



University of Brighton

JULIA WINCKLER

LES ENFANTS DE LA CITÉ

Histories, viewpoints and temporalities in the
work of photographer Marilyn Stafford

RESEARCH OUTPUT

The exhibition *Photographic Memories - Lost Corners of Paris: The children of Cité Lesage-Bullourde and Boulogne-Billancourt 1949-1954* (2017) presented archival photographs, an introductory catalogue essay and an accompanying film relating to the work of internationally renowned photographer Marilyn Stafford (born 1925).

Curated by Julia Winckler, it was informed by her investigation into Stafford's photographic practice, a critical interpretation of works, and by developing new means to understand the ongoing social impact of Stafford's photography, including dialogues with the original subjects of the works as well as the photographer and associated researchers.

The exhibition was developed at the invitation of the Alliance Française at the Pierre-Léon Gallery, Toronto, and held in March and April 2017. Winckler curated a new version of the exhibition in Paris, with additional research. Originally scheduled for April-May 2020, this was made public through an online study day and virtual exhibition in November 2020 by the Maison de la Recherche de l'Université Sorbonne Nouvelle. This second exhibition highlighted new research findings and expanded the material available in the exhibition catalogue as well as resulting in a filmic online record of the event.

The exhibition's source material was archival contact sheets made by Stafford, who photographed children in the Cité Lesage-Boullourde and Boulogne-Billancourt, Parisian working-class neighbourhoods near the Bastille. These neighbourhoods were demolished in the early 1960s, leading to the dispersal of residents to high-rise buildings in the suburbs.

Winckler's research defined multiple dimensions to the narratives in this archival material by investigating the history of the area and tracing living former residents as well as gaining deeper understanding, through analysis and interview, of Stafford's working practices and the images themselves.



(top)

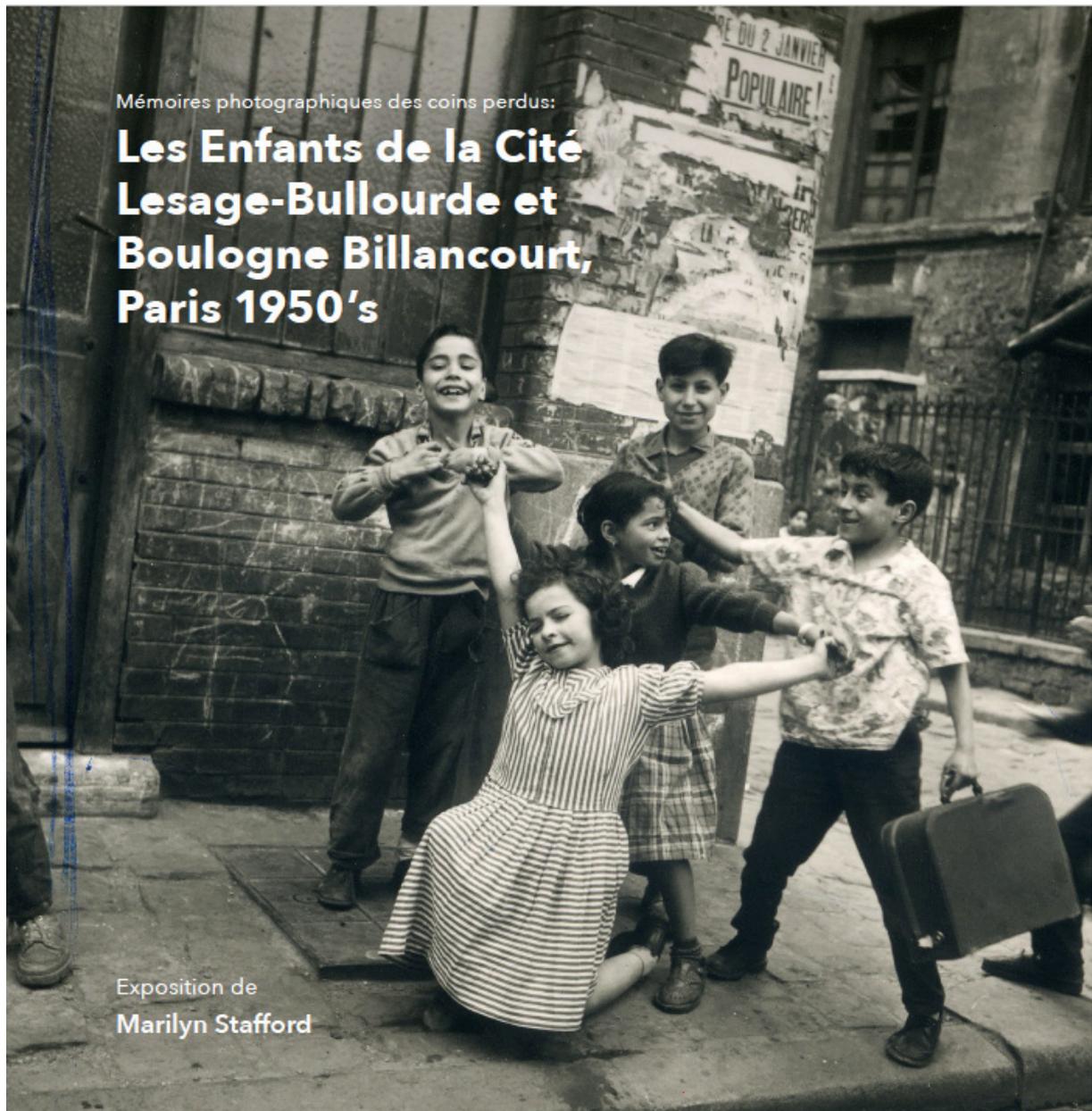
Enfant dans la Cité Lesage-Bullourde, 1950s

Marilyn Stafford

(bottom)

Photographic Memories - Lost Corners of Paris:
The children of Cité Lesage-Bullourde and
Boulogne-Billancourt 1949-1954
Pierre-Léon Gallery, Toronto, 2017
installation view

Les Enfants de la Cité



Les Enfants de la Cité Lesage-Bullourde et
Boulogne-Billancourt, Paris 1950's
Exhibition catalogue
Julia Winckler (2020)

Les Enfants de la Cité



**Photographic Memories - Lost
Corners of Paris: The children of
Cité Lesage-Bullourde and
Boulogne-Billancourt 1949-1954**
Pierre-Léon Gallery, Toronto, 2017
installation views

Les Enfants de la Cité



**Photographic Memories - Lost
Corners of Paris: The children of
Cité Lesage-Bullourde and
Boulogne-Billancourt 1949-1954**

(above)

**Audience watching the specially
created film by Winckler and Ian
Hockaday. Pierre-Léon Gallery,
Toronto, 2017**

(right)

**Section of extended exhibition
catalogue (2020) showing
reference to Marilyn Stafford's
work for newspapers**

In early 1958, in the midst of the Algerian War of Independence, Marilyn showed Cartier-Bresson another series of photographs she had made recently and which documented the plight of Algerian refugee families who had sought refuge just across the border in Tunisia in a makeshift camp. This included photographs of mothers comforting their small children and of young children on their own in small groups. Cartier-Bresson helped make an image selection that was sent to The Observer newspaper in London, where two of Marilyn's photographs made the front page in late March 1958. This was the first (but not the last) time that photographs by Marilyn would be used on the cover of a national newspaper.

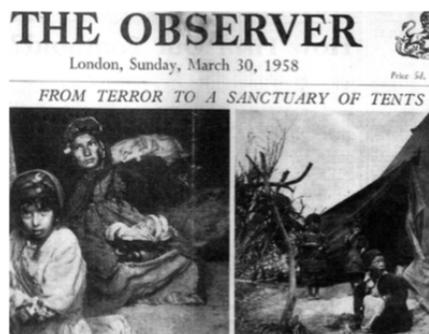


Fig 3 *The Observer*, 30 March, 1958, courtesy Marilyn Stafford

Les Enfants de la Cité

EXPOSITION VIRTUELLE, MAISON DE LA RECHERCHE
DE LA SORBONNE NOUVELLE 2020



Film available at <https://youtu.be/821sVFkD7nQ>

STUDY DAY, 5 NOVEMBER 2020



Regards croisés autour des photographies de Marilyn Stafford | Juxtaposing viewpoints
around the photographs of Marilyn Stafford

Two-hour recording available at <https://vimeo.com/478238327/a4f595845a>

Les Enfants de la Cité



La Cité Lesage-Bullourde, boy with ping pong paddle
from contact sheet, 1950s, Marilyn Stafford

Les Enfants de la Cité



La Cité Lesage-Bullourde, girl with milk bottle
from contact sheet, 1950s, Marilyn Stafford

Les Enfants de la Cité



La Cité Lesage-Bullourde
surviving contact sheet of 11 photographs, 1950s
Marilyn Stafford

RESEARCH QUESTIONS



**Photographic Memories - Lost
Corners of Paris: The children of
Cité Lesage-Bullourde and
Boulogne-Billancourt 1949-1954**
Pierre-Léon Gallery, Toronto, 2017
installation view

Winckler brings social anthropology to her investigation of photographers' practices and the wider significance of communities recorded in photographs.

In this research, she asks:

1. In what ways can the relationship between a photographer's practice and the social significance of the resulting work be appreciated?
2. How can archival photographs be activated through curation to give emotional understanding of the individuals and communities represented?
3. What new understanding of photographs is gained by tracing children captured in historical images and forming narrative connections with their later lives?

RESEARCH CONTEXT

Building on Winckler’s method of activating archives to generate new meaning, photography has been mobilised in this curation as an archive in itself, viewed and understood as important historical and scientific research documents.

The research draws on the work of Georges Didi-Huberman, and in particular *The Eye Of History : When Images Take Positions* (2018) and *Images in Spite of All* (2012). Also the work of Gerhard Paul, whose image atlas, *Das Jahrhundert der Bilder 1900-1949*, discusses this aspect of the production of images, their use across time and how they were experienced.

Relevant creative French contexts include the work of French artist Eric Strawczynski, who documented his research into his grandparents’ exile and deportation as *Nathan et Rosa: Un voyage à travers l’Europe au XX^{ème} siècle* (Strawczynski, 2019). The artist uses family photographs and documents to reconstruct his grandparents’ story of exile, migration and subsequent deportation. Monique Koepke describes how she survived World War II in Paris as a young Jewish girl in hiding during the occupation and draws extensively on family photographs (Koepke, 2000).

In the process of further research, Winckler discovered the work of social historian Isabelle Backouche, who conducted two in-depth studies, and explored if and how preservation and urban renewal and development can be reconciled (Backouche, 2013; 2018). Backouche highlights successes and failures in French town planning from 1943 to the present. One of the key foci of her research is the large-scale postwar redevelopment of îlot 16, which corresponds to the Marais. Through archival research, Backouche tracks public and administrative narratives which resulted in the Marais’ designation as unsanitary, in order to justify demolition. Unlike îlot 6, the Cité Lesage-Bullourde, large parts of the Marais were saved and gentrified.

Another key context is the study of memories of migration. Stories of exile included the arrival of Jewish refugees in the 1930s and early 1940s, also their forced departure and the *vel d’hiver*. The arrival of new migrant groups after the war, primarily from North Africa, including from Algeria during the Algerian War of Independence, led to even more

crowded living conditions and this resulted in a further deterioration of living standards. This was followed by the demolition of the neighbourhood and reconstruction of the area, although without the old residents who were dispersed into the suburbs and social housing high rises.

A context and connection was recognised between the history of the city, urban studies and migration. Many neighbourhoods such as the 11^{ème}, 19^{ème} and 20^{ème} arrondissements offered cheap housing and therefore became reception points for migrants; the continued lack of investment, deteriorating infrastructure coupled with overpopulation turned them into so-called *îlots insalubres*, which in turn led to the demolition of houses and streets, either by the city to create social housing, or more often, and the case with the Cité Lesage-Bullourde, the areas were gentrified. The writer Georges Perec described some of these interconnections in the film *Le Belleville de Georges Perec* (1976), emphasising an early structural connection between urban history, urban destruction and renewal, and migration.

The exhibitions of *Les Enfants de la Cité* further developed methodologies originated as part of the four-year interdisciplinary, collaborative research project, *The Wished-for City* (2013-2017), funded by an Insight Grant from the Social Sciences and Humanities Research Council, Canada, (SSHRC).

RESEARCH PROCESS



Winckler digitised the small number of contact sheets and medium format negatives that have survived since Marilyn Stafford first took the photographs, and turned them into large prints for the exhibition. She initiated and edited the 2017 exhibition catalogue and wrote a contextualising introductory text.

Her research foregrounded some of the complex histories, viewpoints and temporalities of Marilyn Stafford's Cité Lesage-Bullourde photographs. These included Stafford's original engagement with the subject matter, including the location and time of the creation of the work, also the photographer's presence on location, her personal curiosity and intentions, and the subjects' lived experiences. Research into the image and physicality of the photographic process examined what was communicated through the gaze of the children Stafford photographed, the living conditions and physical structure of the Cité, Stafford's working practices and her thought processes as she was marking up the contact sheets and selecting individual images. Winckler interviewed Stafford, considering her photographic eye, and the editorial choices she made by cropping and cutting out small contact images. The research also recognised the narratives that formed in the recovery of these images, including the story of the few surviving contact sheets, prints and negatives, the account of their reproduction, digitisation and subsequent reactivation, circulation and reception in the public sphere.



**La Cité Lesage-Bullourde,
Children on Rue Desirée**
from contact sheet, 1950s
Marilyn Stafford

**La Cité Lesage-Bullourde,
children with dog**
from contact sheet, 1950s
Marilyn Stafford

The Toronto exhibition team used social media as a platform to engage audiences with the images and this led to further insights into the individual histories of the area in Paris where the photographs were taken and the images of the children captured. In August 2017, responding to the appeal of an article on the exhibition in *L'Express*, Winckler was contacted via Instagram by a former resident of the Cité, Alain Dupont (born 1947). He had lived in Bâtiment Trois and agreed to contribute short narrative histories, relating directly to and inspired by Stafford's photographs, for Winckler's research.

Tracing some of the subjects in the photographs was key to the research development, activating the emotive values of the images by adding details of lived experience in original voices. Winckler was able to add this research into the 2020 exhibition in Paris, enhancing the imagery further through the addition of different viewpoints, narrative perspectives and personal experiences.

The 2020 version of the exhibition was accompanied by online material and a research study day in November which highlighted new research findings for the Maison de la Recherche de l'Université Sorbonne Nouvelle. For the 2020 exhibition Winckler created another catalogue, with a new and much expanded contextual text and additional texts by Henri Scepi (Sorbonne 3), Adrienne Chambon (University of Toronto) and Alain Dupont (former Cité resident), who contributed a short chronicle in response to the Toronto exhibition.

Les Enfants de la Cité



Research included the human interest narratives that linked the photography with newly discovered social contexts. For example, in 2018, as a result of the Toronto exhibition *Photographic Memories*, Winckler was contacted by Françoise Friedlander (born 1946) who recounted the tragic loss of her father's first wife and their two daughters, who were arrested in the Cité and deported to Drancy in 1943, together with two visiting cousins. Françoise's brother Daniel (aged three at the time) was saved by a shopkeeper, Mme Berthelet working in the Cité, who hid and protected him. In an extraordinary coincidence, Marilyn Stafford photographed Mme Berthelet, without at the time being aware of her heroic deeds, a decade later.

Mme Berthelet, the grocer
Photograph by Marilyn Stafford

Research discovered the story of
World War II survivor
Daniel Friedlander, who was
protected and saved by
Mme Berthelet

Les Enfants de la Cité



Alain Dupont at school in La Cité Lesage-Bullourde
Photographer unknown circa 1954
courtesy of Alain Dupont

Dupont responded to the research outreach in the Toronto exhibition of *Photographic Memories* (2017) and contributed oral histories to extend the narrative linking between past and present that Wincker's research was investigating

RESEARCH INSIGHTS



Winckler sought to uncover and foreground under-represented historical experiences, many of which are absent from popular cultural discourse and memory, and to further the emotional engagement with these by more fully understanding how they can be connected to the present.

The research highlighted methodological approaches which enable archive imagery to be 'activated' for modern audiences. The change of exhibition location allowed Stafford's images to be displayed only three kilometres away from the Bastille where the photographs were taken 70 years ago. This geographical proximity gave new impetus to the process of connecting past to present in that parts of the cityscape still existed in the surrounding streets and provided a backdrop and resonance for exhibition visitors, some of whom had experiences and memories that were triggered by the photographs.



**La Cité Lesage-Bullourde
water point**
from contact sheet, 1950s
Marilyn Stafford

**La Cité Lesage-Bullourde
boys climbing wall**
from contact sheet, 1950s
Marilyn Stafford

The ongoing research conversations with former residents, French researchers (historians and sociologists) and Marilyn Stafford, the original photographer, demonstrated a means through which archival materials can be used to reassess historical narratives, eliciting a process of circular engagement between researchers, scholars and local communities.

These perspectives combined to recognise the gap between bureaucratic perceptions of urban areas and the meaning to contemporary residents, highlighting the importance of understanding this difference in perception when assessments of such areas are made. Winckler's research gave emotional resonance to cases where urban clearance has continued effects on surviving residents and their descendants. These ongoing ramifications were articulated through a sense of having been pushed out to the margins of the city and a loss of belonging and community spirit. In turn, this drew attention to ongoing housing pressures that prevail in urban centres.

Jean-François Théry produced 'Les habitants de la Cité Lesage-Bullourde', a sociological study based on data gathered in 1953 and 1957. The study, which included two area maps, statistics and photographs of buildings focused exclusively on the Cité. As an element of this research, in August 2019, Winckler discussed with him his pioneering research and subsequent career in public law, recording the discussion on film and inviting him to speak at the Study Day on 5 November 2020 at the Maison de la Recherche de l'Université Sorbonne Nouvelle. He commented on what he felt he had learned from conducting the study and underlined the advice for contemporary urban planners and councils that the exhibition reinforced, advocating for urban renewal approaches on a case-by-case basis, with consideration of existing infrastructures and neighbourhoods that might be saved or modified.

DISSEMINATION

Exhibitions

Photographic Memories of Lost Spaces: The Children of Cité Lesage-Bullourde and Boulogne-Billancourt 1949-1954 | *Mémoires photographiques des coins perdus: Les Enfants de la Cité Lesage-Bullourde et Boulogne-Billancourt, Paris, 1949-1954*. Pierre-Léon Gallery, Toronto, 8 March - 3 April 2017. https://issuu.com/alliancefrancaisetoronto/docs/af_brochure_20162017_fullpages_1 [page 30]

Exposition Mémoires photographiques des coins perdus: Les Enfants de la Cité Lesage-Bullourde et Boulogne-Billancourt, Paris 1949-1954. Online, virtual exhibition hosted by Maison de la Recherche - Sorbonne Nouvelle. Created November 2020. <http://www.univ-paris3.fr/exposition-memoires-photographiques-des-coins-perdus--615866.kjsp>

Publications

Winckler, J. (2017) *Photographic Memories – Lost Corners of Paris: The children of Cité Lesage-Bullourde and Boulogne-Billancourt 1949-1954* | *Mémoires photographiques des coins perdus: Les Enfants de la Cité Lesage-Bullourde et Boulogne-Billancourt, Paris, 1950's*. <http://www.juliawinckler.com/wp-content/uploads/2017/05/MarilynStaffordExhibitionCatalogue.pdf>

Winckler, J. (2020) *Photographic Memories – Lost Corners of Paris: The children of Cité Lesage-Bullourde and Boulogne-Billancourt 1949-1954* | *Mémoires photographiques des coins perdus: Les Enfants de la Cité Lesage-Bullourde et Boulogne-Billancourt, Paris, 1950's*. http://www.univ-paris3.fr/medias/fichier/digital-book-single-pages-marilyn-stafford_1592384290424.pdf

Press and media coverage

Hervouet, Q. (2017) 'Exposition sur les coins perdus de Paris à l'alliance française!' *Le Métropolitain* (Toronto) 16 March 2017. <https://lemetropolitain.com/exposition-sur-les-coins-perdus-de-paris-a-lalliance-francaise/#>

Mouch, L. (2017) 'Pour que les enfants du Paris de l'après-guerre ne soient plus «invisibles»' *L'Express* (Toronto) 13 March 2017. <https://l-express.ca/pour-que-les-enfants-du-paris-de-lapres-guerre-ne-soient-plus-invisibles/>

"Exposition de photos rares de la photographe américaine Marilyn Stafford". Canadian Broadcasting Corporation, 7 March 2017. Interviewer Line Boily
Elvis Nouemsi interview: 'Julia Winckler nous parle des photos du Paris d'après guerre de Marilyn Stafford' ChoquFM.ca <https://youtu.be/EWbQbFfywqM>

Les Enfants de la Cité

DES PHOTOS DU PARIS D'APRÈS GUERRE DE MARILYN STAFFORD



Winckler interviewed by Elvis Nouemsi for ChoquFM, Canada

Film available at <https://youtu.be/EWbQbFfywqM>

REGARDS CROISÉS AUTOUR DES PHOTOGRAPHIES DE MARILYN STAFFORD - JULIA WINCKLER



Film made to promote the study day, 5 November 2020, by
Patrice Roland, Responsable du pôle valorisation et diffusion de la culture scientifique
Direction de la Recherche et des Etudes Doctorales
Maison de la Recherche - Sorbonne Nouvelle.

Film available at <https://youtu.be/3lqBMI46YLo>

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- Strawczynski, E. (2019) *Nathan et Rosa: Un voyage à travers l'Europe au XXeme siècle*. Paris: L'Harmattan.
- Théry, J-F. (1959) 'Les habitants de la Cité Lesage-Bullourde', *Vie Urbaine*.
- Winckler, J. ([2017] 2020) *Photographic Memories – Lost Corners of Paris: The children of Cité Lesage-Bullourde and Boulogne-Billancourt 1949-1954 | Mémoires photographiques des coins perdus: Les Enfants de la Cité Lesage-Bullourde et Boulogne-Billancourt, Paris, 1950's*. http://www.univ-paris3.fr/medias/fichier/digital-book-single-pages-marilyn-stafford_1592384290424.pdf (Accessed November 2020)

(overleaf)
**Les Enfants dans la Cité Lesage-
 Bullourde, 1950-54 (detail)**
 Marilyn Stafford

Les Enfants de la Cité

