

## FOREWORD

The editorial team



This issue of *Interfaces* is dedicated to the memory of François Brunet. François was putting together this collection of articles when he sadly passed away last December. He is sorely missed by his family, friends, colleagues and students. The editorial team wishes to pay tribute to the memory of the director of our journal and to an exceptional scholar.

In many ways volume 41 reflects François's own research as well as the perspectives he offered to the PhD students that he supervised. A majority of the topics tackled here reflect the field that he contributed to delineate, and which is already part of his legacy. The prologue and concluding pages to his *La Photographie: Histoire et contre-histoire* (2017) show how he participated in structuring new venues of investigation within what he called "la grande thématique de la vie des images" (345). He advocated taking into account a variety of social practices, from amateur photography to archiving and museology.

This selection of articles deals with issues of rewriting, reopening and reassignment. Whether their authors retrieve unexplored archives or give new insights on iconic pictures, they all show how the individual and institutional preservation, recycling and exhibition of images contribute to define sites of transition between past and present, private and public, individual experience and communal heritage. Carolin Görgen and Chloé Théault's articles are based on research into rediscovered archives, namely an American camera club and Bourdelle's private collection of books, photographs and postcards. Isabelle Gras, Camille Rouquet and Michèle Bacholle examine various aspects of the afterlife of images, focusing on recycling and memorialization. And finally Christel Naujoks and Claire Ducresson-Boët address the issue of memorialization from a different angle, focusing on the role of museography and scenography.

Images and memories are also the major topics tackled in Jules Feiffer's interview which concludes this issue as part of an ongoing collaboration with independent essayist Donald Friedman.