

26/08/2023–28/01/2024

Werner Bischof Unseen Colour

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Rosellina – Living for Photography



Fotostiftung Schweiz



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Werner Bischof (1916–1954) is one of the most significant Swiss photographers of the 20th century. With his dedicated photojournalism and iconic images in striking black-and-white aesthetics, he gained international recognition at an early stage.

Although certain exhibitions and publications have addressed the fact that Bischof also took colour pictures throughout his career, this part of his oeuvre has largely remained unexplored. The exhibition *Werner Bischof – Unseen Colour* aims to rectify that. It is based on newly discovered archive holdings, which Marco Bischof, son of the photographer, and Tania Kuhn, Werner Bischof Estate, have now made accessible for the first time: several hundred glass negatives from 1939 onwards, which Werner Bischof realised using a Devin Tri-Color camera. The exhibition is a journey through Bischof's world of colours, and showcases a largely unknown area of this famous Swiss photographer's work.

In parallel, Fotostiftung Schweiz and the Rosellina Archive present the exhibition *Rosellina – Living for Photography*. As a founding member of Fotostiftung Schweiz, Rosellina Burri-Bischof (1925–1986) played a crucial role in the history of photography in Switzerland.

Werner Bischof enrolled at the Zurich School of Applied Arts in 1932 to become a painter. Contrary to his intentions though, he was put in the photography class that had recently been set up by Hans Finsler, a pioneer of the 'new objectivity' movement. Nevertheless, he found the training there interesting. The design principles of the Bauhaus, the search for pure form, and the constant experimentation with light all left a mark on the young photographer, who in 1936 became the first student to graduate from Hans Finsler's master class. Alfred Willmann, who taught graphic design and practical applications of photography at the school, was also a major influence on the early works that Bischof produced in his first studio, in Zurich, from 1936 onwards. These included assignments for the advertising agency Amstutz & Herdeg and for the Swiss National Exhibition of 1939. Although he left for Paris that year to devote himself to painting after all, the outbreak of war thwarted his plans and led him back to Switzerland, where he was called up for military service.

During these years, Werner Bischof frequently used the Devin Tri-Color camera. This camera allowed him to expose three light-sensitive glass plates simultaneously. By using colour filters, three different colour separations were captured (red, green and blue), which, when printed in layers on paper, would result in a full-colour image. Despite being a cumbersome camera that required a tripod, Bischof managed to depict completely different worlds: from almost surreal experiments in the studio to fashion assignments, from capturing moody scenes and landscapes to poignant portraits, from documenting war-torn cities to reporting on the process of reconstruction.

In his enthusiastic handling of light and colour, Bischof went far beyond the teachings of Finsler or the rules of Moholy-Nagy. The technical and formal quality of his geometric and biomorphic compositions is impressive. His motivation to experiment increased even more when he joined the artists' group *allianz* in 1942; this association of modern Swiss artists, founded in 1937 by Richard Paul Lohse and Leo Leuppi, was inspired by Max Bill, among others, and the *allianz* members paid particular attention to colour. By the end of the war, Werner Bischof had gathered a lot of technical and creative experience and was well equipped to use the Devin on his travels for reportage in Europe.

The Face of War

From 1942 to 1946, Werner Bischof was a 'full-time photographic employee' of the magazine *Du* under editor-in-chief Arnold Kübler. This monthly magazine, launched in 1941, was the new flagship of publishing house Conzett & Huber, which wanted the publication

Vernissage: Friday, 25th of August 2023, 6 pm

Welcoming address: Peter Pfrunder, Director of Fotostiftung Schweiz.
Introduction to the exhibitions: Marco Bischof, Tania Kuhn, Alessa Widmer

Sunday, 27th of August 2023, 11:30 am
'Always a painter at heart' – Werner Bischof and colour
Guided tour with Marco Bischof and Peter Pfrunder (in German)

Sunday, 8th of October 2023, 11:30 am
The challenge of colour – a new perspective on Bischof's work?
Reading and talk with Dieter Bachmann, journalist and writer.
Moderation: Peter Pfrunder (in German)

to be a means of demonstrating the outstanding quality of its reproduction of colour images using the intaglio printing process. While colour printing was initially limited to advertisements and front pages, many of which constituted reproductions of artworks photographed by Bischof, the first colour photographs in the editorial section appeared in 1942 and were obviously taken in a studio. In the May 1943 issue, dedicated to the theme 'the Swiss worker', Bischof was then able to publish three compelling portraits of workers, taken at the Escher Wyss machinery factory in Zurich.

As soon as the borders reopened after the end of the Second World War, Werner Bischof set off by bicycle for southern Germany. The impressions made on him by the destruction there radically changed his worldview: He now saw the studio as an ivory tower, and his previous work as useless and hypocritical. He resolved to look facts in the face from then on and to take remedial action by recording what people do to each other. Conzett & Huber supported him in this endeavour: When Werner Bischof was commissioned by the aid organisation *Schweizer Spende* to document the consequences of the war, as well as the reconstruction work in Europe, Arnold Kübler and the publishing house offered him the opportunity to publish his photo-reportage in *Du*, and to tackle a large-scale project under the working title *European Photo Book*, in which colour photographs in particular were to play a key role. Between 1945 and 1948, Bischof went on several extensive trips to Germany, the Netherlands, Belgium, Luxembourg, France, Poland, Czechoslovakia, Hungary, Romania, Italy, Greece, Finland and Norway, repeatedly bringing home stirring reports on people and their fates, along with his informative pictures of the reconstruction sites.

It was in this context that he took one of his most famous photographs: a portrait of a Dutch boy, whose face was badly disfigured by an explosion of a so-called 'booby trap'. Although Bischof was reluctant to make the suffering Jo Corbey pose in front of the Devin, his scruples were overcome by the prospect of having this portrait on the cover of *Du* – and of thus sending a chilling and memorable anti-war image into Switzerland's fine parlours. The picture was indeed published on the cover in May 1946 and caused a shock, as the colour photograph came across as disturbingly realistic. Those in charge of the publishing house had intervened, but eventually agreed to it. The editors justified the publication with, among other things, a fundraising campaign: Bischof's picture became the public face of an aid campaign launched by *Du* under the title *Help the Children of Europe!*

Although the planned *European Photo Book* was never released, the May 1946 and June 1949 issues of *Du* provided a major overview of Bischof's European photo-reportage.

Asia – Longing and Reality

In the photographs that Werner Bischof took with a Rolleiflex camera between the late 1940s and early 1950s, he was able to realise his artistic ideas even more effectively than with the Devin. The Rolleiflex not only allowed him to take spontaneous snapshots, but especially when working outdoors, also enabled better control of the framing and more deliberate compositions. In 1946, Kodak introduced Ektachrome, the first colour film for medium-format cameras. Bischof was already working with it in the following year. The results took him a step closer to 'poetic' colour photography, which artists and photographers like Luigi Ghirri, Ernst Haas and Saul Leiter would bring to fruition later. Stylistically, Bischof's Rolleiflex colour pictures from Poland, Hungary and Finland, still closely linked to his large-scale European project, were already very different to the Devin photographs. Above all though, it was his trips to Asia that brought him further in aesthetic terms.

In 1951, Werner Bischof, by then a member of Magnum Photos, travelled to India for the American magazine *Life*, to report on a disastrous famine in the province of Bihar. With his impressive, emotionally charged black-and-white photographs, he caused an international sensation and the corresponding reportage is among his best-known photojournalistic work. In parallel though, he also took colour photographs in India, which were more about mood than action. In Indochina, where Bischof observed the guerrilla war between French forces and the Viet Minh in the jungle, he managed, at least sometimes, to put press

the American way of life, which he perceived as superficial, egoistic and automated. And yet he was fascinated by it, as shown by the pictures he took in 1953. He also acknowledged the country's outstanding achievements in research and art preservation. To translate the confusing coexistence of opposites and the rapidly changing impressions into meaningful images, the handy Leica camera served him best. These images played with light and form, captured details of the modern attitude to life like a mirror, or sought new ways of dealing with colour in formal abstract experiments.

In 1954, Bischof left New York to travel to Mexico with his wife Rosellina. Thanks to his contacts in the local cultural scene, he gained deeper insight into this country. Bischof appreciated the warmth of the places and people in Central America and captured it in lively photographs with strong colour contrasts. Full of hope, Werner Bischof eventually travelled on to Peru alone, while Rosellina returned to Zurich to give birth to their second son. Bischof was deeply impressed by Incan culture. In his diaries and letters, he described the interplay of colour and light on the ancient irregular walls, and the mysterious life that must have been led among the imposing structures. Their window-like openings, always offering new perspectives, inspired him to produce photographic studies, in which colour also played a major role.

Tragically, Bischof's journey through life came to a sudden end on the 16th of May 1954, when the car in which he was crossing the Andes to head further south fell into a ravine.

A project by MASI Lugano and Werner Bischof Estate, in collaboration with Fotostiftung Schweiz. With the support of: Eise v. Sick Stiftung, Vontobel-Stiftung and Dr. Werner Greminger Stiftung.

Publication *Werner Bischof – Unseen Colour*
Scheidegger & Spiess, CHF 49, fotostiftung.ch/shop

Werner Bischof, Generation X: Michiko Jinuma (front), Tokyo, 1951. Ruins as playground (left), Berlin, 1946. Orchid (Study) (inside), Zurich, 1943. © Werner Bischof Estate / Magnum Photos.

reporting aside and capture the atmosphere of places in subjective colour images.

However, with regard to the development of his own style of colour photography, his encounter with Japan was the most significant. Here, Werner Bischof discovered a spiritual beauty with which he immediately fell in love. He was overwhelmed by the things he saw, and he spoke of a way of seeing that was no longer journalistic, but profound. As he had done in India, he explored the interplay between modern life and ancient traditions. In reductive meditative colour photographs, he succeeded in reproducing the inner calm that he longed for so much – with growing contempt for editorial offices that expected reports on conflicts and human misery. His stay in Japan lasted about a year; what it amounted to, he eventually conveyed in a photo book. He was involved in the production of the book right through to the end, but it was not published until after his death in 1954.

The New World – from New York to Peru

After returning from Asia, Werner Bischof could not bear staying in Switzerland for long. He wanted to set off again, to travel, to get away from not only prosperity, but also the memories of war and poverty. He felt a need to get back to nature and chose South America as his destination. To finance the trip, he embarked for New York and accepted various assignments, such as photo-reportage on the construction of motorways for the magazine *The Lamp*, published by the Standard Oil Company. This assignment allowed him to observe American cities and their skyscrapers from a helicopter. Alongside the spectacular view from above, the cold and impersonal side of New York was what impressed him most. Bischof could not empathise with



Rosellina – Living for Photography

Rosellina Burri-Bischof, 1952, © Peter Bally

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Fotostiftung Schweiz and the Rosellina Archive are jointly presenting the fascinating life’s work of Rosellina Burri-Bischof (1925–1986) alongside the exhibition *Werner Bischof – Unseen Colour*. “There is perhaps no name that remains so endearingly and imaginatively associated with photography in our country as Rosellina Burri-Bischof’s,” wrote Hugo Loetscher in her obituary in 1986.

Rosa Helene Mandel grew up in Zurich as the daughter of politically active Hungarian–Czech emigrant parents. After the end of the war, she travelled to Rimini to assist in post-war reconstruction efforts in Europe. In 1946, ‘Rösli’ – now known as Rosellina in Italy – and Werner Bischof met in Milan while passing through. They shared a desire to engage in humanitarian causes, as well as a sensitivity towards art and photography. After they married in 1949, Rosellina took on the task of promoting her husband’s photographic work.

When Werner tragically died in an accident during reportage in 1954, Rosellina preserved his legacy and continued to promote Bischof’s work by means of exhibitions and publications. She served as the director of Magnum Photos in Zurich and co-founded the *International Fund for Concerned Photography* in New York. In 1963, she married Magnum photographer René Burri and continued her dedication to photography. In 1971, she became one of the founding members of the Foundation for Photography (now Fotostiftung Schweiz). As part of an extensive professional network, she made significant contributions to the appreciation of photography at both national and international level.

Rosellina Burri-Bischof, 1952, © Peter Bally

Rosellina Burri-Bischof, 1952, © Peter Bally

Parental home and youth
Rosa’s parents met in 1915 as immigrants in Zurich. Her mother, Anna Mandel-Prazak (1895–1984) came from a Czech family that had emigrated to southern Germany. Anna’s father worked as a miner and was subjected to unbearable working conditions. He suffered from so-called ‘black lung’. These experiences shaped Anna and heightened her political awareness, which she later incorporated into the upbringing of her daughter and grandchildren.

Rösli’s father Moses Mandel (1883–1938) from Hungary also settled in Switzerland in 1911. The trained carpenter was an active socialist, committed to workers’ rights. When Rösli was twelve years old, he fell seriously ill and died on the 12th of May 1938. The drawing artist Walter Roshardt, with whom Moses had been very close friends, became a father figure for Rösli in the following years.

Also in 1938, Rösli joined the socialist children’s and youth group Rote Falken (‘red falcons’). With the falcons, she went on hikes, attended summer camps, visited cooperatives and organised cultural activities. Rösli described the Rote Falken youth centre ‘Mösi’ in the Albis hills as the “most beautiful place”. In many photos, she appears playing the flute.

Rosellina Burri-Bischof, 1952, © Peter Bally

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Rimini
After graduating from the girls’ school Hohe Promenade in Zurich as a qualified kindergarten teacher, Rosellina decided to work at Centro Educativo Italo-Svizzero (CEIS) in Rimini. Beginning in October 1946, she spent three years running a day-care centre there and working as a kindergarten teacher, with orphans who had been injured in the war; but she also taught the methods of Swiss pedagogy to interested Italian seminary students. At CEIS, which was set up by Swiss workers’ relief organisation *Schweizerisches Arbeiterhilfswerk*, war-relief charity *Schweizer Spende* and the Rimini authorities, Rosellina, as she was called from then on, found fulfilment in a variety of tasks as an educator and as an organiser of cultural activities.

On the 20th of October 1946, while still on her way to Rimini, Rösli met Werner Bischof during a stopover in Milan. Werner was on his way to Greece on behalf of *Schweizer Spende*. A lively exchange of letters subsequently began: Rosellina sensitised Werner to the subject of children. Werner sent her travel reports and pictures, which she used as teaching material. They saw the reconstruction of destroyed Europe as a common goal and hope.

Rosellina Burri-Bischof, 1952, © Peter Bally

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Rosellina worked with Werner in Japan and Hong Kong. The two of them were back in Zurich by the end of 1952.

In 1953, Rosellina and Werner set off for America in search of “new ways to express oneself photographically”. Numerous standalone works were produced. The frequent correspondence between Rosellina and her mother Anna contains many thoughts about their plans and outlook. In order to have more control over his work, Werner wanted to turn to filmmaking. At the end of March, Rosellina flew back to Switzerland, while Werner travelled on to Peru. On the 16th of May 1954, he had a fatal accident in the Andes. Their second son, Daniel, was born two weeks later. Rosellina put together an exhibition with the publisher Robert Delpire and realised the Japan maquette that Werner had made. The book was published in June 1954.

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The Concerned Photographer was also the title of the exhibition with which the new foundation introduced itself in 1967 at the Riverside Museum in New York. Alongside pictures by Bischof, Capa and Seymour, works by Leonard Freed, André Kertész and Dan Weiner were also shown. Up until 1971, the exhibition toured America, Japan, Europe and Israel. In 1972, it was continued in the extensive follow-up project *The Concerned Photographer 2*. While Cornell Capa directed the foundation in New York, giving rise to the renowned International Center of Photography (ICP) in 1974, Rosellina worked on spreading the ideas behind the International Fund for Concerned Photography worldwide. After bringing the exhibition *The Concerned Photographer* to Zurich in 1970, she also brought *The Concerned Photographer 2* to Switzerland in 1974, thus drawing attention to the committed work of Marc Riboud, Bruce Davidson, Hiroshi Hamaya, Ernst Haas, W. Eugene Smith, Gordon Parks, Donald McCullin and Roman Vishniac.

Swiss Foundation for Photography (Fotostiftung Schweiz)

The exhibition *The Concerned Photographer* was shown at Centre Le Corbusier in Zurich from the 30th of October to the 30th of November 1970 and simultaneously prepared the ground for the founding of a Swiss version of the International Fund for Concerned Photography. Since the mid-1960s, Rosellina (who was by now married to René Burri, another prominent Magnum member) had been discussing a similar institution for Switzerland with Walter Binder, who taught the photography class at the Zurich School of Applied Arts. Around 1970, the two of them succeeded in forming an initiative group, made up of prominent representatives of the photography scene who wanted to launch a ‘Stiftung für die Photographie’ (foundation for photography).

Before that step could be taken, *The Concerned Photographer* helped to raise the general public’s awareness of photography’s importance. A fringe programme included discussions, project presentations and film screenings, featuring Henri Cartier-Bresson, René Burri, Bruno Barbey, Hans Finsler, Monique Jacot, Lucia Moholy-Nagy, Marc Riboud and others. Over 10,000 visitors were counted in just four weeks and the media response was huge. A report from Swiss television, for example, bore witness to this. Finally, on the 4th of May 1971, Stiftung für die Photographie was officially founded.

Rosellina Burri-Bischof and Walter Binder jointly managed the affairs of the new foundation on a voluntary basis, and were the main people responsible for the implementation of its first major exhibition project: *Photographie in der Schweiz – 1840 bis heute* (Photography in Switzerland – 1840 to the Present). Shown in 1974 at Kunsthau Zürich, it offered a historical and contemporary overview. As the first comprehensive photography exhibition in a Swiss art museum, it was a milestone in institutional engagement with photography in Switzerland. It was seen by 70,000 people in 10 weeks and contributed significantly to public acknowledgement of the medium. Due in no small part to this success, Kunsthau Zürich provided the foundation with office and archive space from 1976 onwards, and the foundation was also able to run its own photo gallery in the museum for the next six years. Walter Binder took care of the collection and Rosellina was responsible for the programme: Thanks to her contacts, not only Swiss but also international photographers were presented. Her last major exhibition project was a comprehensive retrospective at Kunsthau Zürich, accompanied by a monograph on Werner Bischof, but she was prevented from completing it by cancer, to which she succumbed on the 30th of January 1986. After her death, Marco Bischof, Guido Magnaguagno, Harald Szeemann, Walter Binder and Letizia Enderli brought the project over the finishing line. The exhibition then spent 13 years travelling around the world with Pro Helvetia.

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