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“A selection of the best that has been achieved in the wide field of amateur photography.” On the Origin of the Photography Collection of Dresden’s Kupferstich-Kabinett

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“The art photography exhibition that opened on October 1 for a period of three months is the first international event of its kind in Dresden and is probably also the first anywhere in which a public collection has displayed such works from its own holdings.” (Lehrs 1899: 1) This statement, published in the *Dresdner Anzeiger* newspaper on October 9, 1899, was made by Max Lehrs in reference to the *Exhibition of Art Photographs in the Royal Kupferstichkabinett* held in the museum rooms of the Semper gallery in Dresden. By hailing it as a “first” in two respects, the then-director of the Dresden graphic art collection conferred particular importance on this exhibition: in his view, it constituted nothing less than the imperative acknowledgement of a new art form that had previously been denied inclusion in art museums like the Kupferstich-Kabinett on account of the use of technical apparatus in its production. The photographs that, from 1898 onward, were now to be collected alongside drawings and prints in this time-honored Dresden institution founded in 1720 had to be “exemplary and of artistic significance” (Lehrs 1899: 1). Although this early founding date meant that it played a pioneering role, the public perception of Dresden’s art photography collection was nevertheless overshadowed by the activities of the art and applied art museums of Hamburg and Berlin, even though these began later – and that may still be the case today.

On the basis of my work in compiling the catalogue raisonné of the photography collection in the Dresden Kupferstich-Kabinett up to 1945 and the resulting exhibition held in winter 2010/2011, I should like to discuss today the connection between the media aesthetics discourses of that period and matters of interest relating to institutional history, taking the foundation of the Dresden collection as an example (Matthias 2010). The establishment of this collection is remarkable in the history of photography in museums in that it took place in an art museum. Up to the end of the nineteenth century, comparable collections of “artistic” photographs that were specifically identified as such had been held mainly in institutions of applied art. Almost certainly as a result of the exhibitions of amateur photography that had been taking place in the Hamburg Kunsthalle since 1893, the Kupferstichkabinett in that city was the second art museum after Dresden to build up an art photography collection, starting in 1899, thanks to a donation from the Society for the Advancement of Amateur Photography headed by Ernst Juhl. In an article in the journal *Photographische Rundschau* Juhl cited the Kunsthalle, along with the Kaiser Wilhelm Museum in Krefeld – which was, however, an applied arts institution – and the Dresden Kupferstich-Kabinett, as one of the museums which had decided “to collect this art born of our era” (Juhl 1902: 66). What happened to those photographs is however unknown.

The devotion of attention to what Juhl called the “new-born art” of photography was accompanied in Dresden by a re-evaluation of the medium, which until 1898 had been regarded as merely having a service function: as a means of reproducing works of art. The first photographs were listed in the acquisitions catalogue of the Kupferstich-Kabinett as

early as 1854: reproductions of engravings from the graphic art collection in Munich. In 1897 an inventory of art reproductions was at last drawn up, and from 1899 onward it included the artistic photographs. Unfortunately, this inventory is considered a war loss. This mixture of “reproductions” and “originals” continued in the administration reports, in which the first “amateur photographs” – as they are called there – of in the collection were listed under the heading “photomechanical reproductions.” The as yet unclear distinction of terms at the museum’s organizational level is symptomatic of the initial difficulties encountered in evaluating this new art form: “collections of photographed objects,” as Hans-Jürgen Lechtreck put it in 2003, were now being replaced by “collections of photographs” (Lechtreck 2003: 249), which could only come into being through the gradual emancipation of the medium as its use became more differentiated.

In Dresden it was the enthusiasm and commitment of Max Lehrs that brought about the establishment of art photography as a new collecting focal point in the Kupferstich-Kabinett. Unlike in Hamburg, an environment that encouraged the acceptance of this new type of photography was only just beginning to emerge. That may seem surprising in view of the significance that photography had as an economic factor in Dresden, with the camera and photographic paper industry playing an important role, as well as the numerous photographic studios that existed there. Considering this, the Dresden Society for the Advancement of Amateur Photography was founded relatively late, in 1897. Lehrs’s commitment to art photography is therefore all the more remarkable and, as Katja Schumann wrote, was associated with a “paradigm shift [...] in the Dresden art and exhibition scene” (Schumann 2010: 65). In the autumn of that year, Galerie Ernst Arnold presented the *Artistic Photographs* by Dresden studio photographer Erwin Raupp. And in early December 1899 the *First Travelling Exhibition of Artistic Photographs* organized by Fritz Matthies-Masuren was shown in the rooms of the Kunstsalon Emil Richter.



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Max Lehrs, born in Berlin in 1855, had been working as an assistant at the Royal Kupferstich-Kabinett since 1883 and had become its director in 1896. Except for a four-year interim period as director of the Berlin Kupferstichkabinett, he held this position until

1923 (Ill. 1). Above and beyond his field of specialty – fifteenth-century German, Dutch and French copper engravings – he frequently ventured into other areas. He collected posters and postcards, thus showing his interest in applied graphic arts, and he also supported contemporary artists such as Käthe Kollwitz and Swede Anders Zorn, who were still controversial in the period around 1900.

That photography became a focal point for Lehrs was due to his fundamental interest in all forms of art on paper, an interest that also extended to new developments. However, it was influenced first and foremost by Alfred Lichtwark, the director of the Hamburg Kunsthalle and mentor to the art photography exhibitions held there. Right at the start of his article in the *Dresdner Anzeiger*, Lehrs referred to Lichtwark's exemplary endeavors on behalf of "artistic photography." The two art historians already knew each other well. The correspondence preserved in the archives of the Hamburg Kunsthalle shows that they had been writing to each other concerning various professional matters periodically since 1888, and they remained in contact until shortly before Lichtwark's death in 1914. The tone of their exchanges not only reflects their mutual esteem as academics but also testifies to the cordiality of their relationship. Concerning the question of art photography, however, there is no surviving correspondence. Nevertheless, the Kupferstich-Kabinett's catalogue of library holdings, which – like the photographic inventory – was lost in World War II, does list Lichtwark's 1894 publication on "Die Bedeutung der Amateurphotographie" (The Significance of Amateur Photography) containing three lectures he had held in the wake of the Hamburg exhibition the previous year (Lichtwark 1894). And so even at this early stage Max Lehrs was evidently already well aware of the relevance of amateur photography for the new definition of the medium, and he actively drew on the ideas expressed by Lichtwark in this publication when it came to founding his own collection.

That Lehrs was acquainted with the art photography activities going on in Hamburg can be implied from indirect evidence. For example, he was sent (at Lichtwark's behest) a copy of the 1897 exhibition catalogue, along with a note saying: "The [catalogue] of amateur photographs was donated by Mr. E. Juhl, managing director of the Kunstverein" (Samtleben November 11, 1897). And his "full" membership in the Hamburg Society for the Advancement of Amateur Photography in 1899 and 1900 means that he must have been informed about developments there. In 1902 he was no longer listed as a member in the capacity of a private individual; rather, the Kupferstich-Kabinett appears under the heading "External authorities and corporations." Furthermore, Lehrs was also in contact with Ernst Juhl, as evidenced by a letter dated February 1900, which opens with the words: "After a long interval I need to bother you with a few questions once again." (Lehrs February 11, 1900)

The impulse that inspired Lehrs to start collecting for the Kupferstich-Kabinett was his visit to the *Sixth International Annual Exhibition of Art Photography*, which was on show in the Hamburg Kunsthalle in Autumn 1898. "Lichtwark guided me and Brinckmann [the director of the Hamburg Kunst- und Gewerbemuseum] through the Amateur Exhibition and the Gallery," (Lehrs September 20, 1898) wrote Lehrs to his wife Bella on September 20. Looking back on the 1899 Hamburg exhibition, Juhl wrote in *Photographische Rundschau*: "Last year, the director of the Royal Kupferstichkabinett in Dresden, Professor Lehrs, started a collection of art photographs selected from the Hamburg exhibition." (Juhl 1899: 316) However, it has not been possible to reconstruct how this "selection" was conducted. The fact that, for example, the signature on the print of Eduard Arning's *Spinnerin* is identical to that on the image published in the Hamburg catalogue would seem to indicate that at least some of the exhibits were sent to Dresden immediately after the exhibition (Ill. 2). Lehrs's remark that "for about the past year [...] preparations for the current exhibition have been made through correspondence in every direction of the compass" (Lehrs 1899: 1) implies that requests were sent to other photographers for further prints of exhibited works. The 1898/99 Administration Report of the Dresden art collections records that the 76 photographs that constituted the basis for the new collection were all donated. Under

the heading “Donors” is a list of 44 names, which seems to mirror the list of Hamburg exhibitors, albeit in reduced numbers; it features, for example, such names as Carle de Mazibourg, Etienne Wallon, and Karl Greger (Ill. 3). The selection criteria seem to have been determined by the aim of achieving internationality as well as being based on the reputation of the photographers. For example, the members of the Austrian “Trifolium” or “clover leaf” group – Hugo Henneberg, Heinrich Kühn, and Hans Watzek – were included, as were the Hofmeister brothers along with Belgian Léonard Misonne and Russian Alexis Mazourine (Ill. 4). In 1899 *Photographische Rundschau* praised the “carefully chosen selection,” which included “all our well-known art photographers” (Ausstellung 1899: 396).



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In his aforementioned article, in which he referred to the Hamburg exhibitions, the role of Juhl, whom he described as an “artistically minded amateur” (Lehrs 1899: 1), and the success of Lichtwark’s 1894 publication, Lehrs described the situation in Dresden, which

he regarded as difficult owing to the “many collections in separate locations.” So far, Dresden lacked a facility like the Kunsthalle in Hamburg, where activities could be concentrated. In his view it was therefore quite clearly the “responsibility of the Kupferstich-Kabinett to grant the young movement the attention it deserves” (Lehrs 1899: 1). Lehrs explicitly emphasized that the special feature of the Dresden exhibition was the fact that the exhibits were taken from the holdings of a public collection. In a stroke of argumentative genius, he now formulated the institutional guidelines, which he himself drew up, for the “three-month exhibitions” of the Kupferstich-Kabinett, in which only new acquisitions and “no sheets from private collections” (Lehrs 1899: 1) were to be presented, in such a way as to justify the establishment of the institution’s own photographic collection: “Thus it was necessary first to acquire for the collection a selection of the best works available both in Germany and elsewhere in the broad field of amateur photography” (Lehrs 1899: 1).

In his article Lehrs divided the photographs into different thematic groups in keeping with the categories used in the visual arts: portraits, landscapes, genre scenes, and animal images. Only the heading “Gummidruckmeister” (Gum printing masters) gives some indication of venturing into new technical and aesthetic territory, although this was accompanied by the qualifying remark that “for the purposes of the Kabinett, the aim was not so much to show the advantages of this one process but rather to demonstrate to the audience the amateur photographer’s artistic and pictorial way of seeing” (Lehrs 1899: 4). In fact, resorting to this terminology used in art history can be interpreted as a way of providing self-assurance while at the same time seeking acceptance in the academic community in order to compensate for the lack of an established independent vocabulary for talking about photographic images. Lehrs seems to have been attempting to ward off possible criticism when he felt compelled to write: “After that, it does not require any particular justification when public art collections gradually start to pay attention to the best works of artistic photography and provide them with a permanent home where they can be preserved for future generations. Even among art circles, which were initially wary and hostile towards the movement [...], there is a growing conviction that an artistic essence also exists in amateur photography, even though its achievements are still far removed from the graphic emancipations of visual artists in etching, lithography and woodcut” (Lehrs 1899: 2). Despite Lehrs’s acceptance of photography in principle, this explanation reveals his own insecurity as to the evaluation of this new collecting item, whose “artistic essence” still awaited definition owing to the technical nature of its production and the aesthetic potentials that this entailed. In this, he was caught up in the discourse of the time, which through the concept of the “pictorial” was attempting to develop a category for use in relation to photography. By harking back to the eighteenth-century aesthetic principle of the picturesque, this “pictorial way of seeing” (Lehrs 1899: 3) that Lehrs spoke about was regarded as bestowing art historical legitimacy on the new art form.

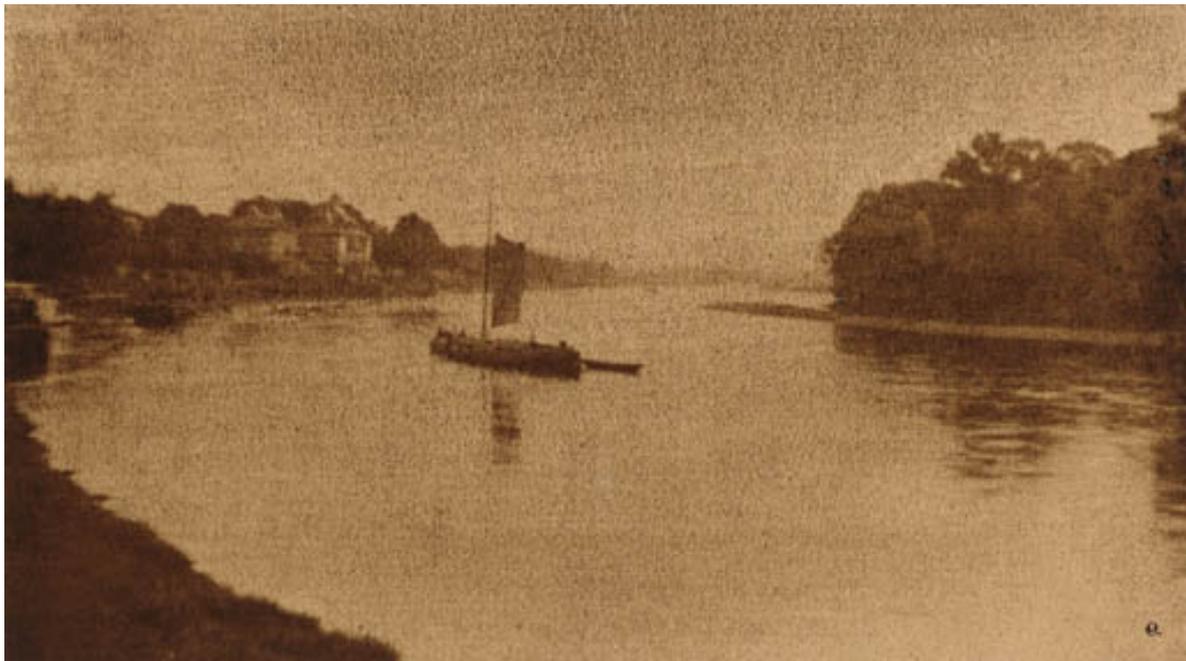
In largely disregarding the specific character of the medium and emphasizing instead the pre-eminence of the artistic idea, Lehrs adopted the prevailing line of argumentation used by Lichtwark in his 1894 publication. There, Lichtwark had stated that the “amateur [can] become an artist who takes photographs instead of drawing” (Lichtwark 1894: 9). The recognizability of a style, an artist’s personal form of expression, is what distinguishes the art photographer, not the experimentation with the specific capabilities of the “photographic apparatus.” Lehrs also discusses this by putting it in a negative form: “That photography is subject to narrower limits than the fine arts is obvious, because it is always dependent on the reproduction of objective reality, and the fairytale land of the imagination is closed to it” (Lehrs 1899: 7).

Pioneers like Lichtwark were concerned with promoting artistic sensibility, with “the education of the eye” (Lichtwark 1894: 10) through artistic activities. The amateur photography movement as the basis of art photography was, in his view, a new branch of a serious dilettantism, and Lehrs followed him in this idea. “Amateur photography

unquestionably necessitates education of the eye,” which he thought of as highly desirable, since “[no] sense is as grossly neglected in the education of Germans as the visual sense” (Lehrs 1899: 2).

In Lichtwark’s view, when amateurs engaged with nature as an object of study, art photography would inevitably lead to similar themes and pictorial solutions as in the fine arts. Nevertheless, it was necessary to take account of the achievements of fine art, comparing them with one’s own observations and using them as a source of inspiration without being seduced into mere imitation. Hence, Lichtwark argued, it was necessary to study contemporary paintings, for example the works of late Impressionism, Symbolism and Art Nouveau, but also those of “older artists,” particularly Rembrandt, simply for the “refinement of taste” (Lichtwark 1894: 16). Yet the autonomy of amateur photography vis-à-vis painting was postulated to the effect that a photograph was all the more artistic the more radical its detachment from the precedent of art. This rhetoric of aesthetic autonomy was, however, in peculiar contrast to the results of art photography, which Ulrich Keller remarked upon in 1985: “In fact, it is safe to say that the pictorialists hardly ever seized upon a motif until it had proved to be a safe and popular one in other branches of the visual arts” (Keller 1985: 3).

For Max Lehrs, “media indifference” (Kaufhold 1986: 146) – a term borrowed from Enno Kaufhold – was an argument in favor of including a photograph in his collection: “We find images, such as those of the Hofmeister brothers in Hamburg, which exude the powerful earthy scent of the small artists’ colony of Worpswede; others, such as Ompteda’s Pillnitz, which are reminiscent of the French Impressionists; or the aforementioned delightful nude by Page Croft, the sight of which causes the name Degas to involuntarily cross one’s lips. Henneberg’s cypresses have the effect of a hitherto unknown Böcklin.” (Lehrs 1899: 4).



5

Lehrs was accordingly restrained when it came to the technical or apparatus-based aspects upon which the creative execution of the works necessarily depended. Regarding gum printing, he praised its ability to achieve the “greatest possible softness of the contours, which appear to be dissolved in light and air,” which he contrasted with the previously valued “sharpness and hardness” (Lehrs 1899: 4) of photography. In this way he took up position in the dispute concerning the sharpness or haziness of photographic images, which reflected the uncertainty as to whether the medium should be made “invisible” or left “visible.” In the “three-month exhibition,” however, he did have a

publication about the technical production process involved in gum printing – Theodor Hofmeister’s 1898 manual entitled “Der Gummidruck” – put on display along with “other relevant literature” (Lehrs 1899: 4), which was fully in keeping with the spirit of dilettantism and the pursuit of education (Hofmeister 1898). Whether Friedrich Behrens’s publication on gum printing was also included can only be speculated; however, the attitude expressed in that work by a practitioner concerning image manipulation by means of the montage technique was fundamentally different from the attitude of theoreticians (Behrens 1898). Lichtwark condemned the “well-known and extremely pernicious contrivance” (Lichtwark 1894: 22) of the montage of landscape and clouds, and Lehrs – despite his concessions with regard to gum printing – called for photographic purism: “[...] a photograph should remain a photograph [...]” (Lehrs 1899: 8). Nevertheless, the three photographs at the start of Behrens’s study were among the first to enter the Kupferstich-Kabinett and hence to be exhibited in 1899. Number 3 in the inventory was the combination gum print *Sunshine*, to which Lehrs added prints showing the lights and the shadows in order to illustrate the technique (Ill. 6). He must have seen this work in the 1898 Hamburg exhibition, since these images were also included in the accompanying catalogue. The Berlin Kunstbibliothek, by the way, holds one specimen of the motif as an uncut combination gum print, in which the two color layers are clearly visible at the edge. Ultimately, however, the discrepancy between manipulated and non-manipulated images, between soft-focused gum prints and sharp silver gelatin prints was unimportant for the collection of the Kupferstich-Kabinett. Thus, no distinction was made between Louis Schwere’s grayish green, atmospherically dense combination gum print of a landscape with a pond and Carl Winkel’s richly detailed platinum print full of light/dark contrasts depicting a winter landscape, both being classified as “Atmospheric pictures.” The art historical genre once more predominated over the specific characteristics of the medium.



6

As the collection continued to expand, Lehrs maintained the acquisition method successfully initiated in 1898. In 1899 he had still argued that “the Kupferstichkabinett did not yet, of course, have any funds for purchases of this new variety of graphic art” (Lehrs 1899: 1); even if funds had been available later, he still continued to write to photographers

requesting that they donate works. The fact that more than one hundred photographs entered the collection between 1900 and 1914 testifies to the success of his approach, which he pursued both systematically and with charm. Lehrs informed himself about recent developments by reading journals such as *Photographische Rundschau*. He then asked specifically for photographs that he had seen there, as in the case of the amateur photographer Albert Wande from Salzwedel, to whom Lehrs wrote in March 1900: “Dear Sir! While perusing the latest issue of Photogr. Rundschau I was struck by your excellent amateur photographs which reveal such a refined, artistic sense of the pictorial and picturesque that I am most keen to have you represented in our small but choice collection. If you were to be inclined to donate some of your works to the royal Kupferstichkabinett, I should owe you a great debt of gratitude [...]. The sheets I like best are those that appear on pages 47, 48, 51 and 56” (Lehrs March 8, 1900). Wande immediately granted his consent and finally sent the eight prints selected by Lehrs from the 28 “sample copies” he had delivered previously (Ill. 7). They arrived in Dresden just in time to be included in the second photography exhibition, which opened on November 1, 1900. With these “gleanings,” as he called them, Lehrs presented newly acquired works by such photographers as France A. Bishop, Georg Einbeck, and Karl Greger. However, the focal point of the exhibition consisted of James Craig Annan’s new prints taken from portraits by David Octavius Hill and Robert Adamson dating from the 1840s.



7

In addition to the works of amateur photographers, Lehrs also became interested around 1900 in the adaptation of art photography by professional photographers. He cited works by Leipzig-based Nicola Perscheid, then by Hugo Erfurth of Dresden and from 1904 by Rudolf Dührkoop of Hamburg – photographers who, in the opinion of the protagonists of the movement such as Lichtwark and Matthies-Masuren, proved that the innovative endeavors in photography had been successful insofar as they had also reached studio photographers (Ill. 8).



8

For the professional photographers as well as the amateurs, having their works included in the collection of the time-honored Dresden museum added untold prestige to their activities. Accordingly, the contents of Perscheid's letter to Lehrs written in June 1901 were certainly generous but not completely selfless: "Dear Professor! By the same post I am taking the liberty of sending you the picture of the reaper that I mentioned during my last visit, and I should be pleased if it were to meet with your approbation and you were to incorporate it into your collection" (Perscheid June 19, 1901).

This "incorporation" of works of art photography into an institution like the Kupferstich-Kabinett, which had previously been reserved for drawings and prints, justified the photographers' claim that their works were indeed art. Ulrich Keller has described the self-generating process of institutionalization on the model of the establishments and rituals of the fine arts by taking as an example the American Pictorialists, who sought to compensate for the fact that they were refused admission to museums by showing their works in magazines and exhibitions and by developing their own system of criticism. For the Hamburg Society for the Advancement of Amateur Photography, the exhibition of their works in the Kunsthalle meant the acknowledgment of their efforts as art. Thus, when in 1899 Lehrs proudly emphasized that the Dresden exhibition was the first "in which a public collection has displayed such works from its own holdings" (Lehrs 1899: 1) he took up an affirmative position in the legitimating discourse, whether intentionally or not. This attitude was immediately registered and instrumentalized by those involved in the amateur photography movement. As early as the December edition of *Photographische Rundschau*, it was stated that, "If modern artistic photography is promoted in this way by the appointed representatives of art, it certainly makes you think; and it is an admonition to those who see nothing but aberrancies in modern artistic photography" (Ausstellung 1899: 396).

The integration of photographs into the collection of the Kupferstich-Kabinett was accompanied by conservational treatment akin to that used for drawings and prints. The photographs were mounted using standardized mats such as had been used in the Kupferstich-Kabinett since 1883. Most works were mounted singly, although some of the smaller prints were mounted in groups. Incidentally, the mounting of the photographs from the Juhl and Matthies-Masuren collections in the Berlin Kunstbibliothek is very similar to the Dresden form. The name and location of the photographer would be printed on the mat. The word "Geschenk" (donation) appeared under the inventory number on the right-hand side of the mat, and the collection stamp was added at the bottom in the middle. The careful treatment guaranteed the longevity of the photographs, which was also Lehrs's

intention when he asked the photographers to send light-resistant prints, "since our collection is meant to preserve the sheets permanently for later generations as well" (Lehrs October 11, 1901). After initially being stored in portfolios, after 1912 the works were transferred to stable collecting boxes, which had a leather label on the back bearing the embossed inscription "Künstlerische Photographien" (Artistic Photographs).

In the two exhibitions in 1899 and 1900, the exhibits were placed in wooden frames fitted into the glass doors of the collecting cabinets. The character of these two exhibitions was thus fundamentally different from that of other contemporary presentations, in which the exhibits hung densely in simulated domestic environments. In the exhibition rooms of the Kupferstich-Kabinett, by contrast, there must have been a dignified, neutral atmosphere in which attention was focused solely on the photographs themselves. In keeping with the character of this institution, the exhibition sought to foster the education of the eye. Whether in 1899 the works had been arranged under the headings cited by Lehrs in the *Dresdner Anzeiger* was not recorded, but it is likely.



9

The art photography department did not expand significantly after 1900. However, it is noteworthy that, in addition to some further donations, a few individual works were purchased in connection with the international photography exhibitions held in Dresden during this period – hence, a modest amount of financial resources must have been available. For example, works by Clarence Hudson White and Heinrich Kühn were purchased from the photography section of the *Great Art Exhibition* organized by Hugo Erfurth in 1904 and from the *Dresden International Photographic Exhibition* in 1909 (Ill. 9). With the establishment of the art photography collection it became possible to look back on the early history and on the microhistory of this medium. In 1915 Lehrs was to turn his attention to cartes-de-visite and Daguerreotypes and thus to the apparently non-artistic sphere of studio photography, which he had previously frowned upon. Again it was a contact in Hamburg who inspired his interest in the Daguerreotype process as an early

photographic technique. This was Wilhelm Weimar, an assistant at the Museum für Kunst und Gewerbe in Hamburg, who in 1915 published the first academic study of the subject under the title “Daguerreotype in Hamburg 1839–1860.” In him, Lehrs found an adviser for his new collecting focus. His point of connection was once again related to art history: namely, the portrait. He distanced himself from the practice of relegating the collection of Daguerreotypes to museums of applied art, saying that “as portraits they undoubtedly belong, like photographs, to the remit of cabinets of prints and drawings, where they provide a natural continuation of the portrait collections preserved there” (Lehrs 1917: 182).

Through recourse to the classic genres of art history, Lehrs succeeded in gradually expanding the traditional canon of the art museum. However, it was not to be under his directorship that photography that explored its own potentials, such as the double exposures of Edmund Kesting, was to find its way into the collection. Nevertheless, when re-reading the history of the Dresden collection as part of the history of photography in museums, within which the perception of photography shifted from that of an invisible to a visible medium, from a document to a work of art, he must be assigned a key role within the Dresden context.

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Archival Material

- Postcard from Max Lehrs to Bella Lehrs, September 20, 1898, schriftlicher Nachlass Max Lehrs im Germanischen Nationalmuseum Nürnberg, Max Lehrs IV, C 6, 1877–1926.
- Letter from Max Lehrs to Ernst Juhl, Hamburg, February 11, 1900, Archiv der Staatlichen Kunstsammlungen Dresden, 01/KK 4, vol. 5, p. 85, Vermehrung 1900.

Letter from Max Lehrs to Albert Wande, Salzwedel, March 8, 1900, Archiv der Staatlichen Kunstsammlungen Dresden, 01/KK 4, vol. 5, p. 164–165, Vermehrung 1900

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Illustrations

1

Ursula Richter: *Max Lehrs*, 1924, gelatin silver print, 15.1 × 11.3 cm, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, Inv. No. D 1924-146, from: Matthias 2010, p. 263, no. 976

2

Eduard Arning: *Spinnerin*, 1898, gum print, 20.6 × 15.1 cm, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, Inv. No. D 1899-182, from: Matthias 2010, p. 142, no. 19

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Carle de Mazibourg: *L'attente*, 1899, gelatin silver print, 23 × 36 cm, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, Inv. No. D 1899-127, from: Matthias 2010, p. 241, no. 806

4

Oscar and Theodor Hofmeister: *Urahne*, 1897, gum print, 53.3 × 44.4 cm, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, Inv. No. D 1899-231, from: Matthias 2010, p. 213, no. 613

5

Georg von Ompteda: *Pillnitz an der Elbe*, ca. 1898, gum print, 21 × 37.1 cm
Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, Inv. No. D 1899-211, from: Matthias 2010, p. 76, no. 871

6

Friedrich Behrens: *Sonnenschein*, 1898, gum print, 19.9 × 13.2 cm, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, Inv. No. D 1899-3, from: Matthias 2010, p. 14, no. 104

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Albert Wande: *Zugefrorenes Gewässer*, ca. 1899, gelatin silver print, 10.9 × 12.7 cm
Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, Inv. No. D 1899-890, from: Matthias 2010, p. 284, no. 1149

8

Nicola Perscheid: *Der Schnitter*, 1900, gum print, 43.2 × 55.8 cm, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, Inv. No. D 1901-107, from: Matthias 2010, p. 70, no. 892

9

Heinrich Kühn: *Gratulantin*, um 1908, gum print, 26.9 × 22.7 cm, Staatliche Kunstsammlungen Dresden, Kupferstich-Kabinett, Inv. No. D 1909-225, from: Matthias 2010, p. 105, no. 771

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