



EDITED BY JASON E. HILL AND VANESSA R. SCHWARTZ

GETTING THE PICTURE

THE VISUAL CULTURE OF THE NEWS

B L O O M S B U R Y

GETTING THE PICTURE



From "*Wie eine Zeitung entsteht*" ("How a Magazine Arises"), double-spread centerfold composition with the embedded feature "*Kupfertiefdruck. Herstellung der A.I.Z.*" ("Rotogravure: Production of the AIZ"), in *AIZ* 6, no. 31, 1927, p. 8. Staatsbibliothek zu Berlin—PK/Abteilung Historische Drucke/Signatur: 2" Ue 526/12.:R

GETTING THE PICTURE

The visual culture of the news

**JASON E. HILL AND
VANESSA R. SCHWARTZ**

Bloomsbury Academic
An imprint of Bloomsbury Publishing Plc

B L O O M S B U R Y
LONDON • NEW DELHI • NEW YORK • SYDNEY

Bloomsbury Academic

An imprint of Bloomsbury Publishing Plc

50 Bedford Square
London
WC1B 3DP
UK

1385 Broadway
New York
NY 10018
USA

www.bloomsbury.com

BLOOMSBURY and the Diana logo are trademarks of Bloomsbury Publishing Plc

First published 2015

© Jason E. Hill and Vanessa R. Schwartz, 2015

Jason E. Hill and Vanessa R. Schwartz have asserted their right under the Copyright, Designs and Patents Act, 1988, to be identified as Editors of this work.

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any information storage or retrieval system, without prior permission in writing from the publishers.

No responsibility for loss caused to any individual or organization acting on or refraining from action as a result of the material in this publication can be accepted by Bloomsbury or the Editors.

British Library Cataloguing-in-Publication Data

A catalogue record for this book is available from the British Library.

ISBN: HB: 978-1-4725-2422-5
PB: 978-1-4725-2649-6
ePDF: 978-1-4725-6664-5
ePub: 978-14725-6665-2

Library of Congress Cataloging-in-Publication Data

A catalog record for this book is available from the Library of Congress.

Typeset by RefineCatch Limited, Bungay, Suffolk, UK

CONTENTS

List of illustrations x
Acknowledgments xiii
List of contributors xiv

General introduction 1

PART ONE BIG PICTURES 11

Introduction 13

1.1 Dupinade, French Caricature, 1831 16

Patricia Mainardi

1.2 General Wool and His Troops in the Streets of Saltillo, 1847 19

Martha A. Sandweiss

1.3 An Abolitionist Daguerreotype, New York, 1850 22

Matthew Fox-Amato

1.4 Antietam Sketches and Photographs, 1862 26

Anthony W. Lee

1.5 Barricades of Paris Commune, 1871 32

Jeannene Przyblyski

1.6 Interview of Chevreul, France, 1886 35

Thierry Gervais

1.7 Zapata and Salinas, Mexico, 1911 and 1991 38

John Mraz

1.8 Photographer on the Western Front, 1917 41

Caitlin Patrick

- 1.9 Sports Photomontage, France, 1926** 44
Michel Frizot
- 1.10 Public Execution, Sing Sing Prison, 1928** 48
Richard Meyer
- 1.11 Photo of Kellogg–Briand Pact Meeting, Paris, 1931** 52
Daniel H. Magilow
- 1.12 A Decisive Moment, France, 1932** 55
Catherine E. Clark
- 1.13 Republican Soldier, Spanish Civil War, 1936** 59
Sally Stein
- 1.14 Soviet War Photo, Crimea, 1942** 62
David Shneer
- 1.15 Child in Warsaw Ghetto, 1943** 66
Barbie Zelizer
- 1.16 Flag-Raising, Iwo Jima, 1945** 69
Alexander Nemerov
- 1.17 New York in Color, 1953** 73
Vanessa R. Schwartz
- 1.18 Rosa Parks Fingerprinted, Montgomery, Alabama, 1956** 76
Martin A. Berger
- 1.19 An Essay on Success in the USA, 1962** 79
Mary Panzer
- 1.20 Burning Monk, Saigon, 1963** 82
Diane Winston
- 1.21 Kennedy Assassination, Dallas, 1963** 85
David Lubin
- 1.22 Political Persecution, Red Square, Harbin, 1966** 88
Victoria Gao
- 1.23 Street Execution of a Viet Cong Prisoner, Saigon, 1968** 91
Robert Hariman and John Louis Lucaites

- 1.24 Industrial Poisoning, Minamata, 1972** 94
Gennifer Weisenfeld
- 1.25 Police Beating, Los Angeles, 1992** 97
Christian Delage
- 1.26 The Situation Room, Washington, DC, 2011** 100
Liam Kennedy

PART TWO RE-THINKING THE HISTORY OF NEWS PICTURES 103

Introduction 105

News Pictures and Press Genres 108

- 2.1 Not Just a Pretty Picture: Fashion as News** 109
Justine De Young
- 2.2 Celebrity Photos and Stolen Moments** 116
Ryan Linkof
- 2.3 Pictorial Press Reportage and Censorship in the First World War** 123
Ulrich Keller
- 2.4 Illustrating Sports, or the Invention of the Magazine** 131
Thierry Gervais
- 2.5 After the Event: The Challenges of Crime Photography** 139
Will Straw

News Picture Media 145

- 2.6 News Pictures in the Early Years of Mass Visual Culture in New York: Lithographs and the Penny Press** 146
Michael Leja
- 2.7 Beautiful Contradictions: News Pictures and Modern Magazines** 154
Jordana Mendelson

2.8 “Public Forum of the Screen”: Modernity, Mobility, and Debate at the Newsreel Cinema 161

Joseph Clark

2.9 “See it Now”: Television News 168

Mike Conway

2.10 Collective Self-Representation and the News: Torture at Abu Ghraib 176

Abigail Solomon-Godeau

News Picture Time 181

2.11 Adrift: The Time and Space of the News in Géricault’s *Le Radeau de La Méduse* 182

Jordan Bear

2.12 Snap-Shot: After Bullet Hit Gaynor 190

Jason E. Hill

2.13 Rotogravure and the Modern Aesthetic of News Reporting 197

Andrés Mario Zervigón

2.14 A Short History of Wire Service Photography 206

Zeynep Devrim Gürsel

Speaking of News Pictures 212

2.15 “Famished for News Pictures”: Mason Jackson, *The Illustrated London News*, and the Pictorial Spirit 213

Jennifer Tucker

2.16 Capturing Scandal: Picturing the Sultan’s Harem in Turn-of-the-Century Morocco 221

Patricia Goldsworthy-Bishop

2.17 Never Alone: Photo Editing and Collaboration 228

Nadya Bair

2.18 Look at those Lollipops! Integrating Color into News Pictures 236*Kim Timby***News Picture Connoisseurship** 244**2.19 Horace Vernet's *Capture of the Smalah*: Reportage and Actuality in the Early French Illustrated Press** 245*Katie Hornstein***2.20 Hindenburg Disaster Pictures: Awarding a Multifaceted Icon** 252*Vincent Lavoie***2.21 An Era of Photographic Controversy: Edward Steichen at the MoMA** 259*Kristen Gresh***2.22 Photojournalism: A Formal Paradigm for Contemporary Art** 266*Gaëlle Morel***2.23 Uneasy Witnesses: Broomberg, Chanarin, and Photojournalism's Expanded Field** 272*Erina Duganne*

Selected bibliography 280

Index 289

ILLUSTRATIONS

Frontispiece	From “ <i>Wie eine Zeitung entsteht</i> ” (“How a Magazine Arises”), 1927	ii
1.1	J. De Hoij, <i>Willem van de Velde Sketching a Sea Battle</i> , 1845	1
1.1	Anon., <i>Dupinade</i> , 1831	17
1.2	Unidentified photographer, <i>General Wool and Staff, Calle Real to South</i> , c. 1847	20
1.3	Ezra Greenleaf Weld, <i>Fugitive Slave Law Convention, Cazenovia, New York</i> , 1850	23
1.4a	Alexander Gardner, <i>A Contrast. Federal Buried; Confederate Unburied, Where They Fell on Battle Field of Antietam</i> , 1862	27
1.4b	Alfred R. Waud, <i>Citizen Volunteers Assisting the Wounded in the Field of Battle</i> , 1862	28
1.4c	Unknown Illustrator (after Alfred R. Waud), <i>The Battle of Antietam, Carrying Off the Wounded After the Battle</i> , 1862	29
1.4d	Unknown Illustrator (after Alexander Gardner), <i>Untitled, Harper’s Weekly</i> , 18 October 1862	30
1.5	Photographer unknown, <i>Barricade and communards on the crossroads of the Boulevard Richard Lenoir and Rue Saint-Sébastien</i> , 1871	33
1.6	<i>Le Journal illustré</i> , 5 September, 1886	36
1.7	Elsa Medina, Presidente Carlos Salinas in meeting with campesino organizations to reform Article 27 of Constitution, 1991	39
1.8	Photographer unknown, Ernest Brooks in trench on Western Front, 1917	42
1.9	<i>Match l’intran</i> (“The 6-Days Man’s Nightmare”), 5 April 1927	45
1.10	Tom Howard, Execution of Ruth Snyder, New York <i>Daily News</i> cover, “Dead!”, 13 January 1928	49
1.11	Erich Salomon, <i>Aristide Briand discovers the photographer who had procured himself unauthorized admission to a reception at the Quai d’Orsay</i> , 1931	53
1.12	Henri Cartier-Bresson, <i>Paris. Place de l’Europe. Gare Saint Lazare</i> , 1932	56
1.13	<i>VU</i> , including Robert Capa’s <i>Falling Soldier</i> , 23 September 1936	60
1.14a	Dmitri Baltermants and Israel Ozerskii, “Hitlerite Atrocities in Kerch,” in <i>Ogonyok</i> , 2 March 1942	63
1.14b	Dmitri Baltermants, <i>Grief</i> , photo taken 1942, published <i>Ogonyok</i> , 1965	64
1.15	Unknown photographer, <i>Untitled</i> , Warsaw, Poland, 1943	67

1.16	Lee Sandstead photo, Douglas Tilden, <i>The Mechanics Fountain</i> , 1901	70
1.17	Ernst Haas, "Images of a Magic City, Part II," <i>LIFE</i> , 21 September 1953	74
1.18	Gene Herrick, <i>Rosa Parks Fingerprinted</i> , 22 February 1956	77
1.19	Grey Villet, "The Lash of Success," <i>LIFE</i> , 16 November 1962	80
1.20	Malcolm Browne, <i>Thich Quang Duc, A Buddhist Monk, Burns Himself to Death on a Saigon Street</i> , 11 June 1963	83
1.21a	Enlargement of Zapruder frame 347, 1963	86
1.21b	Enlargement of Zapruder frame 371, 1963	86
1.22	Li Zhensheng, Provincial Party secretary and first Party secretary of Harbin at a rally in Red Guard Square, 26 August 1966	89
1.23	Eddie Adams, South Vietnamese chief of national police executes suspected Viet Cong officer on Saigon street, 1 February 1968	92
1.26	Pete Souza, Members of the national security team receive update on mission against Osama bin Laden, Situation Room of White House, 1 May 2011	101
2.1a	"The Gentlemens [sic] Head-Dress, <i>en Medaillon</i> ; and The last new Ladies Head-Dress, <i>à la Zodiaque</i> ," <i>Lady's Magazine</i> , July 1777	110
2.1b	Jules David, <i>Le Journal des dames et des demoiselles</i> , 15 November 1876	111
2.2a	Marcello Geppetti, Elizabeth Taylor and Richard Burton at Ischia, 1962	117
2.2b	King Edward VIII and Wallis Simpson, <i>Sunday Graphic</i> , 6 December 1936	119
2.3a	From fighting around Verdun, <i>Die Woche</i> , 13 May 1916	125
2.3b	The heroes of Fleury at foot of ruined fort, <i>J'ai vu</i> , 9 September 1916	126
2.4a	<i>La Vie au grand air</i> , 16 March 1905	133
2.4b	<i>La Vie au grand air</i> , 29 February 1908	134
2.4c	<i>La Vie au grand air</i> , 1 August 1908	135
2.5	"Un gangster s'évade à l'Audience," <i>Police Magazine</i> 173, March 1934	141
2.6a	Henry R. Robinson, Alfred M. Hoffy, and John T. Bowen, <i>The Great Fire of the City of New York</i> , 16 December 1835	147
2.6b	Henry R. Robinson and Alfred M. Hoffy, <i>Ellen Jewett</i> , hand-colored lithograph	150
2.6c	Nathaniel Currier and W. K. Hewitt, <i>The Awful Conflagration of the Steam Boat Lexington, 1840</i>	152
2.7a	Pere Català-Pic, <i>Aixafem el feixisme</i> , 1936–1937 (poster)	157
2.7b	Josep Sala, photogram published in <i>Nova Iberia</i> , 1937	159
2.8a	Façade of Trans-Lux Twin Cinema at Broadway and 49th Street, New York City	163
2.8b	Sketch for proposed newsreel theater, by architect S. Charles Lee	164
2.9a	CBS television newscast on WCBW in New York City, 1944	170
2.9b	1940s-era CBS television news artwork for story on Chiang Kai-shek during Chinese civil war	171

2.11a	Benjamin Robert Haydon, <i>Napoleon Bonaparte</i> , 1795	184
2.11b	James Gillray, <i>French-telegraph making signals in the dark</i> , 1795	185
2.12	William Warnecke's photo of Gaynor in <i>Seattle Star</i> , 15 August 1910	191
2.13a	Designer signing as "FO," "Wer regiert die Börse?" ["Who Controls the Exchanges?"], <i>Die Arbeiter-Illustrierte Zeitung</i> AIZ, 1927	198
2.13b	From "Wie eine Zeitung entsteht" ("How a Magazine Arises"), double-spread centerfold composition, AIZ, 1927	200
2.13c	Grete Hahne, "Keine Arbeit—Kein Brot. Beitrag zum Internat. Frauentag" ("No Work, No Bread: An Article on the Occasion of International Women's Day"), in <i>Mahnruf</i> , March 1932	202
2.13d	Designer signing as "gü," "Die proletarische Solidarität muss zu einer Flamme werden, in der diese morsche Welt verbrennt" ("Proletarian Solidarity Must Become a Flame that Burns This Rotten World") in <i>Mahnruf</i> , February 3 1933	204
2.15a	Facsimile of rapid sketch of surrender of Sedan, September 1870 from Jackson <i>The Pictorial Press</i> , 1885	217
2.15b	Wood engraving based on sketch, titled "The War: The Surrender of Sedan," front cover of <i>Illustrated London News</i> , 17 September 1870	218
2.16a	Abd al-Aziz's Harem and Amusements, <i>L'Illustration</i> , 23 September 1905	224
2.16b	Matrons from Abd al-Aziz's Harem, <i>L'Illustration</i> , 23 September 1905	226
2.17a	Gerda Taro, Portrait of Robert Capa <i>Picture Post</i> , 3 December 1938	229
2.17b	The Photo-editing process in <i>Holiday</i> , January 1953	230
2.18	Édouard Boubat, photo of girls with lollipops <i>Réalités</i> , April 1959	240
2.19a	"The Capture of the Smalah of Abd-el Kader, after Horace Vernet," <i>L'Illustration</i> , 15 March 1845	246
2.19b	"The Capture of the Smalah of Abd-el Kader," <i>L'Illustration</i> , 17 June 1843	247
2.20a	Murray Becker, <i>Death of a Giant</i> , 1937	253
2.20b	Charles Hoff, <i>Hindenburg Explosion</i> , 1937	256
2.21a	"The Exact Instant 100 Years of News Photography," MoMA exhibition installation view, 1949	260
2.21b	"Memorable Life Photographs," MoMA exhibition installation view, 1951	261
2.23a	Christoph Bangert/laif, Target on firing range used by German NATO forces, Afghanistan 2007	274
2.23b	Adam Broomberg and Oliver Chanarin, <i>The Day That Nobody Died</i> , installation view, 2008	275
2.23c	Tim Hetherington, <i>Sleeping Soldiers</i> , installation image, 2009	276

ACKNOWLEDGMENTS

The editors would like to thank the contributors for their cooperation and good cheer through the process. This volume is only as good as the work they have made possible. We also want to thank Davida Forbes at Bloomsbury for her support and rapid-fire work on behalf of the volume. The University of Southern California and the USC Visual Studies Research Institute have provided generous financial support for the execution of the project. Matthew Fox-Amato provided high-level research assistance and Elena Valeriote helped in the final stages. We both thank Nancy Troy and Richard Meyer and several of our authors and Suzanne Hudson and Mazie Harris for reading the introduction. Jason Hill would like to thank the Terra Foundation for American Art, Veerle Thielemans, Lisa Cherkerzian, Carolyn Weyneth, Ed Hill, and John and Mary Cherkerzian. Vanessa Schwartz would like to thank her graduate students, her colleagues at the USC VSRI, Rebecca Isaacs, Ron Schwartz and Rachel Schwartz.

CONTRIBUTORS

Nadya Bair is a doctoral student in the Department of Art History at the University of Southern California, where she completed the Visual Studies Graduate Certificate. Her dissertation examines the role of Magnum Photos in the increasingly global practice of photojournalism after World War II.

Jordan Bear is Assistant Professor of Art History at the University of Toronto. He completed a Ph.D in the Department of Art History and Archaeology at Columbia University, with the help of an ACLS/Andrew W. Mellon Fellowship. He has also served as the Chester Dale Fellow in the Department of Photographs at The Metropolitan Museum of Art. His writing, published in *History of Photography*, *Cabinet*, *Bookforum*, *Photography and Culture*, and *Grey Room*, among other venues, concerns the historical intersection of photography, knowledge, and belief. His book, *Disillusioned: Victorian Photography and the Discerning Subject*, is forthcoming from Penn State Press.

Martin A. Berger is Professor in the History of Art and Visual Culture Department and the founding director of the Visual Studies graduate program at the University of California, Santa Cruz. He is the author of four books, most recently, *Freedom Now! Forgotten Photographs of the Civil Rights Struggle* (2014).

Catherine E. Clark is Assistant Professor of French Studies at MIT. She is currently working on a book manuscript titled “Visual History in the Photographic Age: Archiving, Studying, and Displaying Paris, 1870–1970.” She completed her Ph.D in History at the University of Southern California, where she received the Visual Studies Graduate Certificate.

Joseph Clark is a Visiting Assistant Professor in American Studies at Franklin and Marshall. He received his Ph.D in 2011 from the Department of American Civilization at Brown University. His dissertation, “Canned History: The American Newsreel and the Commodification of Reality, 1927–1950,” examines the history of the sound newsreel and the way Americans experienced the real.

Mike Conway is Associate Professor in the Indiana University School of Journalism. He is the author of *The Origins of Television News in America: The Visualizers of CBS in the 1940s* (2009) as well as numerous journal articles relating to journalism history, emerging technologies, broadcast news content, and research methodology. Conway spent close to twenty years in broadcast news, most of that time in television working as a reporter, photojournalist, anchor, producer, and news director.

Christian Delage is a historian and filmmaker. He is Director of the IHTP and teaches at the University of Paris 8 and Sciences Po, and in New York at the Cardozo Law School. He has co-edited *The Scene of the Mass Crime: History, Film, and International Tribunals* (2013). His book, *La Vérité par l'image*, published in France in 2006, has been translated by the University of Pennsylvania Press as *Caught on*

Camera (2013). His most recent film, *From Hollywood to Nuremberg: John Ford, Samuel Fuller, George Stevens*, is available on DVD.

Erina Duganne is Associate Professor of Art History at Texas State University. In addition to numerous book chapters, articles, and reviews, she is the author of *The Self in Black and White: Race and Subjectivity in Postwar American Photography* (2010) and a co-editor and essayist for *Beautiful Suffering: Photography and the Traffic in Pain* (2007).

Matthew Fox-Amato is a Mellon postdoctoral fellow in the Modeling Interdisciplinary Inquiry program at Washington University in St. Louis. He completed a Ph.D in History and the Visual Studies Graduate Certificate at the University of Southern California. He is working on a book based on his dissertation, "Exposing Humanity: Slavery, Antislavery, and Early Photography in America, 1839–1865." The dissertation won the McNeil Center's 2014 Zuckerman Prize.

Michel Frizot is Research Director at the CNRS. He teaches the history of photography at the Université Paris IV-Sorbonne and at the École du Louvre. From 1982 to 1990, he was special advisor to the Centre National de la Photographie for the exhibitions *Identités* and *Le Temps d'un mouvement*, and for the collection Photo Poche. He has published numerous articles and works on photography, including *E.J.Marey: La photographie du Mouvement* (1977), *Histoire de Voir* (1989), and *André Kertész* (2010).

Victoria Gao is a doctoral student in the Graduate Program in Visual and Cultural Studies at the University of Rochester, with a focus on mid-twentieth-century street, documentary, and journalistic photography.

Thierry Gervais is Assistant Professor at Ryerson University, Toronto and Head of Research at the Ryerson Image Centre (RIC). He has served as editor in chief of *Études photographiques* and is the author (with Gaëlle Morel) of *La photographie. Histoire, Technique, Presse, Art* (2008). He was co-curator of the exhibitions *Views from Above* (2013), *Léon Gimpel (1873–1948), the audacious work of a photographer* (2008), and *L'Événement. Les images comme acteurs de l'histoire* (2007). He is currently working on a book about photographic illustration.

Patricia Goldsworthy-Bishop is Assistant Professor of History at Western Oregon University. She is presently completing her manuscript, *Colonial Negatives*, which examines the role of photography in early-twentieth-century Morocco. Her research has been supported by the Mellon Foundation, the American Historical Association, and the American Institute for Maghrib Studies.

Kristen Gresh is the Estrellita and Yousuf Karsh Assistant Curator of Photographs at the Museum of Fine Arts, Boston. Her dissertation, under the direction of Michel Frizot, at the École des Hautes Études en sciences sociales, was titled "The Family of Man: A Critical History of an American Photographic Exhibition," parts of which have been published in *Études photographiques* and *History of Photography*. She is the author of various other essays as well as the book *She Who Tells a Story: Women Photographers from Iran and the Arab World* (2013).

Zeynep Devrim Gürsel is an anthropologist and assistant professor in the Department of International Studies at Macalester College. She teaches courses on global media industries, photography, ethnographic film, and cultures of work. Her book manuscript, *Image Brokers*, is based on fieldwork conducted in the United States, France, and Turkey. It focuses on the production, distribution, and circulation of international news images and the changing cultures of photojournalism after the digital

turn. Most recently she has published on the June 2013 Gezi Park protests in Istanbul and the changing landscape of labor in photojournalism.

Robert Hariman is a Professor in the Department of Communication Studies at Northwestern University. He has published numerous essays and the book *No Caption Needed: Iconic Photographs, Liberal Democracy and Public Culture* (2007), which is co-authored with John Louis Lucaites. He and John Lucaites post regularly at nocaptionneeded.com, their blog on photojournalism, politics, and culture.

Jason E. Hill is a 2014/15 Andrew W. Mellon Foundation Fellow at the New-York Historical Society, where he is completing his manuscript on the the work of art in the mediation of public affairs in the 1940s New York City tabloid newspaper, *PM*. His writing has appeared in *American Art*, *Brooklyn Rail*, *Photography & Culture*, *Études Photographiques*, and *X-TRA*.

Katie Hornstein is Assistant Professor of Art History at Dartmouth College, specializing in nineteenth-century French art and visual culture. Her book in progress focuses on the relationships between visual representations of war and emergent modes of visual production across a range of media and structures of political power.

Ulrich Keller started out as a Renaissance/Baroque art specialist (with a Ph.D from Ludwig Maximilian University, Munich) but migrated into photographic history and has taught at The University of California, Santa Barbara, since 1982. He has published books and articles on photographers such as Roger Fenton, August Sander, Félix Nadar, and Walker Evans, on Art Photography around 1900, and on the role of pictorial reportage in the Crimean War (*The Ultimate Spectacle: A Visual History of the Crimean War*, 2001), World War I, and American presidential politics.

Liam Kennedy is Professor of American Studies and Director of the Clinton Institute for American Studies at University College Dublin. He is the author of *Susan Sontag: Mind as Passion* (1995) and *Race and Urban Space in American Culture* (2000), the co-editor of *Urban Space and Representation* (1999) and *City Sites: An Electronic Book* (2000) and *The Wire: Race, Class, and Genre* (2012), and the editor of *Remaking Birmingham: The Visual Culture of Urban Regeneration* (2004). He is currently editing and writing books on photography and international conflict.

Vincent Lavoie is Associate Professor in the Department of Art History, Université du Québec à Montréal. His current research concerns the ethical and aesthetic valorization of news pictures. Some of his publications include *L'instant-monument. Du fait divers à l'humanitaire* (2001), *Maintenant. Images du temps présent* (2003), and *Photojournalismes. Revoir les canons de l'image de presse* (2010).

Anthony W. Lee is the Idella Plimpton Kendall Professor of Art History at Mount Holyoke College, where he teaches courses on modern and contemporary art. He writes mostly on American photography and modernist painting between 1860 and 1960, and has published books including *Picturing Chinatown: Art and Orientalism in San Francisco* (2001) and the co-authored *On Alexander Gardner's Photographic Sketch Book of the Civil War* (2007). Lee is also the founder and editor of the series *Defining Moments in American Photography*.

Michael Leja is the author of the prize-winning books, *Looking Askance: Skepticism and American Art from Eakins to Duchamp* (2004), and *Reframing Abstract Expressionism: Subjectivity and Painting in the 1940s* (1993). He is currently completing a study of the early mass production of pictures in the United

States between 1830 and 1860. A recent essay drawn from this project is “Fortified Images for the Masses,” published in the winter 2011 issue of *Art Journal*. He teaches at the University of Pennsylvania, where he is a professor in the History of Art Department and director of the Visual Studies Program.

Ryan Linkof is Assistant Curator It in the Wallis Annenberg Photography Department at the Los Angeles County Museum of Art (LACMA). He received his Ph.D in History, and the Visual Studies Graduate Certificate from the University of Southern California in 2011. Essays from his dissertation on the origins of tabloid photojournalism in England have appeared in *Photography and Culture*, *Media History*, *Études photographiques* and the *New York Times*. He has worked as assistant curator on several exhibitions at LACMA, including *Robert Mapplethorpe: XYZ* and *The Sun and Other Stars: Katy Grannan and Charlie White*.

David Lubin, the Charlotte C. Weber Professor of Art at Wake Forest University, writes on American art and popular culture. His books include *Act of Portrayal: Eakins, Sargent, James* (1985), *Picturing a Nation: Art and Social Change in Nineteenth Century America* (1994), *Titanic* (1999), and *Shooting Kennedy: JFK and the Culture of Images* (2003). His book *Flags and Faces: The Visual Culture of America's First World War* will be published by the University of California Press in 2014. Another book, *Grand Illusions: American Art and the First World War*, will appear from Oxford University Press in 2016.

John Louis Lucaites is Associate Dean for Arts and Humanities and Professor of Rhetoric and Public Culture at Indiana University. He teaches and writes about the relationship between rhetoric and social theory. He is co-author with Robert Hariman of *No Caption Needed: Iconic Photographs, Liberal Democracy and Public Culture* (2007) and co-hosts the blog www.nocaptionneeded.com.

Daniel H. Magilow is Associate Professor of German at the University of Tennessee, Knoxville. He is the author, editor, and translator of several books, including *The Photography of Crisis: The Photo Essays of Weimar Germany* (2012), *Nazisploitation!: The Nazi Image in Low-Brow Culture and Cinema* (co-edited with Elizabeth Bridges and Kristin T. Vander Lugt, 2011), *In Her Father's Eyes: A Childhood Extinguished by the Holocaust* (2008), and, with Lisa Silverman, *Holocaust Representations in History: An Introduction* (2015). He has also published several articles about atrocity photography, Holocaust memorials, exile literature, and German film.

Patricia Mainardi is Professor of Art History at the City University of New York. A specialist in European art of the eighteenth and nineteenth centuries, her books include *Art and Politics of the Second Empire: The Universal Expositions of 1855 and 1867* (1987), which won the Charles Rufus Morey Award from the College Art Association of America as the best art history book of its year; *The End of the Salon: Art and the State in the Early Third Republic* (1994); and *Husbands, Wives and Lovers: Marriage and Its Discontents in Nineteenth-Century France* (2003). She is currently completing a book on the invention of illustrated print culture in nineteenth-century France.

Jordana Mendelson is Associate Professor in the Department of Spanish and Portuguese at New York University, with field specializations in early twentieth-century Spanish visual culture and the history of photography. She is the author of *Documenting Spain: Artists, Exhibition Culture, and the Modern Nation 1929–1939* (2005), which received the Association of Hispanic Art Historical Studies Book Prize in 2007. She has edited and co-edited several anthologies, including *Magazines, Modernity, and War* (2008) and *Postcards: Ephemeral Histories of Modernity* (2010). She has also curated notable exhibitions in Spain

and the United States, including *Magazines and War 1936–1939* (2007), *Other Weapons: Photography and Print Culture during the Spanish Civil War* (2007), and *Encounters with the 30s* (2012).

Richard Meyer is the Robert and Ruth Halperin Professor in Art History at Stanford University. He is the author of *Outlaw Representation: Censorship and Homosexuality in Twentieth-Century American Art* (2002) and *What was Contemporary Art?* (2013), and co-editor, with Catherine Lord, of *Art and Queer Culture* (2013). He guest curated *Warhol's Jews: Ten Portraits Reconsidered* (2008) for the Jewish Museum in New York and the Contemporary Jewish Museum in San Francisco as well as *Naked Hollywood: Weegee in Los Angeles* (2012) at the Museum of Contemporary Art, Los Angeles.

Gaëlle Morel is Exhibitions Curator at the Ryerson Image Centre (Toronto). Her research deals with the artistic and cultural recognition of photography from the 1970s, and photographic modernism in the 1930s. She has edited *The Spaces of the Image* (2009) and *Berenice Abbott* (2012), and co-authored (with Thierry Gervais) *La photographie. Histoire, Technique, Presse, Art* (2008).

John Mraz is Research Professor at the Instituto de Ciencias Sociales y Humanidades, Universidad Autónoma de Puebla (Mexico), and National Researcher III, who has published prolifically on doing history with modern media, directed award-winning documentaries, and curated international photo exhibits. His books include *Looking for Mexico: Modern Visual Culture and National Identity* (2009) and *Photographing the Mexican Revolution: Commitments, Testimonies, Icons* (2012).

Alexander Nemerov is the Carl and Marilyn Thoma Provostial Professor in the Arts and Humanities at Stanford University. His publications include *Wartime Kiss: Visions of the Moment in the 1940s* (2012) and *Acting in the Night: Macbeth and the Places of the Civil War* (2010).

Mary Panzer received a Ph.D in Art History from Boston University and teaches in the Department of Media, Culture and Communication at The Steinhardt School of Education, Culture, and Human Development at New York University; she is also an independent writer and curator. She is co-author of *Things As They Are: Photojournalism in Context Since 1955* (2005) and has contributed to numerous books and catalogs on photographers such as Mathew Brady, Lewis Hine, and Richard Avedon. Her essays regularly appear in the *Wall Street Journal* and *Aperture Magazine*.

Caitlin Patrick completed an interdisciplinary Ph.D thesis titled “Shoot & Capture: Media Representations of US Military Operations in Somalia 1992–93 and Fallujah” at Durham University (UK)’s Geography department in 2007. She is currently the Social Science Research Methods Coordinator at the King’s College London Interdisciplinary Social Science Doctoral Training Centre (KISS DTC). Her research interests include the visual representation of the protracted conflicts in the Democratic Republic of Congo and Somalia, the roles of visual media in a world of new and expanding social media platforms, and the increased appearance of photojournalism and documentary photography in gallery and museum spaces. She is co-editor, with Liam Kennedy, of the forthcoming collection, *The Violence of the Image: Photography and International Conflict*.

Jeannene Przyblyski is an artist, historian and media critic. She has published widely on photography and urbanism in the nineteenth and twentieth centuries, and creates multi-media site-specific projects—most recently in conjunction with *International Orange*, commissioned by the FOR-SITE Foundation. She is Provost and Faculty in the School of Art at California Institute of the Arts.

Martha A. Sandweiss is Professor of History at Princeton University. She began her career as the Curator of Photographs at the Amon Carter Museum and later worked for twenty years at Amherst College. Her books on American photography include the prize-winning *Print the Legend: Photography and the American West* (2002) and the co-authored volume *Eyewitness to War: Prints and Daguerreotypes of the Mexican War, 1846–1848* (1989). She is editor of *Photography in Nineteenth-Century America* (1991) and co-editor of *The Oxford History of the American West* (1994). Her most recent book, *Passing Strange: A Gilded Age Tale of Love and Deception across the Color Line* (2009) was a finalist for the National Book Critics Circle Award and the Los Angeles Times Book Prize.

Vanessa R. Schwartz is Professor of History, Art History, and Film at the University of Southern California where she directs the Visual Studies Research Institute and Graduate Program. She is the author of *Spectacular Realities: Early Mass Culture in fin-de-siècle Paris* (1998) and *It's So French! Hollywood, Paris and the Making of Cosmopolitan Film Culture* (2007) and several edited volumes, including *The Nineteenth-Century Visual Culture Reader* (2004). She is completing a book on jet age aesthetics that considers color news pictures and news transport.

David Shneer is the Louis B. Singer Endowed Chair in Jewish History, Professor of History and Religious Studies, and Director of Jewish Studies at the University of Colorado, Boulder. His most recent book, *Through Soviet Jewish Eyes: Photography, War, and the Holocaust* (2011), examines the life and work of two dozen photojournalists working for the Soviet press, who were the first professional photographers to make pictures of the mass violence on the eastern front of World War II and the genocide of European Jewry.

Abigail Solomon-Godeau is Professor Emerita in the Department of the History of Art and Architecture at the University of California, Santa Barbara, and lives and works in Paris. She worked as a photo critic and photo editor for many years prior to writing *Photography at the Dock: Essays on Photographic History, Institutions, and Practices*, which was published by the University of Minnesota Press (1991) and *Male Trouble: A Crisis in Representation* (1997). A third book, *The Face of Difference: Gender, Race and the Politics of Self-Representation*, is forthcoming from Duke University Press.

Sally Stein is Professor Emerita of Art History at UC Irvine and is now an independent scholar based in Los Angeles who continues to research and write about twentieth-century photography and its relation to broader questions of culture and society. The interrelated topics she most often engages concern the multiple effects of documentary imagery, the politics of gender, and the status and meaning of black and white and color imagery on our perceptions, beliefs, and even actions as consumers of ideas, images, and things. Her books include *John Gutmann: The Photographer at Work* (2009) and the co-authored *Official Images: New Deal Photography* (1987).

Will Straw is Professor in the Department of Art History and Communications Studies at McGill University and currently serves as the director of the McGill Institute for the Study of Canada. He has written over 100 articles on cinema, urban culture, popular music, and the popular press. He is the author of *Cyanide and Sin: Visualizing Crime in 1950s America* (2006), and the co-editor of *The Cambridge Companion to Rock and Pop* (2001), *Circulation and the City: Essays on Urban Culture* (2010) and several other books.

Kim Timby is a photography historian living in Paris. She teaches at the EHESS, the École du Louvre, and Paris College of Art and is a former curator at the Musée Carnavalet and the Musée Nicéphore Niépce.

Her research explores the social history of photographic technologies. She is the author of numerous essays and has co-edited the book *Paris in 3D: From Stereoscopy to Virtual Reality, 1850–2000* (2000).

Jennifer Tucker is an associate professor of history at Wesleyan University and the author of *Nature Exposed: Photography as Eyewitness in Victorian Science* (2006, 2013). Editor of a 2009 special theme issue of *History and Theory* on the topic of “Photography and Historical Interpretation,” she also has published recent articles on Victorian science as spectacle, contemporary street photography, scientific ballooning, and photography of microscopic phenomena in 1930s American art advertisement. Currently, she is in the process of completing a book manuscript about the art and visual politics of the celebrated Tichborne Claimant legal affair in Victorian England.

Gennifer Weisenfeld is Professor in the Department of Art, Art History, and Visual Studies at Duke University. She has published *Mavo: Japanese Artists and the Avant-Garde, 1905–1931* (2002) and, more recently, *Imaging Disaster: Tokyo and the Visual Culture of Japan’s Great Earthquake of 1923* (2012), which examines how visual culture has mediated the historical understanding of Japan’s worst national disaster of the twentieth century.

Diane Winston holds the Knight Chair in Media and Religion at the Annenberg School for Communication & Journalism at the University of Southern California. She specializes in the history of religion, politics, and news media. Her works include *Red Hot and Righteous: The Urban Religion of the Salvation Army* (1999), *Faith in the Market: Religion and Urban Commercial Culture* (2003) and *Small Screen, Big Picture: Lived Religion and Television* (2009).

Justine De Young teaches art history, theory, and prose writing in the Harvard College Writing Program. She has contributed essays on art and fashion to *Women, Femininity, and Public Space in European Visual Culture, 1789–1914* (2014), *Cultures of Femininity in Modern Fashion* (2011), and the catalogue of the 2012/13 Musée d’Orsay, Metropolitan Museum of Art and Art Institute of Chicago exhibition, *Impressionism, Fashion and Modernity* (2012). She is currently at work on a book about discourses surrounding fashion and feminine types in works exhibited at the Paris Salon (1864–1884). She received her Ph.D in Art History from Northwestern University.

Barbie Zelizer is the Raymond Williams Professor of Communication and Director of the Scholars Program in Culture and Communication at the University of Pennsylvania’s Annenberg School for Communication. A former journalist, she has authored or edited thirteen books, including *About to Die: How News Images Move the Public* (2010) and *Remembering to Forget: Holocaust Memory Through the Camera’s Eye* (1998).

Andrés Mario Zervigón is Associate Professor of Art History at Rutgers. His first book—*John Heartfield and the Agitated Image: Photography, Persuasion, and the Rise of Avant-Garde Photomontage* (2012)—examines the Weimar-era work of this German artist. He is currently writing about the *Die Arbeiter-Illustrierte Zeitung—The Worker’s Illustrated Magazine, 1921–1938*. Zervigón has recently published articles and reviews in *New German Critique*, *Visual Resources*, *History of Photography*, *Rundbrief Fotografie*, *Études photographiques* and has contributed to the catalogues *Avant-Art in Everyday Life* (2011) and *Faking It: Manipulated Photography before Photoshop* (Metropolitan Museum of Art, 2012).