

● Scottish  
● Photographers



**Notes Autumn 2005**

Orechovo Zuyev maternity ward, Moscow, where orphans of AIDS victims are screened before being sent to state orphanages.

david gillanders\_photography

# Scottish Photographers 2005

## Life Member Thomas Joshua Cooper

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 Alan Aitchison Lochwinnoch  
 John Alexander Broughty Ferry  
 Allan Allison Glasgow  
 Denis Alyshev Glasgow  
 Jane Angel Alloa  
 Roland Ashcroft Longforgan  
 Andy Biggs Stoke on Trent  
 Alan Borthwick Perth  
 Sheila Borthwick Perth  
 Alan Bovill Edinburgh  
 Frank Bradford South Ronaldsay  
 Keith Brame Edinburgh  
 Katie Brooke Edinburgh  
 Alicia Bruce Edinburgh  
 David Bruce Helensburgh  
 Robert Burns Glasgow  
 Al Clark Abernethy  
 Alastair Cochrane Avoch  
 Bob Collins Glasgow  
 Joel Conn Glasgow  
 Scott Cook Dunfermline  
 Anne Crabbe Chesham  
 Gordon Croft Lower Largo  
 Caroline Dear Portree  
 Margaret Diamond Glasgow  
 Alan Dimmick Glasgow  
 Stan Dodd Chelmsford  
 William Doig Glasgow  
 Ian Fairgrieve Inverness  
 William Fisher Glasgow  
 Eileen Fitzpatrick Kinloss  
 Sam Gardener Staffin  
 Tony Gardner Aberfeldy  
 Robin Gillanders Edinburgh  
 Aase Goldsmith Largoward  
 Peter Goldsmith Largoward  
 Gordon Harrison Achnasheen  
 Joyce Henry Giffnock  
 Nick Holmes Mull  
 Keith Ingham Glasgow  
 Eric Judlin Glasgow  
 Virginia Khuri London  
 Ian King Inversnaid  
 Peter Koch-Osborne Beaulieu  
 Rosemary Koch-Osborne Beaulieu  
 Alina Kisina Edinburgh

Peter Lane Forest Town  
 Thomas Law Bearsden  
 Nikki Leadbetter Menstrie  
 Michael Lee York  
 George Logan Cargill  
 Susie Long Edinburgh  
 Douglas McBride Edinburgh  
 Frances McCourt Irvine  
 Sarah Mackay Glasgow  
 Peter McCulloch Glasgow  
 Bryony McIntyre Edinburgh  
 Ray McKenzie Milton of Campsie  
 Iain McLean Glasgow  
 Douglas Mackie Edinburgh  
 Gwen Mackie Edinburgh  
 Graeme Magee Edinburgh  
 Jim Mailer Cupar  
 Don Marsh Glasgow  
 Fergus Mather Wick  
 Douglas May Edinburgh  
 Clare Maynard Guardbridge  
 Ian Melville Glasgow  
 Tony Middleton Cannock  
 Carole Miller Livingston  
 David Mitchell Dunfermline  
 Bob Moore Avoch  
 Roy Myers East Linton  
 David Ogden Balmullo  
 Caroline Parkinson Edinburgh  
 Alan Paterson Glasgow  
 Peacock Visual Arts Aberdeen  
 Michael Peterson Lerwick  
 Fiona Porteous Alva  
 James Stuart Porter Edinburgh  
 Stephen Pounder Dundee  
 Keith Price Sutherland  
 Carl Radford Blantyre  
 Hazel Rae Portree  
 Bruce Rattray Camberley  
 Eric Rhodes Coatbridge  
 John Rhodes Lairg  
 Jonathan Robertson Cupar  
 Roy Robertson Newport on Tay  
 Stewart Shaw Glasgow  
 Sandy Sharp Motherwell  
 Beth Sandison Edinburgh  
 Madelaine Shepherd Edinburgh

Matt Sillars Dingwall  
 Roddy Simpson Linlithgow  
 Gavin Smith Edinburgh  
 Philip Spain Glasgow  
 Jill Staples Bolney  
 Shelagh Steele West Calder  
 Donald Stewart Kinross  
 Stills Gallery Edinburgh  
 Stefan Syrowatka Aberdeen  
 David Third Keith  
 Anne Thomson Forres  
 Elisabet Thorin Linlithgow  
 Ian Trushell Kilbarchan  
 Tom Urie Motherwell  
 Hugh Walker Glasgow  
 Robert Walker Kinross  
 David Wallace Perth  
 Colin Wishart Pittenweem  
 Paul Wotton Killearn  
 Sandy Wotton Killearn

*Please report any errors or omissions.  
 Note - some members have requested  
 anonymity.*

The membership list is based on  
 subscriptions received since September  
 2004. If you are not already a member of  
*Scottish Photographers* for 2005, or  
 have not yet got round to rejoining, we  
 would encourage you to support us by  
 subscribing using the enclosed form.

*A year's subscription costs only £10.00  
 (£5.00 concessions). Donations are  
 always appreciated.*

# NOTES

## for *Scottish Photographers*

Welcome to the latest edition of *Notes for Scottish Photographers*. I am not sure what number we have reached or for how long we can keep it up but there seems to be a lot of material out there and our subscribers grow in number. We try to reach the parts that other organisations don't reach and having no mission statement or manifesto, apart from encouraging personal photography, that is not too difficult.

There is no longer much documentary photography to be seen. Television was blamed for the demise of *Picture Post* and *Life* but in spite of moving images on TV screens, newspapers and their supplements continue to turn out pages of photography. Reportage rather than documentary but there is a thin dividing line. Who is making documentary photography in Scotland? Earlier this year **David Gillanders** exhibited his work on 'Homeless children in the former Soviet Union' at *DGP* in Glasgow and we reproduce some of this - as a not very gentle reminder that there is a lot more to photography than Highland Lochs and Blue Skies.

**Peter Goldsmith** muses on **Fay Godwin**, was she a frustrated photojournalist? Even our *Icon* hints at a documentary approach for the photographs of **Patricia Macdonald** are extremely multilayered images. Elsewhere **Nick Holmes** and his friends document Mull - 'Part 2' already on the stocks. **John Blakemore** reflects on Scotland while **Roger Farnham** manages to relate barns and sheds to atoms.

I recently came across the splendid catalogue for **Colin Cavers'** Assam Tea exhibition and wondered why this kind of work is not to be seen in degree shows and only rarely now appears in galleries. I hope that this will be the cue for a flood of mail putting me right and highlighting documentary work, one of the glories of our happy medium.

This edition is a wordy one - which might seem odd for a visually aware group of people. That is just the way it happens, perhaps in the next edition the balance will be different. If you have a strong body of personal work then consider submitting it. Remember that on our web site there can be seen a considerable number of images of members' portfolios.

Picture sessions are the main activities of *Scottish Photographers*. Sessions are organised locally and each centre is autonomous. Imaginative personal work is sought rather than the reworked holiday pictures that are fodder for clubs and salons. Photocopies, pinholes, mixed media, books, portable installations and hitherto unknown lens based media all welcome. Surprise us! Non members welcome but we hope that you will encourage them to join us.

Inverness Dingwall all day Saturday 19th November  
Contact Eileen Fitzpatrick 01309 671918

Glasgow *Street Level* Thursday 8th September and Thursday 3rd November at 7pm.  
Contact Sandy Sharp 01698 262313 Vacancy for organiser.

Edinburgh *Stills* Meeting in Autumn to be organised.  
Contact Douglas May 0131 447 1410 Vacancy for organiser.

St Andrews Meeting in Autumn to be organised.  
Contact Peter Goldsmith 01334 840402

Aberdeen We hope to initiate print sessions in Aberdeen. Stefan Syrowatka is looking for like minded workers in the area. It will take time but Stefan would like to hear from you. Contact him at: 76 Bedford Place Aberdeen AB24 3NX Phone: 07906 972646

Events *Scottish Photographers* depends heavily on individual members. We have recently enjoyed events organised by Alan Aitchison (George Wylie), Roger Farnham (Photogravure) and Donald Stewart (books). Let me know if you can organise an event or persuade someone else to do so. Free events preferred.

Web Site [www.scottish-photographers.com](http://www.scottish-photographers.com)

Support the web site by submitting work and news. Contact George for advice. Accurate notes of current affairs required, preferably with images. Aase Goldsmith, Jim Mailer, Anne Crabbe, and George are in the Gallery at the moment. George has designed web site for several of our members and is happy to accept commissions. [george@scottish-photography.co.uk](mailto:george@scottish-photography.co.uk)

Sandy Sharp



1. Four year old Diana, an AIDS orphan Moscow 2002;
- 2 and 3 . Orechovo Zuyevu maternity ward, Moscow, where orphans of AIDS victims are screened before being sent to state orphanages
4. Four year old Danila a social orphan in the Way Home shelter, Moscow, 2003.

Opposite:

Four year old Varjan, a refugee from the war in Chechenya now homeless in Moscow 2003.

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David Gilanders

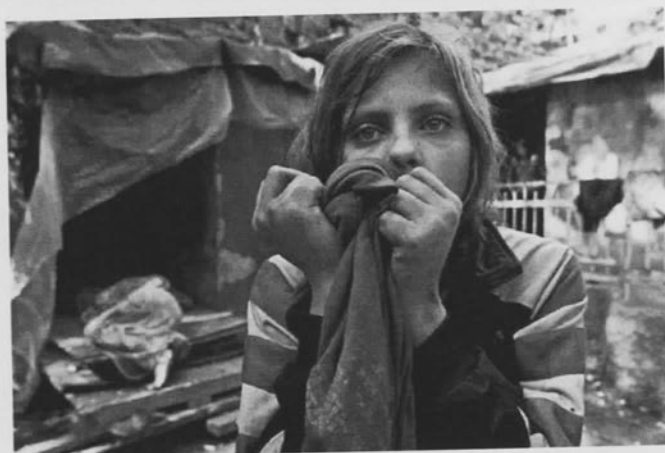
BESPRIZORNIKA - The Neglected Ones





David Gillanders

BESPRIZORNIKA The Neglected Ones



1. Street Kids, Moscow, Russia.
2. Ovka prison colony for juvenile offenders, Omsk, Siberia. Many of the inmates are serving long sentences for petty crimes, such as stealing food, whilst home less
3. Andrey and Victor, street kids, Kievskaya, Moscow, 2003
4. 13 year old Yana, who has been homeless for 6 years since her mother was imprisoned in Moldova. Odessa, Ukraine, 2004.

Opposite:

Street kids Odessa, Ukraine, 2004.

All images copyright david gillanders\_photography

David Gillanders has been documenting homeless children in the former Soviet Union for five years. He has made work in Moscow, Odessa, and in juvenile prison colonies in Siberia. David says that as he follows the stories of these children and walks in and out of their lives with his camera, he is merely scratching the surface of a bigger problem underneath.

The groups of homeless children who he follows have become known as BESPRIZORNIKI, a term used in Russia to mean war orphans. The images show children as young as 4 years old living on the streets and being forced to beg and steal merely to survive in their squalid conditions. Some of the children are social orphans, like Yana, aged 13. They may still have one parent alive but are unable to provide for the child financially or they may have drug/drink related problems, making the home environment an unsafe place for a child to live in. Unfortunately, since photographing Yana she has disappeared from the streets, presumed dead.

Other children such as Diana, aged 4, are orphaned as a result of their parents contracting HIV and subsequently dying of AIDS. In situations like this children are admitted to desperately under-funded state run orphanages and institutions. These have insufficient resources from staffing through to the food and clothing available to proper care for the children. Their regimes are often harsh and brutal. Many children escape to live a preferable destitute life on the street where their only escapism from the reality of their lives and the cold is to buzz glue or inject cheap lethal concoctions of home made drugs.

Once on the streets their survival in this prolonged existence is bleak. It is a dangerous and at times violent existence with risks of disease and infection and for young girls the risk of abduction and sex slavery is very real. Children are often arrested for petty theft and given lengthy prison sentences in juvenile prison colonies in Siberia. Mica, a 15 year old boy whom David met in the Ovka prison colony in Omsk, Siberia, was under lock and key for 8 months for stealing ice cream.

David Gillanders wants to use his photographs to raise awareness of these children and to raise funds for the under-funded charity, *The Way Home* in Odessa. The intention is to take them off the streets, away from their derelict sheds, sewage tunnels and park benches and put them into a safe warm environment where their innocence can return and they can be cared for. A goal of £20,000 can achieve this and provide shelter for these children.

David Gillanders

David Gillanders is a self funded documentary photographer, husband and father of two sons. He devotes much of his time to social and humanitarian projects around the world that touch his heart.

Donations to *The Way Home* are welcome. Please contribute to:

David Gillanders  
58 Houstonfield Quadrant  
Houston  
PA6 7EX

Due to currency difficulties in Russia cheques should be made payable to 'David Gillanders'.



## Joel Meyerowitz at the Tate Modern

### Joel Meyerowitz

He looked like a photographer. You know the type - tall, lean, bronzed, dressed in black with a leather jacket. I meet them all the time at the RPS and the local camera club! But this was Joel Meyerowitz speaking recently about his work to a packed lecture theatre at Tate Modern. For an hour he held a rapt audience with an illustrated account of his 39 year journey from black and white street photographer in New York (inspired by seeing Robert Frank weaving and diving at an advertising shoot with a 35mm camera) through landscape photography with large format camera, portrait photographer with large format camera and, latterly, to official recorder of the Ground Zero site after the 9/11 tragedy.

Meyerowitz recounted watching on television, with millions of others, the horror of the destruction at the World Trade Centre from his studio in New England, how he had been impelled to join the many in New York soon after to look at the horrendous site, how he had been peremptorily stopped from taking pictures by the police "at the scene of crime" and his angry reaction as a New Yorker and American citizen at being denied what he considered his rights. Later he felt that the process of cleaning the site should be recorded but was denied the necessary official pass. But he hadn't been a street photographer in New York for nothing and with determination andchutzpah that included making his own badge and papers, he started on the long and often harrowing task of photographing the site. In answer to a question from the audience (which he encouraged during his talk) he said that the highest New York authorities who had originally denied his access, were now proud of the enterprise.

Finally he showed two images which he felt were linked. One was the line of men, taken on at the very last day of the clearing operation still searching for any human or personal remains and the other, from his recent book "Tuscany", of an old man gleaning corn cobs in a misty field. Meyerowitz had worked on the Italian commission subsequent to the Ground Zero work. I came home from the lecture to enjoy again my dog-eared copy of "Cape Light", to dip into the scholarly "A History of Street Photography", to wonder at the honesty and freshness of the "Redheads" portraits, to read the photographer's comments in "Creating a Sense of Place". And to wonder what I had been able to absorb in my photographic journey from studying the work of this creative and sensitive artist.

Anne Crabbe

## The Scottish National Photography Centre

### SNPC Update

After two years of planning, consultations, detailed design concepts, policy drafting and discussions culminating in 8 solid months of hard work to pull it all together by the staff, Board and consultancy team, the Scottish National Photography Centre submitted their bid to the Heritage Lottery Fund (HLF) on 30 June 2005.

The paper version of the bid was delivered in three large crates of folders and images topped off with a rosette of film and supplemented by an electronic version of the entire bid which fitted into one CD-ROM! We also gave the HLF a project - to capture their assessment process on camera which we provided courtesy of SONY UK Ltd. It will be interesting to see the images when the camera is returned!

The business plan and concept design was also submitted to the Scottish Executive and City of Edinburgh Council at the same time. It will now be down to this trio to decide whether they wish to and/or are able to fund the first dedicated photography centre for Scotland in Edinburgh.

SPNC will expect detailed questions from the HLF in 3-4 months time to which they must respond immediately. Thereafter a decision will be made in December. A Stage 1 pass means the Centre can move to Stage 2 which entails the tender and appointment of architects and the entire professional team. It is expected that applicants will take a further 12 months to submit Stage 2 documents and the final result could be 3-4 months thereafter.

The other funders must also commit at Stage 1 . . . the next 5 months will be nerve racking.

The final 'YES' could take till Spring/Summer 2007. The current construction schedule plans a Spring 2009 opening of the new Museum and Gallery - by which time it will have a new name - and the Hamilton building will have a new and dynamic life serving the people of Scotland.

Caroline Parkinson





'Change of State' series Melting Ice (Triptych)  
Loch Moraig, Forest of Atholl and Lochan Mathair-eite, Rannoch Moor Scotland 1990  
Reproduced by kind permission of Patricia Macdonald

Patricia Macdonald in collaboration with Angus Macdonald, pilot.

## John Blakemore talks to *Scottish Photographers*

*John Blakemore visits Scotland each year, mainly to teach his workshops, beloved equally by his students and himself. This year he came up to publicise John Blakemore's Black and White Photography Workshop. In May he spoke to Scottish Photographers.*

*Scottish Photographers:* For how long have you been coming to Scotland? Have you made work here?

*John Blakemore:* I first visited Scotland in 1968, hitchhiking and camping with a companion, not to photograph, just travelling. We hitched up the west coast, visited Skye, spent a week in Pitlochry, (watched seven plays in seven days). Sailed to Harris and Lewis. It was a time of crisis both in my personal and professional life. I had just left my first wife and family. Had decided I no longer wanted to work in commercial photography. Had decided to end a personal documentary practice. I was unsure what my future in photography might be, if indeed I had a future. I remember very little of the trip, except that it was raining in Stornaway, waiting for a ferry in pouring rain, that I began smoking, a habit I have not yet managed to quit. In 1970 I began to teach at Derby on what was then a Creative Diploma in Photography, and following a winter spent in Wales, began to photograph in the landscape. In 1972 I received my first ACGB award to develop and continue my landscape work. I decided that I should extend the areas in which I worked and decided to revisit Scotland. In the summers of 1972, 1973 and again in 1974 I spent a month or so camping alone and exploring the west and north coasts. Photographically the trips were not a success, of the two hundred or so 5 x 4 negatives made only a tiny handful remain of any significance to me. What was significant was an intensification of my experience of being in the landscape. In 1973 I spent ten days camping on Cape Wrath without meeting another human being, a profound experience. What was also confirmed for me was the necessity of working for long periods in familiar places, the necessity of visiting and revisiting, to learn to see and know a place, Scotland is just too far away for the continuous engagement I find essential. Since then I have visited Scotland frequently, generally to teach but have not attempted to make work there again.

*S.P.* Why do you and your students find workshops to be so successful?

*J.B.* People attend workshops because they have an intense desire to learn or to work with a particular tutor.

They are highly motivated and the brief period of sustained involvement with both tutor and fellow students facilitates an intensity of experience.

*S.P.* Why do you deliberately work within narrow areas, same woodland, same river, same room?

*J.B.* To learn to discover and extend my sense of what is possible. I do not see this as a limitation but as allowing myself time for exploration. Exploration both of my subject and the photographic process.

*S.P.* Why do you respond to what you call 'familiar places'?

*J.B.* My work grows from an initial fascination with a place, a motif, from a sense of its appropriateness to my purpose. Familiarity grows through the work process, through a growing awareness of possibilities. We approach any subject with an initial sense of images that are possible, to continue working beyond the making of those images is to extend awareness, to extend the sense of what might be done, of the further images that can be made.

*S.P.* Previsualisation or postvisualisation? Are both equally important to you? Has it always been like that?

*J.B.* I began to photograph in 1956, did not begin to use the zone system until the early seventies when I felt that I wanted a more precise control of the process. Since then my ideas about the zone system and my use of it have changed. I enjoy looking at a subject and knowing that I can previsualise the tonal structures of the print and have the necessary control of the process to realise them. But I also love postvisualisation, the play of the darkroom, the discovery of unexpected tonalities and possibilities in the negative and the print.

*S.P.* It has been said that 'the book is the most enduring and relevant context for photography'. What do you think of this?

*J.B.* Both the exhibition and the book provide a context in which work must be assessed, structured and understood. I make much work which I know will never be exhibited but that I need to understand, to finish in some way. The handmade book demands a process of selection, of ordering, of questioning and understanding what one has done. That for me is an essential part of the work process.

## John Blakemore talks to *Scottish Photographers*

And I enjoy the process of bookmaking, of its nature the book is a more permanent form than the exhibition.

*S.P.* Do you regret the passing of so many fine printing papers?

*J.B.* I find that I can happily use the papers currently available to me. Though they lack the rich tonality of some papers that are no longer available, they give a range of surface colours and respond to tones that are sufficient.

*S.P.* Digital? Is it just another way of making photographs?

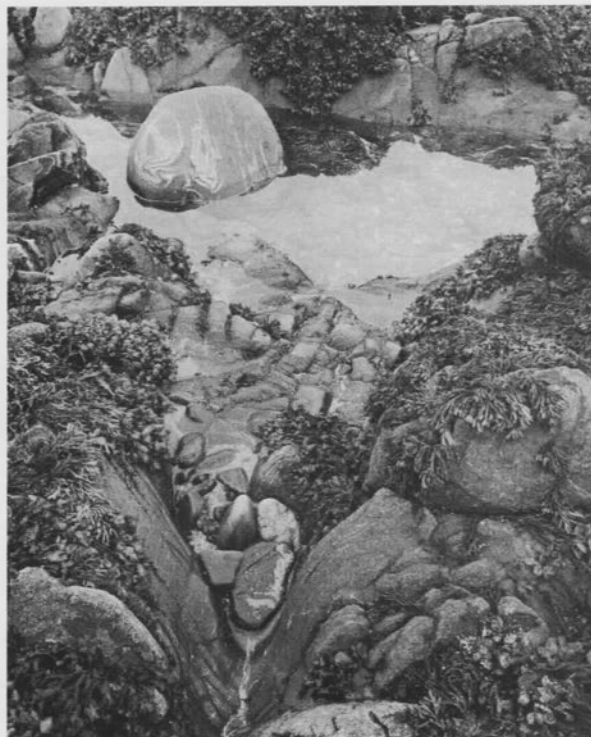
*J.B.* Once the excitement, seduction and excesses of the unlimited possibilities of manipulation have lost their fascination then I think it is.

*S.P.* Is your work beautiful? Autobiographical? Conceptual?

*J.B.* I hope all three, though I would tend to talk of visual pleasure rather than beauty. I think that all work has a conceptual base in that it is grounded in a set of assumptions about the medium. Often these assumptions are not explored, understood or questioned. For me an idea which underpins the work is essential, though that starting point is not necessarily accessible to viewers of the finished work. The idea of 'landscape as energy' for example, gave me a way of looking at and responding to the landscape which transcended concerns of place. In that one chooses to engage with particular aspects of the world and to ignore others, to practice photography in particular ways, then the work inevitably reflects its maker, is to that extent autobiographical. I do not see my work as being deliberately about self revelation.

John Blakemore offers personal tuition for individuals or small groups (maximum three) in black and white printing, the zone system, sequencing, bookmaking and general portfolio assessment. Details: 01332 380772

*A Black and White Photography Workshop* is available from *Street Level* in Glasgow and *Beyond Words* in Edinburgh.



John Blakemore:

Rock Pool, Skerry, Scotland

*"Made on a day of soft light, I was attracted to the domed rock with its gestural markings, the weed draped rocks and the triangular geometry of the rock pool"*



Alina Kisina:

NEBO from the series Patterns of Berlin

Alina Kisina is our Ukrainian *Scottish Photographer*. She was a finalist in a recent round of the London Photographic Awards where she gained fourth place.

She had an exhibition, 'Inner Space', in *Amber Arts* in Edinburgh during the Festival and in addition one of her photographs, which won the 'Multicultural Face of Britain Award', will appear in the 2006 Barnardo's calendar.

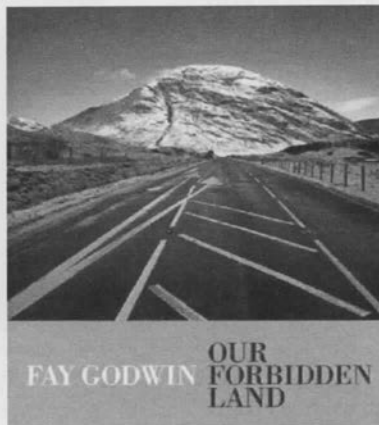
You can visit Alina's web site at [www.alinakisina.co.uk](http://www.alinakisina.co.uk)  
You can also see her work on [www.london-photographic-awards.co.uk](http://www.london-photographic-awards.co.uk)

The death of Fay Godwin will leave a sad gap in the world of British landscape photography. She was not only one of the very few women landscape photographers of any note, she was also one of the few British landscape photographers who were topographical photographers and who also dealt with major issues of land management. She was the direct product of the British School of Landscape Art which developed in the 1930s around the Nash brothers (Paul and John), Eric Ravillous (whose son James was a noted documentary photographer), Brian Cook (Batsford book covers) and others.

Smith, together with the influential van Wadenoyen and the late Ray Moore, attempted, in the years after the Second World War, to redirect British Landscape Art away from the cloying romanticism that pervades much of the commercial work even today. Godwin was the direct successor of these artists and photographers and her work was in many ways the culmination of the efforts of Smith, van Wadenoyen and Moore. A younger generation will look at a different group of artists and photographers without perhaps realising the connections. It is these connections that steer the development of photography, and indeed art.

Some years ago I had a conversation with Fay Godwin on the subject of influences, she having noted some similarities between two sets of pictures we had made independently at the same time and in the same area of North East Fife. Mine had actually been printed before hers and it was some months later that we viewed each others work. A critic seeing the prints would undoubtedly assume that I, the unknown, would have been influenced by her, the famous one. As the conversation progressed it became evident that we both were of a similar age group, came from similar social cosmopolitan backgrounds, similar education and admired much the same artists and photographers. In other words, a person's background and culture are of as much importance as their 'influences'. Which, in turn, can be governed by these same parameters.

She was often accused of romanticism and although she strongly rejected this, undoubtedly anyone, who was as much in love with the land as she was, will reflect this in their work; but she didn't wallow in it but rather used it to make her topo-



graphical records accessible and memorable. With her book, *Our Forbidden Land*, she tackled the thorny problems of access and despoilation of the countryside. At the time she was president of the Ramblers' Association. Whereas many 'celebrity' presidents of such organisations use the office to promote themselves, it was typical of Godwin that she brought to it her particular expertise to add to and enlarge the debate. Along with Arthur Gardiner, whose almost forgotten book, *Britain's Mountain Heritage*, (in which he set out proposals for a National Park system that formed the basis for England's National Parks), *Forbidden Land* is perhaps the most influential book of its type. It must have contributed immensely to the concept behind

the *Access to Countryside* Act, not just as a polemic but also as a reference for the campaign.

In this respect it is interesting to compare her to Robert Adams (just as Gardiner is the British equivalent of Ansel Adams in campaigning for National Parks). Robert Adams' work is almost diametrically opposite to Godwin. Her work is strongly based on the pictorial tradition (in the British use of the word), meaning that the majority of the images are composed with a centre of interest etc. whereas Adams often has no apparent composition at all. But the abuse that man makes of the countryside is central to both of their works. Although, in reproduction, the romanticism of Adams' work doesn't come across, the original prints do have a romantic quality, albeit more subtle than Godwin's 'fine print' approach, but it is nevertheless striking. He also is in love with the countryside, in his case a tragic love for a land often abused beyond recall; hers is a more hopeful and redemptive view.

Why there should be so few women landscape photographers is something of a mystery, the only other 'world class' names that I can call to mind are Laura Gilpin and Sonju Bullaty. There are a few others in Britain but none seem to either produce any great body of work or to deal with the landscape as such, but rather to use it as a vehicle for other concerns (Ingrid Pollard). Godwin thought it might be the need to travel alone in remote places, camping out at night. But this doesn't seem to deter the many women naturalists. Perhaps it is perceived



as a masculine subject, not susceptible to a feminine view, whatever that might be - but that sounds more like 1905 than 2005.

Fay Godwin leaves a void, the only other photographers of note working in this area is John Davies but his main body of work in industrial landscapes is now several years old. Jem Southam is perhaps too limited in his range to be considered. People like Charlie Waite, Joe Cornish and Paul Wakefield are concerned with the striking romantic view, the objective being the publication of the coffee table book or calendar rather than the projection of any great concern or commitment. It is not just a void that she leaves but a black hole!

She will be missed as a guide and mentor by the many photographers who met her or attended her workshops and lectures. She was one of those rare people who could see where you came from as well as being able to help you find your path forward. She could also be rather acerbic to those who fell below her standards - hearing that we has recently returned from a trip to the North East of Scotland she asked how the photography had gone. I had to admit that, having inadvertently taken Pan F instead of FP4 and faced with bad weather and high winds, I had uprated it to 100ASA and developed it in Acutol, the resultant negatives were unprintable. No sympathy from Fay. "That was a stupid thing to do!" I felt about an inch high! Whenever I felt tempted to depart from the straight and narrow, "FP4 125ASA ID11 1:1", her remark comes back. It certainly cured me of darkroom guddling for ever. It isn't just for her compliments and advice that I, personally, won't forget her!

For those who didn't know her, there are her many books. The guide books (unlike Ansel Adams' sad publications) are well worth having in their own right, the humour of 'Bison at Chalk Farm', the polemic of *Forbidden Land* and the love, the insights and the awe of *Land*. It all comes together in *Landmarks*, the book of her final retrospective. Although her person will eventually slip from memory, the books remain. But her greatest memorial must be the 'Access to the Countryside Act', on which her books and work with the Ramblers' Association must have had a great influence.

Peter Goldsmith



Nick Holmes: (Original in colour)  
Portrait of Jessie McQuarrie at Alt Na Searmon, Salen Mull, May 2005

Last year Nick Holmes and a group of his friends put on an exhibition of "Mull Worthies" in *An Tobar Arts Centre* in Tobermory. The exhibition was shown in Glasgow recently. It was interesting to see how such a personal show would cope with the move from a friendly local venue to the impersonal surroundings of the Mitchell Library. The comment's book suggested that there were more Mull people in Glasgow than might have been expected. "Nice to see people I know" and "Brought Kyle to see his great granny", they said. "Where are the young ones?" was a thought that went through my mind as well as that of another writer. And 'Not Bad' - pretty high praise for Glasgow!

All five contributors opted for the format used by Nick Holmes to portray Mrs Jessie McQuarrie (above). Whilst it would have been good to see them taking more risks with their compositions the show is about people and not about photographic tricks. We have to focus on *Mull Worthies* and the accompanying text rather than to wonder at photographic cleverness. It was interesting to see that three of the five photographers were not born in Scotland - two were English and one German. This is a reflection of the profile of *Scottish Photographers*. Scotland has always attracted people from outside its borders, Ray Moore, Paul Strand and Pradip Malde come to mind. We call to mind the advice about seeing ourselves as others see us. It would be good if more communities emulated this quiet and satisfying exhibition where photographers concentrate on making respectful documentary images rather clever visual art.

Sandy Sharp

*Roger Farnham is a member of the Glasgow Print Studio who uses photography and print making in equal measure. He spends much of his working life at Dounreay which, together with his farming background in Ireland, makes for an interesting combination. Who would have thought that barns and sheds from one's childhood would have met again in later life.*

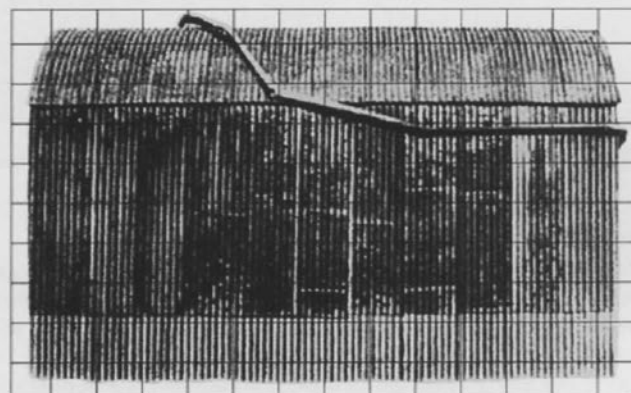
In nuclear physics a *barn*<sup>1</sup> is a measure of the capability of particular atoms to capture a neutron with their nuclei and thereby fission<sup>3</sup>. The atom's nucleus is considered to be the size of a barn door compared to the relatively tiny neutron. A *shed*<sup>2</sup> is a similar, but much smaller unit.

(Where I grew up, hay barns were known as hay sheds.)

<sup>1</sup> a cross sectional area of  $10^{-24} \text{ cm}^2$

<sup>2</sup> a cross sectional area of  $10^{-48} \text{ cm}^2$  There are  $10^{24}$  *sheds* in a *barn*

<sup>3</sup> transmutate/splits into new atoms and release more free neutrons, starting the chain reaction required to release nuclear energy.



The pictures for my exhibition were printed using an Epson 9600 printer at *Glasgow Print Studio*. The prints were made on Somerset Velvet paper and had the look of 'screenprints rather than 'photographs'. The pictures were created in *Photoshop* using layers to excess in much the same way that I used to make screenprints, thus adding to the feel that they were screenprints.

Roger Farnham

*Glasgow Print Studio*  
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Originals in colour.

# Eve Arnold Retrospective Eileen Fitzpatrick Scottish Monochrome Short Notes

## Eve Arnold in Aberdeen



Eve Arnold Self Portrait 1950

I was delighted to have a chance to see this wonderful exhibition in Aberdeen Art Gallery during the summer. In fact when I realised that it was the only UK venue for the show, I felt especially privileged to be able to see it.

My attention was mostly given to the first of three rooms, of this retrospective,

concentrating on her sumptuous black and white pictures from the 1950s and 60s. A particular favourite was the photograph taken during an integration party in Alabama, where two teenage girls, one black, one white, in party dresses sit next to one another at a meal.

Eve Arnold has beautifully captured a very telling and sympathetic moment when the two girls, rather self-consciously, try to engage with one another. Of course, the impetus is a rather naïve one, if well meant, and Eve Arnold shows this. If every picture tells a story, then this one speaks volumes.

Eve Arnold's website tells us that "She was awarded the Lifetime Achievement Award from the American Society of Magazine Photographers in 1980. In 1995 she was made a fellow of the Royal Photographic Society and was elected "Master Photographer" - the world's most prestigious photographic honour - awarded by New York's International Center of Photography. "No wonder she was the first American woman to become a full member of Magnum.

I couldn't help thinking, with a pang, that it seems the golden years of reportage are over, but at least we have pictures like these to feast our eyes upon. After gazing in wonder at the beauty, humanity, and sheer volume of her work, I feel inspired to put my digital camera to one side and get back into the darkroom.

Eileen Fitzpatrick

## Scottish Monochrome

*Carl Radford is a member of Scottish Photographers who has formed his own enterprising group, Scottish Monochrome.*

'I set about forming *Scottish Monochrome* in response to finding a limited number of monochrome workers within the area. The main aim is to get a group of like-minded people together in a non-competitive and relaxed environment to exchange ideas and experiences, to get feedback on work that they are doing with the odd talk or show of prints thrown in. No prominence is given to traditional or digital capture and output. The group gets together about every 3 or 4 months normally in someone's house or utilising a local clubroom if available. There are about 36 people on our circulation list but we normally number between 5-10 at the meetings, which have been held in different locations. We have members as far west of the Isle of Lewis, across to Aberdeen and down to Dumfries. The group has a web site at [www.scottishmonochrome.co.uk](http://www.scottishmonochrome.co.uk). Those of you that might be interested can either contact me direct or email me using the form on the website'.

Carl Radford

## More on the Dwellings of the Annans

The property section of the *Herald* recently offered for sale 'an impressive house designed and built by architect Fred Rowantree and artist George Walton - one of the Glasgow Boys - for the famous photographer James Craig Annan in 1898'. The house, Glenbank, in Lenzie, 'blatantly defies the rules of proportion by revelling in Lewis Carroll (another photographer) type eccentricity'. Offers over £695,000.

## Silly Season - You Cannot Be serious!

The *Hasselblad News* has a report about cunning stunts being performed by an Edinburgh photographer. With obligatory cool pony tail and headgear Trevor Yerbury of Yerbury is photographing 'Scotland's People'. His models, 'ordinary Scots', are required to sit on a Tartan Sofa (the tartan designed by him and his wife) and look pleased with themselves. No expense is spared and the sofa and models are posed on beaches, up mountains and even in a helicopter. What else you do with your 'gold-plated' camera? Look out for this masterpiece of conceptual art hitting the Edinburgh Festival and touring Scotland in 2006. Sponsored by Kinloch Anderson, kiltmakers to 'the royal family'.

Sandy Sharp

The *Glasgow Photography Group* was formed in 1988 by a number of independent photographers in the Glasgow area. Ray MacKenzie was the chairman, the organising secretary was Archie McLellan and the accountant Stewart Shaw. The following year the group opened *Street Level*, Glasgow's first dedicated photography gallery, in the High Street. A few years later the gallery moved to its present site in King Street - in what is known as the Latin Quarter of Glasgow! The original gallery and the present one were physically put together by the voluntary effort and sweat of the members. Both galleries were generously designed by the late Malcolm Hill, an architect and one of a number of hugely talented 'amateur' photographers to whom Scottish photography owes an inestimable debt.



Lindsay Gordon, then chairman of the Scottish Arts Council, speaking at the opening of *Street Level* in 1989

Glasgow City Council is leading on the development of an entire city block in the Merchant City area of Glasgow as a unique visual arts resource. The North Block of King Street will house 9 existing visual arts organisations who between them provide a range of studios, exhibition spaces, education and training resources and production facilities in a range of media comprising painting, sculpture, photography, printmaking, digital media, film and video.

The project aims to secure all necessary funding by September 2005 to enable the project to get under way in January 2006, with a completion date of July 2007. This will mean that organisations within the North Block, including *Street Level* and Glasgow Print Studio will have to relocate to the neighbouring South Block that currently is host to the Independent Studio's/Project Room. *Street Level* will re-open fully in late 2007 with an expanded gallery space and improved resources including a separate education room, dry and wet print areas, open access digital facility, and an archive which will function as the organisation's memory, chronicling some of the aspects of the development of independent photography in Scotland, and in particular the Glasgow Photography Group.

*Street Level* will close for 3 months approx. starting January 2006. We will relocate for an 18 month period in a building immediately next door to the current North Block which we are in. The darkroom will be rebuilt in those premises which will offer similar facilities to those currently on offer. Access to the darkrooms will however be more restricted but it is hoped that with regular members knowing this in advance then this should not present problems or sudden changes. We will be undertaking some off-site projects during that decant period as well as education activity. We will not move back into our existing space until the middle of 2007, all things going to schedule. A project space in the decanted building will continue to provide a good meeting place for *Scottish Photographers*, for book launches and other events. Be assured, we are most keen to accommodate events by SP. If any member of *Scottish Photographers* would like to join our mailing list then please e-mail or snail mail your details and please note that you are a photographer/member of SP.

*Street Level* 26 King Street Glasgow G1 5QP 0141 552 2151 [info@sl-photoworks.demon.com](mailto:info@sl-photoworks.demon.com).



# Men Photographed Fighting!



STREET FIGHTING: A masked protester fights with a police officer ..... Picture: Matt Dunham/AP

Scene: Prince's Street, Edinburgh. Sunny day at the beginning of July. Holiday weather, tourists, cameras at the ready. There were tourists aplenty, but not the sort of tourists that douse Edinburghers are used to. Cops with batons, protesters with sticks and photographers (with cameras). Now there are many sayings about cameras and photographers and spectators - which is what photographers are. They say, 'the camera never lies'. And they say of spectators that they 'lie like eyewitnesses'. The camera does its job mechanically, the photographer decides where and when to point it and the viewer decides what to make of it.

The photograph above was taken during the *Carnival For Full Enjoyment* (seriously!) and appeared on the front pages of every single Scottish newspaper the following day. The version reproduced here appeared in the *Herald* and appears to be full frame. Other papers cropped, usually removing the photographers on the left or the piece of wood seen entering stage right. Is it ambiguous? Who is doing what to whom? Who is the assailant and who the victim? It has a touch of method acting about it, gives a glimpse of two men fighting (one a policeman), confused photographers, a masked man (calm observer) and another policeman emulating a sheepdog facing a surreal flock of sheep.

Every time we take a photograph we are in the position of being a 'lying eyewitness' for we all see what we want to see and photograph it. 'What is the truth?' A photograph might not a good place to look for it.

Sandy Sharp

(The picture and caption are reproduced as they appeared in the *Herald*)



## Book Review – *Dialogue With Photography: by Paul Hill and Thomas Cooper*

This is the fourth outing for these essential interviews, first published individually in the Swiss magazine *Camera*, and subsequently appearing collected in book form three times. This latest edition, published by Dewi Lewis, once again presents the recollections, thoughts and advice of most of the major players in the photographic world, living in the 1970s. That decade was of course a particularly noteworthy one in the development, and acceptance by the art world, of the importance of photography as an art form. Hill and Cooper, both prominent practitioners and educators in their own right, clearly recognised that a whole generation of world-class and influential photographers were perhaps nearing the end of their lives and should have their thoughts and experiences recorded for posterity. Through these 22 interviews, some longer than others, we can access not only the lifetimes' experience of the interviewees but also their first-hand contact with a previous generation of photographers. For example, Paul Strand talks about Louis Hine and Alfred Steiglitz, Man Ray about Atget and Brett Weston about his father, Edward.

Each interview throws up interesting, surprising, sometimes humorous information. There is a fascinating account by photographer, historian, writer and collector Helmut Gernsheim of a "shopping trip" in 1946 to Glasgow to buy some original Hill and Adamson calotypes direct from the elderly J. Craig Annan who was running the family business. He also seems to have been able to easily pick up several books, journals, Daguerreotypes and ambrotypes elsewhere in the city, and in Edinburgh, only to have the whole lot stolen on his return to London as he was hailing a taxi outside Kings Cross station in the continuing blackout.

One of my favourite interviews is with the feisty and still active Imogen Cunningham, then 93 years old. Never one to mince her words, when asked about current photographers she admired, she refused to name any particular ones, but had no such compunction about those to which she had a pointed aversion (Avedon and Les Krims). Admitting she finds documentary work rather tedious, she says of Cartier-Bresson, "None of his later work equals his first. He'll never do the man jumping across that puddle a second time. That's really it." Which brings us to the great man himself: Cartier-Bresson was

the last of the interviewees to die, only last year, and perhaps provided the impetus for this latest edition. My 1992 edition of *Dialogue With Photography* devoted 4 pages to his interview; this new edition has 11 pages. Clearly there were some things which could not or would not be published in his lifetime. As far as I can see, this is the only part of the book which has been comprehensively revised and expanded, and we now have access to his thoughts on his family and early influences, more details on the early part of his career, the beginnings of the Magnum agency (and what he thinks of it now), his philosophy of the "decisive moment" and much more.

Although now around thirty years old, these interviews are in many ways timeless, and still provide a fascinating and informative insight into the minds of these great personalities, sadly now all deceased. We can perhaps regret the "ones that got away" – no Bill Brandt, Walker Evans or Irving Penn to name one or two off the top of my head. Of course it would be interesting to repeat the exercise today with the current crop of photographic "stars", but it probably couldn't be done. In the 1970s the photography world was a smaller and more informal place, where direct contact with the photographer was quite possible. Now a barrier of agents and business managers would have to be negotiated (with) before the actual photographer could be approached. Of course, there are welcome exceptions to this, as Sandy Sharp's interview with John Blakemore elsewhere in this issue demonstrates.

If you do not already own a copy of this book, it comes highly recommended. If you have an earlier edition, you may still wish to consider this one as well for the extra material on Cartier-Bresson

Stewart Shaw

*Dialogue With Photography: Interviews by Paul Hill and Thomas Cooper is published by Dewi Lewis Publishing, priced £12.99. (ISBN 1-899235-61-2)*

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