

IMPRINT, IMPRESSION, EXPRESSION – PETER GERWIN HOFFMANN'S TRACES IN THE HISTORICAL CONTEXT OF THE WHOLE-BODY PHOTOGRAFME

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If Narcissus had not looked at his face in the mirror-like surface of the stream, but had rested his head on photographic paper, the first mythological scene of dealing with the image of one's own body in Ovid's *Metamorphoses* would have taken a very different ending. The self-loving gaze upon his own body, fixed in traces of light, would not have driven Narcissus to his miserable death. The difference between a shadow graph fixated in silver and the mirrored reflection against the light of the spring is too great. Especially the image of the human body makes it exceedingly clear that the shadow image of a photogramme is something very different from a representation subjected to a mirror metaphor.

Peter Gerwin Hoffmann's *Spuren / Traces* (fig. p. 84–87) from 1974 can, in this context, be understood as visual physical exercises in search of this very difference. In his direct physically approach to the light-sensitive material, he does not only discover the traces of light and shadows, but condenses, by touching, feeling and silhouetting, a composite of the most varied traces of his own body in only four images.

Even though *Spuren* is but a brief photogrammatic episode in Hoffmann's œuvre, it is these works that, unlike any other, cast a differentiated look on the spectrum of bodily contact with light-sensitive materials.

Hoffmann's experimental field which, for the first time, conceptually brought together the photogramme and the theme of "traces", should, in what follows, be understood as a "reading and structural aid" in order to look into the mostly unwritten history of the body photogramme.²

This reading of traces first starts with looking at the pictures of his own traces. After a historical review of the comparably late attempts to utilise one's entire body as a printing plate for a whole kaleidoscope of varying impressions and imprints, Hoffmann's field of experimentation shall be taken as a starting point to approach the field of the body photogramme not from the medial distance of photographic metaphor, but from spatial nearness; the imprint.

THE READING OF TRACES

What the four works have in common is that it is the artist's own body that, in its entirety, is brought into contact with a large-format sheet of black-and-white paper. One other thing is the light which, as a sustainable agent, leaves its traces in the works

in the form of bodily shadows reversed into white. Lastly, what they share is the composite shadow of stencilled lettering shaped to form the word "SPUREN" (traces). The horizontal placing of the word towards one of the narrower margins sets, right from the start, the high-format presentation and makes the negative writing sit proudly, like a headline, above the body.

The first of the four works can be seen as a purely performative play with light and time. Most of the body parts were, during the quarter-of-an-hour exposure, moved several times under weak lighting conditions and therefore are shown in various shades of grey. The letters in the headline ranging from S to N came onto the scene gradually, thus varying from light to dark. Underneath and in different shades there are more letters of the same word, with the S missing, or perhaps it has vanished into the black of the background of the picture. It is in this manner that Hoffmann playfully drags the word away from its purely intelligible existence. Rather than purely denominating things, the word itself becomes a material trace in its own right, documenting the process of the body acting in the light.

The process character of exposing the body is even more picture-like and condensed in the second piece of work. Here, Hoffmann lights matches and starts successively in the rhythm of the explosive flaring up and gentle fading away of the flame to expose the individual parts of the body. The burnt matches are left on the photographic paper. Constantly changing its position, the body is simultaneously the exhibited object and actor.

In the third piece of work, the physical trace of light of the body is expanded by a physiological one. During exposure, Hoffmann no longer delineates his outer form with the help of light, but strives to outline the bodily contours with one hand, using crayon, just as in a scene of a crime. The body is thus both the actor and the object that limits the performance. The bodily shape forces the circumdelineating hand into its orbit; specific parts remain totally inaccessible. The lower arm that has been immersed in dispersion paint appears like the hesitant stroke of liberation of a drawing gesture, touching the image carrier briefly after the development, without the physical resistance of a reclining body, leaving behind a yellow trace that seems to stem from the resting hand.

The fourth piece of work is focused on the photochemical interaction. Here, Hoffmann covers his body in fixer. Speaking in the language of Yves Klein, Hoffmann's body is thus turned into a living brush that leaves behind white and brown traces where it interacts chemically through contact. This bodily imprint is complemented in retrospect by outlining the contours of the right thigh with the help of a paint brush covered in yellow dispersion paint. The paint brush and the lower arm holding the paint brush are outlined with a crayon.

THE SHADOW OF THE BODY IN X-RAY LIGHT

For Peter Gerwin Hoffmann's bodily coming closer to photographic paper there are astonishingly few prerunners in the history of the photogramme. It belongs to the peculiarities of the history of light-sensitive media that the direct contact of the human body and a light-sensitive layer took place comparatively late in time.³ The first such documented contacts go back to the 1890s and are found in the context of spiritistic experiments with fluidal photography.⁴ Almost parallel to this, Wilhelm Conrad Röntgen discovered something which he could not communicate in a more impressive way than through the fixed shadow image of a part of the human body, namely the "shadows of the hand bones"⁵ of his wife Bertha. It is remarkable that as early as in 1896, i.e. only a few months after Röntgen's discovery, the first attempts were made to obtain human X-ray shadows in their entirety. In Freiburg, Germany, for instance, Ludwig Zehnder in collaboration with the photographer E. Kempke produced an X-ray composite of the entire human skeleton put together from the pictures of different persons.⁶ Presumably also in that year, American physics professor Dayton C. Miller took a composite X-ray portrait of his own body in Cleveland⁷ (fig. 1, p. 219). In contrast to Zehnder's picture, Miller's skeletal self-portrait decently attired in clothes is somehow more in the background, lending the person a contour. This shadow-like apparition together with the dance-like posture allow for formal analogies with whole-body photogrammes which, however, were to originate only some 50 years later in an artistic context.⁸

FIRST CONTACTS IN THE ARTS

The knowledge of this new type of shadow image of the body soon penetrated the artistic field where it did not remain without sustainable effect on the dawning of cubism. However, the first physical contacts with photographic paper in an artistic context did not happen before the 1920s. The photogrammes of hands and heads from the darkrooms of Man Ray or Laszlo Moholy-Nagy are well known. Finally, the photogramme was put into motion by the Polish avant-garde film couple Stefan and Franciszka Themerson. The impulse for their technique of obtaining photogrammes in motion in an indirect way, namely by placing objects and bodies⁹ on an opaque disk before filming their shadows with a camera from the other side came from a significant childhood experience of Stefan Themerson in hospital; the first "photogramme in motion" that he came across was the moving X-ray picture of his own chest on the fluorescent screen at a hospital¹⁰ (fig. 2, p. 219).

SHADOW PICTURES IN THE SHOP WINDOW

The first people to create whole-body photogrammes were presumably Robert Rauschenberg and Susan Weil around 1950. It was probably due to the financial difficulties of the young married couple and their wish to do large formats for little money that numerous body photogrammes originated on cheap, industrially manufactured blueprint paper,¹¹ as is used for instance for making photocopies of architectural plans. Rauschenberg and Weil by no means exclusively viewed their early body photogrammes as works of art, but also used them commercially for decorating shop windows and so on.¹² The large blue prints were made in Rauschenberg's New York apartment. The bodies, lying on top of the paper, were exposed to ultra-violet light and the prints developed in the shower by using water. Often, the bodies were additionally outlined with a lamp in an almost painterly gesture. This is how the auric and intensive blue shade, especially along the body silhouettes came about. During this lengthy act of exposure the body was not at all motionless at all times. The turning of the face, for instance, in one of the few blue prints still in existence resulted in a complex composition of light and shade. Another photogrammatic irritation can be seen from the negative shadow of the area around the chest which suggests a woman posing on the paper although it was probably Rauschenberg himself who was behind the shadow of the "sundancer" (fig. 3, p. 219).¹³

The shadow cast by the whole body still captivated Rauschenberg some ten years on, as can be seen from his lithographic works *Booster* (1967) and *Autobiography* (1968) for which he used X-rays of his own body.¹⁴

But Robert Rauschenberg and Susan Weil were not the only ones to decorate the colourful world of consumerism and its shop windows with body photogrammes. In the winter of 1960, the Dutch photographer Ed van der Elsken happened to come across a photogrammatic shop window decoration in Osaka. In the catalogue accompanying his journey to Japan a double-page photo reveals the act of origination in the studio of a friend, industrial photographer Takeji Iwamiya, showing two huge rolls of black-and-white paper (120 × 780! cm) with four naked women lying face down on them.¹⁵

NUDOGRAMMES & BODY DISSOLUTIONS

1960 was also the year when, in the red light of the darkened Berlin flat of Floris M. Neusüss the first whole-body photogrammes evolved. In the following, Neusüss, like nobody else, was to explore the erotic encounter of mainly female bodies and black-and-white paper in motionless light.¹⁶ His own body was only rarely the subject of his photogrammes. In 1962, he made up his mind to work predominantly in black-and-white reverse

reproductive paper. This meant that, from then on, the bodies were stripped of their white, angelic appearance and started rather to hover above the white ground of the picture as dark yet gently shaded shadows. In 1964, the ideas emanating from the Galerie nächst St. Stephan encouraged the graduate mural painter and photographer during a stay in Vienna to incorporate an informal element of chemical painting into his photogrammes which were also called "nudogrammes" by expressively applying the developing agent onto the exposed photographic paper by means of a paintbrush or brush (compare fig. 4, p. 219).¹⁷ In 1977, he virtually dissolved the body photogramme as a document in a performance. As a final act, the participants of the "Image du Corps" workshop launched by Floris M. Neusüss in the Camargue in the south of France commended the body photogrammes made during the workshop as "body dissolutions"¹⁸ to the four elements, fire, water, air and earth. Even after suspending the photogramme in the late 1970s, when Neusüss turned to concept photography and was committed to establishing the Kassel "Fotoforum", the shadow of the human body continued to play a role in his later photogrammes.¹⁹

BODILY TRACES IN BLUE

When Neusüss made his first body photogrammes, he did not know the early work of Rauschenberg and Weil. He had, however, heard of Yves Klein's "Anthropometries". These mostly blue colour prints of female torsos evolved in 1960, preferably during thoroughly composed performances. Here, Klein saw himself more as a distanced conductor of the erotic goings-on, only instructing the painted bodies as the real actors. As *pinceaux vivants*²⁰, or living paintbrushes, traces were left by the women pressing their torsos against the wall or dragging each other along the floor. In contrast to these immediate imprints of torsos, whose heads and limbs were mostly omitted, in 1961 contour-like negative tableaux of the whole body evolved by Klein spraying round the body with paint. Although Klein repeatedly contested it, parallels to the performative painting events of Georges Mathieu cannot be ignored. Conceptually, references to Japan in particular can be made out, where he travelled in the mid 1950s as a judo practitioner. What he got to know there was not only the early Gutai movement with its body-focused performances, especially the painting and mud wrestling performances of Kazuo Shiraga. When visiting atomic bomb-decimated Hiroshima, seeing the shadows of human bodies caught in the blast left a lasting impression on him.²¹ *Hiroshima* (1961) is at the same time the title of one of his later spray paintings showing a group of rather diffuse negative body shadows (fig. 5, p. 223). The subtle difference between indirect and direct bodily imprints become especially distinct when, as in *Vampire* or *Sindone*, he combined the spraying technique with

the imprint method. Titles such as *Sindone*, which is a reference to the Sudarium of Veronica, do not have to be interpreted as mystification, but rather create a technical relationship between the œuvre and the process of leaving behind bodily traces that does not necessarily have to go back to a direct physical contact.

BACKGROUND TO THE PHOTOGRAMMES

In 1974, Peter Gerwin Hoffmann neither knew of the works of Rauschenberg and Weil nor those of Neusüss. He was, however, familiar with the œuvre of Yves Klein. Hoffmann's work in four parts, *Spuren*, can be seen as anthropometrical attempts in a wider sense. Here, the human being is not exclusively measured from the point of view of painting, but rather the shadow of a human in motion is turned into a fixed picture and is placed in a context where immediate bodily traces are left behind with the help of other means. What is striking here is that Hoffmann understands this photogrammatic examination of the body more in terms of an "elaboration on painting and the origin of a picture"²² than as dealing with photography – although Hoffmann spent time with both at an earlier point. This is by no means obvious, for the history of the photogramme is full of references to photography.

So, for instance, in 1967 in *Ikonosfera*, the Pole, Zbigniew Dubak, contrasted three whole-body photogrammes with photographic recordings of the body in a densely packed environment in the Warsaw gallery Współczesna (fig. 6, p. 223).²³ In the performance *Change of Identity*, the German, Ulay (Uwe Laysiepen), produced a photogramme and a 1:1 photograph of a female visitor in a darkened room of the Rotterdam Artfoundation in 1975.²⁴ In 1979, in *A State Before Religion*, the Hungarian, András Halász, tore out a small unexposed part from an undeveloped body photogramme and then exposed on it photographic body details.²⁵

If at all, Hoffmann's *Spuren* relate to photography only inasmuch as it is not at all present in the works. The Graz artist overcomes the distancing photographic principle that always places a camera lens between the object and the light-sensitive material and explores from as close as possible the most varied methods of having an impact on the photo-sensitive material. The dominant technique in the four works of leaving behind traces on the light-sensitive surface is that of the photogramme: In a darkened room, Hoffmann placed his naked body directly onto the photographic paper by sitting or half reclining, thus projecting the shadow of his body onto the paper by using a weak light source. The result after development was a photogramme, quasi a highly differentiated shadow graph, whose nuances were revealed in a reversed way by the black and white paper.

NOT TOUCHING (TACTLESS)

It is precisely the photogramme of the human body that explains to the naïve observer the crucial difference to photography. While lens-based photography always requires a certain distance in order to focus on something clearly, the photogramme reverses this relation of distance. The sensuality of a photogramme is increased by the fact that what was in touch with the light-sensitive picture carrier is always what is depicted at the highest level of specificity. Likewise, a growing distance between the object and the light-sensitive surface shows in an increasing loss in specificity, and the details fade away in a *sfumato*. This reversal in the relationships of distance and this immanent but by no means apparent eroticism of distance is the crucial characteristic of the photogramme.

The Eros of touch is shared by the physical impression of light of a body and its physical imprint. Hoffmann's chemical "dermagraph"²⁶ is a hint that a body photogramme can show traces of physical contact also through the sweat and grease of the skin.²⁷ However, these fixating traces of the body also reveal significant differences to the photogramme. In the imprint, traces are only left where real contact has taken place. But a photogramme must be more than an "image involving touch"²⁸ because wherever an opaque object is placed flat there is no longer any visible grading. This is why the photogramme does not always document all points of contact of the projected object. It is the distance enabling the light to penetrate the space under the body which lends the photogramme its proper characteristics. In order to gain this distance and thus be more than a flat contact print – as is the case with the letters – the photogramme virtually demands a three-dimensional object. Taking a closer look, it can be seen that it is not even the physical contact that is constitutive of the photogramme: Even though practically no contact has taken place in a photogramme, "not touching (tactless)" is always implied in the form of a potential touch. The photogramme is thus a picture of closeness.

THE WHOLE BODY

Hoffmann's securing of traces are also about the body as a whole and about the loss of this presence in the picture. It makes a fine, but decisive difference if the body is exhibited in its entirety or just as a fragment. For the human hand it is part of everyday life to be close and exposed to the unknown – let us just think of the many times whom and what we touch by shaking hands. Unlike the hand, the body does not so automatically subject itself to tactile vicinity. The intimate securing of traces of human corporeality in full size therefore has to differ from fragmented body fixations, such as the numerous imprints and photogrammes of hands. Last but not least the

difference also occurs through the production environment in the form of the format, especially during the development phase: either one has a professional photographic laboratory or one has to amply improvise.²⁹

ONE'S OWN BODY

Another thing that matters in Hoffmann's cycle is that it is the artist's own body that is at the centre of artistic exploration. Comparably few other artists have since so explicitly examined their own bodies by means of the photogramme.³⁰ Among these few is Bruce Conner whose *Angels* that date back to 1974/75 are his only photogrammes. In collaboration with the photographer Edmund Shea, the Californian created extended black and white works, predominately standing up, which exploit the relationship of closeness and distance (fig. 7, p. 223).³¹ In the photogramme performance *Létras fotogram* in 1980, the Hungarian, Miklós Erdély, began to apply fixer onto the photo roll at the moment of exposure and in so doing captured the traces of body and action.³² The French artist, Evelyn Coutas, made an exposure of herself for three quarters of an hour using moonlight at the balcony window of her home during a summer night in 1984 in *La Chambre Obscure*.³³ In *Prosecuritas*³⁴ and *Checked Baggage*³⁵, Jürgen Klauke and Timm Ulrich, independently of each other, exposed not only a variety of luggage but also their own bodies using radioscopy equipment in an airport hall in 1987. In *7 jours de vie en zone sensible* in 1996, Franck Beaubois together with Mathieu Vincent carried out a photogrammatic long-time exposure study.³⁶ (fig. 8, p. 223) For 7 days they remained in a 38-square-metre room that was clad with photographic paper, thus leaving behind any and all traces of their activities and doings. In 2002, a series was started by Japanese photographer Ryuji Miyamoto, blending the body photogramme with a camera obscura in the process of which he immersed himself in the dark and narrow box which had been turned into a pinhole camera. Among the colourful recordings of Japanese city scenes standing on their head, the trace of Miyamoto's own body can be found underneath as a dark shadow (fig. 9, p. 223).³⁷ Like an embryo, Fabio Sandri hovers in the pictorial space of his photogrammatic self-portraits (2003). Standing on the black and white photographic paper, the Italian artist's upper body half, illuminated from above, casts an over-proportionate shadow. The shutter release wire which connects the artist with a bulb at the ceiling, becomes an umbilical cord.³⁸ Virtually making a jump into cold water in 2003, the young German, Daniel Tobias Braun, captured this leap in a nocturnal performance at a gravel pit as a large-scale photogramme on C-print paper (fig. 10, p. 223).³⁹

PROCESS

It is typical that these photogrammatic explorations of one's own body are of a highly performative character. Already Hoffmann's *Spuren* reveal that this performative approach is by no means only about the pictorial final result, but rather that the process itself plays a decisive role. In this way, the four photogrammes are not so much the goal but rather a document of something in the past. Seen from this point of view, the photogrammes can also be understood as a criticism of photography which is omnipresent in the context of actionism, documenting by means of a camera something that the camera never really participates in. The process-like performative act is especially photogrammatically compacted in Hoffmann's match picture. Here, the artist's body progresses from being purely an exhibit to being the exhibitor. It is no longer just a passive body that is externally exposed but rather it virtually takes the light into its own hands, thus becoming the actor in this act of illumination. Also Stefan Themerson's first personal attempts at contact with the photogramme took place in a darkroom with burning matches in 1927.⁴⁰ It was there that he discovered the active role of light in motion which he finally applied in the photogrammatic passages of his films. Rauschenberg und Weil, too, used flowing movements in outlining the contours of the body in light. While Weil and Rauschenberg were able to pursue the process of exposure from the colouring of the paper, Hoffmann's match photogramme with its flaring up and extinction becomes an uncontrollable act of the impact of light. What is also unpredictable, of course, is the effect of outlining the body because in doing so the position of the body inadvertently changes. The true quality of taking the light into one's hand is expressed in such a manner that the body is not so much revealed in a spatially fixed way but rather as a process in action.

THE OBSCURED HUMAN BEING

Outlining the body by using crayons turns the act of contact-free circumdelineation of the body into a contouring of the body. As in a silhouette, the contour is reduced to one line. The shadow graph mutates into a silhouette. In this way, Hoffmann introduces one further methodical element: Even though the hand, now graphically leaving behind its material traces, appears painterly in its gesture, it must succumb to the physical facts. The physical resistance is a double one: Not only do the physical outlines set a definite limit to the act of outlining, but so does the action radius of the artist's limbs, which makes parts of the body inaccessible to the performing hand. During this process, the body does not directly leave its trace in the material in the form of an imprint, but rather acts indirectly like a stencil laying down the shape. Especially the imprint of

the performing hand dipped in yellow dispersion paint and the chemical imprints of the whole body in the fourth piece of work once more emphasise this difference to the silhouetting techniques of graphical outlining. Whereas in the imprint the body is visible where an interaction between the chemical or paint and the surface of the picture took place at the moment of imprinting, the body in the form of "obscured human being"⁴¹ in the silhouette is precisely where no graphical interaction took place.

PREHISTORIC TRACES

This subtle contrasting of trace techniques that Hoffmann undertakes here allows for a differentiated look back into the history of traces of bodily imagery. The Palaeolithic depictions of hands that can be found around the globe on rock faces and cave walls in Australia, Southern France and Argentina count among the earliest, and strangest, of such traces. It is probably one of the prime peculiarities of the pictorial history of man that those hands were not so much imprints, but rather, in a more indirect way, stencils for spraying.⁴² This is astonishing since these indirect "colour shadows" are technically much more demanding than the direct imprint of a hand. In the literature, the circumstance is often ambiguously described by differentiating between positive and negative hands, suggesting that there was only one reversible process for both of these. However, this photographic metaphor does not really work.⁴³ As can be seen from Hoffmann's works, imprints and pictures based on stencils are in fact different kinds of representations. A filled contour line corresponds as little to an imprint as the silhouette of an imprint can serve as the matrix for a stencilled image.⁴⁴ When, concerning the auric appearance of the hands, cave archaeologists state that "through them prehistoric man emerges in an immediateness"⁴⁵ that goes beyond even the discovered skeletons, this is an indication that what is at stake here is not only a depiction of a hand but rather the active will of leaving behind traces of the body, which manifests as a cultural gesture. The aura of these earliest intentionally left bodily traces might well lie in the analogy of coloured shadows and the real shadow. After all, a great pictorial source of inspiration for prehistoric man may well have been the shadow of his own body caused by the light of the cave fire.

In his cycle of photogrammes, Peter Gerwin Hoffmann shows similar analogies. He does not only make a relation between a silhouette and the imprint, but predominantly to the fixed shadow image of the body. Yves Klein's spray images reveal a similar relationship to the shadow and are also often misinterpreted in the literature as "negative imprints".⁴⁶ Not without good reason Klein did not process his personal impression of the

thermonuclear blast shadows in an anthropometry or fire image. Instead, in *Hiroshima*, he showed the human body in the form of sprayed colour shadows. Just the other way round, Rauschenberg's and Weil's body photogrammes reveal parallels to graphic contouring. Recreating a body shadow by painting round the body with a light source is a gestural analogy to Yves Klein's spray images.

REDUCED CORPOREALITY

Even though Peter Gerwin Hoffmann knew the works of Yves Klein, it was the Vienna Actionists who were decisive in the pictorial exploration of the artist's own body. As early as in the mid 1960s, in an Actionist context, Austrian artists, such as Günter Brus, Hermann Nitsch, Otto Mühl and Rudolf Schwarzkogler produced highly radical body-related works.⁴⁷ The historical starting point for a new formulation of bodily expression can be traced back to the activities of members of the Japanese Gutai group in the mid 1950s. What was innovative about the paint and mud wrestling performance of Kazuo Shiraga was that, in contrast to Pollock, he knew how to radically introduce his own body to the action. In the "Gutai Art Manifesto", he wrote: "All my thoughts are aimed at reducing art which is an expression of human intellect to corporeality."⁴⁸ A differentiated reduction of the most varied kinds of bodily expression can also be found in Peter Gerwin Hoffmann's *Spuren*. The final point of this corporeality introduced into the picture are traces of yellow paint attempting to liberate themselves from the body as a shape-giving stencil. The lower arm in the crayon picture mutates from the stamp of the imprint of its own to a gestural stroke. In the last of the four pictures, the paintbrush as a tool and prosthesis finally intervenes between the painting hand and picture carrier. In this way, corporeality as a physical imprint and impression is put to a halt. What remains is painting as an intellectual expression that is simply performed by the hand.

1 As an image, the shadow graph mainly differs from the phenomenon of the shadow in the fact that the object casting the shadow in the first place is no longer physically present. In this context, a photogramme can be seen as a highly differentiated shadow graph.

2 This review does not claim to be complete since due to the conceptual context not all facets and views of the body photogramme can be examined. See note 30.

3 Principally, a previous contact with the photographic emulsion would have been technically possible. So, for instance, an exposure time of some 15 minutes would have allowed for a hand to be placed on the then comparatively large format cyanotype paper which Anna Atkins first produced and used from the early 1840s inspired by John Herschel.

4 Compare the numerous hand and finger impressions of Hippolyte Baraduc, Jules-Bernard Luys and Louis Darget. C.f. Clément Chéroux, "La fotografie des fluides: un alphabet de rayons invisibles", in: Clément Chéroux, Andreas Fischer, *Le troisième œil - La fotografie et l'occulte*, Paris 2004, p. 114–138.

5 Wilhelm Conrad Röntgen, *Eine neue Art von Strahlen*, Würzburg 1896 (4th edition), p. 11. The first shadow of a body part that Röntgen saw in the uranium cyanide screen must have been one of his own hand.

6 Vera Dünkel, "Röntgenbild des menschlichen Körpers", in: Andrea von Hülzen-Esch, Hiltrud Westermann-Angerhausen (eds.), *Zum Sterben schön – Alter, Totentanz und Sterbekunst von 1500 bis heute*, Cologne 2006, vol. 2, p. 149–150, here p. 149.

7 David F. Channell, *The Early Medical Use of X-rays in Cleveland*, Bulletin of the Cleveland Medical Library Association 10, 1973, p. 3–11, here p. 6.

8 The design of the picture prompts the conclusion that its production was probably not purely medically or scientifically motivated. Additionally to Miller's craving for publicity, a playfully aesthetic curiosity of looking at the human body as a whole might well have been the inner trigger for the production of this picture of the entire body.

9 A large vertical screen was used for the larger parts of the body.

10 Stefan Themerson, "Fluorescent Box of Tricks – the Last of Four Autobiographical Fragments Dictated to Nick Wadley", in: Ilona Halberstadt (ed.), *Pix 1*, p. 74–75, here p. 74. The process engineering parallels between photogramme and X-ray film are also a topic in the following essay: Tim Otto Roth, "Das Echo der Dinge im Zelluloid – Vom Höhlenkino zum Fotogrammfilm", in: Museum der Moderne (ed.), *Kamera los*, Salzburg 2006, p. 57–61, here p. 57f.

11 Robert Hughes, *Der allerlebendigste Künstler*, in: ROCI, Berlin 1990, p. 12–42, here p. 24 (reprint from Times Magazine, 29. 11. 1976).

12 Walter Hopps, *Robert Rauschenberg – The Early 1950s*, Washington 1991/92, p. 24–26, here p. 24. One blueprint was supposedly renamed in 1951 for the MoMA exhibition "Abstraction in Photography" from *Photogram for Mural Decoration to Female Figure*. C.f. chronology in: Robert Rauschenberg, *Robert Rauschenberg On and Off the Wall*, Nice 2005, p. 170.

13 Contrary to the references in literature, the size of the foot and body hair visible on the original of the work in the Ludwig Collection, Aachen, in any case suggest a male body. In a 1951 edition, the work, together with eleven reproductions of some blueprints reduced in size was named *Sundancer*. C.f. Mark Lesly Smith, *Suspended Shadows – the Miniature Blueprints of Rauschenberg & Weil*, in: Print Collector's Newsletter, vol. 24, no. 4, 1993, p. 125–128.

14 Another self-portrait was made by Rauschenberg in 1964 for an article of Calvin Tomkins in the New Yorker in the form of a fingerprint. Further references to prints can be made, e.g. the imprint of a car tyre of 1953. Any parallels between imprint and photogramme are further explored in the section "Not touching (Tactless)".

15 Curiously, the resulting whole-body photogramme in the shop window of the department store was merely found as a contact print of the miniature negative on the flyleaf and endleaf to *Sweet Life*. C.f. Ed van der Elsken, *Sweet Life*, Cologne 1966; Ed van der Elsken, *De Ontdekking van Japan*, Amsterdam 1988.

16 Floris M. Neusüss, *Körperbilder – Fotogramme der sechziger Jahre*, Halle 2001.

17 Sobieszek sees a connection with artists of the gallery, such as Arnulf Rainer, Josef Mikl and Roland Göschl. Robert A. Sobieszek, "Schattenspuren, Körperdruck", in: Floris M. Neusüss, op.cit., p. 21–26, here p. 23.

18 Floris M. Neusüss, *Körperauflösungen*, Kassel 1977.

19 Floris M. Neusüss, *Nachtbilder*, Cologne 1997.

20 Sidra Stich, *Yves Klein*, Ostfildern 1994, p. 176.

21 Greta Tüllmann, Hannah Weitemeier, "Ein Gespräch mit Rotraut Klein-Moquay", September 1994, in: Krystyna Gmurzynska-Bscher, *Yves Klein – Le Dépassement de la Problématique de l'Art*, Cologne 1995, p. 11.

22 E-mail from the artist to the author dated 18. 11. 2006.

23 Antonin Dufek, "Das Medium Fotografie im Zeitalter künstlerischer Avantgarden", in: Ryszard Stanislawski (ed.), *Europa, Europa – Das Jahrhundert der Avantgarde in Mittel- und Osteuropa*, Bonn 1994, vol. 1, p. 426–450, here p. 446.

24 Ulay, *Fototot, Ulay 1975–77*, Zagreb 1977. The body photogramme continues to occupy him in further performances, such as 1997 in *Aboriginal Afterimages*, a night-time performance with aboriginal women in the Australian desert.

25 Jan Hoet, *6 Hongaarse Kunstenaars*, Gent 1980.

26 Referring to Liesegang, Seeber calls the skin print of the human face on photographic paper a dermagraph. C.f. Guido Seeber, *Kamerakurzweil*, Berlin 1930, p. 25.

27 Traces of grease also accumulate in Hoffmann's work *Brettjause / Cold Cuts* (1975), in terms of a bread and bacon picnic on a lithographic stone (fig. p. 84). Only at the greasy bits could the stone absorb the colour for the print.

28 Ulrich Raulff, "Ein Etwas oder ein Nichts", in: Floris M. Neusüss, Renate Heyne, *Das Fotogramm in der Kunst des 20. Jahrhunderts*, Cologne 1990, p. 406-410, here p. 409.

29 For *Spuren*, Hoffmann adapted the bathroom and corridor of a two-bedroom flat in a Graz satellite building estate where he used to live with his family.

30 Since the elaborations on the whole-body photogramme have concentrated on self-depictions and performative contexts, no complete overview of the whole-body photogramme can be given here. This is why no mention is made here of other important aspects, such as Adam Fuss's baby photogrammes or Kunie Sugiura's portraits of artists.

31 Remarkably, Jean Rothfuß takes the aspect of touch in Conner's *Angels* as an occasion to compare these to the fluidal recordings of Louis Darget. C.f. Bruce Conner, *2000 BC: The Bruce Conner Story Part II*, Minneapolis 1999, p. 165.

32 Dóra Maurer, *Fényelvtan – a fotogramról* (Principle of Light – a History of the Fotogram), Budapest 2001, p. 79. Before, the roll was covered in developer in the dark.

33 Evelyne Coutas, *Fotogénèses*, Pontault-Combault 1990.

34 Jürgen Klauke, *Prosecuritas*, Ostfildern 1994.

35 Timm Ulrichs, *Der detektorische Blick*, Berlin 1997, p. 73.

36 <http://users.skynet.be/transition/cvfranck.html>, dated 28. 12. 2006.

37 Michio Hayashi, "An Eye Open to Traces of Light – Thoughts on Ryuji Miyamoto", in: Nozomi Endo, Etsuko Sugiyama (eds.), *Ryuji Miyamoto Retrospective*, Setagaya Art Museum 2004, p. 198–208, here p. 205.

38 Fabio Sandri, *Fotosensibilità*, Bologna 2006.

39 <http://www.daniel-tobias-braun.de>, 2. 1. 2007.

40 Compare A.L. Ress, "The Themersons and the Polish Avant-Garde. Warsaw-Paris-London", in: Ilona Halberstadt (ed.), *Pix 1*, winter 1993/94, p. 86–101, here p. 93.

41 *Der ausgesparte Mensch* in the Städtische Kunsthalle Mannheim presented various positions that explored, among others, silhouettes and the fixing of shadows. C.f. Kunsthalle Mannheim, *Der ausgesparte Mensch*, Mannheim 1975.

42 Under the chapter "Experimente", Lorblanchet not only comprehensively reconstructed the oral spraying technique, but also showed how the hand was used as a stencil during "painting" a horse in the Pech Merle Grotto. Michel Lorblanchet, *Höhlenmalerei – ein Handbuch*, Stuttgart 2000, p. 249–266.

43 Georges Didi-Huberman, too, succumbs to this technical imprecision in his theory of imprint by calling the stencilled hands "negative imprints". C.f. Georges Didi-Huberman, *Ähnlichkeit und Berührung*, Cologne 1999, p. 25–29.

44 It is this technical imprecision that, with the prehistoric depictions of hands, finally led to interpretative irritations such as the "mutilation theory", which interpreted missing or shortened finger members in the imagery with the assumed one-to-one physiological situation of a mutilated hand. Clottes and Courtin give an overview of the various explanatory approaches of the shortening of the members. Jean Courtin, Jean Glottes, *Grotte Cosquer bei Marseille – Eine im Meer versunkene Bilderhöhle*, Sigmaringen 1995, p. 66–69.

45 Remarks by Clottes and Courtin on the depictions of hands of the Cosquer cave near Marseille which was scientifically discovered as late as 1992. op.cit., p. 64.

46 E.g. Sidra Stich, *Yves Klein*, Ostfildern 1994, p. 177.

47 C.f. Hubert Klocker, "Gestus und Objekt", in: Paul Schimmel, *out of actions – between performance and the object 1949–1979*, Ostfildern 1998, p. 159–195, here p. 175–189.

48 Kazuo Shiraga, *Shishitsu ni tsuite*, in: Gutai, 5, 1. 10. 1956, s.p., cit. from: Shinichiro Osaki, "Körper und Ort – Japanische Aktionskunst nach 1945", in: Paul Schimmel, *out of actions*, op.cit., p. 121–157, here p. 146.



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