

## **Claudia Pfeiffer and Ulrich Rüter**

### **Introduction / The Ernst Juhl Collection at the Kunstbibliothek Berlin**

*Lecture on November 21, 2013 on the occasion of the symposium  
“Inspirations – Interactions: Pictorialism Reconsidered”*

We are delighted that you all were able to accept our invitation to join us for our three-day symposium. When we began thinking about this conference a few months ago – and even as we made preparations – we weren't sure exactly how the conference would be received. But the ready agreement of the many contributors who will present their work and the level of public interest have proven to us that Pictorialism indeed has a wider appeal than the history of photography is wont to credit it. We are very happy to welcome thirteen experts of Pictorialist photography to the conference. You can find the conference schedule in your program.

Following our introduction, we will close the first day with a lecture by Alison Nordström. Tomorrow and the day after, we will pursue the specific themes set out in the conference title – Inspirations and Interactions – in further engaging presentations.

Unfortunately there will be some changes to our schedule. Dagmar Keultjes will be unable to attend the conference, but she has fortunately sent a representative: Almut Goldhahn will read her presentation on her behalf.

### **Pictorialism in the Kunstbibliothek's art photography collection**

Our approach to Pictorialism begins with the Ernst Juhl Collection. Together with the Matthies-Masuren Collection, it makes up the core of the Kunstbibliothek's art photography collection. Peter Jessen, former director of the Kunstgewerbemuseum's library and Collection of Ornamental Engravings, insisted on growing the institution's art photography collection. With the acquisition of the Friedrich Matthies-Masuren Collection in 1914, the foundation was laid, which was then considerably augmented with the portfolio of Juhl's partial collection in 1916.

Our study of the Ernst Juhl Collection was made possible by generous sponsors – a wonderful situation in this age of tight budgets. We would like to particularly thank the Federal Government Commissioner for Culture and Media for supporting this research project. We would also like to extend our thanks to our colleagues at the Photography Collection of the Kunstbibliothek, in particular Ludger Derenthal and Christine Kühn, who first enabled the project by raising the necessary funds; also to the employees of the Photography Collection, primarily Katrin Baumgarten, Sonja Edelmann and Imke Henningsen as well as Lars Spengler.

But first and foremost, we are so glad to welcome and extend our warm thanks to our participants, who have supported us so generously with their time and their presentations.

## **Pictorialism**

In order to set the scene, a few comments on Pictorialism to begin: By the 1890s, photography had developed into a mass medium. The necessary materials had become affordable for many classes. The photography movement had split into highly specialized professional photographers and a popular movement of amateurs. Around 1900, people began increasingly experimenting with photography as an aesthetic medium of expression. At stake were its value as art and its general position in the context of the arts.

Its champions were ambitious amateurs, who distanced themselves from the commercial professional studios and hoped to gain acceptance for photography as art. They experimented with complicated printing techniques and imitated painterly textures at the cost of photographic quality, such as detailed sharpness. Their subjects were influenced by impressionism, art nouveau and symbolism; landscapes, portraits, and genre images were their primary subjects. With numerous photographic processes, proponents of photographic Pictorialism aimed to emphasize the artistic elements of photography, distancing themselves from the medium's purportedly "soulless" technology.

By seeking out open-air subjects, they also hoped to define themselves against studio photography, striving to express naturalness and a sense of privateness. Thus subjects such as nature, domesticity and private leisure were also dominant subjects of art photography. Moving away from largely mechanical processing, Pictorialists encouraged considerable manipulation in the copying process, such that tones, coloring, and often the printing paper of the positive image could be individualized.

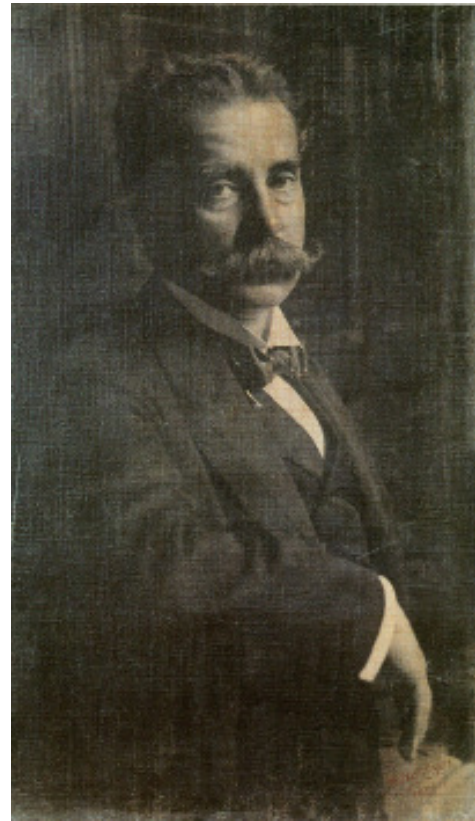
With these techniques, art photographers gave their works a pictorial, painterly character, which aligned with their goal of seeing photographs, accordingly framed and enlarged, hanging decoratively on the wall.

Such a standard reveals the dilemma of art photography. The competition with painting relied on its explicit orientation toward contemporary paintings.

## Ernst Juhl (1850 – 1915)



Frederick Hollyer: Ernst Juhl, 1901  
(Sammlung Fotografie, Kunstbibliothek Berlin)  
Platinum-palladium print, 14.9 x 9.9 cm



Frederick Hollyer: Ernst Juhl, 1901  
(Museum für Kunst und Gewerbe, Hamburg)  
Pigment print on Linen, 51.4 x 29 cm

We would like to use this introduction to introduce briefly Ernst Juhl – the man and his importance – and to give you a first impression of his occupations and his collection. It is not easy to convey the significance of a man about whom there is little biographical material. What little information does exist has been scattered across various contexts. Unfortunately his estate of innumerable correspondences, personal records, a large library, and even part of his art collection was completely destroyed in World War II. His son's house in Hamburg, in the Eilbek neighborhood, burned to the ground in an air raid. Therefore all that remains today are archival materials that had already been stored in various public collections or in private archives. Fortunately, his photographic collection had already been acquired by the Museum für Kunst und Gewerbe in Hamburg and the Kunstbibliothek in Berlin in 1916.

Juhl's various occupations, above all as organizer of the Hamburg exhibitions and later in his role at the *Photographische Rundschau*, afforded him the ideal opportunities to build up his collection. This process naturally progressed in the shadows of Juhl's public persona but was in no way simply a byproduct: indeed it began to take up more and more of the collector's energy.

With historical hindsight we can now recognize him as one of the most distinctive and significant collectors of the era: "No other collection can claim such a breadth and variety of the

trends in turn-of-the-century photography as the Juhl Collection,” Rüdiger Joppien stated in the 1989 Hamburg catalogue.<sup>1</sup>

Ernst Juhl pursued a range of careers throughout his lifetime – engineer, merchant, manufacturer, privateer or independent gentleman, art photographer, collector, editor, curator, and exhibition organizer (today we might call him an “arts manager”) – but above all he was one of the most important promoters of Pictorialism in Germany and Europe.

Ernst Wilhelm Juhl was born on December 10, 1850<sup>2</sup>; he died on August 16, 1915, also in Hamburg. His bourgeois family background afforded him the opportunity to study engineering at the Technische Hochschule Hannover (1873–1874). His stint as an engineer and inventor produced only an improvement for door safety locks.<sup>3</sup>

Ernst Juhl, the merchant:

In Hamburg he then tried his luck – without much success – as a merchant. The company Juhl und Glüenstein, (founded in 1879), a manufacturer of “safety locks, storage for gas caps, bronze, majolica, etc.,” as well as the company Juhl und Cordes (founded 1893), a representative of Norwegian marble quarries, both went bankrupt by 1896. In an interview, his daughter-in-law spoke of his fully “lacking sense of commerce.”<sup>4</sup>

This financial incapacity was of no consequence, however, because his family’s money allowed him a bourgeois life in which he could concentrate fully on his personal interests. His bequeathed wealth in 1915, according to his daughter-in-law, included various real estate and a quarter of a million Goldmarks.<sup>5</sup> This capital was decimated by inflation, however, following World War I.



Ernst Juhl as confirmant, 1865, Photoatelier Gebr. Ehlers, Altona, Museum für Kunst und Gewerbe, Hamburg

Johanna (Henny) Juhl, around 1875, Unknown Photographer, Museum für Kunst und Gewerbe, Hamburg

<sup>1</sup> Rüdiger Joppien, “Eine schöne und auf dem Kontinent wohl einzige Sammlung’ – Die Sammlung Ernst Juhl,” in: Die Sammlung Ernst Juhl, exh. cat. Museum für Kunst und Gewerbe, Hamburg 1989, p. 19.

<sup>2</sup> Juhl’s father, Nils Willards Juhl, came from Denmark to Altona, which was then not yet a part of Hanseatic Hamburg but lay just beyond the city limits. He was granted citizen rights as a Hamburger in 1840 and achieved middle-class affluence. Juhl had four siblings.

<sup>3</sup> Hermann Fischer, “Verbesserungen des Kleinau’schen Sicherheitsschlusses,” Polytechnisches Journal, 1879, Band 231 (p. 310–317). See <http://dingler.culture.hu-berlin.de/article/pj231/ar231087> (accessed November, 11.2013)

<sup>4</sup> See written transcript of the interview between Fritz Kempe and Gertrud Juhl, wife of Juhl’s son, Dr. Ernst Carl Juhl, from September 14, 1966. Kempe Archive, MKG, p. 4.

<sup>5</sup> See Kempe-Juhl Interview, p. 13.

As a privateer and independent gentleman, Juhl was able to travel extensively; he spoke multiple languages, was engaged in Hamburg's cultural life – among other things as director of the Kunstverein (1895–1897) – and could above all dedicate himself to amassing and maintaining his collections. In addition to a valuable library, he also collected art and, of course, photography.<sup>6</sup> Furthermore, his apartment at Hamburger Schwanenwik 33 – a prime location on the Uhlenhorster bank of the Alster River – was a social meeting place.<sup>7</sup> He was supported by his wife Johanna (whom he called Henny), the daughter of a mineral water manufacturer and great niece of composer Richard Wagner. The couple had three children: Hertha (1880), Ernst Carl (1888), and Ilse (1890).



Rudolph Dührkoop  
Ernst Juhl and the family of his daughter Hertha, around 1906,  
Museum für Kunst und Gewerbe, Hamburg

*A family portrait of Ernst Juhl with his daughter Hertha Terfloth, on the right her husband seated, as well as Juhl's two grandchildren. This is a scene of bourgeois life that very much reflected the turn-of-the-century style. It is worth noting that Juhl's son-in-law was critical in supporting Henny Juhl in the division and sale of the photography collection.*

Ernst Juhl, the photographer:

Among Juhl's many interests, photography grew to be the most important. Much of the literature indeed mentions Juhl as a photographer, but documentation of this is very limited. Only once, in an exhibition catalogue from 1893, is he listed as photographer. Four images were exhibited then, and the whereabouts of these are unknown.

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<sup>6</sup> Juhl owned paintings and works on paper by Hamburg modernist artists, including Ernst Eitner and Arthur Illies, and held the directorate of the Hamburger Kunstverein until 1897.

<sup>7</sup> The Juhl family first lived on the ground floor and later on a higher floor. Their direct neighbor was director and composer Siegmund von Hausegger (who lived and worked in Hamburg 1910–1920), who had himself also been photographed regularly by Atelier Dührkoop. See Minya Diez-Dührkoop "Siegmund von Hausegger, 1910," in: exh. cat. Hamburg 1989 (as note 1), cat. No. 284, Fig. p. 97, platinum print (colored), 20.9 x 15.9 cm.



We must assume that his own pictures have gone missing. The only image that can be proven is the one printed in the catalogue: *Hamburger Küche*, or Hamburg Kitchen.



191. Juhl, Ernst, Ingenieur, Hamburg: Hamburger Küche.

Ernst Juhl, *Hamburger Küche* (before 1893), published in: *Exhibition-Catalogue Internationale Ausstellung von Amateur-Photographien in der Kunsthalle zu Hamburg, 1893*, No. 191, p. 37 and also in: Alfred Lichtwark, *Die Bedeutung der Amateur-Photographie*, Halle/Saale 1894, Tafel XVI.

In this context, it is interesting to note how respectfully, even euphorically, Alfred Lichtwark described the image of the kitchen scene: “With his Hamburg Kitchen, Ernst Juhl shows a domain that deserves to be considered in detail. In Hamburg homes, the kitchen is often the room that seems integrative compared to the fully stuffed living rooms – a room in which the human figure can come into his own more peacefully and commandingly than when he is hindered by surrounding chairs, tables, and other furniture. In addition, the appointment of our kitchens has remained free of decorative rage. They house what is necessary, and all of the furniture and instruments are simple and matter of fact. The Hamburg housewife has fortunately not yet succumbed to the decorative overload of superfluous ornamentation with richly adorned and painted cupboards that our applied arts magazines seem to be trying to push into the kitchen. Thus her kitchen is perhaps the more artistically elegant room in the house.”<sup>8</sup>

One wonders how seriously this judgment was meant, given the abundance of instruments and the ornamental mishmash of patterns visible in the image. The question is what might

<sup>8</sup> Alfred Lichtwark, “Die Nationen und ihre Vertreter auf der Hamburger Ausstellung 1893,” in: Alfred Lichtwark, *Die Bedeutung der Amateur-Photographie*, Halle a.S., 1894, p. 29-64, 57.

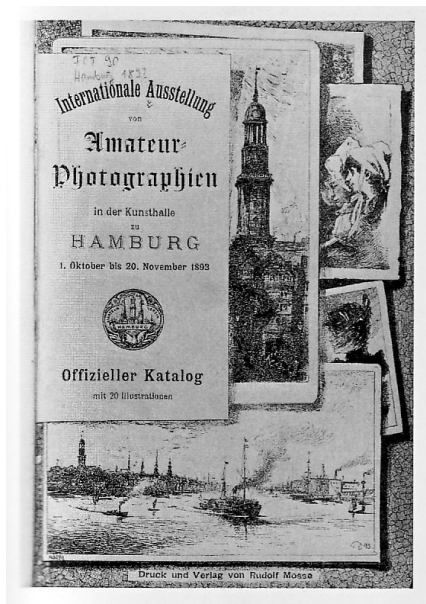
have driven Juhl to photograph his own kitchen of all things. Noteworthy are also the stage-like composition of the image and the emphasis on the various patterns.

But even the authorship of the photograph must be questioned. “My father-in-law couldn’t take photographs at all,” Gertrud Juhl said in an interview with Fritz Kempe in September 1966.<sup>9</sup> She indeed confirmed that the kitchen was in fact the Juhl kitchen and that her servant had been placed in the image, but the photograph was actually taken by another photographer after Juhl had arranged the scene. This man was Anton Bruhn, who also worked closely with Juhl in the coming years.<sup>10</sup> Bruhn had contributed greatly to the portfolio *Hamburg – Land und Leute der Niederelbe* (Hamburg – The Land and People of the Lower Elbe), which was published in an edition of three hundred in 1912.<sup>11</sup>

### **Hamburg’s Pictorialism scene around 1893 – Ernst Juhl and Alfred Lichtwark (1852–1914)**

Alfred Lichtwark (1852–1914), the first director of the Kunsthalle in Hamburg, advocated for Pictorialism. Both Lichtwark and Justus Brinckmann (1843–1915), the first director of the Museum für Kunst und Gewerbe, considered it important that photography be recognized and used as both an art form and an educational tool.

Juhl and Lichtwark were a perfect duo, complementing one another in both intellectual questions and creative-organizational tasks. “The movement of art photography around 1900 in Germany could hardly have made such inroads into the artistic consciousness of the era, had it not been for the exhibitions in Hamburg and the man, Ernst Juhl, behind them.”<sup>12</sup>



Cover, Internationale Ausstellung von Amateur-Photographien in der Kunsthalle zu Hamburg 1893.

<sup>9</sup> See Kempe-Juhl Interview, p. 1.

<sup>10</sup> Anton Joachim Christian Bruhn (1868 in Kiel – after 1928). The son of a photographer was first registered in Hamburg in 1888 as a carpenter. He received a trade license for photography in 1895, and it became his primary profession by 1900. Bruhn worked together closely with Ernst Juhl; between 1908 and 1912 they completed together the image series *Hamburg – Land und Leute der Niederelbe* on commission for the Hamburg senate. See exh. cat. Hamburg 1989 (as note 1), p. 195.

<sup>11</sup> 70 pages by Anton Bruhn and Rudolf Dührkoop, among others, see the 1981 reprint, edited by Fritz Kempe.

<sup>12</sup> Joppien, p. 19.

The first *Internationale Ausstellung für Amateurphotographie* (International Exhibition for Photography Enthusiasts) took place in the Kunsthalle in 1893.<sup>13</sup> The Amateur-Photographen Verein (Amateur Photographers Club) had already been founded in 1891. Lichtwark was the man in Hamburg who actively and institutionally supported art photography and used it for his primary objective of educating the masses in art. As director of the Kunsthalle from 1886, he made its exhibition hall available for the international exhibition of art photography in 1893. The public initially said it “was as though a conference of natural scientists wanted to use a church as a meeting hall.”<sup>14</sup> The exhibition in 1893 under the direction of Ernst Juhl was an enormous success. Six thousand photographs were exhibited (across approximately 311 sq.m., “approximately 155 sq.m. of which were for foreign countries”). After 51 days, the exhibition had counted 13,328 visitors.

By the following year, the exhibition had already been titled an “annual exhibition.”<sup>15</sup> One difference from the first exhibition was that participation was no longer open; photographers were invited directly.



Exhibition catalogues 1899, 1900, 1902

In 1895 the Gesellschaft zur Förderung der Amateur-Photographie (Society for the Advancement of Amateur Photography) split under the leadership of Ernst Juhl from the Amateur Photography Club. Some thirty members belonged to the new club, which dedicated itself specifically to new artistic expressions in photography.

Yearly photography exhibitions were held in the Kunsthalle from 1893 until 1903. (The exception was the year 1900, in which the show was relocated to Kunstsalon Bock. There was no exhibition in 1901, and after 1903 there was a three-year break.) The Kunsthalle’s last exhibition in the series took place in 1906, and the series’ very last show was held in the

<sup>13</sup> “The first suggestion for an amateur photographers exhibition came from Mr. Professor Alfred Lichtwark. In conversation with Mr. Ernst Juhl the former highlighted the importance of introducing the blossoming art, in fact hidden, of amateur photography to a broader audience.” Handwritten entry, exh. cat. 1893 for Ernst Juhl, Sammlung MKG, cited in Margret Kruse, p. 8, in: exh. cat. Hamburg 1989 (as note 1).

<sup>14</sup> Alfred Lichtwark in the foreword to *Fritz Matthies-Masuren: Künstlerische Photographie. Entwicklung und Einfluß in Deutschland*, in the series “Die Kunst” edited by Richard Muther, Berlin 1905. With its six thousand works it offered extensive visual material, which Lichtwark supported didactically with three lectures, published in book form the following year.

<sup>15</sup> The exhibition opened on October 14, 1894 in two halls of the Kunsthalle.



Kunstverein im Neuen Wall in 1911. By this time, art photography had already passed its zenith of public reception.

Thus twelve exhibitions were held in all, making Hamburg the era's most important hub of art photography. The impact of this unique exhibition series extended far beyond Germany.

### **The internationality of the Hamburg exhibitions**

The internationality of the exhibitions cannot be understated. The shows and their accompanying publications afforded both international competition and exchange. As Alfred Stieglitz would later recall, the reviews of the first Hamburg exhibition emphasized the particular quality of the English and American works. Lichtwark commented similarly: "No one had predicted, in this instance of artistic achievement and tasteful, aesthetic design, that the Americans of all people would send the most distinguished group to our exhibition." "So much seems sure: we must expect to compete not only with the English and the French here at home but also with the Americans, if we do not exert our fullest energy."<sup>16</sup>

### **The Ernst Juhl Collection: Scope, Estate, Division**

The Ernst Juhl Collection must certainly have been started by the year 1893, the year of the first exhibition in Hamburg. Juhl used the exhibitions not only to gain an overview of international trends and of the movers and shakers of photography but also specifically to acquire new works for his collection. We know from James Craig Annan, for instance, that Juhl purchased several of his calotypes in 1899. More important, he bought numerous pigment prints, produced by Annan, David Octavius Hill, and Robert Adamson. "In the same period, Juhl also discovered the photos of English photographer Julia Margaret Cameron. Her works, when they were first exhibited in Hamburg, were also still held privately in England."<sup>17</sup>



Theodor und Oscar Hofmeister:  
Ernst Juhl, 1897  
Gum Print, 49 x 37.1 cm  
Museum für Kunst und Gewerbe, Hamburg

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<sup>16</sup> Lichtwark, "Die Nationen und ihre Vertreter," 1894, cited by Thilo Koenig in the Juhl Catalogue.

<sup>17</sup> Joppien, p. 25

Juhl exhibited his own collection only once outside Hamburg in the Königliches Kunstgewerbemuseum (Berlin) in 1910. According to the catalogue, 85 works were on display. By this time, at the very latest, the former director of the Kunstbibliothek, Peter Jessen (1858–1926), would have seen the originals in Juhl's collection. Jessen was also in contact with Lichtwark and held photography's significance in similar esteem, so it is no surprise that Jessen wanted to acquire the collection after Juhl's death in 1915. Juhl's widow, supported by her son-in-law, tried in vain to sell the collection as a whole to one institution. But by 1915, Pictorialism had already reached its apex, and the state institutions had little flexibility to finance the purchase of the collection, particularly in the midst of war.

Even though Juhl's obituary in the *Photographischen Rundschau* articulated the speculation that his collection would "probably benefit the Hamburger Kunsthalle," the collection was divided following Juhl's death.<sup>18</sup> The first group of 169 works went to Hamburg's Museum für Kunst und Gewerbe in early 1916. A second group of 154 was sold to Berlin. The plan Juhl and Lichtwark had originally favored – housing the entire collection in Hamburg's Kunsthalle – was not able to be realized. Lichtwark had already died in 1914, and thus Juhl had lost the most important advocate of building up the museum's own photography collection.<sup>19</sup>

These some 320 works, however, represented only a small portion of the originally much larger collection. The details of its size can no longer be proven, but general estimates were made only a few months before Juhl's death.

A close confidant of Juhl's, art and photography theorist Willi Warstat (who also spoke at the memorial service in Juhl's honor on October 21, 1915), reported in November 12, 1915 to Richard Stettiner, who was responsible for buying the partial collection of the Museum für Kunst und Gewerbe, his own estimates of the Juhl Collection: "We recently counted the pieces and estimated there to be:

1. circa 800 originals for 10 mark each, including 18 framed gum bichromate prints, makes 8,000 mark; 2. circa 2,000 reproductions for 50 pf(ennige) each, makes 1,000 mark; 3. 49 collectors boxes, 18 frames, approx. 1,000 mark. Sum 10,000 mark. This is in addition to the library. Ms. Juhl agrees with this estimation."<sup>20</sup>

Even if we only consider the original works, that means a difference of almost five hundred works. Questions of their whereabouts, of whether they were to be sold later and thus remained in the family's possession, and of whether they were destroyed during World War II cannot be clearly answered. We can assume, however, that the majority of the collection was destroyed together with the house of Juhl's son-in-law, Albert Terfloth, in the Hamburg firestorm.<sup>21</sup>

But the parts of the collection that landed in museum collections also had varied histories since Pictorialism's popularity and acceptance waned quickly, and the Juhl Collection was rapidly forgotten and out of the public eye. In 1933 an article with the title "Was ist aus den Lichtbildsammlungen Lichtwark und Juhl geworden?" (What happened to Lichtwark's and Juhl's photography collections?) complained that "none of the authoritative institutions had

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<sup>18</sup> Willi Warstat, Ernst Juhl, in *Photographische Rundschau* 1915, p. 184

<sup>19</sup> Lichtwark could have begun building a collection of photographic images as early as 1899, but there is no evidence today of such works in the Kunsthalle.

<sup>20</sup> Cited in Joppien, p. 30. Letter from Warstat to Stettiner, November 12, 1915, Archive Museum für Kunst und Gewerbe Hamburg.

<sup>21</sup> Albert Terfloth is listed as co-owner of the company Hugo Wirtz in Hamburg's company register: Agency and commission. Saltpeter, resin, turpentine oil, Hermannstraße 14.

dealt with this treasure."<sup>22</sup> Worse yet, preparations for the exhibition *Die Kamera*, which intended to present works from the Juhl Collection, revealed that "...the entire collection, which is not only of great traditional value to us amateur photographers but also of great artistic importance for the development of amateur photography, is lying in dust in the Kunstgewerbemuseum in Hamburg."<sup>23</sup> A letter to the editor from Hertha Terfloth, Juhl's daughter-in-law, appeared a month later in the same magazine; she questioned the situation in Berlin: "Perhaps they are also moldering in the basement there...as in Hamburg, which is very distressing to hear."<sup>24</sup> The Berlin inventory, however, was in fact not only inventoried soon after its acquisition but also preserved in the standard presentation, mounted on museum boards with matting frames.

## Ernst Juhl and the Photographische Rundschau

Having given an overview of Ernst Juhl, the person and his many activities, I would now like to concentrate on his role as artistic director of the *Photographische Rundschau*, a position he held from 1899 to 1902. Juhl's writing was dedicated to two primary interests: exhibition reviews and the introduction and discussion of art photographers he considered important. One of Juhl's recurring criticisms, which we also know from Alfred Lichtwark's texts, was the absence of aesthetic constraint, a lack of taste. In his foreword to the catalogue on the exhibition of his collection at the Königliches Kunstgewerbemuseum Berlin in 1910, he underscored his goals, summarizing: "The Hamburg exhibition of 1893 expressly aimed to raise the audience's levels of understanding and taste."<sup>25</sup> As we already alluded to in the quotation about the Hamburg Kitchen scene, there was, even though it is difficult to perceive at first with today's eye, a shift toward simplicity, toward, as Juhl expressed it multiple times, "omission." I will later return to examples from the Juhl Collection in the Kunstbibliothek in order to illustrate this formal singularity and its importance in the transition to classic modernist photography. But first let us look at Juhl's texts.

In his 1897 review of the fifth annual Internationale Ausstellung für Amateurphotographie in Hamburg, Juhl praised the gum bichromate prints by Heinrich Kühn and Hans Watzek as "works of great simplicity that rival the sketches of a smart artist."<sup>26</sup> The art photography movement's relationship to painting is complex and will be discussed in more detail over the next two days. In regard to Juhl, it can be said – and here we see an interesting discrepancy with Lichtwark's position – that Juhl's admiration of modern painting also influenced his view of photography and that painting remained his paradigm. Juhl, whose interest in photography was open to all kinds of motifs, techniques, etc., responds in the same review to an old desire of photographers and photography lovers, in which he discusses the problem of coloring: "... Dr. Henneberg's color studies are so well done that one would consider them the work of a competent modern painter in another, non-photography environment ... A great triumph of our art, in its documentary fidelity it teaches us to view modern painting with judgment-free eyes, and it takes by storm the stubborn opponents of nature's wealth of colors so long beheld by painters."<sup>27</sup>

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<sup>22</sup> Willy Frerk, "Was ist aus den Lichtbildsammlungen Willy Lichtwark und Juhl geworden?," in *Photofreund. Halbmonatsschrift für Freunde der Photographie*, Nr. 21, XIII. Jg., November 5, 1933, p. 405.

<sup>23</sup> *Ibid.*

<sup>24</sup> Letter to the editor in response to "Was ist aus den Lichtbildsammlungen Juhl und Lichtwark geworden? by Hertha Terflotte [sic!]," in: *Photofreund. Halbmonatsschrift für Freunde der Photographie*, Nr. 3, XIV. Jg., February 5, 1934, p. 48.

<sup>25</sup> Juhl, *Sonderausstellung Sammlung Ernst Juhl*, Kgl. Kunstgewerbemuseum Berlin, p. 3.

<sup>26</sup> Juhl, *Photographische Rundschau* 1897, p. 376.

<sup>27</sup> Juhl, *Photographische Rundschau* 1897, p. 375.



Hugo Henneberg  
Parklandschaft, 1897  
Gum print, 36.3 x 26.1 cm  
Ernst Juhl Collection, Kunstbibliothek Berlin

This work was given to Juhl by Henneberg in 1897 and was exhibited in the Königliches Kunstgewerbemuseum, 1910.

Juhl also constantly brought up other issues of painterly depiction, such as the representation of atmosphere and the subject of shadows, that he considered problematic in art photography. Successfully solving these problems, then, were qualifying attributes of a successful amateur. This interest is illustrated in the following images from the collection, pictures in which the air and light seem to become material and, enriched with dust and moisture, take on texture, similar to the photographs in which they are captured.





Léonard Misonne  
Sous les fours à chaux, 1902  
Gum print, 27.7 x 38.2 cm  
Ernst Juhl Collection, Kunstbibliothek Berlin



Léonard Misonne  
En pâture, 1901  
Pigment print, 27.5 x 35.5 cm  
Ernst Juhl Collection, Kunstbibliothek Berlin



Henry Peach Robinson  
Schafe bei Gewitter, 1894  
Platinum-palladium print, 47.9 x 36.4 cm  
Ernst Juhl Collection, Kunstbibliothek Berlin

I mentioned in passing Juhl's focus on reduction and simplicity. In fact, these concepts play a conspicuous role in his discussions of artists as well. An amateur whom Juhl credited with particular importance and pointed out often in his texts was Hauptmann Böhmer, today an obscure name. The little existing information about him comes exclusively from Juhl's texts, which led Fritz Kempe in an 1966 interview with the daughter-in-law, Gertrud Juhl, to understandably call him "invented by Juhl."<sup>28</sup> Böhmer's domain in Upper Silesia isolated him geographically from the clubs so important to the proliferation of art photography, but he was in fact a regular participant in the relevant exhibitions, and Juhl dedicated an issue of the *Photographische Rundschau* to him in 1901, printing twelve images. Juhl's interest in Böhmer's quiet landscapes is also reflected in the Juhl Collection of the Kunstbibliothek. A total of 19 works – platinum, matt albumin, and pigments prints – are included in the inventory.



Hauptmann Böhmer  
Ostseestrand, 1894  
Matte albumen print, 16.4 x 22.1 cm  
Ernst Juhl Collection, Kunstbibliothek Berlin



Hauptmann Böhmer  
Das unendliche Meer, around 1900  
Matte albumen print, 15.9 x 22.8 cm  
Ernst Juhl Collection, Kunstbibliothek Berlin



Hauptmann Böhmer  
Birkenweg, 1902  
Matte albumen print, 16.3 x 21.9 cm  
Ernst Juhl Collection, Kunstbibliothek Berlin



Hauptmann Böhmer  
Wellenbrecher Rügen, 1899  
Matte albumen print, 16.6 x 22.3 cm  
Ernst Juhl Collection, Kunstbibliothek Berlin

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<sup>28</sup> Kempe-Juhl Interview, p. 3.

*Wenn der Tag sich neigt* (When the Day is Done) was reproduced in the aforementioned issue in 1901 as a photogravure. Juhl wrote: "... our Heliogravure shows Böhmer's mastery, which [is able] with very little material – here, a pier and a cloud pierced by the sun – to recreate a mood that immediately causes a shiver of infinity in the viewer."



Hauptmann Böhmer  
*Wenn der Tag sich neigt*, 1901 (or earlier)  
Pigment print, 22.5 x 15.2 cm  
Ernst Juhl Collection, Kunstbibliothek Berlin

In this issue, Juhl also calls Böhmer, who had been photographing since the mid 1880s, a harbinger of the art movement in photography and underscores again that Böhmer's achievements included having learned to increasingly constrain himself.<sup>29</sup> Later in the text, he attests to his preference for solitude, simplicity, and melancholy. He also does not omit a connection to painting, noting that, according to Böhmer, he learned how to see from painter Adolf von Meckel, with whom he traveled through Egypt and Palestine. Juhl's hostility toward hobby photographers comes through in an aside about handheld cameras, which Böhmer of course did not use. In its language the brief article very vividly captures the important aspects of the amateur photography movement: a standard of earnestness, the shift toward the aestheticization of everyday life, and a strongly honed sense of mission.

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<sup>29</sup> Juhl, *Photographische Rundschau* 1901, p. 217.



Alexis S. Mazourine  
Untitled (Carriage Ride with Woman)  
around 1903  
Silver gelatin print, 16.8 x 16.9 cm  
Ernst Juhl Collection, Kunstbibliothek Berlin



Alexis S. Mazourine  
Untitled (Woman at the River)  
1895 (or earlier)  
Platinum print, 22.4 x 16.9 cm  
Ernst Juhl Collection, Kunstbibliothek Berlin

Another photographer who implemented Juhl's credo of simplicity is represented in the collection by only two works: Russian artist Alexis Mazourine.

The cropping in both images notably captures a sense of movement, and Juhl describes Mazourine as someone who "understood how to uniquely frame and capture [scenes] early on."<sup>30</sup> The strong top-down perspective recalls the visual language of *Neues Sehen* (New Vision); the immediate subject of both images is movement itself. While many of the genre images of art photography were taken statically and seem to want literally to preserve the moment, these images appear to manifest the social changes underway: the pace of everyday life was accelerating, and society itself was on the move.

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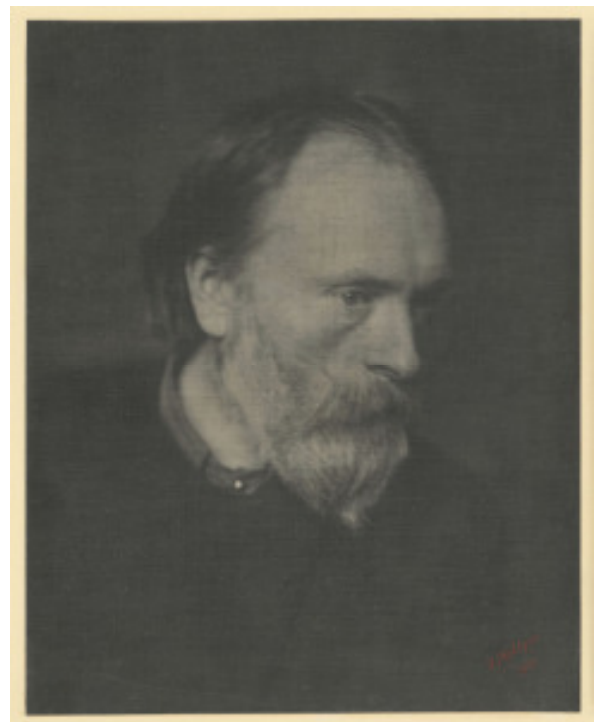
<sup>30</sup> Juhl, *Photographische Rundschau* 1899, p. 108



Movement also embodied a political component when Juhl called Frederick Hollyer, the photographer of our flyer's image, "revolutionary."<sup>31</sup> Hollyer's works in the collection bring together Juhl's cherished devotedness to simplicity. Juhl speculated that the majority of photographers would not have kept the plates of Hollyer's image *Winternebel* (Winter Fog) because there was too little in the image. And both portraits reflect the interest in a general aesthetic education, such as the Arts and Crafts movement seemed to offer.



Frederick Hollyer  
Winternebel, 1869  
Platinum-palladium print, 17.4 x 13.6 cm  
Walter Crane, 1886  
Pigment print, 36 x 26.2 cm  
Edward Burne-Jones, around 1883  
Platinum-palladium print, 36 x 28.9 cm  
Ernst Juhl Collection, Kunstbibliothek Berlin



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<sup>31</sup> Juhl, *Photographische Rundschau* 1902, p. 86.

Juhl's reviews oscillated between formal analysis and lyrical praise in often martial tones. His occasionally very subjective, pointed judgments culminated in 1902 in his description of Eduard Steichen's works, in which he very clearly took sides and disqualified any possible objections. The passionate article and the illustrations he published then led, "after a storm of indignation," to Juhl's resignation from the artistic directorship of the *Photographische Rundschau*.<sup>32</sup> Included among the printed pieces was Steichen's famous self-portrait and portraits of Rodin, Mucha, and Chase, as well as *Die schwarze Vase* (The Black Vase), which is today part of the Kunstbibliothek's collection.



Edward Steichen  
*Die schwarze Vase*, 1901  
Platinum-palladium print, 20.4 x 15.7 cm  
Ernst Juhl Collection, Kunstbibliothek Berlin

In his article Juhl called Steichen a "pathfinder" and in 1910 retrospectively named him someone who "[had] broken with all tradition."<sup>33</sup> Juhl later dedicated the last paragraph of his foreword on the exhibition of his collection to Steichen, which ended, and not without satisfaction, with the assertion that friends of the arts may be satisfied with the results of the art photography movement. "What photography lovers wanted from the beginning, to enrich the audience's taste for the image, that they have attained, and the best professional photographers willingly go with them hand in hand." The article that aroused such a scandal was interestingly pieced together mostly from copious quotations from other publications. Juhl freely transmits aggressive-seeming passages from the *New York Photographic Art Journal* and the *Bulletin du Photo-Club de Paris* and closes with the marked words: "He who does not sense the magic of these idiosyncratic works will have little use of words, and he who barricades the path to understanding with a potpourri of negative criticism will evade great enjoyment."<sup>34</sup> Through his use of quotations, Juhl crowns Steichen a brilliant artistic leader. The provocative title Steichen chose for his work – "Lichtmalerei," or painting with light – reveals the culmination of the duality between the concepts of painting and photography. The issue of materiality undergoes yet another transition: the large gum bichromate

<sup>32</sup> Neuhaus, *Photographische Rundschau* 1902, p. 24.

<sup>33</sup> Juhl, *Sonderausstellung Sammlung Ernst Juhl*, Kgl. Kunstgewerbemuseum Berlin, p. 15.

<sup>34</sup> Juhl, *Photographische Rundschau* 1902, p. 128.

prints, which Juhl had touted as excellent wall decoration, relinquished their dominant status, while smaller, finely detailed formats meant to be “viewed in the hand” gained in importance.<sup>35</sup>



Gertrude Käsebier  
Japanerin, 1903 (or earlier)  
Platinum-palladium print, 20.2 x 15.5 cm  
Ernst Juhl Collection, Kunstbibliothek Berlin

The last photographer in Juhl’s collection I’d like to mention is Heinrich Wilhelm Müller, who was part of the Hamburg School and was fostered by Juhl. In Müller, who learned the gum bichromate process from Theodor Hofmeister, Juhl saw the successor of the movement and representative of the third generation of art photographers. By 1902, Juhl was himself not sure if a fourth generation would follow. He credited him with “a broad outlook,” but what I would like to emphasize above all is the allure of “ornamental effect” that Juhl saw in Müller’s work.<sup>36</sup> To conclude my comments on the importance Juhl placed on the aesthetics of reduction, I would like to show you two photographs of Müller’s, which are not part of the Juhl Collection but belong to the Kunstbibliothek.

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<sup>35</sup> *ibid.*

<sup>36</sup> Juhl, *Photographische Rundschau* 1902, p. 13.



Heinrich Wilhelm Müller  
Mühle bei Carlshafen, 1907  
Pigment print, 11.3 x 15.7 cm  
Kunstabibliothek Berlin

The photograph of a mill, shot from a heightened vantage point and geometrically ordered by the river and dirt road, reveals a sobriety not typical of Pictorialist landscapes. The hazy background and the fields laying in darkness in the foreground make the image seem flat; the motif dissolves into its formal elements – lines, triangles, and circles.

And the following image, with its concentration on the light and shadows and on the materiality of the emphasized tree trunk, astoundingly foreshadows an image that would be made 23 years later.



Heinrich Wilhelm Müller  
Ramelsloh mit Birke, 1906  
Pigment print, 16.1 x 12.1 cm  
Kunstabibliothek Berlin



In conclusion: Ernst Juhl's texts are programmatically formulated, each a small manifesto of art photography. The educational aim for the middle-class that Lichtwark had articulated was also Juhl's central concern; his international engagement in no way contradicted his repeated desire that a uniquely German mode of expression be found. He wrote threateningly in *Camera Kunst* in 1903, and thus I give Juhl the last word: "Every people has the art that it deserves; I hope, for the sake of other virtues, that one will forgive our era for its misdeeds in the art of photography over the last half century."<sup>37</sup>

Finally a few fundamental questions about Pictorialism should be addressed over the course of the conference. Considering the forerunners of Pictorialism, we might ask how "modern" the movement was? To what extent was it backward looking, to what extent future oriented? What particular motifs and ideas foreshadowed abstraction in modernism?

The short phase of Pictorialist photography extended over two decades from 1890 until about 1910, although many photographers continued to use the same turn-of-the-century artistic printing processes into the 1930s.

Among photo historians and theorists, turn-of-the-century art photography had a bad reputation for many years. It was considered a folly or misstep, a decadent development, even a tremendous error of taste, a strange attempt to deal with the concept of art on its own turf, thereby betraying the genuineness of photography.

But we can also look at it a different way: as an era of fascinating freedom, of uninhibited exchange and fertilization between art and photography in which new possibilities for the artistic image, new possibilities of expression, objects and materials were discovered. Lichtwark, for example, considered Pictorialism the high point of the history of photography. In the foreword to Fritz Matthies-Masuren's book *Künstlerische Photographie* he wrote about the history of photography as a continual battle in which photography and painting faced off and photography withdrew victorious from the field but paid a price for its success: photography conquered art fully but could not assume its rightful place since it was still denied its rank as art.<sup>38</sup>

The contradiction between an international movement and an explicit emphasis on national particularities – that is, the contradiction between internationality and nationalism – will surely be one aspect to discuss over the coming days. We invite you to participate in the discussion and to expand on any number of related issues beyond the aforementioned questions. Thank you very much.

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<sup>37</sup> Juhl, *Photographische Rundschau* 1903, p. 10.

<sup>38</sup> Fritz Matthies-Masuren, *Künstlerische Photographie*, Berlin 1907, p. 6.

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