

NEWSLETTER

SPRING / SUMMER 2003

European Society for the History of Photography

Association Européenne pour l' Histoire de la Photographie

Europäische Gesellschaft für die Geschichte der Photographie

President's Report

by Anna Auer

I am delighted to send you the new edition of our Newsletter. As you probably appreciate there are contributions not only from our English-speaking members but also from our friends in France and Spain. To make reading easier we had to somewhat changed the layout. We also introduced a listing of the books published by our members.

The very successful symposium in Maastricht last year (see p. 3) resulted in several applications for membership at ESHPH. The publication of the lectures is in preparation; should you not have yet sent your contribution to Prof Dr Johan Swinnen, please do it soon, so that the proceedings will not be further delayed.

Another project I would to draw your attention to is the resumption of the printing of Photoresearcher following the repeated wishes of our members. Therefore, we decided to publish - in the next two editions - of Photoresearcher the very interesting lectures held at our symposium Photography in Italy in Udine in 1999. I only received from Dr Guillina Scimé (the organiser of the meeting there) part of the manuscripts (on disk) from: Monica Maffioli, Maria Mancini, Audry Linkman, Gudbrandur Benediktsson, Anna Auer. (Without disk): Colin Osman, Michael G. Jacob, Pamela Paulien and Ray McKenzie. Manuscripts, which have to be corrected for printing are from: Jens Jäger, Karl Steinorth, M. Rebuzzini, Margaret Harker Farrand as well as two transcriptions from the Italian language as M. Rebuzzini and Cesare Colombo. Please let me have your missing manuscript (disk-format in MS-Works or MS-Word). Totally missing manuscripts concerning: Roger Erlandsen, Helmut Kleinsteuber, David Haberstick, Guiliiana Scimé (is working on), Ken Damy, David Faddy and Roger Welch. Fortunately, Alistair Grawford agreed to tidy up the English texts.

Obviously, the printing of the Photoresearcher requires expenses. For this reason I urge you to transfer your membership fee for 2003, should you not already have done it. Additional donations to the ESHPH are very welcomed! For fairness to the regularly paying members and to be able to continue print the Newsletter and to resume printing for the Photoresearcher, I have to insist on the transfer of the membership fee. Included is the form for application, should you know somebody to join us in the future. Shouldn't I receive the fee until July 31, 2003 I would have to cancel the name of not contributing members from our mailing-list.

To give you a final positive information: At April 8, some of the Austrian members met at the Gallery WestLicht in Vienna. We had very productive discussions for the future of the ESHPH. Three important administrative functions have been assumed by: Monika Kastberger (exhibition manager of the Gallery WestLicht) as our secretary, Dr. Hannelore Huber (a former exhibition manager and curator at the Technical Museum in Vienna) as our book-keeper, and Ivo Stanek (a former Director of Bank Austria Creditanstalt) as our financial controller.

I am encouraging you to contact and possibly meet with other members in your own country, so that we can discuss further improvements for the ESHPH and suggest it to me. I certainly appreciate your personal contribution to our society, such as notes for the following Newsletter, as manuscripts for the Photoresearcher, or suggestions for the organisation. Any help is appreciated!

I am convinced that the new-formed team in Vienna will help us to achieve a positive future for our society. Remains to me to express my gratitude to Gustav Linnert, the Director of the Höhere Graphische Bundes-Lehr- und Versuchsanstalt (Federal Training and Research Institute of Graphic Arts) in Vienna, who cordially agreed to again print the Newsletter at his professional school of printing and photography.

Anna Auer

ESHPh Symposium 'Boxed' in Maastricht (The Netherlands) **11 - 13 November 2002**

The Symposium took place at the auditorium of the Academy of Visual Arts. Our Vice-president Prof Johan Swinnen succeeded to assemble 26 lecturers within a very short time. The discussed subjects by far exceeded what normally one would expect from a photohistoric society; they all were oriented towards the future, so that the prevalent young audience followed with interest the lectures and had many related questions. A total of 140 inscriptions for the meeting have been counted. At the end of the symposium Dr Laurent Roosens - our first president - who founded in Antwerp the ESHPh in 1977 has been elected Honorary Member of our society. We will forever be grateful to him for his continuous assistance and important encouragement.

To provide you with some preliminary ideas of the contents of the forthcoming proceedings I include some lines from the original, individual texts of the 'Boxed' programme

Rolf Sachsse - German Paroxysms: Notes on the Making of a History of Nazi Photography. The paper discusses the epistemic and biographical bases of a research project that has now lasted more than two decades. It is accompanied by the presentation of my book, entitled *Education in Looking Away: The History of Nazi Photography*, which was published by Philo Fine Arts in Dresden in 2002.

Tamara Berghmans - The Collection of Pictorialist Photographs owned by the KMKG (The Royal Museums of Art and History) in Brussels. This paper is about the story of the unique purchase of an international collection of pictorialist photographs (by photographers including Alfred Stieglitz, Edward Steichen, Léonard Misonne, James Craig Annan, Robert Demachy and Heinrich Kühn). They were bought by the Belgian government at the Brussels Salons of Photography at the end of the 19th century.

Colin Ford - Cataloguing Julia Margaret Cameron. Though painters and artists of many kinds have had their work fully catalogued, this has not so far happened for any photographer. *Julia Margaret Cameron: The Complete Photographs*, to be published by Getty Publications, Los Angeles, early in 2003, is the first catalogue raisonné in the field. Its authors are Julian Cox (Assistant Curator of Photographs, J. Paul Getty Museum) and myself, and there are contributions from Philippa Wright (Assistant Curator of Photographs, National Museum of Photography, Film & Television, Bradford) and Joanne Lukitsh (Professor, Massachusetts College of Art, USA).

Louis Kaplan - Beings Between: Tony Oursler's The Influence as Hountological Practice. In the autumn of 2000, Tony Oursler celebrated Halloween by staging a haunting video installation in two public parks (Madison Square in New York City and Soho Square in London, UK). The Influence Machine brings Gaspard Robertson's Fantasmagoria and Katie Fox's telegraphic contact with the spirit world into the present age of video projection and the Internet, with a multimedia performance that reflects upon the strange interconnections of technology and the occult, and upon the resurrective capacities of the communications media in general (whether photography, television, telegraphy or a new media).

Magda Kardasz - Could Eastern European Art be Understood by Western Curators? At this year's Warsaw Film Festival I saw a film entitled *Tirana. Year Zero*, that was made in 2001 by an Albanian director called Fatmir Koci. It contained a scene in which a traveller from Berlin complained about Albanians, because of the amount of litter on the streets. It reminded me of the situation I often experience in my professional life.

Juri G. Brill - Latour, Heick, Macauley and Zegart Remember the California School of Fine Arts (1945-1951) and their Instructor, Ansel Adams. What course would 20th-century Californian photography history have taken had Ansel Adams remained at the California School of Fine Arts? This question is posed as a backdrop to the careers of four of Ansel Adams's students from 1945 to 1951.

Ivan D'hondt - Begin at the Beginning. A doctoral research study on the archaeology of photography at the Free University of Brussels. 'When researching the history of photography

, please start at the beginning', remarks Professor Batchen in the first chapter of *Each Wild Idea*, quoting Lewis Carroll's *Alice of Wonderland*. Professor Swinnen supervises a great deal of research in the domain of photography at the Free University of Brussels (VUB) and it was he who encouraged me to start a doctoral research project on the 'prehistory' of photography.

Antonin Dufek - *Boxed Photographic Collection of the Moravská galerie, Brno, Czech Republic*. The photographic collection of the Moravian Gallery in Brno was founded 40 years ago, in 1962. In Europe, it is one of the oldest of its type: art photography collected in an art museum (in Folkwang Museum Essen it happened about the same time, in Museum Narodowe, Wroclaw, in 1963. This founding was a consequence of a photographic boom which had an interesting background.

Geoffrey Batchen - *Ere the Substance Fade: Photography and Memory*. This paper explores the relationship between photography and memory, looking in particular at efforts made by ordinary people to overcome the photograph's tendency to replace memory with history. These efforts include the addition of writing, paint, framing, embroidery, fabric, string, hair, flowers, butterfly wings, and other images to photographs.

Annette W. Balkema - *Freeze! What is the space of the new media and its streaming image, the space that gives rise to intensity, paradox and intimacy? Certainly not a Euclidean space in which straight lines, either parallel or running perpendicular in three dimensions, form and network for perspectival perception.*

Monika Schwärzler - *August Sander - a psychoanalytical reading*. August Sander's photographs have always held a tremendous fascination for me. In his portraits and many of his landscape photographs, Sander seems to emulate the 'gaze' by assuming the role of the merely objective, indifferent observer of the visual phenomena occurring in front of his camera.

Willem Elias - *Prejudice in the History of the Philosophy of Photography*. Philosophers tended to ignore photography during its early years. The first philosophical reflections on photography did not appear until 1930, i.e. almost 90 years after the invention of photography. Many of the comments made by philosophers about photography are imbued with prejudice. One question recurs: 'Is it art or reality itself?' The debate did not move forward until Roland Barthes instigated a new approach to the philosophical problems surrounding photography. In my paper, I shall be examining the debate on this issue, starting with Benjamin and ending with Barthes.

Klaus Honnef - *Of Bodies and Other Things. German Photography from the Weimar Republic Until now*. The human body - perceived in a manner determined by socio-cultural factors and consequently liable to change, while at the same time being an object of manipulation and control by the modern mass media - forms the theme of an international exhibition entitled *About Bodies and other Things*, with the subtitle *German Photography from the Weimar Republic to the Berlin Republic*. The project sees photography as more than simply a technical means of representation and considers its complex relationships and correspondences with the artistic avantgarde and the associated change in the perception and concrete representation of reality.

Anna Auer - *The Unknown Photographic Work of Ferdinand Schmutzer (1870-1928)*, a Viennese Copperplate Engraver. Ferdinand Schmutzer came from a family of Viennese artists. Most of his pictures are of leading figures from the world of the arts, science, politics and business who had a decisive impact on Austria's cultural and social life until the end of the monarchy. He used photography primarily as studio guides for his extensive artistic work.

Xavier Canonne - *Pierre Molinier: Sexual Ritual and Camera*. Pierre Molinier, who was born in 1900 and committed suicide in Bordeaux in 1976, is one of the strangest figures in 20th-century art. Having commenced his artistic career as a painter of exaggeratedly erotic scenes that drew the praise of André Breton, he took up photography as a second artistic technique in around 1960.

Mulugeta Tafesse - *A Photo Saloon's Masquerade: The African Popular Subject in Photography*. Photography as the deep-seated allure of art and science can hit us and by this vitality it kicks our imagination, forever. The duty that the photographer performs with enthusiasm, persuasion, belief, mindfulness and all or one of these currents intersected, witnesses that flash. This moment is appropriately benigne for productions from ordinary African Township Photo Saloons to African photographers, widely acclaimed cinema directors and new media artists.

Lynne Cohen - Camouflage: An Artist's Talk or it Is And It Isn't? I shall illustrate how a selection of my work from 1971 to the present can be seen as riding the line between the so-called normal and abnormal. My remarks, accompanied by slides, will be 'site-specific' and will centre on six types of environments prevalent in my work: halls, living rooms, classrooms, laboratories, military installations and space.

Terry Barrett - Principles for Interpreting Photographs. Images without interpretation are mere things devoid of meaning. Interpretation, however, is an endeavour that is often misunderstood and frequently resisted within photography education, within studio critiques of student work, and when students respond to contemporary and historical photographs, and read interpretative writings.

Jan-Erik Lundström - Poverties of the Photograph: Image Ethics in Contemporary Culture. Our age of global conflicts, wars and statesponsored terrorism places new pressure on visual culture. The image and the access to visual discourse is in fact highly circumscribed, controlled and censored. Within this context, the problems of the documentary image are more highly charged than ever. What, in this light, are the contemporary paths of the photograph?

Liz Wells - Space In-between: On Women and Landscape. This paper focuses on contemporary British women photographers and landscape. The term 'landscape' is used loosely to include examples of staged and constructed works which variously reference ideas associated with land or sea and location in relation to space. My thesis is that women photographers operate in an in-between sort of space complexly constructed in relation to a number of axes, particularly male/female, masculine/feminine, nature/culture, observer/observed, and location/identity.

Wim Wauman - Animal Photography v. Postmodernism. Using a series of slides, I will show various examples of how animals have been used in fine-art photography over the past 20 years. I will focus on certain aspects of these photographs, which are regarded as being postmodern.

A.D.Coleman - Potlatch, Auction, and the In-between: Digital Art and Digital Audiences. My presentation outlines a number of topical dilemmas and poses urgent questions on the relationship between electronic art-making and its actual and potential audiences.

Theo Derksen - Homeless Images. Following a brief introduction to my work, I shall be discussing the photography in a book entitled Ogenblikken (Moments). The emphasis will be on a project called Homeless Images that was completed in October of this year, consisting of a book and a number of exhibitions.

Krystyna Bartnik - Natalia Lach-Lachowicz, a Polish Artist-Photographer. The work of Natalia Lach-Lachowicz (1937) occupies the territory on the borderlines of photography, painting, performance, video and installation. In her view, there is always some ambiguity about a subject that is frozen in photography. In order to remove this ambiguity and use the medium for one's own purposes, mirrored reality has to be manipulated, simplified or falsified.

Ben Baruch Blich - Body Representations in Photography. The camera is an intricate agent: it serves as vehicle of documentation, of memory, of preservation, and by the same token it is a voyeuristic vehicle which invades that which is private and conveys the scenes represented into the spectator's possession.

Ulay (Frank Uwe Laysiepen) - Emulsion, Performative Photography and the Ontological in the Photographic Image. My paper will be performative, given that I wish to speak about performative photography. The key concept is the ontological in the photographic image and performative photography. Cees de Boer, who is currently working on an article for my monograph and who has acted as my professional mentor for the past four years, will be on hand during the presentation.

Laterna Magica - Evening Session of 11 November 2002 with Herman Bollaert.

Laterna Magica Galantee Show has succeeded in turning back the clock by giving a performance that amazes even the modern public. The group was started by Herman Bollaert, who wanted to show his collection of magic lantern material and share with his audience the unique experience of a dashing art from bygone days. He was assisted by people working in different artistic disciplines, ranging from the theatre and puppet shows to photography, film and music. Authentic material has been used during the two hours presentation. Everyone was captivated by this unique view into the past, by the lantern's magic, by this true

phantasmagoria of light, colour, movement and music.

News from AUSTRIA

Vienna

Albertina - Exhibition: The Eye and the Camera 14 March - 8 June 2003

On occasion of the re-opening on March 14, 2003 the Albertina presented among two other exhibitions also the newly established collection of photography comprising the permanent loan (since 2000) of the photographic collection of the Federal Training and Research Institute of Graphic Arts in Vienna, which represents an exciting addition to its own holdings. Works from the pioneering of photography, including the oldest known image of Vienna, dating back to April 1840 are on view as an extraordinary example as well as scientific photography, early colour techniques and other experiments. Also the historical significance of the Photographic Society (PhG, founded in 1861 in Vienna) played an important role. The statutes of the Society at that time, specify the collection activities, as well: "photographic literature, photographs and specimens of the photomechanical printing process, and photographic devices and machines of all kinds". After a board decision in 1932, the collections were given to the "Graphische" as a gift. The different aspects under which photographic material has been collected are exciting as the pictures themselves: an imperial art collection and the library connected with it, pictures owned by an industrial school founded in the late 19th century with treasures acquired by its famous teachers, among them Josef Maria Eder and Rudolf Koppitz. Stereo pictures and panoramas address photography as a vehicle of radically novel perception and representation of space. X-ray and astro- photography surveying pictures of glaciers and snapshots of flying bullets: all this passed through the hands of Josef Maria Eder, whose key role in the exchange of scientific photographs in the late 19th century. has hardly been recognized to date. In eight chapters the exhibition explains the relation between the development of the photographic perception and the technical possibilities of the cameras and the impact on the evolution of new aesthetic points of view. Catalogue: Klaus Albrecht Schroeder, Monika Faber: *The Eye and the Camera. A History of Photography from the Albertina Collections*, Editions du Seuil, Paris 2003, pp. 284.

e-mail: s.musil@albertina.at

Abstract - French

Avec l'exposition *L'oeil et l'appareil*. Une histoire de la photographie (parmi deux autres expositions) l'Albertina a re-ouverte ses portes le 14 Mars 2003. La collection de photographie de l'Albertina a été considérablement élargi par l'emprunt permanente de la collection photographique de Höhere Graphische Versuchs- und Lehranstalt de Vienne, qui a été établi par Josef Maria Eder dans le 19ième siècle. Elle permet de découvrir des travaux remontant aux débuts de la photographie, en particulier la plus ancienne vue photographique de Vienne que l'on connaisse - elle date de 1840 -, mais aussi des exemples hors du commun de photographie scientifique, de premiers essais de photographie en couleur et d'autres expériences.

En huit chapitres, la corrélation entre l'évolution du regard photographique et les possibilités techniques des appareils photographiques successifs est mis en lumière. La présentation souligne à quel point les acquis de la photographie scientifique, de la photographie de guerre et d'espionnage ont préparé la voie aux conceptions esthétique nouvelles.

The Graphische in Vienna (GLV)

The Höhere Graphische Bundes-Lehr- und Versuchsanstalt (Federal Training and Research Institute of Graphic Arts), commonly referred to as "Graphische", boasts a long and proud history: Founded in 1888, on a suggestion of its first headmaster, Austrian photographic pioneer Josef Maria Eder, it soon became a renowned teaching and research institution for photographic techniques (including drawing from Nature!). A printing department was added in 1897, design followed officially in 1929. Recently the "Graphische" has also embraced the latest developments in media technology: in 1998 an additional multimedia branch was created. So today school consists of four departments - Printing and Media Technology, Photography, Multimedia, Graphic Design - offering courses for 14-19 years olds and adults. Currently app. 200 teachers are responsible for app. 1000 students. From the beginning the school has not only built up a considerable library of relevant literature, it has also collected more than 60.000 photographic images and a good cross-section of equipment. To make this important collection accessible to the public, it was given as a permanent loan to Vienna's Albertina. At the moment their opening show *Das Auge und der Apparat* (The Eye and the Machine) mostly uses exhibits from the school's collection, including pioneering scientific photographs by the school's founder, Josef Maria Eder, and important works of art by one of its former teachers, Rudolf Koppitz.

Mag. Wolfgang Oertl

info: direktion_graphische.at
www.graphische.org

ARTSPACE

Symposium: Does it exist a European Photography? 5 April 2003

The Artspace is a new locality in Vienna. It aims at to become an international meeting place where exhibitions could be shown and where discussion about theory of art and photography will taken place. On April 5th, a group of 7 theoreticians, photographers and artists tried to approach the above question. The lecturers treatment centered on the Bauhaus and the New Vision as well on photography of the early decades to which extend they influenced the radicalisation of the conventional concepts of imaging until the image-digitalisation in our times. Lecturers: Nada Beros (curator of contemporary art, Zagreb), Marina Grzinic-Mauhler (philosopher, artist, curator, Ljubljana), Ruth Horak, (art historian and co-director of Artspace, Vienna), Aurel Hrabusicky (curator of the photo collection of the Slovakian National Gallery, Bratislava), Vaclav Macek (director of the month of photography 'fotofo' and Editor of 'Imago', Bratislava), Iva Mojzisoova-Foltynova, (art historian at the Slovakian National Gallery, Bratislava), Luminita Sabau (curator of the Photographic collection of the Deutschen DZ Bank, Frankfurt).

info artspace.at / www.artspace.at

Technisches Museum Wien New permanent exhibition

The *medien.welten*, a new installed permanent exhibition of Technisches Museum Wien describes the evolution of the modern media system in a space of 2.500 square meters. In addition to hundred of historical artefacts, images, and texts, the exhibition features a virtual information room that goes beyond the scope of conventional museum exhibitions.

The *medien.welten* exhibition presents the history of transmission and storage media. It shows how an international postal system developed out of individual postal routes and how optical telegraph lines, Morse telegraphy, telephony, and radio and broadcasting technology finally led to the Internet, a global network for many different types of communication.

Storage media constitute the other part of the exhibition: photography captures fleeting images, phonographs ephemeral sounds. Printing technologies help document written texts in books and newspapers. Typewriters, calculating and punch card machines allow their users to archive data in files. The Personal Computer users in a new media age by facilitating the convergence of storage and transmission media. On PCs, data, texts, images, and sounds can be processed electronically. When connecting to the Internet, users obtain a global reach. Each user can transmit multimedia content all around the world and retrieve it from the entire globe. However, when surfing on the Internet, users leave behind digital footprints that can be traces. Even though users have achieved global media freedom, the threat of permanent monitorability never subsides.

e-mail: barbara.havok@tmw.at

Gallery WestLicht - Exhibition

Max Wolf. Fotografie in der Emigration (Photography in Emigration)

11 March - 20 April 2003

The Austrian National Library together with the Gallery WestLicht presented the above exhibition as well as the book.

Curators: Erich Lessing, Ulla Fischer-Westhauser

e-mail: info@westlicht.com

Max Wolf was born on June 1st, 1892 in Wiener Neustadt (a provincial town south of Vienna) as son of the doctor of medicine Wilhelm Wolf and Rosa, born Kerpel. He was the fourth of five brothers and a younger sister. After a carefree youth he studied medicine at Vienna University. In World War One he served as a doctor of dermatology that is why he became a skin specialist in hospital and private praxis later on. Between 1922 and 1938 he worked together with Professor Gabor Nobl (1864-1938) at the skin unit of the Poliklinik. Together they developed a new, effective method for treating varicose veins, which made Max Wolf a well known specialist beyond the bounds of Austria.

In 1927 he married Margareta Langer (Vienna, December 29th, 1902 - New York, July 11th, 2002). From the beginning she worked as her husband's receptionist in his office and organised his every day life. Born Jewish both were forced to escape Vienna in 1938. A good friend, Albert Goering, brother of the infamous Hermann Goering, helped them to organise their flight to Dubrovnik (Yugoslavia) in time. The Wolfs had planned to go to New York. With Goering's help they were not only able to take all their furniture with them, but also money. After a nine months stay in Dubrovnik, where Max and Greta successfully lead a normal life, they went on board the *Saturnia*. This cruise ship took them, first class, to New York in August 1939.

Max Wolf was able to gain his doctor's licence in New York already at the end of 1940, because of his excellent connections and his knowledge of the English language. Only a year later he opened his private office of dermatology at the very noble address 969, Park Avenue.

Thanks to the reputation of the Viennese Medical School, together with his achievements in the field of treating varicose veins, Max Wolf got numerous appointments to work as a trainee for post graduates at various New York hospitals and at the Medical Department of the New York University.

As a recovery to his demanding profession he practised hiking, climbing, skiing, playing the piano and most important he was a good photographer, beyond the skills of an amateur. The first time he was confronted with photography was at the Poliklink in Vienna, when Gabor Nobl invited him to take pictures of patients' skin conditions for documentary use. Max Wolf quickly found out that with a camera he was able to connect his technical interest and his pronounced artistic comprehension. His pictures were already appreciated at a photographic competition in 1929. Between 1932 and 1937 he was a member of the famous Wiener Photoklub, where he acquired additional photographic knowledge. He found his subjects not only on hiking tours in the Austrian mountains, in South Tirol and in Switzerland or on a cruise in the Mediterranean, but also just in front of his home in Vienna, right opposite St. Stephan's Cathedral. Even in Dubrovnik, his first place of emigration, he tried to live the normal life of the former Viennese years and even took part successfully in a photographic competition. None of those pictures taken during his stay in Dubrovnik show traces of the most difficult time of his life!

The main part of his works was created after the Second World War between 1946 and the mid 1970s, where he was already situated in New York. At the time, when even Americans were not used to travel abroad, Max Wolf brought home pictures showing subjects from his numerous travels to conferences and holidays all around the world. Selected photographs were shown at the annual exhibitions of the American Physicians Art Association (APAA) or were published in relevant specialised literature, where they gained broad publicity. As an amateur photographer Max Wolf was one of the best. He had a keen eye for his subject and selection of details. There are only very few colour prints, for artistic reasons he preferred black and white photographs (only for his travelogues he used colour transparencies). His selection of subjects made him basically different to his American photographic contemporaries. Even after years in emigration, his photographs had a traditional European touch. Max Wolf died at the age of 98 in New York on 25th of August, 1990.

After his death Grete Wolf donated the photographic works of her husband to the Austrian National Library. In the book and exhibition the fate of a Jewish emigrant will be made unforgettable and a life will be described, which turned into a unique story of success despite all the bitter experiences.

Ulla Fischer-Westhauser

News from BELGIUM

Mortsel

The Story of Gaeverit

Contrary to the seemingly never ending stream of publications about the photographic image and its story, the number of books that appeared in the field of photographic manufacturing is significant. There are numerous reasons for this lack of interest. In *Technology of Art* (1990) Michael Pritchard has enumerated two of them: there exists little documentary of statistical evidence from which conclusion can be drawn. He might have added that for understanding the working of the photographic industry, knowledge of the technology of its manufacturing procedures is an inescapable condition.

Unfortunately, the unsurpassed publication by Reeve Jenkins *Images and Enterprise Technology and the American Photographic Industry 1839 to 1925* (1975), has known few predecessors and even less followers. The historian, interested in the history of the photographic manufacturing industry is very badly prepared to undertake a research project.

Information is scattered over difficultly accessible periodicals - such as Die Photographische Industrie -, company publications, grey literature, theses and dissertations.

On the occasion of its centenary in 1994, Agfa-Gaevert N.V., Mortsel, Belgium, the company that succeeded the N.V. Gevaert Photo-Production (1894-1964), the company has published under the editorship of our Honorary President, Laurent Roosens, a history of Gaevert in eleven volumes in Dutch language, totally nearly three thousand pages. Under the general title *Arbeid Adelt* three periods have been dealt with: volume 1 *De Pioniersjaren 1894-1920* (the pioneering period 1894-1920). Volumes 2A, 2B, 2C *De Scharnierjaren 1920-1940* (the bridge years). Volume 3 *Een nieuwe vuurproef 1940-1945* (the war years 1940-1945). Volume 4 *De Opzoekingsdiensten Fotochemie, 1898-1964* (the photochemical research 1898-1964). Volumes 5A, 5B/1, 5B/2, 5C and 5D *De consolideringsjaren 1945-1964* (the consolidation years 1945-1964). The first volume was published in 1993, the last volume 5D will appear in 2003. The books have been printed in a limited edition and are not available commercially.

We congratulate Dr Laurent Roosens and his many collaborators for this important contribution to the history of the photographic manufacturing industry.

News from FRANCE

Paris - Musée d'Orsay Nouvelle galerie permanente de photographie

En Octobre 2002 le musée d'Orsay a inauguré une galerie permanente consacrée à la photographie pour la présentation des photographies de la collection du musée, environ cinquante mille images de tous types; épreuves, négatifs, albums. Constituée d'oeuvres de grands artistes - Nadar, Le Gray, Stieglitz - ou d'auteurs anonymes, cette collection met en évidence les innovations formelles de la photographie, depuis 1839 jusqu'aux années 1920. La présentation est renouvelée trois fois par an, en raison de la fragilité des épreuves photographiques.

Exposition: *La Beauté documentaire, 1840-1914*
du 8 avril au 29 juin 2003

Cette présentation montre les applications documentaires de la photographie au XIXe siècle, dans des domaines aussi divers que l'astronomie, la microphotographie, l'architecture - relevés et inventaires de bâtiments -, la topographie et la géologie - missions américaines d'exploration du territoire. Souvent réalisées dans le cadre de commandes précises, selon des dispositifs contraignants, ces images se révèlent fréquemment être d'étonnantes créations, riches en innovations formelles. L'ensemble comprend plus d'une soixantaine de tirages, dont le gigantesque relevé topographique de plus de cinq mètres de long du site du siège de Sébastopol, photographié en Crimée, en 1855-1856, par le colonel Langlois, peintre d'histoire, assisté de l'architecte Méhédin.

Commissaire: Quentin Bajac, conservateur au musée d'Orsay.

Abstract - English

In October 2002, the Musée d'Orsay opened a new permanent photographic gallery. The three dedicated rooms have a total of 130m². The collection comprises mainly French photographers, but also a growing number of English-speaking photographers. The entire collection of the Musée d'Orsay amounts to 50.000 pictures, portfolios, original prints and negatives. The present exhibition of *La Beauté documentaire 1840-1914* will be shown until June 29, 2003. Among them there are pictures of different photographic applications used in the 19th century, like in astronomy, microphotography, l'architecture, topography and geology. Following this exhibiton a presentation *Au tournant du siècle: du pictorialism à Eugène*

Atget will be shown (15 July - 19 October, 2003) beginning with the English and American photographers like P.H. Emerson, Alfred Stieglitz and Edward Steichen.

Exposition: Le Daguerreotype français. Un objet photographique
du 13 mai au 17 août 2003

Le but de cette exposition, centrée sur le daguerreotype est de présenter un aspect encore trop méconnu de l'histoire de la photographie. Ce procédé mécanique, inventé en France par Niépce et Daguerre, fut rendu public en 1839. L'invention de cette image unique, non reproductible, mais précise et claire, connut deux décennies de succès, de 1840 à 1860, et a définitivement modifié le regard posé sur le monde et ses représentations. On pourra admirer des natures mortes de Daguerre, Bayard, Hubert, les premières images de Paris, avant les transformations du baron Haussmann, les villes de Lyon et Nantes avant 1845 ou encore des images prises par les voyageurs intrépides: Gros en Grèce, Itier à Macao ou encore Alibert en Sibérie. Cette exposition rassemble environ 300 numéros. Également seront présentés des documents d'époque: appareils, journaux, caricatures, peintures, objets, ouvrages, lettres et manuscrits. Un catalogue est disponible.

Commissaires: Quentin Bajac et Dominique de Font-Réaulx, conservateurs au musée d'Orsay.
Site internet: <http://www.musee-orsay.fr>

Cette Exposition est organisée par la Réunion des musées nationaux/musée d'Orsay en collaboration avec le Metropolitan Museum de New York et saura présenter à New York du 22 September 2003 au 4 Janvier 2004 au Metropolitan Museum

Abstract - English

The Daguerreotyp altered completely our view of the world. The exhibition aims at showing the different aspects of the French daguerreotyp. Besides the portraits that have been the main purpose of the Daguerreotyp since 1840, also other applications of this technique is presented. A total of 300 Daguerreotypes is shown, some for the first time, like still-lives as well as the first pictures of Paris taken by Daguerre and other pioneers of 1839-40. A catalogue is available.

The Henri Cartier-Bresson Foundation A House open to all from late April 2003

Located in the Montparnasse district of Paris, the Henri Cartier-Bresson Foundation houses the Cartier-Bresson archive and bring to the public, conferences and exhibitions about photographers and other talented individuals from his sphere of influence.

A little cul-de-sac in the 14th "arrondissement", a five story atelier of glass and steel, filled with light what a better location could there be than to display the spirit and the work of an outstanding photographer? Much more than a traditional museum, the Foundation was given state approval on March 11, 2002 and will house the Henri Cartier-Bresson archive, consisting of original prints, contact sheets, drawings, books and other publications. Open to research workers, the Foundation will also run a programme of conferences, debates, and lectures. Magnum Photos will continue distributing Henri Cartier-Bresson's photographs and running the programme of exhibitions held around the world.

The Henri Cartier-Bresson Foundation. 2 Impasse Lebois, 75014 Paris. www.henricartierbresson.org

Bibliothèque nationale de France - Exhibition Henri Cartier-Bresson . His Life and work
20 April - 27 July 2003

Over fifty years of tireless activity, HCB has only been a witness to his time but has also been instrumental in renewing the art of photography, thanks to the remarkably well-judged harmony of form and content that makes each of his images so patently right. Armed with a lucid intelligence and keen eye, he has entered and explored every major artistic, political and social movement. Through some 350 items (including some of his most famous pictures as well as early and unpublished photographs, drawings, paintings, sculptures, publications and a variety of personal objects), the exhibition draws an exhaustive yet intimate portrait of one of

the greatest figures of contemporary photography.

Address: Francois-Mitterrand Building - Main Gallery, Quai Francois Mauriac, Paris 13. E-mail: isabelle.coilly bnf.fr

News from Germany

Dresden

A project of the European Union

25 - 29 November 2003

Under the project of the European Union Safeguarding European Photographic Images for Access (SEPIA) a meeting will take place in Dresden between November 25 and 29, 2003. The central topic will be the influence of humidity and temperature on photography. The director Wolfgang Hesse will present under the guidance of international well known experts like Sebastian Dobrusskin (Hochschule für Gestaltung, Kunst und Konservierung, Bern, Switzerland) and Morgens S. Koch (Kunstakademie Kopenhagen, Danemark) the restauration of important and valuable photographs saved by freezing them before the great flood arrived last year. They will be defrosted and cleaned. Information: Sächsische Landesbibliothek - Staats- und Universitätsbibliothek Dresden, Abt. Deutsche Fotothek, O1054 Dresden. Tel. 0351/4577601. Fax: 0351/4677-736.

e-mail: fotothek slub-dresden.de

Mannheim

Exhibition: Helmut Gernsheim

12 October 2003 - 18 January 2004

Forum International Photographie (FIP) am Curt-Engelhorn-Zentrum der Reiss-Engelhorn-Museen

The goal of the new forum, under the direction of Dr Claude W.Sui comprises the collecting and preserving and the presenting of photographic images and legacies of internationally recognised photographers and photo collectors. The works of FIP derives from a longlasting history of collections of the Reiss-Engelhorn-Museums including 4000 exceptional albumen prints made by Carl, Anna and Wilhelm Reiss during their world-wide travelling in the 19th century as well as from the travelling photographer Jakob August Lorent (see News from Spain).

In addition, the FIP takes care of the entire legacy and the photo library of Helmut Gernsheim (1913-1995) since the beginning of 2002. In occasion of the 90th anniversary of the birthday of Helmut Gernsheim an exhibition of his work will take place from October 12, 2003 till January 18, 2004.

Moreover, the German photographer Robert Häusser (1924 -) - who in 2000 received the Cultural Prize of the DGPh - gave to the FIP more than 60.000 documents among them, photographs, negatives, color slides, books and periodicals. It was agreed upon the formation to establish a Robert Häusser-Archive.

e-mail: claude.sui mannheim.de <http://www.reiss-engelhorn-museen.mannheim.de>

News from Great Britain

London - National Portrait Gallery

6 February - 26 May, 2003

Exhibition Julia Margaret Cameron: 19th Century Photographer of Genius

Julia Margaret Cameron (1815-1879) was presented with her first camera in 1863 at the age of 48. During the fifteen years that followed, she embraced photography with passion bordering on obsession and set out to make portraits to rank with those of George Frederic Watts, religious pictures as significant as those of the Pre-Raphaelites. She is now recognised as one of the most influential figures in the history of photography.

This is the first major exhibition to draw on the finest of Cameron's prints, from museums and private collections throughout Europe and the United States. It brings together 120 of her most important images in a unique exhibition that has been organised by the National Portrait Gallery in collaboration with the National Museum of Photography, Film & Television, Bradford. Cameron's portraits of the great figures of Victorian art, literature, and science have become the definitive representation of them today. Living at Dimbola Lodge in Freshwater Bay on the Isle of Wight (where Queen Victoria had a summer home, Osborn House, Cameron converted her greenhouse and coals shed into a studio and darkroom, where she photographed Alfred, Lord Tennyson and G.F.Watts, who lived locally, as well as such visitors as Robert Browning, Charles Darwin and Sir Henry Taylor. Highlights of the exhibition include portraits of those mentioned above, as well as others - such as Thomas Carlyle (one of the National Portrait Gallery's first Trustees), Sir John Herschel (the scientist who coined the very word 'photography').

This exhibition is curated by Colin Ford, who was the keeper of Photography at the National Portrait Gallery, London, before becoming the first Head of the National Museum of Photography, Film & Television in Bradford. Recently retired as Director of the National Museums & Galleries of Wales, he is now a freelance curator, writer and lecturer.

The exhibition is accompanied by an illustrated biography of Julia Margaret Cameron by Colin Ford, published by the National Portrait Gallery. The exhibition also coincides with the publication by of the first complete catalogue raisonné of Julia Margaret Cameron's work, by Julian Cox, and Colin Ford, with contributions from Philippa Wright and Joanne Lukitsh. (Thames and Hudson, 576 pp.) Julia Margaret Cameron will tour to the National Museum of Photography, Film & Television, Bradford (27 June - 14 September 2003), and the J.Paul Getty Museum, Los Angeles (21 October 2003 - 22 January 2004). An international conference on the aesthetics and social work of Julia M. Cameron will take place at the National Museum of Photography, Film & Television on 27th June 2003. Speakers include Marina Warner, Carol Mavor, Philippa Wright, Julian Cox and Colin Ford.

website: www.npg.org.uk e-mail: hsutherland@npg.org.uk.

London - Brixton

Photofusion Gallery

Following a highly successful retrospective exhibition of Mario Giacomelli, drawn from the collection of the University of Wales, Aberystwyth and The Ken Dany Museum, Milan, which ran from November 2002 to February 2003 at Photofusion Gallery to celebrate their 10th Anniversary, Photofusion will be staging Erich Lessing: Reportage Photography 1948-1973 in July 2003. This exhibition will be drawn from the recent retrospective Erich Lessing.

Vom Festhalten der Zeit, designed and curated by Professor Alistair Crawford of the University of Wales, Aberystwyth for the Kunsthistorisches Museum, Vienna and shown in September-October 2002 (see our Newsletter, Autumn/Winter 2002). As for the Mario Giacomelli exhibition, Photofusion will be running a series of lectures and workshops. Further details from:

info [photofusion.org](mailto:info@photofusion.org)

News from Hungary

Budapest

Exhibition: 11 December 2002 - 12 January 2003

La Storia Scritta con la Luce (History Written in Light)

The Historical Photographic Collection of the Hungarian National Museum presented an exhibition of almost 400 photographs in Palazzo-Bagatti Valsecchi, Milan. The selection, representing the rich photograph collection of the Hungarian National Museum that houses over a million pictures, gave an insight into the last one and a half centuries of Hungary's history, and also presented the development of Hungarian photography with unique art object. The exhibition was based on the successful Fényvel írott történelem (History Written in Light) exhibition at the Hungarian National Museum, Budapest in spring 2001.

Magyar Nemzeti Múzeum. E-mail: info@hnm.hu Honlap: <http://www.hnm.hu>

News from THE NETHERLANDS

Amsterdam

Free Eye Magazine (Dutch Magazine for Exceptional Photography)

Free Eye Magazine est une nouvelle revue photographique trimestrielle néerlandaise (depuis Novembre 2002) dédiée aux images hors pair. C'est la première revue internationale qui illustre, met en question et explique la liberté, la créativité et l'innovation néerlandaises en photographie en proposant des portfolios, essais et critiques, des comptes rendus et avant-premières d'expositions et des informations internationales. Publié en Anglais, Free Eye Magazine propose 150 pages magnifiques dédiées à des images hors pair s'écartant des normes généralement acceptées.

office free-eye.com
www.free-eye.com

Rotterdam

Nederlands fotomuseum

In January, 2003, three Dutch national photography institutions came together to form the Nederlands fotomuseum. The Netherlands Photoarchive (nfa) administrator of the largest number of negative archives in the Netherlands, the National Photo Conservation Studios (NFrA) the only laboratory specialised in photographic conservation and restoration in the Netherlands, and the Nederlands Foto Instituut (NFI) which provides an important stage for

historical and contemporary photography.

Nederlands fotomuseum, Witte de Withstraat 63. 3012 Rotterdam. www.nederlandsfotomuseum.nl

Foto Biennale Rotterdam 2003 EXPERIENCE ***14 March - 21 April***

Today's reality consists of an overwhelming visual culture. Visual artists develop various strategies and technique trying to get through to the targeted audience. Remarkably, trends in mass media are completely in line with the trends in art. Never before has this mutual influence been as strong as it is today. The Foto Biennale Rotterdam (FBR) have for the first time ever, grouped current developments in diverse fields of expertise under one umbrella theme: Experience. Featuring from sculptures and photography to film and commercial advertisements. The question at hand is: what are the requirements contemporary statements have to meet to really achieve their objective? A five-week exhibition with weekend themes and lectures, showed the overlaps and junctions, opened up discussions and heighten the senses.

e-mail: info@nfi.nl www.fbr.nl

News from SCOTLAND

Edinburgh - National Photography Center

Scotland's reputation as one of the first countries to make a serious contribution to photography is based largely on the achievements of David Octavius Hill (1802-1870) and Robert Adamson (1821-1848) who in effect realised the potential for artistic expression in the new medium before almost anyone else.

But there is much more to Scottish photography than Hill and Adamson. Their successors include Thomas Keith, George Washington Wilson, James Valentine, Thomas Annan, Clementina Hawarden, James Clerk Maxwell, James Craig Annan, not to mention Scots abroad such as Carrick, Notman, MacPherson, Gardener, and Thomson. Currently, contemporary Scottish photography is flourishing through the work of such as Thomas Joshua Cooper, Jane Brettle, Patricia Macdonald, Calum Colvin, Ron O'Donnell, Robin Gillanders and many others.

With such a heritage it is remarkable that only now is there a major effort being made to create a Scottish National Photography Center. The building is already identified - the former Royal High School on Calton Hill, only yards from Hill and Adamson's Rock House studio. Described as one of Europe's best neo-classical buildings, it has the capacity to be a splendid venue for photography.

The vision for this ambitious project, now at feasibility stage, includes not only exhibition spaces equipped and curated to international standards but also conservation and education facilities to service both the museum itself and other museums and galleries in Scotland and beyond. With widespread support, nationally and internationally, from photographers, academics, politicians, institutions and the public, the chances of bringing the project to fruition are good though inevitably the key will be in the funding. With luck the Center should be operated in 2006.

David Bruce

The project's website is at www.snpc.org.uk.

News from SERBIA

Belgrade

Exhibition: 6 November 2002 - 13 February, 2003

The exhibition *The Impossible, Surrealist Art* at The Museum of Applied Art was presented from November 6, 2002 to February 13, 2003. This exhibition of 160 photographs, photograms, drawings, photocollages, objects and rare copies of magazines and books is imagined as the first systematic review of the Belgrade surrealists' heritage. Photograph legacy of the significant representative of Surrealism, Nikola Vuco, outlines the exhibition. It was exhibited for the first time in Arles in 1989 and then in Vienna and Belgrade in 1990.

The Serbian surrealists exercised multi media art activity and they essentially interested in experiment. The period of collective artwork of this group was actually distinguished by two photographs: *'The Arrested Flight of Surreally'* by Nikola Vuco (1930) is at the beginning and on the front-page of the Almanac *Nemoguće (The Impossible)*, while Raca Ruben's photography *'In Front of a Wall'* (1932) was published in the last issue of the magazine *'Nadrealizam danas i ovde'* (Surrealism Here and Now). *The Impossible, Surrealist Art* furnishes us with the valuable information on the avant-garde inheritance and it presents the comprehensive insight into scarcely known aspects of the Belgrade group from 1926 to 1939.

The exhibition, curated by Milanka Todić, Ph.D., member of ESHP, and she is the author of the catalogue published in French, English and Serbian. Reprints of surrealist publications - *The Almanac Nemoguće (1930)*, and the magazine no.1-3 *Nadrealizam danas i ovde (1931-1932)* will be a major contribution to the literature on Surrealism.

Milanka Todić

Information: The Museum of Applied Art, Vuka Karadžića 18, 1100 Belgrade, Serbia. e-mail: mpu_yubj.net

News from SPAIN

Madrid

Premiers photographes étrangers à l'Alhambra de Grenade

L'attrait suscité par les vestiges hispano-mauresques fut grand à l'époque romantique et, après que les premiers voyageurs aient reproduit par le dessin les merveilles d'une architecture digne des Mille et Une Nuits dans leurs carnet de route, la photographie allait leur offrir le moyen idéal pour conserver le souvenir de ce lieu privilégié.

Dès 1840, Théophile Gautier en compagnie d'Eugène Piot réalise son voyage et, comme il le rapporte dans son *Voyage en Espagne*, une chambre daguerréotype figurait dans leurs bagages. Bien qu'il ne reste aucune image de cette expédition, tout donne à penser que Piot ait réalisé quelques vues de l'Alhambra. Les Excursions daguerriennes publiées par Lerebours comptent deux vues du palais mauresque d'après des daguerréotypes réalisés par Edmond Jomard. Alexandre Dumas, dans ses *Impressions de voyage. De Paris à Cadix* narre son court séjour à Grenade en 1846 en compagnie d'autres compatriotes et rapporte comment ils immortalisèrent leur visite de l'Alhambra par un portrait de group réalisé par un certain Couturier, peintre et habile daguerréotypiste résidant alors dans la ville.

Les calotypistes figurent aussi parmi les premiers photographes étrangers actifs à l'Alhambra. Le brillant amateur que fut Edward-King Tenison est l'auteur de quelques vues prises durant le voyage réalisé en compagnie de sa femme Lady Louise en 1850. Quatre de ces vues figurent

dans un bel album conservé à la Bibliothèque nationale de France, Recuerdos de Espana et des vues similaires figurent dans les publications de Blanquart-Evrard, Souvenir photographiques (1853) et Recueil photographique (1854). Un calotype de Hugh Owen reproduisant un détail de relief de l'Alhambra se trouve en page 1215 de Great Exhibition of the Works of Industry of All Nations (Reports by the Juries ...) publié à l'occasion de l'Exposition Universelle de Londres en 1851. En 1853, Baudry publie à Paris Choix d'Ornements arabes de l'Alhambra, avec des calotypes des Frères Bisson et les images qui s'y trouvent pourraient être d'un professionnel espagnol qui signait Pablo. La Société française de Photographie conserve des calotypes du mirador de Lindaraja dues à Jakob August Lorent (voire FIP Mannheim). Gustave de Beaucorps passa également par Grenade et, outre des vues du palais, il reproduisit aussi le grand vase de l'Alhambra, possiblement à la demande du baron Charles Davilliers, grand amateur de céramique hispano-mauresque. Louis de Clercq compte également parmi les calotypistes actifs dans le palais de Grenade. Sans parler du passage de Charles Clifford en 1862 qui mérite une mention spéciale. - L'avènement du collodium multiplia les voyages et favorisa encore davantage les expéditions photographiques à l'Alhambra.

Marie-Loup Sougez

(Extrait résumé de La Alhambra, meta ideal de la cámara in VV.AA., Imágenes en el tiempo. Un siglo de fotografía en la Alhambra. 1840-1940.T.F. Editores, Madrid, 2002).

Abstract - English

The extraordinary attraction exerted by the Spanish-arabien architecture found in the photography the ideal means to conserve the memory of the Alhambra.

Thèophile Gautier tells in the novel The Journey through Spain he made together with Eugène Piot in 1840 that they took with them a darkroom tent to produce Daguerreotypes. Unfortunately, no image of that excursion has been preserved. Alexander Dumas he also describes in Impressions of a Journey from Paris to Cadiz he undertook in 1846 that on one picture taken the travelling group was photographed by a painter and Daguerreotypist, called Couturier from Alhambra. In 1853, Baudry published in Paris calotypes of the Bisson Frères in Choix d'Ornements arabes de l'Alhambra as pictures from Pablo, a Spanish photographer. The Société Française de Photographie conserves also calotypes from Jakob August Lorent (see FIP Mannheim).

News from USA

New York

Neue Galerie - Museum for German and Austrian Art 14 March - 6 June 2003. Exhibition Christian Schad

This year, in February and March Christian Schad's early work of the Neue Sachlichkeit as well as 12 of his first innovative Dada-photographic experiments, i.e. photograms (1918/1919), have been shown in Paris at the Musée Maillol (see Newsletter, Autumn/Winter 2002). Some of his later Schadographs from 1978 out of the collection Gaspard de la nuit or the Marriage of the Romantic with the Spirit of Dada have been also presented. Now, the exhibition is shown in New York until June 6, 2003. An English catalogue is available.

Nikolaus Schad

REVIEWS

London

***Alistair Crawford: Brief Exposure at the Steiner Theatre
October 26, 2002. Afternoon Laughter and Tears***

How different reading a story silently to oneself is from hearing it told, especially if the teller of the tale is part Celt with a Scottish lilt to his voice. Most readers of *Inscape* will be familiar with Alistair Crawford's stories from *Brief Exposure* but to hear them told in a mesmerizing two and a half hour performance was truly an experience of another order.

The performance took place at the Steiner Theatre on the afternoon of Saturday 26 October 2002 and was made possible (as were the original writings) because Alistair had been the tutor at the University of Wales of *Inscape* editor, William Bishop. Needless to say some aspect of photography was the central pivot around which most of the stories turned or in some cases wound their many layered, labyrinthine way, revealing in the process heights of hilarity and depths of pathos of a human condition mirrored not just in photographs but in the photographer-storyteller himself. I was reminded that long before we were readers, we were listeners, part of an oral culture in which stories and story telling was central and whose purpose was a deeply human and moral one. And as in story telling cultures it seemed important to be part of a live audience, to be sharing the laughter and perhaps the tears.

In all the stories photography (the photograph, the search for photographs or a photographer) embodied metaphors and a way of exploring questions about time, memory and the search for meaning. This added philosophical depth. But it was the autobiographical aspect of the performance which made it so moving, from the hilarity of encounters with Italian bureaucracy or fearful guard dogs, to the warm humour found in a garrulous and Joycean letter from his elderly Mam, and finally to the truth revealed in a simple snapshot of the young Alistair in the island of Crete standing between an elderly couple. "The old man loves you" explained a Greek student many years later. "Look how he has his hand on your heart. It is his willingness to protect you - even with his own life". Thus does the meaning of a gesture in a photograph reveal a wider meaning of love. Tears welled up when I first read the story, and again when I heard it. It was this particular story which ended the performance but which had been the catalyst for creating it when an *Inscape* reader wrote that she had been reading the story to people in residential care centers near where she lived.

Finally lest I forget to mention them, there were also poems read aloud which took a great delight in language - almost equal to the visual delight of a photograph. It seems to me that a true work of art is always such a generous sharing on the part of the artist, of his individuality, of his soul-experience, and in this sense this performance was a work of art.

Reproduced by kind permission of Virginia Khuri, 'Afternoon Laughter and Tears', *Inscape*, 49, Winter 2002/03 ISSN 0967-1935. Anyone requiring further details of *Brief Exposure* e-mail to alc@aber.ac.uk

News MISCELLANY

Aberystwyth - Wales Alistair Crawford

Professor Alistair Crawford has just published John William Cruickshank (1842-1918), *Mediaeval Photographer in History Scotland* vol. 2, no. 6, Nov./ Dec., 2002, pages 32-38. J. W. Cruickshank, a Scottish Quaker of private means, photographed extensively romanesque and gothic architecture across Europe at the turn of the century. Known only as a writer of guide books for Grant Allen, Cruickshank's photography appears to have remained dormant since his death in 1918 until Professor Crawford's discovery of a large collection of his prints, negatives, slides and correspondence at the British School at Rome. Crawford writes that Cruickshank was a member of an obscure 'Exchange Society' of photographers who swapped

around 80 prints annually of mss culled from across Europe. Between 1897 and 1901, nine members rose to 13, drawn from Germany, Russia, Austria, Finland, Italy and England. It was run by Arthur Haseloff of Friednau, Germany. Crawford would like to hear from anyone who has come across this Society, or other similar Exchange Societies. Write to: e-mail to alcaber.ac.uk

Bath - Great Britain

150th Anniversary of the Royal Photographic Society

This year, The Royal Photographic Society reached her 150th anniversary. On this occasion an exhibition took place between January 24, till March 30, 2003 where the most important images from the collection and accessories have been presented.

State College - Pennsylvania, USA

Heinz K.Henisch

Bridget A. and Heinz K.Henisch are preparing the publication *The Photographic World and Humour of Cuthbert Bede* (The Edwin Mellen Press, Mellen House, Ceredigion, Wales, U.K.). Heinz K. Henisch is Professor Emeritus of the History of Photography in the Department of Art History, Penn State University, and also a Fellow of the Royal Photographic Society of Great Britain. From 1977 to 1990 he served as a Founder Editor of *History of Photography*, an international research journal. Bridget Ann Henisch has degrees from the Universities of Cambridge and London. She is a former Lecturer in medieval English at the University of Reading, UK, and author of eight books, including three in the field of photo-history.

West Newton - Massachusetts, USA

Celebration of the 30th Anniversary of the PHSNE on September 14, 2003

This year, one of our members the Photographic Historical Society of New England reached her 30th anniversary. A memorable and entertaining afternoon is being planned to celebrate PHSNE's anniversary. The site of this exciting event is the John F.Kennedy Library and Museum with its beautiful views of Boston harbor and its skyline. The president Ruth Thomasian recalls: "... Our programs include a wide variety of photographic subject; our speakers are both our own members and guests with wide-ranging specialities. Our membership, which has held steady at about 600, now includes more women who have specific interest in photographic history (...) PHSNE has a full season of monthly programs lined up along with Photographic shows, auctions, and trips to Peru in January 2003 and China again next year..." (Taken from: *The Journal, New England Journal of Photographic History*, Winter-Fall 2002, double Issue, Nos.161/162, pp.2) In occasion of the 30th anniversary of PHSNE the ESHPh wish to this very lively society many future successful years of activities.

e-mail: cstebins_errols.com

Budapest - Hungary

Hungarian photographic historian works on books on the famous Hungarian photographer and camera designer Jenő Dulovits

Zoltan Fejér, a free lancing-journalist and photo-historian in Budapest, has been working on a biography of Jenő Dulovits (1903-1972) for the past one and a half years. Dulovits was a teacher, writer, camera man and inventor, and his name is forever linked with the DUTO soft

focus attachment and his camera, the Gamma DUFLEX. His photographs often using backlighting effects and soft-focus technique, meant a totally new style on photography not only in Hungary, but for the whole European photography. Dulovits's books on photography were published between 1937 and 1957 in German, French, Czech, Russian and Hungarian language.

Fejér's inquiries will be published in form of at least two books, one of them in small format, with only little text, but about 40 photographs with captions in four languages. Secondly a Dulovits biography is planned for 2003, large-format (about 8 by 12 inches) book with about 192 pages and numerous photographs - probably (and regrettably) only in Hungarian language. Fejér has just finished the manuscript and is at the time occupied with the book illustrations, among them photographs by Dulovits printed from the original negatives. For 2003, an exhibition with photographs by Dulovits at the Mai Manó House (House of Photography, Budapest) is planned.

Zoltán Fejér

London

New photo history news website

A new website giving news of photographic historical interest in the UK and relating to British photographic history has been launched. Many aspects of photographic history are currently not covered in the general photographic press and this website aims to address that and covers general news, museum news, exhibitions, book reviews and personalities in the photo-history world. Click on: www.photoresearch.org

Christie's Photography Auctions

Christie's are the world leading auction house dealing with photography - both equipment and images. Seven sales of collectible and vintage cameras are planned throughout 2003. Two important collections are being offered in the first half of the year including the magic lantern collection of John Finney on 9 May and a single owner collection of cameras the property of Dr Sydney S Sorell on 1 April. The annual Leica sale on June includes the collection of a European collector which ranges from screw Leicas to more recent M- and R-series cameras. A free brochure or further information may be had from Christie's, 85 Old Brompton Road, London SW7 3LD, UK. Tel: +44 (0) 20 7752 3279. Fax: +44 (0) 20 7752 3183.

web: www.christies.com/cameras or e-mail the specialist head Michael Pritchard on: mpritchard@christies.com

A major sale two-part sale of Photographs will be held on 20 and 21 May 2003. An evening sale of Important Daguerreotypes by Joseph-Philibert Girault de Prangey from the Archive of the Artist features an extraordinary collection of topographical daguerreotypes of Europe, the Middle East and Holy Land (see below). The following day is a mixed collection of photographs ranging from material by Thomas Sutton and Roger Fenton via Steichen and Bill Brandt. Details from Christie's, Old Brompton Road, London SW7 3LD, UK. Tel. +44 (0) 20 7752 3006. Fax: +44 (0) 20 7752 3321 or e-mail the specialist head Salome Michell on: smichell@christies.com

Vienna

Galerie WestLicht - Auctions

23 May (Friday) at 3 pm - Leica Special Auction

24 May (Saturday) at 11 am - Photographica Auction

During the first day of the Leica special auction, the famous collection of Michael von Rosen, the former Viennese Leica representative was up for auction. A total of 400 items (objectives, microscopes and other accessories) have been offered. On the second day the non-Leica

collectors had the opportunity to select between 200 items from the Zeiss-Collection. All these objects derive from the auction-house Cornwall and have been acquired by a German collector during the last 15 years.

James E. Cornwall, who had already guided the first auction in Vienna on November 15, 2002 (see Newsletter from October 2002) returned again to Vienna from the USA to direct the auction. The all embracing catalogue contains 1000 illustrations in color as well as descriptions in German language (Euro 35 + Porto) with an English and Japanese translation (Euro 38 + Porto) and can be ordered from Westlicht www.westlicht-auction.com

BOOKS from our Members

Johan Swinnen Attack! Photography on the Edge (red.) Uitgeverij Houtekiet (catalogue), Antwerpen 1998, 304 pp. ISBN 9-052405-25-5. Text in Dutch. (English supplement).

Willem Elias, Johan Swinnen Fotografie in dialoog, Uitgeverij Groeninghe. 1999, 329 pp. ISBN 90-71868-20-6. Text in Dutch.

Anna Auer Exodus from Austria. Emigration of Austrian photographers 1920-1940 (catalogue), Kunsthalle Wien 1997, 278 pp. ISBN 3-85247-14-5. Text in English and German.

Nikolaus Schad, Anna Auer Schadographien. Die Kraft des Lichts, Passau 1999, 206 pp. ISBN 3-932949-05-6. Text in German.

Anna Auer Die Wiener Galerie Die Bruecke. Ihr internationaler Weg zur Sammlung Fotografis, Passau 1999, 243 pp. ISBN 3-932949-03-X. Text in German.

Jean-Louis Marignier Niépce. Un Savant. Une Époque. L'Invention de la Photographie. Éditions Belin, Paris 1999, 592 pp. ISBN 2-7011-2433-6. Text in French.

Marc Van Gysegem, Albert Schrever, Désiré Declercq. Pictorialist - documentarist, Geraardsbergen 2000, pp. 108 (catalogue). ISBN 90-802018-5-5. Text in Dutch.

Nina Sederholm, Allan Douglass Coleman spine, P.O.B. 040078, Staten Island, New York 2000 (catalogue) 64 pp. ISBN 952-91-2071-0. Text in English.

Vladimir Birgus Jaroslav Rössler, published by TORST with The Museum of Decorative Arts, Prague, and KANT Publishers, Prague, CZ 2001 (catalogue), 184 pp. ISBN 80-7215-139-8. Text in English.

José Manuel Torres La retina del sabio, Fuentes documentales para la Historia de la Fotografía Científica en España, Edita: Aula de Fotografía y de la Imagen de la Universidad de Cantabria. Ayuntamiento de Gerona, Santander 2001, 297 pp. ISBN 84-81-02-291-8. Text in Spanish.

Török András Regard Hongrois. Magyar tekintet. Photographies Hongrois au Jardin du Palais Royal Paris, Editions Mai Manó. Mai Manó Haz, Budapest 2001 (catalogue), 280 pp. ISBN-963-00-7804-X. Text Hungarian/French.

Vladimir Birgus, Jan Mlcoch Akt v české fotografii. The Nude in Czech Photography, Publishing House KANT, Prague 2001, 254 pp. ISBN 80-86217-35-3. Text in English and Tscheque.

Anna Auer Ferdinand Schmutzer. Das unbekannte fotografische Werk. Publisher: WestLicht. Celebration of Photography. Content: Peter Coeln, Wien 2001, (catalogue) 77 pp. Text in German.

Weston Naef, William Henry Fox Talbot (Introduction Larry J.Schaaf), The J. Paul Getty Museum, Los Angeles, 2001, 144 pp. ISBN 0-89236-660-5 (pbk.). Text in English.

Edited by Galerie Daniel Blau Salt and Paper III, München 2002, 46 pp. Text Karl Schlamming in German.

Floriano Menapace Giovanni Battista Unterweger (1833-1912), Poster Trentino, Bimestrale della Provincia autonoma di Trento, 2002 (catalogue), 65 pp. Text in Italian.

Fejér Zoltan Dulovits Jenő, Light and Shadow, Budapest, 49 pp. ISBN 963-9170-60-7. Text in Hungarian, English, French, German.

Alistair Crawford Erich Lessing. Vom Festhalten der Zeit. Reportage-Fotografie 1948-1973, Verlag Christian Brandstätter, Wien 2002 (catalogue), 456 pp. ISBN 3-85498-194-5. Text in German.

Edited by Uwe Schögl im blickpunkt. die fotosammlung der österreichischen nationalbibliothek. Haymon Verlag, Innsbruck 2002, 255 pp. ISBN 3-85218-402-9. Text in German.

Marie-Loup Sougez, Helena Pérez Gallardo Diccionario de historia de la fotografía, Ediciones Cátedra (Grupo Anaya, S.A.), Madrid 2003, 529 pp. ISBN 84-376-2038-4. Text in Spanish.

Ulla Fischer-Westhauser Max Wolf. Fotografie in der Emigration, herausgegeben von Uwe Schögl für die Österreichische Nationalbibliothek, Dietmar Klinger Verlag, Passau 2003, 126 pp. ISBN 3-932949-23-4. Text in German with an English abstract.

Giuliana Scimé, I Fotografo Mestiere d´Arte, Fondazione delle Arti dei Mestiere/Gruppo editoriale il Saggiatore, Milano 2003, 174 pp. Text in Italian.

OBITUARY

I would like to take out to note that Colin Osman founder of the English magazine creative camera died, April 12, 2002 at the age of 75. Creative camera was an important publication and Osman was significant as an editor who should not be forgotten. It was also the publication that introduced me to Bill Jay´s work, the writer photographer who founded the long lamented Album magazine.

I first met Colin Osman in 1972 at the photokina in Cologne. At that time I was considering to attach a library to my already existing photo gallery Die Bruecke and to offer creative camera besides Studio International. When I met him again in 1976 (along with Peter Turner) in London "... I was somewhat startled to find that creative camera and the Pigeon-financier magazine shared the same offices, thus explaining that somewhat enigmatic legend published by Coo Press´ which appeared in each issue of the magazine. The other standard bearer of Coo Press was Raising Pigeon founded in 1898 by Osman´s grandfather and Osman seemed to regard this biographical fact as a perfectly logical explanation of why two such disparate publications would share the same somewhat cramped und cluttered quarters on Doughy Street ..." (cited from: <http://nzcp.wellington.net.uz>) 23 years later, I again encountered Colin Osman in Udine during our symposium Photography in Italy in Udine, in 1999. The argument of his very interesting presentation was The Beato Brothers with reference to some of their lesser known images.

We deeply regret the losts of Colin Osman who was a very active and precious member of our society as well as a member of The Royal Photographic Society.

Anna Auer

We also regret the death of Peter Eric Palmquist (1936-2003) " ... A professional photographer for more than 50 years, Peter became interested in photographic history after an antique storeowner gave him old photographs taken by local photographers unknown to him. This fateful ´fistful´ of old photographs became Peter´s passionate obsession. At his death, he had amassed more than 150.000 images, including many rare images from early western American photography and some 50.000 photographs documenting more than 100 years of history in Humboldt County, CA. Peter recently transferred his extensive collection of images and research materials to the Beinecke Rare Book and Manuscript Library at Yale University ..." (From: afterimage, 2 March/April 2003).

The following members of our society passed away:

Jan Coppens, Eindhoven, NL (September 2000)
Roger Kockaert, Brussels (2002)
Fouad Debbas, Paris (25.3.2002) and

Moulay El Quazzani, Paris (24.1.2003)

* * * * *

From the President - New Members

I am very pleased to inform you that our membership is still growing. I welcome the following members to our Society:

Geoffry Batchen, New York, USA
Daniel Blau, München, Germany
Ben Baruch Blich, Tel Aviv, Israel
Renata Breth, Santa Rosa, CA/USA
P.W.Frederiks, Geleen, NL
Roy Green, London, GB
Gerhard Hildebrandt, St.Gallen, Switzerland
Eddie Maes, Brussel, Belgium
The Picture Collection / National Library of Norway, Oslo
Gerald Piffli, Vienna
Fritz Simak, Vienna
Hans Schreiber, Vienna
Monika Schwärzler (Brodesser), Vienna,
Mulugeta Tafesse, Antwerp, Belgium
Technisches Museum Wien, Vienna
Ivo Stanek, Vienna
Conny Vennekens, Houthalen, Belgium
Robert Zahornicky, Pressbaum, Austria
Kurt Zein, Vienna

Reminder

To reinforce the financial basis of our society I invite all members who did not pay the membership fee of Euro 60 for 2003 to do it now by bank transfer or by cheque on our account in Vienna, on the name:

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

The ESHPH cannot accept credit cards for dues payments; however, we do accept checks and money orders in Euro. Please send dues and changes addresses, phones, e-mails. If using e-mail, please indicate ESHPH in subject line.

The Newsletter was compiled and produced by Anna Auer. To represent fully member´s interests in as many countries as possible we urgently need your cooperation.

So, please send information for the next Newsletter (Autumn/Winter 2003) 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@westlicht.com

Deadline: August 31, 2003

Vienna, May 2003