

Newsletter

Autumn / Winter 2003/2004

European Society for the History of Photography
Association Européenne pour l'Histoire de la Photographie
Europäische Gesellschaft für die Geschichte der Photographie

Vienna, November 2003

President's Report

It is with great pleasure that I announce the third edition of our Newsletter. The opening ceremony was a success and took place along with the symposium on 11th October at the new research center Forum Internationale Photographie (FIP) in Mannheim (Germany). Man in Focus. Images of man from the photo-collection of Helmut Gernsheim (120 photographs) reflects the spectrum of human existence; starting with birth and childhood continuing through adulthood, old age, and death. Both events were dedicated to Helmut Gernsheim. The director of FIP and curator of the exhibition Dr Claude W. Sui, a new member of our Society, has done a splendid work. A voluminous catalogue (376 pp. German/ English), largely illustrated has been produced.

It was also the first time that the Deutsche Gesellschaft für Photographie (DGPh) along with the ESHP have participated together in a common project. It must be mentioned at this point that Helmut Gernsheim was the first honorary member of our Society. He was also the first to be awarded the Deutsche Kulturpreis in 1959 from the DGPh.

In 2002 Irene Gernsheim gave the significant collection of contemporary photography of Helmut Gernsheim as well as his own photographs to the newly established FIP at the Reiss-Engelhorn Museen. Currently, the holdings of FIP are based on three significant collections: historical travel photographs (collected by the Reiß-family), the estate of German photographer Robert Häusser, and the Helmut Gernsheim collection of photographs spanning the 20th century. These treasures are complemented by Gernsheim's papers and his extensive library.

Irene Gernsheim remembered at the opening the dream Helmut and Alison Gernsheim had to establish a Museum of Photography in Europe (London, Paris, Stockholm), without any success at the time. Finally, in 1964 his enormous historical collection found a home in Austin, at the University of Texas. Colin Ford commented his own first book about J.M.Cameron The Cameron Collection (London 1975) "... which was published to celebrate the National Portrait's Gallery acquisition of an album of photographs, which was dedicated to Helmut Gernsheim, Sam Wagstaff and to nearly 4000 companies and individuals ...". C. Ford described his astonishment when he later discovered the first monography that Gernsheim had written about J.M.Cameron already in 1948. With their interesting introductions Roy Flukinger, Leif Wigh and Claude W.Sui provided a foretaste of the Symposium to be held on the following day.

The Dr. Erich Salomon-Preis 2003 was presented in connection with this event. The president of the DGPh, Hansjoachim Nierentz, presented the prize to the American Picture Editor, John Godfrey Morris to celebrate his work of almost 50 years for Life, at the Washington Post, Magnum-Paris (where J.G.Morris worked as the first international executive Editor), The New York Times and the National Geographic Magazine. The eulogy was given by Horst Faas (London). He reported on the fascinating life story of J.G.Morris, who expressed his thanks with a slide lecture and a humorous speech.

L'inauguration de l'exposition Helmut Gernsheim. Photograph, historien de la photographie, chercheur et collectionneur a trouvé lieu le 11 Octobre au nouvel centre Forum Internationale Photographie (FIP) à Mannheim (Germany) qui était présenté au public. Le curateur du FIP, Dr. Claude W. Sui (un nouveau membre de notre Société) a produit un volumineux catalogue (376 pages, anglais/allemand), édité par Hatje Cantz (Allemand). C'était la première fois que la Deutsche Gesellschaft für die Geschichte der Photographie (DGPh) et l'Association Européenne pour l'Histoire de la Photographie (AEHPh) ont participé à un projet commun.

Au cours de cette cérémonie la DGPh a décerné le Prix du Dr. Erich Salomon à John Godfrey Morris l'éditeur de l'image, qui a travaillé pour Life, The Washington Post, The New York Times et pour Magnum-Paris (pour lequel J.G.Morris était le premier l'éditeur international de l'image). Horst Faas (London) était l'éloge de l'artiste.

En 2002, le Forum Internationale Photographie (FIP) des Reiss-Engelhorn-Museums

a reçu d'Irène Gernsheim la Collection Photographique Contemporaine, qui dans sa diversité, illustre le photojournalisme, la nature morte d'objets, le portrait, le paysage et la photo expérimentale et artistique. La tâche principale du FIP consiste à mettre en valeur la collection photographique du musée: collectionner, conserver, rechercher, faire connaître et présenter les travaux et les œuvres héritées d'artistes et de collectionneurs actifs dans le domaine de la photographie. Actuellement, le FIP repose sur trois "piliers": un fonds remarquable de photos historique de voyages, entre autres celles ayant appartenu à la famille Reiß (deux frères et une sœur). Les archives de Robert Häusser, photographe. La collection contemporaine d'Helmut Gernsheim qui, avec sa bibliothèque et ses archives, inclut tout le 20^e siècle.

Anna Auer

Symposium in Mannheim (Germany) at the Forum Internationale Photographie. Reiss-Engelhorn-Museen. Curt-Engelhorn-Stiftung, October 12, 2003

The Forum Internationale Photographie along with the European Society for the History of Photography invited to attend a scholarly Symposium devoted to the life and work of Helmut Gernsheim. The event took place at the Anna-Reiß-Saal of the Reiss-Engelhorn-Museen.

Forum Internationale Photographie

Welcome by Dr Alfried Wiczorek (Director of the Reiss-Engelhorn Museums, Mannheim)

Anna Auer - (President of the ESHP) - Opening Remarks

Claude W.Sui - (Curator at the Forum Internationale Photographie, Reiss-Engelhorn-Museen)
- About the Forum Internationale Photographie

Roy Flukinger - (Curator at the Harry Ransom Humanities Research Center, University of Texas in Austin) - The Historical Gernsheim-Collections at Austin

Leif Wigh - (Curator, Moderna Museet in Stockholm) - The Historical Gernsheim-Collection at Moderna Museet in Stockholm

Claude W.Sui - Helmut Gernsheim and Beaumont Newhall

A.D. Coleman - (independent Scholar and Critic, New York) - Helmut Gernsheim and Beaumont Newhall

European Society for the History of Photography

Herbert W. Franke, Munich (scientist, artist and co-founder of Ars Electronica in Linz) - Border fields of Photography - Initial Steps of Science and Computer Art in the Sixties. W.H.Franke is the author of Kunst und Konstruktion. Physik und Mathematik als fotografisches Experiment (1957) as well as the co-author (with Gottfried Jäger) of the far-reaching book Apparative Kunst. Vom Kaleidoskop zum Computer (1973). He discussed his early photographic experiments and the various methods of the scientific photography for use in all sorts of experiments. This led to a growing interest for computers as an instrument for image processing and for independent image formation.

Michael Köhler (Director of Fotorama, Munich) - Paying a Visit to his Virtual Museum of Photography. The walk through the Fotorama presents an open place for digital research. It comprises a museum, research laboratory, library, exhibition rooms and examples of management as well as a conspicuous digital photo collection. These already are very useful sources that, for the future, will enable an efficient handling and administration of images.

Anna Auer (Vienna) - The Portrait - The Discovery of Individuality. Last year, the Austrian National Library presented the exhibition - im blickpunkt - giving a first insight into the quality and multi-layered topics of the Austrian National Library's photo collection. It gave a glimpse of the photo collection's genesis of over more than 150 years. Around 1850, this collection has

been initiated by the Habsburg´s family private stocks and has been continued as the Bildarchiv und Portraitsammlung (picture archive and portrait collection) since 1947. Some highlights, like the portrait of Kaiser Maximilian von Mexico, Kaiserin Elisabeth, Alphonse Bertillon, Karl Klietsch, Duchenne de Boulogne etc. have been documented.

Report on the Exhibition ´Man in Focus´. Images of man from the photo-collection of Helmut Gernsheim, and the Symposium in Mannheim

Saturday afternoon, October 11, the opening of the exhibition Man in Focus - portrait photography from the Gernsheim´s collection took place. Helmut Gernsheim (1913-1995), known as the pioneer of photo history (together with his first wife Alison) was a collector and a prodigious writer. In 1964 he sold his enormous collection including the incunables of photo history to the University of Texas in Austin, as there was no museum in Europe, which wanted to buy old photographs at that time! Today, there is a collection of duplicates in the Moderna Museet in Stockholm. A third collection of 20th century photography, together with manuscripts and library was given to the FIP (Forum Internationale Photographie) at the Reiss-Engelhorn-Museum in Mannheim by Irene Gernsheim, the second wife of Helmut Gernsheim. This will serve as a basis to a German research center. On this occasion the large exhibition of portrait photography of Gernsheim´s collection, with items on loan from Austin and Stockholm, was opened. The great show presents about 460 objects, though visitors can hardly cope with such a number of pictures. Within the exhibition, a video film on Gernsheim´s life and work is on show, made by ARD, when Helmut Gernsheim was still alive. It gives a good insight into the life and works of the outstanding collector and researcher.

Exhibition: October 12, 2003 - January 18, 2004

E-mail info reiss-engelhorn.museen.de / www.reiss-engelhorn-museen.de

Symposium

The first part of the Symposium was dedicated to Gernsheim and his researches. Lectures by Roy Flukinger, Leif Wigh and Claude W. Sui dealt with the collections stories. Only A.D. Coleman tried to subject criticism to Gernsheim´s researches - also to advance photo research. The second part dealt with new aspects in the long history of photography, like early computer H.W.Franke and the building up of a Virtual Museum of Photography, introduced by Michael Köhler. Last but not least, Anna Auer spoke about the development of portrait photography from the beginning to our days, a lecture meeting the aspects of the topic of the exhibition at the Austrian National Library last year in Vienna.

Within the event, the Annual General Meeting of the ESHPH (see minutes) took place and the Dr.Erich-Salomon-Preis (a Leica M6) was awarded to John G. Morris by the Deutsche Gesellschaft für Photographie (DGPh). The eulogy capturing the entire long lasting interesting journalistic life of John G. Morris held by Horst Faas (London) and acceptance speech accompanied by a slide show took more than 90 minutes.

The hosts of the event tried to do their best to make people feel at ease, e.g. wonderful food was served in exclusive surroundings - in the exhibition rooms of the ethnographic museum department. Although there were less ESHPH-participants at the Symposium than in Maastricht, one could feel that everybody was in a very good mood.

Ulla Fischer-Westhauser, Vienna

News from AUSTRIA

Krems

Donau Universität Krems. Zentrum für Bildwissenschaften Fotografie und Digitales Sammlungsmanagement

Das Zentrum für Bildwissenschaften wurde im Herbst 2002 eröffnet. Es bietet auf 620 Quadratmetern Lehrräume mit Computerarbeitsplätzen, ein Digitalisierungs-Center, ausgestattet mit einer Digital-Reprokamera, eine Spezialbibliothek zum Thema Bildanalyse mit mehr als 20.000 Fachtiteln, eine Bild- und Diasammlung mit 150.000 Originalaufnahmen und eine der größten druckgrafischen Sammlungen Österreichs mit 30.000 Originalen. Neben der Bildanalyse sind die Hauptkompetenzen des Zentrums in Lehre und Forschung das Erfassen von Sammlungsbeständen und das digitale Bildmanagement.

Das Zentrum für Bildwissenschaften entstand in Kooperation mit dem Bedediktinerstift Göttweig. Das neu eingerichtete Zentrum ist in der "Alten Burg" des Stifts, ein Nebengebäude aus dem 14. Jahrhundert, untergebracht. Die modern adaptierten Räumlichkeiten sowie die hervorragende Ausstattung des Zentrums gewährleisten eine funktionelle Nutzung in einem ästhetisch anspruchsvollen Rahmen.

Der Universitätslehrgang Fotografie und Digitales Sammlungsmanagement bietet sowohl eine fundierte wissenschaftliche Ausbildung im Bereich Bildanalyse, als auch praxisnahes Know-how für den Aufbau, die Konzeption und den Betrieb von digitalen Bild- und Informationsmanagement-Systemen. Europaweit einzigartig, verbindet das Curriculum die Bereiche Visual History und Digitales Bildmanagement.

Lehrgangsziele: Kompetente Analyse von Bildinhalt- und Kontext / Reflexionsfähigkeit zu Fotografie und Fototheorie / Spezialwissen über aktuelle Bildmanagement-Systeme / Professionelles Erfassung und Strukturierung digitaler Bildinformationen / Effizienter Einsatz adäquater Digitalisierungslösungen und -workflows / Know-how über zukunftsorientiertes Archivieren und kommerzielle Nutzungsmöglichkeiten von Datenbeständen / Umsetzungskompetenz zur Überführung von visuellem Material in digitale Archive.

Der modulare Aufbau (1-11) des Lehrganges Fotografie und Digitales Sammlungsmanagement ist speziell für die berufsbedingte Weiterbildung konzipiert. 1. Semester: Fotohistorische Grundlagen (1), Materialkunde (2), Digitale Archivierung - Grundlagen (3), Themen der Fotografie (4). 2. Semester: Digitale Systeme und Applikationen (5), Präsentation und Vermarktung (6). + Akademische(r) Experte/in für Digitales Sammlungsmanagement:

3. Semester: Materialkunde Vertiefung (7), Visual History (8), Sammlungsmanagement (9),

4. Semester: Wahlmodul + Projektarbeit (10), Master These (12).

Zulassungsvoraussetzungen: Allgemeine Universitätsreife oder einschlägige Berufserfahrung, Mindestalter: 24. Jahre und EDV-Kenntnisse. Am 29. November 2003 beginnt das neue Programm Photography and Digital Collections Management. Abschluss: Master of Arts (MA).

Digital Archiving and Image Management Photography and Digital Collections Management (MA)

The management and archiving of visual information has become an essential requirement in modern institutions. The Center of Visual Studies at the Danube-University Krems wants to contribute actively to this discussion. Practical experience and interdisciplinary interconnections are thus important prerequisites for successful research and teaching.

The Center of Visual Studies works in cooperation with the Benedictine monastery Stift Göttweig in Lower Austria. It is housed in newly renovated premises which guarantee functional use in an aesthetically pleasing environment.

Research and teaching focuses on the areas of photography and photographic history, iconography/iconology, and digitalization/digital image documentation. The Center is especially dedicated to create a scientific environment in which digital technology is used to register,

archive and present cultural assets, as well as record their origins. The Digital Repro-Station, a highly professional imaging device, is used to digitalize visual information in high quality thereby allowing students to explore the digitization-workflow, software and equipment.

On November 29th a new postgraduate program will start with Photography and Digital Management. This course provides a program of academic study and professional education that will equip students to meet current responsibilities and future demands in photographic preservation and in managing and presenting photographic collections. Its faculty includes photographic historians, scientists, practitioners, curators, persons handling image archives and collections and other museums professionals.

This is a unique concept in Europe combining the fields of Visual History, history of photography and digital asset management. The course is designed as an additional educational supplement parallel to employment for participants who wish to acquire further qualifications. It is offered in two modules (as a 2-semester or a 4-semester-program). The first offers basic skills and general knowledge of the field and lasts a year. Following this, applicants with an academic degree may access the master-Program which is completed with a Master of Arts (MA).

Currently, the program is offered in German. A future program held in English is in preparation. We are currently accepting applications for the Fall-2003 semester. The deadline for submissions has been in October 30th. For additional information please contact:

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Vienna

Kunsthalle Wien. Exhibition: Marcel Broodthaers

July 2 - October 26, 2003

The Belgian artist Marcel Broodthaers (1924-1976) was a poet, journalist, and photographer when he decided, at the age of 40, to become an artist. Broodthaers' pictures, puzzles and new interpretations of the source of our knowledge systems are tied into a new system of reading the world, an innocent 'alphabet'. In doing so he draws from the resources of the bestiary,

herbarium, school books, abc books, ethnographic and geological studies, and much more. In 1968, Broodthaers founded the Musée d'Art Moderne in his Brussels apartment with himself in the role of director, and through the mere claim of his (fictive) museum examined its basic premises. His means of critique and analysis are multiple and rhetorically complex in order to subtly hold up a mirror not only to the art audience but also the art industry.

Exhibition catalogue: Marcel Broodthaers. Kunsthalle Wien. (German), approx. 120 pages with numerous illustrations. ISBN 3-85247-046-3.

Technisches Museum Wien

Exhibition: Die Schärfung des Blicks. Joseph Petzval.

Das Licht, die Stadt und die Fotografie

October 23, 2003 - February 22, 2004

On October 23, 2003, the Technisches Museum Wien offered a first introduction to its collection of historical photographs. The exhibition The Sharpened Eye. Joseph Petzval: Light, the City and Photography presents unique objects from the early history of Austrian photography, some of which have never been on display before. Along the life of Joseph Petzval (1807-1891), mathematics professor at the University of Vienna and a long forgotten

pioneer of Austrian

photography, the show documents a fascinating expedition into the early days of the new medium. Among the exhibits on display are Daguerreotypes which count among the earliest photographic documents existing in Austria. The exhibition also presents a series of the earliest surviving panorama shot of Vienna, taken from the spire of St. Stephan's Cathedral as well as impressive salted-paper portraits from Petzval's work. Another object on show is the prototype of the camera which earned Petzval recognition as a researcher of photographic light and which later was to achieve international fame as the Voigtländer camera.

The exhibition and the catalogue document the complex interaction of photography and society in the early years of the new medium. They trace the interrelations between the city and photography and follow up connections with politics, the economy and the military, which all regarded as their own medium of the future. With the help of a series of experimental photographs taken by Petzval, they also examine the mise-en-scene of the body in front of the camera.

Exhibition catalogue: Manuela Fellner, Anton Holzer, Elisabeth Limbeck-Lilienau Die Schärfung des Blicks. Joseph Petzval: Das Licht, die Stadt und die Fotografie (German). At the opening a documentary film about Joseph Petzval and the history of photography Ideal und Wirklichkeit (in German, 45 minutes) of Beate Thalberg was presented. It was produced together with ORF (Austrian Broadcasting Company) and the Technisches Museum Wien.

www.technisches.museum.at

Austrian Theatre Museum

Exhibition: From Pose to Expression. Theatre Photography 1900 - 1930

June 26 - August 31, 2003

With the help of carefully selected exhibits from its Photographic Collection, the Austrian Theatre Museum presented the first-ever comprehensive survey of stage photography between 1900 and 1930. In the lively late 19th century scene, Vienna occupied a pivotal place as a center of the arts and theatre. Photography soon discovered the theatre and its actors, and a rewarding symbiosis was formed. Theatre directors soon realised that photographs of a particular production or of a star of the stage could be used to attract attention. Even today, these pictures reflect both the easy charme of popular entertainment dominated by 'silver operetta', and the dignified pathos and impressive monumentality of the style of acting practiced at the Viennese traditional theatres.

The years after 1918 were among the most exciting and revolutionary in the history of theatre: in Berlin, expressionistic theatre dominated the city's stages before being succeeded by Bert Brecht's and Erwin Picator's political theatre. In Moscow, the leaders were Wsewolod Meyerhold and his revolutionary theatre, and Alexander Tairov with the Kamerny Theatre. During this period, Max Reinhardt established his reputation as a legendary magician of the stage. With the help of rare photographs, the exhibition From Pose to Expression offered a selection from the comprehensive and unique holdings of the Photographic Collection of the Austrian Theatre Museum. The best-known photographers of the time have been presented like: Adolf Bernhard, Ludwig Gutmann, Franz Xaver Setzer, Arthur Benda, Studio Dietrich, Trude Fleischmann, Bruno Reiffenstein, Zander & Labitsch (Berlin), and A. Temerin (Moskow).

E-mail: info@theatermuseum.at www.theatermuseum.at

WestLicht. The Gallery

Alongside the museum collection, WestLicht is host to contemporary and historical photographic exhibitions from leading artists such as Henri Cartier-Bresson, Peggy Sirota, Franz Hubmann, Christine de Grancy and Elfi Semotan. Additionally, the Viennese branch of Leica Galleries is housed in WestLicht and has a strong alliance with the Leica galleries in New York, Tokyo, Prague as well as the head office in Solms, Germany. WestLicht also collects valuable historical, artistic and journalistic photographs. WestLicht has a 800m2 event area

and a comfortable space for up to 300 people.

Exhibition: Henri Cartier-Bresson - Georg Eisler. Bilder einer Freundschaft June 3 - August 3, 2003

Mitte der 80er Jahre begann die Freundschaft zwischen Henri Cartier-Bresson und dem Wiener Maler Georg Eisler (1928-1998), der zu dieser Zeit bereits zu den wichtigsten Künstlerpersönlichkeiten Österreichs zählte. H. Cartier-Bresson, berühmt für den 'entscheidenden Augenblick' begann seine künstlerische Laufbahn als Zeichner und Maler. Auch heute gilt seine Liebe besonders der Zeichnung. Die Begegnung mit dem jüngeren Georg Eisler mündete in eine Freundschaft, die von gegenseitiger Wertschätzung, verwandten künstlerischen Vorstellungen und dem gemeinsamen Interesse an der Zeichnung getragen wurde. Wie H.C. Bresson war Georg Eisler ein teilnehmender Beobachter und Chronist seiner Zeit, ein bedeutender Porträtist und steter Berichterstatter seiner unmittelbaren und fernerer Umgebung. Die Ausstellung zeigte ein Konvolut von Fotografien Henri Cartier-Bressons aus dem Nachlass Georg Eislers, darunter berühmte Meisterwerke des 20. Jahrhunderts. Die Werkauswahl Georg Eislers verdeutlichte das Interesse des Malers an seiner Umgebung, an den politisch-sozialen Ereignissen seiner Zeit und am Menschen - eine Anteilnahme, die das Schaffen beider Künstler bestimmte.

Exhibition: Lukas Maximilian Hüller Times - La Habana. Bruxelles. Wien September 9 - October 12, 2003

L.M. Hüller, born in Vienna in 1969, has a fascinating empathy in his photography, partly politically provocative and also from technical precision that has been already imprinted in his photographic work from many years on the international art and photographic scene. Times - La Habana. Bruxelles. Wien has been shown for the first time in Vienna at the Gallery WestLicht, this exhibition is a representative overview of the multi faced artistic work of L.M. Hüller.

Chambre 110 was made 1995 in Brussels, Heldenplatz in 2000 in Vienna, Habana mi amor last year in Havana. These three photographs have only one in common - rotation photography. L.M. Hüller realises his panorama rotation photographs with help of the specially adapted - and self built Larscan Rundhorison camera. Through the rotation of the camera on its own axis, whereby the film counter-rotates synchronously to the way the film rewinds, it produces a photograph giving the perspective from and back to 360° and more.

This 3-dimensional view - reduced to a 2-dimensional picture - makes the synchronised perception of special divergence, locations or occurrences possible that the human eye cannot absorb at first glance. Some of the photographs show, therefore, a high degree of abstraction and rotation. Repetitiveness and extreme angles lead to an estrangement of the subject - paradox views - perspective correct but not for the unaccustomed viewer. Similarly, his technique allows the inclusion of time passing and so to conserve the narrative action in the picture.

Exhibition: World Press Photo Exhibition 2003 October 16 - November 9, 2003

Since 1955 the foundation of the World Press Photo has invited press photographers and photo journalists worldwide to take part in the World Press Photo competition. An international independent jury judge the entries of photographers, agencies, newspapers and magazines from around the globe. This year the prize winners are made up of a group of 55 photographers from 21 countries: Armenia, Australia, Belgium, China, Denmark Germany, Finland, France, Great Britain, Italy, Japan, Canada, Kirgistan, Columbia, Peru, Poland, Spain, South Africa, Czech Republic, Hungary, and USA. The categories are: hard Facts, People in the News,

Portraits, Sports, Daily Life, The Arts, Nature and Environment, Science and Technology, and

General News. In this year touring exhibition, the award winning photographs will be shown worldwide, in 80 cities. The Gallery WestLicht is home to the World Press Photo Exhibition for the second time, World Press Photo Exhibition is seen in Vienna this year for the eighth time.

The exhibition is accompanied by the WPP yearbook and is available in various languages, published by GFW, Düsseldorf.

Exhibition: Inge Morath. Grenz-Räume - Letzte Reise
The Border Rooms - The Last Journey
December 2, 2003 - February, 2004

Eine Leica Galerie-Ausstellung über die letzte Reise der weltberühmten Fotografin in das slowenisch-steirische Grenzland, die Heimat ihrer Vorfahren. Inge Moraths Bilder zeigen entzweite Familien, Zeitzeugen, Feste und vor allem ihre Liebe zu diesem Landstrich. Zur Ausstellung gehört außerdem die Dokumentation dieser Reise durch zwei slowenische Fotografen und die der Filmemacherin Regina Strassegger. Zur letzteren sagte die Anfang 2002 verstorbene Fotografin: 'Dieser Landstrich an der Grenze ist eine heimliche Sehnsucht von mir - machen wir was!'

A Leica Gallery exhibition about the last journey of the world-renowned photographer in the Slovenian/Styrian borderland, the homeland of her forefathers. Inge Moraths pictures show divided families, contemporary witnesses, celebrations and her love of this region. The exhibition pertains, furthermore, to the documentary of this journey through the eyes of two Slovenian photographers and the film maker, Regina Strassegger. At the beginning of 2002, the late photographer said to the latter 'this part of the land on the border is a secret yearning of mine - let's do that!'

info westlicht.at www.westlicht.com.

Wien Museum Karlsplatz. Exhibition: Brutale Neugier.
Walter Henisch. Kriegsfotograf und Bildreporter
October 30, 2003 - January 6, 2004

Der aus Wien stammende Bildreporter Walter Henisch (1913-1975) erreicht im Zweiten Weltkrieg als Propaganda-Fotograf der Deutschen Wehrmacht den Höhepunkt seiner Karriere. Dass seine Mutter Halbjüdin ist, kann er geheim halten. Seine Kriegsfotos dienen nicht nur der propagandistischen Presse: Walter Henisch sammelt sie auch für die private Erinnerung. Er legt eine Reihe sorgfältig gestalteter Alben mit ästhetisierten Bildern an.

So gerät der Sohn Peter Henisch als Kind in den Sog der Bilder und Geschichte. Als 30-jähriger, kurz vor dem Tod des Vaters, lässt er sich dessen Lebensgeschichte erzählen und schreibt einen viel beachteten Roman: Die kleine Figur meines Vaters. Um diesen Dialog geht es in der Ausstellung: Walter Henisch kommt durch die Fotos zu Wort, aber ebenso in seiner Selbstdarstellung, gefiltert durch die literarische Sicht des Sohnes.

Gezeigt werden nicht nur die Kriegsbilder, sondern auch Aufnahmen, die nach 1945 für sozialdemokratische Zeitungen und Illustrierte entstanden sind. Kontinuität besteht nicht nur in seinem fotografischen Stil - vor allem das Bewusstsein, hinter der Kamera am eigentlichen Geschehen unbeteiligt zu sein, prägt die Arbeit von Walter Henisch.

Exhibition catalogue: Bernd Ball, Susanne Breuss, Bernhard Denking, Peter Henisch, Anton Holzer, Wien 2003.
www.wienmuseum.at

News from FRANCE

Paris. Musée d'Orsay

Colloques 2003: Photographie: les nouveaux enjeux de l'histoire.

En partenariat avec la Société Française de Photographie

du 13 au 15 Novembre

Près de quinze ans après la célébration du centcinquantenaire de l'invention de la photographie à Paris, le musée d'Orsay et la Société Française de Photographie souhaitent rendre compte de l'originalité des approches historiques que privilégie la connaissance en matière de photographie. En invitant les principaux acteurs d'une histoire de la photographie ouverte sur les sciences, l'art et la société, le colloque proposera un tour d'horizon de l'actualité de la recherche et de la muséographie. Les thèmes suivantes sont étaient proposéé: Histoire (s) de l'histoire de la photographie; histoire de l'art et photographie; nouvelles approches; nouveaux objets; histoire de la photographie et histoire des collections.

[www.spa musee-orsay.fr](http://www.spa-musee-orsay.fr)

News from GREAT BRITAIN

London. Photofusion Gallery.

Exhibition: Erich Lessing. People Known and Unknown

July 18 - September 6, 2003

Alistair Crawford: "Born in Vienna in 1923, Erich Lessing was forced to emigrate to Palestine in 1939 at the age of sixteen. His mother remained in Vienna and died in Auschwitz. His grandmother remained in Vienna and died at Terezin. His best friend was finally caught and died in German-occupied Belgium. Lessing returned to Vienna in 1947 as a photographer and worked for the Associated Press. In 1951 he joined Magnum Photos which the ICP Encyclopaedia of Photography indicated in 1984 "became the pre-eminent photographer's agency for the quality of its members work was unequalled". This co-operative was formed in 1947 with offices in Paris and New York by Henri Cartier-Bresson, Robert Capa, George Rodger, David Seymour and William Vandivert in order to have more editorial control over their

work (...) In Erich Lessing: Fifty Years of Photography, the travelling exhibition and books sponsored by the Austrian Federal Ministry of Foreign Affairs on a never-ending world tour, like the photo-essays it recalls, is divided into themes which also recall Edward Steichen's mammoth photography exhibition The Family of Man. Curated for the Museum of Modern Art, New York in 1955, with 503 photos by 273 photographers representing 68 countries, Steichen presented a view of human universality divided only by the diversity of the human condition. Lessing's themes in his collection include Post-War Period East and West, with studies in power, individual, personality-power, that is frightening in its confirmation of just how readily we all allow the one to decide for all of us ..."

Alistair Crawford is the author and curator of Erich Lessing: Vom Festhalten der Zeit. Reportage-Fotografie 1948-1973, catalogue 456 pp., 690 reproductions (in German). Exhibition at the Kunsthistorisches Museum, Palais Harrach, Vienna, (see Newsletter Autumn/Winter 2002, p.7).

News from HUNGARY

Budapest. Goethe-Institut. Inter Nationes, Német Kulturális Központ
Exhibition: Neue Fotos mit alten deutschen Kameras.
Zoltán Fejér, Istvan Fekete, András Orvos
4. Juni - 30. August 2003

Der Typograph István Fekete, der Maler András Orvos sowie der Fotograf und Journalist Zoltán Fejér haben einen gemeinsamen Interessenskreis: die Welt der klassischen Fotoapparate aus den 30er und 40er Jahren. Ihre Fotos sind in traditioneller Weise auf originalen Leica, Rolleiflex, Zeiss Ikon oder Voigtländer Bergheil Kameras hergestellt. Sorgfältig komponiert, stilsicher und von klassischer Eleganz.

E-mail: goethe@goethe.hu www.goethe.de/budapest

News from THE NETHERLANDS
Rotterdam. Nederlands Fotomuseum

The Nederlands fotomuseum holds the largest number of negative archives in the country and has the only studio specialized in photo conservation and restauration in The Netherlands. The archives of Ed van der Elsken, Aart Klein, Cas Oorthuys, Dolf Kruger, Nico Jesse are just some of the examples of the museums collection. The photo museum's library is an indispensable centre of knowledge for Dutch photography. The next two years the Nederlands fotomuseum is to be found at the Witte de Withstraat, in expectation of moving to the building Las Palmas at the Kop van Zuid in Rotterdam.

www.nederlandsfotomuseum.nl

News from SWITZERLAND

Winterthur. Fotomuseum Winterthur
Exhibition: Charles Sheeler
September 6 - November 2, 2003

Charles Sheeler (1883-1965). Der Maler, Filmemacher und Fotograf nimmt als einer der wichtigsten Industrie- und Architekturfotografen Amerikas eine zentrale Rolle ein. Seine Aufnahmen wurden zu Symbolen des Modernismus und des Fortschritts. Bereits früh prägten Objektivität, Klarheit und eine strenge Ästhetik seinen Blick. In den 20er und 30er Jahren erweiterte er seine Auftragsarbeiten und fotografierte, u.a. für Kodak, US-Steel Co, Pittsburgh, General Motors und Ford. Die Retrospektive zeigte 120 ausgewählte Prints von 1910 bis 1940 aus der berühmten Lane Collection am Museum of Fine Arts in Boston.

fotomuseum.ch www.fotomuseum.ch

News from the USA

Austin - Texas

Harry Ransom Center. The University of Texas at Austin in cooperation with The Getty Conservation Institute Symposium: At first Light. Niépce and the Dawn of Photography November 20 - 23, 2003.

The Harry Ransom Center is one of the world's preeminent institutions for literary and cultural research. The principal rare books and manuscripts library of The University of Texas at Austin, its special collections contain approximately 36 million manuscripts, 1 million books, 5 million photographs, over 100,000 works of art, and an important collection of performing arts. Since its inception in the mid-1950s, the Harry Ransom Center's major emphasis has been on 20th century literature and fine arts, principally American, British and French.

At First Light will include presentations of as yet unpublished results and findings from the first in-depth scientific examination of the First Photograph (1826) of Joseph Nicéphore Niépce. During the course of the Symposium, the new official reproduction of the First Photograph will be presented to the public for the first time. There will be 21 speakers.

E-Mail: AFL_nora.hrc.utexas.edu www.hrc.utexas.edu

The Getty Conservation Institute works internationally to advance conservation and to enhance and encourage the preservation and understanding of the visual arts in all of their dimensions - objects, collections, architecture, and sites. The Institute serves the conservation community through scientific research; education and training; field projects, and the dissemination of the results of both its work and the work of others in the field. In all its endeavours, the Institute is committed to addressing unanswered questions and to promoting the highest possible standards of conservation practice.

www.getty.edu

Los Angeles. The J. Paul Getty Museum. Exhibition: Strange Days. Photographs from the Sixties by Winogrand, Eggleston, and Arbus July 1 - October 5, 2003

Selected from the Getty's collection of photographs, the exhibition Strange Days features the black-and-white work of three American photographers of the second half of the twentieth century: Garry Winogrand, William Eggleston, and Diane Arbus. The more than eighty photographs span the era of the Sixties. That turbulent period of cultural revolution inspired these talented photographers to develop three unique approaches to documenting the social landscape: Winogrand's manic, amused curiosity; Eggleston's quiet irony; and Arbus's honest, confrontational mode. www.getty.edu

Rochester, New York. N.Y. George Eastman House. International Museum of Photography & Film

Symposium: The 12th Triennial. Symposium on the History of Photography Presented by The Photographic Historical Society at George Eastman House September 19 - 21, 2003

This Symposium, held every 3 years since 1970 brings together historians, collectors, photo experts and dealers from around the world. The wide range of the topics included "Deardorff

Cameras" (Ken Hough, IN), or "Zeiss in USA" (Larry Gubas, N.J.) as well as "The Art of the Album" (Mike Kessler, CA) or "Collecting Photographic Chemical Bottles and Containers" (David Pupo, FL) and "Filmless Photography" (Jonathan Spira, NY). There have been 17 speakers.

TPHS website www.tphs.org.

REVIEWS

New York

Exhibition: Christian Schad and the Neue Sachlichkeit.

Neue Galerie, New York. March 14 - June 9, 2003.

Christian Schad holds a very special place among the artists whose work have been shown at the Neue Galerie. Schad's work has rarely been shown in America. His innovative Dada photographic experiments from 1919, the Schadographs, were first seen in 1936 as part of Fantastic Art, Dada and Surrealism at the Museum of Modern Art in New York. More than four decades later, in 1980, Schad's realist portraits of the 1920s were presented at the Minneapolis Institute of Art in the exhibition German Realism of the Twenties: The Artist as Social Critic. The Neue Galerie exhibition was Schad's first American one-man-show.

Machynlleth Festival 2003. Y Tabernacl, The Museum of Modern Art Wales. The Hallstatt Lecture on August 20. Why did we let them over the asylum? The political failure of the creative

The Hallstatt Lecture commemorates the discovery in the small Austrian town, Hallstatt, near Salzburg, in the nineteenth century of important archaeological findings that tell us much about the lost culture of the Celtic Iron Age. Hallstatt's wealth was derived from salt, halden in Welsh. Thus the name Hallstatt is a name of great resonances for those dedicated to the continuance of Celtic culture. The Hallstatt Lecture has been given every year at the Machynlleth Festival since 1991 when Professor J E Caerwyn Williams delivered the first: 'The Earliest Welsh Poetry - its Celtic Origins'. Subsequent distinguished speakers have included Morfydd Owen, Dafydd Jenkins, Frank Delaney, John Meirion Morris, Gwynn ap Gwilym, Graham and Ann Arnold, Trevor Fishlock, Murray Chapman, Marion Loffler and, most recent in 2002, Simon Jenkins, delivered: 'Wales: Home Rule or Half Rule?'

This year's lecturer was Alistair Crawford (Artist, Writer, Curator, Teacher, Research Professor of Art, University of Wales, School of Art, Aberystwyth).

'In the tradition of John Ruskin and William Morris, Alistair Crawford still believes that the artist and designer should play an active role at the heart of society. In this lecture he calls for the establishment of a National Museum & Gallery of the Art of Wales and a National Museum & Gallery of the Photography of Wales, - a plea he first made in Planet in August 1978, made before the founding of Ffotogallery, Cardiff. In what promises to be a lively, witty, and provocative lecture, he declares the crisis in our contemporary culture to be the wresting of political power and decision making from the creative and the professional by the politician and the administrator: that what applies to the fate of artists in our society today equally applies to our teachers, to our doctors and to our politicians, as the nation state embraces the culture of performance indicators, where the 'raison d'être' of work becomes the pursuit for collecting

statistical evidences at the behest of politicians. Using biographical and autobiographical experiences he describes a Kafkaesque world where reality has shifted from the analysis of actual experience, to the production of a substitute reality, one that provides whatever

documentation the government inspectors require as proof of their progress. Such an ethos is now perfectly mirrored in the recent destruction of much of the philosophy of higher education, sold out to the ideology of modularisation. Today, as we sink in the media trivia of the cult of celebrity, we are also cast adrift from political beliefs of substance. Looking back on the optimism and drive of his generation of the Sixties, with its love affair with non conformity, he laments what has become of many of its dreams, laments how, in all walks of life, the creative in our society continue to be systematically pushed to the margins. So too in Wales, in spite of the recent formation of the Welsh Assembly, the juggernaut of state bureaucracy with its agenda of conformity continues to reduce the potential for diversity that should have been Wales's political liberation. If recent welcome promises to provide new facilities for photography and contemporary art ever materialise, unless we return to give respect to the views of the creative, the practitioner, to give them back political power and also return to the concept of the administrator as an enabler, not an instigator, we may lose the ability to fill these new galleries with cultural meaning that touches the lives of the people.

A text based on the lecture will be published later in the year by the Machynlleth Tabernacle Trust.

News MISCELLANY

New York. The Photography Criticism Cyber Archive

A new online resource for teachers, students, librarians, researchers, writers, gallery and museum curators, and independent scholars is available. Hundreds of complete essays and books, over 300 new texts added each year. Works from 1830 through the present day, dozens of notable writers, authors pages with bios and bibliographies. All texts in easy-to-use basic html format, printer-friendly versions included. Accessible from any online computer etc.

Contact: info photocriticisme.com

Vienna. Kunst Wien (Art Fair 2003)

Museum für angewandte Kunst October 16 - 19, 2003

60 galleries took part in the 9th Art Fair for contemporary art at the Museum für angewandte Kunst in Vienna. An international trend could be observed with photography increasingly holding its own as an equal art form beside painting, drawing and plastic art. (The first Photography Fair was held at the Wiener Stadthalle in 1983 but was not repeated due to financial constraints). A podium discussion took place on October 16 about Photography and the Artmarket. Speakers: Bernd Fechner/photomarketing, Berlin; Margit Zuckriegl/Fosammlung Museum Moderne Kunst Rupertinum, Salzburg; Christine Frisinghelli/Camera Austria, Graz; Johannes Faber/Galerie Faber Vienna; Peter Weiermair/Galleria d'Arte Moderna Bologna, Italy. The increasing superficiality and epigonism of contemporary production were criticised, whilst it was noted that the small format of Fine Photography (which achieved the highest international accolades) did not receive the recognition it deserves. The two main reasons for this are: there are only a few collectors and there is no Austrian university offering photography as an academic discipline in its curriculum (Johannes Faber). At this juncture our new member Jeanna Nikolov-Ramirez-Gaviria of the Danube-University Krems started to report on a new postgraduate programme to begin in November 2003 with Photography and Digital Management, combining the fields of visual history, history of photography and digital asset management. This is a unique concept in Europe (see page 5).

Vienna. WestLicht.

The Auction House. Photographica Auction

November 22, 2003 from 10 am. till 1 pm.

Biannually, WestLicht Photographica Auction is held in the rooms of the Gallery. Photographic apparatus and outfits, along with film equipment, are among rare and valuable pieces. At the autumn auction to be held on 22 November 2003, in addition to early wood and rare stereo cameras, a selection of optical toys and the second part of a wonderful Zeiss Ikon private collection will be auctioned off. As at every auction, Leica cameras and quality accessories are on offer - amongst the items are the camera from Leni Riefenstahl and Lothar Rübelt. There are an extensive collection of Japanese cameras. The highlights of this collection are a Nikon I with the earliest known Nikkor lens for Nikon; Nikon SP black and chrome and many, partly unknown, early Japanese cameras. A hand-picked selection of Hasselblad, Minox and miniature cameras and photos and film apparatus - amongst which is an original Lumière projector in excellent condition. An auction catalogue is available.

E-mail: auction westlicht.com

BOOKS from our Members

Uwe Schögl Harry Weber / Vivir en Viena/ Living in Vienna, Photographs from the Austrian National Library, Fotografías de la Biblioteca Nacional de Austria (catalogue) Ciudad de Mexico 2003, 84 pp. Text in Spanish.

Barbara Lesák (Hg) mit Beiträgen von Gerald Piffli, Haris Balic, Barbara Lesák, Julia Danielczyk, Dagmar Saval, Gunda Luyken Von der Pose zum Ausdruck. Theaterfotografie 1900-1930, Wien 2003, 224 pp. (catalogue), ISBN 3-85498-304-2. Text in German.

Alfried Wiczorek, Claude W. Sui Helmut Gernsheim. Pionier der Fotogeschichte. Pioneer of Photo History (book), Ostfildern-Ruit (Germany) 2003, 380 pp. ISBN 3-7757-1380-8. Text in German/English.

Martin Rasp, Gerald Piffli Im Niemandland. Eine Fotorecherche. (catalogue), Berchtesgarden 2003, 48pp. ISBN 3-925647-34-1. Text in German.

Zoltán Fejér Hungarian Cameras. Ungarische Cameras (book), Budapest 2001, pp. 22 colour photos/Farbbilder, 258 bw photos/Schwarzweißfotos. ISBN 2 89506 225 1. Text in English/German.

Zoltán Fejér A fény szerelmese. Dulovits Jenő. fotóművész, feltaláló munkássága (book), Budapest 2003, pp.205, 32 bw photos, 32 colour photos. ISBN 963 8484 58 6. Text in Hungarian.

Vladimir Birgus Something Unspeakable (book), Praha 2003, 23 pp. text, 73 bw photos, 30 colour photos. ISBN: 80-86217-31-0. Text in Czech/English.

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We welcome the following new institutions and individual members

Donau-Universität Krems (Austria)
Petra Ellermann, Graz (Austria)
Forum Internationale Photographie, Mannheim (Germany)
Michael Köhler, München (Germany)
Kunsthistorisches Museum (Museum für Völkerkunde) Vienna

Museum Wien Karlsplatz (Austria)
Helfried Seemann, Vienna (Austria)
Anna Tellgren, Stockholm University (Sweden)

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Please take note that our forthcoming Symposium will take place in September 2004 in cooperation with the Moderna Museet and the Sveriges Nationalbibliotek - The Royal Library, National Library of Sweden.

Correction: In Newsletter Spring/Summer 2003, p.3. we published that Dr Laurent Roosens became a Honorary Member of our Society, this was incorrect; he is Honorary President as Professor Margaret Harker Farrand is.

Thanks: We are grateful to the Höhere Graphische Bundeslehr- und Versuchsanstalt (Federal Training and Research Institute of Graphic Arts) in Vienna, for the support of the production of this issue.

The Newsletter was compiled by Anna Auer.
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