

## 3rd EUI Conference in Visual and Material Culture Studies

### Souvenirs, Keepsakes and Tokens: Material and Visual Expressions of Personal Memories

**16 May 2022 – 17 May 2022**

Organisers: Elisa Chazal, Isabelle Riepe, Ana Struillou  
(Visual and Material History Working Group)

#### Monday 16 May, Sala degli Stemmi, Villa Salviati and ZOOM

09:00 Opening remarks

9:30-11:00 **Panel 1: TIME**

Chair: Érika Wicky, EUI

Imogen Peck (Coventry University)

The Anxious Afterlives of Letters

Elisa Chazal (EUI)

Playing with Temporalities: Anachronic  
Personalized Souvenirs from the Fin-de-  
siècle Historical Re-enactments

Ludwig Pelzl (EUI)

When I was younger... Thinking back of  
work in old age through memorial  
portraits, 17<sup>th</sup> and 18<sup>th</sup> Centuries

11:00-11:15 Coffee Break

11:30-13:00 **Keynote**

**Leora Auslander (University of Chicago),**

**Bras, rings, belts and spoons: Materialized memories of survivance in NS  
camps**

13:00-14:30 Lunch

14:30-15:30 **Panel 2: EMOTIONS**

Chair: Julie Deschepper, KHI

Stephanie Koscak (Wake Forest University) Inscribing Absence: Mourning and Love  
Tokens in Eighteenth-Century Britain

Loanh Mirande  
(Université Paris 1-Panthéon-Sorbonne;  
Université de Lille)

Musical iconography in 18th-century  
Brussels painting cabinets:  
emotional souvenirs ?

15:30-16:00 Coffee Break

16:00-17:30 **Panel 3: PRISONS & WAR**

Chair: Tara Zahra, Chicago

Maaheen Ahmed (Ghent University)

Keepsakes from the Second World War: Lies Den Houting's Comics Notebooks

Marilyn Campeau (University of Toronto)

Sketching Frontline Mementos: Red Army Soldiers' Drawings during World War II

Josefina Vidal Miranda  
(Universidad de Chile)

Remembering from the Material: Unveiling Affections in Prison

17:30-18:00 **Summary of Day 1**

**Tuesday, 17 May ZOOM**

11:00-12:00 **BOOK DISCUSSION**

**Emma Gleadhill,**

*Taking travel home: the souvenir culture of British women tourists, 1750-1830*  
(Manchester University Press, 2022)

12:00-14:00 Lunch

14:00-15:00 **Panel 4: TRAVEL**

Chair: Giorgio Riello, EUI

Emily Carrington Freeman  
(University of Oxford)

Materiality in John Ruskin's continental diary-keeping (1835)

Jaclynne J. Kerner

(State University of New York at New Paltz)

"The Material Dimensions of Shrinedom and Its Pilgrimages"

15:30-16:30 **Closing Remarks**



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## ABSTRACTS

**Leora Auslander, University of Chicago**

### **Bras, rings, belts and spoons: Materialized memories of survivance in NS camps**

As Primo Levi described so eloquently in *Survival in Auschwitz*, things were extraordinarily valuable to those incarcerated in National Socialist holding, labor, and extermination camps. Some of that worth was material, enabling or at least prolonging physical survival: Without a spoon, already radically inadequate food rations were wasted, speeding the starvation process. Without shoes in which one could walk and that did not ruin one's feet, a prisoner could not work and would be marked for elimination. Some of that value was less tangible, but equally essential. These were the things that gave each individual the will to survive: Painstakingly constructed bras reminded women that they were women, had or might have children, had or might have an intimate partner. Inmates with access to machine tools made matching rings for themselves and their betrothed, inscribed with both of their camp numbers, consecrating a relationship in an impossible place. Some of that importance was commemorative: Prisoners inscribed images of the camps on every imaginable surface that they carefully preserved, so as to be better able to bear witness. Most of these things are lost, but startlingly large numbers survive, kept in dresser drawers and closets or donated to museums and archives. My talk focuses on the complex memory work done by these things, for those who made them, those who kept or keep them (both families and institutions), and the historian who seeks to mobilize them as sources.

**Maaheen Ahmed, Ghent University**

### **Keepsakes from the Second World War: Lies Den Houting's Comics Notebooks**

From the age of thirteen, Elisabeth C. Bossinade-Den Houting filled five sketchbooks with comics about her youth, starting with the outbreak of the Second World War in 1939 and continuing until the birth of her first son in 1952. These sketchbook-diaries were recently acquired and digitized by NIOD (the Dutch Institute of War, Holocaust and Genocide Studies). They constitute an important and rare 'egodocument', an adolescent's wartime, and an adult's post-wartime, memoir, which unfolds in a humorous comics form. These diaries are clearly personal works, fictionalizing the experiences of Den Houting and her best friend and transposing the hardships of war – bombing, food shortage, occupation – into a comics idiom where the everyday and the imaginary coexist.

The expanse of the sketchbooks suggests an affiliation with the historical keepsake: an album collecting personally selected fragments of literary prose and poetry and, potentially, images, given as a present to a loved one. While these comics memoirs were probably only circulated amongst the two friends and restricted to a very private sphere (like keepsakes), they have now become public and more, they serve as a historical source and a memorial object. Ironically enough, through their imitation of popular print culture, especially serialized, illustrated stories, the diaries already do not seem to be speaking to Den Houting's intimate circle of friends and family, but to readers at large.

In focusing on the sketchbooks drawn during WWII, my talk will delineate the particularities of such memories, broach the intersection of comics and autobiography, the humorous fictionalization of facts, and the intertwining of the individual and the collective through the

material interface of comics. I will also elaborate on their simultaneous imitation of magazines and personal diaries, that intertwine public and autobiographic bodies.

**Marilyn Campeau, University of Toronto**  
**Sketching Frontline Mementos: Red Army Soldiers' Drawings during World War II**



*Figure 1 Iurii A. Cherepanov, Photograph for the Memory "With My/His [svoi] Inseparable Machine Gun," no date*

Before he became a well-known Soviet caricaturist and architect, Iurii A. Cherepanov spent every minute of his free time on the front during the Great Patriotic War (1941–1945) sketching. A non-smoker, he used his military ration of rolling paper to draw all sorts of scenes from the life of a soldier. At some point during the war, Cherepanov made a portrait of a soldier in uniform sitting on a tree trunk. (Figure 1) The fact that the drawing is entitled "Photograph for Memory" suggests how the artist somewhat ironically noted the unavailability of cameras on the Soviet front for common soldiers. Within the Red Army the use of cameras to record everyday life on the front was reserved for official photographers and filmmakers, but pencil and paper remained a significant means of expression for the troops.

Through an examination of visual art made by Red Army artist-combatants, this paper studies how Soviet soldiers created their own "souvenirs" to bring home, as they would have done if they had a camera in their hands, as well as the role these frontline artworks played as material objects on the Soviet-German front. Frontline artists insisted that their fellow soldiers never refused to pose for them – the subjects carried around these portraits as lucky charms or sent them home instead of photographs. In the last two years of the war, as these soldiers encountered foreign people and landscapes beyond Soviet territory, they also created drawings reminiscent of mundane tourist frames. These images convey the message "I was there": they reveal Soviet fighters' reactions to their first exploration of the capitalist world, and their urge to gather mementos that would help the recollection of their wartime experiences after the war.

**Emily Carrington Freeman, University of Oxford**  
**Materiality in John Ruskin's continental diary-keeping (1835)**

Nineteenth-century travel diary-keeping - both at home and abroad - has recently received much critical attention, with scholars discussing the many purposes of keeping written records (e.g. thoughts, memories, perceptions), public vs private 'voice', and the illusion of continuous narrative. However, despite the wealth of textual analysis in this literary genre, little scholarship deals directly with the materiality of travel diaries. As an object, the travel diary as souvenir gestures towards complex ways information is processed, recorded and retained through its material formation. This paper explores how the physical production of the diary becomes a process for the production of memory and meaning, and what this might reveal about the way experience is memorialised. As a case study, I will examine John Ruskin's earliest continental diary of 1835, the purpose of which was to record as many

observations as possible for later use and recall. This impulse implies incessant note-taking alongside observation, and the diary shows material traces - bumps, scratches, stains - of lived experience. Physically brought into existence over the course of the journey, the pages are a place for translations of perception and experience into language, while the object - carried around, referred to, drawn in, added to - reveals the patterns of use that construct it. I will discuss the formation and shape of the text (i.e. discrepancies in penmanship), and the use of diagrams and drawings in order to analyse the practice of travel diary-keeping and the performativity of its construction. In conclusion, by shifting focus from literary to material practices of diary-keeping, I aim to shed light on ways that experience becomes tangible through the object to form intricate material expressions of a particular time, place and journey.

**Elisa Chazal, EUI**

### **Playing with Temporalities: Anachronic Personalized Souvenirs from the Fin-de-siècle Historical Re-enactments**

Purchasing souvenirs became an unavoidable activity within the historical re-enactments experience at the twilight of the nineteenth century. I will focus on two historical re-enactments: the 'Old Buda' (1896) re-enacting the end of the Ottoman occupation and the 'Old Paris' (1900) resurrecting the city from the 14th to the 18th centuries. The edifices' ground floor of the 'Old Buda' and 'Old Paris' were transformed into shops and decorated according to each revived century. The souvenirs were supposed to fit the displayed historical period, from unexpensive trinkets, copies of ancient artefacts, to fashionable novelties. The creators of historical re-enactments offered a temporal immersive experience by selling allegedly 'authentic' souvenirs.

Anachronism played a large role in the manufacture of souvenirs which was adapted to the contemporaries' techniques and tastes. Visitors' names, photograph, or silhouette were inserted on souvenirs' models. My paper will focus on the example of various personalized souvenirs which represent a form of anachronism. I will present first the strategy of the 'Old Buda' to link the attraction and its public by publishing the visitors' name in the local newspaper *Ős-Budavár* the day after their visit. I will then analyze the creation of bourgeois diploma sold to the 'Old Paris' visitors. I examine types of anachronicity in the insertion of a visitor's photograph on a postcard illustrating the ancient dwellers of the 'Old Paris' and the offering of shadow silhouettes to the 'Old Buda' public.

I claim that souvenirs materialized the constant oscillation of visitors' perception of temporalities. The souvenir symbolizes an individual's appropriation of time. These included a nineteenth-century interpretation of the past, a memento of their 'exhibitionary' experience, but also the negotiation of the visitors with the contemporary consumer culture, and the establishment of a future collection of items. I argue that the walk in the fake past in a historical re-enactment consisted of walking in the world of nineteenth-century consumption, where visitors looked for relics of the present time while forging their individual memory.

**Emma Gleadhill,**

### **Taking travel home: the souvenir culture of British women tourists, 1750-1830**

Drawing from the theory of the souvenir as a nostalgic narrative instrument, in the book I uncover how elite women tourists developed a souvenir culture around the texts and objects they brought home to realise their social, intellectual and political and ambitions in the arenas of connoisseurship, science and friendship. By the 'souvenir', I mean an object that a traveller takes home from the travel environment to serve as evidence that they were there.

As an object whose purpose was to act as a proxy for one's travels the souvenir required little financial outlay (if any). However, the object had a potentially very high associational value, that went beyond prestige or money, if a woman attached an empowering travel narrative to it.

Key characters include forty-three-year-old honeymooner Hester Piozzi; thirty-one-year-old Grand Tourist Lady Anna Miller; Dorothy Richardson who travelled in England from the ages of twelve to fifty-two; and the Wilmot sisters who went to Russia in their late twenties. The supreme tourist of the book, Lady Elizabeth Holland, travelled to many locations, including Paris, where she met Napoleon, and Spain during the Peninsular War. This book is concerned with the whole gamut of objects these women and others collected, from fans depicting "the ruins of Rome for a sequin apiece" and the Pope's "bless'd beads", to lava from Vesuvius and pieces of Stonehenge.

Ultimately, I argue that souvenirs are representative of female agency during this period. For elite women, revelling in the independence and identity formation of travel, but hampered by polite models of femininity and reliant on their menfolk, the creation of souvenirs provided a socially acceptable way to materially prove their contentious claims to the authority of the travelling subject.

### **Jaclynne J. Kerner, State University of New York at New Paltz** **The Material Dimensions of Shrinedom and its Pilgrimages**

This paper will explore the material culture of the Ancient Arabic Order of Nobles of the Mystic Shrine, the appendant body to Freemasonry founded at the dawn of America's "Golden Age" of fraternalism (ca. 1870-1930). The order's members – the Shriners – belonged to a highly commodified subculture with rituals, rhetoric, and material dimensions rife with appropriations from Arab-Islamic culture. Shrinedom's materialism generated an astonishing variety of keepsakes, but among the most desirable were souvenirs purchased or received during official outings. Wherever the Shriners traveled en bloc, they did so as self-styled "pilgrims." Pilgrimages offered unprecedented opportunities for sight-seeing and nearly limitless prospects for souvenir-collecting, which became an American obsession by the late 19th century. Banners, medals, and badges, like the "Haji" (Arabic, "pilgrim") badges issued to Shriners visiting the "Mother Temple" in New York, were perennially popular, as were ephemera such as menu cards and programs. Glassware, souvenir spoons, and carved coconuts likewise figure among the keepsakes Shriners collected. So, too, does an eclectic range of found and readymade objects, historical relics, and botanical and zoological specimens. Carried home as trophies of their travels, these diverse objects enabled Shriners of fraternalism's "Golden Age" to integrate their fraternal identities into their quotidian lives.

Today, the Shriners' membership is in decline, many of their "mosques" (lodges) no longer stand, and their vast material culture remains understudied. This paper will offer new interpretive possibilities for Shriner pilgrimage souvenirs, thousands of which are housed in Masonic institutions in New York, Massachusetts, and Washington, D.C. I will contend that the material facets through which Shrinedom took tangible form did more than give the fezzed fraternalists a unique identity. Rather, the order's countless collectibles, especially those connected with pilgrimage, manifested a distinctly American orientalist subculture patterned after Arab-Islamic and medieval European models.

**Stephanie Koscak, Wake Forest University**  
**Inscribing Absence: Mourning and Love Tokens in Eighteenth-Century Britain**

When R. Musgrove was sentenced to transportation in 1833, he and Elizabeth Parkes exchanged two pennies as keepsakes and mementoes of their relationship. Minted in 1797 with the picture of George III on the front and Britannia on the reverse, these images have been rubbed out and replaced. One coin depicts a man in chains taking leave of a bereft woman, with the following inscription: “Tho time may Pass and years may Fly. And every hope Decay and Die. And Every pleasing dream be set. Yet thee I never can forget.” Throughout the eighteenth and early nineteenth centuries, tokens and coins—often small denominations, half-pennies and pennies—were used by ordinary people to commemorate personal histories and affective relationships, including courtship, birth, separation, and, most frequently, the death of friends and family. Medals and money, of course, possessed value as media of economic exchange, political authority, and historical remembrance, and commentators as diverse as John Evelyn, Joseph Addison, and Jonathan Swift considered the role of coins in preserving the official history of the state, declaring the power of the monarchy, and shaping public opinion through the dissemination of numismatic devices. Yet alongside official uses, money was widely reinvested as an emotional object through which personal feelings, especially of loss, grief, and absence, could be materially represented, commemorated, experienced, and processed. Love and mourning tokens also reveal the everyday, material practices through which ordinary people used, handled, and saved their money. This paper argues that such items comprised a type of “pocket writing” similar to other genres of biographical documentation—such as diaries and memorandum books—carried about in the pocket, and their use evolved alongside the growing commercialization of affective objects, including rings, gloves, and consumer goods. As tokens of personal experience and affection, reinscribed coins were a material embodiment of familial ties, individual lives, and yearnings for remembrance. Their history and usage reveals popular customs surrounding loss and absence, practices that often took material form despite Protestant religious expectations about death and bereavement.

**Loanh Mirande, Université Paris 1-Panthéon-Sorbonne; Université de Lille**  
**Musical iconography in 18th-century Brussels painting cabinets: emotional souvenirs?**

Resulting from many years of careful collection, painting cabinets reflect the owner's tastes and dispositions towards music; at the same time, these displays of artworks act as a symbolical reminder of aesthetical, cultural and social meanings of music. The inventories attest individual and collective aspects to musical emotion; they also shed light on music's community-building dimension. This paper focuses on a corpus of ten private painting collections in 18th-century Brussels, attested by ten sales catalogues, printed to prepare these cabinets' public auction following the death of the owner (INHA collection, Paris). The cabinets' iconography of music is associated to specific social and environmental settings: idealized and rural “nature”; divine configurations (angels, St. Cecilia); or familial bourgeois everyday situations. While these paintings are not direct mementoes of the owners' life, I argue that they are souvenirs because they echo personal affects provoked by concrete musical experiences (opera and opéra-comique performances, amateur musical practices, religious configurations). The artworks are collected because they crystallize intimate affects, which are attested in ego-documents such as Count Zinzendorf's diary.

Materialization of the owner's specific musical sensitivity, they also create a field of significations around the idea of music, and help the memorialization of emotional norms, which are part of the community-building process. To analyse the role of these paintings as personal souvenirs, a typology of the collectors' social extractions will help us connect the collections' musical depictions to actual musical performances and practices (programming of the Théâtre de la Monnaie, Zinzendorf's diary). To estimate the impact of the paintings featuring musical elements compared to other formats and themes present in the collections, this paper will take into account material parameters such as dimensions, type of support (painting on canvas, panel, copper), as well as the paintings' aesthetical appreciations (through the catalogues' commentaries).

### **Imogen Peck, Coventry University** **The Anxious Afterlives of Letters**

In 1814, Barbara Johnson wrote to her nephew William, advising him to burn any letters that concerned 'family matters' and warning of the 'great mischief' that might 'ensue by keeping such letters'. This sage advice was in some tension, however, with Barbara's own preservatory practices, not least her habit of keeping and annotating letters that were of particular sentimental significance. Through her notes, Barbara sought to transform these physical epistles into objects that commemorated the dead and their affective influence on the living. 'This letter was the Origin of the Friendship between our family and the Ingrams', she wrote, on a missive sent from her mother to a family friend, 'and has been a source of great happiness to Barbara Johnson, who desires this Letter may be preserv'd'. The call for 'preservation' was a repeated refrain in Barbara's papers, reaching out across time and space to appeal to an imagined, but ultimately unknown and unknowable, future reader. With no children of her own, Barbara selected a nephew to become her successor as the custodian of her family papers.

This paper explores the multifarious, and often competing and inconsistent, impulses that lay behind the preservation of letters across three generations of the Johnson family from the mid-eighteenth to the late nineteenth century. While the contents and material features of correspondence have been the subject of significant historical attention, we know rather less about the afterlives of letters, particularly those that reside in family collections: which were kept, why, and what did these items mean to those who preserved them and to future generations who did the same? Approaching letters, not as written texts but as intergenerational artefacts, it illuminates the polyvocal, open-ended quality of these materials, their custodians' priorities, anxieties, and the significant role that these paper monuments played in the construction and transmission of family memory and identity across generations.

### **Ludwig Pelzl, EUI** **When I was younger...Thinking back of work in old age through memorial portraits, 17th and 18th Centuries**

Now as in the early modern period old age might have been the age of sentimentality. While we today, however, might remorsefully look back at yellowed photos, the elderly in the early modern period had no visual evidence of how they looked and what they did when they were younger. The only means of depicting individuals, portraiture, was in fact hardly available to

the working population, making visual memories of one's past exclusive to the happy few. My paper will analyze the way in which the elderly thought back of their past and reimagined themselves with the means of images of themselves through a rare type of sources: Two retirement homes in the Franconian city of Nuremberg commissioned portraits of all the elderly they admitted, mostly local artisans who had impoverished in old age. The portraits were thus made at a particular and unusual moment in individuals' lives: The elderly had just exited working life and entered the 'monastic' community of the retirement home. The images, executed in large parchment and later paper volumes, express a reflection of the meaning of the individual past in the larger context of a new retirement community, status and lifestyle. This unusual source gives us a rare chance to investigate how 'common people' remembered and memorialized their own past. In this, work and occupation played a crucial role, as the elderly were depicted in working pose or with characteristic tools of their trade. Simultaneously, the memory was always about the present, too, as the portraits sought to found a new community between the newly admitted elderly in the retirement home. In fact, many elderly were depicted with strong youthful bodies in working pose, but at the same time old faces, in an iconography that creatively mixed past and present.

**Josefina Vidal Miranda, Universidad de Chile**  
**Remembering from the Material: Unveiling Affections in Prison**

This essay delves into the biography of a blouse donated to the Museo de la Memoria y los Derechos Humanos (Museum of Memory and Human Rights) by María Angélica Barrientos, a former prisoner of the Tres Álamos Detention Centre during Pinochet's dictatorship in Chile. Through an interview, the researcher and the interviewee reconstruct the life of this object by exploring the experience of the woman as a political prisoner. The National Commission on Political Imprisonment and Torture report, which established a register of the victims of the military dictatorship, indicates that 12.5% (3399) of the people who suffered political imprisonment and torture were women. Despite the significant advances in the reconstruction of memory with a feminist perspective during the last 20 years, there are still stories to be uncovered, especially those of resilience and solidarity between women in detention centres. For this reason, this work focuses on the collaborative practice of making prison handicrafts in labour workshops. The blouse studied here was manufactured in one of these labour workshops; spaces that helped the detainees economically, and particularly to 'recover their self-affirmation, sense of identity, bonding and belonging; necessary strengths for a bitter hour' (Grupo Ex Prisoneras, 2009, p. 3). Understanding this blouse from its biography allows us to unveil the memories contained in the material; stories of pain and absence but also of companionship and solidarity. Lastly, this essay reflects on the display of the object at the museum, where the blouse is placed behind the glass, preventing an embodied interaction with the visitors, which is vital to generate bonds of empathy and educate in the respect for human rights.

## BIOGRAPHIES

### **Leora Auslander, University of Chicago (keynote)**

#### **Bras, rings, belts and spoons: Materialized memories of survivance in NS camps**

Leora Auslander is Arthur and Joann Rasmussen Professor in Western Civilisation and Professor of European Social History at the Department of History of the University of Chicago. Her work focuses on the intersection of material culture, everyday life and politics seeking how objects may become catalysts for conflict, identity formation and self-expression, dissent and state intervention. Her work includes *Cultural Revolutions: Everyday Life and Politics in Britain, North America, and France* (2008) as well as the volume *Objects of War* (2018) co-edited with Tara Zahra.

### **Maaheen Ahmed, Ghent University**

#### **Keepsakes from the Second World War: Lies Den Houting's Comics Notebooks**

Maaheen Ahmed is associate professor of comparative literature at Ghent University, Belgium. She is author of *Openness of Comics* and *Monstrous Imaginaries: The Legacy of Romanticism in Comics* (both published by the University Press of Mississippi). In addition to editing several volumes on comics, including *Comics Memory: Archives and Styles* with Benoît Crucifix (Palgrave), she has published in journals such as *European Comic Art*, *Children's Geographies* and *Comicalités*. She is currently the principal investigator of a multi-researcher project on children and/in European comics.

### **Marilyn Campeau, University of Toronto**

#### **Sketching Frontline Mementos: Red Army Soldiers' Drawings during World War II**

Marilyn Campeau is a historian of the Second World War and the Holocaust in the USSR. She holds a PhD in Modern Russian History from the Department of History and the Anne Tanenbaum Centre for Jewish Studies at the University of Toronto. Her doctoral research analyses drawings created by on-duty Soviet soldiers in the Red Army during World War II. Her research interests traverse the study of everyday life, war and society, visual and material culture, gender, Holocaust and genocide studies, with a focus on the history of the Soviet Union.

### **Emily Carrington Freeman, University of Oxford**

#### **Materiality in John Ruskin's continental diary-keeping (1835)**

Emily Carrington Freeman is a researcher and practising artist with a particular interest in differing material encounters and interactions with visual culture. She completed her undergraduate and master's studies in Fine Art (BFA) and the History of Art and Visual Culture (MSt) at the University of Oxford, where she is a DPhil candidate in the History of Art from 2022.

### **Elisa Chazal, EUI**

#### **Playing with Temporalities: Anachronic Personalized Souvenirs from the Fin-de-siècle Historical Re-enactments**

Elisa Chazal is currently a PhD researcher at the EUI's Department of History and Civilization. She holds of a MA in modern history from the University of Paris 1 Panthéon-Sorbonne. She also holds MA in social sciences from EHESS, ELTE (Budapest) and Charles University (Prague). She is working on a thesis entitled "The Industry of Ephemerality: Re-enactments of Historical Cityscapes in Fin-de-siècle

Europe", at the crossroads of a social and material history of urban entertainment as well as the political uses of history. Her research explores the re-enactments of old town in Western and Central Europe at the end of the 19th century. She is currently one of the co-organizers of the Visual and Material History working group. She is also the author of the article: "The fabric of the 'civilized' city: a manifesto created during the great Austro-Hungarian and French exhibitions (1891–1896)" in the revue *Relations Internationales* in 2020.

#### **Emma Gleadhill, Independent**

##### **Taking travel home: the souvenir culture of British women tourists, 1750-1830**

Emma Gleadhill is a social and cultural historian based in Sydney. Her research interests are souvenir culture, gender and tourism. Her work uses a methodology informed by literary and design theory, tourism and material culture studies, anthropological gift theory, and the influential work of thinkers like Walter Benjamin and Susan Stewart to provide new perspectives on the history of the souvenir. Her first academic monograph *Taking travel home: the souvenir culture of British women tourists, 1750-1830* provides a new cultural history of the travel souvenir. She is currently working on a new collaborative project with art and garden historian, Dr Ekaterina Heath, on 'Souvenir Culture and Death of Celebrity'.

#### **Jaclynne J. Kerner is Associate, State University of New York at New Paltz**

##### **The Material Dimensions of Shrinedom and its Pilgrimages**

Jaclynne J. Kerner is Associate Professor of Art History at the State University of New York at New Paltz. She holds a Ph.D. in the History of Art and Archaeology from New York University's Institute of Fine Arts. Her scholarly interests include Arabic manuscript illustration, the history of Greco-Arabic science and medicine, cross-cultural exchanges, Orientalism and Islamophilia in American culture, and the material dimensions of fraternalism.

#### **Stephanie Koscak, Wake Forest University**

##### **Inscribing Absence: Mourning and Love Tokens in Eighteenth-Century Britain**

Stephanie Koscak is cultural historian of seventeenth- and eighteenth-century Britain and the British Atlantic world, especially interested in material and visual culture, print and ephemera, politics, and gender in the early modern period. She received her PhD from Indiana University in 2013, and was previously a Postdoctoral Fellow in the History of the Material Text in the History Department at the University of California, Los Angeles. Her first book *Monarchy, Print Culture and Reverence in Early Modern England: Picturing Royal Subjects* examines the commercial mediation of royalism through print and visual culture from the second half of the seventeenth century. She is currently working on the materiality and mediation of loss in the eighteenth-century Anglo-Atlantic world, provisionally titled *Inscribing Absence: Materialities of Loss in Eighteenth-Century Britain*.

#### **Loanh Mirande, Paris 1 Panthéon-Sorbonne, Université de Lille**

##### **Musical iconography in 18th-century Brussels painting cabinets : emotional souvenirs ?**

Loanh Mirande is a fourth-year contractual PhD student in history (Paris 1 Panthéon-Sorbonne, Université de Lille). Her thesis, "Building an emotional and political community: the music of the Royal Chapelin Brussels (1717-1794)" is supervised by Pr. Christine Lebeau and Pr. Mélanie Traversier. As a violinist, she studied in Brussels Royal Conservatory, and is laureate of Aragats international music

competition. Her musical activities include orchestras such as the Mannheimer Philharmoniker, or chamber music in Ensemble Dodeka and trio Iridos.

**Imogen Peck, Coventry University**  
**The Anxious Afterlives of Letters**

Imogen is a Research Fellow and Leverhulme Early Career Fellow in the Centre for Arts, Memory, and Communities at Coventry University. Her research interests include the social and cultural history of early modern Britain and cultures of memory and commemoration across time and space. Her first book, *Recollection in the Republics: Memories of the British Civil Wars in England, 1649-1659*, was published by Oxford University Press in 2021. She is currently working on a Leverhulme funded project that explores the construction and curation of family archives in England from the late sixteenth to the early nineteenth century.

**Ludwig Pelzl, EUI**

**When I was younger...**

**Thinking back of work in old age through memorial portraits, 17th and 18th Centuries**

Ludwig Pelzl studied political science and economic history at Erlangen, Heidelberg and Lund. He is a fourth-year PhD researcher at the European University Institute working on his thesis titled 'Commercial Retirement in Early Modern Europe - Economic and financial perspectives on commercial pension arrangements and the economy care providing institutions in the 16th and 17th century'. Ludwig works on the relationship between the life cycle and early modern social order, analysing the struggles of aging individuals to maintain their material well-being and social status, when declining forces threatened to make them unfit for work. His interest and approach concentrates on social and economic history, but he perceives the lines between the social, cultural and artistic as blurred and interconnected in his research.

**Josefina Vidal Miranda, Universidad de Chile**

**Remembering from the Material: Unveiling Affections in Prison**

Josefina Vidal Miranda is a lecturer at the Universidad de Chile and Universidad Andrés Bello. She received a bachelor's degree in Design from Universidad Católica de Chile and a master's degree in Cultural and Creative Industries from King's College London. Currently, she is studying for a diploma in "Aesthetics, Feminism and Criticism" at Universidad Católica de Chile. Her interest includes the relationship between memory and objects and the teaching of design history from a feminist perspective.



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