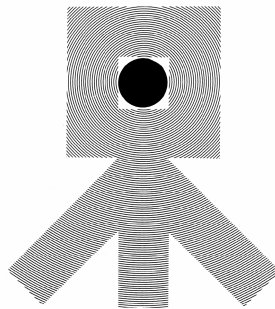


ESHPh

European Society for the History of Photography

Association Européenne pour l'Histoire de la Photographie

Europäische Gesellschaft für die Geschichte der Photographie



# Newsletter

Autumn/Winter 2004/05

November

Vienna

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Dear Members

The year 2004 is almost over. Thanks to your cooperation we could accomplish many things a short while ago seemed to be impossible: The folder of our Society that since April is circulating receives great acceptance as our website together with the Danube University Krems does it. Indeed, from April to November a total of 1212 persons visited our website including more than 300 English speaking ones. Most of our new members joined us by this way of communication. On an average, we receive about 5 to 10 questions about our Society a day which we try to answer immediately, so that the flow of communications remains vivid.

We also succeeded to publish the proceedings of Helmut Gernsheim Reconsidered. Symposium Mannheim 2003 and Photoresearcher No.7 in time before the start of our Symposium in Stockholm From Nordic Landscapes to North American Indians took place. This symposium has been prepared by Eva Dahlman und Anna Tellgren with great accuracy. It presented to us many, up to now yet well known aspects about the history of the Scandinavian photography and their achievements.

Another activity of our Society to become better known was our participation at the annual Art Fair in Vienna, this year. With the Danube-University Krems and the editor Dietmar Klingner we co-operated and had a common information desk, where we presented the newest publications of the ESHPH. This offer has been accepted with great interest by the international visitors.

An absolute necessity and important achievement of this year was, however, the establishing of a legal basis for our Society; it states precisely the rights and obligations of the board and its members. Thus, we unfortunately had to exclude "members" who regularly received our informations (Newsletters and proceedings) but had not paid their membership fees for years. During our meeting in Stockholm a long, sometimes heated debate occurred about the legal basis of our Society. In the meanwhile, we received many positive reactions welcoming that now legal form of our Society (see feedback).

Another important step for the acceptance of our Society as an European active institution is the fact that during the European Month of Photography three European cities participated: Paris, Berlin and Vienna. This cooperation will be expanded to Rome, Bratislava and Moskau in 2006. The ESHPH should use in the future this development, since – besides from Italy – we also have members from Eastern Europe.

Last but not least, I would like to express my gratitude to all members who through their active cooperation contributed to fulfill the various and demanding projects. My very special thanks go to Alistair Crawford and Laurent Roosens without their will, and continuous advice the Society

would not have reached the point where we stay today. I also welcome the new members and hope that they will cooperate with us in a productive way.

Anna Auer  
President of the ESHPH

## New Board of the ESHPH

The ESHPH was legally registered in Austria on 3 March 2004. A General Assembly took place on 8 June at the Gallery WestLicht in Vienna. As requested by law a new Board was elected comprising the following persons along with an International Advisory Committee.

The new Statutes of our Society (in German) are still available on our website. English and French translation will follow soon.

Anna Auer – President

born 1937 in Klagenfurt, Austria. Trained as a bookseller. Studied from 1954-56 at the Academy of Music and Dramatic Art Mozarteum in Salzburg. Founder of the first photo gallery Die Bruecke (1970-78) in Austria. Initiated the photographic collection Fotografis together with the Austrian Laenderbank (now Bank Austria). Its curator from 1976-1986. She organized the first international Symposia in photography in the German speaking area (1976-1981). On the Board of The Photographic Society founded 1861 in Vienna. In 1992 she got a grant from The J. Paul Getty Museum in Los Angeles which led to the exhibition Exodus from Austria. Emigration auf Austrian photographers 1920-1940 at the Kunsthalle, Vienna 1998. For that occasion she produced together with Peter Klein the video-film Fragemente der Erinnerung (Fragments of Memory); this documentation contains excerpts from interviews with the original voices of emigrants, and has been shown at the Austrian Television art-programme. Publications (selection): Die vergessenen Briefe. Niépce, Daguerre, Talbot, Vienna 1997; Die Wiener Galerie Die Bruecke. Ihr internationaler Weg zur Sammlung Fotografis, Passau 1999; together with Nikolaus Schad, she edited the book Schadographien. Die Kraft des Lichts Passau 1999; Fotografie im Gespräch (18 interviews with an English summary); Ferdinand Schmutzer. The unknown photographic work, Vienna 2001. Numerous lectures (in German, French and English) in Austria and abroad on the history of photography, published various

essays and articles. Anna Auer lives in Vienna. Since 2001 President of the European Society for the History of Photography.

Uwe Schögl – Vice-President

born 1965 in Bad Ischl, Austria. Studied from 1983-93 Art History at the University in Salzburg. Since 2002 Assistant Director and Senior Curator of the Picture Archive of the Austrian National Library, Vienna. Research on Heinrich Kühn and the Pictorialism in Austria and art in the 20<sup>th</sup> century, especially on the manifestations of art totalitarian regimes. Editor of Publications and exhibitions (selections): *Das Kunstkabinett des Johann Caspar Lavater*, Austrian National Library and Kunsthaus Zürich, Wien 1999; *Im Blickpunkt. Die Fotografische Sammlung der Österreichischen Nationalbibliothek*, Innsbruck 2002; *Max Wolf. Fotografie in der Emigration*, Passau 2003; *Harry Weber. Vivir in Viena. Fotografias de la Bibliotheca Nacional de Austria*, Bibliotheca de México, Mexico City 2003 and *Lucca Chmel. Architekturfotografie 1945-1970*, Passau 2004. This exhibition was a co-operation with the gallery WestLicht for the Month of Photography. Publications (selection): *Über die Zukunft der Fotosammlungen*, in: *EIKON, Internationale Zeitschrift für Photographie & Medienkunst*, März 2001, Nr.5, S.49 f; *Heinrich Kühn and Photography with Autochromes*, in: *Topics in Photographic Preservation (American Institute of Conservation)*, Washington D.C. 2002; *Heinrich Kühn and the Autochromes*, in: *Photography and Research in Austria. Vienna, the Door to the European East*, Passau 2002 (proceedings of the ESHPH-Symposium 2001 at the National Library in Vienna). Researches (selection): Since 2001 scientific work to make accessible the entire photographic collection of the Austrian National Library to the public starting with the 19<sup>th</sup> and the first part of the 20<sup>th</sup> century as well as the collection Johann Caspar Lavater. Numerous lectures. Co-organiser of the ESHPH-Symposium in Vienna. Since 2001 member, became in June 2004 Vice-president of the European Society for the History of Photography.

Ulla Fischer-Westhauser – 1<sup>st</sup> Secretary

PhD, born 1955 in Vienna. Historian and anglist. Employee at Gallery WestLicht in Vienna. Before that free lance at the Department for Pictures and Portraits of the Austrian National Library. Main areas of research: History of photography, history of economics. Exhibitions and publications (selection): *The History of the Voeslauer Kammgarnfabrik (worsted mill) – an Example of Old Industry (theses)*. Together with Gerda Mraz, *Empress Elisabeth – Wunschbilder oder die Kunst der Retouche (Pictures Desired or the Art of Retouching)*. (Exhibition and publication 1998) and *Kronprinz Rudolf – Apart from Mayerling (Exhibition and publication 1998)*. *Court Photographers – Photographers of the Court (2000)*. *Max Wolf, Photography in Emigration (Exhibition and publication in 2003)*. Together with Uwe Schögl, *In Focus – the Photographic Collection of the Austrian National Library (Exhibition and publication 2002/03)*. Participation in conferences/symposia (selection): *Höfetagung (Courts Conference) of the Austrian Academy of Science, ESHPH-Symposium 2001 in Vienna*. Several

Publications on history of economics. Lives in Traiskirchen, Lower Austria; two grown-up daughters. Since 2001 member.

Monika Obermeier – 2<sup>nd</sup> Secretary

born 1962, lives in Vienna. Studied psychology at the Vienna University, is certified Social Worker and Organisation Consultant. 1989-1992 Photo Archivist (for the daily newspaper Arbeiter Zeitung, Vienna). 1992-1999 Picture Editor. Since 1996, exhibition coordination and promotion in the field of photography. Since 2000, responsible (shared-responsibility) for the development and management of the exhibition-programme at the gallery WestLicht. Schauplatz für Fotografie in Vienna. Since 2001 member.

Hannelore Huber – 1<sup>st</sup> Treasurer

PhD, born 1945 in Krems/Danube, lives in Vienna and Krems. Businesswoman in several enterprises. In the 70s, studies of journalism and press photography, doctoral thesis about The professional life of press photographers of newspapers and weekly magazines in Austria. (Salzbourg 1987). Took part at different seminars at the Salzburg College (University of Illinois). Journey in France and Italy. 1990-2003 Curator of Photography, Film as well as Exhibition Manager at the Technical Museum in Vienna. Memberships-Board: Fotohof Salzburg (1985-1987); ICOM group CIMUSET from 1998 to 2004 (International Committee of Science and Technical Museums); Since 1989 corresponding member of DGPh, Cologne; publications about press photography, editor of books on the history of photography, exhibition catalogues and biografies of inventors. Since 2001 member of the ESHPH.

Fritz Simak – 2<sup>nd</sup> Treasurer

PhD, born 1955 in Vienna. Vienna Choir Boy; studied music (Trumpet) and History of arts. PhD on the photographer Ernst Haas at the University of Vienna. Lives in Vienna as an artist (photography), freelance photographer and collector. Since 2002 member.

Ivo Stanek – 1<sup>st</sup> Controller

born in Vienna in 1936. He moved to Monte Estoril (Portugal) to live there until 1949 and studied in the Lycée Francais de Lisbonne. Returning in Austria he finished High School in the Jesuit College in Kalksburg near Vienna and started to study law at the Vienna University. In 1958, he started in Oesterreichische Laenderbank in the Documentary Credits Department. Due to his knowledge of languages (English, French, Italian, German) he was soon transferred to the International Department, where he started the banks Central European business. In 1966, he moved to the Advertising Department where he was promoted to Head of Advertising and to General Manager and became Head of Marketing in 1974. After several years as Head of the Marketing Division he returned to the International Division as Deputy Director. In 1991 he was nominated Senior Advisor to the Managing Board. He designed and organised the

international Network of branches and subsidiary banks world-wide. He was involved in setting up personal contacts with important economic and political institutions. For many years he was involved in strategic marketing for the banking group. Specialising first on the Asian Market and from 1989 on in the Central and East European countries (CEE's). He initiated a network of European Clubs in so far 9 countries, he has founded and actively organized the 4 Danube Region Business Conferences. He also acted as a lobbyist in Brussels. During the last twenty years he was active in promoting the banking Group in the CEE's by writing many articles and lecturing in Austria and abroad on a wide range of topics (European Union, Enlargement, Banking Business, Sustainability). He has been a members of Club D&A (Association for Selfhelp for Depression and Anxiety) since its foundation in 1993 and he was active since than as treasurer. More and more since his retirement in 2002, he engaged in NGO's advocating, Sustainable Development as member of the Club of Rome. Since 2001 member.

Peter Prokop – 2<sup>nd</sup> Controller

born in Vienna in 1961, after school leaving, examination in the humanistic branch of Comprehensive Secondary School. Study of Economics at the University of Vienna. Graduating Mag.rer.soc.oec. Since 1997 in the Picture Archive of the Austrian National Library. Participation in multiple exhibitions of the Picture Archives, reorganization of the Customer Service. Since 2004, Key Account Manager of the Customer Service of the Picture Archive. In leading position, he is involved in the projects Digitales Bildarchiv and Bildarchiv Austria for implementing an internet service of the Picture Archive including Webshop. Lives in Vienna. Since 2004 member.

## Advisory Board

A.D.Coleman – New York/USA

born 1943 in Brooklyn, New York. He lives on Staten Island, New York. A photography critic and historian, he has published numerous books, including The Grotesque in Photography, Light Readings, Tarnished Silver, Depth of Field, and The Digital Evolution. One collection of his essays, Critical Focus, received the International Center of Photography's Infinity Award for Writing on Photography in 1995. Coleman's internationally syndicated columns and essays have been translated into 19 languages and published in 27 countries. In 1998 American Photo named Coleman one of "the most important people in photography". Since 2001 member.

Alistair Crawford – Aberystwyth/UK

born Fraserburgh, Aberdeenshire, Scotland in 1945. Studied at the Glasgow School of Art 1962-66 and Aberdeen College of Education 1967-68. Taught at the University of Leeds and Coventry Polytechnic and in 1974 became lecturer at the university of Wales, Aberystwyth, 1983

Senior lecturer, 1986 head of the Department of Art, 1987 Reader, and in 1990 the first Professor of Art in the history of the University and in the history of Wales. 1986-95 he was Head of the new School of Art and Keeper of the University Art Collections. He exhibits regularly as an artist, printmaker and photographer and has held 36 solo shows and taken part in over 140 exhibitions in leading galleries in Britain and abroad, is represented in public and corporate collections in the UK and the USA and private Collections worldwide. Various awards include the Royal National Eisteddfod of Wales Gold Medal in Fine Arts 1985. In 1979 he also began to exhibit photography and in 1982 was awarded a Winston Churchill Fellowship in Photography to study in Italy. In 1991, in recognition of various contributions to photography, he was invited to become a Fellow of the Royal Photographic Society. He has published on the history of photography since 1977 numerous essays about art and photography (selection): [please add your preferences](#) and has curated several major exhibitions of photography which have been seen throughout Britain, and Ireland, Italy, Switzerland, Austria and the United States. In 2002 he was invited by Kunsthistorisches Museum, Vienna to curate, design, and write the accompanying text for the retrospective exhibition and book of Erich Lessing: *Vom Festhalten der Zeit. Reportagefotografie 1948-73*. In addition to making photographs his main research interests are post-war European and United States photography. He is an authority on the history of photography in Italy. From 1994-97 he was member of the Executive Committee of the European Society for the History of Photography and editor of the ESHPH journal *Photoresearcher*. He is currently the English editor of *Photoresearcher* and the proceedings of the ESHPH-Symposia. Member again since 2002.

Eva Dahlman – Stockholm/Sweden

born 1947 in Visby, Sweden. Bachelor of Arts, Head, Section of Maps, Pictures, Printed Music and Posters at the Royal Library, National Library of Sweden, Stockholm. Editor of the Journal *Kontaktarket* (Contact Sheet) which appears twice a year, in collaboration with the Swedish Society for the History of Photography. She has curated a number of exhibitions and published articles on photography especially on the earliest women photographers in Stockholm. Vice-President of the Swedish Society for the History of Photography and member of the Board of Xposeptember Stockholm Fotofestival. Organiser of the ESHPH-Symposium 2004 in Stockholm. Member for a long time.

Roger Erlandsen – Oslo/Norway

born 1951, historian. He has been working professionally on photo history since 1977, from 1983 on he acted as Director of the National Institute for Historical Photography. He has written numerous articles, edited books and made several exhibitions on different aspects of the history of photography. Since 1984 co-Editor of the Norwegian *Photohistorical Handbook*. He has published a book on the history of photography in Bergen 1840-1865. Organiser of the ESHPH-Symposium in Oslo, in 1994.

Now, Manager at the Akershus Fylkesmuseum in Strømmen, Norway. Member for a long time.

Zoltán Fejér – Budapest/Hungary

born 1951 in Budapest. Professional photographer since 1969. His work are presented in individual exhibitions since 1972. His pictures are contained in 14 Hungarian and 16 museums in nine different countries. Camera collector since 1970. First dealing with Leica, he got interested in the history of Hungarian cameras and lenses: Hungarian Cameras (HOGYF Edition, Budapest 2001). Several photohistoric books (selection): History of Photography on the Hungarian town of Vác (1994) and about the art photographer Jenő Dulovits (2003). Co-author of the first textbook about history of photography in Hungarian language (1999). Numerous specialist articles for Hungarian and international magazines (e.g. Leica Photography International). Member of the association of Hungarian journalists and Hungarian art photographers. Zoltán Fejér is living in Budapest, is married and has a daughter and a son. Member since 2001.

Johan Swinnen – Antwerpen/Belgium

born 1954 in Tienen, Belgium. He has been Director of the Faculty of Fine Arts at the University of Professional Education Zuyd in Maastricht. He is Professor at the Faculty of Art Science and Archeology at the Free University of Brussels, President of the Institute for Photography and New Media (IFON) and of Germinations. He is in the staff of the Higher Institute for Fine Arts (HISK) in Antwerp and in the Editorial Network of European Photography (Berlin) and has made contributions to various publications and symposia. Member for a long time.

## Reactions about the new form of our Society

At the meeting in Stockholm (September 9, 2004) a few members seemed to indicate that they wanted to go back to the prior form of the Society before my election as President. We invited then all our members in the letter from September 28, to let us know their decisions. In the meanwhile some written congratulations and other positive reactions (by phone and E-mail) on the new formation of our Society are available and, fortunately also payments came in. I have the pleasure to quote you some following voices:

Anna, Bravo for the site. It is nicely built, it is informative and interesting. Many thanks for your efforts to send me Newletters and for the two last publications. Looking forward for the Maastricht proceedings, and for the coming conferences I promise to attend. Again many thanks for your work and good spirit, you are one of a kind.

Ben Baruch Blich, Bezalel Academy of Art and Design, Jerusalem, Israel  
October 17, 2004



Congratulations on achieving the legal recognition of the ESHPH. I'am sure that this formal status will further the development of the organization.

A.D.Coleman, Executive Director of The Photography Criticism CyberArchive,  
New York, USA, May 24, 2004

Es freut mich, daß die Symposium-proceedings 2003 und der Photoresearcher Nr.7 bald fertig sind. Ich habe ernsthaft erwägt, meine Mitgliedschaft Ende dieses Jahres zu beenden. Allzu lang ist die Erscheinung des ‚Newsletters‘ und des ‚Photoresearchers‘ unterbrochen worden. Die Leitung der Gesellschaft soll verstehen, daß die wichtigste, so nicht die einzige Möglichkeit von Kommunikation zwischen den Mitgliedern in der Publikation von eigenen Arbeiten auf gedrucktem Papier gelegen ist.

P.W.Frederiks, Geleen, The Netherlands, August 24, 2004

Es war schön, Sie so munter in Köln wieder zu sehen. Ich habe mich gefreut. Auch über das ESHPH-Heft (Photoresearcher No.7) vor allem mit dem Nachruf auf Karl Steinorth, den ich sehr geschätzt habe.

Prof. Gottfried Jäger, Bielefeld, Germany, October 8, 2004

Many thanks for all the mailings. I am renewing for three (3) years. A review of the Mannheim proceedings will appear in ‚History of Photography‘, vol 28, issue 1, 2005. Keep up the good work!

Peggy Ann Kusnerz, Ann Arbor, Michigan, USA, October 21, 2004

Congratulations on taking the initiative to reorganize ESHPH. You have certainly taken on a big project. The new publication, Photoresearcher, is very useful and we look forward to seeing more in the future.

Weston Naef, Curator of Photographs, The J. Paul Getty Museum, Los Angeles,  
USA, October 24, 2004

Dieses Jahr hat die ESHPH mich wirklich verwöhnt: verschiedene Symposium-Publikationen wurden mit zugesandt, Protokolle über die Versammlungen, die Newsletter und jetzt noch die Nummer 7 von Photoresearcher. Den ‚Helmut Gernsheim Reconsidered‘ habe ich in einem Zug ausgelesen. Dies alles ist das Resultat Ihres unermüdlichen Einsatzes für die Gesellschaft, geholfen von Ihren tatkräftigen Mitarbeitern. Ihnen allen meinen aufrichtigen Dank dafür, daß die ESHPH zum Neuen erweckt wurde.

Dr. Laurent Roosens, Honorary President of the ESHPH, Mortsels, Belgium,  
October 19, 2004

Ich bedanke mich sehr für die inhaltsreiche und gut gelungene Publikation ‚Symposium Mannheim 2003‘.

Werner H. Franke, München, Germany, October 28, 2004

It is most kind of you, Anna, for sending me a copy of the proceedings of the 2003 Mannheim Symposium ‘Helmut Gernsheim Reconsidered’. I have read all the contributions now, except only glanced quickly through Horst Faast’ account of the work of John Morris. I think it would have been more appropriate if that item relating to the Deutsche Gesellschaft prize had been placed at the end of the volume not at the beginning.

R. Derek Wood, Bromley/Kent, UK, September 17, 2004 (former member who compiled the ESHP literature index for ESHP-Photohistorica No 56/57, in 1996).

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## ESHP Symposium 2004 in Stockholm September 9-10

From Nordic Landscapes to North American Indians.  
Current Trends in Nordic and International History of  
Photography

The Symposium was open to ESHP members and anyone interested in the history of photography and photography in general. The symposium took place simultaneously with several exhibitions by photographers and artists as part of the fourth edition of Xposeptember Stockholm Photo Festival 2004, which took place between September 10<sup>th</sup> and October 10<sup>th</sup> 2004. Xposeptember is an umbrella organisation for exhibitions, seminars and educational projects produced by a large number of museums and galleries and is also a forum for critical analysis of the role of photography in today’s society.

The Symposium was perfectly organised by Eva Dahlman (The Royal Library, National Library of Sweden) and Anna Tellgren (Curator of Photography at the Moderna Museet). The symposium was attended mostly by participants from Scandinavia (Sweden, Finland, Denmark and Norway). Participants from England and Spain and USA were not present, there were only one member each from Germany and Italy (Giuliana Scimé, Milano, and Hans Christian Adam from Göttingen, three members

from Belgium (Johan Swinnen, Tamara Berghmans, Mulugeta Tafesse) and from France, Saskia Ooms.

Programme - Thursday September 9 at Moderna Museet

Ann-Sofi Noring (Head of Exhibition & Collection, Moderna Museet, Stockholm - Welcome

Anna Tellgren (Curator of Photography, Moderna Museet) - Nordic Landscapes. The Writing of Photo History from a Scandinavian Perspective

Mette Sandbye (Assistant Professor at the Department of Art and Cultural Studies, Copenhagen University) - Conceiving the First Danish History of Photography

Sigrid Lien (Associate Professor at the Department of Art History and Cultural Studies, University of Bergen) – The Specifically Norwegian about Norwegian Histories of Photography

Johan Swinnen (Professor at the Faculty of Art Science and Archaeology at the Free University of Brussels) – What is the Purpose of Photo History? Methods of Research in Belgium

Leena Saraste (Researcher at the Finnish Museum of Photography, Helsinki) – Photographic Education. Artistic and Scholarly Research in Finland

Lena Johannesson (Professor, Department of Art History and Visual Studies, Gothenburg University) – On the Borders of Photographic Continents and the Presumed Globalisation

Anna Näslund Dahlgren (Doctoral Candidate, Department of Art History, Stockholm University) – The Photographic Image in Visual Culture

Tamara Berghmans (PHD Student, Department of Art Science and Archaeology Free University of Brussels (VUB) – The “subjective fotografie” in Belgium

Ingrid Norum (Curator, Sogn and Fjordane Museum of Fine Arts, Norway) Jens Hauge – Landscapes

Mulugeta Tafesse (Artist and Laureate, Higher Institute for Fine Arts “HISK”, Antwerpen, Belgium) – Courteous Confines: East African Contemporary Photography Practice and the Pull Between Figure and Ornament

Kerstin Arcadius (Administrative Head of Skanes hembygdsförbund, Lund,

Sweden) – Picturing the Countryside. Severin Nilson and the late 19<sup>th</sup> Photography

Exhibition Man Ray. Introduction by Leif Wigh (former curator of Photography, Moderna Museet)

Friday September 9, at The Royal Library, National Library of Sweden

Johan Mannerheim (Deputy National Librarian, Department of Special Collections, The Royal Library, National Library of Sweden, Stockholm) - Welcome

Eva Dahlman – North American Indians and Photographs of Romani in the Royal Library

Hans Christian Adam (Picture Researcher and Photo Historian, Göttingen) – Unforgettable Portraits. Curtis and the “North American Indian”

Anna Auer (President of the ESHPH, Vienna) – Why did include the Viennese Gallery ‘Die Bruecke’ the Work of Edward S. Curtis in the Exhibition Programm already in 1975?

Torsten Johansson (Reproduction and Photography Section, The Royal Library, National Library of Sweden, Stockholm) – Edward S. Curtis’ Photogravures – How Were They Produced?

Eva Reme (Post Doctorate, Department of Art History and Cultural Studies, University of Bergen) – Norwegian Photographers and Images of Native Americans

Claes-Hakan Jacobson (Independent Photo Historian, Swedish Pioneer Historical Society, Stockholm) – John Anderson – A Pioneer Photographer Among the Rosebud Sioux Indians

Saskia Ooms (Art Historian, Freelance Curator, Assistant to the Chief Curator of Photography at the Musée d’Orsay, Paris) – From Colonial Photography to Intimate Portraits: Claude-Joseph Désiré (1828-1915) Album Madagascar, Collection Musée d’Orsay

Annette Rosengren (Curator Nordiska Museet, Stockholm) – Reflections upon Photographs of Sámi, Romani and Swedish Peasants

Exhibition Edward S. Curtis – The North American Indians. Introduction by Eva Dahlman.

## Call for Papers

In order to prepare our proceedings From Nordic Landscapes to North American Indians as soon as possible I kindly ask the lecturers to send us 5 pages (about 8000 signs) in English. A brief note concerning the author is also requested. The article should be typed in double spacing on one side only of A4 paper. The preferred systems are HTML or CD-ROM in Microsoft Word or Word Perfect. Please mail 5 black and white glossy photographs or send digital images on CD in TIF (best quality!)

Deadline: 31 January, 2005.

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kunst wien goes international  
ESHPh at the annual Art Fair in Vienna  
7 – 10 October 2004

Austria's traditional exhibition of contemporary art, the kunst wien in the MAK, have been undergoing extensive reorganisation on the occasion of its 10<sup>th</sup> anniversary at the accustomed annual date. After the discussion "Photography as a collective object" at the kunst wien and the implementation of the Viennese Month of Photography, it seemed an obvious step to integrate a forum of artistic photography as the focal point in the art fair. Photography has declared itself as an independent segment in the art market for a long time; the value of this work has increased dramatically. A cross-section have been offered through topics, type of style and subject of contemporary photography as a reflection of cultural diversity.

For the first time the ESHPh participated at kunst wien together with the Zentrum für Bildwissenschaft at the Danube University Krems and Dietmar Klinger Verlag Passau. On our information booth the proceedings Photography and Research in Austria. Vienna, the door to the European East (Symposium 2001) and Symposium Mannheim 2003 Helmut Gernsheim Reconsidered as well as our Photoresearcher No 7 and the folder of our Society have been presented. Thanks to the art fair and our website several new members joined our Society.

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European Month of Photography  
Le Mois de la Photography  
Europäischer Monat der Photography

Paris  
Berlin  
Wien

November 2004

The following texts are abstracts taken from the catalogue *Monat der Photographie – Paris – Berlin - Wien*, edited by Kulturabteilung der Stadt Wien, 2004 .

Les texts suivants sont des extraits du catalogue *Monat der Photographie Paris – Berlin - Wien*, édité par Kulturabteilung der Stadt Wien, 2004.

## Vienna

The Month of Photography has successfully been held in Paris for more than twenty years. This event series does not only delight the artists but also museums, galleries, agencies, critics and art collectors as well as constantly growing audience. In the year of the enlargement of the European Union by ten new member states cultural institutions can pick up this concept together with artists as to promote the cultural identity of the Europeans. The first European Month of Photography is organised at the same time in Berlin, Vienna and Paris and is actively supported by the European Union programme Culture. Of the about 70 exhibitions shown in Paris several focus on the European heritage and identity that could develop thanks to the true freedom of thought and of expression. As of 2006 the European Month of Photography will not only be held in the three capitals mentioned above, but also in Rome, Bratislava and Moscow and possibly in other cities (abstract of the preface of the catalogue).

Si le Le Mois de la Photographie connaît, à Paris, un grand succès depuis plus de vingt ans, c'est qu'au-delà de la mobilisation des créateurs et des artistes, il a su impliquer non seulement les musées, galeries, agences, critiques et collectionneurs, mais aussi un public de plus en plus large. Au moment où l'Union Européenne s'élargit à dix nouveaux Etats membres, les responsables culturels, avec le soutien des artistes, peuvent trouver dans ce concept un projet susceptible de renforcer l'identité culturelle des Européens. Parmi les quelque soixante-dix expositions qui sont présentées à Paris, plusieurs évoquent cet héritage européen commun, cette identité partagée autour d'une véritable liberté de penser et de créer. Dès 2006, les trois capitales inviteront Rome, Bratislava et Moscou – peut-être d'autres encore – à les rejoindre (extraits de la préface de catalogue).

## Austrian National Library

Exhibition « Der Standard » 16 years of current affairs  
October 1 – November 30, 2004

Objective of the exhibition is to present an honour the newspaper's photographers and to show how more than ever current photography seeks to document reality and manipulate it at the same time. Today's most stirring pictures are increasingly taken by amateurs rather than professionals as in the case of the torture photographs from Iraq. Press

photographes, even if they had been aware of the happenings, would never have been allowed to document them (p.117).

L'exposition n'a pas pour seul objectif de présenter le travail et les mérites des photographes de ce quotidien; aujourd'hui plus que jamais, la photo d'actualité est à la fois une documentation de la réalité et une tentative de manipulation de cette réalité. De plus en plus souvent, les images les plus bouleversantes ne sont pas envoyées par des photographes professionnels mais par des amateurs, comme ce fut le cas pour les photos de torture en Irak. D'ailleurs, même s'ils avaient en connaissance de ces événements, les photographes de presse auraient été empêchés de les couvrir (p.116).

[www.onb.ac.at](http://www.onb.ac.at)      [www.derstandard.at](http://www.derstandard.at)

## Gallery Hofstätter

Franz Hubmann: Paris –Berlin - Wien

November 5, 2004 – January 29, 2005

Vintage prints of famous classics of modernity in their working and living environment, such as those of Georges Braque, Chagall or the impressive portrait of Giacometti, taken between 1954 and 1957, very aptly reveal the personality of the people portrayed while reflecting the flair and charme specific to Paris as an artist's metropolis (p.164).

Les vintage prints (tirages d'époque) des grands maitres de l'art moderne saisi in situ dans leurs travail et/ou leur vie, entre 1954-57, comme par exemple Georges Braque, Chagall ou bien le portrait impressionnant de Giacometti, traduisent au-delà de l'expression de ces personnalités, l'ambiance spécifique et le charme de Paris, métropole des artists (p.164).

[www.kunstnet.at/hofstaetter](http://www.kunstnet.at/hofstaetter)

## Institut Français de Vienne

Autoportrait Jean Baudriallard

November 16 – December 17, 2004

J.Baudrillard, born in 1929, trained Germanist, turned to sociology late in life: having done his degree he was made assistant professor of sociology at the University of Nanterre in 1966. He was among French intellectuals who gave recommendations on American universities in the 1980s and 90s. Like Lyotard and Derrida, who he shared a love for the deconstruction processes of transcendental terms with, he began publishing several works with Galilée in the late 1970s, having worked as a writer for Gallimard before that (p.97).

Né en 1929, J. Baudrillard, germaniste de formation, s'est ensuite tourné vers la sociologie: docteur d'Etat, il est nommé assistant de sociologie à l'université de Nanterre en 1966. Comme Lyotard et Derrida, avec lequel il

a déclaré sa proximité à propos de l'entreprise de déconstruction d'un signifié transcendant, il a publié, depuis la fin des années 70, plusieurs ouvrages aux Editions Galilée, après avoir été un auteur Gallimard (p. 96).

[www.amafrance-at.org](http://www.amafrance-at.org)

## Jüdisches Museum Wien Alexandr Rodzenko - Moskow November 11 – December 12, 2004

In 1932 Isogis, publishing house for books of photographs and the famous magazin The USSR on the building site, commissioned Alexandr Rodzenko, artist, designer and photographer to take pictures of Moskow. Working as an artist for the filmset Moskow in October (1927) he carefully selected impressive locations throughout the city suitable for exterior shots. As an artist turned from abstract painting to productive art only a few years earlier Rodzenko was interested in space, perspective and architecture in pictures (p.26).

En 1932, la maison d'édition Isogis qui a édité des livres photographiques et le fameux magazine L'URSSR en chantier chargea A. Rodzenko – artiste, dessinateur et photographe – de faire des photos de Moscou. Lorsqu'il a créé les décors du film « Moscou en octobre » (1927), il a soigneusement choisi les endroits de la ville qui se prêtaient le mieux aux prises de vue en plein air. L'artiste Rodzenko qui était passé juste quelques années auparavant de la peinture abstraite à l'art productif, s'intéressa d'une part à l'espace, à la perspective et à la forme architectonique de la photo (p.26).

[www.jmw.at](http://www.jmw.at)

## Technisches Museum Wien All The World on Display. The Vienna World's Fair of 1873 October 28 , 2004 – February 27, 2005

The Vienna World's Fair opened on May 1, 1873, with 53.000 exhibitors assembled on an area of 233 hectares within the woodlands of the Vienna Prater. The Vienna Photographer's Association captured the event for posterity in about 2000 photographs. Besides its lavish display of technology and industry the generously laid out global show was able to fascinate above all by dint of its folkloristic ensembles, its cafés and bazaars.

The Technisches Museum Wien retains in its archives a profusion of these photographs, as well as exhibition catalogues, medals and other memorabilia. A selection from this abundance of items enables visitors for the very first time to take a magical history tour back to the scene of the events in the Vienna of 1873, and to engage in a photographic encounter with the world of World Fair. Ranging from a minute-by-minute



documentation of the progress made during the construction work on the Rotunda to the Hungarian Wine House, from locomotives to cannons and on to the Cercle Oriental, the journey covers a substantial segment of the world of that time (folder, Welt Ausstellen, Schauplatz Wien 1873).

Le 1<sup>er</sup> mai 1873, L'Exposition Universelle de Vienne a ouvert ses portes, avec 53.000 exposants, au milieu du bois de Prater, sur un terrain de plus de 233 hectares. L'Association Viennoise des Photographes a documenté cet événement pour la postérité avec quelque 2000 photos. Le Musée Technique de Vienne conserve dans ses archives une multitude de photographies, mais aussi des catalogues d'exposition, des médailles et d'autres souvenirs (p.36).

[www.technischesmuseum.at](http://www.technischesmuseum.at)

## Wien Museum Karlsplatz

Henri Cartier-Bresson – The essence of Paris

October 5, 2004 – January 9, 2005

Few photographers have succeeded in creating so many pictures vividly imprinted in our memories as Henri Cartier-Bresson. The photographic works of the Frenchman and co-founder of the famous photo agency Magnum (1947) demonstrate how it is possible to catch "the essential moment", the one which makes or breaks a situation, in a photograph.

Wien Museum has selected Paris scenes only for the exhibition. Many of the photographs have lastingly shaped our idea and the image of the Seine metropolis. In the words of Director Wolfgang Kos, "the exhibition reflects our principle at the museum which is that of taking interest in other large cities too" (p.40).

Peu de photographes ont comme Henri Cartier-Bresson réussi autant d'images qui se sont profondément inscrites dans notre imaginaire. L'œuvre photographique de ce Français, cofondateur de la célèbre agence de photos Magnum (1947) symbolise la possibilité de saisir cet « instant décisif » qui porte en soi l'essence d'une situation.

Le Wien Museum montre exclusivement ses scènes parisiennes. Un grand nombre de ces photos ont marqué définitivement notre imagination et l'image que nous gardons de la capitale française « la présente exposition confirme – selon le directeur Wolfgang Kos – la volonté du Wien Museum de s'intéresser également à d'autres grandes capitales » (p.40).

## Willy Römer press photographer

Everyday life & epoch: Berlin 1918 – 1948

November 5 – December 5, 2004

Willy Römer (1887-1979) was one of the most important press photographers in the days of the Weimar Republic. Almost all of his life's work, including thousands of photographs and glass negatives, has been

preserved. Willy Römer suffered the same fate as many important photographers of the 20s century: virtually all of his work has gone unnotated. Yet his more than 200 shots of Berlin's revolutionary unrest in 1918/19, amongst others, constitute some of the most interesting documents of those days (p.44).

Willy Römer est l'un des photographes de presse le plus importants de la République Weimar. Son œuvre comprend plusieurs milliers de photos et de négatifs sur verre et s'est conservée dans sa quasi-totalité. Willy Römer partage le destin de nombreux grands photographes du 20<sup>e</sup> siècle. Son œuvre est restée pratiquement inconnue. Pourtant, ses quelque 200 photos prises lors des émeutes révolutionnaires à Berlin, en 1918/19, comptent parmi les documents les plus intéressants de cette époque (p.44)

[www.wienmuseum.at](http://www.wienmuseum.at)

## Westlicht. Austrian National Library - Picture Archive Lucca Chmel. Architecture Photography 1945-1970 November 16, 2004 – January 9, 2005

Lucca Chmel (1911-1999) is considered Austria's first photographer specializing in architecture. She transformed 1950s and 1960s modernism into photographs of enormous esthetic value in their own right. Architects Oswald Haerdtl, Erich Boltensstern or Roland Rainer and many others who marked the architecture of those days were devoted to her keen eye for concise architectural motifs, her sense of space, not to mention her specific and highly effective way of directing light (p.139).

Lucca Chmel est considérée comme la première photographe autrichienne spécialisée en architecture. Elle a transformé la modernité des années 50 et 60 pour en faire des photographies d'une grande originalité esthétique. Son regard pertinent qui saisit les motifs architecturaux, son intuition pour l'espace et surtout sa manière très spécifique, puissante de mettre en scène la lumière à l'enthousiasme des architectes tels que Oswald Haerdtl, Erich Boltensstern ou Roland Rainer et beaucoup d'autres qui ont marqué l'architecture de cette époque (p.138).

[www.westlicht.com](http://www.westlicht.com)

This space and more is reserved for your article

## News From AUSTRIA

### Danube University Krems/Lower Austria

On November 21, 2004 the Center of Visual Studies of Danube University Krems startet an European-wide unique Master-programme which attempts to face this transdisciplinary challenge. 16 students from 5 nations participate in the University course Image Management – Visual Studies. Parallel to employment they will gain abilities in the analysis of visual material and the necessary skills for the efficient management of large amounts of visual data, as for instance required in photographic collections.

According to the motto “Connecting visual tradition and digital technology”, the University course Image Management – Visual Studies combines the scientific fields of image theory, image analysis and digital collections management. The main purpose is to train specialists in the professional collecting – conserving – making accessible – and presentation of images and image collections. The second year of the Master-Programme enables a specialization on photographic topics. Courses are currently held in German. English courses are in preparation.

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Internet: <http://www.donau-uni.ac.at/zbw/bildtage>

## KunstHaus Wien

### Cecil Beaton – Portraits from the National Portrait Gallery, London. October 7, 2004 – January 2005

One of the most distinguished photographers of the twentieth century, Cecil Beaton is renowned for his portraits of well-known faces from the worlds of fashion, literature and film. This new and extensive retrospective celebrates the remarkable life and achievements of this avant-garde, yet quintessential, Englishman whose flamboyant sense of style marks him as one of the most important photographers of recent history.

[www.kunsthhaus.wien.at](http://www.kunsthhaus.wien.at)

## News from THE NETHERLANDS

### Nederlands fotomuseum

### Snapshots. The Eye of the Century

### June 26 – September 12, 2004

This summer the Nederlands Foto Museum presented a large international travelling exhibition with about 750 amateur photographs from the collection of the Austrian businessman Christian R. Skrein. Skrein's photo archive is among the largest and most important collections of amateur

photography in the world. The selection that Skrein has made for the exhibition is limited to the first half of the 20<sup>th</sup> century. The number of subjects and themes is almost endless, and stylistically there is also a great diversity. A detailed catalogue is appearing to accompany the exhibition. With Snapshots: The Eye of the Century the Nederlands Foto Museum is devoting extensive attention to the phenomenon of 'amateur photography', which has been so important in the history of the medium.

Nederlands fotomuseum, Witte de Withstraat 63.3012 Rotterdam. [www.nederlandsfotomuseum.nl](http://www.nederlandsfotomuseum.nl)

## News from FRANCE

### Paris : Musée d'Orsay – Galerie de photographie

New York et l'art moderne. Alfred Stieglitz et son cercle (1905-1930) du 19 octobre 2004 au 16 janvier 2005

La ville de New York a connu au début du XXe siècle une formidable essor, propice au bouillonnement intellectuel et artistique. Alfred Stieglitz (1864-1946), figure charismatique, va jouer un rôle central dans l'élaboration de l'art moderne américain. Sa galerie, située 291 Fifth Avenue, d'abord dévolue à la photographie, devient le foyer de l'avant-garde européenne, à partir de 1908. Il y expose des dessins de Rodin, Cézanne, Picasso et Matisse, avant l'Armory Show de 1913, la première grande foire aux Etats-Unis. Cette dernière attire aussitôt les artistes venus d'outre-atlantique, tels Picabia ou Duchamp. C'est la première fois à Paris que l'action de Stieglitz et son cercle fait l'objet d'une exposition monographique; la première fois également que l'œuvre de ce très grand photographe est montré dans son ensemble.

Mouvements de de l'air. Étienne-Jules Marey (1830-1904), photographe des fluides du 19 octobre 2004 au 16 janvier 2005

Le physiologiste Étienne-Jules Marey a consacré sa vie à l'étude du mouvement sous toutes ses formes. À l'occasion du centenaire de sa mort, le musée d'Orsay et la Cinémathèque française à organisé une exposition consacrée aux derniers grands travaux de Marey, concernant l'observation et la photographie instantanée des courants de fumée. L'exposition donnera donc la possibilité de combiner image fixe et mouvement et de rendre la portée scientifique, esthétique et poétique de la dernière expérience du grand scientifique.

Musée d'Orsay, 62, rue de Lille, 75343 Paris. [www.musee-orsay.fr](http://www.musee-orsay.fr)

## News from GERMANY

### Cologne - photokina

September 28 – October 3, 2004

The photokina offer a comprehensive overview of the latest technical developments on the imaging market and placed a particular emphasis on the image itself as the end-product of the technology involved. A large number of photographic exhibitions has been shown in the halls to supplement Visual Gallery which was featuring a large number of top-class photography exhibitions since the impressive debut at photokina 2002. The show included award-winning works by outstanding up-and-coming artists and unique works by world-renowned professional photographers including names like Anton Corbijn, Elliott Erwitt, Alberto Venzago, Kris Scholz, Peter Badge, James Nachtwey, Christopher Anderson and Laureen Greenfield.

Under the title Academy meets photokina 17 academies and colleges from Germany and abroad have presented their newest photographic and imaging projects, exhibitions and degree pieces. They have been offering an interesting insight into the creative opportunities that digital technologies open up in the fields of imaging and design.

One of the long-standing highlights of the cultural supporting programme of photokina has been the awards ceremony for the Dr. Erich Salomon Prize, which was presented by the German Society for Photography (DGPh). This year the prize has been given to Will McBride, an artist originated from the USA working and living in Germany, in recognition of his lifetime accomplishments in the field of photography.

[www.koelnmesse.de](http://www.koelnmesse.de)

## The Royal Photographic Society of Great Britain (RPS)

For the first time the RPS has also participated at the photokina in Cologne. A booth with an information desk was there installed where the magazines of the RPS, maps, brochures and other information material were largely distributed. Visiting the booth, a first personal encounter with the president of the ESHP and the president of RPS took place. ESHP Photo researcher No.7 which has honored two outstanding British photo historians (David Faddy and Colin Osman) was very welcomed.

Address: The Royal Photographic Society, Fenton House, 122 Wells Road, Bath, BA2 3AH.  
Tel: +44 (0) 1225 462841. Fax: +44 (0) 1225 448688. E-mail: [rps@rps.org](mailto:rps@rps.org) [www.rps.org](http://www.rps.org)

Mannheim

Forum Internationale Photographie (FIP)

Robert Häusser. Aus dem photographischen Werk  
1938-2004. November 9 2004 – February 27, 2005

Aus Anlass des 80. Geburtstages würdigte das FIP der Reiss-Engelhorn-Museen Mannheim, Robert Häusser mit seiner 100. Einzelausstellung.

Robert Häusser gilt als ein Wegbereiter der zeitgenössischen Photographie. Er gehört zu den wenigen international anerkannten deutschen Photographen der Nachkriegszeit, die eine unverwechselbare Handschrift entwickelt haben. Seine Bilder wurden schon in den 50er und 60er Jahren in Galerien und Museen ausgestellt; zu einer Zeit, als die Photographie in Deutschland noch nicht den künstlerisch autonomen Stellenwert besaß wie heute (aus dem Katalog Dr. Claude Sui, Kurator am FIP).

[www.reiss-engelhorn.museen.de](http://www.reiss-engelhorn.museen.de)

## News from SWITZERLAND

Vevey : Musée Suisse de l'appareil photographique

Small Stories from a big country. Peter Schreyer

November 13, 2004 – March 6, 2005

Peter Schreyer, who was born Swiss but later became an American citizen, grew up in Bienne, where he went to commercial and art colleges, before becoming a photographer. He was so fascinated by the USA that he decided to settle there in 1978. Through his photography, the objective of Peter Schreyer is not only to depict a country and its people, but also to stimulate their awareness of the importance of their history, their cultural heritage, for these give their life a meaning. This is a concept which he also adheres to as a teacher of adults and teenagers, and part of the exhibition is given to the work of students from the Ecole Crealdé, where he is currently Executive Director.

D'origine suisse mais naturalisé citoyen américain, Peter Schreyer grandit à Bienne où il suit une formation commerciale et artistique puis se forme en photographie. Fasciné par l'Amérique, il décide de s'y installer définitivement en 1978. A travers de sa démarche photographique, Peter Schreyer ne souhaite pas seulement documenter un pays et ses habitants, mais il aspire à leur faire prendre conscience de leur histoire, de leur héritage culturel qui doit donner un sens à leur vie. Cet idéal, le photographe le met aussi en pratique par son enseignement tant auprès d'adultes que d'adolescents, et une partie de l'exposition est consacré à des travaux d'élèves de l'École Crealdé dont il est actuellement le directeur exécutif.

Adresse: Musée Suisse de l'appareil photographique, Grande Place 99, Ch-1800 Vevey, Suisse.

E-mail : [cameramuseum@vevey.ch](mailto:cameramuseum@vevey.ch)

[www.cameramuseum.ch](http://www.cameramuseum.ch)

## News from USA

Los Angeles – The J. Paul Getty Museum

Edmund Teske

June 15 – September 26, 2004

E. Teske is one of the unheralded alchemists of twentieth-century photography. Over a sixty-year period he created a diverse and influential body of work. From his origins as a social documentarian, Teske went on to create richly evocative figure studies, rhapsodies on nature, views of Lloyd Wright's architecture, studies in abstraction, and portraits of Hollywood actors and musicians.

Close to Home. An American Album

October 12, 2004 – January 16, 2005

The family snapshot can be a compelling object that suspends time by trapping a scene in light-sensitive materials and fixing it indefinitely for another person to view and experience. This exhibition features American family photographs made between 1930 and 1970 by mostly anonymous, untrained makers and a selection of vibrant color prints skillful created from original transparencies. Close to Home explores the snapshot as a vehicle of social memory and the democratization or portraiture brought about by the invention of photography.

Address: The J. Paul Getty Museum. 1200 Getty Center Drive. Suite 1000. Los Angeles, Ca 90049-1687.  
[www.getty.edu](http://www.getty.edu)

## REVIEWS

Alistair Crawford

A Little Bit More: Brief Exposure

Machynlleth Festival, Sunday 22 August 2004

Brief Exposure originally started as a column in the photography journal Inscape in 1999. Since then it has transformed itself into Brief Exposure, the performance, which opened at Y Tabernacl, Machynlleth in 2001 and was then seen elsewhere in Wales, Jersey, Shrewsbury and London. Along the way new stories about art and travel were added to photography. Acclaimed storyteller Alistair Crawford now returns to the Arts Centre with his NEW show: Brief Exposure: a Little Bit More. More autobiographical than before, his two act illustrated reading continues to be derived from his search for meaning as an artist and writer: Angry, funny, persuasive, dsiturbing, provocative, his Chaucerian tales are both hilarious and moving, tragic and comic, real and surreal, as he demonstrates with the wit of a philosopher how the journey of life turns on chance encounters.

## A Little Bit More Brief Exposure

by Cora Edwards

Review: premier of A Little Bit More Brief Exposure, written and performed by Alistair Crawford, open the 2004 Festival Machynlleth Festival at Y Tabernacl, Museum of Modern Art Wales, Machynlleth, Sunday 22 August 2004.

It is difficult or impossible to find the phrases to contratulate this consummate wordsmith. We spent an entrancing afternoon and I hope it brought as much pleasure to him as it gave to us. Alistair Crawford's performance is a sharing experience. We share his childhood, his friendships, his misgivings and his triumphs. We experience his love of great art and his delight in life's little treasures. Travelling from smiles to laughter and then to tears, we learn a little of this man who gives so much of himself. Long may he share his life's journey and its stories with us.

Alistair Crawford takes us a journey through his life and experiences. Whether he is sharing a letter from his mother or commenting on the latest folly of the politicians, he laces his work with humour and pathos. You will laugh, and you will smile, and unless you are very unusual, your eyes will mist over at some point. He brings us individual stories, each one a gem, with the humility of a true artist. To hear him tell of the chaos of mounting a photography exhibition in Sardinia, where calamity turned to triumph, is to hear the tale of a cock eyed Italian optimist who valued Crawford's work to the extent that he made other see its value.

His stories of his native Scotland are a joy. Forget the way in which the Celts are marketed today. His is the realistic view of men and women from his homeland who shaped the futures of their families so that the children would not suffer the indignities and hardships of their parents. Here is the wry, sometimes black humour that arises from the lives of the fishermen of Scotland or similarly from the miners of Wales.

Yet art is always there, whether it be the crayons in his box at school, his story of his first day at art college, or his description of an over friendly drunken tramp at a railway station. For Crawford's art is not only to be found in the painting of his pictures, the making of his photographs, it also encompasses the colourful characters in his life.

The best of the whole experience is that it is impossible to hear the stories and lose faith in human nature. When it comes your way, go, listen and enjoy.

A Little Bit More Brief Exposure will be at Aberystwyth Arts Centre on 27 January 2005 and at the Bankside Gallery, London in 2005.



## News MISCELLANY

### Langhorne, Pennsylvania - USA

### The Photograph Collector.

Stephan Perloff, the editor of The Photograph Collector and member of our Society reports regularly in his monthly Newsletter about the activities of our Society (see press echo, p.29) in recommending the publications of ESHPh.

The Photograph Collector is a monthly newsletter established in 1980. It is published and copyright 2004 by the Photo Review, 140 East Richardson Avenue, Suite 301, Langhorn, PA 19047, (215) 891-0214 – Fax: (215) 891-9358. E-mail: [info@photoreview.org](mailto:info@photoreview.org). Editor: Stephan Perloff

## Vienna

### Austrian National Library Picture Archive

Austrian National Library's Picture Archive got permanent loan of 1 million photographs from the Historical Archive of the Austrian Broadcasting Corporation (ORF)  
by Uwe Schögl

During a press conference on Wednesday, 3<sup>rd</sup> of March 2004, ANL Director General Dr Johanna Rachinger, ORF Director General Dr Monika Lindner, Picture Archive Head of Staff Dr Hans Petschar and ORF Manager of Dr Peter Dusek presented a co-operation contract between the Picture Archive of the Austrian National Library and the Historical Archive of the ORF (Austrian Broadcasting Corporation).

More than one million photographs of the ORF's historical archive will be on permanent loan at the ANL. In future the Picture Archive of the ANL and the Historical Archive of the ORF will commonly administer and market their photographic material.

The topics comprise politics, contemporary history, art, culture, everyday life, social life, industrial life, sports, chronicle and curiosities over a period from 1930 to 1990. The collection contains e.g. the photographic estates of Franz W. Scheidl, Gustav Schikola, Rudolf Spiegel, Fritz Zvacek and the New York Times Archive of the Fritz Kern collection.

These invaluable documents of Austrian everyday and political history are given as permanent loan to the Picture Archive of the Austrian National Library. They will be dealt according to conservational standards. They will be made accessible in the reading room of the Picture Archive as well as in the internet for both scientific and commercial purposes.

[www.onb.ac.at](http://www.onb.ac.at)

## Wien Museum Karlsplatz

### 2.Tagung der Kommission Fotografie der Deutschen Gesellschaft für Volkskunde (2nd Conference of the Photography Department of the German Ethnographic Society), Berlin, October 15 – 17, 2004

The conference was organized by ESHPH-member Dr Irene Ziehe with the title Pictures, beautiful and useful at the same time. The object photography. The twenty very interesting lectures were of a high scientific level. Three ESHPH-members were attending: Ulla Fischer-Westhauser, Vienna with Gallery WestLicht – an initiative for photography; Margit Krpata, Vienna The photographic archive Brenner-Felsach and Susanne Winkler, Vienna it will always be the task of the photographer to describe the characteristic. Photography of the city in a citymuseum.

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### Abstract, prepared by Ulla Fischer-Westhauser of her lecture 'Gallery WestLicht – an initiative for photography'

In its archive WestLicht keeps about 12000 historic, artistic or journalistic valuable photographs as separate images, in portfolios, and albums from all photographic epochs. It reflects the personal interests of the collector Peter Coeln, as well as the task of the institution. The collector's love is for the old images of the 19<sup>th</sup> and early 20<sup>th</sup> century, at the same time he is enthusiastic about black and white photography, especially of the 1950ies and 60ies.

WestLicht Collection is still a new collection with a trend not specified yet. The central thread emerging, is the national and the international photohistory. Years staying abroad are reflected in valuable incunables of photohistory by Talbot, Loecherer, Delamotte or Oppenheim and Hammerschmidt, etc. Focussing travel photography following works are introduced: James Robertson and Antonio Beato, Bonfils, photographs from Italy by Jakob August Lorent, A. De Bonis, Altobello & Molins, Achille Mauri, Moritz Lotze, not to speak of Giorgio Sommer or Carlo Naya, etc. Second half 19<sup>th</sup> century travel-and landscape photography from England and Scotland (Francis Frith, Charles Piazzi Smith, Sickl & Rose, Frank M. Sutcliffe, John Thomson, George Washington Wilson, etc.) In addition there are images from the Far East and South America, ect. China and Japan (a.o.from Felice Beato, N. Abel Luksie, Raimund Stillfried von Ratenitz, Tamamura, Kusakabene, etc.), India e.g. by Samuel Bourne, Lambert & Co. or many unknown objects of good quality. Examples from France and Germany – portrait daguerreotypes by Mayer & Pierson, portrait pictures by Disdéri and Nadar, architecture taken by Séraphin Médéric Mieusement, Aquille Quinet, landscapes by Adolphe Braun, scientific photographs by Th.Kuhn or Hermann Krone, reflect the

development of contemporary photographic and picture taking techniques. In addition early Austrian photographic examples by Andreas Groll and Anton Widter can be found in the collection. Apart from wellknown Austrian photographers of that era a series of images from Africa by Richard Buchta can be discovered.

Whereas the focus of the collection of 19<sup>th</sup> century photographs is on landscapes and architecture, with a few portraits, the interests shift to portraits, art photography, and authors' photography in the 20<sup>th</sup> century, completed by reportage and documentation. A large collection of press pictures of wellknown agencies of the 1920ies and 30ies showing images of public transportation and aviation are not only of special interest but also in some cases amusing. By the way, it's the nucleus of our collection! In order to avoid a tedious enumeration, here are only a few examples: Landscapes by Fred Boissonas, portraits by Dora Kallmus (Madame d'Ora), several rare atmospheric images from 1920ies Algier by Jouve and Bougoult, portraits and nude photographs by Frantisek Drtikol, a collection of nudes by Manassé, etc. Naturally in a Leica Gallery one photographer should not be missed – Paul Wolff, and not to forget Lothar Rübelt.

As already mentioned, there is a special love for black and white images of the 1950ies and 60ies (Franz Hubmann, Elliott Erwitt, Inge Morath, Josef Sudek, André Kertész ...) A personal friendship with national and international photographers, as well as the exhibition policy, is reflected in the collection: Apart from examples of Austrian photographers (Peggy Sirota, Mary Ellen Mark, David LaChapelle ...), the collector has a special love for Russian photography of the 1960ies and 70ies.

It is the concern of WestLicht to lead photography out of the niches of technology and the culture scene in order to provide a better access to the public. According to the statements mentioned WestLicht wants to establish a symbiosis between "the instrument" and "the image" in one place – a neutral, but not at all isolated island, which provides space for the representatives of the avantgarde as well as those of the mainstream.

Galerie WestLicht - 5<sup>th</sup>Photographica Auction

Saturday 29, May 2004

Auctioneer: James E. Cornwall, Naples, USA

Leica camera sold for Euro 171.250

The fifth WestLicht Photographica Auction ended on Saturday with a sensation: The highlight of the auction, a Leica 250GG was auctioned for an unbelievable 171.250 Euro hammerprice incl. premium – the highest sum ever achieved at an auction for a Leica camera.

The auction was able to maintain the high standards of its predecessors on other respects as well and to exceed them in some cases: over 80 percent of the total of 727 lots were sold and, at times, at remarkable prices. For example the prototype of a Leica IIIg fetched a total of 57.500 Euro when the hammer finally fell. A black Nikon S2 together with a

Nikkor 1,1 5cm lens were sold for 18.125 Euro hammerprice incl. Premium. Numerous bidders from all over the world took part in the camera auction including some from Thailand, Japan, Canada, USA and various parts of Europe.

## 6<sup>th</sup> Photographic Auction Saturday, November 6, 2004

### Leica MP camera sold for Euro 40.000

The highest price (Euro 40.000 incl. Premium) was paid for a pair of Leica MP cameras with consecutive serial numbers. One of them was the personal camera of the "grandfather of all paparazzi", Tazio Secchiaroli who worked his way up from street reporter to star photographer and star portaitist in Cinecittà. From the time De Sica's Marriage Italian Style with Sophia Loren celebrated its first success, Secchiaroli accompanied the actress in her professional and private life till his death in 1989. Secchiaroli was also photographer and friend to Frederico Fellini who ensured the former's place in history with the film La Dolce Vita.

The current auction was able to maintain the high standard of its predecessors in other respect as well and to exceed them in some cases: over 85% of the total of 747 lots were sold and, at times, at remarkable prices. For example a black painted Leica M3 fetched a total of Euro 38.125 when the hammer finally fell. A Carl Zeiss Hologon prototype lens was sold for Euro 27.500 hammerprice incl. Premium. Numerous bidder from all over the world took part in the camera auction including some from Thailand, Japan, Canada, USA and various part of Europe. For all camera lovers the next chance to bid will be at the up-coming WestLicht Photographic Auction in May 2005.

For further questions, please contact (+43-1) 523 56 59/15 or <<mailto:auction@westlicht.com>>  
[auction@westlicht.com](mailto:auction@westlicht.com)

## Forthcoming Events

### Germany

Herten goes to Mannheim/Ludwigshafen

Start: June 16, 2005

The 7. International Photography Festival, the largest German Festival of photography, is moving to the Rhin-Neckar triangle which since 1991 has been held with great success in Herten, will take place in Mannheim/Ludwigshafen from 2005 on. The successful festival idea is to continue unchanged: to bring photographs to people, to sharpen the senses for what is special and unique in the medium of photography and to shart a course in the unceasing flood of images of our times. The main

themes will be Contemporary American Photography as well as the Art of Being German.

For further questions: [www.internationalefototage.de](http://www.internationalefototage.de)

## United Kingdom - South Wales

Swansea University

Symposium: The Photographic Art of (South) Wales

9 – 12 August 2005

Swansea and the surrounding area was the home or working ground for a number of well-known pioneer photographers. These included Henry Fox Talbot, John Dillwyn Llewelyn, Philip Delamotte and Calvert Richard Jones. This will be the first ever such event held in south Wales, and possibly anywhere, to commemorate these and other important local pioneer photographers. Included in the programme will be visits to Penrice, where Talbot spent many of his teenage years, and Swansea Museum, who have an important collection of Talbot, Llewelyn, Calvert Jones and Delamotte images. The conference is fully residential.

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## BOOKS from our Members

Lena Johannesson, Gunilla Knape Women Photographers – European Experience, Gothenburg 2004, 384 pp.(illustrated), ISBN 91-7346-474-0. Text in English.

Irene Ziehe, Ulrich Hägele, Fotografien vom Alltag – Fotografieren als Alltag, LIT Verlag Münster 2004, pp. 325 (illustrated), ISBN 3-8258-7159-2. Text in German.

Gabriele Hofer, Uwe Schögl, Lucca Chmel, Architekturfotografie 1945-1970 (catalogue), Österreichische Nationalbibliothek-Bildarchiv, Galerie WestLicht, Wien, pp.215 (illustrated), ISBN 3-932949-36-6. Text in German.

## International press echo on the activities of the ESHPH

In: DGPh Intern, Cologne, Germany, März 2004, p.25

In: EIKON. International Magazine on Photography and Mediaart, Vienna, October 2004, No.47, pp. 44-45.

In: Monat der Photographie (catalogue), Wien, November 2004, P.209.

In: The Photograph Collector, Langhorne, PA, USA, No.6, June 2004, p.10 and No.9, September 2004, p. 18, 26.

In: der photograph, Wien Nr.12/2004.

## Obituary

Rune Hassner In Memoriam  
by Anna Tellgren (Sweden)

The Swedish photographer, filmmaker, teacher, author, curator and photo historian Rune Hassner deceased in July 2003. He was one of the founders of the European Society of the History of Photography in 1977 and Vice-president in 1986.

Hassner was born 1928 in Östersund and started his career as a photographer early in his hometown before he moved on to Stockholm and Paris. In Paris he worked as freelance photographer between 1949 and 1957 with fashion and other assignments for Swedish and International magazines. During the Paris years he got a unique network of photographic contacts. He represented Sweden in the German exhibition *Subjektive Fotografie* in Saarbrücken 1951, which made Swedish photography a part of the new modern European photographic movement. When Hassner returned to Stockholm he 1958 founded, with his friends Tore Johnson, Sten Didrik Bellander, Hans Hammarskiöld, Hans Malmberg, Sven Gillsäter, Pal-Nils-Nilsson, Georg Oddner, Lennart Olson and Harry Dittmar, the photographers collective *Tio fotografer* (Ten Photographers). During the 1960s Hassner started, as many of the members of *Tio fotografer*, to make film, working mainly with documentaries for Swedish Television. Later in his career Hassner became one of the first teachers at the School of Photography at Göteborg University and thereafter Director at Hasselblad Center in Gothenburg between 1988 and 1994.

Rune Hassner's importance for research on photo history in Sweden can not be overestimated. Already in the beginning of the 1950s he wrote articles for Swedish photo magazines and introduced many of the famous international photographers and the European and American photo culture to a Swedish public. Hassner's book *Bilder för miljoner* (1977) about the history of the massproduced image to the modern photo reportage is his biggest and most important work. There are texts by Hassner on press and amateur photography represented in *Histoire de la Photographie* (1986) edited by Jean-Claude Lemagny and André Rouillé. In 1997 he was appointed Honorary Doctor at Göteborg University for his achievements in photo history.

Literature by and on Rune Hassner:

Rune Hassner, Bilder för miljoner. Bildtryck och massframställda bilder från de första blockböckerna, oljetrycken och fotografierna den moderna pressens nyhetsbilder och fotoreportage, (Images for Millions), Rabén och Sjögren, Stockholm 1977.

Rune Hassner. Bilder & ord. Bibliograf, filmografi, utställningsförteckning med mera (a bibliography), Visuellt, Konst- och bildvetenskapliga institutiones skriftserie nr 7, Göteborg 2002.

Rune Hassner, Jacob A.Riis. Socialreporter med kamera (Social reporter with camera), with Lucida-serien, Alfabeta, Stockholm, 1987.

Anna Tellgren, Tio fotografer. Självsyn och bildsyn. Svensk fotografi under 1950-talet i ett internationellt perspektiv (Ten Photographers. Self-perception and Pictorial Perception.

Swedish Photography in the 1950s in an International Perspective), Diss., Linköping Studies in Arts and Science, No.151, Informationsförlaget, Stockholm, 1997.

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I am very pleased to welcome all new members to our Society

Maria Austria Instituut, Amsterdam, The Netherlands  
 Bayerische Staatsbibliothek, München  
 Karen Brynjolf Pedersen, The National Museum of Denmark,  
 Lyngby,  
 José Fernando Vázquez Casillas, Murcia, Spain  
 Anna Náslund Dahlgren, Enebyberg, Sweden  
 Andrew Daneman, Northern Light Gallery, Bronshøj, Denmark  
 Willem Elias, Elsene, Belgium  
 Zoltán Fejér, Budapest  
 Robert Fleischanderl, Innsbruck  
 Verena Frey-Haas, Zürich  
 imagno brandstätter images, Wien  
 Moravian Gallery in Brno, CZ  
 Peter Prokop, Wien  
 John Stathatos, Chora/Kythera, Greece  
 Rijksmuseum Amsterdam, The Netherlands  
 Arabella Schwarzkopf, Wien  
 Petra Trnkova, Masaryk University Brno, CZ  
 Liz Wells, University of Plymouth, UK  
 Irene Ziehe, Museum Europäischer Kulturen, Berlin

This issue was compiled and produced by Anna Auer. To represent fully member's interests in as many countries as possible we urgently need your co-operation. Therefore, I ask you send us your information by e-mail to [office.eshph@telering.at](mailto:office.eshph@telering.at) \* [www.donau-uni.ac.at/eshph](http://www.donau-uni.ac.at/eshph)

Vienna, November 2004

Deadline for the next issue: February 10, 2005

