

## PHOTOGRAPHIC ESTATE OF VÁCLAV ŠOLC IN THE ETHNOGRAPHIC PHOTOGRAPHIC COLLECTION OF THE NÁPRSTEK MUSEUM

Jan Šejbl<sup>1</sup>

**ABSTRACT:** Ethnographer and writer Václav Šolc (1919–1995) utilised photography as an important tool for his research. Presently, he is the second most featured contributor in the Náprstek Museum Ethnographic Photographic Collection. This study employs digitized documentation as well as the images in the collection themselves to conduct a comprehensive survey to obtain information about this collection from the technical, geographic, and thematic perspectives.

**KEYWORDS:** Václav Šolc – ethnography – South America – Asia – museology – photography – Aymara – Mapuche

### Introduction

Václav Šolc (1919–1995) [Pl. 1], a distinguished Americanist, museologist, and prolific author, dedicated his career to producing scholarly, popular, and adventurous works centred on Native Americans. In addition to his literary contributions, Šolc served as both curator and director of the Náprstek Museum of Asian, African and American Cultures. He was also a photographer who documented his travels and research on his own accord. In the Náprstek Museum Ethnographic Photographic Collection, Václav Šolc is the second most featured contributor with a set of more than four thousand photographic images. This is not his exhaustive photographic estate. Other photographic material from the estate of Václav Šolc is stored in the Archive of the Náprstek Museum. Unprocessed photographs, photographic albums, negatives, and slides are stored in boxes 8, 9, 10 of the archival fund Šolc Václav. Another part, along with further photographs, of the archival estate of Václav Šolc is deposited in the Archive of Literature in the Museum of Czech Literature.

This study focuses on the photographic images by Václav Šolc in the Náprstek Museum Ethnographic Photographic collection. The aim of the study is to determine whether the author of the images is in all cases Václav Šolc himself, to examine their technical classification, geographical origin, thematic focus, and connection with the specific research journeys. This will set the material base for further research of more specific parts of this collection as well as the subsequent research of another part of Václav Šolc photographic estate.

---

<sup>1</sup> Contact: Jan Šejbl, National Museum – Náprstek Museum of Asian, African and American Cultures, Prague, Czech Republic; e-mail: jan.sejbl@nm.cz. This work was financially supported by the Ministry of Culture of the Czech Republic (DKRVO 2019–2023/19.III.e, National Museum 00023272).

## Biography and travels

Václav Šolc was born on the 27 September 1919 in Sobotka, East Bohemia. He was interested in Native Americans while growing up and read adventure novels by Karl May and James Fenimore Cooper and the travelogues by Enrique Stanko Vráz.<sup>2</sup> Whilst in Prague, he visited Náprstek Museum. A young Václav Šolc graduated from grammar school in Prague just a few months before the outbreak of the World War II. Václav Šolc wanted to study ethnography at Charles University, but because of the uncertain situation on the world stage, he joined the Archbishop's Priestly Seminary in Prague.

Shortly before the forced closing of Czech universities during the German occupation of Czech lands, Šolc was sent to study theology and philosophy at Pontifical Lateran University in Vatican. During his stay in Rome, Šolc immersed himself in the pursuit of ethnography. He visited lectures on ethnography and worked occasionally at the Lateran Museum. After obtaining his bachelor's degree in 1941, Šolc was forced to return to Bohemia. He became acquainted with a traveller by the name of Alberto Vojtěch Frič (1882–1944) and joined the public uprising against the Nazi occupation in May 1945.

After the war Šolc studied general ethnography and comparative religion at Charles University, graduating in 1949 with a dissertation devoted to the Chippewa people. During his studies he worked part-time at the Náprstek Museum, where he joined as an Assistant Specialist in 1945. From 1950, he was in regular employment as a researcher in the field of ethnography. He devoted himself especially to material culture of Native Americans, but he also dealt with other subjects. He organised and prepared several exhibitions, published professional and popularisation works. Between 1970 and 1979, Václav Šolc was also the director of the Náprstek Museum. After his retirement in 1979, he continued to write.

It was forbidden for Václav Šolc, or anyone else, to travel to America for a long time due to the rules during the communist regime in former Czechoslovakia. In 1957, the Ministry of Education and National Enlightenment dispatched Šolc to China and the People's Republic of Korea to contribute to the establishment of museums. His expertise was further enlisted for a similar mission in Vietnam and Mongolia in 1961. In 1963, Václav Šolc embarked on his inaugural journey to the American continent, specifically to Bolivia. There, he undertook field research at Lake Titicaca, delving into the intricacies of the Aymara ethnic group's community. Additionally, Šolc made an expedition to engage with Kallawaya healers. He conducted four expeditions to Chile in 1966–1967, 1968–1969, 1971, and 1973. Šolc took a particular interest in the Mapuche ethnic group in Araucania region and visited the Aymara people in the north and Alacaluf people living on Wellington Island in the south. His research was partly conducted in collaboration with the University of Chile. In 1975, Šolc returned to Lake Titicaca from the Peruvian side. His research in Peru was focused on Aymara and Kechua peoples. During this journey, Šolc also visited Mexico, to which he returned in 1977. He made numerous trips from the capital, including to the state of Chiapas and the Yucatan Peninsula. Šolc also visited the valley of the river Metztlán where, in 1923, traveller Alberto Vojtěch Frič conducted botanical research.

---

2 Šolc 1991, p. 95.



Fig. 1. Exhibition *Václav Šolc – etnolog, amerikanista, znalec a obdivovatel Indiánů* in the Náprstek Museum, 2005. (Photo: Jiří Vaněk).

## Aims and methodology of the survey

The Ethnographic Photographic Collection of the Náprstek Museum contains over 42,000 inventory numbers and continues to grow thanks to new acquisitions. According to a survey based on the collection records, the photographs of only six contributors make up more than half of the whole collection.<sup>3</sup> The most numerous are the photographs from the traveller Enrique Stanko Vráz, which account for 18 % of the whole collection. The second largest set in Ethnographic Photographic Collection are photographs by Václav Šolc representing 10 %. Unlike E. St. Vráz,<sup>4</sup> the photographic estate of Václav Šolc has not yet been further processed and published.

In 2005, ten years after the death of Václav Šolc, an exhibition dedicated to the personality and work of Václav Šolc called *Václav Šolc – etnolog, amerikanista, znalec a obdivovatel Indiánů* (Václav Šolc – an ethnologist, Americanist, connoisseur, and admirer of Indians) was opened in the Náprstek Museum. In addition to the collection items that Šolc brought back from his travels, a large selection of photographs were also presented in this exhibition [Fig. 1].

Digitised collection records were the initial data source for this work. These enabled the possibility to analyse a set of images by Václav Šolc for their technical characteristics and general content. The next step was to check and complete the existing digitalised data. The digitised images were enhanced in specialised software and supplemented

<sup>3</sup> Šejbl 2019, p. 73.

<sup>4</sup> Todorovová 2006.

with textual metadata. A flatbed scanner was employed with a transparency unit attachment for digitising both opaque and transparent material.

In assessing the technical attributes of individual images, emphasis was placed not only on gathering fundamental metric parameters but also on classifying them based on their origin within the sequential steps of the photographic process.<sup>5</sup> This scheme distinguishes four types of photographic images: (1) latent – the information itself in the moment of capture by the camera, (2) primary – image developed into visually perceptive form, (3) secondary – copy of the original undergoing editing, and (4) tertiary – copy of a copy undergoing yet additional editing. The type of photographic image is important for determining authorship – secondary and tertiary images as a reproduction could be made from photographs by other authors than the contributor of the set. Regarding the content, the images were analysed for the geographical location, the type of photographic image, and the depicted topic.

## Results of the survey

According to the collection records, there are 4,353 individual inventory numbers in the Náprstek Museum Ethnographic Photographic Collection that originate from Václav Šolc. Of which, 90 % are negatives (3,905 pcs.) and 10 % are slides (441 pcs.). There are only 7 positive photographs on paper. All negatives and slides have a plastic base. For negatives, the roll film format of 60 mm width predominates (81 %, 3,159 pcs.). A smaller part consists of a 35 mm film (16 %, 634 pcs.). The remaining 3 % (112 pcs.) are larger negative formats (e.g. 90 × 120 mm, 120 × 170 mm). The slides are all on a 60 mm roll film. Paper photographs are all 100 × 85 mm. The representation of colour images is remarkable. While negatives are mostly black and white (only 7 % are colour negatives), all slides are colour images. Paper photographs are all black and white.

The survey showed that most of the negatives and all the slides are primary photographic images, taken by Václav Šolc himself. Unlike before World War II, when glass slides were used for lectures exclusively as reproductions, Václav Šolc had a colour positive film, which he used for taking photographs while travelling. The only exception is a set of 32 negatives, which are reproductions of historical photographs from the end of the 19<sup>th</sup> and turn of the 20<sup>th</sup> centuries, so these are tertiary photographic images. Photographs on paper are probably secondary photographic images, taken directly from the primary negative.

Geographically, Bolivia (30 %, 1,318 pcs.) and Chile (27 %, 1,165 pcs.) are the most represented countries. The representation of Asian countries, China (17 %, 746 pcs.), Vietnam (13 %, 572 pcs.), and North Korea (5 %, 229 pcs.) is also significant. Photographs from Mexico (4 %, 154 pcs.), Peru (3 %, 144 pcs.), Mongolia (18 pcs.), and Vatican (7 pcs.) are also represented [Fig. 2].

The seven paper photographs are from the period of Šolc's studies in Rome [Pl. 2]. The photographs show sculptures of Native Americans by the sculptor Ferdinand Pettrich (1798–1872) exhibited in the Lateran Museum exhibition at the Vatican. One photograph shows the entire hall with exhibited sculptures, paintings, and objects. The other photographs depict details of five statues and one bas-relief of famous Native American chiefs.

---

5 Wittlich 2017, p. 14.

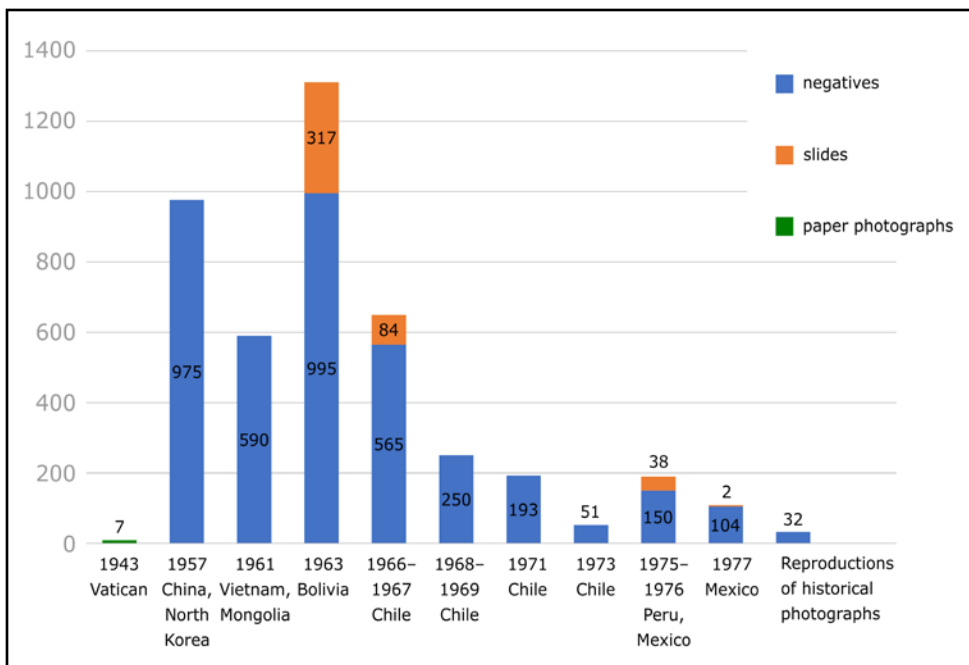


Fig. 2. Representation of the images in the collection by individual travels and type of photographic material.

A total of 975 negatives from Václav Šolc's first major foreign trip to China and North Korea in 1957 have been preserved in the Ethnographic Photographic Collection of the Náprstek Museum [Fig. 3; Pls. 3–11]; 746 of them were taken in China, 229 in North Korea. On this trip Šolc also photographed on colour film; 175 negatives from China and 67 from North Korea are in colour.

Thematically, the collection predominantly revolves around architecture and landscapes. However, Šolc's lens also captured local life and moments from his travels. He toured China extensively visiting Beijing, Shandong, Qingdao, Jinan, Shanghai, Wuhan, Lanzhou, and several other places. Because the task of Václav Šolc and his companion, restorer Josef Král, was to support the local network of museums, there are also images of museum buildings and employees.

In North Korea, Václav Šolc visited Kangso with Sariwon, Wonsan on the east coast, and Kesong on the southern border, in addition to the capital, Pyongyang. Thematically, the images are similar to those of China: landscapes, monuments, museums and museum collections, as well as local residents and everyday life. One particularly interesting feature is a series of snapshots taken of traditional clothing displayed on mannequins.

Václav Šolc was sent on a second trip to Asia in 1961. This time he liaised between and helped organise the museum network in Vietnam and Mongolia [Fig. 4; Pls. 12–19]. While only 18 negatives from Mongolia have survived in the Ethnographic Photographic Collection of Náprstek Museum, there are 572 negatives from Vietnam (39 of them are colour negatives).

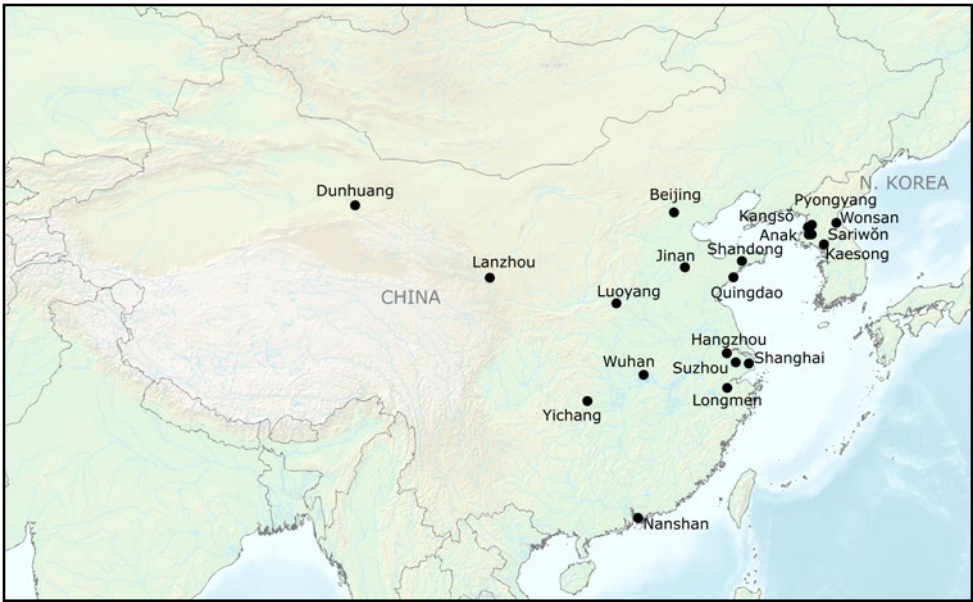


Fig. 3. Main locations of images taken during the travel to China and Korea in 1957.



Fig. 4. Main locations of images taken during the travel to Vietnam and Mongolia in 1961.



Fig. 5. Main locations of images taken during the travel to Bolivia in 1963.

The pictures from Mongolia are exclusively from the capital Ulaanbaatar. Alongside the pictures of museum workers at a skeleton of a dinosaur, Šolc also photographed the lamaistic monastery, including the detail of the masks on display. Modern life in Mongolia at the time of the photographs being taken is documented by street photographs taken in front of a department store.

Images from Vietnam are all from the north, at the time of Šolc's visit Vietnam was still divided into two state units. Alongside the capital of Hanoi, Šolc also visited coastal areas (Sam Son, Hai Phong), the interior (Son Tay), and the territories on the northern border with China (Chi Lang, Lang Son). Unlike previous films from China and Korea, in Vietnam, Šolc focused more on ethnographic motifs. He documented the intricacies of local life, including the architectural structures of their dwellings and an array of crafts and tools essential to their daily routines.

In 1963, Šolc made his first visit to the American continent, to Bolivia [Fig. 5; Pls. 20–25]. From this journey, the collection contains the most images, a total of 1,312 (995 negatives and 317 slides). All the negatives are black and white, all the slides are in colour. Most of the photographs were taken in the capital, La Paz, and at Lake Titicaca, where Šolc did most of his research with the Aymara ethnicity. He obtained permission to stay on the Suriki island, where he documented the daily life of the locals, learned their language, and gained their trust.

Šolc took portraits of local residents and documented their everyday activities as well as special occasions such as festivities and weddings. He paid extra attention to documenting the traditional process of building reed boats. The negatives are well described, often the names of the people depicted are given. Šolc was also interested in archaeological monuments not only on the island of Suriki, but also in other localities. He also took a number of photographs at the Tiwanaku archaeological site. Areas

around Charazani in the mountains north of Lake Titicaca and Chochabamba in the south-east are also represented.

In 1966–1967 Václav Šolc visited Chile for the first time [Fig. 6; Pls. 26–33]. He was accompanied by Peter Neumann from the Museum of Ethnography in Dresden and ethnography student Olga Píchová (later married Kandertová). Ethnographic Photographic Collection contains 565 black and white negatives and 84 colour positives from this journey. The locations of the photographs reflect the areas of research. At first Šolc and Peter Neumann headed north to Arica, where he researched the Aymara ethnicity. They obtained a long-term residence permit to stay in the village of Chapiquiña. Olga Píchová had to stay in Arica for health reasons and joined her colleagues in the second part of the expedition to Mapuche.<sup>6</sup>

Around the port of Arica, Šolc took a series of photographs documenting a burial site with mummies in the desert. In the high-altitude village of Chapiquiña in the mountains, Šolc photographed the locals and their material culture. He documented in detail the local housing and the types of houses around the village. He photographed local residents either during routine activities or took improvised portraits where the people posed for a photographer. There are also images of the landscape and details of everyday objects. On their way back to Santiago, the explorers crossed the Atacama Desert. A series of images documents the remnants of the original settlement around the oasis of San Pedro.

Further research focused on the Mapuche ethnic group in the vicinity of Puerto Dominguez. The main part of this research was done on the inhabitants of the island of Huapi on Lake Budi. A wealth of photographic documentation comes from this area. Here, too, portraits of local residents and documentation of their housing and way of life predominate. Photographs from around Puerto Mont were taken on the return trip.

Šolc visited Chile on three more occasions. From the second journey in 1968–1969 there are 250 images, exclusively black and white negatives [Pls. 34–36]. Most of them come from research of the Aymara in the village of Enquelga in the mountains of northern Chile. From the third trip to Chile in 1971, 193 black and white negatives were preserved in the collection [Pls. 37–40]. During this trip, Šolc visited Wellington Island, Hanover Island, and Tierra del Fuego. The majority of the images are from this area in particular. Fifty-one black and white negatives were taken from Šolc's last stay in Chile in 1973 [Pls. 41–42]. They were mainly taken in the province of Antofagasta at Aymara ethnicity. Šolc had to suspend his research prematurely due to a military coup d'état in the country.

In 1975–1976, Šolc travelled to Peru where he visited the archaeological sites of Machu Picchu, Cusco, Nazca, and Pachacamac [Fig. 7; Pls. 43–48]. He also did some research amongst the Aymara people living on Peruvian side of Lake Titicaca. He also visited Mexico. There are 150 black and white negatives and 38 positives from this journey. These include mainly images of archaeological sites, remains of architecture and objects found. Forty-eight negatives were taken in Mexico, with a focus on Malinalco, Tura, and some taken at lake Pátzcuaro.

Šolc returned to Mexico in 1977 [Fig. 8; Pls. 49–50]. From the capital of Mexico City, he made an expedition to the Yucatán Peninsula, returned to Lake Pátzcuaro, and, in the state of Chiapas, researched the ethnicity of the Tzeltals, Tzotzils, and Lacandons.

---

6 Černý 2019, p. 29.





Fig. 6. Comparison of main locations of images taken during four travels to Chile.

From his second stay in Mexico, there are 105 black-and-white negatives and three colour slides in the collection. They mainly depict the surroundings of Mexico City and the archaeological sites on the Yucatán Peninsula. Šolc also photographed the celebrations of the traditional feast of Día de Muertos.

## Conclusion

The set of photographic images by Václav Šolc in the Ethnographic Photographic Collection of the Náprstek Museum is the second largest set by an individual author. It contains most of all primary photographic images, i.e. negatives and slides taken directly by the author on his travels. Although Václav Šolc became famous as an ethnographer focused on Native Americans, 36% of the images are from his trips to Asia, namely China, Vietnam, and North Korea. Of the trips to South America, the most represented is the first trip to Bolivia in 1963.



Fig. 7. Main locations of images taken during the travel to Peru and Mexico in 1975.

From a technical point of view, Šolc's images are a typical example of a photographic technique employed during the 1950s, 1960s, and 1970s. The main material represented is roll film and, in the case of slides, colour. It is clear from the images that the author's main intention was to document the places visited and their inhabitants. Especially for research stays in Chile, Peru, and Bolivia, local people are a frequent topic, captured either in everyday activities or in the form of improvised portraits. Documentation of various production processes is also represented, such as shipbuilding, ceramics, and textiles production. Šolc also paid great attention to the documentation of architecture. Photographs of individual objects from research, archaeological excavations, and collections of the museums visited are also represented.

The results are the starting point for further research of photographic material in archive funds, as well as for more detailed study of individual geographically and ethnically defined parts of the collection.



Fig. 8. Main locations of images taken during the travel to Mexico in 1977.

## Literature:

Černý, M. (2019). *Život s indiány tří Amerik. Čtení o Václavu Šolcovi* [Life with the Indians of the Three Americas. Reading about Václav Šolc]. Praha: Akropolis.

Kandert, J. (1994). PhDr. Václav Šolc, CSc. ve třetí čtvrtině století [PhDr. Václav Šolc, CSc. in the third quarter of a hundred]. *Český lid*, 81(4), pp. 339–342.

Martínek, J. and Martínek, M. (1998). *Kdo byl kdo – naši cestovatelé a geografové* [Who Was Who – Our Travellers and Geographers]. Praha: Libri.

Šejbl, J. (2019). The Náprstek Museum Photography Collection – An Assessment based on Collection Records. *Annals of the Náprstek Museum*, 39(2), pp. 99–118.

Šolc, V. (1966). *Indiáni na jezeře Titicaca* [Native Americans on the Lake Titicaca]. Praha: Orbis.

Šolc, V. (1969). *Pod Chilskými sopkami* [Under the Chilean Volcanoes]. Praha: Orbis.

Šolc, V. (1974). *K Alakalufům na konec světa* [To Alacaluf People to the End of the World]. Praha: Orbis.

Šolc, V. (1978). *Do země zlata* [To the Land of Gold]. Praha: Orbis.

Šolc, V. (1983). *Indiánským Mexikem* [Across Indian Mexico]. Praha: Orbis.

Šolc, V. (1991). Mou velkou láskou jsou Indiáni [My Great Love are Native Americans]. In Malinová, R. et. al. *Obdivuhodný člověk. Úvahy o lidské tvořivosti*. Ostrava: Profil, pp. 95–101.

Todorovová, J. (2006). *Enrique Stanko Vráz. Záhadný cestovatel fotograf* [Enrique Stanko Vráz, Mysterious Traveller Photographer]. Praha: Národní muzeum.

Voláková, S. (2005). Toulky životem a dílem etnologa Václava Šolce [Wandering through the Life and Work of Ethnologist Václav Šolc]. *Zpravodaj Šrámkovy Sobotky*, 42(1), pp. 1–5; 42(2), pp. 3–6.

Voláková, S. (1999). *Václav Šolc (1919–1995), soupis osobního fondu* [Václav Šolc (1919–1995), personal archival fund inventory]. Praha: Památník národního písemnictví.

Wittlich, F. et al. (2017). *Interpretace fotografie z hlediska obsažených obrazových informací* [Interpretation of a Photography from the Point of View of Contained Visual Information]. Praha: Národní památkový ústav.

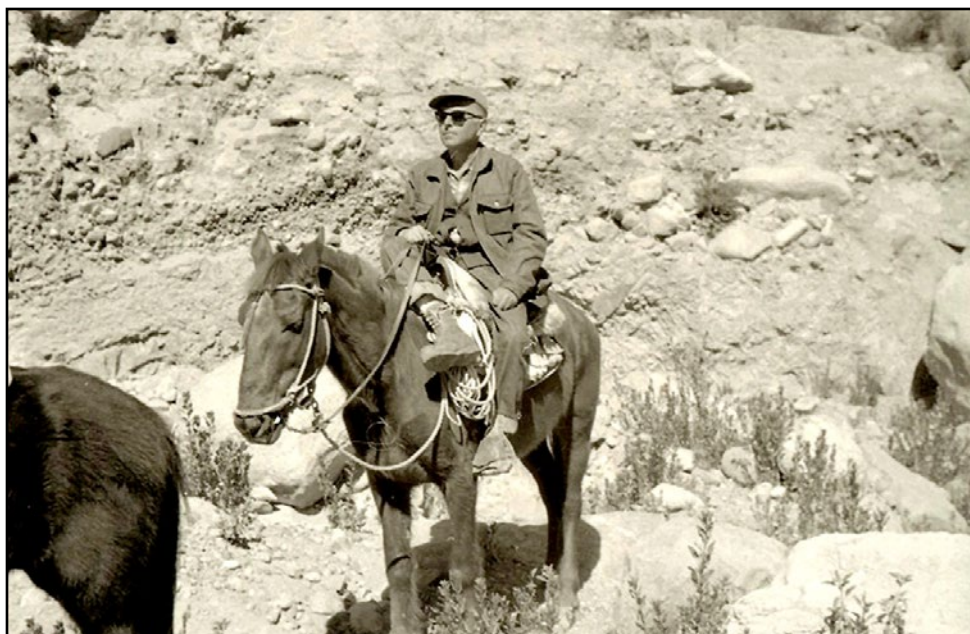
### **Archival sources:**

National Museum – Náprstek Museum of Asian, African and American Cultures, Ethnographic Photographic Collection, Inv. Nos. Am I 1–Am I 2150, Am I 2400–Am I 2431, Am I 2480–Am I 2561, Am I 5802–Am I 5876, Am II 1–Am II 441, Am III 1–Am III 7, As I 1–As I 746, As I 5137–As I 5363, As I 5373, As I 5392–As I 5407, As I 5417, As I 5419, As I 8134–As I 8703.

Archive of the Náprstek Museum, Documentation of exhibitions.

Archive of the Náprstek Museum, archival fund Šolc Václav.

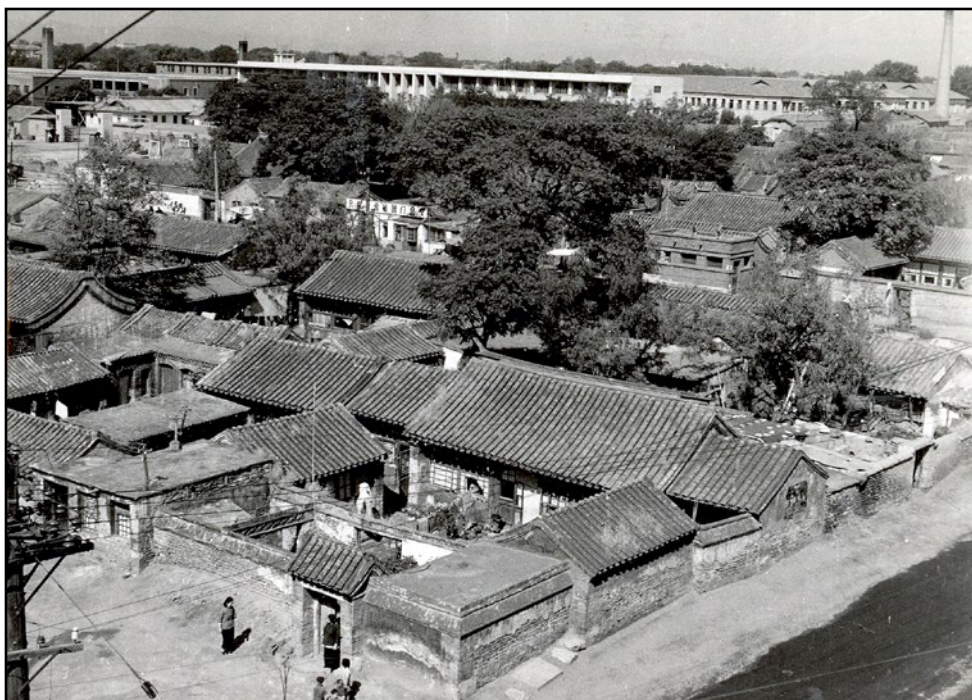
Archive of the Náprstek Museum, Documentation of the NpM originators.



Pl. 1. Václav Šolc on a horseback, Toneolaca, Chile. 1966–1967. 35 mm negative, Inv. No. Am I 944.



Pl. 2. Pettrich sculptures in the Lateran Museum, Rome, Italy. 1943. Paper photograph 100 x 85 mm, Inv. No. Am III 1.



Pl. 3. Houses near the city walls, Beijing, China. Václav Šolc, 1957. Roll film negative 60 × 60 mm, Inv. No. As I 59.



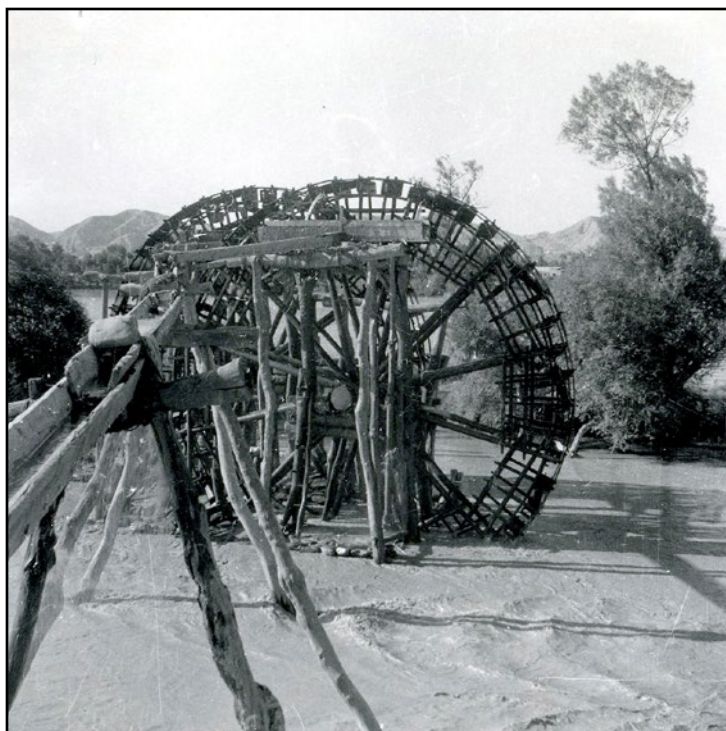
Pl. 4. Mao Zedong at the military parade to mark the eighth anniversary of the People's Republic of China, Beijing, China. Václav Šolc, October 1, 1957. Roll film negative 60×60 mm, Inv. No. As I 153.



**Pl. 5.** Workshop for roof tiles making for the Forbidden City restoration, Beijing, China. Václav Šolc, 1957. Roll film negative 60×60 mm, Inv. No. As I 138.



**Pl. 6.** Staff of Jinan Museum, China. Václav Šolc, 1957. Roll film negative 60×60 mm, Inv. No. As I 532.



Pl. 7. Water pumping wheels, Lanzhou, China. Václav Šolc, 1957. Roll film negative 60×60 mm, Inv. No. As I 178.



Pl. 8. Young Korean family. Kaesong, Korea. Václav Šolc, 1957. Colour slide 60×60 mm, Inv. No. As I 5298.





**Pl. 9.** Dummies  
in a traditional  
peasant clothing,  
Pyongyang, Korea.  
Václav Šolc, 1957.  
Colour slide  
60×60 mm,  
Inv. No. As I 5143.



**Pl. 10.** Building of  
a house, Kaesong,  
Korea. Vaclav  
Šolc, 1957.  
Inv. No. As I 5273.



Pl. 11a-d. Procedure of stretching the bow, Kaesong, Korea. Václav Šolc, 1957. Roll film negative  
60 × 60 mm, Inv. No. As I 5327.



**Pl. 12.** Mr. Nha and Václav Šolc, Hanoi, Vietnam. Václav Šolc, 1961. Roll film negative 60 × 60 mm, Inv. No. As I 8703.



**Pl. 13.** Sale of bamboo chopsticks on the market, Lạng Sơn, Vietnam. Václav Šolc, 1961. Colour slide 60 × 60 mm, Inv. No. As I 8190.



**Pl. 14.** Sacrificial horse, Hanoi, Kim Lien, Vietnam. Václav Šolc, 1961. Roll film negative 60 × 60 mm, Inv. No. As I 8155.



**Pl. 15.** Priestess at the ceremony, Con Pit village, Vietnam. Václav Šolc, 1961. Roll film negative 60 × 60 mm, Inv. No. As I 8302.



**Pl. 16.** Raft  
repair, Sâm Sơn,  
Vietnam. Václav  
Šolc, 1961. Roll  
film negative  
60 × 60 mm,  
Inv. No. As I 8240.



**Pl. 17.** Fishing boy,  
Hanoi, near Kim  
Lien, Vietnam.  
Václav Šolc, 1961.  
Roll film negative  
60 × 60 mm,  
Inv. No. As I 8254.



Pl. 18. Václav Šolc  
with museum  
staff, Ulaanbaatar,  
Mongolia. 1961.  
Roll film negative  
60 × 60 mm,  
Inv. No. As I 5392.



Pl. 19. Masks  
in Choijin  
Lama Temple,  
Ulaanbaatar,  
Mongolia. Václav  
Šolc, 1961.  
6 mm roll film,  
Inv. No. As I 5402.



**Pl. 20.** Fishing boats on Lake Titicaca, Suriki, Bolivia. Václav Šolc, 1963. Colour slide 60 × 60 mm, Inv. No. Am II 437.



**Pl. 21.** Construction of a *balsa* reed boat, Suriki, Bolivia. Václav Šolc, 1963. Roll film negative 60 × 60 mm, Inv. No. Am I 1489.



Pl. 22. Potter at work, Chacahuaya, Bolivia. Václav Šolc, 1963. Colour slide 60 × 60 mm, Inv. No. Am II 51.



Pl. 23. Skobol company with Czechoslovak car and motorcycles, La Paz, Bolivia. Václav Šolc, 1963. Roll film negative 60 × 60 mm, Inv. No. Am I 61.





**Pl. 24.** Ponce Stela, Tiwanaku, Bolivia. Václav Šolc, 1963. Roll film negative 60 × 60 mm, Inv. No. Am I 2.



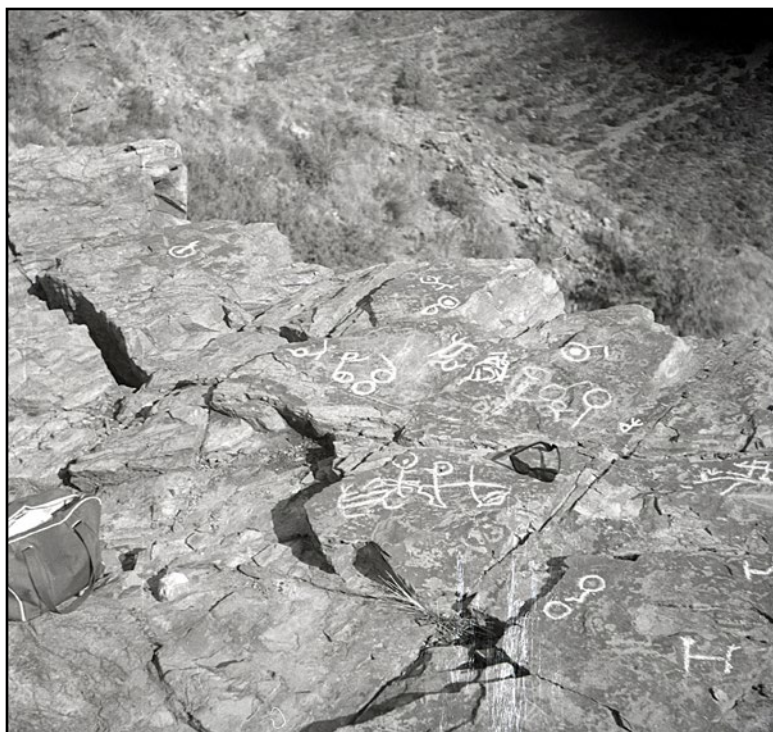
**Pl. 25.** Little girl in the farmyard, Chocabamba, Bolivia. Václav Šolc, 1963. Colour slide 60 × 60 mm, Inv. No. Am I 86.



Pl. 26. Olga Píchová and Václav Šolc with a native family, Huapi, Chile. Peter Neumann (?), 1966–1967. Roll film negative 60 × 60 mm, Inv. No. Am I 1030.



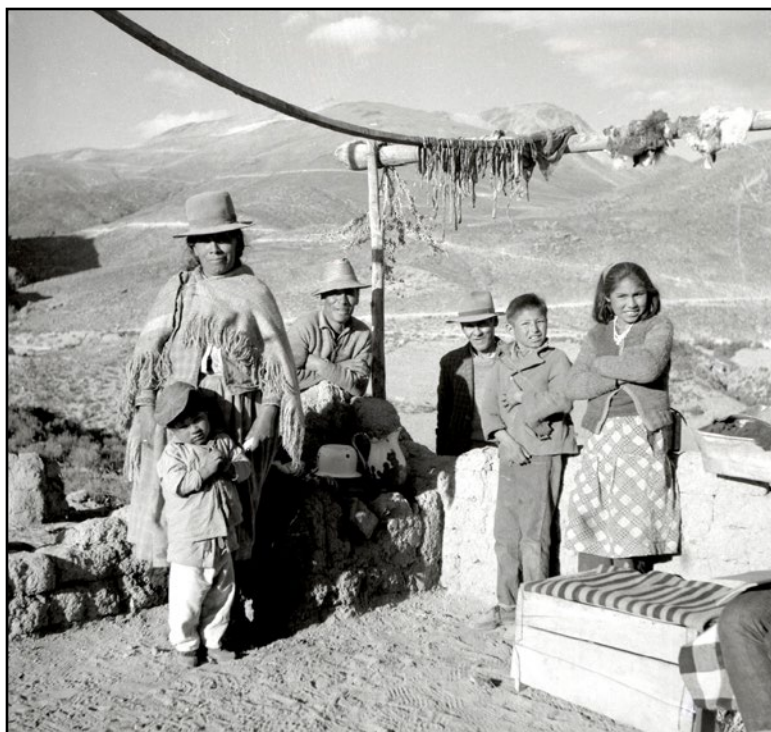
Pl. 27. Peter Neumann taking pictures, Lago de Todos los Santos, Chile. Václav Šolc, 1966–1967. Roll film negative 60×60 mm, Inv. No. Am I 997.



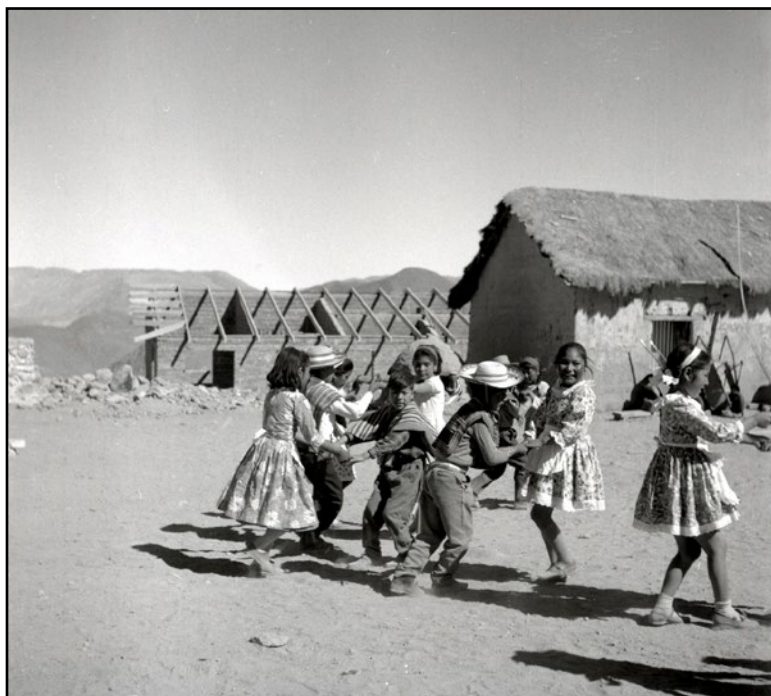
Pl. 28. Petroglyphs  
near Santiago,  
Chile. Václav Šolc,  
1966–1967. Roll  
film negative  
60 × 60 mm,  
Inv. No. Am I 786.



Pl. 29. Robbed  
grave with  
a mummy, Arica,  
Chile. Václav Šolc,  
1966–1967. Roll  
film negative  
60 × 60 mm,  
Inv. No. Am I 788.



Pl. 30. Aymara family,  
Murmuntane,  
Chile. Václav Šolc,  
1966–1967. Roll  
film negative  
60 × 60 mm,  
Inv. No. Am I 827.



Pl. 31. Dancing children,  
Chapiquiña,  
Chile. Václav Šolc,  
1966–1967. Roll  
film negative  
60 × 60 mm,  
Inv. No. Am I 863.



**Pl. 32.** Florencio Painequeo on his grandfather's grave, Huapi, Chile. Václav Šolc, 1966–1967. Roll film negative 60 × 60 mm, Inv. No. Am I 1026.



**Pl. 33.** Nicolase Paillan with his family, Huapi, Chile. Václav Šolc, 1966. Colour slide 60 × 60 mm, Inv. No. Am II 278.



**Pl. 34.** Domingo Painequeo playing sucked trumpet *lolkin*, Huapi, Chile. Václav Šolc, 1968. 60 mm film, Inv. No. Am I 1826.

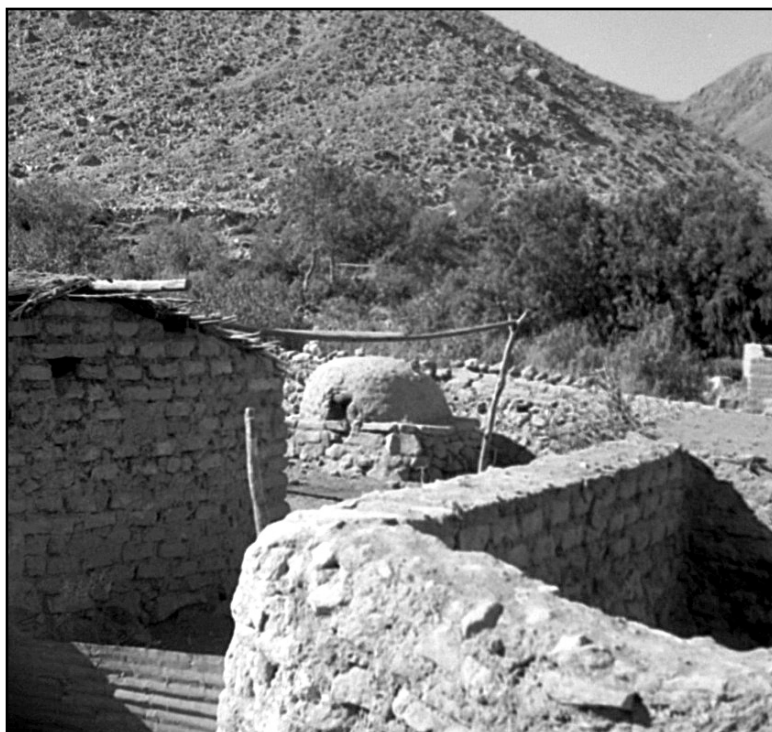


**Pl. 35.** Juana Mamani weaves on a small horizontal loom, Enquelga, Chile. Václav Šolc, 1968. Roll film negative 60 × 60 mm, Inv No. Am I 1966.



Pl. 36a-c. Roof  
thatch covering  
procedure,  
Enquelga, Chile.  
Václav Šolc, 1968.  
Roll film negative  
60 × 60 mm,  
Inv. No. Am I 2007.





**Pl. 37.** Bread oven,  
Camiña, Chile.  
Václav Šolc, 1971.  
Roll film negative  
60 × 60 mm,  
Inv. No. Am I 1455.



**Pl. 38.** Coasts of  
Wellington Island,  
Chile. Václav Šolc,  
1971. Roll film  
negative  
60 × 60 mm,  
Inv. No. Am I 1604.





**Pl. 39.** House of Alakaluf people, Magallanes Province, Chile. Václav Šolc, 1971. Roll film negative 60 × 60 mm, Inv. No. Am I 1590.



**Pl. 40.** Pupils with a teacher, Magallanes Province, Chile. Václav Šolc, 1971. Roll film negative 60 × 60 mm, Inv. No. Am I 1594.



Pl. 41. Aymar  
settlement,  
Ollague, Chile.  
Václav Šolc, 1973.  
Roll film negative  
60 × 60 mm,  
Inv. No. Am I 2544.



Pl. 42. Modification  
of the irrigation  
channel, Camiña,  
Chile. Václav Šolc,  
1973. Roll film  
negative  
60 × 60 mm,  
Inv. No. Am I 2546.



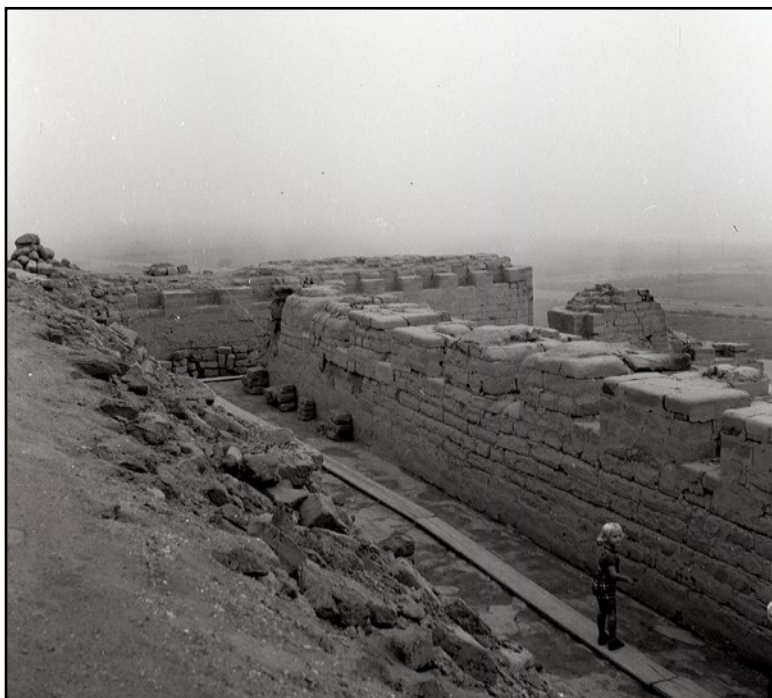
**Pl. 43.** Machu Picchu, Peru. Václav Šolc, 1975. Roll film negative 60 × 60 mm, Inv. No. Am I 753.



**Pl. 44.** Drivers on the way to Cuzco, Peru. Václav Šolc, 1975. Roll film negative 60 × 60 mm, Inv. No. Am I 777.



**Pl. 45.** Reed huts  
on the Uros island,  
Peru. Václav Šolc,  
1975. Roll film  
negative  
60 × 60 mm,  
Inv. No. Am I 747.



**Pl. 46.** Pachacamac  
ruins, Peru. Václav  
Šolc, 1975. Roll  
film negative 60 ×  
60 mm, Inv. No.  
Am I 1784.



**Pl. 47.** Janitzio  
Island in Lake  
Pátzcuaro, Mexico.  
Václav Šolc, 1975.  
Roll film negative  
60 × 60 mm,  
Inv. No. Am I 2067.



**Pl. 48.** Stone  
carving inside the  
temple, Malinalco,  
Mexico. Václav  
Šolc, 1975. Roll  
film negative  
60 × 60 mm,  
Inv. No. Am I 1246.



Pl. 49. Courtyard,  
Tepetzotlán,  
Mexico. Václav  
Šolc, 1977. Colour  
slide 60 × 60 mm,  
Inv. No. Am II 439.



Pl. 50. Sugar skulls and sweets for the Día de Muertos feast. Xochimilco, Mexico. Václav Šolc, 1977. 35 mm  
film. Inv. No. Am I 1263.