

# The Photography Room in the National Museum in Warsaw's Gallery of 19th Century Art

MUZEUM NARODOWE W WARSZAWIE

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## ABSTRACT

The article discusses the functioning of the Photography Room in the National Museum in Warsaw's Gallery of 19th Century Art, which since 2022 has exhibited the museum's collection of nineteenth and early twentieth century photography, a one of its kind in Poland. The institution owes its collection to donations from Polish collectors and purchases with its own funds. The Photography Room exhibitions change several times a year. Each iteration is based on an original theme devised by staff members responsible for the NMW Collection of Photography and Iconography. The first exhibition, titled *The Birth of Photography*, presented the breadth of early photographic techniques and their evolution. Subsequent exhibitions were devoted to: Karol Beyer, European art exhibitions, artist studios, industrial photography and tableaux as a nineteenth century social medium. The shows in the Photography Room emphasize the versatility of the medium of photography: as a means of documenting reality, a tool for the promotion of art, and a field of technical and artistic experimentation. Shown in the exhibition are works by eminent creators from Poland and Europe. As a part of the permanent museum programme, these exhibits of historical photography, unlike any other in Poland, serve as an occasion to reflect on the significance of the medium in depicting the world of the nineteenth and early twentieth centuries and its connections with fine art. The Photography Room also plays an important educational role, hosting workshops, curatorial tours and activities for students. On the NMW website, the Gallery of 19th Century Art section now includes a page dedicated to the Photography Room, offering a virtual overview of all of the exhibitions. The opening of each new exposition in the Photography Room is supplemented with a curators' article on the Digital NMW platform with descriptions and images of the works on display.

## KEYWORDS

Photography Room in the NMW Gallery of 19th Century Art, NMW photography collection, photography, 19th century, photography history, photography exhibition, NMW exhibitions, NMW photography exhibition, NMW donors, photography collectors, photography pioneers, photography techniques, artist studios, art exhibition documentation, industrial photography, photographic tableau

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The National Museum in Warsaw possesses a collection of nineteenth and early twentieth century photography unlike any other in the country, thanks to donations from Polish collectors and the museum's own purchases. The rich assortment includes examples of the earliest photographic techniques, such as daguerreotypes, ambrotypes, ferrotypes, prints from both paper and glass negatives, and unique works in fine art techniques. Among them are pieces by eminent photographers from Poland and abroad.<sup>1</sup>

The first photographs arrived at the Museum of Fine Arts as early as 1863. The institution's overseer, Kazimierz Krzywicki, commissioned the Karol Beyer Photography Studio to take a set of portraits of the two most important individuals in Congress Poland at the time: Viceroy of Poland Grand Duke Konstantin Nikolayevich and the head of Poland's Civil Administration Aleksander Wielopolski. Also photographed was the interior of the stately auditorium of the newly-established Main School, known as the Column Hall, in the building of Zoological Cabinet. The next photographs to join the collection did so only in 1908, thanks to a donation from the honorary director of the Museum of Fine Arts, Cyprian Lachnicki. Today, the museum's photography holdings comprise outstanding groups of works amassed by collectors such as Leopold Méyet, Seweryn Smolikowski and Fr. Józef Mrozowski; by artists

such as Aleksander Lesser and Józef Brandt; and by organizations such as the Society for the Encouragement of Fine Arts, the Warsaw Arts Society and the Society for the Protection of Monuments of the Past. Having immeasurable historical and artistic significance, the collection is today regarded by the scholarly and museum communities as one of the foremost repositories of iconographic artefacts from the history of Polish culture in the nineteenth and twentieth centuries.

Since 10 June 2022, for the first time in the history of the NMW, the photography collection is permanently displayed in a dedicated room within the Gallery of 19th Century Art<sup>2</sup> (figs 1–2). This provides a unique opportunity for reflection on the significance of the new medium of depicting the world in the nineteenth and early twentieth centuries. Several times a year, visitors to the Photography Room can see special photographic exhibitions created on the basis of narratives that focus on the history of the medium and its connections with the fine arts.

The Photography Room was included in a guide on the Gallery of 19th Century Art that was published in 2022. Besides an introduction to the collection, it contained catalogue notes on a selection of 20 photographs from the NMW collection, which will be shown in various iterations of the exhibition.<sup>3</sup> A section on the Photography Room was also added to the description of the Gallery of 19th Century



figs 1-2 The Photography Room in the Gallery of 19th Century Art at the National Museum in Warsaw, first showcase: The Birth of Photography, third showcase: Art Exhibitions in Europe in the Second Half of the 19th Century  
photo Bartosz Bajerski



Art on the NMW website, where visitors can view current as well as past variations of the exhibition and browse promotional materials and online publications.<sup>4</sup> The unveiling of each successive exhibition is accompanied by an article posted on the Digital NMW platform along with descriptions and visuals of the artefacts provided by the curators responsible for the respective showcases: Anna Masłowska, Danuta Jackiewicz, Katarzyna Mączewska and Magdalena Bajbor. This article covers the first six exhibitions in the Photography Room, which took place between June 2022 and December 2023.

### First Showcase: The Birth of Photography (curated by Anna Masłowska)

The inaugural exhibition was dedicated to the infancy of the medium of photography – a revolutionary tool for capturing and viewing lasting images of reality.<sup>5</sup> The idea behind the exposition was to show the development of this new human creative activity in all of its formal and

thematic splendour; to trace the formation of photography's identity, its struggle for recognition as an artform, and the crystallization of its own formal language. The audience was invited to contemplate the technical mastery behind the oldest photographs and to discover the diverse ways of perceiving and interpreting the world proposed by the pioneers of the new artform.<sup>6</sup> And although the NMW collection does not include works by artists recognized as the fathers of photography – Louis-Jacques-Mandé Daguerre and William Henry Fox Talbot – the exhibition's aims were met thanks to the inclusion of a precious set of works by other outstanding pioneers of the discipline. The exhibition featured a selection of 43 photographs produced in the first two decades of the medium's existence, that is, in the 1840s and 1850s, by masters from both Poland and elsewhere in Europe. Brought together in the showcase were items representing all of the major pioneering photography techniques – daguerreotypes, calotypes, and prints from wet collodion glass negatives – giving viewers a chance, through direct contact with the originals, to compare



fig. 3 Unknown photographer, Portrait of Two Men Playing Cards, Paris, c.1845 – c.1850, daguerreotype, 1/2 plate, National Museum in Warsaw  
photo National Museum in Warsaw

objects that are vastly different in technical and aesthetic terms. Visitors got a first-hand demonstration of the 'magic' of daguerreotypes – unique images on metal plates with a special mirror-like surface, characterized by exceptional sharpness and precision of the details.<sup>7</sup> A display case featured seven daguerreotype portraits produced in various parts of Europe – Paris, Berlin, Warsaw, Bydgoszcz and Saint Petersburg – including some true masterpieces of the genre, such as a portrait of two men playing cards by an unknown French daguerreotypist<sup>8</sup> (fig. 3) and a portrait of Count Adam Potocki taken and masterfully coloured in the Parisian studio of Alexis Gouin.<sup>9</sup> Polish daguerreotypes were represented by a portrait of Przemysław, Teresa and Cecylia Potocki taken by Karol Beyer in Warsaw in 1845–1847.<sup>10</sup>

Calotypes were represented by four works: a photograph of Marcantonio Raimondi's print *La Cassolette* after Raphael, taken by Benjamin-François-Marie Delessert<sup>11</sup> (fig. 4), two plant studies by Giacomo Caneva<sup>12</sup> and a picture of an old tree trunk by an unknown photographer.<sup>13</sup> These photographic images, printed from paper negatives and exceptionally picturesque in their expression, are far less sharp and detailed than daguerreotypes, but they could be duplicated in any quantity as paper prints.<sup>14</sup>

Just slightly more than one decade after the invention of the daguerreotype was announced in 1839, there came another milestone in the history of photography when, in 1851, Englishman Frederick Scott Archer announced the development of a new negative-positive technique known as the wet-collodion process.<sup>15</sup> This method, in which Archer used a glass plate as a substrate, combined the precision and clarity of the daguerreotype with the calotype's potential for making multiple prints. Archer's technique gradually supplanted both the daguerreotype and calotype, going on to dominate the art of photography for several decades. The first showcase in the Photography Room presented 30 original prints produced using this technique.

The works shown in the exhibition were selected to not only juxtapose different techniques but to also illustrate the multitude and variety of subjects addressed by photography



fig. 4 Benjamin-François-Marie Delessert, Louis-Désiré Blanquart-Évrard, Photograph of Marcantonio Raimondi's print *La Cassolette* after Raphael, 1853; leaf from *Notice sur la vie de Marc Antoine Raimondi Graveur Bolonais accompagnée de reproductions photographiques de quelques unes de ses Estampes par M. Benjamin Delessert*, book 1, 1853, pub. Goupil & Cie, Paris; D. Colnaghi & Co., London, salt print from paper negative, cardboard, National Museum in Warsaw  
photo National Museum in Warsaw

at the dawn of its existence. This was also intended to foreshadow narratives and motifs explored and more broadly presented in the Photography Room's subsequent showcases. Alongside portraiture, one of the most popular photographic genres, also shown were landscapes, views of natural and urban scenery, studies of nature, images of architecture, pioneering works of photojournalism documenting important historical events, industrial photography, Oriental themes, and reproductions of artwork. On display were works by the most outstanding European artists of the 'golden years' of photography, representing its most





fig. 5 Édouard Denis Baldus, *The Pavillon Richelieu. Paris. Louvre*, 1855, albumen print from wet collodion glass negative, cardboard, National Museum in Warsaw photo National Museum in Warsaw

important centres: France, Italy, Germany and Great Britain. These were works by, amongst others, Gustave Le Gray, the Bisson brothers, Édouard Baldus, the aforementioned Giacomo Caneva, Antonio Perini, Ludwig Belitski, Franz Hanfstaengl and James Robertson. The earliest Polish photography was represented by the works of Karol Beyer and Marcin Olszyński from Warsaw, Abdon Korzon from Vilnius, and Józef Kordysz from Kamianets-Podilskyi (in modern-day Ukraine). Although they made use of the same techniques, these pioneers of photography often presented radically different views of reality. Visitors of the exhibition could observe these individual differences in the treatment of a subject in, for example, architectural views: next to a large-format work by Édouard Baldus, which documents the details of the Louvre building with minute precision<sup>16</sup> (fig. 5), were works of small dimensions – picturesque and impressionistic vedute of Vilnius by Abdon Korzon.<sup>17</sup>

The exhibition was intended to also let visitors explore the technical arcana of early photography.<sup>18</sup> It included many ‘rough’ prints that revealed the working method of a typical photographer and the specifics of the technology in use at the time. In this context, a Mediterranean landscape by Gustave Le Gray – his famous negative photomontage<sup>19</sup> – occupied a special place as an example of a sensitive gaze combined with the outstanding technical skills and achievements of the early experimenters. The important issue of colour (or rather the lack thereof) in nineteenth century photography was also emphasized via a display of several hand-coloured daguerreotypes and paper prints.

All of the presented works attested to both the technical proficiency and artistic aspirations of the first photographers. Most of the works can be evaluated not only as documents of the past but as autonomous works of art. Despite being a technological invention, photography was born in the art world and has

belonged to that world from the beginning of its history. The objective of the first showcase of the Photography Room – by no coincidence made part of the museum’s Gallery of 19th Century Art – was thus not only to present visually and technically interesting examples of early photography but, above all, to demonstrate photography’s strong links with traditional visual arts and to showcase the ongoing dialogue between ‘old’ art and the new medium, as well as the complexity of their interrelations.<sup>20</sup>

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### Second Showcase: Beyer. The Photographer in the Era of Romanticism (curated by Danuta Jackiewicz)

The second exhibition in the Photography Room centred on the figure of Karol Beyer, Poland’s first professional photographer, who possessed the Romantic spirit so wonderfully described in Alina Kowalczykova’s excellent book *Romantic Warsaw*.<sup>21</sup> He was committed to

preserving for posterity the memory of Polish cultural life, remnants of national history, the beauty of the native landscape, as well as contemporary sociopolitical events in which he himself was an active participant. The essence of the era of Polish Romanticism, whose end was marked by the January Uprising of 1863, is legibly reflected in the subjects pursued by the artist.

Among Beyer’s major works are his albums documenting two monumental exhibitions of art from Polish private collections, presented in Warsaw in 1856 and in Kraków at the turn of 1858 and 1859.<sup>22</sup> The photographic preservation of the treasures of old Polish culture was immensely important in the country’s period of national subjugation, when the Polish people found themselves under callous foreign rule. The two exhibitions are among the most noteworthy cultural events of the era as they exposed the public to artefacts that kept alive the memory of the country’s past. For the Warsaw exhibition, Beyer selected the artworks to be displayed and was involved in the academic



fig. 6 Karol Beyer, Warsaw. Copper-Roof Palace of Prince Józef Poniatowski, from the album: Views of Warsaw. *Vue de Varsovie*, 1858, albumen print from wet collodion glass negative, cardboard, National Museum in Warsaw photo National Museum in Warsaw

fig. 7 Karol Beyer, *Olsztyn near Częstochowa. Fragment of Castle Ruins with a Tower*, 1860, albumen print from wet collodion glass negative, cardboard, National Museum in Warsaw photo National Museum in Warsaw



preparation of the catalogue. For both exhibitions, he photographed the works on display<sup>23</sup> and presented the prints made from glass negatives in specially designed luxurious albums.<sup>24</sup> He spent his time in Kraków (which in that period meant a trip abroad to the Austrian Empire) portraying the former capital of Poland. Beyer took photographs of the city in winter, while summertime negatives were taken by Melecjusz Dutkiewicz. When Beyer released an album of 12 albumin prints towards the end of 1859, he promoted it as his own original work.<sup>25</sup> In the Photography Room exhibition we showed, for the first time, 11 of the views that the two artists had photographed.<sup>26</sup> Missing from the National Museum in Warsaw's collection is one composition with a view of Wawel Castle, which can be found in the collections of the National Museum in Kraków<sup>27</sup> and the Vasyl Stefanyk National Scientific Library of Ukraine in Lviv.<sup>28</sup> At the same time of the Kraków album's release, Beyer also promoted an album of 24 photographic views of Warsaw, of which the sole example to have survived in Poland was shown in a display case<sup>29</sup> (fig. 6) along with three unique photographs that were not included in the album.<sup>30</sup>

Much like the painters of the Romantic era, the photographer was attuned to nature and

the beauty of the Polish landscape. In 1860 he documented the vistas of the Prądnik River Valley<sup>31</sup> and the ruins of the castles in Ojców<sup>32</sup> and Pieskowa Skała.<sup>33</sup> Also spawning a series of pictures was Beyer's visit to the Jasna Góra Monastery,<sup>34</sup> a place of significance for the Polish people. It was there that he took his first photographs of the monument dedicated to Augustyn Kordecki,<sup>35</sup> the prior credited with defending the monastery while it was under siege during the Swedish Invasion of 1655. In the nearby town of Olsztyn (not to be confused with the city of Olsztyn in northern Poland), Beyer photographed the ruins of a castle<sup>36</sup> testifying to Poland's tumultuous past (fig. 7). During the exhibition in the Photography Room, a selection from a set of unique landscape prints was presented to the public for the first time in order to draw attention to the Warsaw photographer's achievements as a landscapist of Congress Poland.

As stated earlier, Beyer documented contemporary sociopolitical events that he was actively involved in. He photographed a procession of the relics of St Victor the Martyr, which made its way through the streets of Warsaw on 5 June 1859 en route to the cathedral in Janów Podlaski,<sup>37</sup> as well as the Feast of Corpus Christi celebrations in 1861, when Warsaw





fig. 8 Karol Beyer, *Portrait of Jakub Piotrowski (standing, with a copy of 'Gazeta Polska'), Ksawery Szlenkier (left) and Karol Beyer (right)*, after 29 April 1862, albumen print from wet collodion glass negative, cardboard, National Museum in Warsaw photo National Museum in Warsaw

residents marched to demonstrate their attachment to tradition and their longing for the country's independence.<sup>38</sup> Among Beyer's most noteworthy accomplishments is a series of post-mortem portraits of five men shot dead by Russian soldiers during a peaceful patriotic demonstration.<sup>39</sup> The lifeless figures are shown in profile, shrouded in white fabric, and four of the torsos are bare, with clearly exposed wounds.<sup>40</sup> Showing the deceased in such a manner was something very new at the time and caused a stir among the public, as even in the death-obsessed Romantic era there were rules of decorum that applied to portraying the dead. The photographer's innovative and emotive treatment of death makes the portraits of the Fallen Five as moving today as ever, putting them into the canon of the most recognizable Polish photographs.

For his involvement in the patriotic movement, Beyer was arrested for the first time in 1861 and imprisoned at Modlin Fortress. His release is immortalized by a photograph in which he is shown with two fellow inmates:

Ksawery Szlenkier and Jakub Piotrowski.<sup>41</sup> The latter holds a copy of the daily *Gazeta Polska*, dated 29 April 1862, in which a long list of the pardoned was published. On the list were also the surnames of the three friends in the picture (fig. 8). After regaining his freedom, Beyer continued to actively take part in contemporary events. This is why he took a photo of the Warsaw city hall after it was set alight by insurgents of the January Uprising in October 1863.<sup>42</sup> A few days later, he was arrested again, tried and sentenced to exile in the Russian interior. He would not return to his native Warsaw until mid-1865.

One of Romanticism's main traits was a search for inspiration in the past. The Romantics believed that testimonies of one's own history should be learned, cultivated and preserved for future generations. In this, Beyer has a long list of accomplishments, be they as a photographer or participant in contemporary events, for which he will be remembered as a keeper of national identity.

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fig. 9 Karol Beyer, Henryk Hirszel, *Slavic Antiquities*; sheet 1 in *Exhibition of Antiquities and Art Objects*, 1856, salt paper print from wet collodion glass negative, on cardboard backing with decorative lithographed frame, National Museum in Warsaw  
photo National Museum in Warsaw

### Third Showcase: Art Exhibitions in Europe in the Second Half of the 19th Century (curated by Katarzyna Mączewska)

The third exhibition in the Photography Room offered a photographic journey across a number of art exhibitions held in Europe in the second half of the 19th century (in Warsaw, Kraków, Lviv, Vienna and Paris). Shown were photographs of exhibitions of art, handicrafts and decorative art, art salons and gigantic World's Fairs.

The advent of the new visual medium also made it possible to document such events and venues in the form of photographic albums. The third Photography Room showcase included the two aforementioned albums by Karol Beyer,<sup>43</sup> showing vintage artworks from Polish collections that were displayed during monumental exhibitions of antiquities held in the 1850s in Warsaw and Kraków<sup>44</sup> (fig. 9). Due to high production costs, the albums were published in limited numbers and only a few

copies are known to exist to this day, each of which bears unique individual characteristics. In the 1930s, the NMW acquired one copy of each of these luxury editions. The albums, which could be exhibited with only a single page visible, were accompanied by a selection of individual photographs showing various stages of the preparation of the publications.<sup>45</sup> Among other items, two interesting lithographic boards from an exhibition of antiquities in Kraków were presented, both of which bear an editorial error in the form of the photographic prints being incorrectly paired with the descriptions.<sup>46</sup>

The exhibition featured photographs of private collections that appeared in past domestic exhibitions, including pictures of the collection amassed by the scholar Zygmunt Gloger, who in 1872 created his own private museum called the 'Museum of Old Polish Things' (also known colloquially as the 'Jeżewo museum', from the town of the same name).<sup>47</sup> Other photographs showed parts of the collection of Mathias and Maria Bersohn, on display during the Exhibition



fig. 10 Władysław Krajewski, *Display Cases Holding Collections of Porcelain Wares* (property of D. Lesser and F. Gebethner); sheet in *Album of Ancient Art Applied to Industry from an Exhibition Held at the Museum of Industry and Agriculture in Warsaw in 1889*, printed by Władysław Szulc i S-ka (Warsaw, 1883), tab. X, albumen paper print from wet collodion glass negative, on cardboard backing photo National Museum in Warsaw

of Ancient and Modern Art Applied to Industry, which was held in 1889 in Warsaw.<sup>48</sup> Also selected were pictures from photographic publications accompanying handicrafts exhibitions: the Exhibition of Works of Art Applied to Industry organized in 1881 at the Brühl Palace in Warsaw (fig. 10) and the 1896 Exhibition of Stylish Furniture.<sup>49</sup> Visual documentation of these exhibitions is today an irreplaceable asset in the study of art collecting in Poland at the turn of the twentieth century, including research on the history of objects that would ultimately end up in public collections. On the individual prints shown in the Photography Room, visitors could identify numerous artefacts that presently reside at the NMW: Roman Szewczykowski's collection of cast metalworks, glass and crystalware previously owned by various collectors, or a china cabinet from the

collection of Antoni Jan Strzałecki, which joined the museum's collection almost a full century after the picture was taken.<sup>50</sup>

As representatives of a novel visual discipline, nineteenth century photographers found their place among the exhibitors of the period's frequent exhibitions of industry and handicrafts. Many people taking up a career in photography found opportunities to show their work at such shows. After winning a medal, prize or honorary diploma, they touted their success in advertisements or on the back of branded lithographed cards (vignettes) onto which prints were pasted. The Photography Room showcase included a photograph by Karol Beyer showing the artistic wares of a factory owned by Karol Minter (Beyer's uncle) from the 1857 Exhibition of Handmade Wares and Agricultural Goods.<sup>51</sup> In section number four of this



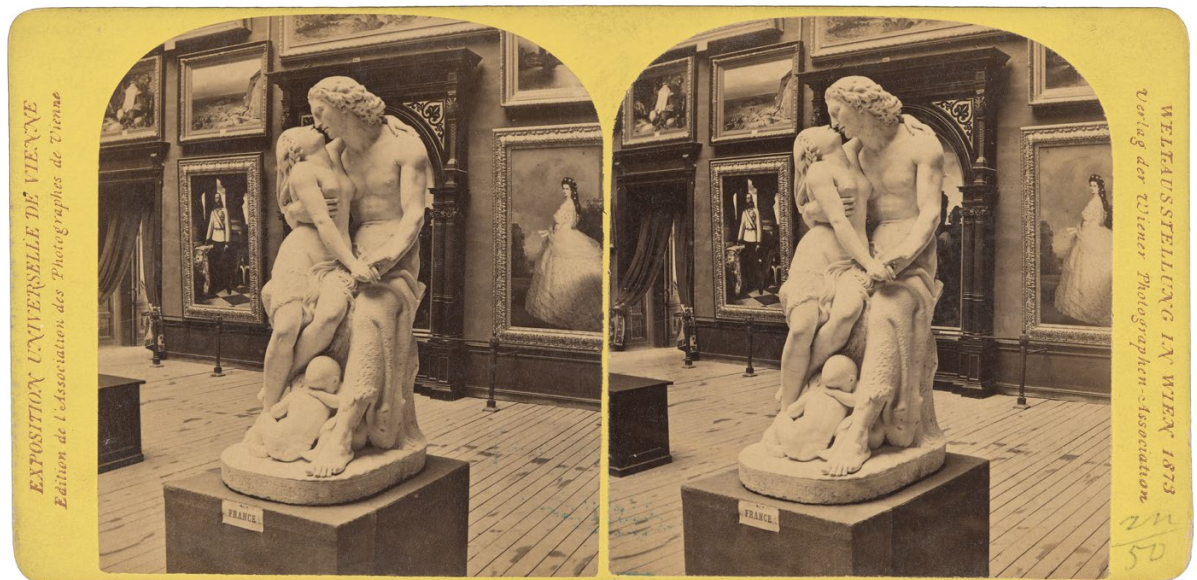


fig. 11 Weltausstellung in Wien 1873 / Exposition Universelle de Vienne. 56. Kunsthalle: Centralaal. – Gallery of Fine Arts: Central Hall. Beaux-Arts: Salle Centrale, stereoscopic photography, albumen paper prints from wet collodion glass negatives, National Museum in Warsaw photo National Museum in Warsaw

exhibition, titled ‘Fruits of the Arts of Printing, Lithography and Photography’, Beyer presented an album of the 1856 Exhibition of Antiquities and Art Objects, which had been created a few months earlier. The photographer was then awarded a category VIII prize (called ‘Public Commendation and Conveying Merit in Exhibition Coverage’) for, as justified in the contemporary press, ‘the dissemination and technical improvement of the photographic art’.<sup>52</sup>

In addition to the work of Polish photographers such as Karol Beyer, Maksymilian Fajans, Władysław Krajewski, Aleksander Karoli and Edward Trzemeski, the showcase also featured the output of European artists and photographic publishing companies, such as Jean Gillett, Goupil & Cie, and Wiener Photographen-Association. There was also no shortage of photographic documentation of Polish paintings or European sculptures that were shown at the Paris Salon between the 1870s and 1890s or at the Paris World’s Fairs in 1889 and 1900. Among albums and individual prints were also examples of stereoscopic photography, which, having been unveiled at the London World’s Fair in 1851, found an ideal use in the presentation of exhibitions and art salons. Starting with London’s Great Exhibition of the Works of Industry of All Nations, the stereoscope format was used to immortalize nearly all of the

world’s fairs that took place in Europe in the second half of the nineteenth century. Visitors to the Photography Room were able to see 12 stereoscopes showing parts of the exhibition of French, German and Italian art from the 1873 World’s Fair in Vienna<sup>53</sup> (fig. 11).

Photographic documentation made during popular exhibitions and art salons allowed for the immediate dissemination of the works on display at such events. It was also a perfect advertisement for photographers and artists alike, as well as a means for them to reach the masses. Today, it is a tremendous resource in the study of the history of photography, as well as the history of exhibitions, collections, individual disciplines of art, and the work of specific artists.

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#### Fourth Showcase: In the Artist’s Studio (curated by Anna Masłowska)

For the next Photography Room exhibition, we invited visitors to an exclusive visit of the studios of painters and sculptors from the mid nineteenth to early twentieth century. These are places that have always had an aura of mystery and wonder. Inaccessible to the average art



fig. 12 Unknown photographer, *Sculpture Studio of Pius Weloński (1849–1931) on Via Margutta in Rome, 1890s (before 1897)*, albumen print from wet collodion glass negative, cardboard, National Museum in Warsaw  
photo National Museum in Warsaw

enthusiast, they fascinated the imagination as magical places of creation.

A particular interest in artists' studios developed in the second half of the nineteenth century.<sup>54</sup> The flourishing art market created a yearning for consumers to get close to not only the artworks themselves but to their creators as well. This yearning was satisfied by artists opening their studios to the public. Those who could not physically visit these fascinating places found succour in comprehensive descriptions of artists' working environs, which were published in popular magazines. The modern visual medium of photography became a vital tool in marketing practices aimed at bringing the artist and the public together by offering studio access.<sup>55</sup> It was readily used by the artists themselves as a way to build an image and promote their work. For the public, it generated a feeling of being part of the artist's

intimate world, of being present during the mystery of creation. As one could see in the exhibition, this feeling was an illusion; most studio photographs in public circulation, despite their ostensible intimacy, were carefully directed, staged images. It was the artist who decided what they wanted to reveal to the public and how, so as to craft a public image befitting their personal temperament and career vision. With deliberate rearrangements done for the photography shoot, artists' studios turned into salons or galleries, holding and displaying their occupant's output. Very often, photographs served as something of a portfolio showcasing the artist's best work. Serving such a purpose were some of the photographs on display in the Photography Room, such as those showing the studios of the sculptors Bolesław Syrewicz,<sup>56</sup> Pius Weloński<sup>57</sup> (fig. 12) and Wiktor Brodzki,<sup>58</sup> or of the painters Pantaleon Szyndler<sup>59</sup> and



Wincenty Wodzinowski.<sup>60</sup> These are tidy spaces in which we find none of the creative chaos typically associated with the painter's or sculptor's occupation. Shots portraying a master in the act of creating, surrounded by their works – such as those from the studio of Cyprian Godebski in Carrara<sup>61</sup> or of Janina Broniewska with a model in Paris<sup>62</sup> – are no less contrived.

Photographs of a more casual, private nature were typically not meant for circulation. Rather, they were personal mementoes of things like meetings with friends. Several such photographs were shown in the exhibition, including a group portrait in the Roman studio of Antoni Madeyski,<sup>63</sup> a view of Jacek Malczewski's studio at the estate of Karol Lanckoroński in Rozdil (modern-day Ukraine)<sup>64</sup> and a photograph of Konrad Krzyżanowski with his students on Christmas Eve in 1904

in Warsaw.<sup>65</sup> Of great interest to visitors of the exhibition was a series of more than ten photographs of the painting of the Raławice Panorama,<sup>66</sup> which combined both of the aforementioned types of representations of the artist's studio: official and private. The painters working on the battle scene, which was to be shown at the Lviv General National Exhibition in 1894, were headed by Jan Styka and Wojciech Kossak. They were documented in their working environment, in poses specially arranged for the lens, as well as in more natural situations, as if spotted by the photographer.<sup>67</sup>

Images of studios in art schools comprised a distinct category of photographs that presented spaces of creative activity. Among them are shots of teachers and students during class (for example, Jan Ciagliński at the drawing school in St Petersburg),<sup>68</sup> as well as

fig. 13 Unknown photographer (Kazimierz Alchimowicz?), *Female Students in the Painting Studio of Kazimierz Alchimowicz in Warsaw, c.1895*, photographic print, National Museum in Warsaw  
photo National Museum in Warsaw





fig. 14 Unknown photographer, *A Model Posing for a Painting* by Kazimierz Alchimowicz, Munich (?), 1870s, albumen print from wet collodion glass negative, National Museum in Warsaw  
photo National Museum in Warsaw

images of unoccupied rooms filled with teaching aids used in the students' education. These photographs made it possible to observe the different standards of the period's schools by comparing their interior furnishings and locations. Quite a sizeable portion of the exhibition was devoted to the subject of women's artistic education. Included was a set of photographs of female art students in the Warsaw studio of Kazimierz Alchimowicz (fig. 13) and in Bronisława Maria Wiesiołowska's School of Painting for Women, also in Warsaw.<sup>69</sup>

The concept of the fourth showcase in the Photography Room also entailed showing not only how photography was used in artists' studios as a means of promotion and self-representation in the second half of the nineteenth century, but also as a tool in the creative process itself.<sup>70</sup> Among other things, photographs of models were used in this way, as they eliminated the need to work with a live model and replaced time-consuming sketches. Initially, due to technical limitations, photographic preparatory studies were made on commission in photographers' professional studios. The painter would participate in the session as the director, posing the models and composing the shots according to his artistic vision. Two sets of this type of studio photograph were shown in the exhibition: prints from the estate of Kazimierz Alchimowicz, shot during his time in Munich in the second half of the 1870s<sup>71</sup> (fig. 14) and images of models posing for Ludwik Wiesiołowski's *Almoners in Rome* from 1883, likely taken in the acclaimed Roman studio of Michele Mang.<sup>72</sup> Advancements in photographic technology coming in the 1880s made photography accessible to amateurs, among them artists. Many of them started to take pictures themselves, capturing motifs from nature in addition to models posing in their studios. In the exhibition, visitors could see how these pictures differed, in terms of technique and aesthetics, from the works produced earlier in



professional studios by examining a set of photographs showing figures posing for a series of illustrations for the book *Pan Tadeusz*. These images were taken around 1898 in Alchimowicz's studio, most likely by the painter himself.<sup>73</sup> Visitors to the Photography Room had a rare opportunity to admire these intimate aspects of the creative process; in the nineteenth century, studio photographs, much like preparatory sketches, were considered private materials, not meant for public consumption. Thus, the public of the time did not have the opportunity to look so deeply into artists' work spaces.

The main idea of the exhibition was to emphasize the new medium's multidimensionality in relation to other art disciplines. It showed how photography, which itself became a new autonomous artform, was also used for the benefit of other disciplines as a tool of promotion, documentation and support in the creative process.

AM



fig. 15 Justin Kozłowski, *Port Said. The English and Swedish Fleets' Ceremonial Welcome of the Ships of the French Empress Eugenie and Austro-Hungarian Emperor Franz Joseph, Arriving for the Grand Opening of the Suez Canal, 16 November 1869*, albumen print from wet collodion glass negative, cardboard, National Museum in Warsaw  
photo National Museum in Warsaw

### Fifth Showcase: Industrial Photography (curated by Magdalena Bajbor and Anna Masłowska)

The fifth incarnation of the Photography Room exhibition focused on industrial photography, the motifs of which appeared with the very birth of the medium. Photographs showed the changing human environment at a time of intense progress brought about by the Industrial Revolution. Many photographers were intrigued and excited by the new motifs that emerged. They documented both industrial architecture and feats of modern engineering in the urban landscape, as well as the irreversible transformation of the natural environment. In the exhibition, we presented photographs of bridges and viaducts, factories and workshops, a train station, steel and gasworks, an open-pit coal mine and a river dam.

One exceptional series is made up of six positives produced by the Polish expatriate Justin Kozłowski, showing the construction of

the Suez Canal.<sup>74</sup> The photographs come from an album documenting the development of this massive investment.<sup>75</sup> Though none of them show the industrial structures close up, they are an important example of the period's celebration of new civilizational achievements. The Suez Canal was undoubtedly a global success of such calibre; dug between 1859–1869, it became one of the world's most vital waterways. On 16 November 1869, Justin Kozłowski was one of the few photographers to immortalize the English and Swedish fleets' official greeting of the ships of French Empress Eugenie and Austro-Hungarian Emperor Franz Joseph arriving for the canal's opening ceremony at Port Said (fig. 15). These photographs were used by the parties involved in the venture to build prestige by, for example, publishing images in popular press or producing albums that would be given out to political and economic decision-makers. To the contemporary viewer, they have immense documentary value.

In the exhibition, we showed a selection of photographs from series showing the



construction of two of Warsaw's bridges on the Vistula River: the Kierbedź Bridge<sup>76</sup> and the Poniatowski Bridge.<sup>77</sup> The creator of all but one of the photographs selected from the first series was Karol Beyer, who between 1860–1863 systematically documented the successive stages of construction of the Kierbedź Bridge.<sup>78</sup> In doing so, he created the first photographic documentation of a large industrial project in Congress Poland. The bridge had enormous strategic significance for the partitioning power in control of this part of Poland, the Russian Empire, as the bridge was the first permanent crossing over the Vistula.<sup>79</sup> The original concept envisioned the bridge as a rail link between two of the city's train stations: Saint Petersburg Station and Vienna Station. Ultimately, due to the high cost of the original plan, the bridge was completed as solely a road bridge, with tracks for a horse-drawn tram.<sup>80</sup> The framing in the pictures placed a strong emphasis on the aesthetic aspect of the composition. In contrast, the extensive documentation of the construction of the Poniatowski Bridge, built 40 years later, in the early twentieth century, consists of images focused more on the structure itself and on immortalizing the process of its emergence. The photographs from this series come from the collection of one of the staffers of the bridge construction office, an engineer by the name of Józef B. Ówkiel, and were taken by different photographers, as is evident in the approaches to capturing the views.

As the industrialization process rolled on, building catastrophes, accidents and fires were inevitable. On 7 March 1867, Konrad Brandel produced a series of photographs documenting the destruction caused by a fire that broke out in the Warsaw-Vienna Railway workshops located on Chmielna Street in Warsaw.<sup>81</sup> In the exhibited photos from this series, we see an early indication of the journalistic knack possessed by the photographer, who would later find fame as an outstanding chronicler of everyday life in the capital. Much of his output made its way into the illustrated press in the form of woodcuts. Those that were a documentation of alarming events became something of an attempt to accustom readers to the horror of catastrophe.

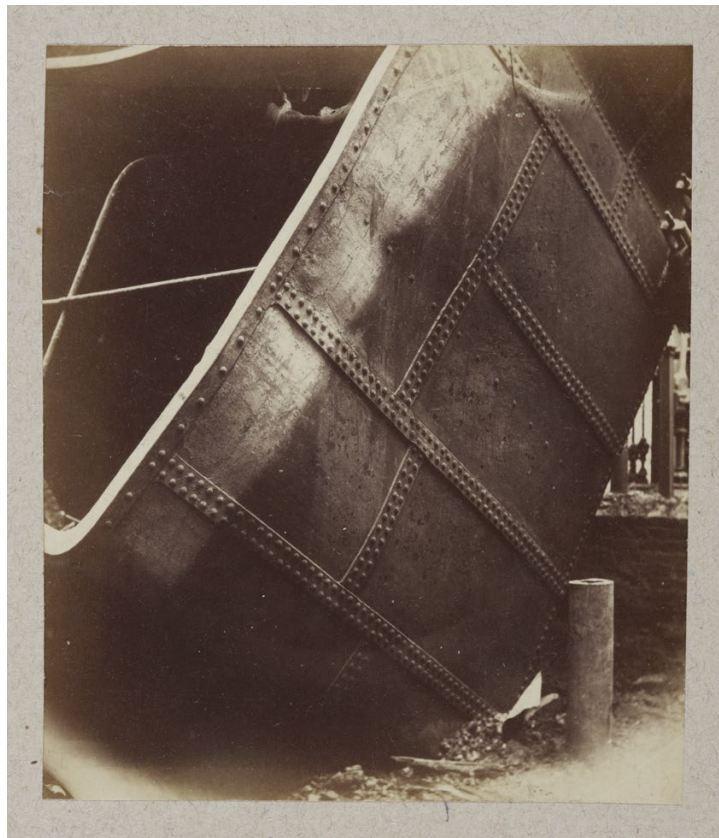


fig. 16 Konrad Brandel, *Warsaw-Vienna Railway Workshops on Chmielna Street in Warsaw after a Fire, 7 March 1867*, albumen print from wet collodion glass negative, cardboard, National Museum in Warsaw  
photo National Museum in Warsaw

New motifs in the visual space provoked people to change the way they saw reality. Artists began to find beauty in industrial architecture and works of engineering. Industrial photography not only brought modern subjects into visual circulation but also set in motion the development of a new formal language. Such a novel perspective comes through while contemplating the interlacing gridwork of the Kierbedź Bridge, the structure of the scaffolding on the Warsaw-Terespol Railway station in the Praga district of Warsaw,<sup>82</sup> photographed by Maksymilian Fajans, or the same photographer's picture of the criss-crossing wooden platforms in the Cieszkowski open-pit coal mine in Dąbrowa Górnicza.<sup>83</sup> Photographers created modern visual compositions with an often unexpected or unusual framing. In the exhibition, we presented a picture showing the base of a Kierbedź Bridge pillar seen from overhead and a tight shot filled with a fragment



fig. 17 Unknown photographer, *Interior of the Steelworks (Warsaw Steel Factory) on Szwedzka Street in the District of Praga, 1880s*, albumen print from wet collodion glass negative, cardboard, National Museum in Warsaw photo National Museum in Warsaw



of a steel structure in the workshops of the Warsaw-Vienna Railway (fig. 16).

Visitors to the exhibition could also take a look inside several Warsaw factories from the 1870s and 1880s. This was made possible by pictures showing in detail the telegraphic instrument construction workshop in the Telegraph Factory on Marszałkowska Street, taken by Konrad Brandel,<sup>84</sup> and by photographs taken by an unknown photographer showing the halls of the Warsaw Steel Factory on Szwedzka Street in the district of Praga<sup>85</sup> (fig. 17).

The visual 'like-mindedness' of the period's photographers is demonstrated by a juxtaposition of images made at about the same time but in different parts of the world: shots of a bridge in Tczew, Poland, taken by Karol Beyer and Eduard Flottwell,<sup>86</sup> and of a dam on the Nile by James Robertson and Felice Beato.<sup>87</sup>

The exhibition highlighted an interesting industrial theme running through nineteenth century photography. The eye-catching images have enormous historical value today, but they also possess great aesthetic qualities. These shots were produced with great precision and attention to composition; we were able to trace the various ways photographers' looked at the changing world around them.

MB

## Sixth Showcase: The Photographic Tableau<sup>88</sup> as a Nineteenth Century Social Medium (curated by Danuta Jackiewicz)

This incarnation of the exhibition focused on the tableau, a type of memento photograph that first started to become popular in the 1860s. In Poland, they were called 'occasional groups with a vignette' or simply 'photographic groups'.<sup>89</sup> They were produced on commission for professional bodies, active social groups, private individuals or on the initiative of reputable photography studios.

The original tableau was a decorative drawing in watercolour or ink made on a large-format sheet of cardboard, on which empty spaces were left for pasting photographic prints. Each composition of this kind had two creators: an illustrator and a photographer. A prominent place in the exhibition was given to two highly prized originals. In 1870 a tableau was produced to commemorate the construction of a new town hall in Warsaw. It was signed by the sculptor Leon Myszkowski, who had created a vignette with images of the building's facade and stately interiors, as well as 'a situational plan of the building'.<sup>90</sup> The drawing was filled with 62 portraits, taken in different

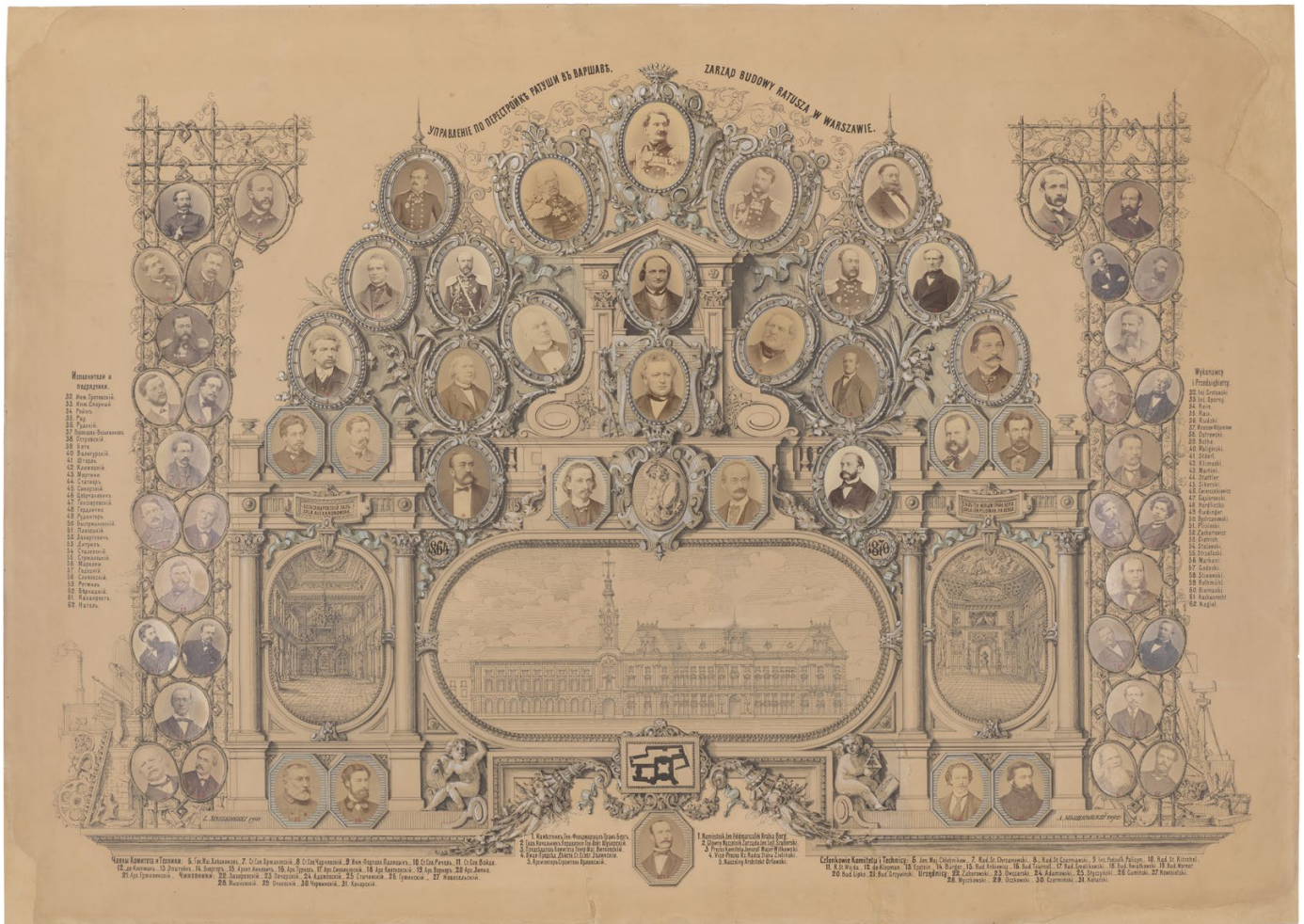


fig. 18 Leon Myszkowski, *Warsaw Town Hall Construction Board. Committee Members and Technicians. Contractors and Entrepreneurs, 1864–1870, 1870*, collage (quill, albumen paper) on Bristol board, National Museum in Warsaw photo National Museum in Warsaw

photography studios, as is evident from the appearance of the individual prints (fig. 18). The original was to be reproduced by the photographer Michał Trzebiecki, which may suggest he had been one of the photographers responsible for the portraits.<sup>91</sup> The second original tableau presented in the exhibition was given in 1906 to Aleksander Rajchman, the founder and first director of the Warsaw Philharmonic.<sup>92</sup> The piece, signed by the photographer Leonard Kowalski, was ordered and paid for by the orchestra's musicians.<sup>93</sup>

Original tableaux were gifted to individuals while reproductions made on glass negatives were printed on photographic paper in any quantity necessary. These prints were given to people whose portraits appeared in the tableau as well as sold to the general public. The exhibition featured 32 photographic tableaux from

Warsaw studios and one from a Kraków studio.<sup>94</sup> The oldest work made with the technique described above was produced by the studio of Karol Beyer in November 1859 as a name-day greetings card for Marcin Olszyński.<sup>95</sup> Beyer also produced portraits of artists and journalists from the Warsaw 'bohemian painters' milieu, while Henryk Pillati adorned the composition with humorously drawn decorations. Some years later, the photographer Konrad Brandel became a practitioner of the 'photographic group with a vignette' while collaborating with the painter Wojciech Gerson. The pair of esteemed artists first produced in this form a photographic calendar for the year 1866.<sup>96</sup> They then went on to immortalize many cultural events in the following years. Among the most interesting are: a memento of the painter Henryk Siemiradzki's stay in Warsaw in



1877<sup>97</sup> and an homage dedicated to the Kraków historian Ambroży Grabowski from the Warsaw intelligentsia in 1867<sup>98</sup> (fig. 19). Both works of exceptional iconographic value attest to the importance of the 'social medium' of the time in building interpersonal bonds that transcended even the political boundaries imposed by the country's partitions.

The most popular tableaux proved to be of groups of students and teachers<sup>99</sup> as well as of students with professorial staff. Highly prized among these artefacts are items related to the Real Gymnasium in Warsaw (1841–1862),<sup>100</sup> the Warsaw Main School (1862–1869)<sup>101</sup> and the Imperial University of Warsaw (1870–1915).<sup>102</sup> Similar collective portraits were also commissioned by various professional groups. For example, 32 employees of the

Department of Forestry of the former Revenue and Treasury Commission, dissolved in 1869, commemorated their 'colleague group' when their time working together came to an end.<sup>103</sup> Office workers of the Polish Bank, in turn, immortalized the last teams of ten national branches just before the Polish institution was transformed into a branch of the Russian State Bank in 1885.<sup>104</sup> Tableaux were commissioned to honour the achievements of Polish people in, for example, the country's industrialization, such as a composition dedicated to the history of the private Warsaw-Terespol Railway and its founder Leopold Kronenberg, produced in 1891, when the railway's shares were bought out by the Russian government.<sup>105</sup> There was also no shortage of photographic 'groups with a vignette' promoting Polish science and

fig. 19 Wojciech Gerson, Konrad Brandel, *To Ambroży Grabowski in Honour of His 60th Anniversary as an Author, and 70th as a Bookseller, from his Friends and Colleagues on 31 December 1867, 1867*, albumen print from wet collodion glass negative, cardboard, National Museum in Warsaw photo National Museum in Warsaw







fig. 20 *Fotografia Artystyczna*, formerly Kostka and Mulert, *To Our Colleagues in Honour of 25 Years of Przegląd Tygodniowy Życia Społecznego i Literatury 1866–1890*, 1890, photographic print from glass negative, cardboard, National Museum in Warsaw  
photo National Museum in Warsaw

culture, especially artists of the theatre, opera and ballet.

The popularity of tableaux persisted for the entire second half of the nineteenth century. In addition to costly compositions created jointly by illustrators and photographers, also made were works in which photographs were arranged on solid backgrounds without ornamental drawings (fig. 20). The original form of such works consisted of images produced using the positive photomontage technique.<sup>106</sup> Issued and widely distributed in such a form were tableaux depicting current events from 1861–1864, like the case of the Five Fallen from 27 February 1861 or the January Uprising. The typical format resembled a calling card, easy to keep and comfortable to carry, and played a key

propagandic role as the first mass media to effectively reproduce prohibited content.

In the second half of the nineteenth century, photographic tableaux were a phenomenon akin to today's social media. They communicated topical content via images, text and commentary, and facilitated interactive dialogue between social groups that created the message and their audience.

DJ

Changing periodically several times a year, the exhibitions of the Photography Room provide an opportunity for regular meetings with members of the public interested in the museum's collection of nineteenth and twentieth century photography. Since the Photography Room's

inauguration, it has welcomed a regular stream of high school students, undergraduates, scholarly groups, museologists, educators, photography historians, photographers and enthusiasts of old photographic techniques. Meetings taking place in the Photography Room have also become a fixed element of a number of post-secondary education courses related to photography.<sup>107</sup>

In collaboration with the NMW Education Department, the Photography Room hosts curatorial and educational tours, as well as lectures, workshops and museum classes. One example would be a workshop organized for teachers in 2023, in which attendees met with the curators of the industrial photography exhibition. The participants then completed a cyanotype

workshop conducted by educator Zuzanna Szor in the NMW courtyard.<sup>108</sup> Each participant had the chance to create an image in the cyanotype technique using natural objects that they found in their surroundings.<sup>109</sup> Since the Photography Room's inception, its exhibitions have also enjoyed interest from volunteers.<sup>110</sup> In addition to cyclical curatorial meetings at the exhibitions, volunteers have been involved in activities such as promoting the Photography Room through posts on the museum's blog 'Muzeariat'.<sup>111</sup> At the time of this article's publication, the Photography Room will have opened yet another round, the 12th, of the many planned individual exhibitions showcasing the rich assortment of old photographs in the collection of the National Museum in Warsaw.

Translated by Szymon Włoch

## NOTES

- <sup>1</sup> For more on the collection's history, see *Światłoczułe. Kolekcje fotografii w Muzeum Narodowym w Warszawie. Wystawa w 170-lecie ogłoszenia wynalazku fotografii*, eds Danuta Jackiewicz, Anna Masłowska, exh. cat., National Museum in Warsaw (Warsaw, 2009); and an overview of the collection at: <https://www.mnw.art.pl/o-muzeum/zbiory-studyjne/zbiory-ikonograficzne-i-fotograficzne-muzeum-fotografii/> [retrieved: 30 Dec. 2023]. Items from the collection are successively added to the Digital NMW website. As of December 2024, 29,745 images and item descriptions have been made available online.
- <sup>2</sup> We owe the idea of establishing the Photography Room as part of the Gallery of 19th Century Art to the then curator of the Pre-1914 Polish Painting Collection, Dr hab. Agnieszka Rosales Rodríguez.
- <sup>3</sup> Magdalena Bajbor et al., 'Sala 106. Gabinet Fotografii', in *Galeria Sztuki XIX Wieku. Przewodnik*, ed. Ewa Mücke-Broniarek, NMW (Warsaw, 2022), pp. 140–165.
- <sup>4</sup> See <https://www.mnw.art.pl/o-muzeum/galer/galeria-sztuki-xix-wieku/gabinet-fotografii/> [retrieved: 30 Dec. 2023].
- <sup>5</sup> Roger Watson, Helen Rappaport, *Capturing the Light. The Birth of Photography. A True Story of Genius and Rivalry* (New York, 2013).
- <sup>6</sup> National Museum in Warsaw, 4 July 2022, *Photography Room | The Birth of Photography* <https://www.youtube.com/watch?v=pwDtAcqcaao> [retrieved: 26 Mar. 2024].
- <sup>7</sup> M. Susan Barger, William B. White, *The Daguerreotype. Nineteenth-Century Technology and Modern Science* (London, 2000); Wanda Mossakowska, *Dagerotypy w zbiorach polskich. Katalog* (Wrocław, 1989).
- <sup>8</sup> Unknown photographer, Paris (?), *Portrait of Two Men Playing Cards*, c.1845 – c.1850, inv. no. DI 60876 MNW. See the catalogue note for the object authored by Anna Masłowska in *111 arcydzieł Muzeum Narodowego w Warszawie*, ed. Dorota Folga-Januszewska, exh. cat., National Museum in Warsaw (Warsaw, 2000), pp. 146–147. Since practically all of the photographs discussed in the article come from the National Museum in Warsaw collection, we abstain from stating the owner in each instance.
- <sup>9</sup> Alexis Louis Charles Arthur Gouin, *Portrait of Adam Józef Potocki (1822–1872)*, 1850, inv. no. Min.993 MNW. See the catalogue note for the object authored by Anna Masłowska in *Galeria Sztuki XIX Wieku...*, pp. 142–143.
- <sup>10</sup> Karol Beyer, *Portrait of Przemysław (1805–1847) and Teresa, née Sapieha (1811–1895), Potocki with Cecylia Potocka (1822–1893)*, 1845–1847, inv. no. DI 104542 MNW.
- <sup>11</sup> Benjamin-François-Marie Delessert, Louis-Désiré Blanquart-Évrard, *Photograph of Marcantonio Raimondi's Print 'La Cassolette' after Raphael*, 1853, inv. no. DI 68135/8 MNW.
- <sup>12</sup> Giacomo Caneva, *Plant Studies*, c.1850–1853, inv. no. DI 128561 MNW, DI 132911 MNW.
- <sup>13</sup> Unknown photographer, France (?), *Tree Trunk*, 1850s, inv. no. DI 134774 MNW.
- <sup>14</sup> Lee Ann Daffner, 'Calotype and Talbotype', in *Encyclopedia of Nineteenth-Century Photography*, ed. John Hannavy, vol. 1 (New York, 2008), pp. 239–242.
- <sup>15</sup> Bryan Clark Green, 'Wet Collodion Negative', in *Encyclopedia...*, vol. 2, pp. 1485–1486.
- <sup>16</sup> Édouard Denis Baldus, *Paris. Louvre. Richelieu Pavilion*, 1855, inv. no. DI 65195 MNW.
- <sup>17</sup> Abdon Korzon, *Trakai. Castle Ruins*, 1860, inv. no. DI 19017 MNW; Abdon Korzon, *Vilnius. Castle Hill, Bekes Hill and Three-Crosses Hill*, 1860–1861, inv. no. DI 37891 MNW.
- <sup>18</sup> National Museum in Warsaw, 7 Sep. 2022, *Photography Room | Ambrotypes* <https://www.youtube.com/watch?v=YRbNGIvj2fc> [retrieved: 26 Mar. 2024].
- <sup>19</sup> Gustave Le Gray, *Mediterranean Sea, Sète*, 1857, inv. no. DI 82084 MNW. See also the note on the object authored by Danuta Jackiewicz in the guide *Galeria Sztuki XIX Wieku...*, p. 147.
- <sup>20</sup> For more on this, see, i.a., Dominique de Font-Réaulx, *Painting and Photography 1839–1914* (Paris, 2012).
- <sup>21</sup> See Alina Kowalczykova, *Warszawa romantyczna* (Warsaw, 1987).



- <sup>22</sup> Shown in the exhibition were three cards from: *Album of Photographic Exhibitions of Antiquities and Historical Art Organized by the C.K. Scientific Society in Krakow 1858 and 1859: Tab. XX. Weaponry and Armour. From the Collection of Count Tytus Działyński in Kórnik*, inv. no. DI 20709 MNW; *Tab. XIX. Weaponry and Armour. From the Collection of Count Tytus Działyński in Kórnik*, inv. no. DI 20710 MNW; *Tab. XLVI. Sculptures. Sculpted Keystones Showing Coats of Arms and Fantastical Objects. Property of Mr Edward Stehlik*, inv. no. DI 20711 MNW.
- <sup>23</sup> Beyer successfully adopted the use of glass negatives made with the wet collodion technique, known since 1851 and widely used for the following 30 years.
- <sup>24</sup> Danuta Jackiewicz, 'U źródeł fotografii jako narzędzia nowoczesnej humanistyki. Praktyka Karola Beyera', in *Źródła do historii fotografii polskiej XIX wieku*, ed. Małgorzata Biernacka, vol. 1: *Miejsce fotografii w badaniach humanistycznych*, eds Marta Ziętkiewicz, Małgorzata Biernacka (Warsaw, 2016), pp. 35–58.
- <sup>25</sup> Karol Beyer, 'Wiadomości o fotografiach mających wartość historyczną albo artystyczną wykonanych w zakładzie Karola Beyera w Warszawie', *Gazeta Warszawska*, no. 330 (1859), p. 6.
- <sup>26</sup> Karol Beyer, *Views of Kraków*, 1858, inv. nos DI 41152 MNW, DI 41153 MNW, DI 41155 MNW, DI 41157 MNW, DI 41158 MNW, DI 41215 MNW, DI 42941/2 MNW, DI 41215 MNW. Karol Beyer and Melecjusz Dutkiewicz, *Views of Kraków*, 1859, inv. nos DI 41161 MNW, DI 41162 MNW, DI 41214 MNW.
- <sup>27</sup> National Museum in Kraków, inv. no. MNK XX-f-14278.
- <sup>28</sup> See Anna Bednarek, 'Nie tylko Kriegerowie. Fotografowie Krakowa i jego zabytków w XIX wieku', *Krzysztofory*, no. 37 (2019), p. 156.
- <sup>29</sup> *Album sztuczny: Widoki Warszawy. Vue de Varsovie*, inv. no. DI 105371/1–24 MNW.
- <sup>30</sup> Karol Beyer, *Warsaw: Gerlach Hotel*, inv. no. DI 37117 MNW; *The Royal Castle from the Pancer Viaduct*, inv. no. DI 41119 MNW; *The Royal Castle from the Right Bank of the Vistula, from the Premises of the Factory of Jan Rolbiecki*, inv. no. DI 41120 MNW.
- <sup>31</sup> Karol Beyer, *Ojców. View of the Castle Ruins in the Prądnik Valley*, inv. no. DI 41204 MNW.
- <sup>32</sup> Karol Beyer, *Ojców. View of the Castle Tower from the North*, inv. no. DI 41207 MNW, DI 41208 MNW.
- <sup>33</sup> Karol Beyer, *Pieskowa Skala. Castle*, inv. no. DI 41206 MNW.
- <sup>34</sup> Karol Beyer, *Częstochowa. Jasna Góra Monastery*, inv. no. DI 41173 MNW.
- <sup>35</sup> Karol Beyer, *Częstochowa. Fr Augustyn Kordecki Monument*, inv. no. DI 41216/2 MNW, DI 41216/3 MNW.
- <sup>36</sup> Karol Beyer, *Olsztyn near Częstochowa. Castle Ruins Detail*, inv. no. DI 41164 MNW.
- <sup>37</sup> Karol Beyer, *Warsaw. Relic Procession...*, inv. no. DI 36690 MNW.
- <sup>38</sup> Karol Beyer, *Warsaw. Corpus Christi Procession on Krakowskie Przedmieście Street*, inv. nos 36319-36321 MNW, DI 36324 MNW. See Danuta Jackiewicz, *Karol Beyer 1818–1877* (Warsaw, 2012). *Fotografowie Warszawy / Photographers of Warsaw. Tableau: Resurgam*, inv. no. DI 105510 MNW.
- <sup>39</sup> *Tableau: Resurgam*, inv. no. DI 105510 MNW.
- <sup>40</sup> The fifth man, a student, was not photographed at the Europejski Hotel. His remains were taken to his parents' home, and his post-mortem portrait was taken according to traditional decorum.
- <sup>41</sup> Inv. no. DI 82795/1 MNW.
- <sup>42</sup> Inv. no. DI 37137 MNW.
- <sup>43</sup> For more on the circumstances surrounding the album's creation, see Jackiewicz, 'U źródeł fotografii...', pp. 35–58.
- <sup>44</sup> Karol Beyer, Henryk Hirszel, *Album of Photographs of the Exhibition of Antiquities and Art Objects in Warsaw. 1856* inv. no. DI 74515/1–30 MNW; Karol Beyer, Wojciech Gerson, Henryk Hirszel, *Photographic Album of the Exhibition of Antiquities and Historical Art Organized by the C.K. Scientific Society in Kraków 1858 and 1859*, inv. no. DI 133304/1–75 MNW. See lengthier description at <https://cyfrowe.mnw.art.pl/pl/zbiory/57> [retrieved: 30 Dec. 2023].
- <sup>45</sup> Karol Beyer, photographs produced for the publication: *Photographic Album of the Exhibition of Antiquities and Historical Art Organized by the C.K. Scientific Society in*

- Krakow 1858 and 1859, folio no. XIV (inv. no. DI 98979 MNW), no. XXXV (inv. no. DI 98996 MNW), no. LIV (inv. no. DI 99009 MNW), no. XLIX (inv. no. DI 99007 MNW).
- <sup>46</sup> Karol Beyer, Henryk Hirszel, *Exhibition of Antiquities and Historical Art in Kraków. 1858. 1859.: Folio LXVII [LXXI]. Engraving Art Artefacts*, print of a copperplate engraving showing Anna Katarzyna Konstancja [erroneously identified as Anna Jagiellonka] and *Folio LXXI [LXVII]. Engraving Art Artefacts*, print of a copperplate engraving showing Anna Jagiellonka [erroneously identified as Anna Katarzyna Konstancja], 1858–1859, inv. no. DI 20707–DI 20708 MNW.
- <sup>47</sup> Unknown photographer, *Antiquities from the Jeżewo Museum of Z. Gloger*, before 1883, inv. no. DI 115487 MNW, see lengthier description at <https://cyfrowe.mnw.art.pl/pl/zbiory/31118> [retrieved: 30 Dec. 2023].
- <sup>48</sup> Unknown photographer, *The Collection of Mathias and Maria Bersohn at the 'Exhibition of Ancient and Modern Art Applied to Industry', held at the Museum of Industry and Agriculture in Warsaw in 1889 – interior detail with a display of a collection of artistic handicraft objects*, inv. no. DI 57060 MNW, see lengthier description at <https://cyfrowe.mnw.art.pl/pl/zbiory/15065> [retrieved: 30 December 2023].
- <sup>49</sup> Władysław Krajewski, Władysław Szulc and Co., photographs from the album *Exhibition of Works of Art Applied to Industry Organized by the Museum of Industry and Agriculture* at the Brühl Palace in Warsaw in 1881, folios VIII, X, XIX and LXVIII (inv. nos DI 67072/8 MNW, DI 67072/10 MNW, DI 67072/19 MNW, DI 67072/68 MNW), see lengthier description at <https://cyfrowe.mnw.art.pl>. Aleksander Karoli (?), photographs from the album *Exhibition of Stylish Furniture* in Warsaw held in 1896 in the then building of the Museum of Handicrafts and Applied Art, inv. nos DI 67118/1 MNW, DI 67118/5 MNW, DI 67118/7 MNW, DI 67118/14 MNW.
- <sup>50</sup> On the history of the china cabinet, see the video *Neorokokowa serwantka z wystawy „umeblowań stylowych” z 1896 roku*: <https://www.youtube.com/watch?v=nCpn5Tbk3a8> [retrieved: 22 Dec. 2023].
- <sup>51</sup> Karol Beyer, *Art Objects from the Precious Metals and Bronze Wares Factory of Karol Minter at the Exhibition of Handmade Wares and Agricultural Goods, held at the Namiestnikowski Palace in Warsaw in 1857*, inv. no. DI 29514 MNW; see lengthier description at <https://cyfrowe.mnw.art.pl/pl/zbiory/76028> [retrieved: 30 Dec. 2023].
- <sup>52</sup> *Kurier Warszawski*, no. 203 (1858), p. 1085. See also Jackiewicz, 'U źródeł fotografii...', pp. 35–58.
- <sup>53</sup> Wiener Photographen-Association, *Wystawa Powszechna w Wiedniu 1873. Galeria Sztuki: Francja*, issues from series 26, 27 and 56, 58, 96, 99; *Galeria Sztuki: Niemcy*, issues from series 65, 176; *Galeria Sztuki: Włochy*, issue from series 255, inv. no. DI 112896 MNW–DI 112904 MNW; see Katarzyna Mączewska, 'Wiener Photographen-Association, Wystawa Światowa w Wiedniu 1873. Galeria Sztuki: Francja', *Galeria Sztuki XIX Wieku...*, pp. 151–152.
- <sup>54</sup> See Agnieszka Bagińska, *Pracownia artysty w polskiej sztuce i kulturze drugiej połowy XIX i początku XX wieku* (Warsaw, 2015).
- <sup>55</sup> See Dominique de Font-Réaulx, *Dans l'atelier*, exh. cat., Musée d'Orsay (Paris, 2005).
- <sup>56</sup> Unknown photographer, *Bolesław Syrewicz (1835–1899), sculptor, in His Studio in the Royal Castle in Warsaw*, 1876, inv. no. DI 55522 MNW.
- <sup>57</sup> Unknown photographer, *The Studio of Sculptor Pius Weloński (1849–1931) on Via Margutta in Rome*, 1890s (before 1897), inv. no. DI 122293 MNW.
- <sup>58</sup> Unknown photographer, *The Studio of Sculptor Wiktor Brodzki (1826–1904) on Corso Vittorio Emanuele in Rome*, 1880 (or earlier), inv. nos DI 40508 MNW, DI 80215 MNW.
- <sup>59</sup> Stanisław Bogacki, *The Studio of Painter Pantaleon Szyndler (1846–1905) on Aleje Jerozolimskie Street in Warsaw*, c. 1902–1905, inv. no. DI 37270 MNW.
- <sup>60</sup> Unknown photographer, *Painter Wincenty Wodzinowski (1866–1940) in His Studio in Swoszowice near Kraków*, 1905, inv. no. DI 35090–DI 35091 MNW.
- <sup>61</sup> Unknown photographer, *The Studio of Sculptor Cyprian Godebski (1835–1909)*

- in Carrara – artist working on the Adam Mickiewicz Monument for Warsaw, 1898, inv. no. DI 80205 MNW.
- <sup>62</sup> Pierre Choumoff, *Janina Broniewska (1886–1947) in Her Studio in Paris, with a model posing for a sculpture portrait*, c.1914, inv. no. DI 101321 MNW. See the catalogue note on the object authored by Anna Masłowska in *Galeria Sztuki XIX Wieku...*, pp. 164–165.
- <sup>63</sup> Unknown photographer, *Antoni Madeyski (1862–1939) [centre, standing] in His Studio on Via Flaminia in Rome with Friends, Including Sculptor Wiktor Brodzki (1826–1904)*, 12 April 1903, inv. no. DI 128932 MNW.
- <sup>64</sup> Edward Trzemeski, *Jacek Malczewski (1854–1929) at the Easel in Front of His Studio at the Estate of Karol Lanckoroński in Rozdil*, c.1886, inv. no. DI 98821 MNW. See Magdalena Bajbor, 'Edward Trzemeski, Rozdół. Jacek Malczewski przy sztaludze przed swoją pracownią w majątku Karola Lanckorońskiego', in *Galeria Sztuki XIX Wieku...*, pp. 156–157.
- <sup>65</sup> Unknown photographer, *Christmas Eve. Prof. Konrad Krzyżanowski with Students of the School of Fine Arts, in a Studio on Zgoda Street in Warsaw*, 1904, inv. no. DI 96511/1 MNW.
- <sup>66</sup> Sara Herczyńska, 'Kossak Cooking Dinner. A Conversation with Anna Masłowska', *dwutygodnik.com*, no. 6 (2023), <https://www.dwutygodnik.com/artypk/10725-kossak-gotuje-obiad.html> [retrieved: 26 Mar. 2024].
- <sup>67</sup> Unknown photographer, pub.: Hamel and Feigl, Lviv, *Jan Styka, Wojciech Kossak, Tadeusz Popiel, Ludwig Boller, Zygmunt Rozwadowski, Włodzimierz Tetmajer, Michał Sozański, Teodor Axentowicz and Wincenty Wodzinowski Working on the Panoramic Painting 'Battle of Racławice' in the Rotunda in Stryjski Park in Lviv*, 1893/1894, inv. nos DI 132966, DI 132967, DI 132971, DI 132973, DI 132979–980, DI 132983, DI 132985–989 MNW.
- <sup>68</sup> Karl Karlovich Bulla, *Drawing Class in the Studio of Jan Ciągliński (1858–1913) at the Drawing School of the Imperial Society for the Encouragement of Fine Arts (?) in St Petersburg*, c.1910, inv. no. DI 54579/3 MNW.
- <sup>69</sup> Kazimierz Alchimowicz (?), *Female Students in the Painting Studio of Kazimierz Alchimowicz in Warsaw*, c.1895, inv. no. DI 69359/74–75 MNW; unknown photographer, *Female Students in an Architectural Drawing Course at Bronisława M. Wiesiołowska's School of Painting for Women in Warsaw*, c.1900, inv. no. DI 97293 MNW.
- <sup>70</sup> Anna Masłowska, 'Malarz i fotografia. O obecności nowego medium w warsztacie twórczym malarza w II połowie XIX wieku', in *Wokół zagadnień warsztatu artysty: malarza, rzeźbiarza, architekta...*, eds Ewa Doleżyńska-Sewerniak, Ryszard Mączyński, vol. 1 (Toruń, 2020), pp. 229–244. *Wokół Zagadnień Warsztatu Artysty*.
- <sup>71</sup> Unknown photographer, Munich (?), *Models Posing for Paintings by Kazimierz Alchimowicz (1840–1916)*, 1870s, inv. no. DI 68123/108–110, 112 MNW.
- <sup>72</sup> Michele Mang (?), Rome, *Models Posing for Ludwik Wiesiołowski's (1854–1892) 1883 Painting 'Almoners in Rome'*, 1881–1883, inv. nos DI 97432–DI 97435, DI 97438–DI 97439 MNW.
- <sup>73</sup> Kazimierz Alchimowicz (?), *Models in the Studio of Kazimierz Alchimowicz in Warsaw, Posing for Cartoons for 'Pan Tadeusz' by Adam Mickiewicz*, c.1898, inv. nos DI 68123/60, 61, 83, 85 MNW.
- <sup>74</sup> Justin Kozłowski, *Construction of the Suez Canal*, 1869, inv. no. DI 133589–DI 133594 MNW.
- <sup>75</sup> The album *Canal Maritime de Suez. Photographies d'Après Nature par J. Kozłowski* with 32 prints resides in the Bibliothèque nationale de France, inv. no. BnF, VF-560-PET FOL; a folder with seven prints can be found in the Österreichische Nationalbibliothek in Vienna, inv. nos Fid o690dd, 1-7 POR MAG.
- <sup>76</sup> Karol Beyer, *Construction of the Kierbedź Bridge on the Vistula in Warsaw*, 1860–1864, inv. nos DI 37191 MNW, DI 37194–DI 37196 MNW, DI 37198 MNW, DI 37199 MNW, DI 41815 MNW, DI 67504 MNW.
- <sup>77</sup> *Construction of the Prince Józef Poniatowski Bridge on the Vistula in Warsaw*. Photographic documentation from the collection of engineer Józef B. Ćwikiel



- (1868–1960), staff member of the bridge construction office, 1905–1909, inv. nos DI 41805 MNW, DI 41813 MNW, DI 74541 MNW, DI 74547 MNW, DI 74565 MNW, DI 74588 MNW, DI 74593 MNW, DI 74596 MNW, DI 74602 MNW, DI 74608 MNW, DI 74637 MNW, DI 74643 MNW, DI 74669 MNW, DI 74673 MNW, DI 74677 MNW, DI 74689 MNW, DI 74690–1 MNW, DI 74694 MNW, DI 74707/2 MNW, DI 74724 MNW, DI 74726 MNW, DI 74782 MNW, DI 74784 MNW.
- <sup>78</sup> Inv. no. DI 37194 MNW. The photograph showing the installation of the steel spans of the Kierbedź Bridge on the Vistula River in Warsaw on 5 February 1864 was taken by a photographer from the Karol Beyer Photography Studio, because Beyer himself was exiled to the town of Novokhopyorsk in inner Russia.
- <sup>79</sup> Earlier, pontoon bridges were built, which had to be dismantled when the water level rose too high or when the ice became too thick. It was not uncommon for such bridges to incur severe damage when they were not dismantled in time, see Bolesław Chwaściński, *Mosty na Wiśle i ich budowniczości* (Warsaw, 1997), p. 82.
- <sup>80</sup> Ibid., p. 88.
- <sup>81</sup> Konrad Brandel, *Warsaw-Vienna Railway Workshops on Chmielna Street in Warsaw after a Fire*, 7 March 1867, inv. nos DI 36145 MNW, DI 36147 MNW, DI 36152–DI 36155 MNW, DI 36988 MNW. Magdalena Bajbor, 'Konrad Brandel, Warszawa. Warsztaty Kolei Warszawsko-Wiedeńskiej po pożarze, 7 marca 1867', in *Galeria Sztuki XIX Wieku...*, pp. 149–150.
- <sup>82</sup> Maksymilian Fajans, *Construction of the Warsaw-Terespol Railway Station in the District of Praga*, 1866, inv. no. DI 37211 MNW.
- <sup>83</sup> Maksymilian Fajans, *The 'Cieszkowski' Open-Pit Coal Mine in Dąbrowa Górnicza – View from the East*, 1864, inv. no. DI 81999/52 MNW.
- <sup>84</sup> Konrad Brandel, *Factory of Telegraphs, Scales, and Iron, as well as Steel and Copper Wares on Marszałkowska Street in Warsaw. Telegraphic Instrument Construction Workshop*, 1873, inv. nos DI 36989 MNW, DI 36991 MNW.
- <sup>85</sup> Unknown photographer, *Interior of the Steelworks (Warsaw Steel Factory) on Szwedzka Street in the District of Praga*, 1880s, inv. no. DI 20435–6 MNW.
- <sup>86</sup> Karol Beyer, Eduard Flottwell, *Railway Bridge on the Vistula near Tczew*, 1860, inv. no. DI 41190 MNW.
- <sup>87</sup> James Robertson, Felice Beato, *Le Pont de Barrage* [Dam on the Nile Delta], 1856, inv. no. DI 122109 MNW.
- <sup>88</sup> The fashion for memento group pictures composed of individual portrait photographs has survived to this day, practiced mainly in school settings. In Poland, the foreign-language term tableau (pl. tableaux) has even been Polonized to 'tablo', as can be seen online.
- <sup>89</sup> *Kurier Codzienny*, no. 150 (1867), p. 6; *Kurier Warszawski*, no. 92 (1868), p. 3.
- <sup>90</sup> [unknown author, untitled] *Kurier Codzienny*, no. 80 (1870), p. 4. Leon Myszkowski, *The Town Hall Construction Board in Warsaw, 1864–1870*, National Museum in Warsaw, inv. no. DI 67666 MNW.
- <sup>91</sup> The portrait of architect Józef Orłowski was likely made in Trzebiecki's studio. Signed print in the MNW collection, inv. no. DI 91264/1 MNW.
- <sup>92</sup> *Artistic Photograph by Leonard Kowalski in Warsaw, For Director A. Rajchman, Steadfast Head of the Warsaw Philharmonic Orchestra*, inv. no. DI 128444 MNW.
- <sup>93</sup> Not all of the spaces for pasting portraits were occupied.
- <sup>94</sup> Two works signed by the photographer Awit Szubert and illustrator Walery Elias Radzikowski are dedicated to the heroes of the January Uprising: inv. nos DI 127720 MNW, DI 127721 MNW.
- <sup>95</sup> Karol Beyer, *Marcinie!!!*, inv. no. DI 96453 MNW.
- <sup>96</sup> Inv. no. DI 98855 MNW. On Konrad Brandel's calendars, see Krystyna Lejko, *Kalendarze fotograficzne z zakładu Konrada Brandla. Obraz życia Warszawy w latach 60. XIX wieku* (Warsaw, 2009).
- <sup>97</sup> The tableau was produced on the initiative of the photographer: 'Mr Konrad Brandel, owner of a photography studio on Nowy

- Świat Street, has endeavoured to create a group showing the master's Warsaw admirers, to be given to him as a memento on his anniversary. All persons who wish to be included in the group are requested to submit their cards to be copied no later than one week from today'. See [unknown author], 'Henryk Siemiradzki', *Kurier Warszawski*, no. 100 (1877), p. 3. Konrad Brandel, Wojciech Gerson, *To Henryk Siemiradzki. From Warsaw*, inv. no. DI 81981/14 MNW.
- <sup>98</sup> Konrad Brandel, Wojciech Gerson, *To Ambroży Grabowski in Honour of His 60th Anniversary as an Author, and 70th as a Bookseller, from his Friends*, inv. no. DI 105522 MNW. See [unknown author], 'S.p. Konrad Brandel', *Kurier Warszawski*, no. 305 (1920), p. 4.
- <sup>99</sup> Unknown photographer, *To Our Beloved Professor, from His Students*, inv. no. DI 96295/1 MNW, Maksymilian Fajans, *Grade 7 Students, Middle School No. 2*, inv. no. DI 96295/2 MNW. Both tableaux contain portraits of the future outstanding painter Józef Chełmoński as a pupil.
- <sup>100</sup> Karoli Pusch, *After Twenty-Five Years*, inv. no. DI 43519 MNW. See Danuta Jackiewicz, *Uniwersytet Warszawski i fotografia 1839–1921. Ludzie, miejsca, wydarzenia / University of Warsaw and Photography 1839–1921. People, Places, Events* (Warsaw, 2016), pp. 258–261.
- <sup>101</sup> Karol Beyer, *To Our First Chancellor, from the Professors of the Main School, 19 March 1867*, inv. no. DI 81981/5 MNW. See Jackiewicz, *Uniwersytet Warszawski...*, pp. 194–205.
- <sup>102</sup> Many school class tableaux were made by the lithographer and photographer Maksymilian Fajans, who outfitted them with vignettes of his own design: *Students of the Faculty of Law, Course IV, 1872*, National Museum in Warsaw, inv. no. DI 81999/9 MNW.
- <sup>103</sup> Michał Trzebiecki, *Tableau with Portraits of 32 Department of Forestry Civil Servants*, 1869, inv. no. DI 57026 MNW. J. K., [untitled], *Kurier Warszawski*, no. 147 (1869), p. 3.
- <sup>104</sup> Kostka and Mulert, *Last Team of the Polish Bank in 1885.*, inv. no. DI 81981/11 MNW.
- <sup>105</sup> Karoli and Pusch, *25 Years of the Warsaw-Terespol Railway 1866–1891*, inv. no. DI 57485 MNW. [unknown author], 'Jubileusz kolei', *Słowo*, no. 263 (1891), p. 2.
- <sup>106</sup> Fotografia Artystyczna, formerly Kostka and Mulert, *To Our Colleagues in Honour of 25 Years of Przegląd Tygodniowy 1866–1890*, inv. no. DI 81968/8 MNW.
- <sup>107</sup> Postgraduate studies at the Polish Academy of Sciences' Institute of Art, specialization Photography: history, art, practice.
- <sup>108</sup> A second workshop based on the same plan was conducted by the educator Rita Twardziak.
- <sup>109</sup> For information on events, see the NMW website and social media.
- <sup>110</sup> For more on volunteering at the NMW, see <https://www.mnw.art.pl/projekty/wolontariat/> [retrieved: 22 Dec. 2023].
- <sup>111</sup> An article on the sixth exhibition was authored by Anna Łoś; <https://wolontariat.mnw.art.pl/2023/11/fotograficzne-tableau-tablo-jako-medium-spolecznosciowe-xix-wieku-kolejna-odslona-gabinetu-fotografii/> [retrieved: 30 Dec. 2023].



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