

The Zionist Renaissance and the Development of Israeli Sports Photography

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This article outlines the development of sports photography in the Land of Israel, situating it in its cultural and historical background. It characterizes the status of sports photography in the press and its relation with upcoming sports coverage on television; and defines the influence on sports photography in Israel of currents in European photography in general and sports coverage in particular.

Keywords: *Israel, Zionism, sports photography*

Sports photography is one of the most neglected genres in the historiography of photography, for hardly anything has been written about this important and highly influential field of expertise. Sports have played a key role in modern society as a social and political phenomenon and in recent years have contributed significantly to the process of globalization. Sports photography was always an essential mode of communicating and reaffirming sporting highlights to eager fans, yet the bearing of historical events on the development of sports photography, as well as the place of sports photography in the media, have so far remained untouched.¹ This study focuses on the development of sports photography in a unique and dynamic society beginning in the late-nineteenth century, its development almost paralleling that of modern sports as well as photography. We refer to the Zionist resettlement of Jews in Palestine (*Eretz Yisrael*—the Land of Israel), leading to the establishment of the State of Israel.² The goals of the present study are: firstly, to outline the development of sports photography in the Land of Israel against its cultural and historical background; secondly, to characterize the status of sports photography in the press and its relation with the upcoming sports coverage on television; and thirdly, to define the influence on sports photography in Israel of currents in European photography in general and sports coverage in particular. In so doing we will add a new chapter to the history of Israeli photography and visual culture, and offer a model for the writing of the history of sports photography.³ To mark out the scope of our discussion it is necessary to define sports photography, and so we adhere to the two following definers: a sports photograph is one which describes an organized competition; a sports photograph depicts a sporting action.

One of the more striking ambitions of the rising Zionist movement in the late nineteenth century was the shaping of a 'New Hebrew', modelled on biblical heroes.⁴ This re-created man was to be the opposite of the pale and

1 – So far no in-depth research on sports photography has been published. The most notable popular publications on this topic are Jean Lattes, *Sportphotographie 1860–1960*, Luzern: Bucher 1977; *This Sporting Life, 1878–1991*, ed. Ellen Dugan, Atlanta: The High Museum of Art 1992; *Sportscape: The Evolution of Sports Photography*, ed. Paul Wombell, London: Phaidon 2000. For a study of the aesthetics of sports photography see Sigrid Lien, 'The Aesthetics of Sports Photography', *Nordicom Review* 1–2 (2002), Special Issue: *The 15th Nordic Conference on Media and Communication Research*, 215–35.

2 – We use several terms to describe the geographical area in which the cultural developments under discussion occur. For ages Jews referred to their biblical homeland as *Eretz Yisrael*, Hebrew for the Land of Israel. This term became obsolete with the establishment of the modern state of Israel in 1948. In the broader cultural sense the term 'Israeli' refers to the period covering the Zionist resettlement of the Jews in the Land of Israel, known until 1948 as the *Yishuv*. The land between the River Jordan and the Mediterranean Sea was known in the late-nineteenth and early-twentieth century as Palestine, and this term is used accordingly. This is different from the current use of the term Palestine associated with Palestinian Arabs and denoting their national identity and territorial claims in the region.

3 – Apart from archival and literary research, this study is based on dozens of interviews held with sports photographers, family members of deceased sports photographers, sports reporters and editors, as well as historians and curators of Israeli photography. In order to avoid increasing the volume of the footnotes, these sources will not be specified below.

4— The revival of sports among Jews is especially credited to the Zionist leader Max Nordau, who at the Second Zionist Congress of 1898 called for the revival of the 'Lost Muscular Judaism'. See Yechiam Sorek, 'Max Nordau, A Pioneer in the Revival of Jewish Physical Training in the Modern Era', *Physical Training and Sports* 3 (1985), 3–6; Haim Kauffman, 'The National Fundamentals and Ingredients of the Term Muscular Judaism', *In Motion: A Journal of Physical Training and Sports Sciences* 3:3 (1996), 261–82; Yechiam Sorek, 'Physical Training in the Writings of the Fathers of the Zionist Movement', in *Physical Training and Sports in 20th-Century Israel*, ed. Hagai Harif and Haim Kauffman, Jerusalem and Netanya: Yad Ben-Zvi Publishers and Wingate Institute 2002, 9–24; Moshe Zimmerman, 'Muscular Judaism—A Cure for Neurotic Judaism', *Zmanim, A Quarterly for History* 83 (2003), 56–65 (all in Hebrew).

5— See Vivian Silver-Brody, *Documenters of the Dream: Pioneer Jewish Photographers in the Land of Israel, 1890–1933*, Jerusalem: Magnes Press, Hebrew University of Jerusalem 1998, and Guy Raz, *Photographers of the Land. From the Beginning of Photography until Today*, Tel Aviv and Bnei Brak: Map—Mapping and Publishing and Hakibbutz Hameuchad 2003 (Hebrew).

6— Ruth Oren, *Blue White Photography: Photographic Communication in the History of Zionism and the State 1898–1998*, Jerusalem: Ma'alot Publishers 1999, 89 (Hebrew); Silver-Brody, *Documenters of the Dream*, 31.

7— Smadar Shefi, 'Images of Sport in Israeli Art', in *Physical Culture and Sports in 20th-Century Israel*, eds. Hagai Harif and Haim Kauffman, Jerusalem and Netanya: Yad Ben-Zvi Publishers and Wingate Institute 2002, 515 (Hebrew); Silver-Brody, *Documenters of the Dream*, 66.

8— Uri Zimri, *Physical Training and Sports in the Land of Israel 1917–1927*, Netanya: Wingate Institute 1971, 7 (Hebrew).

fragile European Jew, who traditionally rejected sporting activity due to its association with the ancient Greeks, hence with paganism. Accordingly, the first Jewish settlers (*haluzim*) in Palestine gave prominence to physical training and sports. The first classes in physical training were given in the country in the last decade of the nineteenth century, coinciding with the first photographs of the Land of Israel being taken by Jewish photographers interested in the Zionist enterprise.⁵ These photographs were taken as part of the Zionist awakening, and their goal was to create a new iconography of the Jew.⁶ Sporting activity as part of the Zionist renaissance correlated with sports photography as an integral part of Jewish photography in the Land of Israel. In the early twentieth century the Zionist governing bodies in the Land of Israel established machinery to report on the achievements of the resettlement to Jewish communities in the Diaspora, with photography playing a major role.⁷ Photographers began recording the Zionist enterprise and the first sports photographs from the Land of Israel are part of this documentary effort. Most of the first sports photographs from the country depict, therefore, the earliest classes in physical training and the first associations of gymnasts.

The earliest organized sporting competitions in the Land of Israel were *The Rehovot Games* held between 1908 and 1914. These meetings were a sort of a carnival combined with an agricultural fair, uniting members of the first Jewish settlements in the Land of Israel who also took part in various sporting competitions. A photograph by Yaacov Ben Dov (1882–1968) shows a group of gymnasts performing outdoors (figure 1). This photograph was printed in the 5 May 1913 issue of the Zionist paper *Die Welt*, which was published in Vienna. The purpose of the editors in cases such as this was to present their Jewish readers with photographs as proof of the reincarnation of the new Hebrews in their ancient homeland. We can safely conclude that the first sports photographs in the Land of Israel were taken sometime between 1910 and 1913.

The aftermath of the First World War revolutionized the Land of Israel as British control was established in 1918 after the defeat of the Ottomans. The sporting culture of the region was enriched significantly by the British, with their highly developed sporting culture. The British introduced new sports, such as rugby and field-hockey, but also contributed to the establishment of organized leagues and competitions as well as the building of modern sport facilities.⁸ Major events in the sporting life of the post-war Jewish colony (*Yishuv*) in the Land of Israel were the visits paid by the renowned Jewish football club Hakoach of Vienna in 1924 and in 1925. The Austrian players

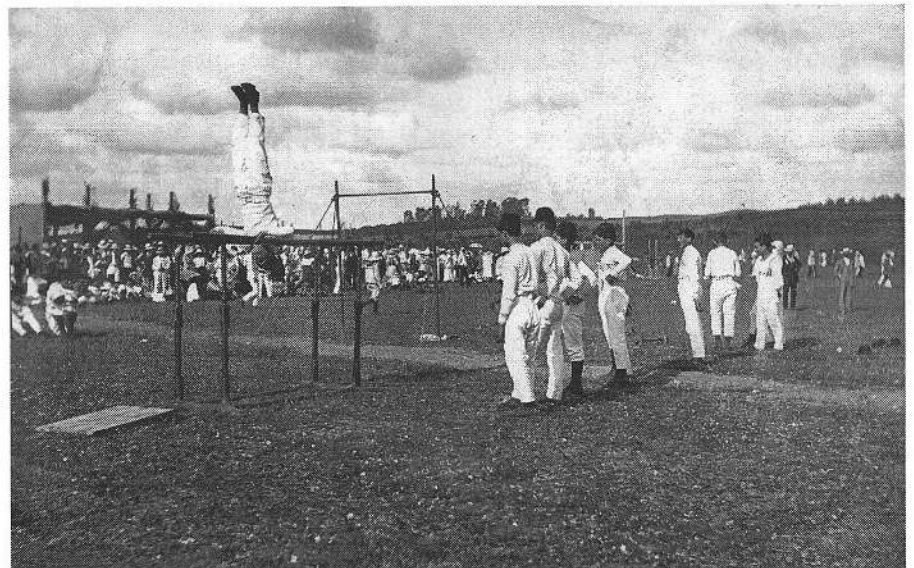


Figure 1. Yaacov Ben Dov, *Gymnasts Performing Outdoors at the Rehovot Games*, 1913. Central Zionist Archives, Jerusalem.



Figure 2. Shim'on Korbman, *Football Match between Hakoach Vienna and Maccabi Yehuda*, 8 January 1924. Tel Aviv, Eretz Israel Museum, Korbman collection, no. 645.

attracted great attention and crowds of spectators flocked to watch their games played against local teams. Naturally these events attracted photographers too, and a photograph by Shim'on Korbman (1878–1972) is a typical record of one of these games held in Tel Aviv (figure 2).⁹ Korbman's panoramic view of the competition, aimed at capturing the gathering masses, is typical of many sport photographs of that period worldwide.¹⁰ The works of Ben Dov and Korbman are typical of sports photographs of the early twentieth century. Encumbered with large and heavy cameras they are characterized by a panoramic view and random framing. These photographs are the product of either an informative (Ben Dov) or an amateurish (Korbman) approach.

The early 1930s were a period of tremendous change in the *Yishuv*. The rise of Fascism in Europe, particularly the ascent to power of the Nazi party in Germany, spurred many educated, skilled and well-to-do Jews to immigrate and settle in Palestine. This immigration wave yielded a period of economical and cultural prosperity in the *Yishuv*. Part of this surge was the establishment of the Jewish Olympic Games—the Maccabiah, held for the first time in 1932 and then again in 1935.

The 1930s were also a period of exceptional developments in photography: the introduction of the hand-held camera and celluloid film meant that the photographer was now able to be closer to the events and take more pictures of better quality. This in turn engendered a new breed of photographers—the photojournalists, and a new type of reportage—the photo-essay. Many of the first photojournalists were educated German Jews, some of them already professional photographers familiar with the latest techniques as well as visual language. Many Jewish photographers immigrated to the United States and Britain and later played a major part in the success of new journals based on photo-essays, such as *Life* (established in 1936) and *Picture Post* (1938). Many established photographers such as Tim Gidal (1909–1996), Walter Christeller (1893–1961), and others decided to immigrate to the new Jewish homeland. The arrival of this wave of professional photographers and photojournalists began a new chapter in the history of the country's photography and journalism.

During the 1930s a great number of illustrated magazines of good technical and aesthetic quality were published in Palestine, and many of these included large sports sections with photographs. At the same time magazines appeared, published by sports associations connected to the labour unions, such as *Ha'maccabi* by the Maccabi association and *Uzenu* by the Hapoel organization, which included quality sports photographs.

9 – Batya Karmiel, *Korbman—A Different Photographer from Tel Aviv*, exhibition catalogue, Tel Aviv: Eretz Israel Museum 2004 (Hebrew).

10 – See Wombell, *Sportscape*, 18–26.

The economic boost and the competition among entrepreneurs in the 1930s stimulated a flowering of other genres that afforded the newly arrived photographers a livelihood. As early as the 1920s it was common to produce postcards of the Holy Land, enabling the pioneers to send visual mementos to their loved ones who had stayed behind in the Diaspora. In the 1930s, and especially after the first Maccabiah, many postcards represented the new Hebrews, healthy and tanned under the scorching Middle Eastern sun, in the middle of a football game or posing in a gymnasium. This period also saw a surge of collector-cards, many of them distributed by tobacco manufacturers in packets of cigarette along with albums in which they were to be mounted. This format, known at the time all over the industrialized world, was yet another result of British influence.¹¹ Undoubtedly the most impressive of these albums was *Mishmar Ve'Sport* (*Guarding and Sports*) produced in 1939 by the cigarette manufacturer Dubek. This album was one of the most striking visual expressions of the image of the New Hebrew and presented him during the most revered activities—as a warrior and as a sportsman (figure 3). This album with over two hundred photographs gave some of the newcomers the opportunity to earn a living, but also to express their creativity and new approach to photography in general, and sports photography in particular, in the spirit of current European avant-garde. A photograph from *Mishmar Ve'Sport* by Kurt Brammer (1904–1986) of a volleyball game is a great example. Although the picture on the card was retouched and cleaned to maximize its visual effect, the original (figure 4), reproduced here, is still striking in its creativity compared with earlier examples. Brammer, revealed and discussed here for the first time, was by that time positioned close to the event. He

11 – The tradition of using cards as stiffeners, later bearing the photographic images of sportsmen and sporting activities, goes back to at least 1886. When manufacturers realised that the collection of these cards encouraged brand loyalty, they institutionalised it and introduced collectors' sticker albums. See Dugan, *This Sporting Life*, 13 and 76, cat. 9, and Wombell, *Sportscape*, 40–45.

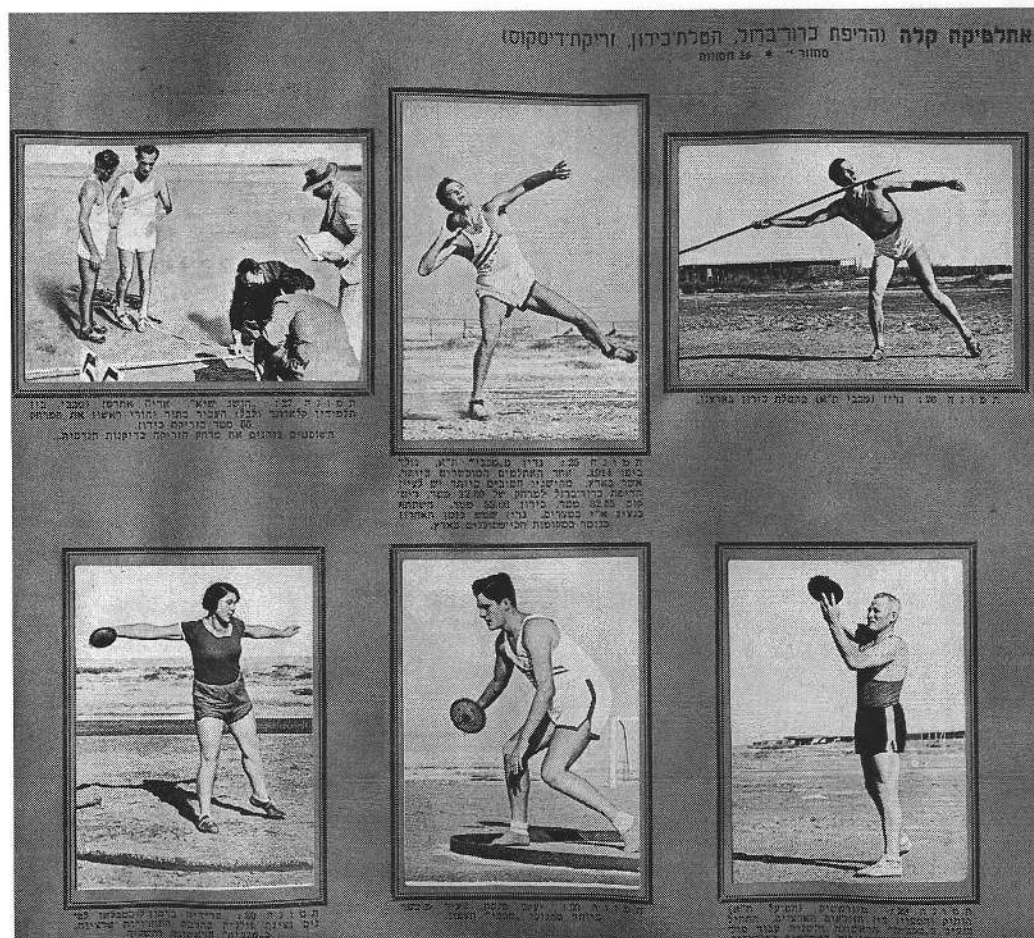


Figure 3. *Athletics*, from *Mishmar Ve' Sport*, published by Dubek Ltd. in Tel Aviv, 1939.



Figure 4. Kurt Brammer, *Volleyball Match between Ha' tchiya and Maccabi Tel Aviv*, Tel Aviv, late 1930s. Netanya, Wingate Institute, Zvi Nishri Archive.

achieves a dynamic viewing angle by capturing the figures from above. The photographer captures the climax of the event, while simultaneously creating a highly inventive composition using the two players and their shadows.

Contrary to the above, the main medium presenting and promoting sports photography was always the daily papers, and the weight given by their editors to the sports section and their ability and willingness to use photographs was a decisive factor on the development and influence of sports photography. In the 1930s some of the Hebrew daily papers in Palestine began to allocate significant space to a sports section, and during that period also the first daily sports papers appeared, although irregularly. On the eve of the establishment of the state of Israel in 1948, and in the decade following, sports reportage was pushed aside because of more pressing news. Even when papers included sporting events they were not accompanied by photographs due to the high cost of printing them at the time. Leading sports photographers of this period had to make do with the few opportunities to publish photographs in papers and magazines, but relied heavily on personal distribution. Eliyahu Attar (1914–1985?), a champion athlete turned photographer, was familiar with many sportsmen, officials and reporters. He used his personal contacts as well as his charming personality to get into competitions and training camps and, after developing his material, sold his photographs from a briefcase. He gradually made a name for himself, becoming one of the leading Israeli sports photographers of the 1940s and 1950s, and was invited to all major events where he was often able to photograph from the sidelines (figure 5).

During the 1960s Israeli daily papers adopted a lighter and more popular approach.¹² One of the major expressions of this change was the deliberate enlargement of the space and importance given to sports sections. During the 1960s the Israeli media scene was dominated by the two evening papers,

12– Pinchas Yorman, *A State in Live Coverage: The Media in Israel 1976–1986*, Tel Aviv: Hakibbutz Hameuchad 1987, 33 (Hebrew).



Figure 5. Eliyahu Attar, *A Tense Moment in a Football Match between the Turkish Club Fenerbahçe (in stripes) and Hapoel Tel Aviv*, Tel Aviv, 1950. Netanya, Wingate Institute, Zvi Nishri Archive.

13– Mordechai Naor, *Gentlemen of the Press: Chapters in the History of the Press in the Land of Israel*, Tel Aviv: Ministry of Defence Publication 2004, 98 (Hebrew).

Ma'ariv and *Yediot Acharonot*, which competed bitterly with each other. *Ma'ariv* was by far the more popular at the time, but during the 1960s the balance gradually shifted in favour of *Yediot Acharonot*.¹³ This change, which in time led to the current complete reversal in the balance of power, was mainly the result of *Yediot Acharonot's* establishment of a renewed and enlarged sports section with numerous photographs, some in large format. The paper's novel and upbeat sports section began a new chapter in the history of sports journalism and sports photography in Israel, and this format was soon adopted by rival papers.

This new approach ushered in what may be termed the golden era of Israeli sports photography, lasting from the mid-1960s to the mid-1980s. The new sports section included more and bigger photographs, but also the presentation of photographs in a sequence, sometimes accompanied by arrows, labels and even comic effects, giving the viewers a television-like experience. A photograph of a football match in the sports section of *Yediot Acharonot* of 11 November 1961 (figure 6) is enlivened by the editors, who identify each player by name, animate the kick with hatching and trace the ball's trajectory with an arrow.

The demand for good quality sports photographs meant that some photojournalists who covered sports only during the weekends began to specialize and came to devote themselves exclusively to this genre. Photographers were requested to capture the high point of the event from close up, and photographs with high aesthetic qualities, such as those by Alexander Süsskind (1913–1981) (figure 7), secured the photographer a place among the leading specialists in the field. The intensifying competition between papers and photographers meant greater professionalism and photographs of higher quality. The increasing awareness of sports photography and sports photographers found striking expression in the fact that during the late 1960s (and for the first time in Israeli sports sections), photographers began to be credited for their works. Sports photographers tended to sit behind the goal at football matches and under the basket at basketball games, waiting patiently for the right moment, and the most typical products of the period are behind-the-goal shots of football games showing the ball entering the net as in one by Assaf Kuttin (1923–1982) (figure 8) from the mid-1970s.



Figure 6. Anonymous photographer, *A Goal Scored at a Football Match in Tel Aviv*, photograph with comments by the editors from the Sports Section of *Yediot Acharonot*, 11 November 1961. Courtesy of Shaar Zion Library, Beit Ariela, Tel Aviv. Reproduction photography by Dror Maayan.

Before the launching of television broadcasts in Israel in 1968, photographs in the papers were the main visual source of information, but an examination of the sports sections in the papers during the 1970s reveals the fact that the tendency to use more photographs and in larger format continued even though Israeli television began to cover sporting events. During the 1970s, and as part of a larger phenomenon in the Israeli press, vulgarization grew, being expressed in abandoning traditional sports reportage focusing on the competition—perceived as dull and old fashioned—in favour of a more ‘spicy’ approach, often focusing on occurrences off the pitch, sometimes dubbed ‘tales from the dressing room’.¹⁴

14—Yorman, *A State in Live Coverage*, 65.

This tendency intensified significantly with the arrival on the scene in 1984 of a new daily paper. *Hadashot* (News) was the first Israeli paper in tabloid format and in colour, and its founders’ main goal was to combat the



Figure 7. Alexander Süsskind, *High Jumper Michal Lamdani in Action*, 1969. Netanya, Wingate Institute, Zvi Nishri Archive.

dominance of the two main dailies mentioned above. To attract readers the newcomer adopted not only the format and colour of the British tabloids, but also their loud and vulgar style. The same approach was used in the paper's sports section, which accounted for almost a third of the entire issue and was therefore much larger than its equivalents at the time. The sports section in *Hadashot* had a permanent formula: it occupied the back part of the paper, with the back cover serving as its front page. This was dominated by a large picture and a few bold headlines intended to draw readers to the content inside by artificially blowing up the news out of all proportion. The sports cover of 8 March 1984 (figure 9) can serve as a great example. The bold headline with black letters printed against a yellow background reads: *Maccabi Wants to Liquidate Me*, and the subtitle below continues: *Says Goalkeeper Moshe Marcus*. The cover is based on a photograph of the goalkeeper from the paper's archive printed in large format and accompanied by a loud headline. This item does not deal with a sporting activity or its results but with incitement and inflaming of feelings in order to create artificial interest and attract more readers. The inside pages were based on the same principle—bold and loud titles backed with photographs on a large format.¹⁵ The differences in attitude can be deduced from a comparison between the page from *Yediot Acharonot's* sports section of 11 December 1961 (figure 10) and a double spread from *Hadashot's* sports section of 28 April 1985 (figure 11). While the page from 1961 is dominated by the text and includes only one photograph in small format, the page from 1985 is clearly dominated by the colour photographs and by the bold headlines. The character of the photographs also changed accordingly: these were no longer action photographs depicting the peak of the sporting event but pictures of incidents at the match or random shots during the game. Photographers were no longer required to catch the goal scored in football. Instead attention was diverted to anecdotes, as in a photograph by Berney Ardov (b.1964) (figure 12) depicting a funny moment before an international football match.¹⁶

Hadashot in general and its sports section in particular accentuated the sensational-gossipy tendency in the Israeli press. Sports became a central part of the paper as recognition of its popularity and its importance for circulation, but

15—Naor, *Gentlemen of the Press*, 185.

16—Moshe Shai, 'Blue-White Sport', *Contact, Photography and Digital Media* 60 (2002/3), 37 (Hebrew).



Figure 8. Assaf Kuttin, *Goalkeeper Abraham Liebermann of Beitar Tel Aviv Yields to an Opponent's Shot during a Game in Bloomfield Stadium, Tel Aviv, 1975–76 Season*. Collection of the author.



Figure 9. *Hadashot*, the sports cover of 8 March 1984. Courtesy of Shaar Zion Library, Beit Ariela, Tel Aviv. Reproduction photography by Dror Maayan.



Figure 10. *Yediot Acharonot*, cover page of the Sports Section, 11 December 1961. Courtesy of Shaar Zion Library, Beit Ariela, Tel Aviv. Reproduction photography by Dror Maayan.



Figure 11. *Hadashot*, a double spread from the sports section of April 28, 1985. Courtesy of Shaar Zion Library, Beit Ariela, Tel Aviv. Reproduction photography by Dror Maayan.

Figure 12. Berney Ardov, *The Conductor of the Police Orchestra Crosses in front of The Israeli National Football Team during the Traditional Pre-Match Photo Opportunity, Ramat Gan Stadium, 28.3.2007*. Photograph courtesy of the photographer.



the role and nature of sports photography in Israel changed radically. Pictures of a goal being scored in football or a shot from below the basket in basketball disappeared almost completely. The younger generation of sports photographers adopted this change wholeheartedly. The fact that they no longer had to trap the decisive moment allowed them ample space to express themselves; they were now free to shoot more personal and original photographs,¹⁷ only these were not always sports photographs proper. The large space assigned to the sports section and the aggressive style of *Hadashot* raised much criticism from rival journalists, but it was soon adopted by *Ma'ariv* and *Yediot Acharonot*,¹⁸ and although *Hadashot* could not withstand the competition and folded in 1993, its two rivals continue to use this style in their sports supplements today.

The growing part played by the television in reporting sporting events contributed to this process. In 1986 Israeli television began broadcasting live coverage of football matches of the local league. These broadcasts made redundant the television-like photographs in the sports columns. The gradual tendency of television editors to cover fringe stories and gossip, and the opening in the 1990s of the sports channel on cable TV, and then of sport sites on the internet, made sports photographers subservient to these media. All involved in sports photography in Israel today appear to agree that in the age of television and internet there is no need for a sports photographer to catch the acme of the sporting event, that is, for traditional sports photography.

To conclude, we can first divide the development of sports photography in the Land of Israel into four chronological periods:

- Until 1930: Photographers documented sports as part of the Zionist renaissance in Palestine. This stage is characterized by the technical limitations posed by large-format cameras and by an informative and unimaginative approach to sports photography.
- 1930 to 1968: Photojournalists and professional photographers use hand-held cameras and the influence of avant-garde art to create highly imaginative sports photos. Sports photographs are scarce in books and papers, and when they appear they are in small format, of low printing quality and without credit to the photographer.
- 1968 to 1984: Sports photographs in large formats and in good quality are abundant in large sports sections and sports supplements in the press.

17 – Shai, 'Blue-White Sport', 37.

18 – Shai, 'Blue-White Sport', 37; Naor, *Gentlemen of the Press*, 189–90; Dan Kaspi and Yechiel Limor, *The Mediators: Media in Israel 1948–1990*, Tel Aviv: Am Oved Publishers 1992, 82–3 (Hebrew); Moshe Lerer, 'Sports Journalism—"The Brutal Age"', *The Journalists Yearbook* (1986), 109–13 (Hebrew); Israel Rosenblatt, 'Those Who Bark are not Serious: The Change in Sports Journalism Happened in the Late 1960s', *The Journalists Yearbook* (1987), 119 (Hebrew).

Many specialists in the field of sports photography take pictures of the high moments in popular sports and get full credit for their contribution.

- 1984 to present: Very few specialists, who photograph pictures depicting fringe stories and spicy moments from sporting events. Photographers at this stage, although producing pictures of high technical and aesthetic quality, are pushed aside by electronic media and the use of image banks.

Regardless of the obvious connection between sports as part of the Zionist enterprise and sports photography in Palestine of the early twentieth century, in most cases sport was not a favourite subject for propaganda in the eyes of the Zionist leadership. Sports photographs do not constitute a significant part of the official photographs sponsored by Zionist funds. In fact, throughout its history the Zionist establishment, contrary to the call for a 'New Hebrew', upheld traditional Jewish disdain for sports. Even when the Zionist establishment turned its attention to tournaments, the resulting photographs usually focused on the accompanying ceremonies and parades, which were visually impressive and which better served political needs.

Although everyone in the Jewish settlement was active in sports, sports journalism and sports albums are typical products of civic-bourgeois society, rejected by the Zionist mainstream, which advanced and supported the new agricultural settlements. Sports pictures were created by photographers outside the mainstream of Zionist-backed photography who distributed them themselves. Sport photography was a neglected genre that was practised for years by freelance photographers racing from event to event to shoot as much as possible and then sell their pictures for pennies. The privately owned press, the evening papers in particular, played a major part in the development of sports photography in Israel. Since their owners grasped the potential of sports and sports photography for their circulation, they allocated ever larger sections to sports with numerous photographs, thereby increasing the importance and influence of sports photography and photographers. Sports photography being the stepchild of official Zionist photography, it was also non-existent in the sparse historiography of Israeli photography. It is our belief that the present study adds a significant chapter to the history of Israeli photography and increases awareness of sports photography in particular.