

1 HERMANN CLAASEN

(Cologne 1899 – 1987 Cologne)

Hohe Strasse 1947

Photograph 1947

Silver gelatin print (on barium paper), vintage

Claasen's photographic documentation of Cologne's post-war years are icons of so-called 'bombsite photography'. His 1947 photo book *Singing in the Furnace* shows the extent of the damage. The old town lay in ruins; almost no buildings above ground were still habitable. Due to a leg injury, Claasen was unfit for service and remained in Cologne throughout the war years.

He had to work undercover. Taking photos that undermined military morale carried the death sentence.

What's interesting here is the landscape format Claasen chose. The detail with the war-wounded man seems to have been more important than a full capture of the virtually unscathed Cologne Cathedral.

Karsten Fricke was personally acquainted with Claasen, and even received some photos as a gift from him in 1986, including this one – incidentally, one of the few motifs that the photographer had still printed himself. Fricke recalled Claasen telling him that the City of Cologne had actually commissioned the invalid especially for the shot. However, this claim cannot be substantiated.

2 LEONARD FREED

(New York 1929–2006 Garrison N.Y.)

Untitled ("Heiligenberg near Überlingen on Lake Constance")

Photograph 1965

Later silver gelatin print (on barium paper), ca. 1990

In the 1960s, Leonard Freed, son of Jewish working-class parents from Eastern Europe, travelled to Germany to capture the many facets of the country – unbiased by his own origins. In Heiligenberg, the gravestone of a young fallen German soldier caught his eye. The oval plaque with the portrait of the deceased in uniform bears the name "Sergeant Karl Schätzle". Freed demonstrated great patience with this motif. The 34 exposures on the contact sheet document how he first set his sights on the gravestone, then on a small group of people, before finally photographing an elderly couple about to visit the cemetery. Freed waited until they were exactly where he wanted them to be and took the perfect shot with his 33rd exposure. The captured moment suggests that they are the grieving parents of the young soldier. Whose grave they actually visited that day is unknown – and, in the end, does it really matter?

3 OTTO STEINERT

(Saarbrücken 1915 – 1978 Essen)

The Large Animal (Lights on the Place de la Concorde, negative print, VII/VIII 1952)

Photograph July/August 1952

Silver gelatin print (on barium paper), vintage print, pre-July/August 1958

A summer night in Paris. At the Place de la Concorde, Otto Steinert clammers onto one of the stone parapets and begins to bob and sway around rhythmically while taking shots with his camera. Steinert's wife later recalled that passers-by looked amused and probably thought he was some totally drunk tourist trying – in vain – to take a photo of 'Paris by night'. But Steinert was actually using car lights and street lights to create a so-called 'luminogram' on the film in his camera.

In luminograms, traces of light are recorded on photosensitive material, either without a camera or, as in this case, with a camera in between. Steinert made most of his luminograms between 1951 and 1952.

We know of only six luminograms by Steinert. The brightness values of three of these were reversed in the darkroom using the negative copying process, so that originally bright traces of light became dark lines on a light grey background. One of these three is *The Large Animal*.

4 TONI SCHNEIDERS

(Urbar near Koblenz 1920 – 2006 Lindau-Bad Schachen)

Reflecting panes, 1952

Photograph 16.12.1952

Later silver gelatin print (on barium paper)

Reflecting Panes combines three themes that Schneiders repeatedly pursued: ice formations, reflecting panes and melancholic people.

On the irregularly curved panes of a window, the first thing that catches one's eye are the black, bizarre jags that lend the picture a discomfiting fascination.

But this disappears as soon as one recognises the face of a young woman looking out of the window and realises that the distorted shapes are mirrored images of trees and clouds, of light glistening on a lake. and of the eaves of a roof, the latter even inspiring a certain sense of comfort.

5 TONI SCHNEIDERS

(Urbar near Koblenz 1920 – 2006 Lindau-Bad Schachen)

An Eerie Nest. Bubbles in Black Ice

Photograph March 1951

Later silver gelatin print (on barium paper)

Together with like-minded artists, such as Otto Steinert, Schneiders co-founded the avant-garde photography group *fotoform*. The group strove to liberate itself from the propagandistic photography of the Nazi era while setting itself apart from bland, post-war reportage photography. The focus was on abstraction through cropping and extreme perspectives, on high-contrast image aesthetics – dramatised by darkroom effects – and the creative possibilities of light itself. This developed into a new genre that Steinert, in the early 1950s, called “subjective photography”, a style that encouraged experimentation and individually determined working methods.

Toni Schneider's photos are characterised by an interplay of light and shadow, a fusion of depth of content and formal rigour, and an emphasis on surface and line, contour and structure. In *An Eerie Nest*, he turns his eye to nature and portrays air bubbles in black ice. The shot is precisely composed to suggest a structure from outer space, or some creature in an embryonic stage, encased in a delicate sac. Abstraction and imaginativity are what make this photograph so appealing.

6 THEO SCHAFGANS

(Bonn 1892–1976 Bonn)

Theodor Heuss, 13.01.1954 in the Atelier Schafgans

Mounted on cardboard, framed

The selection in 1949 of Bonn as the Federal Capital established the Atelier Schafgans as the No. 1 address for portraits of Bonn's prominent politicians. In those years, Theo Schafgans, and later also his son Hans, ranked among the so-called "court photographers" of German politicians.

One of the first official portraits was that of Federal President Theodor Heuss. During his term in office (1949–1959), Heuss visited the studio a total of three times to sit for portraits. Theo Schafgans, who was running the third generation of the family business, was first able to get Heuss in for a portrait session in 1950. These first photographs became Heuss's official portraits and hung in all government offices, schools and embassies. On the occasion of his second term in office, Heuss had himself photographed once again by Schafgans in 1954. Extremely satisfied with the result, he gave the go-ahead for serial production of the portrait. This print is most likely from one of those numerous editions.

Incidentally, in government offices, Heuss's official portrait occupied the same places where, previously, Hitler's portrait had hung.

7 ROBERT LEBECK

(Berlin 1929 – 2014 Berlin)

Alfred Hitchcock, Hamburg 1960

Photograph 01.10.1960

Later silver gelatin print (on barium paper), 1999

"Give us a taste of 'Hitchcock' please, Mr. Hitchcock," Robert Lebeck asked the famous director, who was in Germany promoting his latest film, *Psycho*. Hitchcock willingly complied with the photographer's request and played himself, in a Hamburg harbour launch and in the old Elbe tunnel, in an off-the-cuff crime-horror movie, *Murder in the Launch Cabin*. The photo series was commissioned by the magazine *Kristall*, and – under the title *You Can't Beat Hitchcock's Corpses* – was printed as a double-page spread, with exact times added to the captions.

Unfortunately, the shot on the harbour launch did not quite meet the editor's expectations. It can only be seen in the bottom bleed. Lebeck himself later explained the reason for this on the back of the photo: "The two white spots top left in the shot are not, in fact, spots but remnants of a torn-off sheet of paper that had been glued on the launch window."

8 ROBERT LEBECK

(Berlin 1929 – 2014 Berlin)

Winston Churchill in Bonn, May 1956

Photograph 11.05.1956

Later silver gelatin print (on barium paper), 1992

The award of the *International Charlemagne Prize* to former British Prime Minister Winston Churchill was controversial. Jürgen Linden – nine years old at the time; today Chairman of the Charlemagne Prize Board of Directors – associates his first memory of the prize with that event, a day darkened by protests. As Churchill's vehicle drove to the Town Hall, Aachen's citizens turned their backs on him in silent protest against the air raids in the final weeks of the war, and against the image of Europe implied by the Board of Directors' choice.

Robert Lebeck was there, on assignment for the magazine *Revue*, but, without a telephoto lens, couldn't get a close-up. Photographers were banned from the subsequent reception. He tried to smuggle himself in as a waiter, but was caught. The next day a farewell dinner took place at the Palais Schaumburg in Bonn. In a suit, with a Leica camera concealed in his pocket, Lebeck mingled with the guests after the official photo session. He slipped behind one of the heavy curtains, and

waited... Until someone shouted: "Are there any photographers still here?" As if on cue, Lebeck emerged from his hiding place and took shots of Churchill and the guests, like this one of Adenauer's daughter paying her respects to the former Prime Minister.

9 ROSEMARIE CLAUSEN

(Berlin 1907–1990 Hamburg)

Death mask of Helmuth von Moltke (1800–1891)

Death mask of Fritz von Below (1853–1918)

Photograph pre-1941

Silver gelatin print (on barium paper)

Sometimes a collector gets really lucky. At a flea market in Bonn at the end of the 1970s, Karsten Fricke came across a folder with photographs of death masks and portraits of actors: ten of them in a plastic envelope, each with a handwritten title on the back. Fricke immediately recognised German photographer Rosemarie Clausen as the author, and – fully aware of the value of his find – snapped up the entire portfolio for 10 German marks. He got into contact with Clausen and, in 1980, sent her four monographs and seven photographs – asking her, in return, for a dedication of the photobooks and signatures for the photographs. Clausen was delighted to see the prints again, as her entire archive of negatives and slides had been destroyed during the war, and she had only managed to save a few pre-war photos. All that remained were these prints, which were sold through a distributor in the 1940s and bear a small registration number on the left that was probably copied in during the enlargement process.

10 BARBARA KLEMM

(*1939 Münster)

Heinrich Böll, Blockade of Mutlangen, 01.09.1983

Later silver gelatin print (on barium paper), 1990s

"Our courage will suffice!" protesters chanted in the small Swabian community of Mutlangen, where a peace movement blockade was attracting international attention. They were protesting against the stationing of 36 Pershing II missiles – authorised by a NATO rearmament decision – on the Mutlanger Heide in 1983.

The sit-in, which went down in German contemporary history as a 'celebrity blockade', lasted three days. When Barbara Klemm, staff photographer for the Frankfurter Allgemeine Zeitung, arrived there at five o'clock in the morning, she encountered quite a scene: acclaimed writer Heinrich Böll in a beret sitting on a stool, surrounded by his fellow campaigners, among them Green politician Petra Kelly (in a

helmet decorated with flowers), her partner Gert Bastian, Böll's wife Annemarie (with glasses) and politician Oskar Lafontaine. Klemm captured the peace movement in a moment of 'downtime', while the police were avoiding giving the blockaders and their prominent guests any chance to pose as victims of state violence. 45 minutes after arriving, Klemm was already driving back to her desk with the perfect shot in the bag. Incidentally, the timing of the blockade was not random – 44 years earlier on the very same date, 1 September, Hitler triggered the Second World War by invading Poland.

11 ENGELBERT REINEKE

(*1939 Lüdinghausen)

Willy Brandt's "Warsaw Genuflection", 07.12.1970

Signing of the Treaty of Warsaw, Warsaw, 07.12.1970

Silver gelatin print (on barium paper)

A historic photo; a photo with a story – Willy Brandt's iconic "Warsaw Genuflection" is one of the most iconic photo moments of the 20th century. Only three photographers, representing the German press, were present at the time: Sven Simon, Hanns Hubmann and Engelbert Reineke. It was only supposed to be a short visit to the memorial to the victims of the Warsaw Ghetto Uprising, when Brandt suddenly went down on his knees. He later said that he had felt at a loss for words. Simon and Hubmann were already there, but only caught Brandt in profile. Reineke arrived late for the wreath-laying ceremony and could only find room next to the memorial itself. In retrospect, a lucky coincidence, as this enabled him to take a frontal picture of Brandt with the soldier in profile. "I only had a split second to think. I went down on my knees and saw that the perspective was perfect," Reineke related.

A few weeks later, Hubmann, Simon and Reineke would submit their photos for inclusion in the annual issue of the photo journal *Das Deutsche Lichtbild* – and the jury would decide in favour of the shot taken by the relatively unknown photographer Reineke – because Brandt's face could be seen best here, and the scene was convincingly framed and rounded off by the soldier presenting arms in the foreground.

Later that day, at the signing of the Treaty of Warsaw, Reineke's lucky streak continued. The stand for photojournalists was already overcrowded, so he had to come up with an alternative fast: "At short notice, I managed to organise a large ladder and position myself in the middle behind the stand – a good vantage point from which to capture this important event."

12 ROBERT LEBECK

(Berlin 1929 – 2014 Berlin)

Jackie Kennedy and Lee Radziwill at Robert F. Kennedy's coffin, 1968

Funeral of Robert F. Kennedy, Washington 1968

Photograph 08.06.1968

Later silver gelatin print (on barium paper)

Robert F. Kennedy's funeral was to be a family affair and not a state ceremony like that of his brother John, who had died barely five years earlier. Both brothers were victims of assassination during their political careers. Bobby Kennedy was gunned down in Los Angeles. His body was brought back to Manhattan and laid in repose at St. Patrick's Cathedral. Lebeck was commissioned by *stern* to photograph the memorial service in New York; his colleague, Max Scheler, the burial in Washington D.C.

After taking a number of shots of crowds paying their respects during the day, Lebeck happened to be driving past the cathedral in a taxi on his way back to his hotel shortly after midnight, when he spotted two veiled women getting out of a dark limousine. He recognised them as the sisters Jacky Kennedy and Lee Radziwill and quietly followed them into the church. Hiding behind a pillar, he photographed them with a 200 mm telephoto lens.

The next day, Kennedy's coffin was to be transported by special train to Washington, then on to Arlington cemetery. The journey took four hours longer than expected, due to dense crowds lining the tracks to pay their respects. There were even some casualties in the crush. Max Scheler held out late into the night at his post in Arlington cemetery until the delayed funeral procession finally arrived. Lebeck had already fulfilled his commission, and had positioned himself well away from the grave. Suddenly, he spotted the pallbearers walking straight in his direction, with Kennedy's eldest son Joseph Patrick at their head. In the darkness, they had taken the wrong pathway. Although he did not have the right lens, Lebeck took this iconic shot with a steady hand. In 2001, it was listed in the 400 best photos of all time.

13 ROBERT LEBECK

(Berlin 1929 – 2014 Berlin)

The Sword of the King, Léopoldville 1960

The sword of King Baudouin of Belgium

Photograph 29.6.1960

Later silver gelatin print (on barium paper)

“Unbelievable luck” is the best characterisation of Robert Lebeck's career. His photo of the Congolese sword thief went viral and rocketed the man who shot it into the top league of photojournalists.

In 1960, European nations granted independence to former colonies in Africa, such as the Belgian Congo. On his arrival for the transfer of power ceremony in Léopoldville, the Congolese capital, King Baudouin of Belgium had already been welcomed at the airport by the world press. Except for Robert Lebeck, who had preferred to finish his dessert in the city, first. He chose to photograph the motorcade from behind. Between the king's limousine and the police escort, he spotted a young Congolese man walking his way. Instinctively, Lebeck pushed through the crowd, into exactly the right place at the right time to capture the man cheekily lifting the king's ceremonial sword from the back seat of the car and running off, right in front of his camera. Neither Baudouin, nor President Kasavubu – nor their police escort – had even noticed the incident!

The photos were first published in *Paris Match*, then a few weeks later in an issue of *Kristall*, which featured a whole section on the story. The name of the thief was fictitious.

Lebeck's handwritten margin notes tell retrospectively of this iconic moment, which became symbolic for the independence of former colonies.

14 BENEDICT (BEN) JOSEPH FERNANDEZ

(New York 1936–1921 Oxford NY)

Wall Street June 1970 (but probably 08.05.1970)

Photograph 1970

Later silver gelatin print (on barium paper)

The moment captured here is one of total chaos, as Pro-Vietnam-War demonstrators – one of them waving an American flag – clash with Anti-Vietnam-War demonstrators while helmeted policemen with billy clubs try to hold the violently moving crowd in check. In the midst of this tumult, a seemingly innocent bystander in a business suit clutches his briefcase. His watch reads 12:20 p.m. This might be his lunch break – but that probably isn't going to happen today.

The Wall Street riot on 8 May 1970 entered the dark-day annals of New York history as the “Hard Hat Riot”. It was triggered by the US invasion of neutral Cambodia announced a few days earlier, and by the Kent State University massacre in Ohio on

4 May, in which four students demonstrating against the war had been shot dead. On 8 May, Anti-Vietnam-War activists marched in protest outside City Hall, where they were met by a politically organised counter-rally of hundreds of patriotic construction workers who had taken to the streets in support of Nixon's Vietnam policy and the heroic US soldiers fighting in Vietnam.

15 WERNER HIEBEL

(Friedland (Bohemia) 1940 – 2020 Munich)

Protest against the pointless war in Vietnam, Munich 1968

Photograph 1968

Silver gelatin print (on barium paper), vintage

On 28 April 1985, Werner Hiebel added the caption "17 years on!" to his signature on this print. He may have been referring to the Easter Riots in April 1968, a time when several Vietnam-related demonstrations took place in Munich. Hiebel kept to the fringes of the protest hotspots where violent clashes were in the cards, and was considered to be a 'cautious' observer. From the vantage point of a bridge, he spotted an American sedan with three cheerful-looking young men in it who were giving a tow to fourth man in a wheelchair. Attached to the wheelchair backrest: a North Vietnamese flag. According to the licence plate, the car hailed from Fürstenfeldbruck. It was a particularly special make: a 1960 two-door Chevrolet Impala sedan, convertible, with expansive tail fins. This type of car was one of the best-selling models in the USA in 1960. It may well have belonged to an American soldier stationed in Fürstenfeldbruck, or another member of the troops. The American Air Force maintained a base there, which it had expanded until the late 1950s.

16 STEFAN MOSES

(Liegnitz 1928–2018 Munich)

Newlyweds

Photograph 1963

Later silver gelatin print (on barium paper) from the 1980s

Bride and groom, newly wed – whereby, for the bride, this was a case of 'third time around'! Reason enough for the event to feature as a lead story in *stern Magazine*, which devoted an entire photo spread to the happy couple. A bride remarrying so late in life, after two previous marriages, undoubtedly embodied something special. There she stands, self-assured, in her long white dress, coronet and veil, holding a bouquet of flowers, her swollen feet in black silk stockings and white shoes. By her side, arm in arm, stands her lanky, somewhat awkwardly posed, and quite obviously younger spouse in a suit and top hat. "This newsagent from a Cologne suburb is getting married for the third time, this time to a labourer," the caption read. And the whole

neighbourhood was there, "Because everyone knows the bride - as a bride, as a bride, as a bride ...". She was a well-known personality in Cologne, regularly selling the daily papers in front of the Cathedral. It was in this role that Moses first shot a portrait of her. And it was on that occasion, so the story goes, that she suggested to the photographer: "Then you can come to my wedding, too!"

17 STEFAN MOSES

(Liegnitz 1928–2018 Munich)

Pickled Herring Packers

Photograph 1963

Later silver gelatin print (on barium paper) from the 1990s

Pickled Herring Packers (scene setup)

Photograph 1963

Later print

Moses' favourite subject was people, which is why he also called himself a "photographer of people". For the series *Germans. Portraits of the Sixties*, he photographed people from all occupational groups and social classes. Disengaged from their working environment, he photographed them holding the respective 'tools of their trade' in front of his grey felt backdrop - including these good-humoured pickled herring packers in Büsum. He left the arrangement of the pose the subjects themselves, as you can see from the scene-setup photo. Initially insecure and awkward, the three women don't know how to stand. First they take their shoes off so as not to dirty the backdrop, then they put them back on again, and, finally, they grin into the camera. Two of them hold herrings in their hands; the woman in the middle clutches a container of gherkins. Stefan Moses took them straight from their workplace to photograph them as representatives of their occupation. "Actually, Germany is a very interesting country," he said in an interview. "And the Germans – the people themselves - are also incredibly funny."

18 VOLKER KRÄMER

(Hilden 1943 – 1999 Dulje-Pass, Kosovo)

Untitled (from the series *Demonstrators in Prague 1968*)

Supporting an injured demonstrator

Photograph 21.08.1968

Later silver gelatin print (on barium paper)

Volker Krämer, who happened to be visiting relatives in Prague, woke up on the morning of 21 August 1968 to a loud rumbling sound. It was Soviet tanks moving into the city to bring a violent end to the reform efforts in Czechoslovakia known as the *Prague Spring*.

Krämer – only 25 years old at the time – had only a couple of rolls of film with him to capture the explosive political events unfolding on that day. His photos first appeared in the *Rheinische Post*, then in the international press.

One shows young Czechs sitting triumphantly on a vehicle; the other an injured man – with his head in a bandage and a flag in his hand – being supported by another man. The latter shot relates to a dramatic incident that occurred an hour earlier, when a Soviet munitions truck was stormed by young Czechs, caught fire and exploded. Well aware of their dangerous cargo, the crew of the truck had got themselves to safety shortly before the explosion.

Krämer himself caught the blast wave of an exploding tank and was thrown into a doorway. He managed to smuggle the two film rolls out of Czechoslovakia – hidden in his socks.

19 HILMAR PABEL

(Rawicz, Poland) 1910 – 2000 Alpen near Wesel)

Why are you coming here with tanks?

Czechoslovakia / Invasion. This is how the *Prague Spring* ended

Photograph 21.08.1968

Silver gelatin print (on barium paper), vintage

Volker Krämer and Hilmar Pabel were the only photojournalists present in Prague on 21 August 1968 to document the riots during the brutal crushing of the *Prague Spring*. Their colleagues from other magazines had already left the day before. Like his *Stern* colleague, Krämer, Pabel also just happened to be in Prague – to document the shooting of the feature film *The Bridge at Remagen*. Krämer woke him up that morning on the phone to inform him of the invasion. On the streets, the two photographers encountered angry and disheartened people confronting the tanks.

Czechoslovakia / Invasion. This is how the Prague Spring ended was published by *Stern* as the last double-page spread in its *Special Report Prague*. It shows an intersection with crowds of people already retreating.

The back of the photo is interesting: it contains, among other things, Pabel's signature, various *Stern* stamps, the original cut-out caption and the handwritten notes "match 1026" and "p 40/41", which refer to the photo's publication in *Paris Match* magazine.

In the photo *Why are you coming here with tanks?* an elderly woman at the side of the road laments, with tears in her eyes and her arms outstretched. In her right hand she holds up a photo of the two reformers Alexander Dubček and Ludvík Svoboda; in

her left a piece of the Czech national flag. This is the most reprinted shot from Pabel's photo archive. He himself featured it prominently in his monograph *Pictures of Humanity*.

20 ENGELBERT REINEKE

(*1939 Lüdinghausen)

Berlin, 1964, Bernauer Str./Swinemünder Str.

Photograph 04.03.1968

Silver gelatin print (on barium paper), vintage print

In March 1964, on Bernauer Straße, Reineke took this shot of house facades – all bricked up to the west. This street had been a hotspot of post-war German history; the dividing line between the Soviet and French sectors ran along it. When construction of the Wall began three years earlier, many residents of the houses chose to flee. Some of them abseiled from their apartments or jumped into the life nets of the West Berlin Fire Brigade. Some incurred serious injuries; others died. One who suffered the latter fate was Ida Siekmann, the first known casualty at the Berlin Wall. From 18 August 1961 on, the entrances of all the houses on Bernauer Straße were due to be bricked up. On 21 August, it was the turn of the house where the 58-year-old woman lived. The next morning, undoubtedly in a panic, she threw her belongings out of the third-floor window and jumped out after them. The West Berlin Fire Brigade arrived too late to catch her.

Reineke took more photos here, also of the memorial to Ida Siekmann.

21 JÜRGEN HEBESTREIT

(*1946 Sechtem near Bonn)

Bernauer Straße 1965

Photograph 1965

LightJet print, digitally exposed on photographic paper

When, in winter 1965, Hebestreit walked along the Bernauer Strasse stretch of the Berlin Wall, of the once towering façades still visible in Reineke's 1964 photograph only the ground floors were still standing. Remnants of shop signs and advertising were reminders of bygone bustling street life.

Hebestreit deliberately chose strong contrast for this photo to emphasise the graphic impact.

In the foreground stands the memorial dedicated to Olga Segler, who lived at No. 34 Bernauer Strasse and shared the same fate as Ida Siekmann (see *Engelbert Reineke Berlin, 1964, Bernauer Str./Swinemünder Str.*): On 26 September 1961, the 80-year-old died after jumping from the second floor into a life net of the West Berlin Fire Brigade. Two days earlier, 2000 people had been forced to leave their

apartments in a large-scale evacuation operation. Dramatic scenes had ensued, with the eviction squads dragging people back upstairs, while downstairs West Berlin passers-by tried to pull them to safety.

Incidentally, the old lady's escape attempt was considered by GDR authorities to be "Desertion from the Republic" and a criminal investigation was initiated – post mortem.

22 BETTINA FLITNER

(*1961 Cologne)

Report from No man's land No. 21

Report from No man's land No. 14

Photograph 1990

Vintage print ca.1991

In 1990, Bettina Flitner spent months roaming the no man's land of Berlin's former 'death strip' with her camera and notepad, and asking people: "What do you feel now?" Bettina Flitner lived near the Wall. Sometimes she would wait for ages for a passer-by who would fit perfectly to the backdrop, like this young woman in the white T-shirt, for example. She lets Flitner pose her in front of a still intact section of the Wall – and closes her eyes. In a moment of intense reflection, she says, "Yes, it was strange at first, when the street suddenly continued on into the East. But then, when I went over there myself, the trainline, the woods... the sounds were just the same." On the other hand, this young man – whose peaked cap, badge and uniform identify him as a police sergeant of the former "People's Police" – complained: "Some of those who got out turn up here now and show off. With big cars and the like. You should never forget where you come from."

Shortly after reunification, the People's Police still had orders to take action against peaceful demonstrators. For them, reunification was a difficult period of upheaval: thousands had to change their jobs. Years later, Bettina Flitner came across this former GDR policeman again in the Berlin-Mitte district – with the same posture, but in a different uniform.

23 PAUL STRAND

(New York 1890 – 1976 Orgeval, Frankreich)

Blind Woman

Photograph 1916

Photogravure 1917 from *Camera Work*, Nos. 49–50

The final two issues of the legendary magazine, *Camera Work*, were dedicated by its editor, Alfred Stieglitz, to the young photographer Paul Strand. In 1916, Strand compiled a series of ruthlessly candid street portraits, which he secretly shot with a special 'false-lens' camera that made it look as if he was photographing something else while he actually targeted his real subject. The result: portraits of human hardship on the streets of New York.

This quality of 'telling it like it is' is reflected in his photo of a visually-impaired woman, an image destined to become an icon of the 'new American photography'. Strand chose a sharp close-up that confronts us with her social stigmas, like the small oval metal medallion that shows her licence to beg. The cardboard sign on her chest begs the question of what is more irritating: her obvious physical shortcoming or the written reference to it? People with disabilities often had no choice but to arouse sympathy by publicly displaying their imperfections in order to keep their heads above water. For Paul Strand, at any rate, this woman was an "unforgettably noble face".

24 BRUCE DAVIDSON

(*1933 Oak Park, Illinois)

Untitled, from the series *East 100th Street*

Photograph 1968

Later silver gelatin print (on barium paper), ca. 1999

East Harlem (a.k.a. Spanish Harlem) was one of New York's problem districts, also because of its high crime rate. Bruce Davidson went there anyway – with permission from the Metro North Citizen's Committee and an escort – to take photographs that would open people's eyes to East Harlem's social problems. In spite of the local residents' initial mistrust – many photojournalists had been there before him, for quick drive-through shots of poverty scenes – Davidson earned their trust by getting to know them and by showing respect. He wanted to relate to the people he was photographing. So he waited for them to approach him and to participate willingly in the photographs. Here, in obviously miserable living conditions, sits a small child – as if lost – in front of a high, barred window that looks out onto wasteland and blocks of houses. To the child's right, on the wall above a seemingly oversized air conditioning unit, hangs the official state portrait of John F. Kennedy, still adorned with a black ribbon in remembrance of a lost icon who openly addressed social injustice and also called for an end to segregation.

25 WALTER G. MÜLLER

(*1946 Cologne)

Untitled (from the series *C for City*)

Photograph 23.08.1987

Silver gelatin print (on barium paper)

One Sunday in August 1987, Walter G. Müller was out and about in Cologne. In a quiet residential area, on the corner of Benesisstraße and Grosse Brinkgasse, he came across a larger than life-size black figure painted on a house wall. With its over-long right arm extended, it was in the process of dropping a bomb from its fingers. Müller had photographed a similar figure at Rudolfplatz, and suspected that both were by the same artist. Years later, people began to speculate that these could be so-called 'Shadowmen' by Canadian street artist Richard Hambleton (1952–2017). From 1981 on, Hambleton – using a large, broad brush and copious amounts of black paint – intentionally placed his Shadowmen in dark alleys and corners of major European cities where they might well give passers-by a fright.

An important detail is that the bomb, the arm and the hand were clearly spray painted, not brush painted. Since Hambleton did not work with a spray can, these elements were probably added later by another street artist.

Today, an Italian restaurant is located where this shadowman used to 'ambush' passers-by.

26 MARY ELLEN MARK

(Philadelphia, Penn. 1940–2015 New York)

The Damm Family in Their Car, Los Angeles, California USA

Photograph 1987

Later silver gelatin print (on PE paper), 1994

A family at home – in a car. The big sister comfortingly puts her hand to her little brother's cheek. Crissy is 6, Jesse just 4 years old. This is the only home they know. They live in this car with their mother Linda (27) and her husband Dean (33). It has neither windows nor a bonnet, and the seat upholstery is completely battered and torn, thanks entirely to their pet pitbull, Runtley, who sees the car as his territory and merely tolerates the presence of the family in it. He is also the only status symbol the family has left.

In 1987, photographer Mary Ellen Mark was commissioned by *Life Magazine* to do a report on homelessness in Los Angeles. The Damm family granted her unrestricted access so that Mark could accompany them everywhere for ten days. The published report generated a lot of donations from readers. In addition to toys for the kids and two used cars, a plastic surgeon even removed Linda's tattoos free of charge, and \$9,000 was raised in cash donations – most of which was spent on drugs.

Seven years later, in 1994, Mary Ellen Mark looked the family up again, and found them living, in much worse conditions, on an isolated, run-down ranch with no electricity or running water. They now have four children, still neglected and without prospects.

27 RUDOLF HOLTAPPEL

(Münster, Westphalia 1923 – 2013 Duisburg)

Oberhausen. Guest Worker Sunday, 1964

Vintage print, unique specimen

Dressed up in their Sunday best, five guest workers in a lively mood stroll past an industrial backdrop. According to Rudolf Holtappel, they were Italians. Their well-groomed appearance stood in stark contrast to the abominable circumstances in which – according to reports – they were living. Most of the money guest workers in Germany earned was sent home to their families. As the men strolled by, Holtappel had little time to react, so the photo seems like a snapshot. However, as an experienced photographer with a fine feel for his art, he knew how to transform this spontaneous scene into a balanced composition. Holtappel, known as the "Ruhr District Chronicler", mainly photographed the people in this industrial region – which was so important for the post-war reconstruction of Germany – documenting their everyday life, their work, their leisure time, their environment and their idiosyncrasies. Incidentally, this print is unique, as Holtappel lost the negative for it. It was donated to the Fricke Collection in 2010.

28 RUDI MEISEL

(*1949 Wilhelmshaven)

Autobahn A42 before opening, with August Thyssen steel plant, Bruckhausen, Duisburg, FRG

Photograph 1979

Later silver gelatin print 2015

Meisel took this motorway shot late one Sunday afternoon, heading west on the not yet completed stretch of the Autobahn A 42 between the Duisburg-Nord junction and the Duisburg-Beeck exit.

He was standing in the middle of the empty, three-lane motorway. People were running up and down the embankment. Children were having fun on the carriageway. A boy launched his kite into the air – in the background the smoking chimneys of the August Thyssen steel plant.

This photo nearly didn't make it into Meisel's work portfolio. Over 40 years ago, he decided to throw it out, considering it to be striking, too "loud". It was only through the determined intervention of a friend that he was persuaded – forcibly – to keep the

photo. His friend actually grabbed him by the lapels and shouted at him: "That has to be in there!". It is thanks to that friend that this very picture was selected as a poster motif, a catalogue cover and page lead for various media, and thus became well-known.

29 RAGNAR AXELSSON

(*1958 near Reykjavik, Iceland)

Mýrdalssandur, Iceland, 1996

Silver gelatin print (on barium paper), Vintage

Ragnar Axelsson's photographs tell the stories of how people experiencing climate change at close quarters live and survive. With his camera, he accompanies the likes of farmers and fishermen on Iceland and the Faroe Islands, or Inuit hunters in northern Canada and Greenland. Giving the inhabitants of the Arctic a face, capturing their stories before it is too late – this is what Axelsson sees as his main mission. When he was eight years old, his father lent him a Leica – at that time as expensive as a second-hand car – and he has been a passionate photographer ever since. An experienced pilot, he owns a number of special aircraft for aerial photography, but that was not the case with this shot. "Rax", as he is also known, was standing on top of a mountain when he photographed Mýrdalssandur, one of the largest outwash plains in the country. This gravel and sand plain was formed by glacial outburst floods triggered by volcanic eruptions.

30 RAGNAR AXELSSON

(*1958 near Reykjavik, Iceland)

Young Boy – Greenland (Sermiligaaq, Greenland, 1997)

Silver gelatin print (on barium paper), Vintage

During one of Axelsson's longer stays in the settlement of Sermiligaaq in southeastern Greenland – due to bad weather – curious children kept playfully pulling mischievous faces at the camera. "I was detained in the village for five days and was busy capturing life there on film. The children were not used to meeting strangers and were almost too pushy. Little faces kept popping up unexpectedly in front of the lens. That's when I started using them as foregrounds, while I observed what was going on in the background."

31 RAGNAR AXELSSON

(*1958 Nähe Reykjavik, Island)

Farmer – Iceland 1994 (Farmer Gudjón Þorsteinsson, Mýrdalur, Iceland, 1995)

Silver gelatin print (on barium paper), vintage

For Axelsson, this photo of the farmer Gudjón Þorsteinsson is an iconic shot that "opened the doors to the world" for him. It was only on the basis of trust built over several years that the farmer finally allowed such closeness. On his fourth visit, they went to the black lava beach around Cape Dyrhólaey. "Gudjón looked up at the mountains with a mischievous expression on his face, as if he had spotted someone he knew up there, some spirits that were watching us. When I took the shot of him, time seemed to stand still. He seemed immortal, like a part of nature and the mountains – a creature of the natural world who had just dropped in to the human world to cheer us up."

32 FRANZ SCHENSKY

(Helgoland 1871–1957 Schleswig)

Helgoland in Heavy Seas

Photograph 1912

Silver gelatin print

Franz Schensky once formulated his work ethic as follows: "Who cares about the wait, when it brings you that perfect shot!" Just imagine what sort of fragile photographic equipment Schensky was carrying with him on that day in 1912 when he set out on stormy seas to capture his favourite motif. Weighed down with a heavy, large-format camera, he had himself rowed out into the eye of the storm. Lying tempest tossed and seasick in the bottom of the boat, in constant fear that the spray would damage his negative, he only managed to take one single shot – probably his most famous photograph.

He would risk his life on more than one occasion for a perfect shot. "If I succeed in taking one good photograph a year, I'm a happy man," Schensky said.

He survived, as did his photographic legacy: in 2003, 1,400 original glass plate negatives – long thought to be lost – were rediscovered in a cellar on Helgoland