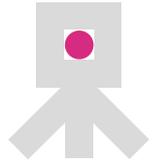


PhotoResearcher



ESHPh European Society for the History of Photography

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Editorial

Dear Reader,

The history of Europe in the first half of the 20th century can be described as a series of turning points, marked by two world wars, political instability and the resulting socio-political changes and new beginnings. For photographers and artists, the question of the view of humanity that was often postulated as the search for the “new person” in a “new age” became one of the most decisive factors in their visual depictions. This number, devoted to **Depicting People – The Human Image in Photography**, makes a detailed investigation, concentrating on social relationships, into the multifaceted aspects of the subject of the image of man in photography, ranging from self-perception to transformations in the representations of the body.

We are delighted that many renowned experts have agreed to present the results of their most recent research in this largest edition – in terms of pages – of PhotoResearcher published so far.

This issue starts with an interview **Martin Parr** gave to **Uwe Schögl** on the occasion of his visit to Vienna for the opening of his exhibition *The Real World*. **Christopher Webster van Tonder** questions the role of the almost-forgotten German photographer Erich Retzlaff, who was a celebrated photographer between the 1920s and '40s. The essay highlights the work of a highly skilled and aesthetically gifted photographer, without ignoring that it was certainly ideologically motivated and useful to National Socialist propaganda.

Ulrich Pohlmann examines the mutual influence of the German nudist movement of the first third of the 20th century and nude photography of this period in connection with the film ‘Wege zu Kraft und Schönheit’ (1925). **Patricia Gozalbez Cantó** provides an analysis and comparison of how photographs in German and Spanish magazines from the 1920s and '30s represented the genre of the nymph, how this traditional feminine model was created on the visual level in the magazines and interpreted as a contrast to what was, at the time, the image of the modern woman. **Frauke Kreutler** deals with the staged nude photographs of the dancer Claire Bauroff by Trude Fleischmann and their coverage in the press, while **Gerard Hastings** makes the British painter Keith Vaughan’s photographic work of male nudes available for the first time. **Christina Natlacen** describes how the avant-garde artists Peter Kubelka and Floris Neusüss developed the depictions of the human body in their films and photography respectively.

Moritz Neumüller and **Andrés Garay Albújar** characterise the South American photographer Martin Chambi who portrayed the Andean people from a European perspective. This European point of view also applies to Robert Frank and Henry Cartier Bresson and their insights into the deep south of the USA of the 1950s as described in **Katherine Hoffman**’s essay.

Ulla Fischer-Westhauser, Uwe Schögl
Vienna, October 2011