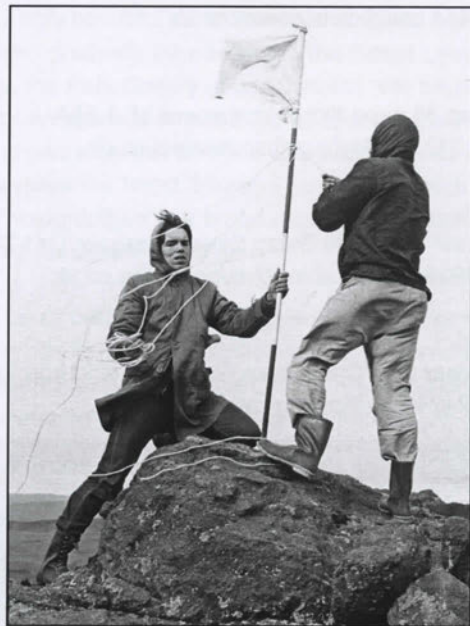


● Scottish
● Photographers



NOTES Summer 2010

Scottish Photographers is a network of independent photographers in Scotland.

Scottish Photographers www.scottish-photographers.com
info@scottish-photographers.com

Organiser:

Carl Radford 15 Pittenweem Path High Blantyre G72 0GZ
01698 826414 carl@carls.gallery.co.uk

Editor:

Sandy Sharp 33 Avon Street Motherwell ML1 3AA
01698 262 313 sandesharp@scottishnet.co.uk

Accountant:

Stewart Shaw 13 Mount Stuart Street Glasgow G41 3YL
0141 632 8926 stewart.shaw@mypostoffice.co.uk

Webmaster:

Jamie McAteer 88/4 Craighouse Gardens Edinburgh EH10 5LW
0797 13792424 info@jamiemcateer.co.uk

NOTES for Scottish Photographers is published three times a year, in January, May and September.

If a renewal form is enclosed then your annual subscription is due. Donations are always welcome.

Individuals £10.00; Concessions £5.00; Overseas £15.00.

Contents

- 3 Editorial
- 4 Andy Biggs: An English River
- 10 Stefan Serowatka: Northern Grace
- 16 John Kemplay: Shop Windows
- 18 Spotlight: Colin Gray
- 20 Melanie Sims: Memorandum
- 24 At Work: The Photographic Work of Jakob Jakobsson
- 28 Donald Stewart. Book Review: Tillman Crane *Jordan*
- 30 Michael Thomson: Wind Farms in Inner Mongolia
- 34 Robin Gillanders on Diane Arbus
- 36 The Photographers' Place
- 37 News and Events



EVEN THOUGH THERE are no prearranged themes for NOTES, some theme or other often emerges. Scottish photography has always been enriched by the presence of incomers and by its own workers travelling abroad. So we were delighted to receive contributions from two engineers, an Icelander working in Scotland and a Scot working in China. Both **Jakob Jakobsson** and **Michael Thomson** are regular and interesting attenders at the Glasgow meetings and both have had the foresight to take their cameras to their work with them. It is particularly pleasing that Jakob has just had an exhibition of his work in the Museum of Photography in Reykjavik. We continue to receive work of a documentary nature and also work which is being published in Blurb form. Both **Andy Biggs** and **Stefan Syrowatka** have published Blurb books, Andy's piece follows the course of an English river while Stefan's charts a more street wise path in Aberdeen. Stefan's work comes with a generous reference from Magnum's

Michael Shulman. This makes us wonder; when is a *Scottish Photographer* ever going to apply to join Magnum?

The last issue of NOTES had an elegaic theme and the work of **Melanie Sims** continues this. The Park Gallery in Falkirk was the venue for a truly beautiful exhibition which showed work that Melanie had been gradually introducing to the Street Level meetings. Sad to say, the Park Gallery is under threat. We begin to wonder if the exhibition space is an endangered species. Elsewhere **John Kemp** shows what can be done with a screw Leica and **Donald Stewart** reviews the latest Tillman Crane book which shows that *Scottish Photographers* is a broad church and encompasses the gamut of the medium in all its glory.

It may not be all bad news on the gallery front. We hear that plans are afoot in Fife for a new exhibition space - a 'corridor' perhaps? We also hear that there have been huddles in Edinburgh with a view to reviving the idea of a National Centre of Photography, note the capital letters. That, together with the splendid series of events around the Diane Arbus exhibitions, the success of the new Tron gate 103 and the continued determination of *Scottish Photographers* to mount their own exhibitions, even in the most unlikely places, suggests that somehow the flame of independent photography is being kept alive regardless of what governments and bankers may do.

As this is the twentieth issue of NOTES we might might as well sign off this one with . . . XX

Sandy Sharp

Andy Biggs: An English River

IN RECENT YEARS there has been much debate about what it means to be English. Many will point to the traditions of drinking tea, playing cricket or discussing the weather, this is a country that is defined by its social events and customs. The River Wyre winds itself through many communities that have built up along its course and a series of annual events have emerged. These events celebrate the traditions of the local agricultural industry and form a central part of the area's social calendar.

The River Wyre flows for over 28 miles, from where it rises in the heart of the Forest of Bowland, onto where it enters the sea at the port of Fleetwood. On a clear day it is possible to climb to Ward's Stone at a height of 560 metres and in one vista see both the source and its estuary.

It has as two distinct tributaries, the Tarnbrook Wyre and the Marshaw Wyre, whose confluence is near the village of Abbeystead. From here it flows through the communities of Scorton and Garstang, being crossed here by the Lancaster Canal. As it approaches the village of St. Michaels on Wyre it has been swelled by the River Brock and as it passes the under the narrow bridge in the village it becomes tidal. From here and until it has passed under the toll bridge at Little Eccleston, its course is controlled by earth embankments that have been built to prevent flooding, that had previously devastated the local communities. After Shard Bridge it opens out and passes the former ICI chemical works before entering the sea at Fleetwood.

Within its short length it changes from a clear fast flowing stream to a wide expanse of silt filled salt water. These changes are reflected in both the wild life and industries found along its

course, which encapsulate the lives of those who live and work in the surrounding communities.

Much of the land that surrounds the river has been threatened by flooding and during the summer of 2007 excessive rain fall caused devastation across the country. Events such as this are seen as a 1 in 100 year event. However many point towards global warming and predict that events such as these will become ever more frequent and will lead towards a rise in sea levels. Given the topography of the Flyde coast, an increase in sea levels by only 50cm would have a disastrous effect on the population of the Wyre. Like many communities around the world, its future lies in the hands of others.

This on going project aims to explore the change of seasons, weather patterns and their influence on the course of the river, as well as the landscape that surrounds it and the lives of the people who live along its course. It starts to identify some of the ideas, traditions and eccentricities that may be considered as English. The work does not intend to prejudice the viewer's opinion but should allow them to relate their own experiences and feelings about the landscape to the one shown here.

Andy Biggs is an independent photographer based in Lancashire. As an active cyclist, mountaineer and sea kayaker he has travelled extensively and much of his work is inspired by his experience of travelling through the landscape.

www.ajbiggs.co.uk

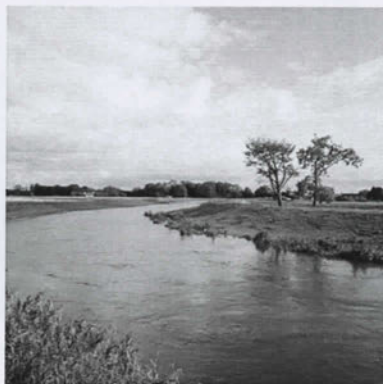


Wave 1



Bench





Summer 1 Summer 2





Wreck walk 1

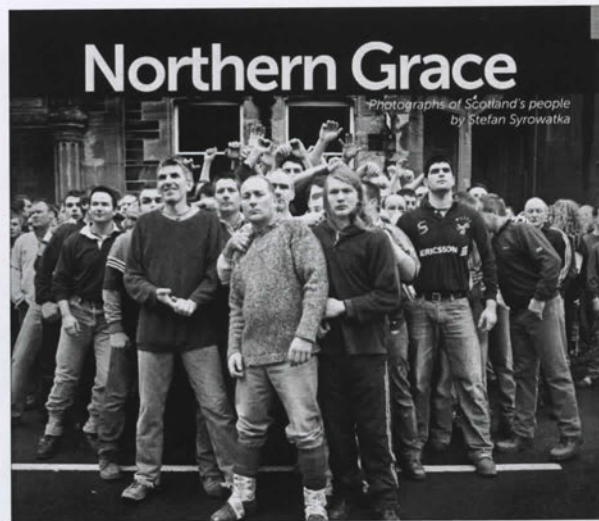


Wreck walk 2

Stefan Serowatka: Northern Grace

SCOTLAND IS KNOWN for its astonishing landscape, its breathtaking lakes, mountains and coastline. Thousands of people come every year to see exactly that, but only few find out about the Scots themselves. What sort of people live here in the rugged north? Over the last number of years I have lived in and captured life in Scotland. As much as I appreciated the landscape, photographically it was the Scottish as a nation that intrigued me most. What makes the Scot unique and how different are they to other people on this planet? We have all heard of William Wallace, Sean Connery or Billy Connolly; the pride of the nation, the history, the stereotypes: Scots are tight, tough, wear a kilt and speak in a strong accent. We all have our stereotypes, but what is the reality behind this one? Who is the Scot? Do you, the Scottish man, woman or child, know who you are? Can you see yourself? In eight years I have roamed the streets, towns and cities. I went to every happening, gathering, fair, demonstration, festival and show that finances would allow. I got to know the locals and I made some great friends. During my sojourn I found two extremes: the preserved traditional life with its ancient history and the contemporary life with its social problems. These facets of Scottish life were hitherto unknown to me, and even though the process was not always easy, both were a pleasure to discover and to document.

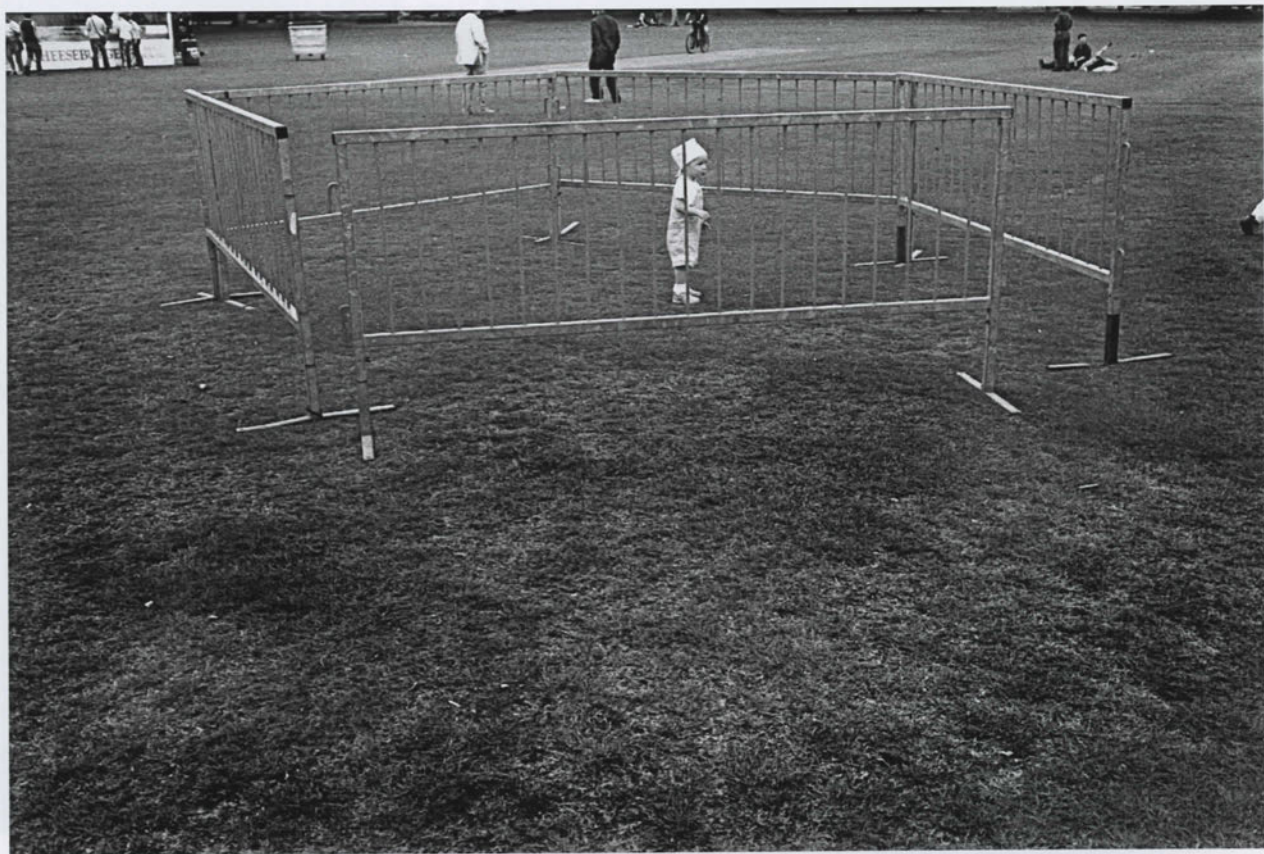
Stefan Syrowatka

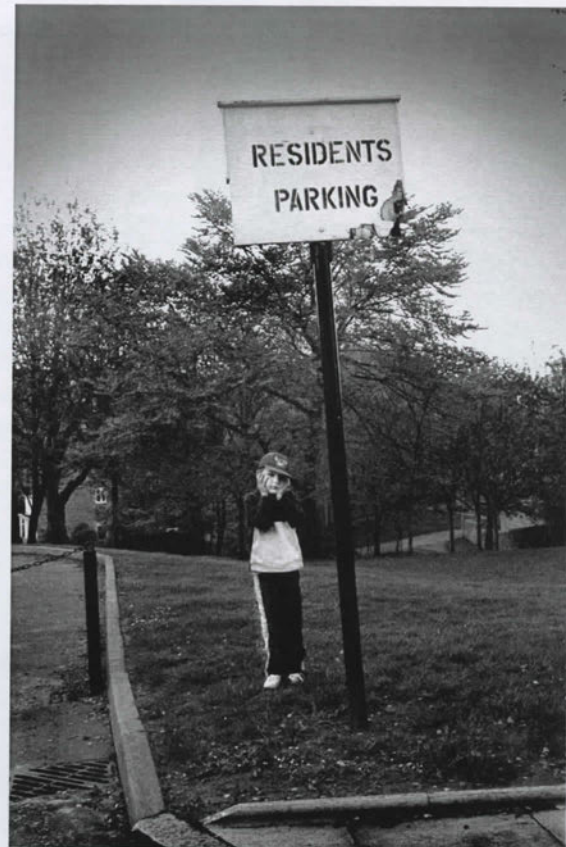


'Northern Grace', self-published and costing £29.90, is available at Beyond Words, Edinburgh, Aberdeen Art Gallery and through: www.syro.net.

Stefan Syrowatka is a freelance photographer now based in Cork, Ireland. He works as a fine art photographer as well as a commercial photographer. Well established, his images have been published in local and national media and are part of private and public collections.











A PHOTOGRAPH IS a captured moment, but the best photographs are a captured feeling. Anyone can press the shutter button on their camera or telephone and by luck or fate make a picture that it is amusing, interesting, or aesthetically pleasing, but a true artist is always ready to make the unseen seen and the unnoticed available to all. Composition, lighting, and above all empathy bring elements of life that would otherwise be ignored. The viewer "sees" what they might have seen but overlooked. Image and feeling, thought and emotion are all there in a simple image. Stefan Syrowatka is an alchemist, transforming the everyday into Art, without pretension but with a great deal of heart and soul. Birth, youth, old age, the mystery of a shop window display, random conversations in the street. Sport, a dog show and the geometry of architecture. Seemingly random moments of life on his at the time adopted country of Scotland, seen with the eye of an outsider but with the heart of a citizen of the world. These photographs show the range of life in Scotland that is universal as well.

There is uncertainty in many of these photographs, questions that can never be answered or answered in a thousand ways. The interpretation, the story, and the mystery are all there, if we simply open our eyes and hearts. Look once, look again, and wonder.

Michael Shulman

Director, Publishing and Multimedia Magnum Photos Inc New York

John Kemplay: Shop Windows



Place Vendôme



Fashion by Numbers (Gucci)

Looking through shop windows is something most people do throughout their lives and shopkeepers know that they must make their window displays attractive if they are to catch the attention of the passer-by. But what may attract one may not attract another



Nina Ricci



Classic versatile Fashions

and the window displays have been chosen in random in the hope that at least a few may appeal to each viewer. In some instances it is the reflections in the window that are more interesting than what is on display.

John Kemplay

Spotlight: Colin Gray. In Sickness and in Health

COLIN GRAY BEGAN to take photographs of his parents in the 1960s when he was 5 years old. At family occasions, holidays and celebrations Gray would be allowed one shot from the single roll of film in a square box brownie tin. Over the next three decades his series of photographs has accumulated into an extensive body of work documenting his parents loving, working, homemaking and playing.

'In Sickness and in Health' forms the final stages of 'The Parents' series. Begun in 2000, it shows his parents deterioration and ultimately his mothers' death.

The hospital and church visits became more frequent, the ailments more serious, the drugs regime ever more complex. Whilst his father struggled with his new role as a carer, Gray found that his photographs helped make sense of the deterioration and loss he was experiencing. Having reached the age that

his parents were when he started the project, Gray now sees their history in his own future.

Born in Hull in 1956, Colin Gray studied at the Royal College of Art, London and lives and works in Glasgow. He has exhibited worldwide including shows at Kunsthal, Rotterdam; Encontros da Imagem, Braga, Portugal; House of Photography, Prague and the Australian Centre of Photography in Sydney. He has appeared in numerous publications including 'The Photograph as Contemporary Art'.

In Sickness and in Health. Published by SteidlMack ISBN 978-3-86521-940-4 www.steidlville

Colin Gray's work is currently featured on our web site and more of his work can be seen on his own site, www.colingray.net





Memorandum II





Memorandum VIII



Memorandum II

IT'S ABOUT MY emotional journey after my mother died - a very personal work. Any death is difficult, and losing a parent is the breaking of such a fundamental bound it inevitably has an impact, whatever your relationship with them might have been. My mother's death was rather traumatic because although she was being treated for the return of cancer, she was killed by a hospital superbug. It was unexpected and unusual, so there was a postmortem and subsequent coroner's inquest. I created the first piece in 2003 about a year after her death because I wanted to express the emotions that had raged inside me during that year. I didn't set out to create a series of works but each time I finished one, another would start to formalise in my head. I found myself driven towards creating a work in a particular manner, like the fabric pieces and the light boxes, and then I began to realise that a series was definitely what I wanted to make. The works in The Memorandum Series relate to my core themes of memory, transitions and the natural world and, more specifically, try to express both the personal and the universal with regard to experiencing a death, the multi-layered nature of memory, and the shifting, tangled emotions arising from bereavement; as a whole, the series seeks to link the personal into the wider continuum of nature's life and death cycles.

My grandfather kept a diary all his life. They've become treasured possessions and a source of inspiration - I'm fascinated by that desire to pin down the transitory through the permanence of the written word - but as they are written in shorthand, I can't decipher them, so for me they've become more symbolic of our efforts to hold onto memory, and yet its fundamental illusive/evasive nature still remains. The phi-

losopher and biologist Robert Hooke wrote "Memory is such a slippery thing" (1660s) and I thought a lot about that. My Grandfather (my mother's father) was an important person in my life. He was an artist in his spare time, a painter, with an active interest in photography - my Mum remembers being in the darkroom with him as a girl. He gave me my first camera and encouraged me in my early image making.

I've been taking photographs since my grandfather gave me a Kodak Instamatic when I was girl - I graduated to a SLR in my late teens. I'm self taught and still work mainly with film - all the images in the Memorandum Series were created on film. I started showing my work via multimedia performances in the 1990s and moved to the permanence of printed work during the 2000s. I've exhibited parts of the Memorandum Series in the UK and the US but the exhibition in Park Gallery was the first time I showed the series in its entirety.

Melanie Sims is a Glasgow based, self-taught photographic artist who tends to work from a personal perspective. Her work has been exhibited in a number of galleries across the UK and in the US, and formed part of a number of multi-media collaborative performances.



Melanie Sims at the Park Gallery

www.mjs-photography.com melanie@mjs-photography.com

Jakob Jakobsson: At Work

JAKOB JAKOBSSON HAS BEEN taking photographs for 50 years. He has continually pursued themes such as portraiture, landscape and what he refers to as his 'people in construction photographs'. Assembled at the Reykjavik Photographic Museum are black and white pictures from the Construction Series with a special emphasis on photographs taken in Iceland between 1955 and 1970. The selection shown has been made specifically for the museum.



Jakob Jakobsson at the opening of his recent exhibition

Jakob Jakobsson has brought his way of looking at the world to the construction site and produced photographs that are unique. He has chosen a distinctly human angle. Whether photographing the figure up close or from a great distance, people and their absorption in practical tasks is a central concern. In 'Surveyors' they struggle to plant surveying poles in high winds ; In 'Joiners Building a Cement Shed' they pore over maps. In 'Canteen Staff Watching Canal Gate Opening' this official moment is viewed through the eyes of the women who have provided food for the construction workers. His compositions play with contrasting dynamics of scale ; man is often seen dwarfed by monumen-



Joiners build cement shed

tal structures, yet even here he holds a significant place within overall picture. In the Icelandic photographs the landscape provides an added dimension to this play on relationships of size and scale, the vast deserts and great volcanoes echoing the monumentality of these manmade structures. Being a civil engineer all his life has given him access to several major construction projects notably The Hydro Electric Power Station at Burfell, Iceland, and Findhorn Bridge in the Scottish Highlands.

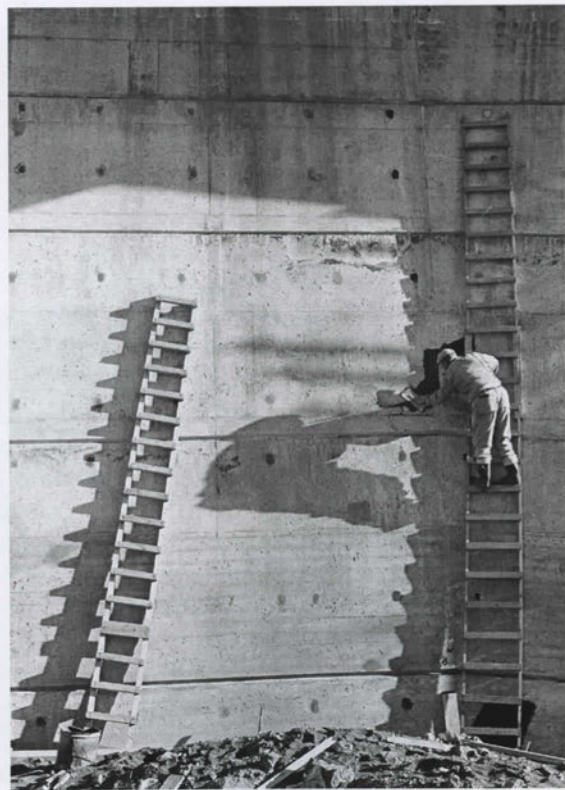
Jakob Jakobsson is a retired engineer who kept his camera beside him throughout his 50 years working on construction sites. Influenced by the 1955 photographic exhibition 'The Family of Man', which toured Europe, he has concentrated on the people at work rather than the projects they were engaged to build.



Canteen staff view gate opening



Set layer

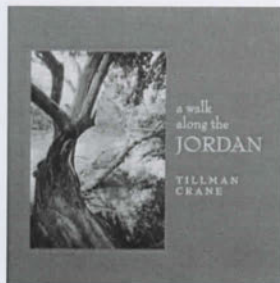


Cement finisher



Steel worker

Book Review: Tillman Crane Jordan



MANY SCOTTISH PHOTOGRAPHERS will already be familiar with the work and person of the American photographer, Tillman Crane. Tillman is a regular visitor to our shores in a variety of guises other than photographer such as lecturer and workshop leader. He has been a contributor and regular supporter at the RPS Scottish Region's biennial "Photography in the Landscape" weekends as well as Scottish Photographers. His last

two books have been exclusively based on his photographs of Scotland. "Touchstones" explored the spiritual and cultural heritage of our country and "Odin Stone" was the outcome of months of photography over a period of years spent in Orkney. With his latest book he returns to home soil, the River Jordan in this case being the one that flows through Utah not the Middle East.

This is the best of Tillman's three recent books. Not because the photographs are better – there are equally fine photos in both "Touchstones" and "Odin Stone" and in his first publication "Structures"; nor because of layout or presentation, "Odin Stone" is an equally elegant book; nor is it the photographer's involvement with his subject matter. What makes this book better is the cumulative experience gained from selecting images, sequencing them, considering design and producing the previous two volumes. Perhaps it is not inappropriate to the subject matter to say that the flow from cover to cover though not necessarily smooth and uninterrupted moves with a rhythm and inevitability that is reminiscent of the life of a river.

The photographer does not dwell only on the picturesque but presents the river in its myriad roles. Nevertheless Tillman's photographs amply illustrate his ability as a photographer to find beauty in the mundane and elegance in everyday simplicity. As he says in his own comments "... my job as a photographer is to make the ordinary extraordinary, to find

beauty in the commonplace" or as Camille Pissaro said "Blessed are they who see beautiful things in humble places where other people see nothing". The book is a story of redemption of the river, its usage and a greater understanding of the river's

significance, appropriate for one whose first degree is in theology. Tillman shows us facets that still await this redemption, for example the use of the river as a dump site as well as the successes, for example the growth of the nature preserves along the length of the Jordan. The sequencing of the images, mainly two on facing pages, works effectively and harmoniously whether these are two related but distinct images or two apparently contradictory ones. This is about a process towards an end rather than the end in itself. Though people are absent from the photographs the whole story is about civilisation and its impact on the Jordan River, the realisation that it is more than just a source of water and the move to incorporate this wider concept into living with the river. The Jordan River may be small by comparison with other greater rivers but its story is very much a metaphor for our times. If it is the nature of photography as Tillman asserts to help both the photographer and viewers to better understand the world in which they live then this book achieves that purpose admirably. The book which consists of 55 images is beautifully designed and elegantly printed in quadtone. All the images were made either with an 8x10 view camera (sometimes using a 6x10 back) as well as an 8x10 pinhole camera.



The book is available at www.tillmancrane.com or by contacting tillman@tillmancrane.com or calling 207.230.0199 (US number).

Donald Stewart

Michael Thomson: Inner Mongolia Wind Farm

THE NEED YET TO FIND sustainable sources of energy is imperative for the future, however in the rush to produce dependable energy we can forget we have a responsibility to preserve and maintain delicate ecologies.

Ecological groups are starting to campaign for the protection of areas that provide natural defence against global warming. They are questioning the wisdom of installing wind farms in areas where construction of the wind farm can destroy the tentative balance of the land. These images were made on the Inner Mongolia grasslands.

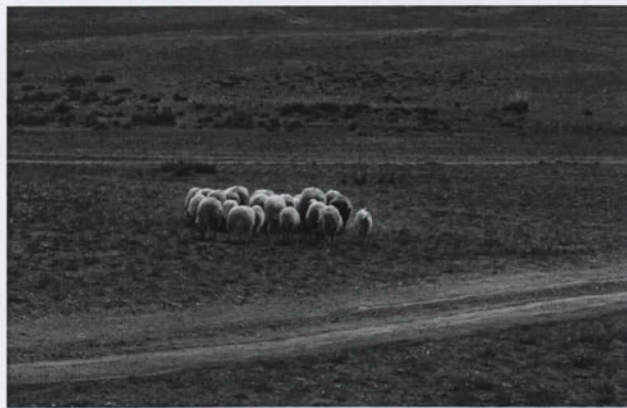
The grasslands, once a rich source of fodder, are now arid and the land can only sustain the minimum of farm animals. Severe weather conditions also take their toll with temperature ranges fluctuating between -40°C to $+35^{\circ}\text{C}$. For the moment grass is maintaining a fragile hold. The Gobi desert rapidly expanding towards this area at 900 square kilometres each year. The action of desertification is clearly evident as the topsoil turns to dust when exposed. This is exacerbated by heavy construction machinery and the impact on the grass and topsoil can all too easily be seen. Only strict planning and careful management by the wind farm developers and owners could minimise this impact and preserve the grassland for future generations.

I believe in wind energy. I can see the beauty in this solution, however I can only agree with the campaigners in that obtaining sustainable wind energy cannot compromise the loss of valuable and irreplaceable natural resources. This panel follows construc-



tion through from the original landscape and its influence, the excavation and impact on the land and the legacy that's left when the construction workers depart.

Michael Thomson is based in Glasgow, his interests are diverse producing portfolios from commuting, pin holes of Hong Kong and Macau, and images made of WW2 defences around Aberdeen. Influences include Dan Holdsworth Robert Adams and Hiroshi Sugimoto









IN 1967 JOHN SZARKOWSKI curated a major photographic exhibition entitled 'New Documents' which featured the work of Gary Winogrand, Lee Friedlander and Diane Arbus. This was to be Arbus' first significant exhibit and heralded her acceptance as a major photographic artist. All three have achieved almost legendary status, but a cursory examination of these artists reveals that while it is easy to see a connecting vision between Winogrand and Friedlander, Arbus' oeuvre seemed to be very much at odds. Indeed Szarkowski apparently decided that her work was so distinct from the others that she should have a separate room in the exhibition.

Examining the work of other major practitioners in New York at this time, it is difficult not to draw a comparison with her close friend Richard Avedon, whose intelligent, incisive, uncompromising and beautifully executed portraits became a paradigm for the 'artist-hero' and whose audience and market often paralleled Arbus', particularly in the arena of editorial portraiture.

Winogrand and Friedlander, and Avedon, were extremely sophisticated image-makers. The first two produced keenly observed 'street' photography, quintessentially about photographic looking and seeing; not really about issues, places, politics or people but about photography itself. In a sense it was not really 'documentary' at all. While Avedon's work – particularly his fashion photography – was extremely stylish and skilfully constructed. He was an artist totally in control of his craft.

In contrast, Arbus acknowledged that she had a modest grasp of technique. However, she moved from a 35mm Nikon to a wide angle Rolleiflex in the early 60's because she liked the higher quality and the more considered approach that the 120 format afforded. She then bought a Mamiya C33 twin lens camera in the mid 60's and this was to prove significant to her picture-making.

Uniquely for a twin lens reflex it had interchangeable lenses and while she still mainly used a slightly wide-angle lens she did occasionally use a more conventional longer 'portrait' lens. Also it could focus very closely without supplementary close-up lenses and her tight head shots were to become a hallmark of her oeuvre in the late 60's. In addition, she began to use an early electronic flash – a Mighty Light – and did become adept at the relatively new technique of combining flash with daylight, something she could not have done with a Nikon because of its low flash synchronisation speed. When used in daylight, this technique allowed her to isolate her subjects from the background.

Arbus' equipment then, contributed significantly to her style of image-making. It is characterised by apparently naïve, evidently uncomposed, often brutal flash-on-camera portraits sometimes distorted by her wide-angle lens. She never cropped her prints and, it is said, never manipulated them at all in terms of dodging and burning. This lack of sophistication gave her photographs an element of authenticity; we believe them in a way that we may be slightly suspicious of Avedon's slickness and his evident control. However an examination of her contact sheets indicates that she specifically selected the image that other photographers would probably reject – the unguarded moment when the subject is most ill-at-ease or 'freakish'.

The central question here, is whether Arbus' work is indeed merely naïve and poorly crafted, relying for its power simply on her often extreme subject matter. Or whether it was in fact extremely sophisticated in its conscious rejection of fine professional picture-making. I would argue for the latter.

Robin Gillanders



Diane Arbus: New York 1968

The Photographers' Place lives again

WHERE DID FAY GODWIN go to improve her photography? And where did Paul Graham get his early education in art photography? It was at the fabled Photographers' Place in Derbyshire's Peak District, which was Britain's first permanent photography workshop and study centre. However, The Photographers' Place stopped running workshops 14 years ago.

But now the legend lives again with a landscape photography weekend run by Martin Shakeshaft, Nick Lockett, and its founder Professor Paul Hill. The first of the new workshops took place at the impressive Ilam Hall, near Ashbourne in April 2010. As in the original Photographers' Place, the weekend workshop will appeal to those who have gone beyond the beginners' stage and want to learn more about making landscape photographs from an aesthetic as well as from a technical point of view.

In its 20 year history, 1976-1996, The Place taught a whole generation of photographers and inspired many to also set up independent photography groups (e.g. London Independent Photography), galleries (e.g. Street Level, Glasgow), and festivals (e.g. Derby International Festival of Photography, now format).

Amongst those who led workshops during its previous existence were: Martin Parr, Thomas Joshua Cooper, John Blakemore, Brian Griffin, Raymond Moore, Lewis Baltz, Bill Jay, Hamish Fulton, Andy Earl, Aaron Siskind, Paul Caponigro, Jo Spence, Cole Weston and Ralph Gibson.

The first of the new 2010 phase of workshops will feature Professor Paul Hill, who now leads the MA Photography at De Montfort University in Leicester. He will be joined by two experienced photographers, Martin Shakeshaft and Nick Lockett, both

of them photography practitioners and professional teachers.

There will be field trips in the Peak District countryside around Ilam, which includes one of Lord Byron's favourite beauty spots, Dovedale. The area is also one of the backdrops for the new Robin Hood movie, starring Russell Crowe. The emphasis of The Photographers' Place weekend will be on using digital photography and digital post production and there will be feedback sessions on the images made by the group. The cost will be £300 including full board, accommodation and tuition. Participants will be able to eat, drink and sleep photography in a warm, friendly unpretentious environment with like-minded enthusiasts and renowned tutors. For more details and how to book a place, contact Gill Lockett at The Photographer's Place on 01335 370183. Or see the web site at <http://photographersplace.co.uk>

Scottish Photographers: Paul Hill Days

Carl Radford is organizing two 'Paul Hill Days' in September. There are two one day events. Saturday 11 September at Street Level repeated on Sunday 12 September at Stills. 10.30 – 16.30 each day. In the morning Paul will talk about his own work and in the afternoon will look at and discuss portfolios. Cost £30.00

Contact Carl at carl@carls-gallery.co.uk Portfolio places may be limited so early booking is advised.

EVENTS EVENTS EVENTS EVENTS EVENTS EVENTS EVENTS EVENTS EVENTS

There have been a number of *Scottish Photographers* with exhibitions since the Winter NOTES was published. Melanie Sims in the Park Gallery in Falkirk, Andy Biggs in Garstang Arts Centre, Eileen Fitzpatrick in the Findhorn Foundation, Shiela Borthwick in Perth, Simon Nicholas White in Beyond Words, Caroline Dear in the Art Contemporary Gallery Croissant, Bruxelles and Jenni Gudgeon in Fife.

In addition to these we hear of a number of members who have taken part in group shows, including Iain Maclean at The Mussel Inn and Elisabeth Thorin who has had work accepted for the SSA. We are sure that there must have been many more. Please don't be shy, pass on full details of your shows or achievements so that they can be announced in SPEM, the web site and NOTES. Contact us if you do not receive SPEM each month, SPEM is of course Scottish Photographers' E Mail.

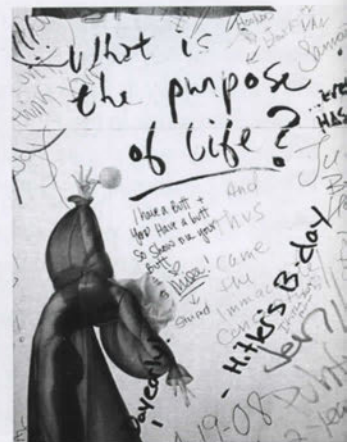
www.scottish-photographers.com

Jamie Mcateer, our web master, is keen to develop the web site in line with our stated aim of being 'a network of independent photographers' based in Scotland. Do go on line and check out the site and consider submitting work, leaving your calling card or joining the Facebook contacts. Jamie has the last word over material that is used as we don't intend to duplicate the work that is shown by other photography organisations. We seek short pieces of imaginative personal work rather than prize winning masterpieces or displays of technical prowess.



John Rhodes: Woman Spinning (original in colour)

John Rhodes' merit award winning image from the Fujifilm Distinctions competition for 2009. There were 20 merits awarded from 4700 entries from across the planet.



From top left: Northern group meeting, Matt, Caroline, Peter, Alastair, Anne, David, John Eileen and Keith; Alex Boyd, winner of the Dewar award with Irene Oldfather MSP and Alex's 90th birthday portrait of Edwin Morgan; Caroline Douglas continues her survey of graffiti in ladies toilets in Chicago; image from Chris Leslie's exhibition of Paddy's Market; Elizabet Thorin and friends at a recent Fife group meeting.



Staff photo: fifiespace gallery

fifiespace When Fife Council decided to support two independent trusts, free to do their own fund-raising now, artists and makers held their breath in anticipation : for with "Arts & Theatres Trust Fife" (www.attfife.org.uk) and "Fife Contemporary Arts & Craft" (www.fcac.co.uk), with known brilliance in both camps, anything could happen . . . And has! One of them was the official opening of fifiespace, AttFife's brand new contemporary art gallery in Rothes Halls, Glenrothes, with a stunning exhibition of dance and movement images by Edinburgh photographer Kenny Bean! Needless to say, "us photographers" turned out in force for the exhibition/gallery launch on 17th February - and a great time was had by all!

With AttFife now looking after (and improving) exhibition spaces in arts and theatre venues, and FCA&C organising exhibitions and exciting events in museums and anywhere else, these are interesting times indeed . . . Photography is 'all things to all people' – museum things, art things, any-things! Hooray for old boys

Hill & Adamson who made it into an art and Fife for promoting it again ! Rejoice to know that, there are plans to also launch a brand new PHOTOGRAPHY GALLERY in a corridor at Rothes Halls - just as soon as money comes available. You'll be the first to know when it happens! Hopefully this Summer, fingers crossed . . .

So, hot on the heels of "Homecoming-Year 2009", Fifers are now full tilt into its 2010 "Celebrating Fife" events – and what an event a new Photography Gallery in Glenrothes will be! All hands on deck for that one when ready!

From **Peter and Aase Goldsmith**

Portfolio Sessions

Bring along some work, at any stage and in any form, to show to others. No appraisals or marks out of ten, just good humoured discussion with advice and nonsense in equal measure.

GLASGOW: Meetings in Street Level from 6.45pm.
Carl Radford carl@carls-gallery.co.uk Meetings on the first Thursdays in February, May, July, September and December

INVERNESS: Matt Sillars: matt.sillars@gmail.com.

FIFE: Jenni Gudgeon: jenni@redcabinstudio.co.uk

EDINBURGH: Meetings in Stills, Cockburn Street.
David Buchanan davidbphoto@yahoo.co.uk

Scottish Photographers

Life Member Thomas Joshua Cooper

Chris Adie North Berwick Alan Aitchison Lochwinnoch John Alexander Broughty Ferry Allan Allison Glasgow Denis Alyshev Glasgow Marion Archibald Burntisland Roland Ashcroft Norfolk Tom Astbury Dunblane Geoff Banks Aberdeen James Baster Edinburgh Colin Benson Edinburgh Anthea Bickmore Gilston Andy Biggs Elswick Jeanine Billington London Richard Bingham Bonnyrigg William Bishop London Val Bissland Bearsden Alan Borthwick Perth Sheila Borthwick Perth Alex Boyd Glasgow Keith Brame Edinburgh David Bromwich Dunblane Alicia Bruce Edinburgh David Bruce Helensburgh David Buchanan Edinburgh William Buchanan Edinburgh Robert Burns Glasgow Gordon Cairns Glasgow Gordon Cameron Edinburgh Lee-Ann Cardie Forbes James Carrick Milngavie Iain Castle Orford Colin Cavers Lauder Derek Christie Edinburgh Therese Christie Edinburgh Al Clark Abernethy Ali Cleary Edinburgh Julie Close Scotlandwell Alastair Cochrane Avoch Joel Conn Glasgow Scott Cook Dunfermline Robin Coutts Waterlooville Mike Cowling Glasgow Anne Crabbe Chesham Gordon Croft Lower Largo Caroline Dear Portree Margaret Diamond Glasgow Alan Dimmick Glasgow Stan Dodd Chelmsford William Doig Glasgow Gordon Doughty Achnamara Caroline Douglas Edinburgh Stan Duncan Rotherham Martin Elder Culbokie David Eustace New York Ian Fairgrieve Inverness Maria Falconer Edinburgh Roger Farnham Glasgow Peter Fenton Strathcarron Ed Fielding Perth William Fisher Glasgow Eileen Fitzpatrick Forbes Felicity Fullwood Glasgow Abigail Fraser Edinburgh Sam Gardener Staffin Tony Gardner Aberfeldy Robert Gates Hexham Zoe Gibson Edinburgh David Gillanders Houston Robin Gillanders Edinburgh Aase Goldsmith Largoward Peter Goldsmith Largoward David Gordon Glasgow Mary Gordon Edinburgh Andre Goulaincourt Inversnaid Colin Gray Glasgow Jenni Gudgeon Cupar Peter Hallam Morton Avril Harris Enfield Gordon Harrison Achnasheen Meg Heggie Glenrothes Niall Henderson Menstrie Joyce Henry Giffnock John Hobson Edinburgh Nick Holmes Isle of Mull Karen Howard Linlithgow Keith Ingham Glasgow Andrea Ingram Lewis Hilary Jackson Torrance Jakob Jakobsson Milngavie Cameron Jinks Derby Eric Judlin Glasgow Pauline Keightley Glasgow Allan Kelly Perth Lesley Kelly Perth John Kempay Chipping Campden Virginia Khuri London James Kinloch Tayvallich Alina Kisina Edinburgh Tomasz Kotowski Edinburgh Wojtek Kutyla Edinburgh Robert Laidlaw Bo'ness Peter Lane Forest Town Johanna Larson Glasgow Jerome Lorieau Edinburgh Thomas Law Bearsden Elizabeth Lawrence Balforn Nikki Leadbetter Menstrie Kevin Lelland Glasgow Chris Leslie Glasgow George Logan Cargill Suzie Long Wicklewood Douglas Mackie Edinburgh Fin Macrae Tain Douglas McBride Killin Graeme Magee Edinburgh Harry Magee Glasgow Sarah Mackay Glasgow Jamie McAteer Edinburgh Ray McKenzie Milton of Campsie Iain McLean Glasgow Michael Maclean Glasgow Colin MacLeod Edinburgh John McMeekin Paisley Cameron McMurdo Glasgow Steve McQueen Glasgow Jim Mailer Cupar Catherine Markie Edinburgh Graham Marsden Nairn Don Marsh Glasgow Fergus Mather Wick Allan May Bearsden Douglas May Edinburgh Ian Melville Glasgow Tony Middleton Cannock Robin Miller Drumnadrochit David Mitchell Dunfermline Bob Moore Avoch Pete Moore Newtonmore Chris Morris Bishops Waltham Philip Morrow Cumbernauld Roy Myers East Linton Gordon Newlands Glasgow Tom Normand St Andrews Kevin O'Brien Leven David Ogden Balmullo Daniel Overturf Illinois, USA Caroline Parkinson Edinburgh Alan Paterson Glasgow Peacock Visual Arts Aberdeen Tim Peat Muir of Ord Michael Peterson Lerwick Robert Peter Motherwell Aglaya Polomarchuk Berlin, Germany Fiona Porteous Alva James Stuart Porter Edinburgh Stephen Pounder Dundee Keith Price Lairg Carl Radford Blantyre Hazel Rae Portree Bruce Rattray Camberley Martin Reekie Ballater David Rees Lairg John Rhodes Salisbury Graham Riddell Innerleithen Chantal Riekel London Jonathan Robertson Cupar Roy Robertson Newport on Tay Simon Robinson Kirkpatrick Philip Rogers Dundee Michael Russel Glendarvel Richard Sadler Monmouth Gordon Saunders Glasgow Georgia Schwender Illinois, USA Neil Scott Edinburgh Scottish Arts Council Edinburgh Lenka Sedlackova Czech Republic Mike Shanahan Haslemere Sandy Sharp Motherwell Stewart Shaw Glasgow Madelaine Shepherd Edinburgh Matt Sillars Dingwall John Simpson Dunblane Roddy Simpson Linlithgow Melanie Sims Bearsden Mike Smith Inverness Craig Snedden Glenrothes Source Magazine Belfast Philip Spain Glasgow Jill Staples Bolney Shelagh Steele West Calder Alex Stephen Prestwick Donald Stewart Kinross Iain Stewart Juniper Green Stills Gallery Edinburgh Street Level Glasgow Stefan Syrowatka Cork Clare Terris Dalgely Bay David Third Colonsay Anne Thomson Forbes Douglas Thompson Stonehouse Michael Thomson Hamilton Elisabet Thorin Linlithgow Nigel Thorp Glasgow Tom Urie Motherwell Tina Vanderwerf Netherlands Hugh Walker Glasgow Robert Walker Kinross Stuart Walker Kemnay David Wallace Perth Clive Walton Edinburgh Vanessa Wenweiser Glasgow Elizabeth Wewiora Glasgow Simon Nicholas White Edinburgh Pete White Bridge of Dee Colin Wishart Pitentweem Veronika Woodroffe Victoria BC Canada Paul Wotton Killearn Sandy Wotton Killearn Ariadne Xenou Athens Russ Young Floyd USA