

CURATING IMAGES

Why do we curate the archive?

There is a value to putting every image you scan online, but there is also value to focusing people's attention on certain types of images that are interesting in a broader context. We like the idea of creating a compelling visual experience through juxtaposition and thoughtful curation, and there are a lot of different ways to do this. One thing we ask ourselves as curators is: What's going to be interesting to a viewer who is not personally connected to the photographs? Is the archive compelling culturally or lyrically? Are the images altogether visually impactful?

Whoever is in charge of curating your version of Fortepan, it's up to you to craft your focus.

Here are some suggestions:

We choose photographs based on their **unique lens into the everyday world**. We look for:

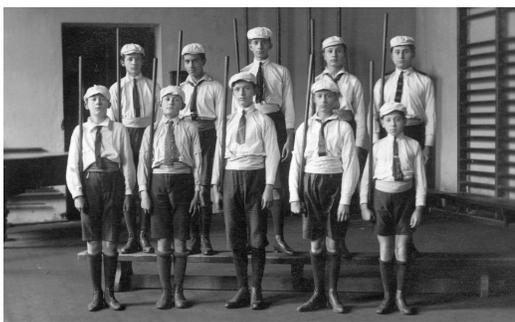
Photos of **PLACE** that connect people to a particular location, for example, a school, a downtown, a workplace, a particular recreation area.



ACTION photos that tell a story, or are perhaps funny, or tragic, or involve a situation that people might identify with, like a political rally, or a certain kind of motorbike.



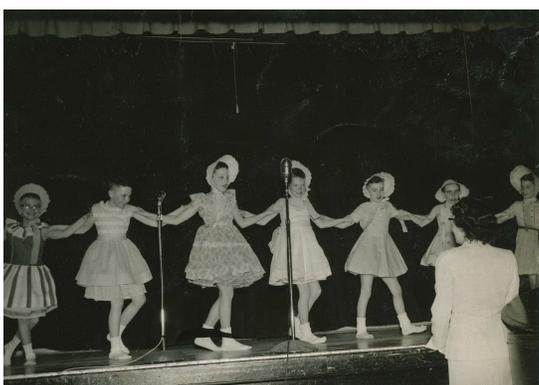
Photos that communicate a particular **CULTURAL PRACTICE**. We are excited to see different cultural practices across multiple FORTEPAN archives.



Photos of **HISTORICAL SIGNIFICANCE**. We are interested in any recognizable historical moment, and are especially curious about images taken from the unique perspective of an amateur photographer.



IMAGES THAT CAPTIVATE. This is a catchall category for those photos that hold magic--a personally touching detail or some kind of accidental framing, a special balance between dark and light, a particular human expression, the magnetic pull of two or more objects in a frame, the isolation, in a compelling way, of a particular thing or person--that elevates an everyday photograph into a piece of art. Very often these photos are unintentionally magical, and these give us the most pleasure. These images keep the Fortepan archives surprising and lyrical.





Finally, we have a special love for photographs with people in the act of taking a photograph.



We accept **original** print photos and transparencies (both negative and positive) of any size..

WHAT WE CURATE OUT:

- Copies of photographs, such as newspaper clippings or scanned prints of the original.
- Photos that are out of focus (unless it is, for example, out of focus in a way that is visually compelling).
- Photos that are overly banal or posed (although some posed photographs can be very special!).
- Photos that are especially violent, horrifying, or upsetting. Even though these types of activities are part of history, they are not part of the past we choose to preserve.

OUR PROCESS

Fortepan Hungary has a single curator (Miklós Tamási). Fortepan Iowa has two (Noah Doely and Bettina Fabos), who have developed a system of tags to indicate what is out (red), accepted (green), and "to be discussed" (yellow). It's not unlikely for Noah to mark a photo "green" that Bettina has marked red, and that leads to a discussion too. When we are in complete agreement, we upload the accepted photos.

OUR GEOGRAPHICAL BOUNDARIES

Fortepan Hungary features images of Hungarians. Fortepan Iowa features images of Iowa. These archives are geographically based, and as such we can better understand means to "be Hungarian" or "be Iowan." But both archives have images beyond these locales as well. Conceptually, FORTEPAN is both a window into a country's past and a history of the world through the eyes of people who lived at some point in that country. It's always both because we are a mobile world and have grown increasingly so throughout the twentieth century. That fluidity is captured in each collection. We are interested in how and from where people come to a certain country or state, and where they go to once they leave. We are also interested in where they travel to, on vacation, because of their military service, and where their extended families live. Our lives are comprised of interconnected networks that span geographical space and time. Capturing some of that is part of this project.

Image Attribution

1. Boat on lake, 1950. Harry & Char Knutsen / FORTEPAN IOWA.
2. Ladentine Drug Store, Main Street, Marcus, IA 1958, Gloria Schmillen / FORTEPAN IOWA.
3. The Royal Palace and the Várkert Bazaar from Pest. ARCHIV FÜR ZEITGESCHICHTE ETH ZURICH / AGNES HIRSCHI / CARL LUTZ / FORTEPAN.
4. Metal workers in Székesfehérvár, 1977. Tibor Kádas / FORTEPAN.
5. Gellert Spa, wave pool, 1928. ALBUM020 / FORTEPAN.
6. Fernald class picture. Village of Fernald, Story County, 1928. Steven and Kathy Fuller / FORTEPAN IOWA.
7. Girls on bikes, 1938. FORTEPAN.
8. Baby crying, 1977. GK / FORTEPAN.
9. Pope John Paul II, a Polish Pope, visiting Living History Farms, arriving in style via helicopter. 1979. Nadine Hawbaker / FORTEPAN IOWA.
10. Cronkleton baseball on family farm, 1910. Duane Miller / FORTEPAN IOWA.
11. Geryn Lynn on an Indian Motorcycle in Western Iowa, 1930s. Kelly George / FORTEPAN IOWA.
12. Dog on bike at the "Wonderland" at the Town Houses at Warehouse Street, 1938. FORTEPAN.
13. Town festivities, 1915. Susan Adams / FORTEPAN IOWA.
14. Keith Kearns and Dwayne Kearns (brothers) in the back of their dad's pickup truck full of corn in the Fall of 1977, Donnellson, IA, 1977. Kim Kearns / FORTEPAN IOWA.
15. Outside meal, 1935. ANNA KŐSZEGI / FORTEPAN.
16. Gymnastics students, 1924, ANGELA BOTÁR / FORTEPAN.

17. Watching the kids play baseball, Palmer, IA, 1995c. Marilyn Aden / FORTEPAN IOWA.
18. A boy receiving First Communion for the first time, 1975c, Davenport IA. Lisa Merritt / FORTEPAN IOWA.
19. FDR in Iowa, 1950. Harry & Char Knutsen / FORTEPAN IOWA.
20. The World's Tallest Man - Robert Wadlow, 8 feet, 10 inches, 9 yards for a suit, 39 shoe size, with Mahlon Hocum in Spencer, IA, 1937. Kent Schlawin / FORTEPAN IOWA.
21. Bombing of the railway station in 1944. National Archives / FORTEPAN IOWA.
22. Main street from Halász utca towards Clark Ádám square, Budapest, 1945. KRISZTIÁN UNGVÁRY / FORTEPAN.
23. Vietnam War protest in downtown Iowa City, 1969. Sallie Zimmermann / FORTEPAN IOWA.
24. The inauguration of the Stalin statue, 1951. HUNGARIAN POLICEMAN'S ARCHIVE / FORTEPAN.
25. Boys choir that Dean Bettis was a part of, Albia Community School District, 1957. Julie Bettis / FORTEPAN IOWA.
26. Two women on bikes, 1939. ZITA NAGY / FORTEPAN.
27. Bride, 1936. FORTEPAN.
28. Three girls playing with a ball, Budapest, 1927. SALY NOÉMI / FORTEPAN.
29. Portrait of a girl 1925. Cheryl Carney / FORTEPAN IOWA.
30. Séd brook, at the College (Káptalan) street, 1928. RÉVAY PÉTER / FORTEPAN.
31. Man taking a woman's photo, 1935. CSABA VARGA DR. / FORTEPAN.
32. Butch King, age 18 takes a snapshot with his camera, Monticello, Iowa, 1991. Stephanie Bowers / FORTEPAN IOWA.
33. Girl holding a camera, 1928. JÁNOS MÁTYÁSFALVI / FORTEPAN.