



● Scottish
● Photographers

NOTES Autumn 2010

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Scottish Photographers is a network of independent photographers in Scotland.

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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.

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Above, David Buchanan: *Inversnaid Gunnera In Memoriam*
Cover, Iain McLean: *Pollok Leaves*

Welcome to NOTES Number 21. Of course twenty one is only a number but it's traditionally a notable, if modest, milestone. Sincere thanks to those of you who have sent best wishes for the occasion.

This issue presents a typical selection of work from *Scottish Photographers*. **Jennifer Wilcox** has recently graduated from Glasgow School of Art not from the 'fine art' school but from the Department of Visual Communication, a reminder that art schools offer a wide range of courses. A recent exhibition of graduates' work at Street Level, and presentations at a recent SSHoP conference in Edinburgh, are reminders of the remarkable diversity of work which can be fostered in the hot-house of undergraduate study.

Maria Falconer is one of a number of professional photographers who finds time to make personal work. Having trained in contemporary dance prior to becoming a photographer it was only natural that she would combine these two creative activities. **Iain McLean** is one of the most enthusiastic and optimistic workers that we know and his project in Pollok Park perfectly illustrates this. He mentions Douglas McBride and Andy Goldsworthy as inspirations but there is a great deal of *echt* McLean about his autumnal photography. **Chris Leslie** constantly surprises everyone with the amount of new work that he makes. He has recently returned from Haiti where he made film and photographs showing the face of the city six months after the earthquake. His work at Paddys (sic) Market is by now part of the folk history of Glasgow. A strange tale emerged from our contact with **Iain Stewart**. On requesting permission

to feature his work under the 'Spotlight' it transpired that only that morning he had received an e-mail from Susan, the girl (now young lady) in the photograph! Iain relates the story in his text - and now the image has a new audience.

One of the many problems faced by students on graduating is that of losing their supportive college facilities. Both Stills in Edinburgh and Street Level in Glasgow offer traditional and digital workspaces with expert help on hand. Now Summerlee Museum of Scottish Industrial Life in Coatbridge has help in the form of a traditional photographic darkroom with four large format enlargers and a multi-purpose studio comprising full photographic studio lighting kit and resources and nine digital photomedia workstations.

Our constant complaint of 'nowhere to show photography' has been somewhat answered by two new spaces. The **Fife Space** at Glenrothes has already been noted in the Summer NOTES and is now joined by the **Hidden Lane Gallery** at 1081 Argyle Street Glasgow. Although neither are dedicated photography galleries it is clear that their owners have a soft spot for the medium and we look forward to hearing of more exhibitions in the future. Both **Aase Goldsmith** and **Douglas McBride** have had fine recent shows which were long overdue.

Scottish Photographers describes itself as a 'network of independent photographers in Scotland' which is a hint that communication is encouraged, as befits a network. In subscribing to any cause (even one which is as nebulous as *Scottish Photographers*!) it can be of interest to

know who one's fellow travellers are. It is necessary, however, to tread warily on account of data protection. SPem and other e-mailing is sent out as a 'blind copy' but as a compromise a list of subscribers is included in each edition of NOTES, a list which at least gives an idea of the distribution of readers. Contributors usually give web sites and e-mail addresses and can be contacted through these. To contact fellow *Scottish Photographers* e-mail info@scottish-photographers.co.uk. and the message will be forwarded.

Many photographers have their own web sites and blogs. **David Gillanders** has a web blog to share his experiences with specific projects he's working on including ongoing Wet Plate Collodion work. He will be uploading videos and images as the work evolves and sharing his findings as he goes to at: www.davidjgillanders.wordpress.com. **Douglas McBride** has had a lavishly illustrated blog for some time, it can be found at www.douglasmcbride.blogspot.com (aka 'Riabhach'). **Hugh Walker's** blog is at www.hughwalkerphotography.com. Your views can also be expressed on the *Scottish Photographers* page on Face Book - in fact there are no excuses at all for not belonging to the photographic chattering classes.

As a result of continued generous donations it has been possible to run to more colour pages in this issue. That's all. Enjoy . . .

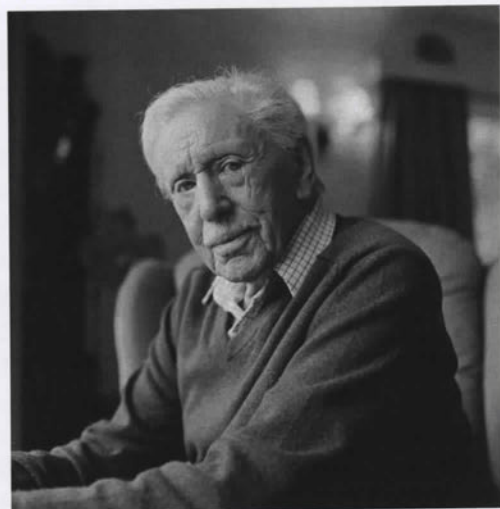
Sandy Sharp

During the winter of 2010, I spent three months partially living at the base of Meall a' Bhuiridh, in Rannoch Moor. During this time I made photographs and researched the history of White Corries, 'the ski ground of the enthusiast', which at the time, despite being taken over by new management, was again under threat of closure, due to several years of poor snowfall and decades of competition from snow resorts in Europe and further afield.

Initially this project was a speculative exploration of the rugged landscape and how man has interacted with it. Although the landscape was familiar to me as a snowboarder, as a photographer I began to see it differently. The delicate tension of the man made structures, in all of their dilapidated glory, weathered by time and the elements, contrasted with the vast white wilderness of the mountain and the moor.

During my research I met with Mr Rankin, now 93 years old, who along with some of his associates from the Scottish Ski Club, spent five years researching the snowfall on the more accessible mountains of Scotland to find one that they believed had and retained the best snow cover. In 1956, Meall a' Bhuiridh became the first of Scotland's mountains to be developed for the Scottish skiing industry.

It is worth noting that whilst making my images, Scotland experienced one of the best skiing seasons in decades and it may

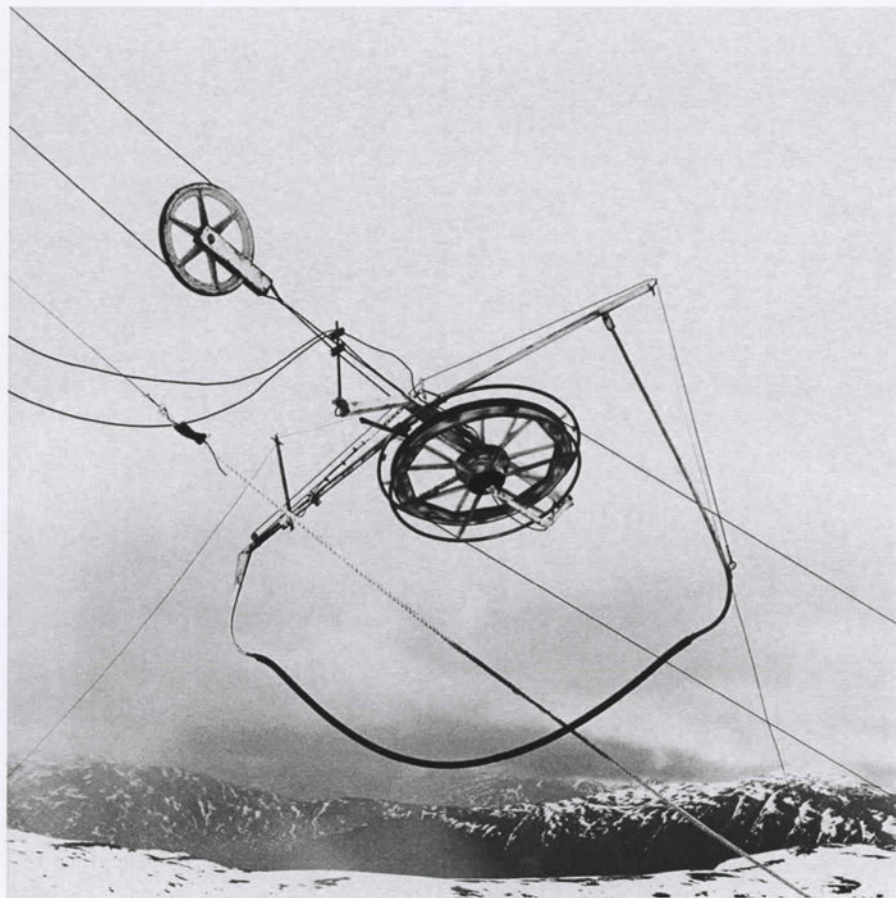


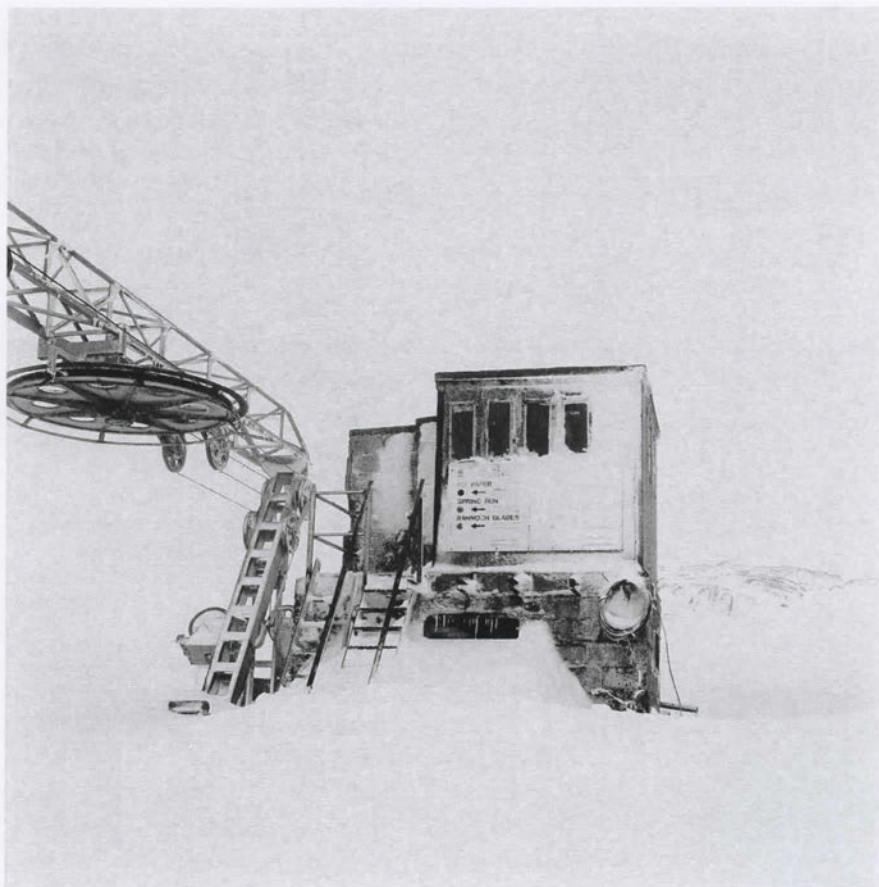
Jennifer Wilcox: Philip Rankin

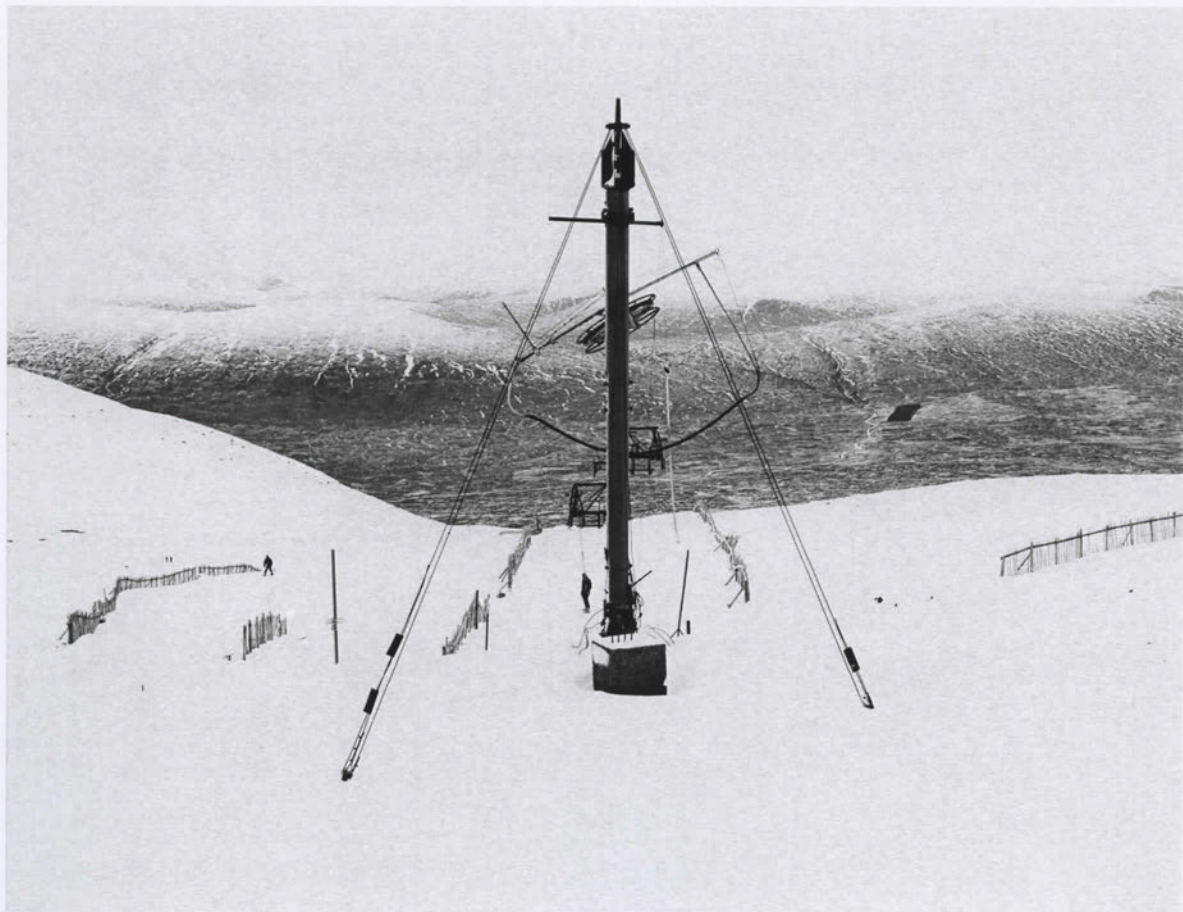
well just be the saviour of the skiing industry in Glencoe and in Scotland. I hope that we will still enjoy the slopes of Meall a' Bhuiridh for years to come and that Mr Rankin's legacy remains.

Jennifer Wilcox has recently graduated with first class honours from the department of Visual Communication at the Glasgow School of Art, specialising in photography.

www.jenniferwilcox.co.uk







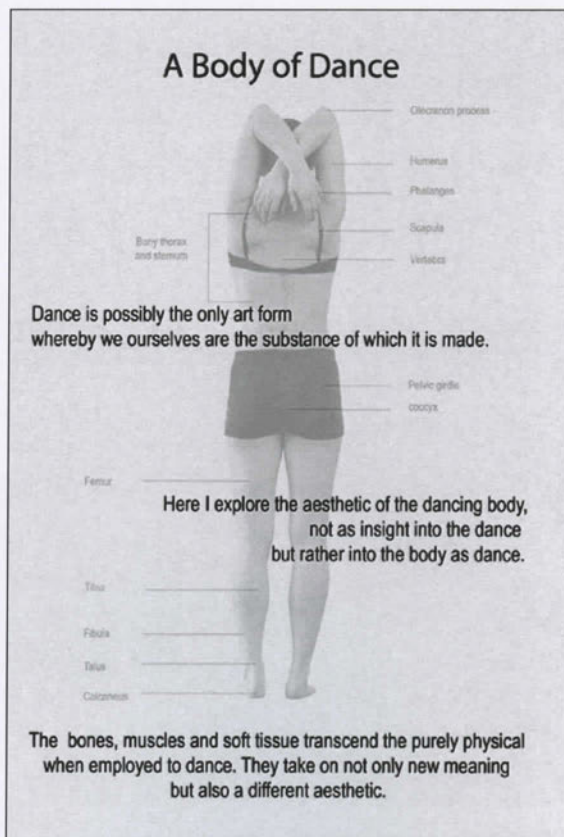




I am resident photographer at Dance Base (Scotland's National Centre for Dance) in Edinburgh which involves my taking images of professional and community dance for advertising and documentary purposes. As you would expect this is commercial work, but it does afford me the opportunity to work with professional dancers on my own projects too.

My background prior to being a photographer is a BA Hons in Contemporary Dance and an MSc in Exercise Science; and it is clear to me that this project stemmed from a crossover of these interests. On a basic level I see the body in scientific terms – muscles, bones, joints, soft tissue etc; It functions subject to its anatomy, physiology and biomechanics. But a dancing body becomes so much more than these components; of course it still consists of the same raw material, but it now takes on a different aesthetic and consequently new meaning.

I have made a book (A body of Dance) which shows all of the images in the series with an accompanying text. To view it go to www.blurb.com and search on Maria Falconer and then preview. To view the text easily it's a good idea to click the "full screen" option at the top right of the page.



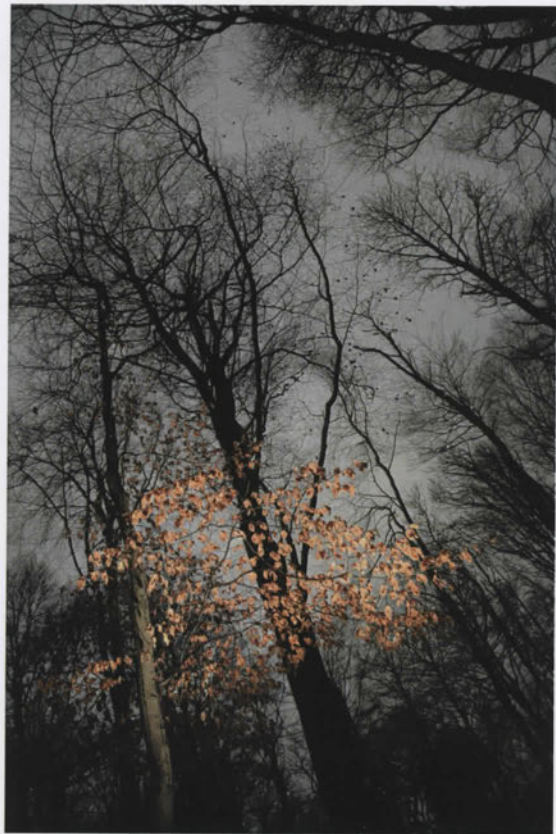












I am a regular visitor to Pollok Park as a dog walker, photographer and anti-Go Ape! protester (retired) with my favourite areas of the park being off the beaten track, in particular the North Wood. Pollok Park is a jewel in the crown of Glasgow and to have such a spectacular and relatively untouched area within the city boundary yet only 3 miles from the city centre truly is a wonderful privilege.

It is difficult to try and drag yourself away from the photo magazine images of woodlands and I was determined to try and present something new to look at, but struggled with this over a long period of time. Last year, during a walk, I was impressed at the resilience of the last few leaves remaining on the trees. Then the snow came and Christmas was just around the corner, so perhaps these shots were inspired by the lights on a Christmas tree. Plucking a bit of inspiration from editorial style photography I armed myself with camera, batteries, flash, light stand and Pocket Wizards and set off in the snow to backlight the leaves and try to create some unusual and new woodland pictures. After 5 or 6 visits to produce results I was pleased with, the leaves seem to lose the glow they had when backlit, and I called it a day. I love the desolate beauty of the leaves cloaked with the cold darkness of the woods. They seem to be crying out 'there is still beauty within me!' and have fleetingly won the battle against darkness.

Iain McLean is a freelance photographer based in south Glasgow. He mixes commercial and PR photography with his own projects and is currently about to re-start his long term project photographing Albion Rovers.

Iain McLean www.iainmclean.com











This picture was taken over twenty years ago, when I was young photography student, out on the street, adrift, my head full of too much Robert Frank and Diane Arbus. I was deeply in love but away from my loved one, and grieving at the same time. I was worried too for my photography tutor and good friend, Murray, who was ill in hospital. Something of all that came together in this image, when I approached this kindly Grandmother for a picture. What I was looking for, I have no idea. I took the picture, thanked her and the little girl, and we moved on.

It's a picture about relationships. It may say more. It does remind me that I'd been re-reading Blake's 'Songs of Innocence and Experience'; but when it comes to analysing my own work too deeply, I'm reluctant. I'd rather go with American poet Robert Frost, who, when asked to explain one his poems said "Do you want me to say it worse?". If the picture speaks, it shouldn't need my words too.

It is an image that has followed me, and whenever I think I can consign it to the dust of the past, it keeps resurfacing. The same week as *Scottish Photographers* approached me to include it in 'Notes', I was contacted, completely out of the blue, by Susan, the girl in the picture, some twenty years on. Susan is now of course a young woman, and her Grandmother has sadly passed away. But to my delight, she was writing to tell me how much her family loved the image, and I suddenly felt that shiver of re-connection. This is what photography can do; Life had moved on – but the past was still there, and both had been caught, to live on, in the timeline of this picture.

Iain Stewart www.isphotographs.co.uk



Iain Stewart: *Grandmother and Child* 1989



Paddy's Market was one of the oldest markets in the UK. Created nearly 200 years ago by and for Irish immigrants fleeing the potato famine. The flea market had served generations of the city's poor, unemployed and its immigrant population. In May 2009 Glasgow City Council took over the lease of the Paddy's Market site and closed it down.

Media reports and the council misrepresented the crime rate in the market and claimed the market was a "crime ridden midden", despite the fact that the council and police privately acknowledge that the vast majority of the crime stems from the hostel for drug addicts that neighbours the market.

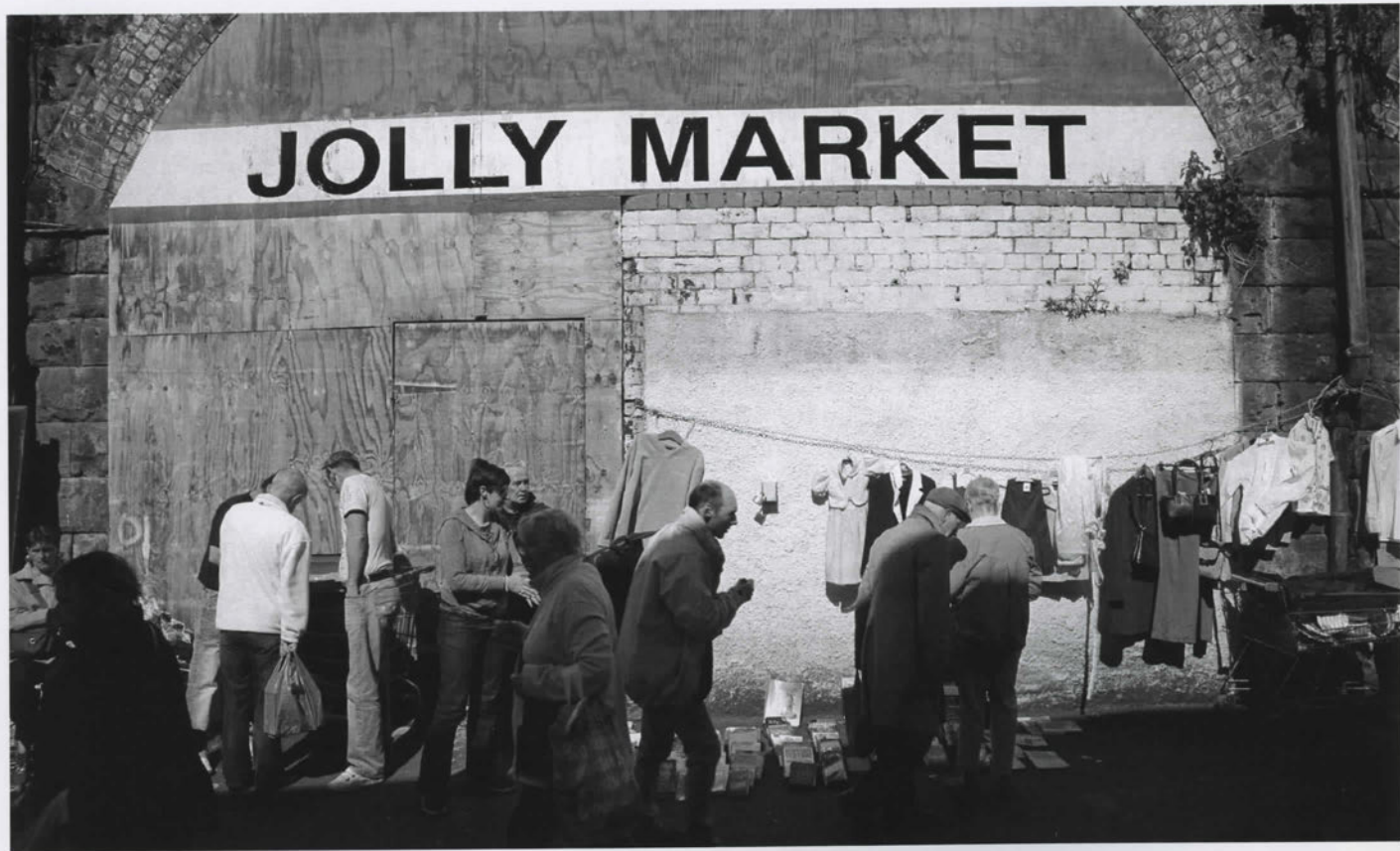
But as the council pushed to clean up Glasgow, it seemed easier to put the blame and focus on a market that doesn't fit aesthetically into a 21st Century Glasgow. Masked as a regeneration project, the closure of Paddy's Market was the loss of a local institution and important lifeline to thousands of Glaswegians and at a time of economic recession 80 traders are left without a livelihood. I documented Paddy's Market for a year from the threatening of closure in Spring 2008 to the last day of trading on the 15th May 2009.

One year on - May 2010: To mark the one year anniversary of the closure of the market I designed and set up a special photography and multimedia exhibition space within the Barras Market in Glasgow. One of the indoor market stalls was plastered, painted and lit to make it a unique, if not one of the smallest galleries, you ever saw and came complete with Paddy's coffin. The reason the venue is in the Barras Market itself is that many of the original traders of Paddy's Market set up there after the closure of Paddy's. (Many of them struggling, as their trading has been cut from 6 days to 2 days per week). It was equally important to me that this show was exhibited and seen in a space out with a regular gallery, and also to highlight the issue that the Barras Market is to be the next Glasgow institution to be 'rebranded and gentrified' which will of course mean closure.

Paddy's Market was one of four short documentary films (using photographs and audio) that formed 'Hope, memories, loss and community: Four stories of regeneration in Glasgow' You can view the films at <http://www.chrisleslie.co.uk/MA>

Chris Leslie

All pictures copyright: www.chrisleslie.com

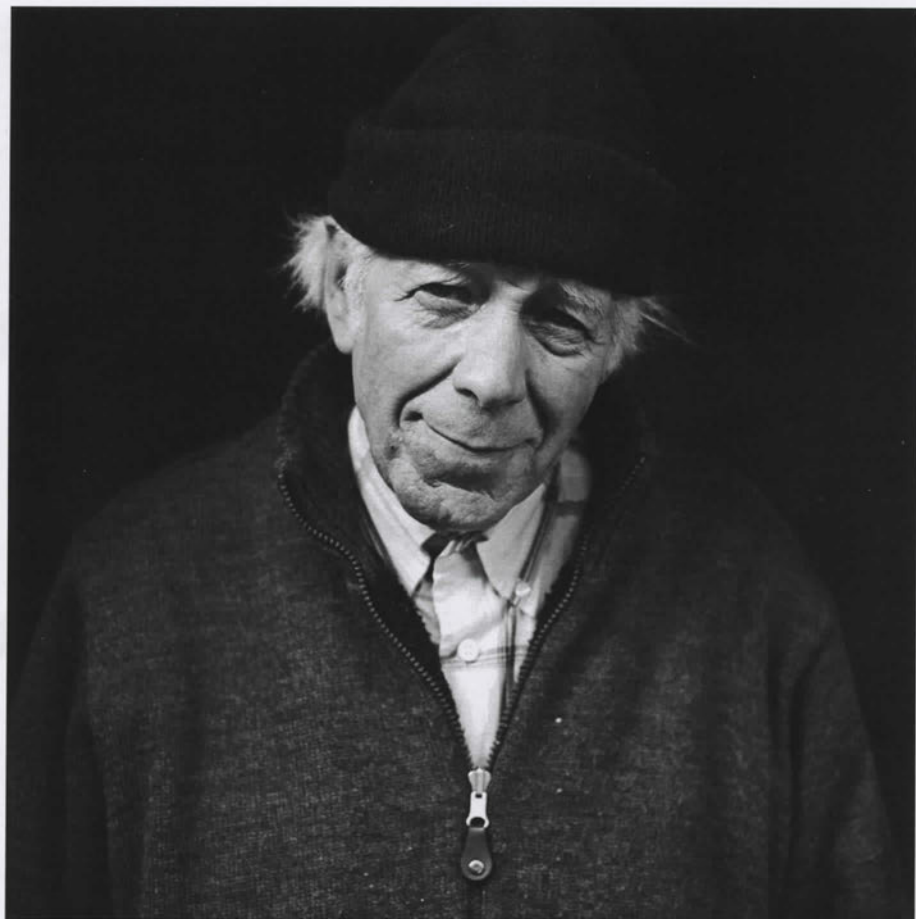














From the web site and blog of **Hugh Walker** at www.hughwalkerphotography.com

Photography at Summerlee



North Lanarkshire Council has a long record of supporting photography in all its manifestations through exhibitions, workshops and, most recently, opening state of the art facilities at Coatbridge. A comprehensive programme of weekly

classes, school workshops and short courses are on offer.

The new purpose built facility, based within the Ironworks Building of Summerlee Museum of Scottish Industrial Heritage, has a traditional photographic darkroom and a multi-purpose



full photographic studio lighting kit and resources and nine digital photomedia workstations. This new facility offers community groups and individuals the opportunity to work in traditional and digital photography, the moving image and music making.

For further information contact Summerlee at 01236 638463

Limited Edition Artist's Book

From Iain Stewart:

LAND'S END/CAPE WRATH

Limited Edition Artists book.

"... photographs resonant with 'elsewhere,' the possibility and the promise of passage... invitations to a journey, not to arrival."

Linen bound, hard-back, 157 x 117mm. Each copy is individually signed and numbered in an edition of 200 and comes with a limited edition signed crystal archive digital c-print.

The books are normally £35 + p&p, but for a limited time I have a few copies available to Scottish Photographers at a special price of £25 incl UK p&p.

They're on the 'SHOP' page of my website
or email info@isphotographs.co.uk

For Iain Stewart see also page 24



Sandy Sharp: 'Parting is such sweet sorrow'.

As many of you will know, Beyond Words has ceased trading at its premises in Cockburn Street, Edinburgh. For a specialist photographic bookshop to have survived for over 12 years in a relatively small city feels like a remarkable achievement, but the book marketplace has changed enormously during that time and many other high street bookshops have had to close. The good news is that Beyond Words is continuing as a business; customers will still be able to order books by phone and email and via the website; and a regular email newsletter will continue to be published.

We now offer a 10% discount across the board to all our customers and we are able to offer carriage-free delivery, at least to our Edinburgh customers. Other customers will continue to benefit from the courier flat-rate of £4.30 we currently offer.

Please sign up to be on our e-mailing list if you are not already on it – just send a brief email to info@beyondwords.co.uk. You will receive a regular newsletter with news of the latest photographic titles. To give you a flavour, you can access the last two newsletters using these links: www.beyondwords.co.uk/Static/July10News.html and www.beyondwords.co.uk/Static/aug2010News.html. The latter includes information on Thomas Joshua Cooper's latest title. Please note we have a limited supply of signed copies of Todd Hido's *Road Divided* (with discount £64) and of the signed special edition of Michael Kenna's latest *Venezia* (with discount £135).

We will continue to be available to run stalls at events and will be attending the Scottish Nature Photography Fair as usual this year. Please contact me if you organize – or are aware of – other events where we could hold stalls. If you would like to contact us to make your own comments and suggestions about how you would like to see Beyond Words develop, or if you have specific requirements that we do not currently fulfil, we would be very happy to hear from you. To everyone who has supported our Cockburn Street shop over the years, we would like to offer our sincere appreciation and hope that we can continue to offer you excellent service in the future.

I will be working from my home in North Berwick, and the new phone number for contacting Beyond Words will be 01620 895985. The email address (info@beyondwords.co.uk) will be unchanged.

Neil McIlwraith



From UK based magazine Photoworks to the Ireland based Source magazine, both showcasing established and upcoming UK and International photographers alongside critical reviews and writing on photography. 8 magazine brings us the best in photojournalism, writing, design and print, bringing you stories that challenge and inspire. Foto8 and Host gallery publish 8

magazines biannually.

Street Level also stocks Drouth magazine, which is Scotland's leading cultural quarterly. It features literature, film, and politics alongside visual art, music and photography. There are a few other magazines where you will find articles on a wide range of issues sitting side by side on one small shelf.

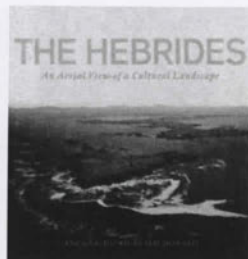
You will also find contemporary photography magazines such as Portfolio, Aperture, European Photography, Prefix Photo and Foam International Photography magazine.



All of these magazines provide a platform for contemporary photography and art alongside a complement of texts that provide a critical insight in to photography. These magazines are keen for your support. A lively critical and visual culture is only as healthy as the magazines that embrace it! Street Level Photoworks, Trongate 103, Glasgow G1 5HD. 0141 552 2151.

The Hebrides

An Aerial View of a Cultural Landscape
Angus and Patricia Macdonald



The Hebrides of Scotland - around 500 diverse islands - form the north-western Atlantic fringe of Europe. This book surveys the cultural landscape of this dramatically beautiful, complex and conflicted area, with emphasis on what may be interpreted through aerial photography. As well as focusing on the mutual influences of people and environment, it also explores current issues, making it a timely and thought provoking study of this fascinating part of the country. ISBN 978 1 84158 315 0 £30.00 Birlinn. From September.



Corridor of Uncertainty
Paul Hill

Corridor of Uncertainty is a metaphorical meditation on loss and pain, despair and hope, beauty and banality, and seeming to be in a foreign country without a map, where reactions range from pity to incredulity. Although a very personal journey, it has resonances for a wide audience. It is the first major monograph that Paul has published since *White Peak, Dark Peak* in 1990. Published November. 400 copies available, slipcased hardback £35.00. In addition a Collector's Edition available, £95.00 including a specially produced inkjet print. www.dewilewispublishing.com



Aase Goldsmith: *From Hell and the Purgatory of Stop-ping Smoking*. (original in colour)

her cool, Aase started a 'photographic smoking cessation diary', and documented her ordeal for future reference and fellow sufferers. Her exhibition of 'withdrawal art' is dedicated to preaching saints, puffing sinners, lawmaking ministers, spin doctors, mantramongers, obedient medics and fashion following parrots doing their best to make life hell for the wicked smokers!'

Aase Goldsmith's exhibition filled the new space in the Rothes Halls Glenrothes. The main part of the show was typical Aase, with didactic messages in (metaphorical) CAPITAL LETTERS, and **BOLD**; the remainder included reflective works, 'Autumn Melancholy' and 'Winter Nights'. The 'messages' were cleverly constructed (how?), rather chilling, almost repulsive, whether the viewer was a smoker or not. The reflective images were quite beautiful even if somewhat at odds with their constructed counterparts. It was David Hurn who said that 'per-

'Art, documentary and freelance photographer, Aase Goldsmith had no plans to stop smoking, however when a stubborn cold, cough and chest problems took hold last autumn, she went to see a pharmacist about nicotine patches – and took him up on the offer of a Smoking Cessa-

tion Programme. To keep

sonal [photo] therapy equals an audience of one'. Given that this exhibition was, in part, aimed at viewers who numbered smoking amongst their hobbies then the gibe was rather misplaced. Sadly, it appears that the exercise, though photographically successful, fell on its maker's deaf ears for at the time of our viewing Aase was still puffin'! Perhaps that is the unscripted message about addiction that comes out of the exhibition.

The Hidden Lane in Argyle Street in Glasgow has been around for a long time, a motley collection of multicoloured shops, cafes and artists studios. Now its landlord, Joe Mulholland, has opened an establishment of his own,

an art gallery called, of course, the Hidden Lane Gallery. Although it is not a dedicated photography gallery, Joe has a great love of the medium being the custodian of the celebrated collection of the Margaret Watkins archive. In August **Douglas McBride** exhibited his latest work, *Archaeology*, here. It had already been seen in France and we had begun to think that there was amongst us yet another prophet without honour (or honour without profit) in his own country. In the event the Hidden Lane did Douglas proud and the presentation was all that a photographer could hope for, only the gallery lighting failing to do justice to some of the rich prints. This photographer is a hunter, a seeker after signs. Every day he surprises warriors and monsters and wee folk;



Douglas McBride at the Hidden Lane Gallery

and especially hints of his own past to which really only he is party. It is work full of seductive images which you can interpret as you will but which ultimately are the private property of their maker. Back to Hurn. Again here is someone who may be indulging in 'phototherapy' but who is creating photographs which have a universal appeal as, dare we say, beautiful objects.

It was good to view these two exhibitions and their creators and gallery owners should be applauded for mounting them. Both could have been edited to good effect but we rejoice at having two thoughtful photographers producing the kind of work that *Scottish Photographers* has always hoped will be made and shown.

Scottish Photographers have as usual taken part in many individual and group shows over the past months. **Tina Vanderwerf** showed new work in Lochmaddy; **Stefan Serowatka** was part of the Royal Hibernian Academy annual exhibition; **Alicia Bruce** was involved with others in *Neither here nor there* in the Old Ambulance Depot Edinburgh; **Wojtek Kutyla** has published new documentary on his website www.wojtekkutyla.com; **Ed Fielding** showed work at the Gladstone Gallery during the Edinburgh Festival. More to come: **Iain McLean** will be showing work on the Holy Isle Arran in September and **Chris Leslie** will show work and give a talk at the Eastwood Park Theatre Glasgow. Photography is a visual art and is meant to be shown to others. Carry on exhibiting!

SPEM and www.scottish-photographers.co.uk

SPEM stands for '*Scottish Photographers* E-Mail' and is sent out in the middle of each month. If you know of events of interest then send them *with accurate details of venue address and dates* to info@scottish-photographers.co.uk. SPEM always results in a fair number of postings being returned with various messages such as '*the following addresses had permanent fatal errors*'. If you do not receive SPEM, and wish to, then let us know. Please consider linking your web site to the *Scottish Photographers* site. Gallery submissions and notices are always invited for consideration.

Portfolio Sessions

Bring along work, at any stage and in any form, to show to others.
Discussion, 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, June, September and November

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

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

EDINBURGH: Meetings in Stills, Cockburn Street 7pm
David Buchanan davidbphoto@yahoo.co.uk
Meetings: 2 Nov 2010 18 Jan 2011 22 Mar 2011



Jenni Gudgeon: May – Leisure in Modern Time

This is one of a set of twelve photographs of monsters and giants inspired by the Lomond hill's distinctive shape and incorporating the history of the Hills. Each photograph is attached to a month and has a particular theme which explores in detail some aspect of the hills' history through the ages. Ever since moving into Fife in 1997 I have been fascinated by the outline of the Lomond Hills. I have often thought that seen from a certain angle they look like the lower jaw of an enormous creature, whose head has been blown off in some ancient battle. www.redcabinstudio.co.uk