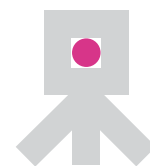


PhotoResearcher



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Editorial

Dear Reader,

Now the time has come again: the current issue of PhotoResearcher, the scientific platform of the ESHPh for almost 20 years, comes up with many reforms. From now on, our layout will be even more clearly arranged and reader friendly, and – by using colour print – will also be designed more “authentically” in keeping with its model. In future the main section with the essays will be complemented by presentations of important photo historic collections that are not so present in the public eye: we are going to start with the photo collection of the ETH-Bibliothek Zurich, presented by the head of the Images and Maps Section **Nicole Graf**. Likewise, we will revive the *Preview and Reporting* section as a forum for announcing current scientific work and reporting on conferences. In our current issue, **Pep Benlloch** and **Pedro Vicente**, Valencia, will give an overview of the conference: *Turn the Page: Present and Future of Photography Magazines*, which took place in Valencia, Spain in December 2008.

Last year was marked by the *JUBILEE - 30 Years ESHPh* in Vienna. Anna Auer and Uwe Schögl will retrace the most memorable landmarks of this successful Viennese photo congress. Those three days of intensive science transfer were held at such important places as the Austrian Academy of Sciences, the Albertina, the Academy of Fine Arts Vienna, and the Museum auf Abruf/Museum on Demand (MUSA) in November 2008.

For **Christoph Schaden**, Cologne, the introduction of a day commemorating the fall of the Berlin Wall on 9 November 1989 provides the thematic bond for a detailed analysis of the photographic representation, interpretation and exhibition of the *Berlin Wall*, especially with reference to photographic cover designs. On the occasion of the travelling exhibition *TruthBeauty: Pictorialism and the Photograph as Art, 1845-1945* (planned by the George Eastman House 2008) **A.D. Coleman**, New York, takes a critical look at pictorialism as a concept of “open photography” within contemporary photography. He draws a picture of the – in his opinion – underestimated American pictorialist of the 1930s, William Mortensen, believing that his low degree of familiarity lies in the acquisition policy of the major American museums. In her essay, **Suzanne Paquet**, Montreal (CA), explains the parallel developments of the railway and photography in the 19th century in Canada, where those new inventions were two allies in the territorial conquests that resulted in the creation of specific geographic imaginations and specific national identities. **Rolf H. Krauss**, Stuttgart, compares illustrations by George Morrow and pictures by A.L. Coburn, who used the prism for his Vortographs and took a first step from the concrete to the abstract in photography.

On our own behalf: the editorial team has now been extended to include Ulla Fischer-Westhauser and Uwe Schögl. We are looking forward to admitting Alistair Crawford, Aberystwyth (UK) as a new honorary member of our society and express our thanks for his long standing work.

Anna Auer, Ulla Fischer-Westhauser, Uwe Schögl
Editors, Vienna, May 2009