

1890 portrait

Anne Lord

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digitally altered photographs on
paper
2006 - 2007
15 x 10 cm

A photographic image taken about 1890 at Van Dyck Studios Hobart is of a woman seated in a classical portrait pose, a three quarter view of a face and shoulders. The hands and arms would most likely have been visible in the early versions of this paper positive but can now only be imagined even when the image is enhanced digitally. The fading silver positive has an inscription on the back saying not to expose to daylight. The portrait from about 1890 is of a lady whose identity is lost. Certain incomplete details show that the dress has a low curved neckline and hair put up lightly to show the shoulders. The positive was supposedly in the possession of my grandfather Percy Burton Phillipson Lyne who left Tasmania twice. The first time was in 1902 at the age of 27.

The Squadron embarked at Hobart on the transport Englishman on the 8th April 1902 arriving at Durban on the 10th May. The squadron joined the Battalion at Kitchener's Kop and remained in camp exercising horses and marching in adjoining country awaiting orders. The war ended in July and on July 11th Percy Lyne sailed home on the Drayton Grange arriving back in Tasmania on the 9th August 1902 (unpublished History M L Lord 2007, 8).

PBP Lyne worked on his father's farm 'Riversdale' in Tasmania for the intervening years.

Percy Lyne visited New South Wales in 1912 and then journeyed to Queensland visiting the Tablelands and the far north coast before settling in Hughenden where, together with a partner, Russell Parsons, he established a carrying business. The

partners bought a motorized truck, one of the first in the district (unpublished History M L Lord 2007, 11).

PBP Lyne bought 'Saego Plains' in Hughenden in 1916, and married Margaret Gillespie in 1919. They drove immediately to 'Kilterry' in northwest Queensland and lived there in northwest Queensland, visiting Sydney briefly and retiring in Townsville.

The photograph probably remained in darkness until 2004. There is a correlation between the fading photograph and eroding metal, not in a literary sense but in the idea of the change process and how things fade or disintegrate with time. In particular the fading silver bromide image is disappearing and dependent on a trace of metal for its survival.

The transition of images in this book is used to allow a flicker of the image by alternately enhancing and fading the image in the original photograph. Small previously unseen features emerge in the enhancement of the image. It is as if some things have remained hidden until new technology can bring the features into greater contrast or saturation of colour. Certain abstract coincidences occur in the colours that are found in rust and in the enhancement of the portrait.

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