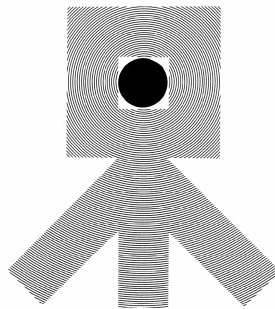


ESHPh

European Society for the History of Photography

Association Européenne pour l'Histoire de la Photographie

Europäische Gesellschaft für die Geschichte der Photographie



# Newsletter

Spring 2005

May

Vienna

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<http://www.donau-uni.ac.at/eshph>

Dear Members

Firstly I want to say thank you to all who have already paid their membership fees for 2005 so quickly. This allows us to begin the new issue of Photoresearcher No.8, which will be printed before long. You will get it soon! Additionally, it was very positive that nearly all the articles came in after the 'call for papers' in January.

I am sure our French-speaking members in the meantime have noticed that our Newsletter has more articles in French since Autumn 2004, as well as German, which is taken into consideration when possible.

To all those who have looked for the English and French version of our new statutes on our website, I want to reassure you and tell you that the translation of the complex legal terms will be finished and put online soon.

One of the most important projects of this year was the survey of the ESHPH Archive in Antwerp. As you all know, our Society was founded there in December 1977, with an office later in Croydon/UK from 1988-2001, before moving to Vienna in 2002. Johan Swinnen, longstanding member of our Society, transferred the whole Archive from England to Antwerp in Autumn 2002, where it is kept in the Foto Museum Provincie.

Mag. Uwe Schoegl – our Vice President – and I travelled to Antwerp in March this year in order to survey the Archive. In the Presence of Mr. Laurent Roosens – Honorary President of the ESHPH, and Mr. Luc Salu – librarian at the Photomuseum, we managed to sift through all the material on only two days. We selected those documents which seemed to be of special importance for the chronology of our Society, to have them on hand in Vienna. For example: selected correspondence, various minutes of meetings, proceedings, where available, a complete set of Photohistorica No. 1-58 and the newsletter. All these documents will be copied by the Museum and successively sent to Vienna. Here they will be reorganised and made available for research to our members in Autumn 2005.

In this respect I want to express my gratitude for all the kind support by Mr. Christoph Ruys, Director of the Museum, Mr. Laurent Roosens and Mr. Luc Salu during those two days. All of them took so much effort to satisfy all our wishes.

Last but not least I put the following request: Last year a great number of folders about our Society were printed in three languages with the purpose that those of our members who are working in an institution or a museum make use of them and give them out to interested members of the public. Several of you have already done this, and we are receiving a lot of requests as a result, confirming the rising interest in the ESHPh. Therefore I ask all the other members to order our folder via e mail or by post (please quote the quantity needed). They will be shipped immediately.

Thank you for your continuing support, I am looking forward to our future co-operation.

Anna Auer  
President

## News from AUSTRIA

### Vienna

Museum Moderner Kunst Stiftung Ludwig (MUMOK)  
Exhibition: John Baldessari – A Different Kind of Order  
4 March – 3 July 2005

“Why is something art, and why is something else not art?” This is how Baldessari, one of the most important and most influential contemporary American artist, has described his major conceptual preoccupation.

Through pictures, photographic works, and video performances John Baldessari has come to be considered to be one of the foremost proponents of conceptual and media-related art since the 1960. In 1970 as part of his so-called ‘Cremation Project’, Baldessari burned his painted works dating between 1953 and 1966, and subsequently dedicated himself to an investigation of the interrelationship between image and language, based on the linguistic aspect of the image and the pictorial elements of language.

Among proponents of conceptual art, Baldessari shows an unequalled interest in the aesthetics of film and photography. His work, often marked by an analytical incisiveness and irony, addresses the symbolic nature of film language while several of his series of pictures and sequences have been inspired by film.

Throughout his work Baldessari approaches art as a game of definitions and meanings.

Museums Quartier. Museumsplatz 1, A-1070 Wien  
Email: [info@mumok.at](mailto:info@mumok.at) [www.mumok.at](http://www.mumok.at)

Kunstforum Bank Austria – Creditanstalt  
Exhibition: René Magritte. The Key of Dreams  
6 April – 25 July 2005

In Spring 2005, the BA-CA presents in Austria the first comprehensive retrospective of the great Belgian painter René Magritte whose magic-conceptual use of images from the 1920s to 1960s let the conventional turn into the enigmatic, by means of keyed and surprising associations. Moreover, such works illustrate both his dialogue with Dada and Surrealism, and his key position as an inexhaustible source of inspiration for art after 1945, including Pop-Art and Conceptual Art.

Freyung 8, A-1010 Wien  
Email: [office@ba-ca-kunstforum.at](mailto:office@ba-ca-kunstforum.at) [www.ba.ca.kunstforum.at](http://www.ba.ca.kunstforum.at)

## Oesterreichische Galerie Belvedere

The New Austria.

The Exhibition to Commemorate the 50<sup>th</sup> Anniversary of  
the State Treaty 1955/2005

16 May – 1<sup>st</sup> November 2005

On 15 May 1955, in the Marble Hall of the Upper Belvedere, the foreign ministers of Austria and of the victorious powers; France, Great Britain, the Soviet Union and the United States of America, signed the Austrian State Treaty. This document, by which Austria regained its independence, was then presented on the balcony of the Upper Belvedere to the rejoicing crowds.

The title, The New Austria, recalls the first post-war newspaper Neues Oesterreich, Organ der demokratischen Vereinigung (Voice of Democratic Unification). Innovative and interactive, and with an emphasis on art, this exhibition translates complex historical and cultural themes into a varied picture of the emergence of Austria.

In the Belvedere which was the site of this historic event and one of Europe's most beautiful Baroque palaces, the exhibition The New Austria traces the chequered history and the artistic developments in twentieth-century Austria. Starting with the fall of the Austrian Hungarian Empire and consequent reorientation, it then spans the difficult inter-war years, the Second World War and the occupation.

The formation of a democratic Austria, the years of reconstruction and economic boom, the Cold War and the State Treaty leads up to the neutral Austria of today, a member of the United Nations and the European Union. The exhibition of paintings and photographs concentrates on the years of the Allied occupation from 1945 to 1955 and the signing of the Austrian State Treaty.

Oesterreichische Galerie Belvedere / Oberes Belvedere. A-1030 Wien, Prinz-Eugen-Strasse 27  
Email: [dasneueoesterreich@belvedere.at](mailto:dasneueoesterreich@belvedere.at)

## Austrian National Library

Exhibition: The Young Republic

Pictures from everyday life in Austria 1945 – 1955.

27 April – 31 October 2005

This exhibition is the Austrian National Library's contribution to the "Year of Thoughts 2005". The archives of the Austrian National Library have a rich and well documented stock of pictures, newspapers and posters of the everyday past of Austria.

In more than 10,000 pictures Austrian and American photography reporters covered life in Austria in the years 1945-1955: the destruction and the reconstruction in the first years after the Second World War, the

new vitality and hope for material happiness, the different worlds of men, women and children, life with the occupying powers, the everyday life and holidays in the federal states, work and pleasure, the transport of the "Pummerin" – the new bell for St. Stephan's Cathedral from Linz to Vienna in 1952, to the very special day when the State Treaty was signed in the Marble Hall of the Belvedere palace, including the active participation of the Austrians on this symbolic and identity forming act.

"The Young Republic" is a presentation of the best photographs from the Austrian National Library's picture archive: more than 350 commemorative pictures taken in the whole country by photography reporters of the US-Information Services and by famous Austrian photographers, such as Otto Croy, Erich Lessing, Lothar Rübelt, and Harry Weber.

Prunksaal der Oesterreichischen Nationalbibliothek, Josefsplatz 1, A-1010 Wien  
<http://www.onb.ac.at>

## News from BELGIUM

### Bruxelles

Le Palais des Beaux-Arts,  
 Exhibition: Magritte et la Photographie  
 23 February – 15 May 2005

A little known side of the great Belgian surrealist painter, is depicted in a series of 330 small prints which show how Magritte gradually invented his famous character in the black coat and bowler hat. These small prints belonged to him and have never been published before. The story of his life is told with humour and include his wife and muse Georgette, friends, such as Scutenaire and Nougé, as well depicting the Belgian coast in the 1950s. Magritte, who had become a character in his own paintings, also posed for some famous Belgian photographers (Thiry, Leirens and d'Ursel), as well as non Belgians, such as Michals.

Face méconnue de l'activité du peintre surréaliste belge, la photographie révèle comment Magritte inventa peu à peu son célèbre personnage en manteau noir et chapeau melon. Plus de 330 tirages, pour la plupart inédits et lui ayant appartenu, retracent avec humour l'histoire de sa vie. On y retrouve Georgette, son épouse-muse, ses amis Scutenaire, Nougé, mais aussi la côte belge des années 50... Devenu un personnage de ses toiles, Magritte pose pour de grands opérateurs belges (Thiry, Leirens, d'Ursel) ou étrangers comme Michals.

Palais des Beaux-Arts, Rue Ravensteinstraat 23. B-1000 Buxelles. Expo Magritte, rue Royale 10  
<http://www.bozar.be>

Charleroi

Musée de la Photographie,  
Exhibition: Jane Evelyn Atwood. Sentinelles de l'ombre  
5 March – 29 May 2005

From 2000 to 2003, Jane Evelyn Atwood, in conjunction with Handicap International, has met and photographed victims of landmines in Cambodia, Mozambique, Kosovo, Angola and Afghanistan. Photographing them with modesty and respect, avoiding any sentimentalism, she has also endeavoured to collect testimonials from those who spoke to her of the day their lives changed dramatically after a click on the ground. These extraordinary human beings, in spite of it all, have managed to survive.

De 2000 à 2003, Jane Evelyn Atwood en collaboration avec Handicap International, a rencontré et photographié des victimes de mines antipersonnelle au Cambodge, au Mozambique, au Kosovo, en Angola et en Afghanistan. Photographiant avec pudeur et respect, en évitant tout sentimentalisme, elle s'est attachée à recueillir les témoignages de ceux qui lui ont parlé de cette journée où leur vie a basculé après un petit dé clic sur le sol, ces êtres extraordinaires qui, envers et contre tout, ont réussi à survivre.

11, Avenue Paul Pastur, B-6032 Charleroi.  
Email: [mpc.info@museephoto.be](mailto:mpc.info@museephoto.be) <http://www.museephoto.be>

This space is reserved for your article

News from FRANCE

Lectoure

Centre de Photographie de Lectoure  
Cheminements. Un Parcours d'expositions, rencontres,  
concerts, repas de champêtres et randonnées pédestres  
Du 20 Avril au 29 Mai 2005

Cheminements est un rendez-vous annuel de manifestations artistiques, culturelles et festives organisées autour de la photographie par le Centre de photographie de Lectoure et de nombreux partenaires du Pays Portes de Gascogne. Les activités proposées – expositions, randonnées, repas, rencontres, concerts, conférences – sont ouvertes à tous et réunissent des publics de différents horizons. Le Centre de photographies de Lectoure, qui est un pôle culturel majeur du Pays, s'est fortement mobilisé pour ces objectifs.

Centre de photographie de Lectoure. 5, rue Saint-Claire, 32700 Lectoure.  
Email: [photolectoure@club-internet.fr](mailto:photolectoure@club-internet.fr)

## Paris

### Musée d'Orsay – Galerie de photographie Exposition: Dans l'atelier 15 Février au 15 Mai 2005

La représentation de l'atelier de l'artiste, thème traditionnel depuis la Renaissance, renouvelé à l'époque romantique, tant par la peinture que la littérature, connaît un développement nouveau avec l'invention de la photographie. Peintres, sculpteurs, architectes et photographes eux-mêmes se plaisent à se faire photographier dans leur atelier, lieu de création et de réception. Lieu de mise en scène de leur talent. Fouillis savamment organisé où se mêlent plâtres, chevalets, sellettes, estampes et miroirs, salons où l'on reçoit et l'on montre, ateliers richement décorés des artistes à la mode, ateliers en extérieurs des amateurs de plein air, l'atelier de l'artiste est aussi le reflet de la personnalité créatrice de son propriétaire. Le photographe la met en valeur au travers de vues posées ou, en rend grâce à des instantanés, l'âme fugace et mobile. Modèles dévêtus ou visiteuses en chapeaux peuplent ces lieux de création ; le lien étroit entre l'artiste et son modèle est ainsi révélé. Collection d'un musée de beaux-arts, le fonds du musée d'Orsay rassemble un grand nombre de photographies d'atelier, montrant l'artiste à l'œuvre, dévoilant ses modèles. Environ quatre-vingts d'entre elles sont exposées, représentant, entre autres et à titre d'exemple, les ateliers de Camille Corot, Pierre Prins, Bartholomé, Mucha, Forain, Delaherche, Gérôme, Carabin, Bugatti, Bonnard, Rodin.

L'exposition est accompagnée par un catalogue illustré, disponible en français, en anglais et en italien.

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



## News from GERMANY

### Munich

#### Haus der Kunst: The Body of Photography (Herzog Collection) 6 April – 12 June 2005

The exhibition The Body of Photography presents the works of great photography pioneers such as Louis Alphonse de Brébisson, Henri Le Secq and Adolphe Humbert de Molard alongside those of anonymous photographers and commissions as well as the work of amateur photographers; the famous set next to unknown ones. Thus, in addition to works by Eugène Atget, the Herzogs cherish other works, such as the portrait of an unknown girl from 1859/60 that depicts the hand of the photographer Adolphe-Eugène Disdéri.

In the exhibition The Body of Photography the Haus der Kunst presents masterpieces from the Ruth and Peter Herzog Collection of Basel. The renowned collection, focusing on 19<sup>th</sup> century photography, is being shown here for the first time outside Switzerland. Ruth and Peter Herzog have made a representative selection comprising around 400 works from their collection of almost 300,000. With this exhibition, the informel series dedicated to presenting distinctive private collections at the Haus der Kunst resumes. The series began with the exhibition Partners of the Canadian collector Ydessa Hendeles in 2003/04 and now continues with the presentation of the Generali Foundation Collection of Vienna. The idea of the series is to formulate distinguished and unusual positions. "The collection of Ruth and Peter Herzog has achieved its uniqueness through the collectors' eyes, which do not look to the art market but rather to the remnants of history that photography has left behind as traces for us". So the media scholar Hubertus von Amelunxen describes the unique quality of the collection that was begun in 1974. Peter Herzog, lawyer and art expert, maintains: "Our collection is a great life-mosaic for me. Every human task, every corner of the earth, has been photographed". In order to give this physical constitution of human beings a context, the Herzogs chose the title The Body of Photography for the show that they have curated.

A book entitled Der Körper der Fotografie (in German) is available.

Haus der Kunst, Prinzregentenstrasse 1. 80538 München.  
Email: [mail@hausderkunst.de](mailto:mail@hausderkunst.de) Website: [www.hausderkunst.de](http://www.hausderkunst.de)

## News from GREECE

### Kythera

#### 4th Conference on the History of Greek Photography 6 – 9 October 2005

The annual Kythera Photographic Encounters, held every October since 2002 on the island of Kythera, under the direction of John Stathatos, gather together the majority of Greek photographers, critics, researchers, photo-historians and collectors, as well as representatives of major institutions, such as the Benaki Museum. Events include exhibitions of historical and contemporary photography, the award of the Milos Prize for the year's best photographic work, and, above all, a two-day conference on all aspects of Greek photography, ancient and modern.

The proceedings have so far been held in Greek, but the organizers are anxious to include speakers from abroad in this year's event. Proposals are therefore invited for the presentation of an original paper of up to 40 minutes in length on any subject relative to Greek photography or to photography in Greece, of whatever period. Papers can be delivered in English, in which case, providing an advance copy is made available, they will be translated into Greek. There are facilities for either slide projection or Powerpoint presentation. Those interested should send a resumé of the proposed paper, together with some imagery in hard copy or on CD.

The conference is co-sponsored by the Thessaloniki Museum of Photography, Greece's national photography museum.

John Stathatos

Contact: Kythera Photographic Encounters, P.O. Box 48, Kythera 801 00, Greece  
Email: [conference@kytheraphoto.com](mailto:conference@kytheraphoto.com)

## News from HUNGARY

### Budapest

Hungarian National Museum / Magyar Nemzeti,  
Department of Photographs

Das im Jahre 1802 gegründete Ungarische Nationalmuseum sammelt seit 1874 Fotografien. Im Historischen Fotoarchiv befinden sich über eine Million Aufnahmen. Auch seltene und wertvolle Exemplare aus der Frühzeit der ungarischen Fotografiegeschichte, die mit besonderen Techniken hergestellt worden sind, werden hier aufbewahrt. Die Sammlung beinhaltet Daguerreotypien, Talbotypien, Ambrotypien, Autochrome und

Ferrotypien. Außerdem enthält sie zahlreiche Edeldruckverfahren. Schließlich gibt es Fotografien, die auf Textil, Leder oder Porzellan abgebildet sind.

Unser in englischer und in ungarischer Sprache veröffentlichte Bildband mit dem Titel History written in Light ist einerseits eine Bildchronik Ungarns und der ungarischen Fotografie, andererseits eine mit Bildern illustrierte Präsentation des Historischen Fotoarchivs des Ungarischen Nationalmuseums.

Historisches Fotoarchiv des Ungarischen Nationalmuseums, Budapest VIII. Múzeum körút 14-16  
H-1370 Budapest Pf. 364. Email: [bognark@hnm.hu](mailto:bognark@hnm.hu) <http://www.hnm.hu>

## National Office of Cultural Heritage

The roots of the National Office of Heritage stretch back to 1872, when its predecessor, the Commission for Historic Monuments was established. The Photographic Archives came into being at the same time, as an integral part of the agency, and therefore it has been collecting photographic images and negatives for over 130 years. The Archives now contain over 300,000 original negatives and photographs, most of which date from 1880 to 1945. The importance of the Archives' collection is represented by both the artistic value and the historic documentary significance of the images contained within it and include some of the finest examples of Hungarian architectural and townscape photography. Upkeep of the collection is provided for by the Hungarian Ministry of Culture and National Heritage, and the collection is open to researchers, while prints are available for the press, mass media, publishing and private individuals.

Ibolya-Csengel Plank  
Curator

National Office of Cultural Heritage. 1014, Budapest, Tácsics M.u.1  
Email: [ibolya.plank@koh.hu](mailto:ibolya.plank@koh.hu)

## News from Russia

### Moscow

#### Moscow House of Photography

Forth International Festival. The World of H.P. Horst  
Fashion and Style in Photography  
14 March – 14 May 2005

The Fourth International Moscow Festival presents once again a number of projects created by international photography stars involved in the sphere of fashion and style. This year one of the central events of the festival is the exhibition of the works by Horst P.Horst. Another major event is the

exhibition Hollywood Celebrities. Edward Steichen's Vanity Fair' Portraits, from the collection of the International Museum of Photography and Cinema, George Eastman House.

Of special interest are two Russian historical projects: Life is Beautiful, Kitsch and Postcards and Photographs from the Mikhail Golovski Collection, analyzing the popular notions concerning beauty and their evolution from the middle of the 19<sup>th</sup> Century to the 21<sup>st</sup> Century; as well as Rodchenko's circle. People of Style, showing men and women from Alexander Rodchenko's milieu: photographers, artists, poets, the charismatic figures of Russian Avant-Garde.

The Festival also includes the works of contemporary photographers, influential in shaping the new tendencies in fashion and style: Sarah Moon, Miwa Yanagi, Erwin Olaf, Elaine Constantine, Joel-Peter Witkin, Alain Fleischer, Alya Esipovich.

The Festival Fashion and Style in Photography traditionally includes exhibitions prepared by the curator of the photographic collection of the National Fund of the Contemporary Art (FNAC), Agnès de Gouvion Saint-Cyr. This year she presents the project Simulacre and Pseudo-Likeness. Stars of international photography: Oliver Rebufa, Gregory Krewdson, Agnès Propeck, Valerie Belin, Hiroshi Sugimoto, Ignez Van Lamsveerde, have collaborated on the project. These masters analyze the evolution of contemporary photography, obliterating the borders between reality and the artist's mythology.

It is impossible not to mention the Pirelli Calender exhibition. For more than forty years the Pirelli Company annually commissions the most renowned fashion photographers of the world, such as: Richard Avedon, Peter Lindbergh, Sarah Moon, Helmut Newton, Anne Leibovitz, Mario Testino, Nick Knight, Herb Ritts, Norman Parkinson.

The present Fashion and Style in Photography Festival is largely focused on the idea of Cinema as life and life as cinema. Edward Steichen's exhibition is the best contribution to this theme.

Moscow House of Photography, 16 Ostojenka Str. 119034 Moscow.  
Email: [info@mdf.ru](mailto:info@mdf.ru) Website: [www.mdf.ru](http://www.mdf.ru)

## News from SWITZERLAND

Vevey

Musée Suisse de l'appareil photographique  
Exposition: Photographie – Science – Conscience  
Du 12 Mars au 25 Septembre 2005

Seit langem schon wollte das Schweizer Kameramuseum eine Wechselausstellung zum Thema Wissenschaft und Fotografie organisieren. Die Gelegenheit dazu hat sich nun dank einer Einladung zum Festival Science et Cité 05 geboten. Aus diesem Anlass haben wir versucht, die

aktuelle Wissenschaftsfotografie von ihren dokumentarischen, nützlichen, aber auch rein ästhetischen Aspekt zu erkunden.

Dank der ausserordentlichen Verfügbarkeit verschiedener Persönlichkeiten aus der Wissenschaft, die wir persönlich getroffen haben, konnte ein Bilderensemble zusammengestellt werden, das die Darstellung von wissenschaftlichen Fakten oder Erkenntnissen mit einer bemerkenswerten Ästhetik verbindet und möglichst repräsentativ für die Vielfalt der aktuellen Verwendungsmöglichkeiten der Wissenschaftsfotografie sein soll. In der Ausstellung findet man ausserdem einige historische Hinweise auf die eigentlichen Grundlagen der Fotografie.

Die Ausstellung wird von einer französischen Publikation Photographie – Science – Conscience begleitet.

Pascale und Jean-Marc Bonnard Yersin. Direktoren des Schweizer Kameramuseums (Auszug aus dem Presstext).

Le Musée suisse de l'appareil photographique souhaitait, de longue date, consacrer une exposition temporaire au thème « science et photographie ». L'occasion lui en a été donnée grâce à une invitation à participer au Festival « Science et Cité 05 ». Au travers d'une telle opération, nous avons tenté d'explorer la photographie scientifique actuelle à la fois sous son aspect documentaire et utilitaire, mais aussi purement esthétique.

L'image, plus particulièrement la photographie, permet de prendre conscience de réalités nouvelles, de phénomènes à nos yeux imperceptibles. Visualiser permet de comprendre; que ce soit au stade de la recherche ou plus tard pour communiquer les résultats de celle-ci, pour d'autres prises de conscience.

Grace à l'extraordinaire disponibilité des diverses personnalités des milieux scientifiques de notre région, un ensemble d'image associant la représentation de faits ou de connaissances scientifiques à une esthétique remarquable a être pu réuni, tendant à être le plus représentatif possible des diversités de l'usage actuel de la photographie scientifique, que tous en soient remerciés. Quelques clins d'œil historiques de ce qui fut le fondement même de cette photographie jalonnent également l'exposition.

L'exposition est accompagné par une publication en français Photographie – Science – Conscience (extrait du text) par Pascale et Jean-Marc Bonnard Yersin, directeurs de Musée suisse de l'appareil photographique.

Adresse: Musée Suisse de l'appareil photographique, Grande Place 99, Ch-1800 Vevey, Suisse.  
E-mail : [cameramuseum@vevey.ch](mailto:cameramuseum@vevey.ch) [www.cameramuseum.ch](http://www.cameramuseum.ch)

## News from the UNITED KINGDOM

University Wales, Swansea

Photo Conference

The Photographic Art in Wales –The Pioneers

9 – 12 August 2005

Wales's place in the history of photography has never before been looked at in any detail in a conference and this is the first event to look at those famous pioneering names of photography who either lived or worked in the country, especially around Swansea in south Wales. Henry Fox Talbot, the discover of the negative/positive process had Welsh relations and for a time lived with them at their family home, Penrise. His cousin, Emma Thomasina Talbot, married John Dillwyn Llewelyn, a founder Council member of the Photographic Society of London, now the Royal Photographic Society. John's sister Mary Dillwyn as an accomplished photographer as was John and Emma's daughter Thereza who married yet another pioneer Nevil Story Maskelyne. Even Calvert Richard Jones was distantly related to the Llewelyn's. Others of distinction who visited were Antoine Claudet, with whom Llewelyn was carrying out daguerreotype experiments and Philip Delamotte, a friend of many years. Other local notables included John Wheeley Gutch, not to mention many amateurs who were within the circle of Llewelyn and Talbot's friends and relations. Even the first editor of the Journal of the Photographic Society of London was a visitor to Swansea.

The conference is supported by the City and County of Swansea, The Royal Institution of South Wales, the Gower Society, the Llysdinam Trust and the Historical Group of the Royal Photographic Society.

Details of the programme and a booking form may be found on [www.risw.org.uk](http://www.risw.org.uk)

For any further information, please contact Richard Morris FRPS, Ty'r Gwynt, Port Eyon, Swansea, West Glamorgan SA3 1NL. UK. Tel. +44 (0) 1792 390242. Email: [MORRIS1856@aol.com](mailto:MORRIS1856@aol.com)

## REVIEWS

### Austria

Vienna Museum Karlsplatz

Exposition: J.F. Kennedy mit Special Gipfel

Wien 1961 Chruschtschow und Kennedy

27 January – 24 April 2005

Die Ausstellung unternahm eine historisch kritische Würdigung von Leben, Politik und Mythos John F. Kennedys (1917-1963). Als Hoffnungs- und Symbolfigur steht John f. Kennedy für die Aufbruchstimmung, aber auch für die Bedrohungsszenarien in den ersten Jahrzehnten nach dem Zweiten Weltkrieg. Zu sehen waren unter den rund 400 Objekten auch viele Fotos, verschiedene Dokumente über die Wahlkampf-Materialien, Souvenirs sowie Kunstwerke, etwa von Andy Warhol.

Am 3. und 4. Juni 1961 trafen einander die Repräsentanten von Ost und West, John F. Kennedy und Nikita Chruschtschow in Wien. Voraussetzung dafür war Österreichs Status als neutrales Land. Ziel des Treffens war eine Annäherung in den aktuellen Fragen der Weltpolitik.

Wien Museum Karlsplatz. Email: [newsletter@wienmuseum.at](mailto:newsletter@wienmuseum.at)

### Germany

Cologne

Museum Ludwig / Agfa Historama

Exhibition: Shooting Stalin. The wonderful years of James Abbe (1883-1973). 2 October 2004 - 9 January 2005

“Well then – get me photographs of Hitler coming out of a synagogue!” that’s what Kurt Korff told James Abbe in 1932, in the editor’s office of the Berliner Illustrierte Zeitung in the Ullstein house, Berlin. Then, winking knowingly at his manager Kurt Szafranski, he added: “Or get me photographs of Stalin in the Kremlin”. Smiling, photo journalist James Abbe accepted the second challenge and was the first non Russian ever to take the Russian dictator Joseph Stalin’s picture in his Kremlin office on the 13<sup>th</sup> of April 1932. These images went round the world and added to the photographer’s fame. Even today they are still reproduced extensively even though the life and work of this extraordinary photographer has never been adequately recognized in the annals of this medium.

And this, despite the fact that James Abbe was considered one of the greats of the profession of photo journalism in its heyday at the end of the 1920s. But after James Abbe returned to the States in 1937 and almost

entirely gave up photography to pursue a career in radio, he vanished into oblivion. He was not only a brilliant photographer, he should also be counted amongst the foremost representatives of photo journalism during the Weimar Republic, together with the likes of Alfred Eisenstaedt, Erich Salomon, Umbo and Felix H. Man.

[www.museum-ludwig.de](http://www.museum-ludwig.de)

Munich

Galerie Daniel Blau

4 February - 2 April 2005

Exhibition: Aurora Argentina – Georges Poulet

Mit der Ausstellung Aurora Argentina. Von Santa Fé nach Tucumán. Cyanotypien von Georges Poulet zeigte die Galerie Daniel Blau ihre erste Ausstellung früher Photographie in ihren neuen Galerieräumen am Odeonsplatz.

Georges Poulet (Paris 1848 – nach 1921) photographierte von 1890 bis 1894 die Konstruktion der Eisenbahn in Argentinien, die in Santa Fé beginnt und deren Weg weit in den unberührten Westen der argentinischen Ebene führt. Aus diesem Projekt resultierten über hundert Cyanotypien, darunter auch mehrteilige Panoramen. Dargestellt sind Stadt und Hafen von Santa Fé, Ansichten von Flüssen, Sumpfgebieten, grasigen Ebenen. Dörfern, Arbeiter und Anwohner entlang des Streckenbaus.

Zur Ausstellung erschien ein umfangreicher Katalog mit einem Werkkatalog der beiden Cyanotypie-Serien. Der reich bebilderte Katalog ist in englischer und deutscher Sprache in der Galerie Daniel Blau erhältlich. Catalogue also available in English.

Galerie Daniel Blau, Odeonsplatz 12 80539 München. Email: [contact@danielblau.de](mailto:contact@danielblau.de)  
[www.danielblau.de](http://www.danielblau.de)

USA

Los Angeles

The J. Paul Getty Museum

Exhibition: All the Mighty World.

The Photographs of Roger Fenton 1852 – 1860

1 February – 24. April 2005

Trained as a painter in London and Paris, Roger Fenton (English, 1819-1860) took up photography in 1851. The technical abilities and aesthetic refinement that he manifested in his images of the Crimean War, landscapes, architectural studies, still lifes, portraits of the Royal Family, and Orientalist subjects made him one of the most celebrated English photographers of the 1850s. Containing about ninety pictures, this



international loan exhibition was organized by the National Gallery of Art, Washington D.C., the J. Paul Getty Museum, Los Angeles, and the Metropolitan Museum of Art, New York.

The J. Paul Getty Museum. 1200 Getty Center Drive. Suite 1000. Los Angeles, CA 90049-1687  
 Email: [mweintraub@getty.edu](mailto:mweintraub@getty.edu) [www.getty.edu](http://www.getty.edu)

## Portland, Maine

Portland Museum of Art  
 Exhibition. Margaret Bourke-White: The Photography of Design, 1927-1936. 19 January – 20 March 2005

The first major exhibition devoted to the critical early years in the life and work of photographer Margaret Bourke-White has been on view at the Portland Museum of Art, featuring approximately 150 photographs. It was the first exhibition to fully explore her important early images, many of which have not been seen by the general public since the early 1930s.

The exhibition was organized by the Phillips Collection in Washington D.C. Beginning with her earliest pictorialist view of Cleveland's tower in 1927 and culminating with her well-known 1936 photographs for the cover and lead story of the first issue of Life magazine. The exhibition explored the formative years of Bourke-White's career, during which she developed her aesthetic vision and forged new territory in the field of photojournalism.

[www.portlandmuseumofart.org](http://www.portlandmuseumofart.org)

## News MISCELLANY

### Austria

#### Vienna

Austrian National Library - Bildarchiv  
 Erwerbung des Negativbestandes von Ferdinand Schmutzer

Das Bildarchiv der Österreichischen Nationalbibliothek erwarb den gesamten Bestand von Fotonegativen (ca. 3.160 Glasplatten) von Ferdinand Schmutzer (1870-1927). Dieses umfassende Negativarchiv wurde durch 77 Fotoabzüge und acht Originalradierungen ergänzt.

Ferdinand Schmutzer war ein anerkannter Grafiker (Kupferstecher) in den 10er und 20er Jahren des vorigen Jahrhunderts. Er erhielt als geschätzter und beliebter Porträtist Aufträge bei Hof, von großbürgerlichen Finanzleuten und Industriellen, aber auch von Wissenschaftlern und Künstlern. Dass Schmutzer zum Fotoapparat griff, um berühmte

Zeitgenossen abzulichten, blieb bis zur erstmaligen Präsentation in der Wiener Galerie WestLicht im Jahre 2001 ein Geheimnis, denn seine Lichtbilder waren ursprünglich nicht zur Veröffentlichung gedacht, sondern dienten Schmutzer lediglich als Studioaufnahmen für seine Radierungen. Er porträtierte die politische Prominenz, Künstler und Musiker und dokumentierte auch durchreisende Größen in Wien, wie Albert Einstein oder den Cellisten Pablo Casals.

In Kooperation mit der ÖNB widmete die renommierte taiwanische Fotozeitschrift Photographers International in ihrer März-Ausgabe (Nummer 62) dem Künstler eine Sondernummer mit dem Titel Ferdinand Schmutzer. A Photographic Discovery.

## Schenkung des Fotoarchivs von Lisl Steiner an die ÖNB

Die Altösterreicherin Lisl Steiner – 1927 in Wien geboren, 1938 nach Buenos Aires emigriert – lebt heute in New York und ist eine künstlerische Doppelbegabung. Ihre Zeichnungen von Musikerporträts hatte sie bereits 1999 dem Bildarchiv als Schenkung überlassen. Ihr gesamtes fotografisches Negativarchiv übergab nun Lisl Steiner (etwa 4000 Stück umfassenden Kleinbildnegativsammlung) aus den Bereichen der Porträt- und Sozialfotografie ebenfalls der ÖNB. Vor ihre Kamera posierte die Kennedy Familie ebenso wie zahlreiche Präsidenten und Politiker der USA und Künstler wie Pablo Neruda, Pablo Casals, Friedrich Gulda und Henri Cartier-Bresson. Ihre Fotografien wurden u.a. in Newsweek, The New York Times und in Die Welt veröffentlicht. Lisl Steiner ist Mitglied der Academy of Science Arts in Argentinien und erfüllte Lehraufträge an der Boston University sowie an der Parson School in New York.

Oesterreichische Nationalbibliothek, 1015 Wien, Josefsplatz 1  
Email: [onb@ac.at](mailto:onb@ac.at) [www.onb.ac.at](http://www.onb.ac.at)

## Belgium

### Antwerpen

#### FotoMuseum Provincie Antwerpen

#### 1st Auction – 23 April 2005

For the first time the Museum for Photography in Antwerp has held an auction, with a wide offering of historical as well as modern and contemporary photographs. Remarkable items included an engraving showing a camera obscura by Jacques-Louis Goussier (who collaborated with Diderot and d'Alembert on their famous encyclopaedia). Also from the 19<sup>th</sup> Century prints by David Octavius Hill, Julia Margaret Cameron, Jan Frans Michiels, and a fine portfolio of exceptionally well-preserved large-format prints by Bonfils. Heneri Le Secq was represented by some phototypes produced c.1879, from his images of Rheims Cathedral taken in 1852.

Belgian pictorialism was well represented with a number of works by Gustave Marissiaux, Léonard Misonne, Edmond Sacré, Emile Rombaut, and others. Photographs from Man Ray, Arthur Benda, and Willy Kessels and three photograms by Filip Tas were also offered.

More information can be found at [www.fotomuseum.be](http://www.fotomuseum.be)

## Germany

### Cologne

Kunsthhaus Lempertz

Auction – Photography and Photoworks

30 April 2005 , 11 a.m.

The Highlights of the auction with 297 lots came from all three categories of the catalogue's subdivision: Photography of the 19<sup>th</sup> Century, Photography of the 20<sup>th</sup> Century and the well presented Contemporary Photography. There were significant works by Charles Marville, Ernest Benecke, Gustave Le Gray, Auguste Salzmann, Christer Christian, Robert Doisneau, William Eggleston, Willy Kessels, André Kertész, William Klein, Germaine Krull, Peter Lindbergh, Albert Renger-Patzsch, Sasha Stone, Dieter Appelt, Jürgen Klauke, Tracey Moffatt, Katharina Sieverding and Beate Streuli. The top lot of the auction was Bettina Rheims' important triptych Crucifixion (1997).

Kunsthhaus Lempertz, Neumarkt 3. 50667 Köln. Email: [photo@lempertz.com](mailto:photo@lempertz.com) [www.lempertz.com](http://www.lempertz.com)

## Spain

### San Sebastián

The Second International Contemporary Photography and Video Fair DFOTO 2005

14 – 17 April 2005

The Fundación Centro Ordóñez-Falcón de Fotografía (COFF) organised the 2<sup>nd</sup> Donostia-San Sebastián International Contemporary Photography and Video Fair DFOTO which took place from the 14 to 17 April.

Given interest awakened by last year's fair and its results, almost all of the participating galleries asked to repeat the experience alongside newly selected guest national and international organisations, such as Magnum (Paris), Scout (London), ADN and Projectesd (Barcelona), Silk Road (Iran) Marzana (Bilbao), Springer & Winckler (Cologne), Flatland Gallery (Utrecht), Ad Hoc (Corunna), Arnés y Röpke (Madrid-Cologne), Gilles Peyroulet & Cie (Paris) or Marvelli (New York).

Email: [coordinacion@coff.es](mailto:coordinacion@coff.es)

Website: [www.coff.es/dfoto05](http://www.coff.es/dfoto05)

## USA

### Chicago

Museum of Contemporary Photography  
Columbia College Chicago

Museum celebrated the 25<sup>th</sup> Anniversary (11 March 05) of the Permanent Collection with the Opening of an exhibition of Lee Friedlander: At Work and Sticks and Stones

Twenty five years ago, Sonja Bloch and the late David C. Ruttenberg, two of the Museum of Contemporary Photography's founders, made their first gifts to establish the permanent collection. On March 11, 2005 the Museum held a 25<sup>th</sup> Anniversary Benefit, to celebrate their important contributions, as well as those of fellow founders Jack Jaffe, Richard S. Press, John Mulvany, and the late Arnold Gilbert. The Benefit coincided with the opening of an exhibition by one of the greatest living American photographers, Lee Friedlander.

For over two decades, the Museum of Contemporary Photography (MoCP), Columbia College Chicago, has provided a stimulating and innovative forum for the collection, creation, and examination of contemporary image making. While existing in a city with very prominent historical collections of photography, the museum distinguishes itself through its attention to emerging artists whose work feeds a collection of American photography originally benchmarked at 1959, the U.S. publication date of Robert Frank's *The Americans*. As it continues to mine the wealth of great American photography produced today, the Museum has also begun to collect international works that enhance and support this impressive body of over 7,000 images by over 900 artists.

Museum of Contemporary Photography Columbia College Chicago, 600 S. Michigan Avenue.  
Chicago, Illinois 60605. Email: [mocp@colum.edu](mailto:mocp@colum.edu) [www.mocp.org](http://www.mocp.org)

### Langhorne, Pennsylvania

#### The Photo Review Competition

Our member, Stephan Perloff, the editor of *The Photograph Collector* sent us the following note

David Schonauer, the Editor of *American Photo* magazine, will be the juror for the 2005 Photo Review Photography Competition. *The Photo Review*, a highly acclaimed critical journal of photography, is sponsoring its 21<sup>st</sup> annual photography competition with a difference. Instead of only installing an exhibit that would be seen by a limited number of people, *The Photo Review* will reproduce accepted entries in its 2005 competition

issue. Thus, the accepted photographs will be seen by thousands of people across the country and entrants will have a tangible benefit from the competition. Also, the prize-winning photographers will be chosen for an exhibition at the photography gallery of The University of the Arts, Philadelphia. All entries must be received by mail between May 1 and May 15, 2005.

An entry fee of \$25 for up to three prints, slides, or images on CD and \$5 each for up to two additional prints, slides, or images entitles all entrants to a copy of the catalogue. In addition, all entrants will be able to subscribe to The Photo Review for \$30, a 20% discount.

For a prospectus and details, send a self-addressed, stamped business-size (#10) envelope to: The Photo Review, 140 East Richardson Avenue, Suite 301, Langhorne. PA 19047. The prospectus may also be downloaded from The Photo Review website, [www.photoreview.org](http://www.photoreview.org). For further information call (215) 891-0214.

## The Photo Review

Publishing since 1976, The Photo Review covers photography events throughout the country and serves as a central resource for photography in the Mid-Atlantic region. The quarterly journal, printed on coated paper with high quality reproductions contains reviews, portfolios, interviews, book reviews, and news. The Photo Review has presented previously unpublished images by Duane Michals, Weegee, and Frederick Sommer, and catalogues for a James Van Der Zee exhibition, a show of Lois Greenfield's dynamic dance photographs, "Changing Visions of the American Landscape", and a widely praised catalogue celebrating the centennial of Stieglitz's Camera Work. Its writers include A. D. Coleman, Frank Day, Shelly Rice, Peter Hay Halpert, Barbara L. Michaels, Daile Kaplan, Jean Dykstra, and Mark Power. Subscriptions are \$38 per year for the quarterly journal and the newsletter, issued eight times a year, which contains exhibition listings, exhibition opportunities from around the country and the world, and news.

The Photo Review, 140 East Richardson Avenue, Suite 301, Langhorne, PA 19047. Phone: (215) 891-0214. Fax: (215) 891-9358  
Email: [info@photoreview.org](mailto:info@photoreview.org) Website: [www.photoreview.org](http://www.photoreview.org)

## BOOKS from our members

Pascale et Jeane-Mark Bonnard Yersin, Photographie – Science – Conscience, Musée suisse de l'appareil photographique, Vevey, 71 pages (illustrated), ISBN 2-9700128-4-7. Text in French.

## Press echo about the activities of the ESHPH

In Photographic Canadiana (The Photographic Historical Society of Canada) Volume 30, Number 3, November-December 2004, p.20.

Photoresearcher No 7: "An insightful article The Image of Politics by the late David Faddy, explores photography as it related to Lincoln, Gladstone, Hitler, Stalin, Roosevelt and others". (Cover was reproduced).

Symposium 2003 Mannheim: "The fascinating life and career of photography collector and historian Helmut Gernsheim is revealed in a booklet from Mannheim Symposium 2003 ..... The event was entitled Helmut Gernsheim Reconsidered. Interesting details of Gernsheim's acquaintance and negotiations with the niece of Lewis Carroll from 1948 to 1954. As well as five essays concerning Mr. Gernsheim, there is an interesting biography of John G. Morris (best known for his association with Life Magazine) who was presented at the Symposium with the Dr. Erich Salomon-Prize".

\* \* \*

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

Claudia Cavatorta, Parma, Italy  
 Harald Leban, Hainburg a.d.Donau, Austria  
 National Office of Cultural Heritage, Budapest, Hungary  
 Jiri Patek, Brno, CZ  
 Mark B. Pohlád, Chicago, USA  
 Miljenko Smokvina, Rijeka, Croatia  
 University of Wales, Aberystwyth, UK

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](mailto:office.eshph@telering.at) [www.donau-uni.ac.at/eshph](http://www.donau-uni.ac.at/eshph)

Vienna, May 2005

Deadline for the next issue: 30 September, 2005

