

An Alle



andres mario zervigon

photography and truth in the radicalized public sphere

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unitheque, salle 4.215

conference dans le cadre du seminaire de christian joschke "Le monde
vu d'en bas. photographie ouvriere dans les annees 1920 et 1930"

photography and truth in the radicalized public sphere

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synopsis:

The popular and radical magazine die Arbeiter-Illustrierte Zeitung (AIZ) provoked extraordinary discord in Weimar-era Germany by using photographs aggressively and casting doubt on the images published by its political opponents. Using the case of the AIZ, this paper proposes that the experience of political combat in these times was heavily driven both by a contest of images and the competing claims to truth that they supposedly revealed. Photographic veracity had become a matter of emotion rather than reason.



Andrés Mario Zervigón is Associate Professor of the History of Photography at Rutgers, The State University of New Jersey. He is author of *John Heartfield and the Agitated Image: Photography, Persuasion, and the Rise of Avant-Garde Photomontage* (University of Chicago Press, 2012), and *Photography and Germany* (Reaktion Book, 2017). In addition, Zervigón coedited two anthologies: *Photography and Its Origins* with Tanya Sheehan (Routledge, 2014), and *Photography and Doubt* with Sabine Kriebel (Routledge, 2016). For his current book project, titled *Die Arbeiter-Illustrierte Zeitung -- The Worker's Illustrated Magazine, 1921-1938: A History of Germany's Other Avant-Garde*, he received the Paul Mellon Senior Fellowship at the Center for Advanced Study in the Visual Arts (2013-14). His articles and reviews have appeared in *New German Critique*, *Visual Resources*, *History of Photography*, *Rundbrief Fotografie*, *Études Photographiques*, *October*, *Art Journal*, and *CAAResviews*. Zervigón leads *The Developing Room*, an academic working group at Rutgers that promotes interdisciplinary dialogue on photography's history, theory and practice. Its last event was the two-day symposium *Print Matters: Histories of Photography in Illustrated Periodicals*, which he co-convened with Antonella Pelizzari in April.