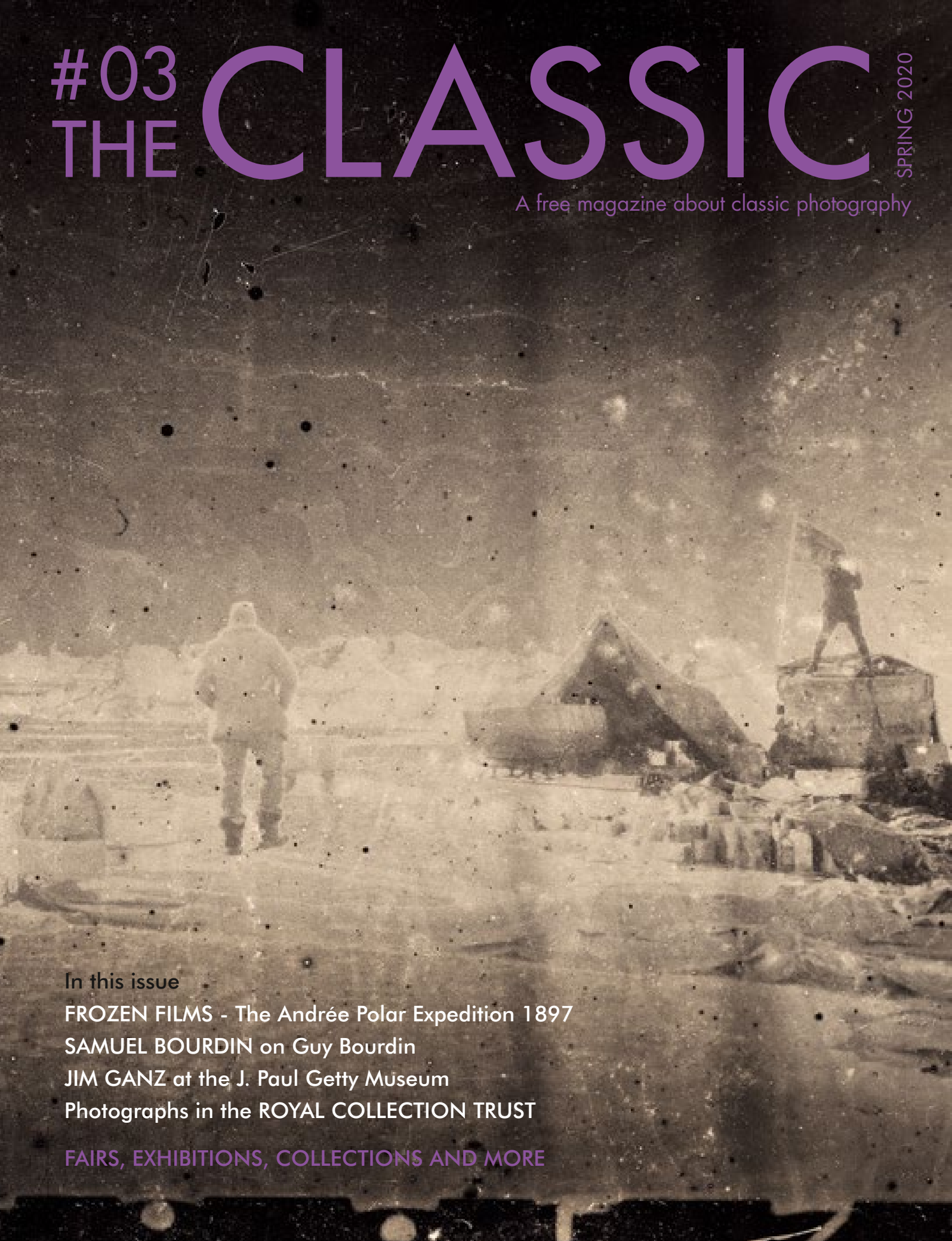
#03 THE CLASSIC

SPRING 2020

A free magazine about classic photography



In this issue

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SAMUEL BOURDIN on Guy Bourdin

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Photographs in the ROYAL COLLECTION TRUST

FAIRS, EXHIBITIONS, COLLECTIONS AND MORE

PHOTO LONDON
Booth C13, May 14-17 2020

Roger Fenton. *A Quiet day in the Mortar Battery*. 23 April 1855. Albumen print. 280 by 355mm. £5000.

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Ansel Adams. White Branches, Mono Lake, California, 1950

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PHOTOGRAPHES FEMMES

An Artistic Survey of Women Artists

Amelia Bergner. Photogram of Leaves, 1877c, Gum dichromate print.

Laure Albin-Guillot. Magnolia, 1930s, Fresson print.

Paris Photo New York 2020

Booth C23, along with 19th and 20th-century Masterworks

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From the editor

"A varied bunch of stuff in here." Photos Discovery, Pavilion Wagram, Paris 9 November 2019. He grabbed a copy of issue 2 of *The Classic* from a stack, quickly flicked through it, stuck it under his arm and walked away. I haven't seen him before or since. Was it a criticism? I don't know. I decided to take it as a compliment. Our magazine is, as they say, *a broad church*, covering just about anything photographic up until 1980. In issue 2 we had everything from a press print of Clyde Barrow's death car to masterpieces by Charles Nègre and Edward Steichen.

Diehards of particular periods and genres will inevitably find some interviews and articles in *The Classic* more interesting than others but one piece in issue 2 resonated right across the board: the interview with Philippe Garner. For some it was a history lesson, for others a reminder of when and how they themselves entered the market. The panorama Garner took from the podium on the 21st of March on the morning of the second Jammes auction in Paris became a particular talking point.

In this issue we publish another panorama, from the ill-fated *Andrée Polar Expedition 1897*. Tyrone Martinsson discovered it in the early 2000s when he went to the Royal Swedish Academy of Sciences' storage facility to go through Nils Strindberg's negatives. The panorama had never been printed before and a crop of the central image graces the cover this time.

Elsewhere in this issue, Jim Ganz, Senior Curator of Photographs at the J. Paul Getty Museum, quotes a piece of advice he was given by George Shackelford: "Your first acquisition should be made in storage". Ganz made numerous finds in storage for *Unseen*, his first exhibition at the Getty.

The Classic proved to be a great success at *Paris Photo*. Despite us sending a veritable mountain of boxes of magazines, they were all gone by 14.00 on the Friday. I was asked by quite a few people at the fair about the business model, "It's beautiful, it's free, how do you make it work?" Well, despite growing advertising revenue it doesn't break even. The easiest way to support *The Classic* is to take a subscription. It would be much appreciated. In case you missed issues 1 and 2 you can download them for free from our website.

Guy Bourdin. *Self-portrait*, gelatin silver print.
In French, "Better five minutes of happiness than a lifetime of conformity. Guy, spring 1955."

It's Spring 2020.

65 years ago, somewhere in Paris, Guy Bourdin took this self-portrait, later adding a scribble on the back.

Until next time.

Michael Diemar
Editor-in-chief

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JOHN CHIARA - *54TH STREET AT 7TH AVENUE*, 2016 - NEGATIVE CHROMOGENIC PHOTOGRAPH, UNIQUE © JOHN CHIARA, COURTESY YOSSI MILO GALLERY, NEW YORK

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Index 10 FEB 2020
Subject to modifications

THE CLASSIC PHOTOGRAPH FAIR

Coinciding with Photo London is the inaugural edition of a new table-top fair, organised by Daniella Dangoor and sponsored by Chiswick Auctions. Exhibitors include dealers from the UK, France, Germany and the Netherlands: James Hyman, Rainworld, Photos Discovery, Richard Meara, Serge Kakou, Maggs Bros., Linus Carr, Jenny Allsworth, Adnan Sezer, Paul Cordes, Pablo Butcher, Sandvoort Gallery, Ian Burr, Jens Mattow, Lisa Tao, James Kerr, Pierre Spake and others, offering photographs ranging from daguerreotypes, salt prints, waxed paper negatives and albumen prints to platinum prints and gelatin silver prints. Subjects range from travel photography in 19th century India, Japan, the Antarctic and space; ethnography, plant studies, microphotography, to 20th century fashion and press photography. James Hyman will be showing classics by early French photographers, by Baldus and Charles Nègre as well as modernist works by Walker Evans, Harry Callahan and Aaron Siskind. Daniella Dangoor will be offering a collection of 42 rare images of samurai.

The Classic Photograph Fair London will take place on the 16th of May at The Arcade Bush House across the road from Somerset House

Suzuki Shin'ichi. *Portrait of unidentified Samurai in Armour,* albumen print from wet collodion negative, circa 1873-1876.

PHOTO LONDON 2020

Now in its sixth year, Photo London returns to Somerset House 14-17 May, with private view 13 May. The fair brings together over a hundred leading international galleries and publishers. The emphasis is on contemporary photography but there is plenty of classic photography as well, with Robert Hershkowitz, Roland Belgrave, Augusta Edwards, Johannes Faber, Stewart & Skeels and others. The talks programme, curated by William A. Ewing, is always first rate, as are the special exhibitions and installations.

This year, Stewart & Skeels display will play on the themes in 19th century that resonate in later images: British landscape and urban scenes by Bill Brandt, Thomas Joshua Cooper, John Davies, Paul Hill, Fay Godwin and Mike Seaborne as well as images of children by Hill and Adamson and other well-known 19th-century photographers.

PHOTO LONDON

Photo London
Somerset House, The Strand

David Octavius Hill & Robert Adamson. *Jimmy Miller,* Salted paper print from a calotype negative, 1843-1847.
Courtesy of Stewart & Skeels.

MAN RAY AND FASHION

Man Ray arrived in Paris in 1921. To put food on the table, he first found success by focusing on society portraits, gradually shifting from the social realm into fashion. His first contact in the fashion world was Paul Poiret, though he was soon sought after by most of the great couturiers, including Madeleine Vionnet, Coco Chanel, Augusta Bernard, Louise Boulanger and above all, Elsa Schiaparelli.

In the early 1920s, fashion photography was still in its infancy, utilitarian and documentary, bound by the codes of fashion illustration. Soon however, magazines – key conduits for the dissemination of fashion – began to devote more attention to it. Man Ray began to publish his portraits in the society pages of *Vogue, Vanity Fair* and *Vu*, but it was *Harper's Bazaar* which, over the course of the 1930s, would make him a famous fashion photographer. His strange compositions, reframings, plays of shadow and light, solarisations, colourisations and other technical experiments helped create striking, dreamlike images that would form part of particularly innovative layouts. The artist brought a new vision of dreams and desire to fashion and lent prestige to fashion photography.

Man Ray et la Mode
Musée du Luxembourg / Paris
9 April - 26 July

Man Ray. *La chevelure, gelatin silver print,* 1929. Milan, Fondazione Marconi.

JOHN BALDESSARI REMEMBERED IN STOCKHOLM

John Baldessari. *Cremation Project, 1970*

John Baldessari
Moderna Museet / Stockholm
Continues until 16 August

In 1971, John Baldessari, who passed away aged 88 on 2 January this year, declared, "I will not make any more boring art." He stuck to his promise, as can be seen in the exhibition at Moderna Museet in Stockholm, which has been two years in the making.

He had started his career making traditional semi-abstract paintings. In 1970, he burnt all of the paintings he had created between 1953 and 1966 to create a new piece, titled *The Cremation Project*. The ashes from these paintings were baked into cookies and placed into an urn, and the resulting art installation consisted of a bronze plaque with the destroyed paintings' birth and death dates, as well as the recipe for making the cookies. Through the ritual of cremation, Baldessari drew a connection between artistic practice and the human life cycle.

By combining and colliding the unexpected, he created conceptual works that raised questions regarding what art is, how art is made, and what art can look like. In the late 1960s he concluded that a photographic image or a text were more adequate expressions of his artistic intentions than painting and so his practice took a new direction, combining subjects from the imagery of popular culture with linguistic examinations, creating works that challenge artistic norms and boundaries.

Gustave Le Gray *Mediterranean with Mount Agde,* 1857. Albumen silver print.
George Eastman Museum, gift of Eastman Kodak Company, ex-collection Gabriel Cromer.

CLOUDS AT EASTMAN MUSEUM

At the end of the nineteenth century, Henry Peach Robinson emphasized the significance of the sky in landscape photography. "The artistic possibilities of clouds," he noted, "are infinite." Robinson's plea to photographers to attend to the clouds was not new. From photography's beginnings, clouds had been central to aesthetic and technological debates in photographic circles. Moreover, they featured in discussions about the nature of the medium itself. *Gathering Clouds* at the Eastman Museum demonstrates that clouds played a key role in the development and reception of photography from the medium's invention (1839) to World War I (1914-18). Through the juxtaposition of 19th century and contemporary works, the exhibition further considers the longstanding metaphorical relationship between clouds and photography. Conceptions of both are dependent on oppositions, such as transience versus fixity, reflection versus projection, and nature versus culture.

Gathering Clouds includes cloud photographs made by prominent figures such as Anne Brigman, Alvin Langdon Coburn, Peter Henry Emerson, Gustave Le Gray, Eadweard Muybridge, Henry Peach Robinson, Southworth & Hawes and Alfred Stieglitz, as well as contemporary artists including Alejandro Cartaena and Abelardo Morell.

Gathering Clouds : Photographs from the Nineteenth Century and Today
Eastman Museum / Rochester, USA
July 10 - 3 January 2021

STUDIO 54 REVISITED AT THE BROOKLYN MUSEUM

Though it was open for only three years – from April 26, 1977, to February 2, 1980 – Studio 54 was arguably the most iconic nightclub to emerge in the 20th century. The brainchild of Brooklyn entrepreneurs Steve Rubell and Ian Schrager, it was set in a former opera house in Midtown Manhattan, with the stage innovatively re-envisioned as a dance floor. Studio 54 became a space of sexual, gender, and creative liberation, where every patron could feel like a star. *Studio 54: Night Magic* is the first exhibition to trace the groundbreaking aesthetics and social politics of the historic nightclub, and its lasting influence on nightclub design, cinema, and fashion. From the moment Studio 54 opened, its cutting-edge décor and state-of-the-art sound system and lights set it apart from other clubs at the time, attracting artists, fashion designers, musicians, and celebrities whose visits were vividly chronicled by notable photographers. Regulars included Andy Warhol, Bianca Jagger, Cher, Elizabeth Taylor, Halston, Liza Minnelli and Truman Capote.

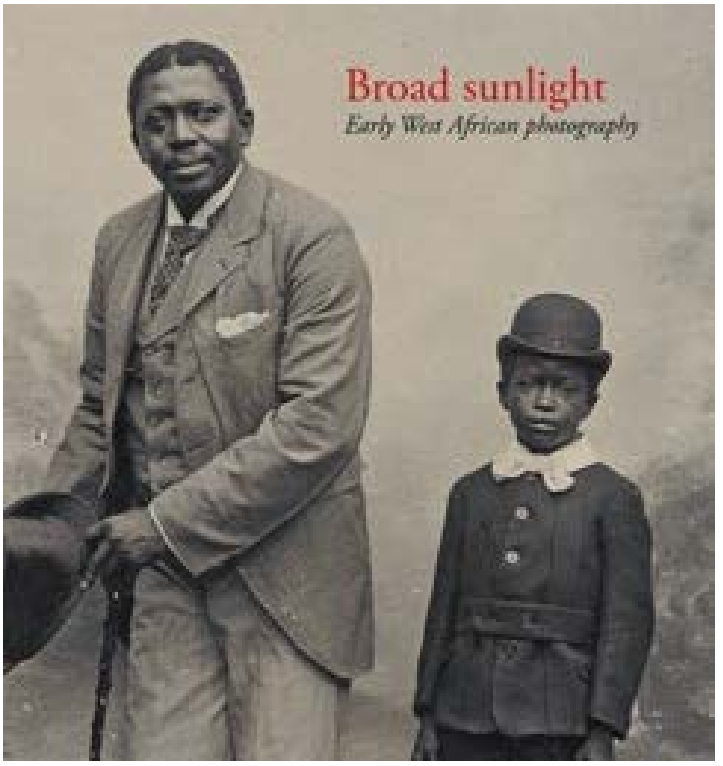
In addition to presenting the photography and media that brought Studio 54 to global fame, the exhibition conveys the excitement of Manhattan's storied disco club with nearly 650 objects ranging from fashion design, drawings, paintings, film, and music to décor and extensive archives.

Rose Hartman. *Bianca Jagger Celebrating her Birthday, Studio 54, 1977,* gelatin silver print.
Courtesy of the artist. © Rose Hartman

Studio 54: *Night Magic*
The Brooklyn Museum / New York
Runs until 5 July 2020

EARLY PHOTOGRAPHERS IN WEST AFRICA

Michael Graham-Stewart has teamed up with Francis McWhannell for his latest book. *Broad sunlight* is a survey of the more prominent photographers active in West Africa before 1920. While the first known photographic images of West Africa were created in the 1840s by Europeans, locals soon took up the camera as well. Many of the earliest photographers from West Africa were peripatetic, setting up studio wherever there was demand, despite cumbersome wet-plate materials. Photography was not, however, restricted to trained professionals. A note in an 1888 issue of *Photographic News* makes mention of an individual who is sending 'cheap amateur photographic outfits' to Central Africa to supply a population 'mad' on the art form. By the 1890s, the nature and role of photography had begun to shift. Photographs could now be reproduced in halftone in print publications. Outsiders, it seems, increasingly came equipped with Kodaks – though the results of roll film would remain hit and miss for a long time, due to extreme climatic conditions and a limited number of commercial processors. In recent years, the art world has begun to accord due recognition to West African photographers of the twentieth century, such as Felicia Ansah Abban of Ghana and Seydou Keïta of Mali. Scholarly attention, meanwhile, has begun to turn in earnest to the complex traditions out of which these individuals grew.



Published by Michael Graham Stewart

EARLY PHOTOGRAPHY IN VIETNAM

A new publication continues Terry Bennet's fascination with East Asian photography, most recently his three-volume *History of Photography in China*. Just published is *Early Photography in Vietnam*, which offers a remarkable pictorial record of photography in Vietnam during the century of French rule. Clearly a labour of love, the book is carefully researched and referenced. In more than 500 photographs, many published here for the first time, the volume records Vietnam's capture and occupation by the French, the wide-ranging ethnicities and cultures of Vietnam, the country's fierce resistance to foreign rule, leading to the reassertion of its own identity and subsequent independence.

This benchmark volume also includes a chronology of photography (1845-1954), an index of more than 240 photographers and studios in the same period, appendixes focusing on postcards, royal photographic portraits, cartes de visite and cabinet cards, as well as a select bibliography and list of illustrations.

Early Photography in Vietnam
Terry Bennett
Renaissance Books, 2020

Pierre Dieulefils. *Emperor Thanh Thai*, c.1900, silver print.
Courtesy Terry Bennett Collection.

John Gay *A young man at Speaker's Corner in Hyde Park, London*. 1960–1962.

AFTER EMPIRE AT TATE BRITAIN

Between the end of the Second World War and the election of Margaret Thatcher in 1979, documentary photography emerged as a vital medium in Britain, capturing events that defined what the country is today. In this 35-year period Britain was reshaped by immigration and deindustrialisation at home, and the struggle for political independence abroad.

The Tate Britain exhibition brings together the work of photographers who captured these turbulent times – from the Korean War to the Winter of Discontent. It includes some of the biggest names in 20th century photography as well as lesser-known photographers.

The post-war period was a golden age for photography in Britain: it was the height of the illustrated press with magazines such as *Picture Post* and the *Sunday Times Magazine*, the birth of the first independent agency Magnum in 1947, and the emergence of documentary photographers working with a new artistic freedom.

After Empire; Photographing Britain and the World
Tate Britain / London
30 June - 27 September 2020

THE ROOTS OF PHOTOGRAPHY

The Dulwich Picture Gallery, founded in 1811, is the world's first purpose-built gallery. This summer, it will present its first major photography exhibition, tracing the rich history of the medium told through depictions of nature, bringing together over 100 works by 25 leading international photographers. *Unearthed* will reveal the technical processes and narratives behind these images, showcasing innovations in photography by key figures including William Henry Fox Talbot, Imogen Cunningham, Kazumasa Ogawa and the English gardener, Charles Jones. Jones' striking modernist photographs of plants remained unknown until 20 years after his death, when they were discovered in a trunk at Bermondsey Market in 1981.

The exhibition opens with some of the first known images by Talbot, his experiments with paper negatives. It will also feature works by the first female photographer Anna Atkins, and one of the earliest innovators of colour photography – Edward Steichen. The show culminates with more recent advancements in photography, from the glamour and eroticism of artists Robert Mapplethorpe and Nobuyoshi Araki, to experimentations with still life compositions.

Kazumasa Ogawa. *Morning Glory*, from *Some Japanese Flowers*,
Hand-coloured collortype, circa 1894.

Unearthed: Photography's Roots
Dulwich Picture Gallery / London
17 June - 20 September 2020

A TRIBUTE TO SHEIKH SAOUD AL THANI

Those present at the first Jammes auction at Sotheby's London 27 October 1999 will never forget the experience. It was a turning point not only for the 19th century photography market but the photography market as a whole. Gustave Le Gray's *Grand Vague – Sète* sold for £507 500, a new world record for a photograph at auction. The Le Gray and the other top lots were bought over the phone by paddle LO80, a mystery buyer, later revealed to be Sheikh Saoud Al Thani (1966-2014). Qatar Museums celebrates the outstanding accomplishments of one of Qatar's greatest collectors who was largely responsible for laying the foundation for Qatar Museum's world class collections. The exhibition showcases more than 300 outstanding art works from prehistoric fossils and Egyptian antiquities to Orientalist paintings and masterpieces of the history of photography in a spectacular display, following the concept of ancient (Renaissance) "cabinet of curiosities", reflecting Sheikh Saoud's fascination with both natural history and the art world.

A Falcon's Eye: Tribute to Sheikh Saoud Al Thani
The Museum of Islamic Art / Doha, Qatar
Runs until 2 January 2021

Richard Avedon. *Sheikh Saud with two bongo antelopes. Saint Louis Zoological Park, 2000*. Gelatin silver print. Collection of Sheikh Saud bin Muhammad Foundation, Qatar

DOWN ON THE STREET

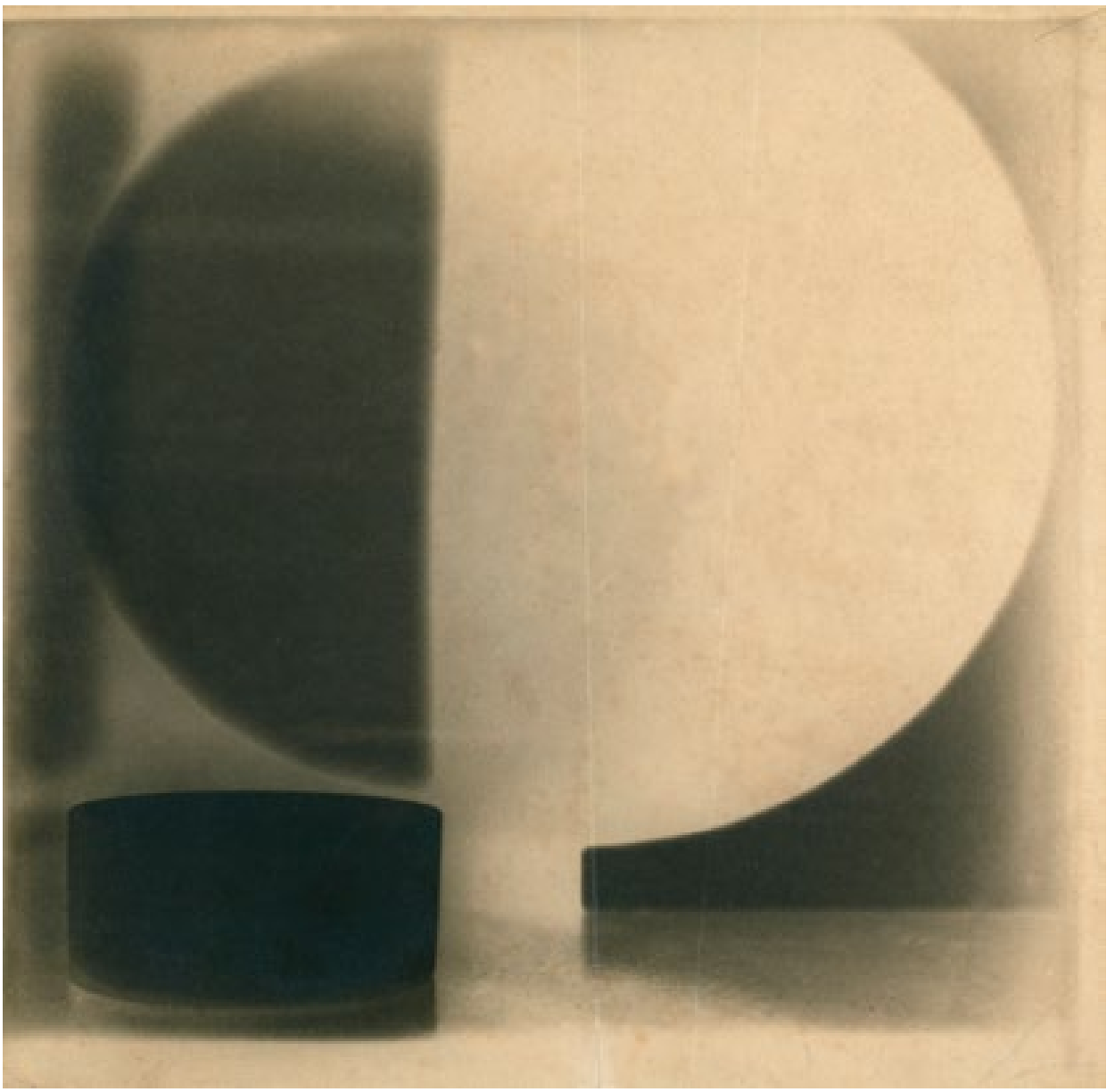
Museum Winterthur's upcoming exhibition focuses on street photography. It will include contemporary as well as classic international works from the last seven decades by photographers like Diane Arbus, Robert Frank and Joel Meyerowitz. Showing both historical and contemporary positions in parallel allows visitors to track some of the key aesthetic developments in street photography. Kaleidoscopically arranged, the seven sections of the exhibition illuminate some of the main themes of street photography – street life, crashes, public transfer, urban space, lines and signs, anonymity and alienation – with newly created contexts opening up intriguing and sometimes bizarre connections.

Street Life - Seven decades
of Street Photography
Fotomuseum Winterthur / Switzerland
5 September - 10 January 2021

Natan Dvir, Juicy Couture 01, 2008-2014 © Natan Dvir

WESTLICHT PHOTO AUCTION

VIENNA, 25 APRIL 2020



JAROSLAV RÖSSLER (1902–1990) Untitled (Still life with small bowl), Prague 1923
Vintage silver print, 22,6 x 23,4 cm, signed, Starting price: 12.000 EUR

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PARIS PHOTO NEW YORK
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PARIS PHOTO

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NEW YORK

PARIS PHOTO has teamed up with AIPAD (The Association of International Photography Art Dealers) to launch the very first Paris Photo New York art fair at Pier 94, NYC, from 2 to 5 April 2020. Paris Photo New York replaces The Photography Show, founded in 1980 by AIPAD. In recent years, the annual spring show in New York had grown swiftly, and many AIPAD members felt it needed a new direction, realising that art fairs had become a much bigger business. As the two major and complimentary players in the market, the joint venture between Paris Photo and AIPAD seems like a logical next step – a bridge connecting Paris and New York, as the organisers have said.

Paris Photo New York will present the greatest names in the photography world, with a line-up of 126 galleries and 47 art book publishers from 24 countries. Alongside a robust programme of talks, exhibitions, events, and signing sessions, Paris Photo is connecting international leaders in the field of photography and broadening understanding and appreciation of the art form.

Located on Manhattan's west side on the Hudson River, Pier 94 (55th Street and the West Side Highway) is an exhibition space located in a former terminal for ocean vessels bound for Europe and beyond, further highlighting the transatlantic links between Paris and New York.

The Classic is excited to be a media partner in this inaugural edition of Paris Photo New York. We'll see you there.

www.parisphoto-newyork.com

Contemporary Works/ Vintage Works

will be showing a number of important images by women artists, including early work by Julia M. Cameron and Amelia Bergner, as well as 20th century images by Imogen Cunningham, Ilse Bing, Barbara Morgan, Betty Hahn, Helen Levitt, Laure Albin-Guillot, Dorothy Norman, Laure Gilpin, Germaine Krull and Sabine Weiss.

19th century works include a series of newly discovered full-plate daguerreotypes by Hippolyte Bayard, commissioned by the Duc de Luynes' architect, Jacques Felix Duban. early images by Le Gray and Le Dien, a special self-portrait by Duchenne de Boulogne in collaboration with Adrien Tournachon and two rare salt print landscapes by André Giroux.

André Giroux. *Le Pont de Seychalles (or Seychal) sur la Durolle, Thiers*.
Salt print from paper negative, circa 1855.

Peter Fetterman Gallery

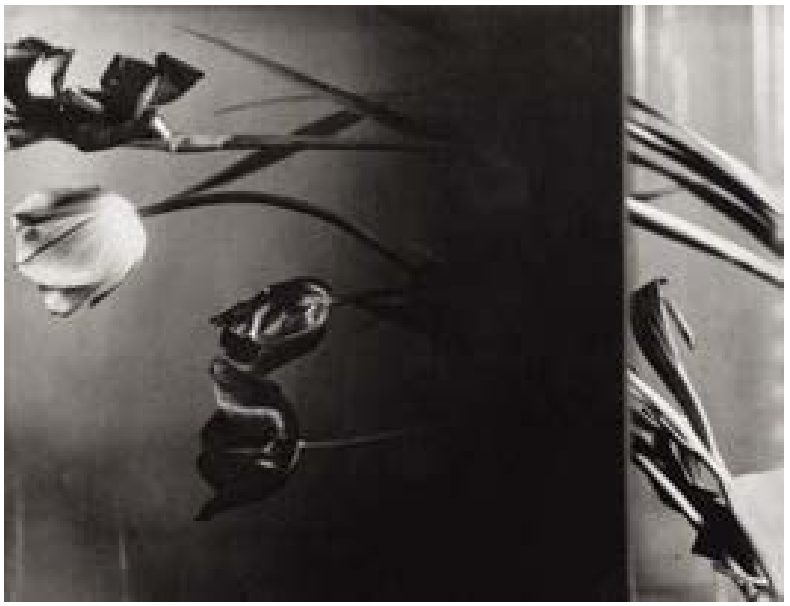
is excited to be exhibiting at the inaugural Paris Photo New York show this year. Fetterman says, "We will be showing iconic and innovative works curated from the gallery's preeminent collection, showcasing the best of classic 20th century artists and the best of our contemporary artists. Artists on view will include Ansel Adams, Wynn Bullock, Brett Weston, Sabine Weiss, Fred Zinnemann, Sarah Moon, Miho Kajioka, Noell Oszvald, amongst others."

Wynn Bullock. *Child in Forest*, gelatin silver print, 1951. © Bullock Family Photography LLC. Courtesy of Peter Fetterman Gallery.

Stephen Bulger Gallery

has over the years had an important role in promoting Canadian photography internationally. This year, his display includes works by Minna Keene. Bulger says, "She was German by birth, born in the 1860's, came to the UK in the 1880's, started photographing in the 1890's, became the first woman to be a member of the Royal Photographic Society in 1908. She eventually immigrated to Canada and opened a studio in Oakville, Ontario. She was quite active exhibiting in the international salons in 1920s and '30s. By the time of her death in 1943, her work had fallen into obscurity. So it has been very exciting to revive interest in her work."

Minna Keene. *Pomegranates*, circa 1910.
© The Estate of Minna Keene / courtesy Stephen Bulger Gallery



Atlas Gallery

will present a large group of important flora images, including works by Irving Penn, Horst, Tina Modotti, Florence Henri, Ernst Haas, Sam Haskins and Lucien Clergue.

Florence Henri. *Nature Morte (Still Life Composition)*, gelatin silver print, 1931.

Michael Hoppen is on

Paris Photo New York's committee. His gallery's stand will have a strong focus on vintage works by Japanese photographers, of diverse matter and techniques. Among the artists are; Kiyohiko Komura, Katsuji Fukuda, Miyako Ishiuchi and Minayoshi Takada.

Katsuji Fukuda. *Still Life,*
gelatin silver print, 1954-1955.

Hans Kraus Jr. is showing early master-

works and experiments of French photography, by Gustave Le Gray, Charles Nègre and others. Included is a rare portrait by Étienne Carjat, a gelatin mold which will be shown together with a woodburytype it was used to create. The playwright, artist, and comic actor Henri-Bonaventure Monnier (1799-1877) created the fictional characters Monsieur et Madamme Prudhomme (honest man) to lampoon the Parisian petite bourgeoisie. From the 1830s to 1850s, Monnier satirized French middle-class manners in theatrical reviews and lithographic caricatures featuring the Prudhommes to the delight of the literary and artistic circles of his day.

Étienne CARJAT. *Henri Monnier, actor, playing the part of Monsieur Prudhomme*,
Gelatin mold for a woodburytype, circa 1875.

Galerie Johannes Faber

of Vienna will exhibit a selection of vintage photography, Austrian, Czech as well as works by the international masters. Highlights include a portrait of Lucia Moholy-Nagy, taken in Berlin 1925 by László Moholy-Nagy, *Nakano Poster,* a 1990 screen print on canvas by Daido Moriyama and *The Kiss, Rome*, a rare work by one of the leading photographers of the Italian Futurist movement, Arturo Bragaglia.

Arturo Bragaglia. *The Kiss, Rome,* vintage gelatin silver print, 1921.
Copyright: Courtesy Galerie Johannes Faber

Inside/outside is the title of Lunn's stand. Christopke Lunn explains, "Studio portrait or landscape photographers both try to capture the essence of their subjects. Portraitists attempt to draw out the inner psychology of their sitter and make it physically manifest. Landscapists create visual connections between natural elements, relying on their perception of light, composition and their emotions to appropriate the outside world and make it personal. They are "looking through", communicating between the inner and outer realms to create engaging works of art. Using this as a thread, we will explore both studio and landscape photography, from the 19th to 21st centuries, which question the boundaries between the artist, the inner and outside worlds."

Artists include Julius Peters, Takeshi Shikama, Diane Arbus, Berenice Abbott, Cecil Beaton, Bill Brandt, Frederick Evans, Walker Evans, Robert Frank, John Beasley Greene, Heinrich Kuhn, Dora Maar, Robert Mapplethorpe, Josef Sudek and Clarence H. White.

Dora Maar. *Jean Cocteau, Paris,* circa 1930, vintage gelatin silver print.
From the Estate of Harry H. Lunn Jr. (1933-1998).

Howard Greenberg Gallery

will be showing a selection of photographs from their strong stable of gallery artists, as well as works that have been assembled exclusively for the fair. Among the artists are: Bruce Davidson, Don McCullin, Walker Evans, Saul Leiter, Ray Metzker, Joel Meyerowitz and Harry Gruyaert.

Walker Evans. *Untitled,* August 12, 1974, SX-70 Polaroid.
© Walker Evans Archive,The Metropolitan Museum of Art.
Courtesy Howard Greenberg Gallery, New York.

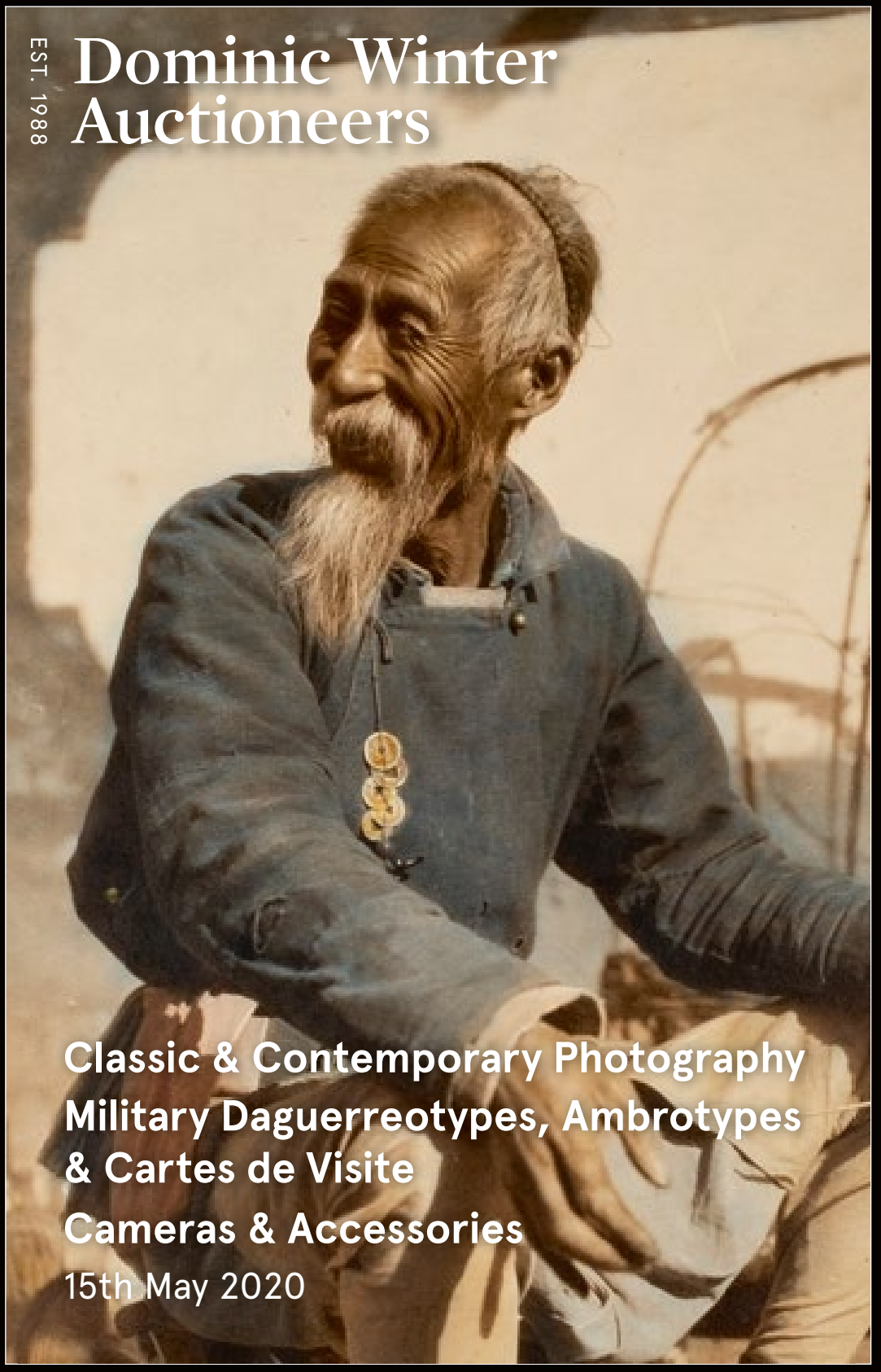
Keith de Lellis

will present landscapes, early 20th century photographs and albums of the construction of NY's Bridges and of Grand Central Terminal, as well as portraits of important artists and photographers, including a 1946 portrait of Brancusi by Wayne Miller. de Lellis says, "Miller was in Edward Steichen's squadron of navy photographers during WW II and assisted him on the *Family of Man* exhibition. And Steichen and Brancusi were lifelong friends. He photographed Brancusi and his studio in the 1920s and owned one of his most important sculptures, "Bird in Space" which was the subject of a customs dispute that was notable as one of the great art law cases of the 20th century. Art works were exempt from customs duties but in 1928, US customs levied a very high tax, 40%, on the sculpture, determining it was an article of utility, like a kitchen implement. *Brancusi v. United States* transformed the judicial definition of art in the customs context into a more contemporary standard."

Wayne F. Miller. *Brancusi,*
vintage gelatin silver print, 1946.

EST. 1988

Dominic Winter Auctioneers



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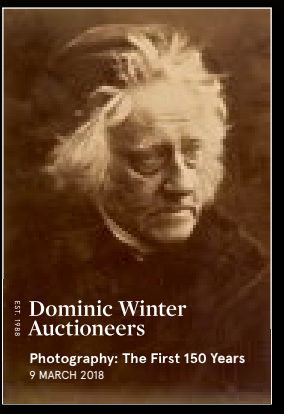

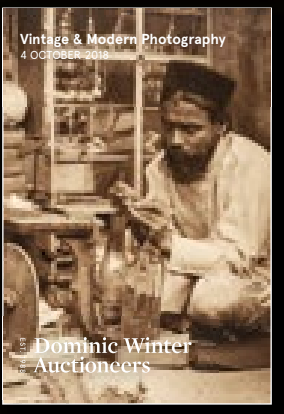

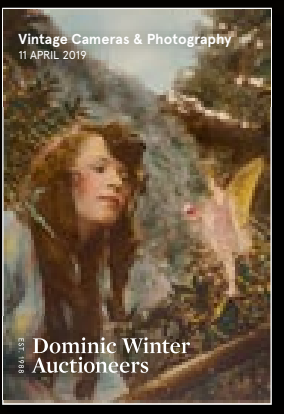

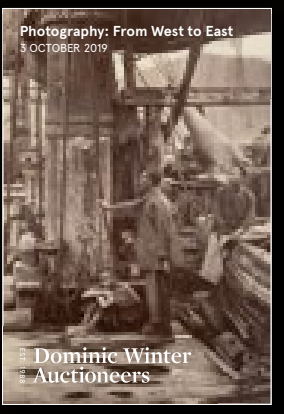

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THE MOST VALUABLE LINCOLN PHOTO IN EXISTENCE

By Jacob Loewentheil

The famous Lincoln-Speed photograph has long been considered the most important and most valuable Abraham Lincoln paper photograph. This rare oval salted paper print is the first photographic portrait made of Lincoln after he was sworn into office on March 4, 1861. Lincoln boldly inscribed the portrait to the wife of his closest friend, Joshua Speed: "To my good friend, Mrs. Fanny Speed A. Lincoln."

In April 1837, the young Abraham Lincoln, who had just begun his career as a lawyer, moved to Springfield, the capital of Illinois. Lincoln arrived with only the clothes in his saddlebags, and he asked storekeeper Joshua Speed to extend him credit at his general store. Speed, scion of a prominent Louisville family, had come to Springfield to work as a partner at the store. Speed generously offered to share with Lincoln his large double bed and the room above the store. The two shared those lodgings for four years and became intimate friends.

In 1841 Speed moved back to Kentucky. Soon thereafter Lincoln broke off his engagement to Mary Todd and fell into a deep depression. The letters between Lincoln and Speed at this critical time "provide probably the most intimate glimpses into Lincoln's personality in all of Lincoln's vast... correspondence," as historian Mark Neely wrote. During that time Speed was courting Fanny Henning. The two were married in February 1842. Soon Lincoln wrote to his friend about his marital situation: "Are you now, in *feeling* as well as *judgement*, glad you are married as you are?" Speed's encouragement led to reconciliation, and Lincoln and Mary Todd were married in November.

The men remained friends for the rest of Lincoln's life. After Lincoln's election Joshua and Fanny Speed visited the Lincolns in Washington on several occasions. It is likely that Lincoln presented this large portrait to Fanny when they dined together at the White House on Thanksgiving Day in 1861. Joshua Speed was from a slave-holding family, and he opposed many of Lincoln's policies. Still he remained a staunch Unionist and frequently advised his old friend. Lincoln named his brother, James Speed, to serve as his attorney general in 1864. Joshua later wrote of Lincoln's rise to the presidency, "he never lost the nobility of his nature, not the kindness of his heart, by being removed to a higher sphere of action. On the contrary both were increased."

Lincoln photograph authority Lloyd Ostendorf called this signed portrait "the most valuable Lincoln photo in existence" (*Lincoln's Photographs*, p. 102). It is one of the finest and most significant Lincoln portraits ever taken. Although Lincoln was generous in signing photographs, he rarely inscribed them to the recipient as he did the Speed portrait. Lincoln's inscription to the wife of his most intimate friend makes this portrait the world's most desirable Lincoln photograph.

Jacob Loewentheil is an archivist, author, rare bookseller, and photography dealer. He lives in Manhattan and graduated from Cornell University with a degree in psychology.

The Lincoln-Speed photograph will be offered by the 19th Century Rare Book and Photograph Shop at Paris Photo New York on 2-5 April 2020 at Pier 94 in New York City.

Unidentified photographer. *Abraham Lincoln, Washington*, salted paper print, 1861.
Courtesy 19th Century Rare Book and Photograph Shop.

THE MCKINLEY COLLECTION

By Mary Pelletier

Unknown photographer. Untitled, formerly the Collection of Adama Sylla, St. Louis, Senegal, 1929-1936. The McKinley Collection

Writer and curator Catherine E. McKinley began thinking more seriously about photography collecting while traveling the historic indigo routes of West Africa, tracing hidden histories of women, art and trade for her 2011 book *Indigo* (Bloomsbury). "I went in search of images as I travelled to help to create a fashion and textile document and then the images began to be as important as the search for blues," she says. It was then that she began collecting photographs in earnest.

Last year, part of McKinley's collection was exhibited for the first time in *Aunty! African Women in the Frame, 1870 to the Present* (at United Photo Industries, New York); earlier this year, a selection travelled to Marrakech to be exhibited in *Her Eyes, They Never Lie*, featuring portrait masters Abdourahmane Sakaly and Adama Kouyaté, a show by Myriem Baadi's Black Shade Projects as a satellite of 1.54 African Art Fair. From her home base in New York City, McKinley told *The Classic* about her background and what inspires her growing collection of images of African women.

You have a background in creative nonfiction writing, particularly with a focus around race and family. How did your practice evolve to include visual culture and history?

– I am an adoptee – one of the less than 15 000 African American children who were the first to be adopted by white families in the 1960s. I have a Jewish biological mother and my biological father was Choctaw and Black, of Cape Verdean descent. My adoptive parents are WASPS and I grew up in a small town in Massachusetts that was almost entirely white. In my memoir, I write about constructing a heritage from photos, particularly ones I'd found or taken of Black women. At the time I did not know any of the particularities of my heritage, or the circumstances of my adoption, but I was missing a Black maternal figure and trying to make sense of my identity. Photos were the making of that narrative, which evolved into writing – memoir in particular. And now my writing practice very much integrates the two forms.

Your collection revolves around photographic depictions of African women. What were your initial motivations in collecting this imagery? Did you intend to create a photography collection, in a more formal sense?

– That initial impulse around collecting photos and the making of a photo narrative hasn't died, though it is no longer driven by the same need or the same consciousness. It's moved well beyond my own personal story, but still there's the urgency for recovery of history, for making visible lives that are so prescient and yet hidden, for teasing out the unknowable, and for reframing some of the ways we examine African photographies. African women's images comprise a disproportionate amount of the archive – the endless typologies, the nudes, the mothers, the yam pounders, and head porters, and of course the legions of erotic images, from topless greeting cards to "fetish girls" to the straight pornographic.

At first, however, I did not see myself as a collector in any way. I travelled to Ghana, Ivory Coast

and Senegal for the first time in my early twenties. People I met even casually often gave me photos so that they could be remembered, or sent them in letters. Some years later Seydou Keita was introduced by the Gagosian Gallery to the New York art world. I was at the opening reception and leaving for Mali the next day. His photos were from the same era as some of the ones I had collected. I began to think of these very differently, and to question the lines between the art object and the many other values and uses of the images and of archives – personal and otherwise.

What kind of photographs make up the collection?
– My collection spans from 1870 – which are among some of the very earliest images from sub-Saharan Africa – through the present. It includes both African and European photographers, and the work of some of the Middle Eastern (mostly Lebanese) photographers working in Africa. I collect original photos – vernacular and studio primarily – glass slides, stereoscopes, some post cards, cartes de visite. 90% of the collection is African women. There is definitely a privileging of fashion as it reflects trade history and social history, but I am really primarily interested in the gaze – in what's in the eyes of the women who are pictured. That's kind of the lead. The rest is mainly architecture, and some men's fashions, and this new interest I have in World War II African soldiers, including the families who lived in the camps in places like Morocco. My contemporary collection has the work of people like Leonce Raphael Agbodjelou (Benin), Patricia Coffie (USA/Ghana), Mamounia Gueressi (Italy/Senegal), and Fatoumata Diabate (Mali).

Abderoumane Sakaly. *Two Young Ye-Ye Girls with Sunglasses,* Mali, 1965. The McKinley Collection

How large is the collection at present?
– I've decided to never answer this question. Most of the Africa collectors I know are men – wealthy white men – though there are several African women, in particular, who are beginning to amass important collections. Numbers are often used to invalidate you: how many, how much did it cost, what year, what edition, were you there first. I won't allow myself to be cornered.

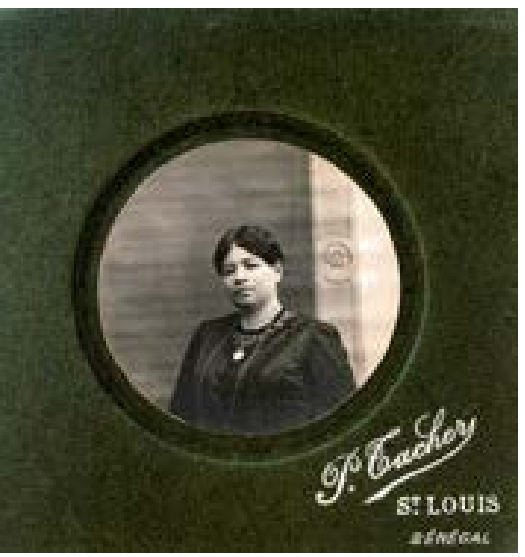
Unknown photographer. *Jeune femme du Niger*, Dahomey, Benin, c.1920. The McKinley Collection

Where/how do you acquire photos?
– I spend each summer in Africa – mostly Ghana, where I have two half-sisters. I collect then – mostly the great new work coming out of everywhere, but of course if I'm in a place where people know me they are always bringing by things. I find the majority of vintage things now via dealers and online auctions.

In recent years, the discussion around 19th century and colonial portraiture in Africa has expanded to consider, contextualise, and challenge the troubling racial legacies of these photographs. How do you approach this imagery as a collector?
– With many of the most compelling, off-beat, or beautiful images in the collection – I'm thinking especially

S.N. Casset. Senegal Photo, Dakar, Senegal. Undated. The McKinley Collection

of images of the body – clothed, or the many nudes, or a series of images of young women in "colonial corsets" and lingerie – you are immediately aware that there is a white male figure off-stage who is part of a sexualized or sexual encounter. You are aware of the spectre of violence. Some of these are among my favourite photos because of the beauty and the layered and contradictory narratives they contain. How do you reconcile the two? You don't. For me, again, it's all about what's in the woman's eyes – what she makes of it – its her ferocity, or ambivalence, it's raw pain, or how she implicates you – that leads me.



P. Tacher. Untitled, St. Louis, Senegal, c.1900.
The McKinley Collection

What are some of the goals you have in continuing to expand The McKinley Collection?

– I am cataloguing and trying to build a database with as much detail as possible, and through that I've been able to look at the collection in more of an art-historical way and see each image and its backstory in a context of the roughly 150 years of photography on the continent. I am still thinking a lot about activations – particularly on the African continent. I've been invited to exhibit in Kenya and Ghana but there are inevitably roadblocks with funding. I have sent out many US grant proposals for exhibitions and programming to no avail. This has made me turn to my own resources. Last summer I was in Ghana and had the pleasure of shooting with Ruth Ossai, a Nigerian artist I find very exciting. I made six-foot cut-outs of some of the women and Ruth shot them in her inimitable style alongside a cast that included ex-Presidential family and Niger street children and interesting folks in between. Frida Orupabo and I are collaborating; she is making her brilliant collages from the material. Long term, I think about institutionalization – it all comes back to the question of ownership, stewardship, and creating a bank for others to engage creatively and otherwise.

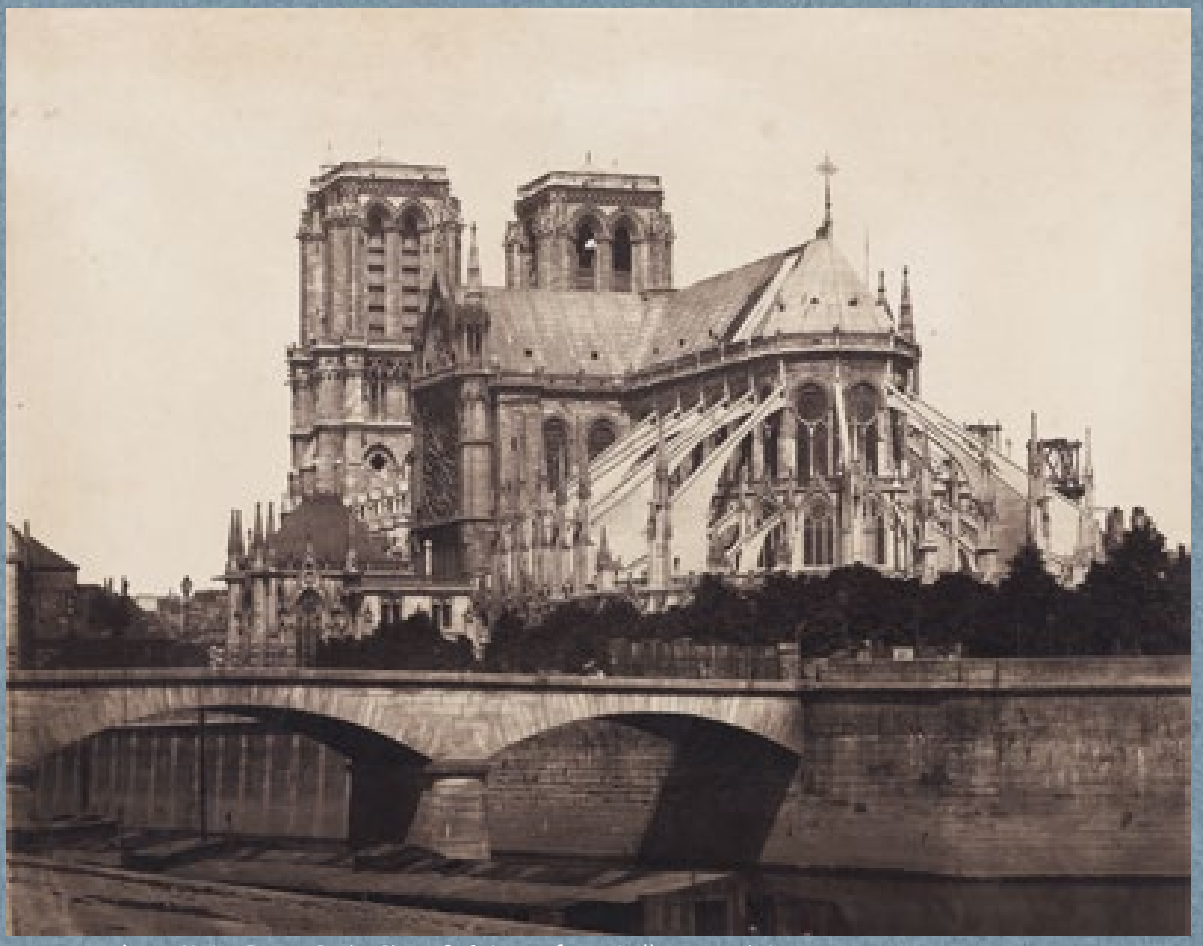
Catherine E. McKinley's next book, *The African Lookbook*, which features the archive, will be published by Bloomsbury in January 2021.

Photoholm-Lagos. *Gold Coast Beauty*, Gold Coast, Ghana, c.1905.

The McKinley Collection

BASSENGE

PHOTOGRAPHY AUCTIONS



BISSON FRÈRES. Notre Dame, Paris. Circa 1856. Large-format albumen print.

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DOMINIC WINTER AUCTIONEERS AND CHISWICK AUCTIONS

By Michael Diemar

CHRIS ALBURY

AUSTIN FARAHAR

Rummaging through folders and boxes, and the feeling that anything could turn up, is a thing of the past at the three big auction houses. But in the UK, the spirit is alive and well at Dominic Winter Auctioneers and Chiswick Auctions. The Classic spoke to photography specialists Chris Albury and Austin Farahar about curiosities, masterpieces and strategies for moving the classic photography market forward.

Dominic Winter Auctioneers, based in South Cerney, Cirencester, was founded in 1988, and Chris Albury was there from the start. He learnt the ropes of the book trade on Charing Cross Road and gradually became a specialist in antiquarian medical books.

– Dominic covered all bases with books and paper in all its forms. He had an incredible knowledge, not only of books but also of maps, prints, topography and natural history. His weak point was photography. I had become interested in the medium, especially after we were consigned a large group of beautifully gold-toned albumen prints of Venice by Naya. I suggested taking on the role of specialist in photography. I needed to gain more knowledge so in 1990, I took a week-long course, *Identifying Photographic Processes*, with conservators Ian and Angela Moor. It was a real eye-opener to learn about the variants of salt, albumen, platinum prints etc. and I realised that the early photographers had been chemists as well as photographers.

While photographs were included in their sales, it wasn't until 1993 that Dominic Winter started including special sections with photography in their catalogues.

– We held a sale that included a huge group of ethnographic photographs taken in the early 20th century. It caused a bit of a ripple. We built it up from there and I got to know the British photography community, then the international community.

Representatives of both were involved in a frantic bidding war for an item that was offered for sale in 2001.

– It was the *Edinburgh Calotype Club Album 1848*, essentially a scrapbook with mostly portraits of the members. It was estimated at £20 000 - 30 000, and finally sold for £190 000, with Edinburgh University winning over a New York buyer. It remains the highest price for any item sold at the house. It completely transformed the consignors' lives.

And Albury has more than a few stories like that.

– In 2010, we sold five Roger Fenton photographs from his Oriental Suite. They made altogether £100 000. The sellers were more or less in tears. The sale effectively saved their family business.

Then there was the box that a family brought in early last year.

– I was informed that they had some Chinese travel books and some photographs, items that had been in the family since the 19th century. My heart almost stopped when I opened the box.

Trudpert Schneider. *Hand-tinted stereo daguerreotypes,* 1858-1863.

Elsie Wright, *Alice and the Fairies,* gelatin silver print, 1917. Sold for £15 400 by Dominic Winter Auctioneers on the 4th of October 2018. It shows Frances Griffiths with the fairies, made from coloured paper cutouts and hat pins. Courtesy of Dominic Winter Auctioneers

There were three exquisite and extremely rare albums with images of China by John Thomson. The family expected a valuation of perhaps a few hundred pounds and stared at me in disbelief when I gave them my rough estimate. The first made £20 000, the second £38 000 and the third, £48 000. Needless to say, the family was over the moon.

It also proves that being in the provinces is not a problem, says Albury.
– We have a huge, wide network. We always sold internationally but with the internet people can actually see it for themselves. We can match the prices of the London houses and last year turned out to be our best yet.

These days, the high prices are mostly achieved over the internet.
– In 2018, we sold two *Cottingley Fairies* prints. The internet simply went crazy. One sold for £15 000 and we have been successful with them in more recent sales, In April last year we sold prints for altogether £50 000 so we are quite happy to be a second home for the fairies.

There's a wide variety of material in Dominic Winter's sales.
– Prices start at around £100 and move to £10 000 and upwards. Having items at a low price is very important as it helps create new collectors. Quirky and unusual is popular. We often sell daguerreotypes and ambrotypes for very modest amounts. And many young buyers have discovered that negatives and magic lantern slides can be given a new lease of life, by blowing them up to enormous size, cropping details etc. Telling a story, creating a narrative is important, often the thing that turns somebody into a collector.

Albury's sentiments are echoed by Austin Farahar at Chiswick Auctions.
– Even though we offer a huge range of material, I still try to create a narrative in every sale. We sell photographica as well as photographs, so I try to take people on a kind of journey, with 19th century travel photographs and camera equipment that compliments them, then Leica cameras and 20th century documentary photography.

Farahar was at Special Auction Services in Newbury before taking up his post as Head of Photographica at Chiswick Auctions in 2018.
– Ever since I started in this business, people have always talked about the photographica auctions at Christie's in South Kensington as the glory days. Well, Christie's closed

Francis Joseph Bruguière. *Solarized Portrait of Rosalinde Fuller and her Sister*, gelatin silver print, c.1936-1940. Sold for £4,875 incl. premium, March 2019. Courtesy of Chiswick Auctions.

South Kensington down in 2017. Chiswick Auctions felt that there was a gap in the market and asked me to start a department. I came with a knowledge of cameras so suggested a combination of photographs and cameras. And it has worked out really well.

Not least in terms of attracting buyers who are new to collecting photography.
– Before the sales, we display cameras and photographs in the windows of our premises in Fulham Road. It's an affluent area and it's often the beautiful cameras that give people the impulse to wander in and once in, they discover the photographs as well. Accessibility is central to my strategy and it involves everything from window displays and special events to social media, carried out by our marketing team.

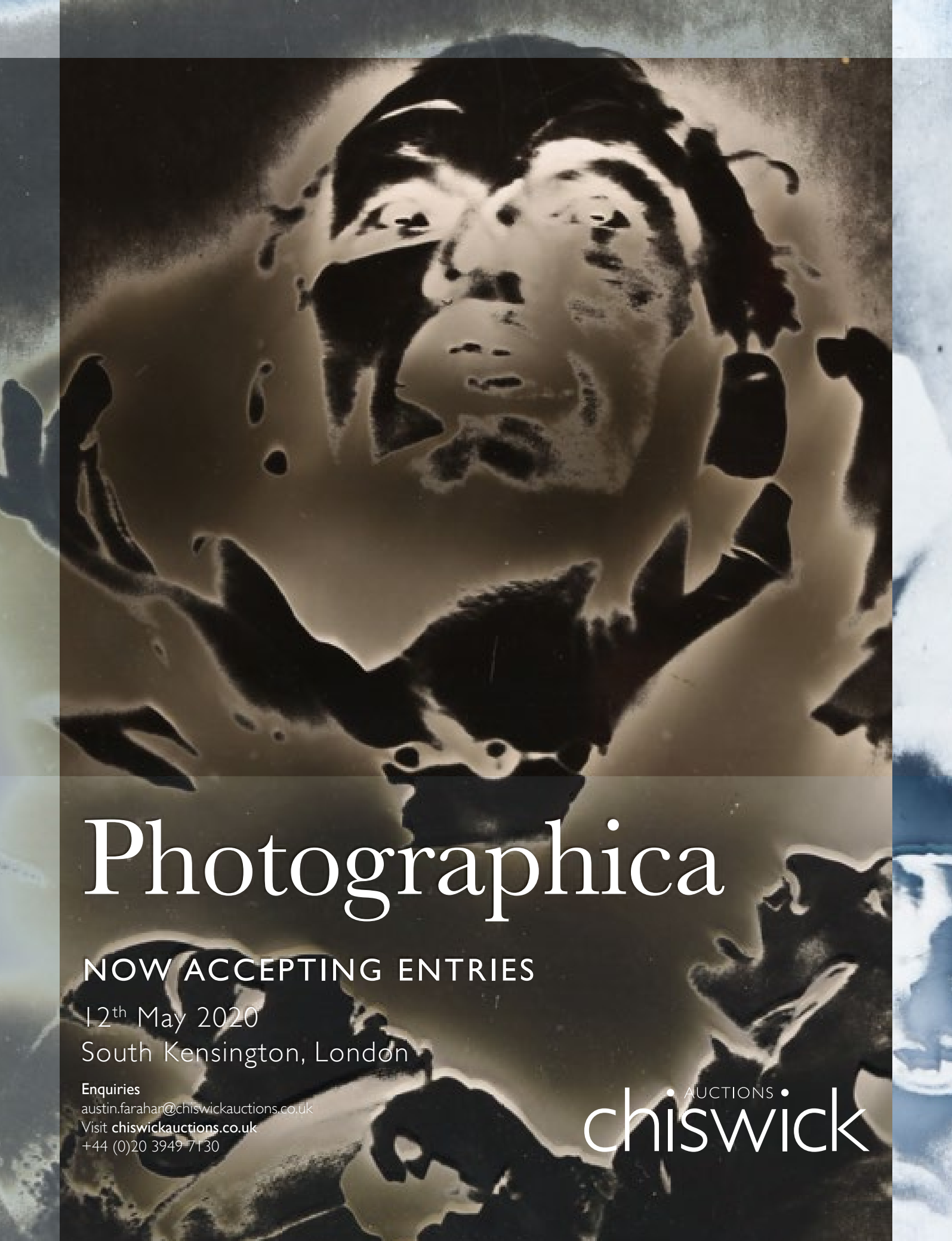
There was also a gap in the market with regards to photographs, Farahar says.
– The minimum lot price for the big three houses is now way too high for many potential first-time buyers. Their loss is my gain. There is so much interesting material to find in the middle market, but then I have degree of freedom that my colleagues at the big three houses don't have as they're given huge targets. Sure, we love working with top-level photographs and breaking auction records, but we also love selling to people who are just entering the market, buying for a few hundred pounds. But I should point out that the big three are gracious enough to direct consignors with items that don't really suit them to us, so we have a nice, symbiotic relationship in London. Variety is key to growth in our market. Not that many people will spend 25 000 pounds on their first photograph. You need to start somewhere.

Chiswick's Photographica department has held four sales so far, with the fifth coming up in May.
– Our third sale was a specialist sale devoted to Francis Bruguière, prints as well as negatives. It was great find and a treat to work with, an opportunity to research Bruguière in depth. We did a lot of work on that sale, organised an event where people could see the images being printed. The top lot was a solarised portrait of Bruguière's partner, Rosalinde Fuller and her sister.

There have been other memorable lots for Farahar.
– I was particularly grabbed by two albums by the *Picture Post* photographer Slim Hewitt, images of the liberation of Europe. He had been just behind the frontline throughout and the images were incredible. We have also sold some very important photographica, including a Ross Xpres lens that went for £32 000 including premium.

Chiswick has a particularly interesting collection of hand-tinted stereo daguerreotypes in their upcoming May sale.
– They were taken by former cabinet maker turned itinerant daguerreotypist Trudpert Schneider, with the help of his two sons. Ten examples, housed in the photographers fitted wooden case. They are of exceptionally good quality and have never come to market as a collection before.

It's about teaching people, Farahar says.
– All of us who work in classic photography need to do more – make a bigger effort to share our passions. All the tools are there, social media etc. We need to work together. That's why Chiswick Auctions is collaborating with Daniella Dangoor on a new fair, The London Classic Photograph Fair, the first held on the 16th of May. There are great new fairs in Europe as well. So all in all, I'm hopeful and enthusiastic about the future.



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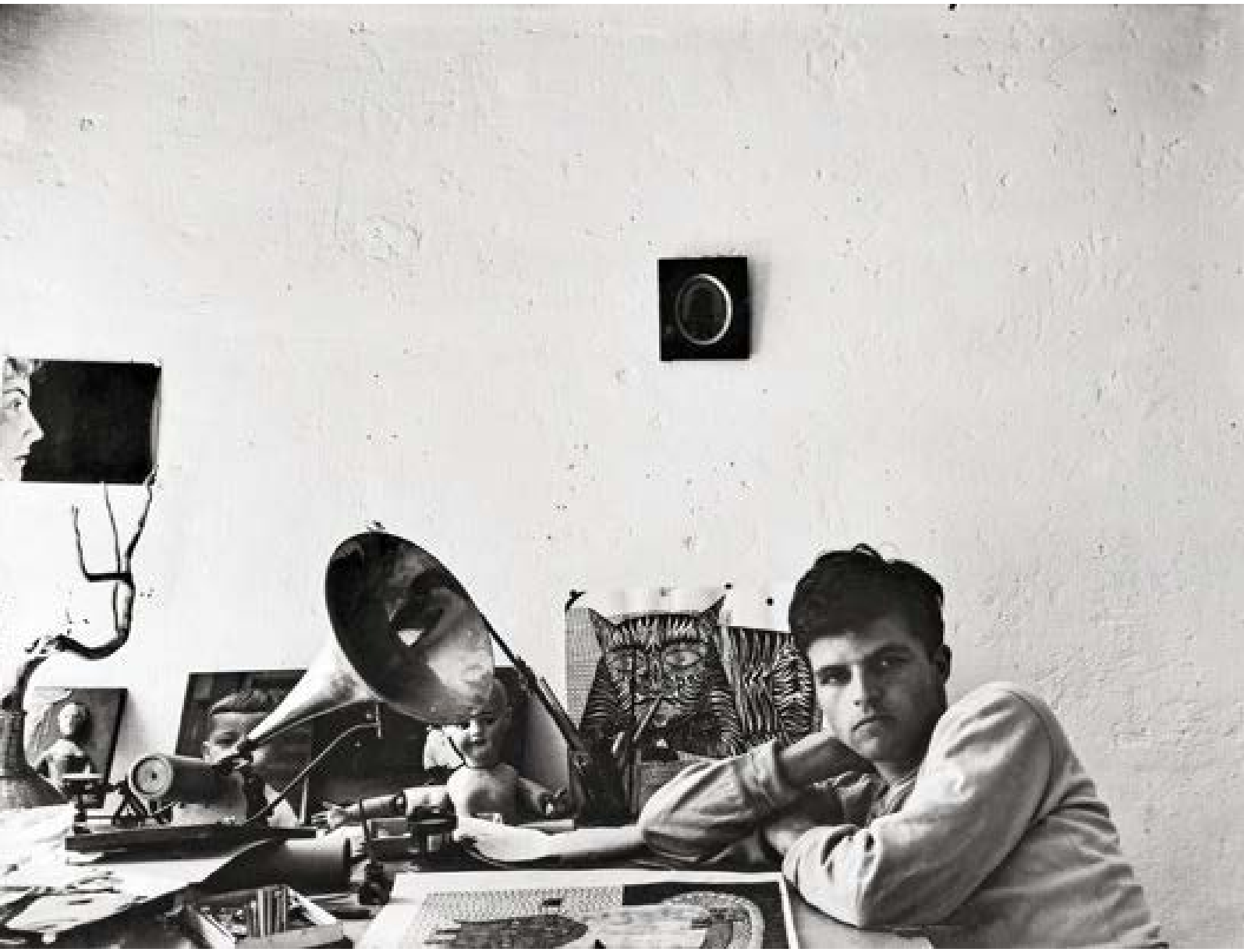
SAMUEL BOURDIN
ON GUY BOURDIN



Guy Bourdin. *Self-portrait*, circa 1952, gelatin silver print.

Guy Bourdin. *Samuel Bourdin*, early 1970s.

Too many great photographers have slipped out of history. In the years following his death in 1991, Guy Bourdin seemed dangerously close to becoming one of them. Helmut Newton, sometimes referred to as his sparring partner in the pages of French *Vogue*, began publishing books and showing exhibitions in the mid-'70s. Bourdin, who had exhibited photographs, paintings and drawings throughout the 1950s, did his last solo show in 1961 and left no coffee table books behind.

He would, however, re-emerge in the early 2000s, thanks to the efforts of his son Samuel Bourdin, who after a lengthy legal battle of epic proportions secured the rights to his father's estate. 2001 saw the publication of the lavish *Exhibit A*, the first of many books, followed by numerous exhibitions in museums and galleries.

I suspect that most of the new audience who have discovered Guy Bourdin since then will have done so through the exhibitions and books focused on his fashion photographs from the '70s and '80s. But there are other places to start. Such as *Untouched*, the book published by Steidldangin in 2017, its title derived from the chance discovery of a box in the estate archives. Inside the box, dusty, seemingly untouched for decades, were over a hundred postal envelopes, each with a black & white negative inside and a corresponding contact print taped to the front. The images had been taken between 1950 and 1955, leading up to his first fashion images. Bourdin had taken up photography while doing his military service in French West Africa, now Senegal. He wrote poetry. He painted. He drew. Befriended Man Ray. Showed his work in exhibitions. The photographs in *Untouched* are evidence of his absolute determination to be an artist. I found the images he had taken on the streets of Paris particularly interesting, not least as they also gave an indication of what was to come. Bourdin's Paris is very different from that of the humanist photographers, Henri Cartier-Bresson, Willy Ronis, Robert Doisneau and others, whose images from the same period conveyed that humanity had, despite the Second World War and the horrors of the camps, nevertheless pulled through. Bourdin's images, some perhaps even taken on the very same streets, are more complex. There's a sense of displacement. Some are disconcerting, others surreal, melancholy, some imbued with the lingering atmosphere of the suspicion and anxiety that had enveloped the city during the German occupation.

I came across one of the images before I saw the book. Louise Alexander Gallery presents the estate. I stopped by their stand at Photo London a few years ago and noted an image of a butcher's apprentice standing in front of a row of gutted pigs. It led me to draw comparisons with *Chapeau-Choc*, his photograph of model Sophie Litvak posing in a broad-brimmed hat in front of gutted rabbits. Had it been taken during same shoot? "No, a few years before," Ayse and Frederic Arnal told me. Another lesson learnt about Guy Bourdin. "Once seen, never forgotten." There are several images of close-ups of legs in the book. A schoolboy in short pants, wrestlers at a carnival, an image he used for the invite to his 1953 exhibition, shown under the pseudonym Edwin Hallan. Two decades later, he would shoot close-ups of legs of models wearing shoes for Charles Jourdan and French *Vogue*.

Guy Bourdin. *Untitled*, signed Edwin Hallan, circa 1950s, gelatin silver print.

It is worth seeking out the back issues of French *Vogue* from the '70s and '80s, to see the context that Guy Bourdin's fashion images appeared in, among the work of other fashion photographers, the society and beauty pages, travel and interior design reportage, the perfume ads.

Bourdin and Newton dominated the pages of French *Vogue* during this period. Newton with his elegant, highly erotic, chic images, the decadence of pre-war Berlin having left a lasting mark on him in his

Guy Bourdin. "Accepted" *Chapeau-Choc,* for French *Vogue*, 1955, gelatin silver print.

childhood. Bourdin took fashion photography into altogether new and much stranger territory, drawing on cinema, art history, his own psyche, effectively becoming the genre's first *auteur.* As Serge Lutens told Anthony Haden-Guest for a piece in *The New Yorker* in 1994, "What Guy did was conduct his own psychoanalysis in *Vogue*." A statement many have latched on to ever since, drawing comparisons between his images and his personal history, the red-haired models, the telephones, and the stories of his mother, a redhead, having abandoned him in his childhood, not being allowed to talk to her on the telephone. The images of blood seeping from mouths and wall sockets, models hanging seemingly lifeless with nooses around their necks, would lead some to define his images as simply dark and morbid, conveniently ignoring all the other images, such as the humorous images with the giant shoe for a Charles Jourdan advertising campaign, while others were simply visual wonders, inexplicable, defying any attempts to define him, or neatly sum him up.
What was certain was that the images would amaze. Many, even those with scant interest in fashion, would buy French *Vogue* purely to see what Bourdin and Newton would do next. Even today, flicking through the back issues can give you a real jolt, keeping in mind that the magazine's purpose, ostensibly, was to sell dresses, coats, shoes and accessories.

Much has been written about Guy Bourdin over the last 20 years. There's plenty of it on the web. Some of it true, some of it pure fabrication. *Elusive* is the word most often used to describe him. I suspect he will remain so. Nevertheless, I was aware of a number of misconceptions surrounding him and his work that could perhaps be cleared up so I decided to contact Samuel Bourdin through Louise Alexander Gallery. Samuel preferred to conduct the interview via email so here it is.

Some 20 years ago, I attended a press conference with Helmut Newton. I asked him about Guy Bourdin. They had after all, each in his own way, pushed the envelope in French *Vogue* during the '70s and '80s. Newton's answer was curt – "I didn't

have any dealings with him" – and he moved on to the next question. After the press conference, I was approached by several people, "Who was that photographer you asked Newton about?" They had never heard of Guy Bourdin. Since then, you have done a tremendous job of re-establishing him, with books and exhibitions. And can we dispel some myths here? In the early 2000s, when the first book was published, followed by the first exhibitions, there were some grumblings here and there, "Guy Bourdin refused to do books and exhibitions. He wouldn't have liked this." But did they really know? As I understand it, he was actually working on a book towards the end of his life? Was there a dummy? And why wasn't the book published?

Guy Bourdin. "Rejected" *Chapeau-Choc*, for French *Vogue*, 1955, gelatin silver print.

– How accurate concerning Helmut. I think Helmut liked to talk about Helmut. Which is fine. They both respected each other in their own subtle ways. You have to remember that photography was in its infancy as objects of desire in the '70s and '80s. I think Helmut was way ahead of most people as far as recognizing fashion photography as an art form in its own right was concerned. Helmut was smart about those things. He always wanted to be "in". In the loop. With famous people, actors, money people. He came from a bourgeois background. My father was a peasant. We lived in Bohemia, in a building from 1787, on the 6th floor, no elevator. Helmut and my father had different styles. Both were mavericks. And just to set the record straight, my father never turned down offers for books or exhibitions but it's repeated over and over again everywhere. He was indeed working on a book with Schirmer/Mosel. We have a mock-up. Before that there had been at least two occasions when he was planning books, unfortunately with some very shady characters so they weren't published. A few months before his death from colon cancer on the 27th of March 1991, I flew in to Amsterdam from Chicago where I used to live. It was around New Year's Eve. Being in Amsterdam I knew I wanted to go see my father for at least a day or two. In the late '80s and early '90s communications weren't what they are now. So I took a night train to Paris. I arrived very early. I went to the street where my father lived, rue du Pont aux Choux, and I waited in the cold downstairs to see when the light in the tiny flat would go on. I never wanted to disturb my parents in all my childhood. Eventually the lights went on and I decided to go up the stairs and knock on the door unannounced. There he was. His living conditions were not that luxurious. But he was happy to see me. And he talked to me with so much enthusiasm. In part about HIS book. He was so excited. He showed me the mock-up for Schirmer/Mosel and it had a cover with a Charles Jourdan image in a horizontal format, with a few images – all horizontal in a somewhat vertical book. He seemed fine. Full of projects, energy, and enthusiasm. After a couple of hours we decided to meet again at his lawyer's house for dinner. They were, her and her husband (a painter), really close friends. Then I left. And I cried all the way from rue du Pont aux Choux down rue Vielle du Temple to rue des Franc Bourgeois. I just knew he was going to die.

I had to give you the story.

Was he planning exhibitions as well?

– My father started out painting and drawing - he really wanted to be a poet but did not feel he was good enough at it, and he always exhibited his works. We have a list of the exhibitions he did on the Guy Bourdin Wikipedia page. Also, having portfolios of his works published in magazines can be considered to be a sort of exhibition. I just think he was too involved after a while, in the process of creating and being in the moment, to really have the need to reflect and pause and look back. His passion and enthusiasm for the act of creating and composing took precedence over that kind of reflective

Guy Bourdin. *French Vogue,* May 1977, Fujiflex Crystal Archive Print.

attitude. He was in a dynamic medium. Magazines have deadlines. Issues are being produced and sold every month. So I think he let himself enjoy the process. Painting and drawing are more reflective and "quieter" ways. His photos were being seen everywhere, from Rio to Kyoto. And of course with age and after years of being in the moment – and it was also becoming more established and a common practise – he was delighted to publish a book. And he couldn't have been more proud than when he won the Infinity Awards at the ICP. I attended the dinner and ceremony. Avedon was sitting at our table. Very emotional moment for him. In New York. The Mecca. And an American institution. The consecration.

There is the famous anecdote, when the American collector Sam Wagstaff offered your father a blank cheque for three prints and he told Wagstaff that he couldn't possibly charge him for his photographs and gave him three Charles Jourdan postcards instead, available and free to take at any Charles Jourdan shop. Did he ever discuss his reasons for not selling prints with you?

– Well, as I said, the photography market was just starting out. And my father lacked Helmut's dynamism in that field. I heard the story about the American collector – a woman, who had somehow managed to make a deal for a print with my father. My father did a Cibachrome in a lab I ended living right next door to many years later. The collector was not pleased with the quality. So my father sent his layout person to Switzerland to make Dye Transfers. I think there were four of five prints. Signed on the front (my father always signed prints he had selected or when he was gifting). One of those is now at SFMOMA. Another one is in the collection of my lawyer's family. After his death I found a cheque for the second instalment of the purchase of the print. I guessed he must have misplaced it. And never cashed it. I myself seem to have misplaced it as well.

Much has been made of Serge Lutens' statement, that Guy Bourdin conducted his own psychoanalysis in the pages of French *Vogue*, the redheaded mother, the telephones, the suicide of his girlfriend, the darkness, the blood, etc.

– The story about the mother. My father was born out of an extra conjugal relationship by HIS MOTHER. My father's birth name is BANARES. His mother was married to a Spaniard. Needless to say and easy to understand that when Mr. Banares realised that the kid was not his – they divorced.

Guy Bourdin. *Charles Jourdan*, September 1979, Fujiflex Crystal Archive Print.

Hence he was recognized by his biological father, who married and did not like very much seeing the reminder of his sexual escapades in 1930s on a daily basis in France. So no. No telephone (very funny – good visual – kind of in a *Hotel du Nord* film way. In the hallway or at the cafe). Redhead? Not really sure. All I know is that she would come see him, very elegant, and give him toys that the father would throw away in the garbage. Maybe she just gave up because Maurice Bourdin (the biological father) was a scumbag. How are we to know if his mother had red hair? Normandy is not a red hair place. Also, regarding the images of the plug with red blood seeping out of it and Nicolle Meyer with the red blood coming from her mouth, it's nail varnish. Kind of a *Clin d'oeil*, a wink, at the suspense genre à la Hitchcock or Weegee revisited in '70s colour saturation version. He was teasing people.

Some 15 years ago, I had a coffee with the Dutch photographer Desirée Dolron in a noisy café in Paris. She told me that she had come across your father in a small town in Southern France in the mid-'80s. He was on a cycling holiday. He was nice, friendly, personable. She asked him what he did, "I'm a photographer" he answered, not "I shoot for *Vogue*" or "I'm famous". He could have been a wedding photographer for all she knew. I have heard similar accounts from other people. I sometimes suspect that he refused exhibitions, books, shunned interviews and fame, that becoming more of a public figure would have slowed him down. He kept a very low profile. I have met a number of Paris-based photographers who absolutely worshipped him and yet had no idea what he looked like?

– I think his motivation was not about being "recognized". Of course he wanted to be appreciated and respected for his work. But in a more artistic, praxis-oriented way rather than in a "famous" way. I always point out that we are farmers in our wing of the family.

Another myth concerns his archiving. The story goes, "Guy Bourdin shot purely for the magazine page. After that, he completely lost interest in the images and simply shoved the negatives, contact sheets and everything else in plastic bags." But that wasn't actually the case? How did he archive his materials?

– Another relevant question. My father was neither an accountant nor an archivist. BUT he kept

Guy Bourdin. *Pentax Calendar,* 1980, Fujiflex Crystal Archive Print.

everything. And he was super diligent about his copyright and his work. He wouldn't cash in US/UK payments because depositing the check would have meant losing his copyright. And he was always keeping an eye on French *Vogue* to make sure they did not violate his copyright, which he owned. And his lawyer was excellent at her job. She became my lawyer after his death in 1991, until 2012 when she died.

The book *Untouched* was a revelation. Have you come across other caches of material that haven't been seen so far?
– There is so much. And I had such a hard time financially for many years that the treasure trove revealed/is revealing its depth in an organic way. *Petit a petit*.

What does the archive tell us about how he planned a shoot? Did he always draw first?
– He was always investigating composition. Image making. From studying *baigneurs* (and *baigneuses*) at the beach in Normandy. To collecting *Mandrake* and *Superman* comic books from the '60s to going to science fiction film festivals. To studying painting. Sometimes he would draw. Sometimes not. On trips we would drive around for days. Until he found one image. He might shoot three images in the first five days and three on the last day. He was constantly thinking, drawing, painting, taking Polaroids, filming, shooting, reading, researching.

He had his own studio in the Marais, long before it was gentrified. The toilet was in the basement, with mice milling around, which terrified the models. What are your own memories of the studio? Did you often watch him at work?
– Beautiful place. His mini Paramount Studios, his Cinecittà. Le Marais was a Jewish ghetto. Beautiful Hotel Particulier which had been long ago abandoned to small artisans and new immigrants from the war. I went there many times.

Can you tell me about the team he worked with? He was known for often pushing the models to the limit. Did you ever witness this?
– He loved his team. And they were a team. Icaro Kosak was his assistant and his props guy, he could build anything. My father was very shy so he needed to feel human rapport. It was never just a job. It was

a communion à la Fellini. Everybody was involved in a way. And after work, he would invite everyone for blinis and Champagne around the corner at the Jewish deli Goldenberg. Days were long. And nights as well.

His first fashion images were published in French *Vogue* in 1955 but the magazine refused to publish one of the images for the story *Chapeau-Choc*, with model Sophie Litvak in a broad-brimmed hat, posed in front of a row of gutted rabbits in the Marché de Buci. His early and mid-'60s images are elegant, innovative but it was only after Francine Crescent had taken up her post as editor of the magazine in 1968 that he was given free reign to fulfil his vision. Did he mention her in his conversations with you? I gather that she sometimes had to put her job on the line for him?

– Francine. They had so much respect for each other. Respect and devotion – qualities which seemed to have vanished along the way. She actually worked in accessories when he started. They might even have met in the '50s. She stood by him. He stood by her. When she got the boot from *Vogue* he worked for her. And tried to help. Just like he did with Roland Jourdan's catalogues when Roland Jourdan started from scratch. Roland Pierre was the brand. My father worked for free.

I recently watched an old interview with Erland Josephson, the Swedish actor, often associated with Ingmar Bergman. He said he had grown up in a home surrounded by culture, and therefore had taken it for granted, hadn't had to seek it out, not really explored it in depth, the way somebody new to it would have had to. You father's background was the opposite of Josephson's. When and how was your father's interest in art awakened? His curiosity seems to have boundless?

– He went to Senegal to do his service in the army. He told me he cried when he saw olive trees on the train ride to the south. He had never seen an olive tree before. In Senegal he met intellectuals. Senegalese intellectuals. They were the ones who opened his mind. My father always loved Africa. Africans saved his soul. Made him see the light. We come from very dark, petty, dirty French stock. That military service was his first breath of fresh air.

Guy Bourdin. *Charles Jourdan*, Spring 1979, Fujiflex Crystal Archive Print.

There are echoes of art history everywhere in his fashion images. Did he talk much about the artists he admired? His search for perfection is legendary, trying to colour the ocean just the right shade of blue for instance. Do you remember other such occasions?

– I remember the search for perfection and the relentless persistence. He went to museums with a lupe to look at brush strokes. He just never stopped. It was endless.

Guy Bourdin. *French Vogue,* December 1976 - January, 1977, Fujiflex Crystal Archive Print.

Many will now think of Guy Bourdin as a photographer who worked in colour but throughout his career in fashion he shot in black and white as well. And was equally obsessive. Is it true he surrounded himself with black & white TVs?

– I should point out that the *Vogue* pictures are half and half colour and black and white. The problem for me to show the black and white occurred because French *Vogue* had thrown about 1500 B&W transparencies in a dumpster. So I had to sue them to get what would come closest to the original negatives. The working proofs. Took me years to win against them. But I never got damages so I never got to build the Foundation in Sintra. The black & white TVs? Yes, that story is true. You know how when you watch a film with the sound off it gives you another depth on the film? I guess my father wanted to concentrate on the film. And not let the colours distract him from the content of the film composition/dialogue/camera movements and so on.

The story with the prosthetic legs is one of his most famous. You accompanied him, his then partner, an assistant, and set off from Normandy for England in a black Cadillac. What do you remember about the shoot? Did you get funny looks from passers-by?

– Nobody ever bothered us. It was perfect. My father was an Anglophile. So we got to visit Dylan Thomas' house. Drove all the way to Hadrian's wall. Explored all of England and Wales. We ate and slept in inns. Ate the food. Slept in plastic sheets. He bought Stilton and Porto. Icaro Kosak was the driver. It was a family affair. The images were so surrealist. Such an amazing poetic campaign. In a way so not what a fashion campaign could be. By the way, the Cadillac was dark grey. I still have it. If you have relatives in Arizona who do bodywork, let me know. I will have it shipped there for renovation.

Did you spend much time with him in Normandy? A number of people have stated that he hated it

Guy Bourdin. *Charles Jourdan*, Spring 1968, Fujiflex Crystal Archive Print.

and yet he went back there. Did he need that emotional charge for his creativity? Did you notice that he changed when he was there?
– It's interesting you say that. Who are these people? So strange. That's why I appreciate you got in touch with me. My father LOVED Normandy. I still have the house. It belonged to his grandmother who raised him. I was too poor to maintain the house. But now I am getting it back. He had his atelier there. His father lived nearby. But considering how that man had behaved they had nothing to say to each other.

As father and son, what was your relationship like?
– He loved me. He was not a traditional father. But he trained as an artist. He trained ME as an artist. Then when he died, it was so complicated and disruptive and painful and complex. I lost my vocation, which I had been trained for all my life.

Grace Coddington and others have commented on his humour, describing it as dark, wicked, twisted. It certainly comes across in his pictures. Do you remember a particular incident?
– You see. Wicked. Humour noir. Wicked I don't know about that. He was a very sweet and generous person. He liked to joke in a Dada way. He hated conventions. Wicked I think is the wrong word.

He had a deep fascination/love for the US. Is it true he thought about settling there?
– He lived through the Liberation of Paris. The story was that he would take GIs to working girls and they would pay him in cigarettes. He would then trade the cigarettes for a gun and sell it. One of his biggest regrets was that his father had refused to lend him money to buy a truckload of stolen cigarettes in the mid-'40s. His second biggest regret was that he wanted to be a shepherd in New Zealand. So he wanted to enlist in the NZ army. They said OK, "But you have to pay for your passage." So he asked his father for money. And his father said NO. But to answer your question, he loved the US,

Guy Bourdin. *French Vogue,* August 1975, gelatin silver print.

and Canada. He put a picture of a wooden house in Canada on our dining room wall. But the US is a meat grinder. Moving to the US and working for American magazines would have meant losing his copyright. And he would never have accepted that. Not in a million years.

Francine Crescent left her post at French *Vogue* in 1987 and his contract with the magazine ended. What were his last years like?

– Sad years. The love of his life committed suicide on December 9th, 1980. I was 13. It really broke him. Soon after he started getting ill. He was poor. Hounded by the French tax people. He frequented some really bad person who was just there to prey on him while her pimp stood by. Very sad years.

Harper's Bazaar Italy was withholding payments. He had been kicked out of *Vogue* after 30 years. The French tax people were taxing him on money he had never received. He never invoiced VAT since he was an artist and artists were not to be subjected to VAT at the time. He won in court against the French government, on his deathbed. There is now one article in the French tax code with the BOURDIN name on it. My father was not an accountant. He was of a generous nature. Not petty in the least. And he had grown up rather poor. So subconsciously money was not something to have. Not by conviction or for political reasons. Just out of habit. He kept everything. I recently found the letter my mother had written to the local tax office in the mid-1950s where she was asking for payment plans and to make sure they were up to date on her last tax payments. So he had difficulties. *Vogue* deducted everything from my father's payment slips and what was left was minute. And a lot of the income from the Charles Jourdan campaigns would in fact subsidize the work he was doing for Condé Nast. Also, he kept bad company. In bed but also in life. Some guy from the Filipacchi publishing house made it his mission to help his mistress try to steal the estate.

You have worked with the archive for 20 years. Do you see him in a different light now?

– I always saw the passion. And when bad people almost killed him and wanted to rob him of his soul I fought back. And it was not easy. Very difficult would be a better way of putting it. So for me it was hard to really look at the work or get too involved.

I protected him. But it did damage me. So it took me a long time to reconcile myself with his work. But I never doubted his stature in art and the integrity of his vision and dedication to his art. So that kept me motivated. And being an orphan. I just cannot abandon people. No matter what. So I never abandoned him. No matter what.

His work is now firmly established in the market. Once you had complete control of his estate, how did you decide which images to print? And their sizes? For the images that were printed later on, you opted for a bigger size?
– I am not an object fetishist. I don't even own one picture by my father. But early on I knew that the works had to become physical realities. Objects of desire. Beautiful in every way. I have the best frames made for the work. I hate it when a frame is not perfect. Or if the image is not dense enough. I saw my father paint and work. So I really go all the way. Image choices change over time. The first estate prints were smaller. In the end it's not about size. It's about presence and quality and impact. So I have one edition. And we might modulate sizes within the edition. I have to be consistent and I have iron rules.

With collecting photography, the golden rule for those starting out is "Buy vintage, avoid posthumous", as the latter achieve far lower prices at auction. This is not the case with Guy Bourdin. Sure, the vintage prints that turn up from time to time are of different images, smaller sizes, but the posthumous prints go for way more at auction? The vintage prints that turn up on the market are a story unto themselves. A few are signed, some are stamped but most have neither and some of the so-called vintages were in fact printed illicitly after his death. How do you deal with this? How does the estate police the market? I have noticed that some auction houses have withdrawn prints from their sales over the years?
– My father would print the same image many times until he found the right balance. It's almost indiscernible. But the print he chose was the one he mounted, titled and signed. Or if the prints were gifts he would write a text. There are very few signed prints in private hands. So for clarity, I stamp all the vintage material in the archives to establish provenance. Those and the estate prints are the real prints. With regards to illicit prints and those who sell them, yes, we have to keep a close watch and we go after them.

What happened to the documentary *Dreamgirls*, broadcast by the BBC in 1996? As far as I know, it hasn't been screened since?
– *Dreamgirls*. I did not approve of it. I had my name removed from the credits. Google the title *Dreamgirls*. That woman, the director, was very negative. If you watch the Jean-Baptiste Mondino interview in the film you can see that she deliberately tries to get him to slander my father. And every time he rectifies the story and tries to bring it to a normal plane.

Work was started on a second documentary, with Sean Brandt as director. Will it ever see the light of day?
– Unfortunately Sean Brandt is an impostor. Check his Instagram. He did great work. Was relentless. He just refuses to make the film. He is a multi-millionaire (his father was a successful commercial photographer and they owned the biggest photo lab in Australia). But when I say "let's finish the film", all he says is, "how are we going to finance the film?" 60K would do it. I'll pay half. He won't do it. Big issue for me that film. DOA, stillborn. Big tragedy.

Guy Bourdin. *French Vogue,* February 1982, gelatin silver print.

What's next? Are you planning new books or exhibitions? If so what?
– There are exhibitions in Moscow, Halle, Italy and many more coming up. I talk too much. I just wanted to give you as much as possible. So now when you write the article you don't have to use it all but when you write something it is with knowledge from the source, relevant and accurate, and that changes everything. ●

Kind regards
Samuel Bourdin

Graciela Iturbide, *Cristina, East L.A., U.S.A.*, oversized silver print, 1986. Estimate $6,000 to $9,000.

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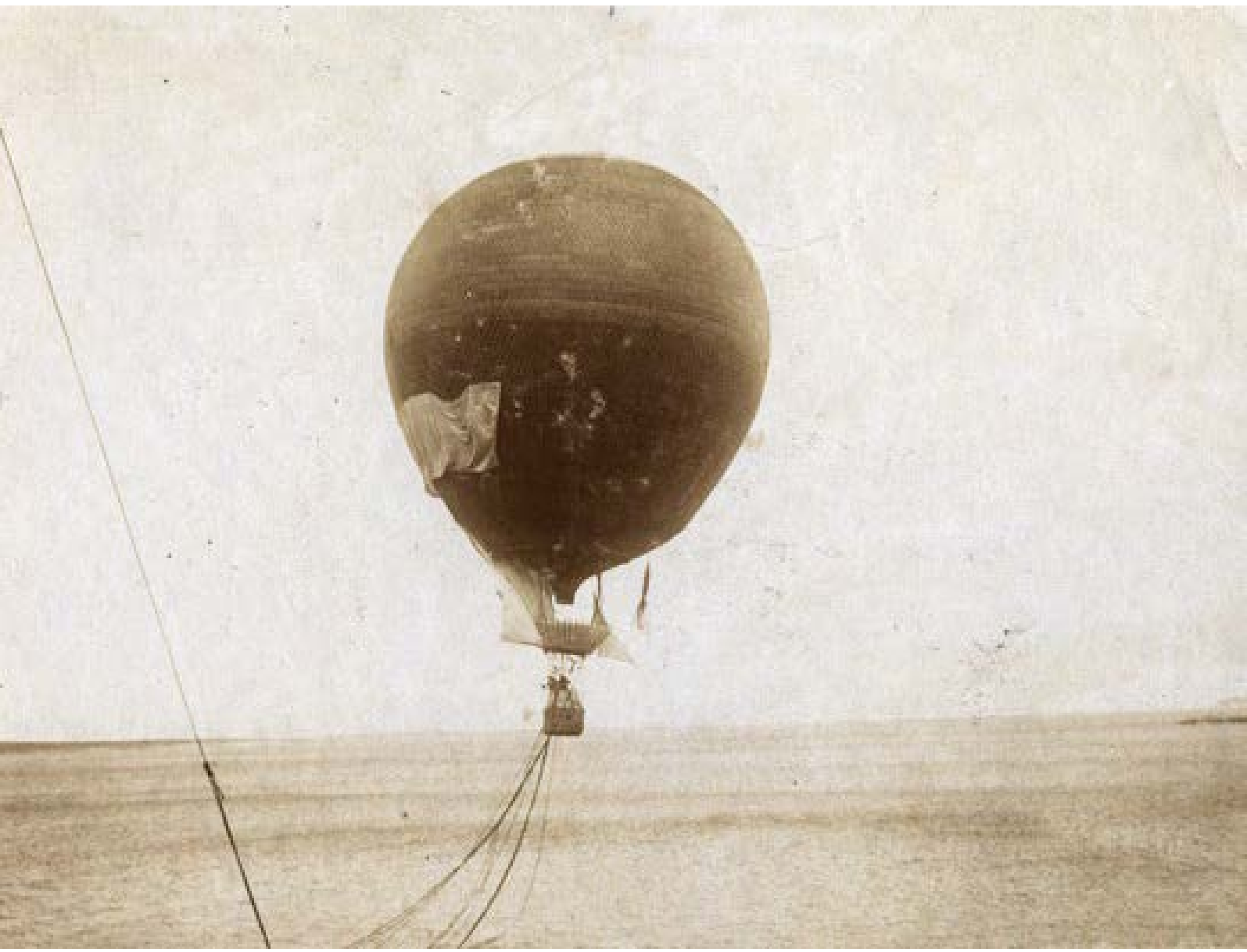
BY MICHAEL DIEMAR

FROZEN FILMS

THE ANDRÉE POLAR EXPEDITION 1897



Wilhelm Svedenborg. The balloon departs from White Island, gelatin silver print, 1897.
Courtesy of Grenna Museum – Andréexpeditionen Polarcenter.

HÅKAN JORIKSON

© Ann-Louise Jorikson

TYRONE MARTINSSON

© Peter Johansson

The race for the poles was the space race of its day but it would claim far more victims, end in far more disasters. It would also produce numerous photographic icons, the best known being Herbert Ponting's photographs of the 1910 - 1914 *Terra Nova Expedition*, led by Robert Falcon Scott, and Frank Hurley's of Ernest Shackleton's *Imperial Trans-Atlantic Expedition* 1914 - 1917. And then there are the images from one of the strangest chapters in polar history: the Swedish 1897 Andrée expedition to the North Pole.

It was an audacious plan, straight out of Jules Verne. Unlike other expeditions that would head towards the North Pole first by ship, then on skis or dog sled, on foot if necessary, Andrée was quite simply going to fly there in a balloon.

He and his two fellow explorers, Knut Fraenkel and Nils Strindberg, the latter acting as the expedition's photographer, set off in their balloon *Örnen* (*The Eagle)*, from Virgo Harbour on Danes Island in the Spitsbergen Archipelago on the 11th of July 1897. Half an hour later, *Örnen* disappeared behind a grey cloud and slipped into the unknown. The fate of the three explorers and their craft would remain a mystery for 33 years, until the summer of 1930 when a Norwegian ship by chance came across their remains and equipment on White Island. Also rescued were Strindberg's frozen, undeveloped films, carefully placed in metal cylinders.

The find caused a sensation around the world, not least because of the remarkable photographs. The films had been developed, with great difficulty, by John Hertzberg, Sweden's leading photo chemist. The photographs show the three explorers stuck on the pack ice with their balloon, pushing their canvas boat and sled, Andrée posing with a dead polar bear he has just shot.

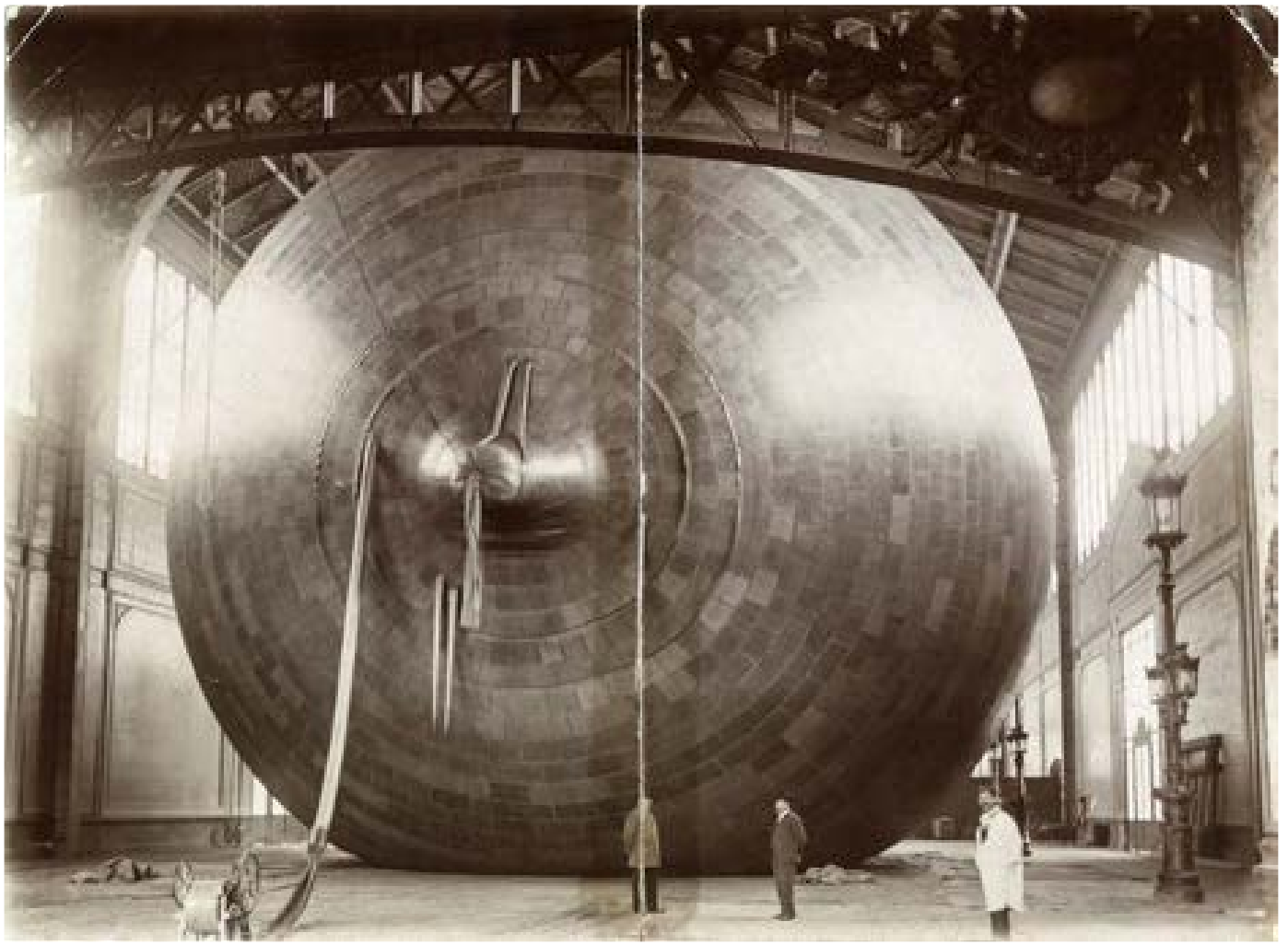
It was always known that the images, reproduced in numerous books and magazines ever since, were heavily retouched. So it's almost shocking to come across the unretouched images, with blotches, stripes of discolouration – the damage somehow emphasizing the three explorers' desperate plight.

So far, the unretouched images have received little attention outside Sweden. Polar Centre, part of Grenna Museum in Andrée's town of birth, have had a set of unretouched images printed by Hertzberg since the 1930s, but only began showing a few of them in the late 1990s. In the early 2000s, the Swedish photographer Tyrone Martinsson, now professor of photography at Gothenburg University, in cooperation with Grenna Museum, scanned all the original negatives, and drew out information that Hertzberg hadn't been able to do with analogue printing. Both versions are now on display at Polar Centre in Grenna.

The permanent exhibition at Polar Center, Grenna Museum. The museum is part of the Polar Museums Network, www.polarmusuemsnetwork.org

© Jan Engsmar. Courtesy of Grenna Museum.

The Andrée exhibition is fascinating. It is also unique as museum director Håkan Jorikson explains.
– Had the expedition been a success we wouldn't have a museum today.



The balloon was manufactured by Henri Lachambre at his workshop in the Parisian suburb Vaugirard. It drew great crowds when it was displayed in one of the halls that had been erected for the Exposition Universelle on Champ de Mars in 1889 - even the French president Felix Faure came to see it. Unknown photographer. Gelatin silver print, 1896. Courtesy of Grenna Museum – Andréexpeditionen Polarcenter.

The artefacts of other polar expeditions were scattered to the four winds, the members keeping their belongings, scientific instruments going to other expeditions etc. but the Andrée expedition has been kept intact as it was found on White Island. Apart from the films and the journals, now kept at low temperature at the Royal Swedish Academy of Sciences in Stockholm, and a few personal effects that went to the families, everything is here. We even have the accounts so we know exactly what every item that was purchased for the expedition cost, who supplied it, and I mean everything, from socks to scientific instruments.

There's a wealth of material to look at: Strindberg's camera, the canvas boat, the sleds, maps, the primus kitchen and much else. But there are also several objects you wouldn't expect polar explorers to bring, says Jorikson.

– In addition to what was standard polar clothing of the day, they also brought some extremely beautiful clothes: suits, ties, cravats, silk scarves, fine gloves made of elk skin. They probably felt they had to look presentable when they arrived back in civilisation, wherever that might be. Their toiletries are exquisite. The towels are embroidered with name of the expedition. Their handkerchiefs are monogrammed. It's almost as if they had, apart from furniture that is, transferred their bourgeois homes to the balloon. It does ring of a certain naivety but on the other hand, this was a meticulously well-planned expedition. There is an enormous amount of documentation, including the correspondence concerning the equipment they brought. They also prepared for the possibility of getting stranded in case the balloon went down. Depots with provisions were placed in strategic places. They brought a boat, two sleds, snowshoes, guns and made detailed studies of where there were settlements, where there were nomadic people, what wildlife they could hunt. The problem was, it was all on paper, theoretical. The whole thing was an enormous gamble. And they lost.

White Island, half the time inaccessible due to weather conditions, still yields small finds occasionally, such as bits of metal and fabric, but there may be more. Jorikson has been there a number of times.
– It's an inhospitable, godforsaken place. The first time I went there was in 2000, as part of an archaeological expedition. The conditions were absolutely terrible. We spent the first day trying to hack through the ice as best as we could and I couldn't help thinking about the situation they had been in, no ship to return to, no way of communicating with the outside world. There was a full snowstorm the second day, making it impossible to reach the island. It had cleared up on day three but when we came ashore, we found that all the areas we had worked on were covered by a meter of snow. Being up there really does something to you. To me it felt as if Andrée had spoken, "Get out of here, leave us alone."

Salomon August Andrée was the only one of the three with any experience of the Arctic, and his was extremely limited. He banked everything on the equipment working to perfection and ignored any signs or suggestions that it might not. His belief in technology was simply absolute. Born in 1854 in Grenna, he graduated as an engineer from the Technical Institute in Stockholm in 1874. In 1876, he got his first taste of ballooning – well almost, when he visited the Centennial Exposition in Philadelphia, where he befriended the American balloonist John Wise. Wise explained the technique in depth and invited him to his workshop, but their planned flight was halted immediately before take-off when the balloon was discovered to have a long tear.

Back in Sweden, Andrée worked for his brother-in-law before embarking on an unsuccessful business venture. He returned to the Institute in 1880 as a teaching assistant, supplementing his meagre salary with articles for technical magazines. His articles caught the eye of meteorologist Nils Ekholm, leader of the Swedish Spitsbergen expedition 1882-83, who invited him to join it. After their return, Andrée found himself out of work but eventually landed a post as Head Engineer at the Swedish Patent Office. His new position gave him considerable standing and he quickly became a central figure in the public debate, promoting the idea of science and technology as the saviours of society.

But he hadn't forgotten about ballooning. In 1892, he visited Norway where he met the balloonist Francesco Ceti and finally participated in a flight. Andrée became determined to acquire his own balloon, and did so in 1893. He named it *Svea*. During the next two years he made nine solo flights with *Svea*, making some 400 hours of observations, of humidity, air electricity, air thinning, reporting his findings in the scientific journals. He was, however, a far less skilled balloonist than he let on and his third flight nearly ended in catastrophe. But his flights were widely covered in the Swedish newspapers and caught the public imagination.

The turning point for Andrée came on the evening of the 16th of March 1894, when A E Nordenskiöld, the Swedish explorer who had discovered the Northeast Passage in 1875, asked for his company on a stroll through Stockholm to inform him about ballooning. Nordenskiöld was pondering a possible expedition to the Antarctic and suggested that a balloon, if tied to the ground, rising very high up, could be used for making observations of vast territories. Andrée countered that he had had similar plans, but with the Arctic as destination, actually flying to the pole. Nordenskiöld immediately gave his approval and so Andrée's plan began to take shape.

Nordenskiöld's support was crucial for the venture. Andrée gave lectures at leading institutions, claiming that the Arctic climate was well suited

Gösta Florman. The Andrée Polar Expedition, 3 May 1897. From right to left, Nils Strindberg, S.A. Andrée, Knut Fraenkel and Wilhelm Svedenborg, photographer and reserve.

"Her heart in a silver box." **Gösta Florman**. Nils Strindberg with his fiancé Anna Charlier, 28 November 1896. Gelatin silver print on cabinet card.

Courtesy of Grenna Museum – Andréexpeditionen Polarcenter.

Nils Strindberg's camera, with metal cylinders for exposed films. The cylinders were found by Knut Stubbendorff, reporter for *Dagens Nyheter,* on White Island.
Credit Jan Engsmar. Courtesy of Grenna Museum – Andréexpeditionen Polarcenter.

for ballooning, a claim he had absolutely no basis for. His lecture was particularly well received at the Swedish Academy of Sciences.

Sweden hungered for success in the Arctic. Norway had, as a result of the Napoleonic wars, been annexed by Sweden in 1814, under a common monarch and common foreign policy. But there was increasing tension in the union and in Norway the demands for independence were growing louder and louder. Norway also had the lead in the Arctic. In 1888, Fridtjof Nansen made the first crossing of the Greenland. In 1893, he set off for the North Pole and though his dash for the pole failed, his achievement was nevertheless extraordinary, and he returned in triumph in 1896, becoming an international celebrity.

Bea Uusma investigating the large dark, reddish spots that were found in the lining of one of the sleeves of the jacket that Knut Fraenkel had been wearing at the time of his death. Credit Johanna Åkerberg Kassel.

This goes some way to explain how Andrée managed to finance the expedition with such remarkable speed, the main contributions coming from Alfred Nobel, who established the Nobel Prize in 1895, and the Swedish King, Oskar II. It was to be a small and nimble expedition, with just three members. Andrée enlisted his former colleague Nils Ekholm and Nils Strindberg. The three installed themselves in an office at the Royal Swedish Academy of Sciences, henceforth called *The North Pole Office*.

And then the planning began. It went beyond scrupulous – every piece of equipment was carefully chosen and tested. Every scrap of polar literature was scanned for useful information and to learn from mistakes that previous expeditions had made. The balloon itself was a hydrogen balloon, especially manufactured by Henri Lachambre in his workshop in the Parisian suburb Vaugirard.

The balloon consisted of triple envelopes of Pongee silk, made up of 3360 squares, each hand-tested for resilience, glued together and reinforced with 140003 meters of stitching. To steer the balloon, it was equipped with three sails attached underneath the balloon and above the gondola, a two-meters wide wicker cylinder. But more important were the three drag ropes, measuring 1005.84 meters in total. By moving the points to which they were tied to the gondola, the balloon would slightly veer off the direction of the wind. The drag ropes were of different lengths to prevent tangling, and each were equipped an ingenious screw mechanism, designed to unscrew sections of the ropes should they get stuck. The ropes also worked as ballast.

Virgo Harbour on Danes Island in the Svalbard Archipelago was chosen as the expedition's departure site. The balloon, with a diameter of 20.5 meters,

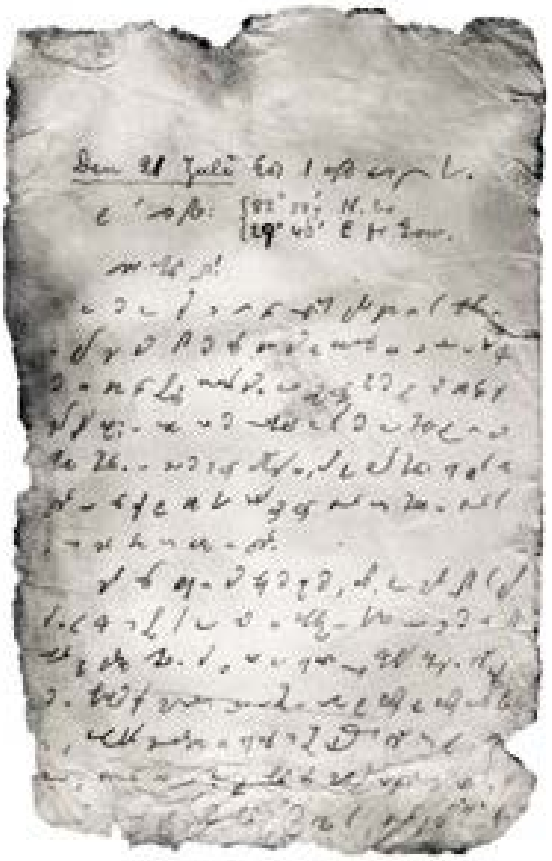
Tie, silk scarf, cuff links, Andrée's chronometer and a cushion decorated with the flag of the United Kingdoms of Sweden and Norway. The union lasted from 1814 until its peaceful resolution in 1905. Credit Jan Engsmar. Courtesy of Grenna Museum – Andréexpeditionen Polarcenter.

was placed in a large, wooden balloon house. Leakage was a major concern, especially for Nils Ekholm, who was growing increasingly suspicious of Andrée's unrelenting optimism and insisted on further tests. And there was no way of telling how the balloon would perform once it reached much colder temperatures. It hadn't been tested in Arctic conditions. In fact, it hadn't been tested at all.

The Swedish press was wild with excitement. As Tyrone Martinsson points out, "They were feted as heroes everywhere in Sweden, before they had actually done anything at all."

The expedition was originally planned to leave in the summer of 1896, but the departure was cancelled due to poor weather conditions. And then Nils Ekholm pulled out, making his doubts about Andrée and the balloon public in the press. He was substituted with Knut Fraenkel, a 27-year-old engineer. Just to be on the safe side, Andrée enlisted Wilhelm Svedenborg as a reserve.

Finally, on the 11th of July 1897, some 25-30 people gathered on Danes Island to see the expedition set off. At exactly 13:47, Andrée, Fraenkel and Strindberg climbed into the gondola. Andrée ordered the tie ropes to be cut and at 13:50 *Örnen* began to rise and swept across the harbour in a north-easterly direction. And then suddenly, to the horror of the onlookers, the balloon began to sink, the gondola dipping into the water. Andrée, Fraenkel and Strindberg frantically threw ballast overboard. The balloon began to gain height, rising to just over 700 meters. And then the onlookers noticed the drag ropes lying on the ground – or rather two-thirds of them, having unscrewed themselves during the dip in the water. In addition, the gondola had twisted around, rendering the three sails useless.



Photocopy of Nils Strindberg's diary in the form of a letter, written in shorthand, to Anna Charlier, 21 July 1897, 20 days after the expedition had left Danes Island. He relates his version of the expedition's dramatic departure and asks forgiveness for having abandoned her. Courtesy of Grenna Museum.

Andrée makes no mention in his diary of making a decision based on the loss of the drag ropes and the now useless sails. Nevertheless, consciously or not, he made one. He knew that his ability to steer the balloon was now severely diminished, but he chose not to halt the expedition. It wasn't just his own life he was putting at risk but, more importantly, those of his two companions. Tyrone Martinsson comments, "He had backed himself into a corner. He had told the world that he was going to do this incredible thing, fly to the North Pole. His honour was at stake, as well as that of the country. He wouldn't have been able to face the King who had supported him from the start. He had failed the year before and he couldn't return to Sweden having failed once again. He would have been finished. My guess is that he simply decided to fly on, wherever the winds would take them."

It turned out to be a short flight with little rest, lasting just 65 hours and 33 minutes. The balloon was increasingly weighed down with heavy snow and ice, dangerously so, forcing them to land on the pack ice. Soon after landing, Strindberg began taking photographs. The journey had taken them roughly 480 km from Danes Island. Depots had been placed at Cape Flora in Franz Josef Land, Seven Islands and other places but the three now found themselves stranded in unmapped territory, with no real experience of surviving in the harsh climate.

They opted to head for Cape Flora and spent the next 24 hours preparing for the march. Strindberg photographed the preparations and then they set off. But the ice kept moving and on the 4th of August they decided to head for Seven Islands instead. By the 12th of September, they had resigned themselves to wintering on the ice, which took them closer and closer to White Island. On the 2nd of October, the ice broke underneath their improvised hut, after which they dragged their equipment on to the island itself. And it was some time after that the three men died, exactly how remains a mystery. Only one of the expedition's carrier pigeons, released during the flight, reached the outside world. But the message it brought from Andrée gave no indication as to where the three had ended up. Håkan Joriksson says, – The mystery and the amount of speculation surrounding the fate of the expedition are comparable to perhaps only the Franklin expedition. Where there was no news, fake news was invented. The three Swedes had been sighted digging gold in Klondike, while at the same time another report claimed they had been eaten by Siberians. As with Franklin, rescue expeditions were sent out, two official expeditions from Sweden, one in 1898 to Spitsbergen, one the following year to Greenland. After that, any hope of finding survivors was gone but other expeditions and Norwegian fishing boats kept lookout for any signs.

There were none. Until July 1930, when the Norwegian ship *Bratvaag* anchored by White Island to hunt for walrus, with three scientists on their way to explore Franz Josef Land and claim any unclaimed territory for Norway. A crewmember came across the expedition's boat, filled with equipment. One of the scientists discovered parts of Andrée's body, then Nils Strindberg's body, then his camera.

The crew and the three scientists spent two days gathering what they could find and then headed off to Franz Josef Land before setting course for Tromsø in Norway. *Bratvaag* didn't have a radio transmitter, only a receiver, but it did encounter another Norwegian ship, *Terningen,* which did have a transmitter. It contacted the harbour authorities in Tromsø and then the news was out.

It was front page news across the world. The news media flocked to Tromsø to get interviews with the crew and the three scientists. Knut Stubbendorff, a reporter at *Dagens Nyheter,* had chartered a ship to sail out to *Bratvaag* to get his interviews. To his dismay, it was delayed. Having missed his scoop, he opted

Nils Strindberg. Strindberg took only a few photographs during the short flight, including a view of the sun and reflections in the drift ice and the lower part of the balloon. Digital positive from scanned negative. Courtesy of Grenna Museum – Andréexpeditionen Polarcenter.

for a bigger one and ordered the captain to sail for White Island instead. When he reached the island, he made numerous finds, carefully photographing and documenting each one before removing them, He found Fraenkel's body, further parts of Andrée's body, logbooks, journals. And he found Strindberg's exposed films, frozen in metal cylinders.

The finds were transported to Sweden. On the 19th of September, *Svensksund*, the same boat that had brought the expedition to Danes Island 33 years earlier, left Tromsø to bring home the remains of the three explorers.

They received a hero's welcome and thousands of people lined the streets of Stockholm as the cortege made its way to the remembrance service at *Storkyrkan* on the 5th of October. Four days later, the three bodies were cremated, their ashes interred at *Norra Begravningsplatsen* in Stockholm.

Within three months of the find, a book was produced, *Med Örnen mot Polen (With The Eagle Towards The Pole)*, based on the scientific and technical preparations of the expedition, the finds, as well as the journals of Andrée and Strindberg. It was translated into 15 languages, and became an instant international bestseller. Strindberg's journal is particularly moving. His thoughts are with his fiancé Anna Charlier and he addresses her directly in the entries, each one a love letter.

Some would perhaps expect the story to end there. Except it didn't. The journals contained no information about the explorers' last desperate days and Andrée's final journal was severely damaged. The following decades saw a stream of books and

Nils Strindberg. "The Eagle has landed". Andrée and Fraenkel looking up at the balloon. Gelatin silver print by John Hertzberg, 1930. Hertzberg's prints were heavily retouched. Courtesy of Grenna Museum – Andréexpeditionen Polarcenter.

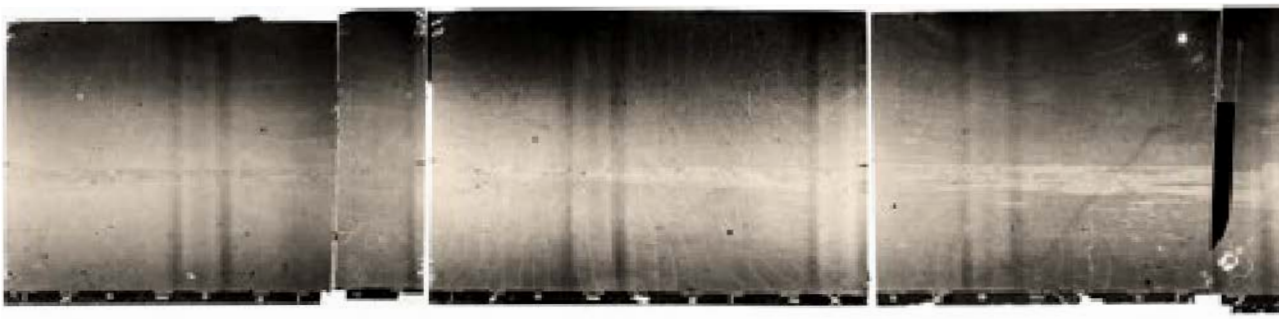
Nils Strindberg. Andrée stands among the ropes and looks up at the balloon. Digital positive from scanned negative. 1897.
Courtesy of Grenna Museum – Andréexpeditionen Polarcenter.

articles, speculating on how the three had died. Suggested causes included lead poisoning, carbon monoxide poisoning, suicide, attacks from polar bears, and gun shots, deliberate or accidental. Håkan Jorikson says,
– The speculations arose because the bodies were cremated so quickly, the autopsies essentially consisting of assembling the skeletons of Andrée and Fraenkel. I have sometimes wondered if the authorities were afraid of what they were going to find out had more thorough autopsies been carried out. Suicide would have been regarded as unmanly, unheroic and simply unacceptable at that time. But then, one shouldn't forget that Andrée had been a member of the Cremation Society and had left strict instructions in his will. Cremation was a pretty new phenomenon in Sweden at that time. The three bodies were in very bad condition so there is good reason to think that the families of Strindberg and Fraenkel decided to have their bodies cremated as well.

As for Anna Charlier, she never forgot Nils Strindberg, though she later married Gilbert Hawtrey and settled in the US and finally in England. She died in 1949. In her will she instructed that her body and her heart were to be cremated separately, the ashes of her heart to be placed in a silver box and placed near the cremated remains of Nils Strindberg. And on the 4th of September 1949, Strindberg's brothers gathered at *Norra Begravningsplatsen* for a secret ceremony, opened the grave and placed the silver box next to his ashes.

And so to the photographs which have their own peculiar story. Alongside the heavily retouched versions, once described by a Swedish journalist as "half photographs, half paintings", Hertzberg also produced an unretouched set, stored at the museum in Grenna since its inception in 1931. But they were not on display or published until 1996, when a few were included in a book to commemorate the centenary of the expedition.
The digitisation work on the negatives was carried out in the early 2000s by Tyrone Martinsson. He presented a large group of the digital positives in his 2006 biography *Nils Strindberg*, sadly only published in Swedish – though Martinsson is currently working on an updated, enlarged version in English, with a complete catalogue of the digitised images.

I spoke to Martinsson and began by asking him how he got interested in the negatives.
– I did my PhD at University of Westminster in London. The focus of my thesis was about going from analogue photography to digital. I needed some strong material to work. As a child, my grandfather used to take me to the museum in Grenna



360° panorama of the landing site. The middle image, a cropped version on this ussue's cover, shows Andrée standing on top of the gondola, posing with binoculars and the flag of the Kingdoms of Sweden and Norway, Fraenkel walking towards him. Seen in the foreground is the deflated balloon. Courtesy of Grenna Museum – Andréexpeditionen Polarcenter.

and was absolutely fascinated by the whole thing. The memory of it stuck with me over the years. I found out that the negatives were stored at the Royal Swedish Academy of Sciences in Stockholm. I contacted them but they were somewhat hesitant at first. Digitisation was fairly new at the big Swedish institutions at that point. I was asked exactly what could be achieved by digitisation? Nevertheless, I was allowed to do some test and they produced some remarkable results so they allowed me to continue.

Let's start with Strindberg's equipment. What did he bring?

– There were two cameras. Strindberg's main camera was custom built and extremely advanced for its time. He designed it in collaboration with Karl Westberg at Numa Petersons AB in Stockholm. He put an enormous amount of time and effort into it. It was designed to withstand extreme cold and be adaptable for different requirements, as a hand-held camera, this despite weighing 7 kilos, to be used for measurements and photogrammetry and to enable quick exchange of optics, from a normal lens to stereo. The camera was also equipped with an ingenious marking system on little wheels, making it possible to mark date, hour and minute and compass direction directly on to the film. Strindberg felt that he would need to free himself from writing all this information down once he was in the field. The inventory does list another, smaller camera but it hasn't been found and it's not mentioned in their writings after take off.

What kind of film did they bring?

– Unusually for the time, they brought film, not glass plates, which was the norm. The film, some 1400 exposures, was custom made, 48 exposures on each roll, by Kodak in England. Somewhere, there was a misunderstanding so Kodak manufactured the film in inches, not centimetres as specified. So before the cancelled departure in 1896, Strindberg spent the evening and half the night cutting down the films to fit the camera, missing the big banquet the others attended.

This was a small expedition. Why did Andrée bring a photographer?

– There was a great emphasis that these expeditions should bring back a visual story, as the Norwegian explorer Fridtjof Nansen had done. When Andrée, Strindberg and Ekholm visited Paris in the spring of 1896, they met Nadar, who had pioneered aerial photography in 1858 when he took the first photographs from a balloon. They also met Aimé Laussedat, known as the Father of Photogrammetry, which had just started to be used in Sweden for scientific purposes. So I think Andrée picked up on these trends and applied them to the expedition.

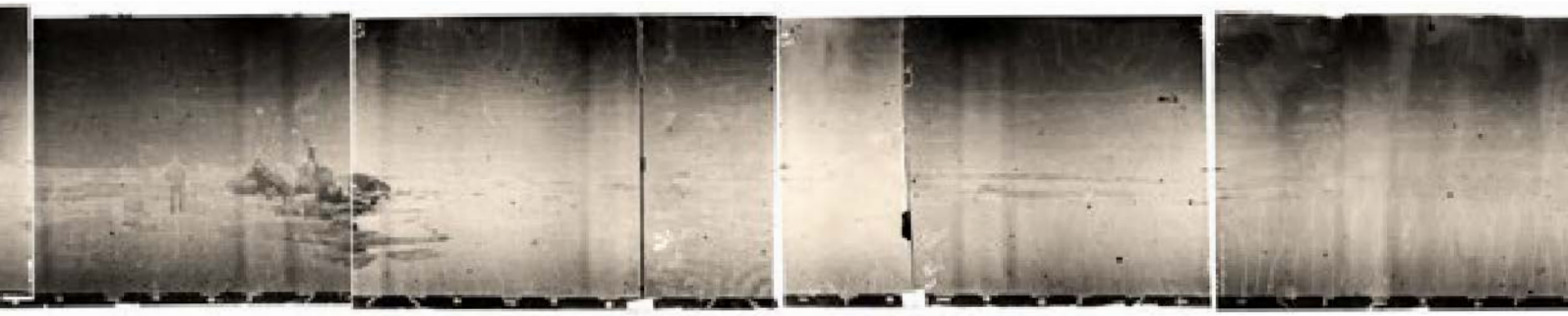
Nils Strindberg was very young when he joined the expedition, only 23. His father was cousin to August Strindberg, the famous author and playwright. Why did Andrée pick him?

– Strindberg wasn't a photographer per se but he came from a well-known family and was known among students and his professors at the university for being extremely bright. He had a reputation for knowing about photography and for being able to cope with all manner of scientific instruments and methods. The initial idea had been to rig two cameras on the balloon, take aerial photographs and map unmapped territories as they flew over them. There had also been plans to have a fully equipped darkroom under the gondola. Eventually this was reduced to a sack for exchanging films.

Strindberg took some photographs shortly before take off on the 11th of July. And then there are all the images he took once they had landed on the ice. Did he take any photographs at all during the flight?

– Yes, but relatively few, only about 10 and most are difficult to decipher though they can be linked to the writings in his journal. He writes that he sort of forgets about taking photographs because there was so much going on once they were up in the air. And he wasn't to know that the flight would only last just a little over 65 hours.

You wrote a biography about him. What do you make of him?



– As somebody absolutely full of life, curious about everything around him. In Paris, he saw one of the first screenings of the Lumière Brothers films and he can hardly contain himself in the letters he writes home. Unlike Andrée, who had no time for culture, Strindberg was passionate about art, literature and music. He played the violin and that's how he met Anna Charlier, who played piano. He was also extremely loyal. When Ekholm dropped out of the expedition, many of Strindberg's friends and family urged him to do the same. In one of his letters, he writes that he thinks Ekholm has acted wrongly, that he had let Andrée down and that promises should be kept no matter what. He was extremely loyal to Andrée.

After the initial find in 1930, Stubbendorff sailed to White Island and the story he brought back has been called *The Scoop of The Century* in Swedish newspaper history. He documented everything as if he were a scientist. And it was he who found and took care of the films.

– What happened then was absolutely crucial. Upon arrival in Tromsø, Stubbendorff handed the cylinders with the films to Engineer Köhler. The ice in them had melted and Köhler quickly emptied the water out of them. The ice had kept the films stable for over three decades but the water would soon have started to dissolve the emulsion and the photographs would have been lost.

Nils Strindberg. 20 July 1897. Andrée was the first of the three to shoot a polar bear, close to the expedition's campsite. Digital positive from scanned negative. Courtesy of Grenna Museum – Andréexpeditionen Polarcenter.

The cylinders were then handed over to John Hertzberg. In the book *Med Örnen mot Polen*, he describes some of the details around the difficulties he had in developing the films.

– There were quite a few discussions prior to that. Some felt that the films should be sent to Kodak in England, they had manufactured the films and that was where the expertise was, some felt. But Hertzberg was one of Europe's absolute top photo chemists and I for one think he was the right choice.

Nils Strindberg. Self-portrait of Strindberg, wearing snowshoes in front of his heavily packed sled. Digital positive from scanned negative. 1897. Courtesy of Grenna Museum – Andréexpeditionen Polarcenter.

After I published my book in 2006, I was made aware of a letter that Hertzberg had sent to colleagues in Norway, stating that it was his intention to return to the negatives at some stage and do some more work. But it didn't happen. His health deteriorated and then he died. But the letter is extremely interesting. For instance, I have always wondered about the fogging in the images but Hertzberg wrote that it had occurred during the developing process.

What difficulties did he face?
– Hertzberg realised immediately that he couldn't treat the films the same way as with new, recently exposed films. He performed a whole range of tests and experiments before finally finding a suitable developing method. His problems didn't end there. The negatives were simply too thin, too difficult to handle and to print from. They had to be reinforced. He placed them between sheets of glass. He made negative duplicates as well but he encountered problems with them as well. He couldn't make the best possible prints as with a traditional printing process. And I should point out that the negatives are extremely thin. You can hardly see anything when you place them on a lightbox.

So what was going on?
– I thought a lot about why all the copy negatives and the prints from them were unsharp. Strindberg was a very good photographer so I couldn't really explain it, until I began to digitise the original negatives, still placed between sheets of glass, with the assistance of Lennart Andersson, conservator at Vänersborg Museum. Lennart made a series of analogue copy negatives and encountered exactly the same problems as Hertzberg; lack of focus. Then we began to scan the original negatives and the scanner read right through the glass and we realised that images weren't unsharp at all. Sure, not all of them were perfectly exposed but then Strindberg never had the opportunity to edit his material, as say Herbert Ponting and Frank Hurley had.

Ponting and Hurley's images were distributed to the press as well the scientific community but they were also sold as fine art prints. As far I can tell with Strindberg's images, the only material from the '30s floating around the market are press prints and mostly not very good ones. They're photographs of photographs. Did Hertzberg create a Master Set of prints that were then re-photographed for various purposes?
– That's an interesting question. He made the prints for the book, all heavily retouched. As far as I can tell, he also made prints for a number of institutions and sent prints to some of his colleagues. Apart from that, I'm not sure.

What happened to the negatives after Hertzberg had finished his work?
– They were stored at Royal Swedish Academy of Sciences, not under ideal conditions, though they certainly are now. They weren't forgotten exactly but there wasn't much attention paid to them. Nobody

Nils Strindberg. "Setting off", posed group shot, taken with timer. The boat was laden with equipment and provisions and pushed on a sled. Digital positive from scanned negative. 1897. Courtesy of Grenna Museum – Andréexpeditionen Polarcenter.

asked to see them. I suspect that most felt that Hertzberg had done everything that could be done with them. It was only after the digitisation we carried out in the early 2000s that the images really came alive. Sure, there had been some deterioration, as would be expected with nitrate film. Still, the results were remarkable. Strindberg emerged in a whole new light as a photographer.

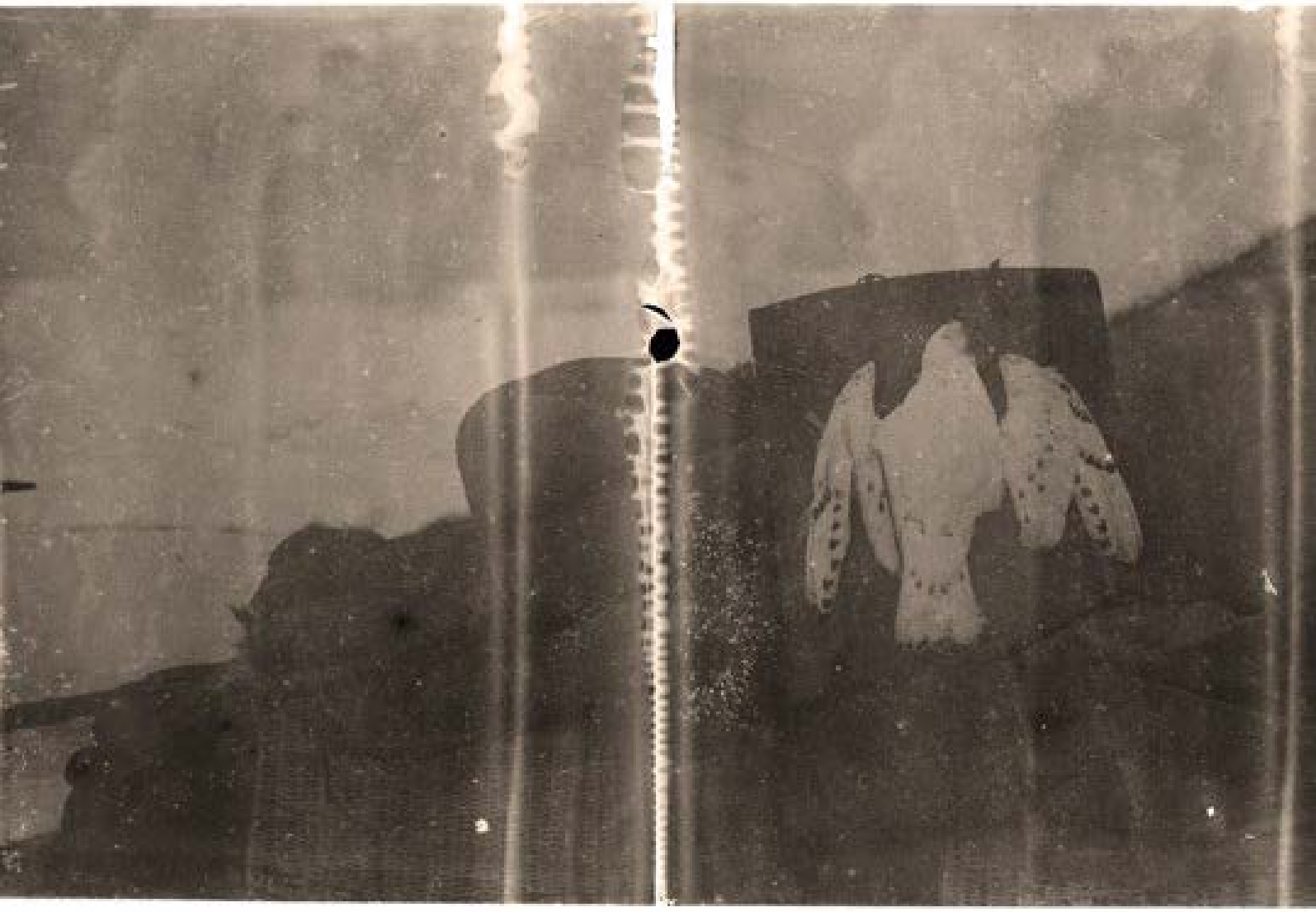
Hertzberg's retouched images have been central to the story about the expedition since 1930. The digitised images are so very different. How do you regard the two sets?
– Personally, I now see the retouched images as historic, cultural documents and in my opinion, it's the digitised images that should be exhibited and published.

The images have impacted your life in other ways as well. You have travelled to Spitsbergen, or rather Svalbard as it's now called, repeatedly since 2001 to do projects about climate change. Can you tell me about it?
– It started in 2001, when Grenna Museum commissioned me to do a Quicktime film from Virgo Harbour on Danes Island in relation to the panoramic view that I had discovered during the scanning of the original negatives, as well as other images. When I edited my film, I noticed that something was missing when I compared it with the image that was taken as *The Eagle* floated away from Danes Island, a whole glacier in fact. Since then, I have based my work around historical images taken on Svalbard, not only Strindberg's but other photographers as well, made my own images to document the changes. And they're happening rapidly. When I started working there, the area was only accessible in July-August. Now I can work throughout September.

One big question remains of course. What exactly did Andrée, Fraenkel and Strindberg die of? It's a mystery that has occupied Bea Uusma for close to 25 years. In the mid-1990s, Uusma, a successful illustrator and author, found herself stuck at a boring party in Stockholm. Retreating to an armchair in a corner, she pulled a book out of the bookcase. It turned out to be *Med Örnen mot Polen*. "I started reading. I got out of the armchair and walked home. I took the book with me."

The random book choice would lead to an obsession, to determine the three explorers' causes of death. To really get to grips with the problem, Uusma studied to be a doctor.
– It was necessary for me to have medical degree in order to do the work on the expedition. Not just because I needed medical knowledge to investigate various causes of death and conduct research at the right level but also to get access to other people's expertise. I do work as a doctor from time to time but the work on the expedition takes up most of my time.

Uusma published her initial findings in her 2014 book, *The Expedition: The Forgotten Story of a Polar Tragedy*. It's a fascinating read, richly illustrated, including historical and contemporary photographs, medical drawings and much else. With a sharp analytical mind, she outlines each possible cause of death: morphine and opium overdoses, hyperthermia, pathologists were it seems mainly focused on assembling the skeletons correctly before placing them in the coffins. No tissue samples were taken, which is standard procedure. The reports are full of errors. For instance, they mention four upper left arms, despite the fact that they were only three. Right are swapped for left and vice versa throughout the reports.



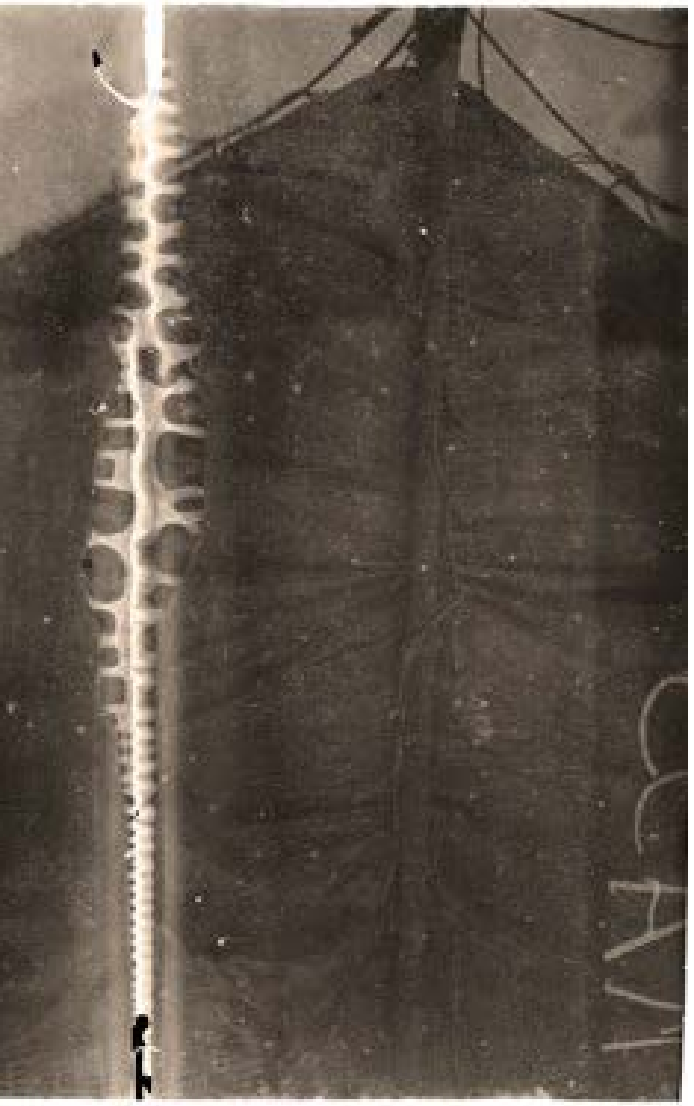
Nils Strindberg. The last picture Strindberg took. It was still in his camera when it was found in 1930. It's probably of the young gull that Andrée mentions in his diary, shot on 22 August 1897. Digital positive from scanned negative.
Courtesy of Grenna Museum – Andréexpeditionen Polarcenter.

trichinosis, lack of oxygen in the tent, lead and vitamin A poisoning, gunshot wounds, attacks from polar bears, etc., in each case discussing the arguments for and against. She also presents the various interpretations of Andrée's only half-legible last journal, describes her visits to Svalbard and White Island. But the book ends with no clear conclusions.

She certainly wasn't helped by the autopsy reports. Sketchy doesn't even begin to describe them, she says. – The autopsies were carried out in the middle of the night and under enormous time pressure. The

The damage to Strindberg's skull has been the focus of much speculation over the years, whether it was the result of a gunshot or an attack by a polar bear. – Crucial here is that the there's no way of dating the damage so it can't be included in a chain of indicators to the cause of death. The skull was found two meters away from Strindberg's body, which had been buried under layers of rock in 1897. It could have lying on the ground for decades, exposed to animals and the elements. I have concluded that the most likely cause of his death was an attack by a polar bear. I'm still working on the two others.

In February 2019, Uusma announced that she had found several large dark reddish spots in the lining of one of the sleeves of the jacket that Knut Fraenkel had been wearing at the time of his death and that she was about to analyse them, in the hope that they were blood, and so possibly providing important information.



– I have started to work on the clothes of the expedition members in collaboration with a forensic scientist. During the course of this I found the spots so we decided to enlist the services of The Department of Genetic Identification in Rotterdam, the lab at the forefront for this kind analysis in Europe. The test results found no indication of blood but that doesn't eliminate the possibility that they do contain blood. The fabric is 122 years old. It has been washed in formalin, which is known to break down DNA and RNA. Some would say that too much time passed. Personally, I think it's the other way around, that too little time has passed. This type of analysis wasn't even possible 10 years ago. In another 10 years, there will be new methods, with more precision. I feel like I've only just started. During these last few years I have come across many exciting leads that I'm working on and I have several hypothesis. I will present the results in my next book, the follow-up.

At the museum in Grenna, Jorikson has noted what he calls *The Bea Effect*.
– Her book was enormously successful. Visitor numbers are way up and we now receive a much higher proportion of 20 and 30-year-olds than we used to. And interestingly enough, we have far more women than men following us on social media, not quite what you would expect from what many would regard as a very masculine story.

As it turned out, the idea of reaching the North Pole by air wasn't so outlandish after all, though it would require an altogether different kind of aircraft. The debate rages on as to whether the American explorer Robert Peary actually reached it in 1909, as he claimed. A great deal of scepticism also surrounds fellow American Richard E. Byrd's claim to have reached it in a Fokker F.VII Monoplane in 1926. When the Norwegian explorer Roald Amundsen heard the news of Perry's claim in 1909, he decided to head for the South Pole instead and reached it on the 14th of December 1911, beating Scott's expedition by just over a month. Scott and his men perished on the way back.

Amundsen would also be the first who for certain reached the North Pole. He did so in 1926, with the Italian-built airship *Norge* (*Norway),* designed by its captain, Umberto Nobile. In 1928, Nobile decided to mount his own expedition to the North Pole, in the airship *Italia*. It crashed on the pack ice on the journey back, killing several crewmembers on impact. With the radio damaged, Nobile had no way of communicating their location to the outside world. A huge international rescue operation was launched. It also included Amundsen who set off in seaplane with a pilot and a crew of four. The plane disappeared somewhere between Tromsø and Svalbard. Parts of the wreckage were later found, not so the bodies. The Italians eventually managed to get the radio working again and were rescued. Altogether, the expedition and the rescue operation had claimed the lives of 17 men.

As for the Andrée expedition, new finds are discovered occasionally on White Island and the site could still yield surprises. Knut Fraenkel may have kept a personal journal, if so, it still hasn't been found. Bea Uusma's research continues, all leaving Jorikson to reflect.
– I sometimes think of the story of the Andrée expedition as a sort of mechanical theatre. Sure, it needs a little oiling every now and again but basically it just plays on and on. ●

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Louis Rémy Robert, Portrait of Monsieur Klackmahn, 1850, Calotype, titled in pencil on the image, 22.2 x 17.5 cm

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JIM GANZ

BY MICHAEL DIEMAR

SENIOR CURATOR OF PHOTOGRAPHS AT THE J. PAUL GETTY MUSEUM

Tina Modotti. *Hands Resting On Tool*, platinum print, 1927. The J. Paul Getty Museum, Los Angeles.

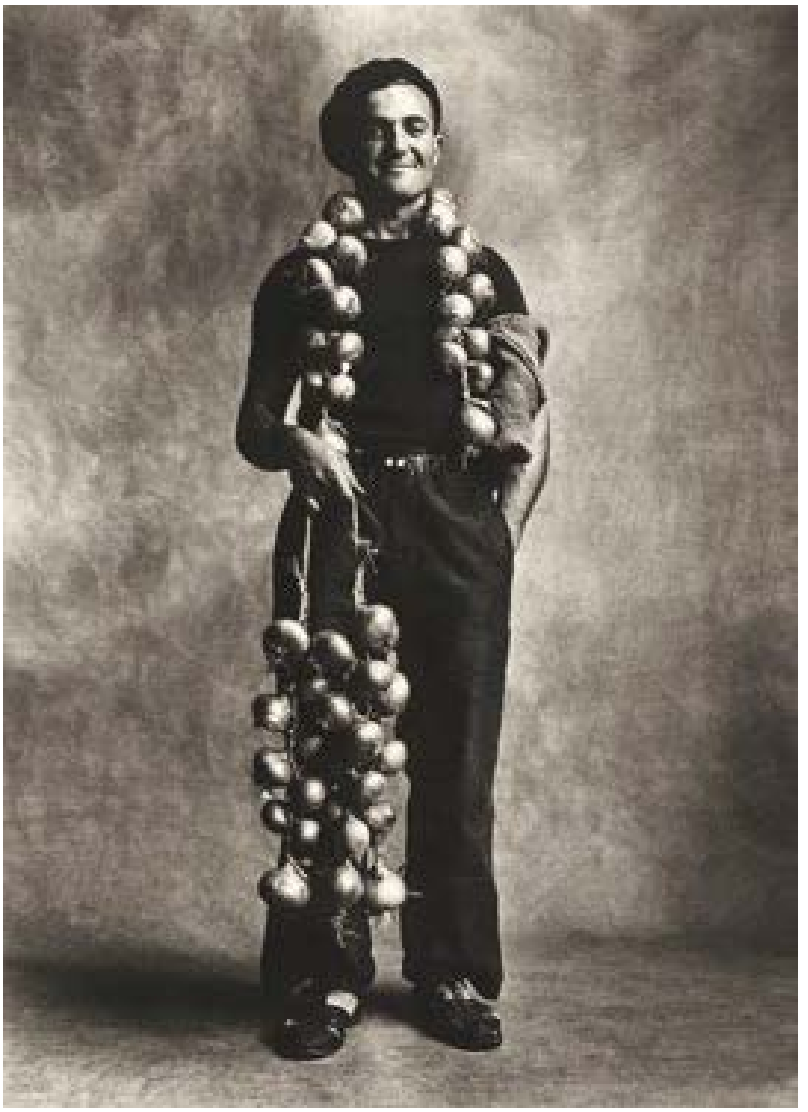
JIM GANZ

The 1984 acquisition of photographs by the J. Paul Getty Museum was the deal that passed into legend. In March 1983, the museum announced the appointment of John Walsh, previously curator of paintings at Boston Museum of Fine Arts, as its new director, and that Walsh would be responsible for "the growth of the Getty Museum's collections, which have very much been strengthened in the last few months and which may eventually move into new areas."

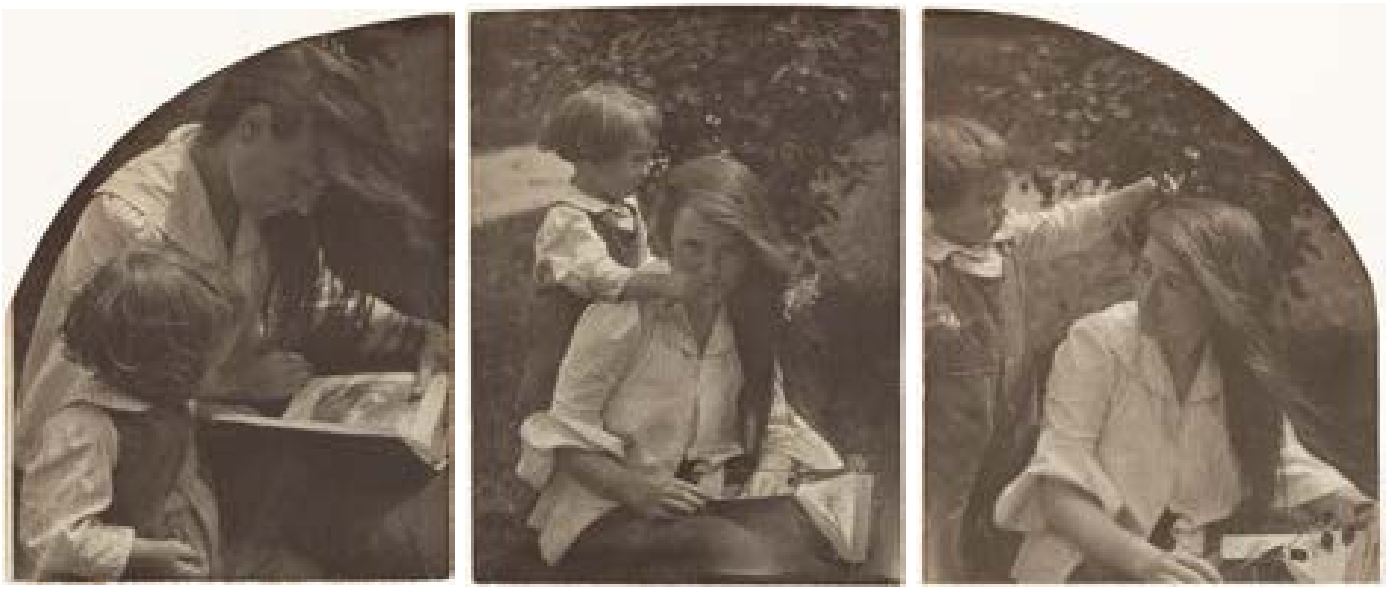
Those new areas might just include photography. At least, New York-based dealer and gallerist Daniel Wolf thought so. He began to make discreet enquiries and soon felt confident that he would be able to gather several of the world's best private photography collections and offer one big package to the Getty. With an endowment of 1.2 billion dollars, the Getty had money to spend. Walsh liked the idea and after several months the Getty board gave him the go-ahead. The deal was announced in 1984 and sent a jolt of electricity through the photography world.

Jim Ganz, who took up his post as Senior Curator of Photographs at the Museum in July 2018, says,
– It really was a game-changer. The announcement of the deal took the photography world by storm. This was long before my time here of course but the Getty continues to benefit from these brilliant acquisitions with almost every exhibition project that we undertake. The key players in the 1984 purchase were John Walsh, Daniel Wolf and Weston Naef, who had worked with John at the Metropolitan Museum of Art. Daniel brokered the deal in consultation with Weston and John. The collections Wolf gathered were spectacular, including those of Sam Wagstaff, Arnold Crane and a substantial part of the Marie-Thérèse and André Jammes Collection, plus smaller groups of masterpieces and individual prints he had scoured the market for. The story goes that apart from Jammes, none of the other sellers knew who the buyer was. In one fell swoop Wolf gathered up and sold these fantastic collections and it was all done in secret. The actual price was never disclosed or confirmed by the museum but it was substantial.

The 1984 acquisition numbered around 40 000 objects, albums as well as prints. Since then, the collection of photographs has grown to over 140 000 objects and the first exhibition Ganz curated, *Unseen: 35 Years of Collecting Photographs*, shown 17 Dec 2019 - 8 March 2020, focused on treasures that had never before been exhibited at the museum.
Ganz had a distinguished career before he took up his post at the Getty, beginning his career at the Sterling & Francine Clark Art Institute (1996 - 2008) and then the Fine Arts Museums of San Francisco (2008 - 2018).



Irving Penn. *Breton Onion Seller*, platinum print, negative 1950, print 1967.



Gertrude Käsebier. *Gertrude and Charles O'Malley : A Triptych*, platinum print, summer 1903. The J. Paul Getty Museum, Los Angeles

When did you first get interested in photography?
– From a very early age I was interested in film, especially the great silent comedians, Charlie Chaplin, Buster Keaton, etc. I had an 8 mm projector and collected short films and read books about animation and the early years of cinema. Then I started making films with my own camera. That morphed into an interest in photography. I had a darkroom as a teenager and spent hours in it. Mercifully my camera was stolen and that put a stop to my photographic career! But I remained keenly interested. In college, I was fortunate in that there was a visiting professor who taught a history of photography class which wasn't normally a part of the curriculum. And that was my first exposure to learning something about the medium's history. Around the same time I saw Richard Avedon's incredible *In the American West* show at the Corcoran Gallery and it made a lasting impression.

How did you progress from there?
– I went on to get a M.A. in the History of Art at Williams College and was able to work in the print room at the Sterling & Francine Clark Art Institute with the curator Rafael Fernandez, who was my first great mentor. The Clark wasn't collecting photographs at that point but it had a small but wonderful collection of prints and drawings with great strength in the nineteenth century. When my time was up, Rafael suggested I apply for a curatorial internship in the department of prints, drawings and photographs at the Philadelphia Museum of Art. Several of his previous students had taken that route. My interest at that time was more in the realm of prints than photographs but I was very lucky to be exposed to some important photography exhibitions organised by Martha Chahroudi and by Michael Hoffman, the founding curator of the museum's Alfred Stieglitz Center. I really enjoyed my time there. I never wanted to leave but after five years I felt that in order to get a great curatorial job I needed a Ph.D. And so I went on to study at Yale University.

Having graduated from Yale, was it difficult to get a job?
– I have to say I was extremely lucky in my early career. I got myself into this sort of pipeline that seemed to flow from Williams College to the PMA. I was quite strategic in my decision to go to Yale. It has two art museums, the Yale Center for British Art and the Yale University Art Gallery. I was able to pursue internships at both museums while taking classes. My big break came when Rafael Fernandez retired from the Clark just as I was leaving Yale. I applied for his job and rather miraculously I got it, despite being fairly young. I was hired by Michael Conforti, the relatively new director at the Clark, who was very energetic and full of ideas. He had an ambition to start a photography collection and gave me that as my first, big assignment. The idea behind this initiative was that the photography collection would complement the Clark's other holdings, and so it wouldn't extend into modern or contemporary photography but would concentrate on the nineteenth-century masters. We had a special relationship with the V&A. Michael had worked there previously with Mark Haworth-Booth and he invited Mark to organize a show for the Clark called *The Museum and the Photograph*, about the early history of collecting photographs at the V&A. That was in 1998. In conjunction with the exhibition we organized a symposium which brought together leading curators from all over the country, including John Szarkowski, Weston Naef, Sandra Phillips, and Malcolm Daniel. I was sitting at the back, taking notes, because that was what we were about to do.

So how did you build the collection?
– The trustees provided ample funding so for a few years I had a lot of money to spend. And in the beginning, we hired Paul Katz as a consultant. Paul had been a photographer at the Guggenheim Museum and a photography dealer working for the Marlborough Gallery in New York, and was well connected with people like Doris Bry, Pierre Apraxine and Harry Lunn and made many introductions for me. Jill Quasha became an important source and introduced me to Gérard Lévy, Françoise Heilbrun, Anne de Mondenard, and Sylvie Aubenas. The Jammes auctions were happening at Sotheby's in Paris, and I was there. We were also able to acquire some works directly from the Gilman Paper Company, as Pierre was de-accessioning some duplicates from the collection. I spent 12 very happy years

Erwin Blumenfeld. *Maroua Motherwell*, gelatin silver print, 1941-1943.

building the collection at the Clark. I was also able to teach in the Williams College Master's Program. Several of my students actually went on to work at the Getty's Department of Photographs, including Brett Abbott who is now at the Amon Carter Museum, Kate Bussard who is now at the Princeton University Art Museum, and Paul Martineau who is still in the Department of Photographs here 17 years later.

You spent 12 years at the Clark. Then you moved to San Francisco to work at the Achenbach Foundation for Graphic Arts at the Fine Arts Museums of San Francisco.

– One of the things that attracted me to San Francisco was the Achenbach's integration of prints, drawings and photographs. It has been a trend to separate photographs at many museums. It's a rather small curatorial team so I had many opportunities to organise exhibitions and publish. I was there for ten years and I put on 20 shows during that period. I also inaugurated a new photography space in the Fisher Family Gallery of the de Young Museum. We focused quite a lot on photographers from the Bay Area that were not well represented in other institutions. My proudest accomplishment was an exhibition called *Jewel City* that recreated portions of the art

exhibition that was held during the *Panama-Pacific International Exposition* in 1915, a multi-media show with paintings, sculpture, works on paper, and of course, photography.

And in July 2018 you took up your post as Senior Curator of Photographs at the J. Paul Getty Museum.
– It was an institution I had always admired and the photography collection is one of the best in the country. The resources are incredible, as is the commitment to serious scholarship, and the curatorial team is extremely strong. I was always jealous of my students who came to work here and so when the opportunity arose I just couldn't pass it up.

Once installed, what surprised you most about the Getty?
– I knew the breadth and depth of the collection of course. What did surprise me was the large number of works, particularly from the original 1984 acquisitions, that remained uncatalogued. We have a backlog of about 25 000 objects, especially photographs mounted in albums, and we have a team of excellent cataloguers working on this. They are uncovering real hidden treasures that have been unknown even to the curators. A good friend of mine, George Shackelford, who is deputy director at the Kimbell Art Museum and a fantastic curator once told me, "Your first acquisition should be made in storage". It's great advice if you have a large collection like this one. So whenever I have free time, I head off to the storage and I gravitate towards those early albums. I remember coming across a box labelled "London Boys Home Album 1857" and opened it up. It was from the Wagstaff collection. The album contains 61 prints, mostly salt prints, documenting the inhabitants of a refuge for orphaned boys in Walton-on-Thames. It's a case book, with handwritten biographies of each boy accompanying the photographs. The portraits are by an unknown photographer and they're simply amazing. And we showed it for the first time in the exhibition *Unseen*.

Let's go back to 1984. Weston Naef was the founding curator of photographs at the Getty and he was there for a long time, 25 years?
– Weston cast a long shadow over this department. The focus of the founding collection was on 19th century and pre-1950 American and European photography. In fact, I came across a statement from that time, that the museum would not collect works by living photographers though the founding collections did include some contemporary work and that policy would later change. The exhibition programme through Weston's time was focused on canonical figures, starting with Julia Margaret Cameron who was featured in the first exhibition organized by the Department in 1986, followed in time by Gustave Le Gray, Roger Fenton, Paul Strand, Carleton Watkins, etc. Weston was responsible for planning the new quarters for the department of Photographs at the Getty Center when it opened in 1997. And he opened the Center for Photographs Galleries in 2006 which tripled the amount of exhibition space to over 7 000 square feet. So he did a tremendous job.

And then Judith Keller took over in 2010?
– Judith started working at the Getty in 1986. I don't think Judith gets enough credit because she is such a gifted curator and was also a great mentor for many of the junior staff who came through the Department over the years. Judith was one of the people who pushed for the Getty to pursue photography from the second half of the 20th century. She also organised an important show of Chinese photography and was instrumental in the Getty collecting Japanese

Horst P. Horst. *Hands, Hands*, platinum palladium print, 1941.

Alexander Rodchenko. *Roll (of Film)*, gelatin silver print, 1950.

photography. She advocated collecting work from Latin America and expanded into South African photography as well. Judith stepped aside in 2014 to complete work on a major exhibition of Argentinian photography, at which point Virginia Heckert took over the department on a fill basis. She's a fantastic colleague, deeply committed to the field, and has put together some great shows, on German photographers, on Irving Penn and many others.

***Unseen* was your first exhibition at the Getty.**
– The story of *Unseen* began in 2018 just after I started. I was told there was a gap in the exhibition schedule and that it would be an opportunity for me, provided that the show was drawn from the collection, did not involve loans and wouldn't have a catalogue. The problem was that the deadlines here at the Getty are earlier than at most other institutions so there was instant pressure to come up with a concept and a checklist. Having had a bit of a brainstorm, I noticed that 2019 would mark the 35-year anniversary of the 1984 founding of the Department so I decided to organize a celebratory anniversary show, but rather than dwell on "the greatest hits" of the collection I decided to focus on works that hadn't been shown here before. With a collection of over 140 000 objects, in fact most of the collection hasn't been exhibited so the possibilities were quite exciting. *Unseen* isn't just about the collection. I wanted it to be an opportunity for the entire curatorial team to collaborate, and to give the public a peek into the behind-the-scenes of the Department. We are seven curators, four cataloguers, and a dedicated collection manager, a large team composed of people with great expertise in different fields. It was a thoroughly enjoyable process to collaborate and get the opportunity to know my colleagues.

Martin Munkácsi. *Big Dummies*, gelatin silver print, 1927-1933.

What was the process like?
– The execution took a lot of work. I sat in front of our database for several weeks and looked at all 140 000 plus records. That was a way of getting a bird's eye view of the collection. I also spent time in storage, going down various rabbit holes and exploring some of the collection's interesting nooks and crannies. The curators would all get together every few weeks to review everyone's lists and figure out how to make it all work together. The show started with a gallery devoted to the 1984 acquisitions. "Behind the Scenes" dealt with cataloguing and conservation, and we showed that while the photographs hadn't been exhibited before, they are available to view in the study room. We had videos with a conservator, cataloguer and curator talking about their work. There was a gallery devoted to works that reveal aspects of the photography process, another devoted to acquisitions funded by our photographs council, a gallery devoted to recent acquisitions and it was all connected by a kind of curatorial mix-tape of works presented in intriguing juxtapositions, with personalised labels actually signed by the individual curators.

The collection is vast. What's left to collect in classic photography?
– Even though the collection is relatively encyclopaedic, there are quite a few gaps. In the 20th century there are some important figures, for example, like Robert Frank and Robert Doisneau, who are not well represented. But filling gaps like these is not necessarily a high priority in terms of purchases but I would of course welcome gifts. We are always interested in very special objects, whether they're singular works from the 19th century or important contemporary photographs. We are continuing to expand our holdings of Japanese and Latin American photography. I'm interested in considering other parts of the world but I haven't been here long enough to launch any major new initiatives. I would say that for us as for many other institutions, considering diversity and inclusion is extremely important. We are based in Los Angeles, a minority-majority city, and diversity is something that the Trust has announced as a priority for the Getty. And because our department is the only one in the Museum that collects American art from the 20th and 21st centuries, we have an exciting opportunity to rise to that challenge.

The Photo Council was established at the Getty in 2005. Can you tell me how it works?
– The Council has 35 members, primarily collectors from the local community. They are a dynamic group and their dues help us acquire work by artists not yet represented or underrepresented in the collection. Over the years, the Council has contributed over 3 million dollars to purchase around 500 photographs, most recently by Jim Goldberg, Anthony Hernandez, and Ming Smith. The Council also funds lectures and educational programmes.

Hiromu Kira. *The Thinker*, gelatin silver print, circa 1930. © Sadamura Family Trust, The J. Paul Getty Museum, Los Angeles.

The Getty has also acquired whole archives, the Robert Mapplethorpe Archive for instance.

– We don't go out of our way to acquire archives at the Museum. That is more in line with how the Getty Research Institute collects. The GRI is separate from us, and has its own dedicated team of distinguished photography curators and we work with them quite a bit. The Robert Mapplethorpe Archive was a joint acquisition between the Getty Museum, the GRI and the Los Angeles County Museum of Art. There have been other occasional collaborative acquisitions between the GRI and the Museum. In 2011 for instance we jointly acquired Ed Ruscha's *Streets of Los Angeles* Archive, a huge collection of contact sheets, prints, documentation, etc. And there's also great synergy between our holdings. For instance, we have the Wagstaff collection, the GRI has Wagstaff's papers, and similarly the GRI has Paul Outerbridge's and Albert Renger-Patzsch's papers and we have strong collections of photographs by both artists.

Do you get a lot offers of whole archives?

– Occasionally I would say. Representatives for the Johnson Publishing Archive came to us over a year ago but we re-directed them to the GRI which recently announced its acquisition along with the National Museum of African-American History and Culture. It's going to be a very long process of cataloguing and digitising millions of negatives and photographs, as well as thousands of hours of video and sound recordings. But it's also exciting for the Museum as down the road, we will have opportunities to collaborate on related exhibition and publication projects. Currently we have some interesting joint ventures going on with the GRI, like the *Incunabula Project* which began a few years ago, to make some of our earliest volumes with tipped in photographs accessible. The *Project* focuses on books published in England 1839-1875 and included in Helmut Gernsheim's *Incunabula of British Photographic Literature: A Bibliography of British*

Henri Ballot. *Child Crying at the Window, New York*, gelatin silver print, 1961.
Henri Ballot/Instituto Moreira Salles Collection.

Photographic Literature 1839-75 and British Books Illustrated with Original Photographs (1984). The GRI's collection of this material has already been uploaded to the Internet Archive. We have about 75 examples in the Department of Photographs and eventually all of them will go online. We also collaborate with the GRI on a visiting scholars program which dates back to 1986. Important photography scholars are invited to come and use our resources for three months. They're given an office in the GRI and our department accommodates them as well. Previous scholars include Marie-Thérèse and André Jammes, Mike Weaver and Mark Haworth-Booth and we of course benefit in many ways from having them here.

How big is the curatorial team in the photography department and who is in it?
– Besides myself, there are six other curators. We are fortunate to have such a large staff. Virginia Heckert specialises in German and contemporary photography and organized a fascinating show called *Light, Paper, Process: Reinventing Photography* in 2015. Paul Martineau started in 2003 and is now the longest standing member of the team. He specialises in American 20th century photography and is particularly interested in fashion photography. He organised our great Herb Ritts exhibition (2012) and *Icons of Style* (2018). He's working on the Imogen Cunningham retrospective that opens later in 2020. Amanda Maddox arrived in 2011 and works on Japanese photography and documentary photography from the 20th century to now. We have our two curators who specialise in 19th century photography, Karen Hellman who is focused on European photography and organised the *Real/Ideal: Photography in France, 1847 - 1860* exhibition in 2016. And Mazie M. Harris who is specialises in American 19th century though she also works in contemporary photography. She presented our recent Sally Mann exhibition and organized *Paper Promises: Early American Photography* in 2018. And finally, Arpad Kovacs specialises in contemporary conceptual photography and is currently working on a comprehensive Uta Barth exhibition.

You also have a highly regarded conservation department. What are they working on at the moment?
– It's a great team, led by Marc Harnly, who works with Sarah Freeman who arrived in 2006 and Ronel Namde who joined us in 2019 from the National Gallery of Art. Sarah is currently studying some of Daguerre's curious early works on paper, attempting to better understand how they were created. Marc and the team also work on long-term preservation practices, issues relating to light sensitivity, and creating tools help prevent excessive exposure. I know they have been working recently on solutions to repairing face-mounted photographs and they're also studying new applications of rigid gels for treating photographs.

Technical research tends to stay within a rather small circle. There is growing interest in it among dealers and collectors so shouldn't major institutions do more to make it available?
– Yes, I agree, absolutely, and there are several ways to make it available, through exhibition catalogues, lectures, and online resources. Getty Publications, which is separate from us, have published some very important books over the years, some of which are aimed at the conservation community, and at the Getty Museum it is increasingly common to incorporate conservation discoveries into exhibition texts.

It was big news when the Getty launched its Open Content Program in August 2013, making images of art works available as high-resolution image files, free to use without charge. Do you plan to make more photographs available through it?
– That's a Getty Trust programme so we don't control it but we are very supportive of it. The holdup tends to be lack of high-quality files and we're constantly working on going back and upgrading the images of our collection and filling in the gaps. When we acquire work by contemporary photographers, we always ask permission to make the images available to the public as freely as we can.

Your department has a vast collection to work with. How do you plan to develop and interpret it for an increasingly diverse audience? What kind of engagement strategies are at play in your early photography exhibitions? I'm thinking of the O.G. Rejlander exhibition last year for instance?
– I'm well aware of the challenges of showing 19th century photography in the 21st century. It is a period that I'm particularly interested in. We are fortunate at the Getty in that we don't have a surcharge for temporary exhibitions. That gives us a little more freedom to organise exhibitions that might be more challenging for the general public. I would say that in any exhibition you have to have effective storytelling and you can't just put works on the wall and label them as masterpieces. You have to tell compelling stories, provide biographical and historical context for people who aren't familiar with the time period. Provide layers of information, using whatever means you can, texts, sound, video, technology, photomurals, innovative installation design. For instance, I was very impressed with the design of the great Nadar exhibition at the BnF in Paris (2018), an incredible installation that really brought the material to life, and the important Girault de Prangey show at the Metropolitan Museum of Art (2019). That presentation was superb, with very effective lighting. The daguerreotypes were installed as if they were ancient jewellery. So I think the design of the installation is really critical. One strategy that has worked for us is pairing 19th century shows, such as the Rejlander exhibition, with contemporary displays, in this case a show called *Encore: Reenactment in Contemporary Photography*. And that worked really well.

How do you think the recent Gordon Parks exhibition translated the sheer power of mid-century photo stories? I'm thinking of the way the exhibition expanded on how the photo story in LIFE essentially began a movement to change this one little boy's life, but also had repercussions in the nationalist press in Brazil and inspired a response on the part of Brazilian journalists.
– The Gordon Parks show was beautifully put together by Amanda Maddox. It centred on a famous photo essay published in 1961 in LIFE magazine, a story about poverty in Brazil, with Flávio da Silva, a young boy in a Favela in Rio de Janeiro, as the primary subject. Then there was this amazing counter report by Henri Ballot in the Brazilian weekly magazine *O Cruzeiro*. Ballot travelled to New York and photographed poverty in Harlem as a kind of response to the Parks essay. The exhibition followed Flávio's subsequent move to the United States that resulted from the initial story, and Parks's later

Gordon Parks. *Flávio da Silva, Rio de Janeiro*, gelatin silver print, 1961. © The Gordon Parks Foundation, The J. Paul Getty Museum, Los Angeles, Purchased with funds provided by the Photographs Council.

return visits to Brazil. The exhibition told this very rich, powerful story supplemented by the magazine spreads, contact sheets, snapshots from Flávio's host family in Denver, and original archival documents. It was a fascinating chain of events that could not have been predicted when the initial photo essay appeared. And in July 2019 we brought Flávio

Unseen: 35 Years of Collecting Photographs. Installation view. © Kayla Kee

here to see the exhibition. It was his first time back in the US since he was 14 years old. His host father in Denver, who was now in his 90s also came and they had not seen each other since 1963. That was very powerful.

What do you think are the most important issues facing the landscape of American photography at the moment? What sort of curatorial aims are necessary, as the only museum department that extends into contemporary acquisitions, in this time of political and social division? Is it to be more inclusive, re-examine histories, etc.?
– The most glaring problem is the lack of diversity in our field and everybody knows about this. It relates to the artists we collect, the stories we tell but also to the makeup of the curatorial profession. That's a fundamental issue that we're all aware of, and trying to find ways to do better. There are many other challenges that I know are endemic to the field, such as the practical difficulties posed by collecting large colour works. All my colleagues have the same problem of running out of appropriate storage, we're all out of space so what do we do? Vintage colour prints have built-in problems concerning stability, "inherent vices" as our conservators say. If the photographer is still working, should we be proactive in seeking to procure new prints in exchange for failing chromogenic prints? When is it necessary to exhibit a facsimile of a light sensitive work? That's quite a problem here at the Getty because some of our greatest early treasures are prints that we can never show, but contemporary artists using non-traditional methods and materials can create similar challenges. Photography is an art form that continues to evolve. We have become a screen-based culture. How do we represent the direct-to-Instagram work of such disparate photographers as Cindy Sherman and Matt Black?

What about the big issues that the world faces?
– We have a special opportunity to engage in controversial topics that affect society, whether it's immigration, race conflicts, gun violence or environmental concerns. Any museum that works with contemporary photography has that opportunity. But political issues can be risky and museums sometimes feel the pressure to be objective, just like news organisations do. And what do you do when you work with contemporary artists and they express extreme views or engage in unacceptable behaviour? Historical figures like Picasso and Gauguin would not have been immune to #MeToo. With living artists, it can be a major concern when you acquire work for the collection and then the artist does something reprehensible. The Getty Museum acquired several photographs by the South African artist Zwelethu Mthethwa before he was convicted in 2017 for murdering a woman, and it would be quite reckless to exhibit or publish that work under the circumstances.

The Getty recently showed a joint photography/graphic arts exhibition, *True Grit: American Prints and Photographs from 1900 to 1950*. Would you like to see more joint exhibitions of this nature? How do you see the multiple collections at the Getty working together?
– Throughout my career I have worked on a number of multimedia shows, and I certainly intend to develop more exhibitions like that at the Getty. I think it's crucially important to be open to cross-disciplinary collaboration, in part because many artists have applied themselves to more than one medium. Think of Edgar Degas who was adept at painting, sculpture, drawing, printmaking, and photography. And many contemporary artists incorporate photography into their practice but don't categorize themselves as photographers. Regarding *True Grit*, it was Stephanie Schrader, my colleague in the Getty's drawings department who came up with the original idea and invited my colleagues in the photographs department to pull together related works. I should also point out that Paul Martineau's *Icons of Style* exhibition included several dresses and film clips

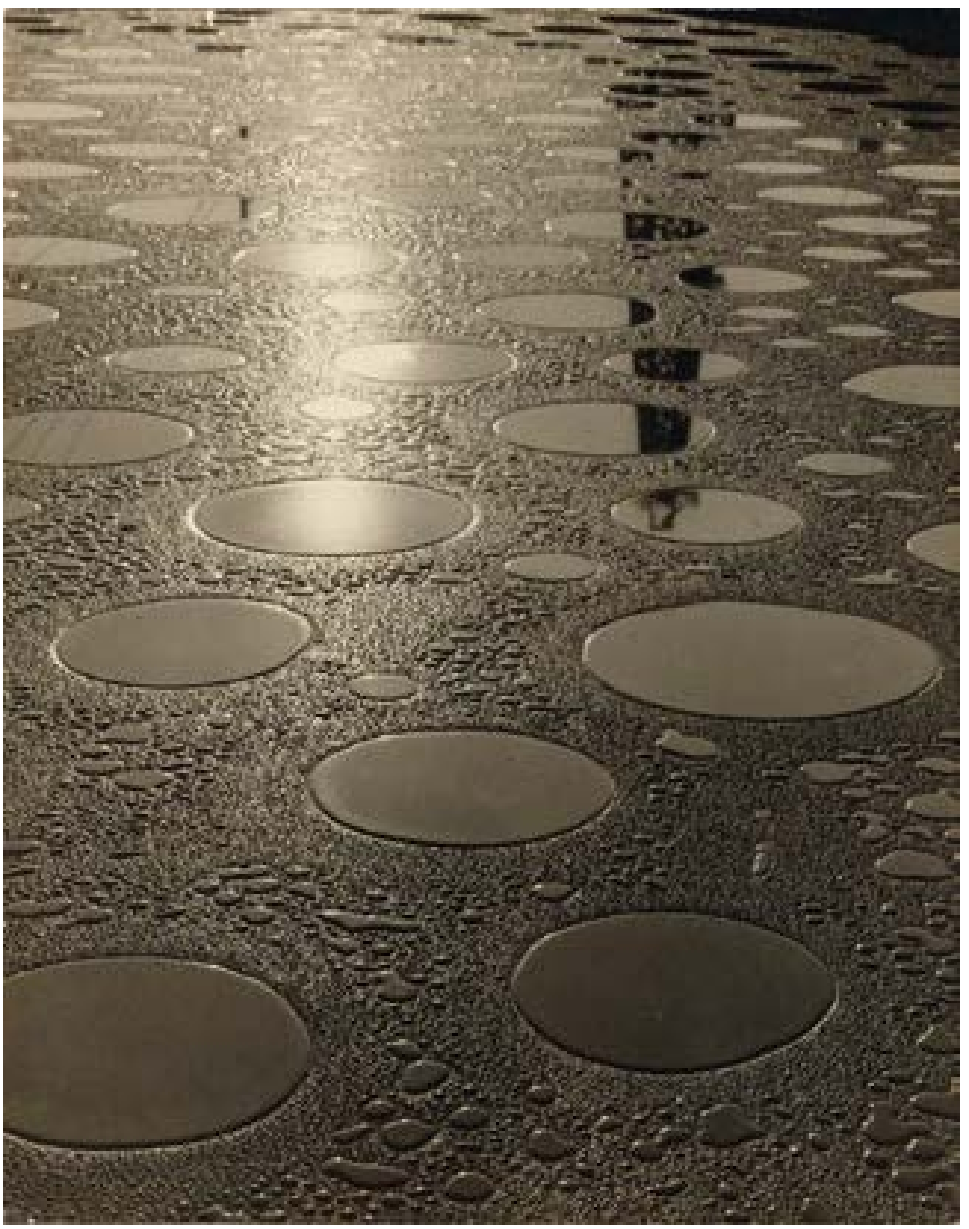
in addition to photographs, and Amanda Maddox's Dora Maar photography retrospective effectively integrates the artist's drawings and paintings.

As a curator, do you get stuck in? Go to the little fairs, rummage through the dusty boxes? I often hear from the dealers at the little fairs, "the curators at the big institutions could get the material so much cheaper if they came to us rather than us selling to bigger dealers and them selling to the institutions at much higher prices."
– I love going to fairs, the little ones as well. The problem is always finding the time! We are lucky in that we are seven curators so we are able to cover a lot of ground by dividing and conquering. I was in Paris in November for the Fair and also spent many fruitful hours darting around to dealers who don't participate in Paris Photo.

You have some interesting shows coming up, including *In Focus Platinum Photographs*?
– Arpad Kovacs's *Platinum/Palladium* show for our In Focus gallery deals with the whole history of those processes, starting with the great Pictorialist photographers, moving on to Edward Weston and Tina Modotti, to Irving Penn and Robert Mapplethorpe. We also have a number of major monographic shows on the horizon. Amanda Maddox is the organiser of the Dora Maar exhibition, previously at the Pompidou and Tate Modern. Next up is Paul Martineau's Imogen Cunningham retrospective which travels on to the Seattle Art Museum. Virginia Heckert is also working on a large Mario Giacomelli exhibition drawn primarily from our collection.

If there was one picture in the collection you could take home with you, what would it be?
– That's just about the worst question you could have asked me! I have so many favourites but there is one object that really captured me recently. We acquired Dennis Reed's amazing collection of Japanese-American photography, primarily from the 1920s and '30s. Dennis spent thirty years putting it together and he has documented it beautifully. The collection is fantastically rare because so much of that work was lost or was destroyed during the war. I was just stunned when I went to Dennis' house to see it. The collection includes a critical mass of work by photographers based in or around Los Angeles. There's a photograph from 1924 by Shigemi Uyeda. The title is *Reflections on the Oil Ditch*. It's basically round puddles of water in an oil field in South Eastern Los Angeles County. So it's an abstract, modern cityscape, an absolutely spectacular image, and a great print. And it's by a photographer who was imprisoned in a camp during the war. He hid his work in a false ceiling in his house and that's how it survived. That's my pick this week. But who knows? Next week it might be something else. ●

In Focus Platinum Photographs is on show at Getty Center until 31 May.



Shigemi Uyeda, *Reflections on the Oil Ditch*, gelatin silver print, circa 1925.
The J. Paul Getty Museum, Los Angeles.

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BY MARY PELLETIER

PHOTOGRAPHS IN THE ROYAL COLLECTION TRUST

SOPHIE GORDON

HEAD OF PHOTOGRAPHS AT THE ROYAL COLLECTION TRUST

Roger Fenton. *View from the foot of the Round Tower, Windsor Castle*, 1860, Albumen print.

SOPHIE GORDON

Behind the walls of Windsor Castle, past the Coldstream Guards and selfie-taking tourists, stands the Round Tower – a fortification certainly fit for a photography collection. Since the 1970s, the Round Tower has been the primary home for the hundreds of thousands of photographs held by the Royal Collection Trust, as well as the Royal Archives. In the past decade, under the stewardship of Sophie Gordon, Head of Photographs, the collection has developed a tremendous public-facing programme of exhibitions and publications, including 2010's *Fenton and Cameron: Early British Photographs from the Royal Collection*, 2014's *Cairo to Constantinople: Francis Bedford's Early Photographs of the Middle East*, and 2018's *Shadows of War: Roger Fenton's Photographs of the Crimea*.
Mary Pelletier climbed the steep stone stairs of the Round Tower to speak to Gordon about Victoria and Albert's eclectic collecting practices, the collection's evolution from the personal to archival, and the mystery of Windsor Castle's lost darkroom.

Last autumn, the internet was abuzz with the launch of Royal Collection Trust's website dedicated to the life and legacy of Prince Albert (1819-1861). It's well-known that Albert was an enthusiastic supporter of photography in its early days, but I was also very interested to read about his focus on systematic cataloguing and storage within the Print Room and Library at Windsor Castle. To start us off, could you explain a bit about the role of photographs in the context of the "Royal Collection" at that time – were they being collected as objects, documentation, within a personal capacity?
– They were collected in all those ways, and that's what makes it so interesting. Prince Albert is collecting photographs as works of art, absolutely. But he's also collecting them as records of other works of art, and also as carriers of information, so they serve multiple purposes. You can see part of that in the Raphael project, which uses photography and other visual media to gather all the works of Raphael together into one place as an educational tool. So, photographs as works of art, and photographs as documents - interestingly it's all mixed in together. The Prince wasn't separating them out and imposing rigid classifications – for example, you might find Rejlander photographs, Francis Bedford photographs of works of art, and copies of paintings in the collection all in the same album.

It's sometimes said that, between Queen Victoria and Prince Albert, he was actually *more* passionate about photography. How did their relationships to photography, both together and separately, provide the basis for the photography collection today?
– It's really hard to say for certain who was responsible for the collection because actually it's a joint collection. Looking at what we've got today, it certainly appears that Prince Albert has the stronger interest in photography as a new medium, and he's particularly more interested in it as a fine art. But you also have to challenge that a little bit because Queen Victoria was the queen. She was quite busy doing other things, so that doesn't necessarily mean that she didn't have an interest, or wasn't so involved as he was – it may be that she didn't have the time to do as much as she would have liked to have done. Certainly, the Queen was interested in photography, she was writing about photography in her journal. And after Prince Albert dies, she's responsible for purchasing the Julia Margaret Cameron photographs and that is, perhaps, an unusual acquisition for her to have made in the 1860s, but it demonstrates that she's still receptive to photography and still wants to acquire things, and isn't just seeing photography as a tool to portray her own image.

Roger Fenton. *The Royal children as the Four Seasons and the 'Spirit Empress' in the Tableaux of the Seasons*, 10 Feb 1854, Carbon print.

Queen Alexandra, Consort of King Edward VII, King of the United Kingdom. *Collage design by Alexandra, Princess of Wales with photographs*, c. 1866-69, Albumen photographic prints pasted onto a design on card.

What kind of photographs were collected by Victoria and Albert? Did they run the gamut of subject matter, or focus on familial or political and societal subjects?

– There's a bit of everything, but if you're looking at it in terms of numbers, we mostly have portraits of the royal family, the extended family, and then other royal families. There's a lot of exchange of photographs through letters. Queen Victoria in particular was a great correspondent, a great letter writer. She corresponds with people in other countries, and with her children. When her daughters are married and go to live abroad, this becomes a network for exchanging photographs.

It's helpful to think about the photograph collection in the 19th century as a personal private collection – there was no sense that Victoria and Albert were acquiring for posterity or concerned with creating a legacy. It was always, in their minds, a private collection, and it's eclectic because of that. It's dependent on their family connections, their travels and their official roles; a lot of material comes in as gifts. Beyond the collection, however, Prince Albert made great efforts to incorporate photography into the great public exhibitions of his time, such as the Great Exhibition in 1851 and the Manchester Art Treasures exhibition of 1857 in order to elevate its status.

How were photographs acquired and commissioned by Victoria and Albert? How did they go about forming relationships with the photographers of the day?

– Prince Albert had a librarian called Dr. Ernst Becker, and Becker is a central figure in all of this. His main role evolves into being the go-between for Victoria and Albert and the photographic world in the 1850s. Becker's work wasn't ever produced commercially, so there's not much of it around. We have, probably, the largest collection of his work; additionally, some of his work has been passed down through his family and is now in the Munich City Museum. He was an accomplished photographer, and made numerous photographs of the royal family, which are now in albums in Windsor. He also teaches the children photography, and sets up the darkroom at Windsor Castle, and additionally is a founding

member of the Photographic Society. He knows people like Roger Fenton and Francis Bedford and many key early photographers. He is an important link – that's why Victoria and Albert end up being introduced to Fenton, it's why Bedford is employed.

A darkroom at Windsor Castle - does it still exist?
– Well, we know there was a darkroom, but we're not 100% sure where it was, because it disappeared a long time ago. There is plenty of evidence for its existence though, including a receipt from April 1855 for the darkroom fittings and supplies. I believe that Becker was probably the main user of the darkroom, and the royal children would have used it too. There's no evidence that Victoria and Albert did any significant photography themselves, certainly we have nothing that we even vaguely think could be by them, although Becker make a reference once to Prince Albert learning photography. We can attribute quite a number of photographs to the royal children, however.

How important was the family's early relationship with Roger Fenton?
– Their relationship with Fenton was key. When Queen Victoria went to see the Photographic Society exhibition in 1853, she was shown around by Fenton. She even describes in her journal how Fenton "explained everything". It's shortly after this, in early 1854, that Fenton is invited to come to Windsor for the first time. He starts taking this extraordinary series of photographs over many months of the royal couple and their children, both in Windsor and in London, and that relationship just continues.
Fenton is born in the same year as Victoria and Albert, so he's exactly the same age. He's from an upper-middle class landed gentry family, he's someone that they can engage with. Fenton even continues his contact with Becker when he goes to the Crimea in 1855. We know that he sent photographs from the Crimea to Becker for Prince Albert's albums, which remain in the collection today. In 1856, Fenton is invited to go to Balmoral, and he photographs the royal children again - that's when we see those extraordinary and puzzling portraits of the princesses with the upturned stool. The last "royal" work Fenton does is the wonderful portfolio of views of Windsor Castle. It doesn't seem to have been a royal commission, but it would have needed royal approval to happen. Right through his career, that link is sustained.

I'm curious to know how interested the royal family was in photography coming from further afield.
– From the 1850s, the wider royal family is travelling extensively in Europe and beyond. Photographic material is almost always acquired on these travels. We have early material from America and Canada because the Prince of Wales (later King Edward VII)

Frances Sally Day

***Prince Albert: His Life and Legacy* (albert.rct.uk) will make available online some 23,500 items from the Royal Collection, Royal Archives and Royal Commission for the Exhibition of 1851. Helen Trompeteler, Senior Curator of Photographs for Royal Collection Trust, managed the *Life and Legacy* project, and told *The Classic* about one of its photographic highlights: the work of pioneering female photographer Frances Sally Day.**

Frances Sally Day was active as a photographer by September 1853, initially practicing photography with her siblings and father in their family business, Hamilton Smith Day & Son. By March 1857 she was working commercially under her own name, as evidenced by receipts issued via the Photographic Institution which survive in the Royal Archives. She was also a highly successful miniature portrait painter, exhibiting regularly at the Royal Academy of Arts between 1838-1858, where Queen Victoria and Prince Albert would have first encountered her work. On 26 July 1859, Frances Sally Day became the first woman to photograph the royal family, when she made a series of portraits of Queen Victoria with her family at Osborne House on the Isle of Wight. The resulting photographs show a fluidity of poses and gestures, which arguably reflects the complex gender relationships at play between monarch and consort, husband and wife. When several photographs from this sitting were distributed as commercial cartes-de-visite, their informal domesticity appealed to the public.

This original glass plate negative shows that a process of review and editing took place with a displeasing pose scratched out on the original negative. Similarly marked negatives in the Royal Collection, alongside Queen Victoria's diary entries, indicate Victoria and Albert's growing confidence in understanding the potential of photography to shape their public image. The Royal Collection holds a highly significant collection of early nineteenth-century glass plate negatives. This aspect of the collection is a continued focus for new research and digitisation, as the negatives are an important material record of early photographic processes and provide many insights into the working methods of 19th century photographers.

Frances Sally Day. *Queen Victoria and Prince Albert,*1859.
Albumen print mounted on card and wet collodion negative.

Roger Fenton. *Photographic Van*, 1855, Albumen print.

is there in 1860. We have material from Italy in the 1850s, again because the Prince of Wales goes there on an educational tour, and we have the Francis Bedford Middle Eastern photographs from the prince's tour in 1862. India is a little bit different in the sense that nobody goes there officially until 1875, but there are plenty of people who are part of the colonial administration who are known personally to the Queen, and there's consequently correspondence between them. A good example of this would be Lady Canning, who was the wife of the Viceroy in India. She had previously served as Lady of the Bedchamber to Queen Victoria. When she goes out to India in 1856, she starts sending letters, sometimes with photographs, back to the Queen. This included a small group of 13 photographs by Oscar Mallitte, taken in the Andaman Islands. These are exceptionally rare – there are only a few other examples that we know about. These photographs remained unknown in this collection for a long time before they were "re-discovered".

The collection holds an elaborate album with photographs by Edouard Baldus, which was presented to Victoria and Albert in the mid-1850s. Malcolm Daniel describes the album in his Baldus monograph [1994] as "one of the chief monuments in the history of photography". What may this album symbolise in the grand scheme of other photographs Queen Victoria was receiving abroad?

– The album of 50 Baldus photographs presented to Queen Victoria and Prince Albert in 1855 is one of the treasures of the photograph collection. The royal couple made a state visit to France in August 1855, travelling by train from Boulogne to Paris. The images cover architecture, landscape and the construction of the modern railway. They represent both the historical past and the progressive, modern present-day France – the album is also elaborately bound and tooled and contains impressive introductory pages combining a map of the route with tiny photographs used as part of the ornamental borders on the page. The album is a clear manifestation of how France wished to present herself to, and be perceived by, the British royals.

Have you ever been surprised by anything you find in the collection, subject matter-wise, or photographer-wise? Is there any unexpected imagery hiding in there?

– In some ways, everything that is not a picture of a member of the royal family tends to be a surprise! A nice example is the two extraordinary albums we have by Charles Clifford, from Spain – they are breath-taking photographs – a mix of albumen prints and salt prints, mostly landscapes and architectural studies. We have two albums of his work, totalling 159 photographs. The personal connection between the Spanish Empress and Queen Victoria helped lead to the acquisition; Charles Clifford photographed Queen Victoria and he also photographed the Spanish royal family. Another example is the group of Ponting photographs – people were amazed when we staged that exhibition in 2009 *[The Heart of the Great Alone: Scott, Shackleton and Antarctic Photography]*, but the photographs are in the Royal Collection because King George V was personally so interested in Antarctic exploration. The acquisition also reflects how Britain viewed herself at this point – as a great imperial nation, very powerful, particularly the Royal Navy, which was largely responsible for these expeditions. The king is a naval person himself, so it very much makes sense that he is interested in what was going on.

In the past, describing the collection's early daguerreotypes, you have noted that handwritten lists in the mid-1850s cite around 100 daguerreotypes as existing within the collection, but that many of these are no longer traceable. What's it like to have an idea of what "used to be" in the collection?

– It's double-edged really, because it's so unusual to have this level of documentation about how a

E Langlumé. Map showing itinerary of Royal Train between Paris and Amiens, with decorative border and small photograph of *Gare de Paris*. Made for the visit of Queen Victoria and Prince Albert, 18-27 August 1855. Watercolour with gilding and salted paper print by Édouard Baldus.

historical collection is put together – that just does not exist anywhere else. We have all this supporting material in the Royal Archives which documents the many acquisitions, as well as the royal family's interactions with photographers. But it also highlights the existence of things we don't have anymore. I don't think there's anything worrying about the fact that some material is no longer in Windsor – many of these items would have been given away, or sent with letters to correspondents across Europe and the Empire. It's because to Victoria and Albert this was a personal, private collection, and they could give things away if they wished.

But there are other things that we know. For example, there was a diplomatic relationship between Queen Victoria and the King of Siam [Thailand]. The Queen sent him a camera, and in 1857, King Mongkut sent back a couple of daguerreotype portraits of himself and his family, which remain in the collection. That connection continued and King Mongkut was supposed to have sent Queen Victoria a big album of photographs, but there's no written evidence of that ever actually arriving in the collection, we just know that it was sent. Things like that are really tantalising.

Can you speak a bit about the public reaction to the royal family's engagement with photography during Queen Victoria's reign? I'm thinking particularly of the general controversy surrounding Rejlanders *Two Ways of Life* when it was first exhibited. Do we know what her motivation may have been for buying this particular work?

– We know from the archives and financial records that three copies were purchased, but none have survived into the modern era. So in terms of the things I hope to find one day, that's right at the top of the list! And we have no clear evidence as to why they're not in the collection anymore. I would say the fact that they bought three suggests that at least two of them were going to be sent to other people. I think there's a tendency today to see Victoria and Albert as being very conservative and staid, but in the 1850s, they're still pretty young, and they're both excited by all types of new art, not just photography. They are commissioning new painters, and collecting widely, and they're right at the forefront of artistic taste and who they're working with.

I don't think that their acquiring the Rejlander picture is quite so extraordinary. There are examples of other nineteenth-century acquisitions in the Royal Collection which show people with not many clothes on (for example, Mulready's study of a male nude, of 1848). Victoria and Albert are both open and passionate about their relationship with art, so it's not really surprising. In addition, given the connection of the *Two Ways of Life* with Raphael, who is one of Prince Albert's key art historical figures, I think it would be more surprising if they hadn't bought it.

We've talked a lot about Victoria and Albert, and when we think about the Royal Collection's photographs, the 19th century is often front and centre. What did the death of Victoria mean for photography acquisitions in the collection? Who took up the mantle next?

– Princess Alexandra, who becomes Queen Alexandra in 1901, is definitely taking a lot

Attributed to Victoria, Princess of Great Britain.
Sammy balancing on two chairs, c.1896, Gelatin silver print.

William Bambridge. *Sally [Sarah] Bonetta Forbes* (c. 1843-80), 1856. Albumen print.

Cundall & Howlett. *Private Jesse Lockhurst and Private Thomas O'Brien*.
1883 copy after 1856 original, Carbon print.

of photographs and being very active in that role. She has left a significant photograph collection. But the status of photography changes in the sense that there is less acquisition going on, but at the same time, there are also much broader changes in photographic culture and the way people use photographs. The collection in this period has more photographs taken by members of the royal family, more behind-the-scenes, snapshot-type photographs, as well as formal portraits. We still get extraordinary things like the Pontings turning up, but they become fewer as you go through the 20th century.

I would say that after Queen Alexandra, it's probably Queen Mary who becomes one of the most influential people on the collection - she is far more like a curator. She starts organising photographs, archives and documents, and she is clearly thinking about posterity, and how people are going to find and interpret this material. She starts gathering things together into large groups of material, and at the same time she's also compiling her own personal photograph albums. There's an amazing set of albums which date from the 1880s early in her life, until the 1940s. Her albums contain private photographs by herself and other members of the royal family, as well as postcards she's been sent, items which she has acquired when travelling, photographs by professional photographers and news images. She carefully captions all of it. It's a big mix of images, and a different approach to photography and collecting.

Is there a breadth of photographic material from the mid-20th century? I'm thinking about Cecil Beaton's society portraits, or, of course, Lord Snowdon's photographs.

– Yes, and it's mainly by photographers that you would expect – those who are taking portraits of the royal family. At the beginning of the 20th century, it was people like Marcus Adams, who photographed George VI and the Queen Mother, and their children, the present Queen and Princess Margaret. He was *the* society photographer to go for children. Marcus Adams' work is somewhat unfashionable today, because it's this kind of chocolate box, high Edwardian, slightly camp, very soft-focus approach. But fashion changes – he's an outstanding photographer, it's just that we today don't like that particular style of photography. Adams' work was everywhere pre-Second World War, and at every royal event, his portraits would be used: on postcards, on commemorative mugs, and of course on the chocolate boxes. His work is also being used by the royal family for their Christmas cards, and the framed portraits that they had on their desks.

Other photographers that you would expect are well-represented: Cecil Beaton is a key photographer. Dorothy Wilding, at the same time, is an extremely important photographer in the collection

and we've been doing a lot of research on her, discovering the extent of her material. Karsh, Snowdon, and Litchfield are other names in the collection. And just last week we were looking at an album of Terry O'Neill's photographs of the Queen taken in 1992, so there's that continuation of having formal sittings with well-known, particularly British and Commonwealth, photographers, to this day.

Dorothy Wilding might not be as much of a household name as some of the others - can you tell me a bit more about her work?

– She's a far more exciting and interesting photographer than people might have previously appreciated. Her work from the 1940s is strong and graphic, and has such a great impact. It's often said that Snowdon was the one who transforms the way the royal family is portrayed, but actually you could say it happened a bit earlier, with Wilding. The very first display that I worked on here in 2006 was for the Queen's 80th birthday. We put up an exhibition of photographs of the Queen here at Windsor Castle, and one of the photographs we chose was Dorothy Wilding's engagement portrait of the Queen and the Duke of Edinburgh, from 1947.

It's a great photograph, an exhibition-size print – a completely bare white background, and both of them are standing there, just staring at the camera, straight on. It's so direct and striking, both of them look so strong and equal in the picture, and that was my star image from that display. It was a great discovery for me as well, because I'd not appreciated that this was a photographer we needed to look at more closely.

How large is the collection here in Windsor? What makes up the bulk of the collection - are there negatives, or photographic equipment, in addition to prints?

– It's very hard to be precise, but we say it's in the region of about a half million items. Almost all of that is going to be paper-based images. But we do have a really extraordinary collection of negatives, probably around 60,000 in total, from the 1850s to the mid-20th century, which includes about 14,000 early glass plates. The earlier material we have from the 1850s, which includes original negatives by people like Fenton and G W Wilson, may be surprising – these glass plates don't usually survive. But this is partly to do with the personal nature of the photograph collection. We are working very hard on the negatives collection at the moment, not least because it says so much more about the working practices of photographers – you see things in the negatives that you don't see in the print. We have also found 19th century copy negatives of works which no longer survive in the collection, including some "lost" daguerreotypes. We are working on the 20th century negatives as well, and a lot of the time the work is concerned with conservation and preservation, because that material can be quite vulnerable. In terms of photographic equipment, there's very little, and we have had things which have gone on long term loan to other collections, but on the whole, there's just the odd camera.

How did the collection come to be organised in the way we see it today – from Victoria and Albert's personal effects, to a full-blown, institutional collection?

Cecil Beaton. *The Queen and the two Princesses at Windsor,* c. 1943. Gelatin silver print.

– My predecessor Frances Dimond was here from 1970 and she began to catalogue photographs before a separate photography collection existed, when the material was still found in different places. It was her early work, and also her working relationship with the photo-historian Roger Taylor, which helped to kick-start the long process of identifying and gathering significant material into a separate collection, which was eventually created in 1974. And this

Dorothy Wilding. *HM Queen Elizabeth II* (b. 1926), 26 Feb 1952, Gelatin silver print.

coincided with similar approaches elsewhere – Mark Haworth-Booth at the V&A, for example, identifying photographs in different places in the museum and saying we have a really important collection here. There was a shift in how people start to look at photographs, not just as supporting images but as works in their own right that could have something to say and to contribute.

Roger was researching a book on George Washington Wilson in the late 1970s [*George Washington Wilson, artist and photographer, 1823-93*, 1981]. Through this, he had access to previously unknown aspects of the photograph collection and the Royal Archives. Frances and Roger subsequently worked together on a book called *Crown and Camera* (1987). It was also an exhibition at the Queen's Gallery at Buckingham Palace, and that was a really key moment for the collection, I think, because that was the first time that people got to see the full extent of this remarkable collection. Between them, with quite their different approaches, they brought together a lot of material, and I think that confirmed the idea that this was a separate collection that needed dedicated curatorial staff, and dedicated conditions for storage.

Prior to 2005, the year you joined, it seems that the photographs were used on an "image" level, rather than an "object/collections" level – an approach that was revised around 2006-2007. Can you talk a bit about this transition?

– This was a difference in approach in cataloguing. Previously, there had been a team who were attempting to catalogue every single individual photograph. We've got a collection of a half million items – that's going to take a century to do. When I started working here, I discussed with colleagues in our inventory teams how we can deal with a collection that's this size, and we came up with a way of approaching it on a "collection level". That means instead of doing one record per photograph, we do one record per album, or one record per box. It's a way of surveying what we've got, and then when we know what we've have, we can go back and prioritise material that we then need to do in more detail. It was one way of getting the whole collection catalogued in someone's lifetime. It's definitely made a huge difference in how we approach the collection, because we know so much more about the material that we've got, and we can now make informed choices about where we start to prioritise.

Is the Royal Collection actively acquiring any photographs from the market? Do you have any contact with 19th century photography dealers for research purposes?

– The Collection, overall, is not intended to be a curator-driven collection. It's reflective of the royal family and their role and their interests. Having said that, we do occasionally make acquisitions, but it is usually to fill in gaps, or re-acquire things that might have formerly been in royal ownership and have come onto the market. In my previous job, I was ten years with a private collector, and acquisition was a huge part of what I did. The great part about that was it allowed me to get to know everybody in the field, make those connections and understand that dealers, particularly people who have been around for a very long time, have seen such a wealth of material. With that, comes a wealth of knowledge and expertise. I am out talking to people a lot less these days, but I still try to keep up. I talk about my current research and people are always very helpful – it's an essential thing.

A lot of those early dealers as well were early visitors to the collection here. Ken Jacobson will talk about coming here in the '80s, and the conversations he had with my predecessor about the material in the collection. Those discussions were important because there were so few people working on history of photography in the '80s. I think there was a much closer connection between the first generation of curators and dealers than perhaps there is today.

Last year, the Queen passed her patronage of the Royal Photographic Society to the Duchess of Cambridge. What is the relationship between the current royal family and the photography collection?

– The material that we have relating to the current royal family comes out of royal events and official travel. Albums from overseas tours come to us, and gifts that are given to the Queen and the Duke when they're on tour, as well. I think it's an area that will

Cecil Beaton. *Queen Elizabeth II* (b.1926) on her Coronation Day, 2 Jun 1953, Colour transparency.

Herbert George Ponting. *Captain Oates and Siberian ponies on board Terra Nova*, Nov. 1910, Carbon print.

be very fruitful in coming years – a perfect example would be all the photographic material we've had that's come in from African countries as they have gained independence and left the British empire. There are photographs of ceremonies and events that mark those occasions, by local photographers, so there's a huge amount of interesting material to be worked on there. We also have photographs of the Queen taking photographs, which have been published. It's well known that the Queen takes a lot of photographs herself, but that material is still with the Queen – it's her personal photograph collection, so we don't have that in the Royal Collection at the moment.

Am I right in saying that the Duke of Sussex contributed to the audio guide for the Roger Fenton exhibition *Shadows of War*, when it travelled to Scotland? How does that sort of collaboration come about?

– When we do an exhibition, we have a team that works on it and we discuss ideas and possibilities. At the end of *Shadows of War*, we had a section that focused on the aftermath of the Crimean war, looking at the wounded soldiers that came back to Britain, and how the royal family, led by Queen Victoria, was instrumental in publicly being seen to care for these soldiers. It shifted the public attitude toward returning soldiers, because previously they had often been seen as a difficult annoyance, or nuisance, but Queen Victoria had a very different approach. She visited the veterans in hospitals and invited them to Buckingham Palace. Her approach was: these people are heroes, they fought for me, they fought for the country, and we need to support them.

The photographs and other works we included focused on the link between the royal family and wounded veterans, and that was a natural link with the Duke of Sussex, his own work with Invictus and his concern for rehabilitating wounded service-people. When we approached him and said this is what we're doing, would you be able to comment on some of these images, he said yes. So we took along a sample to show him, and he spoke about them and linked them to his own experience. It was very

moving and it really helped bring the 19th century images alive, as well as highlighting his own work. It suddenly makes you start looking at these people as individuals with extraordinary personal experiences. The Cundall and Howlett photographs of the Crimean wounded were particularly important, because they are portraits of the people that Queen Victoria visited. She commissioned the portraits for her own photograph albums. They often have missing limbs or visible disabilities. The Queen wrote in her journal after meeting them, describing the injury and the conversation they had, or how she held the canon ball that injured the soldier. For me it, was a very moving part of the exhibition.

***Shadows of War* was a big showcase for some of the collection's best-known work by Fenton, who we spoke about earlier. What was it like working on the rest of the exhibition?**
– Right from the minute I got here, I knew that it had to be an exhibition one day because our Crimean holdings are so rich, not just in the photograph collection, but across the whole of the Royal Collection. But photographically, it's one of the things that we are particularly known for, the extensive Fenton set. To start working and find how Fenton's images were just so instrumental in shifting people's perceptions of war was really exciting. Seeing the photographic connection with different media and the same image appearing in different formats was also very exciting. It's helped me think differently about 19th century photography more broadly.

I'm curious about how the photographs from the Royal Collection might be engaging with recent discussions about decolonisation in regards to art institutions. While many photographs from the empire may be products of colonial projects, is the scholarship around these images expanding?
– Yes, it obviously brings a lot of questions up. We're not, or I'm not, the expert in all of these different areas, and so we have to talk to other people, engage with other people, get other interpretations and have new discussions about this material. We've already started to do that, in our project with Autograph, the Association of Black Photographers, and we've talked to them about other potential things that we can do. Renée [Mussai, Senior Curator at Autograph] came in, and we looked particularly at works that feature black people or were taken by black photographers. Initially we thought that was going to be 20th century material from overseas tours to African countries, and actually what we found was that we have some very significant 1850s photographs that show some of the earliest photographs of black people in Britain. So that was a wonderful find to come out of this project. There are photographs of Chelsea pensioners, one of whom was a black man in Greenwich taken in the 1850s; there's a wonderful portrait of Sarah Forbes Bonnetta, who was brought over from Africa with the British navy and presented to Queen Victoria. She became the Queen's goddaughter and she gets photographed and then her children get photographed as well – we found a range of material that we weren't necessarily expecting.

I imagine that you are discovering things a lot, as you are working on different projects?
– We have things in boxes that are being appropriately cared for, but because of the extent of the collection, we haven't been able to do in-depth research on everything. As we identify projects, we are able to focus on things in greater detail. The next exhibition we're doing is on George Washington Wilson. We started off thinking we have maybe couple of hundred photographs by him, but as the research has gone on, we've come close to almost 1,000 photographs by him, including negatives as well. It's just completely transformed how we viewed that relationship between Queen Victoria in Scotland and Wilson.

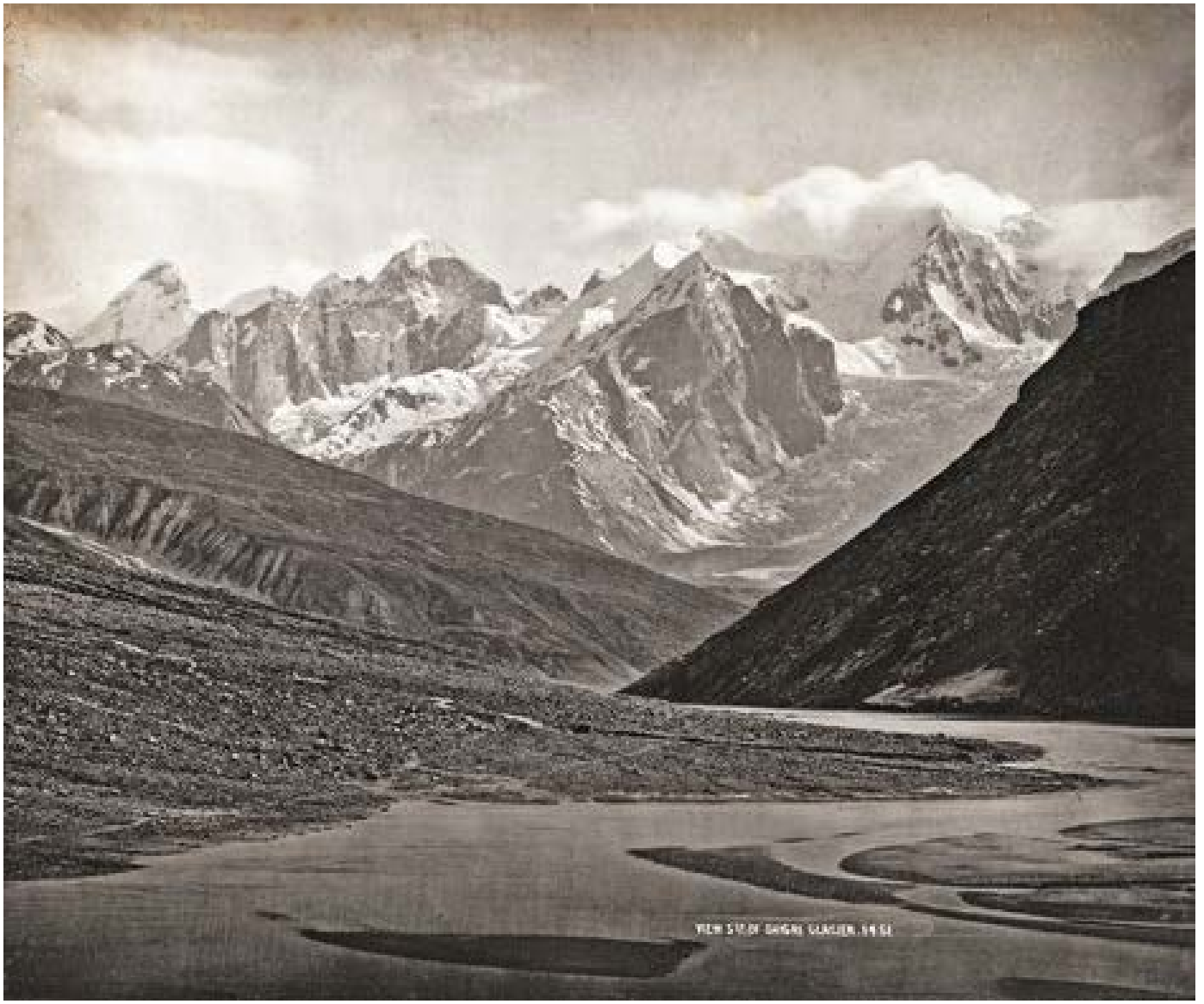
Now that the Prince Albert website is up and running, what is the department focusing on in 2020? Is George Washington Wilson the main event?
– That's all that's been announced at the moment. We started thinking about George Washington Wilson when we were talking about the anniversary of Queen Victoria's birth, which is actually this year [2019]. He's one of those photographers who has a unique relationship with the royal family, and no other collection would be able to do this type of display, because we are showing material that is particular to us, and is supported by research from the Royal Archives. What's very nice is that we've been speaking to Roger Taylor a lot about Wilson. Given that Roger started his connection with the Royal Collection back in the '70s with Wilson, it's been a wonderful project to work on and to talk to him about. Now that Roger's retiring and ending with Wilson as well, it's kind of come full circle. There are long distance projects, but at the moment, I'm having a break. Since I got here, I have gone straight from one project into another, and it's really nice to have a bit of time to go back to what I was doing at the beginning, which is looking at photographs. ●

George Washington Wilson: Queen Victoria's Photographer in Scotland runs from 8 March – 5 July 2020 at the University of Aberdeen Library, and then the Palace of Holyroodhouse from 17 July – 4 October 2020. www.rct.uk

SAMUEL BOURNE – PHOTOGRAPHS OF INDIA

By Hugh Rayner F.R.G.S., F.R.A.S.

All images courtesy of Hugh Rayner



Samuel Bourne. *Distant View of Summits south of Shigri Glacier*, platinum print, 1866.

On 23rd January 1863, after a 3-month voyage out from England, Samuel Bourne, a twenty-nine-year-old Englishman, first arrived in Calcutta. Heavily laden with large quantities of photographic equipment, and having already established a name for himself in amateur photographic circles in his home country, he was intent on becoming a professional photographer in India.

Born in 1834, the son of Staffordshire farmer, he acquired his first camera in 1853, taking photographs of his friends, and local landscapes, although very few of these images have survived. By 1855 he had become a bank clerk in Nottingham, and an early member of the *Nottingham Photographic Society*.

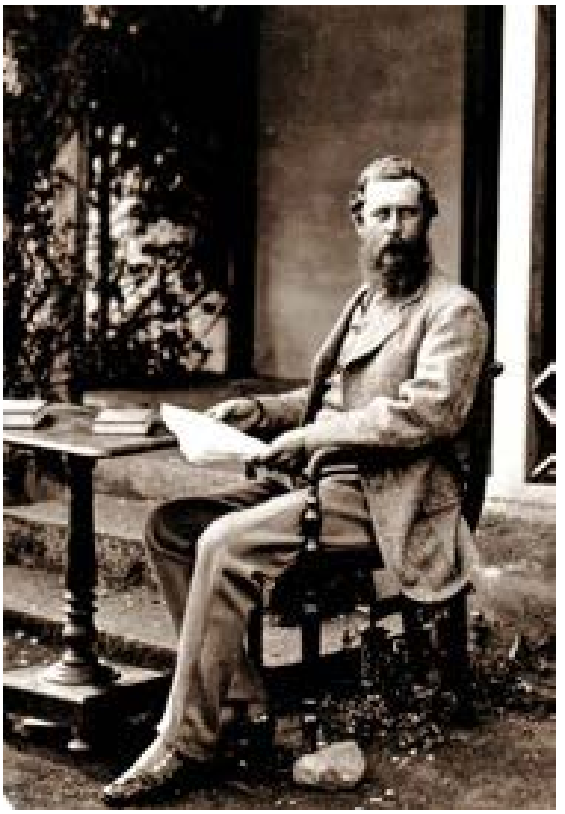
In 1862, he decided upon a career in photography and thought that India would be the best place to set up in business. After arriving in Calcutta, his life suddenly jumps into much sharper focus, thanks to the series of letters he wrote over the next six years, documenting both his wide-ranging Himalayan expeditions, and the joys and sorrows of photography in India, letters that were published regularly in the *British Journal of Photography*. His career as a photographer can be divided into distinct phases.

Howard & Bourne Studio. Simla, 1863
After a brief stay in Calcutta, Bourne travelled up to Simla, the Himalayan hill station and summer capital of British India. Though the precise details are still unknown, Bourne appears to have agreed some form of partnership, presumably before leaving England, with William Howard, a well-established Calcutta photographer, to found a photographic studio there. This initial partnership, *Howard and Bourne*, was to last only some six months.

Howard, Bourne and Shepherd Studio. Simla, 1863 - 1865
By November 1863, the studio expanded to include Charles Shepherd, who, after a career as a clockmaker in London, arrived in India in 1853, first as a telegraph engineer, and then a photographer in the Agra studio of *Shepherd & Robertson,* before moving to Simla. This new partnership of Howard, Bourne and Shepherd, continued until Howard died of typhoid in 1865.

Bourne and Shepherd Studios. Simla, Calcutta & Bombay, 1865 - 1870
After Howard's death, the firm became *Bourne & Shepherd*, under which title it remained in business until 2016. For seven years, from 1863-70, management of the studio, and undertaking the studio portraiture that formed the core business, fell to Howard, and then Shepherd. They also supervised the printing and marketing of Bourne's topographical work, whilst he was away travelling. Working primarily with a 10x12-inch wet-plate camera, he produced a large catalogue of fine landscapes, architectural studies and cityscapes, although it is perhaps the Himalayan images for which he is most famed.

The First Himalayan Expedition 1863
After several months settling into life in Simla and establishing his new business, Bourne felt that it was time to embark on the first of his many journeys around India. On the 29th July 1863, he departed Simla, with a retinue of thirty carriers to lug his equipment, bound for the higher Himalayas, travelling along the *Hindustan-Tibet Highway,* a recently constructed and rather grandiosely titled mule track, that led via the Sutlej river valley, to the Tibetan border.



Unknown photographer, possibly a self-portrait. *Samuel Bourne outside his house at Simla*. Albumen print, circa 1864.

After sixteen days, Bourne reached the village of Cheenee in the Sutlej valley, where he based himself for the next three weeks, exploring and photographing the surrounding countryside. As he wrote in his letters to the *British Journal of Photography*: "With scenery like this it is very difficult to deal with the camera: it is altogether too gigantic and stupendous to be bought within the limits imposed on Photography. Even the much-vaunted globe lens would find itself unequal to extend its great divergence over these mighty subjects, and compress their rays on the few square inches of a collodion plate. But where the cliffs do not rise more than a few hundred feet, with the river rolling between them, they form admirable subjects for the camera, having generally fine mountain background."

He crossed the mountains towards the Taree Pass, which led northwards to the neighbouring region of Spiti. Reaching the pass, at an altitude of some 15 000 feet, he set out to photograph it. The first part of this operation involved lighting a fire in order to melt sufficient snow to provide water for processing the plate! This eventually being done, he was then forced to wait in the bitter cold until the clouds had cleared sufficiently. When the picture was eventually made, it was at that time the highest altitude photograph ever taken, a record that only lasted another three years, until surpassed by Bourne himself, on the nearby Manirung Pass. He set out back

Samuel Bourne. *Toda Mund and Villagers; Nilgiri Hills*, albumen print, 1869.

over the pass, down to the forested Wanga Valley, which provided a total contrast to the previous bleak landscape. Running low on glass plates and chemicals, he returned to Simla, arriving back after a trip lasting ten weeks, with 147 fine negatives, and good reason to feel that it had been time well spent.

Between his arrival back in Simla in mid-October 1863 and his departure from Lahore on his next major Himalayan expedition in March 1864, Bourne spent his time photographing the cities of northern India. First to Lucknow, where he produced 36 views, then Delhi to produce another twenty three; Agra and the Taj Mahal, a brief trip up to Mussoorie, back to Simla, before heading to Amritsar and Lahore, to start his next major expedition.

The Second Himalayan Expedition 1864
The Pir Panjal & Kashmir

Departing from Lahore on the 17th March 1864, Bourne spent nine months on journey around Kashmir, from which he returned with nearly 500 fine images, of the Kangra Valley, Dharamsala, Chamba, Srinagar and surrounding lakes, and the Scinde River Valley, right up to the borders of Ladakh.

For the following eighteen months, Samuel Bourne's life and work are a matter of deduction and guesswork, dependent entirely on the numbered sequences of photographs he produced. He stayed in Lucknow in early 1865, producing some 50 views of the city, and then visited Benares, Cawnpore and

Agra. Secundra, Fatehpore Sikri, Bhurtpore, Muttra, Bindrabund and Deig followed; then Gwalior and back to Delhi again. The volume of work produced during this period is not large, and it is probable that he spent much of the time in Simla, helping establish the studio business.

The Third Himalayan Expedition 1866
Kulu, Lahoul, Spiti and the Ganges Valley

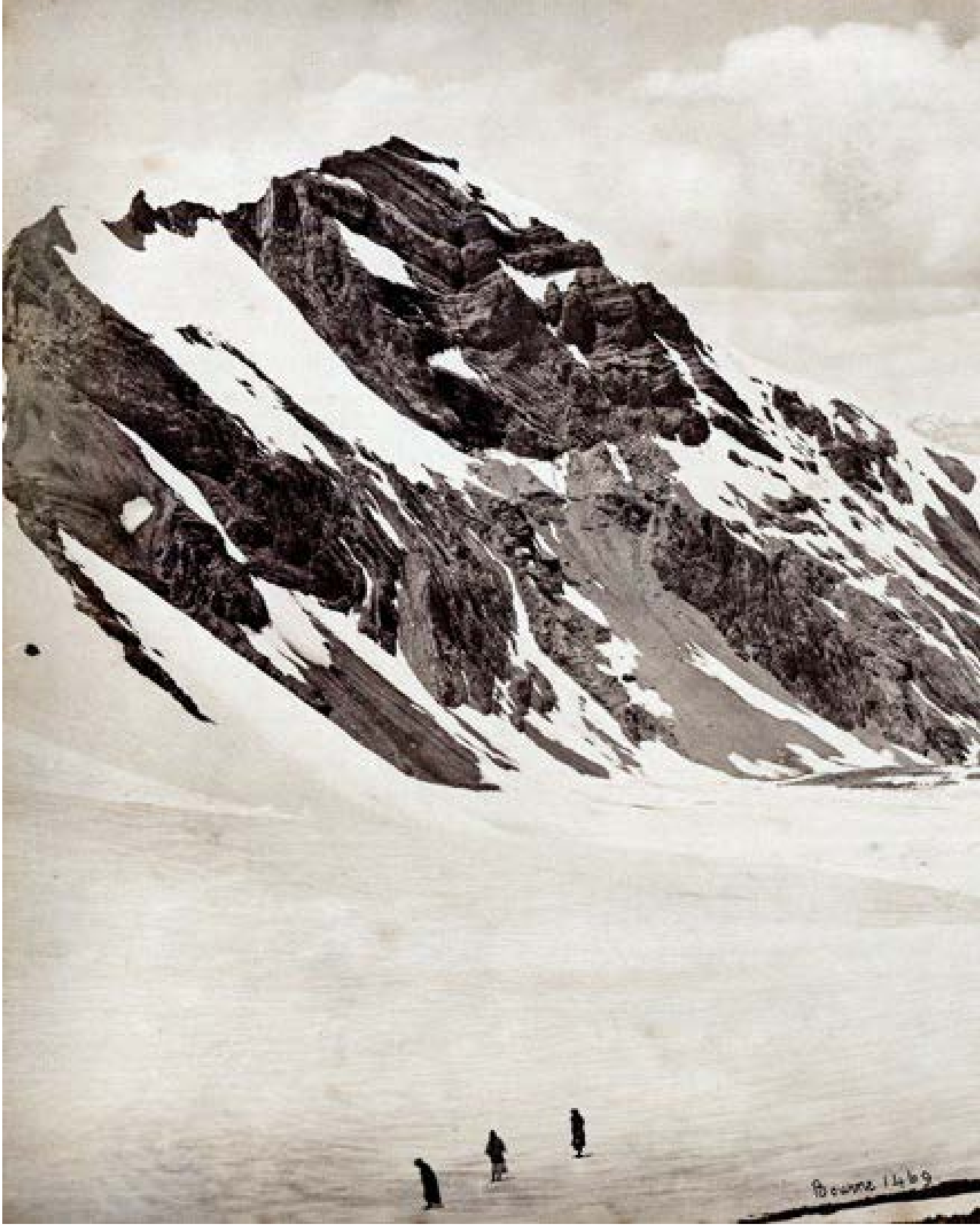
On the 3rd July 1866, he set out from Simla on the third, and perhaps, most interesting, of his Himalayan expeditions, travelling once more along the *Hindustan-Tibet Highway* to the Sutlej valley, crossing the Jalori Pass into the Kulu Valley. From there, the Hampta Pass led into the Chandra River, and crossing yet another Pass, the Kunzom La, he entered the remote Spiti Valley. There he produced a spectacular series of views of its villages and monasteries, including iconic images of Ki Monastery, and the fort at Dunkhar, after which, crossing the 18 600-foot. Manirung Pass, where his two fine views set a new world record for high altitude photography that endured for another twenty years!

From the Manirung, he rejoined the Sutlej Valley, traversed the Buspa Valley, over the Neela Pass and the headwaters of the River Ganges. After photographing the glacier mouth of the Ganges and the temple at Gangotri, he returned to the plains of India via Mussoorie, and Haridwar, arriving back in Simla for Christmas. This six-month journey produced one of the finest bodies of Himalayan landscapes ever made.

Return to England and marriage

Early in 1867, Bourne returned briefly to England to marry Mary Tolley, who returned with him to India. Staying initially in Calcutta to establish a new branch of *Bourne & Shepherd,* he also produced eighty-two fine views of the city, before travelling to Simla in the autumn, where he spent the winter, producing a series of fine snow-clad views of the town.

Samuel Bourne. *Small waterfall above Prini, Kulu valley,* albumen print, 1866.



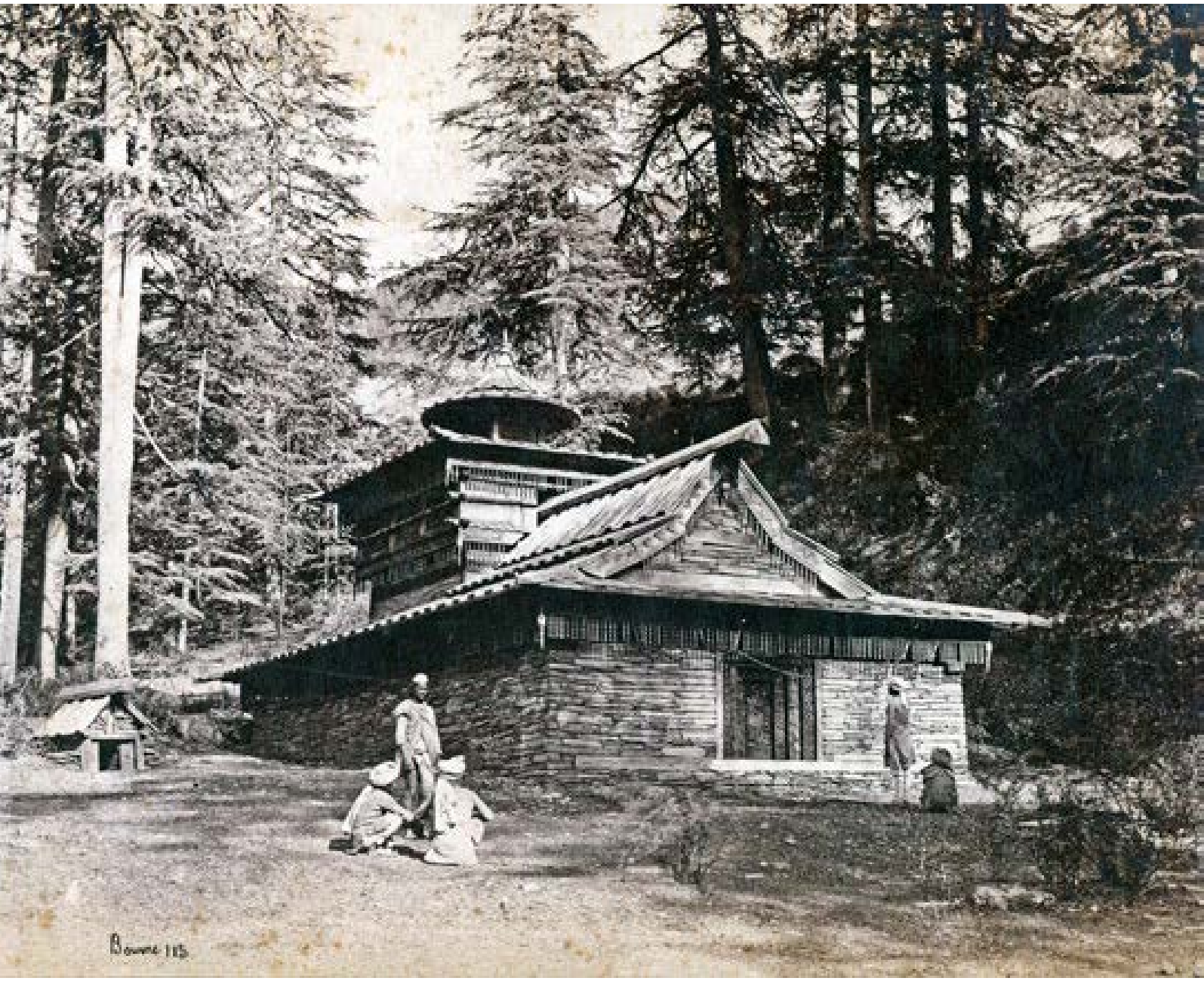
Samuel Bourne. *The Manirung Pass 18,600 ft.*, albumen print, 1866.

Much of his life and work during 1868 is unrecorded, but presumably was spent in the Simla studio and/or Calcutta. By the 25th May 1869, he was back in Calcutta, attending a meeting of the *Bengal Photographic Society*, where his work, especially his views of the Manirung Pass, was highly acclaimed. Then, after a productive visit to Darjeeling, he visited the south of India, photographing Tanjore, Trichinopoly and Ootacamund, before continuing by way of Madras and Ceylon to Bombay, where he arrived in early 1870. There he helped establish a new *Bourne & Shepherd* studio; having by then decided to give up professional photography, on 27th November 1870 he left India for ever, arriving in England in January 1871.

Bourne & Shepherd Studio, after Samuel Bourne. 1870 - 2016

Bourne's 2000+ negatives remained in India with *Bourne & Shepherd*, who continued to publish in a variety of media, including books, postcards and prints, for the next 140 years. Of superb technical quality, and comprising an unparalleled visual record of 1860s India, its cities, historical architecture, and above all, Himalayan landscapes, his work stands firmly alongside the finest travel photography produced in the 19th century.

Bourne's role as *Bourne & Shepherd*'s topographical photographer passed to Colin Murray, already an established professional in India, in the years after Shepherd's returned to England in 1878. Under his,



Samuel Bourne. Simla; *Temple near the Waterfall*, albumen print 1863.

and after his death in 1884, his brother Kenneth Murray's management, *Bourne & Shepherd* went on to become the leading photographic studio in India, working extensively for successive Viceroys, the Indian Government, and Indian royalty. The Bombay studio closed in the late 19th century, and the Simla studio in 1910, the company then concentrating its operations in new Calcutta premises. Successive owners, both British, and latterly, Indian, continued the studio's tradition of fine photography.

Bourne & Shepherd's pictorial documentation of British and Indian social life, official events, Durbars, royal visits, and including much fine portraiture, produced a large archive of fine historical images of India and its peoples. Sadly, all of this, including his original glass negatives, were lost in a studio fire in Calcutta in 1992. A major catastrophe in both Indian and world photographic history. The studio finally closed its doors in 2016.

Life in England. 1871-1912.

Back in England, Samuel Bourne settled in Nottingham, and in a radical change of career in 1871, went into the cotton industry, founding his own company, *S. Bourne & Co. Cotton Doublers*, in 1877. Over the following thirty years he became established as a wealthy and respected businessman and magistrate. Although he had given up commercial photography, relinquishing by the late 1870s any

residual financial interest in *Bourne & Shepherd*, he maintained a keen amateur interest in photography and the arts, becoming a leading light of the *Nottinghamshire Photographic Association*, and serving as President of the *Nottingham Camera Club*. He was an accomplished watercolour artist, producing many fine landscapes of the English and Scottish countryside. He lived on to the age of seventy-eight, passing away on 24th April 1912.

Hugh Rayner is a photo-historian, photographer, collector and dealer, based in Bath, England. He is also the promoter of the Bristol Vintage Photography Fair.

"After I first visited India as a travel photographer in 1975, I became interested in the work of earlier photographers in the region, and started to collect examples of their work.
Samuel Bourne being pre-eminent amongst Himalayan photographers, I began to research his life, and concentrate on acquiring examples of his work, especially from his 1866 Kulu & Spiti Expedition. This documents a part of the Himalaya that I have repeatedly visited, and have a special love for. I now have an extensive personal collection of his work, I also specialise in selling fine vintage photography from India & South Asia, and publishing books on Indian photo-history, including Bourne's collected writings."

Samuel Bourne. *Amritsar; The Golden Temple*, albumen print, 1864.

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Unknown photographer.
Ceylon Girl, albumen print, circa 1880.

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