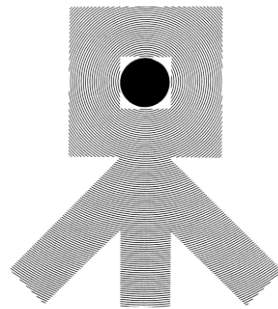


**ESHPh**

**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 2010**

**June**

**Vienna**

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Dear Members,

First of all we would like to thank you for all the information you plentifully sent in this time; it's not quite easy to make a selection for this edition.

We are not surprised that alone so many institutions deal with image digitalising this year and its future consequences on museums and archives, like e.g. the *Danube University Krems, Austrian National Library in Vienna and Musée Suisse de l'appareil photographique in Vevey*.

In the same way it seems that early photography in Asia, a topic slightly neglected by the great institutions so far, is going to get new impulses this year. Current exhibitions in the *J. Paul Getty Museum* and in *Fotomuseum Winterthur* show their broad spectrum. Consequently, e.g., a two days symposium will be held in *August* in *Australia* at the *National Gallery of Australia*, in Canberra. That means, our society is up to date with the publication of *PhotoResearcher No 13 / March 2010* and its motto *Photography in the Orient in the 19th Century*.

A very important conference concerning researches on *Niépce in England* is taking place in *October* at the *Media Museum in Bradford* promises to become a great event, in which many international institutions and photo researchers will participate.

The *Huis Marseille Foundation* in Amsterdam presented an extensive exhibition in May about the interplay between *Photography and Astronomy* for the first time. Two month before in Vienna an comprehensive exhibition titled *Kampf um die Stadt (a battle for the city)* on contemporary history and culture in Vienna in the 1920s and 30s was presented, also for the first time. The three basic topics politics, art and every day life also dealt with the development of photography, film and art of that time.

At last end of May the yearly Photographica Auction at Gallery *WestLicht*, Vienna, took place with a sensational collection of photographs and cameras (*a Daguerreotype Giroux Camera was sold for euro 732.000*), which went down very well; this event seems to have an effect on our continually increasing membership.

Nevertheless we would be pleased about an even tighter cooperation especially by our institutional members of France, Italy and Spain.

On this note we wish all of you a beautiful summer.

Anna Auer  
President of the ESHPh

Uwe Schögl  
Vice-President of the ESHPh

Vienna, June 2010

**Our book  
Jubilee – 30 Years ESHPH  
Congress of Photography in Vienna**

**has been awarded with the title NOMINATION 2010  
at the German Book Award and will be part of a  
travelling exhibition at book fairs and libraries in many  
European cities during the year 2010**

<http://www.deutscher-fotobuchpreis.de/html/auswahl.htm>

***News from AUSTRALIA***

***Canberra***

***National Gallery of Australia (member of the ESHPH), Canberra and the  
Research School for Humanities and the Arts, Australian National  
University***

***Symposium: Facing Asia - Histories and Legacies of Asian Studio  
Photography***

***21- 22 August 2010***

Convenors: **Dr Luke Gartlan (member of the ESHPH)** School of Art History, University of St Andrews, and **Gael Newton**, Senior Curator of Photography, National Gallery of Australia.

On August 21-22, 2010, an international two-day conference will take place at the National Gallery of Australia entitled Facing Asia: histories and legacies of Asian studio photography. This conference aims to explore the photographic portrait in the first hundred years of the medium in Asia. It intends to promote inter-regional comparative analysis between scholars working in different cultural and national contexts. The conference will not only analyze photographic representations of Asian peoples for the global market, but also consider the domestic adoptions and adaptations of the visual technology for local forms of self-representation and cultural practice. It will also consider the studio photograph as collaboration between photographer and sitter, and the various performed identities invoked in photographic sittings.

**FACING ASIA** refers to the significance of the camera in the historical depiction of the peoples in Asia, whether defined in such historical terms as types, costumes, portraits,

icons or mug shots. The conference aims to invoke debate on the photographic likeness—its producers, subjects, viewers, and collectors—which will highlight and enhance our understanding of the histories and legacies of such visual materials across national borders. Facing Asia also intends to provoke debate on the theoretical approaches and contemporary claims to such archives in a field of growing academic, curatorial and collecting interest.

For further information and the program of speakers, see the conference website <http://www.asia-pacific-photography.com/facing-asia/index.htm>

## **News from AUSTRIA**

### **Krems**

#### **Donau Universität. Zentrum für Bildwissenschaft (Kooperationspartner der ESHPh)**

#### **2. Halbstipendium Deutscher Museumsbund für digitale Sammlungen**

In Zusammenarbeit mit dem Deutschen Museumsbund hat das Department für Bildwissenschaften ein Halbstipendium für Digitales Sammlungsmanagement ausgeschrieben. Die Frist für die Einreichung war der 21. März 2010.

In einer globalen Gesellschaft, die Bildinformationen wie einen Rohstoff handelt, besitzen professionell aufbereitete, digitale Bildsammlungen beachtlichen kulturwissenschaftlichen und ökonomischen Wert. Die Donau-Universität Krems startete daher zum vierten Mal in enger Abstimmung mit dem Internationalen Wissensnetzwerk **Digitale Langzeitarchivierung** ein berufsbegleitendes, einsemestriges "low residency Programme" mit internationaler Reichweite.

Der berufsbegleitende Universitätslehrgang brachte bisher Teilnehmer renommierter Einrichtungen aus dem gesamten deutschsprachigen Raum, wie Süddeutsche Zeitung Photo, Profil oder UNIDO (United Nations Industrial Development Organisation) - working professionals - zum gemeinsamen Studium an das Zentrum für Bildwissenschaften. Experten, für die Namen wie Harald KRAEMER, Michael FREITTER, Axel ERMERT, Max KAISER, Monika HAGEDORN-SAUPE, Holger SIMON, Rudolf GSCHWIND oder Christian BRACHT (Mitglied der ESHPh) stehen, vermitteln den aktuellen Stand des Wissens in der inspirierenden Umgebung von Stift Göttweig in der UNESCO Kulturlandschaft Wachau. Die internationale Fakultät repräsentiert Institutionen wie das MUMOK Wien, APA-Austria Presse Agentur, Foto Marburg, Österreichische Nationalbibliothek und Bundeskanzleramt, Prometheus, Humboldt Universität oder das Institut für Museumskunde Berlin.

Der einsemestrige Universitätslehrgang **Digitales Sammlungsmanagement** bietet einen umfassenden Einstieg in die Welt der digitalen Erfassung, Erschließung und Langzeitarchivierung von Bildern. Ziel der Ausbildung ist die Vermittlung von fundierten Kenntnissen für innovative Projektentwicklung sowie Führungskompetenz in Projekten zur professionellen Erschließung, Bewahrung und Vermarktung von digitalen Bildern.

Hauptsäulen unserer Forschung sind das **digitale Sammlungsmanagement** und die Langzeitarchivierung. So sind mit der Datenbank der Graphischen Sammlung Göttweig [www.gssg.at](http://www.gssg.at) und der Datenbank für Virtuelle Kunst [www.virtualart.at](http://www.virtualart.at) zwei Pionierprojekte zur Archivierung von Graphik und digitaler Kunst an der Donau Universität angesiedelt, die von der mittelalterlichen Buchillumination bis zur Medienkunst alles an einem Ort zusammenführen.

Modul 2: 12. - 18. Juni 2010  
 Digitalisierungskonzepte und Projektmanagement  
 Modul 3: 11. - 17. September 2010  
 Umsetzung und Präsentation

Weitere Informationen zum Lehrgang und zur Bewerbung:  
[www.donau-uni.ac.at/digimanagement](http://www.donau-uni.ac.at/digimanagement)

Department für Bildwissenschaften / Department for Image Science  
 Donau-Universität Krems / Danube University Krems  
 Dr.-Karl-Dorrek-Str. 30  
 3500 Krems an der Donau  
 ÖSTERREICH / AUSTRIA  
[www.donau-uni.ac.at/dbw](http://www.donau-uni.ac.at/dbw) / [www.donau-uni.ac.at/cis](http://www.donau-uni.ac.at/cis) Der in

## ***Kunsthalle Krems***

### ***Ausstellung: Bernhard Fuchs. Porträts***

***14. März bis 4. Juli 2010***

Der in Düsseldorf lebende Künstler **Bernhard Fuchs** (geb. 1971 in Haslach an der Mühl im Mühlviertel) fotografiert Porträts von Menschen in ihrem oftmals ländlichen Umfeld. Seine Arbeiten zeichnen sich durch das Zusammenspiel einer bewussten Formgebung, die in einem strengen Bildaufbau zum Ausdruck kommt, und einer psychologischen Analyse der Porträtierten aus. Die Aufnahmen sind harmonisch komponiert und wirken aufgrund ihrer Natürlichkeit glaubwürdig und keinesfalls inszeniert. In seiner fotografischen Herangehensweise greift er auf eine lange Tradition zurück, die vor allem mit **August Sander** im letzten Jahrhundert begründet wurde. **Bernhard Fuchs** versteht es Zwischenwelten zu entwerfen, die einen Augenblick als Realität erscheinen lassen und dennoch Spielraum für Geheimnisse bieten. Das Bemerkenswerte an Fuchs' Arbeit ist die Bipolarität, die mit ihr einhergeht.

**Bernhard Fuchs**, studierte von 1993-1997 an der Kunstakademie Düsseldorf in der Klasse **Bernd Becher** und absolvierte von 1997-1999 ein Aufbaustudium mit Meisterabschluss an der Hochschule für Grafik und Buchkunst in der Klasse **Timm Rautert**. [www.kunsthalle.at](http://www.kunsthalle.at)

## ***Linz***

### ***Landesgalerie Linz. Oberösterreichisches Landesmuseum (Mitglied der ESHPh). Triennale Linz 1.0. Update – Neue Fotografie aus Österreich***

***3. Juni - 26. September***

### ***Landesgalerie / 2. Stock***

In Kooperation mit dem Kunstmuseum Lentos und dem Offenen Kulturhaus.

Mit der Triennale Linz rückt Linz in den Brennpunkt der österreichischen Gegenwartskunst. Drei Institutionen für zeitgenössische Kunst erstellen gemeinsam Projekte, die sich in ihrem Zusammenspiel als eine Bestandsaufnahme der aktuellen Kunstproduktion in Österreich erweisen. Die Landesgalerie Linz liefert einen speziellen Einblick in die junge Fotoszene Österreichs und stellt gegenwärtige Strategien und Konzepte im Einsatz des Mediums vor. Die Ausstellung in der Landesgalerie **Update – Neue Fotografie aus Österreich/ New Photography from Austria** erfolgt als Kooperationsprojekt mit der Galerie Fotohof in Salzburg. Kuratoren: Martin Hochleitner

und Stephanie Hoch (Landesgalerie Linz), Michael Mauracher und Rainer Iglar (Fotohof Salzburg).

***New Topographics***  
***11. November - 11. Jänner 2011***  
***Landesgalerie / 2. Stock***

Kooperation mit dem Center for Creative Photography, Tucson / USA; George Eastman House, Rochester / USA; Los Angeles County Museum of Art, Los Angeles / USA; San Francisco Museum of Modern Art, San Francisco / USA; Photographische Sammlung SK Stiftung Kultur, Köln / Deutschland; Nederlands Fotomuseum, Rotterdam / Niederlande; Museum of Fine Arts, Bilbao / Spanien.

Die Ausstellung *New Topographics: Photographs of a Man-Altered Landscape*, die 1975 im Internationalen Museum der Fotografie, George Eastman House in Rochester stattfand, gilt als eine der legendärsten in der Geschichte der Fotografie. Als ein internationales Kooperationsprojekt bietet die Landesgalerie die seltene Möglichkeit, eine Ausstellung in der historischen Zusammenstellung mit den originalen Arbeiten nochmals zu sehen. Das Projekt vereinte 1975 neun damals junge fotografische Positionen, die heute zu den Stars des internationalen Kunstbetriebs gehören: Robert Adams, Lewis Baltz, Bernd und Hilla Becher, Joe Deal, Frank Gohlke, Nicholas Nixon, John Schott, Stephen Shore und Henry Wessel jr.

Der kuratorische Ansatz von William Jenkins läutete mit *New Topographics* einen Paradigmenwechsel in der Kunst des 20. Jahrhunderts ein: Die Ausstellung entstand, als die Fotografie begann, sich aus isolierenden Festschreibungen zu lösen und einen Platz in der zeitgenössischen Kunstwelt einnahm. Zudem wurde der Titel namensgebend für einen fotografischen Stil, um eine sachlich dokumentarische Bildsprache zu beschreiben. So gilt *New Topographics* heute gleichsam als ein Adjektiv für die Werke von KünstlerInnen, die zur Zeit der Ausstellung noch gar nicht geboren waren.

In diesem Sinn versucht die Ausstellung in ihrem zweiten Teil einerseits die historischen Voraussetzungen und andererseits die Wirkungsgeschichte der Ausstellung von 1975 zu vermitteln. Die Ausstellung wird von einem Katalog begleitet. [www.landessgalerie.at](http://www.landessgalerie.at)

***Salzburg***

***Edition Fotohof (Kooperationspartner der ESHP)***

*Buchpräsentation am 24. Februar 2010 im Wiener Rathaus (Wienbibliothek):  
 Annelies Oberdanner Wien 2 mit einem Text von Michael Ponstingl, Fotohof  
 edition 2009*

Alle Abbildungen sind auf unterschiedlichste Weise Zeugen dieser Bewegung (des Vergehens) von Zeit: Mehr oder weniger chronologische Abläufe, eine Bewegung in mehreren Phasen, oder nur symbolische Bilder, wie etwa die Baulücke, die auf den Abriss eines Altbaus verweist.

Neben den Einzelbildern entstehen auch kleine Gruppen von Bildern eines bestimmten Ortes (z.B. das Belvedere, das Nordbahnhofgelände usw.)

Das gewählte Hochformat erlaubt doppelseitige große Bilder; Hochformate und Querformate können als Einzelseite oder als Doppelseite erscheinen; durch das Weiterblättern der Seiten werden also Bewegungen und Abläufe in den Bildern filmartig abgewickelt. Die Flüssigkeit der physischen Bewegung des Betrachters wird aber an vier Störstellen zum Stocken gebracht: zwei Mal, indem plötzlich einige Textseiten eingeschoben werden und zwei Mal durch das Unterbrechen von einigen besonders plakativen Doppelseiten.

Der Text von Michael Ponstingl (Mitglied der ESHPH) setzt sich mit dem konzeptuellen Gehalt des Buches auseinander. Paratexte, also sozusagen bedeutungsschaffende Hintergründe und Nebensachen sowie formale Entscheidungen sollen erhellet werden.

Annelies Oberdanner: Wien (2) Hardcover 24 x 16 cm, 200 Seiten/ pages 140 Fotografien mit einem Text von/ text by Michael Ponstingl (dt./ engl. Fotohof edition 2009, Vol. 125, ISBN 978-3-902675-25-5. € 29. [www.fotohof@fotohof.at](mailto:www.fotohof@fotohof.at)

## **Vienna**

### **Albertina (Mitglied der ESHPH)**

#### **Ausstellung: Heinrich Kühn. Die vollkommene Fotografie**

**9. Juni – 12. September 2010**

Die Albertina zeigt die bisher umfassendste Personale dieses Künstlers weltweit. Die Albertina-Kuratorinnen Dr. Monika Faber und Dr. Astrid Mahler konzipierten diese Ausstellung mit rund 150 Werken aus den Beständen der Albertina, davon einige Hauptwerke aus den hauseigenen Beständen der Albertina, und positionierten Heinrich Kühn als eine zentrale Gründungsgestalt der internationalen Kunstfotografie um 1900. Im Anschluss wird die Ausstellung im Musée d'Orsay in Paris und im Museum of Fine Arts in Houston/Texas zu sehen sein.

Wichtigstes Instrument dafür war der von Kühn zur Perfektion entwickelte Gummidruck. Damit ließen sich die Helligkeitskontraste gezielt Kühns Bildvorstellungen anpassen und die als „unkünstlerisch“ abgelehnte Bildschärfe nach Belieben auflösen.

Zwischen 1907 und 1913 schuf Kühn Farbbilder im Autochromverfahren, die vor allem dem impressionistischen Traum des Festhaltens atmosphärischer Stimmung gewidmet waren, in ihrer unkonventionellen Komposition aber bereits fotografische Innovation der nächsten Generation vorwegnehmen. 217 seiner Autochrome befinden sich seit 1998 in der Österreichischen Nationalbibliothek; davon wurden etliche Autochrome als Leihgaben für diese Ausstellung zur Verfügung gestellt. [www.albertina.at](http://www.albertina.at)

#### **Anzenberger Gallery (Kooperationspartner der ESHPH) zu Gast in Pressburg (Czech Republik) im Mitteleuropäischen Haus**

##### **Exhibition: Ferdinand Schmutzer**

**15 April – 23 May 2010**

Eine Ausstellung in Kooperation mit dem Bildarchiv der Österreichischen Nationalbibliothek und mit dem Mitteleuropäischen Haus der Fotografie

Ferdinand Schmutzer hat neben seinem druckgrafischen Gesamtwerk ein eindrucksvolles fotografisches Werk von über 3.000 Glasplattennegativen und 330 Vintage Prints (Originalabzüge) hinterlassen. **Die Ausstellung Ferdinand Schmutzer wurde erstmals 2001 in Wien der Öffentlichkeit präsentiert (29.11.2001 bis 24.02.2002, WestLicht. Schauplatz für Fotografie. Kuratorin: Anna Auer).** Sein fotografisches Gesamtwerk wird nun wissenschaftlich untersucht und im fotohistorischen Kontext seiner Zeit dargestellt. Die Bildsprache Ferdinand Schmutzers erklärt sich aus vielschichtigen Intentionen: Die Porträtaufnahmen dienten oftmals als Studien und Vorlagen für seine repräsentativen Druckgrafiken berühmter Persönlichkeiten wie etwa Albert Einstein, Sigmund Freud, Pablo Casals und Arthur Schnitzler. Seine Landschafts-, Reise- sowie privaten Familienmotive sind Aufnahmen, die ohne Auftrag entstanden sind.

Schmutzers Position als führender Porträtdarsteller Wiens sowie die kritische Einstellung zur Verwendung der Fotografie, die manchen Künstlern entgegengebracht wurde, trugen dazu bei, dass dieser bedeutende Werkteil erst viele Jahre nach seinem Tod wieder ans Tageslicht gelangte. Die Ausstellung zu seinem 80. Todestag findet in Kooperation mit dem Bildarchiv der Österreichischen Nationalbibliothek statt, die den gesamten Negativnachlass verwahrt. <http://www.anzenbergergallery.com/en/article/128.html>

## ***Austrian National Library (member of the ESHP)***

### ***7<sup>th</sup> International Conference: Preservation of Digital Objects***

***19 – 24 September 2010***

The Austrian National Library and the Vienna University of Technology are pleased to host the International Conference on Preservation of Digital Objects (iPRES2010) in Vienna in September 2010.

iPRES2010 will be the **seventh** in the series of annual international conferences that bring together researchers and practitioners from around the world to explore the latest trends, innovations, and practices in preserving our digital heritage.

Digital Preservation is evolving from a niche activity to an established practice and research field that involves various disciplines and communities. iPRES2010 will re-emphasize that preserving our scientific and cultural digital heritage requires integration of activities and research across institutional and disciplinary boundaries to adequately address the challenges in digital preservation. iPRES2010 will further strengthen the link between digital preservation research and practitioners in memory institutions and scientific data centres.

#### **Submissions**

iPRES2010 will adopt a two-track scheme, focussing on research papers reporting on new, previously unpublished work, as well as case studies and best practice reports in both a "Full Paper" as well as a "Late Breaking Results" track. The conference programme will be designed to encourage interaction between these areas, rather than seeing them as separated fields. A selection of outstanding papers from the iPRES2010 will be invited for submission to a special issue of the **International Journal of Digital Preservation**.

Furthermore, iPRES2010 will offer a set of "Tutorials" on the Sunday proceedings the conference, as well as focussed "Workshops" following the main conference. Submissions are invited for full and short papers, demos/posters, panels, workshops, and tutorials. All contributions will undergo a pre-review process by members of the Programme Committee. A detailed call for papers is available at the iPRES2010 homepage at <http://www.ifs.tuwien.ac.at/dp/ipres2010/cfp.html>

## ***Oberes Belvedere***

### ***Ausstellung: Meisterwerke im Fokus***

#### ***Anton Romako – Admiral Tegetthoff in der Seeschlacht bei Lissa***

***29 April bis 25 Juli 2010***

The Focus exhibition *Anton Romako - Tegetthoff in the Naval Battle of Lissa* celebrates this history painting's extraordinary modernity and precise concentration on the decisive moment in the battle. The exhibition, which will also present historical maps,



photographs, and model ships, addresses such themes as the significance of history painting in the nineteenth century.

Erstmals werden auf dieser Ausstellung Fotografien von **Gustav Jägermayer** (1834-1901) im Zusammenhang der Schlacht bei Lissa aus dem Bestand der Österreichischen Nationalbibliothek präsentiert. Da Ereignisaufnahmen von unmittelbaren Kampfhandlungen 1866 aus technischen Gründen noch nicht möglich waren, stellen seine hier erstmals veröffentlichten Aufnahmen die frühest mögliche fotografische Dokumentation der Schlacht dar. Der österreichische Fotograf **Gustav Jägermayer** war ein bedeutender Pionier, vor allem auf dem Gebiet der Industrie- und Landschaftsfotografie.

Uwe Schögl (Vize-Präsident der ESHPH und stellvertretender Direktor des Bildarchivs der Österreichischen Nationalbibliothek) untersucht erstmals und umfassend die Bedeutung von Gustav Jägermayer im Zusammenhang der Schlacht bei Lissa im gleichnamigen Katalog: Anton Romako. Admiral Tegetthoff in the Naval Battle of Lissa, Ed. By Agnes Husslein-Arco. (Hirmer Verlag, Munich), Wien 2010. .... [www.belvedere.at](http://www.belvedere.at)

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

#### **Ausstellung: Herbert List. Retrospektive**

**9. Februar - 5 April 2010**

Zum ersten Mal wurde in Österreich eine umfassende Retrospektive dieses deutschen Fotografen gezeigt. **Herbert List** hat ein fotografisches Werk hinterlassen, das sich durch außerordentliche Kreativität und Originalität auszeichnet. Die Fotografie war mit Lists eigenen Worten "sichtbar gemachte Vision". Der Kunsthistoriker **Günter Metken** prägte mit Blick auf die "visionären" Bilder von List in Anlehnung an Giorgio de Chirico den Begriff "fotografia metafisica" und führte damit eine neue Kategorie in die Fotografiegeschichte ein. Gleichzeitig spiegelt **Herbert List** die Entwicklung der Fotografie von der Neuen Sachlichkeit zum Fotojournalismus wieder. Sein Frühwerk beeindruckt durch ein sinnlich-asketisches Formgefühl, sein Spätwerk durch menschliche Nähe und Lebendigkeit. Die Ausstellung mit 223 Originalabzügen zeichnete die fotografische Karriere Lists in fünf Kapiteln nach: "fotografia metafisica", die Aufnahmen von Griechenland und der Zerstörung Münchens, Männerakte, Künstler-Porträts und Foto-Essays. Mit Blick auf das Gesamtwerk offenbart sich Lists stetiges Anliegen: "das Magische der Erscheinungen im Bilde zu fassen, so dass der hinter ihnen stehende Sinn" sichtbar wird. [www.westlicht.com](http://www.westlicht.com)

### **WestLicht**

#### **Ausstellung: Photo Simonis**

*Ausstellungskooperation mit dem Bildarchiv der Österreichischen Nationalbibliothek*

*8. Juni – 31. Juli 2010*

*Kurator: Uwe Schögl*

**Photo Simonis** zählte während seines 90 jährigen Bestehens (1917 – 2005) zu Wiens bedeutendsten Porträtstudio und repräsentiert ein nahezu lückenloses Kompendium österreichischer Prominenz der letzten Jahrzehnte in jener Porträtstudio-Tradition, wie wir das vom Atelier **Madame d'Ora** kennen. **Photo Simonis** hat mit dem Porträt und den zeitweiligen Werbefotografien (1950-1970) ein bedeutendes Kapitel der Kultur und Zeitgeschichte des 20. Jahrhunderts in Österreich geschrieben.

Erstmals wird dieses berühmte Atelier in einer umfassenden Ausstellung präsentiert und dazu eine Publikation herausgegeben: Uwe Schögl: Photo Simonis. Prominente und Werbung 1960er und 70er. 160 Seiten, Brandstätter Verlag ISBN 978-3-85033-464-8, Wien 2010.

### **WestLicht Photographica Auction on 29 May, 2010 at 6 p.m.**

Once again WestLicht has been able to bring together a sensational collection of photographs and cameras for sale. The highlight of the sale was a **Daguerreotype Giroux Camera**, Lot 544 from 1839 was sold at **euro 732.000**. Images as "Bewegungsstudie" (Movement study) of **Rudolf Koppitz** from 1925 (sold at **euro 34.000**), or "Aktstudie XIX" (Nude Study XIX) of **Anton Josef Trcka** from 1926, was sold at **euro 12.000**.

Legal Statements according to EU-Regulations. According to the guideline for "aspects of online business within the European Union" (published on June 8<sup>th</sup> 200 in Brussels) every company within the EU has to make a clear statement about its legal status if goods or services are offered via internet. In Austria this guideline has been adapted in the so-called "E-Commerce-Gesetz, BGBl I 152/2001". The intention of this law is to enforce consumer rights and to regulate commercial online trade.

Required details: WestLicht Photographica Auction, Peter Coeln Gesellschaft m.b.H. Westbahnstrasse 40, A-1070 Wien, Austria, Europe. Phone: +43 (01) 523 56 59. E-mail: [leicashop@leicashop.at](mailto:leicashop@leicashop.at) [www.westlicht-auction.com](http://www.westlicht-auction.com)

### **Wien Museum (Mitglied der ESHPH) im Künstlerhaus**

#### **Ausstellung: Kampf um die Stadt. Politik, Kunst und Alltag um 1930 19. November – 28. März 2010**

Erstmals bot eine Ausstellung ein umfassendes Zeitgeschichte- und Kulturpanorama Österreichs in den 20er- und 30er Jahren: das Politische mit Blick auf ideologische Codes und visuelle Stereotypen. Kunstwerke und Werbeimages als Spiegel von Lifestyle. Privates als Zeugnis von Alltagsbewältigung in einer Krisenzeit.

##### **Politik um 1930**

Dargestellt wurden jene entscheidenden Jahre der österreichischen Geschichte, in denen sich die politischen Gegensätze zuspitzten und die Zukunft der jungen Republik auf der Kippe stand: zwischen Demokratie und Diktatur, zwischen Aufschwung und Wirtschaftskrise, zwischen Utopie und Resignation.

##### **Kunst um 1930**

In einem ideologisch aufgeheizten Klima suchte man auch in Kunst, Architektur und Design nach neuen Wegen zwischen Moderne und Traditionalismus. Generell kam es jedoch in den 20er Jahren in der österreichischen Kunst zu einer Verengung. Auch das Kulturleben litt unter dem Bedeutungsverlust der Metropole Wien nach 1918. Dargestellt wurden die wichtigsten Tendenzen der Zwischenkriegszeit, z.B: von Otto Rudolf Schatz, Franz Sedlacek, Rudolf Wacker, Erika Giovanna Klien, Herbert Boeckl oder Franz Lerch.

##### **Alltag um 1930**

Arbeitslosigkeit, Not und soziale Absturzgefahr. Aber auch Glamour und Modernität: Lichtreklame, Autoverkehr, frivole Schlager, Bubikopf und eine offenere Einstellung zur Sexualität. Die Großstadt wurde schneller und heller, eine neue, amerikanisch inspirierte Konsum- und Massenkultur veränderte das Lebensgefühl. Katalog: [www.wienmuseum.at](http://www.wienmuseum.at)

## **News from BELGIUM**

### **Charleroi**

#### **Musée de la Photographie (member of the ESHPH)**

#### **24 février 2010 - Conférence de Georges Vercheva (former Head of the Musée de la Photographie): Photographie en Belgique 1900 – 1970. Une approche historique, un point de vue critique.**

Une conférence de Georges Vercheval (former longstanding member of the ESHPH) fondateur du Musée de la Photographie a eu lieu à l'occasion de la publication prochaine par FOTOFO, Bratislava, Slovaquie, des deux premiers volumes (1900-1940 & 1940-1970) de l'encyclopédie "The History of the 20<sup>th</sup> Century European Photography", une recherche qui, pays par pays, couvre toute l'Europe et dont il est co-auteur.

Georges Vercheval a parlé de l'évolution de la photographie en Belgique pendant cette période, mettant en exergue les personnalités marquantes, leur influence, leur implication dans les grandes mouvements artistiques, ainsi que l'interaction de la photographie avec les aléas de l'histoire .... Sans négliger les individualités en marge ou singulières. Une synthèse? Sans doute. Mais subjective et critique ...!

#### **Exposition des travaux retenues du 22 mai au 19 septembre 2010**

En organisant son 16e *Prix National Photographie Ouverte*, le Musée de la Photographie, en collaboration avec des nombreuses institutions et sociétés, encourage la création et offre un tremplin à la photographie d'aujourd'hui. Unique par son approche ouvert, ce concours attire de nombreux photographes car il n'impose aucune thématique, aucun format et s'adresse aux amateurs ou aux professionnels de tous âges, nés en Belgique ou y résidant depuis plus d'un an. Depuis sa création en 1981 et à travers ses 15 premières éditions, le *Prix National Photographie Ouverte* contribue à la mise en lumière des tendances photographiques en Belgique. Le règlement du concours et le formulaire d'inscription sont disponibles sur demande au Musée de la Photographie et téléchargeable sur la site: [www.museephoto.be](http://www.museephoto.be)

### **Czech Republic**

#### **Jindřichův Hradec**

#### **National Museum for Photography (member of the ESHPH) Exhibition: Via Lucis 1989-2009. Czech Society in Photography 15. April – 20. Juni 2010**

A Word from the Curator

The project VIA LUCIS intends to be a broadly conceived reflection of times through the medium of photography. This extensive exhibition came into existence based on the cooperation of a curator-historian with a sociologist as well as many other expert advisors.

It presents the work of artists who express their viewpoint, often in a very diverse manner, on political and social events in the life of Czech society through a photographic camera. The authors of this exhibition aim to introduce the particular section of Czech photographic output which followed upon the evolution of thought regarding political, social and community problems in Czech society during the last twenty years.

The title VIA LUCIS could be accompanied by quotation marks, a question mark, an exclamation mark and even three full stops. The fact that it is lacking these punctuation marks means nonetheless that it somehow carries all of them. It is latently heavy with many contexts, from pointing out the continuous tradition of Czech society, represented for example by the figure of the world citizen, John Amos Comenius and his Europeanism, to the reference towards a relativistic belief in a better future or the symbolic link to photography whose very substance is the recording of the rays of light.

While preparing this exhibition, the authors drew from four personal and very different photographic accounts of the times, each one having its own internal rules, methods of expression, proponents and also the audience whom they address. They present the view of a journalist, amateur photographer and a conceptual 'artist with a camera'. During the last twenty years each one of them has approached photography from his unique position and created a varied, but mutually supplementing, account of the times in which we lived.

As we were creating a civic society, a transformation and privatization took place, encroaching globalization and the problems related to worldwide terrorism loomed larger and larger; Czech society learnt not only the new term 'tunnelling' but also the terms 'digital camera', 'pixel' and 'chip'. The title for the VIA LUCIS project (Path of Light) therefore naturally refers to the path of photography covered over the past twenty years. Behind the dominant exhibition content line, winds an underlying thread exploring various kinds of photographic expressions, themes, techniques and adjustments that bear witness to times past.

Where possible, the authors of this project did not seek photographs from the archives of permanent collections assembled by institutions. The exhibition was not supposed to be a survey of their depositories and collecting policies. Above all, through personal contact with the authors themselves, we were able to draw from their archives. One of the aims of this exhibition was to explore the work of prominent Czech artists and compile their photographs for future acquisition by the National Museum of Photography in Jindřichuv Hradec for its permanent collection. At the same time we believe that our selection will introduce a set of outstanding examples of contemporary Czech photography. **Tomáš Pospech** [www.nmf@nmf.cz](mailto:www.nmf@nmf.cz)

## ***News from FRANCE***

### ***Paris***

#### ***Musée d'Orsay***

***Conférence: La photographie de l'intime de Hélène Pinet (conservateur au musée Rodin): Artistes et photographes. Le choix du modèle.  
19 mai 2010***

Les photographes ont porté un regard contemplatif, attendri ou passionné sur le corps et l'espace qu'il occupe dans l'intimité de son entourage immédiat: familial ou professionnel. Au gré des mutations technologiques qui ont affecté la photographie depuis le daguerréotype des années 1840, jusqu'à l'usage de l'instantané à la fin du XIX siècle, le corps et la sphère privée dans laquelle il évolue se fait, tour à tour, lieu des sensations, objet de curiosité, encyclopédie des différences physiques, entre aliénation et reconquête. [www.musee-orsay.fr](http://www.musee-orsay.fr)

## **News from GERMANY**

### **Düsseldorf NRW Forum für Kultur und Wirtschaft**

#### **DGPh – Kulturpreis 2010 (Kooperationspartner der ESHP)**

Die DGPh verleiht den Kulturpreis 2010 am 11. September an Stephan Shore im NRW Forum für Kultur und Wirtschaft in Düsseldorf. Mit dem US-amerikanischen *New-Color-Pionier* Stephen Shore ehrt die Deutsche Gesellschaft für Photographie (DGPh) einen der bedeutendsten Photographen der Gegenwart.

Stephen Shore zählt neben William Eggleston und Joel Sternfeld zu den führenden Protagonisten der *New-Color-Photography*. Mit ihm würdigt die DGPh eine herausragende Persönlichkeit, deren ikonisches Schaffen international gleich mehrere Photographengenerationen entscheidend geprägt hat.

Bereits in seiner Kindheit experimentierte Stephen Shore, der 1947 in New York geboren wurde, mit der Photographie. Edward Steichen, Kurator am Museum of Modern Art in New York, erwarb 1961 drei s/w-Prints von dem 14jährigen für die photographische Sammlung. Mitte der 1960er Jahre begann Shore das künstlerische Treiben in **Andy Warhols Factory** zu dokumentieren. Von den zeitgemäßen künstlerischen Entwicklungen der Photoszene inspiriert, entstanden ab 1969 serielle Arbeiten, die zwei Jahre später in einer Einzelausstellung im Metropolitan Museum of Art in New York ausgestellt wurden.

Zu Beginn der 1970er Jahre verwendete Stephen Shore in seinen Bildern, die auf mehreren Reisen durch die USA entstanden und mit Kalkül das Alltägliche und Banale in den Blickpunkt rückten, erstmals das Element der Farbe als autonomes Ausdrucksmittel. Durch den Farbeinsatz, der im Sinne von Walker Evans damals noch als „vulgär“ galt, revolutionierte Stephen Shore das Eigenverständnis der Photographie nachhaltig. 1976 richtete ihm das Museum of Modern Art in New York eine Einzelausstellung aus. Shores Photoband *Uncommon Places*, der 1982 im Aperture Verlag erschien, wurde für gleich mehrere Photographen-Generationen dies- und jenseits des Atlantiks wegweisend. Besonders in Deutschland erfuhren Shores Farbaufnahmen große Beachtung. Auf der Photofachmesse *photokina* war er in den 1970er Jahren ebenso vertreten wie auf der Medien-*documenta 6* in Kassel (1977). Unter anderem beeinflussten seine meisterlich komponierten Farbaufnahmen US-amerikanischer Stadtlandschaften die Protagonisten der Studienklasse von Bernd Becher an der Kunstakademie Düsseldorf (u.a. Andreas Gursky, Thomas Ruff und Thomas Struth). Seit 1982 leitet Stephen Shore den Fachbereich Photographie am renommierten Bard College, Annandale-on-Hudson, New York. Sein Lehrbuch *The Nature of Photographs. A Primer* (2006) wurde in mehrere Sprachen übersetzt.

Die Verleihung des Kulturpreises an Stephen Shore findet am 11. September 2010 im NRW Forum für Kultur und Wirtschaft in Düsseldorf statt. Flankierend wird dort im Rahmen der Quadriennale 2010 die Ausstellung **Der rote Bulli - Stephen Shore und die Neue Düsseldorfer Fotografie** gezeigt.

Der Kulturpreis der DGPh wird seit 1959 verliehen. Träger des Kulturpreises waren unter anderem Bernd und Hilla Becher, Henri Cartier-Bresson, Chargesheimer, David Hockney, Daido Moriyama, Irving Penn, Man Ray, Ed Ruscha, August Sander, Wolfgang Tillmans und Wim Wenders.

[www.dgph.de](http://www.dgph.de)

[www.dgph.de/preise/kulturpreis.html](http://www.dgph.de/preise/kulturpreis.html)

## **News from the NETHERLANDS**

### **Amsterdam**

#### **Huis Marseille Foundation of Photography (member of the ESHPh) Exposition: First Light –Photography & Astronomy 7 March – 30 May 2010**

##### **First Light: Astronomy & Photography**

The exhibition *First Light* was Huis Marseille's first large presentation on the relationship between photography and astronomy. Unusual historical photographs have been combined with the most spectacular images from famous space telescopes and spacecraft.

Since the late 19th century, astronomers have been exploring the limits of human perception by way of photography. Those limits were surpassed once and for all with the arrival of space travel and the satellite. In photographs, the seemingly infinite size of the universe is reduced to human proportions, yet it remains an elusive idea. Partly for that reason, astronomy has had a long history of popularizing research. In the past, original photographs appeared in illustrated non-specialist publications on astronomy. Nowadays the information that astronomers gather for their research is translated into spectacular and almost coloured images that reach us via newspapers, magazines, television and the Internet.

The exhibition comprised a first-time combination of unique historical astronomy photographs from Dutch collections, and present-day images made by famous telescopes and space probes such as ESO, Hubble and Cassini. Organized in collaboration with the Stichting Academisch Erfgoed (SAE) and the Nederlandse Onderzoekschool voor Astronomie (NOVA). The exhibition was accompanied by a rich illustrated guidebook containing texts by Saskia Asser, curator of Huis Marseille, and Huib Henrichs, professor of astronomy at the University of Amsterdam and the VU University Amsterdam. Published by Architectura & Natura; design by Michael Snitker; ca. 500 pages, 150 photographs. [info@huismarseille.nl](mailto:info@huismarseille.nl).....[www.huismarseille.nl](http://www.huismarseille.nl)

### **Den Haag**

#### **Exhibition: Photography – A Special Collection from Leiden University (the library is a longstanding member of the ESHPh) 31 January – 18 April 2010**

The oldest known image of the camera obscura principle (1545), the original camera belonging to painter George Hendrik Breitner, daguerreotypes over 150 years old: Leiden University's photographic collection is unique in many ways.

It is both the oldest and the largest museological photography collection in the country, telling the whole story of the emergence and development of photography. It also includes work by contemporary photographers, and 'classic' works by photographers like Alfred Stieglitz and Diane Arbus. It was the largest exhibition of pieces from this unique collection ever seen at The Hague Museum of Photography.

Despite resistance from both artists and academics - who felt it was 'beneath them' - in 1953 Hans van de Waal, professor of art history at the Leiden University, began the university's photography collection. His explicit aim for the collection was to illustrate the

development of the medium. The acquisition of several large private collections provided firm foundations for the collection, which has been enriched with many purchases and donations over the decades. *The photography collection is now part of Leiden University Library's Special Collections.*

Leiden University's photography collection represents the history, development and different forms of the medium. It includes examples of virtually all photographic techniques, rare objects and artistic highpoints: the early experiments of photographic pioneers like William Fox Talbot, for example, and the photomontages of Paul Citroen. Artistic ambition is illustrated by pieces from Gerard Kiljan and Theo van Doesburg's Dutch New Photography movement, and photographers like Emmy Andriess and Cas Oorthuys represent the engagement of documentary photographers. The collection focuses on Dutch photography in an international context, and so includes work by great photographers like Julia Margaret Cameron, Edward Curtis and Cecil Beaton.

The exhibition featured a special selection from the collection, chosen for its visual quality. The pieces have not been shown chronologically, but on the basis of artistic theme, producing surprising combinations and unique insights. Contemporary photography played a special role, including Hendrik Kerstens' complete series of portraits of his daughter Paula - recently donated by the artist to the university's collection - which have never been shown together before.

The diversity and richness of the University of Leiden's photography collection, as showcased in the exhibition is also reflected in a lavishly illustrated catalogue, in English, with texts by Maartje van den Heuvel and Wim van Sinderen. While the exhibition has been on display in The Hague, a number of public events were held in Leiden University Library's Special Collections Reading Room. For further information on these events see [www.bibliotheek.leidenuniv.nl](http://www.bibliotheek.leidenuniv.nl). The exhibition has been sponsored by Leiden City Council, Cultuurfonds Leiden, The Hague City Council and Cultuurfonds Bank Nederlandse Gemeenten.

### ***News from NORWAY*** ***Horten***

#### ***Preus Museum (member of the ESHP)*** ***Exhibitions: Duane Michals, Robert Adams, Pictorialism*** ***17 January 2010 – 9 January 2011***

Preus Museum is Norway's national museum for photography. The museum is located at idyllic Karljohansvern in Horten, one hour's drive from Oslo. The building has been since the 1860's used for storage by the Norwegian Navy. In 1995 the government bought the privately owned Preus Fotomuseum and made the building suitable for museum purpose. The collection contains national and international photographs, cameras and other objects related to photography and its development. The museum consists of three galleries, one presenting history of photography and two for temporary exhibitions, conservation workshop, museum store and café. [www.preusmuseum.no](http://www.preusmuseum.no)

### ***News from SWEDEN*** ***Göteborg***

#### ***Hasselblad Foundation (member of the ESHP)*** ***Sophie Calle - Hasselblad Award Winner 2010***

The French artist Sophie Calle has been selected as the 30<sup>th</sup> winner of the Hasselblad Foundation International Award in Photography.

The prize, consisting of SEK 1,000,000 (approximately EUR 100,000) a diploma and a gold medal will be presented to **Sophie Calle** on **Saturday 30 October 2010** at a ceremony at the Göteborg City Theatre. In conjunction with the ceremony an exhibit of **Sophie Calle's work – 2010 Hasselblad Award Winner**, will open at the Hasselblad Center at the Göteborg Museum of Art.

**The Foundation's citation:** For more than three decades, the French artist **Sophie Calle** has been questioning and challenging the relationship between text and photography, private and public personae, truth and fiction, in a groundbreaking, utterly original way. Her conceptually oriented work depicts human vulnerability and examines the interrelationship between identity and intimacy as well as the construction of official history. It evokes narrative, affect and emotion in ways that at the same time touch the viewer deeply and makes her reflect on the possibilities as well as limits of photography. Her contribution to the understanding of the medium of photography has inspired younger generations of artists. [www.hasselbladfoundation.org](http://www.hasselbladfoundation.org)

### **News from SWITZERLAND** **Vevey**

#### **Musée suisse de l'appareil photographique (member of the ESHPH)** **Exhibition: The Digital Revolution** **23 April – 31 December 2010**

It was in the 1970s that electronic technology began to appear in photo cameras, then in film-less cameras recording non-digital images on a kind of "still" video. Finally, in 1975, **Steven J. Sasson** invented the first digital camera using a Fairchild CCD sensor.

Nowadays we even use ordinary cellphones to take pictures, so is there anybody who can remember the first digital cameras with their heavy electronic devices in a "rucksack"? Who recalls the first digital transmission equipment, which so radically transformed the work of the press?

Although such a very recent invention, digital photography does have what one may call a history. However, it has moved ahead at such a tremendous pace and in such a spectacular way that most people have forgotten how it really started. Our exhibition shows the beginnings of this revolutionary technology as well as hybrid techniques, from silver film to digital, and the very first digital cameras. These seem amazingly archaic now and in fact most have already disappeared. The display recounts the story of digital imaging, from its birth to its multitude of current forms and, in collaboration with the Audiovisual Communications Laboratory of the Faculty of Informatics and Communications of the EPFL (Lausanne), speculates on what is likely to happen in the very close future.

### **Winterthur**

#### **Fotomuseum Winterthur (member of the ESHPH)** **Symposium: 12. / 13. Juni 2010** **Exhibition: Where Three Dreams Cross. 150 Jahre Fotografie aus Indien, Pakistan und Bangladesch** **12 June – 22 August 2010**

Die Ausstellung *Where Three Dreams Cross 150 Jahre Fotografie aus Indien, Pakistan und Bangladesch*, die diesen Sommer im Fotomuseum Winterthur gezeigt wird, ist eine große Übersichtsschau südasiatischer Fotografie. Dabei geht es nicht darum, die altbekannte westliche Sichtweise auf "den Osten" zu wiederholen, sondern zu zeigen, wie verschiedene Generationen von Fotografen sich selbst und ihre Epoche porträtiert haben. Das begleitende Symposium soll primär einen "Insiderblick" auf die historischen



Hintergründe wie auch auf die zeitgenössischen Ansichten südasiatischer Fotografie werfen. Wir haben namhafte Experten aus Indien, Pakistan und Bangladesch eingeladen - Fotografen, Theoretiker, Kuratoren, Lehrer und Aktivisten. Sie werden spezifische historische oder thematische Aspekte präsentieren und zur Debatte stellen oder ihre eigene fotografische Arbeit vorstellen. Das Symposium findet in englischer Sprache statt. [www.fotomuseum.ch](http://www.fotomuseum.ch)

## ***News from the UNITED KINGDOM***

### ***London***

***Philosophy of Photography, Volume 1, Number 1 (March 2010), 128 pages, ISSN: 2040-3682***

*Philosophy of Photography* is a new peer-reviewed journal devoted to the scholarly understanding of photography. It is not committed to any one notion of photography nor, indeed, to any particular philosophical approach. The purpose of the journal is to provide a forum for debate on theoretical issues arising from the historical, political, cultural, scientific and critical matrix of ideas, practices and techniques that may be said to constitute photography as a multifaceted form. In a contemporary context remarkable for its diversity and rate of change, the conjunction of the terms 'philosophy' and 'photography' in the journal's title is intended to act as a provocation to serious reflection on the ways in which existing and emergent photographic discourses might engage with and inform each other.

**Editors:** Daniel Rubinstein, London South Bank University, UK. E-mail: [rubinsd@lsbu.ac.uk](mailto:rubinsd@lsbu.ac.uk); Andrew Fisher, University of London, UK. E-mail: [a.t.fisher@gold.ac.uk](mailto:a.t.fisher@gold.ac.uk). Pedro Vicente (member of the ESHPh) at ELISAVA/Universitat Pompeu Fabra, Barcelona, in Spain. E-mail: [pedrovincente@hotmail.com](mailto:pedrovincente@hotmail.com)

### ***Pictureville Bradford/West Yorkshire***

***Media Museum (member of the ESHPh)  
Conference: Niépce in England  
13 – 14 October 2010***

This two-day conference will present the results of new, unpublished research and scientific investigations, which have been undertaken during the **Media Museum (NMem)** and the **Getty Conservation Institute (GCI)** Collaborative Project. In the Royal Society Collection at the National Media Museum are three plates by Niépce. The conference will address the research and conservation of these photographic treasures, and will discuss future conservation measures that would provide for their long-term protection and preservation. The reason why Niépce brought these plates to England, and their subsequent history, will also be outlined more fully than previously published.

#### **Conference Themes**

- Joseph Nicéphore Niépce and his work
- The first six photographs brought to England by **Nicéphore Niépce**
- Scientific investigation into the three Niépce photographs in the NMem collection
- Dating and conservation of the original frames
- Conservation and preservation issues related to the Niépce plates

### Related Events

- Conference participants will have the unique and unprecedented opportunity (that may not be repeated in our lifetime) to view all three Niépce plates 'out of their frame', enabling participants to closely examine the surfaces and reverse of these unique photographic treasures. The plates, and their conserved frames, will be on display throughout the conference in the Kraszna-Krausz Print viewing room, in the NMeM Research Centre.

Formal registration for the Niépce in England conference will take place in May 2010. To register initial interest, contact NMeM at [rsv.nmem@nationalmuseum.org.uk](mailto:rsv.nmem@nationalmuseum.org.uk)

**The National Media Museum** in Bradford opened as the National Museum of Photography, Film and Television in 1983 and has since become one of the most visited UK museums outside London. The Museum is devoted to photography, film and television, radio and the web and looks after the National Photography, Photographic Technology and Cinematography Collections. The Museum is home to two temporary spaces and, a Research Centre that hosts regular displays from its extensive Collections. [www.nationalmuseum.org.uk](http://www.nationalmuseum.org.uk)

**The Getty Conservation Institute** works internationally to advance conservation practice in the visual arts – broadly interpreted to include objects, collections, architecture, and sites. The Institute serves the conservation community through scientific research, education and training, model field projects, and the dissemination of the results of both its own work and the work of others in the field. [www.getty.edu/conservation](http://www.getty.edu/conservation)

### **News from the USA**

#### **Los Angeles**

#### **J. Paul Getty Museum (member of the ESHPH) Symposium on 6<sup>th</sup> and 7<sup>th</sup> May 2010. Zoom Out: The Making and Unmaking of the "Orient" through Photography**

This two-day symposium examined how the Middle East and North Africa were represented through photography by Europeans and non-Europeans who travelled or resided in the region during the second half of the 19th and early 20th centuries. Scholarly presentations and moderated discussions explore the relationship between Orientalist photography and other artistic media; the impact of travelling photographers on tourism and commercial photography; the connection between resident photographers and the rise of official photography (local and nationalistic); and the ways in which both local and foreign artists, as well as patrons and collectors contributed to the making and unmaking of the Orient. E-mail: [museumevents@getty.edu](mailto:museumevents@getty.edu) [www.getty.edu](http://www.getty.edu)

### **Members VOICE**

#### **Austria**

#### **Vienna**

#### **Photographische Gesellschaft (member of the ESHPH) 14 April 2010**

Hermine Raab, 2nd Vice-President of the PHG (established in Vienna in 1861), Head of the Department of Stereo-photography sent us 60 pages about the recent developments in the 3<sup>rd</sup> dimension. We are presenting here just an abstract.

**3D news from around the world** (compiled by Mark Fihn and published in "Veritas et Visus", December 2009)

"The Blue-ray-Disc Association (BDA) announced the finalization and release of the "Blue-ray-3D" specification. The specification, which represents the work of the leading Hollywood studios and consumer electronic and computer manufacturers, will enable the home entertainment industry to bring the 3D experience into consumers' living rooms on Blue-ray Disc. The "Blue-ray 3D" specification allows every Blue-ray 3D player and movie to deliver Full HD 1080p resolution to each eye, thereby maintaining the industry leading image quality to which Blue-ray Disc viewers are accustomed. Moreover, the specification is display agnostic, meaning that Blue-ray 3D products will deliver the 3D image to any compatible 3D display, regardless of whether that display uses LCD, Plasma or other technology and regardless of what 3D technology the display uses to deliver the image to the viewer's eye".

<http://www.photographischen-gesellschaft.at>

Email: [office.photographische-gesellschaft.at](mailto:office.photographische-gesellschaft.at)

**Österreichischer Rundfunk – Frühjahrstagung 2010: Verein für Medieninformation und Mediendokumentation (VFM) 3.-5. Mai 2010**

Thema: Werte sichern für Generation Web. Nachhaltige Medieninformation und ökonomischer Wandel

Der Verein vfm hatte zu einer dreitägigen Frühjahrstagung im Mai 2010 in das ORF-Funkhaus in Wien zu einem Kongress über aktuelle Themen und Perspektiven der Medienarchive, ihre Probleme und mögliche Lösungen geladen. Uwe Schögl (Vize Präsident der ESHP) hatte hier einen Beitrag und referierte in einer Diskussion über Methoden der Fotoarchivierung und die Möglichkeiten der Web-Präsentation von wissenschaftlichen Fotoarchiven. Weitere Informationen sowie das gesamte Programm der Tagung siehe: <http://vfm-online.de/tagungen/2010/ankuendigung.shtml> Eine Publikation über die Beiträge der Tagung ist in Vorbereitung.

**Belgium**

**Mortsel**

**Laurent Roosens (1<sup>st</sup> President of the ESHP) Call for Papers: East-European Photochemical Industry**

In his article on British photographic manufacturing, Michael Pritchard pointed to the fact that research into the history of photographic industry is seriously hampered, considering that only few archives of photographic manufacturing companies have survived (1). The authors of the present note were confronted with the same difficulties, Michael Pritchard (member of the ESHP) had when they were looking at the development of the Belgian photochemical industry (2).

In spite of the somewhat reckless prospects, they endeavoured to start writing a publication on the history of European photochemical companies. Unlike the sporadic publications on the history of Western-European photographic industries, the development of this branch of industry in East-Europe seems to create little interest.

The aim of this appeal is to receive information respective documentation on the photochemical industry in the East-European countries such as Russia, Poland, the former Czechoslovakia, and others. Copies of articles, references or abstracts of publications are welcome, even if they are written in the languages of the Eastern countries.

The address is: Agfa-Gevaert N.V. Septestraat 27. B-2640 MORTSEL (Belgium). In advance we thank all the contributors who would kindly enrich our knowledge on the subject. Dr Laurent Roosens (Honorary President of the ESHP) and J. Hens.

Literature: 1. Michael Pritchard, The Rise of British Photographic manufacturing 1839-c.1862. Sources and Trends. In Technology and Art. Bath: R.P.S. Historical Group 1990, 57-63. 2. Jules Hens and Laurent Roosens, De Belgische Fotochemische Industrie. Met behartiging van de chemische nijverheid 1879-1939. Brussel: Lieven Gevaert Leerstoel (2009), p 329.

## **United KINGDOM**

### **London**

#### ***R. Derek Wood (member and former editor of "photohistorica No 54/55/56" at the ESHPh)***

Please be informed that R. Derek Wood's full site [Midley History of early Photography](http://www.midley.co.uk) is to go off line in July 2010. R. D. Wood's collected essays and research on the history of early photography, the Daguerreotype and Daguerre's Diorama. Detailed discussion of the way photography began in the 1830s to 1850s. It is now been permanently archived by UK Webarchive. The above site was selected for preservation by the [British Library](#) and put on archive on 11 March 2010.

[www.webarchive.org.uk/wayback/archive/20100311230213/http://www.midley.co.uk](http://www.webarchive.org.uk/wayback/archive/20100311230213/http://www.midley.co.uk)

### **News from the USA**

#### **New York**

**30 March 2010**

#### ***A D Coleman (Advisory member of the ESHPh)***

A D Coleman had sent us several texts from which we selected the two most interesting ones to be published in our Letter.

#### **Wynn Bullock & Harold Feinstein in Beijing**

Posted: 30 March 2010 10:54 AM PDT

On March 20, 2010, the fourth exhibition that I've curated for [See+ Artspace/Gallery](#) opened in Beijing. This two-person show comprises cross-sections of the works of Wynn Bullock and Harold Feinstein — 25 images by each photographer on the walls, with an additional 25 by each in the accompanying catalogues. It will run through May 19.

While they differ in many fundamental ways, Bullock and Feinstein also have numerous affinities:

- Both of them worked primarily within mid-20th century modes considered rigorously purist in terms of practice — Bullock coming out of the Group f/64 tradition, Feinstein a member of the New York School. Yet both permitted themselves some process experimentation: Bullock played with solarization and negative printing, Feinstein with photomontage.
- Both committed themselves to the interpretive gelatin-silver print as an extension of camera vision, using that as the principal vehicle for presentation of their imagery in their core bodies of work.
- Both found themselves drawn nonetheless to extensive investigation of color photography. Bullock produced a substantial series of "color light abstractions,"

Kodachrome slides intended for projection. (The first prints of these are just now being released by his estate; I've included a selection in the Beijing show.) Feinstein in 2000 published the first in a highly successful series of seven books of color images, most of them scans of botanical subjects: flowers, butterflies, seashells.

- Both had unique relationships to Edward Steichen and "The Family of Man." Bullock had the two lead images in the exhibition and the show, which made him famous, whereas Feinstein — whose work Steichen had acquired for the Museum of Modern Art's permanent collection while the photographer was still in his teens — refused to allow inclusion of his work in this Steichen project, because he felt the presentational format would detract from consideration of his pictures as autonomous creative works.
- Both, in my opinion, merit much more attention than they receive at present. Bullock has fallen into posthumous neglect; Feinstein is severely under-recognized as both a photographer and a teacher. (For that reason, I'm presently curating a touring retrospective of Feinstein's work.)

These reverberations made it more than whimsical to pair them in this exhibition. I won't get to see the results in person, alas; obligations relating to other projects will keep me in the States for the next several months. Judging from the installation photos I've seen, however, both sets of pictures work well in the gallery's two main rooms, while contrasting and sometimes dovetailing with each other as nicely as I'd anticipated. (**For a QuickTime slideshow of the installation and opening, click here.**)

Here's an excerpt from my curatorial essay about Wynn Bullock for this project:

*In Wynn Bullock we have the curious case of a recognized American master photographer whose work is included in over 90 major museum collections around the world, who received substantial critical acclaim during his lifetime, who published numerous books, whose name appears in all the standard histories — and who has slipped, at least temporarily, into obscurity. The time is surely ripe for photography's now international and rapidly expanding audience to rediscover and reconsider him.*

*In 1948 Wynn Bullock met Edward Weston in California. Weston, who along with Ansel Adams, had spearheaded the Group f/64 and pioneered modernist "straight" or "pure" photography in the U.S. starting in the 1930s. Thus began a friendship that lasted until Weston's death in 1958 and deeply influenced Bullock's work as a photographer.*

*Where Weston and Bullock diverged was in the range of latitude they allowed themselves for exploration within the parameters of "straight" photography. Weston, like Adams and most of the Group f/64 "purists," rejected all experimental darkroom procedures for film development and subsequent printmaking; for them, even such purely photographic techniques as photomontage and solarization were anathema. This was the American version of modernist photography, with strict rules regarding photographic practice.*

*Bullock, by contrast, had absorbed from Moholy-Nagy and Man Ray (and perhaps from his mentor Edward Kaminsky) a more open-ended, European version of photographic modernism. He accepted photomontage, solarization, the photogram, light drawing, the negative print, the blur resulting from long time exposure, and even the creation of a synthetic negative for the production of prints as legitimate methods, seeing each as part of the medium's inherent and distinctive assortment of tools, materials, and processes. And though Weston and Adams would try their hands at color photography before abandoning it, Bullock would pursue it energetically in a series of color abstractions that only now, more than three decades after his death, have begun to make their presence known. His ability to reconcile both these approaches to photographic praxis, the*

*European and American versions of modernism, has few parallels in the field. The consequent breadth of his investigation of the medium makes him one of the most experimental photographers working in the U.S. in his time.*

And here's some of what I had to say about Feinstein:

*Harold Feinstein is a true photographer's photographer, and one of the most seriously under-recognized senior figures in U.S. photography. Until the beginning of this new century he was best-known as a highly respected independent teacher of photography whose private workshops (conducted mostly in his Manhattan studio) influenced hundreds of people in the field, including Mary Ellen Mark, Ken Heyman, Mariette Pathy Allen, and others. Yet at long last, as he nears the age of 80, Feinstein's work has begun to become familiar to an increasingly wide audience.*

*Feinstein was considered by the photo world as something of a child prodigy. Born in Brooklyn, New York in 1931, he started taking pictures in 1946 as a teenager, soon caught the eye of Edward Steichen (then the head of the photography department at the Museum of Modern Art), and by the age of 19 had prints in that museum's permanent collection — making him probably the youngest photographer so honored. Later he worked with the great documentary photographer W. Eugene Smith for a period of time, before setting out on his own. Smith said of Feinstein's work, "He is one of the very few photographers I have known or have been influenced by with the ability to reveal the familiar to me as beautifully new, in a strong and honest way."*

*Widely and internationally published, exhibited, and collected since then, Feinstein became one of a small handful of master teachers whose legendary private workshops and art-institute classes — which he taught regularly for more than forty years — proved instrumental in shaping the vision of hundreds of aspiring photographers. Like many who teach, both inside and outside the academic setting, he often set career concerns aside to concentrate his attention on his students' needs. Nevertheless, over the course of his working life has Feinstein produced an impressive and durable body of imagery.*

*From the late 1940s through the end of the 1990s Feinstein worked almost exclusively in black & white, primarily as a devotee of the small-format camera: 35mm and 2-1/4x2-1/4. Using these instruments, Feinstein steadily pursued his own idiosyncratic brand of that mix of the diaristic and the sociological associated with what's been called the "New York School" — in his case, a photographic form of tough-minded, tender-hearted humanism.*

As with all my projects in China, this one depended heavily on the skills, energies, and commitment of my wife, Anna Lung, as coordinator and interpreter. (Anna now has her own blog, in Chinese only, where she posts her commentary on various subjects, including information about our projects in photography. For the Chinese versions of my curatorial essays for this show, online at her blog, [click here](#).)

Located in the famous 798 Art District of Beijing, See+ Artspace/Gallery concentrates on photography while also exhibiting work in other media, especially sculpture. The previous shows I've organized for them include a mini-version of **"Saga," Arno Rafael Minkkinen's retrospective**; "Prima Facie/Circumstantial Evidence," a two-person show by Jerry Uelsmann and Maggie Taylor; and "Light Quartet," a four-person show by Kate Breakey, Connie Imboden, Jerry Spagnoli, and Robert Stivers. In all cases to date except Minkkinen's and Uelsmann's, these exhibitions have represented the first exposure of their work to the audience in mainland China. (Minkkinen's "Saga" had its first PRC presentation at the Lianzhou International Photography Festival in late 2006, a debut organized by Anna and myself. Uelsmann had a major retrospective in Beijing in 2006, with a substantial catalogue but no accompanying gallery show.)

The long-term goal of this series of small, concentrated exhibitions is to present a cross-section of work from the West, most of it produced post-1940, to inform the growing audience for photography in mainland China of the diversity of content and image-making practices among photographers from the west.

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## **A D Coleman**

### **10 April 2010**

#### **Polaroid Collection: Update 17**

**Posted: 10 Apr 2010 08:20 PM PDT**

Continuing her detailed coverage of the crisis of the Polaroid Collection, Charlotte Burns in the April issue of *The Art Newspaper* reports that a considerable number of artists and photographers with work in the collection stand ready to participate in a legal effort to intervene in its imminent dismantling. In her article titled "Polaroid row hots up," she specifically identifies Chuck Close as having committed himself to fighting the planned June 21-22 auction of the cream of the collection at Sotheby's in New York. (The article is subtitled "Artists join campaign to stop sale.")

The auction includes three works by Close, all self-portraits: two single 20×24 pieces, and one composed of nine 20×24 images. Sotheby's has specifically emphasized Close's works in its publicity for the auction, in its **February 11, 2010 press release** on the planned sale and at **the special section of the Sotheby's website dedicated to this event**.

Quoting the New York-based Close as asserting that his opposition to the sale is "absolute," Burns adds, "'These were not Polaroid's works to sell,' said Close. 'I gave my best work to the collection because it was made clear that it was going to stay together and be given to a museum.'" Burns goes on to state that Close "is one of 56 artists willing to be plaintiffs in the motion for a rehearing which campaigners hope to file to the same Minnesota bankruptcy court that awarded sales rights to Sotheby's last year."

According to Burns, the legal case against the sale of the bulk of the collection has evolved under the guidance of Sam Joyner, a retired U.S. Magistrate Judge based in Tulsa, Oklahoma. (For a brief biographical note on Judge Joyner, [click here](#).) Joyner told Burns that, in addition to Close, the list of prospective plaintiffs to date includes four others with work in the auction, representing a total of 203 of the 1260 pieces slated for the June sale.

Burns's story continues, "'According to the photographers, some of the works were placed in the collection with promises of no commercial use, and perpetual access to the image by the photographers,' said Joyner. He believes ownership is dependent on the language used by Polaroid in their original agreements with the artists. 'We would like the court to [balance] what we were promised against the rights of the people who lost money when Polaroid went bust,' said Close."

For a more elaborate but preliminary opinion on the case by Judge Joyner, published here last September, [see this Guest Post](#). Note: Joyner's interest in the case is not just

legal; he's also **an accomplished photographer himself**, represented by the M. A. Doran Gallery of Tulsa. (Joyner can be reached for further comment by email: samjoyner [at] mac [dot] com.)

Margaret Mathews-Berenson of Art Today, meanwhile, has announced a guided pre-auction tour of Sotheby's selections from the collection, billed as a "a special tour with experts from the Photography Department of Sotheby's" and scheduled for June 17, at a price of \$50 per head. "This is a once-in-a-lifetime opportunity to see the extraordinary photographs in this collection before it is dispersed and, of course, to consider the purchase of a piece with impeccable provenance," reads the press release. "Our tour will bring you in direct contact with the experts who can answer all your questions about the history of this collection as well as the history and condition of individual pieces." The announcement concludes, "Although sadly, the collection has become a victim of 20th-century corporate takeover and avarice, this is nonetheless a wonderful opportunity for you to see some of the best examples of this epic collection and possibly take ownership of a piece of this history by participating in the auction." Ms. Mathews-Berenson can be reached at 212-535-7050 (office)/917-690-0965 (cell); for email, **click here**.

A summary by me of the current situation of the Polaroid Collection appears in **Agenda: Photography News and Notes from Ag Magazine**, the blog of the British quarterly *Ag: The international journal of photographic art & practice*. It bears an April 12, 2010 dateline. This report — titled (by Agenda/Ag editor Chris Dickie) **"Do you have work in the Polaroid Collection?"** — is a strictly factual synopsis of the two bankruptcies involving the collection, the pending auction and sale, and the upcoming challenge thereto discussed above.

I've received some possible clarification of the relation to the current official inventory (just shy of 16,000 pieces) of the works lent by "old" Polaroid to the **Maison Européenne de la Photographie** in Paris (ca. 1500 pieces) and the **Musée de L'Elysée** in Lausanne, Switzerland (ca. 4600 pieces).

According to **a comment left here by Bernd Oehmen**, he was informed by the Maison Européenne de la Photographie that the material deposited with this Parisian institution in the early '90s got returned to the parent collection in Somerville, MA, sometime in 2004. Meanwhile, the material lent to Lausanne remains there. Per the following story, **"Swiss museum puts Polaroids 'in peril' on show,"** by Alix Rijckaert (AFP), dated March 6, the Musée de L'Elysée has mounted a show drawn from those holdings, and now actively seeks a donor who would purchase this material outright to ensure its permanent location within that museum's collection.

Seemingly, therefore, the current official inventory does include the material retrieved in '04 from Paris, but not the material in Lausanne. I've had no luck reaching the director of either institution for confirmation; nor have I managed to track down the person or persons who created the inventory list. More to come, I'm sure.

On another front, Ponzi schemer Tom Petters, convicted on December 2, 2009 of the massive fraud that landed the Polaroid Collection in the soup, got sentenced to 50 years in prison on April 9. Couldn't happen to a nicer guy. For the account from the *Christian Science Monitor*, **click here**. No news yet on the filing of an appeal.

As I pursue this strange tangle — definitely more a hypertext (or a hairball) than a saga — assorted bits of sometimes related, sometimes random information build up in my files. So, just in case anyone wondered, I am not related to Deanna Coleman, who was Tom Petters' secretary and then later office manager for PCI, Petters' Ponzi scheme — the collapse of which brought on the crisis that has befallen the Polaroid Collection. **Ms. Coleman blew the whistle on Petters in September 2008**, becoming a government informant and making secret incriminating tapes that served as central evidence in his



trial.

Though we have no blood relation, I happily welcome Deanna into the Honorary Coleman Clan, which, in addition to me and now Deanna, includes musician Ornette (known to us all as "Uncle O") and our favorite prodigal son, actor and all-around scamp Gary. We like to think that William Coffin Coleman (known to all as W. C.), who started the lantern company bearing our name that now also produces campstoves, coolers, and a range of other items, watches over us all protectively.

Over dinner on March 11, the eve of the opening of Houston Fotofest International 2010, Linda Benedict-Jones told me that she's surprised no one from the major media has called her about the crisis of the Polaroid Collection. She's been expecting the phone to ring, but it hasn't — which explains why her voice has been oddly silent until now in the current situation.

In December 2008 Benedict-Jones became **the first curator of photography in a new department of photography at the Carnegie Museum of Art in Pittsburgh**. Prior to that, Benedict-Jones had been the executive director of Silver Eye Center for Photography on Pittsburgh's south side since 1999. But from 1989 to 1993, Benedict-Jones was curator of the Polaroid Collection, Cambridge, Massachusetts, and from 1984 to 1989 she served as director of the Clarence Kennedy Gallery, Polaroid Corporation, also in Cambridge. (The Kennedy Gallery was an earlier incarnation of the Collection.)

In 2006, while still in her role as executive director of Silver Eye Center for Photography, Benedict-Jones brought in a William Wegman Polaroid show, and, in **a September 21, 2006 interview with Kurt Shaw of the Pittsburgh Tribune-Review**, she reminisced about the barter program under which those images got made:

"When we invited people to use the camera it was a wonderful win-win situation," Shaw quotes Benedict-Jones. "The photographer would get to use the camera for a day, which would cost the corporation \$5,000. The photographer could make 30 exposures through the course of the day. If they want to make any additional exposures, it was \$500 per exposure. But at the end of the day, Polaroid would get to keep one of the prints for the collection and the photographer gets to take the other 29 prints with them. So, we built the Polaroid collection like that."

She adds, in regard to the 20×24 camera and its output, "There is no negative, there is no other print, this is it. These are all in an edition of one, because the negative is a disposable negative. It's not a usable negative."

This marks the first time I've ever heard the 29-to-1 ratio in the Polaroid Collection's exchange program. Can anyone out there corroborate or contradict that? The number I've heard more frequently for the 20×24 studio is one out of every five as Polaroid's share.

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

***New members in this edition***

***Bahattin Öztuncay, Istanbul (Turkey)***  
***Corien Achour-Vuurman, Nijmegen (NL)***  
***Danielle Leenaerts, Bruxelles (B)***  
***Ekatarina Markarian, Palm Desert (USA)***  
***John Toohey, Istanbul (Turkey)***  
***John Hesse, Zuerich (CH)***  
***Nationales Museum für Fotografie, Jindrichuv Hradec (CZ)***  
***Mohammad Reza Tahmasbpour, Tehran (Iran)***  
***Herta Wolf, Cologne (G)***

This issue was compiled and produced by **Anna Auer**, co-edited with **Ulla Fischer-Westhauser**. To represent fully members' interests in as many countries as possible we urgently need your co-operation. Therefore, we kindly ask you to send us your information, if possible, by **E-mail**.

Please, have also a short glimpse at our continually updated website!

Vienna, June 2010

**Deadline for the issue Spring 2011:  
30 November 2010**

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