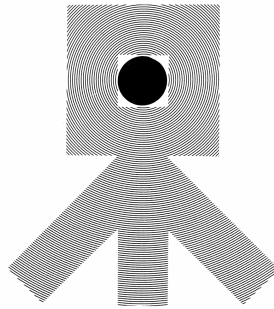


ESHPh

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

Open to all interested in photography whatever their nationality



Newsletter

Autumn/Winter 2005/06

November

Vienna

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Dear Members

The year 2005 is almost over. Following the General Assembly held in Vienna on 21 September we can state that our Society has made good and promising progress during this year.

A highlight of the General Assembly meeting was the presence of Professor Alistair Crawford who came to Vienna from Wales/UK. Crawford has been a member of our Society from 1981 onwards with an interruption from 1997 to 2001. Since 2002 he successfully took over as co-editor of the *Proceedings*, *Photoresearcher* and the *Newsletter*. As a member of our International Advisory Board we owe him thanks for many useful suggestions. During his stay in Vienna he participated at all our meetings. In addition he fascinated many young students of the postgraduate course studying visual imagery at the Centre of Visual Studies of the Danube University Krems with his profound knowledge and the vivacity of his talk (14 September 2005). His subject was the large retrospective exhibition *Arresting Time* devoted to the Austrian and Magnum Agency photographer, Erich Lessing (see *Newsletter Autumn/Winter 2002*). Crawford had curated this exhibition and wrote the book for Kunsthistorisches Museum, Vienna in 2002, published in German, French and now English. – Erich Lessing, a member of our Society, was also present at the occasion in Krems and talked with the students.

After the General Assembly which took place at the Gallery WestLicht, Alistair Crawford talked to the gathered audience about the initial events and the far reaching artistic course of his life as a photographer, artist, writer, curator and researcher, as well as his experiences as University Professor, gaining the respect and friendship of the audience, particularly by his good sense of humour. Thus, the wish was expressed by many to meet him again in the not too distant future.

The greatest challenge for the Society encountered this year was the transfer of the ESHPh archives from Antwerp to Vienna (see *Newsletter/Spring 2005*). In agreement with the FotoMuseum Provincie Antwerp, we decided to leave all original documents there and copy for Vienna only those papers which are important for the chronology of the Society. They are now accessible to anyone who is interested in the history of our Society. To facilitate access, the entire papers have been catalogued and integrated into the archive that already existed in Vienna since 2001. Moreover, we added also the papers and reports that I had collected from 1988 onwards. In addition, a contract has been prepared between the FotoMuseum Provincie Antwerp and the ESHPh in Vienna, which confirms this transfer and expresses the future co-operation and goodwill between the two institutions. To facilitate access to the archive for our members, as well as other people who might be interested, all the material has been listed and entered into our internet site. (I was quite surprised at seeing the broad variety of themes the Symposia of our Society has dealt with since 1978!).

Another delicate problem that gave us quite a headache was the fact that, after the transfer of the Society from Antwerp to Croydon/UK in 1989, the language used became predominantly English, in contrast to the previous rules that, in expressing the desire to emphasise the European idea, had advocated the three

languages of English, French and German. Perhaps it was as a consequence of this exclusive concentration on the English language, that we 'lost' more and more our French-speaking members! Therefore, we have started once again to publish French and German articles in the *Newsletter*. Moreover, we have written recently to some important photographic institutions in France, Spain and Italy, inviting them to become members of our Society. I am certain that you will agree with me that a *European Society for the History of Photography* should also consider using French and German. Therefore, I am asking for support and co-operation to solve this problem, for example, in sending us articles in English and French and in offering to help with translations!

With regard to our website, good progress has been made. All applications for membership are coming in through the internet and a daily increasing number of inquires shows the growing interest that people take in our Society. To further improve our service we decided at the General Assembly (see Minutes) to put all previous issues of *Photoresearcher* (from 1990 to 2004) also on our website. The following year we also want to publish the list of related theses on photography which we have collected onto a CD-Rom.

There is, however, still a deplorable observation that needs to be made: our Society, for many years, has carried several members who, despite continual reminders, do not seem to intend to pay their subscriptions. Thus, they had the benefits of our Society, receiving the *Proceedings* and all the other publications without paying for them. During Summer 2005, we made a last request for payment and, according to the new statutes (see our website), every member who does not pay the membership fee within 6 months after being reminded, is now excluded. Accordingly, we have lost now 60 such 'members'. In contrast, since 2003, we have gained 70 new members who have come from several different countries (see list inside, page 34). If we are to begin to do justice to our aspirations, we need many more members. If each member brought in just *one* new member, think what we would be able to do by *doubling* our publications, and increasing the significance of our Symposia. Can we set ourselves this task? Find one new member each?

We are extremely pleased that our recent issue of *Photoresearcher* (No 8/ September 2005) evoked so many positive responses. We received congratulations and also encouraging requests for us to continue in future years this important publication which is at the heart of our Society. We enclosed in that last issue a red sheet asking you to communicate your most recent e mail address, since we no longer issue the *Newsletter* in hard copy due to the expense of postage. Please ensure in the future that you continue to update ESHPh with your current e mail address.

As for the forthcoming *Photoresearcher* (No 9/2006), we have already received some articles for review. I also write to invite you all to participate actively and send us a paper, of 5 - 8 pages, about the photographic research that you are currently engaged with. (The deadline for the next issue is March 2006). It may well be that your article will be a must for the next *Photoresearcher*!

With regard to the Symposium: *Forgery & Censorship in Photography*, to be held on 12 – 15 October 2006 in Budapest, the planning phase has already started. More details about this Symposium will be communicated in the *Newsletter* (Spring 2006). I would also like to remind you about our recent *Call for Papers*

which we sent out in July 2005, and where we cordially invited you to send us a short summary of no more than 30 lines about your proposed subject. The closing date is 20 December 2005.

May I take this opportunity to wish all members an enjoyable end to the year 2005, and a successful New Year in 2006.

Anna Auer
President

* * *

Chér membres,

La fin de l'année 2005 s'approchant, nous pouvons constater que notre société est en bonne voie. Cela s'est montré surtout à notre Assemblée Générale du 20 Septembre qui a trouvée lieu à Vienna et qui était enrichie par la présence de Alistair Crawford de Wales (Royaume Uni). Professor Crawford est depuis 1981, excepté d'une interruption entre 1997 et 2001, membre de notre société. Depuis 2002 il prend aussi soins de nos éditions sur nos symposia et de nos deux journaux *Photoresearcher* et *Newsletter*. Il est d'ailleurs aussi membre de notre Comité de Conseil. La conférence qu'il a tenue le 14 Septembre à la Danube Université Krems était fortement acclamé par le jeune public. Il parlait sur l'exposition au Kunsthistorisches Museum à Vienne, au Palais Harrach *Retenir le Temps. Reportage-Photographie 1948-1972* de Erich Lessing, membre Autrichien de l'agence Magnum; pour laquelle Crawford était le curateur, écrivant aussi le texte du catalogue (voir *Newsletter/Autumn 2002*).

Après la fin de notre Assemblée Générale à la Galerie WestLicht, Crawford à donné une autre conférence pendant laquelle is se souvenait de ses premiers débuts comme artiste, photographe, écrivain, chercheur et l'historien de la photographie. Ce narrateur prodigue savait fasciner le public par la vivacité de sa présentation et par son grand humour, tel que les auditeurs exprimaient le désir à une conférence répétée.

Cependant, la plus grande tâche de cette année était le transfert des anciennes archives de notre société d'Anvers à Vienne. Il était décidé, en accord avec le FotoMuseum Provincie D'Anvers, que tous les documents originaux resteraient à l'Anvers et que seulement les documents qui ont une certaine importance pour la chronologie de notre société, seraient mis en copie et envoyés à Vienne. Ces papiers sont maintenant à Vienne et peuvent être mis à disposition de tous ceux qui sont intéressés au développement de notre société. Ces archives n'étaient pas seulement supplémenté par les archives déjà existantes à Vienne depuis 2001; elles étaient en plus complétés par des documents que j'avais moi-même assemblés sur notre société depuis 1988. Suite à cette entreprise un contrat entre le FotoMuseum Provincie D'Anvers et notre société à Vienne fut préparé, dans l'espoir de continuer cette bonne coopération entre nos deux maisons.

Pour donner à nos membres une information assez complète, nous avons fait une liste des archives en la mettant ensuite sur notre site qui à partir de maintenant est disponible à tous ceux qui sont intéressés à notre société. J'avais été moi-même très surprise par la multitude de thèmes que notre société avait entamée depuis 1978.

Un point assez délicat était le fait qu'après le transfert de notre société en 1989 en Angleterre, la langue principale était devenue l'anglais; au contraire d'auparavant, où l'idée européenne d'une telle association s'était exprimée soit en anglais, français ou en allemand. Cette concentration exclusivement sur l'anglais a mené peu à peu à la perte de beaucoup de nos membres français. C'est pour cela que nous avons déjà recommencé dans notre *Newsletter Autumn/Winter 2004/05* à inclure aussi des articles en français et en allemand. Et en Novembre 2005, nous avons même envoyé une lettre dans la langue de Molière à des institutions photographiques importantes en France, en Espagne et en Italie, les invitant à devenir membre de notre société. Ces derniers pays ont reçu, par contre, cette lettre dans la langue de Shakespeare. Je suppose que vous êtes certainement d'accord avec moi qu'une *Association européenne pour l'histoire de la photographie* devrait prendre soins à part l'anglais, aussi du français et de l'allemand, étant donné que nous vivons tous dans une communauté européenne. Je vous prie donc à une coopération future renforcée, en nous envoyant vos articles aussi bien en français qu'en anglais – et si possible – supplémenté avec un petit résumé en anglais. Je crois que cela nous donnera la signification d'être très "européenne".

Concernant notre site nous sommes très contente de constater que presque toutes les inscriptions se fassent par l'internet. Et pour améliorer ce service, nous nous sommes décidés de mettre à partir de 2006 tous les numéros antérieurs de *Photoresearcher* (1990-2004) sur notre site. Nous pensons aussi à éditer au cours de l'année de 2006 un CD-Rom de nos listes de thèses sur la photographie que nous avons pu rassembler depuis 2003.

Malgré ce succès nous avons dû constater que pendant des années nous avons eu quelques membres comme "faux voyageurs" qui n'ont jamais payé leur cotisation annuelle et qui ont pourtant reçu régulièrement toutes nos informations et nos publications. Nous avons envoyé à ces "moutons noirs" cet été une dernière lettre de rappel. Après cela nous avons dû nous séparer de soi-disant "60 membres", car suivant nos statuts (voir à notre site) chaque membre pourra être exclu après six mois s'il ne paie pas sa cotisation. Nous avons, par contre, le grand plaisir de constater que depuis 2003 nous avons pu gagner 70 nouveaux membres.

L'écho sur notre dernier numéro de *Photoresearcher* (No 8 September 2005) était excellent. Nous avons même reçu des lettres de félicitations avec beaucoup d'encouragements à continuer cette publication. Concernant le prochain numéro 9/2006 de notre journal, j'aimerais attirer votre attention à notre circulaire de Juillet 2005, dans laquelle nous demandions de bien vouloir nous envoyer 5 – 8 pages sur le thème photographique auquel vous travaillez actuellement.

Vue de notre prochain Symposium *Falsification et Censure dans la Photographie* à Budapest en 2006 (12 – 15 Octobre) nous continuerons de poursuivre ce projet en vous rappelant également notre *Call for Papers* du Juillet 2005. Nous y avons

demandé de nous communiquer un bref exposé de 30 pages jusqu'au 20 Décembre 2005 sur le thème de la conférence que vous aimeriez y tenir.

Vous trouverez des informations supplémentaires sur le symposium à Budapest dans notre prochain numéro de *Newsletter/Spring 2006*.

En vous souhaitant une bonne fin d'année 2005, je reste, chér membres, dans l'espoir d'une bonne coopération mutuelle et future, bien amicalement,

Anna Auer
Présidente

News from AUSTRIA

Vienna

Albertina

Exhibition: Portraits of an Age.

Photography in Germany and Austria 1900 - 1938

1 July – 9 October 2005

Individuality and spontaneity, which had gradually come to the fore since the *fin de siècle*, were still more emphasised during the years around 1938, in an atmosphere of flight from dictatorship. This lends the portraits from Germany and Austria the character of important documents of the change in people's self-perception as citizens, but it also demonstrates powerfully the heyday of photography as an autonomous creative force.

Slowly, the refined studio portraits by Nicola Perscheid, Rudolf Dührkopp, or the Atelier d'Ora turned into the lucid and elegant heads by Trude Fleischmann, Lotte Jacobi, or Hugo Erfurth. Later on, Umbo's extreme close-ups, Helmar Lerski's modelling with light, or László Moholy-Nagy's experiments treated the human portrait in a radical way that had been unimaginable before.

The exhibition *Portraits of an Age* unites Austrian and German portrait photography in an unprecedented form. The selected works date from a period that brought radical aesthetic changes in terms of the pictorial concept on the one hand and was marked by major political and social upheavals on the other.

The end of the Austrian and German empires, World War I, the downfall of traditional society, the economic collapse, as well as profound changes also had an impact on portrait photography. Traditional representations of man radiating an unshakeable trust in himself and the world gave way to a new spontaneity, to new poses, playful accessories, and varied perspectives.

The foundation of the *Bauhaus* in Weimar after World War I, meant a new beginning for photography and the arts in general. Apart from the *Bauhaus*, also other schools at university level opened their doors to photography. And women for the first time were admitted to these schools. During the years after World War I, another big influence for portrait photography emanated from the silent film. The suggestive and highly expressive mimicry of the mute protagonists in close-up views exercised an enormous impact on photography. The camera approached faces ever more closely, so that each and every wrinkle and pore would become visible.

This exhibition was staged in co-operation with the Neue Galerie, New York, and was compiled by Monika Faber and Janos Frecot.

An English version, *Portraits of an Age, Photography in Germany and Austria 1900-1938*, published by Hatje Cantz, is also available. 176 pages, euro 40,90.

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Albertina

Ausstellung: Stadt. Leben. Wien.

Fotografische Stadtansichten 1850 – 1914

21 Oktober 2005 – 22. Jänner 2006

Ab 1850 entstand eine einzigartige Dokumentation einer Stadt in radikalem Wandel: Unterschiedliche Panorma-Aufnahmen von Wien gaben einen weiträumigen Überblick über die kaiserliche Hauptstadt und ihre größten Bauprojekte: Die Fotografen der "k.k.Staatsdruckerei" schufen großformatige Aufnahmen vom Ausbau von St. Stephan bis zum Abriss der mittelalterlichen Stadtmauern.

Auf direkte Anordnung des Kaisers sollte sich aus der mittelalterlichen Residenz eine moderne Metropole entwickeln. Die Entscheidung dafür fiel nur wenige Jahre nach der Einführung der Fotografie in Österreich. Auf unterschiedliche Weise dokumentierte das neue Medium die massiven Veränderungen des Stadtbildes, verfolgte Abrisse und Neubauten. Intensiver als Zeichnungen oder Aquarelle, Radierungen oder Lithographien, in deren ästhetischer Tradition die fotografischen Veduten standen, vermochten die Lichtbilder eine Vorstellung von der *Erweiterung* der Stadt zu geben, von den geradezu gigantischen Ausmaßen der kaiserlichen Projekte.

Mit der Einführung der *Momentfotografie* beleben sich die Stadtansichten, in denen der langen Belichtungszeiten wegen bis dahin Menschen praktisch nur als bewegungslose *Staffagefiguren* aufgetaucht waren. Was sich der – erstmals auch versteckt agierenden – Kamera hier darbot, vermittelt eine lebendiges Bild einer vielschichtigen Bevölkerung, welche die Straßen der sich wandelnden Stadt als Bühne für Selbstinszenierung und gesellschaftliche Kommunikation nützte.

Die Kuratoren der Ausstellung waren: Dr. Monika Faber, Mag. Michael Ponstingl.

Publikation zur Ausstellung: Monika Faber/Maren Gröning: *Stadtpanoramen. Fotografien der k.k.Hof- und Staatsdruckerei 1850-1850*, 95 Seiten, Euro 12,50

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Gallery WestLicht. Showcase for Photography
(Gallery WestLicht is a member of ESHPh)

Exhibition: Historical Stereo Photographs and Works
By Oliver Hangl in the Kaiser Panorama
21 June – 31 July 2005

WestLicht presented the *Kaiser Panorama*, room-filling, historical viewing apparatus for the presentation of large scale stereo images. Historical, partly hand-coloured 3-D photographs are being shown along with the work *Picture This!* by the Austrian artist Oliver Hangl. Hangl's series of pictures pursues a filmic approach and develops into the transparent main character of the same name, combined with various sound tracks.

The *Kaiser Panorama* (picture carousel) which is over 100 years old and is original – the only one in Vienna – was owned by Bernhard Paul, the founder and director of Circus Roncalli. Worldwide there are only a few of these three dimensional precursors of the newsreel still in existence. They were used to disseminate pictures to the general population.

The *Kaiser Panorama* is based on the invention of 3-D photography using a stereo camera which was introduced at the 1851 World Exhibition in London and triggered a real boom. For a long time stereo photographs could only be seen in using single-person viewers until the German physicist, inventor and entrepreneur, August Fuhrmann constructed a round viewing apparatus with stereoscopic lenses. With his *Kaiser Panorama* he showed stereo photographs, in series of fifty, from all over the world, touring the length and breadth of the country. Up to 25 spectators were able to take part in these 'armchair journeys' for free, watching the images go by, and, because of the stereo vision, having the feeling that they were a part of the scene themselves. As the precursor of newsreels, the *Kaiser Panorama* presented the world events – often weeks later: shots of San Francisco earthquake, the flight of Graf Zeppelin, but above all photo reports of journeys and patriotic images.

By 1910 they were over 250 viewing places in Central Europe, mainly in Germany. Fuhrmann's head office was in Berlin and distributed photo series to the independent 'panoramists' every week from what eventually became an archive of over 2000 series. The *Kaiser Panorama*, also known as *King's Panorama*, International Panorama of Photoplastikon, had its heyday prior to the outbreak of the First World War. It was then replaced by the new medium of the cinema.

**Ausstellung: Sebastiao Salgado. Kinder der Migration
(The Children of Exodus)
29 November 2005 – 5 February 2006**

WestLicht. Schauplatz für Fotografie und Leica Galerie Wien präsentieren vom 29. November 2005 bis 5. Februar 2006 die erste große Einzelausstellung des brasilianischen Fotografen Sebastiao Salgado in Österreich. *The Children of Exodus* zeigt Porträts von Kindern aus den Flüchtlingslagern, Waisenhäusern und Landlosensiedlungen Lateinamerikas, Afrikas, Asiens und Europas. Die Werkreihe ist ein Thema aus Salgados groß angelegtem Zyklus *Exodus/Migration*, der zwischen 1993 und 1999 auf Reisen in 39 Ländern der Erde entstanden ist. Die Ausstellung steht unter der Patronanz von UNICEF Österreich und des UN-Flüchtlingshochkommissariats UNHCR. Kuratorin der Ausstellung ist Lélia Wanick Salgado.

Sebastiao Salgado's Vorbild ist der englische Fotograf Bill Brandt. Wie Brandt will Salgado soziales Engagement und ästhetisches Kalkül miteinander verbinden. Sein Engagement für Flüchtlinge und MigrantInnen hat Wurzeln in seiner eigenen Biografie: 1944 als sechstes Kind von Viehbauern in Aimorés, Brasilien, geboren, zog Salgado mit seiner Familie mehrmals in hunderte Kilometer entfernte Städte um. Während der Militärdiktatur emigrierte er 1969 nach Frankreich, wo er, mit seiner Frau, Lélia Wanick Salgado, welche die meisten seiner Bücher gestaltet und Ausstellungen kuratiert, und seinen beiden Söhnen nach wie vor lebt.

Sebstiao Ribeira Salgado gilt als einer der großen Botschafter des Humanismus im Fotojournalismus. Sein Werk ist in zahlreichen Bildbänden und internationalen Ausstellungen dokumentiert und mit einer Vielzahl von Preisen (u.a. dem Leica Oskar Barnack-Award) ausgezeichnet.

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News from BELGIUM

Antwerp/Mortsel The Story of Gevaert

Although photography is primarily a technical medium, publications dealing with its history from an aesthetic angle outnumber by far the books devoted to the history of the photographic technology. This fact is hardly astonishing: the photographic industry presents numerous highly technical aspects, whose understanding and presentation presumes a knowledge of technical concepts. Unfortunately, the *Ausführliches Handbuch der Photographie*, authored by J.M.Eder, director of the Graphische Lehr- und Versuchsanstalt in Vienna, and several co-authors between 1882 and 1932, has never been equalled.

Monographs providing information on the history of enterprises active in the field of photographic manufacturing are scarce. So therefore that it was gratifying to know that Agfa-Gevaert N.V., Mortsel (Belgium) had, at the eve of the celebration of its centenary – the company had been established by Lieven Gevaert in 1894 – decide to chronicle its history between 1894 and 1964. Not less than six volumes in thirteen parts have been published between 1993 and 2004 under the general title *Arbeid Adelt* (Work Ennobles), the motto of Lieven Gevaert. The books were privately printed in a limited edition and are not commercially available.

The following volumes were published in Dutch:

Roosens, L., Janssens, W., Nooyens, F.: *Arbeid Adelt*. Een geschiedenis van de door Lieven Gevaert opgerichte fotografische industrie. *Deel 1: De Pioniersjaren 1894-1920*. 1993, 295 p.

Roosens, L., Janssens, W., Henau, Anne, Hens, J.: *Arbeid Adelt*. Delen 2A, 2B, 2C: *De Scharnierjaren 1920-1939*. 1996, 809 p.

Janssens, W.: *Arbeid Adelt*. Deel 3: *Een nieuwe vuurproef 1940-1945*. 1998, 241 p.

Roosens, L.: *Arbeid Adelt*. Deel 4: *De Opzoekingsdiensten Fotochemie 1898-1964*. 1997, 227 p.

Hens, J., Roosens, L., Van Deuren, K.: *Arbeid Adelt*. Deel 5A: *De Consolideringsjaren 1945-1964*. 1999, 437 p.

Roosens, L.: *Arbeid Adelt*. Deel 5B1, 5B2: *De Consolideringsjaren 1945-1964. Het Gevaert-assortiment*. 2001/2002/, 609 p.

Hens, J.: *Arbeid Adelt*. Deel 5C: *De mens in de onderneming 1920-1964*. 2001, 175 p.

Bossaerts, R., Roosens, L. et al: *Arbeid Adelt*. Delen 5D1, 5D2: *Het commercieel, financieel en administratief beleid*. 2004, 427 p.

Arbeid Adelt. Deel 6: *Merkenindex 1894-1964*. Samengesteld door F. Van Camp. Z.d.

In translation the titles of *Arbeid Adelt* are:

- Vol. 1 The Pioneering Years 1894-1920
- Vol. 2 Parts A, B, C. The Transitional Period 1920-1939
- Vol. 3 A New Fire-Ordeal 1940-1945
- Vol. 4 The Photochemical Research 1898-1964
- Vol. 5 Parts A, B.: The Consolidation 1945-1964; Part C: The People and the Company 1920-1964; Part D: The Commercial and Financial Departments 1945-1964.
- Vol. 6 Index of Trade Names 1890-1964.

There are more than three thousand pages in these volumes which are a valuable and useful contribution by Agfa-Gevaert N.V. to the history of the photochemical industry.

Dr. Laurent Roosens
(Honorary President of ESHPH)

This space is reserved for your article

News from CZECH

Brno

Moravian Gallery

***Franz Fiedler. A Forgotten Classic of Photography
Exhibition 15 December 2005 – 5 June 2006***

Franz Fiedler: Traditional and Modern

By Antonin Dufek (Curator at Moravská Gallery, Brno, and member of ESHPH)

Franz Fiedler (born in Prostějov on 17 February 1885, died on 5 February 1956 in Dresden), is one of the last European photographers whose work remains to be systematically catalogued.

The Moravian Gallery in Brno and the Muzeum Prostějovska (Museum of the Prostějov Region) hold the major part of the Fiedler heritage outside Dresden (Staatliche Sammlungen, Kupferstich Kabinett und Technische Sammlungen). The two Moravian institutions preserve a representative series of positives which the Dresden photographer, through a fortuitous decision, deposited with a Prostějov family during the Second World War. His Dresden studio was indeed utterly destroyed by aerial bombardment, together with much of the city, in 1945.

Aside from Franz Fiedler himself, the exhibition focuses on the output of the Fiedler Studio in the period around the First World War. At the very beginning, Franz Fiedler was apprenticed as a photographer to J.F. Langhans in Plzen (1901-1904) and practised before the First World War in some of the most progressive photographic workshops, among them the studio run by Rudolf Dührkopp and his daughter Minnie Diez-Dührkopp in Hamburg and Berlin-Charlottenburg (1905 and possibly 1912), Hugo Erfurth's studio in Dresden (1908-1911), Schlosser & Wenisch in Prague (1913-1914), as well as others. In 1914-1918, the war years, he was a military photographer. After the First World War, Fiedler probably worked briefly in the family studio in Prostějov, together with his sister Johanna (Jeanette) Jenistová (1888-1966), who took over the business from her parents Eleonora and Franz (1854-1921) and ran it until mid-1930s. From 1919 onwards, Fiedler had his own studio in Dresden. He adopted a considerable body of practical skills from Hugo Erfurth, his mentor.

From the very beginning, Fiedler also devoted time to art. His first photographic success in 1904 marked the genesis of an understanding and acceptance of a wide variety of stylistic tendencies; in some periods he even employed several styles in parallel. Fiedler produced photographs that ranked among the most progressive of the time. On the other hand, he was one of the last to abandon the bromoil print technique for turning a photograph into a print. A certain oscillation between traditional and modern photography is one of his hallmarks. He quickly earned a reputation in Germany as well as in other countries. His influence peaked in 1930s, when he published manuals on portrait photography and organised portraiture courses, also in the Czech Lands. In the course of his frequent travels, Fiedler became a pioneer of reportage photography, working in medium and small negative format, and was among the first to publish pictorial essays (1920s). He created one of the first modern geographically descriptive publications (*Drážd'any v obrazech/Dresden in the Picture*, 1930). Fiedler was also involved with advertising, and ventured into colour photography very early on. The highlights of his free work after the Second War are his 'graphic' photographs created by means of the Sabattier effect, a special photographic technique.

Franz Fiedler had many followers, including Evelyn Richter from Leipzig and Anneliese Kretschmer from Dortmund. He published and exhibited from 1904 onwards, earning copious awards in competitions and international photographic shows. Fiedler's photographs accompanied T. Giradelli's bibliophile print *Des Narren Tod, mein Spielgesell*, Dresden. He published *Künstlerische Aktaufnahmen von Franz Fiedler*, Berlin 1925.; *Bildnissaufnahmen von Franz Fiedler*, Berlin 1925; *Lichtbilder von Franz Fiedler*, Dresden 1925 ; *Dresden in Bildern*, Vienna and Leipzig, 1930; *Elementare Bildkomposition*, Berlin 1933; *Das Portrait im Kunstlicht*, Berlin 1933 (second edition); *Porträt Photographie*, Berlin 1934 and *Porträtfotografie*, Halle 1957

This exhibition, presenting over 180 works, is covered by a lavish 172 page catalogue in three languages (Czech, English and German).

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Prague

The Museum of Decorative Arts in Prague

23 June – 25 September 2005

The City Gallery in Prague. The House of the Stone Bell

29 June – 9 October 2005

The City Gallery Prague. Municipal Library

1 July – 9 October 2005

Czech Photography of the 20th Century

With more than 1,200 exhibits from many collections, from abroad as well as Czech, ***Czech Photography of the 20th Century*** has been the largest comprehensive exhibition project here to date, presenting the main trends, personalities, and works of Czech photography of the last century. It follows on from a number of previous exhibitions featuring various periods of Czech and Czechoslovak photography compiled by Rudolf Skopec, Anna Fárová, Antonín Dufek, Jaroslav Anděl, Pavel Scheufler, Daniela Mrázková, Vladimír Remes, Josef Moucha, and other historians and curators of photography.

The exhibition originated as a special project under the auspices of the Museum of Decorative Arts in Prague and was being held in collaboration with the City Gallery Prague. The tremendous quantity of work, mostly period originals, means that the exhibition had to take place at three different locations: The Museum of Decorative Arts was where the introductory part have been held, with Impressionist and Art Nouveau Pictorialism, news and documentary photography of the 1910s and the 1920s, purist Pictorialism, picture poems of Czech Poetism, works made during the transition from Pictorialism to Modernism, and the beginning of abstract photography. In the City Gallery, Prague at the House of Stone Bell, the exhibition comprised works from various avant-garde movements, from Constructivism to New Objectivity and Surrealism, as well as traditional portraits, social-documentary photography, works by German photographers living in interwar Czechoslovakia, and documentary works from the beginning of modern photojournalism, the Second World War, and the three years of restored democracy between the liberation and the Communist takeover. The third section, the most extensive, was in the City Gallery, Prague exhibition halls at the Municipal Library, covering the development of photography from 1948 to 2000.

The curators of the exhibition were Vladimír Birgus (member of ESHP) and Jan Mlcoch.

Langhans Galerie Praha

Exhibition: Manuel Álvarez Bravo – Photographs

21 September – 11 November 2005

A leading Mexican photographer (1902-2002), whose work have been exhibited in the Czech Republic for the first time, thanks to an exhibition organized by Langhans Gallery, Prague together with the Embassy of Mexico.

Álvarez Bravo was born in Mexico City and grew up there. In that city, pre-Columbian culture and the culture of colonial Mexico are wedded with contemporary culture. Bravo was at first self-taught and was encouraged to develop his talent both when he won a competition in Oaxaca in 1925 and, above all, by friends such as Tina Modotti and Edward Weston. Bravo's work was influenced by other photographers too, for example, Paul Strand, Henri Cartier-Bresson, and Eugène Atget, and the wellspring of his work, traditional Mexican imagination, was expanded with elements adopted from modern European art – chiefly Surrealism and Cubism. Like other artists of the cultural renaissance that came in the wake of the Mexican Revolution of 1910 and 1917, Bravo emphasized the past of the indigenous peoples of his country. He created a poetic vision of Mexican life, its cultural diversity, and social conflicts.

E-mail: info@langhansgalerie.cz www.langhansgalerie.cz

News from FRANCE

Paris

L'Hôtel de la Ville

Exposition: Willy Ronis

19 octobre 2005 – 18 février 2006

Willy Ronis est né le 14 septembre 1910. Sa mère, juive d'origine lituanienne, et son père, juif d'origine ukrainienne, étaient arrivés à Paris au début du siècle, fuyant les pogroms. En 1929, Willy Ronis s'inscrit en première année de droit, et rêve secrètement d'être compositeur. Mais la vie en décidera autrement lorsqu'à son retour du service militaire, en 1932, son père, très malade, lui demande de le seconder au magasin. Suivront pour lui quatre années très sombres, car il a en horreur la photographie conventionnelle et stéréotypée des studios de quartier.

Il commence à glaner quelques images dans les rues de Paris, et, sentant très tôt le cœur à gauche, il photographie les manifestations ouvrières dès 1934. Un mois après le décès de son père, Willy Ronis se trouve à la Bastille pour le 14 juillet 1936, bien décidé à capter l'événement avec son appareil. Mobilisé, Willy Ronis sert comme agent de poudrerie jusqu'à la défaite. De retour à Paris, il n'est plus de question d'exercer son métier. «Je n'ai pas voulu porter l'étoile jaune».

Après la guerre, Willy Ronis trouve en 1946 tout de suite du travail, et enchaîne tous les sujets pour la presse illustrée qui renaît de ses cendres. Tout un Paris populaire, vivant, qui travaille dur mais avec l'espoir de lendemains meilleurs. Cette aussi à cette époque qu'il réalise l'un de ses chefs-d'œuvre: une série d'images sur le quartier de Belleville Ménilmontant. Ces photographies feront l'objet d'un ouvrage paru en 1954, avec une préface de Pierre Mac Orlan. C'est aujourd'hui un livre-culte, très recherché par des collectionneurs.

À la fin des années 1950, la photographie humaniste perd son influence. Les bouleversements de la société remettent en cause ce regard fondamentalement idéaliste sur l'homme, et Willy Ronis travers une période de remise en question. En 1972, il quitte Paris pour la Provence est son nom est un peu oblié. C'est alors que surgit l'inattendu. Deux photographes, Guy Le Querrec et Pierre-Jean Amar,

le convainquent de publier un livre rétrospectif de sa carrière. *Sur le fil du hasard* paraît en 1980 et relance Willy Ronis sur le devant de la scène.

Information: Marie de Paris. Salon d'accueil – 29 rue de Rivoli 75004 Paris.
Tous le jours sauf dimanches et fêtes 10 – 19 heures

Musée Carnavalet (member of ESHPH)
Exposition: Le Brésil de Marc Ferrez (1843-1923)
21 septembre – 11 décembre 2006

Dans le cadre de l'année du Brésil en France, le musée Carnavalet présente les photographies de Marc Ferrez, né à Rio de Janeiro dans une famille d'origine française. Le visiteur est invité à embarquer pour un véritable voyage dans le temps, à destination d'un immense pays, à la fois vierge et en pleine construction.

Les 150 images exposées, tirage d'époque aux belles teintes brunes ou épreuves modernes réalisées d'après les négatifs originaux, forment autant de miroirs d'une nation en mutation: aux luxuriants paysages emblématiques du *Nouveau monde* répondent les vues urbaines qui témoignent des profonds changements économiques et sociaux de la fin du 19^{ème} et du début du 20^{ème} siècles.

Catalogue: Le Brésil de Marc Ferrez (1843-1923)

Exposition: Trois Photographes humanistes
Frédéric Barzilay, Lucien Hervé et Willy Ronis
21 septembre 2005 – 15 janvier 2006

Avec l'exposition-dossier *Trois photographes humanistes*, le musée Carnavalet rend hommage, grâce à sa riche collection de tirages, à trois grands noms de la photographie.

Appartenant à ce courant qui met l'accent sur les sujets du quotidien depuis les années trente, ces artistes ont fait de Paris un champ d'investigation privilégié. Les 55 images de la capitale exposées dans la galerie de liaison sont pour la plupart datées des années 1940 à 1960. L'exposition, permet au visiteur d'appréhender la ville à travers trois regards qui mêlent aux thèmes sociaux le lyrisme de la rue.

Les 18 photographies de *Willy Ronis* (né en 1910) sont caractéristiques du *réalisme poétique* propre à cet artiste. Membre de l'agence Rapho au côté de Robert Doisneau, il fut aussi le premier Français à travailler pour le célèbre magazine *Life*. So œuvre témoigne d'un grand plein d'humanité et d'un certain humour.

Surnommé *l'œil de l'architecte*, *Lucien Hervé* (né en 1910) est quant à lui surtout connu pour sa collaboration avec le Corbusier entre 1949 et 1965. Le musée présente à travers 24 photographies son travail sur les édifices parisiens, mais aussi une série où l'individu se construit dans le tissu urbain.

Enfin *Frédéric Barzilay* (né en 1917), dévoile un instantané de la vie d'après-guerre en 13 images. Proche des plus grands photographes de l'époque, il

dresse un portrait sensible et parfois mystérieux de la capitale, et saisit les habitants au hasard de leur vie journalière.

E-mail: sophie.boule@paris.fr www.paris.fr/musees/musee_carnavel/default.htm

Musée d'Orsay (member of ESHPH)

Galerie de photographie

**Exposition: L'Empire brésilien et ses photographes. Collections de la Bibliothèque nationale du Brésil et de l'Institut Moreira Salles
14 juin – 4 septembre 2005**

En 1833, *Hercule Florence*, un Français établi au Brésil dans la petite ville de Campinas, mit au point son procédé photographique sur papier, documenté de façon précise, trois ans avant Daguerre. Faute d'en avoir saisi l'importance, il ne put recueillir les fruits de sa découverte.

Le grand essor économique que connaît le Brésil au milieu du 19^{ième} siècle, et dont Rio de Janeiro offre le plus vivant exemple, suscite un afflux de étrangers venus de tous les pays. Des photographes, français d'origine comme Auguste Stahl et Marc Ferrez, ou allemands comme Albert Frisch et Revert Klumb, sont alors fascinés par ces paysages du Nouveau Monde. Ces artistes trouvent un public fidèle parmi les visiteurs et touristes avides d'exotisme. Ainsi, le goût du pittoresque avec lequel sont reproduites vues de la baie de Rio, paysages et vie des esclaves est caractéristique de la photographie brésilienne du 19^{ième} siècle. Il faut aussi mettre l'accent sur le rôle joué par l'empereur Pedro II, grand mécène, qui dès la publication des découvertes de Daguerre en comprit l'utilisation pratique dans des domaines très variés: missions scientifiques ou ethnographiques, grands travaux publics et construction de villes nouvelles. Dom Pedro II poursuivit ainsi le vœu de roi João VI, chassé du Portugal en 1808 par Napoléon: favoriser le développement de l'art et de la technologie au Brésil en faisant appel à des artistes européens et surtout français.

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

Galerie de photographie

L'Art russe dans la seconde moitié du 19^{ième} siècle: en quête d'identité du 20 septembre 2005 au 8 janvier 2006

Cette exposition se propose de mettre en perspective l'élaboration d'un art national russe à travers la production artistique en Russie dans la deuxième moitié du 19^{ième} siècle.

De nombreux artistes se détournent – totalement ou partiellement – des modèles et des répertoires occidentaux, enseignés dans les académies de Saint-Pétersbourg et de Moscou, pour définir un art et un style proprement nationaux. Ce mouvement s'exprime dans la relecture des sources, historiques ou mythiques, des arts populaires, de la littérature et des contes slaves, mais aussi dans la prise en compte de la réalité sociale et politique contemporaine (Répine, Kramskoi, Savitsky ...). La photographie russe contemporaine (Boldirev, Dmitriev, Mazourine ...) y trouve également une puissante source d'inspiration. La vision de l'espace et du milieu naturel renouvelle le genre du paysage (Kouindji, Lévitane).

Commissariat des sections architecture et photographie: Dominique de Font-Réaulx, conservateur au musée d'Orsay.

Paris

Letter of Paris – just a short glimpse

By Anna Auer

Photo Paris (17 – 20 November 2005)

Carrousel du Louvre

In the 9th year of its existence *Photo Paris* has tried to emphasise a balance between Early, Modern, and Contemporary Photography. Spain was the guest at the 2005 fair, and it was also the first time they had spotlighted a southern European country (14 galleries were selected). The presence of the guest country in this fair was very extensive, surpassing the limited space of a statement and, in a certain way, invading the rest of the fair. Six Spanish galleries, three of which came for the first time, were presented in the general programme of *Photo Paris*.

Early Photography (1839-1914)

Hans Peter Kraus Jr. (New York) paid a tribute to the pioneering British photographer Roger Fenton (1819-1869). This homage coincided with the travelling retrospective *All mighty world: the photography of Roger Fenton* at the Tate Gallery, London, from September 2005 through January 2006.

I was very pleased to encounter *H.P.Kraus* again whom I met in Vienna in 1989 (his father left Vienna after World War I). At that time I was preparing with the Photographic Society in Vienna (PhGW) for the 150th anniversary of photography the exhibition *Rückblende* at the Technical Museum in Vienna. I had persuaded the PhGW to buy the beautiful facsimile edition of *W.H.Fox Talbot. The Pencil of Nature*, which Kraus had edited in an edition of only 250, based upon the extensive research of Larry Schaaf (Honorary member of ESHP). The PhGW then presented the book to the library of the Graphische Bundes-Lehr- und Versuchsanstalt in Wien (Federal Training and Research Institute of Graphic Arts, Vienna).

Gallery Daniel Blau (Munich), a member of our Society, honoured the French 19th century photography masters with a selection of vintage prints by Louis de Clerq (1836-1901), Gustave Le Gray (1820-1882), Jean-Baptiste Frenet (1814-1889), Charles Nègre (1820-1880), Eugène Piot (1812-1890) and Edouard Baldus (1813-1882), the latter represented by a beautiful 1854 salted paper print after Michelangelo's *The Prisoner*.

Gallery Johannes Faber (Vienna) was my meeting point at the fair. They focussed on pictorialism, affiliated with other artistic trends of the late 19th and early 20th centuries, as well as the Symbolist movement, represented by the Vienna Secession and the path-breaking work of Heinrich Kühn (1866-1944).

Modern and vintage print photography (1920s – 1930s)

The *Art75-Yves di Maria Gallery* (Paris) paid tribute to Sasha Stone (1895-1940), a pioneer of modern photography, in a thematic exhibition entitled *25 nus femmes; 25 gelatin silver prints* made in 1933. Stone studied engineering in Russia, where he was born. He then went to the United States. There he became an American citizen after having served in the US Army as a pilot in World War I. In the 1920s he began to devote himself to photography and became friendly with members of Dadaism, Surrealism and the Bauhaus School. He took part in the 1920s *Film und Foto* exhibition organized in Stuttgart by the Deutscher Werkbund that brought the New Photography movement to prominence. His works stands alongside that of Man Ray, El Lissitzky, Edward Steichen, John Heartfield and Moholy-Nagy.

Surrealism at the *Gallery 1900-2000* (Paris) was the theme, showing the historic work by Henri Cartier-Bresson, Dora Maar, Pierre Molinier, Man Ray, André Kertész. Erwin Blumenfeld, Horst P. Horst and other important photographers at that time could also be found at the galleries from London and New York.

1960s – 1970s

Today's renewal of interest in the 1960s and 70s has been demonstrated by numerous international exhibitions devoted to the masters of the New Document (the street photography of Diane Arbus and Lee Friedlander, for example) and the New Topography (the landscape photography of Lewis Baltz and Stephen Shore).

There was a selection of thematic shows, such as *Geometry and Light: film photography* (Obsis Gallery Genevilliers). These work included the Americans James Abbe, George Hurrell, and László Willinger (who established a photo studio in Vienna from 1933-1937). Agathe Gaillard's Gallery (Paris) celebrated it's 30th anniversary, as well as Michèle Chomette's Gallery (Paris) who had it's 20th anniversary too. The Galerie Clairefontaine (Luxembourg) showed, as part of an ensemble of contemporary work, images by Dieter Appelt, Stephane Couturier, Franco Fontana (see page 24) and Juergen Klauke. The gallery also featured James Nachtwey's series of the destruction of the World Trade Center in 2001 – documentary images that could serve as visions of the apocalypse.

I paid a visit to the *Société Francaise de Photographie (SFP)* and had an extensive talk with *Thierry Gervais*, the Editor-in-Chief of *etudes photographiques*, thus *reinforcing* the need that SFP and ESHP should co-operate and make exchanges in the future.

I met also *Francoise Reynaud*, the curator of photography at the *Musée Carnavalet*, who will prepare an article for *Photoresearcher* about the huge photographic collection at the *Musée Carnavalet. Histoire de Paris* (see page 15).

I had also the opportunity to meet *Dominique de Font-Réaulx*, the curator of photography at the *Musée d'Orsay*. She too expressed her strong wish to have more exchanges with other important European photographic associations such as ESHP.

Another very pleasant meeting I had was with *Ann Wilde* whom I have not seen for decades! Ann and Juergen Wilde opened in Cologne in January 1972, the first Photo Gallery in Germany, following the *Photographer's Gallery* in London, directed by Sue Davies, which opened in January 1971; whereas my own gallery, *Die Bruecke*, which had opened its doors in March 1970 (but closed in 1978), was the first European photo gallery to offer photographs as collectors' items.

'*The Ann and Juergen Wilde Collection* are German pioneers in preservation, organization, and collecting of classic Modernist photography, particularly from Germany between the World Wars. They are internationally renowned for having saved from obscurity such essential photographers as Karl Blossfeldt, Albert Renger-Patzsch, Alfred Ehrhardt, and Florence Henri. Taken from *Wilde Foundation (Stiftung Fotografie und Kunstwissenschaft Ann und Juergen Wilde)*, devoted to scholarly research and preservation of works for public study' as published in *The Photograph Collector*, No 10/October 1, p.1., 2005, Langhorne, PA 19047, USA).

After this short two-day-trip to Paris I returned to Vienna, hoping that I had made some n

News from GERMANY

Munich

Haus der Kunst

**Exhibition: Lee Friedlander. Photographs from 1956- 2004
16 November 2005 – 12 February 2006**

Das Haus der Kunst presents, with nearly 500 photographs, the most extensive exhibition to date of this American photographer. The retrospective was organized by Peter Galassi, chief curator of the Department of Photography at the Museum of Modern Art, New York, and is travelling under the auspices of The International Council. In addition to loans from the artist, the show is composed exclusively of vintage prints from the MoMA collection. The exhibition in the Haus der Kunst is the first venue of the retrospective in Europe and the only one in Germany.

'Full of wit and pleasure, Lee Friedlander's photography is also full of challenges. Fact and fiction, beauty and comedy – he has embraced all of these at once, scrambling our notions of what a photograph can be. And his disciplined extravagance has brought new amplitude to the old idea of 'a body of work''. Peter Galassi.

E-mail: mail@hausderkunst.de www.hausderkunst.de

News from GREECE

Kythera

Photographic Encounters 2005

4th Conference on the History & Study of Greek Photography.

30 September – 1 October 2005

Organiser: John Stathatos (member of ESHP)

Lecture Programme

Costis Antoniadis (Photographer and Director, Thessaloniki Museum of Photography): Manual for the investigation of photographic images

Konstantina Vassalou (Photohistorian): Photographs as collectibles and the problems of authenticity

Johanna Weber (Photographer): Uncovering the image, on the traces of Voula Papaioannou

Kostas Ionnidis (Lecturer in Art History, University of Ionina): Tedium as an aesthetic category in contemporary Greek photography

Stergios Karavatos (Assistant Curator, Thessaloniki Museum of Photography): Photographs of the City of Thessaloniki in the 20th Century

Sokratis Mavrommatis (Photographer, Parthenon Restoration Project): The Photographic record of the Acropolis monuments

Eleni Mouzakiti (Photographer and lecturer in Art History, University of Ionina): Absorption and theatricality in the work of Greek photographers

Nikos Panayotopoulos (Photographer and lecturer in Photography, Athens Technical Institute): Greek photography and Gypsies – from subjects to photographers

Penelope Petsini (Photographer and lecturer in Photography, Athens Technical Institute): Classifying reality – typology in contemporary Greek photography

* * *

On 29 September the **Young Photographers Conference** was part of the Kythera Photographic Encounters. The conference was organised specifically for the benefit of young Greek photographers, but attendance was of course open to everyone attending the Encounters. The day's programme included presentations by the distinguished photographer and teacher Nikos Panayotopoulos and by the talented young photographer Yiorgis Yerolympos; they showed and talked about their work as well as answered questions and offered advice. A group of students from the Athens Polytechnic School of Architecture was also present and discussed their group project about Athens in the year of the Olympics.

The conference closed with a digitised screen projection of photographs by the participants, and a generalised debate and critical session.

Contact: Kythera Cultural Association, P.O. Box 48, Kythera 801 00, Greece

Email: info@kytheraphoto.com

News from SWITZERLAND

Vevey

Musée suisse de l'appareil photographique (member of ESHPH)

Michel Auer als Fotograf

1 .Oktober 2005 – 26. Februar 2006

Das Schweizer Kameramuseum zeigt diesen Herbst eine aussergewöhnliche Serie von Porträts von Fotografen, die der Genfer Sammler und Fotograf Michel Auer zusammengetragen hat. Aufgrund der mit M. Auer schon sehr lange währenden ausgezeichneten Verbindung konnte bereits im Jahre 1971 eine große Retrospektive zur Geschichte der Fotografie rund um dessen Sammlung stattfinden. Der Erfolg dieser Ausstellung führte in der Folge zur Gründung des Schweizer Kameramuseums.

Michel Auer schreibt in der Einleitung seines Katalogs: „ Im Jahre 1983 hat mich meine Frau Michèle davon überzeugt, jenes umfangreiche Projekt zu beginnen, aus dem einmal die *Internationale Fotografen-Enzyklopädie von 1839 bis in die Gegenwart* werden sollte. Diese Enzyklopädie ist als zweibändiges Werk erstmals 1985 erschienen und zwei Jahre später als CD-Rom neu herausgegeben worden.

Mit der Arbeit an diesem Projekt begannen zahlreiche Besuche bei Fotografen und Künstlern, denen wir die Besonderheiten unseres Unterfangens erklären mußten: Jede Seite dieses Werkes sollte von einem Werk des Künstlers, von seinem Porträt und seiner Unterschrift bzw. Stempel illustriert werden. Im Verlauf dieser Besuche haben wir schnell gemerkt, daß viele Fotografen entweder gar keine, oder aber keine aktuellen Porträts mehr von sich hatten. Also beschloss ich, an einer Porträtserie für die Enzyklopädie zu arbeiten. Diese Porträts wurden alle aus kurzer Distanz aufgenommen, häufig während des Interviews über den Tisch hinweg fotografiert, mit einer Leica M mit 50 mm Linse. Derzeit wird die Enzyklopädie gerade als digitale Ressource für das Internet aufbereitet.

Aus Anlass dieser Ausstellung wurde eine über 200-seitige Publikation herausgegeben, mit den Porträts von rund hundert weltbekannten Fotografen.

Diese Ausstellung wird 2007 auch im *Maison Européenne de la Photographie* in Paris zu sehen sein.

Editions M+M – 10, rue du Couchant, CH-1240 Hermance – auer@auerphoto.com

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

E-mail : cameramuseum@vevey.ch www.cameramuseum.ch

Zurich

ArteF Fine Art Photography Gallery

Exhibition: Philippe Halsman. Sight and Insight. The Quest for the Hidden Truth – A Retrospective

June 10 – August 13 2005

The exhibition consisted of around 40 photographic works by Philippe Halsman, one of photography's greatest masters, ranging from his charming fashion and advertisement works, to his portraits, among them the famous portrait of Marilyn Monroe featured on the 1952 *Life* cover and Salvador Dali's *Dali Atomicus*.

For three decades, from the Forties to the Seventies, Philippe Halsman's fascinating portraits of celebrities, intellectuals and politicians have been published in the most significant magazines such as: *Look*, *Esquire*, *Saturday Evening Post*, *Paris Match* and *Life*. *Life* published his portraits on 101 covers, a record for any artist.

info@artef.com www.artef.com

News from the USA

Boca Raton, Florida

Boca Raton Museum of Art

Exhibition: Brassai's Paris and Robert Doisneau's Paris

29 June – 28 August 2005

The Boca Raton Museum of Art opened *Robert Doisneau's Paris*, a retrospective exhibition of over 100 photographs from the legendary French photographer Robert Doisneau, and *Brassai's Paris*, an exhibition of 35 of the Hungarian photographer's mysterious photos.

Robert Doisneau's Paris presents Doisneau's grand view of Paris, as the city and its inhabitants boldly enter a new era. Scores of his images have endured as testaments to the French way of life, but speak eloquently to a universal audience as well; the best of his pictures stand as testaments to the wonders of life in all its forms. The exhibition includes his most well-known image, *Baiser de l'Hotel de Ville* (Kiss at the Hotel de Ville, 1950), which has become, perhaps more than any other photograph, an icon of young, boisterous love.

Like his peers Brassai, Willy Ronis and Izis, Doisneau delighted in the exuberance of the street. Wandering Paris, Doisneau recorded the city in all its glory: nocturnal revellers, beggars, artists, dancers, pub denizens, and young lovers of every social class carousing in shadows; while during the day, he observed the workings of everyday life: schoolchildren, plein-air painters, animals, butchers, wedding processions, people at work and at rest.

Brassai, born in Hungary, yet essentially French, is renowned for his photographic chronicles of the night. As a poor immigrant artist in Paris, he survived as a newspaper reporter, occasionally illustrating articles with his

photographs. In 1930, he began photographing Paris at night with an insatiable eye, surveying the high and low life of this illustrious, mysterious city. Brassai's photographs from this period depict his profound understanding of Parisian architecture and culture. Through his lens, pattern and perspective are reversed, imagery is transformed and we are obliged to reverse our visual perception.

This exhibition was curated by Graham Howe, and organized by Curatorial Assistance Travelling Exhibitions (CATE), Los Angeles. All works courtesy of the Estate of Robert Doisneau, Atelier Robert Doisneau, Montrouge, France.

info@bocamuseum.org www.bocamuseum.org

Los Angeles

J.Paul Getty Museum (member of ESHP) ***Exhibition: Weegee. Scene of the Crime*** ***20 September 2005 - 22 January, 2006***

Comprising approximately seventy photographs from the Getty Museum's permanent collection, this exhibition surveys the news photography of Arthur Fellig (American, born Austrian, 1899-1968), who became known in the 1930s as Weegee the Famous. Weegee (after the Ouija board game) seemed to materialize wherever news was happening, covering all aspects of Manhattan nightlife and vividly documenting the police beat. Spanning two decades of Weegee's freelance career, the exhibition is introduced with pictures by pioneering Los Angeles news photographer George Watson and his nephew Coy Watson, Jr.

Exhibition: Pictures for the Press ***20. September 2005 – 22 January 2006***

Focusing on pictures made to document newsworthy events from the 1940s to the 1970s, this exhibition presents images of war, politics, and civil rights by well-known press photographers such as Larry Burrows, Robert Capa, and W. Eugene Smith as well as lesser-known and, in some cases, unidentified makers. The show includes iconic images of the atomic explosion over Nagasaki, the D-day invasion of Omaha Beach during World War II, the assassination of President John F. Kennedy and Lee Harvey Oswald, civil rights demonstrations in Birmingham, Alabama and the evacuation of Saigon.

www.getty.edu

News from LUXEMBURG

Neumünster

Centre Culturel de Rencontre Abbaye de Neumünster (CCRN) ***Exhibition at the Gallery Clairefontaine***

1st Photo-Festival organized by the Gallery Clairefontaine
27 June to 2 July 2005

The photomeetings Luxembourg 2005 offered a wide spectrum of workshops, lectures and exhibitions.

Lectures have been held by:

James Nachtwey *Images of War and War of Images*

Franco Fontana *Creativity*

Rodrigo Braga *Re-signifying photography*

Pierre Gonnord *Portraits*

Marie Taillefer *Fashion photography*

Sandra Maria Petrillo *Prussian blue. History and practice of the cyanotype*

Michel Medinger *The argyrotpe: A creative choice in contemporary photography*

Erwin Wurm *About a new idea of sculpture in conceptual photography*

Stéphane Courier *Urban archaeology*

Manuel Santos *The Registrar Crisis, A review of this classic function in Contemporary Documentary Photography*

Cristian Caujolle *Digital Issues*

Klaus Honnef *Paradox par excellence. Fashion and photography, a multi-faced relationship*

Peter Weibel *The democratic promise of photography*

Rolf Sachsse (member of ESHP). *The grapes behind the curtain. From the image of the world to the original in photography*

Perre Stiwer *The perception of Edward Steichen in Luxembourg in relation to contemporary photography*

Paul di Felice *Edward Steichen*

E-mail: info@photomeetings.lu www.photomeetings.lu

News from NORWAY

Horten

Preus Museum (member of ESHP)

Exhibition: Photography's Expanded Field

26 May – 14 August 2005

Included works by: Bollywood.No, Victor Burgin, Unn Fahlstrom, Rainer Ganahl, Barbara Kruger, Eivind Lentz, Sherrie Levine, Eadweard Muybridge, Richard Prince, Edward Ruscha, Tom Sandberg, Narve Skarpmoen & Marie Gleditsch, Mija Renström, Ringl+Pit, Wolfgang Saehle, Thomas Struth, Hans Thoger Winther, Anders Tomren, Jan Ung, Christopher Williams, Ole John Aandal.

Curator: Jonas Ekeberg.

**10 Years Preus Museum
Seminar: What is a Photo Museum?
26 May 2005**

During the last ten years, institutions devoted to photography have faced serious challenges from the inter- or postmedia situation in the field of contemporary art, forcing some to expand their field of interest to 'camera based art'. At the same time, research in visual culture actualizes the realm between fine art and vernacular photography, and between the still and moving image. Parallel to this, 'new' histories of photography flourish, expanding the scope of the history of photography to new regions and to new interdisciplinary methods. At this seminar, these issues have been dealt with by leading European museum professionals and photo historians.

The following lecturers took part:

Jonas Ekeberg (Director of Preuss museum) Introduction

Liz Wells (member of ESHP, writer, curator, lecturer,
University of Plymouth, UK)

Peter Larsen (Professor, University of Bergen, Norway)

Mariea Gourieva (Head of Department, National Centre of Photography
of the Russian Federation)

Jan Erik Lundström (Moderator)

E-mail: jonas.ekeberg@preus.museum.no www.preusmuseum.no

News from the USA

New York

**2nd International New York Photographic Art Exposition
Metropolitan Pavilion 125 West 18th Street
6 – 9 October 2005**

Those who wished to have a private viewing of the exhibition were invited to register for a collecting seminar with experts held before public hours.

7 October: **John Bennette**. Freelance writer, curator and passionate advocate for collecting exciting new voices in contemporary photo-based art. He is a former discovery editor of 21st: The Journal of Contemporary Photography.

8 October: **Alvin Hall**. He has been collecting photographs since he moved to New York in 1982. He acquires based on intuition and good feeling and funds his collecting habit by designing and teaching financial market training programs. His collection includes Tina Barney, Lee Friedlander and Carrie Mae Weems.

9 October: **Nicholas Prior** is an internationally recognized photographer and an avid photography collector. His work is included in numerous public and private collections. He teaches at the School of Visual Arts in New York City.

San Francisco

6th Annual International San Francisco Photographic Art Exposition 21 – 24 July 2005

Exposition & Seminar included the following speakers:

Bill Owen' seminal 1970s photographic essay, *Suburbia*, documented a new lifestyle for America. His photography books include: *Our Kind of People*, *Working and Leisure*. He has received a Guggenheim fellowship and two NEA Grants. Owens' photographs have been exhibited internationally and are in the Museum of Modern Art, Los Angeles County Art Museum and SF MoMA.

Catherine Wagner photographs archetypes of contemporary society to investigate the construction of culture. Her work is in the collections of the Museum of Modern Art, Whitney Museum of American Art, Metropolitan Museum of Art, Los Angeles County Museum of Art, San Francisco Museum of Modern Art and other institutions.

Todd Hido is a San Francisco Bay Area based artist whose work has been featured in *Artforum*, *The New York Times Magazine*, *Doubletake*, *Metropolis*, *The Face*, *I-D*, and *Vanity Fair*. His photographs are in the permanent collections of the Guggenheim Museum, New York, San Francisco Museum of Modern Art, and the Los Angeles County Museum of Art, as well as many other public and private institutions.

Stephen Perloff (member of ESHP) is the founder and editor of *The Photo Review*, a critical journal of international scope publishing since 1976, and editor of *The Photograph Collector*, the leading source of information on the photography art market. He is also the editor of the annual series of books *The Photographic Art Market: Auction Prices*.

Mary Virginia Swanson is a renowned author and career consultant. It was during her tenure at *Magnum Photos* that she recognized the opportunities for artists to develop second markets for their work. In 1991 she founded *Swanstock*, an innovative agency managing licensing rights for over 500 fine art photographers.

E-mail: info@photosanfrancisco.net info@photoreview.org
www.photosanfrancisco.net www.photoreview.org

News MISCELLANY

Vevey

Musée suisse de l'appareil photographique (membre de ESHP)

Lettre d'information No 5/Novembre 2005

Dans cette lettre sont présenté plusieurs acquisitions exceptionnelles destinées au réaménagement de l'exposition permanente prévu pour 2008. Parmi il y en aura des appareils come voici: Cinématograph Lumière, 1896, avec le soutien de la Loterie Romande; Hasselblad SWC pour vol spatial avec le soutien de la Fondation Sandoz; Photo-cravate d'Edmond Bloch, 1890, avec le soutien de la Loterie Romande.

Collection et archives de Tillmanns.

Urs Tillmanns, photograph de formation, s'est passionné très tôt pour l'histoire de la photographie et de ses techniques. Ses relations privilégiées tant avec les photographes de sa génération qu'avec ses pères, lui ont permis de réaliser en précurseur un travail de journaliste et d'historien, récoltant documents et témoignages auprès de sources aujourd'hui disparues. Ses travaux ont fait l'objet de nombreuses publications.

Il participe dès 1971 à la création du Musée suisse de l'appareil photographique aux côtes de Claude-Henry Forney (l'admirable organisateur du ESHPH Symposium en 1989), puis préside l'Association des amis de cette institution dont il est aujourd'hui le Président d'honneur.

De son archive dérivent: Telyt de 800mm, offert par M.Schmidheiny par l'entremise de Leica AG; Reflex numérique Fuji Finepix, offert par Fujifilm Switzerland AG; Reflex numérique Olympus E-10, offert par Olympus Optical (Suisse) AG; Appareils compacts numériques Minox, don de Leica Camera AG; Trois générations du Leica Digilux, don de Leica Camera AG; Appareil panoramique Roundshot du fabricant suisse Seitz à Lustdorf, Collection Tillmanns; Appareil de photographie aérienne Hasselbald-Ross HK7 de 1941. Achat de l'Association des amis du musée.

* * *

***Conférence animée par Rodolphe Aeschlimann
28 novembre 2005 au musée***

Faut-il passer de la photographie analogique à la photographie numérique? Devons-nous oublier l'histoire photographique, la photo analogique ou argentique, celle que nous con�aissons depuis bientôt deux siècles, et passer au numérique?

Pour débattre de cette grave question, qui n'est pas seulement sentimentale ou technique, Rodolphe Aeschlimann avait été invité. Pour certains, rien ne vaut la richesse d'un négatif ou d'une diapositive, la qualité de leur tirages et agrandissements. Dans la photo analogique, il y a une empreinte, due à l'action de la lumière sur le film, inséparable du support. La photographie numérique, elle, est faite dans une "chambre électronique", le concept "d'original" est contesté car cet original est immatériel. L'enjeu de cette confrontation, c'est aussi notre responsabilité envers les générations futures.

Association des Amis de MSAP

E-mail: cameramuseum@vevey.ch www.cameramuseum.ch

Vienna

Austrian National Library – Bildarchiv (membre of ESHPh)

Ludwig Angerer zählt heute zu den berühmtesten Porträtfotografen der Fotografiegeschichte. Bereits mit 33 Jahren wurde er 1860 zum ersten Hoffotografen der k.k.Monarchie ernannt. Seine künstlerische Laufbahn begann 1854, als er mit dem k.k. Heer für zwei Jahre nach Bukarest reiste und im Schatten des Krimkrieges in den besetzten Gebieten zu fotografieren begann. Eine beeindruckende Fotoserie von 24 Originalabzügen entstand, die im besten Erhaltungszustand im Bildarchiv der ÖNB archiviert ist und kürzlich nach neuesten wissenschaftlichen Erkenntnissen untersucht wurde.

(Newsletter, Österreichische Nationalbibliothek, Nr.2/Mai 2005, S. 4).

Frühe Fotografien von Christian Schad

Dank einer großzügigen Schenkung von *Prof. Nikolaus Schad* gelangten kürzlich mehrere wichtige Objekte aus dem Nachlaß von Christian Schad an das Bildarchiv der Österreichischen Nationalbibliothek.

Die ersten Fotoexperimente von Schad datieren aus der Zeit um 1910/12. Er beschäftigte sich bereits als 16-Jähriger mit den damals neuen Farbverfahren (Autochromplatten), das die Brüder Auguste und Jean-Louis Lumière sowie Louis Dufay, unabhängig voneinander, entwickelt hatten. Die Schenkung umfaßt insgesamt 8 Autochromplatten (Landschaften und Innenaufnahmen) im Format 9 x 12 cm. Sie entstanden größtenteils in seinem Elternhaus in München. In Bezug zu seinen später entstandenen Fotogrammen, auch *Schadographien* genannt, nehmen diese Farbdiaspositive von Christian Schad einen fotohistorisch besonderen Stellenwert ein.

Christian Schad (1894 Miesbach–1982 Stuttgart) gilt mit Man Ray als Begründer des Fotogramms. Seine 1918 erste intensive fotografische Experimentierphase mit dem Fotogramm erfolgte in Genf, im Umfeld des Dadaismus. Sie war aber nur von kurzer Dauer, ehe er als Maler der *Neuen Sachlichkeit* Weltruf erlangte. In einer zweiten Schaffensphase (1960-1963) sowie in seiner letzten und dritten Phase nahm Christian Schad (1975-1978), noch immer fasziniert von der Fotografie, die Arbeit am Fotogramm erneut auf.

Donau-Universität Krems (membre of ESHPh)

Studienlehrgang Bildmanagement und Masterstudienlehrgang Bildwissenschaft

Bereits zum zweiten Mal startete im November 2005 das europaweit einzigartige Weiterbildungsangebot des *Zentrums für Bildwissenschaften der Donau-Universität Krems*, Österreich. Berufsbegleitend werden Schlüsselqualifikationen für den Bild- und Kunstmarkt vermittelt.

Die berufsbegleitenden Studiengänge „Bildmanagement“ und „Bildwissenschaft“, „MA“ vermitteln sowohl fundierte Kenntnisse im Bereich „Bildanalyse“ (z.B. „Medizinische Visualisierung“, „Bildrecherche“ oder „Bildinszenierung“ und-

„Bild dramaturgie“), als auch Managementkompetenzen und Know-how für die Konzeption und den Betrieb von digitalen Bildbanken und Bild-Dokumentationssystemen. Dabei wird traditionelles Bildwissen mit neuer Technologie verbunden und besonderer Wert auf transdisziplinäres Arbeiten gelegt.

Ziel ist die Ausbildung von SpezialistInnen, die über entscheidende Kenntnisse für die professionelle Erschließung, Vermittlung und Verwaltung von visuellem Material verfügen. Fundiertes Bildwissen und Erfahrung mit elektronischer Bilderschließung bilden dabei eine Grundlage für beruflichen Erfolg in verschiedensten Berufssparten

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Vienna

Museum Moderner Kunst Stiftung Ludwig (MUMOK)

Exhibition: John Baldessari

A Different Kind of Order (Works 1962-1984

4 March – 3 July 2005

Media-related painting, photographic works, video performances, film, posters and books have made the American artist John Baldessari (born 1931) one of the most significant and versatile proponents of conceptual art to have emerged since the 1960s. His penchant for combining painting and photography, images and language in an ironic manner sets him apart from many of the other artists who during the 1960s based their work on the ongoing discourse about art. In 1970, in the course of what is known as the *Cremation Project*, he burned the majority of his paintings dating before 1966, emphatically turning away from painting and shifting his creative focus to photography and new media technologies.

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

WestLicht Gallery (membre of ESHPh)

Photographica Auction

27 November 2005.

Zum 8. Mal trafen sich Liebhaber und Sammler fototechnischer Raritäten bei WestLicht zur halbjährlichen Photographica Auction. Highlight dieser Auktion ist die Leica M7 mit der Seriennummer 3.000.000 aus dem Besitz von *Sebastiao Salgado*. Leica ehrte mit diesem Präsent das umfassende humanistische fotografische Werk des brasilianischen Fotografen. Die M7, eine Messersucherkamera aus massivem Titan, Sonderserie von 50 Stück aus 2004 – wurde zu Gunsten eines karitativen Zweckes, Salgados Regenwald-Stiftung „Instituto Terra“ versteigert. Als weiterer Höhepunkt der Auktion kamen die Leica MP-150 und MP-88 aus dem Besitz des Stern-Fotografen *Thomas Hoepker* zur Versteigerung. Zu den beiden schwarzen MP-Kameras gibt es eine Auswahl

berühmter Schwarz-Weiß-Fotos, die Hoepker mit diesen Kameras aufgenommen hat. Thomas Hoepker war bei der Versteigerung anwesend.

Auctioneer: James E. Cornwall (Naples/USA). Unter den für diese Auktion eingesetzte Expertenteam war auch das ESHPH Mitglied *Zoltán Fejér* aus Budapest.

E-mail: auction@westlicht.com www.westlicht-auction.com

Germany

Cologne

Am 1. Oktober erhielt der Photoreporter und Bildredakteur **Horst Faas** (siehe **Symposium Mannheim 2003, Helmut Gernsheim Reconsidered**) den Dr.Erich-Salomon-Preis 2005 von der Deutschen Gesellschaft für Photographie (DGPh) verliehen. Aus diesem Anlaß wurde die Ausstellung "Visible War" in Hannover eröffnet, die von Michael Ebert und Julia Wallstab zur Geschichte der Kriegsberichterstattung zusammengestellt wurde.

E-mail: dgph@dgph.de

Forthcoming Events

USA

Los Angeles

A Day of Photography at the Getty Conservation Institute 24 January 2006

The First part of the day will be devoted to: Understanding 20th Century Photographs: The Baryta Layer Research Symposium (RSVP required)

The major photographic printing medium of the 20th century was gelatin silver black and white photographic paper. Available in many varieties and different grades and produced by a great number of large and small manufacturers in many countries of the world, the B&W photographic paper was the medium for millions of art, technical, and documentary photographs preserved in museums, historical collections, archives as well as in countless private and family collections.

Only a few photographers of the 20th century have left detailed information about their darkroom technique including the brand and type of photographic paper used when printing and reprinting their photographs.

The scientific investigations conducted independently at the Getty Conservation Institute *and* by Paul Messier identified a number of physical and chemical markers or signatures of baryta coated B&W photographic paper that might be used in both provenancing and dating of photographic material and photographs.

Understanding of 20th century photographs symposium will provide information on the project background, rationale, methodology and results of already conducted research as well as an opportunity to share findings with a broad spectrum of photograph specialists, conservators and conservation scientists interested in this topic. A round table discussion included in the programme of the mini symposia will also give an opportunity to discuss future phases of the Baryta research project and its direct or indirect application in photograph related research and scholarship.

This day-long symposium will focus on new and exciting results emanating from the GCI's Research in Conservation of Photographs Project. For more information on the symposium: www.getty.edu/conservation/science/photocon/index.html
To register contact Gary Mattison. e mail: gmattison@getty.edu

The Second part of the day will be a GCI Conservation Matters Lecture Series presentation in the Museum Lecture Hall. To attend this lecture, please make reservation through Visitors Services: www.getty.edu/conservation/public_programs/lectures.html

Co-organized by the Getty Conservation Institute, Los Angeles and Paul Messier, Boston.

Philadelphia

***University of the Arts
Dorrance-Hamilton Building***

The Photo Review Benefit Auction 5 November 2005

Among the work featured were rare prints by Berenice Abbott, Ansel Adams, Eugène Atget, Karl Blossfeldt, Bill Brandt, Brassai, Edward S. Curtis, Frederick H. Evans, Walker Evans, Philippe Halsman, Lewis Hine, August Sander, Karl Struss, and Josef Sudek, as well as Barbara Morgan's famous image of Martha Graham. Among the contemporary photographers were: Tom Baril, Alvin Booth, Elionor Carucci, Carl Chiarenza, Lois Greenfield, Michael Kenna, Robert Glenn Ketschum, Mark Klett, Joe Mills, Jeffrey Milstein, Andrea Modice, George Tice, and Jerry Uelsmann, while featured local luminaries include Paula Chamlee, David Graham, Susan Fenton, Larry Fink, Martha Madigan, D.W. Mellor, Ray K. Metzker, Stuart Rome, Michael A. Smith, and Ruth Thoren-Thomsen.

* * *

Note: The following e mail reached ESHPH on 26 November 2005 about *The Photo Review Benefit Auction*:

The Photo Review Benefit Auction came close to setting our all-time record this year. Still, a few lots did not meet their minimum reserves and were bought in. So once again we are having a sealed bid auction of unsold lots from this year's auction. If you would like to participate, you can view the auction and bid online at <http://www.photoreview.org/auction.htm>. Only the available lots are

now posted. Bidding closer at 5 p.m. EST on **December 15, 2005** – so that your purchases can reach you in time for holiday gift giving. Alternatively, you can reply to this message and request a list of the remaining lots and their minimum prices. We will also honour our 'End this Auction' feature through the closing date: bid the high estimate and the lot is yours. Also, as part of The Photo Review's 2005 Benefit Auction, Swann Galleries, Sotheby's, Phillips de Pury, and Christie's have generously donated subscriptions to their photography auction catalogues. To bid, fill out the form and mail, fax, or e mail your bid **to arrive by January 5, 2006**. For more information, contact us at the numbers below.

Stephan Perloff, The Photo Review, 140 East Richardson Avenue, Suite 301, Langhorne, PA 19047.
Phone: (215) 891-0214. Fax: (215) 891-9358
Email: info@photoreview.org www.photoreview.org

BOOKS from our members

Florian Menapace **Valle Dei Mocheni . Das Tal der Mocheni**, Bozen/Bolzano 2000, 44 pp. (illustrated catalogue). Text in Italian, German.

Florian Menapace **Come siamo cambiati. Ovvero quando la fotografia è testimonianza del tempo**, Trento 2004, 26 pp. (illustrated catalogue). Text in Italian.

Huit Marseille, foundation for photography (Preface Els Barents), Amsterdam 1999, 160 pp. (illustrated), ISBN 90 805227 16. Text in Dutch, English.

CS.Plank Ibolya, Hajdú Virág, Ritoók Pál **Fény És Forma. Light and Form. Modern Architecture and Photography 1927-1950**, Budapest 2003, 304 pp. (illustrated), ISBN 963 212 298 4. Text in Hungarian, English.

Miljenko Smokvina **Rijeka na povijesnim fotografijama & rijecka fotografska kronologija**, Rijeka 1997, 242 pp. (illustrated), ISBN 953-6029-19-7. Text in Croatian.

Vladimir Birgus, Jan Mlcoch Czech **Photography of the 20th Century. A Guide**, Prague 2005, 164 pp. (illustrated), ISBN (UPM) 80-7101-032-4. Text in English.

* * *

Obituary

Michael Koehler – In Memoriam

(born 5 August 1946 in Siegen, died 3 May 2005 in Munich)

By Anna Auer

The German author, curator, researcher and photo historian died in May 2005. He was a member of ESHPh since 1986.

Michael Koehler studied American Literature and Political Science in Munich (1968-1973). In 1973-74, he was awarded a Graduate Fellowship and went to Yale University, USA. Later, he obtained a Grant of the Deutsche Graduiertenförderung (1975-1977).

Michael Koehler was the editor of *Edition S Press* from 1975 to 1977. Working as a freelance journalist for magazines and radio, he became the editor of cultural affairs for the German edition of the photo magazine *Zoom* (1980-1983). It was then that I met him for the first time. After that, I sent him regularly information on the events in the Austrian photo scene. I always appreciated his profound and well analysed book reviews as well as his reports about important photographic exhibitions in Europe, thanks to his enormous knowledge.

In 1982 (*Zoom* 2/1982, p. 22), for example, he wrote: 'Today, almost everybody knows how to make photographs. The capacity to read, is, however, not well understood, since reading a photograph means more than a quick looking. It requires time and experience, and, in addition, a basic knowledge in visual rhetoric, and the various forms of expression of the photographic language'. An astonishing observation at that time!

Besides all his various journalistic work, he gave lectures in American Literature in Munich at the Ludwig Maximilian University and, in 1980, he was in the USA taking part at the 'Jack Kerouac School of Disembodies Poetics' in Boulder, Colorado.

It was in 1984 that he became an independent curator. From now on he curated quite a large number of important photographic exhibitions which circulated throughout Europe and drew great attention. Thus, in 1985, for example, the exhibition: *Das Aktfoto. Ansichten vom Körper im technischen Zeitalter* (The Nude. Views of the Body in the Times of Technic) made several stops in the big cities in Europe. Other exhibitions followed, for example, those on Ruth Bernhard, Allan Ginsberg, Hans Namuth, Marion Post-Welcott (a close friend of Trude Fleischmann) and Arthur Tress. The great exhibition *American Studies. Documentary Style Photo-Art in the United States 1930-1980* (with works by Walker Evans, Robert Frank, Lee Friedlander, William Eggleston, Lewis Baltz, Stephen Shore, and William Christenberry), was shown in Munich in 1994/95.

In 2002 I met Michael Koehler again in Miesbach, Germany, during the opening of the great exhibition of Christian Schad. After having had an extensive coffee-break together, he informed me about a brand new project, he called *Photorama*, which combines a study centre with a photo museum. Therefore, I invited him to

give a lecture about this topic at our forthcoming Symposium in October 2003, in Mannheim, which ESHP was organizing together with the *Forum Internationale Photographie (FIP)*

The virtual *Photorama* was introduced in Spring 2002 to the public by Michael Koehler. It exists in cyberspace only, and includes a Photo Museum, Exhibitions, Study Centre, Campus, The Mall, Ikon-Gallery and Ikon-Magazine, Photo Browser and a Site map. In his 'Welcome to *Photorama*' Michael Koehler writes: 'The virtual *Photorama* is a bi-lingual English/German network and explores novel ways of presenting photography' (See our Proceedings, *Symposium Mannheim 2003, Helmut Gernsheim Reconsidered*, Passau 2004, p. 63-68).

We will all miss him and his innovative knowledge of photography and in the art of photography.

* * *

Membership News

Due to the continual great efforts of our team in Vienna, we could gain more than **70 new members** from many different countries since 2003. Please, see below the list from 3rd November 2005:

Austria 30; Belgium 1; Denmark 2; Germany 5; Greece 1; Israel 1; Italy 1; Japan 1; Croatia 1; The Netherlands 4; Poland 2; Slovenia 1; Sweden 2; Switzerland 3; Spain 1; Czech 4; Hungary 2; United Kingdom 4; USA 3.

We regret that the following members have now wished to retire from our Society (mostly due to reasons of age):

David Hopper, Chester (UK); Gustave Jean Swaelens, Cologne (CH); Roslyn Poignart, London (UK); Naomi Rosenblum, Long Island City (USA); The Open University Library, Milton Keynes (UK); Ingrid Briechele-Jarisch, Aschheim, (Germany); Etuso Fujii, Tokyo (Japan) and Angelika Gründler, Vienna (A).

* * *

**I am very pleased to welcome all new members
to our Society from around the world**

**Maria Regina Anzenberger, Vienna, Austria
Bildarchiv, Foto Marburg, Germany
ETH-Bibliothek/Bildarchiv, Zürich, Switzerland
Gabriele Hofer, Linz, Austria
Huis Marseille, Amsterdam, The Netherlands
Imperial War Museum, London, UK
Borys Jaszewski, Czersk, Poland
Landesgalerie Linz, Oberösterreichisches Landesmuseum (A)
Luca Pagni, Rome, Italy
Masakazu Inubuse, Toyonaka, Osaka, Japan
Stephanie Roy, Sepia International Inc. The Alkazi Collection,
London (UK)
University of Michigan, Media Union Library, Ann Arbor, USA
Vega Rosa Carmelo, Santa Cruz de Tenerife, Spain
Italo Zannier, Venezia, Italy**

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 to send us your information by e-mail to office.eshph@telering.at www.donau-uni.ac.at/eshph

Vienna, November 2005

Deadline for the next issue: 31 March 2006