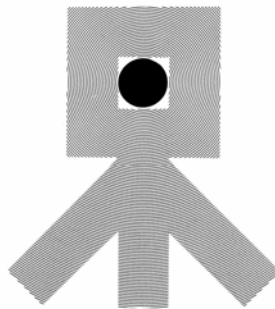


ESHPh

**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 2008

March

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,

Due to the intensive preparations for the forthcoming 30 years Jubilee of our society since Autumn 2007, the Winter issue was dropped this time round, therefore you are now getting our Spring issue 2008.

We received an interesting article from Vladimir Birgus *Czech Avant-Garde Photographer Eugen Wiškovský*; Ulla Fischer-Westhauser sent us her impressions about *A visit to Prague* and *Prague Castle in Photographs – an exhibition in three Parts 2005-2007*. Uwe Schoegel's contribution deals with an exhibition at the Austrian National Library about the nearly forgotten Jewish collector Raoul Korty, and last, but not least, he gives a report about my donation to the Library, which includes files and important source material about Austrian photographers, who left or were forced to leave Austria between 1920 and 1940.

Another important item in this issue is a list of the books sent by our members to ESHPH since 2001. They were handed over to the reference library of the Department of Pictures in the Austrian National Library (ANL) in Summer 2007. They are marked with an ESHPH stamp, and they are now at free disposal for every researcher in the ANL. In the meantime the ESHPH office has become too small for the quickly growing correspondence; therefore several older files were also included as a depository in the ANL. Members are free to take a look anytime during opening hours.

Browsing through the *Letter* you will notice that France is increasingly represented again. That is because I visited *Photo Paris* in November 2007 again. Unfortunately it was a bad moment for a visit, because Paris was on strike for several weeks. Metro, trains and buses were limited. Even so I could renew many contacts for the ESHPH, and visited several exhibitions, among them *Photographic Treasures from the Geographic Society* in the Bibliothèque nationale; in the Musée Rodin the impressing exhibition *Rodin and Photography* and furthermore the great retrospective about Edward Steichen, *Steichen – the photographique époque* in Jeu de Paume – Concorde. It was the first extensive show after his death. Only in the light of this excellently designed exhibition the enormous adaptability of Steichen became clear; to be able to recognise the signs of his time quickly and to use them for his artistic abilities.

Finally there is the four days international conference: *Photograph Heritage in Central, Southern and Eastern Europe - Past, Present, and Future*, which was held directly in front of the doors of Vienna, in Bratislava in November 2007. As the symposium was organised exemplarily under the patronage and with the help of the co-organiser, The J. Paul Getty Conservation Institute in Los Angeles. It is intended that a symposium like this one will be held again in 2008 in Slovakia.

Finally I am going to invite you to visit our website occasionally. Starting with April 2008 you will always find the latest news about the preparations for the 30 years Jubilee of our Society.

Now I close with the hope that many friends and colleagues of our Society will come to Vienna next November.

Anna Auer
President of ESHPH

ESHPH Congress of Photography in Vienna

From 6 - 8 November 2008

&

**Presentation of: The Commemorative Volume -
The 30 Years Jubilee of the ESHPH**

at the

**Austrian Academy of Sciences (Theatre Hall)
Sonnenfelsgasse 19, A-1010 Wien**

In autumn 2008 our Society is going to celebrate
it's 30 years anniversary.

We would like to take this opportunity to invite our European and international friends and colleagues to a meeting at the beginning of November 2008 in order to join with us to celebrate our birthday. The date was chosen on purpose - so that, for the first time for us, a ESHPH event will become part of **The European Month of Photography** which has taken place for several years now regularly in Paris, Berlin and Vienna and joined also by more and more European cities.

The Viennese Congress of Photography: 30 Years of the European Society for the History of Photography will deal with the essential questions of photographic history and focus on the following topics:

- Photographic history and the variable image in our society, including the use and manipulation of the picture as an aspect of our visual culture.
- The original object or (visual) symbol. The paradigm shift, 'analogue-digital,' and the consequences for changes of significance in photography.
- Models, concepts and strategies for private and public photographic collections.
- Photography and its interaction: with the fine arts (painting, film/video and conceptual art) and the sciences.

The ESHPH anniversary event will not only address an expert audience but also all who are interested in photography.

Admission will be free!

Vladimir Birgus, Prague (member of the Advisory Board) .Czech Avant-Garde Photographer Eugen Wiškovský at Regional Museum in Kolín

Regionální museum, Brandlova 35, Kolín, Czech Republic, October 6-26, 2007 (7th photographic festival Funke's Kolín). Curated by Vladimir Birgus.

Between the two world wars, the city of Kolín witnessed the activity of three personalities of fundamental significance to the development of modern Czech photography: Josef Sudek (1896-1976), Jaromír Funke (1896-1945), and Eugen Wiškovský (1888-1964). While Sudek's and Funke's works were published in numerous books and presented at countless exhibitions both in the Czech Republic and abroad and rightfully received international renown. The oeuvre of Eugen Wiškovský is still waiting to be duly appreciated. The retrospective held in the Regional Museum in Kolín is only the fifth solo exhibition of this photographer (and it is symptomatic that his first exhibition in 1985 was not realised in Czechoslovakia, but in the Italian city of Turin at the "Torino Fotografia" festival.). There is not doubt that Wiškovský's avant-garde photographs rank amongst the most original and progressive Czech contributions to the development of modern interwar photography. His theoretical works from between the 1920s and 1940s largely anticipated trends which only began to develop in the decades to come. Wiškovský's photographic work is not extensive either in scope or in the range of subjects but it is of an extraordinary importance due to its profound ideas and innovation.

Even though his works are now part of collections in such important institutions as the the Museum of Fine Arts, Houston, Museum of Modern Art, New York, the Pompidou Centre, Paris, and the IVAM, Valencia, these holdings, with the exception of larger sets of prints he made himself, which are deposited in the Museum of Decorative Arts, Prague, and the Moravian Gallery, Brno, each comprise only several photographs. One reason is that Wiškovský never exhibited much and he therefore had little reason to make exhibition format prints. Consequently, vintage prints of his photographs are now exceptionally rare and there are far fewer of them in collections, public and private, than there are of works by František Drtikol, Josef Sudek, and Jaromír Funke. That is also one of the reasons his work, like that of, for instance, Jaroslav Rössler, another important Czech avant-garde photographer, has yet to be fully appreciated internationally.

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

A visit to Prague

On behalf of my short visit to Prague between 11- 15 November 2007 I had the opportunity to meet Professor Vladimir Birgus, who kindly gave me some of his valuable time between his stay in Berlin (where he had organised a photography exhibition) and the 'Paris Photo'. We had an interesting talk about the situation of photography especially in Prague. Czech photography has a great tradition and has always been famous in the world, but according to Prof. Birgus the situation for presenting photography is not the best at the moment. To fill a gap, a group of 40 photographers had founded a non profit making society, together with the municipal government of Prague and the Ministry of Culture of the Czech Republic, called *Prague House of Photography (PHP)*, situated in Wenceslas Square. This organisation will continue the work of a former institution, also called PHP, founded in 1989 and ended in 1997. The new PHP is organised similar to the Kunsthalle. Except from a small collection of contemporary photographs it has no

photographic collection. Historic and contemporary exhibitions will alternate. Although the new institution has already set in train several activities, it is closed at the moment because the building, owned by the city of Prague, does not only house the PHP but also has several apartments where the tenants have filed a law suit against the PHP because of the noise from the air conditioning. Find more information about the PHP and its history see <http://www.phpweb.cz/>

These days, since Vaclav Klaus' presidency, contemporary art seems not to be welcomed as enthusiastically as it used to be. The President often remarks on new architecture and art very critically, not to say negatively. He is said to estimate everything only for its commercial value. One of his 'victims' was the Leica Gallery Prague, which was originally located at one of the best locations in the city in the Prague castle and was closed because a restaurant paid more rent for the premises. Now Leica Gallery presents one exhibition per year travelling around the country in a train, bringing photography to the people outside Prague!

At the moment Professor Birgus is planning and organising a biennial exhibition in Prague, alternating photography with contemporary art. It will begin with photography, already opening in May 2008! The focus will be on Central Europe (Germany, Austria, Poland, Slovakia, and Hungary). One of the invited Austrian artists will be Rainer Riedler. The time for preparation is extremely short, so I wish Prof. Birgus good luck for his immense task!

Ulla Fischer-Westhauser

Prague Castle in Photographs – An exhibition in three Parts 2005 – 2007

Hidden in the Terežian wing of Prague Castle, one of the biggest castle areas in the world, three small, but fine exhibitions presented photographic images of the changing appearance of the castle between 1856 and 1989 over a period of three years: 1856 to 1900 in 2005, 1900 to 1939 in 2006 and 1939 to 1989 in 2007. That means a wide arc is described from the times of the Habsburg monarchy over the first republic (between 1918 and 1939) when the castle was reconstructed for the use of the republican government, and the long period of repression from 1939, the German occupation and after the end of the war, the communist regime, which lasted until 1989. The exhibitions are not structured chronically, but follow the inner logic of the main castle areas and St. Vitus Cathedral, thus giving the viewer the opportunity to see the changes within the actual period of time. The rooms are small, therefore this concept, at the same time, is a big disadvantage, as it does not give the visitor the chance to compare pictures over the whole period of time.

The choice of pictures by well known photographers such as Andreas Groll, Frantisek Fridrich, Jindrich Eckert, for the first period, Josef Sudek, Frantisek Drtikol, Jaroslav Krupka, for the second period and Frantisek Illek and Alexander Paul, Marie Pavlova, Karel Plicka and again Josef Sudek for the last period, are mainly presented to follow the changes of the area and not so much from an artistic point of view. Nevertheless the photographs, from salted paper prints, albumen prints and the various techniques up to the gelatine silver prints, are of excellent quality and chosen with great care.

The era from 1945 to 1989 is very much represented by press photographs showing the activities of the government in the castle area, thus focussing more on the events, than on the architecture itself. There are very few pictures of 1939 and the time of the German occupation and the war. A good example is a very special comparison: a picture by Karel Hajek showing President Hácha receiving a BMW Limousine presented by Hitler in 1942 (by the way, Hácha even with a cylinder hat was smaller than the men in uniforms around him) and a photograph by the same photographer (for CTK) with President Benes receiving a Tatra car by a delegation from the Tatra factory. Both pictures were taken in the same court yard.

The outside appearance of the castle remained more or less the same as it looked before the war, but the pictures show a lot of changes in the inner parts. The communist regime often reconstructed the rooms and courtyards for their purposes in the style typical for the 1950s and 60s. The years from 1947 to 1989 are formatively influenced by the oppressive communist regime and therefore photography during this time was under strict rules. Official photographs from the castle represented the power of the state with the castle as its symbol. Viewing the pictures in the exhibition one can immediately depict the difference between the photographs of Karel Plicka and Josef Sudek; the former stresses the importance of the huge building, whereas the latter gives a far more intimate sight of the castle (except from his famous castle panoramas). There is only one colour picture in the exhibition, a cibachrome colour solarisation view of St. Vitus Cathedral by Josef Sechtl. The reason for the lack of colour photography could have been the bad quality of the material in the communist countries (good enough for picture post cards) and the high costs of western colour films and their development costs.

The photographs in the exhibitions come from various owners, such as the castle archives, museums, private collections and even the Albertina, Vienna (for Groll).

All three exhibitions were accompanied by publications in Czech and English edited by Klara Halmanova. Authors are Eliska Fucikova, Martin Halata, Klara Halmanova, Zdenek Poustka, Pavel Scheufler, Michal Sula, and Pavel Zeman.

E-mail: vlbirgus@volny.cz

***Uwe Schoegl (Vice-President of ESHPh)
Memories of More Beautiful Times. Images from the Perished World of
the Jewish Collector Raoul Korty***

***Exhibition at the State Hall of the Austrian National Library, Vienna
29 February to 13 April 2008***

In 1939 the photographic collection of the Jewish journalist Raoul Korty was seized by the Gestapo with active support from the National Library, into whose holdings the photographs were subsequently incorporated. The collection includes primarily portrait shots of renowned personalities of the late 19th and early 20th centuries: actors and actresses, artists, members of the Austrian imperial family and the European aristocracy, Viennese society, politicians and scholars – a wide scope of prominent people from Korty's days.

Korty's plans to emigrate failed; he was arrested in 1944 and murdered in the concentration camp of Auschwitz.

In 2005, the collection, comprising some 30,000 photographs, was returned to the victim's surviving daughter and purchased by the Austrian National Library upon the latter's request.

E-mail: uwe.schoegl@onb.ac.at

***Österreichische Nationbibliothek – Bildarchiv
Schenkung Anna Auer: Dokumentationsmaterial - Exilfotografie***

Das Bildarchiv erhielt kürzlich eine Schenkung von umfangreichem Dokumentationsmaterial zur Geschichte der österreichischen Exilfotografie. Die Fotohistorikerin und Exilforscherin Anna Auer hat auf Basis eines mehrjährigen Forschungsprojektes ein Kompendium von ca. 90 Biographien, Korrespondenzen und über 120 Interviews von emigrierten österreichischen FotografInnen der

Zwischenkriegszeit zusammengetragen, das ab sofort zugänglich ist und wissenschaftlich genützt werden kann.

Waren es nach dem Zusammenbruch der österreichisch-ungarischen Monarchie vor allem wirtschaftliche Gründe der 20er Jahre, die zur Emigration zwangen, so war der große EmigrantInnenstrom von 1938 durch rassistische, politische und religiöse Verfolgung durch den Nationalsozialismus verursacht. Die bevorzugten Einwanderungsziele, wie die Vereinigten Staaten von Amerika, Palästina, Großbritannien und Frankreich avancierten bald zur neuen Heimat der EmigrantInnen.

In der österreichischen Fotogeschichte hat die Ermordung und Vertreibung jüdischer FotografInnen eine empfindliche Lücke verursacht. Das Bildarchiv der Österreichischen Nationalbibliothek konnte in den letzten Jahren wichtige Nachlässe und Bestände zur Exilfotografie für sich gewinnen: so etwa den Nachlass Max Wolf und den Vorlass Lisl Steiner, beide in New York, oder bedeutende Werkgruppen von Trude Fleischmann und Hans Spira. Die nun übernommene Dokumentation zur Exilfotografie stellt eine ideale Ergänzung für die Bilddatenbank des Bildarchivs dar.

Aus: Newsletter Nr. 4, November 2007, S. 8. Österreichische Nationalbibliothek www.bildarchiv.at

* * * *

News from AUSTRIA

Hainburg

Kulturfabrik Hainburg (Lower Austria). Exhibition: Landscape. Two Collections. Three Centuries of Photographie

1 December 2007 to 2 March 2008

These two collections on the subject of landscape photography provided an impressive overview of works ranging from those of Ernst Haas to Ansel Adams.

The exhibition as well as the book traced both a chronological and regional trajectory extending from the primeval times of the earth, evoked in Ernst Haas' superb photographic work, up to NASA's pictures of Mars and of distant galaxies; from works dealing with the elements, for example, the element of water by Elfriede Mejchar and Alfred Renger-Patzsch, and Joel Meyerowitz and Inge Dick the sky; from the preoccupation with landscapes as produced by artists, as in the work of Paul Horn and Anne Hausner, and documents relating to the human intervention of nature by Maria Theresia Litschauer and Margherita Spiluttini, and to artists' intervention in landscapes, as demonstrated in the work of John Pfahl or Robo Kocan.

The exhibition also reflected contemporary trends, such as the work of Wolfgang Reichmann and Thomas Freiler (member of ESHP) and, naturally, the 'classics' of landscape photography as witnessed in the works of Edward Weston and Ansel Adams.

Book: Landschaft. Landscape. Zwei Sammlungen; Two Collections. Three Centuries of Photography. Editors: Friedrich Grassegger, Fritz Simak (member of ESHP), Christian Brandstätter Verlag, Wien 2007.

News from FRANCE

Paris

Paris Photo 2007 At the Carrousel du Louvre 15 – 18 November 2007

On the course of the decade since it first began, *Paris Photo* has won recognition as the world's premier fair for still photography. This unique event offers an in-depth and broad view of the medium, with the best of fine art photography from the earliest days to the present time. From 15-18 November 2007, the 11th edition brought together 105 exhibitors (83 galleries and 22 publishers) from 16 countries. Seventy-seven percent of the participants came from outside France. Showcased at the fair was the work of some 500 international photographers and artists from every continent. The guest of honour at *Paris Photo* was Italy. The exploration of this country's photography scene began with the presentation of the *UniCredit Collection* in the Central Exhibition: a choice selection of work by leading Italian photographers from the 1970s, '80s and '90s in an exhibition whose thematic focus was the landscape. The *Statement* section, comprising eight invited galleries, showcases artists emblematic of the emerging scene since 2000, while the *Project Room* presented a panorama of contemporary video with pieces from the collections of Italy's major art institutions. Finally, group and thematic shows in the *Main Section* rounded off this celebration of Italian photography. *Paris Photo* had invited the independent curator and art critic Walter Guadagnini to curate.

Due to the long lasting strike the 11th Fair closed their doors with a deficit of 20% and 8,000 less visitors than in 2006.

Bibliothèque nationale de France – Site Richelieu - Galerie de photographie Exposition: Tresor photographiques de la Société de géographie 18 septembre – 16 décembre 2007

La collection de photographies de la Société de géographie, déposée à la BnF depuis 1942, reflète les centres d'intérêt des savants géographes du XIXe siècle. Quelque deux cents clichés invitent à une véritable tour du monde, du Japon de Felice Beato aux ruines du Yucatan de Désiré Charnay, des temples d'Angkor au creusement du canal de Panama, des étendues de Mongolie aux paysages de l'Ouest American.

La société de géographie a été fondée en 1821 à Paris par 217 personnalités qui composaient l'élite savante de l'époque. La création et ses ambitions s'inscrivent alors dans la vaste entreprise de connaissance et de découverte du monde. Elle conserve une superbe collection de photographies abritée depuis 1942 par le département des Cartes et plans de la BnF, provenant des dons de ses membres et correspondants français ou étrangers: militaires, diplomates, ingénieurs, voyageurs ou explorateurs.

L'exposition dans la Galerie de photographie du site Richelieu a restitué trois "regards" sur les lieux et les hommes, trois attitudes du photographe face au monde, qui correspondent aux différents volets de l'activité de la Société de géographie: L'exploration du monde, le témoignage des bouleversements qui le secouent et la passion de l'inventaire. La photographie répond au souci documentaire: fidèle, précise, elle devient l'outil indispensable des missions archéologiques, des relevés géographiques ou géologiques, des travaux ethnologiques ou anthropologiques.

Catalogue: Trésors photographiques de la Société de géographie, sous la direction d'Olivier Loiseaux, 240 pages et 254 illustrations. Prix: € 39

Contact de presse à la Bibliothèque nationale. E-mail: isabelle.coilly@bnf.fr
Société de géographie, 184, Boulevard Saint-Germain, 75007 Paris.
E-mail: socgeo@socgeo.org www.socgeo.org

Musée Rodin

Exposition: Rodin et la photographie 14 novembre 2007 au 2 mars 2008

La collection de photographies que Rodin constitue au fil de sa carrière traduit à la fois son parcours de sculpteur et les évolutions techniques de ce médium qui fait son apparition en 1839, un an avant la naissance de l'artiste. Rodin utilise judicieusement cet ensemble d'images pour diffuser et vendre ses oeuvres de 1880 à sa mort en 1917.

"C'est l'artiste que est véridique et c'est la photographie qui est menteuse". En quelques mots, Rodin résume tout ce qu'il reproche à l'image fixe: son incapacité à rendre le mouvement et sa manière d'imposer une vue unique. Malgré ces réticences, dès le début des années 1880, il ouvre la porte de son atelier auch photographes. Pannelier, Bodmer, Freuler et Sommer, Dornac, Druet et Bulloz puis Haweis & Coles, Limet, Käsebier, de Meyer, Coburn et Steichen vont, chacun à leur façon, reproduire et même interpréter son oeuvre.

Commissariat de l'exposition: Hélène Pinet et Sylvester Engbrox
www.musee-rodin.fr

Jeu de Paume – Concorde

Exposition: Steichen – une épopée photographique 9 octobre – 30 décembre 2007

Edward Steichen (1879-1973) est l'une des figures les plus prolifiques, les plus influentes et les plus controversées de l'histoire de la photographie. Novateur, il a confronté sa pratique, sans exclure aucun sujet ou aucun "genre", à de nombreux domaines, de la photographie de guerre à la photographie de mode, mais aussi à la publicité, au graphisme, à la typographie et à la direction artistique. Il a également été conservateur de la photographie au Museum of Modern Art de New York (MoMA) et commissaire d'expositions de photographie très populaires dont la grande fresque humaine de 1955, "The Family of Man". Ce grand photograph a souvent franchi la frontière entre le domaine de l'art et les usages profanes du médium, soulevant de nombreuses questions sur la réception et les mutations de l'image photographique. "Steichen, une épopée photographique" est la première rétrospective posthume en Europe d'une oeuvre considérable et dont on n'a pas encore épuisé les richesses. Pour la première fois sont étaient exposées des images de mode issues des archives Condé Nast.

L'exposition "Steichen, une épopée photographique" était organisée par la Foundation for the Exhibition of Photography, Minneapolis, et le musée de l'Élysée, Lausanne, en collaboration avec le Jeu de Paume.

Musée d'Orsay

Galerie de photographie

Exposition: Léon Gimpel (1873 - 1948) Du 12 février au 27 avril 2008

Léon Gimpel, aujourd'hui méconnu, fut un des grands photographes de la Belle Époque. Il réalise ses premières photographies en 1897. Équipé d'un appareil Gaumont, Gimpel laisse libre cours à sa curiosité, réalise des reportages photographique pour la presse,

conçoit des séries d'images destinées à la vulgarisation scientifique. Sa curiosité techniques est insatiable; sa manière souvent virtuose. Il enregistre en noir et blanc la foudre qui s'abat sur la tour Eiffel, reproduit la vision en plongée que les aviateurs perçoivent dans leur nouveaux engins. En 1907, il est associé étroitement à la présentation de l'autochrome dans les locaux de *L'Illustration*, revue avec laquelle il collabore depuis 1904; ce premier procédé de photographie en couleurs commercialisé a été mis au point par les frères Lumière. Gimpel exploite de façon magistrale les possibilités du procédé et réalise des reproductions colorées des scènes de la vie parisienne, des éclairages des façades, des paysages de montage.

L'essentiel de ses images publiées représente une actualité de proximité. Il joue aussi les "envoyés spéciaux", s'embarque à bord d'un dirigeable pour suivre les pionniers de l'aviation, invente une nouvelle perspective.

Grâce au don de leur auteur, les photographies de Léon Gimpel sont conservées par la Société française de photographie; elles ont été récemment classées et inventoriées. L'exposition présente environ 130 photographies - plaques de projection et autochromes - provenant des collections de la SFP et de celles du musée d'Orsay. Elle est associée des vitrines lumineuses et espace de projection, rendant ainsi compte d'une mise en valeur de la photographie aujourd'hui oubliée.

Commissaires: Thierry Gervais, conservateur à la Société française de photographie; Dominique de Font-Réaulx, conservateur au musée d'Orsay.

www.musee-orsay.fr

News from GERMANY

Dresden

Neue Photographische Gesellschaft in Sachsen e.V.

Tagung: Optische Industrie und Bildwissen-(schaften)

23. bis 25. Mai 2008

Die Neue Photographische Gesellschaft in Sachsen e.V. lädt zu ihrem neunten "Treffen der Photohistoriker und Photographicasammler" ein, das sie zusammen mit der Friedrich-Schiller-Universität Jena (Lehrstuhl für Volkskunde – Empirische Kulturwissenschaft) und dem Verein Technik Geschichte in Jena e.V. ausrichtet.

Die Besichtigung und Vorträge legen – den bedeutenden Traditionen und Sammlungen sowie gegenwärtigem Geschehen am Veranstaltungsort gemäß – ihren Focus of Optische Systeme. Langjährige bei Carl Zeiss tätige Wissenschaftler berichten über wichtige Forschungen und Entwicklungen. Ist bei diesen Fragen nach ihrem Nutzen erkenntnisleitend eingeschrieben, so thematisieren die photohistorischen Beiträge und eine Künstlerpräsentation von anderer Warte das Verhältnis von Technik und Bild.

Im Rahmen von Führungen werden das Carl-Zeiss-Archiv, das Institut für Spezielle Zoologie mit dem Phyletischen Museum, das Optische Museum, das Planetarium sowie das Observatorium Tautenburg besucht, die meisten Vorträge finden in dem nahe Jena schön über dem Saaletal gelegenen Tagungszentrum Altes Schloss Dornburg statt.

Das vollständige Programm ist im Internet unter <http://photo.dresden.de> veröffentlicht. Es enthält außer kurzen Beschreibungen der Vorträge mit den Berufsbiografien der Referentinnen und Referenten die Teilnahmebedingungen und ein Anmeldeformular.

Neue Photographische Gesellschaft in Sachsen e.V. c/o Dr. Hans-Ulrich Lehmann, Barbarossaplatz 3, 01309 Dresden NPhG_sachsen@web.de. Auch: Wolfgang Hesse, Fotohistorische Projekte und Redaction Rundbrief Fotografie, Hofmannstraße 12, 0177 Dresden.
E-mail: rundbrief@laubegast.net

News from the NETHERLANDS

Amsterdam

Huit Marseille. Foundation of Photography (member of ESHP)

Exposition: Edwin Zwakman. Fake but Accurate

1 March – 25 May 2008

This spring Huis Marseille is presenting a large retrospective on the well-known Dutch artist and photographer Edwin Zwakman (born 1969). His most recent series of photographs is shown in its entirety for the first time. The exhibition also includes a selection from his sketchbooks, which play a crucial role in the development of his projects and have a powerful expressiveness of their own. In addition to this, consideration is being given to the projects that Zwakman carries out on location and which were pivotal to the exhibition *Iconic Target*, held at the Ludwig Forum für Internationale Kunst in Aachen.

E-mail: info@huismarseille.nl www.huismarseille.nl

News from the SLOVAK REPUBLIC

Bratislava

Súza Conference Center Bratislava

International Conference: Photograph Heritage in Central, Southern and Eastern Europe: Past, Present, and Future

5 – 8 November 2007

The four-day symposium focused on the history of photography and photograph conservation in Albania, Belarus, Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Germany, Hungary, Macedonia, Moldova, Montenegro, Poland, Romania, Serbia, Slovak Republic, and Slovenia. 120 delegates took part in this important European meeting.

The Symposium was organised in collaboration with The J. Paul Getty Conservation Institute and the Academy of Fine Arts and Design (AFAD) in Bratislava and the Slovak National Library (SNL) in Martin, Slovak Republic.

Tim Whalen from the J. Paul Getty Museum writes in his introduction: 'I see this symposium as the official launch of a series of annual courses we are planning with AFA D and SNL entitled, *Fundamentals of Conservation of Photographs*, to be offered for the first time next summer at AFAD. These courses will offer professional training in the conservation and preservation of the photographic heritage of the Slovak Republic and other countries in central, southern and eastern Europe'.

* * * *

The forthcoming Symposium entitled *Fundamentals of the Conservation of Photographs* will take place from 21 July – August 15, 2008 in the Slovak Republic.

www.getty.edu/conservation/education/cons_photo/index.html

News from SWITZERLAND

Vevey

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

Exposition: Les photographes; regards inversés

12 mars au 31 août 2008

Durant ces dernières années, le Musée a pu réunir une collection iconographique illustrant la vie des photographes afin de conserver la mémoire de leurs gestes et de leurs techniques, mais aussi de leurs relations dans leurs divers environnements, face à leurs sujets, ou leur clientèle.

Images de photographes en action ou portraits constituent une iconographie riche et diversifiée. On perçoit au fil du temps l'évolution du métier, qui s'adapte à de nouvelles contraintes ou situations, qui se transforme au gré des progrès techniques. Parallèlement, ces mêmes bouleversements modifient les usages sociaux du médium photographique et voient apparaître ou disparaître une galerie composite d'usagers privés. Cette exposition propose de revisiter l'histoire de la photographie par son reflet, son autoportrait.

Cette exposition a été réalisée avec la collaboration de Magnum Photos, le soutien de l'Office Fédéral de la Culture et de la Fondation Ernest Dubois, et la généreuse contribution de Keystone et d'Ilford Imaging Switzerland.

E-mail: cameramuseum@vevey.ch

www.cameramuseum.ch

Fotomuseum Winterthur (member of ESHPh)

Exposition: Eugène Atget – Paris 1900 (Retrospective)

1 March – 25 May 2008

Eugène Atget (1857-1927) is one of the greatest photographers of the 20th century. He became famous primarily through his view of the 'old Paris', which were coveted by collectors even during his lifetime, and which served numerous painters as sampled by collectors for their work. For a long time only known to a small circle of historians, artists and museum curators, Atget worked tirelessly at capturing with his camera the part of old Paris that was in the process of disappearing: monuments, picturesque corners of the city and hidden courtyards, as well as windows display, shops signs and door knockers, street traders, prostitutes and fairground stalls, and, last but not least, the romantic landscapes of the Parc de Saint-Cloud in the environs of Paris. It was only shortly before his death that his unique status was recognised and, from the 1930s onwards, he became a model and inexhaustible inspiration for photographers as different as Berenice Abbott, Walker Evans, Lee Friedlander, Robert Doisneau, Bernd and Hilla Becher. Thus he had enduring influence on 20th century photography. Atget, who often referred to by the naïve painter Henri Rousseau as the 'Rousseau of photography' owing to his affinity with the latter's work, soon made his mark on Robert Doisneau, Walter Benjamin and the Surrealists.

The exhibition, compiled from work from the Bibliothèque nationale de France by the curators Sylvie Aubenas, Guillaume Le Gall, on the occasion of the anniversary of Atget's 150th birthday and the 80th anniversary of his death, presents an extensive exhibition consisting of around 350 works.

www.fotomuseum.ch

News from the USA

Los Angeles

J. Paul Getty Museum (member of ESHPH)

Exhibition: Graciela Iturbide – Danza de la Cabrita / The Goats Dance;

André Kertész – Seven Decades

18 December 2007 – 13 April 2008

Photographs by Graciela Iturbide

The work of Mexico City based photographer Graciela Iturbide (born 1942) is featured in this exhibition of 140 prints drawn from the J.Paul Getty Museum's holdings, the collection of Daniel Greenberg and Susan Steinhauser, and the artist's own archives. The exhibition highlights Iturbide's work with surviving indigenous communities in Oaxaca, Mexico (the Zapotec Indians and Juchitán and Mixtec Indians of Huajuapán), Mexican American neighbourhoods in East Los Angeles (members of the White Fence barrio), and individuals struggling at la Frontera, the United States-Mexico border. Concentrating on the photographer's North American pictures, the exhibition examines her more recent landscape studies from the American South as well as Mexico and presents images from her native city created almost forty years ago.

André Kertész – Seven Decades

Demonstrating the quality and diversity of a very long career in photography, this exhibition of the work of André Kertész (American, born Hungary, 1884-1985) comprises approximately fifty-five prints from the Museum's collection. The exhibition follows a chronological and geographic path, beginning in Hungary, where Kertész made his first photograph in 1912, then moving to rare small prints created in Paris, where he emigrated in 1925. The final section presents photographs made in New York, where he lived and worked from 1936 until his death at the age of ninety-one. Kertész called himself a 'naturalist Surrealist', and his instinct for using the camera to reveal the unexpected in the commonplace is evident throughout the seven decades of his photographic life.

e mail: museumevents@getty.edu

www.getty.edu

FORTHCOMING EVENTS

Austria

Vienna

Galerie Westlicht. Schauplatz für Fotografie (member of ESHPH)

Exhibition: Magnum. Die erste Ausstellung (1956)

8. April bis 18. Mai 2008

Magnum Photos und Westlicht präsentieren erstmals die wiedergefundene und früheste Magnum-Gruppenausstellung aus dem Jahre 1956. Henri Cartier-Bresson, Marc Riboud, Jean Marquis, Inge Morath, Werner Bischof, Erich Lessing, Robert Capa und Ernst Haas.

Nach über 50 Jahren entdeckte man 2007 im Innsbrucker Institut Francais die Ausstellung ***Magnum. Photo. Gesicht der Zeit***. Die Ausstellung wurde vom 21. Jänner bis 5. Februar 1956 vom "Klub der Amateur-Photographen Graz" organisiert und im Grazer Joanneum gezeigt. Bis dato galt die im Herbst 1956 von L. Fritz Gruzber

kuratierte Gruppenausstellung für die *photokina* in Köln als die früheste Magnum-Gruppenausstellung. Die Ausstellung von 1956 besteht aus 83 Vintage Prints, die individuell auf unterschiedlich eingefärbten Spannplatten aufgezogen wurden. Das zentrale Thema bildet der fotografische Humanismus und zeigt die Sichtweise dieser bekannten Fotografen auf die Menschen und ihre unterschiedlichen Lebensräume.

***Exhibition: Herlinde Koelbl. Jüdische Porträts
Noch bis 23. März 2008***

In den Jahren 1986 bis 1989 porträtierte die Fotokünstlerin Herlinde Koelbl deutschsprachige, jüdische Persönlichkeiten, die der Shoah entkommen waren, mit der Kamera und führte eindringliche Dialoge mit ihnen. Die Galerie Westlicht zeigte 35 dieser großformatigen Originalabzüge in Verbindung mit den Zitaten aus diesen Interviews. Unter den Porträtierten sind u.a.: Alfred Eisenstaedt (Fotograf, Fotojournalist), Sir Ernst Gombrich (Kunsthistoriker), Karl Kahane (Industrieller), Teddy Kollek (Politiker), Marcel Reich-Ranicki (Literaturkritiker), George Tabori (Schauspieler, Regisseur, Autor) und Bruno Kreisky (österreichischer Bundeskanzler).

E-mail: montecuccoli@content-event.at

www.content-event.at

News MISCELLANY

AUSTRIA

Vienna

Austrian National Library

Donation from the Library of ESHPh delivered on 28 August 2007 to the Austrian National Library (Picture Archive). These books are now available at the Reading Room of the ANB.

Booklist:

1. ***Immagine dal Past. Images from the Past, British School at Rome***, Text by Alistair Crawford, Antonio Romagnino, Raimondo Zucca, Sassari 2000 (Englisch/Italienisch)
2. ***Alistair Crawford, Collected Photographs 1989-1994 It is in the Nature of my Gaze***, Aberystwyth 1995 (signed/Englisch)
3. ***Ceská fotografie 1939-1958***, Moravaské galerie v Brne, 1998 (Tschechisch)
4. Fejér Zoltán, ***A Fény szerelmese***, Budapest 2003 (Ungarisch)
5. ***Carlo Bevilacqua, Il Maestro***, Text by Alistair Crawford, Aberystwyth 1986 (Englisch)
6. Miljenko Smokvina, ***Hrvatska na povijesnim fotografijama***, Zagreb 2001 (Kroatisch)
7. ***Absolventi, Graduates – Institute of Creative Photography FPF***, Silesian University in Opava 1991-2006
8. ***Sestka/six. Six czech schools of photography***, Prague 2007 (Tschechisch/Englisch)
9. Zoltán Fejér, ***Hungarian Cameras - Ungarische Cameras***, Budapest 2001 (Englisch)

10. CS. Plank Ibolya, Hajdú Virág, Ritoók Pál, ***Light and Form, Modern Architecture and Photography 1927-1950***, Budapest 2003 (Ungarisch/Englisch)
11. Miljenko Smokvina, ***Rijeka na povijjesnim fotografijama & rijecka fotografska kronologija***, Rijeka 1997 (Kroatisch)
12. Vladimir Birgus, ***Cosi nevyslovitelného, something Unspeakable***, Praha 2002 (Englisch/Tschechisch)
13. Floriano Menapace, ***Frederico Vender Gli esordi: 1930-1937***, Trento, 2003 (Italienisch/Englisch)
14. ***Photographes Hongrois au Jardin du Palais Royal, Paris, Musée Hongroise de la Photographie, Collection Tekodema*** 2001 (Ungarisch/Französisch, signiert von András Török)
15. Milanka Todic (?), ***Anastas Jovanovic, Kalotypien, Portraits***, 1977 (Russisch)
16. ***Underbart, underbart, Ur Kungliga Bibliotekets Samlingar, Från Sekel***, Stockholm 1997 (Schwedisch)
17. Jean-Louis Marignier, ***Un savant, Une Époque, Niépce L'Invention de la Photographie***, Paris 1999 (Französisch)
18. Fernando Vázquez Casillas, ***Historia de la fotografía en Murcia, 1975-2004***, Murcia 2006 (Spanisch)
19. Willem Elias, Johan Swinnen, ***Fotografie in dialoog***, Uitgeverij Groeninghe, 1999 (Flämisch?)
20. Johan Swinnen, ***Attack - Photography on the Edge***, Amsterdam, 1999 (Englisch)
21. Johan Swinnen, ***Attack***, Antwerpen 1999 (Flämisch?)
22. Floriano Menapace, ***Come siamo cambiati***, Trento 2004 (Italienisch)
23. Luigi Caenazzo / Luigi Mioni, ***140 anni della fotografia a Rovigno e in Istria***, Rovigno 2003 (Italienisch/Kroatisch?)
24. The Welsh Lens, ***12 Contemporary Photographers from Wales 1997***, Museum of Modern Art, Wales, curated and text by Alistair Crawford, (Englisch)
25. ***Huis Marseille stichting voor fotografie***, Amsterdam 1999 (Englisch, Niederländisch)
26. Vladimir Birgus, Jan Mlcoch, ***Czech Photography of the 20th Century, A Guide***, Prague 2005 (Englisch, sign.von Vladimir Birgus)
27. Marie-Loup Sougez, M.a. de Los Santos García Felguera, Helena Pérez Gallardo Y Carmelo Vega, ***Historia General de la Fotografía***, Madrid 2007 (Spanisch)
28. José Manuel Torres, ***La retina del sabio***, Santander 2001 (Spanisch)
29. Guidi Guidi, ***La Lunga Posa, fotografie dall'archivio di Italo Zannier***, Firenze 2006
30. Vladimir Birgus, ***Jaroslav Rössler***, Prague 2001 (Tschechisch/Englisch, signiert von V.Birgus)

31. Floriano Menapace, *Valle dei Mocheni, Das Tal der Mocheni*, Bozen (Deutsch/Italienisch)
32. Marie-Loup Sougez, Helena Pérez Gallardo, *Diccionario de la Historia de la Fotografíe*, Madrid 2003 (Spanisch)

Depository of Files from the office of the ESHPh to the Austrian National Library

1. Archiv Auer, Korrespondenz 2002
2. Archiv Auer, Korrespondenz 2003
3. Archiv Auer, Symposium Mannheim 2003, Korrespondenz
4. Archiv Auer, Korrespondenz 2004
5. Archiv Auer, Photoresearcher No 7/2004, Manuskripte, Korrespondenz
6. Mitglieder: Anmeldungen und Adressenwechsel 2002-2005
7. Korrespondenz 2005
8. Photoresearcher No 8/2005, Artikel, Biografien, Korrespondenz
9. Mitgliederliste 2005
10. Photoresearcher No 9/2006, Essays, Korrespondenz
11. Aussendungen, Schimmelbriefe 2001-2006

Email: uwe.schoegl@onb.ac.at

www.onb.ac.at

Galerie Westlicht - Vienna Photographica Auction am 17. November 2007

Am Samstag, dem 17. November 2007 endete die 12. Westlicht Photographica Auction mit einem Weltrekordergebnis: Los 3, die 0-Serien Leica Nr. 107, wurde für unglaubliche **336.000 Euro** versteigert. Mit diesem Zuschlag ist aus einem zierlichen schwarzen Fotoapparat die teuerste Kleinbildkamera und die zweit teuerste Kamera geworden, die jemals versteigert wurde. Der Käufer ist ein privater europäischer Sammler.

Die Kamera stammt aus einer kleinen Serie von Testkameras, die bei Leitz in Wetzlar im Jahre 1923 hergestellt wurden, um den Markt für das neue Kleinbildformat zu testen. Sie trägt die Nummer 107 und war die siebente in Serie produzierte Leica; es ist auch die erste jemals für den Export bestimmte Leica gewesen, die für die Patentanmeldung nach New York geschickt wurde.

E-mail: auction@westlicht.com

Göteborg Hasselblad Foundation (member of ESHPh) Nan Goldin - Hasselblad Award Winner 2007

The American photographer Nan Goldin received the prize on 10 November 2007 from the hands of the Hasselblad Award Winner 2000, Boris Mikhailov (Ukraine). The ceremony took place at the City Theatre of Göteborg, Sweden. As part of it, the exhibition *Nan Goldin - 2007 Hasselblad Award Winner* was opened and continued until 13 January 2008. E-mail: haw2007@hasselbladfoundation.org

Canada

Toronto - Ryerson University

Ryerson University (Toronto, Ontario) seeks an inspiring leader and global arts advocate with intellectual breadth, along with public relations skills for their new gallery and Research Center, home of the noted *Black Star Historical Photography Collection* and the Mira Godard Study Center with its collection of fine art photographs.

Highly qualified applicants should e-mail a letter of interest and curriculum vitae outlining experience and qualifications. Please note, that the Ryerson University will accept CVs and nominations until 9 April 2008, at the email address listed below. For a recent press release and further information, please see:

<http://www.ryerson.ca./news7media/>

E-mail of 14 March 2008 received from the Photograph Collector, New York: info@photoreview.org

Germany

Dresden

Neue Photographische Gesellschaft e.V.

Neuerscheinung: Werkverzeichnis Hermann Krone

Im März 2008 ist das Werkverzeichnis des in der zweiten Hälfte des 19. Jahrhunderts in Dresden tätigen Photographen Hermann Krone erschienen. Es umfasst 592 Seiten (Format 30,5 x 24 cm) und ist 3 Kilogramm schwer. Der Band enthält 3.827 Datensätze, hinter denen sich aber weitaus mehr Photographien verbergen. An die 6000 Bilder hat der Autor dieser Fleißarbeit, Dr. Hans-Ulrich Lehmann, Oberkustos für Kunst des 20. Jahrhunderts und die Photographie am Dresdner Kupferstich-Kabinett und Vorsitzender der Neuen Photographischen Gesellschaft in Sachsen e.V. gesichtet.

Hans-Ulrich Lehmann: Hermann Krone. Die Photographien. Werkverzeichnis, München, Berlin 2008, ISBN: 978-3-422-06734-9. Euro 98.00.

E-mail: NPhG_Sachsen@web.de

BOOKS received from our members

Las Fotografías Valencianas de J. Laurent. Text by José Huguet Chanzá (member of ESHPH), Carlos Teixidor Cadenas, Pau Maynés, José R. Cancer Matinero, M. Victoria Licerias, César Díaz-Aguado Y Martínez, José Ramón García Martínez, Valencia 2003, 271 pages (illustrated). Text in Spanish. ISBN: 84-8484-069-7.

José Huguet Chanzá, **Valencia en 1888**, Valencia, 1999. 246 pages. Text in Spanish (illustrated). ISBN: 84-87398-36-7.

Fotografos Andaluces Contemporaneos (catalogue), Cordoba, 1991, Text in Spanish, 64 pages (illustrated). ISBN: 84-87158-20-X.

Miguel Angel Yáñez Polo, Luis Ortiz Lara, José Manuel Holgado Brenes (member of ESHPH), **Historia de la Fotografía Española 1839-1986**, Sevilla 1986, 647 pages. Text in Spanish (illustrated). ISBN: 84-398-7363-8.

Miguel A. Yáñez Polo y Luis Ortiz Lara, **Historia de la Fotografía Española Contemporanea 1950-1986**, Sevilla, 1986, 278 pages (illustrated). –Text in Spanish. ISBN: 84-505-3343-0.

Miguel Angel Yanez Polo, **Retratistas y Fotógrafos, Breve historia de la fotografía Sevillana**, Sevilla, 1981, 84 pages (illustrated). Text in Spanish. ISBN: 84-85894-04-9.

Eduardo Pereiras Hurtado, José Manuel Holgado Brenes (member of ESHP), *Andalucía En Blanco Y Negro*, Madrid, 1999, 271 pages (illustrated). Text in Spanish. ISBN: 84-239-9299-3.

Ingeborg Th.Leijerzapf (member of ESHP) and Harm Botman, *Henri Berssenbrugge. Passion – Energy - Photography*, Walburg Pers, Zutphen, 2001, 350 pages (illustrated). Text in English. ISBN: 90-5730-158-X.

Monika Faber, Janos Frecot, Maren Gröning, Klaus Albrecht Schröder, *Blicke, Pasanten. 1930 bis heute. Aus der Fotosammlung der Albertina*. Wien, 2007, 175 pages (illustrated).Text in German. ISBN 978-3-85033-085-5.

Anton Holzer, *Die andere Front. Fotografie und Propaganda im Ersten Weltkrieg*. Darmstadt, 2007, 368 pages (illustrated). Text in German. ISBN: 978-3-89678-338-7.

Peter Coeln (member of ESHP), *Roland Pleterski. Drawn by the light*, Wien 2007, 215 pages (illustrated). Text in English/German. ISBN: 978-3-85033-101-2.

Gabriele Hofer, Fokussiert. *Frühe Fotografien aus dem Nordico-Museum der Stadt Linz. Die Sammlung Pachinger, mit einem Beitrag von Andreas Gruber*, Linz, 2007, 223 pages (illustrated). Text in German. ISBN: 3-85484-090-91.

PRESS ECHO and other feed back

Photographic Canadiana, The Photographica Historical Society of Canada, Toronto, Ontario, Volume 33 Number 4, February-March- April 2008, p. 13.

Photoresearcher (European Society for the History of Photography) – September 2007. This issue will please those who love biographies. We have Emanuel von Friedrichsthal, The first Dauerreotypist in Yucatán; 19th Century Iranian Portrait photography; Sarah Choate Sears (1858-1935) Boston artist and photographer; and a 'Purified Czech history of photography'. The most amusing title is reserved for photographer Wolf Suschitzky: 'Fled Hitler, Loved Lenin, Shot Michael Caine'.

The Photographic Historical Society of Canada, Toronto Press Release, January 2008

The Photographic Historical Society of Canada is presenting its Annual Spring Photographica Fair, on Sunday May 25, 2008 at: The Soccer Centre, 7601 Martin Grove Road (1/4 mile south of Highway 7, on the east side) Woodbridge (Toronto), Ontario, Canada. Antique, classic and modern cameras, images, books, accessories, etc. are available for both the collector and photographer from over 90 vendors. Admission is \$ 7.00. Doors are open from 10.00 A.M. to 3.00 P.M.

For more information or table reservation, contact Fair Chairman Mark Singer, 37 Stornoway – Crescent, Thornhill, Ontario, Canada L3T 3x8 or phone 905-762-9032. Also check out the web site at <http://www.phsc> or e-mail address marklsinger@gmail.com

The Photograph Collector, Langhorne, PA 1907, USA, Volume XXVIII, No 12, December 20, 2007, p.10, 11.

The Viennese Congress of Photography: 30 Years of the European Society for the History of Photography (ESHP), scheduled for November 6-8, 2008, is making its last call for papers that deal with questions of photographic history. Coinciding with the European Month of Photography, the congress will focus on the following topics: photographic history and the variable image in our society; use and manipulation of the picture as an aspect of our visual culture; original object or (visual) symbol: the paradigm shift

'analogue-digital' and the consequences for changes in significance in photography (concept of originality); models, concepts and strategies for private and public photographic collections; and photography and its interaction with fine arts (painting, film/video, and concept art) and the sciences.

ESHPh members are invited to send synopsis of around 500 characters maximum as soon as possible, but at least before January 20, to ESHPh.

E-mail: info@photoreview.org

Photographic Historical Society of New England, West Newton, MA (USA) Jack Naylor's Collection Goes to Viennese Auction House

"The Naylor Collection has been sold to an Austrian auction house, WestLicht, of Vienna. The collection, which had been reduced by a larger auction in New York last October, was removed from Jack's house in Chesnut Hill, MA, and shipped to Austria under the supervision of Martin Reinhart of WestLicht staff.

After the New York sale, Jack had anticipated that the remainder of the collection would be dispersed in a series of Internet-based auctions. But following his death on November 22, WestLicht made a successful offer for the entire collection ... WestLicht Photographica Auction is part of a complex of ventures operated by Peter Coeln that include the Vienna branch of the Leica Gallery, a gallery that exhibits the work of photographers and houses a collection of historical cameras and equipment, and a library and a photographic archive".

From: Snap shots, Volume 13, Number 7, p. 1 and 3, March 2008 E-mail: ddejean@dejean.com

* * * *

Obituaries by Ulla Fischer-Westhauser

Franz Hubmann

Born 2 October 1914 in Ebreichsdorf / Lower Austria, died 9 June 2007 in Vienna. Chronicler of the Essential (Andrè Heller)

On June 9, 2007 the long time 'doyen of Austrian photo journalism' died in Vienna. For almost sixty years Franz Hubmann had documented people, landscapes and culture with his Leica. As a style forming photographer and picture editor of the cultural magazine *magnum – die Zeitschrift für das Moderne Leben* [magazine for modern life], he contributed essentially to modern Austrian photography and influenced up and coming generations of photographers.

Hubmann's photo essay work like the legendary series from the 'Hawelka' and the images from Austria, Germany and Paris will remain unforgotten. That will also apply to his portraits of protagonists from visual arts, literature, music and theatre. His mainly black and white oeuvre focussed above all in his human photojournalism. He specialised on background reportages and life pictures. In the centre of his interest was the human being. His pictures impress us with their spontaneity, convey a certain attitude to life and seem to include us in the event. They are important records of Austrian cultural history.

Franz Hubmann published about 80 books on portrait, landscape, culture and historical aspects and produced 17 TV movies for the ORF in the 1960s and early 1970s. Apart from the numerous exhibitions held in Vienna, Cologne, Copenhagen, Graz, Hamburg, Linz, Milan, Munich, Naples, New York, Rome, Salzburg, Franz Hubmann was honoured with a - last - retrospective exhibition on the occasion of his 90th birthday in October

2004; a joint project of the WestLicht Gallery and the Austrian Gallery of Photography/ Museum of Modern Art Salzburg.

Prof. Franz Hubmann was born on 2 October 1914 in Ebreichsdorf/ Lower Austria. He attended the College and Research Facility of the Textile Industry and worked between 1935 and 1938 as a textile technician at the hat factory in Ebeichsdorf, when he was called up into the army. He fought as a soldier until 1945 when he was taken prisoner. After the war he did not return to his post in the textile industry and studied photography from 1946 to 1949 at the Graphics and Research College. He became picture editor for the Austrian Tourist Board and built up their picture archive. He worked with the *Journal Austria International* and from 1954 to 1962 he was the picture editor of the newly founded culture magazine *magnum - die Zeitschrift für das Moderne Leben* [magazine for modern life]. From 1960-1974 he produced 17 TV movies for the ORF, among them the five part series '*Die Hohe Schule der Fotografie*' [high school of photography]. From 1983-1985 Franz Hubmann was Guest Professor at the College of Applied Arts in Vienna. He died in Vienna on 9 June 2007.

* * * *

***Michael Pritchard (former member of ESHPh)
With contributions from Stephen Herbert, Hope Kingsley and John Ward***

***Brian Walter Coe, British photographic historian, author and
broadcaster, born 27 December 1930, died 18 October 2007***

Brian Coe, who has died aged 76, was an accomplished historian of photographic technology. He was one of the last of a pioneer group of museum curators, who, in the early 1970s, raised awareness of Britain's photographic heritage and made it accessible to the wider public. He was a regular writer and broadcaster on photographic history and the author of more than a dozen books on photography and cinema.

Brian Coe was born in 1930, and educated at Cambridge High School and the University College Hull, where he read general science. Although he was not a believer, his Primitive Methodist upbringing instilled in him a very ethical non-conformist socialism, and he was a loyal *Guardian* reader all his life. In 1952 he joined Kodak Limited at Harrow, where he helped found the Kodak Education Service, running courses on film and photography for educationalists. He produced three films on the techniques of film-making, enlivening the technical lessons with a sophisticated understanding of progressive cinematic aesthetics.

In 1969, he was appointed Curator of the Kodak Museum at Harrow, where he developed the museum's permanent displays and organised regular exhibitions of photography. At the start of this period, there were comparatively few active institutional or private collections of photography, and Coe hosted curators and collectors at Kodak Museum gatherings. Dr David Thomas of the Science Museum's Photography Collections, representatives from the Royal Photographic Society's Museum Committee and private collectors such as Cyril Permutt and Bernard Howarth-Loomes would regularly meet at the Museum. The gatherings acted as an important forum for information and research, and were, by all accounts, very convivial social occasions. It was here, in 1972, that Coe aired his investigation into the Cottingley fairies hoax, concluding that the fairy photographs were faked double exposures. In 1971, with Permutt and Howarth-Loomes, he organized a pioneering exhibition on photographic history from their respective collections at the Church Farm House Museum in Hendon.

The relationship between the Kodak Museum and the Science Museum became more productive when John Ward assumed working responsibility for the latter institution's Photography and Cinematography Collections in 1974. Coe and Ward developed a close professional relationship that benefited both institutions. For Coe, access to the Science

Museum's collections produced important material for influential books and exhibitions, and a venue and a wider audience for his most ambitious projects, including the exhibitions *Snapshots* (1977), and based on *The Snapshot Photograph*, written with Paul Gates also of Kodak, (1977), and *Chasing Rainbows* (1981) inspired by Coe's *Colour Photography Book* (1978). *Sun Pictures* (1977) was a particularly notable achievement, celebrating the centenary of William Henry Fox Talbot's death in 1837. Using the salted paper process favoured by Talbot, Coe produced prints from over 600 original paper negatives in the Science Museum's Fox Talbot Collection. The exhibition was launched at Photokina in Germany in 1976 and the full show was staged at the Science Museum, travelling to Edinburgh in 1978. *Sun Pictures* was shown in Prague in 1979, giving Europeans a first glimpse of the enormous range of Talbot's work. In the catalogue for *Sun Pictures*, Ward wrote of the 'value of the association between a national museum with a major collection and a private museum backed by the laboratory and research facilities of an international organisation.' By the early 1980s, the Science Museum was showing Kodak Ltd exhibitions, including the work of wildlife photographer Heather Angel and industrial photographer Walter Nurnberg.

Brian Coe's position as Curator was actively supported by Kodak Ltd and he was able to devote time to writing and broadcasting, in particular supporting the production and narrating the BBC's landmark eight-part series *Pioneers of Photography* (1975) which was fronted by Aaron Scharf and looked at the history and development of photography. Books appeared in rapid succession on subjects ranging from *The Birth of Photography* (1976) to *Movie Photography* (1981), each was authoritative and have rarely been bettered since. His 1983 *A Guide to Early Photographic Processes*, with Mark Haworth-Booth of the Victoria & Albert Museum, has been reprinted many times and is still widely consulted. Coe's history of the camera: *Cameras. From Daguerreotype to Instant Pictures* was published in 1978 and was translated into many different languages. It remains the definitive work on the subject.

Inevitably Kodak featured in his output. His first, *George Eastman and the Early Photographers* (1973), was written for children and his 1988 *Kodak Cameras. The First Hundred Years* was researched from company production records in Britain, Rochester, New York, Paris and Stuttgart. Coe was translator for the British edition of *The Autochromes of J. H. Lartigue* (1981; Paris, 1980), and published books on East Anglian photographer Samuel Smith (*Victorian Townscape*, with Michael Millward, 1974), and ecclesiastical glass *Stained Glass in England: 1150 - 1550* (1981). He also wrote extensively for the photographic, learned and popular press.

The Kodak Museum at Harrow was substantially refurbished and re-opened in a new building on the Harrow site in 1980. But the mid-1980s were difficult times for the photographic industry and in 1984 Kodak Ltd transferred the museum collections to the National Museum of Photography, Film and Television, in Bradford. The Kodak Museum re-opened in 1989 as part of the national collections.

In 1985, Coe found another curatorial role at the Royal Photographic Society's collection in Bath. With his salary paid by Kodak, he undertook a much-needed programme of cataloguing and work on the collections, particularly the technical material, which had always been seen as secondary to the photograph archive and library. He produced several historical shows of photographs, including exhibitions on the Edwardian photographer *Horace Nicholls* (with Gail Buckland, 1987) and Victorian landscape and rural genre photographer *Joseph Gale* (1988).

When Kodak's support for Coe's role ended in 1989, he joined the newly-opened Museum of the Moving Image on London's South Bank. Coe had, for many years, lectured at the National Film Theatre, and he expanded that role as MOMI Special Events co-ordinator. He arranged public interviews with cinematographers and interspersed more technical talks with well-judged crowd-pleasers, including *Doctor Who* events where he delighted in showing test footage of exploding Daleks. His 1981 book, *Movie Photography*, became

a handbook for the staff preparing exhibits for display, and his encyclopaedic knowledge and jovial presence was a valuable bonus. His exhibition and book, *Muybridge and the Chronophotographers* (1992) was an important contribution to cinema's pre-history, with valuable material accessible only to Coe's fluent command of French.

In 1995, he was preparing to address a conference on Étienne-Jules Marey in Beaune, Marey's birthplace, when he suffered a serious stroke. He was cared for by his daughter Angela at his Somerset home until 2001 when he went to Buckinghamshire to live with his son Ian, before eventually moving to a nursing home.

During a long and productive career, Brian Coe received numerous awards including the Fellowship of the Royal Photographic Society, the Fellowship of British Kinematograph, Sound and Television Society for his research into the history of colour cinematography and he was elected to Fellowship of the Royal Society Arts.

Coe was a larger-than-life personality with wide enthusiasms and great generosity, both scholarly and convivial; he was an excellent cook and a tireless supporter of other historians and photographers. His work spanned more than fifty years of photography and film, and his friends, colleagues, and family - sustained by his inexhaustible energy and erudition, his professional collegiality and kindly spirit, and his marvellous dinners - will find him irreplaceable.

He is survived by a daughter, Angela, son, Ian, and six grandchildren.

* * * *

***Helen E. Roberts +
by Christine L. Sundt***

It is with deep sadness and a heavy heart that I report the death of our dear colleague and friend, Helene E. Roberts, longtime member of the European Society for the History of Photography, on 22 February 2008, in Hanover, NH. Helene had been in failing health for the past year but she was still actively involved as Senior Editor of *Visual Resources* since passing the baton of leadership to me in 2005. She was *VR's* stalwart editor for over twenty years during and after her tenure as head of Harvard's Visual Collections.

She was a prolific writer and reader and the recipient of numerous awards. She is survived by her husband, David, and two cats.

For more information about Helene, her achievements and publications, please visit our website at <http://www.mindspring.com/~sundt-vr/HeleneRoberts.htm>

Our brilliant colleague and gentle friend will be missed.

Christine L. Sundt, Visual Resources Editor, Consultant & Educator, P.O. Box 5316
Eugene, OR 97405-0316 USA. Tel. 541.485.1420
VR Website: <http://www.mindspring.com/~sundt-vr/>
csundt(at)mindspring.com or
csundt(at)gmail.com

* * * *

*We are very pleased to welcome all new members
to our Society from around the world*

New members in this edition

Kerstin Arcadius, Malmö, (SE)
William Bishop, London (UK)
Eva Königseder, Dorotheum, Vienna (A)
Hannelore Huber, Vienna (A)
Carmen Pérez González, Cologne (D)
**Monika Knofler – Kufperstichkabinett,
 Akademie der bildenden Künste, Vienna (A)**
Museum der Moderne, Salzburg (A)
Inge Nevole, Vienna (A)
R. Elfriede Forte, Vienna (A)
José Huguet Chanzá, Valencia (E)
Nasjonalbiblioteket, Vadso (N)
Trevor George Sewell, Borth/Ceredion, Wales (UK)
Ian Walker, Newport/South Wales (UK)
Walker E. Bennet, Forth Worth, Texas (USA)

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, March 2008

Deadline for the next issue: 30 November 2008

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)

