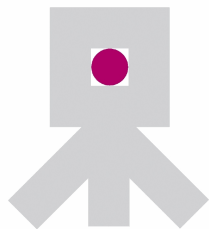


ESHPh

European Society for the History of Photography
Association Européenne pour l'Histoire de la Photographie
Europäische Gesellschaft für die Geschichte der Photographie



The International Letter

La lettre internationale

Mitteilungen

Autumn 2010

November

Vienna

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Dear Member,

As always, we received a lot of information at the beginning of autumn.

We would like to draw your attention to some especially interesting exhibitions such as the show from the Albertina in Vienna which has travelled to the Musée d'Orsay in Paris under the title of Heinrich Kühn. A la recherche de la photographie parfaite. As you can see on the cover of the catalogue of the same name, numerous examples from Kühn's autochrome estate in the Picture and Graphic Collection of the Austrian National Library are included. The Harry Ransom Center in Austin, Texas has 170 works from The Gernsheim Collection (title) on show, and the Triennale in Linz is continuing with New Topographics, organized in cooperation with the Center for Creative Photography, in Tucson, the George Eastman House, in Rochester and the Los Angeles County Museum of Art (USA) and other institutions, until January 2011. In Bad Ischl, an exhibition on Historic Architecture Photographs from the Hans Frank Collection was arranged from the treasures of the Upper Austrian Province Museum.

This year, the European Month of Photography is again taking place in many European cities between October 2010 and January 2011 (in Rome, February 2011). It is being accompanied by many exhibitions, lectures and discussions in numerous museums and galleries. It is particularly interesting that many upcoming artists and photographers have found an appropriate platform in the Viennese Museum auf Abruf (MUSA / Museum on Demand) under the motto of eyes on.

On the occasion of its 35th anniversary, The Photographical Historical Society in Toronto had released a DVD of its complete publications so far and sent it to its members. The Victoria & Albert Museum in London offers an innovation for its members by inviting interested photographers to take part in a programme of residences for six months beginning in January 2011. A recent survey by our cooperation partner Danube University Krems showed that their manifold course offers enjoy great popularity – also internationally.

What would autumn be without prize-givings? The Royal Photography Society presented the J. Dudley Johnston Award to A D Coleman on September 9, 2010. This year's Hasselblad Award Winner is the French photographer Sophie Calle, who received the prize on October 30, 2010. This year, the German Society for the History of Photography (DGPh) presented its renowned culture prize to the American Photographer Stephen Shore on September 11, 2010.

Last but not least, we have chosen three examples from A D Coleman's pointed pen, which we can only quote in parts due to lack of space. One article refers to a less-than-successful theatre play on Broadway about Tina Modotti. In another article Coleman deals with the many thousands of pictures of the Yosemite Valley by Ansel Adams and tries to clarify the authenticity of the recently discovered glass-plate negatives attributed to the American photographer. Finally, we have decided on Coleman's historic survey of the work of the English pictorial photographer J. Dudley Johnston.

With this issue in your hands, we wish you an interesting start to the season.

Uwe Schögl

President of the ESHPH

Vienna, 30 November 2010

Anna Auer

Advisory Board

Bad Ischl

Photomuseum der Oberösterreichischen Landesmuseen im
Marmorschlössl

Ausstellung: Bauten im Blick. Historische
Architekturfotografien aus der Sammlung Frank (Hans Frank
war Gründungsmitglied der ESHPH)

Bis 31. Oktober 2010

Die von der Landesgalerie konzipierte Ausstellung im Photomuseum Bad Ischl präsentierte eine beeindruckende Auswahl historischer Architekturfotografie aus der Sammlung Frank, mit Fokussierung auf das 19. und das beginnende 20. Jahrhundert. Vertreten waren Arbeiten so renommierter Fotografen bzw. Ateliers wie Fratelli Alinari, Alois Beer, Adolphe Braun, S.P.Christmann, Bisson Frères, Andreas Groll, Christian König, Rudolf Lechner, The London Stereoscope Company, Ernst Pflanz, Jean Pascal Sébath, Giorgio Sommer und Würthle & Sohn.

Neben ökonomischen Interessen war aber auch die präzise und umfassende Dokumentation historischer Bausubstanz im Kontext der aufkommenden Denkmalpflege ein wesentliches Anliegen von Fotografen, die sich dem Thema Architektur zuwandten. In der zweiten Hälfte des 19. Jahrhunderts wurden zahlreiche europäische Städte zu modernen Metropolen ausgebaut, was eine radikale Veränderung des Stadtbildes zur Folge hatte. Die Architekturfotografie hat diese Prozesse dokumentarisch, stets aber auch interpretierend begleitet.www.landessgalerie.at

Linz

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

New Topographics

11. November 2010 - 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.landessalerie.at

LENTOS Kunstmuseum Linz

Ausstellung: VALIE EXPORT - Zeit und Gegenzeit

16. Oktober 2010 – 30. Januar 2011

Das LENTOS Kunstmuseum Linz und das Belvedere Wien entwickelten gemeinsam eine umfangreiche Ausstellung zu einer der international renommiertesten österreichischen Medienkünstlerinnen.

VALIE EXPORT hat in ihrem mehr als vier Jahrzehnte umfassenden künstlerischen Schaffen mit Performances, Fotografie, Film und Medieninstallationen ein großes und konsequentes Oeuvre realisiert. Gefeierte aber auch vehement kritisiert wurde EXPORT für ihre feministische Orientierung und ihren unermüdlichen Kampf für eine gleichberechtigte und geschlechtsneutrale Beurteilung medialer Themen. Im Mittelpunkt der Schau steht EXPORTs konzeptuelle Arbeitsweise, die stets den menschlichen Körper als zentralen Ausgangspunkt begreift und Fragestellungen zu dessen kommunikativer und kultureller Codierung umkreist.

Die parallel in beiden Häusern stattfindende Ausstellung, kuratiert von Angelika Nollert, ist auf neue und neueste Arbeiten fokussiert, die, ergänzt durch eine konzentrierte Auswahl an frühen Werken, eine umfassende Auseinandersetzung mit dem Gesamtwerk der Künstlerin ermöglichen.

LENTOS Kunstmuseum Linz, Ernst-Koref-Promenade 1, 4020 Linz.....www.lentos.at

Salzburg

Fotohof – Galerie – Edition- Bibliothek (cooperation with the ESHP)

Exhibition: Leo Kandl – free Portraits. Susi Krautgarnter – Uncanny Valley

19 November 2010 – 15 January 2011

Leo Kandl has immersed himself in the genre of portrait photography for several decades, whereby he unites the conceptual documentary process with the subjectivity and individuality of the object. In Free Portraits Kandl made contact with his models through newspaper advertisements. Cities such as Vienna, London, New York, Tehran, Moscow and Havana became the public backdrop for works that at times give the impression of being snapshots from the streets, or private photographs. Kandl's style allows the observer to engage with the subject emotionally as the potentially tense meeting of two strangers in role play, the subject and photographer, produces images characterized by curiosity and an occasionally subtle, erotically charged atmosphere.

Uncanny Valley is named after a well-known hypothesis of roboticist Masahiro Mori. Mori's theory describes the empirically measurable effect of an emotional response to non-human entities. Essentially, human-likeness triggers empathy. However,

when an almost perfect human-likeness is achieved, strong negative emotions can be detected. Susi Krautgartner invokes this effect through the medium of self-portrait which express familiar role models and stereo types.....www.fotohof.at

Museum der Moderne Mönchsberg (Mitglied der ESHPH)

Ausstellung: Jürgen Klauke

23. Oktober 2010 – 06. März 2011

Der Künstler Jürgen Klauke gehört zu den wichtigsten zeitgenössischen Performance-, Foto- und Medienkünstlern und ist einer der Initiatoren der Performance Art in Deutschland. Jürgen Klauke hat im Bereich der Body Art und der kritischen Auseinandersetzung mit gesellschaftlich normierten Geschlechter-Identitäten und sozialen Verhaltensmustern Wegweisendes in der Kunst geleistet. Bekannt wurde er mit seinen Arbeiten aus den 1970er Jahren, in denen er den eigenen Körper als Material seiner Inszenierungen nutzt und sich mit kulturell vorgeprägten sexuellen Grund- und Verhaltensmustern unserer Gesellschaft beschäftigt.

Die Ausstellung im MdM Mönchsberg in Salzburg – die in Kooperation mit dem ZKM | Museum für Neue Kunst Karlsruhe realisiert wurde – zeigt mit rund 60 Werken eine Auswahl der neuesten Arbeiten, darunter die Serien großformatiger s/w-Fotografien «Wackelkontakt» und «Ästhetische Paranoia». Diese performativ inszenierten Fotografien zeigen den Künstler stellvertretend für das in die Welt geworfene Ich, das sich in Zonen des Unaussprechlichen und Unerklärbaren wieder findet und den Betrachter einlädt, in diese Ahnungs-Räume einzutreten.

Erstmals wird auch die eigens für die Ausstellung entstandene Serie der «Schlachtfelder» präsentiert: ein 16 Meter langes Tableau aus 144 Farbfotografien. In der unmittelbaren und provokanten Ästhetik eines zeitgemäßen memento mori zeigen die «Schlachtfelder» die diskutable Schönheit des Schrecklichen, das im Verborgenen der Schlachthöfe vor sich geht.

Katalog: Zur Ausstellung erscheint ein Katalog im Hatje Cantz Verlag (hg. v. Peter Weibel und Toni Stooss) mit Beiträgen von Andreas Beutin, Régis Durand, Ursula Frohne, Thomas Macho und Peter Sloterdijk sowie einem Interview von Heinz-Norbert Jocks mit Jürgen Klauke (dt./engl.; ca. 250 Seiten, ca. 39,80 Euro).

Museum der Moderne Mönchsberg, Mönchsberg 32. A - 5020 Salzburg.

T: 0043 (0)662 842220-403. F: 0043 (0)662 842220-700

E: info@museumdermoderne.at

W: <http://www.museumdermoderne.at>

Albertina (Mitglied der ESHPH)

Ausstellung: Heinrich Kühn. Die vollkommene Fotografie

Bis 12. September 2010

Die Albertina zeigte 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

Anika handelt (Mitglied der ESHPH)

Ausstellung: Generation I – Comig of Age. Erwachsen werden mit Michael Huey, Paul Kranzler und Tina Ribarits.
Finissage: 21. - 30. Oktober 2010

Die anika handelt Galerie startete mit 2010 einen Zyklus von Fotoausstellungen, der die menschlichen Lebensabschnitte zum Thema hat. Zum Einstand werden drei künstlerische Positionen präsentiert, die den rasanten Übergang vom Kind zum Erwachsenen festhalten. Michael Huey arbeitet mit evokativen, etwas rätselhaften, gleichsam archäologischen Funden. Als Spezialist für die Dokumentation Jugendlicher gilt mittlerweile der Oberösterreicher Paul Kranzler, und Tina Ribarits thematisiert den Grenzzustand zwischen Kindheit und Erwachsenenalter im Sinne von archetypischen Erinnerungen an die Jugendzeit.

.....www.anikahandelt.com

Ausstellung: Gerlinde Miesenböck - Maisemaa. Finnische Landschaften

6. November -2010 – 8. Januar 2011

In Lappland werden die Unterschiede zwischen Landschaft, Natur und Wildnis mangels Besiedelung besonders deutlich. Es ist relativ flach und weithin bewaldet, es gibt keine Aussicht auf die Landschaft. Diese Abwesenheit, das fehlende Ensemble aus Elementen wie Wälder, Wiesen, Felder und Erhebungen, beginnen zu irritieren.

Gerlinde Miesenböck (Oberösterreich) legt gesellschaftlich konstruierte Sehweisen offen. Touristische Gewohnheit und bildnerische Praxis beeinflussen sie bei Spaziergängen, Radtouren sowie Bus- und Bahnfahrten, bei denen die Fotografien entstanden sind. Fehlendes Licht kompensiert sie mit Mehrfachbelichtungen, und der klimatischen Herausforderung von teilweise minus 30 Grad Celsius stellt sich Miesenböck mit einer billigen Mittelformatkamera aus Plastik und Glas, einer Holga.
www.anikahandelt.com

Anzenberger Galerie (Kooperationspartner der ESHPH)
 Ausstellung: Andrei Liankevich - Focus on Belarus
 8. September – 25. Oktober 2010

Blick ins Niemandsland - Zur Arbeit des Fotografen Andrei Liankevich

Es gibt kaum Fotografen, die in der Lage sind, das heutige Belarus wahrhaftig und frei von Klischees abzulichten – dazu in all seiner historischen und kulturellen Zerrissenheit, seiner politischen Apathie und Problematik, aber auch in seinem Willen zur Veränderung, in seiner taumelnden Lebensfreude, seiner ungezügelter Heiterkeit und seine schreienden Leichtigkeit. Dem jungen belarussischen Fotografen Andrej Liankevich gelingt all das. Er ist der Chronist der schleichenden und versteckten Veränderung, die ein altes Belarus hinter sich lässt und einem neuen das Tor öffnet. Mit seinen Fotos lässt sich Belarus, dieses immer noch unbekanntes Land im Osten, durchstreifen und entdecken. Ein Land, das bis dato vor allem als Symbol der Hoffnungslosigkeit und der Katastrophen zu unrühmlicher Berühmtheit gelangt ist. Durch seine Fotos lernen wir das heutige Belarus wirklich verstehen, weil man durch die Fotos in die Seele des Landes blicken kann. Seine Fotografien gehören deshalb nicht nur in berühmte Zeitungen und Zeitschriften, sondern in Museen und Ausstellungen. Er muss entdeckt werden und er wird entdeckt werden. Denn für sein junges Alter hat Liankevich bereits eine gewaltige künstlerische Stimme entwickelt, die ihn schon jetzt als einer der großen Fotografen seines Landes auszeichnet.

Portfolio: <http://www.anzenbergergallery.com/en/article/1172.html>

Buch: <http://www.anzenbergergallery.com/en/article/1131.html>

PREVIEW

Exhibition: Martin Parr and Rimaldas Viksraitis - THE REAL WORLD
 25 March – 31 May 2011

An exhibition titled THE REAL WORLD with photographs by Martin Parr and Rimaldas Viksraitis is one of the next major projects of gallerist Regina Maria Anzenberger in March 2011. For sure it will be of particular public interest, and is also accompanied by a lecture of Martin Parr at the Academy of Arts one day after the gallery opening. The Gallery owner was inspired for this show by this year's Kaunas photo festival, where both artists were exhibited. The British renowned photographer Parr as well as the Lithuanian photographer Viksraitis will be shown in Vienna for the first time!

Martin Parr (born 1952 in Epsom) work is represented in this exhibition by several photographs of his revolutionary series The Last Resort from the mid-1980s, first published in 1986 becoming an influential photo book with the same title. The seaside resort 'New Brighton' and its visitors, on which Parr's major focus lied during his shift into colour documentary, describes the subject matter. People trying to have a good day out at a beach area, the critic Robert Morris once labelled "post-industrial hell hole". One is confronted with maybe fat, simple, conformist, bored, but also happy people lying in the sun, having their crying babies with them, letting their children eat abnormal coloured ice-cream, playing around the streets and seas of litter, etc. – all these meanwhile familiar studies of consumerism and mass culture are taken from Britain's so far reality. The photographer intended them to be comical, touching, lively and vigorous. And now, over 15 years later, they haven't lost anything of their tremendous effect. Parr, as one of the most successful and popular contemporary photographers and a leading member of the prestigious Magnum agency bridges the divide of art and (social) documentary photography.

With Rimaldas Viksraitis (born 1954 in Sunkariai), who already received international recognition, Anzenberger continues her program of showing high quality eastern European fine art photography to the Viennese audience. In July 2009 the photographer had won the prestigious Discovery Award at the Arles photography festival, having been nominated by Martin Parr, who characterized his work as "slightly insane and wonderfully surreal". Grimaces of the Weary Village is the name of his latest black-and-white-photography. Examples of what there is to see are, a farmer bending over a dead pig with a blowtorch, a chicken perched on his back, or a young girl staring out of a window over the decapitated head of a goat. Welcome to the strange, frightening and darkly humorous world of Rimaldas Viksraitis, a photographer who travels through the benighted villages of his native Lithuania with a camera tied to his bicycle. Viksraitis contracted tuberculosis as a child and as a result, he is physically disabled. One senses that his otherness has helped him create these startling images. The motifs that recur in his work are, in no particular order, vodka, breasts, dirt, animal carcasses and inebriated, often semi-naked pensioners. The photographer is also, as Parr has pointed it out, a storyteller, and a director of his own narratives. He can be classified somewhere between staged photography and social reportage (Text: Maria Regina Anzenberger).

The gallery opening (Vernissage) will take place on Thursday, 24th of March 2011 at 7 pm. Both artists will be present. Place of issue: Anzenberger Gallery in Zeinlhofergasse 7, 5th district of Vienna. You're sincerely welcome!

Wichtige Textquellen: Val Williams, Martin Parr, Phaidon Press Limited, London, N. Y. & Hong Kong 2002
<http://www.guardian.co.uk/artanddesign/2009/dec/06/rimaldas-viksraitis-photography-review>
<http://www.anzenbergergallery.com/en/article/128.html>
galler@anzenberger.com.....<http://www.anzenbergergallery.com>

Kunst Haus Wien

Exhibition: Tina Modotti

1 July – 7 November 2010-11-17

The exhibition traced the path of Tina Modotti's life which took her from Italy to California, Mexico, Berlin, Moscow, Paris, Spain and back to Mexico, and acquainted us with people who were important for her, among them the photographers Edward Weston and Johan Hagemeyer, the author B. Traven and the artists Diego Rivera and Frida Kahlo. Modotti had started as an actress in silent movies, among them one of the most highly priced nude photographs in the history of photography, the image "The White Iris", made by Edward Weston in 1921.

.....www.kunsthawien.com

Museum auf Abruf – MUSA (Cooperatin with the ESHPH)

A Project of the European Month of Photography "eyes on"

Exhibition: MUTATIONS III. Public Images – Private Views

27 October 2010 – 8 January 2011

The third edition of the exhibition series MUTATIONS focuses on the interface between photography and the internet. Artists, photographers, photojournalists, and theorists from all over Europe were invited to submit

projects. Some parts of the resulted exhibition can be seen on a website (see below) and have been transferred into real space. Photography had its heyday in the 1980s, with gigantic high-quality (high-gloss) prints. Today, by contrast, people hardly talk about "photography" as such – the interest is now in "images". The latter, in turn, have long become a mass product: everyone is putting his or her personal photos online, and platforms such as Facebook or Twitter and blogs afford everyone a almost unlimited access to them. In art, too, the use of everyday photographs and snapshots has become common practice.

www.musa.at.....www.eyes-on.at.....www.europeanmonthofphotography.net

Wien Museum Karlsplatz (Member of the ESHPH)
Exhibition: Vienna in Films. A Century of City Images
Until 19 September 2010

An unusual exhibition with representative excerpts from around 80 Austrian and international feature films. Containing images of the city that are unique to each film, the show ranged from the silent movie period to the present day, from Erich von Stroheim or Willi Forst to Michael Haneke or Barbara Albert. Vienna had long held an important place in the pecking order of world cinema, ranking alongside Paris, Berlin or New York. Imperial Vienna, waltzing bliss and petit-bourgeois idyll – all these stereotypes were exploited over many years for the creation of movie narratives, cosily nestled in the myth of Vienna as the city of love and music. After 1945, in the midst of the unfolding Cold War, the divided, rubble-stream city was recast as the location of gloomy spy thrillers. Since 1970, it has been mainly Austrian productions which refocus the city, sensitive to social fissures and no longer idealised.www.wienmuseum.at

Westlicht. Schauplatz für Fotografie (Mitglied der ESHPH)
Ausstellung: Jochen Rindt. Der erste Popstar der Formel 1
26. September – 4. November 2010

Anlässlich des 40. Todestages von Jochen Rindt zeigte Westlicht die erste große Fotoausstellung zu Ehren des österreichischen Sporthelden, der das Land mit seiner Persönlichkeit verzauberte und zur Legende wurde. Als einer der schillerndsten Rennfahrer aller Zeiten wurde er posthum 1970 Formel-1-Weltmeister. Kuratiert von Herbert Völker und Hans Geist waren in der Ausstellung 140 der besten Fotografien versammelt, die Jochen Rindts Aufstieg vom exotischen Außenseiter zur prägenden Figur einer europäischen Motorsportgeneration darstellen. Fotografen: Ferdi Kräling, Alois Rottensteiner / Archiv McKlein, Max Scheler, Milan Schijatschky, Rainer Schlegelmilch, Kristian Bissuti (Mitglied der ESHPH), Peter Coeln (Mitglied der ESHPH), Robert Häusser und Franz Hruby. Als besonderes Highlight präsentierte Westlicht das Siegerauto des berühmten Rennens in Monaco, in 1970, den Formel 1 Lotus 49, und den Formel 2 Lotus 69, mit dem Rindt sein letztes Rennen gefahren war. Die Ausstellung wurde von Jacky Ickx eröffnet, es diskutierten Niki Lauda, Gerhard Berger und Helmut Marko unter der Moderation von Herbert Völker.

Ausstellung: World Press Photo 10

7. Oktober – 4. November 2010

Seit 1955 schreibt der Vorstand der World Press Photo Foundation, einer unabhängigen Plattform des Fotojournalismus mit Sitz in Amsterdam, den World Press Photo Contest für Pressefotografie aus. Eine jährlich wechselnde internationale Jury beurteilt die Einsendungen von FotografInnen, Agenturen,

Zeitungen und Magazinen aus aller Welt. Um die begehrte Auszeichnung bewarben sich heuer 5.867 professionelle FotografInnen aus 128 Ländern, insgesamt 101.960 Aufnahmen waren zu sichten.

Bereits zum neunten Mal in der Folge war Westlicht Schauplatz der World Press Photo. Die rund 170 ausgestellten Einzelbilder und Fotoserien lassen als Ikonen der Zeitgeschichte das vergangene Jahr Revue passieren und zeigen auf eindringliche Weise Ereignisse aus den Bereichen Politik, Sport, Kultur, Umwelt und Wissenschaft.

WestLicht

Ausstellung: Heller's Licht. Fotografien 1975 – 2000

9. – 26. November 2010

Mit dieser Ausstellung widmet sich Westlicht dem Fotografen Gerhard Heller, dessen Bilder die österreichische Fotoszene der letzten 40 Jahre mitgeprägt haben. Heller, ein fotografischer Autodidakt, startete seine Karriere mit Aufnahmen einer legendären 68er Demonstration, die damals in der Volksstimme veröffentlicht wurden. In der Aufbruchstimmung dieser Tage besuchte er als U-Boot die Vorlesungen über Architektur von Prof. Plischke am Schillerplatz und entwickelte sich dadurch zu einem profunden Kenner von Adolf Loos' Architektur. Sein weiterer Weg führte als wissenschaftlicher Fotograf in der Albertina zur Entdeckung bisher unbekannter Architekturprojekte von Loos.

Hellers Arbeit zeichnet sich durch umfassendes historisches Wissen und ein Gespür für Mode und Eleganz aus. Als Fotojournalist der Bunten bereiste er jahrelang die Welt und legte den Grundstein für seine spätere Porträtfotografie in den Bereichen Politik, Wirtschaft und Kultur. www.westlicht.com

News from BELGIUM

Charleroi

Musée de la Photographie (Member of the ESHPH)

24 September 2010: Rencontre. Débat Turkanas. Les derniers hommes seront-ils les premiers derniers hommes?

Cette rencontre s'inscrit dans le cadre de l'exposition du photographe belge Roger Job. Entre 2008 et 2010, ce photographe a partagé au cours de 8 voyages le mode de vie quotidien des nomades turkanas. Surnommé "le blanc qui marche", il a parcouru près de 700 kms à pied à leurs cotés, à la recherche d'eau et de pâturages.

Les éleveurs turkanas sont confrontés à des sécheresses de plus en plus longues, conséquences visibles des changements climatiques. Les ressources en eau et nourriture pour les humains et le bétail se font de plus en plus rares. Les pluies sont irrégulières et bien souvent dévastatrices. "Turkanas. Les derniers premiers hommes seront-ils les premiers derniers hommes?", telle est la question à laquelle tenteront de répondre les intervenants suivants: Roger Job, photographe, Pierre Ozer, climatologue et chargé de cours à l'ULG, Dr. Eddy Timmermans, coordinateur de programmes, Vétérinaires, Sans Frontières Belgique, Fabrice Delvaux, administrateur de Kreativa, Francis et Michael Ameripus, guides turkanas de Roger Job et collaborateurs de Vétérinaires Sans Frontières Belgique.

CARTE BLANCHE à Romane Azilys au Musée de la Photographie 6 Octobre 2010

Née en France en 1978, Romane Azilys vit et travaille à Bruxelles. Durant ses études en photographie à l'ENSAV – la Cambre, elle s'oriente vers la vidéo afin d'allier deux médiums pour elle essentiels, l'image et l'écriture. Elle réalise en 2008 *Temps de pose*, un court métrage, qui sera suivi d'*Index* en 2010, évaluant aujourd'hui vers l'installation combinée à la vidéo et la sculpture. Autour de ces deux films, nous lui avons proposé de réaliser une programmation de jeunes réalisateurs, photographes à la base, venue à la vidéo, une sélection ayant comme point commun le passage de la photographie au film. Rio de Isabelle Arthuis (2003), 17' / Sans titre de Ludivine Sibelle (2006), 5' / AVI de Sébastien Reuzé (2010), 20' / *Index* de Romane Azilys (2010), 9' / *Moi, mon frère, la fille* de Nicolas Dufranne (2001), 14' / *Temps de pose* de Romane Azilys (2008), 6'
.....www.museephoto.be

News from FRANCE

Paris

Musée d'Orsay au musée de l'Orangerie
Exposition: Heinrich Kühn. A la recherche de la photographie parfaite
Du 6 Octobre 2010 au 24 Janvier 2011

Créer des photographies dont la valeur artistique puisse rivaliser avec la peinture: telle a été la grande ambition d'Heinrich Kühn. Figure majeure du pictorialisme international autour de 1900, étroitement lié avec les deux plus grands représentants du mouvement, Alfred Stieglitz et Edward Steichen, l'artiste est parvenu à développer une œuvre moderniste dans le cadre iconographique pourtant limité de sa vie familiale. Pour lui, et cela est paradoxal chez un photographe, le sujet n'a pas d'importance, seules comptent les recherches formelles. Heinrich Kühn entretient, depuis 1904, avec Alfred Stieglitz, une amitié croissante et son art va changer radicalement avec un style allégé et presque abstrait où seuls comptent l'étude de la lumière et le rendu des valeurs. Dès 1907 Kühn a pratiqué en maître incontesté l'autochrome que venaient mettre au point les frères Lumière, le soumettant à l'harmonie chromatique de l'ensemble.

Commissaire générale: Monika Faber, conservateur en chef du département photographie de l'Albertina (membre de l'association européenne pour l'histoire de la photographie) assistée par Astrid Mahler. Commissaire: Françoise Heilbrun, conservateur en chef au musée d'Orsay; Anne Tucker (ancien membre de ESHPh), conservateur en chef du département de la photographie du musée des Beaux Arts de Houston.www.musee-orangerie.fr

News from GERMANY

Hamburg

Galerie Robert Morat
Ausstellung: Bernhard Fuchs - Straßen und Wege
11. September – 30. Oktober

Straßen und Wege ist der Titel einer Serie von 53 Landschaftsaufnahmen des oberösterreichischen Fotokünstlers Bernhard Fuchs, die zwischen 2004 und 2009 in

seiner Heimat entstanden sind. Wohl kein anderer Fotograf ist heute soweit vom Zeitgeist entfernt wie Bernhard Fuchs. In ihrer Ruhe und Friedlichkeit, in ihrer Geduld und Verschwiegenheit sind seine Bilder schön wie die Natur selbst.

Bernhard Fuchs, geboren 1971 in Haslach a.d.Mühl, in Oberösterreich, studierte bei Bernd Becher an der Kunstakademie in Düsseldorf und bei Timm Rautert an der Hochschule in Leipzig. Seine Arbeiten werden international ausgestellt und wurden bereits durch große Einzelausstellungen im Museum Ludwig in Köln, im Museum für Gegenwartskunst in Siegen und im Josef Albers Museum in Bottrop gewürdigt. Bernhard Fuchs lebt und arbeitet in Düsseldorf.www.robertmorat.de

News from the NETHERLANDS

Amsterdam

Huis Marseille Foundation of Photography (Member of the ESHPH)
Exhibition: Dayanita Singh
4 September – 21 November 2010

This fall Huis Marseille will be holding a retrospective exhibition of work by the Indian photographer Dayanita Singh (New Delhi, 1961). In 2008 she received an award from the Prince Claus Fund for her discerning view of life in India and for bringing new aesthetics to Indian photography. Singh is internationally recognized for the highly expressive and poetic quality of her photographs, whose incidence of light and visual construction are so meticulously composed that they result in a comment on society and her own past.

Dayanita Singh was trained as a photojournalist at New York's International Center of Photography (ICP), which she attended after her study of graphic design at the National Institute of Design in Ahmedabad. On her return to India in the late 1980s, Singh began photographing evidence of social injustice for newspapers and magazines, hoping, as so many photographers had hoped at that time, to make a difference. In her work she challenged the prevailing notions of photojournalism which then still revolved, from an aesthetic point of view, around 'the decisive moment': the point at which the photograph's content and form correspond perfectly. By the early 1990s Singh was aiming her camera more and more at her own surroundings, no longer feeling at ease with her journalistic work. Her series on the eunuch Mona Ahmed (1989–2001) developed on the basis of a journalistic assignment, but it represents a critical point at which Singh chose to go her own way and depart from prevailing Indian views on photography. Mona, who became a close friend, has prompted a body of work in which the photographer's personal relationship with the subject has key significance, both directly and indirectly. The same can be said about I am as I am (1999), an intimate series portraying girls in an ashram, a religious community in Benares to which Singh gained access through family. www.huismarseille.nl

News from NORWAY

Horten

Preus Museum (Member of the ESHPH)
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 property 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

News from SWITZERLAND

Vevey

Musée suisse de l'appareil photographique (Member of the ESHP)
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.
www.cameramuseum.ch

Winterthur

Fotomuseum Winterthur (Member of the ESHP)

Ausstellung: Larry Sultan, Mike Mandel "Evidence"
11 September – 14 November 2010

1975-77 durchforsteten die beiden Amerikaner Larry Sultan (1946-2009) und Mike Mandel (*1950) Tausende von Fotografien in den Archiven der Bechtel Corporation, des Beverly Hills Police Department, der Jet Propulsion Laboratories, des U.S. Departments of the Interior, des Stanford Research Institute und ein paar Dutzend anderer Firmen, Verwaltungen und Bildungsinstitutionen. Sie waren auf der Suche nach Fotografien, die als möglichst „objektive Dokumente“ fotografiert und eingesetzt worden waren. Schliesslich wählten sie eine Reihe von Fotografien aus und druckten sie mit großer Sorgfalt, wie sie damals nur bei Kunstdrucken

üblich war, in limitierter Auflage und mit dem einfachen Titel Evidence (Beweis) auf dem Umschlag.

Das Projekt Evidence gilt heute als Markstein der konzeptuellen Kunst, und, im engeren Sinn, der Appropriation Art. Es stellt die Frage nach dem Original und nach der Autorenschaft früh und scharf.

Ausstellung: Hugues de Wurstemberger „Pauline & Pierre“

2. Oktober 2010 – 13. Februar 2011

In seiner Arbeit Pauline & Pierre beschreibt der in Brüssel lebende Schweizer Hugues de Wurstemberger eine faszinierende Gratwanderung zwischen Traum und Wirklichkeit. Hauptfiguren sind die beiden Kinder des Fotografen, festgehalten in Bildern, die sich einer streng dokumentarischen Lektüre entziehen. Pauline & Pierre ist weit mehr als ein Familienalbum. Es ist eine Mediation über Flüchtigkeit und Dauer, Nähe und Distanz. Eine lyrische Reise in den verlorenen Garten der frühen Jahre, wo das Vergangene so real erscheint wie Gegenwärtiges und Zukünftiges, die Fiktion so wahr wie die Fakten.www.fotostiftung.ch

Browsing through our Exchanges

Austria

Krems - Donau-University (Cooperation with the ESHPH)

Von: Zbw Bulletin [Zbw.Bulletin@donau-uni.ac.at]

Sent: 15 September 2010

To: zbw.bulletin@donau-uni.ac.at

Conc: eBULLETIN - DEPARTMENT FUER BILDWISSENSCHAFTEN (DBW)
Advanced Studies at the Department for Image Science, Danube University
Krems

VIRTUAL EXHIBITION / ADVANCED STUDIES / PROF. OLIVER GRAU AT
G20.

EDITORIAL - WORK AT A UNIQUE SITE

The Department for Image Science, located in the 900 year old Goettweig Monastery, features the most extensive international archive of media art www.virtualart.at and the digitally accessible Graphic Collection www.gssg.at, establishing incomparable research facilities. These connected archives offer a better understanding of contemporary art in historical context and also make research possible on the contemporary transmission of historic image arts. We are pleased that with LIEBEN UND LEIDEN DER GÖTTER (Love and Suffering of the Gods) we have realized another virtual exhibition that is currently online to browse through, and we're excited about its reception.

The fall start of our programs is approaching and we are pleased to announce that because of internationalization, modularization and new programs like MediaArtHistories, Exhibit Design, Crossmedia, Game Studies and Image + Science, the number of the students of the DIS have multiplied tenfold. The students come from five continents to the world cultural heritage sites Wachau / Goettweig Monastery. These developments help to make our programs more attractive so that we have attracted leading members of the field, such as Lev Manovich, Christiane Paul, Beat Wyss and many others to our faculty. The developments of the

Department for Image Science are also receiving media attention, as current articles in FAZ, FOCUS, ZEIT and ORF demonstrate.

Research results of the DIS will be presented this autumn & winter in Aarhus, Seoul, Atlanta, Vienna, Linz and on other international events. Finally, we want to mention the upcoming publication of our conference "Gazing into the 21st Century*" by MIT-Press this winter.

VIRTUAL EXHIBITION LIEBEN UND LEIDEN DER GÖTTER

Why are there so many representations of mythological-profane motifs in monastery décor and in the Goettweig monastery graphic collection? The exhibition LIEBEN UND LEIDEN DER GÖTTER (Love and Suffering of the Gods) pursues this question with the new virtual exhibition of the Department for Image Science (DIS) at Danube University Krems, dealing with the considerably large theme of reception of the antique age in baroque graphics. LIEBEN UND LEIDEN DER GÖTTER is currently available to the public at www.gssg.at.

The selection puts rarely seen mythological themes on center stage, prints for which iconographic identification was not always easy. The 140 prints from engravers like Georg PENCZ (1500 - 1550), Antonio TEMPESTA (1555 - 1630) or Johann August CORVINUS (1683 - 1738) based on originals by Hendrik GOLTZIUS (1558 - 1616), CARAVAGGIO (1571 - 1660) or Charles LEBRUN (1619 - 1690) span an arch over three centuries of graphic print, reflecting the enduring significance of antique mythology in European art.

The print collection of Göttweig Monastery is Austria's largest private collection of historical graphic art. The digitization of the collection is a project developed by the Department of Image Science at Danube University under the direction of Prof. Dr. Oliver Grau and conducted in cooperation with the Göttweig Monastery.

The collection of prints at Göttweig Monastery, which itself was founded in 1083, is based on acquisitions made by various monks since the 15th century. The first report of graphic art kept in the monastery dates back to 1621. The actual act of founding the collection is attributed to Abbot Gottfried Bessel whose systematic purchases in Austria and from abroad added a total of 20,000 pieces to the collection. Reaching to the present day, the print collection at Göttweig Monastery has grown to be the largest private collection of historical graphic art in Austria with more than 30,000 pieces.

ADVANCED STUDIES

PHOTOGRAPHY (3 Modules, 1st Semester
Certified Program, Start 16. Oktober 2010

Faculty: Anton Holzer (Kooperationspartner der ESHP), Carl AIGNER,
Herta WOLF (member of the ESHP), Oliver GRAU (Co-operation with the
ESHP) T.O.

IMMISCH, Ulrich RUETER, Susanne HOLSCHBACH (member of the ESHP),
uvm.

<http://www.donau-uni.ac.at/fotografie>

Prof. Grau invited to TECH+FORUM@G20 Economic Summit

For the next G20 summit in Seoul, Prof. Grau has been invited by the Korean government to present a strategy for the digital humanities to the 3000 participants. Similar to how research is facilitated in reputable natural science labs in astronomy, biology or climatology through access to common data, the digital cross-linking of humanities through the creation of large common data bases would

allow the undertaking of new globally relevant questions for our society, which till now has not been possible and difficult to realize. The complex questions surrounding Media Art documentation and archiving, or the now foreseeable option to collect the histories of new image media and how they are perceived, demands an internationalization of research support, or rather a re-orientation of present predominately national funding practices to an adequately broad alignment of research funds.

Department for Image Science, Danube University Krems, Dr.-Karl-Dorrek-Str. 30, A-3500 Krems an der Donau, Austria.
www.donau-uni.ac.at/dbw / www.donau-uni.ac.at/cis

Salzburg

Edition Fotohof (Kooperationspartner der ESHPH)

Buchpräsentation und Lesung von Michael Mauracher und Josef Haslinger am 28. September 2010 im Salon für Kunstbuch, Wien

Im Buch »und ein fremdes Mädchen« zeigte der österreichische Fotograf Michael Mauracher mit gefundenen Familienbildern, Archivobjekten und eigenen Fotografien die Verknüpfung privater Lebenswege mit historischen Ereignissen. Entstanden ist ein 96-seitiges Werk aus 12 Falttafeln mit Begleitheft in einer Halbgewebemappe, erschienen im Institut für Buchkunst Leipzig.

Die neue Erzählung Südbahnhotel von Josef Haslinger, die dem Band wie ein Booklet als Extraheft beiliegt, steht in keinem direkten Bezug zum fremden Mädchen Maurachers. Und doch kann sich der aufmerksame Leser und Betrachter der Vorstellung nicht entziehen, dass hier eine enge Verwandtschaft zwischen Text- und Bildteil besteht. Wie das fremde Mädchen kann auch Südbahnhotel als eine Spurensuche in die Vergangenheit gelesen werden, allerdings entstehen die Bilder hier nicht auf dem Fotopapier, sondern in den Köpfen der Protagonisten und Leser dieser Erzählung.

Josef Haslinger, österreichischer Schriftsteller und seit 1996 Professor für literarische Ästhetik am Deutschen Literaturinstitut Leipzig, machte 1995 mit seinem gesellschaftskritischen Politthriller Opernball Furore. Im Südbahnhotel beweist Haslinger sich als Meister der behutsamen und flüchtigen Erzählkunst.

Michael Mauracher ist Honorarprofessor für Fotografie an der Hochschule für Grafik und Buchkunst in Leipzig, ist Kurator am Salzburger Fotohof und Mitherausgeber der Fotohof edition. Seine gemeinsam mit Janine Thaler konzipierte Publikation und ein fremdes Mädchen ist ein aufwendig und im besten Sinne formverliebt gestaltetes Künstlerbuch, ein Fotoalbum, eine private Fotografiehistorie und eine Familiengeschichte in einem.....www.salon-fuer-kunstbuch.at

Vienna

Anica handelt Galerie (Member of the ESHPH)

3rd International Portfolio Review
26 / 27 November 2010

The 3rd International Portfolio Review in Vienna enables photographers who are active in the areas of art and documentarism to directly exchange views with a

number of outstanding specialists. The anika handelt Gallery has once again invited local and international curators, art directors, publishers, gallery owners, and festival organizers to provide feedback in one to one conversations. The International Portfolio Review is the ideal opportunity for networking - in the best case scenario convincing work finds its way via this process into exhibitions, is published in magazines, or artists are invited to photography festivals. The Review took place at the Kunsthalle site project space karlsplatz.

<http://www.anikahandelt.com/review/>

Ausstellung: Generation I – Comig of Age. Erwachsen werden mit Michael Huey, Paul Kranzler und Tina Ribarits.

Finissage: 21. - 30. Oktober 2010

Die anika handelt Galerie startete 2010 mit einem Zyklus von Fotoausstellungen, der die menschlichen Lebensabschnitte zum Thema hat. Zum Einstand werden drei künstlerische Positionen präsentiert, die den rasanten Übergang vom Kind zum Erwachsenen festhalten. Michael Huey arbeitet mit evokativen, etwas rätselhaften, gleichsam archäologischen Funden. Als Spezialist für die Dokumentation Jugendlicher gilt mittlerweile der Oberösterreicher Paul Kranzler, und Tina Ribarits thematisiert den Grenzzustand zwischen Kindheit und Erwachsenenalter im Sinne von archetypischen Erinnerungen an die Jugendzeit.....<http://www.anikahandelt.com>

Austrian National Library (Member of the ESHP)

7th International Conference: Preservation of Digital Objects

19 – 24 September 2010 The Austrian National Library and the Vienna University of Technology have been pleased to host the International Conference on Preservation of Digital Objects (iPRES2010) in Vienna in September 2010.

iPRES2010 has been the seventh in the series of annual international conferences that brought 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.

iPRES2010 has adopted 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 has been designed to encourage interaction between these areas, rather than seeing them as separated fields. A selection of outstanding papers from the iPRES2010 has been invited for submission to a special issue of the International Journal of Digital Preservation.

<http://www.ifs.tuwien.ac.at/dp/ipres2010/cfp.html>

Erich Lessing (Mitglied der ESHPH)

Buch: Menschenbilder aus der Dunkelkammer. Edition Refugium,
Verlag Thomas Reche, Neumarkt, Germany

Und dann habe ich an einem Februarnachmittag in Wien den Magnum-Photographen Erich Lessing (Mitglied der ESHPH) getroffen und bei einem Archivbesuch festgestellt, dass es ganz wunderbare Aufnahmen aus den 50er Jahren gibt. Weil Erich Lessing nicht nur photographieren, sondern auch sehr anschaulich erzählen kann, ergab sich die Idee einen Band mit ausgewählten Reportagebildern und kleinen Erinnerungstexten zu edieren (Thomas Reche).
www.verlag-thomas-reche.de

Leopold Museum

Book presentation: Fritz Simak (Member of the ESHPH), Andrea Spallart, SPUTNIK. A Photographic Project, Volume I
11 October 2010

Introduction (abstract)

SPUTNIK is an extraterrestrial body circling the earth, the father of all satellites that receive signals and transmit data, spying on us, but also promising guidance. It is the quintessential satellite known to the entire world, something that could not be said of its successors, particularly since they were launched in large numbers, and therefore had to make do with being identified by abbreviations and numbers Sputnik is used as a synonym for a view from a different perspective, off the beaten track, characterized by the fact that the same images by the same famous creators are continuously retrieved, exhibited, printed and discussed Sputnik therefore represents a point of view. It is a project based on two remarkable collections that opens up a remarkable perspective of them. Both keep pace with another, since the collections must contain the unconventional, the exclusive, so as to allow them to be displayed in an exceptional manner. www.edition.lammerhuber.at
.....www.sputnik.at

Technisches Museum Wien (Mitglied der ESHPH)

50 Jahre Österreichische Mediathek und maa-Symposium
Symposium 27. und 28. Oktober 2010

27. Oktober 2010 - UNESCO World Day for Audio Heritage

Programm

10.30 Begrüßung

Sektionschef Dr. Michael P. Franz (Bundesministerium für Unterricht, Kunst und Kultur) Mag. Gabriele Eschig (Generalsekretärin der Österreichischen UNESCO-Kommission) Pio Pellizzari (IASA, Vice President) Dr. Johanna Rachinger (Generaldirektorin Österreichische Nationalbibliothek)

HR Dr. Gabriele Zuna-Kratky (Direktorin Technisches Museum Wien mit Österreichischer Mediathek)

HR Dr. Rainer Hubert (Leitung Österreichische Mediathek).

11.15 Festvortrag

Univ. Prof. Dr. Gerhard Jagschitz (Mitglied der ESHPH)

11.45 - 12.00 Kaffeepause

12.00 - 13.15 1. PANEL: AV-Nationalarchive: Deutschland, Schweiz, Österreich
Moderation: Gabriele Zuna-Kratky (Direktorin Technisches Museum Wien mit Österreichischer Mediathek). Jörn Sieglerschmidt (Deutsche Digitale Bibliothek, BAM Deutschland). Pio Pellizzari (Fonoteca Nazionale Svizzera, Lugano). Rainer Hubert (Österreichische Mediathek, Wien).

13.15 - 14.15 Mittagspause

14.15 - 15.30 2. PANEL: Digitaler Content im Internet

Moderation: Siegfried Steinlechner (ORF)

Max Kaiser (Österreichische Nationalbibliothek): Aktuelle Initiativen der Österreichischen Nationalbibliothek: Austrian Books Online und Europeana. Jörn Sieglerschmidt (Deutsche Digitale Bibliothek): Ubiquität und Kommunikation. Der Platz der Deutschen Digitalen Bibliothek in der virtuellen Welt des Internets. Gabriele Fröschl (Österreichische Mediathek): Digitale Edition im Internet - Möglichkeiten und Chancen für AV-Archive am Beispiel der Österreichischen Mediathek.

15.30 - 16.00 Kaffeepause

16.00 - 17.45 3. PANEL: Digitalisierung und Langzeitarchivierung von Video-Materialien.

Moderation: Dietrich Schüller (Phonogrammarchiv der Österreichischen Akademie der Wissenschaften). Franz Pavuza (Phonogrammarchiv der Österreichischen Akademie der Wissenschaften): Detailprobleme und Lösungen aus dem Digitalisierungs-Alltag eines kleinen Videoarchivs. Christoph Bauer (ORF): Digitale Archivierung im ORF. Statusbericht Hermann Lewetz (Österreichische Mediathek): Professionelle Videodigitalisierungslösung für den Zweck der Langzeitarchivierung und digitalen Verwendung durch Einsatz von Standards und Open Source an der Österreichischen Mediathek.

17.45 - 18.15 Kaffeepause

18.15 - 19.00 FILMPRÄSENTATION: Fernsehfilm zum 50-Jahre Jubiläum der Österreichischen Mediathek. Ein Film von Siegfried Steinlechner nach einer Idee von Rainer Hubert

Eine Veranstaltung in Kooperation mit Medien Archive Austria. Oktober 2010

28. Oktober 2010 Technisches Museum Wien (Festsaal) Mariahilferstraße 212, A-1140 Wien, maa-Symposium (Fortsetzung)

9.00 - 11.00 1. PANEL: Digitale Archive

Moderation: Christiane Fennesz-Juhász (Phonogrammarchiv der Österreichischen Akademie der Wissenschaften). Susanne Fröhlich (Österreichisches Staatsarchiv): Digitale Archivierung im Österreichischen Staatsarchiv. Ein Statusbericht. Hubert

Johannes Stigler (Center for Information Modeling in the Humanities, Head): Think global, act local. Kernstrategien von Digitalen Archiven am Beispiel einer webbasierten Verwaltungsstruktur für wissenschaftliche, digitale Ressourcen. Pio Pellizzari (Fonoteca Nazionale Svizzera, Lugano): Kontrolle und Kataloge. Über ein praktisches Beispiel für Online-Verfügbarkeit von Tondokumenten. N.N. (metamagix, BMI): Das Mauthausen Survivors Documentation Project des Archivs der KZ Gedenkstätte Mauthausen. Perspektiven auf Katalog, Usability und Zugriff.

11.00 – 11.30 Kaffeepause

11.30 – 13.00 2. PANEL: Visualisierungen

Moderation: Elke Murlasits (Mitglied der ESHP): Multimediale Sammlungen Universalmuseum Joanneum. Thomas Ballhausen (Filmarchiv Austria): „Was nicht in unseren Archiven ist, existiert nicht.“ – Katalogdarstellungen im Film zwischen Wunsch und Wahn. Wolfgang Jochum (Spectralmind): Semantische Visualisierung von Audioarchiven Martin Reinhart: Der tönende Potemkin. Zur Rekonstruktion einer verschollenen Tonfilmversion des russischen Stummfilmklassikers „Panzerkreuzer Potemkin“

15.00 Führungen

Phonogrammarchiv der Österreichischen Akademie der Wissenschaften (Liebiggasse 5, 1010 Wien). Österreichische Mediathek (Gumpendorfer Straße 95, 1060 Wien). ORF Dokumentation und Archive (Würzburggasse 30, 1136 Wien).

Information: Dr. Gabriele Fröschl, Österreichische Mediathek, Webgasse 2a, A-1060 Wien. Tel.: (+43 1) 597 36 69-53. Fax: (+43 1) 597 36 69
<mailto:gabriele.froeschl@mediathek.at><http://www.mediathek.at>

Universität für angewandte Kunst, Heiligenkreuzerhof, Sala Terrena, Schönlaterngasse 5, 1010 Wien

Ausstellung: Wiederentdeckte Fotos von Elly Niebuhr – die 1950er Jahre in Wien. 10. November 2010 - 17. Dezember 2010

Die heute 96 jährige Fotografin Elly Niebuhr gilt es wiederzuentdecken. Ein erstes Fotobuch über sie ist vor kurzem erschienen, nun folgt die allererste ihrem fotografischen Schaffen gewidmete Einzelausstellung im Heiligenkreuzerhof, dem Ausstellungszentrum der Universität für angewandte Kunst Wien. Elly Niebuhr - wiederentdeckte Fotos aus den 1950er Jahren in Wien wird rund 50 Schwarz-Weiß-Fotos zeigen, die den Blick der Fotografin auf das Wien der Nachkriegszeit spiegeln. In diesen Bildern findet man die Nachkriegstristesse des noch immer kriegsbeschädigten Wien ebenso wie Szenen des beginnenden Wirtschaftswunders. Die Auswahl zeigt Elly Niebuhr als sensible Dokumentarin gesellschaftlicher Verhältnisse - die Bridgespieler auf der Stadtpark-Terrasse, mit einem Hauch von Modernität, spielende Kinder zwischen Ruinenresten, wie aus einem Film des italienischen Neorealismus, oder die Arbeitergruppe in der Fabrikhalle - sind Beispiele von Niebuhrs fotografischer Sozialreportage aus dieser Zeit.

Elly Prager-Mandowsky, wie sie mit Mädchennamen hieß, wurde 1914 in eine Wiener jüdische Familie geboren. Sie floh als 23jährige vor dem Nationalsozialismus nach New York, wo sie als Porträtfotografin arbeitete und kehrte 1947 wieder nach Wien zurück. Hier wurde sie seit den 1960er Jahren zu einer begehrten

Modelfotografin und dokumentierte Design und Produkte für Unternehmen, arbeitete aber auch für Tageszeitungen. Davon zeugt das Buch „Elly Niebuhr. Fotografin aus Wien – Alltag und Haute Couture“ von Anton Holzer (Kooperationspartner der ESHPH), 2009 im Böhlau Verlag Wien. Ehe sie jedoch zur erfolgreichen Designfotografin wurde, entstand ein umfangreiches Werk, das sich mit den Menschen in der Stadt, insbesondere Wien, aber auch am Land auseinandersetzt und sie mit Humor, Mitgefühl und hoher fotografischer Sensibilität darstellt. Vor einem Jahr hat Elly Niebuhr ihr gesamtes Fotoarchiv mit Tausenden von Negativen der Universität für angewandte Kunst Wien geschenkt. Dieser Bestand wird derzeit aufgearbeitet und systematisiert. Ein erster Einblick in die darin dokumentierte Welt wird nun im Heiligenkreuzerhof ermöglicht.www.dieangewandte.at

WestLicht Photographica Auction on 4 December, 2010

The composition of this catalogue does not only show the variety of works on offer, but also provides a "navigational aid". The lots were separated into small subject areas. The band with spans from selected examples of early photography to the first representatives of Street Photography and reportage, or from portrait photography in the context of Hollywood and other works of international provenances to numerous contributions of young American photography, as could also be seen this year at the Triennale Linz. Taking into consideration the venue and exhibitions-concept of WestLicht an emphasis was placed on Austrian photography, next to a selection of eminent photographers (abstract from the catalogue, text by Kurt Kaindl, Fotohof Salzburg).

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 www.westlicht-auction.com

NEWS from Canada

Toronto

The Photographic Historical Society of Canada (Member of the ESHPH)

DVD - Photographic Canadiana, Vol 1 to 35.

2 October 2010

Due to the 35th Anniversary of The Photographical Historical Society of Canada a DVD has been created. This Special Edition (1975-2010) contain all issues of Photographic Canadian (1-1 trough 35-4), all issues of the New Sheet from its beginning in September 2000 to February 2010, all issues of the Email Newsletter from issue 1-1 through 9-13, 25th Anniversary Directory, 30th Anniversary Directory, 25th Anniversary Index and The Photographic Canadiana index in both PDF and Excel format. info@phsc.ca (Bob Carter: Webmaster) <http://www.phsc.ca>

News from GERMANY

Düsseldorf

DGPh –Kulturpreis 2010 (Kooperationspartner der ESHPH)

Der amerikanische New-Color-Pionier Stephen Shore empfing am 11. September 2010 im NRW Forum Düsseldorf den Kulturpreis 2010 von der Deutschen Gesellschaft für Photographie (DGPh)

Hilla Becher und einige ehemalige Schüler der Becherklasse ließen es sich neben vielen weiteren Gästen nicht nehmen dabei zu sein, als der Vorsitzende der DGPh, Prof. Dr. Ulrich Nickel, am Samstag, den 11. September Stephen Shore den Kulturpreis 2010 der DGPh überreichte. In seiner Laudatio würdigte der Kurator der Ausstellung und DGPh Vorstandsmitglied Dr. Christoph Schaden (Mitglied der ESHPH) Shore, neben William Eggleston und Joel Sternfeld, als einen der führenden Protagonisten der New-Color-Photography. Schaden sagte: "Stephen Shore hat Photogeschichte geschrieben. Er hat zu Beginn der 70er Jahre Farbe als autonomes Gestaltungselement in die Photographie gebracht. Er hat entscheidenden Einfluss ausgeübt auf gleich mehrere Photographengenerationen in Deutschland, insbesondere auf die Studienklasse von Bernd Becher. Und nicht zuletzt hat er unsere Perspektiven auf die Photographie, dieses faszinierende Medium, entscheidend erweitert. Heute sind wir endlich in der Lage, seine Bilder in den unterschiedlich tradierten Denk- und Bezugssystemen wahrzunehmen. Dies- und jenseits der Kunst, dies- und jenseits der Photographie. Was wäre also angemessener, als Stephen Shore mit dem diesjährigen Kulturpreis der Deutschen Gesellschaft für Photographie auszuzeichnen?"

Der Kulturpreis der DGPh wird seit 1959 verliehen. Mit ihm zeichnet die Gesellschaft Persönlichkeiten für bedeutende Leistungen im Bereich der Photographie aus. 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.

Diese Pressemitteilung und Photos zur Berichterstattung finden Sie zum Download unter: <http://www.dgph.de/node/436> www.dgph.de
Informationen zum Kulturpreis unter: www.dgph.de/preise/kulturpreis.html

Köln

25. September – Photokina (Kölner Messe-Kristallsaal)

Verleihung des Dr.-Erich-Salomon-Preises 2010 der DGPh

an Michael von Graffenried (geb.1957)

Im Rahmen der Photokina wurde am 25. September im Kristallsaal der Koelnmesse dem Schweizer Photographen Michael von Graffenried der Dr.-Erich-Salomon-Preis der Deutschen Gesellschaft für Photographie (DGPh) überreicht.

Robert Fleck, Intendant der Bundeskunsthalle in Bonn, wählte gezwungenermaßen eine ungewöhnliche Form für seine Laudatio: eine Videoeinspielung aus seinem Krankenbett im Hospital von Eupen (Belgien), wo er sich von einem schweren Fahrradunfall erholt. Fleck würdigte von Graffenried als einen Grenzgänger des Mediums Photographie, der von seinen Themen über die Wahl der Technik bis zu der Präsentation immer wieder neue und bahnbrechende Wege eingeschlagen hat.

Der scheidende Vorsitzende der DGPh, Prof. Dr. Ulrich Nickel, erläuterte, dass mit dem seit 1971 alljährlich für "vorbildliche Anwendung der Photographie in der Publizistik" vergebenen Preis an Dr. Erich Salomon, den großen Photographen der

Weimarer Republik, erinnert wird, dem der moderne Bildjournalismus starke Anregungen verdankt. Zusammen mit Andreas Dippel von der Leica Camera AG überreichte Nickel dem Preisträger seine Urkunde und eine Leica M9 mit persönlicher Namensgravur.

Renommierte mit dem Dr.-Erich-Salomon-Preis der DGPh ausgezeichnete Fotografen und die wachsende Popularität des Photobuchs sind die Schwerpunkte des neuen Jahrbuchs „frame#3“ der Deutschen Gesellschaft für Photographie (DGPh). Dafür konnten die Editoren über 20 ausgewiesene Photofachleute gewinnen. Pressemitteilung und Photos zur Berichterstattung zum Download unter: <http://www.dgph.de/node/437>

Website von Michael von Graffenried: www.mvgphoto.com

Informationen zur Deutschen Gesellschaft für Photographie unter: dgph@dgph.de

News from Israel

Jerusalem

History & Theory Issue 18, 21 October 2010
Department Bezalel University

Article in Hebrew with an English abstract ISSN 1565-8163

Preparations for death is the title of a series of photos by Erez Israeli chosen by the editors as the cover figure of the 18th issue of the Proceedings of History and Theory. There is something disturbing in Israeli's work, precisely because at first glance it seems to be trivial and evokes in the viewer's mind associations to many iconic images taking both from the history of art (such as Hans Holbein the Younger's Dead Christ) as well as from the realm of documentary photography (such as the photo of Ernesto "Che" Guevara's cadaver). Works of Israeli artists, such as Adi Nes and Yigal Tumarkin, are also brought to mind. However this work unveils the complex issues concerning the possible dialogue not only between life and death but also between the artist and his work and between the documentary and the staged.

In each of the previous issues of the Proceedings the subject of death was present, one way or another. The current issue is dedicated entirely to death in art and culture. In the process of editing this issue Joshua Neustein, whose virtual exhibition is included in this issue, wrote us:

Nothing is more tiresome than forcing art to become a handmaiden to 'themes'. [...] When we speak of Death and Art we speak of death IN art or death OF art, art ABOUT death (less interesting) we speak of the death of authorship. Termination and Vampirism. Vampirism is a sort of living death. [...] Just because an artist sculpts a skull or bones, a murder or war does not shed light on the subject or the art[...].

It would be shallow, as well as wrong, to address the issue only in trivial terms of "End", "Void" and the "Frailty" of the human body. Nor there is any novelty in revealing our simultaneous repulsion and fascination with death. The eleven articles amassed here, together with the eight virtual exhibitions, are testimonies to the fact that death has many faces and that

the approaches taken by both artists and scholars reveal a wide variety of attitudes towards this very vivid subject.

The article was sent to us by Ben Baruch Blich (Member of the ESHPh)
<http://bezalel.secured.co.il/zope/home/he/128635>

News from SWEDEN

Göteborg

Hasselblad Foundation (Member of the ESHPh)
 Sophie Calle - Hasselblad Award Winner 2010
 The Award Ceremony took place on 30 October 2010

The French artist Sophie Calle has been selected as the 30th 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 has been 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

News from the UNITED KINGDOM

London

Victoria & Albert Museum (Member of the ESHPh)
 Photography Residency - Call for Proposals

The V&A has a programme of residencies in the Sackler Centre for arts education. This presents a new opportunity, for photographers to have a studio at the V&A for six months commencing 5th January 2011.

Proposals have been invited from UK based photographers who wish to develop their practice through working with the V&A collections and facilities. The Residency provides a unique opportunity to carry out research, make new work and engage with the public through special projects and Open Studio sessions. The V&A is particularly looking for artists and designers for whom engagement with the public is an integral part of their practice.

Interviews have taken place on 9th September 2010. Email: r.francis@vam.ac.uk

Pictureville
Bradford/West Yorkshire (UK)

Media Museum (Member of the ESHPH)
Conference: Niépce in England
13 – 14 October 2010

This two-day conference presented 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

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

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

News from the USA

Austin/Texas

The Harry Ransom Center (Member of the ESHP)
Exhibition: Discovering the Language of Photography.
The Gernsheim Collection

7 September 2010 – 2 January 2011

Drawn from the peerless collection of Helmut and Alison Gernsheim, the exhibition features masterpieces from photography's first 150 years, alongside other images that, while lesser known, are integral to the medium's history. Highlights include the first photograph (on permanent display at the Ransom Center); works by nineteenth-century masters such as Lewis Carroll, Julia Margaret Cameron, and Henry Peach Robinson; and iconic images by modern photographers such as Man Ray, Edward Weston, Robert Capa, and Henri Cartier-Bresson.

Flair Symposium: Shaping the History of Photography.

30 September to October 2, 2010. Speakers included Alison Nordström of the George Eastman House International Museum of Photography and Film, Anne W. Tucker of the Museum of Fine Arts, Houston, Mary Virginia Swanson of M. V. Swanson & Associates, and photographer Barbara Crane.

Free guided tour of the exhibition on Tuesdays at noon and Saturdays and Sundays at 2 p.m. Please call 512-475-8086 to make arrangements for groups of 10 or more. www.hrc.utexas.edu/collections/photography

George Eastman House (Member of the ESHP)
Charity auction on 4 October 2010

A charity auction organized by the George Eastman House came up with USD 650,000 for the film- and photography museum on 4 October 2010. It was the best attended auction of the year with 300 bidders present. George Eastman House is an independent not profit-minded museum, which made it its business to spread the history of photography and film. www.eastmanhouse.org

New York

A D Coleman (Advisory Member of the ESHP)

A D Coleman is sending us regularly many of his texts from which we selected only a few (abstracts). In lack of space we are not able to publish them all! But we are sure you will enjoy these three as we already did.

Modotti, by Wendy Beckett

Posted: 08 Jul 2010 07:06 PM PDT

Let me begin by saying that I have very little inclination toward playgoing. I trace

this in part to my early days as a freelance cultural journalist, when I served a stint as third-string theater critic for the Village Voice, 1967-68. (See my previous post on that subject.) As low man on the totem pole I rarely got to see the most exciting productions, mostly a lot of lesser stuff — Shakespeare in church basements, debuts of long-forgotten one-acts, and such. I reviewed about 150 performances in the space of 18 months, and have rarely set foot inside a theater since if it meant watching actors on stage.

Additionally, while I enjoy classical drama from many cultures, what interest I have in contemporary plays tends toward the experimental end of the spectrum: Ionesco, Genet, Beckett, Pinter. Having learned the lesson of Brechtian alienation, I can't unlearn it; having accepted the breaching of the fourth wall, I can't rebuild it; and having embraced the Artaudian theater of cruelty and the surreal theater of the absurd, I can't simply plug back into realist mode and pretend to enchantment with a conventional story straightforwardly told.

Still, a play about the relationship between Edward Weston and Tina Modotti does fall into my bailiwick (especially with those drama-critic creds from what now seems another lifetime), so how could I resist a comp for the world premiere opening night of Modotti on June 8? At the very least, the creation and production of such a work — like the bizarre Arbus biopic/fantasy Fur — bespeaks recognition of photographers as significant cultural figures whose private and professional lives merit our attention. So, as an index of photography's status within our overall cultural consciousness, this is a certifiable good thing, on a par with the publication of biographies of photographers, though of course increased quantity does not guarantee quality.

With that said, I approached Modotti, by Wendy Beckett (no relation to Samuel), in the spirit with which I still try to engage with any work of art in any medium: leaving my baggage at the door, open to whatever it had to offer, and, optimistically, prepared to be pleasantly surprised.

Beckett's decision to put the emphasis on Modotti's communist commitment, even if unavoidable, proved particularly unwise from a dramaturgical standpoint. Only a rare theater-goer would bring to this production the backstory knowledge of the covert activities of author Bertram Wolfe (Three Who Made a Revolution) and his wife Ella on behalf of the U. S. Communist Party (CPUSA), the difficult relationship between the CPUSA and the Comintern, the Stalinist-Trotskyite schism and its repercussions, Trotsky's flight to Mexico and assassination there, the NKVD's shameful executions of Loyalist volunteers in Spain, the crisis within the party generated by the Stalin-Hitler pact, the convoluted ins and outs of Mexican left-wing politics, and Modotti's and Diego Rivera's involvement therein.

For those who know of all this in some detail, like me, Beckett's sketchy version must necessarily seem thin and devoid of nuance. For those who don't, they'll almost certainly come across as a jumble of loony-left allegiance-shifting, bad faith, betrayal, and rationalizing of lesser/greater evils. And of all forums in which to explicate these intricacies, the stage strikes me as absolutely the least promising.

For a play about such tumultuous times, Modotti has a strangely lifeless quality onstage. This despite the fact that the play includes a painfully stiff political rally, an equally unconvincing Weston/Modotti photo-show opening, a hokey sidewalk assassination by gunshot, a melodramatic prison interrogation, and a brief vignette showing Modotti acting as nurse on a Spanish Civil War battlefield. Many of these scenes come amidst an episodic effort to synopsise Modotti's subsequent love life, deportation from Mexico to Berlin, sojourn in Spain, return to Mexico, and other

events through which no coherent connective thread gets woven. Biographically true or not, they fail to make dramaturgical sense.

Perhaps the problem resides in the fact that the playwright tries to return us to that time, and that sociopolitical and artistic context, with no sense of irony and no attempt at satire. She takes her protagonists as seriously as they took themselves, bringing to them no deflation of their pomposities, no critical distance, and no retrospective analysis of earlier behaviour — not even the mawkish kind Barbra Streisand paraded around in *The Way We Were*. Ideological commitment means never having to say you're sorry.

At intermission, a stranger sat down across a coffee table from me in the lounge and asked what I thought of it so far. After confirming that he had no relation to anyone in the production, and no investment in it, I replied, "I now have some faint inkling of what a baby seal feels like getting clubbed to death by someone too inept to deliver the killing blow." Unkind, surely, but heartfelt. My questioner seemed taken aback. Then the bell rang to summon us to the second and final act, which went on much too long. Dutiful reviewer that I am, I stayed to the end.

(Note: Modotti's work was rediscovered in the United States when 90 vintage prints were exhibited at the Philadelphia Museum of Art in 1996. Martha Chahroudi, then the museum's curator of photography, organized the exhibit. In order to raise funds for the show, the singer Madonna auctioned off her 1963 Mercedes-Benz. Madonna has become a major collector of Modotti's work. Prior to the presentation of her work in the U.S., Modotti's photos have been shown in Italy, Poland, Germany, Austria and other countries. [The largest exhibition of her work opened at Kunst Haus Wien in Vienna on June 30, 2010.](#) Curated by Reinhard Schultz, it includes 250 photos, many never shown before. The exhibition is based on the collections of Galerie Bilderwelt, Berlin and Spencer Throckmorton, NYC.)

Cowflop from the Adams Herd (3)

Posted: 28 Aug 2010 07:34 PM PDT

Belatedly, I've uncovered another tall tale from William "Wild Bill" Turnage: In Lauren A. E. Schuker's article ["Ansel Adams Trove, or a Pile of Glass?"](#) in the July 28 Wall Street Journal, Turnage, managing trustee of the Ansel Adams Publishing Rights Trust, gets quoted thus: "'We don't think they [the 65 glass-plate negatives discovered by Fresno wall painter Rick Norsigian] look like Ansel's work,' he said. 'Do you have any idea how many people were photographing Yosemite in the 1920s and 1930s? Millions! It could be anyone.'"

In fact, according to [the official website of Yosemite National Park](#), Yosemite first hit the 1 million mark [for visitors] in 1954." In the years tentatively ascribed to these negatives, 1919-1930, attendance would have ranged from 58,362 in 1919 to 498,289 in 1932, according to [National Park Service statistics](#).

What's important about this whopper isn't that "Wild Bill" is off by several millions, nor that I checked these facts in five minutes but he couldn't take the trouble to do so before shooting off his mouth. The evidence so far tells us this isn't a man concerned with factual accuracy, his own credibility, or the reputation of the Trust he manages. What matters here is the deliberate misdirection embedded within the obvious untruth.

Which is this: Even if every single one of the tens of thousands (not millions)

visiting Yosemite annually during that period brought a camera and made photographs, only a very limited number of them brought large-format cameras and tripods and glass-plate negatives of the specific (and less common) 6.5" x 8.5" size, of which all the Norsigian negatives are examples.

Large-format cameras, bulky to carry and difficult to operate, are not amateur-friendly. (You don't take those negatives to the drugstore for processing and printing.) The vast majority of the tourists coming to Yosemite during the time period ascribed to these negatives would have brought with them the still-popular handheld box cameras using 120-mm. roll film, such as the Kodak "Brownie" Adams's parents gave him in 1916 that sparked his interest in photography.

Other Yosemite visitors who wanted snapshots would have brought compact handheld cameras like the "vest-pocket" Kodaks, the newer 35-mm. rangefinder cameras, or other smaller, lighter, consumer-end instruments. Even many professionals there on assignment would have carried medium-format models, Speed Graphics and such, providing a combination of relative portability with the larger 4x5 negative size.

Those few who did bring large-format cameras would have been either professionals whose assignments and/or commissions called for even larger negatives, or serious amateur photographers and professional creative photographers like Adams making large-format negatives in order to make exhibition-quality prints. Of those, many would already have switched from cumbersome and fragile glass-plate negatives to sheet film, introduced 1913-15, much less heavy and not at all breakable. Glass-plate negatives were on their way out by the 1930s, though still in use by some professionals and advanced amateurs.

And of the few still using glass-plate negatives (and schlepping them into and around Yosemite), only a fraction would have used the relatively uncommon 6.5" x 8.5" size. So the number of people who might have made the Norsigian negatives drops radically when one applies a little common sense and historical knowledge to the situation.

Turnage certainly has that historical knowledge, or ready access to it. Either he lacks common sense or else he chose deliberately to muddy the waters with his nonsensical exaggeration. In either case, his proposal that any of "millions" of people could have made those negatives distracts us from the truth — that only a few dozen people annually would have gone to Yosemite with that combination of camera model and negative. Those people would likely have been known to Adams (and vice versa), would perhaps have checked in at the Adams Gallery to say hello, would in short not have been anywhere near so mysterious and anonymous and untraceable as Turnage would like people to believe.

Then add in the fact that some of the Norsigian negatives were clearly salvaged from a fire, rewashed to remove soot and ash, then re-sleeved in manila envelopes and wrapped in sheets of 1942-43 newspapers. This further reduces the pool of candidates for production of these plates, leaving us with what I suspect would prove a very small number of prospects — and Adams, who lost an estimated 5000 negatives (including glass-plate negatives like these) in a 1937 conflagration at his Yosemite studio, certainly counts among them. Consequently, production of these Norsigian negatives by Adams remains the most-likely-case scenario.

Glass doesn't burn, so Adams disposed in some fashion of the negatives he

considered damaged or otherwise dispensable after the fire. Did he smash each and every one to ensure no one could re-use them? Then truck them to the dump? Leave them at the curb for the trash collector? Is it inconceivable that 65 of them — just a tad over one percent — somehow survived and got out of Adams's hands? Not to me.

Which doesn't mean I've concluded that Adams made the negatives in question. Nor does it mean I've concluded that someone other than he did. Per my several previous posts, Team Norsigian's "Final Report of Investigative Team" is laughable in its ineptitude and overreaching, an incompetently researched and badly argued case with more holes than Swiss cheese. Norsigian attorney Arnold Peter asserted, in a public comment on July 17, that "on our team was Mr. Patrick Alt who I had the pleasure to work with and learn from. His expertise in this area is beyond reproach." Alt's qualifications as Team Norsigian's "photography expert" have since become a laughing matter, as have the credentials of other Norsigian authenticators.

Nonetheless, some ineluctable facts remain: These negatives, made by someone with professional-level skills and non-standard photographic equipment and materials, were found in southern California in the 1940s. They portray places where Adams also photographed during the period to which the images date. They were made on a type of negative that Adams also used at the time, and a size of negative, less common than others, that he also used. And they give evidence, in some cases, of having survived a fire, which some of Adams's negatives also underwent in 1937.

Furthermore, Adams had a studio at Yosemite, a perquisite of his marriage to Virginia Best, whose father had owned the photo concession in the park. This made it easier for Adams than for any other photographer to store unexposed glass-plate negatives there and to transport them around the park for picture-making purposes, as well as to process and print exposed glass-plate negatives without the chore and hazard of transporting them elsewhere. Safe to say, then, that no other photographer has as much access to Yosemite as did Adams, and very few photographers made as many negatives there as he did. No photographer who did so is known (so far) to have lost negatives in a fire.

The Occam's-razor principle — which suggests that, all things being equal, the simplest answer is usually the correct one — thus points toward Adams as the author of these works. But Occam's razor doesn't equate to credible art world/photo world authentication. It's nothing more than likelihood, an educated guess at best. This means that I can see how Team Norsigian got to its jumping-off point, without agreeing that this justifies their subsequent leap of faith and the consequent faith-based assertions that they've presented to the world as proven facts.

So, when "Wild Bill" Turnage pops off fake statistics about how many people could lay claim to these negatives, is he simply running his mouth with his brain out of gear, or is he intentionally misleading the press and public, to distract them from the fact that very few photographers could have made these negatives, and Ansel Adams is high on the list of possibilities? You decide.

I certainly realize that Turnage et al may prove to be in the right regarding the authorship of these negatives. And I'm reasonably certain they'll prevail in their legal effort to enjoin Team Norsigian from marketing prints and other products derived from these images. Still, someone has to keep these people honest.

As long as I'm speaking of one cluster of legal questions, let me raise another: By what authority did Ansel Adams come to have Yosemite National Park to himself as a prime marketing location from which he could sell his own prints, books, and workshops for something like five decades — a most-favored-photographer status enjoyed by no other since?

After all, we're not talking about a quasi-saintly figure like Edward Weston, content to live like a hermit on Wildcat Hill and little concerned with making money. We're talking about the Ansel Adams who cheerfully licensed use of his image "Winter Morning, Yosemite Valley, Yosemite National Park, CA, 1969" for a Hills Bros. Coffee can — an unqualifiedly commercial decision.

And what entitles his descendants, two generations removed, none of them making art, to continue that "tradition" by running a private for-profit gallery on some of the choicest real estate in the entire national park system, for the express purpose of distributing the Adams family product line and other trade goods — a merchandising privilege enjoyed by no other photographer or photographer's estate? Was that concession ever put up for public bid, as I'm sure the law nowadays requires? If not, why not? Is this cash cow some exclusive Adams family perk in perpetuity? If so, how come? And if not, isn't it high time to revisit that contract?

Just asking. (For some backstory from Jim Burnett at [National Parks Traveler](#) on the concession, whose contract was renewed automatically for another ten years in March 2010, [click here](#).)

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Who was J Dudley Johnston? (1)

Posted: 29 Sep 2010 07:15 PM PDT

(And why have I received an award named after him?)

On September 9 I received the [J Dudley Johnston Award](#) for Writing about Photography, conferred on me by the [Royal Photographic Society](#) (U.K.) at its Annual Awards gala. This event took place at the [Royal Society](#), Carlton House Terrace, London SW1. (Orthographic note: The use of initials without periods is a Britishism. Thus I received this honor officially as A D Coleman on the program, though they graciously allowed usage of the periods on the inscribed silver medal that came with the honor.)



ADC receives award from RPS President Mrs. Rosemary Wilman, Hon. FRPS. Photo by Nick Scott, FRPS.

The RPS describes this as “an award for major achievement in the field of photography criticism or the history of photography. To be awarded for sustained excellence over a period of time, or for a single outstanding publication.” In my case no specific publication was identified, so I assume I fell into the “sustained excellence” category.

My friend Doug Sheer, who’d accompanied me from New York, and I wended our way to the Royal Society for the awards event. We arrived at the designated hour for cocktails on the Royal Society’s rooftop terrace, where we met Chris and also got to hang a bit with historian Gail Buckland (herself a previous recipient of the Johnston award) and Colin Ford, the first Director of the National Museum of Photography Film & Television in Bradford (now The National Media Museum), after which they ushered us into the auditorium for the ceremony. The RPS officers get to wear some serious bling, as you’ll note from the photo of me with RPS President Rosemary Wilman, above.)

The RPS gave out, by my count, 23 awards that evening, in the space of two hours. So it was highly organized and carefully timed, with Andy Golding — Head of Photography and Film, Univ. of Westminster — as affable host. Golding spoke briefly about each awardee, after which one strode up to the stage, accepted a medal or certificate, posed for one’s portrait, and off. The only exception was photographer Albert Watson, whose Centenary Medal came with the privilege of making a (mercifully brief) summation of his professional history. Among the other winners: Nobukazu Teranishi (Japan), inventor of the pinned photodiode used in almost all CCD and CMOS image sensors, got the RPS Progress Medal; Sian Bonnell (U.K.) and Stephen Shore (U.S.) received Honorary Fellowships. (For the full list, [click here](#).) Another round of cocktails, indoors, with canapés, and it was done — which meant, for us, back to the Days Inn on Hackney Road.

The J Dudley Johnston Award is named after the Society’s former President and Honorary Curator **1924-1955**. **Previous recipients include:**

1998	Dr Larry Schaaf
1999	Vicki Goldberg
2000	Colin Westerbeck
2001	Bill Jay
2002	Dr Mike Weaver
2003	Dr Sara Stevenson
2004	Colin Harding (Photohistory) and Val Williams (Curatorship)
2005	Ian Jeffrey (Photohistory) and Professor David Mellor (Curatorship)
2006	Gerhard Steidl (Photohistory) and Martin Harrison (Curatorship)
2007	Roger Taylor (Photohistory)
2008	Gail Buckland
2009	Matthew Butson

Good company to find myself in, surely. I take particular pleasure in the fact that this comes as unsolicited peer recognition. I find it especially gratifying because my work has never found much support in the U.K. — no lectures, no short-term teaching slots, no book offers, and very few opportunities to publish in periodicals. I must immediately make an exception by extolling Chris Dickie, publisher and editor of the excellent quarterly [Ag: The International Quarterly Journal of Photographic Art & Practice](#), who's presented my work regularly therein, and who supported my presence also at the British Journal of Photography for several years in the early 1990s when he served as editor thereof, before he left to found Ag. At my invitation, Chris attended the award event, so we got to meet face to face for the first time in a collaboration that now extends back almost 20 years.

Aside from Chris Dickie, I had no particular reason to think that anyone in the U.K. held me in high esteem, so this award came as quite a surprise. I didn't ask who'd nominated me, though I did discover that the RPS accepts nominations from anyone, anywhere — meaning that the RPS committee charged with plowing through, narrowing down, and finally voting on those submissions definitely has its work cut out for it. In any case, I extend my thanks to everyone responsible for selecting me.

Some personal history: My family lived in London (Streatham Hill neighborhood) for about 6 months in 1953. And I visited London once, briefly, in the '90s, to attend a conference on vision whose presenters included several people whose work I respect greatly, R. L. Gregory among them. But, until now, the closest connection I've felt to the U.K. goes back to 1978, when I contracted with Oxford University Press to publish my first collection of essays, *Light Readings: A Photography Critic's Writings, 1968-1978*. The New York division of OUP made the contract and produced the book, only a few hundred copies of which got distributed in the the U.K. But it mattered a great deal to me that the very first English-language university press, founded in 1478, had put its imprint (literally) on my work, especially since they'd published very few titles relating to photography — with the first edition of Helmut and Alison Gernsheim's *The History of Photography* the most notable exception.

That sense of connectedness to the tradition going all the way back to printer/publisher William Caxton got amplified by the contract, printed letterpress in several shades of ink. Even though I have a family background in publishing, and knew that a contract was a negotiable instrument, it didn't occur to me to

question or change a single clause; after all, the contract's terms had actually been stamped into the paper. Who was I to argue?

Once we got Light Readings into the pipeline, that contract gave OUP dibs on my next book. Somewhat more professionally savvy by then, I took that contract to a literary agent, John Cushman, who'd expressed interest in representing me. We agreed that his JCA Literary Agency, Inc. would handle this contract. At which point John took out his pen and began slashing paragraph after paragraph, chortling as he did so, while I looked on in horror. "But, John," I finally gasped, "it's in letterpress!" He looked up at me and smiled. "It's a contract, Allan," he reminded me, earning his percentage then and there.

That second book never materialized. John died a few years later; Tony Outhwaite, who'd been my editor at OUP, left that publisher to work at JCA, becoming my agent. Through Tony I submitted a follow-up manuscript to OUP, which they rejected — and rightly so, I say in retrospect, because it was sprawling and shapeless. (That heap eventually evolved into two tighter, separate wholes: *Tarnished Silver*, published in 1996 by Midmarch Arts Press, and *Depth of Field*, published in 1998 by the University of New Mexico Press.)

Instead, OUP proposed that I write a single-volume history of photography for their widely distributed series of books on different aspects of art. I pondered the offer carefully. Its inclusion in that series would have ensured steady sales, long-term revenues, and I certainly would have found the money useful.

Eventually, having concluded that the era of synoptic one-volume histories of photography had come and gone, and that I wasn't the person to write one in any case, I expressed my regrets and declined the proposal. Ian Jeffrey — another previous recipient of this RPS award — took on the challenge, producing one of the rare such efforts to which absolutely no one ever seems to refer. (John Szarkowski's *Photography Until Now* shares the same distinction). But I digress (To be continued).

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Colin Ford, Enfield/Middlesex (UK)
Antje Henningsen, Vienna (A)
Susanne Holschbach, Berlin (G)
Alistair Fuller, Vienna (A)
Lois Lammerhuber, Baden (A)
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Christopher van Tonder Webster, Aberystwyth/Wales (UK)
Christine Zackel, Völkerkundemuseum, Vienna (A)

This issue was compiled and produced by Anna Auer. 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.

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