ESHPh

Photoresearcher

The delegates at the Udine Symposium, Castello di Udine 1999

After un interruption of almost seven years, I am pleased to present to you a special edition of our publication *Photoresearcher No.7.*

It is entirely dedicated to the memory of three outstanding members of our Society who always supported us with enthusiasm and great energy.

If we go back to our Symposium *Photography in Italy*, perfectly organised by Giuliana Scimé in Udine in 1999, then it seems to me a sad irony of fate that it was the last time that David Faddy, Colin Osman and Karl Steinorth participated together at an assembly of our Society.

Therefore, we consider it a duty of our Society to publish their contributions in the reborn edition of *Photoresearcher,* thus honouring their memory.

I have very pleasant memories of Colin Osman whom I met for the first time in Cologne at the *photokina* in 1971. He showed me his exciting magazine *Creative Camera*. In 1973 I founded the first bookstore in Austria specialising in photography, in combination with my photo gallery *Die Bruecke* and took the distribution of *Creative Camera* for Austria where it was accepted with enthusiasm.

I want to express my great gratitude to Mrs Lesley Faddy, Mrs Grace Osman and Mrs Carla Steinorth, who also undertook the editing of the manuscripts, for their co-operation.

Anna Auer
(President of the ESHPh)

David Faddy

16 October 1941 – 16 September 2000

David Faddy was educated at King's School, Tyne-mouth, then King's College, Cambridge where he read Modern History. He began his career in 1963 as Lecturer in Art History, College of Art and Industrial Design, Newcastle, now the University of North-umbria. In 1969, he joined the staff of the School of Photography, Polytechnic of Central London which is now the University of Westminister where he succeed-ed Professor Margaret Harker, the former president of the ESHPh, as Head of Photography. Subsequently he became Dean of the Faculty and Head of the School of Communication, which became one of the world's leading centres of media studies in the 1970s and 80s. His academic work centred on the development of undergraduate and postgraduate programmes in photo-graphy, film and television, in which he taught special subject courses in 20th century photography.

He retired from full-time teaching and academic administration in 1997 in order to concentrate on his own research as an historian of photography. In 1999 he prepared a book on *Photography and the City of New York in the 20th Century*. David Faddy was a member of the ESHPh for a number of years and in 1999 he became its Secretary.

David Faddy

The Image of Politics From a lecture given on 7 May 1999

My main interest in photo-historical research in recent years has been the uses of photography for specific purposes, and in particular the contexts in which photographs have been used to achieve results by their users to influence their viewers. The field which I concentrate on here is that of politics and political propaganda. There has been a good deal of what I would call 'incidental research' by historians into aspects of this: the development of photojournalism, for example, or the history of photomontage, or monographs on politically motivated photographers and much theoretical speculation on the political and ideological nature of the photographic image, begun in revolutionary Russia in the aftermath of 1917 and best known perhaps through the writings of Walter Benjamin and the legion of photographers and critics he influenced in the Sixties and Seventies of this century. I propose to draw these two strands together in an attempted overview of the different ways in which photography played an important part in representing politics and political issues and ideas from the middle of the nineteenth to the middle of the twentieth centuries; in the period, in other words, in which photography was the dominant mode of representation in the mass media before television assumed that role in the 1950s.

From the beginning there were obvious limitations on photography's capacity to represent politics; you could show what politicians looked like, but not nearly so easily what they stood for, and you could show aspects of political events or problems, but not so easily the significance of the events or the solution to problems. In particular, photography seemed demonstrably unable to represent abstract ideas or statistical or economic information which is so much the stuff of politics: it is easy enough to portray a poor person, but it is more difficult to portray the idea of poverty, and impossible to portray the extent of it, the root cause of it or the means of its alleviation.

In spite of these limitations, however, it was inevitable that photographs were going to play a part in political life. The development of photography as a mass medium in the middle years of the nineteenth century coincided with the increasing importance of public opinion and the need for public information even in those states which resisted the spread of democratic, nationalistic and revolutionary aspirations. In the increasingly urban world of Europe and North America, and the increasingly mobile world of the railway and steamship age, the restriction of politics to tiny metropolitan elites (who all knew each other) became untenable. Political leaders recognized the need to become known to a vastly larger public, and the photograph was a principal means available for this purpose. The adaption of portraiture to public relations for political purposes became a major and enduring feature of political life.

Let us take the example of Abraham Lincoln. When elected to the presidency in 1860 he was relatively unknown in the wider context of American politics, having only served one term in Congress and coming from the state if Illinois, rather than from the traditional centres of power, of Virginia and New England. His first act when he arrived in Washington was to be photographed at Mathew Brady's studio, beginning a process (of which both he and Brady were very much aware of) of becoming one of the best known American presidents, both in his day and subsequently: the tall (caricature also played a crucial role) grave, noble, gentle figure who increasingly came to symbolize the defense of the Union, the emancipation of the slaves, and liberty itself. The industrial complex of photographic production, reproduction and sales at Brady's disposal played a part, alongside the words of the Lincoln's Gettysburg address and his own martyrdom, to create the Lincoln of history.

A rather different example would be William Curry's picture of William Gladstone taken in 1877.

Unusually, it is not a studio portrait of the sort that enthusiastic British Liberals might have on their parlour walls, but a picture of the Grand Old Man in retirement, engaged in his famous hobby of tree cutting. The photograph, and the *Punch* cartoon loosely based on it, was seen in the much more specific context of the old leader, still with abundant energy and vigour, waiting for the call of his country. He was to serve three more terms as Prime Minister before he finally retired.

The public relations photograph was thus rapidly established and is still an important component in modern political discourse, even more significant after the development of half-tone printing and its association with headlines and simple captions in the emerging popular press of the turn of the century. The proliferation of image and text of the tabloids, of political posters and brochures, is with us still, to cater for a mass public that had been taught to read, but not to read very well. It is the origin of the soundbite and personality politics of the television age.

There were, however, many who sought to develop the use of images and to overcome the limitations inherent in photography mentioned before. Although abstract ideas still presented a problem, there were a number of attempts in the years before the First World War to highlight particular political issues; in the work of Lewis Hine in the USA we can see the growth of campaigning photography intended to demonstrate such issues as the plight of the immigrants and the continued scandals of child labour in American industry. Hine, too, was aware of the importance of context and insisted that his pictures were accompanied by factual information: places, dates and even statistics. More controversially, in his later work, he also attempted to overcome the specificity of the photograph by attempting the symbolic representation of the dignity of human labour, the heroic relationship between man and machine. It was, and is, controversial because the context is vague and the political message is ambiguous.

In such work Hine was undoubtedly influenced by a whole range of experiments to create a political photography in Europe in the years following the First World War and its revolutionary aftermath. The involvement of so many millions in the military and political catastrophe meant a totally new order of politics and a desperate search for new means of conducting it. The extreme case was Russia, a primitive autocracy plunged into chaos, revolution and civil war, and the struggle between rival factions for the support or control of a vast and largely illiterate population. The leader of the precarious provisional government, Alexander Kerensky, distributed thousands of postcard photographs of himself as part of the cult of his personality as the saviour of the nation, and the Bolshevik leaders Lenin and Trotsky both recognized the vital importance of photographic images of themselves, and indeed of their opponents. Lenin's realization of the centrality of the propaganda war, and the involvement of young revolutionary artists in the production of propaganda material for agit prop campaigns of film and photographs in striking graphic design played a significant part in the ultimate success of the Communist regime.

In Germany too the sudden transition from a paternalistic monarchy to a battered and unstable democracy, assailed from both right and left, led to a number of attempts to adapt modern communication techniques, particularly film and photography to the arena of political life. The Dadaist artists use of photomontage, although historically interesting, does not concern us here as the exhibitions and tiny circulation magazines which showed their work can hardly have had much influence in the public sphere, but it did lead to the most celebrated use of political photomontage by John Heartfield in the mass circulation magazine *Arbeiter Illustrierte Zeitung*. Heartfield had a poor opinion of photographers and believed that the photograph itself was an illusionistic device which falsely

represented appearance as reality. It was only by exposing the illusion, by cutting up, juxtaposing and adding text, that a more meaningful 'reality' could be achieved.

Heartfield's work was in complete opposition both to the public relations photograph and to the work of the new photojournalists who believed that the candid miniature camera could reveal new aspects of political and social life and bring home to the viewer an authentic representation of issues which had been hitherto impossible for the portrait photographer and the press cameraman. They had both been effectively restricted to satisfying the wishes of the politicians themselves as clients or as the controllers of formal political occasions. Erich Salomon clearly believed that he was doing an important service to democracy in his behind-the-scenes representation of political and diplomatic life, allowing the viewer-voter to enter previously closed doors. It is, however, doubtful whether those glimpses of the luxurious lifestyle of the elite and the establishment; of the informal camaraderie of statesmen in smoke filled rooms deciding the affairs of nations, did much to commend 1920s democracies to the people. In particular, and perhaps tragically, his pictures of the democratic politicians of the Weimar republic did not inspire confidence and lent themselves to Nazi accusations of bungling incompetence.

The other great weakness of photojournalism was that it rapidly became a technique and a style which could easily be copied and, in effect, faked. Just as Leni Riefenstahl made effective use of *Neue Sachlichkeit* camerawork in her film propaganda for Hitler, so Heinrich Hoffmann mastered and used photojournalism to produce a public relations account of the Fuehrer's character and personality which is one of the propaganda triumphs of the age. The book *Adolf Hitler. Pictures from the Life of the Fuehrer 1931–1935,* was a compilation of fulsome texts by leading members of the Nazi party and of photographs selected by Hoffman which were intended to give a composite picture of Hitler as a multi-faceted, genial but firm, good natured but reliable; a statesman with a sense of humour adored by his people, at home, with old and young alike. It was essentially a photojournalist project with all the informal authenticity of the style. Published in 1936 by Cigaretten-Bilderdienst of Hamburg, the photographs were issued separately from the book, like cigarette cards, so that the owners of the book could paste them in themselves.

The book is one of the best examples of the importance attached to photographs by the Nazi leadership; Hitler himself was involved in the project, which had been initiated by Goebbels, and Hoffmann was unique at the time for the control he exercised over the photographic representation of the Fuehrer. Images that showed him in an unfavourable or inappropriate light were suppressed (for example wearing spectacles) and a great deal of care was taken to build up a consistent charismatic image. The truth was that the interwar dictatorships of Europe were even more concerned with public opinion than the democracies, and, of course, had considerably more power to control the mass media processes that presented the leaders to the public. Propaganda had taken over politics. Appearances (as Heartfield and Walter Benjamin had warned) had become the essence of political life.

We now know that this obsession with media control and the manipulation of the photographic image was even more pronounced in Stalin's Russia, and the recent opening up of the Soviet archives has revealed the extent of the manipulation, suppression and forgery for photographic material in which Stalin himself took a close, personal interest in. It was considered important that even archive material itself should be controlled so that photographic manipulation became one of the processes of constructing political history.

Photographs and film became a crucial part of the cult of personality, both in the presentation of Stalin as Lenin's intimate confidant and chosen successor, and in the even more remarkable obliteration (quite literally) of Stalin's opponents. The airbrush became a propaganda tool with a vengeance, and the elimination of enemies in photographs became a visual equivalent of the show trials, the murders and the disappearances of the old guard of Bolshevik party and the Red Army.

These extremes of paranoid manipulation are not found in the contemporary democracies of Europe and North America, but the Thirties did see an increasing awareness and sophistication on the part of governments and political leaders of the powers of the media and the need to use and control photography and film as a prime means of influencing public opinion. President Roosevelt was probably as concerned as Hitler and Stalin were in the presentation of his image to the American public, but he had to use very different methods to achieve his ends. The White House did manage to come to an arrangement with the press which meant, for example, that remarkably few photographs of Roosevelt show him confined to his wheel chair. We are also all familiar with the use of photography and film as part of the publicity propaganda for the Roosevelt government and the New Deal, most famously and most extensively the documentary work of the historical section of the Farm Security Administration. The whole documentary movement in Europe and North America was indeed largely involved with political propaganda, with the presentation of informational material intended to persuade public opinion to support a particular political strategy, but in the democracies it was increasingly disguised as 'information' rather than 'propaganda'.

Perhaps the most effective use of photographs for political purposes was in campaigns that were not recognized as campaigns at all and about which we are still imperfectly informed. My last example is one of these: the propaganda efforts of the British Government in the first two years of the Second World War to overcome American isolationism, to secure American public support for Britain and eventually to bring the USA into the war against Germany. Using organizations such as the British Information Library and the British Press Service, and operated from the Ministry Embassy in Washington with the connivance of friendly elements of the American press (most notably *Time/Life Inc.*), a controlled flow of photographic material was unleashed on the American public. This included both high quality pictures by Bill Brandt and Cecil Beaton (who was employed by the MOI throughout the war), mostly of the life of Londoners in the blitz, and other pictures from a variety of sources which claimed to show Nazi atrocities in Europe (some were later to claim to be of doubtful origin and authenticity). In spite of suspicious members of Congress and the complaints of the powerful isolationist lobby, not to mention the laments and unsuccessful attempts at counter-propaganda from the German Embassy, the campaign was largely undetected and seems to have been highly successful. By December 1941 American public opinion was ready for war with Germany.

With this campaign we are clearly a long way from the public relations pictures of politicians in the nineteenth century, and a great deal about the use of pictures for political ends had been learnt. Photographs are still an important factor in modern politics, but after the 1940s, the still image in the mediation of political life became increasingly one of many components in the mass media and inevitably lost the centre of the stage to television. For nearly a century, however, the photograph had played a significant and extraordinarily varied part in the politics and propaganda of the modern world.

Andy Golding and Joost Hunningher

Obituary of David Faddy

David Faddy was born on Tyneside and was educated at the King's School, Tynemouth, and King's College Cambridge where he read modern history. He began his career as a lecturer in art history in 1963 at the College of Art and Industrial Design in Newcastle upon Tyne. In 1969 he joined the staff of the School of Photography at the Polytechnic of Central London, succeeding Professor Margaret Harker as Head of Photography in 1976.

In the 1970s and 1980s, David led the field as a pioneer in the development of higher education in photography, film and media studies. He also served as Dean of the Faculty and Head of the School of Communication.

David's academic work centred on developing undergraduate and postgraduate programmes in photography, film and television. He was particularly admired for his courses, and his teaching, on 20th century photography. David retired as Head of the School of Communication in 1997. He continued with research as a photographic historian. As Secretary of the European Society for the History of Photography, last summer he organised a very successful symposium on William Henry Fox Talbot at the Museum of Photography, Film and Television in Bradford. He was preparing a book on John Heartfield, the anti Nazi photomonteur.

David died on Saturday, 16 September 2000. He was diagnosed with stomach cancer just over a year ago; he battled bravely against his illness and continued to keep contact with his friends and pursue his passsion for the arts, photography and opera. In August he went to Salzburg with his wife Lesley to see a performance of *Tristan and Isolde*. On Saturday, September 30, a 'celebration of David Faddy's life' was held in the former Great Hall at Regent Street. As well as Lesley, David Faddy's daughter Daisy, son Harry and other members of his family, many friends, former colleagues and former students attended. Penny Chalmers, accompanied by Nicholas Bosworth,

reflected David's love of opera by singing pieces from Strauss, Puccini and Catalani. Andy Golding remembered David as a master teacher and mentor. Cousin Tom Heal described David as a travelling companion and the life and soul of family parties. Vice-Chancellor Dr Geoffrey Copland talked about David the educational innovator whose sense of humour lifted many a dry committee meeting. Joost Hunningher celebrated David's sharp and quick wit by reading fragments of some of David's wickedly funny poems. Stephen Whaley described how David, Andy and he would plot the future of photographic education at a restaurant in Calais. One of David's bridge partners, Richard Jenkins, described how playing against David turned into his most important friendship. Finally a toast was proposed to David Faddy with his favourite wine, *Blanquette de Limoux*. Two hundred people raised their glasses to a dearly loved and admired man.

(First published in the magazine *Clarion*, October 16, 2000)
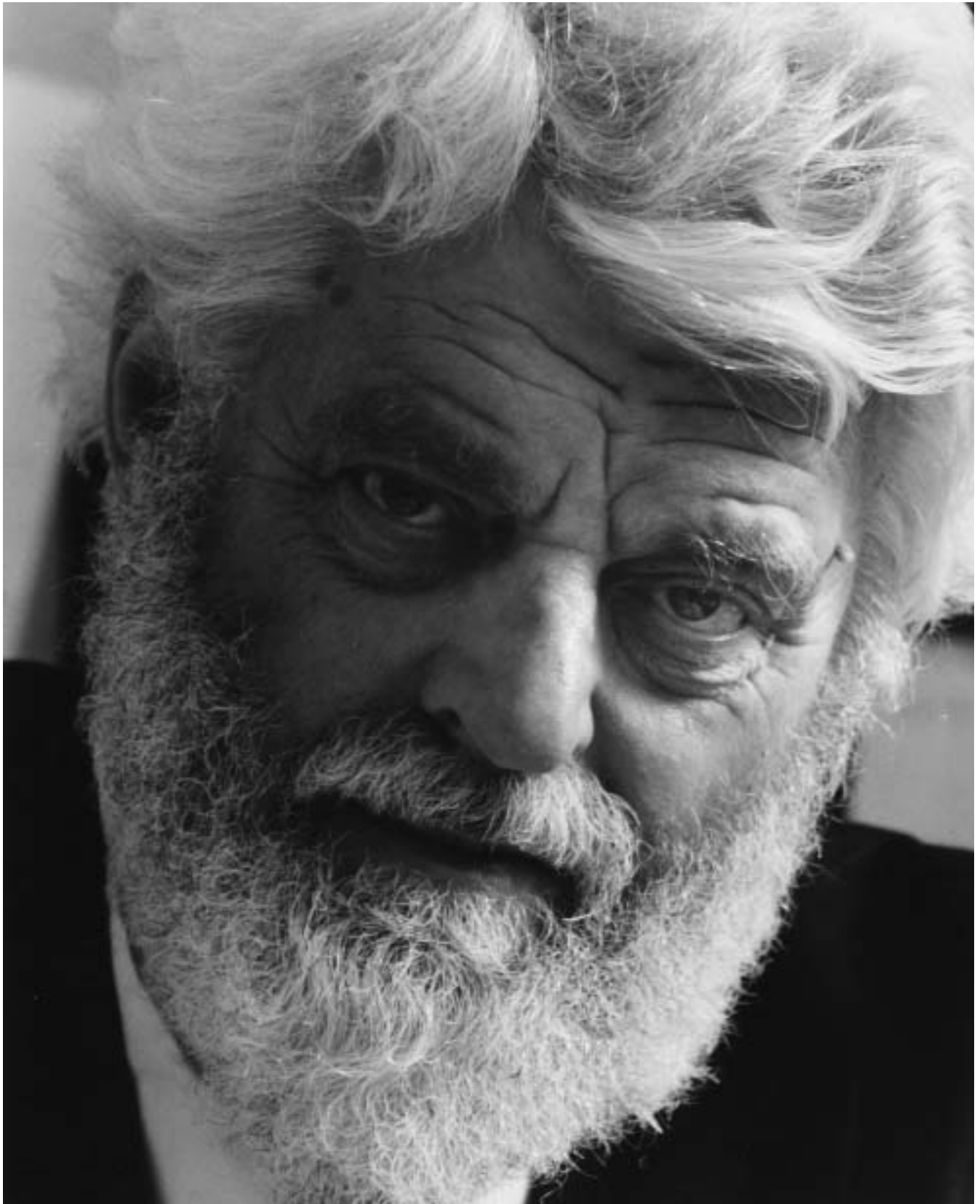
Colin Osman

16 August 1926 – 12 April 2002

PHOTO: FERENC BERKO, 1989, ASPEN, USA

Born 16 August 1926, Colin Osman was educated at Queen Mary College, University of London 1948–1951. From 1951 he worked as a reporter and photographer for the RP Publishing Co Ltd. In 1966 he purchased *Camera Owner* and changed its name, in 1968, to *Creative Camera*, a monthly magazine*,* which became the most influential and creative photography journal in Britain. In 1986 he resigned, after 21 years, as editor and publisher and from 1981 onwards it was funded by the Arts Council of Great Britain.

In the year 1972 he became a founder member of the Historical Group of the Royal Photographic Society and from 1989 until his death he acted as editor of the group quarterly: *The PhotoHistorian.* In 1989 he was awarded the Honorary Fellowship of the Royal Photographic Society "for services to photography". Numerous publications include: *Egypt. Caught in Time* (Garnet Press. Nineteenth century photographs from the Osman archive, 1997), *Jerusalem. Caught in Time* (Garnet Press. Nineteenth century photographs from the archive of the Palestine Exploration Fund, 1999), *The Later Years of Felice Beato* (The Photographic Journal, November 1988), *Felice Beato, A Chronology* (in Japanese-British Exchanges in Art, with John Clark and John Fraser, February 1989), *Antonio Beato. Photographer of the Nile* (History of Photography Journal, April 1990), *Antonio Beato – Dichtung und Wahrheit über sein Leben* (Chapter in *Felice Beato in Japan 1863–1873,* Edition Braus, Munich, 1991), *The Later Years of James Robertson of Constantinople* (History of Photography Journal, Spring 1992), *Pascal Sebah and Policarp Jouiller of Cairo and Istanbul* (The PhotoHistorian No. 115, February 1997), *Robert Murray of Edinburgh (1822–1893), The Discovery of Neglected Calotypes of Egypt,* Photoresearcher, No. 6, 1997, European Society for the History of Photography. Colin Osman was a member of ESHPh for many years.

Colin Osman

The Beato Brothers, with reference to some of their lesser known images From a lecture given on 6 May 1999

As recently as the 1980's there was a mythical photographer, Felice A. Beato. One historian even claimed that he had seen prints of India signed with that name. The existence of that mythical photographer is now totally discredited.

In the 1997 winter issue of the Royal Photographic Society Historical Group Newsletter (the forerunner of *PhotoHistorian* which I now edit), I wrote *An attempt at Nomenclature* which clearly separated the two brothers, Felice and Antonio Beato. This was the culmination of a campaign which, for the previous ten years, had attempted to set the record straight. A noted worker in this field was Italo Zannier from Venice but there were others.

In my article *Nomenclature* I also tried to sort out the exact spelling of the surname. Antonio signed and used a rubber stamp which spelt Beato with one t. Felice used, or more likely allowed others to use, a wider range of spelling, such as Beatto with two t's and Beati with one t and one i. When James Robertson used Felice's name on their joint prints he only used one t. As he married Felice's sister, he should know!

Their birthplace is in doubt but it seems that they were Italian. Antonio, talking about his chronic bronchitis to a visiting doctor, Emile Delmas in 1896, says it was 'an affliction that had plagued him for years while living in Italy'. I have found no reference that says he was actually born in Italy, although in previous articles I have assumed it was so.

Since French was then the usual language used in Egypt and the Sudan, he traded as Antoine and his captions were always in French. His wife was probably Italian because, after he died, she wrote to the *Bulletin Mensile* of the Italian Photographic Society and in July 1906 they published her listing of the cameras, negatives and prints that were for sale following his death. Astonishingly, among these were some 38,000 to 40,000 postcards 'made from negatives' so presumably they were his own work and not bought in. Were

they all Beato pictures of antiquities? If he was making them himself this was an incautious amount of stock for a cautious man. While all the other Egyptian photographers were photographing many native types and customs Antonio made only a few. I have only ever seen one photograph out of character; an open-air market scene in Luxor, and I suspect the prominent white building behind the traders may be his studio, although unmarked. Twenty years earlier, in 1886, when Antonio had wanted to communicate with the photographic community he wrote, unlike his wife, to a French magazine *Le Moniteur de la Photographie*. This may not be as significant as it seems because it was a frequent practice for French, Italian and American magazines to copy items from England and vice versa.

We have no photograph or even a written description of the appearance of Antonio. Those who visited him did not make any comment. Even if we cannot gain an idea of his character from his appearance it is interesting to look at what he did *not* do. He photographed almost entirely archaeological sites although he must have known other subjects would have sold well. There are no portraits either. In his early days in Cairo he made *cartes-de-visites* of places, not people, and there are no *cartes* at all of Luxor. As the only photographer for miles around surely he could have made portraits but he did not. Even if his health was poor his assistant could have made them for him. My feeling is that Antonio wanted a quiet life and enjoyed it that way. His views of the antiquities were valued by the archaeological establishment and they appreciated that he kept his stock up-to-date. When he was still in Cairo he photographed the Japanese delegation to Europe on their stopover at the Pyramids. This was in 1862 and the technical quality of these prints, like his other Cairo pictures, was inferior to his later work.

On October 1875 in Yokohama, Felice was fined for beating his cook. Antonio would never have been

accused of such violence. The two brothers were like chalk and cheese. Antonio hardly considered his Italian origin whereas Felice revelled in it and used it to his commercial advantage. General Wolseley wrote in 1885 that he had known Felice in the Crimea, the Indian Mutiny and China and that 'he is as amusing as ever, his attempts to speak English – which he understands very well – being as ludicrous as ever'. It is my belief that being amusing and a little ludicrous was essential for Felice. He was never an official war photographer except once in 1871 on an American expedition to Korea. In India and in China he was invited or allowed to travel unofficially with the official party. General Hope-Grant authorised this and so Felice travelled with the officers paying his share of the mess bills. To make himself tolerable to the establishment officer class, he had to be amusing and, being an Italian with comic English, actually added to his entertainment value. I do not think this was any real hardship for him. The cartoons by his partner, Charles Wirgman, in *Japan Punch* show him as a flamboyant character. One photograph in a Masonic album shows him as a youngish man and the only other known portrait was taken by Hugues Kraft at the engagement party of one of Robertson's daughters at Mindoro, Japan, probably in the autumn of 1882. Both photographs portray a debonair man who, in less formal circumstances, would appear flamboyant.

Perhaps it was this difference of personality that made the brothers go their separate ways. One of the Jerusalem pictures of 1857 shows a young man near the Damascus Gate. This could be young Antonio. The signature on some of the photographs of Jerusalem and Egypt was 'Robertson, Beato and Company'. If this was not Antonio who else could it be? In February 1858 Felice went to Calcutta and from there to the battlefields of Cawnpore and Lucknow. In July 1858 Antonio followed Felice to Calcutta and from there to the battlefields of Cawnpore and Lucknow. In July

1858 Antonio followed Felice to Calcutta. There he was in charge of the shop selling his brother's prints. For the next year and a quarter Felice travelled throughout India taking photographs. By December 1859 Antonio, I suspect, had had enough and left for Malta. No reasons are known but a factor could have been the Calcutta climate which would not have helped Antonio's bronchitis. His destination, Malta, may have been because Robertson had set up a studio there in 1856 'manned by an assistant'. Perhaps, when Antonio gave his destination as Malta, he was intending to manage the shop. However he never got there for when he arrived in Cairo he decided to terminate his journey and set up his studio. He remained in Cairo from 1860 to 1862 then moved to Luxor, a town known for its healthier climate.

The final break between the two brothers may have started in London in 1886 when Felice gave his now famous talk to the London and Provincial Society. His claims to have photographed in the Sudan Campaign of 1884-85 seem impossible to reconcile with General Wolseley's diary entry and his other claim to have made 25,000 prints from his Sudan negatives seems just as impossible. He went to the Sudan via the Red Sea and returned on a Nile boat. It would have been usual to stop at Luxor yet he never even mentioned his brother. This talk was reported at length in the *British Journal of Photography* and reprinted in Philadelphia, France and Italy as was the usual practice at that time. In this talk he claimed to have reduced wet plate exposure times to an amazing four seconds. This was met with incredulity by the meeting. Felice repeatedly avoided the challenge to demonstrate this huge reduction in exposure time. Antonio must have read this in the French magazine and promptly wrote a disclaimer saying that it was his brother who had given the talk, not himself.

After this dispute Felice disappears until he surfaces in Mandalay in 1889 photographing Prince

Victor, later the Duke of Clarence and Avondale, at an official ceremonial boat race. Felice's work from this last period of his life consisted of scenes, mostly palaces and temples, in Mandalay and Rangoon plus a notable set of local beauties, easily a match for his earlier Japanese beauties. While in Japan he embarked on one of his many adventures; a business selling craft ware and antiques. He seems to have started this venture about 1877 when he gave up photography and sold his negatives. By 1884 he had given up his furniture and curio business to speculate on the silver market only to lose everything. His friends paid his fare back to England.

In Mandalay he opened another furniture and curio business in 1896 that was highly spoken of by visitors. There was even a branch in Rangoon. The company traded as F. Beato Ltd but, by 1900, Felice had sold out. In 1907 F. Beato Ltd went into liquidation. Felice himself had moved to Rangoon shortly before he died. Antonio had died, probably, in 1905 as by 1906 his widow was trying to sell 1,500 negatives which may mean 500 of each size. Gaston Maspero, Director of the Cairo Museum, realised their historical importance and purchased about 400 'at a bargain price'. It seems that some of these were not his commercial stock in trade and moreover some were made by Antonio's assistant, Luxor born, Gaddis. The modern prints I had made from these negatives are a revelation in quality. The slides I will show are from these and from the little known Burma pictures of Felice.

To end, I think it is appropriate to ask here if the Beatos were actually Italian! When Felice was introduced at the famous 1886 meeting, the chairman said 'he was a Venetian by birth but now a naturalised Englishman'. In the past I have, like many others, taken this on trust, now I am inclined to doubt both statements. Bertrand Lazard, in his enormous research into the history of photography in Palestine, dug up a nugget in the Consular Registers for 1857 where the entry for 2nd March stated that James Robertson, Felice and Antonio Beato had arrived from Constantinople and that they were British citizens. We do not know how old Antonio was but he can only have been a young man so the possibility arises that they might both have been born British. In spite of what I have written earlier, I cannot find a single statement by either Felice or Antonio that they were born in Italy. Antonio said he contracted his bronchitis in Italy but not that he was born there.

In the *Chronology of Felice,* by John Clark, John Fraser and myself, a number of possibilities are considered. The Beato's birthplace is given as Corfu by both Francis Maude in his history of the Indian Mutiny in 1894 and by I. L. Mackenzie, British Consul in Istanbul, in 1975. In an 1858 article in the magazine *The Friend of India* Felice was said to have been born in the Ionian Islands which include Corfu. Until 1864 Corfu was a British Protectorate which meant that anyone born there would automatically have British nationality. A Beato family, believed to come from Corfu, were registered with the British Consul in Constantinople in 1844. They included a Sebastiano Beato, aged 12, and a Felice Beato, aged 10 (that is born 1834). Antonio and Maria Matilda are not mentioned but they were probably the youngest of the family. To satisfy known requirements, their father, David Beato, could be Venetian born, lived for some years in Corfu, then in Constantinople and eventually returned to Italy.

This would undoubtedly make Signor Felice and Signor Antonio at least as Italian as Mr Robertson, born in London, was Scottish.

Colin Osman – a significant and colourful figure

Colin Osman, Hon FRPS, who died in London on 12 April aged 75, was a significant and colourful figure in the world of photography, for nearly 40 years. It was in 1966 that he purchased the 'teach yourself photo monthly' *Camera Owner,* a magazine – as its name implies – intended for amateurs rather than professionals. Indeed, it addressed itself largely to that part of the camera club movement keen on photographing barely-clad young women. Osman and its knowledgeable young editor, Bill Jay, enthusiastically set about transforming the magazine into something more serious, changing its name to *Creative Camera Owner* in 1967 and to *Creative Camera* in 1968.

Owner and editor were a powerful team, and, by the end of 1969, the character of their magzine had been completely transformed. In December, Jay left to launch another journal of serious photography, *Album,* which sadly failed after 12 issues. It therefore missed that remarkable moment in the early 1970s (30 years on, it does seem like a 'moment'), when the Photographers Gallery opened its doors, the Arts Council of Great Britain appointed its first Photography Officer, the National Portrait Gallery established a department of film and photography, and the major auction houses began to hold photography sales. *Creative Camera,* on the other hand, was perfectly placed to play its own role in the renaissance of interest in the medium and its history. If Britain was decades behind the United States in its appreciation of photography, it was at last changing.

Jettisoning its pin-up image, *Creative Camera,* with its elegant silver cover, punchy typface and good reproduction, published work by young British photographers fresh from college, picture essays by figures who were established but little known in their country, portfolios of 'old masters', and glimpses of photography behind the Iron Curtain (these last two seem to have been particular Osman interests). Many of the photographers who flourished in the last quarter of the twentieth century first appeared in its pages, and many non-practitioners with a growing interest in the medium expanded their knowledge by reading it. It is certainly where I got my first taste of David Hurn, Philip Jones-Griffiths, Ray Moore, Tony Ray-Jones and others, to say nothing of such world figures as Manuel Alvarez Bravo, Lewis Hine and André Kertész.

Creative Camera had a merciful lack of jargon – Osman had a horror of 'experts talking to experts' and, as an English graduate, knew good writing when he saw it. Yet, paradoxically, if there was a gap in the magazine's armoury, it was a shortage of illuminating and stimulating critics. The gap was to some extent filled by the growing number of books – chiefly American – by and about important photographers (how expensive they seemed then, but how cheap in retrospect!), sold at the small bookshop run by Osman's wife, Grace.

For five glorious years (1975-1979), *Creative Camera,* edited by another intelligent and energetic enthusiast, Pete Turner, even published a case-bound yearbook, with space for larger portfolios. A list of only half-a-dozen of these shows the range and calibre – Eugène Atget, Henri Cartier-Bresson, Robert Frank, Ralph Gibson, Lewis Hine and Alexander Rodchenko (Osman was later involved in an exhibition and catalogue of Rodchenko's work).

Creative Camera could be so amitious and survive in its small market only because it had the backing of Coo Press, a company founded by Osman ('COO' standing for 'Colin Osman Organisation'). His grandfather had established the Racing Pigeon Publishing Company in 1898 to publish newspapers, magazines and books for the pigeon-racing fraternity. Osman himself wrote the pratical guide, *Racing Pigeons (*1957), organised Britain's first racing pigeon Olympiad (1965), and edited *Racing Pigeon* magazine (1968–1990).

By the end of the 1970s, however, it became increasingly difficult to sustain a photography magazine which was not commercially oriented. Against all his instincts, Osman applied for an Arts Council grant. He hated dealing with bureaucrats, and having to do so led to an erosion of his commitment. Gradually, he withdrew from the magazine altogether, though he continued to ensure that it had first class editors: Turner was followed by Judy Goldhill, Mark Holborn and Susan Butler.

Over the years, Osman had built up an important collection of books, magazines and photographs, and he spent much of the 1990s ensuring that these finished up in the right homes, at the right prices (for instance, an important archive went to the School of Journalism at Cardiff University, founded by another pioneer of the understanding of photography in Britain – Sir Tom Hopkinson). At the same time, he wrote two books on specialised aspects of photographic history for Garnet Publishing – *Egypt Caught in Time* (1997) and *Jerusalem Caught in Time* (1999) – and became more involved in the RPS. He campaigned vigorously against a Council suggestion that the Society's Collection might be sold (though he approved of the decision that it should go to the National Museum of Photography, Film & Television, Bradford) and took over the editorship of the Historical Group's *The PhotoHistorian,* revolutionising its production standards and filling it with essential reading. After I came to live a few miles from his home on the northern edge of London, we regularly shared a bottle of wine and tapas before attending a fascinating – if sadly under-attended – Historical Group lecture.

Another personal link with the man always known in my family as 'the other Colin' was our shared love of opera. He introduced me at least to two rare operas, persuading my wife and I to see a concert performance of Dvorak's *The Jakobin* 25 years before we could see a stage production, and gave me the recording of Verdi's *I Due Foscari* which is playing as I write. Fittingly and movingly, his cremation service ended with a heavenly duet from Mozart's *Cosi Fan Tutte*. Four days after Colin s death, *The Guardian* published an obituary suggesting he was a rather mean-spirit man. I can only say I found him the opposite – as even the cups from which I drink my morning coffee attest. More seriosely, he was for years a dedicated fundraiser for *The Royal Star and Garter Home* for Disabled Ex-Servicemen and Women, Richmond.

The majority of people in the photography world seem to me to be slightly colourless – perhaps because they put all the colour into their work. Not Colin, who was a big man in every sense of the term. It is hard to avoid feeling that, with his passing, and that of *Creative Camera,* an era has ended.

Karl Steinorth

22 February 1931 – 10 February 2000

Born 1931, in Berlin, Karl Steinorth graduated as Doctor of Law in 1952 and gained LLM in 1955. In 1961– 62 he worked as a Research Associate in Berkely and Boston, USA, then as an Assistant at the Institute of Foreign Law, University of Cologne. In 1963 he became Director of Law and Public Relations for Kodak AG, Stuttgart, from which he retired in 1999.

In 1967 he became a member of the Executive Committee of the Deutsche Gesellschaft für Photographie (DGPh), then, in 1984, Vice-President and, in 1996 their President. Steinorth promoted photography in this role throughout Europe, especially with regard

to *photokina* where, since 1974 he directed the culturel programme. He was much involved in the celebration of photography in Germany, editing five volumes of *Forum 150 Jahre Photographie*, published by DGPh. He wrote and contributed to many other publications including: *Pette mit der Kamera* (1967), *Photographen der 20iger Jahre* (1979), *Reprint Film und Foto* (1979), *Top Fotos und wie man sie macht* (1980). Karl Steinorth was a member of the ESHPh Executive Committee and served as its Vice-President for a number of years.

The pioneers of fotoform From a lecture given on 7 May 1999

It is a well known fact today that the first post-war international movement in the field of creative photography began at Saarbrücken, where according to Mark Haworth-Booth "Dr Otto Steinert had organised a series of exhibitions under the title *subjektive fotografie*. Subjective meant free, personal, non-functional practice" (*Photography: an independent art*).

Less known, however, is the fact that the basis for the success of the *subjektive fotografie* was the work of six German photographers, five of them professionally trained, with Otto Steinert, the only self-taught member of the group. It is the work of this group that will be the focus of my lecture as they deserve more credit than they have received so far.

Photography in Germany after the Second World War was nearly at a standstill. In the professional field the only work available was the production of passport pictures needed for the many identification documents necessary in occupied Germany. Amateur and snapshot photography was severely limited by the great difficulties in obtaining photographic materials.

This situation began to change in 1947 when the first small-format photo monthly *Photo-Spiegel,* started to appear. In addition, portrait photography made a comeback. In those days most photographers relied upon the techniques developed at the beginning of the century which involved an immense amount of retouching. The new style of photography created in the 1920s and early 1930s and banned by the Third Reich had yet to be rediscovered.

Among the few people who did remember the *New Photography* shown in 1929 in the legendary international exhibition *Film und Foto* was Adolf Lazi, a sculptor and professional photographer from Stuttgart.

Lazi, concerned about the direction post-war photography was taking, founded in 1947 the Photographic Society Stuttgart. One of the most important aims of this society was the organisation of an exhibition bringing together the best of post-war photography from all parts of Germany. In the announcement of the project, Lazi especially invited young photographers seeking new ways of expression through experimental photography to participate.

In this exhibition four of the six photographers who later on formed the *fotoform* group had their work shown. Their names are: Peter Keetmann, Wolfgang Reisewitz, Ludwig Windstosser and Siegfried Lauterwasser.

Peter Keetmann (b. 1916) had already worked before the Second World War as a portrait and industrial photographer. He returned from the war severely wounded and continued in 1947 his photographic education in the master class of the reopened Bavarian State School of Photography in Munich.

One of his fellow students was Wolfgang Reisewitz (b. 1917) whose father was a professional in Neustadt in south west Germany. During his military service he had received a number of photographic assignments and decided to make photography his career.

Both Keetmann and Reisewitz became aware that Lazi practised a very different type of photography from the one they were taught in Munich and that he was willing to accept young professional photographers to study with him. Having finished their studies in Munich both went to Stuttgart to work with Lazi. During this time they were not only introduced to a very different approach to photography but assisted Lazi in organising *The Photographic Exhibition Stuttgart 1948* which afforded young photographers the opportunity to show some of their work.

Another exhibitor was Ludwig Windstosser (b. 1921), who had worked for Lazi as an apprentice after the war before freelancing in Stuttgart.

Also exhibiting his work was Siegfried Lauterwasser (b. 1913). His family had a photoshop and studio in Überlingen, a small town on Lake Constance. Though Lauterwasser had finished his photographic education before Second World War, it was only after the war

when business opportunities were limited that he had the time to explore photography in a way which reflected his own artistic outlook. Favoured subjects were structures in nature and his beloved Lake Constance which he captured from unusual perspectives. At the Stuttgart exhibition, Lauterwasser met with Keetmann, Reisewitz and Windstosser.

Due to the financial strains brought about by the currency reform in Germany, Reisewitz and Keetmann could not continue their studies with Lazi. Home in Neustadt, Reisewitz was offered a job by the French Military Government which had organised important industrial fairs since 1948 to help French industry find new customers in Germany. To make a fair for photographic products more attractive to the visitor, it was to be combined with a large photo-exhibition. It was Reisewitz's job to organize the part of the exhibition reserved to German photographers. Inspired by his time in Stuttgart, Reisewitz was able to present to the jury an impressive body of work. However, these *avant-garde* and experimental photos were flatly rejected by the jury, consisting of members of the French administration and Neustadt citizens. In hindsight, this rejection proved to be a blessing in disguise: Reisewitz was so disappointed that he suggested to his colleagues whose work had been rejected to form a group which would submit their photos jointly in order to have a stronger influence.

This idea was put into action when on July 7th 1949, Wolfgang Reisewitz, Ludwig Windstosser, Toni Schneiders and Dr Otto Steinert, soon joined by Peter Keetmann and Siegfried Lauterwasser, officially formed a group.

Toni Schneiders (b. 1920) was a professional photographer who had finished his education before the Second World War, during which he served as a photographer with the German airforce. In 1947 he moved to Meersburg on Lake Constance where he took a job in a local photostudio. There he met with the painter Julius Bissier. They became friends, a friendship which gave Schneiders an insight in modern art.

In contrast to the five members of the group discussed so far, Otto Steinert was not a photographer by training. He was born in Saarbrücken in 1915 and went to Medical School in Berlin from where he graduated in 1939. With the outbreak of the war he was immediately drafted by the army as a medical doctor. The end of the war brought him to Kiel in north Germany where he worked as a practitioner in charge of students at Kiel University and where he started again to take photographs. A self-taught photographer, Steinert had already sold photographs successfully before the war to supplement his income. Returning to his home town of Saarbrücken, Steinert wanted to pursue his photographic career; a difficult task since the guild of professional photographers tried to protect their business from outsiders. Steinert turned for support to the director of the newly reopened College of Art in Saarbrücken. The visit had an unexpected result: the director offered Steinert the teaching of a photo-class which was to be created. The full dedication to photography 'broke the dam of Steinert's mighty inner visual impulse' as Fritz Kempe observed.

Steinert soon realised that the more success he had with his visually demanding images in competitions, the more his line of photography would generally be appreciated. He therefore submitted his work to many photographic exhibitions, including the one organised by Reisewitz in Neustadt. Though the jury rejected his specific style of photography, characterised by its formalistic severity and an overintensified scale of black and white tones, he went to Neustadt and met with Wolfgang Reisewitz. When Reisewitz proposed his idea of a 'pressure group', Steinert immediately agreed to join.

In the autumn of 1949, all six members of the newly formed group met in Stuttgart and decided to call themselves *fotoform*, a name suggested by Steinert. On the

basis of the highest photographic craftsmanship the group would strive to create images as originally envisaged by choosing the frame, light and technique best suited, – instead of reworking the negative. The group agreed also on a very important rule: photographs to be exhibited as *fotoform* pictures needed the acceptance of all members of the group. For this purpose, photos were circulated among members and each member would write his comments on the back of the print.

In the following years the *fotoform* group was extremely active exhibiting its work in Germany and other European countries. In Germany, *fotoform* photographers achieved their breakthrough when their work was shown at the first *photokina* in Cologne 1950. The *Frankfurter Allgemeine Zeitung*, a leading national newspaper, described the *fotoform* exhibit as a nuclear bomb among the piles of garbage of the other photographs exhibited at *photokina*.

The work of this group was the foundation upon which Otto Steinert built his exhibitions of *subjektive fotografie*, bringing together photographers from Europe and the US which had comparable views about modern contemporary photography.

Looking back: on 7th July 1949, the day the group was formed, can be rightly considered an important moment for creative photography within Germany and beyond.

As, in the words of Reisewitz, *fotoform* is best defined by the body of its work.

Obituary by Hans Christian Adam

Professor Karl Steinorth 1931–2000

Karl Steinorth, born February 22nd, 1931 in Berlin, received his PhD in law from Cologne University in 1954, and a Master of Law degree from Cornell University, Ithaca, New York. Until 1962 he was a research associate at the University of California, Berkeley, then he joined Kodak in Stuttgart as head of the law department. Additionally, from 1969 onwards, he directed Kodak's Public Relations Department. He died suddenly on 10th February 2000.

In between, Karl Steinorth was one of the most helpful and influential personalities engaged in photography, in Germany and beyond. If Kodak-Germany had a good reputation it was partly for its products, and partly to Steinorth who became something like Kodak's highly talented cultural ambassador. He was elected Vice-President of the ESHPh, President of the Deutsche Gesellschaft für Photographie, Honorary Curator of IMP/GEH, Rochester, NY, and was an active member and valued advisor to numerous photographic associations locally and internationally. A strong personality, he was well known for his capacity to find ways and means to further publications and exhibitions, symposia and competitions, and a master in getting people to work together. That he was so successful in all this is due to his intellectual capacities, paired with a wonderful portion of common sense. Difficulties existed to be overcome. Fights – inevitable in his position – were picked up and strategically led. In engaging for a subject, or simply getting things done, Steinorth's general attitude was not the problem stressing: "why?" but a pragmatic: "why not?"

Karl Steinorth published numerous articles and book reviews in the photographic press, and edited numerous books, for example, on Gordon Parks, Ferenc Berko, Lewis Carroll, Robert Lebeck, Mario Giacomelli, Lewis Hine, Alvin Langdon Coburn. One of his favourite long-time specialties was the photo scene of the 1920's to which his photo historical contributions will not be forgotten.

Other personal interests in photography focused on his immense collection of photographic literature which is about to be catalogued, and will become accessible to the public, probably in 2005, as the "Dr Karl-Steinorth-Bibliothek", as part of the Staatliche Museen zu Berlin/Stiftung Preussischer Kulturbesitz, in Berlin.

How to became a member of the European Society for the History of Photography

The ESHPh was formed in 1977 in Antwerp in response to a growing enthusiasm for photography with the aim of exploring the development of photography in all aspects from its beginning to the present day. From 1988 to 2001 the office moved to Croydon, UK, and in 2002 it relocated to Vienna, Austria.

The Society promotes interest in both historic and modern photography. Europe is interpreted in its widest sense. The ESHPh recruits as members photographers, historians, photohistorians, teachers, sociologists, philosophers, curators and collectors as well as important institutions in Europe and world wide.

The Society is open to *all* who are interested in photography whatever their nationality. The ESHPh encourages research, personal contacts, contributions and exchanges amongst members world wide. The Society also promotes photography as an academic discipline and the introduction of chairs for the *History of Photography* at European Universities. For that purpose the ESHPh organizes yearly a Symposium which is held in different places in Europe. The last Symposium *From Nordic Landscapes to North American Indians* took place in September 2004 in Stockholm.

Regular publications of ESHPh
Newsletter
It presents the voice of the Society and appears twice per year.

Photoresearcher
The Society's journal is dedicated to the research of the history of photography. The contributing authors are internationally recognised experts and their wide-ranging knowledge forms the main basis of the Society. Many papers represent the first related publication as a result of a longstanding research activity. It appears once per annum.

Contributions are also especially welcome from all who feel they can contribute to our understanding of our subject, including photographers, private collectors, curators, teachers, students, etc. Contributors need not to be members of the Society.

Internet
The Internet site of the ESHPh was established in 2004 (www.donau-uni-ac.at/eshph). It provides information about the Society: its statutes, minutes, meetings, as well as other ESHPh activities, such as symposia and publications. It is intended that the internet will become a meeting place for members world wide.

Annual membership fee
Personal member from 2005 onwards € 65 ($ 80)
Institutional member from 2005 onwards € 95 ($ 118)
Student member from 2005 onwards € 35 ($ 44)

We welcome active membership from all who are interested in the history of photography throughout the world. Please contact: Anna Auer, President of ESHPh. Fleischmarkt 16/2/2/31 · A-1010 Wien · Austria.
Tel: +43-(0)1 513 71 96 · Fax: +43-(0)1 416 45 15
E-mail: office.eshph@telering.at

Call for papers

Photoresearcher is produced for the European Society for the History of Photography by Dietmar Klinger, Passau, Germany. Articles are requested on all aspects of the History of Photography, especially European (in its widest sense) from members and non-members throughout the world. *Photoresearcher* will also include book, catalogue and exhibition reviews. All publishers and exhibition organisers should send items for possible inclusion to the Editors. All publications received will be cited. Articles for consideration should be sent to the addresses below at any time and should accord with the following instructions:

1. Articles (two copies) should be typed in double spacing on one side only of A4 paper. The languages of the Society are English, French and German. A brief abstract of around 200 words outlining the content of the article is also requested, as is a brief note concerning the author. This should be submitted in English.
2. Where possible articles should also be submitted on a newly formatted 3.5 inch computer disc or by HTML or by CD-ROM. The preferred systems are Microsoft Word and Word Perfect, although other systems may also be accommodated. Anna Auer and Alistair Crawford are using Microsoft Windows XP, Word 2003.
3. References should be separately numbered and placed at the end of the article. Each reference will correspond to the appropriate numeral in the text. References will not appear on the text pages. Intending contributors are advised to get in touch with the Editor(s) *before* preparing their articles in final form, since they will be required to conform to the conventions currently followed in *Photoresearcher*.
4. Proofs are normally sent to the authors together with the Editors' comments and must be returned promptly. Authors are reminded that proofs are for checking only; no major alterations to the original text can be made at this stage. Page proofs are not normally sent to the authors.
5. Reproductions: Black and white glossy photographs as well as digital images can also be submitted for possible inclusion as reproductions.
6. Captions to illustrations should be supplied on a separate sheet. They should include, whenever possible and relevant, the title or description, the process and metric dimensions (vertical followed by horizontal), author's name and the location of the originals together with credit where appropriate.
7. All rights reserved. Authors are themselves responsible for obtaining permission to reproduce copyright material from other sources, including reproductions.
8. In the interests of costs, no material, including reproductions will be returned and the Editors cannot take responsibility for loss or damage of manuscripts or illustrations.
9. Authors receive 6 free copies of the issue in which their article appears and further copies may be ordered on acceptance for publication at cost price. Authors should indicate whether they are a member of the Society or not.
10. Authors will be informed as soon as possible whether the article submitted is accepted for publication and intended to be published *in the next issue, or* held over for a subsequent issue, in which case authors will then be informed, within the following six months whether the article is to be published or not.
11. *Photoresearcher* is a refereed journal which aims to meet the highest standards of scholarship. Articles sent for consideration may be submitted by the Editors for comment to the Advisory Board.
12. *Photoresearcher* is the Journal of the European Society for the History of Photography and the Editors welcome letters and comments from members (and non members) on all aspect of the Journal's activities.

Correspondence should be addressed to

Professor Alistair Crawford (United Kingdom)
Co-Editor *Photoresearcher*
Brynawel, Comins Coch
Aberystwyth SY23 3BD
Tel: +44-(0)1970 624291 · E-mail: alc@aber.ac.uk
or to
Anna Auer (Austria)
Co-Editor *Photoresearcher*
Fleischmarkt 16/2/2/31
A-1010 Wien · Austria
Tel: +43-(0)1 513 71 96
E-mail: office.eshph@telering.at

Subscription for *Photoresearcher* can be made by becoming a member of the European Society for the History of Photography. Membership also confers, at no extra cost, many other benefits, including the Society's regular bi-annual publication *Newsletter*. There are special rates to attend the Society's International Symposia and the Proceedings. Recent venues have included visits to Belgium, Italy, United Kingdom, Austria, The Netherlands, Germany and Sweden.

Individual price of this issue is €15. Special rates for members and for large orders are available.

There is a developing interest in our Society and its activities. For this reason a *Membership Application Form* is included with this issue of *Photoresearcher* distributed to non-members at bookstores and art fairs.

Previous issues
No. 1: October 1990
No. 2: June 1991
No. 3: December 1991
No. 4: September 1992
No. 5: December 1993
No. 6: March 1997 (1994/95/96).

Contents

IMAGNO

brandstätter images

the archive
for art, culture & history.

IMAGNO, one of the leading historical picture archives comprising more than one million items, provides a visual memory of Austrian art, culture, and history through the ages – accessible from anywhere in the world. Paintings, drawings, and – since their first appearance in the 19th century – photographs of the IMAGNO collection cover the major events and eminent personalities of the second millennium.

Superior selected photographs, singled out for both artistic and documentary value, places them above the usual rush jobs provided by today's commercial photo industry, lie at the heart of IMAGNO.

IMAGNO services are designed for academic and media professionals who are concerned about excellent image quality to furnish their work with a competitive advantage. Ranging from daily newspaper productions and lavish high-gloss magazines to TV documentaries, print advertising, sumptuous picture books, and top notch exhibitions – IMAGNO supplies its customers with first-rate quality pictures. Consistently reliable and seamless procedures are part of the deal.

IMAGNO´s excellency and great variety of pictures is based on the collections of Dr. Christian Brandstätter who heads the Vienna based book publishing company of the same name, renowned the world over for its unique and award winning illustrated books.

Christian Brandstätter acquired his first photograph thirty years ago. Over time, his private collection has gained recognition on an international scale. Additionally, the rich treasures from his 25 years of publishing activities have contributed in-depth coverage of a wide range of subjects, spanning politics, science, sports, art, and culture. We know from experience that this treasure trove can meet highly unusual customer needs. What's more, over the last 25 years, Christian Brandstätter has published the most sought after contemporary photographers in the German speaking world whose distinguished work is now available through IMAGNO.

IMAGNO stands for tried and trusted quality services which are now enhanced by a digital archive. Thus, immediate availability and quick delivery are provided to meet the demands of today's fast moving media world. Our clients can either opt for personal consulting and research services provided by qualified and experienced IMAGNO employees, or independently use our flexible online applications to search or browse our digital IMAGNO picture catalogue.

photographers

Madame d´Ora
1881–1963

Hermann Drawe
1867–1925

Sepp Dreissinger
born 1946

Franz Hubmann
born 1914

Dagmar Landova
born 1943

Erich Lessing
born 1923

Atelier Manassé
active 1922–1938

Emil Mayer
1871–1938

Helmut Nemec
born 1927

Barbara Pflaum
1912–2002

Bruno Reiffenstein
1868–1951

Nora Schuster
born 1944

Christian Skrein
born 1945

Gerhard Trumler
born 1937

Wilfried Vas
born 1937

Walter Vogel
born 1932

Harry Weber
born 1921

Wilhelm Willinger
1879–1939 (emigrated)

and others

archives

Austrian Archives
Vienna

Collection Christian Brandstätter
Vienna

Agentur Schostal
Vienna – Paris – Milan

and others

our website:
www.imagno.com

IMAGNO
brandstätter images
a-1190 wien
würthgasse 14

Contact: Gerald Piffl

TEL (+43-1) 369 1 369-0
FAX (+43-1) 369 1 369-20
E-MAIL office@imagno.com