

A 2-day symposium featuring international scholars, artists, and archivists working in a variety of media, addressing issues of visual culture and archives:

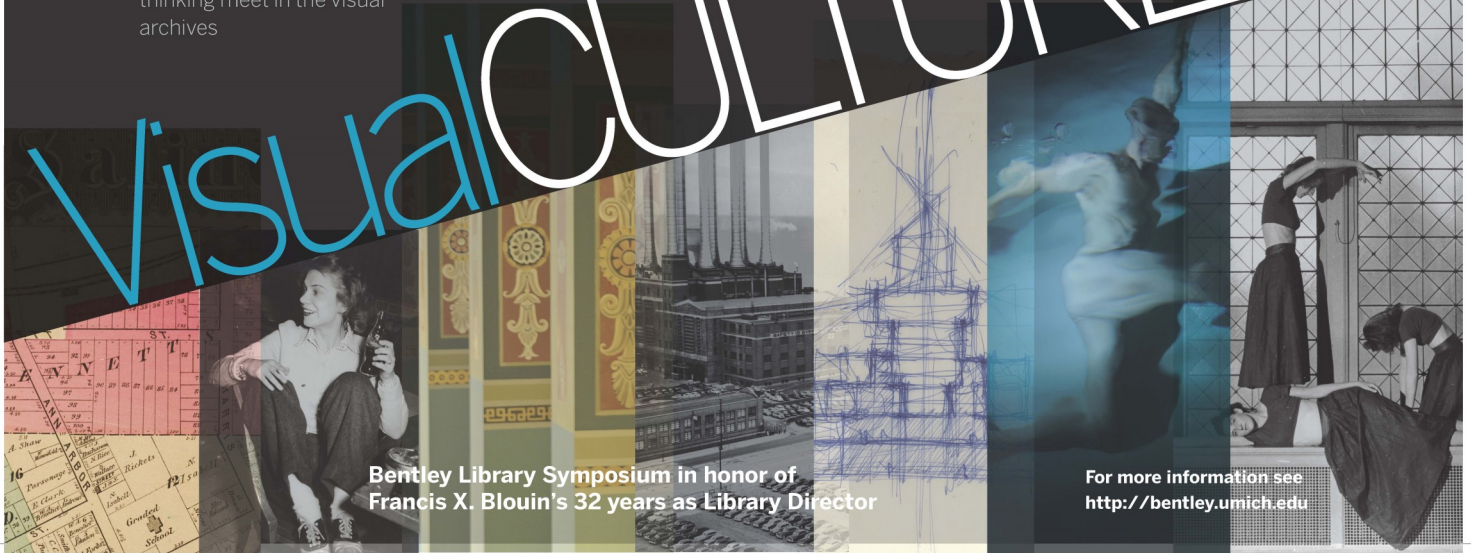


- how visual media transform our understanding of archives
- how visibility challenges our ideas of non-textual archives
- how creativity and critical thinking meet in the visual archives

**April 4–5, 2013**

Rackham Amphitheatre  
915 East Washington Street  
Ann Arbor, MI

# Visual CULTURE and archives



Bentley Library Symposium in honor of  
Francis X. Blouin's 32 years as Library Director

For more information see  
<http://bentley.umich.edu>

## Visual Culture and Archives Symposium

April 4—5, 2013

Rackham Building Amphitheater (4th Floor)

University of Michigan

915 East Washington Street

Ann Arbor, Michigan

A Symposium in Honor of Francis X. Blouin, Jr.  
Bentley Historical Library Director, 1981—2013

with funding from the Earhart Foundation of Ann Arbor

April 4

**Welcome and Introductory Remarks 9:00-9:15**

Speaker: Nancy Bartlett, University of Michigan

**Images and Archives: Visual, Visceral, Virtual: 9:15-10:15**

Chair: Teresa Brinati, Society of American Archivists

Speaker: Joan Schwartz, Queen's University

Commentary: Terry Cook, Fellow, Royal Society of Canada

**Break: 10:15-10:30**

**“All the Art of the Earth”: Albert Renger-Patzsch and the Folkwang Vertag: 10:30-11:00**

Chair: Nancy Deromedi, University of Michigan

Speaker: Pepper Stetler, Miami University

**Archives of Architecture: Images and Imaginations: 11:00-12:30**

Chair: Joe Rosa, University of Michigan

Speakers:

Kent Kleinman, Cornell University: “Touching Architecture”

Claire Zimmerman, University of Michigan: “Albert Kahn Project”

John Comazzi, University of Minnesota: “Anticipating the Archive”

**Lunch: 12:30-1:30**

**Archives, Information Design and Visualization: 1:30-2:30**

Chair: Laura Patterson, University of Michigan

Speakers:

Jonathan Massey, Syracuse University: “Seeing Time and Space”

Kilian Krug, Plural, Berlin: “Visual Access to Archives”

(April 4 continued)

**Photographer Jerzy Lewczynski: Performing the Archives: 2:30-3:00**

Chair: Olga Virakhovskaya, University of Michigan

Speaker: Krzysztof Pijarski, Film School, Łódź

**Body Poetics in the Time of Digital Babel: The Screendancer as Poet/Archivist: 3:00-3:45**

Chair: Angela Kane, University of Michigan

Speaker: Peter Sparling, University of Michigan

**Break: 3:45-4:00**

**From Film to Screen: Images, Editing, and Archives: 4:00-5:00**

Chair: Jim Tobin, Miami University

Speaker: Jay Cassidy, Film Editor

April 5

**Archives, Evidence, and Visualization: 9:00-10:30**

Chair: Michael Shallcross, University of Michigan

Speakers:

Vicki Lemieux, University of British Columbia: “Visualizing Archives: Cognitive and Perceptual Dimensions”

Maria Esteva, University of Texas at Austin: “Anatomy of Big Archives Visualization”

Brien Brothman, Rhode Island State Archives: “Reading Pictures, Picturing Texts: Random Observations”

**Break: 10:30-10:45**

**Identifying Images, Negotiating Archives: 10:45-12:00**

Chair: Joseph Ho, University of Michigan

Speakers:

Carla Sinopoli, University of Michigan: “Texts, Images and Objects: Tracing the Himalayan Journey of Walter Norman Koelz”

Karolina Ziębińska-Lewandowska, Archaeology of Photography Foundation, Warsaw: “The Archives as Object and Place of Mourning”

Ricardo Laquilac Punzalan, University of Maryland: “Return by Surrogacy: Digital Representation, Virtual Reunification, and Ethnographic Archival Images”

**Lunch: 12:00-1:00**

**Using Digitized Photographs: Two Models: 1:00-1:30**

Chair: Jarrett M. Drake, University of Michigan

Speaker: Paul Conway, University of Michigan

(April 5 continued)

**Rauschenberg's Archives: 1:30-2:00**

Chair: Nancy Bartlett, University of Michigan

Speaker: Graham Smith, University of St. Andrews

**Forward Perspectives: 2:00-2:20**

Panel: Nancy Bartlett, University of Michigan

Terry Cook, Fellow, Royal Society of Canada

Mary Panzer, New York University

Joan Schwartz, Queen's University

**Final Remarks: 2:20-2:30**

Speaker: Francis Blouin, University of Michigan

## Speakers: 2013 Visual Culture and Archives Symposium

**Nancy Bartlett** is Acting Associate Director of the Bentley Historical Library, University of Michigan. Her publications have examined the relevance of medieval diplomatics to contemporary photography, the complication of color in archives, the history of pedagogy in architecture, immigration archives, cultural influences in archival administration, and the role of the archivist as mediator of meaning. She was chief editor of the International Council on Archives journal, *Comma*, from 2000 to 2004. She is a Fellow of the Society of American Archivists.

**Teresa M. Brinati** is the Director of Publishing for the Society of American Archivists, where for more than twenty years she has developed and directed a dynamic publishing program. In addition to running a lean and serene publishing enterprise, she participates in all aspects of association management. She is a member of Association Forum of Chicagoland, where she recently made a presentation on how to market books at annual conferences, and Association Media and Publishing, where she serves on the Local Programs Committee.

**Brien Brothman**, coming out of a history and textual archives background, has recently begun to take an interest in the historical and contemporary relationship between verbal and visual forms of representation. In his contribution, Brien will briefly discuss some selected aspects of this relationship. In other work, Brien is completing an essay entitled "The 'I' in Archives," in which he explores the status of the self vis-à-vis archival methodology. He is also conducting research on the influence of World War I era English intellectual elite culture on Sir Hilary Jenkinson's writing of his *A Manual of Archival Administration* (1922). Brothman holds a doctorate in history from Université Laval (Quebec City, Canada) and is electronic records specialist at the Rhode Island State Archives.

**Jay Cassidy** is a motion picture film editor who began his career in the 1970s working on documentaries and political advertisements and has edited more than thirty films. His most recent credit, "SILVER LININGS PLAYBOOK," was a nominee for eight Academy Awards in 2013 including Best Achievement in Film Editing. He has collaborated with Sean Penn on all the films Penn has directed, most notably "INTO THE WILD" (2007) for which Cassidy was nominated for an Academy Award for Best Achievement in Film Editing in 2008. Other credits include "AN INCONVENIENT TRUTH" (2006), which won the Academy Award for Best Documentary in 2007, "BROTHERS" (2009), "CONVICTION" (2010) and "WAITING FOR SUPERMAN" (2010). Cassidy is a member of the Academy of Motion Picture Arts and Sciences and American Cinema Editors. He is a graduate of the University of Michigan, where he was the Photo Editor of *The Michigan Daily* in 1970, and was a fellow at the American Film Institute in 1976.

**John Comazzi** is an Associate Professor of Architecture at the University of Minnesota where he teaches design studios and research seminars at both the graduate and undergraduate levels, and is currently the Director of the Bachelor of Science Degree Program. He holds a Master of

Architecture and a Master of Science in Architecture History and Theory from the University of Virginia. From 1999 to 2006 he was a lecturer in Architecture at the University of Michigan before joining the architecture faculty at the University of Minnesota in 2006. Through teaching, practice, and research his scholarship explores the role of architecture photography in design disciplines, and design pedagogy as a model of integrated learning in PK-12 education. In addition to his teaching, he has practiced as a designer in Virginia, Michigan and Minnesota. He is author of *Balthazar Korab: Architect of Photography* (Princeton Architectural Press, 2012), an illustrated biography on the life and career of Balthazar Korab, one of the most prolific and celebrated photographers of architecture practicing during the second half of the twentieth century. The book is the first dedicated solely to Korab's life and career, and traces his rather circuitous path from post-war Hungary to his professional pursuits as a designer in the office of Eero Saarinen (1955-58) and his career as a professional photographer of architecture (1958-2010).

**Paul Conway** is Associate Professor at the University of Michigan School of Information. He teaches courses on digitization, preservation, archives, and the ethics of new technologies. His research encompasses the digitization of cultural heritage resources, particularly photographic archives, the use of digitized resources by experts in a variety of humanities contexts, and the measurement of image and text quality in large-scale digitization programs. He has been a pioneer in charting the challenges and opportunities that digital information technologies present to preservation and archival science. He has extensive administrative experience in the cultural heritage sector and has made major contributions over the past 30 years to the literature on archival users and use, preservation management, and digital imaging technologies. He holds a Ph.D. from the University of Michigan and is a Fellow of the Society of American Archivists.

**Terry Cook** is a freelance consultant and lecturer. For the previous thirty-seven years, he taught in the post-graduate Archival Studies program at the University of Manitoba and worked in progressively more senior positions at the Public (later National) Archives of Canada. He has conducted workshops, led seminars, and delivered lectures in many countries on six continents, including here at Michigan; published five books and some eighty articles on archival theory and strategy, and edited three scholarly journals in archives and history. His archival contributions have been recognized by many awards, including election as a Fellow of the Society of American Archivists, Fellow of the Canadian Society of Office Automation Professionals, and Fellow of the Association of Canadian Archivists. In 2010, he was elected as a Fellow of the prestigious Royal Society of Canada, which is the highest recognition for scholars and scientists in all academic fields in Canada, and the first scholar of Archival Science to be so honored.

**Nancy Deromedi** is Head of the Digital Curation division of the Bentley Historical Library, University of Michigan. Her particular area of expertise is the appraisal and archival preservation of records produced digitally. Prior to the formation of the Digital Curation division in April 2011, Nancy was an archivist in the University Archives and Records Program of the Bentley Historical Library.

She is a regular guest lecturer for courses at the University of Michigan's School of Information, Society of American Archivists, Midwest Archives Conference, and Michigan Archival Association. She also serves as an instructor (with Michael Shallcross) for the Society of American Archivists' workshop "Managing Electronic Records in Archives and Special Collections."

**Jarrett M. Drake** is a graduate student who specializes in Archives and Records Management at the University of Michigan School of Information. He serves as University Library Associate for the Special Collections Library and works as a processing assistant in the Michigan Historical Collections of the Bentley Historical Library. Drake's prior work experience includes the Beinecke Rare Book and Manuscript Library, the Yale University Library Manuscripts and Archives, and the Maryland State Archives. He holds a B.A. in History from Yale University.

**Maria Esteva** is a researcher and data curator at the Texas Advanced Computing Center at the University of Texas at Austin. She is the PI of a research collaboration with the National Archives and Records Administration (NARA) that investigates large-scale electronic records analysis methods for archival purposes. Her presentation dissects a visual analytics project developed for "big archives" analysis. Using a case study 5 terabyte archive, the process starts formulating appraisal questions such as: What is the archive about? What is its structure? What are its record types and functions? What are the collection's preservation risk and level of integrity? To answer each question, the process continues with the development of a computational analysis method to produce a meaningful synthesis. Following discussions of representation and trials are necessary to translate the results into visual metaphors. The visualization is designed to obtain new insights, to make discoveries and, most difficult, to infer context. The project raises broader and bolder questions for the archival community: How will these methods change our way of approaching archival analysis and more importantly of understanding and controlling archives? Can we afford not to develop and use them?

**Joseph Ho** is a Ph.D. candidate in history at the University of Michigan. His research focuses on visual culture and the history of photography as part of 20th century United States history, modern East Asian history, and global history. He is currently investigating the role of vernacular visual practices and visual material circulation in American Protestant and Catholic missionary enterprises in China between 1890 and 1950. Joseph's work also takes into account the shifting cultural meanings ascribed to visual materials as they move through time and space, through both private and institutional archives.

**Angela Kane**, formerly Head of the Division of Arts and the Department of Dance Studies at the University of Surrey, joined the School of Music, Theatre & Dance at University of Michigan as Professor and Chair of Dance in September 2007. Her dance career spans ballet and modern dance, an MA in dance history, aesthetics and criticism, and advanced Laban studies, and a Ph.D. from the University of Kent on fifty years of creativity by the New York-based choreographer, Paul Taylor. Alongside



her teaching and research in the UK, she has worked as Company Historian for the Paul Taylor Dance Company since 2003 and her forthcoming book on the company is under contract with University of Michigan Press. She has published widely in *Dance Research*, *Dance Theatre Journal* and *Dancing Times*, as well as contributing several entries to *Fifty Contemporary Choreographers* (Routledge) and the *International Encyclopedia of Dance* (Oxford University Press), and she was one of four commissioned writers for the anniversary publication, *Paul Taylor Dance Company: The First Fifty Years* (2004). She was an invited speaker at the University of Michigan's international symposium, *From the Mariinsky to Manhattan: George Balanchine and the Transformation of American Dance*, in 2004 and she has also presented at several Congress on Research in Dance (CORD) and Society of Dance History Scholars (SDHS) conferences, both in the USA and overseas. She has been a visiting lecturer at Barnard College, New York; City College, New York; University of Michigan; London Contemporary Dance School and the Rambert School, and is a former External Examiner for the University of Durham (Royal Academy of Dance) and Middlesex University.

**Kent Kleinman** is the Gale and Ira Drukier Dean of Cornell University's College of Architecture, Art, and Planning. His scholarly focus is twentieth-century European Modernism, and his books include *After Taste*; *Rudolf Arnheim: Revealing Vision*; *The Villa Müller: A Work of Adolf Loos*; *Mies van der Rohe: The Krefeld Villas*; and a translation of Jan Turnovsky's *The Poetics of a Wall Projection*. He was professor and dean at the School of Constructed Environments at Parsons, The New School for Design; professor and chair of architecture at the University of Buffalo; and an associate professor at the University of Michigan. He has also taught at a number of international schools. He received his professional degree in architecture from the University of California–Berkeley, and is a licensed architect in California.

**Kilian Krug** is a Berlin-based designer working in the fields of information design, interface design and visual identity. He develops visual communication and storytelling concepts, has held several lecture-ships, and is the recipient of various design prizes, including the European Design Gold Award, the Red Dot Award, the Good Design Award and the iF Gold Award. Kilian is co-founder of the 2005 established network Plural ([www.pluralnet.de](http://www.pluralnet.de)).

**Victoria Lemieux** is an Assistant Professor in the iSchool at the University of British Columbia, the Acting Director of the Media and Graphics Interdisciplinary Centre and the founder and Director of the Centre for the Investigation of Financial Electronic Records. Her research currently focuses on two areas of interest: 1) the application of visual analytics to understanding the relationship between records and risk in global financial markets and 2) its application to arrangement, description and access to archival material. In this presentation, Dr. Lemieux will discuss ongoing research related to archivists' visual perception and cognition and the design of visual analytics systems.

**Jonathan Massey**, architect and historian, is Meredith Professor for Teaching Excellence at Syracuse University, where he has chaired the Bachelor of Architecture program and the University Senate. A co-founder of the Transdisciplinary Media Studio and the Aggregate Architectural History Collaborative, he has published in many journals and essay collections, including the jointly edited volume *Governing by Design* (University of Pittsburgh Press, 2012). Massey's research shows how architecture mediates power by giving form to civil society, shaping social relationships, and regulating consumption. His book *Crystal and Arabesque* (University of Pittsburgh Press, 2009) reconstructed the techniques through which American modernist architects engaged new media, audiences and problems of mass society. His essays have analyzed topics ranging from organicism in modern architecture to mortgage finance and sumptuary regulation. Current research examines the ways architecture manages our consumption of resources ranging from energy and water to time and risk.

**Mary Panzer** is an historian of American visual culture and a curator of photographs. She is co-author of *THINGS AS THEY ARE: Photojournalism in Context Since 1955* (Aperture, 2006), the first international survey of magazine picture essays from the post-war era to the present, and winner of the ICP/Infinity Award for the best photography book of 2006. She has written widely on commercial photography, portraiture, journalism, and advertising, including figures such as Mathew Brady, Stanley Kubrick, and Richard Avedon, on photojournalists Nina Berman and James Nachtwey, the LOOK magazine collection at the Library of Congress, on Magnum and its archive sale to the Harry Ransom Center, and on the digital archive of Vogue Magazine recently released by Conde Nast. Her essays have appeared in *Aperture*, *Vanity Fair* and the *Wall Street Journal*. Dr. Panzer teaches in the Department of Media, Culture and Communication at the Steinhardt School of Education, Culture, and Human Development at New York University. She was an English Major at Yale, and earned a PhD from the American and New England Studies Program at Boston University.

**Laura McCain Patterson** is the Associate Vice President and Chief Information Officer for the University of Michigan. Appointed to the role in March 2009, she is responsible for working with the campus community to develop the strategy for leveraging information technology to advance the goals of the university's three campuses and health system. Her charge also includes direct responsibility for shared infrastructure, communication systems, data centers, administrative information systems, academic technologies and IT security. Patterson joined the University in 1993 as the University Registrar. In 1996, she assumed responsibility for the M-Pathways project, which included the implementation of multiple enterprise-wide resource planning systems across the university's core business areas. Prior to joining U-M, Patterson was Registrar at the University of Wisconsin—Eau Claire from 1982-1993. The former Franklin College of Indiana faculty member started her information technology career when she was appointed as Registrar and Director of Academic Advising at Franklin College of Indiana in 1982. She holds bachelors and masters degrees from Indiana University and completed graduate work in

human learning and instructional design at the University of Minnesota. Patterson has many publications and has made numerous presentations at professional associations of student service providers, information technology professionals, and user groups. She is a Computer World Smithsonian Laureate and was named a Top Michigan Woman in Computing in 2005. Patterson is very active in the national higher education arena and serves on the following boards and advisory committees: Educause Leadership Institute Faculty Member (2010 – 2013), IMS Global Consortium CIO Advisory Council, Merit Board of Directors, Oracle Education and Research Industry Strategy Council, Microsoft Higher Education Advisory Group, and the Apple University Executive Forum.

**Krzysztof Pijarski** is an art historian, artist working mainly with photography, and translator. He is also a lecturer at the Film School in Łódź. He has been a recipient of a Fulbright Junior Research grant from the Polish Minister of Culture and National Heritage and the Shpilman Institute of Photography. His main fields of interest are contemporary art, theory and history of photography and the affective and political power of images. As an artist, he is interested in the (post) modern fate of images and objects – in museums, archives and other “machines of representation.” In 2010, a selection of the writings of Allan Sekula in his translation was published by Warsaw University Press. He has also published in “Camera Austria,” “Teksty Drugie,” “Kultura Współczesna,” and “Obieg.” He is the editor of *The Archive as Project* (2011). He is currently working on a grant from the National Science Centre in Poland, entitled “Objecthood, Temporality, Theatricality, and the Everyday; Michael Fried and Art After Modernism.”

**Ricardo Punzalan** is an Assistant Professor of Archival Studies at the University of Maryland College of Information Studies. His research interests include virtual reunification, digital representation, visual archives, and inter-institutional collaboration. He has published in *Archival Science*, *Archivaria*, and *Archives and Manuscripts*. He chairs the Education Committee of the Visual Materials Section of the Society of American Archivists.

**Joseph Rosa** is Director of the University of Michigan Museum of Art. He also chairs the President's Advisory Committee on Public Art and is a Professor of Architecture at the Taubman College of Architecture and Urban Planning. Professor Rosa is a prolific author, with more than 15 books and 25 articles and essays to his credit. As a curator, he has organized 45 exhibitions. He is a noted scholar on the architect Albert Frey – the first disciple of Le Corbusier to build in America, and Julius Schulman the highly acclaimed twentieth-century architectural photographer. His research addresses twentieth-century modern architecture and the representation of architecture through photographs, film, and the design arts. His body of work as a curator also spans historical to contemporary architecture with a focus on bringing emerging issues in architecture to the general public as well as repositioning historical figures through a contemporary framework. Rosa has been a Visiting Scholar at the Getty Center for the History of Art and the Humanities, a recipient of grants from the National Endowment for the Arts and the Graham Foundation for Advanced Studies in the Fine Arts. He has also been a juror for the

Pew Trust, USA Fellows, American Institute of Architects, and the National Endowment for the Arts. Rosa has also been an adjunct professor of architecture and design at numerous noted schools for the past 20 years. Prior to his arrival at the University of Michigan, Rosa was formerly the John H. Bryan Curatorial Chair of Architecture and Design at the Art Institute of Chicago, the Helen Hilton Raiser Curator of Architecture and Design at the San Francisco Museum of Modern Art, the Curator of Architecture at the Heinz Architectural Center at the Carnegie Museum of Art in Pittsburgh, PA, the Chief Curator at the National Building Museum in Washington, DC, and the Director of the Columbia Architecture Galleries.

**Joan M. Schwartz** is Associate Professor/Queen's National Scholar in the Department of Art, Queen's University, Kingston, Ontario, where she teaches courses on photography and society. She is also an adjunct research professor in the Departments of History and of Geography at Carleton University. A Fellow of the Society of American Archivists, she was a specialist in photography acquisition and research at the National Archives of Canada from 1977 to 2003. She is co-editor of *Archives, Records, and Power* (2002); and of *Picturing Place: Photography and the Geographical Imagination* (2003).

**Michael Shallcross** is an Assistant Archivist in the Digital Curation division of the University of Michigan's Bentley Historical Library. He served as technical lead for the library's MeMail Project (a Mellon Foundation-funded initiative to develop strategies to archive significant administrative email) and has contributed to the Bentley's policies, procedures, and infrastructure related to the long-term preservation and management of digital archives. He received his M.S.I. from the University of Michigan and holds an A.B. (Ohio University) and M.A. (University of Arizona) in English Literature. Michael is currently developing a course on the accession and ingest of electronic records for the Society of American Archivists (SAA) and also sits on the SAA Publications Board.

**Carla M. Sinopoli** is Professor of Anthropology, Curator of Asian Archaeology and Ethnology, and Director of the Program in Museum Studies at the University of Michigan. Her archaeological research in South India addresses political economy, craft production and material culture, and spans temporarily from the first millennium BCE Iron Age through the 14th through 16th century CE Vijayanagara empire. Current curatorial research focuses on collecting practices and objects in a collection of Himalayan arts and artifacts from an early 20th century expedition. Recent publications include *The Himalayan Journey of Walter N. Koelz* (2013, in press), *Ancient India in its Wider World* (co-edited with Graham Parker, 2008), *The Vijayanagara Metropolitan Survey, Vol. 1* (2007, with Kathleen Morrison), and *The Political Economy of Craft Production: Crafting Empire in South India, 1350-1650* (2003).

**Graham Smith** is Professor Emeritus in Art History at the University of St Andrews and a Fellow of the Royal Society of Edinburgh. His recent publications include: 'From Album to Archive: The Alinari

Catalogues of 1856 and 1857', *Photo Archives and the Photographic Memory of Art History*, ed. Costanza Caraffa, Italienischen Forschungen des Kunsthistorischen Instituts in Florenz Max-Planck-Institut, Berlin and Munich: Deutscher Kunstverlag 2011, 117-27; "Photographs without Frontiers: Rauschenberg, Warhol, Hamilton and Photograph," *History of Photography* 35:2 (2011), 123-40; 'H. Fox Talbot's "Scotch Views" for *Sun Pictures in Scotland*', *The Photobook from Talbot to Ruscha*, ed. Patrizia Di Bello, Colette Wilson and Shamoan Zamir, London: I.B. Taurus 2012, 17-37; 'The Holy Stone where Dante Sat', *Dante in the Long Nineteenth Century: Nationality, Identity and Appropriation*, ed. Nick Havely and Aida Audah, Oxford: Oxford University Press, 2012, 89-110; and *Photography and Travel*, London: Reaktion, 2012. <http://www.reaktionbooks.co.uk/book.html?id=533>

**Peter Sparling** is Thurnau Professor of Dance at University of Michigan. A graduate of Interlochen Arts Academy and The Juilliard School, Sparling was a member of the José Limón Dance Company (1971-73) and principal dancer with Martha Graham Dance Company (1973-87). He has performed and staged Graham's works all over the world and has appeared on PBS *Dance in America*. He has had extensive experience as artistic director, (Peter Sparling Dance Company), choreographer, performer, teacher (University of Michigan Distinguished Faculty Award and 1998 Governor's Michigan Artist Award), lecturer, video artist, writer (Ballet Review), collaborator, administrator (former chair, University of Michigan Dance Department) and dance/arts consultant. His dances for video have been selected for numerous international festivals, including the 2007 New York Dance on Camera Festival, the 2008 American Dance Festival Dance Film & Video Festival, Lisbon's InShadow Festival 2010 and DANCE:FILMS Glasgow. His made-for-TV work, *Climbing Sainte-Victoire*, was broadcast on Michigan Television in 2009. Sparling was a resident at Cité Internationale des Arts in Paris in 2010. He collaborated with Ernestine Ruben, photographer, to produce video murals for *Photoformance* at the University of Michigan Museum of Art in 2011 and *Water Alchemy* for the Dalet Gallery in Philadelphia. He has presented at Society of Dance History Scholars and European Association for Dance History; he recently co-chaired the groundbreaking conference, *Meanings and Makings of Queer Dance*, at the University of Michigan. His video montages, *Beautiful Captives: Martha Graham and the Cinematic Id*, and *Variations of Angels* were screened during performances of the Martha Graham Dance Company's 2012-13 seasons. He lives in Ann Arbor with his partner, John Gutoskey, a visual artist.

**Pepper Stetler** is Assistant Professor of Art History at Miami University (Ohio). Her research focuses on photography and visual culture in early twentieth-century Germany. She is completing a book manuscript entitled, *Stop Reading! Look!: Modern Vision and the Weimar Photographic Book*. Her essay, "The Object, the Archive, and the Origins of *Neue Sachlichkeit* Photography" appeared in the journal, *History of Photography* in August 2011 and recently won the Emerging Scholars Essay Prize from the Historians of German and Central European Art. More recent work focuses on the early twentieth-century German art historian and photographer Franz Roh

and has been supported by grants from the Getty Research Institute and the German Academic Exchange Service.

**James Tobin** is an author, historian, and associate professor of journalism at Miami University (Ohio). His books include *Ernie Pyle's War: America's Eyewitness to World War II* (1997), which received the National Book Critics Circle Award in biography; *To Conquer the Air: The Wright Brothers and the Great Race for Flight* (2003), which was awarded the J. Anthony Lukas Work-in-Progress Prize by the Columbia School of Journalism and Harvard's Nieman Foundation; and *The Man He Became: How FDR Defied Polio to Win the Presidency*, which Simon & Schuster will publish in 2014. After earning bachelor's and Ph.D. degrees in history at Michigan, he worked as a reporter for *The Detroit News*, where his work was twice nominated for the Pulitzer Prize. At Miami his special interests are literary journalism and narrative history. He has written extensively on the University of Michigan's history.

**Olga Virakhovskaya** is Assistant Archivist at the Bentley Historical Library, University of Michigan. She oversees Michigan Historical Collections archival, printed, and audio/visual media processing and description, as well as web archiving. Prior to joining the Bentley in 2007, she was the Editor and Product Manager for Gale Publishing. Olga is current editor of the Society of American Archivists Description Section newsletter, "Descriptive Notes." She holds her MLIS from the Southern Connecticut State University and MA in Russian and East European Studies from the University of Michigan.

**Karolina Ziębińska-Lewandowska** is head of the Archaeology of Photography Foundation. From 1999 to 2010, she was a curator at the Zacheta National Gallery of Art in Warsaw, where she developed a program of photo exhibitions. Among her exhibitions and publications are *She-Documentalists: Polish Women of the 20<sup>th</sup> Century* and *Allen Sekula: Polonia and Other Fables*. Her Ph.D., awarded by Warsaw University, concerned photographic critique in Polish magazines between 1945 and 1989.

**Claire Zimmerman** teaches history of architecture at the University of Michigan. Before coming to Ann Arbor, she taught in the architecture school at Yale University, and worked on the Museum of Modern Art exhibition *Mies in Berlin*, which closed in New York on September 11, 2001. A monograph entitled *Ludwig Mies van der Rohe: the Structure of Space*, published by Taschen, followed in 2006. Recent publications include essays in *Candide* 5, *Art History* 35, and *Postmodernism: Style and Subversion, 1970-1990* (Victoria and Albert Museum, 2011); a co-edited essay collection on postwar British architecture that appeared in the Yale Studies in British Art series from Yale University Press in Fall 2010; and a book chapter on Siegfried Kracauer in *Culture in the Anteroom* (2012). Like Kracauer, Zimmerman trained first as an architect (at the University of Pennsylvania and then at Harvard's Graduate School of Design) and then as a historian (at the City University Graduate Center in New York). She has just completed a manuscript on modern architecture, photographic imaging, and advertising (in press).



## The Bentley Historical Library

The Bentley Historical Library was established in 1935 by the University of Michigan Regents to carry out two functions: to serve as the official archives of the University and to document the history of the state of Michigan and the activities of its people, organizations, and voluntary associations. Originally sharing space with the Clements Library and then moving to the basement of the Rackham Building, the library moved to its current building in 1972. The library is comprised of four divisions: the Michigan Historical Collections, the University Archives and Records Program, Digital Curation, and Reference and Access Services. The library also manages the historic Detroit Observatory.

Some seven decades after its founding, the library has amassed extensive holdings on the history of the state and the university, including more than 50,000 linear feet of archives and manuscripts; 90,000 printed volumes; 1.5 million photographs and other visual materials; over 10,000 maps; and nearly 60 terabytes of digital content. The library's holdings are consulted by Michigan citizens, the university's students, faculty staff, alumni and administrators, scholars from across the nation and around the world, and others interested in the history of the state and the university.

Francis X. Blouin, Jr.  
Director, Bentley Historical Library  
1981—2013

**Francis X. Blouin, Jr.**, director of the Bentley Historical Library at the University of Michigan. Dr. Blouin has lectured widely on archival issues throughout the United States, Europe, and Asia. He organized a special year-long Sawyer Seminar on fundamental issues relating to the nature, structure, and politics of archival collections and institutions within a context of rapid technological change. The proceedings of those seminars have been published by Francis X. Blouin Jr. and William G Rosenberg (eds.) as “Archives, Documentation, and Institutions of Social Memory,” Ann Arbor, University of Michigan Press, 2006. Dr. Blouin is interested in a wide variety of archival issues particularly from an international perspective. One of his works, “Vatican Archives: An Inventory and Guide to the Historical Documents of the Holy See,” presents the first-ever conceptual overview of papal archival records. For this volume he received grants from the Getty, Mellon, Lilly, and Homeland foundations, and the National Endowment for the Humanities. The results are online and have been published by Oxford University Press. Dr. Blouin joined the staff of the Bentley Library in August of 1974, became its director in 1981, and is leaving a legacy behind of rich growth of the library, its holdings and its functions.



Photo by Barclay