CAMERA EDUCATION
Photographic Histories of Visual Literacy, Schooling and the Imagination

#PHRC20 Online Conference

TUESDAY 16 June 2020

Keynote Lecture:
Darren Newbury

Photography, Visual Education and the Cold War Imagination: From Post-War Anti-Racism to ‘How to Photograph Foreign Visitors’
This presentation forms part of a larger research project that locates photography at the intersection of African decolonisation, racial conflict in the United States, and the cultural Cold War, drawing particularly on the archives of the United States Information Agency (USIA), and related organisations such as UNESCO. USIA is best known for its sponsorship of Edward Steichen’s The Family of Man exhibition, but also had an extensive photographic program which comprised numerous filmstrips, posters, pamphlets, photo-essays and small-scale exhibitions. The presentation touches on three dimensions of photographic education as it relates to the USIA photographic program. First, the influence of ideas around race and visual education in the immediate postwar period, which came together in the work of UNESCO and overlapped with that of USIA, and would influence the shape of its photographic program, including in Africa. The organisations shared a common interest in ideas of international visual education as they sought to address global audiences. Second, the USIA program for Africa centred thematically on education, which was perceived as something of an ideological bridgehead into the continent. The agency produced numerous photo-essays on the integration of the education system in the US, alongside equal numbers on visiting African students engaging as equals with their American colleagues. Third, the engagement with ‘foreign visitors’ necessitated the educational instruction of photographers.
Panel 4. Ideological Indoctrination

Agnese Ghezzi
Agnese Ghezzi is a postdoctoral researcher at the Kunsthistorisches Institut in Florenz (Department Gerhard Wolf). Her work explores the connection between photography, anthropology, nation building and colonial culture in 19th century Italy. She received her PhD in Analysis and Management of Cultural Heritage from IMT School for Advanced Studies Lucca. In 2018, she was Visiting researcher at the PHRC, DMU. She is collaborating with Castello D’Albertis Museum of World Cultures (Genoa) for the valorisation of its photographic collection. She studied Modern and Contemporary History at the University of Florence, the Katholieke Universiteit Leuven, and the University of Bologna.

Educating the Nation: Photography, Visual Archives and Italian Identities
In 1898 the physiologist Giulio Fano, during a meeting of the Italian Photographic Society, proposed to his fellows to undertake a photographic survey over the national territory. In his word, the project should “let Italians know Italy”, recalling the famous quote attributed to Massimo D’Azeglio “We have made Italy, now we must make Italians”. In the young nation-state - unified in 1861 and characterised by many local varieties rooted in centuries of historical divisions - the camera appeared as a tool to build an identitarian feeling and to educate the citizens of the peninsula.
Many private and public photographic campaigns registered historical monuments and artworks, contributing to shape the unifying notion of cultural heritage and projecting the Italian roots in its cultural past. Differently, Fano was interested in the representation of the multiplicity of Italian types, with the attempt to represent the contemporary popular customs: “In which country that has a long and glorious history, with maybe the exception of India, can we find as much ethnic variety as in our own home?”1. Rather than neglecting the regional particularism, Fano stressed it and inserted it in the national rhetoric, through an exotifying parallel with India.
In his view, the camera represented the antidote to the unstable mechanism of remembrance, constituting materially and visually a national memory, and saving society from oblivion and ignorance. Pictures got a trifold didactic role: politically, they instructed the nation on its multiplicity; scientifically, they became tools for the new academic discipline of ethnography; socially, they provided information on the condition of the popular class. Looking at the proposal by Fano and other similar attempts that arose between the Nineteenth and the Twentieth century in Italy, the paper analyses the educational power attributed to ethnographic photography in relation to nation-building, and the negotiation between unity and variety, nostalgia and progress, imagination and documentation.

Sabrina Meneghini
Sabrina is a PhD candidate studying Visual Culture at the Photographic History Research Centre at De Montfort University. She is based at the Royal Commonwealth Society Department in Cambridge University Library, where her work looks at the use of visual media in the instruction and construction of British geographical education
for children in the colonial-era. Her interests lie on colonial photographic history and in the educational use of visual materials to shape the knowledge of children; more broadly, on the impact images have on audiences - especially when used as political strategies to influence society.

Instructions to Construct: Imperial Photographic Education for Children in the British Colonial Era

This paper will explore the photographs produced in the early twentieth century by the British photographer-artist Alfred Hugh Fisher for the Colonial Office Visual Instruction Committee (COVIC) to facilitate British school education. In 1907 COVIC hired Fisher to create a photographic documentation of the peoples and lands ruled by the British Empire. COVIC utilized the images he captured during his three-year journey to produce lantern slides and textbooks for use specifically in geography lessons. The paper will demonstrate how Fisher's photographic collection, alongside a few of his drawings for comparison, was influenced by COVIC's treatment of colonial knowledge production as a strategic educational tool, having instructed him to photographically describe the colonies and dominions in a particular manner. Part of my PhD project, Classroom Photographic Journeys: Alfred Hugh Fisher and the British Empire's Development of Colonial-era Visual Education, my paper will discuss and analyse how Fisher's visual representation was preconditioned by instructions received from Halford J. Mackinder – an influential British geographer and politician who was the project's supervisor. I will therefore investigate the political strategies COVIC employed in the production of a particular visual ideology that was intended to shape the knowledge of children across the British Empire. The talk will specifically explore its implementation in the metropole. Discussing the role of photography in COVIC’s project and Fisher's response to Mackinder's requests will allow me to clarify, through reference to empirical evidence, how imperial visual education was constructed. In doing so, I will argue that an empirical investigation into Fisher's collection is crucial to explaining how photographic sources were used to indoctrinate children. By acknowledging the role Fisher and Mackinder played in the imposition of a specific imperial vision, the paper will highlight the subjectivity embedded in photographic evidence and in the endeavour to provide photographic education more broadly.

Hanin Hannouch

Dr. Hanin Hannouch is postdoctoral researcher at "4A LAB: Art Histories, Archaeologies, Anthropologies, Aesthetics". She is currently guest editor of the journal "Cinergie: Il Cinema e le altre Arti", working on the forthcoming volume about the re-appropriation of the archive in photography and cinema. During 2019, she was International Research Fellow at the German Maritime Museum –Leibniz Institute for Maritime History (DSM) where she examined exoticization and colonial revisionism in the interwar photography of Hanns Tschira. Throughout 2018, she was a post-doctoral fellow of the Ethnologisches Museum of the Staatliche Museen zu Berlin, with a research project examining Robert Lohmeyer's photography collection. In 2017, she received her PhD from IMT Lucca, Scuola Alti Studi with a doctoral thesis on Sergei
Eisenstein as an art historian and was a guest researcher at Jacobs University Bremen. She also completed the International Master Program in Art History and Museology (IMKM) at the University of Heidelberg and the Ecole du Louvre (Paris) in 2014, after a first Masters degree and Bachelor in European Art history at the University of Saint-Esprit De Kaslik

*Active Participation. Colonial Education and the Colour Photography in Willy Scheel's Deutschlands Kolonien*

Although the entanglements of photography and anthropology have entered the scholarship of both fields, research to date about the visual constitution of the colonized subject (Pinney 2012, Theye 2004) has largely been limited to black and white images. This narrative is propelled by biased histories of photography that neglect color before the Autochrome, despite it being a major perceptual transformation in modernity. Hence, my research deals with the reproduction of the color photographs of chemist Dr. Robert Lohmeyer (1879-1959) in the educational scientist Willy Scheel’s (1869-1929) book Deutschlands Kolonien (1912 and 1914, 60 000 issues printed) destined for adolescents. Lohmeyer undertook two photography expeditions to the African continent in 1907 and 1909 after having mastered the three-color photography process and would sell his material to publisher Carl Weller. The latter's project "World in Color" (Welt in Farbe) aimed at creating a visual encyclopedia of the world. It presented the German colonies and their inhabitants through racial hierarchies in the two-volume book Die Deutschen Kolonien (released in 1909 and 1910 respectively, by Kurd Schwabe).

I examine how Scheel repurposed Lohmeyer's images from Schwabe's book in order to present the German Empire, whose colonial power was considered minor, as equal-ranking with European nations, at a time when training institutes and educational centers propelled large scale colonial education with similar aims. I focus on the anthropological theories that underpin the employment of color photography, expanding its evidentiary claims. Moreover, I stress how Scheel, along with Carl Weller, positioned color as an enabler of action and "active participation and cooperation in the field of German colonization", addressing the sense directly and triggering bodily responses in various age groups.

*Panel 5. Access to Photo Education*

**Rose Teanby**

Rose is a first year Phd candidate at the Photographic History Research Centre, De Montfort University, researching early women photographers 1839-1861. She is also an Associate of the Royal Photographic Society.

Rose combined independent research into photographic history with the challenges of raising a family. She led a successful crowdfunding campaign to restore the abandoned grave of Robert Howlett in 2017 and, following collaborative research projects, recently focused on early women photographers.

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Rose’s website hosts 16 short biographies of early women photographers and has presented talks at the National Portrait Gallery and New York Public Library. www.roseteanebyphotography.co.uk

Who Will Teach Mary Anne? A Brief History of Women’s Photographic Education in England before 1860
This paper explores the development of photographic education for women, from pre-photographic instruction in the use of the camera obscura, to the first formalised tuition in the “art and scientific principles of photography” in 1858.
How did women access essential scientific information to enable understanding of photography and what innovative approaches were employed as a consequence of their exclusion from mainstream education?
From Francesco Algarotti’s 1739 Sir Isaac Newton’s Philosophy Explained for the Use of Ladies, incorporating optical principles of the camera obscura, women became a target readership in a conversational style of educational text.
This paper highlights of men of science who shared their concepts and interests, suspending social protocols, introducing female friends and family members to the photographic camera and mysterious alchemy of the sun picture. The role of independent studios who also provided tuition is another key resource of interest, financial profit appearing to negate any gender discrimination.
I argue that the formation of the Photographic Society in 1853 had a profound influence on women in photography. But publications such as the Lady’s Newspaper took up the dissemination of detailed photographic instruction in a weekly column, arbitrarily juxtaposed with political reports and household management tips.
Photographic tuition entered the academic arena in 1857 at Kings College, London, with the appointment of photography’s first professor. The following year Professor Hardwich pioneered classes for women at King’s College.
This paper will conclude that early women photographers were able to learn their skills from a variety of sources, and that photography broke important new ground, leading the way in women’s quest for equality.

Annebella Pollen
Dr Annebella Pollen is Principal Lecturer in the History of Art and Design at the University of Brighton, where she researches visual and material culture across a range of periods and forms. Her publications in the history of photography include Mass Photography: Collective Histories of Everyday Life (2015) and Photography Reframed: New Visions in Contemporary Photographic Culture (2018, co-edited with Ben Burbridge) alongside many essays including contributions to The Handbook of Photography Studies (2020), The Companion to Photography (2020) and Photography Off the Scale (forthcoming). Her other monographs include The Kindred of the Kibbo Kift: Intellectual Barbarians, a 2015 study of an artist-led interwar youth group, accompanied by an exhibition at Whitechapel Gallery, and the forthcoming Art without Frontiers, which analyses the British Council's use of modern and contemporary art for international cultural relations since 1935.

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*Deschooling Photography: Mobilising the Camera for Children’s Lib*

The radical disruptions of student uprisings and women’s movements in Britain flowered in the 1970s into new campaigns for children’s liberation. In the context of new propositions for deschooling society and opening minds by experimental educationalists and radical psychiatrists, campaigners mobilised alternative forms to support children’s autonomy, from free schools to adventure playgrounds. Amidst this, the visual representation of children as media stereotypes was seen as central to their ideological oppression. In the Children’s Rights Workshop, founded in London in 1973, Terry Dennett, a scientific photographer for London Zoo, and Jo Spence, a high street portrait photographer, argued that new visual models were needed: “We continually present children to our audience as we think they ought to look, singling out aspects of their behaviour and appearance in which we as adults have a vested interest. Children are not objects of ‘consumption’, fodder for people with film in their camera, nor can they be reduced merely to shades of grey or an amalgam of lines and light”, they argued. “Children are people.”

Via Dennett’s Children’s Photography Workshops in Brixton throughout the 1970s, children aged 5-17 not only took their own photographs as antidotes to visual stereotyping but also developed them in cameras repurposed from prams, dolls and wellington boots, using kitchen sink chemicals. In this way, children were encouraged to use cameras as tools for self-reliance. “If”, as Dennett put it in 1976, “kids can do that in photography, they can do it socially, politically and in many other ways.” This presentation explores the aims and results of the Children’s Photography Workshops in relation to the wider ambitions for a politicised photographic practice in 1970s Britain and the educational radicalism espoused by activists for children’s rights, such as Leila Berg and Nan Berger.

**Sara Dominici**

Dr Sara Dominici is a Lecturer in Visual Culture and the Course Leader for the MA Art and Visual Culture at the University of Westminster (London, UK). She is currently working on the wide range of photographic practices that shaped people’s experience of modernity from the late nineteenth century, focusing in particular on photographers’ interactions with other media and technologies (e.g. photographic press, postal system, and transport technologies). She is the author of *Reading the Travel Image* (Routledge, 2018) and has published in titles including *History of Photography; Photography and Culture; Science Museum Group Journal; Source*; and *Trigger*. https://www.westminster.ac.uk/about-us/our-people/directory/dominici-sara

https://twitter.com/saradominici

*Circulating portfolios and education by correspondence: co-producing, sharing, and remixing Photography*

The launch of the Royal Mail’s parcel post service in 1883 coincided with the increase of amateur photographers in Britain, supporting new ways for these practitioners to come together: the postal photographic clubs, small groups of self-organised
photographers that circulated a portfolio of prints and texts among themselves for mutual criticism. This paper considers the influence that the infrastructure of the postal system had on photographic education in Britain in the late nineteenth century, focusing in particular on the role played by the collaborative nature of postal photographic clubs in the production of photographic knowledge. Inspecting and criticising the works of others, and submitting one’s own work to the same scrutiny, was almost unanimously judged by contemporary commentators to be of remarkable educational value because it could teach members how to write (thus talk and think) about photography as a prerequisite for taking ‘proper’ photographs. The collective participation in the construction, sharing, and cyclical remixing of photography-related material on which postal clubs depended, however, also meant that what made a photograph good or bad, or simply how one should talk/write about photography, had to be negotiated amongst members. Additionally, because this ‘ever-circulating portfolio’, as one photographer once described it, never reached a final stage of production, the knowledge therein was itself in a process of constant becoming. This paper argues that the postal system fostered the emergence of a bottom-up and practice-based model of visual learning where meaning and value were created within this process of circulation, morphing with each mail delivery, thanks to the members’ individual active participation. In other words, this marked the passage from the institutionalisation of photographic discourse to its popular critique as embedded in the plurality of voices evidenced by the constantly changing portfolio, a model of photographic education taking place at grass-roots level.

Panel 6. Social and Political Propaganda

Susana S Martins

Susana S. Martins is Senior Researcher at the IHA -Institute of Art History, FCSH, Universidade NOVA de Lisboa, where she also teaches and coordinates the research group MuSt – Museum Studies. With a doctorate in photography and cultural studies from the Katholieke Universiteit Leuven (KUL), Belgium, she has been mainly working on the intersection of photography, exhibitions, and print cultures. Her research covers topics such as photographic books, national identities, city portraits, propaganda and world expositions. Author of several publications on these themes, she has worked with different museums and curatorial projects. Martins also teaches in the fields of photography, contemporary art history and nineteenth-century visual culture

Propaganda and the Visual Education of the Empire: The Photographic Albums of the Presidential Visits to the Portuguese Colonies (1938-39)

On July 11th, 1938, Lisbon waved goodbye to the Portuguese President Óscar Carmona. That afternoon, the President – together with the Minister of the Colonies Francisco Vieira Machado and his entourage – would solemnly climb aboard the ship ‘Angola’ for an official two-month trip to the then Portuguese colonies of São Tomé and Príncipe, and Angola. Notably, it was the first time in Portugal, that a head-of-

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state physically travelled to the distant, and in several respects unknown, colonial territories. The next year, in 1939, a second and longer journey would follow, this time including Cape Verde and Mozambique as well. These political visits were sensed as exceptional events and were, therefore, exceptionally covered.

Numerous written and visual accounts were created in this context, either to prepare or to celebrate the presidential visits. Amongst them, the five-volume photographic albums, organized and published by the General Agency of the Colonies in 1939 and 1940, deserve special attention. Depicting almost every aspect of the President’s tour, these albums gathered hundreds of pictures in a surprising reportage, whose extension seemed only to match that of the Portuguese empire. More than mementoes, these volumes were explicitly “organized for those who did not see it”. In this sense, they served a clear colonial, propagandistic and educational purpose, in which photography efficiently participated.

This paper aims at examining these presidential albums in order to understand how their instructive rhetoric allowed readers to see and learn more about the Portuguese colonial empire. Moreover, it also investigates the strong relationship the albums set with several other ‘didactic’ objects made in the same years, such as documentary films, allegorical processions and colonial exhibition-fairs. Issues of redundancy and community will be particularly discussed. Considering a double educational movement – in which the colonies both teach, and learn from, metropolitan Portugal – this paper further argues that the President Carmona’s visit, both in its performative and recorded dimensions, shapes a multifaceted lesson on the complex nature of the colonial encounter.

Celio H Barreto

Celio H. Barreto, BA, BFA (Hons.), MA researches the reciprocal relationship between photographic picture postcards, photographic practices and their impact on new Japanese cultural practices from 1894 to 1912. Mr Barreto is affiliated with Seneca College of Applied Art and Technology Faculty of Art and Design (Toronto), and an International Post-Graduate Research Student at De Montfort University’s PHRC. Mr Barreto has been an Assistant Collections Manager at the Royal Ontario Museum’s Collection of Asian Art and Culture, and Technical/Research Assistant in the Family Camera Network project. He is Director of Programmes at the Photographic Historical Society of Canada.

From the Home Front to the Front Lines: The Domestic Picture Postcards Undermining Japanese Martial and Social Values during the Russo-Japanese War, 1904-1905

Based on the archival research of artifacts and other primary sources, this paper examines the contrasting characteristics between official and privately published Japanese pro-war picture postcards, the moral and value conflicts they revealed, and the hidden motivations for their publication and dissemination during this defining conflict. While Japan focused on shaping its public image on photographic media as a modern nation with a disciplined army, defending civilization from Russian Imperial Expansion in Asia; private picture postcards embodied many of the modern
democratic values that were actively denied to the general population by the Meiji oligarchy. Japanese pro-war private picture postcards depicted unregulated and problematic expressions of popular nationalism, anti-Russian sentiment, and patriotism, which authorities feared would undermine government control and the civic order at home. It also ran at cross purposes from an Imperial propaganda machine that took great pains to portray the Japanese soldier as gallantly chivalrous, and their formidable Russian adversary with dignity and respect, especially when he was captive, defeated, injured or dead. In addition, the publication, collection and postal use of the emerging bijin (or pinup girl) photographic postcard (fully embraced by Japanese youths) was seen by authorities and older generations as an affront to Japanese decency, a clear moral threat to martial resolve, social and civic values in the context of the Russo-Japanese War. At a critical time when official war propaganda photographic postcards imaged Japan as a civilized nation and heir to a legendary martial spirit, its society was in fact, undergoing tremendous change modernizing its morals and values away from carefully constructed ideals expressed and consumed, at least in part, through photography.

**Feargal Fitzpatrick**

Feargal Fitzpatrick is Head of the Department of Fine Art Media at the National College of Art and Design in Dublin, and recently completed a doctorate at the School of English, Media and Theatre studies at Maynooth University. His PhD thesis, supervised by Professor Colin Graham, was entitled *The Politics of the Image: Ireland, Landscape and Nineteenth-Century Photography*. It presents a contemporary theoretical reading of a discontinuous field that, up to now, has been dealt with largely on an empirical or historical basis. [https://www.ncad.ie/directory/view/feargal-fitzpatrick](https://www.ncad.ie/directory/view/feargal-fitzpatrick)

**Shadows on a Screen: Photographic Propaganda during the Irish Land War**

The spectral visual legacy of a key photographic moment in colonial Ireland continues to resonate today. During Ireland’s tumultuous ‘Land War’ of the 1880s and early 90s, protesting tenants from the Smith-Barry estate left their homes and businesses in Tipperary town, to move to ‘New Tipperary’, a novel settlement constructed nearby. The project was funded by an international campaign led by Ireland’s National League as part of its efforts to revolutionise Irish land ownership. A local priest, and campaign leader, Reverend David Humphreys, was ‘shadowed’ and photographed by the local constabulary. This police surveillance was, in turn, photographed and publicised by an Irish member of parliament, Patrick O’Brien, using his own Kodak camera. At the same time, a renowned commercial photographer, Robert French, photographed New Tipperary for the Lawrence photo-agency in Dublin.

Soon afterwards Patrick O’Brien rented a barge on the River Thames, where he projected his images on a makeshift screen for members of parliament to view from their riverside terrace at Westminster, while he addressed them through a megaphone. His parliamentary speeches on the incendiary political and policing situation in Ireland garnered more publicity, prompting the Kodak Company in Dublin
to present him with a new camera as a token of thanks for his extensive free advertising of its products.
This paper seeks to reveal the complex intersecting politics of land, labor, capital, territory, nation, empire, culture and identity that remain at stake in these images. Through this triangulated photographic moment in Irish colonial history, the camera did not simply record political events – it produced and shaped them through organised systems of propaganda.