ABSTRACTS

Anne-Sophie Aguilar

Artists and the unionisation of intellectuals in pre-War France. The Confédération des travailleurs intellectuels (CTI)

In pre-War France, as central government cut back its commissions for artistic creation and the art market boomed, large numbers of artistic associations and societies joined the Confédération des travailleurs intellectuels (CTI), set up in March 1920 by a number of scholarly, literary and artistic associations to defend the interests of the as yet un-unionised intellectual professions. This article re-examines this little-known movement by asking: What does this massive support from artistic circles for the trade union principle tell us about the changing structures of the arts in pre-War France? What role was the artist supposed to play in a “trade union of the intelligentsia” whose aims were both ambitious and vague? How could the collective requirements of union action be reconciled with the myth of artistic independence? Beyond the case of the CTI, this evidence for a novel aspiration in artistic circles for collective action raises the question of the upheavals and possible shifts in the concept of the artist’s social and political role in pre-War France.

Key words: social history of art, art and politics, CTI, unionised intellectuals

José Luis Besada

Cognitive features of physical metaphors in the creative process of Hèctor Parra

Is it possible to speak of musical thought as independent of the human being’s other mental domains? Much has appeared to prove the contrary, and the findings of this study are intended to support that hypothesis. In particular, it examines how ideas from physics played a decisive role in the musical practice of the Catalan composer Hèctor Parra. We analyse two types of pre-compositional evidence: the composer’s sketches for his String Trio and Caressant l’horizon, and his meetings with the astrophysicist Jean-Pierre Luminet and the computer music designer Thomas Goepfer in order to compose a new work. To that end, we apply various theories from psychology and cognitive linguistics that propose models describing the mental bases of metaphorical thought.

Key words: Hèctor Parra, creative processes, musical analysis, psychology, cognitive linguistics, metaphorical thought
Mathieu Capel

The Iwanami Paradox, or the invention of auteurs

Functional films—educational, scientific or corporate—would usually appear to negate the idea of an auteur, with a few famous exceptions (Jean-Luc Godard, Alain Resnais, Carl Theodor Dreyer). However, the history of Japanese cinema suggests that this assumption should be questioned; witness the example of the Iwanami Productions studios in the 1950s, where some of the leading filmmakers of the New Wave decade learnt their trade (such as Susumu Hani, Kazuo Kuroki and Noriaki Tsuchimoto). This article examines the reasons for this apparent paradox. The circumstances in which Iwanami Productions was founded probably provide some sort of explanation. But these specific features can only be understood against a broader background, namely their links with wartime cultural films, United States occupation policy from 1945 to 1952, and then, from 1955, the action of the major industrial groups involved in Japan’s reconstruction.

Key words: Japanese cinema, Iwanami Productions, auteur, political and social history of cinema

Cécile Guillaume-Pey

From the self-portrait of the “Lady in Pink” to anonymous calligraphy. The processes of creating “tribal art” in museums in India

In India, many forms of expression produced by indigenous peoples (Adivasi) are being recognised as art and heritage. This article addresses the types of production and reception of various forms of “tribal art” on the basis of three surveys of museums in Bhopal, the capital of Madhya Pradesh in central India, a major centre of promotion of Indian indigenous art since the 1980s. Behind the aesthetic forms officially called “tribal art” can be found a set of basically visual practices with highly diverse histories, not least their basis in village practices. The first researchers to take an interest in the village practices, largely contributing to creating the category of “tribal art” in India and popularising it outside the country, stressed its connection with the religious, but the art forms exhibited in Bhopal’s museums over the last thirty years do not always follow on from the practices carried out for ritual reasons within a village. These new visual genres, created by the museum or with the encouragement of its representatives, now are now experiencing varying degrees of success.

Key words: artistic practices and processes of patrimonialisation, indigenous art, Bhopal, visual genres in India.

Juliette Lavie

Telling the story(ies) of photography in France. Historian-practitioners

What history of photography have photographers written? This article addresses the question using the examples of Frenchmen (Emmanuel Sougez, Daniel Masclet, Marcel Bovis, André Vigneau) who wrote both technical papers on photography, following a pattern starting in the 19th century, and
other works closer to art history: history of artists, history of styles, biographical history of photography in terms of its origins, growth, decline and renewal. While the photographers working in the 1930s to 1970s did maintain older traditions of writing, some of which dated back to Johann Joachim Winckelmann, they also broke free of them and passed on their professional vision to the new generation of Jean-Pierre Sudre, Jean-Claude Gautrand and Claude Nori. This article shows that these French history-writers of the 1930s to 1970s always approached history as photographers and not photography as historians, and at most saw themselves as witnesses and producers of stories who were presenting the sights, sounds and texts of this history from the point of view of those making it. Ultimately the article describes a territory: a history to be conquered; a territory undergoing change, where memory and pictures tell the stories of photographers’ photography.

**Key words:** photography, history of photography, historiography, photographic memory, museum of photography, visual culture, material culture, primitives, Edward Weston, post-War economic boom.

**Julie Métais**

**Ethnographic insights into stage and backstage at a political festival in Mexico. The Guelaguetza in Oaxaca**

Extensively studied by social scientists, particularly historians and anthropologists, the annual Guelaguetza celebration in Oaxaca has been seen, to some extent rightly, both as a ritual (or ritualised) event and as an invention of traditions. In this article I revise the analysis of these festivities in the light of a changed and non-consensual political context, focusing on the power issues that pervade this local celebration. To that end, I show that what is both needed and heuristically useful is an ethnography that attends not only to the stage but also to the “backstage”, and the diversity of social times and spaces present. This makes it possible, for example, to examine the links and movements between local political spaces, and to rethink the chronologies normally used to report on the Guelaguetza.

**Key words:** politicisation, parades, folk festivals, ethnography, *Guelaguetza*, Oaxaca, Mexico

**Pénélope Patrix**

**Exhibiting voices. Multimedia presentation of the fado at the Lisbon Fado Museum**

This article presents the initial findings of current research into the process by which the Lisbon fado has been patrimonialised and museified, before and after its listing as an Intangible Cultural Heritage of Humanity (ICH) in 2011. It addresses the “exhibiting” of the fado “in a museum”, specifically how this urban singing is presented in various media within the Fado Museum, the first and only museum solely dedicated to the genre, which led the candidacy submitted to Unesco for ICH listing and has become the main showcase for the fado in Lisbon. It traces key points during the fado’s patrimonialisation process and the development of the Fado Museum, particularly the museographical changes determined by the ICH candidacy and Unesco standards. It then analyses
the museum’s exhibition practice and how it reveals a “poetics of heritage fado”. The great “voices” of the fado are staged and highlighted using multimedia, interactive equipment. At the same time, certain voices are omitted from the exhibits, reducing their importance in the heritage experience and their recognition.

**Key words:** fado, ICH, museography, display, agency, patrimonialisation of music, mediation and remediation

**Élodie Voilot**

**Bought, sold and resold. The trade in casts in the 19th-century Paris bronze industry**

This article examines the creation and interpretation of casts by the Paris bronze industry in the 19th century in order to understand how the notions of originality and authenticity were constructed or indeed negotiated. In the mid-19th century these notions were central to bronze founders’ attempts to organise their profession and its practices. In order to infer their commercial and artistic strategies from the trade in casts, the focus is on the auctions held when manufacturers went bankrupt or ceased trading. The main source is the auctions held in Paris by Benoît Antoine Bonnefons de Lavialle. In these auction reports can be discerned the ramifications of paternity of original and reproduced bronze casts, concerning which judgements had to be made by the new professional body, the *Réunion des fabricants de bronze*.

**Key words:** original, multiple, reproduction, bronze industry, trade in casts