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"Photographic encounters : 30 years of collecting" : a case study for the organization of photographic exhibitions

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"PHOTOGRAPHIC ENCOUNTERS: 30 YEARS OF COLLECTING"

A CASE STUDY FOR THE ORGANIZATION OF PHOTOGRAPHIC EXHIBITIONS

by

Angelica Soleiman

Toronto, Ontario, Canada, September 2006

A Professional Practice Project

presented to Ryerson University and George Eastman House

in partial fulfillment of the

requirements for the degree of

Master of Arts

in the program of

Photographic Preservation and Collections Management

Toronto, Ontario, Canada, 2006

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Angelica Soleiman

Abstract

"PHOTOGRAPHIC ENCOUNTERS: 30 YEARS OF COLLECTING"

A CASE STUDY FOR THE ORGANIZATION OF PHOTOGRAPHIC EXHIBITIONS

Master of Arts, Fall 2006

Angelica Soleiman

Photographic Preservation and Collections Management

Ryerson University and George Eastman House

The present Professional Practice Project is aimed to be an analytical review of the process of organizing an exhibition. From conception to proposal writing, "Photographic Encounters: 30 Years of Collecting" is a review of all the steps and the methods followed to put together an exhibition. This work aims to be a tool for those who would like to organize photographic exhibitions and will serve as a methodological approach to curatorial practices; starting with the cataloguing of the collection it will cover every step of the way including conceiving the database, reproducing images, background research, curatorial decisions (such as which pieces will be part of the selection, in which order, how to group them), the layout of the gallery, some guidelines for future graphic design, and selected readings on curatorial practices, exhibition design, databases, cataloguing, etc. At the end, the discussion chapter will refer to other curators' approaches to the same tasks, to illustrate different approaches.

ACKNOWLEDGMENTS

DEDICATION

To my family and friends, who have been there every step of the way.

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INTRODUCTION

"PHOTOGRAPHIC ENCOUNTERS: 30 YEARS OF COLLECTING" is the exhibition drawn from a photographic collection shaped through more than 30 years of active photographic life. The collection's owner, a well-known Spanish photographer, who wishes to remain anonymous, has been collecting images since he started his photographic production more than 30 years ago. One of his prime considerations when assembling the collection was to acquire most of the pieces by trading. The result is a collection composed primarily by fellow photographers, students, and collectors' trades during these years. The lack of homogeneity that might be seen as a drawback at the beginning is exactly what I thought was most interesting about this project; this added to the challenge of putting together an exhibition without big names and/or a specific theme throughout the collection.[1] It seemed an appropriate venture for the Master's in Photographic Preservation and Collections Management Professional Practice Project for both the collections management and the preservation components. However, as my personal interest is in curatorial practices, I decided to create a proposal for an exhibition that will comprise a series of three shows interrelated to each other as they all are drawn from the same collection and illustrate different aspects of it.[2] This proposal will include:

- Checklist
- Gallery layout, design guidelines and design criteria.
- Introductory/wall text, three group texts and a sample of standard labels
- Budget for the development of the exhibition
- Sample of a form from the database

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[1] The beginning of this project was a conversation between the collector and me about possible ways of cataloguing his collection. However my personal interests in curatorial practices could be furthered if in addition to the cataloguing part, I could put together a proposal for an exhibition from the holdings of the collection for a possible future venue. I had seen and enjoyed the collection before and felt that it was an excellent opportunity for me to work with hundreds of images, made by artists from around the world, with no apparent relation between them. And I say apparent because as I was cataloguing them, I could see that some themes were present throughout the collection.

[2] The complete proposal can be found in Appendix 1

1

In the present day, the work of a curator can be defined in many different ways; although there is not a fixed set of tasks, some of the most common are the following: plan and organize the acquisition, storage, and exhibition of collections and related materials, including the selection of exhibition themes and designs; provide information from the institution's holdings to other curators and to the public; inspect premises to assess the need for repairs and to ensure that climate and pest-control issues are addressed; train and supervise curatorial, fiscal, technical, research, and clerical staff, as well as volunteers or interns; negotiate and authorize purchase, sale, exchange, or loan of collections; plan and conduct special research projects in areas of interest or expertise; confer with the board of directors to formulate and interpret policies to determine budget requirements, and plan overall operations; attend meetings, conventions, and civic events to promote use of institution's services, to seek financing, and to maintain community alliances.[3] It was in this stage when some of the constraints of the project came to light; the collector made clear that he did not want the extent and the provenance of the collection to become public, for personal reasons.

Aside from the proposal, in the written component, chapter one will explain the process of the organization of the exhibition; chapter two, the discussion, will address some of the most contemporary approaches to exhibition development where books, articles and personal interviews will be analyzed as they relate to the organizing of exhibitions similar to this one. The conclusion will offer my own thoughts about the development of the project as well as the reason why the project is important as it sets the ground for possible guidelines on how to organize photographic exhibitions. The bibliography will be very helpful for anyone interested in the process of organizing a photographic exhibition, especially from a guest curator/ freelance curator point of view. It will be divided in thematic groups relating the different aspects of the project:

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[3] It is interesting to notice what the general public assumption on what are the tasks of a curator is. This information comes from O*NET OnLine! This is a web dedicated to make occupational information interactive and accessible for all. This information is what is given to the public to assess if they want to become curators or to know what a curator does in a museum environment. http://online.onetcenter.org/link/summary/25-4012.00 (Accessed January 28th, 2006)

databases, cataloguing techniques, decision making process, design techniques, exhibition development, general and Spanish history of photography, etc. The result will be a comprehensive paper that will address the main steps needed to organize an exhibition and it will provide the reader with reflexive and analytical thoughts on the process constraints and challenges that a curator has to face when organizing an exhibition. Finally the appendices will contain supplemental documentation for the understanding of the discussion and the actual proposal for the exhibition.

METHODOLOGY

1. Database

Databases are crucial for both collection management purposes and exhibition development. They allow the owners of the collections to keep track not only of the most recent additions to the collections but also to have the information and the data about each object always ready. Forms are some of the ways in which a database can be used to pull the information from the tables. When organizing exhibitions, databases allow us to create reports with the objects' information (e.g. name of artists, titles, dimensions, etc.) that are necessary to create checklists and keep track of the objects as they are moved around in the layout.

When I started looking at the possibilities to use a database to catalogue this collection, there were three main criteria that the database had to meet: It had to be simple to use and install on a PC; it had to be flexible enough to handle future changes in its structure; and it had to have to ability to manage images along with the records. The database had to be operational on several computers and accessible to at least three users. The cost of implementing a database was also a factor. This is an individual collector's endeavour. This collection is not for sale; on the contrary, the owner wants it as a means for personal recreation, and so, the minimum amount of money should be spent on the implementation of the database. This will allow us to use the remainder of the budget for preservation-derived actions such as proper enclosures and housings as well as better temperature and RH monitoring devices.

After careful consideration, I decided to compare three of the main databases available in the market: The Museum System (TMS), File Maker Pro, and Microsoft Access. These three databases are widely used for cataloguing purposes. TMS is probably the most professional database; conceived for museums, it is cost prohibitive for most personal endeavours. File Maker Pro is another option, but it requires training on the user's part, and is better suited to Mac platform than a PC. Microsoft Access

seemed the best choice since it is easy to use and install, easy to modify and will not involve any added cost as it comes with the Microsoft Office package already in most PC computers. Once I decided on Microsoft Access, the complex process of development and design began. The database had to adequately categorize the data that would be collected during the cataloguing. Based on our requirements and the list of fields used in The Museum System database at George Eastman House, a list of necessary fields was made and the database was constructed according to these needs. This list is still open to changes in case the collector or the cataloguer decides to add any more information in the future. The database is also designed to be bilingual (Spanish/English), although for the purpose of this project, the information was only entered in English. A future translation will take place in a second cataloguing effort planned for 2007. The design took place during October and November 2005. The database became operational in December 2005, though the capability of adding digital images in jpeg format was added in March 2006.[4]

2. Cataloguing

The cataloguing of the collection took place mostly in December and January 2005-2006 in Spain. 90% of the collection, 439 pieces in total, was catalogued, leaving out some small pieces in the form of postcards and note cards. The basic information (author, title, description, dates, medium, inscriptions, etc.) was entered in the database and the rest of the relevant information (date of birth and death of artists, nationality, etc.) was entered during the months of February and March. At the same time, the database was cleaned up and proofread by three PPCM students and the owner of the collection in order to confirm the searchability and usability of the database. The proofing was successful and the database was installed in the owner's computer in April 2006.

An important decision needed to be made in order to ensure the accuracy of the data in the database and its future searchability; pull down menus guarantee that no matter

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[4] Codes downloaded from the Spanish Microsft website.
http://support.microsoft.com/default.aspx?scid=kb;en-us;285820 (Rochester, NY, 16th March, 2006)
The actual code used in the database can be found in Appendix 2

An important decision needed to be made in order to ensure the accuracy of the data in the database and its future searchability; pull down menus guarantee that no matter who enters the information in the database, the term will always be the same. In order to achieve this standardization, processes (medium), photographer's name and object status tables were created and linked to the main table to create pull down menus.[5] When pull down menus were not practical, such as in the "inscriptions" field, the following conventions were applied:

Conventions

Illegible	[...]
Change lines	//
Inscriptions on the photograph	Medium in which the inscription is recorded is written between parentheses
	i.e. (ink stamp)
	When there is more than one inscription with the same medium, numbers are placed in front of the inscription
	i.e. **1**.NAT. MORTE.16 (3.1.1984)//E.A. I/V **2.** M Paoluzzo 84 3. AGFA 111 //BH //1,8 sec
	Capital and lower case letters are to be transcribed as in original
	When there is a signature which is not legible [signature]
Descriptions of images:	Only when there is no title available
Location of object	First number indicates the size of box (i.e. 4= 40x50 cms, 5= 50x60 cms, etc.)

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[5] To see the final structure of the database please refer to Appendix 3

After the cataloguing, all objects were digitally reproduced to illustrate the database and link them with each record. The images were taken under controlled conditions, with a Leica DIGILUX 2 digital camera, obtaining both raw and jpeg files that were later treated in Adobe Photoshop to correct light color and orientation as well as to obtain images that were usable in the database and in the checklist.

At the same time I was cataloguing the collection, I performed conservation surveys on all of the images. Notes on conservation issues and recommendations for or against the exhibition of some of the pieces and for restoration treatments were given of the actions annotated in the "notes" field. Although no formal conservation report was made, the most important information that was vital for the purpose of the exhibition was written down (i.e. state of conservation, meaning if the piece could or could not be exhibited, any treatment needed in advance of its exhibit, rehousing or matting needs, etc.).

3. Decision Making Process and Layout of the Exhibition

The project's main objective was to pull the necessary number of images to organize an exhibition based on the holdings of the collection. After the first review of the images, the next step was to research each image. This was a huge task as most of the images are not from well-known photographers. Some of them eventually gave up photography and there are no records of their achievements or artist statements; at times there was no information even on nationality or date of birth or death. As a starting point, I printed out all of the images in the collection and hung them on the wall. I then began to chose ones I thought could work together within an exhibition. Some of the images were automatically discarded, as they were proof copies, portraits of the collector (which he requested that I not include in my exhibition), bad quality copies or objects that had conservation problems. During the process of removing unwanted images and grouping the remaining images into possible exhibitions, I realized that there were at least three different themes that I wanted to include in my possible exhibition and that there were enough holdings to make three separate exhibitions. The final decision I made was to work around these three themes, creating a series of three

exhibitions which would show different aspects of the collection, rather than a whole exhibition on just on theme.

MAIN TITLE: Photographic Encounters: 30 Years of Collecting
    1. Highlights of the Collection
    2. Body and Memory: The Human Landscape
    3. Ojos Españoles

I then selected around 50 images for each of the sections and work around them for almost three months. The intention of the series was to showcase the best examples of each of the themes; the process of deciding which images would finally be in the show reduced the size of the exhibition to a total of 89 works divided in a first section of 34, a second of 25 and a third one of 30 images. Each of the sections will emphasize an aspect within the collection; as an educated private collector, the owner has always tried to acquire pieces from renowned authors that would fulfill his personal interest and keystone pieces in the history of the media, primarily in the 20th century.

The first selection, "Highlights from the Collection", includes international photographers from North America, Latin-America, Asia and Europe. The second section, "Body and Memory: the Human Landscape", will speak to the collector's interest in the concepts of the body and time; images that attained a sense of time stopped as well as the relationship between time and body. The final exhibition of the series, "Ojos Españoles," will talk about the way Spanish photographers depict the world, ranging from still life to nude photography through documentary images and abstract experimentation. The selection of the images was tied to the layout of the images in the gallery. Trying to make the images flow and adapt them to the given characteristics of a specific space was challenging. This part of the process can be done in many different ways; however, there is always a need to look at the photographs and see how they interact to each other. I proposed three different layouts for each of the groups before I finally decided which was the one that best suited the

space and my intentions as a curator. Since the project had no established venue yet, and aware of the importance of a layout as a way to prove your curatorial vision, I decided to draw an imaginary gallery for which I prepared the layout of the shows. In addition, general needs like linear meters, space between the pieces, etc. are also given in the proposal to illustrate the curator's view.
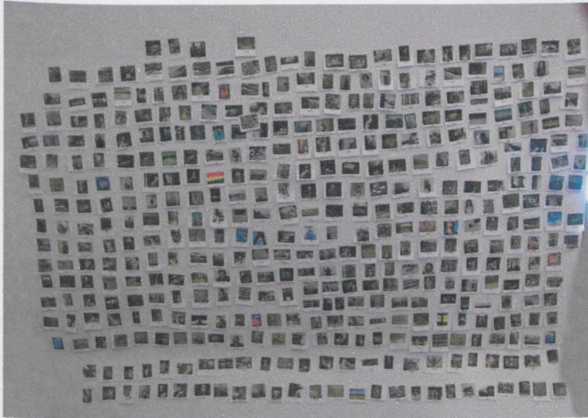
Figure 1: All the images of the collection
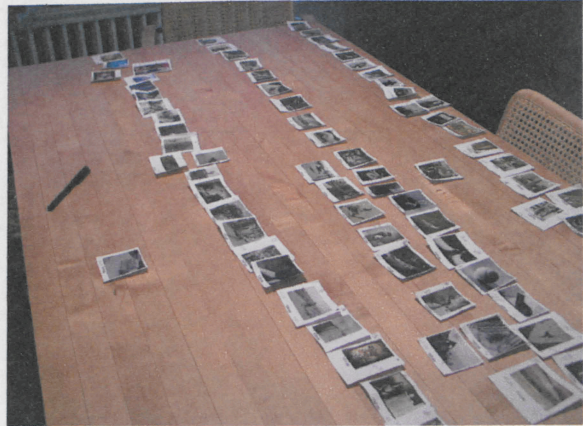
Figure 2: Selected images for the exhibition

4. Design of the Exhibition.

When approaching the design of this exhibition I took into consideration two things: due to the nature of the show, it could either take place in the same location inside a large gallery or in three smaller ones, or it could be arrange to develop into a series of three different events. As suggested in the consulted literature, getting to know your space before making any graphic design decisions or organizing the images is the first step of the process. Since the venue was not decided yet, the graphic design for this exhibition was not a priority for me; nonetheless, after careful consideration on whether the design should be done prior to the selection of the venue, I opted to give general guidelines that could be adapted to a specific venue. Following the principles established in most design manuals, typeface and general rules such as spacing

between pieces, linear space, font size, main colors, etc. were determined and can be found in the proposal for the exhibition in Appendix 1.

DISCUSSION

If only we could pull out our brain and use only our eyes. (Pablo Picasso 1881-1973)

An important part of the exhibition curation process is a sensitive approach to the objects. Discussions regarding the inclusion of certain images according to their aesthetics have their basis in theoretical concepts. This chapter will allow readers to compare the techniques used in this particular project with other approaches made by other writers on curatorial practices as well as curators themselves. I have reviewed an extensive bibliography of articles and books, along with personal interviews, to ensure the pertinence of this project's decisions. When I began the project I was aware that there were no specific guidelines written on how to organize a photographic exhibition; therefore, my objective has been to gather as much information as possible in order to make the proposal for "Photographic Encounters" an illustrative case study for future photographic exhibitions. Following the logical sequence for the organization of the exhibition, this chapter will discuss best practices in database engineering, cataloguing guidelines, curatorial decisions, design, layout etc.

1. Exhibition Concept

Exhibition ideas are usually the result of research that eventually turns into an attractive theme. This research can be started because of the mandate of the institution the curator works for or a personal interest in the topic. Nevertheless, the development of the idea is something totally different. The kind of exhibition regarding its final objective translates into a question: does the exhibition want to showcase or to educate? Following Dean's approach to exhibition content scale, "Photographic Encounters" is placed on the object content end of the scale: it is a thematic exhibition around a topic (or three in this case). The exhibition will provide only basic information about the objects as well as about the intention behind the exhibition. The exhibition sustains itself by the aesthetics of the pieces more than through the content of the

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exhibition, that is, it does not try to impose any message to its audience.[6] The validity of this kind of exhibition lies in the fact that it allows people to approach collections and enjoy the holdings, sometimes hidden or unknown, of private collectors (like this case). In comparison with museum exhibitions, and their need to fulfill an educational mission, this series of exhibitions is a showcase of 30 years of accomplishments in collecting photographic art. Because there is no need for educative material in this exhibition, the pieces have been selected solely according to their aesthetics, the author's notoriety and preservation concerns.

Although acknowledging that information given in the right way will excite people to learn[7], the curator can also rely on the pieces themselves to evoke that excitement by means of graphic design, location of the images, grouping, design elements, etc. or just on the fact that seeing the original object is sometimes the most exciting thing. Active curators have commented on how ideas for exhibitions are born. Sarah Kennel, Assistant Curator at the National Gallery of Art Washington, D.C., and with a background in painting, has a fresh view on the subject. The concept of her first photography exhibition had to be developed in a way that could be used and arranged for a painting exhibition. Her objective was to be able to show photography as art, not as a means of documentation for painting. The challenge was great, since the exhibition was centered in the beginnings of the impressionism and photography was still very young and not fully accepted as a part of the fine arts. She has expressed how difficult it was to come up with a statement that will support the fact that photography was not only an aid for painting but a way of seeing and capturing "impressions". She therefore needed good quality images, which could prove her point and which would look like fully realized works of art. Those historically important prints in the collection that did not reach certain standards for exhibition were included in the catalogue. Her main point was that photography was presented side by side with painting, therefore presented as art and the prints needed to stand by themselves. She did not deny the idea that photography was also a means of documentation and that some painters

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[6] David Dean, *Museum Exhibition. Theory and Practice.* (New York: Routledge, 1996), 4.
[7] Ibid p7

used it as a basis for their paintings. When discussing these ideas with Ms. Kennel, one thing was clear: images need to be outstanding, either by standing up as themselves or as part of a group that would give them meaning. "Photographic Encounters" experienced the same: many images would have a place in the exhibition for their intrinsic aesthetic value. Both exhibitions also had to be drawn from the collection holdings.

In addition to conceiving the idea, when coming up with a proposal for an exhibition, the curator has to consider the public that is expected to attend; exhibitions for scholars or for general audiences, specialists in art or just general public will mature very differently from the same original idea. As Patric D. Prince commented, the trends suggest that recently "the viewing public has needed to become educated in art history to understand the meaning and purpose of art"[8]. This allowed me to think about what I wanted from the exhibition: what was the best approach for a society that is not yet into fully admit photography as a form of art? A general audience-oriented exhibition seemed the best option for the exhibition to have more possible venues: also because a lot of material came from amateurs, a scholarly exhibition would be more difficult to support. Toby Jurovics, Curator of Photographs at the Museum of American Art in Washington, D.C., expressed his belief in exhibiting as a way of writing the history of photography. In the same way that theory born from journals like *October* affects what people collect and exhibit, exhibitions will affect what is written about photography and its creators.

Besides the curatorial decision there is the selection of works. Many curators have the same approach on this: pieces are chosen either for their aesthetics or their importance within the context of the exhibition (provenance, technical achievements, explanatory pieces regarding highlights of the exhibition, etc.) In the case of "Photographic Encounters," many pieces were drawn from gifts received by the

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[8] Patric D. Prince, "The Aesthetics of an Exhibition: A Discussion of Recent American Computer Art Shows". *Leonardo, Supplemental* Issue 1, *Electronic Art* (1988): 81-88
http://links.jstor.org/sici?sici=1748-7331%281988%291%3C81%3ATAOEAD%E2.0CO%3B2-B
(Accessed March 23, 2006)

collector from students. Is it a good decision to include amateurs in this exhibition? How reasonable is it to add someone's work to the exhibition if that artist has not produced anything else apart from that particular piece or if he is not well known? Finally, and perhaps most importantly, what is the exhibition really about? The beautiful thing about exhibitions and also about museums and galleries in general, is that they have the power to elevate the status of the artwork. Larson commented on this in her article "A 'Question' without an Answer[9]"; professional work and amateur work can change meanings only by how and where they are displayed. In this case it was more than appropriate to show the diversity of the collection, because it was part of the nature of the collection[10]. Including certain pieces in the exhibition "Ojos Españoles" will give them another status. They fulfill the two definitive criteria to be included in the show: to be made by a Spanish photographer and to be aesthetically pleasant.

Whether or not the curator's work is a work of art is probably a topic broad and interesting enough for another paper, but what seems crucial here is to give the curators credit and analyze the assertion made by Craig Burn: the more the hand of the curator is unnoticeable, the stronger the show will be. In other words, a quality exhibition is not a question of whether or not the pieces in the show are good or bad, but how they speak to each other, supporting the curator's idea behind the exhibition. Possibly, as Burn pointed out in the article "The Invisible Curator", the greater involvement curators have with an exhibition, the less visible they are on the surface of the print. The final aim of a good curatorial work is for the curator to become imperceptible allowing the show to develop and grow while still giving the exhibition a personal touch.

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[9] Lucy Larson. "A Question without an Answer". Museum News January/February 2005 p24
[10] In order to understand this, it has to be remembered that the whole collection, except a few things has been acquired through gifts and exchanges and the development of photography as art in Spain in the last 30 year has increased gradually thus making most of the trades from amateurs and students with no doubt, invaluable works of art but also, initiatives with no market of art value.

2. Exhibition Development Process

As for the planning of an exhibition, business models have recently come into play. These structural models, also called project models (one of them is discussed in Dean) argue that to achieve any challenge there is a need for a plan, because to accomplish tasks is a highly organized activity. The business input is becoming more and more present in museum setting. Although the development process includes two final stages called functional and assessment phase that are not present in "Photographic Encounters", the model is still applicable. All the previous work to these two phases has already taken place and though the final implementation of the exhibition will not take place in the near future, the grounds are set.
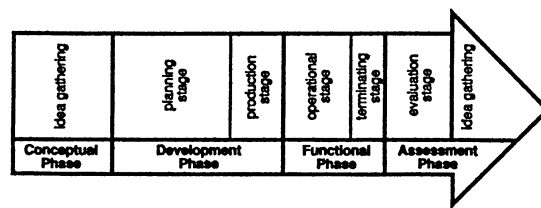
Figure 3: Exhibition Project Model[11]

Although the conception of this project has not taken place in a museum, much of the project itself is museum-oriented as it will probably be the final setting for the realization of the curator's vision.

3. Exhibition Design

"Designing museum exhibitions is the art and science of arranging the visual, spatial and material elements of an environment into a composition that visitors move through."[12] The design work is not only a question of translating an exhibition, a theme, a statement; it offers possibilities to the public to reflect on what they see. It also

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[11] David Dean *Museum Exhibition. Theory and Practice*. New York:Routledge, 1996, 9.
[12] Ibid 32

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produces meaning while doing it -a meaning that needs to be added to the full experience of visiting the exhibition-[13]. Acting as both the curator and the designer in order to form meaning made me realize that this task should be accomplished by a professional, and that working on the design, though possible, would be more efficient if done within a relationship between the curator and the designer.

A good idea with a poor development into a real product is a bad idea. With exhibitions, an interesting concept may turn to be a lackluster show because the exhibition design was not tailored for it or did not get the most out of the idea. Once again, Agrell's point of view is very revealing. Curators and designers have to work together to achieve the perfect design for a given exhibition. How to accomplish that is a matter of dividing the tasks. Curators need to state the importance of the subject that they are working with, its individuality and specifics and with that in mind, the designer can start giving meaning to that. Two questions need to be asked: how shall we define the subject? How shall we present the subject?[14]
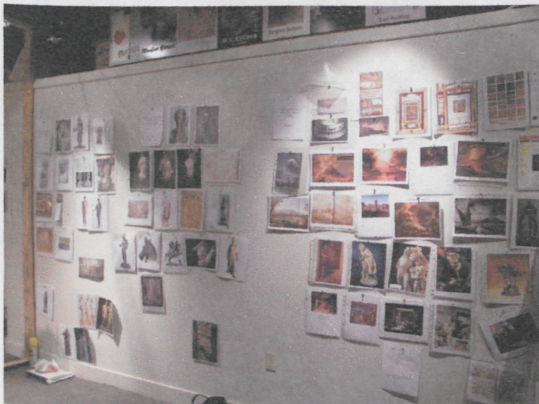
Figure 7: Images on the wall as the curator and the designer meet for the first time to discuss what elements should be included in the exhibition and in what order.

Figure 8: Image of illustrations used by the designers to show curators different ideas regarding placement of objects in exhibitions.

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[13] Tandi Camilla Agrell, "A Metaphor Approach to Exhibition Design." http://www.tii.se/reform/inthemaking/files/p59.pdf (Accesed March 23, 2006),2
[14] Tandi Camilla Agrell, A Metaphor Approach to Exhibition Design. http://www.tii.se/reform/inthemaking/files/p59.pdf (Accessed March 23, 2006), 2
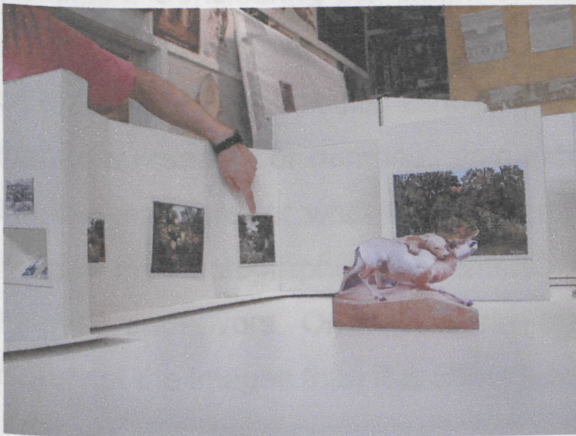
Figure 6 and 7: Images of the mocks-up used by the design team at the NGA when preparing Henri Rousseau's exhibition in the summer of 2006
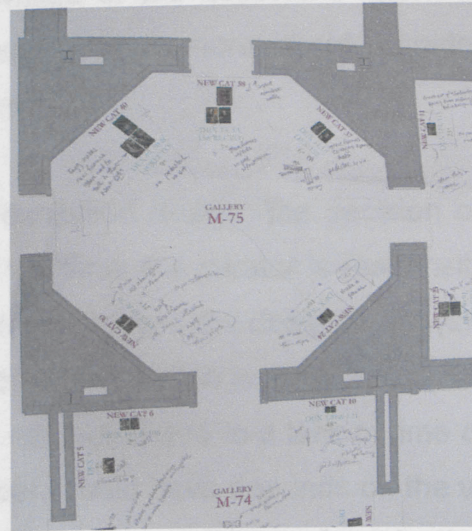
Figure 8: Gallery plans used by the design team at the NGA when preparing exhibition designs

Additionally, when designing labels and texts, it is very important to take into consideration the overall orientation of the exhibition; it is not the same to organize a retrospective as it is to organize a survey exhibition, and the educational component of it has to go hand in hand with the objective of the exhibition. For example, in "Photographic Encounters", there is an introductory text, three group texts (one for

each of the subgroups in the exhibition) and standard labels for every piece in the exhibition. Considering the extent of the collection and the fact that there were some uncommon processes, some extended labels could be created in the future, depending on the needs of the specific venue. The nature of the exhibition is closer to a showcase than to a research or demonstrative exhibition thus allowing the viewer to contemplate the images more for what they are and how they look than for what they mean. The images in "Photographic Encounters" are examples of the collector's interests and author's endeavors. One could say that this exhibition is more about admiring the beauty of the images than it is about learning from them.

Labels and texts are a grey area in the exhibition design; the decision of who writes the labels is always complicated. Most of the time, the curator is responsible for that, but also, the education department and sometimes even the design team (through copy editors) will have a say in this matter. Textual information is a central part of the exhibition, but often exhibition labels are usually neglected due to a lack of time or to a bad planning. The information that a standard label should have depends on the venue, but as a rule of thumb, it should contain the subject, the conditions of production, the meaning of the piece and how it is conveyed, how the work fits into the artist's output and into the collection and the inherent value of the object. Basically the label should help the viewer understand the need for him to stop and look at it.

There are no rules to write labels or texts for exhibitions, but the more you read, the better you get when writing them. The most important aspect when writing them is the misconception about the need for "dumbing-down" the wording so general audiences can understand them.[15]. It is a matter of communicating accurately, in plain words, and if an explanation of technical terms is necessary, no curator should feel that this action is bringing the quality of the exhibition down. This issue should be addressed when the curator considers the type of public at which the exhibition is aim. This decision will be critical in the design phase as well as in the writing of the texts, as

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[15] Sylvan Barnet. "No More Mouflons. An Open Letter to Curators". Museum News May/June 2004, 33

retaining the attention of those already interested in the topic needs a different strategy than to attracting the attention of newcomers.

Catalogues give curators the chance to expand upon certain important aspects of specific elements from the show and give more scholarly opinions or disseminate research on the subject. Finally, it is important to mention that the basis of every graphic design effort in the organizing of an exhibition starts with the curator. Without the texts generated by him/her as well as the knowledge of the collection and the pieces themselves, no design is valid, as it will not enhance the original intentions of the curator. These documents are the core of every action taken to promote or organize the exhibition. Paraphrasing Dean: "Once the narrative is completed, then the educator, designer and curator can began shifting the information for topical divisions and methods of communication [...] the designer will be developing the visual elements needed to attract and hold viewers' attention so that the message will be transmitted: the curator will continue to work with other team members to ensure information accuracy and to provide collection care expertise."[16]

Several elements that are usually taken into consideration when designing exhibition settings: value, color, texture, balance, line and shape.[17] More elements will be added later by other practitioners, such as the so-called "human factor." An example on the importance of the graphic decision is given immediately below: the selection of the typeface. The same text can be easily read in any of the first two faces while any of the last ones are more difficult to read especially in small sizes.

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[16] Oddly enough, this part ties with the fact that the curator should also provide the information needed for an effective collections care, rather than leave that in the hands of museum staff or private collectors.
[17] According to Dean, value is the quality of lightness or darkness, with no specific reference to color. Color is only related here to how they relate to the filter of perception and therefore are ascribed meanings. Texture is defined as the visual roughness or smoothness of a surface. Balance is the quality of visual weight distribution, probably one of the more important elements here as the lay out of the gallery will deal directly with this element. Line is defined as the quality of linearity, influential as most photographic exhibitions are hang in a linear way giving them a strong directional content to composition. And finally, shape as the element of physical and spatial containment. David Dean *Museum Exhibition. Theory and Practice.* New York: Routledge, 1996, 32

14 POINT FONT

Photographic Encounters: 30 Years of Collecting **HELVETICA**
Photographic Encounters: 30 Years of Collecting LETTER GOTHIC MT

Photographic Encounters: 30 Years of Collecting HAETTENSCHWEILER

Photographic Encounters: 30 Years of Collecting MONOTYPE CORSIVA

8 POINT FONT

Photographic Encounters: 30 Years of Collecting HELVETICA

Photographic Encounters: 30 Years of Collecting LETTER GOTHIC MT

Photographic Encounters: 30 Years of Collecting HAETTENSCHWEILER

Photographic Encounters: 30 Years of Collecting MONOTYPE CORSIVA

It is important to note that the same typeface and color pallet should be use throughout the exhibition or series of exhibitions to acquire a sense of solidness and unity.[18] As for the human factors, they will most likely influence the height to which the exhibition is hung. The distance to the corners of the walls, the width of the aisle and the access to the gallery are among the things that need to be regulated to allow audiences with disabilities to also enjoy the show.[19] The way the photographs are laid out in the galleries, the location of the texts and the desired path that the public should follow has been deeply studied and categorized. In "Photographic Encounters" some of the organizational patterns proposed in Dean can be seen.

The designer will not only be concerned with how good the exhibition looks, but also with how the design creates meanings drawn from the pieces in the exhibitions. Many approaches on how to design have been developed and some of them have also considered using cross-disciplinary methods (defined by Turpeinen as the research done in advance to design an exhibition using both theoretical and practical research to

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[18] See Appendix 4 for graphic design guidelines in S+H exhibition as an example. In a conversation with Jennifer Curtis, freelance designer currently working for GEH she elaborated on the different ways that a designer can follow when working on the graphics on an exhibition.
[19] Some useful information about standard measures for human beings and disabilities can be found in David Dean *Museum Exhibition. Theory and Practice.* New York: Routledge, 1996, 41-41

prove that design can highly influence the reading of exhibitions.)[20] However, what is really important from this approach is the fact that it acknowledges that design can transform the meaning of objects from other cultures and periods within the framework of the current time. Along with this line, is the belief that no matter how isolated an object is in an exhibition, that same isolation will give it meaning. Different set-ups will influence the general character of the exhibition: lights, objects arrangement, and graphic solutions. See for example the fiber optic lighting at "The Pictorialists Schools in Europe and the United States circa 1900", dating from 1993 in the Rodin Museum, Paris. The sense of the exhibition is radically different to the one communicated through *What We're Collecting Now* at George Eastman House/International Museum of Photography and Film (GEH). Several authors, like Turpeins, acknowledge the important of the light design as part of the overall action of graphic design.

Figure 9: Fiber Optic Lighting at the exhibition "The Pictorialists Schools in Europe and the United States circa 1900" at the Rodin Museum, Paris (1993). [21]

Figure 10: Exhibition gallery at GEH, standard lightning conditions

An important thing that needs to be considered when lighting an exhibition is the maximum light allowed by the pieces in the show. While this is not a big concern for

[20]Outi, Turpeinen, "Researching the Visual Qualities of Exhibition Design through Experimental and Cross-Disciplinary Methods." Conference In the Making. Nordic Design Research Conference, Copenhagen, Denmark, May 29-31, 2005.
[21]Photography © S. Engbrox and J Manoukian. Courtesy Rodin Museum, Paris. Image taken from Bertrand Lavédrine, a Guide to the Preventive Conservation of Photograph Collections. Los Angeles: Getty Publications, 2003, 157

and libraries with large collections, like to put an ink stamp on the verso of the images. On the other hand, there has always been a common approach to photography as fine art in the regard that nothing should be written on it. However, institutions usually write the accession number of the images on the verso in pencil for identification purposes. Even if the object has a mat, most institutions will still put the accession number on pencil on the back of the actual image if it can be safely removed from the passé-partout.

The National Gallery of Art (NGA) in Washington, D.C. for example, has similar guidelines to the ones used at GEH. The NGA procedure for inscriptions is very straightforward; everything in the image is recorded/transcribed to the CMS (Collections Management System, custom made database from 1996 now about to be migrated to TMS) or to the in-house finding aids. The collection database does not allow images to be shown with records but every catalogued item in the collection is available in the NGA's website and most of the times, with a digital reproduction of it. However, there is no intention of scanning the verso of the photographs to record the inscriptions[22]. There is no convention either on how to record the inscriptions as it existed at GEH (see examples in database). At the NGA the cataloguer explains in parentheses the media in which the inscription has been made and the position of it in the object (e.g. "(in pencil), for Leonard. March 1956"). Only the accession number is written on the bottom right on the verso of the object on pencil.

5. Preservation

As part of the assessment of the collection and the cataloguing, I also gave certain basic preservation recommendations to the owner in order to insure the longevity of the collection. Luckily, basic storage rules had always been observed by the collector, thus allowing easy access and avoiding complex future conservation problems. The collection was stored mainly in Solander boxes and Acid Free

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[22] In the case of the NGA this is because the database in use has not the capability of filing and pulling these images with the records. The NGA will migrate to TMS in the near future. There is also a useful tool in the current database. When entering inscriptions, there is a field called "help" that will point out the main. See appendix 6 for this instructions.

Cardboard boxes according to sizes. The objects then were placed in Mylar sleeves or matted on museum quality 2 and 4 ply board. The suitability of those choices will greatly depend on factors such as environment, materials, budget and use of the collections; some of them are summarized in figures 11 and 12.

Type	Advantages	Disadvantages
paper	• buffering effect for humidity • permeable to internal gas emissions • neutralizes some pollutants (with or without buffer)	• opaque • tears • permeable to external pollutants
polyester (PET)	• transparent • resistant • inert and stable • protection from external pollutants	• electrostatic • low permeability, risk of ferrotyping • keeps photographs in contact with off-gasses in internal gas emissions

Figure 11: Advantages and disadvantages of paper and polyester for enclosures[23]
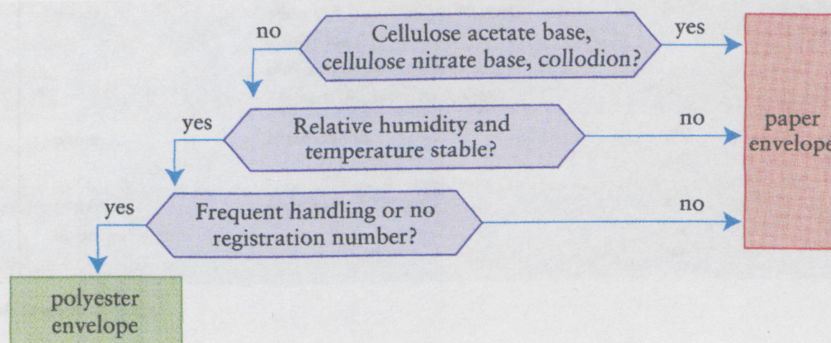
Figure12: Choice for enclosure material[24]

Storage was at a fairly constant 20° C and 45%RH year round with 15% fluctuation according to the digital hygrothermograph placed in the store room and regularly checked by the owner. The collection holds more than 500 objects, ranging

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[23] Figure taken from Bertrand Lavédrine, A Guide to the Preventive Conservation of Photograph Collections. Los Angeles: Getty Publications, 2003, 54
[24] Figure illustrating the decision making process for enclosures depending on collection's care and usage situations, taken from Bertrand Lavédrine, A Guide to the Preventive Conservation of Photograph Collections. Los Angeles: Getty Publications, 2003, 55

from daguerreotypes to digital prints. The complexity is high because there are not enough examples of each process to sustain specific storage systems for each of them (i.e. cold storage for color materials) and because the collection is relatively low in value. Nonetheless storage has been designed in a way that would observe minimum requirements for most of the items. This figure shows basic storage conditions for most of photographic processes.

Image	Base	Process	Maximum Temperature	% RH*
black-and-white	glass plate	gelatin silver glass plate, collodion, albumin, etc.	18°C	30–40%
	paper	gelatin silver, carbon	18°C	30–50%
	nitrate film	gelatin silver	2°C	20–30%
	triacetate film	gelatin silver	7°C 5°C 2°C	20–30% 20–40% 20–50%
	polyester film	gelatin silver, thermal silver, vesicular	21°C	20–50%
color	paper	silver dye bleach (Cibachrome), imbibition (Dye-Transfer), diffusion transfer (Polaroid), pigment (Fresson, etc.), diazo	18°C	30–50%
	paper	chromogenic	2°C –3°C	30–40% 30–50%
	triacetate or polyester film	chromogenic, diazo	2°C –3°C –10°C	20–30% 20–40% 20–50%

* Relative humidity should be within this range.

Figure 13: Recommended temperature and humidity conditions for indefinite preservation[25]

Considering that the majority of the collection is made of gelatin silver prints, the storage guidelines have been designed according to the needs of gelatin silver prints.[26] After a careful review of recommendations of the Image Permanence Institute (IPI) and Bertrand Lavédrine, as well as GEH and NGA procedures, the following guidelines

[25] Bertrand Lavédrine, *A Guide to the Preventive Conservation of Photograph Collections.* Los Angeles: Getty Publications, 2003, 89
[26] For more information see IPI's website and references in the bibliography.

should be housed in acid free folders or matted in museum quality mat boards (ideally 4 ply but 4 for the window and 2 for the backing is also acceptable), with image attached by paper corners and linen tape type P90 for the hinge in either of the two ways illustrated here.
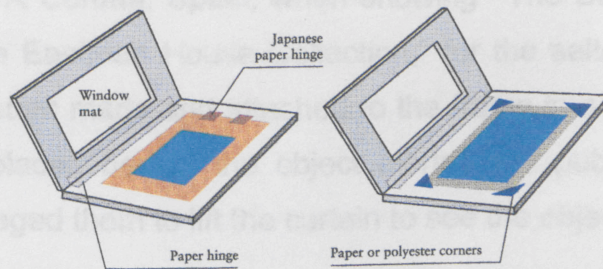

Figure 4: Two of the most common hinges used in the mounting of photographs[27]

Preservation is part of the life of a collection: however very few times those efforts are displayed to the public. The recently re-opened National Portrait Gallery and the Museum of American Art in Washington, D.C. have a showcase of the on-going treatments. They have also built the conservation labs with clear glass surrounding them and in a part of the building where the public can go and see conservators working on real pieces. This shows that effort to enlighten the audiences can be beneficial as it will raise the interest for more parts of the process of organizing exhibitions and will make them aware of the great deal of people and expertise needed to organize them[28]. In another example, "What We´re Collecting Now" is a perfect illustration of conservation issues coming closer to the public; as part of it, the curators Jamie M. Allen and Angelica Soleiman wanted to exhibit a cyanotype. This process is known for being very light sensitive. Although studies show that cyanotypes regenerate

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[27] Figure taken from Bertrand Lavédrine, *A Guide to the Preventive Conservation of Photograph Collections*. Los Angeles: Getty Publications, 2003, 170

[28] Jerry C. Podany, Susan Lansing Maish. "Can the Complex Be Made Simple? Informing the Public about Conservation through Museum Exhibits". Journal of the American Institute for Conservation, Vol 32 No 2, Papers from the General Session and Textiles Specialty Group Update of the 20th Annual Meeting of the American Instutute for Conservation of Historic and Artistic Works. Buffalo, New York, June 2-7, 1992. (summer, 1993), pp 101-108. p 102. http://links.jstor.org/sici?sici=0197-1360%281999322%2932%3A2%3C101%3ACTCBMS%3E2.0.CO%3B2-N (Accessed March 2, 2006)

known for being very light sensitive. Although studies show that cyanotypes regenerate with their storage in darkness, conservator JJ Chen from GEH made clear that this regeneration is never absolute; curators had to decide whether they wanted to find a way to show the image without compromising the longevity of the print, or replace it with something else. As it had been previously done in other places like the Fundación Barrie de la Maza in A Coruña, Spain, when showing "The Best of Photography and Film from the George Eastman House Collection," for the salted paper prints, a dark fabric curtain was custom made and attached to the frame in a way that it would cover the object. A label placed beside the object alerted the public to the preservation concerns and encouraged them to lift the curtain to see the object.

In "Photographic Encounters" there were several objects that needed restoration before being considered for exhibition (e.g. Pedro Avellaned's collages from the 70s that have fallen apart). If possible, before any conservation treatment, the author would be contacted to inquire about the materials that were used in the original construction of the object as well as any guidelines on how it should look and if the treatment is consistent with the original intent of the object. The first responsibility of any person working with works of art is to ensure their safety: curators have to acknowledge the importance of the conservation concerns when organizing exhibitions.

CONCLUSION

Organizing an exhibition is a long and complex process. Multiple issues have to be taken into consideration and many teams are involved in the process. Organizing is more about managing than about curating, but the curatorial part of this process is what seems more attractive to the public and scholars alike. However, the common practice is that the curator will deal with all the managing too, unless he or she will have a project coordinator. Although there are multiple exhibition reviews there is not much literature about the process of curating an exhibition. As a result of this, the process was an experiment that produced guidelines regarding what steps seemed logical when putting together an exhibition and to carry them out. It is especially significant that most of the information available is related to art exhibitions in general. There are certain characteristics that make photography exhibitions a bit different.

In the methodology chapter, an explanation of the steps of the process can be found. Other approaches and comments on the process of organizing an exhibition can be found in the discussion portion of the project. Finally, the proposal of the exhibition will include a checklist, texts, layout and the budget for the exhibition -the elements most usually required by museums or galleries when considering exhibitions organized by other institutions or guest curators-. In addition, it is important to note that the first part of the project was to organize the collection from which the exhibition would be drawn. This phase includes collection cataloging and surveying, a very time consuming but necessary process in order to achieve a solid knowledge and understanding of the collection's holdings.

"The new thing in photography over the last few years has been make it bigger, make it brighter, face-mount it to Plexiglas or mount it on aluminium so it becomes an object. No longer is it something you can hold in your hand that was made by a camera that's intimate. It's big, it's probably computer-generated, it's heavy, and it's fragile." This exhibition, as many others, is bringing back classic photography; not all photographic collections and exhibitions, nor the photograph market are like Clint

Willour described last March during Houston's Foto Fest[29]. "Photographic Encounters" has been a learning process that has helped me find the skills and abilities to create a new thing. It does not matter if the images are known or how much they are valued; the process of organizing an exhibition has set steps and photographic exhibitions are even more specific. In the end, the project is not only about the images but also about curatorial practices. Synonyms of the word curator, the definitions of which include some of the real tasks that a curator performs in the everyday work in a museum are: caretaker, custodian, maintainer, guardian, protector, organizer, supervisor or manager. There is still one function that is lacking in most of the definitions; what is the role of a curator in an exhibition? Are curators in charge of them? Can they organize them without the "trouble" of being a caretaker in a museum environment? Curating exhibitions is much more than a simple selection of some of the holdings from a collection. Contemporary curation requires a deeper construction, a modification of the environment in order to obtain a positive response from the public when approaching the works of art in a different sequence than the one that has always been used for those works. It requires an open-minded attitude towards the unexpected, and the eagerness to learn from another's point of view. Hopefully this project has resolved some of these questions and has opened a door to different approaches to photographic exhibitions.

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[29] March 9, 2006, 4:11PM FotoFest 2006 Big pictures feed a growing photography market By BILL DAVENPORT For the Houston Chronicle http://www.autumncolor.com/news/main.phtml?id=146

APPENDICES

APPENDIX 1: PROPOSAL FOR "PHOTOGRAPHIC ENCOUNTERS: 30 YEARS OF COLLECTING"

PROPOSAL FOR "PHOTOGRAPHIC ENCOUNTERS: 30 YEARS OF COLLECTING"

Introduction

"Photographic Encounters: 30 Years of Collecting" is the result of a research to put together a comprehensive exhibition on and about photography. It has been curated by Angelica Soleiman. Following standard practices in the museum world, the proposal will include what would be needed to present the exhibition project to a museum. The project will eventually be reviewed and expanded by graphic designers according to the needs of the final venue in relation to spaces and educational initiatives. It will contain the following documentation:

- Sample of a form from the database
- Curatorial statement
- Introductory text/ Wall text, group texts and a sample of standard labels
- Checklist
- Design guidelines
- Gallery lay-out
- Budget for the development of the exhibition

SAMPLE OF FORM FROM THE DATABASE

ObjectId	ObjectNumber/numero del objeto	Title/Titulo
	1005	Mujer Seri. Desierto de Sahara

Description/Descripcion

MediumID	Edition/Edicion	Dated/Fecha
Gelatin Silver print		

Provenance/Origen	Photographer/Fotografo
Trade with author	Graciela Iturbide

CreditLine/Credito	ImageDimensions/DimensionesMancha
	20,7x30,7 cms

SuportDimensions/Dimensionessoporte	FrameDimensions/Dimensionesmontaje	Location/Localizacion
20,7x30,7 cms	20,7x30,7 cms	501

HistoricalAtributions/Atribuciones historicas	Bibliography/Bibliografia

Signed/Firma	Subject/Sujeto
Graciela Iturbide	

Exhibitons/Exposiciones

Inscriptions/Inscrpciones	Notes/Notas
Graciela Iturbide Mujer seri. Desierto Sahara	

Restrictions/Restricciones	ObjectStatusID
	In Storage

Cataloguer/Catalogador
Angelica Soleiman

Image: REPROD COLECCIC

Image Note: Image found and displayed.

Curatorial Statement

Collecting objects has always been part of human behavior. Who has not collected something? Marbles, stickers, stamps, cars... There is an innate appeal in accumulating different objects with the sole purpose of being able to see and enjoy them at a later time. Some people collect to sell and produce benefits; others collect to enrich themselves. Art is the ultimate collectible. Astronomic sums of money are exchanged for objects that represent slices of our past and present; among the most collected items of the 19th and 20th century is photography. Private collections of photography can be shaped in many different ways; one of them is by trading, like the 19th century camera club exchanges. These clubs understood that one way to foster photography was by sharing knowledge, so their members collected images made with new processes or improvements on old ones. The members of these clubs would trade images among themselves, along with technical notations on how those images were made. More than a century later, trading is still a central activity in the arts community, despite the rise of a strong art market.

The owner of this collection, a well known photographer, teacher and mentor of several young photographers, has developed a collection by pursuing his interests through years of gifts, trades and a few acquisitions: gifts by close friends from which you can draw some of the most influential Spanish photographers careers; gifts from students, acknowledging the importance of the time spent with the collector as a teacher; gifts from other artists that came across his life at some point; and some acquisitions made through his own photographic income, compound the collection. He has been active in the photo community for decades and his collection has grown out of these activities. However, collecting photographs was never his central activity but rather a side pleasure that he has cultivated and enjoyed for more than a quarter of a century now. The collection does not aim to be encyclopedic. It has been gathered in what could seem a casual way; the collector's taste, his passions that reflect on his own photographic art, as well as the friendships accumulated in these past years, have determined the growth and direction of the collection. Two main themes emerge across

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the collection: studies of the human body and an interest in the diversity of contemporary Spanish photography. His collecting activity speaks about the sensuality of the world that surrounds us, illuminated surfaces that are transformed through the lens; his teaching activities as well as his exhibitions and publications, predominantly in Europe, have influenced those who in turn have contributed to his collection. His frantic photographic production activity in the 90s has fostered his relations with other artists, facilitating trades, acquisitions and exchanges among them, most of which are present in the Highlights section of this exhibition. Because Spain has still a very small circle of artists working in photography, relationships among them are usually warm and encourage endurable friendships, some of which can be traced as there are several examples of multiple gifts received from the same person along the years.

The collection is very heterogeneous, holding amateur work beside internationally known photographers such as Arnold Newman or Graciela Iturbide; it draws a portrait of the interests that he has pursued his whole life. Not until it was catalogued and housed last December, was there a conscious effort to make the collection accessible. Thanks to that initiative we now have the chance to see some of the masterpieces of this Spanish collection. This exhibition features three series of images; "Highlights of the Collection", "Body and Memory: The Human Landscape" and "Ojos Españoles"; each of them aims to show the strength and diversity of the collection, and the extent to which photographic endeavors have portrayed the world during the last 30 years.

Introduction text/Wall text

"Photographic Encounters: 30 Years of Collecting" is the testimony of a generation of collecting activity. Hundreds of photographers have taken part in this endeavor. Since the 70s, the collection has been formed by a central figure: the collector. Friends, relatives, students, managers and gallery owners have all contributed to the growing collection. Gift, exchanges, trades and a very few purchases form the basis of this collection.

Divided in three sections, Photographic Encounters will present 94 works from photographers all around the world. The first section, "Highlights of the Collection" will reveal some of the finest examples of photographic art in this collection. Reflecting the collector's relation with a cultivated group of artists, many of the works are by well known European 20th century photographers.

The second part of the exhibition, "Body and Memory: The Human Landscape," focuses on images that relate to the human body as memory and include the psychological portraits, sensual nudes or everyday life scenes in which the human figure is the main theme. The collector's interest in images in which the main protagonist is the body, and its multiple representations, has made possible this part of the exhibition as there are considerable holdings of this theme among the collection. "Body and Memory: The Human Landscape," reveals to the viewer into a wide variety of representations of the body and interrelationships between the physical body and the concepts of memory.

The last section, "Ojos Españoles", will introduce the public to the recent photographic landscape in Spain and explore themes particular to contemporary Spanish life; it reveals, in other words, how the world is seen through Spanish Eyes.

"Photographic Encounters" demonstrates the will and desire of a collector as well as the generosity of many others. As such, this is made of tiny slices of people's lives, organized in a single room. This exhibition has been made possible not only by the collector, but by everyone who has donated, traded or helped to acquire a work of art. Please join us for a very special trip through the collector's last 30 years; join us for a very special Photographic Encounter.

This exhibition has been curated by Angelica Soleiman. I would like to specially thank the collector for his endless patience and support.

Group Texts

HIGHLIGHTS OF THE COLLECTION

This first part of the exhibition exhibits photographs by a variety of artists; mostly European, the works gathered here represent the best of the collection. This section shows the remarkable beauty and technical mastery that these photographers have achieved. Names like Korda, Radisic, Hosoe or Newman have their own place in the history of photography. The collector's personal friendships as well as gifts and a small amount of purchases have made possible this wide range of masterpieces. Hung here are the images that reflect the collector's taste: rich examples of photography's varied topics and discourses around the world. "Highlights of the Collection" is, over all, the representation of the collector's choice.

BODY AND MEMORY The Human Landscape

The light interacts with the skin, with surfaces and textures, with faces of people we once knew, with human condition in different languages. These engaging images aim to show a moment in time, a taste of someone's memories through portraits and depictions of the body. These photographs, part of the artist's intimate world, allow us to explore the human condition in a broader sense. Isolated images, when put together, allow us to wonder about the marvels of our own self and being. The images that compose this selection are part of the collector's portrait of an inner world, brought to life through the representations of the body. From intimate glimpses of subjectivity as in D'Amico's *La Conversacion* or Amar's *Liliane;* psychologically expressive portraits like Travnik's *Valeria* or Cuallado's *Untitled, Portrait of a Man Behind a Bicycle;* or sensual explorations such as Houcmant's *Essai Sur L'interpretation Subjective* and Oriola's *Untitled, Foot Between Woman's Legs*, each photograph is about imagination and desire.

OJOS ESPAÑOLES

30 sets of eyes form this section of the exhibition. Including both established photographers and relative newcomers, this section reveals how Spanish

photographers have explored the world and photography over the past years. The last 30 years have been decisive in Spanish culture: the art world has undergone an amazing development that has not received the recognition that it deserves. Photojournalism, straight photography, alternative processes, creative endeavours are all part of this survey of Spanish photography. Some of the authors in this section had started years ago in small galleries (i.e Joan Foncuberta, Antonio Tabernero, Manuel Sonseca or Manolo Laguillo) and though many of them have no international reputation, they serve as examples and inspiration for emerging authors. Masters and students, amateurs and professionals are part of this exhibition: the images speak for themselves as they tell a story of development and continuity of "Spanish Eyes."

Sample of standard label

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Graciela Iturbide
MUJER SENI. DESIERTO DE SAHARA
No date
Gelatin Silver Print
20,7x30,7 cms
Private Collection
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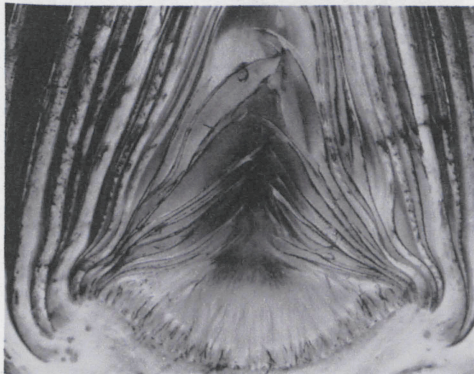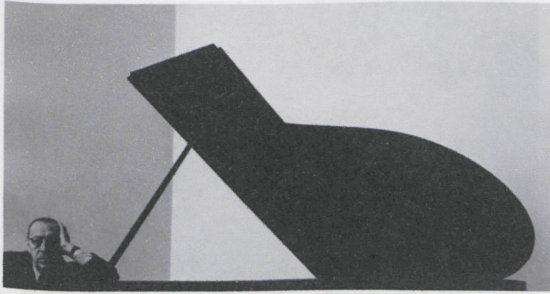
Highlights

Graciela Iturbide
Mexican (b 1942)
MUJER SENI. DESIERTO DE SAHARA
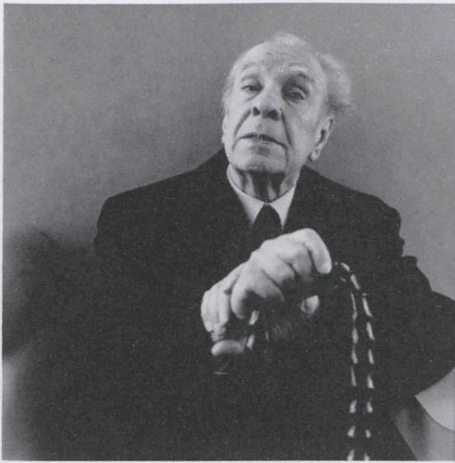No date
Gelatin Silver Print
20,7x30,7 cms
Acc # 1005

Jun Shiraoka
Japanese (b 1944)
UNTITLED (Landscape)
No date
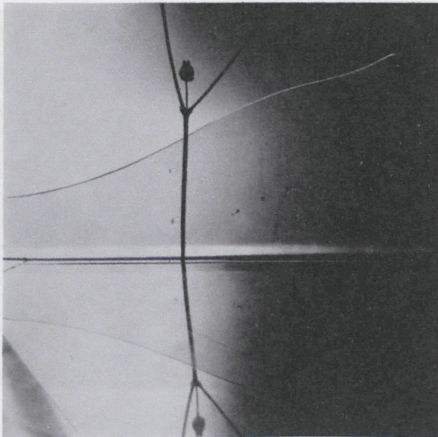Gelatin Silver Print
24,5x16 cms
Acc #1012

Edward Weston
American 1886-1958
ARTICHOKE HALVED
1930
Gelatin Silver Print
18,6x23,6 cms
Acc # 1023

Arnold Newman
American 1918-2006
IGOR STRAVINSKY N.Y.C 1946
1946
Gelatin Silver Print
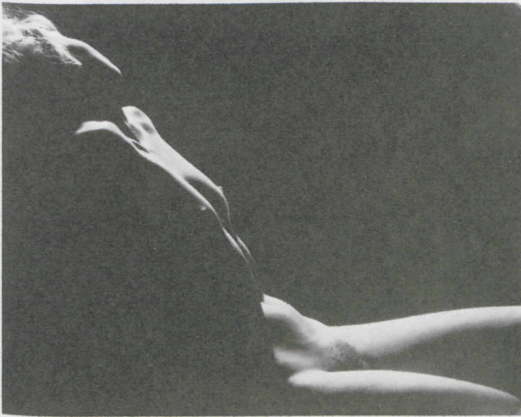16,5x32 cms
Acc # 1025

Humberto Rivas
Spanish (b 1937)
UNTITLED (Portrait of a Man)
Neg 1981, Print 1981
Gelatin Silver Print
25,5x25,8 cms
Acc # 1027

Tony Catany
Spanish (b. 1942)
UNTITLED (Broken Glass with Plant)
1979
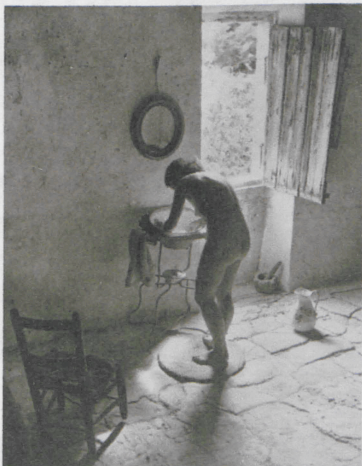Gelatin Silver Print
21x21 cms
Acc # 1030

Phillippe Salaün
French (b 1943)
CANAL SAINT-MARTIN. 1974
1974
Gelatin Silver Print
14x21 cms
Acc # 1058

Annemarie Heinrich
Argentinean 1912-2005
DESNUDO II
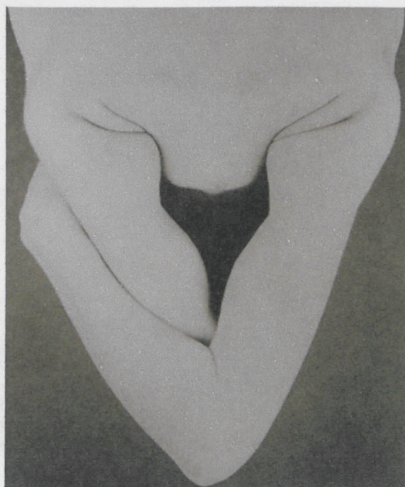1946
Gelatin Silver Print
23,6x29,5 cms
Acc # 1060

Sara Facio
Argentinean (b 1932)
SERIE "AUTOPAISAJES"
1978
Gelatin Silver Print
29,5x39,5 cms
Acc # 1063

Willy Ronis
French (b 1910/12)
LE NU PROVENÇAL- GORDES 1949
1949
Gelatin Silver Print
30x23 cms
Acc # 1085

Franco Fontana
Italian (b. 1933)
[STALIZA] LANDSCAPES
1994
Cibachrome Print
30,5x45 cms
Acc # 1110

Pierre Radisic
ONU refugee (b 1958)
UNTITLED (Woman's Back Upside Down)
1984
Gelatin Silver Print
32x26,5 cms
Acc # 1114

Mario Giacomelli
Italian (b 1925)
UNTITLED (Abstract in Black and White)
No date
Gelatin Silver Print
29,5x38,5 cms
Acc # 1119
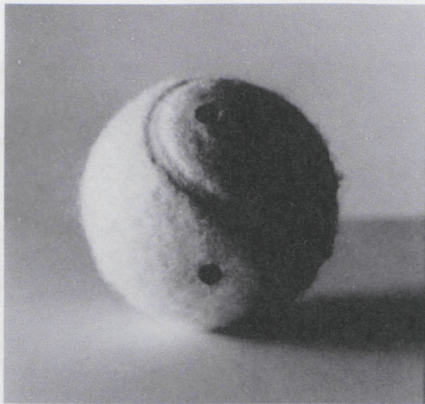
Chema Madoz
Spanish (b 1958)
UNTITLED (Tennis Ball)
1997
Gelatin Silver Print
13,5x14 cms
Acc #1122

Alberto Korda
Cuban 1928-2001
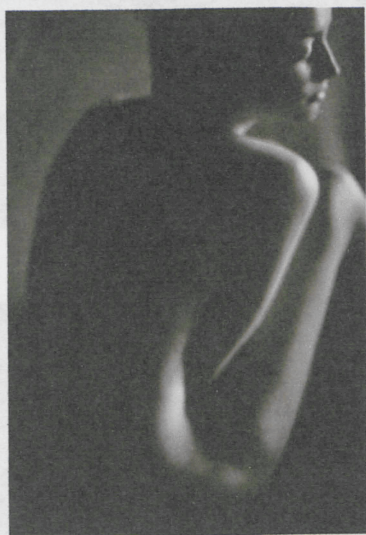UNTITLED (Portrait of Che Guevara)
No date
Gelatin Silver Print
35x30 cms
Acc # 1151

Joan Foncuberta
Spanish (b. 1955)
UNTITLED (Rocks and Water)
1980
Gelatin Silver Print
27,6x27 cms
Acc # 1218

Gilbert Fastenaekens
Belgium (b. 1955)
BRUXELLES '81
1983
Gelatin Silver Print
34x41 cms
Acc # 1222

Philippe Pache
Swiss (b. 1961)
VIRGINIE 1988
1999
Gelatin Silver Print
40,7x20,7 cms
Acc # 1229

Eikoh Hosoe
Japan (b 1933)
EMBRACE #48, 1970
1970
Gelatin Silver Print
20,4x30,2 cms
Acc # 1238
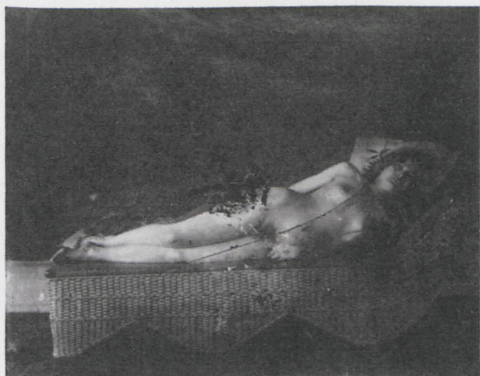
E.J. Bellocq
American (1873-1949)
NEW ORLEANS CIRCA 1991-1913
1911-1913
Gelatin Silver Print on Printing Out Paper
20,4x25 cms
Acc #1252

Ramon Masats
Spanish (b. 1931)
SEMINARIO
1960
Gelatin Silver Print
32x48,5 cms
Acc # 1269

Cristina Garcia Rodero
Spanish (b. 1946)
UNTITLED (Old Barn with Horse in the Front)
1997
Gelatin Silver Print
31,9x47 cms
Acc # 1289

Bernard Plossu
French-American (b. 1945)
UNTITLED (Altar Boy)
1997
Gelatin Silver Print
25,7x37,7 cms
Acc # 1291
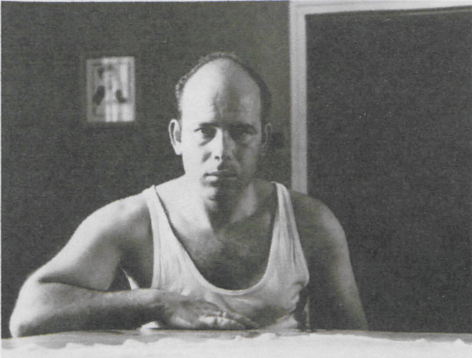
Gabriel Cualladó
Spanish (1925-2003)
UNTITLED (Portrait of a Man)
No date
Gelatin Silver Print
31x 22,5 cms
Acc # 1306

Isabel Muñoz
Spanish (b. 1951)
UNTITLED (Two Dancers)
1991
Gelatin Silver Print (Toned)
13,5x20 cms
Acc # 1308

Gilles Larrain
French (b. 1938)
Untitled (Portrait of Miles Davis)
1983
Gelatin Silver Print
47,6x36 cms
Acc # 1340
G2
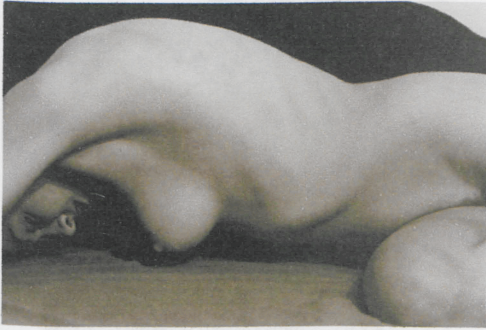
Louis Stettner
American (b 1922)
ANASTASIA 1987
1987
Gelatin Silver Print
28,4x39 cms
Acc # 1351

Jose Ferrero Villares
Spanish (b. 1959)
UNTITLED (Metal Piece of a Boat)
1988
28x28 cms
Acc # 1356

Rafael Navarro
Spanish (b. 1940)
INVOLUCION I
1976
Gelatin Silver Print
19,5x13,1 cms
Acc # 1379
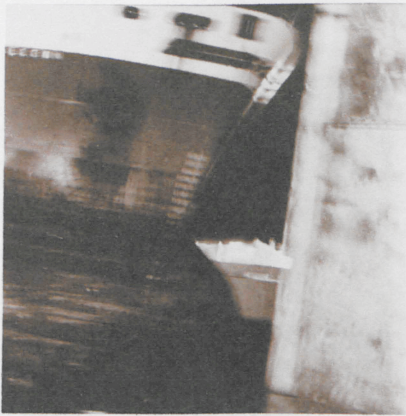
Manel Esclusa
Spanish (b. 1952)
XOC
1983
Gelatin Silver Print
20x19,8 cms
Acc # 1383
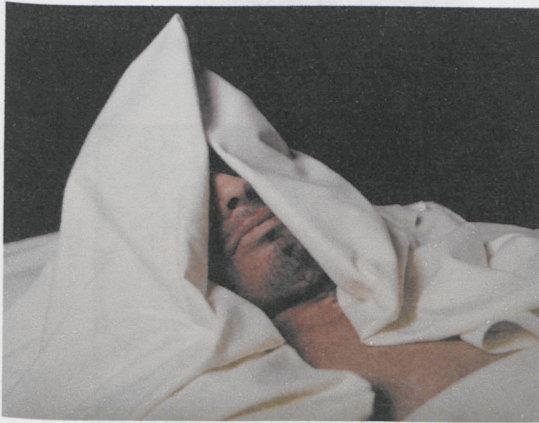
Andres Serrano
American (b. 1950)
FROM "LA MORGUE"
1992
Cibachrome Print
27,5x36 cms
Acc # 1390

Alberto Garcia-Alix
Spanish (b. 1956)
"ELENA, LA MUJER QUE ENSEÑA SUS
BOTAS"
No date
Gelatin Silver Print
35,3x35,3 cms
Acc # 1392

Jan Saudek
Czechoslovakian (b. 1935)
#142
1887
Mixed Technique
29,5x40,5 cms
Acc # 1417

Jean Dieuzaide
French 1921-2003
VACANCES DANS MON MAISON. L'ARUM
ÉCRIN
1983
Gelatin Silver Print
34x24 cms
Acc # 1418

Aaron Siskind
American 1993-2001
AREQUIPA 79
1979
Gelatin Silver Print
36,4x35 cms
Acc # 1420

Body and memory
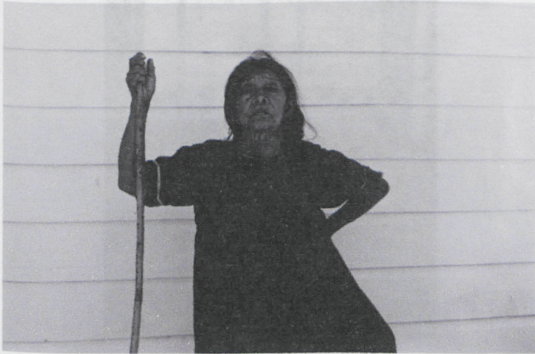
Graciela Iturbide
Mexican (b. 1942)
UNTITLED (Portrait of an Old Woman)
No date
Gelatin Silver Print
20,6x30,3 cms
Acc # 1004
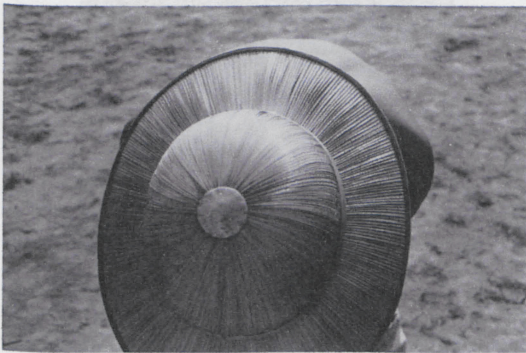
D.P. Bennett
American (b. 1944)
UNTITLED (Hat)
1977
Gelatin Silver Print
18,5x27,7 cms
Acc # 1029

Marco Paoluzzo
Swiss (b. 1949)
UNTITLED (Two Clowns)
No date
Gelatin Silver Print
23,2x17,1 cms
Acc # 1055
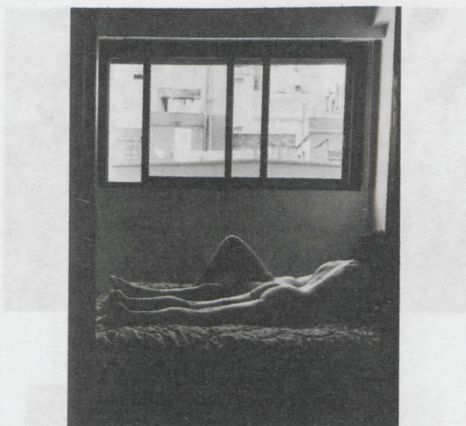
Alicia D'Amico
Argentinean (b. 1933)
"LA CONVERSACIÓN" 1980
1980
Gelatin Silver Print
26,4x38,8 cms
Acc # 1065

Virxilio Vieitez
Spanish (b. 1930)
UNTITLED (Woman with Child and Dog in front of a Car)
No date
Gelatin Silver Print
14x14 cms
Acc # 1067

Paolo Gasparini
Italian (b. 1945)
UNTITLED (Children in an Open Field)
No date
Gelatin Silver Print
15,5x25,6 cms
Acc # 1073

Pierre Jean Amar
French (b. 1947)
LILIANE 1986
1996
Gelatin Silver Print
24,2x36,1 cms
Acc # 1086

Maurizio Belincioni
Italian (b. 1943)
CHINESI A FIRENZE, ITALIA (1995)
1995
Gelatin Silver Print
19,4x29 cms
Acc # 1091

Joan Foncuberta
Spanish (b. 1955)
UNTITLED (Portrait of Esther Laudo)
No date
Gelatin Silver Print
22x22 cms
Acc # 1096
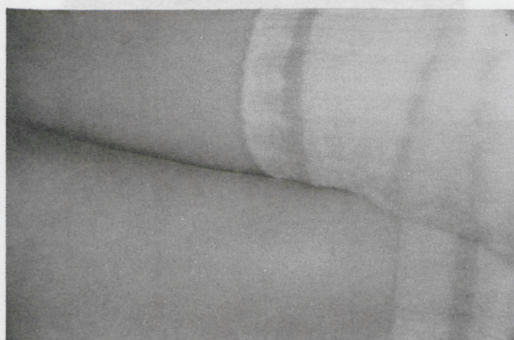
Gillo
(No further information available)
UNTITLED (Woman Legs with Linen)
No date
Gelatin Silver Print
23x35,4 cms
Acc # 1099
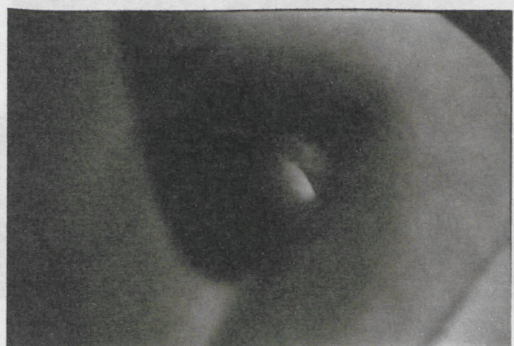
Ricardo B. Sánchez
Spanish (no further information available)
DEL AMOR Y POR EL AMOR)
1973
Gelatin Silver Print
12,6x19 cms
Acc # 1109

53

Pierre Radisic
ONU REFUGEE (b. 1958)
UNTITLED (Man's Back Upside Down)
1984
Gelatin Silver Print
32x26,5 cms
Acc # 1112

Juan Travnik
Argentinean (b. 1958)
VALERIA
1980
Gelatin Silver Print
23,5 x23,5 cms
Acc # 1117

Miguel Oriola
Spanish (b. 1943)
UNTITLED (Foot between Woman's Legs)
1992
Gelatin Silver Print
12,3 x 15,5cms
Acc # 1333

Branko Lenart
Austrian (b. 1948)
VENEZIA, PTUJ, 1986
1986
Gelatin Silver Print
12x34 cms
Acc # 1166

Humberto Rivas
Spanish (b 1933)
UNTITLED (Portrait of a Priest)
1985
Gelatin Silver Print
37,7x27,5 cms
Acc # 1184

Paul den Hollander
Dutch (b. 1950)
UNTITLED (Back of a Girl and a Path)
1978
Gelatin Silver Print
22x32,7 cms
Acc # 1221

Beatrice Ernst
American 1905-2000
PEDRO BERNARDO, AVILA 1967
1967
Gelatin Silver Print (Selenium Toned)
34,6x24,8 cms
Acc # 1248

Fréderic Brenner
French (b 1959)
UNTITLED (Jews Looking at a Girl in the
Street)
No date
Gelatin Silver Print
24x 36,2 cms
Acc # 1256

Willy Ronis
French (b 1952)
LE PETIT PARISIEN. PARIS 1952
1952
Gelatin Silver Print
26,5x20,3 cms
Acc # 1274

Nicolas Muller
Spanish (b. Orosháza, Hungary) 1913-2000
Tetuan 1945
1992
Gelatin Silver Print
29,7x24,5 cms
Acc # 1287
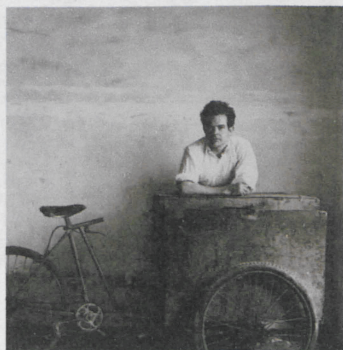
Gabriel Cualladó
Spanish 1923-2003
UNTITLED (Portrait of a Man behind a Bicycle)
No date
Gelatin Silver Print
25,7x24,6 cms
Acc # 1307

Lionel Bayol-Themines
French (b 1968)
UNTITLED (Nude from behind)
No date
Gelatin Silver Print
12,5 x11 cms
Acc # 1330

Gilles Larrain
French (b 1938)
UNTITLED (Dancer)
1984
Gelatin Silver Print
41,3x37,2 cms
Acc # 1331

Alberto Garcia-Alix
Spanish (b 1956)
TERESA Y NUESTRO NIDO DE AMOR
1983
Gelatin Silver Print
37,5x51 cms
Acc # 1394

Jan Saudek
Czechoslovakian (b 1935)
EIN KUSS NR. 3 #917
1887
Mixed technique
29,5x40,5 cms
Acc # 1416

Pierre Houcmant
Belgium (b 1953)
"ESSAI SUR L'INTERPRETATION
SUBJECTIVE" BREDA 1975
1975
Gelatin Silver Print
35,4x24,2 cms
Acc # 1435

Gabriel Ramon Gorlero
Spanish (no further information available)
UNTITLED (Half nude)
1981
Gelatin Silver Print
17,4x21 cms
Acc # 1024
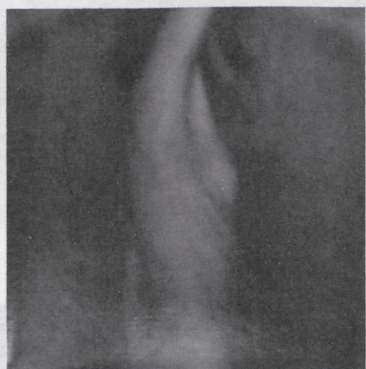
Jose Pastor
Spanish (b 1956)
SERIE "LESBOS"
1989-90
Gelatin Silver Print
29x29 cms
Acc # 1034

Koldo Chamorro
Spanish (b. 1949)
RETRATO DE JULIÁN CON SUS DOS
HERMANAS N6
No date
Gelatin Silver Print
12,3x18 cms
Acc # 1042

Oscar Pintor
Argentinean (b. 1941)
UNTITLED (Head Underwater)
1985
Gelatin Silver Print
22x22 cms
Acc # 1064

Luis Pérez- Minguez
Spanish (b 1950)
UNTITLED (Child´s Back with Plants in the
Background)
1976
Gelatin Silver Print
16,3x22,4 cms
Acc # 1071

David Balsells
Spanish (b 1947)
UNTITLED (River, Roots and Trees)
No date
Gelatin Silver Print
19,5 x26 cms
Acc # 1097

Pedro Lopez Cañas
Spanish (no further information available)
LA MEMORIA DE LOS SUEÑOS
1992
Gelatin Silver Print
11x7 cms
Acc # 1111
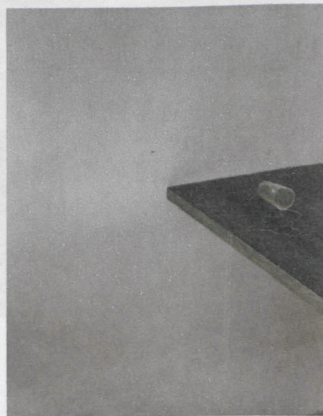
Chema Madoz
Spanish (b. 1958)
UNTITLED (Glass with "Water" Falling off the Table)
No date
Gelatin Silver Print
27x 20,5 cms
Acc # 1132

Mariano Zuzunaga
Spanish (b. 1953)
ST CUGAT 1986
1986
Gelatin Silver Print
19x19 cms
Acc # 1181

Jose Maria Ribas i Prous
Spanish (b. 1940)
CAMPAMENT ALE PIONERS A SIBERIA
1979
Gelatin Silver Print
28x20,5 cms
Acc # 1207

Evaristo Delgado
Spanish (b. 1951)
UNTITLED (Wall with shadows)
No date
Gelatin Silver Print
15x15 cms
Acc # 1226

Luis Baylon
Spanish (b. 1958)
UNTITLED (Woman in an interior)
No date
Gelatin Silver Print
15,7x15,7 cms
Acc # 1227

Pedro Giménez
Spanish (no further information available)
IBIZA 2000
2000
Gelatin Silver Print
17,5 x11,6 cms
Acc # 1228

Abilio Lopez
Spanish (b. 1960)
NOJA 1995
1995
Cibachrome Print
29,5x23 cms
Acc # 1234

Luis Placido
Spanish (no further information available)
"ARA SOLIS"; O PINDO, NOVEMBRO 1985
1988
Gelatin Silver Print
20,5x27,6 cms
Acc # 1245

Vari Carames
Spanish (b. 1953)
LA PISCINA
1997
Gelatin Silver Print
26,6x35,5 cms
Acc # 1293

Jose María Díaz Maroto
Spanish (b. 1957)
LISBOA 1993
1993
Gelatin Silver Print
38,2x26,4 cms
Acc # 1297

Angel Sanz
Spanish (b 1946)
"VIAJE A PONIENTE" TORREIRA-
PORTUGAL. MARZO 1992
1992-1994
Gelatin Silver Print
26x38,2 cms
Acc #1298

Manolo Laguillo
Spanish (b. 1953)
EL CAT MAR, 1983
1983
Gelatin Silver Print
19,5x24,2 cms
Acc # 1348

Pedro Avellaned
Spanish (b. 1936)
UNTITLED (Solarization of a Tree)
1989
Gelatin Silver Print
27x19 cms
Acc # 1355
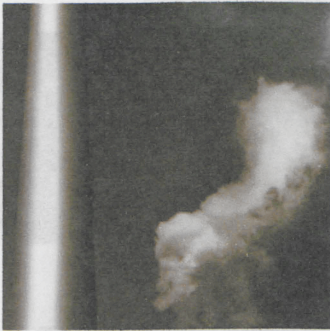
Jose Ferrero Villares
Spanish (b. 1959)
UNTITLED (Chimney and Smoke)
No date
Gelatin Silver Print
28x28 cms
Acc # 1357

Pablo Genoves
Spanish (b 1959)
PANTALLA
2005
Chromogenic Print
27,9x27,9 cms
Acc # 1361

Ouka Lele
Spanish (b. 1957)
UNTITLED (Woman with a Steak in her hand
and Madrid's Metropolis Building in the
Background)
No date
Gelatin Silver Print (Rc hand painted)
 24x18 cms
Acc # 1363

Carlos Canovas
Spanish(b. 1951)
UNTITLED (Ortensia Flowers in a Vase)
No date
Gelatin Silver Print
21,5x21,5 cms
Acc # 1364
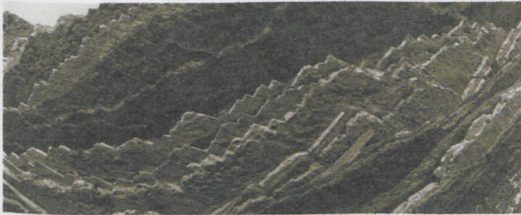
Pio Guerendiain
Spanish (b 1946)
UNTITLED (Landscape with Serrated
Mountains)
No date
Gelatin Silver Print
11,3x27 cms
Acc # 1367

Alberto Schommer
Spanish (b. 1928)
UNTITLED (Portrait of a Man in front of a
Painted Wall)
No date
Cibachrome Print
30x20,2 cms
Acc # 1371

Miguel Oriola
Spanish (b. 1943)
UNTITLED (Two Naked Men)
1984
Gelatin Silver Print
15,5x15,5 cms
Acc # 1378

Manuel Sonseca
Spanish (b. 1952)
COIMBRA, OCTUBRE DE 1993
1993-1995
Gelatin Silver Print
52,5x36,5 cms
Acc # 1395

Antonio Tabernero
Spanish (b. 1952)
7 SUR LA LIGNE BLEUE
1992
Cibachrome Print
57x46,5 cms
Acc # 1400
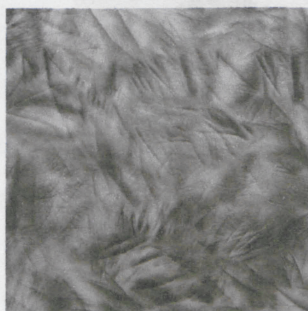
Daniel Canogar
Spanish (b. 1964)
LIFE LINES, 2001
2001
Chromogenic Print
29x29 cms
Acc # 1424

Julio Álvarez Yagüe
Spanish (b. 1958)
UNTITLED (Photogram)
1996
Gelatin Silver Print
69,5x50 cms
Acc # 1434

Exhibition Guidelines

Graphic Design guidelines:

"Photographic Encounters: 30 Years of Collecting" Letter Gothic MT

The typeface for the exhibition identity and secondary type is Letter Gothic MT, title case. The color palette should be used only as solid background color. The exhibition identity type should always appear in 100% white or 100% black. The color for walls and decoration as well as backgrounds will be in RGB R220, G210 and B220. The exhibition identity is also set in Letter Gothic MT, title case. The identity applies a line break after the colon, only when needed. This is not part of the main identity and should only be used when necessary. There are three primary images to be used, each of them with their subsection:

HIGHLIGHTS OF THE COLLECTION

BODY AND MEMORY: The Human Landscape

OJOS ESPAÑOLES

Although the ideal would be for the three images to be part of the identity, in case there is only one image for the whole exhibition, it should be chosen between *Portrait of Che Guevara* and *Untitled (Photogram)*.

When combined with an image, the exhibition identity is always knocked out either white (Ojos Españoles and Body and Memory: The Human Landscape) or black (Highlights of the Collection) and appears at the top of the image. The secondary text (30 Years of Collecting) should be set in Letter Gothic MT, at a smaller scale. Image selection can vary; typography is always knocked out white. Exhibition venue dates appear as secondary type underneath the exhibition identity; secondary type does not obscure the subject of the image. If the image allows, the exhibition venue information and logos can appear directly on the image, without a black background. Alternate uses include vertical orientations for banner and signage applications. A background of 100% black is used at the bottom to create a grid area for the secondary information. The color background is used full bleed when the exhibition identity and image are used in a spread. Type knocks out white. The institutional addresses should be typeset in Letter Gothic MT.

Exhibition preparation guidelines:

The images should be hung in such a way that the center of the frame falls at 58" from the floor. The frames will be evenly distributed: 2" from the frame to its label and at least 8" between each frame. There should also be an 8" gap between the first and last frame and the corner of the wall; 12" inches between the Introductory text and the first frame.

Layout of the Exhibition

LAYOUT OF THE GALLERY: HIGHLIGHTS OF THE COLLECTION

1151   Introductory
text
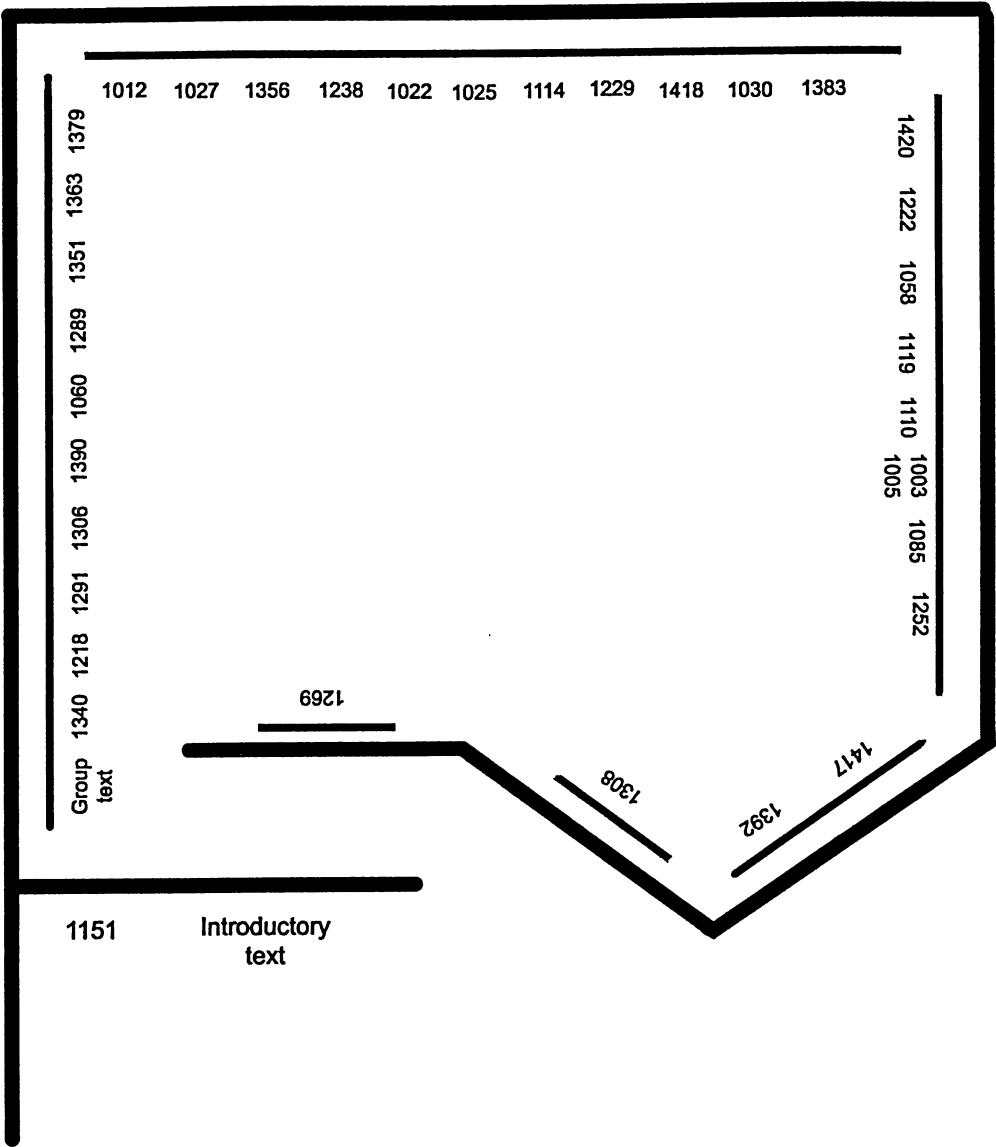
LAYOUT OF THE GALLERY: BODY AND MEMORY: THE HUMAN LANDSCAPE

1091   1096   1307   1065   1416   1435   1112   1394

1004

1274   1184
                                                                             1284   1067

1287   1331

1330   1256

1166   1055

1073   1029

1117

1099

Group
text   1086   1133   1109

1221   Introductory
                  text
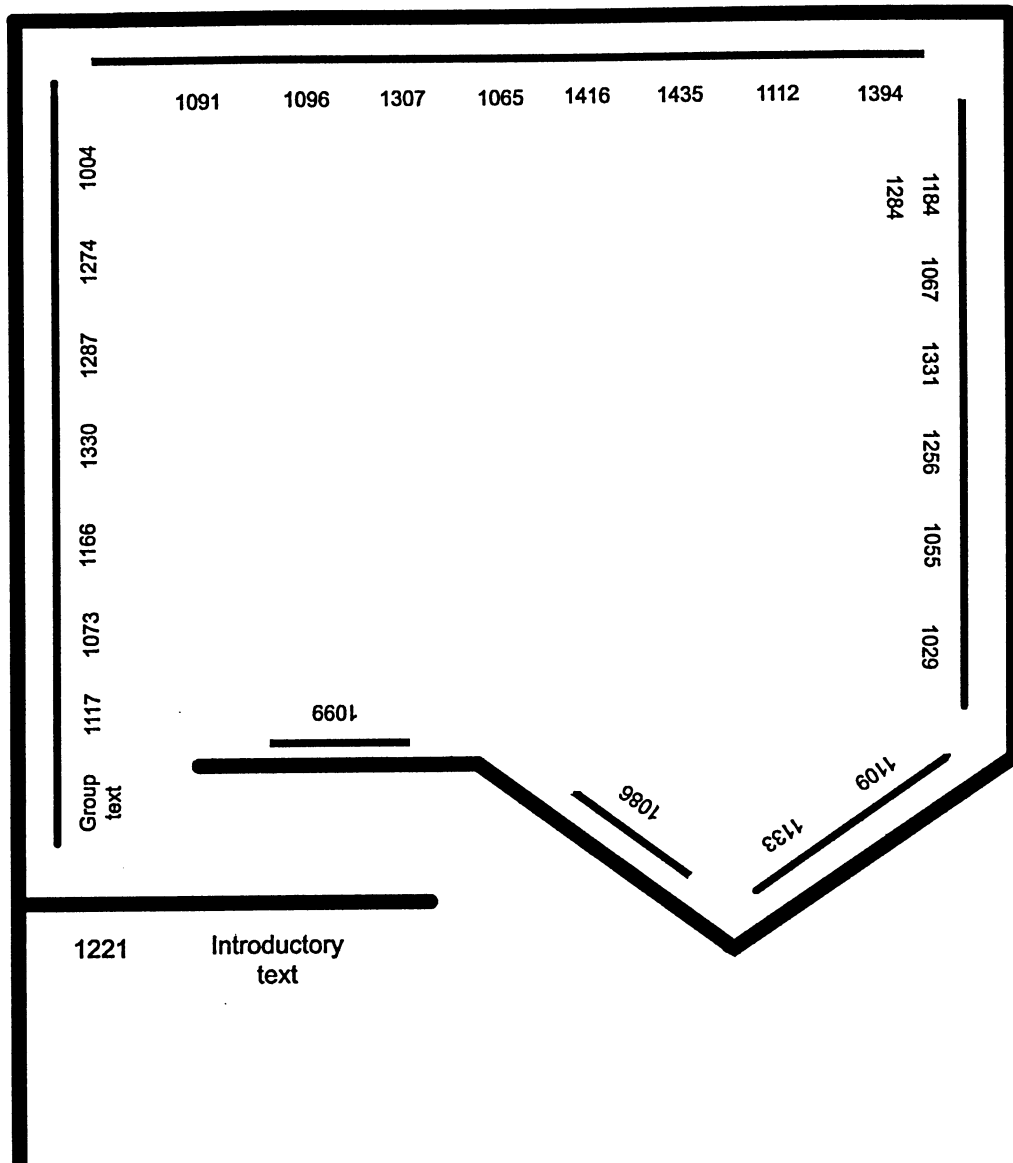
LAYOUT OF THE GALLERY: OJOS ESPAÑOLES

1226 1132 1367 1355 1245 1064 1181 1297 1024

1364 1071 1227 1378 1034 1234 1366 1361 1400

Group
text

1298 1228 1371 1042 1207 1111 1348 1357

1395

1293

1424

1097

1434   Introductory
                 text
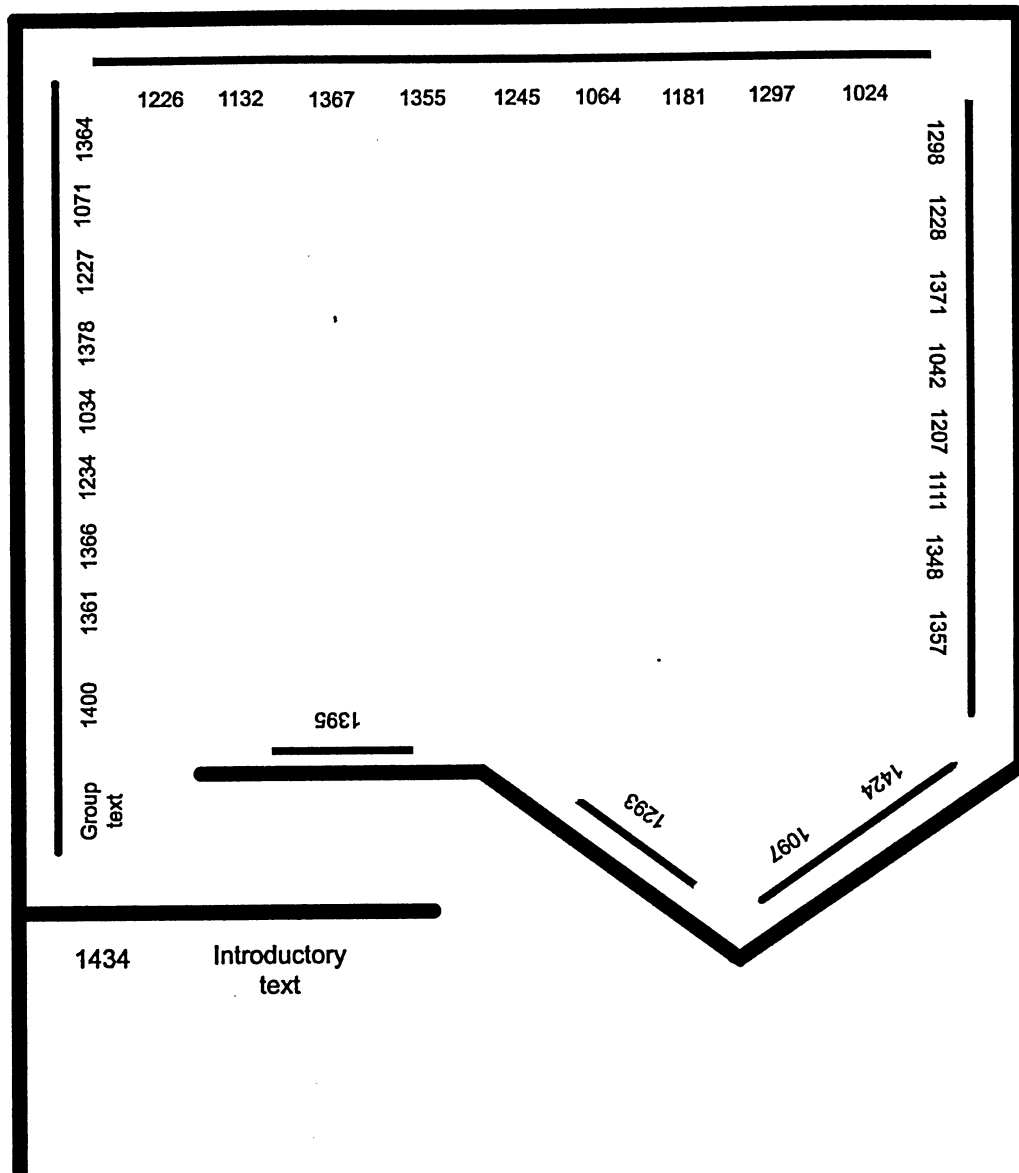
Budget

Budget for Matting and framing

Measures	Black wood frame		Black aluminum frame		Mat board	
	PRICE	UNITS	PRICE	UNITS	PRICE	UNITS
30x40 cms.	$41	48	$32	48	$6	48
40x50 cms	$53	36	$44	36	$9	36
50x60 cms	$64	10	$52	10	$14	10
75x100 cms	$105	3	$98	3	$20	3
TOTAL	$4831		$3934		$812	

When frames are between sizes (i.e. 50x50 cms) the next available size has been used for the budget. There are two framing styles available. Both quotes have been requested as there is some difference in the prices. Although both materials are suitable for the exhibition, the curator's choice is the black wood frames.

BLACK WOOD FRAMES: Wood treated with non photo-reactive dyes to obtain the black color, plexiglass (museum quality) and backed with forex material pH neutral.

BLACK ALUMINUM FRAMES: Tinted aluminum, steel hardware and backed with forex material ph neutral.

MATBOARDS: 100% cotton fibers pH 8.0+/- 0,5 buffered with calcium carbonate. 4 ply (55pt., 1/16" thick) thickness.

Since the collection is located in Spain, all prices come from Sabaté, a photographic laboratory and framing shop in Barcelona, Spain (http://www.reproducciones-sabate.com/). The prices are at time of quote, May 2006.

LINEAR SURFACE FOR **HIGHLIGHTS OF THE COLLECTION**

15,80m PLUS SPACE BETWEEN FRAMES, PLUS LABELS. Current space needed 14,70m

LINEAR SURFACE FOR **BODY AND MEMORY: The Human Landscape**

12,60m PLUS SPACE BETWEEN FRAMES, PLUS LABELS. Current space needed 10,30m

LINEAR SURFACE FOR **OJOS ESPAÑOLES**

13,40m PLUS SPACE BETWEEN FRAMES, PLUS LABELS. Current space needed 12,75m

All these measures are maximum linear meters. In some instances, pieces could be hung in groups of two, reducing the linear surface needed.

Standard labels (98): 5x10 cms= 4900cm^2 = 0,49 m^2= 5,27 feet^2

Extended labels (10): 29x21 cms=6090 cms^2= 0,609 m^2= 6,555 feet^2

Introductory text: (1) 84,1x 59,4 cms=4955,54 cm^2=0,4955 m^2=5,377 feet^2

Group texts (3): 42,0 x 29,7 cms=1455,3 cm^2=0,1455m^2=1,566 feet^2

As for printed materials, a fairly extended price for them falls around $10 feet^2 ($90 meter^2 approximately). According to these quotes, the total amount or labels will be $157.

Conclusion

Private photographic collections in Spain are becoming increasingly important. Several factors have caused this change: a new government, a progressively wealthier society and more contact with the exterior, Europe and North America in particular, as well as the introduction of the Euro have been critical to this improvement. It has been said that photographic collections are increasing both their value and their size in the last 15 years and this is demonstrated in the art fairs, the exhibitions, that the photographic market, the increasing number of photographic galleries opening their doors to the public and also by the number of art photographers that are better known in Spain now than they were 30 years ago. The presence of Spain in Art and Photography is increasing outside its borders. Organizing exhibitions is now both easier and more difficult than before; there is a larger audience, there is more material, but there is also the need for those exhibitions to be original, attractive and exciting. Exhibiting is not about hanging pictures in line on a wall anymore. It is about creating experiences drawn from a collection based on an idea and formed through the eyes of graphic elements. "Photographic Encounters: 30 Years of Collecting" is one of a kind. Private collectors are still distrustful about showing their collections for a variety of reasons; however society is demanding the imagery that has been kept in private spaces. This exhibition is the chance to see a portion of the Spanish photographic heritage through the eyes of a collector.

APPENDIX 2: CODES FOR THE DATABASE

The following codes were downloaded from the Microsoft website (Spanish site) to add to the database in order to show images in jpeg formats to be shown in the forms.

Microsoft.com/Spain Home | Mapa del sitio

Buscar en Microsoft.com:

[ ] |Ir|

Microsoft

Ayuda y Soporte Técnico

Página de inicio | Seleccione un producto | Buscar | Grupos de noticias | Contáctenos

Search Support(KB)

[   ]

Switch to Advanced Search

Article Translations

| Brazilian | |→|

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How to display images from a folder in a form, a report, or a data access page

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This article was previously published under Q285820

For a Microsoft Access 2000 version of this article, see 210100 (http://support.microsoft.com/kb/210100/).

Advanced: Requires expert coding, interoperability, and multiuser skills.

This article applies to a Microsoft Access database (.mdb) and to a Microsoft Access project (.adp).

On This Page

SUMMARY

Sometimes, it is not practical to store images in a Microsoft Access table. If you have many images, or if each of your image files is large, the size of the Microsoft Access database file can quickly increase.

This article demonstrates a custom function that you can use to:

- Store file paths and names of images in a table.
- Display images by using an image control.
- Hide the image control if no image is available.
- Provide feedback on the display status of the image.

This article also contains sample Visual Basic script that you can use to display the images in a data access page.

NOTE: Although this example use bitmap images (.bmp), you can also use other image types, such as .jpg, .pcx, and .gif.

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MORE INFORMATION

Microsoft provides programming examples for illustration only, without warranty either expressed or implied. This includes, but is not limited to, the implied warranties of merchantability or fitness for a particular purpose. This article assumes that you are familiar with the programming language that is being demonstrated and with the tools that are used to create and to debug procedures. Microsoft support engineers can help explain the functionality of a particular procedure, but they will not modify these examples to provide added functionality or construct procedures to meet your specific requirements.

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Creating the table to store file and path data

1. Open the sample database, Northwind.mdb, or the sample project, NorthwindCS.adp.

How to display images from a folder in a form, a report, or a data access page

2. **Create the following table either in Northwind.mdb or in NorthwindCS.adp.**

   In Northwind.mdb:

   ```
   Table: tblImage ------------------------- Field Name: ImageID Data Type: AutoNumber Indexed: Yes (No Duplicates) Field
   Name: txtImageName Data Type: Text Table Properties: tblImage ------------------------- PrimaryKey: ImageID
   ```

   In NorthwindCS.adp:

   ```
   Table: tblImage --------------------- Column Name: ImageID Datatype: Int Allow Nulls: Unchecked Identity: Yes Column
   Name: txtImageName Datatype: varchar Table Properties: ImageTable --------------------------- Primary Key Constraint:
   ImageID
   ```

3. **Open the tblImage table in Datasheet view, and then add the path and name of a bitmap file to each record. The following table of examples shows how the records might look:**

   ```
   ------------------------------------------------------------- | Type | Example |
   ------------------------------------------------------------- | Absolute (Local) | C:\Windows\Zapotec.bmp | | Absolute
   (UNC Path) | \\Servername\sharename\Zapotec.bmp | | Relative | Zapotec.bmp |
   -----------------------------------------------------
   ```

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Creating the custom function

1. **Create a new module, and then paste or type the following code:**

```
Option Compare Database Option Explicit Public Function DisplayImage(ctlImageControl As Control, strImagePath As Variant)
As String On Error GoTo Err_DisplayImage Dim strResult As String Dim strDatabasePath As String Dim intSlashLocation As
Integer With ctlImageControl If IsNull(strImagePath) Then .Visible = False strResult = "No image name specified." Else If
InStr(1, strImagePath, "\") = 0 Then ' Path is relative strDatabasePath = CurrentProject.FullName intSlashLocation =
InStrRev(strDatabasePath, "\", Len(strDatabasePath)) strDatabasePath = Left(strDatabasePath, intSlashLocation) strImagePath
= strDatabasePath & strImagePath End If .Visible = True .Picture = strImagePath strResult = "Image found and displayed."
End If End With Exit_DisplayImage: DisplayImage = strResult Exit Function Err_DisplayImage: Select Case Err.Number Case
2220 ' Can't find the picture. ctlImageControl.Visible = False strResult = "Can't find image in the specified name." Resume
Exit_DisplayImage: Case Else ' Some other error. MsgBox Err.Number & " " & Err.Description strResult = "An error occurred
displaying image." Resume Exit_DisplayImage: End Select End Function
```

2. **Save the module as Module1.**

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Using the custom function in a form

1. **Create the following new form that is based on the tblImage table.**

   ```
   Form: frmImage -------------------- Caption: Image Form RecordSource: tblImage Image Control
   ------------------------------- Name: ImageFrame Picture: "C:\Windows\Zapotec.bmp" Text box --------------------
   Name: txtImageID ControlSource: ImageID Text box ------------------------- Name: txtImageName ControlSource:
   txtImageName Text box ----------------------- Name: txtImageNote ControlSource: <Blank>
   ```

   NOTE: If you do not want the path to appear in the form, you can set the **Visible** property of the txtImageName control to **False**.

2. On the **View** menu, click **Code**, and then paste or type the following code:

   ```
   Option Compare Database Option Explicit Private Sub Form_AfterUpdate() CallDisplayImage End Sub Private Sub Form_Current()
   CallDisplayImage End Sub Private Sub txtImageName_AfterUpdate() CallDisplayImage End Sub Private Sub CallDisplayImage() Me!
   txtImageNote = DisplayImage(Me!ImageFrame, Me!txtImageName) End Sub
   ```

3. **Open the frmImage form in Form view. Note that the form displays the corresponding bitmap for each record. If the txtImageName field is blank or if the image cannot be found, you receive appropriate messages instead of the image frame.**

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Using the custom function in a report

How to display images from a folder in a form, a report, or a data access page

1. Create the following new report that is based on the ImageTable table.

```
Report: rptImage --------------------- Caption: Image Report Recordsource: tblImage Image Control
-------------------------------- Name: ImageFrame Picture: "C:\Windows\Zapotec.bmp" Text box ---------------------
Name: txtImageID Controlsource: ImageID Text box ------------------------- Name: txtImageName Controlsource:
txtImageName Text box ------------------------ Name: txtImageNote Controlsource: <Blank>
```

NOTE: If you do not want the path to appear in the report, you can set the **Visible** property of the txtImageName control to **False.**

2. On the **View** menu, click **Code,** and then paste or type the following code:

```
Option Compare Database Option Explicit Private Sub Detail_Print(Cancel As Integer, PrintCount As Integer) MeitxtImageNote
= DisplayImage(MeiImageFrame, MeitxtImageName) End Sub
```

3. Open the rptImage report in print preview. Note that the report displays the corresponding bitmap for each record. If the txtImageName field is blank or if the image cannot be found, you receive appropriate messages instead of the image frame.

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Duplicating the custom function in a data access page

1. Create the following new data access page that is based on the tblImage table.

```
Data Access Page: dapImage --------------------------- Title: Image Data Access Page Image Control
--------------------------------- ID: ImageFrame Text box --------------------- ID: txtImageID Controlsource: ImageID
Text box ------------------------ ID: txtImageName Controlsource: txtImageName
```

NOTE: If you do not want the path to appear in the page, you can set the **Visibility** property of the txtImageName control to **Hidden.**

2. On the **Tools** menu, point to **Macros,** and then click **Microsoft Script Editor.**

3. Add the following script to the Current event of the MSODSC in the HEAD tag portion of the HTML document.

NOTE: You must pass in a parameter in order for the event to be triggered.

```
<SCRIPT language=vbscript event=Current(oEventInfo) for=MSODSC> <!-- ImageFrame.src=txtImageName.value --> </SCRIPT>
```

4. Open the dapImage page in Page view. Note that the page displays the corresponding bitmap for each record. If the txtImageName field is blank, a control icon is displayed. If the image cannot be found, an X icon appears in the image control.

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Use an http:// path in a form

To use an http:// path in a form, use the Web browser control (shdocvw.dll) as follows:

1. Add a Microsoft Web Browser control to the form and name it **WebBrowser.**

2. Add the following code to a module:

```
Public Function DisplayImageWeb(ctlBrowserControl As Control, _ strImagePath As Variant) On Error GoTo Err_DisplayImage Dim
strDatabasePath As String Dim intSlashLocation As Integer With ctlBrowserControl If IsNull(strImagePath) Then ElseIf Left
(strImagePath, 4) = "http" Then .Navigate (strImagePath) Else If InStr(1, strImagePath, "\") = 0 Then ' Path is relative
strDatabasePath = CurrentProject.FullName intSlashLocation = InStrRev(strDatabasePath, "\", Len(strDatabasePath))
strDatabasePath = Left(strDatabasePath, intSlashLocation) strImagePath = strDatabasePath & strImagePath End If .Navigate
(strImagePath) End If End With Exit_DisplayImage: Exit Function Err_DisplayImage: Select Case Err.Number Case Else MsgBox
Err.Number & " " & Err.Description Resume Exit_DisplayImage: End Select End Function
```

3. Add the following code behind the form:

```
Option Compare Database Option Explicit Private Sub Form_AfterUpdate() CallDisplayImage End Sub Private Sub Form_Current()
CallDisplayImage End Sub Private Sub txtImageName_AfterUpdate() CallDisplayImage End Sub Private Sub CallDisplayImage()
DisplayImageWeb Me.WebBrowser9, Me.txtImageName End Sub
```

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APPLIES TO

- Microsoft Office Access 2003
- Microsoft Access 2002 Standard Edition

How to display images from a folder in a form, a report, or a data access page

1. Create the following new report that is based on the ImageTable table.

   Report: rptImage --------------------- Caption: Image Report RecordSource: tblImage Image Control
   -------------------------------- Name: ImageFrame Picture: "C:\Windows\Zapotec.bmp" Text box ----------------------
   Name: txtImageID ControlSource: ImageID Text box ------------------------- Name: txtImageName ControlSource:
   txtImageName Text box ------------------------- Name: txtImageNote ControlSource: <Blank>

   NOTE: If you do not want the path to appear in the report, you can set the **Visible** property of the txtImageName control to **False.**

2. On the **View** menu, click **Code**, and then paste or type the following code:

   Option Compare Database Option Explicit Private Sub Detail_Print(Cancel As Integer, PrintCount As Integer) Me!txtImageNote
   = DisplayImage(Me!ImageFrame, Me!txtImageName) End Sub

3. Open the rptImage report in print preview. Note that the report displays the corresponding bitmap for each record. If the txtImageName field is blank or if the image cannot be found, you receive appropriate messages instead of the image frame.

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Duplicating the custom function in a data access page

1. Create the following new data access page that is based on the tblImage table.

   Data Access Page: dapImage --------------------------- Title: Image Data Access Page Image Control
   --------------------------------- ID: ImageFrame Text box ---------------------- ID: txtImageID ControlSource: ImageID
   Text box ------------------------- ID: txtImageName ControlSource: txtImageName

   NOTE: If you do not want the path to appear in the page, you can set the **Visibility** property of the txtImageName control to **Hidden.**

2. On the **Tools** menu, point to **Macros**, and then click **Microsoft Script Editor.**

3. Add the following script to the Current event of the MSODSC in the HEAD tag portion of the HTML document.

   NOTE: You must pass in a parameter in order for the event to be triggered.

   <SCRIPT language=vbscript event=Current(oEventInfo) for=MSODSC> <!-- ImageFrame.src=txtImageName.value --> </SCRIPT>

4. Open the dapImage page in Page view. Note that the page displays the corresponding bitmap for each record. If the txtImageName field is blank, a control icon is displayed. If the image cannot be found, an X icon appears in the image control.

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Use an http:// path in a form

To use an http:// path in a form, use the Web browser control (shdocvw.dll) as follows:

1. Add a Microsoft Web Browser control to the form and name it **WebBrowser.**

2. Add the following code to a module:

   Public Function DisplayImageWeb(ctlBrowserControl As Control, _ strImagePath As Variant) On Error GoTo Err_DisplayImage Dim
   strDatabasePath As String Dim intSlashLocation As Integer With ctlBrowserControl If IsNull(strImagePath) Then ElseIf Left
   (strImagePath, 4) = "http" Then .Navigate (strImagePath) Else If InStr(1, strImagePath, "\") = 0 Then ' Path is relative
   strDatabasePath = CurrentProject.FullName intSlashLocation = InStrRev(strDatabasePath, "\", Len(strDatabasePath))
   strDatabasePath = Left(strDatabasePath, intSlashLocation) strImagePath = strDatabasePath & strImagePath End If .Navigate
   (strImagePath) End If End With Exit_DisplayImage: Exit Function Err_DisplayImage: Select Case Err.Number Case Else MsgBox
   Err.Number & " " & Err.Description Resume Exit_DisplayImage: End Select End Function

3. Add the following code behind the form:

   Option Compare Database Option Explicit Private Sub Form_AfterUpdate() CallDisplayImage End Sub Private Sub Form_Current()
   CallDisplayImage End Sub Private Sub txtImageName_AfterUpdate() CallDisplayImage End Sub Private Sub CallDisplayImage()
   DisplayImageWeb Me.WebBrowser9, Me.txtImageName End Sub

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APPLIES TO

- Microsoft Office Access 2003
- Microsoft Access 2002 Standard Edition

APPENDIX 3: RELATIONS AND STRUCTURE OF DATABASE

The structure of the table shows the tables that are needed in order to create a database with pull down menus. The three tables, "Medium", "Object Status" and "Photographer" are designed so they will supply the main table with the information needed to create the pull down menus.

OBJECT/OBJETOS

ObjectNumber/Numero del objeto
Dated/Fecha
Title/Titulo
Description/Descripcion
Edition/Edicion
ImageDimensions/DimensionesMancha
SuportDimensions/Dimensionessoporte
FrameDimensions/Dimensionesmontaje
Medium/Medio
Signed/Firma
Inscriptions/Inscripciones
Cataloguer/Catalogador
Location/Localizacion
ObjectStatus/Status
Photographer/Fotografo
Provenance/Origen
HistoricalAtributtions/Atribuciones historicas
CreditLine/Credito
Exhibitions/Exposiciones
Bibliography/Bibliografia
Subject/Sujeto
Restrictions/Restricciones
Image/Imagen
Notes/Notas

MEDIUM/MEDIO

MediumId
Medium/Medio

OBJECTSTATUS

ObjectStatusId
ObjectStatus/Status

Photographer/Fotografo

PhotographerId
LastName/Apellidos
FirstName/Nombre
MiddleName/SegundoNombre
Sufix/Apodo
NameTitle/Firma
DisplayName/Nombreparamostrar
BirthDate/Fechadenacimiento
DeathDate/Fechadefallecimiento
Biography/Biografia
Nationality/Nacionalidad
BirthPlace/Lugardenacimiento
DeathPlace/Lugardefallecimiento

1

∞

1

∞

1

∞

APPENDIX 4: DESIGN GUIDELINES FOR "YOUNG AMERICA: THE DAGUERREOTYPES OF SOUTHWORTH AND HAWES" EXHIBITION

These guidelines were designed by a freelance graphic designer for the exhibition at George Eastman House, "Young America: the Daguerreotypes of Southworth and Hawes". Although I haven't followed them to the end, they have helped establish the basic criteria I needed to address for the design of "Photographic Encounters".

MGMT. design
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Alicia Cheng
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Southworth+Hawes/Exhibition Graphics   Contents   March 2005

1.0 Typography

2.0 Color Palette

3.0 Exhibition Identity
3.1 Primary exhibition images
3.2 Composed identity: primary
3.3 Composed identity: variations
3.4 Identity No-Nos

4.0 Contact information

The typeface for the exhibition identity and
secondary type is Trade Gothic, Bold, all caps.

The tertiary typeface is Trade Gothic, Light.
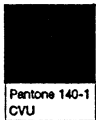
Trade Gothic, Bold

ABCDEFHIJKLNO
PQRSTUVWXYZ

Trade Gothic, Light

ABCDEFHIJKLNOPQRS
TUVWXYZ abcdefghijkl
mnopqrsstuvwxyz
1234567890
.,:?!"@#$%^&*()

The color palette should be used only as solid
background color. The exhibition identity type should
always appear in 100% white or 100% black.

<u>Background colors</u>

Process   Solid
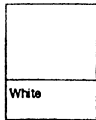Dark Green: c25/m0/y81/k67

```
Pantone 140-1        Pantone
CVU                  5753 U
```

Dark Purple: c80/m100/y88/k25

```
Pantone 141-2        Pantone
CVU                  5185 U
```

<u>Type colors</u>

```
White                Black
```

The exhibition identity is set in Trade Gothic, all caps.

The identity applies unexpected line breaks which reference a telegram.

These line breaks are deliberate and are integral to the identity.

Trade Gothic Bold

YOUNG AMERICA. THE DAGUERREOTYPES OF SOUTHWORTH & HAWES.

leading: 18 pt (Illustrator)
tracking:160 (Illustrator)

YOUNG AMERICA. THE DAGUERREOTYPES OF SOUTHWORTH & HAWES.

There are four primary images to be used:

"Reverend Neale"

"Miss Hodges of Salem"

"Boston Atheneum"

"George Washington and Girl"

When combined with an image, the exhibition identity is always knocked out white and appears at the top of the image.

The secondary text should be set in Trade Gothic Bold, all caps, at a smaller scale.

The logos for both institutions should appear knocked out white on a black background, GEH on the far left.

Trade Gothic Bold
all caps

YOUNG AMERICA. THE
DAGUERREOTYPES OF SOUTHWORTH
& HAWES.

INTERNATIONAL CENTER OF PHOTOGRAPHY
JUNE 17–SEPTEMBER 4, 2005

GEORGE EASTMAN HOUSE
OCTOBER 1, 2005–JANUARY 8, 2006

Trade Gothic Bold
all caps

100% black
background

International Center of Photography
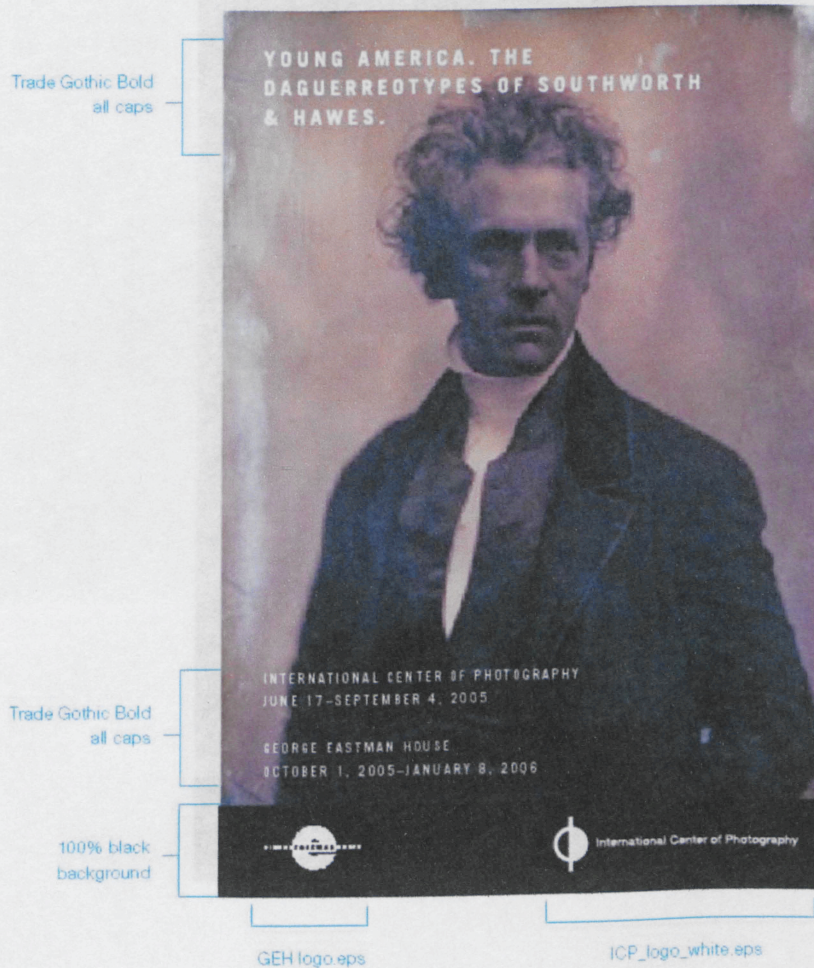
GEH logo.eps   ICP_logo_white.eps

Image selection can vary; typography is always knocked out white. Exhibition venue dates appear as secondary type underneath the exhibition identity; secondary type does not obscure the subject of the image.

Southworth+Hawes/Exhibition Graphics

If the image allows, the exhibition venue information and logos can appear directly on the image, without a black background.
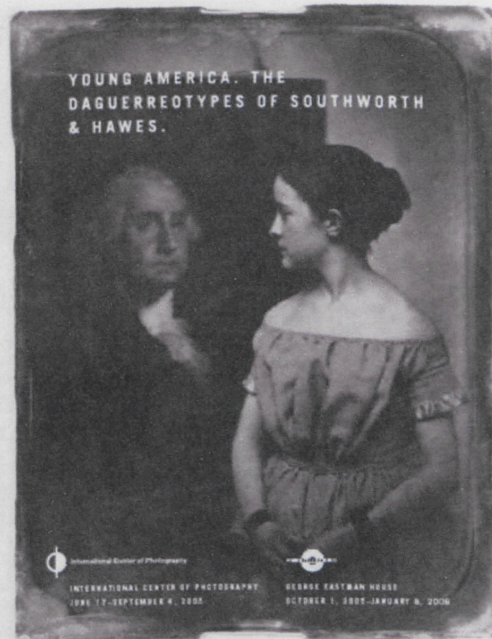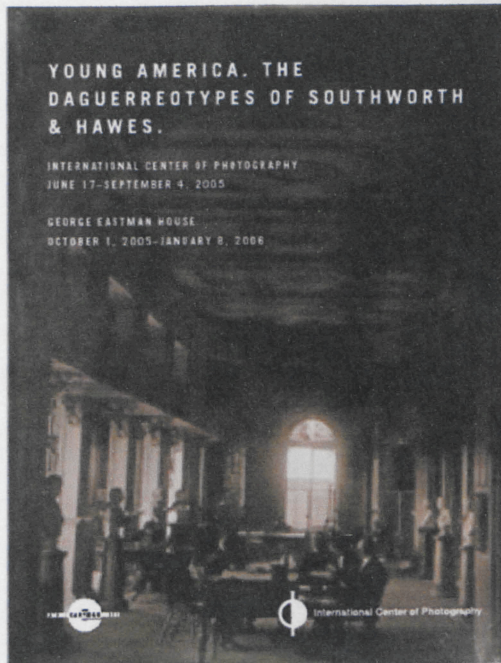
Alternate uses include vertical orientations for banner and signage applications. A background of 100% black is used at the bottom to create a grid area for the secondary information.
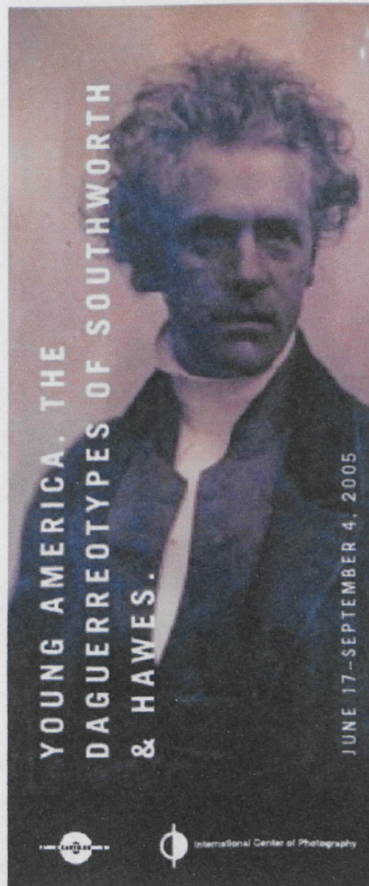
This exception occurs only in circumstances where the width is extremely narrow. Odd line breaks are to be consistently retained.
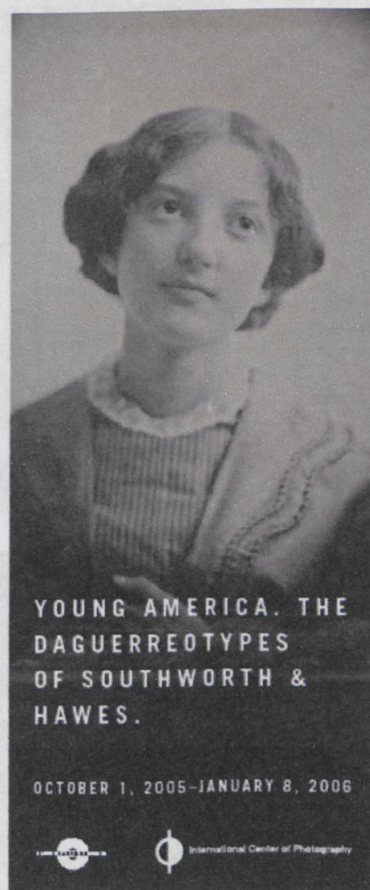
YOUNG AMERICA. THE
DAGUERREOTYPES
OF SOUTHWORTH &
HAWES.

OCTOBER 1, 2005–JANUARY 8, 2006

International Center of Photography

The color background is used full bleed when the exhibition
identity and image are used in a spread. Type knocks out
white. The institutional addresses should be typeset in Trade
Gothic Light.

Pantone 5753 U
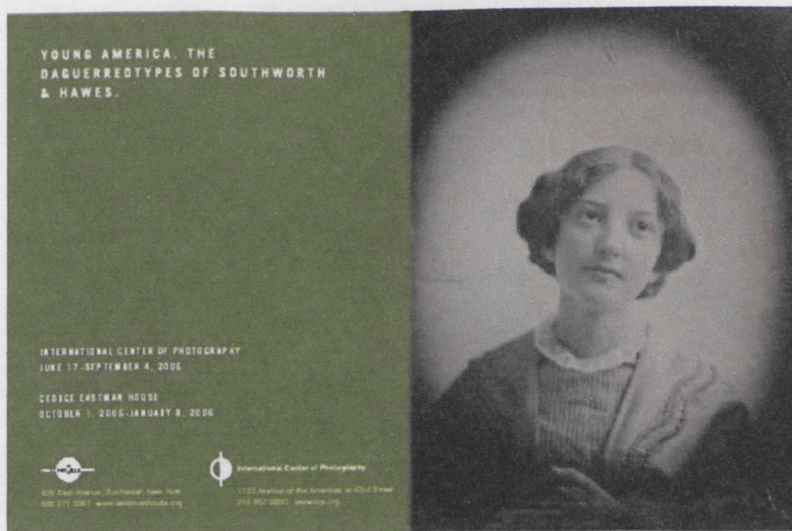
Pantone 5185U

Trade Gothic
Light

Some examples of unacceptable identity variations:
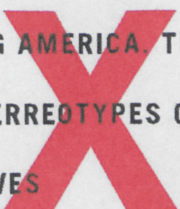
Different line breaks:

YOUNG AMERICA.
THE DAGUERREOTYPES OF
SOUTHWORTH & HAWES
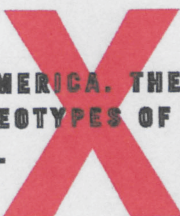
Different line breaks; tracking too tight:

YOUNG AMERICA.
THE
DAGUERREOTYPES
OF
SOUTHWORTH
& HAWES

Tracking too tight; leading too loose:

YOUNG AMERICA, THE

DAGUERREOTYPES OF SOUTHWORTH

& HAWES

Type outlined:

YOUNG AMERICA, THE
DAGUERREOTYPES OF SOUTHWORTH
& HAWES.

APPENDIX 5: LIST OF FIELDS PRESENT IN THE DATABASE

LIST OF FIELDS IN OBJECT TABLE
Object Number
Date
Title
Description
Edition
Image dimensions
Support dimensions
Frame dimensions
Medium
Signed/signature
Inscriptions
Cataloguer
Location
Object Status (see table 3)
Photographer
Provenance
Historical attributions
Credit Line
Exhibitions
Bibliography
Subject
Restrictions
Image

LIST OF FIELDS IN OBJECT STATUS TABLE
On loan
Conservation
In storage
On display

LIST OF FIELDS IN MEDIUM TABLE
Cibachrome print
Chromogenic print
Gelatin Silver Print
Digital Ink Jet Print
Unidentified process
Stereoscope
Carte-de-Visite
Gelatin silver POP
Tintype
Platinum Print
Palladium print
Albumen Print
Daguerreotype

Ambrotype
Calotype Print
Photogravure
Polaroid
Gum Bichromate
Fresson
Salted paper print
Polaroid Transfer
Mixed Technique
Cyanotype
Photocopy

LIST OF FIELDS IN PHOTOGRAPHERS TABLE
Photographer ID
Nationality
Last Name
First name
Middle Name
Sufix
Name Title/signature
Birth Date
Death Date
Biography
Nationality
Birth Place
Death Place

APPENDIX 6: INSTRUCTIONS FOR RECORDING INSCRIPTIONS IN CMS AT THE NATIONAL GALLERY OF ART

Definition:
The transcription of all signatures, dates,
numbers, and annotations by any hand, whether
written on or printed in the work, giving author
if other than artist, location on the object, and
medium. The inscription does not include
collector's marks which are entered in Provenance
or production marks (e.g., stamps of publishers or
printers) which are entered in Marks.

Entry Rules:
Record all inscriptions on the object, beginning
with the inscriptions appearing on the face of the
work and proceeding to the back/verso. Give
precedence to the artist's inscriptions in order
of signature, date, title, and any other
notations. For inscriptions by a hand other than
the artist, use a directional approach to the
transcription, moving left to right, top to
bottom.

For each inscription, record first an author
notation (if other than the artist), followed by
the location on the object, and the medium of the
inscription if different from that of the work.
Identify the author of an inscription as "by X"
where X is the author's name or a description of
the hand. Forged signatures and dates are
recorded as "falsely X" where X indicates the
falsified element. Separate an author notation
from inscription placement and medium by a comma.
    by Emma Story Bellows, lower right in graphite
    by unknown hand, lower left
    falsely signed and dated, upper left
    falsely inscribed, lower left

Use the following terms to describe location of
the inscription. For two-dimensional objects,
divide the work into a grid of nine parts:

ul	uc	ur	upper left
			upper center
			upper right
cl	c	cr	center left
			center
			center right
			lower left
ll	lc	lr	lower center
			lower right

When applicable, the following placement notations

can be used for both two and three-dimensional works.

> across top
> across center
> across bottom
> vertical along left edge
> vertical along right edge
> around perimeter
> around circumference
> around top circumference
> around bottom circumference

When the inscription is in the master or is otherwise located on the object, use other descriptive terms as necessary. For two-sided objects, do not specify recto or obverse when the inscription is transcribed from the face of the work: specify side only when the inscription is found on the "verso" (use for prints, drawings, photographs) or "reverse" (paintings, medal, coins).

> lower right in plate
> lower left in negative
> upper center on Christ's book
> across top verso

across top verso

Separate the inscription from its label with a colon. The information following the colon should be as close to facsimile as possible. Enclose within brackets parts of an inscription that are illegible or reconstructed. Include a question mark within the brackets if the information is uncertain.

> upper center on Virgin's halo: AVE GRATIA PLENA DO[MINVSTECVM] (Hail, full of grace, the Lord is with thee, from Luke 1:28)

> lower left: Boudin 5[8?]

Use parentheses to surround descriptions following the colon that stand in place of inscriptions that cannot be transcribed, translations of foreign phrases, or other explanatory notations that are not actual elements of the inscription. Note that if the description precedes the colon it is not enclosed in parentheses. Although both styles are used, the format placing the notation before the colon is preferred.

> lower left in monogram: HM
> or lower left: HM (in monogram)

> lower right circled: 9
> or lower right: 9 (circled)

100

across bottom: (9 columns of verse)
upper center: (not deciphered)

Indicate line breaks within an inscription by a spaced diagonal slash. Slashes within an inscription are closed up with no spaces on either side.

lower right: L. Lotus. / 1523
lower right in graphite: 15/100

For lengthy inscriptions, the cataloguer may opt for an abbreviated form that omits a section of the inscription and replaces it with three ellipses.

lower right: A beautiful day on the ...
March 14, 1820

When two or more discrete inscriptions appear on a work they should be separated from one another by a semi-colon.

lower left: a derain; lower right: 1910

Inscriptions is defined as intermediate text, i.e., if inscriptions is less than 252 characters it will appear on the form in an unprotected field and can be edited accordingly. However, if inscriptions exceeds 252 characters, the field is protected and can only be edited or viewed in its entirety by using the Edit/Text command.

Examples: see above under Entry Rules

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http://www.knaw.nl/ECPA/sepia/workinggroups/wp5/cataloguing.html
Cataloguing and Digitizing Toolbox, Library of Congress
http://www.loc.gov/rr/print/cataloging.html
International Federation of Library Association and Institutions
http://www.ifla.org/VII/s13/index.htm
School of Library, Archival and Information Studies. University of British
Columbia.http://www.slais.ubc.ca/people/students/student-
projects/C_Schultz/L513/1.html

DATABASES:

File Maker Pro website. http://www.filemaker.com/
Google Discussion Groups http://groups.google.com/
Gallery systems website. http://www.gallerysystems.com/
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