

Newsletter

Autumn / Winter 2002

European Society for the History of Photography

Association Européenne de l'Histoire de la Photographie

Europäische Gesellschaft für die Geschichte der Photographie

Dear Member,

After four years of interruption, I am very pleased to present you our "Newsletter". Since the statutes of our Society states three possible languages (English, French, German) we will use it more from now in the future. Therefore, this edition contains also contributions in German languages with English summarizes.

The medium photography occupies a growing interest. The richness of photographic exhibits in museums, galleries and other institutions throughout Europe represent also a challenge facing our Society that should be accepted and confronted as a fundamental task. In my letter of May, 18, I invited you to send me a feedback and informations until August 31 for the planned "Newsletter", but only a few I received. Therefore, I had to draw some important photographic informations from English prospectus.

On this occasion, I would like to recall the last Symposium in Vienna: "Photography and Research in Austria. Vienna, the Door to the European East". The publication that appeared under the same title in February 2002 has been positively discussed in German and Austrian book critics; it also brought us new interested members (see inside.) Some already work voluntarily for our Society, as for example Angelika Gründler; she has taken the responsibility to update our computer list of members, or Monika Kastberger who summarized the English contributions of "WestLicht Museum of Photography". Peter Coeln, the photo collector and its director, has offered his e-mail for our "Newsletter" which will also presented at this new Viennese museum visited by so many people.

I am especially delighted that our vice-president, Prof Dr Johan Swinnen succeeded to arrange a Symposium in Maastricht (The Netherlands) still in November of this year. The conferences will take place from November 11 to 13 under the title: "Boxed. Still, a Vision. History-Philosophy-Writing-Education-Criticisms". Soon, the programme will be sent to you.

Following the Symposium in Maastricht we will have our General Assembly and I hope many of our members will be able to participate, because we have to discuss a lot of questions, and we have some major objectives e.g.: How can we re-establish the Society on a sound financial basis to enable us to continue our activities and, in fact, expand in certain directions, and to increase the membership. We also have to elect the new president and the executive members. We should also discuss intelligent and effective assignments of the different functions of our Society, and last but not least, how we can improve its financial situation and consequently activities by sponsoring and research programmes. Sponsorship is vital to continued existence of our Society. Long lasting members, but also new ones, made interesting suggestions, for example to cooperate with other institutions that have similar goals. Therefore, it is my firm beliefs that our Society will have under certain circumstances a very good and interesting future, and I am expecting a high participation at our meeting this year in Maastricht.

Finally, I am happy to let you know that the printing of that issue of "Newsletter" was only possible by the intermediate of the Photographic Society and the generous support of the "Höhere Graphische Bundeslehr- und Versuchsanstalt" in Vienna.

Anna Auer
President

Arles

Les Rencontres d'Arles. 33rd Festival. The whole world of photography. From July 6 to August 18, 2002

Now 33 years old, the Rencontres d'Arles enjoy a special status in regard to the other festivals, complementing rather than competing with them. Its transversal approach to photography is the primary factor here. There's no distinction between genres in Arles: what counts is what will sooner or later be recognised as part of the history of photography. It's because Arles is a great observation post for what's going on in photography that I accepted Francois Barré's invitation to try to come up with the "right format" for making the connection between creative photography and the Rencontres potential audiences. I want to see the Rencontres become common working ground for the major actors on the photography scene: curators, collectors, festival directors, publishers, gallery owners, critics, artistic directors, picture editors and so on. Just as the Festivals in Cannes and Avignon, where the best directors provide the various elements of the programme.

Francois Hébel, Director, Rencontres d'Arles (Press Office)
e-mail: veronique@coporart.com

Cologne

A.D.Coleman takes DGPh Culture Prize 2002

Since 1959, the German Photographic Society awards the "Kulturpreis" one of the best photographic works. This year, two personalities from the USA are honored: A.D.Coleman (New York) received the prize 2002 for his publications in the field of photography as well as the American landscape photographer Robert Misrach (Berkely, CA). The prizes have been given on Saturday, September 28, 2002 at the Museum Ludwig in Cologne.

Deutsche Gesellschaft für Photographie e.V. Overstolzenhaus, Rheingasse 8-12. 50676 Köln. e-mail: dgph@dgph.de

Edinburgh

An international conference of The Royal Society of Edinburgh and the Scottish Society for the History of Photography entitled "The Artful Use of Light: The Bicentenary of the Birth of David Octavius Hill" took place from May 18 to 20, 2002

The bicentenary of his birth is being celebrated with a festival of events throughout 2002. The climax of the festival has been the three-day International conference which examined all aspects of Hill's work and life, particularly his collaboration with Adamson, and dealt with many of the broad issues, aesthetic and technical, relating to early photography in general. The conference ended with a Public Lecture which has been held on Hill's birthday in the church of St Andrew and St George, the very building from which the Fathers and Brethren walked out to found the Free Church, the event that led to Hill's collaboration with Adamson.

The David Octavius Hill Bicentenary Festival 2002 was sponsored by Lloyds TSB Scotland, supported by the heritage Lottery Fund and organised by the Scottish Society for the History of Photography.
The Royal Society of Edinburgh, 22-26 George Street Edinburgh EH2 2PQ. E-mail: meetins@royalsoced.org.uk
www.royalsoced.org.uk

Hamburg

Symposium im Warburg-Haus "Fotografie und Nation - Nationale Fotografie?" vom 6. bis 7. Dezember 2002

Inwieweit spielt die Nation bzw. der Begriff des "nation building" für die Fotografie eine Rolle, und welche Bedeutung hat die Fotografie für die Konstruktion von Nation? Im letzteren Zusammenhang ist insbesondere nach den ikonographischen, ikonologischen und symbolischen Bedeutungen der Bilder zu fragen. Hierbei sind auch die Wechselwirkungen zwischen den gesellschaftlichen und ästhetischen Transformationsprozessen zu berücksichtigen. Generell ist zu fragen, ob es eine nationale Fotografie überhaupt gab und gibt, und inwieweit sich die spezifische Bildästhetik einzelner Nationen unterscheiden lassen. Bewußt soll auf einen eurozentrischen Blick verzichtet werden, um globale Fragestellungen mit einzubeziehen.

Geplant sind drei Schwerpunkte: ein erster Block soll sich der ästhetischen Komponente nationaler Fotografien widmen und vor allem das "Medium Fotografie" analysieren; ein weiterer sich nationalen Stereotypen widmen; ein abschließender soll die beiden Themen verbinden und die oben genannten Wechselwirkungen behandeln. Die Referate können von der Frühzeit der Fotografie bis hin zu aktuellen Tendenzen und Problemen reichen.

Vorschläge für Kurzvorträge mit einer Länge von zwanzig Minuten sind umgehend per e-mail erbeten an fonation@hotmail.com. Weitere Informationen finden Sie auf der Website <http://www.rrz.uni-hamburg.de/Bildforschung>

Jens Jäger

Summarize

The Symposium "Photography and National - National Photography" will take place from Dezember 6 to 7 in Hamburg. It deals with the question, if "national building" plays a role in Photography, trying to incover the problem of interconnections of "nation" and "national" and their interrelations. It also discusses if there exists a national photography and, in case, how it presents differences in the aesthetics between the various countries. The following main topics emerged: the anlyses of national aesthetic components, particular national stereotyps and their interrelations. Lectures limited to 20 minutes can be sent by e-mail: fonation@hotmail.com. and website <http://www.rrz.uni-hamburg.de/Bildforschung>.

London

To Celebrate Ten Years of Inscape Magazine Alistair Crawford - An illustrated reading in two acts Saturday, October 26, 2002 at 3 pm

Alistair Crawford, artist and writer, performs a two act reading derived from his autobiographical stories, often in the form of intimate letters, several published in "Inscape" magazin, on the life of a travelling artist, photographer and historian, with visits to Wales, Italy, Greece, Ireland and United States. His Chaucerian tales are both hilarious and moving, tragic and comic, real and surreal, as he turns the incidentals of everyday life into a philosophical discussion, firstly on our uses of photography, of the artificial and the real, then its use as metaphor, of time and memory. Finally we are left, like him, pondering the meaning of a life where all time periods seem to exist simultaneously, as in the photograph.

Alistair Crawford

The event will take place on Saturday 26 October 2002 at 3 pm at The Steiner Theatre, 35 Park Road (Baker St. Tube), London NW1 6 XT. Advance booking: Alistair Crawford, e-mail on alc@aber.ac.uk

Los Angeles The Getty Center

Gustave Le Gray, Photographer (1820-1884)
From July 9 to September 29, 2002

The international loan exhibition surveys the work of Gustave Le Gray, considered the most important French photographer of the 19th century, through images ranging from views of Paris and the monuments of Egypt to the stunning seascape and cloud studies that made him famous. The exhibition was selected from a survey of Le Gray's work created by and shown at the Bibliothèque nationale de France in spring 2002.

The exhibition is presented at the Getty Center, West pavilion, plaza level. Phone: 310/440-7300.

About Life: The Photographs of Dorothea Lange
From October 15, 2002 to February 9, 2003

This exhibition of about 80 prints, drawn primarily from the Getty's permanent collection, surveys Lange's career from the 1920s to the 1960s. It includes some of the best of her work for the Farm Security Administration - images of migrant workers and the unemployed that have become universally recognised symbols of the Great Depression.

From: "This Month at the Getty", September 02.

The J. Paul Getty Trust. Communication Department. 1200 Getty Center Drive, Suite 403. Los Angeles, CA 90049-1691.

Maastricht (The Netherlands)

ESHPh Symposium 2002

"Boxed. Still, A Vision. History - Philosophy - Writing - Education Criticism" from November 11 to 13 and General Assembly

Our vice-president, Prof Dr Johan Swinnen has been working very hard to organise our next Symposium. The conference will take place in Maastricht, Academy of Visual Arts. University of Professional Education. The programme is overwhelming. The quality of speakers and the summary is very high. The following speakers are invited and have promised to come.

For lectures of 30 to 45 minutes:

Anna Auer, Annette W. Balkema, Terry Barrett, Geoffrey Batchen, Beruch Blich, Juri G. Brilts, Lynne Cohen, A.D. Coleman, Thiery de Duve, Willems Elias, Anna Hammond, Louis Kaplan, Alexander Levrentyev, Jan Erik Lundström, Rolf Sachsse, Allan Sekula, Mike Weaver, Liz Wells.

For the short presentations (10 to 15 minutes):

Krystyna Bartnik, Tamara Berghmans, Xavier Canonne, Theo Derksen, Ivan D´Hondt, Roger Erlandsen, Colin Ford, Leta Peer, Monika Schwärzler, Mulugeta Tafesse, Ulay, and Wim Wauman.

Information: Isabel Devriendt. Management and Organisation Assistant. Academy of Visual Arts Maastricht. University of Professional Education - Hogeschool Zuyd. Herdenkingsplein 12. NL-6211 PW Maastricht. The Netherlands. Phone: (0031) 43 3466365. Fax: (0031) 43 34 66679. E-mail: i.devriendt@hszuyd.nl

Paris

Exhibition Christian Schad at the Musée Maillol from November 5, 2002 to February 14, 2003

For the first time a retrospective in France about Christian Schad and his early work will be shown in Paris. After the presentation of Christian Schad´s photograms created in 1960 to 63 and in 1975 to 78 at the Rupertinum, Museum moderner Kunst Salzburg (from May 8 to July 9, 2002) the Musée Maillol will exhibit also some early Schadographs, made between 1918 to 1920 in Geneva, on occasion of an exhibition of Schad´s artistic work. The exhibition will be curated by the British expert on twentieth-century German art, Dr Jill Lloyd, together with the writer and historian, Michael Peppiatt. The exhibition catalogue, published in French, German and English by Schirmer Mosel Verlag Munich, will be a major contribution to the literature on Christian Schad. After the presentation in Paris, the exhibition will be shown in New York from March 14 to June 9, 2003 at the "Neue Galerie. Museum for German and Austrian Art." (1048 Fifth Avenue, New York, NY 10028. Phone: (212) 628 6200. Fax: (212) 628 8824).

At the onset of the last century, Schad still a teenager, had extensively experimented with photography. From the beginning of his artistic career, the contrast between light and dark fascinated him, since it could provide the clarity of expression he wanted without any restriction. He considered various gray levels to be more honest than the application of strong colours, that, as he said, could cover and hide the inner reality of the picture. About the selection of the appropriate objects for his photograms he wrote: "It is possible to orient oneself on whatever one finds in the streets, the bars, and the wastpaper basket. As far as I am concerned, one should only use objects that in themselves contain something magical. And that´s not as simple as it sounds".

He initially arranged relatively flat, opaque, transparent or translucent objects on a sheet of photosensitive paper, held in position inside small copying frames and exposed it to daylight. At that time, the photographic process was extremely slow in speed, but enforced a contemplative and studied approach.

Till 1920, when Schad had to leave Geneva for Munich he made a total of 31 photograms. Walter Serner, his Austrian friend, showed them to the dadaistic group in Zuerich and to Tristan Tzara, who took Schad´s photograms with him to Paris for demonstration. On March 22, in 1920, when Schad left Geneva he sent the last made photograms to Tristan Tzara in Paris. Despite Schad´s repeated requests, Tristan Tzara never returned the works to Schad. Later he named it "Schadographs".

In July 1921 Man Ray came to Paris and was introduced by Marcel Duchamp to the dadaistic group there and to Tristan Tzara, who presumably showed him Christian Schad´s photograms. Later, at the onset of 1922 Man Ray made his first Rayographs.

Today, most of these Schadographs are in possession of Museums or private collections in the

USA, only a few are collected in Europe.

Nikolaus Schad

Information: Foundation Dina Vierny - Musée Maillol, 51-61, rue de Grenelle, 75007 Paris.

E-mail: Dina.vierny@wandadoo.fr

Vienna

Soviet Photography 1920s - 1930s. From Pictorialism and Modernism to Socialistic Realism. Historisches Museum der Stadt Wien, September 12 to October 20, 2002.

The revolution of 1917 changed the course of Russian history and with it the development of Russian photography, which had hitherto developed parallel to the modern movements in Western Europe. Now it was the turn of the artists to engage actively in building up the new Soviet society. The conviction of being able to implement this by means of art unleashed enormous dynamism and power among artists. The 280 photographs of 10 photographers shown in this exhibition are masterpieces of Soviet photography of the 1920s and 1930s.

In a country with an illiteracy rate of 70%, photography carried quite a special significance as a propaganda medium. The concentration on a visible, external world is reflected in the choice of subjects: industrialisation, sport and urban life became the metaphors of a new reality. In no other epoch of Russian history has art ever been in the position to affect everyday life so radically.

Alexander Rodchenko, an innovative and versatile artist of the Russian modern movement, devoted his energies completely to photography after 1927. He is regarded as the pioneer of "New Seeing", and impressed with his extreme, bold perspectives and experimental fervour. What most distinguishes Soviet photography of the 1920s and 1930s in general is that the photographers were "masters of the photographic art", creatively and professionally addressing the most diverse stages of development in photography. The proclamation of Socialist Realism as the only permissible art form in 1934 forced the great creative abundance of the Soviet avantgarde into a bottleneck. The Stalinist system replaced aesthetics with ideology. The photographers reacted differently to the new political situation: many turned to photographic reporting. Yerechin developed his films in secret. Penson suffered exile in Tashkent, Grinberg was locked up in a labor camp having "spread pornography". Khlebnikov withdrew into his own shell of "inner emigration".

The original photographs (silver gelatin, photograms) belong mainly to the House of Photography in Moscow. The exhibition was curated by Olga Sviblowa, director of the "Museum Moscow House of Photography". There is a catalogue (English/German) with 280 duplex illustrations.

Historisches Museum der Stadt Wien (Press Office)

In addition to that exhibition the catalogue "Soviet Photography 1920s - 1930. From Pictorialism and Modernism to Socialist Realism" (English/German) is available. Historisches Museum der Stadt Wien, Karlsplatz, A-1040 Wien.

Kunsthistorisches Museum, Palais Harrach
Erich Lessing - Vom Festhalten der Zeit
September 5 to October 13. 2002.

About Stopping Time - an exhibit of Erich Lessing's black and white photographs at the Palais Harrach. The exhibiton was curated by Alistair Crawford from the University of Wales, in Aberystwyth.

This is an unusual retrospective for and by the 79-year-old Magnum photographer. It consists of his reportage-photographs taken on assignment by all the most important illustrated magazines of the post-war years including the daily New York Times. The topics are mostly political: the summit conferences and their leading personnel; daily life under communist rule in Eastern Europe; the Hungarian Revolution - photographs for which Lessing is rightly famous - the slowly growing friendship between West-Germany and France; De Gaulle's nomination as prime minister and his historic trip to Algeria which triggered the revolt of a small group of French officers, but also led to the final independence of the country.

Social conditions and the world of labour are this photographer's special concern: Miners from coalmines long closed; shipyards where ocean liners were once built and the return of the German steel industry are impressive samples of worker's lives.

Lessing did not omit his own country, Austria, which as a Jew, he had to flee in 1939, but to which he returned in 1947. Austrian elections and political figures, Vienna balls, the re-opening of the bomb-damaged Vienna Opera and the popular enthusiasm after the signing of the Austrian State treaty are all documented.

What it is unusual about this exhibit is the number of photographs - more than 600 - and the variety of the presentation: it is obvious that Lessing does not only wish to show beautiful perfectly composed pictures in well-arranged rows on the wall; one feels his urgent desire to tell his own story of post-war in Europe which not only the very young tend to forget. All these photographs are Cartier-Bresson's "Images à la Sauvette", taken while the subject was at work and not sitting for a portrait. The Hungarian Revolution is a thing apart: framed in black are Lessing's vintage prints of this most moving event for his generation, now almost forgotten even in Hungary - a brief chapter in school books.

Between these two extremes are the larger exhibition prints which illustrate the 14 chapter of the show, curated by Professor Alistair Crawford of the University of Wales in Aberystwyth, among them. "The Human Condition", "Wages of the Rich" - Wages of the Poor", Power given, Power taken", "Who tells me what to think?" "Destruction, Rebuilding and Revolt".

The opening on September 4 by Wilfried Seipel, director of the Kunsthistorische Museum, was attended by more than 600 people who promised to return - the wealth of pictures and of memories was too much to be taken in during one evening.

Erich Lessing (Press Office)

In addition of that exhibition the catalogue "Erich Lessing. Vom Festhalten der Zeit. Reportage-Fotografie 1948-1973" (in German) compiled from Alistair Crawford is available. Verlag Christian Brandstätter. E-mail: cbv@oeby.co.at

Österreichische Nationalbibliothek. Publikation: subjektiv objektiv. Die Fotosammlung der Österreichischen Nationalbibliothek. Hrsg. v. Uwe Schögl. 276 Seiten mit ca. 180 Abbildungen in Farbe, Haymon Verlag Innsbruck, ISBN 3-85218-402-9.

Mit mehr als zwei Millionen historischen und zeitgenössischen Fotografien ist die Fotosammlung der Österreichischen Nationalbibliothek heute die größte Sammlung für Dokumentarfotografie in Österreich. Die Publikation "subjektiv objektiv" gibt erstmals Einblick in die außerordentliche Qualität der fotografischen Sammlung, die in die "Porträtsammlung, Bildarchiv und Fideikommissbibliothek" eingegliedert ist. Das Buch stellt die über 150-jährige Entstehungsgeschichte der fotografischen Sammlung dar, die aus privaten Sammlungsbeständen des Hauses Habsburg um 1850 entstand und seit 1919 durch die Nationalbibliothek weitergeführt wird. In den sechzehn Beiträgen der Publikation (herausgegeben von Uwe Schögl), die von renommierten Fotohistorikern aus Deutschland und Österreich stammen, werden thematische Schwerpunkte und die fotohistorisch bedeutendsten Bestände der Fotosammlung exemplarisch vorgestellt.

Die Funktion der Fotosammlung heute liegt in der Erwerbung und wissenschaftlichen Erschließung von umfassenden Werkserien, Archiven und Nachlässen bedeutender Fotografen aus Österreich (und aus der ehemaligen k.k. Monarchie). Die in der Publikation dargestellten Schwerpunkte sind: das Porträt (besonders berücksichtigt das Wiener Atelier d'Ora und Trude Fleischmann), Reise- und Expeditionsfotografie sowie Landschafts- und Industriefotografien des 19. Jahrhunderts, die dem Kaiserhaus v.a. in kostbaren Albenwerken als Schenkungen überreicht wurden. Die Reportagefotografie mit dem Schwarz-Weiß Archiv von Harry Weber (geb. 1921) und der Dauerleihgabe des Nachlasses von Lothar Rübelt (1901-1990) sind ein weiterer Schwerpunkt der Sammlung, die in dem Nachlass der Autochrome des Kunstfotografen Heinrich Kühn (1866-1944) einen Höhepunkt findet.

Mit der Publikation "subjektiv objektiv" setzt die Österreichische Nationalbibliothek die seit einigen Jahren verstärkten Aktivitäten im Bereich der Fotografie fort. Nach dem erfolgreichen internationalen Symposium in Kooperation mit der European Society for the History of Photography, Wien 2001 und einer aktiven Erwerbspolitik gibt das Buch zugleich Einblick in den aktuellen Wissensstand der zur Zeit laufenden Forschungsprojekte zu den Beständen in der Österreichischen Nationalbibliothek.

Uwe Schögl

Die Ausstellung zur Publikation "Im Blickpunkt. Die Fotosammlung der Österreichischen Nationalbibliothek" findet vom 20.11. 2002 bis 25.1.2003 im Prunksaal der Österreichischen Nationalbibliothek statt. A-1015 Wien, Josefsplatz 1.

Summarize

Austrian National Library. The Publication (in German) "subjektiv objektiv. The Photographic Collection of the Austrian Library". Edited by Uwe Schögl. 276 p. with about 180 illustrations in colour, Hayman Verlag, Innsbruck, ISBN 3-85218-402-9.

Having more than 2 million historical and contemporary photographs, the photographic collection of the Austrian Library represents today the largest collection of documentary photography in Austria. For the first time, the publication "subjektiv objektiv" (in German) allows one to gain an insight into the exceptional quality of the photographic collection, arranged in the portrait-collection, the image-archive and the "Fideikommiss Library". The book deals with the historical formation of the photographic collection lasting over 150 years, that originated around 1850 from the collection of the dynasty Habsburg and that, since 1919, is further advanced by the National Library. The publication (edited by Uwe Schögl) compiles

sixteen contributions of wellknown photo historians from Germany and Austria, who present with examples the principal themes and the photohistorical most important inventions of the collection.

Today, the main functions of the photo collection are the managing of the acquisition and the scientific elaboration of extensive work series, archives and estates of important photographers from Austria (and from the former k.k.monarchy). The principal topics of the publication are: the portrait (particularly considering the Viennese studios of Madame d´Ora and Trude Fleischmann), the photographs of voyages and expeditions, as well as of countryside and industrial images of the nineteenth century, donated to the imperial house in precious albums. Further highlights of the collection are: the documentary photography with the black and white archive of Harry Weber (born 1921), the unlimited lended estate of Lothar Rübelt (1901-1990) and the heritage of autochromes of the pictorial photographer Heinrich Kühn (1866-1944). With the publication "subjektiv objektiv" The Austrian National Library continues her activities in the field of photography that in the last years have been already reinforced. After the successful international Symposion "Photography and Research in Austria. Vienna, the Door to the European East" in cooperation with the European Society for the History of Photography held in Vienna in 2001, and the lasting policy of acquisition, the published book will give an insight into the actual progress of the current research projects of the rich possessions of the Austrian National Library.

In addition of that publication the exhibition "Im Blickpunkt. The Photographic Collection of the Austrian Library will be shown from November 20, 2002 to January 25, 2003. Prunksaal of the Austrian Library. A-1015 Vienna, Josefsplatz 1. E-mail: onb@email.onb.ac.at

Österreichisches Kulturzentrum, Palais Palffy, Exhibition "Das Reich der Habsburger 1848 - 1916. Photographien aus der Österreichisch-Ungarischen Monarchie" (Review)

Until April 2002 a very impressive exhibition of about 200 pictures has been shown in Vienna from "Museo di Storia della Fotorafia Fratelli Alinari" (the photo studio Alinari opened 1854 in Florenz).

No matter how carefully chosen and philologically correct in the finest Alinari tradition an exhibition of period photographs may be, it is still basically a collection of pictures. But it is these images that furnish us with an idea of innumerable "cultural microcosms", aspects which hint at a much larger and more complex story. The period covered in the exhibition ranges from the beginning of the reign of Emperor Francis Joseph in 1848 up to his death in 1916.

The range of the Habsburg domination over Europe was larger and longer than any other in modern times. The Habsburgs succeeded in governing peoples that were culturally diverse and often mutually hostile. In an area of 666,868 square kilometres, there were, at the beginning of our story, 8 million Germans, 5.5 million Magyars, 5 million Italians, 4 million Czechs, 3 million Ruthenians, 2.5 million Romanians, 2 million Poles, 2 million Slovaks, 1.5 millions Serbs, 1.5 millions Croats, 1 million Slovenes, 750.000 Jews and a half million Gypsies, Armenians, Bulgarians and Greeks taken together.

The Empire was formed to defend Christian Europe from the Turks and it continued to play an important role in keeping a balance of powers on the continent even after the end of the Muslim threat, at the cost however of a compression of the various nationalities of which it was composed. This explains why "Austria felix" was not equally "felicitous" for all the peoples of the imperial royal government.

The catalogue "Das Reich der Habsburger 1848-1916. Photographien aus der Österreichisch-Ungarischen Monarchie (in German) is available. Copyright: Fratelli Alinari, Largo Alinari 15, Florenz. E-mail: info@Alinari.it

WestLight - The Showcase for Photography

A novel aspect in this environment is the fact that the WestLight museum shop displays also cameras and accessories that have definite museum significance, but that will be on sale. Among others, this includes collections from France and from the USA that were consigned to the Leica Shop to be sold and that will be exhibited on the WestLight museum's premises.

WestLight is not only an exhibition place of technology, it also emphasizes the importance of photography in art, culture and history. In addition to a permanent exhibition of significant photographs representative of all time periods, there will be changing exhibitions.

Exhibition "Ferdinand Schmutzer (1870 - 1928). The Unknown Photographic Work". November, 30 2001 to March 14, 2002 (Review)

The new Austrian Museum of Photography "WestLight" presented a sensational discovery: The hitherto unpublished photographs by the renowned Viennese engraver and etcher Ferdinand Schmutzer. Curated by Anna Auer, the selection of approximately 120 images included portraits of Albert Einstein, Sigmund Freud, Richard Strauss, Arthur Schnitzler, Karl Lueger, Pablo Casals, Josef Joachim, Fritz Kreisler, Felix Salten as well as the last two great potentates of Europe, Kaiser Karl I and Kaiser Wilhelm II. The portraits are primarily of personalities from the arts, science, politics and business who had a decisive effect on the cultural and social life of Austria until the end of the monarchy.

Schmutzer's photographic work - WestLight has at its disposal more than 400 vintage prints and 3000 unpublished well-preserved glass negatives (on loan from the estate executor Matthias Peschke) - which until recently was properly stored in a private archive, shows the artist to have been a passionate amateur photographer. The photographs served mostly as studio guides for his extensive artistic work.

WestLight (Press Office)

WestLight Photographic Auction on November 15, 2002 New Auction House in Vienna dedicated to Photographs and Cameras

The voluntary retirement of James Cornwall Auctions who headed the largest camera auction house in Germany speaking region of Europe has left a gap in the camera auctioneering field. We hope to fill this by providing a comprehensive auction in this growing international market.

We are located in the heart of Vienna and our auctions will be held in the WestLight Museum of Photography. Our first auction comprises the first part of a multi-million pound collection of cameras and accessories. Our first catalogue of this collection is all colour, hard-bound and is published in three languages: Japanese, English and German.

We plan to hold four auctions per year, two for cameras and two for photographs. We have some highly regarded experts in the field of photographic history as our consultants, which we hope will enable us to provide our clients with accurate and very detailed information. Our consultants are Lars Netopil of Germany, Dr Milos Mladek of Vienna, Frederic Hoch of France, Jim McKeown of the USA and Toshi International as our agents in Japan.

We plan to give our clients one of the very best auction services available. With viewing six weeks prior to the auctions, light cleaning of all objects, help with hotel reservations and seat reservations at the auction. Every lot is illustrated in colour with the year it was made described in the catalogue text. We also offer detailed condition reports and a digital image

service via e-mail. Our website has three language options and we will be offering online bidding from the Ende of September.

The auction comprises a wide mix of all types of cameras. It includes a collection of rare 3-colour cameras, subminiature cameras, stereo cameras, early wood cameras, a Leica collection, Ernemann cameras, various tropical cameras, and many prototype and unique cameras. Some of the highlights included in the auction is a Ernemann Rundblick panoramic camera made in 1908 and is one of only a few known examples and probably the first example to be sold at auction, prices for this scarce item start from 12.000 Euro. Another rare item is a Houghton Ensign Ladie's bag camera which was concealed Ensignette camera inside, one of five examples known to exist, prices start from 6000 Euro.

There are prototypes of Rectaflex, Mecaflex and a Retina III Camera offered at the auction. The highest priced lot is for a black Nikon S3M half-frame camera in original box with matching motor-drive and battery pack. Price for this item starts at 50.000 Euro.

For anyone visiting Vienna with an interest in photography, our Museum is open to the public, Tuesday, Wednesday, Friday from 2 pm. to 7 pm., Thursday from 2 pm. to 9 pm. Saturday and Sunday from 11 am. to 7 pm, closed on Monday.

WestLicht - Schauplatz für Fotografie, Westbahnstrasse 40, A-1070 Wien
Phone (+43-1) 523 565 962. Fax: (+43-1) 526 43 44
E-mail: auction@westlicht.com Website: www.westlicht-auction.com

Snap Shots

Chair for Photography in Vienna

In Vienna, photography entered only 1997 as a main subject among painting at the Academy of Fine Arts (Akademie der bildenden Künste). Since January 2001, a chair for photography has been installed at the "University of Applied Arts" (Universität für angewandte Kunst), where Gabriele Rothemann works with three appointed teachers and one assistant. The chair offers seminars and lectures about the history of art, the history of photography, philosophy and theory of aesthetics. Additionally, teachers from different faculties are invited to give lectures. Rothemann studied at the Staatliche Kunstschule in Düsseldorf, and was among other places teacher at the Hochschule für Gestaltung und Kunst in Zuerich, at the University of Mainz and lastly at the Bauhaus-Universität in Weimar as well at the Kent Institute of Art and Design in Canterbury, GB.

Universität für angewandte Kunst, Oskar Kokoschka-Platz 2, A-1010 Wien. homepage: <http://www.uni-ak.ac.at>

Rupertinum Museum für moderne Kunst Salzburg

Last year between July 12 and August 2001, the exhibition "Das Neue Sehen" (The New Vision) with photographs of the 20s and 30s of the collection of the "Austrian Photo Gallery Rupertinum" took place at the Rupertinum. The handsome catalogue only appeared this summer. It gives an interesting overview of the collection, which comprises more than 15 thousand works of about 200 artists and photographers. Since the photographic collection at the Rupertinum was founded in 1981, the collection there is conserved, scientifically elaborated and shown under different point of views.

Rupertinum, Wiener-Philharmoniker-Gasse 9, A-5010 Salzburg. homepage: [//www.rupertinum.at](http://www.rupertinum.at)

From the President New Members

I am very pleased to inform you that our membership number have been considerable increased. I welcome the following members to our Society:

Krystyna Bartnik, Wroclawiu, Poland
Alexsander Bassin, Ljublijana, Slovenia
Vladimir Birgus, Praha, CZ
Peter Coeln, Vienna
A.D. Coleman, New York
Alistair Crawford, Aberystwyth, Wales
Antonin Dufek, Brno, CZ
Zoltán Fejér, Budapest, Hungary
Ulla Fischer-Westhauser, Vienna
Thomas Freiler, Vienna
Angelika Gründler, Vienna
Hannelore Huber, Vienna
Monika Kastberger, Vienna
Károly Kincses, Kecskemét, Hungary
Erich Lessing, Vienna
Photographische Gesellschaft, Vienna
Nikolaus Schad, Passau - Vienna
Uwe Schögl, Vienna
Milanka Todic, Beograd, Yu
András Török, Budapest, Hungary
Irene Ziehe, Berlin

Reminder

There is a remarkable interest for our publications as well as for the forthcoming meeting in Maastricht. To reinforce the financial basis of our Society I invite all members who did not yet transfer Euro 60 for 2002, to do it now on our new account in Vienna, on the name:

European Society for the History of Photography
Bank Austria, Stock-im-Eisen-Platz, A-1010 Wien, Austria
Account no. 500-327-904/00
IBAN AT21 1200 0500 3279 0400
BIC: BKAUATWW

The ESHPh Newsletter was compiled and produced by Anna Auer. To represent fully members' interests in as many countries as possible we urgently need your co-operation, so please send information for the next Newsletter to: Anna Auer, Fleischmarkt 16/2/2/31, A-1010 Wien, Austria. Phone no: (+43 1) 513 71 96. Fax: (+43 1) 416 45 15, or direct it to e-mail: info@at.westlicht.com
Deadline: 31st January 2003

Vienna, October 2002

