



● Scottish

● Photographers

NOTES Winter 2007/8

Cover: Robert Burns, The Unicyclist of Podi

Each day I would go to the Drum for an excellent lunch and wonderful Ukrainian cognac with my coffee as I planned the days shoot. I noticed that there was a CCA in Podil financed by the international financier Georges Soros. Glasgow also has a CCA so I wanted to check out Kyiv's version. I left the Metro at Kontraktova Square and found my bearings crossing the square in the direction of the CCA. I was as disappointed in the Emperor's New Clothes art works so similar to Glasgow's so called cutting edge art work. On Leaving the CCA I turned left instead of right towards the square. I came to a small courtyard and found this gentleman on a unicycle. I could not believe my luck. I was so excited but the light was failing so I had to work fast. He had no English and I had no Russian but I carried a card which my friend Oleg Dimitiev had written in Russian which explained that I was a photographer from Scotland documenting my impressions of the city and its people and that my images were to be celebratory. I shot a few frames of slightly blurry images of him on the unicycle and a few standing beside the bike. I liked the heroic stance which he took. I took his name and address written in Russian which I will have translated and ask my friend Alla to get a print to him with my thanks. As I made my way back to the Drum, excited with my discovery, I thought of the title.

Scottish Photographers is a network of independent photographers in Scotland.

Contents

- 6 Robert Burns The Unicyclist of Podi
- 12 Icons of Scottish photography: Catriona Grant
- 14 Ariadne Xenou: Abject Hagiographies
- 18 Jill Staples: Portraits at the Nursery
- 20 Alan Dimmick: Unimproved at Street Level
- 24 Chantal Riekell: Natasha Gilmore residency at Dance House
- 25 Malcolm Dickson: Glasgow School of Art Image Makers
- 29 *Scottish Photography: A History* by Tom Normand.
Reviews by Gordon Cairns and Stewart Shaw
- 32 Hugh Walker: John Blakemore workshops
- 33 Ray Spence: The Naked Portrait at SNPG
- 35 Events
- 36 Members (Please let us know of errors or omissions)

Contacting Scottish Photographers
www.scottish-photographers.com

Organiser and Editor:
Sandy Sharp 33 Avon Street Motherwell ML1 3AA
01698 262313 sandesharp@compuserve.com

Accountant:
Stewart Shaw 13 Mount Stuart Street Glasgow G41 3YL
0141 632 8926 sarahmackay@compuserve.com

Webmaster:
George Logan Balmoon Cottage Cargill PH2 6DS
01250 883211 george@scottish-photographers.com

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While donations are no substitute for new members they are always welcome. There is a list of members on the back cover. Please report errors or omissions and accept sincere apologies. Some members request anonymity.

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'Each year I aim to plant myself in a bigger pot'. That's what the painter Anne Redpath used to say. Gardeners will recognise the metaphor for plants outgrow their containers and need to move on. Gradually. Consciously planned progress in the creative arts is doomed to failure but moving your own work on is essential, even if it is a case of hurrying slowly.

It was Robert Adams who wrote:

*'Your own photography is never enough.
Every photographer who has lasted has
depended on other people's pictures too . . .'*

Practising photographers should know the importance of being in touch with the work of their peers. Through the NOTES, web site and SPEM, we try in our way to showcase current Scottish photographic work - for photography is still one of the best kept secrets in the art world. There is no serious discussion of the medium in the press and most photography magazines (*Source* and *Portfolio* being rare exceptions) contain predictable and often hard-ware led articles. There is not a single independent gallery of photography in Scotland outside *Stills* and *Street Level* and we await any major exhibition of contemporary photography with bated breath. A member recently mailed us from Berlin recommending a Jeff Wall exhibition. Shouldn't it be seen in Glasgow? If only! The mini skirts of Kylie Minogue currently grace the dumbed down Kelvingrove and it is possible that their curators have never heard of Jeff Wall. It is opportune that Tom Normand's book (page 31) has appeared at this

moment. May it be an encouragement to Scottish photographers to appreciate the richness of the national legacy and an encouragement to individuals to plant themselves in bigger pots. We hope to have a review some grown up magazines in a future edition.

One fine day we received a communication from the National Library of Scotland (NLS) pointing out that they were entitled 'to receive publications free of charge from publishers'. We were unaware either that we were publishers or that the modest NOTES was even a publication. However we duly complied. The day after sending off the statutory copy the NLS was flooded - though this appears to have been an odd coincidence. We have no idea how the NLS heard about *Scottish Photographers* and, though flattered, would prefer not to give away too many more precious copies. But you can now look up back numbers in NLS.

Sandy Sharp

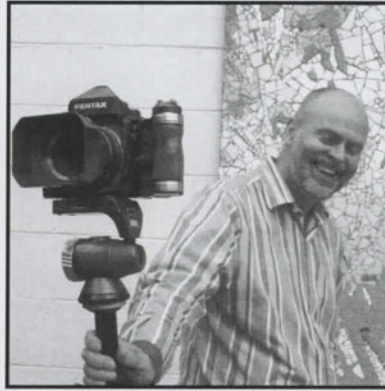
Our contributors

Ariadne Xenou, she of the flaming red hair, has come from her native Athens to Edinburgh where she studies photography at Napier University. *Abject Hagiographies* was part of her recent degree show. These pictures reflect her uncomfortable childhood experiences at school in a Greek Orthodox education and it fairly stirred up those who were at Inversnaid last year where she and her colleague Lina Lofstrom were our invited guests.

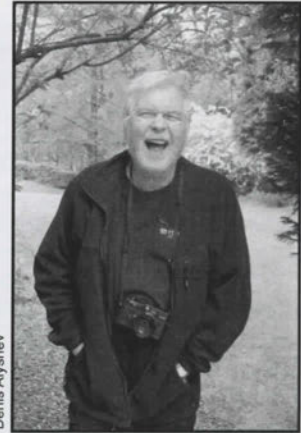
In looking for a common thread in Scottish photography a



Jill Staples



Sandy Sharp



Denis Alyshev

The happy faces of some of our contributors from left to right: Ariadne Xenou, Alan Dimmick and Robert Burns

theme which keeps cropping up is documentary work. Robert Burns combines the paths of documentary and portraiture in his report from Kiev. A Glasgow man, Robert's fine silver printing marks him as one of the few 'real' photographers in Scotland. The Kiev pictures were exhibited during the autumn in the Glasgow Royal Concert Hall and in Aberdeen. He divides his printing time between his own work and his local and international clients. Alan Dimmick's autumn exhibition in *Street Level* was called *Unimproved*, a huge and varied show of scores of prints from boxes under-the-bed which might be a hint to others to explore alternative methods of exhibition - as Iain McLean did on the walls of a Glasgow lane last year. Alan is a professional photographer based in Glasgow. Chantal Riekel is from Grenoble in France and is learning more about the craft of photography in Glasgow. She is energetic in finding places to show her work, having exhibited in Grenoble during the summer, in

Gilmorehill and more recently in the South Side of Glasgow. Chantal is interested in dance and worked with the *Maryhill Integration Network* last year. Jill Staples lives in Sussex and is the organiser of I.P.S.E., Independent Photographers in the South East. You can see samples of the work of IPSE on <http://www.ipse.org.uk>. Jill's garden is her chief inspiration.

A sincere thanks to all our other volunteer contributors.

It is with sadness that we report the death of one of our members, Eric Rhodes. Eric was a member of the Scottish Photographic Circle, The Leica Society, the former Glasgow and West of Scotland Camera Club and clubs in Milngavie and Monklands. An *echt* photographic enthusiast, he had a large collection of cameras, mainly Leicas. But unlike many collectors Eric actually used his cameras to take photographs! A wonderful character who will be greatly missed.

Robert Burns: The Unicyclist of Podi

I BECAME FRIENDLY with the Dimitriev family of Kiev when we met on holiday in Crete in 2006. The daughter of the family kept in touch by e-mail and we decided that I would visit the family for their Christmas, which is on January 7th and make a photographic study in the city. I had had advice and warnings about street crime from David Gillanders, who is probably the most experienced photojournalist with knowledge of Ukraine.

I was going to stay with Alla Petrovna Dimitriyeva and her brother, Dr. Oleg Dimiriev in their one bedroom flat in Druzhby Narodiv very near the Libidskaya Metro station. Alla met me at the airport which was just as well because I had US dollars and I would have had to change to their currency at the airport which would have been a bit daunting as it was so different from a western airport. Unsmiling customs officers in Gilbert & Sullivan, Stalinist uniforms checked your passport. I felt a bit strange until I saw Alla at the barrier. I had managed to get all the Christmas gifts through without opening my case or giving bribes. The next shock was that all the taxi drivers looked like drug dealers so Alla took care of that.

Alla's family history is fascinating. Her great grandfather was a millowner in the Volga region but the October Revolution resulted in him losing his property and his family was exiled to Siberia. Alla's parents Piotr and Zhanna were born in Siberia as were their children Alla and Oleg. Piotr was an engineer working on missiles in Siberia and when he retired at the age of 45 he moved his family to Kiev for a better climate. Alla was 9 and Oleg 17. Alla is a microbiologist working in a clinic in Kiev and Oleg, who has his Phd. in semiconductor physics, works for the Institute of Sciences of Ukraine in Kiev. He represents Ukraine at international conferences and has been to China and France, Finland and Sweden this year.

Salaries in Ukraine are in the region of one tenth of UK salaries

and often much less. One would think that Oleg would be comfortably well off as his work is so important but his salary is in the region of £200 per month and Alla is in a similar salary range. Instead of being comfortably well off they have to share a rented flat just to survive. I'm sure that a Siberian upbringing builds in survival skills. A Ukrainian TV journalist friend told me that his sister was a teacher outside the city and she was paid \$100 per month.

On my first day Alla took me into town by the metro and we walked from Tolstoy along Kreschatyk, the main street of Kiev. I had the name and address of a bar/restaurant which had been recommended in an M&S food magazine. It was called the Drum and Alla found it 2 minutes walk from Independence Square tucked behind the buildings on Kreschatyk and near the Radio / TV Ukraine building. It became my office. I was there each day for a 3 course lunch (£3.00.) and for another £1 I had 100ml of Ukrainian cognac, which is excellent. I would plan the afternoon shoot, go off and get back for a beer at about 5.00.pm. when the light had gone and the journalists would meet in the Drum for drink. At the bar I noticed two postcards, one was of Glasgow pubs and the other was the St. Andrews cross. I soon learned that the Drum was owned by Euan MacDonald from Kelvinside who was visiting his parents when I arrived but we met before I left.

I had tried to learn some Russian before my trip but the metro maps are named in Latin script (English) but all the street names and metro stations are in Ukrainian which is similar to Russian but I would have been lost without Alla and Oleg. Oleg wrote all the station names in Ukrainian for me. Alla has two weeks summer holiday and she wanted to spend it in Scotland this August, but she was refused an entry visa. I am going to speak with my MP and hopefully Alla will visit Scotland in 2008.



Alla in the Metro. On my first day in the city my friend Alla Dimitriyeva took me into town on the Metro from Libidskaya to Tolstoy. She explained the system and I was very impressed by the service. Glasgow has one of the oldest underground systems in the world, a simple one circle which covers most of the centre of the city. It was renovated in the 60's and all the trains were painted orange so the locals affectionately called it " The Clockwork Orange". The system is very small and the trains much smaller than Kyiv. I wanted to make an image of the Kyiv metro and this portrait of Alla is the first of my edit. I will try to make more metro images in the future.

Robert Burns: The Unicyclist of Podi



The Lenin Statue. Although I was photographing in the parts of Kyiv visited by tourists I was not trying to make tourist type images. I chose to use two 35mm Contax G2 cameras and black and white film in a traditional photojournalistic style discreetly documenting my first impressions of the city. Each day I would take the metro either to Tolstoy or Independence Square. When I alighted at Tolstoy I would walk along to the Lenin Statue, compose my shot and will something to happen. One day while waiting I saw a group of school children with their teacher coming towards me. The Gods of photography bring me gifts when I am faithful! The children were in great spirits like children the world over and were talking to me in German, Russian and French in the hope of communicating. I just kept shooting and this is one of the images.

Robert Burns: The Unicyclist of Podi



Three more images from the Lavra

The lady with the bag and the lady at the gate were made on my second trip to the Lavra when I visited with my friends . The lady sweeping the road was made on my first trip as I retraced my route to the bottom where I could get back to the metro.



Robert Burns: The Unicyclist of Podi

Kyiv Wedding: On the weekends when my friends Alla and Oleg were not working they would take me to various places around the city. I had found the Lavra on one of my own trips, entering at the bottom but I was lost when I got to the top. I knew where I was but because I could not read the bus destinations and I did not know where the nearest metro station was so I had to retrace my steps to the bottom and the metro station from which I had come. When I was with my friends on a second visit we came across this wedding party entering the Lavra and I photographed two more wedding parties on our way to a metro station to visit another friend. When I was editing the work I was pleased with the atmosphere of these images which reminded me of the work of the Czech photographer Josef Koudelka.

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Robert Burns: The Unicyclist of Podi



Icons of Scottish Photography

Catriona Grant is a graduate of the Fine Art Photography Department of Glasgow School of Art and currently teaches at Edinburgh College of Art. In the nineties she made a series of imaginative photographs of her family including her mother and aunt.

'The cow, in actuality a beast maternal and generous with milk, has become an insult, where it might as easily have been a compliment to maturity and strength.'

From A Companion Guide to Photography in the National Galleries of Scotland. Sarah Stevenson and Duncan Forbes NGS 2001.



Catriona Grant

Cows, 1994

Hugh Walker: John Blakemore at *Street Level and Stills*

APART FROM BEING known as 'the tulip man', John Blakemore is also Emeritus Professor of Photography at the University of Derby. This is a prestigious post to hold, but there was no reference to it during the day. What did come through was the dedication and passion of a picture maker as the quote below maybe suggests.

In the morning John talked about his own work. It was compelling listening, as he described what drives him to make his

publications, anticipating themes that arose in the portfolio sessions. He reflected on relationships between images, his interest in oppositions and transformations, and how this is realised in the sequencing of images in book form. It was a privilege to see and handle his handmade volumes which frequently exploit tonal or formal relationships in the juxtaposition of images.

In the afternoon session all 12 participants were able to ben-

'All this talk about bloody cameras: let's talk about pictures!' J.B.

pictures. Elsewhere he has referred to his disillusionment with the human species, but this was not mentioned. What did emerge was his extraordinary ability to explore motifs - 40 visits to an ever decreasing location and latterly 9 years on tulips. He referred to rediscovering the everyday and intensive exploration of things we take for granted. 'The tulip journey,' he has said, 'was ultimately a visual journey, an investigation and discovery of visual possibilities.' In this journeying, the work itself, at times exploring the extremes of print tonality, led him into new areas such as botanical specimens and Dutch still life.

'What if ' was the question to ask in creating new material: minimalisation before complexity was the starting point. Having passed through documentary and landscape phases, he now works in his immediate surroundings experimenting with prisms exploring a fascination with light and producing new work. It made this restless travel photographer very uncomfortable. Naturally reference was made to a number of

efit from constructive critical discussion. To this participant at least, it was model of good practice, and also demonstrated considerable stamina on John's part. A wide range of black and white and colour work was put on the table, some highly charged emotionally, but he was able to direct attention away from personal feeling to the photographic strategies that arose in printing. Questions of subjectivity and objectivity in relationship to tone were considered. We were encouraged to look for structure across images, linking tones and forms through diptychs and triptychs, generating movement and fluidity within sequences. There was the occasional blockbuster like "Why are you making images?", but it was always supportive, intended to identify ways forward.

One had the impression of being immersed for the day in the language of image making, hearing it articulated by a life long master practitioner, not an academic. Inevitably there were memorable words and phrases - my favourite was *polysemic*. It was an engrossing experience.

Hugh Walker

Ray Spence: The Naked Portrait at the National Galleries of Scotland

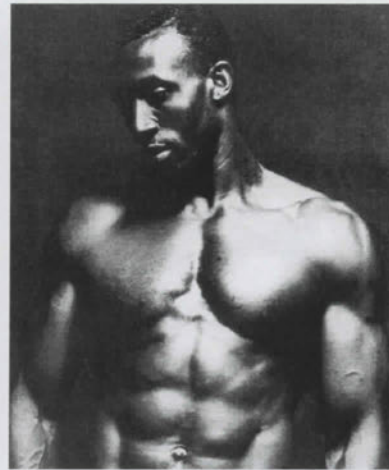
The Naked Portrait' is the first exhibition to focus on the naked portrait in the art of the 20th century as opposed to the wider genre of the 'nude'. The exhibition has been curated by Martin Hammer, University of Edinburgh, and organised jointly by the National Galleries of Scotland and Compton Verney.

The title is borrowed from Lucien Freud who used it for many of his paintings, two of which are in this exhibition. The exhibition includes paintings, sculpture and photography from over 70 artists, but leans very heavily on the photographic representation of the naked portrait. Artists showing in the exhibition include Diane Arbus, Richard Avedon, Helen Chadwick, Robert Mapplethorpe, Jo Spence, Alfred Stieglitz, Sam Taylor-Wood, Emmet Gowin, Nan Goldin, John Coplans, Melanie Manchot, Gilbert and George, Marc Quinn and August Rodin.

Themes within the exhibition challenge the received notions of ideal physical beauty, age, identity, the artistic exploration of love and desire, the projection of 'otherness' in terms of social class, race, or celebrity, and the fundamentals of the human ageing process and mortality. The exhibition features portraits of well-known subjects such as Linford Christie, Germaine Greer, Dustin Hoffman, Christine Keeler, John Lennon and Yoko Ono, Marilyn Monroe, Rudolf Nureyev, Georgia O'Keefe and Charlotte Rampling, to uncelebrated subjects known intimately only by the artists.



Lewis Morley: Christine Keeler



Alistair Morrison: Linford Christie

Many of the images also represent the artists themselves. The exhibition is divided into different themes such as The Nude as Portrait, With Love, Self Portraits, Brief Encounters, Time and Motion, Fame, and The Naked Truth. The exhibition is accompanied by an excellent book of the same title and is well worth attention if you can't make the exhibition. It is rare that an exhibition of this scope and quality is shown in the UK outside of London and it is a great shame that there are no plans to show it again in the UK.

Ray Spence

Ariadne Xenou Abject Hagiographies

For years now these saintly figures - concoctions of Orthodox Christian imagery - have infused my imagination and dreams, becoming visual obsessions and invisible companions. They are as constant as the abjection caused by their Orthodox counterparts. They embody fear, pain and the need to belong, all themes of Christian iconography and driving forces behind the existence of the Christian religion. These saints, although full of divine oppression, stand ambiguous, a trait more widely evident in humankind.

Through this work I aim to explore the construction of the Orthodox Christian apparatus and its operation within contemporary Greek society. I wanted to examine religious structures through a contemporary visual medium; the relationship between the religious relic and the portrait. In this way I tried to understand how and why religious structures are

rooted in contemporary society and how the Orthodox Church functions in a modern secular society through the relic and the icon. The theoretical point of this investigation is to examine the relationship between the sacred and the photographic, and through this, the significance of religious symbolism in a mass media culture.

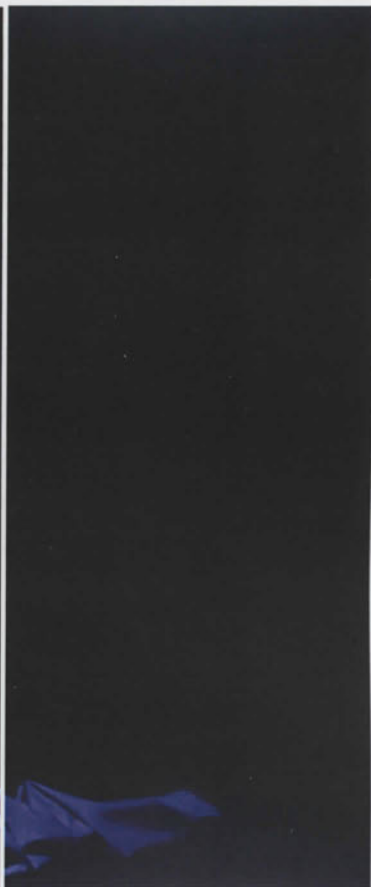
Due to the saturation of contemporary culture by the mass media I feel that photography is an excellent medium for an interdisciplinary investigation of contemporary populist and popular religion through a study of the Orthodox Church. Through photography's technical aspects and inherent mass reproductive nature, I explore questions of how religious beliefs are dramatised and the role the photographic image plays in this. For this reason I concentrate on producing studio staged images that analyse this dramatisation in "meta-dramatic" terms.

Ariadne Xenou

All images copyright Ariadne Xenou 2007







Jill Staples: Portraits at the Nursery



Jill Staples: Portraits at the Nursery

"I am currently working on a project about the nursery where I buy the plants for my garden. It is a family owned venture and is run by Helen and her brothers Andrew and Peter. This is a long term project and will probably end up as a small book. It seems a natural extension of the work I have been making in my garden over the last twenty years.

The images seem to be the start of a portrait of the owners as well as the nursery."

Jill Staples

Alan Dimmick: Unimproved at Street Level

Invited to have a life-long show presented Alan Dimmick with a problem. Where to start printing from a huge collection of images. The negatives were fairly scattered about and some had even been stolen from his car a long time ago. Turning out box after box of prints he decided that making new prints was not for him and instead settled on the idea of attaching hundreds of work prints and prints rescued from frames and albums on the wall with sticky stuff. The result was a very democratic show in *Street Level* with his friend Steve McQueen.



Quotations from the *Map Illustration* by Laura Mitchell published by *Street Level Photoworks*.



Stewart Shaw: Looking at Alan Dimmick's work of a life time (so far).

Alan Dimmick

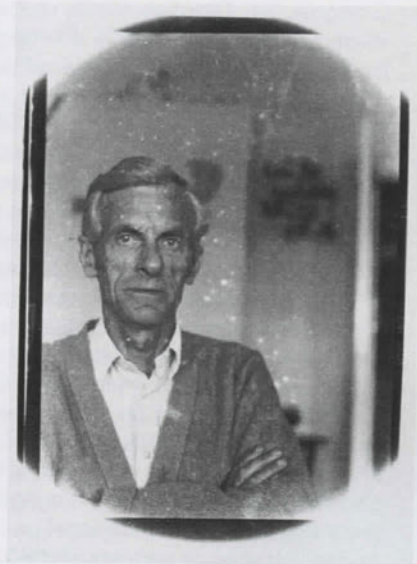


"Alan thrives in an urban landscape. the movement and angles of people against buildings or interiors from the subjects of many of his photographs."

"Alan is very relaxed about photography, seemingly almost to the point of carelessness but his lightness of touch comes from many years of practice and his black and white prints show care and underlying organisation."



Alan Dimmick



"Using natural light (even moonlight on occasion) is important to Alan and gives his photographs their characteristic look."



"Capturing fleeting expressions in portraits and transient weather conditions is Alan's speciality."



Chantal Riekkel: Natasha Gilmore residency at Dance House

A few months after having moved to Glasgow, in October 2006, I became involved with the Maryhill Integration Network, which supports asylum seekers and refugees by providing advice as well as running creative projects for adults and children. I began to document the work that Natasha Gilmore, a dancer in residence at "Dance House" in Glasgow did with the group. The two pieces she created with the group, entitled "To Glasgow with love" and "Mother May I" were a fantastic, and very intense experience for the participants. In the first instance, I wanted to capture this aspect and show the intercultural spirit of the pieces, focusing on the movements, colors, expressions. However, as I got to know the group over a longer period, I became also aware of the vulnerability and fears that asylum seekers face. In my black and white portraits of children and adults, I tried to reflect their positive outlook and interaction with the local community, inspite of dawn raids and daily uncertainty of their future.

Chantal Riekkel



Clockwise from above:

Natasha and Arzi;
Close friends;
Bazie shoes. Natasha performed a dance wearing one on each foot!

All images copyright Chantal Riekkel 2007

Malcolm Dickson: Glasgow School of Art Image Makers

'... the traditionally significant role played by the amateur (in the sense of someone who does something for the love of it) continues. The dividing line between amateur and professional is necessarily blurred and... the work of amateurs have played a very important role in the current renaissance.'

Peter Goldsmith, Creative Camera 7/1987.*

THE FIRST MEETING of the Glasgow Photography Group took place just over 20 years ago to discuss the project of increasing the profile of photography in the city. The meeting included a diverse coalition of professional photographers, hobbyists, historians, artists and amateurs - Oscar Marzaroli, Ray McKenzie, Stewart Shaw, Archie McLellan and Malcolm Hill were just some of the names recorded at the time. Recognising the need for exhibition space and access resources this was to result in the formation of the photography gallery and open access facility Street Level in 1989, with two ex-students as co-organisers - Martha McCulloch and Catriona Grant - of the Department of Fine Art Photography (DFAP), which was started in 1982 at Glasgow School of Art (GSA) by the American landscape photographer Thomas Joshua Cooper.

The history of a resource environment for contemporary art photography in Scotland as a whole is concise and intense. Following GSA, Edinburgh College of Art set up a Fine Art Photography Department, with Murray Johnstone as its first head, closely followed by Napier Polytechnic. Stills opened in 1977 as a result of the work of the Scottish Photography Group, and Portfolio Gallery and Photography Workshop Edinburgh were established in 1987 by Gloria Chalmers and

Jane Brettle. The Scottish Society for the History of Photography was established in 1983 and has published a regular journal, *Studies in Photography*. The Scottish National Photography Collection was set up by The National Galleries of Scotland just over 20 years ago, and there is now talk of relocating this to a proposed Scottish National Centre for Photography on Edinburgh's Calton Hill.

In the early '90s art photography in Scotland expanded its remit, its confident presence heightened by the Fotofeis festivals of '93, '95 and '97. The inclusion of most of the contemporary art venues in that helped open up a space within art photography for a more liberated approach on the one hand, and a valued recognition of its particular qualities as a medium by the art establishment on the other. One of the plural attributes of the medium, however, is the awkwardness that many 'artists' feel about being hinged to that discipline and history. In the 1995 catalogue to 'Decade' (Street Level), which celebrated 10 years of the DFAP at GSA, it was observed that the connection to photography of many of those included was 'tenuous but taut'. In 2000, Jack Mottram observed of one photography competition exhibition in Edinburgh that 'few of the photographers gathered here ask the viewer to consider the photographic image in isolation.

Malcolm Dickson: Glasgow School of Art Image Makers

and while they may slave away in the darkroom or digital equivalent, it seems photography here is a means to transmit or provoke conceptual information, not a medium in and of itself'.

A review of the list of some of the recipients with GSA connections of the (now defunct) Richard Hough Bursary, further illustrates how many artists' work combines concerns and practices from many disciplines, be it sculpture, video, or painting: Anne Elliot, 1993 (painter turned photographer), David Michael Clarke, 1996 (sculptor turned photographer); Alexander and Susan Maris, 1997 (artists who 'use' photography), Dalziel + Scullion, 1998 (environmental art, post-graduate sculpture and Fine Art Photography), and Alan Currall, 1998 (MFA), among them. The ubiquity of photography is now absolute. Artists work across various different media and often treat photography as a secondary aspect of their work. Some artists, like Vaughan Judge, Lesley Punton, Olwen Shone, Susie Baker, and Frances McCourt have clearly photographic concerns, others like Torsten Lauschmann, Thomas Zeest, Anne Berge Hansen and Tatiana Maria Lund pursue aesthetically informed practices which fall outside the conventional history of the medium. An even more extreme example is an earlier graduate in the '80s, Ewan Morrison (who refers to himself as a 'Scottish purveyor of erudite filth'), an inventive installation, moving image maker and critic in the '90s, has now resurfaced after a prolonged period of obscurity from artistic 'circles' as one of the most gifted and accomplished writers in Scotland on the basis of his first novel 'Swung'. It would be wrong say that the DFAP has made a significant impact on the Glasgow art



Frances McCourt: From 'Greenlands, exploring rural landscapes'.
An RIAS (Royal Incorporation of Architects in Scotland) Millenium Award Project.

esting image-makers whose working practices give a sense of the spectrum of motivations that currently exist in contemporary photography have clearly emerged, and many have simply disappeared. The cosmopolitan push and pull of the city's artistic tide mean that many are contributing to the larger framework of critical and cultural activity from the local

Malcolm Dickson: Glasgow School of Art Image Makers

to the international. Some of that has intersected with Street Level. Early solo shows included Peter Finemore, who represented Wales at the Venice Biennale in 2005; John Duncan, a Belfast based photographer who also co-edits the reputable contemporary photography magazine Source. Harry Kerr, Callum Angus Mackay, Roger Palmer, Annette Heyer, Claudine Hartzel, Jim Harold, and Catriona Grant are just some names with former GSA links that have all had monographic exhibitions at Street Level.

Talking to former students, it is less about the 'teaching' per



Harry Kerr: UNTITLED (EROSION) from his exhibition SENSE AND SCIENCE

se than the departmental sense of camaraderie and peer generated vigour within a fine art department with a loose designation as to what constitutes photographic practice. The future promise working with a medium and its potentialities is not an opportunity to be missed, however. Some ex-students went on to form their own alternative structures and artists' spaces not just for display but also to affect and have control over their artistic discourse. For an all too short period in the mid-90s, 'Exhibition Space at Java', staged a vigorous flurry of mixed exhibitions by a wide range of emerging artists, organised by Dettie Flynne (now in France), Mij Rothera and Iseult Timmermans, all ex-students in the department (the latter remains active in socially engaged art practice with the medium). Several years later the artists group Volume was formed to further the work of its members which included Kate Jo, Kate Robertson, Betty Meyer, and Barbara Wilson. More recently, Vanessa Wenwieser has been involved in Photo-Debut, a predominantly London based network which 'connects and supports talented, emerging photographers'. Wenwieser is one of a younger generation who move between commercial work and their own artistic practice as micro-creative industries, always alert to new opportunities. Others include Kirsty Anderson, who graduated in 1999, was winner of both UK Best Magazine and Best Business Photographer Awards in 2003, or Andrew Lee who specialises in architectural photography. As well as pursuing their own practice, artists Christina McBride, Rachel Thibbotomunuwe, Colin Andrews, Jim Hamlyn, Michelle Lazenby, are also active in either formal or gallery educational settings around lens based media.

Malcolm Dickson: Glasgow School of Art Image Makers



Peter Finmore: Wallpaper Fragrance 1996

The contextual and cultural issues surrounding the use of photography and its continued diversity are as strong as ever. Networks such as *Scottish Photographers* have emerged in recent years to provide support to the current grassroots through print, web and events, sometimes in association with existing galleries. At this juncture, it is the knowledge of how local practice diverges and converges with international concerns with an understanding of the

complexities of contemporary production and dissemination that will help more of Glasgow's 'image-makers' to shine through.

* Peter and Aase Goldsmith ran the Corridor Gallery from the late 70's onwards. The venue still exists as part of Fife Institute of Physical & Recreational Education. Malcolm Dickson is the Director of Street Level Photoworks.



This new book by St Andrews University academic Tom Normand helps fill the gap between countless international histories of photography, and the worthwhile biographies and monographs of individual Scottish practitioners. Normand states at the outset that at present it is impossible to write the definitive history of photography in

Scotland due to the "subterranean mass of undiscovered works" hidden in obscure collections, public and private.

Nevertheless, this is an interesting and lively account, and its compact dimensions (18.5cm x 21.5cm; 188 pages) seem to contain all the prominent photographers in and of Scotland that I could think of, from its earliest days right up to the present, and one or two names which were new to me. The many illustrations, both colour and black and white, have been nicely reproduced by the Spanish printers but it is the text which is of prime interest. Taking a thematic approach, Normand explores the development of photography through the years in portraiture, landscape, documentary and artworks. These areas are also examined in relation to photographs as memorials, documents and objects in themselves, and the ways in which these categories can cross and inter-

twine in many different ways. Interestingly, he also identified an area which seem absent, in any meaningful way, within the Scottish photographic output: the nude.



Glynn Satterly: Oyster Farm, Mull n.d.

There are some minor niggles; some of the illustrations are rather small, such that of John Charity on page 120, and the absence of any of Raymond Moore's work is to be regretted, though this may well have been outside the author's control. Nevertheless, this is an interesting and unique work; a readable and worthwhile addition to the library of all those interested in any aspect of photography in Scotland. Recommended.

Stewart Shaw



Jeremy Sutton-Hibbert *Talia Mihai and her Granddaughter Garoafa, Kalderariroma Camp of Sintesti Romania 1994*

In the introduction to his absorbing new book, Tom Normand explains this book is 'a history' rather than 'the history' of Scottish photography, as there are too many gaps in the country's archive to offer a definitive account of Scotland's photographic history. However an alternative reason why the indefinite article is appropriate in the

book's title is that it Normand has to be selective about what he wishes to include, otherwise the book would be a massive tome. Due to Normand's selection process, I learned about the fantastic work of photographers I had never heard of, such as Peter Cattrell, while surprised to see some others missing, like David Gillanders.

Initially, Normand considers how a photograph functions as a memorial, document and object before specifically breaking down his history into four broad strands of photography: portrait, landscape, documentary and art. I personally found these chapters more interesting, especially the chapter on

land and landscape. Normand describes how the picturesque stereotypical images of Scotland we carry in our head - and perhaps try to push out when we put a viewfinder to our eye - were driven by the Victorian's public demand for landscapes in the style of a Royal Scottish Academy painter or images of places glamorised by history or literature.

He also explores the political intent behind photographs of the Scottish landscape, beautifully illustrated by juxtaposing James Valentine's dark and brooding view of Glencoe taken in 1878 on one page followed by Fay Godwin's symbolically laden photograph of the road into Scotland's most infamous glen. But it is the incidental detail he provides which helps make this book a compelling read. He includes an anecdote about Valentine, who copied so many of George Washington Wilson's romantic views of Scotland, it was said he scoured the country looking for the holes laid down by Wilson's tripod.

A theme Normand returns to is the democratic nature of photography. Although the very early portraits taken by Scottish photographers tended to be of the great and the good taken by the great and the good, very quickly the new process opened up to the masses. In the 1880s, Dunfermline boasted at least 15 photography studios a massive increase on the two it had only 30 years previously. Intriguingly one of those earlier studios offered 'photography and bird stuffing.' The effects of the mediums expansion was not always a positive for the masses. Normand includes two 19th Century Police photographs, one inscribed: 'from left to right - a dirty thief, a card sharper, a pickpocket and a tailor.' And Normand is

Book Review

equally democratic in his presentation of the prints. These police shots taken by an anonymous photographer are presented in the book on an equal footing with the last portrait of Abraham Lincoln, taken by Alexander Gardner, a few days before he was assassinated.

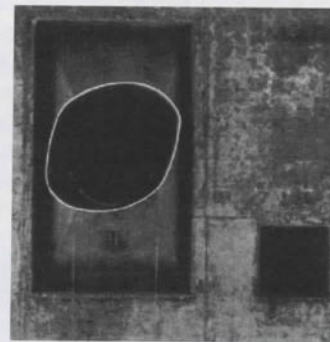
Equally Normand doesn't focus exclusively on the great names of Scottish photography and pays due attention to lesser known photographers. For example, amateur Robert Moyes Adam, whose profession was botanist and whose work regularly featured in 'The Scots Magazine' contributes six prints to the book while Thomas Annan's work only features twice. The book should hopefully rescue Adam from relative anonymity. He was taking photographs in the first half of the 20th Century but his concerns for verity within nature align with very modern concepts. Normand writes: "These photographs develop the geographical history of Scotland into the human history in a manner that unites land and people and time. In this way Adam was compiling and constructing a visual representation of the nation, but one that would continually accent the land as something separate; touched by human history, certainly, but enduring and independent of that history."

The book is also an excellent archive of photographs printed in an attractive format, from the famous to the obscure. The one unifying factor is that they were either taken by Scots or are of Scotland.

In his conclusion, Normand writes: "There is an argument that the history of photography in Scotland may be defined in

Scottish Photography: A History by Tom Normand

relation to what is not there." He highlights the paucity of Scottish photographers inspired by modernism in the 1920s, radical, politically inspired documentary photography in the interwar years and a general lack of nudity throughout the life time of the camera in Scotland. He thinks the latter is in part due to the early champions of Scottish photography being drawn from the ranks of the clergy, academia and science.



David Williams *Ecstasies XX1 1988*

Gordon Cairns

Scottish Photography: A History is published by Luath Press Ltd, priced £29.99. ISBN (10): 1-906307-0

By coincidence, 2007 also saw the publication of *Scotland's Books*, a review of Scottish Literature. The Penguin History of Scottish Literature is published in paperback by Penguin Books at £15.99 [Ed.]

You can get in touch with our contributors by contacting the editor at 01698 262313 or sandesharp@compuserve.com

Keith Ingham had a busy year of exhibiting - and has plans for 2008 up his sleeve. In December he took over an empty shop in Dennistoun and used the space to show images which he had made in the area in the seventies. As many others are discovering, the ability to scan and print old prints and negatives has revolutionised the art of photography and Keith was thus able to produce a splendid little exhibition combining photography with a leavening of social history.



Keith Ingham: 70's Street Kids, Dennistoun

Those whose photography is confined to pretty pictures might like to reflect on the shock of seeing even very recent history displayed in all its fascination. It is impossible to believe that only a few years ago anyone might think to wander into a slaughterhouse, as he did, and take pictures! Keith will be showing his most recent work in the *Collins Gallery* at Strathclyde University in the autumn.

Images out of the ordinary. During the summer there was a surprising show in the delightful Inverleith House in the Royal Botanic Gardens. William Eggleston is a man who declares 'I am at war with the obvious'. He 'introduced a new 'democratic way of seeing through which the ordinary and banal become extraordinary and engrossing'. However the images shown were from an earlier stage in his career, large

portraits from a large format camera. This, together with a very spare hanging policy, made for a very different Eggleston show from what we had expected. Enjoyable as it was (and can there be any more perfect location?) we look forward to seeing his more typical oeuvre in the flesh some day.



Sandy Sharp: Eggleston in Edinburgh

BP Portrait Award 2007. Mon-Sat 10am-5pm; Thu until 7pm, Scottish National Portrait Gallery, Edinburgh Free. There are 60 works whittled down from 'a record' 1870 entries competing for a £25,000 first prize.

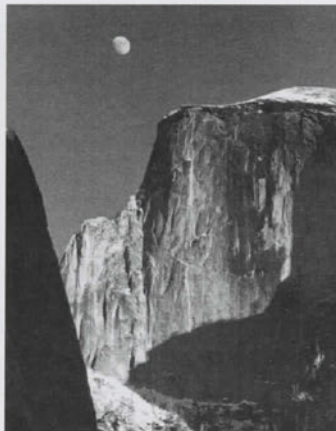
Glasgow University has recently opened a state of the art Photographic and Archive Storage. Members of the Scottish History of Photography Society (SSHoP) were recently given a tour by its director, David Weston, of this remarkable facility in which many treasures, including prints by Talbot, Hill and Adamson and other early photographers, are stored. It was a distinctly chilly visit for a stable temperature of 15C is a part of the conservation regime. You can contact (and join) SSHoP at www.sshop.arts.gla.ac.uk and study the fascinating *Special Collections* at www.special.lib.gla.ac.uk

Ansel Adams is a name with which most photographers of a certain age will be familiar. In the recent past it was synonymous with the aspirations of serious workers who homed

in on his 'zone' system as a short cut to nirvana. The Edinburgh Art Centre will be showing 'Ansel Adams: Celebration of Genius' from 9 February until 20 April 2008.

A £25,000 grant from the **National Gallery** tempted Dieter Apelt, a German artist-photographer, to make a picture! A 'striking work' which recently formed the centrework of an exhibition at the *Scottish National Portrait Gallery*. It consisted of '312 separate prints which made up a montage reconstruction of the iconic bridge'. The artist said that the work "emerges like a musical score from a filmic frame". And David Barrie, the director of 'The Art Fund' said [this] is a highly appropriate purchase for the National Galleries of Scotland".

Simon Nicholas White, one of our members, was born in Leeds in 1961 and moved to Edinburgh in 1989. Simon is having an exhibition of his photographs in the the Kelly Gallery in Glasgow (the gallery of the Royal Glasgow Institute) during May this year. Contact Simon at www.simonnicholaswhite.com and 131 228 4900.



Ansel Adams: *Moon and Half Dome, Yosemite Valley.*

Portfolio Sessions

Occasional portfolio sessions are opportunities to show your work and see the work of others, see Robert Adams (page 4), *Your own photography is never enough!* Notice is usually made by e-mails. If you do not receive these then please get in touch with the contacts:

Inverness: Matt Sillars matt.sillars@gmail.com

Glasgow: Street Level carl@scottishmonochrome.co.uk

Edinburgh: Stills: madeleine@tapirland.co.uk and aliciabruce@hotmail.co.uk

Fife: Peter Goldsmith p.a.goldsmith@lineone.net and jenni@redcabinstudio.co.uk

Inversnaid; The Inversnaid meeting will take place again this year, probably in May. Details later. Andre tell us that their will be no workshop brochure this year but the web site www.inversnaidphoto.com will soon give a run down of the year's programme.

John Blakemore: Two day bookmaking workshop.

Making books, selecting and sequencing your images ending up with a coherent presentation of a little body of work rather than a box of prints. Donald Stewart will announce details. For information or to express interest contact: dona1dstewart@aol.com or by phone on 01592-840277.

Scottish Photographers

Life Member Thomas Joshua Cooper

Anke Addy Aboyne Chris Adie North Berwick Alan Aitchison Lochwinnoch John Alexander Broughty Ferry Allan Allison Glasgow
Denis Alyshev Glasgow Jane Angel Edinburgh Roland Ashcroft Longforgan Susan Baker Glasgow Geoff Banks Aberdeen James Baster Edinburgh
Ian Biggar Dumfries Andy Biggs Elswick Bingham Bonnyrigg William Bishop London Val Bissland Bearsden Alan Borthwick Perth
Sheila Borthwick Perth Allan Bovill Edinburgh Frank Bradford South Ronaldsay Keith Brame Edinburgh Katie Brooke Edinburgh
Alicia Bruce Edinburgh David Bruce Helensburgh David Buchanan Edinburgh William Buchanan Edinburgh Ronald Burns Upton
Robert Burns Glasgow Irene Cadenhead Edinburgh Gordon Cairns Glasgow Gordon Cameron Edinburgh Lord Caplan Edinburgh
Richard Carrey London Colin Cavers Lauder Lin Chay Glasgow Cynthia Chen Edinburgh Derek Christie Edinburgh Al Clark Abernethy Lesley-Anne
Clark Glasgow Alastair Cochrane Avoch Bob Collins Glasgow Joel Conn Glasgow Scott Cook Dunfermline Robin Coutts Waterlooville
Anne Crabbe Chesham Gordon Croft Lower Largo Simon Crofts Haddington Caroline Dear Portree Margaret Diamond Glasgow
Alan Dimmick Glasgow Stan Dodd Chelmsford William Doig Glasgow Craig Dorrall Milngavie Gordon Doughty Achnamara
Caroline Douglas Edinburgh Catherine Drain Kilsyth Stan Duncan Rotherham Martin Elder Culbokie Bill Ellis Warrington Ian Fairgrieve Inverness Roger
Farnham Glasgow Peter Fenton Strathcarron Ed Fielding Perth William Fisher Glasgow Eileen Fitzpatrick Kinloss Felicity Fullwood Glasgow Sam Gardener
Staffin Tony Gardner Aberfeldy Robin Gillanders Edinburgh Aase Goldsmith Largoward Peter Goldsmith Largoward
Andre Goulaincourt Inversnaid Suzy Gray Kilmuir Jenni Gudgeon Cupar Peter Hallam Morton Avril Harris Enfield Gordon Harrison Achnasheen Janet Healy
Cumbernauld Jim Henderson Laide Niall Henderson Menstrie Joyce Henry Giffnock John Hobson Edinburgh Nick Holmes Mull
Keith Ingham Glasgow Colin Jago Glenelg Jakob Jakobsson Milngavie Kate Jo Inverkip Vaughan Judge Inverkip Eric Judlin Glasgow
John Kempay Chipping Campden Virginia Khuri London Ian King Inversnaid James Kinloch Tayvallich Alina Kisina Edinburgh Peter Lane Forest Town Thomas
Law Bearsden Nikki Leadbetter Menstrie Michael Lee York Gordon Lemant Falkirk Gordon Lennox Cumbernauld
Chris Leslie Glasgow George Logan Cargill Suzie Long Wicklewood Clare Lorenz Edinburgh Jamie McAteer Edinburgh Patricia Macdonald Mussleburgh
Douglas Mackie Edinburgh Douglas McBride Killin Graeme Magee Edinburgh Harry Magee Glasgow Frances McCourt Glasgow Sarah Mackay Glasgow Peter
McCulloch Glasgow Bryony McIntyre Edinburgh Ray McKenzie Milton of Campsie Iain McLean Glasgow
Jim Mailer Cupar Graham Marsden Nairn Don Marsh Glasgow Fergus Mather Wick Stephen Mather Glasgow Allan May Bearsden
Douglas May Edinburgh Clare Maynard Anstrutherlan Melville Glasgow Michael Mercer Dalgety Bay Tony Middleton Cannock
Carole Miller Livingston Robin Miller Drumadrochit Bill Millett Rutherglen David Mitchell Dunfermline Gunnie Moberg Orkney Bob Moore Avoch Chris Morris
Bishops Waltham Roy Myers East Linton Kevin O'Brien Leven David Ogden Balmullo Caroline Parkinson Edinburgh
Alan Paterson Glasgow Peacock Visual Arts Aberdeen Michael Peterson Lerwick Fiona Porteous Alva James Stuart Porter Edinburgh
Stephen Pounder Dundee Keith Price Lairg Carl Radford Blantyre Hazel Rae Portree Bruce Rattray Camberley Martin Reekie Ballater
John Rhodes Salisbury Chantal Riekel Glasgow Jonathan Robertson Cupar Roy Robertson Newport on Tay Mairi Robertson London
Richard Sadler Monmouth Beth Sandison Edinburgh Gordon Saunders Glasgow Lenka Sedlackova Czech Republic Mike Shanahan Haslemere Sandy Sharp
Motherwell Stewart Shaw Glasgow Madelaine Shepherd Edinburgh Matt Sillars Dingwall Roddy Simpson Linlithgow
Melanie Sims Bearsden Gavin Smith Portobello Richard Smith Portree Craig Snedden Glenrothes Source Magazine Belfast Philip Spain Glasgow Jill
Staples Bolney Shelagh Steele West Calder Alex Stephen Prestwick Donald Stewart Kinross Stills Gallery Edinburgh Street Level Glasgow
Euan Sutherland Glasgow Stefan Syrowatka Cork Norma Louise Thallon London David Third Keith Anne Thomson Forres
Douglas Thomson Stonehouse Michael Thomson Hamilton Elisabet Thorin Linlithgow Nigel Thorpe Glasgow Ian Trushell Kilbarchan
Tom Urie Motherwell Tiny van der Werf Netherlands Hugh Walker Glasgow Robert Walker Kinross Stuart Walker Kennay David Wallace Perth
Vanessa Wenweiser Glasgow Simon Nicholas White Edinburgh Colin Wishart Pittenweem Veronika Woodroffe Victoria BC Canada
Paul Wotton Killearn Sandy Wotton Killearn Ariadne Xenou Athens Russ Young Santa Fe

info@scottish-photographers.com **www.scottish-photographers.com**

Scottish Photographers 33 Avon Street Motherwell ML1 3AA

01698 262313 sandesharp@compuserve.com