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Anne Winterer

a pioneer in industrial photography



Welcome Note

The City of Esch-sur-Alzette is honored to host this exhibition dedicated to the photographic work of Anne Winterer. Through her exceptional artistry, she has captured the soul of Germany's Ruhr industrial region. Not only does her work depict the steel industry in an unusual light, but, above all, it portrays the lives of the women and men who, through their labor and courage, shaped the land and customs of their home.

When viewing the photographs, one realizes that through Anne Winterer's lens, the entire history of the Minett region is also revealed. The striking motifs immerse us in the working-class environment of the time. The facial expressions of the people depicted tell their own stories, allowing us to grasp and understand their social context.

Indeed, the parallels between the Ruhrgebiet and the Minett region are evident. Both regions were the economic engines of their respective countries, attracting a large and diverse workforce. Workers, often immigrants, endured harsh working conditions, with long hours and high risks. A strong working-class culture developed, marked by solidarity and trade union movements. Architecturally, the two regions also appear to be twins. Large industries dominate the landscape, and workers' colonies remain symbolic of the local past to this day. Today, these territories, once symbols of industrial progress, are reinventing themselves while preserving the memory of their shared past. Industrial culture is not just

a modern expression; it also aims to emphasize the historical context of a region. Passing on this history is therefore an essential duty that falls to us.

As an alderman responsible for archives and industrial culture, it is particularly close to my heart to inaugurate this exhibition. Anne Winterer's photographs are not merely testimonies of the past; they also bridge generations. They serve as a reminder of just how much industry has shaped the landscape, urban development and an entire culture centred around the factory – and this across Europe. This exhibition is part of a wide range of initiatives undertaken by the City of Esch-sur-Alzette to communicate and perpetuate the past. Preserving our heritage is a task that must not be taken lightly, and we must commit to passing on our knowledge and the customs linked to industry to future generations.

This exhibition is also the result of a fruitful cross-border collaboration between the City of Esch-sur-Alzette and the LVR Industriemuseum in Oberhausen. We hope that this first step will mark the beginning of a lasting and enriching cooperation between our two regions. The similarities between the Ruhrgebiet and the Minett are striking, and in the photographs, one can see the same environment and identical structures. These images remind us that industrial history knows no borders and that our shared heritage is a source of inspiration for the future.



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Awe and Confusion – A Photographer Rediscovered –

(Kornelia Panek)

Spread across the Rhineland and the western Ruhr region, the LVR Industrial Museum tells the story of industrialisation and how it shaped the working lives and everyday routines of people in this region across seven former factories. One of these sites is the LVR Industrial Museum St. Antony-Hütte in Oberhausen. It is the birthplace of the Ruhr industry. In 1758, pig iron flowed from a blast furnace here for the first time in the Ruhr region. At the same time, it is also the cradle of the Gutehoffnungshütte (GHH), later a global corporation, which became part of the MAN Group in the 20th century. The GHH image archive, containing over 200,000 historical photographs of the works, is now preserved as one of the greatest treasures at the LVR Industrial Museum and is regularly shown to the public at St. Antony-Hütte.

When it came to finding a cover image for the 2020 exhibition 'Versorgt! – Betriebliche Fürsorge bei der GHH' (Provided for! – Company Welfare at GHH), the curatorial team very quickly agreed on an evocative image showing two boys at a children's meal organised by Gutehoffnungshütte in the 1930^s for the children of company employees (Fig. 2). Apart from technical details, the museum database contained only a rough chronological classification for the years 1938–1948. The name of the photographer was not recorded. Two years later, work began on the exhibition 'Heile Welt...?' (Idyllic World...?) about children's lives along the Ruhr and Emscher rivers in the first half of the 20th century. There, too, an equally striking photograph of two boys

concentrating on a school test caught the eye (Fig. 3). This time, the database also listed the name of the person who had taken the photograph: Anne Winterer. With this clue, the research continued and, surprisingly, it transpired that the museum's photographic archive contained a large collection of work by the photographer Anne Winterer. It turned out that the children featured on the cover of the 'Versorgt!' exhibition had also been photographed by her. At the same time, it was perplexing that a photographer with such a large and remarkable body of work – comprising industrial, landscape, everyday life and portrait photographs – had apparently remained completely unknown until now, and that even the museum, despite having it 'right under its nose', had failed to recognise it for so long.

Anne Winterer's photographs had been acquired by the Rheinisches Industriemuseum (now the LVR-Industriemuseum) in the early 2000^s through the mediation of the Dortmund historian Matthias Dudde. It was mainly the part of Anne Winterer's work which was created in the Rhineland and the Ruhr region. Another part of her photographic archive, focusing on other subjects, is held in the City Archives of Constance. In total, almost 900 items of Anne Winterer's are held at the LVR Industrial Museum. These consist mainly of positive prints in a slightly rectangular portrait or landscape format measuring approximately 18 x 20 cm, as well as a few negatives and glass plates. The surviving personal documents, such as school reports, press cards, driving licences

and passports, trace Anne Winterer's personal life and professional career.

The range of subjects photographed by Anne Winterer is very broad. Particularly striking in the LVR Industrial Museum's collection are her series of photographs from the mining and iron and steel industries. Alongside such well-known photographers as Albert Renger-Patzsch, Josef Stoffels and Robert Franck, Anne Winterer also received commissions from the Gutehoffnungshütte in Oberhausen for works magazines and documentation. Also included are landscape photographs of the Lower Rhine and the Eifel, everyday scenes from the Ruhr region, a visit to the fair on the Rhine meadows in Oberkassel, Düsseldorf, a report on the port of Duisburg, coverage of a pilgrimage to Altenberg Cathedral in the Bergisches Land, and architectural photographs. Particularly noteworthy is a series of photographs of windmills on the Lower Rhine. In her clear, structured and repetitive style, Anne Winterer was, in the early 1930s, breaking new ground that would later be followed by photographers such as Hilla and Bernd Becher. Alongside such artistic photographic works, it was the numerous 'idyllic' motifs of children, nature and everyday scenes - used for postcards and photo books - that enabled Anne Winterer to earn a living.

Anne Winterer was one of the first women to establish herself as a professional photographer in the 1920s and 1930s and to develop her own

distinctive artistic photographic style. As a pioneer in a male-dominated field, she travelled to the mines, blast furnaces and factories in the Ruhr region, the Saarland and Silesia, making a name for herself as a sought-after industrial photographer. A selection of these images is now on display at in the mill building of the former steelworks in Esch-sur-Alzette, a place that has undergone a similar process of transformation to the towns along the Rhine and Ruhr shaped by the coal and steel industry. The presentation of the images is therefore also a fine example of the significance of industrial history and industrial culture within the shared European cultural space, and of the vitality of cultural and social exchange across every border.

Had Anne Winterer been asked for her job title, she might well have chosen the term 'photographer' - just as she used it for the studio she ran with her partner Erna Hehmke, the 'Lichtbildwerkstatt Hehmke-Winterer' (Hehmke-Winterer Photographic Studio), and just as it appeared in the Bodensee Rundschau's obituary for her: "Anne Winterer was a photographer of distinction and renown". Her work is now coming to light once more - here in Luxembourg too.

THE PHOTOGRAPHER ANNE WINTERER FROM CONSTANCE

(Dudde Matthias)

Why did a woman from Constance photograph small coal mines in the southern Ruhr region? This question arose in 2000 following analysis of the article 'Zwergenzechen an der Ruhr' (Small mines on the Ruhr) from the May 1936 issue of the Zechen-Zeitung published by the Minister Stein and Fürst Hardenberg mining complex. The article formed part of the material for basic research on the topic of 'Small Collieries in the Southern Ruhr Area after 1945', which has been on display as a permanent exhibition at the LWL Museum of Industrial Culture Zeche Nachtigall in Witten since 2005. The credit for the photographs in the article reads 'Anne Winterer, Constance'. This was also the starting point for the exhibition at the LVR Industrial Museum St. Antony-Hütte about the photographer Anne Winterer.

The article sparked a vague hope regarding the small collieries after 1945 that not only were there photographs from the 1930s, but also that Anne Winterer might have photographed these small-scale mining operations in the 1950s. An enquiry sent to the Constance City Archives quickly revealed that the photographer Winterer had already died in August 1938. This brought the research for the LWL Museum to an end for the time being. However, the photographs were fascinating and stuck in the mind. But who was the photographer? Had she published other industrial pictures in magazines? Did she have any independent photographic publications of her own? Did she also publish photographs from other areas of life? Was there a photographic estate? Perhaps Anne Winterer's niece,

Elisabeth Vogel, could answer these numerous new questions. Her contact details were included in the reply from the City Archives. In early 2001, the journey to Constance began. It led to a housing estate in Sierenmoos, to a small, slightly overgrown house with shutters and a hipped roof. There lived the niece, now over eighty, together with a friend of the same age. Both women had been photographers in their professional lives and had run their own business. Over coffee and cake in a living room with an anthroposophical feel, the two elderly ladies spoke about Anne Winterer.

Anne's parents had met in Paris in 1879 at the World Fair. Nineteen-year-old Anna Rosina Reiser from Stockach had been working there as a nurse. Her father, Heinrich Winterer from Haslach, was 21 years old and a gardener. Heinrich moved to Constance in 1885 and opened an ornamental and commercial nursery. Anna and Heinrich were Catholic and married in Constance in February 1888. Anne Winterer was the third of five children. She was born Anna on 21 September 1894, but went by the name Anne throughout her life. Anne had a sheltered upbringing. In 1903, the family purchased the Rheineck estate at auction, giving them more space for the nursery and for living. The children made the most of their surroundings, playing on the banks of the Seerhein and performing plays they had written themselves. Her professional career can be traced through the available records. It began in 1912 with an apprenticeship as a photographer with the court photographer Friedrich Hübner in Constance.

'Court Photographer' was a title of distinction and referred to the Grand Duke Friedrich II of Baden who ruled at the time.

Winterer passed her journeyman's examination on 14 April 1915. The two cabinet portraits she produced were graded 'very good'. She then moved to the town of Furtwangen, some 100 kilometres away. There she took up a position at the 'Atelier für moderne Photographie' (Studio for Modern Photography). The owner, Albert Ziegler, had been killed in the ongoing World War and his widow needed help to keep the business running. Anne Winterer, however, soon moved to Düsseldorf. As early as 18 August 1915, she found employment there at Emil Lichtenberg's 'Atelier für photographische Bildnisse' (Studio for Photographic Portraits). She remained there until 31 July 1917. The studio specialised in technical, industrial and architectural photography. She proved herself to be highly capable there. Presumably due to the war-induced food shortages in the city, she took a six-month break from her job in mid-1916 to take a recuperative holiday in Constance. On 1 August 1917, she began working at Constantin Luck's photographic studio. At this Düsseldorf studio, she took on portrait photography, particularly of children. She approached these tasks with an artistic flair. On 15 July 1919, she left this studio. No records exist regarding her subsequent career moves. The political situation in Düsseldorf during the post-war years was difficult and led to French occupation of the city from 1921 for almost four and a half years. During this period, Anne Winterer passed her master's examination.

After coffee, Ms Vogel picked up the orange cardboard boxes lying ready, bearing the Agfa logo of IG Farbenindustrie Aktiengesellschaft and the old district code 'Berlin SO 36'. Photographic prints were stored inside. The boxes bore different paper specifications:

Portrica Normal Filigran and, from the Brovira range, Royal Normal Carton BN 125, Brillant Normal BN 1 and Hart Bri 1 papers. They all measured 18 × 24 cm. Additional labels from various decades indicated themes. The boxes had evidently been used to sort the prints thematically over the decades.

Ms Vogel reported that her mother had continued to market the photographs long after Anne Winterer's death. Her niece found the book "Land an Rhein und Ruhr" (Land by the Rhein and Ruhr) from the "Die deutschen Lande" (The German Lands) series, published in 1955, on the bookshelf. The photograph of steel forging printed within it was evidently still relevant twenty years after it was taken. Subsequent research revealed that the photographs had also found their way into Nazi propaganda publications. Whether they were sold to them by the family or whether usage rights, which had been sold earlier, made this possible remains unclear. Winterer's photographs appeared in 'Schönheit der Arbeit' (The Beauty of Labour) and in 'Der Untermensch'.

Any original order from Anne Winterer's time was no longer discernible in the boxes. Numerous subjects could be seen on the prints: landscapes, animals, people, travel, crafts and industry. Her niece handled the prints rather roughly. Timid suggestions that she might be better off wearing gloves were confidently ignored. If a print had a damaged corner, she would say, 'We can fix that,' and try to smooth it out using the edge of the table.

One photograph showed Anne Winterer with one of her cameras, a Rolleiflex. Some of the prints brought back memories for her niece. In 1933, when she was fourteen, she had spent her summer holidays with her aunt in Düsseldorf and can be seen in the photograph 'Couple in front of the factory' with a boy from Düsseldorf. (Catalogue 34)



Catalogue Nr. 34 : Couple in front of the factory

She was unable to provide much information about Anne Winterer's friends and acquaintances in Düsseldorf. She is said to have been friends with the painter Max Clarenbach. The sculptor Ernst Reiss-Schmidt also created a bust of her in 1927. In her home in Constance, Anne Winterer had a painting by the Constance-based artist

Sepp Biehler hanging on the wall. Ms Vogel had no information to offer regarding the working conditions for female photographers in Düsseldorf at the beginning of and during the Nazi era. Winterer was reportedly not politically active and was not a member of the party. Research to date has confirmed this. Nevertheless, photographic subjects

can carry a direct political message, for instance when Anne Winterer documented trips organised by the Nazi mass organisation 'Kraft durch Freude'. Her studio assistant, Lydia Bleicher, is said to have married a so-called 'noble communist' from Berlin who was imprisoned in a concentration camp for some time. At the age of sixteen, Ms Vogel began a two-year apprenticeship with Anne Winterer. In 1937, she moved to the art academy in Weimar, where she passed her journeyman's and master's examinations.

As the afternoon of coffee and looking at photographs drew to a close, there was a surprise: it would be possible to take all the prints to the Ruhr region for further evaluation. If a museum were interested, a purchase would be desired so that the collection could be permanently preserved and made accessible to the public. And so numerous prints and negatives found their way to the LVR Industrial Museum in 2004. The remaining prints and negatives, featuring scenes from around Lake Constance and other regions, are now held in the Constance City Archives.

In her letters prior to the visit, Ms Vogel had already mentioned crucial keywords: 'Lichtbildwerkstatt Hehmke-Winterer. In Constance, she reported that in 1924, during a stay on the Baltic Sea, the thirty-year-old Anne Winterer had met the nineteen-year-old Erna Hehmke from Breslau. Her parents had given their permission for her to move to Düsseldorf. Hehmke studied photochemistry for a further two semesters at the University of Breslau and moved to Düsseldorf in 1925. Together they founded the Hehmke-Winterer Photographic Studio, with Erna Hehmke initially starting an official apprenticeship with Anne Winterer. In 1932 she passed her master's examination, married and took the name Wagner-Hehmke. Around 1930,

photographs by 'Hehmke-Winterer' appear in magazines and on magazine covers.

The two women enjoyed increasing success. Their first major publications appeared in the cultural magazine 'Atlantis – Länder, Völker, Reisen' (Atlantis – Countries, Peoples, Travel). In 1932, photographs attributable to Winterer illustrated an article on the carnival in the Lake Constance region. In 1934, an article on tobacco cultivation in Baden was published, along with an independent publication, 'Typen- und Industriebilder' (Typical and Industrial Photographs), featuring images of industry in the Saarland.

The book 'Industrievolk an der Ruhr' (Industrial People of the Ruhr) by Josef Winschuh, published in early 1935, was pivotal for further industrial photography. Well over half of the photographs it contained came from the Hehmke-Winterer photographic studio. This also created a pool of images for publication in works newspapers such as those of the Gutehoffnungshütte and Harpener Bergbau AG.

In the course of 1935, the two photographers parted ways. No information is currently available regarding the reasons for this. The niece reported that her mother, as Anne Winterer's sister, was accepted as a mediator. The joint photographic work was divided up by mutual agreement. However, Ms Vogel did not have any documentation regarding this. Research with the owner of Mrs Wagner-Hehmke's estate proved unsuccessful.

The internal organisation of the photographic studio raises questions. From the outset, the two photographers published under the name Hehmke-Winterer, for example as part of the major 1926 exhibition on health care, social welfare and physical exercise (Gesolei).

The members of the 'Arbeitsgemeinschaft Düsseldorfer Photographen' (Association of Düsseldorf Photographers) were all listed by their first and last names, with the exception of Hehmke-Winterer. Their individual profiles therefore took a back seat in favour of the joint photographic studio.

But who actually took which photograph? Anne Winterer began publishing under her own name from 1935 onwards. Mrs Wagner-Hehmke, however, continued to use the name Hehmke-Winterer until the 1980^s. This makes attributing the photographs no easy task. One of the basic assumptions is therefore that all of the photographic subjects that have been

preserved in Constance are photographs by Anne Winterer. This is helpful, but not perfect. The photographic body of work will not have been divided up precisely down to the last print and negative. This becomes clear, for example, in the photograph 'Chimneys' (Cat. 32) in this exhibition. It comes from the Winterer estate. It was first published in 'Industrievolk an der Ruhr' in 1935. In 2000, the then Ruhrlandmuseum displayed the photograph in their 'Schwarzweiß und in Farbe' exhibition (Black-and-White and Colour) and attributed it to Erna Wagner-Hehmke. The lender was Mrs Irmgard Gepp, the owner of Mrs Wagner-Hehmke's estate.



Catalogue 32 : cheminée, printemps à l'usine

After the split, Anne Winterer moved to Constance. She had a strong attachment to her homeland. In the little over three years she had left, she was very active professionally. She had the opportunity to travel to Italy and Madeira with 'Kraft durch Freude'. She also

received commissions to take photographs for four company commemorative publications. The estate contains further photographs of industrial sites for which no publications have yet been found. Anne Winterer died of cancer on 17 August 1938 in Berlin.

THE PHOTOGRAPHER ANNE WINTERER – CHRONICLER OF THE RHINELAND AND THE RUHR REGION

(Dimic Nathalie)

Anne Winterer's career as a professional photographer began in her hometown of Constance. Following an apprenticeship with Franz Hübner, she temporarily took over the management of Albert Ziegler's 'Atelier für moderne Photographie!' (Studio for Modern Photography!) in Furtwangen in the spring of 1915. The photographer had been killed in action during the First World War and his wife hired Anne Winterer, who was just 20 years old at the time.¹ In August of the same year, Winterer moved to Düsseldorf, where she worked at Emil Lichtenberg's 'Atelier für photographische Bildnisse' (Studio for Photographic Portraits). Here she became acquainted with technical, industrial and architectural photography, fields that would prove formative for her later work. In 1917, Winterer moved to Constantin Luck's studio, which specialised in portrait photography. She was there for almost two years, during which time she produced all of the studio's portraits. In his reference for Winterer, Luck specifically highlighted the photographs of children she had taken. All her employers attested to Anne Winterer's outstanding performance, diligence and courteous manner, which will have made her path to self-employment easier.

Hehmke-Winterer Photographic Studio

During a stay on the Baltic Sea coast in 1924, Winterer met Erna Hehmke (1905–1992). Hehmke, who was eleven years her junior, had recently passed her school-leaving exams in Breslau and was studying photographic chemistry at the university there. After two semesters, Hehmke dropped out of her studies to move to Düsseldorf in 1925 and found the 'Hehmke-Winterer Photographic Studio' with Anne Winterer. Erna Hehmke received a year's training from her co-owner and already passed her journeyman's examination with distinction in 1926. Also in 1926, photographs from the Hehmke-Winterer Photographic Workshop were exhibited at the 'Great Exhibition for Health Care, Social Welfare and Physical Exercise' (GeSoLei) in Düsseldorf and were awarded the City of Düsseldorf's gold medal in the Scientific Exhibitors category.² Hehmke attended further training courses at the Photographic Institute of the Lette Association in Berlin and spent six months in Paris for study purposes. Back in Düsseldorf, Winterer and Hehmke worked as equals in the studio. In addition to classic portrait photography against studio backdrops, they also worked on location for journalistic and documentary photography.

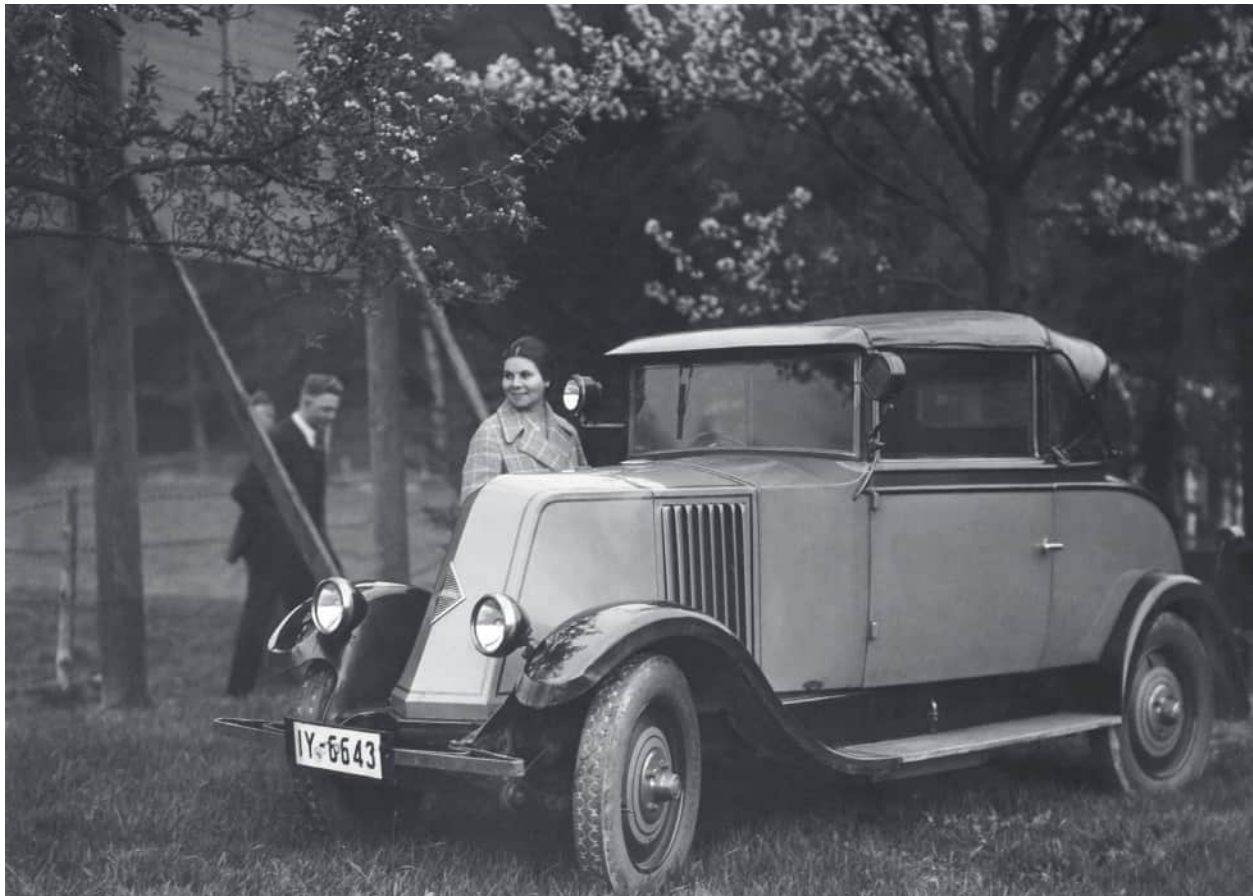
The working structures and division of tasks within the photographic studio have not been

¹ The biographical details are based on the account by Matthias Dudde: 'Rediscovering a Forgotten Photographer: The Estate of Anne Winterer (1894–1938)', in: 'Industrie-Kultur' (Industrial Culture) 13 (2007) Issue 1, pp. 38–39; Matthias Dudde: The Photographer Anne Winterer (1894–1938). From Düsseldorf to Lake Constance, in: Publications of the Society for the History of Lake Constance and its Surroundings, Issue 135 (2017), pp. 237–257. Additional information was drawn from historical sources and documents from the Winterer estate held at the LVR Industrial Museum in Oberhausen.

² Collection relating to the GeSoLei at the Düsseldorf City Archives, inventory number O-1-17-1649.002.

recorded. Presumably, the two photographers worked individually on smaller commissions and collaborated on larger projects. For instance, in the photograph 'Couple against an Industrial Backdrop' (Cat. 34), a closer look reveals two shadows behind the camera that could belong to the two women. As all of the photographs from 1925 to 1935 are marked 'Hehmke-Winterer', it is not always possible to attribute them definitively.³

From 1929 onwards, Anne Winterer and Erna Hehmke travelled to their assignments in their own car. Winterer was one of the first women to obtain a driving licence in Düsseldorf and now drove – as a so-called 'self-driver' without a chauffeur – a Renault 'with the surname Hehmke-Winterer', as noted on the back of a private photograph (Cat. 1).⁴



Catalogue 1: Anne Winterer and her Renault, c. 1929, Constance Municipal Archives
© Constance City Archives

³ Behind the signature 'Lichtbildwerkstatt Hehmke-Winterer', not only does the individual female photographer disappear, but the omission of first names also conceals gender identity.

⁴ On the emancipatory aspect of the female driver, see Anke Hertling: Conquering the Male Domain of the Automobile. The Female Drivers Ruth Landshoff-Yorck, Erika Mann and Annemarie Schwarzenbach, Bielefeld 2013.

But she had not only made her mark behind the wheel, but also on the seat of a motorbike. Another photograph shows the photographer in motorcycling gear against an industrial backdrop. Anne Winterer and Erna Hehmke belonged to a generation of women who became self-employed during the Weimar Republic, explored gender-specific opportunities and territories, and entered male-dominated fields. These pioneering achievements made them quintessential examples of the 'New Woman'.

By the late 1920^s and early 1930^s, Anne Winterer and Erna Hehmke had established themselves as photographers and their photographs were published regularly. During this period, they produced numerous photographic series covering a wide range of subjects. These depict people and industry in the Ruhr region, landscapes along the Lower Rhine, as well as everyday life and leisure activities on the Rhine and Ruhr. Around 1930, Winterer and Hehmke moved their photographic studio into premises in the newly built Ziem commercial building on the corner of Bolkerstrasse and Hindenburgwall (now Heinrich-Heine-Allee). Erna Hehmke passed her master's examination in 1932 and married the architect Rudolf Wagner in the same year.

In 1935, Anne Winterer left Düsseldorf and the joint studio. The reason for the split is unknown. Erna Wagner-Hehmke continued to run the photographic studio as sole proprietor under the name 'Hehmke-Winterer' until the 1980^s.⁵

⁵ An examination of the estate of her long-standing business partner Erna Wagner-Hehmke is still pending. Ilisabe and Gerolf Schülke, who have been committed to photography in Düsseldorf since the 1980^s, staged an exhibition of industrial photographs by Erna Wagner-Hehmke at the Kulturbahnhof Eller in 1989. See Erna Wagner-Hehmke. *Industrial Photographs from the 1930^s to the 1950^s*. Exhibition catalogue Kulturbahnhof Eller Düsseldorf, ed. by Kulturbahnhof Eller, Düsseldorf 1989. A sub-collection of Erna Wagner-Hehmke's work, comprising photographs of the Parliamentary Council from 1948 and 1949, has been acquired by the House of the History of the Federal Republic of Germany Foundation in Bonn. In 2023, the museum exhibited a selection of these photographs, commissioned by the State of North Rhine-Westphalia, for the first time. See Helge Matthiesen: Erna Wagner-Hehmke and the Images, in: *Justice and Freedom Forever. The Parliamentary Council 1948/49*, ed. by the

Anne Winterer moved back to Lake Constance, where she began publishing photographs under her own name from 1936 onwards. In 1938, she died in a clinic in Berlin as a result of cancer.

Photographic series for industry and political use

Anne Winterer regularly produced extensive photographic documentation on commission for various industrial companies and publishers. A selection of industrial photographs, such as those of the Cleverbank colliery in Witten (Cat. 31) and the Gutehoffnungshütte (GHH) (Cat. 40/41) in Oberhausen, are featured in the exhibition as representative examples of this significant body of work within the photographer's oeuvre. The photographs literally guide the viewer through the workplaces: exterior shots of sites and individual factory buildings demonstrate the monumentality of the industrial complexes. Interior shots depict specific work processes and show the physical labour carried out in the dim light of the mine, as well as the glowing embers in the iron and steel industry. These are not mere snapshots, but finely composed visual set-ups. The photographer repeatedly moved in close to the people, portraying them as individuals rather than mere background figures, such as the miners before the start of their shift (Cat. 23), the hoist operators (Cat. 26) or the apprentice on the ladder watering the flowers (Cat. 9).

When assessing industrial photographs, questions regarding the circumstances of their creation and their intended use are essential; however, further sources that might shed light on

House of the History of the Federal Republic of Germany Foundation, Cologne 2022, pp. 132-136.

⁶ See Thilo Koenig: *Images of a Closed World. Photography and Industry from 1920 to 1960*, in: *Modern Times. Industry as seen through Painting and Photography*. Exhibition catalogue Bucerius

particularly complex for works produced during the Nazi era. The photographs from the Hehmke-Winterer photographic studio were also used for propaganda purposes.⁷ In the book 'Industrievolk an der Ruhr. Aus der Werkstatt von Kohle und Eisen' (Industrial People of the Ruhr. From the Workshop of Coal and Iron), published in 1935⁸, its editor Josef Winschuh demonstrates the productive power of the Rhineland-Westphalian industrial regions under the Nazi regime.⁹ Seventy-one of the approximately one hundred photographs selected by Winschuh were taken by Hehmke-Winterer.

Stylistically, the publication and the photographs it contains largely correspond to a modern photobook design in the spirit of the 'New Vision'.¹⁰ The style of the 'New Vision', which emerged in the 1920s, describes a modern way of looking at

things, characterised by strong contrasts, clarity and new perspectives, as well as an explicit interest in exploring form and material. Anne Winterer's visual language largely corresponded to these design concepts and can be classified as 'New Photography'. She worked with tight cropping, strong low-angle shots or diagonal image axes. On page 18, for example, the 'sky towers' rise diagonally towards the sky. (Cat. 32)

The double-page spread 108/109 elevates industry with a sacred allusion: on the left, the swastika flag fluttering before three smoking chimneys highlights both its political significance and its political commitment. On the right, described as the 'Cathedral of Labour', sunlight streams through small, high-set window openings into a dark factory hall, filling the space with a mystical atmosphere. These images do not fail to make a monumental impact, demonstrating grandeur, power and progress entirely in keeping with National Socialist ideology.¹¹ In contrast to this are the idyllic motifs of 'People in the Industrial Area', be it the 'Pigeon Father' (Cat. 15) or the 'Miner's Cow' (Cat. 8) – these are also from the Hehmke-Winterer photographic studio.

Female industrial photographers – unknown chroniclers of the Ruhr region

The fact that women were commissioned to photograph smelting furnaces, machinery and mines seems unusual at first glance, given that the depiction of industry is widely regarded as a 'male domain'.¹² Anne Winterer's studio partner,

Kunst Forum Hamburg, ed. by Kathrin Baumstark, Andreas Hoffmann and Ulrich Pohlmann, Munich 2021, pp. 104–119.

7 In order to be able to continue working as a press photographer, Anne Winterer joined the Reich Association of German Photojournalists. Nothing is known about the photographer's political views. According to information from the Federal Archives, she was not a member of any National Socialist organisation. See Matthias Dudge: The Photographer Anne Winterer (1894–1938). From Düsseldorf to Lake Constance, in: Publications of the Society for the History of Lake Constance and its Surroundings, Issue 135 (2017), pp. 237–257, p. 243. On professional female photographers in the Third Reich, see Miriam Y. Arani: Sisters in the Picture. Photographs of Working Women during the Third Reich, in: Mayer-Gürr, Dieter (ed.), Photography & History: Timm Starl on his 60th Birthday, Marburg 2000, pp. 103–143.

8 Josef Winschuh: Industrial People of the Ruhr. From the Workshop of Coal and Iron, Oldenburg 1935.

9 On Winschuh's 'Industrial People of the Ruhr', see Nathalie Dimic: 'Smoking Chimneys and Rural Soil'. The National Socialist Staging of the Ruhr Region in Photographs from the 'Hehmke-Winterer Photographic Studio', in: Christiane Cantauw, / Ulrich Hägele (eds.): COUNTRYSIDE(S) – Photographic Constructions of the Rural. [Visual Culture. Studies and Materials, Vol. 17] Münster 2025, pp. 89–110.

10 It is not possible to characterise Nazi photography in terms of a stylistic unity. Rather, a variety of photographic forms of representation and subjects were employed and placed at the service of Nazi visual policy. Consequently, one should not speak of Nazi photography, but rather of its Nazi use. See Rolf Sachsse: Continuities, Breaks and Misunderstandings. Bauhaus Photography in the 1930s, in: Winfried Nerdinger (ed.), Bauhaus Modernism under National Socialism. Between Flattery and Persecution, Munich 1993, pp. 64–84.

11 On the ideological significance of industrial photography, see Ralf Stremmel: Documenting and Staging. Industrial Photography in the Ruhr Region from 1860 to 1960, in: Modern Times. Industry as Seen through Painting and Photography. Exhibition catalogue Bucerius Kunst Forum Hamburg, ed. by Kathrin Baumstark, Andreas Hoffmann and Ulrich Pohlmann, Munich 2021, pp. 54–65.

12 In Austria, Marianne Strobel had already been working successfully as an industrial photographer from the mid-1890s onwards, see Ulrike

Erna Wagner-Hehmke, later recalled the lengths they went to in order to get good pictures. She spoke of a 'narrow walkway across a blast furnace' or 'a 27-metre-high freestanding fireman's ladder' which she climbed to take photographs freehand from that vantage point.¹³

With the significant rise in demand for images for the illustrated press in the 1920s, the demand for industrial photographs for works magazines and other press publications grew exponentially. This also opened up opportunities for women to establish themselves in this professional field. Alongside the well-known figures in industrial photography such as Albert Renger-Patzsch, Heinrich Hauser and Josef Stoffels, whose photographs have become firmly etched into the cultural memory of the Ruhr region, Anne Winterer, Erna Wagner-Hehmke and Ruth Hallensleben¹⁴ also became important chroniclers of the Ruhr region.

As early as the beginning of the 20th century, the profession of female photographer had become something of a fashionable career. Female photographers such as Anne Winterer came across as committed, self-assured and courageous. They ran their own studios, showed their work in exhibitions, published their photographs in the illustrated press and passed on their knowledge as teachers. Although well-known and visible in their own time, they are scarcely mentioned in the history of photography. They are effectively 'edited out' or assigned the status of an exception.

Matzer (ed.): Marianne Strobl, 'Industrial Photographer', 1894-1914, in: Contributions to the History of Photography in Austria, ed. by Monika Faber for the Bonartes Photo Institute, Vienna, and Walter Moser for the Albertina Photo Collection, Vienna, Salzburg 2017.

13 Ilse Schülke / Gerolf Schülke: Artwork and Document, in: Erna Wagner-Hehmke: Industrial Photographs of the 1930s to the 1950s. Exhibition catalogue Kulturbahnhof Eller Düsseldorf, Düsseldorf 1989, pp. 3-5, here p. 4 [unpaginated].

14 See Ruth Hallensleben. Industry and Labour. Exhibition catalogue, Ruhrlandmuseum, Essen, ed. by Ruhrlandmuseum. Essen 1990.

Landscapes, everyday scenes and children's sparkling eyes

Anne Winterer, who mostly photographed with the twin-lens 6 x 6 cm Rolleiflex, regularly undertook photographic trips from Düsseldorf to the Eifel and the Lower Rhine where, for example, she captured mills and rural life with her camera. In addition, people in their various everyday situations were among Winterer's favourite subjects.

With her camera, she plunged right into the thick of things, as in her series of photographs from the fair on the Rhine meadows at Oberkassel, Düsseldorf, where she captured the hustle and bustle surrounding the fairground attractions: young women on their 'rocket ride to the moon' (Cat. 22), legs dangling in the air on a swing carousel ride (Cat. 19), or the two smiling saleswomen at the stall selling waffles and gingerbread hearts. (Cat. 21) Sometimes little stories can be gleaned from the pictures, such as that of the boy trying to blow up a balloon with puffed-out cheeks. The disappointment is clearly written all over his face when, in the next moment, the rubber shell hangs limply down. (Cat. 12/13). Another series of images shows children's eyes shining during the St. Martin's procession through Düsseldorf's old town. Full of pride, the children present their glowing lanterns to the photographer's lens. (Cat. 10/11)

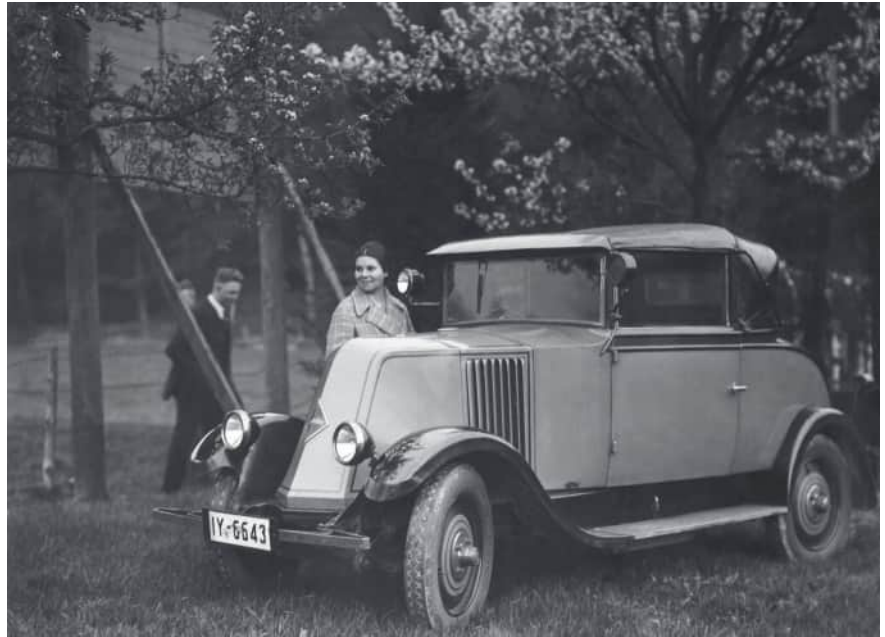
The Düsseldorf scenes were occasionally published in the illustrated press or in richly illustrated publications about the city. The illustrated book 'Düsseldorf – wie wir es lieben' (Düsseldorf – as we love it), published by Otto Ernst Wülfig in 1934, contains several photographs from the Hehmke-Winterer studio, and the cover of the 1940 booklet 'Ja, das ist Düsseldorf!' (Yes, that's Düsseldorf!) is also adorned with cartwheelers photographed by Winterer. (Cat. 6)

Photos for the catalog:

L'Homme au Centre

1.

Anne Winterer and her
Renault around 1929



2.

Anne Winterer



3.

Workers' children exposed to artificial sunlight

4.

Child with basket





5.

Child with chickens

6.

Child doing a cartwheel in
Düsseldorf



7.

Fishermen's children



8.

Family with
goats



9.

The apprentice waters the flowers in front of his workshop window

10.

Saint Martin's Eve in Düsseldorf





11.

Saint Martin's Eve

12.

Wasted effort





13.

Wasted effort (2)

14.

Breakfast





15.

Dovecote

16.

Somersault



Kermesse à Düsseldorf



17.

At the fair, they want to go even higher

18.

Photo taken at the funfair.
„Every shot wins“





19.

A special pleasure

20.

Grandma gives me an ice cream





21.

Waffle sale

22.

Rocket trip to the moon



Exploitation minière



23.

Start of the
shift

24.

The Ruhr buddies in front of the
entrance





25.

The Ruhr miners before the start of their shift, waiting to go down

26.

Hoist mechanic





27.

Old mine with a mine horse

28.

Underground miners
around 1936





29.

Inclined mining plane around 1936

30.

Working with a pneumatic drill
in the coal mine around 1936





31.

Zeche Cleverbank, Witten on the Ruhr around 1936

Industrie

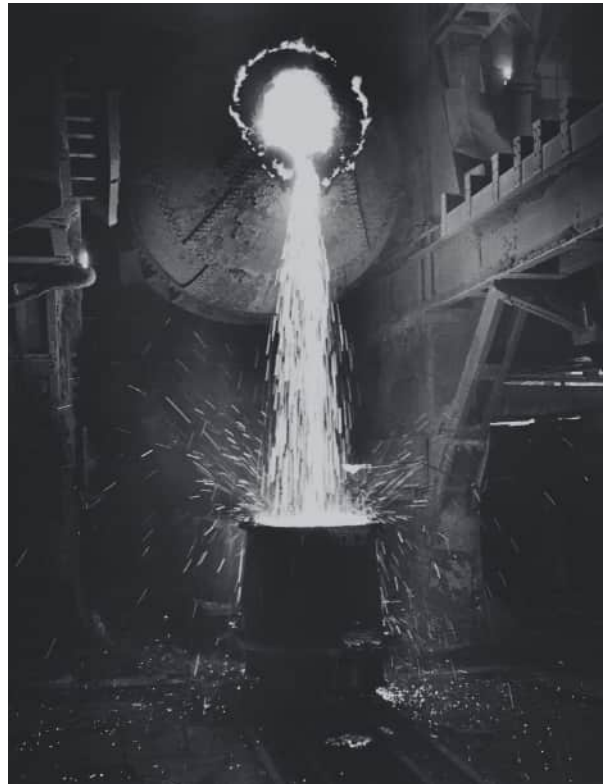


32.

Chimney, spring at the factory

33.

Slag flow from the Thomas converter





34.

Couple in front of the factory
and cooling pond

35.

The Thomas converter





36.

Steelworker



37.

Steelworker



38.

Foundry
workers at
the Bochum
steelworks

39.

Bochum steelworks heating furnace





40.

Gutehoffnungshütte steelworks in
Oberhausen (1)

41.

Gutehoffnungshütte
steelworks in
Oberhausen (2)





42.

Emptying blast
furnace slag into the
slag heap



