

In 1949, American philosophers John Dewey and Arthur F. Bentley published *Knowing and the Known*, which laid out the fundamentals of transactionalism—a method of inquiry that emphasizes the collective and transactional nature of knowledge. In this view, the “transactional” is understood as an epistemological shift from the “interactional,” in which persons, objects, or ideas are organized as operating one upon another. Transactionalism challenges the notion of fixed causality, instead emphasizing a systematic approach to inquiry that locates its subject on the ever-dynamic nexus of space and time.

This study day takes up the notion of the transactional both as a historically specific term, grounded in the particular cultural and intellectual context of the 1940s United States, and as a method of inquiry that focuses on reciprocal and mutually co-constitutive aspects of cultural production. The 1940s, which saw the end of the Second World War and the beginning of the Cold War, has been the focus of numerous scholarly publications in the fields of U.S. history, political science, globalization studies, and literary and cultural studies. Yet the scholarship on American art and visual culture still tends to fraction the decade along the pre- and post-1945 divide. However, a number of recent publications, primarily focused on individual artists working at the time, challenge this situation and propose fresh perspectives on the period. This study day aims to contribute to the process of re-conceptualizing the 1940s by bringing together scholars who offer alternative approaches to thinking about the decade.

ORGANIZED BY **TATSIANA ZHURAULIOVA**

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This event will be held in French and English

In partnership with Laboratoire de Recherche sur les Cultures Anglophones (LARCA), Université Paris Diderot, Laboratoire Histoire des Arts et des Représentations (HAR), Université Paris Nanterre, la Fondation de l'Université Paris Nanterre, and the Terra Foundation for American Art.



AMERICAN ART IN THE 1940S

GLOBAL CURRENTS, LOCAL TIDES

A Study Day in Memory of Professor François Brunet

APRIL 16 ► 17, 2019

APRIL 16, 2019 ► Institut national d'histoire de l'art

Salle Giorgio Vasari | 2 rue Vivienne | Paris 2^e

Metro: Bourse or Palais Royal-musée du Louvre

APRIL 17, 2019 ► Université Paris Diderot

Amphi Buffon | 15 rue Hélène Brion | Paris 13^e

Metro: Bibliothèque François Mitterrand

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Université Sorbonne
Paris Cité

LARCA
Laboratoire de Recherche sur les Cultures Anglophones - UMR 8042

TERRA
FOUNDATION FOR AMERICAN ART

PaJaMa, Jared French,
Monroe Wheeler, Paul Cadmus and
George Tooker on *Fire Island*, 1945.
Image courtesy Keith de Lellis Gallery
© Estate of Paul Cadmus

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Laboratoire Histoire des Arts et des Représentations

Université
Paris Nanterre



Photo © Philippe Vermès

François Brunet (1960–2018) was a professor of American art and literature at the Université Paris Diderot and member of the Institut Universitaire de France. He specialized in the history of photography. A prolific scholar and dedicated teacher and mentor, Professor Brunet was instrumental in advancing the study of American art and visual culture in France through fostering networks of institutional collaboration and exchange. The Terra Foundation

Fellowship is one among numerous programs that benefited from his time and energy. The conception of this study day is greatly indebted to his generous intellectual contributions.

APRIL 16, 2019 ► Institut national d'histoire de l'art

Salle Giorgio Vasari | 2 rue Vivienne | Paris 2^e

17:30 WELCOME REMARKS

17:40 KEYNOTE ADDRESS

Cécile Whiting

Professor of Art History at the University of California, Irvine / Visiting Professor at the Université Paris Diderot in Spring 2019

The Panorama and the Globe: Expanding the American Landscape in World War II

18:20 Q&A

18:50 COCKTAIL RECEPTION

APRIL 17, 2019 ► Université Paris Diderot

Amphi Buffon | 15 rue Hélène Brion | Paris 13^e

09:30 COFFEE & REGISTRATION

09:45 WELCOME REMARKS & INTRODUCTION

10:00 **Homage to François Brunet**

Geostereoscope – An Interactive Cartography of the 1867 Paris World Fair

Clément Pont | Université Paris Diderot

Gary Van Zante | Massachusetts Institute of Technology

11:00 **PANEL 1 ► WIDE LENS ON THE 1940S**

Chair **Jody Patterson** | University of Plymouth

Carolyn Görgen | Université Paris Diderot

The 1940s as Historiographical Turning Point:

Re-envisioning the History of American Photography

Isadora A. Helfgott | University of Wyoming

Part of This History: Anton Refregier, Global Politics, and the Persistence of Social Engagement in 1940s American Art

12:20 LUNCH BREAK

14:00 **PANEL 2 ► COMMUNITIES AND LOCAL NETWORKS**

Chair **Mark Meigs** | Université Paris Diderot

Andrew Witt | Institut für Kunst-und Bildgeschichte Humboldt Universität

"It Must Be Done with Mirrors": The Film and Photography of Maya Deren and Alexander Hammid

Angela Miller | Washington University in St. Louis

Ménage à Trois: The PaJaMa Collaborative and the Post-Autonomous Subject of Art

Christa Noel Robbins | University of Virginia

Scene Painting: On Occasion and Community in Postwar Manhattan

16:00 COFFEE BREAK

16:20 **PANEL 3 ► ART AND THE URBAN EXPERIENCE**

Chair **Véronique Ha Van** | Université Le Havre Normandie / Université Paris Diderot

Eliane de Larminat | Université Paris Diderot

From the Local to the International: Locating Chicago's Housing Crisis as a Scene, 1940-1949

Agathe Cancellieri | Université Paris 1, Panthéon-Sorbonne

L'Institute of Design de Chicago dans les années 1940