, e conjuntos de botões e alavancas (...) A maior parte dos conteúdos do Memex são adquiridos em microfilme. Livros de todos os géneros, imagens, periódicos, são adquiridos e descarregados. (...) No topo do Memex existe uma prensa transparente. Nela são dispostas notas, fotografias, memorandos, e todo o tipo de coisas» (Bush, 1945: 107).
- 4 Em 1988 é apresentado pela associação ether/vale tudo menos tirar olhos à Junta Nacional para a Investigação Científica e Tecnológica [JNICT], atual Fundação para a Ciência e Tecnologia [FCT], uma candidatura para o desenvolvimento do projeto *Luzitânia/ether pix database*, uma base de dados, também digital, cujo principal objetivo era «a pesquisa tratamento e difusão das imagens fotográficas realizadas em Portugal ou de autores portugueses no estrangeiro». (Dossier Luzitânia, 1988). O projeto definia-se, à semelhança das primeiras estruturas hipermédia, como uma base de dados constituída por «imagens de natureza fotográfica ou fotomecânica, originais e/ou reproduções», com o objetivo da sua classificação, indexação, digitalização e que incluía, impreterivelmente, o seu acesso público para investigação ou fins comerciais. Sobre este assunto ver: MARQUES, Susana Lourenço (2016), *Fotografia-História, o pensamento em imagens*. Tese de doutoramento, Faculdade de Ciências Sociais Humanas, Universidade Nova de Lisboa.
- 5 Apesar de não ter sido publicada *online* nenhuma versão em hipertexto da HIFP, foi possível consultar uma versão da hipermediateca desenvolvida por António Sena, disponível apenas em intranet, aquando da primeira entrevista realizada com o autor em março de 2012.
- 6 As primeiras obras literárias que experimentaram o hipertexto, no decorrer da década de 1980 — onde se podem incluir como exemplo Michael Joyce, Judy Malloy, Stuart Moulthrop ou Shelly Jackson — debatem-se precisamente com essa dificuldade de mover o lugar da leitura para o universo do ecrã e quebrar o controlo físico, sequencial e linear, reconhecível ao leitor.

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IMAGE'S TRAVEL

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[EN]

Abstract

This article deals with the 'grand tour' of indexed images on social networks and of new contexts and functions of images potentialized by the media in which they are produced, edited and published. In light of database aesthetics — a great change in paradigm in which the use of metadata information is central in the configuration, visualization and design of the narrative — we will talk about the nature of this digital and numerical image in constant transformation and how images travel on networks. Lastly, we will analyze the singularities of the 'grand tour' of mobile images, and their potentiality as travelling images (transits and trajectories), greater and more infinite than their author's journey. As an iconographic reference, we will use and edit representative images of São Paulo's landscape on Instagram, conducted by the author (Prata, 2016).

Keywords

Mobile image, Metanarratives, Database aesthetics, Instagram, Social networks.

[PT]

Resumo

Este artigo aborda o *grand tour* das imagens indexadas nas redes sociais, dos novos contextos e funções das imagens potencializadas pelo meio midiático no qual elas são produzidas, editadas e veiculadas. À luz da estética do banco de dados — uma mudança de paradigma na qual o uso das informações dos metadados é central na configuração, na visualização e no design da narrativa — discutiremos a natureza dessa imagem numérica em constante transformação, feita para viajar nas redes. Por fim, analisaremos as singularidades do *grand tour* da imagem mobile, e o seu potencial enquanto imagens viajantes (trânsitos e trajetórias), maiores e mais infinitas que a viagem do seu autor. Como referência iconográfica, utilizaremos e editaremos imagens representativas da paisagem de São Paulo no aplicativo Instagram, realizadas pela autora (Prata, 2016).

Palavras-chave

Imagem mobile, Metanarrativas, Estética de banco de dados, Instagram, Redes sociais .



The journey of images through social networks has much more to reveal than just the aestheticization of daily life of the contemporary man equipped with mobile devices, the cell phone cameras. We produce, mediate and convey different types of images over the Internet and through social networks. The day-to-day sharing in which the representation of the subject or their message is aestheticized and materialized through images has become a daily habit. They are documentary, newsworthy, artistic, affective, sociopolitical or narcissistic images, and compose several collective narratives, organized and viewed through algorithms and keywords within the informational space – especially on Facebook, Instagram and Twitter. The images in social networks travel in real time to anywhere on the planet, breaking the paradigms of temporal and spatial relations of documentary photography.

There is a new lexicon of communicational and aesthetic language in which the narrative potentiality and the displacement of images are intertwined with the user experience and the use of technological strategies of social networks. The mobile image, coupled with algorithmic data, reveals new database aesthetics with unique characteristics. Within this context, this paper will approach the *grand tour* of these informational images, in which the travelling (transits and trajectories) of such images predominate over the "travel" of the very photographer or author of the image in circulation.

As a reference, we start with a specific clipping established by the author in her research on the representation of São Paulo's urban landscape on Instagram (Prata, 2016). In this work, the author edited and appropriated visual narratives. This collection of imagery is critical for understanding the methodological process of this investigation: to speak of images through images. These essays dialogue with the concepts discussed in this paper. The formal elements and issues related to

appropriation and authorship — characteristic of these publications — were analyzed by using algorithmic tags, thematic “#” (hash tags) accompanied by the images. The use of this codified caption, of the common keyword, organizes a collective imagery speech, the new digital visual narratives. As images are tagged by hashtags and geolocation pins, they move, travel through networks, participate in other contexts, in infinite metanarratives.

The daily production of the contemporary nomad — new tourists in their daily drift — can be seen on the screens of cell phone cameras, a kind of prosthesis, a third eye in the palm of the hand of that person, existing simultaneously in the territorial-physical space and cyberspace (Beiguelman, 2011). The screen becomes the interface of the new travel album, viewed in continuously scrolled down virtual galleries on the application screen. We will delve into new ways of producing and consuming images from this perspective. And, to paraphrase Steyerl, we will assume that images today are made for traveling: there are new values in the low-resolution images defined by velocity, intensity, and spread; “poor images are poor because they are heavily compressed and travel quickly” (Steyerl, 2009, p.7).

In order to problematize the uniqueness of the image produced with mobile devices, first we need to understand the cultural and technological context of this production of language. The mobility of the contemporary man — inserted in the economic and cultural globalization, of migratory flows and production of language conveyed in real time — enables the construction of new imaginaries, new experiments. It is within this context that the author, artist and also editor and producer of the mobile images is inserted.

Territorial attachment is not part of the contemporary cultural expression. According to Bourriaud (2011), pop movements refer to a manifestation that criticizes mass production and consumption with a more temporal relationship between art and the world; they took a certain amount of time to develop and become noticed. Today, we are subject to a set of "ephemeral" entities, to the precarious duration of products, fads, and brands. Never before have we photographed so much, and in the midst of this imagery there are signs of a new

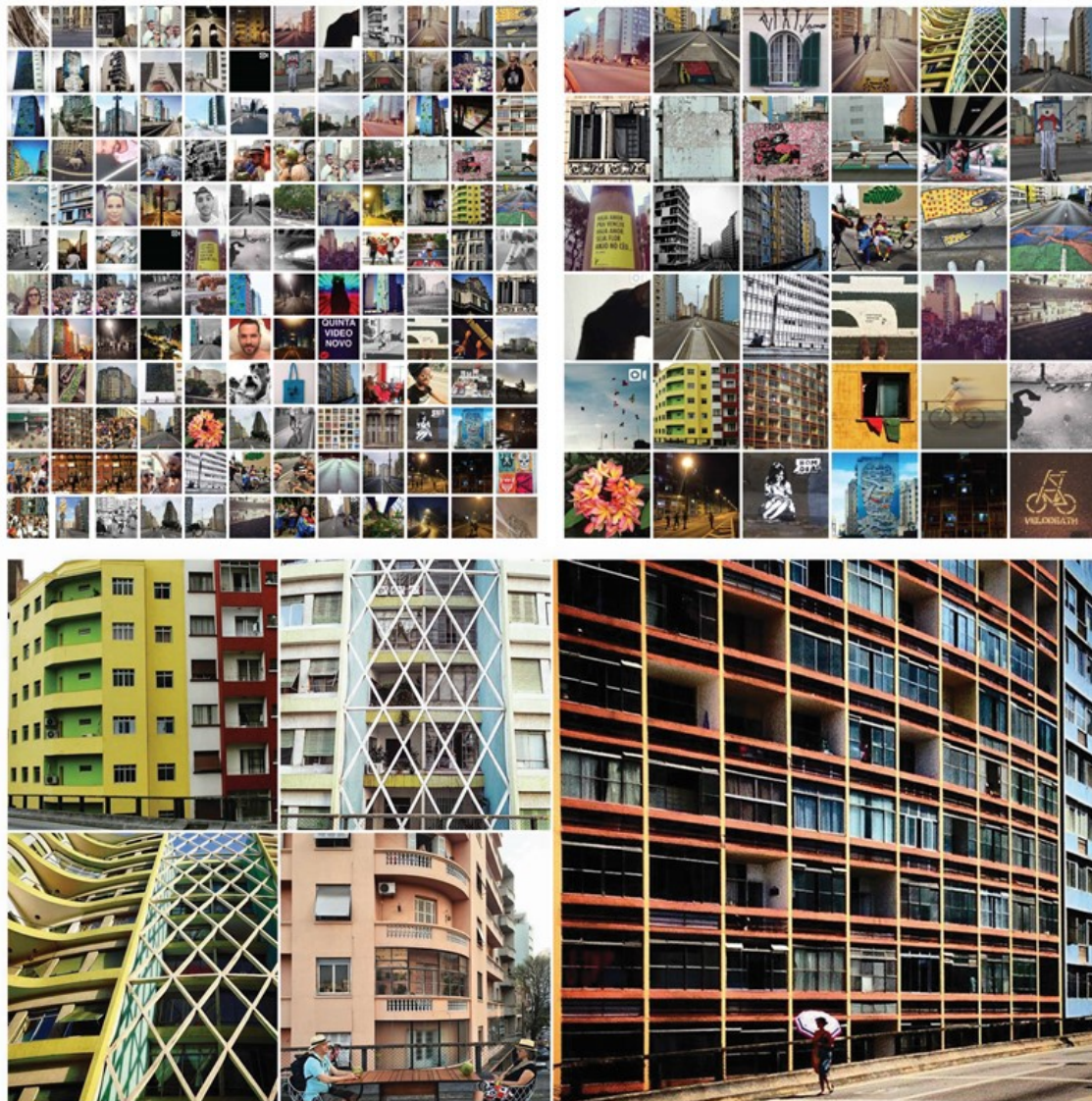
artistic movement, a production of language conditioned to the displacement and publications fragmented in social networks. By observing this phenomenon of translation of images produced by both the ordinary citizen and artists, we are able to apprehend how the city of São Paulo is represented in images on Instagram.

Radical aesthetics, conceptualized by Bourriaud (2011), in which the artist gives visibility to the accumulation of references, mixing its own sociocultural roots with the multiplicity of appropriations of heterogeneous contexts and formats, can be applicable to the new manifestations of the anonymous citizen-artist on Instagram's narratives. From the radical point of view, it is possible to establish a relation between artistic production, displacement and narrative layers, which are arranged, in real time, in the screens of applications. They are new formats of cultural and artistic expressions, mediated by texts and images. The figure of the DJ, used by Bourriaud, resembles that of the author and mediator of images, who appropriates collective production and adds it to their own. They use the logic of the sample, the remix, the ready-made and the shift of meaning.

With an approach more focused on the correlation between art and politics, Rancière (2005) affirms that it is precisely in the aesthetic domain that the political discussion, the generalization of the spectacle and the multiplication of speeches are carried out nowadays. We are constantly giving visibility to social, cultural and political relations. And it is in the field of aesthetics that our discursive manifestation takes place. The author proposes a new aesthetic regime of the arts in which "the aesthetic revolution is above all the glory of anyone" (Rancière, 2005, p. 48). This principle confers visibility to the anonymous, who is capable of producing art and also conferring beauty to other representation modalities.

In this new aesthetic regime, to which the mobile images belong, we can say that one of the great questions now is the relation between the influence of the message (or its author) and its visibility. It is a problem pertinent to the complexity of operations involved in spreading images and messages through social networks. Not only due to the articulation between art, politics and aesthetics, but mainly due to the heterogeneity of the quality of what is published and spread. Anonymous

artists possess the image, but it is not always connected to a meaningful message. On Instagram, we see the daily reality authenticated by images that follow different styles, according to the repertoire of each one. We verify this when tracing images with thematic hashtags, such as #parqueminhocao (below), #ciclovianapaulista, #rolevilamadalena etc.



Figures 1 and 2 — Collective imagery: screenshots from hashtag #parqueminhocao (above); Architectural typologies. Editing from #parqueminhocao (below).

These groupings of fragmented and disconnected images, when assembled under the same hashtag, present the elements of the metamorphic images described by Rancière: new devices transfer new functions to images, which begin to assume empowered roles inherent to the mediatic place where they circulate (Rancière, 2013). These are technological devices that can transfer to the mobile image new functions related to criticism and curation, in an unprecedented narrative game. The metamorphic image connects to other types of images to interrupt the media flow, giving visibility to a narrative.

With the use of tags, the aesthetic of this image has a double nature. It is part of a singular narrative, contextualized by its author, and simultaneously belongs to the collective imagery, subject to displacements, new groupings in other narrative layers. These data are the new "caption" of informational images.

Mobile image, ready to travel

The overproduction of images is closely associated with the aesthetic apprehension of walkers, in their own city or in new places visited by them. Never before has the landscape been represented in images so often by the ordinary citizen, the tourist-walker and the artist, who use new formats and new strategies of poetic language.

The use of smartphones added to the synesthetic experience of the author, producer of the image, besides the possibility of immediate sharing, the aesthetic enjoyment of viewing images in infinite "collective themed albums".

It is up to us to briefly investigate the genesis of the image produced by and viewed in applications. The nature of the mobile image is digital, part of a numerical matrix. According to Couchot (2003), the numerical image is increasingly controlled, from its creation, its morphogenesis, to its spread. Numerical machines, as he calls them, record information other than the image, related to the movement of the body, to the vocal command, enabling new types of freedom of speech.

«The image is an activity that brings techniques and a subject (worker, artisan or artist, according to each culture) into play, operating with these techniques [...]. As an operator, this subject controls and manipulates techniques through which he lives an intimate experience that transforms his perception of the world: the technoesthetic experience» (Couchot, 2003: 15).

According to the author, the technoesthetic experience illustrates the synchrony between the subject-ego and the technological device. The numerical image opens a new era of the image, the autonomous image era. The numerical image brings new tools of simulation for the artist to operate with computer programs instead of matter (that is, the fixed, materialized image). The image is treated in another space, that of science and numbers. The figuration is the result of a numerical simulation, open to new enhancements. The matrix image is the basis for infinite replications, for new computer calculations and new representations, a release of the image. This image is projected onto the screen, but it is no longer a photo, nor a movie, nor is it television: «with it, a new visual order is established, breaking with the traditional techniques of image, but continuing with the logic of alphabetic writing that released the thought from the sonorous materiality of language» (Couchot, 2003, p.164).

Couchot's thinking, from this point of view, is fundamental because it assumes the character of permanent displacement of the numerical image; it is movable, mobile. It is no longer a photograph fixed on a "graphic" medium, but rather an image whose genesis lies in the delicate relations of a subject-WE (amalgamated with the technological device), as the author defines it, and which tries to redefine its own identity in the world of arts.

Therefore, we assume that the mobile image is numerical, metamorphic and has new features such as georeferencial tagging, thematic hashtags, and simultaneously accumulates the functions of aesthetic representation and media when conveyed in social networks. It is conditioned to the possibilities of using the technological tools of applications in the network, which end up transforming representations of the real into simulations of another image, inherent to the media environment, imbricated in the field of science and art.

The transformation of the quality image into an accessible image, produced to be spread, to "travel" instantly through networks, is a feature of network architecture and appropriate in the field of media art. In this respect, Steyerl (2009) states:

«The poor image has been uploaded, downloaded, shared, reformatted, and reedited. It transforms quality into accessibility [...] It is a visual idea in its very becoming, [...] a ghost of an image, a preview, a thumbnail, an errant idea, an itinerant image distributed for free» (Steyerl, 2009: 1).

The possibility of spreading a more conceptual and independent production is the central point of the author's defense of the circulation of "poor images". Moreover, access to very rare audiovisual material, essayistic, non-commercial work, never previously shown on conventional circuits and now available on networks such as YouTube, would justify the circulation of copies and the production of new "poor" images.

The paradox between free movement in the new system of production and mediation of images and the dependence on networks such as YouTube, Instagram, Facebook, Twitter, controlled by big corporations, is another important point raised by Steyerl. We rely on networks, which are privatized, to convey content and our narratives, and also to organize them into editing systems appropriate to each application, as happens on Instagram.

In this scenario, one has to ask: in the long run, what is the destination of the image galleries and all others that have become representative of a new image regime, dependent on the technology of a private, online application? At the same time, these narratives would not exist without the mediation of the application, capable of giving visibility to new poetics carried out with organized images, reposted and renamed in common visual galleries, identifiable by metadata, i.e. their "caption". I believe that the future of these language manifestations on the web is uncertain, and its survival depends on an image capture or digital editing, made with the APIs (Application Programming Interfaces),¹ to guarantee their visibility, over time, on other interfaces that do not depend on the online social networks where they were originally published.

Editing "poor image" narratives on Instagram starts with the research of overproduction of images in social networks and coexists not only with the "B side" of narcissistic (selfies), pornographic, paranoid material production, but also with other images "without a defined speech" and, above all, with the control of applications. That is, we are navigating a territory of extremely controlled language production that is simultaneously liquid and, why not, volatile. The visibility of these narratives in such deterritorialized territories is part of this new regime of images and deserves to be recognized as an unprecedented manifestation of language in the history of images.

The submission of these narratives to the contemporary regime of image production and distribution sets new perspectives for the value of images. Steyerl illuminates this question with brilliance and approaches the issue of image circulation in the present day originally. After all, the works produced with images captured online, such as those of Joachim Schmid, Erik Kessels and Dina Kelberman, show that network image editing and imagery collecting work operate in the digital world of "no man's land." In these works of art, appropriated images often circulate in circumstances very different from those in which they were published by their authors, and represent the aesthetics of media art and digital image.



Figure 3 — Joachim Schmid. *Other People's Photographs* (2008-2011). The 96-book series explores everyday themes and visual patterns of amateur photographers. Images found on websites like Flickr. [Source](#).



Figures 4 and 5 — Erik Kessels. *Useful Photography* (since 2005) [Source](#) (above); Dina Kelberman. *I am Google* (2011 – ongoing). [Source](#) (below).

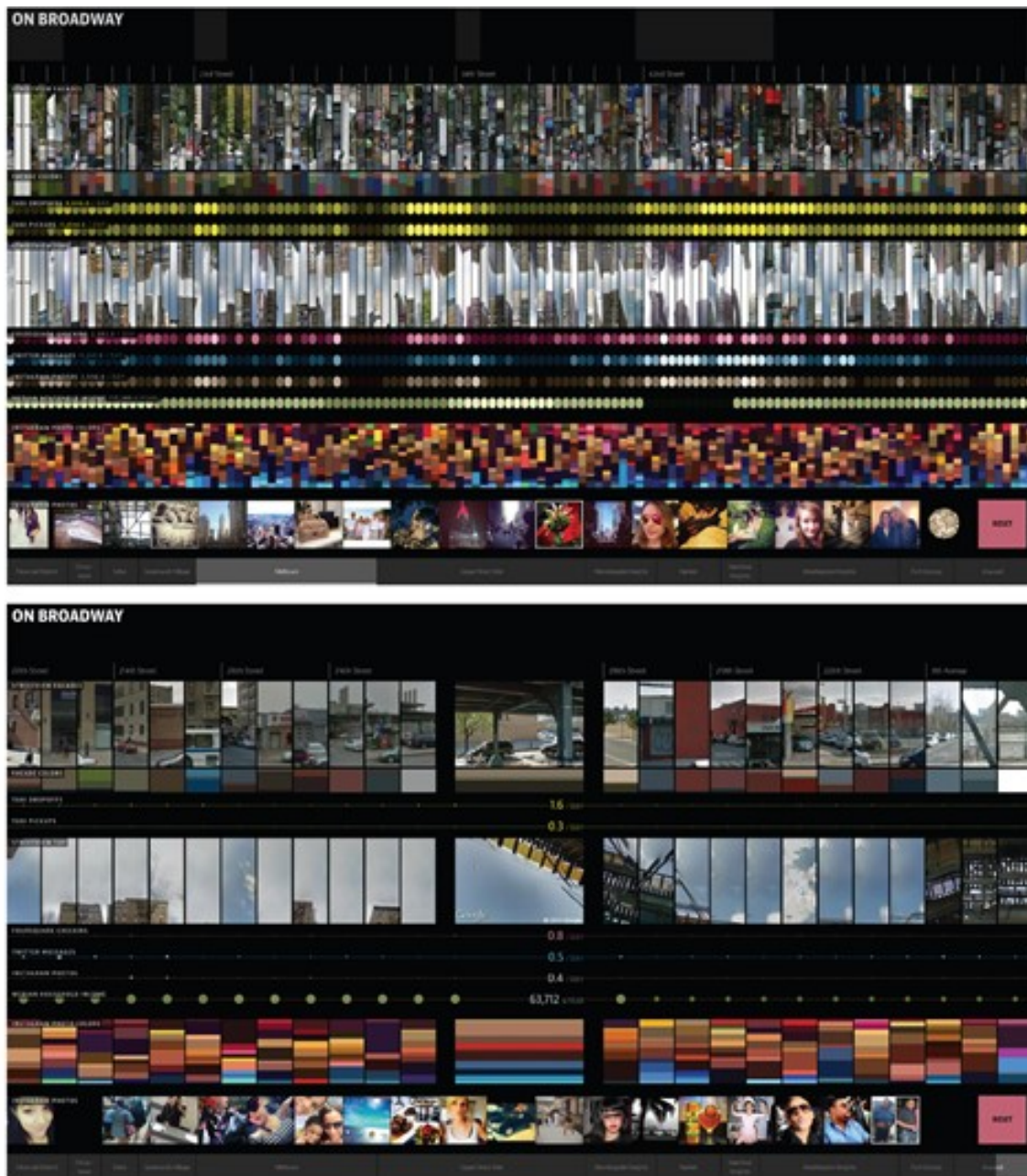


Figure 6 — Lev Manovich. *On Broadway* (2014). [Source](#).

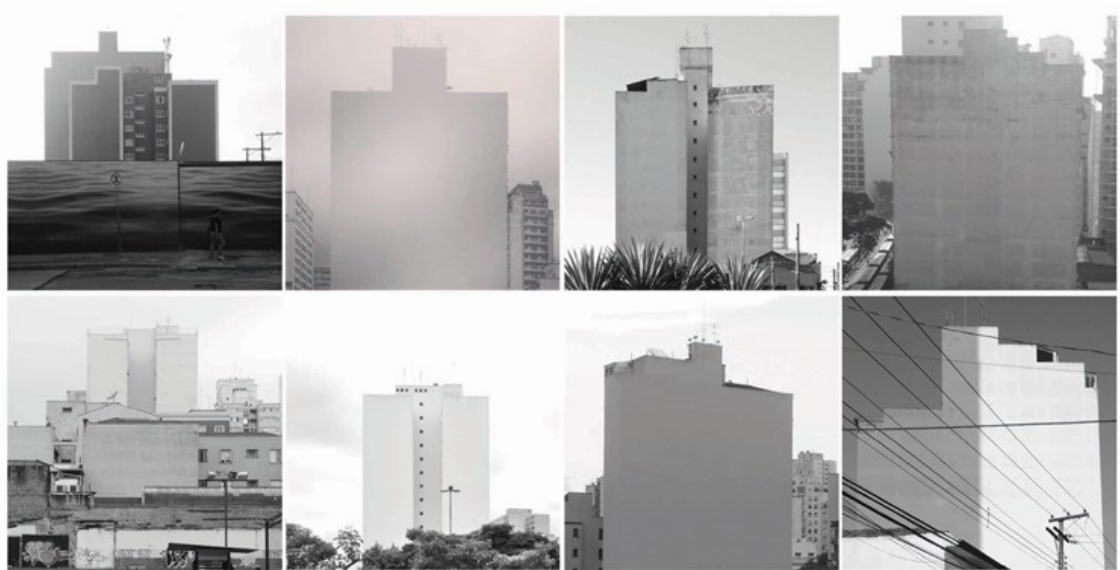
Among these projects, "On Broadway", by artist and researcher Lev Manovich (2014) seems to me the most emblematic one— in the database aesthetics scope — as far as the representation of cities in the 21st century goes. The way of life of the New Yorker or walking tourist on Broadway Avenue — Instagram, Twitter, Foursquare or Google Street View user — was tracked over a period of five years (2009-2014). Manovich's team collected 660,000 Instagram images and over 8 million Foursquare check-ins, as well as data on taxi rides (within a six-month period in 2014). The developed application also includes the chromatic representation of the density of these figures and illustrates the artistic and aesthetic potential of using such data. We are in fact facing new imagery paradigms of a grand tour through Broadway.

Urban imagery — São Paulo

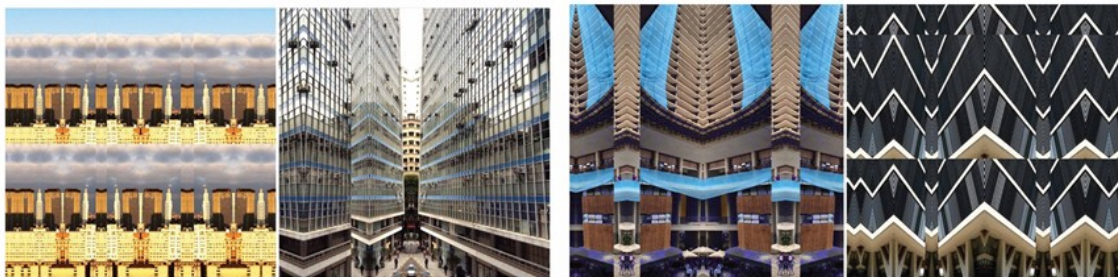
The simultaneous presence of the *paulistano* on the streets and social networks, as producer and mediator of imagery records of the moment, illustrates the current condition of the hyperconnected citizen, builder of new iconographic geographies.

Thousands of photographs, viewed together as *#ciclovianapaulista*, *#parqueminhocao*, *#rolevilamaddalena*, among others (Prata, 2016), represent sociocultural manifestations and emblematic and touristic places in the city and reinforce the aesthetic participation in events that are often ephemeral. It is the direct image, like an "I was there" stamp.

However, as we look at these images separately, we realize that formal features such as composition, light and framing are often disappointing. I believe that what is at stake here is not the rigor and plasticity of photography itself, but rather the aesthetic game of collective participation in "event albums". Filters available on applications also contribute to image editing, expanding the aestheticizing possibilities of this game, in the Flusserian sense. It is the image as a fleeting, moving message.



Figures 7 and 8 — Zé Vicente. *#pela_rua_com_recortes*. Artistic infiltrations in the city give new meanings to places and urban things (above); Ivan Padovani. *#campocego*. Mapping of the gables of São Paulo. These white monoliths become the benchmarks in the cognitive mapping of the photographer (below).



Figures 9 and 10 — Juan Esteves. *#thewarishereseerie* (2012 - 2014) (above); Giselle Beiguelman *#spnoespelho*. São Paulo iconic buildings: Altino Arantes, Copan, Copan and Contemporary Art Museum — MAC, respectively (below).

Nevertheless, it is up to us researchers, editors and designers, to highlight the good use of metadata in procedures for creating and producing media art projects. The artists presented below use the strategy of tagging. Their visual narratives are organized and viewed by assigning a customized hashtag for editing an exclusive essay, a virtual gallery of images. These artists (Instagram users) are not interested in the collective participation in a thematic #, nor in the number of likes. Instead, they use strategies that are difficult to track in an algorithmic generic search, and benefit from the potentiality of the written code function, i.e. metadata, to name and convey their work with a customized #. The visibility of these works amidst Instagram's scrolling images depends on the cognitive action, on the publisher/curator's eye to identify the set of these "customized essay-albums".

It is interesting to analyze this imagery, representative of the urban landscape of São Paulo, from the perspective adopted by Vesna (2007). In these artistic strategies, there is a new emerging aesthetics, characterized by the incorporation of information and data available in social networks. The author points out the database aesthetics arising from the overproduction of information available in the flow of social networks:

«[...] The aesthetics of the project depends on the artist's manipulation and practice in dealing with data, as he navigates the "back bones" of the database networks and manages to grasp information with an aesthetic vocation for their project [...]. How information is organized and what should be published aesthetically depends on the artist-publisher» (Vesna, 2007: 10).

The data visualization strategy was also used in editing images of São Paulo, which I had appropriated as an aesthetic practice and narrative exercise. These are procedures in which we artists, designers, or researchers subvert the technology default of Instagram in order to produce language, raise questions, and spread essays.

The diptychs and polyptychs published below are composed by images appropriated from Instagram (captured from specific thematic searches). They are examples of designing narratives with network data. They are compositions made to be viewed on other interfaces (online publications, exhibitions, etc.). In these appropriated editing, one notes the importance of the cognitive action of looking; of the sensitivity of editors, designers (and why not authors?); of searching for different data to generate new meanings.

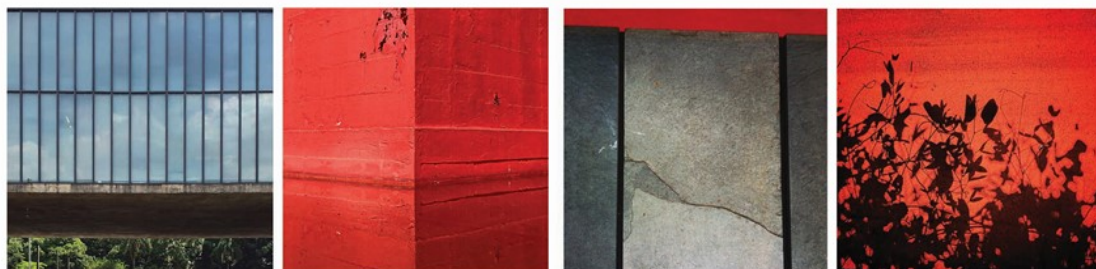


Figure 11 — *Apropriação I*. Editing from the search for keyword MASP, geolocation pin and crossing the names of authors Miriam Homem de Mello and Danny Zappa.

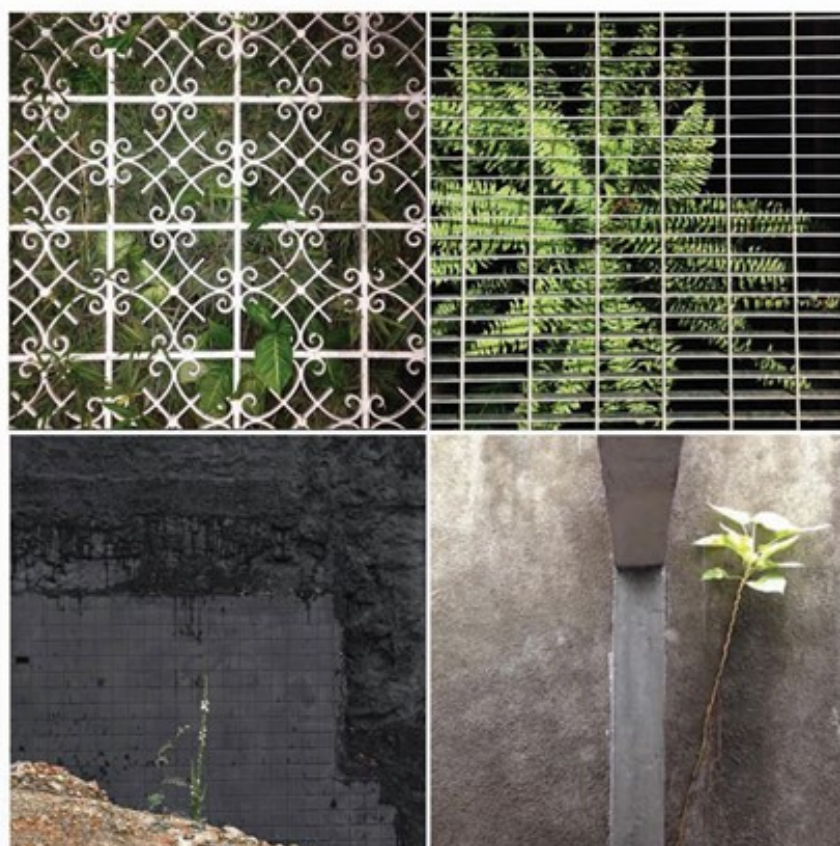


Figure 12 — *Apropriação II - Fronteira*. Polyptych composed of images by Roberto Wagner



Figure 13 — *Apropriação III - SP ladrilhada*. Polyptych composed of images by Roberto Wagner.

The grand tour of images

The construction of meaning or aesthetic representations also depends on the fluctuation of context and the movement of social networks (Paul, 2011). According to this author, "context" is related to a location and enriches the specificities of a particular place by giving it new characteristics. She investigates how the information network reconfigures these contexts and affects the production of meaning.

By applying Paul's concepts to the investigation of Instagram's visual narratives, we find that the a series of ethnographic and cultural information, which are representative of the 21st century, are made visible by the technological features of this application, such as links and filters. Through the use of informational data, they represent and give visibility to the aesthetic apprehension of the urban landscape.

The data process places the text (that is, the tags) as the central aspect of information and context, and supports a system with several "interpretative" layers. A text may be related to a specific context attached to an image, but the embedded links may give rise to new, extensive contexts, often far from the original "text". There is an increasing agency of data in the narratives, through the very users who participate in this collective editing.

The Instagram application and platform was brought forth by the ubiquity of cyberspace, as well as the new platforms of cultural production that begin to form an *ad hoc* community. Real and virtual data come together in social networks. Following this reasoning and based on the set of images presented, we can say that platforms like Instagram are the "ready for use" of distribution, acting as a true broadcast of visual narratives. As Paul states, we are increasingly moving and exchanging our aesthetic and personal experiences through a space that presents itself as "cultural common" (Paul, 2011, p.110).

The use of tags (# and georeferencing pins in the case of Instagram) brings in new classificatory paradigms to a context of collective and dynamic narrative production in which the user collaborates in the construction of new meanings.

This synesthetic experience of assigning a written lexicon to a meaning in the image constitutes a new language game. It brings the individual and technological devices together, enabling infinite metanarratives. It is possible to shift this tagged image to a collective narrative, formed by images from any part of the planet.

The informational image participates in the *grand tour* of social networks irrespective of the original post. The context in which its author has posted (or reposted) it can be modified.

Based on the concepts and narratives analyzed herein, we conclude that the mobile image expands the traditional sense of travel photography. The journey of images in social networks can be both infinite and unfathomable.

NOTES

- 1 API – Application Programming Interface is a set of routines and standards established by software for the use of its features by applications that do not intend to be involved with the software implementation details, but only to use their services.

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All Instagram images were selected on the application or through Iconosquare, account manager linked to user account @didianaprata. The authors of images used in the appropriation works (pages 19 and 20), as well as the images of works on pages 17 and 18, kindly authorized the use of their images in this publication.

ARCHITECTURAL PHOTOGRAPHS AS AGENTS OF TRAVEL AND INFORMATION

Virgil Bierbauer's travels to circulate visual information in the Architectural Press in interwar Hungary

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Abstract

Architectural photographs were circulated extensively in professional networks and the printed press during the interwar period to disseminate the latest news about modern architecture. In addition to contributing to the accumulation of pictorial information about buildings, these images were substitutes for travel while also stimulating the desire to explore.

Tér és Forma (Space and Form), a leading architectural periodical, publicised international modern architecture in interwar Hungary, and was under the editorship of the architect Virgil Bierbauer between 1928 and 1942. Bierbauer established a continuously growing international network of connections that facilitated the distribution of his own works in the international architectural press as well as the acquisition of information about the activities of his contemporaries.

Although he never managed to go overseas, Bierbauer was an avid traveller and his network covered not only Europe but also the United States and Japan. He took study trips in order to visit particular buildings, urban ensembles and exhibitions as well as to participate in congresses. He also took the opportunity to study the built environment during his holidays. Although he was an amateur photographer himself, he preferred to publish images by professional photographers in his journal.

*I argue that by facilitating the flow of information, architectural photographs served as substitutes for travel. Thus, I place the notion of travel as an analogy for both the transfer and the reception of modern architecture via photographic images in the magazine *Tér és Forma*. In addition, I trace Bierbauer's attitude towards actual travel and the notion of travel with different case studies and how his approach permeated the printed page. I also analyse Bierbauer's own travels and how his experiences affected his editorial activities in terms of layout and content.*

[PT]

Resumo

As fotografias de arquitetura circularam extensivamente em redes profissionais e na imprensa durante o período entre guerras para disseminar as últimas notícias sobre a arquitetura moderna. Além de contribuir para o acúmulo de informações pictóricas sobre edifícios, as imagens foram elas próprias substitutos de viagens, estimulando, não obstante, o desejo de explorar.

Tér és Forma (Espaço e Forma), uma publicação cimeira no âmbito da arquitetura, deu a conhecer a arquitetura moderna internacional na Hungria do período entre guerras, estando sob a direção editorial do arquiteto Virgil Bierbauer entre os anos de 1928 e 1942. Bierbauer estabeleceu uma rede internacional de contactos em contínua expansão, que facilitou a divulgação dos seus próprios trabalhos na imprensa de arquitetura internacional, bem como a reunião de informações sobre as atividades dos seus contemporâneos.

Embora nunca tivesse conseguido ir para o exterior, Bierbauer era um viajante ávido e sua rede abrangia não só a Europa, mas também os Estados Unidos e o Japão. Realizou viagens de estudo com o propósito de visitar edifícios particulares, conjuntos urbanos e exposições, bem como participar em congressos. Soube, ademais, aproveitar a oportunidade para estudar o ambiente construído durante as férias. Embora ele fosse um fotógrafo amador, preferiu publicar imagens de fotógrafos profissionais no seu jornal.

Eu defendo que , facilitando o fluxo de informações, as fotografias de arquitetura serviram como substitutos das viagens. Assim, coloco a noção de viagem como uma analogia tanto para a divulgação quanto para a receção da arquitetura moderna através de imagens fotográficas na revista *Tér és Forma*. Além disso, investigo a atitude de Bierbauer em relação à viagem real e a noção de viagem a partir de diferentes estudos de caso e como sua abordagem permeou a página impressa. Analiso, por fim, de que modo as próprias viagens de Bierbauer e as suas experiências influenciaram as suas atividades editoriais em termos de layout e conteúdo.

Keywords

Architectural photography, modern architecture, media, interwar period, Hungary, Virgil Bierbauer.

Palavras-chave

Fotografia de arquitetura, arquitetura moderna, media, período entre guerras, Hungria, Virgil Bierbauer.



Introduction

Travelling has always been an essential tool for architects to gain information about historic buildings and the latest developments in architecture. 19th century travellers witnessed the shift from the acquisition of physical objects to the purchase or production of photographs as visual evidence of a journey. With the introduction of lightweight cameras such as the Leica in the 1920s, the production of photographic images increased to an unprecedented extent. In addition to tourists, architects also acknowledged the potential of taking photographs during their travels for professional reasons. In addition to this (or instead of it), they also used and consumed images captured by professional photographers that became both substitutes and reasons for personal encounters. Architecture thus became strongly intertwined with photography, especially during the interwar period when photography turned into the most powerful tool in the mediation of modern architecture.

Powerful agents were magazines with architect editors who were sometimes even photographers themselves. The architect Virgil Bierbauer (also known as Virgil Borbíró, 1893–1956) was among these architect editors/amateur photographers, who led a missionary campaign to promote modern architecture. Between 1928 and 1942, he edited the periodical *Tér és Forma (Space and Form)*, which became the leading architectural journal in interwar Hungary very soon after its inception. Due to Bierbauer's extensive and continuously growing international network of professional connections, he reported on modern architecture from Europe, the USA and Japan. As the editor and the major content provider, he represented a leading voice passionately popularizing the new architecture and thus became a major reference point for Hungarian and foreign readers.

Destination I — Travelling and Knowledge Production

Several of Bierbauer's travels related to his profession. He took study tours, participated in international conferences and visited architectural exhibitions. His destinations can be traced in his writings, his correspondence and the memoir of his wife, Adrienne Bierbauer (née Graul)¹. In spite of the memoir's highly biased narrative, it provides essential information about the destinations, the precise events and the people they met. The information in Bierbauer's correspondence and his detailed travel reports supplement his wife's recollections and therefore much can be reconstructed about his journeys. Bierbauer's experiences shaped his opinion about modern architecture to a great extent and this permeated his editorial activities. Although he was an amateur photographer, he generally used the images of professional photographers as illustrations in his magazine. Relatively long photographic spreads were available that frequently included general views, pictures of specific details and at times some unusual perspectives such as bird's-eye or worm's-eye views, aspects which were supported by the new photography that was infiltrating into the realm of architecture (Elwall, 2004: 120–129). The circulation of these definitive images commonly lasted several years and the exact same pictures appeared all over the world. This phenomenon contributed to a common knowledge shared by architects globally. This shared production of visual knowledge about contemporary architecture was enriched by local reception and individual interpretations. Bierbauer was an interpreter in this manner, who introduced this shared visual knowledge with the Hungarian professional scene.

Although not always credited, Bierbauer used the pictures of such notable architectural photographers as Lucia Moholy and Sasha Stone (at that time) from Germany, Leo Herbert Felton, Francis Rowland Yerbury, Sydney W. Newbery and Dell & Wainwright from England, Jan Kamman, Cornelis Albertus Deul, Ernst Marinus van Ojen and Éva Besnyő from the Netherlands, Ferdinando Barsotti, Mario Crimella and the Mazzoletti Fotoarte from Italy as well as the Atelier de Sandalo and Jaroslav Möller from Czechoslovakia. Since Bierbauer was always asked to send the photographs back after publication, this remarkable photographic

material has not survived in his bequest. Nonetheless, Bierbauer's contacts — as they can be traced in his correspondence — were not these photographers, but instead the architects who maintained control over the dissemination of the visual material representing their *oeuvre*.

Regarding his travel for professional reasons, the year 1927 marked a turning point when he became seriously involved in international architectural circles. This achievement perfectly prepared him for his editorial work starting in 1928.² During these formative years, he was introduced to a variety of trends in contemporary architecture and evaluated buildings based on functional instead of formalist considerations. He insisted on architecture's dependence upon the inhabitants' needs and the local environment. He rejected the notion of an "international style", as he believed in regional solutions rather than the use of predefined uniform elements. In the Netherlands, he was equally impressed by Jacobus Johannes Pieter Oud's hard line modernism represented by his social housing as well as by Willem Marinus Dudok's Wrightian³ architecture in Hilversum. The 1927 international congress of the Comité Permanent International des Architectes (CPIA) in the Hague and Amsterdam provided the opportunity for Bierbauer to become personally acquainted with Dudok and to visit some of their buildings. The most noteworthy tours included a visit to the housing estate designed by Oud in Oud-Mathenesse (1922–1923) and then Hilversum, which was at that time distinguished by Dudok's recent designs of residential houses and schools, e.g. the Geraniumschool (1918), the Fabritiuschool (1926) and the Julianaschool (1925–1927). Dudok's town hall (1924–1930) was under construction at that time and Bierbauer had the opportunity to see its designs.

In the following years Bierbauer corresponded with both Oud and Dudok and acquired publication materials on Oud's Kiefhoek housing estate in Rotterdam (1925–1930) and Dudok's town hall in Hilversum, among others. Bierbauer had the opportunity to visit the latter building when he returned to the Netherlands in 1931, with Dudok himself giving him a tour of it. Oud also lent him the photographs taken by Ernst Marinus van Ojen, with whom he usually worked, while Dudok

suggested that Bierbauer contact the photographer Cornelis Albertus Deul to acquire pictures of his town hall⁴. Deul is the only photographer whose name was mentioned in Bierbauer's correspondence, which clearly signals the secondary status of technical photographers in the contemporary architectural publication system (for more, see Baudin, 2005: 25–28). Credited or not, these photographs became the definitive images that represented the new Dutch architecture in international scenes due to publications such as the Dutch periodical *Wendingen*, which was one of Bierbauer's points of reference as documented in his correspondence. (See *Figure 1*)

The 1927 Dutch trip was memorable for several more reasons that will follow. On his way there and back, Bierbauer stopped in at several cities in Germany and the car drive with his colleagues provided the opportunity to visit many buildings worth seeing. Bierbauer's detailed travel report that appeared in the journal *Magyar Művészet (Hungarian Art)* gives the exact dates and stops of this road trip they took at the end of August and beginning of September 1927 (Bierbauer, 1927). The journey included Wasserburg am Inn, Munich, Stuttgart, Cologne, Düsseldorf, Mühlheim an der Ruhr, Bremen, Hamburg and Berlin. Amongst the many notable stops, the Weissenhofsiedlung in Stuttgart and Fritz Höger's buildings in Hamburg had the longest lasting influence on Bierbauer. Bierbauer had a great regard for Höger, and they maintained correspondence between 1926 and 1932. In 1927, he had the opportunity to see Höger's noteworthy buildings in Hamburg alongside the architect himself, including the Chilehaus (1922–1924) and the Cigarette Factory "Haus Neuerburg" (1926–1927)⁵. Höger represented a regionalist approach, insisting on the use of brick as a local building material. Opposed to the modernist aesthetic represented by the Dessau Bauhaus and labelled *Neue Sachlichkeit*, Höger pursued an architecture now usually described as Expressionist. At that time during the late-1920s, Bierbauer understood the relevance in observing brick office and industrial buildings due to his running commission to expand the Kelenföld Power Plant in Budapest (1925–1934), where he adopted the characteristic usage of brickwork.



Figure 1 — Cornelis Albertus Deul (photographer). *Town Hall, Hilversum* (projected by the architect Willem Marinus Dudok, 1924–1930), on the cover of the July 1931 issue of *Tér és Forma*.

Even though Bierbauer had great esteem for Höger, he was also an advocate of German progressive modernists such as Walter Gropius, Ernst May and Heinrich Lauterbach. In 1927, the Weissenhofsiedlung opened in Stuttgart as a showcase of modern housing solutions in the context of the exhibition of the Deutsche Werkbund. The experimental housing estate very soon became a pilgrimage site for progressive architects due to the fact that the project intended to demonstrate new materials, the latest construction methods, current spatial solutions and modern household furnishings. Furthermore, the international selection of designers represented the elite of the modern movement, such as Mies van der Rohe, Walter Gropius, Le Corbusier, J. J. P. Oud and Mart Stam. Bierbauer recorded his impressions immediately in his travel report and candidly criticised some solutions while praising the basic idea behind the estate (Bierbauer, 1927:643–648). He was especially disappointed by the two houses by Le Corbusier, whose theoretical writings he approved of deeply. Despite his criticism, the visit had a lasting effect on Bierbauer's editorial choices at *Tér és Forma* and the visual material of the magazine. After this formative year of 1927, Bierbauer continued to make study tours in Europe — primarily to Italy — but the framework of this paper does not allow for a comprehensive examination of these travels.

Bierbauer — similar to his contemporaries — was very much occupied with the problems of housing, which became a building type that was profoundly exposed to experimentation. Modern architects were working on both utopian and realistic solutions for accommodating the masses, especially to provide hygienic and liveable dwellings. Nonetheless, a great number of designs remained on paper, as commissions for social housing were limited and most of the clients belonged to the middle-class and the urban intelligentsia. Even though Bierbauer featured numerous building types in *Tér és Forma*, housing became one of his prevailing topics due to its social importance. He became a reliable but fiery commentator on modern housing and he filled the pages of *Tér és Forma* with numerous residential solutions, especially from Budapest where he lived. Housing was a highly photographed subject by architectural photographers for promotional reasons. Contemporary publications including *Tér és Forma* came to be permeated with photographs of

residential buildings as the epitomes of modern living. Architects' own living spaces became widely distributed as exemplars of their ideas. Bierbauer had the chance to visit some of his colleagues in their homes, including Josef Karel Říha in Prague in 1931, whose villa (1929–1930) he put in his magazine in the same year (Bierbauer, 1931; Anděl, 2006: 188, 193).



Figure 2 — Jaroslav Möller (photographer): Říha House, Prague-Smíchov (projected by the architect Josef Karel Říha, 1929–1930). Private collection. Reproduced from Anděl, 2006: 193, with the author's permission.

Destination II — Travel and Leisure

Bierbauer's most frequent travel destination was Italy. His professional ties to this country were profound and steady: he participated in congresses such as the 13th CPIA congress (Rome, 1935) and the *Convegno Volta* (Rome, 1936), co-organized the Hungarian section twice at the architectural exhibition of the *Triennale di Milano* (Milan, 1933 and 1936) and also had an extensive professional network there (for more, see Ordasi, 2011: 61–64). Although his German

orientation prevailed, Bierbauer stopped visiting Germany after 1931 except for one trip in 1939. He distanced himself from the architecture of the Nazi era, but followed the work of his colleagues who had emigrated, including Walter Gropius and the Hungarian-born but Bauhaus-trained Marcel Breuer. Regarding Italy, he was impressed by the work of the rationalists, Italian modernism in general and even certain products of Fascist architecture. At the same time, Italy represented a major destination for vacation and leisure, so he travelled there together with his wife in many cases.

In 1924, the couple travelled to Venice, where in addition to visiting some notable historical buildings, Bierbauer bought Le Corbusier's pioneering book entitled *Vers une architecture* (1923), which had a great effect on Bierbauer's theoretical thinking. As was mentioned earlier, Bierbauer adopted the modernist agenda of functional, economic and hygienic buildings that were in accordance with modern living and the local ambience. Unlike the avant-garde, he did not advocate a break with the past, but recognized continuity with the history of local architecture, only rejecting 19th century Historicism. Furthermore, modernist architects were inclined to champion vernacular architecture beyond their shared disdain for Historicism, while searching for an anonymous architecture that they paralleled with the rationalism of modern design (for more, see Sabatino, 2008). The recurring pattern of architecture's local relevance in terms of function and economy represented Bierbauer's evaluation of both modern and vernacular architecture, which he found mutually relevant. His deep interest in the vernacular architecture of rural Hungary led to the dedication of a complete issue of *Tér és Forma* to this topic as early as in 1929.

Visiting Italy, Bierbauer found his tenets justified in the work of some of his Italian colleagues such as Giuseppe Capponi and Giuseppe Pagano. Bierbauer and Capponi corresponded between 1928 and 1936 and maintained a close friendship until Capponi's premature death in 1936. Bierbauer came across Capponi's work during a trip to Rome in 1928, where he saw the architect's Capri houses reproduced at an architectural exhibition. Bierbauer contacted Capponi to ask for publication material in the same year and then they met in person in 1929 at a congress in

Rome. Bierbauer was especially impressed by Capponi's building activity in Capri, where he pursued modern architectural ideas fuelled by local traditions and the ambience. Bierbauer and his wife spent a few summer holidays with the Capponis in Capri, where he had the opportunity to analyse both Capponi's modernist and the island's vernacular architecture closely. He conducted his analysis partly as an amateur photographer capturing the natural landscape, the steep and narrow streets of Anacapri, as well as his host's own house. He intended to justify both visually and textually that in responding to local needs, both local stonemasons and modern architects reached similar solutions especially in terms of form. Despite the structural differences, Bierbauer argued that the flat roofs, the cubic forms, the plain surfaces, the lack of ornamentation and the external stairs were all related. Both his photographs and his essays testified to his photographic sensitivity in capturing tonal contrasts, sunlit surfaces and the interplay of adjoining masses. Publishing a personal account, Bierbauer provided his own photographs for this article in *Tér és Forma* (Bierbauer, 1932). (See *Figure 3*)

Bierbauer also interacted with the architect Giuseppe Pagano. As both were magazine editors, they continuously exchanged publication materials and Bierbauer constantly reviewed Pagano's magazine, *Casabella*. Pagano documented Italian "rural architecture" ("architettura rurale" as he used the term) as an amateur photographer. Pagano's interest in rural architecture represented a quest for "rationalism" in modern design that can be equated with the function-driven and anonymous building activity of "primitives". Pagano distanced himself from the romantic and picturesque approaches to the vernacular as well as from "rustic architecture" that he viewed with suspicion equating it with "style architecture" (Sabatino, 2010: 97). Pagano's concept of "rationalism" can be paralleled with Bierbauer's tenets of "Sachlichkeit" in terms of the pursuit for architectural forms driven by climate, land, local building materials and economy. According to Bierbauer's "Sachlichkeit", the "content" in architecture was constructed from these elements, which he championed over mere forms void of rational values. This is what distinguished the "new architecture" he advocated from "style architecture".



Figure 3 — Virgil and Adrienne Bierbauer (photographers). Streets in Anacapri (left) and Giuseppe Capponi's house in Capri (right), in *Tér és Forma*, 5(10), 338–339.

Bierbauer found similarly local solutions while on a retreat for a few days in Ascona in May 1929. Much like Capri, Ascona represented a verification of Bierbauer's ideas on the relation between modern and vernacular architecture as he became acquainted with the German-born architect Carl Weidemeyer. Weidemeyer's building activity by Lake Maggiore during the late 1920s and 1930s embodied modernist architectural solutions while corresponding with its milieu. As Bierbauer wrote in his article in *Tér és Forma* in 1930:

«A few days later [after visiting Weidemeyer], I somehow arrived in a poor little village, Magadino, where I discovered the exact same [external] stairs [as were used by Weidemeyer] on a simple peasant's house. It was the simplest and cheapest solution. I showed a picture of this to Weidemeyer. 'Ecco... it's not like the stairs of a ship but a local motif. I have never been to Magadino and I didn't know if it was a folkloristic form.' Knowing Weidemeyer well, I was quite sure that he was telling me the truth and it was also certain that the stonemason in Magadino did not learn this form from Le Corbusier. The connection between the new architect and folk architecture is different in nature. It is not superficial, but significantly deeper. Weidemeyer and the local stonemason were led by the given ambience and economy in finding a rational solution. This minor case sheds light perfectly on the connection between the primitives and the advocates of the new architecture» (Bierbauer, 1930: 183).



Figure 4 — Villa Chiara, Ascona (projected by the architect Carl Weidemeyer, 1935). Postcard sent by Weidemeyer to Virgil Bierbauer in October 1935. © Virgil Bierbauer archive, Hungarian Museum of Architecture.

In addition to the advancement of his theoretical thinking, Bierbauer's journeys for leisure contributed to the diversification of *Tér és Forma's* visual material. Images of crisp white modern houses were complemented by sunlit rural houses that when given the same visual treatment represented an architectural quality related not only in terms of architectural theory but also with regards to photographic composition. Strong tonal contrasts, angle views, big sunlit surfaces, whiteness and attention to details were paralleled in modern and vernacular architecture. Framing and cropping directed the viewer's gaze in order to visually support the textual material.

Destination III — Media as a Destination

In addition to his travels, Bierbauer very much needed his expanded international network and the vast publication materials that circulated globally in order to cover the new architecture's international expansion. He also had a few steady contacts who regularly reported on the building activity of certain countries. Even though Bierbauer was an avid traveller, he never managed to go overseas. Nonetheless, he published remarkable materials concerning not only Europe but also the USA and Japan. Especially at the beginning of the 1930s, Bierbauer frequently compiled thematic issues on selected building types, i.e. sanatoriums and hospitals, baths and swimming pools, stadiums and churches. At the same time, however, Bierbauer exploited the advantages of panoramic presentation methods pursued by such notable architects as Alberto Sartoris in his comprehensive publications about contemporary architecture, e.g. the book *Gli elementi dell'architettura funzionale. Sintesi panoramica dell'architettura moderna*, which was published in 1932, 1935 and 1941. The Swiss-Italian architect filled hundreds of pages with an extensive array of selected photographs of modern architecture from all over the world.

In July 1931, Bierbauer published the first and only international issue of *Tér és Forma* with the intention of launching the *Revue Internationale*

d'Architecture. This issue included eleven countries represented solely by images. This journal was initiated at the 1930 CPIA congress held in Budapest, for which Bierbauer was one of the chief organizers. It was intended to be published in four languages (English, German, French and Italian) by the publisher of *Tér és Forma* at least until 1933. In the editorial, Bierbauer claimed that instead of a manifesto of one particular group, this issue represented the grand scale of contemporary architecture by including the images of selected buildings that exemplified the architecture of a limited time period. In spite of this heated momentum, the initiative came to a halt and a second international issue was never published (Sebestyén, 2016: 186).



Figure 5 — Fototecnico Crimella (photographer). The architectural exposition of the Triennale di Milano in 1936. © Hungarian Museum of Architecture.

In the following years, however, Bierbauer contributed to some of the great panoramas of modern architecture such as the architectural exhibitions of the Triennale di Milano in 1933 and 1936. Bierbauer was in contact with one of the

main organizers, the architect Agnoldomenico Pica, who assembled a large number of photographs from many different countries, including Hungary.

Even though Bierbauer maintained and continuously extended his professional network, the international content of *Tér és Forma* decreased along with its overall length from the mid-1930s due to financial problems and the increase in Hungarian content. In 1935, Bierbauer published an important editorial entitled “Revision’s revision”, which presented a concise panorama of the contemporary architecture in Europe, the USA and Japan (Sebestyén, 2016: 186). He used a series of photographic images aimed at providing a summary by looking around the world at a glance from the air, from Prague to Los Angeles and Tokyo, as he commented (Bierbauer, 1935: 158). Using the metaphor of air travel and the bird’s-eye view, he literally linked travel, photography and the networking that fostered the publication of *Tér és Forma*. While thematic issues provided “travels” to building types in several different locations, panoramic presentations replaced study tours in providing visual information on the latest architecture on a global scale.



Tokyo: Kórház.

T.: Yamaguchi—Bonzo.



Tokyo: Népiskola.

Városi mérnöki hivatal.

ménnyel van az azok esetében meghozott döntésről. En úgy látom, hogy ezeken a pályázatokon igenis felmerültek rendkívül érdekes megoldási javaslatok, hogy ezeken a pályázatokon építészünk egy része valóban bele tudott mélyedni a felvetett problémába s azt olymódon tudta megoldani, ami a célt tényleg legjobban szolgálta volna. Fel kell tételeznem azt, hogy a kiíró hatóság erre számított, amikor a mai viszonyok közt jelentős összeget fordított a terepályázatra. Egész más a helyzet a terek elbírálása körül. Ezek az újszerű, a feladatokból levezetett gondolatokkal ékes munkák, úgyszólván rendszeresen nem arattak sikert, mellőzettek, kiselejtettek, viszont szokványos megoldások, amelyeket kézikönyvekből le lehet másolni, akadémikus szimmetriával terhelt terek, amelyek nem számoltak az épület különös céljával, nevezetesen egészen különös elhelyezési problémájával, díjat és dicséretet nyertek. Ha az építész hatóság körülményei voltak, pályázat nélkül is megtalálta volna azokat az építésművészeket, akik akadémikus terveket könnyedén szállítanak. De akkor mi értelme volt a terepályázatnak? Végre is, azt hiszem, eltagadhatatlan elv az, hogy terepályázatokat azért hirdetnek, hogy minél kitünőbb terveket kapjon az építész. Mi értelme van a terepályázatnak akkor, amikor a hirdetőbizottság ragaszkodik a 20—30 év előtti homlokzati és alaprajzi sablonokhoz, viszont nem tudják, vagy nem akarják megérteni a feladattal továbbmenőleg foglalkozó tervezőknek munkáit? Illymódon a terepályázat a közvetlen megbízással szemben, legfeljebb csak egy igazságosabb és egyenletesebb munkakiosztási módszernek nevezhető, de nem a legjobb terek kiválasztási lehetőségének. Lehet, hogy a terepályázat illymódon egy demokratikus intézmény, de semmiesetre sem szolgálja az építészeti előrehaladást. Nekem úgy tetszik, hogy terepályázatainknál — bár egy magasabb, tisztultabb fokon — csak a személyi szempontok az irányadók, nem pedig a tárgyiak. Ha pedig ez így van, akkor nem látom szükségét annak, hogy egy-egy megbízás kedvéért 40—80, vagy 120 építész heteken át — mindennapi munkája mellett — dolgozzon és fáradjon.

J... a A... ő.

Figure 6 — Representations of Tokyo in Virgil Bierbauer’s article “Revision’s revision”, published in *Tér és Forma*, 8(6), 166.

Conclusion

Tér és Forma was a platform for disseminating knowledge, sharing information and generating debate. Photographs became crucial agents as bearers of information and visual evidence of personal encounters. Images thus had the potential to become substitutes for study tours as well as travelling in general. Architects were in the fortunate position during the interwar period, in that they had access to an unprecedented number of architectural images in a remarkably short time. Bierbauer acknowledged the fast flow of information and the rapid circulation of images. He became a driving force transferring this visual material from his own personal recollections to various media sites, which contributed to visual knowledge nourishing the new architecture in Hungary.

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NOTES

- 1 Virgil Bierbauer's archive is now kept at the Hungarian Museum of Architecture in Budapest, and includes architectural and family photographs, drawings, personal records, correspondences and selected publications. The archive contains a copy of Adrienne Bierbauer's unpublished memoir entitled "Bottle Post", which was written between 1958 and 1972 (Bierbauer, 1958–1972).
- 2 *Tér és Forma* was launched as a supplement of the journal *Vállalkozók Lapja* (*Entrepreneurs' Journal*) in 1926, but became an independent monthly periodical in 1928.
- 3 See the architecture of the American architect Frank Lloyd Wright.
- 4 Willem Marinus Dudok's letter to Virgil Bierbauer, 22 July 1931, D 25, Virgil Bierbauer archive, Hungarian Museum of Architecture, Budapest.
- 5 Bierbauer returned to Hamburg in 1931, when he had the opportunity to meet Höger again.

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FROM ENCYCLOPAEDIC PROJECT TO EDITORIAL PRACTICE

The Autochrome collection of the ‘Archives de la Planète’

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[EN]

Abstract

This paper pretends to inquire about the encyclopedic nature of the ‘Archives de la planète’ (1908-1932), one of the biggest Autochrome collections in the world. Indeed, its constitution appears to be more empirical than systematic. Furthermore, besides gathering documentation of foreign countries, this project builds up the personal and national image of its founders.

Keywords

Autochrome; operators; social circles; auto-representation.

[PT]

Resumo

Este artigo reflete sobre a natureza enciclopédica dos *Archives de la planète* (1908-1932), uma das maiores coleções de autocromos do mundo. Com efeito, a sua constituição revela características mais empíricas do que sistemáticas. Ademais, além de coletar documentação de países estrangeiros, o projeto também constrói a imagem pessoal e nacional de seus fundadores.

Palavras-chave

Autocromo; operadores; círculos sociais; autorrepresentação





Introduction

The *Archives de la planète* (1908-1932), the biggest archive of first color photographs in the world, have often been presented as an encyclopedic and universal project. Indeed, the words of Albert Kahn in 1912 are meaningful:

«Stereoscopic photography, projections, especially cinematography, this is what I would like to operate in a large scale to fix once and for all some aspects, practices, and modes of human activity whose fatal disappearance is only a matter of time».¹

This article proposes to question a different aspect of the *Archives de la planète*. Their constitution appears to be far more empirical than systematic, thanks to the part taken by operators. Furthermore, even though their name itself is suggestive, the *Archives de la planète* appear to build up the personal and national image of its founders. These are the two characteristics that I intend to develop, but first of all, a few words are to be said about the genesis of this ambitious project.

Genesis and actors

Albert Kahn was born in Marmoutier, head of the canton of Bas-Rhin, in 1860.² In 1871, when Alsace-Lorraine was annexed to Germany, he chose French nationality and moved to Paris in 1876. Two years later, he began his first job at the Goudchaux bank. His talents of intuition and audacity ensure him a fast-professional advancement. He became a partner at Goudchaux before creating his own bank in 1898. He knew back then that this success was not an end: as he wrote in 1887 to his coach and friend Henri Bergson, success in business is “not my ideal” (Coœuré & Worms, 2003, p.76). It had however the advantage of introducing

Kahn to the intellectual circle of the Goudchaux. Evolving within the republican elites, Kahn met a philanthropist and secular environment that paid acute attention to progress and education. Thus, his fortune assured, Kahn immediately committed himself in multiple philanthropic works, characterized by the prolific creation of documentary tools and financial support to various areas such as university and medicine.³ In 1898 begins the story of Kahn's foundation, with the creation of the "Bourses autour du monde". These scholarships allow young fellows intending to become teachers to travel for a year. Eyes "wide open," awardees are invited to «enter into sympathetic communication with the ideas, feelings, and life of diverse nations»⁴. Soon after, in 1906, was born the "Société autour du monde", which we will have the opportunity to present later on.

Photography appeared in Kahn's documentary project in 1908, during a trip that took him to the United States, Japan and China. Albert Dutertre, his mechanic-driver accompanied him. Before leaving, Kahn took care to offer the latter training for film and photographic techniques, black and white and color, provided by a specialist in the School of Pharmacy.⁵ For this first experience, which is as much a business trip as a photographic expedition, Kahn deployed substantial resources that already indicate a particular interest. Both men brought back over 4,000 stereoscopic views, black and white and color. The three-dimensional and instant technique of stereoscopy, but also color and sound are used according to Albert Kahn's desire of an exhaustive representation of reality.⁶ On his return, Kahn organized the installation of a laboratory on his property in Boulogne and recruited a professional photographer, Auguste Léon. Shortly after, the latter probably joined him on a trip to South America and Scandinavia. A second operator, Stéphane Passet, was probably hired in July 1911.⁷ Kahn then decided to develop his project with the help of a Scientific Director and hired on this purpose Professor Jean Brunhes (1869-1930), following the advice of a mutual friend, the geographer and geologist Emmanuel de Margerie. Brunhes was given the responsibility to ensure the scientific and methodological coherence of the *Archives de la planète*. In exchange, Kahn provided funds for the creation of a chair in Human Geography at the Collège de France, held by Brunhes. New photographers-travelers, some of which were also

familiar with film technique, joined the ranks of Kahn's employees. Among them, Georges Chevalier entered in Kahn's service in 1912; Paul Castelnau and Fernand Cuville in 1917; Frédéric Gadmer in 1919; Roger Dumas in 1920. The project also expanded with occasional operators such as Marguerite Mespoulet and Madeleine Mignon and Léon Busy. But the *Archives de la planète* suffered the impact of the economic crisis of 1929, and soon Albert Kahn was not able to fund travels anymore. The project begins to wither. The latest mission abroad was conducted by Frédéric Gadmer in Algeria and Tunisia in 1931. All in all, nearly 4,000 stereoscopic plates, 70,000 Autochromes and a hundred hours of film rushes corresponding to 183,000 meters of film were gathered from fifty countries on all continents, except Oceania. Although this brief chronology invites us to see the *Archives de la planète* as a two-headed project with a universalist aim, such an understanding would neglect the major part taken by operators in this vast undertaking.

An empirical gathering method: operators' personal initiatives

Albert Kahn employed eleven photography and cinema operators for the *Archives de la planète* between 1909 and 1931. Twenty others have contributed occasionally. It appears that Kahn's incomplete personal archive and the scientific and individual commitments of Brunhes are not the only way to trace back the project's history. Indeed, we have come to forget that the operators are its first craftsmen. Several elements lead us to the reassessment of the amount of freedom given to the operators, and to consider them as key protagonists, just like Brunhes and Kahn.

Mariel Jean-Brunhes Delamarre, daughter of Jean Brunhes, remembered the conditions of preparation to each trip. Jean Brunhes received the operator in Auguste Léon's laboratory, and provided him guidance based on various documentation materials: «Survey maps, geography volumes, guides, photographs» (Bonhomme & Delamarre, 1993, p.206). As far as we know, these indications left no trace. However, Brunhes referred to this type of meeting in a letter addressed to Kahn:

«It is well understood that the information I provided to M. Passet should serve him as inspiration; these are general tips that are intended, in my mind, to allow travelers from different parts of the world to cooperate in a common enterprise, but it goes without saying that this is not a kind of limiting rule. M. Passet must have his eyes always open and take everything as it may deem some interest; *the more he manifests thoughtful initiative, the more we will be satisfied with his services*».⁸

“Travelers” were therefore expected to show autonomy. In this letter, Brunhes describes two principles that structure the *Archives de la planète*: the first one is collaborative. The second is individual and gives operators significant freedom. This double structure reminds us the Farm Security Administration surveys which later took place in the USA. Indeed, as Olivier Lugon recalled: «if the FSA was not originally an initiative of photographers, it is them who will fix its lines» (Lugon, 2011. p.120). We can also think about photographic agencies that developed in the second half of the twentieth century, and the special status they reserved to authorship (Bouveresse, 2017). In a radio interview, Georges Chevalier, who became the first director of Kahn’s Autochrome collection after his death, refers to the same sense of initiative encouraged by Brunhes:

«There was a program but also great flexibility. The general orders were to take everything that could serve to the story of human life: monuments, ruins, tools, types, etc... This means that everyone was expected to have intuition and be able to make a choice among the documents that his lenses could reach».⁹

How did the operators deal with such “flexibility”? An example will be given to us by Stéphane Passet’s first trip, which led him to China in 1912. In a letter, he exposes Brunhes his own methods of shooting. We can notice the didactic effort that feeds his photographic approach:

«Since I was in Beijing, I spent my first days taking in pictures the city’s attractions, which are many and interesting. I have traveled around part of the temples, I took their exterior and interior appearance, so that one can very well realize what I see, for example, I am taking a Buddhist temple’s photographs, I picture the hall, the court, the series of temples which follow, the different steps, the entrance to the main temple, the altar and finally the Buddha. My shots are all developed from day to day, so I am certain of what I do and then pass to something else the next day».¹⁰

In a letter dated 17 July 1912, Brunhes shows how much he appreciates Passet's method. Saying he is very satisfied of the latest news, he adds that he has no further recommendation.¹¹ A letter sent by Passet, this time from Morocco in 1913, provides another example. The latter describes bold practices, staging events for documentary purposes:

«Before I left Fez, General Gouraud agreed at my request to hold a military exercise during which I took interesting film scenes [...] I have also taken in color photography the General and all troops gathered behind him. This session obviously no longer has the same documentary interest, but I thought it was still good for recording to show troops charging to conquest and in my opinion a military scene will not be superfluous. I wanted to benefit from General Gouraud's thoughtfulness».¹²

At the stage of production, the *Archives of the planet* do not follow a systematic logic, but rather are the result of individual and simultaneous choices. In his study about the photographic surveys conducted in the United States in the nineteenth century, Robin Kelsey notes that «The question of which statements or pictures the geographical and geological archive could permit looks different from the position of the employee than from that of the employer» (Kelsey, 2007: 11).

Similarly, although Kahn's intentions are valuable to describe the initial stage of the project, they appear insufficient to describe the stage of its execution, and it seems necessary to study more precisely, when possible, each operator's background and methods. Other elements are encouraging the hypothesis of an editorial project. Indeed, besides an oscillating structure between group project and individual initiative, the economy of editorial projects is characterized by a rational mode of accumulation according to selective criteria, restricted decision-making actors, and a targeted audience. As for the use of these images, we will then come back to the two sponsors of the project, namely Kahn and Brunhes.

The phenomenon of self-representation within the *Archives de la planète*

Albert Kahn — the art of camouflage

Among nearly 70,000 images, over 34,000 were collected in France. The *Archives de la planète* are therefore half French. One prosaic hypothesis to explain such a disparity would be related to financial issues: it is of course cheaper to send operators in France rather than around the world. However, considering that the year 1919-1920 was the year when Kahn hired the most operators — nine at the same time —, we realize that this year also corresponds to many shooting in France with only three surveys abroad.¹³ Therefore, if Kahn had the means to finance the employment of so many operators, he could have chosen to hire less of them, and send them in remote places. Several elements can be explored in order to study this phenomenon of self-representation, our first example of “editorial choice”.

Let us study more closely the thematic distribution of this corpus. Firstly, we can notice that of these 34,000 images of France, more than 5,000 were taken in Albert Kahn’s properties. These images mostly relate to Albert Kahn’s gardens in Boulogne and Cap Martin. Albert Kahn’s passion for his gardens is well-known.¹⁴ In 1895, he built on his property of Boulogne on 6, Quai du 4-September, a *jardin à scènes*. Across an area of 4.2 hectares are grouped a French garden, an orchard, a rose garden, an English garden, a “blue” forest, a marsh, a meadow and a “golden” forest, as well as a Japanese and Chinese garden, and a “Vosges” forest. Today one can still walk around them thanks to the preservation efforts led by the museum. As for the garden in Cap Martin on the French Riviera, it contains many species as rare as exotic.

Studying the reception context of this ensemble will ease its interpretation. Let us therefore focus on the visits organized in Boulogne for the “Société autour du monde”. Founded in 1906 at the initiative of “Bourses autour du monde” former recipients, the “Société autour du monde” gathered many members of the academic, artistic and political elite. Some were honorary members, other, occasional guests Kahn honored with a projection and a dinner in good company. The guests include the Nobel Prize in Physics Albert Einstein, Marie Curie, mathematician Paul Appell,

but also Paul Valéry, the Indian poet Rabindranath Tagore, Colette, and Henri Bergson. Few documents tell us about the running of these visits. However, testimonies of doctors who came to visit the Biology Center will give us a glimpse of the context in which these images were shown.¹⁵ After discovering Dr. Comandon's equipment, the group attended a scientific projection. Some views of the *Archives de la planète* were also shown to them:

«Admirable views in color from the *Centre de Documentation* were then shown. The magic lantern actually allowed us to travel in Egypt, Greece, India, Japan».¹⁶

The tour ends with a stroll in the garden:

«Finally, on a beautiful day, visitors could admire the gardens where they passed from large spaces bordered by blue cedars to the fantastic vision of a corner of Japan with a scent of wisteria all enlighten by multicolored azaleas bouquets».¹⁷

Paul Ducellier, former secretary of Albert Kahn, also highlights the magical nature of Boulogne visits and evokes the host's mischievous spirit:

«Oh! There were sometimes surprises regarding the gardens. Sometimes, I would point out to visitors the blue flowers in the French garden as we were walking across it. The time we made the turn by the Vosges and the blue forest, when we returned all flowers were red. The visitors did not understand why but I can tell you, it is because all these flowers were in pots and in the meantime, all twelve gardeners came to remove the blue pots to put red pots instead. These are some surprises Albert Kahn allowed himself... But really it was beautiful and everyone cheered».¹⁸

We can also notice that out of 835 projections between 1913 and 1930, Boulogne and Cap Martin were shown 533 times, the gardens of Cap Martin almost systematically closing each screening starting 1926.¹⁹ The importance in terms of number of this ensemble but also its representation in the context of a very selected audience, associated with the mystery surrounding Albert Kahn's personality lead us to formulate the hypothesis that Kahn was not only discreet, but harbored his own personal image. Part of the French corpus could thus have served as a means for this shy host, whose speech difficulties have often been raised (Tassin, 2015: 11), to

present himself to his guests while withdrawing from the scene. Kahn thus engages a true poetic of concealment, later theorized by Blanchot among others, carrying an important part of literary research of the twentieth century. Photography, on its side, would wait a few more decades, the development of theoretical studies, the end of the photo journalistic myth and new documentary ethics (Poivert, 2010), until the author's ghost reappeared.

Jean Brunhes and the rhetorical function of color

If we keep focusing on the places that have most been photographed among the French corpus, we can see that every ensemble of more than a thousand pictures consists in former areas of battle: Aisne, Marne, Meurthe-et-Moselle, Meuse, Oise, Pas-de-Calais, Somme. Indeed, the First World War is largely represented within the *Archives de la planète*, with more than 17,000 images. At that time, several operators were recruited from the photographic service of the army.²⁰ Autochromes taken during wartime photographic surveys were used by Jean Brunhes to illustrate his own lectures in neutral countries, including Switzerland and Spain. They were directed in 1916 with the help of Georges Chevalier for propaganda purposes.²¹ We also know that this ensemble has been used by Brunhes to illustrate his lecture in the Collège de France. Starting 1915, several lessons focusing on the impact of geographical knowledge in contemporary history are illustrated with Autochromes.²² On January, 18th, Brunhes gave free rein to patriotic emotion, and used photographs in order to document «the devastation brought by the German army».²³ He described to his student the city of Senlis as a «type of city-corpse whose image is to stay in front of [their] eyes to give [them] an example».²⁴ In the screening of December, 12th, 1917, Brunhes elaborates, relying on images, a critique of the notion of race. Brunhes argues that the question of human cohesion, which was so important during World War II, is unrelated to the concept of races since, says he, the “French type” is extremely diverse and mixed. As often, the projection occurs at the end of the lesson, as a means of recreation:

«To give you a rest from this very theoretical presentation, [...] I would like today to introduce to you some color photographs which have enriched our collections since last year, and that relate very specifically to the concept of race».²⁵

His speech contains the vocabulary of anthropometry and terms such as “brachycephalic” and “dolichocephalic”, yet, these images are formally very different from this part of photography advocating the hierarchy between individuals according to the analogy of morphological and behavioral criteria. Visual codes are changed, and anthropometric clinical vocabulary (Sekula, 1986) makes place to postcard-like images.²⁶

The use of pictures made by Brunhes in wartime context is the draft of a “micro-story” (Challine, 2014) among many others, whose disentanglement would expose the *Archives de la planète* as a network. However, this case study is less specific than it appears. Indeed, it allows us to highlight the rhetorical dimension of color (Lichtenstein, 1989). Sensitive qualities of Autochrome technique are at the service of a speech whose aim is to move the audience in order to win his accession (Castro, 2017). More than an illustration, color photography is a sensitive argument. According to Brunhes, color could thus be summarized to the goal of moving to teach better. According to this hypothesis, the *Archives de la planète* could be compared to the contemporary cinematic purpose of popularizing History. Let us come back to the genesis of the *Archives de la planète* to anchor such a comparison. Georges Chevalier remembers the enthusiasm of Kahn in front of the projections of Jules Gervais Courtellemont’s photographs. The latter actually probably bought 83 of them at the beginning of the project. From November 1908 to April 1909, Courtellemont presented *Visions d’Orient* at the salle Charras of the Opéra de Paris.²⁷ Strongly impressed by the Autochrome technique, Kahn apparently had the idea to incorporate this new technique in his photographic project. At the time, Jules Gervais Courtellemont was working on behalf of the company *Le Film d’Art*. Founded in 1908 by banker Paul Laffitte and his brother out of a proposal from the members of the *Comédie Française*, the company’s goal was to attract theatre and opera’s educated public, but also, according to cinema’s popularity, to become the «great educator of the people».²⁸ Jules Cleretie (1840-1913), one of the writers of

Le Film d'Art, explicitly states such a dual-purpose of seducing and instructing: a screening resembles «a history lesson, the best one can ever have, a lesson relying on eyes and pleasure» (Carou, 2008).

Aesthetics of accumulation

Announced as an encyclopedic project by its founder, who highlighted its international dimension and called for a systematic method of collecting images, the *Archives de la planète* appear to be far more empirical, due to the personal initiative of operators. Albert Kahn's aim to gather knowledge all around the world therefore describes one aspect of the project, and is enriched by the part taken by other main protagonists such as Jean Brunhes and the operators. The predominance of France in the corpus and the fact these images were shown frequently in Boulogne and in Collège de France is another characteristic that shows that the nature of the *Archives de la planète* is not exclusively encyclopedic. Two tendencies therefore make this project closer to an editorial one: the first one is empirical, the other one is rhetorical and features color as a sensitive argument, pleasing the audience being a means to teach better.

In many ways, this ensemble leads us to consider accumulation as an aesthetic principle, and excess as a form. As stated by Tiphaine Samoyault (1999), excess can take various forms. Encyclopedia is one of them, and we have tried to show that editorial project is another.



NOTES

- 1 Albert Kahn quoted in a letter from Emmanuel de Margerie to Jean Brunhes, January 26, 1912. If not mentioned, all references about correspondence in this article are from the Fonds Jean Brunhes, Archives Nationales, 615 AP / 102.
- 2 For more biographical information, see: Sophie Couëtoux (2015). De l'Alsace à Paris, d'un siècle à l'autre. In Musée Albert-Kahn, Paris: Liénart pp. 19-35.
- 3 For a detailed chronology of Kahn's philanthropic activities, see Marie Corneloup (2015). Au fil des fondations, les fils rouges de l'œuvre: continuités, ruptures, évolutions... In Musée Albert-Kahn, cit., pp. 253-271.
- 4 Unsigned letter to the Rector of the Académie de Paris, June 10, 1898, Archives Nationales, AJ 167020, quoted in Musée Albert-Kahn, cit. p. 256.
- 5 Albert Dutertre, "Journal de route de mon voyage autour du monde, 13 nov. 1908 – 11 mars 1909", Archives of musée Albert-Kahn.
- 6 Sound recording fails due to poor recording conditions.
- 7 Memories of Georges Chevalier, undated document gathered by his granddaughter Monique Rigal, Archives of musée Albert-Kahn.
- 8 Letter from Jean Brunhes to Albert Kahn, May 15, 1912. We stress out.
- 9 "Les Jardins Albert Kahn", interview of Georges Chevalier by Mr Carré and Miss Magnus, typed document undated, Archives of Musée Albert-Kahn.
- 10 Letter of Stéphane Passet to Jean Brunhes, June 28, 1912, fonds Jean Brunhes.
- 11 Letter of Jean Brunhes to Stéphane Passet, July 17, 1912, fonds Jean Brunhes.
- 12 Letter of Stéphane Passet to Albert Kahn, February 1st, 1913, fonds Jean Brunhes.
- 13 Summer 1919: Chevalier in Belgium, Cuville in England. November 1919 – January 1920: Gadmer in Lebanon and Palestine.
- 14 See for example Diane Toubert – Sigolène Tivolle (2015). Le jardin de Boulogne, un conservatoire des arts horticoles à la Belle Epoque. In Musée Albert-Kahn, cit., pp. 125-141.
- 15 The Biology Center was directed by Dr. Comandon, pioneer of microcinematography, hired by Kahn in 1928. See Flore Hervé (2015). Exploration du monde vivant: le laboratoire de biologie. In Musée Albert-Kahn cit., pp. 239-251.
- 16 Archives of Institut Pasteur, fonds Comandon and Pierre de Fonbrune, COM. D, 1929, "Samedi 25 mai, visite du laboratoire de biologie du Centre de documentation", typed document. Quoted by Flore Hervé (2015), cit. , p. 249.
- 17 *Ibidem.*
- 18 Interview of Paul Ducellier for the movie *L'Héritage d'Albert Kahn*, 1976, Fonds Ducellier, Archives of musée Albert-Kahn.
- 19 The register projections of Boulogne set for each session between 1913 and 1930, the date, the names of guests and projected themes. There are 835 sessions, with 75 planned themes.
- 20 Paul Castelnau and Fernand Cuville in 1917.
- 21 "Les Jardins Albert Kahn", interview of Georges Chevalier by Mr Carré and Miss Magnus, typed document undated, Archives of Musée Albert-Kahn.
- 22 Fonds Jean Brunhes, 615 AP 32, Archives nationales. These lectures were described in a paper presented by Anne Sigaud and Nicolas Ginsburger: "Montrer, expliquer et comprendre la Grande Guerre. Les autochromes des Archives de la planète et les cours de Jean Brunhes (1915-1917)",

- Colloquium *Plaques photographiques, fabrication et diffusion du savoir*, Strasbourg, March 16-17, 2016.
- 23 Fonds Jean Brunhes, 615 AP 32, lesson dated January 18, 1915
- 24 *Ibidem*.
- 25 Fonds Jean Brunhes, 615 AP 32, lesson dated December 12, 1917.
- 26 About postcard aesthetics, see for example Christian Malaurie (2003) and Marie-Ève Bouillon (2012).
- 27 See for instance Emmanuelle Devos (2008).
- 28 Statute of the Society, February 2008, quoted in 1895. *Mille huit cent quatre-vingt-quinze*, n° 33, *Dictionnaire du cinéma français des années vingt*, 2001, p. 198.

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ENSAIO FOTOGRÁFICO PHOTO-ESSAY

THE EMOTIONAL POWER OF CAPITAL CUBA

ANA CAYUELA MUÑOZ

A series of photographs that explore the effects economic restrictions have had on human interactions and on people's private lives. The desires and hopes that have grown out of Cuba's economic position stand in stark contrast to the tourists' independence and presented a special kind of encounter brimming with romanticism, exotic curiosity and power.

In her moving images, Ana Cayuela Muñoz captures the tiny gestures that reveal dreams of another, freer world. At the same time, they show us a deeply personal view of love relationships taking place under different portents. The result is a series of complex photographs that depict a many-layered social structure — and a reality that is already in the process of disappearing.

Ana Cayuela made this series 'The Emotional Power Of Capital' in Habana. Using her status of «Western woman», she analysed how she's been perceived by the others. The methodology of work was about sharing photography; «learning by doing». The photographer made workshops with Cuban guys, which have, as only option to travel outside of the island, to marry a foreigner.

Objectives

Make visible the impact that the economic political conditions have on the social behaviours of the population that live under/over them.

How far can runs the inequality between humans? How do emotions are manipulated by “money”?

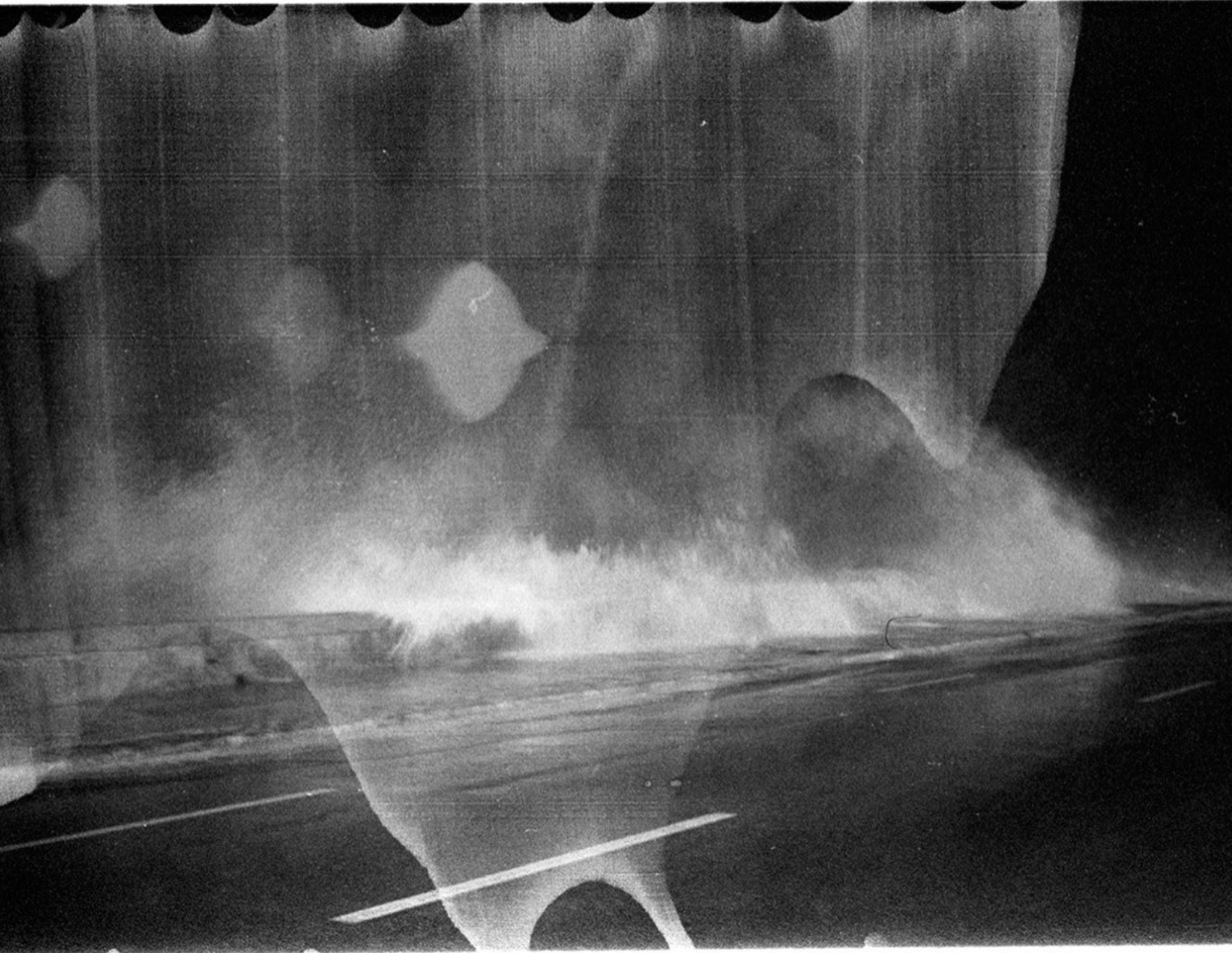
We wanted to be honest but also ironical; using education (photography workshops) to give tools to the population with less “voice”. If you can’t express yourself freely or you have little internet to share or to say, so you do not count, inside of the globalized soup that our society builds. But, in case you can have a camera into your hands, you can get proofs...

We documented ourselves; a tourist west woman with Cuban guys; captured or installed worlds?

Keywords

Emotional, Tourism, Colonialism, prostitution, Cuba.







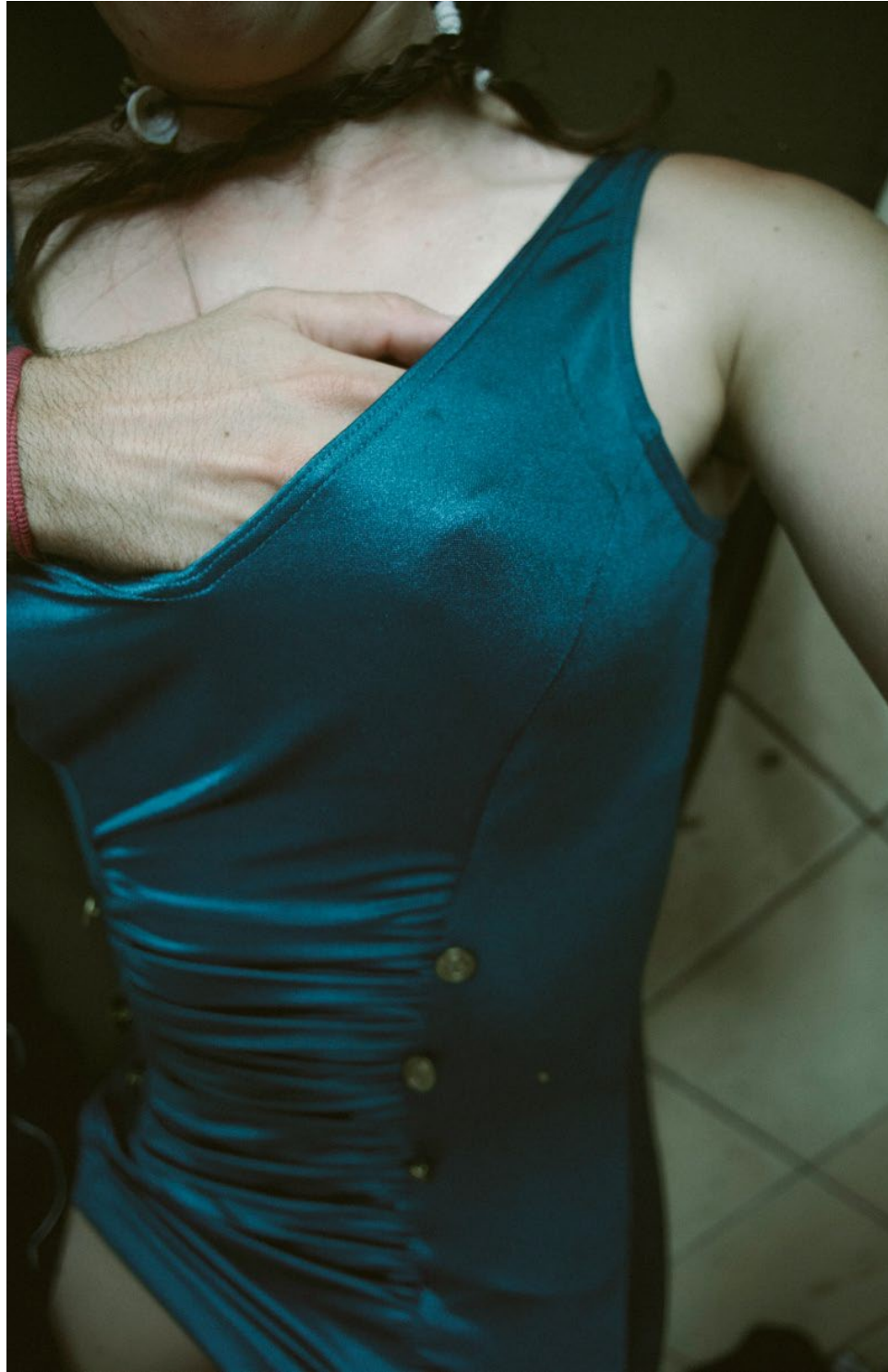
THE EMOTIONAL POWER OF CAPITAL CUBA



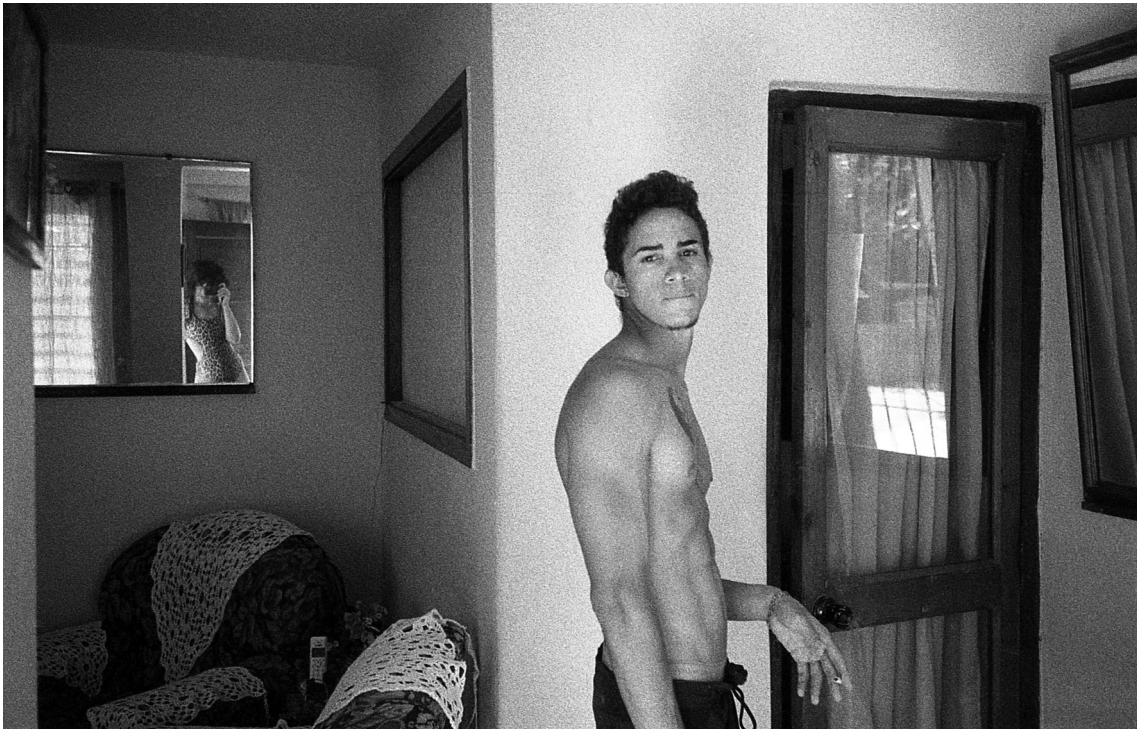


















THE EMOTIONAL POWER OF CAPITAL CUBA









