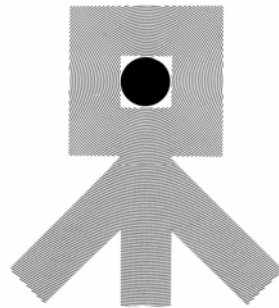


ESHPh

**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

Spring, May 2007

Vienna

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

Dear Members,

In this issue I am pleased to draw attention to the auction of the world's oldest camera on 26 May 2007 at Westlicht Auctions in Vienna which caused world wide interest. The Daguerreotype camera found an anonymous buyer for € 588.613 (p.2/3).

The Department of Pictures of the Austrian National Library was reopened in February 2007 after two years of reconstruction. In the friendly reading rooms our *Photoresearcher* is displayed along with many other international photography magazines. In a short time all the books sent from all over the world to the ESHP office, both past and in the future, will be accessible to the library readers (p.9).

The huge photographic estate (150,000 negatives) of the important Austrian theatre and press photographer, Barbara Pflaum is now also archived at the agency *Imagno* (www.imagno.com) and was presented in an exhibition at the Wien Museum Karlsplatz from 16 November 2006 to 18 February 2007.

According to our new rules the *Letter* will only present the most important international exhibitions. Among these is that of the private collector Anton M. Pachinger showing the two oldest daguerreotypes of Heidelberg castle as well as two photogenic drawings by Johann Carl Enslin in the same collection (p.9).

We are specially pleased about the numerous contributions from France and Belgium received recently, such as the report about the exhibition *Hands in Paris* (p.11), as well as the two presentations on John Coplans und Ré Soupault in Berlin (p.12); not to forget a show in Vevey about the first air photographs with the help of carrier pigeons which were used for aerial reconnaissance from the end of the 19th century until the end of the Second World War (p.13).

Lastly I want to refer to the next *Photoresearcher* No 10/2007 which we are working on now and will be printed before summer. We are especially pleased about the growing number of our members, thanks to our website at the Danube-University Krems. That gives us the faith we need to continue our activities in the forthcoming jubilee year 2008.

In this spirit I wish you a good start to the summer and I look forward to your next contributions.

Anna Auer
President of ESHP

Ulla Fischer-Westhauser, Vienna (member of the Executive Committee)

Le Daguerreotype Susse Frères 1839 (Westlicht - Schauplatz für Fotografie, Vienna)

On 26th May 2007 at Westlicht Photographica Auction a spectacular lot went under the hammer: a daguerreotype apparatus made by Susse Frères, Paris, probably the oldest commercially produced camera in the world. It was sold for euro 588,613.

Perhaps no other invention ever captured the imagination of the public to such a degree and conquered the world with such lightning rapidity as the daguerreotype. The first days after the public announcement of the daguerreotype process on 19th August 1839 must have been really turbulent. Before that, Louis Jaques Mandé Daguerre (1787–1851) had signed a contract by which the French government purchased his and Joseph Nicéphore Niépce's (1765-1833) invention of producing permanent pictures on a surface with the aid of chemistry and light, 'in order to make it a noble-minded present to the world'. Everyone was curious to see the shiny silver plates which promised to give a true image of the world, and obviously many wanted to try out the new process on their own. Only four days after the announcement by the Academie Francais in the *Gazette de France* of 23rd August 1839 a little notice was published which could easily be missed because of its brevity: 'You may subscribe to the daguerreotype at Susse Frères, licensee, Place de la Bourse, 31.' And a fortnight later, on 5th September, another advertisement by the same company appeared in *La Quotidienne* inviting the public to buy the complete equipment including a printed manual by Daguerre, explaining the process.

For many years those small advertisements have remained unnoticed. There was no evidence of a camera made by Susse Frères. Daguerreotype connoisseurs know the caricature by Theodore Maurisset 'The Maison Susse frères' illustrating the 'hype', as we would say today, known as 'daguerreomania'. A daguerreotype apparatus by Susse frères seemed therefore to be a myth.

Until now it was common knowledge that the first daguerreotype cameras were built exclusively by Alphonse Giroux, a curio and stamp dealer in the Rue du Coq-St Honoré, who, it was said, was granted the right to sell the materials and equipment for the preparation of daguerreotype images by Daguerre himself. Regardless of his governmental pension Daguerre knew how to bring himself into play lucratively. Therefore he had made the deal with his brother-in-law Giroux and liked to give the impression of entrusting him the sole right to produce and distribute his camera. Giroux manufactured precious wooden boxes with lenses made by Ch. Chevallier, stamped and signed by Daguerre, thus giving the cameras a very distinct appearance. Today ten of these daguerreotype cameras can be admired in museums.

But what does exclusiveness mean, as France had already made photography 'a present to the world'? It is evident that other manufacturers would try to build a camera as quickly as possible and put it onto the market. And so did the

manufacturing company Susse Frères. Their wooden boxes had a more modest appearance, made of black stained wood but with the same lens made by Chevallier, labelled with a paper nameplate. Whereas Giroux's camera was sold for 400 francs, the Susse Frères camera could be purchased for 350.

This re-emergence of a Susse Frères camera makes the undisputed position of Giroux as the first manufacturer of a daguerreotype apparatus uncertain. It shows that Daguerre's brother-in-law had several competitors and one or the other was successful. Especially Susse Frères, because they not only were the first to come out with a camera, they also managed to be the first to distribute Daguerre's manual explaining the process of making daguerreotypes.

This sensational discovery of this recently found black stained wooden sliding box camera adds a new and important element to the early history of photography. The camera is still in mint condition. Its original owner for many years was Prof. Max Seddig (1877–1963), Director of the Institute for Applied Physics in Frankfurt, later also one of the founders of the 'Optische Werke Josef Schneider' in Kreuznach. Seddig handed over the camera to his assistant Günter Haase. When Seddig became professor he established the Department for Scientific photography at Frankfurt University and in 1970 he held the chair for scientific photography at the University of Munich. Prof. Günter Haase died on 20th February 2006, aged 88, and left the camera to his son, Prof. Wolfgang Haase.

The camera is designed for format 167 x 216 mm (whole plate). The label on one side reads: LE DAGUERRÉOTYPE. D'après les Plans officiels déposés par Mr. DAGUERRE au Ministère de l'Interieur. SUSSE Frères, 31. Place de la Bourse'. The achromatic lens is framed in a brass cylinder and has a focal length of 38 cm and an aperture of f/14. Before the lens a cylindrical frame can be adjusted which functions as the aperture, as well as a moveable brass plate, serving as the shutter.

Literature:

Helmut and Alison Gernsheim, *The History of Photography*, 1969 and subsequent.

Pierre Georges Harmant, 'Daguerre's Manual: A Bibliographical Enigma', in *History of Photography*, an international quarterly, January 1977 (vol.1, no1, pp. 79-83)

Michel Frizot, *Neue Geschichte der Fotografie*, 1996 (Information from Westlicht Photographica Auction).

Maria Magdalene Pressel, New York Trude Fleischmann - Studies of Actresses' Photographs

As a well known artist in Vienna in the 1920's, early 30s, Trude Fleischmann suffered a fate similar to many other artists of her time: she had to emigrate. She was only able to take a few albums with her, while the main part of her work, hundreds of glass negatives, were left behind.

Because of her escape and the many lost photographs, this research turned out to be quite challenging. As there is no catalogue of her works (only ten studio albums appeared at the Vienna auction house, Dorotheum, in 2002), the only way to find many of her pictures was to search for pictures of the artists she had worked for.

At this time the status of actors had started to change rapidly, and the influence of photography had started to establish itself. Fashion magazines, coffee table

magazines, all offered pictures taken of stars and starlets. The actor had become the new aristocratic and role model in a time of rapid change after the First World War.¹ The 'star' was a new symbol for this new period; for it is only the public, the audience that can make the star into what he or she is to them.²

Vienna has always been fond of their artists, especially of the theatre and music scene, but photography became the favourite medium of the time. The headshot became more and more important (it also became very important for actors in getting engagements).

So, in this flood of pictures of stars, starlets, actors, actresses, artists, and fine ladies of high society, those of Trude Fleischmann catch the eye immediately.

Instead of soft focus, kitschy props, and unnatural poses, she drew very intimate portraits of the artist's character and personality. Although she was influenced by the leading ateliers in Vienna, such as Dora Kallmus (and Kallmus's teacher Nicola Perscheid), as well as Hollywood glamour photography, she detached herself from their ways of picturing actors and actresses. Her use of close-ups and her clear approach which shows itself in the use of light as well as in the silhouette, was only one of her ways to show the person's character. She even tried to use specific gestures of the subject to capture him or her in a more intimate and realistic way. Though her approach changed for every artist, it seems that she developed her photographs together with the model.

Thus she created with each work a unique piece of art that supported the personality and character of the subject as well as capturing an intimate moment between the artist and her model.

¹ Matthias Müller, 'Sarah Bernhardt - Eleonore Duse. Die Virtuosinnen der Jahrhundertwende' in *Die Schauspielerin – Eine Kulturgeschichte*, Renate Möhrmann (ed), Frankfurt am Main/Leipzig, 2000, p. 258.

² Müller, p. 258.

Margit Z. Krpata, Wien (Mitglied der ESHPh) Museum für Völkerkunde Fotosammlung

Einen wesentlichen Schritt, der die steigende Wertschätzung der Fotografie im *Museum für Völkerkunde Wien* dokumentiert, stellt das Herauslösen des heute mehr als 70.000 Fotografien umfassenden Bestandes aus der Abteilung *Archiv* und der Etablierung einer eigenen Abteilung – der *Fotosammlung* – im Juni des Jahres 2005 dar.

Der Bestand hat seinen Ursprung, wie das 1928 gegründete *Museum für Völkerkunde* selbst, in der *Anthropologisch-Ethnographischen Abteilung* des *k. k. Naturhistorischen Hofmuseums*. Er umfaßt die fotografischen und fotomechanischen Druckverfahren der letzten 150 Jahre und deckt die gesamte Bandbreite der für die Ethnologie relevanten Genres ab.

Etwa 1/5 der Fotografien wurden im vergangenen Jahr digitalisiert – ein Bruchteil davon ist unter http://bilddatenbank.khm.at/coll_vf online – und wird mit der Bilddatenbank *The Museum System* verwaltet.

Das größte Konvolut der Fotosammlung, jenes das auf die Weltreise von Erzherzog Franz Ferdinand von Österreich-Este 1892/93 zurückgeht, und weit mehr als 1000 Fotografien aus dem Orient, Indien, Japan, den USA etc. umfaßt, wird Gegenstand der den Universitätslehrgang *Bildwissenschaften I, Fachvertiefung Fotografie (MA)* am *Zentrum für Bildwissenschaften* der *Donau-Universität Krems* abschließenden Master-These der Gründungskuratorin der Sammlung sein.

Für die Zukunft ist zu hoffen, daß den gesteigerten Aktivitäten in der Fotosammlung durch den Ausbau der derzeit zur Verfügung stehenden Teilzeitstelle Rechnung getragen werden kann.

Anmerkung der Redaktion: Wie wir kurz vor Redaktionsschluß zu unserem grossem Bedauern erfahren mussten, wurde der Vertrag von Frau Dr. Margit Krpata nicht mehr verlängert. Ihr interessantes Projekt, nämlich eine MA-These über das grosse Konvolut von Fotografien, die während der Weltreise Franz Ferdinands von Österreich-Esté aufgenommen wurden zu verfassen, musste deshalb auf unbestimmte Zeit verschoben werden. Hinzu kommt der überaus gravierende Umstand, daß die gesamte Fotosammlung im Museum für Völkerkunde bis auf weiteres ohne sachliche Betreuung ist.

Literature:

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

Gerald Piffl (member of ESHPh) ***Dokumente einer Epoche*** ***Der Nachlass von Barbara Pflaum***

Das Archiv der österreichischen Pressefotografin Barbara Pflaum (1912-2002) zählt im Umfang und Qualität zu den zentralen Quellen einer fotografischen Historiographie der Zweiten Republik. In der Zeit ihrer Tätigkeit als Fotografin der Wochenpresse von 1955 bis 1977 war sie bei den meisten politischen Ereignissen dabei und porträtierte die wichtigsten Protagonisten aus Kunst, Kultur, Politik und Wirtschaft. Darüber hinaus war sie eine der aktivsten Theaterfotografinnen. Barbara Pflaum war über 40 Jahre alt, geschieden und hatte drei Kinder als sie sich als Autodidaktin der Fotografie zuwandte. Mit ihrer Rolleiflex schuf sie oft unkonventionelle Bilder, die auch Jahrzehnte nach ihrer Entstehung nicht nur als Zeitdokumente, sondern auch als fotografische Werke ihre Berechtigung haben. Das Archiv eines Pressefotografen dokumentiert per definitionem Geschichte, doch nur wenigen gelang dies in so nachhaltiger Qualität.

Der Nachlass von Barbara Pflaum umfasst etwa 150.000 Negative und 15.000 Prints. Wie bei den meisten Pressefotografen waren nur die Negative beschriftet, die Vergrößerungen wurden großteils unbezeichnet thematisch in Mappen abgelegt. Dieser, nach persönlichen Aspekten und den Bedürfnissen des tages-

aktuellen Fotojournalismus organisierte Bestand wurde von 2002 bis 2004 geordnet und inventarisiert, von den Negativen wurde eine Datenbank angelegt, die Prints zugeordnet, die thematische Struktur weitgehend beibehalten und um sinnvolle Themen ergänzt.

Diese Vorarbeit war unumgänglich gewesen für die erste umfassende Monographie und einer Retrospektive des Werks von Barbara Pflaum, die von 16.November 2006 bis 18.Februar 2007 in *Wien Museum Karlsplatz* gezeigt wurde. Das Projekt ließ einen Kosmos der Kultur- und Zeitgeschichte aus Zeitkolorit und Lebensgefühl entstehen, bot jüngeren Besuchern die Möglichkeit, eine fast vergessene Fotografin wieder zu entdecken und viel über Zeitgeschichte zu lernen. Ältere Besucher zeigten sich angetan, wenn sie an Ereignisse ihrer Jugend erinnert wurden oder verehrten Künstlern der Zeit wiederbegegneten.

Durch die gesellschaftliche Stellung Barbara Pflaums und das freundschaftliche Verhältnis mit vielen Malern, Bildhauern und Schriftstellern entstand im Laufe der Jahre eine Sammlung von Porträts der zentralen Künstler dieser Zeit. Diese Fotodokumentation ist eine wichtige Quelle für zukünftige kunst- und kulturhistorische Forschungen. Viele Schriftsteller und Maler werden am Beginn ihrer Karriere gezeigt, bei Ausstellungseröffnungen und im Kreis der Kollegen. Als Beispielsei nur die umfangreiche Dokumentation diverser Ausstellungen in der Galerie nächst St. Stephan genannt. Dabei spielt die Rekontextualisierung der Bilder eine entscheidende Rolle. Es ist die simple Frage nach den sechs journalistischen "W": Wer, was, wann, wo, wie und warum ist dieses Bild entstanden? Nur durch das wissenschaftliche Interesse und den oft intensiven Recherchen kann man Zusammenhänge herstellen und Dinge aufzeigen, die sonst der Vergessenheit anheimfallen.

Die Bildrechte von Barbara Pflaum werden von der Bildagentur IMAGNO vertreten; einer der wenigen Agenturen, die sich auf historisches Bildmaterial spezialisiert hat. Das gesamte Archiv ist in den Räumlichkeiten der Agentur untergebracht und steht zur Benützung zur Verfügung. Da der Bestand vollständig erschlossen ist, kann wieder - wie vor 40 Jahren – damit aktiv gearbeitet werden. Erst im alltäglichen Umgang mit dem Material zeigt sich die große Bedeutung und die wichtige historische Stellung dieses umfangreichen Archivs.

Literatur:

Wolfgang Kos, Gerald Piffel, Peter Stuibler, Susanne Winkler (Hg.) *Photo: Barbara Pflaum, Bildchronistin der Zweiten Republik*. Wien, Brandstätter, 2006.

Als Fotohistoriker verwaltet Gerald Piffel den Nachlass von Barbara Pflaum und leitet die Bildagentur IMAGNO (WWW.IMAGNO.COM).

Uwe Schögl (Vice-President of ESHPh) The Picture Archive of the Austrian National Library in Vienna Opening after overall refurbishment

After two years of refurbishment the Picture Archive of the Austrian National Library opened its doors for the public again in February 2007. In addition to the renovation of the historical rooms (approximately 3500 m² of usable floor space) two new reading rooms and a specialised library for scientific research have been established. The Picture Archive holds around 2 million photographic negatives

and prints (modern and vintage), making it Austria's largest documentation centre for historical and contemporary photography.

The main focus of the photographic collection are portrait and studio , journalism until c.1980, architectural, topographical, documentary, and travel up to 1918 and also from the former countries of the Habsburg monarchy.

The Picture Archive holds important estates, for example, the estates of Dora Kallmus (Madame d'Ora, active Vienna 1907-1923), Lucca Chmel (architectural photography after 1945), as well as the autochrome plates of the artistic photographer Heinrich Kühn (1866-1944).

By means of acquiring the estates of important Austrian photographers and groups of work of significant contemporary photographers, the holdings of the Picture Archive are continually growing. A first survey of the holdings was given in the publication Uwe Schögl, *Im Blickpunkt. Die Fotosammlung der Österreichischen Nationalbibliothek*, 2002.

In the course of the opening, the archive's online picture services have also been significantly enlarged. More than 1.6 million objects can be searched in the online catalogues and can be ordered via the Internet. All 200,000 digitised images can not only be ordered via the webshop but also downloaded by the customer. About 10,000 pictures per year are digitised on demand. The Picture Archive is also the central facility for ordering reproductions of all of the collections of the Austrian National Library.

Austrian National Library, Josefsplatz 1, A-1015 Wien, Vienna, tel: +43-(0)1 534 10-329.
Fax: (+43-(0)1) 534 10-331. e mail: bildarchiv@onb.ac.at www.bildarchiv.at

Elisabeth M. Gottfried **15 YEARS OF EIKON: International Magazine for Photography and Media Art**

The bilingual (English/German) journal *EIKON*, founded in December 1991, is thematically divided into two parts: the first is the *Artist's Pages* which includes artistic and theoretical contributions and is intended as a forum for artists. An important focus here is placed on presenting and promoting young artists working in the realms of photography, media art and between the disciplines. *EIKON* also often presents new positions in the work of established artists. A guiding principle for *EIKON* is the regular presentation of Austrian artists, to enable an increased international presence. In addition, *EIKON* presents various aspects and programmes in the form of special issues.

The second part of *EIKON* focuses in the form of regular series on current and interesting issues in art or cultural policy. In addition, interesting institutions, collection, galleries, and artistic groups are presented. Numerous book and exhibition reviews, an exhibition calendar and information concerning grants, prizes, and events completes the journal.

Elisabeth M. Gottfried is the chief-editor of the magazine *EIKON*.

Address: Quartier 21, Museumsquartier, Kulturbüro, 1.Stock, Museumsplatz 1/e-1.6. 1070 Wien, Vienna. Tel: +43 (01) 597 70 88. e mail: office@eikon.at www.eikon.at

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 Dietmar Kurzmann wurden im Format 30 x 70 hergestellt. Das Seitenverhältnis entspricht dem menschlichen Gesichtsfeld. Heinz Peter Posselt (Mitglied der ESHPH) hat Kameras (Spezialanfertigungen) aus Leichtmetall entwickelt. In unterschiedlichen Positionen werden 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

www.hposselt.at

Linz

NORDICO - Museum der Stadt Linz

Ausstellung: Focussiert - Frühe Fotografien aus dem Nordico – Museum der Stadt Linz. Die Sammlung Pachinger

8. Mai bis 8. Juli 2007

Die Ausstellung *Focussiert* präsentiert erstmals die Fotosammlung des Linzer Polyhistor Anton Maximilian Pachinger (1864-1938). Der kunst- und kulturhistorisch äußerst vielseitig interessierte Privatsammler hat sich im ausgehenden 19. Jahrhundert als einer der Ersten im deutschsprachigen Raum historischen Fotografien zugewandt. Mit ästhetischem Feingefühl und kulturhistorischer Weitsicht hat er eine qualitativ beachtliche Belegsammlung früher fotografischer Techniken zusammengetragen. Besondere Aufmerksamkeit widmete er dabei den faszinierenden Unikaten der Daguerreotypie.

Die Sammlung stellt einzigartige Zeugnisse aus der Pionierzeit der Fotografie vor, darunter zwei überaus seltene "Fotogenische Zeichnungen" von Johann Carl Enseln aus dem Jahre 1839/40 sowie die älteste, vor 1841 entstandene Daguerreotypie des Heidelberger Schlosses. Mit den frühesten erhaltenen Fotoporträts des Dichters Adalbert Stifter und seiner Frau Amalia Mohaupt werden zwei weitere, sowohl foto- wie literaturhistorisch bedeutende Inkunabeln präsentiert. Ein eigener Ausstellungsbereich ist den nahezu expressiven Künstlerbildnissen des Münchner Fotopioniers Alois Löcherer gewidmet. Die Schau umfasst 140 Originalobjekte aus der Zeit von 1839 bis 1860.

Kuratorin der Ausstellung war Dr. Gabriele Hofer (Vorstandsmitglied der ESHPH)

Nordico – Museum der Stadt Linz, Dametzstraße 23, A-4020 Linz. www.nordico.at

Vienna
Albertina Museum
Ausstellung: Blicke, Passanten 1930 bis heute
16. Mai bis 9. September 2007

Fotografien wurden in der Albertina schon vor 150 Jahren gesammelt, in konsequenter Fortführung des Schwerpunktes Reproduktionsgrafik. 1999 wurde dafür eine eigene wissenschaftliche Abteilung geschaffen. Seither konnte die Sammlung vor allem dank privater Förderer um umfangreiche Bestände erweitert werden.

Der Berliner Fotokurator Janos Frescot hat aus den Beständen der Albertina ein Spektrum solcher Wirklichkeitsfragmente ausgewählt und sie zueinander in Beziehung gesetzt. Fotografische Bilder lassen sich in Kategorien fassen, etwa in jene, die von "Künstlern", "Autoren", und "Bildjournalismus" aufgenommen wurden. Die Grenze zwischen Dokument und Fiktion ist stets fließend, Fotografien aus beiden Welten eignen immer zugleich die Möglichkeit, Assoziationen ins Surreale abgleiten zu lassen, wie sie in der sozialen Realität zu verankern. Das im Bild aufgehobene Fragment von Zeitlichkeit spricht immer von den Spuren der "Passanten", denen die Blicke der Fotografierenden Dauer verliehen haben. Mit oder ohne Komplizenschaft der Modelle verdichten die Autorinnen und Autoren ihre Wirklichkeitsfragmente je nach ihren Fantasien, Vorstellungen oder Erinnerungsmustern. www.albertina.at

WestLicht - Schauplatz für Fotografie (Mitglied der ESHPH)
Ausstellung: Martine Franck. Von Tag zu Tag
17. Februar bis 15. April 2007

Martine Franck gilt als eine der großen Fotografinnen unserer Zeit, die ab 1970 mit dem "Jahrhundert-Fotografen" Henri Cartier-Bresson verheiratet war, richtet im Unterschied zu vielen Magnum-KollegInnen ihren Blick meist nicht auf die spektakulären Ereignisse unserer Zeit. Ihr Interesse gilt den stillen Schauplätzen und Themen, den unentdeckten Orten und – eine große Leidenschaft der Fotografin – der Welt der Bühne. Die in Kooperation mit Magnum Photos realisierte Schau ist die erste Einzelausstellung der Fotografin in Österreich. Die Präsentation enthielt rund 80 Schwarzweiß- und Farbaufnahmen einen Querschnitt von Francks Arbeit der letzten drei Jahrzehnte.

e mail: info@westlicht

www.westlicht.com

News from Belgium

Charleroi
Musée de la Photographie (member of ESHPH)
Exposition: Pierre Cordier – Cinquante ans du chimigramme
Du 27 janvier au 8 avril 2007

L'histoire de la photographie est peuplée d'une succession d'inventions conscientes ou inconscientes. En 1956, Pierre Cordier invente un procédé qu'il

nommera *chimigramme*. Cinquante ans plus tard, il continue à explorer les ressources infinies de son procédé qui combine la physique de la peinture (vernis, cire, huile) et la chimie de la photographie (émulsion photosensible, révélateur, fixateur) ; sans appareil photographique, sans agrandisseur et en pleine lumière. Le chimigramme qui apparaît dès lors comme une fusion intime des deux techniques, donnant toujours lieu à un débat intéressant. Le but de Cordier s'est d'obtenir une image qui ne ressemble à rien d'autre qu'un chimigramme, une image libre de toute référence: ni peinture, ni photographie, ni dessin à l'ordinateur. L'exposition *Pierre Cordier, Cinquante ans du chimigramme* constitue la rétrospective la plus importante de son œuvre qu'après celle présentée à Bruxelles en 1988 au Musée d'Art moderne. Elle s'inscrit dans la politique du Musée visant à présenter les grands auteurs notamment ceux ayant participé à la création photographique et plastique en Belgique. Elle offre ainsi une occasion idéale de s'interroger sur l'œuvre unique de Pierre Cordier entre photographie et peinture.

***Exposition: Les belles images de Monsieur Stanley, explorateur
Du 27 janvier au 8 avril 2007***

Ce n'est pas une exposition biographique, ni même photographique qui est présentée au Musée de la Photographie à Charleroi. C'est l'histoire d'un regard, es l'usage qui en fut fait, à la fin du 19^e siècle. Henry M. Stanley (1841–1904), journaliste est surtout connu pour la petite phrase qui fit son succès *Docteur Livingstone je présume?* quand il rencontra le médecin écossais lors de son premier voyage en Afrique centrale. Il est un peu moins pour ses expéditions suivantes, effectuées entre 1874 et 1890, dans la même zone géographique. «Les belles images de Monsieur Stanley, explorateur» présentant un ensemble de photographies inédites attribuables ou attribuées à Stanley ou collectées au fil de ses voyages, des albums de travail avec des photographies collées, des dessins, gouaches, gravures... Stanley explorateur! Ces images par leurs maladresses montrent à quel point il manque de pratique. A cela s'ajoutent les difficultés inhérentes à l'exercice même de la photographie dans la zone intertropicale. Cependant, ses photographies, tout comme celles qui lui seront offertes par ses compagnons de route, serviront de documents de travail pour élaborer les gravures qui viendront illustrer le récit de ses voyages et apporteront la preuve visuelle de ses découvertes à ses détracteurs.

Musée de la Photographie, 11 Av. Paul Pastur. B-6032 Charleroi (Mont-sur-Marchienne).
Tel.32 (0)71 43.58.10. Fax 32 (0)71 36.46.45. e-mail: mpc.info@museephoto.be www.museephoto.be
Contact presse: Cécile Druart 071/43.58.10 ou cecile.druart@museephoto.be

***Exposition: Eric Baudelaire – Etats Imaginés
Felten-Massinger – Voyages immobiles
Du 14 avril au 17 juin 2007***

Michel Poivert: "Etats imaginés est un titre qui fait echo à la tradition d'une littérature de fiction. Il évoque des régions lointaines, des conquêtes et des rêves. Les Etat imaginés se distinguent toutefois d'états *imaginaires* auxquelles ils font tout d'abord songer. Car ils tentent de donner forme au désir des peuples en quête d'identité constituée. Les états imaginaires, en revanche, relèveraient d'une projection d'auteur dans un univers de fantasmes. Les photographies "d'état imaginés" sont donc à comprendre comme un travail sur l'imaginaire de l'Etat à partir d'un point de vue qui, s'il procède explicitement d'une création

artistique, s'élabore néanmoins à partir d'une réalité". (Extrait du text de Michel Poivert, *Forme de l'Utopie, dans Etats imaginés, publié chez Actes Sud-Fondation HSBC pour la Photographie, Juin 2005.*

Felten-Massinger, Voyages immobiles: L'oeuvre de ces artistes complices se caractérise par un dispositif, la *Caravana Obscura*, une caravane de tourisme transformée en chambre noire géante et mobile. Au fil d'un temps de pose d'une durée de 15 minutes à 24 heures, le papier couleur tendu à l'intérieure recoit en continu, par une minuscule ouverture, la lumière solaire. L'image obtenue, de grand format, unique, silencieuse et grandiose plonge le spectateur dans un univers onirique, des paysages intemporels et brumeux faits d'une lumière magique qui s'est accumulée, produisant d'imperceptibles mouvements.

e mail: mpc.info@musephoto.be

www.musephoto.be

News from FRANCE

Paris

Musée d'Orsay

Galerie de photographie

Exposition: La Main

Du 19 juin au 30 septembre 2007

Dans les premiers portraits photographiques, la position des mains préoccupe autant le modèle, désireux de fixer de lui une image digne, que le photographe, si l'on en juge par les écrits laissés par nombre d'entre eux. Sagement rassemblées sur les genoux, les mains posées sur un livre, soutenant le front ou le menton, l'une d'elles glissée dans l'ouverture de la veste, autant de choix que ne doivent rien au hasard.

Lorsque le photographe s'éloigne de la pratique codifiée du portrait, lorsqu'ils cherchent à exprimer la personnalité de leurs modèles, il's n'oublent pas que la main est la partie la plus individualisée du corps après le visage, qu'elle porte une part de l'historique de la personne.

La main exprime, par son langage, elle implore, elle menace, elle prie, elle mendie, elle étreint, elle caresse. Elle sert le jeu du danseur, du mime, du comédien et joue un rôle essentiel dans la création. Entre le bras, elle est l'outil, il y, écrit Henri Focillon, "le dieu en cinq personnes qui parcourt l'échelle de toute les grandeurs". La photographie montre la main de l'artiste en action, elle garde aussi parfois la trace de la main du photographe, à par les retouches, la colorisation, les grattages.

Galerie de photographie:

Exposition: The Development of Photo-Reportage (1843-1920)

Du 16 October 2007 to 6 January 2008

From its infancy in the early 1840s, photography naturally became associated with the increasing popular trend for social investigation and thus photoreportage was born with its documentary and critical aspirations and its deceptive neutrality. www.musee-orsay

News from GERMANY

BERLIN

Galerie Nordenhake

Exhibition: John Coplans – A Legacy

13 March to 14 April 2007

John Coplans started his series of self-portraits in 1984, aged 64. They consist of black and white photographs of his naked, aging body against a neutral white background. These are not, however, self-portraits in a traditional sense. John Coplans, for example, always excludes his head, in an attempt to eliminate any biographical, historical or cultural narrative. He fragments the body into its individual parts and utilises the composition of sequential montage to present the human body as a form that cannot be fully described, only perceived.

John Coplans was born 1920, London, and passed away New York, 2003 He grew up between London and South Africa. He was one of the founding editors of the magazine *Artforum* (1962) with Phil Leider, and gradually became involved in art criticism. Coplans moved back to New York in 1981 and began his career in photography.

e mail: berlin@nordenhake.com www.nordenhake.com

Berlin

Martin-Gropius-Bau

Exhibition: Ré Soupault (1901-1996)

The Photographer of the Magic Instant

28 April to 13 August 2007

The photographer Ré Soupault was at the heart of classical Modernism in both Berlin and Paris. Born Meta Erna Niemeyer in Bublitz, Pomerania, in 1901, Ré Soupault was one of the most important female photographers of the 20th century. After training at the Bauhaus in Weimar (1921-1925) under Johannes Itten, Wassily Kandinsky, George Mucho, Oskar Schlemmer, Paul Klee and others, she became part of the European avant-garde movements of the 1920s and 30s. In 1925 she made the acquaintance of Man Ray and Fernand Léger in Paris. She left Weimar for good in 1925 and worked as a fashion journalist for the periodicals *Silberspiegel* and *Sport im Bild* published by Berlin's Scherl-Verlag, for which she also was active as a correspondent in Paris. In 1926 she married the Dadaist painter Hans Richter. Their flat in Berlin's Trabenerstrasse became a meeting place for the international avant-garde.

e mail: post@gropiusbau.de www.gropiusbau.de

News from the NETHERLANDS

Amsterdam

Huit Marseille. Foundation of Photography (member of ESHP)

Exposition: David Goldblatt – Aids Landscapes

10 March to 27 May 2007

This series of landscapes has been acquired with the aim of showing the photographs in a separate travelling exhibition dedicated to the theme of aids, an aim which is in line with the programme to combat aids that H+F Collections addresses and stimulates. Huis Marseille and the H+F Collection have worked together on a photography collection and various other photography projects since March 2006.

e mail: info@huismarseille.nl www.huismarseille.nl

News from SWITZERLAND

Vevey

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

Exposition: Avions, ballons, pigeons ...

Petites histoires de la photographie aérienne en Suisse

De 21 Février au 17 Septembre 2007

La photographie tout comme la conquête du ciel constitue l'aboutissement d'une rêve extraordinaire. Nadar ouvre la voie en 1858 en réalisant la première photographie aérienne depuis un ballon captif. L'exposition s'articule autour de la collection d'appareils de photographie aérienne du Musée associée à des images étonnantes provenant de Swisstopo, de l'Armée et de diverses institutions suisses de conservation du patrimoine photographique.

Mais voler n'est guère accessible et peut même s'avérer dangereux ... Dès lors pourquoi ne pas fixer un appareil sous un pigeon voyageur? C'est l'idée qu' a eu l'entreprise *Michel*, établie in Walde dans le canton d'Argovie pour diversifier ses productions en plein crise économique des années trente. Des images autour de la conception de cet appareil à découvrir absolument! Avec le soutien de l'association *Memoriav* pour la sauvegarde de la mémoire audiovisuelle en Suisse.

e mail: cameramuseum@vevey.ch www.cameramuseum.ch

News from the USA

Los Angeles

J. Paul Getty Museum (member of ESHP)

Exhibition: P.H.Emerson and Photography 1885-1895

26 March to 15 July 2007

Peter Henry Emerson photographed the remote English region of East Anglia during the late nineteenth century, a time when traditional life and work along the Norfolk Broads were increasingly threatened by advances in modern technology. Utilising the latest photographic printing process, photogravure, Emerson recorded customs that were unaffected by the Industrial Revolution. This exhibition explores the tension between 'old' and 'new' in Emerson's images and practise. Organized by the National Museum of Photography, Film & Television (member of ESHP), Bradford, England, in association with the J.Paul Getty Museum, the exhibition features more than 150 works of art, including a number of rare photographically illustrated books from the J. Paul Getty Museum's collection.

e mail: museumevents@getty.edu

www.getty.edu

New York

The Alkazi Collection – Sepia International Incorporation

(member of ESHP) and The College Art Association (CAA)

Exposition: A salon-style viewing of 19th century photographs

14 - 17 February 2007

To coincide with the CAA, The Alkazi Collection of Photography hosted a salon-style viewing of 19th century photographs showcasing the architectural history of *Lucknow*, one of the prime economic, political and cultural centres of northern India during the 18th and 19th centuries.

The lavish lifestyle of Nawabs of Awadh was manifest in their patronage of secular and religious complexes, including palaces, *inambaras* or ceremonial halls, mosques and tombs along the Gomti river. The city's distinctive architecture and culture were deeply influenced by the relationship between the Nawabs, Europeans, and local Hindu landowners. Its legacy is symbolised by an era of combined experimentation and assimilation. Documented by photographers, such as Ahmas Ali Khan, Felice Beato, Samuel Bourne, John Edward Saché and Darogha Abbas Ali, amongst others, the city underwent considerable transformation in the mid to late 19th century.

During the CAA event, copies of *Lucknow: City of Illusion / The Alkazi Collection of Photography*, Prestel, 2005 were available for sale. This publication examines various aspects of the architectural legacy of the city and includes contributions by the editors: Rosie Llewellyn-Jones, Ebrahim Alkazi, Peter Chelkowski, Neeta Das, Nina David, Sophie Gordon and Stéphanie Roy (see also *The International Letter*, Winter 2006/07, p.21).

e mail: saya@purelogic.com or stephanie.roy@btinternet.com

News MISCELLANY

AUSTRIA

Vienna

Älteste und teuerste Kamera der Welt in Wien um euro 588,613 versteigert!

Im Wiener Auktionshaus kam die erste kommerziell gefertigte Kamera der Welt am Samstag, 26. Mai 2007 unter dem Hammer

Ein Dachbodenfund des deutschen Professors Wolfgang Haase sorgte schon im Vorfeld der 11.WestLicht Photographica Auction für Aufregung unter den Kameraliebhabern. Die eingebrachte *Daguérreotyp* der Susse Frères wurde von zahlreichen Experten als einzig existierendes Belegstück einer als Mythos geltenden Kamera aus dem Jahre 1839 identifiziert.

An der Auktion, die Samstag, am 26.Mai 2007 stattgefunden hat, nahmen zahlreiche Sammler, Händler und Institutionen aus aller Welt, darunter Mitbieter aus Korea, Japan, den USA und aus Frankreich teil. Bei einem Startpreis von Euro 100.000 erzielte die einzigartige Schiebekastenkamera den sensationellen Rekordpreis von Euro 588.613. Sie ist damit nicht nur die älteste, sondern auch die teuerste Kamera der Welt. Nach einem telefonischen Bietergefecht erging der Zuschlag an einen anonymen Onlinebieter, der fortan das geschichtsträchtige Stück der Pariser Firma Susse Frères sein Eigen nennen darf.

Neben diesem Juwel der Fotogeschichte wurden 800 Lose, darunter zahlreiche Klassiker, unter den Hammer gebracht. Die WestLicht Photographica Auktionen finden zweimal jährlich im Mai und November statt (siehe Artikel Fischer-Westhauser auf S.2-3, see article p. 2-3).

WestLicht - Schauplatz für Fotografie, Westbahnstraße 40, A-1070 Wien, Vienna
www.westlicht.com Mag. Nora Gsellmann. tel: +43 (01) 523 56 59 16. e mail: presse@westlicht.com.
 mobile: 0699 11660 480.

GERMANY

Hamburg

Flo Peters Gallery

**Henri Nannen Prize for Robert Lebeck Life's Work
 Exhibition: 9 May to 16 June 2007**

On 11th May 2007 the internationally renowned photographer Robert Lebeck received the Henri Nannen Prize, awarded by *Grunder & Jahr* and *Stern* magazine, for his life's work. In honour of his achievements, the Flo Peters Gallery, Hamburg, is showing a selection of 120 photographs taken between 1955 and 2000. When Lebeck, born 1929, was given a Retina 1A camera on his 23rd birthday, he instantly began searching for subjects. In 1952 he published his first pictures in *Rhein-Neckar-Zeitung*. He spent thirty years working for *Stern* as a photojournalist, significantly influencing the magazine's visual handwriting. When asked to comment on his talent and success, Lebeck simply

likes to call himself 'outrageously lucky'. This phrase (unverschämtes Glück) also served as the title for this first publication of colour photography taken between 1960 and 2000. The secret of his success is calmness, perseverance, precision, discipline and the ability to do the right thing at the right time.

e mail: info@flopetersgallery.com www.flopetersgallery.com

UNITED KINGDOM

Brighton Media Centre - Press Release 15 January 2007

The first published monographs detailing the use of pure gold in photographic imaging *Gold in Photography* and *The Chrysotype Manual* are the culmination of years of meticulous and methodical research and experimentation by Dr. Mike Ware, the leading researcher in the fields of iron-based photographic printing and conservation.

Standing on the shoulders of previous scientific researchers, Mike Ware leads the reader of *Gold in Photography* on a journey from the forges of ancient Colchis through to the cauldron of mysticism and iconography, represented by alchemy, emerging to trace for the first time the trail of scientific invention which led to the discovery of what is set to be proved to be the most permanent and archival method of photographic printing: *new chrysotype*. The book features 48 full colour pages, including examples by Sir John Herschel, as well as the work of six contemporary artists.

The Chrysotype Manual is a guide intended for advanced practitioners of the photographic arts in which Mike Ware gives the first step-by-step instructions for three working methods of producing new chrysotype prints. Well illustrated, it also contains detailed information on chrysotype production, including, ultraviolet light sources, paper characteristics, chemical preparation and handling, negative production, and material sources.

Mike Ware, *Gold in Photography: The History and Art of Chrysotype*, and also *The Chrysotype Manual, the Science and Practice of Printing in Gold*

www.siderotype.com

Durham Cathedral

Royal Photographic Society Historical Group - Conference on 21 and 22 July 2007

The subject of the conference is the history of church photography, entitled: *The Light from the Darkness* and will be held in Durham Cathedral, perhaps 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 organiser will be Colin Ford (Honorary member of ESHPh).

e mail. terryaking@aol.com

Press Echo and other feed back we have received at ESHPh

Vienna: e mail (22 January 2007) from Monika Schwaerzler who writes: "Danke für den sehr informativen Newsletter! Es ist wirklich schön zu sehen, wie das Ganze wächst und das Netzwerk immer interessanter wird. Ich gratuliere! Für die Tagung in Wien würde ich mich gerne zu einem Vortrag anmelden".

New York: e mail (22 March 2007) from A D Coleman: 'I have received the latest issue of *Photoresearcher* with my essay included. Thanks very much. Congratulations on another handsome production and congratulations too on the extensive latest issue of the Newsletter, and the revamped website with all its new features. I can't wait to see it. This is real progress'.

Toronto/Ontario: The Photographic Historical Society of Canada (Member of ESHPh) in Photographic Canadiana, vol. 33 no 1, May-June 2007, p.6

"*Photoresearcher* No 9, November 2006 (European Society for the History of Photography). This magazine regularly contains essays of the highest quality concerning, not photo hardware, but the impact that photographers and photographs have on society. This issue examines, Edward S. Curtis, and architecture, among the many features by talented researchers, I found particularly interesting the article *Reconstructing Memory, Reconstructing the Self: Periklis Alkidis, Family Portraits 1987-94*".

Dresden: Rundbrief Fotografie

Contribution Anna Auer: *Die Europäische Gesellschaft für die Geschichte der Photographie* (see vol. 14, 2007, no. 1, p.28 – 29).

BOOKS received from our members

Marie-Loup Sougez, M.de Los Santos Garcia Felguera, Helen Pérez Gallardo Y Carmello Vega, *Historia General de la Fotografía*, Ediciones Cátedra, Pinto (Madrid), 2007, pp. 825. Text in Spanish (illustrated). ISBN 978-84-376-2344-3

Elizabeth Brayer *George Eastma - A Biography*, University of Rochester Press, 2006, pp. 635. Text in English (no illustrations). ISBN 1-58046-247-2.

André Gunthert, *études photographique no 19*, Décembre 2006, 173 pages (illustrated). Text in French, Société Francaise de Photographie, Paris.

Regularly we receive: *études photographiques*, Paris (Société Francaise de Photographie); *Photographic Canadiana* (The Photographic Historical Society of Canada), Toronto; *The Photographic Collector*, New York; *Snap Shots* (Photographic Historical Society of New England, West Newton, MA/USA); *Rundbrief Fotografie*, Dresden, Germany; *Camera Austria*, Graz (A).

Obituary
Nikolaus Schad (1924–2007)
Anna Auer

Nikolaus Schad, the son of the painter Christian Schad, born 18 May 1924 in Neapel, baptised St Stefan Cathedral, Vienna, 12 December 1925, died on the 30 April 2007, Passau, Germany.

I first met Nikolaus Schad in February 1998 on the occasion of the exhibition *The Invisible in Photography*, shown in the Kunsthalle in Krems where some of the Schadographs of his father were included. At that time I was finishing the manuscript of my book *Von der Galerie die Brücke zur Sammlung Fotografis*, edited in 1999. There was a small chapter that I still had to write about Christian Schad's photographic work, when I met Nikolaus. We became close friends and very soon started to work together.

Already in Autumn 1999 we were happy to present our first book that we had done together: *Schadographien – die Kraft des Lichts (Schadographs – the Power of Light)*. In an all-encompassing essay, Nikolaus Schad proposed a comprehensive and profound understanding of his father's photographic work. Two fortunate and surprising circumstances enabled him to integrate his father's artistic expressions into his system of thought and spiritual journey. Firstly, he had numerous discussions with his father about Eastern philosophy and the spiritual and magic in the arts. Secondly, Nikolaus Schad was a lifelong teacher and researcher of all aspects of imaging, exploring particularly the imaging of the radiological shadows of the moving human heart.

Nikolaus Schad studied medicine at the Universities of Rome and Munich, specialising in Pediatrics. He then began to work at the University of Zurich, initially in the Pediatrics and Heart-Surgery department, subsequently in that of Radiology. It was, however, his work in Pediatrics that brought to bear his significant interests in the heart. In 1967 the University of Zurich granted him the *Dozentur*, the following year he was asked to join the staff at Washington University, St. Louis, USA, as an Associate Professor of Radiology, becoming the Chief of the Cardiac Section at the Institute and, subsequently, a full Professor. At this point, Schad began to focus his primary interest on the cineangiographic visualisation of small vessels (coronary arteries) and structures. By 1973 he had returned to Passau, Bavaria and in 1985 was then called to the University of Siena, Italy, where he was appointed Chairman of the Radiological Institute.

As a teenager, Nikolaus Schad was encouraged by his father, Christian Schad, to explore the exciting elements of photography. Beginning with the most elemental of photographic tools, a box camera, he accepted his father's advice. Progressing from the box camera to a Kodak small film camera, he eventually found himself using the Leica camera in his photographic 'journey'. Importantly, he also taught himself various darkroom processes. And it was in the darkroom that he began to understand the significance of the intensity of shadow effects. All his cardiac research had also sharpened his eyes to carefully observe shadows and had drawn him closer to an understanding of his father's use of shapes and shadows in the Schadographs.

In an interview which I made with him in Vienna on 17 September 2000 (published in my book *Fotografie in Gespräch*, Passau 2001 (German with English abstracts), Nikolaus Schad tries to thoroughly analyse the three distinct periods of time when his father created photogrammes. The rather large temporal separation of these photographic periods with their significant changes in expression required an exhaustive analysis which, for too long, had been missing. Nikolaus Schad always linked his father's inner homeland with the artistic expression and attempted to trace the changes in the *New* in his father's composition during these distinct phases.

Asked about the personal approach to understanding Schadographs, Nikolaus Schad suggested: 'I feel that as a first step, one should perceive the entire photogramme without any filtering preconceptions or by imposing other focusing views. Only then one can look for particular details in the composition and make their own discoveries. Viewed in this way, the experience of a photogramme can become a very personal act'.

Nikolaus Schad was a member of our European Society for the History of Photography since 2001. Living simultaneously in Vienna and Passau, he was a great help to me during the years of consolidation of our Society. We will miss him.

Obituary
Harry Weber (1921-2007)
Ulla Fischer-Westhauser

A living legend of Austrian press photography, Harry Weber has passed away on 9th April 2007 at the age of 85.

Harry Weber was born on 13 August 1921 in Klosterneuburg, near Vienna. This Jewish born youth was forced to emigrate to Palestine in 1938 and served in the Jewish brigade of the English Army. In 1946 he returned to Austria. He worked as a photographer for *Stern* magazine between 1952 and 1984. Together with Franz Hubmann, Erich Lessing and Inge Morath, he was one of the 'four-leaf clover' of Austrian classic photography.

His photographic coverage of the Hungarian Revolution in 1956 is renowned all over the world. His picture documents are an essential contribution to Austria's image within *and* outside the country. He also worked as a theater photographer at the Salzburg Festival and the Theater in der Josephstadt in Vienna as well as for *Bühne* Magazine.

Until his death Harry Weber never stopped his humanitarian engagement, as can be seen in his documentation of Pater Georg Sporschill's children's aid project in Romania, *Children of the Street – Children of Hope*. Harry Weber published several photography books, such as, *Wien - Gesichter einer Stadt*, *Wien bei Nacht*, *Die Wiener Philharmoniker*, *Salzburg im Licht* and *Jerusalem*. In 1994 the Museum for the History of Vienna (Wien Museum) exhibited his photo series *Die Anderen* and, in 1996, the Jewish Museum, Vienna presented his views of Jewish life in the present in *Heute in Wien. Fotografien zur jüdischen Gegenwart*. In 2001 Weber's photographic work was honoured by the exhibition *Ein*

photographisches Bilderleben, held in the Palais Harrach, accompanied with an important catalogue.

In addition, Harry Weber was awarded many prizes, such as the Dr. Karl Renner-Prize for journalism in 1994, the Golden Distinguished Service Cross of the Federal country of Salzburg, the Golden Distinguished Service Decoration of the Austrian Republic in 2001 and, finally, in 2002, the Great Austrian State Award for Artistic Photography along with the title of 'Professor'.

For Harry Weber, the human being was always his main focus. In his pictures he tells the stories of people. He was tied very closely to Vienna, especially in his final years. In October *Harry Weber's Wien* will be presented in an exhibition in the newly opened Viennese *Museum auf Abruf* (The Museum on call).

Harry Weber was buried in a grave dedicated to him by the City of Vienna, situated in the older part of the Jewish cemetery (Central Cemetery) on 12 April 2007.

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

New members in this edition

Manfred Heiting, Los Angeles (USA)
Zelimir Koscevic, Samobor (Croatia)
Zentralinstitut für Kunstgeschichte, Munich (D)
Jannie Uhre Estrud, Esbjerg, (DK)
National Gallery of Australia, Canberra (Aus)
R. Einholz, Berlin (D)

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 OR alc@aber.ac.uk

Vienna, May 2007

Deadline for the next issue: 30 September 2007

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