

Contributions to
A History of Photography in Austria

Edited by Monika Faber
for Photoinstitut Bonartes · Vienna
and Walter Moser
for the Photographic Collection of the Albertina · Vienna

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Elizabeth Cronin

Heimat Photography in Austria
A Politicized Vision of Peasants and Skiers



Photoinstitut Bonartes · Vienna
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Preface

This book series is dedicated to those friends whose unending trust and generous engagement have accompanied and supported the Photographic Collection of the Albertina and Photoinstitut Bonartes from the beginning.

Alpine landscapes and rural forms of life signified more than just a geographic peculiarity in interwar Austria. The identification model of the Ständestaat's anti-modernism could also be capitalized on as an idyll with tourist potential. Folklore and winter sports entered into a continuing bond here. It was no big step from the apotheosis of hard work and the admiration of traditional handicraft to the glorification of a patriarchal society of preindustrial character. Whether in the modernist Austrian pavilion at the World's Exposition in Paris in 1937, in lavish photographic volumes, or in the up-to-date medium of the illustrated magazine: Heimat photography brought forth and deepened visual leitmotifs for this view of Austria far into the postwar reconstruction era.

We thank Elizabeth Cronin for developing her dissertation into this publication, which places essential holdings of the photographic collections of the Albertina and the Photoinstitut Bonartes in a wider context for the first time. The project would not have come about without Michael Ponstingl's enthusiastic as well as efficient commitment.

Monika Faber, Photoinstitut Bonartes
Walter Moser, Albertina

Pages 2–3 · Peter Paul Atzwanger, *Ploughing by the Lakeside*, c. 1930,
silver gelatin print, 13 × 18 cm

Page 4 · Rudolf Koppitz, *Passeier Valley, South Tyrol*, c. 1930,
silver gelatin print, 28.6 × 25.9 cm

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