

# Photographers

# Notes Spring 2007





Vanessa Wenweiser: Dark Forest from recent exhibition *Dark Entries* shown in the Arches Glasgow

Cover. Sandy Sharp: We go to Hampden; an amazing day in Glasgow 2006

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### **Notes for *Scottish Photographers***

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WELCOME TO THE SPRING EDITION of *Notes for Scottish Photographers*. May you have a productive and happy year!

*Scottish Photographers* is a network of independent workers in the middle ground of photography, between the clubs and the art world. A group of independents is of course a contradiction and total independence is probably just daft! For most it simply means making 'personal' work without commercial or competitive or academic considerations and we are always reassured by the quality of such work that arrives in the post, e-mail or at portfolio sessions. But there is another side . . .

Scotland, the cradle of photography, sometimes appears to be a land without photography. True there are two specialist galleries and eminent schools of photography and there are tantalising hints in, for example, the degree shows and *Street Level* 'open' exhibitions. But where are the bodies of work? How many of the hundreds of recent graduates in photography produce new work? And where is it to be seen? Having left well equipped studios in their art schools behind how can they invest in equipment and material and premises? And where to find sympathetic curators and spaces? Photography can be an expensive medium and there is a persistent shyness in the 'art' world about showing and trading photographs. It may be that, in the U.K., photography as an art-form-commodity will always be a non starter (though stranger things have happened) but there is no reason why showing work, simply to give pleasure to others, should not be more widespread. SPEN regularly advertises shows of photography but it is a sad sign that many are in cafes, bars and foyers rather than gallery spaces. As for those who hold the purse strings, such as the National Galleries, their commitment seems to be to the cult of personality, with huge shows from Testino,

Benson and others, abetted by newspaper art critics who seem to love them but appear to think that this is all that photograph is about. And it was to Harry Benson that the Scottish Executive turned for portraits of their leaders. Benson, and not a local native, was a snip at £8000 for two snaps (plus his flight from New York). Because, he said modestly, "I'm worth it"!

*Scottish Photographers* are encouraged to show their work and to hector gallery owners to take it seriously. Does your business have a waiting room? Do you show photographs in it? If photographers don't rate photography then who does? To underline the point we are reminded of Iain Maclean's show on a rainy day last December when he hung up his prints in a Glasgow Street, a rare bit of smeddum! As Peter Goldsmith wrote recently: if you want things to happen *you have to do it yourself!*

Sincere thanks to all our contributors, without you the *Notes* would not be possible. Take a bow!

Sandy Sharp



Stewart Shaw: Iain Maclean's outdoor exhibition. Not one to hang about, Ian hangs his prints on to the wall of a Glasgow street!

**Apology.** We regret failing to acknowledge that the image of the splendid stag from Rum on page 29 of the *Winter Notes* was the work of Mairi Robertson. Our sincere apologies Mairi!

### Clishmaclaver Required

Notices are always welcome for the web site, *Notes* and SPEM but even a wee bit of clishmaclaver would be interesting. Submissions of words for the *Notes* should preferably be digital files that can be copied and pasted but e-mailed pictures are rarely satisfactory. Tiff files of long dimensions up to 25cm saved at 300dpi on CD are ideal. Colour space is limited. It is helpful if you attach your own and your image details with your file. In *Photoshop* go to 'file' then to 'file info'.

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

The web site generates flattering comments and receives a creditable number of monthly 'hits', just under 5000 in February. Submissions for the gallery are always sought as are notices, news and offers of links to other (not commercial) sites. As the site is the main showplace for *Scottish Photographers* we do like to be careful about what is shown but feel that most of our members are by now on the right wavelength. Look out a little body of your personal work, with a few words and refer to the site for advice.

**To contact contributors or to enquire about sales or exchanges of images please get in touch with the editor.**



Alicia Bruce: See me! from an exhibition of self portraits at *Beyond Words* last year



BASED IN BALLETER in the Cairngorms National Park, I work mainly in black and white using medium (2¼" square) and large format (4"x5" and 8"x10") cameras. Since 1986 I've exhibited in galleries throughout the UK and US; my work is in collections in the US and Europe. I admire and feel an affinity with the West Coast American photographers' tradition of craft and vision. The image is fixed on the ground glass; the negative and therefore the print is an honest and faithful reproduction. Pure photography - no gimmicks, no explanation required, just the silver (or platinum) image fixed on paper, well presented. I make photographs to satisfy myself, my own desire to fulfil a need. If others like or appreciate the work, that's a bonus.

In 2000 I saw, on the Internet, workshops in California by Cole Weston. Cole was the youngest son of the great American West Coast photographer Edward; his brother Brett was an influential photographer for sixty years. Cole printed his fathers' negatives as well as producing his own colour work. Cole's son Kim now lives and works at Edward's former home at Wildcat Hill. It was such an opportunity to see Edward, Brett, Cole and Kim's work, see Edward and Brett's negatives, visit Cole's studio at Garrapata Canyon, walk round Point Lobos with Cole and visit Edward's house at Wildcat Hill, I couldn't afford to miss it. On this trip I met Kim and became good friends with him and his wife Gina. It was through Kim I became friends with the Phoenix photographer Randy Efros who was Brett Weston's last assistant. Meeting with Kim in 2002 we decided to hold a workshop in Scotland. Since then we've held three events at Hospitalfield House in Arbroath in 2004 and 2006 and we're currently planning two events for summer 2007.

On various visits to Wildcat I've met with a number of Californian photographers and can see the way they work compared to many United Kingdom practitioners. In discussion it

has been said that the Americans are a bit obsessed with large format and 'precious' prints but also have got the selling (and buying!) thing cracked. In many ways that is a generally held perception here. I think they are probably obsessed about not being obsessed with technology. By going the large format route they are dealing with a simple box - glass at the front, film at the back. Some are very expensive boxes, but boxes all the same; it's a great leveller. Over here I feel we are a little more obsessed with technology, certainly at a photo club level, comparing the benefits of the Canon CMOS sensors, DIGIC II processor and 45 point auto-focusing over the Nikon CCD sensor and MultiCAM 1000 auto-focus system! Why do we have to rely on some software programmer in Japan to get our exposure or focusing correct? Why do we think that by owning this technology our images will be better? This is something the popular UK photography magazines at best do little to redress, at worse actively encourage.

The American's 'obsession' with the prints is valid; it's all about craft. I tend to think we can be very sloppy about the image and it's presentation. So many times you see a good idea ruined by poor printing and framing. The final image is important. You shouldn't notice the craft involved in a well printed and framed print; you concentrate purely on the content. Something poorly printed or matted distracts from the image.

When talking to photographers in the US there are no secrets, safe in the knowledge that vision and expression are individual. They'll tell you about locations, what processes they use, all the 'how to' parts of making the image. Recently I heard of a photographer here wanting exclusive rights over a certain location! Here we think that there is some advantage in knowledge. No two people given the same subject, the same equipment and the same process will produce anything like the same

image. This of course assumes you have vision - don't replicate but innovate.

The selling and buying of photography is the same in the US as I've found in most of the New World locations. This is more to do with the Arts establishment in the UK and Scotland than either the photographers or the buying public. The elite of the Scottish Arts decide who is in vogue and who will be the chosen ones. The word 'contemporary' artist is a poorly used term in Scotland. What you see in the major galleries is not a true reflection of what is contemporary. Scottish Photographers is a good example of this. How many of the group have been given Arts Council funding? How many fine arts photographers do you know who make a living out their work? Then there is still the "Is it really art?" debate. In the US there isn't this baggage and photographs are purchased because people like the work and the arts establishment isn't bound by their own importance and insular views. All the photographers I know in California make a good living out of the medium; it should be the same here.

Kim Weston and Randy Efos Scottish Workshops 2007

Martin Reekie has persuaded Kim Weston and Randy Efos to return to Scotland to run their fine art photography workshops in 2007. Location is Hospitalfield House Arbroath.

Workshop 1 - evening of 3rd to morning of 9th August 2007  
Workshop 2 - evening of 9th to afternoon of 12th August 2007

Contact Martin at [www.m-reekie.com/Workshops2007.htm](http://www.m-reekie.com/Workshops2007.htm)

The Ice, Grantown-on Spey

*The grand view looked good to the eye but not to the camera! I was struggling to see how I might capture it. Running down beside the path was a very small burn, frozen over. This is the photograph I made. I love the result because there is a lack of scale, lack of context, very much a homage to Brett Weston, the kind of image he made so well.*

The Nude, Hospitalfield House

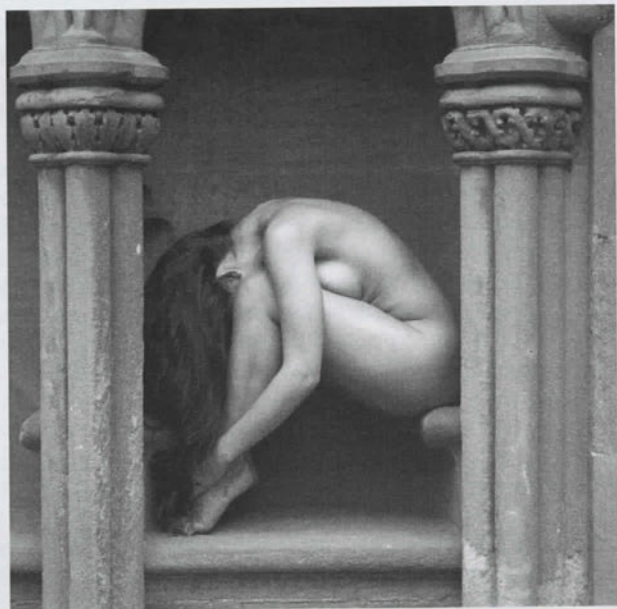
*The contrast between the sandstone and the skin is an aspect I like in the photograph as well as the shape the model makes within the confines of the structure.*

The Scream!

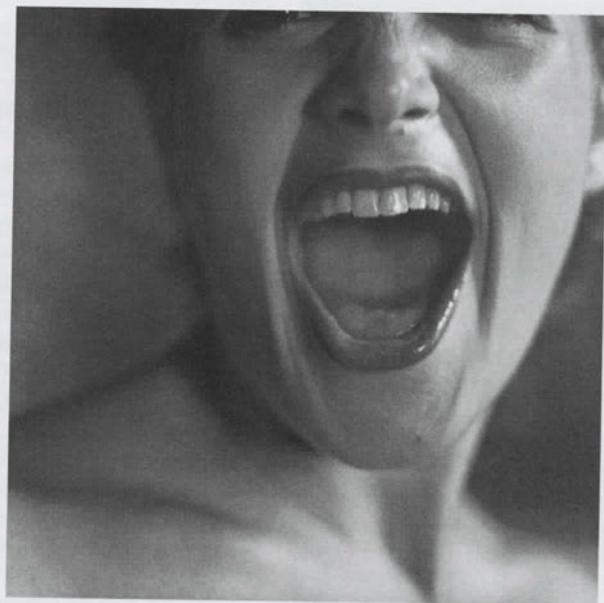
*The scream isn't one of fear but of delight and I think the image captures this. It was very much the result of a partnership between model and photographer.*

Martin Reekie









## Robin Gillanders in conversation

*How did you become a photographer?*

I did a degree in History at Edinburgh University and taught at the Royal High School for seven years. Then managed to escape! I'd always been passionately interested in photography and got an opportunity to teach part time at Napier College, as it was then, I also had a studio and did commercial work. Then I got tired of commercial work and was offered a full time teaching post at Napier. At that time I started making work for myself and am still passionate about 'personal' photography.

*Were there any influences?*

When I was a teenager I joined a photographic society and have never regretted it. But! When you've seen the umpteenth solitary tree on a horizon placed on the third . . . ! It occurred to me, even when I was eighteen, hold on a minute, that picture delights the eye - but what's it about, what is it trying to say? I felt let down. You need stimulation of the intellect as well as the eye and I think that is particularly the case with photography which let's face it is a mechanical medium. There is a tendency to sneer at amateurs yet the word amateur means for the 'love' of something. I'm an amateur! When I was doing commercial work I went to a landscape workshop with John Blakemore at Hospitalfield. I wasn't the slightest bit interested in landscape photography but I was completely knocked out by what he had to say about photography and the spirituality of it and what else the picture can mean other than what the picture looks like. I made a portrait of John, the first properly constructed image that I had ever conceived and previsualised, I even used the zone system!

*Being self taught has obviously done you no harm!*

Well it takes a long time. One of the things I tell students is that to be a serious commercial photographer you really need to become an assistant because then you will learn the business of it, learn a lot of different techniques and how to handle clients in a way that we cannot do, we can only simulate. If you want to be a fine art photographer . . . ? Well I don't know of any fine art photographer who would take on an assistant.

*How does the current 'Napier' course differ from early ones?*

There is a distinct difference between the HND course and a degree, and this is something that prospective students have not always properly researched. If you want to be a photographer there are various ways that you can do it. You can start on your own in a humble capacity and with digital these days it is a lot easier, technically. Or you can be an assistant. Or you can follow a course in photography. An HND course is a vocational course which will teach you how to make sharp well exposed pictures and nowadays about Photoshop, scanning and lighting: the nuts and bolts of the craft. It will teach you how but it won't teach you why. In a degree course, we teach the craft of photography, but we also talk about the intended context. Who is the picture aimed at, a magazine or a gallery wall, advertising or editorial? We talk about photography as a means of visual communication and in terms of what we are trying to communicate, and as a self interrogation. What am I trying to say and who am I speaking to? If I were to write a five hundred word story about what is represented in these pictures what would that story be? You could say that writing a lengthy dissertation on

twentieth century French philosophy is completely unimportant for someone who wants to be a commercial or fashion photographer but the point about the degree course is that it's as much an education as a training. We don't see it as our duty to simply provide people with the craft skills to be a photographer.

*How much is creativity intuitive and how much can it be taught?*

There is an argument that you can't teach anyone how to be a fine artist; there are people who are innately creative. By creativity what I mean is not Photoshop filters or special effects, it's about ideas, perhaps about finding a new way to deal with an old issue. It's not just the creativity of composing a nice picture. It's the notion of invention and lateral thinking, and it is very very difficult to teach people how to do that. There are pointers that we can give but we certainly don't teach people how to be creative, we just try to point them in the right direction and, by showing and discussing work, suggest how to avoid pitfalls. If I showed you a single photograph completely out of context and said who do you think took that, it could be one of dozens of photographers. But if you look at a series of photographs you get more of an idea of the vision that the photographer has. That's why I think that photography needs an element of intellectual stimulation, more so perhaps than painting does because painting is partly about brush strokes and it's about the aesthetic or certainly the hand of a person on the canvas, it is about aesthetics much more than photography is, which is essentially mechanical.



Sandy Sharp: Robin Gillanders Edinburgh 2007



## Robin Gillanders

*What are the chances for graduates earning a living as photographers?*

The course at Napier is multifaceted. It's easier to sum up what Napier isn't. It's not an art school, it's not a technical college, it's not a media studies course, it's a combination of all three. We have modules which are commercially targeted and we have some which are much more expressive and fine art oriented. Commercial photography is in a terrible state in terms of a career because there are far too many photographers. The digital age has for two reasons restricted the work that photographers can get. Cameras have come down in price and increased in sophistication so it's actually very easy to make an acceptable image with a digital camera even in low light conditions and so a lot of people are doing their own photography. The second reason is stock photography. If you run a magazine and need a picture then you go through the millions of stock photographs on the internet and buy the rights. There is no question of hiring a photographer so that means that a lot of work for photographers has been eroded. In terms of fees a photographer in Edinburgh now with a studio would charge about £500 a day - it was the same ten years ago! Less work and more people doing it. In terms of the fine art market I don't think it is any more lucrative than it was ten years ago. Fine art photographers cannot make a living out of selling work in Scotland.

*In the seventies and eighties there was a great buzz. Has it gone?*

That's right. When you go back to the seventies there was a real

enthusiasm and passion for photography which in Britain was a relatively new art form, ancient in the States but in Britain new. *The Photographer's Gallery* in London opened in 1968, *Stills* opened in 1976 then *Portfolio* opened in 1988. In the eighties there were two dedicated photography galleries in Edinburgh . . . showing leading art photographers, whereas now it is *Benson Watson and Testino* . . . ! Yes and I think that that is deeply disturbing! Going back to the appropriate context for the work, fine art gallery photography should be something that is visually interesting but also intellectually challenging. Mario Testino is about the cult of personality. And Benson and Watson, clever press photographers, stunning quality but often vacuous stuff.

*How did you come to travel round Scotland making photographs in the steps of Edwin Muir?*

*"Fine art photographers can't make a living out of selling work in Scotland."*

I had an approach from the Scottish Executive who were about to spend money on a book about Scotland to give to visiting dignitaries. Would I be interested? I said no it's not my cup of tea. I thought about it and a week later e-mailed to say that I wouldn't mind if I could do what I wanted, something relatively documentary? But that was very naive for what they wanted was tourist Scotland. I had read a book by Mike Russell which was sort of in the footsteps of Edwin Muir. His was a very political agenda but I felt that I'd like to do that. I read Muir's book and thought about how I might emulate his journey. I bought a camper van and equipped it with a dark room and a scanner, bought a 5x4 folding field camera and portable lighting and that was it. Besides a nod to Edwin Muir I was also mindful of Paul Strand's Hebridean pictures. In every location,

whether it was Italy or Spain or Lewis, Strand did a combination of portraits, interiors and landscapes and close ups as a sort of document of that community. I wanted to see what I could do with it, never having done anything like that before. Edwin Muir basically just drove through Scotland and wrote down what he saw and his thoughts on the Scottish identity. I wanted to do that but I also wanted to deal with specifically Scottish issues for example land tenure, fish farming, industry, incomers, influx of European workers, social issues as well. A big departure for me. I found it very difficult to be honest and I think that the work isn't quite there yet, some of the pictures aren't good enough. I began to wish that I hadn't used 5x4, a lot better to have used 120 which I'm more familiar with but I may go back up the road and plug a few gaps. My Edwin Muir work is so traditional. Its the idea of going back to the purity of photography with a camera which is capable of recording really fine detail and to understand and to think about the picture that you are taking and taking only about two or three shots. I missed a lot of good shots. If you use 35mm because it is so quick and relatively cheap you tend to adopt a scattergun technique and to shoot round it and there is a strong possibility that you will produce one really lovely spontaneous lucky shot but there is also a possibility that you might take a hundred pictures and not one of them will be of use. Whereas if you stop and think and contemplate and gaze and take just one picture there's much more of a chance that its going to be right.

*Photographers nowadays call themselves artists and win the Turner Prize. Is photography still a medium in its own right?*

I think it is still a medium in its own right. There is a difference

*"... take just one picture then there's much more of a chance that it is going to be right."*

between a photographic artist and an artist who uses photography. Photographic artists have trained in photographic skills, they know Robert Frank from Paul Strand. They know the medium and work with the medium as it is, with its strengths and weaknesses. But then there are the 'Goldsmith's Artists' from London. Probably conceptual artists who use photography in a sort of snapshot, almost anti-craft way but I wouldn't say that they were photographers, it's a completely different way of looking at it. They are coming at it probably from a fine art postmodern course and discovering photography rather than having trained as photographers who have discovered fine art. I think that it is changing though people like Gregory Crewdson and Jeff Wall are making very constructed and staged stuff with highly sophisticated techniques and great sophistication of production. That work is purely photographic but it goes beyond a simply photographic audience. Some 'photographers' will not acknowledge that they are photographers and refuse to show in photographic galleries. Embodied in that work are all the pretensions of the art world such as limited editions, which for a democratic medium where you can make an infinite number of prints, is inappropriate.

*Despairing? Or still excited?*

I just do what I do. I've got a job and I don't need to tour Scotland! But it's great to have the opportunity once in a while to make work for exhibition or publication – it keeps me sane. When I began teaching at Napier I also began making work for myself and still I am passionate about personal photography . . . and that is what *Scottish Photographers* is all about!



## Matt Sillars: Trust, Hope and Desire

*This set is the beginning of a visual exploration of how we react to the the words and the ideas that they contain."*



*"These are part of a series called "Trust, Hope and Desire", three emotional states that I find quite powerful.*

Matt Sillars



*Glen's Church was where it all began. Slowing to let a car pass from in front on the almost single track road from Lairg to Lochinver I noticed the sign on the side of the building. Too wet to investigate I halted there on my return journey and made the image of the side elevation. Like advertisements on the London underground I had seen the building several times before without really noticing it. To this day I do not know if it was the church built by Glen or a Church for the people of the nearby glens.*

*Embo Village Hall is also a significant image for both my wife and myself. My wife's mother was born and raised in Embo and as a young woman danced there many a time when it was a social centre of the village.*

*Other corrugated buildings have followed, always in the Highlands, found on many of my visits to this unique and beautiful part of the UK.*

*Many of these buildings are now unused and stand as mere echoes of times gone by.*

*Many are under threat of being raised to the ground as they are now seen as eyesores.*

*Such is progress.*

John Rhodes



John Rhodes: (Clockwise from top right) Kilmorack Village Hall; Glen's Church; Embo Village Hall; Episcopal Church Brora. (Opposite) Syre Church



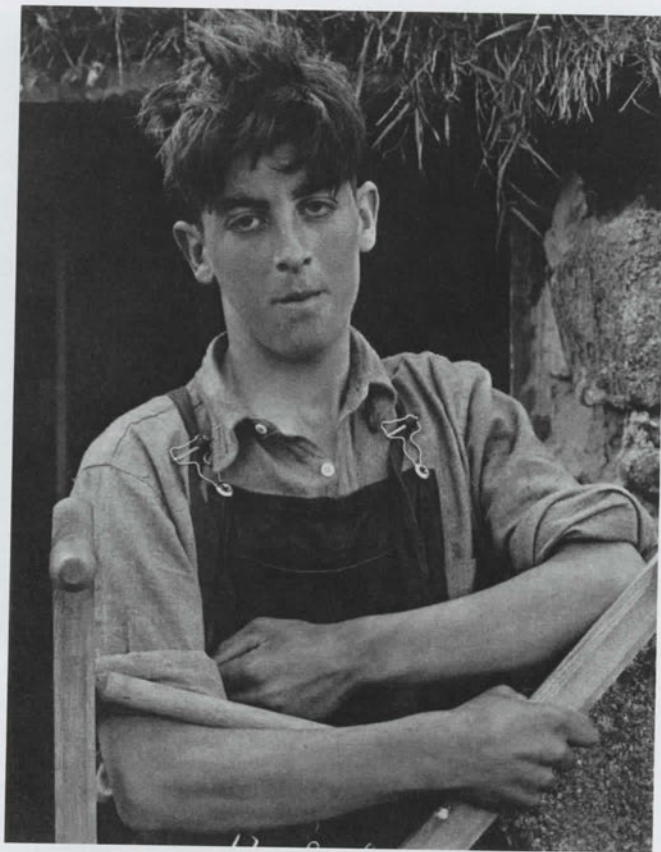


PAUL STRAND WAS BORN in New York in 1890. He quickly progressed from the then current pictorial school of photography, with its soft-focus pictorial obsession, to make experimental works of his own. His work was taken up and encouraged by Alfred Stieglitz.

In his extensive travels he found himself in Scotland and there made a considerable body of work, in the Hebrides, which he published in the fifties, as *Tir a' Mhurain*, with text by Basil Davidson. Paul Strand, like Bill Brandt and Raymond Moore, is revered by photographers the world over.

*"I find in most cases that what the artist says about what he is going to do, or what he has done, is an inadequate and not very meaningful statement. The work is the thing itself . . . "* Paul Strand

(Paul Strand speaking to Paul Hill and Thomas Joshua Cooper.  
*Dialogue with Photography*: Dewi Lewis 2005)



Paul Strand:

Ewan Macleod; South Uist, Hebrides 1954

## Douglas May: The Poetry Path

### The Poetry Path

*This series of photographs follows the poetry path on both sides of the River Eden, near Kirkby Stephen, Cumbria.*

*Twelve poems by Meg Peacocke have been inscribed on stones which sit in a varying landscape along a circular path.*

*The poems describe the yearly cycle of the life of a hill farmer. They also describe the geology and topography of the landscape and the animal, bird and plant life therein.*

*The photographs seek out the stones. They show the unique combination of literature and the visual arts in the setting that is illustrated*

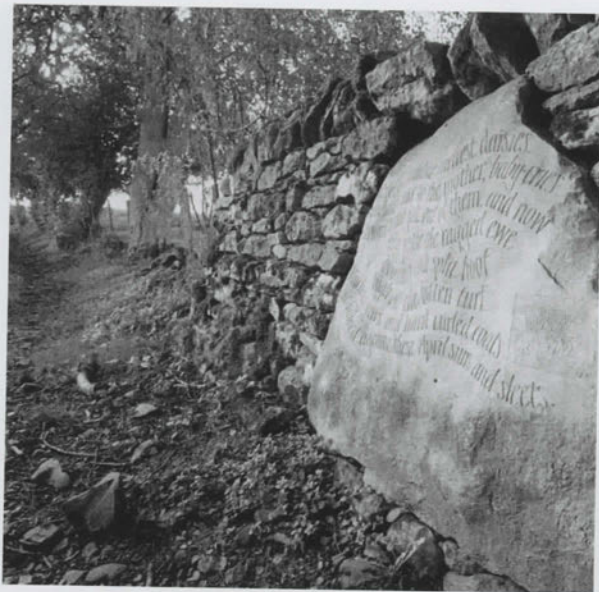
Douglas May



*The Poetry Path can be seen at the Scottish Poetry Library in Edinburgh. Details on page 28.*

From field  
and fell  
run cold  
run small  
I am the rain  
tear in the eye  
blood in the vein  
I am the sea





*Coltsfoot, celandine, earliest daisies.  
Twin lambs race to the mother, baby cries,  
Mam! Mam! jolt out of them and now  
they jostle the ragged ewe,  
boosting each split hoof  
high off the bitten turf.  
Pinching jaws and hard curled coats  
are braced against these April suns and sleets.*



*Silage. Tractor incises the first  
green furrow. Skillful geometrician,  
the driver judges an arc of weather.*



*Squirrel is speaking his mind.  
Knapwood purples the banks.  
For touch, taste, smell, sight, hearing  
I give thanks.*



*Sandstone. A desert wind, grain  
by grain, laid down these rocks. How did we trace  
a path through the ancient dunes?*

*Limestone. A million million  
blanched and compacted shells. How did we swim  
through the drift and not perish?*

### **"St Monans Sun Stones"**

from a series

Much of my personal work is concerned with myth and legend, folklore and fairytales, and for me these little stones on Fife beaches carry distant echoes of many things that myth and magic are made of.

The name "sun stones" is my own. Others call them shale stones or "turtie stanes" but trained geologists will have you know that they are:

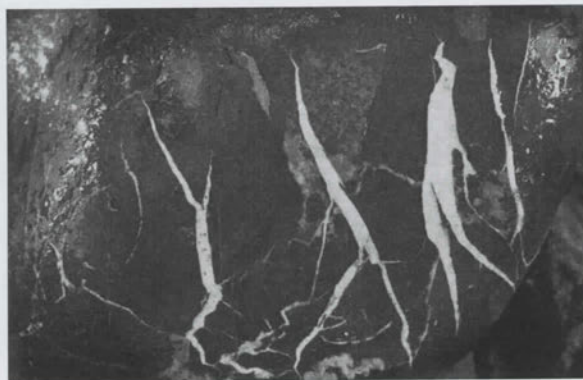
#### **SEPTARIAN CONCRETIONS**

*Where the centre is a system of irregular cracks filled with coarse calcite crystals. The cracks formed as the nodule contracted due to the de-watering of clay minerals during burial. The calcite then precipitated from pore fluids passing through the concretion.*

The stones are only a few inches in diameter and photographed as remains and reminders of volcanic eruptions in Fife some 300-350 million years ago when rainforests fell and new life began . . .

You can contact Aase Goldsmith at [p.a.goldsmith@lineone.net](mailto:p.a.goldsmith@lineone.net)





"... shields will be gashed. There will be a wind-age and a wolf-age before the world is wrecked."

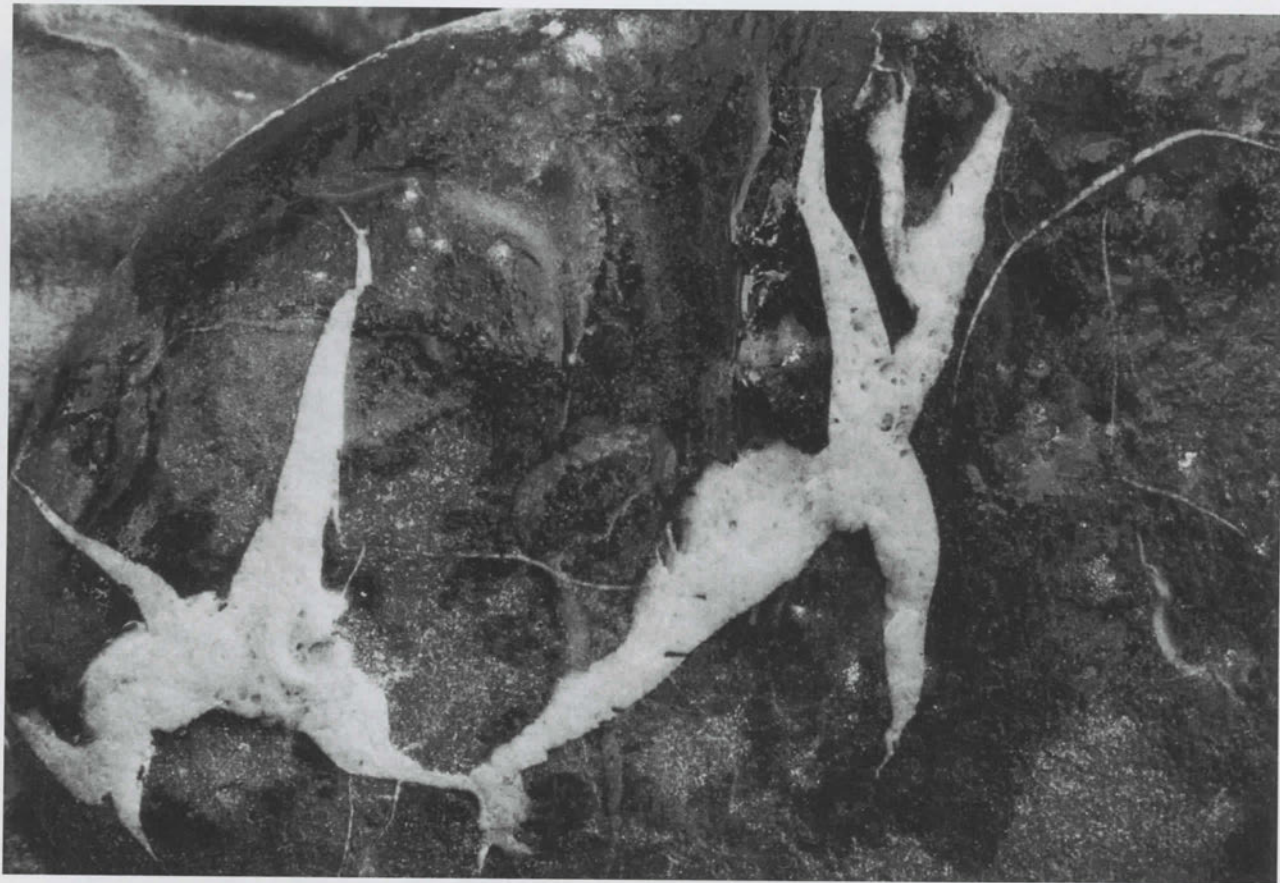


"The earth will come crashing down and every bond and fetter will burst. Fenrir [wolf, son of Loki] who is bound by the gods and will remain so until Ragnarok, the end of the world."



"Fathers will slaughter sons; brothers will be drenched in one another's blood. Mothers will desert their menfolk and seduce their own sons; brothers will bed with sisters."





And then, among the waving grass, they will find golden chessboards, treasures once owned by the Aesir, and gaze at them in wonder."

## CHECK WITH VENUES FOR OPENING TIMES

DOUGLAS MCBRIDE "The last outing for my theatre exhibition staged at the Edinburgh Festival will be at the Garioch Theatre Festival in Inverurie Monday 23 April to Saturday 28th April. 2007" [www.douglasmcbride.com](http://www.douglasmcbride.com)

THE POETRY PATH An exhibition of photographs by DOUGLAS MAY at the Scottish Poetry Library Crichton's Close Canongate Edinburgh From 15th March to 26th May 2007 weekdays 11am - 6.00pm Saturdays 2 - 5.00pm

SOURCE IS 50: *Source*, one of the UK and Ireland's leading contemporary photography magazines, marks the publication of its 50th issue in March 2007 with a substantial makeover. *Source* will be celebrating its 50th issue and new look with a re-launch at *Street Level*, Glasgow on 26 April 2007. The centrepiece of the evening will be a panel-based photo quiz with visual aids, "pitting the insight and vision of curators and academics against the intuitive practical wisdom of photographers and artists in an epic battle for the very soul of lens-based media." The launch is free and no tickets are required: just turn up on the night circa 7pm. See the *Source* website ([www.source.ie](http://www.source.ie)) or contact *Street Level*

FLEETING ARCADIAS British Landscape Photography from the Arts Council. Mackintosh Gallery Glasgow School of Art Renfrew Street Glasgow 0141 353 4500 10 March - 15 April Mon - Fri 10am - 5pm Sat 10am - 2pm Sun closed. Godwin, Palmer, Parr, Trangmar Wainwright et al.



Suzy Long: Wallrun. From her exhibition at the Norwich Fringe Festival documenting Edinburgh boys who practise the sport of 'freerunning'.

"JUERGEN TELLER is renowned for his outrageous nude and celebrity 'snapshots' but his Scottish show lays bare a deeper sense of intimacy." Inverleith House Edinburgh Botanic Gardens till April 15.

ENTREPRENEURIAL SCOTLAND Photographs of 'some of Scotland's most influential business figures'. Tricia Malley and Ross Gillespie. SNPG Queen St. Edinburgh 0131 624 6200 Fri - Wed 10am - 5pm Thu 10am - 7pm. Till Apr 22.



Lenka Sedlackova, our only member in the Czech Republic (so far), has featured in the *Notes* before. She was in Scotland last summer and on her return sent us these pictures of a care home in which she used to work.





## Portfolio Meetings and Events

### Portfolio Meetings

Inverness: Saturday 23rd June. Details from Eileen Fitzpatrick  
eileen@woodheadcom.org

Glasgow: Thursday 3rd May from 6.45pm. *Street Level*. Details  
from Carl Radford carl@scottishmonochrome.co.uk

Edinburgh: Meet in *Stills* Contact: Madeleine Sheppard:  
madeleine@tapirland.co.uk  
Alicia Bruce: aliciamonkey79@hotmail.com  
Douglas May: 0131 447 1410

Fife: Contact: Peter Goldsmith  
p.a.goldsmith@lineone.net

**Calum Colvin** is one of the most original creative photographers in the country. His legendary 'constructed narratives' are dense with often witty visual and literary references. A visit to Calum's studio will take place on the afternoon of Sunday 29 April. Numbers will be limited and booking will be required.

**John Blakemore** is a well known and much respected figure and will make two presentations in September, at *Street Level* in Glasgow on Saturday 15th and at *Stills* in Edinburgh on Sunday 16th. John will be also take time to discuss members' work.

*Details of both of these events will be circulated by e-mailing. If you are interested but do not have e-mail then please get in touch.*

### Inversnaid Weekend May 11- 13.

Applications are invited for the Inversnaid weekend and should be made to Sandy Sharp (addresses on back page) but *not* direct to Inversnaid. Please bring along a piece of your personal work for discussion. Full details on confirmation of availability. Single rooms are limited and you should indicate if you are willing to share.

We continue to encourage the New Generation and thanks to generous sponsorship from Inversnaid and from one of our members we hope to be joined by students from Napier University.

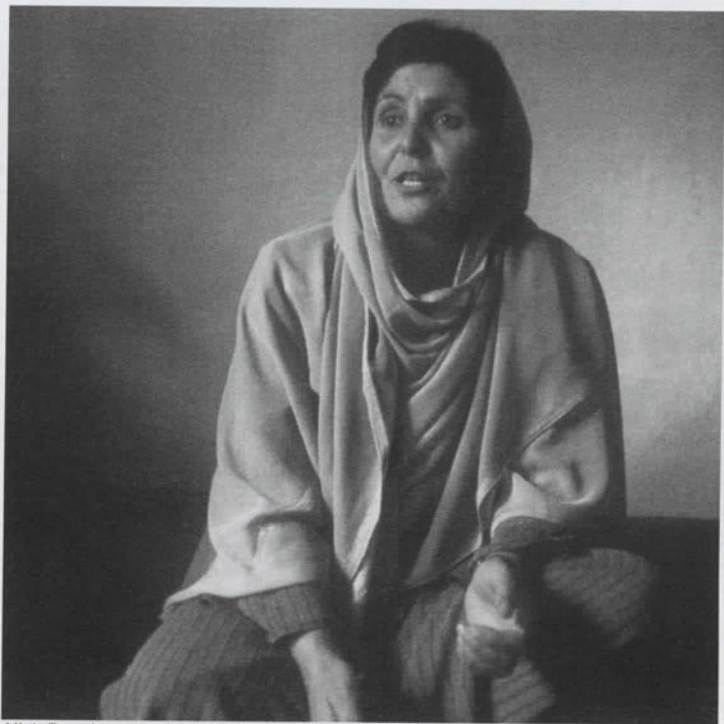
The weekend runs from dinner on Friday evening till after lunch on Sunday. Price £115 per person inc. vat. for dinner, bed, breakfast, lunch and coffee. £50.00 deposit payable on confirmation.

*Inversnaid Photography Centre* is run by Andre Goulaincourt and Linda Middleton, aided by the admirable Crichton, aka Ian King. For over twenty years *Inversnaid* has been a Mecca for photographers attracting tutors of the highest standards. The 2007 programme is now available.

**Inversnaid Photography Centre, Inversnaid Lodge,  
Aberfoyle, Stirling FK8 3TU 01877 386254**

A TANTALISING GLIMPSE of the work of a photographer of the highest quality was to be found in the corridor of the Tron Theatre in Glasgow in February. It was Nick Danziger's *Afghan Lives*.

Danziger was commissioned by the Department for International Development (DFID) to "reveal a unique insight into changes in Afghan lives in the last five years." While we have no way of knowing how much control the DFID had in the editing process, there is no doubting the quality of the (colour) photography which was printed on fabric hangings. Quite a different view of Afghanistan from that of the editors of *Channel 4 News* bulletins.



Nick Danziger: Roghul Walidzada, Baharak, North East Afghanistan.



## Scottish Photographers 2005

### Life Member Thomas Joshua Cooper

Anke Addy Aboyne Chris Adie North Berwick Alan Aitchison Lochwinnoch John Alexander Broughty Ferry Allan Allison Glasgow  
Denis Alyshev Glasgow Jane Angel Edinburgh Roland Ashcroft Longforgan Susan Baker Glasgow Geoff Banks Aberdeen Ian Biggar Dumfries  
Andy Biggs Elswick Richard Bingham Bonnyrigg William Bishop London Val Bissland Bearsden 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  
David Buchanan Edinburgh William Buchanan Hawick Ronald Burns Upton Robert Burns Glasgow Irene Cadenhead Edinburgh Gordon Cairns Glasgow  
Gordon Cameron Edinburgh Lord Caplan Edinburgh Richard Carrey London Colin Cavers Lauder Lin Chay Glasgow Cynthia Chen Edinburgh  
Derek Christie Edinburgh Al Clark Abernethy Lesley-Anne Clark Glasgow Alastair Cochrane Avonch Bob Collins Glasgow Joel Conn Glasgow  
Scott Cook Dunfermline Thomas Joshua Cooper Glasgow Robin Coutts Waterlooville Anne Crabbe Chesham Gordon Croft Lower Largo  
Simon Crofts Haddington Caroline Dear Portree Margaret Diamond Glasgow Alan Dimmick Glasgow Stan Dodd Chelmsford William Doig Glasgow  
Craig Dorrall Milngavie Caroline Douglas Edinburgh Catherine Drain Kilsyth Bill Ellis Warrington Ian Fairgrieve Inverness Roger Farnham Glasgow  
Jane Fenton Edinburgh Peter Fenton Strathcarron William Fisher Glasgow Eileen Fitzpatrick Kinross Sam Gardener Staffin Tony Gardner Aberfeldy  
Robin Gillanders Edinburgh Aase Goldsmith Largoward Peter Goldsmith Largoward Andre Goulaincourt Inversnaid Suzy Gray Kilmuir Peter Hallam Morton  
Gordon Harrison Achnasheen Janet Healy Cumbernauld Jim Henderson Laide Joyce Henry Giffnock Nick Holmes Mull Keith Ingham Glasgow  
Colin Jago Glenelg Jakob Jakobsson Milngavie Kate Jo Inverkip Vaughan Judge Inverkip Eric Judlin Glasgow John Kemplay Chipping Campden  
Virginia Khuri London Ian King Inversnaid James Kinloch Tayvallich Alina Kisina Edinburgh Peter Koch-Osborne Penrith Rosemary Koch-Osborne Penrith  
Peter Lane Forrest Town Thomas Law Bearsden Nikki Leadbetter Menstrie Michael Lee York Gordon Lemant Falkirk Gordon Lennox Cumbernauld  
George Logan Cargill Suzie Long Wicklewood Patricia Macdonald Mussleburgh Douglas Mackie Edinburgh Gwen Mackie Edinburgh  
Douglas McBride Killin Graeme Magee Edinburgh Harry Magee Glasgow Frances McCourt Glasgow Sarah Mackay Glasgow Peter McCulloch Glasgow  
Bryony McIntyre Edinburgh Ray McKenzie Milton of Campsie Iain McLean Glasgow Jim Mailer Cupar Graham Marsden Nairn Don Marsh Glasgow  
Fergus Mather Wick Stephen Mather Glasgow Allan Hughes May Bearsden Douglas May Edinburgh Clare Maynard Anstruther Ian Melville Glasgow  
Michael Mercer Dalgety Bay Tony Middleton Cannock Carole Miller Livingston Robin Miller Drumnadrochit Bill Millett Rutherglen David Mitchell Dunfermline  
Gunnie Moberg Orkney Bob Moore Avonch Chris Morris Bishops Waltham 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 Lairg Carl Radford Blantyre Hazel Raee Portree Bruce Rattray Camberley Martin Reekie Ballater  
John Rhodes Salisbury Chantal Riekel Glasgow Jonathan Robertson Cupar Roy Robertson Newport on Tay Mairi Robertson London  
Richard Sadler Monmouth Beth Sandison Edinburgh Lenka Sedlackova Czech Republic Mike Shanahan Haslemere Sandy Sharp Motherwell  
Stewart Shaw Glasgow Madelaine Shepherd Edinburgh Matt Sillars Dingwall Roddy Simpson Linlithgow Melanie Sims Bearsden Gavin Smith Portobello  
Richard Smith Portree Craig Snedden Glenrothes Source Belfast Philip Spain Glasgow Jill Staples Bolney Shelagh Steele West Calder  
Alex Stephen Prestwick Donald Stewart Kinross Stills Gallery Edinburgh Street Level Glasgow Euan Sutherland Glasgow Stefan Syrowatka Cork  
Norma Louise Thallon London David Third Keith Anne Thomson Forbes Douglas Thomson Hamilton Michael Thomson Hamilton Elisabeth Thorin Linlithgow  
Ian Trushell Kilbarchan Tom Urie Motherwell Tiny van der Werf Netherlands Hugh Walker Glasgow Robert Walker Kinross Stuart Walker Kemnay  
David Wallace Perth Vanessa Wenweiser Glasgow Simon White Edinburgh Colin Wishart Pittenweem Veronika Woodroffe Victoria BC Canada  
Paul Wotton Killearn Sandy Wotton Killearn Russ Young Tetzooc USA

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