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1 ♦ Introducing the New Fellows — This September, the Department of Photograph Conservation is delighted to welcome two year-long Fellows, Catherine E. Stephens and Rachel Tabet. The new cohort of Fellows across the Museum breathes fresh life into the “return to normal” feeling here at The Met this fall, and we warmly welcome the energy and enthusiasm that these inspired scholars bring with them. Rachel and Cat, introduced individually below, will be fully engaged in a plethora of everyday activities undertaken by the Photograph Conservation staff, including assisting with the installation and deinstallation of exhibitions; maintaining data on light levels in the galleries; engaging with acquisition and loan processes; creating written and photo documentation of the artworks in our collection; and improving storage designs for housing books and photographs over the long term. Please join us in welcoming Rachel and Cat to The Met!

Catherine E. “Cat” Stephens will focus her year-long Annette de la Renta Fellowship on the preservation and conservation of photograph albums and preventive conservation practices, with a toe dipped into the complexities of time-based media conservation. A 2021 graduate of the Library and Archive Conservation Education program at the [Conservation Center of the Institute of Fine Arts](#), New York University, Cat comes to

us from the NYU Libraries, where she was a Samuel H. Kress Fellow in Plastics Conservation.

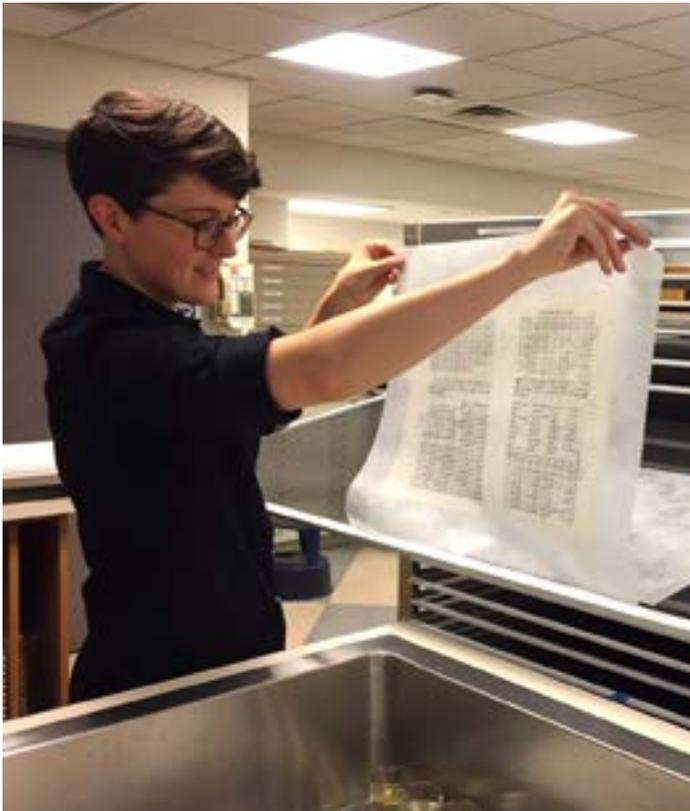
Cat’s fellowship in our department will engage her expertise in determining options and undertaking treatments for photograph albums and assisting with an ongoing item-level condition survey of the albums and photographically illustrated books held in the Department of Photographs. Cat brings significant experience in rare book conservation and preservation practice with her to The Met, having held positions at the [New York Public Library](#) and the [New York Botanical Garden’s LuEsther T. Mertz Library](#). We look forward to helping widen her experience to encompass best practices for the care of photograph-based bound collections and broader preventive conservation measures.

In order to spend the coming year as an Andrew W. Mellon Foundation Conservation Fellow, **Rachel Tabet** is taking a sabbatical from her position as Collections Care Specialist at the [Arab Image Foundation](#) (AIF), Beirut, Lebanon. Tabet joined the AIF in 2015 as Senior Archivist and continued her professional education via distance learning by completing the M.A. program in [Preventive Conservation at the University of Northumbria](#), Newcastle upon Tyne, United Kingdom, from

which she graduated with distinction in 2019. Her studies culminated with her dissertation, “Photographic Films on Chemically Unstable Plastic Supports: Identification, Care & Optimal Practices for Lebanon & The Middle East.” This significant project proposed an action plan for long-term preservation of photographic films specific to the needs, obstacles, and limitations within countries in the Eastern Mediterranean.

In her role as Collections Care Specialist, Rachel is responsible for developing and implementing long-term preservation measures for AIF’s photograph collections. She has lectured internationally on disaster preparedness and mitigation, and indeed, it was largely due to her and her colleagues’ implementation of preventive conservation practices that the AIF collection survived the massive explosion that rocked Lebanon’s capitol over one year ago. We have a good deal to learn from Rachel’s experience!

During her time at The Met, Rachel will acquire hands-on training in photograph conservation and will continue to investigate how to adapt preventive care best practices in the context of a multiple risk zone such as Lebanon. We look forward to collaborating and sharing knowledge with Rachel in the years to come, as the global network of collections care specialists works together to meet the challenges presented by cultural heritage preservation and our volatile and changing world.



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Images: ♦ Left: Catherine E. Stephens at work in the Central Lab of the Columbia University Libraries Conservation Program. Photo: Alexis Hagadorn. ♦ Right: Rachel Tabet, at work at the Arab Image Foundation, Beirut, Lebanon. Photo: Christopher Baaklini.

2 ♦ Ways of Giving: Sherman Fairchild

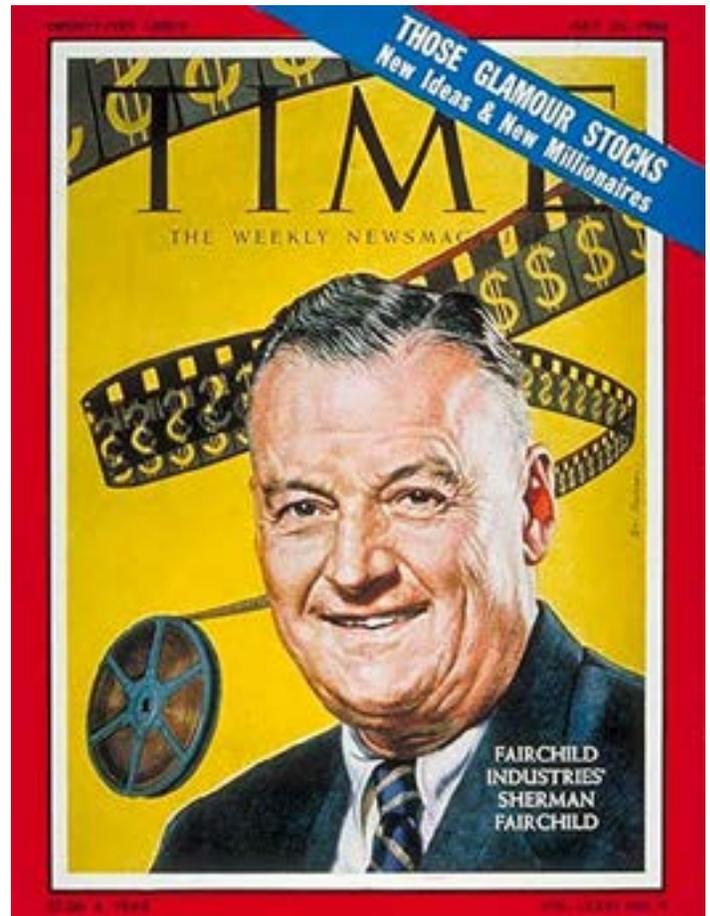
Sherman Fairchild is a name that resonates throughout The Metropolitan Museum of Art in celebration of this individual's vision and generous philanthropy. The Sherman Fairchild Foundation has supported the Museum since the early 1970s resulting in gifts totaling over \$65 million dollars. Named facilities at The Met include:

- ♦ Sherman Fairchild Center for Objects Conservation
- ♦ Sherman Fairchild Center for Paintings Conservation
- ♦ Sherman Fairchild Center for Works on Paper and Photograph Conservation
- ♦ Sherman Fairchild Center for Objects Conservation at The Cloisters
- ♦ Sherman Fairchild Center for Book Conservation

In addition, the Foundation has endowed four Conservator in Charge positions for colleagues heading up the Objects, Paintings, Paper, and Photograph Conservation Departments, and since 1999, has provided support for conservation fellows. The Foundation's generosity extends even further to the support of Teacher Programs, the Constance and Walter Burke Gallery, Museum technology, and contributions to the Museum's general operating needs. The Sherman Fairchild Foundation is a substantial pillar supporting our community and its many activities, past, present, and future.

What is perhaps less well-known about Mr. Fairchild is his life-long commitment to, and interest in, a wide range of technologies, including photography, aviation, audio, semiconductors, and integrated circuitry. This is particularly meaningful to the Department of Photograph Conservation as we support the long-term conservation of all things photographic, as well as time-based media—two areas to which Mr. Fairchild contributed many inventions and innovations—and do so within the Sherman Fairchild Center for Works on Paper and Photograph Conservation, headed up by the Sherman Fairchild Conservator in Charge, Nora Kennedy.

Sherman Mills Fairchild's (1896-1971) early involvement with photography began in college, where, as a freshman at Harvard University, he invented the first synchronized camera shutter



and flash. Fairchild continued to innovate across various technological industries, including photography, founding first the Fairchild Aerial Camera Corporation (1920), followed by the Fairchild Camera and Instrument Corporation (1944). Fairchild was also prescient in entering the manufacture of semiconductors as that industry emerged.

We recently learned of yet another philanthropic initiative by Mr. Fairchild during his lifetime, which furthered the development of color photography and resonates in particular with the 2020 gift of a group of dye transfer photographic materials from [Guy Stricherz and Irene Malli](#) of CVI Studio to the Photograph Conservation Study Collection (see [Bulletin No. 19](#)). Color photographic printing processes were

conceptualized in the late nineteenth century; however, due to technical limitations at the time and the complexity of the processes, they were slow to evolve. Many inventors had worked on perfecting what is called “dye imbibition printing,” where color separations of the red, green, and blue aspects of an image are re-created as a print by imbibing a prepared paper support with cyan, magenta, and yellow dyes, thereby producing a full-color image.

Louis Condax, an immigrant to the United States from Albania, was the individual to take the dye imbibition process to its highest level, initially experimenting independently in the 1920s and then establishing his own color printing company, Tri-Color Print Services, in 1934 in Philadelphia, moving later to New York. Condax’s former employer and friend, Dr. Herbert Ives, son of Frederic Ives and principal of the Hess-Ives Corporation that introduced the [Hicro color print process](#), suggested that he seek out funding for his dye imbibition research from Sherman Fairchild, already a leading entrepreneur and businessman.

Mr. Fairchild’s financial support spurred on the refinement of the color process, which was a massive improvement over the Kodak Company’s “Wash-Off Relief” process. No doubt recognizing the brilliance and promise of this young inventor, Mr. Fairchild also brokered an introduction for Louis Condax to the then Vice President of Research and Development at Kodak Research Labs, Dr. Kenneth Mees. In 1943, Kodak subsumed the small company under its purview and, with great foresight, employed Condax himself, resulting in the development of the Kodak Dye Transfer Color Process and twenty years of fruitful contributions to other Kodak color products.

At this time, we extend our gratitude to Sherman Mills Fairchild for his many innovations in cutting-edge technologies, his recognition and support for early color photographic techniques, and, through his Foundation, the generous support of conservation, education, and technology at The Metropolitan Museum of Art that keeps these essential contributions to humanity alive and accessible.

Many thanks to Guy Stricherz, Irene Malli, and Evie Chabot for their contributions to this article.



132 FLYING July, 1944



Fairchild Aristocrat of
PRECISION
Cameras

The Fairchild T-56

You have doubtless seen this and other pictures of aerial cameras in newspapers, magazines and in many advertisements. But do you know who developed the aerial camera — and produces, by the thousands, these vital instruments of war and peace?

It is the company founded by Sherman M. Fairchild, who developed the prototype of the modern aerial camera during the last war.

From aerial reconnaissance photographs taken with Fairchild cameras at altitudes up to *seven miles*, our Army and Navy glean vital information about the enemy. They determine, accurately, the position and caliber of guns, the location of radio installations, the count of enemy troops, naval vessels, etc., the nature and depth of submerged offshore obstacles, and other data essential to successful combat. In addition, they speedily prepare from aerial photographs accurate maps necessary for offensive action on land, at sea and in the air.

For all of these purposes, Fairchild makes these extremely accurate, unique cameras. A few of them are illustrated at the right. They are the cameras used to make the aerial pictures you see everywhere . . . truly the *aristocrats* among precision cameras.



the K-20 *the K-178*
the K-18 *the K-198*

A few of the modern Fairchild cameras, developed in cooperation with U. S. Army Air Forces and the Bureau of Aeronautics of the U. S. Navy.

 **Fairchild CAMERA**
AND INSTRUMENT CORPORATION

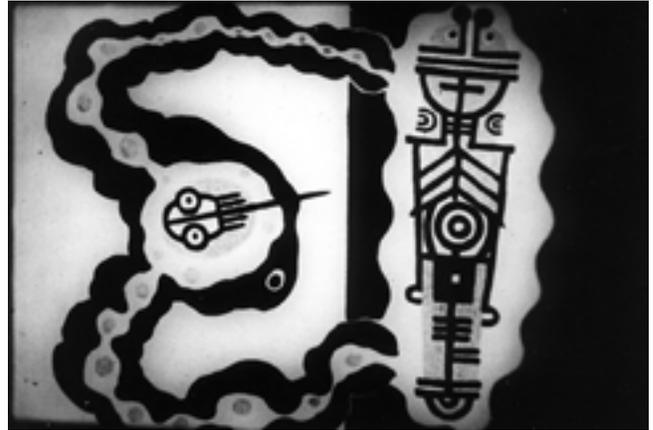
88-06 VAN WYCK BOULEVARD, JAMAICA 1, N. Y. • New York Office: 475 TENTH AVENUE, NEW YORK 18, N. Y.

THE STORY OF AERIAL PHOTOGRAPHY IS THE STORY OF FAIRCHILD CAMERAS

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References: ♦ Hofner, Stephanie C., "Louis M. Condax and the Kodak Dye Transfer Process," submitted in partial fulfillment of the Master of Arts in Photographic Preservation and Collections Management Degree, University of Rochester, supervised by Professor Lisa Hostetler and Zach Long, 2016. ♦ Doyle, Irving W., "Sherman Mills Fairchild, Memorial Address," presented at the Annual Convention of the American Society of Photogrammetry, St. Louis, MO, 12 March 1980, and published in *Photogrammetric Engineering and Remote Sensing*, Vol. 46, No. 7, July 1980, pp. 923-936. ♦ Fowle, Farnsworth, "Sherman Mills Fairchild is Dead at 74; I.B.M. Heir Invented an Aerial Camera," *The New York Times*, 29 March 1971.



3 ♦ Installing *Surrealism Beyond Borders* — Sparked by the post-war avant-garde energy of Paris in the 1920s, Surrealist artists juxtaposed irrational and unexpected imagery, creating artworks that spoke to their desire to delve into the subconscious and the fantastic. *Surrealism Beyond Borders*, which opens to the public on October 11th in the Tisch galleries, brings together objects produced across 45 countries by artists working in the mediums of photography, painting, film, sculpture, drawing, printmaking, and radio, and includes numerous publications, among them *La Révolution surréaliste* and *DYN*, which expanded the reach of the Surrealist movement.

Mounting this sweeping exhibition has involved the highest level of coordination among staff from across the Museum. Preparation for the show included a series of steps undertaken by conservators with specializations in books, paintings, paper, photographs, objects, and time-based media, all responsible for the safe installation and display of artworks.

Together with curators, conservators examine selected artworks to determine whether their structural and chemical stability will withstand the rigors of exhibition. Is this gelatin silver print securely hinged within its window mat housing? Can this book be opened to an angle that best shows off the contents without damaging the binding? What light levels are appropriate for these materials? How can we present a film from the 1930s in a manner appropriate for an art exhibition in 2021? These critical initial decisions are followed by months of meticulous examination, research, paperwork, treatment, and mounting recommendations. The Department of Photograph

Conservation is host to conservators who specialize in the care of photographs, books, and time-based media, and while preparations for *Surrealism Beyond Borders* require the specific expertise of each of these disciplines, the installation of the exhibition involves collaborations that transcend these distinct conservation divisions, with departmental staff working side-by-side with specialists from other departments.

Katie Sanderson, Associate Conservator for Photographs, and Paper Conservator Rachel Mustalish are collaborating to mount numerous paper- and photograph-based objects. Georgia Southworth, Associate Conservator for Books, has teamed up with Senior Book Conservation Coordinators Andrijana Sajic and Yukari Hayashida of the Sherman Fairchild Center for Book Conservation to carefully secure the numerous bound volumes and pamphlets with polyethylene strapping into their custom cradles for safe display. Following the intensive work of conducting incoming checks on time-based media artworks, assisted by Adrienne Arsht Museum Seminar (MuSe) Summer Intern Kayla Henry-Griffin, Jonathan Farbowitz, Associate Conservator for Time-Based Media, is working with The Met's Media & Installation team to get the seven films and seven music and audio pieces correctly displayed. These preparations and collaborations keep The Met's conservators intimately involved with the details of the exhibition process and result in the safe display of the artworks in our galleries. As you read this, the vast team of Met staff continues to work on mounting this exciting exhibition behind closed doors. Opening those doors to the public will bring it all to life. We look forward to seeing you in the galleries!

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Images: ♦ Left: A view of the galleries during the installation of *Surrealism Beyond Borders*. Photo: Georgia Southworth.
♦ Right: Len Lye (Christchurch, Aotearoa New Zealand 1901–1980 Warwick, NY), image still from *Tusalava*, 1929. Single-channel digital video, transferred from 35mm film, black-and-white, silent, 10 min. Courtesy of the Len Lye Foundation and Ngā Taonga Sound & Vision.



4 ♦ Time-Based Media Lab Update — Creating a dedicated time-based media conservation lab at The Met was among the recommendations presented in the Museum’s “2018 Assessment of Time-Based Media.”

The new time-based media (TBM) lab space, generously provided by the Museum’s Imaging Department, is designed for both assessing new acquisitions and loans as well as ingesting artist-provided artwork files into The Met’s dedicated server—the equivalent of a digital artwork vault. The lab also allows Associate Conservator of Time-Based Media Jonathan Farbowitz to perform and evaluate treatment of time-based media works. The lab has many features in common with a high-end video and audio production suite. However, caring for TBM artworks from the 1960s to the present day requires a delicate balance of both vintage and cutting-edge equipment.

Working with funding from the Digital Department and consultant Maurice Schechter to source the equipment, a Sony BVM-E251 was chosen as the main reference monitor for viewing video artworks. This model is the last in production to include a display mode that emulates interlaced video, which is how video was displayed on Cathode Ray Tube (CRT) televisions before flatscreens and high definition television became the norm. Maurice and Jonathan put the monitor through a series of tests to ensure its accuracy in simulating an interlaced display. This monitor allows conservators to view older artworks in their original formats as well as more recent works in full High Definition (1920x1080) and 2K (2048x1080) resolutions. While emulating a CRT television is a useful feature for a flatscreen monitor, it is not an equivalent

of the real thing, especially for artworks that require a CRT for conceptual reasons. Our department was fortunate that the Department of Paper Conservation donated a functional CRT television. Professionally calibrated by Maurice, the television also will be a useful tool in testing older artworks intended to be exhibited on a CRT. Headphones and speakers used in the lab are typical models used for audio mixing and mastering. These models have a flat response and do not significantly lower or boost specific audio frequencies for the enjoyment of the listener; rather, they are built to sound as faithful as possible to the original audio source. In assessing video and audio works, evaluating them free of outside influences such as external light and ambient sound is critical to judge the brightness and color of the image as well as small details of the audio. Waveform monitors, vectorscopes, and audio meters in dedicated hardware and software allow us to put precise numbers to these levels. Further, we installed a custom curtain and valence at the entrance to the media lab for blocking light and reducing ambient noise, allowing conservators to judge these characteristics with greater accuracy.

This past summer, Adrienne Arsht Museum Seminar (MuSe) Summer Intern Kayla Henry-Griffin helped Jonathan assemble some of the equipment in the lab. Jonathan and Kayla then used the lab for the first time to assess the video and audio components of new acquisitions, to assess an artwork chosen for exhibition in *Alter Egos | Projected Selves*, and to condition check incoming loans for *Surrealism Beyond Borders*, which opens to the public on October 11th. In the coming months, this space will become more frequently used for the daily activities of time-based media conservation.

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Images: ♦ Left: Jonathan Farbowitz and Kayla Henry-Griffin work in the Time-Based Media Lab on the condition assessment of a work to be included in *Surrealism Beyond Borders*. Photo: Nora Kennedy. ♦ Right: This Tektronix digital waveform monitor and vectorscope provides measurements of a video signal in terms of brightness, color, and other characteristics, which is helpful in evaluating video files that come into the Museum as new acquisitions or as loans. Photo: Jonathan Farbowitz.



5 ♦ Farewells — As the Fellowship/Internship season at The Met turns a new leaf, we extend a fond and appreciative farewell to both our most recent Research Scholar in Photograph Conservation Bryanna Knotts, and to Adrienne Arsh Museum Seminar (MuSe) Summer Intern Kayla Henry-Griffin. Engaged in different conservation disciplines and at different chapters in their career trajectories, both Bryanna and Kayla enlivened the department and brought their individual skills to share with our team while working with and learning from the conservators here in the lab and remotely, as necessitated by the pandemic.

Bryanna Knotts, who has just completed her two-year Research Scholarship in Photograph Conservation, has been an active part of the lab for many years. She first joined our department as an intern completing her pre-program conservation training prior to enrollment in the graduate program at NYU's Conservation Center of the Institute of Fine Arts, from which she received her MA and MS in 2019. Her research at The Met focused on analytical and imaging techniques that can prove useful in tracking silver mirroring, the phenomenon of the accumulation of metallic silver particles on a photographic surface, with the larger goal of developing a documentation workflow that can be utilized by photograph conservators internationally.

Although Bryanna will no longer be here at The Met with us, we are delighted to announce that she will be joining the [Center for Creative Photography at the University of Arizona](#), where she will continue to conduct critical photograph conservation research and further her photograph conservation career.

Kayla Henry-Griffin joined us this summer for an internship focused on time-based media conservation. Kayla also had the opportunity to work with Nora, Katie, and Diana to learn about various photographic processes and identification of photographs in our study collection. Together with another Met intern, Elisha Osemobor, Kayla presented a virtual public talk discussing two artworks in The Met collection.

For time-based media works, Kayla wrote Identity Reports and Condition Reports for newly acquired artworks as well as those already in the permanent collection, and they inspected audio and video files for the exhibitions *Surrealism Beyond Borders* and *Alter Egos | Projected Selves*. Building on the work of former Fellow Caroline Gil, Kayla also analyzed the files of a software-based artwork by [Phillipe Parreno](#). Kayla is excited to have started their second year in New York University's Moving Image Archiving and Preservation program and is looking forward to a fall internship at [Third World Newsreel](#).

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Images: ♦ Left: Rooftop farewell portrait with, from the left, seated: Diana Díaz-Cañas, Bryanna Knotts, Katie Sanderson; and standing, Nora Kennedy, Aleya Lehmann, Georgia Southworth, and Jonathan Farbowitz. Photo: Met colleague. ♦ Right: Conservation lab farewell portrait with, from the left, Katie Sanderson, Bryanna Knotts, Diana Díaz-Cañas, Kayla Henry-Griffin, Nora Kennedy, Georgia Southworth, and Jonathan Farbowitz. Photo: Rachel Mustalish.



Locations and NEW Hours

The Met Fifth Avenue

Sunday–Tuesday and Thursday: 10 am–5 pm
Friday and Saturday: 10 am–9 pm
Closed Wednesday

The Met Cloisters

Thursday–Tuesday: 10 am–5 pm
Closed Wednesday

All of the current and upcoming exhibitions listed are on view at The Met Fifth Avenue.

Current Exhibitions

The New Woman Behind the Camera

July 2 through October 3, 2021

Robert Wood Johnson, Jr. Gallery Rotation

July 15, 2021 through March 2022

Jules Tavernier and the Elem Pomo

August 16 through November 28, 2021

Upcoming Exhibitions

Surrealism Beyond Borders

October 11, 2021 through January 30, 2022

Cruel Radiance: Photography, 1940s–1960s

November 22, 2021 through May 1, 2022

Alter Egos | Projected Selves

November 22, 2021 through May 1, 2022

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Image: ♦ Mario De Biasi (Italian, Belluno 1923–2013 Milan), *Stazione di Bologna*, 1952. Gelatin silver print, 11 15/16 × 15 3/8 in. Gift of Archivio Mario De Biasi, 2018 (2018.621.6) © Archivio Mario De Biasi, The Metropolitan Museum of Art. ♦ On view in *Cruel Radiance: Photography, 1940s–1960s*, November 22, 2021 through May 1, 2022.



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Jason Herrick
Chief Philanthropy Officer
 212-650-2354
jason.herrick@metmuseum.org

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Editors: Nora W. Kennedy and Georgia Southworth
 Managing Editor: Aleya Lehmann

[Bulletin Archive](#)

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With steadfast commitment and support from our friends, The Met's Department of Photograph Conservation continues to thrive and be a crucial resource for the preservation of works of art, as well as a vibrant center for research.

Acknowledgements

The New Woman Behind the Camera is made possible in part by the Horace W. Goldsmith Foundation, The Daniel and Estrellita Brodsky Foundation, and the National Endowment for the Arts. It is organized by the National Gallery of Art, Washington, in association with The Metropolitan Museum of Art, New York.

Jules Tavernier and the Elem Pomo is made possible by Jan and Warren Adelson and The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts. It is organized by The Metropolitan Museum of Art and the Fine Arts Museums of San Francisco. ♦ The exhibition is accompanied by an issue of *The Metropolitan Museum of Art Bulletin*. This *Bulletin* is made possible by the William Cullen Bryant Fellows of The Metropolitan Museum of Art. The Met's quarterly *Bulletin* program is supported in part by the Lila Acheson Wallace Fund for The Metropolitan Museum of Art, established by the cofounder of *Reader's Digest*.

Surrealism Beyond Borders is made possible by the Barrie A. and Deedee Wigmore Foundation. Additional support is provided by the Placido Arango Fund, the Gail and Parker Gilbert Fund, Alice Cary Brown and W.L. Lyons Brown, the John Pritzker Family Fund, and The International Council of The Metropolitan Museum of Art. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. It is organized by The Metropolitan Museum of Art and Tate Modern. ♦ The catalogue is made possible by The Andrew W. Mellon Foundation and the Doris Duke Fund for Publications.

Cruel Radiance: Photography, 1940s–1960s is made possible by The Robert Mapplethorpe Foundation, Inc. ♦ The show focuses on recent and promised gifts in celebration of The Met's 150th anniversary in 2020, including suites of acquisitions by Helen Levitt, Robert Frank, Roy DeCarava, Mario De Biasi, Diane Arbus, and Aaron Rose, among others.

Alter Egos | Projected Selves is made possible by Joyce Frank Menschel. ♦ The exhibition presents a selection of works that demonstrate how artists, especially in recent decades, employ themselves as photographic subjects in order to experiment with identity, invent or disrupt narratives, and intervene in the medium itself. Featured artists include VALIE EXPORT, Samuel Fosso, Mike Kelley, Cindy Sherman, and Qualeasha Wood.

In the early 1860s, the famous portrait photographer Nadar, above, was spotted at Parisian soirées decked out in an odd outfit—a mash-up of fanciful indigenous North American dress and a retro, full-bottomed baroque wig—a get-up referred to in the contemporary press as an "eskimo costume from the Sundays of Louis XIV." Undoubtedly harking back to weekend balls held at Versailles during the reign of Louis the Great, Nadar's weird evening wear permitted the self-aggrandizing photographer, a fervent republican, to capitalize on the romantic notion of the noble savage even while thumbing his nose at imperialist policies that endangered Native peoples. — Curator, Stephen C. Pinson

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Image: ♦ Gaspard-Félix Tournachon, known as Nadar (French, Paris 1820–1910 Paris), [*Self-Portrait in Costume*], 1862–64. Salted paper print from glass negative, 8 11/16 x 5 3/16 in. Gilman Collection, Purchase, Harriette and Noel Levine Gift, 2005 (2005.100.267). ♦ On view in *Alter Egos | Projected Selves*, November 22, 2021 through May 1, 2022.