Looking at Photography now. 40 Years ESHPh
<table>
<thead>
<tr>
<th>Page</th>
<th>Author(s)</th>
<th>Title/Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Ulla Fischer Westhauser, Uwe Schögl</td>
<td>Editorial</td>
</tr>
<tr>
<td>8</td>
<td>Kelley Wilder</td>
<td>'It's just so beautiful to see the pictures'.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A Conversation between Lala Meredith-Vula and Kelley Wilder</td>
</tr>
<tr>
<td>32</td>
<td>Hans Christian Adam</td>
<td>Private Photography at Royal Courts</td>
</tr>
<tr>
<td>35</td>
<td>Ulla Fischer-Westhauser</td>
<td>Archduchess Maria Theresia von Braganza: Private Photography at the Habsburg Court</td>
</tr>
<tr>
<td>50</td>
<td>Sophie Gordon</td>
<td>Private Family Photographs in the British Royal Collection, 1842-1936</td>
</tr>
<tr>
<td>64</td>
<td>Hans Christian Adam</td>
<td>A German at Queen Victoria’s Court. Ernst Becker’s Albums</td>
</tr>
<tr>
<td>76</td>
<td>Carmen Pérez González</td>
<td>The Bertillonage System Synchronized Worldwide?</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Technology Transfer and Local Practices</td>
</tr>
<tr>
<td>79</td>
<td>Peter Sander</td>
<td>Alphonse Bertillon’s Standardized Instructions for the Photographic Capture of Criminals and its Adoption beyond Europe</td>
</tr>
<tr>
<td>90</td>
<td>İlkay Yılmaz</td>
<td>The Ottoman Empire, Police Photographs and Anthropometry</td>
</tr>
<tr>
<td>101</td>
<td>Mercedes García Ferrari</td>
<td>From Public to Restricted Galleries. Identification Photography in Buenos Aires, 1880-1905</td>
</tr>
<tr>
<td>110</td>
<td>Uwe Schögl</td>
<td>Photographic Modernism in the Context of Viennese Jugendstil</td>
</tr>
<tr>
<td>112</td>
<td>Elisabeth Dutz</td>
<td>The Hagengesellschaft: Bohemia in Vienna</td>
</tr>
<tr>
<td>122</td>
<td>Uwe Schögl</td>
<td>Moriz Nähr and the Vienna Secession. Interrelationship between Photography and Painting</td>
</tr>
<tr>
<td>134</td>
<td>Stefan Üner</td>
<td>Koloman Moser. The Photographic Eye</td>
</tr>
</tbody>
</table>
Jelena Stojković

Colour Photography

Laure Blanc-Benon

How Colour Photography Destabilizes the Philosophy of Photography

Caroline Fuchs

New and Uncontrollable? How Two Concepts Dominated the Discourse on Colour Photography in the Twentieth Century

Jelena Stojković

Breaking Down, Going Feral: The Movements of Colour

Steffen Siegel

Modernists after Modernism?

Hannah Shaw

The Trouble with the Censorship of August Sander’s Antlitz der Zeit

Mira Anneli Naß

"A Complete Negation of our Time". The Photo Book Bäume by Albert Renger-Patzsch and Ernst Jünger

Kerstin Meincke

A Side Note on Europe: Germaine Krull’s Chandigarh Portfolio (1972)

Liz Wells

Landscape Photography: Exploration as Investigation

Tyrone Martinsson

The Arctic Regions – Visual Stories from a Changing North

Liz Wells

New Frontiers: Investigation, Conservation, Environmentalism

The History of the ESHPh

Biographies

Imprint
Editorial

The European Society for the History of Photography is celebrating its 40th anniversary. That is a good reason for publishing this special jubilee edition of one of its most important platforms for promoting research into the history of photography: the journal PhotoResearcher. This largest edition so far, with its 288 pages, is devoted to the wide spectrum of photographic research whose goals are defined by excellence and topicality in the interdisciplinary context of cultural and artistic sciences.

The Society decided to implement a special, innovative concept for this particular issue of the PhotoResearcher: Looking at Photography Now. 40 Years ESHPh. The previous guest editors of the journal Hans Christian Adam, Carmen Pérez González, Steffen Siegel, Jelena Stojković, and Liz Wells were invited in March 2018 to choose a theme to which two to three authors could contribute essays. These essays are thematically closely tied to the respective subject so that, in the interactive connection between the contributions, representational possibilities that are simultaneously more detailed and multifaceted are produced. Discursivity, innovativeness and topicality are the guiding parameters the publisher and guest editors set themselves. In an interview with the Albanian photographic artist Lala Meredith-Vula, Kelley Wilder investigates – in depth – the current significance of archiving.

The special issue ends with a brief overview of The History of the ESHPh that was founded in Antwerp in 1978 and—after a period in Croyden in the UK (1898–2001)—has had its seat in Vienna since 2002. Starting in the year 2010, the ESHPh has concentrated its activities as a platform for photographic research on a variety of publications (in print and online), as well as in the organization of photo congresses and similar events. A detailed history of the ESHPh, complete with numerous visual documents, is available online at: www.eshph.org.

We would like to give our special thanks to the guest editors and all the contributing authors, the production team, editorial group, the concept artist and graphic designer, image editor and the translators who made the success of this project possible. It would not have been feasible to produce a special issue of this kind without generous financial support. Our express thanks go to the Federal Chancellery of Austria, the numerous advertisers, our members and especially to Renée Lessing who is perpetuating the photographic legacy of the Magnum photographer and member of the ESHPh Advisory Board, Erich Lessing.

Ulla Fischer-Westhauser, Uwe Schögl
Vienna, April 2019
The History of the ESHPh

The European Society for the History of Photography / ESHPh was constituted at the inaugural meeting held in Leverkusen (DE) on 19 November 1978. The ESHPh was headquartered in Antwerp (BE) from 1978 to 1989 and then in Croyden (UK) until 2001. The Society’s presidency (Executive Board) has had its seat in Vienna since 2001 where it was registered and legitimated as an international “European Society for the History of Photography Research Institution” in the year 2004. The Board of ESHPh consists of the Executive Board supported by the Advisory Board.

More information: www.eshph.org

Honorary Members of the ESHPh

Anna Auer – Vienna at
John Buck – London gb
Alistair Crawford – Suffolk uk
Colin Ford – Bradford gb
Helmut Gernsheim (1995)
Rune Hassner (2003)
Laurent Roosens – Mortsel/Antwerp be
Larry J. Schaaf – Baltimore us
The Board of the ESHPh
2017 – 1978

Since 2017 Executive Board
Uwe Schögl, Executive President of the ESHPh, Vienna at
Ulla Fischer-Westhauser, Vice-President of the ESHPh, Traiskirchen at
Antje Henningsen, 1st Secretary, Vienna at
Robert Scott McInnes, 2nd Secretary, Mödling at
Caroline Fuchs, 1st Cashier, Munich de
Gabriele Hofer-Hagenauer, 2nd Cashier, Linz at

Since 2017 Advisory Board
Hans Christian Adam – Göttingen de
A. D. Coleman – New York us
Luke Gartlan – St. Andrews gb
Rolf H. Krauss – Stuttgart de
Erich Lessing – Vienna at (29.08.2018)
Christoph Schaden – Nuremberg de
Harald Stühlinger – Basle ch
Liz Wells – Plymouth uk
Kelley Wilder - Leicester uk
2017-2010 Executive Board

Uwe Schögl, President of the ESHPh, Vienna at
Ulla Fischer-Westhauser, Vice-President of the ESHPh, Traiskirchen at
Antje Henningsen, 1st Secretary, Vienna at
Thomas Freiler, 2nd Secretary, Vienna at (-2014)
Robert Scott McInnes, 2nd Secretary, Mödling at (2014)
Robert Scott McInnes, 1st Cashier, Mödling at (-2013)
Caroline Fuchs, 1st Cashier, Vienna at (2014)
Gabriele Hofer-Hagenauer, 2nd Cashier, Linz at

2017-2010 Advisory Board

Hans Christian Adam – Göttingen de
A. D. Coleman – New York us
Luke Gartlan – St. Andrews gb
Rolf H. Krauss – Stuttgart de
Erich Lessing – Vienna at
Harald Stühlinger – Zurich ch
Liz Wells – Plymouth uk
2010-2004 Executive Board

Anna Auer, President of the ESHPh, Vienna at
Uwe Schögl, Vice-President of the ESHPh, Assistant Director and Senior Curator of Photography at the Picture Archive of the Austrian National Library, Vienna at
Christine Bruck, Exhibition manager, Vienna at (2007-2008)
Gabriele Hofer, Art historian, Linz at (2007)
Hannelore Huber, Historian, Vienna at (-2005)
Othmar Kerchner, Former banker, Vienna at (2007)
Monika Obermeier, Curator, WestLicht Museum for Photography, Vienna at (-2007)
Peter Prokop, Economist, Vienna at
Fritz Simak, Photographer, art historian, Vienna at (-2005)
Ivo Stanek, Bank director, Vienna at (-2006)
Ulla Fischer-Westhauser, Curator, WestLicht Museum for Photography, Vienna at

2010-2004 Advisory Board

Hans Christian Adam, Picture researcher – photo-consultant, Göttingen de
Vladimir Birgus, Faculty of Photography, Film & Television, Academy of Performing Arts, Prague cz
Allan D. Coleman, Photography critic, New York us
Alistair Crawford, Artist and writer, Aberystwyth uk
Zoltán Fejér, Photo historian, Budapest hu

2003-2001 (Provisory Committee)

Anna Auer, President of the ESHPh, Vienna at
Johan Swinnen, 1st Vice-President of the ESHPh, Antwerp / Brussels be
Roger Erlandsen, 2nd Vice-President of the ESHPh, Head, National Institute for Historical Photography, Oslo no
Eva Dahlman, Secretary General of the ESHPh, Stockholm se
Hans Christian Adam, Göttingen ge
Allan D. Coleman, New York us
Miguel Galmes, Barcelona es
Helmut Kleinsteuber, Hatten de
2001-1997

Margaret Harker Farrand, President of the ESHPh, Croydon / Surrey uk
Karl Steinorth, 1st Vice-President of the ESHPh, President of the Deutsche Gesellschaft für Photographie, Cologne de
Roger Erlandsen, 2nd Vice-President of the ESHPh, Head, National Institute for Historical Photography, Oslo no
David Faddy, Secretary General of the ESHPh (since 2000), The University of Westminster, London uk
Peter J. Agius, Thickets, Oxford uk
Alistair Crawford, Head, Department of Visual Art, The University of Wales, Aberystwyth uk
Miguel Galmes, Head, Institut d’Edudis Fotografics de Catalunya, Barcelona es
Pamela Glasson Roberts, curator of the RPS Museum, Bath uk
Ritva Tähtinen, Head, The Photographic Museum of Finland, Helsinki fin
Roger Taylor, Curator, The National Museum of Photography, Film & Television, Bradford uk
Georges Vercheval, Head, Musée de la Photographie, Charleroi be

1997-1993

Margaret Harker Farrand, President of the ESHPh, Croydon / Surrey uk
Karl Steinorth, 1st Vice-President of the ESHPh, President of the Deutsche Gesellschaft für Photographie (from 1996), Cologne de
Roger Erlandsen, 2nd Vice-President of the ESHPh, Head, National Institute for Historical Photography, Oslo no
Roy Green, Administrator of the ESHPh, Croydon / Surrey uk
Peter J. Agius, Thickets, Oxford uk
Alistair Crawford, Head, Department of Visual Art, The University of Wales, Aberystwyth uk
Miguel Galmes, Head, Institut d’Edudis Fotografics de Catalunya, Barcelona es
Pamela Glasson Roberts, curator of the RPS Museum, Bath uk
Ritva Tähtinen, Head, The Photographic Museum of Finland, Helsinki fin
Roger Taylor, Curator, The National Museum of Photography, Film & Television, Bradford uk
Georges Vercheval, Head, Musée de la Photographie, Charleroi be
1993-1989
Margaret Harker Farrand, President of the ESHPh, Croydon / Surrey uk
Rune Hassner, Vice-President of the ESHPh, Stockholm se
Roy Green, Administrator of the ESHPh, Croydon / Surrey uk
Roger Coenen, Provinciaal Museum voor Fotografie, Antwerp be
Jean Dieuzaine, Head, Galerie Municipale du Chateau d’Eau, Toulouse fr
Colin Ford, Head, Museum of Wales, Cardiff uk
Claude-Henri Fourney, Head, Musée suisse d’appareil photographique, Vevey ch
Ingeborg Leijerzapf, Prentenkabinet at Rijksuniversiteit, Leiden nl
Laurent Roosens, Head, Scientific Documentation and Information of Agfa-Gaevert N.V. Mortsel / Antwerp be
Karl Steinorth, Executive Committee, Deutsche Gesellschaft für Photographie, Cologne de
Ritva Tähtinen, Head, The Photographic Museum of Finland, Helsinki fin
Peter Weiermair, Head, Frankfurter Kunstverein, Frankfurt de

1989-1986
Margaret Harker Farrand, President of the ESHPh, Egdean uk
Rune Hassner, Vice-President of the ESHPh, Stockholm se
Roger Coenen, Secretary General of the ESHPh, Provinciaal Museum voor Fotografie, Antwerp be
Anna Auer, Collection Fotografis Länderbank, Vienna at
Robert Delpiere, Head, Centre National de la Photographie, Paris fr
Colin Ford, Head, National Museum of Photography, Film & Television, Bradford uk
Ritva Keski-Korhonen, Suomen valokuvateitteen museon säätiö, Helsinki fin
Ingeborg Leijerzapf, Prentenkabinet van de Rijksuniversiteit, Leiden nl
Laurent Roosens, Head of Scientific Documentation at Agfa-Gaevert N.V. Mortsel / Antwerp be
Karl Steinorth, Deutsche Gesellschaft für Photographie, Cologne de
Peter Weiermair, Head, Frankfurter Kunstverein, Frankfurt de
1986-1982
Laurent Roosens, President of the ESHPh, Mortsel / Antwerp be
Margaret Harker, Vice-President of the ESHPh, Egdean uk
Roger Coenen, Secretary General of the ESHPh, Provinciaal Museum voor Fotografie, Antwerp be
Karel van Deuren, Editor of photohistorica, Antwerp be
Colin Ford, Head, National Museum of Photography, Film & Television, Bradford uk
Rune Hassner, photographer, Stockholm se
Klaus Op ten Höfel, Agfa-Historama at Wallraf-Richartz Museum, Museum Ludwig, Cologne de
Paul Jay, Head, Musée Nicéphore Niépce, Chalon-sur-Saône fr
Ingeborg Leijerzapf, Prentenkabinet van de Rijksuniversiteit, Leiden nl
Bernard Marbot, Conservateur photographie ancienne, Bibliothèque nationale de France, Paris fr
Peter Weiermair, Head, Frankfurter Kunstverein, Frankfurt de

1982-1978
Laurent Roosens, President of the ESHPh, Mortsel / Antwerp be
Margaret Harker, Vice-President of the ESHPh, Egdean uk
Roger Coenen, Secretary General of the ESHPh, Provinciaal Museum voor Fotografie, Antwerp be
Colin Ford, National Portrait Gallery, London uk
Rune Hassner, Photographer, Stockholm se
Klaus Op ten Höfel, Agfa-Historama at Wallraf-Richartz Museum, Museum Ludwig, Cologne de
Ingeborg Leijerzapf, Prentenkabinet van de Rijksuniversiteit, Leiden nl
Bernard Marbot, Conservateur photographie ancienne, Bibliothèque nationale de France, Paris fr