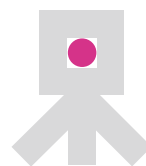
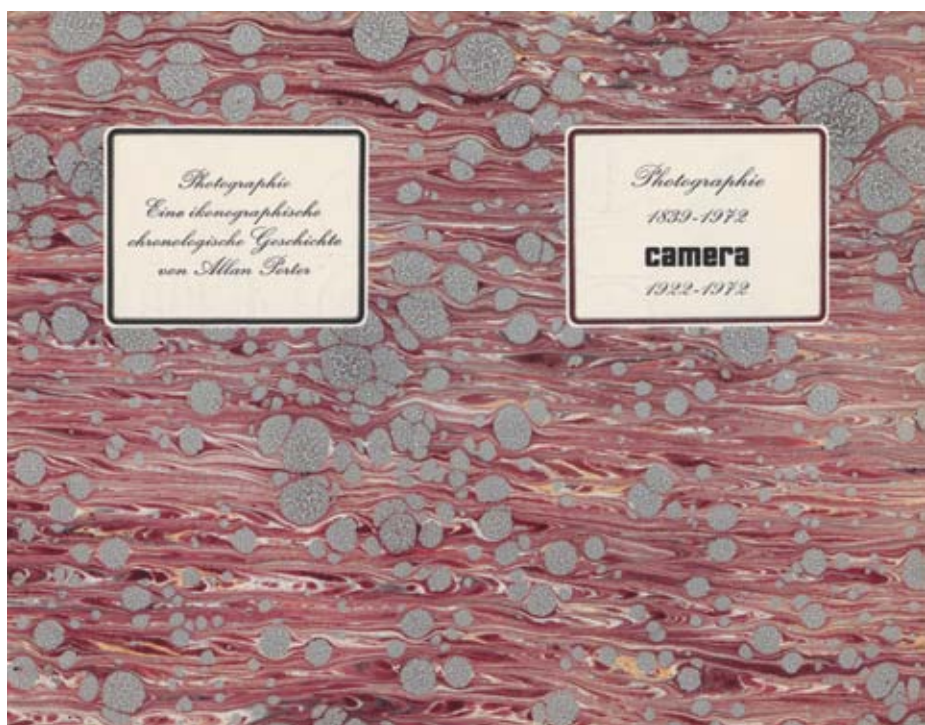


ePublishing



ESHPh European Society for the History of Photography

Allan Porter in Interview with Anna Auer
Voyager between the Art Worlds



©2012 European Society for the History of Photography (ESHPh) and Anna Auer.

All rights reserved. No part of this ePublishing may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or any other information storage and retrieval system, without the written permission of the publisher. Every effort has been made to locate the copyright holders for the photographs used in the magazine. We welcome any pertaining information.

Voyager between the Art Worlds

Allan Porter in Interview with Anna Auer

Allan Porter, born on 29 April 1934 in Philadelphia, is a multi-talented artist who was educated as a painter, photographer, stage designer, tapestry artist and typographer. In 1964, he left New York and initially worked as a layout artist in Basel and then Lucerne where he fulfilled his life's work: Under his guidance – as editor-in-chief, author and layout artist rolled into one – *camera* developed into one of the most important photographic journals of the 1960s and 1970s.



Figure 1
Birthday of Allan Porter, self-portrait.
Luzern 29 April 2008.

Allan Porter (fig. 1) promoted artistic photography unconnected to any commercial interests. The thematic numbers of *camera* were conceived to satisfy the highest aesthetic demands on graphic design and be independent in the way the subject matter was explored. With keen instinct, new tendencies were grasped, young photographic talents discovered and presented to the public for the first time. The history of photography – at the time, a still too little researched area – was provided with a platform to present important photographic protagonists (Eugène Atget, Robert Demachy, Heinrich Kühn, Josef Sudek etc.). *camera* wrote photo history and made an important contribution to the establishment of American photographic positions in Europe.

Anna Auer – herself a photo pioneer in those days with her gallery *Die Brücke* in Vienna¹ was invited to visit Allan Porter in his home in Lucerne for an exchange of views. The result is a kaleidoscope of ideas on photography and the way they were integrated into *camera* from Porter's point of view. Here, numerous encounters with photographers, artists and authors are recalled and many previously unknown facts brought to light.

A shortened version of this interview is published in *PhotoResearcher* No 17 / April 2012.

Departure for the world of art

Anna Auer: In your own words, illustrated stories and comics fired your imagination while you were still a child and prompted you to start drawing. What did your family and others around you think about that?

Allan Porter: I grew up in a very liberal family; I was born in Philadelphia on 29 April 1934. The family of my mother, Molly Lambert Porter, came from Holland and Scotland. My father, Samuel Porter, was the son of Russian-Jewish immigrants who originally came from Kiev.

1. Anna Auer, *Die Wiener Galerie Die Brücke. Ihr Internationaler Weg zur Sammlung Fotografis*, Passau: Dietmar Klinger, 1999.

A.A.: Were you raised in the Jewish religious tradition?

A.P.: I was actually sent to the Yeshiva before my bar mitzvah but we were not strictly religious Jews and we were also partly formed by our Christian surroundings.

A.A.: Where did you get your first job?

A.P.: First of all, I tried to find work as a graphic artist in New York over the art director of *Harper's Bazaar* Alexey Brodovitch (1898–1971) who I had met before. Unfortunately, without success. I only learned how a magazine was made during my time with the literary travel journal *Holiday* in Philadelphia between 1957 and 1958.

A.A.: Did you come into contact with photographers then?

A.P.: Oh, yes. A lot of photographers worked for *Holiday*: Anselm Adams, Brett Weston, Henri Cartier-Bresson, David Attie and the then young Bruce Davidson. Of course, there were also quite a few writers there such as Jack Kerouac and Truman Capote (his real name was Truman Streckfuss). I was then given the job of designing the August 1958 number by myself and chose landscape pictures by Anselm Adams (1902–1984) and Brett Weston (1911–1993). The issue was titled: *Natural America*. It did not include a single picture of a person and was an enormous success: Many American schools, in particular, bought it to be used in class.

A.A.: Does that explain why “nature” is a subject that *camera* repeatedly focused on?

A.P.: That's right! There were five or six issues in which ecology played an important role. That also comes from the fact that, while I was still a student in the 1950s, I bought the book *The Sea Around* (Oxford University Press, 1951) by the biologist Rachel Carson. In it, I read about the effects pesticides have on our environment and that is why this topic has always been one of my major concerns.

A.A.: Are there any influences that were particular significant in forming your artistic development?

A.P.: Of course there are. György Kepes (1906–2001). He once gave a lecture at the Philadelphia Museum School of Art where he was introduced to us as a friend of László Moholy-Nagy. I was so stimulated by his talk that I went out and immediately bought a copy of his book *Language of Vision*²

A.A.: Were you aware of Marshall McLuhan's work at the time? His writings are being rediscovered on the occasion of his 100th birthday this year.

A.P.: Oh yes, I bought and read in 1962 and 1964 *The Gutenberg Galaxis* and *Understanding Media*.



Figure 2
camera 03/1969.
Cover: Robert Frank.

2. György Kepes, *Language of Vision*, Chicago: Paul Theobald, 1944.



Figure 3
Kedosheem Teheyoo 07.
Tapestry made by Allan Porter, 1957.

McLuhan impressed me most. He was strong and forthcoming in his ideas and ideals and influenced my generation tremendously.

A.A.: Any other influences?

A.P.: The Beat Generation. After I moved to New York, in 1958, I got to know many artists, musicians and poets: Allen Ginsberg, Jack Kerouac, the poet and painter Lawrence Ferlinghetti, Everett LeRoy Jones. And Andy Warhol, Bob Dylan and Charles Bukowski too, the essayist Edward Dahlberg and many others; not to forget William S. Burroughs, the author of the novel *Naked Lunch*.³ Of course, I also met Robert Frank (*1924) (fig. 2) who lived not far away from me in Greenwich Village and was working as a reporter and fashion photographer for *Harper's Bazaar* under Alexey Brodovitch at the time.

A.A.: And then there's that wonderful book *The Americans* by Robert Frank.

A.P.: You should know that after Frank had received his Guggenheim Grant in 1955, he and his family drove all over America. He selected 83 of the thousands of photographs he had taken for the book. The first edition was published in Paris by Robert Delpire in 1958; Jack Kerouac wrote the foreword. In 1976, the Swiss Foundation for Photography devoted its first exhibition in the Kunsthauus in Zurich to him and a monograph of his work was published to coincide with it.⁴ There have been several new editions of the book since then.

A.A.: That's right. The most recent edition of *The Americans* was brought out with a new layout by the Gerhard Steidl publishing house in Göttingen.

A.P.: Yes. Do you know that Frank also made a lot of films?⁵ Robert lived a very withdrawn life after the death of his wife and his two children Andrea und Pablo. On the whole, he always found it difficult to have contact with people.

A.A.: You discovered tapestry art while you were doing your military service in Germany (1955–1957) and had great success with it in New York in the 1960s! Why didn't you continue with this?

A.P.: It was the first medium that made it possible for me to use all of my talents but I was still looking for something that could fit in with my visual and literary inclinations even more (fig. 3).

3. *Naked Lunch*, film by David Cronenberg, 1991. Cameraman was Peter Suschitzky, son of photographer and cameraman Wolf Suschitzky. (William Seward Burrough, *The Naked Lunch*, Paris: Olympia Press, 1959; New York: Grove Press, 1962).

4. Willy Rotzler, *Robert Frank. Werkverzeichnis*, exhibition catalogue Kunsthauus Zurich, 29 February 1976–25 April 1976, Zurich: Kunsthauus, 1976.

5. Robert Frank, *The Complete Film Works Vol.2: OK End Here, Conservations in Vermont, Liferaft Earth*, DVD, Steidl Verlag, Göttingen. www.steidl-ville.com/books/545-Robert-Frank-The-Complete-Film-Works-Vol-2-OK-End-Here-Conversations-inVermont-Liferaft-Earth.html (16.08.2011)



Figure 4
camera 01/1966.
Cover: Pete Turner.

A.A.: While you were making coffee for us, I was admiring the extremely delicately woven abstract patterns of your tapestries. The first really interesting tapestry exhibition I ever saw was one with works by Jean Lurcat (1892–1966) in the Galerie *La Demeure*, in Paris in 1959. At the time, I was really impressed by his large figural woven tapestries with their strong colors.

A.P.: But these here are not made using Lurcat’s method. Those working on Lurcat’s tapestries wove negatively; that means they had a flat loom with the positive side underneath. You need a mirror to be able to see what you’re doing. This is the opposite. I got to know Jean Lurcat personally in the 1960s when he was President of the *Centre International de la Tapisserie Ancienne et Moderne* in Lausanne.

A.A.: How did things continue after you returned to the USA from Germany?

A.P.: I did oil painting, photographed and continued to weave tapestry. Then I became art director of *Seventeen Magazine* in 1960. I also designed the interior of the Buckminster Fuller Dome at the American National Exhibition showing a version of Edward Steichen’s (1879–1973) *Family of Man* as a large multimedia show in Moscow in 1959. Three years later, in 1962, I was responsible as art director for the organization of the exhibition pavilion at the *Century 21 Expositions* in Seattle.

A.A.: What were the reasons that made you decide to move from America to Switzerland in 1964?

A.P.: It was because I no longer wanted to live in the USA after the murder of John F. Kennedy (1963). That’s why I accepted the offer to work as a layout artist with the Jean Reinwald advertising agency in Basel before changing to the C.J. Bucher publishing house in Lucerne in 1965.

Allan Porter’s *camera* (1965–1981) – on the beginning and the end

A.A.: How did you come to take over editing *camera* for C.J. Bucher in Lucerne?

A.P.: In the mid-sixties, I was taking part in a press conference in honor of Robert Capa in New York when Horst H. Baumann (*1934) approached me and asked whether I would like to take over the production of his book *Die neuen Matadore* (*The New Matadors*) for Bucher. When that book was finished, Alice Bucher asked me to create the layout for a new format for *camera*. I accepted immediately. She was so pleased with my exposé that she hired me already in October 1965; I then became editor in January 1966⁶ (fig. 4).

A.A.: You already used two different types of paper in the October 1965 edition; matt for the text and glossy for the pictures. Why?

6. Allan Porter already worked in the editorial team from October 1965 and designed the December 1965 issue as a so called “guest editor in chief”. He is mentioned as editor in the imprint from January 1966 on and, starting in April 1971, as editor in chief of *camera*, in: Nadine Olonetzky, *Ein Amerikaner in Luzern, Allan Porter und “camera” – eine Biografie*,

Lucerne: Pro Libro, 2007, 44f and 59f. See also: Nikolaus Flüeler, “Zur Geschichte einer Zeitschrift”, in: *Die Photozeitschrift Camera 1922–1981*, Schweizerische Stiftung für die Photographie, Zurich: Kunsthaus, 1991.

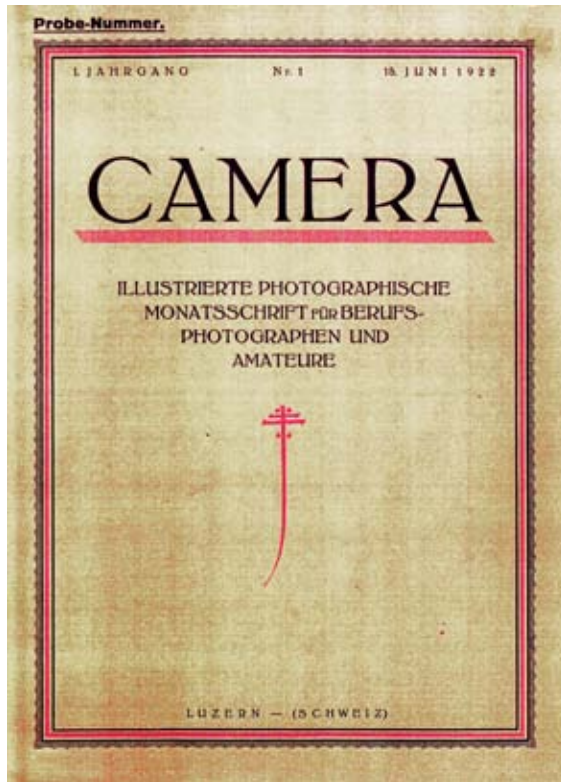


Figure 5
camera 01/1922.
Cover: Adolf Herz.

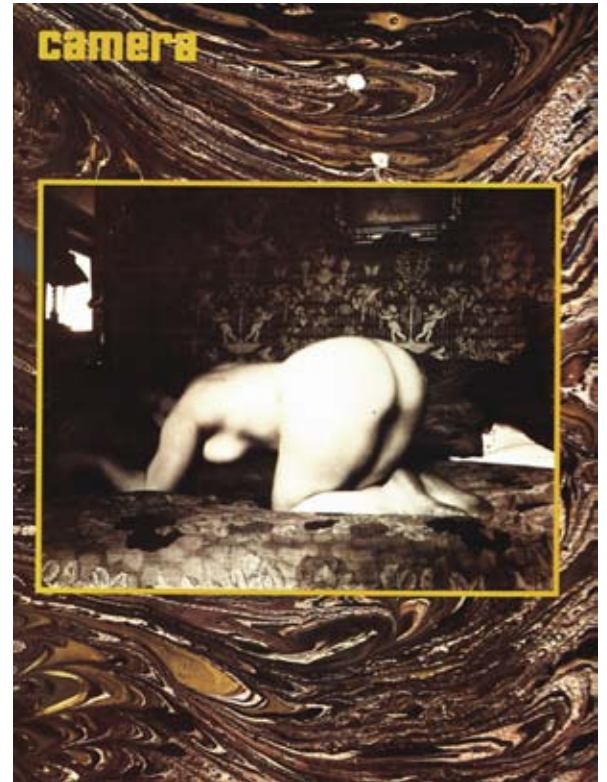


Figure 6
camera 12/1981.
Cover: Eugène Atget.

A.P.: I told myself that if I separated the text (single editions in three languages; English, French and German) from the pages with the illustrations and only ran the picture pages through the printing press once, that would be an enormous cost saving. I stuck with this concept until the very end.

A.A.: Your texts were not simply editorial contributions in the classic sense. They were an experimental mix of various kinds of texts (essays, poetry and technical reports). What was this textual “mélange” combined with the various movements in photography based on?

A.P.: I studied art, graphic art and painting under Franz Kline (1910–1962) at the Philadelphia Museum School of Art. Along with Jackson Pollock, Willem de Kooning and Mark Rothko, he was one of the initiators of the dissolution of the concrete – of abstract expressionism. At the time, Kline advised me to investigate other media such as lithography, the aquatint etching technique and, above all, photography. In addition, I had been interested in literature and poetry since my youth.

A.A.: In the book written about you *Ein Amerikaner in Luzern* (2007), we learn that Charles Josef Bucher (1873–1950) and his friend Adolf Herz (1862–1947), a Viennese engineer, who had

migrated to Switzerland, founded *camera* in 1922. And, that Herz produced the journal single-handedly for twenty-five years from 1922 to 1947; he wrote all the texts and even made the reproductions himself.⁷ It is interesting that Herz lived in New York from 1905 to 1913! He must have come into contact with Alfred Stieglitz and Edward Steichen! The layout of the early numbers of *camera* is reminiscent of Stieglitz' *Camera Work* (fig. 5, 6). Could it be possible that Herz visited the Armory Show in New York before he returned to Europe in 1913? If you know something about his background, it comes as no surprise that pictures and texts by two Austrians Dr. Emil Mayer and Hermann Kosel were included in the very first number of *camera* (Nr.1/1922). Why is there no real information on Adolf Herz?

A.P.: That is all connected with the closing down of the C.J. Bucher Company when – as Alice Bucher told me later – parts of the *camera* archives, including correspondence with many photographers, were quite simply thrown away.

A.A.: How thoughtless! I found Adolf Herz mentioned as an amateur photographer in the *Lexikon zur Fotografie in Österreich*.⁸ I am surprised that, during his era, contemporary movements such as New Realism were only sporadically included in *camera*!

A.P.: That's exactly how it was. I guess you know that Herz had a strong relationship with Bruckmann Verlag in Munich. He travelled there to print *camera* because Bucher Verlag didn't get a printing press until much later. They were printing *camera* in a letterpress that looked like gravure. C.J. Bucher did not have gravure until much later.

A.A.: When did *camera* cease to exist?

A.P.: It became apparent that something was looming on the horizon in 1968 when the printers moved to Adligenswil while the preparatory editorial activities stayed in Lucerne. This put a strain on the company's returns and led to Alice Bucher selling the firm to Ringier & Co. AG in 1973. In 1981, all publishing activities were integrated into Ringier's Munich office. Today, C.J. Bucher belongs to the Gera Nova/Bruckmann publishing group and has ceased to have any significance as an individual entity.

A.A.: Wasn't it painful for you to see *camera* come to such an abrupt end in 1981 after all of the intensive work you had put into it in over the previous 16 years?

A.P.: Of course it was! And it was made even worse by the fact that after that the magazine was no longer printed in gravure but merely in offset.

A.A.: Wasn't that a considerable loss in quality?

A.P.: Yes, but at least I was able to see that *camera* 12/1981 was produced in two colors duplex offset; however, by this time the circulation had already shrunk to 12,000 copies. There was a total of 50,000; about half were in English and the rest in French and German. We sold most

7. Olonetzky 2007 [reference 6], 38.

8. Timm Starl, *Lexikon zur Fotografie in Österreich 1839–1945*, Vienna: Album, Verlag für Photographie, 2005, 194.



Figure 7
camera 10/1972, pages 12-13.
 Photographer: Duane Michals.
 Austrian National Library,
 Picture Archives and Graphic Department.

at newsstands. When I took over the magazine in 1965, it only had a print run of 9300 copies. Three languages first in 1957. In December 1981, only six months before the 60th anniversary of *camera*, Ringier & Co in Munich had reduced this to 12,000.⁹

A.A.: You provocatively “armed” the cover of the last number (12/1981) with a photograph of the backside of a female nude by Eugène Atget. What were you aiming at?

A.P.: I wanted to make a statement about how I felt about this farewell. I mainly put together historical photographs for my personal résumé.

The topics in *camera* – the artistic parade ground

A.A.: You say that the December 1967 number was the most important you ever produced. Why is this?

A.P.: That’s right. I was concerned with the photographic depiction of architecture. Photography produces the wrong impression if one is not fully aware of the proportions. That is what I wanted to bring up in this volume and added sketches of the ground plans of the buildings shown on tracing paper to the pictures. The Pope was so impressed by the Vatican pictures that he ordered a bound copy of *camera* for his library.

A.A.: Let’s stay in the Vatican for a while. There is a painting by Domenico Torti entitled *Allegoria dell’arte fotografica* on the ceiling of the Sala dei Candilabri in the Vatican Museums. It

9. Olonetzky 2007 (reference 6), 89-90.

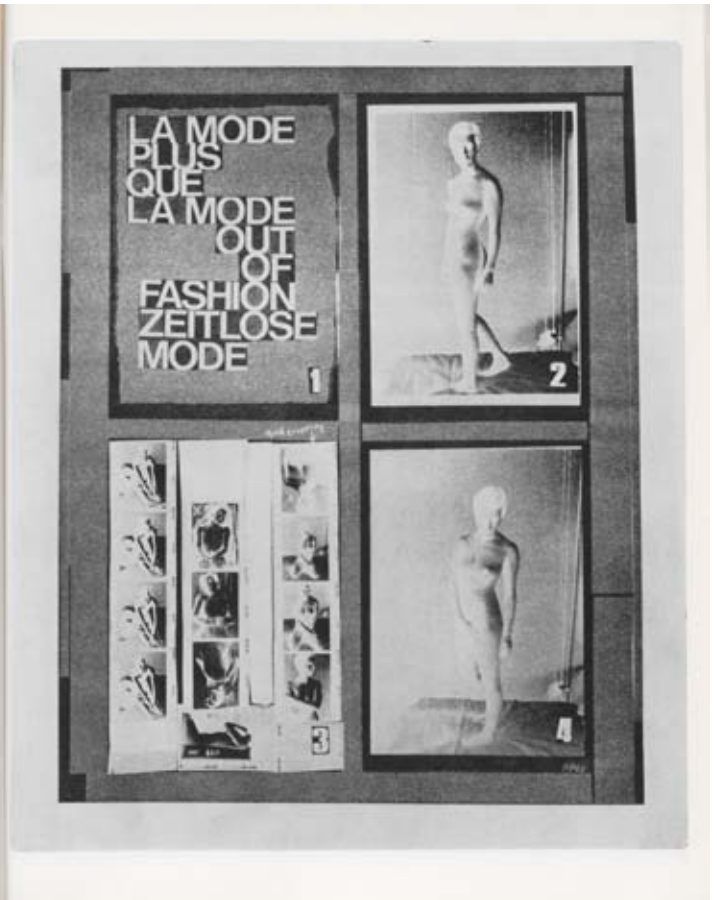


Figure 8
camera 07/1969, pages 32-33.
Photogravures: Allan Porter.

shows a putto hovering above the clouds holding a camera obscura up in his hands.¹⁰

A.P.: Quite a few renaissance painters used the camera obscura. Leonardo da Vinci's *Mona Lisa* is two-dimensional, flat, because he used a camera obscura to show the background; Canaletto (Bernardo Bellotto) also used this kind of apparatus to paint his vedutes.

A.A.: There are two especially notable sentences in your introduction to one of the numbers dealing with printing techniques (6/1969): "The new is not really as important per se as coming to terms with it intellectually. And, the future of photography lies precisely in this 'adjustment and its adaption'".¹¹ What did you mean by that?

A.P.: As one example, I brought a reportage by Dean Brown that he had shot from a television screen, and pictures by Duane Michals that dealt with the problem of picture sequence and serial pictures (fig. 7).

A.A.: You also showed your own photogravures in that number; they reminded me of Dadaism in the way they played with letters and numbers. (Auer gives him a newspaper review of his exhibition at *Die Brücke* Gallery in Vienna from 29 August 1971).

A.P.: However, they were "not (borrowed) interpretations" of photographs but consciously conceived combinations of images and writing that I had created using copperplate techniques (fig. 8).

10. Italo Zannier, *Il sogno della fotografia*, Milano: Skira, 2006, plate section XXIII.

11. camera 6/1969, 5, 13.

ZEIT FESTHALTEN

Zeit: Zeitlos

Mit den Augen dieses Photographen gesehen wirkt alles belebt, ohne Rücksicht darauf, ob die Dinge in Tat und Wahrheit tot oder lebendig sind. Dabei ist alles doppeltartig: tot und still, ob festgehalten in einem Augenblick der Bewegung oder in einem Augenblick der Ruhe, ob bewegt oder ruhend.

Lucien Clergue

Aus unserer organischen Umwelt wählte Clergue die Frau und die Erde zum Thema. Organisches Leben um sich ist nicht endlos und nicht ewig, aber die Gestalt der Frau und die wesentlichen Erscheinungen der Weiblichkeit sind immerwährend. Die zyklische Erfahrung der Mutterschaft kehrt immer wieder, und Erde und Mutterschaft werden in Geschichte und Legenden immer in Zusammenhang gebracht. Die Erde selbst ist weiblichen Geschlechts, und wir in unserer matrikulturell geprägten Gesellschaft haben uns damit abgefunden. Auch in den Jahreszeiten liegt eine immerwährende Wiederkehr, und ihr ewiger Zyklus ist unserem Geiste immer gegenwärtig. Weil die Erde sich um die Sonne und der Mond sich um die Erde dreht, erstreckt ein Element der Zeit, und durch die wechselnden Stellungen der Planeten schuf sie sich ihr eigenes Mass.

Clergue nimmt das Geschehen von Ebbe und Flut zum Anlass für seine Bilder - ob eine Welle den menschlichen Körper wie mit einer Felschne abblätzt oder ob eine fast überflutete Gestalt im seichten Wasser liegt. Mit dem gleichen Phänomen spielt er auch in Verbindung mit Sand und Erde, zusammen mit starkem Licht und harten Schatten. Durch die Verwendung all dieser Symbole kreiert Lucien Clergue ein Element der Zeitlosigkeit. Dann wendet er sich anderen Elementen der organischen

Umwelt zu, wie der Rinde eines Baumes. Oben der Baum Stamm erzeugt und sich vermehrt, erscheint er uns als ein Element der Beständigkeit, und es ist, als sei er immer schon dagewesen. Clergue findet seine Themen dort, wo er geboren wurde und lebt. Er stammt aus Arles in Südfrankreich, und er kreiert seine Studien am Meer und in der Brandung der Camargue.

Durch die Art, wie er den menschlichen Körper und die Erde als Motive verwendet, schafft Lucien Clergue in seiner Bilderfolge einen Eindruck der Zeitlosigkeit. A. P.

Die folgenden Aufnahmen von Lucien Clergue wurden 1966-1964 zur Hauptsache in der Camargue und in Paris gemacht.

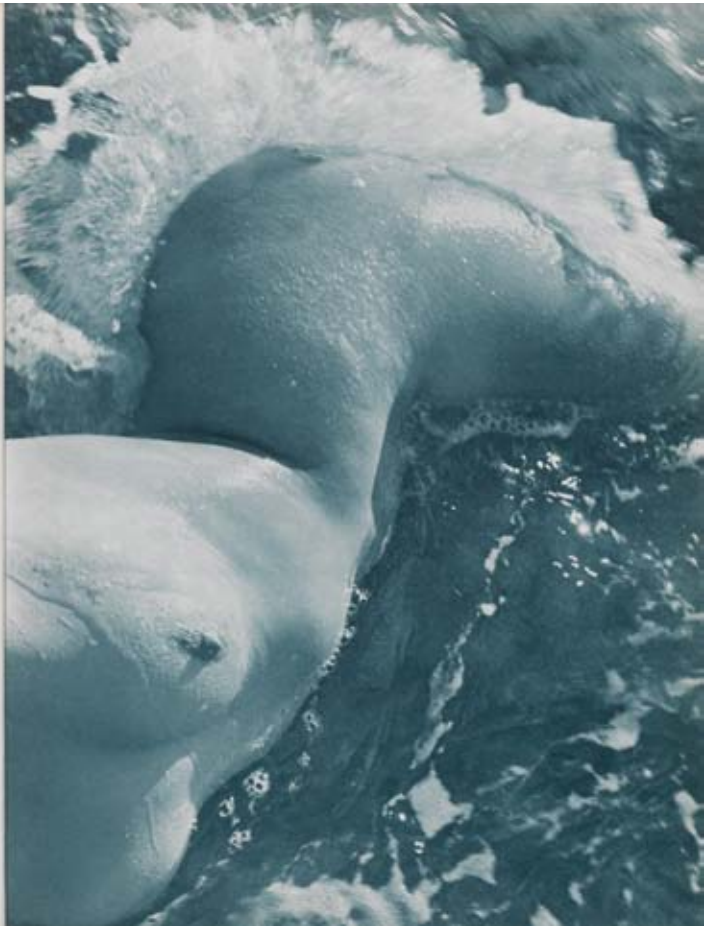


Figure 9
camera 03/1966, pages 16-17.
Photographer: Lucien Clergue.

A.A.: That number looked forward to the age of electronics!

A.P.: It did! In it, I showed photographs that dealt with the mass media of television and multimedia production, such as the method for looking at sound films developed by Harvey Lloyd in 1962: the CBS-Cinemacenter- Multiscreen- Film for Mixed Media that led to the presentation form for looking at enormous pictures.

A.A.: The **real** issue at the *photokina* in Cologne and at the *Rencontres Internationales de la Photographie* in Arles (1972).

A.P.: Oh yes! I organized seven exhibitions for the picture shows at the *photokina*; L. Fritz Gruber initiated the first one in 1950. He came to visit me in Lucerne almost every year. I guess you know that Gruber (1908–2005) was behind the foundation of the Deutsche Gesellschaft für Photographie (DGPh) in 1951. And he was also the one who recommended that the DGPH award its annual Culture Prize to outstanding personalities from the world of photography starting in 1951.¹² And, I gave lectures on Josef Koudelka, André Kertész, Josef Sudek and other photographers in Arles.

A.A.: Haven't you had a close friendship with Lucien Clergue (*1934) for many years?

A.P.: That's right. I published his nude photographs 'Nè de la Vague' in *camera* already in March 1966 (fig. 9) and regularly travelled to the *Rencontres* in Arles between 1977 and 1987. Lucien¹³ often visited me in Lucerne. I presented many American photographers in Arles; at

12. Allan Porter was awarded the Culture Prize of the Deutsche Gesellschaft für Photographie in 1979.

13. In 1968, Lucien Clergue, together with Michel Tournier, founded the festival of photography *Rencontres Internationales de la Photographie* in Arles; it is held every year from July to August.



Figure 10
camera 10/1974.
Cover: Warren Krupsaw,
Polaroid, Typ 58.
Austrian National Library,
Picture Archives and Graphic Department.

the time, in the 1970s, the French hardly knew anything about contemporary photography in the USA. It was the same with many European photographers I met in Arles; they were also published for the first time in *camera*. But today, everything has changed in Arles.

A.A.: What do you mean by that?

AP: It has become very commercial and is getting bigger and bigger. Just one example; Arles is planning to create a gigantic *Centre International de la Photographie et de l'Image*. Maja Hoffmann, who created the Photo Center in Arles by Gehry, was my assistant at *camera* for two years. She is Hoffmann LaRoche's main heiress and the chief supporter of this project; Frank Gehry, who built the Guggenheim Museum in Bilbao in 1997, has been commissioned with the planning.¹⁴

A.A.: Why did the Polaroid process appeal to you so much? On page one of the October 1974 number you write that: "When the Polaroid process was introduced, professional photographers found it somewhat uncanny – something like Daguerreotypes in the eyes of painters (...). Very few photographers really understood the cultural significance of the new process and most shied away from adventuring into the new medium".¹⁵ How should we understand that?

A.P.: Not all photographers immediately understood the importance of instant photography. I met Edwin Herbert Land (1909-1991) when I visited the Polaroid archives in Cambridge, Massachusetts. I was deeply impressed with his sharp scientific spirit and his ability to look into the future based on his knowledge of the past. I produced several catalogs for the Polaroid Corporation between 1973 and 1976 and introduced the principle of instant photography in the October 1974 (fig. 10) issue of *camera* that was devoted to the subject. You should also know that, while I was preparing the April 1966 Guggenheim number, I shot all the pictures on PN-55 films in "11x14". The quality of the images was very good; quite close to gravure negatives. In this way, we could do without transporting the originals from the USA. Bucher's graphics section then produced the gravure plates directly from the Polaroid negatives – and they were all perfect. In 1978, I organized a travelling exhibition of Polaroid photos: Anselm Adams, Minor White, Yousuf Karsh, Lennart Nilsson, Robert Frank, Bruce Davidson, Helmut Newton, Brett Weston, Gisèle Freund, Josef Sudek, Oliviero Toscani, Philippe Halsmann, Ulrich Mack, Walker Evans and many others were included. It was displayed in numerous cities. When one of these was shown in the Musée de l'Élysée, I told its director at the time, Jean Favrod, that the entire exhibition should not be sent back to the USA and a part of it kept in Lausanne.

A.A.: That's really interesting! There was a Polaroid exhibition in the WestLicht Gallery in Vienna in June 2011 where they showed parts of the 4400 works they had purchased from the

14. Frank Gehry, a Californian architect, designed a 56-meter high aluminum tower. However, the National Commission for Historic Buildings rejected the plan because the building would be erected on the remains of an ancient cemetery. The City of Arles is now torn between the exciting prospect of the Parc des Ateliers developing into a multicultural center and the fear of its name being deleted from the UNESCO World Heritage list.

www.modemonline.com/modem-mag/article/1206-france--arles-f [28.01.2012]

15. *camera* 10/1974, 1.

16. WestLicht-Exhibition 17 June–21 August 2011. Catalogue: Archim Heine, Rebekka Reuter, Ulrike Willingman, *From Polaroid to Impossible. Masterpieces of Instant Photography – The WestLicht Collection*, Ostfilden: Hatje Cantz, 2011.

Musée de l'Élysée.¹⁶

A.P.: Yes, I know that. But they didn't invite me to the opening even though the majority of these pictures were originally selected by me. I made a lot of portraits myself using the SX-70. For example, when I was photographing Andy Warhol I told him he should blow his nose.

A.A.: Oh yes, that was one of the pictures and there were many other that you published in the 10/1974 issue of *camera*. Peter Coeln, the owner of the *WestLicht* Gallery in Vienna, bought the European section of the Polaroid Collection – around 4400 photographs – from the Swiss Musée de l'Élysée.¹⁷ By the way, we also showed a slightly slimmed-down version of your Polaroid exhibition in our gallery *Die Brücke* in March 1975.

A.P.: Yes, I remember that. Look here, this is the *WestLicht* exhibition catalog.

A.A.: As with virtually all of the volumes of *camera*, the number dealing with Heinrich Kühn (6/1977) is notable for its exquisitely beautiful design. How did you get hold of these pictures?

A.P.: I had learned about Kühn's oeuvre from *Camera Work* by Alfred Stieglitz. And, I had a girlfriend in Innsbruck in 1974. Her tennis partner was Dr. Diether Schönitzer, Heinrich Kühn's grandson who invited me to Birgitz and showed me the pictures by Kühn. Lotte Schönitzer¹⁸ told me the whole family story. I took some pictures to make reproductions for *camera* and showed them to Harry Lunn (1933–1998).

A.A.: How interesting! Harry Lunn sent us a letter in the fall of 1974 and said that he would like to visit Lotte Schönitzer. All three of us – Harry Lunn, Werner Mraz and myself – then travelled to Birgitz in February 1975. I remember that Harry Lunn soon took out his checkbook and made purchases for a considerable amount of dollars. He never made it a secret that he had been a member of the CIA until 1967¹⁹. In 1971, he completely changed the focus of his gallery towards photography and became one of the most successful photo dealers in the 1970s and 1980s. There is proof that there were connections between the Austrian art and literature scene and the CIA in the late 1950s²⁰.

A.P.: You should realize that, during the Cold War, the CIA established a large network of cultural programs with the goal of countering Communism; this included introducing pop art and American abstract expressionist paintings to European museums.

A.A.: You devoted a *camera* to the winners of the Culture Prize of the Deutsche Gesellschaft für Photographie (DGPh) just as you did for the recipients of Guggenheim Grants in the 4/1966

17. Gregor Auenhammer, *Perfekt unperfekt*, Vienna: Standard, 13.08.2011, Album A 10. Archim Heine, Rebekka Reuter, Ulrike Willingman 2011 [reference 16]. For months, A.D. Coleman's blog at www.noreply+feedproxy@google.com commented on the search for prospective buyers and Sotheby's Polaroid auction in New York: 4 May 2010 *Polaroid Collection, Postmortem/Debriefing/Q&A*; *The Hammer Comes down, Part 1*, 27 June 2010; *The Hammer comes Down, Part 2*, 29 June 2010. The ESHPh published excerpts in *The International Letter, Spring*, Vienna 2010, 23–24; *The International Let-*

ter, Autumn, Vienna 2010, 17–19, www.donau-uni.ac.at/eshph 18. Mother of Diether Schönitzer and youngest daughter of Heinrich Kühn.

19. Frances Stonor Saunders, *Who Paid the Piper. The CIA and the Cultural Cold War*, London: Granta Books, 1999/2000. The book received the Gladstone History Book Prize of the Royal Historical Society [author's comment].

20. Gerhard Habarta, *Frühe Verhältnisse. Kunst in Wien nach .45*, Vienna: Der Apfel, 1996. 208, 209, 210.



Figure 11
camera 10/1975.
Cover: Imogen Cunningham.

edition.

A.P.: Yes. In the October 1966 number, I published excerpts from the congratulatory speeches along with photographs by the winners of the DGPh cultural prizes: Henri-Cartier Bresson, Erich Schulthess, August Sander, Alfred Eisenstaed, Helmut Gernsheim, Man Ray, Fritz Kempe, Heinz Hajek-Halke, Hilmar Pabel, Otto Steinert, Albert Renger-Patzsch, Felix H. Man and Fritz Brill. But, I would like to briefly go back to *camera* 4/1966: I must tell you that when Minor White²¹ saw my Guggenheim number he told me that he wanted to make his next editions of *Aperture* exactly the same!

A.A.: But didn't Minor White start publishing his *Aperture* magazine in

1952?

A.P.: Yes, but the early numbers had a smaller format and this made people feel that *Aperture* was merely a catalogue and not actually a journal! That is why Minor White changed its appearance.

Encounters: *camera* and *Die Brücke*

A.A.: *camera* appeared twelve times a year and was an important source of inspiration for museums, galleries and photographers – and also for my gallery activities. We already started showing American photographers (fig.11) in the 1972/73 season: Diane Arbus, Duane Michals, E. S. Curtis, Minor White, Edward Weston, Judy Dater, Andrew Davidhazy, Lee Friedlander, Les Krims, Dick Arentz, Susan Barron and Ralph Gibson and so on. At the time, there were not many Austrians included because the history of Austrian photography did not start to be really investigated until 1983. I was able to encourage 400 people to subscribe to *camera* in the photographic bookshop²² that was attached to my gallery.

A.P.: I know; that really surprised us! And we then listed your photo gallery *Die Brücke* as our

21. Minor White (1908–1976), American photographer, founded the magazine *Aperture* in 1952 together with Anselm Adams, Barbara Morgan, Nancy und Beaumont Newhall, editing it until 1975. The format of *camera*: 29 x 22,3 cm.

22. Auer 1999 (reference 1), 41–42.

camera

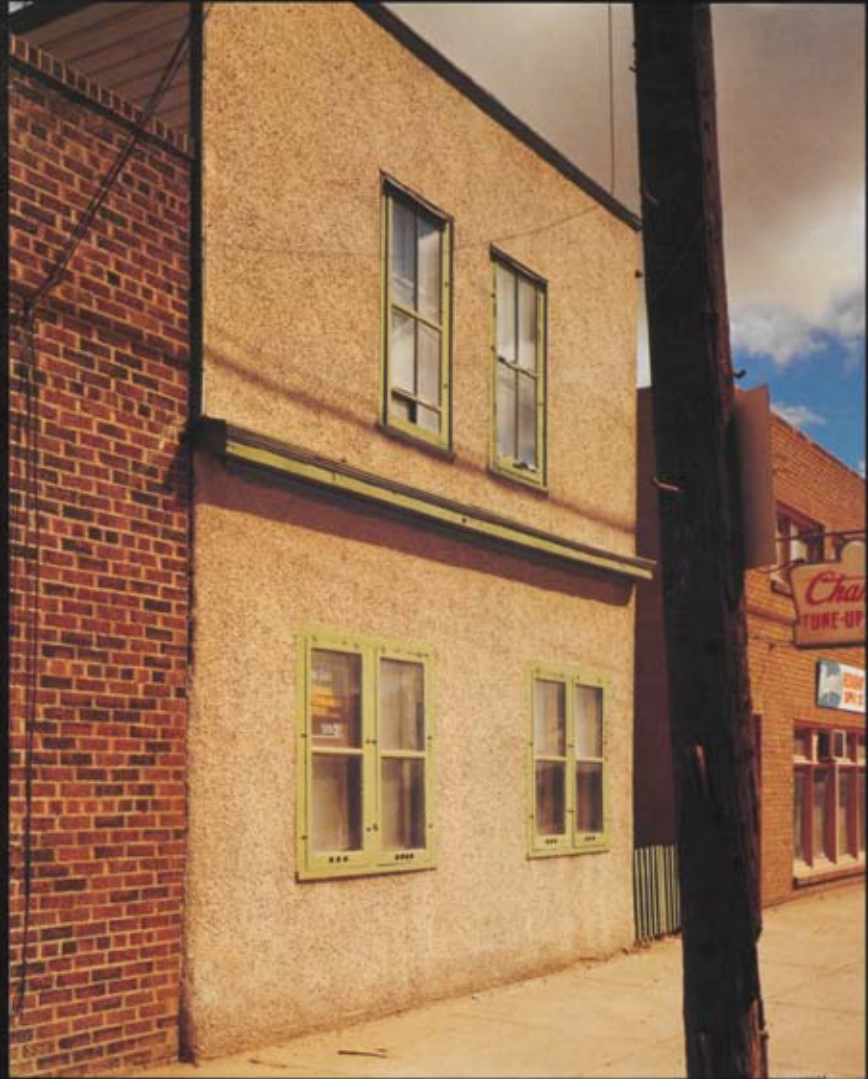


Figure 12
camera 01/1977.
Cover: Stephen Shore
Typ 'C' Print.

STEPHEN SHORE

Stephen Shore was born on 30 August 1947 in New York City. After studying photography with Minor White in the spring of 1970, Shore received a grant from the National Endowment for the Arts in 1974 and a Guggenheim Foundation Fellowship in 1975. He held his first one-man exhibition in the Metropolitan Museum of Art, New York City, in 1977, and this was followed by further one-man shows in London, New York, San Francisco and Aachen (Germany) in 1977, 1978, 1979 and 1980. His long list of group exhibitions between 1970 and 1978 include shows in The Hague, London, New York, Cologne, Miami, Washington D.C., Idaho, Chicago, Columbia (Ohio), Boston, Kalamazoo (Michigan), Walkley (Massachusetts), Santa Elena (Indiana), The George Eastman House, Flint (Michigan), St. Louis, Cambridge (Massachusetts), Princeton, and a number of other cities. His work is represented in the collections of the Metropolitan Museum of Art, New York City; the Museum of Modern Art, New York City; the Everson Museum, Syracuse, New York; the Northwestern University of Art, Kalamazoo, Michigan; the University Gallery, University of Minnesota; Minneapolis; the Inver College Art Museum, Poughkeepsie, New York; the Delaware Art Museum, Wilmington, Delaware; Yale University Art Gallery, New Haven, Connecticut; Seagram Collection,

New York City; The Art Museum, Princeton University, Princeton, N.J.; and the Seattle Art Museum, Seattle, Washington. Photographs by Stephen Shore, an exhibition of works by a member of the new generation of color photographers, was on view at the Museum of Modern Art from 8 October 1976 through 2 January 1977. His publications include: Andy Warhol, 1968, Museum of Art, Rockford, The City, 1971, Peter Bunnell, Editor of Photography, Oxford University Press, New York City; Art Forum, 'The Coming of Age of Color Photography', by Max Kozoff, January 1979; Camera, 'Photography—A Contemporary Conversation', Part II, December 1976; New Topographics, 1975, International Museum of Photography at George Eastman House; Art in America, 'Route 66 Revisited: The New Landscape Photography' by Cogan Ratzoff, January/February 1967; Esquire, 'The Ten Toughest Photographs of 1976', by Douglas Davis, February 1976; Assays of American Photography 1976, University of Missouri, St. Louis; Resonance, 'The Frontiers in Color' by Douglas Davis & Mary Rourke, 10 April 1976; Aperture, Signs of Life, Burroughs in the American City, Vol. 20, No. 1, and Modern Photography, 'U.S.A.: Putting the Limit' by Julia Sully and Andy Greenberg, July 1976.



Figure 13
camera 01/1977, pages 14-15.
Photographer: Stephen Shore.

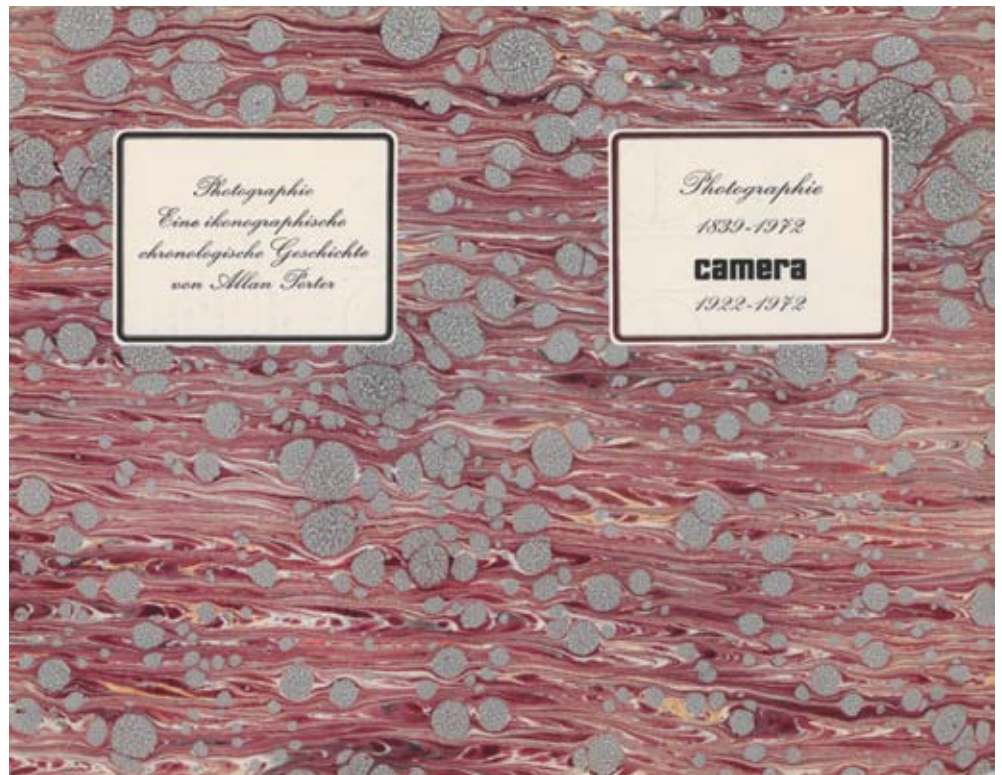


Figure 14
camera 12/1972.
 Special edition of 50th Jubilee of *camera*.

Austrian representative for the first time in *camera* 12/1972.

A.A.: The number of American photographers in *camera* is not the only conspicuous thing; you were also one of the first photo editors to place color photography on the same level as black-and-white and published works by Eliot Porter, William Egglestone and Stephen Shore.²³ (Fig. 12, 13).

A.P.: That's right. You must realize that these young American photographers were still completely unknown in Europe and *camera* offered them their first platform to appear before the public.

A.A.: We first met in Vienna in December 1972. The occasion was the 50th anniversary of *camera*²⁴ when we showed your traveling exhibition *Sequence* (fig. 14) in *Die Brücke*.²⁵ The impact this exhibition had on the work of European photographers could still be felt years later.

A.P.: I feel the same way. My exhibition was also shown in the *Photographer's Gallery* in London. Colin Osman (1929–2004) was so enthusiastic that he immediately started a similar journal in London; he was very successful with his *Creative Camera* in 1968. In addition to pictures from international photo history, he also introduced many young English photographers just I had done with young Americans in *camera*.

A.A.: Of course Osman found an outstanding editor²⁶ in Bill Jay (1940–2009) who then left *Creative Camera* in December 1969 to establish his wonderful, all too short-lived, magazine *Album*. He went to the USA in 1972 where he studied under Beaumont Newhall (1908–1993) and Van Deren Coke (1921–2004) at the University of New Mexico in Albuquerque. You must have known the two photo-historians.

A.P.: I certainly did! Once when I was in New York, John Szarkowsky (1925–2007), who was head

23. Christoph Schaden, *New Color – Colour Photography in the USA*, lecture held on 28 October 2011 at the conference: *Auf der Suche nach natürlichen Farben. 150 Jahre Farbphotographie (On Search for Natural Colours. 150 Years Colour Photography)* organized by the German Society for Photography (DGPh) and the Industry and Film Museum Wolfen (IFM), former Agfa Film factory Wolfen (28 – 29 October 2011)

24. *camera* 12/1972. Anniversary edition *Photography. An iconographic chronological history* by Allan Porter. *Photography 1839–1972. camera 1922–1972*.

25. *camera* 10/1972, exhibition catalogue 10 December 1972–8 February 1973.

26. Obituary Colin Osman by Colin Ford in: *PhotoResearcher* no. 7, Vienna: ESHPh, 2004, 14, 15.

of the Photo Department of the MoMA at the time, called me and said: “I have two people here with me who want to meet you.” I went there straight away and found myself face to face with two great men: Anselm Adams (1902-1984) und Beaumont Newhall (1908-1993). We immediately started a fascinating discussion on early French photography.

A.A.: Did you ever come back to Austria?

A.P.: Yes, in March 1977. The Salzburg College invited us to a workshop together with Christian Vogt.

A.A.: Do you know that Beaumont Newhall worked at the Philadelphia Museum of Art – in your hometown – for some time in 1931? He was the doyen of photo-history, had studied in Paris and London, had excellent knowledge of German and French, and took part in a seminar on “Literature and Mass Media” in Salzburg (Schloss Leopoldskron) in 1959. In 1978, I invited Newhall to Vienna to give a lecture on Alfred Stieglitz’ European years during the symposium on *Internationale Aspekte der Pictorial Photography* in the *Fotografis* Collection.²⁷ André Jammes’ French translation of his *History of Photography* (1967) actually came rather late.

A.P.: That’s definitely true seeing that the exhibition with the same name was shown in the MoMA in 1937! Beaumont Newhall and André Jammes got on well with each other. Later, they both tried to acquire the Albert Kahn collection, but were unsuccessful.

A.A.: Are you talking about the large-scale ethnic photo-project by Albert Kahn (1860-1940) *Les Archives de la Planète* that is now in the Musée d’Albert Kahn in Paris?

A.P.: Yes. The BBC also made a film about this collection.²⁸

A.A.: Helmut Gernsheim (1913-1995) was certainly one of the most important figures in photo-history. He had a high opinion of Newhall, but thought less of Van Deren Coke. I have the feeling that he was somewhat suspicious of his many-sidedness. Coke (1921-2004) had been a sculptor and painter before coming to photography. He had known Paul Strand, Charles Sheeler, Alfred Stieglitz and many others personally. And, above all, his meeting with Edward Weston when he was only 17 had made a great impact on him. Coke had dealt intensively with modern art – both practically and theoretically – and considered photography an important aspect of the fine arts.²⁹ Gernsheim did not do this to the same extent. To give you an idea of this, at the Symposium *150 Jahre Kultur- und Kunstgeschichte der Fotografie* organized by the *Fotografis* Collection in Vienna in 1976, Gernsheim categorically refused to sit next to Van Deren Coke but had very lively discussions with Newhall. By the way, Gernsheim gave me the book *Dialogue with Photography*³⁰ when I visited him in Lugano/Castagnola in March 1986. Do

27. Auer [reference 1], 171–175.

28. *Albert Kahn, Banker und Pazifist*, documentary film by Mehdi Lallaoui, F 2006; *Die wunderbare Welt des Albert Kahn*. Documentary film by David Okuefuna, GB 2007 www.de.wikipedia.org/wiki/Albert_Kahn [21.07.2011]

29. Van Deren Coke, *The Painter and the Photograph: From Delacroix to Warhol*, Albuquerque: University Press of New Mexico, 1972.

30. Paul Hill, Thomas Cooper, *Dialogue with Photography*, New York: Farrar/Straus/Giroux, 1979.

31. Anna Auer, *Fotografie im Gespräch*, Passau: Dietmar Klinger, 2001.



Figure 15
camera 02/1976.
Cover: Karl Blossfeldt.

you know it? I modeled my own interview book *Fotografie in Gespräch*³¹ on it.

A.P.: You have to know that I was responsible for most of the correspondence with the photographers for *Dialogue with Photography*. I had already published some of the interviews in *camera* before the book came out. Thomas Cooper is an outstanding photographer – he comes from the Minor White school – and Paul Hill taught at Trent Polytechnic in Nottingham. His students were always very enthusiastic about his courses.

A.A.: The two were very courteous in thanking you for all your assistance and help in coming up with a title for the book.

A.P.: Of course you know that Van Deren Coke was director of the art gallery at the University of Albuquerque starting in 1962. When he became director of the Photo Department of the Museum of Modern Art in San Francisco (SFMOMA) in 1979, he continued expanding its collection, especially with photographers from the West Coast: E. Weston, A. Adams, Dorothea Lange, Tina Modotti, Robert Adams and all the other who are so famous today. He was also interested in European photography from the 1930s and made exhibitions of it (fig. 15) in the SFMOMA.

A.A.: That's right. When Van Deren Coke received his Guggenheim grant in 1975, he spent almost an entire year visiting museums in Europe. He came to Vienna in April 1975 when we had just started negotiating with the Österreichische Länderbank on the possibility of establishing an international photographic collection. Van Deren Coke gave an extremely enlightening lecture on his photographic collection at the University of New Mexico in Albuquerque as part of an exhibition³² I organized for the Österreichische Länderbank in Graz; he also spoke about photographic education at American universities. Two months later, the *Fotografis* Collection was established in Vienna.³³

32. *Der Maler und der Fotograf. Alfons Maria Mucha und Dick Arentz*, Österreichische Länderbank, Graz, 12–30 April 1975.

33. Auer (reference 1), 151–161.



Figure 16
camera 12/1973.
Cover: Edward S. Curtis.

A.P.: Yes, I recall that important stage in the preparations for the *Fotografis* Collection.

A.A.: I cannot not mention your special number on E.S. Curtis in *camera* 12/1973 (fig. 16).

In August 1973, we called you from Vienna late one night and said that we had just met Rudy Kirk from the California State University who had shown us wonderful platinum prints and large-size photographs by Edward Sheriff Curtis. Do you remember? At first you were extremely skeptical and said: Curtis pictures in Vienna? No, that's impossible! But by then, Rudy Kirk was already on the train to visit you in Lucerne.³⁴ The Curtis project accompanied us to many international art fairs over the years and brought us a great deal of recognition.³⁵

A.P.: Of course I remember. I even went to California to see Rudy Kirk and spent a whole month there with his family, his wife and children, to select the pictures for *camera*.

A.A.: Let's talk a bit more about magazines. I had *artforum* as well as *camera* and *Aperture* in my bookshop. John Coplans (1920-2000) was not only the co-founder and long-time editor-in-chief of *artforum*, he was also an enthusiastic collector of photographs and especially fond of Carlton E. Watkins mammoth prints.³⁶

A.P.: But he didn't have much money. He was one of the first to propagate Pop Art in the USA in the 1960s; he introduced Roy Lichtenstein, Andy Warhol and all the others in *artforum*.

A.A.: Right. In June 1977, we invited Coplans to Vienna to take part in the *Fotografis* symposium "Auf der Suche nach einer neuen Bilddefinitor"³⁷ where he gave a brilliant lecture on C.E. Watkins. He was also a multifaceted artist. Even at an advanced age, he photographed his naked body like a sculpture – but made sure not to show his face.

A.P.: Oh yes; those "hairy" pictures.

34. Auer (reference 1), 47–50.

35. *Ibid*, 145.

36. Weston Naef, Christine Hult-Lewis, *Carlton Watkins. The Complete Mammoth Photographs*, Los Angeles: Getty Publications. 2011.

37. Auer 1999 (reference 1), 168–171.



Figure 17
camera 12/1974.

Cover: Robert Demachy.
Austrian National Library,
Picture Archives and Graphic Department.

A.A.: The first comprehensive retrospective of the work of Alfred Stieglitz³⁸ was organized by the Metropolitan Museum in New York; the curator was Weston Naef. It was never intended to leave the USA but I was able to show a smaller version of it in the *Viennese Secession*³⁹ and had a true-to-scale copy of Stieglitz' famous *Gallery 291* (with bookshelf and curtain track) built on the first floor. It caused quite a stir in the media.

A.P.: Weston is an interesting person who knows a great deal about the history of photography. Later, he went to Los Angeles where he founded the photographic department of the J. Paul Getty Museum in 1984. And, I'm sure you know that Weston made the wonderful book about Pictorialism *The truthful lens*.⁴⁰

A.A.: In 1992, Weston invited me to California for a three-month study period at the J. Paul Getty Museum in Malibu where I was able to continue with my research into Austrian photography in the emigration. The result was the exhibition *Übersee* shown in the Kunsthalle in Vienna in 1998.⁴¹

A.P.: I heard about it; it must have been a very impressive presentation.

A.A.: The photographic department of the Getty Museum was officially founded in 1984 but I am sure there must have been a lot of lengthy preparations before that.

A.P.: Oh yes, it was like this: Weston was still working for the Metropolitan Museum and so had to stay in the background; Daniel Wolf, a New York art dealer, was commissioned with making the acquisitions. His father was on the board of J. Paul Getty's major American oil company and naturally knew about the plans to found a photo collection at the Getty Museum. He was instrumental in having his son with the Getty Museum before it even opened. Vincent Vallarino, a talented young photographer who worked in my archives for two months, assisted Daniel Wolf in obtaining the pictures. Vincent knew Minor White, Paul Caponigro and all of these people and was able to open many important doors for Daniel Wolf. Vincent also had a sister who was married to one of the Mellons. The Mellons are one of the wealthiest families in America and have enormous economic and political influence. All of these people were pulling strings behind the scenes to make sure that the Getty photo collection came into being.

A.A.: How interesting! When the Getty Museum announced what was to be the core of its collection in 1984, it consisted of 5 large and 12 smaller collections. The five large ones came from Bruno Bischofberger (Zurich), Arnold Crane (New York), Marie-Thérèse & André Jammes (Paris), Volker Kahmen/Georg Heusch (near Bonn) and Sam Wagstaff (New York).⁴² (fig. 17).

A.A.: Did you also know Sam (Samuel Jones) Wagstaff?

38. Weston J. Naef, *Fifty Pioneers of Modern Photography. The Collection of Alfred Stieglitz*, New York: The Viking Press, 1978.

39. *The New Yorker Photo-Secession zu Gast in der Wiener Secession* (6–20 December 1979).

40. Lucien Goldschmidt, Weston J. Naef, *The truthful lens: a survey of the photographically illustrated book, 1844–1914*, New York: Grolier Club, 1980,

based on an exhibition held at the Grolier Club, December 1974.

41. Anna Auer, *Übersee. Flucht und Emigration österreichischer Fotografen 1920–1940 [Exodus from Austria. Emigration of Austrian photographers 1920–1940]*, exhibition catalogue, Kunsthalle Vienna, Vienna: Kunsthalle 1997.

42. Weston Naef, *The J. Paul Getty Museum Handbook of the Photographs Collections*, Malibu: The J. Paul Getty Museum, 1995, ix 9–10.

A.P.: Yes, I was even one of his friends although he knew that I am “straight”, not homosexual. He came from an old-established New York family and had studied at Yale. Sam had an exceptionally sure feeling for quality. You shouldn’t forget that he worked as curator for contemporary art at the Wadsworth Atheneum in Hartford, Connecticut (1961–1968) and at the Detroit Institute of Art (1968–1971). But he only really became interested in photography when he saw the exhibition *The painterly photography, 1890-1914* at the Metropolitan Museum in 1973 and, even more so, through his friendship with Robert Mapplethorpe (1946–1989) who he fell in love with.

A.A.: Weston Naef introduced me to Sam Wagstaff (1921–1987) in March 1977. He was an extremely good-looking man with a wonderfully dark, deep voice. At the time, I was playing with the rather bold idea of exhibiting his collection in the Vienna Secession. But, the transport and insurance costs were much too high for the artists’ society and the exhibition never took place. And, while I was making enquiries, I was a little bit surprised to discover that my correspondence with him was included in his estate in the Smithsonian Institution.⁴³

The Swiss Foundation for Photography

A.A.: When was the Swiss Foundation for Photography founded?

A.P.: The idea goes back to 1965. The aim was to preserve the estates of Swiss photographers for posterity. In October/November 1970, an exhibition entitled *The Concerned Photographer* was held in the Centre Le Corbusier in Zurich⁴⁴ during which the notion of founding the Swiss Foundation for Photography and linking it with the *International Fund for Concerned Photography* established in New York by Cornell Capa was launched.

A.A.: Doesn’t the charter state that there was to be cooperation with the ICP (International Center of Photography) in New York with the aim of reciprocal orientation and documentation as well as organizing and presenting joint exhibitions?⁴⁵

A.P.: Exactly! But, I soon told the members of the Foundation’s management council that I would drop out if the Foundation was only a branch of the ICP and not an independent Swiss foundation. While the Foundation was being established in 1971, I spoke to Cornell about changing the name from *The Concerned Photographer* to *International Center of Photography (ICP)*.

A.A.: But doesn’t *The Concerned Photographer* go back to an idea of Cornell Capa (1918–2008) who founded the ICP together with Micha Bar-Am in 1974?

A.P.: This is how it happened: In the mid-1960s, I visited Cornell in his small two-room apartment in New York. At the time, he told me that he intended to change the *International Fund for Concerned Photography* that he had established in 1966 to honor the photographers Robert

43. In: Archives of American Art, Smithsonian Institution, Washington D.C.: *5th Detailed description of the Samuel Wagstaff papers, 1932-1985.1.2: Correspondence concerning Photography, 1957-1985, p 9 of 22, box 2, folder 39.* www.aaa.si.edu/collections/samuel-wagstaff-papers-6039/more (07.07.2011).

44. *camera* 4/1981, 20.

45. Olonetzky 2007 (reference 6), 54.

Capa, Werner Bischof, David Seymour and Dan Weiner, who had all died in the 1950s, into an institute named *Concerned Photography*. I suggested making a special number of *camera* available to him – free of charge – for his planned exhibition in New York in which he would be able to present his project. I produced 50,000 copies of this number in the J.C. Bucher Verlag in May 1969. We used the same volume as the catalog for the Zurich exhibition *The Concerned Photographer*, which I mentioned before.

A.A.: When did the Foundation start its work?

A.P.: After the annex to the Kunsthaus in Zurich had been completed, the Foundation took over its premises in February 1976 with the exhibition *Robert Frank*. Originally, it was planned that the Foundation be headquartered in Lucerne.

A.A.: Why Lucerne?

A.B.: The Swiss government gave us one million Swiss francs for this. Originally, Alice Bucher also wanted to contribute one million francs but withdrew her offer because she was already considering selling her publishing house. Now, the Foundation is located in the Fotomuseum Winterthur⁴⁶

A.A.: How do you manage to always be so well informed about everything?

A.P.: It's really quite simple: Whenever I travelled to New York, I went to the MOMA and visited Grace M. Mayer (1901–1996) there; she was the sister of Louis B. Mayer, the head of Metro Goldwyn Mayer. She started at the MoMA in 1949 and collaborated closely with Edward Steichen, the former director of the museum's photo department. Of course, another person I always visited was Lisette Model. That's how I kept up to date.

A.A.: How did you get to know Lisette Model (1901–1983)?

A.P.: I met Lisette for the first time in New York in 1965 shortly after I had taken over the editorship of *camera*. We met in the apartment of Harvey Lloyd who knew Lisette wanted to meet me and the coming editor of *camera*. We talked for hours about photography and our mutual friend Brodovitch. She spontaneously invited me to one of her lessons at the New School for Social Research of New York City where she was a specialist teacher of photography. I was purely and simply bowled over by her expertise as well as the way she made her students aware of the craft and skills necessary for photography. We stayed in contact after that and exchanged our views about young talents. For example, Diane Arbus was one of her students in 1959 and so was Ralph Gibson at a later time. In any case, we soon became great friends and it was always wonderful to be together with her.

46. Olonetzky 2007 (reference 6), 54 and 56.



Figure 18
camera 12/1977.
Cover: Lisette Model.

A.A.: Didn't Lisette Model receive a Guggenheim Grant in 1965?

A.P.: Yes, and that's why I met Lisette for an interview in New York; I wanted to list all of those who had received a grant from the John Guggenheim Memorial Foundation in the April 1966 number. But Lisette was against our interview being published.

A.A.: Did the interview with Lisette

Model ever come into print?

A.P.: I met Lisette a few times again in New York in May 1977 to prepare a sixteen page portfolio of her work for future publication in *camera*. In September, Lisette came to Lucerne for a month with her pictures and we created "her" number (*camera* 12/1977) together. She stayed here for an entire month and really enjoyed the peace and quiet of Lucerne and the surroundings. She had a lot of great ideas (fig. 18). She lived in a small apartment on the banks of the Reuss (the river that flows through Lucerne). Once we got two tickets for a concert with Mahler's Sixth Symphony under Herbert von Karajan. Afterwards, we went to the green room where she told him: "I come from Vienna and I have to tell you that you played the Mahler much too quickly. I would have preferred it a bit slower." Later, I said to her: "How could you say such a thing?" and Lisette answered: "Why not; don't forget, I only studied with Schönberg!" By the way: today, the Lisette Model archives are in Canada.⁴⁷

A.A.: Let's talk a bit about Ernst Haas (1921–1986). You were very fond of him, weren't you?

A.P.: Yes, he was a really great guy and one of the most warm-hearted persons in the Magnum group. The first one-man exhibition of his color photography was shown in the MoMA in 1962. And in 1964, John Huston called on him to make the spectacular opening pictures of unbelievably beautiful natural phenomena for his screen epic *The Bible*.

A.A.: Haas⁴⁸ considered the rhythm of a series of images as being extremely important and it was only natural that he would be also interested in the medium of film. Did Ernst Haas also visit you in Lucerne?

AP: Yes, the Huston movie was not even finished when we started working on the project

47. The estate of Lisette Model is stored in the National Gallery of Canada, Ottawa, file no: LM.AR2 F1.

48. Ernst Haas was awarded the Culture Prize of the Deutsche Gesellschaft für Photographie (DGPh) in 1972.



Figure 19
camera 11/1972.
Cover: Diane Arbus.

for his book *The Creation*. Ernst Haas was in Luzern for one month to finish the layout and follow me with the production. The book was being prepared as the movie was in progress and came after the movie. C.J. Bucher produced the book but many other countries were involved. We worked closely with different publishers. That is how the concept for his book *The Creation* developed; it was later translated into many languages.⁴⁹

A.A.: He was very fond of his *Creation* himself. He never forgot to visit our gallery whenever he was in Vienna and always signed the new copies of his book we had

in stock.

A.P.: After the book was finished, Ernst asked me what he should do with all the pictures. I told him that he was free to do whatever he wanted; he lived from commissions and that had been his first freelance job.

A.A.: Do you know that Ernst Haas produced a four-part television series entitled *The Art of Seeing*⁵⁰, in New York in 1962?

A.P.: No, I didn't.

A.A.: The Austrian photographer, art-historian and photo collector Fritz Simak wrote a thesis on Ernst Haas⁵¹ in 1990 and showed excerpts from this TV series in a lecture he gave in Vienna⁵². I can still remember the subtlety of Haas' interpretation of artworks, as well as how surprised the viewers were when they were not only shown masterpieces from the field of painting but also photography. You once made a very pertinent expression of his artistic sensitivity in *camera* when you compared his color abstractions with visual poems. You wrote: "Haas was actually able to create a poem out of surface structures, colors and lines using purely photographic means."⁵³

A.P.: Yes, Ernst Haas was an artist through and through. And a poet as well!

A.A.: Now I'd like to discuss one of the icons of American photography in the 1970s: Diane Arbus (1923–1971), one of Lisette Model's students. You gave a very touching account of the last time you saw her in *camera*⁵⁴ (fig. 19).

A.P.: Yes. We had a very special kind of relationship. The first time we worked together was in 1960 when I was art director of *Seventeen Magazine* and she and her husband Allan were active

49. Ernst Haas, *Die Schöpfung*, Düsseldorf, Vienna: Econ, 1971.

50. Ernst Haas, *The Art of Seeing*, National Education Television Network, Channel 13,

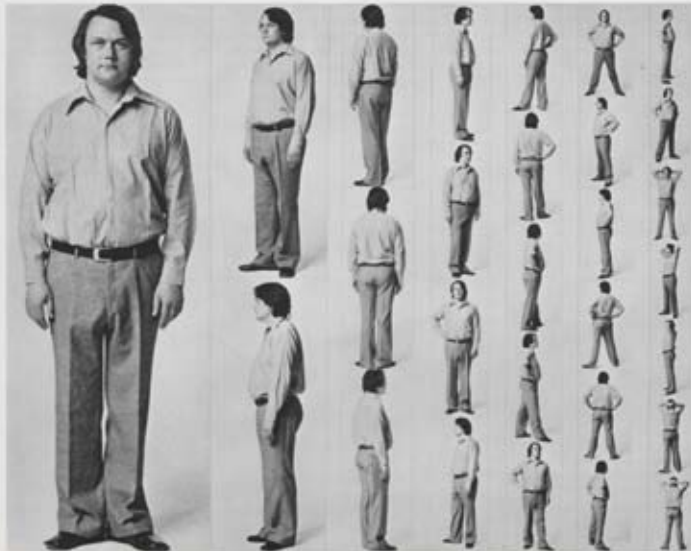
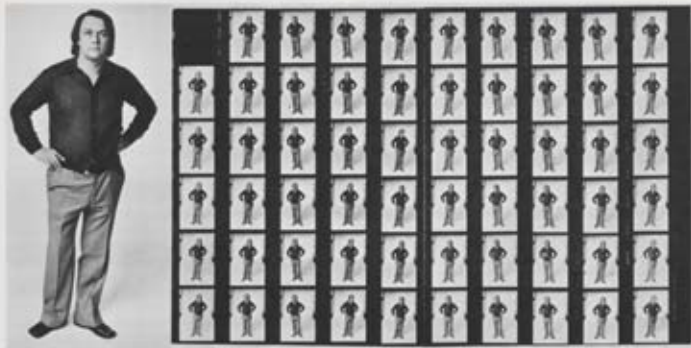
1962 (a television series with four 30-minute programs).

51. Fritz Simak, *Der Photograph Ernst Haas 1921–1986*, Vienna 1990.

52. Fritz Simak, *Ernst Haas – Motion Photography*, 4 April 1995, in: Photographische Gesellschaft, Wien.

53. *camera* 10/1970, 18.

54. *camera* 11/1972, 4, 21, 22.



FLORIS MICHAEL NEUSS

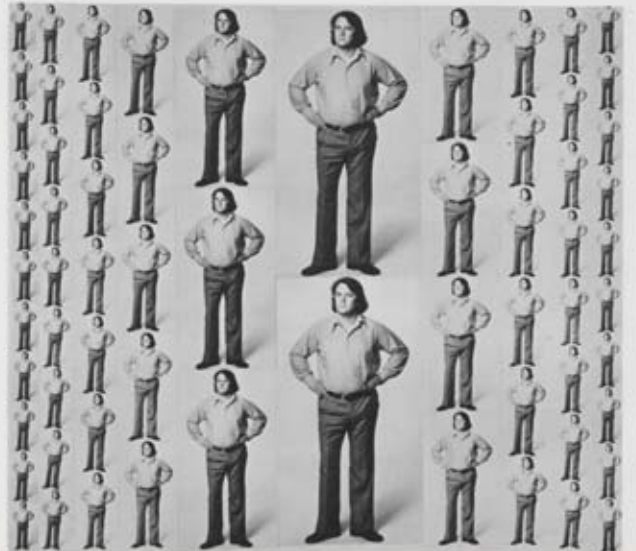


Figure 20
camera 02/1975, pages 28-29.
 Floris Michael Neuss.

in the fashion photography area. I visited her in her apartment in Greenwich Village West in the early 1970s. When I left, I saw a small black cloud hovering over her house. It seemed to me to be an omen of death. In summer 1971, while I was preparing *camera's* 'The Woman and Photography' number (2/1972), the telephone rang and my secretary told me that Diane had just committed suicide.

A.A.: Intuition? Don't things like that sometimes happen to people who are involved with art?

A.P.: Possibly. I have always let intuition lead my life and was lucky enough to often find my-

self at the right place at the right time!

A.A.: With *camera* in Lucerne?

A.P.: Maybe.

A.A.: How do you see the future of photography in our digital age? Today, a picture is digitalized and an exact “clone” produced; that means a copy with a constant quality.

A.P.: Each and every form of information is affected by digitalization today: newspapers, books, music and images. I feel that video art will gradually disappear from the museums and galleries. All of these things will only show up on the internet in the form of blogs. Photography has long become part of the internet. Today, you can click on almost any museum on the web, from George Eastman House (GEH) in Rochester, over the MoMA in New York to the SFMOMA in San Francisco. No problem at all! The point is that now photography, just like literature, is being defined differently.

A.A.: What do you mean by that?

A.P.: There are two kinds of photographs: ‘discoveries’ and ‘inventions’. Today, a discovery is often turned into an invention because all images are digitally processed (...) The original will become less important (fig. 20). Digital prints will become as permanent, if not more so, than old analog prints. Sunlight changes the chemistry of a print. The colors of a digital print are inorganic meaning that they will last much longer. And: Today, we are living in a facsimile millennium! The content of an image will always be important regardless of whether it was produced by a digital or analog medium.

A.A.: What are you doing to keep busy at the moment?

A.P.: I am currently working on twelve books at once and writing a cultural history of the media from cave paintings to today’s computer images entitled “Media Milestones”.

A.A.: When will it be finished?

A.P.: I can’t say that at the moment.

A.A.: Many thanks for this interesting discussion!