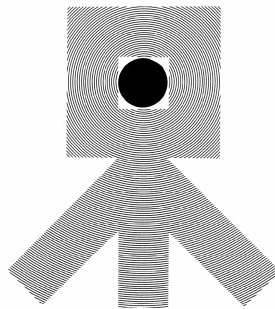


ESHPh

European Society for the History of Photography

Association Européenne pour l'Histoire de la Photographie

Europäische Gesellschaft für die Geschichte der Photographie



Newsletter

Spring 2004

April

Vienna

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From the President

In the meantime, you will have received the folder presenting our Society and explaining its goals. The distribution of it will certainly facilitate our future plans of the ESHP. I would like to express my gratitude for this accomplishment particularly to Laurent Roosens who checked the French text and to Alistair Grawford who went through the English part. Last but not not least, I am very grateful to Dietmar Klingler, editor and member of our Society, who was engaged in the composition and printing of the folder.

Another step to be able for a better communication has been the installation of an e-mail address. Moreover, the Danube-University Krems offered us to connect the ESHP to her website with an individual small website at no costs. The University will also make the future updates. For financial reasons we accepted that generous offer of the Danube-University. Who is interested to learn something about our Society will find the folder, the statutes of the Society as well as the announcement of the Symposium next September in Stockholm (see call for papers) and the minutes of the Austrian section of the ESHP. What is not yet included is a list of the name of the members, since I would need your individual consent for it. Please, let me know your decision!

I am very pleased about the result of the call for the list of thesis. I received nearly 200 titles. Should that number still increase – I am expecting further lists from France and the United Kingdom – it would probably be the best to publish them separately. The whole world of photography would be grateful! We should discuss that matter at our General Assembly in September in Stockholm. The same appears to the "Photoresearcher". Alistair Grawford who took care for the number 6 (1997) of this publication, kindly agreed to cooperate again in checking the manuscripts in English language. Laurent Roosens will help with the French contributions. For the next issue of the "Newsletter" I ask to send me your contribution as soon as possible. Even a "work in progress" could be of interest and stimulate a discussion among our members.

Finally, you will find in this edition the announcement of the result of five years of research undertaken by Laurent Roosens and Luc Salu for History of Photography: a Bibliography of Books; now available as CD-Rom. I also received the information that Tamara Berghmans and Johan Swinnen are hardworking on the publication of the ESHP-Symposium held in Maastricht in 2002. It should appear at the University Press in Bruxelles.

With the hope of a further, continuous exchange of informations I am looking forward to meet many of you in Stockholm in September.

Anna Auer

ESHPh Symposium 2004 in Stockholm

September 9 – 10

Current Trends in Nordic and international history of photography

During the past ten years there has been an increase in interest among the Nordic countries in working artistically in the field of photography, as well as collecting and exhibiting photographs. A new generation of photo researchers has emerged over the past years, influenced by poststructural theories, focusing on the identity of photography as a medium and its historical background in the Nordic countries. Two years ago, some of our researchers took the initiative and founded the Nordic Network for the History and Aesthetics of Photography. Their aim is to make the Nordic history of photography more visible and function as a platform for discussions about international theoretical developments and the literature used.

Where does research on Nordic history of photography stand today? What documentation is there and how do we rank in an international perspective? How do our European colleagues view similar questions at issue? During the symposium a number of leading personalities in the field from Denmark, Finland, Norway, Iceland and Sweden will present projects in progress and their thoughts on writing about Nordic history of photography.

In the autumn of 2003 an amazing discovery was made on nine original volumes of Edward S. Curtis' celebrated work *The North American Indian* (1907-1930) in the collections of the Royal Library in Stockholm. Alongside the nine volumes, there were also approximately 300 photogravures by Curtis found. This photographic historical treasure will serve as a starting-point for a one-day seminar about Curtis' work and his remarkable technique. Lectures on similar photographic subjects will be presented, where issues of gender and race and how the depiction of "The other" through the history of photography have been highlighted and discussed.

Call for papers

The ESHPh members as well as non-members of ESHPh are welcome to submit papers related to the Symposiums themes. The applicants are asked to send an abstract of the paper (max. 500 words) and a short biography (max. 200 words). Please, send your submission before June 1, 2004. Lecturers will be chosen on the basis of the abstract and must

have a connection with the themes. The talks must not exceed 20 minutes.

The Symposium is open to ESHPH members as well as to all individuals interested in photography and the history of photography. Simultaneously with the Symposium several photographers and artists will exhibit their work in Stockholm as the fourth edition of Xposeptember Stockholm Fotofestival will take place between September 10th and October 10th 2004. Xposeptember is an umbrella organisation for exhibitions, seminars and educational projects produced by a large number of museums and galleries. Xposeptember is a forum for critical analysis of the role of photography in today's society. Many exhibitions will open September 10 and special seminars are held during the weekend September 11 - 12.

The Symposium is organized by the ESHPH in collaborating with the Royal Library, National Library of Sweden, Moderna Museet, Stockholm and Xposeptember Stockholm Festival.

Contact: Eva Dahlman. Head, Section for Maps, Pictures, Printed Music and Posters, The Royal Library, National Library of Sweden.

Anna Tellgren. PhD, Department of Art History, Stockholm University, Curator, Moderna Museet, Stockholm.

Registration fees: 120 Euro standard fee. 100 Euro for ESHPH members.

Notice of participation is binding. Following your registration you will receive an invoice. The Invoice must be paid no later than 5 September 2004. Registration includes lunches, coffee, and Symposium dinner. The Symposium will be held in English. A detailed program will be mailed out prior to the Symposium.

Contact: Carina Bromark. Librarian, Section for Maps, Pictures, Printed Music and Posters The Royal Library, national Library of Sweden. Phone: + 46 8 463 41 83.
Fax: + 46 8 463 43 28. E-mail: carina.bromark@kb.se

For further information : www.kb.se or www.xposeptember.se

This space and more is reserved for your articles.

General Assembly in Stockholm Thursday evening, 9 September 2004

The following items will be discussed:

- Report of the president
- Report of the treasurer
- Presentation of the Executive Committee
- How to get new members
- Future publications and correspondents, especially for
>Photoresearcher< and >Newsletter<
- Searching of volunteers for the English and French translation
- Attempts to secure sponsorship

* * *

News From AUSTRIA

Donau-Universität Krems – Bildtage Göttweig 2004 Symposium 24 – 26 September

Bildgedächtnis – Bildvergessen / Visual Heritage : Visual Loss
Survival of Images

Das kulturelle Erbe einer Gesellschaft besteht zum Großteil aus Bildmaterial und Visualisierungen. Wo hört aber Wahrnehmung eines Bildes auf und setzt Erinnern ein? Was oder wer definiert unser visuelles Erbe? Wie steht es um die „visuelle Kultur“ im „neuen Europa“? Wer sind die Gatekeeper des Bildvermögens und auf welche Weise wird entschieden, welches visuelle Material wert ist, aufgehoben und überliefert zu werden? Gibt es hierfür eine Form der Bild-Ethik? Ist die Art, wie wir Bilder wahrnehmen und gebrauchen von Moden geprägt und durch Erfahrungen eingefärbt?

Die Intention dieser Veranstaltung ist es, vor dem Hintergrund des aktuellen wissenschaftlichen Diskurses, durch neue Zugänge einen interdisziplinären Beitrag zu den Bildwissenschaften zu leisten.

Contact: Donau-Universität Krems. Dr.-Karl-Dorrek-Strasse 30. A-3500 Krems.
Zentrum für Bildwissenschaften. Mag. Jeanna Nikolov-Ramirez Gaviria. Phone: +43 (0) 2732 893-2570.
Fax: +43 (0) 2732 893-4550. E-mail : jeanna.nikolov@donau-uni.ac.at or E-mail info.zbw@donau-uni.ac.at
Internet: <http://www.donau-uni.ac.at/zbw/bildtage>

Wien Kunsthistorisches Museum

Exhibition -Francis Bacon und die Bildtradition
Till 18. January 2004

In this exhibition Bacon's paintings were confronted for the first time with those works by other artists that served as their sources of inspiration. The history of art, from Titian to Vélazquez to Rembrandt to 19th and 20th century artists. In addition, the exhibition focused on Bacon's relationship with photography and film. A catalogue is available (German).

E-mail: info.pr@khm.at. www.khm.at

Österreichisches Theatermuseum

Berthold Brecht & Erwin Piscator
Experimental Theatre in Berlin during the 1920s
January 30 till April 12, 2004

In Berlin of the 1920s Berthold Brecht und Erwin Piscator created a new form of theatre out of experiences of the First World War and the social tensions of the Weimar Republic. The exhibition showcased some of the epoch-making productions directed by Brecht and Piscator in order to document the development of epic theatre. Stage photographs, works by George Grosz, John Heartfield, László Moholy-Nagy, Walter Gropius and Caspar Neher have been shown. A catalogue is available (German).

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

Gallery WestLicht

100 Years of Tokyo
Exhibition from the JCII Photo Salon Collection
April 20 till June 6, 2004

In Spring 2004 WestLicht is showing photographic documents from recent Japanese history. They are part of the Photo-Salon Collection with the JCII (Japan Camera Industry Institute) brought together for its tenth anniversary under the title 100 Years of Tokyo. The exhibited works, from around forty well-known Japanese photographers, reflect the development of the Japanese capital in the last hundred years.

In the year 1900, thirty years after the Japanese metropolis had changed its name from Edo to Tokyo, the latest foreign technology caused a change in life-style which was detectable on the streets of the capital.

Professional photographers of the time, all of whom were studio owners, were busy with dry plates. In order that the pictures looked "more naturel" the prints were subsequently coloured. The JCII collection is presenting albumin photographs and picture postcards from this period.

Around 1930, "close-to-life" journalism gained in importance. In his "Japanese Atelier" Yonosuke Natori taught young photographers the techniques of photo journalism and influenced, among others, Ihee Kimura, Kiyoshi Sonobe and Shigeichi Nagano with his new photographs. A selection of their work can also be seen at the exhibition.

While Japanese photo work around 1930 captured a country in the process of preparing for war, after 1945 it documented the reconstruction of an impoverished nation. In addition 100 Years of Tokyo will also exhibit numerous portraits of Japanese politicians, artists and businessmen as well as scenes from the 1964 Olympic Games and, by no means less interesting, the Japanese capital today – between environmental pollution and fashion cult.

Contact for press information:

Agnes Reinthaler (areinthal@westlicht.com)

Michaela Obermair (michaela.obermair@westlicht.com)

News from BELGIUM

FotoMuseum Provincie Antwerpen reopened

The photo museum in Antwerp, Belgium, has been reopened in March 2004 after three years of closure. The Institution, once basically the Gaever collection which emphasized photo technology, has been in existence for many years; unforgettable is its first location, a fascinating though somewhat narrow brick castle named Het Sterckshof in the suburb of Deurne. Laurent Roosens, ESHP founder, always had a lively interest in the museum's well-being and promotion. The Province of Antwerp run museum then moved into a huge old warehouse in south Antwerp, and from its technical origins it changed towards history and art. And as museums seem to have to shift and swing with public interest, attitudes, even lifestyles a 7,5 million Euro investment has been made, the exhibition space was double through and added building by the renowned Belgian architect Georges Baines – and photography will be presented in as wide a visual context as possible. New director Christoph Ruys, 32, said he would show anything photographically interesting, from amateur work to art, from advertising and fashion to known and unknown photographers, and three times a year the show floor contents would be exchanged nearly completely.

This is the third museum the Province has installed recently, an investment into culture contrasting with the general decline of industry, but singling out those parts still doing well: e.g., there is the Diamond Museum which celebrates the fact that 80% of the world trade are handled through Antwerp, or the Fashion Museum which feels free of any understatement to say that local creativity is greater than in Paris. The new photo museum has 9.000 square meters of exhibition space, two auditoriums, a collection of 60.000 prints and 50.000 negatives, plus one if not the largest collection of photographic literature in Europe, ca. 35.000 volumes. In language-divided Belgium this is the museum of the Flemish speaking part; the French community's photo museum is located in Charleroi. Open Tue - Sun 10 – 18 hrs.

Hans Christian Adam

Address: FotoMuseum Provincie Antwerpen, Waalse Kaai 47, B-2000 Antwerpen. Open: Tue - Sun 10 – 18 hrs.
E-mail: Info@fotografie.provant.be www.fotomuseum.be

CD-Rom. History of Photography: a Bibliography of Books Preface

by Laurent Roosens & Luc Salu, compilers and Anne Muller, editor

With the development of the WWW in the nineties, access to photographic literature has become much easier for everyone interested in the medium of photography and its history. Online consultation is now possible of the catalogues of photographic libraries such as the Nederlands Fotomuseum in Rotterdam and the Fotohof in Salzburg, the catalogues of art libraries such as the National Art Library at the Victoria & Albert Museum in London and the catalogues of general libraries such as the Bibliothèque Nationale in Paris and the British Library in London. For those looking for information relating to photography in its artistic dimension, some cumulative bibliographies such as Art Bibliographies Modern (ABM), available online, and Bibliography of the History of Art (BHA), available on CD-Rom and online, are essential instruments. Additionally Michel & Michèle Auer's Photographers encyclopaedia (published in 1997 on CD-Rom), is a useful reference work.

Databases available on the WWW and on CD-Rom / DVD can be combined with printed sources such as Helmut Gernsheim's Incunabula of British photographic literature for the Victorian period, William S. Johnston's Nineteenth-century photography: an annotated bibliography, 1839-1879, the second edition of Frank Heidtmann's Bibliographie der Photographie. Deutschsprachige Publikationen der Jahre 1839-1984 (1989), the third edition of Contemporary photographers, edited by Martin Marix Evans and Amanda Hopkinson (1995) and Photographers: a sourcebook for historical research, featuring Richard Rudisill's Directories of photographers: an annotated bibliography, edited (2000) by Peter E. Palmquist.

The four volumes of *History of Photography: a bibliography of books*, compiled by Laurent Roosens and Luc Salu, published by Mansell / Cassell (later Continuum), (1989, 1994, 1996 and 1999) also belong to the category of printed secondary sources. Although the first volume received a large number of positive reviews, one point of criticism emerged: the absence of "contemporary history". Volume 1 was, indeed, mainly focused on the period before 1914. This encouraged the compilers – from volume 2 on – to pay more attention to contemporary photography. In all the four printed volumes of *History of Photography: a bibliography of books* contain 25.902 titles, of which a large number are publications on or by photographers born before 1962. All these 25.902 entries are reproduced in this CD-Rom together with almost 14.000 new entries. This CD-Rom – which has the same title as the four-volume printed bibliography – includes 39.315 bibliographical descriptions.

Many kinds of publications are included in the bibliography: books, exhibition catalogues, museum catalogues, auction catalogues, company publications, issues of periodicals such as *Fotogeschichte*, *History of Photography* and *Recherche Photographique*, which are devoted to well-defined monographic subjects. A special effort has been made to include grey literature and photographic contributions in publications without a specific photographic character. Also included are a limited number of offprints of articles published in photographic and non-photographic periodicals, as well as a few almanacs.

The concept of "photography" employed in this bibliography is in the broadest possible sense. Peripheral areas such as silhouettes, optics, radiology are covered, as well as processes, aesthetics, apparatus, chemicals, biographies, photographers, inventors and so on.

Two criteria for the selection of photographers to include are used in the bibliography. In first instance, photographers are selected for whom biographies, autobiographies and individual exhibition catalogues exist. Individual exhibition catalogues give in most cases one or more essays and bio-biographical data. The second criterion is a mention in publications of a more collective character, which contain bio-biographical data: publications related to museum, private or company collections, critical anthologies, catalogues of group exhibitions etc. Photographers named in several thousand such publications are included in this bibliography.

In addition to the already mentioned categories of publications (biographies, autobiographies, catalogues of individual and group exhibitions) the most known, most important, most influential of selected photographers works are included. An exception is made for world famous photographers: their titles are not treated selectively. All publications by or on these photographers are included in this bibliography. The criterion of date of birth used in the four-volume printed edition is not used in this

CD-Rom version. This means that the CD contains publications by or on photographers born after 1980.

The CD-ROM was edited by cfr. P. S. and can be ordered via luc.salu@pandora.be The price is Euro 180.

News from FRANCE

Paris : Musée d'Orsay – Galerie de photographie

Exposition: L'album de famille : figures de l'intime
Jusqu'au 15 Février 2004

Grace à la photographie, un nouveau genre de représentation apparaît à la fin du XIX siècle, qui témoigne des liens affectifs familiaux. Les photos préservent et valorisent l'intimité, transmettent visages et modes de vie, tout en révélant de nouvelles recherches visuelles. La collection du musée d'Orsay est exceptionnelle car elle rassemble des vues réalisées dans l'entourage d'artistes ; ainsi, les photographies prises par Charles Hugo, accompagné de Vacquerie, à Jersey et à Guernesey, ou plus tard celles de Denise Zola prises par son père.

Family-album: presentation of intimacy

Thanks to photography, a new form of representation emerges that deals with the interrelations within the family. The collection of the musée d'Orsay is extraordinary, since the photographs of the environment of the artists have been put together or as it has been seen by the artists themselves; as intimate view of great personalities is revealed, for example through the photographs of Charles Hugo accompanied by Vacquerie in Jersey and in Guenesey, or later through the photographs of Denise Hugo taken by her father.

Exposition: Paysage et nature
Du 16 Mars au 6 Juin 2004

Parce qu'il fallait un temps de pose différent pour rendre le ciel et la terre, reproduire la nature au moyen de la photographie n'allait pas de soi au XIX siècle. Les « primitifs » ont su composer avec les contraintes imposées par la technique et leur réalisations ont transformé notre façon de voir le paysage.

Landscape and Nature

In the 19th century, another representation of the sky and the earth by photography was not self-evident. The "primitives" knew how to overcome the technical constraints; their results altered our view of landscapes.

Exposition: Les photographies de guerre
Du 29 Juin au 13 Septembre 2004

Deux des conflits majeurs de la deuxième moitié du XIX^e siècle, la guerre de Crimée et la guerre de Sécession sont pour les photographes les premières occasions d'approcher les champs de bataille. La technique ne permet pas de photographier les combats mais plutôt l'avant et l'après. Avec la Première Guerre mondiale apparaissent la photographie aérienne et les clichés pris par les combattants eux-mêmes.

Exhibition: Photography of the War

Two major conflicts during the second half of the 19th century, e.g. the "Crime-War" and the "War of the Secession", for the first time, offered to photographers the occasion to approach the war. The available technique did not allow photographers to make directly photographs of the battle, but to make documents before and after the fight. During First World War appear photographs taken from the plane or by combatants.

Musée d'Orsay, 62, rue de Lille, 75343 Paris. www.musee-orsay.fr

News from SWITZERLAND

Vevey : Musée Suisse de l'appareil photographique

100 Ans d'Autochromes avec la Collection Ilford

La Couleur des Frères Lumière

Du 14 Février au 29 August 2004

Die Brüder Auguste und Louis Lumière, die vor allem als Erfinder des Kinos (1895) bekannt sind, haben auch das erste für jedermann zugängliche Verfahren der Farbfotografie entwickelt. Am 17. Oktober 1903 stellten die Brüder Lumière einen Patentantrag für ein „Autochrom“ genanntes Verfahren. Es vereinfachte das Dreifarbenverfahren durch die Verwendung einer einzigen Platte mit einem feinen Raster aus Kartoffelstärke-Körnchen, die blauviolett, grün und orangerot eingefärbt waren. 1904 veröffentlichten sie ihre ersten Ergebnisse und 1907 begann die Produktion.

Um das 100-jährige Jubiläum dieser wunderbaren Erfindung zu feiern, zeigt das Kameramuseum eine Reihe von Autochromplatten der Familie Lumière aus der Sammlung Ilford Imaging Switzerland GmbH. Die Schicksale der beiden Firmen Ilford und Lumière haben sich nämlich in den 60er Jahren gekreuzt. Ausserdem sind Bilder aus der museumseigenen Sammlung zu sehen. Vergrößerungen ermöglichen

ihrerseits die feinen Nuancen dieser Farbfotografien zu entdecken, die der Malerei oft sehr nahe sind.

Ein erster Bereich ist der Autochromsammlung von Ilford gewidmet, die aus dem Fundus der Firma Lumière stammt. Rund vierzig besonders typische Bilder wurden ausgewählt: Stillleben, Landschaften, Porträts, Stimmungen sowie eine schöne Serie mit Porträts von Mitgliedern der Familie Lumière.

Das Schweizer Kameramuseum besitzt selbst ein äusserst interessantes Ensemble Autochrome: sehr schöne Stillleben des französischen Amateurfotografen André Chapon, der in Lausanne wohnte, oder aber die wunderschönen Landschaftsaufnahmen der Region von Charles Helferich.

Die Ausstellung geht auf die erstaunliche Geschichte der Familie Lumière und der „Société A. Lumière et ses fils“ ein, die Antoine Lumière 1883 im Lyoner Stadtviertel Monplaisir gegründet hatte. Das bescheidene Fotostudio entwickelte sich, wurde 1893 zu einer Aktiengesellschaft und schliesslich zu einem der wichtigsten fotografischen Unternehmen Europas.

Adresse: Musée Suisse de l'appareil photographique, Grande Place 99, CH-1800 Vevey, Suisse.
E-mail : cameramuseum@vevey.ch www.cameramuseum.ch

News from USA

Los Angeles – The J. Paul Getty Museum

Exhibition: 38 Photographers of Genius at the Getty

March 16 – July 25, 2004

The Getty Museum presents the work of innovative photographers who profoundly influenced their contemporaries and succeeding generations of artists. It includes prints by thirty-eight photographers whose work is held in depth by the Getty, including Julia Margaret Cameron, Carleton Watkins, Eugène Atget, Alfred Stieglitz, Walker Evans, and Diane Arbus.

Recent Acquisitions : On view Februar 3 – May 30, 2004

Features four photographers whose work the Museum has recently acquired by gift or purchase. Included are Atget's atmospheric garden views and Parisian street scenes, Weston's Modernist cityscapes, Garnett's abstract aerial landscapes, and Rogovin's worldwide survey of coal miners at work and at home.

Address: The J. Paul Getty Museum. 1200 Getty Center Drive. Suite 1000. Los Angeles, Ca 90049-1687.
www.getty.edu

New York

US member A.D.Coleman announces the creation of the Photography Criticism CyberArchive, at www.photocriticism.com. The Archive, which opened to subscribers on August 1, 2003, constitutes the largest repository of texts on photography available online: historical essays, critical writings, profiles, interviews, polemics, and other material of interest to scholars, researchers, curators, critics, historians, teachers, and students of photography.

Presently the Archive includes some 200 texts, ranging from the complete "Pencil of Nature" through the work of Sadakichi Hartmann and other members of the Camera Work circle and up to such contemporaries as John Stathatos, Donna-Lee Phillips, and Coleman himself. More texts are added regularly. By August 1, 2004, the Archive will contain 600 texts (including several complete books); by August 1, 2005, it will include close to 1000 texts.

ESHPH members are invited to view a demonstration version of the Archive, at www.photocriticism.com. A.D.Coleman encourages them to do the following:

- To subscribe, either individually or on behalf of their institution (reasonable rates in both cases).
- To become Archive authors, making their own work globally available to others through this vehicle (authors are paid for their texts, and receive other benefits as well).
- To notify their colleagues – other authors, and other administrators at institutions – about this project, which may be of interest to them.

Answers to most questions regarding this project can be found at the site itself. Interested parties can contact A.D.Coleman at the following address:

A.D.Coleman, Executive Director. The Photography Criticism CyberArchive C/O CODA Enterprises. POB 40078, Staten Island, NY 10304-0078 USA. T.: 718-447-3280. F.: 718-447-3091.
<http://photocriticism.com> E-mail: adcoleman@photocriticism.com

REVIEWS

Hans Christian Adam reports about the "Oracle" Group Meeting in Goa, India, from December 7 - 12, 2003

Last year's 21st "Oracle" meeting of international photographic curators started in Mumbai Dec. 7th, and continued in Goa until Dec.12th. The Goa meeting, very well organized by Niyatee Shinde of Turmeric Earth

Curatorial Assistance, Mumbai, was attended by about 60 "Oracle" members from 18 nations.

For the first time Asian experts – from India, Japan, Nepal, Pakistan, Singapore and South Korea – introduced their specific topics, and at times a different kind of thinking and attitudes clashed in a most friendly atmosphere with the rest of the audience dominated by western ideas. E.g., some Asian curators want national identity seen reflected in images produced locally, and are highly sceptical of what they call "formal" approaches of the Western museum and gallery scene (including similar tendencies in their own countries). An argument set against this was that photography, if it wishes to be understood easily, is dependent on its formal language. In the Asian discussion contributions there has been a tendency towards philosophical thinking, towards well reflected conceptual approaches, and generally towards a wider context – pretty much distant from the daily worries of general museum practice, losing its ways in petty details. The resources available to the Asian curators often do not touch this basis yet – often enough there is not a box to collect photos in, not to speak of an archival sleeve – while Western attendees have lost track of the general overall. A member running a travel exhibit on Aids in diverse capitals reported that when she started out she quickly learned to bring along hammer, nails and a drilling machine – all difficult to obtain locally even in National Galleries – with the pictures. Among topics discussed have been issues relating relating to digital photography and the museum, fund raising, falsifications in photography, publishing etc.

"Oracle" is an informal group mostly of museum people engaged in photographic collection care, creating photo exhibitions, catalogue and book making. Members usually work in institutions, but also independent curators are welcome to attend the annual meetings which are usually hosted by one of the members. Among "Oracle's" founding members have been, among others, Nathan Lyons (Visual Studies Workshop, Rochester, NY) and David Haberstick (Smithsonian Institution, Washington DC) in 1982, who established a tradition of informal communication not through lectures but through lively discussions. Topics for sessions are not decided beforehand but during an opening meeting by a majority of members. One of "Oracle's" few rules is that only one member of a single institution may attend. The annual conference are held alternatively in the US and abroad, with a preference of choosing localities offering a relaxed atmosphere in beautiful natural surroundings. The next meeting will be hosted by both The Art Institute and The Museum of Contemporary Photography in Chicago in November 2004. Prospective members are usually suggested to the present host who will then invite them for the next conference.

Hans Christian Adam

Some abstracts of Rolf Sachsse's excellent article about the ESHPh Symposium „Boxed“ held 2002 in Maastricht

The World in a Box.

... First of all, the Symposium was very well and perfectly organized by Johan Swinnen and Isabell Devriendt including the assistance by Marieke Matthé and Sarah Depestel which made one regain the conference in engaged assistants frequently lost at German Universities ... But it was not only the excellent organisation, but also the persistent high level of an presentation that will kept in mind by all participants and will raise the hopes to get the proceedings ... The moderators also succeeded to compensate time – losses by lecturers talking over-time ... The presentation of photo-artists have been exciting and well performed. In contrast to some concerns of the present scientists, the reports significantly contributed to the formation of general theories ... An important fact is that the ESHPh went through a fundamental revival cure; soon, this process will be accelerated through memberships for students and other offers. Then, the reappearance of the important magazin of the Society, as it was the “Photoresearcher” will be again worthwhile. In advance, a well done website will help the Society to further grow ... After this homework, integration of the European History of Photography under the roof of that organisation should be advisable. For this purpose, the ESHPh has been founded 25 years ago. For related German groups it would be advantageous to make use of this valuable instrument.

Translated from the German magazin “Rundbrief Fotografie”, Nr. 4. / 15. Dezember 2003
E-mail: rundbrief-fotografie@dcs-web.de

Forthcoming Events

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.

Contact: Richard Morris. Ty'r Gwynt, Port Eynon. Swansea, West Glamorgan SA3 1NL. UK
E-mail: MORRIS1856@aol.com

Wien Museum Karlsplatz

Deutsche Gesellschaft für Volkskunde, Berlin

2. Tagung der Kommission Fotografie: Fotos – „schön und nützlich zugleich ...“. Das Objekt Fotografie.

15.- 17. Oktober 2004

Angestrebt wird eine Diskussion über Gebrauchsweisen der Fotografie, über theoretische Auseinandersetzungen mit diesem Thema, ebenso wie über das Foto als Museale mit allen theoretischen und praxisorientierten Fragestellungen. Zeitgenössische künstlerische Fotografie kann hier ebenso eine Rolle spielen wie die objektivierten Ergebnisse visueller Forschungsmethoden oder die für das Lebensumfeld gebrauchten Fotoobjekte. Das Thema birgt historisierende Reflexionen, ohne jedoch auf solche beschränkt zu sein. Prädestiniert für ein solches Thema und zugleich die Interdisziplinarität wie auch die internationale Zusammenarbeit befördernd – lädt das Wien Museum Karlsplatz zu dieser Tagung ein.

Kontakt: Dr. Irene Ziehe, Museum Europäischer Kulturen – SMB, Im Winkel 6/8, 14195 Berlin.
E-mail: i.ziehe@smb.spk-berlin.de

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We deeply regret the loss of two of our members in 2003. Both have been founders of the ESHPH. In the next issue of the Newsletter we will bring in memory of Jean Dieuzaide and Rune Hussner some thoughts about their extraordinary professional life.

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We welcome the following new members to our Society:

Lisl Steiner, New York
Gerhard Jagschitz, Wien
John Alley, New York

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The Newsletter was compiled by Anna Auer.

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