

**Arctic Photography, Film Exploration and the Archive Conference.**  
**National Maritime Museum, Greenwich (online).**  
**Thursday 2<sup>nd</sup> – Friday 3<sup>rd</sup> December 2021.**

This interdisciplinary conference examines the role of photography and film narratives in shaping cultural perceptions of the Arctic, Antarctic and the history of polar exploration. Museum collections and archives store photographs and films that were produced using a diverse range of technologies and techniques. Photographic records, including scientific experiments with telephoto lenses, flashlight photography, chronophotography, photomicrography, early colour processes (Autochromes, Paget Plates) remain among the time-lapse and animated studies of wildlife and inhospitable polar climates that were made contemporary to the emergence of cinema. Further, the work of amateur photographers retain chance observations of social interactions and the physical imprint (condensation, broken glass plates, blurred movements) of work in an extreme environment. However, digital copies of these materials often mediate views of the Arctic and Antarctic expeditions. These digital simulacra forming the initial point of public access to these light sensitive materials (glass plate negatives, thin, flexible, transparent strips of photochemical film). Thus, this conference brings together scholars, curators and artists whose work examines the histories, theories, and memory photography and film which intersect with narratives of exploration: its politics, ideologies (gender, class, imperialism) their subversion and subtexts through to its use in educational and entertainment forms both past and present.

**Tickets:** *The Arctic Photography, Film, Exploration and the Archive Conference* will be held online via Zoom. **Attendance is free of charge:** please **register online** via the Royal Museums Greenwich website to receive links to the conference sessions.

Organised by the National Maritime Museum, Greenwich and the University of Leeds.

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**Conference programme.**

Each session consists of 3 x 15mins presentation, with 30 mins questions to all three speakers at the end of the session. The times on the schedule are according to (GMT Greenwich Meantime, UK).

**DAY 1. Thursday 2<sup>nd</sup> December 2021.**  
**Conference begins: 10:50 -11:00. GMT.**

*Opening Remarks*

**Professor Julian Dowdeswell, Trustee of the Royal Museums Greenwich.**

**Session 1: 11:00-12:15. GMT**

**Re-examining Histories of Polar Expedition Photography.**

**Chair:** Jeremy Michell, Senior Curator, National Maritime Museum.

- Geir Kløver. Director, The Fram Museum. ‘The Nansen Photographs: Images from the First Fram Expedition.’
- Mark Pharaoh, Mawson Centre South Australian Museum. ‘“According to Hoyle”: Official Photographer Frank Hurley’s Re-writing the of the Rules on the Mawson *Aurora* Expedition 1911-14.’
- Anne Lydiat Wainwright, Central St. Martins, University of Arts London and Fellow of the Royal Geographical Society. ‘In the Wake of Louise Arner Boyd (1887-1992).’

**Session 2: 14:00 – 15:15. GMT**

**New Perspectives on Polar Expedition Films.**

**Chair:** Eirik Frisvold Hanssen, National Library of Norway.

- Bryony Dixon, Curator of Silent Film, BFI National Archive. ‘A Journey Back to Sub-Zero.’
- Professor Ian Christie, Birkbeck College. ‘Ponting’s ‘Monumentary’: Film Footage Through Time.’
- Professor Gregory A Waller, Indiana University, USA. ‘Mawson in America: The Australasian Antarctic Expedition (1911-13) as Illustrated Lecture and Repurposable Footage.’

**DAY 2. Friday 3<sup>rd</sup> December 2021.**

**Session 3: 11:00-12:15. GMT**

**(In)visibilities and Antarctica.**

**Chair:** Ian Christie, Birkbeck College.

- Lisa Roberts, Artist in Residence in the Faculty of Science at the University of Technology Sydney (UTS) and Visiting Scientist (a.k.a. Artist) at the Australian Antarctic Division (AAD). ‘Combining scientific data and cultural connections.’
- Megan Jenkinson, photographer, ‘The Certainty of Their Vanishing.’
- Liz Watkins, Research Fellow, University of Leeds and Caird Short-term Fellow, National Maritime Museum, Greenwich. ‘Darkrooms: photographic records of polar expeditions from film laboratories to cinema auditoriums and lecture halls.’

**Social break: 13:15–13:45 GMT:** bring your own coffee/ informal online discussion session.

**Session 4: 14:00 – 15:15. GMT.**

**Archives and Exhibitions: Photographic Collections at the National Maritime Museum, Greenwich.**

**Chair:** Claire Warrior, Senior Exhibitions and Interpretation Curator, National Maritime Museum.

- Jeremy Michell, Senior Curator, Maritime Technologies. ‘The Photographic Collection at Royal Museums Greenwich: ‘with a peep into the Polar basin’ (and apologies to E. A. Inglefield).’
- Sascia Nieuwenkamp, National Maritime Museum, Greenwich. ‘The W. Bruce Collection of Magic Lantern Slides’.

*Closing remarks*

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## **Abstracts.**

**Ian Christie, Birkbeck College.**

**‘Ponting’s ‘Monumentary’: Film Footage Through Time.’**

Herbert Ponting’s record of Scott’s tragic 1910-13 Terra Nova expedition went through four distinct forms between 1912 and 1933, from its initial release by Gaumont as *Epic of the South Pole* (1912), followed by its memorial lecture presentation by Ponting at the Polytechnic as *With Captain Scott in the Antarctic* (1914). Ten years later Ponting would shape it in self-contained documentary form as *The Great White Silence* (1924); and finally issue the narrated talkie *90° South* (1933). Rather than claim any of these as ‘the first documentary’, I suggest this sequence is worth considering as a record of changing attitudes to historic footage, in terms of both cinema and social history.

**Biographical note:** Film historian, curator and broadcaster, Ian Christie is Anniversary Professor of Film and Media History at Birkbeck College, University of London. He wrote about Herbert Ponting in the *Oxford Dictionary of National Biography* (2004) and has written and edited books on early film, Powell and Pressburger, Russian cinema, Scorsese and Gilliam, as well as working on exhibitions ranging from *Film as Film* (Hayward, 1979), *Eisenstein: His Life and Art* (MoMA Oxford, 1988) and *Twilight of the Tsars* (Hayward, 1991) to *Spellbound: Art and Film* (Hayward, 1996) and *Modernism: Designing a New World* (V&A, 2006). His *Robert Paul and the Origins of British Cinema* (Chicago University Press 2019) was accompanied by a series of installations in London and Bradford.

## **Bryony Dixon, Curator of Silent Film, BFI National Archive**

### **‘A Journey Back to Sub-Zero’**

The conquest of the South Pole in 1911 marks a point where the end of one period of exploration overlaps with the era of the filmed world. The few surviving films from this early era are precious records of feats of endurance and personal and national ambition. What can the materials themselves tell us about how early cinematographers adapted their very new technology to extreme conditions? Does the evidence of that material tell us about technological practice and technique? Films such as *South* 1919, *The Great White Silence* 1924 or *The Epic of Everest* (1924) were constructed from footage and stills that survived arduous journeys and as such they have value for us as artefacts and as narratives. These films have almost never been out of distribution; a testament to their enduring popularity. And of course they had considerable value at the time they were made; films could finance expeditions to a significant degree. Equally important was their value as proof - as evidence of the achievements of these expeditions. Bryony Dixon curator of silent film at the BFI National Archive's surveys the story of our earliest exploration films. She will examine the materials, medium and message of the BFI's exploration films and chart their journey from the extreme places of the earth to the safe stasis of our sub-zero vaults.

**Biographical note:** Bryony Dixon is curator with responsibility for the BFI National Archive's extensive silent film collection. She has researched and written on many aspects of early and silent film, as well as programming for a variety of specialist film festivals and events worldwide including the Giornate del Cinema Muto in, Bologna's Il Cinema Ritrovato, Berlin FF, MoMA, San Francisco Silent Film Festival and the BFI London Film Festival. She also regularly contributes to BFI Southbank seasons and events and has co-directed the annual British Silent Film Festival for 19 years. She contributes regularly to Sight & Sound's Primal Screen column. Her book *100 Silent Films*, in the BFI Screen Guides series, was published in 2011. Bryony was lead curator on major silent film restorations including, *Underground*, *The Great White Silence* and *The First Born* and the BFI's 2012 *Silent Hitchcock* project, *The Epic of Everest*, *The Battles of Coronel and Falkland Islands*, Anthony Asquith's *Shooting Stars* and most recently *Shiraz*. She is currently working on a comprehensive restoration of British Victorian film.

## **Megan Jenkinson, photographer, New Zealand.**

### **‘The Certainty of their Vanishing’**

When I was “going to Antarctica” it became such an all-consuming thought as to be almost overwhelming. I prepared by reading widely and exploring the myriad images of a place most often described as visually “empty”, but scientifically full. As a photographer I was challenged by how I might bring together those descriptions. One recurring and spectacular exception to that minimal, black and white world, were descriptions of the colour-play of aurora. They became an obvious focus for me as a photographer who had largely worked in the shifting, coloured planes and shapes of collage. But as large as the literature and images of the Lights was, I found a far more obscure affirmation of uncertainty – the vanishing islands. They were “solid land” – sighted by experienced navigators and fixed and charted with scientific certainty. Yet they subsequently vanished back into mystery. To meet that challenge of uncertainty, I embarked on my own exploration of lenticular photography as it seemed the best, if not only, way to simultaneously capture and release an image. In the *Atmospheric Optics* images, each lenticular shift flicks in a brilliantly coloured, auratic field across the sky. Whilst the drifting, grey visibility of the *Certain Islands* sink below cold and empty horizons. These images form part of my Antarctica series. In these I wanted to portray those polar opposites by what they had in common visually; the certainty of their vanishing.

**Bio notes:** Megan Jenkinson studied photography under Time Life photographer Tom Hutchins and photo-historian John B. Turner at the Elam School of Fine Arts, University of Auckland, New Zealand. After graduating in 1980 she worked for conservationist photographer Ian MacDonald at Real Pictures, a photography gallery and laboratory, where she had her first solo exhibitions. Until recently she was Associate Professor at the Elam School of Fine Arts. Jenkinson has exhibited nationally and internationally at major art events such as the *Sydney Biennale*, 1990 and the *Sharjah Biennale*, 1998; and in significant exhibitions such as *Photography Now*, 1989 at the Victoria and Albert Museum, London (commemorating the first 150 years of Photography). Jenkinson's more extensive projects include *The Virtues* exhibition, 1996 and accompanying publication *Under the Aegis-The Virtues*, 1997; and *The Antarctica Project*, comprising a suite of exhibitions held between 2007 and 2014 resulting from her visit to Antarctica as an Antarctic Arts Fellow in 2005. Her work is held in nine local, and several international, collections

including the V&A Museum, London; the Centre Georges Pompidou, Paris; and the National Gallery, Canberra.

**Geir Kløver. Director, The Fram Museum.**

**‘The Nansen Photographs: Images from the First Fram Expedition’**

The story of Fridtjof Nansen and his expedition towards the North Pole in *Fram* 1893–96 is well known among polar history enthusiasts. But has the full story been told? Geir O. Kløver has spent years diving into the personal diaries of Nansen and eight of his 12 crewmembers, in addition to other journals and protocols, photo albums, logbooks, the ship newspaper, and letters related to the expedition. The result of this work ended up in a number of books published in late 2020 and early 2021. This includes the nine complete personal diaries, the logbooks of *Fram*, the ship newspaper and other protocols, and a large volume collecting the photographs of the expedition, in addition to a reprint of the official books published directly after the expedition. In his presentation, Geir will talk about the project and share some of the known and unknown photos taken before, during and after the expedition. He will also recite entries from photographers’ diaries from the time the photos were taken and developed, and show how some of the photos were edited and cropped for publication.

**Bio notes:** Geir Kløver is the director of the Fram Museum, which celebrates Norwegian and international expeditions to the Arctic and Antarctic from 1500 until the 1930s. Geir has edited or written more than 20 books on Norwegian polar expeditions, including the personal diaries of the crew members on Roald Amundsen’s expeditions through the Northwest Passage 1903–06 and to the South Pole 1910–12, and Captain C.A. Larsen’s Antarctic diaries. His last book is *The Nansen Photographs*, where all the photos from the Fram Expedition are included with diary notes related to photography from the crew members. His book, *Lessons from the Arctic – How Roald Amundsen won the Race to the South Pole*, is a detailed study of the South Pole expeditions of Amundsen and Robert Falcon Scott; the book received «Honorary Mention» at the William Mills Polar Book Awards in 2018. Geir has curated/written/co-written travelling exhibitions shown in 28 countries. From 1997 to 2005, Geir worked as the project director of a Norwegian human rights NGO, providing media and communication support to Nobel Peace Prize laureates. Geir worked primarily on projects related to Tibet, Burma, East Timor, the Korean Peninsula and the AIDS issue. Recent publications include: [The Nansen Photographs](#) (The Fram Museum, 2021).

**Jeremy Michell, Senior Curator: Maritime Technologies, Curator of Polar Relics and Equipment, Royal Museums Greenwich.**

**‘The Photographic Collection at Royal Museums Greenwich: ‘with a peep into the Polar basin’ (and apologies to E. A. Inglefield).’** The collection at RMG is extensive at over 280,000 negatives and transparencies, reflecting the breadth of maritime activity recorded by camera from the 1840s to the present. It is best known for ship portraits, geographical locations, and discrete collections such as Alan Villiers’ Persian Gulf and Tall ship photographs, the Francis Frith & Co collection and the Perkins collection of warship photographs. However, within this significant collection are very rare Polar photographs, some of which are firsts, including the earliest calotype negatives from 1852. These illustrate how the boundaries of new or young technology was being pushed and challenged in harsh environments where they had never been used before – yet the results are incredible. Moreover, these early photographs record the people and landscapes that the British explorers encountered, as well as the activities of the expedition. Some of the narratives are constructed for public consumption through the album collection, or through the lantern slides created for lectures and talks. The collections reveal differing approaches to the purpose of polar photography: from ethnographic to geographical and scientific records, and from artistic to expedition narratives. The photographic collection has been used in a number of polar displays and galleries at the Museum. These have ranged from simple narrative photographic shows to full integration within more major exhibitions and displays. However, challenges remain around their interpretation, cataloguing and dissemination where documentation has either not survived or is held in institutions in other countries – such as the Colbeck archive in Christchurch, New Zealand. The aim of the paper is to introduce the audience to the Polar photographic collections at RMG, illustrating its breadth and diversity, and some of the challenges presented to curators when trying to catalogue the images.

**Biographical note:** Jeremy Michell joined the Museum in 2002 as one of three curators of the Historic Photographs and Ships Plans Section, taking over the running of the department in 2007. He took over curatorial responsibility for the Polar Relics and Equipment collection in 2015. In 2017 he co-edited an updated reprint of *South: Race to the South Pole* (Bloomsbury/Chatham, 2018) and is currently researching

the Franklin relics sent to Britain from the American 1878-80 Arctic expedition led by Lt. Schwatka. Jeremy also worked with Dr. Claire Warrior on the new Polar Worlds Gallery, opened September 2018, as part of the wider gallery redevelopment at the NMM.

**Sascia Nieuwenkamp, National Maritime Museum, Greenwich.**

**‘The W. Bruce Collection of Magic Lantern Slides’.** The subject of my presentation will be the lantern slide collection of Captain Wilfrid M. Bruce CBE, RNR (1874-1953). Bruce was a member of the Ship’s Party of the British Antarctic Expedition (1910-13) and Captain Scott’s brother-in-law, as the elder brother of Kathleen Scott (née Bruce). His lantern slides primarily depict photographs by Herbert Ponting, the expedition’s official camera artist, and by other members of the expedition.

This collection of 59 lantern slides was used during Bruce’s illustrated lecturing at local branches of the Women’s Institute, literary societies, and school lecture series. I will give a brief overview of Bruce’s lectures as detailed in newspaper articles from between 1927 and 1952. This will reveal a cohesive narrative that is corroborated by Bruce’s published account of his time in Antarctica. I will also delve into the specific event that prompted Bruce to undertake his lectures and the educational and commemorative objectives that Bruce eluded to in his lecture of 1934. I will then show how the lantern slides themselves remain at odds with the documented reports of them. The lantern slides resist the imposition of an overarching narrative and, instead of serving as a lecture dedicated to the memory of his brother-in-law and the rest of the Polar Party, this baffling assemblage of lantern slides can only offer a fragmented account of the expedition. An account preoccupied with motor sledges, geological specimens, and the various journeys of the geological parties within the expedition.

**Biographical note:** After I received my BA in Philosophy from KU Leuven, I realised that I was interested in working in the museum sector. Completing a six week internship at the National Maritime Museum on the lantern slides of Captain Bruce has allowed me to take the first steps in that direction while also allowing me to develop my research into polar exploration and all things Antarctic.

**Mark Pharaoh, Mawson Centre South Australian Museum.**

**“According to Hoyle”: Official Photographer Frank Hurley’s Re-writing the of the Rules on the Mawson Aurora Expedition 1911-14.’**

Drawing primarily on the South Australian Museum’s Mawson Collection holdings, which includes much of Hurley’s still photography, related archival papers, and other Antarctic artefacts, this paper explores the extraordinary contribution he made to the success of what was his first expedition. The **main** focus is on this photographer’s dual contribution in terms of: (1) the technical and creative limits of his work, specifically examples of his controversial output of composite or ‘combination prints’, as well as a wider photographic record made in anticipation of the content required to tell the expedition’s full, dramatic story, potentially representing challenges to general ideals of truth or authenticity; and (2) his own personal role, as a key personality (albeit one with numerous technical skills at hand) in the various interactions between the men, mostly at the expedition’s Main Base. The former includes trying to establish the limits to his manipulation of the broader expedition’s photographic work, and touches on his cinematographic role as well. The latter highlights the less tangible but vitally important dynamic of the human factor in an expedition to the ends of the earth. Both overlap within the creative confines of the Hut’s darkroom, for as Hurley later recalled in of the special space: ‘not only was the latent photographic image rocked into reality but latent wit was cradled into song. It served as a lair, in whose concealment surprises might be prepared.’

**Biographical note:** Mark Pharaoh. Largely educated in the U.K., but residing permanently in Australia, Mark Pharaoh has curated Douglas Mawson’s personal Collection for over 25 years. Initially at Adelaide University, collaborations with the South Australian Museum have led to multiple Mawson-related exhibitions, temporary, permanent and travelling (1996-99, 2001-17, 2009-11, 2018 onwards), and both the Collection and its curator founded the Museum’s Mawson Centre in 2001. Since then his senior managerial role has widened, establishing the Museum’s Australian Polar Collection, with Hubert Wilkins and John Rymill additions. Mark has written widely on Mawson, editing an award-winning CD-Rom, the *Adelie Blizzard: Mawson’s Forgotten Newspaper* facsimile, a Shackleton Expedition stereoscopic book, numerous conference papers etc. And ridden wildly a Mawson ‘wave of interest’ as: coordinator and contributor in 2014’s centenary *Aurora* Symposium at Adelaide University; lecturer/guide/marshal on both Antarctic cruises (5), 500 mile bicycle Outback Odysseys (3) and also numerous smaller field trips – one camel-supported.

**Lisa Roberts, Artist in Residence in the Faculty of Science at the University of Technology Sydney (UTS) and Visiting Scientist (a.k.a. Artist) at the Australian Antarctic Division (AAD). ‘Combining scientific data and cultural connections’**

Aboriginal perspectives challenge current education frameworks, values and languages, with collective knowledge coming from relationships with people and with Country, and passed on over generations through languages of art. My language is animation grounded in dance and drawing, and so animation is the language I use to learn and pass on knowledge. 'Krill sex' is the main work that came from my PhD study of how animation can be used to combine scientific data and subjective responses'. This animation came from growing relationships with the Southern Ocean, *Euphausia superba* (Antarctic krill), and krill scientists So Kawaguchi and Andrew Constable (Australian Antarctic Division). The animation embodies both scientific data of the first known recording of the complete mating dance of Antarctic krill, and cultural connections to krill and the ocean.

**In relation to the presentation, please listen to:** [Reconnecting through Cultural Arts \(2021\)](#), voice/ story: Lisa Roberts/ Music: Eric Avery, Jack Colwell et al/ Scientific data: Ellery Johnson et al.

**Biographical note:** I am an artist, animator and interactive author. I interact with people and with places, through drawing, painting and animating. For me these forms of art are like dance, allowing active listening and responding. My hope is that my art inspires you to express, in your own ways, your relationships with people and with places. My heritage is Aboriginal Australian and European. I know this from stories passed down through my family and strong feelings of connection to certain places, people and practices. Like many people dispossessed of cultural knowledge of their Indigenous forebears, I work to reconnect ways of knowing that together sustained Aboriginal Australia for tens of thousands of years.

I lead the Living Data program for reconnecting art and science. Current work is creating Lunar Time: Living Data Library as a space for watching, listening and responding to stories held in lands and waterways. From 2020-2022 the Library will travel, physically and virtually, through the project, Seeding Treaties: Voices from the Southern Ocean. The Seeding Treaties project will culminate in 2022 to coincide with the International Panel of Climate Change (IPCC) Report, and lead into the 2023 Global Stocktake to measure, and communicate, how countries are meeting the Paris Agreement targets. I am an honorary Artist in Residence in the Faculty of Science at the University of Technology Sydney (UTS) and Visiting Scientist (a.k.a. Artist) at the Australian Antarctic Division (AAD). In 2002 I worked as an artist in Antarctica with the AAD and then came to Sydney in 2003. In 2004 I embarked on Aboriginal Studies at Eora College and then a PhD in New Media Arts at the University of New South Wales. These explorations led me to reconnect with my Aboriginal family and to recognise in nature, art and scientific data, the primal forms of circling, spiralling and crossing, as languages of relationship, change and transformation.

**Anne Lydiat Wainwright, Central St. Martins, University of Arts London/ Fellow of the Royal Geographical Society (RGS), London.**

**‘In the Wake of Louise Arner Boyd (1887-1992)’**

I first discovered Louise Arner Boyd (1887-1992) in 2012 whilst researching women explorers, scientists, travellers who were first in their field. Boyd was listed as the first woman to fly over the North Pole in 1955, with no mention that she led seven self-financed expeditions and published three books of photographs through the American Geographical Society. Her maiden voyage to the Arctic was in August 1924 when she sailed to Spitsbergen (Svalbard) on board a Norwegian tourist vessel. She wrote: “This trip gave me my first view of the Arctic regions and laid the foundations for four expeditions subsequently carried out under my leadership”. In 1926 she chartered the Norwegian sealer ‘Hobby’, she wrote “On this trip I began the work of building up a photographic record of Arctic topography and sea and land ice”. (Boyd:1:1935) “As I am especially interested in photography I aimed [...]to combine photographic work with the study of sea and land ice as well as of the topography and natural history of Arctic lands”. (Boyd:1:1948). In 1928 she delayed her proposed Arctic expedition to join in the search for Roald Amundsen (1872-1928) who had disappeared while searching for Umberto Nobile (1885-1978). “Some ten thousand miles were traversed[...]along the west coast of Spitsbergen as well as westward into the Greenland sea and eastward to Franz Josef Land to a latitude 81° 13’ N.” (Boyd:1:1935) Boyd filmed over 20,000 feet of motion picture film.<sup>1</sup> However, it is her 1931 expedition that she and her crew discovered the De Geer and Jette Glaciers and an area now named Louise Boyd Land (Weisboydlund). It was this voyage and the photographs that

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<sup>1</sup> *Louise Boyd 1928 Expedition*. Uploaded by US National Archives. <https://youtube.com>

Boyd took that inspired me in 2018 to charter a small electric powered Icelandic sailing ship to sail into the fiords of East Greenland up Ice Fiord to Louise Boyd Land to follow in her wake.

**Bio notes:** As part of my PhD I began a series of photographic/rephotographic research voyages ‘In the Wake of the American Arctic explorer Louise Arner Boyd’ utilising her writings, maps, charts and black and white photographs. I was awarded a Research Fellowship at the American Geographical Society (AGS) University of Milwaukee, USA to research the Louise Arner Boyd photographic Archives. I am a Fellow of the Royal Geographical Society (RGS), London.

**2014** Bergen – Kirkenes – Bergen. An 11-day voyage on a Norwegian tourist vessel into the Arctic Circle docking at various ports including Ålesund where Louise Arner Boyd had set sail from on a Norwegian Tourist vessel.

**2015** Longyearbyen, Svalbard (formerly Long Year City, Spitzbergen). Sailed on a (In 1924 Boyd’s first voyage on a Norwegian Tourist vessel to the Arctic calling at Spitzbergen.)

**2016** Scoresby Sound including the Inuit settlement of Ittoqqortoormiit (formerly known as Scoresbysund) Rosenvinge Bay, Greenland. (In 1931 Boyd visited the Scoresby Sund settlement).

**2018** Hired the Icelandic ‘*SS OPAL*’ and led a self-funded expedition to sail up the fiords of East Greenland in the wake of Boyd’s 1931 expedition when she discovered the Jaette and Gerard de Geer Glaciers and land that was subsequently named after her Miss Boyd Land (Weisboydlund).

**Professor Gregory A Waller, Indiana University, USA.**

**‘Mawson in America: The Australasian Antarctic Expedition (1911-3) as Illustrated Lecture and Repurposable Footage’**

This presentation considers the commercial exploitation of film (and slides) taken during the Australasian Antarctic Expedition [AAE] led by Douglas Mawson in 1911-3. Drawing on archival records and material from newspapers and the motion picture industry trade press, I examine the logistics, promotion, audiences, and reception of Mawson’s illustrated lectures during his tour through the US and Canada in 1915. From this material, we can piece together a surprisingly complete sense of Mawson’s multiple-media performance and track his itinerary in a period when this particular media format was remarkably popular, especially with upscale urban audiences. After Mawson returned to Australia, the footage of the AAE remained in circulation in North America, put to different commercial uses and screened under various auspices well into the 1920s. Depending on the site and the occasion, the AAE film was pitched as “natural history” cinema, thrilling adventure, penguin-filled comedy, newsworthy topical, and exotic scenic—or some combination thereof. The history of what was regularly billed as *Racing with Death in Antarctic Blizzards* offers a rich case study of the commercial framework and cultural dispersion of polar exploration film as popular entertainment.

**Gregory A. Waller** is Provost Professor of Cinema and Media Studies at Indiana University, Bloomington, USA. Since 2003, he has been editor-in-chief of *Film History: An International Journal*. His most recent publications examine the history of non-theatrical cinema, ranging from the use of film by the American Petroleum Institute to silent-era non-fiction, early advertising films, and the institutionalization of educational cinema in the 1920s. His research on the moving pictures of the Australasian Antarctic Expedition has appeared in two anthologies, *Performing New Media: 1890-1915* and *Provenance and Early Cinema*.

**Dr Liz Watkins, Research Fellow, University of Leeds and Caird Fellow National Maritime Museum, Greenwich (2022).**

**‘Darkrooms: photographic records of polar expeditions from film laboratories to cinema auditoriums and lecture halls.’**

The public narratives of early 1900s Antarctic expeditions led by Scott, Mawson and Shackleton find an additional connection through their negotiations with Fred Gent as Manager of the Sydney Office of the Gaumont Film Company. The polar expeditions 1910 -17 marked a shift in the inclusion of professional travel photographers – Herbert G Ponting and Frank Hurley – alongside existing scientific and amateur practitioners. This presentation examines the ways in which **1)** scientific and photographic experiments were refigured using editing techniques familiar to commercial laboratories (tinting, toning, composite images); **2)** commercial, scientific and private lantern slides sets overlapped and **3)** the spaces of exhibition – from the winter base hut in Antarctica to cinema auditoriums and lecture halls (scientific institutes, local societies, universities) – were potentially politicised. An analysis of the (de)selection of photographs, film fragments

and the editing (tinting, toning, composites, blocking) of lantern slides and additional materials produced subsequent the expeditions, begins to decipher the presentation of photographic records and the construction of narratives of polar expeditions led by Scott, Mawson and Shackleton. An example of this lies in the connections, slippages and obfuscations that occur between the photographic and film records of Robert F. Scott's 1910-13 expedition as they are utilised in British home propaganda (heroism, self-sacrifice, fortitude, widowhood) and memorialisation in the negotiation of loss, shaping public memory, in the First World War.

**Biographical notes:** Dr Liz Watkins, Research Fellow, University of Leeds. My research interests include its theories and technologies of colour in cinema; sexuality and the image; contingency and photographic experiments in polar climates (c.1898-1918); and the history and ethics of colourisation and the archive. I have held British Academy Small Research Grant for a project on colour and early 1900s polar expeditions. Fellowships include residencies at the Harry Ransom Research Center, University of Texas at Austin, and a Sackler Fellowship at the National Maritime Museum, Greenwich. My publications include articles in *Screen*, *Journal for Cultural Research*, *photographies* and *Parallax*. I have co-edited books on *Color and the Moving Image* (Routledge, 2013), *British Colour Cinema: Practices and Theories* (Bloomsbury 2013) and *Gesture and Film: Signalling New Critical Perspectives* (Routledge, 2017). My book project is on colour in cinema. In 2022, I will be Caird Fellow at the National Maritime Museum, Greenwich for a project on contingency in amateur and scientific photography in William Colbeck's voyages with Borchgrevink and the archives of the S.Y. Morning as relief ship to Scott's 'Discovery' expedition 1901-04.