

ACTINIC | 2015

ACTINIC

ac|tin|ic

ak'tnik

adjective

technical

: of light relating to, resulting from, or exhibiting chemical reactions, as in photography produced by radiant energy especially in the visible and ultraviolet parts of the spectrum

"What makes photography a strange invention - with unforeseeable consequences- is that it's primary raw materials are light and time"

- John Berger

I read somewhere once that the term "Alternative Photography" was coined by Kodak back in the early part of the 20th Century. In a cunning feat of linguistic marketing, the term was used to describe any photographic process chemistry that they did not sell! In the digital age, the term is now used to describe any photographic work which is created using chemical processes - also known as, historic, antiquated, traditional or analogue. From its origins as a pejorative marketing term, it is now the banner for a growing artistic movement.

The word "actinic" is not commonly known outside of such fields as biology, medicine and technology, but seemed the most beautifully appropriate title for the festival. Actinism is the property found in light sensitive materials which are used in non-digital photography. The term was coined somewhere between 1835-45 to describe physical chemical reactions to light.

I have no aversion whatsoever to the use of digital technologies, and in my own work often combine digital and chemical processes. However, I am at heart very attached to the tangibility and uniqueness of physically-made objects - appreciating the additional thought, concept and effort fed into their creation. I was a sculpture student at one point, and spent an awful lot of time thinking about what different kinds of material added to the reading of a piece; this carried on into my interest in photography. Photography is more than image.

The ACTINIC Festival, therefore, came about as much to celebrate artwork with physical craft involved as to provide a platform for the exceptionally varied and creative work currently being produced using chemical photography. It is an extension of the Alternative Photography Festival in Edinburgh 2013. The festival aims to connect people with art, as well as linking artists and communities who all have a common element but a range of interests and applications. We want to connect photographers from Scotland and internationally, as well as reaching out to artists who work with photographic elements and materials but might not consider themselves photographers.

Occasionally there is still the odd article published posing some variation on the question "Is photography an art?" I've always found this to be a ridiculous question: Photography is a medium. There are painters and there are *painters* - the same goes for photographers. It is not a question of "if" but "how" - how has the medium been applied? For the inaugural year of ACTINIC, we've had an amazing response - with the participation of over 50 artists from 4 continents. It has been a thrilling and honouring experience to facilitate a project like this with such exceptional people. These artists present a reflection of the world and themselves through the scope of photographic media. If the question has been asked: "is photography an art?" The works presented in this festival have unanimously declared "yes".

Brittonie Fletcher,
Director

STILLS: CENTRE FOR PHOTOGRAPHY

June 26 - August 10

Takashi ARAI, The Daily D-Type

Stills is delighted to be participating in the first ACTINIC festival. As one of the supporting venues, we are thrilled to be able to offer a range of exhibitions, workshops and taster sessions that span the breadth of Alternative Photography.

We are particularly excited to be welcoming Takashi Arai to Stills, where we will be hosting an intimate exhibition of images from his acclaimed Daily D-Type series. This selection of powerful images are created using the daguerreotype process and focus on the communities struggling to cope with the fallout from the nuclear disaster in Fukushima.

This represents the first time that Arai's work has been shown in Scotland and the first solo show of his work in the UK. We are pleased to be working alongside ACTINIC and the Daiwa Anglo-Japanese Foundation to bring Takashi Arai to Scotland for an exclusive artist talk.

ACTINIC runs concurrently with our two-person exhibition showcasing historically important work by Anna Atkins (1799-1871) and Margaret Watkins (1884-1969), who made pioneering photographic work in the 19th and 20th centuries respectively. Alongside these fascinating exhibitions, we will be offering a Wetplate Collodion workshop with the renowned artist and tutor John Brewer.

Stills was founded in 1977. We are the only dedicated venue for photography in Edinburgh. The ACTINIC festival is the perfect platform to help us achieve our mission to provide opportunity and support for the advancement, discovery, enjoyment, exploration and understanding of photography in all its contexts and forms.



Tono

TAKASHI ARAI

The Daily D-Type

Takashi Arai first encountered photography while he was a university student of biology. In an effort to trace photography to its origins, he encountered daguerreotype, and after much trial and error mastered the complex technique. Arai does not see daguerreotype as a nostalgia reproduction of a classical method; instead, he has made it his own personal medium, finding it a reliable device for storing memory that is far better for recording and transmitting interactions with his subjects than modern photography

Beginning in 2010, when he first became interested in nuclear issues, Arai has used the daguerreotype technique to create individual records- micro monuments- of his encounters with surviving crew

members, and the salvaged hull, of the fallout-contaminated Daigo Fukuryu Maru fishing boat, records that touch upon the fragmented reality of events in the past. This project led him to photograph the deeply interconnected subjects of Fukushima, Hiroshima, and Nagasaki.

Arai's work has appeared in numerous exhibitions, at the Mori Art Museum and the National Museum of Modern Art, Tokyo, among other Japanese venues, as well as abroad. In 2014, he received the Source-Cord Prize, sponsored by a contemporary magazine in England. His works are held in the collections of the San Francisco Museum of Modern Art, Tokyo Metropolitan Museum of Photography, and the Musée Français de la Photographie, among others.



The setting sun, Ueno park, Tokyo



"Mirai" ocean probe ship, Yokohama



Anti Nuc



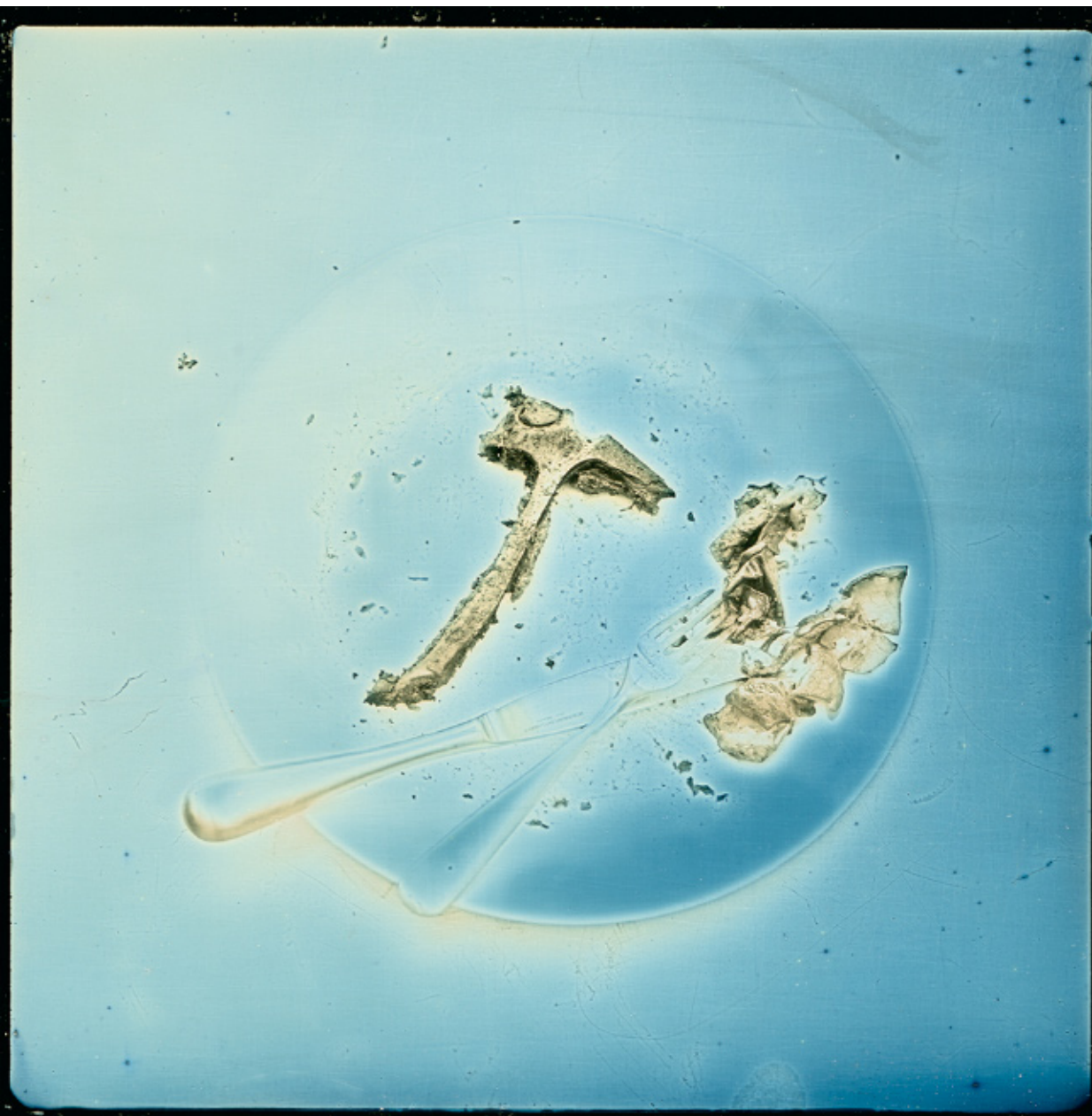
Heads



Introducing MrIKRS



A carouselm, MM21, Yokohama



T-bone



A self-portrait, at my grandfather's funeral



A Prayer of Tied Hands



Skull Candy



Chucks Door.



The National Museum of Nuclear Science & History, Albuquerque, NM

ROYAL BOTANIC GARDEN EDINBURGH

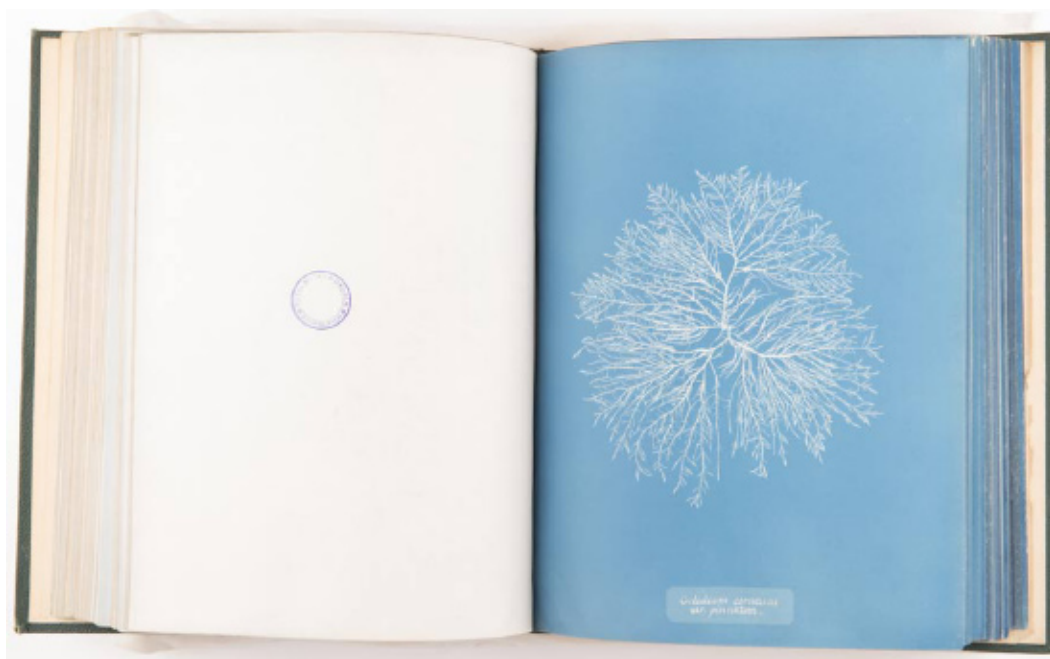
June 26 - July 26

Group Exhibition: Anna Atkins to S.Gayle Stevens

The Royal Botanic Garden Edinburgh has been in existence for almost 350 years and is now one of Scotland's most popular tourist attractions. Many of our visitors will be unaware, however, that as well as a beautiful garden planted with a wide variety of plant life from all around the World, we also have a Library and Archives filled with an astonishing range of books, journals, artworks, archives and, of course, photographs.

Much of our historic photographic collection is in the form of negative images stored on glass plates. Many of these were taken in other parts of the World and safely sent back to us in wooden boxes, but the vast majority were produced here in Edinburgh and Scotland by renowned landscape photographer Robert Moyes Adam (1885-1967) taken during the first half of the 20th century.

The Library's Special Collections boast something much earlier than that – the first publication produced using photographic processes – a set of cyanotypes produced in 1843 by Anna Atkins (1799-1871). Using the cyanotype process invented the year before, Atkins produced sets of 'impressions' or contact prints, produced by placing a plant, in this case different varieties of algae or seaweed onto wet paper prepared with chemical salts, before adding light to enable the impression to appear.



Cyanotypes by Anna Atkins



George Forrest. *Rhododendron decorum* Fr. - single plant in flower, wild. Alt.9000ft.
Flowers white, fragrant. 6-8ft in height. Taken in the Mekong valley



Robert Moyes Adam. Palm House and Fernery at RBGE, March 1924



Disappearance

Featured:

S. GAYLE STEVENS

S. Gayle Stevens has worked in antiquarian photographic processes for over fifteen years. Her chosen medium is wet plate collodion for its fluidity and individuality. She exhibits extensively across the United States, United Kingdom, the Netherlands and China. Ms. Stevens received an MFA from the School of the Art Institute of Chicago in 1999. She is an educator, speaker, juror, curator and an active member of the photographic community. Named one of the Critical Mass Top Fifty Photographers for 2010 and 2014, she received second place in the Lens Culture International Exposure Awards in 2011 and was named a finalist for the Clarence John Laughlin Award in 2012 and 2014. Her work has been featured in *Fraction*, *Square*, *Shots*, *Diffusion*, *B + W Photography*, *South by Southeast* and *Fuzion* magazines and in the recently published book *Inventing Reality*, New Orleans Visionary

Photography. North Light Press published a book of Stevens' work, *Calligraphy*, in their 11 + 1 Signature series. Christopher James will feature her work in the third edition of *The Book of Alternative Photographic Processes*. Stevens' work is widely collected and is part of the permanent collection of the Ogden Museum of Southern Art, the Rockford Museum of Art and the Center for Fine Art Photography and recently the University of New Mexico Art Museum, New Orleans Museum of Art, among others. A member of the Posse photo collective, she divides her time shooting in Pass Christian, Mississippi and Downers Grove, Illinois, where she resides. Stevens is represented by Tilt Gallery in Scottsdale, AZ, Catherine Couturier Gallery in Houston, TX, and Gallery Kayafas in Boston, MA and Paul Cava Fine Art Photographs.



Disappearance

Disappearance

In 'Disappearance' I have created two bodies of work; wet plate tintype photograms of individual bees (displayed as one hundred, two by two inch plates) and an equal number of live flowering plants) and mammoth plate tintype photograms (twenty inch by twenty inch plates) with large quantities of dead honeybees. The photogram silhouettes are shadows of bees that once lived, and the large plates show the enormity of the issue, Colony Collapse Disorder. The purpose is to create greater awareness of the problem. Whenever possible, I work with local apiarists, having them speak on CCD and the importance of our pollinators. Ten percent of the sales are donated to these local apiarists.

CCD, which has been affecting hives since 2005, is devastating our pollinators. The causes are numerous including habitat loss, mites, and pesticides. 100% of the commercial almond crop in the U.S. is grown in California. The almonds are pollinated by mobile beehives, as are many crops. The loss of hives drives up the cost of pollination; this loss will have a decimating effect on our economy and our food supply. Other crops dependent on bees that could disappear are: apples, blueberries, cherries, avocados, cotton, oranges, grapefruit, cucumbers, etc... a nearly endless list.



Ten Tall Trees

Featured:

ANNE CAMPBELL

Currently living and working in Aberdeenshire, Scotland. Alongside running the darkrooms at Gray's School of Art and teaching analogue photography, she shares a studio in Monymusk, Aberdeenshire with five other artists.

Anne uses a variety of experimental, darkroom processes to explore the fragile ecosystems of the Highlands and Islands. Working with a combination of chemistry, layering and exposing different areas of the print to create one-off,

subtle yet complex images, that mirror the atmospheric and changeable weather systems, the landscape and my response to it, the transitory nature of human presence.

The use of bleaching and redeveloping, allows for the creation of textural layers, capturing the landscape and transitory nature of human presence. The surface qualities can be painterly and descriptive of personal experience, or may mirror the visceral qualities of nature; they reference the past while looking to the future.



Dalmore, Lewis



The Road



Val Urschai



Val Sesvenna

Directors' Choice:

AGNIESZKA KOZLOWSKA

Taking Photographs Beyond the Visual

The project explores the potential of photographs - understood as physical traces rather than purely as images - to express embodied experience of remote landscapes. The making of each piece involved hiking to an alpine location, making paper on-site from local plants and – using only the inherent light-sensitivity of plant substances – exposing it for many days in a camera built there from found natural materials.





Matija



Sava



Pasture



Rail

First Place Award:

MIŠA KESKENOVIĆ

Beehive Panels is a two year project inspired by the traditional Slovenian practice of decorating similar panels with pictures - therefore, they have an ethnographical resonance. The images were captured with a pinhole made from a can; salt prints were then made on maple wood and polished with beeswax. Keskenović completed a masters degree in Belgrade, Serbia in Wet plate collodion and has been a mentor in various workshops on different historical processes over the last 5 years in Serbia and Slovenia.



Burghead

Honourable mention:

CRAIG DOW

Burghead is from the series Intertidal. Dow makes use of the camera as an extension of the body, rather than the eye, and in doing so engaged the light sensitive film in actions whereby it merges with the physical environment. Using the camera as a means to unite, rather than interrupt, the images show the possibility of a unity of the subject with the object.

JANICE FLEMING

Fleming is in the process of graduating from Moray College, Elgin in Fine Art (Hons), and would describe herself as an emerging artist. She is interested in exploring alternative photography combined with other processes such as stitch, collage and wax. This image was taken with a plastic Diana camera and zoom lens giving it a soft focus and darkness to the edges. It was digitally printed on Japanese Kozo paper, hand finished with collage, wax medium and mounted on slate.



Untitled



JEANNE WELLS

Jeanne Wells's image "Hosta" is a polymer photogravure print, and part of a larger body of work entitled "The White Sutra." Wells is represented by Unlimited Grain Gallery in Rotterdam, and Susan Maash Fine Art in Portland Maine, USA

Hosta



Tulip

MARGREITA JELTEMA

Margrieta has lived and worked in the Netherlands, Algeria, the Caribbean, Chile, Portugal and Romania. During her biology studies with a major in philosophy at Wageningen (the Netherlands), she started with bronze casting, painting, etching and ceramics. Only recently has she started to exhibit her photographic work which until now was kept in boxes or on the walls of her home.

VICKI REED ►

Vicki Reed, a former newspaper photographer and magazine art editor, loves experimenting with alternative processes. Ghost Garden, a lumen print series, was created from plants gathered during outings with her parents who are in their late 80s and experiencing memory loss. Their disappearing memories are not unlike the fading plants in her prints. These encaustic pieces are scans of original lumen prints that are printed on silk and then embedded in wax.

NIC RUE

Out of the dark night, moths fly towards the light.

Psyche in Ancient Greece was the word for a moth, the word for the breath, and the word for the soul.

Plato believed that the soul would be freed by the death of the body.



Untitled (Psyche)



Tulips



Fern Peony

GRAHAM VASEY

Graham Vasey is a fine art photographer and print maker who has made his home on the edge of the Durham Dales in the Northeast of England. The use of traditional and Alternative photographic processes are an integral part of this work and allow him to express the atmosphere of the wild landscapes of the moors and mountains of Northern Britain.



Dwarfie Stane, Hoy

KADEN KRATZER

Dragonfly is a cameraless plate made simply by action of light. The insect series invokes awe-induced childhood days of collecting and caring for insects. Dragonfly is a plate that was crafted in collodion although other obscure antiquarian processes were also used in the making of the series.



Dragonfly



Untitled

Second Place Award:

NADEZDA NIKOLOVA-KRATZER

Nadezda Nikolova-Kratzer's artistic practice seeks to evoke mystery — to open the door to the unknown, ethereal, and distant while capturing a sense of beauty. She uses the distinct syntax of wet plate collodion to paint inner landscapes and conjure up moods and metaphors. The flexibility of the process allows her to experiment, push boundaries, and create a personal visual language. In her photogram work, She employs the duality of shadow and light, simplicity and intricacy, to explore themes of transience, death and the life cycle. These visual poems are a creative response to loss - a search for beauty, even in the expired, fragmented, and broken; a manifestation of the unconscious.



Snowdrops

LIANNE BOWEN

Lianne Bowen is a photographic artist based in South Wales.

Layering topography, monoprinting and photographic image transfer, this sculpture was created to bring a more tangible existence to a grandmother never known, who in 1928, left her hometown of Cardiff to marry a travelling acrobat and never return.

Scant photographic evidence, combined with myths of tragedy and estrangement from life on the road, inspired cathartic dissection and reconstruction of the piece. It portrays a map of Kirkcaldy, where the grave of the grandmother was recently discovered.



Off the Road

VICTORIAN BRITAIN AND THE TINTYPE PHOTOGRAPH

June 27 - July 18

An exhibition of Victorian tintypes curated by Sheila Masson
at English Speaking Union Scotland Gallery

Despite huge popularity in the United States of America, Victorian tintype photography never attained the same level of acceptance in Great Britain due to the strict hierarchy of the British class system. The tintype's negative reputation was maintained at this time with derisive comments and disdainful sentiments in Victorian publications including the renowned *British Journal of Photography*. This stigma continued into the 20th Century as even Helmut Gernsheim and Alison Gernsheim's 1955 tome *The History of Photography* denounced tintypes as "these hideous, cheap-looking pictures", decades after they had become synonymous with lower class photographers and their working class clientele. As a result, British tintypes have been largely ignored and under-researched throughout British photographic history. Fast forward to the 21st Century however, and tintype photography is now enjoying a renaissance amongst the alternative photographic process community, and contemporary tintypes are again being created across the globe.

This exhibition (possibly the first dedicated British tintype exhibition ever) aims to reveal the Victorian tintype as a fascinating and invaluable visual document of the working class, and to help reposition tintypes as a significant and worthy subject within photographic history. Curated from her private collection by photo historian Sheila Masson (MLitt History of Photography, University of St Andrews) over 100 original Victorian tintypes will be on display in Edinburgh from June 27th to July 18th, 2015.









EDINBURGH PRINTMAKERS

July 1 - 26

Photography in Print

In this specially curated exhibition for the ACTINIC festival, Edinburgh Printmakers' members take over the lower gallery space, displaying the diversity of photographic imagery and technology in contemporary printmaking.

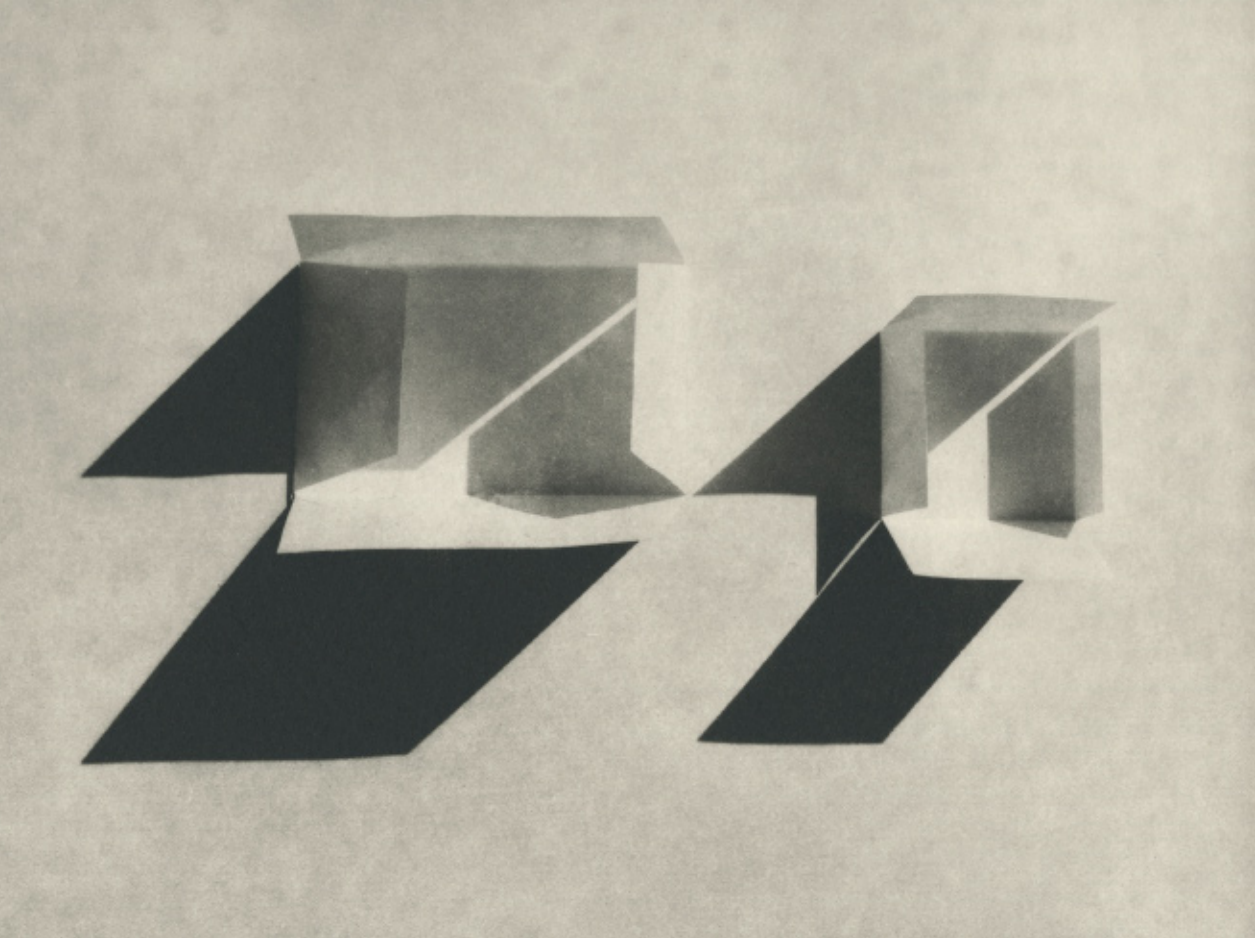
Printmaking has always been one of the most adaptable mediums in the world of fine art. Varying from the early woodblock prints dating to before 220BC, printmaking has endured, and continues to evolve, as the most popular artistic method of image transfer. Within the contemporary field, the vast array of practises that fall under the umbrella term "printmaking" are driven by technologies developed outside of art practice, often re-appropriating equipment and techniques used within commercial and industrial contexts. The medium has advanced into the new age, expanding the boundaries of the printmaking concept.

Artists have embraced new digital and photographic technologies, whilst maintaining traditional techniques, pushing printmaking

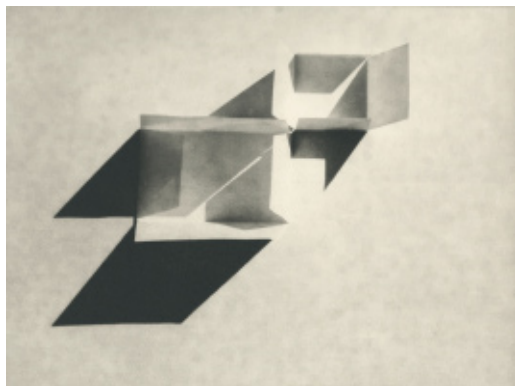
into an increasingly multimedia field, attracting practitioners with diverse backgrounds, skills and expertise. The point of convergence for print and photography is potent and complex. A duality exists between these processes that is ripe for interrogation, and the significance of using these processes in tandem explores what it means to make a print, and what it means to construct a photograph.

Photography in Print, includes techniques such as photo-screen printing, photo-etching, photolithography and cyanotype, showcasing how artists create distinctive hand-printed work through merging photographic techniques and traditional printmaking.

As the first open-access printmaking studio in the United Kingdom, Edinburgh Printmakers continues to support artists to expand the practice of fine-art printmaking. At the heart of our business is the provision of our studio, a place where artists share knowledge, expertise and creativity, researching and developing artwork as pioneers in their field.



Herbarium I



Herbarium II

CHRISTINE WYLIE

Christine Wylie, born in 1959, graduated in English and Sociology from Glasgow University before studying Drawing and Painting at Edinburgh College of Art, followed by a Masters in Fine Art (Art, Space and Nature).

Her work in printmaking derives from photography: constructing spaces with paper, photographing them under natural sunlight in order to create geometric images, which are always articulated in monochrome. Christine's inspirations derive from Modernist architecture and the natural environment. Christine's primary research is solar etching where photographic images are exposed through various techniques to create a plate than can be etched in the usual way.

PAUL THOMPSON

Dr Paul Thompson is an artist, printmaker, educator and visual researcher based in Edinburgh. His Doctorate was awarded for research examining the physical and temporal parameters of post-physical printmaking practice: exploring new modes of collaboration, distribution and consumption resulting from digital processes and networked participation.

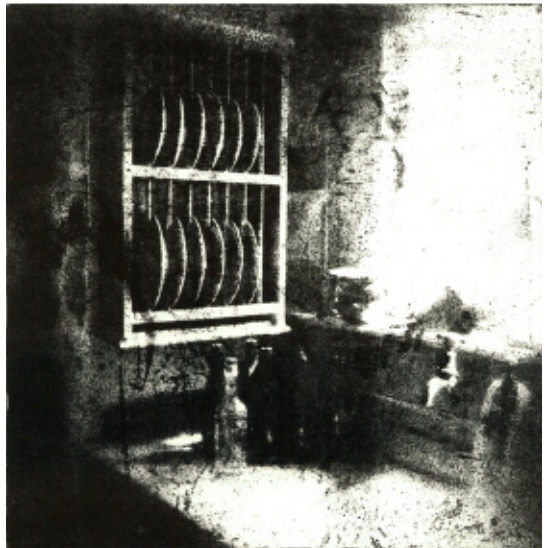
Paul's current work is based upon lens based gathering of experiential journeys and interventions. Within his practice he adopts a hybrid approach of input and output mix and remix through digital / physical mediation in examination of the boundaries of the physical and temporal.



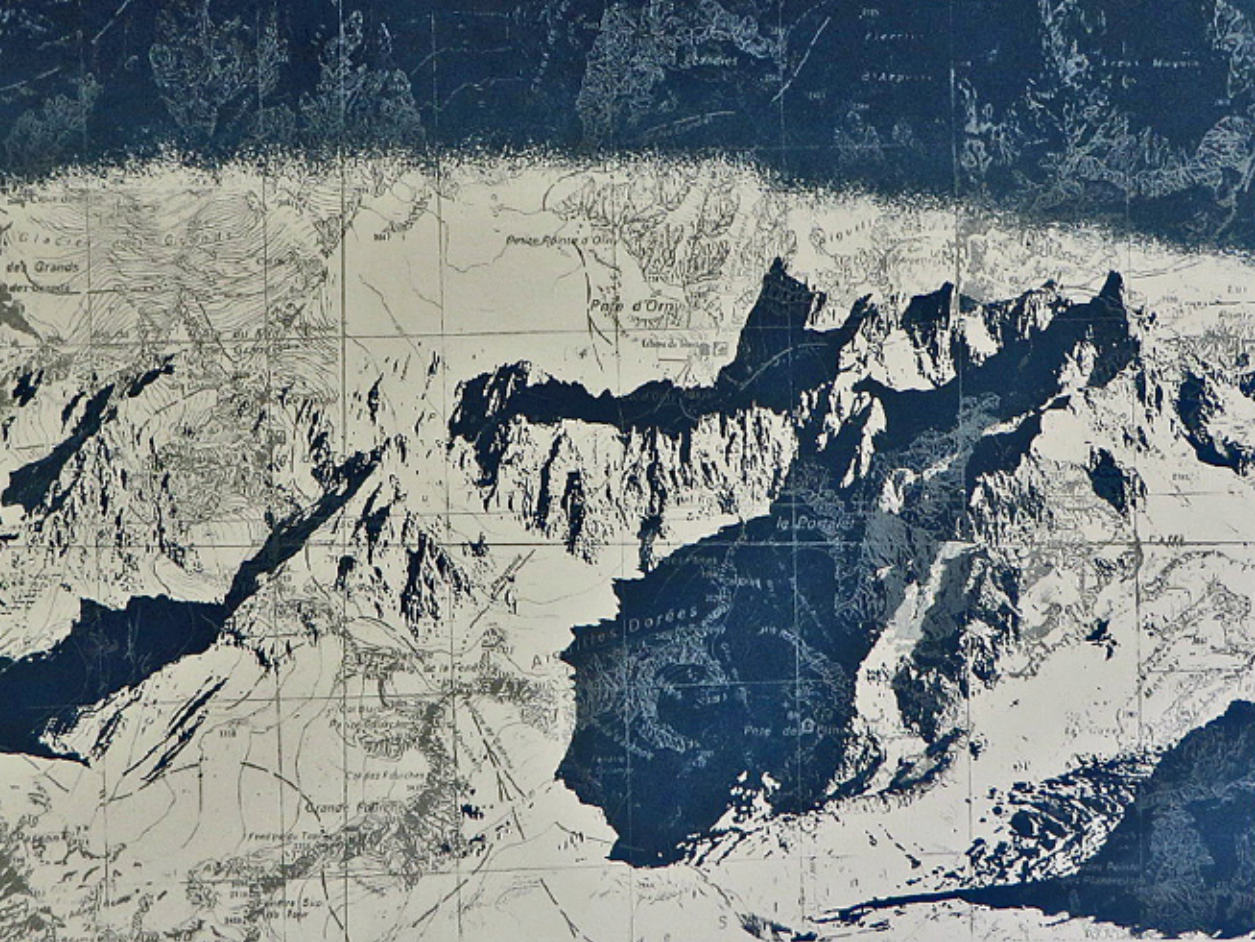
Creels



Wall I



Scullery



From the Aiguille de Midi

RONA MACLEAN

Rona Maclean grew up on Loch Lomondside, where her love of the natural world was fostered, before studying History at Edinburgh University. After retiring in 2007 she has been able to devote more time to painting and printmaking.

Rona mainly works in etching and collagraph, drawing inspiration from the landscape of the Spey and from sketches and photographs produced on holidays at home and abroad. Though her subject matter is varied, it tends to favour the natural world in all its forms - be that animal, vegetable or mineral. Her collagraphs follow an aquatic theme, often incorporating fish or boats.



Skeletus

PAUL CHARLTON

Paul studied sculpture at Edinburgh College of Art. After graduating in 1991 he worked in theatre design before going on to study furniture making and restoration.

Currently working with printmaking and photography, he blends this with his sculpture, theatre and furniture crafting skills to create unique works of art. Inspired by *momento mori*, religious reliquaries, Victorian curiosities, oddities and side shows and the craftsmanship that has gone into their creation, he endeavors to make objects that have a beauty and mystery, that will intrigue people and allow them to create their own personal story.



Asparagus Syndrome

AILEEN GRANT

Aileen studied at Duncan of Jordanstone College of Art and after working as a town planner for several years she became a full-time artist in 2013.

Aileen's work focuses on capturing the moods of the sea and the true colours of the landscape from the Highlands and islands of Scotland. Aileen sketches from nature and works mostly in acrylic with graphite and ink. As a printmaker she is passionate about the craft of etching in all its forms. She draws inspiration from artists such as Cezanne and the Scottish Colourists, and enjoys creating decorative pieces which reveal something fresh about the world.



Croissant



Babcia Basia i Dziadek Czesiek

◀ JESSICA CRISP

Jessica studied Printmaking at Gray's School of Art graduating in 2007. She currently works as Etching technician for Edinburgh Printmakers.

Jessica's prints are seen as the reflections of her preoccupations at the time of making each piece, the differing levels of clarity, illumination and overlapping shadows. Her interest resides in the pleasures and familiar reflective spaces of daily life - the hand holds by which we move from day to day. The artist's prints specifically describe processes and concepts, expressing her need to find sequence, rhythm and pattern to create order and to clarify and communicate her experiences and thoughts.

ALEKSANDRA KARGUL

Aleksandra Kargul specialised in etching in Art High School in Poland. In 2012 she graduated from Edinburgh College of Art in Interior Design.

Aleksandra takes inspiration from everyday life, the Edinburgh cityscape, Scottish landscape and countryside. She focuses on capturing fleeting moments that we miss as we rush through our daily routine. Her fascination towards the interaction between people and their surroundings is present throughout her work. Most recently she has explored the world of colour and lithography and the way overlaying colours might affect our perception of the final image. This enables us to see a familiar subject in a new way.

ZYZANNA DOMINIAK

Zyzanna Dominiak studied illustration at Edinburgh College of Art. After graduating in 2011 she has worked as a freelance illustrator, comic artist and designer, and is currently one of the residents at the Hill Street Design House. She frequently partakes in exhibitions.

Zyzanna's illustration practice usually focuses on light-hearted subjects. Her work is influenced by nature and real places, which often get incorporated into mythical landscapes with dream-like qualities. Often the final printed pieces are a result of a mix of techniques: ink drawings, edited digitally that finally take shape on an etching plate.



Soon Forgotten 1



Heart Hurt in my Home

CAT OUTRAM

Cat Outram was born in 1959 in Nairobi, Kenya and emigrated to the UK in 1966, settling in Edinburgh. She graduated from Art College with a BA Honours in Drawing & Painting from 1977-1981.

Since officially becoming a professional Printmaker in 1990 she has exhibited regularly in small galleries in and around Edinburgh. As an etcher, Cat is particularly drawn to the linear around her but is also drawn to light and the way shadows and highlights mark an image. Cat explores different ways of adding colour by incorporating collograph and monoprint techniques as well as studying the possibilities of deep relief.



NICOLA WEIR

Nicola Weir studied at Edinburgh College of Art where she specialised in Printed Textiles and Theatre Costume. She has continued her interest in the visual arts in different ways over the years, exploring the boundaries of different mediums whether on material, paper or mixed media. Printing of some form has often been part of the process.

Her visual sources can be something tangible – from nature, or a collected keepsake, but the intangible frequently has an influence - whether it is an idea or feeling. Nicola's work regularly incorporates a collage of images, words are often integral, as is a notion of nostalgia.



Astro Head

LAWRENCE NOWOSAD

Lawrence Nowosad was born and lives in Edinburgh. His initial area of study was Photography at Napier University, Edinburgh. His commercial and creative work also included Video, Graphic Design and Animation. Lawrence returned to study a Masters in Multimedia at Napier University. He currently teaches Digital Art & Design at Edinburgh College. Lawrence has exhibited around Scotland as well as the Netherlands and Denmark.

Working initially with camera capture, his photographs are manipulated, overdrawn and composited with other images to create a multi-layered, multi-faceted poetic journey.

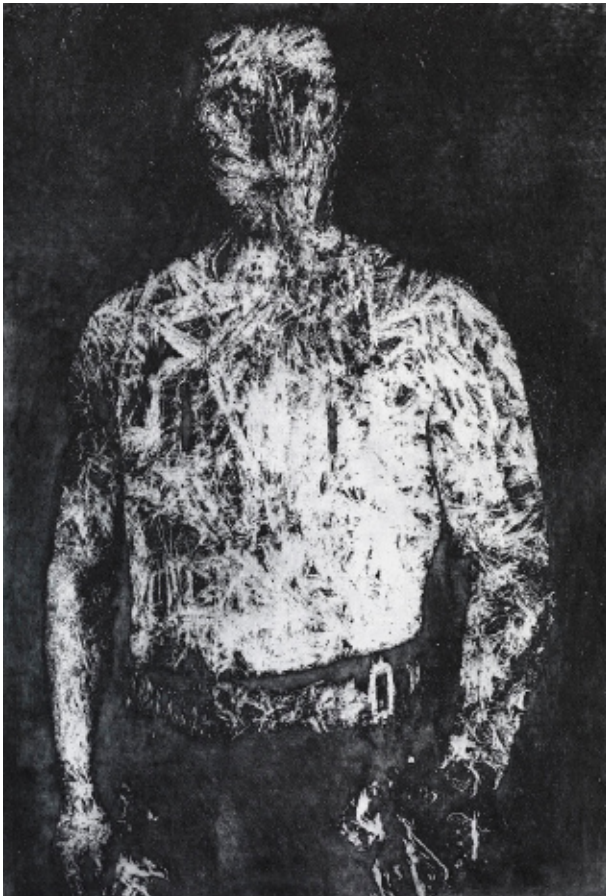
SHELAGH ATKINSON

Born in Scotland in 1959 Shelagh Atkinson studied Social Psychology and later Communication at Edinburgh Napier University, and has since exhibited extensively nationally and internationally.

Her practice has expanded from painting, printmaking and photography to sound, text and pamphlets, seamlessly crossing infinite platforms and artforms. The experience of place physically and visually offers a narrative possibility of pictures she terms the music of the visual. Much work comes straight from the heart, imagery from the internal landscape of the mind drawing on the shape of the life path.



Entrances



Icelandic Wrestler

SILVANA MCLEAN

Silvana McLean studied drawing and painting at The Glasgow School of Art and currently lives and works in the village of Moniaive, Dumfries and Galloway.

Greatly inspired by the North, Silvana's work references coastal, archaeological, geological, glacial and cultural aspects in Iceland and the Northern Isles of Scotland. For her that land, which is continually scored by melting water from the ice caps, embodies the etching process. Current works are more three-dimensional such as artists books and constructions in box frames, often combining print, text and poetry. Messages in bottles and the rhythmic words of the shipping forecast have also been an influence on recent work.



Planting

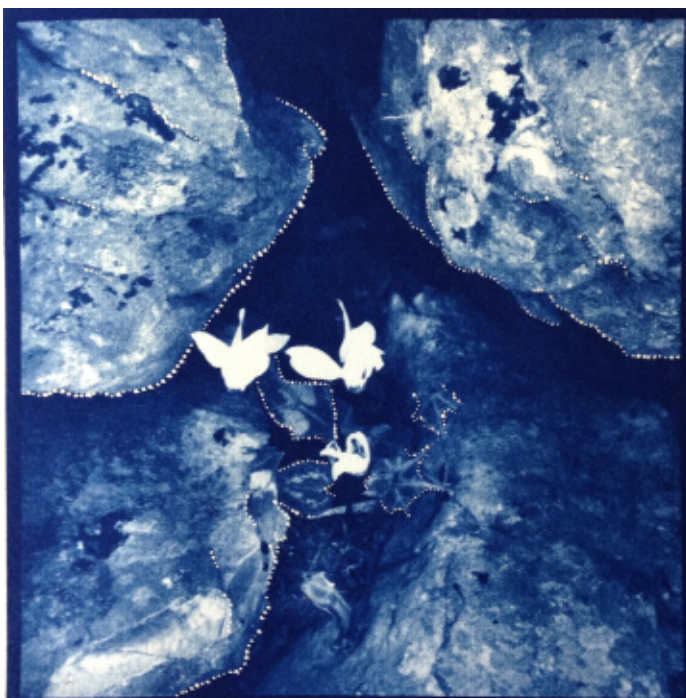
CECILE SIMONIS

Cécile Simonis was born in 1984 in Belgium where she studied Illustration and graduated as an Art teacher. She moved to Edinburgh in 2011 and embarked on an internship at Edinburgh Printmakers.

Drawing is an essential part of her work. It allows her to create images that mix observations and imaginary elements. Cécile's work invites the viewer in, allowing for freedom of interpretation. A recurrent theme in her work is travel and her interests include graphic novels, cinema and photography – mediums that link image-making and storytelling. Cécile regularly uses cyanotype for the mood its blue gives to the scene.



At the standing stone



Gazelles growing

LEENA NAMMARI

Leena is a Palestinian artist living in Scotland.

Her work predominantly reflects her Palestinian roots; the investigation of what is home and the challenge of feeling connected to them the longer one is physically away. She believes in how the reality of home changes as you change, becoming embroiled in myth and nostalgia.

After being drawn to photography in Art College, she continued to work with the medium, fascinated by its unpredictability. She mainly uses liquid light, a photographic emulsion that can be painted on a variety of surfaces and developed like a black and white photograph in a darkroom.



Field of flowers

SUMMERHALL

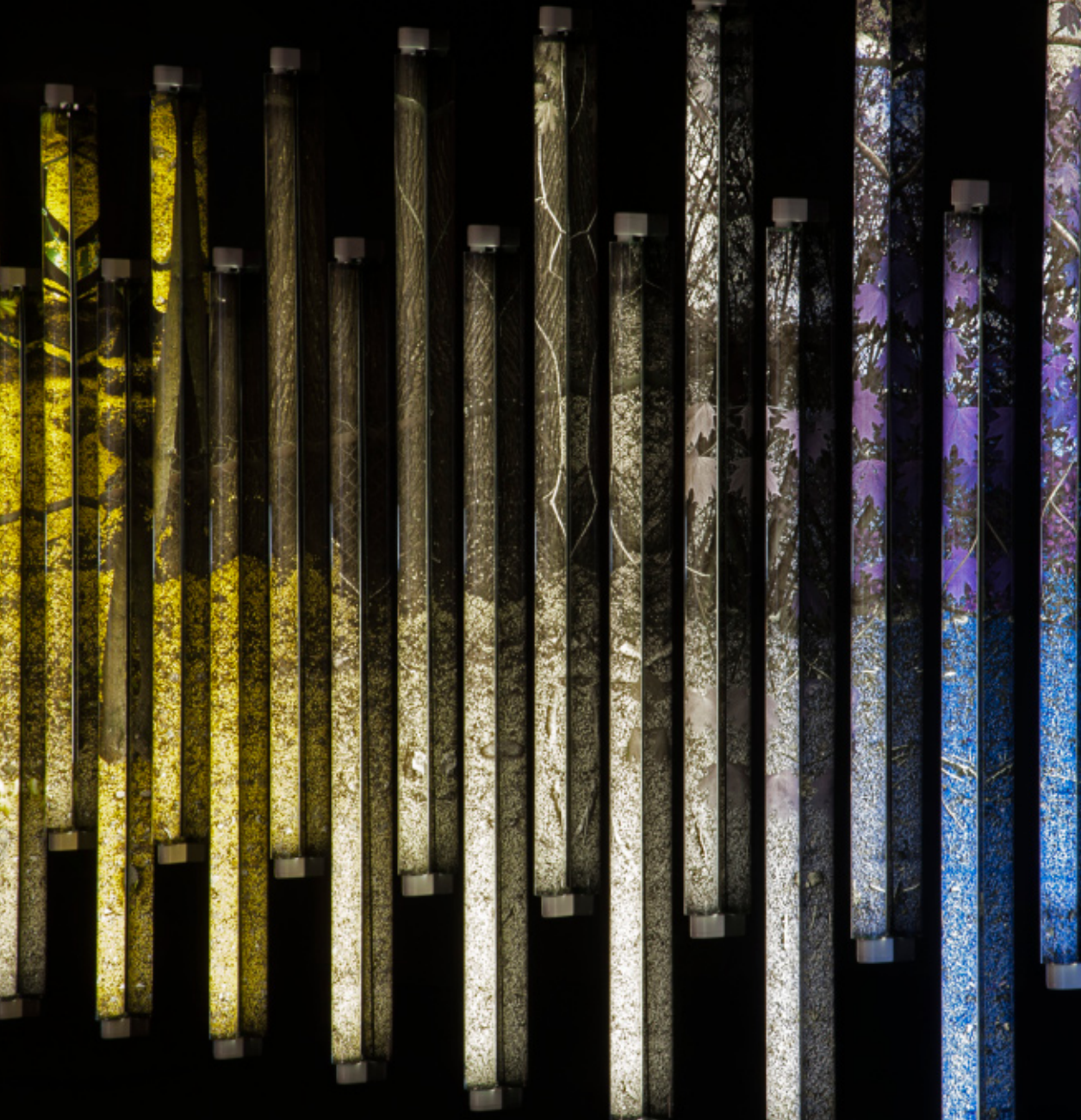
July 3 - 20

Lux Shifter

Summerhall is Edinburgh's premier multi-arts venue presenting high-quality theatre, literature, visual art, music, film and performance. It has gained its reputation by showing the greatest contemporary and international artists and theatre productions.

Formerly the Royal (Dick) Veterinary College, it has been transformed into an arts community and laboratory supporting the interrelationship and internationalism of the arts. It is at the epicentre of what is happening now in culture and participates in all Edinburgh's major festivals.

Summerhall in partnership with Alternative Photography Scotland is please to present 'Lux Shifter' as part of the ACTINIC Festival.



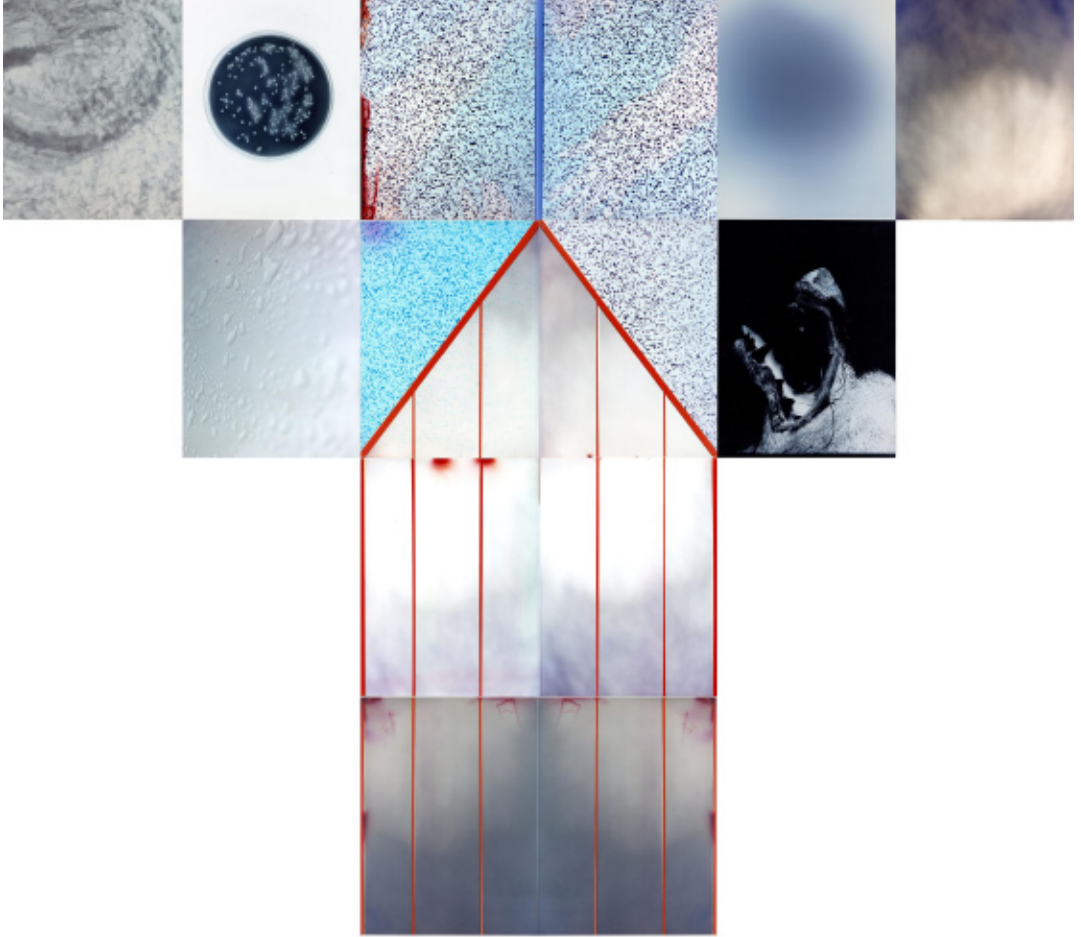
Chromogenic

Featured:

CLINT BACLAWSKI

I am always experimenting with methods, formats and materials that push photography to its limits. My most recent work, *Chromogenic*, break those limits altogether. Drawing inspiration from the pioneering spirit of the California Light and Space movement, these two works move the medium into newly deconstructed ground beyond the tradition and constraints of a photographic frame. Light itself is reconfigured. The bulb becomes the medium. The photographic image takes an

unexpected form like the stanzas of a sonnet or the sequencing of notes in a music composition. The scale of my work compels the viewer to engage with the compositional rhythm of this sequence. Leaning in to observe a detail, the image dissipates, dissolves, contracts, reveals a portion of itself then expands and coalesces once again with distance and the walk along the length of its illuminated landscape. The act of walking has become an integral part of my process lately.



Featured:

SCARLETT PLATEL

Veils Of Existence.

Scarlett Platel was born in England in 1987 and trained at Brighton University College of Art.

Using photographic and dark room techniques, Platel assembles concepts and images as they emerge from the complex legacy of 20th and 21st century psychoanalytical and spiritual thought.

For the Summerhall exhibition, Lux Shifter, Platel has turned her attention to the unfolding of consciousness, and the formation of the human psyche. She identifies human thought as a bargaining process, in which the tools we use to make sense of the world: language, philosophy, religion, are the very mediums that ultimately distort it. These are our 'veils of existence'.

In 3 major new pieces of work, she assembles disparate tropes from classic psychoanalytical thought from the likes of Freud and Lacan with religious ontology, to re-create her own veil of existence, thus examining the filter through which we receive this lived unreality. She reconstructs her own veil, with potent symbols and primitive shapes, blending them with archetypes and vivid colours.

By using the darkroom to create this series, Platel mirrors the poetry of birth. For her, the darkroom is a powerful metaphor for the womb, where work can be born through "light out of the darkness", reflecting not only the nature of existence, but of becoming self aware. Indeed, this is the nature of creativity itself.



Untitled Composition 007

Featured:

EVAN THOMAS

Evan Thomas (b.1983) graduated from Edinburgh College of Art in 2006 and currently lives and works in Edinburgh. He has exhibited at the Scottish National Gallery of Modern Art, Royal Scottish Academy, and Stills – Scotland's Centre for Photography, amongst others.

These photographs form a selection of images from an ongoing series called Saturn Return; a body of work which aims to explore the fundamentals of darkroom photography, and the possibilities – as well as limitations – that stem from directly recording light on a flat, two-dimensional surface.

The series contains both black & white and colour luminograms, a process that involves producing an image in the darkroom without the use of a negative. They are created by exposing individual sections to different coloured light: carefully masking, dodging and burning to create the overall illusion of three-dimensionality, slowly building up the final image piece by piece.

The work employs a variety of production techniques and utilizes unique hand-made instruments and a range of light sources alongside the traditional enlarger. Thomas is interested in the distillation of the photographic medium to it's simplest form, creating works that push the limits of what the process is inherently capable of presenting to the viewer.



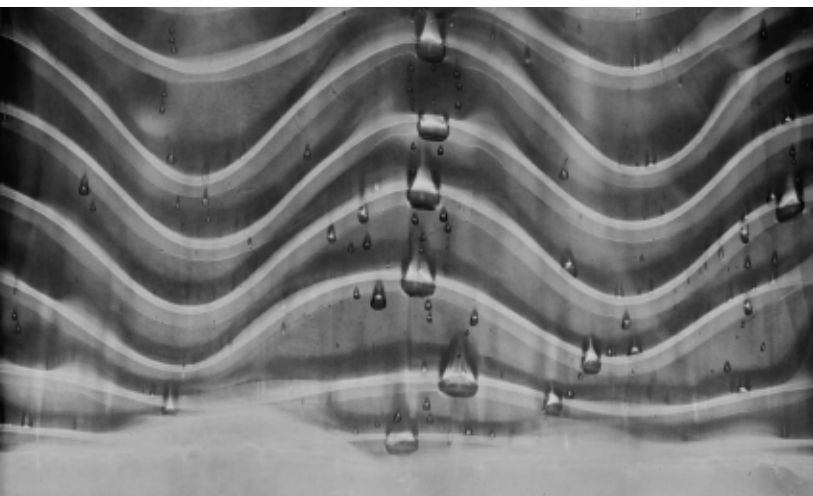
Untitled Composition 028

MARTA DJOURINA

Marta Djourina's artistic focus lies within experimental analogue photography, exploring the possibilities of using light as an artistic medium. The series "Lichtspiel" explores the sculptural possibilities of photography. The self made negatives are exposed on a folded photopaper, which represents the light falling into an architectual space and being distorted.



Lichtspiel



Photogram

MIKE CRAWFORD

The work is from a series of experimental photograms using obsolete, outdated photographic paper. It was subsequently scanned, inverted and printed digitally. It is part of a collaborative project in which I have asked a number of photographers and artists to produce new work using a collection of expired paper.

Mike Crawford is a photographer and specialist photographic printer based in London working primarily in urban landscape and portraiture. He has printed for many leading photographers, worked on numerous exhibitions and publications and has lectured at several Universities and Institutes.



Untitled

Third Place Award:

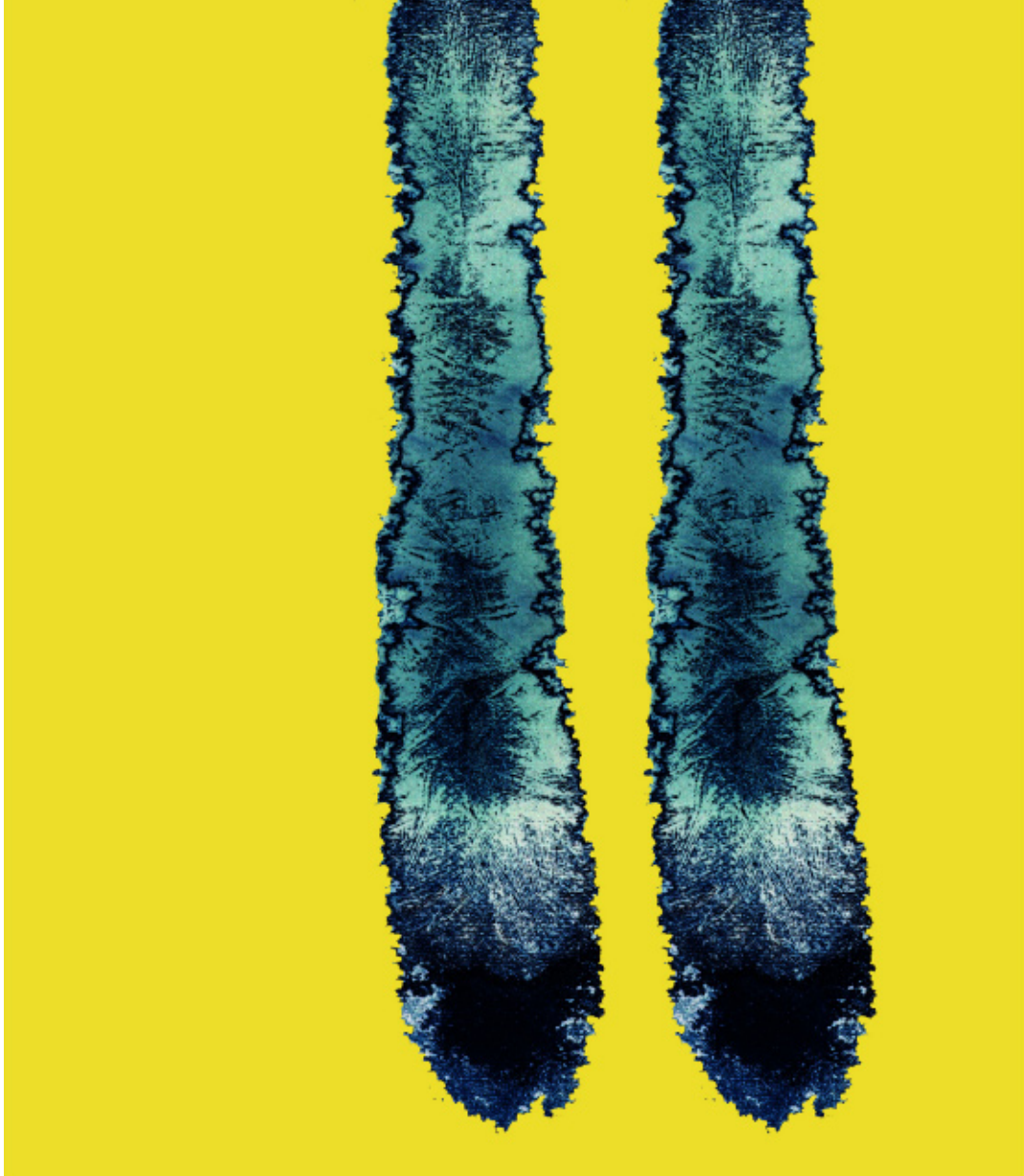
PABLO MOURA

Pablo Moura Letts is a Peruvian photographer based in Berlin. He has a degree in Engineering and studied at the International Center of Photography (ICP - New York). His work has been exhibited in New York, Peru and Germany.

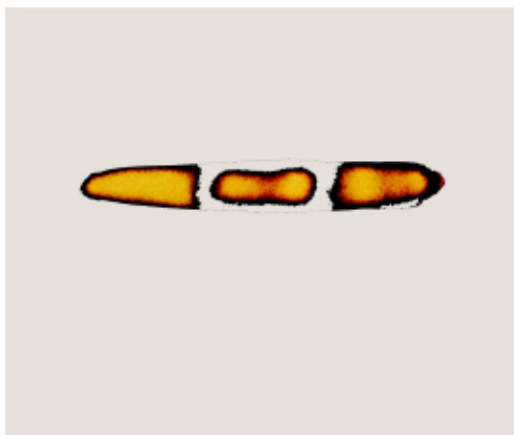
This piece makes reference to issues around the impact of indiscriminate exploitation of the Amazon Rainforest. This exploitation of resources is turning the different Rivers in the Amazon rainforest into a metallic River, full of Mercury residues. The gold separation process going on in the Amazon Rainforest is a process based in the use of Mercury to create an Amalgam with the

gold and separate it from the river's water. These unique prints were created with a similar process.

This work establishes a physical link between the landscape's reality and the one imagined by its conceiver. It includes the manipulation of the visual construction and of the limits of the imaginary, based on our assumptions of what an Amazon Rainforest landscape means to us. The results are deconstructed to the extent that meaning is shifted and possible interpretations become multifaceted.



2015.13



2015.47

KEITH GUY

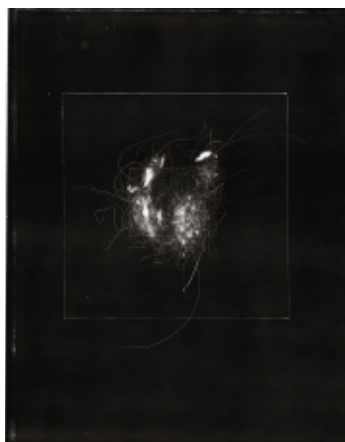
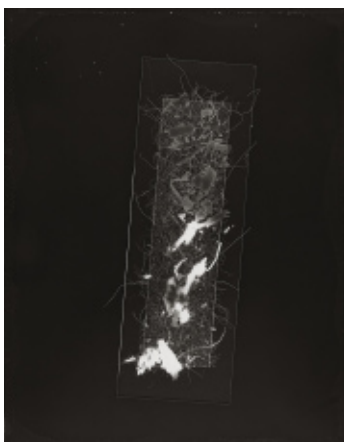
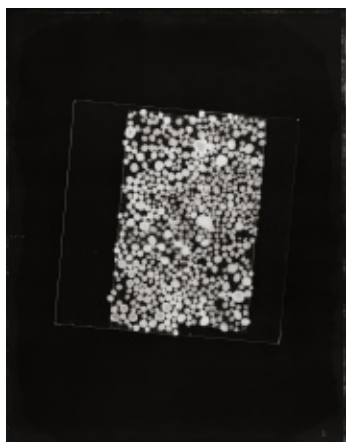
Cyanotypes made with textured printmaking paper and developed by natural sunlight were photographed and the images altered by digital colouring. This not only modifies colours but also produces serendipitous changes to forms in the image. Chance events are a welcome feature of the work.



ALAN KNOX

Scattering the cremated ashes of the artist's Garndfather, Duncan Marshall onto photographic paper as photograms, a vision of the universe appears in which one can see almost as far back in time as the Big Bang, reconnecting the remains of the dead with the origin of all life.

Untitled



Untitled

SUSANNE RAMSENTHALER

From the series 'Household Forensics'. (Photograms)

This ongoing series documents spillages and remnants of everyday actions which, although insignificant and infinitely repeatable, are highlighted by becoming the subjects of microscope slide preparations. Here, substances which are usually being sucked up, wiped away and generally eradicated on a day-to-day basis are given an unexpected lease of life. Household Forensics takes a whimsical look at what lurks in the home.



Phos Graphe

ESME HORNE

My work is motivated by the potential for manipulation and re-working of photographic processes beyond their indexical purpose. Working in the colour darkroom, I encourage the chance aspect of engaging with the simple elements of light, a lens and photographic paper.

The images bear a closer resemblance to that of painterly abstraction rather than the pictorial 'realism' of the photograph. Yet ironically they are photography in its 'purest' form, the visual recordings of the technologies by which they were made and therefore remain essentially photographic.



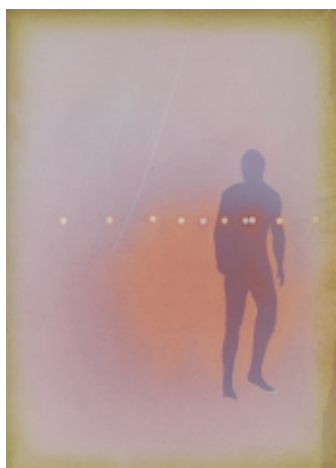
On White Island Kvitøya Ice Study

JACQUELINE BUTLER

Jacqueline Butler works with photography, video and writing and has a particular fascination with archives. She creates visual narratives, contemplating on the material qualities of photography. The activation of photographic archives through her interventions do not attempt to document but remake landscape. Recreating place as the work shifts to abstraction the viewer is prompted to consider what landscape this becomes: another kind of landscape, landscape as 'other'? Butler is currently undertaking a PhD at Glasgow School of Art. She is a member of FTN (Family Ties Network), and MCollective (artist book co-operative) Butler is a Principal Lecturer and the Director of Studies for the Department of at Manchester School of Art, MMU.



Ritual II



Ritual I

CHRISTIAN ARRECIS

Christian Arrecis is an artist residing in Chicago, Illinois. Using found photographic and drawn imagery from books and periodicals, as well as camera-less photography, his work references legend, superstition, and mythology in an attempt to synthesize science and magic, the accidental and the serendipitous.

THE TRAVERSE THEATRE

July 6 - 26

Sharing a Core

The Traverse is Scotland's foremost theatre company dedicated to new writing.

Founded by a group of passionate arts enthusiasts seeking to extend the spirit of the Festival throughout the year, the Traverse Theatre Club opened in a former brothel in Edinburgh's Lawnmarket in 1963. Now, a half century on, the Traverse is an established part of Scotland's arts infrastructure, yet retains that essence of innovation and excitement. It remains committed to the original spirit of its founders, and to presenting audiences with a good story, well told. Under Artistic Director Orla O'Loughlin it continues to produce vibrant theatre for, and of, our time, further building its reputation with award-winning productions such as *The Artist Man* and *the Mother Woman*, *Quiz Show*, *Ciara* and *Spoiling*.

Internationally acclaimed as a powerhouse of new writing, the Traverse has launched the careers of some of Scotland's most celebrated writers – John Byrne, David Greig, Gregory Burke, David Harrower, Liz Lochhead and Zinnie Harris. Many of today's finest actors have appeared on its stages, including Tilda Swinton, Billy Connolly, Robbie Coltrane, Bill Nighy and Alan Cumming.

The Traverse's impact is truly international: it frequently tours overseas, engages in artistic exchanges and partnerships – most recently in Québec, Turkey and South Korea – and, every August, it holds an iconic status as the theatrical heart of the Edinburgh Festival Fringe.

Always looking to the future, the Traverse leads Participation and Engagement programmes that engage with emerging writers and artistic talent to develop the next generation of theatre-makers.



Incubated

AMY PARRISH

Amy Parrish is an American artist, recently emerging with a focus in 19th century photographic processes. In this piece, *Incubated*, the gum bichromate print of an organic object is housed within a salvaged metal cap to further emphasize metaphors associated with this work.



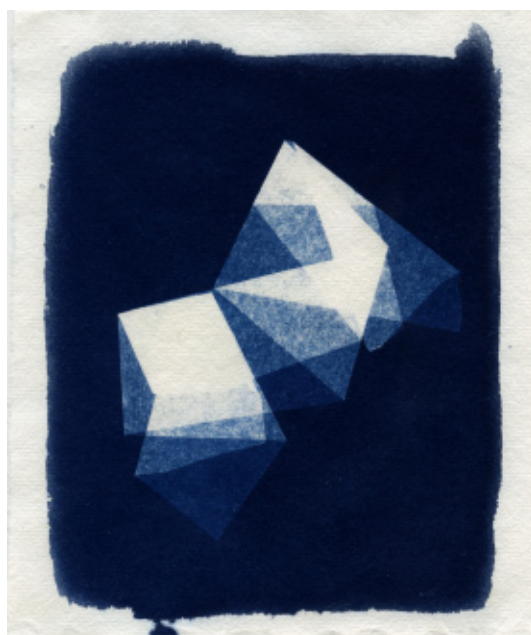
From the series Self-Constructed

ALMUDENA ROMERO

Collodion plates and smartphones have been the fastest and cheapest photographic technologies of two different centuries. Both have had a significant impact on the depiction of the self: increasing the awareness of, and the desire to create, images of our everyday life, environment and identity - what could be called visual narratives of the self.

ANDRES PANTOJA

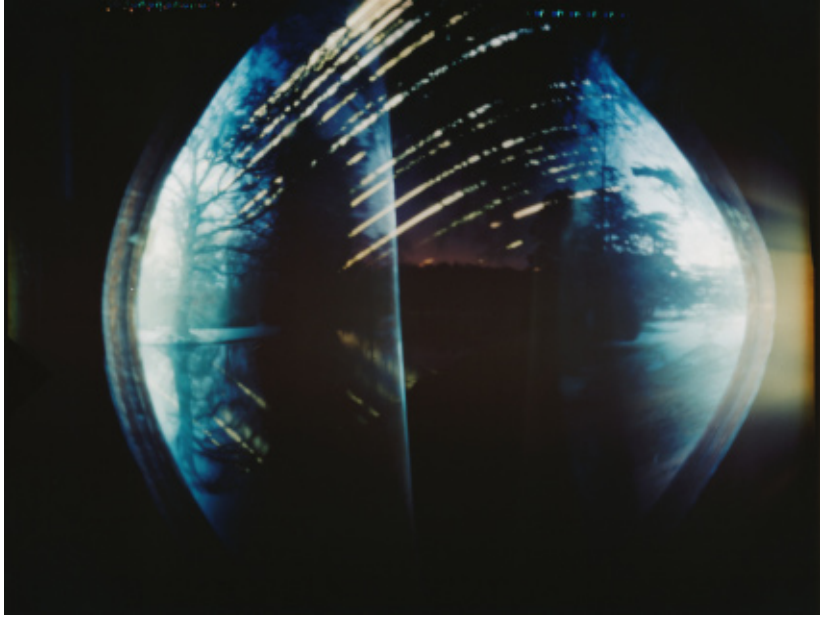
Folding light is an ongoing project that explore the intersections between light and paper through the cyanotype. When paper is folded in different ways, new frontiers are created and demarcated by diagonals, horizontals and verticals; but it is when light hits the new folded planes, that new 'objects' that relate to scale, gravity, weight, movement, and rhythm appear on the sensitized surface.



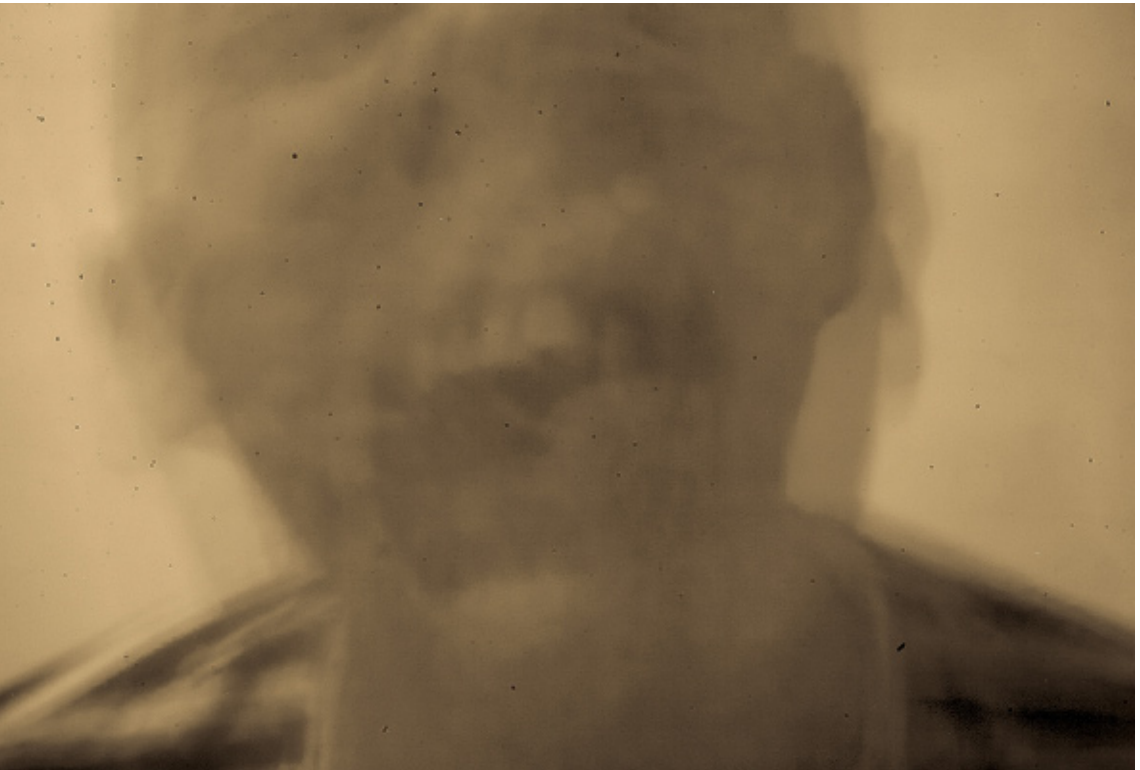
Folding Light

ANTHONY CARR

Burghley Lunar-See Camera 11 is from a series of time-lapse pinhole photographs taken in the gardens at Burghley House, in Lincolnshire. Disguised inside a wooden nestbox, the camera documented the nocturnal rhythms of the moon from November 2012 until March 2013, with an exposure of around 1150 hours.



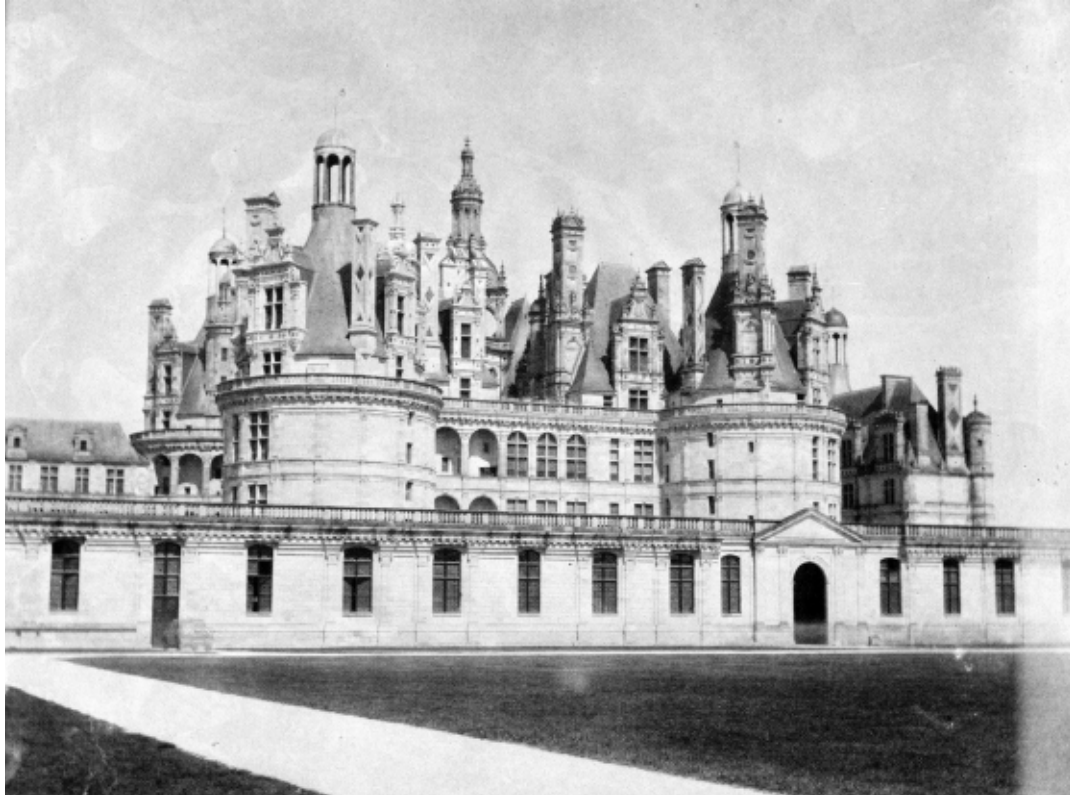
Burghley Lunar-See Camera 11



Self

BRIAN CRAIG

Brian Craig has been a photographer for forty years, having studied under Joseph McKenzie at Duncan of Jordanstone College of Art in Dundee. This image is from a series of pinhole self-portraits. The long exposure gave Craig time to express emotion and bring a range of movement into the study.



Le Chateau De Chambord

FIONNBHARR Ó SÚILLEABHÁIN

Fionnbharr Ó Súilleabháin works with calotype & collodion processes and currently lives in Mozambique. Le Chateau de Chambord is a digital print from an 8x10 Pégry calotype negative. The work is from the series Human Mist, which speaks to the transient nature of human existence - capturing traces of human passing during long exposures.



Hidden Fathers: Liam & Peter

DENIS ROUSSEL

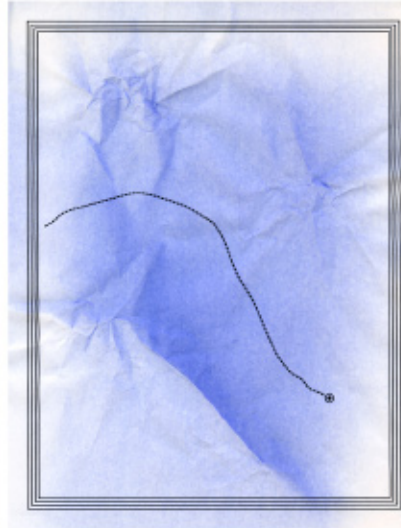
To reflect the diverse roles of women and men in our society today, and to continue the discussion started by contemporary interpretations of the hidden mothers genre, Roussel invited stay-at-home fathers to pose with their toddlers. Using the very same process photographers used in the Victorian era, together they created Hidden Fathers images.

ADAM FINKELSTON

Adam Finkelston is a photographer, art educator, and magazine publisher based in Roeland Park, KS, USA. In addition to making art, Mr. Finkelston is the owner, publisher, and editor of The Hand Magazine, through which he has also curated two exhibitions of international artists.



Giving and Receiving Knowledge

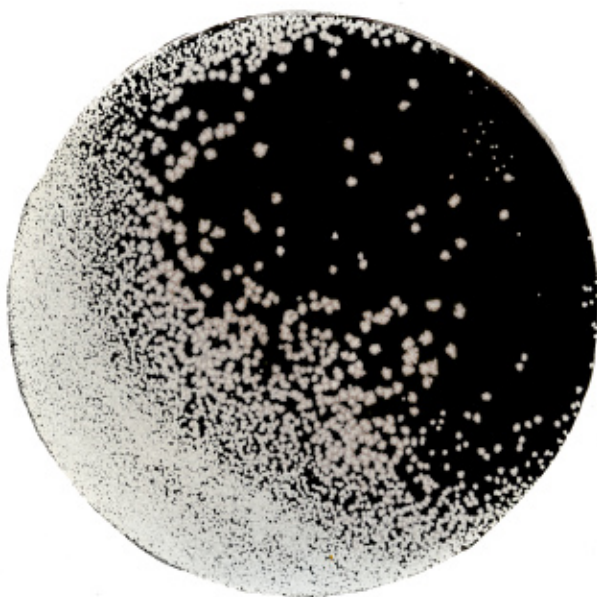


Through the Unknown (Triptech)

DAN SHEPHERD

Through the Unknown

Shepherd's approach to photography comes from a love of drawing & painting, combined with a conceptual sensibility driven by a love of science and nature. This series began as an extension of his meditation practice - unknown and imaginary places are often centers of focus as he meditates. He became intrigued by the ephemeral nature of fading blueprints and wanted to combine the terra nova of his mind with the alternative photographic process of diazotypes.



CONSTANZA ISAZA MARTÍNEZ

In the Silver Salts series, Constanza Isaza Martínez explores the materiality of the photographic print, using the nineteenth-century salt printing process. By reducing the medium to its most basic elements - light, chemistry, and paper - the surface of the photographic print, usually invisible, becomes the focus and subject of the work.

GERY OTH

Gery Oth's work examines the power of representation. His artistic practice involves documenting events, meetings and personal exchanges between people. His monochrome pictures emphasise feeling, sensation and personal interpretation - these moments are captured in order to survive beyond a short-lived moment. He uses a variety of alternative photographic techniques - including polaroid, pinhole, slider, lapse photography, toning and colouring - as well as embracing the possibilities of digital technologies.



Coast



The Dress

SHEILA MCKINNEY

Sheila McKinney's home is London but for the past 10 years has been living in Houston, Texas and St John's, Newfoundland. She shoots film, uses plastic cameras and creates iPhone images. McKinney is a member of LAPC (London Alternative Photography Collective) and has recently begun experimenting with pinhole and alternative processes.

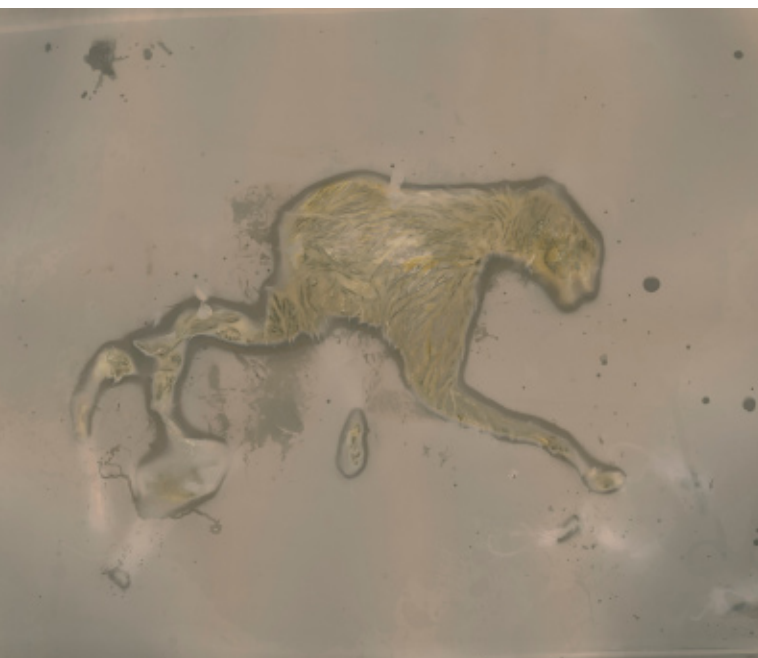


Photogrouef

GRAEME POW

Graeme Pow is an accomplished editor with an exceptional attention to detail, a technical writer who can present information in ways that appeal to different audiences, and an award-winning photographer.

This work consists of an ostrich egg, painted inside with a silver gelatin photo emulsion, with a pinhole plate attached. After a four-minute exposure, the resulting image was developed, fixed, washed and dried, and then the egg opened up to reveal more of the image.



Lumen Cat

KY LEWIS

Ky Lewis is a fine art photographer, exploring alternative processes through cameraless methods - working with light and chemicals to record the passage of time and the decay process. Her approach can be visceral, physical and light of touch - the craft of making as important as the result. Lumen Cat I is from a short series made after being offered the corpse. The use of expired Kodak Bromide II seemed appropriate but its age contributes to ongoing changes in the original print.

JAMES WIGGER

James Wigger is a photographer whose work reflects his fascination with what lies just out of reach. His work is often reminiscent of a relic forgotten in time as decay, texture, and darkness shrouds the subject from the eyes of its viewers, keeping its meaning ambiguous. Through the usage of visual cues and subtle symbolism in his work, he seeks to explore topics of spirituality, religion, desire, and hope, wishing to confront the issues he believes makes us inherently human.



Notra Dame Du Jardin En Or



Without You



Breath of Life

LINDA KOSCIEWICZ

Images from the the White Series
“Without you” and “Breath of Life”

Recent work is focused on the experience of life, death and human emotions. I create experimental visual narratives using expressions of the human body and female persona which I hope conveys a duality of perception and experience.

Honourable Mention:

LINDA ROSS

Intake I reveals the jolt of industry where you least expect it: along remote Glen Strathfarrar, where Monar Dam's concrete modernist aesthetic has forever changed the landscape.

Linda Ross is a Polaroid photographer who uses black & white Impossible film to capture the built environment. Her Hydro series, of which Intake I is part, focuses on her interest in Scotland's hydroelectric schemes and the monumental act of getting power from the glens.



Intake



Pia Winter

MICHAEL CARDINALI

Michael Cardinali is an American photographer living in Boston. He has exhibited across the United States and in Europe, including solo shows in London and at MIT in Cambridge, MA. He received a BFA from SUNY Purchase and an MFA in Photography from Massachusetts College of Art and Design.



Mark Z Violin 4 Min

MARK SUMMERS

Mark Summers is a musician, photographer and researcher. This image is one of a series of 'improvised photographs' - it was made by extending photographic time (fractions of a second) to match musical time (minutes). The musician builds up image and music simultaneously, each element influencing the other.



Ingrid Bergman

LIOR GAL

In this series of works, Gal aims to explore his own perception of beauty and its evolution throughout the years. In today's western culture, ideas of aesthetics are being shaped by the media, and notions of beauty are based on what our society dictates us. Through her work he tries to "dissolve" these ideas by forming his own idea of aesthetics.

OLIVE DEAN

Having originally trained in painting at Edinburgh college of Art, for the last three years Dean has been attracted to Alternative Photography - producing analogue, cyanotypes and lumenographs. The interplay of randomisation and accident - including the whims of solar power - is an exciting, if sometimes frustrating, addition to her artistic practice.



Coffee Fix



Bathers

RYAN VAN DER HOOT

Van Der Hoot's images are originally found in city archives. The prints are made digitally then physically the chemical layers of the photo are etched away revealing the un-tapped chemicals latent within the paper, in order to present a veiling or partial erasure of the past.



Off the Grid- Longannet



Off the Grid- Hunterston

Honourable Mention:

ELAINE ROBSON

Elaine Robson makes light-based art.

The Scottish industrial landscape is changing. Longannet's impending closure heralds the end of the fossil fuel era, Hunterston spans both obsolescence and the promise of the atomic age, while wind turbines creep across the hillsides toward a future of renewable power.

TIM PEARSE

Tim Pearse is an award winning, internationally exhibited fine art photographer, based in Devon, UK. Working exclusively with analogue and alternative photographic processes, Pearse's work explores themes of constructed memory, change, and the action of time on personal experience.



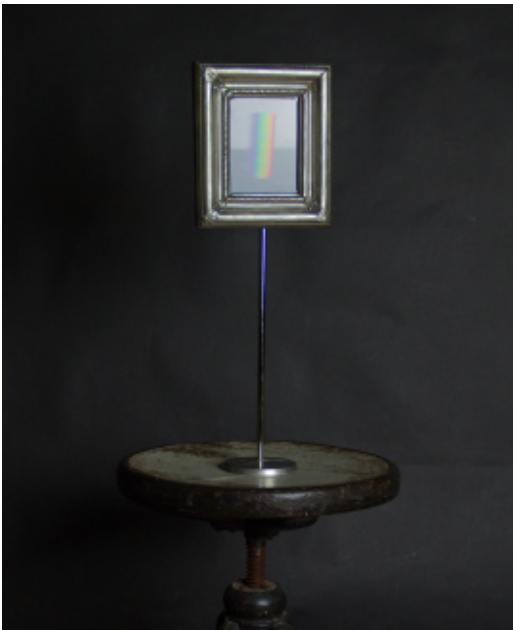
The Long and the Short of it



FILIPPE ALVES

The Lippmann color process was invented by Gabriel Lippmann in 1891.

It is a unique process as it records and reproduces colours by exploiting the phenomena of interference of light, and it is the precursor of holography. To be able to record in this process, very high resolution panchromatic plates are needed, these are transparent and with very low sensitivity. They can be made using different processes, like: albumen, collodion or gelatine emulsions.



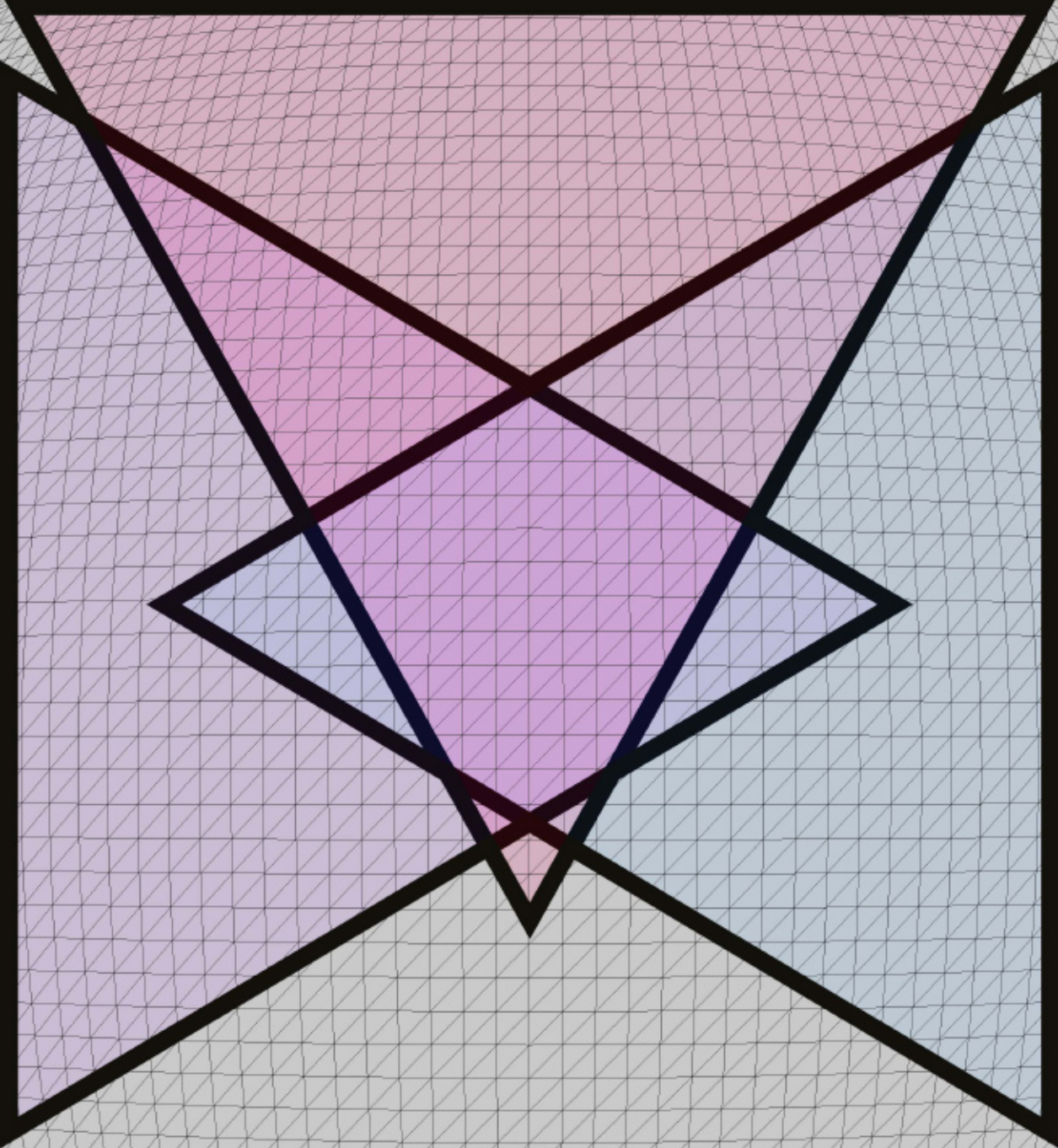
Spectrum



Brandon II

GALINA KURLAT

Galina Kurlat was born in Moscow in 1981 and emigrated to the United States shortly after the fall of communism in 1989. She received her Bachelor of Media Arts Degree from Brooklyn's Pratt Institute in 2005, she currently lives and works in Houston, TX. Her work has been exhibited internationally and is in number of public and private collections, including the Museum of Fine Arts, Houston.



ACTINIC

THANKS AND ACKNOWLEDGEMENTS



This publication was produced to accompany the festival 'ACTINIC' running 26 June to 26 July 2015

With special thanks to:

All exhibiting artists, instructors, volunteers, attendees and open call participants.

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'A swing Todoroki' by Takashi Arai

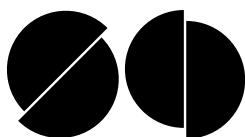
DAIWA ANGLO-JAPANESE FOUNDATION

The Daiwa Anglo-Japanese Foundation is delighted to be supporting Alternative Photography Scotland on the occasion of its very first Actinic Festival from 26 June to 26 July, including work by Takashi Arai, one of the world's leading daguerreotype artists. One of the Daiwa Foundation's aims is to support the diffusion of Japanese art in the UK (and vice versa), and we are very pleased to be sponsoring Takashi Arai's first solo exhibition in the UK, at Stills: Centre for Photography in Edinburgh, Scotland.

The Daiwa Anglo-Japanese Foundation is a UK charity, established in 1988 with a generous benefaction from Daiwa Securities Co Ltd.

The Foundation's purpose is to support closer links between Britain and Japan by making grants available to individuals, institutions and organisations promoting ties between UK and Japan in all fields of activity, and the awarding of scholarships to young British graduates to study Japan and its language. In addition to supporting exchanges through its grant-giving, the Foundation hosts a varied programme of Japan-related exhibitions and seminars at Daiwa Foundation Japan House, our base in London near Baker Street Station.

Jason James, Director General



SHUTTER
HUB

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"We're delighted to be involved with this years ACTINIC Festival, and proud to support photographers working with alternative processes!"

Shutter Hub is an organisation and network created to support and promote photographers. It provides members with a resource by which they can professionally promote their work in a variety of ways, and get the support they need to

further their photography careers. Whatever the photographers niche, Shutter Hub aims to have something for them.

Shutter Hub acts as an umbrella under which is shared all things photography. If you're interested in getting involved, and promoting your photography, visit shutterhub.org.uk and join the mailing list for free photography news, event invitations, and more!

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Image: Michael O'Sullivan

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