

# Resumés

## Hans Berggreen

*Bjørn Ochsner and the Department of Maps, Prints and Photographs in The Royal Library, Copenhagen.*

In 1939 Bjørn Ochsner (1910-1989) obtained an M.A. in philosophy.

From 1941-44 he worked at The Royal Museum of Fine Arts, partly in the Department of Prints and Drawings, and, partly in the Department of Paintings.

1944 he was appointed head of the Department of Maps, Prints and Photographs in The Royal Library, Copenhagen, which at that time was a rather small and exclusive department, only known to a small insider group of scientists and publishers.

From the very start of his career, it was evident to Bjørn Ochsner that the department needed to be modernized and reorganized, and, thus accessible and known to a greater public.

He solved this problem through publicity about the department and the possibilities it offered for a new and wider group of researchers, for example genealogists.

He increased the accession by encouraging people to donate their photos to public collections.

In 1950 he was co-creator of: *Landsudvalget for indsamling og bevaring af gl. Fotografier* (The Society for Collecting and Storing old Photographs), which saved great numbers of photographs and negatives for the public collections, including his own, which greatly benefited from this activity.

In Bjørn Ochsner's opinion Danish art museums neglected photography, so he purchased photos taken by early and contemporary Danish and foreign photographers. In this way he created a small, but exquisite and representative photo-historical collection, mainly from the 19th century, containing photographs taken e.g. by Henry Fox Talbot, Calvert Jones, Maxime Du Camp, Francis Frith, Francis Bedford, Louis de Clercq, Julia Margaret Cameron, Andrej Karelin, etc.

When Bjørn Ochsner retired in 1980 he left behind him a

department of including more than 3 million items.

Though he always maintained a lively interest in all sorts of iconography, it was to the field of photography that he was to make a lasting contribution as one of the pioneers and founders of the study of the History of Photography in Denmark (for a bibliography, see Anja Lollesgaard and Trine Kæstel).

## Lynn Ann Davis

*From the King's Peaceful Copenhagen.*

Christian Hedemann, a Danish engineer, made a photographic record of his family and experiences living in the Kingdom of Hawaii in the nineteenth century. His work provides a unique perspective of life of a Danish family in Hawaii, and the dynamic cultural and social change taking place in the Hawaiian Islands.

## Henrik Dupont

*Aerial Photography in Denmark 1890-1990.*

This article presents the evolution of aerial photography in Denmark, beginning with shots from balloon in Copenhagen August 1890.

In 1906 the first European flight was performed by the Dane, Ellehammer, which placed Danish aeroplanes and pilots in the front. In 1913 Holger Damgaard, a Danish photo-journalist working for *Politiken*, took the first photograph from an aeroplane. In 1922 a society was organised for establishing a national survey of Denmark, but the quality of the pictures was not satisfactory and the equipment was shipped to Greenland. It was only in 1954 that the whole country was photographed from the air for mapping purposes.

In 1930 a big private sector was established, besides the military aerial photography; these companies, and especially *Sylvest-Jensen*, were photographing farms, houses,

and towns, some by order and others under the aim for sale later on.

Most of the photographs are kept in The Maps and Print Department of The Royal Library, and at the Geodetic Institute, both Copenhagen.

The article gives a thorough review of existing collections of aerial photography and a bibliography of literature in Danish concerning aerial photography.

#### **Tove Hansen**

*Women Photographers in Denmark before 1900.*

This article is a contribution to the history of women photographers, focusing on four Danish women photographers working from 1860 – 1940.

The fact that more than one third of all active photographers in Denmark from 1840 – 1920 were women, attracted my attention to their contribution to Danish photo history. Their work is seldom referred to or known, and yet, I maintain that their influence on the aesthetic development of photography has been crucial.

Women had certain qualifications in regard to the *development of the aesthetic aspect of photography*, and, at the same time they carried on their work under such conditions that their work reflect »how the other half lived«, and, how they looked upon the world around them.

The illustrations have been chosen in order to demonstrate the freedom these women photographers allowed themselves to work under. The chosen examples were not the ones they could make a living on in general, but rather examples of the creative forces that grew out of their own pleasure.

The photographers dealt with are:

*Caroline Hammer* (1832 – 1915)

*Frederikke Federspiel* (1839 – 1913)

*Amalie Claussen* (1859 – )

*Bodil Hauschildt* (1861 – 1951)

They have been chosen as representative examples, rather than the outstanding exceptions. Their lives and works are thoroughly described, and have been put together through research in order to extract the characteristics of women photographers' work before 1900.

#### **Sven Hirn**

*Danish Photographers in Finland.*

Bjørn Ochsner's lifelong project, *Fotografer i og fra Danmark til og med år 1920*, is the role model for the author in his strive to establish a Finnish counterpart, a register of photographers working in Finland in the same period.

Over the years the author has been in contact with Bjørn Ochsner, especially concerning Danish photographers active in Finland before 1920. In fact, the main body of this article presents an overview of those.

The presentation is alfabetically, listing 20 photographers in all, and naming Charles Riis as the most important contributor. In this way, the article forms the basis of a supplement to Bjørn Ochsner's register.

Names provided with an asterisk (\*) are also included in Bjørn Ochsner's book and consequently facts are not repeated.

#### **Ib Ronne Kejlbo**

*Aage Remfeldt (1889-1983)*

*A Portraitist*

Born in Copenhagen. Changed his name from Aage Rasmussen to Aage Remfeldt 1918.

Having supplemented his studies as a photographer at the Institute of Technology, Remfeldt left for Oslo, Norway in 1910. In 1922 he became a Norwegian citizen, but in 1936 he returned to Denmark where he settled in the village of Havdrup.

On his many trips abroad Remfeldt visited his colleagues and studied their use of studio lighting. As a result of observations made in Montreal in 1914, he equipped his own studio in Drammensveien with electric lighting exclusively.

A contributor to international exhibitions since 1919, he held his first separate exhibition in the *Camera Club*, New York in 1931. In March and April 1931 Remfeldt was invited to exhibit 62 of his portraits in Washington D.C. in the *Arts and Industries Building* of the National Museum. This selection of portraits had earlier been exhibited in Oslo, Buffalo, Chicago, London, and Paris and was later, in

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1935, exhibited in Copenhagen at *Kunstindustrimusæet* (the Museum of Decorative Arts). During the following years many photo-exhibitions all over Europe, the U.S. and Japan featured examples of his work.

In 1935 Remfeldt became the founder of *Foreningen for Kunstfotografi* (the Society of Photographic Art). Around 1950 the Society changed its name to the Society of Pictorial Photography in Denmark and later again, in 1958, to the Society of Photographic Art in Denmark. In September 1946 the Society held its First International Exhibition of Pictorial Photography in Denmark at *Charlottenborg*. Altogether the Society has arranged 20 exhibitions of this kind till now.

### Hans Stiesdal

*Aerial Photography in the Service of Archeology.*

By the middle of the 1950's the *National Museum* in Copenhagen began to apply air photography to the service of archeology. Two cameras, one for oblique, one for vertical takings, were procured, and a highwinged monoplane rented, the door of which was removed in favour of a special door with a detachable window for the oblique takings. On the outside of the door a camera for vertical takings was fixed. For about seventeen years the National Museum used this equipment for archeological and historical-architectural takings. Thanks to the shadowmarks, cropmarks, and soilmarks, a series of hitherto unknown archeological sites was revealed. Furthermore, the opportunity was given for photographing historical monuments like churches, manor houses and other buildings of importance etc. All the photographs were made in black and white and they are now kept in the archives of the Pre-historic and Medieval Department of the National Museum.

### Leif Wigh

*Henry B. Goodwin – An upholder of Scandinavism. Something about his photographic work from 1913 to the one man show 1918 in Copenhagen.*

Henry B. Goodwin (1878-1931) was, during his active years, one of the most attended photographers in Sweden. He was born in Germany and grew up in a pronounced middle class, academic home. He himself, doctorated in Leipzig on an elder Icelandic script. He came to Sweden at the beginning of the 1900s and took office as lecturer at the University of Uppsala.

As young, Henry B. Goodwin got to know the skilful photographer *Nicola Perscheid*. He was the one Henry B. Goodwin learned to photograph from and, in view of that, he also got some of Perscheid's photographic way of relating to art.

During his first years in Sweden, Goodwin was active as amateur photographer. He contributed as a regular and skilful debater of the life of society, where he enjoyed respect for his knowledge and artistic ideas. In 1915, when he turned from the academical world to become a professional photographer in Stockholm, he was already a well-know figure in the Swedish cultural life.

During the years of World War I, Goodwin became the Stockholm-photographer in fashion. His portraits were marked by a conscious psychological formation, a brilliant technique as well as a fervent artistic conviction, in which pictorialism and jugend shared room. Henry B. Goodwin was also a talented writer. During several years he contributed with brilliantly elaborated articles to the distinguished periodical *Nordisk Tidskrift för Fotografi*.

He gained a large hearing with the Scandinavian photographers with his lecture about pictorialism at the Baltic Exhibition 1914 (*Baltiska utställningen*) in Malmö. Moreover, during the following years of war, Goodwin established contact with the British organizations of photographers. This led to the Scandinavian photographers being introduced at »London Salon of Photography« as well as in *Photograms of the Year*, which at that time was an internationally high standing annual.

Goodwin's exhibition in 1918 in Copenhagen arose great interest. He was highly praised by the Danish photo-

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graphers, who wrote about his photographs and who considered having a lot to learn from this upholder in Scandinavism. Goodwin was moreover a theorist of photography, and later he published the textbook *Kamerabilden*. The expression »Kamerabilder« was a concept that Henry B. Goodwin already announced in 1914. This concept, differentiating from the accepted word »photographs«, arose both enthusiasm and dismay. In Denmark it was received open-armed.

Henry B. Goodwin was a spokesman of photography as an artistic expression. A somewhat uncommon thought at that time, as present, in Sweden, the country that was his home during almost forty years. Today, his ideas can, to some extent, still be regarded as radical. Without his achievements, his debate lust, his lecturing, his publishing and his rich exhibition work, Swedish photography would have been considerably much poorer.

### Henning Hansen

*Wall and Space. Notes on the photographic exhibition as a medium*

Conventional photographic exhibitions arrange prints in sequence on walls, each print matted and captioned. Thus the standard exhibition tends to paraphrase the book and the reading experience (it may even set up a *theme*), in ways which ignore the unique potential of the exhibition as a medium, namely that of being a »phenomenon living in a certain space and environment, at a certain moment and maybe intended for a particular audience«. This is often impossible to ask of the travelling exhibition which has been standardized in every way possible, for various reasons. However, *The Family of Man* (Museum of Modern Art, 1955) and *Mirrors and Windows* (MoMA 1978) both went on world wide tours with exhibition concepts that were surprising and original to their times, even if in retrospect both may seem too narrowly confined in their scope and too conservative in the way the ideas were actually carried out.

Since the 1960's conceptual artists a.o. have expanded the range of possibilities for the use of photography in exhibition contexts. Denmark has seen experiments with

shows built up during the actual exhibition period; street exhibition and other such efforts which have encouraged initiated and non-initiated viewers to engage and to reflect.

### Rune Hassner

*SSSR na stroyke (USSR in construction) The 1930's Pioneering, Russian Photo-magazine.*

In the history of photography it is commonly claimed that the modern photo-magazine and photo-essay were born with *LIFE* emerging in 1936. This essay draws our attention to the existence of the Soviet Russian photo-magazine, *SSSR na stroyke/USSR im Bau/USSSR in Construction*.

Six years earlier, and as an official propaganda magazine, it brought reportages from all areas of the Soviet society, arranged around themes such as: agriculture, industry, and the cultural life of the national Soviet republics.

The photographs were of outstanding quality, and, furthermore, the magazine was exquisitely printed in the photo-gravure technique. The graphic lay-out was remarkably fresh and experimental in spirit – obviously, following the model of the German Bauhaus typography and the pioneering photomontage work of John Heartfield.

Later on, however, the layout was inspired by the early Russian revolutionary and formal experiments within the arts, as for example constructivism.

Some of the most important graphic layouters mentioned are Trošin and El Lissitzky, and as the influential layouter and photographer, Aleksandr Rodčenko is more thoroughly described.

Stalin put an end to the avantgardistic and modernistic art world, and as a consequence from 1938 and onwards, *SSSR na stroyke* decayed into a conventional, non-visionary magazine, with a completely standardized lay-out.

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### Øystein Hjort

*Role-playing and Self-consciousness: Cindy Sherman's (Self-)portraits.*

In a series of photographs stretching over more than a decade, Cindy Sherman has explored the conventions surrounding the representation of subject and exploded the boundaries of self-portraiture. This exploration has taken the form of an odyssey through the mass media's dual process of socializing the self and gradually undermining it. According to Sherman, the crisis of identity is revealed by the many masks we wear. Identity is under attack and retreats behind the facade of social roles and gender representation: we present ourselves as both subjects and objects as we form our behavior and personality in the image of the role models offered and dictated by television, advertizing, film and fashion. Through pastiche and appropriation she both examines critically and undermines the stereotypes of the mass media. Sherman's analysis is shaped by the self-consciousness of contemporary culture. In taking up a dialogue with the image of women projected in the mass media and presenting herself in the Other's »scopic« regime – the male gaze – she has given us a specific feminine experience of the breakdown of identity in the postmodern condition.

### Tage Poulsen

*The Progression towards Recognition of Photography as an Art Form in Denmark.*

Over the years photography has obtained recognition as an art form equal to graphic art, painting, and sculpture. This article describes how this came about in Denmark.

In Denmark there was a strong influence from American photography in the 1970's, followed by the establishment of the first galleries devoted to photography. This, followed by the attempts to form an academy for photography, is described thereafter.

Bjørn Ochsner's ideas on the future museum for photography based on the collection in *The Royal Library* in Copenhagen, covering all categories and aspects of photography, is mentioned, and, so is the International Center

of Art and Culture, Brandts Klædefabrik – *Museet for Fotokunst*, in Odense.

The situation of photography as an art form, and of the photographers' possibilities as artists, is reviewed. The author points out the need for a better and more advanced education of photographers, and in photography in general on all levels (for theoreticians, critics, photo historians, etc.), with equal emphasis on the creative and expressive aspects and on the »after the image« aspect.

Finally, it is underlined, that photography now is rapidly changing from a photochemical process to a photoelectronic process, including the many possibilities for manipulation. And, that because of this change, the photograph itself is losing its authenticity. On the other hand, the possibilities for phantasmic, creative, and fictional image making have increased tremendously.

### Ritva Tähtinen

*Present Situation in Finnish Photography.*

Photography in Finland has been experiencing a period of growth and development in recent years. The education of photographers is giving results. The number of exhibitions, of publications, and events is steadily rising. There are research projects under way. The quality of presentation, of the form given to the message, has reached level of recognition.

The widening of different activities throughout the country makes one believe that the development has a more permanent nature, they do not depend on a few activists. The art world has accepted photography as one part of the visual arts and many theoretical questions are asked if not answered.

Much of what happens in Finland never reached the outside world. The pressure out, the need for contacts is rising, but entering Europe or The United States is very hard. We should hold to the Scandinavian traditions in cooperation and develop the relations into a meaningful interaction. There we have a basis for wider attention.

**Axel Bolvig***Historical method applied to photography.*

In the Nordic literature on historical method photography is not treated as different from the narrative sources, but mostly in blurred phrases.

Evaluating the photo as a non-discursive, analogue and synchronic medium Axel Bolvig contrasts it with the discursive and digital/arbitrary language. As a non-discursive medium the photo can only be used as a relic. Being synchronic it is not related to the past but as an analogue medium it always contains cognitive elements which only achieve a function for the historian through linguistic guidance.

The question of true/false relates exclusively to the linguistic guidance or generally to the use of the photo.

**Bent Fausing***Fascinatography**The big world in a small silent rectangle of paper.*

The small rectangle is – the photograph. Traditionally, photography and positivism have been linked together. Because of the reality referent, which is always present in the adaptation of form and light from the outside in a photograph, it seems right to do so – and to do so only.

I do not deny this base in real existence. But I see it as an opening towards something else, too: towards the referent living a life outside the reality that it belongs to, outside the time and space where it was 'taken'. This dual existence of belonging to reality and being independent from it can also be observed in mental pictures: the images of the unconscious (dream), of the trauma, the psychosomatic and memory. Both photography and these mental pictures, such as the trauma, are imprints of reality – and yet these prints live their silent lives outside the actual time and space in the reality, they are related to: inside the mind and in the photograph. With this parallel the psycho-aesthetics of the photograph is described and theorized – and this psycho-aesthetic investigation is the main aim of the article.

This approach leads towards establishing a theory of the

relation between photography and mental pictures in general, and more specifically between photography and the actual mental pictures of fetish, dream, memory and death. – Furthermore the relationship between photography and silence is analysed and theorized throughout the article, and the relationship is perspectivised via other silent media that appear in the last and this century. – A theory about the special 'look' of the photograph is also established.

This special look is approached through the terms work of mourning and depressive position. It is pointed out that the particular aesthetic force of the photograph is its ability to 'see' the mourning and to express solidarity to the creative side of the work of mourning (cf. the discussion of the terms 'aura', 'punctum', 'thanatographie'). – Thus the photography may become an important transitional object and a tool for aesthetic reparation of the gap between 'I' and the 'other'.

**Miles Orvell***Robert Frank's America. Krass Clement's Copenhagen. Permission to Stare.*

Through a comparison of the two photographers' books, Robert Frank's *The Americans* and Krass Clement's *Byen bag regnen*, the author delves into a characterization of the newly established versions of places, that the two photographers' works offer.

By placing them on the same map, we look at them with a sense of renewed possibilities. Clement's photographs of Copenhagen were presented to the author in 1988, while he was teaching in Denmark. They brought to mind a work, that had performed a similar visual diagnosis of a place and a people – Robert Frank's *The Americans*.

Two major themes are being analyzed: the difference between the two photographers in their sociology and the different acts of looking, coded by the surrounding cultural and sociological behaviour, as expressed in Frank's consistency and mini-narratives inscribed in each image, and Clement's ties to a pre-Frank tradition of modernist formality and European surrealism. Clement's conscious composition, organizing the elements harmoniously within

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the frame and Frank's images that seem sectioned from a reality that continues on beyond the frame.

Frank was, of course, an outsider in the USA, travelling through a country for the first time, where Clement's Copenhagen is an intimate description of a society, coded to a certain behaviour, well known to the artist.

Finally this article sums up the differences and analogies that this bicultural comparison have shaped: a field of force that is magnetized by the two poles in question. And, the author raises the question, will Clement's photographs of Copenhagen, create a stable reference point for Denmark's selfimage in the same way Frank's vision of America endures?