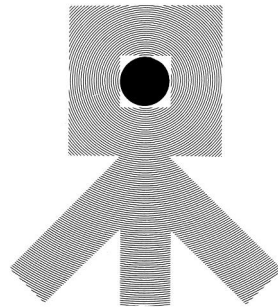


ESHPh

**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



The International Letter

La lettre internationale

Mitteilungen

Summer 2009

August

Vienna

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

Dear Members,

At the moment we are considering to do a relaunch of our website and to extend the services and news for you and all interested in photography. Therefore you are invited to give us suggestions and ideas. To prepare the ground I collected the latest news for the current edition, which could e.g. also be used in a blog (like A.D. Coleman or Michael Pritchard). But without the attached pictures; so don't be too hard on me on that.

*Our „Letter“ is appearing slightly modified this time, as it contains **only articles by or about our members** – no events from outside any more! The information is not arranged after countries anymore, but on arrival. I think this arrangement would reflect best their relevance to the presence!*

*Another point of view is „**Browsing through members activities**“. As I try to pay great attention to the numerous activities of our multi-layered and steadily growing number of members, I focus naturally on the historic photographic researches by you. Those are works on a theses or e.g. a revaluation of exhibitions in the past decade (see page 13, Colin Ford).*

*But we all need a good feed back! And we got it in November 2008, when we celebrated with **ESHPh 30 Years Congress of Photography in Vienna**. I arranged a selection for this edition just at the beginning (you can also find it on our web site!).*

I am convinced that our conference was an important step in the right direction – but which is also dependent on the intensity of your cooperation; for the good future of our society!

On this note I wish you all a wonderful summer.

*Anna Auer
President of the ESHPh*

*Uwe Schoegl
Vice-President of the ESHPh*

Feed back ESHPH

30 Years Congress of Photography in Vienna

November 6th – 8th 2008 at the Austrian Academy of Sciences

- *C'est une grande réussite, un beau livre, un grand livre. Première vertu, il est vraiment international. Et j'ai découvert beaucoup de nouveautés.. Quant à Jammes, jamais un article n'a été aussi bien illustré. Je souhaite que ce Festschrift sera reçu comme il le mérite, une reception internationale. Tous nos voeux pour que votre association continue et se tourney allégrement vers le cinquantenaire. **André Jammes, Paris***
- *Ihnen ganz besonders und dem Vorstand der ESHPH möchte ich aufrichtig danken für die Zusendung der Festschrift zum 30-jährigen Geburtstag der Vereinigung. Nicht nur die geglückte Ausführung des Buches hat mich glücklich überrascht, sondern auch die große Anzahl der Beiträge. Ich gratuliere dem Team, das diese ausgezeichnete Arbeit mit großem Erfolg verwirklicht hat. Ich freue mich auf die Lektüre. **Laurent Roosens (1st President of the ESHPH in 1978), Mortsel, Belgium***
- *Zunächst noch einmal meine Gratulation für den großartigen Erfolg Ihrer Bemühungen in Sachen Jubiläum. Das Buch ist ein Prachtstück. Da stimmt alles: Anzahl, Qualität und Themenreichtum der Beiträge, aber auch Konzeption, Layout und Druckqualität. Was mich besonders beeindruckt, ist die sorgfältige Redaktion und das akribische Lektorat. Bis jetzt habe ich noch keine Fehler gefunden. Die Gesellschaft kann sich damit wirklich sehen lassen. **Rolf H. Kraus (Founding Member of the ESHPH), Stuttgart, Germany***
- *We received in good order your beautiful publication, accept our sincerest congratulations! I was very touched, but also proud that such a thing became possible. Thanks again. I could not have dreamed a better future for ESHPH. **Roger Coenen (1st General Seceretary of the ESHPH, in 1978), Saint-sévère-sur-Indre, France***
- *We have received the catalogue of the Jubilee. 30 Years ESHPH and I would like to thank you. There are several Jammes images and the book is very beautiful. **Romain Cervello, Paris, Sotheby's France***
- *Thanks so much for the book! It arrived in perfect condition. I am positively surprised with the high quality of the publication. The illustrations are especially beautiful printed. **Rosina Herrera, The Museum of Modern Art, New York***
- *I just want to say thank you for all your efforts – and those of your colleagues – in organizing the excellent conference last week. It was a very good gathering with interesting papers and a publication that will be a last testament to it. **Michael Pritchard, Herts, UK***

- *We are honoured to have been able to give a presentation at the congress, and send you our true congratulations for your work you have done with editing the book and organising the whole event. **Katalin Bognár, Hungarian National Museum, Budapest***
- *It was also an unforgettable experience to be again in Vienna. Above all I want to thank you for the magnificent book you and Uwe have edited. **Ben Baruch Blich, Tel Aviv, Israel***
- *Il volume Jubilee 30 Years ESHPh é bellissimo, e la ringrasso per l'invio. **Italo Zannier, Venezia, Italy***
- *Thank you again for a wonderful congress in Vienna. **Kari Grindland, Ostfold fylkes billedarki, Sarpsborg, Norway***
- *Congratulations to the editors for this rich publication, much to read, to learn and enjoy, beautiful photos! **Kerstin Arcadius, Malmö, Sweden***
- *Just before leaving I received the beautiful catalogue! It's impressive, one of the most beautiful book I ever saw. **Giuliana Scimé, Milano, Italy***

* * * *

Members Voice

26 May

Krems, Austria

*Donau Universität Krems, Department für Bildwissenschaften
Certified Programm Fotografie - Oktober 2009 bis März 2010*

Beispielhaft im deutschen Sprachraum vermittelt das Studienangebot zentrale Kompetenzen für Positionen in Foto-Institutionen und fotobezogenen Projekten. Ausgewiesene ExpertInnen wie **Anton Holzer, Marjen Schmidt, Carl Aigner, Bernd Stiegler, Herta Wolf, Oliver Grau, Harald Krämer** und **Lev Manovich** analysieren gemeinsam mit den Studierenden die wesentlichen fotogeschichtlichen Entwicklungen des 19. und 20. Jahrhunderts. Zudem steht ein Ausblick in die Zukunft der Digitalen Fotografie, der Erwerb von Management Kompetenzen sowie von Know-How am Bildmarkt im Mittelpunkt der Lehre, die in der einzigartigen Atmosphäre des Zentrums im Stift Göttweig stattfindet.

Der Lehrgang ist ein 1-semesteriges „Certified Program“. Da dieses Certified Program zugleich Teil des Masters darstellt, dessen Module miteinander kombinierbar sind, besteht nach Abschluss auch die Möglichkeit, einen Master zu erwerben.

Certified Program

Dauer: 3 Wochenmodule, berufsbegleitend

Abschluss: 30 ECTS Punkte.

Master-Lehrgang

Dauer: 4 Semester, berufsbegleitend

Abschluss: Master of Arts, 120 ECTS Punkte

Das Certified Program besteht aus 3 Wochenmodulen

Modul 1: 17.-23. Oktober 2009

Modul 2: 23.-29. Januar 2010

Modul 3: 13.-19. März 2010

Information und Anmeldung: Andrea Haberson . Tel: +43 (0) 2732 893-2569

Information: www.donau-uni.ac.at/de/studium/fotografie/index.php

27 May

Leicester, UK

Michael Pritchard, De Montfort University, Leicester (UK)

M.Pritchard was **Director of Photographic auctions at Christie's, London** (1986-2007). He is currently working on a PhD at **De Montfort University, UK**, looking at the development of British photographic manufacturing in the 19th and early 20th century. M. Pritchard launched the British photographic history blog at the beginning of 2009. The site, British Photographic History: Information and Discussion on all Aspect for British Photographic History.

The website is located: www.mpritchard.com and <http://britishphotohistory.com>

The Wilson Fellowship in Photographic History. Call for Applications. **De Montfort University** is pleased to announce the availability of one Wilson Fellowship for its new MA in Photographic History and Practice. The Fellowship offers £5,000 toward the defrayal of tuition and other costs related to the MA, it is open to all students UK, EU and International. To apply for the Wilson Fellowship, please submit a piece of recent writing on photographic history no longer than 10,000 words, in English, to the Admissions Committee. For applications to the MA, please contact Student Recruitment at the Faculty of Art and Design at artanddesign@dmu.ac.uk or apply online at ukpass.ac.uk. For questions about the MA programme or the Wilson Fellowship please contact Programme Leader, Dr Kelley Wilder at kwilder@dmu.ac.uk.

The MA in Photographic History and Practice is the first course of its kind in the UK. It lays the foundations for understanding the scope of photographic history and provides the tools to carry out the independent research in this larger context, working in particular from primary source material. In addition to our collaboration with the **Wilson Centre for Photography Studies in London**, we will work with the collections of the **National Media Museum, Bradford**, the **Central Library, Birmingham**, the **British Library** and private collections throughout Britain. Students handle photographic material, learn analogue photographic processes, write history from objects in collections, compare historical photographic movements, and debate the canon of photographic history. They also learn about digital preservation and access issues through practical design projects involving Website and database design. Research Methods are a core component, providing students with essential handling, writing, digitizing and presentation skills needed for MA and Research level work. Further modules will encourage independent thinking in theory and in history writing, introduce students to methodologies commonly encountered in photographic history, and set the students on a course for finding their own MA dissertation topic. Students receive expert advice on the thesis topic of their choosing, which is written in the summer months and submitted in September, one year after the course begins, in the case of full time study, or two years in the case of part-time.

For further details on the course and application process. Please download a course brochure from http://kmd.dmu.ac.uk/kmd_photohistory_page/HOPP.pdf.

20 June
Salzburg, Austria

Loan by UniCredit Bank Austria to MdM Salzburg

Collection FOTOGRAFIS Bank Austria at the Museum der Moderne Salzburg. Exhibition: 20 June – 26 October 2009

On 20 June the Collection FOTOGRAFIS has been given as a loan by Bank Austria to the *Museum der Moderne* in Salzburg. The introduction of the exhibition (480 images) was given by **Margit Zuckriegl**, the curator of contemporary art at the Collection of the Province of Salzburg Rupertinum and **Director of the National Collection of Fine Art Photography of Austria** (including 17.000 oeuvres of Austrian contemporary photography and media art). The **FOTOGRAFIS** presentation was last shown by Bank Austria **Kunstforum** in Vienna from September 11 to October 29, in 2008.

The **FOTOGRAFIS** collection was established in 1975 primarily through the efforts of three individuals: **Anna Auer** (*1937), **Werner Mraz** (1941-2009), who headed the Viennese gallery *Die Bruecke* (1970-1978), one of the first photography galleries in Europe, and **Ivo Stanek** (1936-1906), then the Head of Marketing at the Austrian Laenderbank in Vienna (today's UniCredit Bank Austria AG). Within ten years a unique photographic collection was formed and had a major impact on photographic discourse in Europe.

Well-known photographers from the early days of photography in the 1840s up to the 1980s are represented in the collection FOTOGRAFIS. The earliest displayed works are by one of the "fathers of photography", William Henry Fox Talbot, and the Scottish photography pioneers David Octavius Hill, Robert Adamson and Richard Calvert Jones. Travel shots by Beato, Francis Frith, Roger Fenton and Maxime du Camp and the work by Eadweard Muybridge are given prominent place in the collection as well as to Julia Margaret Cameron and Henry Peter Emerson. Alfred Stieglitz, Alvin Langdon Coburn, Frederick Henry Evans, Edward Steichen, Frantisek Drtikol, Léonard Misonne and Heinrich Kuehn represent *Pictorialism* – a photographic trend most popular at the turn of the 19th century, which followed painting and graphics in both technique and theme. On the other hand *Straight Photography* of the 1920s and 1930s represented by the work of Paul Strand, Margaret Bourke-White, and Edward Weston, or representatives of *New Objectivity* in Europe, such as Albert Renger-Patzsch, Karl Blossfeldt, August Sander, or Helmar Lerski apply an opposing approach based in the specific qualities of the photographic medium – faithful, optically sharp snapshot of reality. At the same time, the possibilities of photography are dramatically expanded through experimentation carried out by avant-garde artists, especially the *Dadaists* and *Constructivists* such as Man Ray, Alexander Rodchenko, László Moholy-Nagy, Raoul Hausmann, Herbert Bayer, and Maurice Tabard, who are among the most distinctive artists on display. Reportage photography and Social Documentary play an irreplaceable role in the history of 20th-century photography, from Henri Cartier-Bresson, Kenneth Josephson, Lee Friedlander to Diane Arbus. Contact: www.museumdermoderne.at

20 June 2009
New York
A. D. Coleman

A.D. Coleman (*1943 in N.Y.C) has published eight books and more than 2000 essays on photography and related subjects. Formerly a columnist among for the *Village Voice*, the *New York Times*, and the *New York Observer*, Coleman has contributed to *ARTnews*, *Art on Paper*, *Technology Review*, *Juliet Art Magazine (I)*, *European Photography (G)* he started more recently to publish a **blog** which could be found at <http://photocritic.com>

We lost **Bill Jay** this spring. He died peacefully in his sleep on Sunday, May 10, 2009 in Samara, Costa Rica, where he'd set up residence. He was born in London in 1940.

I got to know **Bill** after he left England (where he'd served as the first director of the **Institute for Contemporary Arts** in London and also worked under the late **Colin Osman** as the first editor of the germinal UK magazine *Creative Camera*. In 1970 he founded the short-lived but extremely influential UK magazine *Album*. (You'll find PDF versions of the full run of this publication here.) He came to the States to study with **Van Deren Coke** and **Beaumont Newhall** at the University of New Mexico, and joined then the faculty at **Arizona State University** in Tempe, AZ in 1972, where he founded the **Photographic Studies program**.

In the late '90s he retired to live in the Arizona outback, moved then to California before heading to Costa Rica. Much of this was due to a medical condition that made it hard for him to be comfortable in certain climate conditions.

By anyone's lights **Bill** qualified as an odd duck. He told me once that he'd spent some years as an evangelical street preacher in London and elsewhere in the UK before his conversion to advocate of photography. During his time in the southwest he became a survivalist, fully prepared for the ravaging hordes to sweep out of the cities and ravage the land. I found him always humorous and energetic, never apocalyptic, though he did tend toward the jeremiad as a literary form. He was ever gracious and gentlemanly — "old school," as we say nowadays.

At the same time, he was an extremely thorough and scrupulous historian who believed in close attention to original sources, which he both taught and practiced. Bill had read every issue of every 19th-century English-language photo journal, and every other printed source about photography on which he could lay his hands. He maintained extensive clippings files on individual photographers, processes, historical events, and other photo-related topics. (These now reside in his archive at the **Centre for Creative Photography** in Tucson.)

Bill also wrote prodigiously; I remember him saying, casually in conversation, that he had drawers full of unpublished essays, in addition to his extensive published output and substantial correspondence. Over the past decade or so he published most extensively in the British magazine **Ag** and the U.S. journal **LensWork**. In 2008 he received the **ICP Infinity Award for Writing on Photography**, an honour he surely earned.

Bill and I didn't always see eye to eye on the issues of the day, but we shared a commitment to clarity of expression, an aversion to jargon, and a disdain for cant. Beyond that, we simply liked each other, for those inexplicable reasons that make for friendship. I invited Bill to write **the introduction to my 1995 book *Critical Focus***, and he responded with an extremely supportive appreciation.

We used to bump into each other regularly at the annual conferences of the Society for Photographic Education and elsewhere on the circuit. Once he left his teaching job we saw less of each other, but kept in touch by phone and email. Between his relocations after Arizona and my own travels (especially to China), we'd lost track of each other over the past few years. So it was a shock to learn, from a colleague, of his passing. Good to know, from what I see online, that his death has not gone unmarked or unmourned, and that people continue to acknowledge and celebrate his achievements and contributions.

(You'll find [an obit for Bill by Mary Virginia Swanson](#) here. It's full of useful links to online material by and about Bill. [Bill Jay On Photography](#), the website that he began to publish when he got to California, contains a generously large selection of his texts and images.)

© Copyright 2009 by A. D. Coleman. All rights reserved. By permission of the author and Image/World Syndication Services, imageworld AT nearbycafe DOT com.

26 June

A. D. Coleman

Teaching the Business of Art Marita Holdaway of the Benham Gallery in Seattle posted a comment today as follows:

"I think a dialog about better preparing artists for the business of being an artist while in school would be great. I have interns and new employees come to me recently graduated from schools like Seattle Art Institute and Rhode Island School of Design without a clue of how to represent themselves, who to approach about their art or how to talk about it.

"A semester-long course on the business of being an artist would go a long way in helping artists become more successful in their efforts to get their art out there in the world."

I'm experimenting with how I and my subscribers can use this **blog** as a forum. One method involves putting up a new post on a particular theme, so that's what I'm doing here. I have uploaded an essay from 1987, "**Identity Crisis: The State Of Photography Education Today,**" that provides some background on the evolution of the university, the art institute, and the polytechnic institute. And I've added the previously unpublished text of "**2020 Vision: Photojournalism's Next Two Decades,**" a talk I gave at the World Press Photo Awards Day in 2000, because in it I envision the education and post-graduation professional practice of a young photographer. The combination will give you some of my own reference points, at least.

My own immediate response to Marita's suggestion:

From visiting art schools and photo programs around the country and internationally over the years I have the distinct impression that many already offer such courses. They include such subjects as preparing the portfolio, writing the grant proposal, writing the artist's statement (usually with disastrous results), and other aspects of "getting your work out." Some schools that don't offer such courses within their curricula bring in outsiders like **Mary Virginia Swanson** to teach short, intensive workshops on these subjects. And of course one can take Swanson's workshops independently; she presents them regularly in a variety of settings and locations. Others offer similar opportunities: key into Google the words "business of art seminar" and you'll see some of the options.

So I'm not convinced that the need Holdaway perceives results from a widespread shortage of such instruction. Certainly there's more information about "the business of art" out there now, in the form of workshops, seminars, books, websites, and other media, than ever before. And some schools clearly excel in preparing their students that way. I don't think it's coincidental that the **Yale School of Art** turns out grads with ample self-promotional skills, given that the **Yale School of Management** offers one of the world's most prestigious MBA degrees.

Nor am I convinced that such instruction in practical business matters belongs within the pedagogical structures of higher education. None of the hard sciences, none of the social disciplines (economics, psychology, sociology, anthropology), and none of the humanities offer courses in self-promotion, marketing, and business strategies as part of undergraduate or graduate curricula. It's surely no easier to "get your work out there in the world" as a PhD in comparative religion than it is as a newbie MFA. Why should student artists get special tutorials in "the business of being an artist" when no one seems to think that student

anthropologists need special instruction in the business of being an anthropologist? Do we assume that young artists, as distinct from young physicists or historians or literary scholars, are special-needs cases meriting the pre-professional equivalent of training rash to ready them for the elementary truth that once they leave school they'll have to earn a living somehow?

Art School Confidential (2006)

We live in the first culture in recorded history that has dramatically overproduced both art and artists — more art than we can possibly exhibit, purchase, conserve, and otherwise consume, more artists than we can possibly employ or otherwise subsidize. Granted, I'd rather see tax monies and discretionary income spent on art than on neutron bombs, stealth fighter planes, and junk food. But that will simply aggravate the art glut. If some young artists fall by the wayside because they get out of art school unaware that they're entering a business environment and unprepared to do so, that's life. As my late colleague **Richard Kirstel** was wont to say, "Those who can be discouraged should be."

Don't just take Richard's word for it, or mine. I give you the wisdom of **Prof. Sandiford**, the art-school faculty member played by **John Malkovich** in Terry Zwigoff's 2006 comedy, *Art School Confidential*. On the first day of the fall semester, **Sandiford** tells the freshmen in his life-drawing class, "Don't have unrealistic expectations. If you want to make money, better drop out right now. Go to banking school, or website school, anywhere but art school. And remember only one out of a hundred of you will ever make a living as an artist."

I welcome other voices to a dialogue, pro and con, on this subject.

29 June

A. D. Coleman

BigYellowDaddy Takes Our Kodachrome Away

We get the phrase "seeing the handwriting on the wall" from the Biblical story of the cryptic message written by a disembodied hand on the wall at Belshazzar's feast, whereat said ghostly extremity inscribed the words "Mene Mene, Tekel, Upharsin." (Old Testament, Book of Daniel 5: 1-6, 25-8.)

Rembrandt, "Belshazzar's Feast," about 1635

The *Columbia Encyclopedia* (sixth edition, 2008) tells us that "These Aramaic words may be translated literally as 'It has been counted and counted, weighed and divided.' Daniel interpreted this to mean that the king's deeds had been weighed and found deficient and that his kingdom would therefore be divided." (Here's Rembrandt's version of the scene.)

I don't claim any prophetic ability. I don't even lay much stock in my intuitive capacity, believing, as my late colleague **Richard Kirstel** often said, that "Intuition is like magic: it works, but the quality control sucks." I don't have special access to photo-industry insiders, and while I keep an ear to the ground on general principles I don't listen especially closely to that industry's mavens.

At the same time, I try my best to keep up with whatever news affects me as a member of our lens culture, I attend some of the trade expos, I talk with and listen closely to photographers, I observe at first hand what goes on in photo-education programs around the world, and I make a point of reading the handwriting on the walls. So, when Eastman

Kodak announced on June 22 that it had ceased production of Kodachrome film after 74 years, I didn't consider that at all surprising. Indeed, I found myself in the odd position of thinking "I told you so."

Kodachrome roll film

The backstory: In 2000 the programming committee for **World Press Photo** invited me to deliver the keynote to that year's WPP Award Days in Amsterdam, where the WPP Foundation was started in 1955. This is an annual celebration of photojournalism and press photography. While not deeply immersed in the world of photojournalism and press photography per se, I write about it regularly, so I'd demonstrated that I have something to say on these subjects. The committee that invited me included Robert Pledge of **Contact Press Images** and **Grazia Neri** of the eponymous Italian picture agency and gallery, so I assumed they wanted a provocation, and set out to create one. Here's the full, previously unpublished text of my talk: "**2020 Vision: Photojournalism's Next Two Decades.**" (I'm also uploading the text of my 1978 keynote address to the Society for Photographic Education, "**No Future For You? Speculations on the Next Decade in Photography Education,**" a provocation aimed at a much different audience. A number of my predictions therein anticipate the situation in which the medium of photography found itself in Y2K.)

For the Amsterdam event I created a fiction involving a 22-year-old recent graduate of a "time-based arts" MFA program, embarking on a career as a professional photojournalist. In describing this newbie's entry-level skill set, assumptions, projects, and plans I drew on nothing more than what I'd observed as a teacher and visiting lecturer in such programs, what I'd learned from conversations with photographers and picture editors in the field, and what I'd read in publications readily available to the general public. No privy information, in other words, no advance notice from highly-placed inside sources. Elementary extrapolation. As **Bob Dylan** sings, "You don't need a weatherman to know which way the wind blows."

The talk was well-received, on the whole. To my surprise and delight, the young award-winning photographer who got up to speak immediately after I finished, and whose name I've regretfully forgotten, began his talk by saying "I'm the photographer **A. D. Coleman** just described," and proceeded to demonstrate that in detail.

However, since Eastman Kodak serves as WPP's main sponsor, the hall was full of mid- and upper-level Kodak management types, most of them middle-aged — think of them as Kodak's expensively suited, paunchy, graving executive good fellows. Afterward, I heard from colleagues seated among them that they grumped and grumbled throughout my talk, whose projections they found ridiculous, clueless, the lot of them, as subsequent events proved:

1. Eighteen months later, in fall 2002, in Köln, Germany, at Photo-Kina, the annual photo-industry extravaganza, Kodak demonstrated its new drugstore digital-print kiosks and announced it was taking the plunge into the digital realm.
2. In May 2003, Kodak announced it would discontinue production of b & w paper.
3. In 2008, Rochester Institute of Technology — the world's pre-eminent photo-specific polytechnic institute, headquartered in Kodak's home town and deeply subsidized by Big Yellow — announced that thenceforth it would teach gelatine-silver printing as an "alternative process."

Kodachrome Super-8 film

And now, in June 2009, Kodak drops Kodachrome. Of course this is news, appropriately

treated as such. But it demands analysis as part of a larger pattern. The image environment inexorably turns toward digital forms. As that progresses, the consumer base for analogue/chemical/"wet" photographic tools, materials, and processes diminishes — as does demand for instruction in using such technologies.

These turn into niche markets that enterprising boutique/microbrew producers will target and to which they will supply product lines specifically tailored to the demands of those specialized consumers. We've already seen this happen with pinhole cameras, Holgas, and the materials necessary for an assortment of "alternative processes" — even some **gelatine-silver papers with high silver content**.

This doesn't mean that every current or past product will have its boutique equivalent. Economies of scale and/or proprietary formulae may mean that we'll never again have SX-70 film or Kodachrome. It does mean that, if and when such issues get resolved in relation to a particular type of product, a new version may come on the market — probably more expensive than the original mass-produced predecessor, but with more consumer input into its qualities.

It's always saddening when something slips out of the toolkit of a medium. It's one less flavor at the disposal of the artist or communicator, one less taste for the audience to savor. Photographers such as Alex Webb have predicated their work on Kodachrome's distinctive palette, and speak poignantly about what they feel it contributes to their work and how they respond to its imminent disappearance. There's even a website, Dan Bayer's **The Kodachrome Project**, dedicated to commemorating it (ironically, in a purely digital medium).

Photography and, more broadly, the lens-based media (including film and video) prove particularly prone to such losses, because — unlike sculpture, painting, etching, engraving, and other visual forms — so many of its tools, materials, and processes originate as mass-market consumer goods, their production and price dependent on large-scale distribution.

So we'll see more of this, not less, as the image world turns digital. I won't bother to say "I told you so" again. Just stick your own wet finger up in the breeze.

17 July

Donau Univeristät Krems, Austria

Studium am DBW – Beginn Herbst 2009 – Fotografie

Start am 17. Oktober 2009 (3 Wochen-Module, 1. Semester)

Faculty: **Anton Holzer, Marjen Schmidt, Carl Aigner, Bernd Stiegler, T.Immisch, Simone Förster, Jens Gold, Friedrich Tietjen, etc.**

Contact: www.donau-uni.ac.at/fotografie

Browsing through the activities of our members

14 May

Charleroi, Belgium

Prix des Musées 2009

Nouveau signe de reconnaissance pour le Musée de la Photographie. Après avoir recue le Prix du public lors de la première édition du Prix en 2006, le voici aujourd'hui salué par le jury qui lui a attribué, pour la Wallonie, **le Prix des musées 2009**.

Chaque année, le Prix des musées récompense un musée en Wallonie, un musée en Flandre et un musée à Bruxelles.

Le renouvellement et l'implication du public constituent les éléments clés de ce prix, qui est né à l'initiative de la revue *Openbaar Kunstbezit* in Vlaanderen et du cabinet d'avocats Linklaters. Les musées sont ainsi évalués sur la base des critères suivants: les projets qu'ils développent dans le but de renouveler leur public, les initiatives qu'ils prennent en faveur d'une implication active du public et enfin les efforts qu'ils consentent pour rendre le musée accessible à tous, tant pour des groupes cibles particuliers (enfants et jeunes, personnes défavorisées, allochtones, personnes handicapées, ...) que pour le grand public.

C'est donc le Musée de la Photographie qui remporte le prix du jury en Wallonie cette année, tandis que le Museum voor Schone Kunsten, Gand est plébiscité pour la Flandre et le Musée BELvue pour Bruxelles. Chacun des trois musées lauréats se voit décerner 10 000 Euro qui les aidera à poursuivre leur politique d'ouverture envers tout les publics.

15 April

Göteborg, Sweden

Erna & Victor Hasselblad Foundation

The Hasselblad Foundation has chosen American photographer **Robert Adams**, Astoria, Oregon to be the **recipient of the 2009 Hasselblad Foundation International Award in Photography**. The prize, consisting of SEK 500.000 (approximately USD 60.000) a diploma and a gold medal was presented to Mr. Adams at a combined press conference and ceremony held in San Francisco April 14, 2009. An exhibition of Robert Adams' photographs will open on November 6th, 2009 at the foundation's exhibition hall Hasselblad Center, Göteborg Museum of Art www.hasselbladfoundation.org

15 May

Vevey, Switzerland

Musée Suisse de l'appareil photographique

Colloque Musée suisse de l'appareil photographique et Memorativ Points de vue: pour une histoire de la photographie

Le Musée suisse de l'appareil photographique a débuté la transformation de son exposition permanente. L'étage présentant les origines de la photographie, verni dans sa nouvelle version le 25 mars, a amorcé ce grand bouleversement. Soucieux de reformuler son propos et de refléter l'évolution de la recherche durant les dernières années, l'institution a le grand plaisir d'accueillir **Jean Louis Marignier** de **Pierre Yves Mahé**, codirecteurs de la maison Nicéphore Niépce, qui partagent le fruit de leurs travaux dans l'exposition, également lors d'une conférence. www.cameramuseum.ch

16 May

10ème Nuit des Musées de la Rivière vaudoise

Exposition: Comment Niépce inventa la photographie entre 1816 et 1829

Présentation d'images au bitume de Judée sur cuivre, étain et argent obtenues par le procédé de Niépce reconstitué par **Jean-Louis Marignier**, chercheur au CNRS et conseiller scientifique de la Maison Nicéphore Niépce, et **Pierre-Yves Mahé**, Directeur de la Maison Nicéphore Niépce à Saint-Loup-de-Varenes. www.cameramuseum.ch

23 May

Vienna, Austria

Peter Coeln. WestLicht Photographica Auction on 23 May 2009

Das Highlight war die 100% originale und fast neuwertige **Leica M3 oliv**, die für weit mehr als das Doppelte des oberen Schätzpreises versteigert wurde und mit 87.600 Euro überraschend zur teuersten Kamera dieser Auktion wurde. Nicht weniger spektakulär war der Zuschlag auf ein **Leica M3 Vormodell** aus dem Jahr **1951** – dieser seltene Prototyp fand für beachtliche 72.000 Euro einen neuen Besitzer. Hohe Zuschläge bekamen auch die handverlesenen japanischen Kameras. Darunter eine wunderschöne und fast neuwertige **Nikon I** (27.000 Euro), eine schwarz lackierte **Nikon SP** (8.400 Euro) und eine schwarz lackierte **Nikon S2** (8.400 Euro).

Die nächste WestLicht Photographica Auktion findet am **5. Dezember 2009** statt.

www.westlicht.com

27 May

Boston and Concord, MA, USA

Lecture Programme - Colin Ford CBM (Honorary Member of the ESHPh)

Colin Ford is considered by the *London Times* as the doyen of British historians of photography. He began his career in the theatre, and is an experienced director and broadcaster. He was **Keeper of Film and Photography at the National Portrait Gallery** in London (1972-1982) before becoming the **founding Head of Britain's National Museum of Photography, Film & Television, Bradford** (now the **National Media Museum**). After he had directed it for ten years, he became **Director of the ten National Museums & Galleries of Wales (1993-1998)**. He is **Chairman of the Kraszna-Krausz Foundation** and of partnership Events & Entertainment Ltd. He was the curator of many exhibitions since. In 2003, he was curator of *Julia Margaret Cameron, 19th Century Photographer of Genius* at the National Portrait Gallery, the National Museum of Photography, Film & Television and the Getty Museum (Los Angeles). His critical biography of Cameron accompanied the exhibition, and he is co-author (with Julian Cox) of *Julia Margaret Cameron, The Complete Photographs*. He is Vice-President of the Julia Margaret Cameron Trust (extracts of press information). Since retiring, Colin Ford has been a Visiting Lecturer and Researcher at the Universities of Sao Paulo and Texas (Austin), The International Museum of Photography (Rochester, New York), and the Reiss-Engelhorn Museum (Mannheim). Contact Karen Hilliard for Events Coordinator or E-mail: khilliard@rcn.com

4 June: Lewis Carroll – Photographer Extraordinary (took place at May Alcott's Orchard House, Concord, MA)

6 June: Worth a Journey. Bradford. England's National Media Museum, Repository for Photography, Film, Television and the New Media (took place at the Old Schwamb Mill, Arlington, MA)

11 June: Julia Margaret Cameron – 19th Century Photographer of Genius (took place at Longfellow National Historical Site, Cambridge, MA)

27 May

Vienna, Austria

Museumsquartier, Room D/quartier 21

Presentation of PhotoResearcher No 12/May 2009

On the occasion of **EIKON** event's soirée (EIKON – International Magazine for Photography and Media Art, Vienna) the new issue of **PhotoResearcher No 12** have been presented by **Uwe Schoegl**, the **Vice-President of the ESHP** and found much approval especially among the young public. (Feed back will be given in the forthcoming *Letter*).

Uwe Schoegl (*1965) is the Vice-President of ESHP. He is an art historian and since 2002 **Assistant Director and Senior Curator of Photography of the Picture Archive of the Austrian National Library**, Vienna. Since 2006 he is Visiting Lecturer at the Danube University Krems/Images Sciences. Research on Heinrich Kuehn and Pictorialism in Austria and photography in the 20th century, especially on the manifestations of art and photography in totalitarian regimes, several publications about photography. Most recent publication: Ferdinand Schmutzer - The Photographic Work 1894-1928 (2008).

4 June

Langhorne, PA, USA

*The Photograph Collector, Volume XXX - No 5, May 20, 2009, page 12
Anzenberger Agency Celebrates 20 Years*

The **Anzenberger Gallery of Vienna**, Austria celebrated its **20th anniversary** with an exhibit at its offices at Zeindlhofergasse 7 and a limited edition portfolio, *East-West Edition*. The agency represents 47 international photographers worldwide and distributes work by another 200 photographers with more than 2,000 photos and text features and a growing digital picture library with approximately 170,000 images accessible with an APIS Browser or via the web site. Its photographers are regularly assigned by and published in *National Geographic Geo*, *Der Spiegel*, *Focus*, *Stern*, *Time*, *Newsweek*, *the New York Times*, *Fortune*, *L'Espresso*, *Le Figaro*, *El Pais*, and more. The agency was founded by Regina Maria Anzenberger in 1989 and is directed by her.

The 20th anniversary exhibit is on display through December 31, 2009 and is open during office hours: Monday through Friday, 10 a.m. – 6.p.m

Information about *East-West Edition* 20 anniversary portfolio and the individual books *East* and *West* can be found in the "Catalogues and Publications" and "Limited Editions" sections of this newsletter. For further information about Anzenberger Agency, contact: 43 (1) 587 82 51. E-mail: gallery@anzenberger.com , or www.anzenberger.com

From: The Photograph Collector, 140 East Richardson Avenue, Suite 301, Langhorne, PA 19047.
E-mail: info@photoreview.org – Editor: Stephen Perloff

8 June 2009

West Newton, MA, USA

*Photographical Historical Society of New England
New Membership Directory 2009 (44 pages & A B C 1-4)*

Some abstracts: The PHSNE meets on the first Sunday of the month (except July and August), normally at the Waltham High School. At each meeting we hold a mini trade fair before the meetings begins. We hold two large shows each year – spring and fall and every February we hold members auction. PSHNE publishes the *Journal* and the monthly *snap shots*: www.phsne.org

10 June

Toronto, Canada

Photographic Historical Society of Canada

Photographic Canadiana is published four times a year (except July and August). The 35th issue (May-June 2009) appeared to the 35 anniversary of the society. The PHSC was founded in Toronto in 1974 for people interested in photographic history. It was incorporated as a non-profit organization in Canada four years later. The majority of the 250 members are camera or image collectors, photographic researchers & writers, and professional photographers in Canada. Included are many libraries, archives, museums and other photographic societies. Contact: www.phsc.ca

12 June

Los Angeles

The P. Paul Getty Museum

**7 pm Lecture of Sarah Greenough:
Beaumont Newhall. Teaching a History and Inspiring a Vision**

Celebrated as the first curator of the photography department at the Museum of Modern Art and the founding director of the George Eastman House, **Beaumont Newhall** was also an inspirational teacher of several generations of students. In this presentation, **Sarah Greenough**, curator and Head of the Department of Photographs at the National Gallery of Art, will examine Newhalls own education and the rich legacy of his teaching. Contact: www.getty.edu

15 June

Los Angeles

Getty Research Journal, Number 1

The *Getty Research Journal* is a new periodical that showcases work by scholars and staff associated with the Getty Research Institute and other programs of the J. Paul Getty Trust. This inaugural issue offers refereed essays that focus on an object or aspect of the Getty's extensive archival, rare book, and artistic holdings or bear upon the annual research themes of the Research Institute or the Getty Villa. The journal, edited by **Thomas W. Gaehtgens and Katja Zelljadt**, also presents a selection of short, lively pieces about new acquisitions, scholarly activities, and ongoing research projects at the Getty. Contact: www.getty.edu

26 June
Los Angeles

The Getty Research Institute
Exhibition: Walls of Algiers - Narratives of the City
May 19 to October 18, 2009
Research Institute Exhibition Gallery

The Getty Research Institute's new exhibition, *Walls of Algiers: Narratives of the City* examines the city's complex history through diverse 19th- and 20th-century visual sources. The exhibition offers, for example, a virtual tour through vintage postcards and juxtaposes Orientalist representations of "indigenous" people with photojournalist coverage from the Algerian War. Contact: www.getty.edu

3 July
Vienna, Austria

Kunsthalle Wien.
Exhibition: The Portrait. Photography as Stage
(4 July – 19 October 2009)

The curator **Peter Weiermair** (*1944) have been on the **Board of ESHPh (1982-1989)**, he was the longstanding **Director of the Frankfurter Kunstverein (1900-1998)**, and of the **Oesterreichische Sammlung Rupertinum in Salzburg (1998-2001)**, he acted also as **Director of the Galleria d'Arte Moderna in Bologna, Italy (2001-2007)**. **Weiermair** realized a great number of exhibitions and pioneered the exhibit *Photography as Art 1879-1979/Art as Photography 1949-1979, Vienna*. He published several books about art and photography. In the present show he is giving a very exciting review in what had been changed between 1980 till 2009 in portrait photography due to new technologies.

"When the history of photography began to unfold with portraiture in the nineteenth century, one's own image was cause for astonishment and rapture. Since its discovery, the photographic medium has satisfied people's desire. Considering the new technologies available today, with which it has become possible to manipulate any images easily, inexpensively, and quickly and to change and improve the appearance of the human body as desired, the role of the portrait as a mirror of the subject's personality and as a medium of identification has to be aesthetically questioned.

Starting with **Robert Mapplethorp's** formalist studio photography, **Peter Hugar's** intimate psychological pictures, and **Nan Goldin's** visual diary, the exhibition explores the changes of portrait photography since 1980. Searching for beauty, authenticity, and personal visual language, artists have since then developed an unconventional art of portraiture encompassing glamour and mise-en-scène, radical realism, snapshots, irony, and documentary objectivity. The selected works combine to form a panorama of today's image of man, where icons of society appear next to anonymous individuals" (extracts of the exhibition folder). Contact: www.kunsthallewien.at

* * * *

We are very pleased to welcome all new members in this
edition

Ingrid Bartel, Linz (A)
Peter Baum, Vienna (A)
Brands Museet for Fotokunst, Odense (DK)
Roger Coenen, Saint-sévère-sur-Indre (F)
Sebastian Dobson, Edegem/Antwerp (B)
Carla Stanek, Vienna (A)
Caroline Fuchs, Berlin (G)
Dainius Junevicius, Vilnius (LI)
Peter Kainz, Vienna (A)
Kelley Wilder, Leicester (UK)
Suzanne Paquet, Montreal (CA)
J. Michael Pfeiffer, Hünenberg (CH)
Walter R. Schaden Universitätsbuchhandlung &Antiquariat, Vienna (A)
Erasmus Boekhandel, Amsterdam (NL)

This issue was compiled and produced by Anna Auer. The ESHPh can only succeed if members participate in a variety of activities and help attract new members. We encourage members to actively participate and invite potential new members to join our Society. Contact: office.eshph@aon.at

Vienna, August 2009

Deadline for the next issue: 30 November 2009

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