

## Study Days: Graphic Cultures of Dissent

22-23 March 2024

As a continuation of the scientific research project on [Graphic Cultures of Dissent](#), the **Bibliothèque Kandinsky** – Research department of the **Musée National d'Art Moderne-Centre Pompidou**, is organising new discussion sessions on 22 and 23 March 2024 to deepen and open up the debate opened by the discussions begun at the [study day](#) on committed graphic practices organised on 29 June 2023 as part of the [Moviment festival](#).

These two study days will provide an opportunity to take stock of the research carried out over the last two years on this project, generously supported by the [Outset Contemporary Art Fund](#), and to share and exchange ideas with the various institutional and associative partners, as well as with the researchers who have been with us since the programme was created. The days will provide an opportunity to discover the research, library and museum work of new speakers who will enrich the issues raised so far.

### Speakers:

- **Emilie Blanc** (art historian)
- **Jil Daniel** (graphic designer, graphic design historian)
- **Catherine de Smet** (art historian, Université Paris-8 Vincennes-Saint-Denis, Paris)
- **Julien Hage** (historian, Université Paris Nanterre)
- **Juliette Mermet** (Head of graphic design collections, Musée de l'imprimerie et de la Communication Graphique, Lyon)
- **Aurélie Pagès** (Beaux-arts de Paris)
- **Julien Sirjacq** (Beaux-arts de Paris)
- **Franck Veyron** (Head of the Contemporary Art Archives Department, Université Paris Nanterre)
- **Rocé** (rapper, producer, Label Hors Cadres)

By videoconference :

- **Zeina Maasri** (graphic designer and graphic design historian, University of Bristol)
- **Josh MacPhee** (graphic designer, co-founder of JustSeeds, co-editor of *Signal* magazine)
- **Hana Morgenstern** (co-founder of Revolutionary Papers, University of Cambridge)
- **Carol Wells** (art historian, founder and director of the Center for the Study of Political Graphics)

### Steering committee and organisation :

- **Thomas Bertail**, Research Coordinator, Bibliothèque Kandinsky, Musée National d'Art Moderne, Centre Pompidou, Paris
- **Mica Gherghescu**, Head of Research and Scientific Programming, Bibliothèque Kandinsky, Musée National d'Art Moderne, Centre Pompidou, Paris
- **Nicolas Liucci-Goutnikov**, Curator, Head of Department, Kandinsky Library, Musée National d'Art Moderne, Centre Pompidou, Paris

### Detailed programme:

## Friday 22 March 2024, Centre Pompidou - Salle Triangle

### Morning 10am-1pm

- **9.30 am-10.00 am Welcome**
- **10. am-10.30 am Mica Gherghescu and Thomas Bertail (Bibliothèque Kandinsky, Musée national d'art Moderne)**

Introduction to the study days and presentation of the project Cultures graphiques de la contestation.

- **10.30 am-11.15 am Jil Daniel "A history of the revolutionary press after 1968".**

Jil Daniel, a researcher associated in 2023 with the project Graphic Cultures of Dissent, will present a review of the research he carried out during his collaboration with the Bibliothèque Kandinsky on the networks of sociability in the circles of graphic design and militant printing, particularly in Paris, during 1968. Jil Daniel is graphic designer with a doctorate in aesthetics from Rennes 2 University, and works on the use of images in social movements in 1968. In 2023, he defended a thesis entitled "Ateliers populaires, impression artisanale, militante, collective et anonyme pendant le printemps 1968 et ses suites".

### Break

- **11.45 am-12.15 pm Juliette Mermet (Head of graphic design collections, Musée de l'imprimerie et de la Communication Graphique, Lyon)**

Juliette Mermet will present the [Musée de l'imprimerie et de la Communication Graphique](#) in Lyon, where she is in charge of the graphic design collections, and will discuss the issues surrounding the conservation, presentation and documentation of militant ephemera collections. In particular, she will discuss the problems associated with the material and technical description of these documents.

- **12.15 pm-12.45 pm Hana Morgenstern, "Revolutionary Papers: Counter-institutions, politics and cultures in anti-colonial journals" - Videoconference**

Anti-colonial periodicals have played a key role in the creation of leftist, anti-colonial and anti-imperial institutions, politics and cultures in various parts of the global South. By examining multiple digital periodical tools on the [Revolutionary Papers](#) website, Hana Morgenstern will show how the periodical became a key device for their creation and reproduction, often under conditions of extreme repression and annihilation.

Hana Morgenstern is Associate Professor of Postcolonial and Middle Eastern Literature at the University of Cambridge and a Fellow of Newnham College. She specialises in Middle Eastern literature and the cultural histories of the left, with a focus on Palestine and Israel, including Jewish, Hebrew, Palestinian and Arab literary cultures. Her forthcoming book, *Cultural Co-Resistance in Palestine/Israel: Anticolonial Literature, Translation and Magazines* (EUP, 2025), reconstructs the history of Palestinian and Jewish anti-colonial literary and cultural collaborations from the height of decolonisation in the 1950s to the present day. Morgenstern is co-founder and co-investigator of [Revolutionary Papers](#): a transnational research collaboration exploring twentieth-century periodicals of anti-colonial and anti-imperialist production. She is also co-founder of the Archives of the Disappeared, an interdisciplinary research initiative for the study of communities, social movements, spaces, literatures and cultures that have been destroyed by acts of political repression and mass violence.

Afternoon 14:00-17:00

- **2.00 pm-2.30 pm Franck Veyron (head of the archives department at La Contemporaine, Université Paris Nanterre)**

Franck Veyron will be presenting [La Contemporaine](#), a library and museum specialising in contemporary history and international relations in the 20th and 21st centuries. Now an inter-university library attached to the University of Paris Nanterre, La Contemporaine is the only institution in France to collect, conserve and communicate collections covering the whole of contemporary European history. He will also talk about the creation of the [Ripostes!](#) exhibition currently on show at La Contemporaine.

- **2.30 pm-3.00 pm Catherine de Smet (art historian, Université Paris-8 Vincennes-Saint-Denis, Paris); Aurélie Pagès (Beaux-arts de Paris); Julien Sirjacq (Beaux-arts de Paris) - Creative workshops Graphic cultures of dissent**

Catherine de Smet, Aurélie Pagès and Julien Sirjacq will present an overview of the creative projects carried out as part of the Graphic cultures of dissent project in collaboration with the Kandinsky Library. Organised in the form of creative workshops with students from the École des Beaux-arts de Paris and the Université Paris-8 Vincennes-Saint-Denis, Paris, the participants were invited to appropriate the collections of militant and counter-cultural ephemera held by the library and reactivate them in relation to their own interests and contemporary events. The aim was also to immerse themselves in the graphic freedom and invention characteristic of the periodicals and posters of the 1960s and 1970s.

Break

- **3.30 pm – 4.00 pm Josh MacPhee (graphic designer, co-founder of Just Seeds, co-editor of Signal magazine) - Videoconference**

Designer, artist and archivist Josh MacPhee is also a founding member of [Justseeds](#) Artists' Cooperative - a decentralised network of 41 socially, environmentally and politically engaged artists - and the [Interference Archive](#) - a Brooklyn-based public collection of cultural and graphic materials produced by social movements. Josh MacPhee is also the author and editor of numerous publications, including *Signs of Change: Social Movement Cultures 1960s to Now* and the graphic design periodical [Signal: A Journal of International Political Graphics and Culture](#). His talk will focus on his activities as a graphic designer, archivist and historian of graphic design.

- **4.15 pm-4.45 pm Carol Wells (art historian, founder and director of the Center for the Study of Political Graphics) - Videoconference**

Carol Wells is an activist and art historian. She began collecting protest posters and producing exhibitions in 1981, as part of her solidarity work to stop the U.S. wars against the people of Central America. In 1988, she founded the Center for the Study of Political Graphics, an activist, educational, and research archive that collects, preserves, documents, and exhibits diverse social movement posters. CSPG's nearly 90,000 posters include the largest collection of post-WWII protest posters in the U.S. She has curated over 100 exhibitions and her articles on poster art have appeared in numerous U.S. and international publications, including **"Can Design Stop A War & Save The Planet? Five Posters That Changed History,"** *Graphicus Magazine*. Carol Wells spoke at the first study day organised on 29 June 2023 to introduce the CSPG, and this time she will be presenting exhibition projects organised by the CSPG, which she has curated.

**Saturday 23 March 2024, Centre Pompidou - Salle de lecture de la Bibliothèque Kandinsky**

Morning 10am-1pm

- **9.30 am-10 am Welcome**
- **10.00 am-10.30 am Julien Hage (historian, Université Paris Nanterre), "68, collective features".**

Julien Hage is a historian and senior lecturer in information technology at the Pôle Métiers du livre de Saint-Cloud (Université Paris Nanterre), and a member of the Laboratoire DICEN-IDF. He is the author of a doctorate in comparative history on the new generation of extreme left-wing publishers in Western Europe in the second post-war period (Feltrinelli, Maspero, Wagenbach) - to be published by Éditions de l'Echappée in 2025 under the title **Editeurs de combat** - and, with Bruno Guichard, **François Maspero le veilleur intranquille** (Revue A, double issue, October 2023), with Vincent Chambarlhac and Bertrand Tillier **Le trait 68, insubordination graphique et contestations politiques, 1966-1977** (Citadelles et Mazenod, 2018), with Jean-Numa Ducange and Jean-Yves Mollier **Le Parti communiste et le livre** (Éditions universitaires de Dijon, 2014) and with Alain Léger and Bruno Guichard François Maspero, *Les Paysages humains (À plus d'un titre / La Fosse aux ours, 2009)*. He co-curated the exhibitions **Maspero et les paysages humains** (Lyon, Musée de l'imprimerie, 2009), *Des plumes dans la plaie* (Paris, Musée du Montparnasse, 2012), and **Mai 68 saisi par la photographie, autour des clichés de la collection Lescure** (Dijon, MSH, 2018). As part of his talk, he will share his research on publishing and posters in 1968.

- **10.30 am-11.00 am Emilie Blanc : "Feminist graphic mobilisations: the posters of Virtue Hathaway and Red Pepper Posters (San Francisco, 1970s)".**

In 1978, at the Intersection Gallery in San Francisco, *Don't Call Me Sweetheart, A Poster Exhibition of Women's Images and Issues* brought together over fifty posters relating to women's participation in international feminist struggles. The exhibition highlights the relevance of the poster as an artistic and political expression within liberation movements, as well as feminist mobilisations. The formal qualities of the poster and its ability to be reproduced in large numbers, quickly and cheaply, made it a tool of graphic politics that could be used to disseminate counter-hegemonic discourse. Activists and artists such as Virtue Hathaway and the Red Pepper Posters collective used posters to convey ideas for a transformed society, tackling a wide range of issues including violence against women, deportations and political repression. In relation to the cultural, social and political context, we will discuss a corpus of posters produced in San Francisco in the 1970s: in what ways did Virtue Hathaway and Red Pepper Posters visually combat oppression?

Émilie Blanc is an art historian. Her work focuses on the relationship between art and politics. Following her dissertation in the history of contemporary art at the Université Rennes 2, she was awarded the 2018-2019 Terra Foundation for American Art Fellowship at the Institut national d'histoire de l'art, which enabled her to initiate a research project on protest posters in Northern California during the 1960s and 1970s. Her aim is to analyse these posters not just as aesthetic artefacts or visual supports for social movements, but as conceptual practices at the nexus of artistic and political expression, mobilising the imagination and taking part in transnational circulations.

Break

- **11.15 am-11.45 am Zeina Maasri (graphic designer and art historian, University of Bristol) - Videoconference**

Zeina Maasri's research examines the intersections between visual culture and political conflict, particularly in the history of Lebanon (*Off the Wall: Political Posters of the Lebanese Civil War*, IB Tauris 2009; *Cosmopolitan Radicalism: The Visual Politics of Beirut's Global Sixties*, Cambridge University Press 2020). She is the organiser of the travelling exhibition, [Signs of Conflict](#), and has compiled the various results of this project into a bilingual (Arabic and English) online archival resource. Her new AHRC-funded project, 'Decolonising the Page: The Visual Politics and Poetics of Postcolonial Arabic Publications', explores the important but under-researched political role of graphic design and visual culture in decolonisation processes and anti-imperialist liberation struggles from the 1950s to the 1980s. Zeina Maasri will talk about all this research.

- **11.45 am-12:15 pm Rocé (Rapper, *Par les damné.e.s de la terre*, *Ce que les pochettes nous disent*, to be confirmed)**

José Kaminsky, aka Rocé, has carried out a titanic amount of research to create a well-documented and well-reasoned compilation of protest music from the French-speaking world entitled [Par les damné-e-s de la terre](#), a remarkable work published in 2018 on his own label, [Hors cadres](#). In 2022, he also put together an exhibition entitled *Ce que les pochettes nous disent*, which was held at Verdragon in Bagnolet, the first popular ecology centre set up by the Alternatiba and Front des mères collectives. Halfway between an educational centre for the young and a research centre for the more knowledgeable, this unique cultural space brings together a collection of record sleeves dating from the 1970s and recounting the struggles of workers, peasants, feminists and anti-imperialists (Haiti, Algeria, Guadeloupe, South Africa, Vietnam, Guinea...). Rocé is the son of resistance fighter Adolfo Kaminsky, and a highly politicised lyricist, erudite but never one to give lessons, and will talk about the genesis of these two research and creative projects.

- **12.30 pm Conclusion**