



Fotomākslas vēsture Latvijā padomju periodā pēc Otrā pasaules kara veidojusies atšķirīgi no Rietumu pasaules. Pagrieziena punktu Latvijas fotogrāfijas attīstībā iezīmēja 1962. gads, kad tika nodibināts Rīgas fotoklubs, kas ļoti drīz kļuva par nozīmīgu radošo centru Latvijas un PSRS mērogā. Lai arī organizēts kā amatieru klubs, Rīgas fotoklubs bija vieta, kur satikās spēcīgas un radošas personības, izveidojās noteikti estētiskie kritēriji, notika intensīva informācijas un viedokļu apmaiņa, valdīja sāncensības gara uzturēta radoša spriedze. Viena no kluba darbības galvenajām jomām bija regulāra izstāžu darbība, kas veidoja sava laikmeta izpratni par fotogrāfiju kā mākslas darbu. Ne mazāk būtiska bija vairāku ar klubu saistīto fotogrāfu aktivitāte starptautiskajās fotoizstādēs, kas fotomākslu 20. gadsimta 60. gados padarīja par savā ziņā privileģētu jomu. Grāmatā reproducēti galvenokārt fotodarbi, kas 60. gados eksponēti starptautiskajās fotomākslas izstādēs ārpus PSRS.

Alise Tifentāle

Fotomākslas vēsture Latvijā padomju periodā pēc Otrā pasaules kara veidojusies atšķirīgi no Rietumu pasaules. Pagrieziena punktu Latvijas fotogrāfijas attīstībā iezīmēja 1962. gads, kad tika nodibināts Rīgas fotoklubs, kas ļoti drīz kļuva par nozīmīgu radošo centru Latvijas un PSRS mērogā. Lai arī organizēts kā amatieru klubs, Rīgas fotoklubs bija vieta, kur satikās spēcīgas un radošas personības, izveidojās noteikti estētiskie kritēriji, notika intensīva informācijas un viedokļu apmaiņa, valdīja sāncensības gara uzturēta radoša spriedze. Viena no kluba darbības galvenajām jomām bija regulāra izstāžu darbība, kas veidoja sava laikmeta izpratni par fotogrāfiju kā mākslas darbu. Ne mazāk būtiska bija vairāku ar klubu saistīto fotogrāfu aktivitāte starptautiskajās fotoizstādēs, kas fotomākslu 20. gadsimta 60. gados padarīja par savā ziņā privileģētu jomu. Grāmatā reproducēti galvenokārt fotodarbi, kas 60. gados eksponēti starptautiskajās fotomākslas izstādēs ārpus PSRS.

Alise Tifentāle



Neputns



studijas bibliotēka

FOTOGRĀFIJA KĀ MĀKSLA LATVIJĀ / THE PHOTOGRAPH AS ART IN LATVIA / 1960–1969

Alise Tifentāle

FOTOGRĀFIJA KĀ MĀKSLA LATVIJĀ 1960–1969 THE PHOTOGRAPH AS ART IN LATVIA

FOTOGRĀFIJA KĀ MĀKSLA LATVIJĀ
THE PHOTOGRAPH AS ART IN LATVIA
1960–1969

Grāmata veltīta manai mātei, māksliniecei un fotogrāfei
Zentai Dzividzinskai
This book is dedicated to my mother, artist and photographer
Zenta Dzividzinska

Pateicamies par atbalstu / Our thanks for support to
Valsts kultūrkapitāla fondam / State Culture Capital Foundation



Alise Tifentāle
FOTOGRĀFIJA KĀ MĀKSLA LATVIJĀ
THE PHOTOGRAPH AS ART IN LATVIA
1960–1969

Māksliniece / Designer **Dita Pence**

Attēlu apstrāde / Image processing **Jānis Veiss**

Literārā redaktore / Language editor **Guna Pence**

Tulkojums angļu valodā / Translator into English **Valdis Bērziņš**

Angļu teksta redaktore / English language editor **Iveta Boiko**

Fotogrāfi / Photographers: **Leons Balodis, Oļegs Burbovskis** (*Олег Бурбовский*),

Zenta Dzividzinska, Valters Jānis Ezeriņš, Vāclavs Jiru (*Václav Jíru*), **Jānis Kreicbergs,**

Sarmīte Kviesīte, Grigorijs Tomins (*Григорий Томин*)

Grāmatā izmantoti materiāli no Latvijas Fotogrāfijas muzeja, fotokluba "Rīga", Latvijas Nacionālā mākslas muzeja, Latvijas Valsts arhīva, Rīgas vēstures un kuģniecības muzeja, galerijas "Birkenfelds" un personiskajiem arhīviem / Publication contains materials from the Latvian Museum of Photography, Camera Club "Rīga", Latvian National Museum of Art, The State Archives of Latvia, Museum of the History of Riga and Navigation, Gallery "Birkenfelds" and private archives

Uz vāka: Gunārs Janaitis "Svece dziest..." (fragments) / On the cover: Gunārs Janaitis "Candle Goes Out..." (fragment) / 1966

© "Neputns", Rīga, 2011

© Alise Tifentāle

Izdevējs / Publisher



Tērbatas iela 49/51–8

Rīga, LV–1011

www.neputns.lv

Iespiests / Printed at SIA "Jelgavas tipogrāfija"

ISBN 978–9984–807–85–0

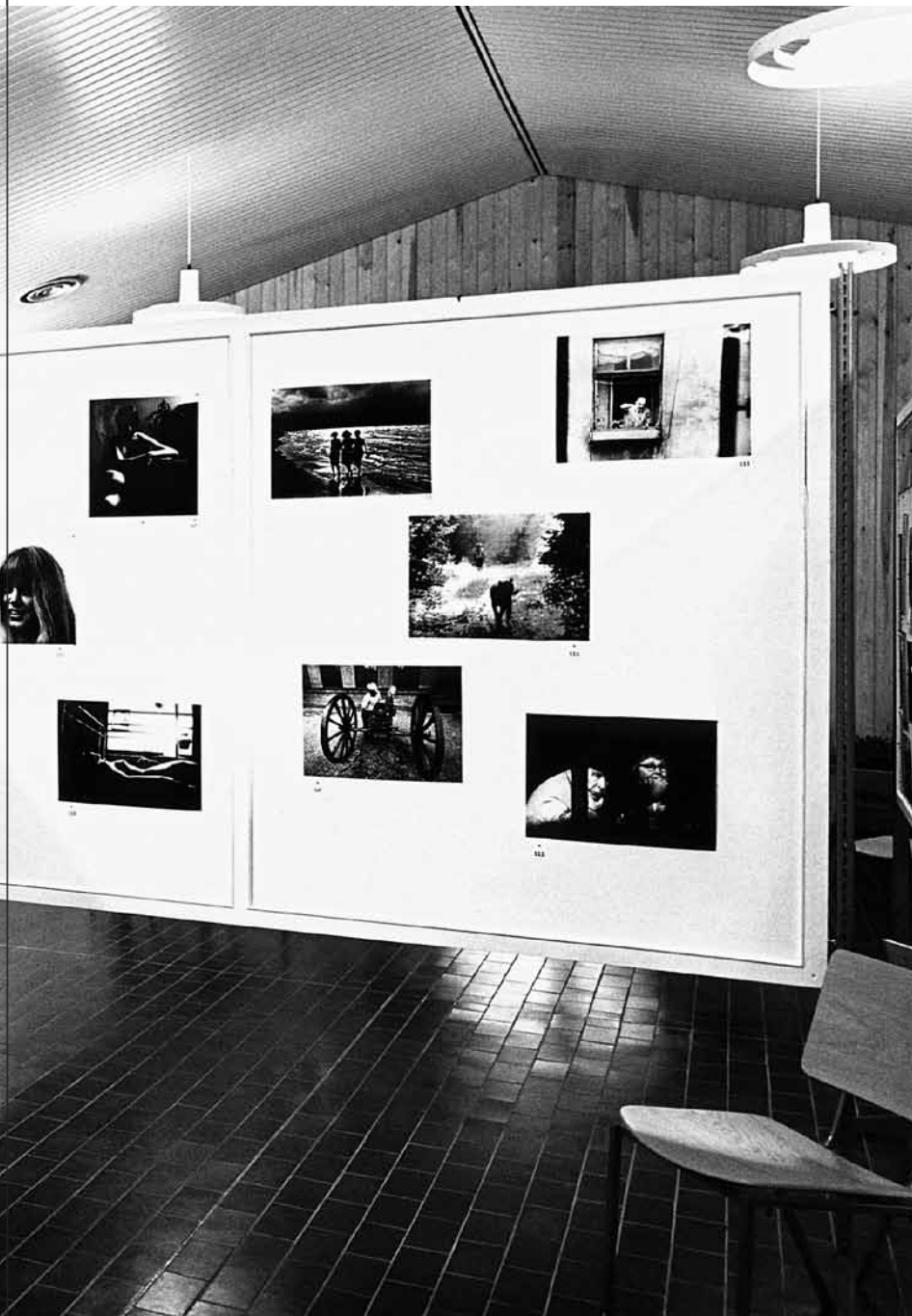


studijas bibliotēka

Alise Tifentāle

**FOTOGRĀFIJA KĀ
MĀKSLA LATVIJĀ
THE PHOTOGRAPH
AS ART IN LATVIA
1960–1969**





Rīgas fotokluba ekspozīcija
Kopenhāgenā. 1968. gada
12.–20. oktobris
Exhibition by the Riga Camera
Club in Copenhagen.
12–20 October 1968

Foto: no privātkolekcijas / Photo: from
a private collection

¹ See, for example: Dufek, A. (ed.) *Photography as Art in Czechoslovakia 1958–1968. From the Photographic Collection of the Moravian Gallery*. Brno: Moravska galerie, 2001, 92 p.

² See, for example: Edwards, S. *Photography out of Conceptual Art*. In: Wood, G., Perry, P. (eds.) *Themes in Contemporary Art*. New Haven, London: Yale University Press, 2004, pp. 127–182.

My research into this subject began at the Latvian Academy of Art, with a master's thesis defended in 2010 on "The aesthetic aspects of Latvian photographic art, 1960–1969". I would like to express my deepest gratitude to Professor Eduards Kļaviņš, the tutor for my master's thesis and for the doctoral thesis that I am currently working on. I am grateful to photographers Bruno Alsiņš, Leons Balodis, Gunārs Binde, Zenta Dzividzinska, Valters Jānis Ezeriņš, Gunārs Janaitis, Jānis Kreicbergs, Sarmīte Kviesīte, Pēteris Vanags. Thank you for support and help to Annele Gleizda, Inta Ruka and Toms Zvirbulis. I am grateful for cooperation to Anda Boluža, Maira Dudareva, Eiženija Freimane, Valda Knāviņa, Māra Lāce, Lija Liepiņa, Inga Litvina, Māra Nikitina; special thanks to Katrīna Teivāne for support and help in using the source material. Thank you to everybody who helped me in creating this book.

I was helped a great deal in my efforts to discover and understand the international context by Jiří Pátek (Moravian Gallery in Brno), Karolina Lewandowska (Archeology of Photography Foundation in Warsaw) and Joanna Kordjak (*Zachęta* National Gallery of Art in Warsaw).

A few words on terminology

A photograph as a work of art is a photographic work created with the intention of realising the photographer's artistic aims and displaying the work in an exhibition. The term does not entail any restrictions regarding genre or style, but indicates the photographic origin of the work and its aesthetic function. The term commonly used in Latvian is *fotomāksla* (equivalent to 'photographic art' in English, *Kunstfotografie* in German or *art photographique* in French). In some sources we come across various other terms, such as *mākslas fotogrāfija* (corresponding to the Russian *khudozhestvennaya fotografia* (художественная фотография) and the English 'fine art photography'). Contemporary theoreticians, discussing the phenomena of the middle and second half of the 20th century, also use descriptive phrases such as 'photography as art'¹ or 'photography in art'.² Artistic qualities can be identified not only in a photographic work completely subordinated to the photographer's subjective artistic aims, but also in snap photos from family albums, documentary pictures (overlapping with photojournalism) etc. Characteristically, there is a degree of confusion in critique and theory on the question of whether photographs can be regarded as works of art. The attempts to resolve this issue are not always convincing. This book covers photographic works that are purposefully created works of art.



Sarmīte Kviesīte. 20. gs.
60. gadu otrā puse
Sarmīte Kviesīte. Second half
of 1960s

Foto / Photo: Gunārs Binde

Gunārs Binde un Arnolds
Plaudis radošā darbā.
1967–1968

Gunārs Binde and Arnolds
Plaudis at work. 1967–1968

Gunārs Binde un Sarmīte
Kviesīte radošā darbā plenērā
pie Grienvaldes dzirnavām.
1967–1968

Gunārs Binde and Sarmīte
Kviesīte in an outdoor photo
shoot at Grienvalde Mill.
1967–1968

Foto / Photo: Zenta Dzividzinska



Background: photography after the Second World War



Starptautiskās fotoizstādes "Interpress-foto 66" piemiņas nozīmīte. Maskava

Badge of the *Interpress-foto 66*
international photographic
exhibition. Moscow

³ The founders of the agency: Robert Capa, Henri Cartier-Bresson, David 'Chim' Seymour and George Rodger.

⁴ On the ideals of *Magnum*, as reflected in the professional work of Robert Capa and David 'Chim' Seymour, see: Bear, J. *Magnum orbis: photographs from the end(s) of the Earth*. *Visual Studies*, vol. 25, No. 2, September, 2010, pp. 111–123.

⁵ *Magnum in Motion*. <http://agency.magnumphotos.com/about/about> (accessed 30.03.2011).

⁶ Established by the Dutch Photojournalists' Union.

⁷ For example, a photography collection was established at the Metropolitan Museum of Art, New York, in 1926, and at the Museum of Modern Art (MoMA), where exhibitions of photography had been held already since 1932 a special Department of Photography was established in 1940.

⁸ See: *The Family of Man*. Created by E. Steichen, prologue by C. Sandberg. New York: The Museum of Modern Art, 1955. Renewed 1983; 11th printing 2008.

In the first decade after the war, documentary photography developed in the West, obtaining an aesthetic value, in addition to factual significance, in the eyes of society. An important event was the establishment of the independent photo agency *Magnum* in Paris in 1947.³ *Magnum* was one of the first photo agencies created and led by photographers, and its priority was initiative and interest in events on the part of photographers, rather than commercial commissions. The founders of the agency advanced certain aesthetic and ethical ideals, which they strove to put into practice.⁴ One of the founders, Henri Cartier-Bresson, wrote: "*Magnum* is a community of thought, a shared human quality, a curiosity about what is going on in the world, a respect for what is going on and a desire to transcribe it visually."⁵

Equally important for raising the prestige of European documentary photography was the "World Press Photo" contest, established in Amsterdam in 1955.⁶ We may also note the appearance of the first photography trade fair. This was the first of the biennial *Photokina* events, held in Cologne in 1950, where in addition to the latest photographic and film technology, photographs were exhibited as fine art.

Meanwhile in the USA a respectable tradition had already developed of collecting and exhibiting photographs (including documentary work) on an institutional basis at art museums.⁷ The most vivid fact attesting to the aesthetic and ethical ideals of 1950s–60s documentary photography is the photography exhibition "The Family of Man", organised by American photographer and artist Edward Steichen, who directed the Photography Department of the New York Museum of Modern Art (MoMA) (24 January – 8 May 1955).⁸ In the years after that, the exhibition toured the world, including the USSR, being shown in Moscow in 1959 as part of the first American National Exhibition.

The "Family of Man" exhibition was very significant for the development of photography worldwide in the decades that followed. Partly following in its footsteps, several major international photography exhibitions, most of them regular (annual or biennial) events, were established in the 1950s and 60s, held by various public organisations (such as the Union of Journalists), publishing houses (such as *Stern* in Germany) or museums. These were generally thematic exhibitions striving for very broad coverage, and thus including photographs from all corners of the world.



Jānis Kreicbergs (no kreisās)
un Leons Briedis izstādē
"Interpress-Foto 66" Maskavā.
1966

Jānis Kreicbergs (left) and
Leons Briedis at the *Interpress-
foto 66* exhibition in Moscow.
1966

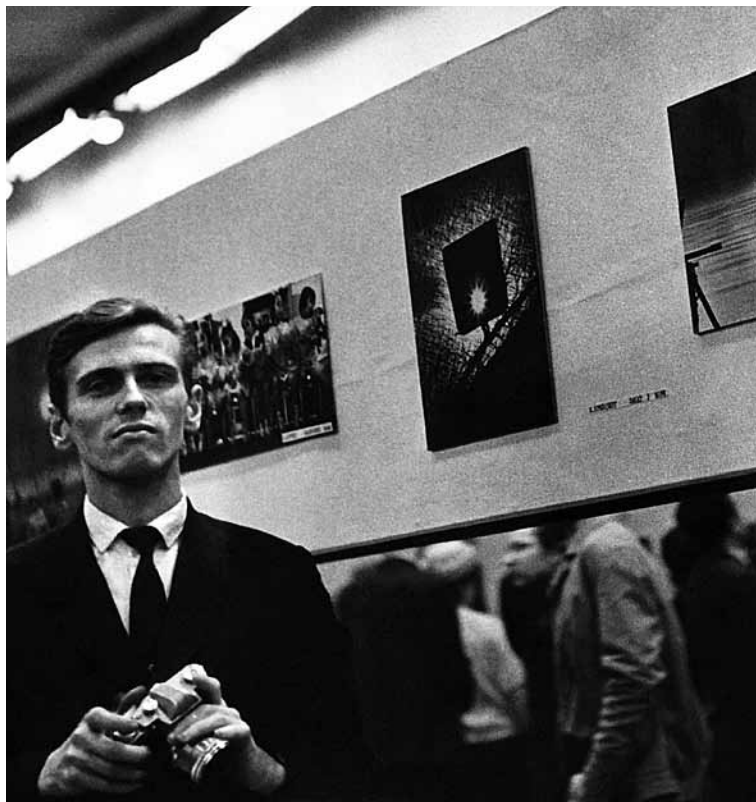
Jānis Kreicbergs pie saviem
darbiem izstādē "Interpress-
Foto 66" Maskavā. 1966
Jānis Kreicbergs and his work at
the *Interpress-foto 66* exhibition
in Moscow. 1966

Foto: no Jāņa Kreicberga personiskā
arhīva / Photo: from the private
archive of Jānis Kreicbergs

⁹ Pārskatu par "atkušņa" nozīmi
bijušo sociālistisko valstu mākslā sk.:
Piotrowski, P. Mapping the Legacy of
the Political Change of 1956 in East
European Art. *Third Text*, vol. 20,
issue 2, March, 2006, pp. 211–221.

¹⁰ Sk.: Bronowski, H. (Hrsg.) *Bifota-
Bilder: ein Bildkatalog der 1. Berliner
Internationalen Foto-Ausstellung 1958*.
Halle (Saale): Fotokinoverlag Halle,
1958, S. 210.

¹¹ *Latvijas Nacionālais mākslas muzejs.
Izstāžu hronika 1905–2005*. Sast.
I. Bužinska, V. Knāviņa, S. Krieviņa,
M. Lāce, E. Šmite, I. Zelča-Simansone.
Rīga: Latvijas Nacionālais mākslas
muzejs, 2008, 57. lpp.

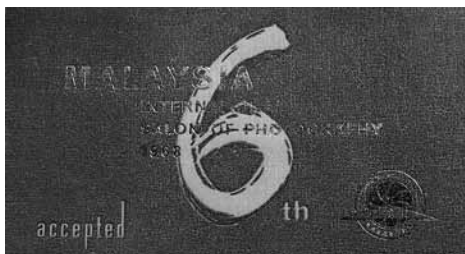
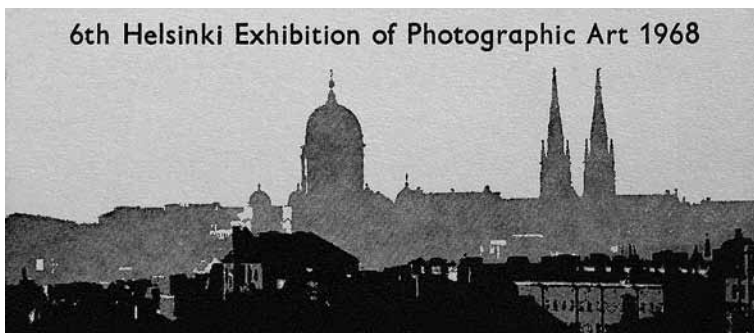


Kopš 50. gadu beigām – t. s. atkušņa gaisotnē⁹ – starptautiskas
fotoizstādes notika arī PSRS un komunistu bloka valstīs. Tā, piemēram,
Austrumberlīnē 1958. gadā atklāja 1. starptautisko fotogrāfijas izstādi
"Bifota" (*Berliner Internationale Fotoausstellung*).¹⁰ Savukārt 1960. gadā
Austrumberlīnē tika dibināta Starptautiskās žurnālistu organizācijas
rīkota biennāle "Interpress-Foto", kas pēc tam katru reizi norisinājās
citas sociālistiskās valsts galvaspilsētā: otrā – 1962. gadā Budapeštā,
nākamās – 1964. gadā Varšavā, 1966. gadā Maskavā utt. Latvijas foto-
grāfijas vēstures kontekstā īpaši nozīmīga ir Maskavā notikušā izstāde
"Interpress-Foto 66", kas pēc gada (no 1967. gada 21. feburāra līdz
20. martam) bija skatāma arī Rīgā, Latvijas PSR Valsts mākslas muzejā,
gūstot pārsteidzošu popularitāti, – to apmeklēja 151 900 skatītāju.¹¹

Helsinki 6. fotomākslas izstādes "bilžu zīme" – apliecinājums par darba eksponēšanu izstādē. 1968
'Picture certificate' from the 6th Helsinki Exhibition of Photographic Art, certifying that the work was shown at the exhibition. 1968

Malaizijas 6. starptautiskā fotogrāfijas salona "bilžu zīme". 1968
'Picture certificate' from the 6th International Malaysian Salon of Photography. 1968

Starptautiskās 100 fotomeistaru izstādes dalībnieka "bilžu zīme". 1969
'Picture certificate' of a participant of the International Exhibition of 100 Photographers. 1969



⁹ On the role of the 'Thaw' in the art of the former socialist countries, see: Piotrowski, P. Mapping the Legacy of the Political Change of 1956 in East European Art. *Third Text*, vol. 20, issue 2, March, 2006, pp. 211–221.

¹⁰ See: Bronowski, H. (Hrsg.) *Bifota-Bilder: ein Bildkatalog der 1. Berliner Internationalen Foto-Ausstellung 1958*. Halle (Saale): Fotokinoverlag Halle, 1958, S. 210.

¹¹ *Latvijas Nacionālais mākslas muzejs. Izstāžu hronika 1905–2005* [Latvian National Museum of Art. Exhibition Chronology 1905–2005]. Compiled by I. Bužinska, V. Knāviņa, S. Krieviņa, M. Lāce, E. Šmite, I. Zelča-Simansone. Rīga: Latvijas Nacionālais mākslas muzejs, 2008, 57. lpp.

From the late 1950s, in the atmosphere of the 'Thaw',⁹ international photography exhibitions were also held in the USSR and Communist Bloc countries. Thus, for example, the 1st International *Bifota* (*Berliner Internationale Fotoausstellung*) Exhibition of Photography opened in East Berlin in 1958.¹⁰ In 1960 the biennial *Interpress-Foto* exhibition, established by the International Organisation of Journalists, took place in East Berlin, subsequently being held in a different socialist capital every time: the second exhibition was in Budapest in 1962, and after that in Warsaw in 1964, in Moscow in 1966 etc. Particularly important in the context of the history of Latvian photography was the *Interpress-Foto 66* exhibition in Moscow, which was shown a year later in Riga at the Latvian SSR State Museum of Art (21 February to 21 March 1967) and was surprisingly popular, attracting 151 900 visitors.¹¹

Starptautisko fotogrāfijas izstāžu – salonu tīkls

Fotokluba un starptautisku
fotoizstāžu logo 60. gados
Logos of camera clubs and
international photographic
exhibitions from the 1960s

¹² Nozīmīgs izņēmums bija 1962. gadā
izveidotā fotomākslas kolekcija
"Morāvijas galerija Brno" (Moravská
galerie v Brně, Čehoslovākija, tagad
Čehija).



Pagājušā gadsimta 60. gados visā pasaulē attīstījās starptautiskas fotogrāfijas izstādes jeb saloni. Kopš 60. gadu vidus šajos salonos iesaistījās arī Latvijas autori, jo tā bija viena no ļoti nedaudzajām iespējām izstādīt un publicēt fotodarbus ārpus PSRS robežām. Arī Eiropā 60. gados un 70. gadu sākumā starptautiskajiem fotogrāfijas saloniem bija svarīga loma, lai eksponētu fotogrāfiju kā mākslas darbu. Šeit (pretēji ASV, kur fotogrāfiju mākslas muzeju kolekcijās uzkrāja jau kopš 20. gadsimta 20. gadiem) mākslas institūcijas – galerijas un muzeji pret fotogrāfijas iekļaušanu savas darbības jomā vēl izturējās nogaidoši.¹²

Starptautiskie fotogrāfijas saloni 60. gados bija žūrētas izstādes, ko ik gadu (vai reizi divos gados) parasti rīkoja fotoklubi. Šādu regulāro fotogrāfijas izstāžu darbība veidoja savveida neformālas komunikācijas tīklu. Lai tajā iesaistītos, fotogrāfiem vispirms bija jāseko PSRS teritorijā pieejamās ārvalstu periodikas informācijai un norādītajos termiņos jānosūta fotodarbi salonu žūrijām. Autori, kuru darbi tika pieņemti eksponēšanai, pēc izstādes pa pastu saņēma katalogus, kur bieži bija iekļautas izvēlēto fotodarbu reprodukcijas. Izstāžu katalogos redzētais varēja kļūt gan par iedvesmas avotu, gan materiālu kritiskai analīzei.

Jau kopš fotogrāfijas pirmsākumiem tās izmantojumu mākslā lielā mērā aizstāvēja, balstīja un virzīja fotogrāfi, kas visā pasaulē apvienojās fotoklubos, fotogrāfu vai fotoamatieru apvienībās un biedrībās.

The network of international exhibitions – salons of photography

Padomju laikā ierobežotas saziņas un pārvietošanās apstākļos īpaša nozīme bija fotogrāfu neformālajiem kontaktiem ar ārvalstu fotoklubiem. Korespondences saņemšana no ārpasaules bija notikums

During the Soviet period, under conditions of restricted communication and movement, photographers' unofficial contacts with foreign camera clubs were particularly important. Getting mail from abroad was an event in itself

No privātkolekcijas / From a private collection

¹² An important exception was the photographic art collection established in 1962 at the Moravian Gallery in Brno (*Moravská galerie v Brně*, Czechoslovakia, now in the Czech Republic).

Le Comité d'Organisation a l'honneur de vous informer que le Jury de Sélection a examiné vos épreuves. Les résultats sont indiqués ci-dessous :

| NUMÉRO | 1 | 2 | 3 | 4 |
|---------|-----|-------|----------|---|
| + | I | Homme | et femme | |
| SECTION | II | | | |
| | III | | | |

Nous vous remercions de votre participation et de l'intérêt que vous portez à notre Manifestation.

En espérant recevoir votre envoi pour notre prochain Salon, nous vous prions de croire à l'expression de nos sentiments très cordiaux.

The Salon Committee beg to inform you that the Jury of Selection has viewed your prints for our exhibition, and the results are indicated below :

+ = acceptée
accepted
- = éliminée
rejected

We thank you for your participation and interest in our exhibition.

We hope to receive your entry for the next year's Salon.

Cordially yours.

Pour le Comité :
André LÉONARD
Président du P. C. B.



In the 1960s, international photography exhibitions, or salons, developed throughout the world. From the mid-1960s, Latvian photographers also started participating in the salons, this being one of the rare opportunities to exhibit and publish photographs outside the borders of the USSR. In Europe, too, in the 1960s and early 70s international photography salons played an important role in the exhibition of photographs as works of art. In Europe (in contrast to the USA, where photographs had been collected by art museums since the 1920s), art institutions – galleries and museums – were still reticent about extending their activities to include photography.¹²



PEÑA FOTOGRAFICA ROSARINA

CASILLA DE CORREO 621 - ROSARIO

REPUBLICA ARGENTINA

Señor

Jan Kreichberg

Riga Centre - P.O. Box 371

Ratniam 55A

U. R. S. S.

IMPRESO



Fotogrāfi 60. gados varēja bez īpašiem ierobežojumiem nosūtīt savus fotodarbības adresātiem ārpus PSRS kā privāto korespondenci. Pasta kvitis, pieņemot šos sūtījumus, norādīta valsts un, kā saņēmējs, izstādes rīkotājs (visbiežāk fotoklubs vai biedrība)

In the 60s photographers could send their work to addressees outside the USSR without any particular restrictions as private correspondence. The receipts issued at the post office indicate the country and the exhibition organiser to whom the work is being sent (generally a camera club or society)

No privātkolekcijām / From a private collections

Recommandation
PSRS Sakaru
Министерство
Министерство
связи СССР
P.Ф. 3
KVITS - КВИТАНЦИЯ № 324
Par ierakst. vēstules/bandroles
В приеме заказ. письма/бандероли (seviski norādījumi)
Uz kurieni Uz kurieni
Kura Kura
Kam Kam
Kому Кому
Pieņemta/Приняла
paraksts-подпись

Recommandation
PSRS Sakaru
Министерство
Министерство
связи СССР
P.Ф. 3
KVITS - КВИТАНЦИЯ № 325
Par ierakst. vēstules/bandroles
В приеме заказ. письма/бандероли (seviski norādījumi)
Uz kurieni Uz kurieni
Kura Kura
Kam Kam
Kому Кому
Pieņemta/Приняла
paraksts-подпись

Recommandation
PSRS Sakaru
Министерство
Министерство
связи СССР
P.Ф. 3
KVITS - КВИТАНЦИЯ № 326
Par ierakst. vēstules/bandroles
В приеме заказ. письма/бандероли (seviski norādījumi)
Uz kurieni Uz kurieni
Kura Kura
Kam Kam
Kому Кому
Pieņemta/Приняла
paraksts-подпись

Recommandation
PSRS Sakaru
Министерство
Министерство
связи СССР
P.Ф. 3
KVITS - КВИТАНЦИЯ № 327
Par ierakst. vēstules/bandroles
В приеме заказ. письма/бандероли (seviski norādījumi)
Uz kurieni Uz kurieni
Kura Kura
Kam Kam
Kому Кому
Pieņemta/Приняла
paraksts-подпись

Recommandation
PSRS Sakaru
Министерство
Министерство
связи СССР
P.Ф. 3
KVITS - КВИТАНЦИЯ № 328
Par ierakst. vēstules/bandroles
В приеме заказ. письма/бандероли (seviski norādījumi)
Uz kurieni Uz kurieni
Kura Kura
Kam Kam
Kому Кому
Pieņemta/Приняла
paraksts-подпись

Recommandation
PSRS Sakaru
Министерство
Министерство
связи СССР
P.Ф. 3
KVITS - КВИТАНЦИЯ № 329
Par ierakst. vēstules/bandroles
В приеме заказ. письма/бандероли (seviski norādījumi)
Uz kurieni Uz kurieni
Kura Kura
Kam Kam
Kому Кому
Pieņemta/Приняла
paraksts-подпись

Recommandation
PSRS Sakaru
Министерство
Министерство
связи СССР
P.Ф. 3
KVITS - КВИТАНЦИЯ № 330
Par ierakst. vēstules/bandroles
В приеме заказ. письма/бандероли (seviski norādījumi)
Uz kurieni Uz kurieni
Kura Kura
Kam Kam
Kому Кому
Pieņemta/Приняла
paraksts-подпись

Recommandation
PSRS Sakaru
Министерство
Министерство
связи СССР
P.Ф. 3
KVITS - КВИТАНЦИЯ № 331
Par ierakst. vēstules/bandroles
В приеме заказ. письма/бандероли (seviski norādījumi)
Uz kurieni Uz kurieni
Kura Kura
Kam Kam
Kому Кому
Pieņemta/Приняла
paraksts-подпись

| SOCIETATE FLUMINENSE DE FOTOGRAFIA XX EXPOZIȚIA MUNDIAL | | |
|--|------------|----------|
| INSCRIȚIA 51 | AUTOR 1 | CATALOGO |
| 4 | A | |

| MIEDZYNARODOWY SALON FOTOGRAFICZNY HOMO | | | |
|--|---------|------|-----------------------|
| LEGNICA | HOMO | | POLSKA |
| NR 506 | NR 2 | NOTA | NR FOTECY KATALOGU |

| FOTO CLUB ARGENTINO | | | |
|------------------------|--------------|---------|-----------|
| PRO. No. 2 | CIBU 3005 | CEPTADA | RECHAZADA |
| FECHA: 1968 | | | |

| 6th MALAYSIA INTERNATIONAL SALON 1968 | | | | |
|--|--------|--------|---|--------|
| 1 49 | 2 3 | 3 8 | 4 | RESULT |

| 22nd SINGAPORE INTERNATIONAL SALON OF PHOTOGRAPHY 1971 | | |
|---|--------|---|
| 1 1 | 2 . | 3 |
| The photographic society of Singapore presents | | |

| NANTES-XI SUDEN INTERNATIONAL | | |
|-------------------------------|----|----|
| 193 | 88 | 85 |

¹³ The most important being the Paris Salon of the French Academy of Art and Sculpture (*Salon de Paris*), a tradition of exhibitions going back to 1748.

¹⁴ The Camera Club of New York is particularly significant, since it involved several influential figures in photography. For example, one of the most active club members was Alfred Stieglitz, and such people as Edward Steichen, Paul Strand, Berenice Abbott and photography historian Beaumont Newhall were also involved in the club's activities.

The international photography salons of the 1960s were generally annual (or in some cases biennial or triennial) exhibitions judged by a jury, and were usually held by camera clubs. The activities associated with these regular photography exhibitions constituted a kind of informal communications network. In order to become involved in it, in the first place photographers had to keep up to date with information available in the foreign magazines that were accessible in the USSR and submit work to the salon juries by the set dates. The artists whose work was accepted for exhibition would receive a catalogue by post after the exhibition, which often included reproductions of the photographs selected. The photographs in the exhibition catalogues could provide a source of inspiration and material for critical analysis.

It should be noted that, from the beginning, the application of photography in art had been defended, supported and promoted mainly by the photographers themselves, who came together in camera clubs, and associations or societies of photography or of amateur photographers. These organisations started holding regular international photography exhibitions or salons corresponding to certain criteria, awarding prizes and distinctions. Similar exhibitions had been established by the first generation of photographers back in the 19th century. The idea of a juried exhibition or 'salon' was borrowed from the European salons of painting of the mid-18th and 19th century¹³, reflecting the struggle by 19th century photographers for the recognition of photography as a genuine fine art medium.

Among the first associations of photographers was the Royal Photographic Society, established in London in 1853 and still in existence today, and the *Société Française de Photographie*, established the following year (1854) in Paris. In the 1880s and 90s such societies and clubs were founded in many parts of the world, from New York¹⁴ (1884) and Toronto (1888) to Moscow (1894), from Turin (1889) to Melbourne (1891). Slightly later, similar societies were established in Latvia, too: the Riga Photographic Society (*Photographische Gesellschaft zu Riga*, 1902), which brought together the German photographers living in Riga, as well as the Latvian Photographic Society (*Latviešu fotogrāfiskā biedrība*, 1906) and the Liepāja Photographic Society (*Liepājas fotogrāfiskā biedrība*, 1909).

The system of societies and juried exhibitions that emerged in the late 19th century created a kind of hierarchy in the field, and promoted

16. lpp. / P. 16:

Starptautisko fotomākslas izstāžu rīkotāji visus saņemtos darbus reģistrēja un apzīmogoja, turpat arī atzīmējot žūrijas vērtējumu un lēmumu par darba pieņemšanu izstādē. Šādi zīmogi fotodarba reversā – gluži kā vīzas pasē – vēsta par darba starptautiskajiem ceļojumiem

The organisers of international photographic exhibitions registered and stamped all the works they received, along with a record of the jury's verdict and the decision to accept the work for exhibition. These stamps on the back of a photograph tell of the work's international travels just like visas in a passport

No privātkolekcijām / From private collections

¹³ Kā ievērojamākais jāatzīmē Francijas Mākslas un tēlniecības akadēmijas Parīzes salons (*Salon de Paris*), kurā šādu izstāžu prakse ieviesta 1748. gadā.

¹⁴ Īpaši izceļams Ņujorkas fotoklubs (*The Camera Club of New York*), jo ar to saistījusies vairāku ietekmīgu fotogrāfu darbība. Piemēram, viens no aktīvākajiem kluba biedriem bija Alfreds Stīglics; ar kluba darbību bijuši saistīti Edvards Steihens, Pols Strends, Berinaisa Ebota, fotogrāfijas vēsturnieks Boumonts Nūhols.

¹⁵ Īpaši tas attiecas uz piktoriālismu – virzienu, ko attīstīja fotoamatieri, cenšoties izcīnīt fotogrāfijas piepulcēšanu tēlotājmākslas medijiem. Būtiska nozīme bija Londonā izveidotajai biedrībai "Saistītā loka brālība" (*Linked Ring Brotherhood*, 1892–1910), kā arī domubiedru grupai, ko pulcēja Ņujorkas žurnāls "Camera Work" (1903–1917).

Šīs organizācijas sāka rīkot regulāras, noteiktiem kritērijiem atbilstīgas starptautiskas fotoizstādes jeb salonus, piešķirt apbalvojumus un titulus. Līdzīgas izstādes dibināja jau pirmā fotogrāfu paaudze 19. gadsimtā. Bet "žūrētas izstādes – salona" ideja tika aizgūta no Eiropas glezniecības saloniem 18. gadsimta vidū un 19. gadsimtā,¹³ savukārt apliecinot 19. gadsimta fotogrāfu cīņu par fotogrāfijas kā pilnvērtīga tēlotājmākslas medija atzišanu.

Agrīnāko fotogrāfu apvienību vidū jāmin 1853. gadā Londonā dibinātā Karaliskā Fotogrāfiskā biedrība (*Royal Photographic Society*), kas darbojas vēl šobrīd, un pēc gada Parīzē izveidotā Francijas Fotogrāfijas biedrība (*Société Française de Photographie*, 1854). 19. gadsimta 80. un 90. gados šādas biedrības un klubi radās daudzviet pasaulē – no Ņujorkas¹⁴ (1884) un Toronto (1888) līdz Maskavai (1894), no Turīnas (1889) līdz Melburnai (1891). Nedaudz vēlāk tamlīdzīgas biedrības tika izveidotas arī Latvijā: Rīgas Fotogrāfu biedrība, kurā apvienojās Rīgā dzīvojošie vācu fotogrāfi (*Photographische Gesellschaft zu Riga*, 1902), Latviešu Fotogrāfiskā biedrība (1906) un Liepājas Fotogrāfiskā biedrība (1909).

Biedrību un žūrētu izstāžu sistēma 19. gadsimta beigās gan nostiprināja zināmu hierarhiju nozarē, gan veica izglītojošu un komunikatīvu funkciju starptautiskā mērogā, ietekmējot valdošos fotogrāfijas estētiskās attīstības virzienus.¹⁵ Izveidojās tradīcija šādas izstādes dokumentēt katalogā ar dalībnieku sarakstu un atsevišķu fotogrāfiju reprodukcijām.

20. gadsimtā bija virkne starptautisko fotogrāfijas salonu, kas turpināja regulāru darbību jau kopš 19. gadsimta vidus (piemēram, Edinburgas Starptautiskais fotogrāfijas salons, dibināts 1861. gadā, veiksmīgi joprojām darbojas arī 2011. gadā). Vairāki jauni piepulcējās starpkaru periodā, bet īpašs fotokluba un starptautisku fotogrāfijas salonu dibināšanas bums bija vērojams pēc Otrā pasaules kara – 50. un 60. gados. Fotogrāfijas saloni pilnveidojās, attīstījās, specializējās (sporta, jūras tēma, portreti, tikai nepublicēti darbi utt.), arī apvienojās, lai rīkotu kopīgas vērienīgākas izstādes. Šo procesu veicināja pirmā starptautiskā organizācija, kas par mērķi izvirzīja fotomākslas un tās starptautiskās vides attīstīšanu, – 1950. gadā Bernē nodibinātā Starptautiskā fotomākslas federācija (*Fédération Internationale de l'Art Photographique*, FIAP).

¹⁵ This applies in particular to Pictorialism – a movement developed by amateur photographers in an effort to achieve the recognition of photography as a fine art medium. Very important was the “Linked Ring Brotherhood”, established in London (1892–1910), as was the group of like-minded individuals associated with the New York magazine “Camera Work” (1903–1917).

¹⁶ The distinctions *AFIAP* (*Artiste FIAP*) and *EFIAP* (*Excellence FIAP*) were generally awarded for achievement assessed in quantitative terms, namely the number of international photography salons held under the auspices of *FIAP* in which the photographer’s work had been accepted.

knowledge and communication at an international level, influencing the dominant aesthetic movements in the development of photography.¹⁵ The tradition developed of documenting the exhibitions in the form of a catalogue, with a list of participants and reproductions of some of the photographs.

During the 20th century a number of international photography salons continued the regular activities they had been engaged in since the mid-19th century. For example, the Edinburgh International Photography Salon, established in 1861, is still going strong in 2011. Several more salons were established between the wars, but it was the decades after the Second World War, the 1950s and 60s, that saw a real boom in the founding of camera clubs and international photography salons. The photography salons developed and broadened their activities, specialising (sport, marine photography, portraits, exclusively unpublished work, etc.) or pooling their resources in order to hold major joint exhibitions. This movement was promoted by the first international organisation that set itself the mission of developing photographic art and its international basis, the *Fédération Internationale de l’Art Photographique* (FIAP), founded in Bern in 1950.

The activities of FIAP were very significant for the establishment of a network of regular, juried exhibitions of photography. (By the 1960s there were international salons in every continent.) This stimulated photographers to submit their work for exhibition, fostering an international, informal exchange of information. Active participation in the international photographic salons held under the auspices of FIAP was a precondition for achieving an impressive distinction from this independent international organisation,¹⁶ and photographers the world over sought to obtain these distinctions as confirmation of their status and merits. This turned out to be particularly significant in the Soviet Union and in the satellite countries of the USSR, where participation in international photography salons was one of the few channels of unofficial communication with foreign countries.

Camera clubs and societies were likewise very active in the ‘capitalist’ countries during the first decades after the war. Thus, in parallel with the countless international photography salons, camera clubs from Belgium, Britain, France and Switzerland held a joint annual event – the international *Phot.europ* exhibition (1960–1979).



Starptautiskas
konkursizstādes "Europa 1968"
žūrija darbā. Bergāmo, Itālija.
1968. gada 20.–22. septembris
The jury deliberates at the
international competitive
exhibition *Europa 1968*.
Bergamo, Italy.
20–22 September 1968

Fotografie 69, Nr. 1, 1969, p. 31.
Foto / Photo: Václav Jiru

¹⁶ Titulus AFIAP (Artiste FIAP, FIAP
mākslinieks) un EFIAP (Excellence
FIAP, Izcilis FIAP mākslinieks) piešķir,
lielākoties ņemot vērā t. s. kvantitatīvos
rādītājus jeb to, cik starptautiskajos – ar
FIAP aizbildniecību rīkotos – fotogrāfijas
salonos pieņemti autora darbi.

FIAP darbībai bija ievērojama nozīme regulāru, žūrijas vērtētu fotogrāfijas izstāžu tīkla izveidē (pagājušā gadsimta 60. gados starptautiskie saloni darbojās visos kontinentos), veicinot fotogrāfu dalību izstādēs, līdz ar to – starptautisku un neformālu informācijas apmaiņu. Aktīva piedalīšanās starptautiskajos fotogrāfijas salonos, kas tika rīkoti ar FIAP aizbildniecību, bija skanīgu goda nosaukumu iegūšanas priekšnoteikums¹⁶; un fotogrāfi visā pasaulē bija ieinteresēti saņemt šādas starptautiskas, neatkarīgas organizācijas piešķirtu titulu, kas apstiprinātu viņu statusu un nopelnus. Īpaši nozīmīgi tas izrādījās Padomju Savienībā, kā arī PSRS ietekmes valstīs, kur dalība starptautiskajos fotogrāfijas salonos bija viens no retajiem neformālas sazināšanās ceļiem ar ārvalstīm. Bet arī t. s. kapitālistiskajās valstīs fotoklubu un fotogrāfu biedrību aktivitāte pirmajās pēckara desmitgadēs bija ievērojama. Piemēram, paralēli neskaitāmiem starptautiskiem fotogrāfijas saloniem reizi gadā notika arī Beļģijas, Lielbritānijas, Francijas un Šveices fotoklubu kopīgi rīkotā, starptautiskā fotoizstāde "Photeurop" (1960–1979).

Photographers, amateurs and artists

Fotoizstādes 60. gadu sākumā – iedvesmas avots tobrīd jaunākās paaudzes fotogrāfiem. Skats Vissavienības fotoizstādē “Soļo septingade” Mākslinieku namā. Rīga. 1961

The photography exhibitions of the early 60s were a source of inspiration for younger-generation photographers of the time. A scene at the All-Union Photo Exhibition “March of the Seven-Year Plan” at the House of Artists. Riga. 1961

Literatūra un Māksla, 1961, 23. sept.



The situation in 1960s Latvia differed significantly from that of the West. After the Second World War the idea of photography as an artistic medium was first publicly voiced in 1957, and in a way this was an initiative coming from Moscow. In the summer of 1957 the Ministry of Culture of the Latvian SSR began implementing an instruction, newly received from the USSR Minister of Culture,¹⁷ which stipulated that Latvian photographers should participate in an All-Union Exhibition of Fine Art Photography dedicated to the 40th anniversary of the Great October Socialist Revolution. It was envisaged that local-level exhibitions of photographic art would be held in all the Soviet republics, and that the jury would select the best work for the all-Union exhibition. The preparations for this all-Union exhibition¹⁸ became the reason for holding the first exhibition of photographic art in Riga since the war. This was the Exhibition of Fine Art Photography at the Latvian SSR Museum of Latvian and Russian Art (the present Latvian National Museum of Art), an exhibition that tends to be mentioned only in passing in the literature.¹⁹ The exhibition was open from 29 December 1957 to 15 January 1958, and the museum's records show that it included 256 photographs and was viewed by 5675 visitors.²⁰ Reviews of the time indicate that the photographers represented in the exhibition had chosen markedly apolitical genres (“the largest proportion – about two thirds – being landscapes and urban scenes”²¹), avoiding the propaganda style of Soviet press photography.

This first exhibition raised the self-esteem of photography enthusiasts and stimulated the establishment of amateur photography clubs in Riga and elsewhere in Latvia. This movement has been described by Eduards Kļaviņš as a “distinct phenomenon of late totalitarian society”.

¹⁷ Order No. 467 issued by the Minister of Culture of the Latvian SSR Jānis Ostrovs on 29 May 1957. The State Archives of Latvia, 678. f., 2. apr., 160. l., 1. lp.

¹⁸ The USSR Exhibition of Photographic Art opened on 5 June 1958 in the main exhibition pavilion of the Maxim Gorky Central Park of Culture and Leisure in Moscow. On the exhibition, see: Данилов, Н. Праздник советской культуры. *Советское фото*, 1958, № 8, с. 1–2; Фадеева, В. Встречи у стендов. *Советское фото*, 1958, № 9, с. 17–19; Ногин, П., Пригожин, Ю. Народное искусство. *Советское фото*, 1958, № 8, с. 3; Гончаров, А. Без предвзятости “художественности”. *Советское фото*, 1958, № 8, с. 13–15.

¹⁹ See: Janaitis, G. Fotoapvienības un to loma fotomākslas attīstībā. In: *Latvijas fotomāksla: Vēsture un mūsdienas*. Compiled by P. Zeile. Riga: Liesma, 1985, 139. lpp.

²⁰ *Latvijas Nacionālais mākslas muzejs. Izstāžu hronika 1905–2005* [Latvian National Museum of Art. Exhibition Chronology 1905–2005]. Compiled by I. Bužinska, V. Knāviņa, S. Krieviņa, M. Lāce, E. Šmite, I. Zelča-Simansone. Riga: Latvijas Nacionālais mākslas muzejs, 2008, 48. lpp.

²¹ Bērtiņš, A. Mūsu republikas pirmajā fotogrāfiju izstādē. *Rīgas Balss*, Nr. 15(91), 1958, 18. janv., 5. lpp.

Fotogrāfi, amatieri, mākslinieki

Valsts Mākslas akadēmijas vakara kursu absolventes Zentas Dzividzinskas studiju darbu ekspozīcija. Akadēmiskais zīmējums tieši blakus fotodarbiem – lai arī līdz brīdim, kad Latvijas mākslas izstādēs fotogrāfijas eksponēšana vienkopus ar tradicionālu tēlotājmākslu kļuvis par pierastu praksi, jāgaida vēl apmēram 30 gadu.

1966

Exhibition of work created during her studies by Zenta Dzividzinska, graduate of the evening course of the State Academy of Art. Academic drawings are exhibited alongside photographs – but it took another 30 years before the display of photographs together with traditional fine art became an accustomed practice at art exhibitions in Latvia. 1966

Foto / Photo: Valters Jānis Ezeriņš

¹⁷ Latvijas PSR kultūras ministra Jāņa Ostrova 1957. gada 29. maija pavēle Nr. 467. LVA, 678. f., 2. apr., 160. l., 1. l. p.

¹⁸ PSRS Fotomākslas izstāde tika atklāta 1958. gada 5. jūnijā Maksima Gorkija Centrālajā kultūras un atpūtas parkā Maskavā, galvenajā izstāžu ravinjona. Par izstādi sk.: Данилов, Н. Праздник советской культуры. *Советское фото*, 1958, № 8, c. 1–2; Фадеева, С. Встречи у стендов. *Советское фото*, 1958, № 9, c. 17–19; Ногин, П., Пригожин, Ю. Народное искусство. *Советское фото*, 1958, № 8, c. 3; Гончаров, А. Без предвзятости "художественности". *Советское фото*, 1958, № 8, c. 13–15.

¹⁹ Sk.: Janāitis, G. Fotoapvienības un to loma fotomākslas attīstībā. No: *Latvijas fotomāksla: Vēsture un mūsdienas*. Sast. P. Zeile. Rīga: Liesma, 1985, 139. lpp.



Latvijas situācija 20. gadsimta 60. gados būtiski atšķīrās no Rietumu pasaules. Pēc Otrā pasaules kara ideja par fotogrāfiju kā māksliniecišķās izteiksmes līdzekli plašā sabiedrībā pirmo reizi izskanēja 1957. gadā, turklāt savā ziņā pēc Maskavas iniciatīvas. 1957. gada vasarā Latvijas PSR Kultūras ministrija sāka pildīt¹⁷ tikko saņemto PSRS kultūras ministra pavēli par Latvijas fotogrāfu piedalīšanos Vissavienības Mākslas fotogrāfijas izstādē, kas veltīta Lielās Oktobra sociālistiskās revolūcijas 40. gadadienai. Bija paredzēts visās padomju republikās sarīkot vietēja mēroga fotomākslas skates, no kurām žūrija izvēlētos labākos darbus nosūtīšanai Vissavienības izstādei. Gatavošanās šai Vissavienības izstādei¹⁸ kļuva par iemeslu pirmās pēckara fotomākslas izstādes sarīkošanai Rīgā – tā bija literatūrā¹⁹ tikai garāmejojot minētā Mākslas fotogrāfijas izstāde Latvijas PSR Valsts latviešu un krievu mākslas muzejā (tagad – Latvijas Nacionālais mākslas muzejs).

Foto amatieru kluba (Rīgas fotokluba) dibināšanas sanāksmes 1962. gada 27. februāra protokols Nr. 1. Dokuments rokrakstā uz vienas lapas

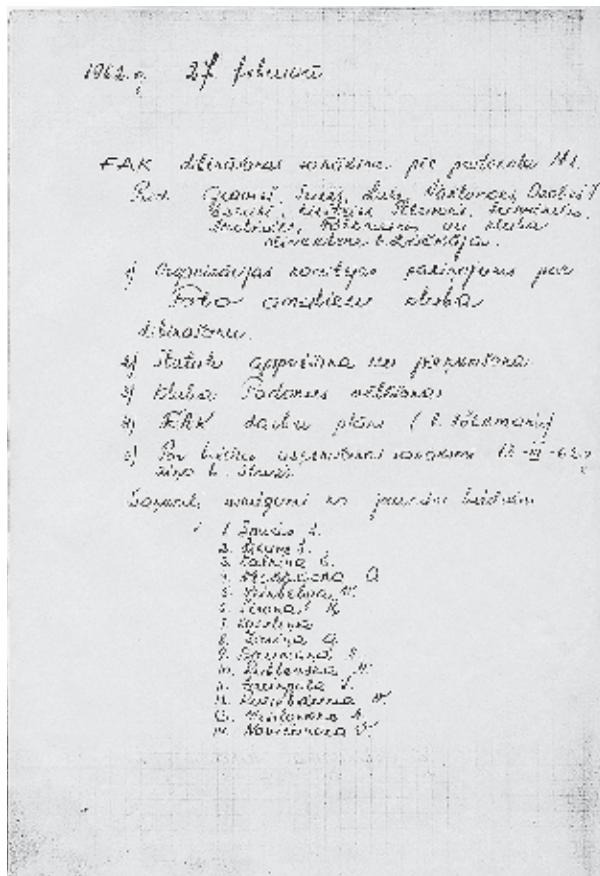
Minutes No. 1 of the founding meeting of the Amateur Photography Club (Riga Camera Club) on 27 February 1962. Handwritten one-page document

No fotokluba "Rīga" arhīva / From the archives of the Riga Camera Club

²² Kļaviņš, E. The story of Inta Ruka and her photoportrait stories. In: *Stories, Storytellers*: [Catalogue of exposition of the Republic of Latvia. La Biennale di Venezia, 48th International Exhibition of Contemporary Art]. Ed. by H. Demakova. Riga: Soros Center for Contemporary Arts – Riga, 1999, p.13.

²³ The simplest version of the name is used in this book, but the official name of the club, as recorded in exhibition catalogues, has changed repeatedly over the course of time, for example: Foto amatieru klubs ("Amateur Photography Club", 1962), Rīgas foto amatieru klubs ("Riga Amateur Photography Club", 1963), Rīgas fotoamatieru klubs ("Riga Amateur Photography Club", 1964–1966), Rīgas foto klubs ("Riga Camera Club", 1967–1969), Rīgas fotoklubs ("Riga Camera Club", 1971–1973), fotoklubs "Rīga" ("Camera Club 'Riga'", 1976–1977), Tautas fotostudija "Rīga" ("People's Photo Studio 'Riga'", 1978–1990), fotoklubs "Rīga" ("Photo Club 'Riga'", since 1991).

²⁴ For example, in 1968 there were photo studios, photo clubs or amateur photography clubs at the Palace of Culture of the State Electro-Technical Factory, the Tram and Trolleybus Administration, the Electro-Mechanical Technical College, the College of Building, the "17 June" Factory, the Technical College of Cultural and Education Workers, the Energoresmonts Factory, the Liquor and Vodka Factory, the Musical Instruments Factory, the Reagents Factory, the Club of Trading Workers, the Train Carriage Factory, the Main Board of Pharmacies and other factories, houses of culture, and educational and administrative bodies. The State Archives of Latvia, 1583. f., 3. apr., 22. l., 15., 19., 23., 35., 42., 53., 72., 73., 112. lp.



He points out that "the Soviet ideological watchdogs and bureaucrats permitted this as a limited, controlled and therefore harmless pastime for the inhabitants of the 'big zone', on the grounds of it being a blossoming of people's artistic 'amateur activities' (then an important concept), in conditions of socialism."²²

A turning point in the development of Latvian photography came in 1962 with the founding of the Riga Camera Club,²³ soon to become a significant centre of creative activity for Latvia, and indeed for the whole USSR. In the 60s, countless other amateur photography clubs were set up as well, both in Riga²⁴ and in other Latvian towns and cities. However, the Riga Camera Club was the first to gain a reputation as an independent art institution, even being viewed as avant-garde, and in an artistic sense already in its first years it rapidly shifted away from the factory and institution camera clubs, which, for the most part, truly were amateurish.

Fotogrāfe darbā Pilsētas laukumā Rīgā. 1966. gadā, kad tapusi šī fotogrāfija, Latvijas PSR Komunistiskās partijas Centrālā komiteja pieņēma lēmumu par Latviešu sarkano strēlnieku memoriāla izveidošanu šajā laukumā (realizēts 1971. gadā)

Photographer at work in the Town Square, Riga. In 1966, when this photograph was taken, the Central Committee of the Communist Party of the Latvian SSR passed the decision to create a memorial to the Latvian Red Rifles in this square (implemented in 1971)

Foto: no privātkolekcijas / Photo: from a private collection



Ar Rīgas fotokluba saistītie fotogrāfi itāļu fotogrāfa Zeno Basāni izstādes atklāšanā 1970. gada 7. septembrī

Latvijas PSR Aizrobežu mākslas muzejā Rīgā. Pirmajā rindā no kreisās: Gunārs Binde, Zeno Basāni, izstādes organizētājs Jānis Kreicbergs. Otrajā rindā no kreisās:

Gunārs Janaitis, Juris Krieviņš (fotokluba "Iriss" vadītājs), Viesturs Vasīļevskis, Jāzeps Ozoliņš, Pēteris Vanags, Zenta Dzividzinska, Ilmārs Apkalns, Valentīns Kronbergs, Valters Jānis Ezeriņš, Jānis Gleizds, Egons Spuris, Leons Balodis
Photographers of the Riga Camera Club at the opening of an exhibition of work by Italian photographer Zeno Bassani on 7 September 1970 at the Latvian SSR Museum of Art from Abroad. First row, from left: Gunārs Binde, Zeno Bassani, exhibition organiser Jānis Kreicbergs. Second row, from left: Gunārs Janaitis, Juris Krieviņš (leader of the Iriss Camera Club), Viesturs Vasīļevskis, Jāzeps Ozoliņš, Pēteris Vanags, Zenta Dzividzinska, Ilmārs Apkalns, Valentīns Kronbergs, Valters Jānis Ezeriņš, Jānis Gleizds, Egons Spuris, Leons Balodis



Foto / Photo: Leons Balodis



Rīgas foto amatiņu kluba (Rīgas fotokluba) "bīlžu zīme" – apliecinājums par darba eksponēšanu izstādē. 1966

'Picture certificate' of Riga Amateur Photography Club (Riga Camera Club), certifying that the photograph has been shown at the exhibition. 1966

Sarmīte Kviesīte. Fonā – "Vecmāmiņa" un Gunārs Binde "Siena". 1966
Sarmīte Kviesīte. In the background: "Grandma" and "The Wall" by Gunārs Binde. 1966

Foto / Photo: Gunārs Binde

²⁵ The People's Universities were evening educational institutions established in accordance with a motion in favour of "organising People's Universities in the cities of the republic" passed by the 4th Congress of the Society for the Promotion of Political Knowledge and Science of the Latvian SSR (later the Latvian SSR Knowledge Society) on 30 October 1958. LPSR Politisko zināšanu un zinātņu popularizēšanas biedrības 4. kongresa materiāli. (Materials of the 4th Congress of the Society for Popularization of the Latvian SSR Political Knowledge and Science). Resolutions of 30 October 1958. The State Archives of Latvia, 479. f., 1. apr., 11. l., 237. lp.

²⁶ The founding meeting of the Amateur Photography Club. Minutes No. 1 on 27 February 1962. A handwritten one-page document is kept in the archives of the Riga Camera Club.



The establishment of the Riga Camera Club was initiated by a group of people – graduates of the Faculty of Journalism of the People's University²⁵ at the Polygraphy Club, led by photography lecturer, photographer and TV camera operator Vilnis Folkmanis. According to the minutes, the founding meeting of the camera club on 27 February 1962 was attended by: "[Kārlis] Graviņš, [Zigurds] Stružs, [Imants] Lure, [Aleksandrs] Vasiļonoks, [Jāzeps] Ozoliņš, [Valters Jānis] Ezeriņš, [Rihards] Kiršteins, [Imants] Pētersons, Ausviesulis, Avotnieks, [Vilnis] Folkmanis and the director of the Polygraphy Club comrade [Maija] Lāčkāja."²⁶ The organising committee announced the establishment of an Amateur Photography Club, the statutes were discussed and passed, a council was elected and Vilnis Folkmanis presented the plan for the club's activities. It was also announced that new members could join. Fourteen applications had already been received from would-be members, the very first one coming from Egons Spuris.

The establishment of Riga Camera Club in 1962 turned out to be a significant event in the development of photography in post-war Latvia. This institutional body, albeit constituted as an amateur club, was a place where powerful and creative personalities came together, where particular aesthetic criteria developed, where information and views



Rīgas fotokluba 7. izstādē
Latvijas PSR Republikāniskajā
Zinību namā, t. s. Planetārijā.
1967. gada maijs
 7th Exhibition of Riga
 Camera Club at the Latvian
 SSR Republican House of
 Knowledge, known as the
 'Planetarium'. May 1967

Fotogrāfs, Rīgas fotokluba
biedrs Jānis Jaunpolis Rīgas
fotokluba 7. izstādē Latvijas
PSR Republikāniskajā Zinību
namā. 1967. gada maijs
 Jānis Jaunpolis, photographer
 and member of the Riga
 Camera Club, at the 7th
 Exhibition of Riga Camera Club
 in the Latvian SSR Republican
 House of Knowledge. May 1967

Foto / Photo: Zenta Dzividzinska

²⁷ In the Soviet Union responsibility for supervising and developing photography was transferred in 1960 to the Photo Section of the USSR Union of Journalists.



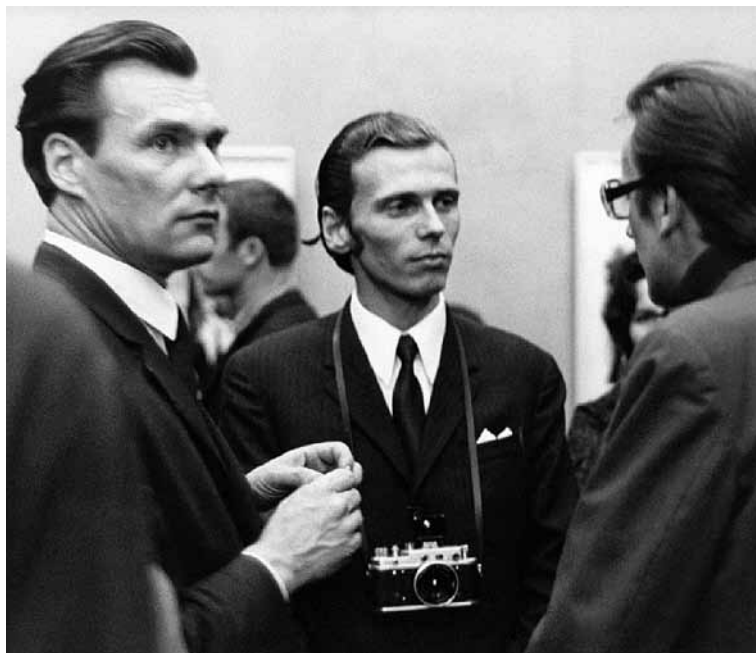
were intensively exchanged, and where a degree of creative excitement prevailed, maintained by a competitive spirit. Moreover, one of the club's main activities was to hold regular exhibitions, shaping people's views on the photograph as work of art. Two exhibitions were held during the club's first year, and subsequently the tradition of holding an annual review exhibition became firmly established. Involved in the Riga Camera Club in the first half and middle of the 60s were many photographers who made a major contribution to post-war Latvian photographic art, including Leons Balodis, Gunārs Binde, Zenta Dzividzinska, Valters Jānis Ezeriņš, Jānis Gleizds, Jānis Kreicbergs, Egons Spuris and Pēteris Vanags.

In Latvia the direction in which photography developed was largely determined by the conditions under the Soviet regime. In the territory of the USSR, photojournalism was the only officially recognised professional application of photography,²⁷ and photojournalism had an ideological mission to fulfil, as the photography magazine *Sovetskoe foto* (Советское фото) regularly reminded its readers. On the other hand, in the Soviet Union the potential of photography as a medium for realising artistic strivings was open to amateurs. Although the term *fotomāksla* ("photographic art") was used in the press, in the official hierarchy it was not viewed as professional photography, let alone professional art.

Valentīns Kronbergs (pa kreisi) un Jānis Kreicbergs (centrā) izstādes "Sieviete starptautiskajā fotomākslā" atklāšanā Latvijas PSR Aizrobežu mākslas muzejā Rīgā. 1968

Valentīns Kronbergs (left) and Jānis Kreicbergs (centre) at the opening of the exhibition "The Woman in International Photographic Art" in the Latvian SSR Museum of Art from Abroad, Riga. 1968

Foto: no Jāņa Kreicberga personiskā arhīva / Photo: from the private archive of Jānis Kreicbergs



²⁷ Padomju Savienībā fotogrāfijas nozares pārraudzība un attīstība 1960. gadā tika nodota PSRS Žurnālistu savienības Fotosekcijas pārziņā.

spēcīgas un radošas personības, izveidojās noteikti estētiskie kritēriji, notika intensīva informācijas un viedokļu apmaiņa, valdība sāncensības gara uzturēta radoša spriedze. Turklāt viena no kluba darbības galvenajām jomām bija regulāra izstāžu organizēšana, veidojot sava laikmeta izpratni par fotogrāfiju kā mākslas darbu. Fotokluba pastāvēšanas pirmajā gadā notika divas izstādes, bet turpmāk nostiprinājās ikgadējas atskaitei izstādes tradīcija. Ar Rīgas fotokluba 60. gadu pirmajā pusē un vidū bijuši saistīti daudzi fotogrāfi, kuru veikums uzskatāms par nozīmīgu Latvijas pēckara fotomākslā; viņu vidū – Leons Balodis, Gunārs Binde, Zenta Dzīvidzinska, Valters Jānis Ezeriņš, Jānis Gleizds, Jānis Kreicbergs, Egons Spuris, Pēteris Vanags.

Latvijā fotogrāfijas attīstības virzienu lielā mērā noteica padomju režīma apstākļi. PSRS teritorijā par vienīgo profesionālo fotogrāfijas izmantošanas veidu oficiāli atzina fotožurnālistiku²⁷, kam bija jāpilda ideoloģiski uzdevumi, – par to regulāri atgādināja fotogrāfijai veltītais žurnāls *"Советское фото"*. Savukārt fotogrāfijas iespējas, izvirzot mākslinieciskus mērķus, Padomju Savienībā tika pieļautas amatieriem. Lai arī publicistikā lietoja terminu "fotomāksla", oficiālajā hierarhijā tā nebija profesionāla fotogrāfija un vēl jo mazāk – profesionāla māksla.

The inner abroad



Gunārs Binde un modele
Rīgas Lietišķās mākslas
vidusskolas fotolaboratorijā.
20. gs. 60. gadu otrā puse
Gunārs Binde and model in
the photo laboratory of Riga
Secondary School of Applied
Arts. Second half of the 1960s

Gunārs Binde. 1967

Foto / Photo: Sarmīte Kviesīte

²⁸ Binde, G. Thief of Light – Image
Hunter. [Interview by L. Slava.]
In: *Gunārs Binde*. Ed. by L. Slava, texts
by L. Slava, A. Tīfentāle. Rīga: Neputns,
2006, p. 143.



However, amateur status did have its advantages. Because photography, being a product of amateur artistic activity, was not subject to the kind of ideological control imposed on traditional fine art, the creative photographers, most of whom were involved in Riga Camera Club, did not hesitate to 'join' the processes taking place in the world, insofar as was actually possible for Soviet citizens. It was an activity one could engage in from a distance: photographs were submitted by mail for evaluation to photography exhibitions or salons. The addresses and rules for submission were published in photo magazines of the socialist countries, which could be obtained in Latvia (for example, in the Czech magazines *Revue Fotografie* and *Fotografie*). Having survived the stringent critique of the juries, from the mid-60s onwards the work of Latvian photographers was increasingly being accepted, and in some cases would travel to exhibitions around the world. Widely reflected in the Latvian and USSR media was the achievement of the photographic artist Gunārs Binde: in 1965 he won the Gold Medal at the *XXIX Salón Internacional de Arte Fotográfico* in Argentina for his "Portrait (Eduards Smiļģis)". "In 1965, I rose to fame with my portrait of Smiļģis: it was a gold award for Latvia."²⁸ This is Binde's own comment on the significance of the prize.

²⁹ "At the XXIX Sal6n Internacional de Arte Fotogr6fico in Buenos Aires Gun6rs Binde of Riga won the first prize and gold medal for his photograph "Portrait of Eduards Smilg6s". Binde also received the highest award – the Diploma First Class – for this photograph at the Leningrad exhibition "The Present Day"...." (Zvaigzne, Nr. 1(371), 1966, [b. pag.])

³⁰ "This work by an amateur photographer from Riga won a gold medal at an international photography salon." (Sovetskoe foto, № 5, 1966, c. 25.)

³¹ 6kis, A. Kad sasniegts sestais kontinents. M6ksla, Nr. 3, 1977, 46.–47. lpp.

³² For example: "The myths that came about back then, that an amateur photographer can become an 'artist' by winning a number of medals at international amateur photographic competitions, still lives on today." (Demakova, H. "Nuzabijdesimes. Kod numersi, bus iz k6 pazavertis!" In: *Inta Ruka*. Compiler and Editor-in-Chief H. Demakova. Riga: Soros Center for Contemporary Art–Riga, 1999, pp. 30–31.)

³³ P6tek, J. *Sweet Fixations. Staged Photography of the 1970s*. Brno: The Moravian Gallery in Brno, 2009, p. 31.

In honour of this event, the magazine *Zvaigzne* published the photograph in early 1966 (printing it across almost a whole page) and briefly recounted Binde's achievements in the Soviet Union and internationally.²⁹ Some months later the news of the award was also carried by *Sovetskoe foto*.³⁰ Photographer Aivars 6kis points out: "The contribution of Gun6rs Binde to the Riga Camera Club and, I think, to photography in our republic, has been invaluable. He showed what can be achieved through a love of photography and through an ability to express oneself in the art of light and shadow."³¹

Gun6rs Binde's international award and the publicity that followed had a major influence on the appreciation and standing of Latvian photographic art in the USSR. In subsequent years collecting exhibitions and awards became a kind of competitive activity for many photographers. This rather prosaic factor was a focus of the bitter criticism directed in later decades against Latvian photographic art of the Soviet period.³²

However, it should be borne in mind that for Latvian photographers of the 1960s participation in international photographic salons was a way of joining the international circulation of ideas, images and styles. This is discussed by the Czech researcher of photography Jir6 P6tek: "As far as the organization of amateur photography is concerned it was the centralization and ideological supervision that provided the protection for its existence in the interest of realizing social and political aims. (...) Just as the avant-garde was able to communicate its texts and idiomatic imagery at an international level, the amateur milieu shared the art forms and ideas by corresponding through photographic magazines and even more importantly exhibition catalogues. The reproductions that we find there represent the sum of desirable image schemes which quickly found their way to general acceptance through these channels."³³ The catalogues of international photography exhibitions reveal that photographers from Latvia, Lithuania and Estonia were among the first to go beyond the borders of the USSR in this way.

This factor accounts for the high status that photographers from the Baltic Republics, and the Riga Camera Club in particular, enjoyed within the Soviet Union in the 1960s. Russian researcher Valerii Stigneev writes: "In content, the amateurs of the Baltics were the most original and created national schools of photography. (...) The creative



Argentīnas fotokluba rīkotā ikgadējā starptautiskā fotomākslas salona informatīvais buklets, kurā ietverti arī konkursa noteikumi un dalībnieku anketa. 1969 Booklet of the annual International Salon of Photographic Art held by the Camera Club of Argentina, including the competition rules and participation form. 1969

No privātkolekcijas / From a private collection

Starptautisko fotomākslas izstāžu jeb salonu katalogos iekļauts dalībnieku saraksts, kas visbiežāk kārtots pēc valstīm. Latvijas fotogrāfi parasti atrodami PSRS sarakstā, bet reizēm Latvija izdalīta atsevišķi The catalogues of international photographic exhibitions or salons list the participants, usually arranged by country. Photographers from Latvia were usually included in the list of participants from the USSR, but sometimes Latvia was listed separately

6th Helsinki Exhibition of Photographic Art. Helsinki: Suomen Kameraseurojen Liito ry, 1968

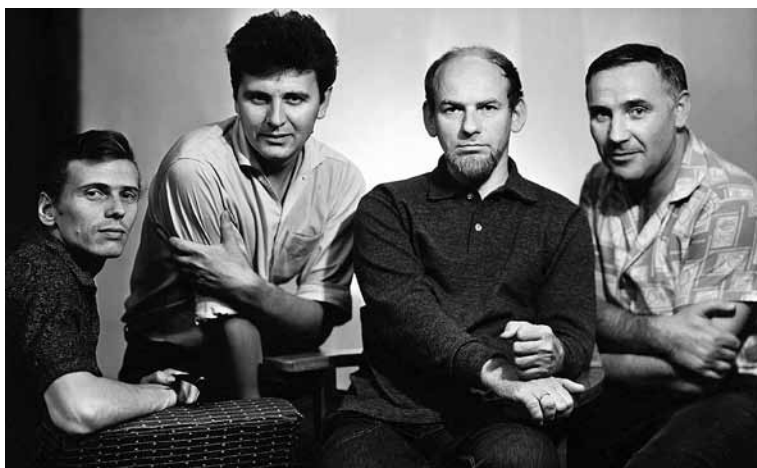
18e salon international d'art photographique. Bordeaux: Le photo-club de Bordeaux, 1968

| | | | | | | | | | | | | | | | | | | |
|------------------------------|---|---|----------------------------------|---|--|---|--|--|--|---|---|---|--|--|--|--|---|---|
| WEISS EMIL 132 vintage | GREAT BRITAIN ANDERSEN B. 133 strangers in the night BARUCKI JACEK ARPS 134 prayers at Hyde park MARYNOWICZ W. FRP, FRPS 135 wild soul NAMATH AN AZARD 136 veronica | HONG KONG CHUIYUNG HUNG 137 jiffy city CHIAN KUN-PONG 138 a ballerina's life CHIAN YU-KU FRPS, FCPA 139 on water float 140 construction works CHENG TAT FCPA, ARPS 141 in a hurry CHIEW K. C. FRPS HON. FCPA 142 ferry street scene KUI-FAT LEE ARPS, HON F SEAPS 143 risky ascent NG WING YIU ARPS, HON F SEAPS 144 chasing POON YIK-WO A PSKH 145 white sail TONG KENG-YEE ARPS, AFAP 146 a peaceful evening 147 an exciting moment WONG SHU QUN FRPS, APSA 148 morning ferries | PETER JANOS 152 confidence | ITALY BASSANI CENO AFAP 153 the model BENVENUTI PAOLO 154 vintage suite CANTATORE NICOLA 155 vanilla PEZZOLI BRUNO 156 nude RONCONI VITTORIO 157 cat-lover | LATVIA SSR BINCE GUNARS 158 nude DZIVIDZINSKA ZENTA 159 happiness 160 alone KREICBERG JAN 161 night on the antebellum SPRUS EDOSS 162 ekspresis 163 a heritage | LUXEMBURG BATTIN RUDY 164 in the sun | MACAO MAN PAUL MONG-HONG 165 gallop | NORWAY BAASRUUS-JESSEN J. 166 bedroom BERGH HARRY 167 fairy BEHNSTEN JAN 168 fleeing MYHRVOLD ASUND AFAP 169 flower power 170 bustle STUMD GUNAR 171 jennie soufflé | SVEN ARVID 172 musee VISTAINET SIVERT 173 bullfight | POLAND GADZALSKI MARIAN 174 nude 175 horses 176 white horse GARMUSZEWKA ANTONINA 177 mother and child GARGUL KAZIMIERZ 178 chimey-sweep GRUCHOWICZ EDWARD 179 fall KRYNICKI ANDRZEJ 180 the end of the day 181 in the II KUBOWICZ JERZY 182 no name NEUGEBOER JERZY 183 nude I SWIECKI LUCJAN 184 indifferent WOLWODZKI ZBIGNIEW 185 the rock 186 "13" | ROMANIA MARK IOSIF 187 vacance | SWEDEN APPELGEN BENGT 188 the real life CARLSSON BENGT OLOF 189 4-8 KJELLBERG INGEMAR 190 leisure time LARSSON ROLF 191 tort på gungan LUDVIGSSON BERTIL 192 hat and hands 193 bustle 194 apogee | LUNDQVIST BJORN 195 leaving WEBERG JAN 196 leaving WIKESACK NILS-ERIK 197 portrait 198 summerdance | SWITZERLAND GOTSCH EMIL 199 untersprung 177 nude 201 wilderness inferno | THAILAND JIANG CHING CHUAN ARPS 202 savior's reflection LEE KIA APSC 203 high suspense | USA BODINE A. AUBREY FRFA 204 pouring concrete BUZZARD WARD B. 205 contending vehicles NEILL ARTHUR Y. 206 happy seven YEE RICHARD FRPS 207 three kids 208 royal crystal | USSR KRIVIZOVA PAVLA PAVLOVIZA 209 tsamano | YUGOSLAVIA DUSKA VUKOB 210 ribetovost DVRASK IVAN 211 popular face MODJIRAK DRAGISA 212 sensation in her abtast SLOBODAN KRISTANOVIC EPAP 213 phantasmagoria du matin |
|------------------------------|---|---|----------------------------------|---|--|---|--|--|--|---|---|---|--|--|--|--|---|---|

| | | | | | | | | | | |
|---|--|--|---|---|--|--|---|---|---|---|
| FRANTISEK Janis. 751. Akt I. 752. HOLAN L.D. Jolanka 753. HORAK Jiri. Vermunderung. KYTNAR Jaroslav. 754. A foggy morning MAZAL Dr. Pavel. 755. Printemps 756. Sous le Palava I. SKOUPIL Vladimir. 757. Milie et un cheval. SPURNY Dr. Milos. 758. Loch Leven. 759. Mon Sozopol. 760. Paysage d'été. STIBOR Miloslav. 761. Nu 23. 762. Nu 25. TICHY Josef. 763. Réve II. | THAILAND CHEN P.H. (A.R.P.S.). 764. Morning sail. 765. Strength. JUANG Ching Chuan (A.R.P.S.). 766. Early morning. TAN Ban-Chong (A.R.P.S.). 767. Homeward. | U. R. S. S. APKALNS Ilmars. 768. Way BINDE Gunar. 769. Nude I. DZIVIDZINSKA Zenta (Miss). 770. Homme et femme. GREGOREV W. 771. Nu 2. SEJDALIN Elchom. 772. Salle d'attente. | URUGUAY GENOVESE Julio C. (E.F.I.A.P.). 773. Simpática. | U. S. A. BARNETT Ed Willis (E.F.I.A.P.). (F.P.S.A.). (A.R.P.S.). 774. Modern Art. CURTIS Jack. 775. Incompatible. 776. Black motif. 777. Phantom Fleet. DAVAGE Robert H. 778. Two against the world. KELSEY Dale. 779. Study in lines. KLOUBEC Ed. F. (A.P.S.A.). 780. Tank inspection. LEE Wellington (Hon. E.F.I.A.P.). (F.P.S.A.). (F.R.P.S.). 781. In the morning. NEILL Arthur Y. 782. Age of innocence. | POOL Gertrude L. (Mrs). 783. Weatherworn. WESSALE Lyle, M (A.P.S.A.). 784. Dancers in Op. 785. Rooftop doorway. YEE Richard. 786. A date at Eight. | VIETNAM SUD DON-HONG-OAI. 787. Grazing. NGUYEN-VAN-LAN (F.R.P.S.). 788. Contemplation. 789. Réminiscence. TRAN-NAM. 790. Black boots. | YUGOSLAVIE BOJOVIC Stanoje. 791. Gracanické Trojke. ETEROVIC Ivo. 792. Portraits from circus. JURICIC Mladen. 793. Vanja. LOZIC Vladko. 794. The last day NIKOLJACIC Miroslav. 795. Laura. PAVLOVIC Milos. 796. Kitty PFEIFER Marjan. 797. Pred Hlevom. | FRANCE La Coupe de la F.N.S.P.F. est attribuée au PHOTO-CINÉ CLUB DE MONTPELLIER BAILLY R. 798. Avant l'orage. 799. Le belle et le clochard. BECK Oscar (A.F.I.A.P.). 800. Le songe. BELTZ Yvonne. 801. Dan. BRUNEAU Yves, Dr. (E.F.I.A.P.). 802. Madame S... CHASTEL André. 803. Au petit matin CHAVANON C. 804. Etude en damier. COURTEVILLE P. (A.F.I.A.P.). 805. Le couple au chandelier. DELORME Emile (E.F.I.A.P.). 806. Lignes du bois. FÖRNEROT Jean. 807. Vignoble. GIBERT André. 808. Renouveau Cévenol. GRUIER Solange (M ^{me}). 809. Les peupliers. JONKE Elena (M ^{me}) 810. Entre deux collines. KELLER François-X. 811. Paysage d'hiver. | LACAZE Marie-Rose (M ^{me}). 812. Brigitte. LAURENTIE. Docteur. 813. Le bon compagnon. 814. Jacky LAY Jacques. 815. Le Record. de MASSAS Madeleine (M ^{me}). Basses-Alpes. MINCES Manuel. 817. Laughing fisherman. MUSSET J. Janette (M ^{me}). 818. Inquiete. 819. De grands yeux noirs. PARET Claude. 820. Coup de soleil. PENNETIER Pierre (E.F.I.A.P.). 821. L'église blanche. PERROUDON Georgette. 822. Les dunes. 823. RENARD Guy. Le masque. SILLI Joseph (E.F.I.A.P.). 824. L'arbre lunaire. 825. Le lin. TURQUETI Roger. 826. Megatone. 827. Le batteur. VERET Lionel. 828. L'entrée du village. VIGIER Paul, Dr. 829. Sous-bois. | PHOTOGRAPHIES GEANTES Cercle des XII - Toulouse. BARREGAT Michel. 830. Fumées. 831. Les Parisiennes. BARTHES Jacques. 832. Emaux d'étang. 833. Totem. CHARBONNIERES Maurice. 834. Jeux d'arbres. 835. Au lever du soleil. COUSIN Jean. 836. Ne. CROS André. 837. Rosée. 838. La famille. HOLMIERE Jacques. 839. Cour de sable. 840. Jeux de sable. MONSARRAT Jacques. 841. Graphisme de boue. SARRIEU Claude. 842. Torrent. SOULA Christian. 843. Folie avoine. 844. Verre éclairci. 845. Cellophane. VARGA André. 846. Ironie de l'âne. 847. Les mouettes. DIEUZAIDE Yan-Jean. 848. Les frites. 849. L'oiseau pie. |
|---|--|--|---|---|--|--|---|---|---|---|

Latviešu fotogrāfi viesos pie kolēģiem Zaporožjē, Ukrainā. No kreisās: Jānis Kreicbergs, Oļegs Burbovskis, Gunārs Binde, Romāns Barans. 1967
 Latvian photographers visiting colleagues at Zaporizhia, Ukraine. From left: Jānis Kreicbergs, Oleg Burbovskii, Gunārs Binde and Roman Baran. 1967

Foto / Photo: Олег Бурбовский



³⁴ Stigineev, V. The Force of the Medium. The Soviet Amateur Photography Movement. In: Neumaier, D. (gen. ed.) *Beyond Memory. Soviet Nonconformist Photography and Photo-Related Works of Art*. New Brunswick, New Jersey, and London: The Jane Voorhees Zimmerli Art Museum and Rutgers University Press, 2004, p. 70.

³⁵ Barkhatova, E. Soviet Policy on Photography. In: Neumaier, D. (gen. ed.) *Beyond Memory. Soviet Nonconformist Photography and Photo-Related Works of Art*. New Brunswick, New Jersey, and London: The Jane Voorhees Zimmerli Art Museum and Rutgers University Press, 2004, p. 57.

³⁶ Ibid.

³⁷ Stigineev, V. The Force of the Medium. The Soviet Amateur Photography Movement.

³⁸ In the years 1962–1967 Iurii Gerchuk was editor-in-chief of the all-Union magazine of decorative-applied art *Dekorativnoe iskusstvo SSSR* – Декоративное искусство СССР.

³⁹ Gerchuk, I. The Aesthetics of Everyday Life in the Khrushchev Thaw in the USSR (1954–64). In: Reid, S. E. and Crowley, D. (eds.). *Style and Socialism. Modernity and Material Culture in Post-War Eastern Europe*. Oxford: Berg, 2000, p. 82.

method of the photographers from neighbouring Latvia differed from those of Lithuanian photographers. Their aesthetic discoveries consisted of symbolizing the moment and shifting the centre of gravity from the dynamic of the occurrence to the dynamic of the internal life. The photographs of Gunārs Binde, Egons Spuris, and the other photographers of Riga's photo club were imbued with a romantic atmosphere, which transposed the representation of reality from the mundane to the philosophical plane."³⁴ Art historian Elena Barkhatova points out: "The creative impulses from the Baltic republics were influential in the country [USSR] as a whole in the late 1960s and early 1970s."³⁵ Barkhatova also recognises that the work of Baltic photographers in the 1960s was characterised by "poetic photographs and pictures of local landscapes that were far removed from ideological themes and remarkable for their aesthetic qualities."³⁶

The significance of the achievements of Latvian photographers in relation to the development of artistic approaches in Soviet photography is highlighted by Valerii Stigineev: "As a whole, Latvian photography had an important influence on photography in other parts of the Soviet Union."³⁷ Art critic Iurii Gerchuk³⁸ notes the general significance of the culture of the Baltic Republics in the Soviet Union of the 1960s: "Yet another source of influence was the 'inner abroad', the Baltic Republics, which actively contributed to the transformation of the aesthetic milieu of Soviet everyday life and to the formation of a new style. (...) For us, the products of the Baltic bore the unmistakable stamp of the European culture we so desired..."³⁹



Zenta Dzividzinska. 1968

Foto / Photo: Gunārs Binde

³³ Pátek, J. *Sweet Fixations. Staged Photography of the 1970s*. Brno: The Moravian Gallery in Brno, 2009, p. 31.

³⁴ Stigineev, V. *The Force of the Medium. The Soviet Amateur Photography Movement*. In: Neumaier, D. (gen. ed.) *Beyond Memory. Soviet Nonconformist Photography and Photo-Related Works of Art*. New Brunswick, New Jersey, and London: The Jane Voorhees Zimmerli Art Museum and Rutgers University Press, 2004, p. 70.

³⁵ Barkhatova, E. *Soviet Policy on Photography*. In: Neumaier, D. (gen. ed.) *Beyond Memory. Soviet Nonconformist Photography and Photo-Related Works of Art*. New Brunswick, New Jersey, and London: The Jane Voorhees Zimmerli Art Museum and Rutgers University Press, 2004, p. 57.

³⁶ Turpat.

³⁷ Stigineev, V. *The Force of the Medium. The Soviet Amateur Photography Movement*.

³⁸ Jurijs Gerčuks laikā no 1962. līdz 1967. gadam bija Vissavienības dekoratīvi lietišķās mākslas žurnāla "Декоративное искусство СССР" redaktors.

³⁹ Gerchuk, I. *The Aesthetics of Everyday Life in the Khrushchev Thaw in the USSR (1954–64)*. In: Reid, S. E. and Crowley, D. (eds.). *Style and Socialism. Modernity and Material Culture in Post-War Eastern Europe*. Oxford: Berg, 2000, p. 82.

bija pakļautas centralizētai ideoloģiskai uzraudzībai, kas garantēja to pastāvēšanu, veicot sociālus un politiskus uzdevumus, tomēr – tāpat kā avangards varēja izplatīt savus tekstus un idiomātisko tēlu sistēmu starptautiskā līmenī – fotoamatieru vide apmainījās mākslas formām un idejām, izmantojot fotogrāfijas žurnālu publikācijas un, vēl svarīgāk, fotogrāfijas izstāžu katalogus. Tur sastopamās reprodukcijas veidoja vēlamās tēlu sistēmas kopumu, kas pa šiem kanāliem ātri izplatījās un guva plašu atzinību.”³³ Starptautisko fotoizstāžu katalogi liecina, ka Latvijas, Lietuvas un Igaunijas fotogrāfi bija vieni no pirmajiem, kas šādā veidā šķērsoja PSRS robežas.

Šis faktors noteica toreizējo Baltijas republiku fotogrāfu un īpaši Rīgas fotokluba augsto statusu Padomju Savienībā 60. gados. Krievu pētnieks Valērijs Stigņejevs raksta: “Saturiskā aspektā Baltijas amatieri bija visoriģinālākie un radīja savas nacionālās fotogrāfijas skolas. [...] Latvijas fotogrāfu radošā metode atšķīrās no kaimiņvalsts Lietuvas fotogrāfiem. Viņu estētiskie atklājumi izpaudās kā mirkļa vispārināšana un smaguma centra novirzīšana no notikuma attīstības gaitas uz iekšējās pasaules norisēm. Gunāra Bindes, Egona Spura un citu Rīgas fotokluba fotogrāfu darbi bija piesātināti ar romantisku atmosfēru, kas realitātes attēlojumu pārvirzīja no ikdienišķības uz filozofisko līmeni.”³⁴ Bet mākslas zinātniece Jeļena Barhatova norādījusi: “Radošie impulsi no Baltijas republikām 60. gadu beigās un 70. gadu sākumā bija ietekmīgi visā valstī [PSRS].”³⁵ Barhatova arī atzīst, ka Baltijas autoru daiļradei 60. gadu beigās bija raksturīgas “poētiskas fotogrāfijas un vietējās ainavas, attālinātas no ideoloģiskām tēmām un ar izcilām estētiskām īpašībām”.³⁶

Latvijas fotogrāfu snieguma nozīmi kopsakarā ar padomju fotogrāfijas mākslinieciskā virziena attīstību izcēlis Valērijs Stigņejevs: “Kopumā Latvijas fotogrāfijai bija nozīmīga ietekme citās Padomju Savienības daļās.”³⁷ Mākslas kritiķis Jurijs Gerčuks³⁸ atzīmējis Baltijas republiku kultūras vispārējo nozīmi 20. gadsimta 60. gadu Padomju Savienībā: “Vēl viens ietekmju avots bija “iekšējās ārzemes”, Baltijas republikas, kas aktīvi iesaistījās padomju ikdienas dzīves estētikas pārveidē un jauna stila radīšanā.”³⁹

The Western orientation and influences

Čehu fotožurnāla "Fotografie" redaktore Daniela Mrazkova un Gunārs Janaitis. 20. gs. 60. gadu beigas

Daniela Mrazkova, editor of the Czech photographic magazine *Fotografie*, and Gunārs Janaitis. Late 1960s

Foto: no Gunāra Janaiša personiskā arhīva / Photo: from the private archive of Gunārs Janaitis



⁴⁰ Binde, G. Thief of Light – Image Hunter. [Interview by L. Slava.] In: *Gunārs Binde*. Ed. by L. Slava, texts by L. Slava, A. Tifentāle. Rīga: Neputns, 2006, p. 118.

⁴¹ Folkmanis, V. [Introduction] In: *Rīgas fotoamatieru klubs. 5. izstāde: Katalogs*. Rīga: [b. i.], 1965, 2. lpp.

Latvian photographic art of the 1960s was not an isolated, local phenomenon. In terms of aesthetics and choice of themes, it formed part of the wider international context. Significant in terms of stylistic and formal influences was Western Modernism, especially the work of artists from the inter-war period (mainly those involved in Surrealism and Bauhaus), who explored the possibilities of photography, and in particular cases also Symbolism, Romanticism, Art Nouveau, Pictorialism etc. Another equally significant influence was Central and Eastern European photography (mainly Czech and Polish).

In the 60s, photographic art magazines, albums and books published outside of the USSR were useful for discovering historical material and contemporary work. This has been emphasised by photographers active in this period, such as photographic artist Gunārs Binde.⁴⁰ One of the founders of the Riga Camera Club and its first chairman Vilnis Folkmanis noted in 1965, looking back at the club's first three years: "Reviews of Soviet and foreign photographic periodicals are becoming a tradition."⁴¹ The role of periodicals as an important information source is also emphasised by Atis Skalbergs: "From 1959 onwards newspaper kiosks in Latvia started selling the photographic art magazine *Fotografie*, published in Russian in Czechoslovakia. This magazine had an immense influence on Latvian photography. As recognised by Gunārs Binde, Egons Spuris, Ilmārs Apkalns and many other Latvian photographic artists, this magazine reflected precisely the



Dānijas fotokluba biedru darbu izstādes vērtēšana Latvijas un ārzemju draudzības un kultūras sakaru biedrības fotosekcijā. 1969. gada marts. Izstāde tika atklāta Latvijas PSR Republikāniskajā Zinību nama

Evaluation of an exhibition of work by members of Danish camera clubs at the Fine Art Photography Section of the Latvian Society for Friendship and Cultural Contacts. March 1969. The exhibition was held at the Latvian SSR Republican House of Knowledge

Foto / Photo: Jānis Kreicbergs

⁴⁵ Piemēram, visu minēto fotogrāfu darbi skatāmi albumā: Brukner, J., Mrnka, J. (red.) *Orbis pictus, aneb Svēt v objektivu*. Praha: Mladá Fronta, 1964, [b. pag].

⁴⁶ Tā, piemēram, grāmata rumāņu valodā par kompozīciju fotogrāfijā bagātīgi ilustrēta ar Anrī Kartjē-Bresona fotogrāfijām. Sk.: Iarovici, E. *Fotocompoziția*. București: Meridiane, 1966, p. 144.

bija vizuālajam materiālam. Līdz ar to Latvijā kļuva pazīstami tādi ievērojami Rietumu autori kā Ansels Adamss, Berinaisa Ebota, Sesils Bitons, Anrī Kartjē-Bresons, Nadars, Ežēns Atžē, Jūdžins Smits u. c.⁴⁵

Čehu izdevniecība "Odeon" 60. gadu vidū laida klajā neliela formāta grāmatu sēriju, kas bija veltīta 20. gadsimta pirmās puses ievērojamiem fotogrāfiem: Anrī Kartjē-Bresonam, Nadaram, Verneram Bišofam, Polam Strendam, Brasai, Ežēnam Atžē, Aleksandram Rodčenko, Edvardam Hartvigam, Lāslō Mohojam-Naģam u. c. Rīgā bija pieejamas dažādās valodās (piemēram, vācu, rumāņu, čehu valodā) izdotas grāmatas par fotogrāfijas kompozīciju un citiem praktiskiem jautājumiem; nereti tās bija ilustrētas ar pazīstamu Rietumu fotogrāfu darbiem⁴⁶.

Ārvalstu fotogrāfu darbu izstādes Rīgā varēja redzēt tikai kopš 60. gadu otrās puses. Laikposmā no 1960. līdz 1969. gadam tika atklātas trīs nozīmīgas un plašas starptautiskas izstādes: jau minētā fotoizstāde "Interpress-Foto 66" (1967) un fotogrāfa Jāņa Kreicberga organizētās fotoizstādes Valsts aizrobežu mākslas muzejā – "Sieviete starptautiskajā fotomākslā" (1968. gada martā) un Starptautiska 100 fotomeistaru izstāde (no 1969. gada februāra līdz aprīlim).



Čehoslovākijā izdots žurnāls
"Fotografie" – speciāls,
 PSRS auditorijai paredzēts
 izdevums krievu valodā
 The magazine *Fotografie*,
 published in Czechoslovakia –
 a special publication in Russian,
 intended for readers in the
 USSR

"Fotografie", 1965

⁴² Skallbergs, A. Latviešu padomju
 fotomākslas attīstība. In: *Latvijas
 fotomāksla: Vēsture un mūsdienas*. Sast.
 P. Zeile. Rīga: Liesma, 1985, 166. lpp.

⁴³ Probably meaning the magazine
Revue Fotografie.

⁴⁴ Written answers by Valters Jānis
 Ezeriņš to questions from the author.
 Undated handwritten manuscript,
 8 p. Received 22 December 2009.
 Author's private archive.

⁴⁵ For example, work by all of these
 photographers is included in the
 album: Brukner, J., Mrnka, J. (red.) *Orbis
 pictus, aneb Svět v objektivu*. Praha:
 Mladá Fronta, 1964, [b. pag.].

⁴⁶ Thus, for example, a book in
 Romanian about composition in
 photography is richly illustrated
 with photographs by Henri
 Cartier-Bresson. See: Iarocivi, E.
Fotocompoziția. București: Meridiane,
 1966, p. 144.

same as what they were thinking about, what they were seeking. The photographs in the magazine and the articles taught them a deeper understanding of the concepts 'photographic image', 'photographic thinking' and 'personal style in photography'.⁴² Photographer Valters Jānis Ezeriņš recalls: "The great advantage of the Soviet Union was: cheap magazines! I subscribed to Czech, German, Polish, Hungarian and Chinese [photography magazines], as well as *Sovetskoe foto* and perhaps some more besides. The main source of aesthetic, professional and ideological information was the leading Czech journal *Fotorevija*⁴³ – this was the basis. [...] Only a few of us had books. And these people kept secret, so that they might put borrowed ideas into practice in their own work. Overall, not much information was available, and this period saw a focus mainly on photographic technique, the laboratory etc."⁴⁴

Mention should also be made of the photo albums available in the USSR, including the Riga bookshops *Mākslas grāmata* ("Art Book") and *Globuss* ("The Globe"), published in Czechoslovakia, Poland, Romania, the German Democratic Republic and other Communist-Bloc countries. These albums usually had a brief introduction (often translated into Russian, English, German and French), but most important was the visual material. It was in this way that such prominent Western photographers as Ansel Adams, Berenice Abbott, Cecil Beaton, Henri Cartier-Bresson, Nadar, Eugène Atget, Eugene Smith and others became known in Latvia.⁴⁵

In the mid-60s the Czech publishing house *Odeon* published a series of small-format books on outstanding photographers of the first half of the 20th century: Henri Cartier-Bresson, Nadar, Werner Bischof, Paul Strand, Brassai, Eugène Atget, Alexander Rodchenko, Edward Hartwig, László Moholy-Nagy and others. Available in Riga were books in various languages (e.g. German, Romanian and Czech) on composition and other practical aspects of photography. Many of these were illustrated with works by well-known Western photographers⁴⁶.

Exhibitions of work by foreign photographers could be seen in Riga only starting from the second half of the 60s. In the period from 1960 to 1969 three extensive and important international exhibitions were shown in Riga: the above-mentioned *Interpress-Foto 66* exhibition (1967) and the exhibitions of photography organised by photographer Jānis Kreicbergs at the State Museum of Foreign Art: "The Woman

Rīgā 60. gados bija pieejama literatūra par Eiropas un pasaules fotomākslu, piemēram, par fotomākslu Polijā un Rumānijā, par poļu fotomākslinieku Edvardu Hartvigu, ievērojamo modernisma perioda fotogrāfu un pedagogu Láslo Mohoju-Naģu

In the 1960s there was literature available on European and world photographic art, for example on photographic art in Poland and Romania, on the Polish photographic artist Edward Hartwig, and on the outstanding photographer and teacher of the modernist period László Moholy-Nagy

Grabowski, Lech, *Wśród Polskich mistrzów kamery*. Warszawa: Wydawnictwa Artystyczne i Filmowe, 1964;

Almanach fotografii Polskiej. Warszawa: Wydawnictwa Artystyczne i Filmowe, 1964;

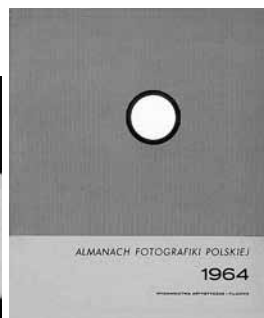
Almanach fotografii Polskiej. Warszawa: Wydawnictwa Artystyczne i Filmowe, 1969;

Arta fotografică în România. Cuvînt intr. S. Constantinescu. Bucureşti: Meridiane, 1964;

Pekosławski, Zbigniew. *Edward Hartwig*. Praha: Odeon, 1966; Souček, Ludvík. *László Moholy-Nagy*. Bratislava: Slovenské vydavateľstvo krásnej literatúry, 1965

⁴⁷ Pátek, J. *Sweet Fixations. Staged Photography of the 1970s*. Brno: The Moravian Gallery in Brno, 2009, p. 9.

⁴⁸ Волков-Ланнит, Л. Искусство фотопортрета. *Советское фото*, № 11, 1960, с. 35–36.



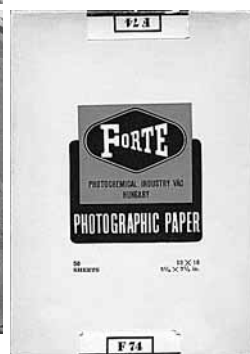
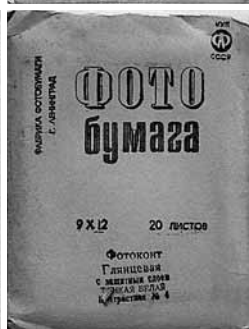
Tomēr Latvijas fotogrāfiem galvenais avots, lai iepazītu ne tikai laikabiedru, bet arī iepriekšējo paaudžu fotogrāfu un mākslinieku daiļradi, bija publikācijas. Latvijā, tāpat kā PSRS un lielākajā daļā sociālistisko valstu, bija pieejama fragmentāra, tomēr pietiekama informācija par visiem nozīmīgākajiem 20. gadsimta sākuma un pirmās puses fotogrāfiem. Tāpēc nepārsteidz, ka tādus pašus izteiksmes līdzekļus, stilistikās un tematiskās pazīmes var sastapt gan Latvijas, gan citu valstu šā laikposma fotomākslas darbos. Jirži Pāteks trāpīgi norāda, ka “tam, ko esam pieraduši uzskatīt par vairāk vai mazāk lokālu fenomenu, ir analogas parādības daudzās citās valstīs, neatkarīgi no šo valstu valdību politiskās orientācijas. Acīmredzot, par spīti visiem komunistisko režīmu centieniem ierobežot saziņu ar ārvalstīm, [foto] amatierismam piemita patiesi starptautiska daba.”⁴⁷

Latvijas fotogrāfu izkoptā, relatīvi rietumnieciskā, estētika atšķīrās no PSRS oficiāli valdošā fotogrāfijas virziena. 60. gadu sākumā žurnālā “*Советское фото*” publicēto materiālu ideoloģiskā ievirze pastāvīgi atgādināja sociālistiskā reālisma principus, kas attiecināmi gan uz fotožurnālistu, gan fotomākslinieku darbību, piemēram: “.. padomju reālistiskā fotomāksla ir partijiska un tautiska, tā ir augstu pilsonisku ideju un jūtu māksla, sociālistiskā reālisma māksla.”⁴⁸ Padomju fotomākslai raksturīgas tēmas bija “mūsdienu dzīves aktuālās

**Latvijā 20. gs. 60. gados lietotā
fotopapīra u. c. fotomateriālu
iesaiņojumu paraugi**

Examples of the packaging of
photographic paper and other
photographic materials used in
Latvia in the 1960s

Ļeņingradā (Krievijā) ražots glancētais
fotopapīrs *Бромпортрет*, 9 x 12 cm,
20 loksnes / *Bromportret* glossy photo
paper, made in Leningrad (Russia),
9 x 12 cm, 20 sheets;
Ļeņingradā ražots glancētais
fotopapīrs *Фотобром* (uz aplokšnes
veltījums Oktobra revolūcijas
50. gadadienai), 30 x 40 cm,
20 loksnes / *Fotobrom* glossy photo
paper, made in Leningrad (with a
dedication to the 50th anniversary
of the October Revolution on the
envelope), 30 x 40 cm, 20 sheets;
Ļeņingradā ražots papīrs *Фотобром*,
18 x 24 cm, 25 loksnes / *Fotobrom*
photo paper, made in Leningrad,
18 x 24 cm, 25 sheets;
Bulgārijā ražota *Fohar* bromsudraba
papīra kārbā, 18 x 24 cm, 100 loksnes /
Box of Bulgarian-made *Fohar* silver
bromide paper, 18 x 24 cm, 100 sheets;
Ļeņingradā ražots glancētais
fotopapīrs *Фотоконт*, 9 x 12 cm,
20 loksnes / *Fotokont* glossy photo
paper, made in Leningrad, 9 x 12 cm,
20 sheets;
Ungārijā ražota *Forte* fotopapīra
kārbā, 13 x 18 cm, 50 loksnes / Box of
Hungarian-made *Forte* photo paper,
13 x 18 cm, 50 sheets;
Šostkā (Ukrainā) ražoti *Ceema* lokšņu
negatīvi, 9 x 12 cm, 20 loksnes / *Svema*
sheet negatives made in Shostka
(Ukraine), 9 x 12 cm, 20 sheets;
Drēzdenē (Vācijā, VDR) ražots *Vephota*
glancētais fotopapīrs, 13 x 18 cm,
20 loksnes / *Vephota* glossy photo
paper, made in Dresden (Germany,
GDR), 13 x 18 cm, 20 sheets;
Pereslavlā (Krievijā) ražota matētā
fotopapīra *Унибром* kārbā, 13 x 18
cm, 100 loksnes / Box of *Unibrom*
matte photo paper, made in Pereslavl
(Russia), 13 x 18 cm, 100 sheets;
Maskavā ražoti lokšņu negatīvi /
Sheet negatives made in Moscow;
Ļeņingradā ražots glancētais
fotopapīrs *Фотобром* (uz aplokšnes
veltījums Oktobra revolūcijas
50. gadadienai), 18 x 24 cm,
20 loksnes / *Fotobrom* glossy photo
paper, made in Leningrad (with a
dedication to the 50th anniversary
of the October Revolution on the
envelope), 18 x 24 cm, 20 sheets;
Kijevā (Ukrainā) ražots glancētais
fotopapīrs *Унибром*, 13 x 18 cm,
20 loksnes / *Unibrom* glossy photo
paper, made in Kiev (Ukraine),
13 x 18 cm, 20 sheets



⁴⁷ Pátek, J. *Sweet Fixations. Staged Photography of the 1970s*. Brno: The Moravian Gallery in Brno, 2009, p.

⁴⁸ Волков-Ланнит, Л. Искусство фотопортрета. *Советское фото*, № 11, 1960, с. 35–36.

⁴⁹ Зись, А. С художника спросится! *Советское фото*, № 8, 1960, с. 16–17.

⁵⁰ Ibid.

in International Photographic Art" (March 1968) and an International Exhibition of 100 Master Photographers (February–April 1969).

Nevertheless, publications were the main source through which Latvian photographers became acquainted with the work not only of their contemporaries, but also of the photographers and artists of earlier generations. In Latvia, as in the USSR and most of the socialist countries, piecemeal, but sufficient information was available regarding all the major photographers of the beginning and first half of the 20th century. Thus, it is no surprise that similar means of expression, and similar stylistic and thematic characteristics, can be observed in the photographic art of this period in Latvia and other countries. Jiří Pátek points out most aptly that "what we have become accustomed to consider a more or less local phenomenon, thanks to the accepted interpretation stereotypes, had similarities in many foreign countries regardless of the political orientation of their government. Obviously, in spite of all the restrictions that the regimes with a communist orientation rigged up in order to hinder cross-border contacts [photo] amateurism was of a profoundly international nature."⁴⁷

The relatively more Western aesthetics of photography developed by Latvian photographers departed from the prevailing official direction of photography in the USSR. In the early 60s the ideological slant of the material published in the magazine *Sovetskoe foto* was a permanent reminder of the principles of Socialist Realism, principles that were also to be applied in photojournalism and in the work of photographic artists, for example "... Soviet realist photographic art is faithful to the party and the people, it is an art of sublime civic ideas and sentiments, a Socialist Realist art."⁴⁸ Characteristic themes in Soviet photographic art included "topical issues in contemporary life, issues of war and peace, the peaceful building of a new life, the harnessing of forces of nature by humans, the excitement of scientific discovery, the fearlessness and selflessness of the new Man"⁴⁹. These principles were contrasted with Western photographic art, since "the ideological battle also takes place in the sphere of photographic art". Mentioned as a negative example is the US photographer Philippe Halsman, whose portraits in the series "Jumpology" (portraits of jumping people) are dubbed a "noteworthy curiosity".⁵⁰ In the editorial "On party principles in photographic art" the editor-in-chief of the magazine Marina Bugaeva asks rhetorically: "What

Rīgas fotokluba 6. atskaite
izstādes ielūgums. 1966.
Noformējumam izmantots
fragments no Jāņa Jaunpoļa
diptiha "Ziema" (1966)
Invitation to the 6th Review
Exhibition of Riga Camera Club.
1966. The design includes a
detail from the diptych "Winter"
by Jānis Jaunpols (1966)

No privātkolekcijas / From a private
collection

⁵⁴ Akinsha, K. Painting versus
Photography. A Battle of Mediums in
Twentieth-Century Russian Culture. In:
Neumaier, D. (gen. ed.) *Beyond Memory.
Soviet Nonconformist Photography
and Photo-Related Works of Art*. New
Brunswick, New Jersey, and London:
The Jane Voorhees Zimmerli Art
Museum and Rutgers University Press,
2004, p. 39.



6. RĪGAS FOTOAMATIERU KLUBA ATSKAITES IZSTĀDE

no 1966. gada 14. maija līdz 5. jūnijam
Rīgā. Lāčplēša ielā Nr. 43-45
Izstādes atklāšana 14. maijā plkst. 16.00

izpratnē – norobežojās no dokumentāla realitātes attēlojuma, tiem bija raksturīga uzmanības koncentrēšana uz estētiskiem, formāliem un tēlveides jautājumiem. Mākslas kritiķis Konstantīns Akinša norāda: "Fotogrāfija atkal vēlējās kļūt par mākslu. Šoreiz tā atdarināja nevis glezniecību, bet gan grafiku. [...] Līdzīgi kā agrīnie piktoriālisti, fotogrāfi darīja visu iespējamo, lai viņu darbi neizskatītos pēc fotogrāfijas. Tādi komplicēti procesi kā solarizācija un pseidoreljefs palīdzēja radīt darbus, kas izskatījās kā zīmējumi, gravīras vai linogriezumi."⁵⁴

⁵¹ Бугаева, М. О принципах партийности в фотоискусстве. *Советское фото*, № 2, 1961, с. 1.

⁵² This includes both Polish avant-garde artists and photographers, and photographs by Czech Surrealists. On the role of photography in the activities of the Czech Surrealist group see: Walker, I. On the Needles of These Days. *Third Text*, vol. 18, issue 2, 2004, pp.103–118.

⁵³ For an in-depth account of the issues involved in the comparative aesthetics of photography and painting, see: Davey, E. R. Soft framing: a comparative aesthetics of painting and photography. *Journal of European Studies*, vol. 30, 2000, pp. 133–155.

⁵⁴ Akinsha, K. Painting versus Photography. A Battle of Mediums in Twentieth-Century Russian Culture. In: Neumaier, D. (gen. ed.) *Beyond Memory. Soviet Nonconformist Photography and Photo-Related Works of Art*. New Brunswick, New Jersey, and London: The Jane Voorhees Zimmerli Art Museum and Rutgers University Press, 2004, p. 39.

⁵⁵ This term was also used, for example, in the title of the yearbooks of Polish photographic art. In the 1960s annual 'Almanacs of Polish Photo-Graphics' appeared in Warsaw (e.g. *Almanach fotografii polskiej*. Warszawa: Wydawnictwa Artystyczne i filmowe, 1965).

⁵⁶ Dłubak, Z. [Untitled introduction] In: *Almanach fotografii polskiej '69*. Warszawa: Wydawnictwa Artystyczne i filmowe, 1969, s. 7–9.

⁵⁷ Gernsheim, H. *Creative Photography. Aesthetic trends 1839–1960*. New York: Dover, 1962, pp. 196–207.

⁵⁸ Diez, M. (éd.) *La Subversion des images. Surréalisme, photographie, film*. Paris: Éditions du Centre Pompidou, 2009, p. 10.

do the modern Western masters have to offer in contrast to our truly ideational photographic art? A turning away from life, a disfigured world, a world of abstract forms, which has brought bourgeois photographic art to the point of complete ruin and degradation."⁵¹

However, in spite of the ideological exhortations that regularly appeared in *Sovetskoe foto*, Latvian photographers were much more open to influences from 'bourgeois photographic art' and its echoes in Czech and Polish photography⁵². This is shown by a tendency towards graphic approaches: the simplification of form (using heightened contrasts, excluding half-tones and emphasising silhouettes) and the use of decorative surface effects. Latvian photographers were also interested in various special techniques (photomontage, optical distortion, the Sabattier effect, solarisation etc.) and the search for an expressive artistic image (e.g., the method of staged photographs), as well as emphasis on the painterly aspects of the photographic image.⁵³ This kind of photography – from the perspective of Soviet ideology – meant departing from the depiction of documentary reality, concentrating attention on aesthetics, formal issues and the creation of an artistic image. Art critic Konstantin Akinsha points out: "Photography again wanted to become art. This time it mimicked not painting but graphics. (...) Like the early pictorialists, photographers again did everything possible to make their work not look like photographs. Complicated processes such as solarization and pseudo-relief helped them create prints that looked like drawings, etchings, or linocuts."⁵⁴

In Poland, the term *photografika* was used in this decade to refer to photographic art,⁵⁵ which clearly reflected the priority of graphic means of expression. The essence of the term is revealed by the apologist of this concept, the Polish artist Zbigniew Dłubak: "In Poland photographers aligned themselves to the imagination."⁵⁶

A very significant influence on Polish *photografika* was the *Subjektive Fotografie* movement⁵⁷ defined in the early 1950s by German photographer Otto Steinert. It was a rebirth and new creative application of techniques and means of expression characteristic of Western Modernist art, such as photogram, photomontage, the Sabattier effect, grain effects, abstract imagery, experimental techniques (based on the purposeful misapplication of photochemical processes) and staging ("hybrid images half-way between theatre and photography"⁵⁸).



Jāņa Kreicberga fotogrāfiju izstāde Žurnālistu klubā "Zem bumbieres". Krakova, Polija. 1968. gada oktobris

Exhibition of photographs by Jānis Kreicbergs at the Journalists' Club "Under the Pear Tree". Krakow, Poland. October 1968

Foto: no privātkolekcijas / Photo: from a private collection

⁵⁹ Dufek, A. Photography as Art in the 1960s. In: *Photography as Art in Czechoslovakia 1958-1968. From the Photographic Collection of the Moravian Gallery*. Brno: Moravská Galerie, 2001, p. 13.

⁶⁰ Pátek, J. *Sweet Fixations. Staged Photography of the 1970s*. Brno: The Moravian Gallery in Brno, 2009, p. 30.

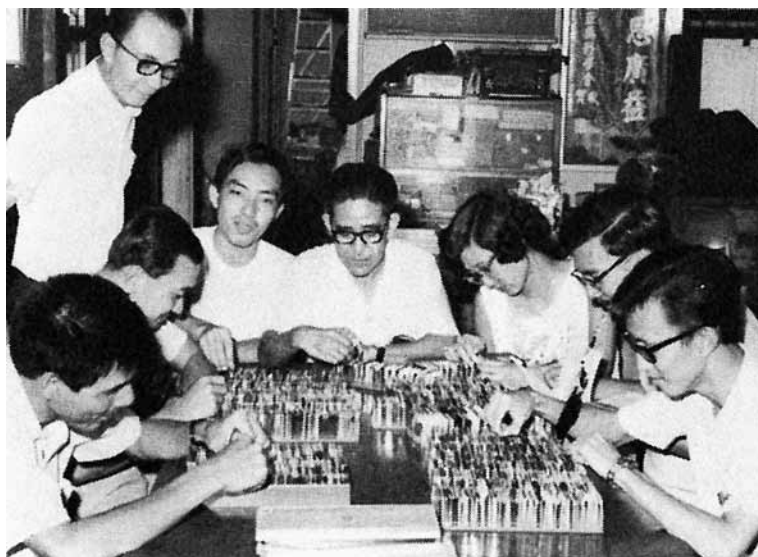
These had been introduced into art by the Surrealists: Man Ray, Eli Lotar, Dora Maar and others, along with the teacher of Bauhaus and photographer László Moholy-Nagy.

However, although Latvian photographers of the 1960s did apply the techniques recognised by the Surrealists (the Sabattier effect being especially popular), the motivation and theoretical basis of their work was unrelated to the praxis of Surrealism. The Surrealists aimed to provoke tradition and to reflect in art the physically intangible reality of dreams and the subconscious. On the other hand, the Latvian photographers were striving for a vivid formal impression, a laconic, decorative or poetic (melancholy) image without any intellectual provocation.

It should also be noted that Latvian photography of the 1960s was dominated by purism in terms of medium: only photographic means of expression were acceptable in photographic art. The milieu of the international photography salons did not support the use of mixed media, for example the supplementation of photography with drawing, painting, text, appliqué, collage, etc. Such techniques were used in graphic design, i.e. on posters, record covers etc., but the photographic art milieu set itself apart from these. This characteristic has also been noted by researchers of Czech photography. Thus, Antonín Dufek writes: "Photographers were developing principles set in the 1920s; above all, they respected the specificity of the medium. Photographic image manipulation was only possible through procedures 'natural' for the medium."⁵⁹ Jiří Pátek expresses a similar idea: "In terms of technology it was the category of the purity of the medium which played an important role in the polemics regarding the specific possibilities of the artistic expression of photography."⁶⁰

Singapūras Starptautiskā
fotogrāfijas salona žūrija
vērtē iesūtītās fotogrāfijas un
diapozitīvus
The jury of the Singapore
International Salon of
Photography judges submitted
photographs and slides

*20th Singapore International Salon
of Photography 1969, Singapore: The
Photographic Society of Singapore,
1969*



Conclusions

Valentīna Zeile.
Fotomākslinieces Zentas
Dzividzinskas portrets
(čuguns, plastmasa). Tēlnieces
darbnīcā Vecdaugavā, 1967.
Ekspozīcija Lielās Oktobra
sociālistiskās revolūcijas
50. gadadienai veltītajā
tēlotājas mākslas izstādē
(1967. gada 23. augusts –
8. oktobris) Latvijas PSR Valsts
mākslas muzejā Rīgā
Valentīna Zeile.

Portrait of photographic
artist Zenta Dzividzinska (cast
iron, plastic). In the sculptor's
studio, Vecdaugava, 1967.
Exhibited at the fine art
exhibition dedicated to the
50th anniversary of the Great
October Socialist Revolution
(23 August – 8 October 1967) at
the Latvian SSR State Museum
of Art, Riga

Foto: no privātkolekcijas / Photo: from
a private collection



The concept of the photograph as a work of art developed in Latvia in the 1960s under the influence of the photography of the Age of Modernism in the West, as well as the artistic aspirations of photographers of Central and Eastern Europe. Overall, the photographic art of this period is characterised by graphic and painterly formal approaches in black and white photography, as well as an interest in the artistic possibilities offered by special techniques. It expressed both a striving for poeticism, seriousness and drama, and aestheticisation of emotion, expression and psychologism – revealing the person's inner world and experiences.

Although Latvian photographic art of the 1960s can be regarded as part of visual art, in the institutional sense it remained an isolated, unusual phenomenon that was not considered as part of the mainstream of professional art. Favourable conditions had been created in the USSR for the development of photographic art with the establishment of the formal requirement that it was to be an activity of organised amateur photographers (i.e. united in camera clubs). However, in reality individual photographers and artists and their work came to the fore, reflecting vivid, powerful personalities. The idiosyncrasies of Soviet cultural policy do not prevent us at the present day from considering the photographs of that time as works of art and evaluating the creative strivings of the photographers in the international context.

On photography

Film director Andris Rozenbergs:

“Even a cursory scan of Latvian photography reveals a sharp contradiction between the achievement of individual photographers at international exhibitions and the standard of everyday ‘applied’ photography we see in newspapers, illustrated magazines, various guides, catalogues and postcards, which constitutes our everyday photographic milieu. Individual photographic masterpieces, although they will stand out against such a grey, bland background, cannot render it more vivid.

[...]

In their strivings to move away from overly direct copying of nature in the higher spheres of thought, painters and graphic artists contemplate the success of photography with perplexity and consternation. For them, ‘photography’ is an abomination. You might say that a monster has entered society on the stiff legs of the photographic tripod, a monster that holds nothing sacred, that laughingly overturns the tables of age-old aesthetic canons and sows confusion in the friendly community of artists, aesthetes, philosophers and critics.

[...]

Photography, which in its original form is a record of a moment of reality, a document, can also be art.

Thus, photography is evidently becoming an authentic medium for reflecting and expressing the reality of life, and is a socially significant phenomenon only when it manages to harmoniously unite both of its sources of strength, when the documentary information presented by the moment is selected by a talented photographer who gives it organic unity, structure and form through their personality. Most photographs actually represent a fusion of documentality and artistic self-expression in the widest variety of proportions, constituting both a document (in terms of origin) and a work of art (in terms of execution).”¹

Photographer Gunārs Binde:

“The depiction of the photographic reality, people, objects and events, is what photographic art is based on and what distinguishes it from other forms of art. There is such a thing as photographic vision and photographic thinking. Light and objects are photographic. Essentially, photographicality

² Binde, G. [Untitled] In: *Mākslas foto*. Compiled by J. Kreicbergs. Author of the introduction A. Rozenbergs. Rīga: Liesma, 1971, [b. pag.].

³ Binde, I. Fotomāksla šodien. *Liesma*, Nr. 3(84), 1965, 32. lpp.

⁴ Sproģis, A. Starp "Sievieti" un "100 fotomeistariem". *Dzimtenes Balss*, Nr. 44(1095), 1968, 1. nov., 8. lpp.

*is an aesthetically philosophical term. To anyone who has a profound understanding of it, photographic art opens up its own world, limitlessly wide and interesting."*²

Poetess Ilze Binde:

"Progressive photographic art has always depicted the most topical issues in life, the issues that excite the public or all of humanity. This is still the case today. [...] In photography, as in all the arts, the principle of realism prevails and dominates. It is represented by the photographers of the USSR and the Socialist countries, and progressive Western photographers. Soviet photographic art is characterised by lofty idealism and patriotism.

[...]

*International contacts in photographic art are becoming ever more extensive. Photography is international, it requires no translation and helps all nations in the struggle for peace and a brighter future. We may end this brief overview of photographic art today with the words of amateur photographer Ivan Krisov, who wrote in a letter to Canadian photographer Pete Svensson: "To hell with atomic bombs, let's 'bomb' each other with good photographs instead!"*³

Photographer Jānis Kreicbergs:

"– What, in your view, is the current position of Latvian photographic art at world photography exhibitions? Have we reached the international level?

*– Most certainly we have. But in my view Latvian photographers do not yet have their own national style – it has been influenced by various routes of development in international photographic art. In comparison with last year, there is now a wider range of photographers representing Soviet Latvia at international photographic exhibitions. This year [1968] the array of medals may not be as great as it was before, but that's not the main thing."*⁴

Photographer Gunārs Janaitis:

"Real photography (and I don't mean snapshots!) is a very exciting form of amateur activity that broadens one's knowledge of art and one's horizons in understanding life. If you join amateur photographic art – in the finest sense of the word – then you'll never regret it. [...]

⁵ Janaitis, G. Sarunu sākot. *Liesma*, Nr. 2(83), 1965, 25. lpp.

⁶ Folkmanis, V. Fotouzņēmumi mākslīgā apgaismojumā. *Liesma*, Nr. 12(93), 1965, 10. lpp.

⁷ Apkalns, I. "Klusā daba" fotogrāfijā. *Liesma*, Nr. 3(96), 1966, 25. lpp.

⁸ Folkmanis, V. Republikas pirmā fotoamatieru darbu izstāde. *Literatūra un Māksla*, 1967, 15. jūl., 12. lpp.

To take photos just for your own satisfaction is not enough. You have to try to take photos in such a way that your work has artistic value. If your photographs get people thinking, if they lead to emotional experiences, then your own satisfaction will be all the greater, and – most importantly – your work will be more significant for society."⁵

Photographer and TV cameraman Vilnis Folkmanis:

"A lighting effect of any kind, simple or complicated, cannot be an end in itself, but must serve to reveal the idea behind the photographic image."⁶

Photographer Ilmārs Apkalns:

"In terms of the choice of subject, there's no limit to 'still life' studies. The main thing is to create a close relationship between the objects being photographed. A chaotic composition will not give the right mood.

[...]

The genre of 'still life' is based not on chance, but on carefully considered photographic art."⁷

Vilnis Folkmanis:

"The nude is one of the hardest genres in photographic art (if not the very hardest). In order to create an artistically accomplished nude photograph, the photographer needs not only a high level of technical mastery, the skill of freely applying all the means of photographic expression, but also a profound knowledge of human anatomy and a high aesthetic culture. To celebrate the beauty of the human body, the photographer must understand the difference between the naturalistic depiction of a naked body and the artistic image of this body, distinguishing between the form of the particular artistic image and immediate feelings or observations that are devoid of generalisation. Before engaging in nude photography, one must engage in a comprehensive study of the history of art, especially painting, graphic art and sculpture, and develop one's own artistic tastes."⁸

⁹ Fotoamatieri. [Introduction] In: *Rīgas fotoamatieru klubs. 4. izstāde*: Catalogue. Riga, 1964, 1. lpp.

¹⁰ Strautmanis, I. Noskaņa un realitāte. *Liesma*, Nr. 8(89), 1965, 32. lpp.

¹¹ Janaitis, G. Pasaules pulss. *Literatūra un Māksla*, 1967, 4. marts, 9. lpp.

From the introduction to the catalogue of the 4th exhibition of Riga Camera Club:

*"Nowadays fine art photographs are no longer the simple pictures of yesterday, shallow in content or depicting life in a sickly-sweet manner. Present-day photography is an art that can arouse human feelings, provoking thought and excitement."*⁹

Architect Ivars Strautmanis:

*"Indifference – that's the best armour against all that is unsafe, untested and at the first instant incomprehensible. But for the photographic artist it is a calamity. Neither a good camera, nor a light meter, nor technical skill in photography, nor a knowledge of natural processes will be of any help. Even with the best technical equipment and knowledge, a person incapable of taking delight in the first dandelion in the yard, sensing the pulse of the city or empathising with an ant in its impossible struggle up a sand-hill will never be anything more than an amateur photographer. And their work, no matter how perfect and technically accomplished, will never rise above the level of an identical reflection of reality. Of course, this doesn't mean that a sensitive heart is all one needs to create a true work of photographic art... One also needs all of the above-mentioned knowledge, skill, dexterity and patience. And most importantly, one needs perseverance. However, just as a rose without fragrance is no rose, a photographic work of art without atmosphere will never really move anyone, thus losing the main significant aspect of a work of art."*¹⁰

Photographer Gunārs Janaitis on the exhibition *Interpress–foto 66* in Riga:

"Our planet Earth, on which each person begins and ends their life, is not a large one. The world learns of any sensational event within an hour. The image follows the word at unbelievable speed. And thus we become eyewitnesses to the event."

*People believe an expressive photograph more than the written word. A photograph is a document validated by the photo-reporter's camera lens. The focal length is immaterial; what matters is how objectively the photo-reporter has observed the event."*¹¹

¹² Written replies from Valters Jānis Ezeriņš to the author's questions. Undated handwritten manuscript on 15 pages. Received 22 December 2009. In the author's private archive.

¹³ Epners, A. Paraksti zem fotoattēliem. *Liesma*, Nr. 1(82), 1965, 27. lpp.

On the Riga Camera Club

Photographer and designer Valters Jānis Ezeriņš:

"As regards the originator of the idea, we can say it is a collective product. It was already the case back then [emphasis in original text – A.T.] that photographic art was the only democratic form of creative expression. In technical terms (with the exception of the special [techniques]) it was simple – you could obtain a passable result with a minimum of equipment. To learn composition, to develop your technical knowledge, to master the use of light etc. – these are issues you cannot resolve on your own. Thus it was that an organisation came into being where, by sharing advice and reaching consensus on certain matters, people could rapidly advance photographic art. [...] It was our Academy of Photographic Art!"¹²

Film director Ansis Epners:

"Proceeding from these three musings, and in fact another eighty-nine, I would like to pose the central question: do we all perceive photography as a form of art? It seems the reply would be immediate: "Naturally!" What doubts could still arise in the anniversary year of this 125-year-old muse? Photographic publications, photographic exhibitions, camera clubs... A vivid example of the way that this still comparatively young art can excite people is the Riga Camera Club.

Since February 1962, when the club began its existence, its four exhibitions have been seen by about 12 000 visitors. The club's membership has grown to 92.

Here's the source of my many musings! 92 chemists, engineers, drivers, accountants, lathe operators, typesetters, gardeners, doctors, teachers, architects, students, land drainage workers etc. are working intensively, creatively at the Riga Amateur Photography Club, testifying by their work to the development of our lives, giving an insight into the perspectives of the future, making people think."¹³

From the introduction to the catalogue of the 4th exhibition of Riga Camera Club:

"Critically assessing our fourth exhibition, it should be added that we might wish to have more work from the places where the pulse of life is felt most keenly: the construction sites, industrial enterprises and the agricultural

¹⁴ Fotoamatieri. [Introduction] In: *Rīgas fotoamatieru klubs. 4. izstāde: Catalogue*. Rīga, 1964, 1. lpp.

¹⁵ Strautmanis, I. Ceturtā. *Literatūra un Māksla*, Nr. 20(1018), 1964, 16. maijs, 4. lpp.

*front. We would love to follow these events not only with the heart, but also through the lens. But it's necessary to appreciate one thing: we can only take up the camera after work, on Sunday, during our holidays. To some degree, this factor determines the end result in terms of the amateur photographer's choice of subject."*¹⁴

Architect Ivars Strautmanis:

*"Although many specialists in photographic art consider that technique only has a secondary role at the present day, it is nevertheless most pleasing to see technically accomplished work! In this sense the 4th exhibition of the Riga Amateur Photography Club marks a turning point: the successful subordination of technique to ideational and artistic development. How do you show the romance of the old town, without repeating the mists or rain-drenched cobblestones that we've seen dozens of times already? Through solarisation!"*¹⁵

On photographers

Photographer Gunārs Binde:

" – What gives you as an artist a sense of responsibility, and how do you show this in your work?

– The main thing in art is truth. The basis of photographic art, too, is truth. And so the truthfulness of my work is my responsibility. In photographic art this truth is very closely connected with life. It is revealed with the help of optics. But the photographer discovers objective truth through his own subjective prism. The main thing is the attitude towards the subject. You can photograph smiling faces in the street. But this does not attract me. I'm interested in faces that reveal the human experience, mood and philosophy more profoundly. People whose faces reflect what they're experiencing are more beautiful. Such people make you think about them.

[...]

Film can be staged. But nobody would think of accusing it of a lack of truthfulness. Why can't photography be staged? For me, photography is art. I'm not looking for truth in terms of information. The main thing is artistic truth. Fine art photography does not pretend to be a document. Though remaining documentary as a medium, it attests to my truth, my attitude

¹⁶ Saruna ar Gunāru Bindi. [Recorded by A. Skalbergs] *Liesma*, Nr. 2(107), 1967, 16. lpp.

¹⁷ Бояр, П. Просматривая фотографии латыша Гунара Бинде, или вкус воды не для всех одинаковый. *Fotografie* 64, № 2, 1964, с. 23.

¹⁸ Binde, G. Gaismas zaglis – tēla mednieks ("Thief of Light – Image Hunter"). [Interview by L. Slava] In: *Gunārs Binde*. Compiled by L. Slava, text by L. Slava, A. Tifentāle. Rīga: Neputns, 2006, p. 144.

¹⁹ Apkalns, I. Ar fotoaparātu Ilmārs Apkalns. [Recorded by A. Skalbergs] *Literatūra un Māksla*, 1972, 2. dec., 9. lpp.

towards the subject, towards life. The main thing is not documentality, but the artistic image."¹⁶

*"I photograph water, but not because it's beautiful. I photograph water because it's deep, because you can drown in it, because it doesn't taste the same to everyone: it'll have one taste to someone who's thirsty, and another to someone who's drowning."*¹⁷

*"The possibility of sending photographs by ordinary post served as a free channel for us. [...] I used to put the pictures in an envelope without sealing it (otherwise they'd have to be torn open anyway), take them to the post office, put stamps on them, which was not very expensive, and send them off. To addresses that could be found in foreign magazines. [...] Journalists sent their work to Worldpress, while the Photo Club also submitted its collections. [...] If they were accepted, then exhibition catalogues came. And that, too, was one of the reasons why we sent photos. We discovered where we could get the thickest catalogues: the thickest one of all came from Hong Kong – it was a whole book! I tried to infiltrate my pictures into the German photo almanac – I sent pictures every year. And my work was published. I sent pictures to Britain and to America, but Spuris had more success there. From 1964, my work was regularly published in the British "Yearbook". But a publication like that means more than a medal! It was regarded as the most prestigious publication."*¹⁸

Photographer Ilmārs Apkalns:

*"I tend to think it up and sketch it in pencil. I don't walk around with a camera on my neck in order to 'catch' a picture. My pictures come about in the laboratory. There I combine a single picture from two, three or four negatives. [...] I strive to achieve philosophical generalisation. [...] I'm interested in studies that involve an idea. The graphic approach permits me to get rid of all that's superfluous. [...] I'm annoyed by primitive pictures with a clever title. The picture shows a human face with a strange grimace, and it's entitled "Tragedy". But perhaps the person was about to sneeze. This is false psychology added on. That's no good."*¹⁹

"Which sportsperson does not dream of taking part in and winning in the Olympics? Of course, not every photography exhibition can be equated

²⁰ Janaitis, G. LM fotomape. Ilmārs Apkalns. *Literatūra un Māksla*, 1975, 15. febr., 9. lpp.

²¹ Rozenbergs, A. Laboratorija. *Māksla*, Nr. 4, 1970, 49. lpp.

²² [Anonymous] Jānis Kreicbergs. *Liesma*, Nr. 10(151), 1970, okt., 16.–17. lpp.

²³ Skalbergs, A. Fotografē Jānis Kreicbergs. *Literatūra un Māksla*, 1973, 18. aug., 9. lpp.

²⁴ Vēragis, V. Fotografēt, fotografēt, fotografēt... *Dzimtenes Balss*, Nr. 10(1236), 1975, 6. marts, 8. lpp.

to such a major contest, but the wish to test one's capacity for expression in a competition is irrepressible. Participation in exhibitions stimulates me."²⁰

*"Photographing nature as it is seems dishonest to me. This the camera can do on its own, without human intervention."*²¹

Photographer Jānis Kreicbergs:

*"I love experimenting, seeking content and form corresponding to contemporary thinking. I don't always succeed, and not everything turns out acceptable, but there's no need to be afraid of failure, because fine art photography is a creative process."*²²

"I'm interested in people at various moments when they're emotionally affected, the beauty of their character, their philosophy. Ever since early childhood I've been drawn by the moods of the sea, by restlessness and change. I love photographing nature and revealing people in contact with it. In order to do this, you don't have to photograph models out of doors: it can be done in the studio, and then, by combining several negatives, you can create pictures that are interesting in a formal sense and contain a certain idea.

*[...] When I've been photographing a lot, with time ideas and thoughts arise and I live in the world of the images. I listen to a lot of music. Music helps when I'm developing film and making prints. But I create my fine art photographs in complete silence. [...] I've come to the conclusion that exhibitions definitely have to be created in the form of séances: with music and lighting effects, presenting them in an exciting way. This gives a photograph a new kind of dynamism and activity."*²³

Photographer Jānis Gleizds:

*"Fine art photography must reflect the age and the reality of life, without beautifying it, but instead showing that which is most characteristic. In my view, it's better to take the basis for fine art photography from life, rather than staging it. This should be left to painters. A photograph must be reality with an artistic and emotional element. I go out and search, and I always want to see something beautiful, worth photographing. After this, I select the interesting things that should be shown. For the most part, they're moments that have been 'caught'. The nudes are the only ones I think up in advance. There's no theme I'm particularly fond of, I like diversity."*²⁴

²⁵ Skalbergs, A. Fotografē Jānis Gleizds. *Literatūra un Māksla*, 1973, 9. jūn., 9. lpp.

²⁶ Skalbergs, A. Fotografē Egons Spuris. *Literatūra un Māksla*, 1972, 18. nov., 11. lpp.

*"I'm very stubborn by nature. Not so persevering, more stubborn. Stubbornness is a help and also a hindrance. When I became an invalid, I wanted to show that, in spite of everything, I'm as good as the others. Through photographic art I found a belief in myself. There were failures, it wasn't easy. I would blame my Zenit, but in fact I myself was to blame: I didn't yet have 'photographic vision'. [...] The isohelia technique allows you to free yourself from naturalism, from superfluous, minor details such as unnecessary textures."*²⁵

Photographer Egons Spuris:

"In practical terms, my works come about in the laboratory, applying various techniques. The works obtained in this way I rate more highly than pictures obtained directly. [...] It was very difficult to get a medal at the camera club exhibition. If your work won an award there, then it would subsequently collect medals at international exhibitions, too. [...] [1967] was a terrible year: wherever I sent my pictures I got them back again. Were my 'masterpieces' not 'masterpieces' after all? [...] Initially it seemed to me that the people on the jury had no comprehension of what a good photograph is. Later I calmed down and put the blame on myself. [...] I grew stubborn. And more demanding of myself.

[...]

– What do you as a photographic artist feel a responsibility for? – I ask the artist.

*– About the things taking place in the world of fine art photography, about our successes and failures. I'm concerned about the inclusion of weak, bland works in photo albums. When we see a major idea presented in a cheap way, it produces the contrary effect."*²⁶

"I would like every one of my works to be truthful, free from considerations of conjuncture. Giving something to contemplate, so that the image stimulates thought and echoes in the senses. I've long-since been attracted by a certain theme: the city of my childhood. And I would like you to be able to enjoy the same special feelings that I did when I was playing around in the yard below the windows of the tall brick house. I still live in such a house today. In general, I'm against all kinds of special themes: the city, the sea, trees... It seems to me that the same thing, the most important thing, can be expressed through any theme. What's most important is that

²⁷ Daugovišs, S. Jaunrades jēga. *Māksla*, Nr. 3, 1974, 49. lpp.

²⁸ Janaitis, G. Zenta Dzividzinska. *Liesma*, Nr. 5(122), 1968, 16. lpp.

²⁹ Epners, A. Klusība. Sarmītes Kviesītes fotogrāfijas. *Dzimtenes Balss*, Nr. 10(1113), 1969, 7. marts, 3. lpp.

³⁰ Rozenbergs, A. Mozaika. *Māksla*, Nr. 1, 1972, 47.–48. lpp.

³¹ Skalbergs, A. Latviešu padomju fotomākslas attīstība. In: *Latvijas fotomāksla: Vēsture un mūsdienas*. Compiled by P. Zeile. Rīga: Liesma, 1985, 168. lpp.

viewer should believe in themselves. The viewer can see my techniques, understand how I achieve one effect or another, but in the end what I really want is to make them sink into contemplation. Contemplation about life. And it's up to me – the artist – to identify that in life about which one should think. Unfortunately, it's not possible to find anything in finished form. You might live to the age 100, 200 or more, but you'd never come across finished material. This is why it's necessary to put in a lot of work."²⁷

Photographer Gunārs Janaitis on artist Zenta Dzividzinska:

*"When Zenta Dzividzinska first took up the camera (during her time at the Riga Secondary School of Applied Art), I wonder if anyone could have guessed that in such a short space of time the younger generation of Latvian photographers would come to include such an unusual and unique style of photography. Nowadays that's an undeniable fact. And, as you can see, most delightful."*²⁸

Film director Ansī Epners on photographer Sarmīte Kviesīte:

*"I would like to write about a woman who has learned to paint with light. Overcoming prejudice against technology. By learning to press the shutter. By learning to see – through technology. And then she has the strength to select one image out of hundreds, and the resolution to crumple up the rest and throw them into the waste paper basket. This is how one of the first female Latvian fine art photographers emerged."*²⁹

On the time of changes since 1969

Photographer Pēteris Vanags:

*"The present situation is very tense: we have abandoned the foundations that supported us during the last decade."*³⁰

Writer Atis Skalbergs:

*"After the success of the middle and late 60s a period of vacillation and insecurity has commenced in Latvian photographic art."*³¹

Short biographies

Bruno Alsiņš (born 1932)

Graduated from the Faculty of Engineering Construction of the Latvian State University (1956) and worked as a building engineer and industrial designer up to 1992, devoting his free time to photography. Joined the Riga Camera Club in 1962. In the 60s participated in exhibitions held by Riga Camera Club and photography exhibitions in the USSR, and since the 80s has also participated in foreign exhibitions.

Through his black and white landscape photography, Bruno Alsiņš created a system of imagery based on a Latvian perception of beauty. By his approach to composition, he conveys an impression of stability, calm and permanence. The motifs – fog, storks, a flowing river, oak trees and meadows – reflect the order and harmony of nature. The Latvian landscapes that appear in several of Bruno Alsiņš' photographs already have a historical significance in addition to their aesthetic value. Such is the series of photographs preserving views of the rock *Staburags* and the adjacent spring *Liepavots*, as well as views of the Rivers *Pērse* and *Daugava*, as they were before construction of the Daugava Hydro-Power Station at *Pļaviņas* and the flooding of these symbolic, legendary sites. (The power station was built in 1961–1965.) These landscape photographs represent the continuation of a visual art tradition that goes back to Latvian painting of the late 19th and early 20th century (Janis Rozentāls (1866–1916), Vilhelms Purvītis (1872–1945) and others). A similar approach to landscape, based on aesthetic harmony, was characteristic of Pictorialist photography, which flourished around the world at that time. Pictorialism was to have an abiding influence on Latvian photography: we find it in the patriotic work of the photographers of Latvia's first period of independence, and in the poetic, idyllic landscapes of Bruno Alsiņš, from the 60s.

The International Federation of Photographic Art (FIAP) has awarded Bruno Alsiņš the distinction *EsFIAP* (*Excellence FIAP for Services Rendered*, 1988).

His most important works of the 1960s include "*Staburags* in Summer" (1961), "*Koknese*, The Castle Ruins" (1962), "*Pērse* Waterfall" (1962), "*The Daugava* by *Liepavots* (Sunset)" (1962) and "*Staburags* in Winter" (1963).

Ilmārs Apkalns (1931–1997)

Graduated from Riga Industrial Polytechnic (1951). Worked as film cameraman (at the Branch Film Laboratory of the Main State Material and Technical Centre, 1967–1994) and photographer (for the publishers *Zinātne*, 1994–1997). Joined the Riga Camera Club in 1962. An active participant in international photography exhibitions, or salons, from 1966 up to the late 1980s.

Ilmārs Apkalns' greatest achievement of the 60s is "*The Road* (*The Dream*)" (1969). With the help of montage, masking and other techniques, he has created a photograph with a laconic, symmetrical composition and a symbolic message (the silhouette of a boy walking on a cobbled surface towards a bright source of light), a work that recalls Egons Spuris' "*Inertia*" (1968). Apkalns' contemporaries admired this graphic, poster-like photograph, and selected it as the image to represent the International Exhibition of 100 Master Photographers (Riga, 1969). It appears on the exhibition poster and the cover of the catalogue. Graphic approaches to expression in black and white photography are also represented in other works by Ilmārs Apkalns from the 60s. By increasing the contrast of the image, he has emphasised the relationships between the black and white fields, the rhythm of the lines, and the structure of objects and their shadows (e.g. "*Thaw*", 1966). Photomontage has also been utilised ("*The First Failed Grade*", 1964; "*Fairy-Tale*", 1969; "*Winter Oak*", 1969). Apkalns also photographed portraits, and became involved in marine photography, a popular theme in the 60s ("*Fisherman*", 1965), as well as racing photography ("*Accident*", 1967; "*Cup for the Brave*", 1968; "*Kart Racing*", 1969).

The International Federation of Photographic Art (FIAP) has awarded Ilmārs Apkalns the distinction *AFIAP* (*Artiste FIAP*, 1975).

His most important works of the 60s include "*The First Failed Grade*" (1964), "*Thaw*" (1966), "*Portrait of a Boy*" (1968), "*The Road* (*The Dream*)" (1969), "*Study of a Lake*" (1969), "*Fairy-Tale*" (1969) and "*Untitled*" (1969).

Leons Balodis (born 1940)

Graduated from the Jūrmala 1st Evening Secondary School (1965). Worked as photographer at the Museum of the History of Medicine (1966–1968) and the History Museum of Latvia (1968–2001). Preeminent photographer of the city of Riga, creating panoramas of the city and capturing individual works of architecture. He has created several photo albums of Riga. Balodis has also participated in the creation of many prestigious photo albums devoted to the history of Latvia and outstanding individuals. Joined the Riga Camera Club in 1966. From 1966 up to the early 1980s actively participated in international photography competitions, or salons. His most accomplished works ("When the Storm Comes...", 1966; "Still Life (Bon Appétit / Onions)", 1967; "Silver Sea", 1967; "Curious Adam (Curiosity)", 1967) have been accepted for exhibition at almost all of the major world exhibitions in the second half of the 60s.

The photographs of Leons Balodis demonstrate classical, clear composition and balanced tonality, and several of his works emphasise dramatic emotion ("Requiem (Arvids Jansons)", 1969). He strives for technical perfection in his photographs. In some cases he has applied photomontage (e. g., "When the Storm Comes..."), but mostly he has relied on direct photography, making deft and creative use of tonality, light and shadow, and composition as his means of expression. In the 60s, Balodis engaged in marine photography, as well as creating expressive portraits, still lifes and nudes with a lyrical atmosphere ("Morning Girl", 1969). In terms of content and composition, his photography shows parallels with the work of Latvian master photographers of the early 20th century, the aesthetics of which, in turn, hark back to Pictorialism. For example, "Old Town (Riga Panorama)" and "Riga in the Mist" (both 1966) recall the Riga views of Mārtiņš Buclers (1866–1944), while the lyrical nude "Morning Girl" (1969) has associations with the atmosphere of the works by Vilis Rīdzenieks (1884–1962) shown at exhibitions in the 1920s and 30s. The extensive collection of photographs of Riga by Leons Balodis bears a distant resemblance to the strivings by Roberts Johansons (1877–1959) to capture the changing face of the city in the 30s.

The International Federation of Photographic Art (FIAP) has awarded Leons Balodis the distinction *AFIAP (Artiste FIAP, 1978)*.

His most important works of the 60s include "When the Storm Comes..." (1966), "Old Town (Riga Panorama)" (1966), "Riga in the Mist" (1966), "Portrait of a Girl" (1967), "Composition" (1967), "Silver Sea" (1967), "Still life (Bon Appétit / Onions)" (1967), "Curious Adam (Curiosity)" (1967), "The Old Sailor" (1968), "Morning Girl" (1969), "Sailor (Portrait of a Sailor)" (1969), "Requiem (Arvids Jansons)" (1969) and "As in the Days of Old" (1969).

Gunārs Binde (born 1933)

Graduated from Priekulji Technical School of Agricultural Mechanisation (1957) and completed a correspondence course of the Press Photography School of the Moscow Central House of Journalists (1961–1963). Taught photography at the Riga Secondary School of Applied Arts (1964–1975). Joined the Riga Camera Club in 1964. Held regular solo exhibitions since 1959, and was an active participant in international photography exhibitions from 1964 onwards. Worked as lighting designer at Valmiera Drama Theatre (1961–1962) and the Youth Theatre in Riga (1962–1963). Created documentary films utilising dynamic montage of black and white photos, such as "Hello, Moscow!" (1966, in collaboration with Arnolds Plaudis and Sarmīte Kviesīte), "Hands" (1967) and "Salute" (1975). Created the newsreel "Art" (1966, No. 4, on the international exhibition *Interpress-Foto 66* in Riga, 1967) and took part in making the documentary films "Valmiera Girls" (1970), "I have been, I am, I will be" (1974) and "Mirror of Thirst" (1976).

In the first half of the 60s Gunārs Binde quickly gained recognition in the USSR and internationally for his "Psychological Portrait" (1962), the series of staged photographs "The Wall" (1964), the dramatic and expressive "Portrait (Eduards Smiļģis)" (1965) and several nudes. In the course of artistic collaboration with artist and scenographer Arnolds Plaudis he developed an original method of staged photography, for which there are no direct

analogies in world photographic art of the 60s. The photographer's ideas are realised through a synthesis of theatrical and acting elements, along with aesthetic principles borrowed from film, so that we may draw distant parallels with well-known movements in the world at that time, such as Italian Neorealism and the French New Wave. A significant concept in the art of Gunārs Binde is that of the "artistic image in photography": distinguished from the simple recording of facts, it expresses a philosophical or symbolic meaning intended by the photographer.

The International Federation of Photographic Art (FIAP) has awarded Gunārs Binde the distinctions *AFIAP (Artiste FIAP, 1975)* and *EFIAP (Excellence FIAP, 1988)*.

His most important works of the 60s include "Psychological Portrait" (1962), "Nude" (1963), "The Wall" (1964), "Portrait (Eduards Smilģis)" (1965), "Nude" (1965), "The Sea (Bathing)" (1965), "The Gate" (1965), "Compassion (Pauper's Princess I / My Doll)" (1965), "Secret Rendezvous" (1966) and "Nude" (1967).

Zenta Dzividzinska (born 1944)

Graduated from Riga Secondary School of Applied Arts as a master artist (1966). Attended the photography lessons of Gunārs Binde at the Riga Secondary School of Applied Arts (together with classmate Sarmīte Kviesīte). Under the influence of her teacher Kārlis Sūniņš, she developed an interest and comprehension of avant-garde forms of artistic expression. She continued her education in the preparatory course of the Latvian SSR State Academy of Art (1965–1967). From 1967 to 1993 she was a creative artist at the *Māksla* company. In the 70s she was mainly involved in professional applied graphic design, utilising a variety of photographic techniques (in collaboration with photographer Valters Jānis Ezeriņš). She participated in applied graphic design and poster exhibitions in Riga and Moscow (1971–1976). Since the early 90s she has designed several art exhibitions, and has worked as a book artist and photography editor. Joined the Riga Camera Club in 1965. Also in 1965 she held her first solo exhibition *Riga Pantomime* in the bookshop *Mākslas grāmata*. From 1968 up to 1972 she participated in international photography exhibitions, or salons.

In the 60s Zenta Dzividzinska became known for her images of women, atypical for Latvian photographic art ("Alone", 1967; "Self-Portrait", 1968 etc.). The artist's personal style in photography stood out against the predominant 'male perspective'. (She points out: "In the mid-60s, Sarmīte Kviesīte and I were the only young female artists in a company of men.") Zenta Dzividzinska has experimented with the creative possibilities of photogram, photomontage and optical distortion, and has tried out the techniques of staged photography. In this period she created her *Riga Pantomime* series (1964–1966), consisting of black and white, partially abstract, expressive photographs. Since the early 60s Zenta Dzividzinska has also been creating a collection of documentary photographs under the title "House by a River", recording snapshots of everyday life on a farm. The works from the 60s in this collection exhibit non-traditional framing, and stand out in terms of their unusual composition, the choice of themes significant for a feminist and gender studies perspective, and the depictions of women. Some of the photographs in this series were first published and exhibited only in the late 1990s and the first decade of the 21st century.

Her most important works of the 60s include: "Break" (1965), the series *Riga Pantomime* (1964–1966), "Self-Portrait" (photogram in collaboration with Gunārs Binde, 1964–1965), untitled works from the series "House by a River" (no 1964), "Alone" (1967), "Everything Passes" (1966–1967), "Woman and Man" (1968), "Strawberry Field" (1968), "Self-Portrait" (1968), the series "Stone Women" (1968) and "Untitled" (1969).

Valters Jānis Ezeriņš (born 1938)

Graduated from the Riga Technical College of Building (1957) and the Faculty of Journalism of the People's University of the Central Polygraphy Club (1960–1962). One of the founders of Riga Camera Club (1962). He designed the camera club's first exhibitions, as well as the posters and other publicity materials (1962–1966). Since 1963 has been a creative and productive figure in design and advertising photography, becoming the leading professional in this field and introducing new means of expression into design (large format photographs for shop windows and exhibitions, large format colour transparencies, etc.). From 1968 he worked at the Special Office of Artistic Design, Projects and Technology of the Latvian SSR Ministry of Light Industry. He designed the Latvian SSR pavilions for industrial and trade exhibitions of the USSR in London (1968), Paris (1970), Hannover (1976), Kathmandu (1978), Plovdiv (1980), Kobe (1982), Budapest (1982), Basel (1985), Lisbon (1986) and Rostock (1987).

In his design work and art, Valters Jānis Ezeriņš has utilised black and white as well as colour solarisation and isohelia, and has experimented with the possibilities of photogram and crystallography in a search for graphically expressive, laconic visual images. A pioneer of the solarisation technique, he describes his work "Birch Grove" (1964) as "the first exhibited solarisation in post-war Latvian exhibitions". This artistically and technically successful application by Valters Jānis Ezeriņš served as an example for many members of Riga Camera Club, and so in the second half of the 60s solarisation became one of the darkroom techniques most commonly represented at photography exhibitions.

His most important works of the 60s include: "Roofs of Old Riga" (1963–1966), "Birch Grove" (1964), crystallography photos (1964–1968), "Fishing Harbour" (1965–1968), "Fishermen at Rest" (1964–1968) and a large format panorama of Riga – a solarised photographic installation created for the Latvian SSR pavilion as part of the Soviet industrial exhibitions (London, 1968).

Jānis Gleizds (1924–2010)

Graduated from Rēzekne Technical School (1943), attended lectures at the Janis Rozentāls Riga Secondary School of Art (1950) and completed courses in photography held by the *Māksla* company (1952). Worked as photographer at the Latvian Scientific Research Institute of Traumatology and Orthopaedics (1952–1994). Joined the Riga Camera Club in 1962. Participated in the exhibitions of the Riga Camera Club and international photography exhibitions, or salons, from the mid-60s.

In the late 50s and early 60s the photographs of Jānis Gleizds were devoted to scientific, and in particular medical subjects (e.g., "An Experienced Surgeon Can Operate Successfully in the Dark", 1957; "Lecture (The Anthropologist Professor M. Gerasimov)", 1965). He became a passionate photographer of racing events (for example, "Champions", 1965) and created a string of traditional portraits and allegorical images (e.g., "The Heavy Cross", 1966). In the mid-60s Jānis Gleizds also used photogram technique ("Dance", 1964; "Speed", 1965), and applied scientific technology in the service of art ("From the Micro-World", 1969). In particular, Gleizds cultivated the technique of isohelia, creating images from two tones, and produced portraits in this technique (e.g., "Portrait of Woodcarver A. Bērnieks", 1967; "Portrait of Artist V. Kalnroze", 1967), as well as rural and urban scenes ("Landscape II", 1967; "Housing District", 1967) and nudes ("Nude", 1967). Jānis Gleizds' original style of nude photography also involves the use of 'monocle' lenses, giving soft images with slightly blurred contours. These works create associations with the work of the late 19th and early 20th century Pictorialists, who strove to create photographs resembling drawings, watercolours or graphic art. The 'monocle' lens gives works the atmosphere of a vision or romantic dream, often conjuring up an idealised, idyllic female image against the background of a garden of paradise. The works testify to a typical 'male perspective', where the female image possesses no marks of individuality or persona (the model's face often being covered or in shadow).

The International Federation of Photographic Art (FIAP) has awarded Jānis Gleizds the distinctions *AFIAP* (*Artiste FIAP*, 1979) and *EFIAP* (*Excellence FIAP*, 1988).

His most important works of the 60s include: "Idyll" (1964), "Dance" (1964), "Champions" (1965), "Landscape II" (1967), "Autumn I (Still Life)" (1967), "Nude" (1967), "Housing District" (1967), "From the Micro-World" (1969), "Nude I" (1968–1969).

Gunārs Janaitis (born 1934)

Studied at the Faculty of Philology of the Latvian State University (1961–1966). Joined the Riga Camera Club in 1962. Regularly took part in exhibitions of Riga Camera Club and other exhibitions in Riga. His professional activities relate to press photography in the field of culture: he was employed as photo correspondent and head of the illustration department of the newspaper *Literatūra un Māksla* ("Literature and Art", 1967–1993).

Gunārs Janaitis has created a large number of high-quality, creative portraits of the most popular cultural figures of the time. In parallel with portraits, he has also exhibited genre scenes ("Man and Woman (Two)", 1967), still lifes ("Candle Goes Out...", 1966; "Almonds", 1969) and reportage-style photographs ("Bitterness", 1964).

In the 60s, Gunārs Janaitis was involved in promoting photographic art in Latvia, encouraging discussion and educating the public, acquainting people with the works of contemporary photographers through his publications, reviewing exhibitions and giving practical advice. In the magazine *Liesma* (1968, No. 3 – 1969, No. 11), also edited by Gunārs Janaitis: "The *Liesma* photo exhibition", in which he introduced the work of various photographers. In the 70s Gunārs Janaitis continued to publish articles in the newspaper *Literatūra un Māksla*, and the magazines *Liesma* and *Māksla*. Along with contributions by the photography critics Sergejs Daugovišs, Andris Rozenbergs, Atis Skalbergs and Ivars Strautmanis, the articles by Janaitis helped give the general public and the relatively conservative arts professionals an idea of the possibilities of photography as art. Gunārs Janaitis arranged the visual material presented in the volume "Latvian photographic art. History and the present day", published in 1985, and contributed the article "Photographic societies and their role in the development of photographic art".

His most important works of the 60s include: "Amen!" (1962), "Short Story" (1965), "Candle Goes Out..." (1966) and "Actress (Proud Woman. Marina, Actress of Chelyabinsk Puppet Theatre)" (1966).

Jānis Kreicbergs (1939–2011)

Graduated from Sloka 1st Evening Secondary School (1960). Continued his education at a young correspondents' seminar organised by the newspaper *Padomju Jaunatne* (1959). Finished a correspondence course held by the Press Photography School of the Moscow Central House of Journalists (1961–1963) and trained in a correspondence course of the Famous Photographers School (Westport, Connecticut, USA, 1967). Joined the Riga Camera Club in 1964. In 1968 became a photo correspondent for the Latvian Society for Friendship and Cultural Contacts and established a Fine Art Photography Section at the society. From 1973 up to 1980 worked at the magazine *Rīgas Modes* ("Riga Fashion").

Involvement in the Fine Art Photography Section of the Latvian Society for Friendship and Cultural Contacts gave Jānis Kreicbergs the chance to organise the first trips and photographic exhibitions outside the USSR, and to hold major international exhibitions in Riga in the late 60s ("The Woman in International Photographic art", 1968; the International Exhibition of 100 Master Photographers, 1969). In the period from 1964 up to the mid-70s works by Jānis Kreicbergs were shown at exhibitions in Latvia, at international photographic salons and other exhibitions abroad (including the 1966 and 1967 exhibitions of the "World Press Photo" photojournalism competition). In the 70s, Jānis Kreicbergs introduced an original style of fashion photography in the magazine *Rīgas Modes*, which was popular in the USSR as a relatively Western-style publication. His informal, spontaneous method of photography

(resembling reportage), holding photo sessions in a natural or urban setting, and a light touch of eroticism all went together to create an atmosphere of relative freedom of expression. Jānis Kreicbergs' activities at *Rīgas Modes* and his travels outside the USSR, which were followed by popular travel photography exhibitions in Riga, gave Jānis Kreicbergs an image in Latvian photography resembling that of British photographer David Bailey, the prototype for the main protagonist of Michelangelo Antonioni's film "Blow-Up" (1966).

Jānis Kreicbergs' photographs from the 60s show a diversity of motifs: marine photography, keenly-observed scenes in the street photography genre, documentation of the everyday reality of Soviet life, dramatic and serious portraits and the search for a carefree, glamorous Western-style female image (with a humorous or erotic mood).

The International Federation of Photographic Art (FIAP) has awarded Jānis Kreicbergs the distinction *AFIAP (Artiste FIAP, 1977)*.

His most important works of the 60s include: "Mary in Mourning" (1963), "The Old Window (Girl from Plienčiemis)" (1963), "Portrait (Ženija)" (1964), "Surprise" (1964), "After the Storm" (1965), "Zenta" (1966), "Night Flight" (1966), "Night at Sea" (1965), "When Bacchus Walks" (1967), "Krakow" (1968) and "Bride" (1968).

Sarmīte Kviesīte (born 1946)

She finished the Riga Secondary School of Applied Arts (1965), where she attended photography lessons taught by Gunārs Binde (together with class-mate Zenta Dzividzinska).

Influenced by photographic artist Gunārs Binde and by scenographer and artist Arnolds Plaudis, she turned to photographic art. She collaborated with Gunārs Binde and Arnolds Plaudis on the documentary photofilms "Hello, Moscow!" (1966) and "Hands" (1967). She was employed at Riga Film Studio. She joined the Riga Camera Club in 1965, and participated in exhibitions held by the club from 1966 onwards. From 1965 up to 1972 she participated in international exhibitions or salons of photographic art.

During the 1960s she worked in the genres of the portrait and nude, as well as documentary photography (including scenes of everyday life for the photofilms "Hello, Moscow!" and "Hands").

From 1972 until 1979 Sarmīte Kviesīte photographed cultural monuments of Latvia for the needs of the Museums and Cultural Monuments Scientific Research Council of the Latvian SSR Ministry of Culture and the Board of Architecture. After 1979 she turned to crafts, working for the *Dailrade* company and making amber jewellery based on ethnographic examples. In the late 80s she mastered the working of silver and other materials, and continued her work at the Kalvis Studio of Folk Applied Art.

Her most important work from the 1960s includes: "Excellent Pupil" (1966), "Girl on a Swing" (1966), "Portrait of a Child" (1966), "Grandma" (1966), "Nude" (1968) and "Self-Portrait" (1968).

Egons Spuris (1931–1990)

Graduated from Riga Electro-Mechanical Technical School (1952), studied at the Mikhail Bonch-Bruевич Leningrad Institute of Communications Electronics (1956–1959), graduated from the Extra-Mural Studies Department of the Faculty of Radio and Communications of Riga Polytechnical Institute (1962). Joined the Riga Camera Club in 1962. In 1968 became chief artist of the Fine Art Photography Section of the Latvian Society for Friendship and Cultural Contacts. From 1967 up to the mid-70s he participated in international photography exhibitions, or salons.

The work of Egons Spuris from the 60s is characterised by laconic composition and emphasised contrast, and his works stand out by their graphic visual language and the avoidance of any direct, literary subject (e.g., "Expression", 1966). This laconic form of expression even approaches the kind of abstraction exhibited by Western Modernist

photographers of the first half of the 20th century (e.g., the series "Vibrations", 1967–1972). Striving to express a subjective view of the world and inner tension through his photography, Spuris uses photomontage and other techniques. A characteristic example is one of the central works by Egons Spuris in this period, "Inertia" (1968), which combines a number of darkroom techniques. Egons Spuris also designed the decoration of the Jūrmala café Joma (1968–1969, together with photographers Leons Briedis and Pēteris Vanags), using large-format solarised black and white photographs. This project is also mentioned in an article by Egons Spuris and artist Valdis Celms "The possibilities and tasks of design photography" in the magazine *Māksla* (1971, No. 2). Regarded as Egons Spuris' most significant achievement is his extensive series "In the 19th and early 20th century proletarian districts of Riga", which the photographer worked on from the early 70s up to the end of his life. At the beginning of the 21st century this series was included in the Latvian Cultural Canon.

The International Federation of Photographic Art (FIAP) has awarded Egons Spuris the distinction AFIAP (Artiste FIAP, 1975).

His most important works of the 60s include: "Expression" (1966)", "Inertia" (1968), "Boys of the Fishing Village" (1968), "Mārtiņš" (1968), the series "Pechori Monastery" (1968) and the series "Vibrations" (1967–1972).

Pēteris Vanags (born 1941)

Graduated from the Department of Sculpture of the Riga Secondary School of Applied Arts (1962). Joined the Riga Camera Club in 1964. From the mid-60s up to the mid-70s was an active participant in the camera club's exhibitions, as well as international photography exhibitions outside the USSR. Worked as a photographer and photo lab technician. He participated in the creation of the legendary decoration of the Jūrmala café *Joma*, utilising large-format solarised photographs (1968–1969, together with photographers Leons Balodis and Egons Spuris).

Pēteris Vanags not only created photographs as independent works, which was the generally accepted practice in this decade, but also created series on particular themes or particular subjects. His individual style can be related to rational, analytical observation in the tradition of direct photography (e.g., studying the texture of stone in the series "Why should I meet you?", 1968–1969), and to the creative application of various darkroom techniques in black and white photography, such as the Sabattier effect, toning and relief (a copy of two superimposed images, negative and positive). Several works, especially those in the series "Why should I meet you?", reveal a move away from literary subjects or symbolic motifs to a restrained, minimalistic, almost abstract form of expression in black and white photography. In the 70s Pēteris Vanags created a string of works in which the photographic material has been utilised in order to produce an almost completely abstract, ornamental pattern (the series "In the Garden", 1977–1978). Also created at this time was the series "Untitled", where the system of images and the techniques utilised (two superimposed images) harks back to the creative approaches of the Surrealists between the wars.

His most important works of the 60s include: the triptych "Antiquity" (1964), "Silence, or the Calm of the Departing Winter" (1964), "Lifetime (Traces of a Century)" (1964), "To the Sea Within the Sea" (1968–1969) and the series "Why Should I Meet You?" (1968).

Izstādes Latvijā (izlase) Exhibitions in Latvia (a selection)

Izstāžu sarakstā iekļautas fotoizstādes, kas notika Rīgā no 1962. līdz 1969. gadam. Ziņas apkopotas pēc Rīgas fotokluba izstāžu katalogiem, kā arī lielāko starptautisko fotoizstāžu katalogiem. Norādot izstādes norises vietu, saglabāts katalogā minētais nosaukums. Par Rīgas fotokluba nosaukumu variācijām sk. 25. lpp.

The list of exhibitions includes photography exhibitions held in Riga between 1962 and 1969. The information has been compiled from exhibition catalogues of the Riga Camera Club and catalogues of major international photography exhibitions. The name of the exhibition venue is given as in the catalogue. On the different versions of the name of the Riga Camera Club, see p. 22.

1962



Tikai dažus mēnešus pēc Rīgas fotokluba (Rīgas foto amatieru kluba) nodibināšanas tiek atklāta tā 1. izstāde (5.–13. maijs)
The Riga Camera Club (Riga Amateur Photography Club) held its 1st exhibition only a few months after being established (5–13 May)



Rudenī notiek jau Rīgas fotokluba 2. izstāde
The Riga Camera Club's 2nd exhibition took place that same autumn

1963



Rīgas fotokluba 3. izstāde (Rīgas foto amatieru kluba 3. fotomākslas izstāde). Kataloga ievadrakstā atgādināts: "Savā ikdienā mēs esam ekonomisti un strādnieki, arhitekti un dārznieki, šoferi un zinātnieki. Šeit – tāpat kā Tu – mākslas mīļotāji"
3rd exhibition of the Riga Camera Club (3rd Exhibition of Photographic Art by the Riga Amateur Photography Club). The introduction to the catalogue includes the reminder: "In our ordinary lives, we're economists and workers, architects and gardeners, drivers and scientists. Here, just like you, we're art lovers"

1964



Rīgas fotokluba 4. izstāde
4th exhibition of the Riga Camera Club

1965



Rīgas fotokluba 5. izstāde. Uz izstādes kataloga vāka – fragments no Valtera Jāņa Ezeriņa fotodarba "Birztaliņa" (1964)
5th exhibition of the Riga Camera Club. The cover of the exhibition catalogue shows a detail of the photograph "Birch Grove" by Valters Jānis Ezeriņš (1964)

1966



Rīgas fotokluba 6. izstāde (14. maijs – 5. jūnijs). Izstādes kataloga vāka noformējumam izmantots fragments no Jāzepa Ozoliņa fotodarba "Vecrīgas etide" (1965–1966)
6th exhibition of the Riga Camera Club (14 May – 5 June). The cover of the exhibition catalogue shows a detail of the photograph "Study of Old Riga" by Jāzeps Ozoliņš (1965–1966)

1967



Starptautiskā fotoizstāde "Interpress-Foto 66" Rīgā, Latvijas PSR Valsts mākslas muzejā (21. februāris – 20. marts). 1966. gadā Maskavā atklātās izstādes ceļojošā versija. Rīgas izstādei izdots atsevišķs katalogs, kurā nav atrodami Maskavas izstādē eksponētie Leona Baloža un Jāņa Kreicberga darbi, toties Latvijas fotogrāfiju pārstāv Gunārs Binde ("Portrets") un Vladimirs Gailis ("Fotoizstādē") The international photography exhibition *Interpress-Foto 66* at the Latvian SSR State Museum of Art in Riga (21 February – 20 March). This was the travelling version of the exhibition that opened in Moscow in 1966. A separate catalogue was published for the exhibition as shown in Riga, which does not contain works by Leons Balodis and Jānis Kreicbergs that had been shown in the Moscow exhibition. Instead, Latvian photography is represented by Gunārs Binde ("Portrait") and Vladimirs Gailis ("At a Photography Exhibition")



Rīgas fotokluba 7. izstāde (aprīlis). Katalogā minēts jauns kluba nosaukums: līdz šim lietotā "Rīgas foto amatieru klubs" vietā – "Rīgas foto klubs" 7th exhibition of the Riga Camera Club (in April). The

catalogue gives the new name of the club: instead of the name "Riga Amateur Photography Club", it is now the "Riga Camera Club"

1968



Baltijas padomju republiku fotomākslas izstāde "Dzintarzeme" Rīgā, Latvijas PSR Valsts mākslas muzejā (19. janvāris – 18. februāris). Līdz ar šo izstādi tika dibināta Baltijas republiku fotomākslas biennāle. Nākamā izstāde notika Viļņā (1970) The *Dzintarzeme (Amberland)* exhibition of photographic art from the Soviet Baltic Republics at the Latvian SSR State Museum of Art in Riga (19 January – 18 February). This exhibition marked the beginning of the Baltic Republics Biennial of Photographic Art. The next biennial exhibition was held in Vilnius (1970)



Fotogrāfa Jāņa Kreicberga organizētā izstāde "Sieviete starptautiskajā fotomākslā" Rīgā, Latvijas PSR Aizrobežu mākslas muzejā (marts) The exhibition *The Woman in International Photographic Art*, held in Riga at the Latvian SSR Museum of Foreign Art and organised by Jānis Kreicbergs (March)

1969



Fotogrāfa Jāņa Kreicberga organizētā "Starptautiska 100 fotomeistaru izstāde" Rīgā, Latvijas PSR Aizrobežu mākslas muzejā (februāris–aprīlis). Izstādes kataloga vāka noformējumam izmantots fragments no Ilmāra Apkalna fotodarba "Ceļš" (1969) The International Exhibition of 100 Master Photographers, held in Riga at the Latvian SSR Museum of Foreign Art (February–April), and organised by photographer Jānis Kreicbergs. The cover of the exhibition catalogue shows a detail from the photograph "Road" by Ilmārs Apkalns (1969)



Rīgas fotokluba 8. izstāde Rīgā, Latvijas PSR Aizrobežu mākslas muzejā (jūlijs–augusts). Pirmo reizi Rīgas fotokluba ikgadējā izstāde ārpus fotokluba telpām – sešās muzeja zālēs 8th exhibition of the Riga Camera Club, held in Riga at the Latvian SSR Museum of Foreign Art (July–August). For the first time the Riga Camera Club's annual exhibition was taking place outside of the premises of the camera club – displayed in six museum exhibition rooms



Rīgas fotokluba 9. izstāde. Izstādes kataloga vāka noformējumam izmantota Leona Baloža fotogrāfija 9th exhibition of the Riga Camera Club. The cover of the exhibition catalogue shows a photograph by Leons Balodis

Izstādes pasaulē (izlase) World exhibitions (a selection)

Ziņas par Latvijas fotogrāfu piedalīšanos starptautiskās fotomākslas izstādēs un salonos iegūtas no izstāžu katalogiem vai citām dokumentālām liecībām par darba eksponēšanu (sertifikāts par dalību izstādē u. c.).

Sarakstā izmantoti materiāli no fotogrāfu privātarhīviem (Gunārs Binde, Zenta Dzividzinska, Jānis Kreicbergs, Pēteris Vanags), Leona Baloža izstāžu katalogu kolekcijas (Rīgas vēstures un kuģniecības muzeja krājumā), kā arī no Latvijas Fotogrāfijas muzeja bibliotēkas un Rīgas fotokluba kolekcijas.

Norādot izstādes norises vietu, saglabāts izstādes laikā esošais nosaukums.

Zem izstādes nosaukuma iekavās minēti Latvijas fotogrāfi, kuru darbu eksponēšanu izstādē apliecina dalībnieku saraksts katalogā.

Kartē atzīmētie numuri atbilst izstāžu secībai sarakstā (88.–98. lpp.)

Information about the participation of Latvian photographers in international photography exhibitions, or salons, has been obtained from exhibition catalogues and other documentary sources confirming that work was exhibited (such as a certificate of participation in the exhibition).

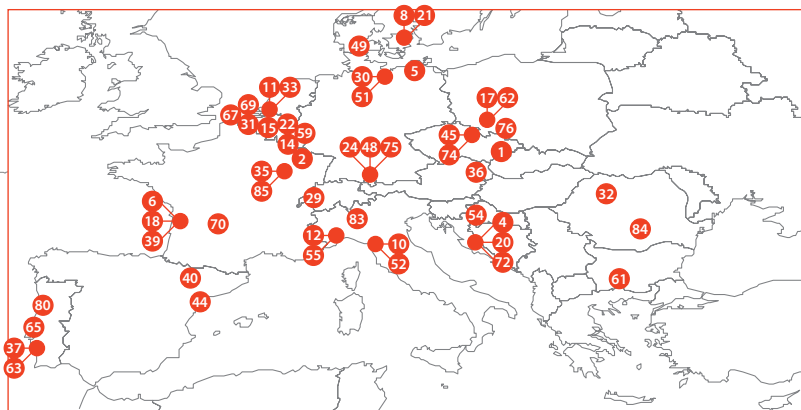
The list has been compiled using material from the private archives of photographers (Gunārs Binde, Zenta Dzividzinska, Jānis Kreicbergs and Pēteris Vanags), Leons Balodis' collection of exhibition catalogues (held at the Museum of the History of Riga and Navigation), the library of the Latvian Museum of Photography and the collection of the Riga Camera Club.

The name of the country is given as it was at the time of the exhibition.

Given in brackets below the title of the exhibition are the names of the Latvian photographers whose work was shown at the exhibition, as attested by the list of participants in the exhibition catalogue.

The numerical order of the exhibitions in the list (p. 88–98) corresponds to the numbers in the map





1964



1

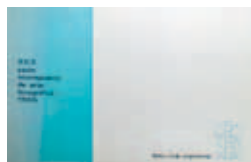
2. starptautiskā fotoklubu izstāde (II. Mezinárodní přehlídka fotoklubů). Vsetín, Čehoslovākija
2nd International Camera Club Exhibition (II. Mezinárodní přehlídka fotoklubů). Vsetín, Czechoslovakia
(Gunārs Binde, Valters Jānis Ezeriņš)

1965



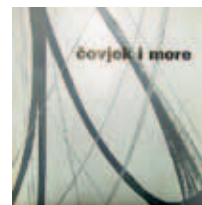
2

1. starptautiskais fotomākslas salons (1er Salon international d'art photographique). Epīnāla, Francija
1st International Salon of Photographic Art (1er Salon international d'art photographique). Épinal, France
(Jānis Kreicbergs)



3

29. starptautiskais fotomākslas salons (XXIX Salón Internacional de Arte Fotográfico). Buenosaires, Argentīna
29th International Salon of Photographic Art (XXIX Salón Internacional de Arte Fotográfico). Buenos Aires, Argentina
(Gunārs Binde, Gunārs Janaitis, Sarmīte Kviesīte)



4

“Cīlvēks un jūra”.
4. starptautiskā fotogrāfijas biennāle (Čovjek i more. 4. Međunarodni biennale fotografije). Zadar, Dienvidslāvija
Man and the Sea. 4th International Biennial of Photography (Čovjek i more. 4. Međunarodni biennale fotografije). Zadar, Yugoslavia
(Gunārs Janaitis)

1966



5

7. starptautiskā Baltijas jūras valstu fotoizstāde (VII. Internationale Fotoschau der Ostseeländer). Rostoka, Vācijas Demokrātiskā Republika
7th International Photographic Exhibition of the Baltic Sea States (VII. Internationale Fotoschau der Ostseeländer). Rostock, German Democratic Republic
(Ilmārs Apkalns, Leons Balodis, Vladimirs Filatovs (Vladimir Filatov), Vladimirs Gailis, Jānis Gleizds, Filips Izraelsons (Filip Izraelson), Juris Poišs, Bonifācijs Tīkuss)



6

16. starptautiskais fotomākslas salons (16e salon international d'art photographique). Bordo, Francija
16th International Salon of Photographic Art (16e salon international d'art photographique). Bordeaux, France
(Leons Balodis, Gunārs Binde, Jānis Kreicbergs)



7

18. pasaules fotomākslas izstāde (XVIII Exposição mundial de arte fotográfica). Niteroja, Riodežaneiro štats, Brazīlija
18th World Exhibition of Photographic Art (XVIII Exposição mundial de arte fotográfica). Niterói, Rio de Janeiro State, Brazil
(Leons Balodis, Jānis Kreicbergs)



8

“Amager Foto 66”.
1. starptautiskā fotomākslas izstāde. Kopenhāgena, Dānija
Amager Foto 66. 1st International Fine Art Photography Exhibition. Copenhagen, Denmark
(Gunārs Binde, Jānis Kreicbergs)



9
Honkongas Ķīniešu fotogrāfu biedrības 7. starptautiskais gleznieciskās fotogrāfijas salons (7th CPA International Salon of Pictorial Photography). Honkonga
7th Chinese Photography Association International Salon of Pictorial Photography. Hong Kong
(Jānis Kreicbergs)



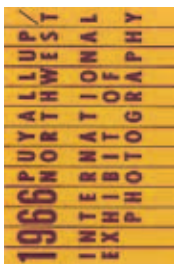
10
"Premio "Michelangelo 1966". 1. starptautiskā fotogrāfiju izstāde (Prima edizione internazionale della mostra fotografica). Marīna di Pjetrasanta, Lukas province, Toskāna, Itālija
Premio "Michelangelo 1966". 1st International Photography Exhibition (Prima edizione internazionale della mostra fotografica). Marina di Pietrasanta, Lucca Province, Tuscany, Italy
(Leons Balodis)



11
"World Press Photo 1966". Konkursa izstāde. Hāga, Nīderlande
World Press Photo 1966. Competition exhibition. The Hague, Netherlands
(Jānis Kreicbergs)



12
"Zelta kamera". 1. pasaules fotomākslas biennāle (La Camera D'Oro. 1^a Biennale dell'arte fotografica mondiale). Mondovi, Itālija
The Golden Camera. 1st World Biennial of Photographic Art (La Camera D'Oro. 1^a Biennale dell'arte fotografica mondiale). Mondovi, Italy
(Leons Balodis, Jānis Kreicbergs)

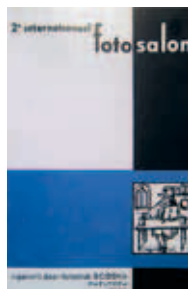


13
Ziemeļrietumu Starptautiskā fotogrāfijas izstāde (Northwest International Exhibition of Photography). Pjūelapa, Vašingtonas štats, ASV
Northwest International Exhibition of Photography. Puyallup, Washington State, USA
(Leons Balodis, Jānis Kreicbergs)

1967



14
1. starptautiskais fotomākslas salons (Premier salon international d'art photographique). Reimsa, Francija
1st International Salon of Photographic Art (Premier salon international d'art photographique). Rheims, France
(Leons Balodis, Jānis Kreicbergs)



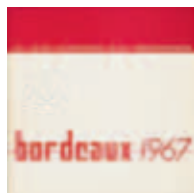
15
2. starptautiskais fotogrāfijas salons (2^e Internationaal Fotosalon). Zvevegema, Beļģija
2nd International Salon of Photography (2^e Internationaal Fotosalon). Zwevegem, Belgium
(Leons Balodis, Gunārs Binde)



16
5. starptautiskais fotogrāfijas salons (5th International Salon of Photography). Honkonga.
5th International Salon of Photography. Hong Kong
(Leons Balodis, Gunārs Binde)



- 17
5. starptautiskais mākslas fotogrāfijas salons (*V Międzynarodowy Salon Fotografii Artystycznej*). Katowice, Polija
5th International Salon of Fine Art Photography (*V Międzynarodowy Salon Fotografii Artystycznej*). Katowice, Poland
(Leons Balodis, Gunārs Binde, Jānis Kreicbergs, Jānis Mūrnieks, Jāzeps Ozoliņš)



- 18
17. starptautiskais fotomākslas salons (*17e salon international d'art photographique*). Bordo, Francija
17th International Salon of Photographic Art (*17e salon international d'art photographique*). Bordeaux, France
(Ilmārs Apkalns, Gunārs Binde, Jānis Kreicbergs, Jāzeps Ozoliņš)



- 19
Bostonas 35. starptautiskā fotogrāfijas izstāde (*35th Boston International Exhibition of Photography*). Bostona, ASV
35th Boston International Exhibition of Photography.
Boston, USA
(Leons Balodis)



- 20
"Cilvēks un jūra".
5. starptautiskā fotogrāfijas biennāle (*Čovjek i more*). 5. Međunarodni biennale fotografije). Zadara, Dienvidslāvija
Man and the Sea. 5th International Biennial of Photography (*Čovjek i more*). 5. Međunarodni biennale fotografije). Zadar, Yugoslavia
(Gunārs Binde, Valters Jānis Ezeriņš, Jānis Kreicbergs, Jāzeps Ozoliņš, Pēteris Vanags)



- 21
"Den XVI". Starptautiskā fotomākslas izstāde (*Internationale udstilling af fotografisk kunst*). Šarlottenborga, Dānija
Den XVI. International Exhibition of Photographic Art (*Internationale udstilling af fotografisk kunst*). Charlottenburg, Denmark
(Leons Balodis)



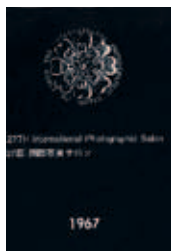
- 22
Eiropas 2. fotomākslas biennāle (*2e Biennale Européenne d'Art Photographique*). Nivele, Beļģija
2nd European Biennial of Photographic Art (*2e Biennale Européenne d'Art Photographique*). Nivelles, Belgium
(Leons Balodis, Gunārs Binde)



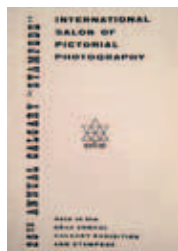
- 23
Fotogrāfu biedrības 8. starptautiskais fotogrāfijas salons (*8th A.O.P. International Salon of Photography*). Kalkuta, Indija
8th AOP International Salon of Photography. Calcutta, India
(Leons Balodis)



- 24
Heršingas Starptautiskā fotonedēļa (*Internationale Herrschinger Fotowoch*). Heršinga, Vācijas Federatīvā Republika
International Herrschinger Photography Week (*Internationale Herrschinger Fotowoch*). Herrsching, Federal Republic of Germany
(Leons Balodis, Gunārs Binde, Jānis Kreicbergs)



25
Japānas 27. starptautiskais fotogrāfijas salons (27th International Photographic Salon of Japan). Tokija, Japāna
27th International Photographic Salon of Japan. Tokyo, Japan
(Leons Balodis, Gunārs Binde, Jānis Kreicbergs)



26
Kalgari 25. ikgadējā festivāla "Stampede" Starptautiskais gleznieciskās fotogrāfijas salons (25th Annual Calgary "Stampede" International Salon of Pictorial Photography). Kalgari, Kanāda
International Salon of Pictorial Photography of the 25th Annual Calgary Stampede Festival. Calgary, Canada
(Leons Balodis, Egons Spuris)



27
Kamēliju galvaspilsētas 1. starptautiskā fotogrāfiju izstāde (1st Camellia Capital International Photographic Exhibition). Sakramento, Kalifornijas štats, ASV
1st Camellia Capital International Photographic Exhibition. Sacramento, California, ASV
(Leons Balodis, Gunārs Binde)



28
Marejbridžas fotokluba Dienvidaustrālijas 10. ikgadējā starptautiskā fotogrāfijas izstāde (Murray Bridge Camera club South Australia 10th Annual International Exhibition of Photography). Marejbridža, Austrālija
Murray Bridge Camera Club South Australia 10th Annual International Exhibition of Photography. Murray Bridge, Australia
(Leons Balodis, Gunārs Binde, Jānis Kreicbergs)



29
"Photeurop 67". Beļģijas, Francijas, Lielbritānijas, Šveices fotokluba rīkota starptautiska izstāde. Lozanna, Šveice
Photeurop 67. International exhibition held by the camera clubs of Belgium, France, Britain and Switzerland. Lausanne, Switzerland
(Leons Balodis, Gunārs Binde)



30
Plēnes 7. starptautiskā fotonedēja (7. Internationale Plöner Fotowoch). Plēne, Vācijas Federatīvā Republika
7th International Plön Photography Week (7. Internationale Plöner Fotowoch). Plön, Federal Republic of Germany
(Leons Balodis, Gunārs Binde, Jānis Kreicbergs)



31
Prinča Alberta 25. starptautiskais salons (XXVe salon international Albert 1^{er}). Šarluā, Beļģija
25th Prince Albert I International Salon (XXV^e salon international Albert 1^{er}). Charleroi, Belgium
(Leons Balodis, Gunārs Binde, Jānis Kreicbergs)



32
Rumānijas Sociālistiskās Republikas 6. starptautiskais fotomākslas salons (Al 6-lea Salon Internațional de Artă Fotografică al Republicii Socialiste România). Kluža, Rumānija
6th International Photographic Art Salon of the Socialist Republic of Romania (Al 6-lea Salon Internațional de Artă Fotografică al Republicii Socialiste România). Kluž, Romania
(Leons Balodis, Gunārs Binde, Jānis Kreicbergs, Egons Spuris)

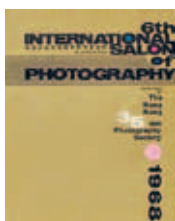
33

"World Press Photo 1967".
Konkursa izstāde. Hāga,
Nīderlande
World Press Photo 1967.
Competition exhibition.
The Hague, Netherlands
(Jānis Kreicbergs)



37

4. starptautiskais fotomākslas
salons (IV Salão Internacional
de Arte Fotográfica). Lisabona,
Portugāle
4th International Salon of
Photographic Art (IV Salão
Internacional de Arte
Fotográfica). Lisbon, Portugal
(Leons Balodis, Gunārs Binde)



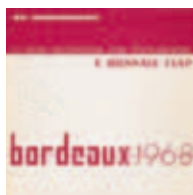
38

6. starptautiskais fotogrāfijas
salons (6th International Salon
of Photography). Honkonga
6th International Salon of
Photography. Hong Kong
(Gunārs Binde, Zenta Dzividzinska,
Sarmīte Kviesīte, Jānis Lāditis,
Jānis Mūrnieks)



34

Žau pilsētas 14. fotomākslas
salons (XIV Salão Jauense
de Arte Fotográfica). Žau,
Sanpaulu štats, Brazīlija
14th Jao Salon of Photographic
Art (XIV Salão Jauense de Arte
Fotográfica). Jao, São Paulo
State, Brazil
(Ilmārs Apkalns, Leons Balodis,
Jānis Mūrnieks, Egons Spuris)



39

18. starptautiskais
fotomākslas salons un
10. FIAP biennāle
(18^e salon international d'art
photographique, X^e biennale
FIAP). Bordo, Francija
18th International Salon of
Photographic Art and
10th FIAP Biennial (18^e
salon international d'art
photographique, Xe biennale
FIAP). Bordeaux, France
(Ilmārs Apkalns, Gunārs Binde,
Zenta Dzividzinska)

1968



35

1. nacionālais fotomākslas
salons (Premier salon national
d'art photographique).
Šomona, Augšmarnas
departaments, Francija
1st National Salon of
Photographic Art (Premier salon
national d'art photographique).
Chaumont, Haute-Marne
Department, France
(Leons Balodis, Gunārs Binde,
Egons Spuris, Viesturs Vasiļevskis)

40

22. starptautiskais
fotogrāfijas salons (XXII Salon
Fotografico Internacional).
Pantikosa, Veskas province,
Aragona, Spānija
22nd International
Photography Salon (XXII Salon
Fotografico Internacional).
Panticosa, Huesca Province,
Aragon, Spain
(Leons Balodis, Jānis Kreicbergs)



36

4. starptautiskais fotokluba
salons (4. Internationaler Foto –
Club – Salon). Vine, Austrija
4th International Salon of
Camera Clubs (4. Internationaler
Foto – Club – Salon). Vienna,
Austria
(Leons Balodis, Jānis Kreicbergs,
Viesturs Vasiļevskis)



41

32. starptautiskais
fotomākslas salons
(XXXII Salón Internacional
de Arte Fotográfico).
Buenosaires, Argentīna
32nd International Salon of
Photographic Art (XXXII Salón
Internacional de Arte
Fotográfico). Buenos Aires,
Argentina
(Gunārs Binde, Nikolajs Brīvlauks)



42
32. starptautiskais
fotomākslas salons
(XXXII Salon Internacional de
Arte Fotografico). Santiago,
Čīle
32nd International Salon
of Photographic Art
(XXXII Salon Internacional de
Arte Fotografico). Santiago,
Chile
(Jakovs Tihonovs (Iakov Tikhonov))



47
Helsinki 6. fotomākslas
izstāde (6th Helsinki Exhibition
of Photographic Art). Helsinki,
Somija
6th Helsinki Exhibition of
Photographic Art. Helsinki,
Finland
(Gunārs Binde, Zenta Dzividzinska,
Jānis Kreicbergs, Egons Spuris)

43
Ceilonas 14. starptautiskā
fotogrāfijas izstāde
(14th Ceylon International
Exhibition of Photography).
Kolombo, Ceilona
14th Ceylon International
Exhibition of Photography.
Colombo, Ceylon
(Leons Balodis)



46
Fotogrāfu biedrības
9. starptautiskais fotogrāfijas
salons (9th A.O.P. International
Salon of Photography).
Kalkuta, Indija
9th AOP International Salon of
Photography. Calcutta, India
(Leons Balodis)



48
Heršingas 2. starptautiskā
fotonedēja (II. Internationale
Herschinger Fotowoche).
Heršinga, Vācijas Federatīvā
Republika
2nd International Hersching
Photography Week
(II. Internationale Herschinger
Fotowoche). Hersching, Federal
Republic of Germany
(Leons Balodis, Gunārs Binde, Nikolajs
Brīvlauks, Jānis Kreicbergs,
Jānis Mūrnieks, Jāzeps Ozoliņš)



44
Eiropas 1. sporta fotogrāfijas
salons (I Salon Europeo de
Fotografia Deportiva). Reusa,
Spānija
1st European Salon of Sports
Photography (I Salon Europeo
de Fotografia Deportiva). Reus,
Spain
(Ilmārs Apkalns, Leons Balodis,
Jānis Gleizds, Viesturs Vasiļevskis)



49
Hvidovres fotokluba 10 gadu
jubilejas izstāde (Hvidovre
Fotoklub 10 års jubilæums
udstilling). Hvidovre, Dānija
Hvidovre Camera Club
10th Anniversary Exhibition
(Hvidovre Fotoklub 10 års
jubilæums udstilling). Hvidovre,
Denmark
(Leons Balodis, Gunārs Binde,
Jānis Kreicbergs, Sarmīte Kviesīte,
Jāzeps Ozoliņš, Pēteris Vanags)



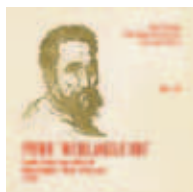
45
"Fotoforum". Starptautiskais
mākslas fotogrāfijas salons
(Medzinárodní Salón
Umeleckej Fotografie).
Ružomberoka, Košice un
Bratislava, Čehoslovākija.
Fotoforum. International Salon
of Fine Art Photography
(Medzinárodní Salón Umeleckej
Fotografie). Ružomberok,
Košice and Bratislava,
Czechoslovakia
(Leons Balodis, Gunārs Binde,
Romāns Gaiķis, Sarmīte Kviesīte,
Egons Spuris, Pēteris Vanags)



50
Malaizijas 6. starptautiskais
fotogrāfijas salons (6th
Malaysia International
Salon of Photography).
Kualalumpura, Malaizija.
6th Malaysia International
Salon of Photography. Kuala
Lumpur, Malaysia
(Leons Balodis, Gunārs Binde,
Zenta Dzividzinska, Jānis Kreicbergs)



51
Plēnes 8. starptautiskā fotonedēļa (8. *Internationale Plöner Fotowoche*). Plēne, Vācijas Federatīvā Republika
8th Plön International Photography Week (8. *Internationale Plöner Fotowoche*). Plön, Federal Republic of Germany
(Ilmārs Apkalns, Leons Balodis, Jānis Kreicbergs, Egons Spuris, Viesturs Vasiļevskis)



52
"Premio "Michelangelo 1968"". 2. starptautiskā fotogrāfiju izstāde (*Seconda edizione internazionale della mostra fotografica*). Marina di Pietrasanta, Lukas province, Toskāna, Itālija
Premio "Michelangelo 1968". 2nd International Photography Exhibition (Seconda edizione internazionale della mostra fotografica). Marina di Pietrasanta, Lucca Province, Tuscany, Italy
(Leons Balodis, Jānis Kreicbergs, Pēteris Vanags)



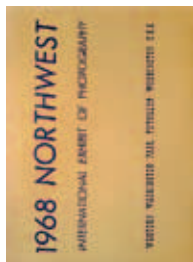
53
Singapūras 18. starptautiskais fotogrāfijas salons (*18th Singapore International Salon of Photography*). Singapūra
18th Singapore International Salon of Photography.
Singapore
(Leons Balodis)



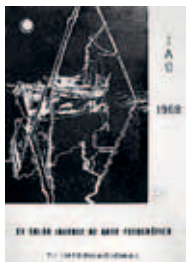
54
Zagrebas 14. salons (14. *Zagreb Salon*). Zagreba, Dienvidslāvija
14th Zagreb Salon (14. *Zagreb Salon*). Zagreb, Yugoslavia
(Gunārs Binde, Sarmīte Kviesīte, Jānis Mūrnieks)



55
"Zelta kamera". 2. pasaules fotomākslas biennāle (*La Camera D'Oro. II^a Biennale dell'arte fotografica mondiale*). Mondovi, Itālija
The Golden Camera. 2nd World Biennial of Photographic Art (La Camera D'Oro. II^a Biennale dell'arte fotografica mondiale). Mondovi, Italy
(Leons Balodis, Gunārs Binde, Jānis Kreicbergs, Egons Spuris, Viesturs Vasiļevskis)



56
Ziemeļrietumu Starptautiskā fotogrāfijas izstāde (*Northwest International Exhibition of Photography*). Pjūelapa, Vašingtonas štats, ASV
Northwest International Exhibition of Photography.
Puyallup, Washington State, USA
(Leons Balodis, Gunārs Binde, Nikolajs Brīvlauks)



57
Žau pilsētas 15. fotomākslas salons (*XV Salão Jauense de Arte Fotográfica*). Žau, Sanpaulu štats, Brazīlija
15th Jao Salon of Photographic Art (*XV Salão Jauense de Arte Fotográfica*). Jao, São Paulo State, Brazil
(Ilmārs Apkalns, Leons Balodis, Gunārs Binde, Nikolajs Brīvlauks, Egons Spuris, Viesturs Vasiļevskis)



58
2. starptautiskais fotogrāfijas salons (*Second E.A. International Salon of Photography*). Honkonga
2nd EA International Salon of Photography. Hong Kong
(Leons Balodis, Gunārs Binde, Nikolajs Brīvlauks, Jānis Kreicbergs, Juris Poišs, Egons Spuris, Huberts Stankevičs, Ivars Tamanis)



59

2. starptautiskais fotomākslas salons (2^e Salon international d'art photographique). Ljēža, Beļģija

2nd International Salon of Photographic Art (2^e Salon international d'art photographique). Liège, Belgium

(Ilmārs Apkalns, Leons Balodis, Gunārs Binde, Egons Spuris)



60

2. starptautiskais fotomākslas salons (2^e Salão Internacional de Arte Fotográfica). Luanda, Angola

2nd International Salon of Photographic Art (2^e Salão Internacional de Arte Fotográfica) Luanda, Angola.

(Leons Balodis, Jānis Kreicbergs)



61

4. starptautiskā mākslas fotogrāfijas izstāde (4 Международна изложба по художествена фотография). Plovdiva, Bulgārija

4th International Exhibition of Fine Art Photography (4 Международна изложба по художествена фотография). Plovdiv, Bulgaria

(Ilmārs Apkalns, Leons Balodis, Gunārs Binde, Nikolajs Brīvlauks, Egons Spuris, Huberts Stankevičs, Pēteris Vanags)



62

6. starptautiskais mākslas fotogrāfijas salons (VI Międzynarodowy Salon Fotografii Artystycznej). Katowice, Polija

6th International Salon of Fine Art Photography (VI Międzynarodowy Salon Fotografii Artystycznej). Katowice, Poland

(Ilmārs Apkalns, Gunārs Binde, Nikolajs Brīvlauks, Jānis Mūrnieks, Huberts Stankevičs, Viesturs Vasiljevs)

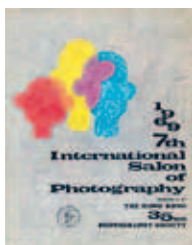


63

7. starptautiskā fotomākslas biennāle (VII Bienal Intrenacional de Arte Fotográfica). Lisabona, Portugāle

7th International Biennial of Photographic Art (VII Bienal Intrenacional de Arte Fotográfica). Lisbon, Portugal

(Leons Balodis)



64

7. starptautiskais fotogrāfijas salons (7th International Salon of Photography). Honkonga

7th International Salon of Photography. Hong Kong

(Leons Balodis, Gunārs Binde, Vasilijš Borjajevs (Vasilii Boriaev), Zenta Dzividzinska, Nikolajs Brīvlauks, Huberts Stankevičs, Ivars Tamanis)



65

18. fotomākslas salons (18^o Salão de Arte Fotográfica). Barreiru, Portugāle

18th Salon of Photographic Art (18^o Salão de Arte Fotográfica). Barreiru, Portugal

(Leons Balodis, Egons Spuris)



66

21. pasaules fotomākslas izstāde (XXI Exposição mundial de arte fotográfica). Niteroja, Riodežaneiro štats, Brazīlija

21st World Exhibition of Photographic Art (XXI Exposição mundial de arte fotográfica). Niterói, Rio de Janeiro State, Brazil

(Ilmārs Apkalns, Leons Balodis)



- 67
24. starptautiskais fotomākslas salons (24^{me} Salon international d'art photographique). Rubē, Noras departaments, Francija
24th International Salon of Photographic Art (24^{me} Salon international d'art photographique). Roubaix, Nord Department, France (Ilmārs Apkalns, Gunārs Binde, Leons Balodis, Egons Spuris)



- 68
32. starptautiskais fotomākslas salons (XXXII Salón Internacional de Arte Fotográfico). Santjago, Čile
32nd International Salon of Photographic Art (XXXII Salón Internacional de Arte Fotográfico). Santiago, Chile (Leons Balodis)



- 69
44. starptautiskais fotogrāfijas salons (44th Internationaal Fotosalon). Gente, Beļģija
44th International Photography Salon (44th Internationaal Fotosalon). Ghent, Belgium (Leons Balodis, Vasilijš Borjaevs (Vasilii Boriaev), Nikolajs Brivlauks, Ārijs Kļavinskis, Jānis Lāditis, Huberts Stankevičs)



- 70
Budū 5. nacionālais fotomākslas salons (Ve Salon national d'art photographique Boudou). Budū, Tarnas un Garonnas departaments, Francija
5th Boudou National Salon of Photographic Art (Ve Salon national d'art photographique Boudou). Boudou, Tarn-et-Garonne Department, France (Ilmārs Apkalns, Leons Balodis)

- 71
Ceilonas 15. starptautiskā fotogrāfijas izstāde (15th Ceylon International Exhibition of Photography). Kolombo, Ceilona
15th Ceylon International Exhibition of Photography. Colombo, Ceylon (Leons Balodis)



- 72
"Cilvēks un jūra".
6. starptautiskā fotogrāfijas biennāle (Čovjek i more). 6. Međunarodni biennale fotografije). Zadara, Dienvidslāvija
Man and the Sea. 6th International Biennial of Photography (Čovjek i more. 6. Međunarodni biennale fotografije). Zadar, Yugoslavia (Leons Balodis, Uldis Briedis, Pēteris Vanags)



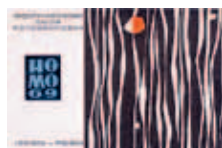
- 73
Detroitas 36. starptautiskā fotogrāfijas izstāde (36th Detroit International Exhibition of Photography). Detroitā, ASV
36th Detroit International Exhibition of Photography. Detroit, USA (Leons Balodis)



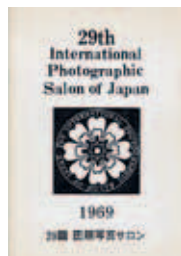
- 74
"Fotoforum '69". Starptautiskais mākslas fotogrāfijas salons (Medzinárodní Salón Umeleckej Fotografie). Ružomberoka, Čehoslovākija
Fotoforum '69. International Salon of Fine Art Photography (Medzinárodní Salón Umeleckej Fotografie). Ružomberok, Czechoslovakia (Ilmārs Apkalns, Jānis Gaillitis, Jāzeps Ozoliņš, Egons Spuris, Pēteris Vanags)



75
Heršingas 3. starptautiskā fotonedēļa (III. Internationale Herrschinger Fotowoche).
Heršinga, Vācijas Federatīvā Republika
 3rd Herrschinger International Photography Week
 (III. Internationale Herrschinger Fotowoche). Herrsching, Federal Republic of Germany
 (Ilmārs Apkalns, Leons Balodis, Vasilii Boriaev, Uldis Briedis, Nikolajs Brīvlauks, Jūris Krieviņš, Jānis Lādītis, Jāzeps Ozoliņš, Egons Spuris, Huberts Stankevičs)



76
"Homo 69". Starptautiskais fotogrāfijas salons (Międzynarodowy salon fotograficzny). Legnica, Polija
Homo 69. International Salon of Photography (Międzynarodowy salon fotograficzny). Legnica, Poland
 (Ilmārs Apkalns, Leons Balodis, Gunārs Binde, Gunārs Birkmanis, Vasilijš Borjajevs (Vasilii Boriaev), Uldis Briedis, Nikolajs Brīvlauks, Zenta Dzividzinska, Ārijs Kļavinskis, Jānis Kreicbergs, Jānis Lādītis, Huberts Stankevičs)



77
Japānas 29. starptautiskais fotogrāfijas salons (29th International Photographic Salon of Japan). Tokija, Japāna
 29th International Photographic Salon of Japan. Tokyo, Japan
 (Gunārs Binde, Zenta Dzividzinska, Sarmīte Kviesīte, Jānis Mūrnieks, Egons Spuris)



78
Honkongas Ķīniešu fotogrāfu biedrības 10. starptautiskais fotogrāfijas salons (10th CPA International Salon of Photography). Honkonga
 10th Chinese Photography Association International Salon of Photography. Hong Kong
 (Ilmārs Apkalns, Leons Balodis)



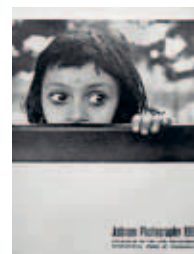
79
Mehiko 18. starptautiskā fotomākslas izstāde (XVIII Exhibicion Internacional de Arte Fotografico En Mexico). Mehiko, Meksika
 18th Mexico City International Photographic Art Exhibition
 (XVIII Exhibicion Internacional de Arte Fotografico En Mexico). Mexico City, Mexico
 (Ilmārs Apkalns, Leons Balodis, Jānis Kreicbergs, Egons Spuris)



80
Nazarē 1. starptautiskais fotogrāfijas konkurss (1º Concurso Internacional de Fotografia da Nazaré). Nazarē, Portugāle
 1st Nazaré International Photography Contest
 (1º Concurso Internacional de Fotografia da Nazaré). Nazaré, Portugal
 (Leons Balodis)



81
Novafriburgu Fotogrāfu biedrības izstāde (Sociedade Fotográfica de Nova Friburgo). Novafriburgu, Riodežaneiro štats, Brazīlija
 Nova Friburgo Photographic Society Exhibition
 (Sociedade Fotográfica de Nova Friburgo). Nova Friburgo, Rio de Janeiro State, Brazil
 (Leons Balodis, Gunārs Binde, Nikolajs Brīvlauks)



82
Pondičērijas 15. starptautiskais fotogrāfijas salons (15th Pondicherry International Salon of Photography Ashram Photography 1969). Pondičērija, Indija
 15th Pondicherry International Salon of Photography. Ashram Photography 1969. Pondicherry, India
 (Leons Balodis)



83
"Premio Cremona".
 3. starptautiskais fotogrāfijas salons (*III° Salone internazionale di fotografia*).
 Kremona, Itālija
Premio Cremona.
 3rd International Photography Salon (*III° Salone internazionale di fotografia*). Cremona, Italy
 (Gunārs Binde, Egons Spuris)



87
 Ziemeļrietumu Starptautiskā fotogrāfijas izstāde (*Northwest International Exhibition of Photography*). Pjūelapa, Vašingtonas štats, ASV
 Northwest International Exhibition of Photography.
 Puyallup, Washington State, USA
 (Ilmārs Apkalns, Vasilijš Borjaevs (Vasilij Boriaev), Nikolajs Brīvlauks, Jānis Kreicbergs, Jāzeps Ozoliņš, Egons Spuris, Huberts Stankevičs, Valija Stankeviča, Jakovs Tihonovs (Iakov Tikhonov))



84
 Rumānijas Sociālistiskās Republikas 7. starptautiskais fotomākslas salons (*AI 7-lea Salon Internațional de Artă Fotografică al Republicii Socialiste România*).
 Bukarestē, Rumānija
 7th International Salon of Photographic Art of the Romanian Socialist Republic (*AI 7-lea Salon Internațional de Artă Fotografică al Republicii Socialiste România*). Bucharest, Romania
 (Leons Balodis, Gunārs Binde, Nikolajs Brīvlauks, Jānis Gleizds, Ojārs Griķis, Ārijs Kļavinskis, Juris Poišs, Egons Spuris, Gunārs Stāde, Huberts Stankevičs, Ilmārs Šteinītis, Pēteris Vanags)



86
 Toronto 78. starptautiskais fotogrāfijas salons (*78th Toronto International Salon of Photography*).
 Toronto, Kanāda
 78th Toronto International Salon of Photography. Toronto, Canada
 (Leons Balodis)

85
 Starptautiskais fotomākslas salons (*Salon International d'Art Photographique*). Šomona, Augšmarnas departaments, Francija
 International Salon of Photographic Art (*Salon International d'Art Photographique*). Chaumont, Haute-Marne Department, France
 (Ilmārs Apkalns, Leons Balodis, Jāzeps Ozoliņš)



88
 Žau pilsētas 16. fotomākslas salons (*XVI Salão Jauense de Arte Fotográfica*). Žau, Sanpaulu štats, Brazīlija
 16th Jao Photographic Art Salon (*XVI Salão Jauense de Arte Fotográfica*). Jao, São Paulo State, Brazil
 (Ilmārs Apkalns, Leons Balodis, Egons Spuris, Pēteris Vanags)

BRUNO ALSIŅŠ
ILMĀRS APKALNS
LEONS BALODIS
GUNĀRS BINDE
ZENTA DZIVIDZINSKA
VALTERS JĀNIS EZERIŅŠ
JĀNIS GLEIZDS
GUNĀRS JANAITIS
JĀNIS KREICBERGS
SARMĪTE KVIESĪTE
EGONS SPURIS
PĒTERIS VANAGS

List of Images

On the selection of the most important works

This book covers photography corresponding to the concept of 'the photograph as work of art'. Selected as the most important are works expressing the photographer's subjective ideas, rather than works giving factual information about objects, events and individuals (which relate to documentary photography and the history of photojournalism).

On the dating of the works

In the 1960s in Latvia, as in the USSR as a whole and the rest of the world, it was not the practice to date photographs reproduced in exhibition catalogues and magazines. In those cases where the year when the work was created could not be ascertained, the year when it was first published or exhibited is given.

On the titles of works

A photograph may be published and exhibited under various titles. In such cases, the most commonly used title has been identified (by comparing publications of the work in various sources) and is given as the main title, followed in brackets by the alternative titles.

- 100 Bruno Alsiņš. Staburags in Summer. 1961. Silver bromide print, 48 x 30 cm. From a private collection
- 101 Bruno Alsiņš. Staburags in winter. 1963. Silver bromide print, 48 x 34 cm. From a private collection
- 102 Bruno Alsiņš. Daugava by Liepavots (Sunset). 1962. Silver bromide print, 38 x 38 cm. From a private collection
- 103 Bruno Alsiņš. Koknese. Castle Ruins. 1962. Silver bromide print, 48 x 34 cm. From a private collection
- 104 Ilmārs Apkalns. Portrait of a Boy. 1968. Gelatin silver print. From: *Mākslas foto*. Compiler and author of the text J. Kreicbergs, A. Rozenbergs. Rīga: Liesma, 1971, [b. pag.], 75. att.
- 105 Ilmārs Apkalns. The Road (The Dream). 1969. Photomontage. Gelatin silver print. From: *Latvijas fotomeistari: 100 attēli*. Editor-in-Chief P. Apinis, Ed. of images and author of the text V. Auziņš. Rīga: Nacionālais apgāds; Preses nams, 2001, 40. lpp.
- 106 Ilmārs Apkalns. Spring Thaw. 1966. Gelatin silver print. From: *Kultūras darbinieku arodbiedrības Latvijas republikāniskās komitejas Poligrāfiku centrālā kluba Rīgas fotoamatieru kluba 6. atskaite izstādes katalogs*. Rīga: [b. i.], 1966, 30. lpp., 8. att.
- 106 Ilmārs Apkalns. The First Failed Grade. 1964. Photomontage. Gelatin silver print. From: *Rīgas fotoamatieru kluba 4. izstāde*. Rīga: [b. i.], 1964, [b. pag.], 5. att.
- 107 Ilmārs Apkalns. Untitled. 1969. Gelatin silver print. From: *Māksla*, Nr. 4(44), 1969, 51. lpp.
- 108 Leons Balodis. Curious Adam (Surprise). 1967. Gelatin silver print. From: *"Den XVI" på Charlottenborg*. Havdrup: Foreningen for fotografisk kunst i Danmark, 1967
- 109 Leons Balodis. Sailor (Portrait of a Sailor). 1969. Gelatin silver print. From: *Mākslas foto*. Compiler and author of the text J. Kreicbergs, A. Rozenbergs. Rīga: Liesma, 1971, [b. pag.], 61. att.
- 110 Leons Balodis. When the Storm Comes... 1966. Gelatin silver print. From: *Mākslas foto*. Compiler and author of the text J. Kreicbergs, A. Rozenbergs. Rīga: Liesma, 1971, [b. pag.], 42. att.
- 111 Leons Balodis. Requiem (Arvids Jansons). 1969. Gelatin silver print. From: *7th International Salon of Photography*. Hong Kong: Hong Kong 35 mm Photography Society, 1969
- 112 Leons Balodis. The Old Town (Riga Panorama). 1966. Gelatin silver print. From: *Foto Kvartāls*, Nr. 4(12), 2008, 17. lpp.
- 113 Leons Balodis. Spring. 1968. Gelatin silver print. From: *Fotografia* [Warszawa], Nr. 1 (199), 1970, 3. str. okl.
- 113 Leons Balodis. Still Life (Bon Appétit / Onions). 1967. Gelatin silver print. From: *Mākslas foto*. Compiler and author of the text J. Kreicbergs, A. Rozenbergs. Rīga: Liesma, 1971, [b. pag.], 18. att.
- 114 Gunārs Binde. The Wall. 1964. Gelatin silver print. From: *Gunārs Binde*. Compiler L. Slava, text: L. Slava, A. Tifentāle. Rīga: Neputns, 2006, 82. lpp.
- 115 Gunārs Binde. Portrait (Eduards Smilģis). 1965. Gelatin silver print. From: *Gunārs Binde*. Compiler L. Slava, text: L. Slava, A. Tifentāle. Rīga: Neputns, 2006, 79. lpp.
- 116 Gunārs Binde. Beginning (Beginning of a Building). 1967. Gelatin silver print. From: *Gunārs Binde*. Compiler L. Slava, text: L. Slava, A. Tifentāle. Rīga: Neputns, 2006, 77. lpp.
- 117 Gunārs Binde. Tryst. 1966. Gelatin silver print. From: *Gunārs Binde*. Compiler L. Slava, text: L. Slava, A. Tifentāle. Rīga: Neputns, 2006, 74. lpp.
- 118 Gunārs Binde. Nude. 1963. Gelatin silver print. From: *Gunārs Binde*. Compiler L. Slava, text: L. Slava, A. Tifentāle. Rīga: Neputns, 2006, 22. lpp.
- 119 Gunārs Binde. Nude. 1967. Gelatin silver print. From: *Gunārs Binde*. Compiler L. Slava, text: L. Slava, A. Tifentāle. Rīga: Neputns, 2006, 21. lpp.
- 120 Zenta Dzividzinska. Pause. 1965. Gelatin silver print, 23 x 19.5 cm. From a private collection
- 121 Zenta Dzividzinska. Happiness I. 1966. Gelatin silver print, 26.5 x 40 cm. From a private collection
- 122 Zenta Dzividzinska. Woman and Man. 1968. Gelatin silver print, 38.7 x 29 cm. From a private collection

- 123 Zenta Dzividzinska. Alone. 1967. Gelatin silver print, 29 x 37 cm. From a private collection
- 124 Zenta Dzividzinska. Two. From the series *Riga Pantomime*. 1964–1965. Gelatin silver print, 34.5 x 27.5 cm. From a private collection
- 125 Zenta Dzividzinska. Strawberry Field. 1968. Photomontage, solarisation. Gelatin silver print, 37.5 x 28.5. From a private collection
- 126 Valters Jānis Ezeriņš. Portrait with a Cigarette. 1968. Gelatin silver print, 38 x 28.5 cm. From a private collection
- 127 Valters Jānis Ezeriņš. The Fishermen are Resting. 1964–1968. Solarisation with manual graphic correction. Gelatin silver film FT-41. 9 x 12 cm. From a private collection
- 128 Valters Jānis Ezeriņš. Crystallography. 1963–1968. Gelatin silver print, 40.1 x 30.5 cm. From a private collection
- 129 Valters Jānis Ezeriņš. Roofs of Old Riga. 1963–1966. Solarisation. Gelatin silver film FT-41. 9 x 12 cm. From a private collection
- 129 Valters Jānis Ezeriņš. Birch Grove. 1964. Solarisation. Gelatin silver film FT-31. 9 x 12 cm. Property of the artist. The first solarisation exhibited in Latvia since the Second World War
- 130 Jānis Gleizds. Autumn I (Still Life). 1967. Isohelia. Gelatin silver print, 25.5 x 34 cm. From a private collection.
- 131 Jānis Gleizds. Nude I. 1968–1969. Isohelia. Gelatin silver print, 29.7 x 39.7 cm. From a private collection
- 132 Jānis Gleizds. Champions. 1965. Gelatin silver print, 44 x 58.3 cm. From a private collection
- 133 Jānis Gleizds. Dance. 1964. Photogram. Gelatin silver print, 29.8 x 39.5 cm. From a private collection
- 133 Jānis Gleizds. Untitled. 1964. Photogram. Gelatin silver print, 30 x 39.8 cm. From a private collection
- 134 Gunārs Janaitis. Candle Goes Out... 1966. From a private collection
- 135 Gunārs Janaitis. Man and Woman (Couple). 1967. From a private collection
- 136 Gunārs Janaitis. Work. Imants Ziedonis Reading Poetry. 1969. From a private collection
- 137 Gunārs Janaitis. Sunday (Paternal Uncle Kārlis Janaitis). 1966. From a private collection
- 138 Gunārs Janaitis. Short Story. 1965. From a private collection
- 139 Gunārs Janaitis. Actress (Proud Woman. Marina, Actress of Chelyabinsk Puppet Theatre). 1966. From a private collection
- 140 Jānis Kreicbergs. Moscow. 1965. Gelatin silver print. From: *Jānis Kreicbergs*. Compiler A. Tifentāle, teksta aut. L. Slava, K. Teivāne, A. Tifentāle. Rīga: Neputns, 2009, 77. lpp.
- 141 Jānis Kreicbergs. The Old Window (Girl from Plienčiemis). 1963. From: *Jānis Kreicbergs*. Compiler A. Tifentāle, text: L. Slava, K. Teivāne, A. Tifentāle. Rīga: Neputns, 2009, 73. lpp.
- 142 Jānis Kreicbergs. Portrait (Ženija). 1964. Gelatin silver print. From: *Jānis Kreicbergs*. Compiler A. Tifentāle, text: L. Slava, K. Teivāne, A. Tifentāle. Rīga: Neputns, 2009, 25. lpp.
- 143 Jānis Kreicbergs. Night at Sea. 1965. Gelatin silver print. From: *Jānis Kreicbergs*. Compiler A. Tifentāle, text: L. Slava, K. Teivāne, A. Tifentāle. Rīga: Neputns, 2009, 11. lpp.
- 143 Jānis Kreicbergs. Surprise. 1964. Gelatin silver print. From: *Jānis Kreicbergs*. Compiler A. Tifentāle, text: L. Slava, K. Teivāne, A. Tifentāle. Rīga: Neputns, 2009, 27. lpp.
- 144 Jānis Kreicbergs. Bride. 1968. Photomontage. Gelatin silver print. From: *Jānis Kreicbergs*. Sast. A. Tifentāle, text: L. Slava, K. Teivāne, A. Tifentāle. Rīga: Neputns, 2009, 35. lpp.
- 145 Jānis Kreicbergs. Night Flight. 1966. Gelatin silver print, 16.6 x 22.9 cm. From a private collection
- 146 Sarmīte Kviesīte. Girl on a Swing. 1966. Gelatin silver print, 21.1 x 19.3 cm. From a private collection
- 147 Sarmīte Kviesīte. Excellent pupil. 1966. Gelatin silver print, 27.3 x 38.5 cm. From a private collection
- 148 Sarmīte Kviesīte. Grandma. 1966. Gelatin silver print, 25.5 x 18.5 cm. From a private collection

- 149 Sarmīte Kviesīte. Self-Portrait. 1968. Gelatin silver print, 16.7 x 21 cm. From a private collection
- 150 Sarmīte Kviesīte. Sunlit Corner. 1967. Gelatin silver print, 23.7 x 19.2 cm. Property of the artist
- 151 Sarmīte Kviesīte. Nude. 1968. Gelatin silver print, 29.7 x 39.2 cm. From a private collection
- 152 Egons Spuris. Untitled. C. 1968. From the series *Vibrations*. 1967–1972. Gelatin silver print, 23.3 x 18.8 cm. From a private collection
- 153 Egons Spuris. Boys of the Fishing Village. 1968. Gelatin silver print, 37.2 x 57 cm. From a private collection
- 154 Egons Spuris. Expression. 1966. Gelatin silver print, 25.4 x 39 cm. From a private collection
- 155 Egons Spuris. Inertia. 1968. Photomontage. Gelatin silver print, 21.4 x 37.2 cm. From a private collection
- 156 Egons Spuris. Rose. 1968–1969. Gelatin silver print, 46.6 x 46.6 cm. Collection of the Latvian National Museum of Art, Collection No. VMM AF-152
- 157 Egons Spuris. Grandma. 1966. Gelatin silver print, 60.2 x 46 cm. Collection of the Latvian National Museum of Art, Collection No. VMM AF-137
- 158 Egons Spuris. Guard. 1968. From the series *Pechori Monastery*. Gelatin silver print, 38.1 x 28.6 cm. Collection of the Latvian National Museum of Art, Collection No. VMM AF-142
- 159 Pēteris Vanags. The Angry Day. 1968–1969. Gelatin silver print, 20.1 x 17.3 cm. From a private collection. Model: photographer Ilze Beķere
- 160 Pēteris Vanags. Silence, or Peace of the Departing Winter. 1964. Gelatin silver print, 33.4 x 30 cm. From a private collection
- 161 Pēteris Vanags. To the Sea within the Sea. 1968–1969. Gelatin silver print, 39.8 x 31.1 cm. From a private collection
- 162 Lifetime (Imprint of a Century). 1964. Gelatin silver print, 39 x 30 cm. From a private collection



Alise Tifentāle (dz. 1977) ieguvusi bakalaura grādu komunikācijas zinātnēs Latvijas Universitātē, studējusi teoloģiju Latvijas Kristīgajā akadēmijā, ieguvusi maģistra grādu mākslas vēsturē un teorijā Latvijas Mākslas akadēmijā. Turpina doktorantūras studijas Ņujorkas Pilsētas universitātē (*The City University of New York (CUNY) Graduate Center*). Akadēmisko interešu lokā – mediju māksla un estētika, fotogrāfijas vēsture 20. gadsimtā un fotogrāfija Latvijā padomju periodā. Kopš 1996. gada publicē recenzijas un rakstus par laikmetīgo mākslu. Pētījumi iekļauti rakstu krājumos, izstāžu katalogos, zinātnisko konferenču publikācijās. Žurnāla “Foto Kvartāls” dibinātāja un galvenā redaktore (2006–2010), fotomākslas izstāžu kuratore. Īstāstu krājuma un divu romānu autore.

Alise Tifentāle (born 1977) received her bachelor's degree in Communication Science from the University of Latvia. She has studied theology at the Latvian Christian Academy and has obtained a master's degree in the History and Theory of Art from the Latvian Academy of Art. She is currently engaged in doctoral studies at the Graduate Center, City University of New York (CUNY). Her academic interests include media art and aesthetics, the 20th century history of photography, and photography in Latvia during the Soviet period. Since 1996 she has published reviews and articles on contemporary art. Her research is reflected in collections of papers, exhibition catalogues and publications of scientific conferences. She founded the magazine *Foto Kvartāls* and was its editor-in-chief (2006–2010). She has curated exhibitions of photographic art. She is also the author of a volume of short stories and two novels.