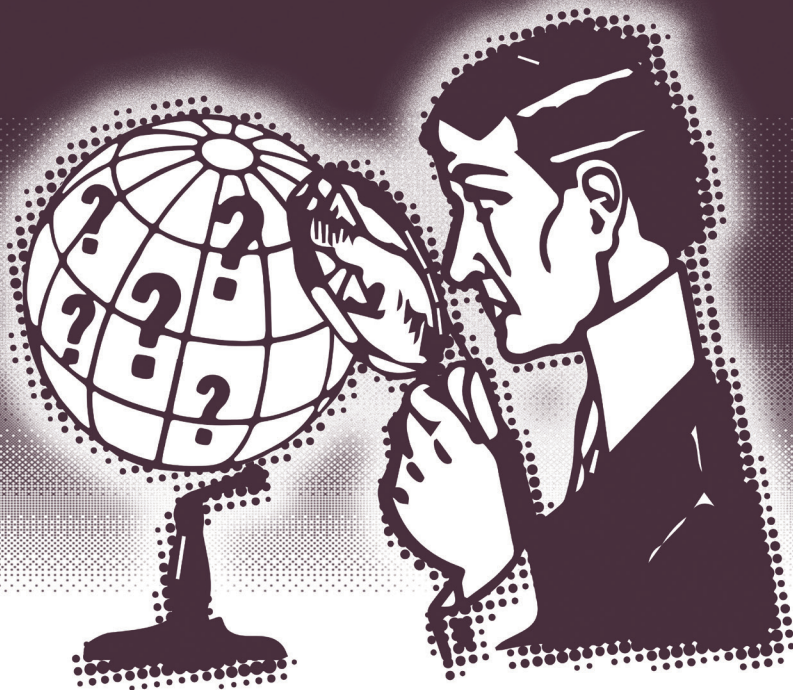


IMAGE DELUGE & GLOBALIZATION

CONFERENCE PROGRAM & BOOK OF ABSTRACTS

June 19-21 2024

UNIVERSITY OF GENEVA / MUSEUM OF ART AND HISTORY (MAH)



Organizing Committee: Béatrice Joyeux-Prunel, Marie Barras, Adrien Jeanrenaud. *University of Geneva.*

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UNIVERSITÉ
DE GENÈVE

MUSÉE D'ART
ET D'HISTOIRE
DE GENÈVE

CARAN'ACHE
Genève

visualcontagions.unige.ch



*This conference is organized by
the Digital Humanities Chair at the
University of Geneva, as part of the
SNSF Visual Contagions project.*

ORGANIZING COMMITTEE

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University of Geneva

KEYNOTE SPEAKERS

PROF. LARISSA BUCHHOLZ

Northwestern School of
Communications

PROF. EMMANUEL ALLOA

University of Fribourg

HON. PROF. ARJUN APPADURAI

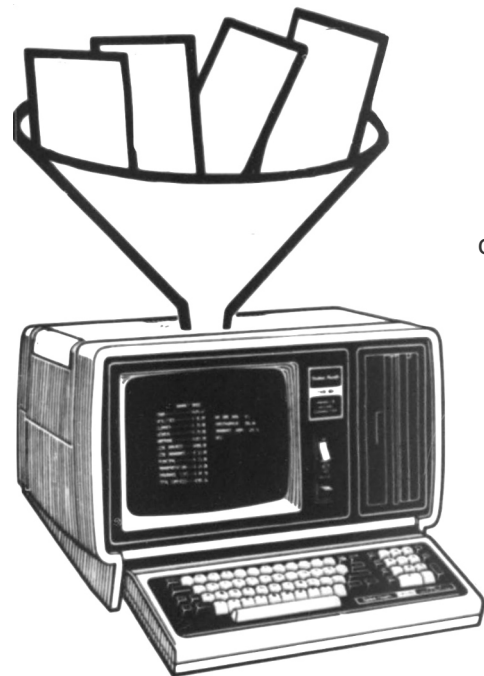
NYU Steindhardt

PROF. LUDOVIC TOURNÈS

University of Geneva

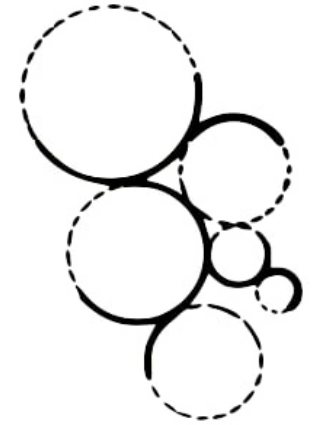
INTRODUCTION

The fields of visual studies, cultural history, and art history have encountered considerable challenges in addressing the plurality of images.



These disciplines typically favor a singular outlook on images, neglecting the sheer deluge of visual representations that characterize the modern media landscape. Nevertheless, the constant flood of images has been part of our daily lives since the introduction of mass reproduction techniques, evolving alongside the gradual development of engraving, illustrated print, advertisement, cinema, television, video games, and now digital media. Observers of these consecutive stages of mass visual communication and consumption have consistently linked this phenomenon with the broader concept of globalization, often raising concerns about cultural homogenization, and loss of identity.

This conference aims to provide a comprehensive exploration of image globalization, representing the wide range of subjects and methodologies used in the domain.



From the era where images circulated in painted, drawn, and printed forms, to our post-digital age, the impression of experiencing an unprecedented visual deluge has continually evolved as new media emerged. Addressing these eras within the same discussion provides an opportunity to better understand whether contemporary phenomena are as different as they may seem.

This symposium also confronts methods and viewpoints – theoretical perspective, historical computational approach, detailed historical reconstruction, analysis of individual images. Our stance is that these methods are complementary, and that it is by combining them that we can ensure the most fruitful perspective.

PROGRAM

DAY 1 June 19TH

09:00 **Welcome Coffee**

09:30 **Introduction**
BÉATRICE JOYEUX-PRUNEL
University of Geneva

10:00 **LARISSA BUCHHOLZ** **KEYNOTE 1**
The Global Rules of Art
(30 MIN TALK + 15 MIN QUESTIONS + 15 MIN BREAK)

11:30 *Presentation of Hackathon's Results on Cultural Globalization*
ADRIEN JEANRENAUD, ADÉLAÏDE QUENSON, MARIE BARRAS & HACKATHON PARTICIPANTS
University of Geneva

13:00 **Lunch for speakers**

14:30 **ANNE-LAURE OBERSON**
Mapping the Multifariousness of the Image in Time of Globalization

15:00 **FLORIAN ROSINSKI**
The (not so) Global Image on Display

SESSION 1
A. Jeanrenaud

14:30 **VANESSA GRAVENOR**
'The Blur', 'The Tear', A Close-up on Contemporary Warfare Told through still-moving Images

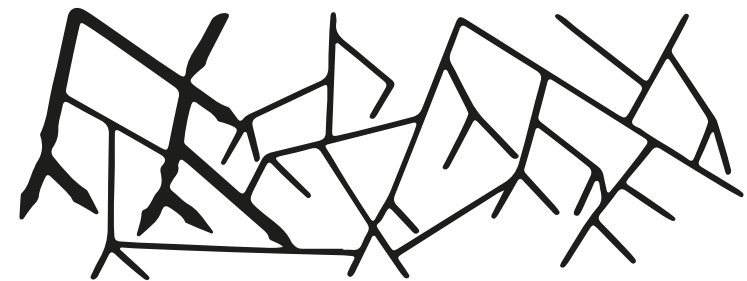
16:00 **Coffee Break**

16:30 **JONATHAN STAFFORD**
A Deluge of Sea Images: Exploring Global Crisis and Contemporaneity

17:00 **RUI-LONG MONICO**
Omnipresent yet invisible, national in a globalized world, the banal circulation of banknote images

17:30 **ADRIEN JEANRENAUD**
Images Across Borders: Exploring Globalization in Film Posters

18:30 **Apéritif dînatoire for speakers**



SESSION 2
L. Tournès

PROGRAM

DAY 2 June 20TH

09:00 **Welcome Coffee**

09:30 **ARJUN APPADURAI** **KEYNOTE 2**
*Image, Stories and Streaming :
Entertainment and Big Data in India*
(30 MIN TALK + 15 MIN QUESTIONS + 15 MIN BREAK)

10:30 **JOYCE S. CHENG**
*The Symbolic Ornament in the Age of
Technical Reproducibility :
The Case of Hello Kitty*

11:00 **NELLY JANOKTA**
*Intended to Cross National and Cultural
Divides : Art Reproductions from Ikea*

11:30 **ADÉLAÏDE QUENSON**
*Street Art in the Digital Age :
The Case of 1UP Crew*

12:00 **Lunch for speakers**

SESSION 3
M. Barras

13:30 **BÉATRICE JOYEUX-PRUNEL**
Towards Global Visual Cultural Analytics ?

14:00 **MARIE BARRAS**
*Is 'La Parisienne' only 'Made In Paris?' Perspectives
on Globalization and Identity in Belle Époque Fashion*

14:30 **TRISTAN DOT**
*Moving Motifs in 19th century Britain :
On the Global Circulation of Textile
Patterns in the Industrial Age*

15:00 **Coffee Break**

15:30 **CATHERINE DOSSIN**
*Atala's Visual Deluge : Tracing the
Circulation of Images in the Age of Napoleon*

16:00 **RADU SUCIU**
*Ailing Venus: Exploring the Visual Culture of
Venereal Diseases*

16:30 **ALEXANDRE PUCHE**
The Dispute of the New World will not Take Place

17:00 *Explore : A Platform to Track the
Circulation of Images*
**BÉATRICE JOYEUX-PRUNEL,
MARIE BARRAS, ADRIEN JEANRENAUD**

18:00 *B-AI-YEUX, Images and Globalization*
EXHIBITION in Uni Mail

19:30 **Dinner for speakers**

SESSION 4
R. Suciù

SESSION 5
E. Solé Martí

PROGRAM

DAY 3
June 21TH

09:00 **Welcome Coffee**

09:30 **EMMANUEL ALLOA** **KEYNOTE 3**
*The Container-Image :
Warburg in the Age of Cargomobility*
(30 MIN TALK + 15 MIN QUESTIONS + 15 MIN BREAK)

10:30 **STEFFEN WÖLL**
*Visual Ingestions and the New Flesh :
Re-vewing Global Image Economies in
David Cronenberg's 'Videodrome' (1983)*

11:00 **MARIA ERIKSSON**
*Truthful Pixels : On the Measurement of
Realism in Synthetic Images*

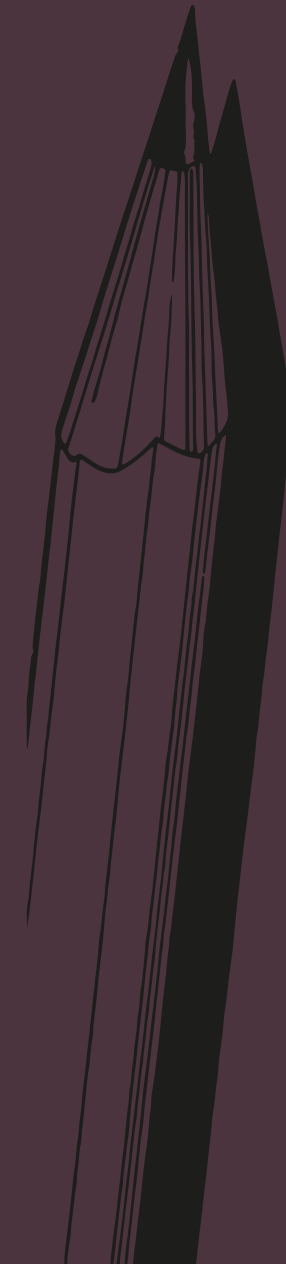
11:30 **Roundtable & Final Remarks**
LUDOVIC TOURNÈS

12:30 **Lunch for speakers**

13:30 **AIAIA SWEATSHOP**
EXHIBITION in àDuplex Space, rue des Amis 9

SESSION 6
C. Dossin

ABSTRACTS



LARISSA BUCHHOLZ

THE GLOBAL RULES OF ART

Prior to the 1980s, the postwar canon of «international» contemporary visual art consisted almost exclusively of artists from North America and Western Europe, while cultural agents from other parts of the world often found themselves on the margins. *The Global Rules of Art* examines to what extent this situation has changed in a period of accelerated globalization. Drawing from abundant source materials and global field analysis, the talk charts the emergence of a globe-spanning cultural field, and the diverse ways artists become valued worldwide. Theoretically the keynote highlights why global circulation processes diverge in circuits that center on the symbolic or the commercial value of art. I underscore the importance of attending to the internal heterogeneity of globalizing cultural spaces to explain different movements of artifacts and images even within the same domain of cultural production. A global fields approach offers us a uniquely multi-dimensional framework to theorize the varied contexts of image globalization and the multiple infrastructures and logics by which they work.

KEYNOTE 1

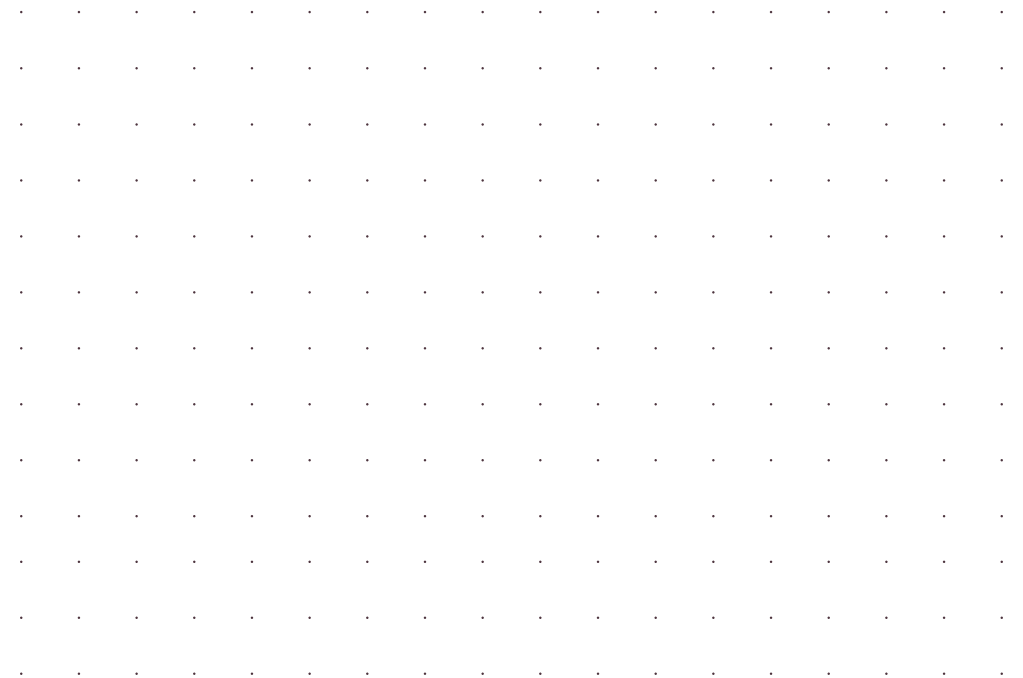
Wednesday June 19th

LARISSA BUCHHOLZ

Northwestern School of Communication

Buchholz is an award-winning sociologist who works at the intersections of the sociology of art and culture, global and transnational studies, and theory. Her recently published book, *The Global Rules of Art* (Princeton University Press), examines the emergence of a global cultural field and how artists from formerly colonized or «peripheral» countries reach worldwide recognition after centuries of exclusion and discrimination. Buchholz's writings have garnered multiple awards and have been cited by scholars on six continents across the social sciences and humanities. She gave keynotes at several nationally and internationally leading academic institutions. Having earned four graduate degrees, Buchholz is currently an Associate Professor at Northwestern University and a faculty fellow at the Critical Realism Network Yale University. Prior to that, she was a Junior Fellow at the Harvard Society of Fellows, breaking barriers as the first woman elected from her discipline since the institution's historic foundation.

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ANNE-LAURE OBERSON

Wednesday June 19th
Session 1

MAPPING THE MULTIFARIOUSNESS OF THE IMAGE IN TIME OF GLOBALIZATION

The question of the image belongs to the intimate and the universal, the invisible as much as the visible, the material and the immaterial. Studying its globalization cannot make the economy of mapping this multifariousness.

The deluge of images under study is happening within a contemporary visual field that cannot be limited to what is seen. Beyond specific objects and artefacts, the polysemy of the term image and the plurality of what it denotes across disciplines are referenced and mapped to comprehend what constitutes the regimen of images and how this diversity forms our thoughts and actions.

This research aims to propose interdisciplinary hermeneutical bridges over the gaps in taxonomy and ontology as many formerly unrelated disciplines are now tied together, as well as to position ourselves, articulate meaning and adapt our typologies and vocabulary in relation to the metaphor of the deluge and the occurrence of globalization.

ANNE-LAURE OBERSON
Independent Scholar

Her research focuses on the quantic nature of images, the impact of electronic images on cognitive processes and phenomena such as synchronicity and plasticity. She is currently writing on imagination and undertaking a comparative study of the writings of Marie-José Mondzain, Bernard Stiegler and Vilém Flusser in regards to generative models for image creation, as well as developing a collaborative mapping to obtain an interdisciplinary working understanding of the image. She is leading an art residency program and teaching contemporary philosophy. She has edited and contributed to books, catalogs and articles in the field of philosophy, contemporary art, photography, and art history. Her book *I see. Do you? Thinking Seeing* was published by Atropos Press. Forthcoming is a volume on images as articulation of thoughts. She studied History of Art at the University College of London and Philosophy, Art and Critical Thought at the European Graduate School, where she received her PhD under the supervision of Professor Siegfried Zielinski.

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THE (NOT SO) GLOBAL IMAGE ON DISPLAY

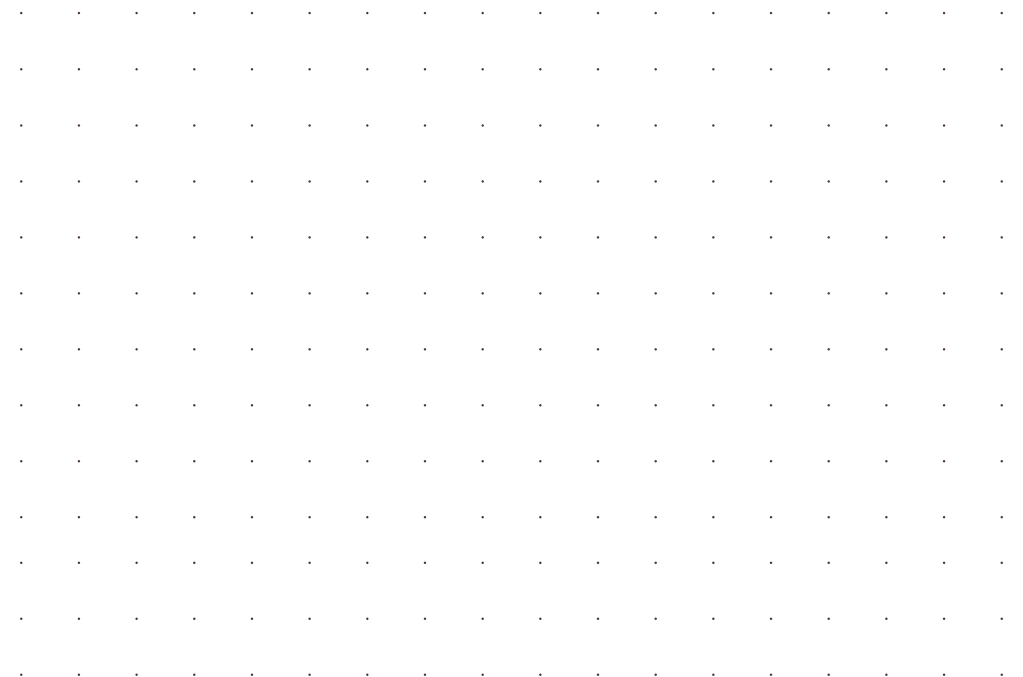
French museums now adress the link between visuality and globalization through many exhibitions. In this communication, we will see how three institutional proposals tend to portray the perks of global vizualisation without including an in-depth understanding of the museum audience, still viewed as a large and anonymous crowd.

In the curatorial discourses we analyzed, the representations and practices of the general public are mostly investigated through the lens of an artistic avant-garde. While being fruitful in terms of formal or conceptual research, this narrative symbolically puts visual resistance beyond the grasp of the audience.

It is now established that, in the digital era, our pictorial practices are linked to numerous ecological and political hazards. The way they are socially understood, negotiated or eluded by the public could further infuse curatorial practices, potentially catalyzing the artistic and democratic debate in the contemporary museum.

Defended his thesis in communication studies (December 2023). Titled *Digital photography displayed : between mediations and accompanying discourses, which visibilities for the practice*, this research provides an in-depth analysis of the institutional representations of digital photography. This long and engaging research project resonates with his main topics of interest and early professional choices. He thinks of museum practices and exhibitions as crucial in understanding the cultural representations of our societies. Communication studies and their theoretical framework allow him to articulate the teachings of art history, social sciences and media studies to better understand how cultural practices are collectively envisioned. His experience as a university teacher and his inclusion in the CREM (Research center on mediations) has been an opportunity to broaden his approach. In the ongoing debate on digital culture and humanities, he tries to understand through a pragmatic approach its cultural and political implication.

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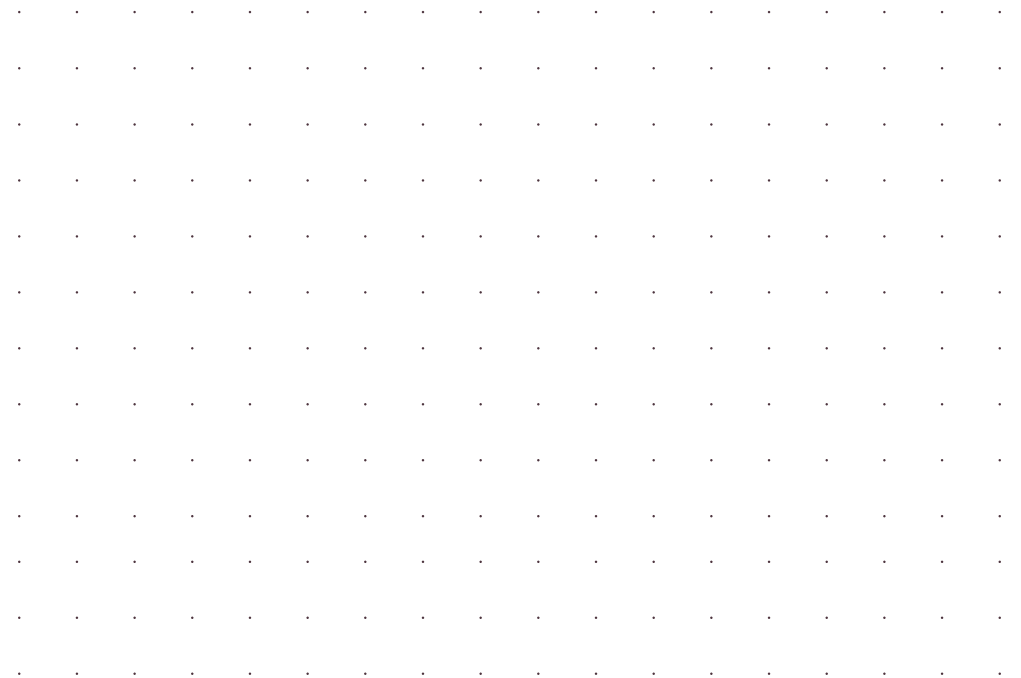


'THE BLUR', 'THE TEAR', A CLOSE-UP ON CONTEMPORARY WARFARE TOLD THROUGH STILL- MOVING IMAGES

In today's networked world where reality is enmeshed in cybernetic and information systems, the image of war is one that has gone viral at the speed of light (Virilio, Korowin). However, as the image takes off and circulates, it has also moved in to a close up on the victim resulting in a sense of intimacy for the spectator (Toukan). This intimate gaze is quite distinct from the high-tech, sanitized weaponized images from the Gulf Wars or the Kosovo war (Paul), and yet its mobility is linked to its beauty, and how it sifts out suffering (Toukan, Paul). In this paper, I will more closely examine this concept of intimacy and intimate views provided by war moving, as well as still images. My artistic practice-theory dissertation *Secrecy, Invisibility, Blindspots* examines critical theory from media studies on images of war, particularly focusing on the latter 20th and 21st viral, speedy moment (Virillio). I draw on Oraib Toukan's work «cruel images», Georges Didi-Huberman's work on «tear images», both theories that express a sense of intimacy for the viewer watching war rather than alienation (Sontag). In this intimacy, I draw additionally on trauma studies as a foil to my work on media and image studies. In this way, the paper will address the plurality of image deluges, which certainly has a media component in today's circulating war image. However, in connection with the body of the spectator/survivor, this plurality takes on another meaning connected to memory, forms of recall, and mind images. This doubled plurality means that an intimate gaze is both one of spectatorship but also affectively conditioned by the spectator's experience as well as biography embedded or not embedded in the frames of war (Butler) in which they spectate.

Artistic Research Assistant at University of Fine Arts (HFBK), Hamburg where she is also a Doctoral Candidate with a combined theory-practice phd entitled *Secrecy, Invisibility Blindspots*. As an artist, she works primarily in video and film on the topics of entangled traumas, the war archive, and the aftermaths of secret operations. Her artistic work has been exhibited throughout Germany, Poland, Latvia, Italy, the US, and Canada. She has held scholarships from the DAAD as a graduate student (2015-16); a Research and Create grant from Canada Council for the Arts (2020); NEUSTART Kultur (2022). Recent published articles: «Serious Dreaming: Virtual Violence and Its Dreamed Double» *Third Text*, Vo. 34 (2020) no. 6; «Against the Double Negative», *Rosa Mercedes*, (2023) no. 5. She is currently editing with Prof Dr. Hanne Loreck the online publication *Archives of the Body—The Body in Archiving*, Material Verlag HFBK-Hamburg (2024).

NOTES



JONATHAN STAFFORD

Wednesday June 19th

Session 2

A DELUGE OF SEA IMAGES: EXPLORING GLOBAL CRISIS AND COMTEMPORANEITY

We are today inundated with images of the sea, with maritime representations featuring prominently in journalistic and artistic image worlds alike: the mathematical uniformity of the container; the landscape of the automated port; the vast sublimity of the modern vessel; the undersea cables which transmit vast quantities of digital data transnationally; the geospatial violence of the Mediterranean refugee crisis. This paper will shed light on the contemporaneity of the sea image's proliferation, an aesthetic excess which renders visible the contradictions at the heart of very different eras of globalisation. With economic slowdown, played out in the globalised economy of the sea; as climate collapse becomes legible in the data storage medium of the oceans and extreme weather patterns; and the demise of western liberalism in the ongoing migrant crisis, echoing the crimes of colonialism, the sea becomes the medium of our times once again.

JONATHAN STAFFORD

Leibniz Center for Literary and Cultural Research (ZfL), Berlin

Interdisciplinary scholar working at the intersections of cultural history, critical theory and visual culture, with a particular emphasis on the intersections between technology, modernity, nature and the global. In his research to date, this has been characterised by a sustained interest in the visual culture and history of the sea and maritime technologies. His 2023 book *Imperial Steam: Modernity on the sea route to India* documents the nineteenth-century introduction of steamship travel to Britain's eastern empires and the cultures of space and landscape which were implicated in this history. He is currently a Research Fellow on the project *Archipelagische Imperative: Schiffbruch und Lebensrettung in europäischen Gesellschaften seit 1800* at the Leibniz Zentrum für Literatur und Kulturforschung, Berlin. His sub-project, «Imageries of Shipwreck and Rescue at Sea in the Modern Era» focusses on the role of visual culture in the historical genealogies of lifesaving at sea, particularly engaging with the nexus of technological and aesthetic experience as a means of exploring catastrophe, ecology and historical change.

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OMNIPRESENT YET INVISIBLE, NATIONAL IN A GLOBALIZED WORLD, THE BANAL CIRCULATION OF BANKNOTE IMAGES

This paper delves into the role of national currency as both a financial tool and a potent symbol of national identity and sovereignty, exploring its impact on the globalization of images. It examines how banknotes function as «silent ambassadors» of cultural values and ideologies, subtly shaping global perceptions of nationhood and legitimacy through their design and circulation. By analyzing currency's dual functionality—its practical use in everyday transactions and its symbolic role in national representation—the study highlights how interactions with money reinforce citizens' sense of belonging and national consciousness, and contribute to the homogenization processes associated with globalization. Incorporating theories of «banal nationalism» and symbolic interactionism, the research discusses the psychological impacts of handling currency and how states and cultural elites strategically use currency design to embed nationalistic ideas, thus fostering collective identity and state loyalty. This synthesis underscores the pivotal role of national currencies in shaping and sustaining national identities within the global visual culture.

Holds a design BFA from the University of Texas, a crisis communications CAS from the Zürcher Hochschule für Angewandte Wissenschaften and an art history MA from the University of Geneva. He is currently pursuing a PhD at the University of Geneva (under the direction of Prof. Béatrice Joyeux-Prunel) and the Hochschule der Medien Stuttgart (under the direction of Prof. Oliver Zöllner); his research questions the soft power of Swiss banknote design.

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ADRIEN JEANRENAUD

Wednesday June 19th
Session 2

IMAGES ACROSS BORDERS: EXPLORING GLOBALIZATION IN FILM POSTERS

From its inception, cinema has been a global cultural phenomenon. Post-World War II, economic and technological shifts reshaped film distribution, leading to the widespread adoption of digital practices. Among this globalization, film posters emerged as pivotal cultural artifacts, serving as visual attraction for audiences worldwide. Tailored to local audiences, these posters play a crucial role in the global dissemination of cinematic imagery, facilitated by distribution networks.

My research focuses on film posters to explore the networks, geography, and temporality of film distribution through a multiscalar approach. By analysing archive documents and distribution networks, I aim to understand the local integration of film posters. This study combines paper archives from national film collections and a database spanning 1945 to 1999. By examining the interplay between these sources and the visual seriality of posters, I aim to uncover trends in film poster globalization, offering insights into networks, temporality, and geographic patterns during the latter half of the 20th century.

ADRIEN JEANRENAUD
University of Geneva

PhD student at the University of Geneva as part of the SNSF Visual Contagions project. He is working on the globalisation of images since 1945, using artificial vision as well as archives. He is currently working on film history and computer vision. His work focuses on globalisation through film posters in the second half of the 20th century, drawing on archival sources and several hundred thousand film posters. At the same time, Adrien Jeanrenaud has been teaching digital image processing since 2021. His courses are open to all, whatever their level, with a particular focus on the humanities and social sciences.

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ARJUN APPADURAI

IMAGE, STORIES AND STREAMING : ENTERTAINMENT AND BIG DATA IN INDIA

India is a multi-millennial archive of narratives, monuments, paintings, sculptures and dramatic traditions which has barely been fully catalogued, much less fully interpreted. The film and photography industry of the last century, the televisual world of the last five decades and the streaming industry of the last decade (led by Netflix) are using the techniques of «Big Data» to exploit this visual galaxy. This lecture explores the many ways in which a vast civilizational visual archive is converted into streamable stories built for digital platforms.

KEYNOTE 2

Thursday June 20th

ARJUN APPADURAI

NYU Steinhardt

Emeritus Professor of Media, Culture and Communication at New York University. He is an acknowledged anthropological expert on globalization, cities, emergent modernities and cultural authoritarianism. He has written on colonial photographic archives, Indian popular cinema, mass consumption and museums, both globally and in India. He is an elected Member of the American Academy of Arts and Sciences and is the author of more than twenty books and edited volumes and more than a hundred scholarly articles.

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JOYCE S. CHENG

Thursday June 20th
Session 3

THE SYMBOLIC ORNAMENT IN THE AGE OF TECHNICAL REPRODUCIBILITY: THE CASE OF HELLO KITTY

My paper considers the Japanese popular icon Hello Kitty from the perspective of the decorative and applied arts, thereby illuminating its effectiveness as a symbolic ornament in the age of technological reproducibility. Exemplifying the modernist-abstract mode of the late twentieth-century style of kawaii, Hello Kitty's simple but rigorous form facilitates its application to objects of all shapes, sizes and practical functions. This decorative effectiveness optimizes the character's function as kazari, the traditional Japanese term for the ceremonial ornament connoting festivity and gift-giving. If its strict two-dimensionality enables a seamless adaption of the traditional kamon (family emblem) to the corporate logo, the image's exact resemblance to its products retains the tautological literalness of the mokei kanban (model shop sign). I argue that Hello Kitty attests to the possible survival of materiality, history, and folklore into the age of the globalized and largely virtual image deluge.

JOYCE S. CHENG
University of Oregon

Associate professor of art history at the University of Oregon where she teaches courses in modernist visual arts, poetics, aesthetic theories, and the cultural and intellectual history of the European interwar period. She has published chapters and articles on modernist artistic movements and currents of the late nineteenth and early twentieth centuries, such as symbolism, dada, surrealism and primitivism, in journals such as *Modernism/modernity*, *Comparative Literature*, *Res*, and *Gradhiva*. Her book, *The Persistence of Masks: Surrealism and the Ethnography of the Subject*, is forthcoming at the University of Minnesota Press. Informed by the ethnographic dimension of surrealism, her new projects include an investigation of international outsider art through the theoretical perspective of autodidacticism, and a study of the Japanese cultural icon Hello Kitty as an object for anthropological aesthetics, tentatively entitled *Hello Kitty as Method: Aesthetics, Anthropology, Critical Folklore*.

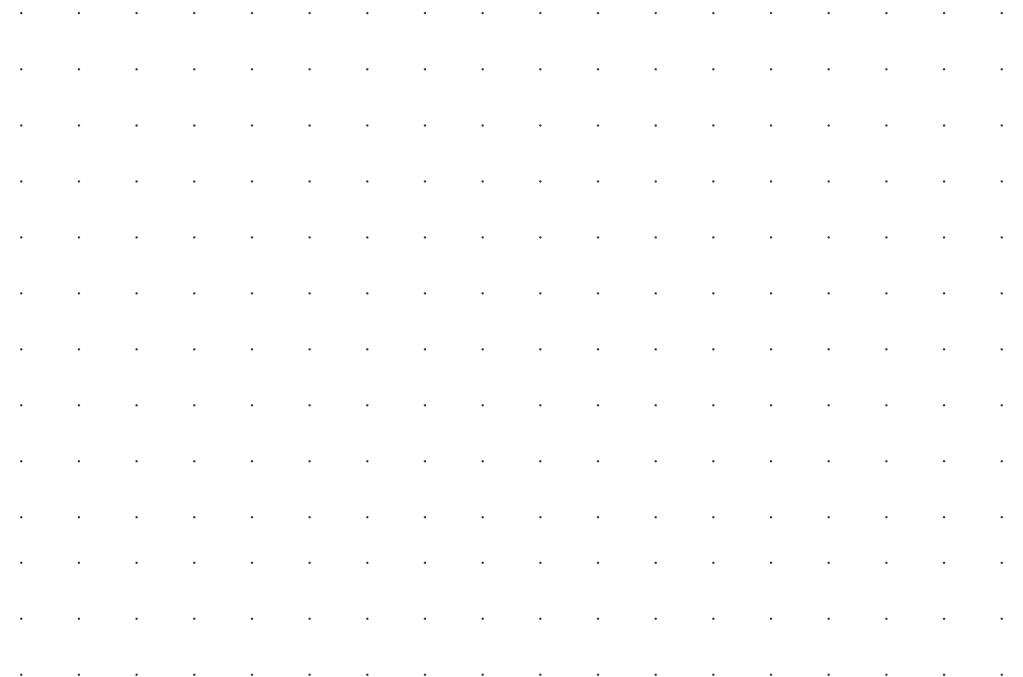
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INTENDED TO CROSS NATIONAL AND CULTURAL DIVIDES: ART REPRODUCTIONS FROM IKEA

Reproductions of ‘world’-famous works of art, photographic views of mainly western cities and generic landscapes, allegedly depoliticised world maps, and collaborations with popular brands and artists – anyone who has ever visited an Ikea store and entered its pictures and frames department may have asked themselves some of the following questions: On how many walls all over the world would you be able to find these pictures? Are the same motifs sold in all Ikea stores, such as those in China or Saudi Arabia? Does this selection perpetuate a Eurocentric canon of motifs? With its currently more than 470 stores on all five continents and in 63 countries, the retailer Ikea must be considered a global player regarding popular art reproductions. Since the «wall décor» offered by the company is to a large extent internationally standardised, its impact in terms of the global dissemination of certain motifs must not be overlooked. It is for this very reason that the Ikea art reproductions offer an interesting and unique object of research in the field of visual studies. After all, depending on the respective cultural context these motifs can be perceived in different ways and thus also cause tensions. The paper focuses on the intention behind this image selection to attract customers across national and cultural divides. It aims to illustrate some of the pictorial strategies (e.g. the censoring of motifs or the compositional means of ahistoricity, contextual openness and alleged cultural neutrality) pursued to this end, including the conflicts that come with such an ambitious attempt. Furthermore, the paper uses the example of these art reproductions to examine the extent to which global agents like Ikea shape new visual cultures or whether they rather reproduce an already existing canon of popular motifs.

Art history and museology at Heidelberg University and the École du Louvre in Paris, as well as cultural and visual studies at Leuphana University Lüneburg and Aix-Marseille University. Her PhD project, supervised by Prof. Dr. Henry Keazor, examines Ikea’s globally standardised art motifs and their relationship to art historical canons and corresponding systems of power. Nelly was a fellow at the Zentralinstitut für Kunstgeschichte (ZI) in Munich, and a research assistant at the Institute for European Art History Heidelberg and the Heidelberg Center for Cultural Heritage. Her research interests, generally located at the intersection of cultural studies and art history, include iconoclasm related to modern art, contemporary political iconography, and dis_abilities, body politics and art.

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STREET ART IN THE DIGITAL AGE : THE CASE OF 1UP CREW

Today, graffiti writers use social medias to share their work, navigating the flow of image globalization. 1UP crew, a worldwide collective, shares their work via social medias while maintaining anonymity. 1UP uses social media potential to spread their work, often via third-party accounts. They balance anonymity and fame, with a solidarity-based crew ethos. Their art often appears in deprived areas, drawing attention to political issues. Through a sophisticated use of social media and drone technology, their work is spectacular, highlighting specific places and creating a tension between local and global.

PhD student under the supervision of Pr. Joyeux-Prunel. Her research focuses on digital creation and urban art: «Urban and Digital Art in Europe, from the 1990s to the Present.» She graduated from the University of Paris Nanterre with a master's degree in Contemporary Art History, specializing in «Digital Art as a New (Preferred) Medium of Artivism, Benjamin Gaulon, 2002–2019» and from the University of Geneva, specializing in «Urban Art and Cultural Institutions in France Today». From October 2022 to June 2024, she was as a research assistant on the project «Gray Zone of the Original (from Bifaces to NFTs)» at HEAD-Genève, under the direction of Pierre Leguillon. From February to June 2023, she worked as an assistant for the *Cours Transversal sur le Numérique 2*, supervised by Yaniv Benhamou, during which she supervised a group working on the de-westernization of art with AI.

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TOWARDS GLOBAL VISUAL CULTURAL ANALYTICS ?

With the increasing accessibility of cultural «big data,» the field of «Cultural Analytics» has expanded significantly. The renewed interest in social physics challenges humanities to delve into major cultural developments with more depth than studies relying on questionable datasets, lacking clear research questions, and yielding uninspiring results. The proliferation of image corpora complicates this inquiry. The emerging field of cultural visual analytics requires clear delineation of its boundaries and significance, reviving inquiries believed resolved by art history, such as the history of forms, stylistic questions, and visual geography. Under what circumstances can a historical approach yield captivating insights? To what extent can available corpora aid in understanding cultural globalization, image circulation, and form renewal logics? This presentation contemplates potential endeavors, drawing from the Visual Contagions project's corpus - millions of images from illustrated magazines worldwide in the 20th century. It seeks significant findings while identifying future exploration avenues, avoiding reducing image research to mere visual physics.

Full professor at the University of Geneva, holding the Chair of Digital Humanities; she leads the Visual Contagions SNSF project. Her research and publications encompass the global history of the avant-gardes, the history of visual globalization, the visual culture of petroleum, and the digital turn in the Humanities. Among her publications: with Thomas DaCosta Kaufmann and Catherine Dossin (ed.), *Circulations in the Global History of Art* (New York: Routledge, 2015); and a trilogy on the global history of avant-garde art : *Les Avant-gardes artistiques. Une histoire transnationale – Vol. 1: 1848-1918* (Paris: Gallimard, Folio Histoire pocket Series, 2016). *Vol.2: 1918-1945* (Paris: Gallimard, Folio Histoire pocket series, 2017) ; *Naissance de l'art contemporain. Une histoire mondiale, 1945-1970* (Paris, CNRS Editions, 2021) ; and forthcoming : *L'art contemporain. Une infographie* (Paris: CNRS Editions, 2024).

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IS 'LA PARISIENNE' ONLY 'MADE IN PARIS'? PERSPECTIVES ON GLOBALIZATION AND IDENTITY IN BELLE ÉPOQUE FASHION

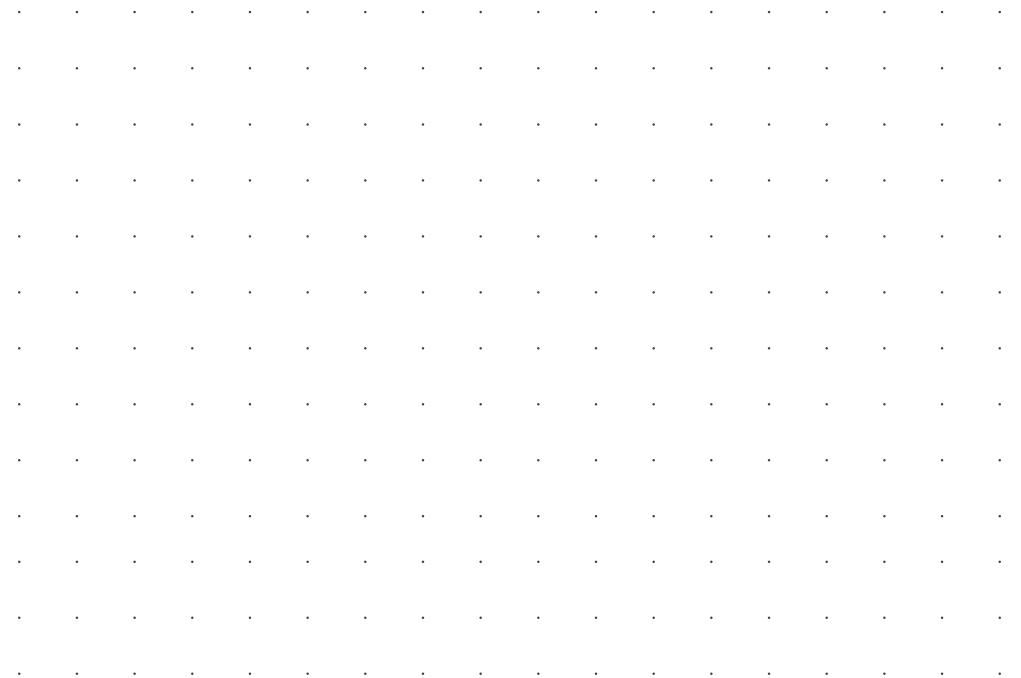
In contemporary fashion discourses, the label «Made in France» serves as a powerful marketing tool, yet its implications are multifaceted, often obscuring the complex global supply chains behind production. French law mandates that only «the last substantial transformation» must occur in France, allowing for the use of imported raw materials in the final product.

Similarly, the visual archetype of *La Parisienne* during the Belle Époque encompasses diverse stereotypes and ideals, ranging from caricatured misogyny to unattainable feminine standards. However, it also reflects the cosmopolitan reality of the 1900s fashion landscape, where the *élégantes* could be wealthy immigrants drawn to Parisian brands bearing foreign names, such as the English designers Charles Frederick Worth, Lucile and John Redfern, the Spanish designer Mariano Fortuny and, later, Cristóbal Balenciaga or the Italians Elsa Schiaparelli and Nina Ricci.

Drawing on visual case studies, this paper delves into the intricate relationship between globalization and identity formation through the lens of the *Parisienne* myth.

PhD candidate in the SNSF research project Visual Contagions, where she works on the global circulation of fashion images around 1900. She holds a Master's degree in Art History and History of Religions from the University of Lausanne – in her master thesis, she analyzed the representations of witchcraft at the end of the Victorian era. Subsequently, she completed a Master of Advanced Studies in Cultural Heritage and Museology, focusing on museum collections created by women artists using digital tools. Recently, she obtained a Certificate of Specialization in Digital Humanities from the University of Geneva. In addition to her PhD and after various professional experiences in cultural institutions, she works as a digital projects and data manager at the Documentation and Research Center in the Musée d'Art et d'Histoire (MAH) in Geneva.

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MOVING MOTIFS IN NINETEENTH-CENTURY BRITAIN – ON THE GLOBAL CIRCULATION OF TEXTILE PATTERNS IN THE INDUSTRIAL AGE

During the nineteenth-century, Great Britain emerged as the world's largest textile manufacturer, exporting its products globally, especially to its colonies. British textile designers mixed various visual cultures in their studios, creating patterns reflecting technical advancements and Western ideologies. This study highlights the colonial expansion of the British empire and the nineteenth-century obsession with historicism. The Paisley shawls, directly imported from Kashmir, exemplify colonial dispossession, while design revivals advocated by figures like Augustus Pugin and Owen Jones are evident in upholstery fabrics. Textile agents communicated with retailers and manufacturers, advising on local trends in the export market.

In this paper, I'll focus on two case studies shedding light on the global circulation of textile motifs during the nineteenth-century. Firstly, I'll analyze the evolution of English textiles between 1842 and 1882, focusing on the influence of Indian Kashmir patterns. Secondly, I'll explore a textile design studio in North West England, examining their influences and patterns, particularly the impact of French design facilitated by Parisian subscription services.

After a degree in mathematics and machine learning at ENS Paris-Saclay, Tristan studied art history at Pantheon-Sorbonne University. He is currently a second year PhD student in Digital Art History, at Cambridge University, under the supervision of Leonardo Impett. He is mainly interested in textiles and weaving, their relationship to digitality, and the circulation of ornamental patterns, in Great Britain, during the nineteenth-century – the import and export of motifs, and their movements, as recombination, in the creative process of textile designers. He is also interested in the epistemology, and long historiography of digital art history – in particular, its links with formalism and structuralism. His research is funded by a Gates Cambridge scholarship.

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ATALA'S VISUAL DELUGE: TRACING THE CIRCULATION OF IMAGES IN THE AGE OF NAPOLEON

Published in 1801, Chateaubriand's *Atala* quickly became a bestseller, with eleven editions in four years. Unlike typical 18th-century literary crazes, Atalomania was unique, as readers' enthusiasm sparked a surge of visual images that distressed Chateaubriand and announced a new era of image virality. Too small for digital analysis and too extensive for purely qualitative studies, the vast collection of *Atala* images remains largely untapped by scholars, who have mostly used them to illustrate Chateaubriand's work. While art historians have cataloged and studied the images' iconography, they have rarely explored the reasons for their widespread popularity and circulation. By shifting the focus from iconography to circulation, these images can be placed within their broader historical context, including the Haitian Revolution, the sale of Louisiana, and Napoleon's rise. Doing so reveals their resonance with different historical moments and suggests that they belong to the age of Napoleon rather than Chateaubriand.

Associate Professor of Art History at Purdue University and serves as Chief Editor of the *Artl@s* Bulletin. She is the author of *The Rise and Fall of American Art, 1940s-1980s: A Geopolitics of Western Art Worlds* (Routledge, 2015), the co-editor with Thomas DaCosta Kaufmann and Béatrice Joyeux-Prunel of *Circulations in the Global History of Art* (Routledge, 2015), the co-author with Lynn Boland of *Louise Blair Daura: A Virginian in Paris* (University of Georgia, 2017), and the editor of *France and the Visual Arts since 1945: Remapping European Postwar and Contemporary Art* (Bloomsbury, 2018). She is currently working on a book project tentatively entitled *French Images of America, 1770s-1820s: The Visual History of a Colonial Mirage*.

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AILING VENUS: EXPLORING THE VISUAL CULTURE OF VENERAL DISEASES

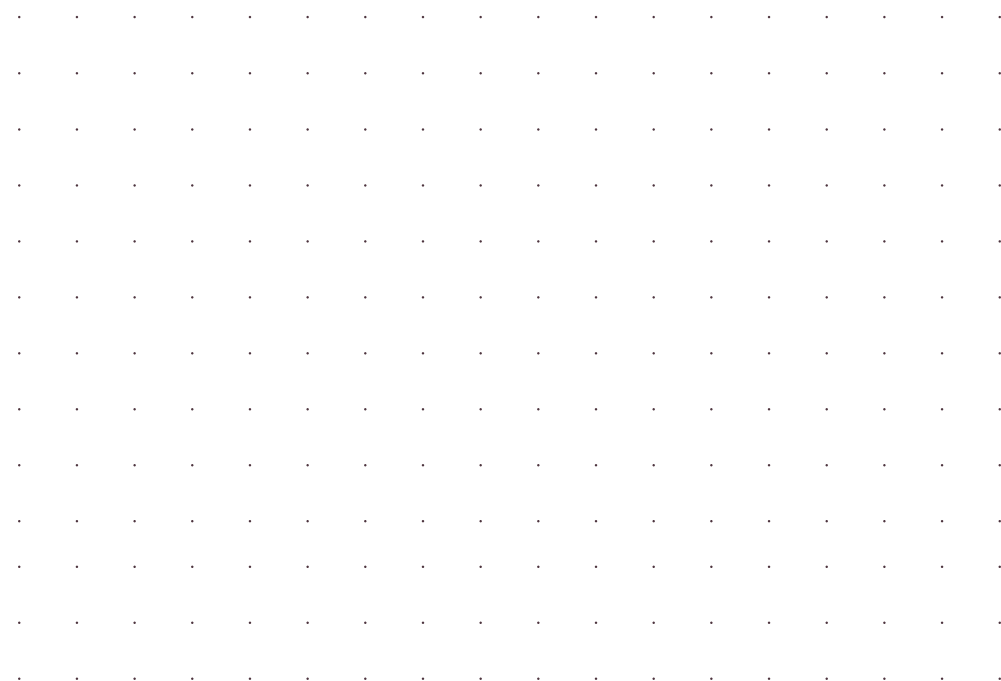
Venus, the Roman goddess of Love, has had its share of artistic representations throughout European art since Antiquity. There are countless artistic portrayals of Venus and numerous attempts at understanding its artistic «algorithms» from Winckelmann to Warburg. This presentation will address a number of overarching questions surrounding a somewhat lesser known, alternative mythology of Venus: during the Renaissance the goddess of Love became entangled with the sexually transmitted infections, thereupon known as the diseases of Venus or venereal diseases.

What medical histories are reflected in this other narrative of the goddess, symbolising sickness, contagion and death? What were its most significant episodes? How did venereal visual codes evolve in relationship to medicine? Was the «ailing Venus» ever a globalised phenomenon?

Through socio-cultural contextualizations of visual representations of Venus, this paper will present a panoramic view of the venereal mythology tainted by medico-moral ideas. It will also show how it changed in space and time, allowing us to travel from Europe to the United States and to New Zealand, and from early modern Italian mannerism to the Early 20th century German expressionism.

Senior Research Associate at the Interfaculty Centre for Bioethics and Humanities in Medicine and at the Faculty of Humanities of the University of Geneva, Radu Suciuc divides his research and teaching activities between the field of Digital Humanities and Medical Humanities. After studying literature and sociology at Babeş-Bolyai University in Cluj, Romania, Radu Suciuc completed a UNIGE doctoral thesis (cotutelle, 2009) in the history of medicine and French literature (16th-17th centuries). From 2004 to 2007, he held a research grant from the Institute for Research and History of Texts (IRHT), where he contributed to the construction of the BUDE database, the digital documentary tool of the European project Europa Humanistica. From 2014 to 2021 he was the co-director of the Bodmer Lab at the University of Geneva.

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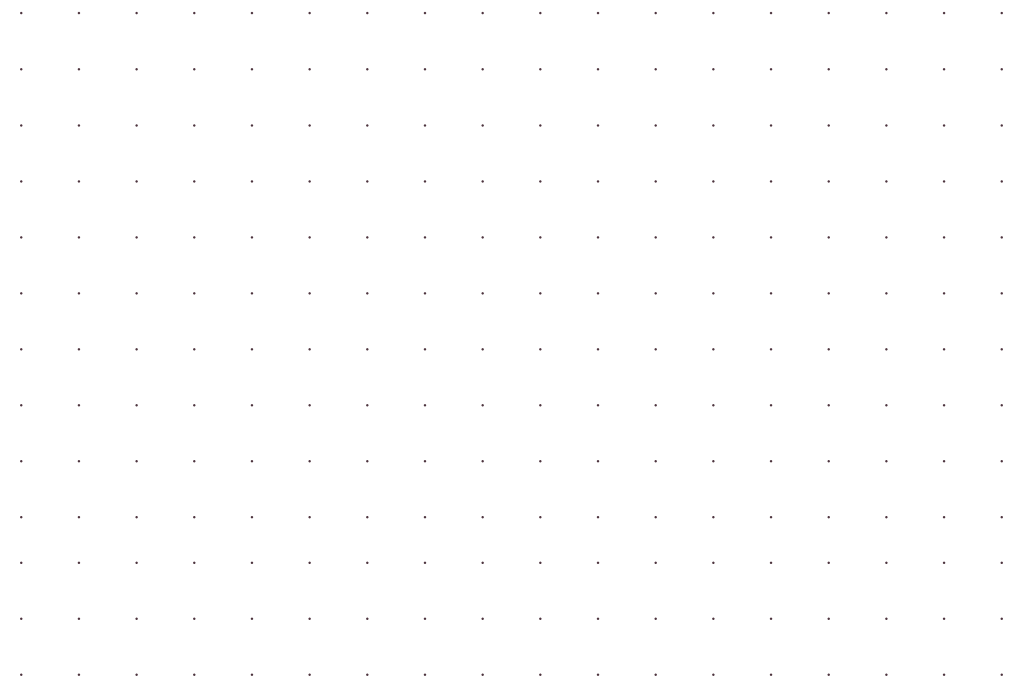


THE DISPUTE OF THE NEW WORLD WILL NOT TAKE PLACE : CIRCULATION OF IMAGES AND FORMS OF CONVERGENCE AROUND THE PROMOTION OF THE ECONOMIC POTENTIAL OF SOUTH AMERICAN TERRITORIES AT THE END OF THE 19TH CENTURY

Through three case studies about the circulation of cultural productions illustrated by photography between South America and France at the end of the 19th century (1880s to 1914), we propose to study the way in which these visual circulations contribute to structure a particular form of economic integration of South America into the Atlantic economic networks organized around Europe. At a time when the South American republics are undertaking national construction policies based on the expansion of foreign trade and European investments, photography is put at the service of a form of propaganda aimed at highlighting the spatial economic potential of their respective territories. Material supports around which scientific or business social interactions are formed, these illustrated cultural productions point to the convergence of interests, on both sides of the Atlantic, in the production of a fair image of South America likely to encourage economic expansion.

Currently writing a PhD thesis in history (Paris 1 Panthéon-Sorbonne) under the supervision of Annick Lempérière, he is working on the visual production of economic information on Argentina, Brazil and Chile in France between 1880 and 1914 through the use of photographs brought back by travelers in the context of geographical explorations, economic study missions or by different South American actors. He is currently a high school teacher and has been a teaching fellow for 7 years in Université Paris 1 Panthéon Sorbonne and Université Paris-Est Créteil. After a Master thesis entitled «Photographing the inaugural moment of Brasília (1956- 1960): the genesis of a heritage? The case of Marcel Gautherot's photographs», Alexandre Puche is now working on the 19th century as part of his PhD thesis – he recently contributed with the notice «The globalization seen from Latin America» to the book edited by Clément Fabre, *Globalizations from the 1880s to the mid-1930s* (Paris, Atlande, 2023).

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EMMANUEL ALLOA

THE CONTAINER-IMAGE: WARBURG IN THE AGE OF CARGOMOBILITY

With his concept of *Bilderfahrzeug*, Aby Warburg reminds us that the problem of the logic of images is inseparable from a problem logistics of images. The life of forms (their survival, passage and migration) must be combined with a reflection on the infrastructures that allow their movement, on their « migratory routes » (*Wanderwege*) across border regimes. In his own way, Warburg anticipated a reflection on the visual economy in the age of globalisation. Taking Allan Sekula's Fish Story project as a starting point, we will reflect on the strange parallels between the development of cargomobilities in the exchange of goods and the new formats of standardised visibilities. What reserves, what latent powers does the image hold in store? If Warburg's metaphor of the image as an energy conserve (*Energiekonserve*) is to mean anything, we must reflect its political as well as ecological implications for the present. Beyond logics of depletion and exhaustion, how to think a dynamis of the image that insists on its unexplored potentials of inactuality? Between border regimes of containment and the real-time delivery promise made by a global mediascape, how to unbox the promises of alternate ways of seeing and doing the image contains?

KEYNOTE 3

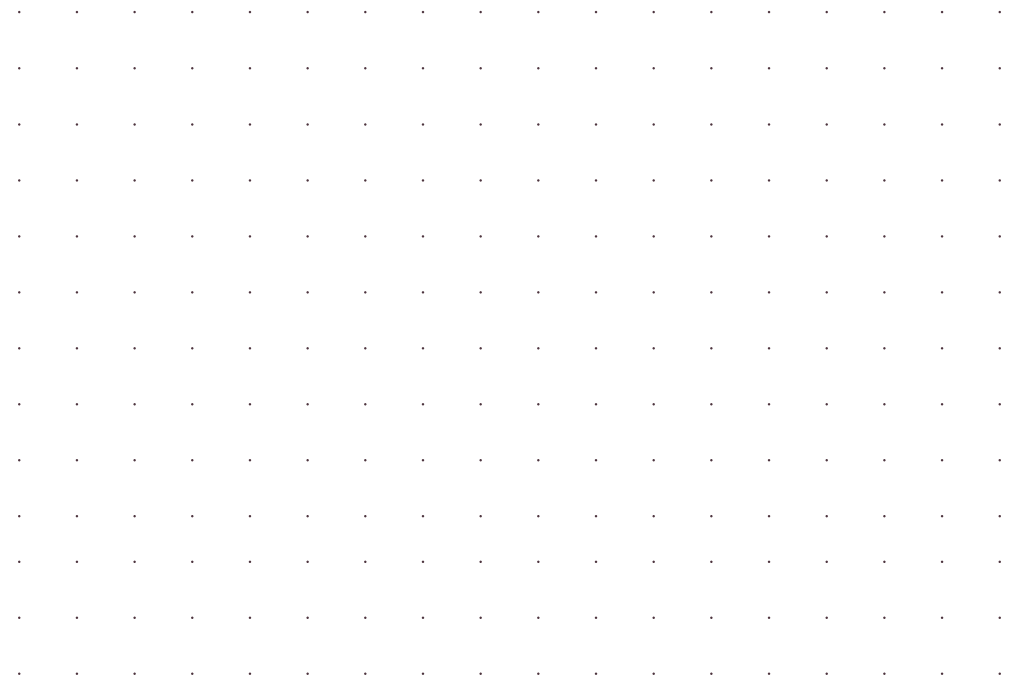
Friday June 21th

EMMANUEL ALLOA

University of Fribourg

Professor of philosophy at the University of Fribourg, where he holds the Chair for Aesthetics and Philosophy of Art. He has long taught at the University Paris 8 and at the Collège international de philosophie and has held Invited Professorships at the Universities of Berkeley, Weimar, Belo Horizonte, Vienna, Columbia, and Yale. He currently serves as President of the German Society of Aesthetics. Among his publications: *Resistance of the Sensible World. An Introduction to Merleau-Ponty* (Fordham UP 2017); *Dynamis of the Image: Moving Images in a Global World* (ed. with Chiara Cappelletto; MSH/De Gruyter, 2020); *Looking Through Images. A Phenomenology of Visual Media* (Columbia UP 2021); *The Share of Perspective* (Routledge, 2024).

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VISUAL INGESTION AND THE NEW FLESH: RE-VIEWING GLOBAL IMAGE ECONOMIES IN DAVID CRONENBERG'S 'VIDEODROME' (1983)

In *The Image* (1961) political historian Daniel Boorstin notes that at any point in time, there are only so many events to be known, reported, and visually represented. Despite this limitation, the logics of today's globalized information markets dictate that if one «cannot find a story, then he must make one», often by using images that are «contrived, or distorted—more vivid, more attractive, more impressive, and more persuasive than reality itself». This presentation argues that David Cronenberg's sci-fi thriller *Videodrome* thematizes key cultural dynamics regarding visual representation that have become increasingly acute in the decades after the film's 1983 release. These dynamics, I suggest, work through representational violence, symbolic excesses, hyperreality and simulation, abuses of power by corporate media, artificial intelligence, and human-machine-AI assemblages.

Postdoctoral researcher who has published on various and intersectional topics in American Studies, including digital humanities and mapmaking, spatial imaginations, border studies, naturalism, postmodernism, as well as film and horror studies. His current studies investigate the transoceanic dynamics of the United States' imperial and literary discourses.

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TRUTHFUL PIXELS: ON THE MEASUREMENT OF REALISM IN SYNTHETIC IMAGES

Since the first introduction of Generative Adversarial Networks in 2014 (Goodfellow et al. 2014), the production of synthetic images has exploded, bringing forth a new wave of image-making that is based on machine learning model's ability to learn from training datasets. Just as in the (older) field of computer graphics, a key goal in the development of generative image models like DALL-E, Midjourney, and Stable Diffusion has been the achievement of (photo)-realism and the production of images that are inseparable from those produced with a traditional camera lens. While it is generally acknowledged that human eyes still supersede the ability of machines to assess photo-realism and distinguish between synthetic and non-synthetic footage (Borji 2021), the deluge of visual imagery produced by modern deep learning models has encouraged the development of algorithmic techniques for separating 'truth' from 'fiction' in visual content at scale. This paper locates current techniques for assessing the quality of synthetic images – including the use of metrics such as R-precision (Xu et al. 2018) and the Fréchet Inception Distance (Heusel et al. 2017) – within a longer history of efforts to produce and evaluate photorealism in computer-generated images. Starting from early attempts to quantify and calculate 'realism' in computer graphics in the 1980s and 90s, the paper explores how ideas regarding authenticity/inauthenticity and truth/fiction become translated into algorithmic models and outlines how today's assessment methods for synthetic images are part of a longer history of visual truth-making. It also investigates how different realism assessment techniques have played an overlooked yet vital role in shaping the aesthetics of computer-generated visual content.

Postdoc and Research Associate at the Seminar for Media Studies at Basel University in Switzerland. Her research is located at the intersection of media studies, the digital humanities, and science and technology studies and focuses on the interplay between culture and technology. Since 2020, she has been involved in several research projects that investigate how AI and machine learning models can – and cannot – make sense of digital sound, photography, and moving image archives. Currently, she works within the project Modern Times 1936.

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ROUNDTABLE & FINAL REMARKS

Final discussion with guest speakers as the conclusion of the conference, offering an opportunity to synthesize key insights and reflections gathered throughout the event. Collective reflection on the conference's outcomes and dialogue aimed at shaping future directions and collaborations.

LUDOVIC TOURNÈS

University of Geneva

Professor of international history at the University of Geneva. Specializing in transnational intellectual and scientific exchanges, cultural diplomacy, and relations between the United States and Europe, he has notably published *New Orleans Sur Seine: Histoire du jazz en France* (Fayard, 1999), *Du phonographe au MP3* (Autrement, 2008, reissued 2011), *L'Argent de l'influence: Les fondations américaines et leurs réseaux européens* (Autrement, 2010), *Sciences de l'homme et politiques: Les fondations philanthropiques américaines en France au XXe siècle* (Garnier, 2011), *Les Etats-Unis et la Société des Nations (1914-1946): le système international face à l'émergence d'une superpuissance* (Peter Lang, 2015), and *Global Exchanges: Scholarships and Transnational Circulations in the Contemporary World (19-21st centuries)*, in cooperation with Giles Scott-Smith (Berghahn Books, 2017).

ESTHER SOLÉ MARTÍ

University of Lleida

Esther Solé i Martí is an art historian. Even though she focused her PhD research (2015) on contemporary Catalan art and artistic life, most of her recent work relates to the digital humanities. She's especially interested in wrangling and analysing data about art exhibitions, but also also in network analysis applied to any subfield of art history. She's a lecturer at Universitat de Lleida since 2017.

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*Image Deluge & Globalization
International Conference of the
SNSF Visual Contagions project.*

*Organized by the Digital
Humanities Chair at the
University of Geneva.*

June 19-21 2024



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