

● Scottish
● Photographers

NOTES Winter 2011/12



Scottish Photographers Life Member Thomas Joshua Cooper

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Douglas Thomson: Hugh Lorimer's studio. (From the *Scottish Photographers* exhibition at 'Fife Fotospace')

Welcome to photography in 2012. As these words are being written there is an almighty gale blowing, our neighbour's ridging rattles, dustbins make bids for freedom and there is clearly a slate loose in the property of this writer, as many of you may have suspected. Last year's welcome was written in a blizzard and we await with some anxiety what may be next. Meanwhile it is good to see that global warming, or in Scotland's case cooling, appears not to prevent the art form that is photography from thriving.

Prepare to face the modern world!

We always aim to include current work by students and recent graduate photographers. Prospects for graduates of 'creative' subjects such as art and music are ever challenging and so it was refreshing to hear Chris Breward, the head of Edinburgh College of Art, declare that 'self critical and flexible education to be found at art school prepares students better for the modern world than many traditional areas of study'. We hope this sentiment applies equally to those of us who practice the arts in a rather more semi-detached way. Make photographs and survive the recession? Recent graduates featured in NOTES continue to make strides in the real world and it is always good to hear from them even if it is only a request to become a friend on Facebook. At the other end of the spectrum it is heartening to see that experienced professionals whose living comes from portraits and weddings and fashion can still find time to make photographs not (only) for money or prizes or distinctions but for themselves. Work in this issue comes from a typical cross section of readers, amateur, student and professional and it is cheering to think that they all have an eye on personal goals and standards regardless of the context in which their work is made.

Eastern Europe. Something in the water?

Iain Sarjeant is a professional photographer based in the Scottish Highlands. As well as his ongoing work he has a number of number of projects focusing on man-made structures and places which can be seen on the 'personal work' pages of his website. **Roddy Simpson** is a regular contributor to NOTES and is currently giving a series of lectures on 'The Photography of Victorian Scotland' at Edinburgh University. A posting on the *Scottish Photographers* page of Facebook drew our attention to the work of **Simon Crofts** who is a freelance photographer based in Edinburgh. Simon studied law at Oxford, and has a special interest in Ukraine, Poland, Russia and other former Soviet and Eastern European countries. Is there something in the Scottish water that attracts photographers to Eastern Europe?

Futureproof 2011 was the third in a series of exhibitions initiated by Street Level Photoworks profiling up-and-coming Scottish photographic image-makers. We selected work from **Angus Behm** of Napier University and **Rosalind Dallas** of City of Glasgow College, who, from the evidence of our brief acquaintance and their web sites, are both eloquent advocates of the views of Prof. Breward. It was at Street Level that were introduced to **Arpita Shah** who has just completed a residency there. Arpita is an India-born Artist based in Scotland and an exhibition of her work will be shown in Fife fotospace in January and February. **David Williams**, head of photography at Edinburgh College of Art, is one of our favourite photographers not least because he never stands still but is always moving on and challenging. Meeting David recently it was natural to ask him to contrib-

ute to the Spotlight feature and he obliged with what is surely the most famous double portrait in all Scottish photography. Blogging seems to be something that most photographers begin to do when they launch their web sites. It appears to be a long and lonely road and it must be easy to become dispirited when a long list of 'No Comments' starts to accumulate. Many give up, but not **Andrea Ingram** from North Tolsta (where?) on the Isle of Lewis, whose web site and blog we have known for some time and which was always mentally filed under *must find some way to feature this in NOTES*. It is a site of truly gentle madness which really must be visited for it will stir up distant memories of the days before pixels and gigabytes; it is also a site where photography and everyday life are inexorably intertwined.

New Scottish Contemplatives?

It was good to hear that the organisers of the exhibition in Glenrothes, led by **Colin Cavers** and **Donald Stewart**, had a healthy response to their request for pictures. None of the participants had given permission for their images to be reproduced so we await a flood of lawsuits with interest. **Colin Wishart** generously provided a review which expresses the view that it was a 'coherent' and 'contemplative' show, quite a surprise as there had been no brief given to the contributors, it turned out to be a quite different exhibition from the one in Milngavie two years ago. It also raises the interesting question about a group show: what makes it representative - the contributors or the brief?

May your photography help you face the recession.

Sandy Sharp

Iain Sarjeant: Winter Abstracts

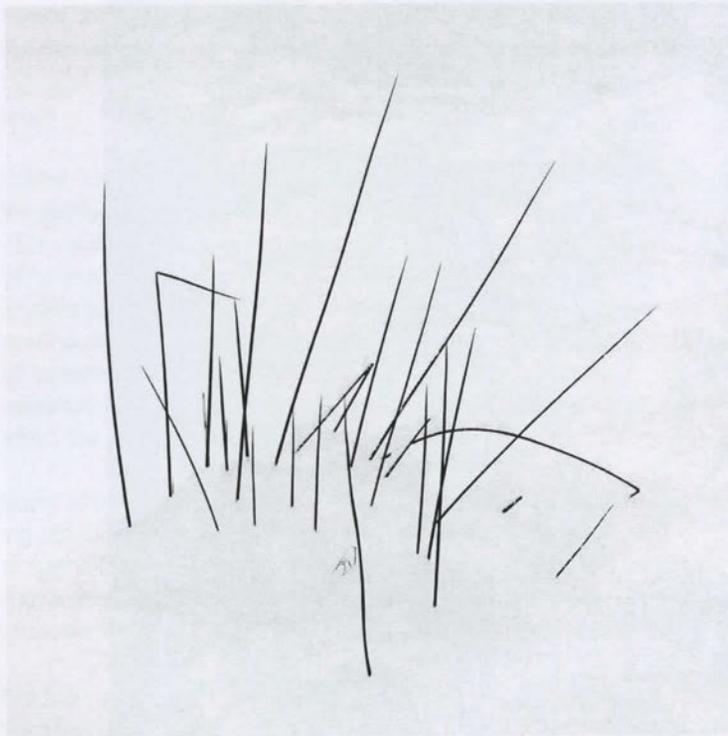
My photography explores both natural and man-made environments, and often the interaction between the two. Increasingly I am drawn to ordinary places – whether in an urban setting or in my local countryside – seeking to find interest in the commonplace.

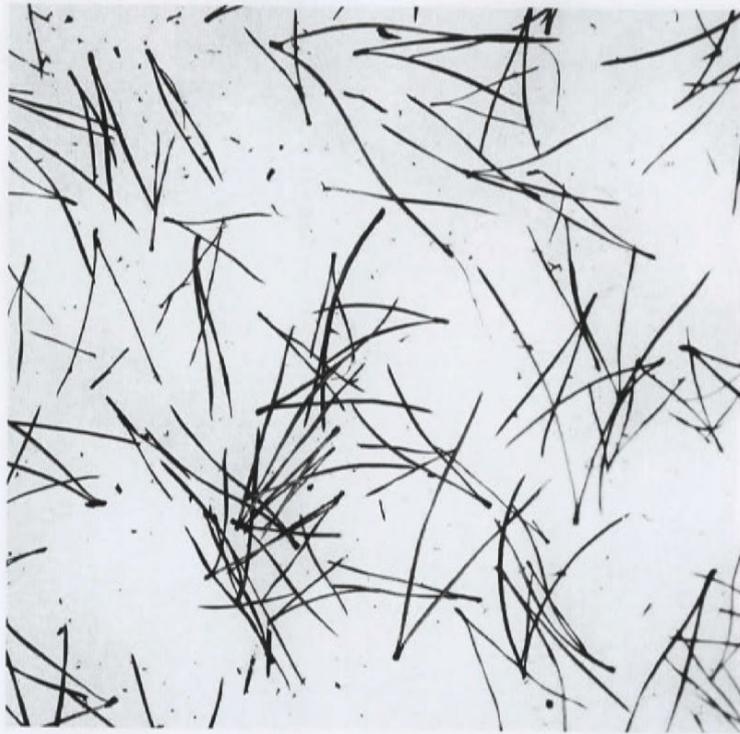
Winter Abstracts is a celebration of the way winter simplifies the landscape, while also creating intricate details and patterns. Trees reveal their skeletons and snow, frost & ice transform often mundane scenes, objects & vegetation. Very simple shapes sit alongside complex chaotic ones – a strong graphic and visually stimulating world, made even more appealing by its transient nature. Often the compositions I capture have vanished by 10am, after the sun and wind have had a chance to affect the landscape.

Many of the images are taken within a mile of my home, allowing me to react quickly when the conditions are favourable, and to spend time exploring. I add to the series every year and view it as a long-term project, leading hopefully to an exhibition or photobook.

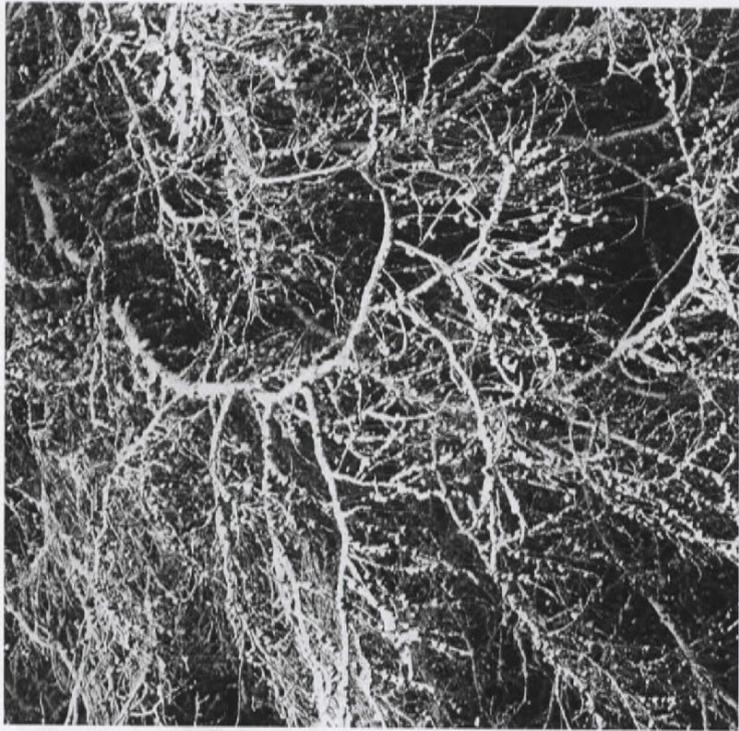
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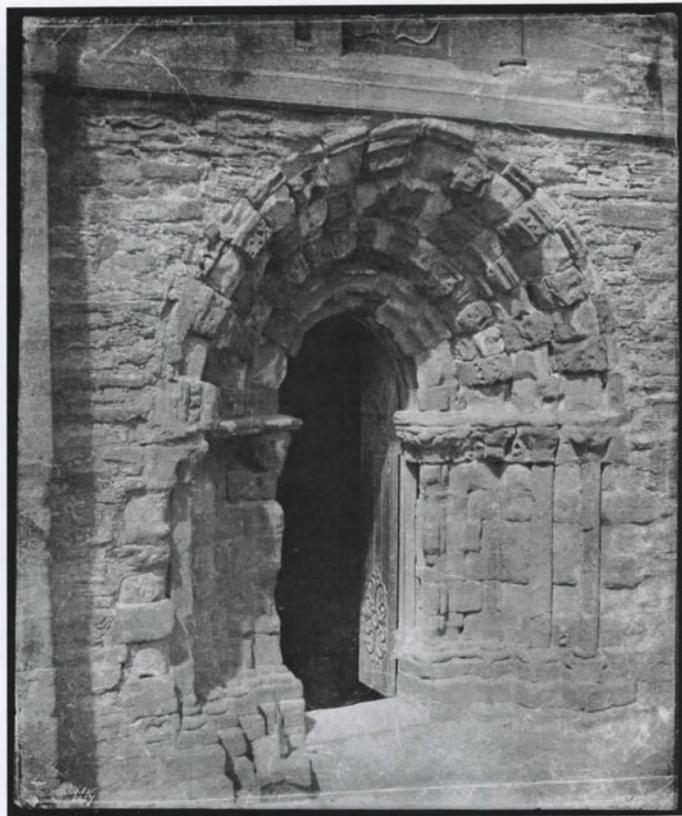
Roddy Simpson: Revisiting South Porch, St Magnus Cathedral, Kirkwall by John Forbes White

The photograph I am revisiting was inspired by a holiday in Orkney, a place I have been visiting for forty years. It is South Porch, St Magnus Cathedral, Kirkwall by John Forbes White (1831-1904) from 1857 and shows the quality of White's image-making. It is also emblematically Orcadian with its subject being the impressive St Magnus Cathedral but by choosing to close in on a detail White enhances the atmosphere and the feeling of antiquity. The doorway of the south transept of the Cathedral is caught in strong sunlight with the worn texture of the carved stones showing the soft erosion of centuries of weather and the composition is enhanced by the invitingly open door. Very little has changed in the intervening 150 years apart from a few stones having been replaced and a lamp above the door.

White's series of photographs of Orkney in 1857 may be some of the earliest there and he would have faced considerable technical challenges in making them. His large camera with its tripod would have been bulky and there were other materials and equipment he would have needed to transport. He used the waxed paper process which had the advantage that the negatives could be prepared in advance but required long exposures of around five minutes, although not necessarily a problem when photographing buildings. More concerning was the wrath of the landlords of the places where he stayed. In order to prepare his negatives 'he carried an enormous case when he travelled and was sometimes asked by irate hotel managers to remove himself and his detestable chemicals'¹. White, for family business reasons, had given up photography by about 1860. He later became an influential art collector and connoisseur and contributed on the subject to the Encyclopaedia Britannica.

White lived long enough to see his photographs being appreciated anew because several, including South Porch, St Magnus Cathedral, Kirkwall, were

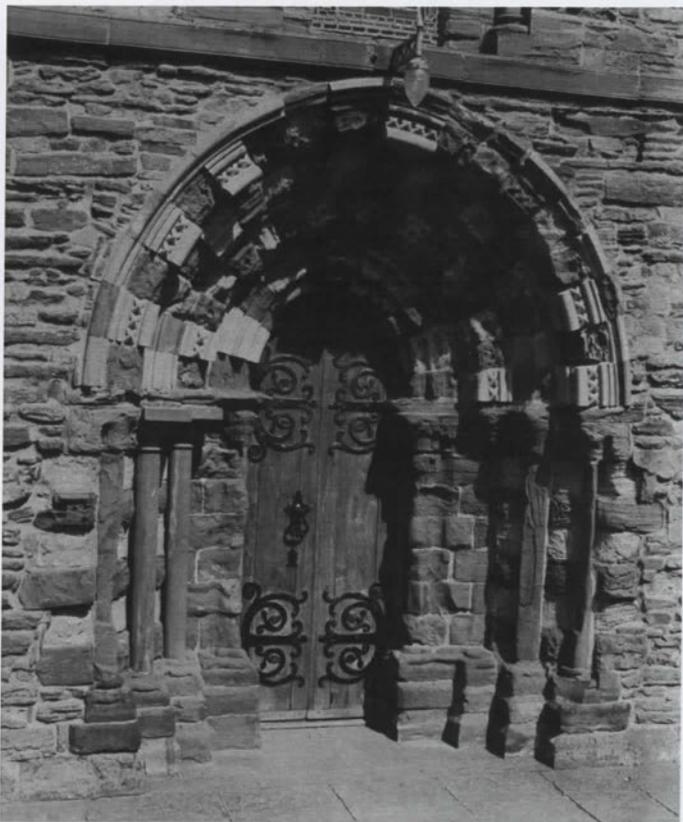
12 shown in the photography exhibition of the Glasgow International Exhibi-



South Porch St Magnus Cathedral, Kirkwall

© Courtesy of RCAHMS (John Forbes White). Licensor www.rcahms.gov.uk

REVISITING SOUTH PORCH, ST MAGNUS CATHEDRAL, KIRKWALL BY JOHN FORBES WHITE



Roddy Simpson: South Porch, St Magnus Cathedral.

tion of 1901. White was in good company in what was the greatest photographic exhibition ever held in Scotland. When White saw the images he had made over 40 years before he was full of naïve admiration and exclaimed: 'Isn't that beautiful? I try to think someone else did them'. He also received critical acclaim and one American art journal described one of the prints as a 'masterpiece of photography'².

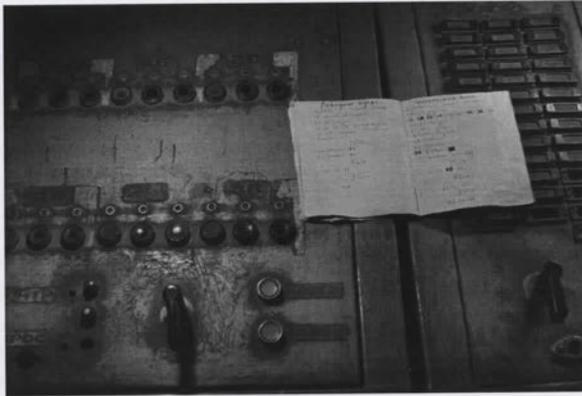
The vast majority of White's photographs and negatives were kept by his family after his death and these were donated by his daughter, Lady Fyfe, to the Edinburgh Photographic Society in 1948. At the time the Edinburgh Photographic Society was collecting items with the aim of promoting a photographic centre in Scotland. When it later became obvious that it would not be realised, not for the last time, and the Society had difficulty in storing items it had collected, they were offered to various institutions.

Unfortunately for White, what had been a comprehensive collection of his work was split up. As his subjects included buildings in England and Wales the negatives and prints of these went to the Monument Records Offices there. The Scottish architectural subjects stayed in Edinburgh at the RCAHMS as did his landscape subjects, which went to the Scottish National Portrait Gallery. This dispersal is a factor in his relative neglect but at least his birthplace of Aberdeen has erected a plaque acknowledging his photographic achievements.

¹Ina Harrower (White's daughter), John Forbes White, T N Foulis, Edinburgh, 1918, page 30.

²Lady Dorothea Fyfe (White's daughter), John Forbes White, Miller, Collector, Photographer, 1831-1904, Libraries and Museums Department, Corporation of the City of Edinburgh, 1970, page 10.

Simon Crofts: Warsaw Ballet



Edinburgh photographer Simon Crofts' latest project from Eastern Europe looks at the Russian ballet tradition in Ukraine, Poland, and Belarus. The pictures were taken at the Polish National Ballet in Warsaw, Lvov State Ballet of Ukraine, Minsk University of Culture in Belarus, and Lublin Ballet Association in Poland.

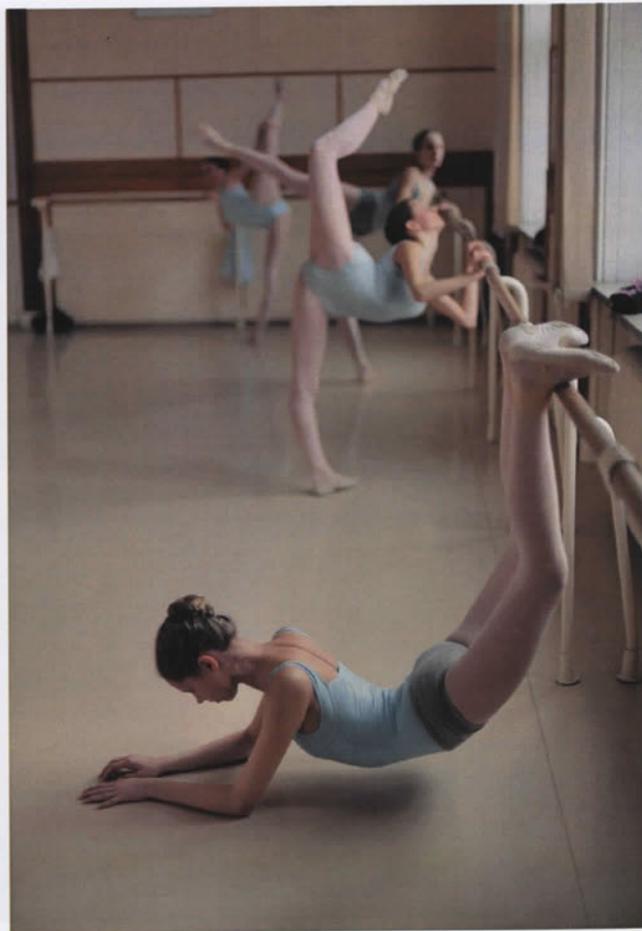
Simon's interest is not so much in the dance itself, remarkable though that is, but in the dancers, their lifestyle, what goes on behind the stage, the intensity of rehearsals and waiting, and the apparent normality of the life of people who devote a lifetime of sacrifice to achieving something remarkable on stage. Ballet is really an excuse to look at a particularly interesting group of people who thrive in a challenging environment – the life of a ballet dancer is never an easy one.

Crofts lives and works as a photographer in Edinburgh, but is a regular visitor to Ukraine, Poland and Russia, and is currently working on other projects in the region, as well as developing the ballet series.

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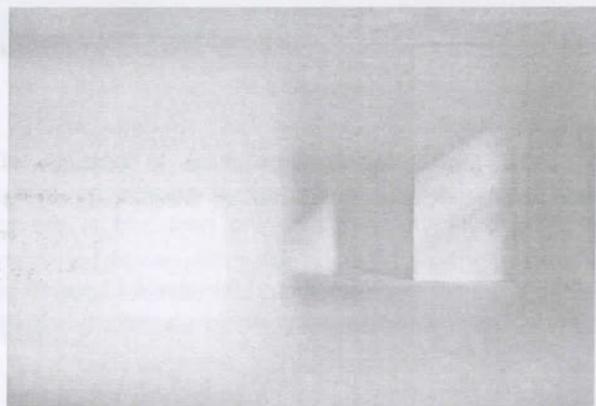
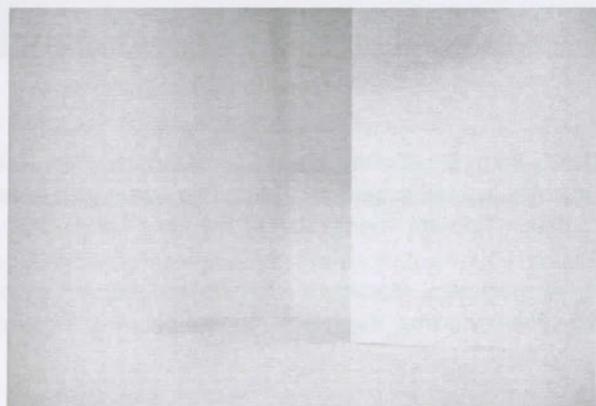
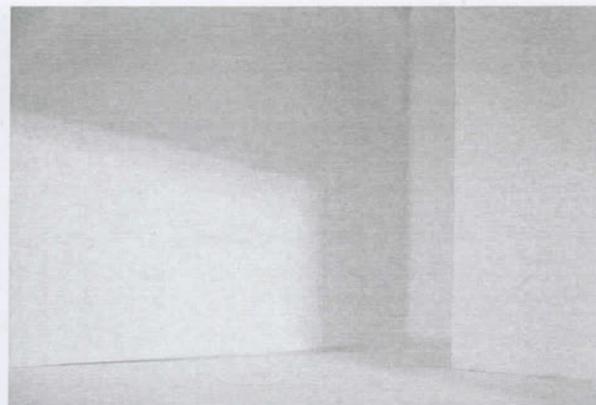
Angus Behm: Passing Places 2004-2007

In these images, I want to examine the paradox of the banal infused with the subtle beauty of personal experience and memory, manifested in the photographs of architectural models of future non-places. The common reference to an increase in what are often called non-places within society seems to suggest an expanding banality within our modern environment. The banal in this case is assumed to be devoid of personality, significance or purpose, serving purely a liminal function. The structures represented by these card models may or may not yet exist, but have been adopted to form representations of places I passed through during a very fragmented and displaced period of my life. Due to my repeated encounters with such banal spaces, their apparent featurelessness transformed into a familiarity, merging into one to provide a reassuring constant in an otherwise shifting and unfamiliar external reality. Ultimately what I wanted to create was a series of images of spaces that are ambiguous in scale and identifiable features, but share a common aesthetic charm. This aesthetic charm is what is left when you remove the burden of external associations, and allow the non-place to function as a place in its own right.

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Rosalind Dallas: Return



'Return' is a series that has taken me back to locations of my childhood, from the Solway Coast to Rannoch Moor, all embedded deep in nature. Influenced by my ethereal surroundings I have tried in each image to capture the memories and feelings of the moments spent there, both in the past and in the present, to produce intimate mementos of my time within the locations

By photographing myself in a selection of the images I placed myself within the memories, recalling the laughs and tears of each location. Many of the images we shot during the high Spring tide of the Solway Firth, making the place appear, at first, unrecognisable



Although by climbing over the rocks I realised I was retracing the adventures of my childhood. Rocks that only peak out of the water at high Spring tide were ones that I would spend days exploring with my brother and sister when we were young.

Other images show the raging rivers of Rannoch Moor where I spent much of my childhood playing with my cousins in the harsh yet exciting landscape. My work is heavily influenced by the beauty of nature, the use of water reflects this beauty and also highlights the uncertainty nature can provide. By using filters I captured these locations in a faded, dark and dreamlike way to reflect the long forgotten memories they hold for me.

Mr and Mrs Agarwal pose here as King Dasaratha and Queen Kausilya, from the epic Hindu Story 'Ramayana'. In this scene, the King is grieving because his son has been exiled for 14 years, which finally results in his death from a broken heart. Indian culture values family loyalty and togetherness, and often many generations live under the same roof. I noticed during my first meeting with Mr & Mrs Agarwal that their house was full of photographs of their family, whom they talked about passionately. They find it especially difficult to be so far away from their son and grandchildren who do not live in Scotland.





**Mr and Mrs Parkash as
Vishnu and Lakshmi.**

Lakshmi is the consort of Vishnu, the preserver of the world. If one worships Lakshmi sincerely, and not in greed, one will be blessed with fortune and prosperity. It is said she resides only in places of hard work, virtue and pure devotion - values prized highly by Hindus. In my initial meeting with the Parkash family who reside in Edinburgh,

I was overwhelmed by the grandness of their home, which features a large temple. In getting to know them, I learned about their migration to U.K from India in the 1960's, and how their hard work to improve their circumstances led to a greater sense of gratitude and being blessed.

Arpita Shah

Mr and Mrs Sengupta as Annapurna and Shiva.

My visits to Mr and Mrs Sengupta, who moved to Glasgow from Kolkata in the 1970's, were supplemented by treats of various Indian foods and sweets. This reminded me of childhood trips to India, where etiquette requires hosts to always offer food their visitors and guests to be courteous and eat as a sign of respect, regardless of hunger. Annapurna is the goddess of food and nourishment, often depicted holding a bowl of rice pudding which represents the nourishing care she gives to her devotees. She is the founder of the common Hindu belief that a host must provide her guests with food and shakti (energy) to best follow their destiny.



As an India-born Artist based in Scotland, Shah's work engages with the experience of shifting cultural identities. With a particular interest in the traditions of portraiture, Shah's practice draws from Asian and Eastern mythology, using its symbolism to explore themes of displacement and Diaspora.

Ghar is a series of portraits that focuses on the lives of Hindu families living in Scotland. In these portraits, Shah creates tableaux vivants inspired from scenes in popular Hindu mythology, each subject takes on the role of a character from a traditional Indian myth and the portraits

explore how these ancient Asian stories still have relevance in contemporary life for Asians.

Shah has continued this project during her Artist Residency at Street Level Photoworks gallery and will be exhibiting a preview of Ghar at Fife Fotospace Gallery as part of her show - Baandhna (to bind).

Baandhna is a collection of three works, which explores and celebrates the Asian Identity in Scotland and will be shown at Fife fotospace Gallery on January 16th – February 23rd 2012.

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Spotlight: David Williams

This image is the pivotal piece from the series Pictures from No Man's Land undertaken at St Margaret's School for Girls, Edinburgh. The project was sponsored by the Scottish Arts Council and made over a six month period in 1984.

Beyond documenting the day-to-day life of the school, my intention was to allude to the universal process whereby children grow into adolescents. The concomitant, inexorable shift from innocence to self-consciousness is referred to throughout, mainly by way of formal portraiture. The school and its inhabitants can be seen as a vehicle for this central theme, rather than the subject of socio-political commentary.

David Williams

David Williams: Sixth Form Girl/Primary 1 Girl (1984)



Andrea Imgram: Boxes and Bellows

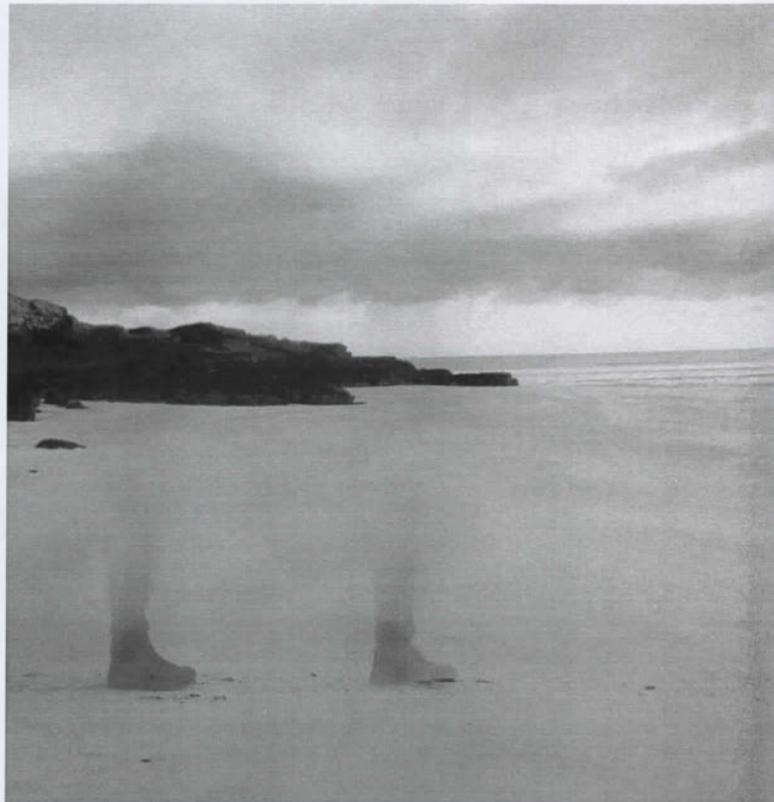
Saturday, December 27, 2008

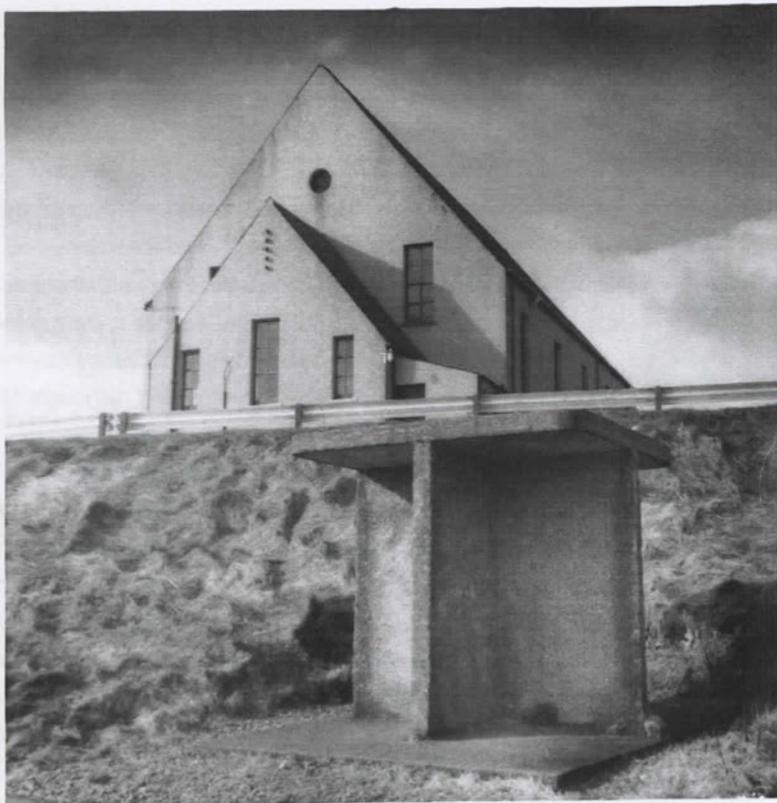
The weather was just lovely today so we played around on the beach nearby having a wonderful time. Hard to believe how far north we are when the climate is like this.

Anyway, thought it was about time I did a self-portrait or two.

Posted by Andrea Ingram at 3:51 PM 1 comments [Links to this post](#)

Labels: [Isleoflewis](#) [Kowa6](#) [PANf](#) [Rodinal](#) [slot-shutter](#)





Sunday, March 27, 2011 CHURCH
A fine study of brutalist architecture

It's Sunday and here that means Church. At least it means church for a good proportion of the village. Those of us that have other ways of living don't go. But I do snap up the buildings from time to time. Snapped up with the Ilford Sporti in the morning, film developed by lunchtime and printed in the afternoon!

Posted by Andrea Ingram at 11:29 AM 3
comments [Links to this post](#)

Labels: [ilford-sporti](#)



SAM and I Monday, November 15, 2010

Being a top-quality cheap-skate, I acquired some Rollei-Retro 400s film that only cost three shillings twopence ha-penny a roll or something equivalent to that. Probably. The film originated as Aviphot 400 made for spying on us all I should imagine. Now the spying is done digitally - no doubt GCHQ will be reading this before I post it - the film has been confectioned as 35mm film that fits snugly in my collection of slr's and rangefinders. This sunny day - not today since most of the day it has rained, although it started well with a wonderful sun-rise over the mainland mountains. Anyway, this sunny day recently well, fairly recently, I took Sam who was staying for a few days on a sort of holiday or maybe punishment, out on the beach

dunes for a stroll where I took the snap with the OM10.

Today, while the rain poured, I dropped the film into some rodinal - roughly 50:1 - about 20C and after shaking it around a bit left it while I got on with life. I did agitate the developing tank periodically during the next 30mins [by shouting "Digital"- loudly] and then, once fixed found I had some images. This was one of them.

Posted by Andrea Ingram at 8:14 PM 2 comments Links to this post. Labels: rollei-retro-400s rodinal

BETTER GRATUITIOUS NODDING DAFFS SNAP

What a change a day makes. Now it's Monday and all seems rosier. Apart from having to work this week that is. Took off to An Lanntair for the usual Lewis Photographica Movement gathering where Colin the Grass ['grass' in that he cuts the stuff for a living not smokes it] brought in his new Voigtlander Bessa Rangefinder camera. Brand new proper film camera too - wow, that's great to see. Tis a fine camera and I expect to see some lovely images from Colin soon. Actually, to tell the truth I rather lust after such a camera myself one day.

The day hadn't started so well as I took off in the mist of the morning in the village to take some moody snaps with the Crown Graphic. Then the sun came out which rather scuppered my plans. I shot off the roll anyway then promptly under-developed the thing. Ah well, such is life. The snap above is one - from a thin neg scan. I notice that there are three lovely silver gelatin prints on display in An Lanntair at the mo. All by the wonderful Calum Angus Mackay. One image called something like 'Hair clam' is absolutely mesmerising. It is one of the best prints I have seen for a very long time and well worth the cost of a Mocha in order to justify going in to see the print - although you could as easily just go and see the print without the drink - but why waste a fine cafe-stop opportunity?

Posted by Andrea Ingram at 6:34 PM



Andrea Ingram

Friday, December 18, 2009 I was busy. .



Quick trot down to see if the turkey numbers running around The Croft were down [they were not. Yet]. Trot out toward Garry Beach and back with Ghriet the dog. Then off to The Battys for a spot of engagement photography.

Mr Batty used to be El Supremo of the now-defunct island Photog Club here on the island so I know his demands are high and in consequence I took along a bunch of odd looking cameras held together with gaffer tape or elastic bands and set to work. At this point I may refer you back to somewhere earlier in the blog where Mr Batty became engaged to the lovely Anna. Only I can't find it. Must be there. Needless to say Mr Batty is now a happy chappie and has had his life transformed for the better. So much so he actually said he liked the snap I took around to show him. Eh! That's a first!

I finished off the sesh with a couple of snaps with the 5x7 FKD Soviet view camera - all gaffer tape and elastic bands with only a hat for a shutter. Now I have two nice negs for a vandyke print to come sometime in the near future and, another should print up nicely on Silver Halide. I say should because I shot some 200asa sheet film at 800asa as you do, developing in homoeopathic dilutions of Rodinal for

around 5 hours. It could have done with overnight but still, its usable.

So, the snap above is the happy couple - David and Anna of North Tolsta. I just need to find some time to print this snap in the darkroom.

Posted by Andrea Ingram at 10:10 PM 0 comments [Links to this post](#)

Labels: [hp5-800](#) [lc29](#) [kiev60](#) [gaffer-tape](#) [North-Tolsta](#)

[boxesbellows.blogspot.co.uk](#)
[wiesmier@hotmail.co.uk](#)

Colin Fraser Wishart: *Scottish Photographers* Exhibition at 'Fife Fotospace'

This new photographic gallery, co-ordinated by prominent photographer and lecturer in photography, Colin Cavers, essentially replaces the "Corridor Gallery" which, curated by the tireless Peter and Aase Goldsmith, for many years offered independent photographers



working in Scotland their first opportunity of mounting a personal exhibition. Indeed it was in that openly democratic space within a sports-complex, also located in Glenrothes, that the following exchange between two young boys was once overheard by this writer:

First Boy: "C'mere an' look at this aye, Andy....whit wid anyone ivver wantae tak' a photie o' that fur...???"

Second Boy: "Eh, but Jimmy" the slightly older boy replied, with authority assumed upon scrutiny, "tae get a photie in here its no' jist tae dae wi' whit its a photie o', its affen as mich tae dae wi' the quality o' the photie!!"

A most encouraging initiative, "FotoSpace" is also located in a corridor, though not one which actually seems to lead to anywhere in particular. The new space therefore offers more seclusion than the former facility, however its relative privacy is still compromised by ambient noise

from the public concourse below. Crisp white-painted blockwork walls, equipped with an effective hanging system, are simply and evenly illuminated by discreetly recessed strip-lights.

Distilled from work submitted in response to open invitation of the membership of *Scottish Photographers*, this inaugural exhibition comprises sixty-two works from twenty contributors, clearly selected with care by a panel chaired by Mary Ann Kennedy of Napier University, together with Hannah Hills and Gillian Parsons of "ON at Fife", to attain a most coherent installation for, at first sight, the overall impression is one of quiet, contemplative, continuity. Indeed, the exhibition might well be subtitled "New Scottish Contemplatives" such is there a perceptible return to timeless values; an aesthetic of innocence only enhanced by sophistication of technique and expressive assurance. There is a complementary stillness within each sequence of images; a lack of discordance offering rhythmic continuity only rarely to be found in group exhibitions.

Often, the acute capacity of photography for evoking abandonment pervades this collection in a fragmentary poetry, as may be seen in Gordon Doughty's colour diptych of upturned boats, or evinced in the dignity and refined tonality gracing Donald Stewart's quietly-reflective monochrome studies of the late-18thC Olson House, Maine, in which light gives gentle presence to sparse interiors containing still the silent echo of "Christina's World" a sanctuary first interpreted, in pencil and watercolour, by the artist Andrew Wyeth.

The end wall is dominated by "Promised Land" from Marion

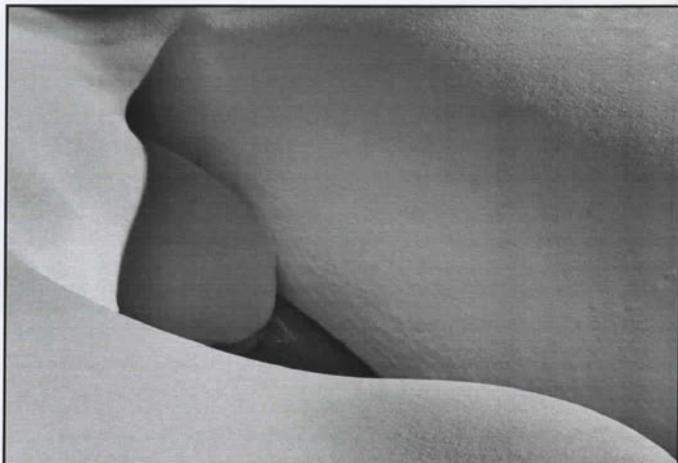
Scottish Photographers Exhibition at 'Fife Fotospace'

Archibald, a subtly forceful, isolate geometry of desolation which, in its vast spare eloquence, is viewed in contradistinction to the intimate scale of most other works on display. Indeed, human presence is glimpsed only here and there, perhaps most appositely in Alex Boyd's "4 Sonnets" in each of which an inscrutable solitary figure stands within an open vista which seemingly extends an embrace in mnemonic stillness.

A gentle balance is inherent to both colour and monochrome work, only given strident punctuation by four intensely vibrant flower studies from Jenni Gudgeon closely-mounted adjacent to Carl Radford's linear sequence of darkly-haunting portraits amongst which those of architectural photographers Trevor Yerbury and Timothy Soar, in particular, convey lasting impression. Adopting the early wet-collodion process of print-making, Carl Radford prompts expressive affinity to individual conditions of existence in a confrontational manner redolent of the more recent work of the prominent American photographer Sally Mann or, indeed, to the astonishing series of deeply-toned portraits of contemporary architects made by Soar himself which are currently on view in London.

Clearly inspired by Oriental minimalism, three eloquently-textured studies from Keith Ingham entitled "As a Chinese Jar" are each gently limned in quiet contrast to Sandy Sharp's stark encounters with his native Lanarkshire where a grim cultural dyslexia abounds in dark places of abandonment, segregated by high brick walls or barricades; an inhabitation on the edge of nowhere.

It is clear that many of the photographs gain coherence from being

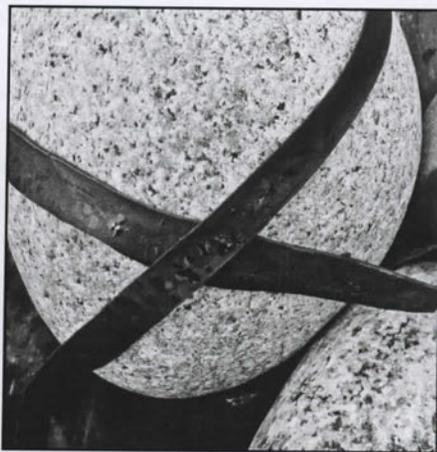
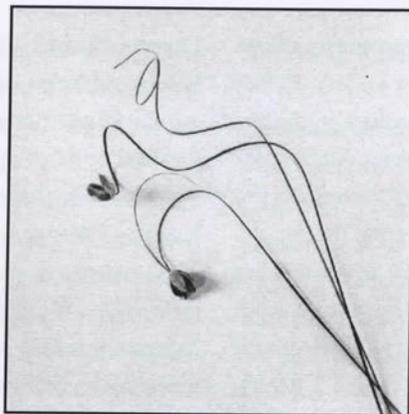


David Buchanan: Snow Form 3

viewed in sequence, although seen in this context, Jonathan Robertson's accomplished and dignified portrait of "Graison in His Kuti" together with Marion Archibald's forbidden territory, are notable exceptions. It is just this continuity, however, that shapes this coherent installation and points optimistically towards a renaissance of Scottish contemporary photography which, having become lost in fashionable experimentation with the dynamic of extravagant scale, or confused in exploration of the culture of gender-politics, is now making insistent return to the fascinating stillness of the gaze.

Colin Fraser Wishart

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Clockwise from top: Elisabet Thorin, Avril Harris, Alex Boyd, Donald Stewart, Sheila Borthwick, Sandy Sharp

The opening of a new space in which to show photography is always a special event and the appearance of the FifeSpace Gallery, Rothes Halls, Glenrothes is just that. The *Scottish Photographers* exhibition, reported elsewhere, was not actually the inaugural show, due to teething troubles, that honour fell to **Colin Homes**, a Fife photographer and maker of very fine prints who showed a 'Retrospective Exhibition'. Next up will be **Arpita Shah**, whose work (page 24) is featured in this issue, and then **Sheila Borthwick** who generously stood aside when things went awry. After that we trust that the gallery will have a long and happy time of it. We do hope that the Local Authority I.T. department will buck up and find space on their web site to publicise the exhibitions in their splendid new gallery.

Congratulations to **David Eustace** who has been awarded an honorary degree by Napier, his former university. David, who grew up in the east end of Glasgow and was once a prison officer at Barlinnie jail, has photographed such stars as Sir Paul McCartney and Sofia Loren. Go immediately to www.davideustace.com. *Scottish Photographers* continue to be active, none more so than **Alex Boyd** who has made one of the films in a series of six about the Victorian photographer Francis Frith which the BBC will air in Spring 2012. In the company of John Sargeant, the host of the series, Alex made a wet collodion picture of Stirling Castle. He appears in the 'Fine Art Photography' feature of the January issue of *Vogue* and currently has a show in A House for an Art

Lover in Glasgow. Phew! **Keith Ingham** exhibited in Scotland Street School and Street Level; **Aglaya Polomarchuk** had an exhibition in Berlin; **Roddy Simpson** lectured on 'The Photography of Victorian Scotland' at Edinburgh University and **Alicia Bruce** had a residency at the prestigious fphotogallery in South Wales. Many Glasgow and Edinburgh members enjoyed meeting **John Blakemore** again at the launch of his sumptuous new book, *Photographs 1955 - 2010*, and watched in amazement as John ever so tenderly operated the lap top with which he had been provided. **Kevin O'Brien** had a 'Borderlands' in The Christopher Boyd Gallery, Galashiels, in October and there were pictures from **Tina Vanderwerf** in The Discerning Eye Exhibition in London, she will also be in the RSA in Edinburgh in the New Year; **Iain Maclean's** picture of Machrie Moor standing stones on the Scottish Isle of Arran won him a Commended in the Network Rail competition; the first of two exhibitions of Iain's on going Albion Rovers photo project is coming up in January 2012, entitled 'What a Stramash! - A Fan's View of Lower League Scottish Football' it is at Platform, Easterhouse then at Summerlee Museum in Coatbridge. **Colin Gray's** monumental 'In Sickness and in Health' was shown in his home town of Hull and featured in the Sunday Telegraph while he found time to go to the Paris show to sign copies of the book. If you have not already done so you can obtain a copy of **Simon Nicholas White's** Scottish Naturesques calendar from www.simonnicholaswhite.com; a new web site: **Douglas Thomson** is at www.douglas-thompson.co.uk. **David Gillanders**

made a film for Channel Four and continues to make some of the best wet collodion pictures to be seen. Visit his many web sites and blog. David's work was screened at "Visa pour L'image" in Perpignan.

Fine Art Photography at Glasgow School of Art will be 30 years old next year. The Art School do not seem to have kept in touch with any of the 550 former students. On behalf of Thomas Joshua Cooper, Catherine Mooney has asked us to pass on her contact details as she is trying to track down as many former students as possible. **Thomas Joshua Cooper** would like to mark the 30th birthday by thanking all those involved with the Department and marking the occasion in some way. Obviously this exercise is entirely beyond him as Thomas is still in the nineteenth century, so please contact Catherine Mooney at Fine-ArtPhotography@hotmail.co.uk if you are an ex student and are interested in taking part.

Next time . . .

If a report of your doings has not appeared then it could be your own fault for not telling anyone in which case you should get in touch to rectify this. If it is our fault then we promise to try and do better next time. No matter. Try again. Fail again. Fail better. That has always been our motto. Please give full details of venues opening times and dates in mailings, in Word if possible to make copying and pasting easy.

The World Wide Web and SPEM

Valuable information about Scottish and other photographic events is carried on the web site and on SPEM. (Scottish Photographers E Mail). Each e-mailing results in messages being returned 'mail delivery failed'. Let us know if your e-mail is missing. It is always good to see a 'refreshment' on the web site but it depends on material being received. Send proposals for the Gallery and ask for your name and web sites to be added to the Photographers page. If you are on Face Book then please consider adding yourself as a friend.

Portfolio Sessions

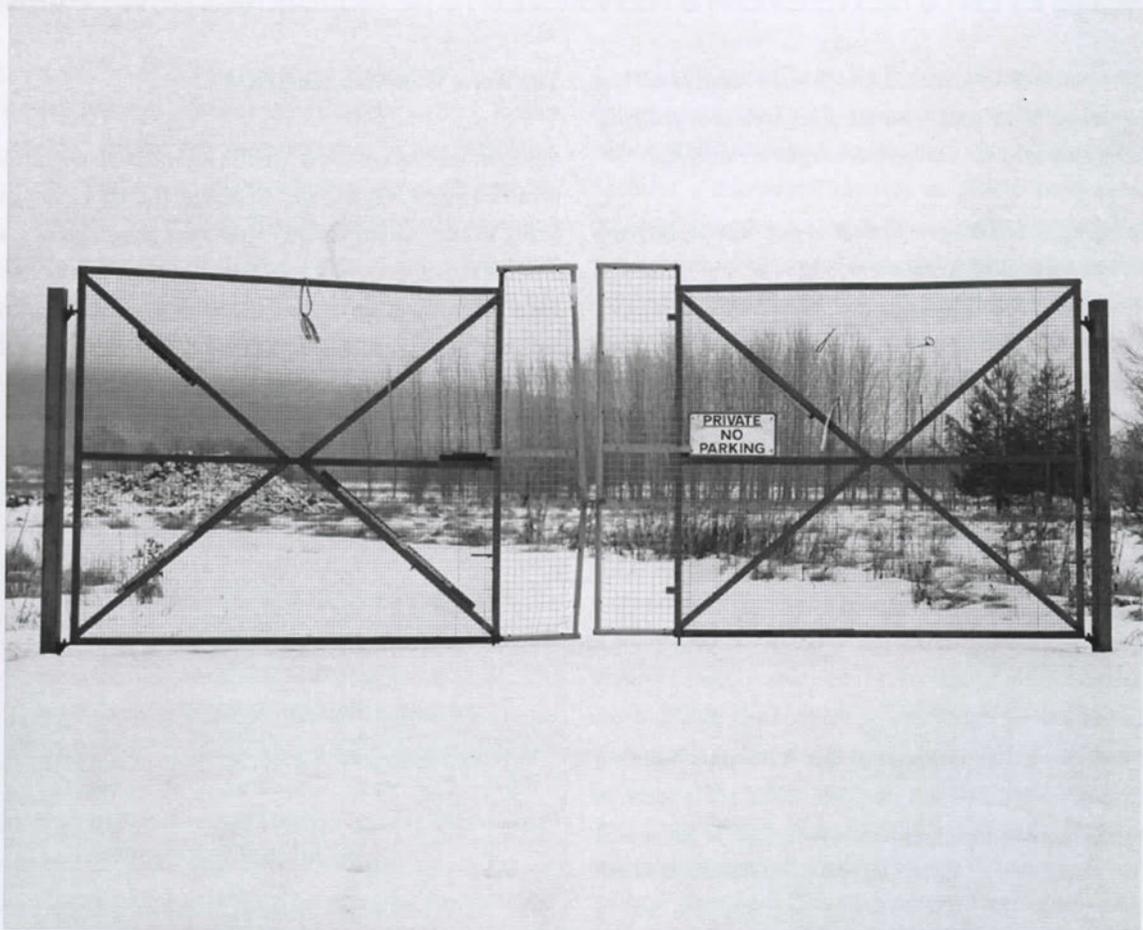
Bring along work, at any stage and in any form, to show to others. Discussion, advice and nonsense in equal measure.

GLASGOW: Meetings in Street Level
Colin Gray: c.gray@strath.ac.uk

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

FIFE: Vacancy. Meanwhile contact Peter Goldsmith
p.a.goldsmith@lineone.net

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



Marion Archibald: Promised Land II. From the *Scottish Photographers* exhibition at 'Fife Fotospace'. Original image in colour.