

**École du Louvre / Musée du Louvre**  
**Young scholars' workshop 2026**  
**Call for applications**

**Museum and Photography: Archaeology, Art History**

For the tenth consecutive year, the École du Louvre and the Musée du Louvre (Museum Studies and Research Support Department) are jointly organizing a workshop for young scholars, to be held in a number of sessions from January to June 2026, at the Centre Dominique-Vivant Denon (Musée du Louvre, entrance Porte des Arts). The 2026 workshop will continue the discussions about “Museum and Photography” that we started in 2024. It is part of a broader study and research project focusing on the museum’s ‘operational documents’ and their unique contributions to the conception of art history and archaeological history, in connection with the Louvre Museum’s creation of a Resource Centre for Museum Studies and the History of the Louvre in 2025. The workshop is also part of the preparations for the bicentenary of photography in 2026–2027 and the exhibition *Le Louvre comme muse photographique. Regards de photographes sur le musée, 1839-2026*, which will be on show at the Louvre from early November 2026 to April 2027.

The Louvre Museum, through its history and its rich photographic documentary resources, bears witness to the major role of photography as a documentary medium and also as an artistic object. Similarly, the École du Louvre, whose degree programmes include working closely with objects, illustrates the place occupied by the photographic medium (in its various manifestations) in the formation and dissemination of knowledge in archaeology and art history. The workshop for young scholars organised by the two institutions in 2026 will further examine the multiple uses of photography in the museum.

From its beginnings in the nineteenth century, photography participated in the transformations that the museum was undergoing. Photography is a technique that took the museum as one of its objects, that became a museum object, that established itself at the heart of many museum practices, that has promoted the management, study and popularization of collections, their appropriation and (mis)appropriation; in a variety of ways, it has shaped both the reality and the imagination of museums. This work has continued during the twentieth century with the development of printing techniques, colour photography, and new media. Nowadays, this is speeding up, on a global scale, in higher resolution, and even in three dimensions. The museum is invented by photography; photography makes the museum’s history visible. As a medium of

memory, photography has a museum dimension. We hope to explore the following topics in this year's workshop:

**The museum as an object of photography.** Museums and their collections have been photographed from very early on and extensively. A museum visit is usually prepared and followed, or even replaced, by the viewing of photographs. How does the museum exist as a photographic object, as an extension of itself? This practice needs to be questioned: in which forms, in which parts of the museum, by which actors, with which rights, for which practices and ideas? In return, how does photography shape a visit to the museum, and the reality of museums? This applies to both historical and contemporary practices, professional or vernacular, relating to research or creation.

**Photography in the museum.** In the museum, photography is a tool used to study, manage, publicize and appropriate collections. Photography is also a museum object, both as a document or as an artwork, held in archives or museum facilities. Both photographic practices and collections of photographs can be considered, from daguerreotype to photogrammetry and to other imaging techniques, insofar as they question museums.

**In focus: photography, arts and sciences.** Outside museums, photography informs the development, dissemination and appropriation of knowledge in art history, archaeology and other sciences, often laying claim to "objectivity". Standing at the crossroads of the relationships between museums, research, education, publications and society, photography fosters a specific perception of objects: monochrome for a long time, often out of scale, above all visual and two-dimensional. What are the strengths and shortcomings of photography - a technique that captures and fragments reality - in support of diverse narratives? How can we think of the museum and of objects with photography, and without it?

Workshop participants, who can be working in the fields of the history of art, the history of science, archaeology, museology and other social sciences, can present their work in either French or English. Whilst the workshop is primarily aimed at doctoral students (from all institutions), applications related to post-doc projects that are particularly relevant to the issue may be considered. Lectures and tours of collections will round off the programme, bringing together members of the Louvre's scientific staff from both academic and professional backgrounds. The workshop is intended as a space for discussion. Expenses for travel by train

for participants residing outside Île-de-France may be covered in some cases (please specify your needs in the application).

Please send your applications (cover letter, CV, project description on one page) by **November 15, 2025** as a single pdf document to [troisiemecycle@ecoledulouvre.fr](mailto:troisiemecycle@ecoledulouvre.fr) and [recherche@louvre.fr](mailto:recherche@louvre.fr), mentioning in the subject line: Louvre doctoral workshop.

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Pierre Jahan (1909-2003), *The Victoire de Samothrace being moved in the Daru staircase*, photograph, 1945, Musée du Louvre, service de l'Histoire du Louvre, HL.PHOT.2005.114  
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