



"Throw Your Pictures at the Wall," the advertisement requests in 1900, addressing both amateurs and professionals.

In the field of Art History, slide projection became professionalized quite early. Bruno Meyer took the pioneering role in 1881 by giving the first academic slide lecture then.

Although it took decades to establish this media technology, slide projection was—besides from photography—most fundamental for the discipline.

art historical slide collections a media archaeology

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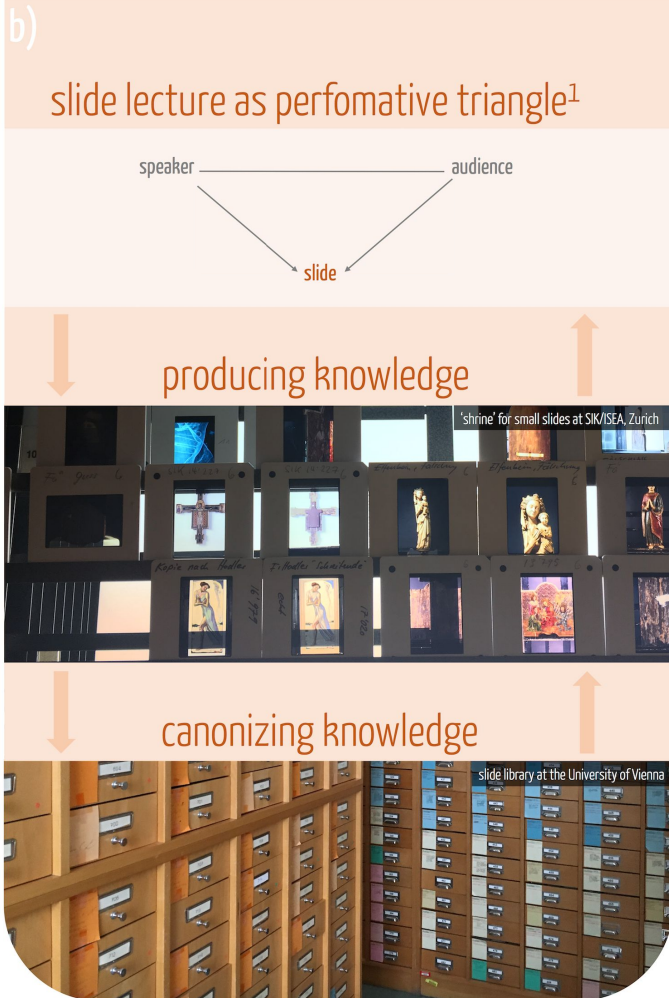
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footnote:¹ Nelson 2000, 415. **list of illustrations:** a) from the author's archive; b) photographs: Maria Männig; c) – top down – Titian: La Bella after Bruno Meyer, c. 1883, KIT Archives Karlsruhe, inv. no. 28002 sign. 872; Rembrandt: Self Portrait after Franz Stoedtner, EYE Film Institute Amsterdam; Mona Lisa after E. A. Seemann Verlag, Johannes-Gutenberg-University, Mainz

slides—'the' tool for art history



early publishers specialized in art history

c)

what we know

c. 1873, Bruno Meyer starts experimenting with photographic techniques. In 1881, as professor for art history, he gives slide lectures at the Polytechnikum in Karlsruhe. In 1883, he publishes the "Verzeichnis der Glasphotogramme für den kunstwissenschaftlichen Unterricht", containing 4000 slides.

In 1895, the art historian Franz Stoedtner starts his business, specializing in art historical slides, in direct neighborhood to the Humboldt University in Berlin.

In 1911, the renowned publisher E. A. Seemann in Leipzig starts to market slides under the name "Seestern Lichtbilder".

what we don't know

Except from c. 50 examples, the Meyer slides are lost. In 1884, Meyer quits his job and leaves Karlsruhe for Berlin, where his traces seem to vanish. Berlin later becomes the center for art historical slide projection: by now, one can only speculate if Meyer had influence on his successors, like Stoedtner.

The Stoedtner-estate (containing 200.000 glass plates) is preserved, but has not yet been studied in detail.

Due to the lack of research, the specific profiles of the agencies cannot be characterized and compared so far.

Seemann seems to have focused on colored slides, which means colorization by hand and use of color processes, such as uvatypes.

bruno meyer

franz stoedtner

e. a. seemann

r-questions

- effects of media upheavals on art history
 - 1) glass slides
 - 2) small slides
 - 3) digital images
- visual practices of art history inbetween the two poles, performance & archive
- reconstructing the visual appearance of early art history (1880–1930s)
- why/how art historians became picture producers (e.g. Bruno Meyer, Franz Stoedtner)
- popular vs. academic canon