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Ilse Salberg – creating 'order' in times of chaos

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Abstract: Ilse Salberg (1901 – 1947) was a German-Jewish photographer who fled to France in 1936 with her partner Anton Räderscheidt, one of the leading figures of "New Objectivity" painting. Ilse was also influenced by the *Neue Sachlichkeit* and New Vision photography.
Once in exile and despite or because of the dangers she faced as the 1930s progressed, Salberg concentrated on still life, close-ups and macro photography. The couple also had a Bauhaus style house built in Sanary-sur-Mer, called "Le Patio": i.e. centered around a courtyard. In her architectural space and in her photographic work, Ilse Salberg seems to have remodeled a personal world by reducing it to its essential parts. Images such as "The eye of an elephant" or "Anton's armpit" might be interpreted as pars pro toto's scrutinizing "a whole" that can be reinvented / re-assembled; and macro images of oysters, eggs and other perishable food remind us of the eternal concept of "vanitas".

Keywords: New Vision - Exiled artist - Woman photographer - Macro photography -Deconstruction and fragmentation

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The aim of this article is to closely look at photographer Ilse Salberg's photography during her exile years in France in the 1930s/early 1940s. And "closely look" is also actually a first apt description of the macro photography she produced during those years. This article will try to analyze how personal, artistic influences and political events both shaped Salberg's work and led her to zoom in on large, familiar shapes and textures in order to deconstruct, reconstruct and play with the creation of new, newly lit, "landscapes".

Early life

Ilse Salberg was born in 1901 in Görlitz in the Eastern, then Silesian part of Germany, into a Jewish family, and grew up in Cologne. Her father owned a successful chain of leather goods retail shops for whom Ilse initially worked as a purchaser.
She married twice and had two children, Ernst Meyer and Brigitte Metzger, one from each union.

First steps into the art world

She was interested in the arts from a young age but first approached the art world through patronage and curatorship, made possible by her early financial independence. With her second husband and other associates, she opened an antiquarian bookstore and exhibition space in Cologne in 1931, the "Bücherstube am Dom". A letter sent out in 1931 by the gallery asked different photographers to send in their work for their upcoming exhibition "Die heutige Linie der Fotografie" (Today's trends in photography) – one of those letters, held in the archive of the Berlinische Galerie, shows a stamp by László Moholy-Nagy, and his "best wishes" as he sends the letter on to Dada artist Raoul Hausman, which shows that the Bücherstube team was interested in and in contact with leading avant-garde artists of the Weimar Republic.
Around the same time, Moholy-Nagy held a talk on photography at the "Bücherstube" and a photograph taken by Hannes Maria Flach shows Ilse Salberg listening to Moholy-Nagy in a restaurant, with great concentration, and even taking notes (Littlefield, 2014, p. 5), as if soaking up his ideas about the creative power of photography and the "New Vision" he taught at the Bauhaus.
But she had masters to learn from right in Cologne, such as photographer August Sander, who took photographic documentation to a new, often experimental level and had published his compendium *Face of Our Time* in 1929, this edition being part of his larger documentary project *People of the 20th Century*. Sander knew and photographed the Cologne-based loose artist group "Kölner Progressive" (Cologne Progressives), just as photographer Hannes Maria Flach who also became a friend of Salberg's.
Among these artists was the painter couple Marta Hegemann and Anton Räderscheidt. Marta was closely associated with the Dada movement, Anton was more affiliated with the New Objectivity. Around 1933, Ilse Salberg and Anton Räderscheidt became a couple, leaving their respective partners, and decided to emigrate together: she was Jewish, he had been declared a "degenerate artist" by the National Socialists. Ilse's son Ernst was in a boarding school in England and so the couple only took Ilse's daughter Brigitte (Anton leaving his two sons with his first wife) and arrived in France in early 1936.

Professionalizing in exile

By this time, Ilse Salberg had acquired a Leica III with different lenses and rangefinder and had started to practice extensively, experimenting, as advocated by Moholy-Nagy, with unusual perspectives, close-ups, changes of scale, playing with light, seeking out the unusual in the usual and carving out details, all the while trying to foster a fresh quality of observation, visual and haptic.

Having managed to hold on to her financial assets, Salberg could afford a comfortable life even in exile. She and Räderscheidt moved to an artist residence in Paris, Villa Brune, with Max Ernst as a neighbour – whom Anton knew from Cologne. But they also travelled south to Sanary-sur-Mer, a coast village near Toulon which had long since been a favorite with English and German speaking artists and intellectuals. Aldous Huxley for instance was settled there from 1930 to 1937 and wrote his dystopian novel "Brave New World".

The number of German-speaking artists, writers, intellectuals, many of whom Jewish, all opposed to the NS regime, increased from 1933. An estimated 500 German and Austrian refugees lived in the Var region between 1933 and 1942, most of whom in Sanary and neighbouring Bandol and Lavandou. Many artists and intellectuals, such as Thomas Mann or Bertolt Brecht, only stayed a few weeks or months, with Sanary being one of their stations on their way into exile. Having analyzed Sanary's register of residents in the years following Hitler's accession to power, Magali Nieradka-Steiner counts 68 permanent German-speaking intellectuals / artists (Nieradka-Steiner, 2018, p. 220).

Thomas Mann's children Erika and Klaus had already written about Sanary in their 1931 travel book *Buch von der Riviera*:

> "Sanary, at first, seems to be a friendly and cosy harbour town of which there are many on the Riviera. But in reality, Sanary has its own special character, because for some years now it has been the declared summer resort of the Café du Dôme, the summer meeting place of the Parisian-Berlin-Swabian painters' world, the Anglo-Saxon bohemians." (Quoted in Flügge, 2008, p. 59).

There, Salberg and Räderscheidt bought a piece of land and had a house built: the Bauhaus-inspired "Le Patio", with a central courtyard in the neighbourhood "La Cride" (Herzog, 2009, p. 7). Ilse had a professional darkroom installed and continued her mainly autodidactic training. This didn't mean amateurish, since she seems to have known exactly that she wanted to explore further, and set herself up, in the field of the "New Vision". She had also purchased a Linhoff-Technika (6x9) camera and a Contax II developed by Zeiss and set about mastering both. The fact that she enlarged her images on professional baryte paper, wrote titles and dates on the back and had her own stamp, shows her artistic ambitions (Ganteführer-Trier, 2009, p. 51).

The proximity with different avant-garde artists in general, such as Henri Laurens and Alexander Calder at the Villa Brune, and with photographers/artists also using photography in particular, such as Wols, or the photographer Florence Henri whom she met through Moholy-Nagy, certainly were instructive, conscious or inconscious influences. Salberg even took classes from Florence Henri in Paris (Littlefield, 2014, p. 15).

Her artistic efforts and, certainly, establishing contacts in the Parisian art scene, gradually paid off and in 1939, one of her pictures was published in the January-March issue of cultural magazine *VERVE* published by Paris-based art critic Tériade (Gantenführer-Trier, 2009, p. 56). It shows a withered dandelion transformed into a beautiful geometrical object in close-up. Her image in the magazine is in the good company of works by Brassaï, Josef Breitenbach, Henri Matisse or André Derain to name but a few.
In Sanary, they seem to have steered clear of the mostly literary "exile colony" around Thomas Mann or Lion Feuchtwanger despite living virtually across the street from the Feuchtwangers. Only later, when Räderscheidt and Feuchtwanger were interned together in Les Milles, do they seem to have gotten closer. Anton also became friends with journalist and writer Alfred Kantorowicz and met Wols again in Les Milles.
They stayed away from the gossip-laden atmosphere described by exiled writer and philosopher Ludwig Marcuse:

> Sanary was a very extensive 'Romanisches Café' with marble tables and swimming trunks. Especially in summer, the place was overflowing with literary emperors. The air was saturated with original aperçus, indiscretions and arguments. (Marcuse, 2002, p. 184).

Motives and style

The Räderscheidt/Salberg family seems to have retreated into their own four walls, their own world, indeed protected at "Le Patio" by the house's outside walls around the courtyard. In this "cocoon", or "safe space", the "outsiders", i.e. refugees, soon to be labeled "enemy aliens" by the French government, stayed inside. A plan of the house can be seen online: https://www.raederscheidt.com/sanary-sur-mer-villa-le-patio/
While Räderscheidt's paintings started showing his concerns and worries about the political situation, at least from 1939 (such as "Ghosts" from 1939 or "Women at the camp" from 1940), Salberg's remaining work seems free from obvious outside influences.
It must be said, however, that only a tiny part of her work has survived, and virtually nothing dates from after 1940, so we can only analyze the work that was unearthed after the war. Only 37 prints remain today and are in the collection of the Galerie Berinson in Berlin.

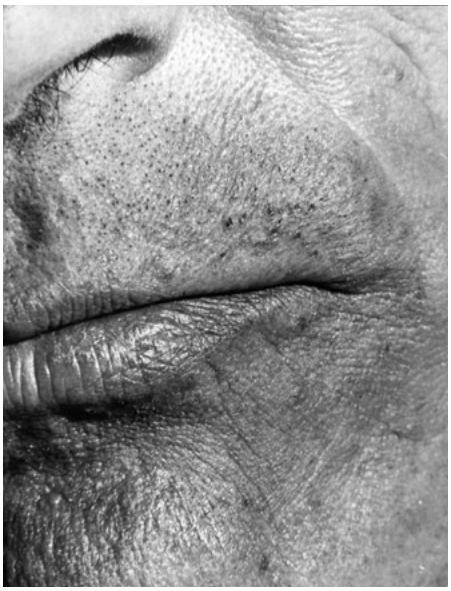
Anton in detail

Her best-known corpus of work are eight detailed close-ups of her partner Anton's different face and body parts, taken in 1938 ("Anton im Detail"). What does that deconstruction tell us?
In my mind, it implies both her adhesion to avant-garde ideas of her time, such as radical fragmentation, and her attempts at focusing on essential aspects of her private life, thus

blocking out the menacing, objectively dangerous outside world – unless she is mirroring it in her work.
Dealing with the first point mentioned above, it is important to note that Ilse, who had kept herself up to date with new currents and ideas of the Weimar Republic art scene, most probably was aware of the 1929 article by Carl Schnebel in the influential Berlin art magazine *UHU*, entitled "Das Gesicht als Landschaft" (The face as a landscape).
She might even have seen the "New Vision" photography exhibition *Film und Foto* in 1929 in Stuttgart, showcasing numerous examples of deconstructed and reassembled faces.
Schnebel's article can be seen as a slightly satirical take on theories developed for example by Georg Simmel in his 1901 article "Die ästhetische Bedeutung des Gesichts" (The aesthetic significance of the face), when he writes:

> If one looks at a face under a magnifying glass it becomes a landscape, either welcoming, cheerful, and radiant or austere, masculine, storm-riddled. […] Subsurface passions stir, fold the land, deep, menacing furrows are stretched by the pull of steel- hard muscles, drawn and pinched. (Schnebel, 1929, p. 42).

The idea of splitting a face or indeed a body into photographic fragments transforming them into landscapes, mountains, deserts, was widespread after the First World War, and can be attributed to a reaction to sufferings, losses, the need to create something radically new after the evident failure of old, prewar systems and shattered values (Faber, 2014, p. 2).
Ilse Salberg has for instance turned both Räderscheidt's ear and a part of his mouth into intriguing close-ups which evoke landscapes. Schnebel wrote of the "seashell mountains of the ears" and that "To be sure, the marvel of their shape is only revealed to the person who has explored all their bridges and arches. Deep saddles and passes lead from one height to the next." (Schnebel, 1929, p. 45).
Salberg's interpretation of an ear also evokes a mysterious, possibly dangerous grotto and the bristly ear hair partly covers its "entrance". The left part of the picture, showing the ear hair, is lit in such a way that this fragment almost resembles a solarization and the hairs look similar to the dandelion she also photographed.
This is a sensual, intimate picture of a lover's body part, a pars pro toto for their physical intimacy and the full acceptance of the other, "warts and all". As a viewer, one can almost feel the texture of the skin, of the hair.
It shows that Salberg developed the "Sinneskompetenz" (sensory competence) advocated by Moholy-Nagy, by exploring both visual and tactile aspects of "material". A "texture", such as skin, can then be transformed into a "Faktur", i.e. a surface aspect which shows that it has been worked upon (Otto, 2009, p. 122).
A similar "landscape impression"is conveyed by her photograph of Anton's mouth.
His partly visible mouth is closed. This is in contrast to the "New Vision's" tendency to take close-ups of open mouths as a symbol of unrestrained loud protest, yielding to desire, pain, in any case letting go of something (Faber, 2014, p. 13).



Picture 1: Portrait Anton Räderscheidt, vintage print, 38,2 x 29,2 cm, 1938. Credit : Galerie Berinson, Berlin

Not so with Räderscheidt's mouth. His lips look almost pinched. In Simmel's theory, the facial features and expression can be an expression of the person's soul that resides behind: and indeed, Räderscheidt's friend Alfred Kantorowicz described the painter as "von verschlossenem, etwas brummigem Wesen" (of a withdrawn, somewhat grumpy nature), and continued: "Mit ihm sprach man erholsamerweise nicht über Literatur oder Politik, sondern über Kunst (und da hatte ich viel zu lernen), oder man schwieg mit ihm, was man mit wenigen Menschen kann." (It was relaxing to talk to him not about literature or politics, but about art (and I had a lot to learn there), or you kept quiet with him, which you can do with very few people.) (Kantorowicz, 2016, quoted on https://www.raederscheidt.com/les-milles/)

Salberg then, despite deconstructing Räderscheidt's face, seems to remain faithful here to a certain essence of his being, perhaps even to a certain defiant resistance he holds up to the world.

Nothing to do anymore with the confident, clear "Right Eye of My Daughter Sigrid" shot by Salberg's acquaintance and Räderscheidt's friend August Sander in 1928. The times have changed, there is not much to be confident and outward looking about anymore.

At the same time, she might have staged this part of his face, turning it into a "locus" to reflect her own ideas, her own doubts and skepticism.

For, as Helmar Lerski put it: modern photography can show that "the lens does not have to be objective, that the photographer can, with the help of light, work freely, characterize freely, according to his inner face." (Pfrunder, 2005, online).
Nonetheless the cropped lips and the skin around them, up to the tip of the nose, do become a landscape as well, with cleverly lit grooves/wrinkles, beard and nose hair stubble/vegetation and a ledge symbolized by the lower lip.
His skin, facial features and light become material used to produce something. The artist disassembles in order to re-assemble, to create something new. But what? A new, a better human being? A being reduced to its essential parts? Do these elements – that she can control – serve her to create "order from chaos", at least in her own private universe?
In any case, by further fragmenting Räderscheidt's body, as shown in the photographs taken of the underside of his foot, of his back, his stomach in a half-lying position, his hand and palm as well as his arm pit, she does not objectify a man but she turns these body parts into textured forms and shapes which are partly hard to identify on the first look. The viewer needs to imagine himself that which lies beyond the frame, that what is needed to fill in the complete picture. An impression of doubt, of uncertainty is created. Boundaries have become vague, nothing is as it seems – thus mirroring the "outside" situation of Salberg, Räderscheidt and all fellow exiles.
But these "projection surfaces" also show strength and protective spaces. Anton's back shows flexed muscles, his hand is strong, his flat stomach is that of a physically fit person and his armpit might provide shelter. Salberg and her "model" will not give up easily.
Furthermore, Salberg, as a woman, deconstructs with this series of "partial nudes" (both Salberg and Räderscheidt were avid nudists) the centuries long tradition of male artists producing female nudes, right up to Man Ray fragmenting Lee Miller's body. Like many other "New Women", she quite literally shakes up old traditions or elements, implying that these "puzzle pieces" of a man can also impact on traditional gender roles and on female agency. She "deconstructs the signified and signifiers of male sensuality, as perceived through the female lens." (Kozuchowska, 2023, online).

Flowers, insects, animals

In Salberg's close-ups of insects, animals (whole or in part), flowers, we can see her artful use of macro-photography. In order to make a motive, alive or inert, appear larger than in real life, you have to change your perspective and that is exactly what Salberg did – in her craft but most probably also during the countless ordeals of her life in exile.
"It's an alien world when you get into the macro level," according to photographer Ben Long (Long, undated, online article).
And that of course is a perfect metaphor for her life after leaving Cologne. She had to find her way in a world she no longer knew, where the rules had changed.
One of the keys of survival was close observation and careful exploration of physical and political surroundings, in order to understand exactly what was going on, since the "devil" was often in the "detail".

She mirrors this approach in her macro-photography, often taken in her "safe" patio space. But in this modern architectural space which she managed to provide for her family, which mirrored her ideas on modern art and, presumably, modern life, she must often have felt trapped.
One might in any case get this impression when looking at her photograph of a lizard, literally trapped in a corner. The lizard clings on but no escape route is to be seen. The brightly lit surrounding surfaces almost seem like milky glass walls. The resourceful, useful, little animal has become a tiny, insignificant being with little hope to escape. But at the same time, being shown as "larger than life", Salberg also gives him back its significance, its importance. He, too, matters.

Picture 2: Lézard, vintage print, 39,8 x 29,8 cm, 1938 – 1940. Credit : Galerie Berinson, Berlin

Other animal shots convey different messages, such as the eye of an elephant, resembling an ancient and resilient source of light, understanding and wisdom.
Which poses the question to what extent an artist's daily mood, worries, bouts of optimism or pessimism/anxiety shape his day's work.
Salberg's still life "Le coq est mort » can be seen as a terrible continuation of the lizard's image: the chicken is dead. She carefully arranged his head and interlaced claws, in a 'vanitas' concept nevertheless showing an element of optimism with an egg (fertility, continuation of life) in front of the chicken's head. As Anne Gantenführer-Trier has shown, this still life in particular has many parallels to Wols's "Kaninchen", showing a

dismembered rabbit, from around the same period (1938/1939), once again showing the influence many artists from the same avant-garde, surrealism-tinged New Objectivity, mutually exercised on each other (Gantenführer-Trier, 2009, p. 56).

Flowers, plants, food

Another "alien" world to delve into was that of plants and food: sensual, fleshy oysters, beans, prickly pears, flowers with spidery hair, or, in the image shown here, an intricately carved and skinned onion.

Picture 3: L'intérieur d'un oignon I, vintage print, 40,3 x 29,1 cm, 1938 – 1940. Credit : Galerie Berinson, Berlin

One has to look twice to identify this motif as a part of a skinned, sculpted onion. The viewer's eye is drawn to three raised, round regions, strangely resembling erect nipples. The fact that there are three of them shows that Salberg also had an eye for anything surreal, out of the ordinary, "unheimlich" (uncanny), the term coined by Freud whom Salberg might have read. The strangeness, uncanniness is here celebrated, staged, sublimated, and might be meant to provoke a feeling of both "strange pleasure" by its eroticization, and discomfort in the viewer, to explain the interpretation of "unheimlich" by Hélène Cixous (Masschelein, 2010, p. 33).

As on a theatre stage, there is no depth in the background, the onion takes centre stage. There is much symbolism in the almost Derridean *mise en scène* of a skinned onion: skin is literally being removed, cut away, as in a painful quest to reach the core, the essential being, to rip off a mask and a protection.
Salberg could safely undertake such introspections in her dark room within the Patio house, where, literally helped by a knife, the "destruction", or deconstruction, of an onion gave life to a new, meaningful construction.
And of course the mundane, common onion being used for artistic experiments could also simply point to the fact that food was scarce and that other comestibles had to be eaten and not used for photo shoots.

A life cut short

With the outbreak of war on 3 September 1939 Salberg's premonitions of uncanniness and danger turned to tragic reality. All émigrés from Germany were now considered "enemy aliens" despite being opposed to the Nazi regime and/or Jewish. Räderscheidt, as all other "alien" men was interned for the first time in the concentration camp Les Milles near Aix-en-Provence, along with, among others, Max Ernst, Hans Bellmer, Wols, Lion Freuchtwanger, Franz Hessel, Thomas Mann's son Golo, Alfred Kantorowicz and many others. Most of these men, Räderscheidt included, were soon liberated again but those who stayed in France, were trapped soon after. Among them was Ilse's son Ernst Meyer who had come to visit in late summer 1939 and stayed with the couple and his sister Brigitte after the outbreak of war.
The mayor of Sanary, as did mayors of other municipalities, reported in early May 1940 to his superiors on "département" level that many German/stateless German speaking refugees lived in his town and that this could pose a problem for national French security with regard to the geographical proximity to the military harbour of Toulon.
With the German invasion of France in May 1940, the men were arrested and interned again, once more in Les Milles. The danger was more pressing this time around since the Nazis compiled lists of "enemies" they wanted extradited and the Vichy Régime had started on its course of collaboration.
This means that Räderscheidt and Ernst Meyer had to report to Les Milles again, along with Lion Feuchtwanger and Alfred Kantorowicz. Feuchtwanger described this second internment in his book *Unholdes Frankreich*, later renamed *The Devil in France*:
"There were four of us who had to leave for Les Milles the next day: the painter R. [Anton Räderscheidt], my neighbour, then his son [Ernst Meyer], who had just turned seventeen and therefore also had to endure this ordeal, then me, and finally the writer K. [Alfred Kantorowicz], a German who had fought on the side of the Republic in Spain."
Räderscheidt and Meyer could flee during a failed train transfer, went into hiding and then returned to Sanary.
In the meantime, in May 1940, German-speaking "enemy alien" and therefore "undesirable" women were also considered dangerous and many were sent to the concentration

camp Gurs in South-West France. So was Ilse Salberg, along with her young daughter Brigitte. Marta Feuchtwanger, for instance, as well as Hannah Arendt, were sent there too. Most of the 'May women', such as Ilse, were liberated in June 1940, after the armistice.
In the winter of 1940/41, the family was thus reunited in Sanary. But Ilse Salberg couldn't access her bank accounts in England anymore and their material situation became difficult.
One piece of recomforting news for her in that time might have been the publication of her photograph *Eye of an Elephant* in British art magazine *STILL* (Littlefield, 2014, p. 23).
According to Anton Räderscheidt's second wife Gisèle, their beloved "Le Patio" house was requisitioned by Italian troops (Räderscheidt, undated, online).
It is not quite clear when this happened, but in any case, according to the Sanary-sur-Mer municipal archives, they moved, or were moved, to the village of Barjols in June 1941.
A chapter of Salberg's life closed, and even though she continued to photograph in Barjols too, existential worries must have taken over. The noose tightened around the remaining Jewish refugees in France and the Vichy regime made earnest on their active collaboration on the deportations of Jews from France to the extermination camps. At the beginning of September 1942, French police came to the Räderscheidt-Salberg residence in Barjols. Ilse was Jewish, and so were her children. Ilse's son Ernst Meyer distracted the police men long enough to enable the other members of the family to leave the house through the back, and to hide at a neighbour's. But Ernst was arrested, brought to Les Milles and then to the Drancy camp near Paris from where he was deported to Auschwitz on 7 September 1942 with the 29th convoy leaving France. He was declared dead at the end of the war, either murdered in Auschwitz or in a satellite labour camp.
Ilse, Anton and daughter Brigitte were secretly brought to the Swiss border by the Barjol village butcher, hidden under a delivery of meat.
But once in Switzerland, they were separated and interned in different refugee camps.
The last known photos of Ilse date from 1943 and documented the Maglioso camp, where Anton was interned.
Ilse, certainly heartbroken from the loss of her son, was tragically diagnosed with cancer in 1944 and lost the drawn-out fight against the illness in 1947. She died in Bern, Switzerland.
Anton returned to Paris, then Cologne; Brigitte later joined her father Rudolf Metzger in the USA.
Ilse's work, and much of Anton's work, was considered lost.
But in 1963, during a holiday trip to France, Anton and his second wife Gisèle stopped in Barjols, and as if by miracle, several Räderscheidt paintings and the Salberg prints known today were given back to them by the family of their war-time neighbour, Emile Brunet, who had hidden the artistic work the couple had had to leave behind.
Ilse Salberg's work, lost and forgotten, re-materialized, in fragments at least.
And we, today's viewers, have the proof that she indeed had a "Photo-Auge" (photographic eye) (Gantenführer-Trier, 2009, p. 51) : the ability to reframe in order to render a personal perspective on universal motifs and themes.
Thanks to the tireless efforts of Anton and Gisèle's son Pascal Räderscheidt (1953 – 2014), Salberg's photographs are today entrusted to the Galerie Berinson in Berlin and, as fragments of fragments, shown, for example in 2023's Centre Pompidou exhibition *Corps à corps*.

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Resumen: Ilse Salberg (1901 - 1947) fue una fotógrafa judio-alemana que huyó a Francia en 1936 con su compañero Anton Räderscheidt, una de las figuras más destacadas de la pintura de la «Nueva Objetividad». Ilse también estuvo influida por la fotografía de la Neue Sachlichkeit y la Nueva Visión.
Una vez en el exilio y, a pesar o a causa de los peligros a los que se enfrentó a medida que avanzaba la década de 1930, Salberg se concentró en la naturaleza muerta, los primeros planos y la macrofotografía. La pareja también se hizo construir una casa de estilo Bauhaus en Sanary-sur-Mer, llamada «Le Patio»: es decir, centrada en torno a un patio. En su espacio arquitectónico y en su obra fotográfica, Ilse Salberg parece haber remodelado un mundo personal reduciéndolo a sus partes esenciales. Imágenes como «El ojo de un elefante» o «El sobaco de Anton» **podrían interpretarse como** pars pro toto que escrutan «un todo» que puede reinventarse / reensamblarse. Las macroimágenes de ostras, huevos y otros alimentos perecederos nos recuerdan el eterno concepto de «vanitas».

Palabras clave: Nueva visión - Artista exiliada - Fotógrafa - Macrofotografía - Deconstrucción y fragmentación

Resumo: Ilse Salberg (1901 - 1947) foi uma fotógrafa judia alemã que fugiu para a França em 1936 com seu parceiro Anton Räderscheidt, uma das principais figuras da pintura da "Nova Objetividade". Ilse também foi influenciada pela fotografia da Neue Sachlichkeit e da New Vision.
Uma vez no exílio e apesar ou por causa dos perigos que enfrentou no decorrer da década de 1930, Salberg se concentrou em naturezas mortas, close-ups e macrofotografias. O casal também construiu uma casa no estilo Bauhaus em Sanary-sur-Mer, chamada "Le Patio", ou

seja, centrada em um pátio. Em seu espaço arquitetônico e em seu trabalho fotográfico, Ilse Salberg parece ter remodelado um mundo pessoal, reduzindo-o a suas partes essenciais. Imagens como "The eye of an elephant" (O olho de um elefante) ou "Anton's armpit" (A axila de Anton) podem ser interpretadas como pars pro toto, examinando "um todo" que pode ser reinventado / remontado; e imagens macro de ostras, ovos e outros alimentos perecíveis nos lembram do eterno conceito de "vanitas".

Palavras chave: New Vision - Artista exilada - Fotógrafa mulher - Macrofotografia -Desconstrução e fragmentação

[Las traducciones de los abstracts fueron supervisadas por el autor de cada artículo.]