



PAGES, VIEWS SEITEN, BLICKE
Current Research on Aktuelle Forschungen zur
History and Trends of Geschichte und Tendenzen von
PHOTO | BOOK | ALBUM PHOTO | BUCH | ALBUM
At MUSA, Vienna Ort: MUSA, Wien
Felberstr. 6-8 Felberstr. 6-8
10 June 2016 10. Juni 2016

Programme

International Conference organized by:

ESHPH European Society for the History of Photography

**DGPh Deutsche Gesellschaft für Photographie,
Sektion Geschichte und Archive**

10.00 Welcome

Berthold Ecker, Director of MUSA

Uwe Schögl, President ESHPH

Marjen Schmidt, Head of Section Geschichte und Archive, DGPh

1: BOOK AND PHOTOGRAPHY

CHAIR Dorothea Peters

10. 15 Michael Hagner

The Photobook As Book

That books have been largely forgotten is one of the peculiarities of the history and theory of photography. Walter Benjamin still called a book such as August Sanders' "Face of our Time" an "exercise atlas" (Übungsatlas) and, in doing so, marked a point from which a historically variable nexus between photography and book would have been viable; however, prominent authors from more recent times, ranging from Susan Sontag to Roland Barthes, did not waste a single thought on the matter. Focused predominantly on the single image, the question of whether the photobook is a document, a monument, a container, an archive, an appetizer, an experimental order, an exercise atlas, a democratic medium for image distribution or a separate visual form independent from the single photograph was hardly ever raised. This presentation is less concerned with a taxonomy of the photobook and more with an understanding of the photobook as heterotopy, that is, a limited space in which photographic images can develop a specific dynamic.

The talk will be held in German.

11.00 Anthony Hamber***Aspects of the Photographically Illustrated Book, 1839-1880***

This presentation will provide an overview of the scale and scope of photographically illustrated books published between 1839 and 1880. It will consider the historiography of the associated academic discipline, examine the role of specialised bibliographies and the impact Internet and Web resources have had on research and our view of this application of photography. There will be a consideration of the production processes used, the rise of specialist publishers, the distribution and reception of a variety of publications, and the formation of the holdings, including those in German, of major libraries. Examples discussed will range from the 1840 *Phototyp nach der Erfindung* by Berres, over Talbot's *Pencil of Nature* to the use of early photomechanical processes to reproduce British medieval documents.

The talk will be held in English.

11.30 Break**11.45 Johan de Zoete*****The Halftone Process and the Printing-Technology Prerequisites For Its Success***

In 1881, a technique became known that, up until the 1960s, was the most important process for the reproduction of images: the so-called autotype or halftone printing process. Even though this process is generally attributed to Meisenbach, many predecessors of his were already familiar with the concept of the halftone screen and experimented in that direction. Meisenbach's invention is a photographic, not photomechanical, one. He succeeded in transforming the photographic halftones – that is, the grey tones of the original image – into black-and-white with the help of a screen. The most common technique up until that point had been wood engraving, but it was toilsome and elaborate. Ever since the advent of illustrated journals in the 1830s, there has been a longing to make illustrations without the aid of an engraver, who had to incise the original image and who could not always convey the subtlety of the original picture. Thus, a large number of techniques emerged that were more or less successful and where an original image was produced without the hand of an engraver.

The talk will be held in German.

12.15 Manfred Heiting***The Challenges Facing the Photobook in the 20th Century***

This presentation will deal with some of the challenges entailed in the preservation and maintenance of photobooks, the lack of exact information on published books, the limited – and often impossible – cooperation between the people and institutions (academics, universities, archives, museums, libraries and antiquarian book sellers) concerned and the very vague and confusing judicial regulations for presentations of academic research (such as this one). In addition to illustrating these problematic areas with the help of examples, the aim of this talk is to call attention to possible ways of improving the matter.

The talk will be held in German.

12.45 Lunch Break

2: PHOTO ALBUM AND PRIVATE PHOTOGRAPHY

CHAIR Hans Christian Adam

14.00 Award Ceremony for the “DGPh Stipendium zur Geschichte des deutschsprachigen Photobuchs“, given to Julia Berger by Marjen Schmidt

14.15 Julia Berger

Journey to the Sea. Maritime Images in Photo Album/ Photobook / Digital Photobook

The photobook emerged as a new means of aesthetic expression at almost the same time as photography itself. This presentation seeks to highlight the photobook as a medium for the reception of public photography in contrast to the photo album as a space for the collection of private photography and the way in which the two interrelate with each other. At first glance, they seem to be closely related but whether they resemble each other in their function, formal aesthetics and motifs on a content level needs to be examined. The photobook and the photo album are placed in an art historical, as well as media historical, context. In doing so, photography's purpose, as well as books as a “key medium”, (Marshall McLuhan) is discussed. The main focus lies on an aesthetic analysis of public and private images with the help of concrete pictures and presentation strategies dealing with the maritime. This includes probing the thesis of whether their aesthetics can be traced back to the specific functions of each of the images. Finally, there will be a brief overview of the digital photobook as a successor and further development of the public and private reception of photographs.

The talk will be held in German.

14.45 Elisabeth Kamenicek

Ludwig Wittgenstein's Photo Albums

Aside from his extensive philosophical oeuvre, Ludwig Wittgenstein left behind a highly remarkable photo album, as well as other sheets of paper with photographs pasted onto them (currently kept in Cambridge). In addition, albums from the Wittgenstein family have been preserved, including three in the manuscript collection of the Austrian National Library, which I have recently investigated as part of a research project. Further photographic material is in the possession of the family.

Based on specific photographs, this presentation now examines Ludwig Wittgenstein's interaction with the medium of photography and compares it with those of his siblings Helene (1879-1956), Kurt (1878-1918) and Rudi Wittgenstein (1881-1904).

The talk will be held in German.

15.15 Annegret Pelz

Archive and Verbal Album. The Photo Album and Literature

Since the 19th century, the idea of writing a book that – similar to an album – could be paged through and demanded selective, active and productive reading has provided inspiration for literary compilations. In particular, smaller, mobile narratives were frequently bound together to form literary “albums”. In the current medial and artistic transformations of the old photo albums, the album has turned into a portable archive and model for fragmentary artistic processes. The epic continuum can be broken with the help of written photo-text entities. The new album formats, with their micrographs of modernity, form a productive

alliance with the hybrid genres of the literary miniature. In this way, a book, written like an album, consisting of literary snapshots and the surrounding white space, which also needs to be read, comes into being. The poetics of an album of this kind shares the photo album's passion for collecting, for facts and the interrelatedness between order and disorder, as well as an open form. Verbal albums or transmedial text-image-object constellations are situational, discontinuous, randomly structured, artificial ensembles, which only become manifest in the process of writing.

This presentation will attempt to show how such album-like practices and processes can become effective as literary means and how this accumulation of miniature formats generates new and different stories each time they are read.

The talk will be held in German.

15.45 Break

3: THE PHOTOBOK TODAY

CHAIR Uwe Schögl

16.15 Steffen Siegel

Printed Matter. Preliminary Comments on Future Research on Photobooks

It cannot be overlooked: research on photobooks has gained remarkable momentum in recent times. These developments have led to an increased academic interest in artistic production that, in the past years, has focused with great emphasis on the photobook as an independent type of photographic display. It is safe to predict that this is a trend that will continue. But what are the questions that ought to be raised in the face of such a dynamic development of the field within the photocritical and photohistorical community? Which aspects of the history and aesthetics of the photobook have so far been marginalized? The presentation seeks to outline eight answers in short sketches and plead more generally for a readjustment of the research on photobooks.

The talk will be held in German.

16.45 Christoph Schaden

*"The Other Silence". On the Reception History of the Epoch-Making Photobook *The Silence* by Gilles Peress*

In 1995, MAGNUM-photographer Gilles Peress published his photobook *The Silence* dealing with the genocide in Ruanda at the Scalo publishing house. The body of images received worldwide acknowledgement. After a solo exhibition at the Museum of Modern Art in New York, the project was shown at the Folkwang Museum in Essen in the fall the same year and Peress was awarded the Dr.-Erich-Salomon prize of the DGPh at the same time.

With the help of book reviews, laudations, and exhibition reviews, this talk examines how, as part of a remarkable presentation strategy in Europe, a single photobook project entered into the focus of attention of critics for the very first time. Against the backdrop of the genocide, it is possible to discern a multifaceted discourse on the specific qualities of the medium that distinguish the photobook. As such, *The Silence* marks a paradigm shift in the perception of the medium.

The talk will be held in German.

17.15 Adriana Dumitran***Photographic Investigations on Peripheries from Romania in Photobooks (2010 – 2015)***

Contemporary Romanian photography seems to be attracted by the strong contrasts of present day Romania that can often be found on peripheries. The paper treats the latest photobooks by two Romanian photographers, Nicu Ilfoveanu (b. 1975) and Mihai Barabancea (b. 1983). Their works propose various readings on peripheries: from the vivid life of the flea markets on the outskirts of the city to the ghostly remnants of the Communist era invisibly embedded in everyday life in the small cities in the provinces or the periphery of the collective memory when photographically inventorying the WWI monuments spread throughout the country.

The talk will be held in English.

18.00 End of Conference

Concept: Uwe Schögl, ESHPH, together with DGPh

Conference languages are German and English. Conference proceedings will be published in December 2016.

Participation in the conference is free of charge thanks to the kind support of the following cooperation partners:



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