



NATIONAL  
GALLERIES OF  
SCOTLAND

[www.nationalgalleries.org](http://www.nationalgalleries.org)

## VIDEO TRANSCRIPT

**Francesca Woodman**  
[Duration 2:54]

**Anthony d'Offay:**

This great friend of mine in San Francisco, Jeffery Frankel, who'd been a very, very important go-between for the work of Diane Arbus. He said to me one day, 'I've just bought an extraordinary group of, 18 I think it is, vintage photographs of Francesca Woodman, which belonged to her boyfriend. And I think it's something that would really interest you and could be a great thing for your collection.'

And indeed it was. And we feel very, very happy and proud to have been able to add that to Artist Rooms. There are a number of her most famous images there, and several poignant photographs where there are messages written underneath to her boyfriend, as well as a couple of portraits of them together, her and her boyfriend.

I think some families would find it difficult to trust contemporary art. But everybody trusts photography. Everybody knows that photography tells the truth, even if it's a slightly different truth from that. And so we bought these collections with the idea that young people confronted by a room of Diane Arbus or Robert Mapplethorpe or Francesca Woodman, those poignant and you know, shockingly personal poetic small photographs, they would be inspiring to young girls who wanted to take up photography, wanted to be artists. Because these images are so strong and particular and personal and tragic, that you have to confront elements of yourself which perhaps sometimes you've sidelined or avoided.

I think any artist who is able to produce a great body of work by the time they're 23 is a phenomenon. She was a genius. She was a woman. And her work seems to owe nothing to anybody else. For me that's enough.