

ALL OUR

YESTERDAYS

**LIFE THROUGH THE LENS
OF EUROPE'S FIRST
PHOTOGRAPHERS (1839-1939)**

TABLE OF CONTENTS

INTRODUCTION THE PROJECT	00
FOREWORD	00
PREFACE	00
SETTING THE SCENE	00
A TIMELINE OF EARLY PHOTOGRAPHY	00
HISTORY OF PHOTOGRAPHY: 3 MILESTONES	00
CATALOGUE	
THE CITY LIVES LIVING THE CITY	00
THE ART OF THE PORTRAIT	00
YESTERDAY’S CHILDREN	00
HARDSHIP & DRAMA	00
THE EYE OF THE BEHOLDER	00
PHOTOGRAPHER AT WORK!	00
JOY & LEISURE	00
A BRAVE NEW WORLD	00
TREASURY: PARTNERS AND COLLECTIONS	00

THE PROJECT

EuropeanaPhotography is an EU-funded digitization project, aimed at enriching Europeana - the digital library of European cultural heritage - with highlights of early photography. By contributing 430.000 digitized photographic images, dating from 1839 till 1939, EuropeanaPhotography fills a gap in the database and offers a unique insight into European history with some of the finest examples of the first 100 years of photographic history. The project unites 19 partners from 13 member states: institutions with a public mission - such as archives, museums and universities - as well as private photo agencies. This uniquely blended consortium serves as an innovative model for cooperation, demonstrating how both sectors can benefit from participating in Europeana. From April 2014 onwards, EuropeanaPhotography proudly presents the exhibition: **All Our Yesterdays. Life Through the Lens of Europe's First Photographers (1839-1939).** With the camera as a time machine - framing the present, documenting the past and showing a glimpse of the future - men (and women!) have, throughout the history of photography, captured their world from its most beautiful angles as well as its darkest side. To re-build these stories through a kaleidoscope of early photographic masterpieces, a collection has been compiled from the holdings of 17 partner archives. These exquisite - and often unseen - images of a world in change, showcase the mastery and art of the world's very first photographers. As an exhibition destined to travel throughout Europe, this collection will be displayed in different historical settings, but with a contemporary twist, using multimedia, state-of-the-art digitization and printing techniques and offering a virtual extension to the on-site experience.

PROJECT ID

NAME

EuropeanaPhotography - EUROPEAN Ancient PHOTOgraphic vintaGe
repositoRies of digitAlized Pictures of Historic quality

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FOREWORD

EuropeanaPhotography discloses Europe’s photographic heritage by putting online some of the most prestigious digital collections from archives, public libraries, museums and private photo agencies, covering 100 years of photography, from 1839 – the first examples of images by Fox Talbot and Daguerre – to the beginning of World War II.

The EuropeanaPhotography collection documents historical moments of European life, landscapes and people, social and economic changes, architecture and fashion. This content is organised in thematic groups using four categories: places (with a focus on cityscapes – such as the transformation of Paris by Haussmann and of Barcelona by Gaudi – as well as landscapes, such as the countryside in Europe in the 1800s), people (portraits of – among others – Queen Victoria, the Popes, Garibaldi, Coco Chanel), events (political events, such as the Paris Commune, local and civil wars, royal weddings) and ‘trends’ or ‘movements’ (the industrial revolution, women’s emancipation, art movements, geographic explorations). Moreover, the project has launched a public campaign, aiming to ‘crowdsource’ hitherto undisclosed bits of Europe’s common past by engaging its citizens to collect old family pictures, and submit them for digitization by the project team.

This unique content is made available by EuropeanaPhotography to be discovered and re-used through digital tools: everyone can now browse through the collection and share images or information via social networks, wikis, blogs, mash-ups and other tools supported by increasingly mobile platforms, APIs and Apps. We all know how powerful the internet can be to spread knowledge and culture, with its unprecedented ways of linking.

The exhibition *All Our Yesterdays: Life through the lens of Europe’s first photographers (1839-1939)* in Pisa (April – June 2014) and Leuven (January – February 2015), is an additional window for the project to show how early photography was a privileged witness of the lives of our ancestors. The most fortunate among us will have the opportunity to visit these events on-site, but the virtual exhibition at www.earlyphotography.eu is there for everyone to enjoy.

These ventures make EuropeanaPhotography an important contributor to Europeana, that is establishing itself more and

more as Europe’s single access point to our common heritage. Europeana strives for cultural resources preserved in European memory institutions to be exposed to the world, accessible anytime and anywhere. It enables culture lovers, students and researchers to not only find trusted content through Europeana’s main gateway (www.europeana.eu), but also through other projects belonging to its ecosystem, focusing on specific themes. *Europeana Collections 1914-1918*, for instance: a digital collection distilled from national library holdings, commemorating the centenary of the start of World War I. Or the *European Film Gateway 1914*, focusing on film- and non-film material related to the same theme. And soon we will be able to go on a digital journey through Europe’s historic newspapers, made available through the *Europeana Newspapers* project.

In this way, Europeana allows people to explore the digital resources of European museums, libraries, archives and even private collections, promoting discovery and networking opportunities in a multilingual space where users can engage, share and be inspired by the rich diversity of our cultural and scientific heritage.

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Directorate-General for Communications Networks,
Content and Technology

The views expressed in the foreword are the sole responsibility of the author and in no way represent the view of the European Commission and its services.



PRAFACE

?????

SETTING THE SCENE



TIMELINE: AN EARLY HISTORY OF PHOTOGRAPHY

5th–4th CENTURY B.C.

Chinese and Greek philosophers describe the basic principles of optics and camera.

17th CENTURY

1666 • Isaac Newton discovers that white light is composed of different colours.

18th CENTURY

1725 • Joann Schulze discovers that silver salts darken by the action of light.

19th CENTURY

1802 • Thomas Wedgwood obtains non-permanent copies of outlines of objects by bringing them into contact with a sheet impregnated with a silver nitrate solution.

1816 • Nicéphore Niépce succeeds in producing negative photographs, but fails to secure fixation to stop them from darkening when exposed to light.

1826 • After experimenting for several years, **Niépce** produces the earliest surviving photograph: a landscape picture entitled *Point de vue du Gras*. It required camera exposure for at least eight hours and probably even several days.

1832 • Charles Wheatstone defines the principle of the stereoscopic image and performs the first demonstrations.

1835 • William Fox Talbot produces durable silver chloride camera negatives on paper and invents the two-step negative/positive procedure.

1839 • Louis Daguerre presents his daguerreotype process, which produces highly detailed permanent photographs on silver-plated sheets of copper. Daguerre’s process is soon used worldwide, and photography enters public consciousness.

1839 • William Fox Talbot introduces his paper-based photogenic drawing process, but its results are not as clear and detailed as the daguerreotype.

1840 • John Herschel, the discoverer of fixing agent (1819), invents the cyanotype: a printed paper made with iron salts. Used from 1880 to 1939.

1840 • First lens designed specifically for photographic purposes by **Hungarian-born Józeph Petzval** (1807-1891).

1841 • William Fox Talbot introduces an improved and patented calotype (or talbotype) paper negative process, requiring far less exposure time.

1843 • David Octavius Hill and **Robert Adamson** begin to use calotypes for portrait photography.

1844 • William Fox Talbot publishes *The pencil of Nature*: the first book with photographic illustrations.

1848 • Edmond Becquerel produces the first full-colour photographs.

1850 • Louis Désiré Blanquard-Evrard proposes the use of albumen for printing, which remains common practice in the next 40 years.

1851 • Introduction of the wet collodion process by **Frederick Scott Archer**. Images now require only two or three seconds of light exposure. The collodion process boosts the popularity of photography!

1851 • In France, the Missions Héliographiques are established: a project involving the photographic documentation of landmarks and monuments with a view to restoration.

1852 • The brothers **Leopolde, Giuseppe** and **Romualdo Alinari** found a photographic workshop specializing in portraits and photos of art and monuments.

1854 • André-Adolphe-Eugène Disdéri is credited with the introduction of the ‘carte de visite’: printed on albumen paper, images are cut apart and glued to calling-card-size mounts.

1855 • Roger Fenton photographs the Crimean War using a portable darkroom inside of a caravan.

1855 • Birth of stereoscopic imaging.

1857 • Francis Frith photographs in Egypt and establishes a postcard business.

1859 • Nadar (Gaspard-Félix Tournachon) portrays the Paris underground using battery powered arc lamps.

1861 • Sir James Maxwell produces the first colour photograph.

1862 • Nadar shoots the city of Paris from the air.

1863 • Julia Margaret Cameron starts using long lenses for her portrait work.

1865 • Photographs and photographic negatives are henceforth protected by copyright.

1868 • Louis Ducos du Hauron patents his numerous ideas for colour photography based on the three-colour principle.

1871 • Richard Maddox invents the gelatin emulsion: now, negatives no longer have to be immediately developed.

1878 • Eadweard Muybridge uses a row of cameras with trip-wires to create a high-speed photographic analysis of a galloping horse.

1880 • Invention of the collodion aristotype, a print made by contact (George Wharton Simpson, Paul Eduard Liesegang and Johann Baptist Obernetter), of the platinotype (William Willis and Alfred Clements) and the letterpress halftone - a widely used photomechanical process.

1882 • William Abney invents the gelatin aristotype, a print made by contact.

1882 – Start of the production of orthochromatic plates.

1885 • Peter Mawdsley develops gelatin DOP (gelatin silver bromide developing paper).

1887 • John Carbutt introduces cellulose nitrate film on a stiff plate.

1888 • The Kodak n°1 box camera, the first easy-to-use camera, is launched with the slogan “You press the button, we do the rest”.

1889 • The first commercially available transparent celluloid roll film is developed by Eastman Company, later renamed Eastman Kodak Company and commonly known as Kodak.

1895 • Auguste and Louis Lumière invent the cinématographe.

19th CENTURY

1900 • Kodak introduces the Brownie: the first mass market camera.

1907 • The autochrome plate becomes the first commercially successful colour photography product.

1909 • Kodak announces a 35 mm ‘safety’ motion picture film on an acetate base as an alternative for the highly flammable nitrate base.

1913 • Oskar Barnack builds a prototype 35mm camera using 35mm cine film.

1925 • The Leica I is brought into production.

1927 • General Electric invents the modern flash bulb.

1928 • Paul Franke & Reinhold Heidecke develop the Rolleiflex medium format TLR.

1935 • Introduction of the Kodachrome colour slide film.

1939 • Agfacolor negative and positive 35 mm colour film come into use for professional motion pictures (not yet for paper prints)

1939 – Introduction of the View-Master 3-D viewer.

HISTORY OF PHOTOGRAPHY:

3 MILESTONES

1830s.

SEEDS OF INVENTION, SEARCH FOR PERFECTION

The invention of photography in the early 19th century was greeted in Europe with an almost startling enthusiasm. The time for this new concept was just right: the age of the machine had taken off, inciting an unstoppable (r)evolution that seemed to bring nothing but prosperity. Engines and technique were to offer all the answers to the world's problems.

At the same time, artists were pursuing the highest degree of realism in their works, relying on their eyes to capture the most detailed view of reality possible, and on their creative skills to fix those sights adequately on canvas or paper. When photography was born, a technical tool turned out to be the holy grail of an artistic quest: a triumph of science!

And a true triumph it was, as only at this time a solution had been found for the problem that had been holding the camera obscura back for centuries: it could only project but not record or fixate images. In the 1830s, Frenchman Joseph Nicéphore Niépce became the first to produce an image that didn't fade immediately. To this end, Niépce used a portable camera obscura to expose a pewter plate coated with bitumen. From this experiment sprung a collaboration with Louis Daguerre, resulting in the creation of the Daguerreotype: a copper plate coated with silver, exposed to iodine vapor and then to light (up to 15 minutes!).

Only in the late 1850s the very popular Daguerreotype was eclipsed by a new favorite: wet plates, requiring the use of an emulsion or 'collodion' process rather than a simple coating. Several types of wet plates were developed, such as ambrotypes and tintypes. Much cheaper and with a much reduced exposure time, wet plates proved particularly suited to the popular genre of portrait photography. A next step, in the 1870s, was Richard Maddox' perfection of dry gelatin plates, nearly equaling wet plates in speed and quality. Henceforth, plates could be stored rather than produced ad hoc, allowing photographers much more freedom to work. Smaller-sized cameras, suitable to be hand-held, were now produced, while the reduction of exposure time led to the invention of a camera with mechanical shutter.

1890s.

MASS MARKET - DOMESTIC PHOTOGRAPHY

Until the 1890s, photography was primarily a professional occupation. The advent of consumer photography in that final decade of the 19th century, can therefore be considered a major step in photographic history. Again, this development was driven by technological advancements: in the 1880s, the American George Eastman had launched a flexible roll film as well as the first Kodak camera. This portable device - no longer requiring a tripod - offered 100 exposures, only to be processed after having returned the entire camera to the Eastman company. The result: circle-shaped pictures of recommendable quality. While professional photographers and artists explored this new tool from a creative standpoint, domestic and snapshot photography took a flying start: anyone capable of pressing a button and winding a crank could now be a photographer, capturing whatever he or she might find interesting - for an affordable price.

The democratization of photography was a true revolution and an irreversible process, precipitating the omnipresence of the image in the 21st century.

Oskar Barnack of the E. Leitz company made his contribution to this evolution by inventing - at the eve of World War I - a miniature camera using perforated strips of 35-mm film, later to be commercialized as the Leica (1924). While some distrusted this easy-to-use and compact device and deemed it unsuitable for serious photography, others embraced the new opportunity to photograph anytime, anywhere.

Very soon the Leica became the predominant camera among

both professionals and amateur photophiles.

The next iconic invention was that of the flashbulb (1930), replacing the highly dangerous flash powder with gas discharge tubes. This development in its turn yielded the perfection of the electronic flash, requiring short exposure times and compact enough to fit into a pocket camera. Soon after (1935), another photographer's dream was fulfilled when Eastman Kodak launched its new color reversal films. Almost 30 years after the brothers Lumière's autochrome glass plates, color photography was now within everyone's reach.

Many dilettante enthusiasts of photography have enriched the early photographic repertoire with true masterpieces. John Topham [TopFoto EU029307, EU021718, EU029820, EU022407, EU022974, EU021917, 1135554] was indisputably one of the most gifted amateurs-turned-pros: quitting the London police force in the 1920s, he pursued a career behind the camera to become one of the century's most important photographers. From 1931 till 1972, he photographed - as he put it - the "little things of life - the way it really was". Princess Elena Petrović-Njegoš of Montenegro [ICCU 15_10_7], Italy's queen in the first half of the 20th century, was an amateur photographer with an eye for business as well: passionately documenting her travels with many a well-achieved picture, she also invented the concept of the 'signed photograph', sold at charity desks to help raise funds for the victims of World War I.

1990s.

THE DIGITAL AGE

A third milestone in photographic history is the establishment of a 'digital path' from the 1990s onwards. As photography is - and always has been - driven by technology, the digital era brought about major changes in its practice and functions. Digital photo processing applications made the actual printing of images redundant for professional studio photographers, photojournalists, fashion photographers and artists, as they could now simply scan images directly into a design. Soon, these professionals were not even using film anymore: employing electronic photo detectors to capture an image, digital cameras allowed for the exposure on photographic film to be omitted from the photographic process. Instead, images were digitized and digitally stored on the go, ready for digital processing, viewing, digital publishing or printing. The assets of digital photography - faster, cheaper and more flexible than its analogue ancestor - quickly turned it into a universal practice, to be adapted by amateur photographers all over the world as soon as the first commercially available digital camera (Dycam Model 1) was launched. In the meantime, forms of digital imaging other than digital processing and photographing took off as well, with digital images being created by non-photographic equipment such as computer tomography (CT) scanners and radio telescopes. Today, the lighting, optics, resolution, dynamic range, storage capacity and display of professional digital cameras are continuously improved, enabling a sharpness and accuracy, a range of effects and creative possibilities that defy the imagination. Good-quality digital cameras are at everyone's disposal now, outselling film cameras since 2003. Moreover, as a camera is integrated in most of today's smartphones, the photographic image has become - more than ever - a tool to document our lives. Contrary to the roots of photography, however, where the fixation of the result was quintessential, the nature of digital images is non-permanent and transitory: a development that is once again revolutionizing our attitude towards photography. Digital image storage and processing possibilities are continuously expanding, rapidly turning existing media and software obsolete or inaccessible. In spite of the fact that, never before, such a substantial part of our world has been captured in photographs, a historical vacuum could be the outcome: are we still taking enough care of the preservation of our yesterdays today...? New strategies are needed to make sure we cover our tracks, allowing us to rediscover our past whenever the future calls for it.

DESCRIPTIONS OF EARLY TECHNIQUES

The first hundred years of chemical photography (1839-1939) have provided a wide range of processes with many morphological varieties. It was a period of constant “technical revolutions” and achievements, but without ever losing what was essential to technology, physical-chemical principles.

PHOTOGRAPHIC PRINTS

It exists hundreds of positive photographic processes but only few of them were commonly used. For this exhibition, only the most common ones are represented.

- **Albumen print (1850-1900)**
It is the predominant printing process in the nineteenth century. Through the photographic process of albumen print, a positive image is printed on paper. The emulsion which holds the silver salts is the albumen, obtained from beaten egg whites that are applied on paper. They were always adhered to a secondary support, usually a cardboard.
- **Collodion POP (1880 – 1920)**
The collodion photographic paper, also known as aristotype collodion, is coated with a baryta layer. On this paper a collodion emulsion is adhered. Collodion-based photographic papers were printing out papers (POP), a procedure in which the image is obtained by exposure to light, without liquid solutions for development.
- **Silver Gelatin POP (1882-1930)**
Silver gelatine photographic paper, also known as aristotype gelatine, is coated with a baryta layer and paper. On this paper a gelatine emulsion is adhered. Gelatine-based photographic papers were also printing out papers (POP).
- **Silver Gelatin DOP (1885- 2000)**
DOP silver gelatine is the most important paper printing photographic process of the twentieth century. The image is obtained by exposing a photographic paper for a short period of time under a negative in a copy frame or using an enlarger. The “latent” image is developed using chemical development. This is the main difference between POP and DOP silver gelatine papers.

PHOTOGRAPHIC NEGATIVES

Some of the prints in this exhibition comes from a digitised negative. The negatives are plentiful in our collections, especially those produced in an industrial level, from 1880 with the dry plate. The two main processes in this period are wet collodion and silver gelatin.

- **Wet collodion process (1851-1880)**
It is a hand made process largely used until 1880. It consists on a solution of cellulose nitrate in alcohol and ether, which is applied to the glass plates to hold the silver salts. This procedure allowed to significantly reduce the exposure time of the plates and was widely used to obtain negative for thirty years. The main drawback was that it was necessary to prepare a plate with an emulsion just before making the photograph and develop it just after it had been taken, before dried. Making photographs outdoor meant to take a tent and all the required products to do the emulsion and develop the image.
- **Silver Gelatin (1871- Today)**
It is the negative that aroused the instantaneous photography and that mastered the market during the XX century. It was also known as gelatin dry plate. In its early days consisted of a cadmium bromide solution, water and gelatine sensitized with silver nitrate, which stretched over a glass plate. Later, it was discovered that heating the emulsion increased sensitivity and reduced the exposure time, even allowing making snapshots. After this moment it was possible to capture images of moving bodies.

TRANSPARENCIES

The use of transparent carriers for negatives was something revolutionary for the photographic field. The adoption of **glass** around 1850 allowed to obtain sharper negatives and more detailed positive prints. Since 1889 it was slowly substituted by **cellulose nitrate film**, the first succesful flexible and transparent photographic support. Its flexibility let to the introduction of roll films. It was the dominant negative support during the first half of the XX Century. But nitrate had the problem of flammability and it was substitute itself for the **cellulose acetate film**, since 1923. Acetate film was always marked with the word “safety”.

AUTOCHROME (1907-1935)

It is an early photographic process based on the additive color system. Patented by Lumière brothers in 1904 it essentially involved converging a glass plate with a coloures layer with equal parts of starch grains dyed red-orange, blu-violet and green. This colour photography process was valid until 1930, even though in the end the glass base was substituted by plastic.

LANTERN SLIDES

The inclusion of photographic images on slides in the final third of the nineteenth century gave a new impulse to lantern projections. The projection of photographs, in spite of being static images, considerably increased the realism of the imagery, and in some cases they were even manually coloured. Magic lantern was the most popular, widespread long-lasting, creative and versatile instrument for visual communication before cinema.

CATALOGUE

All Our Yesterdays: (y)our history in photography

Of all visitors walking into this exhibition, probably none will be without photographs of his or her past. We all know how to take a picture or how to pose for one. We possess a 'natural' feeling for timing when it comes to photographing, sensing when it is inappropriate to make the camera flash, or when a picture-perfect moment presents itself. Photographs decorate our walls and cupboards, and whenever we're out and about, a camera forms part of our standard traveling equipment. Images have the ability to surmount language barriers, by conveying meaning through visual symbols that are somehow universal. As such, photography has become a powerful means of communication and a mode of expression that touches our life in many ways. Photographs are indeed omnipresent: from printed and digital media - newspapers, magazines, television and internet - to practical applications in nearly every societal domain, such as sports, fashion, astronomy, biology, law and medicine. Furnishing that what figures at the center of our thoughts, conversations and activities, images to a large extent shape the realm of our ideas and beliefs, our views of the past, our perception of the present and our knowledge of what's invisible to the naked eye.

THE CITY LIVES
LIVING THE CITY





Léon, Lévy & Fils | Paris (France), 1900
The 1900 world fair in Paris: view of the Alexandre III-bridge and Rue des Nations by the river Seine.
 Roger-Viollet collections
 © Léon et Lévy / Roger-Viollet

Photographers specialized in city sights, monuments and architecture, have extensively documented the changing face of Europe in the 19th and 20th centuries [also see the exhibition section *A brave new world*]. In the 1850s, for instance, Leopoldo, Giuseppe and Romualdo Alinari [see pictures ACA-F-017100-0000, APA-F-004709-0000 and APA-S-011953-0007] rapidly achieved national and international renown with their pictures of Italian cityscapes and historical monuments. These sights were showcased to an international public in exhibitions and at prestigious events - such as the Paris Exposition of 1855, where the Alinari's home-town of Firenze, or Siena, Pisa and other

Tage Christensen | Gammel Strand (Denmark), 1930
Fish stalls at Gammel Strand.
 © POLFOTO

important Italian cities stole the limelight in images of great detail and quality. Decades later, Catalan photographer Valentí Fargnoli Iannetta [CRDI Reg2534] did the same for the Girona region: moving from town to town by bicycle, he initially made his living selling photographic postcards of city sights. From the 1930s onwards, he was instructed by the city of Girona to document ongoing construction work in the city, and to make a complete photographic inventory of historical houses in the province.



Maurice-Louis Branger | Paris
(France), 1925
Young women at a café terrace.
Roger-Viollet collections
© Maurice-Louis Branger / Roger-Viollet



Jonas Hermanavičius
(Jan Hermanowicz) | Vilnius
(Lithuania), June 1906
**Corpus Christi procession in
Dominikonų Street.**
The Jesuits were active during
this period and Vilnius was known for
its Corpus Christi processions.
Although celebrating Corpus Christi
was forbidden till 1905,
it used to be one of the most
important feast days of Lithuania.
© Lietuvos dailės muziejus /
Lithuanian Art Museum



Fotografia Unal | Girona (Spain), 1928
Gelatin dry plate
**Street portrait of the owners,
waiters and customers of the
American Bar in Girona: a popular
meeting place for people alongside
La Rambla - the place to go for a walk
on Sunday mornings.**
Collection Fotografia Unal
© Ajuntament de Girona



ANTONELLA FRESA

Technical coordinator of EuropeanaPhotography for Promoter srl, about the trails left by the project

EuropeanaPhotography is a big factory of ideas, inciting each participant to find his or her own, personal way to get involved. My way went along a path of discovering and learning. I learnt about the technology of digitization, more than I had in the many previous projects I participated in. About the business of image archives in the digital era. About photography as a unique combination of art, science and practice. My most extraordinary experience, however, is the excitement that talking about the EuropeanaPhotography exhibition *All Our Yesterdays* seems to spur with all the people I address - people from any age, children as well as elderly friends. Photography provides a direct means to communicate about ourselves, our family, our ups and downs. And - incredible as that may seem - it has survived many technological changes: from prehistory, when our ancestors left images of their life, to the dark-room of my youth, up to the pictures taken with smartphones and shared immediately through social networks. Welcome to this space of discovery!

Anonymous | Girona (Spain), 1928
Gelatin dry plate
The Albéniz Theater at Sant Agustí square, Girona, where the city's first movie theatre was inaugurated at the end of the 19th century.
Collection Foto Lux
© Ajuntament de Girona

James Anderson | Rome (Italy), ca. 1865

Albumen print

Benediction from the pope at the Piazza San Pietro. Rome, head of the ancient Roman Empire, preserves a unique position in the world as the home of the papal see. Papal audiences and benedictions still attract thousands of believers every week, and the Piazza San Pietro anno 2014 appears as crowded as it is in this ancient image by James Anderson, one of the first photographers operating in the capital. No longer in the current street view though, is the line of carriages facing the cathedral and the papal balcony.

© Fratelli Alinari Museum Collections, Firenze





Anonymous | Sofia (Bulgaria), 1928
Boris Rumenov (1884-1944): a writer, humorist and actor and publisher of the journal *Baraban*, executed without trial and sentence in 1944.
 Collection CH. 2261/94
 © National Literary Museum, Sofia

While in some photographic oeuvres the city took the center of attention, in many others it served as a décor to portray a wide range of professional, social and leisurely activities, together with their colorful practitioners. Focusing on people living the city life, these pictures show from a different angle how European cities have been 'living', evolving according to the needs and new directions taken by their inhabitants. The human protagonists of these images, however, seem undisturbed by the ever-changing scenery: walking the freshly laid-out roads to the bar-of-the-day, passing by newly-built houses alongside traditional markets, visiting perfectly groomed parks, enjoying the sports and spectacles brought about by the modern age, or taking in astonishing panoramas from a well-located look-out, they breathe every 'now' of their city's life to the full.



Anonymous | Leopoldstadt – Vienna (Austria), ca. 1910
 Silver gelatin print
The Jewish community in early 20th-century Vienna, photographed in the Karmeliterplatz in the second district.
 Franz Hubmann Collection
 © IMAGNO / Sammlung Hubmann

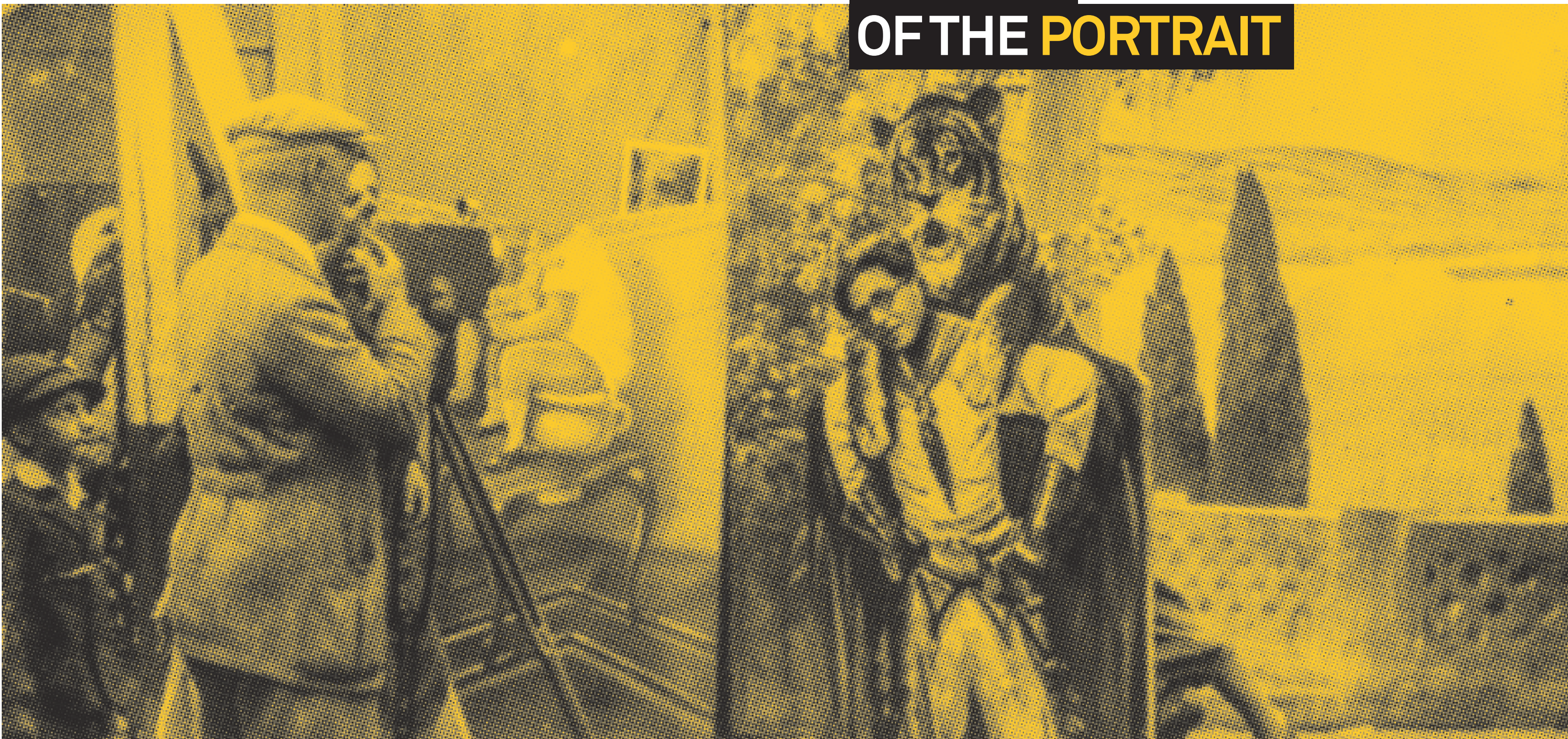
Emil Mayer | Ringstraße – Vienna (Austria), October 1910
 Silver gelatin print
Couple browsing through the theatre program at an advertising column opposite to the Burg Theater.
 Christian Brandstätter Collection
 © IMAGNO / Austrian Archives

MANCA UNA FOTO NELLA CARTELLA NN C'È

Franz Hubmann Collection
 © IMAGNO / Sammlung Hubmann
 IMAGNO IMA_00624145
 Anonymous | Linke Wienzeile – Vienna (Austria), ca. 1900
 Silver gelatin print
 View of Café Dobner: a typical Viennese café at the turn of the century.



THE ART OF THE PORTRAIT





Paweł Mussil | Krakow (Poland), 1932
Silver gelatin print
Zofia Mussil with the magazine
Wiatowid, playing with jojo's.
Collection: Photo albums
of Kosiński Family
© MHF

Portraiture was one of the most popular genres of photography from the very early days on. Photographs were far less expensive than painted portraits and required a much reduced sitting time for the subject, enticing many people to have their image shot instead of brushed. Nevertheless, early photographic portraits show many affinities with the painterly aesthetics of that era, while at the same time reflecting the technical requirements of the photographic process: the substantial exposure time, for instance, - not to be compared with the instantaneous capturing abilities of today's camera's -, forced the sitter to stay immobile for a while, with a frozen facial expression. Hence the lack of relaxed smiles in the earliest examples of portrait photography. Subjects were generally seated, placed against a plain background, with the natural light of a window or a soft light resulting from reflection through mirrors covering the scene. With advancing techniques, portraits could soon be shot outside the photographer's studio too.

In the hands of some iconic photographers, the art of the portrait was taken into new directions. Parisian writer and caricaturist Gaspard-Félix Tournachon (Nadar, 1820-1910), for instance, had a hawk's eye for a subject's inner and outer characteristics, and managed to capture those features with his camera. One of the early female masters of the portrait, Julia Margaret Cameron (1815-1879), used a lens with large focal length that allowed for extreme close-ups - if her subjects could remain motionless for the exposure time required... The often blurred images resulting from Cameron's reportages, were criticized by some as inadequate representations of reality, but highly praised by the artists of her time.

Portraits quickly gained great importance in printed media as well, familiarizing readers with the faces of political leaders, popular entertainers and other celebrities. Ukrainian-born Parisian Boris Lipnitski (1887-1971) [Parisienne de Photographie 7351-13] is one of the photographers who



Anonymous | Bratislava (Slovakia),
1930-1931
Silver gelatin print
The cast of Oskar Nedbal's Andersen:
one of the first original Slovak ballet
productions performed at the Slovak
National Theatre.
Theatre Productions Collection
1920-1956
© Theatre Institute / Divadelný ústav

gained fame and fortune by portraying the rich and famous: making his way through the world of arts and entertainment, he shot - among others - Josephine Baker, Jean Cocteau, Colette, Maurice Ravel, Serge Gainsbourg and Picasso, preserving the spirit of the roaring twenties till the swinging sixties. Austrian photographer Franz Hubmann (1914-2007) [from whose collection IMA_00634660 and IMA_00622641 stem] as well enjoyed an iconic status as well due to his portraits of artists: many of the protagonists of the Austrian and international avant-garde scene frequenting the Viennese Café Hawelka - author Franz Theodor Csokor, actor Oskar Werner and conductor Nikolaus Harnoncourt, to name but a few - were immortalized in his black-and-white creations.

Parallel to great artistic accomplishments in the portrait genre such as these, a mass market for portraits developed rapidly. Times of change in human existence in particular were captured, to provide ineffaceable memories of important life events: first steps, first school day, communion or bar mitzvah, graduation, birthday, retirement, These images are governed by different objectives and (quality) criteria than studio or press portraits. Not every early portrait, therefore, is a gem of originality: archives and museums all over the world hold similar series of portraits with a merely functional intent, all featuring the same poses, accessories and retouches. Even so, as an immediate translation of previous generations' look and feel, domestic portraits have a documentary value as well, recounting in their own way the story of all our yesterdays.



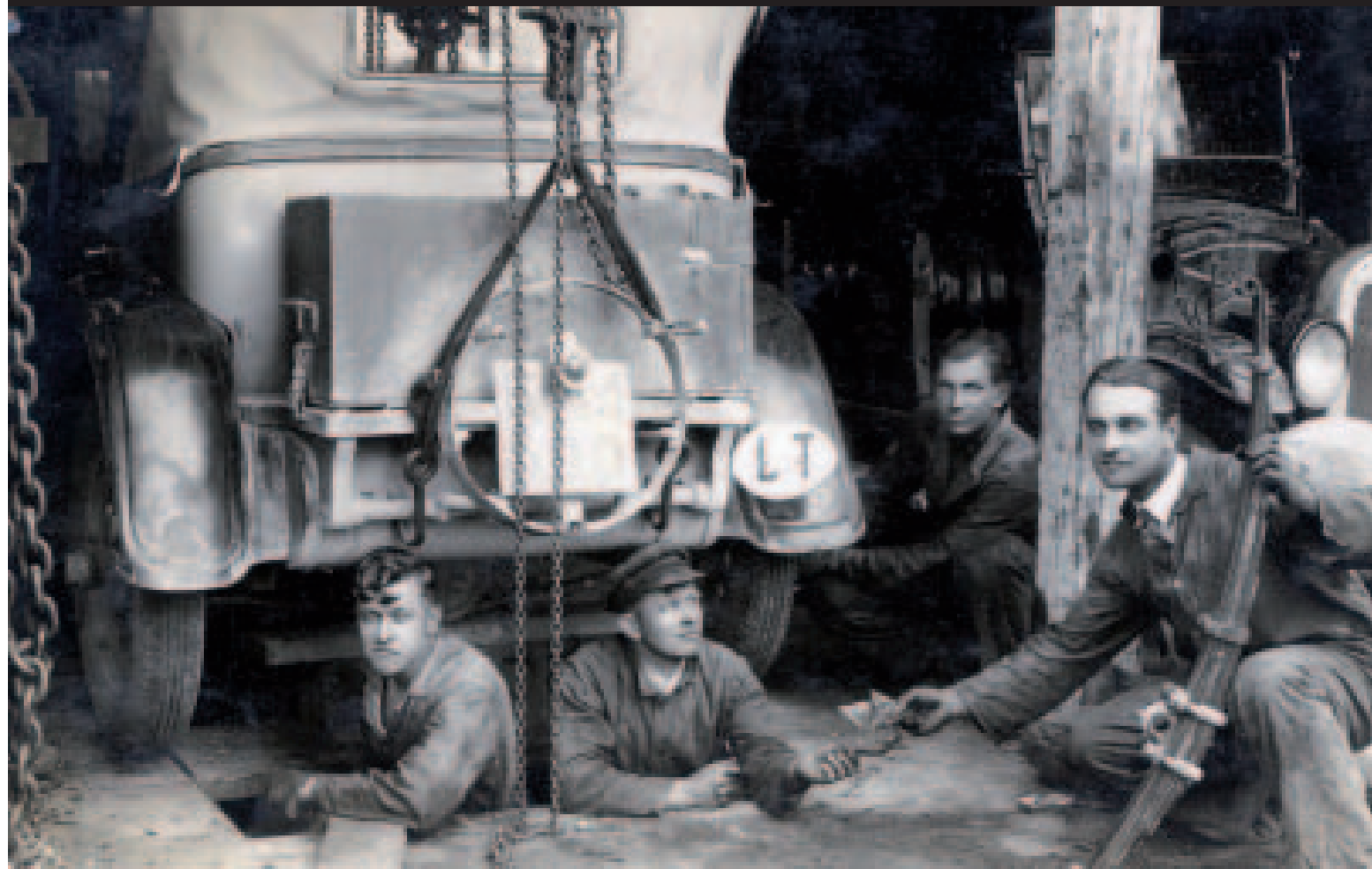
Atelier Dobrycz | Toruń (Poland),
ca. 1880
Photographic paper print
Portrait of Jan Bettejewski.
Private collection of Emilia
Bettejewska
© ICIMSS



Anonymous | Hokkaido island
(Japan), ca. 1900-1907
**An Ainu-family, living in the north
of Hokkaido.**
Collection: Historical Fund.
Oceanic campaign of the Royal
Ship Vesuvio 1906-1909
© ICCU

Základník | New York (U.S.A.),
15/3/1908
Albumen print
**Group portrait of the Slovak Sokol
theatre company, staging the
comic opera *Donna Juanita*.**
**This is a rare and valuable
example of the theatrical life
of Slovak minorities abroad.**
Collection: Photo Archive
© Slovak National
Museum - Martin





Anonymous | Kretinga (Lithuania),
ca. 1930
While repairing a luxury car in their
workshop, the men in this picture are
caught up in an interesting narrative
scene, featuring (on the right)
manor driver Pranas Gedrimas
handing over a banknote.
© Kretingos muziejus /
Kretinga Museum

Anonymous | ca. 1900
Four newly fledged assistant
plumbers, beaming with pride
when finally being recognized
as skilled workers.
ABA Collection
© Arbejdmuseet

Valentí Fargnoli Iannetta | Girona
(Spain), 15/1/1924
Silver gelatin print
Group portrait against the backdrop
of Els Angels mountain,
made by Valentí Fargnoli Iannetta:
Girona's most celebrated
photographer of the first third
of the 20th Century.
© Ajuntament de Girona



READY – SET – SMILE! 4 FLAVORS OF PORTRAIT PHOTOGRAPHY

Generally, portrait photographers chose
one of the following approaches:

THE CONSTRUCTIONIST PORTRAIT: the photographer
imbeds the image in a general theme or concept:
the powerful business tycoon, the smitten pair of lovers,
the model family. This was the portrait type cultivated
in most studio and social photography, as well as
in advertising campaigns.

THE ENVIRONMENTAL PORTRAIT: the subject is shown in
a specific, typical environment - at work, in his social or
family circle, or enjoying leisurely pastimes. Often, the
subject is engaged in a representative activity: a child
taking a ride at the funfair, a mechanic working on a car,
a milkman ready to take off with his horse carriage.
Because of this setting in a specific and everyday context,
environmental portraits often have great historical
and social value and serve as primary historical sources.

THE CANDID PORTRAIT: subjects are photographed
without their knowledge, carrying on with business
as if the photographer hadn't been there. This approach
has resulted in many important images of people in the
most diverse situations and places, equally contributing
to our knowledge of the social and cultural flavor
of days long gone.

THE CREATIVE PORTRAIT: by means of darkroom
(later: digital) manipulation, certain features of the
subject, the setting he/she is portrayed in, or the general
style and appeal of the portrait are enhanced, accentuated
or altered, adding an extra layer of meaning. Rather than
conveying information about a certain day and age,
these portraits reveal something about the sitter and/or
the photographer that goes beyond the naked eye.



Anonymous | Salantai, Kretinga district (Lithuania), ca. 1928
Expressive group portrait of Balonas Šmulis (standing)
and his team of shoe makers in the Salantų Balonas Šmulis
workshop. Salantai used to be famous for its many
and qualitative Jewish shoe makers.
 © Kretingos muziejus / Kretinga Museum



Anonymous | Stará Pazova
 (Serbia), 1928
 Silver gelatin print
Portrait commemorating the 25th
anniversary of the Slovak Amateur
Theatre Group in Stará Pazova.
 Collection of Amateur
 Theatre Documents
 © Theatre Institute / Divadelný ústav

Anonymous | Sofia (Bulgaria), 1905
Boris Rumenov with friends.
 Collection CH. 2261/94
 © National Literary Museum, Sofia

Anonymous | ca. 1930
Sailors during coffee break.
 © ICIMSS



Raszówki (Poland), ca. 1910

Silver gelatin print

Picnic in the forest: a favorite pastime of the Polish gentry at the break of the 20th century. Franciszka Zubrzycka is enjoying a day out with her daughters and the local notary.

Collection: Photographs of Klementyna Zubrzycka-Bączkowska
© MHF



Boris Lipnitzki | Paris (France), 1931

Young, Senegalese men at the colonial exhibition in Vincennes (Val-de-Marne).

Lipnitzki portraits | Roger-Viollet collections
© Boris Lipnitzki / Roger-Viollet



Anonymous | Istanbul (Turkey), 1929

Asen Hristoforov (1910-1970) - the man holding the ball in this scene on the steps of Istanbul's Robert College - was a highly-regarded Bulgarian writer and professor of economics. In 1951 he was accused of spying against his own country and sent to a concentration camp without trial. After his release, he reinvigorated his literary career with the translation of English books, including *Three Men in a Boat* by Jerome K. Jerome.

Collection CH. 1031/88
© National Literary Museum, Sofia



**MANCA QUESTA FOTO
DALLA CARTELLA**

Collection: Photographs of Klementyna Zubrzycka-Bączkowska
© MHF
Arxiu Nacional de Catalunya / Generalitat de Catalunya 248884
Matthey i Moliné | 1855-1856
Three-quarter portrait of a man.

YESTERDAY'S CHILDREN



Gaston Paris | Paris (France),
14/06/1936
[Celebration of the Popular Front
at Buffalo Stadium, Montrouge
\(Hauts-de-Seine, France\).](#)
Roger-Viollet collections
© Gaston Paris / Roger-Viollet

Children have been a much-loved subject of pictures from very early days on, with photographers focusing on a diverse range of topics and employing various photographic genres and styles. But many of the 19th-century images featuring children have a social documentary value: photographers soon realized that the power of photography to inform and persuade could be turned to a good cause, in showing (and thereby denouncing) the harsh lives of children – a silent and often ignored group in the industrial age. Putting their circumstances on display and raising social and political awareness, could offer the much-needed leverage for concrete actions to bring about change.

Anonymous | Bratislava (Slovakia),
1925
Albumen print
[Dressed-up children taking part
in city celebrations, pose
at the Petržalka Au café ball.](#)
Collection: The Newer History Fund
© Museum of the City of Bratislava



Elena of Savoy, Queen of Italy | Bodo
(Norway), 1898
Aristotype
[A street in Norwegian Bodo.](#)
Collection: Historical Fund.
Journey of Vittorio Emanuele III
aboard the yacht Jela 1898
© SGI / ICCU

Although child labor was not uncommon in pre-industrial times, it was mostly limited to helping out at the family farm or participating in cottage crafts. By the late 18th century, however, this domestic setting changed for an external working environment, as factories and mines especially set their sights on children as employees: taking advantage of their youthful energy, gaffers installed long working hours for kids and used them for the most dangerous jobs in return for the lowest pay. Many children were sole breadwinners, thus forced to keep on working in factories or gain money in whatever way possible, leaving little chance for education and ample opportunities to play.

The working-class children of the industrial age enjoyed no special status, neither in domestic context nor in public society: just another set of hands or an extra mouth to feed,

Anonymous | Frederiksberg – Copenhagen (Denmark), 1910s
The milkman, his horse and the milk boys are ready to do some business.
 However picturesque this scene might seem, this was a form of child labor very common in big cities, as children could be mobilized to help out before going to school.
 ABA Collection
 © Arbejdmuseet



John Topham | 1935
 Gelatin dry plate
At first glance an exciting, slightly funny scene of a young boxer hanging in the ropes.
 At second sight a telling remainder of an age of carefree attitudes to health and safety.
 John Topham Collection
 © John Topham / TopFoto.co.uk



Dresdner Presse-Foto-Koch | Berchtesgaden (Germany), 1930s
Boys reading at the Adolf-Hitler-Jugendherberge.
 © Dresdner Presse-Foto-Koch / United Archives



Rösner | Schifferstadt (Germany),
1930s
Children enjoying a ride on the
chairplane at the Rettichfest (the
annual radish fair) in Schifferstadt.
© Rösner / United Archives

Anonymous | Upper Silesia (Poland),
1930s
Silver gelatin print
This picture of a girl with knapsack
and Schultüte (a school cone, filled
with candy, given to young children
starting school) has captured the
essence of a disappearing tradition.
© MHF



they belonged to the same reality as their parents, grandparents and the rest of the household, sharing the same responsibilities. These children indeed mostly appear in solo or group portraits as adults, featuring no discerning clothes or attributes.

In middle class families, children took up a central role as well, but in quite a different way: as the family was regarded the cornerstone of society, children gave purpose and identity to all activities, household arrangements and social connections. Photographs cultivating the image of the close-knit, happy and successful family, or celebrating the high-minded romantic ideal of childhood as a time of innocence and purity, are most common in this context. The obvious contrast between the living conditions of poor children and the idealistic middle-class notion of childhood, gave rise to the first campaigns for the legal protection of children from the 1830s onwards. Throughout the century, working hours were more and more limited, while the minimum age for employment was gradually raised. By 1901, the permissible child labor age in the UK was lifted to 12 – a milestone.

Emanuela Sesti

Fondazione Alinari reflects upon the photo selection for All Our Yesterdays – a matter of the head or the heart...?

What has guided the selection of photographs from the Alinari Archive? The opinions of both individuals and the group Alinari. The selectors were very aware of the fact that their choice would be made public, which made this process feel like posing for a photograph. Indeed, the selection would serve as a portrait of the Archive, showcasing its contents. But in a sense, it would portray us as well, expressing our way of reading the Archive. We therefore took the time for a close observation, looking through the Archive, examining the photographs – thereby completing their meaning. Selection, examination, memory were the keys to understanding the Archive and to present it to the public. The resulting series of images is a sequence of photographs, only connected by human choice. Sometimes it was the subject, or the feeling that had led the photographer to capture a certain scene that were decisive, sometimes the feeling that a certain photograph aroused in us. But what exactly, in the end, has guided our choice? What were our reasons for picking these specific images and liking others less? When he was choosing photographs to illustrate *La Chambre Claire*, Roland Barthes asked himself those exact same questions. According to Barthes, the 'punctum' of a photograph is that it attracts our gaze. So in a sense, it is as if the Alinari-photographs were chosen by themselves: it was their punctum to catch the eye of those browsing through the Archive's magma. The pictures that we have chosen therefore are not necessarily the most beautiful of our Archive. They are the result of individual choices for a public project, which will allow the gazes of others to find and discover their own punctum, just as we ourselves will in the photos of others.

Alfieri | London (United Kingdom), 1933
Gelatin dry plate
Rocking horses for children in the hairdressing department at Selfridge's
make this everyday activity a special adventure. Today, Selfridge's is still
to be found in the heart of London's shopping district.
Alfieri Collection
© TopFoto.co.uk

[the child in the modern age; especially fits United Archives
01774097; MHF 18403/II; EU002414_1000px_Top]
The middle and upper classes' conception of the importance of family and the sanctity of the child, would eventually prevail and form the foundation of the modern attitude towards children. This can be witnessed in developments within children's literature: no longer of an exclusive educational nature, children's books from the second half of the 19th century on featured humorous, adventurous, imaginative and empathetic stories, tuned to the infant's fantasy world.

Children were discovered as a consumer market too: accentuating childhood as a time free of worries, destined for fun and games, factory-produced dolls became available for every girl while each boy could enjoy his own cricket bat or football. Organized forms of children's entertainment emerged as well, with Sir Baden-Powell's Boy Scouts promoting a healthy body to fit a healthy mind. Nonetheless, the balance didn't tip over entirely to all play and no work...: at the end of the 19th century, compulsory schooling was installed across Europe, resulting in the child's definitive move from the foundry to the classroom.



HARDSHIP & DRAMA





[one panel, or multiple panels to be conceived as follows:]

[photojournalism: early developments and impact]

Next to portraiture, photojournalism was an important genre of early photography. As soon as the camera was recognized as an efficient means to tell a story or convey a message, its reporting abilities were keenly employed. The press was an immediate and enthusiastic taker of such pictures, even though reproductions on paper initially left much to be desired and didn't do justice to their original power and character.

Particularly after the invention of the collodion wet plate process in the mid-19th century, extensive photography outside of the studio became possible. While the importance of isolated early examples - such as Carl Stelzner's daguerreotype covering the Hamburg fire of 1842, regarded as the very first news photo - is undisputed, pictures produced with the collodion technique managed to gain a dominant position in printed media, running the previous practice of newspaper illustration out of business: photographers could now produce relatively cheap, clear, accurate and multiple prints from a single negative.

Anonymous | Westhoek (Belgium),
after 1914
Gelatin dry plate
A soldier is keeping watch by
the new railway track between
Ramskapelle and Sint-Joris,
after the polder has been flooded.
Collection Verwilghen
© KU Leuven

Anonymous | Limassol (Cyprus), 1890
Launched in 1853, the iron troop ship
Himalaya conducted missions in –
among others – Gibraltar, Queenstown
and Portsmouth. It was at Cape Coast
Castle during the Ashanti War,
assumed torpedo service in 1886 and
continued to serve as a troop ship until
1890. It was then converted to a coal
hulk, in 1920 sold to a civilian
contractor and sunk in June 1940
during an air attack on Portland
Harbour. The image shows the ship in
1890, visiting Limassol (Cyprus).
© Archive of the Municipality
of Limassol



Maurice-Louis Branger | Paris (France), 1910
Despite the devastating power of the Great Flood of Paris, people tried to keep continuing everyday life. This image shows a wholesale delivery at a butcher's store, rue Surcouf (VIIth arrondissement).
Roger-Viollet collections
© Maurice-Louis Branger / Roger-Viollet



Anonymous | Zealand around Kirke Saaby (Denmark), 1927-1928
Unskilled workers, regarded as the 'low cast' of Danish society, building a new railroad.
ABA Collection
© Arbejdemuseet

Holger Damgaard | Vigerslev (Denmark), 01/11/1919
An image capturing the chaos and drama of the Vigerslev train crash. A dispatch error caused an express train to collide with a stationary train, killing 40 people and injuring about 60 more.
© POLFOTO

Quickly acknowledged as a medium with potentially high emotional impact, the objective qualities of press photos were often used to sway public opinion. Utilized by idealists to attempt to ameliorate deplorable social circumstances, journalistic images have also been 'hijacked' by governments, political parties and special-interest groups to create destructive propaganda.

At the same time, providing a window to the world and advocating awareness of social wrongs, disasters, battlefields, individual trauma's and national catastrophes, photography has opened our eyes to the hardships befalling others. Confronting us with the darkest pages of recent

history, the images of the 19th and 20th century's civil revolutions, World Wars, social turmoil, dramatic crashes and great floods serve as ruthless witnesses to the yesterdays we might like to forget, and as a safety mechanism destined to prevent us from making the same mistakes again. ["derived products": reportages / magazines / agencies; would fit Parisienne 4455-12 in particular]

The superlative of the illustrative journalistic image, is the photo reportage: a visual form of narrative, substituting rather than supporting textual news coverage. The photojournalism magazine was a German invention, dating from the 1920s. It differed from other media in granting photographs a pivotal



John Topham | St Mary Cray – Kent (United Kingdom), 1939
Gelatin dry plate
A telling illustration of the dark clouds threatening Europe immediately prior to World War II: the St Josephs School children during a gas mask drill in St Mary Cray.
© John Topham / TopFoto.co.uk



role, not presenting them as isolated visual elements, but imbedded in a narrative resulting from an active collaboration between editors and photographers. From that time on, photojournalism enjoyed its golden age, giving rise to the first photographic press agencies, with Alfieri [TopFoto EU002414, TopFoto EU010385] - established in London in 1914 - and the Paris-based Roger-Viollet archive (°1938) [where Parisienne de Photographie 3368-11, 4455-12, 7351-13, 257-1, 339-1, 9218-2, 79765-1 and 13688-7 stem from] among the earliest examples.

One of the world's first photo reporters was Roger Fenton, who set out from London to capture the Crimean war in 1855 at the request of *The Times*, aiming to provide evidence of military mismanagement and impossible living conditions of the soldiers. Throughout the rest of the 19th and early 20th century, many journalists have turned to photography to document the devastations and social upheavals brought about by wars, revolutions, disasters of nature and injustice. Next to Europe's big tragedies, people's personal misfortunes have not been forgotten by the first generations of reporters. Holger Damgaard [POLFOTO 32077044, 37255448, 37522096, 38114751, 37366931], for instance, - Denmark's first employed press photographer - made an everlasting impression with his picture of three poor children [POLFOTO 39242883] in front of a shop for the newspaper *Politiken* (1908). Images such as Damgaards do speak louder than words, appealing to ethics and values of a universal and timeless nature.

Mario Castagneri | U.S.A., 1926
Postcard, silver salt gelatin
Three women with children on the deck of a ship sailing for Buenos Aires. The postcard was sent to Mario Castagneri by Italian immigrants on May 12th, 1926. The image stands as a symbol of the widespread phenomenon of Italian emigration towards America in this period. Entire families left home with their poor belongings and faced the daunting journey across the Atlantic in search of a better life.
© Fratelli Alinari Museum Collections



Stanislovas Kazimieras Kosakovskis;
 Stanislovas Kazimieras Kasakauskas
 (Stanisław Kazimierz Kossakowski) |
 late 19th century - early 20th century
**Landlords and peasants standing
 by a pile of apples, embodying
 differences in social hierarchy:
 high class noblemen and landlords
 versus the families inhabiting
 and working their lands.**
 © Nacionalinis M. K. Čiurlionio dailės
 muziejus / National M. K. Čiurlionis
 Museum of Art



Pietro Masi

*Founder/manager of Promoter srl - revisits his yesterdays,
 setting up the exhibition*

Master of Art by education, I have been involved in art exhibitions since the early 1970s. When the opportunity to organize *All Our Yesterdays* presented itself, I was extremely interested because of the special challenge this venture entailed: how to exhibit the result of the digitization of images from the early photographic repertoire...?

The toughest nut to crack, was fitting digital representations of a reality that didn't even know the possibilities of a digital world, into a physical space in the here and now. The team I got to work with was - fortunately - exceptional: we mixed storytelling with image processing, color manipulation and sophisticated printing techniques, to blend the future with the past. This mix is actually at the very core of this exhibition's concept. We are now very curious to learn how people will experience this multimodal presentation of 'our yesterdays'. To the visitor the final word!

Anonymous | Leuven (Belgium),
 1914-1918
 Gelatin dry plate
**Leuven during World War I:
 the ravaged city centre.**
 © KU Leuven

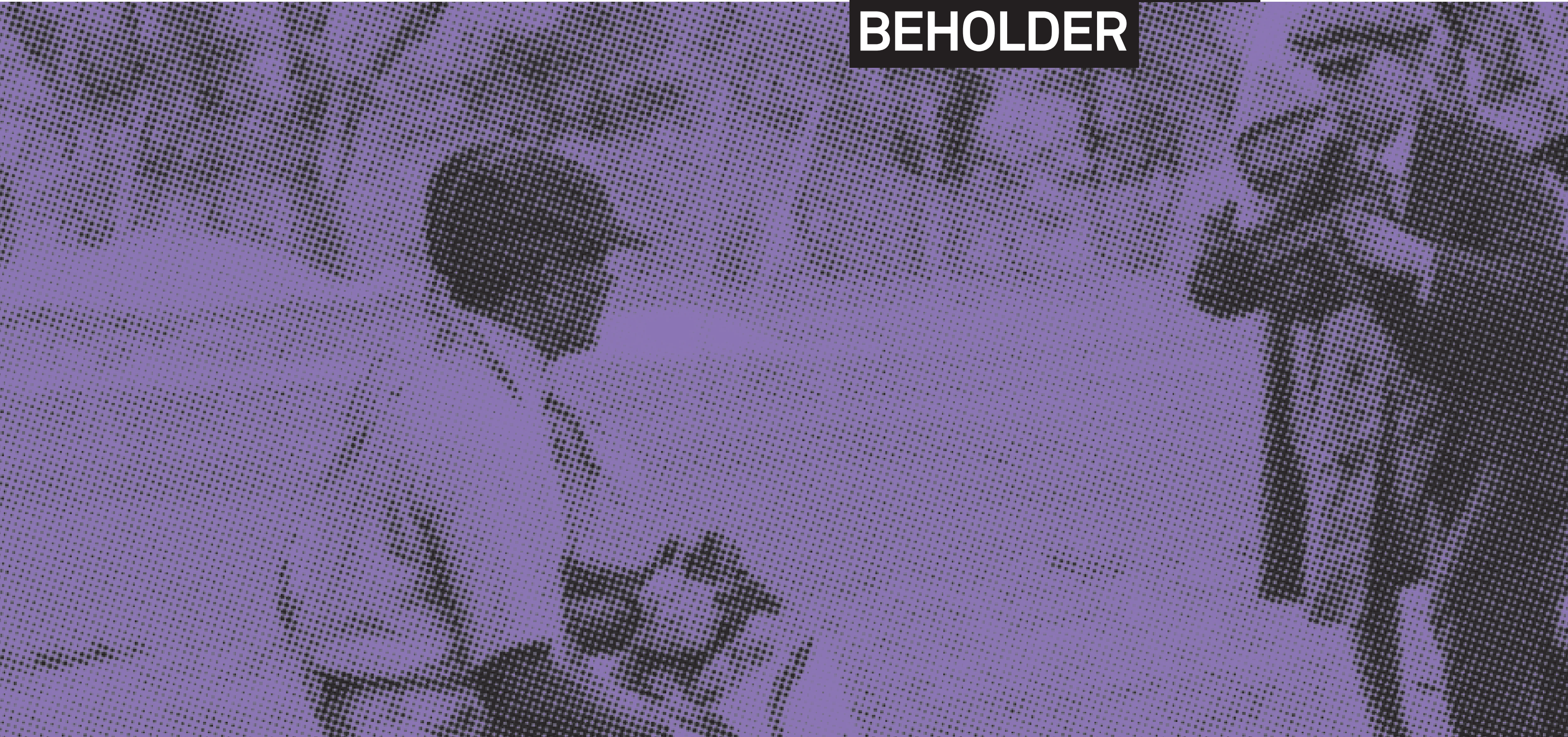


Anonymous | Westhoek (Belgium),
 after 1914
 Gelatin dry plate
**Sheep grazing on wasteland:
 a devastated landscape
 after World War I.**
 Collection Verwilghen
 © KU Leuven

Anonymous | Toruń (Poland), 1939
 Photographic paper print
**Bridge over Vistula river,
 destroyed in the beginning
 of World War II.**
 Collection of Maria Roszak
 © ICIMSS



THE EYE OF THE BEHOLDER



Gunnar Zelius Madsen | Copenhagen
(Denmark), 1920
Gelatin dry plate
Boy in front of a toy shop.
© POLFOTO



Josep Maria Lladó Bausili | ca. 1930-1934

Silver gelatin print
Again from the MNAC avant-gardist collection, this photograph plays with superposition, layering, light and shadows.

Collection : Col·lecció de Fotografia del Museu Nacional d'Art de Catalunya
© MNAC. Museu Nacional d'Art de Catalunya



Central to the concept of photography – as the etymology of the original Greek term indicates – is the process of recording or fixating (*graphein*) through the action of light (*photos*). Photography has an innate documentary quality, capturing places, events, objects or persons with an immediacy that brings the past into the present. But from its very beginnings onwards, photography has been able to offer much more than a one-on-one view of the world around us: a photographic image can re-present reality, tickle the curiosity and push the imagination of the onlooker, and be artistic in spirit rather than illustrative.

With the advent of photography, both enthusiasts and critics have proclaimed the death of other forms of visual art: photography was considered to render all other attempts to represent reality inadequate and superfluous. The technological underpinning of photography has also led detractors to comment upon its 'mechanical' nature, with the automatic procedure of taking pictures supposedly denying it the coordination skills and artisanal talents required for drawing and painting, and allowing it to be mastered by anyone without a years-long training. Photographers were accused of lacking imagination as well, capturing objects immediately at hand and with no interference required. This is, however, where the medium and the mediator get mixed up: the art of photography is not located in the automatic photographic process, but in the eye of the beholder – the photographer. A camera, no matter how many state-of-the-art features it may have, is a lifeless piece of equipment until someone operates it.

[would especially be befitting of and Generalitat de Catalunya 203156-000_061631, Parisienne de Photographie 13688-7 and POLFOTO 28178897]

Anonymous | Rotunde – Vienna
(Austria), 1873
Silver gelatin print
The entrance to the Vienna world
exhibition of 1873.
Franz Hubmann Collection
© IMAGNO / Sammlung Hubmann



By no means is the art of photography a craft void of creativity: a photographer can enhance or modify reality by using lenses, filters or specific types of physical surfaces. Before he presses the button, he can play with perspective and setting, accentuate certain elements or suggest things that aren't there... While processing the image, contrasts, colors, lighting, tones and dynamics may be manipulated. The development process completed, a photographer can

Fratelli Alinari | Firenze (Italy), ca. 1890
Gelatin dry plate

Portrait of Miss Walsh with a horse and a miniature poodle at Villa di Montefonte, in the Poggio Imperiale area of Firenze. This image has been selected for its formal qualities, the strong geometric and iconic composition. But also because it represents an example of a very typical production of photographic firms in the 19th and 20th centuries: the staged portrait. People were portrayed, often with their horses or other signs of wealth and status, either in their homes or, as in this case, in the courtyard of the atelier against a white background.

© Alinari Archives, Firenze



Fratelli Alinari | Firenze (Italy),
1900-1905
Gelatin dry plate
Staircase of the tower of Arnolfo in
Palazzo Vecchio, depicting a
mysterious man walking the stairs –
possibly the mayor of Firenze,
the city where the Alinari firm started
its activities in 1852.
© Alinari Archives, Firenze



combine, superpose or mix images and create a whole new version of reality or an abstract composition. Even in photography's early days, several negatives were often used to produce one print, constituting visual constructions too complicated to be photographed as such. Especially from World War I onwards, photographers turned to montage- and collage-techniques to reflect their complex aesthetical, social or political views.

Anonymous | ca. 1925
Gelatin dry plate
Architect-designer
Huib Hoste
in his Bureau-Fumoir
Collection Verwilghen
© KU Leuven



Anonymous | ca. 1861, Ter Kamerenbos – Brussels (Belgium)
Gelatin dry plate
Visitors admiring a lawn with anemones in the park
Ter Kamerenbos.
Collection Verwilghen
© KU Leuven

Karl Heinrich Lämmel | Munich (Germany), 1930s
View between columns of the Propyläen-building
at Koenigsplatz square in Munich.
© Karl Heinrich Lämmel / United Archives



Karl Heinrich Lämmel | Koblenz
(Germany), 1930s
With the Köln Düsseldorf white
fleet on the river Rhine near Koblenz.
© Karl Heinrich Lämmel /
United Archives

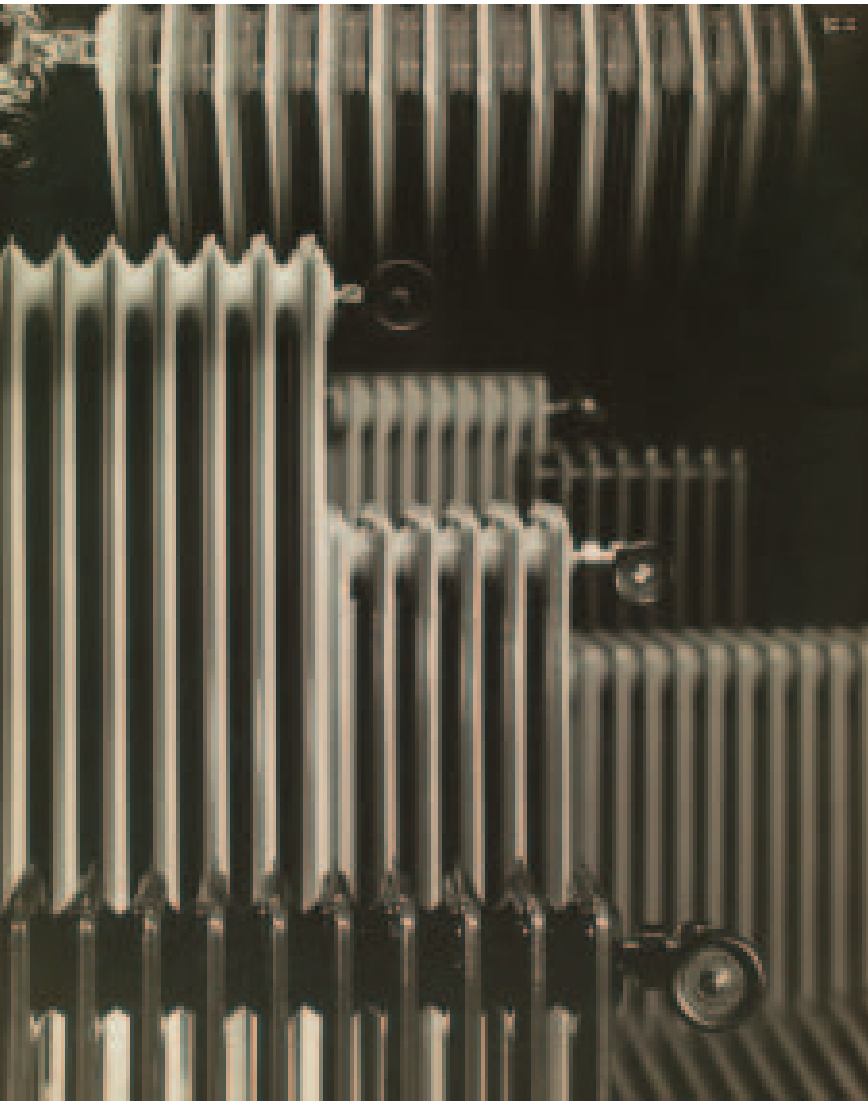
Setting the scene, processing the image, manipulating the photographic result...: many opportunities for a photographer to make his artistic mark. But the most important moment of his creative process, is probably that in which something catches his eye: the photographer alone picks the slice of reality he wants us to see through his lens, establishes the vantage point of the camera and chooses the exact instant of exposure.



Josep Masana Fargas | ca. 1930
Silver gelatin print

This image, highlighting the geometric qualities of a collection of radiators, belongs to a photographic collection that attests to the activities of the avant-garde movement. Having appeared in Europe shortly after World War I, avant-gardism did not arrive in Catalonia until the establishment of the Republic in 1931. Catalan photography - especially in the field of advertising and architecture - rapidly adopted the new aesthetics, imported through illustrated magazines.

Collection : Col·lecció de Fotografia del Museu Nacional d'Art de Catalunya
© MNAC. Museu Nacional d'Art de Catalunya



Karl Heinrich Lämmel | Düsseldorf
(Germany), 1930s
Impression from Düsseldorf: a man
with his bicycle standing on a square
in front of a building.
© Karl Heinrich Lämmel /
United Archives



Vincenzo Balocchi | Firenze (Italy),
1938

Silver gelatin print
A street in Firenze, that could – in fact
– be located in any city in the world.
The shadows of people passing by
create sharp geometrical patterns,
leaving an impression of the speed
and rhythm of modern life.

© Fratelli Alinari Museum Collections
– Balocchi archive, Firenze

Outside museums and archives, pictures rarely come to us in a self-contained form. In everyday practice, they are most often flanked by texts, other images or illustrations. Photographs are to a certain extent determined by the channels through which they are conveyed: digital carriers, printed media, larger-than-life billboards or intimate family albums. The contexts in which we encounter and use images form an integral part of the art of photography, being at the foundations of its hybrid nature. Every spectator, each photo-consumer, 'digests' the image by interpreting its form, content and context and by placing it into his personal referential framework. The eye of the beholder is therefore also that of the onlooker.

KU Leuven's **Bruno Vandermeulen** on *Digitization practices in EuropeanaPhotography: stressing the do's, eliminating the don'ts, and celebrating the results.*

In discussions about the digitization of photographic archives or cultural heritage in general, two arguments are usually put forward to demonstrate the relevance of this undertaking: preservation and accessibility. Clearly, accessibility outranks preservation. This is why, within the framework of EuropeanaPhotography, great care was taken to digitize pictures to the highest possible standards, enabling access to truthful representations of the original images. As the original prints, albums, negatives or slides henceforth have to be handled less, they can be stored away safely - a considerable plus. Digitization is impossible without technology. But as this domain advances rapidly and incessantly, one could wonder about the notion of "high quality" in the view of technological obsolescence; after all: "le mieux est l'ennemi du bien". Luckily, today's professional scanners and cameras are already able to produce excellent scans and images. Joining the project was, for a majority of the partners, an opportunity to upgrade their digitization equipment, in some cases by adding a medium-format camera coupled to a high-resolution digital back, in others by implementing a completely new digitization infrastructure – all aiming for those high quality reproductions the consortium signed up for. So what can "high quality" mean in an international project such as this one – encompassing a three-year track with 19 partners, digitizing more than 430.000 images? I think it is repeatability of the quality during the project term. In other words: making sure that the quality of the very first digitized image is no less than that of number 430.000. To this end, the EuropeanaPhotography consortium exchanged views on aspects of digitization, workflow and media management systems during meetings, on-site visits, workshops and conferences. Minimum requirements for digitization were set up, guidelines for preparing original photographs were composed and factsheets with recommendations for implementing a high standard of digitization were published. These guidelines and factsheets have influenced the result enormously. Of major importance was the advice to use a reprostand, mounted on a stable table, and to work with studio-strobes in a fixed setup, preventing loss of sharpness due to

camera shakes on the one hand, and ensuring a constant quality and color of light on the other. Hands-on tips – such as: digitize the same type and size of material in one single batch - might seem trivial, but have shown to speed up the capture and postprocessing activities immensely. In a factsheet dedicated to a color corrected workflow and the installment of presets, special attention was given to the quality of the reproduction as well. The provision of all these tips and tricks, factsheets, guidelines and recommendations, has proven to be a straightforward, efficient and cheap method to ensure a constant quality level of imaging during the run of the project. We therefore consider them an important outcome of EuropeanaPhotography and proudly present these documents on the project website, to inspire everyone interested or involved in image digitization.



Holger Damgaard | Copenhagen
(Denmark), 1920s
Gelatin dry plate
Women's gymnastics in Agnete
Bertrams (1893-1983) sports school.
© POLFOTO



Gaston Paris | Paris (France), 1937
Variety show at the Folies-Bergère.
Roger-Viollet collections
© Gaston Paris / Roger-Viollet



PHOTOGRAPHER AT WORK!





Gaston Paris | France, 1937-1938
Photographic film
Self-portrait reflected in a carousel.
Collection Gaston Paris
© Gaston Paris / Roger-Viollet

*He has the eye of the beholder
The vision and skills to turn each image into a time capsule
The enthusiasm and precision to produce pictures that burn into our minds
The soul of an artist, making every photo a unique creation*

*He is a curator of memories, a conservator of stories big and small
He – or she*



Ferrier Soulier | Ferrier Soulier studio, 113 boulevard Sebastopol
- Paris (France), ca. 1890
Gelatin dry plate
Photographic studio manufacturing stereoscopic plates.
Collection: European Cities at the end of the 20th Century
© Ferrier-Soulier / Roger-Viollet

Vincenzo Balocchi | Firenze (Italy), 1938
Silver gelatin print
Photographer at work at the Piazza della Signoria.
© Alinari Archives, Firenze

This exhibition space is dedicated to all photographers of the past and the present: to the technical geniuses that furthered photography by inventing or perfecting techniques; to the masters of the artistic image, who have pushed photography out of its comfort zone to go and take on innovative forms, more depth of expression, new concepts of beauty; to men, women and children all across the world, who have helped constructing the monumental canvas that is our visual past, by looking through the lens and pressing the button.



Central News | Downing Street –
London (United Kingdom),
21/06/1922
Gelatin dry plate
**The Premier purchasing an
Alexandra Day rose from
Mrs. Jackson in Downing Street,
London.**
© TopFoto.co.uk

Alfieri | 19/01/1921
 Gelatin dry plate
 A pretty French female press
 photographer on the Riviera.
 © TopFoto.co.uk



John Topham | Sidcup – Kent
 (United Kingdom), 1939
 Gelatin dry plate
 A press photographer in an ARP
 (Air Raid Precautions) gas suit,
 taking pictures at the demonstration
 in Sidcup, Kent.
 © John Topham / TopFoto.co.uk



Ernest Brooks | France, 1914-1918
Gelatin dry plate
All geared-up: famous war
photographer Ernest Brooks.
© Ernest Brooks / TopFoto.co.uk



John Topham | 24/08/1937
Gelatin dry plate
A cameraman takes photos while
a kestrel sits waiting.
© John Topham / TopFoto.co.uk



TopFoto's **Johan Balean** about EuropeanaPhotography, against the backdrop of the fragile wonder of early photography.

The joy of editing pictures from TopFoto's submission to EuropeanaPhotography cannot be described in words. It can only really be seen in the fabulous pictures that have surfaced from the archives during this 3 year, EU-funded project. One has to appreciate all of the contributing factors that create an image, that has lasted a century or more, for us to be able to understand the value of what we see now in this exhibition: the quality of the materials and the chemical processes needed to prime and develop every negative and positive, any error would have resulted in a failed image or a faded, de-composed original unable to withstand the test of time. The technical skill of the photographer, mastering light to capture the desired result, the setting up of the shot, the framing, the angle.

Capturing the moment, the French photographer Henri Cartier-Bresson later keyed the phrase "the decisive moment" and the great photographers throughout the history of photography have attained the sense of when to press the shutter. Indeed for the early photographers the challenges were greater, with longer shutter speeds required and less chances (photographic plates) to get it right. The careful conservation of these photographic riches cannot be underestimated, from the time they were taken to today's digital preservation and beyond. An element of luck - whether that be the photographer finding themselves in the right place at the right time, or the image surviving through conflict zones and its general movement across the world and back again.

Although it is said that a picture tells a thousand words, without words we are unable to find pictures in an internet saturated with imagery. So finally, particularly in press archives, one has to give full credit to the people who captioned the images, to tell the story behind them, for without which we would have lost an indispensable layer of place, purpose and meaning.

Carles Batlle Ensesa | Canet d'Adri -
Girona (Spain), 1920
Gelatin dry plate
Architect Rafel Masó with his wife
Esperança Bru, his brother Joan Masó
and Maria Guri, out on a trip
in Canet d'Adri.
Collection : Fons Carles Batlle Ensesa
© Ajuntament de Girona



Planet | Pelsham Rye (United
Kingdom), 29/04/1932
The all India cricket team, touring
England that season, played its
first match in this country when
they met Mr T G Scott's team at
Pelsham Rye, Sussex.
Syed Wazir Ali (left) and J. Navle
are at the center of the press
photographers' attention.

© TopFoto.co.uk



Anonymous | Prater – Vienna (Austria),
ca. 1930
Silver gelatin print
**Photographer taking a funny picture
in the Wurstelprater – a well-known
view in Vienna.**
Christian Brandstätter Collection
© IMAGNO / Austrian Archives



Klementyna Zubrzycka-Bączkowska |
Raszówki (Poland), 1910
Silver gelatin print
**Picnic in Raszówki forest:
Franciszka Zubrzycka with daughters
and home teacher.**
Collection Klementyna Zubrzycka-
Bączkowska
© MHF



Mario Castagneri | via Passarella
- Milan (Italy), 1922
Silver gelatin print
**Vittoria Castagneri with
a reflex camera in Mario
Castagneri's studio.**
© Alinari Archives, Firenze



Anonymous | 1905
A photographer in his studio.
ABA Collection
© Arbejdemuseet

Klementyna Zubrzycka-Bączkowska | Beskids
island (Poland), ca. 1910
Silver gelatin print
A photographer on a forest road.
Collection Klementyna Zubrzycka-Bączkowska
© MHF



Planet | Rotten Row - Hyde Park
(United Kingdom), 11/05/1934
Hyde Park snap shots.
One of the amateur photographers
who were induced by the warm
sunshine to bring their cameras out
of winter retirement, was little June
Dixon Wright, 'snapping' her sister
Heather Dixon Wright.
© TopFoto.co.uk



JOY & LEISURE



Tage Christensen | Northern Zealand
(Denmark), 1930s
Gelatin dry plate
Women at a beach.
© POLFOTO



The 19th century – age of industrialization, immigration and democratization – thoroughly changed the way people lived, including patterns of leisure and recreation. Overall, during the early decades of the Industrial Revolution, popular leisure traditions declined substantially: in middle and high class families, the new working context and business ethics reshaped free time activities toward respectable domestic pastimes – such as reading or playing the piano – demonstrating an aim for personal improvement and family cohesion.

Workers had less time and means for play, and suffered the consequences of governmental attempts to limit ‘inappropriate’ forms of amusement, such as playing cards or betting on animal contests. Drinking, nevertheless, remained an important pastime and bars sprouted throughout working-class neighborhoods. As for any other activity, the main criterion was inexpensiveness: attending cheap concerts or circus shows, could at least for a few hours relieve the

laborers’ minds from gritty everyday routine.

In the last quarter of the century, however, initiatives to further the working and living conditions of laborers bore fruits, the unions obtaining a rise of wages, the reduction of the workweek and the introduction of vacation days and free weekends. In the same period, middle-class professionals loosened their work ethics, cumulatively generating an increase in work-free time and a more receptive climate towards leisure and play.

Under these circumstances, the late 19th century witnessed the birth of modern leisure. Team sports were all the new rage, with amateur, professional and school teams uniting players from different layers of society. Stadiums were built and visited by a community of supporters that was equally heterogeneous, and women started competing in sports such as tennis or croquet. While visits to local pubs continued to be a favorite pastime, interest in cultural activities – such as concerts or museum visits – grew as well; the entertainment



Anonymous | Vienna (Austria), ca. 1910
Lantern slide
School kids engaging in tug of war (rope pulling).
Christian Brandstätter Collection
© IMAGNO / Austrian Archives

Holger Damgaard | Fanø (Denmark), 1923
A car at the beach on the island Fanø.
 © POLFOTO



Anonymous | Poland, 1933
Sledging cavalcade in a small Polish town.
 © ICIMSS

Holger Damgaard | Copenhagen (Denmark), 1920s
 Gelatin dry plate
Boys in a bowling hall after reorganizing the pins and returning the bowling ball to the players.
 © POLFOTO



industry - with its many music halls, theatres and cinemas – boomed, as did the popularity of cycling and other outdoor activities - strolls, boat rides and picnics. Some leisure pursuits had a substantial social component: engaging in a friendly bowling game, meeting in a bar to occupy the billiard table, or wow neighbors and friends by showing off the newest motorcycle or racing car. Many such an off-time moment has been captured not by amateur photographers only, but by professionals as well; Gaston Paris [Parisienne de Photographie 3368-11, 9218-2, 13688-7], for instance - the only salaried photographer for the French weekly magazine *Vu* - carried out many photo reports documenting the 1930s' favorite pastimes: from world exhibitions and prestigious sports events, to glamorous recitals and theater performances. Paris himself contributed to the leisure industry not only with this type of reportages, common to photographer-reporters of that era, but with his visual renditions of horror stories and melodramas featuring gangsters and vamps for *Detective Magazine* as well.



Anonymous | ca. 1920
Highlanders in traditional costumes playing billiards with priests.
 © ICIMSS

Foto Lux | Girona (Spain), ca. 1939
Cellulose nitrate film
Giants and big-headers at Oli square.
Collection: Foto Lux
© Ajuntament de Girona

[Would especially match with Lithuanian Art Museum Fi-1579]
Next to individual pastimes, organized recreation too enjoyed a boost in early modern Europe: from the mid-19th century onwards, the so-called 'public recreation movement' encouraged the establishment and spread of institutionalized free time activities and facilities by governments and voluntary organisms, aiming for a positive social outcome. Next to focusing on the development of parks and playgrounds, this movement favored adult education to

stimulate intellectual cultivation and continuing personal improvement. Public lectures were installed, municipal libraries were constructed and courses for adults were set up for fundamental education as well as for 'self-fulfillment'. The latter category embraced all kinds of liberal programs, from arts and crafts to music, theatre, dance and literature. A wide range of short- and long-term course trajectories would henceforth enable everyone to uncover and practice his or her innate talents.



Anonymous | Lithuania, 1926
Group portrait. Painting lessons in the draw studio by lecturer Jonas Sileika, a famous Lithuanian painter and schoolmaster.
© Lietuvos dailės muziejus / Lithuanian Art Museum



Giotto Dainelli | La Saxe -
Courmayeur (Italy), 1912
Gelatin dry plate
**Climb on boulder for exercise
in La Saxe.**
Collection: Giotto Dainelli's Fund
© SGI / ICCU



In early modern Europe, tourism evolved into a leisure industry that was no longer the exclusive privilege of the rich and famous, but came within reach of the middle and working class as well. In the early 19th century, journeys throughout Europe for health reasons and cultural education - necessary to enable mingling in high society circles - were already common practice among the middle class. But with transport innovations, the tourist industry boomed: in the mid-19th century, steamships and trains made traveling faster, cheaper and more comfortable, soon enabling short, 'domestic' visits to the coast and the countryside as well as international tours and travels to destinations as far away as the United States and New Zealand. Just after the turn of the century, the first national tourist offices opened their doors.

Pictures attesting to the tourists' adventures, highlighting the extremity of the experience (climbing a mountain), the joy and carelessness of the occasion (splashing around in the sea



Tadeusz Rząca | Tatra Mountains
(Poland), ca. 1915
Autochrome
**View of Morskie Oko - the biggest
and most famous glacial lake
of the Tatra Mountains.**
**This is an example of the first
technique of color photography:
autochrome. The iconography
and photographic effect remain
close to the contemporary style
of painting, while the subject
illustrates the beginnings
of tourism in the Tatra region.**
Collection: Autochromes
of Tadeusz Rząca
© MHF

with friends) or boasting exotic landscapes and people, were highly desirable souvenirs. Postcards adorned with such images lived their heydays in the 1890s, stimulated by the success of cards depicting the newly constructed Eiffel Tower. In the early 20th century, Kodak even launched a 'Real Photo' postcards-service, that allowed travelers to create postcards from their own pictures.

Karl Heinrich Lämmel | Koblenz
(Germany), 1930s
**People sitting by the shore
of the river Rhine.**
© Karl Heinrich Lämmel /
United Archives



A BRAVE NEW WORLD





John Topham | Swanscombe
(United Kingdom), 1938
Gelatin dry plate
Lovers Lane, Swanscombe.
© John Topham / TopFoto.co.uk

Since its invention in 1839, photography as a visually descriptive medium has been used to record, inform and report: photographic images offer a view of reality with a high measure of authenticity and authority, almost as trustworthy as seen through our own eyes. This quality and the importance adhered to it, explain to some extent the early popularity of documentary photography. As a whole, this photographic repertoire attests to the transformation of Europe, juxtaposing disappearing habits and customs, upcoming tendencies and new ideas in ever-changing cityscapes.

John Topham | United Kingdom,
25/10/1937
Gelatin dry plate
Captain Bolton, on his horse, is flanked by waiters providing titbits for the hounds. Hunting is still a feature of the United Kingdom but the key to this image is the activity of the waiters: feeding the dogs from silver service at a time where many were struggling in poverty.
© John Topham / TopFoto.co.uk



Frederik Truyen

coordinator of EuropeanaPhotography for KU Leuven, delivers a passionate plea for early photography

When we set out for this project, our goal was to deliver a few hundred thousand early photographic images to Europeana. Since we had developed a broad network through previous projects, we were able to establish a large consortium of high-end photographic archives. The opulence of their collections came to light early on in the project, during our first content seminar, at which each partner showcased a selection of his/her photographs. The treasure troves that surfaced were of a wealth and quality far beyond expectation. Of course, we'd had some idea of the holdings of the most renowned Western European collections, but the smaller collections from newer European states turned out to offer almost infinite possibilities to uncover hitherto unseen images. We immediately realized, that - no matter what - we would never meet again without looking at each other's photographs and making the image our focus of attention. This trajectory has made EuropeanaPhotography stand out from all other projects I've been involved in till now. I've become utterly fascinated by the original glass plates, the way they were handled, the way they let us discover their contents as if they were magic boxes. It also changed my understanding of Europe, its geography, the emergence of its cities; it is all right there, documented by the most gifted observers, who captured, framed and codified original emotions through the intricate chemistry of photography. Looking through the lens of these photographers, to me means reflection rather than observation, reverie more than history, awe above admiration. Having the opportunity to discuss this with colleagues from all over Europe, to share this passion for the photograph, was and is a motivating experience. More than a professional resonance, this project has created personal meaning to me: I will never be able to look at family photos again without having these images of long forgone pasts at the back of my mind. I hope this exhibition will radiate that fascination and share some of this passion.



Anonymous | Anderlecht (Belgium)
Gelatin dry plate
**Exterior view of worker's houses
by a field with grazing sheep.**
Collection Verwilghen
© KU Leuven

In the 19th century, the process of urbanization took a decisive turn: as the new industries required a concentration of labor close to power sources, such as water and steam, small areas were to house large populations of workers. Housing conditions were often miserable, and laborers mostly lived in polluted and crowded slums reigned by violence and disease. Still, thousands of people fled the countryside to go live in the city, attracted by the promise of paid work. Within the span of a few decades, industrial villages grew to towns and cities, and the formerly scattered pattern of highly populated regions transformed into an early modern Europe dominated by buzzing metropolises. More people in the city, meant a need for more steady commercial zones: shops replaced itinerant salesmen, and

already in the 1830s the first department stores were to open their doors, kicking off a new era of big trading businesses. To accommodate shopkeepers and consumers, street plans were often designed as a grid, allowing city centers to expand infinitely but thereby neglecting social concerns and human needs. Reacting to the failures of the industrial city, the late 19th century saw the rise of a social movement for urban reform. Urban planning was to allow the dreams of an ideal city, providing adequate sanitation infrastructure and a good circulation of people and goods in an aesthetically satisfying setting, to come true. With new legislations supporting such plans and with the erection of a large amount of new structures, housing conditions gradually improved towards



Joseph Kordysh | Kyiv (Ukraine), 1870s
Photographic paper print
**View of the primary buildings in
Andrew's Descent and Black Filth str.
(now Frolovskaja str.) in Kyiv.**
Collection Joseph Kordysh
© One Street Museum

Anonymous (photoworkshop
of Kiev-Pechersk Lavra) | Kiev
(Ukraine), ca. 1895-1905
**Photographic paper print
View from the south of the Kiev-
Pechersk Lavra - a unique monastery
complex, dating back from 1051.
Today, it is included in UNESCO's
world heritage list. This image shows
the household yard at the turn
of the 20th century.**
Collection: Photos of photoworkshop
of Kiev-Pechersk Lavra
© National Kyiv-Pechersk Historical
Cultural Preserve



Central News | Westminster – London
(United Kingdom), 24/02/1922
Gelatin dry plate

The LCC Elections, a canvasser's poster walk. The image evokes the time in which women's voting in the United Kingdom was still restricted to specific conditions. With socialism spreading, this anti-socialist message is very topical to the period.
© TopFoto.co.uk

the end of the 19th century, furthered by the enhancement of the urban environment by the implementation of play areas, sports grounds and other facilities for outdoor recreation. Public parks in particular offered an escape from daily life by imbedding an almost romantic landscape idiom in cityscapes dominated by business and industry.

One of Europe's most important city planners was Georges-Eugène, Baron Haussmann (1809-1891): his design for a Paris with straight arterial boulevards and a symmetrical positioning of squares, encompassed the demolition of antiquated structures, the construction of upscale apartments and the displacement of poor people from central areas as well. This plan inspired reforms in many European cities until the turn of the 20th century.



Anonymous | Sønderborg – Southern Jutland (Denmark), 1926-1928
The construction of Sønderborg bridge, connecting Jutland with the island of Als. The image attests to the quantity of work and workers required for such a job, almost 100 years ago.
ABA Collection
© Arbejdersmuseet

Anonymous | Fuen – Odense (Denmark), ca. 1925
The May Day demonstration in the streets of Odense: both a festive occasion and an opportunity for people to let their voice be heard.
ABA Collection
© Arbejdersmuseet



Holger Damgaard | Copenhagen
(Denmark), 14/05/1931
Graf Zeppelin in Copenhagen.
© POLFOTO



[Transport & traffic; would fit with POLFOTO 37255448, MHF 742/II/103, United Archives UNA_01757562, NALIS AR1, Ajuntament de Girona / CRDI 063209 and LX0127]
Cityscapes were altered by technological, industry-driven advances in the domain of transportation as well: in the beginning of the 19th century, massive road and canal building programs were instigated, steam ships were to be found on every major stream and infrastructure allowing for oceanic transport soon followed. The railway, initially intended to haul coal from mines, was developed for intercity transport during the 1820s and commercially exploited from the 1830s on, fanning out to all western European countries in the next decades.



Karl Heinrich Lämmel | Germany,
1930s
Cruising with the Köln
Düsseldorfer white fleet
in the middle Rhine valley.
© Karl Heinrich Lämmel /
United Archives

Paweł Mussil | Branice – Krakow
(Poland), ca. 1931
Silver gelatin print
Helena Kosińska and Zofia Mussil
on a motorcycle, by the manor
house in Branice.
Collection: Photo albums
of the Kosiński Family
© MHF

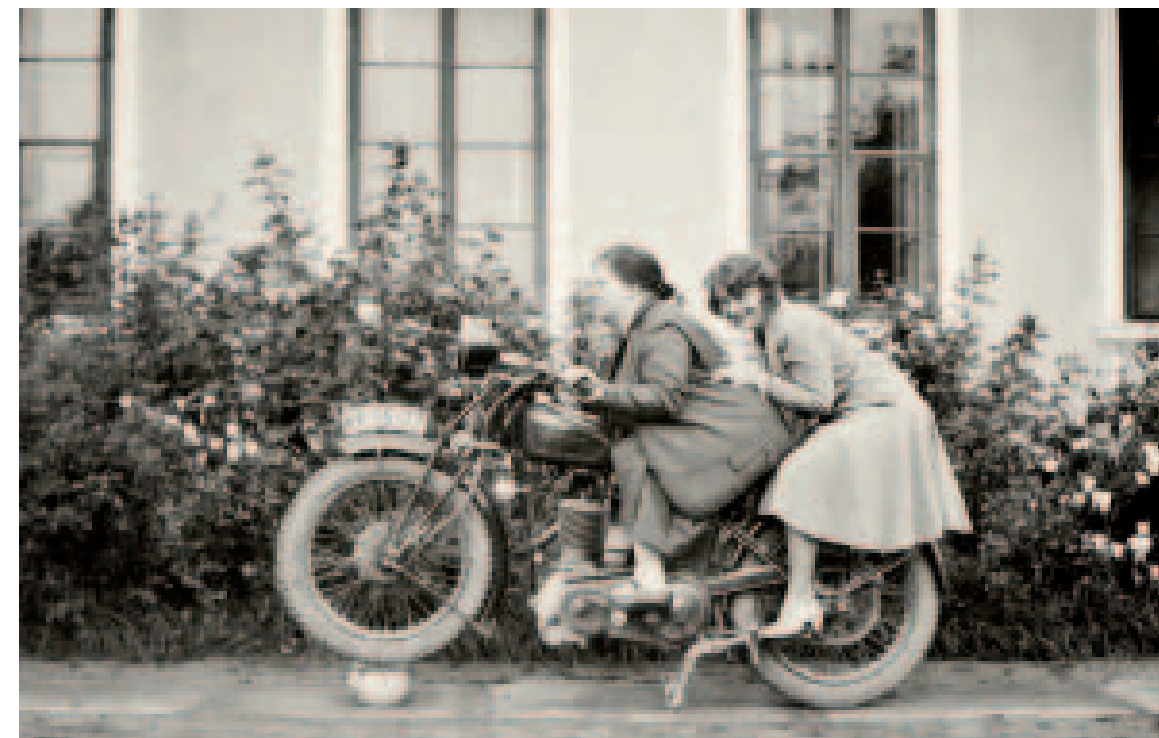


Foto Lux | Girona (Spain), ca. 1930
Gelatin dry plate
Advertising image for Michelin tires,
with a car positioned in the middle
of the Girona cathedral stairs.
Collection: Foto Lux
© Ajuntament de Girona



Josep Jou Parés | Girona (Spain), 1923
Gelatin dry plate
Peixateries Vells bridge.
© Ajuntament de Girona



Starting from the latter part of the century, mechanized vehicles came to dominate transportation, soon causing automobiles and buses to congest the streets in older city parts. City planners had no choice but to take these considerations as a focal point in their reforming activities, designing – among others – new roads, bridges and traffic circulation plans, as well as subway systems that were to transport the working and shopping masses of London and Paris from the beginning of the 20th century onwards.

Pencho Dokov | Troyan (Bulgaria),
02/06/1938
Gelatin dry plate
**An airplane draws the attention
of the inhabitants of Troyan.**
© Museum of crafts and applied arts,
Troyan - NALIS



TREASURY: PARTNERS AND COLLECTIONS



PARTE DA FINIRE

This exhibition is the work of many hands, in the first place those of the representatives of the 19 partners involved in European Photography. Stemming from 13 member states, these organizations boast a wide range of backgrounds and business models: from public and private photo archives, museums and universities to commercial photo-agencies. They have joined forces to not only deliver a wide variety of early photographic content to Europeana, but to assemble some of their most exquisite treasures into the *All our yesterdays*-collection as well.

A brief presentation.



Fondazione Alinari / Alinari Archive Firenze

ITALY - www.alinarifondazione.it

Fratelli Alinari Archives, founded in Firenze in 1852, is the oldest foundation in the world still active in the field of photography. In 1985 the Fratelli Alinari Museum of the History of Photography, with the Library of the History of Photography, joined the original 'historical' institutions, i.e. the Archives, the Art Printworks and the Publishing House. In September 1998, Fratelli Alinari. Fondazione per la storia della Fotografia was established, with the objective of safeguarding, promoting and valorizing photography and photographic history, as well as the figurative arts in general. Among the responsibilities of the Foundation, are the creation and promotion of exhibition activities as well as the management of the MNAF - the Alinari National Museum of Photography that opened in 2006 - and the technical and didactic activities that take place on its premises in Firenze's Leopoldine. Today Alinari is the guardian of a photographic corpus of over 5.000.000 pictures – a collection with few equals in the world.

Arbejdmuseet & Arbejderbevægelsens Bibliotek og Arkiv

DENMARK - www.arbejdmuseet.dk

The Labor Movement's Library and Archives (Arbejderbevægelsens Bibliotek og Arkiv) was founded in 1908 and holds 100 years of documentation on the Danish labor movement, among which approximately 3 million photos. The largest collections are the press collections from the social democratic newspaper *Socialdemokraten* (later: *Aktuelt*) and the communist newspaper *Land og Folk*. In 2004, the merge with The Workers' Museum (Arbejdmuseet) was completed, integrating the museum's extensive photo collections from trade unions and private persons. Its holdings contain many portraits, mostly of prominent Danes, but also of international celebrities and of nearly every aspect of everyday life in Denmark.

Ayuntament de Girona / CRDI

SPAIN - www.girona.cat/crdi

The Centre for Image Research and Diffusion in Girona (CRDI) was created in 1997, with a view to housing the existing Image Archive and manage its rapid growth. The CRDI is a department of the Records Management, Archives and Publications Service (SGDAP) of the Girona City Council. The mission of the CRDI is to gain knowledge of, to protect, to promote and to disseminate Girona's photographic heritage. With 3,8 million photographs, 1.000 original films, 9.000 hours of TV records, and 2.000 hours of radio broadcasts, CRDI has achieved its aim of collecting photographs and audiovisual material that reflect and record every aspect of the city's past and present.

Cyprus University of Technology [associated partner]
CYPRUS - <http://www.cut.ac.cy>
Cyprus University of Technology (CUT) was established in 2004 and enrolled its first students in 2007. It is a new, public and independent university, aspiring to develop into a modern, pioneering center for education and (applied) research in leading branches of science and technology. Over the past four years, CUT has been involved in many substantially funded research projects, helped by an advanced university infrastructure and technological equipment. These assets enable CUT to range among the strongest academic institutions on the island, boasting specialized research units directed by distinguished professionals. The Digital Heritage Lab (DHL), focusing exclusively on education, research, technology and development of documentation regarding cultural heritage, has been supported by European research funds since its creation in 2012. The DHL has established a cooperation with Cyprus’ major cultural heritage stakeholders, such as the Department of Antiquities, the Church of Cyprus and the Ministry of Education of Culture. In addition, DHL collaborates closely with several renown international research and development institutes.

Divadelný ústav
SLOVAK REPUBLIC - www.theatre.sk
The mission of the state funded theatre institute Divadelný ústav (founded in 1961) is to provide the Slovak and international public with full-fledged information services regarding Slovak theatre. The Theatre Documentation, Information and Digitization Department collects, preserves and presents materials related to the Slovak professional theatre from its creation in 1920 until present days. The Theatre Research Centre focuses on historical research. The Publishing Department is dedicated to research into contemporary Slovak and international theatre and to the publication of theatrical literature. The Institute enjoys the special status of Public Specialized Archive (2002) and Museum of the Theatre Institute (2006).

Generalitat de Catalunya
SPAIN - www.gencat.cat/cultura
The mission of the Culture Department of the Autonomous Government of Catalonia is to preserve, promote and disseminate all forms of art and culture. The Department is responsible for government policy regarding creative industries, cultural heritage, libraries, museums and archives, aiming for creativity and innovation. GenCat cooperates with several Catalan cultural institutions, among whose three leading photographic collection holders have been integrated in the Culture Department: the Arxiu Nacional de Catalunya (ANC) - a prestigious archival institution in Catalonia, that specifically encourages projects connected with collective memory building; the Museu Nacional d’Art de Catalunya (MNAC), Catalonia’s most important art museum, embracing all arts and housing a photographic collection boasting key pieces of the 19th and 20th century; and the Museu d’Arqueologia de Catalunya (MAC), a network of museums and archaeological sites, fathering an important collection of photos as well. These institutions are the source of the Catalanian images supplied to EuropeanaPhotography and to this exhibition.

ICCU
ITALY - www.iccu.sbn.it
Istituto centrale per il catalogo unico delle biblioteche italiane
ICCU is a branch of the Italian Ministry for Cultural Heritage and Activities. It has a deep expertise in digitization standards and guidelines. It coordinates major digital cultural heritage projects at the national level: Internet Culturale (launched in 2001), which is an integrated portal to digital resources of Italian libraries; CulturalItalia, the Italian culture portal. At the European level, ICCU coordinated the European projects ATHENA, DC-NET and INDICATE; it is currently coordinating Linked Heritage and it is involved in Europeana Judaica, Europeana Awareness, Europeana 1914-1918, Partage Plus and Arrow Plus. In the framework of EuropeanaPhotography, CCU has associated the Italian Geographical Society, founded in 1867. Its Photographic Archive includes more than 150,000 pictures documenting places, people and landscapes of almost all regions of the earth. A wide portion of the historical collections was donated directly by travelers after their explorations.

ICIMSS
POLAND - www.icimss.edu.pl
Stowarzyszenie Miedzynarodowe Centrum Zarzadzania Informacja or ICIMSS is a scientific association, uniting 62 members from over 20 countries and focusing its activities on information, education, and culture. ICIMSS holds an extensive database for information services, organizes short courses and promotes intercultural communication and research. ICIMSS participates in a wide selection of projects, including 15 EC funded projects by such programs as TEMPUS, IST, eTEN, Leonardo da Vinci, eContent, and Central Europe. ICIMSS has contributed to the international project MINERVA, devoted to coordination digitization activities in Europe. In the framework of the project Athena, ICIMSS delivered to Europeana ca. 30.000 pictures - partly to be consulted through the Pictures-bank portal as well - from a collection of ca. 200.000 pictures. More of these treasures will be valorized through content delivery to EuropeanaPhotography.

IMAGNO Brandstätter Images
AUSTRIA - www.imagno.at
Photo agency IMAGNO was founded by collector and publisher Dr. Christian Brandstätter. IMAGNO has a collection of historical archives encompassing more than 2 million photographs and art reproductions, thereby functioning as a visual memory for art, culture and history. The collection focuses on Central and Eastern Europe, featuring major events and celebrities as well as daily life and everyday people of the 19th and 20th centuries. IMAGNO services are designed for media and advertising professionals looking for excellent image quality to furnish their products, ranging from newspaper productions and high-gloss magazines to TV documentaries, print advertising, sumptuous picture books, and top notch exhibitions.

KMKG [technical partner]
BELGIUM - www.kmkg-mrah.be
KMKG (Koninklijke Musea voor Kunst en Geschiedenis) is a scientific research institute that functions under the Federal Belgian Science Policy government. It has the governmental responsibility over a wide range of museums – specialized in prehistoric artefacts, Art Nouveau jewelry and Japanese prints, to name but a few - with the task to define their overall philosophy and fundamental mission. KMKG's assignment encompasses, among others, the preservation, management and publication of collections by developing the central collection database, the collection publishing portal and the data aggregator environment; the improvement of digital collections and public services; and establishing a close cooperation between scientific institutions on a national and international level by exchanging digital data and technological expertise.

KU Leuven [project coordinator]
BELGIUM – www.kuleuven.be
Founded in 1425, KU Leuven bears the double honor of being the oldest existing Catholic university in the world and the oldest university in the Low Countries. KU Leuven is a research-intensive, internationally oriented university, strongly inter- and multidisciplinary in focus. The Media Lab of the Institute for Cultural Studies (CS/Digital) at the Faculty of Arts, specializes in e-learning for the Humanities and digital cultural heritage. It has run several projects involving the innovative use of digital images in Humanities education. Moreover, the photo lab of the Faculty of Arts hosts the dArts digital photo repository, which currently holds over 375.000 digitized images with high-quality metadata. Recently, CS/Digital has joined forces with the University Library and with research groups Alamire Foundation and Illuminare, to constitute the KU Leuven Digital Lab: a center of expertise in digital imaging, involved in high-end digitization, art-technical imaging and visualization. The images provided to EuropeanaPhotography stem from the KU Leuven Central Library's holdings; along with the other collections and organizations involved in the project, these treasures will be featured in a dedicated issue of CS/Digital's own peer-reviewed academic journal *Image [&] Narrative*.

Lithuanian Art Museum
LITHUANIA - www.ldm.lt
The Lithuanian Art Museum, a member of ICOM, has been a national museum since 1997. Having a public institution established in 1907 marked the beginning of its history. The museum has valuable collections of fine art, applied arts and folk art as well as a rich library, an archive and a photo archive. Since 2009 it has been responsible for organizing and coordinating digitization activities at Lithuanian museums and functions an approved administrator and a recognized national training center. For this purpose, the special branch Lithuanian Museums’ Centre for Information, Digitization and LIMIS was established in 2009.

MHF Krakow
POLAND - www.mhf.krakow.pl
The Walery Rzewuski Museum of History of Photography in Krakow was founded in 1986 and owns over 70.000 objects - photographs and photographic equipment - constituting a rich collection that covers the history of photography from its beginnings to the present days. The collection includes press, documentary, portrait, amateur and artistic photography, mostly from Poland. The permanent exhibition also presents early techniques and the development of photographic technology. The Museum’s collection has been regularly catalogued in the digital database since 1997, and is subject to digitization activities since 2000. A milestone in this process was MHF’s participation in the funding program run by the Polish Ministry of Culture and National Heritage. The Museum has its own website, which allows for a systematical public valorization of its holdings through an on-line catalogue - one of the first of its kind in Poland.

NALIS
BULGARIA - www.nalis.bg
The NALIS (National Academic Library and Information System) Foundation was established in 2009 by three major Bulgarian academic libraries in Bulgaria with the support of the America for Bulgaria Foundation. Its sole purpose then, was to create a unified online catalogue of the Bulgarian research and university libraries. Two years later - and after having started from scratch - NALIS offers more than 1 million bibliographic records in a freely accessible online catalogue and has embarked on major digitization and retro-conversion activities. NALIS is involved in other aspects of the modern library practice as well, such as popularization of international standards and best practices, and terminological clarifications.

NTUA [technical partner]
GREECE - www.image.ece.ntua.gr
The National Technical University of Athens’ School of Computer and Electrical Engineering has been the host of the IVML - Image, Video and Intelligent Multimedia Systems Lab - since 1988. Up till now, IVML has been involved in more than a 100 R&D projects, half of which have been funded by the European Commission. IVML has been a key technological member in Digital Libraries and particularly in the Europeana environment. The MINT-tool, developed by the lab, allows for the ingestion of metadata from multiple sources, the mapping of imported catalogue records to an intermediate schema and the transformation and storage of metadata in a repository. MINT has been successfully used in many Europeana-projects dealing with aggregation, content analysis and interoperability issues.

Parisienne de Photographie
FRANCE - www.parisenimages.fr | www.parisiennedephotographie.fr
Parisienne de Photographie is a local, semi-public enterprise created in 2005 by the City of Paris to digitize its photographic and iconographic collections and manage the reproduction rights. The collections managed by Parisienne de Photographie include the Roger-Viollet archive, one of France's oldest photographic agencies with holdings covering over 150 years of Parisian, French and International history. At their deaths in 1985, the founders of the agency bequeathed close to 6 million photos to the City of Paris. In 2005, the agency was integrated into the Parisienne de Photographie group. Also a part of Parisienne de Photographie's portfolio, are photographs and art reproductions from major Parisian museums and libraries such as Musée Carnavalet (history of Paris), the City's historical library, the Museum of Modern Art, Petit Palais (19th century fine arts), Musée Galliera (fashion), and the Victor Hugo- and Balzac-houses.

POLFOTO JP/Politikens Hus A/S
DENMARK - www.polfoto.dk
POLFOTO - part of media group JP/Politiken, which publishes three of Denmark's largest newspapers - is the leading Danish photo agency. Founded in 1959, POLFOTO's archives date back to the 1860s, representing some of the most award winning photographers in history. POLFOTO is the exclusive agent for Associated Press and Corbis in Denmark, and cooperates with a long list of talented freelance photographers and more than 80 photo agencies around the world. POLFOTO consists of a news service, which supplies the Danish newspapers with photos, and a sales department servicing a broad range of customers with high-quality images.

Promoter srl [technical project coordinator]
ITALY - www.promoter.it
Promoter was founded in 1996 and specializes in software development, system design, technology transfer, academy/industry collaboration, consultancy and project management. Culture and research institutes as well as private companies worldwide had Promoter as a technical coordinator and consultant to assist their projects for improving innovation. Promoter is also the editor of the portal www.digitalmeetsculture.net, a meeting point for collecting and sharing information and events involving digital culture.

SC BALI [associated partner]
UKRAIN - www.scbali.com
Specialized Center BALI, a company based in Kiev, ranges among its many activities in international business the development and distribution of software in the cultural, science and education sectors. SC BALI has an extensive track record in participating in EU projects: not only did it contribute to the Linked Heritage Project, it also has experience in delivering content to Europeana. For EuropeanaPhotography, SC BALI functions as the collector of photographic collections belonging to Ukrainian libraries and archives, helping with metadata preparation and content delivery.

TopFoto
UNITED KINGDOM - www.topfoto.co.uk
TopFoto is an independent picture library, based 45 minutes south of London in Edenbridge, Kent. Living up to its motto “the imagery of nearly everything”, TopFoto’s archive contains 10 million images from medieval documents to today’s digital files, stemming from all over the world. The core of the hardcopy archive comprises of 120.000 negatives from John Topham (photographer and TopFoto’s founder) plus millions of negatives and hardcopy prints from a variety of historic press agencies that have been collected since 1975 by the current owner, Alan Smith. TopFoto supplies primarily editorial content to clients, but its pictures are reproduced in all other areas of visual publication as well. TopFoto has been a pioneer in implementing new technologies, such as digitization and electronic image transfer, and has formed close links to partners in over 40 countries around the world.

United Archives
GERMANY - www.united-archives.com
United Archives was founded in Amsterdam in 1956 as Kövesdi Press Agency, and was re-baptized in 2007. Kövesdi originally was a press photo agency with offices in all major European cities, supplying publishers with pictures linked to cinema, actors and television. It produced material on sets, but also acquired archives with images dating from the beginning of cinema history, as well as complete photographic oeuvres. These mostly stem from the early 20th century onwards, and show all aspects of everyday life, cultural, historical and social events. Anno 2014, United Archives is still very much attached to its cinematographic roots: it’s involved in a project to produce stills from early documentary films, revealing stunning details that go unnoticed in moving clips. A huge part of United Archives’ collection remains unexplored, and - in view of the whole - only very few of its images have been digitized so far. EuropeanaPhotography has proven to be an excellent occasion to explore and showcase a substantial amount of these unseen photographs.

ALL OUR YESTERDAYS

LIFE THROUGH THE LENS
OF EUROPE'S FIRST
PHOTOGRAPHERS (1839-1939)

PALAZZO LANFRANCHI
Pisa – Italy
11/4-2/6/2014
www.earlyphotography.eu

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