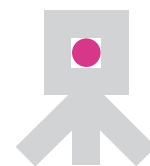
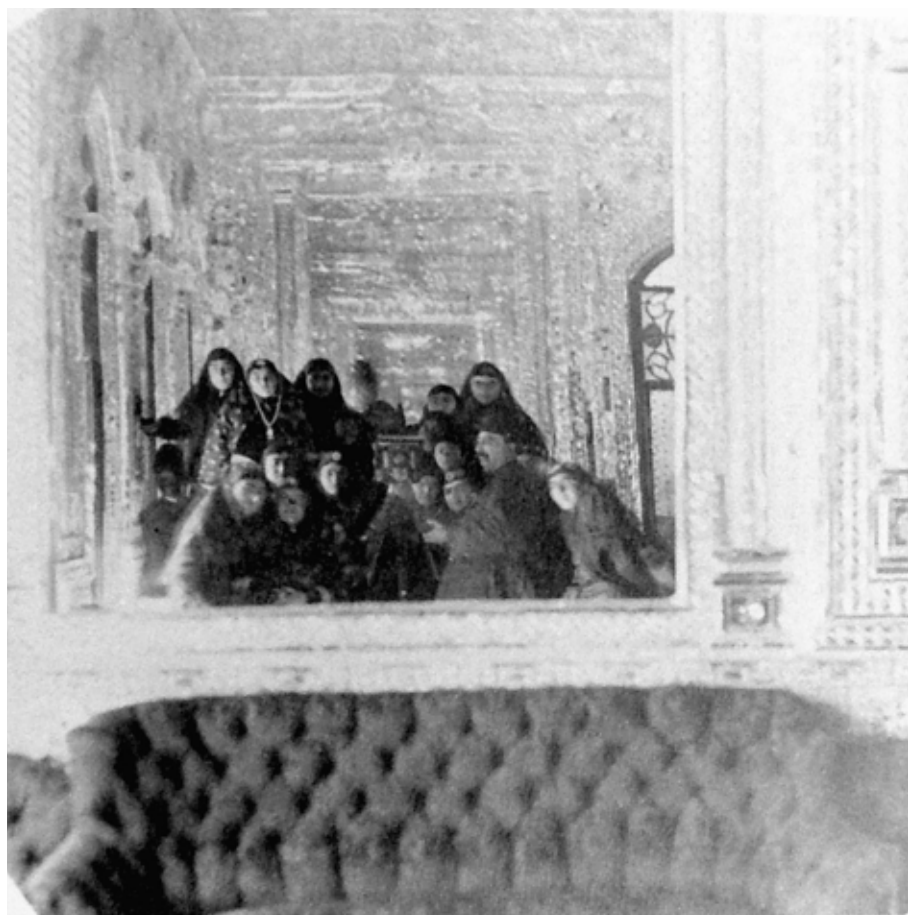


PhotoResearcher



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Editorial

Dear Reader,

We are pleased to present our special issue: **Photography in the Orient in the 19th Century**. After the relaunch of PhotoResearcher with the previous number, concentrating on this topic will provide an even more detailed analysis of specific aspects of photography. In addition to dealing with current trends in photo-historical and scientific research, our future issues will aim at emphasising other subjects with the goal of stimulating an even more intense discourse on photography. The second major innovation is that PhotoResearcher will now be published twice a year. The next number has **Photography in Eastern Europe in the 20th and 21st Centuries** as its motto and will appear at the time of this year's *European Month of Photography* in October 2010.

In her essay *The Sachés: A Family of Photographers Working in India during the 19th Century*, Stéphanie Roy Bharath (UK) introduces us to the photographic studio that John Edward Saché founded in Calcutta in 1864 and which rapidly led to the establishment of an impressive network of branches in India – a unique example of imaginative entrepreneurship. The contribution by Corien J.M. Achour-Vuurman (NL) *Arranging Early Photographs of Persepolis in Dutch Photo Collections by the Ideas of David Hockney*, make a comparison with the artistic programme of David Hockney who always takes pictures from various angles before reuniting them in a single collage. The essay by Bahattin Öztuncay (Turkey) *Caranza. From Constantinople to the Société Française de Photographie* is a fascinating report of Ernest Edouard de Caranza, who opened his studio in Istanbul in 1852. *Creative Photography in the Early Years of Photography in Iran* by Mohammad Reza Tahmasbpour (Iran) investigates the differences between the concept of the image in the Orient and West. Precisely the lack of a central perspective in Iranian art invests the works of Iranian photographers with an originality that often surprises the viewer with their modern-realistic conception. In her article *The Alkazi Collection of Photography: Visual Heritage from South Asia*, Stéphanie Roy Bharath provides us with an insight into this unusual private collection and its founder Ebrahim Alkazi. In addition to those well-known photographers from the history of international photography who travelled through India in the 19th century, the reader will also learn a great deal about India's economic, political and cultural situation in the 19th and 20th centuries.

We are beginning a cycle dealing with specific methodological questions on the history of photography with the essay *Collections of all Kinds will be Formed - The Photography as an Image and Medium for taking Inventory* by Herta Wolf (G). The author makes an in-depth analysis of the many reproductive methods that have accompanied the medium of photography from its beginnings. While “virtuosi” was an established term for Talbot's photographs in the 19th century, the concepts of “truthfulness” and “reality” – and how these were understood in the field of photography – later became dominant.

Anna Auer Ulla Fischer-Westhauser Uwe Schoegl

Vienna, March 2010