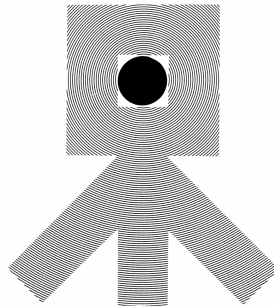


**ESHPh**

**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 where ever you live**



**The International Letter**

**La lettre internationale**

**Mitteilungen**

**Winter 2006/2007**

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**Vienna**

ESHPh: Fleischmarkt 16/2/2/31  
A-1010 Wien. Austria  
Phone: (+43-1) 513 71 96  
Fax: (+43-1) 416 45 15  
e mail: [office.eshph@telering.at](mailto:office.eshph@telering.at)  
<http://www.donau-uni.ac.at/eshph>

Dear Members,

Thanks to your continual co-operation we are now able to publish more information than we have previously been able to do on the 'work in progress' that you are achieving. For the first time a small selection is presented in this issue. We have also succeeded in publishing regularly once a year our journal *Photoresearcher* which continues to become internationally known and much appreciated.

I remember that at the beginning of the Society's activities in Vienna in 2004 I feared we might not be able to get enough articles to publish, but fortunately that position has radically changed: members are now sending articles for consideration, and are even informing us about their change of address!

Another important task we have carried out in the past year is to entirely renew our website at the Danube-University Krems (which you will be able to access at the beginning of February 2007). There you will now find an additional list of international Master's Theses and Doctorial Dissertations in addition to those from Austria. Both are available to download. Moreover, all previous issues of *Photoresearcher from 1990 to 1997* are now on line and free to consult.

Also, all those who are interested can also download, without any charge, our publications *Symposium Vienna 2001* and *Symposium Mannheim 2003* as well as *Photoresearcher No 7/2004* and *Photoresearcher No 8/2005*.

As far as the **30 Years Jubilee of our Society** is concerned, which will take place at the end of October 2008 in Vienna, an international Symposium will be organised. We will then publish a *special issue*, which should provide not only a survey of the past, but also a view of the expected future of photography, influenced by new technology. We feel that the year 2008 will, consequently, be a very important step towards a new departure for our Society. Therefore, I want to invite you all today to consider contributing articles for this planned special issue. Please, feel free to contact us on this matter.

Finally, I am still counting on your valuable co-operation by sending us not only short information on your activities but also your own literary contributions: only constant exchange of ideas among our members will guarantee a growing membership.

Anna Auer  
President ESHPh

## ***Some abstracts that members have sent to the Society about their work in progress***

### ***Kerstin Arcadius***

#### ***Picturing the Countryside. Severin Nilson and late 19<sup>th</sup> century photography***

This study deals with photographs taken at the end of the nineteenth century by the Swedish painter and amateur photographer Severin Nilson (1846-1918). In Sweden much attention has been paid to him as a photographer, but his name is not to be found in any international, nor European history of photography.

The fact that this photographer was a professional painter has in different ways affected the contemporary view of on his professional work. For a long time art historians did not for long want to talk about artists' uses of photographs, today artists' use of photos as models, later it is often that relationship that they focus on. has been focused when not the documentary status of the photographs has been stressed.

The importance of exploring the context became clear on a visit to the National Museum of Photography in Bradford, England. Embarrassing to confess, there I mistook some photographs on postcards in the shop, believing them to have been taken by Severin Nilson, when they actually turned out to be taken by Frank M. Sutcliffe, the famous photographer of Whitby. At that time I worked in the regional museum in Halmstad in the south west of Sweden where the largest collection of glass negatives by Nilson is preserved. There I had stepped into the tradition of regarding his photographs as, in a fundamental sense, being only of regional interest. Also, I had labelled some, rather disrespectfully, as "arranged pictures", willing them to be documents of the cultural history of the region. The photographs of Frank M. Sutcliffe made it clear that the regional stress had somewhat limiting effect, and that the stress on this had set aside other aspects, such as the importance of the image itself, and the very process of creating an image.

Severin Nilson's photographs often have associations to works by other photographers and painters. His context seems to be filled with different pictures or picturemakers, and sometimes it seems that a painting *precedes* the photograph. One of his photographs shows a woman and a girl laying asleep with their heads against a hay or corn stack. For me, this is not so much about old harvesting methods or documenting working situations as about the photographer's knowledge of European art. The same motif, for example, was painted by Jean Francois Millet and later copied by Vincent van Gogh.

Severin Nilson had seen many pictures; one source alone would have been the magazines of his time, often illustrated with works of art, in different techniques, (yet always in black and white). He had a memory for pictures and an urge to try out many as possible motifs for his own use.

He was a photographer of folklife, landscapes and buildings; an open air photographer with no studio. Though there is no proof of his acquaintance with contemporary photographers, such as Frank M. Sutcliffe or P.H.Emerson in

England, or Knud Knudsen in Norway, their works have helped me to discover his version of what was a more general photographic practice of that time; of picturing the countryside.

Like Sutcliffe, Severin Nilson presents his country people as idle and social human beings, busy working, reading or accidentally meeting for a chat. No crowds, no big feasts, but more joy and smiles than in the severe photographs of Emerson. Like Sutcliffe, he pictured children, often the relationship between adult and child, often with a physical, though not intimate, contact. It could be said that his real contribution to the field of photography is his photographs of children.

My study was first made possible with a grant from the Hasselblad Foundation in Gotheburg. It is about to be published by the regional museum of Halmstad, with some hundred photographs together with a summary, *eine Zusammenfassung* and *un resumé*.

Dr Kerstin Arcadius  
Malmö, Sweden

**Ben Baruch Blich (member of ESHPh)**  
***The use and abuse of photographic images: The case of John Heartfield's photomontages***

John Heartfield's prominent photomontages raise questions as to their status: should they be considered part and parcel of photography and treated as an extension of the photographic act, or should photomontages be considered as an intruder, contaminating photography with forged images. In short, does photomontage use images to the benefit of photography and, by the same token, extend the scope and meaning of the photographic act or does it abuse photography by forging scenes alien to the photographic act?

In fact the problem I point to goes back to Aristotle who was the first to note that in a world of constant growth and change, one has to ask whether there are necessary and sufficient conditions for a *thing* to be considered as such; is there an idea, a definition that a *thing* should comply with in order to be properly identified?

Aristotle's epistemological question is still relevant today, especially in the context of photography which faces nowadays new and unprecedented forms of representation. To demonstrate my point I will refer to the case of Heartfield's photomontages and compare *photomontage* to the lexical definition of *photography*. On the one hand we have an idea of photography, yet, on the other, we witness diverse and sometimes contradicting manifestations of photography, as in the case of photomontage. These differences are unbridgeable, eliciting the question why and how do we cluster them all under the same family of objects and treat them all as 'photographs'.

A partial answer to my dilemma is given by two philosophical approaches: the first is Quine's (1) theory of *natural kinds*, which rigidly bases a category of objects, phenomena, etc. on similarity and induction, that is: an image is considered a photograph if and only if it complies with some identifiable

necessary and sufficient conditions. The second philosophical approach is Wittgenstein's (2) *family resemblance*, which treats similarity in the context of games, interpreting classification as an open texture endeavour. In other words, an image is considered a photograph if it takes a role in expanding the scope of photography. With these two theories in mind we can explain and eliminate some of the problems put by new (as well as old) manifestations of photography, as in the case of photomontage.

Summary: My intention in my paper is to discuss two related problems. The first is an *epistemological* question: are there necessary and sufficient conditions for  $x$  to belong to a certain family of objects. The second is a *methodological* question, that is: can we point at one or several objects to serve as an example (or a model) representing the rest of the members in the group.

My arguments stem from Aristotle's theory of *Categories* formulated in his *Metaphysics*, and my central remarks will rely on Quine and Wittgenstein who have uniquely and originally debated the problem.

#### Notes

1. V. W. Quine, 'Natural kinds' in S. P. Schwartz (ed.), *Naming, Necessity and Natural kinds*, Ithaca, London 1969.
2. L. Wittgenstein, *Philosophical Investigations*, Oxford University Press, Oxford, 1963.

Ben Baruch Blich

Senior Lecturer, Bezalel Academy of Art and Design, Jerusalem

#### ***Katalin Bogner (member of ESHPh)***

#### ***Moments Trapped in Space. Episodes from the History of Stereo Photography. Note about the exhibition at the Hungarian National Museum held from 7 September – 31 December 2006***

The exhibition presents three-dimensional photographs: when viewing them through the red-blue 'glasses', the photographs become solid, the third extension of depth appears in them in addition to the two extensions of length and width. The subjects of the pictures are diverse, their common feature is that all of them were transformed from a stereo photograph. This special photograph is in fact made up of two, slightly different pictures that were taken of the same object from two different angles corresponding to the position of human eyes. When viewing them in a construction called a stereoscope, this pair of photographs merge into one solid picture in the viewer's mind. The most spectacular and interesting stereographs from the Historical Photographic Collection of the Hungarian National Museum and from Sándor Felvinczi's private collection are shown here with the help of digital picture processing and the so-called anaglyph technique. The method enables the visitors to see the pictures originally taken between 1850 and 1918 in three dimensions, they only need to use the red-blue paper glasses. The exhibition also presents some original objects of the history of stereo photography: stereo cameras, stereoscopes and stereographs.

Stereo photographs were taken in the 1840s, both in Western Europe and Hungary. A stereo daguerreotype by Lipót Strelisky, a professional photographer working in Pest, dates back to 1845–1850. During the 1850s and 1860s, newspapers frequently advertised stereograph shows brought to Hungary by foreign entrepreneurs. From the end of the 1850s, foreign stereographs could be

bought in stationery and photographic equipment shops. The number of stereographs by Hungarian photographers that have survived has grown from the 1870s; the Historical Photographic Collection of the Hungarian National Museum houses such pictures, for example, from György Mayer (b.1817), György Klösz (1844–1913), Rudolf Balogh (1879–1944) and Henrik Szigeti.

Stereographs in Hungary became more widespread at the end of the 19<sup>th</sup> and in the first two decades of the 20<sup>th</sup> century. By this time the development of photographic techniques allowed amateurs and private photographers to try stereo photography. At the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries a number of firms, for example, the American B. W. Kilburn company (1865–1909), H. C. White Company (1874–1915), Underwood & Underwood (1882–1923), the Keystone View Company (1892–1970) and the German Neue Photographische Gesellschaft (1894–1922), manufactured and disseminated worldwide stereographs in huge quantities. Their pictures recorded current events that the press reported and excited people's 'visual curiosity'. Besides the pictures on international exhibitions, diplomatic events, wars or natural disasters, many people were interested in stereographs presenting different countries. Pictures portraying nudes or scantily-dressed women were also sought after. The stereographs of foreign manufacturing companies also reached Hungary. Some of them were bought abroad and brought to Hungary, some were ordered from the manufacturing company through mail and some could be purchased in Hungarian shops. The Neue Photographische Gesellschaft was in direct contact with Hungarian photographic life. The foreign pictures shaped the taste of Hungarian buyers, collectors and photographers, and they transmitted current events from distant parts of the world. They were also used in education.

The heyday of stereographs ended around 1919 when illustrated newspapers and cinemas were far quicker and more fascinating in informing the public about world events. Nevertheless, stereographs were still taken after this and several private photographers and amateurs still practise the technique today. The anaglyph method, invented more than one hundred years ago, continues to be used in scientific life, for example, in cartography, space research, and in technological education. The technique can still appear in films, newspapers, book illustration, photographic exhibitions.

Katalin Bogнар, Curator, Hungarian National Museum, Historical Photographic Collection, Budapest

### ***Miriam Halwani (member of ESHPh)***

#### ***On Photography's Histories. A dissertation project***

For a student of art history with increasing interest in photography's history, a first approach could be to visit libraries. Soon though, the art historian would come to realise that the books and authors listed in bibliographies are only rarely to be found in the libraries art historians most frequent. Instead, such a search can lead to technical universities or sociological faculties. A seemingly simple and introductory title, such as *History of Photography*, bears such a heterogenic compilation of approaches and interests, that what was first to be a path leading into the realm of photography's history can suddenly, given the variety found, invite contemplation. This is what happened to me; thus was born the intention of my work: Deconstructing the histories of photography.



Mere chronology, a meta-chronology actually, in the sense of Thomas S. Kuhn's succession of scientific paradigms, bears no resemblance to the order of works published. Rather, it seems as if, starting with the announcement of the photographic invention, different discourses were adapted parallel to each other or intermingling. Three of them stand out and form the center of this project. They are: the technical discourse, the sociological discourse, and the art historical discourse. All of them can be traced back to the 19<sup>th</sup> century and seem to cumulate in the photo-historian of today. Daguerre, Snelling or Benjamin, they all established a way of thinking photography that today is kept alive in the multiple steps taken towards a universal, maybe post-modern history. Where, in the formation of photo-historiography lies the touching point between author, reader (i.e. supply and demand), the book market, and the way history is written? Who wrote and writes what? For whom? Where are the underlying currents of an already established discourse and what is being done today? These differentiations not only reflect the reflection on photography, but lastly photography itself, which leads to the final question: what is a photo-historian today? Freely adapted from Kant: What can a photo-historian know? What ought such a person do – in order to further establish photo-history as a tangible subject? Critique and comments are welcome.

Miriam Halwani, Berlin

**Danielle Leenaerst**

***Forgery and Censorship in Photography. Forgery as a reflexive approach of photography in Joan Fontcuberta's work***

My paper would more particularly refer to the first term of the proposition, that is: forgery, in its meaning of fabricating document, in its intermediate position between fact and fiction. This process is also central to the creative work of the Spanish photographer Joan Fontcuberta, born in 1955.

Playing on the common belief in the authenticity of the photographic image, Fontcuberta utilizes photography as an account for the validity of scientific observations that, even if plausible, reveal to be fictitious, constructed realities. In doing so, the artist questions the indexical essence of photography, the truthfulness of this trace, as well as our tendency to consider the photographic image as an image of the real.

For instance, in his series *Fauna* (1985-1990) Fontcuberta accounts for the discoveries of a German researcher, Peter Ameisenhaufen, whose work was forgotten after he died in a car crash in 1955. On the basis of various archives, Fontcuberta retraces Ameisenhaufen's study of previously unknown animals – such as the *solenoglypha polipodida*, a snake-like twelve feet creature, or the semi-humanoid *centaurus neandertalensis*. Proving their existence through photography, Fontcuberta accompanies them with written texts, maps and radiographs, attesting the reliability of the photographic evidence. Reinforcing its truthful aspect, Fontcuberta chooses to exhibit this material in Natural Sciences Museums, using the institution to validate his demonstration which turns out to be pure fiction.

In the *Sputnik* series (1997) Fontcuberta presents photographs of Ivan Istochnikov, a Russian cosmonaut, who is said to have disappeared during the flight Soyuz II in 1996, forced by the Soviet administration to elope. Through portraits of the cosmonaut himself and of his family deported to Siberia, among other documents, Fontcuberta forges a whole historic archive. But, *Ivan Istochnikov* is nothing more than the Russian transposition of the name Joan Fontcuberta who poses in the photographs as the pseudo-cosmonaut. Once more the artist plays with codes of representation; more precisely here of the historic and informative discourses, in order to deconstruct them.

Forgery, manipulation of the photographic image, is used by Fontcuberta to abuse, and therefore reveal, our illusionary belief in the truth of the photographic image; to invite the viewer to reflect on the malleability of photographic representation.

Danielle Leenaerts  
Professor, Université Libre de Bruxelles

***Margarete Neundlinger Beyond Photography.  
Grains, pixels and oil paint: the creation of new pictorial spaces***

Photographers have long been troubled by the ephemeral quality of their pictures even the best of which can never be more than representations of fleeting moments. Photography, according to the views expressed by numerous practitioners and artists, writers and critics, seems incapable of representing more than an irreparably fragmented reality. Henri Cartier-Bresson himself emphasized that photographers 'aim at something of far less durable value than painters.' Photography has since developed in many ways with recent technological advancements and an ever increasing sophistication of the medium, whether digital or otherwise, opening up exciting new possibilities. However, the concern with the ephemeral nature of the photographic image and its relationship to painting has remained constant over the decades. In their search for the eloquent and iconographic image many photographers have therefore resorted to the visual repertoire of the art of painting. Instead of looking at a photograph as a final product, some regard it as a medium, certainly different from, but all the same comparable to, paint for the painter. Others have described a photograph as a semi-product or an incomplete painting which requires artistic fulfillment. In the words of Gerhard Richter 'a photo is already a little tableau, although it is not yet completely that. This character is irritating and pushes you to want to transform it definitively into a painting'.

In this paper I will explore the relationship between photography and painting. I will also analyse the premises of my own work where the photographic image is understood to be but a partial registration of real-life images witnessed by the photographer and with which painterly techniques are used to enhance, or even achieve, dimensions unknown to the camera.

Mag. Margarete Neundlinger, University of Applied Art, Vienna



***Kerstin Schröder (member of ESHPh)***  
***Sune Jonsson and Swedish Documentary Photography***

*'Documentary work may not appeal to aesthetic tastes or to indifferent visual consumers. It addresses itself to people with a vital need to increase their knowledge, who are prepared to convert images of epochs, nature scenes and our environment into a personal experience that will enrich their understanding of the world.'* Sune Jonsson

I am currently writing my doctoral dissertation at the University of Vienna, Austria, at the Department for Scandinavian Studies. Through an exchange semester and research work at the University of Umeå in Sweden I came across the photographs and books of Sune Jonsson. In my thesis I will focus on Sune Jonsson's contribution to Swedish documentary photography and his personal working methods as well as ideas about the term documentary.

Photographer Sune Jonsson was born in 1930 in Nyåker, County of Västerbotten. Although Jonsson had been travelling through many different countries, for example, documenting Prague in August 1968, Swedish missionary activities in Congo, and street-life in New York, the photographer mainly made his native region his working-space. After finishing his studies in English, History of Literature and Ethnology in Stockholm and Uppsala he returned home. Between 1961 and 1995 he worked as a museum photographer and field ethnologist at the Museum of Västerbotten, Umeå. He recorded people, places and every-day situations in the surroundings he had grown up in. Despite his employment at the museum, Jonsson's documentaries are freelance long-time projects. One of his main topics was the changing life style of the farmers in Sweden during a time of an agricultural crisis which caused a decline in smaller farms.

Sune Jonsson has elaborated his own approach to documentary photography. Subject matter itself was the photographer's initiator for most of his projects. In nearly all of his published books he worked with text and picture and both constituents are independent parts on their own: the text should not just describe the pictures nor should the pictures just be illustrations of the text.

In 1993 Sune Jonsson gained international reputation when he was awarded the Hasselblad Prize in Gothenburg. The Museum of Västerbotten in Umeå has dedicated one permanent room for exhibitions of his photographs. A recent exhibition at the Kulturhuset in Stockholm, *Sune Jonsson Meets Walker Evans*, showed some of his photographs along with works of the FSA photographer Walker Evans.

*Kerstin Schröder, Kematen, Austria*

***Petra Trnková (member of ESHPh)***  
***Czech-German Photo-Amateurs and Their Artistic Ambitions***  
***(1890-1914). Doctoral thesis, Masaryk University, Brno (CZ)***

This dissertation deals with an intersection of two points, until recently, rather disconnected fields: artistically oriented photography around 1900 and organised Czech-German photo-amateurs living in the Czech countries. Considering the

great number of local clubs, as well as individual local amateurs, and those organised abroad, the final number of thoroughly researched localities had to be necessarily narrowed. Finally, I decided to concentrate on five of them: from Teplice (Klub deutscher Amateurphotographen in Teplitz), Prague (Club deutscher Amateurphotographen in Prag), Tešín (Klub deutscher Amateurphotographen in Teschen), České Budejovice (Amateurphotographen-Verein in Budweis) and Brno (Brünner Camera-Club).

The crucial part of this research has been based on materials from local archives, also on works held in various collections of photography and particularly on specialised photography magazines of the period, all looked at within the framework visual culture. In the thesis the focus is on two question areas: firstly, the rather omitted relationships between the local clubs and befriended communities in Vienna, Graz and Hamburg; fact, relationships very often cultivated via multiple memberships, for example, between Prague and Graz, via Gustav Mautner or Rudolf Spitaler, and similarly between the club from České Budejovice and the Wiener Camera-Club, through Ludwig David.

Secondly, I also follow visual, topical and other connections between period art photography, graphics and painting; not only in association with their evident mutual inspiration, but also in the wider social context, such as the support given by painters on the occasion of a photography exhibition, or numerous relations between photo-clubs and other local artistically active organisations, institutions and individuals, for example, in Brno co-operation with the Mährischer Kunstverein, the Mährisches Gewerbe-Museum, Carl Maria Thuma and Anton Nowak, a member of the Vereinigung bildender Künstler Österreichs.

In addition to a number of specific findings, the main, rather general, argument of this doctoral thesis is that organised and artistically oriented amateur photography at that time was strongly socially conditioned, elitist and, despite many manifestations of an effort to brake the general elitist rules, especially in the context of art photography theory, eventually also tried to squeeze in classical art categories.

Petra Trnkova, Brno, Czech Republic

**Anselm Wagner (member of ESHP)**

**Heinrich Schwarz. Techniken des Sehens – vor und nach der Fotografie. Ausgewählte Schriften 1929-1966  
(Techniques of seeing – before and after photography  
Selected writings 1929-1966)**

Edited and with commentary by Anselm Wagner  
Introduction by Monika Faber

Translation: Wilfried Prantner, design: Christian Wachter  
Fotohof edition 2006, volume 70. ISBN 978-3-901756-70-2  
Paperback, format 24.4 x 16.7 cm, 280 pp., 236 black and white illustrations  
Price: € 25.

From 1923 until his exile through the Nazis, the illustrious historian of art and photography, Heinrich Schwarz (born Prague 1894, died New York 1974), a representative of the 'Viennese School of Art History' who was yet to be discovered worked at Österreichische Galerie Belvedere in Vienna, subsequently at the Museum of Art in Providence, Rhode Island, at the Wesleyan University, and at the Davison Art Center Collection in Middletown, Connecticut. Besides producing numerous works on eighteenth and nineteenth century painting and graphics, he was especially interested in the reciprocal relationship of art and photography. In 1931, he was the first art historian ever to publish a monograph on a photographer: the Scotsman, David Octavius Hill, which assured him of instant international fame and, as Martin Gasser noted, marked the central turning point in the historiography of photography: the turning point when a history of photographic techniques became a history of the photographic image.

Many of Schwarz's relevant works were published in the USA where today he enjoys much more renown than in his old homeland. *Techniken des Sehens* aims to retrieve for him his deserved place in Austrian (and European) history of academe; over and above this, however, it aims to revise to a certain extent the image drawn of him by American critical response in the 1980's.

The art historian Anselm Wagner, Assistant Professor at the University of Technology in Graz, has examined the legacy of Heinrich Schwarz at the Getty Research Institute in Los Angeles and researched the context in which the texts were created and received. The volume *Techniken des Sehens* includes the classic essay in the Hill monograph as well as all of Schwarz's major essays and lectures on the pre- and early history of photography and on the use of the camera obscura and mirror in artists' studios. In contrast to the earlier American and Italian anthologies of Schwarz's essays, these texts are now appearing for the first time in an historical-critical edition with commentary, and also include the early works from the 1930's together with an unknown lecture manuscript. The chief curator of the photographic collection of the Albertina, Monika Faber, has written a profound introductory essay which throws light on Schwarz's role in the 'Viennese School of Art History' and his significance for the history of photography.

In *Techniken des Sehens* we now have a standard work not only on the theory and history of photography, but also on the study of the image. It addresses students and professionals alike in the sectors of art history, photography and cultural studies, and no academic library should be seen as complete without a copy on its shelves.

To order a review copy, please contact Birgit Sattlecker, Fotohof *edition*.  
Tel. +43 (0662) 849296, email: [fotohof@fotohof.at](mailto:fotohof@fotohof.at)

Dr. Anselm Wagner, Salzburg, Austria

## **News from AUSTRIA**

### **Krems/Donau**

**Raiffeisengalerie - Dreifaltigkeitsplatz  
Ausstellung Dietmar Kurzmann und Heinz Peter Posselt:  
Weltkulturerbe Wachau mit Panorma - und Lochkamera.  
8. März – 30. Juni 2007**

1840 daguerreotypierte Josef Puchberger aus Retz, 1842 baute er die erste Panoramakamera der Welt, die einen Bildwinkel von 150° hatte. Die Landschaftsaufnahmen von D. Kurzmann wurden im Format 30 x 70 hergestellt. Das Seitenverhältnis entspricht dem menschlichen Gesichtsfeld. Heinz Peter Posselt (Mitglied der ESHP) hat Kameras (Spezialanfertigungen) aus Leichtmetall entwickelt. Damit werden in unterschiedlichen Positionen drei Löcher zu dem gewählten Motiv geöffnet, wodurch eine Überlappung von Licht und Schatten entsteht. Erste Versuche mit einer Lochkamera hatte der Araber Alhazen bereits um 980 angestellt; Roger Bacon (1214-1294) baute für Sonnenbeobachtungen die ersten Apparate in Form einer Camera obscura. Leonardi da Vinci untersuchte den Strahlengang und stellte dabei fest, dass dieses Prinzip in der Natur beim menschlichen Auge wieder zu finden ist.

E-mail: [art@hposselt.at](mailto:art@hposselt.at)      [www.hposselt.at](http://www.hposselt.at)

### **Salzburg**

**museum der moderne Salzburg - rupertinum  
Exhibition: kamera los. das fotogramm  
14 October 06 – 11 February 2007**

Das Fotogramm als experimentelles Bild zwischen Fotografie und Bildende Kunst übte seit dem frühen 20. Jahrhundert eine Faszination auf Maler, Filmer und Fotografen aus. Die Ausstellung umfasst ca. 100 Fotogramme, ergänzt durch weitere Arbeiten, die sich ähnlich gelagerten, Kamera-oder linsenlosen Verfahren verdanken. Zu sehen sind Ikonen der Fotogeschichte wie Unikate von Iászló Moholy-Nagy, Man Ray und Christian Schad aus den 1920er Jahren. Gezeigt werden weitere Positionen von Fotografen-Malern wie Edmund Kesting, dem Informellen Wols (Alfred Otto Wolfgang Schulze) wie auch dem bedeutendsten Vertreter der fotografischen Pop-Art, Robert Heinecken. Mit großformatigen Werken präsentieren sich zeitgenössische Fotogramm-Künstler: Hans Kupelwieser, Floris.M. Neusüss, Edgar Lissel u.a. Raritäten, wie die bisher kaum gezeigten Fotogramme und fotogrammatrischen Filme von Stefan Themerson aus der Zwischenkriegszeit werden ebenso gezeigt, wie auch Beispiele von berühmten Künstlern wie Adam Fuss oder Raoul Hausmann. Kuratoren der Ausstellung: Margit Zuckriegl und Floris M. Neusüss). Katalog (deutsch) erhältlich.

E-mail: [beate.golaschewski@museumdermoderne.at](mailto:beate.golaschewski@museumdermoderne.at)

[info@museumdermoderne.at](mailto:info@museumdermoderne.at)  
[www.museumdermoderne.at](http://www.museumdermoderne.at)

## **Vienna**

### **Albertina Museum**

#### ***Pioneers of the Daguerreotype in Austria 22 September – 11 November 2006***

The Albertina displayed around 80 daguerreotypes from the period dating the 1840s to approximately 1850 which marks the beginning of the history of Austrian photography. The light sensitivity of various materials had already been observed earlier than this and it had been remarked that shadowgraphs or images projected through the lens of a camera obscura could be seen to emerge on light sensitive materials. Daguerre and Niépce's main achievement was in being able to chemically fix these images, so that they would be permanent. The last important step in the birth of photography had thus been made.

Contrary to the popular image held of a restrictive bourgeois climate in the Biedermeier or Metternich eras in Austria, photography was immediately understood there by prominent politicians and intellectuals (including Chancellor Metternich himself) as a decisive stride forward in technological progress and an absolutely fundamental innovation in visual communication. Landmark improvements, in particular the portrait lens built in Vienna as early as the turn of the year 1839/1840 by Peter Wilhelm Friedrich Voigtlaender on the basis of a technical design by Joseph Maximilian Petzval and which became a world-wide success in the market place characterises the dynamic ideas of the early Austrian pioneers.

Two photographs by the mathematician and physicist Andreas Ritter von Ettingshausen (1796-1878), who enjoyed international acclaim at the time and was the first in Austria to practice the daguerreotype, can be considered exceptional: a view of the Hofburg from 1840 and the oldest existent micro-daguerreotype in the world, also dating from 1840 (March). Both are valuable new acquisitions to the Albertina that were made possible through a generous private grant. The catalogue (in German) is available. These images have been already shown in Vienna in 1989 in the exhibition *Rueckblende. 150 Jahre Photographie in Oesterreich*, which was organized by Anna Auer.

[info@albertina.at](mailto:info@albertina.at)

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

### **Kunsthalle Wien**

#### ***Exhibition: Americans. Masterpieces of American Photography from 1940 until now 3 November 2006 – 4 February 2007***

*Americans*, named after the legendary publication by Robert Frank, shows in 13 series of photographic images the crises and changes in society in USA since the 1940s. The photographs have nothing familiar with the ideology of the *Family of Man*. Their diagnostic character far more lays open the wounds of this society and inscribes a history of mental revolution. At exactly the point in time when USA's hegemonic endeavours are coming under critical cross-fire, this exhibition is an important contribution to an anti-ideological discourse.

Curator: Peter Weiermair. Catalogue in German/English is available. E-mail: [office@kunsthallewien.at](mailto:office@kunsthallewien.at) [www.kunsthallewien.at](http://www.kunsthallewien.at)

### **Künstlerhaus Wien**

**Exhibition: fotogramme 1902 > now**  
**3 November – 3 December 2006**

Fotogramme entstehen ohne Kamera, formen sich durch den direkten Einfall von Licht auf Fotopapier, Film, oder eine auf einen Träger - etwa aus Papier, Metall, oder Glas – platzierte lichtempfindliche Schicht. Nach der Fixierung bleibt ein "negativer Abdruck" erhalten. Den technischen Erneuerungen der aktuellen Fotokunst Rechnung tragend, schliesst der Entstehungsprozess des zeitgenössischen Fotogramms die Übernahme digitaler Daten aber nicht zwangsläufig aus; diese können – so wie Skulptur oder Malerei – Ausgangspunkt oder Bestandteile des endgültigen Werks sein. Künstler: László Moholy-Nagy, Pablo Picasso, Man Ray, Christian Schad, Martin Eiter, Ágnes Eperjesi, Hans Kupelwieser, Edgar Lissel, Waltraud Palem, Wolfgang Reichmann, Johannes Stoll, Jutta Strohmaier und Robert Zahornitzky. Kuratorinnen: Inge Nevole, Christina Natlacen und Maria Schindelegger. Katalog (deutsch).

[www.k-haus.at](http://www.k-haus.at)

### **Leopold Museum**

**Exhibition: Erich Lessing. Budapest 1956 (member of ESHPH)**  
**13 October 2006 – 5 February 2007**

The Hungarian national uprising began with a large demonstration on 23 October 1956 when about 300,000 gathered in front of the parliament in Budapest demanding freedom of speech, free elections and independence from the Soviet Union. By 15 November riots had broke out all over Hungary but eventually thousands of civilians were killed and hundreds executed. After the revolution was crushed, an exodus to Austria started which had been liberated from the 'Four Powers' in the previous year, 1955. The wave of sympathy and solidarity with these refugees has never been forgotten in Austria.

The photographs shown at the Leopold Museum are amongst the most poignant documentations of the tragic events of 1956. They are shown in their entirety, almost 50 years after they were first published. The exhibition includes an exclusive selection of vintage prints.

Erich Lessing was born in 1923 to a middle class Jewish family in Vienna. In 1939 he emigrated to Palestine and in 1947 he returned to Vienna, where he worked for the Associated Press as well as for numerous other international magazines. He has been a member of *Magnum Photos* since 1951. Reportages such as those on the Hungarian revolution brought him worldwide acclaim. However, he gave up reportage photography in the 1970s, turning his attention to museum photography (for instance documenting major exhibitions at the Louvre in Paris) and to other art and culture documentation projects. Lessing lives and works in Vienna.

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



**Wien Museum Karlsplatz (Mitglied der ESHPH)**

**Ausstellung: Photo - Barbara Pflaum.**

**Bildchronistin der Zweiten Republik**

**16 November 2006 – 18 Februar 2007**

Das Wien Museum zeigt die erste große Retrospektive der Werke Barbara Pflaums. Dazu wurde der Nachlass im Ausmass von 15.000 Prints und 150.000 Negativen aufgearbeitet. Die Essenz daraus – rund 300 Fotografien – ergibt eine bewegende Bildchronik der Zweiten Republik von den 50er bis in die 70er Jahre.

Pflaums Stärke war das Porträt. Neben Politikern waren es vor allem Künstler, die sie mit Leidenschaft und Witz fotografiert, unter ihnen viele Publikumsliebliche des Theaters. Abseits des Tagesgeschäfts entstanden prägnante Porträts der Stadt und ihrer Bewohner. Kuratoren: Susanne Winkler, Gerald Piffel (beide Mitglieder der ESHPH). Katalog (deutsch) erhältlich.

[office@wienmuseum.at](mailto:office@wienmuseum.at)

**Tschechisches Zentrum Wien**

**Ausstellung: Vladimir Birgus. Photographien 1981 – 2004**

**23 November – 29. Dezember 2006**

Im Rahmen des *Monats der Fotografie* zeigte die Ausstellung von Vladimir Birgus (Internationales Beiratmitglied der ESHPH) die Existenz zweier paralleler Welten. Hinter einer sehr realistischen Welt scheinen die Gegenstände und deren Schatten auf eine geheimnisvolle Weise miteinander verbunden. Illusion und wirkliche Fakten vermischen sich und machen die komplizierte Welt unserer Wahrnehmung offenkundig.

E-mail: [ccwien@czech.cz](mailto:ccwien@czech.cz)

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

**WestLicht. Schauplatz für Fotografie (Mitglied der ESHPH)**

**Ausstellung: Nobuyoshi Araki: Diaries (Love by Leica)**

**7 November 2006 – 14 Januar 2007**

Im *Monat der Fotografie* zeigt WestLicht und die Leica Galerie Wien eine Einzelausstellung des japanischen Fotografen Nobuyoshi Araki. Als Tabubrecher, Fotomaniac, Innovator und "Genie zu einem Hang für Anarchie" bezeichnet, entziehen sich seine Arbeiten in eine Einordnung von Kunst, Reportage oder Werbung. *Love by Leica* ist eine atmosphärisch dichte Ausstellung von Frauenporträts und Aktaufnahmen in Schwarzweiss. Die von Kurator Hisako Motoo kuratierte Ausstellung wurde von Araki speziell für WestLicht zusammengestellt. Darunter befinden sich zum Grossteil noch bisher unveröffentlichte Arbeiten, die eigens für *Diaries* entstanden sind. Videofilme von Arakis Diaprojektions-Performances (Arakinema) ergänzen die Schau.

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*Diaries* war die letzte Schwerpunktausstellung, mit der *WestLicht. Schauplatz für Fotografie* sein fünftes Jahr beging. Seit der Eröffnung im Jahre 2001 waren bisher die vielfältigsten Ausstellungen zu sehen, u.a. *Henri Cartier-Bresson, Elfie Semotan, Elliott Erwitt, Peggy Sirota, Inge Morath, Christine de Grancy, Franz Hubmann, Sebastiao Salgado und René Burri*. Ausserdem gab es viele Neu- und Wiederentdeckungen, so z.B. die Präsentation der bislang unbekannteren fotografischen Arbeiten des Wiener Kupferstechers *Ferdinand Schmutzer* (2001, Kuratorin: Anna Auer, Katalog jeweils in Englisch und Deutsch); *Max Wolf. Fotografie in der Emigration* (2003, Kuratorin: Dr. Ulla Fischer-Westhauser, Katalog herausgegeben von Mag. Uwe Schögl für die Österreichische Nationalbibliothek - beide Mitglieder der ESHP); eine Ausstellung rund um die Stereofotografie und dem Vorläufer des heutigen Kinos, bei der das legendäre *Kaiserpanorama* (2005) aufgestellt wurde. Parallel zum Ausstellungsbetrieb wird unter der wissenschaftlichen Betreuung von Dr. *Ulla Fischer-Westhauser* die hauseigene Fotosammlung kontinuierlich archivarisches aufgearbeitet, die derzeit 15.000 Einzelarbeiten und Objekte umfasst. Darüber hinaus wurden in enger Zusammenarbeit mit den heimischen Kunsthochschulen und Fachhochschulen in den letzten Jahren eine Reihe von Gruppenausstellungen gezeigt, in der junge österreichische Fotografen, aber auch Werke der Medienkunst zur Diskussion gestellt wurden.

E-mail: [info@westlicht](mailto:info@westlicht)

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

## **News from FRANCE**

### **Paris**

#### **Musée d'Orsay**

#### **Galerie de photographie**

#### **Exposition: Photographier l'art, la naissance du genre**

**27 Juin au 24 Septembre 2006**

La reproduction des oeuvres d'art est, dès 1839, considérée comme un sujet primordial pour la photographie. Les qualités de précision et de fidélité de la nouvelle invention sont louées, même par ses détracteurs les plus farouches. Loin d'être négligées par les premiers photographes, elle constitue un enjeu majeur pour les plus talentueux d'entre eux. W.F.Talbot intègre plusieurs reproductions d'oeuvres d'art à son *Pencil of Nature*, publié en 1844; Gustave Le Gray, Charles Marville, Pierre-Ambroise Richebourg, notamment exposent des reproductions photographiques aux premières expositions de la Société française de photographie. Au début des années 1850, se mettent en place des tentatives commerciales de diffusion des oeuvres d'art par la photographie: à Lille ouvre en 1851 l'imprimerie photographique de Louis Désiré Blanquart-Evrard. En 1853, la maison d'édition Goupil commercialise des photographies d'oeuvres d'art – la *Notice sur la vie de Marc-Antoine Raimondi*, illustrée par les photographies de Benjamin Delessert, L'oeuvre de Rembrandt, réunissant des photographies des frères Bisson, et, première publication consacrée à un artiste contemporain, *L'Oeuvre de Paul Delaroche*, publiée en 1858 avec des photographies de Robert J. Bingham. De même, Adolphe Braun diffuse, dès les années 1850, de nombreuses reproductions photographiques d'oeuvres d'art prises dans les musées français étrangers.

Commissaires: Dominique de Font-Réaulx, conservateur aus musée d'Orsay;  
Joelle Bolloche, documentaliste au musée d'Orsay.

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

## **SWEDEN**

### **Göteborg**

**Hasselblad Foundation (member of ESHPH)**  
**David Goldblatt from Johannesburg (South Africa)**  
**The 2006 Hasselblad Award Winner**  
**25 November 2006**

The Hasselblad Foundation announced that David Goldblatt had received on 25 November 2006 the International Award in Photography from the hands of the first Hasselblad Award Winner, Dr. Lennart Nilsson, Sweden. The ceremony took place at the City Theatre of Göteborg, Sweden. As a part of the ceremony the exhibition *David Goldblatt* was opened. Some 600 participants were present to honour David Goldblatt.

A summary of the Hasselblad Award Ceremony can be viewed on video at [www.hasselbladfoundation.org](http://www.hasselbladfoundation.org)

## **News from SWITZERLAND**

### **Zürich**

**Museum für Gestaltung Zürich**  
**Ausstellung: Hans Finsler und die Schweizer Fotokultur.**  
**Werk – Fotoklasse – Moderne Gestaltung 1932 – 1960**  
**10 Juni bis 17 September 2006**

Die Ausstellung zeigte erstmals umfassend das Schweizer Werk von Hans Finsler (1891-1972), einem der profiliertesten Fotografen der *Neuen Sachlichkeit* der 1920er Jahre. In der Schweiz, wo er sich nach 1932 rasch etablierte, arbeitete Hans Finsler mit bedeutenden Gestaltern und Vermittlern wie Marcel Breuer, Emil und Alfred Roth, Max Ernst Haefeli, Rudolf Steiger, Hermann Siegrist, Max Bill und Sigfried Giedion zusammen. Es entstanden wichtige Fotoserien für fortschrittliche Firmen wie den Möbelladen Wohnbedarf, den Möbelhersteller Embru, die Porzellanfabrik Langenthal, die Druckerei Fretz und die Textilfabrik Heberlein. Mit seiner darstellungsgetreuen, präzisen Architektur- und Sachfotografie nahm Hans Finsler eine wesentliche Rolle bei der visuellen Vermittlung der Moderne ein.

Katalog: Hans Finsler und die Schweizer Fotokultur. Werk. Fotoklasse, moderne Gestaltung 1932-1960, Museum für Gestaltung Zürich / gta Verlag Zürich. ISBN 3-85676-178-0 / ISBN 978-3-85676-178-3

Diese Ausstellung wird in einer etwas reduzierten Form von Januar bis März 2008 in der Stiftung Moritzburg in Halle/Saale gezeigt und wurde von Thilo Koenig, Andres Janser und Nanni Baltzer kuratiert. Sie steht ab sofort und bis Ende 2007 sowie direkt nach der Hellenser Station ab März 2008 zur Verfügung.

Weitere Details sind beim Museum für Gestaltung, Frau Angeli Sachs (E-mail: [angeli.sachs@hgkz.ch](mailto:angeli.sachs@hgkz.ch) zu erhalten.

## **Winterthur**

### **Fotostiftung Schweiz. Fotomuseum Winterthur (member of ESHPH)**

**Exhibition: Two collections of Austrian Photography  
2 December 2006 – 18 February 2007**

The four cornerstones of Austrian photography since the 1950s have been, firstly, the gradual emergence of a self-analysis verging on deep psychology, spawned by the often physical struggle of Wiener Aktionismus to explore issues of identity; secondly, a distinct tendency towards visual puns in a rigorous yet playful approach to the question of defining an image that appears to reflect the Austrian love of wordplay in literature and philosophy; thirdly, and unsurprisingly, an unmistakable affinity to all things theatrical, with a striking number of works that are staged or involve acting out a scene in front of the camera; and fourthly, an intense and densely woven documentation of Austria and the Austrians, forming a complex and critical examination of the nation's social fabric. The enormous range covered by Austrian photography from 1950 to the present day is reflected in the collections of the Federal Chancellery and the Museum der Moderne in Salzburg.

The exhibition was primarily compiled for the Museum der Moderne in Salzburg. A new selection will be made for the Fotomuseum Winterthur. The curator is Urs Stahel. The exhibition is accompanied by a catalogue (German/English).

[fotomuseum@fotomuseum.ch](mailto:fotomuseum@fotomuseum.ch) [www.fotostiftung.ch](http://www.fotostiftung.ch)

## **News from the USA**

### **Los Angeles**

#### **J. Paul Getty Museum (member of ESHPH)**

**Exhibition: Eliot Porter. In the Realm of Nature  
31 June – 17 September 2006**

Eliot Porter (1901-1990) is known for his detailed and exquisite photographs of birds and landscapes. Porter promoted the use of colour materials at a time when most serious photographers worked in black and white. An artist of uncommon perception, his artistic and technical contributions to bird and landscape photography transformed these genres.

***Exhibition: Where we Live. Photographs of America  
from the Berman Collection at the Getty Center  
23 October 2006 – 15 January 2007***

Los Angeles collectors Bruce and Nancy Berman have donated nearly five hundred recent American photographs to the Getty Museum. Featuring about 165 prints drawn from their gifts, as well as a selection of loans from their collection, this exhibition highlights the diverse work of 24 contemporary photographers from across many regions of the country. The result is a wide-ranging survey of time and place in the United States since the 1960s. Primarily using colour and large format, the photographers, who have backgrounds in art, anthropology, psychology, and sociology, work in diverse styles yet share an interest in preserving late twentieth century America.

This exhibition inaugurated the new Center for Photographs on the Terrace Level (L2) of the West Pavilion of the J.Paul Getty Museum.

E-mail: [museumevents@getty.edu](mailto:museumevents@getty.edu)

[www.getty.edu](http://www.getty.edu)

***News MISCELLANY***

***AUSTRIA***

***Vienna***

***WestLicht Gallery (member of ESHPh)  
Photographica Auction. 18 November 2006***

On Saturday, 18 November 2006, the tenth WestLicht Photographica Auction was held. The most recent auction was able to out-shine the high standards of previous auctions, both in total turnover as well as the percentage of sold lots. Over 90 percent of the total of 915 lots were auctioned for a total of more than 1.2 million euros.

Auction highlights amongst the Leica lots included a *I Mod. A Anastigmat* for 47.400 euros, the *Leicaflex 18x24* for 60.000 euros, the *Leica R3 Safari* outfit *Israeli Army* (26.400 euros) and a *Leica M4 MOT* black paint (17.500 euros). Generally speaking the prices for Leicas and accessories were very solid. 98% of the Leitz lots were sold and very often estimates were considerably exceeded.

Extremely high increases were also to be seen in the case of the *Hasselblad Lunar Cameras* as the *500 EL NASA ELECTRIC CAMERA* (21.600 euros), the *Hasselblad EL DATA CAMERA* (17.400 euros) and a further selection of important cameras such as *The Kodak Camera* from 1888 (16.200 euros) and an early American Daguerreotype Camera (48.000 euros).

Also the following incunabula of photographic history from the famous *S.F.Spira Collection* achieved notable prices: the *Urban Motion Picture Industries Spriograph* was auctioned for 30.000 euros, a *Louis J.M.Daguerre Autographed Letter* went for 10.200 euros, the *Renou Musical Photographer Automaton* for 14.400 euros.

The next WestLicht Photographica Auction will take place on 26<sup>th</sup> May 2007. At the website, [www.westlicht-auction.com](http://www.westlicht-auction.com) you can find detailed information about the auction house and the online catalogues of all previous auctions. All prices quotes include auction charges.

## **FORTHCOMING EVENTS**

### **FRANCE**

#### **Paris**

##### **Musee d'Orsay**

##### **Photographic Gallery**

##### **Exhibition: Armenia as seen by Photographers**

**20 February to 27 May 2007**

Photographs of Armenian landscapes, architecture and people taken between 1880 and 1915. On loan from the collections of the History Museum at Erevan, they will be presented as part of the Year of Armenia.

##### **Exhibition: The Hand**

**19 June to 16 September 2007**

Open or closed, discreet or eloquent, the hand belongs unquestionably to the great vocabulary of portraiture and, like painting, photography has used it to great effect.

[www.musee-orsay.fr](http://www.musee-orsay.fr)

### **United Kingdom**

#### **Durham Cathedral**

**RPS Historical Group. Conference on 21 and 22 July 2007**

The subject of the conference will be the history of church photography, entitled: *The Light from The Darkness* and will be held in Durham Cathedral, probably the most beautiful of all the Romanesque cathedrals. Subjects will include: 'Church photography to 1860', the collections of the National Monuments Record and English Heritage, and a survey of photography commissioned by *Country Life* magazine which includes the church photography of Edwin Smith and Bill Brandt. There will be an associated exhibition which will include original Evans platinum prints and reproductions from the National Museum of Photography, Film & Television in Bradford.

A second conference is also planned on the photography of *Lewis Carroll*, which will be held at **Dimbola on the Isle of Wight** on 15 September 2007. The curator will be Colin Ford (Honorary member of ESHPh).

E-mail. [terryaking@aol.com](mailto:terryaking@aol.com)



### ***Press Echo and other feed back***

In *The Photograph Collector (member of ESHP)*, volume XXVII, No 9, Langhorne, PA 19047, USA, 15 September 2006, p.6: Various quotations copied from our website on the Society's projects are included.

E-mail (5 October 2006) from Allison Agostini, a first graduate student in the Photographic Preservation and Collections Managements program at Ryerson University in Toronto, Canada writes: 'Thank you so much for your email. I chose to report on Roosens and Salu's History of Photography texts, but I was not aware of the CD, which will be a very useful resource. The ESHP sounds like an amazing organization'.

### ***BOOKS received from our members:***

Wolfgang Kos, Gerald Piffel, Peter Stuibler, Susanne Winkler, **Photo: Barbara Pflaum. Bildchronistin der Zweiten Republik**, Vienna, 2006, 328 pp. Text in German (illustrated). ISBN 3-902510-83-8 Hardcover. ISBN 3-85033-029-X Softcover.

Brigitte Mayr, Michael Omasta, Ursula Seeber, **wolf suschitzky photos**, Vienna 2006, pp. 208. Text in German/English (illustrated). ISBN 3-901644-18-0.

Vladimir Birgus, Jan Mlcoch, **Akt v české fotografii. The Nude in Czech Photography**, Prague, 2001. Text in Czech/English (illustrated), no page numbers. ISBN 80-86217-35-3.

Vladimir Birgus, **Absolventi. Graduates. Institute of Creative Photography PPF Silesian University in Opava 1991-2006**. 226 pp. Text in Czech/English (illustrated). ISBN 80-7248-378-1.

Vladimir Birgus, **Fotografie 1981-2004. Photographs 1981-2004**, Prague 2004. No page numbers. Text in Czech, English and French (illustrated). ISBN 80-86217-78-7.

Anna Auer, Inge Nevole, Maria Schindelegger, Christina Natlacen, **Fotogramme 1902 - now**, Vienna, 2006, 64 pp. Text in German (illustrated).

Gabriele Hofer, Uwe Schoegl **Lucca Chmel, Architektur fotografie 1945-1970**, Passau, 2004, 215 pp. Text in German (illustrated). ISBN 3-93294-36-6.

Rosie Llewellyn-Jones, **Lucknow, City of Illusion, The Alkazi Collection of Photography, New York, London, New Delhi**, Munich, 2006, pp. 295. Text in English (illustrated). ISBN 3-7913-3130-2.

Fernando Vázquez Casillas, **Historia de la fotografía en Murcia, 1975-2004**, Murcia, 2006, pp. 399. Text in Spanish (illustrated). ISBN 84-89356-42-4.

Maren Gröning, Monika Faber **Inkunabeln einer neuen Zeit. Pioniere der Daguerreotypie in Österreich 1839-1850**, Vienna, 2006, 178 pp. Text in German (illustrated). ISBN 3-902510-95-1.

Italo Zannier, **Il Sogno della Fotografia**, Milan, 2006, pp.85. Text in Italian (illustrated).

Guido Guidi, **La Lunga Posa. Fotografie dall'archivio di Italo Zannier**, Florence, 2006, pp.70. Text in Italian (illustrated). ISBN 88-7292-497-9.

Anna Auer, Christine Walter, Esther P. Wipfler, **Reallexikon zur Deutschen Kunstgeschichte, Sonderdruck aus Band X**, Munich, 2006, p.402-435. Text in German (illustrated). Not available in bookstores.

Anselm Wagner, **Heinrich Schwarz, Techniken des Sehens – vor und nach der Fotografie. Ausgewählte Schriften 1929-1966**. Herausgegeben und kommentiert von Anselm Wagner. Mit einer Einführung von Monika Faber, Salzburg, 2006, 279 pp. Text in German (illustrated). ISBN 978-3-901756-70-2.

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### **Obituaries by Anna Auer**

#### **Ivo Stanek**

**\* 22 March 1936, Vienna, + 12 July 2006, Vienna**

It was a shock when I learned about the death of Ivo Stanek, for many years the Finance Officer of our Society.

My first contact with Ivo Stanek dated from 1974. As the Head of Marketing at the Austrian Laenderbank in Vienna, one day, he came into my photography gallery *Die Bruecke*, and asked me if I could give him some suggestions on how to establish a photographic collection at the Bank. Thus, in 1975, the collection *Fotografis* was born (now held at the Bank Austria Creditanstalt).

To keep financial risks to a minimum, we first considered classical works, for example, David Octavius Hill and Robert Adamson, and H.P.Emerson, gradually we added examples of Pictorial Photography, with its leading representatives, such as Alfred Stieglitz, Edward Steichen and Heinrich Kuehn, to name a few.

If we had to summarise the activities and the targets of the collection *Fotografis*, you could name the following: collecting photographs, organising exhibitions and participating in exhibitions, organising lectures (since 1976 they were the first to take place in the German-speaking world) and symposia, as well as publishing press information and lecture texts.

Ivo Stanek was a very artistic man, a lover of the fine arts and music – he could play the trumpet extremely well. Above all, his unerring instinct often astonished me, for example, on the occasion of selecting pictures of Edward Weston, and

without ever having seen his work before, Stanek decided immediately to choose the true 'highlights'.

Ivo Stanek was a great help to me as your President, not least his sound advice, guidance and personal support which he gave freely, particularly in that difficult and critical time in September 2004 when our Society faced closure and had to be re-organised if it were to have any chance to survive. Along with the subsequent decision to re-locate the Society to Vienna, which obtained substantial support from members, this has proved to be the correct move.

Ivo Stanek was a very co-operative person and man of great integrity. He spent his early youth in Monte Estoril (Portugal) where he studied at the Lycée Francais de Lisbonne until 1949. Back in Austria he finished High School in the Jesuit College in Kalksburg near Vienna and started to study law at the Vienna University. In 1958 he started to work at the Oesterreichische Laenderbank in the Documentary Credits Departments. Due to his knowledge of languages (English, French, Italian, German) he was soon transferred to the International Department where he started the bank's Central European business. In 1966 he moved to the Advertising Department and was soon promoted in 1974 to Manager and Head of Marketing. After several years he returned to the International Division as Deputy Director. In 1991 he was nominated Senior Advisor to the Managing Board.

During the last twenty years he was active in promoting the banking group by writing many articles and lecturing in Austria and abroad on a wide range of topics (European Union, Enlargement, Banking Business and Sustainability).

He was also a member of Club D&O (Association for Self-Help for Depression and Anxiety) since its foundation by his Italian wife Carla in 1991, and was their treasurer.

With the death of Ivo Stanek an important chapter of bank patronage in collecting classical photography has come to an end in Austria.

### **P.W. Frederiks, + 12 January 2006, Geleen (NL)**

The photo historian P.W.Frederiks died on 12 January 2006 in Geleen (NL). In his numerous articles he dealt with 19<sup>th</sup> century photography as well as contemporary. As a longstanding member of our society he was very much interested in the development of the ESHPH. We will all miss him very much.

I first met P.W. Frederiks in 2002 on the occasion of the ESHPH Symposium in Maastricht (Belgium). He approached me in perfect German and we were to exchange many letters subsequently in this language. When I told him of our plans to start the re-publication of *Photoresearcher*, he sent a letter, dated 23 August 2004, where he stated his vision for the future of our journal and from which I would like to cite the following: 'I am glad that the *Symposium's Proceedings* and *Photoresearcher* No 7 are nearly ready. I had seriously decided to terminate my membership at the end of this year. The interruption of the *Newsletter* and *Photoresearcher* took too much time. *Photoresearcher* will be published now once a year. Even that is not enough. The Board of the Society should understand that the most important, maybe the only means of

communication among our members is to have a medium where their works are published. Only a few really have the opportunity to attend the Symposia. . . . In many European countries there is a want of opportunities to publish photo-historic studies. The ESHP should really therefore try to publish quarterly. You will be astonished about the reactions and the influence on the number of memberships'.

Now, we are still far away from that vision! But P.W. Frederiks has boosted our courage: the rising number of members is also proving that we took the right directions in 2004.

### **Helmut Kleinsteuber**

**\* 13 September 1932, Worms, + 26 August 2006 Hatten, Germany**

Dr Helmut Kleinsteuber attended the University of Goettingen, Germany, in 1954 where he studied biology, geography and chemistry, passing the state examination in 1962. In the same year he became an assistant at the Zoological Institute of the University of Goettingen. Later he founded a record company which focussed on classical music. In 1964 he obtained his doctorate in Zoology and from 1965 onwards he was employed at the Institute of Fisheries for Northern Westphalia at Albaum, moving on to the Institute for Water Control. In 1972 he moved to Oldenburg in a similar capacity. Between 1975 and 1984 he was at the University of Oldenburg concerned with the Departments of Zoology and Fisheries. He retired in 1993.

As early as 1948, Helmut Kleinsteuber became involved in photography. In 1960 he applied his knowledge of photographic documentation to the fields of biology and zoology. In 1969 he started to build his photo-historical collection: cameras and equipment, books and printed material, literature on photographic techniques. He also carried out research on the autochrome and allied processes. As a member of our society (since 1991) he gave a detailed overview on *Frühe Farbfotografie auf Reisen - von Spitzbergen bis Südafrika* (Early Travel Colour Photography, from Spitzbergen to South Africa) in June 1993 on the occasion of the ESHP Symposium in Vilanova (Spain).

We will all miss his unpretentious personality.

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

**New members in this edition**

***A. Birolau-Lemagny, Bibliothèque nationale, Paris (F)***  
***Christian Bisutti, Vienna (A)***  
***Alisa Douer, Vienna (A)***  
***Fritz Hermann, Vienna (A)***  
***Katherine Hoffman, Manchester, NH (USA)***  
***Dietmar Kurzmann, Krems (A)***  
***Helfried Seemann, Vienna (A)***  
***Heinz Peter Posselt, Mautern (A)***  
***Johan Swinnen, Antwerpen (B)***  
***Kerstin Schroeder, Kematen (A)***  
***Anselm Wagner, Salzburg (A)***  
***Leif Wigh, Ekeró (S)***  
***Matthew S. Witkovsky, Landover, MD (USA)***  
***Johan de Zoete, Al Haarlem (NL)***

This issue was compiled and produced by **Anna Auer**, co-edited with **Alistair Crawford**. To represent fully members' interests in as many countries as possible we urgently need your co-operation. Therefore, we 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)

[alc@aber.ac.uk](mailto:alc@aber.ac.uk)

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**ESHPh: Fleischmarkt 16/2/2/31. A-1010 Wien. Austria.**  
**F.: (+43-1) 513 71 96. F.: (+43-1) 416 45 15**  
**E-mail: [office.eshph@telering.at](mailto:office.eshph@telering.at)**  
**[http:// www.donau-uni.ac.at/eshph](http://www.donau-uni.ac.at/eshph)**