

Dr. Kelley E. Wilder
Reader in Photographic History
Programme Leader, MA Photographic History and Practice
De Montfort University

Faculty of Art, Design and Humanities
School of Media and Communication
The Gateway
Leicester LE1 9BH
Tel: +44 (0)116 270 8865
kwilder@dmu.ac.uk

Nationality: USA

Date of Birth: 30 July 1971

Current Position: Reader in Photographic History, De Montfort University
Programme Leader MA Photographic History and Practice

Areas of Specialization:

19th and 20th century photography of Europe and North America, 19th and 20th century photographic visual culture of western science, photographic historiography, scientific photography, digital research resources.

Education:

University of Oxford, D. Phil. (PhD), December 2003.

George Eastman House, Photographic Preservation and Archives Practice, Certification, 1995.

Preservation of Books and Albums, Historic (Photographic) Process Identification, Cataloguing and Information Storage, Photographic Preservation (two sections), History of Photography (three sections), Archival Photographics, Digital Imaging for Archives, Chemistry of Photographic Deterioration (Image Permanence Institute, Rochester Institute of Technology), Film Preservation, History of the Book (Rochester Institute of Technology), Copying and Duplicating of Negatives, and Microphotography. Each quarter was accompanied by a practical.

Kenyon College, BA *cum laude*, Studio Art and English Literature, May 1993.

Research Experience:

Reader in Photographic History, De Montfort University, May 2012 – present.

Dr. Carlo Fleischmann-Visiting Professor in Photography, University of Zurich, September-December 2012.

Senior Research Fellow, De Montfort University, 1 September 2008 – 2012.

Research Scholar, Max Planck Institute for the History of Science, Berlin, 1 September 2005 – 30

August 2008. Project: *The Nature of Photographic Evidence*, as a part of *The History of Scientific Observation*, Department II, director Lorraine Daston.

Research Fellow, *Photographs Exhibited in Britain 1839 – 1865*, De Montfort University, Leicester, U.K. (www.peib.dmu.ac.uk), 31 March – 31 September, 2004.

Assistant Editor, *The Correspondence of William Henry Fox Talbot*, University of Glasgow, Glasgow, Scotland (www.foxtalbot.dmu.ac.uk) 2000 – 2003. I was the sole full-time editor on this project, working closely with the Director in the day to day maintenance of the database and coordination of the staff.

Publications:

Publications in languages other than English have been noted as such.

Forthcoming Kelley Wilder and Gregg Mitman (eds) *Documenting the World* (under review by University of Chicago Press)

‘Die fotografische Methode: Beobachtung, Experiment und Visualisierung’ in *Fotogeschichte* 122 (2011), 23-30. (German)

‘Reconstructions’, in *Robert Polidori Ars Memorativa* (New York, Beverly Hills, Hong Kong: Sundaram Tagore Gallery, 2011) 5-7.

‘Locating the Photographic Archive of Science’ in Costanza Caraffa ed. *Photo Archives and the Photographic Memory of Art History* (Berlin, Munich: Deutsche Kunstverlag, 2011) 369 – 378.

‘Visualizing Radiation: The Photographs of Henri Becquerel’ in Lorraine Daston and Elizabeth Lunbeck eds. *Histories of Scientific Observation* (Chicago: Chicago University Press, 2011) 349 – 368.

‘Bilder von Becquerelstrahlen’ in Charlotte Bigg and Jochen Hennig eds., *Atombilder Ikonografie des Atoms in Wissenschaft und Öffentlichkeit des 20. Jahrhunderts*. (Göttingen: Wallstein Verlag, 2009) 37 – 40. (German)

‘Photography and the Art of Science’, *Visual Studies*, v.24, no.2 September 2009, Jan Baetens, guest editor, 163 – 168.

Photography and Science (London: Reaktion Books, 2009).

‘Looking Through Photographs: Art Archiving and Photography in the Photothek’ in Caraffa, Costanza ed. *Fotografie als Instrument und Medium der Kunstgeschichte* (Berlin and Munich: Deutscher Kunstverlag, 2009) 117 – 127.

‘Resource Wars’, *Subbankar Banerjee: Resource Wars* (New York, Beverly Hills, Hong Kong: Sundaram Tagore Gallery, 2008) 11-14.

‘Photography Absorbed’ in Horst Bredekamp, Matthias Bruhn and Gabriele Werner (eds.), *Bildwelten des Wissens. Kunsthistorisches Jahrbuch für Bildkritik*, Bd. 4.2, “Bilder ohne Betrachter” (Berlin: Akademie, 2006) 43 – 53.

‘William Henry Fox Talbot und “The Picture which makes itself”, in Friedrich Weltzien (ed.), *Von Selbst – Autopoietische Verfahren in der Ästhetik des 19. Jahrhunderts* (Berlin: Reimer, 2006) 189-197. (German)

'Fotografie als wissenschaftliche Beobachtung: Arthur von Hippel und Fred Merrills Lichtenbergsche Figuren', in A. Janser, M. Kwint (eds.), *Einfach komplex – Bildbäume und Baumbilder in der Wissenschaft* (Zurich: Museum für Gestaltung, 2005) 64 – 65. (German)

Roger Taylor and Kelley Wilder (eds.), *Roger Fenton's Letters from the Crimea*, published 1 October 2004 at www.rogerfenton.cmu.ac.uk.

Kelley Wilder and Martin Kemp, 'Proof Positive in Sir John Herschel's Concept of Photography', *History of Photography*, v.26 n.4, Winter 2002, pp. 358–366.

Teaching:

2010-2011 Module leader of Research Methods, History of Photography, Theory & Photography for MA Photographic History and Practice, DMU Leicester

2009-2010 Module leader of Research Methods, History of Photography, Images and Practice for MA Photographic History and Practice DMU, Leicester

2007-2008 Fall semester, Humboldt University. Co-teaching with Dr Matthias Bruhn, *Fotografie 1800-1850* (German)

Invited Lectures and Conferences:

Forthcoming ICHSTM, July 2013, panel 'Photography at Work in the Sciences'

National Galleries of Scotland, Public Lecture, August 2011
The Artful Science: from Talbot to Sugimoto

Voir/Savoir (January 2011)
Photography into Science: The Becquerel photographic methods
Alexandre Koyré Institute, Paris

[\(De\)constructing the Archive](#) (November 2010, invited lecture)
The Photographic Imaginary: the myth of the perfect archival medium
Iris International Women's Photography Network
Loughborough University

Photography Symposium 2010 (February, 2010)
What is Photographic History?
University College Falmouth, School of Media

Photo Archives II (conference, October 2009)
Science and the Photographic Archive
Kunsthistorisches Institut, Florenz

Geography and Photography (October 2009)
Kodak and Photographic Research
University of Zurich, Switzerland

- History of Science Society (annual conference October 2008)
Observation and the Photographic Method in the Laboratory of the Becquerels
 Pittsburgh, PA
- The Educated Eye (conference, February 2008) I was the conference organizer
Photographic Methods and Cultures of Evidence
 Max Planck Institute for the History of Science, Berlin
- Dissertantenkolloquium Essen (guest lecture at Doctoral colloquium, January 2008)
The Culture of Evidence in the Photographic Method
 University of Essen
- Visualization in Scientific Practice (conference, April 2007)
The Photographic Method of Henri Becquerel
 University of Toronto, Canada
- Invited Lecture as part of the project *The Nature of Evidence*
Transmitting Radiation: Henri Becquerel's Radiation Photographs
 London School of Economics, Department of Economic History, London
- Real Life to Still Life (conference, December 2006)
Frederick Evans and the Architecture of a Micrograph
 Freie Universität, Berlin
- History of Science Society (conference, November 2006)
Trusting the Photochemical Trace:
 Vancouver, BC
- The Photochemical Trace (July 2006)
 Universität Jena
- Das Fotogramm: Licht, Spur und Schatten (April 2006)
Antoine-Henri Becquerel and the Radiation Photograph
 ZKM Karlsruhe
- Art Research Seminar – Ashmolean Museum (May 2005)
Scientific Photographs from WHF Talbot to Berenice Abbott
 Ashmolean Museum, Oxford
- Von Selbst – Autopoiesis als bildnerisches Verfahren in 19. Jahrhundert (conference, April 2005).
William Henry Fox Talbot and the "Picture which makes itself"
 Freie Universität, Berlin
- Slade Seminars, Oxford University
 Co-convenor of a series of 7 seminars linked to the Slade Lecture in Hilary Term (February – March) 2005. The Slade Lectures, given by Larry Schaaf, *The Pencil of Nature – Creating the Art of Photography*, considered the rise of photographic imaging as art, science and popular culture.
- Multiple Visions: Art and Neuroscience from Turner until the Present (February 2005)
Fuzzy Vision: a Pictorialist Interpretation of Helmholtz's Theory of Optics
 Oxford University, special seminar series. I was also convenor of the series.