

Photographic Interventions within the
Edward Chambré Hardman Portraiture Archive

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Note to the Reader

Accompanying this thesis are a series of self-published artist's books, which have been included within the submission as appendix 01 and have been discussed further in Section 04: Archival Intervention and Practice.

The other appendices can be found contained on the 16GB flash drive attached to the inside cover at the back of this thesis. These include a copy of the database created for the project, additional portraiture used which constitutes the supplementary digital archive discussed, transcripts of project feedback gathered and a copy of the booklet presented during the installation at Liverpool Library Hornby Rooms.

The project also has its own website, which includes much of the research and creative practical output, along with providing a vehicle through which to gather feedback from the various installations. It can be found here:

www.hardmanportrait.format.com

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Dedication

The work is dedicated to my late mother and father whose love and faith will never be forgotten (Catherine Roberts 07/06/1935 – 03/01/2002 and Douglas W Roberts 07/02/1920 – 25/12/1988) and also to my wife Colette Roberts, and my three boys, Douglas, Thomas and Angus Roberts.

Abstract

This project contains a written thesis detailing the research methodology, conceptual framework and a body of practice as evidenced through the text.

The practice involves intervention within a large archive of commercial photographic portraiture, consisting of over 100,000 monochrome negatives, taken in Liverpool by the photographer Edward Chambré Hardman (1898-1988) between 1923-1963.

The research focuses upon the mapping of this archive, through the development of a bespoke database, created from the studio registers, that were used as part of Hardman's commercial photographic portraiture practice. The database is a research tool that has provided a vehicle through which to make the archive more accessible. In addition to this it has also facilitated the location of patterns across the 40 year practice, and in particular what I have called the *Intermission Portrait*, which is presented as two portrait pairings of the same individual, shot by Hardman at two different points in time.

The research asks how, through the development of a database, which catalogues Edward Chambré Hardman's commercial portraiture archive, can be used as a means to identify and retrieve images from this archive, in order to enable the development of presentation strategies for these portraits, in way they were never originally intended. It also asks how such presentation strategies can be used in order to make such generally unseen portraits publicly visible, enabling the generation of new narrative related meanings on behalf of the spectator of the work. In addition to this, it asks how

geographical locations can be used in order to develop site-specific related meanings for the portraits being displayed. Lastly it asks how archival intervention of this nature has the potential to make this archive of commercial portraits more accessible, thus contributing to its longevity.

The thesis reflects upon this practice, with the conceptual framework exploring theories developed by Marianne Hirsch in relation to post memory, Annette Kuhn in relation to memory work, Michael Thompson in relation to rubbish theory and Tina Campt in relation to her theory about *listening* to archival images. It also references critical debate regarding the role of institutions tasked with the conservation and protection of photographic negative archives and collections, and the challenges faced by the researcher when dealing with such agencies.

The practice of intervening into this archive has resulted in several different location based installations located across the North West of England, dealing firstly with Intermission Portraits, and then location based portraits, taken from the commercial portraiture component of Hardman's archive, through the use of the database created specifically as a research tool. In addition to this, a series of site-specific location based portraits have also been installed and reflected upon in terms of the narrative-related feedback offered by the spectators of the work. The format of the self-published artist book has also been used alongside other models, in order to test display strategies and explore the creative practice.

Contents

Abstract

Section One - Introduction	Page 02
Section Two – Methodology	Page 49
Section Three – Conceptual Framework	Page 82
Part One: ‘There Then: Here Now’	Page 84
Part Two: ‘Precedents of Practice’	Page 128
Section Four – Archival Intervention and Practice	Page 165
Part One: Intermission Portraits 01 (Liverpool Library)	Page 171
Part Two: Intermission Portraits 02 (Matta’s)	Page 208
Part Three: Location Based Intermission Portraits	Page 215
Part Four: Self-Published Books	Page 237
Part Five: Website & Social Media	Page 248
Part Six: Listening to Portraits of Davies and Nickson	Page 251
Part Seven: Final Proposed Installation	Page 272
Section Five – Feedback and Narrative Meaning	Page 290
Section Six – Conclusion	Page 306
Section Seven – Bibliography, Primary Research and List of Figures	Page 319
Section Eight – Appendices (16GB Flash Drive)	Page 332



Fig 01 – Edward Fitzmaurice Chambré Hardman

Section One – Introduction

Rationale

This research project has developed from my interest as a photographic artist working within the field of archival intervention¹, concerned specifically with the genre of photographic portraiture. My past practice as a photographic artist has used archives as a source of subject matter for creative output, thus supporting my motivation to work with the found image, or what can be defined as images I have not made myself.

Through using or responding to such images, my practice is positioned within the wider field of contemporary archival art and more specifically, practitioners who use found photographic portraits. I enjoy applying a methodical and systematic approach to my practice in terms of the work I make, the opportunity for which, working in such archives can often present. In addition to this, I find engaging with historical photographic portraits a rewarding experience, with regards to bringing photographs made in the past, visible in the present. The pleasure I derive from this experience seems amplified, particularly when the portraits I am working with appear to have remained untouched for many decades, which has been the case with this project.

The project is concerned with a component of an archive created by a Liverpool based photographer called Edward Chambré Hardman (1898-1988), over the lifetime of his practice as a professional photographer. Throughout this period, Hardman created a

¹ This refers to the well-established practice of artists accessing particular archives in order to create new works from existing historic materials.

broad range of works spanning various photographic genre, however this research is focused upon the work he created within his professional commercial practice as a high street portrait photographer in Liverpool between 1923-63. This component of Hardman's archive was un-catalogued at the start of the project and is stored in Liverpool Library, consisting of over 120,000 monochrome large format portraiture negatives, depicting his clients over this forty-year period.

On beginning the research within this archive, several things immediately became apparent. The first was the inaccessibility of this archive, as the negatives had been housed in old biscuit tins, without any form of catalogue immediately available, through which to identify who the individuals depicted in the portrait negatives were. The tins were stored in large freezers for conservation purposes, which made the process of accessing them additionally challenging. Although each negative did display a unique number (written permanently in each corner), there was no way of knowing what each tin contained, without opening it up and removing the contents. Even when the contents were removed, the portraits had been stored as negatives, thus making them difficult to view. The second was the rich body of finely crafted portraits held within the tins, which spanned the duration of World War Two and depicted many people from the region of North West UK, who were involved with this conflict. The third, being the lack of awareness locally that such an archive existed, thus making them hidden from public view. This position became apparent after discussions with the conservation team entrusted with their protection at Liverpool Library. Because of the archive's

inaccessibility explained within the first point, the library conservation team does not allow the general public to access the negatives. My own access only became granted through continued negotiation over a period of months, and was based partly upon my previous knowledge and experience of handling negative materials within a professional context. Further discussions with the conservation team and library officials throughout the course of the research project revealed that access to the archive had been very limited over the years, with only a small number of archivists ever having obtained access to it. What became very clear was that the archive had not been accessed by anybody from a photographic or visual arts background.

My motivations to work within this archive therefore emerge from a desire to make these portraits visible. The way in which these portraits had been seen at the time Hardman made them, would have been by the families of the sitters depicted in the photographs, through a single portrait being sold to the commissioning client and in that sense a private, closed context. It was therefore my intention from the outset to make the works visible, but more openly and publically and in geographical locations close to, or linked to where the photographs had been originally made or used. This intention was driven in part by a desire to use the portraits as a means of enabling imaginative responses or collective memory from the viewers of the works, thus provoking some kind of feedback to what was being shown. What is meant by collective memory here is a photograph's ability to generate thought about a historical event or period that has been experienced collectively across a country or nation, such as World War Two.

In order to develop a systematic curatorial approach for the creative practice, the project required considerable research to be conducted with regards to cataloguing this archive and determining who these currently anonymous portraits might be of. This was established through the development of a bespoke database, which could be used as a research tool in order to interrogate the archive and not only reveal the identities of the sitters in the portraits, but also patterns amongst the portraits. These selected portraits could then be presented to the public through site-specific location based installations, as the key presentation strategy, amongst a number of others developed through the research.

On completion of the database, it was used as a means of accessing the archive and selecting particular portraits for digitisation. This process of digitisation resulted in what I have termed a supplementary digital archive, involving over one thousand portraits. This digital archive has provided a means through which to creatively use the portraits in ways the original negatives would not allow. In shifting the portraits from analogue negatives that were too fragile to work with directly, to digital images that are easy to access and manipulate, the supplementary archive has become the repository where the portraits are now stored, ready for use. The creative practice resulting from this method of identification, retrieval and digitisation, has developed through several exploratory stages, which have included various installations around the North West UK region, a series of self-published books, the use of social media platforms and a website.

This process of research has also resulted in a proposal for a final major installation project positioned in the heart of Liverpool city centre, which is discussed in Section 06 of the thesis.

Whilst progressing both the written thesis and the practice element of the PhD, several key theorists have helped to provide a conceptual framework through which to inform and clarify the practical output, all of which is elaborated upon later in the thesis. These are firstly Annette Kuhn, whose theory in relation to memory work has helped in understanding how photographs from the past can be used in the present, thus defining a photograph's ability to trigger memory. Secondly, Marianne Hirsch's theory on postmemory has provided a framework through which to consider how some of Hardman's portraits of servicemen and women taken during World War Two (having been extracted from a private context in the past), could now be viewed in a present public context and what significance this might have for the viewer. Thirdly, Michael Thompson's rubbish theory has also provided a model through which Hardman's negatives can be considered in terms of their value or worth, offering a clearer insight into how they might be viewed by the institutions where they are currently held. This also involves thinking about their relative value in contrast to Hardman's better-known and much more highly valued landscape works, which will be discussed further in this section. Finally, the use of Tina Campt's theory in relation to her work with photographic archives has been used in specific relation to two sets of portrait pairings taken from the Hardman archive, which can be found in Section 04, Part 06 – Listening

to Portraits of Davies and Nickson. Camp's theory regarding listening to images in relation to the frequencies an image can omit, have enabled her to seek a deeper engagement with the forgotten histories of archival photographic portraits, requiring attunement to the connection between what we see and how this resonates.

Research Questions

Underpinning this PhD research project are four research questions, which have driven the development of the different aspects of the research.

1. How can the creation of a database, which catalogues the Edward Chambre Hardman commercial portraiture archive, be used as a means to identify and retrieve images from the archive and enable the development of presentation strategies for his portraits in ways not originally intended.
2. How can such presentation strategies be used to make the generally unseen portraits held in the archive, publicly visible and enable the generation of new narrative-related meanings on the part of the spectator.
3. In particular, how can geographical locations be used to develop site-specific related meanings for the portraits being displayed.

4. How can an archival intervention of this nature (involving the cataloguing of the archive and the retrieval and presentation of portraits from the archive), potentially make the archive more accessible and contribute to its longevity.

In addition to these research questions, the written element of the project also explores what the institutional status and role of this photographic archive actually is, in relation to both its protection and access, with reference to a lack of clear institutional strategy, or effective engagement by specialist staff, who can work with it in any creative or meaningful way.

The database developed specifically for the project is discussed in more detail later in this section and the next. The research conducted in order to create this database took an extensive amount of time and was fundamental to the archive mapping process, without which the project could not have developed. The database provided the project with a unique research tool, the significance of which is highlighted in the first research question. The experimental creative exploration that the database facilitated in the early stages of the project, provided a starting point from which the practice was further developed. Locating and retrieving the portraits for the site-specific location based installations and the final proposed installation would not have been possible without this research tool. The conception of the database required the transcription of just under 5,000 individual pages, within the 11 studio registers Hardman delivered to Liverpool Central Library along with his collection of portrait negatives in 1975. It

became apparent that the key to knowing the identities of the sitters featured in the negatives would come from this source alone and that the potential effectiveness of such a database as a research tool, would be defined by its completeness as a digital representation of the registers. As will be explained, for the database to yield the results required for the creative exploration, a systematic approach to dealing with the number of entries was essential. It was this system that the database provided in terms of making this un-catalogued archive more accessible, thus contributing to its longevity. My approach to the project meant that the portraits that were used from Hardman's archive were not selected at random and as will be discussed later in this section of the thesis, the identities of these sitters were critical in being able to present portrait pairings. Unlike other photographic archival projects such as Joachim Schmid's publication *Very Miscellaneous* or Mike Mandel and Larry Sultan's publication *Evidence* (where the photographs had been extracted randomly from the various archives and which have been discussed further later on in the thesis), this project required the sitter's identities in order to facilitate some of the project's subsequent presentation strategies. Although the historical details of the sitters have not been completely ignored (as is discussed in *Listening to Portraits of Davies and Nickson*, detailed in Section 04: Part 06), the project is more interested in the subjects in terms of their geographic links to the North West region of the UK, and what they might mean to these local populations viewing the portraits once they have been made visible, made possible through the project's creative output.

The development of the database as a research tool, followed by the creation of the supplementary digital archive as an accessible repository, has provided a transferable template for effectively dealing with an archive of this size and nature. In addition to this, the exploratory nature of the creative practice has offered a means through which to make these hidden portraits, that have been inaccessible for decades, visible in new ways. The final output of the research (discussed in Section 04, Part 07), which currently takes the form of a proposal, would also see a collection of 80 Hardman portraits installed in Liverpool city centre, on public view, for several years to come.

Introduction to Hardman

Edward Fitzmaurice Chambré Hardman (Fig. 01) was born in Fox Rock, County Dublin, Ireland on the 25th November 1898 (Hagerty, 1999:56). He lived there until 1916, at which point he became a 2nd Lieutenant in the Indian Army and served as a commissioned officer in the 2nd Battalion of the 8th Brigade of Gurkha Rifles, stationed in Gorwal. Having practiced photography as an amateur from youth (since 1914) in both Ireland and India, on his return from service he established a photographic business in Liverpool in March 1923 with partner Captain Kenneth Burrell, whom he had known previously during his time in India (Hagerty, 1999:57). Their photographic portrait studio was initially based on the first floor at 51a Bold Street, Liverpool, with the intention for Hardman to create the photographs and Burrell, positioned as a silent partner, to provide financial backing and business contacts within the city. In 1926 Margaret Mills joined the studio as an assistant and would later become Hardman's

wife; becoming jointly responsible for the output and business of the studio. It is worth noting that Margaret has been less prominent within narratives concerning Hardman's photographic business and resultant archive. However, her actual contribution is now being acknowledged. (Hagerty, 1999:13).

Although Burrell left the business arrangement in 1929, the company retained the name 'Burrell and Hardman Ltd - Photographers' until Hardman's official retirement in 1966 (Hagerty, 1999:62).² Given that Hardman was practising photography well into his seventies, his oeuvre is large and complex, and consists of the commercial work that the business attended to (which mostly involved studio portraiture), and his landscape work, with which he identified on a more personal level. All this work, including additional personal materials (such as letters and notebooks), currently sits within a single archive held in Liverpool Central Library, having been combined in this archive in 2015, after being split up in the 1970's.

The Hardman Archive

Liverpool Central Library's formal association with Hardman began in 1975, when it was suggested by the city council that he sell his entire collection of work in order to offset

² The details regarding Hardman's life prior to photographic practice and the establishment of this practice, have been comprehensively recorded within a PhD thesis written by Peter Hagerty in 1999 which is concerned specifically with Hardman's landscape photographic practice and is entitled: *The Continuity of Landscape Representation: The Photography of Edward Chambré Hardman*. The focus of this research and how it differs from this project has been discussed within the *Existing Hardman Research* sub-section later in the section.

council rates arrears he had allegedly accrued.³ The council would have been aware of his photographic activities, with many of his landscape works and topographical views of the city in particular having been published in the local press, over the decades preceding 1975. After various correspondence (which is detailed and discussed in the final Section 06: Conclusion) a sum of £2,000 was offered for the purchase of the collection and raised through public funds (including Sir John Moores providing half of the monies). This sum of money was subsequently agreed by Hardman on 19th November 1975. The Library took receipt of what they assumed was his entire collection of works on 15th December 1975, which consisted of approximately 300 large biscuit tins (Fig. 02) containing large format (mostly half plate and 5x4 inch) monochrome negatives and eleven corresponding studio registers, detailing the sitters depicted in the works. It was not until the following year on 11th November 1976 that the library contacted Hardman again, realising that much of the work promised had not been included, highlighting in particular the absence of all the landscape and topographical work, and also the portraits of his more famous sitters. As it would transpire, these works had been cherry picked by Hardman from the archive prior to being delivered to the library, although they would rejoin the biscuit tin collection held at the library after Hardman's death in 1988, having been passed on to The National Trust via The Hardman Trust. This trust was established before Hardman's death, with

³ No actual evidence of this suggestion has been found in the archive, but the idea of Hardman offsetting debt through the sale of his entire archive has been discussed by both Liverpool Central Library and The National Trust during various meetings that have taken place throughout the course of the project.

the help of Peter Hagerty, who at that time was the Director of The Open Eye Photographic Gallery in Liverpool (Hagerty, 1999:12). A discussion with David Stoker, Head of Liverpool Library, conducted in 2012 as part of the current research, revealed that the copyright for the commercial portraiture held within the biscuit tins was never determined at the point of sale in 1975 (Stoker, personal communication, 2011). The copyright for Hardman's entire oeuvre was however clearly defined at the point of The National Trust's involvement in 2003 and was embedded within the arrangement to conserve the studio, workshops and home of the Hardman's at 59 Rodney Street, Liverpool. The house on Rodney Street was Hardman's home and business premises from 1949 onwards and was re-opened by The National Trust in 2004 as a local heritage site. The house now forms part of the wider Liverpool heritage landscape and The National Trust regional property portfolio and can be visited by the public (through appointment), between the months of March and October. Many of Hardman's prints can be viewed at the house, but the archive itself is looked after by Liverpool Central Library, where it is currently stored on William Brown Street, Liverpool. This arrangement highlights the link between The National Trust, Liverpool City Council and Liverpool Museums and Galleries in relation to Hardman's archive, with the latter (for which Liverpool Central Library fall under the control) being responsible for housing the entire archive.

What this history has meant for the entire Hardman archive is that firstly, the component of the archive that came later to the library (through The National Trust),

has benefitted from both financial investment and specialist attention from a dedicated archivist (Fig. 02). Although the entire archive is now housed in one place (Liverpool Central Library), The National Trust component of the archive has been rehoused and fully catalogued, meeting appropriate national archival standards; whereas the component held within the biscuit tins the library to receipt of in 1975, has not. This position places further emphasis upon the differing value attributed to the two components of the archive, with the works contained in The National Trust component, including the landscape works and more famous portraits, being privileged above the commercial portraiture practice. The lack of investment in the commercial portraiture component of the overall archive has had a detrimental impact upon the biscuit tins and their contents, with the works only being moved into a controlled stable environment after a major refurbishment of the Library was concluded in April 2015. Prior to this, the negatives were simply stored on shelving units, where the temperature would have been affected by seasonal fluctuation. These storage conditions have no doubt added to the premature decomposition of the works. Because the library did not establish copyright for the works they purchased directly from Hardman in 1975, this now sits with The National Trust, spanning all works created by Hardman as defined by The Hardman Trust, when it was established after his death. Consequently, the library finds itself in the unfortunate position of owning the physical negative material held within the biscuit tins, but not the rights to its reproduction, thus placing restrictions on what they can actually do with the works. As will be discussed at length later in the thesis, this situation regarding the collection held by the library has caused considerable

challenges for the research process in terms of accessing and working with these materials, including the use, display and reproduction of the works.



Fig 02 – Harman’s Commercial Portraiture (Biscuit Tins)



Fig 03 - Rest of the Archive (The National Trust)

Having understood how Hardman’s archive is split between the more privileged National Trust component containing the landscape works and more famous portraits, in comparison to the biscuit tins containing the lesser known commercial portraiture, I would argue there is a need to reframe the significance of the latter in order to raise its profile, thus attributing more value to it. (A position which is discussed later in this section.) Placing the commercial photographic portraiture archive within a regional context, it is firstly important to note the size of this component in relation to the entire archive. The biscuit tins contain works from 1923 up until 1963, with the corresponding eleven studio registers containing entries for 127,108 individual negatives. Roughly 77% of this work was created at his Bold Street Studios between the years of 1923 to 1949, with the rest being made at the house on Rodney Street. Hardman would have taken between six to ten portraits of every client at each sitting, meaning that although this total figure does not represent studio portraits of 127,108 individual sitters, it could potentially involve portraits of between an estimated 12,000 – 15,000 different individuals. In addition to this, the tins also contain works of a different nature to that of straight studio portraiture, including location based portraiture (at the client’s home), weddings (both in the studio and on location), negative and print copying / reproduction work for local businesses, and even photographs of the pets and animals the clients owned.⁴

⁴ See Section 04: Archival Intervention and Practice, Part Four: Self Published Books: Book 01 – Hardman’s Animals, for more details about this.

Even with the extended longevity given to photographic images by Hardman, having been photographed on film, many of the earliest works created in the 1920's have now decomposed to the extent of being rendered worthless in terms of being able to be viewed as usable images. With the emulsion completely eroded on many of the earliest works, which have now been thrown away by staff at the library, the time limitations attached to working with this archive have also been of concern to the project.⁵ The supplementary digital archive referred to earlier and which can be viewed in appendix five, grows with every visit to the archive, providing a more permanent means with which to store the portraits, for future access and use.

As mentioned previously, Hardman's method of photographic portraiture included the production of six or more portraits per sitting, with only one final selection being printed and sold to the client. It is this additional surplus of photographic material created during the process of making the final portrait, which has been identified through the use of the database as a research tool, that has often become significant within the project's creative output, and in further understanding Hardman's practice. In several cases these additional portraits have forced descendants to re-evaluate how they remember their ancestors likeness, based upon the fact that the family only ever owned one image from each sitting.

⁵ A spreadsheet was provided by Liverpool Library, which evidences the disposal of negatives originating from the earliest part of this archive. This was then used in collaboration with my database, in helping to identify any potential portraits that might no longer exist.

These negatives do have a finite life span and will eventually cease to exist in their original form, through decomposition. Within her writings about the use of archives, Joanna Zylinska highlights this by stating 'An archive is as much a form of institutional forgetting and the erasure of traces, as it is a practice of their preservation, and thus of remembrance' (Zylinska, 2010:143). Zylinska is suggesting that the archive is only ever a temporary repository for items collected, many of which will eventually disappear. To this end, I am creating new contemporary imagery from these negatives, and by doing so, creating a new supplementary digital archive of my own, thus increasing the negatives lifespan. After accessing the archive, the original negatives are placed back into the original archive and thus become historical artifacts once again; now being treated as precious objects by the institutions employed to protect them, rarely being touched directly by human hand. As displayed portraits within a site-specific installation, the images affirm a past existence, whilst also representing what no longer exists; what Roland Barthes refers to as being *Ça a été* or 'what has been' (Barthes, 1980:85). The portraits are proof of life and continuity and in themselves become an emblem of the survival of an image over time, as suggested previously by Hirsch. By extracting them from the difficult to access Hardman archive, and moving them into an open and site-specific public arena, their meaning to the viewer changes. The original purpose of these portraits was perhaps to be used as a keepsake within the familial setting, a souvenir of a loved one maybe (or even to be used simply for identification purposes on a passport). But now through their public display, they serve as a ghostly

revenant, perched at the edge between memory and ‘postmemory’ as defined by Hirsch and elaborated upon further in Section 03 (Hirsch, 2012:22). Hirsch uses the construct of postmemory predominantly in relation to traumatic narrative, but the use of this concept for the purposes of this project widens its meaning, in order to include any potential narrative that might be generated in order to explain the gap in time, being highlighted by the retrospective viewing and interpretation of the portrait pairings (or *Intermission Portraits* as they have now been named).

Historical Context

Hardman presented his thoughts on portraiture through the notes he made for a lecture he gave to the Liverpool Amateur Photographic Association in the early 1950s, which not only provide an insight into his objectives as a commercial portrait photographer, but also reflects upon the difficulties of the contractual relationship between the photographer and their client.⁶ What can be learnt from these notes are the similarities in terms of Hardman’s attitudes towards commercial portraiture, which resonate with other more prominent photographers of his time. Within the lecture notes Hardman states ‘it is necessary for the portraitist to comprehend his sitter intelligently before he begins to organize his technical procedure, and he must interest his model in the problem before them, so as to secure their cooperation and sympathetic response’.

⁶ Hardman’s portraiture lecture notes were discovered in the archive during the process of the research conducted for this project and which have subsequently formed the basis for the self-published book discussed later in the thesis entitled *Lecture on Portraiture* (See Section 04 – Lecture on Portraiture).

Approximately five years before Hardman wrote this, Emil Otto Hoppé the celebrated portrait photographer, whom Cecil Beaton referred to as 'The Master' wrote 'the portrait photographer must be a diplomat, putting in a word here or there, not for the purpose of airing his knowledge, but to evoke a sympathetic response in the sitter, which is so essential to successful portraiture (Hoppé, 1945:35). What can be determined from this is that both of these portrait photographers understood the importance of establishing a relationship with their sitters prior to engaging their practice, both using the phrase 'sympathetic response'. In a similar way Eric Homberger describes the sometimes complex and unpredictable power relations between the commissioning subject and the portrait photographer in his description of Edward Steichen's encounter of J.P. Morgan, prior to making his portrait in 1903 (Homberger cited in Clarke, 1992:119). Hardman actually cites Alvin Langdon Coburn within his notes in relation to this point, stating that Coburn always tried to acquire as much previous information on his sitters as he could, prior to taking their portrait. What this tells us about Hardman's practice is that his method was comparable to other well known photographic studio portrait practitioners of the time, albeit on a less prominent scale in terms of subjects. Having said this, Hardman was prominent perhaps not in an international sense, but certainly in a regional sense, as is highlighted by Roger Bisson in his 1965 book entitled *The Sandon Studio Society (a Liverpool based arts collective)*, of which Hardman was a member, stating 'It was more or less obligatory for anyone on Merseyside with any pretention to distinction, to be photographed by Hardman' (Bisson, 1965:146). Hardman's portraits therefore tend to include those who belonged

to the more privileged classes of society, potentially excluding those who might be considered more socially subordinate. A reason for Hardman attracting such clientele can be explained through the photographic process his practice employed. The use of large format film was an expensive method in comparison to paper negatives, which were more commonly used on the high street for photographic portraiture at this time, thus making his practice exclusive only to those affluent enough to afford it.⁷ It is therefore relevant to note that although the quality of the materials Hardman used has undoubtedly contributed to the longevity of the archive in terms of conservation, consequently the subjects photographed do not represent a cross-section of society in the geographic area within which he practiced.

In his lecture, Hardman makes the distinction between amateur and professional approaches to portrait photography, suggesting that the former pays too much attention to the pictorial effect, whereas the latter concentrates their efforts more on securing a pleasing expression. In this respect Hardman states 'what a great advantage the amateur has over the professional in his daily routine work, since to the latter most of his sitters are complete strangers, who must be weighed up, put at ease, won over and photographed, all in the space of perhaps half an hour'. Although Hardman's lecture does focus more upon issues of photographic technique, what it also displays is the frustrations commercial photographic portraitists might feel when bound by

⁷ In contrast to Hardman's practice, many high street portrait photographers of the time would have used an alternative 'paper negative' process in order to conserve costs, the negatives from which now no longer exist, due to the more temporary nature of the material.

contractual obligation to the client. Max Kozloff discusses these frustrations in relation to the German photographer August Sander, in his 2007 publication entitled *The Theatre of the Face: Portrait Photography since 1900*. In relation to Sander's practice, Kozloff states 'despite the fact that he made his livelihood by catering to his subjects, ultimately he did not consider his portraits to be for those who had commissioned them' (Kozloff, 2007:180). Both Sander and Hardman's practice cross over a similar timeframe in the 1920s and aesthetic comparisons can be made, particularly in relation to the portraits Hardman made on location, as Fig. 04 & 05 make a good example of, albeit twelve years apart. Both using similar equipment, which might be considered outdated for the time, there is an inherent quality to both portraitists work, with the obvious difference between the two being the international recognition Sander's work now commands. By contrast, Hardman's commercial portraiture has been overlooked to a certain extent, with the obvious exceptions being the more prominent figures he photographed, for which photographic prints still exist. The negatives stored in the biscuit tins however, as has been previously explained, have been neglected over the decades, finding their way into the archives of Liverpool Library, where they have largely sat untouched, as a result of nobody knowing what to do with them. The comparison between Sander and Hardman might seem a difficult one, but it should be clarified that many of the portraits that subsequently made it into Sander's publications such as *Antlitz der Zeit* (Face of Our Time) or *Menschen des 20. Jahrhunderts* (People of the 20th Century) were originally commissioned portraits. Although Hardman's commercial



Fig 04 & 05 – August Sander 1924 / E. C. Hardman 1936

portraits are confined geographically to a small region in the UK, the size of the archive and its timespan over World War Two, make it an exceptional representation of the people who lived in this area, during this period. This is of particular significance in relation to the research question that deals with the importance of a site-specific installation and how this display strategy is able to bring these portraits into contemporary public visibility, directly within the local area they originated. As previously mentioned, although the fact that Hardman's clients were affluent in itself is not reason enough to refuse working with such an archive, however it does bring with it moral complexities associated with the rich again becoming more visible, and therefore

potentially already better remembered. This very position has actually been presented as a barrier in showing the work in one particular site in Liverpool, and has been discussed further in Section 04 – Final Proposed Installation. In this instance, the geographic origins of the sitters depicted in the portraits and their connection with the city of Liverpool and surrounding suburbs, in my opinion far outweighed their social class or position within society as motivation to work with this archive. In addition to this, the uniqueness of Hardman’s archive, in terms of its relatively untouched status through inaccessibility, also helps to resolve the moral question surrounding the social status of the sitters depicted.

In terms of the distinctive and unique nature of the Hardman archive nationally, it can certainly be classed as one of the largest of its kind in relation to photographic portraiture held on negative material that I have been able to identify in the UK, with notable other archives held at The National Portrait Gallery (NPG). Having been in contact with over twenty different photographic portraiture archives held nationally throughout the course of the research, to date I could not find another similar in size to that of Hardman’s in terms of negative materials held. Other archives stored at the NPG include the Lafayette archive, which was shot between the 1880’s to the 1950’s and contains approximately 30,000 to 40,000 nitrate negatives. In addition to this, Alexander Stewart (1892-1953) known as the Sasha archive, Howard Coster (1885-1959)

and Bassano Ltd (Active between 1901-1962), all based in London and all considerably smaller than Hardman's archive.⁸

Other comparable regional archives that hold commercial portraiture (held in negative format) are The Keith Medley Archive held at Liverpool John Moores University⁹ and The George Street Collection held at St Helens Library, but again both are considerably smaller in terms of negative numbers and do not span an equivalent time frame to the Hardman archive. It is also worth noting that Arts Council England have recently provided funding for a body entitled 'The Photographic Collections Network', which is managed by Paul Herrmann (Director of Redeye: The Photography Network based in Manchester) and whose researcher is Helen Trompeteler (former Assistant Curator of Photographs at The National Portrait Gallery). One of the main objectives of this collective is to map existing photographic collections and archives within the UK, which once established will provide a much more accurate benchmark in terms of where Hardman's archive sits nationally, in relation to both its size and timeframe.¹⁰ Prior to this network being established and a mapping exercise being conducted, it is very difficult at this point to position Hardman's archive nationally in terms of both its size and historical significance. The establishment of the Photographic Collections Network

⁸ During the early stages of the research, the 2004 publication by G. Jones entitled *Lancashire Professional Photographers 1840-1940* was of use to the project in terms of providing a comprehensive list of regional studio based photographers, identifying where they practiced.

⁹ See Section 03: Conceptual Framework, Part 02: Precedents of Practice for details of intervention within this archive by Mark Durden and Ken Grant.

¹⁰ Also, The Garland Collection taken by George Garland between 1920 to 1978 and held at West Sussex Record Office is discussed in relation to German artist Joachim Schmid, within Section 03.

and its Arts Council funding, further demonstrates the growing heritage status of regionally held archives like Hardman's.¹¹

In highlighting the distinctive nature of Hardman's commercial portraiture archive, the research project is a unique contribution to knowledge in several ways. Firstly, Hardman's archive has not been explored or worked with in any meaningful way prior to this intervention. The project therefore makes an original contribution to knowledge, about both commercial photographic portraiture from this period, and this section of society photographed within the North West area of the UK. The forty-year timeframe within which Hardman practiced fills the archive with a wide range of clients albeit from a particular social position, but more importantly it spans the periods before, during and after conflict within World War Two. Hagerty's research documents that Hardman acknowledged the service he offered families during World War Two in terms providing them with a photographic portrait, which he refers to as 'practically a necessity' (Hagerty, 1999:78). Hardman also mentions the many letters he received from those families, which he describes as being 'almost pathetic in their gratitude', stating that 'the portrait I had taken to be their most precious possession' (Hagerty, 1999:78). As discussed within Section 05, the feedback offered in relation to making the portraits visible, has very often focused upon the images of young servicemen and women, with reference to the impact this event had on society at the time, and still has to this day

¹¹ Having now become a member of this network, it is my intention to contribute details of the Hardman archive, in order to more clearly understand its position nationally.

(which can be classified as collective memory). The project's final proposed installation (as explained at the end of Section 04), will further explore the relationship between the portrait pairings of World War Two servicemen and the collective interest attributed to such portraits by the viewing public.

Existing Hardman Research

In existing research and discussion of Hardman's photography emphasis has frequently been placed upon his landscape and topographical views of Liverpool as a developing city, with much of this work having been published locally at the time when Hardman created it. A significant source of research was conducted by Peter Hagerty through his PhD submission in 1999 entitled: *The Continuity of Landscape Representation: The Photography of Edward Chambré Hardman (1898-1988)*. Hagerty's thesis was concerned exclusively with the landscape work Hardman had created during his practice as a photographer in Liverpool. It dealt with locating Hardman's landscapes within the wider genre of landscape representation by British artists during the first half of the twentieth century. Hagerty's research used notebooks, diaries, letters and collected ephemera from the wider Hardman archive, in order to establish an accurate chronology of Hardman's life, thus revealing significant artistic developments throughout Hardman's practice as a photographer. Hagerty's chapter concerned with this chronology has provided a useful source of information, with which to establish how Hardman's life progressed into becoming a professional photographer, and the

subsequent division of his practice into two clearly separate areas: landscape and portraiture. This will be elaborated upon further in this section. It should be clarified that Hagerty was predominantly working within the component of Hardman's archive that originated from the house and studio on Rodney Street and not the commercial portraiture negatives (mainly created in the Bold Street studio) stored in the biscuit tins and held in Liverpool Central Library. His approach was not concerned with any personal artistic or creative responses to Hardman's photographic practice, be that landscape or portraiture. Hagerty adopts the position of historian and his thesis is divided into three main chapters, the first of which presents a general overview of landscape representation, the second provides a chronology of Hardman's life and the final chapter presents comparisons between Hardman and other landscape photographers. Through his thesis, Hagerty suggests that Hardman's earlier landscape photography was influenced by the pictorialist tradition, arguing that Hardman's post 1930's landscapes make a significant, hitherto unacknowledged, contribution to British landscape representation. As Hagerty states within his thesis, what actually seems to have gone under the radar has been Hardman's portraiture works (particularly the commercial portraiture negatives contained within the biscuit tin component of the archive), which have remained largely untouched, un-catalogued or rehoused since they first arrived at Liverpool Library in 1975 and in contrast to Hagerty, are the focus of the current project (Hagerty, 1999:125). In addition to directing attention upon an entirely different component of the Hardman archive, Hagerty was more concerned with Hardman's aesthetic in terms of composition and technical language, including how this

developed over his practice. He uses specific examples of Hardman's landscapes, utilizing the chronology he developed in order to pinpoint exactly where they sit within a timeline of Hardman's practice, which can be observed through the following quote:

By 1930, Hardman was photographing the Cheshire landscape, where a windbreak of poplars is the subject for his *Burwardlsey View* (1930). During these years he discovered further Welsh castles, bridges and valleys. The castle in the British landscape was, and still is, a common subject. For Hardman, castles would have military significance as well as being part of the pictorialist canon. On this occasion and, perhaps in homage to Robinson, Davidson and countless other workers, Hardman made his late pictorialist gesture, *Ludlow Bridge and Castle* (1930). (Hagerty, 1999:99).

What Hagerty writes here gives a clear indication of where his interests lie, and he goes on to make reference to many other specific Hardman landscapes within the text, positioning them in relation to other relevant landscape practitioners of the period. As an artist, concerned specifically with Hardman's portraiture, my approach and subsequent use of Hardman's archive can be considered entirely different to that of Hagerty's, in that my interest lies solely with his portraiture and also what can be achieved creatively and curatorially with this body of work, through the use of the database as a research tool to retrieve photographic images from the portraiture component of the Hardman archive. In addition to this, my interest is concerned with the subjects depicted in these portraits in terms of their geographic links to the city of

Liverpool and inherent communities thereof. My intention therefore, is to shine a light back on to these portraits hidden in a difficult to access archival repository, embedding them back into to the geographic locations from where they originated.

In addition to Hagerty, it is also worth mentioning research conducted by Danielle Booth in 2012, submitted to Liverpool John Moores University in relation to an M Arch, entitled: The Photography of Edward Chambré Hardman (1898-1988). This research describes Hardman's architectural photography, specifically locating it within the context of 20th Century architectural building representation, in relation to the 2014 Bedford Lemere & Co exhibition entitled: An Age of Confidence, which took place at the English Heritage site Sudley House in Liverpool. This work also compares Hardman's architectural photography against contemporary architectural representation in an attempt to explore how Liverpool has evolved as a city, from the 1920's to the present. The thesis is presented through seven different chapters, each dealing with various topics such as the architectural heritage of Liverpool, photographic technique specifically in relation to architectural photography and lastly, gives a brief overview of technological development in relation to architectural photographic practice in the digital age. The final chapter includes architectural imagery taken on a smartphone mobile device, in response to some of Hardman's earlier architectural works (incorrectly referred to as 'hi-resolution' images). This research does not focus upon Hardman's portraiture and can therefore be considered entirely different to the current project in terms of its research objectives.

Hagerty and Booth have studied Hardman's contribution to landscape and architectural photographic representation respectively, considering his photographic aesthetic and compositional appreciation in the process. It is important to emphasise that neither have considered his portraiture, paying particular interest to the subjects depicted therein, as this research is concerned with.

Motivations

During M.A. research conducted at The University of Central Lancashire between 2007-2009, I had spent time within the Lancashire Records Office examining the Scarisbrick Muniments in relation to my photographic practice. It was during this time that I developed a keen interest in accessing historic information and imagery, with regards to developing a strategy of dealing with historic narrative, with the aim of creating my own photographic response. Prior to my involvement with Hardman's archive, I visited a small photographic portraiture archive stored beneath Crosby Library in north Liverpool, which had been gifted to the library by an anonymous local high street photographer practicing during the 1950's and 60's.¹² This archive had not been catalogued or indexed and still remains there to this day as far as I am aware, with very little known about its origin. It was during this time in 2011 that I became aware of Hardman's archive, which was then being stored in temporary accommodation at Dunes Way

¹² This meeting took place with Mark Sargant, the Senior Development Manager of Crosby Library on 8th September 2010.

Industrial Estate, Sandhills whilst the Liverpool Central Library was undergoing a major refurbishment. During my first visit to the archive at the industrial estate I was introduced to the biscuit tins by the then Head of Conservation at Liverpool Library, Sharon Oldale (having been made aware of their existence at a previous meeting with The National Trust at Hardman's House on Rodney Street¹³). It was only when I looked at several of the negatives held within this archive and realised their historical significance and potential, together with the fact that nothing had been done with them since their arrival in 1975, that the thought of working with them was established. The library appeared to be at a loss in knowing either what to make of them, or indeed even what to do with them, given the fact they were in negative format and of a considerable size and age. It was from this moment that the project began. It was clear from the outset that many of these portraits depicted service men and women from the Merseyside area, who had been involved with World War Two.

A personal motivation for working with this archive can be derived from the personal history of my late father, Douglas William Roberts (1920-1988) who was from the Bromborough area of the Wirral and who saw active service as an R.A.F. pilot during World War Two. The photographic portrait of my father (aged 20) that hangs within my own familial setting (dressed in military uniform), although not taken by Hardman, has served as a constant reminder to me of the important service photographers such as

¹³ This meeting took place with the then Custodian of the house, Sarah Jane Langley on the 11th February 2011.

Hardman provided to families during World War Two, as discussed earlier¹⁴ (Fig 06). My father made it back home from conflict in 1945, but many of the servicemen Hardman photographed did not. What this potentially means is that these images we see, might well have been the last portraits taken of how these servicemen looked, and have subsequently been remembered by their immediate families and descendants. In addition to this, Hardman lived in Formby¹⁵ on Merseyside for a number of years in the early 1930's (Hagerty, 1999:61), which is the area and town where I personally grew up. Many of the portraits he took were of Formby residents, some of which have featured in the site-specific installations made during the creative experimentation stage of the project. For example in The Sykes family in 1937 – Formby Library Installation, established in January 2017. Although no longer living in Formby (having moved seven miles north to Southport in 2000), I still consider myself very much part of this village community, having both family and friends still living there and visiting daily. I therefore feel a connection with many of these portraits from a personal perspective.

¹⁴ The portrait of my late father taken prior to leaving for R.A.F. duty in World War Two was taken by another Liverpool high street photographer called Jerome's, which was also based on Bold Street. It is likely this photograph was taken using a paper negative, meaning the original will now no longer exist.

¹⁵ See Page 61 of Peter Hagerty PhD – The Continuity of Landscape Representation.



Fig 06 – Douglas W Roberts – 7th Feb 1920 to 25th Dec 1988

Practice as Research

The project focuses upon the reuse of the photographic negatives held within the biscuit tin component of Hardman's archive, which as previously explained, formed the basis of Hardman's commercial portraiture practice (Fig. 07). Prior to the development of this project the people depicted within this archive of negatives have remained unidentified since its purchase by Liverpool Library in 1975. A key early stage of the project involved

the development of a database through the transcription of the studio registers.¹⁶ As a key research tool, this enabled the mapping of the archive, and formed the basis for much of the project's creative output, both in terms of making the portraits identifiable again, and through facilitating the interventions conducted. (This database can be viewed in its entirety through an Excel spreadsheet contained in Appendix 04 entitled 'Hardman's Complete Registers 1923-63 – 28042015.xls' stored on the 16GB Flash Drive attached to the back of this thesis.) The project is interested in how the status of these portraits has shifted through three different stages, from being privately owned by Hardman in the first instance and therefore only seen by him (with only the successful commissioned portrait making its way through to the client), to becoming state owned through the library purchase, but still remaining hidden due to the nature of the photographic negative material requiring specialist translation in order to be viewed in the positive form, and also because of barriers introduced by the custodial institution. Thirdly, the works finally shift from being hidden, to becoming overt through my intervention within the archive. The sitters depicted in the portraits become visible to the public through the project's various creative manifestations, which are discussed within Section 04 of the thesis: Archival Intervention and Practice.

¹⁶ This database is discussed at length in the next section: Section 02 - Methodology



Fig 07 – Example of Opened Biscuit Tin (Containing 400 Negatives)

The research has been driven through the creation and development of a database which resulted from the first research question, in that through the cataloguing of the archive, it has provided a means of identifying the sitters in the portraits being dealt with, and constitutes a considerable component of the research conducted for the project. This database is discussed in the Methodology Section of the thesis, giving

examples of how its use as a research tool links to my practice of archival intervention. In addition to this and in the wider context, much of the research conducted has dealt with issues and discourse surrounding the use of archival intervention by contemporary artists as a means of creatively working with existing photographs; specifically, the photographic negative. It should be made clear at this stage that the role taken in the development of the research does not come from a direct historical interest in Hardman's works, in order to provide a detailed catalogue of his activity as a professional portrait photographer. Rather, the research has been conducted in order to facilitate a subjective creative response to the works through the activity of archival intervention and the development of various practical outputs of the project, which are highlighted in the following section.

The project's practice has required skills in several distinct areas, the first of which includes the ability to design a database, which enabled the mapping of the archive and its subsequent interrogation. The development of this research tool as a key aspect of the overall research process has been integral to the artistic practice that has been generated throughout the course of the project. In conjunction with this, archival skills such as prior knowledge of working in search rooms and using record office or library accession request processes were required in order to access the photographs held within the archive. It was therefore a combination of both database and archival skills, which allowed the patterns of portraits to be revealed in the archive and their subsequent retrieval from the biscuit tins where they were stored. The project has

required curatorial skills in relation to considering the portraits extracted from the archive and how they might be presented together, through installation and the use of digital media. Having already previously worked with photographic negative materials for over 25 years, skills in terms of managing and preparing the negatives, through post-production techniques for presentation, were also required. This background in photography played a pivotal role in relation to my response to some of the portraits, through the creation of my own photographic imagery and the use of camera systems (large format) similar to that employed by Hardman. The practice should therefore be defined as an intersection between these different disciplines, rather than being neatly defined as either one or the other. It was the use of these different skillsets that allowed the exploration of the archive and subsequent use of the negative materials held therein, supporting the research process and discoveries made. Again, this practice and research process has been elaborated upon in detail within the next section, entitled Methodology.

The project's practice is manifest through several different types of creative output, including exhibition and site-specific installation, self-published artist's books, a website and the use of social media. The first two installations explore what I have termed the *Intermission Portrait*¹⁷ which will be discussed in greater detail within the next section

¹⁷ The *Intermission Portrait* is a term created for a form of visual representation used throughout the project made possible through the development of the database as research tool. These Intermissions are where two images are displayed as a pairing together, placing the emphasis for the spectator upon the gap in time that exists between the two images.

(Methodology) and in Section 04 (Archival Intervention and Practice). These installations took place in Liverpool during the latter part of 2015 and throughout 2016, with an exhibition installed at Liverpool Central Library (Hornby Rooms) and an installation on Bold Street in Liverpool during the 2016 Liverpool Biennial. In addition to this, four smaller experimental installations have explored the idea of 'Location Based Intermission Portraits' and have been installed in various venues around the North West of the UK during 2017. These venues are Vale Royal Abbey, Formby Library, Liverpool Town Hall and the Metropolitan Cathedral in Liverpool. Four self-published artist's books have also been created through the use of the database, the first of which details a typology of animals found within the archive. Others include a supporting publication for the Liverpool Library installation; an exploration of a text Hardman wrote for a lecture he presented at the Liverpool Amateur Photographic Association in the early 1950's, concerning his approach to portraiture alongside examples of his work (which was made reference to earlier in this section); and finally a publication detailing the entire contents of one of the biscuit tins using negative numbers 65,301 to 65,700. The portraits for the final publication were taken in October 1943 and through presentation together in the book, provide a hitherto unknown concise understanding of a typical period of Hardman's commercial practice. The portraits presented here also highlight the gaps that have emerged over time within the archive, which are represented by blank pages, which just include the sitter's details. These missing portraits might be as a result of the negative either being removed by Hardman himself, or other archivists who have accessed the biscuit tins over the years. The portraits might actually still be

present in the archive, but have been incorrectly replaced so as they fall out of numerical sequence, which demonstrates how the order of the archive evolves over time. A bespoke website and a Twitter account have also been used in order to develop an on-line presence for the research, which have also offered a method through which to attract public responses to the works¹⁸. The feedback from spectators and viewers of the works has been important to the project in a number of different ways, something discussed further in the next section.¹⁹

The final practical output of the project has also been progressed for the permanent installation of a selection of Intermission Portraits within Liverpool city centre, which is discussed at greater length later in the thesis in Section 04, Part 07. Lastly, the first floor of the Righton Building at Manchester Metropolitan University was used in June 2018 for a final show of work prior to the conclusion of the project and displayed examples of Intermission Portraits, self-published books and projected extracts from the supplementary digital archive.

Much of the installation-orientated practice has been concerned with revealing and presenting image pairings or Intermission Portraits, whether these involve the same individual, or the same space, or even the same post held by a sitter (as in the case of

¹⁸ Website address: www.hardmanportrait.format.com Twitter: @HardmanPortrait

¹⁹ Feedback has helped with the further exploration and development of the practice, and also with the correct presentation of the portraits and further understanding about who the sitters were and any narratives that might have been associated with their lives. It is discussed further in section 05: Feedback and Public Response.

the Archbishop of Liverpool or the Lord Mayor of Liverpool), with the emphasis being placed upon the gap in time that exists between each paired image. The installation of these works within a public context firstly raises questions in relation to what it means to extract a photographic negative from an existing analogue archive and turn it into a positive image for public viewing. Then secondly, what impact this might have once the portrait is then included within a supplementary digital archive created by myself. (A selection of these portraits can be viewed in appendix 05 stored on the attached 16GB flash drive at the back of the thesis.) In addition to this, it shifts the function of these portraits from what was hidden and anonymous within the archive, to becoming named and on public display outside of that archive. As Allan Sekula states 'not only are pictures in archives often literally for sale, but their meanings are up for grabs' (Cited in Holland, Spence & Watney, 1987). What Sekula points out here, relates to the fact that these portraits have been created for a particular function (commercial and personal) and have been created and stored in chronological order by Hardman, thus creating the archive. Once extracted from this archive and put to use for an entirely different function in terms of public display, I have literally 'grabbed' and changed their meaning. And thus, the function of the portrait shifts from a commercial purpose for Hardman (on behalf of his commissioning client), to the purposes of a non-commercial visual arts project. Through the installation of these displays, it has been possible to reveal and present historical and unseen evidence of what people within this archive looked like, along with capturing an audience's responses to these portraits, viewing them as triggers to generate memories of both an individual and collective nature. These

responses have been registered by the spectators of the works in different ways, including through the use of visitors books left at the larger installations and through the website and social media platforms used by the project (all of which has been discussed further in Section 05: Feedback and Public Response).

Key Theorists

The third section of the thesis entitled Conceptual Framework has been used to discuss theoretical ideas that have informed the practical output of the project. By means of introduction to this, the key theorists are Annette Kuhn, Marianne Hirsch, Michael Thompson and Tina Campt. In her 2002 publication *Family Secrets: Acts of Memory and Imagination*, Annette Kuhn discusses the family photograph in general terms and her theories in relation to 'memory work' (creating new understandings of past and present specifically through the use of historic photographs in the present) helps to explain how these Hardman client portraits have historically spent their time located within a contradictory space somewhere between the fiction of an ideal family life and the reality of that family, with all its challenges and difficulties (Kuhn, 2002:152). Hardman's commercial portraits might well depict people from the past, but how they are now being used within the current project is very much about the present, in line with how we define a photograph's ability to trigger memory about the past in the here and now.

Marianne Hirsch's publication *Family Frames: Photography, Narrative and Postmemory* introduces the term 'post-memory', which she distinguishes from individual memory in

terms of a generational distance that might exist between the two. Using this theory in relation to viewing images of the Holocaust, Hirsch suggests that this type of memory can be experienced by those who might have grown up dominated by narratives about this traumatic event that in actuality precedes their own birth (Hirsch, 2012:22). What Hirsch then suggests is that this type of memory can be considered extremely powerful and does not necessarily rely upon a direct recollection of a specific event, but might be triggered through exposure to narratives of this event told by members of their family from preceding generations. Considering the portraits Hardman took during World War Two, Hirsch's writing has been of particular use to the development of the project's practice in terms of the impact these portraits might have had on the spectators of the works in the here and now. We are reminded of the fact that these portraits would have been used for viewing by other family members, at the time of their creation by Hardman. Hirsch states 'the conventionality of the family photo provides a space of identification for any viewer participating in the conventions of familial representation' and goes on to suggest 'photographs can bridge the gap between viewers who are personally connected to the event and those who are not, thus expanding the postmemorial circle'(Hirsch, 2012:251). What Hirsch is suggesting here is that once Hardman's portraits have been extracted from their private context within the archive, this familial viewing is open to all regardless of background or connection. This theory was of particular significance as a means of trying to understand the public responses some of the works were generating, when displayed through installation.

Michael Thompson is interested in the value or worth of objects and how these can sometimes move through a cyclical process. He suggests that all objects move between three different categories, which he describes as being either 'transient' (decreasing in value), 'durable' (increasing in value) or 'rubbish' (worthless) (Thompson, 2017:15). This model has been of use to the project in terms of trying to understand how Hardman's negative material has progressed from the point at which it was made, to the point where it currently sits in the archive. It is the very nature of the commercial photographic process to create surplus materials through which to produce a final output for the client, consequently being able to understand how some of these negatives have moved through the different categories suggested by Thompson, can offer a clearer insight into the way in which they are viewed by the institutions currently tasked with their protection and conservation. Raising the profile (value) of these commercial portraits in relation to Hardman's better known works is important to the project and is connected to the increased public visibility of the portraits, which has been achieved through the creative output of the project.

Tina Campt's two publications entitled *Image Matters* and *Listening to Images* have both been useful texts, particularly in relation to critical reflection regarding two portrait pairings from Hardman's archive, as will be elaborated upon in Section 04, Part 06 – Listening to Portraits of Davies and Nickson. Campt is concerned with the concept of black futurity in the aftermath of the transatlantic slave trade and the effects this has had on subsequent black diaspora. Working with photographic portraiture archives and

in particular, identification portraiture (for which many of Hardman's commercial portraits were used), Camp is interested in how and why such portraits touch and move people both physically and affectively. She posits a theory that such images resonate inaudible sonic frequencies and have non-visible qualities, which once the viewer becomes attuned to, can connect what is seen with what resonates from the image, in terms of their potential forgotten histories.

It should be emphasized that these theories are elaborated upon more specifically in relation to the development of the practice throughout the thesis and can be found within the Conceptual Framework - Section 03; Section 04, Part 06 – Listening to Portraits of Davies and Nickson; Section 04, Part 07 – Final Proposed Installation; Section 05 – Feedback and Narrative Meaning.

Structure of Thesis

This thesis has been organised into several sections, which will refer to one another throughout. The next section details the methodology employed by the project and explains the reasoning behind the Intermission Portrait as a visual representation strategy, as well as examining the different stages of the research conducted and how this led to creative practice. Section 03 examines theories that have informed the practice element of the PhD and also relevant examples of art practice that have used photographs from archives or other found photographic images. The aim of this section is to define the conceptual framework that frames and informs the project. Section 04

looks specifically at the practice that has been conducted within this project, detailing the installations, case studies, self-published artist's books, the use of on-line resources and social media platforms. The final part of Section 04 also discusses the project's final proposed installation, detailing how the practice might be developed further. Section 05 further develops theoretical debate discussed in Section 03, in order to explore the potential narrative meanings created through the display of the portraits through the installations. This area has been important in driving the project and has provided subject matter for further exploration. The final section looks at how this project has contributed to existing knowledge, what has been learnt from the project and what legacy has been left behind through the research for future activity within this archive.

What becomes apparent throughout this thesis is the significance of the practice of archival intervention using the photographic work of others and how this activity can be misunderstood, undermined and even overlooked by the various relative institutions tasked with the protection of this work, and thus being forced to deal with it. As negatives within an archive, these portraits although hidden, have the potential to become vectors of memory if somebody uses them or something is done with them, outside of the archival context where they are currently held. They remain dormant in a biscuit tin on the shelf of an archive in a library until found, extracted and activated for re-use within a contemporary public context, having populated my supplementary digital archive, which can be viewed in appendix 05. The status of these portraits, whilst held in the negative form in an archive, means that they do not even qualify as being a

finished Hardman print, as might be found in the homes of the sitter's descendants.

This shift in status, from being dormant in an archive, to becoming active due to my intervention is significant, as whilst they are dormant they remain hidden from view, but on being revealed they then become active. So in this sense, the term dormant in this context can be defined as the portraits being hidden in the archive, with the term active being defined as the portraits being made visible.

The thesis proposes that the spectators of the image pairings used within the installations, will respond to what they see through the generation of new memories. It suggests that this happens even if there is not a direct ancestral connection between spectator and portrait, as there is a common familial connection evident within the portraits, to which the spectators can respond, as suggested above by Kuhn.

In summary, the objectives of the project are to use a database created specifically for the project as a research tool in order to map and access the contents of Hardman's commercial portraiture archive, allowing the identification of patterns to be revealed within this archive. Building on this, the project has developed creative strategies for making elements of the archive publicly visible, via extraction from the archive and presentation through site-specific location based installation, thus altering the portrait's original function. In doing so, it is an aim of the project to raise the profile of this component of Hardman's archive, in relation to his better known prints of landscapes and topographical cityscapes, published throughout his practice. Finally, the project

will explore the difficulties and challenges associated in working with a commercial negative archive of this nature, and thus dealing with the institutions employed to conserve and protect them, along with the institutions who are reluctant to show them, and in certain cases actively object to any outside interference within them.

Section Two – Methodology

As previously mentioned, the Hardman archive is stored in its entirety in Liverpool Central Library, with the commercial portraiture negative component (with which this project is concerned) comprising of approximately one third of the entire works stored. I have established that this archive has a complex history and has come together at two main junctures. The first, with the deposit of the approximate 300 Biscuit Tins²⁰ (Fig. 02) containing the commercial negative portraiture in 1975, and the second with the intervention of Peter Hagerty at Hardman's house on Rodney Street through the establishment of The Hardman Trust (after Hardman's death) in 1988 (Fig. 03).²¹

Hardman's commercial portraiture archive is *analogue*, physically consisting of thousands of photographic negatives, stored in dusty glassine envelopes, and contained in the old metal biscuit tins. The archive I have created as a result of this project on the other hand is *digital*, consisting of directories and sub-directories held on the hard drive of a computer, containing over a thousand digital hi-res scans held in jpeg file format, ready to be printed at any size within a moment's notice. This supplementary digital

²⁰ Many of these tins still hold their original packaging labels, identifying that they originated from the Crawford's Biscuit Factory, which was active on the Fairfield site at Binns Road, Liverpool from 1897. It is now the administrative headquarters for United Biscuits.

²¹ The Biscuit Tins featured in Fig. 02 are the property of the Liverpool Central Library, whereas the rest of the materials featured in Fig. 03 are owned by The National Trust. The difference in preservation between the two components of the archive is visibly evident and has been discussed in the Introductory Section. The National Trust's component has been completely re-housed in appropriate archival storage. Fig. 02 represents only about 125 tins, out of the approximate 300 tins.

archive²² is easily accessible and can be viewed by anybody with the use of a computer (as can be demonstrated through the selection of portraits held in appendix 05).

Whereas Hardman's archive is very much inaccessible, both in terms of being granted access by the library to view it, but also to those who do not possess the prerequisite skills of photographic translation (or the ability to convert negative into positive).²³ The key to understanding who the individuals are in this supplementary digital archive (and the entire Hardman archive) is the database, which can be viewed in Appendix 04 stored on the 16GB Flash Drive attached. It was created in Microsoft Excel and consists of several linked worksheets of data, transcribed by hand directly via over 4,800 pages from within Hardman's eleven studio registers. (Each page from every studio register was photographed individually in order to be transcribed outside of the archive search rooms – Fig. 08) The most important pieces of information to be digitized were firstly the unique negative number, secondly the sitter's surname, followed by the sitter's title, which are elaborated upon at length later within this section, in relation to how they have helped reveal patterns within the archive. The importance of linking the unique negative number to the actual negatives held within the biscuit tins enables the identification of the sitter within each portrait, as can be demonstrated through Fig 09 to 11.

²² My supplementary digital archive has been explained and discussed further in the following Section 03 – Conceptual Framework, and is also represented in Appendix 05.

²³ For precisely this reason, it would be very difficult for a member of the general public to be granted permission from library staff, to view any of the negative material in the archive.

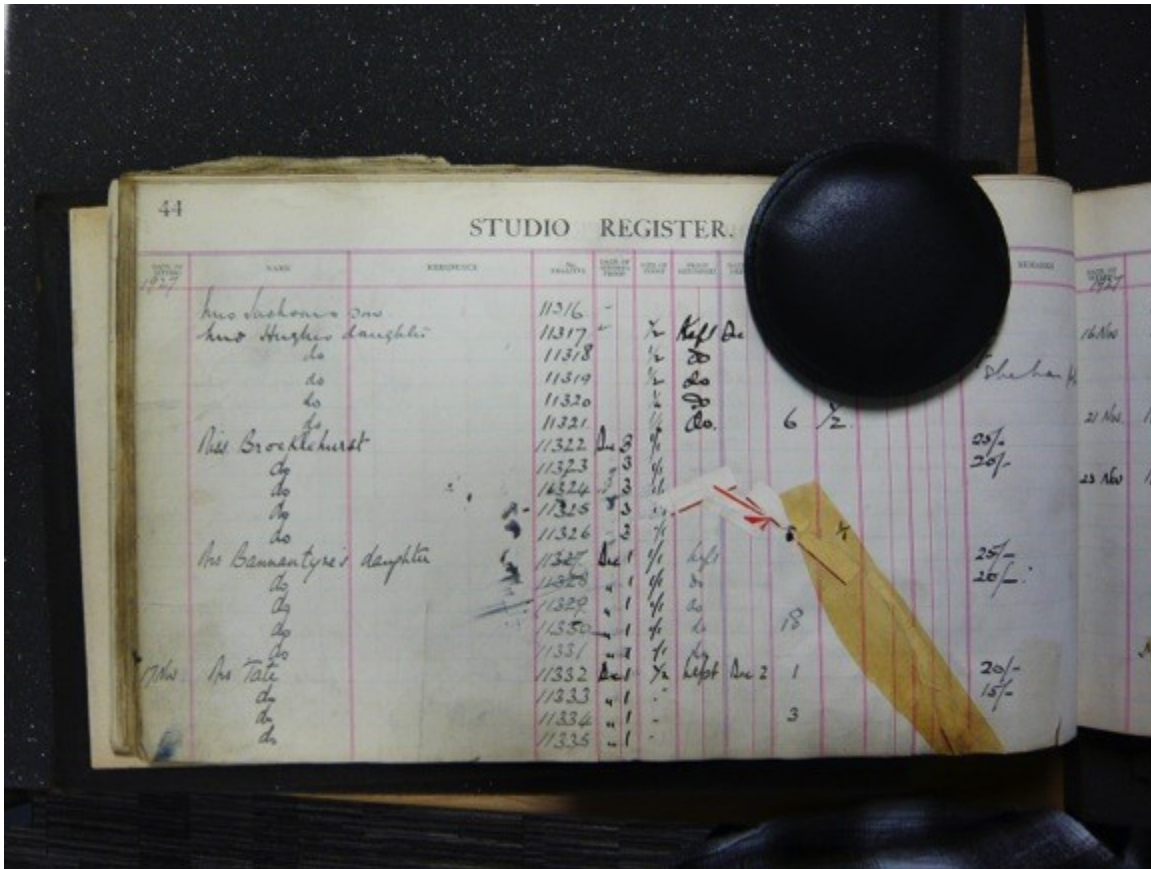


Fig 08 – Studio Register Four – Page 44 (1927)

Fig. 08 shows the studio register entry for a portrait of the Liverpool composer and pianist Gordon Green taken in 1931. This entry reveals the unique negative number 18,238 which is used to locate the actual negative (Fig. 10) from the biscuit tins in the archive. The negative will be in the tin that contains negatives 18,001 to 18,400. Once retrieved the negative can be made into a positive (Fig. 11) and used within the various presentation strategies employed throughout the project.

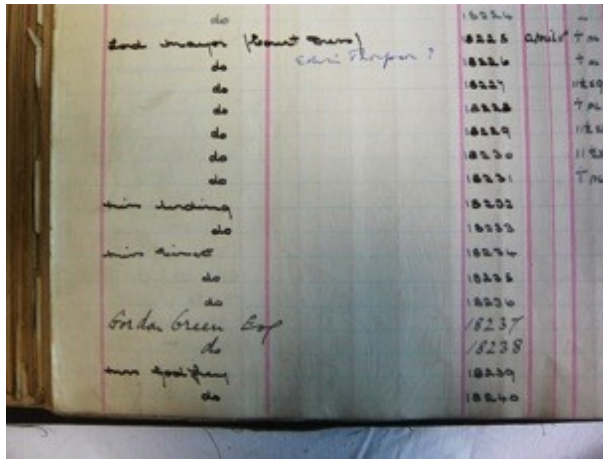


Fig 09 – Studio Register Five – Page 426 (1931)



Fig 10 – Negative 18,238 (Gordon Green Esq)



Fig 11 – Gordon Green Esq (1931) – Positive

Although it would still be possible to utilize this process of location without the use of the database, it would require searching all eleven studio registers before stumbling upon the name Gordon Green, in order to locate the unique negative number, and from there find the actual negative within one of the 300 tins. What the database enables in the first instance, is the ability to search the entire contents of the archive by the name of the sitter. When the database has been sorted by surname, what is then revealed are all the other entries relating to the portraits Hardman took of Gordon Green within the studio registers. (Fig. 12) This can also be seen if the database in appendix 04 is opened and scrolled down to 'Green' in the surname column. Once the negatives have been found and extracted, then scanned, they can then become part of my supplementary digital archive, for which examples of these actual portraits of Gordon Green can be found in appendix 05 using the unique negative number (18,236) as the start of the file name.

Other commercially available collection management systems do exist and are successfully employed by museums globally (such as eHive), but they tend to be more generic and concerned with enabling access to collection catalogues on-line, which was not of concern to this project. What such systems do not offer was the ability to work in close detail with an archive of negatives, that have been specifically ordered by unique chronological numbering. This was why it was necessary to create a bespoke digital method of being able to work with the data held within the studio registers, which would afford the functionality of sorting and filtering the data input directly from the

registers. It is precisely this functionality that the database offers which helps address the inaccessibility of the archive, in terms of knowing who is depicted in the portraits and where they can be found within the biscuit tins. This process is expanded upon further as we progress through the section, giving examples of how to interrogate the actual database.

As a tool that can help with the interrogation of large datasets, the database offers artists who work with the archive, a means through which to effectively manage their work. Hal Foster discusses the work of three different archival artists (Tacita Dean / Sam Durrant / Thomas Hirschhorn) in his 2004 essay entitled 'An Archival Impulse'. He suggests that these practitioners, although different in their approach, more generally aim to make historical information (often hidden, lost or displaced), visible once again and in so doing, favour the use of the installation format due to its advantageous 'nonhierarchical spatiality' (Foster, 2004:04). What Foster is alluding to here is that installation by its very nature is often bespoke and designed with a specific space in mind, in precisely the same way as the installations created for this project and elaborated upon in Section 04 – Archival Intervention and Practice. With a supplementary archive in mind Foster states that: 'the work not only draws on informal archives but produces them as well, and does so in a way that underscores the nature of all archival materials as found yet constructed, factual yet fictive, public yet private' (Foster, 2004:05).

Hardmans Complete Registers 1923-63 - 28042015 - Excel

File Home Insert Page Layout Formulas Data Review View Tell me what you want to do... Keith Roberts Share

From Access From Web From Text From Other Sources Existing Connections New Query Recent Sources Refresh All Show Queries From Table Properties Edit Links Sort Filter Clear Reapply Advanced Text to Columns Flash Fill Remove Duplicates Data Validation Consolidate Relationships Manage Data Model What-If Analysis Forecast Sheet Group Ungroup Subtotal Outline

Y44208

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	AA	AB
1	Register	Pa	Neg Folder	Neg No.	Ye	Date	Im	roi	Mis	ID	Neg Links	Surname	Forenam	Title	Relatio	number of	Relation	Address	City	Lo	Event	Notes	Occup					
44203	8372	3	271	8,372	1926							Green		Miss														
44204	8373	3	271	8,373	1926							Green		Miss														
44205	8374	3	271	8,374	1926							Green		Miss														
44206	18237	5	426	18,237	1931			HRS	1			Green	Gordon	Esq				Rodney Street	Liverpool			Composer / Pianist						
44207	18238	5	426	18,238	1931			HRS	1			Green	Gordon	Esq				Rodney Street	Liverpool			Composer / Pianist						
44208	22092	6	123	22,092	1933							Green		Miss														
44209	22093	6	123	22,093	1933							Green		Miss														
44210	22094	6	123	22,094	1933							Green		Miss														
44211	22095	6	123	22,095	1933							Green		Miss														
44212	22096	6	123	22,096	1933							Green		Miss														
44213	22097	6	123	22,097	1933							Green		Miss														
44214	22098	6	124	22,098	1933							Green		Miss														
44215	23130	6	175	23,130	1933							Green		Mrs														
44216	23131	6	175	23,131	1933							Green		Mrs														
44217	23132	6	175	23,132	1933							Green		Mrs														
44218	23133	6	175	23,133	1933							Green		Mrs														
44219	23134	6	175	23,134	1933							Green		Mrs														
44220	24507	7	244	24,507	1934							Green		Miss														
44221	24508	7	244	24,508	1934							Green		Miss														
44222	24509	7	244	24,509	1934							Green		Miss														
44223	24510	7	244	24,510	1934							Green		Miss														
44224	25350	7	286	25,350	1934			HRS	1			Green	Gordon	Esq							Sandon							
44225	26369	7	337	26,369	1934		Y		1			Green	Gordon	Esq								Sandon						
44226	26834	7	362	26,834	1934			HRS	1			Green	Gordon	Esq								Sandon						
44227	26835	7	362	26,835	1934			HRS	1			Green	Gordon	Esq								Sandon						
44228	26836	7	363	26,836	1934			HRS	1			Green	Gordon	Esq								Sandon						
44229	26837	7	363	26,837	1934				1			Green	Gordon	Esq								Sandon						
44230	32823	8	111	32,823	1937							Green	B. G.	Esq														
44231	32824	8	111	32,824	1937							Green	B. G.	Esq														
44232	32825	8	111	32,825	1937							Green	B. G.	Esq														
44233	32826	8	111	32,826	1937							Green	B. G.	Esq														
44234	32827	8	111	32,827	1937							Green	B. G.	Esq														
44235	34077	8	153	34,077	1937							Green		Major	Daughter		Gwyn						Elder Daughter - Gwyn					
44236	34078	8	153	34,078	1937							Green		Major	Daughter		Gwyn						Elder Daughter - Gwyn					
44237	34079	8	153	34,079	1937							Green		Major	Daughter		Gwyn						Elder Daughter - Gwyn					
44238	34080	8	153	34,080	1937							Green		Major	Daughter		Gwyn						Elder Daughter - Gwyn					

Studio Register Summary All Registers Tins

Ready

Search Windows

09:31 08/08/2017

Fig 12 – Database Screen Grab for Gordon Green Search

The practical output of this project has taken a variety of different forms, which as mentioned, have a dedicated section (04). This section discusses the process of enquiry the project has used in order to formulate the various types of creative output, focusing predominantly upon the Intermission portrait, which is the most complicated output to create and present, though it is also necessary to briefly introduce this aspect of the research within the current section on methodology.

The Intermission Portrait

The term *intermission* has been used throughout the project to describe a gap in time that exists between two portraits viewed as a pair. In terms of the installations shown in both the Hornby Rooms at Liverpool Central Library and back projected within the first floor windows of Matta's International Foods Shop on Bold street during the 2016 Liverpool Biennial, this gap is represented by the age difference between two portraits of the same sitter, presented simultaneously to the viewer. It has also been used to refer to the gap in time that exists between two images of the same location presented together, such as the location based installations at Vale Royal Abbey and Formby Library. Lastly, the intermission has been understood to exist between two portraits taken of a post holder or specific office held, such as the Archbishop of Liverpool or the Liverpool Lord Mayor. The process of identifying the portraits in the Hardman archive, making positives of them, and then showing them together as a pair of Intermission Portraits of the same individual is complex, and requires close attention to detail, whilst

also following a defined process of enquiry. The installation at the Hornby Rooms in Liverpool Central Library for instance selected pairings from a total of 40 individual sitters who had been photographed by Hardman on two separate occasions. Thus bringing together a total of 80 paired portraits. The following section explains how this was achieved through the use of the database.

There are seven distinct stages involved with this process, including an additional six intermediate stages (numbered 1-6 in the Fig. 13 diagram), which impact upon each proceeding stage within the journey from mapping to presentation. All stages of the project can be categorized into one of three phases, starting with the *Initiatory Phase* which includes the mapping, interrogation and selection process. These stages have proved instrumental in driving the resulting creative output, without which little sense could have been made of the large quantities of materials being dealt with. The *Development Phase* details the stages associated with working in the archive and activities conducted in order to resolve the difficulties of physically bringing the portraits back into view. The final *Output Phase* is concerned with what happens to the portraits once they are ready to be seen again, detailing the decisions made about how they are presented and what could happen when they are viewed in isolation or as a pairing.

Fig. 11 shows a diagram of the project's methodology in the synoptic sense, with each stage elaborated upon within this section of the thesis. It should be noted that this is a guide to how the process can work, but not a step-by-step process diagram which is to

be rigidly adhered to. The current section gives a description of the Hardman archive and explains how this process functions in relation to the concept driving the project, focusing specifically upon Intermission Portraits and what it means to make these portraits visible once again, within the context of how they are being presented to a contemporary audience. It must be highlighted that the process in its entirety does not relate to all portraits accessed from the archive, as some will not be progressed through to the output phase.

Mapping

This first stage of the process deals with mapping the relevant component of the archive and deals with the creation of a database (appendix 04), the purpose of which is to provide a means, through which the entire contents of the Hardman's commercial portraiture archive can be navigated. This stage has been completed and was essentially a time consuming singular exercise of converting handwritten information held within Hardman's Studio Registers, into a functioning relational database which would then be capable of sorting and filtering large collections of compartmentalised data - appropriate for the second '*interrogation*' stage of the process. Once completed, this database links the unique portrait negative numbers to the sitter's details, and as a consequence allows a variety of different ways to view the data. It is important to point out that although the Studio Register information has been completely transcribed, this

database is constantly evolving, with additional information being input based upon the findings revealed through the *interrogation* stage. (An example of this could be the client address information, located through the order cards held in a different section of the archive. This data has been used to identify specific locations where family group portraits may have taken place, either at home or during an event of some description.)

Intermediate Stage 1 is essentially concerned with data cleansing (such as typo's within both the studio registers and during the transcription input into the database).

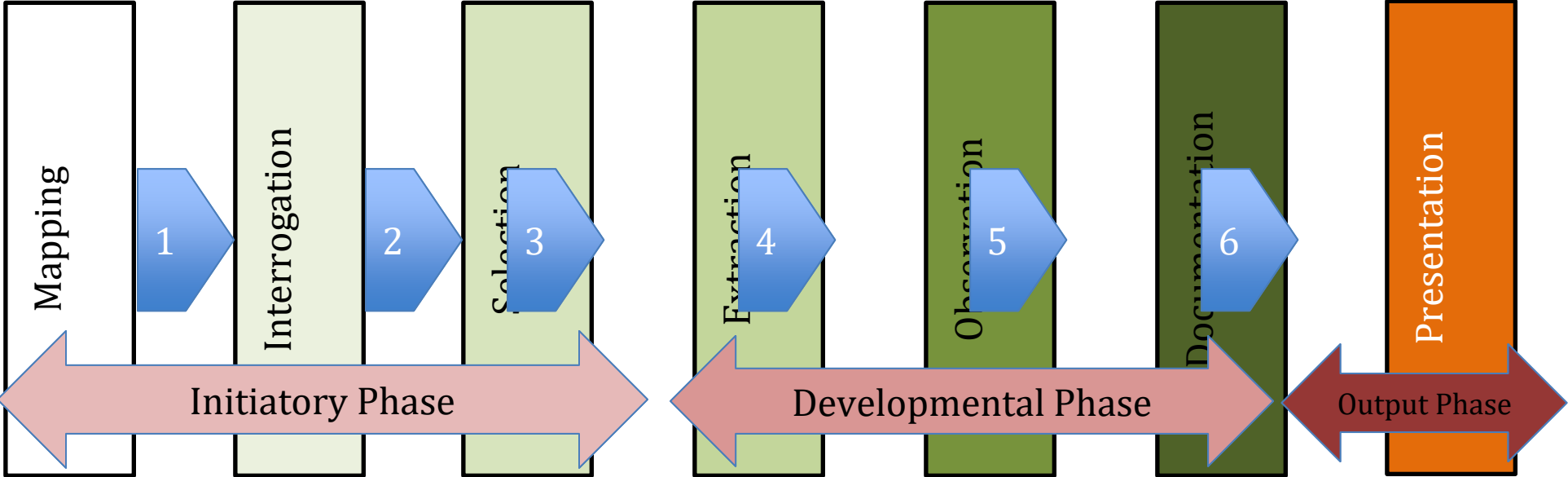
Although this cleaning has been conducted extensively during the early stages of the process, it is really an on-going procedure, conducted on an ad-hoc basis when dealing with a database of this relatively large size. Data accuracy as we will discover within the forthcoming stages of the process, adds to the successful *extraction* of the portraits.

Interrogation

This second stage of the process is about searching the data in order to identify the individual sitters or relationship between sitters, that might be relevant to the *presentation stage* of the project. (See Fig. 13) As an example of this stage, in order to locate an individual sitter who has been photographed on several occasions across the 40 year period of Hardman's practice, the data must be first sorted by *surname* at a primary level, followed by *initials* on a secondary level (both sorts would be presented in A-Z descending order). This procedure will reveal some very obvious candidates to be

progressed for further inspection within the next *selection* stage of the process, but also generates results that would require a more in-depth manual inspection of the data, due to inconsistencies at the time the records were made in the studio registers. To observe the evidence of such activity within the database , column 'J' has been labeled 'chrono' in the title field and contains the number one (1) if a record has the potential to become an Intermission Portrait. If the filter function is applied to the worksheet, all the number ones in this column can be sorted upon, thus revealing all the negatives to be considered for use as Intermissions. (If the cell has been coloured red, this image has been used as an Intermission Portrait.)

Fig 13 – Methodology Synopsis Chart



Individuals may have very uncommon surnames and may have been entered in a standard format during the different points in time when the portraits were made, thus making them very easy to identify and take forward. The same individual might have had initials missing from one entry and then had them included in another, or their titles have changed as time progresses, thus making them harder to reconcile. Differing titles are of particular interest when searching for servicemen, as their specific ranks will change as they are promoted through service. Identifying a promotion through the ranks in the title fields, which concurs with a chronological progression through the date field, would highlight an individual's potential for *selection* and *extraction*. (EG. See negative numbers 54,501 and 81,985 in the database, detailing R. A. Nickson's promotion from 2nd Lieutenant to Captain between 1942 to 1946.) This stage can be very time consuming and requires close attention to details and a willingness to work with and inspect large datasets over an extended period of time. Such a slow stage might ordinarily hamper a more fluid creative process, but it is essential in determining the suitability of candidates for progression to the next *selection* stage, which as will be explained, is limited in terms of what can be physically extracted from the archive during any one particular visit.

Intermediate Stage 2 is concerned with pattern identification and requires the results from the previous *interrogation* stage to be highlighted and identified on a more general level (i.e. within their own column 'J' created in the database), in order for the specific

selection process to begin. It is during this part of the broader *Initiatory Phase*, that the scene is set for accurate selections to be made and thus, specific viewing requests submitted to the archive for use during the *Developmental Phase*. Again, records of interest are normally identified within a unique marker column (J) and indicated as a '1', so as they can be quickly sorted and progressed to the next stage of the process.

Selection

The third stage requires accurate ranges of negative numbers to be recorded from the database, as determined by their potential for use, established during the *interrogation* stage of the process. The objective here is to identify portraits that firstly, could have the potential to become part of the Intermission Portraits series, then secondly to be used within a different context, such as a typology. (As the *extraction* process detailed in the next paragraph reveals, physical time spent in the archive must be utilised effectively; this means trying to collect as many relevant portraits as possible during each visit, with the view to using them within different outputs at a later date.) As identified within the *interrogation* stage of the process, many of the selections will be based upon surname, initials and title fields held within the database. To be certain that the subjects are indeed the same individuals, the portraits must be physically viewed via the *observation* stage of the process, at which point their identities can be visually confirmed by the negatives. There are particular subjects who will have had their portraits taken more than twice over the 40 year period of commercial activity (in certain circumstances up to five different occasions), therefore a decision will be made

during both the *observation* and *presentation* stages as to which two portraits might be used as Intermission Portraits. This decision is not arbitrary and might be determined by whether or not two of the portraits fit into the before, during or after conflict categories of interest. The returned gaze of the subjects has also become an integral part of the decision making in terms of the selection of portraits for display, as in many cases these pairings may have proved to be the more engaging to the viewer. Therefore, portraits showing this returned gaze would be privileged over other portraits, particularly if both portraits fit within the intermission criteria.

Intermediate Stage 3 progresses the selections that have been made into actual viewing requests to the Library archivists. The process from start to finish is always unpredictable in terms of what can actually be found within the archive. The majority of negatives sit within blocks of 400 portraits per biscuit tin (Fig. 07), however many are missing or are simply out of sequence, thus making them impossible to find.²⁴ In addition to this, many of the tins do not contain the range of negatives indicated on the front panel of the tin, which is all the archivist can use when identifying the negatives for *extraction* from the freezers. That is why concluding the process with a set of negatives that have been selected during the third stage, is actually quite an achievement in itself, given the 'hit and miss' nature of working with an archive of this size. Once the negative ranges have been emailed to the archivist, a booking must be

²⁴ See work conducted in Section 04 – Part Four: Self-Published Books – 65,301 to 65,700 for a visual representation of the contents of a typical biscuit tin.

placed for the *Searchroom*, in order to view and scan the work. The materials are difficult to work with and require specialist ventilation and additional space in comparison to the more usual requests made on staff at the library, such as written documents. This in turn creates added difficulty when booking a space at the Library to work with the materials. It is worth noting that working with negative materials requires specialist photographic skills in order for any sense to be made of them for general viewing, i.e. on a very basic level they need to be inverted to a 'positive' state to be viewed.

Extraction

The fourth stage is conducted by the Library archivist alone and involves the physical removal of biscuit tins from the freezers, where they are now stored (since 2015) for purposes of conservation, given that the majority of the materials consist of large format cellulose nitrate negatives.²⁵ The tins have negative ranges indicated on their front panels, but due to the age of the tins, not all numbers indicated are visible or in sequential order, as stored on the shelving systems used by the Library. This introduces a further element of unpredictability into the process, as it then becomes dependent upon both the archivist's prior knowledge of the archive, and their ability to locate specific negative ranges indicated on the tins within the allocated timeframe allowed to

²⁵ During the research into the conservation of nitrate negative materials, two publications by Hess Norris et al and Lavedrine et al, were of particular use in understanding the problems associated in dealing with historic materials of this nature.

work within the freezers. Some archivists are better than others at this activity and re-requests for negatives requires close tracking, and as a consequence adds time to the overall length and complexity of the process from start to finish. (This additional tracking is also something that the database offers in terms of ongoing accurate recording – See column ‘I’ in the database which indicates whether or not a negative has been scanned, or column ‘K’ which indicates whether or not a negative has not been located and is therefore potentially misplaced or even deemed missing completely.)

Once the tins have been identified and extracted, they are stored together on a trolley marked for my attention and left within the Searchroom, to be worked with as an entire accessioned assignment. As highlighted previously, the extracted tins do not guarantee accurate contents. It is therefore important to be resourceful when dealing with tins that might not contain the negatives initially selected, making sure the contents have been noted via the database and inaccuracies recorded in the various relevant columns included, in the event of these negatives being searched for at a later date, as part of a different interrogation strategy or result.

Intermediate Stage 4 is a timeframe within which the materials are required to acclimatise from the cold storage conditions they have been held in, to an appropriate working temperature. This tends to be set at a 24 hour period, meaning that the negative range requests need to be made at least one day prior to the Searchroom booking. This also needs to coincide with the availability of the library archivist

responsible for the extraction, thus requiring the entire process to be planned very carefully.

Observation

The fifth stage involves the location and handling of specific negatives, which requires their careful removal from the biscuit tins extracted from the archive. Once the correct range of negatives have been found using the numbers written on the glassine envelopes (Fig. 08) within which they are stored, the range is completely removed from the tin and the envelopes are spread out chronologically on the Searchroom table. All the negatives are removed from the envelopes and individually inspected on a lightbox, for a decision to be made about which individual negatives should progress to the subsequent *documentation* stage. There are generally between five to ten negatives selected within a range, but they are not always all present within the tins; meaning that the selection to be documented has already been edited by whatever portraits are still available. Due to time constraints governed by the *documentation* stage, it is not possible to scan all the negatives within a given range, nor would this be desirable or necessary for the parameters of this project.²⁶ Scanning usually consists of two negatives from a particular sitting, that have been chosen for a particular reason, which might be related to either pose or gaze as previously mentioned. With servicemen portraits it is usual to try and scan portraits where headdress is included, as this

²⁶ An exception to this rule might be when a descendant has been in contact, with regards to portraits of an ancestor, which might be of interest to the project in terms of a specific case study. In these circumstances, all known portraits of one given sitting would be scanned.

provides further information to the viewer about regiment and rank and also adds to the overall aesthetic interest of the portrait.

The primary objective is to present a pair of Intermission Portraits for the viewer to engage with and this pairing appears to be at its most powerful, when both portraits are simple head and shoulder shots, and display the returned gaze from the subject (Schroeder, 2002:33). The project is also concerned with the individual stand-alone portrait however, as the unpredictability of the process highlights, is not always possible to locate all the negatives found via the *interrogation* stage for use as intermissions. The stand-alone portraits used are often found as a by-product of a failed intermission search.

Intermediate Stage 5 is to do with these missing negatives, which if found could potentially create another pair of Intermission Portraits. It is important to clearly document the gaps found in the archive, through the use of the database, so that this particular line of enquiry can either be completely eliminated, or reopened if a match is discovered elsewhere. The database provides the method through which this tracking can occur (Column's I, J or K), without which it would be virtually impossible to deal with the number of negatives being viewed as part of the entire process.

Documentation

The sixth stage is the means by which the negatives are copied or recorded using an Epson Perfection V800 Dual Lens flatbed negative scanner. This particular piece of equipment is specific as it offers the ability to scan large format negatives up to the size of 8x10 inches (a function not available to most negative scanners). The negatives have generally curved with age (due to different layers of the film losing solvents and plasticiser compounds at different rates over time) and therefore do not sit flat, without being attached to the glass with a small piece of masking tape across the negative's rebate (Lavedrine et al, 2003:76). Once a preview of the negative has been created the scan is made at 1200 DPI, with adjustments made to the Histogram²⁷ in order to obtain the best quality scan possible. All scans of the portraits capture the entire un-cropped portrait, including the rebate area of the negative, which often gives details of the film stock used. Some of the portraits include physical crop marks etched into the surface of the emulsion by either Hardman or his assistants (which indicates the portraits intended use was for that of identification purposes, such as a passport). Altering the composition of the portraits or re-cropping the work in any way has been avoided, as this is of no interest to the project or the re-presentation of the portraits. Once a negative has been scanned a note is made against the record in the database, which

²⁷ The Histogram is a graphical representation of the distribution of numerical data and is a function used in most image editing software such as Adobe Photoshop. When using the scanning software, it is possible to adjust a histogram in order to obtain the most effective copy of the negative.

reads 'HRS' (Hi-Res Scan) in column '1', so as any negatives that have been scanned can be easily filtered out for future searches.²⁸ The file names for all scans are labeled by the negative number as a prefix, as this is a unique number that can be quickly identified within the database listings. The scans are then placed into sub-directories indicating the surname of the sitter and the year within which the portrait was taken, which also helps with desktop management, as the number of scans since the projects inception have increased to approximately 1500, which now constitutes my supplementary digital archive (a selection from which can be found in Appendix 05). Each visit to the Searchroom can result in up to as many as 40 individual scans over an eight-hour period, depending upon how well preserved the chronological order of the negatives held in the extracted tins appear.

Intermediate Stage 6 involves post-production work conducted on the negative scans using an image editor (Adobe Photoshop), from copies made of the original scan.

Different outputs for the portraits require different actions, such as the posting on Twitter would require the DPI to be reduced to 500 from 1200, thus reducing the file size of the portrait for upload. The portraits being used for inclusion via printed materials then generally have the curves adjusted in order to produce a consistent level of contrast (given that the exposure and development times of the portraits was not

²⁸ Another field within this column is 'LBP' which relates to 'Light Box Photograph'. During the early stages of the project and before a Hi-Res Flatbed Negative Scanner was employed to copy the work, the portraits were placed upon a Light Box and were simply re-photographed using a digital camera.

consistent, therefore giving a varied densitometry²⁹), with any scratches, dust or marks on the negatives removed through the cloning tool. This activity is viewed as being very significant to the process prior to the *presentation* stage for two main reasons. Firstly, in order to successfully achieve this alteration by working on each negative (portrait), the time spent can be up to and in excess of two hours per image, working at very high magnification. This work is conducted at an almost forensic level, which has really helped in terms of creating a bond between myself and the subject. Whilst working at this close magnification, every minute detail of the sitters face, hair and clothing is explored and becomes recognisable.³⁰ After this process is complete, it is felt that the sitter becomes 'visually' really known, and it could be described as a feeling of attachment is developed. Secondly, from an aesthetic perspective, presenting this work in its raw state, straight out of an archive that has sat on shelves for 80 years or so, would feel like doing the photographer an injustice. The work would not have been presented in such a manner to the client, when it was first created, so it would feel disingenuous to present it in such a way within a contemporary setting. It is also worth pointing out that any dust or scratches on the materials are not supposed to be there anyway, this is why the photographer went to such great lengths in storing the

²⁹ This refers to the quantitative measurement of optical density found in light sensitive materials such as negatives. Terms such as 'thick' or 'thin' can be used to refer to a negative that has either been over or under-exposed or over or under-developed.

³⁰ It is worth noting here that ethical consideration is given to each portrait in terms of only removing foreign materials / scratches from the surface of the negatives emulsion which would not have been there at the time the portrait was made. Careful consideration is given to ensure the portrait is not re-touched in anyway, with the removal of blemishes from the skin for example. Evidence of this activity is present at an analogue level, which would have been conducted at the time the portrait was created directly onto the negative, by either Hardman himself or one of his assistants.

negatives within individual glassine envelopes, rather than simply throwing them all in a large crate for more space efficient storage. This is an important stage in the presentation of the works, as to leave any imperfections on the negatives might also present a barrier to the spectator when viewing the work.

Presentation

The seventh and final stage is where and how the portraits are presented, which will depend upon what is trying to be achieved through making the work visible again. (This is elaborated upon extensively within Section 04 - Archival Intervention & Practice.)

A selection of all the portraits and subsequent installations, as a result of this stage of the process, have been documented on the website created for the project (www.hardmanportrait.format.com) and can be viewed in collaboration with the thesis.

With the website being permanently available on-line, the work can be viewed by anybody and provide a vehicle through which the project can be fed back on and progressed. The public feedback to the portraits is important to the project, as a means through which actual memories of the sitters can be collected. Between April 2015 and April 2017, a portrait was posted weekly on *Twitter* via an account set up entitled @HardmanPortrait, which is gaining popularity and now has approximately 5,500 followers, at the point when this text was written. This provides a very easy platform for the portraits to be seen by many and has provided various narrative case studies to be explored further, such as what has been discussed about Captain Nickson in Section 04, Part 06. In addition to this an *Instagram* account has also been established, which is

linked directly to the twitter account for dual posting. This appears to be a very popular method of disseminating the work to a large audience via an ongoing basis, which has also resulted in many contacts being established in relation to both exhibitions and individual portraits - as a result of which, some contacts have actually led to further case studies being developed. Section 04 - Archival Intervention & Practice, will elaborate upon what has been conducted to date in terms of the physical presentation of the images to a viewing audience.

Perec's Model

The final part to this section looks at how the French author George Perec uses a system of classification in his writing, in order to help explain his surroundings, the model for which has been used in describing the development of the database used to map Hardman's archive. Perec's 1974 text entitled 'Species of Spaces and Other Pieces' uses the term 'fictive memory', which is described as being a memory that did not belong to the author specifically, but could have, as it was prescribed amongst the index of possibilities from which the path of his life proceeded. Perec's writing in this sense is useful to the project, particularly through the way in which he constructs and offers an almost forensic analysis of the space in which he found himself surrounded. He begins with the space found on the page, and progresses to the bed, the apartment, the building, moving on through the neighborhood, town, country and world, finishing with the analysis of 'space' itself. There is a drive here to classify and deconstruct each

category into its composite elements, which can be likened to what was taking place with the creation of the Hardman database, responsible for driving the project's creative output. Using Perec's model, a description of the database can be created from 'cell' to 'surname', in relation to the process of converting Hardman's handwritten studio registers from analogue to digital. Perec asks the question whether or not thought precedes classification or vice versa (Perec, 1997:192). Just as the lines on the pages of the studio registers have been written onto, so have the cells within the database. The following define some of the classification components of the database created, giving reasons why they would be of use to the project, in terms of analysis being conducted on the data (the evidence for which can be viewed in the actual database attached):

The Cell – This is the smallest holding for information to be stored within the database and consists of simply a one or a zero, allowing a binary value to be attributed to an individual record, thus making a classification either true or false. The binary representation can be useful in identifying simplistic detail, such as whether or not the client sitting has been classed as a re-sitting. In addition to this, the cell can also hold textual information, which once gathered together in a column, or sorted upon alphabetically (such as with the surnames of sitters in column 'O'), can offer an insight into a particular event, activity or person, thus providing the basis for all analysis being conducted.

The Row – This allows all germane data of a particular record to be gathered in one horizontal line. It captures extant historic studio register entries and also allows additional assumptions and notes upon existing data to be fully recorded. The row offers an opportunity to create additional data as the factual information from the registers have been input. An example of this could be the 'ID' cell in column 'L', which allows information to be collected regarding one specific reason why a portrait has been taken in the first place, i.e. for identification purposes, or a passport portrait. Through the use of the sorting function, this could allow all ID portraits to be grouped together and extracted simultaneously. Once completed the database contained 127,108 rows of data, which relates directly to the number of unique negatives in this component of the archive.

The Column – The purpose of this allows the classification of similar data to be collected and thus sorted upon. As mentioned, each column in the database consists of 127,108 rows of data and is probably the simplest of categories held within the database. At its purest, it could hold a series of either ones or zero's, which could be used to rapidly search one specific element of data. This was used within the identification of Intermission Portraits, whereupon any potential candidates were highlighted within a unique column for filtering at a later point. In identifying the potential Intermission Portraits the entire database was sorted by surname and initial, then manually scrolled through in order to locate and mark any possible individuals who might have been the same person photographed on different occasions. These potential intermissions were

highlighted using a '1' within their own column (for quick reference) and then extracted from the archive for visual confirmation. Fig. 10 shows this column as column 'J' and has the '1' placed against Gordon Green's portraits. In addition to this, Column 'I' indicates which negatives have been scanned, using the 'HRS' flag (Hi-Res Scan) to signify. The HRS cells which have been highlighted red actually indicate a successful intermission extraction, of which Gordon Green was one.

The Worksheet – From the master worksheet, which holds the entire collection of data input from all eleven studio registers (including all rows and columns), various additional worksheets are created in order to deconstruct the data into smaller categories, such as by year or first letter of surname. Every report generated from the database creates a new worksheet, in order to ensure the original worksheet remains uncorrupted. The data can then be further analysed in order to reveal other quantitative information, such as what has been revealed in Fig. 12, in relation to the studio register negative numbers and dates breakdown (which can also be viewed in the worksheet entitled 'Studio Register Summary').

The Year – This is an example of a column. If one year within the database is selected such as 1943 for instance, 10,243 individual negatives are immediately selected that have been created by Hardman in that particular year. What can then be defined from this column of data could be the number of servicemen it includes (In this case, 35 Captains, 8 Squadron Leaders, 3 Lieutenant Colonels and 2 Brigadiers.) Out of the 309

separate weddings Hardman photographed over his career, only four of them were conducted in 1943. Again, this gives a good example of how the database makes the archive accessible in ways previously not possible.

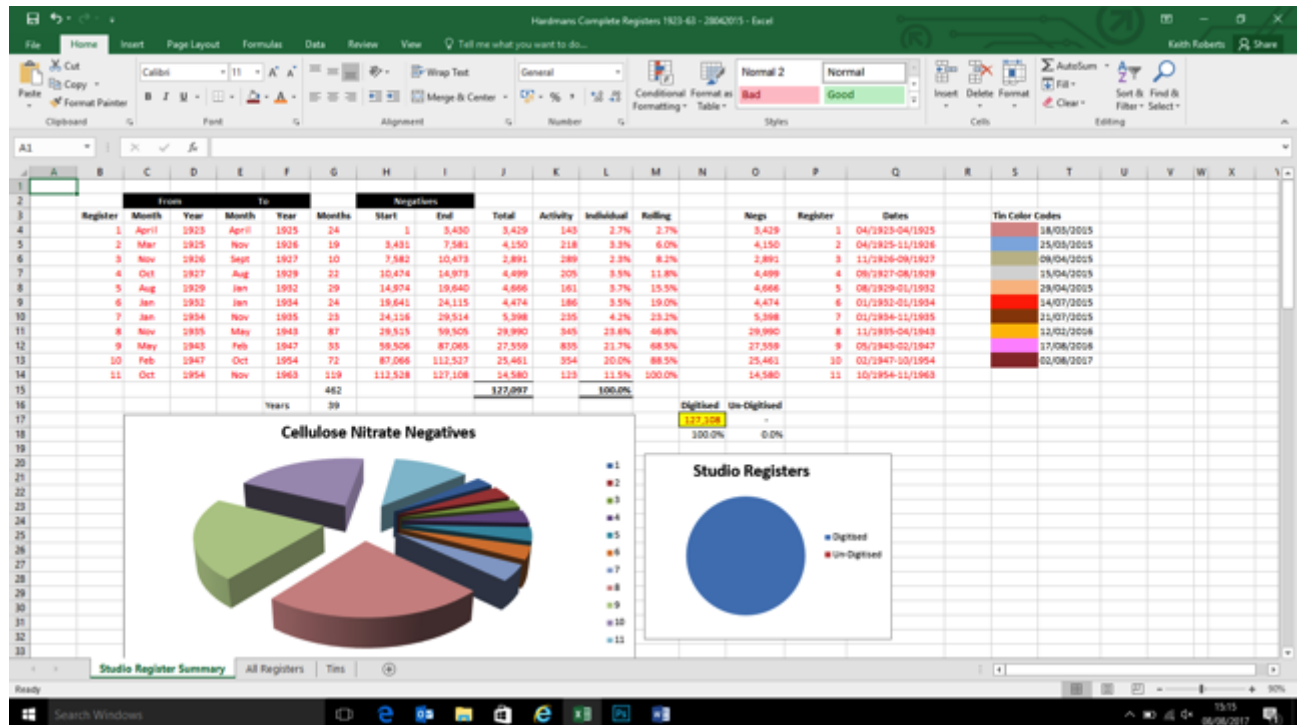


Fig 14 – Database Screen Grab Detailing Additional Worksheet Example

The Surname – This is another example of a column (O) and has proved to be the most important column when finding examples of Intermission Portraits. The entire contents of the database were sorted on surname and examined in alphabetical order, revealing similar individuals for potential extraction from the archive. This exercise took a

considerable amount of time and required a very close attention to the detail of large datasets (Fig. 10).

Families looking at photographs from the past can conjure memories of hidden stories that have at some time intervened and shaped family history, through the act of looking and conversation passed down over time (Livingston & Dyer, 2010:26). The ability of a camera to 'literally freeze time' (Barthes, 1980:5) allows for a portrait to trigger not only individual memories, but shared public forms of memory (such as what might be triggered through ceremonial portraiture³¹), which can contribute to the shaping of collective or cultural memory. While a photograph may be perceived as a vector for memory, 'it is not inhabited by memory, so much as it evokes it as a mechanism through which the past can be reconstructed and situated within the present' (Livingstone & Dyer, 2010:26). Not all the portraits presented end up as Intermission Portraits, as described within the process above, with some of the portraits (that have the potential to be progressed into becoming intermissions) having been misplaced within the archive or are just simply lost. The presentation of the resulting single portrait can still be viewed as a stand-alone image and with the returned gaze, still have the power to stop the viewer in their tracks. A comparison can be made between viewing these portraits and engaging with the Stolpersteine³² (Stumbling Stones) memorials (Fig. 15) found

³¹ Ceremonial Portraiture is discussed in relation to Annette Kuhn's memory work in the following Section 03: Conceptual Framework.

³² The 'Stolpersteine' are a public arts project by the German artist Gunter Demnig instigated in 1996. The project commemorates people who were persecuted by the Nazi's in Berlin between 1933 to 1945. The work itself consists of 10x10cm brass cobble stone blocks, embedded flush with the

embedded into the streets of Berlin, albeit for different reasons. Power of memory can also be given through the apparent lack of information they offer; what has been described as the 'emptiness' or the 'void'. The Stolpersteine simply mark the space where people had lived or worked and subsequently vanished, but they now ask us to stumble or stop, to remember or even imagine that we remember these people. This is what Hirsch means by a small window or point of memory, through which the past enters the present (Hirsch, 2012:135). The Stolpersteine have a way of presenting factual information to the general public, which relates to individual people and places, and was previously hidden from sight prior to being 'stumbled' over in the street. One of the project's installations used Bold Street in Liverpool to show Intermission Portraits to passers-by during the opening night of the Liverpool Biennial in 2016.³³ Like the Stolpersteine, the people passing the work could view portraits that had previously been rendered virtually inaccessible from sight within the archive prior to my intervention, and that also had a specific connection to the site where they were projected. On discussing the installation with the people passing by at the time, one commented that the work made him think about the people depicted in the portraits and what had become of them. Similar to the Stolpersteine, the Intermission Portraits therefore, presented in this manner, had the power to enable memory even for a casual spectator who had no previous connection with the portraits.

pavement, in front of places of last known residence of victims of the Nazi's. Their names, dates and fate have been engraved into the brass plate.

³³ This installation is discussed further in Section Four: Archival Intervention and Practice.



Fig 15 – Stolpersteine, Berlin (K.W. Roberts 2014)

Through making these portraits visible again and particularly through presenting them side-by-side in this way (thus defining an intermission period), I would argue that a reciprocal relationship has emerged. The fact that the subjects are (mostly) no longer alive is irrelevant, as it is my creative intervention that has brought these two previously separate portraits together. I have created a relationship in the present between these two portraits made in the past, which cannot be ignored and becomes part of their newly emerging history. In this way I am acting as the artist who bears secondary witness or the carrier of postmemory, potentially proposing new ways of readdressing and historicising the past (Gibbons, 2011:76). Having originally been created separately in the past, they can almost no longer be viewed in this isolated manner in the present. The physical act of extraction from the archive and subsequent presentation together, has bridged this intermission and thus created a connection between them. The physical

act of bringing two portraits together instigates an event with a beginning and an end, acting like a portal through which the past can enter the present and the present can view the past.

Section Three – Conceptual Framework

The first part of this section will further develop my thinking about the theory and discourse surrounding photographic portraiture as used within the familial setting, and the practice of archival intervention using the photographic portrait, as situated within the field of archival art. It will elaborate upon what it means to use photographs from the past that have essentially been created for consumption within the familial setting, drawing upon relevant key texts and theories that have proved significant to the research and practice of the project. It uses and develops theories by Marianne Hirsch (post memory), Annette Kuhn (memory work), Michael Thompson (rubbish theory) and Tina Campt (Listening to Images) in Section 04, Part 06 – Listening to Portraits of Davies and Nickson, in order to provide a framework through which to view the project's practical output.

Hal Foster states: "In the first instance archival artists seek to make historical information, often lost or displaced, physically present. To this end they elaborate on the found image, object, and text, and favour the installation format as they do so" (Foster, 2004:04). The project's creative output has been informed by archival artists, many of whom as Foster states, reveal what has become hidden, through the use of found photographs via installation and the self-published book, in an attempt to generate new memories (both cultural and collective) in the present. With this in mind, the second part of this section will explore the works of key practitioners (archival

artists and curators) within the field of archival art and whom have specific relevance to the project's creative output, including Shimon Attie, Damarice Amao, Joachim Schmid, Mark Durden and Ken Grant and Lawrence Cassidy.

The objectives of the section will present and critique current thinking in relation to archival artists practice and in particular, archival artists making interventions into photographic archives. It will consider the use of photographic portraiture whose origins have been driven by familial representation through commercial practice, including the use of these often 'found images', and what it means when shifting the status of these images from private assemblage, through public collection, to display within a public arena (and how this shift relates to ownership). In addition to this, it will also consider the use of digital technologies within archival art and archival intervention, focusing specifically upon the database, through relevant key practitioners within the field that have informed the project's practice.

The found image in this context can be defined as an image not made by the person who uses it, and in that sense does not simply apply to the use of family snapshots, whose provenance might be unknown. The photographic portraits with which this project is concerned, were mostly created for use within the familial setting and their provenance is known, as they clearly sit within a commercial portraiture archive created by Hardman, but do however, sit within this field. As Karen Cross highlights, rather than 'defending against the loss of meaning that arises through the public-artistic

appropriation of found images', she views the image as a 'transitional object' and supports the argument for a better 'recognition of the complexities relating to the process of appropriation'. In addition to this she argues for 'an unbounded notion of use, as a means of releasing the potential of the found image, as a point of imagining for new realities' (Cross, 2015:pp43-62). Nobody to date has used Hardman's commercial portraiture archive in the way in which I have, but not only that, the methodology I have employed (through the use of the attached database) could be applied to other archives in the future.

Part One - There Then: Here Now

As already discussed, the project focuses upon a specific component of a photographic negative archive and it is important therefore at this stage to make a clear differentiation between what is considered an 'archive' as opposed to a 'collection'. Joanna Sassoon defines the difference between an archive and a collection as the former having its order imposed upon it at the time of its creation, whereas the latter has a logic of content and organization created by the collector (Sassoon, 2004:193 – Cited in Edwards & Hart, 2004). Therefore, the archive can be considered a closed collection of items, whereas the collection seems open in this respect and can potentially be added to over time. As I have explained, Hardman's archive is complicated, and comes together via different pathways at different points in time, with components of it occasionally being referred to as 'collections' (often by the professional staff tasked with its protection), such as the portraits of interest being used

in this project. There is however, a uniformity to this component of Hardman's archive, given it was all deposited at Liverpool Library at the same time in 1975, and that it all consists of large format monochrome negatives, which have all been placed in glassine envelopes and stored in old metal biscuit tins. In addition to this, in order for the portraits dealt with by the project, becoming capable of being viewed again, through the creation of Hi-Res scans, positive prints are made from the original negatives, which in turn creates a supplementary digital archive³⁴ of new materials that did not exist prior to the projects inception (Appendix 05).

As Jenkins points out, the past has already occurred and can never happen again, only being able to be represented through different individual's interpretations. Jenkins highlights that we can never recount more than just a fraction of what has occurred, and no one account will ever correspond precisely with what actually happened. We must accept that most information about the past has never been recorded and thus no account can actually recover the past, as the past was not an account, but a series of events, situations and occurrences (Jenkins, 2003:14). Historians, therefore, piece together evidence (such as artifacts, texts and photographs) that have never been put together before and in this respect, some of the practical output conducted through this project, in relation to the Intermission Portraits³⁵ follows a similar trajectory. Jenkins

³⁴ The idea of this 'supplementary digital archive' is revisited throughout the thesis.

³⁵ Intermission portraits form a substantial component of the practical output and have been discussed at length in both Section 02 (Methodology) and Section 04 (Archival Intervention and Practice), in themselves becoming an additional 'supplementary archive'.

makes a clear distinction between the past and 'history', defining the latter as 'historiography' or rather, what has been written about the past. He points out that history is a controlled discourse, which has been derived from an individual perspective, and is therefore never for itself, but instead is always for somebody. Therefore the project's use of historical portraiture as representative of lives from Liverpool's past, for consumption in the present, can be considered comparable to Jenkins's constructed historical representation, in that my intervention within this archive makes a record of the past visible once again, but only in terms of how I see it. Where it might differ from a constructed historical narrative, is that I was not present during the creation of these portraits, and having not met the sitters, therefore cannot accurately comment upon their individual narratives. However, through the display of two Intermission Portrait pairings in the present, I can make a comment on the individual whose pairings are viewed by the spectator today. (This has been explored further within Section 04, Part 06 – Listening to Portraits of Davies and Nickson.)

Hardman's commercial portraits sit in an archive, ordered chronologically, taken between the period 1923 to 1963. The work was never intended to be mapped, re-categorised, extracted and presented in this manner, but it could be argued that its worth was somehow acknowledged by Hardman, given his obvious reluctance to simply destroy it, bearing in mind the negatives had already served their purpose commercially. The question can be asked as to whether Hardman foresaw the significance of this record of the past he was inadvertently gathering whilst going about his commercial

portraiture business ? Or even, did he actually figure out that it might be of use to someone (like myself) in the future ? I feel the reason such questions are relevant is connected to the relationship a photographic practitioner has or has had with their negative archive. For those photographic practitioners (like myself), who have amassed an enormous collection of negatives over their years of practice, the negative holds a special significance. It can be considered the byproduct of the one original act in relation to the capture of an image; the place from where all reproductions stem, and in this sense its status is elevated above the print and therefore, its subsequent longevity and protection becomes imperative. As Benjamin states: 'from a photographic negative, for example, one can make any number of prints; to ask for the authentic print makes no sense' (Benjamin, 1935:Chapter IV), thus highlighting the elevated status of the negative over the print. The thought of others working directly with Hardman's originals, who were unconnected to his portraiture business, might have been something Hardman considered in his lifetime.³⁶ Having read Hardman's thoughts about his portraiture practice via handwritten texts that are part of the archive, and having seen how he ordered and cared for it, I believe that he valued this archive up until and after the point in 1975, whereupon he relinquished ownership of it to Liverpool Library, obviously viewing its worth beyond mere commercial value alone. It is difficult to ignore a personal connection to Hardman as the originator of the works,

³⁶ It should be noted that this practice might not be the case for all genre's of photography, as historically, many photojournalists for instance, would simply send rolls of film back from wherever they might be working, in order for an agency to perhaps deal with as they saw fit. (Processing / Contacting / Editing.)

whilst investing so much time working so closely with the portraits his own eyes saw, at the time of bringing into being. In this sense, it does matter personally whether or not Hardman envisaged a future use for these portraits, as to imagine that he might not have, lessens the significance of these portraits in my own mind. I would suggest that Hardman did not place as much value in this commercial work as he did his personal landscape and topographical cityscapes, with which Hagerty argues he more closely identified with.³⁷

This 'worth' or 'value' associated with Hardman's commercial portraiture archive can be further explored through the use of Michael Thompson's theory about 'rubbish' and the creation and destruction of value. Thompson defines three different categories into which things can move between, with the first category being defined as 'Transient', suggesting that value is decreasing, the second being defined as 'Rubbish', suggesting no value at all, and the last as 'Durable' where the value is increasing (Thompson, 2017:27). He then suggests that things that start off in the transient category can transfer to the rubbish category, if their worth decreases to nothing, but can move from this category to the durable category, if for some reason they are discovered and become desirable again. Once in either the rubbish or durable category, they tend not to move back to the transient category, although there are exceptions. The diagram in Fig. 16 explains how this can be applied to Hardman's commercial negatives, with them starting off in the

³⁷ I personally still hold all my commercial negative materials in my own archive, valuing them enough not to simply destroy or discard them.

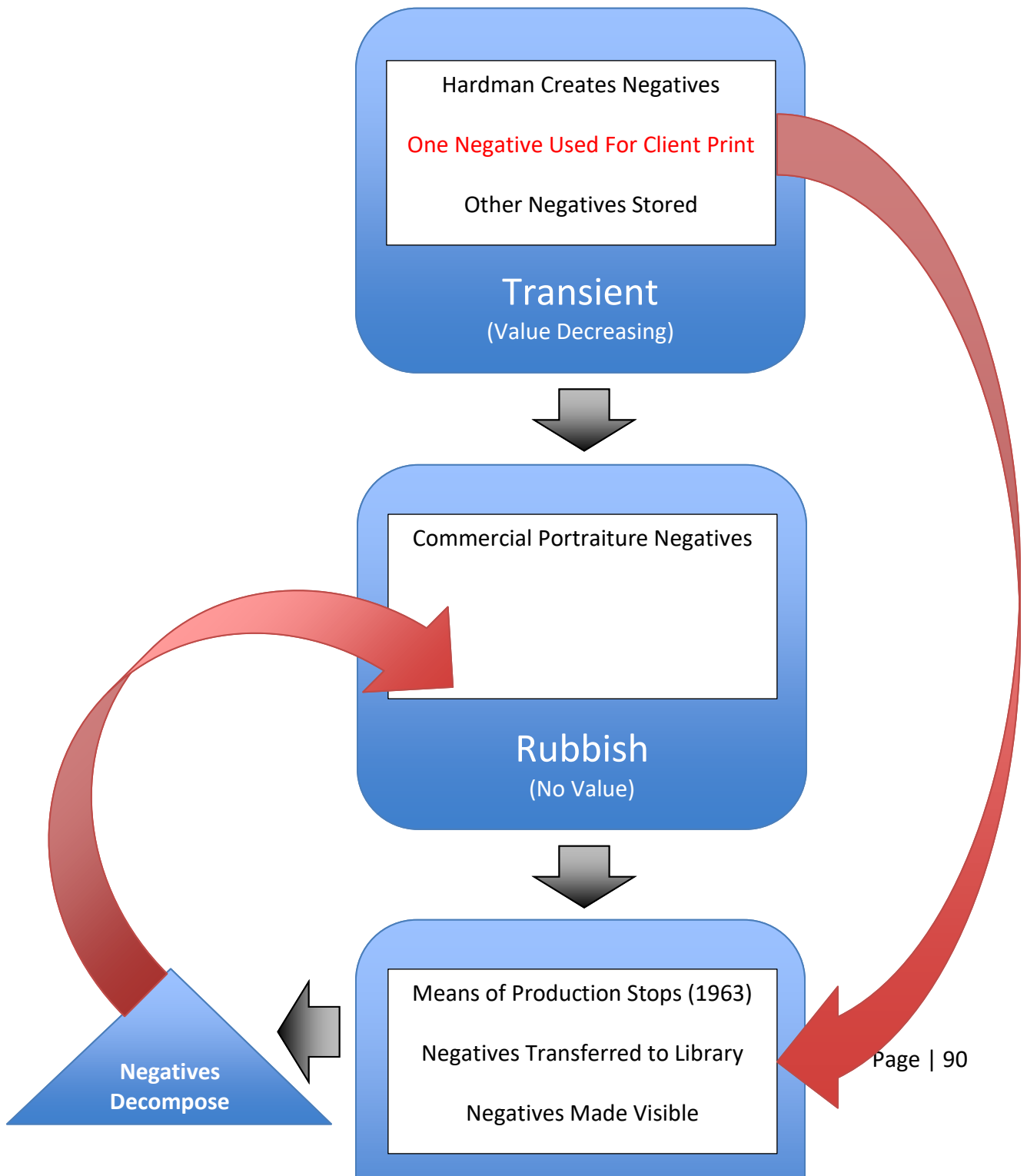
transient category at the point of being made by Hardman. At this point the negatives did have commercial value to Hardman in terms of his business of selling the best portrait to the client, at which point once it becomes a signed Hardman print, would progress the work directly to the durable category as it increases in value. The other used negatives at this point would decrease in value until they move to the rubbish category, at which point they have no value. Once the negatives are transferred to the Library (in biscuit tins), their value then starts to increase (especially when production stops in 1963 or the producer ceases to exist in 1988), and thus they arrive in the durable category. The perishable nature of the negatives renders some of them worthless again once they have decomposed, at which point they are disposed of by the Library staff and move back to the rubbish category. Thompson suggests that once a thing moves from durable back to rubbish it is normally felt with a sense of loss, such as a priceless smashed antique vase.³⁸

Vectors of Memory

The phrase vectors of memory was used in the introductory section in relation to Hardman's negatives being used by somebody (like myself) and therefore becoming visible in the present. Nancy Wood developed the term 'vector' from its original use by Henry Rousso in 1945, who first used it whilst commenting upon the Vichy Syndrome

³⁸ Having communicated with Thompson via email about his model, he approved of its use in relation to this archive. He did mention that ideally, things do not move from durable to rubbish, but on occasions they do, stating that very few people would have been aware that the irreversibly decayed Hardman negatives would have made this ideally impossible transfer.

Fig 16 – Rubbish Theory (Hardman Archive)



and the collective memories of the French, relating to the occupation of France in World War Two. For the purposes of this project it seems an appropriate term to use in considering the photograph's ability to effectively transmit a memory.

In relation to considering historic family portraits as a vector of memory, Marianne Hirsch discusses Barthes' writings about 'The Winter Garden' photograph of his late mother in his 1980 text entitled *Camera Lucida*, suggesting that a picture could be the best means through which to bring a record of the past into the present. She then goes on to say, 'A picture described verbally is the same whether it exists or not; the referent of the picture itself seems more solid, but the referent of the description is more or less so according to what the narrator tells us' (Hirsch, 2012:202). This statement clearly highlights the distinction between a photograph and memory, as in our thoughts we assume that within the photograph that has been described in writing, the subject of that photograph actually presented itself in front of the lens. But then on being told that the photograph was never actually taken, the image of the photograph's description still remains with us.

Barthes never reveals the photograph of his mother as we sit outside of his familial setting, therefore the portrait for us only exists within the words he has written. It can

be assumed that what has been written is his truth, but as Jenkins reminds us, this historiography belongs to Barthes alone. One might also acknowledge that a possible reason for Hardman's portraits existing in the first place, was for the purpose of familial self-knowledge and representation, it might also be argued, with their desire for immortality (I am thinking here about Hardman's portraits of leading actors and politicians of the time). As Hirsch states it is the means by which the family memory could be continued or perpetuated and by which the family's story could henceforth be told. Hirsch goes on to suggest that the photograph gives the illusion of being a simple transcription of the real, or a trace touched directly by the event it records. This position supports John Berger's argument that photographs are records of things seen and as such have what can be described as a 'documentary authority' (Berger, 1980:45).

Hirsch then goes on to say:

Family photographs locate themselves precisely in the space of contradiction between the myth of the ideal family and the lived reality of family life; more easily showing us what we wish our family to be and therefore, more frequently, what it is not. The image survives by means of its narrative and imaginary power, a power that photographs have a particular capacity to tap into (Hirsch, 2012:8).

This point can be found represented within Hardman's portraits of servicemen (and women) taken during World War Two, where we see an act or a performance for the

camera, in order to portray confidence or bravery. But what is often not visible in these portraits is the anxiety many of these sitters must have felt prior to leaving for conflict. Hirsch reminds us that our memory is never really fully our own anyway, and thus the images we view are never unmediated documents of the past. She cites Sontag in relation to all photographic portraits being *Memento Mori*, or a reminder of death suggesting that a portrait represents both death and life simultaneously.

Life is portrayed here through the vector of memory that the photograph presents to us, of how we looked during a moment in time, and the certain death we all approach as we head away from the particular moment in time the portrait was captured. Hirsch proposes the term 'postmemory', as distinguished from memory by generational distance (in terms of the different generation of those actually holding the memories) and from history by deep personal connection. Hirsch uses this specifically in relation to viewing images of the Holocaust, suggesting this type of memory is characterized by the experience of those who grew up dominated by narratives that precede their own birth. She describes this type of memory as being 'powerful' and 'very particular' because of the way in which it is connected to its source, which is not necessarily through direct recollection of the event, but instead through imaginative investment (Hirsch, 2012:22).

Hirsch highlights the photograph's capacity to signal absence and loss, and at the same time, to make present, rebuild, reconnect and *bring back to life*. In addition to this, she suggests that this affiliative familial looking, is available to any viewer and is one that can connect viewers from different backgrounds to one another. Although Hardman's

commercial archive also contains portraits of more prominent members of Liverpool society, which would have been used in a more public sense at the time (perhaps in the local press), the bulk of the work consists of portraits of family members to be used for viewing by other family members in a private context. Once these portraits have been brought out of this private context and are available (through this project) to be viewed in a public and open context (via the various installations described in the next section), this familial looking is opened up to any viewer of the works, regardless of background. Therefore, Hirsch's position on familial looking is particularly relevant to the project as through the Intermission Portraits, the spectator is the common denominator between the three elements of the viewing process, in that they are always present. The development of this specific component of practice has been explained within the previous section (Methodology) in terms of the process employed to find and extract the portraits using the database, and is discussed further in the following section (Archival Intervention and Practice) in terms of how the portraits are then presented for viewing. The spectator can choose to view the first image, or even the second image, but through presenting the images side by side simultaneously, the emphasis is placed upon viewing both images as a pairing, thus highlighting the physical gap in time that exists between the two portraits. In viewing the portrait pairings, the spectator inadvertently becomes part of this triangular equation, the angle of which is defined by the distance in time specified by when the two portraits were actually created by Hardman (rather than how they have been physically presented or hung within the installation space). As Hirsch suggests, this viewing equation that the spectator

experiences is a condition available to all those viewing the portraits displayed, and is not determined by a specific personal connection to a portrait.

The generic style of many of the Hardman family studio portraits from his commercial archive means they do tend to look alike, which is one of the ways in which they differ from family photographs taken by family members, whom have obviously not used a studio setting. At the beginning of his practice, Hardman's technical language was of the 1920's, using the large format camera's tilt shift functionality to drop focus on foreground and background, used in combination with a shallow depth of field to ensure a thin strip of focus vertically across the subject. In this way, they are comparable to some of the work featured in other archives made reference to in the first introductory section (some of the leading figures and actors of the day were photographed by both Hardman and his contemporaries e.g. Ivor Novello and Margot Fonteyn). Although visibly similar, these portraits however, do not reveal the complicated histories of the sitters, but now function at a crossroads between personal memory and social history. The original context of the portraits was in relation to personal memory achieved through familial self-knowledge or representation, but they become social historic documents, through my use of the database to reveal them and via my contemporary intervention and subsequent public display.

The term 'Memory Work' is located within the wider field of memory studies and is described by Annette Kuhn as 'an active practice of remembering, which takes an

inquiring attitude towards the past and the activity of its reconstruction through memory' (Kuhn, 2002:157). Kuhn suggests that this type of activity requires minimal resources, mostly making use of materials to hand that might include either texts or imagery, and that it is precisely this universal availability of materials that makes the activity both pragmatic and democratic. She states that anyone who has access to a past family photograph for instance; an old image which might present an inexplicable fascination or prompts an extended visual curiosity, might benefit from the use of this work, in terms of the images re-use in the present. Kuhn uses this framework of memory work in relation to unearthing and making public untold stories that can be evoked by a photograph, that do not simply spring out of the image itself, but are generated in a network, or an 'intertext' of discourses that shift between past and present, spectator and image (Kuhn, 2002:09). In relation to this memory work, Kuhn has written extensively about her own family portraits, and in particular images that depict what she refers to as 'ceremonial portraiture'. One such example of this is a family photograph taken of Kuhn by her father, during the Queen's Coronation in 1953, where she stands looking straight at the camera wearing a specific outfit made for her by her mother. The point Kuhn makes here is that her portrait is not a 'casual family snapshot', nor is it a 'formal family photograph' similar to those taken by Hardman. She refers to this portrait as a kin to ceremonial portraiture, similar to perhaps a serviceman in uniform or even a sports team photograph. What is relevant here is the fact that the costume being worn by the subject in the portrait, 'signifies the moment being celebrated', thus linking it to the larger community and history of the event. In this way,

the ceremonial portrait 'binds the personal to the public' or 'the individual to the community' (Kuhn, 2002:pp 70-99).

Portraiture

This way of viewing historic portraiture relates directly to the Hardman project, given many of the portraits being dealt with are of service men and women in World War Two ceremonial dress, with the objective of evoking collective memory and remembrance of this particular event. To begin with, Kuhn uses a model for this theory which was developed by Rosy Martin and Jo Spence, which might help practitioners (such as myself) in dealing with historic portraiture, in order to separate out image components into their personal or public contexts, often helping to link the two different contexts together.³⁹

1. **The Physical Description** – Consider the human subject within a photograph, then start with a forensic description, moving towards taking up the position of the sitter. Visualise yourself as the sitter in order to bring out the feelings associated with the photograph.
2. **The Context of Production** – Consider the photograph's context in terms of when, where, how and by whom and why the photograph was taken.

³⁹ This model has been used within the case study text detailed in Section 04 – Archival Intervention and Practice: Case Studies (Davies & Nickson)

3. **The Context of Convention** – Place the photograph into context in terms of the technologies used, aesthetics employed, photographic conventions used.
4. **The Currency** – Consider the photograph's currency within its context of reception; who or what was the photograph made for ? Who owns it now or where is it kept ? Who saw it then and who sees it now ?

This interpretational schema has been particularly useful to the project, when dealing with historic portraiture that I have had no prior connection or involvement with, especially in terms of point four. When considering the *currency* of a particular historic portrait, an understanding of the differences between what can essentially be described as being either 'casual' or 'formal', are clearly established. For instance, the casual family snapshot of a family member, which has potentially been made by another family member, for the purpose of familial representation, could still possibly be owned by that family and stored within their family album, to be viewed by that family, both in the past and in the present. When comparing this to one of Hardman's portraits, we find that the creator was obviously Hardman (as commissioned by the client), and a copy of which would still be potentially viewed by the family who commissioned its production (moving it from the 'transient' to 'durable' category using Thompson's rubbish theory). However, the originals are stored in the archive as negatives, until Hi-res scans are made of these negatives by me and placed within my own supplementary digital archive (with some progressing in to being made into posthumous prints for display). The original 'sold' copy might still be seen by the family members,

but the original negatives from the sitting are seen by me and the posthumous prints, created from my supplementary archive, are then seen by the wider general public, from the source communities from where the commissioning family members originated, including their possible descendants. This highlights just one way in which this schema can assist in understanding the differences between how Kuhn uses the casual family portrait, and how I use Hardman's more formal family portraits.

Other aspects of the schema are also used in terms of writing about the Hardman portraits (such as in Section Four: Case Studies), where the *context of the production* has been considered in relation to the more ceremonial portraiture connected specifically to World War Two.

Kuhn tells us that her memory work offers a route to a critical consciousness that embraces the heart as well as the intellect. It can create new understandings of both past and present and although a photograph can affect to show us the past specifically, how we use it, is very much about today, not yesterday (Kuhn, 2002:10). These thoughts are supported by Jo Spence and Patricia Holland, when discussing the point at which a private photograph (from the past) becomes a public document (in the present). Here it is suggested that personal memories evoked through a private historic photograph can reveal, often with startling clarity, the movements of social groups and the ways in which they understand their lives in the present (Spence & Holland, 1991:pp 1-14). What Holland and Spence are alluding to here is that an individual or collective memory can be instigated by a historic photograph, in relation to a specific event or

occasion (such as World War Two). The historic photograph itself might not be of this event specifically, but might inadvertently depict the event (perhaps through ceremonial costume), which might have been unbeknown to the person who took the photograph, at the time in which it was taken. In this sense, Hardman might have been aware of the important role he and the contemporary portrait photographers of his day, played in recording the World War Two servicemen and women depicted in their portraits. However, what he could not have realised at the time, was that it would be predominantly his work that would survive as a comprehensive regional archive of these service people, becoming available for later use in the present by me. (As opposed to other high street practitioners of the time, such as Jermone's who had a studio on the same street as Hardman, but used paper negatives instead of film, meaning their work has subsequently been lost.)

Hardman's commercial portraits not only show us that the sitters were arguably once *there*, present in his studio, as evidence or proof of their existence, but also *how* they once were, what they looked like and in some cases this might represent their last likeness ever recorded (as with some of the service men and women). Kuhn's memory work allows us to enable memories that might have little or nothing to do with what is in the photograph, from people who have little or nothing to do with that particular photograph. She states that memory does not necessarily depend upon the rememberer's having been present at the remembered event or photograph (which links her memory work to Hirsch's notion of post memory), but might just as well have

something to do with a recognition of some thing, some moment, some feeling enabled by that photograph, that is close and familiar to us, but which we can do nothing but accept is gone forever (Kuhn, 2002:161). This point is very relevant to the display of Hardman's portraits via the various installations, with many of the visitors and spectators of the works commenting upon their collective memories of events such as World War Two, and the fashions of the day depicted through the costumes and hairstyles.

In Siegfried Kracauer's text on photography, published as a chapter in 'Ornament der Masse' (1927), a discussion takes place surrounding the historic portrait⁴⁰ of a grandmother, who is depicted as a young girl of twenty-four years. The main premise to the text deals with the variance between memory and photography, explaining that the former are retained due to personal significance, whereas the latter are more like an inventory of every spatial detail of a particular place, at a specific moment in time.

Kracauer suggests that the portrait alone, without being in collaboration with the oral tradition, would not be enough by itself to reconstruct the grandmother. He describes the grandmother as being like an *archaeological mannequin*, whom simply serves to illustrate the costumes of the times. It is the grandchildren who view the portrait of

⁴⁰ It is explained that the portrait itself is more than sixty years old at the time the text was written. The actual date for the portrait was 1864, meaning the original text was written in the mid 1920's and finally published in 1927 in his publication 'Ornament der Masse' (The Mass Ornament published in English in 1995).

their ancestor and laugh at what it depicts, but also shudder, as they think they are glimpsing a moment of time past, which cannot return. He goes on to say that time forms no part of the photograph as it was created within a moment (unlike the clothing worn and depicted in the image), but it seems to the grandchildren that the photograph appears to be a representation of time itself. Kracauer states: "Photography grasps what is given as a spatial continuum; memory images retain what are given only insofar as having significance. Since what is significant is not reducible to merely spatial or temporal terms, memory images are at odds with photographic representation" (Kracauer, 1995:50).

Kracauer uses the phrase *spatial continuum* in relation to what a photograph represents, in terms of likenesses of objects, people or landscapes, explaining that photographs fail to capture anything other than an inventory, detailing a specific viewpoint at a specific time. This is in contrast to the memory image, which is more personally significant; a photograph therefore cannot capture this type of meaning or truth, as this can be lost over time (and as Sekula suggests, then becomes up for grabs). The photograph requires the spectator to define the meaning through dissecting what is presented in its detail, and is why a model such as the one previously used by Kuhn is so useful to archival artists like myself, for dealing with historic portraits in particular. It is not necessarily something the casual spectator or visitor would be expected to use when viewing the portraits presented within one of the installations, but it is certainly something that has helped me in developing a further understanding of the portraits,

when decisions are being made with regards to selection of the portraits for inclusion in the installations.

Kracauer suggests that if photography represents the flow of time, then its meaning changes depending upon whether it belongs in the past or the present. In line with Jenkins' view on the past, Kracauer states the photograph represents what is utterly past, with the image now wandering 'ghost-like' through this present era. Returning to the image of the grandmother; she was stood in front of the lens and was present for one second in the spatial continuum that presented itself in front of the lens.

Kracauer uses the phrase 'shudder' again to describe what happens when an old photograph is viewed in the present, suggesting what is now made visible is not the personal knowledge of the subject in the photograph, but the spatial configuration of a moment, captured from a specific viewpoint at a specific time. Using Kracauer's theory regarding the shifting meaning of a photograph in relation to its functionality within the flow of time, the display of a portrait pairing of the same individual (or Intermision Portrait pairing with specific reference to this project), presents two separate portraits of the same individual, locked within the spatial continuum of that person. It is the significance of being presented with the two points along an individual's spatial continuum that challenges the spectator to fill in the missing gap in time; a gap that would not be presented if they were merely confronted with one portrait of the

individual. It is for this reason the Intermission Portraits have been such a powerful presentation strategy.

Bate tells us that a portrait fixes our identity in what is essentially an art of description, reminding us of the origins of the word, from the Latin verb 'portrahere', meaning 'to draw' or 'to draw out' (Kozloff, 2007:10). Regardless of its intended function (legal identity, snapshot, formal studio portrait), the portrait aims to say 'This is how you look' (Bate, 2016:81). He goes on to say that the earliest values of photographic studio portraiture were inherited from painting, which can be seen in the Hardman portraits as the 'clients' perform for the camera and thus create their social identities.

Bate states:

Such experiences of portraits remind us that in the most functional social portrait (E.G. The Mugshot), there may always be an element of the personal, an intimate detail at work in us that we find in relation to someone else's portrait. It is perhaps the peculiar combination of social and personal features involved in portraits that lends them their special fascination in relation to questions of identity, even when the persons in the photographs are anonymous. Indeed, one might say that their being anonymous in fact promotes the enigma surrounding the persons in portraiture photographs, even where they have no explicit visual dignity (Bate, 2016:86).

What Bate proposes here is that a commonality exists between portraits through a means of establishing a sitter's identity. He uses the phrase 'enigma' in relation to a portrait's anonymity, which is fitting within the context of Hardman's commercial portraiture archive. None of the portraits used within the intermissions installations were of people known to me, yet some have commanded hours of observation. They still remain virtually anonymous to me, other than now having a name and title as delivered through the database developed for the project. Yet in an attempt to better understand their meaning, I have personally invested so much time in considering who they are, mainly just through looking at them and trying to unravel any snippets of information they might offer; consciously trying to decipher what their portrait presents. In a similar way, many of the spectators of the installations have gone through this same process and made comments as such within the feedback offered through the different means of collection (website, social media, installation comments books, as discussed further in Section Five – Feedback and Public Response).

Building upon the use of Kuhn's memory work model (and in particular point one, the physical description), Bate then goes on to highlight five elements⁴¹ of a portrait (face, pose, clothing, location and props) which in combination are what he states organizes the rhetoric of a portrait, and as a model has given me a framework through which to write about some of them. The five elements are as follows:

⁴¹ These five elements have been used as a model throughout the development of Section 04 – Archival Intervention: Case Studies (Davies and Nickson).

The Face⁴² – Can be used to illustrate the feelings of the sitter, given that facial expression can signify a repertoire of different states or moods including happiness, sadness, anger or frustration. It should be noted however that the expressions worn by the face are not necessarily indicative of a fixed state of being.

The Pose – Can be described as a visual argument in itself, or a form of rhetoric. The various body language conveyed by a sitter can be read in combination and can connote all kinds of perceived characteristics. Just as the expression on the face is the rhetoric of mood, so the pose contributes to the signification of character, attitude and social position.⁴³

The Clothing - Can be used to indicate a great deal about a sitter's social identity and how they relate to that identity in their pose. Uniforms for instance, can not only differentiate a factory worker from a police officer, but can also specifically identify rank and the different regiments within the armed services. (Which is of particular use when dealing with a large archive of servicemen portraits such as Hardman's.)

⁴² This could also be another part of the human body such as the hands (as specifically in the case of the Davies case study latter portrait), feet or eyes (also Davies case study).

⁴³ By contrast, the passport photograph tries to eliminate all aspects of emotion in a portrait, making them more like a fingerprint and as such neutral, indexical and objective, (or without prejudice.)

The Location – Can provide a context to the portrait depending upon the setting or background behind the sitter. Depending upon whether taken in a studio or on location.

The Prop – Can significantly alter the meaning given to the identity of the portrayed figure. Many of the Hardman studio portraits have been taken against a plain background, but on occasions props have been used, some of which feature throughout the entire archive.⁴⁴

Bate's analytical framework allows us to really drill down into the contents of a portrait at almost forensic level, when considering the components that make up that portrait, which has been used to assist the writing presented within part seven of the next section entitled *Case Studies*, where two different sets of Intermission Portraits are discussed at length. I personally have a desire to read the portraits (or drill down) in this way, driven by a need to make sense of each composite element the image presents to the spectator, which certainly through the imagery of World War Two servicemen/women, is linked to my collective memory (or post memory as defined by Hirsch) of that event. As mentioned in the 'documentation' stage of the methodology, the Hardman portraits have been invested with many hours of post-production work, in

⁴⁴ Two Hardman studio props of note are firstly the large artificial Roman columns that often feature in the background of his portraits, and secondly a particular patterned blanket, that has often been used for subjects to either lean against or even sit upon. There are also other props used for his portraits of young children, which along with including a variety of different toys, also includes a tobacco smoking pipe (see Lecture on Portraiture, Self-Published book).

order to transform the negative as found in the archive, into the portrait as seen by the spectator. This work is performed at a very highly detailed level, resulting in what could almost be described as a 'bond' forming between myself and the sitter. Through the time spent with each portrait, the level of understanding that is visually presented is increased, which eventually progresses to a stage where each face (and name) is etched upon my memory. Bate's model however, is always based upon assumption on our part though, as we cannot truly know for sure that what we deduce is correct or even factual, which is important as there is an underlying desire to attempt to extract the 'truth' from the portraits, in posthumous respect for the sitters. The sequence of events, situations and occurrences that Jenkins refers to in relation to the past (or what actually led to the creation of these portraits) has been and gone. Whenever we invest time looking at Hardman's portraits, it is important to have at the forefronts of our minds that what we think we see, might not actually be what we are seeing, which is true of any photograph. When presented with a portrait Hardman took of a serviceman in 1942 for instance, we make an assumption using Bate's third element of interpretation, based upon the clothing displayed. The assumption might be that the serviceman was a Captain in the Liverpool Kings Regiment and fought in World War Two (as we also assume he was not an imposter wearing a disguise), but there can never be absolute certainty about this assumption, without actually being present at the time the portrait was taken (and even then we might have been misled). These assumptions and subsequent questioning of authenticity made on our part as the spectator of the portrait, fall in line with both Hirsch and Kuhn's thinking in relation to the gulf that exists

between the speculation of what is presented in an image, as compared with the reality of what an image cannot tell us. Kuhn highlights this in the following way:

Photographs are evidence, perhaps not to be taken on face value alone, nor that they mirror the real, nor that a photograph offers any self-evident relationship between itself and what it shows – simply that a photograph can be material for interpretation (Kuhn, 2002:13).

Once again, using the fourth point (the currency of the image) in Jo Spence and Rosy Martin's model (as used by Kuhn) shown previously, and therefore whilst considering the motivation for many of Hardman's servicemen portraits, we conclude that it would be unlikely for any of these portraits to have been staged. There is a more general assumption made on our part, in that the names written in the Hardman registers as related to the subjects presented within the portraits, have been accurately recorded by either Hardman or his assistants.⁴⁵ As Hirsch reminds us, photographs tend to be read as mimetic representations of *what is*, rather than as wishful constructions of *what might be*; (Hirsch, 2012:57) a position which also forms the basis of Barthes's argument proposed in *Camera Lucida* (1980).

⁴⁵ When I look at negative 58,628 for instance, I am told by my database that the sitters name was Lieutenant J J W Davies. I have no reason to believe that this information is incorrect, and I therefore assume that this is who I am looking at.

Taking into account what is being discussed here is generally the presentation of a single portrait. Given that much of the practical output of the project deals with portrait pairings of a single individual taken by Hardman at different times, the complexity of the analysis is multiplied when we present two portraits of the same individual simultaneously for consideration. Not only are we required to consider what has been presented in the first portrait, but also what that means in relation to the second later portrait, and vice versa.

Bate raises the question regarding what actually happens when we look at a portrait and asks why it happens. At the surface level, we are confronted with what he describes as being the 'geometrical representation of the human figure', which he suggests we derive pleasure from; the simple act of recognition in itself. He defines *recognition* as the repeat of *cognition*, thus it becomes a return to an experience already known to us. He then suggests that the work being conducted by photographers or curators attempting to represent the unrepresented (or historic portraits lost within an archive) in new ways, is of much value to us, and can often be where innovations in portraiture are achieved (Bate, 2016:101).

Bate states:

In this way it can be seen that looking at images of others engages our own sense of self, whether consciously or unconsciously. If such processes of identification and visual pleasure are central to the spectatorship of portraits, we

should, also consider the phenomenon of projection, which like identification, has implications for what we now do with portraits. The portrait can often reflect the viewer's desire in looking. When we look at a portrait, what we see is what we recognize in ourselves in another, or another in ourselves (Bate, 2016:106).

What Bate is arguing here is that the meaning of the image can be constructed through the process of spectatorship, so that the viewer invests meaning based upon their relation with the signifying elements of the portrait, or '*what we recognize in ourselves*'. The term he uses for this is 'projection', where a spectator of a portrait embeds their own feelings in that portrait, as if the feelings had been created by the portrait itself (Bate, 2016:103).

The presentation of the photographic portrait chronotype (a chronological sequence of portraits of the same individual) is not strictly unique to this project, as it has been present within the practice of other artists and curators such as Erik Kessels.⁴⁶ But what can be classed as unique, is the fact that this presentation strategy (using the installation) has not been employed within this particular negative archive before, and certainly not through the use of a bespoke database created specifically for the project,

⁴⁶ Kessels 2012 '*Ria Van Dijk*' installation at '*Shoot: Existential Photography*' at The Photographers Gallery in London, tracked the lineage of an individual via an annual portrait taken at a fairground over the course of a sixty year period, taken directly from Van Dijk's personal collection. This curatorial photographic practice can be described as a Chronotype. Other examples of this also exist such as Nicolas Nixon's 40 year project depicting the Brown Sisters.

which has been paramount in developing an approach to the project's methodology. Through the creation of the database, a transferable method of being able to deal with a negative archive of this size has been achieved, as elaborated upon within the methodology section previously, which has already attracted the attention of the archivists dealing with a similar collection (Keith Medley) housed in Liverpool John Moores University. The archivist presiding over this archive has also had prior involvement with the Hardman archive and during a visit in 2014, was shown the database and its functionality in relation to the practical output being conducted. A similar activity was being conducted in relation to Medley's archive, but far less comprehensive in terms of the transcription of every individual studio register entry. What was suggested though, is the possibility of linking these two databases in the future in order to establish whether or not Hardman and Medley shared clients, given that it was only the river Mersey that separated their respective practice. In conducting such an activity, it might be possible to show portraits of the same individual taken by the two different photographers.

Database

Victoria Vesna's 2007 essay entitled 'Seeing the World in a Grain of Sand' describes how she has begun to understand the importance of the database for artists using large datasets (similar to what is held in the Hardman database) within creative practice. Vesna goes on to say that her goal was to 'give a sense of context that artists respond to by observing, critiquing and directly engaging the infrastructures of databases in

creative work, exposing the invisible realm that is rarely connected to the idea of creativity and even less to any kind of aesthetic' (Vesna, 2007: Intro XIV). The essay gives a clear explanation as to the importance of unpacking the physical evidence left behind by an individual, viewing it almost as a future investment. Vesna states:

Documentation of an artist's life is an investment in the future of the personae that will continue to survive in the form of information. Collecting, storing and archiving are very much connected to time, to our anxiety over the loss of time, and to the speed at which time travels. We preserve the all-important self in this age of relentless movement by creating a memory bank that testifies to our existence, our unique contribution, *and the promise to be brought back to life perhaps by someone in the future, who can unpack the data and place it in a space of cultural importance.* How much we leave behind, how much shelf space we occupy, is how our importance is measured (Vesna, 2007:25).

In consideration of the research time spent engaged within this project to date, examining the evidence left behind by Hardman through this archive, the section of this quote which is highlighted through italics, holds a particular resonance. I can see myself as that 'someone in the future', making new sense of one aspect of Hardman's practice, through a selection of physical objects (negatives) left behind; thus attempting to bring it 'back to life', through a series of installations at site specific, 'spaces of cultural importance'. Through a development of Jenkins' notion of historical construction,

DeLyser argues that it is more than just a series of events, situations and occurrences, suggesting it is also a 'fluid construct', remembered and re-shaped in each new present (DeLyser, 2014). The project fuels a desire to find new ways within which to help latent narratives within this archive, reach modern audiences, through revealing Hardman's portraits in the present. In doing so, it is hoped new avenues of reciprocity will be established between myself, the spectator, Hardman, or even specifically the geographic locations from where the sitters within the imagery originated. Through the research conducted within the archive, an intimate relationship and understanding of Hardman's commercial portraiture practice has been established. This relationship between myself and Hardman's portraits has then been disseminated through the various forms of installations to the spectators of the works, some of whom might have a direct relationship to the sitters presented (through ancestral means as one of the sitters descendants). Through this approach, both research questions discussed in the first section are addressed, in terms of the development of creative strategies for the representation of his portraits and the sensitivity and responsiveness to the geographic locations relating to the works.

Within his 1998 essay entitled 'Database as Symbolic Form', Lev Manovich articulates a *database versus narrative* debate (which is explored further in Section 05), highlighting the theory that both are natural enemies of each other, both competing for the same territory of human culture (Manovich, 1998:44).

Manovich states:

As a cultural form, database represents the world as a list of items, and it refuses to order this list. In contrast, a narrative creates a cause-and-effect trajectory of seemingly unordered items (events). Therefore, database and narrative are natural enemies (Manovich, 1998:44).

Manovich describes the *database* as being a cultural form in its own right, or even a new symbolic form of the computer age, representing the world as a list of items. Narrative, on the other hand, Manovich describes as being a more linear representation of a story or event, having traditionally dominated human culture. He then goes on to argue that databases have become the centre of the creative process in the computer age, as having evolved from the artist historically making a unique work within a specific medium. In relation to this project however, the narrative surrounding the portraits (particularly the Intermission Portraits) are being enabled through the database, existing as constituent elements held within the individual records held in the Hardman archive. A variety of these different narratives manifest through the analytical functionality offered through the software used, such as chronotypes or typologies. These different methods of presenting existing materials in the archive would not be possible without the creation and use of the database. Therefore, rather than being natural enemies, database and narrative in this instance function more in line with Hayles' argument that both are actually mutually beneficial to each other and should therefore actually be considered natural 'symbionts' as opposed to enemies as Manovich suggests (Hayles,

2007:1603). (This argument has been explored and elaborated upon further in Section 05 - Feedback and Narrative Meaning.) The database helps to identify and locate the portraits of interest, through the digital functionality it offers. One of the questions Manovich raises, is how can our new ability to store these vast amounts of data, to automatically classify, index, link and search these datasets, lead to the creation of new types of narrative for use in contemporary installation ? Although in comparison to some databases being used in creative practice (such as the visualisation of social media and other on-line digital culture), my database is fairly modest in size and with regards to total information held. It does however, provide me with precisely the type of functionality I require to perform analysis across an existing analogue archive.

The use of this database⁴⁷ in order to interrogate Hardman's archive, has essentially become a *curatorial machine*, which allows the extraction and re-appropriation of visual materials, in a manner never even imagined by Hardman. Once populated, the database becomes the apparatus which assists with the curatorial process, helping to organise the direct intervention within the archive. As Vesna states, archives (accessed through) databases offer artists a vehicle for commenting on cultural and institutional practices through direct intervention. She goes on to point out the long recognition by artists of the conceptual and aesthetic power of databases, highlighting that archives are currently being used as a deliberate base for artistic endeavor, such as George

⁴⁷ The actual size of the Hardman database includes 127,108 individual records, specifically detailing the contents of the entire collection of biscuit tins.

Legrady's *'Pocket Full of Memories'* 2005 installation, at The Cornerhouse Gallery in Manchester.⁴⁸ Although very different to the installation practice of this project, it shows how artists can literally become information architects, helping to develop this new way of working and thinking, with many digital media artists⁴⁹ consciously employing databases within the critique of established systems of organization (Vesna, 2007: Intro XIV).

Archive

Vesna views museums as 'object orientated keepers of visual information', much like how libraries are the keepers of textual information.⁵⁰ Elizabeth Edwards and Christopher Moreton inform us that the collecting of photography as a museum practice and as an area of collecting itself, is seldom taught within the curriculum of museum focused higher education programmes. In addition to this, some museums (especially those under UK local authority control) are deliberately off-loading their photographic collections⁵¹ onto sister archives as an exercise in rationalization. The result of these actions, Edwards and Moreton suggest, are that photographs end up being placed outside museum collecting and knowledge systems to which they should actually belong

⁴⁸ Legrady's installation consisted of a database developed from scans of the common items found in the pockets of the gallery visitors, which developed over the course of the installation. The scanning boxes installed, were used to populate a database full of images, which were subsequently projected onto the back wall of the gallery, to be viewed by the visitors.

⁴⁹ An example of this would be Manchester based designer/artist Brendan Dawes. His more recent works include the creation of time based structures, from real-time on-line data, through the use of a database.

⁵⁰ Some larger libraries (such as Liverpool Central Library) do however hold significant collections of visual information also, through being part of the wider network of Merseyside based publicly funded museums and galleries.

⁵¹ It should be noted that Edwards & Moreton use the term 'Collection' as opposed to 'Archive', the difference for which has been previously defined earlier in this section.

(Edwards & Moreton, 2015:7). They go on to say that photographs are increasingly being understood as 'knowledge-objects' in their own right, suggesting photographs could be said to have what they refer to as a 'double collections history' or parallel histories that weave around each other like a double helix (Edwards & Moreton, 2015:7). What is meant by this is that the first history relates to photographs being collected as both images (or negatives) and objects, so in the case of the Hardman archive this could relate to the arrival of the biscuit tins and studio registers at the Library in 1975. The second history though is in the collections supporting role in the broader cultural practice of any museum, as photographic imagery can be considered a *key marker* in relation to other strands of collections history – a photograph's documentary authority can inscribe the way other classes of objects are thought about within the museum. It is acknowledged that few photographic collections are fully inventoried or catalogued, with even fewer institutions employing curators with subject specific knowledge of photographs or negatives, or their curatorial needs (Edwards & Moreton, 2015:7). In relation to the Hardman commercial portraiture negative archive, this statement is very significant. During the early years of conducting research into this archive it was observed from the outset that institutional staff involved with the work at any level, lacked the subject specific technical skills in being able to understand how to deal with the works, let alone recognize the significance of what they represented. There was a constant reluctance to let anybody near this archive and a continuous dismissal of its worth in terms of content. A member of The National Trust staff actually referred to this archive as *'Just a stack of old baby photographs that Hardman didn't*

have any need for ...' (Langley, 2011), thus suggesting Hardman himself did not place any value in the work. This position taken by a professional involved with both the protection and conservation of this archive becomes even more frustrating, given that when the works had eventually been catalogued through the creation of the database, it was revealed that the 'baby photographs' comprised of approximately 30% of the archive's entire contents.⁵² This archive has sat on the shelves of the Library since 1975, with very little investment of time or knowledge of what or who was contained within the biscuit tins, which can be partly attributed to the fact the materials consisted of negatives and not prints, thus requiring specialist translation. In addition to the institutional reluctance shown in accessing the Hardman archive, this position has also extended with regards to the showing of the creative output conducted through the project. Both The National Trust and also some of the Liverpool Museums have continuously shied away from actively displaying creative output emanating from the project. On several occasions throughout the course of the project the former had been approached with a view to install the works at Hardman's House on Rodney Street in Liverpool, each time without success. During a meeting in 2014, a curator from The National Trust actually stated that *'only work touched by the hand of Hardman was appropriate to be viewed in the house...'* (Dean, 2014). This position begs the question, what is the actual point of storing and preserving this component of the archive, if working within it is forbidden by those who are responsible for its protection ? Again,

⁵² It is also worth noting here that the database has revealed the portraits of female sitter comprise approximately 70% of the entire archive, and that military personnel comprise just under 10%. (Although total portraits taken during World War Two comprise 35% of the entire archive.)

this was a very frustrating barrier placed in the way of the project's progress, by the very people you would expect support from, which as a consequence, has forced other display avenues and strategies to be explored. Although this example of how progressing the project (despite the lack of local institutional support), demonstrates how I have effectively been working against the grain of the institutions involved, it does also highlight the value of the project (particularly regarding the development of the database), in making this archive more accessible to current institutional staff and future archival artists wanting to intervene.

Edwards and Moreton suggest that this marginality or low / confused status of photographic collections (archives), are part of their history. There is often little understanding in most museums as to how their photographic collections were acquired, let alone *why* they were acquired. In contrast to other visual mediums, accession registers, donor or dealer correspondence, provenance, exhibition or institutional history is often missing in the case of photographic collections. In line with Vesna's thoughts on the conceptual and aesthetic power of databases currently being employed by artistic practice, as previously mentioned, the creation of the Hardman database in this instance, has offered a vehicle through which to elevate this marginal or confused status, and help address the archive's inaccessibility. Edwards and Moreton go on to highlight the issue of originality in relation to photographs, pinpointing a photograph's lack of 'object singularity' as being the main issue (with the exception of some earlier forms, such as the Daguerreotype).

It seems the very fact photographs can enable multiple reproductions (via negatives or copying) and are generally more ubiquitous than other visual mediums, tends to work against them within institutional settings. They go on to cite Casey Riley⁵³ in relation to the photograph's reproducibility, and the 'multiple originals' created, were collections of photographs can overlap in ways that collections of singular objects cannot. Riley highlights the point that private collections of photographs can be as diverse as their creators, with multiple reasons leading to their formation, including incidental archives of professional work, as in the case of the Hardman archive. 'Becoming a Collection' can be considered the changing status of a collection as it shifts from a private to public space, and perhaps private research to a public resource. Riley suggests that as a result of this transition, they are translated into collections in the 'museum sense', and thus become something entirely different (Cited in Edwards & Moreton, 2015:15). This argument is then supported by citing Duncan Shields, who views the exact moment a collection becomes an 'institutional deposit', can be considered a very negative process; one in which the photograph's ongoing archaeological use and context has been interrupted until being re-discovered (Cited in Edwards & Moreton, 2015:15). In terms of how this relates to the Hardman archive, the shift in 1975 from private to publicly owned, can be viewed in two different ways, both positive and negative. From the positive stance, through being institutionally deposited within Liverpool Library, the

⁵³ Casey Riley is engaged within research into the Isabella Stewart Gardner photograph albums at Boston University, US.

archive survived in its virtual entirety⁵⁴, benefitting from the protection bestowed upon it through its new keeper. However, once this transition from private to public occurred, the archive was subjected to a lack of investment in terms of both storage and conservation, and more importantly, any meaningful intervention or interest, arguably prior to its re-discovery by myself. Edwards & Moreton state:

There is an argument for the reproductive and multiple nature of photographs, as being mitigated against their museum value. Unlike for instance, classical antiquity or fine art painting, the majority of photograph collections do not have clearly articulate and recognized history of collecting, anchoring them to a long cultural tradition (Edwards & Moreton, 2015:18).

The previous points raised in relation to photographic collections are relevant to the research conducted for this project, as they directly highlight specific issues encountered when working with Hardman's commercial negative archive. There was a constant sense of institutional blindness surrounding the intended research, and a quizzical standpoint as to why anybody would want to spend any time trying to understand what was essentially being considered as commercial detritus. From the initial discovery of this archive, obtaining access was both limited and problematic. The

⁵⁴ It should be noted that Hardman 'cherry picked' from the archive prior to depositing it with the library, extracting what he considered to be the portraits of significance or worth at that point in time. These 'cherry picked' works have now been re-united with the rest of the archive since The National Trust component of the archive (which came directly from Hardman's house after his death in 1988) has subsequently been housed in Liverpool Library.

levels of institutional bureaucracy prevented any meaningful work being conducted from the outset, with the quality of research being conducted during each visit, often being dependent upon which specific library employee was on duty at the time. It was only over the course of several years and multiple visits that a relationship was established with a key member of the conservation team⁵⁵, thus enabling a level of trust to be developed with regards to the access required in order to conduct the research. It took a long time to establish a professional credibility with the institution, and for them to accept the research I was conducting was actually of mutual benefit. To date, there is a high level of trust established between myself and the Library as keepers of the Hardman archive. There is now a level of understanding that has been nurtured, which affords me the unrestricted access to the archive that I require, in order to conduct the research for the project.⁵⁶ Having spent so much physical time in this archive, I have also managed to document where other components (such as Hardman's notebooks and letters) can be found, which has proved useful to other people (including postgraduate students studying at Manchester Metropolitan University). This positive position established in relation to conducting the research however, does not at this point extend to displaying the results of the creative output at all these venues, as previously mentioned, and which I have discussed at length in the following Section Four – Archival Intervention & Practice.

⁵⁵ This relationship was actually helped through volunteering for a number of hours, during the re-development stage of the new Library in 2015. The services I offered were in relation to the development of a database for the library, which helped to catalogue their fine art collections.

⁵⁶ There have even been instances when I have been visiting the archive, where staff have asked for help scanning particular smaller photographic negative collections.

Ownership

From the very outset of working with Hardman's archive it was evident that the different components that made up the archive were complicated. What constitutes The National Trust component of the archive was defined in Hagerty's thesis and discussed in the first section within the *Existing Hardman Research* sub-section. As was established in the first section, Hagerty was instrumental in the conservation of Hardman's work at the time of his death, convincing him to set up The Hardman Trust in order to be able to deal with the size of this archive.⁵⁷ In relation to Hardman's portraiture Hagerty states 'Hardman worked hard to make the portrait studio a success but I argue that this work, although a rich resource for further research, is not his major contribution to British photography. Every city can claim a talented portrait photographer, but few one whose contribution to the art of photography focused on the landscape' (Hagerty, 1988:124).

I would actually argue against this statement, in that in my opinion as a practicing professional photographer, anybody who has become competent enough to make a success of professional photographic practice regardless of genre, will generally always pursue interests of personal practice, albeit through pockets of activity, rather than major themed bodies of work. Although Hardman's landscape work is unarguably

⁵⁷ The Hardman Trust as it was then known, was subsumed by The National Trust when plans were agreed to conserve the house at 59 Rodney Street, Liverpool.

significant, it is not as valuable as compared to the work he created on a daily basis. In my opinion, the value of the commercial portraiture negative component of Hardman's archive is based upon how it sits as a potentially untapped historic resource, within the wider framework of Liverpool's heritage landscape and is precisely what this project aims to make visible.

Within the conclusion of his thesis, Hagerty again suggests that the portraiture created by Hardman, should in itself constitute a field of research in its own right. He lists the different non-portraiture (landscape) component of what came out of the Rodney Street house as follows (which in relation to his portraiture output is nominal by comparison): 650 Non Portraiture Prints and 2,900 Non Portraiture Negatives. What is most important to note here is that the component of the archive that is of interest to this project was removed from the wider body of works, and sold to the Library in 1975. In relation to this point, important questions arise from the practice of this project, in terms of the debate that surrounds the ownership of the portraits sat in the biscuit tins. It is imperative to address such questions as they have a direct impact upon what can and can not be done with the works by photographic artists working within archives, such as myself. As previously mentioned, the conflict of ownership has had a negative impact upon proposed activities and outcomes of the project on several occasions, including publication within local newspapers, and displaying the works in both local museums and the Hardman's house on Rodney Street, Liverpool. Ownership is

particularly complicated when considering collections of photographic negatives, and can be considered in the following ways:

Hardman: As the photographer that was present and responsible for the activity of creating the works one would assume that the portraits are a by-product of his commercial practice, and therefore actually only exist in order to fulfill a commitment to the commissioning client. As the photographer Hardman would have owned all copyright to the works.

The Client: The works have been instigated, commissioned and financed by the clients who are depicted. As with any professional photographic business at the time, the original negatives and subsequent copyright (or right to reproduce) would have remained with Hardman. Although the laws on copyright date back centuries to the laws established for patent protection, the library at that time did not negotiate the copyright for the works, which has been discussed in the opening section.

The Library: Once the works were purchased by the library in 1975, with funds raised publicly, copyright for the works should have been negotiated as part of this deal, but had been overlooked for whatever reason. What this technically means is that the copyright for the works remained with Hardman (whom upon his death bequeaths this right to The Hardman Trust), until such a time 75 years after his death (or 2063) when copyright on the works are relinquished. Therefore, the library find themselves in the

position of legally owning the works (or negatives) but are unable to reproduce any of them, as they do not hold the copyright for them.

The National Trust: The Hardman Trust relinquished all rights to the works over to The National Trust in relation to the deal agreed to conserve the Hardman House at 59 Rodney Street, Liverpool. The National Trust now owns all copyright to Hardman's entire oeuvre, copies of prints for which can be purchased via their website.

The People of Liverpool: The collection was purchased by funds raised from several public sources in Liverpool, including Sir John Moores. The sum of £2000 was paid, which in today's terms, using inflation averaged at 4.8% per annum, would equate to £13,210.69. This was a considerably sum of money to be paid for a collection of negatives, which would require specialist translation in order to be viewed. Such a specialist resource is something the library does not have.

The Artist: Arguably, these works cannot be seen without specialist intervention and translation into the positive state. Although it is evident that The National Trust has once again cherry picked from the archive over the years, removing what has been felt to be of commercial interest to them, the bulk of the archive (biscuit tins) has remained untouched for over 40 years – simply sat on the shelves in the library, often viewed as an inaccessible burden.

As the work conducted for this project falls into the category of academic research, I have been required on several occasions to explain to various institutions involved with the archive the actual position in terms of copyright, which still remained misunderstood by several individuals, and has subsequently hampered the presentation of the project's creative output on occasions.⁵⁸

Part Two – Precedents of Practice

As highlighted in the opening section of this thesis, my practice as a photographic artist contributes to the broad field of archival intervention, having specific concern with the genre of photographic portraiture. In this instance, I define archival intervention as a practice that makes creative use of documents or artifacts, which have been sourced from an existing archive. As already defined by Joanna Sassoon, an archive is different to a collection, in that it has its order imposed upon it at the time of its creation, making it a closed compilation of items (Sassoon, 2004:193 – cited in Edwards and Hart, 2004). The specific field to which I make a contribution is photographic archival intervention,

⁵⁸ Point 29: Research & Private Study, F66 (1) – Page 24

“Fair dealing with a literary, dramatic, musical or artistic work for the purposes of research for a non-commercial purpose does not infringe any copyright in the work, provided that it is accompanied by a sufficient acknowledgement.”

given that the focus of the project's interest lies with the commercial portraiture component of the much larger Hardman photographic archive.

To recap, my practice in relation to photographic archival intervention should be considered as involving an intersection between several distinct areas including database design, archival mapping and interrogation, curatorial practice, photographic post-production and site-specific installation, all of which have been required in order to conduct both the research and subsequent practice. It is also necessary to note from the outset that the field of photographic archival intervention is also a subcategory within the wider field of photographic appropriation, in relation to which this section intends to be used in order to position, differentiate and critically evaluate my own practice. In order to effectively do this, it will also be necessary to discuss the category of found photography, as discourse surrounding this particular creative practice is relevant to the practitioner's work being mapped and used to position my own.

Appropriation within the visual arts is defined as being the deliberate reworking of images and styles of (sometimes well-known) earlier works, raising questions in relation to originality, authenticity and authorship. Linda Steer describes the practice of appropriation as 'a form of collecting', citing a photographic example of such dating back to the late 1920's, published in the French surrealist and avant-garde review *Documents* (Steer, 2008:69). The two photographs used in this example juxtapose an image of a group of white women dancing in costumes from a Hollywood chorus line

with an image of a group of young black New Caledonian boys standing along a cliff edge. Steer's interest in these appropriated photographs stems from what she describes as the instability of photographic representation or meaning, highlighting the fact that both of the images have been removed from their original context and are now being used for an entirely different purpose, thus gaining new potential meanings. She goes on to state

By tearing a photograph from its *original* discursive frame and forcing it into another, surrealist appropriation de-naturalised the discursive frame and struck at the foundations of traditional notions of representation. In this way, appropriation allows us to see hidden ways in which meaning is instituted through discourse and projected onto an image (Steer, 2008:70).

Although these two appropriated photographs were originally taken for entirely different purposes (one as a still from the 1929 Hollywood film *Broadway Melody* and the other taken by Ernest Robin in the late 19th Century as part of ethnographic documentation of the Kanak people of New Caledonia), on a basic level they highlight how photographic appropriation has been used as an artistic strategy for nearly a century. In more recent times, photographic appropriation has continued to be used by prominent practitioners such as Richard Prince's use of billboard advertising photographs in the late 1970's and Sherrie Levine's use of Walker Evans' photographs in the early 1980's. It remains a current artistic strategy, with significant work such as the

2012 project entitled *Less Americans* by the Manchester based artist Mishka Henner, who used 83 images from the celebrated 1958 Robert Frank publication *The Americans* as a basis for a self-published work. Henner's project erased elements of the original photographs and re-presented them, in order to raise questions surrounding ownership and authorship.

Mapping the Field

In terms of mapping the field of practitioners relevant to the category of photographic appropriation and also with direct relevance to the practice of photographic archival intervention, the 1977 work of Mike Mandel and Larry Sultan entitled *Evidence* (as referred to briefly in Section 01) uses photographic imagery from a variety of different archives based around the San Francisco Bay Area including local corporations, government agencies and research institutions, all of which both Mandel and Sultan accessed, culminating in an exhibition and the publication of a book. This work could be considered a new phenomenon in terms of how decontextualized photographs made for the purpose of institutionally specific documentation, were being consumed by 'a relatively small audience of those interested in photography as a kind of art' (Phillips cited in *Evidence*, 2003). Dexter Dalwood suggests that 'this was one of the first conceptual photographic works of the 1970's and demonstrated that the meaning of a photograph is conditioned by the context and sequence within which it is seen' (Dalwood cited in *Textual Practice*, 2018:15). Both Mandel and Sultan graduated from the San Francisco Art Institute in the late 1970's, which geographically places the nature

of their work within close proximity to prominent American activity within the Conceptualism art movement of the late 1960's. Dalwood's comment highlights the link that can be drawn between photographic appropriation and conceptual art, a movement for which many of the practitioners being referred to here, can also be more broadly associated with. In support of this position in relation to Mandel and Sultan, Phillips goes on to state that 'the art that interested them in L.A. was, for the most part, inflected by conceptualism, a genuinely homegrown art movement in the 1960's' (Phillips cited in *Evidence*, 2003).

The photographs published in *Evidence* were positioned into a clear narrative sequence based upon the specific subject matter of each image, with subtle transitions throughout the progression of photographs made at the turn of the page, as opposed to facing pages (Phillips cited in *Evidence*, 2003). Similar to other practitioner's work as will be discussed, the imagery used in *Evidence* was displayed without the use of any captions, which are usually used to facilitate a way of anchoring meaning for the spectator. As Phillips highlights, the design and layout of *Evidence*, even down to the choice of typography, indicates a type of legal authority associated with documentary photography and the 'language of truth', associated with documentary (Phillips cited in *Evidence*, 2003). Although many of the images depict individuals placed within various settings, they could be considered diverse including many images of inanimate objects and measuring equipment, adding to the project's sense of documentation and evidential portrayal. Although a list of the archives from which these images were taken

is given at the beginning of the book, the actual photographers are not credited, nor have the subjects in the images themselves been named, thus making all the works entirely anonymous. Given the increasing ubiquity of the photographic image, photographic anonymity as William Boyd suggests can be considered normal, in relation to the various means by which we all consume images in the present. Boyd states

The only time we are consciously aware of the authorship of a photograph, is when we contemplate the photographs we ourselves have taken (or those of friends and family) or when we go deliberately to the photographer's monograph or exhibition. The signed image – the appropriated, the owned image – is by far the rarest in this populating world of pictures (Boyd, 2004:7).

In terms of the specific practitioners to be discussed further within this section (with some exception), authorship and ownership (or more importantly, the lack of it), appears to be a key differentiation between their practice and that of the current project, which will be explored further in the following part of this section (Locating The Practice). Other practitioners to be discussed, such as Joachim Schmid and Shimon Attie have used what has been described as *found* photographs (based upon the definition of these images being produced by another person and then later appropriated, or found by the artist). However, these *found* images in many cases, as will be discussed in relation to Schmid's work specifically, can also be described as being *sourced*, given that

they were the target of a directed investigation by the artist concerned (Langford, 2008:77).

Since the early 1980's, the German artist Joachim Schmid has worked with the found image, which he has collected from a variety of different places, including imagery such as photobooth scraps, torn up and reassembled, family portraits found literally on the street, intimate portraits, holiday snaps and of more recent times, he has used the internet as an image archive in order to source photographs for his projects. As Rolf Sachsse explains 'as diverse as his activities may appear, they all circle centrifugally around a single theme: the everyday use of photography in forming individual and collective memories' (Sachsse, 2000:225). In addition to this, Schmid's use of the self-published book in relation to his ongoing 1986 *Archiv* project, has, as Valentine Plisnier suggests 'provided the means of bringing images to society, of putting them back into circulation and opening them up to interpretation again' (Plisnier, 2012:27).

Schmid has commented that the use of a self-published book for showing imagery within the context of an installation or exhibition, can actually work better than what he defines as the prescriptive practice of projecting images, in terms of a fixed sequence of imagery played out to the spectator (Personal Communication, 2015). He goes on to say that he observed people spending in excess of two hours working their own way through a book presented at one of his exhibitions, as the spectator was interacting with the work at their own speed, rather than that of the speed prescribed by a projector.

He claims that due to the temporary nature of exhibitions, he prefers the book format as 'it's cheap, it's permanent, it's multiple and it's (potentially) ubiquitous. And it does not rely on electricity' (Personal Communication, 2015). Although an appropriate means of image dissemination for Schmid, it has to be highlighted that the type of exhibition spaces in which his work is shown, are generally internationally acclaimed gallery spaces, which would normally be well invigilated and monitored by gallery attendants, in order to protect the works being displayed.

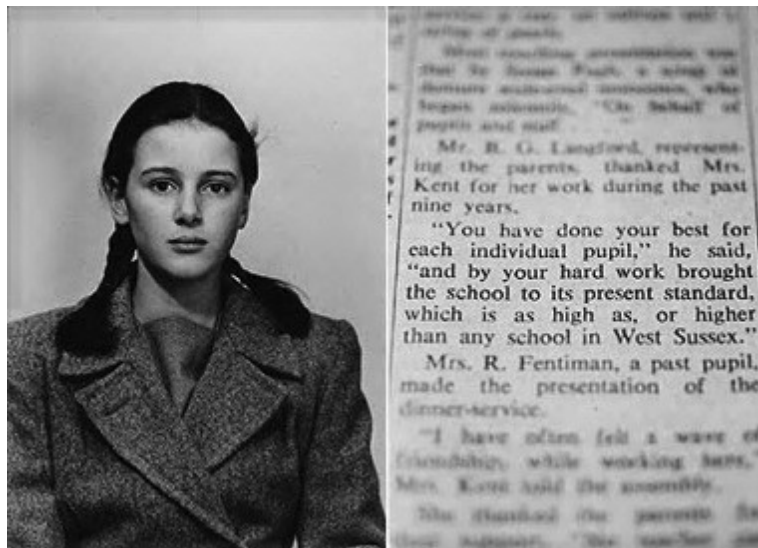


Fig 17 – Very Miscellaneous, 1996 (Joachim Schmid)

Of particular relevance to the discussion of photographic archival intervention, as a subset of photographic appropriation, is Schmid's 1996 project *Very Miscellaneous* (Fig.17), which used the commercial portrait negative archive of George Garland, who was a Sussex based commercial studio photographer, practicing from the 1920's to the

1970's. The result of this project was a publication, which presented portraits taken from the archive, displayed adjacent to unrelated texts which had been published in the local press on the specific date the portraits had been made by Garland. Using these texts, which detailed a news item or something happening within the local community, Schmid used a blurring technique in order to reveal only the passage of text he felt was relevant to the portrait being presented and in so doing forced a narrative to emerge from the relationship between portrait and text. As Plisnier suggests 'this was a way of underlining the temptation to make up stories about the subjects, and the impossibility of such stories ever being complete' (Plisnier, 2012:26). The inclusion of these texts has the effect of limiting the potential narratives generated by the spectator, rather than simply displaying the portraits alone and leaving the narrative entirely open to interpretation. Like Mandel and Sultan's intervention within the Californian archives discussed earlier, Schmid has removed these images from their original context and meaning, in terms of being commercial portraits. Arguably, the images used in both projects have already been removed from their original context, through the act of being placed into an archive in the first instance. Unlike Mandel and Sultan however, the images are then removed even further from their original context by Schmid, in terms of being presented alongside unrelated texts.

Schmid's general practice, creates an archive of imagery through his collection of found or sourced photographs, and as such the imagery mostly comes from outside the boundaries or constraints imposed by an existing archive. The creative output of

Schmid's projects are facilitated through his development of archives of different classifications of images, he has managed to collect over time. Schmid targets particular categories of photographs to use for his projects through directed investigation, generally showing them without caption or text. As will be discussed, his method of creating these archives comes as a result of a tireless search for specific types of imagery from a variety of different sources, literally starting on the street, moving into places where collections of them might be found such as flea markets, then concluding with online resources such as social media platforms like Twitter and Instagram.

In discussing Tacita Dean's 2001 work entitled *Floh*, in a similar way to Schmid, Mark Godfrey highlights the fact that Dean's work (with the exception of *Very Miscellaneous*) is also devoid of narrative devices, stating 'Dean takes a random approach, methodologically comparable to the Surrealists, but yielding different effects, in part by the lack of caption or improvised text' (Godfrey, 2005:96). Godfrey claims that Dean's images are actually *sourced* rather than *found*, as they have also come from direct investigation (through flea markets), which as already mentioned is the position Schmid now finds himself in, using the internet as his primary source, as opposed to the early years of literally finding the imagery on the streets. As made reference to earlier, Schmid's 1980 project entitled *Bilden von der Strasse*, as the name translates, are literally images from the streets, found in the streets. More often than not, these images will have been discarded as rubbish by their previous owners, which have then have been collected by Schmid and subsequently displayed in galleries and collected as valuable artistic works by international museums. This transformation in category from

rubbish to durable resonates with Thompson's rubbish theory as discussed in the previous section. It is specifically the anonymity within Schmid's imagery, which draws parallels with the work of both Dean's *Floh* and Mandel and Sultan's *Evidence*.

In her 2008 essay 'Strange Bedfellows: The Vernacular and Photographic Artists', Martha Langford asks the fundamental question in relation to the complexity of a photographic object that has been part of a lived life, 'is the everyday photographic experience transferable to art?' (Langford, 2008:75). Langford states:

Originality is sometimes indistinguishable from the intense, almost narcissistic, fascination that an artist brings to his or her own processes of discovery. All curatorial practices, private and institutional, participate in some way in this singularizing mode of self-validation by removing an object from one context and placing it in another (Langford, 2008:80).

What Langford suggests here is that the act of appropriation is usually one that is self-serving to the artist, who takes from one context and gives to another and throughout the process declares 'look what I have found'. In this sense the original author of the photograph is forgotten and this original authorship is displaced by the authorship involved in the act of finding the photograph. When considering Langford's statement the work of the American photographer Shimon Attie resonates in terms of the transferability of the vernacular to art and how it can move from one context to

another. Attie's 1992 work entitled *The Writing on the Wall* (Fig. 18) is an example of archival intervention through the use of vernacular photographs taken in the Scheunenviertel district of Berlin during the 1920's and 30's, as subject matter for installations in the same area seventy years later.



Fig 18 – The Writing on the Wall, 1992 (Shimon Attie)

These images were sourced from photographic archives in Berlin and depicted Jewish individuals from this particular location of the city. Attie was specifically looking for members of the former Berlin Jewish community, with the intention of bringing these photographs of this murdered community, back into an almost ghostly visibility. Attie's method was to firstly go through a process of making the photographs into

transparency slides in order to be projected as positive images, directly onto the spaces the originals had been taken. Then secondly, once the first stage of the process was complete, Attie photographed the installed projections, creating high quality reproduction prints, which he subsequently displayed in art galleries. Regarding this process Attie states

If one is present on-site during the projections, then it functions under the rubric of 1:1 architectural scale installation art, site specific installation, public art. The fine art photographs made of the installations are also intended to stand on their own long after the installations were completed' (Cited in Muir, 2010:29).

In conversation with Attie, Peter Muir goes on to explain the rationale behind the work, stating

Attie's photographs are suspended by the palimpsestic associations established within this intuitive tapestry of memory and post-memory, between the fixated dead of the past and their ghostly and melancholic appearance in the now instant (Muir, 2010:24).

Muir touches on Langford's description of a photograph as being 'part of a life lived' when he describes the 'dead of the past' in relation to their appearance now. Attie's portraits depict individuals who lived in this area, who were photographed in this area,

but who are now no longer present, which as a spectator we assume is in relation to The Holocaust. The projection of the portraits temporarily brings these individuals back in the visual sense, then the re-photographing of the installations almost makes their visual presence permanent once again, but in the present. Muir's use of the term post-memory in describing Attie's work as an 'intuitive tapestry' links directly with Hirsch in terms of 'one generation's memory being indistinguishable from another's, being passed down from parents to children' (Hirsch, 2012:127). Hirsch also comments on Attie's project, stating that 'in this work, the site of destruction has been reconnected to the site of commemoration' (Hirsch, 2012:265). Attie's project is an example of how photographs from the past can be reframed in the present, in order to give new meaning in specific relation to The Holocaust.

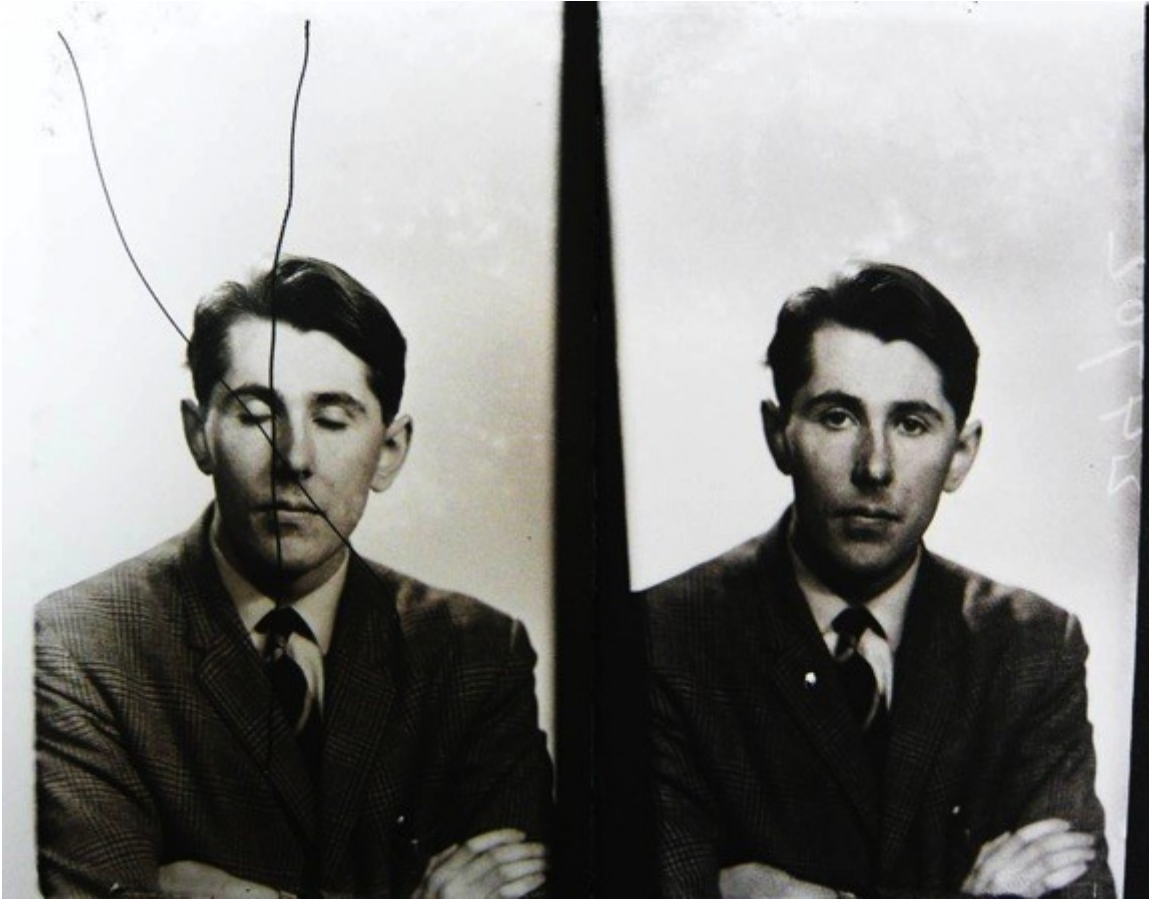


Fig 19 – Double Take: The Keith Medley Archive, 2013 (Durden & Grant)

Another example of this kind of archival intervention practice is Mark Durden and Ken Grant's 2013 project in Liverpool, which formed part of the Look 13 International Photographic Festival, entitled *Double Take*, which used an archive of images created by the commercial portrait photographer Keith Medley between the 1950's to 80's in Wirral, Merseyside, just across the river Mersey from where Hardman practiced. Durden and Grant adopted a curatorial approach to working with Medley's portraits, which in themselves were unique images, in terms of what this archive contained. Mostly taken on large format (5x4 inch) glass plates, Medley's technical practice was at odds with the photographic technologies available at the time. What made these

portraits even more interesting was the fact that each large format plate had been exposed twice, creating two portraits of the same sitter on the one plate (Fig. 19). The works Durden and Grant focused upon had been shot by Medley between 1965-68 and took the form of portraits shot for identity purposes, such as passports or employers identity cards. Durden and Grant's curatorial approach is described as being random in terms of how they selected the portraits to work with, identifying a period of three years in the late 1960's as their target.



Fig 20 – Eli Lotar Collection, 2014 (Damarice Amao)

Similar to the work of Schmid's *Very Miscellaneous* and Durden and Grant's *Double Take*, a recent archival intervention project in 2014 by Damarice Amao deals specifically with a single photographic negative archive, which was the Eli Lotar archive based in Centre Pompidou, Paris (Fig 20). Lotar (1905-1969) was a French photographer and cinematographer born in Paris and was connected to the Surrealist movement through exhibitions conducted with Andre Kertesz (1894-1985) and the German photographer Germaine Krull (1897-1985). Although smaller than the Hardman archive, the Lotar archive consists of approximately six thousand negatives, contact prints and a small number of photographic exhibition prints of uneven quality, depicting everyday Paris scenes, which can be described as a balance between Surrealism and documentary photography. Amao mentions that there was a long process of legitimization of Lotar's work, which took a 'major turn' in 1993, when the work became part of a museum collection, prior to which it had slipped from public visibility. The broader objective of Amao's archival intervention was to bring Lotar's previously unseen work, which consisted of many unprinted negatives, out of the archive and onto public display. What Amao highlights from the outset is the fact that photographic prints are continuously privileged over photographic negatives within museum collections, something which she suggests emerges from the traditions upheld by the museum's print and drawing departments. Amao states that without either the intellectual or physical capacity to deal with a collection of photographic negatives, the Lotar archive became a burden to the museum, in line with its preconditions and assumptions of

traditional curatorial practice (Cited in Edwards & Moreton, 2015:238), a position which draws parallels to the Hardman archive.

In addition to this, Amao's work within the Lotar archive raises important questions about the role of research within museum photographic archives and how museums can engage and use this research. Amao suggests that academic research can allow attention to be drawn to the potential of working with the various objects that define the field of photographic practice, such as prints, contact sheets and negatives. In relation to this Amao states

This new thinking in photographic history requires museums to engage with methodological and epistemological experimentation that will change the way collections are perceived and engaged with today (Cited in Edwards & Moreton, 2015:242).

Amao also highlights the importance of digital technologies as a crucial research tool and 'formidable instrument' for the re-evaluation of negative archives.

Operating within a similar field but with a closer focus on site-specificity, Lawrence Cassidy's 2009 project entitled *Salford 7: The Representation and Reconstruction of a lost Working Class Community*, explores the potential for using vernacular photographs through installation, as a catalyst for memory of a destroyed working class community

in Salford, UK (Fig. 21). Cassidy's motivation for this project was that he closely identified with this specific geographic location of Salford, where he had lived for over 25 years and whose native population he had witnessed the displacement of, as a result of regeneration within the city. Cassidy's installations were site-specific in terms of utilising local community venues and public spaces to show the project, as opposed to more formal gallery spaces, using both family snaps and artifacts originating from the specific geographic locations explored and donated by the locations previous residents. The strategy of using these local community venues was adopted in order to allow visitors to become active participants within the construction of their own community histories, leaving behind the gallery or museum narrative often imposed on such exhibitions. Cassidy's collection of both images and artifacts from these residents, culminated in the development of a new archive, in a similar way to Schmid's practice discussed earlier, in relation to collecting imagery of a particular classification, for subsequent use in specific projects.



Fig 21 – Salford 7, 2009 (Lawrence Cassidy)

During the project, Cassidy collected family snaps and artifacts from a variety of sources such as ex-residents, community centres and activist groups, with the intention of subsequently collecting and displaying any narrative that might have supported or explained such imagery or objects. Cassidy's approach regarding the collection of public response from spectators of the work consisted of a direct and personal level of trust, built up over an extended timeframe, which was established with the project's participants. One of the key objectives of this project was the intention of giving these participants, who came directly from these displaced communities, a voice through which to provide them ownership of their own history within this community. Ownership in this instance was key to the *Salford 7* project in terms of displaced

community history, which when considered alongside the issue of authorship, forms the basis of the discourse that surrounds the wider field of appropriation in the visual arts. In consideration of both ownership and authorship, the 1994 book project by Hans-Peter Feldman entitled *Ferien* focuses entirely upon the holiday snap, but allows the purchaser or owner, to become the author. The presentation strategy adopted for this project includes an empty photo album, containing a pack of 107 reproduced and anonymous holiday photographs, which the purchaser is encouraged to stick into the album in their own preferred order. Once this process has been completed, the copy you own is completely original and unique to any other copy purchased, therefore allowing the purchaser to stamp both their ownership and authorship onto the publication. Although different in approach to the previous practitioners discussed, this project does highlight the use of photographic appropriation and its further development as a practice, in terms of being able to empower the purchaser of the project to also become the author.

Ownership for Cassidy came through the source of the project's visual materials, collected directly from the past inhabitants of this geographic location that he identified with so strongly. Cassidy elected to show the work geographically in the very heart of the communities, whose voice he was attempting to give back, which he achieved through the appropriation of imagery and artifacts he collected from the project's participants. The display strategy Cassidy used for showing the photographs varied depending upon the locations of the site-specific installations, but included the use of

postcard display stands through which the visitors could easily interact with and the use of large oil drums, which displayed enlargements of the participants images and which forced the spectators to physically move around and negotiate within the space. The argument for using these site-specific locations, which included Salford Lads Club and Queens Street Mill was strengthened through the use of both case study and anecdotal evidence collected from each installation, which included Cassidy's personal presence at the installations in order to compile oral histories from the project's participants.

In summary, through mapping the field of relevant practitioners working within the broader field of photographic appropriation and found/sourced photography and the more specific field of photographic archival intervention, it can be established that use of archives as a source repository for photographic images has not only been used for the past four decades, but is also a current artistic strategy employed internationally. The examples of these practitioners different projects, demonstrates how artists are using and creating their own archives in order to retrieve, reuse and recontextualise photographs, in order to generate new meanings through their work.

Locating The Practice

Leading on from the previous section in terms of mapping the field of practitioners, this section will position, differentiate and critically evaluate my practice of photographic

archival intervention and use of photographic archives, as a means of making visible and adding new meanings to archival photographs. Although working in different ways, there are elements of each practitioners work which resonates with the current project, such as Schmid's use of projection and the self-published book, or Cassidy and Attie's use of site-specificity, or Durden and Grant's use of negatives from a commercial portraiture archive. It should be noted that what all have in common are the use (and sometimes creation) of an archive of photographs, through which to reuse, recontextualise and give new meaning to, in order to make visible to new audiences.

When considering Sachsse's comments regarding the main objective of Schmid's practice, which highlights the central theme of the 'everyday use of photography in forming individual and collective memories', this objective of Schmid's work can be considered to be similar to the current project. This can be described in terms of how the forming of individual and collective memories by the spectators of the works, evoked by the display of the Hardman portraits, has been used to shape the practice. This development and shaping of the practice through public response, which has been discussed at length in Section Five of the thesis, came as a result of testing different forms of creative outputs and display strategies, such as the self-published book and projection installation. In addition to this, and as Plisnier suggests, the increased public visibility of Schmid's imagery certainly resonates with the current project. In relation to the display strategy for the Hardman portraits adopted in the earlier experimental stages of the project, as mentioned the specific use of the self-published book was

tested through the publication of four different books. In contrast to Schmid's practice however, the local nature of the audiences targeted for the current project, which contributed to the subsequent spaces sought to show Hardman's portraits, did not easily lend themselves to the type of presentation strategy employed by Schmid in terms of using the self-published book format installed in the gallery setting. This was due to the fact that the locations being used for the current project, were not typical gallery settings, but more like public spaces such as Bold Street or the Central Library in Liverpool and in this way, are more comparable to Cassidy's project. Having said this, the self-published books created as part of the experimental stage of the project were of value in terms of being able to test portrait sequences and also in making the works more portable, when negotiating installation spaces with staff concerned.

In line with the presentation strategy adopted for the current project's experimental Intermissions publication, Mandel and Sultan displayed their photographs without the use of caption, purposefully avoiding the opportunity to anchor meaning for the spectator of the works. However, their choice of embedding the transitions at the turn of each page is at odds with the early Intermissions publication, as the Hardman portraits used for this self-published book were displayed in order to work together as a pairing, facing each other across the double page spread, for the purpose of placing emphasis on the gap in time that exists between the two portraits of the same person (in a similar way to the Hardman portraits presented on pages 180-195). Also in contrast to *Evidence*, it should be noted that all the photographic portraits used within

the current project come from one identified source, which is the Hardman archive, having been made by arguably one photographer⁵⁹.

When considering Schmid's use of the Garland archive in *Very Miscellaneous*, immediate similarities can be drawn between this archive and Hardman's given both its timeframe and size, although slightly smaller than Hardman's archive consisting of over 70,000 negatives and prints. It should be highlighted that this project, unlike other projects Schmid has worked on, uses an existing archive of imagery (like Hardman's), rather than coming from outside the boundaries or constraints imposed by an existing archive, in line with his usual practice. Through the use of text in this project and the potential to close possible narrative, the Intermission Portraits created from the Hardman archive adopted a presentation strategy, which deliberately included the titles, names and dates of the sitters depicted. It was felt that the use of such image captions had the ability to help anchor meaning for the spectators of the works, firstly clarifying that the portrait pairing they were looking at was of the same individual and secondly, what the specific time frame was in years between each portrait. As discussed in Section 05, this presentation strategy was adopted in the later more experimental works, as a result of the public response to the portraits, which was commented upon more frequently when the timeframe spanned the World War Two period, however, as previously mentioned,

⁵⁹ As previously mentioned, the profile of Hardman's wife (Margaret) is increasingly being raised in relation to her participation in the creation of some of the works in the archive.

the anonymity of Schmid's photographs runs completely at odds with the naming of sitters depicted in Hardman's Intermission Portraits.

Schmid's presentation strategy of displaying the portraits with text on the adjacent page was also adopted in one of the self-published book experiments entitled *Lecture on Portraiture*, which uses text from a lecture given by Hardman in the early 1950's to The Liverpool Amateur Photographic Association and also came directly from the Hardman archive. This is discussed further in Section 04, Part 04 and rather than forcing a narrative to emerge between portrait and text like Schmid, attempted to try and illustrate what was being discussed in the text by Hardman, using random examples of his portraiture from the archive.

In relation to the current project's use of site-specificity, although Attie is dealing with subject matter of a much more sensitive nature, in his *The Writing on the Wall* project (as the work asks the question regarding what came of these individuals depicted), certain similarities exist with the current project in terms of the display of portraits depicting people in a specific location, back into that location. During the experimental stage of the current project, an installation was made using projected portraits from Hardman's archive (as discussed further in Section 04, Part 02), from the windows of his original studio on Bold Street in Liverpool during the 2016 Biennial. Not only did this work make use of projection, which could be viewed by the public from the street, as a form of presentation strategy, but it also depicted portraits, which might be considered

sensitive in terms of their connection to World War Two. Unlike Attie's project, only one venue was used for this installation, however the location where the portraits were displayed, was significant in terms of being linked directly to the place the portraits were originally made by Hardman.

In relation to Durden and Grant's *Double Take* project, both Medley and Hardman were conducting similar commercial studio portraiture at the same time, geographically a few miles apart, but their work was considerably different to one another's. Through the use of the double exposure on each photographic plate, Medley's identity portraiture looks to have been shot in a much more practical way than Hardman's, giving it a simplicity which not only met the prerequisite functionality of such a practice in terms of producing a usable portrait, but also met the economic constraints imposed by such a practice in terms of being able to do this whilst still making a profit. On the other hand, Hardman's identity work (which has been indicated as such using the 'ID' flag within the studio registers), looks to be much more carefully considered and extravagant in terms of the set design, lighting used and more importantly the number of large format negatives shot for each sitting, being between six and eight in most instances (Fig. 22). In addition to this, as evident from the example detailed in Fig. 22, Hardman carefully etched a rectangular box into the emulsion on the surface of the negative, in order to edit the composition, highlighting precisely what was to be printed for the identity portrait. In comparing the examples of the two commercial photographers identity

portraits, it is evident that Hardman afforded a much closer attention to detail in relation to what was offered to his clientele.



Fig 22 – 115808 – B. P. Jones, 1956 (E. C. Hardman)

As can be seen in the Medley example (Fig. 19), many of the identity portraits in this archive have had the emulsion on the glass plate deliberately scratched off or ‘killed’⁶⁰,

⁶⁰ The term ‘killed’ was coined to describe the actions of Roy Stryker who was Chief of the Historical Section of the Farm Security Administration (FSA) from 1935 -1943, and who was responsible for commissioning photographers such as Walker Evans, Dorothea Lange and Russell Lee to record the effects of the Great Depression in the U.S. during the 1930’s. Stryker ruthlessly punched holes through the negatives submitted that did not meet his editorial objectives (Benson, 2009:03)

in order to render the image unusable and commercially worthless. In relation to this action Durden states

Some plates in the archive bear the markings of selection or aesthetic judgment. If a portrait was rejected as unsuitable, it was 'crossed' out by scoring the emulsion beyond repair when the pose was felt to fail: when eyes were closed or downcast or when a smile was too excessive. Including the full picture, replete with cancellations, allows us to both see and consider such decisions (Durden, 2013:17).

These 'marking of selection or aesthetic judgment' that Durden refers to, which have been imposed upon the archive as part of Medley's working practice, seem to be of interest to both Durden and Grant, who deliberately use these affected portraits on several occasions throughout the *Double Take* publication. Although some similarities can be drawn between the two archives of Hardman and Medley to a certain extent, perhaps in terms of size, period of practice and even geographic location, there are however more clear differences between the way in which the portraits have been dealt with. Unlike the current project, Durden and Grant were interested in using the portraits exactly how they came from the archive, without any post-production, including all imperfections and sometimes including Medley's 'aesthetic judgments', as highlighted in the quote above.

Although Hardman's aesthetic judgments upon unsuccessful portraits were not deliberately scored (or killed) like Medley's, they were indicated as such in the studio registers, with the inclusion of the flag 'not for client' next to the particular entry. So in this sense, both projects did use portraits from the archive that were considered commercial unsuitable, such as the Hardman portrait of Miss Lois Eyre with her eyes closed presented in one of the self-published books entitled *Lecture on Portraiture* developed during the experimental stage of the project (See Section 04, Part 04). In this sense, both projects can be considered working against the grain of the original photographers intentions. Another similarity might be the fact that portrait pairings had been used, albeit a very short gap in time regarding the Medley portraits and in addition to this, no effort was required on the part of Durden and Grant to locate these pairings in the archive, as they both came within one self contained negative.

In terms of displaying two portraits of the same person with a short gap in time between them, Durden reflects

Presenting two portraits of the same sitter interrupts this singular, frontal relationship and encourages a more comparative kind of looking. We move between each portrait and scrutinize the faces more closely, noticing shifts in expression of attention' (Durden, 2013:14).

From this statement and others⁶¹ it can be assumed that the comparison between the portrait pairings might well have been of interest to Durden and Grant, however the project functioned as a one off intervention for the purposes of the Look 13 Photography Festival, which unlike the current project, would suggest that the creative output of the project was not developed through the feedback and public response, like what was generated through the Intermissions installations. For that matter, there did not appear to be any obvious means provided (such as a website), through which to capture the public's response to the *Double Take* project, in terms of potential public recognition of the sitters depicted in the portraits. This point leads on to the final and most significant difference between the two interventions, which again comes back to the anonymity of the sitters. Having consulted the Medley archive where it is held at Liverpool John Moores University in 2014, it was apparent that a studio register in the form of a database did exist for the portraits held in the archive. This database would have offered the facility to identify the Medley sitters, but it is unclear as to whether or not the decision was taken to deliberately exclude this information and display the portraits without caption. Even without portrait captions, the work differs from Mandel and Sultan's *Evidence* for instance, as the identity of the photographer is known even if the subjects of the portraits are not. In this sense, unlike the *Double Take* project, it was the fact that the public response was significant in the development of the practice

⁶¹ Durden also states: 'In giving us two moments *Double Take* gives us extended portraits, a doubling of poses that invites us to compare and slows our engagement down' (Durden, 2013:15).

regarding the Intermissions installations, that the inclusion of the sitter's names became imperative to the current project.

As previously mentioned, the importance of site-specificity to the current project has been a prominent consideration, which can be linked directly in relation to Attie's work and likewise is at the forefront of Cassidy's *Salford 7* project. In addition to this, Cassidy's use of public response in terms of shaping the practice (although collected via a different method) is also arguably comparable to the Intermissions installations tested during the more experimental stages of the current project. In addition to this, like Cassidy's *Salford 7* project, artifacts were used in one of the Intermissions installation at Liverpool Library and consisted of the use of both original Hardman studio registers and the negative boxes used for storage in the archive. The rationale behind this was in relation to offering the spectators of the Intermissions installation a clearer understanding of what the archive physically looks like in terms of where the negatives had come from and how they had been named, through the digitization of the studio registers and subsequent use of the database.

In parallel to the Intermissions installation and in terms of Cassidy's attempt to evoke collective memories from the project's participants, in this instance these memories were prompted through his display of the vernacular imagery and artifacts the participants donated to the project. It would therefore be safe to assume that the responses he gathered from the project's participants helped to shape the practice in a

similar way to that of the Intermissions installations. Although similarities can be drawn in terms of site-specific locations used for both projects, as can be seen through Fig. 19, the presentation strategy for the *Salford 7* project can be considered very different to that employed during the Intermissions installations. As a result of so much material being collected from the project's participants, the spaces Cassidy used to display the materials could be described as being fully utilized, with an emphasis being placed upon quantity, in an attempt to use everything donated. Cassidy actually states that his practice was concerned with the active process of collecting and arriving at an object-based installation, rather than focusing on the finished item itself. This was a completely different presentation strategy to the one used during the Intermissions installation at Liverpool Central Library, where the portrait pairings had been carefully selected to both fill the space and have the greatest impact on the spectators visiting, in terms of both the size of the portraits shown and their positioning at head height. Cassidy's installations had much more of an inconsistent feel to the objects displayed, such as the different variety of artifacts shown, such as small family photographs, street signs, larger transparencies suspended from coat hangers. In addition to this, the way in which these objects were presented to the spectators was different to the current project. If we take the small family photographs for instance (which should be considered the most important feature of Cassidy's work in relation to the current project), as mentioned previously, these were displayed using post card stands and wrapped around industrial oil drums, through which the spectators moved between and interacted with. This unrefined presentation strategy was unlike the formality of the

Intermissions portrait pairings, which were all displayed as a similar size towards the edge of the room, either in similar frames or in similar glass display cases.

In his writing about the *Salford 7* project, Cassidy makes reference to both Hirsch and Kuhn in relation to post-memory and memory-work respectively. His objective was to inspire a wider discussion and reflection about community history, through the use of the multiple types of artifacts displayed, which had been collected from the project's participants. Through the use of his presentation strategy, he enabled the visitors of the installations to effectively enter the domestic space of the family album in an imaginative sense and by surrounding the visitors with numerous different types of artifacts, he encouraged them to leave behind the museum or art gallery narrative, in terms of a space which is specifically visited to view works of art. In relation to Cassidy's presentation strategy, Hirsch comments on an ongoing installation entitled *The Tower of Faces* displayed in the United States Memorial Museum in Washington DC, where the confined space of a tower shaped room shows photographs of holocaust victims and their families, forcing all who enter to be part of the imagery displayed. Hirsch comments

We leave the historical account of the museum and enter the domestic space of the family album, that shapes a different form of looking and knowing, a different style of recognition, one that is available to any viewer and that can connect viewers of different backgrounds to one another (Hirsch, 2012:254).

Although different in subject matter and contents, both *Salford 7* and the Intermissions installation used this presentation technique Hirsch refers to in terms of forcing the spectators to physically move amongst the work being shown and in so doing, encouraging a much more personal connection to the works shown, as opposed to the more orthodox way of presenting work on a gallery wall at a distance.

In relation to the Hardman archive, the research conducted and subsequent presentation of materials through installation could not have been possible without both the ability to digitally scan materials and conduct interrogative searches on the relatively large dataset the transcribed studio register presented. The Hardman archive did contain signed vintage prints of certain portraits, thus reflecting the personal selection process and completed work by Hardman, but much of the material remains unseen, stored within the archive. The current project provides a vehicle for this unseen material to be engaged with and viewed by both the library and public visiting the installations.

Amao's project concerning the Lotar archive mentions that the transformation of this archive from a chaotic private assemblage to a museum collection was crucial to this more recent re-evaluation of the work, stating:

Taking account of this shifting status, allows the exploration of new fields of study. Indeed the place recently granted to negatives in exhibitions, presented in lightboxes as precious objects, underlines both current museum ambitions to be on the frontline of research and curatorial practice, as well as new curatorial appreciation for the negative as an art object (Cited in Edwards & Moreton, 2015:242).

It is worth noting that an attempt was made to display an original Hardman negative as part of the Intermissions installation at Liverpool Central Library during December 2015 to January 2016. The library gave permission for the two Hardman's studio registers and two empty negative tins to be shown within the glass display cabinets, but expressly forbade the request to display an actual negative. As previously mentioned, the rationale for this request was in relation to providing the viewers an opportunity to observe the unseen materials as they are found within the archive, prior to any digitisation or post production for display. I felt that it would be of interest to the viewer to see the journey the project is required to take in order for them to get to see a positive image, from which they could make an interpretation. The Library argued that objects of this nature would be difficult to either understand or make sense of within this context, and also that displaying them might pose a risk to the material's conservation. The latter point came as quite a surprise, given the nature of how the materials had been historically stored since arrival in 1975, as it was 40 years after this point that the work was stored in correctly temperature controlled rooms. Prior to the

Library refurbishment in 2015 the Hardman archive was subjected to seasonal temperature fluctuations, which will have undoubtedly had a detrimental impact on the archive's conservation and subsequent longevity. In addition to this, the majority of the commercial portrait negatives are still kept in Hardman's biscuit tins, awaiting transfer to appropriate archival storage. It does however, demonstrate the significant distance between those tasked with the protection and conservation of the archive, as opposed to those engaged with its actual use in a contemporary sense.

The way in which Amao's intervention within the Lotar archive has been of use in the developmental stages of the current project is firstly in relation to understanding that the difficulties faced by artists engaged in photographic archival intervention like myself, working with negative archives is not something unique. Reading about the challenges Amao also faced, provided me with encouragement to continue regardless of the hurdles presented by the institutional custodians I was dealing with in relation to Hardman's archive. Secondly, having contacted Amao via email, it was useful to discover that she also had to perform interdisciplinary functions in terms of what stage she was at with her intervention within the Lotar archive. She mentioned that although she did not have a background in photography, she did consider herself to be an academic researcher, curator and archivist. She moved between these roles, so as during the classification and inventory stage she states she was an archivist, then moving on to working with matching the prints to the negatives and locating Lotar's published works, she becomes an academic researcher (Personal Communication,

2017). Lastly, in relation to the exhibition at the Centre Pompidou in Paris and the development of the exhibition catalogue, she classes herself as a curator. It is precisely this intersection between roles, as discussed at the start of this section, that has been a prerequisite for the successful intervention within Hardman's archive. This project would not have been possible without this ability that Amao highlights, in terms of being able to shift between the different roles required at the different stages. This includes working with the database in mapping the archive, or the photographic skills required in relation to working with the negatives, or the curatorial input with regards to the presentation strategies in making the portraits visible to new audiences.

Section Four – Archival Intervention & Practice

This section predominantly focuses upon the experimental practical output of the project since 2013, concluding with the Final Proposed Installation in the final part. It begins with photographic portraits made in response to Hardman's technical language and location based clientele, and includes the various installations that have been made at several different site-specific locations during the course of the project. It illustrates and discusses work conducted in relation to the Intermission Portrait pairings, via installations that took place at Liverpool Central Library (Hornby Rooms) from the beginning of December 2015 to the end of January 2016 and at Matta's International Food Store on Bold Street, Liverpool as part of the opening night of the 2016 Liverpool Biennial (Friday 8th July 2016).

As highlighted within the introductory section of the thesis, the project focuses upon revealing hidden portraits held in a commercial portraiture negative archive. Through using these portraits, the objective has been to enable the development of creative strategies for their representation, along with being responsive to the geographical contexts within where they originated. In doing so, the practice conducted during the project has been manifest through several different pathways including installation, the self-published book, development of a website and the use of social media. The portraits have been shown in order to evoke collective memory from the spectators

who have engaged with them, and as such the feedback and the public response to viewing these revealed found images has been recorded as an integral part of the process. Their impact on the development of the practice has therefore been discussed in the next section – Feedback and Narrative Meaning.

In addition to the two installations at Liverpool Library and Matta's, towards the end of 2016 and during 2017, a series of location-based portrait works were installed at four separate locations within the North West of the UK, with the intention of increasing the geographic area the works were to be shown outside of the city centre. These works have been assembled to be viewed as pairings, but combine both Hardman's original portraits with photographic works created by myself. The emphasis has still been placed upon the gap in time that exists between the two images (old and new), but now this relates to either a physical space explored or a specific post held by an individual. The first two installations use family portraits created by Hardman, at the location where the family lived when the portrait was taken (The Delamere's at Vale Royal Abbey and The Sykes' at Ashhurst, Formby). These installation pieces are currently on permanent display at both venues. The second two installation pieces involve portraits Hardman took of The Archbishop of Liverpool, Richard Downey in 1931 and The Lord Mayor of Liverpool, Edwin Thompson in 1930 and are presented with the most recent portraits of the two current post holders, Archbishop Malcolm McMahon and Lord Mayor Roz Gladden. Both of these installations can also be viewed on permanent

display at the Metropolitan Cathedral, Liverpool and the Town Hall, Liverpool respectively.

Over the course of the project, a series of self-published books have been created, testing several different ideas in relation to revealing portraits from the Hardman archive, made possible specifically through the use of the developed database as a research tool. The first looks at the use of typology and focuses upon portraits Hardman took which include the client's pets or animals. The second was entitled *Intermissions* and supported the installations at both Liverpool Central Library in 2015 and Liverpool Biennial in 2016. The third text combined Hardman portraits alongside a text Hardman wrote about the practice of photographic portraiture, which was delivered to The Liverpool Amateur Photographic Association in the early 1950's and is entitled 'Lecture on Portraiture'. The final book, which is still being progressed, is entitled '65,301-65,700' and presents the entire photographic contents of one biscuit tin from the collection, with the title displaying the actual negative numbers included. This publication shows 386 different portraits presented one per page, but also records the negatives that are missing from this biscuit tin through presenting these on blank pages, thus highlighting the gaps that have appeared in the archive over time. As chronological evidence of Hardman's actual practice, this book shows the range of different commercial portraiture Hardman conducted within the space of a couple of weeks in October 1943. (Examples of the portraits used in these self-published books can be found in appendix 05, on the 16GB pen drive attached at the back of the thesis.)

The project has developed a website and used social media (Twitter and Instagram) as a means of both revealing Hardman's portraits and also a method through which to attract a public response and feedback. These on-line resources have been of use to the project in terms of generating interest surrounding the portraits, helping develop case studies and search requests from on-line visitors. In response to feedback generated from the installations and using Annette Kuhn's memory work'⁶² as a model for further exploration, a text was written in relation to two of the Intermission Portrait pairings that had attracted the most interest from the spectators of the works. This text looks specifically at the Intermission Portraits of J.J.W. Davies and R.A. Nickson, offering a closer examination of these four portraits in relation to one another, attempting to develop an understanding about what happens and what it means to bring these two portraits together for the first time and view them simultaneously. As Durden highlights, 'presenting two portraits of the same sitter interrupts this singular, frontal relationship and encourages a more comparative kind of looking. We move between each portrait and scrutinize the faces more closely, noticing shifts in expression or attention' (Durden, 2013:14).

The final part of this section discusses the proposed final installation project, which is yet to take place and presents the difficulties associated with such a proposal. It also makes reference to an additionally unsuccessful proposal, which was progressed via a

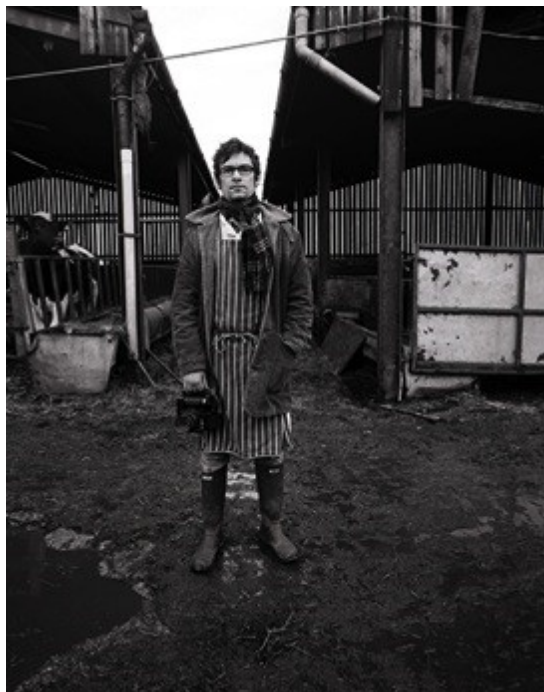
⁶² Discussed in the last section – Conceptual Framework.

construction company called St Modwen (currently responsible for the large development works taking place between Great Homer Street and Scotland Road on the north edge of the city centre). This proposal included the installation of 40 portraits (20 intermission pairings) onto the hoardings surrounding the development, which as will be discussed, was rejected by the local residents' association.

In the earlier stages of the project a selection of Hardman portraits, detailing sitters who were part of the Liverpool visual arts landscape during the 1920's to 1940's, were revealed. These depicted individuals that were part of the Liverpool Sandon Society⁶³ of which Hardman and his then partner (Kenneth Burrell) were members, and included significant Liverpool painters, sculptors and architects. From the outset I was really interested in the quality and technical language of these Hardman portraits and explored this through making a series of portraits of sitters who were part of the contemporary Liverpool arts scene (Fig. 23). These portraits were made on location and in the studio and all shot using monochrome large format sheet film, with a similar camera system to the one that Hardman would have used for his portraits. The studio based portraits made use of the tilt shift functionality this camera system offered and allowed the foreground of the portrait to drop out of focus, in a similar way to which

⁶³ The Sandon Studios Society was established in Liverpool during the 1870's and took its name from Sandon Terrace, where it was originally situated at the side of St Luke's Church (bombed out church) at the top of Bold Street. It moved to the Bluecoat Chambers in the early 1900's and members included: Henry Carr, Charles H. Reilly, J. Herbert McNair, Herbert Tyson Smith, Charles Rennie Mackintosh, Augustus John, Albrecht Lipczinski, Rober Anning-Bell, Henry Tonks, F.X. Valarde, amongst others.

Hardman had worked during these earlier years, and which can be seen in the top two portraits shown in Fig. 23.



**Fig 23 – Simon Rhodes, Stanislaw Krakiewicz, Jim Loftus, Marc Henry
(Clockwise from Top Left – K.W. Roberts, 2013)**

Part One - Intermissions 01 (Liverpool Central Library – Dec 2015)

During the latter part of 2015 and into 2016, two separate installations were made as a significant contribution to the practical creative output for the project. The first was installed at Liverpool Central Library in the Hornby Rooms from the beginning of December 2015 until the end of January 2016 (Fig. 24). This first *Intermissions* installation deals specifically with photographic portraiture pairings as discussed previously in the methodology section. In total 27 subjects, both male and female where selected from the Hardman archive through the use of the database and presented, to be viewed simultaneously in both glass display cabinets and A1 framed prints in the Hornby Room at Liverpool Central Library (Fig 25 & 26), examples of which can be viewed between pages 149 to 164. In addition to this, two interactive multimedia display units were utilized, in order to present contextual information to the viewing public, the contents of which have been detailed in Appendix 02. The purpose of these screens were to firstly explain what the *Intermissions* installation was aiming to achieve, whilst secondly offering further details about the wider projects aims and objectives. Via a series of five different buttons, the screens also included more general information about the Hardman archive, which is physically held in the basement of this library.



Fig 24 – Intermissions Signage, 2015 (Ben Bradley)

Over the course of the two months that the installation was available to the general public, several talks were given about both the project and subsequent show, to a variety of different audiences, including full-time photographic students ranging from 16-18 Level 3 up to degree levels 4 to 6. In addition to this a collection of older part-time on-line undergraduate students were also given a presentation. Lastly, a group of approximately 20 volunteers and employees from The National Trust, and in particular The Hardman's House on Rodney Street were also spoken with for about 2 hours. Members of the general public were also spoken with during the opening event, which took place on Friday 11th December 2016 at 6.00pm. All these talks presented the opportunity to gather feedback from the viewers in relation how the works might evoke collective memory, and also regarding the wider project and specifically about the works displayed. Specific feedback as gathered from these different sources have been discussed in relation to the projects development in the following section and can be viewed within Appendix 03.

The installation also drew feedback from a variety of other different sources, including online publicity, social media, local press and as mentioned above the different talks organized in and around the space itself. In addition to this a 'Comments Book' was left at the installation for day visitors to place comments or feedback within.



Fig 25 – Hornby Room Entry, 2015 (K.W. Roberts)

All these sources have been made reference to throughout this section and the next, which attempts to address issues such as the use of the Hardman archive in relation to the audience viewing the installation. It also addresses the relationship between the installation and the Hardman archive in trying to identify who the installation was speaking to and in what way, using various means of feedback recorded from the installation itself. Lastly it will look at how the installation explores my current practice which can be defined as being placed at an intersection between archival artist, photographic practitioner and curator. The reasoning behind why particular pairings were selected from the extended group of 40 pairings presented in the *Intermissions* book is also addressed.

Intermissions Analysis

The *Intermissions* installation at Liverpool Library consisted of 27 portrait pairings presented in several different ways (54 portraits in total).⁶⁴ In an attempt to give a representation of Hardman's commercial activity, the dates of the portraits straddle a period of a decade or so either side of World War Two, which was statistically Hardman's busiest commercial period, as revealed by the database. The sizes of the prints varied between A3 and A1, with the A1 prints being framed and detailing female sitters (25% of total portraits shown).

⁶⁴ The 27 portrait pairings used in the *Intermissions* exhibition came from an extended series of 40 pairings, presented in book format created earlier in 2015 and discussed later in this section.



Fig 26 – Hornby Room Main Cabinet (c.), 2015 (K.W.Roberts)

The male portraits (75%) were displayed in the glass display cabinets the majority of which (60%) were shown as two portrait pairings on a single mounted A3 Kapa board (Fig. 30). Four other pairings were displayed in the larger central glass display cabinets as individual A3 portraits, positioned side by side. The *intermission* gap between each pairing was on average 9 years, the smallest of which was 1 year and the largest of which was 25 years. Portrait pairings were also selected to represent a gap of 1 to 14 years inclusive, in order to display a widening intermission across the series exhibited. Only the male sitters show military attire, which was mostly shown in either one of the pairings on display (only 3 of the pairings displayed military attire in both portraits). In terms of the World War Two period, the portrait pairings predominantly fell into one of three different categories (before / during / after conflict), however a couple of them both fell into after-conflict and before/after-conflict, therefore either both taken during World War Two or both taken before or after World War Two. The importance of the direct 'returned gaze' within the portraits has been discussed within previous sections, but has been significant to the portraits shown at the installation, with 63% of all portraits shown falling into this category. Further justification for this is highlighted in the in-depth analysis of the *J. J. W. Davies* and *R.A. Nickson* case studies detailed towards the end of this section. Durden highlights the significance of the returned gaze within the text accompanying *Double Take*, which was discussed in the previous section. He mentions that 'it has often been suggested that it is the look to the camera, the returned gaze that captivates in the portrait. We look at the faces that appear to look back at us' (Durden, 2013:14).

It is worth addressing the reasoning behind the three additional pieces of information included at the bottom of each portrait, which were the unique negative number, the sitter's name (including title as recorded in the studio register) and the year in which the portrait was made. The inclusion of the date was obviously integral to the concept underpinning the installation, in terms of clearly identifying a specific point in time when a particular portrait had been made by Hardman, and thus presenting what is being referred to here as the *Intermission*. Even through providing a name for the clients shown and thus revealing their identity, it was assumed that many would still remain 'anonymous' in terms of actually being known to the visitors at the installation. The negative number (along with the other two pieces of information presented) link the portraits to the studio registers and along with the database's functionality, have been such an integral part of the research, without which, presenting the portraits in this manner would not have been possible. It was the creation of the database from this information, that has enabled me to reveal these portraits and make them visible once again. The negative number also provides a clue as to where each negative sits, in the chronological ordering of Hardman's commercial work.

In addition to this, the entire negative has been scanned and presented, including the rebate, deliberately without any interference and in an attempt to stay true to the negative; in so doing not affecting the complexity of the photographic object. As the negatives vary in terms of exposure and therefore density, the contrast levels have been adjusted on the prints in order to maintain a consistency throughout all the portraits

being shown (which was discussed in the methodology section). This standardization, along with the retouching, spotting and removal of dust from the portraits, is evidence of my personal intervention and actually runs contrary to the justification for presenting the entire un-cropped negative. One of the main reasons behind the decision to present the portraits in this way was the desire to show Hardman's work in a manner that would not betray the photographic aesthetic. It was important to remove what could essentially be seen as a barrier to viewing the portraits, as the focus could have potentially shifted, to then become more about how the negatives have been preserved over the 70 year period, as opposed to being about the actual image content, the aesthetic of which was clearly much more important to the installation narrative. Having said this, several of the portraits shown were severely decomposed in terms of the shrinkage of particular layers of the emulsion, creating a buckling or 'branch' like effect over the surface of the portrait. Although this sounds contradictory, these portraits were deliberately included in the installation, as here the *intermission* took priority over the image quality. Although this technically could have been removed, it was felt that the evidence of preservation and decomposition within some of the portraits added to the narrative of the installation, but only in very specific cases. The emphasis therefore was placed upon presenting the image as it was captured by Hardman and not about how it looks 70 years later.

The following 16 pages show *Intermissions* displayed within this installation.



28,571 - John Gemmell Esq (1935)



88,068 - Lieutenant John Gemmell (1947)



19,884 - Miss P. Duff (1932)





41,020 - M. E. S. Higgin Esq (1939)



94,618 - M. E. S. Higgin Esq (1949)



28,585 - D. Laird Esq (1935)



80,603 - Major D. Laird (1945)



40,373 - Mrs Leonard Harris (1939)



89,853 - Mrs Leonard Harris (1947)



3,914 - Leslie Orme Esq (1925)



87,015 - Colonel Leslie Orme (1947)



41,067 - Reverend H. S. G. Thomas (1940)



46,258 - Captain H. S. G. Thomas (1941)



28,808 - W. H. R. Whitty Esq (1935)



44,197 - Flying Officer W. H. R. Whitty (1940)

The re-touching of the work was by no means an easy option, as each individual portrait required several hours work in preparation prior to being shown. As highlighted within the methodology section, this post-production was important to the project as working with the negatives at this almost forensic level, offered the opportunity to really get to know the portraits and sitters in great detail. Having said this, there is a feeling that because the prints have been made from the original negatives, rather than as direct scans of original Hardman prints, as Batchen suggests, the aura of materiality of “the thing itself” that emanates from the complexity of the original photographic object has not been affected (Batchen, 1997:47). This approach is unlike Durden and Grant, with regards to the Double Take project using Medley’s archive. As Durden goes on to explain ‘we also recognize the wear and decay of the glass plates, now being preserved at Liverpool John Moores University. The sense of the fragility and mortality of the medium is starkly apparent in the staining and moulding that took hold of some of the plates as they lay in storage, before they were acquired and stabilised’ (Durden, 2013:17).

Intermissions Venue & Installation

Various spaces to display the Intermission Portraits were viewed and considered around the Liverpool area in the lead up to the installation at the Library. It was essential to the installation that the portraits were shown in Liverpool, due to the fact this was the physical place where they were taken and where the majority of the people featured in the portraits would also have originated. I felt that as the installations were attempting

to become part of the wider Liverpool heritage landscape, the portraits would resonate much more with a predominantly Liverpool-based spectatorship. The Hardman archive is housed within Liverpool Library, so as a venue, this place really felt true to the objectives of the wider project. Even within the Library itself, there were a number of different options available, but the Hornby Rooms offered something really unique by way of glass display cabinets and interactive multimedia display screens, through which to contextualize and explain the reasoning behind why these portrait pairings are significant. In addition to this, the interactive screens would offer further opportunity to explain the methodology behind the project. The glass display cabinets available in the Hornby room meant that the posthumous prints made from Hardman's negatives (taken from my supplementary digital archive) specifically for the installation, could be shown to the viewing public like 'artifacts' taken directly from the archive. In addition to this, the library could provide a secure place within which to show actual 'non-art objects' from the archive such as the registers and biscuit tins; objects which have been so important to the development of the work being shown.

In terms of footfall, another major benefit from using the Hornby Rooms within the Library was its accessibility to the general public. Both public and private galleries can often come with a stigma attached to them in terms of who should and should not visit. It could be suggested that a library might also suffer from this condition, but to a lesser extent. Although the exact visitor figures for the installation is unknown, the footfall within Liverpool Library was said to be in the region of 741,312 visitors during 2015,

making that on average over 14,000 people per week.⁶⁵ It is worth noting that the Library, unlike many galleries is open seven days a week, benefitting from extended opening hours of 9.00am to 8.00pm Monday to Friday and 9.00am to 5.00pm at weekends (70 Hours per week). When compared to The Open Eye Gallery, which is placed within the Pier Head catchment area of both the new Liverpool Museum and Tate Liverpool and which reports 56,517 (just over 1,000 per week) visitors within a similar timeframe. The Open Eye Gallery is closed all day Monday and is open from 10.30.am to 5.30pm daily (42 Hours per week or 60% of The Liverpool Library opening times). Although it is agreed that the two venues cater for two completely different audiences, just based on footfall alone, the Library can attract a much wider spectatorship. Thus, based on one of the projects objectives in terms of making the portraits visible again, the library was a much more attractive venue by far.

The Hornby Rooms were built in 1893 and are a spectacular space in their own right. The construction is a main hall with five bays and colonnades housing the books, a balustrade balcony with Doric columns ending with cross arches also housing books behind glass fronted shelving units. In addition to this, the room is well enough lit through south facing windows at one end and a Diocletian window above. There are 13 glass cabinets in total all securely locked by key, detailed as follows:

⁶⁵ As reported by Liverpool Echo on 7th February 2016.

- A. 8 Cabinets measuring 100 Wide / 60 Deep / 30 Height (cms)
- B. 2 Cabinets measuring 150 Wide / 75 Deep / 30 Height (cms)
- C. 1 Cabinet measuring 170 Wide / 120 Deep / 30 Height (cms)
- D. 1 Cabinet measuring 140 Wide / 90 Deep / 37 Height (cms)
- E. 1 Cabinet measuring 83 Wide / 53 Deep / 25 Height (cms)

Cabinets A, B and C are all accessed via the glass component arching up on hydraulic hinges and maneuvered via lever operated glass vacuum cups. They remain open freely allowing unobstructed access during the installation of exhibits. Cabinets A and B were used to house the posthumous prints (with the larger A3 single portraits being displayed in the larger 'B' cabinets). Cabinet 'C' was positioned in front of the main doors to the room, although access was available from both ends. This cabinet contained two of Hardman's Studio Registers open at random pages, along with two books relating to the wider project and two of my personal notebooks opened at selected pages. In addition to this, a hand written Hardman text which detailed some of his personal thoughts about portraiture was also displayed (which also formed the basis for one of the self-published books discussed later in this section). The registers on display were Number 03 and Number 08, with the former being much smaller than the latter.

Cabinet D was accessed via a sliding pane and housed two of the *Intermissions* signage posters (Fig. 28). Cabinet E was accessed via a removable glass pane and displayed two randomly selected empty biscuit tins, that had been previously used to house the negatives within. In addition to this seven A1 framed female portrait pairings were

displayed around the edges of the room, loosely propped up against the glass fronted shelving units, presented together as pairings. The presentation strategy adopted here was also significant to the installation, as the visitors were literally surrounded by larger than life sized portraits, all staring back directly into the lens and thus making it impossible to avoid eye contact with the sitters (as discussed in the previous section detailing precedents of practice). Lawrence Cassidy (also discussed within previous section), wrote in the Comments Book 'the images evoked a powerful atmospheric presence in the room ... and complimented the space as an installation, (Cassidy, 2016).

Five buttons were created for the interactive multimedia display screens, which were managed remotely by an outsourced company called X2 Connect. I was required to provide a JPEG image for each of the five buttons and a PDF to sit behind each link. A summary of what sat behind each of the five buttons follows, full transcriptions for which are also detailed in Appendix 02.

Button 01 – Edward Chambré Hardman (1898-1988) gave a brief overview about Hardman, discussing the contents and structure of the archive, showing what the commercial component of the archive looked like, and how it was worked with using the Airone-R Fumation Cupboard. It also gave details about Hardman's life and studios, explaining statistical data revealed through the database and citing some key texts in relation to existing Hardman research.

Button 02 – The Hardman Collection dealt specifically with methodology and showed the process of enquiry, through the seven stages including mapping, interrogation, selection, extraction, observation, documentation and presentation.

Button 03 - Intermissions was specifically about the *Intermissions* installation and discussed what it means to shift the function of the materials shown, from private to public. This text deals with the triangular equation that happens when viewing the portrait pairings, and presents the concept of postmemory. This text was also published via the Photomediators Machine website detailed within the *Intermissions* publicity, which follows.

Button 04 – Archival Intervention looked at the activity of archival intervention and the use of the database, giving specific details in relation to the Hardman archive and the research conducted in order to be able to present the *Intermissions* portraits. It also offered a visual example of what the database looks like.

Button 05 – There Then:Here Now essentially gave contact details about the website and Twitter account in order to provide visitors with a method of providing feedback to the exhibition, in addition to the comments book provided.

The contents of all five buttons were also printed out hardcopy through a 24 page handout, the intention of which was to provide visitors with a manual copy option, available to be taken away with them. (This has been included within Appendix 02.) Lastly, an A4 bound Ryman's sketchbook was left as a comments book at the back of the exhibition, the contents of which has been elaborated upon within the following section which details the significance of the feedback and public response to the project's development.

Intermissions Marketing & Signage

A series of posters were designed by graphic designer Ben Bradley (University of Leeds), with the final version being decided upon for use to market the installation (Fig. 24). The initial design here had already been used for the *Intermissions* book cover, which was created during May 2015 and discussed later in this section. The basis of the design focused upon the 'three point' triangular relationship encountered within the observation process, between spectator and portrait pairings, the concept for which remains an integral part of the *Intermissions* installation. The portraits used for this poster depict a member of The Royal Army Chaplains Corp (Reverend Captain H. S. G. Thomas), the intermission gap between portraits for which was the shortest on display, being only one year apart (1940 & 1941). This poster was enlarged to A2 and then mounted on Kapa board, with six copies being placed strategically within the Hornby Rooms, to be used as signage for the installation (Fig. 25 and 26). In addition to this, the image was also used on the interactive multimedia display screens (discussed above)

and on the overhead 40" monitors within the library, informing visitors of what was currently on display within the different levels and rooms.

Intermissions Publicity

The installation was well publicised both regionally and nationally, through various different types of media including print, social and on-line sources. These publicity methods have all supported the feedback received in relation to the exhibition, which has been detailed in the following section.

The Twitter account for @HardmanPortrait has been live since April 2015 and now has approximately 6,000 followers, attracting on average over 100 additional followers weekly. The account has been set up in order to raise the profile of the research being conducted through a social media platform, whilst also offering an opportunity for on-going publicity, awareness and feedback (discussed in next section). There was normally a portrait posted weekly through this account, which is often widely 're-tweeted' and 'favourited' by many, on numerous occasions. The account was used on the lead up to and during the installation, enabling the publicity and signage materials to be circulated to generate local interest. As with all social media, the platform offers the possibility of making direct contact with other artists and curators working within similar fields. One such contact was with the photographer / academic Ken Grant whose work with Mark

Durden on the Keith Medley archive has been used as a source to inform the research and practice of the wider project.⁶⁶

facebook.com/theverpoolecho THURSDAY DECEMBER 17, 2015 ECHO 35

ADVERTISING FEATURE **NHS Liverpool**
Clinical Commissioning Group
Don't forget prescriptions this festive season

Seeing double at new exhibition

PORTRAITS BY TOP CITY PHOTOGRAPHER GO ON DISPLAY

By CATHERINE JONES
 ECHO Arts Editor
 c.jones@echo.liverpoolccg.nhs.uk

A NEW exhibition of portraits by acclaimed Liverpool photographer Edward Chamberlaine Hardman has gone on show in the city.

There/Then: Here/Now features images taken over several decades from the 1920s onwards at his studios.

Many of them feature the Liverpool residents at different times of their lives, with some in "Crazy Street" in the 1920s and then in uniform during World War 2.

In December, 1975, Liverpool Central Library took receipt of approximately 300 biscuit tins which contained more than 100,000 large format monochrome negatives - commercial portraits taken by Chamberlaine Hardman.

Keith Roberts is researching the photographer's work and is behind the exhibition in the Hornby Library.

He explains: "In addition to the photographic materials received, a series of 11 studio registers were also included, detailing the names and titles of all the individuals photographed by Hardman during the 40 years of his commercial practice.

"Most importantly, they linked the identity of the sitters with a unique number written on each negative, so they might be retrieved from the biscuit tins at a later date.

"The entries in these studio registers have now been digitised, providing a key to unlock the contents to these biscuit tins. A key objective of this project is to get this commercial portfolio re-seen once again by the communities where it originated.

"The aim is to evoke and record collective memory, triggered through showing the work in and around the city over the coming year."

The exhibition, which runs until the end of January, is backed by the National Trust, Liverpool Central Library. St

Second Lieutenant RA Nickson in 1942, and as Captain RA Nickson, right, in 1946

Major JH Lupton in 1941 and as Colonel JH Lupton, right, in 1957

Left: Rev HSG Thomas in 1940, and as Captain HSG Thomas in 1941

Edward Chamberlaine Hardman in his later years

Picture: Frank Louglin

WITH less than ten weeks to go until Christmas, people with long-term health conditions such as asthma, diabetes, lung and heart disease are being reminded not to leave it too late to get their repeat prescriptions whilst only ordering what they need. Many GP surgeries will be closed on the bank holidays over Christmas and New Year, so it is wise for people to think about the medication they will need before the festive period begins.

Dr Fergus Lenneman, lead GP and NHS Liverpool Clinical Commissioning Group urgent and emergency care clinical director said: "It is estimated that 30 per cent of people in Liverpool live with one or more long-term health conditions. We want to make sure that people with these illnesses have a good Christmas and New Year.

"The last thing we want is for people to run out of their medication, become poorly and have to spend part of their holiday in hospital. It is important though that patients only order what they need, to prevent unnecessary waste."

Dr Craig Gillespie, chair of NHS South Sefton Clinical Commissioning Group, said: "It can be hard in the busy run-up to Christmas to find time to look after yourself. But a simple call to your GP surgery or a visit to your high street pharmacy could make all the difference. Your pharmacy can also give you useful advice on how to deal with winter bugs, such as coughs, colds, sore throats and the flu and save you time booking an appointment with your GP if you feel you need to see a doctor, we've funded extra appointments at your surgery over the busy winter and holiday period to make it easier to get seen."

NHS teams across Liverpool and south Sefton are reminding people to examine their options reinforcing the message that A&E and 999 services are for life-threatening and serious conditions.

Your local high street pharmacy can help you deal with minor illnesses and complaints such as coughs, colds, flu, stomach upsets, aches and sprains. To find your local NHS services, go to www.nhs.uk use the free service finder.

Dr Lenneman continued: "Over the last six months or so, 93 urgent out of hours appointments were used in Liverpool to get repeat prescriptions, that's around 135 GP hours and equates to a cost of almost £30,000. Being better prepared and ordering prescriptions early enough, will save the NHS money and help you have a more hassle free festive season."

Mersey Care NHS Trust, one of the leading mental health trusts in the UK, has also urged their patients and carers to ensure they plan ahead for their prescriptions over the Christmas period.

"Many people with mental health issues may have long-term conditions that require ongoing medication," said a Mersey Care NHS spokesman.

"GP practices are likely to close on Christmas Eve and not open again until December 29 and close again on New Year's Eve until January 1. We don't want people to be caught out unnecessarily, which is why we are urging people to submit their requests for repeat prescriptions well in advance."

For more information about health services in Merseyside visit examineyouroptions.info

Liverpool City Council

Fig 27 – Liverpool Echo 17th December 2015

⁶⁶ 04/02/2016 – Ken Grant tweeted: "Congratulations on the show, it's great to see the Hardman work out again and very well received."

On 15/12/2015 the Liverpool Echo posted a feature on the installation entitled *New Hardman Exhibition at Liverpool Central Library*, written by the arts editor Catherine Jones. This feature gave details about the installation, including dates and location, but more importantly highlighted the key objectives of the installation. As previously discussed, these included both getting the portraiture seen by a wider audience and attracting feedback about the work on show. It also publicised future intentions regarding the showing of Hardman's commercial portraiture during the Liverpool Biennial starting in July 2016, which is discussed further on in this section. The Liverpool Echo Website claims to reach 1.5 Million unique users each month, who will subsequently look at 8.5 Million pages.⁶⁷ Members of the public have been in touch directly as a result of this publication, the details of which can be read in the following section.

In addition to the feature written for the Liverpool Echo website, on Thursday 17th December 2015, the same feature was published on page 35 of the Liverpool Echo newspaper (3/4 's of a full page – Fig 27). The Liverpool Echo Newspaper claims to reach 1 in 3 people within the local area and has a daily readership of 256,000 people.

⁶⁷ This link details the feature: <http://www.liverpoolecho.co.uk/whats-on/arts-culture-news/new-chambr-hardman-exhibition-liverpool-10601182>

An entry detailing the exhibition was published within the 'Exhibitions' section of the Guardian's 'Guide' publication during the months of December 2015 and January 2016. The Guardian claims to reach 880,000 readers within the UK daily, with 56,000 readers based in the North West of England. (7% Profile)⁶⁸

On the 12th January 2016, a freelance journalist with The Double Negative (An on-line magazine - Arts Criticism and Cultural Commentary Website and emailing list) called Pete Goodbody wrote a feature entitled *Intermissions: The Quiet Portraits of Edward Chambre Hardman*. Selected quotes from the feature include 'this technique emphasizes the time lapse between the two images and highlights the unknown story of the sitter's life', and also, 'this is a never-before seen recognition of Hardman's commercial work, as well as an exercise in demonstrating his social documentary' (Goodbody, 2016). Although the piece did include some factual errors, particularly in relation to the composition of the Hardman archive, it was generally very positively received. The Double Negative website claims to attract 1000's of readers weekly, coming from 1042 international cities across 98 different countries.⁶⁹

⁶⁸ The Guardian Guide: *Intermissions: Images from the Edward Chambre Hardman commercial portraiture collection by Keith W Roberts. Central Library (0151 233 5829) Sat-Fri 9am to 8pm, to 29 Jan, Free*

⁶⁹ Link to The Double Negative Feature:

<http://www.thedoublenegative.co.uk/2016/01/intermissions-20th-century-liverpool-via-edward-chambre-hardman/>

Again, members of the public have been in touch directly as a result of this publication, the details of which are discussed in the following section.

On the 1st February 2016 Photomediations Machine published an article detailing the wider project entitled *There/Then : Here/Now*. This is a curated on-line space showcasing theoretical and practical photography works. The website is curated by Joanna Zylinska of Goldsmiths, University of London, who is Professor of New Media and Communications. The feature offered the opportunity to include a text with the images, which had been written in order to contextualize the *Intermissions* installation, and was also available to view via the interactive multimedia display screens within the library.⁷⁰ Zylinska stated 'It's a really great and original piece. We like both the striking archival images you're presenting and the overall idea behind your curatorial project' (Zylinska, 2016).

⁷⁰ Photomediations Link: <http://photomediationsmachine.net/2016/02/01/therethen-herenow/>

Part Two - Intermissions 02 (Liverpool Biennial – July 2016)

The second installation piece was conducted over the course of a single evening during the opening night of the 2016 Liverpool Biennial on Friday 9th July 2016 (Fig. 28).

Although the imagery used in terms of Intermission Portraits was similar (all 40 pairings as found in the self-published book, were used for this installation as opposed to a selection of 27 pairings at the Hornby Rooms), the presentation strategy and venue were very different to the Hornby Rooms. The venue was a very significant historic space in relation to Hardman's practice, as it was where the majority of all the portraits had been taken by Hardman in his Bold Street Studio. From 1923 to 1949 Hardman's high street business was situated on the first floor of 51 Bold Street, Liverpool. (Hagerty, 1999:60). These premises are now owned by Deepak and Dalip Matta, who have used the space to run an International food shop called Matta's since the mid 1980's. The ground floor is used as the commercial space shop front and the first floor is now an active storeroom, which supplies the shop downstairs. Having been approached in the February prior to the 2016 Biennial opening evening, both Matta brothers were very happy to support the proposed installation and were very keen to learn as much as possible about the prior use of their now very successful Bold Street business.

Intermissions 02 Installation

It was not possible to use the space to install works for public viewing, this was due to the fact the space was inaccessible to the public and was already being used as a commercial storage space. There was however, a determination to utilize the space in



Fig 28 – Liverpool Biennial – Matta’s – 9th July 2016 (K.W. Roberts)

some meaningful way in order for the viewing public to see the works that were being dealt with by the project, and which had also been created in the actual space some 70 years previously. A presentation strategy was therefore devised using back projection onto the two outward facing Bold Street windows. Both windows were appropriately

portrait format and both identical in design, also being large enough to project portraits onto and thus be visible from the street below, but similar to Attie's (Writing on the Wall) project, would only be visible in the evening.

The 40 image pairings were separated into left and right window projections, with two looped 'reversed'⁷¹ movies created, to be run simultaneously throughout the course of the evening. Two separate laptops were driving two separate projectors placed behind each window, so as once the movies were engaged, they would run in sync together on a loop. (The left window displaying the younger portrait and the right window displaying the older portrait.) The windows had to be prepared in advance in order for the projections to be focused upon, which was achieved through the use of translucent tracing paper carefully attached to each windowpane. Once installed and running, the Intermission Portraits could be viewed until the following morning when the installation was deconstructed. The projections were most visible during the period of dusk and after the sun had fallen below the line of building cover on the opposite side of Bold Street; moving into the night time period whereupon the large portrait pairings could be seen very clearly from quite a distance either way on Bold Street. After the shop had closed, just prior to 9.00pm, the shutters were brought down and a panel was attached in order to contextualize the work (Fig 30).

⁷¹ The images required reversal as they were being back projected and would be viewed from the other side of the projector, rather than the same side, which would be used for normal projection usage.

During the course of the evening I spent time outside the installation, talking to any spectators, which ranged from the odd one or two, to gatherings of 10 people or more, which will be discussed in the following section.

The installation did not come without significant technical issues, mainly to do with trying to accommodate the existing function of the space as a storeroom, whilst trying to work around the obstacles present. The main concern was the fact that two of the storage shelving units, which were immovable, flanked half of the windows being used on the inside. This made it very difficult to set up the projections square on to the window pane, requiring the projectors to be positioned on almost a 45 degree angle, with the resulting images to be corrected using the keystone function built into the projector settings. This took time to align and to make look right from street level. With more time it might have been possible to remove these obstructions in front of the windows and have the images projected over the entire area of the window. The constraints these shelving units placed on the project, resulting in the imagery being smaller than I would have liked.

The publicity surrounding the installation was mostly via social media (@HardmanPortrait Twitter account), however The Double Negative⁷² produced a Biennial Fringe Cultural Diary from July to October 2016 which included details of the installation⁷³ (Fig 29). The impact of the Bold Street installation in terms of viewer feedback was not as successful as the first at the Hornby Rooms, but it should be noted that this was a much shorter timeframe, with limited publicity. A plan to use the projectors at FACT for a larger viewing across the walls on Back Colquitt Street (just off Bold Street) has been discussed and is still in negotiation. This would be intended for an extended period of time over the winter months, so as to make use of the reduced daylight, and thus expected to attract more by way of public feedback.

⁷² North West (UK) Arts Criticism and Cultural Commentary Website.

⁷³ Can still be downloaded as a PDF here: <http://www.thedoublenegative.co.uk/blog/wp-content/uploads/2016/07/DBLNG-Culture-Diary-Biennial-2016-FOR-PDF-V2-1.pdf>

Intermissions 2:
Images from the Edward Chambré Hardman
Commercial Portraiture Collection
by Keith W Roberts



Liverpool Biennial 2016
Matta's International Foods
51 Bold Street, Liverpool, L1 4EU
Friday 8th July 2016

From 1924 to 1949 Hardman used the first
floor of this building as his portraiture studio.

www.hardmanportrait.format.com



Fig 30 – Liverpool Biennial Signage

Part Three - Location Based Intermission Portraits

During the latter stages of 2016 and into 2017, a series of four different location based installations were created, continuing the use of the pairing presentation strategy.

However, the imagery used for these pairings consisted of one of Hardman's original monochrome portraits on the left, presented with one of my own colour photographs on the right. Although the process as explained in the second section was the same, again the emphasis was firmly placed upon the gap in time that exists between the two pairings. All these images were printed to an exact A1 size and framed in plain black wood, without a boarder.

The first two installations were similar, in as much they both dealt with a family portrait Hardman had taken on location at the client's home; represented by Hardman's original image displayed on the left, and my own more recent version of the existing space presented on the right. Although both images within each pairing were intended to be visually alike, they were not intended to be exact replicas of each other.⁷⁴ Rather than a gap of time existing between two portraits of the same individual, what was being explored here was the intermission of time that exists between the same physical space where Hardman had originally taken his family portrait. These pairings were then installed for public view and comment, within the actual spaces from where they were taken, which will be elaborated upon further.

⁷⁴ All the contemporary images have been photographed using a large format camera system, using sheet film, as was used by Hardman himself for the original portraits. In addition to this a similar focal length lens for each image was also employed.

The second two installations utilized the same 'pairings' presentation strategy, but rather than using the physical space to represent the intermission, here the gap was represented by the holder of a particular post in office, which features in both portraits. As Hardman was synonymous with photographing many of the key figures to be found in Liverpool society during his practice, the posts of Archbishop of Liverpool and Lord Mayor of Liverpool were selected for these installations. Again, the spaces used for installation were of specific relevance to the subjects depicted in the portraits.

The motivation behind the presentation strategy for these location based installations, takes into account the different spaces being used to show the works, and therefore the visitors likely to be viewing them. Although the spaces are very closely linked to the subject matter presented (both Hardman's and mine), they cannot be described as being orthodox in the sense of typical places you would expect to see a display of visual arts. Presenting the old paired, with the new in that sense, provides the viewing public who find themselves in such spaces, with a much easier way of understanding what the work is about, whilst still offering the opportunity to make visible historic images from the archive. In this way, it is argued that it makes the works much more accessible to a wider audience.

The Delamere's at Vale Royal Abbey, Northwich (1937/2016)

During the month of October 1937, Hardman visited the Cholmondeley family at their home, Vale Royal Abbey in Northwich, and made a series of 13 portraits of Phyllis Cholmondeley (Lady Delamere) and her children.⁷⁵ Having been sold a decade after this (in the late 1940's), Vale Royal Abbey and accompanying estate now serves as both a Golf Club and private housing. During the spring of 2016, access to Vale Royal was agreed through the Operations Manager (Ian Embury) and a series of visits took place in order to re-photograph the space where Hardman had been commissioned some 80 years earlier. Hardman's images depicted the family mainly in front of the south facing wing, with some additional portraits of the mother taken inside the entrance hall of the Abbey. Out of the 13 portraits in total, 2 portraits were selected which depicted the entire family.⁷⁶ These were taken in front of the small lake which was in front of the south wing, and against the back south wall, sitting on a large stone bench (Fig. 31). Very little had physically changed within these spaces at the Abbey, which is clearly evident when comparing the two image pairings (Fig. 31 and 32). Since January 2017, the four images (or two image pairings) have now been permanently installed on the interior walls of the entrance hall area of the Abbey (Fig. 33), with an additional supporting text which explains the details and the purpose of the installation.

⁷⁵ As entered within Hardman's Studio Register No. 8, Page 160.

⁷⁶ At this point in time (1937), the immediate family consisted of Phyllis Anne Cholmondeley (Lady Delamere), her two daughters Elizabeth and Anne, and one son Hugh (Born 1934). Her husband was Thomas Pitt Hamilton Cholmondeley (1900-1979) – The 4th Baron of Delamere who is absent from the portraits and was possibly in Kenya at the time dealing with his father's estate. The family moved in to Vale Royal Abbey in 1934 but were forced to move out again in 1939 when the Abbey was converted into a Sanatorium for soldiers serving in World War Two.



Fig 31 – Vale Royal Abbey, 1937 (E.C. Hardman)



Fig 32 – Vale Royal Abbey, 2016 (K.W. Roberts)

This original entrance hall is still the main point of access to the Abbey, and would be used by both the Golf Club and any functions taking place within the Abbey, thus securing a large footfall of viewers who would see the installed works. The supporting text contains a link to the website and it is through this mechanism that feedback for the installation can be collected.

Contact was made with the Cholmondeley family in 2016, which coincided with the 80th birthday of Hugh Cholmondeley (The 5th Baron of Delamere), who was also depicted in the original Hardman portraits as the small boy aged approximately 4 years old. The family now lives in Kenya on the Soysambu Ranch, which is a vast game estate consisting of over 500,000 square miles. Hugh's son Tom Cholmondeley wrote an email to thank me for the images I had emailed over, saying that his father appeared visibly moved by them, having had no recollection of them ever being taken. As a result of the arrival of these images, and given the timing of the birthday, Tom Cholmondeley said his father spoke freely about his memories of life at the Abbey with his family; something that he had not done before and which has been discussed further in the following section.



Fig 33 – Vale Royal Abbey, 2017 (K.W. Roberts)



Fig 34 – Ashhurst, Formby, 1936 (E.C. Hardman)



Fig 35 – Ashhurst, Formby, 2016 (K.W. Roberts)

The Sykes Family at Ashhurst, Formby (1936/2016)

Another family portrait depicting Dr. Sykes and his family celebrating a Golden Wedding Anniversary was extracted from the Hardman archive in 2014. The entry within the Studio Register⁷⁷ indicated that Hardman had made 9 images of the family in May 1936, but although the location looked like a garden setting, the precise location at this point was unknown (Fig. 34). Having become very familiar with these family portraits through dealing with them in terms of creating hi-res scans and post-production, I was inclined to try and learn more about this family and perhaps where the images had been taken. The Studio Registers generally do not hold much by way of client address information, but on closer scrutiny of the entire archive, it had revealed two large chests which contained client order cards, which did contain the client address. Having spent a day searching through one of these chests for Dr. Sykes' details, I uncovered an order card for the commission which listed the address as Ashhurst, Duke Street, Formby. This was quite a revelation within the research process, as having originated from Formby myself, I was very familiar with Duke Street. I subsequently discovered that the house itself (Ashhurst) still existed and was positioned next to Formby Library, opposite Duke Street park. Research was then conducted at Formby Library, where the Land Registry maps were utilised to identify the precise area the house occupied in 1936, which actually included the site where the Library now stood.

⁷⁷ As entered within Hardman's Studio Register No. 8, Page 34.



Fig 36 – Formby Library, 2017 (K.W. Roberts)

As I was sat at the back of the library looking over these maps trying to determine what had happened to the estate, I was actually also looking out of the back window of the library at an old large brick wall. It was at this exact point when I realised I was looking at the backdrop to the original portraits Hardman had taken of the family back in 1937. At that point in time, it was possible to access the back area of the library and enter a small overgrown garden area, which was completely disused.⁷⁸ It was therefore possible to locate the exact place where Hardman had taken the portraits and re-photograph the space as it looks in the present day (Fig. 35).

Through further local research into the Sykes family⁷⁹ it has been understood that Dr. Sykes was actually a very prominent member of the Formby community. As the local G.P for many years, he was also responsible for the purchase of the land opposite Ashhurst on Duke Street, in the early 1930's from the local dairy farmer, who had planned to sell the land on to local developers. After Sykes had purchased the land he immediately gifted it to the Urban District Council of the time, with the strict instructions that it should never be developed. This space now constitutes Duke Street Park and is subsequently enjoyed by Formby residents and families to this day; thus providing a lasting legacy of the Sykes family. The knowledge of this altruistic act really

⁷⁸ The back garden area at Formby Library has now been developed by the Local Parish Council, providing an eating / play area for families and children during the summer months. It can only now be accessed directly through the library.

⁷⁹ The Formby Civic and Local History Society.

Through contact with the Library Manager (Ian Edgley) an agreement was made for the installation of work consisting of two monochrome Hardman originals, presented alongside two of my colour originals taken of the same space. (This is the same presentation strategy as the Vale Royal Abbey installation.) The work has been installed on a temporary basis within the library itself (Fig. 36), with the view to install it permanently outside, at the back of the library, situated right next to where the works had been originally created (both in 1936 and 2016). This installation will consist of photographs printed onto A1 weatherproof 3mm Aluminum Dialite composite, with the contextual information about the works placed adjacent.⁸⁰ Again, the website has been used here as a means through which to attract feedback for the wider project and further installations on an ongoing basis, without the need to be present at the specific sites.

To date the installation has attracted much interest from the local public in Formby, having been promoted through both the local printed press and their associated websites⁸¹ (Fig. 37). One of the most significant pieces of feedback to have come from this installation to date (and discussed further in the following section which deals with

⁸⁰ It is worth noting here that the Local Formby Parish Council were initially reluctant for the image parings to be installed within the library garden; requesting that only Hardman's work should be displayed. It was only through further negotiation, that a justification for the works to be installed together was established and agreed, thus further highlighting the difficulties often associated with presenting Hardman's work along with my own.

⁸¹ On Thursday 16th February 2017, The Formby Bubble newspaper and website ran a feature on the installation detailing the works and wider project. Issue 22, Page 20.

In addition to this on Wednesday 15th February 2017, Both the Formby and Southport Champion displayed a quarter page feature about the installation on page 23.

public response to the works) has been from local Formby historian, Joan Rimmer.⁸²

Joan wrote a letter to the Formby Bubble newspaper which stated, 'On a recent visit to Formby Library, I was delighted to see two huge and excellent photographs of Dr. Arthur Barry Sykes and his family in the grounds of his home and surgery at Ashhurst, in Duke Street, almost next door to the library It is well worth a visit to the library to see these gems' (Rimmer, 2017). It is worth noting here, that although the motivation for installations of this nature were developed through a desire for the imagery to be revealed from the archive and thus become a catalyst for memory (in order to reveal meaning and narrative), the emphasis of feedback to date in relation to the location based installations, has been predominantly focused upon the Hardman portraits alone.

This is an interesting finding for the project, as the format of the installation was developed originally as a means of viewing both Hardman's and my work simultaneously. So it would appear that in certain circumstances the general viewing public place more emphasis upon the historic works presented than on the installation in its entirety. This was also experienced when dealing with the Formby Parish Council, as mentioned previously and can therefore perhaps question the effectiveness of the installation as a means of presenting this type of paring.

⁸² Joan Rimmer is a well-known Formby historian, having written several books about the village including: *Recollections of Village Life* and *The Village That Was Formby*.

Lastly, on a recent visit to the installation at Formby library I noticed an addition had appeared next to the works presented. On hearing about the installation through the local media, a local resident in his 80's had visited the library and had brought with him three photographs his father had taken of Dr Sykes and the cottage his father used to live in which was situated at the back of the Sykes' garden (called Ashhurst Cottage). His father had been Dr Sykes' chauffeur during the 1930's and 40's and had taken these photographs of Dr Sykes, which had subsequently been passed down to him. The photographs had been enlarged through photocopying onto A4 paper and placed next to the work in addition to the installation, as can be seen in Fig. 38 (on top of the shelving unit positioned on the left of the image). This intervention within the installation by an unknown member of the public, further supports my argument that these works had acted as a catalyst for memory, after all this was a deliberate act on behalf of the visitor.



Fig 38 – Formby Library, 2017 (K.W. Roberts)

Lord Mayor Edwin Thompson (1930) / Lord Mayor Roz Gladden (2017)

As previously mentioned, Hardman was responsible for creating many portraits of local Liverpool dignitaries, which have become very evident through the mapping of this commercial portraiture archive.⁸³ One such portrait was taken in 1930 and depicted the then Lord Mayor of Liverpool (Edwin Thompson)⁸⁴, which forms the basis for the installation made at Liverpool Town Hall in February 2017. In an attempt to develop the practice of the Intermission Portraits, the idea of developing an intermission installation dealing specifically with a post holder was explored. This was considered a departure from dealing with an intermission of portraits between the same individual, or even a specific space, to the intermission between two different elected civic offices across a period of time.

Contact was established with the current Lord Mayor of Liverpool, Councilor Roz Gladden and an arrangement was made to create a portrait of her in the Liverpool Town Hall wearing full robes and regalia, as identified within the original Hardman portrait of Edwin Thompson. The portrait was then shot, again using a large format camera system, on sheet film, similar to how the original would have been shot by Hardman in 1930. The venue for the portrait required natural light, therefore a position by the

⁸³ The database reveals seven Liverpool Lord Mayor's in total: Sir Arnold Rushton (1924), Edwin Thompson (1930), Robert John Hall (1935), Michael Cory-Dixon (1937), Col. Vere Egerton Cotton (1951), Ald. Albert Morrow (1952), Alexander Griffin (1954) as listed in Hardman's Studio Registers.

⁸⁴ As entered within Hardman's Studio Register No. 8, Page 34.

windows of the double doors, leading out onto the front balcony was selected, in order to avoid the use of artificial lighting.



Fig 39 – Lord Mayor of Liverpool – 1930/2017 (Hardman/Roberts)

The emphasis here was not placed upon making a replica of the original, but rather placed upon presenting the two different individuals, holding the same post of civic office, across the intermission of time (Fig. 39). Similarities can obviously be drawn from both portraits in terms of the dress associated with the post; Ermine had now been replaced by fake fur, but the linked Chain of Office (Livery Collar) remains the same for both and provides a clear physical link between both portraits.

This installation is now accessible to the public and is displayed within Liverpool Town Hall, along with the supporting contextual information provided to help the viewing public make sense of the works (Fig. 40). It has been accepted that this venue, although extremely relevant to the civic office held by both sitters, could not be considered as accessible as perhaps one of the main museums or libraries within the city. Having said this, the Town Hall is a popular venue for both corporate and wedding functions, holding in excess of 250 guests per event, thus providing the possibility for the installation to be seen by over 6,000 visitors until May 2017.



Fig 40 – Liverpool Town Hall, Feb 2017 (K.W. Roberts)

Archbishop Richard Downey (1931) / Archbishop Malcolm McMahon (2017)

Hardman created a portrait of the 3rd Archbishop of Liverpool, Richard Downey in 1931, and similar to the installation of the Mayor of Liverpool at the Town Hall, this installation again deals with the intermission of time that exists between the two holders of this religious office.

Contact was made with the current 9th Archbishop of Liverpool, The Most Reverend Malcolm McMahon during the latter stages of 2016, with the view to securing a date to conduct the portrait in early 2017. It has to be added, that from the outset the Archbishop was very enthusiastic to help with the creation of the new portrait, even to the extent of locating the original Keating Pectoral Cross displayed in the first portrait of Archbishop Downey, which currently sits in the Cathedral archive.⁸⁵ The venue selected for this portrait was the Archbishop's home based in south Liverpool and again, the method used was identical to the Lord Mayor portrait (i.e. Using a large format camera system and film / using natural light for the portrait – Fig. 41). The works have now been installed within the Liverpool Metropolitan Cathedral and adopt a similar presentation strategy, with the portrait parings and contextual information being on display to the viewing public until the beginning of 2018. The specific location within the cathedral is the Crypt area beneath the cathedral building itself. The portraits have been placed on the wall next to Archbishop Downey's⁸⁶ tomb and final resting place; a

⁸⁵ Archbishop McMahon also suggested using the portrait within the Cathedral as his official portrait as 9th Archbishop, which would be hung in the Archbishop's gallery.

⁸⁶ The Crypt area of the Cathedral consists of the original footings as designed by Edwin Lutyens in 1929 and as commissioned by Archbishop Richard Downey himself. The planned Lutyens Cathedral was never built, with work stopping after the construction of the Crypt in 1933 due to lack of funds.

significant space in that the tomb recess is protected by a six ton rolling stone door, which attracts much attention from the visiting public (Fig. 42). The website will be used to attract viewer feedback and the Cathedral has a high footfall of viewing public.⁸⁷



Fig 41 – Archbishop of Liverpool – 1931/2017 (Hardman/Roberts)

What has become apparent within all these different location-based installations, is the enthusiasm of the staff involved in supporting the work, and for the wider ambitions of

⁸⁷ Based upon The North West Research – Digest of Tourism 2012 figures – Liverpool Metropolitan Cathedral had 313,744 annual visitors.

the project.⁸⁸ The venues utilised all have a clear link to the different works selected for installation, however, it should be noted that these venues could not be considered as 'normal' spaces for visual arts installations, as mentioned previously. The use of these semi-permanent installation venues could be seen to offset the lack of cultural spaces to be found within the city, both available and willing to allow the different communities to see this work again. Some of the venues are clearly more accessible than others in relation to attracting a wider audience to view and feedback on the works.

For every one of these installations that resulted in approval for display, several other meetings arranged transpired fruitlessly. This was not a question of basic funding either, as the way in which the work was displayed, would not have cost anything to the various venues approached. In considering this point, it is very disappointing that many of the larger cultural institutions approached locally, who also benefit from a multitude of public funding streams, and of different skilled and professional personnel, such as curators / exhibition planners / cultural diversity programmers / widening participation developers, all displayed an inability to be able to deal with this type of work or installation.⁸⁹

⁸⁸ The installation held at the Hornby Rooms within Liverpool Central Library did not commence without difficulty. This has been elaborated upon in the first part of this section.

⁸⁹ An example of this would be the National Museums Liverpool, whom after several lengthy meetings and enthusiasm for proposals, still never managed to follow through with approving the work for installation. This could have been as simple as displaying a number of Hardman's King's Regiment portraits within the King's Regiment section they have established on the first floor of the Pier Head Museum space. This Museum was the top free attraction in Liverpool in 2012, welcoming over 1, 011, 058 visitors as reported by The North West Research – Digest of Tourism Statistics 2012.



Fig 42 – The Crypt: Liverpool Metropolitan Cathedral, March 2017

(K.W. Roberts)

Part Four – Self Published Books

Continuing on from previous practice during an M.A. in Fine Art at UCLAN during 2009⁹⁰, a series of 8x10 inch self-published books were created as a contribution to the projects practice. These publications explored different objectives within the wider project aims and formed a significant component of the creative output, with this series of publications being attached to the submission of this thesis as Appendix One. It was felt from the outset of the project that the need to physically reproduce the portraits into a format that could be described as less fleeting was imperative, given the fact the work had remained unseen for so long, and would require specialist translation and considerable effort in order to be viewed at all. The format of the self-published book enabled this to happen, also offering the opportunity to develop a number of creative ideas and design strategies.

With the objective of making the portraits visible from their hidden storage in the archive, the book format presents a useful and permanent opportunity for disseminating the works. They provide a more portable method of bringing the archive directly to the viewers and can easily be laid out for viewing during any talks, lectures or presentations given in relation to the project. In addition to this, they have proved very useful in terms of offering an immediate reference facility when discussing the project

⁹⁰ M.A. in Fine Art – Photographic Practice and Archival Intervention – University of Central Lancashire 2007-09. The final project focussed upon the photographic visualisation of Victorian memes left behind by Southport Philanthropists. The self-published book format was used again for a contextual report created in order to support the practice and final degree show. Working closely with Pete Clarke and Professor Charles Quick, a Distinction grade was awarded for this qualification.

with any potential collaborators, such as both the Archbishop and Lord Mayor. Once the work can be held in the hand and easily viewed, it becomes much more accessible and easier to understand in terms of the projects objectives. It is my intention to show all these books as part of the installation in 2018 in Manchester Metropolitan University. The only issue that could prevent this would be in terms of security and leaving the books out unattended, as the gallery space is not permanently invigilated. To counter this problem, I intend to show one set of the books on permanent display within a glass cabinet during the two weeks of the installation. Then in an attempt to make the books accessible to any spectators visiting the installation, I will attend in person for one week, so as to be able to invigilate and therefore ensure their security. The only other option that could be considered would be to fix or attach the books to a permanent feature, but this is a less attractive alternative to actually being present when they are being viewed.

Each book is now discussed in terms of content, design and objective.

Book 01 - Hardman's Animals

The first book to be published in 2013 was entitled *Hardman's Animals* and was really the first test in being able to observe how the portraits would reproduce in print (Fig. 43). In addition to this, it was also the first opportunity to test the newly developed database in terms of being able to select distinctive patterns or typologies of portraits, to be extracted and recorded from the archive. It was in fact very basic in its design and not very sophisticated in that respect, including several basic design errors from the outset. What it did achieve though (as previously mentioned), was a compact method of carrying around physical examples of the work being discussed during the early meetings convened with various institutions, including The National Trust. The book displayed portraits that Hardman had taken over the course of his commercial practice, which either included an animal within the portrait or was directly of the animal.⁹¹ In addition to this, it also included other information found in the archive, such as the glassine envelopes the negatives had been stored in, some of the technical printing notes and sketches that had been created by Hardman, and lastly examples of the corresponding entries for the negatives in the Studio Registers. There was also a short written piece which discussed the possibilities presented by the newly developed database, including thoughts about what it now means to re-appropriate these works.

⁹¹ Hardman's commercial photographic archive contained photographs of many domestic pets and farm animals throughout the 40-year period of practice. These might include dogs, cats, sheep, pigs, horses.

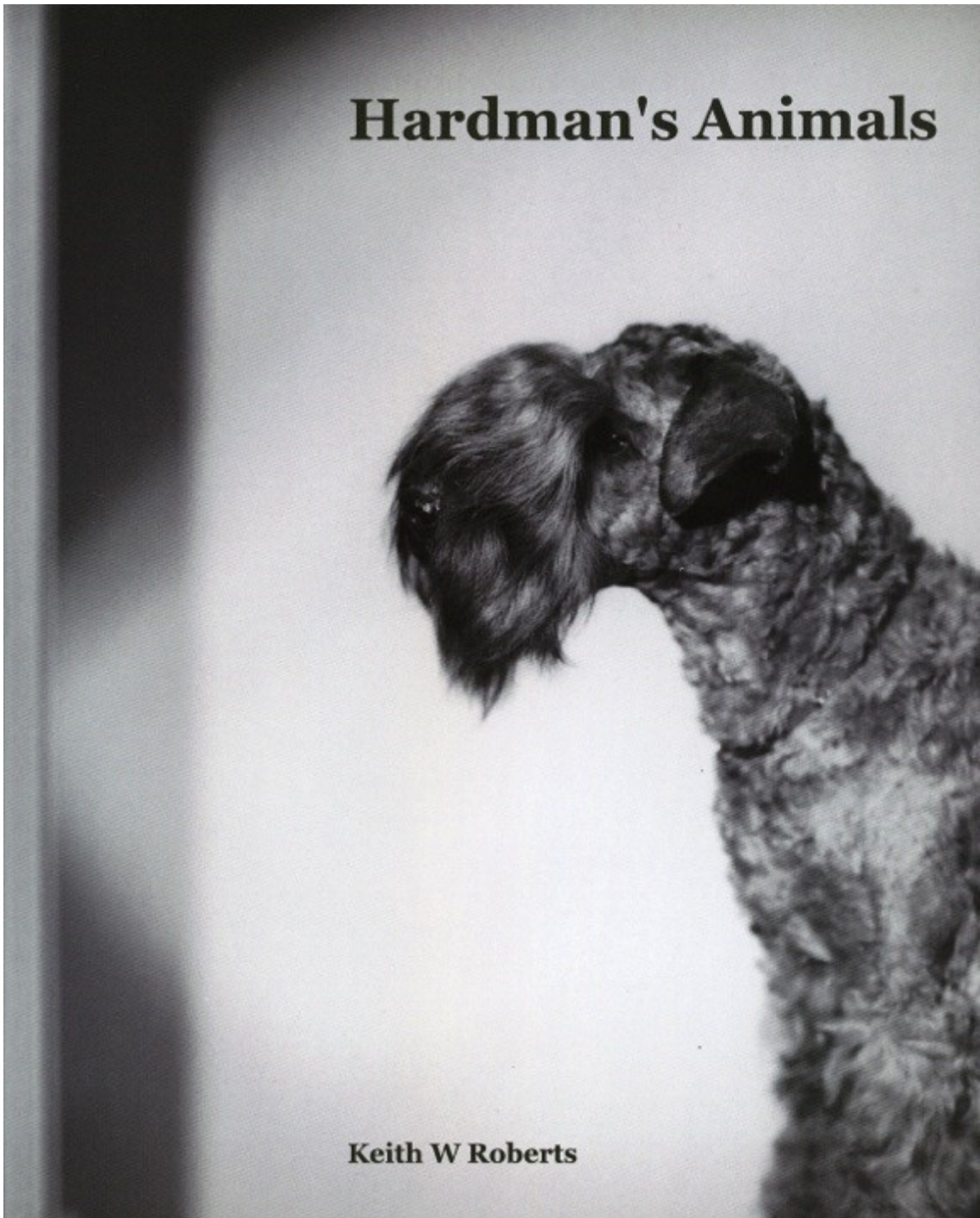


Fig 43 – Hardman's Animals, 2013 (K.W. Roberts)

Book 02 - Intermissions

The second book to be published 2015 was entitled *Intermissions* and was designed by a professional graphic designer and lecturer, Ben Bradley (Fig. 24 and 44). In respect of this, it was far more sophisticated in terms of design and included a specially designed cover which utilised two of the Intermission Portraits in its design, being displayed within a triangle in order to convey the three-point relationship between the two portraits and the viewer as discussed previously. This front cover graphic also formed the basis for the signage and branding used at the Hornby Rooms and Biennial installations. This publication was also intended to support the contents being displayed within the Hornby Rooms installation, which basically showed all 40 Intermission portraits in contrast to the selection of 27 on display at the installation. The publication also included a text which was intended to explain both the reasoning behind the Intermission Portraits and the methodology employed.

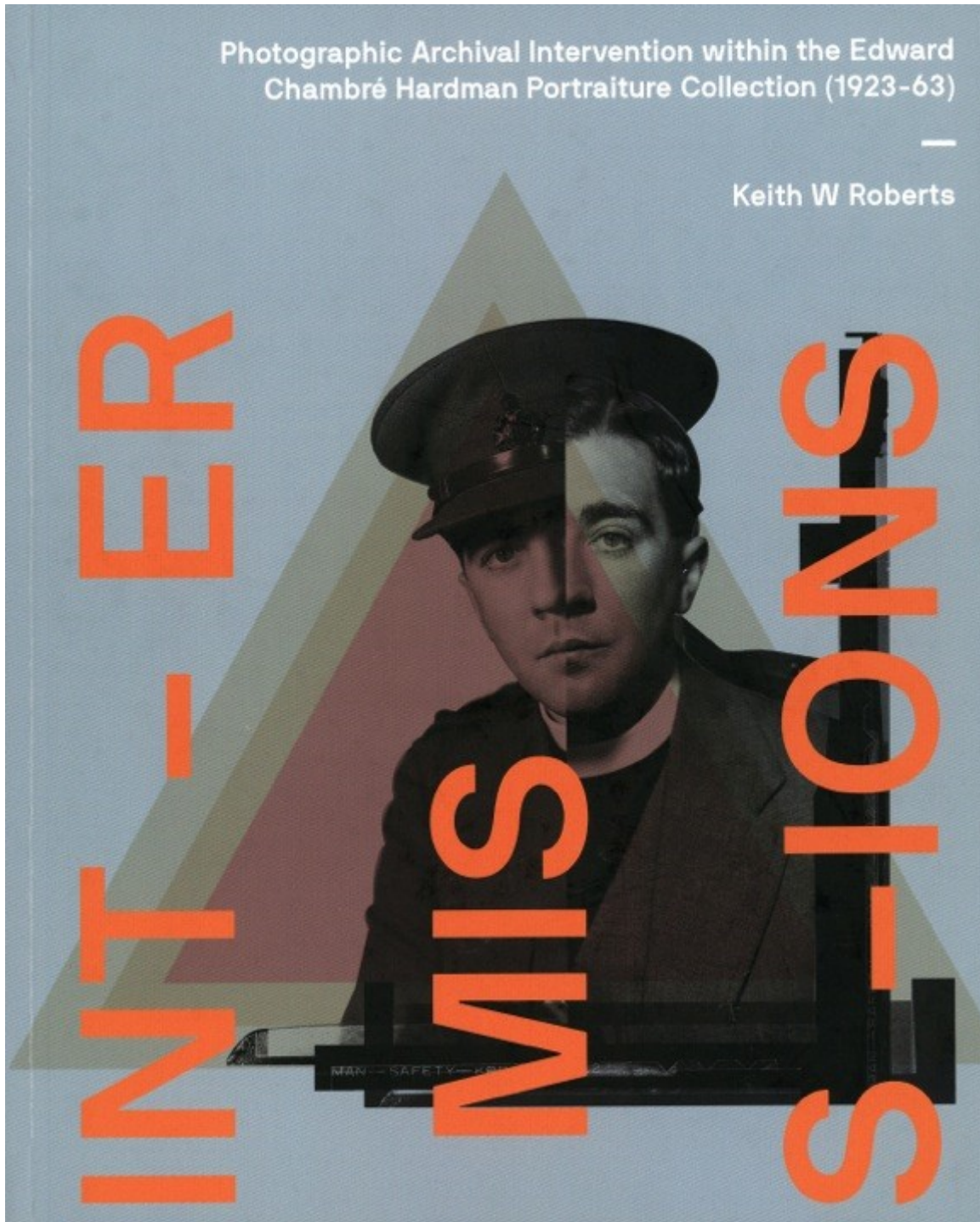


Fig 44 – Intermissions, 2015 (Ben Bradley)

Book 03 – A Lecture on Portraiture

The third book to be published in 2016 was entitled *A Lecture on Portraiture* and comprised of both image and text (Fig. 45). The text consisted of a handwritten lecture about photographic portraiture Hardman had created, which was subsequently delivered to the Liverpool Amateur Photographic Association in the early 1950's. In terms of design, lessons had been learnt here from the previous *Intermissions* book, with the layout remaining very simple. The lecture itself had been found within some of the boxes containing various ephemera within the archive in 2014, and consisted of a small A6 lined note book, the contents of which consisted of this hand written portraiture lecture. The handwriting was excellent and really caught the eye, having been written with a fountain pen, in ink, only on the right hand page of the notebook, covering 37 pages in total.⁹² A portrait was used on the left hand pages of the book, in an attempt to try and connect Hardman's thoughts on portraiture with his actual photographic portraits. The actual handwritten text from each page of the notebook had been scanned and presented on each right hand page of the book, then at the end of the book the lecture had been transcribed into text for easier reading. The text itself offers a clear understanding about Hardman's thought in relation to photographic portraiture stating 'To make fine portraits by photography one must never lose sight of the ultimate aim, which is to produce a characteristic likeness or expression of the sitter's personality' (Hardman, circa 1950).

⁹² The lecture consisted of 2659 words, handwritten in one draft, without a single error.

A general belief
is established
is an unpleasant
deal to be phs by
some blame must
put down to flash
topography, which
is place at dance
facts and other
"id"

Fig 45 – A Lecture on Portraiture, 2016 (K.W. Roberts)

Book 04 – 65,301 to 65,700

The fourth and final book to be published in late 2017 is entitled '*65,301 to 65,700*' and took its name directly from what it contained; the entire contents of one biscuit tin as defined on the tin's outer label (Fig. 46). This was the largest in terms of content out of all of the books made, and contained 401 images, one per page.⁹³ In terms of time, this was a huge undertaking, with the hi-res scanning of almost 400 negatives taking in excess of 2 weeks alone. (These portraits can be viewed in appendix 05.) Again, the presentation of the book was quite simple really, displaying one image per page, with the studio register entry details and negative number listed underneath each image; attention was also given to the presentation of landscape format portraits, on a portrait format page. All these images had been taken in chronological order during October of 1943, with the intention to offer the viewer a closer look at what could be considered an average working month for Hardman as a commercial portrait photographer. As all the works were included (not just the final portraits progressed to the client), what we now see here is the output of each sitting in its entirety, prior to editing or selection by Hardman or the client. In addition to this, wherever an image was missing from the collection, a blank space and studio register entry record was placed in its absence. In this respect, the missing images become as significant as the ones which are present, also offering an insight into the general state of some of the tins contents.

⁹³ This figure includes 16 blank images, where the negative was missing from the archive.

What is important with this publication is how we can view the archives passage of time from then to now, through extracting what was hidden in the archive prior to the intervention, and thus being made visible in the present. This intervention not only displays Hardman's practice in chronological order, but demonstrates the archives ability to preserve order over time. Although on the surface, this intervention appears less complex than some of the other interventions (in terms of using the database to reveal patterns across the archive), it is this conjunction between the practice conducted during one month in 1943, with how the images can now be presented in 2017 that adds additional meaning to the publication.

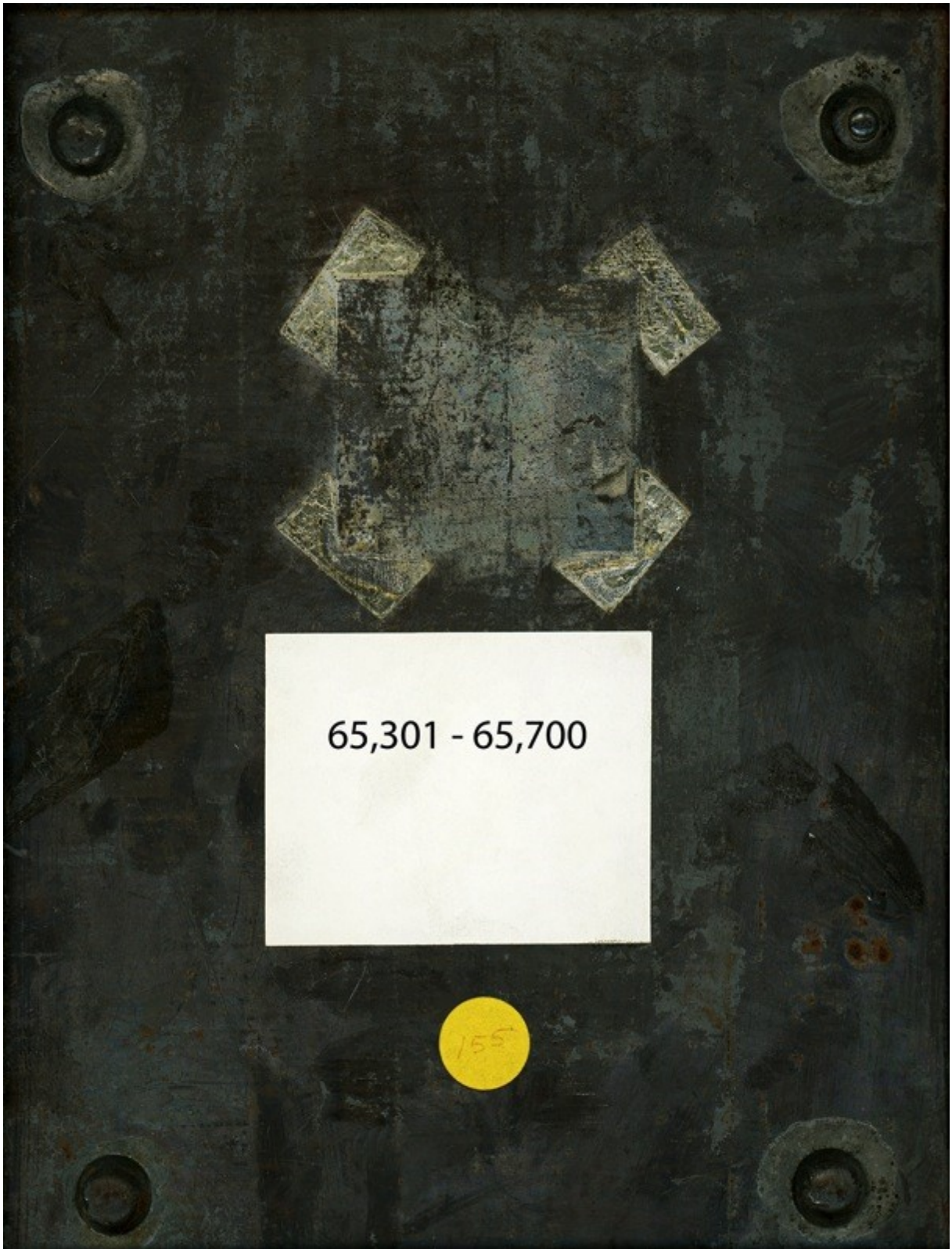


Fig 46 – 65,301 to 65,700 – 2017 (K.W. Roberts)

Part Five – Website and Social Media

From the outset of the project, a digital presence was established through the use of a blog created via Blogger in September 2010.⁹⁴ This was originally used to post any developments in the research or anything that was currently being developed in terms of creative practice. It was also used as a space to record information relating to supervisory meetings that had taken place, detailing any notes or actions. Towards the later stages of 2014 a project specific website was constructed which effectively replaced this blog, with the intentions of providing a more formal space to represent and view project developments and installations, along with offering the facility to capture any feedback from any of the installations pieces⁹⁵ (Fig. 47).

In addition to the website, both Twitter and Instagram⁹⁶ accounts were set up in April 2015, in order to provide a platform through which to post images relating to the project (Fig. 48). As a means through which to engage in discourse surrounding the project and its wider objectives, and as a method through which to publish the portraits to a wider regional audience, Twitter became the platform through which much of the effort was focused. This social media account now has approximately 6,000 followers and has seen 195 different portraits posted since inception.⁹⁷

⁹⁴ Blog powered by Blogger: <http://kwr71.blogspot.co.uk>

⁹⁵ Project specific website: <http://hardmanportrait.format.com/about>

⁹⁶ Twitter; @HardmanPortrait Instagram: Hardman Portrait

⁹⁷ As at 27/02/2017

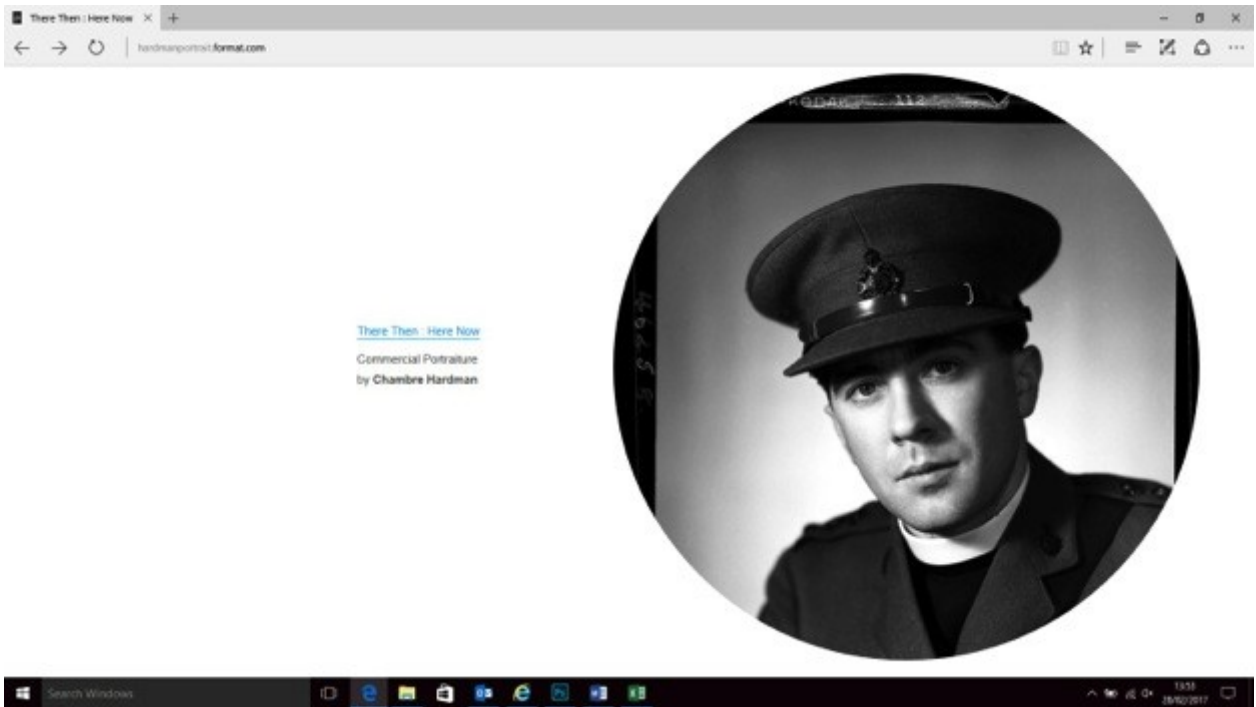


Fig 47 – Screen Grab of www.hardmanportrait.format.com

The Instagram account only has 63 followers in comparison, but has only really been used since September 2016 and only holds 21 portraits to date. The Instagram account is now linked to the Twitter account which ensures posts are seen via both platforms and it is the intention to migrate the portraits posted on Twitter, over to the Instagram account over the next year in an attempt to increase the following.

As already mentioned, this digital presence should be viewed as a two-way facility really. Firstly, as an additional means through which to post project specific information such as individual portraits or details about forthcoming installations, thus raising local

awareness about the project. Then secondly, as a means through which to connect to individuals about the works, offering a means of feedback for both the portraits posted, and also the works installed locally. Twitter has already provided a link to individuals who own Hardman portraits through ancestral connection, one of which formed the basis of a text regarding a servicemen called William Walker, who was 27 years of age when the frigate H.M.S. Mourne (K261) he was serving on as a Coder, was sunk on 15th June 1944, during World War Two. The narrative that transpired through Twitter from this particular portrait, involved the presentation of four new ‘unseen’ portraits of the sitter to his descendants, which were located through the use of the database. This was considered a revelation to Walker’s descendants, as for the 70 years or so previous, they had viewed the one portrait available to them in such a way that in light of the presentation of these four new portraits, they almost had to reassess their relationship to Walker.



Fig 48 – Screen Grab of Twitter @HardmanPortrait

Part Six – Listening to Portraits of Davies & Nickson

'I also came to realize that what was so captivating about these images was not only what I was seeing, but what I was hearing as I looked at them – a playful yet insistent *hum* that I found very difficult, and, frankly, a mistake to ignore' (Campt, 2012:134).

The following section has been used to consider two specific portrait pairings (Intermissions) from the Hardman archive in response to a theory mobilized by the historian and academic Tina Campt in 2012 and the writings about photographic portraiture by David Bate in 2016. The quote above relates to Campt's response to an archive of family photographs depicting black and Asian communities taken by the Dyche Photography Studio based in the Balsall Heath area of Birmingham, United Kingdom, between the late 1940s to early 1980s.⁹⁸ As a black feminist, Campt is interested in archives of this type in relation to the concept of black futurity, in the aftermath of the transatlantic slave trade and the effects of subsequent black diaspora. What is of particular relevance to the current project is the type of family photographs Campt is working with, which have generally been taken for the purposes of identification portraiture, for use with official documents such as passports. This type of

⁹⁸ This archive held in Birmingham City Archives contains hundreds of photographs, negatives and ephemera recovered from the Ernest Dyche Photography Studios, which was a family run studio portraiture business based in Birmingham (UK) dating from the late 1940s. The business was passed down from Ernest Dyche to his son Malcolm Dyche after his death in 1973. The Dyche's were the photographers of choice for many member of the city's largely working class Afro-Caribbean community, as well as many in the South Asian and Irish migrant communities that settled in Birmingham (Campt, 2017:24).

photography relates directly to the purpose of many of the portraits stored in the Hardman archive and as Campt highlights 'passport photos are steeped in history and memory as images invested with the power to create new lives and new histories' (Campt, 2017:26). In addition to this, Campt is concerned with both how and why such photographs touch and move people both physically and affectively, suggesting that these types of portraits should be heard as well as seen. In doing so, Campt invites us to view such images through embracing a different understanding of what is meant by sound (Campt, 2017:7). She goes on to explain that through using the more scientific definition of sound as *frequency*, the viewer can also listen to the sonic frequencies through which these photographs also register, highlighting the notion that quiet photographs should not be conflated with silent photographs. It is through the sound that an image can make for Campt, that prompts her to seek a deeper engagement with the forgotten histories that photographs can transmit and through attending to their lower (unheard) frequencies, means being attuned to the connection between what we see and how this resonates (Campt, 2017:33). Campt states

Attuning oneself to such frequencies and affects is more than simply looking and more than visual scrutiny. To look or to watch is to apprehend at only the sensory level. Listening requires attunement to sonic frequencies of affect and impact. It is an ensemble of seeing, feeling, being affected, contacted and moved beyond the distance of sight and observer (Campt, 2017:42)

What Campt is driving at here is the photographic portrait's ability to communicate more than just a description of an individual through visual interpretation alone. As discussed previously, through the act of having one's portrait taken there is a desire to be seen, to be visible and to matter. It is these non-visible qualities of a portrait that Campt associates with frequency and through listening to an image, attempts to interpret. The discussion that follows regarding two sets of Intermission portrait pairings from Hardman's archive include portraits in each pairing that were used for identification purposes, as indicated in Hardman's studio registers. The identification portrait can be determined by the use of a rectangle placed around the subject depicted, etched into the emulsion of the negative. Through presenting two portraits of the same individual, the frequencies that Campt refers to in terms of her interpretation of a portrait, can be amplified as the spectator now has a starting point with the first image, an end point with the second image and a gap in time through which to consider how one individual became the other.

From all the Intermission Portraits shown to date, the two portraits of J.J.W Davies have generated the most interest in terms of comment and analysis, and as discussed further in Section 05, a significant number of which have been based around the six-year gap between the two portraits. In an attempt to listen to these portraits, there are obvious assumptions to be made here, particularly in light of the fact the left hand portrait (younger) has come from the period during conflict and the right hand portrait (older) has come from the period after conflict (Fig. 51). When considering the portrait of

Davies the younger, through isolating the features of the face alone (excluding the hair) and presenting this with the isolated detail from another portrait taken during the same sitting, Davies could be described as displaying an androgynous appearance (Fig. 49 and 50). The pursed lips alone are very delicate and feminine looking, which combined with the rounded eyes and prominent eyebrows would easily pass for being either male or female. Male hairstyles of this date drew influence from the cinematic film stars of the day (Clark Gable, James Stewart) and tended to display longer hair on the top and front of the head, side parted and slicked back with the use of hair products such as Brylcreem, in order to easily accommodate the wearing of a hat. British officers would have been no exception to this fashion, but Davies' hair specifically looks longer than most, with the side parting taken across the forehead quite low, in a very controlled manner.



Fig 49 and 50 – Davies Isolated Features (E. C. Hardman)



Fig 51 – Davies Intermission Pairing, 1943/1949 (E.C. Hardman)

The negative for this actual portrait has been retouched by Hardman, with the removal of a few wayward strands at the back of the head that had been carelessly pointing upwards during the shoot. As Bate suggests, ‘facial expressions signify a repertoire of *states* indicating the potential mood of the person wearing them: anger, sadness, frustration, melancholy and so on’ (Bate, 2016:91). He goes on to say that ‘the whole gamut of emotions relating to life has conventional expressions signified by way of the face’. It should also be observed that ‘these expressions are not indicative of a fixed state of being’, given the portrait is a snapshot of time (Bate, 2016:93). In respect of this Davies’ expression could be described as being ‘blank’, but what might disturb the spectator more in viewing this portrait is the intense ‘direct’ stare he gives back into the

camera, emphasized all the more through his larger than average sized clear eyes. His facial features taken in combination could be described as being neutral, which could potentially hide his current feelings or emotions, but his eyes and fixed stare give the game away to a certain extent. As Campt suggests 'the initially commanding gaze of the photographer seems now to be reversed' and it is now Davies that views us (Campt, 2012:78). As already briefly mentioned, this portrait includes score marks made directly into the emulsion of the negative, creating a rectangle within the constraints of the rebate. This tells us that Davies' intended use for this portrait would have been for identity purposes, therefore the instructed Hardman would be required to crop the portrait appropriately, ensuring it met the indexical and objective prerequisites such a portrait would require. Campt refers to one of the archives she has worked with as *vexing*, stating that the photographs affect her and through which she sees a multitude of different things. There is a conflict at work within the portraits, which Campt highlights in terms of their inherent beauty, contrasted with their quiet introspection, which they hauntingly depict (Campt, 2017:49). The same conflict is at work here in Davies' portraits.

Bate suggests that 'just as the expression on the face is the rhetoric of the mood, so the pose contributes to the signification of character, attitude and social position' (Bate, 2016:94). Davies faces the camera on a slightly profiled angle, with one shoulder nearer than the other. He is neither slumped nor excessively erect, but comfortably poised allowing the viewer to perceive a forthright and dutiful air of compliance. Without his

headdress, the angle of his head is almost vertical, differing from the other portraits taken during the same sitting, where the headdress is included and where the head is cocked slightly to the side (presumably under Hardman's instruction). Both his upper arms appear to be relaxed by his side, with his hands not featured in any of the portraits from this sitting, (unlike the older portrait within the pairing).

The clothing Davies wears is of standard army issue for a commissioned officer in the British armed forces at this time. His khaki No2 dress tunic displays his rank on the epaulettes as 1st Lieutenant (two medallions) and his lapel badge indicates he was a member of the Cheshire Regiment. It is worth noting here the fact Davies was a 1st Lieutenant at the time when the portrait was taken in 1943, suggesting he had already seen active service, during the past four years of the war, in order to make the promotion from 2nd Lieutenant, at the point of first commission. (The rank of 2nd Lieutenant would normally be served for at least two years.) The shoulder strap of his leather 'Sam Browne' belt can be seen worn over the farthest shoulder, falling slightly out of focus into the background of the portrait. His necktie displays a single Windsor knot, the tail of which is pushed upwards, so as it stands forthright and above the apex of the lapels, which was a fashion that had its origins in the U.S. amongst the Ivy League.

The location of the portrait is studio based and at this point in time would have been taken at Hardman's Bold Street studio, where he practiced until 1949. The background offers the viewer no additional context and consists of a plain off-white backdrop,

slightly out of focus, with a ridged vertical area protruding from the foregrounded shoulder. There are no props (either intentional or accidental) evident within the portrait, thus offering the viewer no further visual clues to the identity of the sitter.

Six years later and we see a very different Davies . Firstly, the face appears leaner with a clearer definition of the cheekbones, which gives it an altogether more slender look. It is clearly the same person based upon his unique features, who has aged significantly staring back at us. But through listening to the image, there is a feeling that something else has changed within this short timeframe. Of course we cannot be certain of what may have driven this change, without the facts surrounding his life during the intermission period, but we can be clear about the fact that physically he looks completely different, or perhaps as Camppt suggests, a 'hauntingly quiet introspection' through the visual attention he directs towards the camera (Camppt, 2017:49).

His complexion has now become blotchy and darker, perhaps suggesting time spent abroad or even illness, and there are now lines appearing which define his cheeks. His mouth is more upturned at the corners, but his lips remain delicate and thin. The eyes have become more intense and the stare back at the camera could almost be described as being 'disturbed', due to the widening and uncovering of more of the sclera, allowing for the pupils to be further isolated. Davies' hair remains largely unchanged, with the exception of his side part moving more towards the centre of his head and thus bringing the side bulge on the earlier portrait into more control.

It is only when considering Davies' facial changes in combination with his pose and posture that we observe a completely different mood being portrayed. As Bate suggests, 'the pose of a sitter is itself a visual argument, a form of rhetoric' (Bate, 2016:93). The most significant aspect of this portrait is his clenched fist, like Eisenstein some twenty years earlier in the film Battleship Potemkin, it can potentially be read as Hardman's use to signify Davies' anger and aggression. The timepiece on Davies' wrist merely adds to this assumption, acting as a constant reminder to the viewer of the short time span incurred between the taking of the two portraits (and unintentional prop perhaps). The time on the watch reads five minutes past five and twelve seconds, the precise moment Hardman clicked his shutter. This also tells us that this portrait would have been one of Hardman's last sittings of the day on Tuesday 30th August 1949 when the shot was literally executed.

As clothing can reveal to the viewer a great deal about the subjects social identity, Davies' double breasted wide peak lapelled suit would place him within a certain social class, given this particular type of attire would have been considered high fashion in August of 1949. Having said this, it is difficult to assess the actual cut and tailoring of the jacket due to the nature of his pose, which appears to be more hunched over than the earlier more upright portrait – giving a more ill-fitted impression on the shoulders. Again we can see the portrait would have been used for identity purposes due to Hardman's rectangular crop marks etched into the emulsion of the negative. Davies

looks to be sat back into a chair on the younger portrait, but here he is leaning forward and propping himself up on what looks to be a length of patterned fabric, perhaps folded over the back of a chair in front of him.

The location of the portrait looks very similar to the first portrait in terms of the off-white backdrop, however Hardman moved both his home and business to 59 Rodney Street at some point during 1949, so it is unclear as to the exact location where the portrait was taken.

The general assumption on viewing these portraits as a pairing is based upon how significantly the subject has visibly aged, within what could be considered a fairly short timeframe. This timeframe runs from during to after conflict period, which adds to the general assumption that it was the active service Davies experienced, that has caused this premature aging. This is of course a sweeping assumption as without any facts about the life of Davies between these two portraits, there is no evidence to support this claim. It might be just as plausible that Davies was relieved from active service, close to when the younger portrait was taken and then experienced a close family tragedy or specific health issues, in order to explain why he looks so different and further aged in the second portrait.

Campt states that 'listening attentively to the mundane details of a portrait, means not accepting what we see as the truth of the image. Attending to their lower frequencies

means being attuned to the connections between what we see and how it resonates (Campt, 2017:33). Having listened to both these portraits of Davies, the elements of these images work together to form the rhetoric of each individual portrait. Bate states that when we look at a portrait 'we are confronted with the geometrical representation of a human figure' (Bate, 2016:99). He then goes on to suggest a certain amount of pleasure is derived from the recognition the viewed portrait might offer the spectator:

Such experiences of portraits remind us that in the most functional social portrait, there may also be an element of the personal, an intimate detail at work in us that we find in relation to someone else's portrait. It is perhaps the peculiar combination of social and personal features involved in portraits that lends them their special fascination in relation to questions of identity, even where the persons in the photographs are **anonymous**. Indeed, one might say that their being anonymous in fact promotes the enigma surrounding the persons in portraiture photographs, even where they have no explicit visual dignity (Bate, 2016:86).

It is the term 'anonymous' that Bate uses here, in relation to the enigma surrounding a portrait, which resonates with these images. Although we might know some of the details about the subjects depicted in Hardman's portraits, as discovered through the studio registers, The Hardman portraits are mostly anonymous to me (apart from perhaps the more famous sitters, but even then I can not claim to have actually 'known'

these sitters). In addition to this, they remain on the most part anonymous to the spectators viewing them, apart from those whom might have been related and have directly recognized the sitters. Bate is suggesting that it is precisely this anonymity which potentially makes the portraits more interesting for the spectator, and in terms of the Davies Intermission Portraits, that is certainly a position I would agree with. Campt suggests that it is hard to leave these faces behind and reminds us that 'family photographs in particular are affect-laden objects, which incite individuals to emotional responses and intensive engagement. Photographs move us - they move us to affect and to be affected. They move us by shifting us from one intense experiential state to another' (Campt, 2012:16). For me, these portraits of Davies evoke the affective resonances Campt discusses and having worked so closely with them, I am attached to them in ways I cannot completely explain.

Further to the Davies portrait pairings, the Nickson portrait pairings have generated a similar amount of thought and discourse, despite obvious key differences between the two sets of pairings. These differences can be categorised into both the factual evidence available in relation to the portraits (from the registers), but also the visual differences between the two portraits, offering the possibility of constructing a completely different narrative when listened to (Fig. 52). The portraits of Nickson omit a different sound to the portraits of Davies, a different frequency altogether, which could perhaps be described as *lighter*, with a more positive outcome.

The most obvious issue to address first is the fact that both the Nickson portraits are from during, or just after the period of conflict, with a shorter intermission period of 3.5 years, as opposed to Davies' 6 year gap. This is significant as the older portrait was taken on the 31st Jan 1946, some five months after the end of World War Two. With the younger portrait having been taken on 9th July 1942, both the portraits can be considered to be placed generally within the immediate timeline of World War Two, which will impact upon what can be heard through the images as opposed to the Davies portraits, the latter of which was taken towards the end of the 1940's displaying civilian dress. Both of the Nickson portraits display military attire.

There is an assumption that the age of Nickson in the first portrait would be in the early twenties. This could be based upon both his youthful looks and the light moustache made just visible, given his fair complexion; combined with the fact he must have been over 18 to have enlisted in the first place. It is worth noting at this point that although only two portraits of Nickson make up the pairings shown, other portraits from both sittings have also been viewed and offer additional information for analysis. One of the most curious issues that arise from these additional portraits is the fact that Nickson moved from the King's Own Scottish Borders (KOSB) within the younger portrait, to become part of The Black Watch on the older portrait. This is evidenced through both his uniform and cap badge insignia visible via all the portraits available during both sittings, and also indicated after his name entry in the studio registers (KOSB). Why this

shift would have taken place during the 3.5 year period is uncertain at this point in time, but might relate to his service activities.



Fig 52 – Nickson Intermission Pairing, 1942/1946 (E.C. Hardman)

By way of describing what we can see, the first portrait displays a much softer look in Nickson's eyes as he confronts the camera directly. His look could be described as apprehensive and his mouth gives away very little emotion in contrast to the older portrait. Although most of his hair is obscured by his headdress, the other portraits reveal that it is light coloured and parted to the side, with an upturned 'quiff' pushed upwards and backwards. The hairstyles between the two portraits alter very little

between the intermission period. Again, we see the pose slightly offset with the right hand shoulder dropping slightly out of focus, but still more square on to the camera than the younger Davies portrait. The head is cocked slightly to the side, which mirrors similar Hardman portraits where military headdress has been included, perhaps to ensure the cap badge and insignia is accurately recorded.

The clothing Nickson displays is again of standard army issue for a commissioned officer and can be described as khaki No.2 dress. It is important to note Nickson's rank at this point as being 2nd Lieutenant (a single medallion) on his epaulette suggesting he had only recently been commissioned. (An observation which falls in line with his proposed age, given the prerequisite training prior to commission.) What cannot be seen in this portrait is the rest of the uniform, which can be observed in the other portraits available. One of the other portraits shows a full length portrait of Nickson seated on a wooden bench within the same studio setting. Here his hands are folded upon his crossed knees, holding onto a pair of leather gloves. More noticeably are the long tartan trousers he is wearing which display the regimental 'Leslie' check, made all the more significant in comparison to the Royal Stewart check kilt displayed in the older portrait, possibly giving the suggestion of less confidence in the first portrait. There are no visible props displayed in the younger portrait and the location looks to be against the standard studio backdrop.

Within the second portrait we are presented with Nickson some 3.5 years later displaying the rank of Captain (Three medallions). This quick rise through the ranks in itself is curious, as normally a promotion from 2nd Lieutenant, through 1st Lieutenant, to Captain would usually require in excess of five years, suggesting the service Nickson saw, or even his personal contribution, might have been extraordinary during these World War Two years. This assumption is then corroborated when confronted with the medals ribbon presented on Nickson's tunic. The three-banded section to the top left indicates Nickson had been awarded the Military Cross, which could only have been granted in recognition of an act of 'exemplary gallantry during active operations against an enemy'.

Nickson's entire demeanour has changed in this second portrait from the expression on his face to his casual and confident pose. He presents with a slight smile, obscured by a much bushier moustache, which gives him what could almost be described as being an air of satisfaction. World War Two has officially been over for several months now and we see Nickson having physically matured, perhaps almost filled with relief, having reemerged in one piece, now being both promoted and decorated. There is a confidence displayed in posing for a portrait whilst smoking a cigarette, but the clenched fist of the other hand reminds us of the anger and aggression symbolised through Eisenstein, similar to the second Davies portrait. (Noticeably, the clenched fist appears regularly in Hardman's post conflict portraits of servicemen.) The location is similar to the younger portrait, but the props now include a much more comfortable

chair, complimented by a table including additional props (Cigarette case and ashtray). Interestingly, one of the other portraits within this sitting shows Nickson sat on the same bench as one of the younger portraits, although still holding a cigarette in his right hand, he looks far less comfortable here. Hardman may have suggested the chair for this portrait, in order to make more use of the smoking hand, giving Nickson something to rest his elbow on perhaps.

The ring displayed on Nickson's little finger (underneath the cigarette) could also signify a change. This same ring was actually worn by Nickson in the younger portrait, but worn on the wedding ring finger on the other hand. Many different assumptions could be taken from this including the fact he may now not be married, (even if he was actually married in the first place) or just that the ring no longer fits that finger due to his hands growing larger as he ages. Either way, it is a significant shift and one that should not be overlooked.

To a portrait photographer, the subject can offer a variety of features, details, expressions and narratives, along with being an individual. Kozloff, in reference to Goffman, suggests that 'it cannot be an accident that the word *face* denotes the part of our anatomy that specializes in conveying feelings' (Kozloff, 2015:168). Portrait photographers where and are still found in most towns and cities, furnishing the needs of the local population, who's desire to record the visual history of their ancestry, has been culturally rooted for generations, beginning in the 19th Century.

The portrait photographer at this point in time had been trained as a craftsman and often occupied the same social strata as many of the sitters they served. Due to the nature of the photographic process and the creation of negative materials (film or paper), expansive archives of commercial activity originating from these local businesses, still exists today. As a result of numerous images being taken during each sitting, in order to fulfill the commercial objectives of the client/photographer relationship, vast expanses of redundant commercial material have amassed in the archives of these businesses. Many of these archives have simply been destroyed over the years, whether through means of either disposal or decomposition (paper negatives), but on rare occasions, some make it through the ages and end up in collections held in Museums, Libraries or Universities – even fewer are ever brought to light. These ‘few’ discovered archives are often the subject of archival intervention by artists working in a curatorial role such as myself, pursuing many different intentions, one of which could be ethnographic exploration.

Since writing the narrative above about Nickson’s intermission period, it has been possible to uncover his actual service record (Fig. 53). Having now been presented with factual information about Nickson, various assumptions have been confirmed, notably in relation to his age (D.O.B was 25th May 1922 confirming he was twenty in the first portrait), but also other more sensational narratives have come to light, especially in relation to the award of his Military Cross, displayed on the older portrait. The

document from the National Archives has revealed the actual detail behind this award, during his service in Tunisia as part of the Mareth Line offensive (a crucial turning point in World War Two). The Military Cross awarded, happened just 9 months after the first portrait was taken (and just before his 21st birthday) and was physically signed off by General Bernard Law Montgomery, Commander of the British Eighth Army in North Africa during World War Two. The following extract details why this award was given:

Schedule No. (to be filled in)		Unit	Regt. No.	Rank and Name (Include name used in award)	Action for which commended (State date and place if action was in award)	Recommendation by	Approved by	Date
153rd Infantry		Brigade	51st (Highland)	Division	30	Corpt.	Received	30 Mar 43
							Division	8 Apr 43
							Army	12 Apr 43
The Black Watch, (R.L.R.) (5th Bn.) (cc)		228375	WO/Lieut. NICKSON, Ralph, Alexander.	On the night of 24/25th March, 1943, "A" Coy. was ordered to attack and capture an area occupied by the enemy. Lieut. Nickson's Pl was one of the leading Pls in the attack, and was very heavily shelled indeed just after leaving the Start Line. Most of the Pl was knocked out except Lieut. Nickson who went on to the objective still under intense arty fire, and by this time mortar fire was falling also. Lieut. Nickson personally organised the small force that had survived as best he could to hold the objective and this he succeeded in doing. He also re-organised such reinforcements as came to his aid as well as dealing with large numbers of the enemy who were by this time jumping out of their trenches and giving themselves up. The whole situation on the objective was very confused but Lieut. Nickson, with his energy and dash, organised a firm defence and dealt havoc on any enemy who appeared. It was only when counter-attacked in considerable force, and when his command had run out of ammunition, that he consented to withdraw. He did not do so until ordered by his Commanding Officer to do so and only then, when he realised that it was impossible to support him from behind, and the alternatives were resistance without ammunition, or withdrawal. His action and the action of the survivors of "A" Coy. throughout the battle were up to the highest tradition of this Regiment and of the Highland Division, and he himself showed courage of the highest order and disregard for his own safety.	Recommended by Lieut-Col. G.N. Thomson	Approved by B.L.M. Major-General M.C. Lieut-Col. G.N. Thomson	12877	
B.L.M. Non-Boatman		Oct. 1943	8th Army	Recommended by Brigadier, Commander, 153rd Infantry Brigade	Approved by General, 8th Army			

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WO 373/25

Fig 53 – Nickson Service Record

“On the night of the 24/25th March 1943, ‘A’ Coy was ordered to attack and capture an area occupied by the enemy. Lieut. Nickson’s platoon was one of the leading platoons in the attack, and this was very heavily shelled indeed just after leaving the Start Line. Most of the platoon was knocked out except Lieut. Nickson who went on to the objectives still under intense arty fire, and by this time mortar fire was falling also. Lieut. Nickson personally organized the small force that had survived as best he could to hold the objective and this he succeeded in doing. He also re-organised such re-inforcements as came to his aid as well as dealing with large numbers of the enemy who were by this time jumping out of their trenches and giving themselves up. The whole situation on the objective was very confused but Lieut. Nickson with his energy and dash, organized a form of defence and dealt havoc on any enemy who appeared. It was only when counter-attacked in considerable force, and when his command had run out of ammunition, that he consented to withdraw. He did not withdraw until ordered by his Commanding Officer to do so and only then, when he realised that it was impossible to support him from behind, and the alternatives were resistance without ammunition, or withdrawal. His action and the action of the survivors of ‘A’ Coy throughout the battle were up to the highest tradition of this regiment and of the Highland Division, and he himself showed courage of the highest order and disregard for his own safety.”

The specificity of the actual narrative that exists between two portraits of the same person taken at different times, can never be accurately retold anyway, this was a period of time from the past and can therefore never be brought back in its entirety. Even the subject's personal memory of what happened during this timeframe, will be either restrained or embellished and cannot be taken as 'truth'. If several of the subject's close family were asked to recant their own versions of this narrative, all would be different. Hardman does not exist visually within the portraits, but we assume he is 'in' them as the person who operates the cable release for the camera. Even this assumption on our part is fraught with uncertainty though, knowing as we do that his studio operation employed the services of both his wife and various studio assistants, whom unbeknown to us, all may have been responsible for capturing the final shot.

The activity of focusing upon the physical gap in time that exists between the Intermission Portrait pairings has been integral to the project's creative output and subsequent display strategy, only made possible through the development of the database. In light of the factual information that has been learnt from the research conducted into Nickson's portraits, the almost forensic analysis conducted on each portrait, in some cases, can often provide the viewer with enough evidence to make informed assumptions about what might have happened during the Intermission period. These are portraits that have been left to dwell in the archive and as Campt suggests 'they are quiet, yet anything but silent' and to simply look at them is to oversee them (Campt, 2017:45).

Part Seven – Final Proposed Installation

The objective of this section is to further develop the project's position in terms of its practical creative outputs, differentiating between the works that are more experimental, in the lead up to the final proposed installation. The section will also critically evaluate this final installation in relation to each of the four research questions, in order to explain how these questions have been addressed through this final project.

Prior to the completion of the database, detailing the information held in Hardman's studio registers, the commercial portraits from Hardman's archive were used creatively in a number of different ways. As described in previous parts to this section, these more experimental outputs initially took the form of portraits made in order to explore Hardman's technical language, self-published books exploring different ways in which to display Hardman's portraits from the archive and the use of a website and social media in order to make the archival portraits more publicly visible. It was only once the database was completed, that it could be used in the identification and retrieval of what have been called Intermission Portraits as previously discussed. All the creative output for the project prior to what will now be this final proposed installation should be considered experimental, with particular installations such as the first two described in this section (Liverpool Central Library in December 2015 / Liverpool Biennial in July 2016) and the supporting self-published book entitled *Intermissions*, playing the most significant roles in the development of the practice. This development was achieved not just through the public response, but also through what was learnt during the testing of

display strategies, which these previous installations facilitated. As previously discussed, the location based installations at Vale Royal, Liverpool Metropolitan Cathedral, Liverpool Town Hall and Formby Library functioned in a different way to Liverpool Library and Biennial installations, in that these installations explored a different type of Intermission Portrait (the gap in time here being between the two portraits of the post holders in particular public roles or between photographs of the geographical spaces explored, rather than portraits of the same individual) and were subsequently displayed for a much longer timeframe.

As will be highlighted in the discussion to follow, it was the testing of installations and self-published books in the earlier stages of the project that paved the way for this final proposed installation. These more experimental works included the use of the website and social media as an additional method of making the portraits more visible to the public, thus providing a means through which to channel public response and narrative meaning, in order to help develop and shape what is to be finally proposed here. The four self-published books created throughout the course of the experimental creative stage of the project, each explore a different method of presenting the portraits from the archive, for different purposes. As discussed previously in the Section 03, Part 02 (Precedents of Practice) both practitioners Joachim Schmid and Mike Mandel and Larry Sultan have used this format in different ways as a method of presenting images retrieved from an archive of photographs. Whilst the project's first self-published book entitled *Hardman's Animals* explored the theme of portraits Hardman had taken of his

clients with their pets (or even just their pets alone), it also displayed other artifacts from the archive such as negative sleeves, sketches to assist in making photographic enlargements and entries from the studio registers, by way of visually representing other components of the archive, that helped to deal with understanding the photographic negatives stored in the archive in a more comprehensive way.

The self-published book entitled *Lecture on Portraiture* explored the use of text presented alongside portraits from the archive and in this way was more comparable to Schmid's *Very Miscellaneous* project, where text was used adjacent to portraits, in order to further remove the photographs from their original context. In contrast to *Very Miscellaneous*, the texts used in *Lecture on Portraiture* were originally hand-written by Hardman. These texts were used in an attempt to illustrate points Hardman made in his text, through the portraits retrieved from his archive. The final self-published book from 2017 entitled *65,301 – 65,700* presented a slice of portraits from the archive, which ran in chronological order, including the gaps that exist in the archive presented as blank pages. The intention here was to not only present one month of Hardman's photographic practice in sequence, but also make a comment about the current state of the archive in relation to missing portraits, thus demonstrating the archives ability in preserving order over time. As can be observed, there is no one factor that unites all the self-published books other than the fact they all contain Hardman portraits from the archive, however, the self-published book that has not yet been discussed and which is

the most significant in the series in relation to the final proposed installation, was entitled *Intermissions*.

The *Intermissions* self-published book was the first opportunity to present all 80 Intermission Portrait pairings, some of which had been used in the Liverpool Central Library installation of 2015/16, albeit without the captions presented in the library installation which displayed title, name and date. As will be discussed in the following Section 05 – Feedback and Narrative Meaning, it was this installation at Liverpool Central Library during 2015/16, for which the *Intermissions* self-published book was created to support, that has provided the clearest direction for the further development of the project's practice. The spectator responses to this installation, gathered through the use of the website, social media platforms and the comments book, offered the most useful feedback for the project in terms of helping to shape the practice and develop the final proposed installation. The key factors that arose from the different experimental installations and self-published books, were firstly to do with the use of captions and how these helped to guide the interpretation of the portraits for the spectators. Secondly, was the importance of site-specificity with regards to the location of the installations, then finally the physical size of the portraits, including the extended timeframe for which they were on public display. These key factors have all made a contribution to what is now being finally proposed here.

The importance of what has been learnt through the project's research in relation to site-specificity should be highlighted here and can be explained through an unsuccessful funding bid made through a private sector construction company called St Modwen in late 2016.

Firstly, it should be acknowledged that the practice of site-specific art has been prevalent since the 1970's, having been developed from larger commissioned sculptural works, created for specific public locations. Contemporary practitioners working in this manner use this strategy in different ways, with some responding directly to a geographic location through their creative output and others physically working in the space of interest. Nicky Bird's 2001 photographic project entitled *Tracing Echoes*, is a good example of the latter and involved the systematic photographic mapping of Dimbola Lodge, which was the house previously owned by Julia Margaret Cameron in Freshwater on the Isle of Wight.⁹⁹

As previously mentioned, the construction company St Modwen were responsible for a large area of development towards the north outskirts of Liverpool city centre, between Scotland Road and Great Homer Street. The company was initially contacted with a view to installing these same 80 Intermission Portraits onto the blue wooden hoardings that surrounded the building site, printed using more temporary materials, such as billboard posters. The intention was to cover the entire hoarding along the full length of

⁹⁹ See Nicky Bird: www.nickybird.com (Bird, 2001).

Great Homer Street with large scale Intermission Portraits. Preliminary discussions progressed well with the St Modwen public relations manager from the outset and even included the possibility of how to make the installation more permanent, in terms of the company meeting the cost of printing and installation.¹⁰⁰ This position changed after St Modwen had conducted a local residents meeting, set up in order to gauge the local residents reaction to the proposed installation. Members of the local community present at the meeting were very keen to find portraits in the Hardman archive of individuals that had originated from this particular area of Liverpool, even down to a number of specific key streets of interest. Once it had been explained that the installation was more about the gap in time that existed between the portrait pairings and the narrative related responses the spectators of the works might have, the local residents completely lost interest and blocked any further progress to the proposal. Although the work did have a more general geographic relevance to central Liverpool, it had not been developed in such a finely tuned way as to be representative of specific streets in the wider Liverpool area. The proposal therefore had developed very quickly from not having any imagery on the hoardings, to potentially having 80 Intermission portraits of Liverpool residents installed, back to not having anything. This was a direct result of the portraits not including people who had specifically come from Great Homer Street and that immediate vicinity. It was explained to St Modwen that finding individuals based upon geographic location was currently beyond the capabilities of the

¹⁰⁰ The St Modwen Marketing and PR manager (Emily Boswell) was met with at the beginning of December 2016 for discussions about how to move the proposal forward.

database due to the fact specific address details of the sitters were not yet part of the dataset¹⁰¹, and that the likelihood of there being two portraits of the same individual from one of these streets, at two different points in time, would be extremely unlikely. It was at this point that the construction company completely lost interest in the proposal and the hoardings remained empty, prior to removal on completion of the construction work. As a national construction company, St Modwen clearly had a budget available for local communities to exploit whilst construction work was taking place, what was not expected though was the territorial sensitivity expressed by the immediate local community. This site was literally a mile outside of Liverpool city centre, but still the local residents felt a powerful connection to their specific geographic location. The last communication that was had with St Modwen was from Emily Boswell, who wrote 'If the subjects were hyper local, with back stories and links to the immediate area, then the proposed project would have more resonance and meaning for our local community, and therefore we would be more inclined to take it forward.' (Personal Communication with Boswell, 2017).

¹⁰¹ Address information is held within the Hardman archive but has been recorded separately upon order card records. Although these order cards have been used on occasions to find the specific location of a particular set of exterior portraits (such as Dr Sykes' home Address in 'Ashhurst' discussed earlier in relation to the Formby Library installation), this additional information could be added to the database in the future.

The Final Outcome

The final proposed installation would include the display of 80 large scale Intermission Portraits including captions¹⁰², measuring 1 x 1.5 metres each, situated on either side of a street in central Liverpool (Newington), which would be site-specific in terms of its close proximity to Hardman's Bold Street studio, for a period of two years (See Fig 54 below for an example of how it is envisaged this final proposed installation would look). The work would be digitally printed from the Hi-Res scans made from the negatives retrieved from the archive and mounted onto 3mm Dialite single sided aluminum weatherproof boards.

¹⁰² These would include the same 80 Intermission Portrait pairings that were included in the *Intermissions* self-published book, however they excluded captions within this publication.



Fig 54 – Image of Final Proposed Installation (K.W. Roberts)

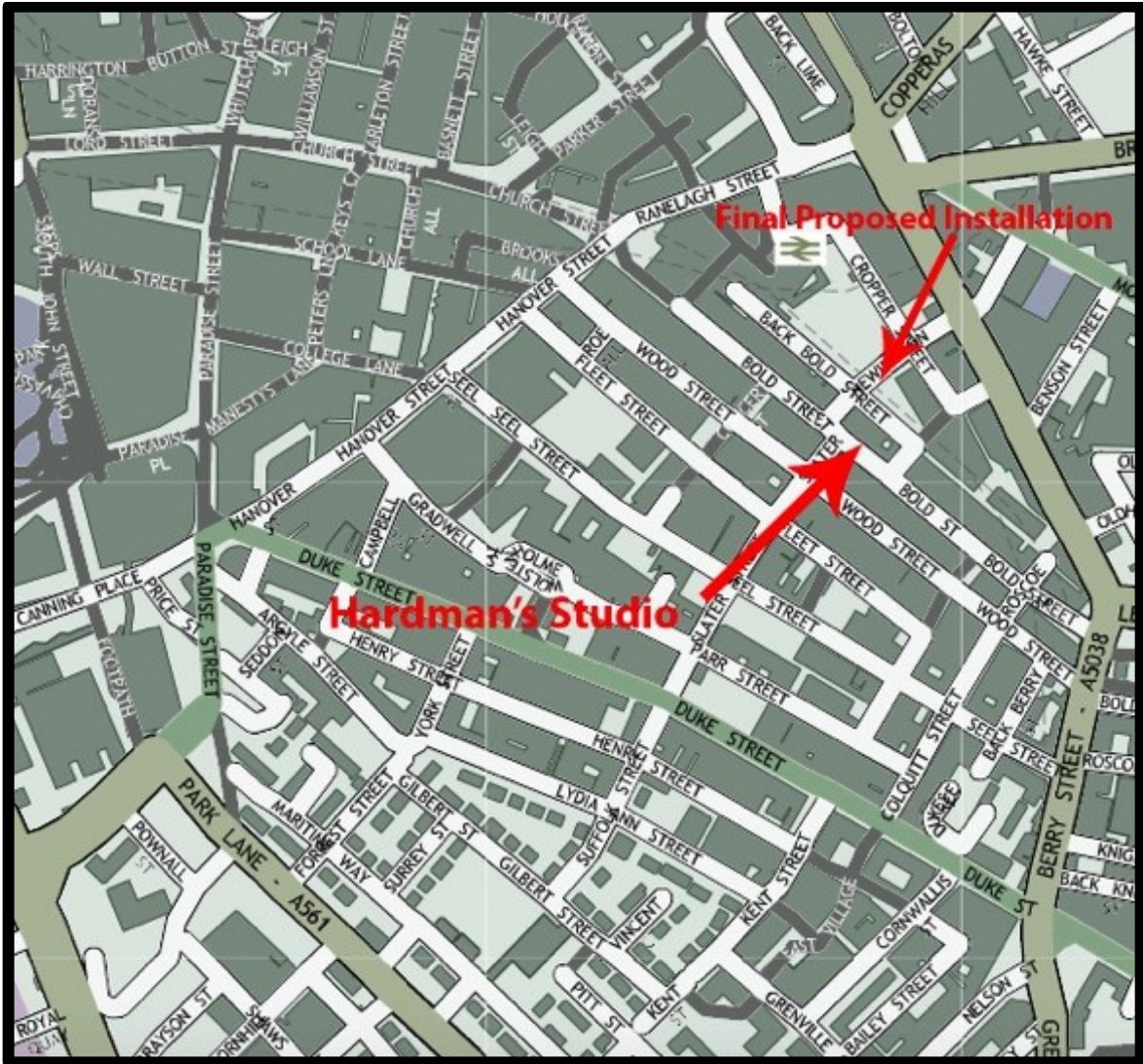


Fig 55 – Map of Final Proposed Installation (K.W. Roberts)

The presentation strategy being proposed through this final installation would bring Hardman’s commercial portraits into public visibility for a period of two years, on a busy public street in Liverpool city centre. In addition to this, the way in which these proposed Intermission Portraits display a pair of portraits of the same individual, offers the opportunity for the spectators to imagine an existing narrative between each

portrait, which has been learnt through the research process in terms of the Liverpool Central Library installation and subsequent narrative responses collected from the spectators of this installation.

What distinguishes the final proposed installation from prior experimental practice is firstly that it would be located in a public space in the heart of Liverpool city centre, making use of a geographic location that has a specific connection to Hardman's commercial portraiture practice. In addition to this, the size and number of the portraits being used would be much larger than anything attempted previously, with the long-term nature of the installation over two years, contrasting with the relatively fleeting nature of previous installations. The scale of this installation would create a much greater impact, as it would be competing with a much busier external environment than one experienced in either a gallery or museum setting. In that sense, it would also attract a different audience to the previous installations, as spectators would not be required to visit and enter a specific venue to view the work. The increased visibility of the work from this public thoroughfare could potentially generate more of a talking point, even being viewed by car, bus or taxi's using the street. Due to the scale of the installation proposed, it would be unavoidably visible to anybody using the street and in that sense could attract more attention from the local press. It is also intended that the final proposed installation would also include a contextual panel of a similar size to the portraits being show, which would display information about the installation on constant public view. This information would detail the research

conducted in relation to mapping Hardman's archive and the development of the database, as a means through which the installation has been made possible. It would explain the objectives of the installation in terms of encouraging an imaginative investment from the spectators, providing details of both the website and social media platforms as a means through which to collect these public responses. Finally, the contextual panel would provide a map (Fig. 55) through which to highlight the site-specificity of the installation, detailing the close proximity of Hardman's portraiture studio on Bold Street, where the portraits had originated. One of the main purposes of this proposed contextual information, would be to highlight the contrast between the invisibility and inaccessibility of the portraits whilst held in the archive, as compared to the large scale visibility of the installation and increased accessibility of the archive that the database now provides. As discussed above, the actual detail of what the contextual panel might include is as follows:

Intermissions

Newington, Liverpool, L1 4ED

Hardman's commercial portraiture archive was created in Liverpool between 1923 to 1963 and consists of over 120,000 monochrome large format negatives, stored in biscuit tins, held in Liverpool Central Library. Prior to moving to the house on Rodney Street in 1949, Hardman's business was based around the corner at 51 Bold Street (with the photographic studio being on the first floor), the site is now operating as a shop called Matta's International Foods, as highlighted through the map provided. The portraits presented here were all taken at the Bold Street studio as were approximately 77% of all the portraits held in the biscuit tins.

The project asks what can be achieved through making these portraits publicly visible, as their status shifts from anonymous to named and from private to public. My motivations to work within this archive therefore emerge from the desire to make these portraits more visible and accessible, than they currently are stored in the archive. The way in which these portraits had been seen at the time Hardman made them, would have been by the families of the sitters depicted in the photographs (through a single portrait being sold to the commissioning client). It was therefore my intention from the outset to make the works visible again, but also publically and in geographical locations close to, or linked to where the photographs had been originally made or used. This intention was driven in part by a desire to use the portraits as a means of enabling imaginative responses or collective memory from the viewers of the works, thus provoking some kind of feedback to what has been shown. In order to locate the same sitter within the archive and thus present them as a pairing of portraits, a database was created detailing all the names and dates held within Hardman's studio registers. It was the creation of this database that facilitated the search for the same individual who might have been photographed several times over the course of Hardman's 40 year practice. In addition to this, the database has provided information on the dates of when these portraits were taken by Hardman, revealing that the bulk of his commercial portraiture archive was actually taken at the Bold Street studio (77%) as opposed to the house on Rodney Street. If you think one of your ancestors was photographed by Hardman, or you recognize one of the subjects in these portraits, or even if you would like to contribute to the project by way of feedback on this installation, please get in touch via the website or social media details below.

Further information and feedback for this project can be viewed here:

www.hardmanportrait.format.com

Twitter: @HardmanPortrait

Having clarified the details of this final proposed installation, it is important to understand how this installation work would address the current project's research questions. This includes the consideration of how the database created specifically for the project was used for the identification and retrieval of the portraits from the archive for use in this installation; how such a presentation strategy would make these archival portraits publically visible in order to give them a new context and generate new narrative-related meaning for the spectators of this installation; what impact the site-specific geographic location of this installation might have and finally, how such an installation could potentially make these portraits more accessible than they currently are in the archive.

In terms of the identification and retrieval from the archive of these 80 Intermission Portraits being proposed for use in the final proposed installation, their location within the archive could not have been possible without the comprehensive database, detailing all Hardman's sitters from the studio registers, that was created within the earlier stages of the current project. As explained within Section 02 of the thesis (Methodology), without the database there would be no Intermission Portraits. The creation of the database was the only means through which to make the large amount of data held in the studio registers searchable and has subsequently enabled the retrieval of specific portraits. The database has made the images held in Hardman's commercial portraiture archive more accessible and through this proposed final presentation strategy, will provide a means through which the spectators of the work

can generate new narrative-related meanings about the portraits, as they are removed from their original context in the archive and presented to new audiences. In this way, the database has therefore strengthened the ability for these portraits to generate new narrative-related meaning. Annette Kuhn states that 'family photographs may affect to show us our past, but what we do with them – how we use them – is really about today, not yesterday' (Kuhn, 2002:19). With this statement in mind, the use of the database within a practice of photographic archival intervention has facilitated these portraits of family members to be presented as pairings for the first time in the present, a context for which they were never intended to be used. As discussed further in the following section, this presentation strategy has evoked the clearest and most specific narrative responses from the spectators of the works so far. Discourse surrounding the debate between database and narrative is discussed at length in the following section, but can briefly be considered here in relation to the extraction of chronologically structured data from the studio registers, to the presentation of these portraits into a temporal sequence in this final proposed installation, for interpretation in narrative terms by the spectators who would view them at this installation.

Marianne Hirsch states that the image 'survives by means of its narrative and imaginary power, a power that photography has the particular capacity to tap into' (Hirsch, 2012:8). In this respect, the different narrative meanings of the portrait pairings, presented through the imaginative responses from the spectators of the previous installations, has revealed that the use of caption has helped anchor meaning for the

spectators of the works, thus indicating what has been learnt through the research process. As has been previously discussed, the captions to be used in terms of title, name and date, firstly help to clarify that the portraits pairings depict the same individual and secondly highlight the specific time frame, or gap in time between each portrait. Hardman's portraits fall into the category of the familial and as Hirsch states 'the conventionality of the family photo provides a space of identification for any viewer participating in the conventions of familial representation; thus the photos can bridge the gap between viewers who are personally connected to the event, and those who are not' (Hirsch, 2012:251).

In terms of the location of the final proposed installation, geographically this street is within yards of where the original portraits were taken by Hardman, in his Bold Street studio and as such would fulfill the prerequisites of site specificity (See Fig. 55).

Hardman's house on Rodney Street is generally associated with all of Hardman's commercial activity, however through the research conducted for the project via the development of the database, what has now been learnt is the fact that approximately 77% of all Hardman's commercial portraiture was actually shot at the Bold Street studio. As this statistic is generally unknown and has only come about through the research conducted for the project, it strengthens the argument for using this site around the corner from the Bold Street studio for the proposed installation, in that it would raise local awareness with regards to where Hardman had practiced for the majority of his commercial activity. In addition to this, away from the gallery or museum narrative as

discussed previously in relation to both Marianne Hirsch and Lawrence Cassidy, the proposed space is a public thoroughfare, used daily by the people of Liverpool and therefore potentially even by the descendants of the sitters depicted in the portraits. The actual size and scale of the portraits proposed for this installation would generate significant public attention, as it would be difficult to navigate the street without seeing them. In this sense, the constraints imposed on the previous installation in Liverpool Central Library in terms of limited space to show the portraits and the lack of public footfall in comparison to a long-term display of work in a busy, central public street, could be positively addressed through this proposal.

Hirsch states photographs 'affirm the past's existence' and as such, photographic portraits can contribute to the longevity of the memory of an individual (Hirsch, 2012:23). Through the activity of archival intervention and the process of retrieving these portraits from Hardman's archive, the negatives are required to be made into Hi-Res scans prior to being worked with and appropriated into new contexts. This action places the digitized photographs into a new supplementary digital archive, which is much more accessible than the original archive, in terms of being able to use the image and more importantly, prolongs the life of the image, removing the negatives susceptibility for decomposition and ultimate disappearance, a condition for which it is prone to in the original archive. Similarly, through the creation of the database and digitization of the studio registers prior to this proposal, this increased accessibility of the portraits adds to the archive's future searchability. The research that has been

conducted in order to create this database, has been conducted prior to this proposed installation and has been necessary in order to have any possibility of realizing it. In addition to this, the ongoing digital presence of the project's website and social media, would not only provide the means through which to attract public feedback and narrative-related response to the proposed installation, but would also act as an additional vehicle through which to promote the installation to the public and make the portraits more visible to distant audiences.

It should be noted that what is being proposed as the primary final installation has not yet been realised due to various practical factors, mainly relating to the costs associated with printing and installation, which is in the region of five thousand pounds. In addition to this, the permissions required for the installation of the portraits has not yet been secured due to the complicated nature of the site's legal ownership. Although the road is owned by Liverpool Council, the sandstone walls running over live railway tracks are the property and responsibility of Network Rail and for use, would require ongoing risk assessment and maintenance contracts to be agreed.

In summary, the size, timescale and site-specificity of this final proposed installation would conclude and fulfill the practical component of the current project, whilst also address the project's research questions as discussed previously. In addition to this and as previously mentioned, it would also present a lasting inscription of Hardman's commercial portraiture practice and the existence of his archive, onto the physical

geography of Liverpool and through this, into the historical and spatial imagination of the people of Liverpool who view it.

Section Five – Feedback and Narrative Meaning

This section develops theoretical debate discussed in Section 03, in order to further explore the potential narrative meanings created by the display of the portraits at the Intermissions installation held in Liverpool Library towards the end of 2015 and the beginning of 2016. The discussion makes use of some of the feedback provided by spectators of this installation, explaining how narratives generated in response to the display of these portrait pairings has helped with the subsequent shape and development of the practice. The feedback and responses came from a variety of different sources including the website created for the project, social media, a comments book left at the installation and direct email. All were made in an informal way, without the use of a survey or questionnaire through which to guide the respondents. This has meant that some of the responses have been more useful than others, depending upon how specifically they relate to the installation and the narrative evoked.

As discussed in Section 03, Manovich discusses relationships between database and narrative in his 1998 essay 'Database as Symbolic Form'¹⁰³, highlighting that in this instance a database can be defined as a collection of compressed information, placed

¹⁰³ This essay was written in 1998 and first published in Manovich, L. (2002) *The Language of New Media*. Boston. MIT Press, however the version referred to here is the revised version published as a chapter in Vesna, V (ed). (2007) *Database Aesthetics: Art in the Age of Information Overflow*. Minneapolis. University of Minnesota Press

into order by its creator, which can be easily indexed, searched and retrieved.¹⁰⁴

Whereas narrative tends to have a beginning, middle and end, thus creating a cause and effect trajectory of ordered items or events. Manovich suggests that databases exert considerable cultural influence in the present, and do not run by cause and effect logic, in contrast to narrative. As Katja Aas explains, databases do not tell stories, they do not have a beginning and an end and they do not display thematic development, simply representing the world as a list of items (Aas, 2004:383). In relation to this, Manovich's position suggests that the database exists in strong contrast to narrative - referring to them as 'natural enemies' of each other - which up until more recent times have been the dominant form of cultural expression (Manovich, 1998:44). Aas suggests that Manovich's view of the relationship between database and narrative as two 'enemy ontologies', both fighting for the same turf, is used as a way of emphasizing the difference between the two. However, narrative seems to be losing its privileged place, becoming just one way among others of assessing and using data (Aas, 2004:383). Manovich views the database to be so powerful and persuasive that he is actually surprised that narratives exist at all in new media. In contrast to this position, rather than seeing database and narrative as natural enemies, Hayles suggests that narrative and database should be viewed more appropriately as natural 'symbionts', like organisms of different species that have a mutually beneficial relation (Hayles,

¹⁰⁴ Manovich's essay entitled *Watching The World*, first published in *Aperture Magazine* (2014) and included as a chapter in Well, L (ed). (2019) *The Photography Cultures Reader: Representation, Agency and Identity*. London. Routledge. makes reference to a number of different databases currently being used in contemporary arts practice, such as David Crandall's 2009 project entitled *Mapping The Worlds Photos*, or James Salavon's 2012 project entitled *Good and Evil*.

2007:1603). She goes on to suggest that the database can construct relational juxtapositions, but cannot interpret or explain them, and because of this, narrative is required to make its results more meaningful. In Hayles' explanation, narrative and database are different species, perhaps like bird and water buffalo (in terms of the Oxpecker removing insects off the back of a buffalo), that are interdependent upon each other. Hayles' understanding of the interrelationship that exists between database and narrative, as opposed to Manovich's notion of conflict between the two, is much more in line with how the database developed from the Hardman studio registers has enabled the identification, retrieval and presentation of portraits from the Hardman archive, in ways that involve different forms of narrative. The Intermission portraits in particular, involve a relationship between portraits of the same person taken at different points in their lives. This establishes a temporal sequence that can be interpreted in narrative terms by the spectator of the display. Without the database created for this project, there could be no Intermission Portraits as it provided the facility to locate the same sitters in the archive, and as will be discussed in this section, it was this presentation strategy that evoked the clearest and most specific responses to the portraits shown. The transition between database to narrative is indicative to the project, as it involves the extraction of chronologically structured data from the Hardman studio registers, to the presentation of the portraits in sequence. Once this data had been digitized, having been ordered into columns and rows as described in Section 02 (Methodology), it was more accessible in terms of searchability. This enabled the revelation of relationships between the portraits, such as the Intermission Portraits. Once these portraits had

been identified within the database, they could then be found in their negative form within the biscuit tins in order to make photographic positives that could then be displayed in a simple sequence. It was this sequence, that allowed the spectator the opportunity to imagine narrative meaning between the two paired portraits. The database was the only means through which to be able to make the large amounts of information presented by the registers searchable. The aim here was to use the database to search for the appropriate Intermission Portraits, in order for them to be placed into this simple two sequence presentation, enabling the generation of meaning in narrative terms from the spectator.

Manovich's discussion regarding the potential conflict that exists between database and narrative is important, as it raises the debate concerning the interdependency of both as suggested by Hayles. The database cannot make meaning like narrative can and in this instance, there is a clear symbiotic relationship between the Hardman database and the narrative meaning generated by the sequential portrait presentation, in terms of what the spectator can potentially imagine. The database facilitates the simplicity of this narrative structure, allowing the spectator to imaginatively fill in the temporal gap between the two portraits of the same sitter taken at different points in their lives, in terms of what might have happened to the sitter. This imaginative potential is particularly strong in instances where a marked change in the appearance of the sitter between the two portraits is apparent.

Having presented the interrelationship between database and narrative, it is relevant to the discussion to understand the relationship between narrative and photography, in terms of the ability of photography to use narrative to make meaning. In his 1980 essay 'Photography and Narrativity', Manuel Alvarado states that a central facet of narrativity is the representation of time, with this particular relationship to the concept of time being defined in terms of the condition of the still photograph as something 'extracted from a flow of events' (Alvarado, 1979: 148). He goes on to identify two different lines of narrative analysis, with the first defined by the order of events implied by the photograph (its relationship as an image of an instant in time to a 'before' and an 'after'), and the second defined by the production, circulation and consumption of the photograph. He suggests that the first is generally more privileged over the second in terms of challenging the photographs authority as a record of *how it was*, but it is the second that he suggests is a more politically interesting question, in terms of asking *how it could have been* (Alvarado, 1979: 152). It is the relationship between the photographic image and its 'before' and 'after' that is most relevant to the current project. Hardman's commercial portraits were generally used within a familial setting, many of which might have formed part of a family photo album, or were used as a framed portrait perhaps hung on a wall, or placed on a cabinet or mantelpiece. In this sense, the portraits in isolation do not really promote narrative in any significant way, as they represent a person in an ideal way at a particular moment in time. In terms of narrative meaning, Alvarado's *before* and *after* are not relevant to the single Hardman portrait, but become relevant when the portraits are paired and placed into a simple

sequence. It is the gap in time that is created between the two portraits that allows the non-narrative oriented single portrait to become narratively charged, when presented in combination with another portrait from a latter period. Through the re-appropriation of this 40-year body of commercial portraiture practice, narrative is suggested to the viewer by presenting two of the portraits together for the first time. As already stated, this narrative could only exist as a result of the database's creation and subsequent use in locating the portraits in the archive. By presenting the two portraits to be viewed as a pair, the spectator is presented with the opportunity to imagine or construct a narrative about the relationship between the two portraits; the 'before' and 'after'.

Similar to Hayles' view regarding the databases requirement of narrative to make its results more meaningful, Short suggests that the aim of using a narrative technique in photography is to provide meaning. In visual communication a narrative does not necessarily need to work in a linear sense as it can be cyclical or make cross references, that when brought together, inform the viewers overall understanding or interpretation of the photographers intentions (Short, 2011:98). It was the original photographer's intention (Hardman) to create a portrait of the client. However, my intention as a photographic artist working in the field of photographic archival intervention, is concerned with the re-appropriation of Hardman's work in order to increase its visibility and significance for new audiences. It was through this activity that the opportunity arose for narrative to emerge and in so doing, generate a response from those new audiences.

The Intermissions presentation strategy adopted for the installation at Liverpool Library deliberately included the personal titles (e.g., Mr, Mrs, Miss, Dr), names and dates of the subjects depicted within the portraits, so as to use the caption's ability to anchor meaning. This was a departure from the presentation strategy adopted in the more experimental Intermissions publication, which excluded this information and simply presented the two portraits side by side on each double page spread. As a result of the inclusion of additional information at the bottom of each portrait, some of the responses generated through this installation were much more focused on imagining narratives about what might have happened to the sitter in-between the taking of the two portraits. In support of this argument, a forum post obtained through the Open College of Arts¹⁰⁵ website by Andrew Fitzgibbon (17/01/2016) observed: 'The concept of presenting the images with an intermission, encouraged me as a viewer, to reflect upon what could have happened in the intervening period to age the sitters, particularly as the images were taken around the period of World War 2' (Fitzgibbon, 2016). Although not mentioned directly by Fitzgibbon, it was felt that without the inclusion of the sitter's details at the bottom of the portraits, this observation might have been missed by some of the spectators of the works shown. This position was again confirmed through Ruth White's posting on The Double Negative website in January 2016, about the installation

¹⁰⁵ The Open College of Arts is an on-line distance-learning programme that often runs student led study visits to various visual arts exhibitions across the UK. The website they operate provides various forums through which students are encouraged to engage with, in relation to group activities conducted.

where she states that ‘the idea of comparing two photographs of the same sitter and seeing how the traumatic events have changed something about their aura’ (White, 2016), arguably goes further in terms of making assumptions about the narrative defined by the relationship between the two portraits in the pair, in terms of directly attributing this visible change in their appearance, as of being a result of their activities during World War Two. Here White is suggesting a ‘traumatic event’ had occurred on the basis that the portraits depict a serviceman dressed in military attire and that the intermission period highlighted by the included portrait dates spans World War Two, even though specific information relating to such a narrative did not exist and was not presented to the spectator of these particular portraits. This was also suggested by a comment made on Twitter, in which @MoodyArchive wrote ‘the impact of war is clearly evident in these two images of the same sitter in 1943 and then 1949’. Here the spectator is referring to the portraits of J. J. W. Davies (as discussed further in the case study presented in Section 04, Part 06) and is clearly identifying the war as the reason for what they interpret as a dramatically visible change in the appearance Davies, which has occurred in the six-year period between taking the two portraits. This position was again highlighted by Amanda Rosenburg who commented via Twitter on 11/12/2015 that it was ‘terrible to see how his face has changed as a result of the horrors of war’, identifying the narrative that for her exists between the two portraits as being related specifically to the experience of war and what might have been witnessed and experienced by this individual during that period. It can therefore be argued, that rather than leaving the narrative open, this had been specified to a certain extent

through the inclusion of the sitter's details and the consequent suggestion that the spectators have been encouraged into their narrative conclusions, through the inclusion of the historically charged war time dates when the portraits were taken. If the dates alone had been used, then the visual information presented through the portraits, such as the uniforms, might have still provoked a similar response. If no details at all had been used, such as the approach adopted within the prior experimental *Intermissions* publication, then arguably less of the spectators would have made the connection regarding the war narrative. Through the inclusion of the details, the spectator is given prompts, firstly in terms of understanding that these two portraits are of the same person and then secondly, in terms of the dates relating to World War Two.

It should be mentioned that the war-related narratives were not the only things discussed in the spectator responses to the *Intermissions* presentation strategy. One direct email I received in response to the Liverpool Library installation was from Christopher Mansour, who was a member of the public who physically recognized one of the sitters depicted in the portrait pairings, as he had lived next door to them. Rather than being in response to the placement of two portraits in sequence, a narrative did exist here which was connected to the memory of the individual sitter depicted and related to personal reflections on a period of time past in relation to the spectator's deceased parents. In this instance the spectator is connecting the portraits to narrative memories of the sitter in relation to memories of their own family, which is a clearly different response to what is happening in the other cases where the spectators are

imagining what might have happened to an unknown sitter in the period between the two portraits presented in sequence. Here Mansour writes via email on 17/02/2016, ‘I was immediately swept back to the not so distant past, to memories and emotions concerning this family, to my own parents and grandparents’. Mansour describes how he and his family had lived next door to this sitter (Miss Patricia Rhodes Fig 56 & 57) for some 80 years, and how in her later years he had looked after and helped her as an old spinster, living alone in a large decaying house.



Fig 56 and 57 – Miss Patricia Rhodes 1932 & 1943

Mansour states:

“We had all lived next door to these people and not for a brief time, but for 80 years or more. I was amazed by the coincidence and surprised by the depth of feeling that had stirred within me. I had known Patricia all my life and her mother Margaret until her death in 1970, and her sister and niece. I had even

looked after Pat in her later years, keeping an eye on her, doing her shopping for her, and generally helping out when needed, as she was a spinster and lived alone in a huge decaying house. The names alone had drawn me back to these times and memories but to turn around and see the intermission portraits of her staring at me from the wall was staggering and evoked deeper and more poignant thoughts” (Mansour, 2016).

He claims to have made this connection through the surname detailed below the portrait, without which this recollection may not have been made, thus again supporting the argument for this presentation strategy, as opposed to an exclusion of the sitter’s details as previously tested. As highlighted, Mansour wrote a moving account of how these portraits evoked memories of his family, however it should be acknowledged that this might have well occurred through the presentation of a single portrait and that the narrative communicated through his feedback was not concerned with the gap in time between the two portraits presented in sequence. Upon closer reflection of the different types of responses and engagement made to the Intermission Portraits, it is clear that the sequential presentation strategy had value to some, particularly in relation to the war narrative. However, the portraits themselves still had the capacity to work alone in terms of narrative memory, which has been highlighted through the Mansour response.

Bate states that 'photography conventionally has a place as a time machine, a device for remembering', going on to suggest that this place might well be under threat because of digital databases or artifact-based archives offering different types of permanence, openness and accessibility (Bate, 2010:243). He considers the impact photography has had on the practice of memory in human culture, asking if photography has changed 'the constitution of individual or collective memory' and if so, in what way, on whose memories, to what effect? The point Bate raises in relation to permanence, openness and accessibility is an important one in terms of the current project, as the database created from the Hardman studio registers, has not only opened up access to this archive, but through the subsequent development of the supplementary digital archive, these portraits now become more permanent and more accessible. This has clearly been achieved through the development of the website, which has provided open-ended access to the portraits for the general public. For Bate, this position might potentially threaten the photographs conventional ability to act as a device for remembering, as he mentions above in relation to the increased openness and accessibility offered by the database. I would, however, argue that it is precisely through the development of the database and subsequent accessibility of Hardman's portraits, that the possibility of presenting these portraits as a pairing has arisen, thus providing a means through which the spectators can generate narrative about the individuals depicted. Rather than threaten the photographs ability to function as a device for remembering, I would suggest that this database has strengthened the ability

for these portraits to evoke narrative, through the various installations and spectatorship it has been used to facilitate.

Furthermore, Kuhn suggests that 'family photographs are about memory and memories; they are about stories of a past', which when considering the original purpose of Harman's portraits, we can see how through making them visible to the public, these narratives about the past emerge in the present (Kuhn, 2002:22). Kuhn states that 'family photographs are supposed to show not so much that we were once there, as how we once were: to evoke memories that might have little or nothing to do with what is actually in the picture. The photograph is a prop, a prompt, a pre-text: it sets the scene for recollection' (Kuhn, 2002:13). When we consider the response Mansour had in relation to the portrait he viewed of his former next door neighbour, he states that in viewing the portrait, he was 'immediately swept back', adding 'the names alone had drawn me back to these times and memories' suggesting that the portrait alone might not have provoked this response. As previously stated, it was in fact the inclusion of the sitter's details in combination with the portrait that had triggered his response, with the portrait setting the scene for recollection as Kuhn intimates. In addition to this Kuhn discusses the collective memory that can be evoked through spectators viewing photographs depicting a national or international event such as World War Two (or portraits of such an events participants). Here she states 'popular memory accounts are marked by the ways in which they bring together the lives of the *ordinary* people who are its subjects and its producers with events on a grander, more public scale' (Kuhn,

2002:81). In relation to Fitzgibbon's feedback, he stated that the way in which the portraits were shown encouraged him to reflect upon what could have happened in the intervening period, particularly in relation to the fact the time period was connected to World War Two. The dates included under each portrait, gave them a frame of reference in relation to this event, thus assisting in the way in which such an event could be remembered collectively.

Hirsch states:

'family memory has this shared, tentative and vulnerable quality. Its inherent visuality and contingency is exposed in pictures. In the visual, based upon the fragmentary remnants that are photographs, one generation's memory is indistinguishable from another's. It is passed down from parents to children, from older to younger siblings' (Hirsch, 2012:127).

If we consider Hirsch's comment in relation to feedback given by Mark Duffy via the project's website, where he wrote on 07/01/2016 that the connection between the portraits and World War Two was a 'great idea', explaining that 'not least given Liverpool's renaissance and the approach of the centenary of the Second World War', his comments reflect the collective nature of memory in terms of how Hirsch suggests that one generation's memory is indistinguishable from another generations (assuming Duffy was not present during World War Two and that his recollection of this event has

come through his ancestors). As briefly discussed previously in the *Precedents of Practice* section (03), Hirsch clarifies this position when discussing the Tower of Faces room in The United States Holocaust Memory Museum in Washington D.C. claiming that visitors who enter this space leave behind the historical space of the museum and enter the domestic space of the family album. She goes on to say that this space encourages a different style of recognition 'one that is available to any viewer and that can connect viewers of different backgrounds to one another' (Hirsch, 2012:254). She suggests that this is a collective and not an individual narrative stating that 'the process of affiliative familial looking fosters and shapes the individual viewer's relationship to this collective memory' allowing the viewers to 'adopt these memories as their own postmemories¹⁰⁶', thus 'providing a space in which they can become a community' (Hirsch, 2012:255). Hirsch highlights the photographs ability to evoke collective memory within spectators who might be viewing portraits in relation to a specific event, such as World War Two. She reminds us that photographs can act as 'fragments of stories' but are never actually 'stories themselves', and in so doing gives the project a framework through which to consider the public response to the intermission presentation strategy. Hirsch's discussion regarding generational memory is relevant to the project in terms of how the use of Hardman's portraits in the present, can evoke memories of the past through spectators who are predominantly unconnected to the sitters depicted.

¹⁰⁶ As discussed in Section 03 – Conceptual Framework.

It is also worth acknowledging that the context an image is viewed in (Liverpool Library Hornby Rooms in this instance) will also contribute to any narrative the spectator might imagine. This space and its institutional links to the Hardman archive have been discussed previously, but warrant further exploration in terms of the how the feedback helped to shape the practice. In relation to the Liverpool Library installation, Lawrence Cassidy stated in the comments book that 'the images really complimented the space' and that 'the images evoked a powerful atmospheric presence in the room'. Although the venue worked in terms of being able to present the images as pairings, the space itself was limited in terms of the number of portraits that could be presented (27 portrait pairings in this instance). It was therefore felt that in response to this, a larger venue was required. A venue, which could command a greater public footfall than Liverpool Library could deliver, and one which could show all 80 Intermission portraits together. The final installation has been discussed in the previous section and deals specifically with the rationale behind selecting an outdoor space in the heart of the city.

Section Six – Conclusion

As stated in the opening section, the rationale for working with this particular archive has developed from my interest as a photographic artist working within the field of archival intervention, and past practice of working with the found image. The commercial photographic portraits contained within this component of the Hardman archive have remained untouched for decades and have presented significant challenges in terms of being previously uncatalogued and relatively inaccessible, through being held in a negative format. The project has therefore offered the opportunity to work with an existing body of photographic materials and associated ephemera via a more systematic and methodical curatorial approach. In that sense, it could therefore be considered a departure from my previous practice as a photographic artist, which for MA level study was linked to the development of photographic creative output, through the use of found historic narratives. In addition to the inaccessible and uncatalogued nature of this archive, it very quickly became apparent that it contained a very rich and finely crafted body of portraits, spanning a wide timeframe, which included portraits of servicemen and women from World War Two, providing further motivation from a personal perspective. There was also limited awareness locally of its existence, having been hidden away within the Library since arriving in 1975 and always

having been kept in the shadow of Hardman's more prominent landscape works. My motivation was always driven by interest in the people depicted in the portraits and their shift from being anonymous to identified, which fueled a desire to make the portraits publicly visible, using geographic locations close to, or linked to, where they had originally been made.

The distinctive and significant nature of Hardman's archive has been highlighted in the opening section and can be summarized in terms of its size, and how the different components of it have come together at different points in time, via different pathways. The size of the commercial portraiture component alone, as a collection of negatives, has been established as being the largest found nationally to date, spanning a 40 year period of practice, including the period of World War Two. The fact that it was split prior to being brought back together has meant that one component has been privileged over the other, resulting in a need to reframe the lesser known commercial portraits in order to raise their profile, both regionally and nationally. Negative archives of this size are rare and the longevity of Hardman's can be partly attributed to the fact it was shot on large format film, as opposed to the alternative paper negatives many of the other high street photographers of the time might have used. The costs associated with such a process has meant that many of the portraits in Hardman's archive are of people belonging to more privileged classes of society, or those who could afford it.

Existing research into Hardman's photographic practice does exist and has been discussed at length within the opening section, the most significant of which is a PhD thesis written by Pete Hagerty in 1999 entitled: *The Continuity of Landscape Representation: The Photography of Edward Chambré Hardman (1898-1988)*. As explained, Hagerty's research focused exclusively upon Hardman's landscape practice, locating it within the wider genre of landscape representation by British artists during the first half of the twentieth century. It has been established that Hagerty directed his attention towards an entirely different component of Hardman's archive, concerning himself with Hardman's aesthetic in terms of composition and technical language, and in so doing, can be considered entirely different to the approach to that taken by the current research project.

The interest of this project is concerned solely with Hardman's commercial portraiture and what can be achieved creatively and curatorially in terms of a subjective response to it. This has been achieved through bringing these hidden portraits into visibility, by using geographically sensitive locations within the city of Liverpool, in an attempt to shine a light back on to them. Hardman's commercial portraiture archive has not been explored or worked with in any meaningful way by a visual artist prior to this intervention. The methodology employed through the creation of the database as a research tool enabled the mapping of the archive, making the portraits identifiable and retrievable, resulting in the creation of a supplementary digital archive. This can now be considered a transferable method of being able to deal with archives of this size and

nature (given that the information of the sitters depicted is separately available), all of which makes this project an original contribution to knowledge.

The first research question asks how the creation of a database cataloguing the contents of Hardman's archive can be used in order to identify and retrieve portraits, in order to enable the development of presentations strategies for these portraits, in ways they were never intended. Through answering the first question, the database has allowed patterns to be revealed in terms of the Intermission Portraits made reference to throughout the thesis. The identification and presentation of these portraits through the various location based site-specific installations has addressed research questions two and three, with the database and supplementary digital archive relating to the final research question, in terms of making the archive more accessible, thus contributing to its longevity. The proposal for the final installation then draws upon the successes of the previous more experimental installations and acts as a conclusion to the practical component of the project. This final proposed installation differs from the previous experimental creative output in terms of its increased scale and visibility, attracting different audiences to view the works, in a geographically relevant location in the heart of Liverpool city centre. The public feedback provided through the website and social media platforms employed by the project and discussed in Section 05, has helped towards understanding the significance of the portraits and the successful attributes of the various installations and creative outputs, thus helping to shape the final proposed installation.

The key theorists as discussed in Section 03 and Section 04, Part 06 are identified as being Annette Kuhn, Marianne Hirsch, Michael Thompson and Tina Campt. All four have developed different theoretical models, which have helped to create a conceptual framework through which to make sense of the project's practical output. Both Kuhn and Hirsch have dealt specifically with imagery relating to the familial context. They have helped to create a better understanding of the relationships between the past and present through the use of historical photographs in the present and have been referred to throughout the thesis. These models have been of particular significance to the project in terms of understanding the public response to the earlier installations, and again helping to shape the proposal for the final installation. Thompson's theory in relation to the value or worth of an object, has provided a model through which to try and further understand how Hardman's negatives have progressed through different categories (transient, durable and rubbish), from the point at which they were made by Hardman, to their current status held in the archive (as highlighted in the diagram in Fig. 16). Tina Campt's work within photographic portraiture archives (as discussed in Section 04, Part 06) and her subsequent theories upon listening to portraits in an attempt to understand why such portraits touch and move people both physically and affectively, has been useful in terms of seeking a deeper engagement with the forgotten histories of two sets of portrait pairings from Hardman's archive. These two sets of portrait pairings had received the most incisive feedback from spectators of the work to date and formed a natural basis for extended critical reflection.

The key practitioners discussed in the second part of Section 03, whose work has acted as means of being able to position my own practice, within the wider field of contemporary archival art at the end of that section, have in a number of cases been directly supportive of the project. The help from both Joachim Schmid and Lawrence Cassidy have both been an invaluable source of inspiration with regards to informing the project's practical output, even though it should be emphasized our practices are concerned with entirely different objectives. Schmid predominantly sources his imagery from the internet now, having previously physically collected imagery found on the streets. It is also important to once again highlight that Schmid is not interested in the identities of the sitters in his portraits and in most cases, he would not be able to identify who they were anyway. Schmid's interest lies predominantly in the representation these portraits allow the viewers to imagine about the portrayed subjects. In addition to this, he does not generally deal with a specific or limited archive (perhaps with the exception of *Very Miscellaneous*), that can be searched or used systematically, which is exactly the position of this current project. Likewise, Cassidy sources his imagery and ephemera directly from the working class families whose history his projects seek to rewrite.

Through the difficulties associated with accessing this archive and then displaying the works, the project also questions the role institutions play, paying particular attention to portraiture and the photographic negative. The research also examined how there is a

clear lack of effective strategic direction in relation to these institutions and agencies, as custodians of many archives based within the UK, especially those composed of photographic negative materials. This position was always made very clear to all the institutions dealt with throughout the course of the project, whether supportive or unsupportive of the proposed interventions. It should also be noted that the timing of the project is significant in relation to this archive. Due to a continuing lack of investment and general interest in these works, their conservation has been extremely limited since they were deposited with the library in 1975, a position which has also been highlighted as a result of the research conducted through this project. The research has also revealed that many of the tins (each holding 400 negatives) have succumb to vinegar syndrome¹⁰⁷, meaning that whole swathes of the archive have been left to decompose and have subsequently been destroyed, which has been a constant source of both frustration and disappointment. Frustration in terms of limiting the scope of the possible Intermission Portrait targets, and disappointment in terms of certain portraits being lost forever and thus returning them back to Thompson's 'rubbish' category, provoking a sense of loss for photographic artists working with archives, like myself. Thompson states:

¹⁰⁷ Vinegar Syndrome – Much of Hardman's commercial portraiture archive has been created using cellulose nitrate materials prior to the introduction of cellulose acetate towards the 1940's. This material decomposes via an acidic hydrolysis pathway. If the material has been incorrectly stored together in large amounts, it is possible that the decomposition of one negative will create a chain reaction within a concealed unit (such as a biscuit tin), thus rendering all negatives inside useless.

In spite of all our attempts to make durables last long enough, they do occasionally and embarrassingly cease to exist, and when this happens we make an emphatic response in terms of sorrow, outrage, letters to the newspaper (Thompson, 2017:113).

It is acknowledged and understandable to a certain extent, that budget constraints imposed by the successive UK governments upon service institutions such as the Liverpool Central Library, have resulted in the need for more efficient staff utilization and departments running on a minimal, more generic skeleton staff, with less specialist skills available. The only members of Liverpool library staff technically capable of dealing with an archive of this size and nature were the current Conservation Team, which comprised of one full-time member of staff and one part-time volunteer. The full-time member of staff left the Library in 2016 and has since not been replaced to my knowledge, leaving only the part-time volunteer to run this department. Even with the provision of technically capable support staff, the materials would not necessarily be ensured of any meaningful creative use or output, which has arguably been established through this project. The National Trust no longer has a dedicated archivist for this component of the archive either. This lack of staffing resource has had a detrimental impact upon the more general accessibility of the archive, with members of the general public requesting access to such materials, being refused at source. This archive of Hardman's work should be considered a highly valuable and an important public resource (having been paid for through the public purse in 1975 – Fig. 58), and therefore

its access and use by the very people who funded and secured its deposit, should not be restricted by a lack of specialist resource, which is something this project has arguably made more plausible, through the database and supplementary digital archive created. Difficulties regarding the ability to make sense of what is effectively the by-product of a professional photographic portraiture business, has been discussed at length in Section 03 (Conceptual Framework) and as highlighted here, comes as a result of the works existing only in negative format, thus making them impenetrable to most. Hardman's archive is not the only photographic archive held by Liverpool Library and Museum Services, and what this project establishes through its output, is a clear and transferable method of effectively working with such an archive.

RO/JS/FFI

11th November 1975.

Dear Mr. Hardman,

I am writing to inform you that I have now received outside financial assistance towards the purchase of your negatives, this assistance being conditional upon a figure of £2000 as the purchase price. I am, therefore, making a formal offer of £2000 for the whole of your collection of negatives together with the indexes. I would be glad if you would write to confirm that this is acceptable.

Yours sincerely,

City Librarian.

E. Chambre Hardman, Esq.,
59 Rodney Street,
Liverpool,
L1 9RU.

HARDMAN, E. Chambre

BURRELL & HARDMAN LTD.
PHOTOGRAPHERS.

Directors
E. CHAMBRÉ HARDMAN,
Fellow of the Institute of British Photographers,
Fellow of the Royal Photographic Society,
Fellow of the Royal Society of Arts.

59 RODNEY STREET,
LIVERPOOL, 1.

Telephone: ROYAL 3900

709,59⁰⁰

19th Nov. 1975

Dear Mr Malbon,

Thank you for your letter (RO/JS/FFI of 11th Nov. 1975) regarding my collection of negatives.

I confirm that I am willing to accept the offer of £2000 for these, together with the index books.

Yours sincerely,

E. Chambre Hardman

Ralph Malbon Esq,
City Librarian,
Picton Library,
William Brown Street,
Liverpool L3 8EW

Fig 58 – Correspondence between Hardman & Library

In addition to this, the history surrounding how the archive was formed has led to a situation where there are often conflicts of interest arising between the two main institutions involved with the custody of this archive (Liverpool Library and The National Trust). This issue needs to be addressed, as the current situation sees the Library owning the physical negatives, but The National Trust owning the copyright, thus giving

rise to multiple conflicts of interest with regards to the access and use of this archive. During the course of the project, both institutions often used one another as a reason for limiting either research or use of the archive in any meaningful or effective manner. As already explained, The National Trust component of the archive has been completely re-housed at great expense, whereas the majority of the commercial portraits still remains in the old biscuit tins used by Hardman for temporary storage. As the research has revealed, if this component of the archive is to be rescued and preserved for future intervention and usage, then its re-housing should become a priority to the Library. I have established a practice that would assist with this process, and I will offer the library the database I created for use within the project, as a means of future handling of the archive catalogue.

Through the practical creative output of the project, the research also questioned what possible benefits could be achieved through the use of archival intervention and curatorial practice to shift the status of private familial portraits to works installed for public spectatorship. The installation practice was not solely of an aesthetic concern and was intended to disseminate Hardman's unseen portraits to a wider public within the North West region of the UK, with the intention (wherever possible), of capturing the audiences responses to the works through a variety of different media, both digital and analogue in nature (as discussed in the previous section). The Intermission Portraits presented depict many servicemen and women who were active during World War Two, and as ceremonial portrait pairings, display before, during and after conflict portraits of

Hardman's sitters. The presentation strategy adopted in terms of using what was referred to as the *Intermission Portrait* has been unique to this project, offering a means through which to engage the spectator within the triangular equation of viewing, as previously discussed. The benefits of creating such installation pieces is achieved through allowing the viewing public to respond to what they see, in terms of the common familial connection evident within the portraits, even if the spectators do not hold a physical link to the works as either descendants or through ancestry.

By its very nature, in terms of the timescales involved with accessing the archive and creating the posthumous prints, the methodology is slow and therefore it could be argued, the overall research project on the Hardman archive is still very much in its infancy. Although it is understood that what has been submitted will be assessed, the project can also be viewed through a much longer timeframe, offering the opportunity for the works to slowly filter down and soak into the communities from where the portraits originated. This longer-term objective sits outside of the parameters of a research degree and will take many years to successfully achieve. Many of the location based installations are of a semi-permanent nature, supposedly being on display for several years to come. In addition to this, the proposal for the final installation on Newington Street in Liverpool city centre (once installed), should be visible until 2021. The website will still remain live indefinitely, and provides the vehicle through which to attract and record feedback from either descendants or spectators of the works.

The creation of the database specifically for the project, in contrast to other projects that might have used commercially available database packages, has effectively logged the details of all Hardman's sitters from 1923 to 1963. As one of the practical outputs of the project, it will provide increased accessibility to the archive, for future researchers and archivists for years to come.

Lastly, both the terms 'collection' and 'archive' were defined in Section 03 of the thesis (Conceptual Framework). It was explained here that the former could be considered open, as opposed to the latter, which is effectively closed. To date over 1200 negatives have been scanned from a possible 127,108 (a selection of which have been presented in Appendix 05), representing barely even 0.02% of the total works originally created by Hardman. As this work continues, it creates a supplementary digital archive of Hardman's work for contemporary application and use for future artists and curators, thus effectively reopening the existing Hardman archive and adding to its longevity. It should also be acknowledged that the database can be used as the basis for re-housing this entire component of Hardman's commercial portraiture archive, detailing which negatives actually still exist, along with a detailed description of each portrait's contents. To conclude, the current project does leave behind a lasting legacy, which can be built upon by others who follow.

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Primary Research Conducted Through Interview / Email

Research Meetings

Mark Sargant – (Crosby Library - Senior Development Manager) – 08/09/2010

Sharon Oldale / Valerie Thomas / Roger Hull / David Stoker (Liverpool Library) –
03/02/2011 and 05/03/2011

Sarah Jane Langley (Hardman’s House – Custodian) – 11/02/2011

Karen Newman (Open Eye Gallery – Curator) 10/03/2011 Archive Access

Sarah Jayne Parsons - LJMU Keith Medley Collection – 05/06/2013

Alison Welsby (Liverpool University Press) – 22/01/2014

Colin Wilkinson (Bluecoat Press) – 22/01/2014

Lawrence Cassidy (PhD - Salford 7 & Patterns of Migration) – 20/02/2014

Annie Lord / Jen McCarthy / Karen O’Rourke (National Museums Liverpool) –
05/03/2014 & 22/06/2015

Dr Mike Benbough-Jackson – WW1 Welsh Servicemen – LJMU – 05/03/2014

Ian Embury – Operation Manager (Vale Royal Abbey) – 14/04/2014

Catherine Downey / Richard Dean / Simon Osborne (The National Trust @ Hardman’s
House) – 15/10/2014

Lawrence Cassidy (Peoples History Museum) – 21/03/2015

Patrick Fox (Director of Heart of Glass – St Helens) – 06/08/2015

Sarah Fisher (Open Eye Gallery - Director) – 26/08/2015

Colin Simpson (Williamson Gallery Birkenhead - Director) – 16/09/2015

Laura Yates (Bluecoat Gallery / FACT) – 06/10/2015

Pete Goodbody – The Double Negative – 15/12/2015

Lynne Winstanley (The National Trust) – 04/10/2016

Dr Meg Whittle (Liverpool Metropolitan Cathedral) – 29/11/2016

Emily Boswell (St Mowden Construction - Marketing & PR Manager) – 01/12/2016

Roz Gladden (Lord Mayor of Liverpool 2016-2017) – 22/12/2016

Ian Edgley – Library Manager (Formby Library) – 27/01/2017

Archbishop of Liverpool Malcolm McMahon – 24/02/2017 & 17/03/2017

Felix Goodbody – University of Liverpool – 11/10/2017

Research Emails

Hilary Roberts – Curator Imperial War Museum – 09/04/2011

Dr Nicky Bird – Glasgow School of Art - 24/07/2012

Dr Peter Hagerty – Hardman Landscape PhD @ LJMU – 13/04/2013

Joachim Schmid – German Artist – 19/03/2015

David Stoker – Head of Liverpool Library – 25/08/2015

Deepak Matta – Matta's International Foods - 07/05/2016

Dr Reg Yorke – Formby Civic Society – 27/10/2016

Major Ian Riley – Liverpool Scottish Regiment – 15/03/2017

Professor Elizabeth Edwards – De Montfort University – 30/04/2017

Damarice Amao – Centre Pompidou, Paris – 15/06/2017

Michael Thompson – Author of Rubbish Theory – 27/07/2017

Helen Trompeteler – NPG & Photographic Network Collections – 09/08/2017

List of Figures

1. Edward Fitzmaurice Chambré Hardman, Self Portrait, c. 1950

2. Hardman Archive, Liverpool Library – Keith W Roberts, 2015
3. Hardman Archive, Liverpool Library – Keith W Roberts, 2015
4. Gentleman Farmer and Wife – August Sander, 1924
5. Dr Sykes and Wife – E. C. Hardman, 1936
6. Portrait of Douglas W. Roberts, Jerome’s Studio – Circa 1939-1940
7. Biscuit Tin – Hardman Archive, Liverpool Library – Keith W Roberts, 2015
8. Studio Register – Hardman Archive, Liverpool Library – Keith W Roberts, 2014
9. Studio Register 05 – Hardman Archive, Liverpool Library – Keith W Roberts, 2014
10. Negative No. 18,238 – Hardman Archive, Liverpool Library – Keith W Roberts, 2014
11. Gordon Green Esq (1931), Hardman Archive, Liverpool Library – K. W. Roberts, 2014
12. Database Screen Grab – Hardman Database - Keith W Roberts, 2017
13. Methodology Synopsis Chart - Keith W Roberts, 2017
14. Database Screen Grab – Hardman Database - Keith W Roberts, 2017
15. Stolpersteine, Berlin - Keith W Roberts, 2014
16. Rubbish Theory Diagram (Michael Thompson) - Keith W Roberts, 2017
17. Very Miscellaneous – Joachim Schmid, 1996
18. The Writing on the Wall, Berlin – Shimon Attie, 1992
19. Double Take (Keith Medley Archive) – Mark Durden and Ken Grant, 2013
20. Eli Lotar Collection - Damarice Amao, 2014
21. Salford 7 Project – Lawrence Cassidy, 2009
22. B. P. Jones – E. C. Hardman, 1956
23. Technical Portraiture Tests – Keith W Roberts, 2013
24. Intermissions 01 Signage Poster – Ben Bradley, 2015
25. Hornby Room Entry, Liverpool Central Library – Keith W Roberts, 2015
26. Hornby Main Cabinet (c.), Liverpool Central Library – Keith W Roberts, 2015
27. Liverpool Echo – Page 35, 17th December 2015
28. Liverpool Biennial Opening Night, Matta’s – 9th July 2016 – Keith W Roberts, 2016
29. Liverpool Biennial Publicity – The Double Negative, 2016
30. Intermissions 02 Signage Poster (Liverpool Biennial) – Ben Bradley, 2016
31. Vale Royal Abbey (The Delamere Family) – E. C. Hardman, 1937
32. Vale Royal Abbey Bench – Keith W Roberts, 2016
33. Vale Royal Abbey Installation – Keith W Roberts, 2017

34. Ashhurst, Formby (Dr Sykes and Family) – E. C. Hardman, 1936
35. Ashhurst, Formby Wall – Keith W Roberts, 2016
36. Formby Library Installation – Keith W Roberts, 2017
37. The Formby Bubble - Page 20, 16th Feb 2017
38. Formby Library Installation – Keith W Roberts, 2017
39. Lord Mayor of Liverpool - E. C. Hardman,1930 / K.W. Roberts, 2017
40. Liverpool Town Hall Installation – Keith W Roberts, 2017
41. Archbishop of Liverpool - E. C. Hardman,1931 / K.W. Roberts, 2017
42. Liverpool Metropolitan Cathedral Installation – Keith W Roberts, 2017
43. Hardman’s Animals Book Cover – Keith W Roberts, 2013
44. Intermissions Book Cover – Ben Bradley, 2015
45. A Lecture on Portraiture Book Cover – Keith W Roberts, 2016
46. 65,301 to 65,700 Book Cover – Keith W Roberts, 2017
47. Screen Grab of Project Website – Keith W Roberts, 2017
48. Screen Grab of Project Twitter Account – Keith W Roberts, 2017
49. J. J. W. Davies Isolated Features – E. C. Hardman, 1943
50. J. J. W. Davies Isolated Features – E. C. Hardman, 1943
51. J. J. W. Davies Intermission Pairing – E. C. Hardman, 1943/1949
52. R. A. Nickson Intermission Pairing – E. C. Hardman, 1942/1946
53. R. A. Nickson Service Record, 1943
54. Image of Final Proposed Installation – Keith W Roberts, 2016
55. Map of Final Proposed Installation – Keith W Roberts, 2016
56. Miss Patricia Rhodes – E. C. Hardman, 1932
57. Miss Patricia Rhodes – E. C. Hardman, 1943
58. Correspondence Between Hardman and Library, Hardman Archive, Liverpool Library

Section Eight – Appendices (02/03/04/05 – 16Gb Flash Drive)

Appendix One – Four Self-Published Books

The thesis is submitted with a series of self-published books included as attachments.

These works have been discussed as part of the practical output in Section 04 – Archival Intervention and Practice.

All following Appendices are included on the 16GB Flash Drive

Appendix Two – Five Interactive Buttons at *Intermissions One*

Held within folder 'Appendix 02' in the attached 16GB Flash Drive, a printed booklet has also been included, which details the contents sat behind each of the interactive buttons used within the *Intermissions* installation, in the Hornby Rooms at Liverpool Central Library from December 2015 to January 2016.

Appendix Three – Transcriptions of Selected Project Feedback

Held within folder 'Appendix 03' in the attached 16GB Flash Drive, details selected transcriptions of project feedback received via several different sources including: The Project Website, Project Twitter Account, Comments Book from *Intermissions* Installation at Liverpool Library (Hornby Rooms – December 2015), Direct Email.

Appendix Four – The Hardman Database

Held within folder 'Appendix 04' in the attached 16GB Flash Drive, is a copy of the entire Hardman Database (stored in Microsoft Excel Format), detailing all 127,108 sitter entries as transcribed from the 4,800 pages of the 10 Studio Registers. This has been referred to extensively throughout the thesis (particularly in Section Two – Methodology) and once opened in Excel can be easily searched or sorted. The file is entitled:

Hardman's Complete Registers 1923-63 – 28042015.xls

Appendix Five – The Supplementary Digital Archive

Held within folder 'Appendix 05' in the attached 16GB Flash Drive, are copies of images that have been retrieved from the Hardman archive and have been referred to as a 'Supplementary Digital Archive' throughout the thesis. This folder contains 1200 images, however not all the portraits included here have been progressed for use within the project installations.