



● Scottish
● Photographers

Notes June 2004

Scottish Photographers 2004

Life Member Thomas Joshua Cooper

Christopher Aidie	North Berwick	Ray McKenzie	Milton of Campsie
Alan Aitchison	Lochwinnoch	Ian McLean	Glasgow
John Alexander	Boroughty Ferry	John McLeish	Glasgow
Denis Alyshev	Hurlet	Ian Melville	Glasgow
Roland Ashcroft	Meigle	Tony Middleton	Cannock
Douglas Bell	Coulter	Cameron Miller	Dunoon
Ian Biggar	Dunscore	Carole Miller	Bellsquarry
Alan Borthwick	Perth	David Mitchell	Dunfermline
Shiela Borthwick	Perth	Laurele Mitchell	Glasgow
Alan Bovil	Edinburgh	Bob Moore	Avoch
David Bruce	Helensburgh	Chris Morris	Bishop's Waltham
Alicia Bruce	Edinburgh	Donna Murray	Edinburgh
Robert Burns	Glasgow	Roy Myers	East Saltoun
Stewart Burns	Glasgow	David Ogden	Balmullo
Colin Cavers	Lauder	Fiona Porteous	Alva
Claire Cockrane	Edinburgh	Jame Porter	Cloveston
Bob Collins	Glasgow	Carl Radford	Drumsagard
Joel Conn	Glasgow	Bruce Rattray	Camberley
Gary Conway	Edinburgh	Martin Reekie	Ballatar
Anne Crabbe	Shesham	James Renny	Rumbling Bridge
Emily Dixon	Edinburgh	John Rhodes	Lairg
William Doig	Glasgow	Jacqueline Robbie	Edinburgh
Catherine Drain	Kilsyth	Roy Robertson	Newport on Tay
Ian Fairgrieve	Inverness	Andrew Sanderson	Holmfirth
Eileen Fitzpatrick	Kinloss	Sandy Sharp	Motherwell
Sam Gardener	Skye	Stewart Shaw	Glasgow
Aase Goldsmith	Largoward	Matt Sillars	Dingwall
Peter Goldsmith	Largoward	Roddy Simpson	Linlithgow
Andre Goulaincourt	Inversnaid	Daniel Slinkert	Elstead
Suzy Gray	Skye	Jane Smith	Edinburgh
Nick Holmes	Mull	Craig Snedden	Glenrothes
Ian King	Inversnaid	Philip Spain	Glasgow
Peter Koch-Osborne	Beaulay	Jill Staples	Bolney
Rosemary Koch-Osborne	Beaulay	Sheilagh Steele	Harburn
Kuba Kolinski	Edinburgh	David Third	Keith
Peter Lane	Forest Town	Ian Trushell	Kilbarchan
Thomas Law	Bearsden	Tom Urie	Motherwell
Michael Lee	York	Robert Walker	Kinross
George Logan	Cargill	Stuart Walker	Kemnay
Sarah Mackay	Glasgow	Hugh Walker	Glasgow
Douglas Mackie	Edinburgh	Carrie Whitmore	Edinburgh
Gwen Mackie	Edinburgh	Russ Young	Cupar
James Mailer	Ladybank		
Don Marsh	Glasgow		
Fergus Mather	Wick		
Douglas May	Edinburgh		
Clare Maynard	Guardbridge		
Danny McClure	Penicuik		

Several members have requested anonymity.
Please inform us of mistakes or omissions.

Portfolio Sessions

Although the web site and the *Notes* have their advocates, it may be that portfolio sessions are potentially the most important events organised by *Scottish Photographers*. A number of these have been held over the last few years. Peter Goldsmith led the way in the Crawford Centre in St Andrews. Eileen Fitzpatrick has held several in the Inverness area, most recently an all day event at her home and Street Level is the venue in Glasgow. there are no sessions in Edinburgh or the Borders at present. Please get in touch if you can provide a venue (and make arrangements) either there or in othre, however remote, parts of Scotland.

A happy spin off from the St Andrews sessions was an exhibition by six photographers in the Lochgelly Centre followed by a solo show, *East of the Eden*, by Peter Goldsmith. Peter also presented a gallery talk. Hopefully the encouragement of these portfolio sessions will act as a spur to mount more exhibitions. Our reader survey suggested that most *Scottish Photographers* are keen to show their work, either on their own or in a group. Eileen Fitzpatrick sent the following (edited) note.

*'An inspiring and encouraging portfolio meeting took place in mid March at the home (near Inverness) of Eileen Fitzpatrick. There were five altogether, Anne Thomson, Caroline Dear, Matt Sillars, John Rhodes and Eileen. **John** showed large black and white prints of wrapped objects, inspired, he said, by the work of Christo. He also showed colour work. **Caroline** showed her commissioned work as a sculptor and photographer working with other artists and children to restore walls and the dyke in Uig Shore Wood in Skye where she lives. She is also engaged in documenting sacred sites. **Matt** spoke about his *Hurt of Flowers* exhibition and work in progress, close ups of facial expressions of children. **Anne** is a painter as well as a photographer, with a particular interest in the figure. She is using Photoshop in her exploration of glimpses of the figure in the urban landscape. **Eileen** showed work relating to many projects, some completed, some nascent.*

It is so helpful to come together like this to share work, especially in this remote part of the country. We agreed to meet again on a Saturday in September.'



Anne Thomson, Eileen Fitzpatrick Matt Sillars and John Rhodes

Subscriptions for 2004

Thanks to all our loyal members who have already resubscribed. If you have not already subscribed to *Scottish Photographers* for 2004 than we hope you will consider doing so. This will enable you to receive the Contact Sheet and December Notes and allow us to plan these with confidence.

Read Me

Scottish Photographers is a group of independent photographers which is of course a contradiction. Independent photographers (they say) should not form groups or talk to each other. Well maybe that is so but here we are. There are about ninety *Scottish Photographers*, there is a thriving web site and this newsletter. And 'members' (some of you don't like that word - is there some other?) have met for a number of afternoon and residential portfolio sessions. Contact with similarly minded creative spirits has proved to be valuable and mutually sustaining. We intend to evolve - although wise heads offer cautionary advice such as: 'Haud still. Keep going'.

New photographic things are happening. In Glasgow a new Gallery has opened in the Latin Quarter (as the area around the Tron Theatre is known!) DGP is a 'commercial' photography gallery to which we offer our best wishes. The basement of DGP, in St Andrews Street, functions as an office for its partners, Craig Wallace and Steve Gillies, two local and established commercial photographers. At street level there is a small exhibition space which opened with a show of varied photojournalism by Mark Hamilton who is the photographer-in residence for Scottish Opera. Shetland is the unlikely birthplace of the new magazine, *Pictorial Post*, which aims to 'strike a balance between news magazines and National Geographic'. Our best wishes also go to this enterprise even though the *BJP* reported a less than amicable start.

One of the most valuable aspects of independent photography is that of making a 'body of work' rather than endless individual masterpieces. Christopher Morris, in a thoughtful article, argues for a body of work in which the whole is greater than the part. An example of this, albeit running to only three images, can be seen in Roland Ashcroft's elegaic 'Jonathan's Song'. If you are planning to send work to the web site the the *Notes* for consideration then please make it a little body of work and not a sample of your greatest hits. An individual print may well be a satisfying object of art and example of technical assurance, not to say cleverness. However it may also resonante with the viewer if the photographer has supplied relevant visual clues. Viewing images which are only the one or the other can become rather boring after a time. Images of assured technical excellence but with (optional) layers of meanings are always more satisfying. Not matter or material but matter *and* material.

Have you visited the web site (www.scottish-photographers.com) recently? It is updated regularly by George Logan and is always looking for good current material. Send your information to info@scottish-photographers.com and also portfolios, see above, for consideration for the gallery. It is surprising that, thus far, so few *Scottish Photographers* have used the opportunity to take part in this unique Scottish venture. Support the web site!

Roland Ashcroft and Pete Nixon
Jonathan's Song

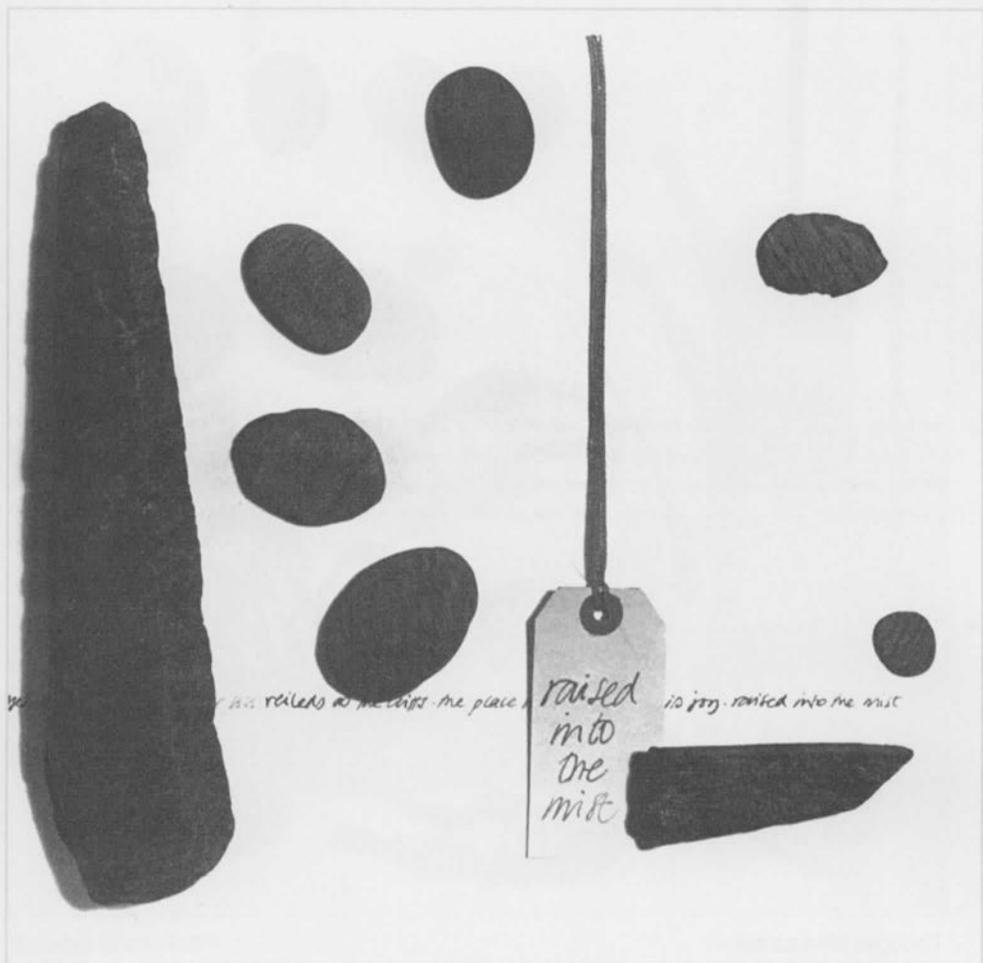
We met on the water hanging like beads on a string
and thought of the sea and the grief it would bring.

Time lapped a beat on the side of the boat,
They said "we leave nothing behind but surf and oil",
But I could not help but leave a part of me there,
Despite all that they said.

Here's to them being right-
Here's to them knowing the answers.
Here's to a sleep-filled night
May we dream of the answers.
The boat let in salt-water in over my feet
Loose change.

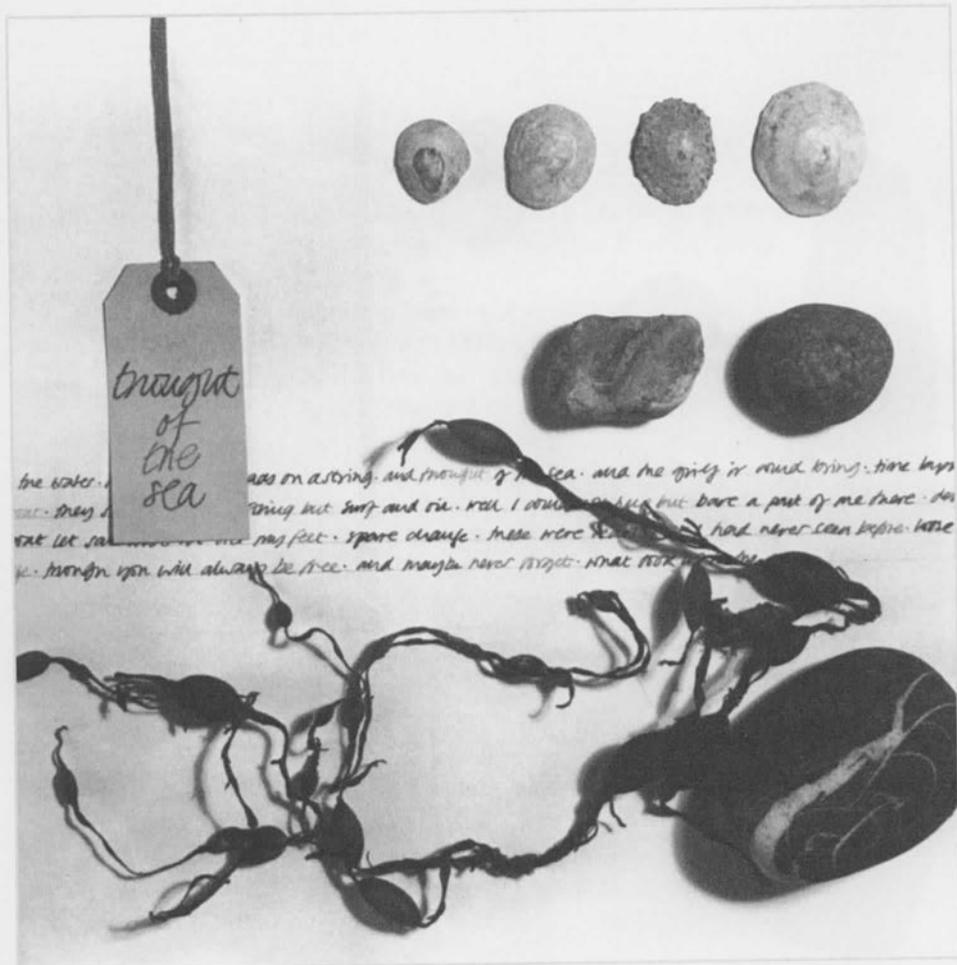
Cover my eyes no-one should see our loss
Veiled as the cliffs.
The place we love has lost its joy
Raised into the mist.

It was a poor exchange although you will always be free,
May we never forget what took us to the sea.



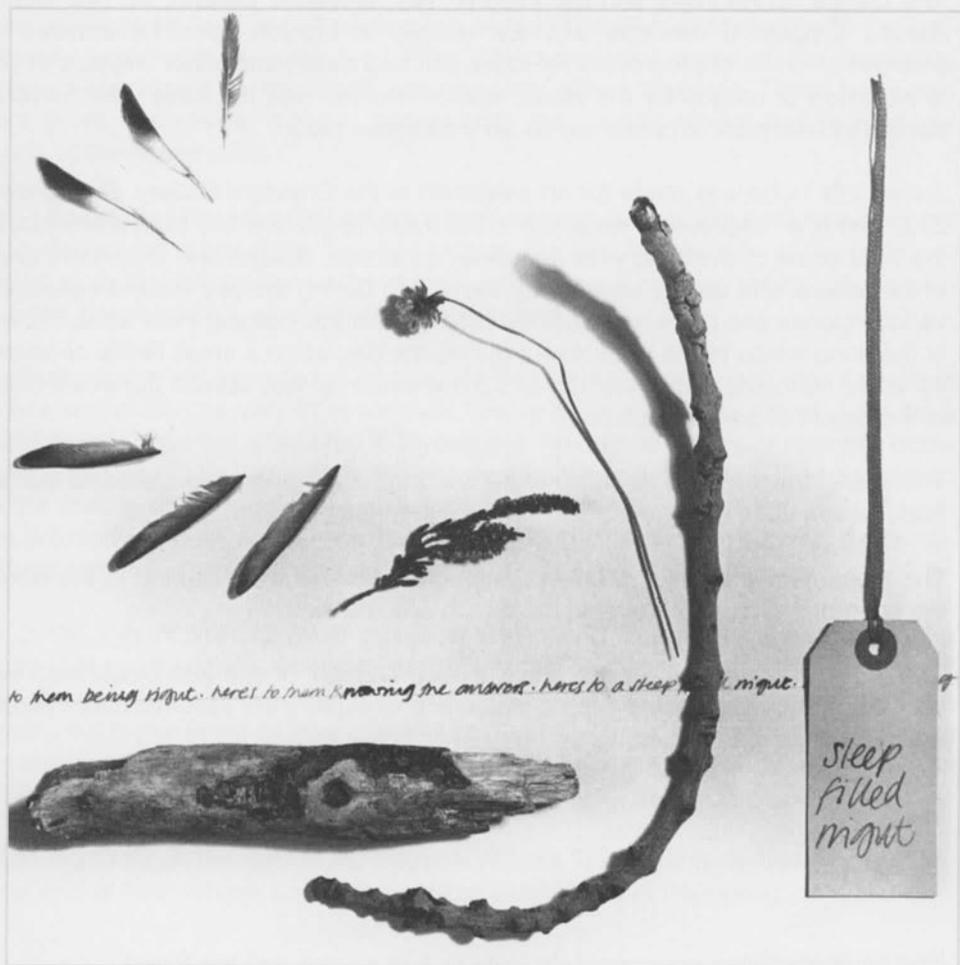
Raised into the mist

© Roland Ashcroft



Thought of the sea

© Roland Ashcroft



Sleep filled nights

© Roland Ashcroft

Roland Ashcroft lectures in the School of Design at the University of Dundee and Pete Nixon (who graduated from the School) composes electronic sound. They started collaborative photographic image/sound work in 2001 and have exhibited in galleries at the University, the Visual Research Centre, Dundee, the Crawford Arts Centre, St Andrews and the Imperial War Museum, London. In their work the images suggest a narrative and are usually in triptych form. The creative work emerges as a sort of progression of ideas that might start with either snippets of sound or sketches or roughs for the ideas. Sometimes (as was the case with *Jonathan's Song*) the final work is presented as an installation piece.

Jonathan's Song was made for an exhibition at the Crawford Gallery, St Andrews, in 2002 and is an expressive response to the tragic death of a boy from a tiny island off the west coast of Scotland who was drowned at sea. Roland and Pete were present at the funeral and deeply affected by the event. During the day Roland collected the various stones and bits and pieces that are used in the images. Pete wrote the words of the song which relate to an event during the day when a small flotilla of boats set off to the mainland with Jonathan and mourners. Half way across the boats stopped in a moment of poignant silence.

The sound track for the piece emerges from the song and other elements that have been woven in.

The images have been built up as small arrangements that respond to the words of the song and represent the sea, the beach and the land.

The titles of the images: Raised into the mist, Thought of sea and Sleep filled nights, are taken from words of the song that seemed to capture the essence of our emotions and memories of that remarkable day.

The original images approximately eight inches square and are toned. They can be seen, together with part of the sound track, on the web site www.scottish-photographers.com.

Peter Goldsmith

East of the Eden - Nature Reserves of North East Fife

These photographs represent the latest in a series of projects concerned with the contemporary landscape of North East Fife. Whilst exploring some of the lanes and byways I kept coming across small, almost secret nature reserves. These have over recent years become an integral part of both the conservational and recreational aspects of the countryside.

When I first started the project I had envisaged perhaps four or five such reserves, but I soon discovered many more. Finally I located the twelve. Because of the number I decided to restrict the project to those east of the River Eden and omitted the important Eden Estuary which would be a project in itself.

The photographs are intended to convey an idea of the location and atmosphere of the reserves which can vary from a simple field to several acres in extent. I am not a naturalist and I have not attempted to investigate the natural history or scientific background. The use of black and white images serves to emphasize this. I am concerned with the feeling of being in these oases of what is effectively "wilderness", often in close proximity to busy agricultural businesses, tourist or sporting activity. Some are relatively remote, others are on the doorstep of towns or villages..

One of the joys of visiting these places is that one is free from the suspicion and enquiry that so often pursues photographers today. However, if you do visit some of these places, please remember that they are "nature reserves", places of scientific interest - not picnic parks or play areas. A pocket book on wild plants or birds and an inexpensive pair of binoculars are more rewarding here than a Walkman or a mountain bike.

I would like to thank the staff of the Scottish Wildlife Trust who have been particularly helpful and without whose advice this project wouldn't have happened.

Peter Goldsmith



Dunbarrie Links

© Peter Goldsmith



Bankhead Moss

©Peter Goldsmith



Fleecefaulds

© Peter Goldsmith



Kiels Den

© Peter Goldsmith

East of the Eden - Postscript

Peter was requested to let us have some notes - and he, of course, responded in typical fashion though one could summarise Peter's attitude to technical matters by quoting Minor White who once wrote:

"For technical data - the camera was faithfully used"

Cameras include Bronica S2A, Rolleicord, Contax G1 and 'home made' 5x4 with 150mm and 89mm(sic) lenses. Average age of cameras - about 25 years. Prints on Kentmere warm tone fibre basedbecause it is cheapest! . . . but I prefer Forte Polywarmtone which is what was used for other exhibitions.'

Peter also appended the following 'thoughts' . . .

The whole series is an attempt to portray landscape of a part of rural Scotland as it is. Generally they are not 'stunning' images, a few may be by accident, the idea is to convey, in each series, the atmosphere of the place, what it is like to be there, what is attractive about it, what the area looks like at this time. Including power lines, telegraph poles and, in due course, windmills.

They are taken as much for posterity as for the present. Unfortunately, because they are not about people (or machinery) they don't interest museums and I am not famous enough (or they aren't 'good enough' photographs) for university or photographic archives, so the chances of their surviving for posterity are slim.

Photographically, they are taken during the day rather than early morning or late afternoon/evening ('everyday lighting' someone called it!) partly because I don't like getting up at dawn but mainly because I am trying to avoid 'pictorial' lighting. I try (don't always succeed) to get negatives which print straight on grades 2 or 3, using a K2 (light yellow) filter at all times, except a yellow/green for woodlands in late summer (if I remember!) NOT to enhance the sky but to correct tonal balance - see Kodak Handbook, Ansel Adams, Geoffrey Crawley etc. etc. Using the minimum of dodging and burning. 'Keep it simple!'

Interesting Thought

At Mugdock last year Philip Spain pointed out that 'only a photographer could believe that 5x4 is greater than 6x9'

Philip is, of course, a mathematician.

Paul Hill
Approaching Photography

Sitting in front of a computer screen, it is difficult to remember what photography was once like. Old copies of *Creative Camera*, preserved with a reverence of sacred relics, can bring a quickening of the pulse and a tear to the eye. In these far off days the chosen few fought to keep the flickering flame of independent photography alive. Notable amongst them was Paul Hill, a photojournalist turned teacher. However it was not so much for Paul's academic teaching that many remember him but rather for the Mecca of Creative Photography that he and his wife, Angela, brought into being, The 'Photographer's Place' in the Peak District. For many years, together with some of the greatest photographic names in the world, he ran workshops there.



© Paul Hill

Many of Paul's thoughts about photography were written down in "Approaching Photography" published in 1982. Around this time there were three moments of photographic illumination for this writer. One was seeing a Thomas Joshua Cooper print, *Wind Riffing Memories*, in Glasgow, another was discovering the work of John Blakemore in a *Creative Camera* and the third was buying "Approaching Photography". Twenty two years on a much revised edition is being published and Paul will be in Scotland in August to promote this.

Launch of Approaching Photography
Stills Gallery Cockburn Street Edinburgh
Friday 13th August at 7pm
and
Street Level Photoworks King Street Glasgow
Saturday 14th August at 2pm

Copies of *Dialogue with Photography* by Paul Hill and Thomas Cooper are still obtainable. Interviews with many famous names from Ansel Adams to Minor White. This substantial work is full of amusing asides such as Cecil Beaton's response to a question about his training in photography . . . "Nanny used to help me with the processing in the bathroom when I was very young".

Almost certainly available from *Beyond Words* Cockburn Street Edinburgh.

ICONS of Scottish Photography

Aase Goldsmith

Dreamtime 1999

From the series 'St Monans Sun Stones'

Reproduced by kind permission of Aase Goldsmith



Jigsaw Puzzle Blues

Christopher William Morris

How often have you listened to a complete symphony or even to Vivaldi's Four Seasons in its entirety?

There is something in the terms of reference of the RPS Contemporary Group that speaks of encouraging photographers to produce 'bodies of work'. For many photographers brought up in the tradition of the Club and the Salon, this can be a somewhat daunting prospect. It represents a new concept, a paradigm shift away from the definitive single image towards a new way of using the medium, one where a group or sequence of photographs forms a coherent whole. This change of emphasis, from a single print to a set, places new demands upon the viewer too; they must be prepared to consider the multiple pieces as a single work.

This approach can open up fertile new ground for the photographer. No longer trapped within the painter's frame, he can look elsewhere for form and function. Painterly conventions are no longer the natural frame of reference. If the work is narrative (although it does not have to be), then literature may prove a more natural and intuitive model.

The narrative model can provide new complexities of structure. For example, it does not have to be simply linear - it can deviate from strict chronological sequence. As long as the reader's attention can be retained within its framework the timeline can accommodate flashbacks and premonitions. The voice of the narrator does not even need to be the same throughout; the story can be told from more than one point of view, perhaps literally. The photographer can explore different persona through different styles.

Perhaps one of the more difficult challenges for the photographers constructing such a work is maintaining balance and flow. A single outstanding image can disrupt it, tempting the reader to forget the whole and concentrate on the part. The effect is less likely to be a problem in prose, where the literary form is the expected norm, but in the visual arts (except for the comic strip and its grammar school brother, the graphic novel) there will always be a tendency for each frame to be seen as the delimiter of a piece of work.

This does not mean that each 'body of work' must be presented in a uniform manner. Certainly this convention helps to hold it together if the underlying concept is weak or tenuous. A physical framework, whether literally framing or in the form of book binding, is usually necessary, but it does not have to impose uniformity. Pictures may be of different sizes, for example. Colour can be interleaved with monochrome. There are many ways in which emphasis and mood can be shifted, developed and exploited to support the architecture of the narrative.

One is tempted to make comparisons with the cinema, but that is a distinctly different medium. It is a sequence of images, but they are presented in such a way as to be perceived as movement. There are similar opportunities for the auteur to play with chronology and the identity of the narrator, but the flow is always strictly under his control. In contrast, a panel or sequence of photographs is directly analogous to prose in that the reader controls the flow. He looks at them at his own pace, choosing to return to previous images or move on at will.

Shifting paradigms is both a challenge and opportunity for the photographer. It can deliver whole new dimensions in time or shape to the work. The photographer has to consider, though, that the viewer may need help. He cannot assume that the viewer will understand that his pictures represent a single opus; - more likely, seeing one he especially likes he pays little attention to the rest. Thus the narrative structure is disregarded, the work fragmented and the concept lost.

Composers have a similar problem.

Christopher William Morris

Postscript.

We were reminded of a post card, below, received from Chris some time ago. Part of a body of work? Part of a body?

*'Weather fine. Food mediocre. On Tuesday we went shooting sitting-ducks.
Best wishes Chris.'*



Unknown street in England

© Christopher Morris

The Compass Gallery

Christina McBride



From: Black Isle

© Christina McBride

The Compass Gallery in Glasgow is the creation of Cyril Gerber, Glasgow's legendary octogenarian art dealer. Usually presided over by the kenspeckle figure of the painter James Tweedie, it is one of the few art galleries that is not at all intimidating for a newcomer to visit. It is also one of the few galleries that shows photography, albeit on an occasional basis. The May exhibition this year was entitled "Black Isle" and brought together the work of three Glasgow based artists, each of whom had spent a period as Artist in Residence in Cromarty on the Black Isle. It featured painters Craig Peacock and Cathy Richmond and photography by Christina McBride.

'For Christina McBride the residency offered to possibility to work outwith the urban context, which generally informs so much of her practice. Her work is concerned with issues relating to the physical environment - the complex individual and collective reality which is to be read in the places and spaces we interact with and inhabit. In this work she uses the medium of photography to respond to some of the more ephemeral experiences within the natural landscape'
(The Compass Gallery)

The Compass Gallery is a shining beacon to those who would found and run their own enterprises. And the show was the *gift* of named individuals, a reminder that in the days of Arts' Councils and Lottery Grants, concerned and generous individuals can still make it possible for independent exhibitions of visual art.

Book Review

Robin Gillanders: The Photographic Portrait

The author indicates at the beginning of the volume that the reader should read it as he would a novel or biography from start to finish and not simply dip into individual chapters. The reason for that becomes apparent if the book is read from cover to cover.

A mere look at the chapter headings indicates that this is no ordinary book of photographic technique. For example chapter one examines - what is a portrait? Chapter two deals with the constructed portrait and chapter three deals with the found portrait.

It is clear from these chapters that the author engages both his intellect and emotions in his approach to portrait photography applying it to a well grounded and strong technique.

Robin Gillanders is brave enough to share with us not only the rigour of his intellectual approach to photography but also to the depth of his feelings as an artist. One cannot fail to be moved by the photographs of his dying friend Chick Chalmers on page 16.

Two examples demonstrate the variation in both approach and technique. At pages 112 and 113 Robin shows a photograph of Neil Miller, his photographic assistant taken in 1989. He says:

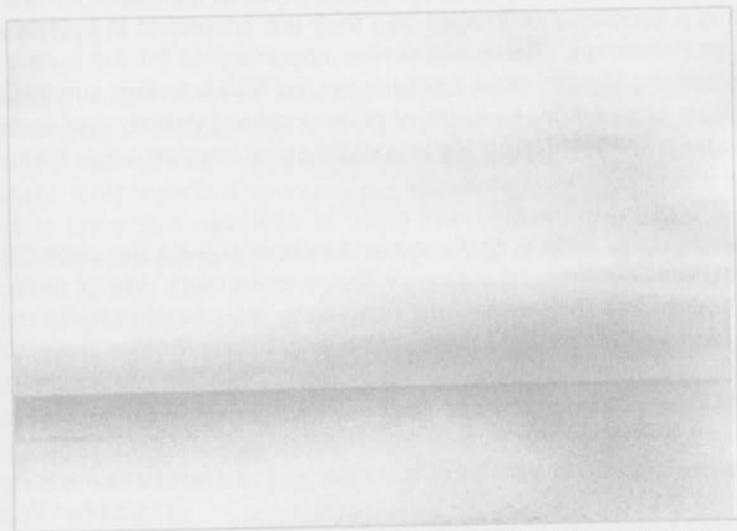
"This picture of Neil was made when he was working for me and another photographer, Chris Hall. Neil was a wonderful assistant and uniquely eccentric, so I wanted to make a picture that reflected this. With a certain perversity, I have also enjoyed making pictures with minimal equipment - you cannot get more minimal lighting than a torch."

The result (below) is a powerful yet engaging personal portrait.

On pages 68 and 69 Robin shows a planned portrait of Tim Maguire of considerable ingenuity and sophistication. In his own words the author says:

"Tim lives in a very modern, minimal and designed flat that has featured in architectural and style magazines. So in some ways his living space is a portrait of him. When I visited him to discuss the picture, I knew that I had to be made in his sitting room, but I wanted something rather more unusual than I would normally do . . . Tim mentioned in the course of discussion why he has no pictures on the

The Compass Gallery
Christina McBride



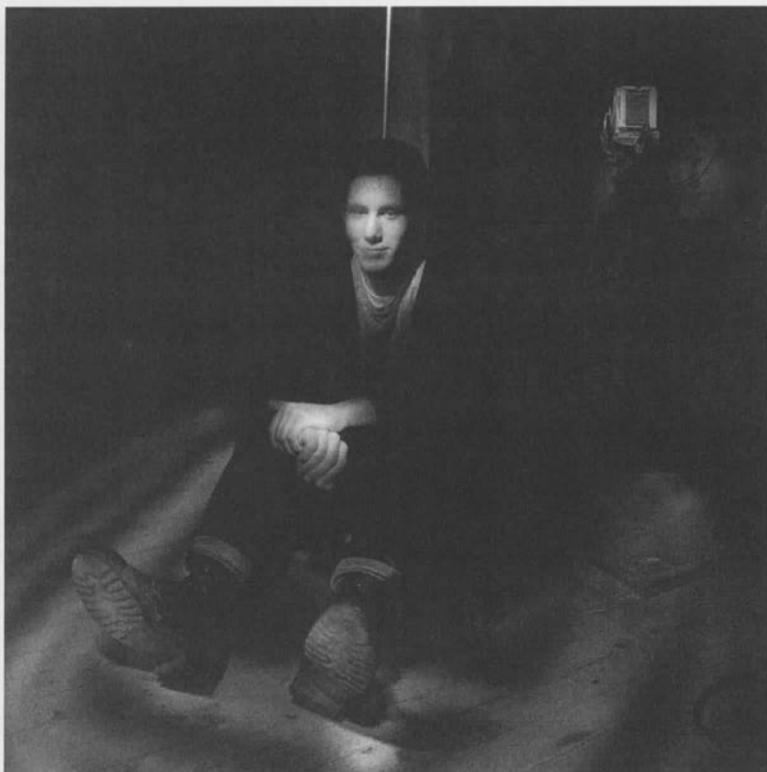
From: Black Isle

© Christina McBride

The Compass Gallery in Glasgow is the creation of Cyril Gerber, Glasgow's legendary octogenarian art dealer. Usually presided over by the kenspeckle figure of the painter James Tweedie, it is one of the few art galleries that is not at all intimidating for a newcomer to visit. It is also one of the few galleries that shows photography, albeit on an occasional basis. The May exhibition this year was entitled "Black Isle" and brought together the work of three Glasgow based artists, each of whom had spent a period as Artist in Residence in Cromarty on the Black Isle. It featured painters Craig Peacock and Cathy Richmond and photography by Christina McBride.

'For Christina McBride the residency offered to possibility to work outwith the urban context, which generally informs so much of her practice. Her work is concerned with issues relating to the physical environment - the complex individual and collective reality which is to be read in the places and spaces we interact with and inhabit. In this work she uses the medium of photography to respond to some of the more ephemeral experiences within the natural landscape'
(The Compass Gallery)

The Compass Gallery is a shining beacon to those who would found and run their own enterprises. And the show was the *gift* of named individuals, a reminder that in the days of Arts' Councils and Lottery Grants, concerned and generous individuals can still make it possible for independent exhibitions of visual art.



Neil Millar Photographer's Assistant

Robin Gillanders 1989

wall and that he has often considered the idea of projecting pictures on the wall above his fireplace. So this initiated a train of thought that led to the idea of making a 35mm transparency in his sitting room and then returning on another occasion, projecting the slide and making the picture. I'd intended to have an empty room with just the projected slide, but at the last minute decided to include Tim, but just his legs, so that there is a 'real' presence as well as a 'virtual' presence"

Study of the portrait shows just how well the idea has been realized.

The other delight of the book is looking at the many fine portraits Robin has taken in his development as a photographer. This book is a must in any serious photographer's library.

Douglas May

John Blakemore Workshop

Sunday 29th August 10.00am - 5.00pm
Visitor Centre Mugdock Country Park Milngavie
Cost £35.00

This is a rare opportunity to take part in a day long workshop in Scotland with John Blakemore. The author of *Inscape* and *The Stilled Gaze*, John is one of the country's best loved photographers. Although sometimes known as the 'tulip man' this is only a small part of his work which includes landscapes, colour work and book making.



Hand made books, ranging from glued Japanese books to those computer generated, will be a main theme. If you are interested in presenting your work as books (rather than having piles of prints in a cupboard!) then this workshop may be just the one you have been waiting for. John will also be showing and talking about his own inspirational work. Only a few places left.

Send the enclosed form, together with a cheque for £35.00 to book a place. Numbers are limited to ten and only a few places are left. Early booking advised.

John is also leading a workshop, organised by the RPS, in Newport on Tay, on Saturday 28th August. May be open to non RPS members.

Contact Roy Robertson at roy.robertson@virgin.net and 01382 542 446.

John Blakemore will be at Inversnaid from 18th to 23rd July.

Collected Image will deal with fine printing and bookmaking. 'An inspirational and practical workshop with this unique teacher, artist and craftsman' Cost £470.00 + vat. Details from Inversnaid at info@inversnaidphoto.com 01877 386 254

Call for Contributions

The *Contact Sheet* will appear in September. Contributions for this and the December *Notes* are sought. It would be especially good to hear from Art Schools and Colleges where a huge amount of creative work goes on - only to be briefly glimpsed at degree shows. Have you views on the *Scottish National Photography Centre* (www.snpc.org.uk) or on the quality of exhibitions being shown in galleries? What are your feelings about Scottish photography - is there any such thing? Do you have a small body of work which you would like to be considered for publication? Contact the *Notes*, address on the back cover, and let us hear from you.

Community Arts - Photography

Your local authority may not be an obvious place to look to find a patron for photography projects but North Lanarkshire Council proves to be the exception. In its recent newsletter, for instance, it calls for proposals from photographers for exhibitions with the promise of help in framing, transporting - and even a *small fee* for selected artists.

The council has had a comprehensive Arts policy since its inception and David Peace has been 'Arts Development Officer (Photography)' for the last five years. He is based at Summerlee Heritage Centre in Coatbridge where, as well as a museum, cafe and shop, there is a very satisfactory exhibition space. David manages four darkrooms throughout North Lanarkshire where he provides workshops in both conventional and digital photography, taught by a team of experienced tutors. In addition the Council sponsors a 'Photographer of the Year' award for which the prize is - funding for an exhibition! There is also co-operation with community groups which have led to shows such as the current one, 'Hands of the Imagination', an enterprising collaboration between the 'Buchanan Group' and David Walker, one of David Peace's team of tutors. Workshops in photograms, pinhole photography and badge making are among the other activities that are on offer.

It was a newspaper advert for a March exhibition in the Bellshill Cultural Centre (for thus is the Bellshill Library named) that reminded me of the work being done by the Local Authority. This exhibition consisted of black and white photographs of Graeco-Roman archaeological ruins photographed by a participant in the photographic class held in Motherwell. When I first saw the photographs I muttered to myself - 'Robert Macpherson!' and was delighted to discover that the photographer herself was well aware of the work of this nineteenth century Scottish surgeon-traveller-photographer.

The text accompanying the show read:

Margaret Robb lives and works in North Lanarkshire.
She enjoys travelling and visiting historic gardens
and archaeological sites.

The selection of images reflected her interest in the history
of photography, in particular the images of the early photographers
who documented the ruins of the Roman Empire.

If you live in North Lanarkshire and are interested in the arts in general and photography in particular then you can contact David Peace on 01236



Capitolium Dougga Tunisia

© Margaret Robb

EVENTSEVENTSEVENTSEVENTSEVENTSEVENTSEVENTSEVEN

Compass Gallery Glasgow

The Black Isle Ross-shire

Christina McBride Cathy Richmond Craig
Peacock 7th May - 8th June

Glasgow Print Studio

King Street Glasgow

Roger Farnham - "Shed"

Glasgow based photographer Roger Farnham will exhibit lens based work inspired by images of sheds from his homeland in Northern Ireland.

26th June - 7th August

Alternative Processes International Symposium (APIS)

Organised by the RPS (Scotland in collaboration with the RPS Historical Group. 17th - 19th September Scottish National Portrait Gallery. Cost 'around £70.00 for the Saturday and Sunday including dinner on the Saturday night' Details from Roy Robertson:

01382 542 446 roy.robertson@virgin.net

Kim Weston and Randy Efos

"Following the process from making the image, developing the negative in ABC Pyro, as Kim's grandfather, Edward, did, to presenting the final photograph.

23rd to 27th August and 29th August to 2nd September at Hospitalfield House Arbroath. Contact Martin Reekie:

e-mail martin@m-reekie.com and

www.m-reekie.com/Kim.htm

Miller's Boatyard

Glenrothes Summer 2004 Aase Goldsmith has documented the demise of a reditonal St Monans boatyard to 'provide a rcord of the site for future generations'

Stills Edinburgh

Jerwood Photographic Awards

Organised by Portfolio Magazine

7th August - 17th September

The Park Gallery

Callender Park Falkirk

Man Ray - selected works.

May 8th - 16th June

Melvich Hotel Melvich

Roger Farnham.

The owner is looking for new work and Roger can help with frames. Information from *Scottish Photographers*.

Street Level Photoworks

King Street Glasgow

Etzweiler/Landscapes 'Inner and outer topographies by Laurenz Breges and Simone Nieweg until 26th June

"Another World" Sandy Sharp's photography from post industrial Ravenscraig.

3rd July - 14th August

Tracy McNee Fine Art

Parnie Street Glasgow

Two of a Kind 2

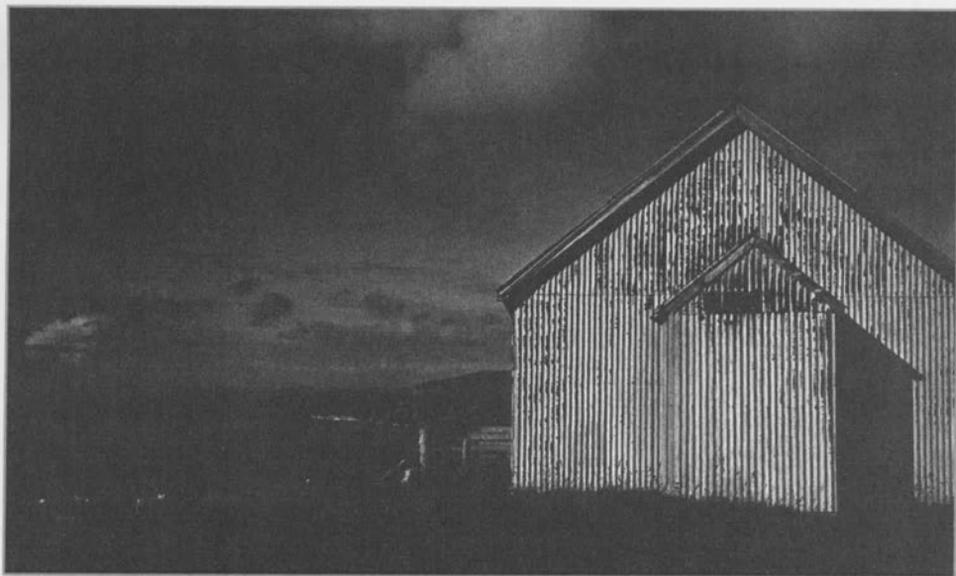
Robert Burns and Bill Ellis show their jazz photographs during the Glasgow Jazz Festival. Opening 5.30 to 8ish. *Scottish Photographers* welcome - make yourself known to Bill and Robert.

Highland Open

Entries are invited for 'Open Exhibition' - including photography. Deadline 28th June.

Contact Cathy Shankland at Inverness Castle 01463 710978 and cathyshankland@highland.gov.uk

Portfolio
Roger Farnham



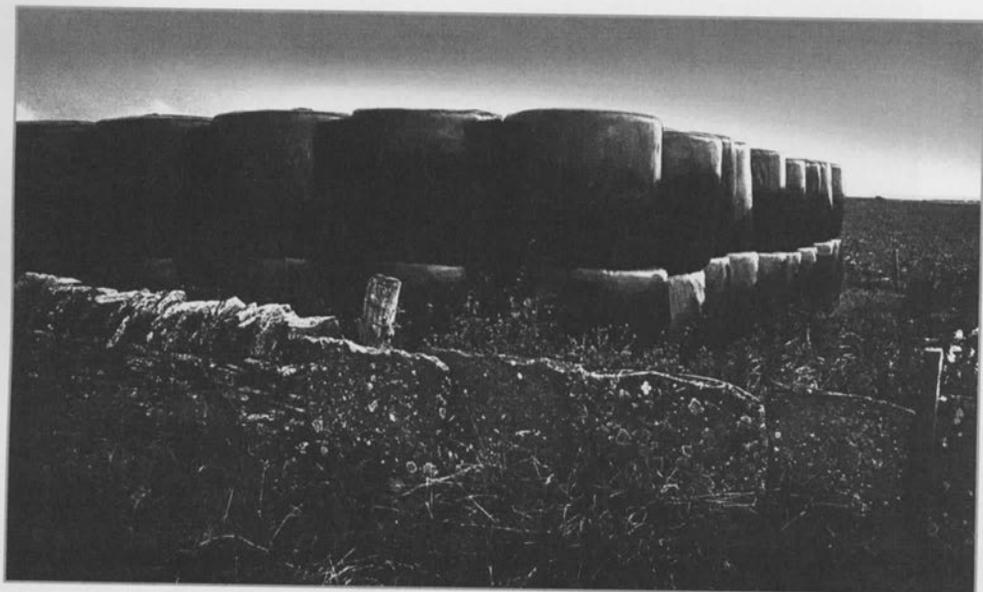
Hut

Roger Farnham



Car Park

Roger Farnham



Bale Bags

Roger Farnham



Road to Reay

Roger Farnham



Scottish Photographers at Inversnaid Easter 2004

(Clockwise from bottom) Linda Middleton, Ian Fairgrieve, Ian Biggar, Ian King, Bill Ellis, Denis Ashilov, Douglas May, Robert Burns, Sandy Sharp, Andre Goulaincourt, Andrew Sanderson

© Denis Ashilov

Stop Press

Exhibition: Spirit Stone

Discovery Point Dundee 7th August - 28th October. An exhibition of photographs by Roy Robertson . . . "linking and interpreting the human and landscape forms in the people and landscape of Scotland"

'Herald snaps up photographic honours'

Angela Catlin, one of the (Glasgow) Herald's photographers, has won the Nikon Features Photographer of the Year award in the Editor's Awards 2004. In these days of unadulterated bad news it is always refreshing to find superb non-news images in the press which bring a smile to the face. Picture editors and librarians should be thanked for continuing this long and happy tradition.

● Scottish
● Photographers

info@scottish-photographers.com www.scottish-photographers.com
Sandy Sharp 33 Avon Street Motherwell ML1 3AA
01698 262313 sandesharp@compuserve.com