

Reimagining One's Own

Ethnographic Photography in Nineteenth- and Early-Twentieth-Century Europe

A conference of Volkskundemuseum Wien and Photoinstitut Bonartes

1. – 3. December 2021

Online

The conference takes place online via zoom.

Throughout the conference, a wonder.me room is open for socializing.

Access: www.volkskundemuseum.at/conference_ethnographicphotography

Program:

Day 1

1. December 2021, 17.30 – 19.00

17.30 Welcome (zoom)

Herbert Justnik and Martin Keckeis, Conference Organizers

Monika Faber, Director Photoinstitut Bonartes, Vienna

Matthias Beitzl, Director Volkskundemuseum Wien, Vienna

17.45 Key Note and Discussion (zoom)

The Kaiser's Favorite. Mapping the German Empire with Three-Color Photography ca. 1900

Hanin Hannouch, Ethnologisches Museum, Staatliche Museen zu Berlin / Max-Planck,

Kunsthistorisches Institut in Florenz, Berlin / Florence

In Discussion with

Diana M. Natermann, University of Hamburg

Monika Faber, Director Photoinstitut Bonartes, Vienna

Day 2

2. December 2021, 9.00 – 17.00

9.00 Key Note (zoom)

Looking Home. Ethnography, Photography and the Display of Italian Cultures

Agnese Ghezzi, IMT School for Advanced Studies Lucca

10.30 Coffee Break (wonder.me)

11.00 Panel I: Ethnographic Photography in Europe as Epistemic Object (zoom)

Input I

Making Knowledge in the Field. Ethnographic Practices in the Hutsul Region

Martin Rohde, Martin-Luther-University, Halle-Wittenberg

Input II

Between Realism, Kitsch and Faireality. Imagining Hutsuls in Art and Culture

Bohdan Shumylovych, Center for Urban History, Lviv

Input III

Women as Pioneers of Visual Ethnography. With Camera and Pen to a New Method of Scientific Documentation

Ulrich Hägele, Eberhard-Karls-University, Tübingen

Discussion

Moderation: Magdalena Puchberger, Volkskundemuseum Wien, Vienna

13.00 Lunch Break (wonder.me)

14.00 Panel II: Infrastructure and the Circulation of Images (zoom)

Input I

Searching for Russia's Own Orient. Public Debates on Ethnographic Photography in Tsarist Russia and Early Soviet Union

Helena Holzberger, Ludwigs-Maximilians-University, Munich

Input II

One Image, Many Images. The Biography of a Habsburgian Type Photograph

Herbert Justnik, Volkskundemuseum Wien, Vienna

Input III

Europe in Pictures at the Musée de l'Homme. Circulating Photographs, Collecting Types

Anais Mauuarin, CNRS-Centre Alexandre Koyré, Paris

Discussion

Moderation: Friedrich Tietjen, freelance historian and curator

16.00 Get together (wonder.me)

(The Exhibition Tour is cancelled.)

Day 3

3. December 2021, 10.00 – 16.00

10.00 Panel III: Working with Photographic Records in Museums and Archives (zoom)

Input I

Unboxing Photographs. Photo-Objects on Display

Stefanie Klamm, Freie Universität, Berlin

Input II

Outliving the Image. Beyond the Anonymous in Anthropological "Type" Photographs from the Emma & Felix v. Luschan Collection

Katarina Matiasek, Photoinstitut Bonartes, Vienna

Input III

On Similarities. Trying to Grasp a Shared History Beyond Narratives of Ethnic Difference in Lower Styria. The Exhibition ŠTAJER-MARK

Eva Tropper, Museumsakademie Joanneum, Graz

Discussion

Moderation: Herbert Justnik

12.00 Lunch Break (wonder.me)

13.00 Workshop Session (zoom)

In three parallel workshops, we will elaborate on the aspects and questions raised at the key notes and panels.

Workshop I

Moderation: Magdalena Puchberger

Workshop II

Moderation: Friedrich Tietjen

Workshop III

Moderation: Herbert Justnik

14.30 Coffee Break (wonder.me)

15.00 Concluding Discussion (zoom)

Moderation: Herbert Justnik and Julia Schulte-Werning, Conference Organizers

Speakers:

Hanin Hannouch, Ethnologisches Museum, Staatliche Museen zu Berlin / Max-Planck, Kunsthistorisches Institut in Florenz, Berlin / Florence

The Kaiser's Favorite. Mapping the German Empire with Three-Color Photography ca. 1900

The German Empire and its colonies were constructed in the Wilhelmine imagination through a variety of iconic three-colour photography publications. Three-color photography, which was supported and promoted by Kaiser Wilhelm II, intensely shaped public perception ca. 1900 and should, I argue, inform the medium's history today. My talk addresses two such representative works as dialogic constructions of self and alterity: Firstly, photochemistry professor Adolf Miethe's photographic mapping of the Empire for the collectible trade album the Stollwerck Album number 7. Secondly, his student Robert Lohmeyer's photographic survey of the German colonies in 1907-1909 for the two-volume book *Die Deutschen Kolonien*, which promised to deliver to its readers the "World in Color".

Dr. Hanin Hannouch is a postdoctoral researcher at the Ethnologisches Museum, Berlin State Museums in cooperation with the Kunsthistorisches Institut in Florenz, Max-Planck Institut. Beside her monograph on color photography in Imperial Germany, currently in preparation, she is the volume editor of Gabriel Lippmann's *Colour Photography: Science, Media, Museums* with Amsterdam University Press and the guest editor of the journal *PhotoResearcher's* special issue dedicated to three-colour photography ca. 1900, both out in April 2022. At Preus Museum: National Museum of Photography (Norway) she guest-curated the exhibition *Slow Color Photography* dedicated to the centenary of Lippmann's death. She earned her PhD from IMT Lucca, School for Advanced Studies (2017), after her Franco-German International Masters in Art History and Museology from the Ecole du Louvre (Paris) and Universität Heidelberg.

Diana M. Natermann, University of Hamburg

Dr. Diana M. Natermann is a postdoctoral researcher at the WONAGO Project – World Order Narratives of the Global South – at Hamburg University and the author of *Pursuing Whiteness in the Colonies. Private Memories from the Congo Free State and German East Africa (1884-1914)*. She combines postcolonial studies – especially whiteness and gender studies – with global and visual history and is today specialised on the long-term effects of colonial photography on the twenty-first-century and how these relate to cultural aspects of global orders.

After gaining her PhD at the European University Institute in Florence, Diana worked with colonial photographs at Hamburg University in collaboration with the Hamburg's ethnological museum named MARKK. From 2017 until 2021, Diana M. Natermann was a member of Leiden University's History Department as Assistant Professor and taught students of the MA International Relations and BA International Studies degrees as well as at LUC Leiden University College.

In her current position at WONAGO, Diana's project carries the working title: *Time to Change the Narrative? The Visualisation of the African Other and its Historical Effects on Today's Cultural, Political, and Social Interactions*. The aim here is to research the ongoing effects of colonial stereotyping as created, represented by, and perpetuated through colonial photography. Special attention is given to twenty-first century socio-cultural movements and attempts at changing the narrative(s) of contemporary visualisations of racial prejudices. The idea is to bring together the field of colonial visual history with contemporary artists and global modern history scholars from sub-Saharan Africa. Geographic focus therein lies on South Africa, the Congo, Namibia, and Tanzania.

Monika Faber, Photoinstitut Bonartes, Vienna

Dr. Monika Faber is an art historian and was first curator at the Museum of Modern Art in Vienna, then chief curator of the Albertina's photo collection. Since 2011 she is director of Photoinstitut Bonartes, which is dedicated to researching historical photography in Austria and Central Europe. Numerous publications on the history of photography.

Agnese Ghezzi, IMT School for Advanced Studies Lucca*Looking home: ethnography, photography and the display of Italian cultures*

In 1911, a vast exhibition dedicated to Italian ethnography was launched in Rome. The project carried a strong political message and was tied in with the celebration for the Fiftieth anniversary of the Italian Unification. Its main promoter was Lamberto Loria, an explorer who travelled in Northern Europe, New Guinea, Eritrea using photography as part of his practice. For the exhibition, a network of collectors was organized throughout the peninsula to compile local objects, costumes, traditions. As the existing archive testifies, photography had an important role in the design and development of the display.

By analyzing this and other exhibitions or photographic projects from the end of the 19th century, the paper aims to raise some crucial questions: what was the connection between concepts of domestic, colonial, and national? What kind of negotiation was at stake between unified identity and regional plurality in Italian scientific and public discourses? Which was the role of photography in the process of creation and establishment of ethnographic knowledge? How did pictures move inside and outside the ethnographic framework?

Dr. Agnese Ghezzi is a postdoctoral researcher interested in photographic archives and visual studies, history of science, museology, and history of collecting. She is currently a postdoctoral guest scholar at IMT School for Advanced Studies Lucca (LYNX Center for the Interdisciplinary Analysis of Images) and a researcher at CINI Consorzio Interuniversitario Nazionale per l'Informatica. She studied Modern and Contemporary History at the University of Florence, the Katholieke Universiteit Leuven, and the University of Bologna. In 2020, she received her PhD from IMT School for Advanced Studies Lucca, in the curriculum Analysis and Management of Cultural Heritage, with a thesis entitled *The Handbook, the Field, and the Archive: Photographic Practices and the Rise of Anthropology in Italy (1861-1911)*. She was Visiting PhD Student at the Photographic History Research Centre, DMU, Leicester and Predoctoral and Postdoctoral Fellow at the Kunsthistorisches Institut in Florenz.

Martin Rohde, Martin-Luther-University, Halle-Wittenberg*Making Knowledge in the Field. Ethnographic Practices in the Hutsul Region*

In the late 19th century, photography increasingly became part of ethnographic research processes and the resulting publications. Instead of understanding photographs exclusively from the result, I suggest to look closer at their production in the field. I am not primarily focusing on professional photographers, but ethnographers carrying a camera to consider photography as a part of their ethnographic research.

Studies in the Hutsul lands in the Eastern Carpathians provide the regional framework of the investigation, as it allows for a decidedly multicultural, multilingual comparative take on scholarly practices, which faced similar of fieldwork in the late 19th and early 20th century. The sources for the talk are publications, photographic collections and archival materials concerning the work of Juliusz Dutkiewicz, Raimund Friedrich Kaindl, Grigoriy Kupchanko, Volodymyr Shukhevych and Fedir Vovk. To what extent did the circumstances of the fieldwork influence the production of knowledge about a constructed people, in this case the Hutsuls? How does chance as a factor of fieldwork influence the "design of the own"?

I suggest deconstructing ethnographic research processes from the planning to the concrete interaction between scientists and the people they were studying. The selection of the researched localities, the availability of technology, the capability to use it, local knowledges, and organizational support as well as infrastructures in remote areas were crucial parts of a research project. Key techniques of knowledge-production – observation, drawing, photography, phonographic recordings, anthropometric measurements, and dictation of folkloric texts – posed quite different challenges for the interaction with local people. These practices were involved in the transformation of an “epistemic thing” (Rheinberger) into a “scientific object”.

Dr. Martin Rohde studied History and Slavic Studies in Salzburg, Göttingen and Innsbruck. He obtained his PhD in 2020 with a dissertation on Ukrainian history of science in Habsburg Galicia. Since November 2020, he holds a post-doc position at the chair for East-European history at the University of Halle-Wittenberg. His research interests include imperial histories and histories of knowledge, with a focus on Ukraine, Poland, Czechoslovakia, the Habsburg Monarchy and the Russian Empire.

Bohdan Shumylovich, Center for Urban History, Lviv

Between Realism, Kitsch and Faireality. Imagining Hutsuls in Art and Culture

Between 1880, when the emperor Franz Joseph visited Galicia and Bukovina on his inspection trip, and 1933, when several films were produced in highland villages of Carpathians, many things had changed in Europe. Multiethnic empire ceased to exist, and newly established national states strived to incorporate into their new imaginary various ethnic groups that they “acquired” from the collapsed realm. But some social and cultural practices between these dates remained the same: the inspection trip of Franz Joseph in 1880 mobilized millions of inhabitants through visual media while cinema of the 1930s endeavored to develop a new visual language for the masses. Various highlanders, such as Hutsuls, that were “discovered” in the 19th century and highly mediatized after 1880 also remained among their native landscape. They were continuously imagined and re-imagined by the means of fine arts, photography, and cinema. In this presentation, specific aesthetic and visual regimes of romanticism, kitsch, realism, and faireality will be discussed and we will trace how Hutsuls were imagined from these perspectives even though political life around the Carpathian Mountains continuously changed.

Dr. Bohdan Shumylovych obtained a master’s degree in modern history from the Central European University (Budapest, Hungary, 2004-2005) and a diploma in art history from the L’viv Academy of Arts (Ukraine, 1993-1999). In 2020 he received a Ph.D. from the European University Institute in Florence. He teaches cultural studies at the Ukrainian Catholic University (L’viv) and at the Center for Urban History, coordinates the Public History program, gives lectures, participates in the development of the thematic exhibitions, and carries out research. The main focus of his work is media history in East-Central Europe and the Soviet Union, as well as media arts, visual studies, urban spatial practices, and urban creativity.

Ulrich Hägele, Eberhard-Karls-University, Tübingen

Women as Pioneers of Visual Ethnography. With Camera and Pen to a New Method of Scientific Documentation

At the turn of the 20th century, several women in German-speaking countries worked and researched on folklore and ethnographic topics and were also active in the media context: Julie Heierli, Eugenie Goldstern, Rose Julien, and Marie Goslich. They all used the visual recording with the camera as a prominent instrument for documentation in the field. Before the First World War, university, museum, and media were largely reserved for male contemporaries. Women could only find scientific recognition by trying out new methods and publishing the relevant research results in essay or book form. From a methodological and illustrative point of view, for this, photography was ideally suited. The talk sheds light on early ethnographic research and on media practice. In this period, women hardly had a chance in science or in museums. Nevertheless, they developed innovative research methods, especially regarding an early form of oral history and the systematic visual documentation of cultural artefacts. Until present day, these tools are part of the established methodological components of cultural studies and visual ethnography.

PD Dr. Ulrich Hägele is private lecturer at the research department of Visual Anthropology and Media Culture at the University of Tübingen. He studied Empirical Cultural Studies and Art History in Tübingen; museum work and training as an editor at SWR in Stuttgart and Baden-Baden. Since 2006 research assistant at the Institute for Media Studies / Center for Media Competence at the University of Tübingen. Heads the Tübingen Campus Broadcast Radio Micro-Europe. German Photo Book Prize 2008 and 2018/19 (longlist) and State Media Prize 2015. Research focus: visual culture, photography and media history, and youth culture. Co-founder of the photography commission of the German Society of Folklore (2001) and its co-chair. His interdisciplinary monograph *Experimentierfeld der Moderne – Fotomontage 1890–1940* was published in 2017 by TVV-Verlag Tübingen.

Magdalena Puchberger, Volkskundemuseum Wien, Vienna

Magdalena Puchberger is working at the Volkskundemuseum Wien since 2010. She is curator, member of the scientific staff of the VKM and editor in chief of *Österreichische Zeitschrift für Volkskunde* (Austrian Journal of Folklore Studies). She studied Folklore Studies/European Ethnology and History in Vienna and was a lecturer at the Department of European Ethnology (University of Vienna) and the Department of Cultural Analysis (University of Klagenfurt). Her research interests and publications lie in the field of disciplinary and science history of the 20th century and their ideological, political, cultural, and societal impacts in Austria and Central Europe. She is part of the project and exhibition team of provenance research of the Volkskundemuseum Wien. Among other projects and exhibitions, over the last four years Magdalena Puchberger led a project on soy, focusing on intersectional contexts. In July 2021 this led to the online exhibition *musojam. Soja im Museum* (soy at the museum). Currently, she joins the *Project Rubbish. Partnership History of Waste* organized by the House of European History. The Volkskundemuseum Wien is currently in a phase of transformation and re-conceptualization; she is part of the project team.

Helena Holzberger, Ludwigs-Maximilians-University, Munich

Searching for Russia's Own Orient. Public Debates on Ethnographic Photography in Tsarist Russia and Early Soviet Union

For several years now, we have been trying to understand Russia's complicated relationship with her Asiatic borderlands. Being a continental Empire with elites considering themselves as partly Asiatic, led to a latent orientalism in representation (Schimmelpenninck van der Oye, 2010) as well as post-colonialism *avant la lettre* in academic orientalism (Tolz, 2011). These ambiguities were also reflected in the production of ethnographic photography – especially since in Russia the development of the new medium occurred simultaneously with the conquest of Central Asia.

Already in the 1860s, the new authorities assigned photographers to travel the area and photograph its inhabitants, customs, and monuments. The result was the well-known "Turkestan Album", revealing the significance of photography in an imperial setting. At the same time a modern culture emerged in the center, characterized by a condensation of modernization processes and socio-cultural interdependencies with foreign countries, accelerated industrialization, and the emergence of an effective civil society. Thus, in my talk, I am asking about the production, circulation, and distribution of pictures of Russia's Orient in a public context beyond academic discourses.

My analysis reconstructs the discussion of ethnographic photography from and in Central Asia through new established networks and infrastructures, that circulated not only images but also knowledge on photography. Precisely, I am looking at exhibitions, photo agencies, and professional journals – institutions where people were debating constantly about ethnographic images. When these images went public the definition for "ethnographic and anthropological photography" became fluent and overlapped with interests like the tourist gaze, photojournalism, and, of course, propaganda. While all of them emphasized otherness, their function changed through the years leading the same iconography to new images due to new means of production, circulation and distribution – a phenomena that Aby Warburg described as *Bildwanderung*. In addition, the production of ethnographic pictures allowed both their producers and distributors to accumulate a great deal of Social Capital in the sense of Bourdieu, leading to the lasting presence of the Orient in Soviet visual culture.

Dr. des Helena Holzberger is assistant professor at the chair for Russia and Asia Studies at LMU Munich. Currently, she is preparing her dissertation on photography from and in Central Asia in late tsarist and early soviet empire for publishing and is developing a new research project on maritime and gender history.

Herbert Justnik, Volkskundemuseum Wien, Vienna

One Image, Many Images. The Biography of a Habsburgian Type Photograph

My lecture will discuss one image and its multifaceted reproductions. It is the photograph of a traveling Jewish merchant and two so-called Hutsuls. The original print was pulled from a negative the commercial photographer Julius Dutkiewicz most probably took for a collection of type photographs commissioned for an exhibition in Galicia in 1880. As such, it appears to be one of the countless type-photographs that circulated in the 19th century. This photograph, however, has a long afterlife. Until now I have traced 18 versions of the image. One print was part of a donation to the

library of the Austro-Hungarian emperor, others were used for colored postcards that were sent all over Europe in the early 20th century, or for prints in newspapers or magazines. Versions of the image can also be found in popular scientific volumes and even in a tourist guide and a novel. This short biography of a type-photograph shows the range of circulation that one image from a very specific region in Europe could have. The preconditions were manifold pictorial infrastructures that facilitated the exploding universe of images in the 19th century. Building on those infrastructures, these type-photographs created a regime of identification that helped to classify and nationalize people in Europe and abroad.

Herbert Justnik is curator and cultural scientist. Since 2006 at the Volkskundemuseum Wien, there curator, responsible for programming and head of the photo collection. He works with an open concept of science and a broad notion of the curatorial with experimental approaches often with performative/participative elements and/or in the form of installations. Exhibitions and projects (in collaborations): *Bibelstechen. Eine Ausstellung als Einblick und Kommentar* (Microphotographic Bibliomancy) (2012), interrogated boundary markings of scientific and museum regimes by means of a contingency machine. *Gestellt. Fotografie als Werkzeug in der Habsburgermonarchie* (Staged. Photography as a Tool in the Habsburg Monarchy) (2014), dealt with the construction of “folk types” and the epistemic and economic infrastructures behind them. *Klimesch – Das Geschäft mit den Dingen. Der Nahversorger im Museum* (Klimesch – the Business of Things. The General Store in the Museum) (2015), worked on economic and cultural questions about a fluid concept of things, with visitors as curators. *Ihr Album unter der Lupe – Fotoalben als Nacherinnerung an den Zweiten Weltkrieg* (Your Album Investigated – Photo Albums as Post-Memory of World War II) (2016), asked about the role that photo albums of non-persecutees play for their descendants today – more installation than exhibition, an attempt to bring memory to life. *“Alle antreten! Es wird geknipst!” Private Photographie in Österreich 1930-1950* (‘Everybody line up! It's Snap!’ Private Photography in Austria 1930-1950) (2018), was a publicly usable research institute in the exhibition rooms of the Volkskundemuseum.

Anaïs Mauuarin, CNRS-Centre Alexandre Koyré, Paris

Europe in Pictures at the Musée de l'Homme. Circulating Photographs, Collecting Types

The aim of this paper is to consider the place of Europe in the photographic collections assembled in the Musée de l'Homme, which opened in Paris in 1938. We will first review the history of the photographic collections of Europe and France since the opening of the Musée d'Ethnographie du Trocadéro (1878), dedicated to all regions of the world. A first photographic collection taking Europe into account was gathered there from the 1880s, under the impetus of Armand Landrin in particular. The museum's division of ethnography then underwent a major change in 1937. The Musée d'Ethnographie du Trocadéro was dismantled, giving rise to two new museums: the Musée de l'Homme (MH), dedicated to all regions of the world including Europe except France, and the Musée national des Arts et traditions populaires (MNATP), dedicated exclusively to France. In addition to the distribution of the existing collections that this change brought about, two different photographic systems were set up within each of the institutions, responding to different purposes. The MNATP seems to have given priority to the scientific aspect of the photographs, whereas the MH set up a photo library that sold the images and encouraged their circulation beyond scientific circles. While this system undoubtedly contributed to the “exoticization” of Europe, it seems that in the 1940s the interest in photographs of “Europeans” was linked, within the museum, to a renewed interest in physical anthropology.

Dr. Anaïs Mauuarin is a photographic historian, Assistant Professor and researcher at Ghent University, and in charge of the photographic collection of the Royal Museums of Art and History, Brussels. Her work focuses on the history of photographic collections and photo libraries, particularly in the human and social sciences. She is the author of numerous articles and of the book *A l'épreuve des images. Photographie et ethnologie en France (1930-1950)* (forthcoming). She is a member of the editorial board of the journal *Photographica*.

Friedrich Tietjen, freelance historian and curator

Dr. Friedrich Tietjen works as a researcher and curator at the Stiftung Reinbeckhallen in Berlin Schöneeweide; his current research exhibition “... someone always had a camera ...” *Private Photography in East Germany 1980–2000* on how the demise of the GDR and the subsequent political changes in the 1990s were reflected in private photography albums is open until February 2022. The project owes to a similar project on private photography in Austria 1930-1950 he and Herbert Justnik conducted together in 2018/19 which resulted in the exhibition “*Alle Antreten! Es wird geknipst!*” at the Volkskundemuseum Wien. In recent years he has taught History and Theory of Photography at the Academy of Visual Arts in Leipzig, History of Contemporary and Modern Art at the University of Vienna and at numerous other universities and academies. Together with Stefanie Klamm and Sara Hillnhütter he recently published *Hybrid Photography. Intermedial Practices in Science and Humanities*. His other publications address mainly topics from the field of photography along with essays on fashion, art reproduction, design and film, many of which can be found at www.univie.academia.edu/FriedrichTietjen. And if there’s any justice in the world, he’ll add the first book (of two) on the Hitler-mustache to that list in early 2022.

Stefanie Klamm, Freie Universität, Berlin

Unboxing Photographs. Photo-Objects on Display

In the 19th century, anthropologists and ethnologists – along with art historians and archaeologists – began working with photographs and collecting them in archives. Hence, photographic technologies have played an (inter)active role in the formation of those academic disciplines; in a comparable manner, they formed the basis for techniques and methods of scholarly work. But how to put these disciplinary practices on display in an exhibition? How to go beyond a representation of photographs in a white cube setting with its underlying system of value based on uniqueness and authorship? How to take fully into account in the exhibition design that photographs are mobile and historically shaped three-dimensional (photo-)objects?

In the exhibition *Unboxing Photographs: Working in the Photo Archive* (Kunstabibliothek, Staatliche Museen zu Berlin, February 16 to May 27, 2018), which was part of the research process of the collaborative project *Photo-Objects – Photographs as (Research)Objects in Archaeology, Ethnology and Art History*, we showed not only the material variety of photographs as three-dimensional objects, but also the work with photo-objects, their (scholarly) usages as well as processes and actions of the archive. In this exhibition we literally “unboxed” the cases of photographs from our four archives: the Photothek of the Kunsthistorisches Institut in Florenz, the Kunstabibliothek’s photographic collection and the photographic documentation of archaeological excavations at the

Antikensammlung, both Staatliche Museen zu Berlin as well as the Hahne-Niehoff-Archive at the Institut für Europäische Ethnologie, Humboldt-Universität zu Berlin. The talk will reflect on our insights and experiences in the process of exhibition making with regard to overlapping practices on and with photo-objects.

Dr. Stefanie Klamm is coordinator for the university collections at the University Library, Freie Universität Berlin. She was an academic researcher in the cooperative project *Photo-Objects. Photographs as (Research-)Objects in Archaeology, Ethnology and Art History* at the Photography Collection of the Kunstbibliothek Staatliche Museen zu Berlin—Preußischer Kulturbesitz and completed a dissertation on the history of archaeological visualization at the Institute of Art History and Visual Studies, Humboldt-Universität zu Berlin and the Max Planck Institute for the History of Science, Berlin. Her research centers on the history of archaeological practice, museums, and heritage studies as well as on the material culture and visual media of the sciences and humanities; she is particularly interested in photographic materiality and photo archives.

Katarina Matiasek, Photoinstitut Bonartes, Vienna

Outliving the Image. Beyond the Anonymous in Anthropological "Type" Photographs from the Emma & Felix v. Luschan Collection

In the late 19th century, ethnology and physical anthropology were dominated by an imperative to collect data of Indigenous cultures in all regions of the world. The aim was to identify typical characteristics of non-Europeans considered to represent earlier stages of mankind that would allow to trace back the human lineage. Against the backdrop of colonial expansion at the time, they were not considered capable of survival. For the Austrian researcher couple Emma and Felix von Luschan, photography played a key role in these "salvage" activities. This contribution presents the production standards of these "type" photographs for anthropological comparability as well as their acquisition contexts of expeditions, ethnological expositions, exchanges among scholars, and local commercial photo studios. Finally, the contemporary agency of such photographs beyond their original "salvage" agenda is discussed. Using selected examples from the Emma and Felix von Luschan Collection, life histories of individuals from distant lands who were formerly photographed as anonymous representatives of a certain "type" are reconstructed, and the dissemination of their photographic stereotypes is critically traced. The question of what has actually survived in anthropology's visual legacy includes the sharing of photographs with communities of origin and descendants, considering the social and cultural impact of the photographic medium in non-Western settings today – not least with a view to restoring human dignity.

Katarina Matiasek studied Media Arts at the Academy of Applied Arts and Anthropology at the University of Vienna. 1999 artist-in-residence at the Irish Museum of Modern Art, Dublin, 2003 artist-in-residence at the Art Institute, Chicago. From 2003 to 2005 freelance curator at the Technical Museum, Vienna; from 2005 to 2007 project curator of the FWF project *Rudolf Pösch – A Scientific Media Pioneer*; from 2009 to 2011 freelance curator at the German Hygiene Museum, Dresden; since 2011 freelance curator of the Anthropological Collection at the University of Vienna; since 2017 project curator at the Photoinstitut Bonartes, Vienna. Since 2013 lecturer at the University of Vienna. Numerous artistic as well as curatorial exhibition projects and publications with a focus on anthropological photography, most recently e.g.: *Far from settled*, artistic contribution to the 22nd Biennale of Sydney, 2020; "Kept in Silence – An Archival Travelogue" (with Brook Andrew), in: Ian McLean, Darren Jorgensen (eds.) *Indigenous Archives: The Making and Unmaking of Aboriginal Art* (Crawley: University of Western Australia 2017); "A Mutual Space? Stereo Photography on Viennese

Anthropological Expeditions 1905-1945," in Marianne Klemun, Ulrike Spring (eds.) *Expeditions as Experiments: Practising Observation and Documentation* (Basingstoke: Palgrave MacMillan 2016).

Eva Tropper, Museumsakademie Joanneum, Graz

On Similarities. Trying to Grasp a Shared History Beyond Narratives of Ethnic Difference in Lower Styria. The Exhibition ŠTAJER-MARK

Up until 1918, the historical region Untersteiermark / Spodnja Štajerska, part of modern-day Slovenia, belonged to Styria, a crown land of the Habsburg Monarchy. This region was inhabited by speakers of both German and Slovene and was characterized by increasing tensions at the end of the 19th century, which some scholars refer to as nationalist conflicts. Nonetheless, as Pieter Judson and others have shown, shared ways of identifying and behaving in the Slovene and German speaking population prevailed.

Analyzing large corpora of picture postcards produced in this region, we asked how the photographic imagination of "one's own" worked in this complex historical situation. What kind of images were produced? How did these images circulate, who was responsible for language-choices, and how were these images used and appropriated? In doing so, we asked the question whether and how postcards were not only involved in processes of visual "othering" and ethnic differentiation, but also allow to grasp overlapping fields of similarities, common practices, and shared identifications between German and Slovene speaking people in Lower Styria. Our main question for the concept of ŠTAJER-MARK thus was: How can we exhibit postcards in a way that irritates the well-known, still powerful story of homogeneous linguistic and ethnic entities in this region?

Eva Tropper is a historian and curator and head of Museumsakademie Joanneum, Graz (together with Bettina Habsburg-Lothringen and Karoline Boehm). Studies of history and media history at Karl-Franzens-Universität Graz and Bauhaus-Universität Weimar, different projects and curatorial work, amongst others at GrazMuseum, Photoinstitut Bonartes, Pavelhaus/Pavlova Hiša. From 2016 to 2020 project curator of the FWF-Project *Postcarding Lower Styria. Nation, Language, and Identities on Picture Postcards (1885–1920)* at the Department of Slavic Studies (University of Graz). Between 2006 and 2021 Lecturer at Karl-Franzens Universität Graz, Donau-Universität Krems and Alpen-Adria Universität Klagenfurt. Main research interests are archival and collecting practices of postcards, album practices, museum studies and museology. She is specifically interested in ways of displaying historical photography in exhibition settings. (www.postcarding.uni-graz.at/en, www.gams.uni-graz.at/context:polos)