

BLACK &
WHITE

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Press conference	26 August 2015 10 am
Opening	26 August 2015 6 pm
Duration	27 August 2015 - 10 January 2016
Venue	Galleries for Photography
Selection	Director's Choice With the assistance of Walter Moser and Astrid Mahler
Exhibits	112
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Black & White

Highlights from the Photographic Collection of the Albertina

27 August 2015 – 17 January 2016

With the exhibition *Black & White*, the Albertina establishes a new exhibiting format as a regular fixture of the programme: the Photographic Collection will from now on be using its recently completed *Galleries for Photography* to show periodically changing exhibitions selected from its approximately 100,000 photos. *Black & White* opens this series with the presentation of around 110 masterpieces. The exhibition affords a look into the museum's extensive photographic holdings that reflects the structure of the Photographic Collection, which was created in 1999. The range of works on exhibit provides visitors with an overview of various genres such as portrait, architectural, and landscape photography while also providing insight into important photographic trends and tendencies.

ESTABLISHMENT OF THE PHOTOGRAPHIC COLLECTION

With Klaus Albrecht Schröder's assumption of the director's post at the Albertina, the autumn of 1999 saw the museum's pre-existing graphic art and architecture departments joined by a department of photography. The Photographic Collection's holdings come from several sources: the Albertina's longstanding historical collection, the collection of the Viennese commercial arts school *Höhere Graphische Bundes-Lehr- und Versuchsanstalt Wien*, and the photo archive of German publisher *Langewiesche*, a producer of photography-oriented books. Further intensive collection efforts over the 17 years since then have resulted in the development of additional important focuses, such as *Street Photography*.

PHOTOGRAPHIC COLLECTION HOLDINGS

As early as the mid-19th century, the Graphic Art Collection of the Albertina began adding works produced with the still-nascent technology of photography. The historical photographic treasures collected back then bear witness to photography's first 50 years and include examples of urban and landscape photography, expedition photography, and art reproduction.

In 2000, the Albertina assumed the historical collection of the *Höhere Graphische Bundes-Lehr- und Versuchsanstalt* as a permanent loan. From this school, which was the world's first to specialise in photography and reproduction techniques when it was founded in 1888, came around 70,000 photos along with photographic equipment and an extensive library.

That same year, the Albertina also accepted the permanent loan of a photo archive that the Austrian Ludwig Foundation for Art and Science had previously assumed from the photo book publisher *Langewiesche*. This company, which still exists today, set new book publishing standards with its series of photo volumes (*Die Blauen Bücher* and *Der Eiserne Hammer*).

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Alongside a focus on the reproduction of art, these series also prominently featured landscape and architectural photography from the 1920s to the 1940s.

Today's Albertina pursues an active acquisition policy, expanding its collections in many directions ranging from the beginnings of the medium to the present. And in addition to deepening the existing emphases, a new focus has been placed on the *Street Photography* of the 20th century.

THE PRESENT SELECTION

This initial showing of the collection extends from the beginnings of the medium to the present day and offers exciting perspectives on important chapters of photographic history. The presentation begins with early Viennese city views, including salt prints produced by the Imperial and Royal State and Court Printing Office, Vienna. Works by Julia Margaret Cameron, Heinrich Kühn, Rudolf Koppitz, and Anton Josef Trčka provide an outstanding overview of Pictorialism. There are also works created starting in 1900 that demonstrate Viennese photography's own specific variant of the photographic Art Nouveau, which arose as the once primarily amateur pursuit became increasingly professionalised and began to enjoy a status comparable to that of the traditional fine arts. The *New Objectivity* of the 1920s and 1930s is represented by examples of portrait, architectural, and object photography by Helmar Lerski, Albert Renger-Patzsch, Ruth Hallensleben, and Hans Finsler.

The collecting emphasis on street life and documentary photography leads from its European protagonists Henri Cartier-Bresson and Lisette Model to figures representing 1950s and 1960s America such as William Klein, Robert Frank, Lee Friedlander, Winston Link, and Ray K. Metzker. And with the Berlin cityscapes of André Kirchner, this presentation will find its conclusion in the work of a contemporary artist.

FEATURED ARTISTS

Wilhelm Angerer | Alois Beer | Erwin Blumenfeld | Bill Brandt | Brassai (Gyula Halász) | Henri Cartier-Bresson | Julia Margaret Cameron | Walker Evans | Hugo Erfurth | Hans Finsler | Trude Fleischmann | Robert Frank | Lee Friedlander | Masahisa Fukase | Seiichi Furuya | David Goldblatt | Ruth Hallensleben | Elisabeth Hase | André Kirchner | K. K. Hof- und Staatsdruckerei Wien | William Klein | Rudolf Koppitz | Heinrich Kühn | Helmar Lerski | O. Winston Link | Elfriede Mejchar | Ray K. Metzker | Lisette Model | Daidō Moriyama | Lucia Moholy | Felix Moulin | Helmut Newton | Edward Quingley | Albert Renger-Patzsch | Charlotte Rudolph | Sam Shaw | Wolfgang Suschitzky | Anton Josef Trčka | Minor White | Manfred Willmann | Garry Winogrand | Morris Wright

The Photographic Collection of the Albertina

From its establishment to the present

August 1999	Appointment of Dr Klaus Albrecht Schröder as Director of the Albertina
November 1999	Establishment of the Photographic Collection of the Albertina by Dr Klaus Albrecht Schröder
December 1999	Dr Klaus Albrecht Schröder appoints Dr Monika Faber head curator of the Photographic Collection
Since February 2000	The Albertina employs three photographic historians as well as its own specialised photo restorer
February 2000	Assumption of the historic holdings of the <i>Höhere Graphische Bundes-Lehr-und Versuchsanstalt Wien</i> . This collection, compiled by the world's first school to specialise in photography and reproduction techniques, includes around 70,000 photos, 15,000 books, and numerous cameras and other photographic equipment.
1999	Assumption of the 13,000 photographs of the photo archive of photographic book publisher <i>Langewiesche</i> (photographic material for the <i>Blaue Bücher</i> series, etc.)
2000–2003	First-ever inventory of the holdings of the <i>Höhere Graphische Bundes-Lehr-und Versuchsanstalt Wien</i>
2000–2007	Digitisation of approx. 70,000 photographs
2001	Compilation of a biographical bibliography of photography in Austria (database with biographical and bibliographical information on individuals, institutions, and companies that are/were active in the present-day territory of Austria and connected with photography)
2001–2011	Support of the scholarly examination and facilitation of new acquisitions for the Photographic Collection via solicitation of generous private sponsoring
2003	First general presentation of the collection: <i>The Eye and the Camera</i>
2003	Exhibition <i>Brassai</i>
2005	Exhibition <i>Portrait of an Age</i> .

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- 2006/07 First-ever comprehensive inventory and scholarly examination of the 1,200-object historical camera collection of the *Höhere Graphische Bundes-Lehr- und Versuchsanstalt Wien*
- Since 2007 Data on the collection holdings successively placed online and thus made available to researchers
- 2007 Exhibition *Views, Passers-By*
- 2009 Exhibition *Brought to Light*
- 2010 Exhibition *Heinrich Kühn*
- 2010 Appointment of Mag. Walter Moser as head of the Photographic Collection
- 2012 Exhibitions *Joel Sternfeld* and *The Body as Protest*
- Since 2014 The Photographic Collection of the Albertina contributes its digital holdings to the cultural database EUROPEANA
- 2014 Exhibition *Blow-up*
- May 2015 With the opening of the exhibition *Lee Miller*, Dr Klaus Albrecht Schröder inaugurates the 450 m² *Galleries for Photography* as a permanent exhibition space for photography in a highly frequented location

Photographic Collection Emphases

Historical holdings of the Albertina	Historical photography from the 1850s to the 1870s
Holdings of the <i>Höhere Graphische Bundes-Lehr-und Versuchsanstalt Wien</i> and historical holdings of the <i>Wiener Photographischen Gesellschaft</i> [Viennese Photographic Society]	Photographs from the birth of photography to the 1950s Pictorialism / painterly photography ca. 1900 Studio and landscape photography of the late 19 th century Scientific photography Photography from the interwar period
Photo archive of the photography-oriented book publisher <i>Langewiesche</i>	Photography from the interwar period
Acquisitions (since 1999)	Early Austrian daguerreotypes (including the oldest extant Austrian daguerreotype, <i>Spanish Riding School and Old Burgtheater</i> by Andreas von Ettingshausen, from before June 1840) Street Photography New Topographic Photography

PICTORIALISM

Pictorialism developed in the 1890s in parallel to the international Secessionist movement. It was primarily concerned with upgrading the status of photography to that of an artistic medium on a par with painting. Landscape photographs in the vein of Atmospheric Impressionism were realized with recently developed technical devices and printing methods like the bromoil process. Promoted by well-off amateurs – Julia Margaret Cameron was one of its famous forerunners – Pictorialism had an impact on professional portrait photography by propagating the individual likeness freed of handed-down conventions of portraiture. Heinrich Kühn, Austria's central figure of photography around 1900, played a preeminent part in this international movement with his studies in tonal values.

In Vienna, the tradition of art photography had a late heyday in the years before World War II. The training offered at the city's Graphische Lehr- und Versuchsanstalt was of crucial importance for this development. The institution's students Rudolf Koppitz, Anton Josef Trčka, and Trude Fleischmann combined Pictorialist aspects with a moderate Modernism in their elegant portrait and dance studies.

NEW OBJECTIVITY (NEUE SACHLICHKEIT)

Starting from Germany, the style of *New Objectivity* gained acceptance in the 1920s. Relying on specific characteristics of the photographic medium such as objectivity, sharpness, and precision, this new approach overcame the painterly tendencies prevailing at the turn of the century. The exhibition *Film und Foto*, organized by the Deutsche Werkbund (German Association of Craftsmen) in 1929 and also shown in Vienna, presented this photographic avant-garde and has to be seen as a potent disseminator. The questioning of established rules led to a new attitude in architecture, dance and still life photography as exemplified by the works of Lucia Moholy, Ruth Hallensleben, Albert Renger-Patzsch, Hans Finsler, Charlotte Rudolph, and Hugo Erfurth.

It was in portraiture where the changes in society manifested themselves with particular clarity. Under the influence of the silent movie, photographers came to experiment with lighting, image sections, and perspectives. Helmar Lerski's studies show the human face as a material malleable by means of light and shadow. Rudolf Koppitz's heads also confront us with such close-ups. Presented austerely and frontally, they – like Wilhelm Angerer's landscapes – fit the ideological context of Heimat photography and, thus, of the fascism emerging in the 1930s.

NINETEENTH-CENTURY CITYSCAPES

Under its director Alois Auer, the department of photography of the k. k. Hof- und Staatsdruckerei (The Imperial and Royal Court and State Printers) founded in the late 1840s, devoted itself to architecture, micro- and reproduction photography. Its most extensive campaign comprised the documentation of the city's bastions made shortly before and during their demolition in the late 1850s. The salted paper prints convey a unique impression of Vienna's structure before its transformation into a metropolis and, focusing on the buildings of the old city, block out the social reality of those who did not belong to the upper class. The photographs were made by directly placing the negative on the sensitized paper, so that the negatives had the same size as the prints.

Only further developments in camera technology and photographic accessories toward the end of the nineteenth century prepared the ground for snapshots in the streets of the city. Both amateurs and professional photographers used the mobile cameras to explore the cityscape photographically. Alois Beer, Imperial and Royal Court Photographer, made numerous travels from around 1885 on. His pictures of Parisian saleswomen and passersby follow in the tradition of portraying specific types of residents and representatives of certain trades – pictures that were particularly popular in the nineteenth century.

STREET PHOTOGRAPHY

After smaller cameras had made photographers more mobile in the late 19th century, the advent of 35mm cameras facilitated an even more inconspicuous style of photographing from the 1930s. 35mm films with 36 exposures fundamentally changed photographers' approach: while Brassäi, Lisette Model, or Henri Cartier-Bresson, who coined the term of the "decisive moment", still sought to condense the message of the picture in one concentrated shot, the post-World War II American photographers rather took to making larger thematic series. In 1958, for example, Robert Frank published his influential photo book *The Americans*, whose pictures somewhat undercut the official self-image of the USA.

William Klein's photos demonstrate the conscious use of graininess - which is the more pronounced, the more light-sensitive the film and the more enlarged the photo is - as an expressive style element. Other formal elements such as tight framing, overlaps, varying picture planes, and motion blurs convey an idea of the fast pace of big city life and a spontaneous response to it. In stark contrast to this are photographs like those by Ray K. Metzker who translated urban light and shadow effects into minimalist, static-looking pictorial compositions.