Franklin College Switzerland

is pleased to announce the

Fall 2012 Lecture Series

The Fall 2012 Lecture Series offers exciting and diverse topics
coupled with esteemed speakers who will inspire new perspectives
and challenge previously held opinions.
Topics include history and photography, the coming U.S. elections,
the Red Cross and the filmic representations of climate change.

All lectures will be held on a Thursday evening from 6:30 -7:30 pm
in the Franklin College Auditorium, Kaletsch Campus, via Ponte Tresa 29, Sorengo.

A small reception will follow each lecture
during which guests can meet the speaker and discuss the evening’s topic.

Please join us for the series.
The lectures are free of charge and open to the public.

We strongly advise you to visit our website, www.fc.edu,
before each lecture in case of possible changes in the schedule.

For more information on the Fall 2012 Lecture Series or to update your mailing information please contact:

Consuelo Grieco, Director of Public Relations, Franklin College Switzerland
Via Ponte Tresa 29, 6924 Sorengo
Tel: 091 986-3609  Fax: 091 986-3640  Email: cgieco@fc.edu
This lecture takes as its point of departure Roland Barthes’ proposition in *La Chambre claire* that the nineteenth century “invented History and Photography”: that the era of photography is one of revolutions, and the photograph’s “testimony” has diminished our capacity to think in terms of “duration.” Barthes also asserts that the French photographer Nadar is “the greatest photographer in the world,” but takes no account of Nadar’s acute receptivity to the history of the nineteenth century. I argue here that, though he fully recognized (and indeed documented) the unique properties of the new medium, Nadar himself was overridingly preoccupied with assessing photography’s role in a period when war and revolution were compromising the onward march of social and economic progress. Throughout his life, he was committed to the progressive ideas that he assimilated while growing up in Paris and Lyon in the 1830s. He wrote of the emergence of a Bohemian culture in the Latin Quarter of Paris and remained keenly aware of the visual impressions that he had received in his youth from the popular lithographs of the pre-photographic era. He became a supporter of the artistic avant-garde, which led him to purchase important work by the landscape painter Daubigny. In his art criticism, he excoriated the later portraits of Ingres, which might have competed with his own reputation as a photographic portraitist. Yet, in his admiration for Delacroix, he emphasized the lengthy initiation necessary for the appreciation of the master’s paintings, implying a direct contrast with the “instantaneity” of the photographic process. By common consent, the period of Nadar’s great success as a portraitist, which secured his posthumous fame, occupied a short phase in his career as a whole. But his writings show that it was his lively intuition of the wider ramifications of photography that impelled him to move on, experimenting successfully with the first aerial photographs and documenting the catacombs of Paris with the aid of magnesium lighting. Though he could never experience television, he left a narrative in which the feasibility of transmitting images over a distance was presented as being startlingly realistic.

In short, Nadar’s published work can be viewed as a sustained meditation on the interaction of historical experience and the media, which not only records but also anticipates photography’s impact within the wider framework of visual culture.

*Stephen Bann* was elected Fellow of the British Academy in 1998 and appointed Commander of the Order of the British Empire (C.B.E.) in 2004. He was President of CIHA (the *comité international d’histoire de l’art*) from 2000 to 2004. Originally trained as a historian, he obtained his Ph.D. as a student of Herbert Butterfield at Cambridge University in 1967. His interdisciplinary study of historiography as a faculty member of the University of Kent resulted in the publication of *The Clothing of Clio* in 1984. Among his subsequent studies in the history of art and historiography are *The True Vine* (1989), *The Inventions of History* (1990), *Romanticism and the Rise of History* (1995), *Paul Delaroche: History Painted* (1997), *Parallel Lines: French printmakers, painters and photographers in nineteenth-century France* (2001) and *Ways around Modernism* (2007). He was Guest Curator for the exhibition of the work of Paul Delaroche at the National Gallery, London (February – May, 2010) and co-authored the catalogue, *Painting History: Delaroche and Lady Jane Grey*. Two edited volumes have appeared subsequently with the proceedings of conferences that he organized. *Art and the Early Photographic Album* was published in 2011 by CASVA (National Gallery of Art, Washington, D.C.), where he was Edmond J. Safra Visiting Professor in 2005, and *Interlacing Words and Things: Bridging the Nature/Culture Opposition in Gardens and Landscapes* came out in the spring of 2012 from Dumbarton Oaks Research Library (Harvard University), where he was Beatrix Farrand Visiting Senior Fellow in 2009. His current appointment is as Yale Center for British Art Visiting Senior Fellow (Yale University) over the period 2011-2014.
After four years in the White House, the Obama administration still faces a stubborn economic slowdown, with high unemployment and weak GNP growth. Mitt Romney promises to reverse many policies of the current administration, including the historic health-care reform act. The Congress is paralyzed by sharp philosophical divisions between the parties, with control of the Senate very much up in the air. Against this volatile political backdrop, the Supreme Court could lose two or more of its nine Justices during the next presidential term, with potentially dramatic effects on the course of U.S. policy.

Two longtime friends of Franklin College return to campus to represent the Democrat and Republican parties, as they did in 2004 and 2008. Both Mr. Adams and Mr. Flaherty have long been active in their respective parties, and each will have recently returned from their respective national party conventions.

Edward Patrick Flaherty, a U.S. attorney, is also co-chairman and legal counsel to Republicans Abroad Switzerland. He focuses his practice on representing whistleblowers, staff members and third parties working for or injured by international organizations such as the UN, UNHCR, WIPO, WHO, ILO, etc. He is cofounder of IO Watch and the Centre for Accountability of International Organizations. Flaherty, who received his B.A. from Tufts University and his Juris Doctor from Suffolk University Law School, Boston, is admitted to practice before the U.S. Supreme Court, the U.S. Federal Court of Appeals for the 2nd Circuit, and the Supreme Judicial Court of Massachusetts. He is also registered with the Geneva Ordre des Avocats as a qualified foreign attorney.

Charles C. Adams, Jr., has more than 35 years of experience in international law, having practiced in Washington, D.C., and Paris before establishing residence in Geneva in 1986. The most recent issue of The Legal 500: Europe, Middle East & Africa recommends Adams for his “extraordinary advocacy’ and ‘daring and creative’ tactical talents.” Adams is a member of the board of trustees of the Dubai Centre for International Arbitration, a consultant to the former United Nations Centre on Transnational Corporations and a frequent lecturer at the International Development Law Institute, the University of Geneva, Faculty of Law, and other institutions of legal education. A U.S. Peace Corps volunteer in East Africa from 1968 to 1970, he remains active in various humanitarian and philanthropic organizations in Europe and Africa, and has served on the board of the International League for Human Rights and as president of the International Center for Humanitarian Reporting. He is a member of the National Advisory Board of the Democratic National Committee and was the founding chairman of the Democratic Expatriate Leadership Council.
This evening’s lecture will focus on the interplay between aid organizations and the media when it comes to determining what we learn—or, indeed, don’t learn—about war and its impact on people. Both journalists and aid workers are major players in shaping our perceptions of violence in far-away places. Today there is a new element, often called “citizen journalism,” which is reporting war as it happens, for example, from Syria. These topics will be discussed in the light of the mission of the International Committee of the Red Cross.

Florian Westphal, as Deputy Director of Communications and Information Management at the International Committee of the Red Cross, helps manage a department of about 160 staff with a particular focus on external and internal communication activities including media relations, online communication, campaigns and the ICRC Intranet. Until mid-2010 he served as the organization’s chief spokesperson and head of the public and media relations unit. In 2006 Westphal worked as the ICRC’s regional communications adviser for Southeast and East Asia based in Kuala Lumpur.

From 2002 until 2006, Westphal dealt with public communications issues related to the ICRC’s work in Guantanamo Bay, Iraq, Israel/Palestine and the Balkans. After joining the ICRC in 1999, Westphal worked in the Democratic Republic of Congo, Sierra Leone and Nairobi, from where he supported the organization’s public communication on East and Central Africa. Prior to joining the ICRC, Westphal was a radio news journalist for seven years, initially for the BBC World Service and later for Swiss Radio International.

He holds a B.A. in Economics and Politics from the School of Oriental and African Studies, University of London, and a Master’s in International Policy from the University of Bristol.
Because of their extraordinary ability to engage audiences emotionally, filmic representations of climate change sometimes interact in powerful ways with media reports and scientific projections of possible future developments. This lecture investigates how exactly cinema-released documentaries, such as *An Inconvenient Truth* and *The Age of Stupid*, and blockbuster disaster films, such as *The Day After Tomorrow*, engage viewers affectively and cognitively in their imagined climate-risk scenarios. Drawing on cognitive film theory and the findings of empirical audience response studies, the lecture aims to provide a deeper and more comprehensive understanding of how popular culture texts influence their audiences’ perceptions of the personal, societal and ecological risks associated with global climate change.

Dr. Alexa Weik von Mossner worked for several years in the German film and television industry as a production manager and later scriptwriter before earning her Ph.D. in Literature at the University of California, San Diego, in 2008. She has published widely on cosmopolitanism and various ecocritical issues in American literature and film. Her current research project explores the role of emotion and affect in the imagination of global ecological risk scenarios with a focus on American popular culture narratives.