

ASSOCIATION FOR HISTORICAL AND FINE ART PHOTOGRAPHY CONFERENCE 2009

A Question of Documentation

Vid Ingelevics

Background image: Guard Books, Picture Library, Victoria and Albert Museum, 1994



British Museum, 1986. Used as invitation postcard for Vid Ingelevics' exhibition, *museum of a man*, 1987, in which the subject of the museum first appears.

Photo: Vid Ingelevics

INTRODUCTION

This video is created from an original Powerpoint lecture given at the Association of Historical and Fine Art Photographers conference, 2009.

The presentation looks at three projects realized from the early 1990s to 2009 that engaged with the absent history of the use of photography in museums.

The first project was *Camera Obscured: Photographic Documentation and the Public Museum*. This curatorial project was commissioned by and first shown at the **Photographers' Gallery**, London in May, 1997. The other projects followed from this.

I have inserted new comments in some slides to help viewers understand the commentary that would have accompanied them.

Vid Ingelevics, 2020

PROJECT 1/3

***Camera Obscured: Photographic
Documentation and the Public Museum***

1997

SPRENGEL MUSEUM HANNOVER

Camera Obscured
Die Kamera und das Museum
Kurator: Vid Ingelevics, Toronto,
im Auftrag von The Photographers' Gallery, London
Eröffnung: 27. Januar 2004, 18.30 Uhr
Begrüßung: Inka Schube
Einführung: Vid Ingelevics

OBSCURED

DIE KAMERA UND DAS MUSEUM

In Zusammenarbeit mit der Fachhochschule Hannover:

2004, 14.00 Uhr, Auditorium
Es spricht über seine Arbeit
Prof. GOSBERT ADLER
...er Unterstützung der
...ischen Sparkassenstiftung.

UNG

Blue Box

Noch bis zum 15. Februar 2004

Kai Kaljo

A Löser

Video, 1:24, 1997

Kurt-Schweitters-Platz

30169 Hannover

Tel. 0511 368 43675

Fax 368 45093

www.sprengel-museum.de

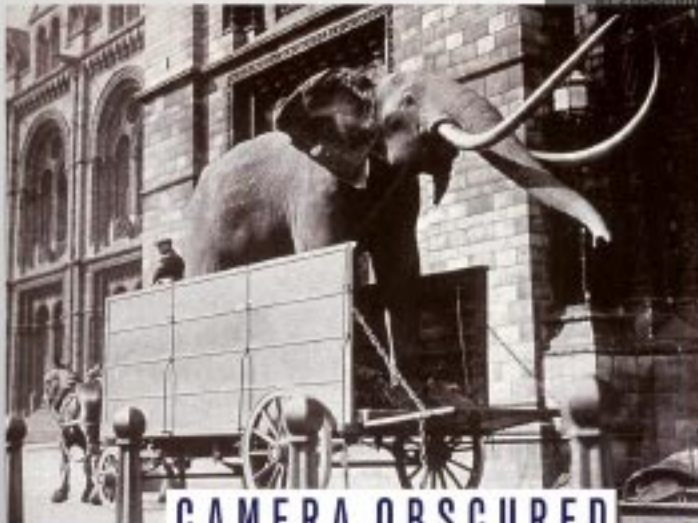
Mi bis So 10 - 18 Uhr

Di 10 - 20 Uhr

Mo geschlossen

Karfreitag geschlossen

Ostermontag 10 - 18 Uhr



CAMERA OBSCURED

PHOTOGRAPHIC DOCUMENTATION AND THE PUBLIC MUSEUM

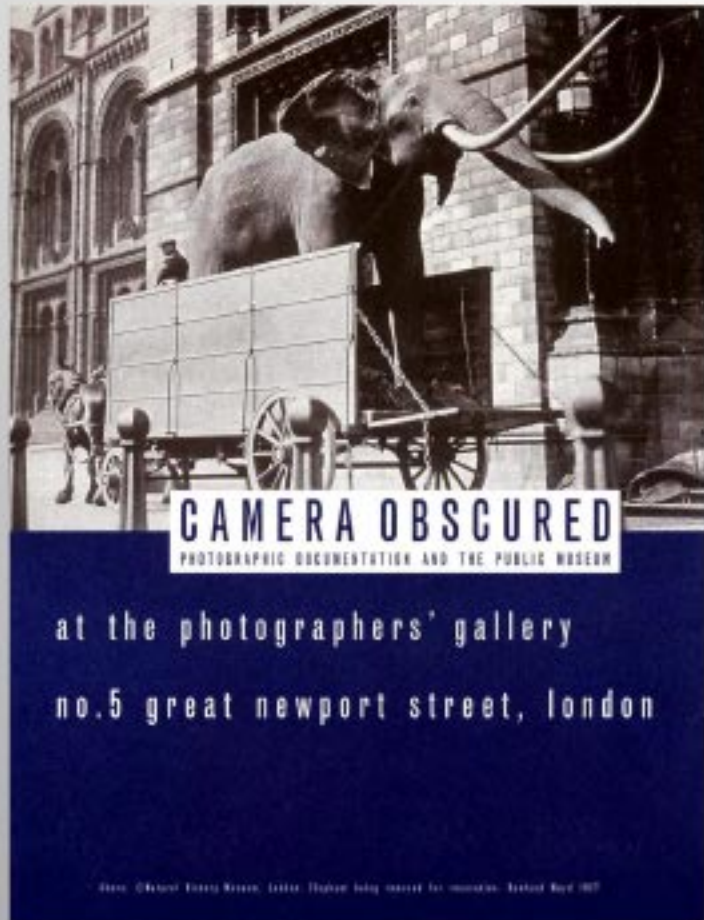
at the photographers' gallery

no.5 great newport street, london

First exhibition of *Camera Obscured* was at Photographers' Gallery, London, May 1997.

Final exhibition was at Sprengel Museum, Hanover, January 2004.

Exhibition Tour: Britain, Sweden, Canada, Germany



92 Photographs from the following museums were included in the exhibition:

- Royal Ontario Museum, Toronto
- American Museum of Natural History, New York
- Metropolitan Museum of Art, New York
- Field Museum of Natural History, Chicago
- British Museum, London
- Natural History Museum, London
- Victoria and Albert Museum, London
- Louvre, Paris
- Muséum national d'histoire naturelle, Paris
- Deutsches Museum, Munich

**Comparative Anatomy
Gallery, Muséum
national d'histoire
naturelle, Paris, c. 1880.**

Photograph: Pierre Petit



**Comparative Anatomy
Gallery, Museum
national d'histoire
naturelle, Paris, c. 1880.**

Photograph: Pierre Petit

My discovery of the institutional photo archive at the *Museum national d'histoire naturelle* in Paris in the early 1990s marked the beginning of my research into the photography of museums by museums, a photographic use that had barely been researched or discussed as part of the history of photography.

NOTE ADDED – JUNE 2020



“For the historian, the lack of any easily perceived style in copy photography, whose accepted goal was to be as true as possible to the original work, has resulted in a virtual dismissal of this type of photograph from histories of the medium.”

Elizabeth Anne McCauley, “Art Reproductions for the Masses,” *Industrial Madness: Commercial Photography in Paris, 1848-1871*, 1994

Victoria & Albert Museum, Centennial of Photography, 1939. Photographer: not identified

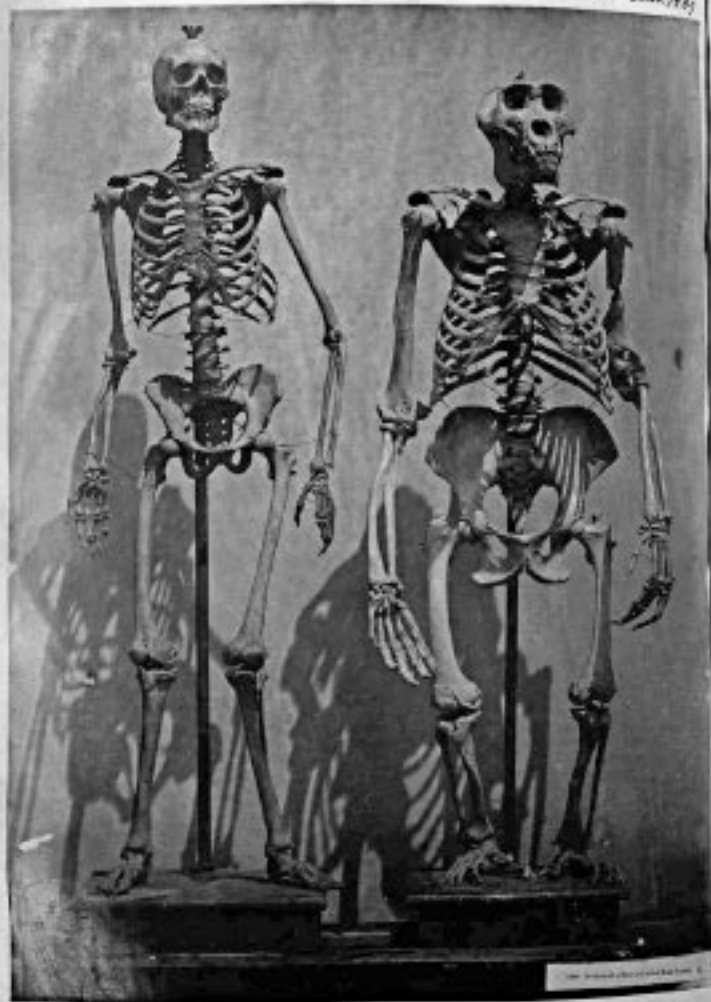


Victoria & Albert Museum, Centennial of Photography, 1939. Photographer: not identified

NOTE: throughout the *Camera Obscured* exhibition, I drew attention to museum images whose author was not credited. NOTE ADDED – JUNE 2020



102
Photograph, taken in 1994, of page 132 of guard books, Picture Library, Victoria and Albert Museum, featuring image by Roger Fenton.



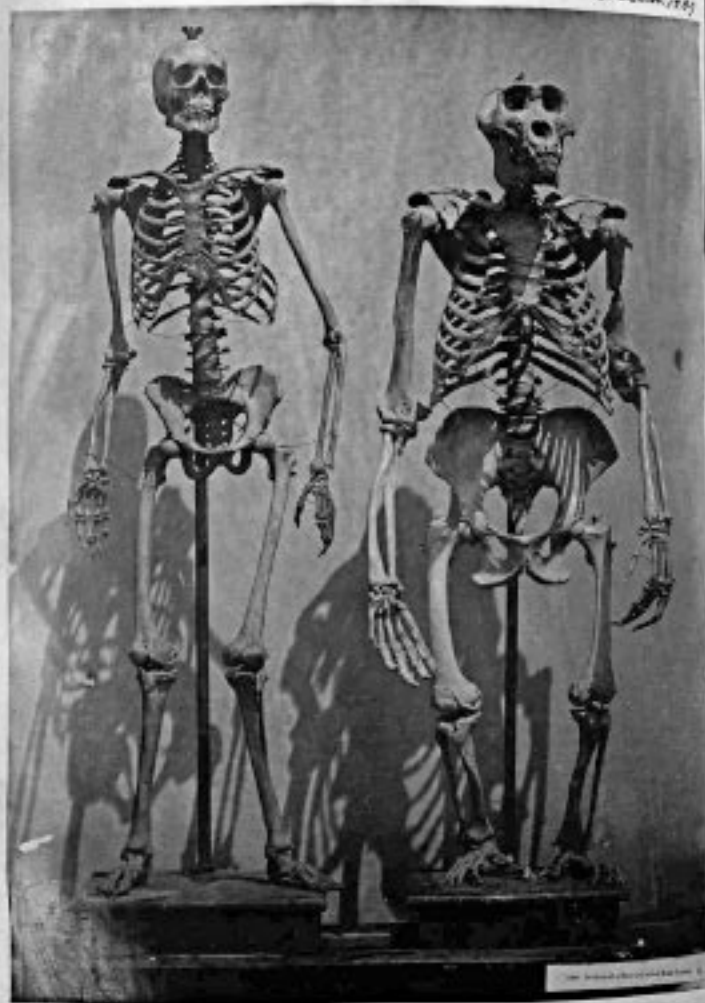
102

Photograph, taken in 1994, of page 132 of guard books, Picture Library, Victoria and Albert Museum, featuring image by Roger Fenton.

NOTE: Roger Fenton is one of the earliest known photographers to do documentation work for a major museum – his images were actually shot at the British Museum before natural history was hived off into its own museum.

The photos were placed in the V&A's Guard Books at a moment when the idea of centralizing museum photography in London at the V&A's studio was implemented.

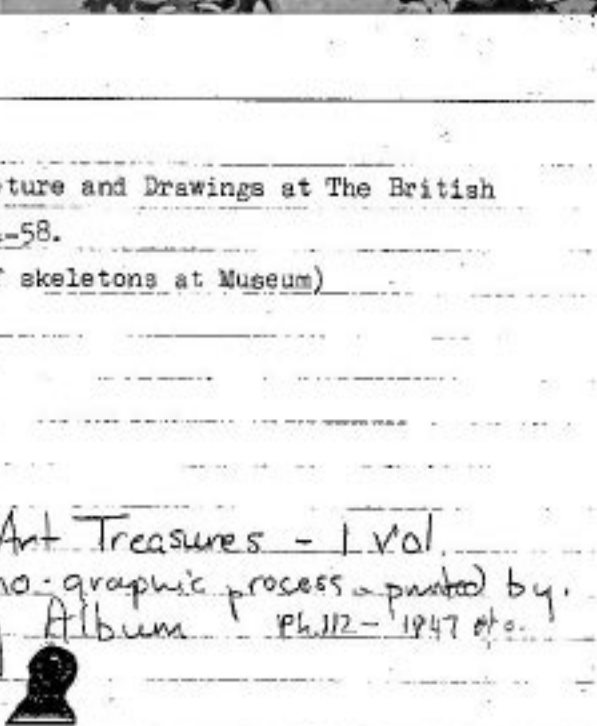
NOTE ADDED – JUNE 2020



Photograph, taken in 1994, of
page 132 of guard books,
Picture Library, Victoria and
Albert Museum, featuring
image by Roger Fenton.

102

30.000000.1947



FENTON, Roger

X.361 Photographs of Sculpture and Drawings at The British
Museum. Circa 1854-58.
(inc. photographs of skeletons at Museum)

Salt Paper Prints

(40.742-40.885)

X 32A

X 501 Photographic Art Treasures - 1 Vol.
Photo-galvano-graphic process printed by.

X 743 Royal Family Album Ph.112 - 1847 etc.

Index card from Prints and
Drawings collection

“How strange that museums, being institutions dedicated to the preservation and study of human and natural phenomenon, should overlook their own duty to organize, preserve, and support financially their own institutional behavior and history.”

Alan Bain, “The Muses’ Memory”, *Museum News*, Nov./Dec. 1991

RESEARCH CARRIED OUT (1990 – 1996)

- **Museum News**
- **Museums Journal**
- **literature survey – field of museology in early 1990s**
- **institutional photography archives: major museums in North America and Europe**

A **BM.2** B

INTERVIEW by VID INGELEVICs WITH PAUL GARDNER, HEAD OF PHOTOGRAPHY, BRITISH MUSEUM, LONDON, ENGLAND. JOINED BY PETER HAYMAN, RETIRED PHOTOGRAPHIC OFFICER ON 'B' SIDE
2:30-4PM, JUNE 14, 1994
INTERVIEW TOOK PLACE IN PAUL GARDNER'S OFFICE IN THE MUSEUM.

A **VA.1** B

INTERVIEW by VID INGELEVICs WITH JAMES STEVENSON, PHOTOGRAPHY STUDIO MANAGER, VICTORIA + ALBERT MUSEUM, LONDON, ENGLAND
10 AM - 11:30 AM, JUNE 8/94
INTERVIEW TOOK PLACE IN JAMES' OFFICE IN THE PHOTOGRAPHY STUDIO AREA OF MUSEUM.

A

Interview with Nina Cummings, Field Museum of Natural History, Chicago March 11, 12, 1993

Interviewed by Vid Ingelevics, Toronto (416) 651-0520

COPY OF MASTER COPY

A ~~N~~ ~~R~~ ~~ON~~ ~~OFF~~ 1

A side

interview with COUNT
Dennis Pinnan,
Jacklyn Beckett
at American Mus.
of Nat. History
New York, 02.04.93
by Vid Ingelevics

1 B ~~N~~ ~~R~~ ~~ON~~ ~~OFF~~ 1

B side

Interview continued
one week later with
addition of Craig
Chesek - ANNH
13.04.93

A

A side only - interview with Barbara Mathe, Librarian, Special Collections, American Museum of Natural History, New York

interviewed on Apr. 13/93 by Vid Ingelevics, Toronto, Canada (416) 651-0520

interview took place in museum

COPY OF MASTER TAPE

A **BM.1** B

INTERVIEW by VID INGELEVICs WITH CHRISTOPHER DATE, ASSISTANT MUSEUM ARCHIVIST and PHOTOGRAPHIC ARCHIVIST, BRITISH MUSEUM, LONDON, ENGLAND.
12:30-2PM - JUNE 14, 1994
INTERVIEW TOOK PLACE IN THE ARCHIVE STORAGE VAULT AT ALMOST THE EXACT SPOT WHERE ROGER FENTON'S GLASS PLATE NEGATIVES WERE ONCE STORED.

NOTE: Audio interviews were carried out with museum photographers in major museums that housed photo studios. The interviews were copied and donated to the archives of each institution in order to insert some of this absent history into the institutional record.

NOTE ADDED - JUNE 2020

**What did I find out about the use of photography
in museums through my reading of eighty years of
the *Museum News*?**

What did I find out about the use of photography in museums through my reading of eighty years of the *Museum News*?

Not a lot.

What did I find out about the use of photography in museums through my reading of eighty years of the *Museum News*?

Not a lot.

What became obvious was that there was not (and still isn't) any coherent history of the use of photography by public museums.

Some examples of the sporadic appearance in the *Museum News* of information about photographic usage in the museum:

1/5

“Science Service is developing a newspaper picture syndicate. In the decade of tabloid newspapers, graphic feature sections and picture supplements, this is a logical undertaking and one which should succeed.

To science museums the news should be welcome because it suggests a path of least resistance to national publicity for additions to collections, new exhibits, field operations - in fact, museum activities of almost every sort, including much of research. *Next to objects, or specimens, photographs are the possession which museums have or can secure in greatest abundance. It is the "paper currency" with which museums may extend their dealings in visual education.* Therefore the new photographic news service will surely appeal to museum workers.

It is not surprising, further, that the new opportunity which Science Service offers for extension of publicity influence, has enlisted cooperation from museums even before the undertaking has been generally announced.”

Museum News, Vol. IV, No. 6 – September 1, 1926

Some examples of the sporadic appearance in the *Museum News* of information about photographic usage in the museum:

2/5

LIST OF PHOTOGRAPHS OF MUSICAL INSTRUMENTS

Published by the Victoria and Albert Museum, London, price twopence. This list forms part VIII of the general list of photographs for sale at the Museum. Following the brief descriptions of the objects are the negative numbers and key letters referring to the schedule of prices, making it possible to order prints with little difficulty.

Museum News, Vol. VI, No. 12 - December 1, 1928

Some examples of the sporadic appearance in the *Museum News* of information about photographic usage in the museum:

3/5

PREPARATION AND EXHIBITION

Photographing Silver. "To photograph silverware (chalices, cups, bowls, etc.) where 'shine' tends to spoil the print, drop a piece of ice into the interior.. This causes a slight deposit of dew and thus utterly kills the reflections without reducing in any way the detail of the pattern."

As reported in *The Museums Journal*, May, 1931, page 82, and cited in the *Museum News*, Vol. IX, No. 4 - June 15, 1931.

WARBURG PRINT NEGATIVE SERIES IS COMPLETED; MORE THAN FOURTEEN HUNDRED ENGRAVINGS PHOTOGRAPHED

The Museum of Fine Arts, Boston, after seventeen years of continuous work, has now completed its collection of negatives of 15th and 16th century engravings. The project, which was financed by Felix Warburg, contemplated the photographing of all the important 15th and 16th century engravings not available in reproductions and not likely to be reproduced in the near future. ... In practically every instance the negatives are the exact size of the original engravings. All negatives have been produced by Donald Macbeth, official photographer of the British Museum, and are deposited in a fire-proof concrete vault at Balham, London.

The work was begun in 1914 by Fitzroy Carrington, then curator of prints at the museum, and was supervised abroad by Arthur M. Hind of the British Museum and Max Lehrs of Dresden.

Inquiries and orders should be addressed to the secretary of the Museum of Fine Arts, Boston.

Museum News, Vol. IX, No. 10 - November 15, 1931

Some examples of the sporadic appearance in the *Museum News* of information about photographic usage in the museum:

5/5

DEPTHOGRAPH PICTURES AVAILABLE OF AMERICAN MUSEUM EXHIBITS

Three-dimensional photographs of exhibits in the American Museum of Natural History, New York, are to be made available for use in other museums and educational institutions. The American Museum of Natural History has made an agreement for the photographing of its exhibits with the Perser Corporation, 450 Fourth Avenue, New York, which controls the Depthograph process.

Depthographs are made by a camera which moves in an arc around the object photographed, while the exposure of the photographic plate is being made. ... This image presents the aspect of the object photographed as seen from the particular position the camera occupied at the time. ...

Museum News, Vol. X, No. 1 - May 1, 1932



Installation view - **Camera Obscured: Photographic Documentation and the Public Museum**, Gallery TPW, Toronto, 1998

**Museum guards' winning shooting team, The Metropolitan Museum of Art, 1930.
Photographer: not recorded**



Museum reference: MM2930

**American Museum of Natural
History, Dr. James L. Clark with lion
group in preparation, Akeley African
Hall, 1934.**

Photo: Julius Kirschner



Museum Reference: 330592

American Museum of Natural History, installing
Flying Bird Group, 1947.

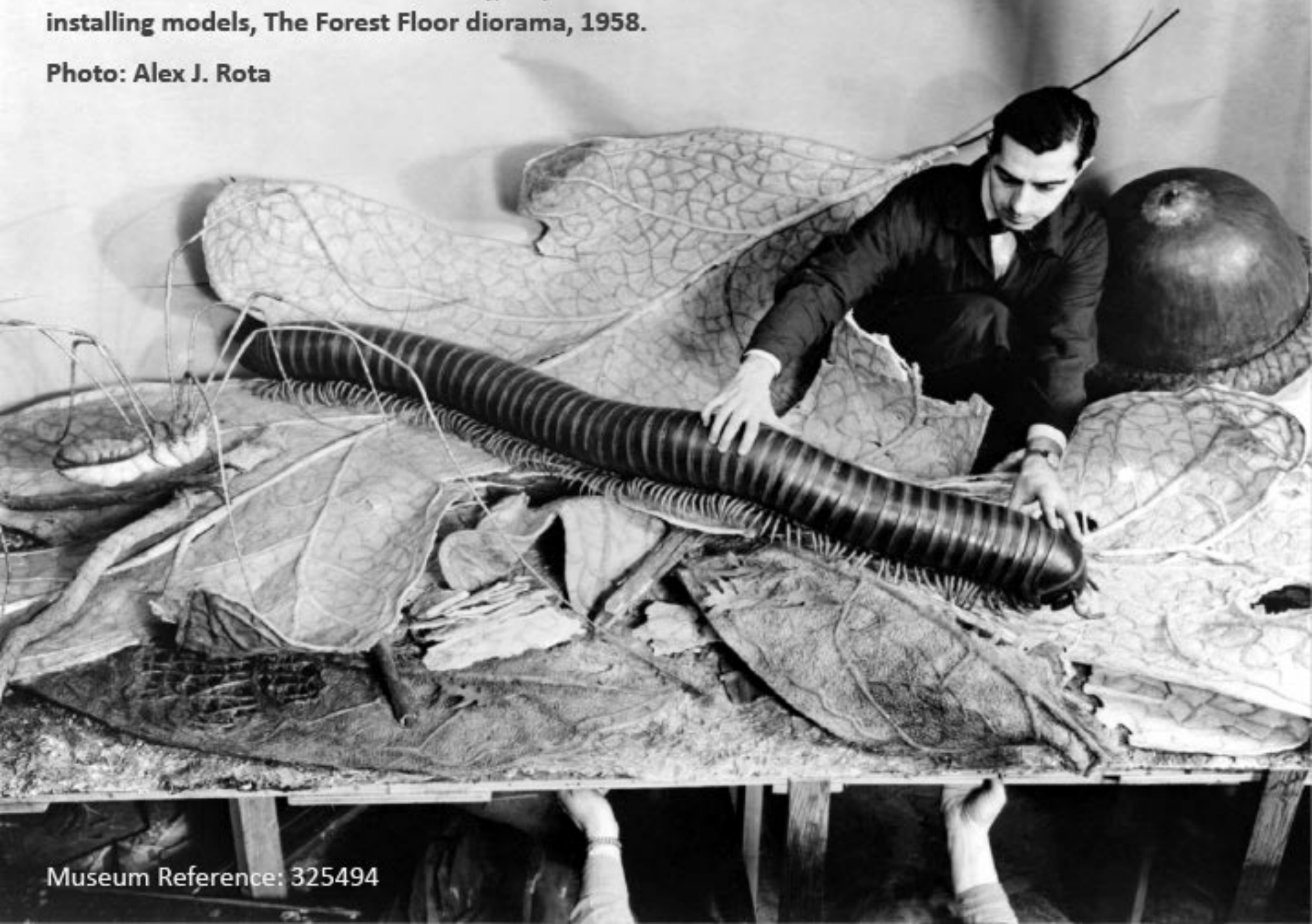
Photo: Alex J. Rota



Museum Reference: 319918

**American Museum of Natural History, Ray de Lucia
installing models, The Forest Floor diorama, 1958.**

Photo: Alex J. Rota



Museum Reference: 325494

**American Museum of Natural
History, construction of
Diplodocus forelimb, 1916.**

Photo: A. E. Anderson.



Museum Reference: 35059

Field Museum of Natural History, opening of new museum building, 1921.

Photo: Charles Carpenter



Louvre, Galleries emptied in anticipation of WW II, 1939.

Photo: Marc Vaux





**War damage to upper central saloon,
The British Museum, London, 1941**



**Bomb damage from the Allied air raid of 21
July 1944, The Deutsches Museum, Munich**

NOTE: After the *Camera Obscured* exhibition tour closed in 2004 the framed exhibition was returned to the Photographers' Gallery, London. There the photographs were removed from the frames and remained in storage until 2014 when they were returned to the exhibition curator in Toronto, Canada.

Since then they have been donated to the Ryerson Image Centre, Ryerson University, Toronto, an important centre for the study of photography history, where the entire content of the exhibition, including exhibition panels and documentation, is available for research.

NOTE ADDED – JUNE 2020

PROJECT 2/3

***The Metropolitan Museum of Edward
Milla*** 1999-2007

THE METROPOLITAN MUSEUM OF EDWARD MILLA (2000-present)

The Metropolitan Museum of Edward Milla is an installation artwork that is based on a specific moment in the history of the Metropolitan Museum of Art, New York. Its subject is the documentation of the 1951 photography exhibition at the Met, *Up at the Photographers*, that showcased the lifetime work of the museum's then-chief photographer, Edward Milla.



UP AT THE PHOTOGRAPHER'S
FIFTY YEARS OF MUSEUM PHOTOGRAPHY
BY
ERNAZD HILLA

NEWS OF THE MUSEUM, ONE OF THE HIGH ON GARDEN BUILDS...



Metropolitan Museum of Art, New York, 1951

UP AT THE PHOTOGRAPHER'S
FIFTY YEARS OF MUSEUM PHOTOGRAPHY
BY
EDWARD MILLA

NEWS OF THE MUSEUM, ONE OF THE MOST ENJOYED PUBLICATIONS



Edward Milla

Metropolitan Museum of Art, New York, 1951

KEY INFORMATION - Edward Milla's exhibition, *Up at the Photographer's*

DATE: May 18 - June 2, 1951

PLACE: Gallery B-13, Metropolitan Museum of Art, New York

OCCASION: Edward Milla's 50th year as a museum employee

DOCUMENTATION: a few installation photographs - no publication or catalogue seems to have been produced by the museum - the museum's 1952 annual report fails to mention Edward Milla's exhibition in the section reviewing the exhibitions of 1951

MUSEUM ARCHIVAL RECORDS: few records exist in the museum itself - only a press release and a few photocopies of some short stories on the exhibition in the New York press

THE METROPOLITAN MUSEUM OF ART

FIFTH AVE. at 82 STREET · NEW YORK

PHOTOGRAPHER EDWARD J. MILLA NOW IN FIFTIETH YEAR AT METROPOLITAN MUSEUM; SPECIAL EXHIBITION AND GIFTS FROM BOARD OF TRUSTEES AND STAFF MARK EVENT

New York, Tuesday, May 22, 1951 -- Edward J. Milla is now in his fiftieth year at The Metropolitan Museum of Art. For the past thirty-three years he has been the Museum's chief photographer. Last week was one of the most notable and eventful in his career.

In recognition of his half-century of service, Mr. Milla was presented a new Rolleiflex camera, tripod, special lenses and equipment by the Board of Trustees of the Museum. The camera is for personal use, since photography is Mr. Milla's hobby as well as his vocation.

Fellow staff members also saluted Mr. Milla with a silver tray commemorating his fifty years at the Museum. With the tray they presented a check in the exact amount of Mr. Milla's first year's salary in 1902.

Finally, Mr. Milla was guest of honor at a staff party which marked the opening of UP AT THE PHOTOGRAPHERS, an excellent pictorial review of his career at the Museum made up principally of photographs taken by him. The exhibition has been opened to the public and will remain on view through June second.

Eddie Milla came to the Metropolitan just eight years after its department of photography was established in 1894 by General Louis Palmé at Oenola, the Museum's first Director. Charles N. Balliard was photographer and Mr. Milla worked for him first as a "door boy." By 1908, the photograph file at the Museum contained 500 to 600 negatives. The following year Mr. Balliard retired and William J. Sedell, his assistant, became the Museum's second photographer. Mr. Milla, who had worked at various assignments in the department, was made assistant to Mr. Sedell. Upon the latter's retirement in 1918, Mr. Milla became chief photographer.

A staff of nine now works under Mr. Milla's direction. Negatives on file in his department number more than 400,000, and thousands are added each year. Each new work of art added to the collections is photographed for record and study purposes. Many are also photographed for publicity, publication and sale. In addition to black-and-white photographs, numerous color transparencies are made. More than 500 of Mr. Milla's color photographs taken during the past two years have been used in the Metropolitan Miniatures series. They are reproduced in twenty-two Albums, each containing twenty-four full color reproductions of objects in the Museum collections.

NEWS FOR RELEASE

 Wednesday, May 23, 1951
and thereafter

LUCE'S PRESS CLIPPING BUREAU
New York, N. Y.

 Clipping From
N. Y. WORLD TELEGRAM & SUN
Chc. 5, 264,306 Tel. 124,143

Art Shutterbug for 50 Years Clicks at Show in His Honor

The Metropolitan Museum of Art today celebrated the half-century that Edward J. Milla, chief photographer, has served in its photography department with an exhibition of pictures depicting the past 50 years. It was announced today.

Many of the pictures in the exhibition, which opened through the Museum's board of trustees, marked Mr. Milla's anniversary by presenting to him a crowd of photographers in his honor as well as the Museum, while fellow workers gave him a check for the exact sum of his first year's salary.

Mr. Milla now heads a staff of nine which photographs and prints work of art for record and purposes. Under his direction the Museum's collection has grown to more than 400,000 photos, most of which are on sale to the public.

From New York Post
Wed. May 23-51
Metropolitan Museum Photo Honored for 50 Yrs. Service

New York's Metropolitan Museum of Art today recognized Edward J. Milla for his 50 years of service as a photographer for the museum. For the past 33 years he has been chief photographer.

He was presented with special camera equipment by the Board of Trustees. Fellow staff members gave him a silver tray and a check in the exact amount of his first year's salary in 1902.

LUCE'S PRESS CLIPPING BUREAU
New York, N. Y.

 Clipping From
NEW YORK POST
Chc. 5, 264,306
MAY 23 1951

Metropolitan Museum Photo Honored for 50 Yrs. Service

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He was presented with special camera equipment by the Board of Trustees. Fellow staff members gave him a silver tray and a check in the exact amount of his first year's salary in 1902.

PHOTOGRAPHY

THE NEW YORK TIMES, SUNDAY, MAY 27, 1951

CHILDREN IN PAINTINGS GALLERY, 1910


From "Fifty Years of Museum Photography," by Edward Milla, at the Metropolitan Museum of Art.

CAMERA NOTES
Show Honors Metropolitan Museum Photo Chief

A RETROSPECTIVE show, "Fifty Years of Museum Photography," is inauguration at chief photographer Edward J. Milla's half-century association with the Metropolitan Museum of Art, is on display through Saturday at the museum. In addition to many examples of the varied types of record photography done by Mr. Milla or under his direction, the exhibition includes historical pictures of his early years at the museum and his leisure camera photographs during the first decade of this century. A large proportion of the show is devoted to behind-the-scenes pictures of museum photographs at work.

All of the documentation of Milla's show at the Met on one slide.

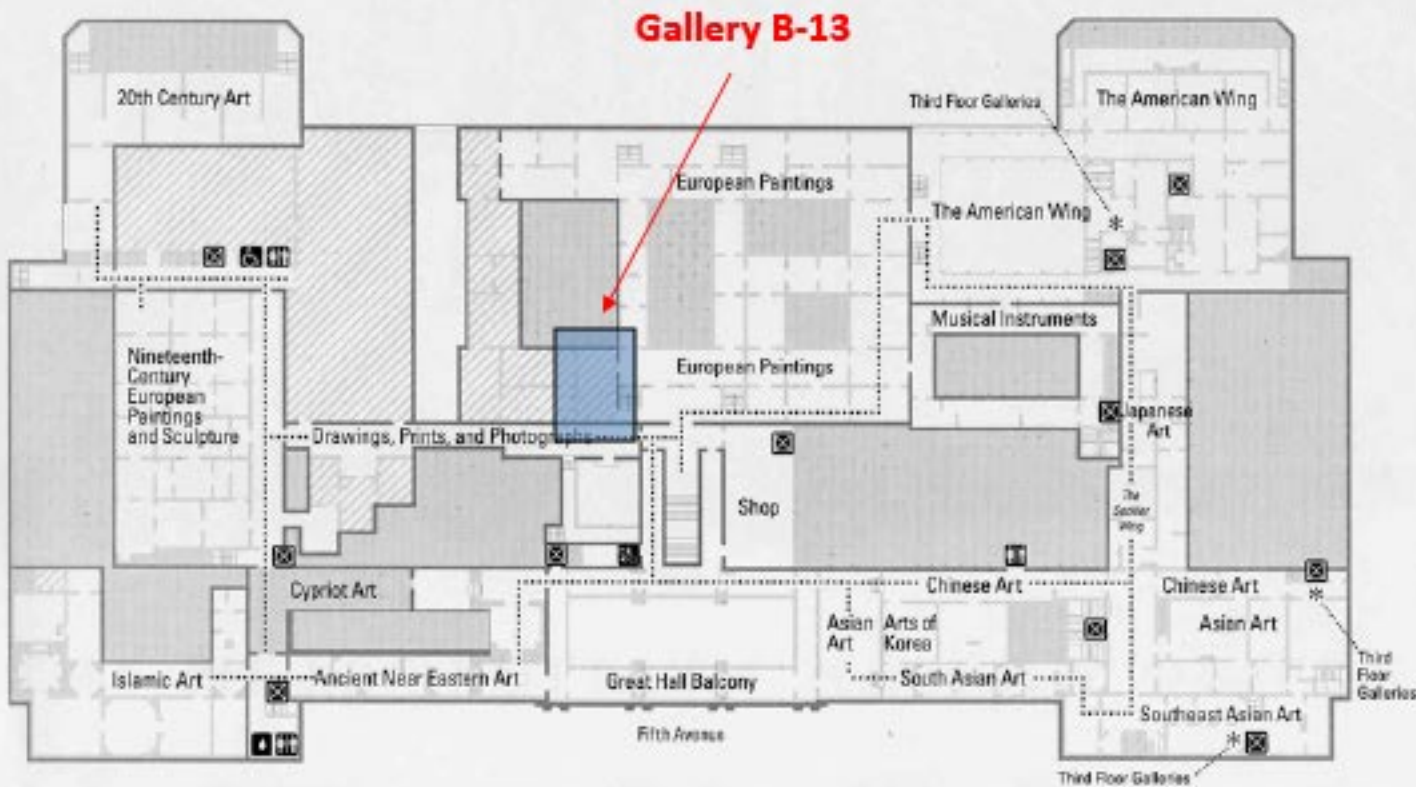
" Almost all the objects belonging to the museum have been photographed by the museum photographer, Edward Milla, hence the handbooks and catalogues of the collection serve as catalogues of photographs."

Secretary Henry W. Kent, Metropolitan Museum of Art, New York, quoted in the Museum News, Vol. VIII, No. 17 - March 1, 1931.

2

Second Floor

- The American Wing
- Ancient Near Eastern Art
- Arts of Korea
- Asian Art
- Chinese Art
- Drawings, Prints, and Photographs
- European Paintings
- Greek and Roman Art
- Islamic Art
- Japanese Art
- Musical Instruments
- Nineteenth-Century European Paintings and Sculpture
- 20th Century Art
- South and Southeast Asian Art



Location of exhibition in museum

Following are examples of the photographic documentation of Edward Milla's 1951 exhibition - likely taken by Milla himself – and my annotations regarding his content

UP AT THE PHOTOGRAPHER'S

FIFTY YEARS OF MUSEUM PHOTOGRAPHY

BY
EDWARD MILLA

WE DID OUR PRINTING OUT ON THE ROOF ON GOOD DAYS....



contrast examples



lighting examples

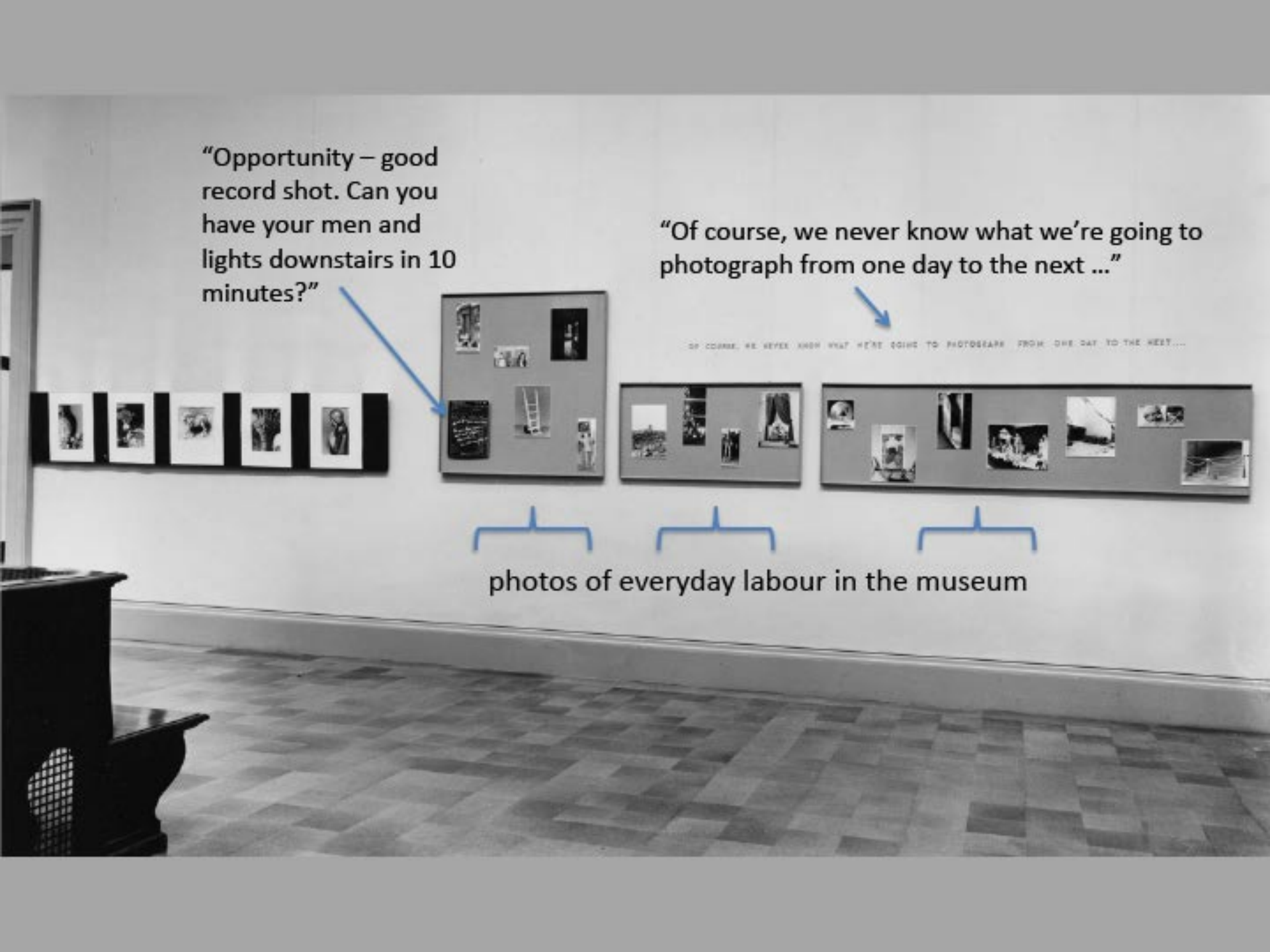
cropping examples

“Opportunity – good record shot. Can you have your men and lights downstairs in 10 minutes?”

“Of course, we never know what we’re going to photograph from one day to the next ...”

OF COURSE, WE NEVER KNOW WHAT WE'RE GOING TO PHOTOGRAPH FROM ONE DAY TO THE NEXT ...

photos of everyday labour in the museum



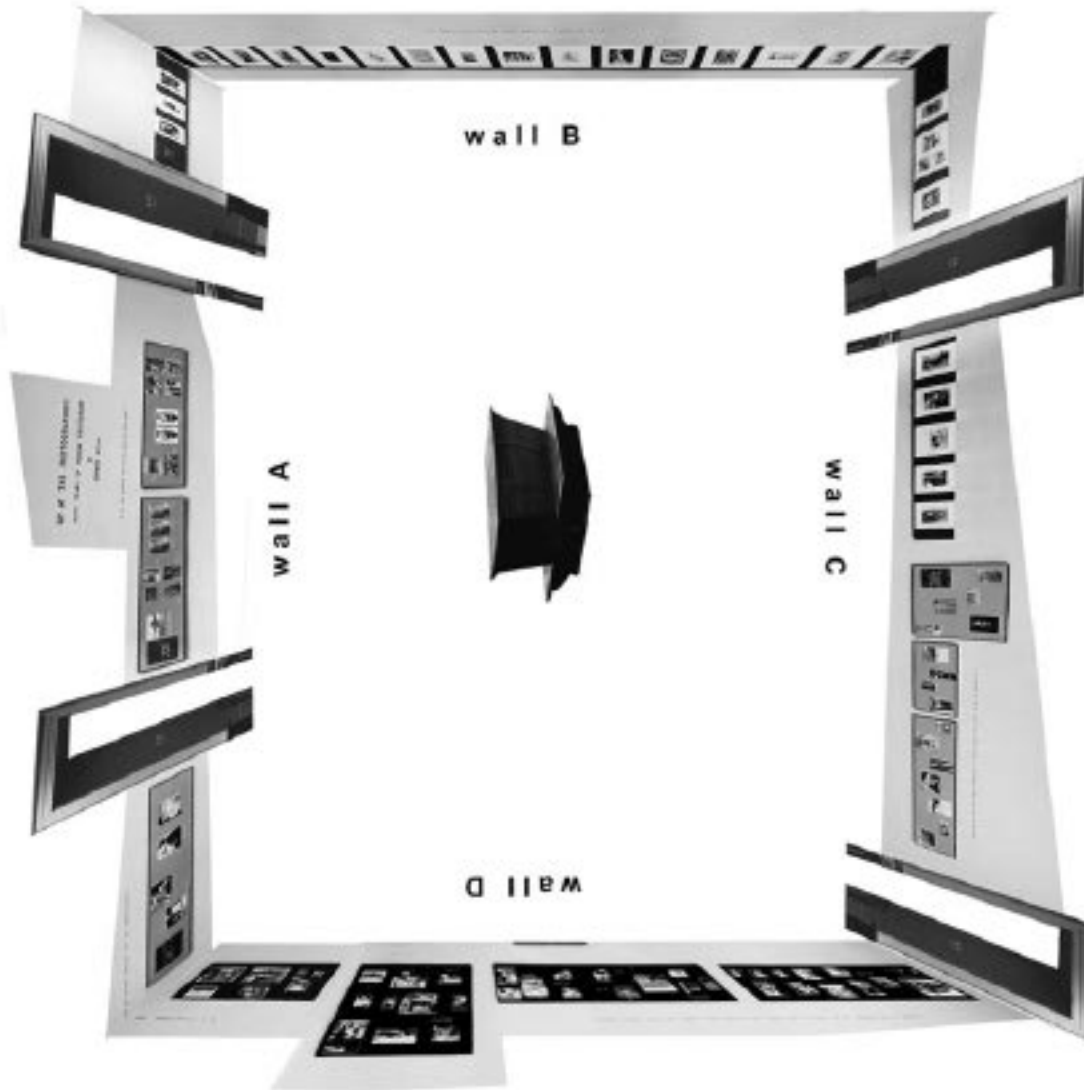
“You know, they’ve sent some beautiful things up to us ...”



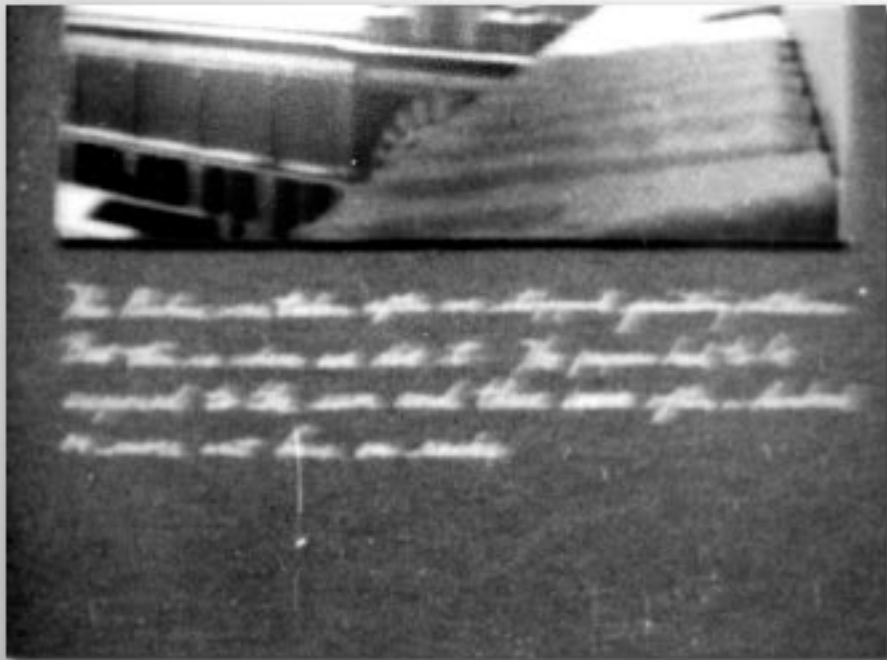
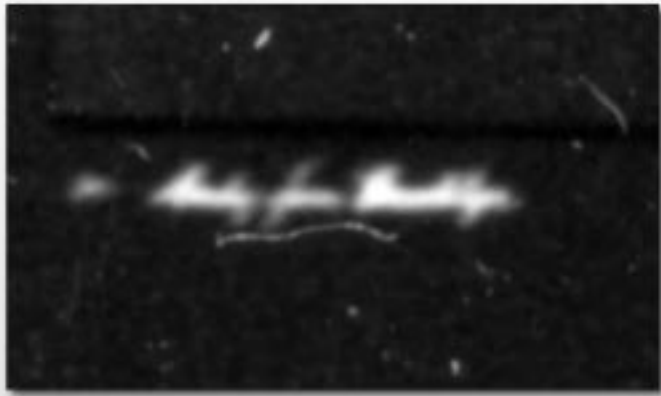
These photographs appear to be Edward Milla’s personal favourites, given the white “art” matting. It isn’t clear whether these are included because of his love of the objects or because of his pride in the photography of them (or both?).

Photos of museum employees and various contemporary and historical views of the Met

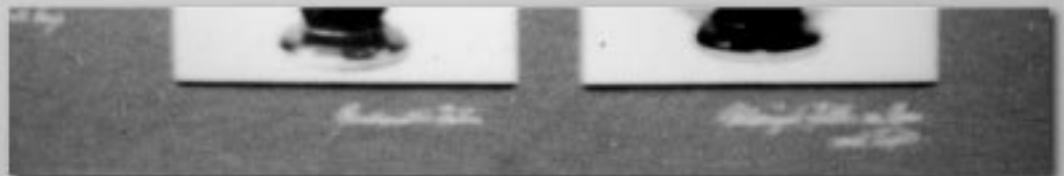




My reconstruction of the exhibition as it roughly appeared in 1951 in Gallery B-13, based on Milla's documentation photographs



The illegibility of Milla's
handwritten captions in his
installation views.



In the following slides, which would normally have been accompanied by an oral explanation in a lecture situation, I am showing the artistic strategy I used to reproduce Milla's 1951 exhibition at full size based on scanning (at very high resolution) the exhibition elements from a set of his own installation photographs, the only visual evidence of his show.

Highlighted in **purple** In each slide are the areas I scanned and below are the enlarged photographs I made from those scans after correcting any distortions in Photoshop. Many details disappear as the originally tiny areas within his installation views are scanned and enlarged to the full scale of the original subject matter.

Milla's entire exhibition was re-created this way at full scale and exhibited twice, in Toronto in 2007, and in Rotterdam in 2009.

Note added by Vid Ingelevics, 2020



UP AT THE PHOTOGRAPHER'S

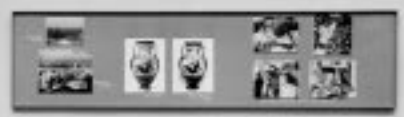
FIFTY YEARS OF MUSEUM PHOTOGRAPHY

BY EDWARD MILLA

WE DID OUR PRINTING OUT ON THE ROOF ON GOOD DAYS....

UP AT THE PHOTOGRAPHER'S
 FIFTY YEARS OF MUSEUM PHOTOGRAPHY
 BY
 EDWARD WILLA

IN THE OLD SEATING HALL OF THE MUSEUM OF MODERN ART...



The industrial scene with its tall chimneys and smokestacks is a typical example of the kind of photography that was being done in the 1930s.



Hands
 by Edward Steichen



Auguste Rodin



Auguste Rodin



Auguste Rodin



Auguste Rodin



Auguste Rodin



Auguste Rodin

UP AT THE PHOTOGRAPHER'S
FIFTY YEARS OF MUSEUM PHOTOGRAPHY
BY
EDWARD WILLA

10 20 30 40 50 60 70 80 90 100 110 120 130 140 150 160 170 180 190 200



Edward Willa



Edward Willa



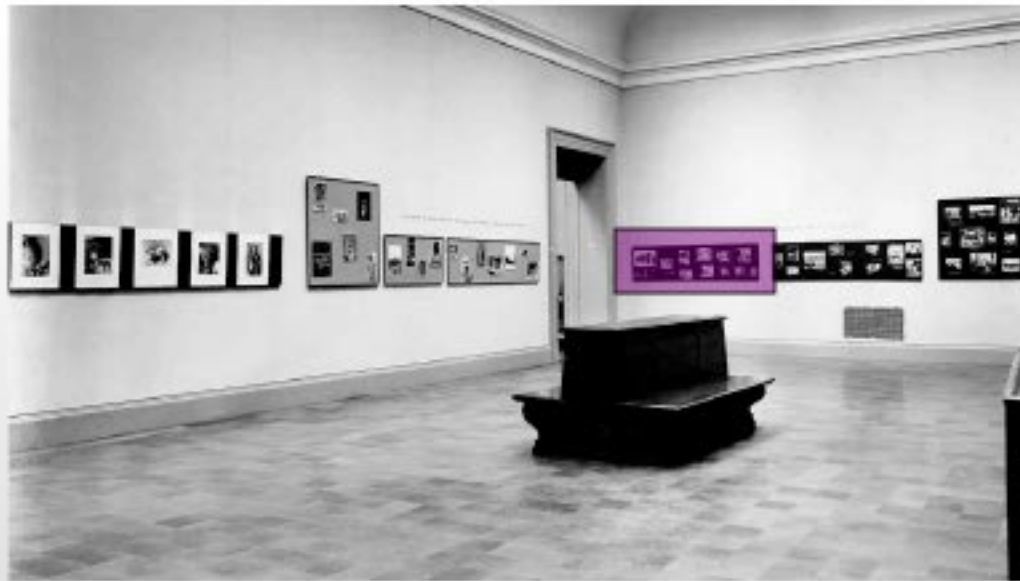
Edward Willa



Edward Willa







*I think the most interesting part
of the whole thing is the
photography.*





YOU KNOW, THEY'VE SENT SOME BEAUTIFUL THINGS UP TO US



*Portrait of a young man
1911*



Portrait of a young man





Above: Installation view, Nederlands Fotomuseum, 2009 as part of the larger exhibition, *Questioning History*



The main goals of this installation work, *The Metropolitan Museum of Edward Milla*, were as follows:

1. to consider the limits of photographic documentation.
2. to rematerialize the affective space that photographic documentation removes as it reduces the three-dimensional to the two-dimensional.
3. to consider how photographic documentation may be thought of as “performative” – i.e., it is not a window directly into the past but becomes meaningful for us in the context of our present.
4. to propose Edward Milla’s 1951 exhibition as an important exhibition in museological history.

In the course of carrying out my project I also documented, using my own large format camera, Edward Milla's anonymous presence at the Metropolitan Museum of Art as it still existed in the early 2000s.

This documentation eventually led to my third museum-oriented project.

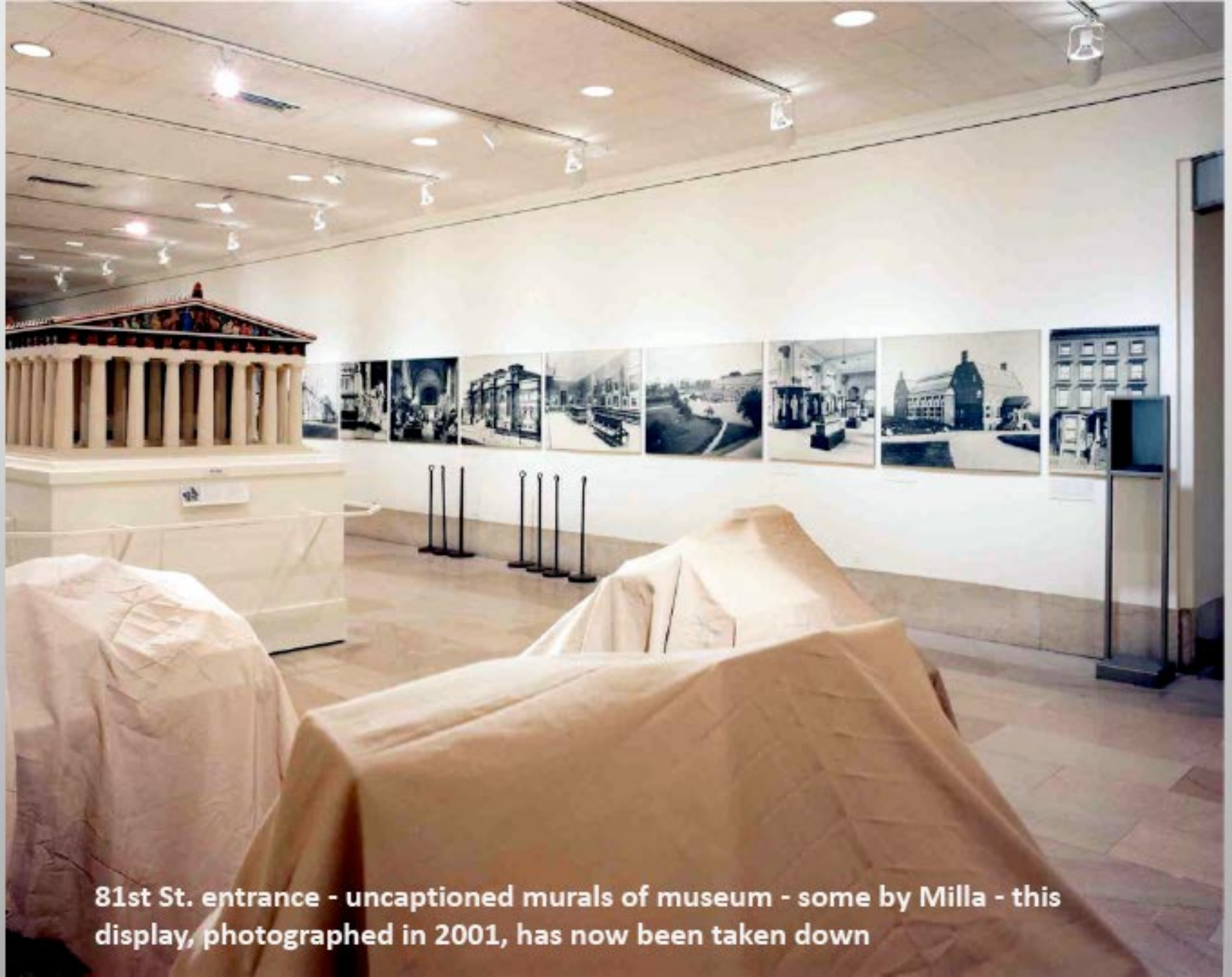
Entrance to photography studio -
uncaptioned mural seen through door
shows Milla at work in 1924 - this
photograph was in Milla's 1951
exhibition

Art by
Milla
1924-1951

Art by
Milla
1924-1951

Art by
Milla
1924-1951





81st St. entrance - uncaptioned murals of museum - some by Milla - this display, photographed in 2001, has now been taken down



Milla's photographs, as hung in his grandson's house, 2000

PROJECT 3/3

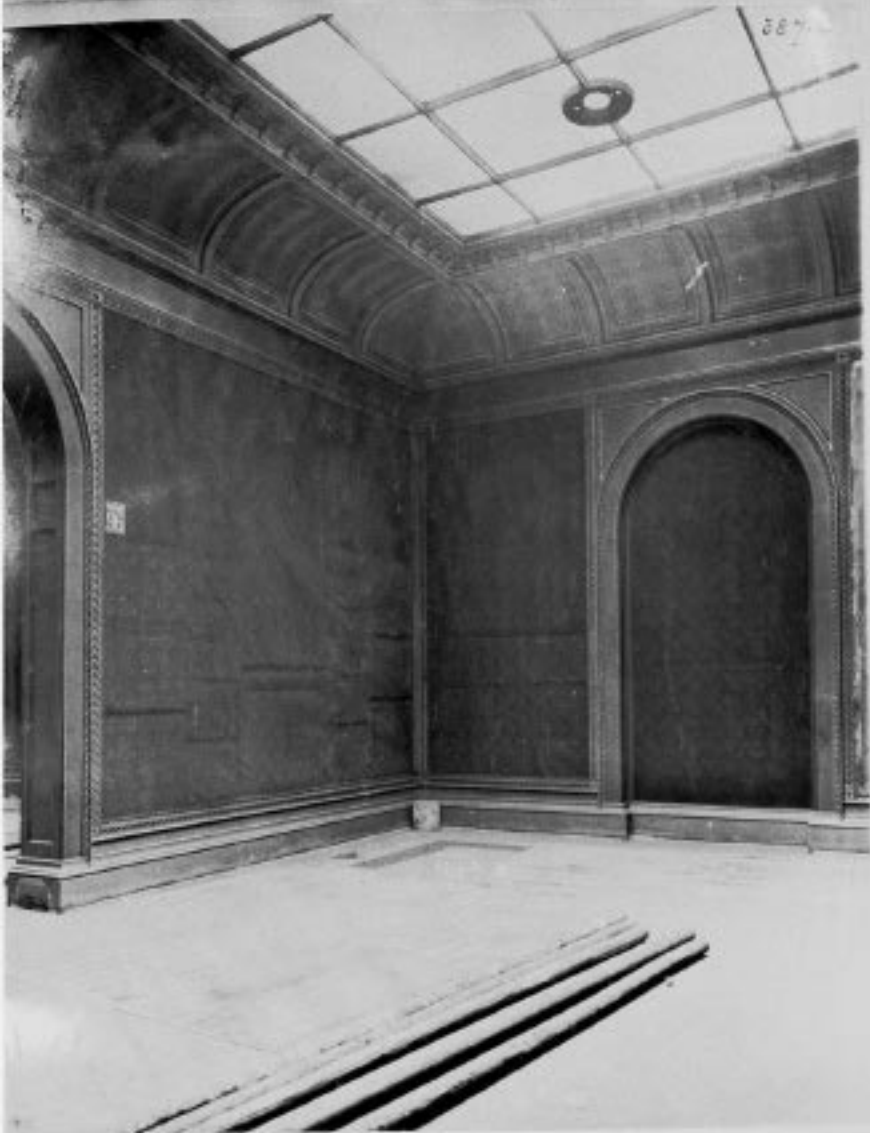
Between art and Art 1999-2008

In this third project I began to take my own photographs, with permission, in some of the same institutions in whose archives I had researched the *Camera Obscured* exhibition.

This project was based on my observation that, in many cases, the original intention of the photographs I found in the archive had been lost due to inadequate metadata being recorded at the time of their taking. The meaning of photographs was often thought to be self-evident. Years later this leaves us with an often beautiful but mysterious image whose purpose we can only guess at.

In the project, *Between art and Art*, I “impersonated” a museum photographer, working with similar large format camera equipment and tried to make images as ambiguous as those I came across in the museums’ archives.

Note added by Vid Ingelevics, 2020



Example from Guard Books, Victoria & Albert Museum, c. late 19th century

38731



Boijmans van Beuningen Museum, Rotterdam, 2006

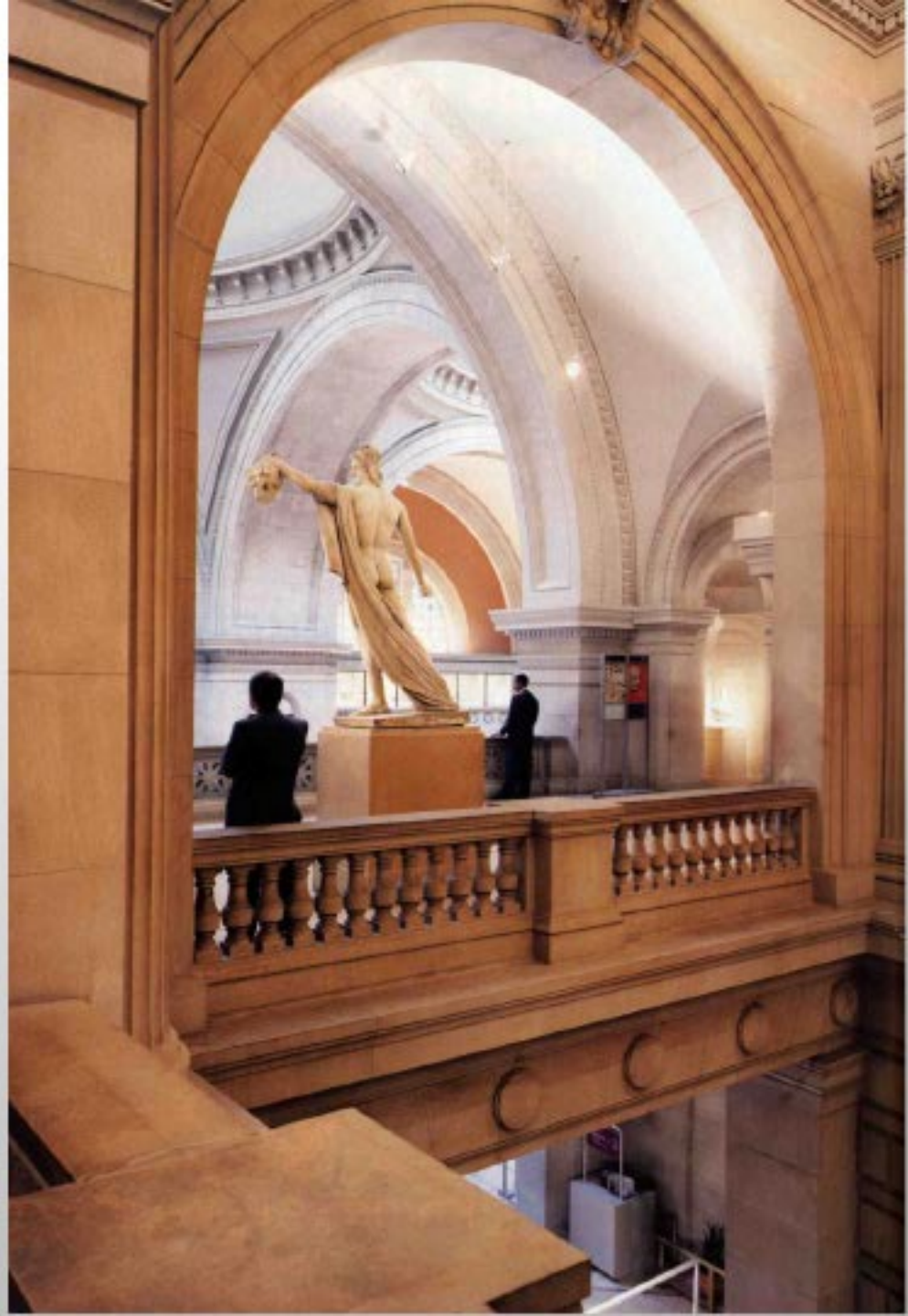


Boijmans van Beuningen Museum, Rotterdam, 2006



Metropolitan Museum of Art, New York, 2000

**Metropolitan
Museum of Art,
New York, 2000**





Metropolitan Museum of Art, New York, 2000



Kunstmuseum Thun, Thun, Switzerland, 2006



Sprengel Museum, Hannover, 2006



Sprengel Museum, Hannover, 2006



Sprengel Museum, Hannover, 2006



Victoria & Albert Museum, London, 2005



Pergamon Museum, Berlin, Germany, 2005



Art Gallery of Ontario, Toronto, 2005



Vancouver Art Gallery, Vancouver, 2008

www.web.net/artifact

NOTE: a new personal project website for my work is currently being constructed and the above site will soon become an artifact that will itself fall into eventual ruin.

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Ferrante Imperato's Dell'istoria Naturale, 1599