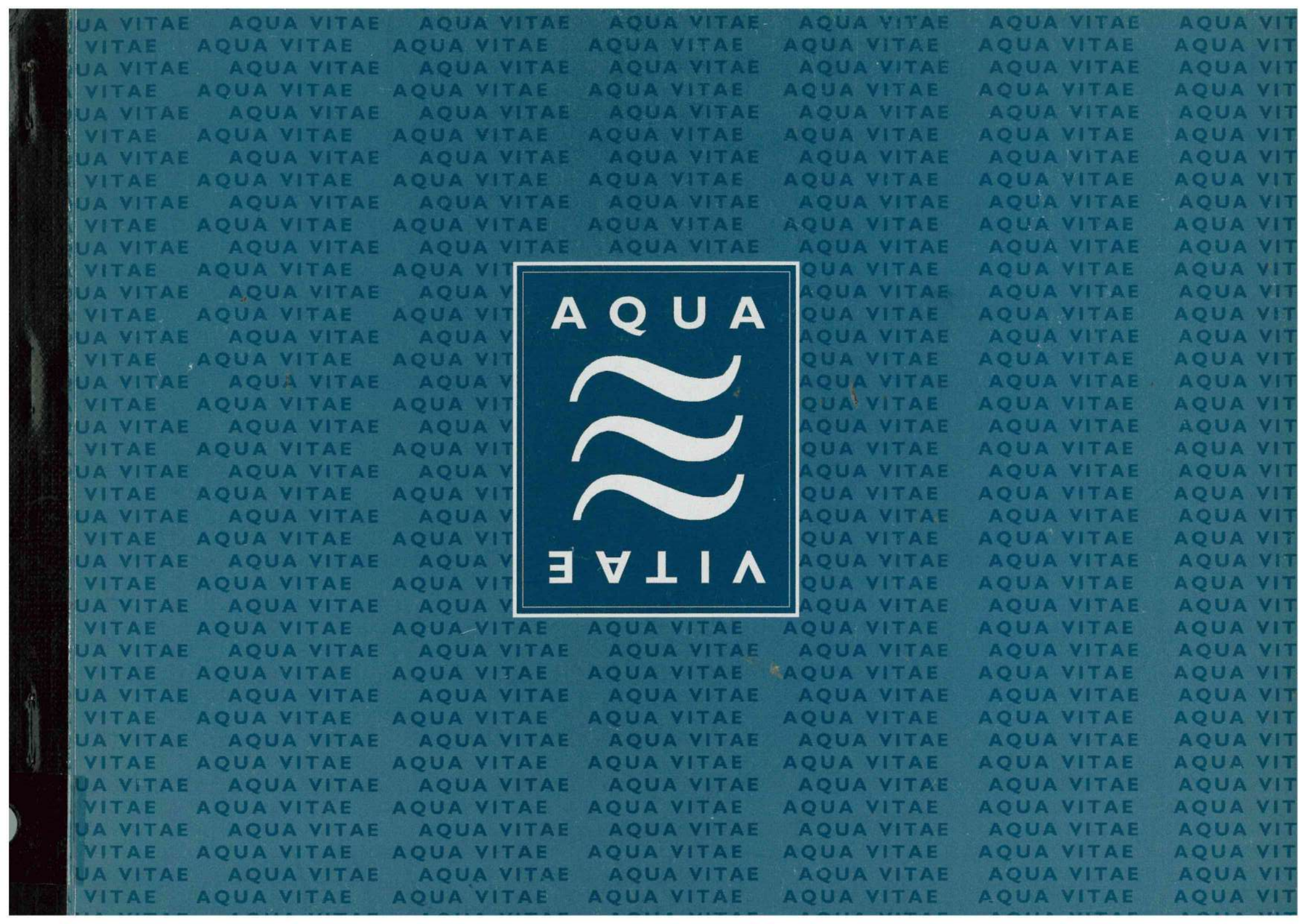
AQUA VITAE

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RORY DONALDSON

MARTYN GREENHALGH

BRIAN JENKINS

ANNETTE HEYER • JIM HAMLYN

KEVIN MacLEAN

CAROL HADDOW • DAVID PEACE

AQUA VITAE

INTRODUCTION

The subject of *Aqua Vitae* is the waterway, ancient symbol of myth and folklore, artery of trade and transport, birthplace of many of our towns and cities. This book and its accompanying exhibition bring together several very different responses to the theme; five in the form of specially commissioned new works by artist photographers and a sixth (part-historical, part-contemporary) piece, created by Summerlee Heritage Trust. A further response has been provided by Jonathan Robertson in his piece *'Of Silver, Salmon, Pearls and Bleach'* and by Carol Haddow who creates a socio-historical framework for the project in her essay *'Sub Summa Aqua'*.

Aqua Vitae arose from the desire to provide both an opportunity for photographers to create new work and to integrate these new pieces within a wider historical context. In practice, past and present have been interwoven in all contributions from artists and writers alike. Rory Donaldson's prime interest in the river , for example, is as a metaphor for the passage of time. His large scale photographic panels, punctuated by archival images, reveal contemporary urban and rural vistas eroded by bleach and submerged beneath a patina of blue. Only the final image in the series, based on a water privatization poster, is unmarred by corrosives, sounding a forcefully contemporary note. How long before this too ceases to be an issue of the moment and is lost beneath the accretions of time?

Martyn Greenhalgh's work centres on the union canal in central Scotland, a site of neglect, decay and in recent times regeneration as a leisure source. Although partly documentary, in that he originally set out to make a series of images along the whole length of the canal, the final work has more to do with the history of picture making and the genre of landscape, than the ostensible subject of the canal. This is apparent both in his use of the platinum palladium process, which dates from the 1880's and makes each hand print a unique work, and in his subtle references to the landscapes of P.H. Emerson and Poussin's *'Et in Arcadia Ego'*.

Jim Hamlyn and Annette Heyer's part two-dimensional and part three-dimensional series *'Approximate Capacities'* is also a highly original 'document', based on water samples taken from different areas and depths of the Forth/Clyde canal and on discarded objects found nearby. The work draws on the aesthetic and emotional responses of the artists, reflecting their shared interest in the manifold qualities of water and its effect on light and objects as well as a concern with memory, history and the correspondence between image and artifact.

The work of Brian Jenkins is similarly inspired by a particular stretch of human-made waterway, in this case a portion of the canal which runs through his home town of Falkirk. His three dimensional work, which actually includes the presence of water, equates the canal's struggle to survive with Jenkins' own personal history and the struggle he undertakes, mentally and physically, in combating his fear of immersion in water.

Kevin MacLean's poetic images were made along the salmon rivers of eastern Scotland and draw on the Celtic legend of Fionn and his quest for knowledge. Part of a process of self-examination, his images float alongside eroding Gaelic texts - allusions to the fading oral traditions of Scotland - as he literally and metaphorically follows the 'salmon of wisdom' from the mouth of the river to its source.

Just as the contemporary pieces in the exhibition include references to the past, so the 'historical' section, created by curator Carol Haddow and photographer David Peace from Summerlee Heritage Trust includes contemporary images. Conceived to provide a socio-historical framework for the contemporary commissioned work, *'Sub Summa Aqua'* combines archival images made by anonymous photographers with contemporary photographs taken by David Peace, as the Summerlee team renavigated the sites of the original photographs in their launch the 'Fire Queen'. In the final work these contemporary images merge with the archival ones, adding further layers of information, further historical narratives.

In Jonathan Robertson's text we are again offered a response on a number of levels. Reacting not only to the works in the exhibition but also to the broader issues suggested by the project theme, the questions he raises ultimately concern the impact of these images, and photography in general, not on the future of art but on our own future and that of our environment.

Rebecca Coggins, Exhibitions Organiser, Stills
Martha McCulloch, Director, Street Level Photography Gallery & Workshop

OF SILVER, SALMON, PEARLS AND BLEACH

The artists commissioned to participate in the exhibition *Aqua Vitae* were invited to address "the theme of the inland waterway". Let us first address the title.

Aqua Vitae means "water of life" and in fifteenth century Scotland was used to describe a spirit distilled from a beer of fermented barley. Today the French *eau de vie* is a strong spirit, distilled from wine, usually available only, through discreet and unofficial negotiation, directly from its maker. *Aquavit* is a Scandinavian version, made from potato, which contains between 42% and 45% of alcohol. But this exhibition is concerned not with alcohol, but water.

If you turn on a tap to fill a jug of water it will take about 15 seconds to reach the one litre mark. In the 40 minutes recommended to wash a group of photographic prints, approximately 160 litres of water will move from tap to drain and on into the sewerage system which, in Britain, goes into the sea, often via a river. The water carries away traces of fixer, which has previously soaked into the paper base of the photographic print while it was removing the undeveloped silver salts from all but the black areas of the image. An exhausted fixer contains up to 5 grams of silver, as a sulphate, per litre of solution. As a sulphide, it is one of the most insoluble compounds known. If there is a strong enough reason, either economic or ecological, for doing so, the silver can be extracted from the fixer before it too is discarded into the drain. In one year, 700 million litres of photographic effluent are generated in the U.K. alone. 690 million of these go straight into the drains.

Water makes up 59% of a human being and 95% of a jellyfish. Anything that is carried by water eventually reaches those organisms that depend on it, whether they live on the land or in the sea.

Between two and three gallons of sea water pass through an oyster in an hour. The ocean contains silver in a concentration of 1/10,000 part per million. Over its five year or so life-span the oyster continues to absorb silver until it contains a concentration of 18,700 parts per million. Some of this silver is occasionally attached to the calcium compounds which, gathering around a foreign body in the oyster, form a pearl. The Queen Mother owns a necklace of pearls, extracted from oysters in the River Tay. As far as we know, silver has no harmful effect on either human or oyster, except in the form of an ion in solution.

97% of the total water of the World is salty. Of the remaining 3% which is fresh, only 1% of it lies in rivers, inland waterways and the soil, whilst 24% lies in and under the ground and the remaining 75% is frozen in the ice sheets at the poles. A human being can survive on 1/5 gallon of water per day, depending on the environment. A "primitive" land-based person who is careful with consumption (because it doesn't come out of a tap), uses about one gallon of water per day, for everything. The average consumption of an inhabitant of ancient Rome was 100 gallons of water per day, whilst a contemporary city dweller in the Central Region of Scotland accounts for 140 gallons of water per day. This includes water for industry and hospitals, as well as for domestic purposes. If we include agriculture, the figure can rise to 400 gallons of water per person per day. Though our casual attitude to it allows us to flush 3 gallons down the lavatory every time we pull the handle, we also baptise our children with water.

As part of its central role in our lives, water has been used as a standard for mass, specific gravity, viscosity and temperature. The freezing and boiling points of water determine the temperature scale of both the Fahrenheit and Celsius systems. Most importantly, and particularly in the present context, water is a conveyer: of sediments, seeds, dissolved salts, air and other gases, sound and living organisms.

Of the six artists whose work forms this exhibition, one chose to look at the river, the other five at the canal, as a means of communication. Whilst the Scottish canals no longer carry raw materials and manufactured goods, the river still carries fish.

Kevin MacLean, who grew up on the East Coast, has taken "a metaphorical journey upstream" on the River Tay in search of the wisdom attributed by Celtic legends to the salmon. The memory of its origin is so accurate that the adult salmon returns to spawn in the same river where it was hatched, even if early in its life it had been moved to another river after hatching.

On its way downstream the young salmon proceeds slowly, close to the bank, allowing the flow of the river to assist it on its journey to the open sea. As it travels, it accumulates knowledge about the river. Its taste buds, which are distributed more widely over the body than in terrestrial vertebrates, can detect small but constant differences in the chemical characteristics of the water, including gradual changes in salinity as it reaches the mouth. It registers differences of temperature, acidity, the proportion of dissolved gases in the water, its density and general turbulence. It observes the river bed, the type of food available, the currents and sounds made by waterfalls and rapids. Once in the sea, in order to navigate, it picks up the echo of a self-generated sound from the sea floor or the resonant effects of wave noise. All this information is stored in the manner of an Aborigine's Songline, a coded memory of its first journey, which enables the fish to return to its origin and spawn, two to six years later, so completing the cycle of its life.

The return journey is an heroic one. Some species of salmon travel between 60 and 100 miles per day for up to twelve days, relying on the position of the sun, together with water currents, to orientate themselves in the ocean. Once in the estuary the fish adapts to the change of salinity (from 3.5% sodium chloride down to zero) by watering down of the blood. Later, in the river, this excess water is excreted in order to maintain its internal salt level at 0.8%.

In the estuary of the River Tay, in 1989-90, a salmon would also have to contend with a faecal coliform count of between 400 - 1,000 per 100ml over the year. This exceeds the EEC guideline of 100 by a factor of four and is already half of the mandatory maximum permissible count of 2,000. The total coliform count in this same year was between 600 - 1800, against an EEC guideline of 500 and a mandatory maximum of 10,000. The mythical "salmon of wisdom" carries a knowledge about more than its ancestry, on its way back up the river. Whilst the Pacific, or silver salmon, dies after spawning, the Atlantic salmon returns to its mother water after two years at sea, to spawn again.

In MacLean's work, the Gaelic text, which holds the key to the legend of Fionn and his search for wisdom, is eroded and indistinct. This alludes to the breakdown of an oral tradition and the chasm that separates both himself and others, who are unfamiliar with the written language, from its significance. Even in the climactic and crucial "Exult! Exult!", the word remains on the edge of comprehension, as elusive as the salmon.

Another personal odyssey can be found in Brian Jenkins's work, based on a return to childhood haunts in Falkirk, along the banks of the Union and Forth & Clyde Canals. The progressive decline in their use and their subsequent decay provide him with an opportunity to explore very personal feelings associated with water and his perception of it as a threat. Disintegration, of image, of self, is again a consequence of the search for connectedness to the past.

Martyn Greenhalgh takes an historical approach to what is an historical subject. By using the platinum/palladium process, which enjoyed a burst of popularity lasting from 1880-1913, before all the available platinum was diverted to making explosives, he refers the viewer to a tradition which contains Peter Henry Emerson's views of the Norfolk Broads, a landscape very close to that of the rural sections of the Union Canal. Equally, the similarity of method encourages a similarity of composition. The slow deliberation required to make 10" x 8" negatives with a large camera provokes Greenhalgh into an inevitable and conscious relationship with the past.

In a 1973 survey of the canals in Scotland, there were 22 industrial users who took water out of the canals, mainly for cooling purposes, putting most of it back. The Union Canal had the most water taken out of it, by 9 users. At the time it was realised that considerably more water came into the canals than was extracted, and that they could be developed further as a resource. One modest extraction that no survey could have predicted is that undertaken by Annette Heyer and Jim Hamlyn: "Our 'document' will consist of a number of samples of water taken from different areas and depths of the canal. These samples may contain sediment, detritus, vegetation etc., and will be frozen into forms determined by objects collected along that area of canal. A small catalogue ..." Because "document" is a problematic definition for them, their approach declares an unashamed subjectivity, an individual response to a site, to choosing an object, with the tension between the contrasting areas of Glasgow in mind, North Kelvinside/Woodside and Ruchill/Possilpark, which are separated by the Canal. The resultant photographs suggest an arbitrary objectivity which challenges scientific *method*.

Rory Donaldson shares with MacLean and Jenkins a preoccupation with the corrosive aspects of time. Whilst the intermediate archive photographs give us a glimpse down a historical telescope at the canals in action, future generations will search his large panels in vain for a coherent *image* of their contemporary state. The faceted photographs seem to embrace a continuous scene but the predominant sensation is one of *discontinuity*. Their seductive overall blue disguises the dangerous process which preceded it: bleach.

Under the recent regulations concerning health and safety at work, manufacturers of chemicals have a duty to supply users with a data sheet, which recommends precautions to be taken when handling toxic substances. Although this is not the same one as that used by Donaldson, a constituent of the bleach bath for the Ilfochrome Classic (colour print) process is p-toluenesulphonic acid. Its **toxicity** reads, *Eye irritation (rabbit): severe, Skin irritation (rabbit): strong,* and goes on to recommend, under **special precautions**, to *avoid skin and eye contact with the substance* and to *use dust mask and rubber apron for industrial handling.*

The subject of *Aqua Vitae* might have presented the artists with an opportunity to take a nostalgic look at a lost heritage, but the work in the exhibition, through its microscopic attention to the current state of the canals and rivers of Scotland, will raise our concern about wider issues for their future and the impact of photography. *In case of contact with eyes, rinse immediately with plenty of water and seek medical advice ... Keep out of the reach of children.* The next time I make an Ilfochrome print I shall be thinking about that rabbit.

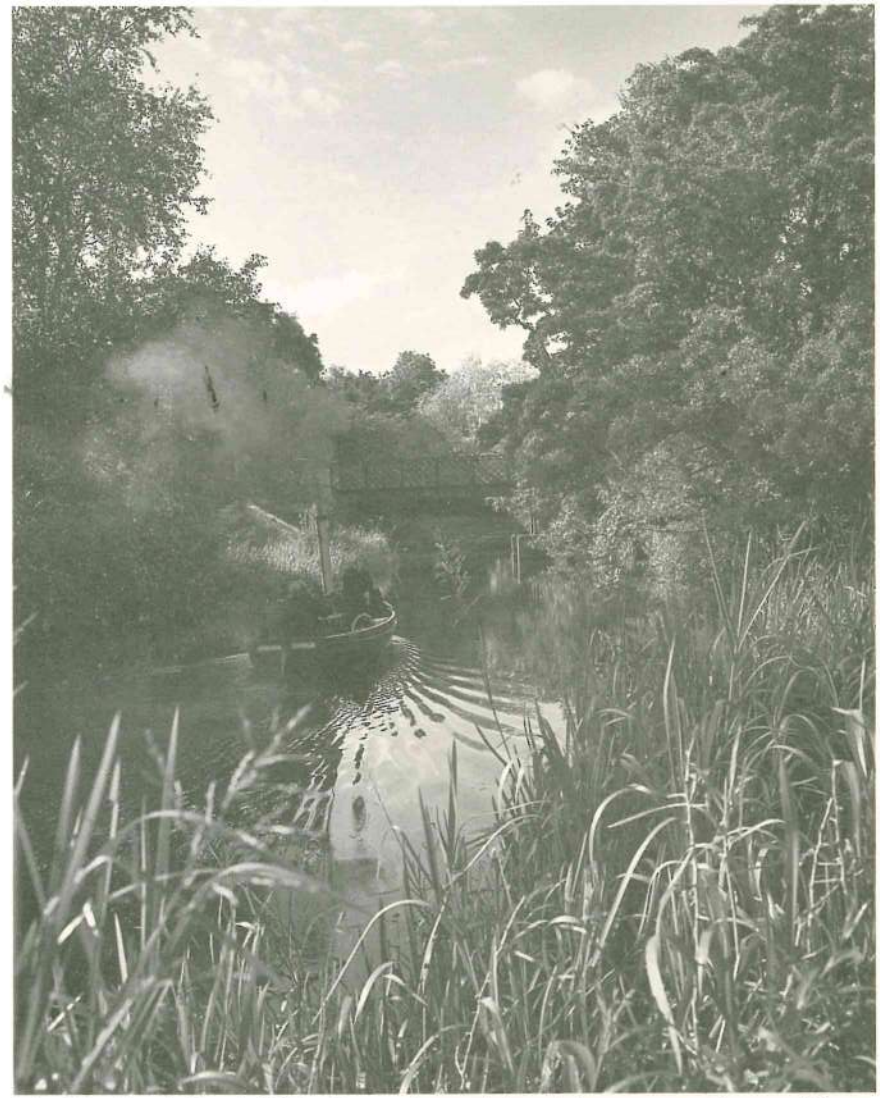
Jonathan Robertson,
Photographer, Writer and Course Director
Duncan of Jordanstone College of Art,
Dundee. November 1992

SUB SUMMA AQUA

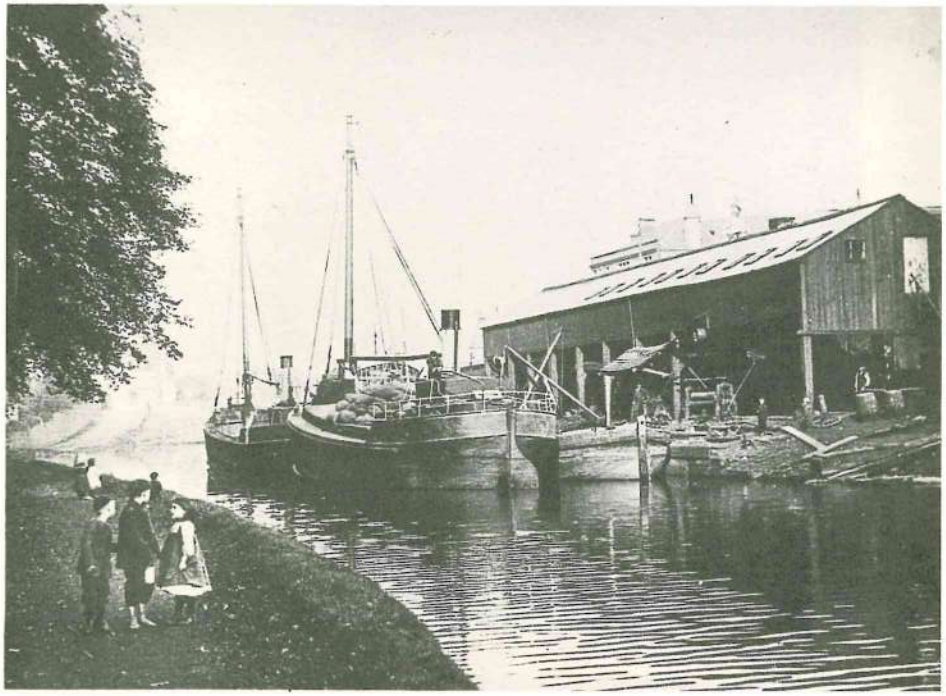
To early philosophers water was one of the four basic elements of the universe; along with earth, fire and air. Its importance cannot be over stated for without water life would not exist. Water is the only substance occurring naturally on earth in all three forms - solid , liquid and gas. Water is a source of food. Water is powerful. Watch the sea pounding against the sea wall or a river in full spate and appreciate its power. Water has shaped our landscape. Rivers have eroded the land and carried material from place to place to form islands and vast fertile plains. During the Ice Age great sheets of ice moved south over the land forming mountains and valleys.

For centuries people have tried to harness this power. The ancient Greeks used waterwheels to drive millstones as early as the first century B.C. In Scotland water power was first used to grind oats and bere. Mills were recorded in the twelfth century and by medieval times there were around four thousand water powered mills in use. Waterwheels powered the textile industry which had an important place in the Scottish economy by the late sixteenth century. Large scale industrialisation of the textile industry began with the mechanisation of the cotton spinning industry. Huge waterwheels were used to provide power for the spinning mills of New Lanark. The coal industry also used water power. As pits were sunk deeper and deeper, flooding became a problem and constant pumping was required. Power was at first provided by people and horses using a bucket and chain system. This system was expensive to run and could only move a small amount of water. The solution to the problem was found by using water itself. The first water powered pumps appeared in Scotland in 1595 to pump water from the coal workings at Culross in Fife. Water power reached its peak in the eighteenth century. The early iron industry used water as a source of power. By 1730 water was being used to power forges and blast furnaces in Scottish ironworks. These early water powered industries were built alongside fast flowing rivers and burns, as the technology advanced dams and lades were constructed to divert water to the works; the remains of many of these lades, dams and waterwheels can still be seen around the countryside.

Industrialisation and the need for a more efficient power source continued. Water could no longer supply the needs of industry. The Carron Ironworks, founded in 1759, was one of the largest and most important ironworks in Scotland and needed a constant supply of water to work the wheels which blew the furnaces. Output rapidly increased and the Carron works required 70 horse power to run its four blowing engines which was well beyond the capability of any accessible rivers. Two things occurred that satisfied this need for an alternative power supply. (1) The invention of the steam engine by Thomas Newcomen in 1712, and (2) The subsequent improvements to Newcomen's



The Monkland Canal 1992. Once a busy industrial waterway, the canal is now being restored for leisure purposes but is still very overgrown in places.



engine by James Watt later in the eighteenth century. The first steam engines in Scotland were used almost exclusively for pumping water from the coal mines. Gradually, steam engines, with their greater output replaced waterwheels particularly in the large industrial areas. However many rurally based industries continued to use the waterwheel as the main source of power perhaps adding a small steam engine to provide an extra boost. Water continued to dominate industry in the form of steam. Water provides a means of communication and transport. Rivers influenced the settlement of communities and the location of centres of trade. They formed natural highways and before the development of road and railway networks provided the most efficient form of transport. Even the heaviest of loads could be moved by boat. In pre-industrial Scotland the sea and the navigable estuaries of the Clyde, Forth and Tay gave sea going vessels access to the main areas of population. With the Industrial Revolution new links were needed to reach areas of the country rich in mineral resources. The canals provided these links. The canals in Scotland unlike those in England, did not form a network; in fact several of the smaller ones were land locked. The Forth and Clyde Canal finished in the 1790s was Britain's first sea to sea canal, linking the Forth at Grangemouth and the Clyde at Bowling it enabled sea going vessels to go from coast to coast without having to take the potentially hazardous route around the north of Scotland. Together with the Monklands canal it provided a means of transporting coal and raw materials to the works and the finished products to the docks for export. For a developing industrial nation like Scotland good import and export facilities were vital. Many of the Scottish ports were well established long before the industrial revolution. During the eighteenth century foreign trade increased dramatically. Larger ships were built to sail to America, Australia and other far off places. With the increase in the size of the ships came expansion of the docks in Glasgow in the west and Leith in the East. One of the largest exports from Scotland was its people. Poverty and lack of opportunities led thousands of Scots to leave their homeland and seek a better life elsewhere. Those that survived the voyage settled in North America, New Zealand and Australia.

Top left : The Union Inn, Lock 16, Camelon. Here the Forth & Clyde Canal met the Union Canal. Passengers could refresh themselves at the Inn while their boat passed through the locks.

Bottom left : Mays Boatyard, Kirkintilloch, Forth & Clyde Canal. One of the many industries that flourished alongside the canal in the 19th Century. (Photograph courtesy of Strathkelvin District Libraries.)

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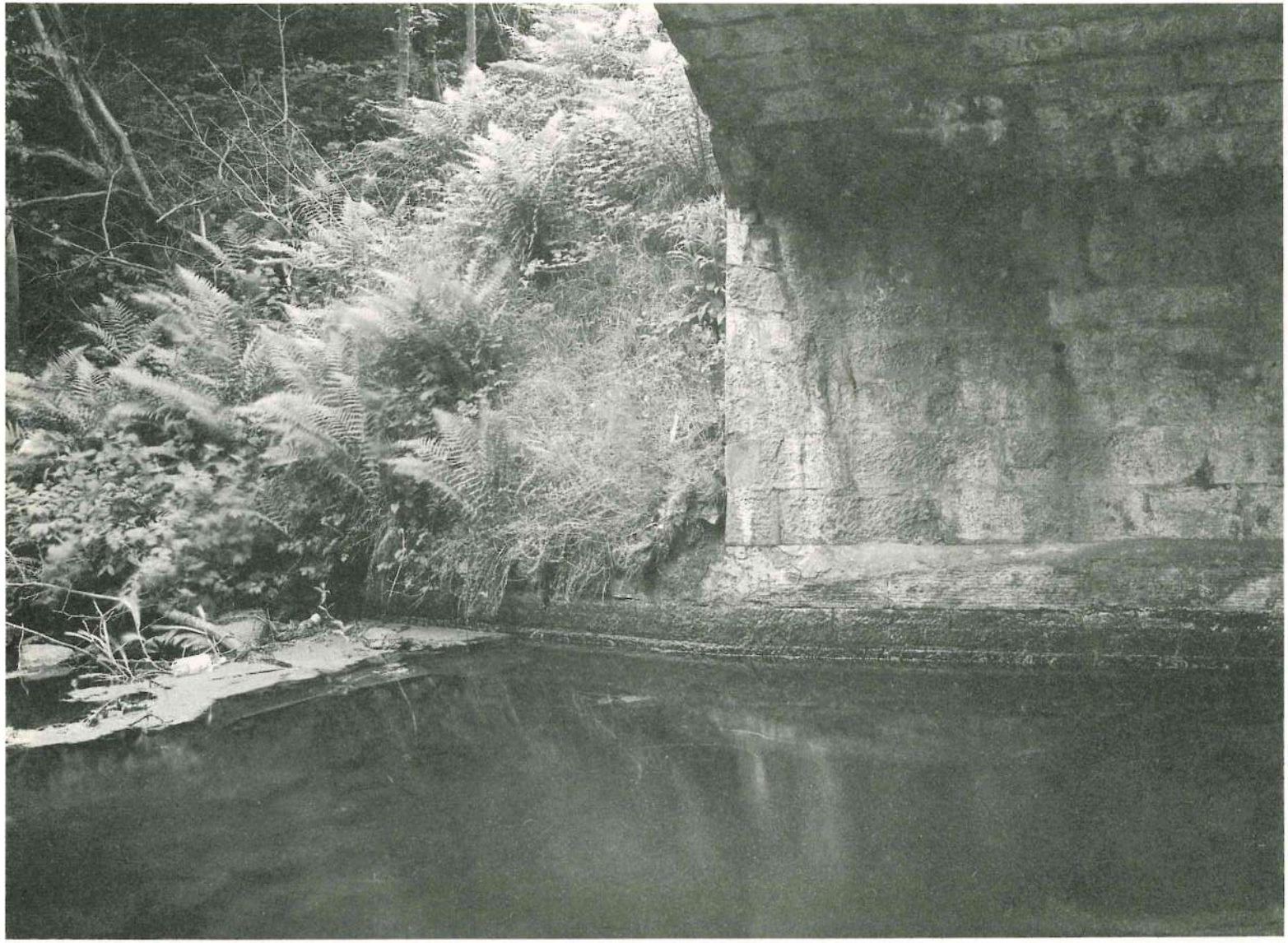
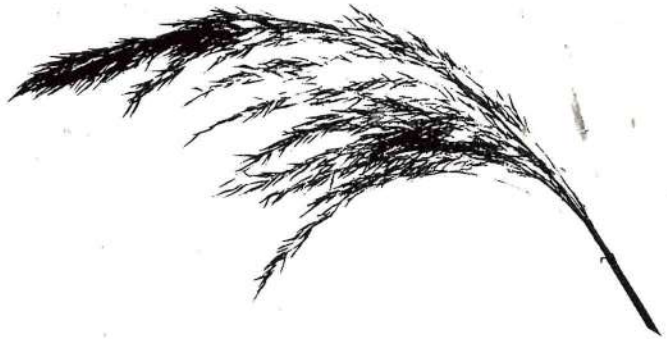
MARTYN GREENHALGH



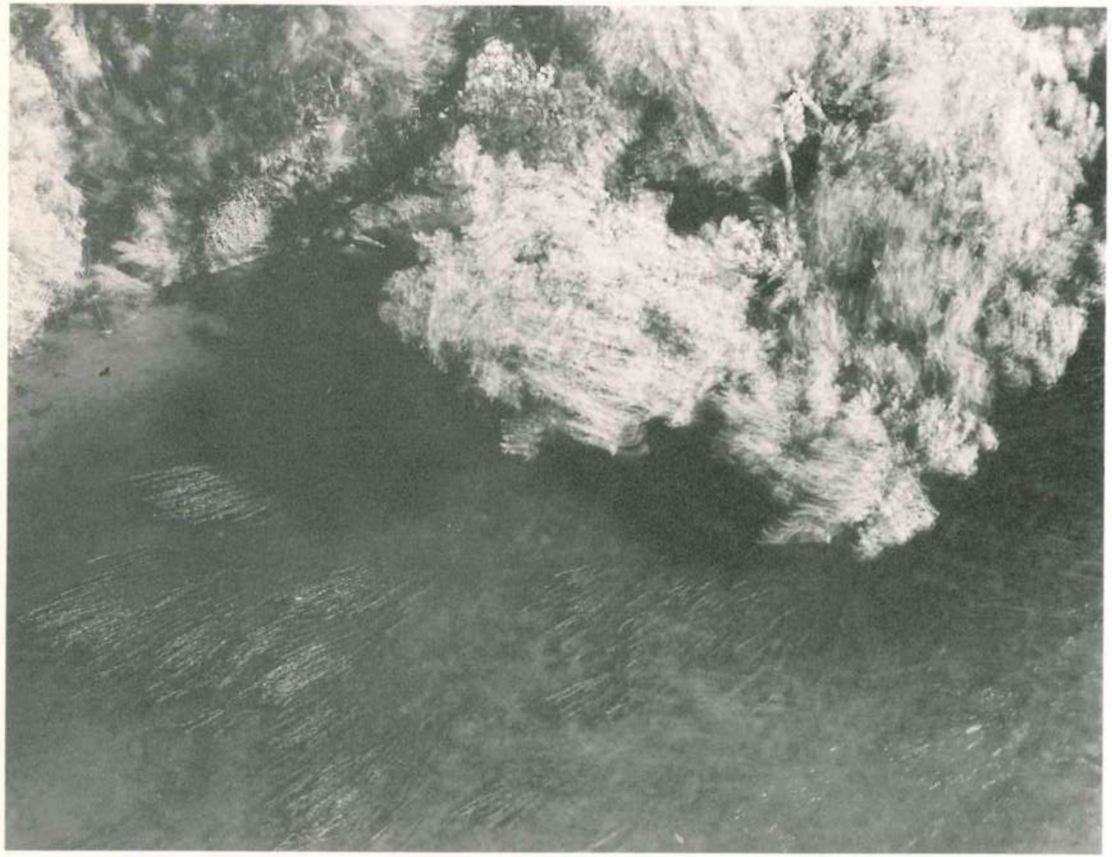
JIM HAMLYN & ANNETTE HEYER

APPROXIMATE CAPACITIES



KEVIN MACLEAN

POLL AN AIRGID
THE SILVER POOL



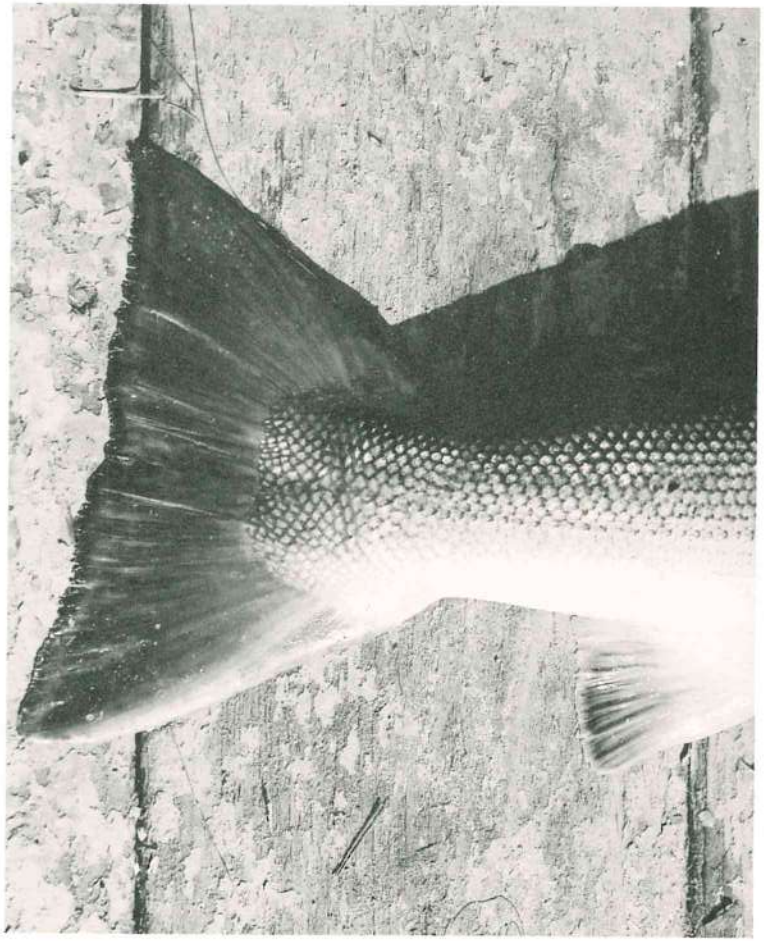
sheas na craobhan ann an cearcall
mu'n cuairt air an àite uaine ud,

agus chaidh a' ghaoth o
mhullach craoibhe gu mullach
craoibhe,

ach cha d' thàinig i mach a
chluich anns an fheur

Smaoinich e air Tobar an Eòlais. A-nochd leagadh na craobhan calltain sgàrlaid, a lùb os a cionn, am measan air a h-uisgeachan agus chraobh sgaoileadh na caltearan, a rinn iad nan tuiteam, purpur agus sgàrlaid, a' priobadh agus a' dol às an t-sealladh far a dh'èirich na còig sruthan a dh'ùraich an saoghal: agus an sin, a' dùsgadh agus ag èirigh bho an doimhneachd, nochd fiantan, Bradan an Eòlais, e fhèin, leugach agus dealrach, lann air lann.

"Tha e sgeul ann an sin! Tha e sgeul ann an sin!" bha Bàrd an Rìgh a'gleodhaich.
"Tha Breadan an Eòlais sgeul ann an sin!"



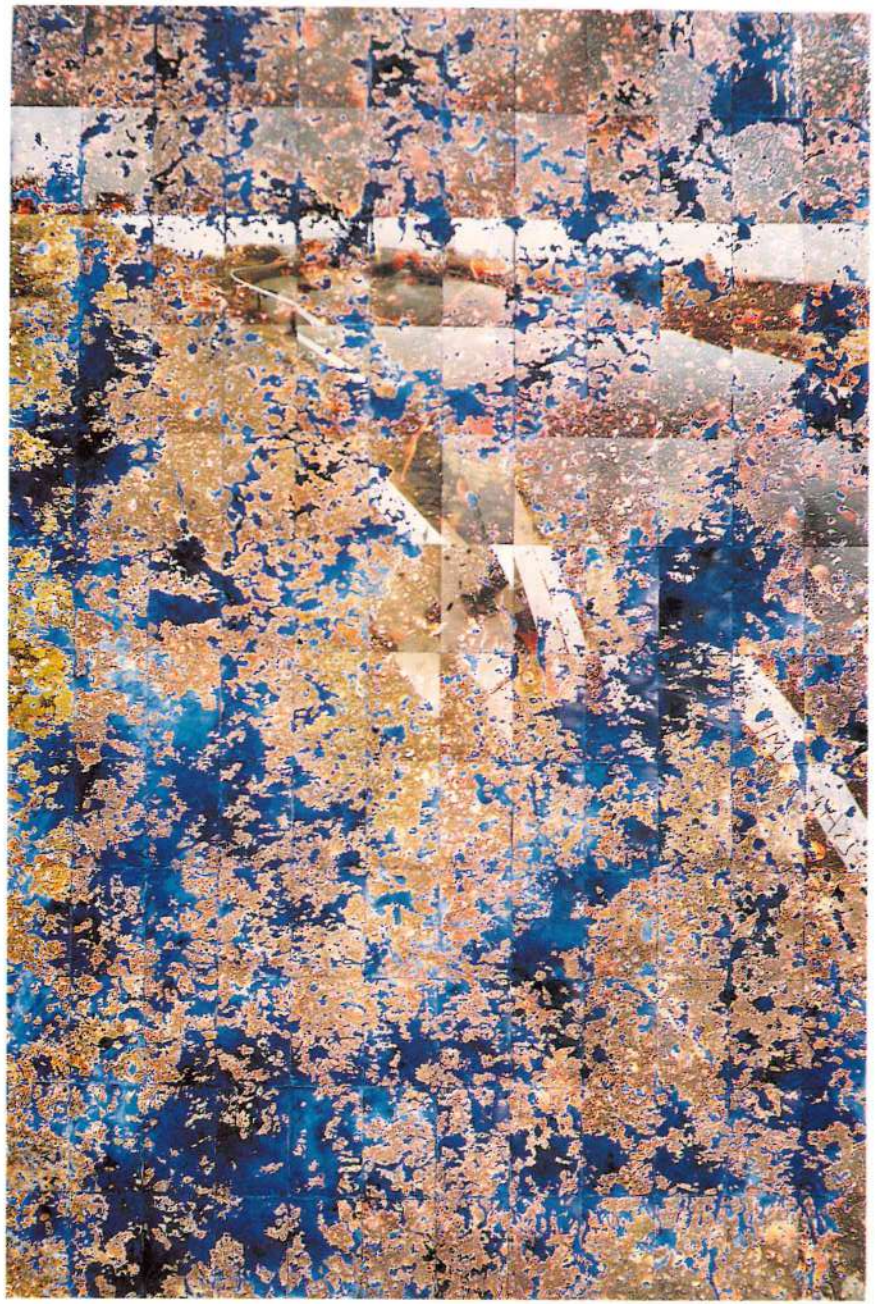
"Deanamh uaill!
Deanamh uaill!
Tha na peultan a' tighinn fo bhlàth,
Tha Gliocas air a bhreith.
Deanamh uaill!"

Rinn Fionn, Dia nan uisgeachan, uaill. Thàinig àilleachd fo bhlàth ann; nochdadh gliocas. Leis gach bòc, leis gach buille-cuisle, leis gach buille-cridhe, rinn e uaille. Agus, fòs, thuit measan a' Challtainn air na h-uisgeachan. Thuit iad mar rionnagan, mar rot-bhradan dealrach, mar chrianan lasaireach. Agus glaodh na guthan fòs:

"Deanamh uaill!
Deanamh uaill!
Deanamh uaill!"

RORY DONALDSON

UNTITLED

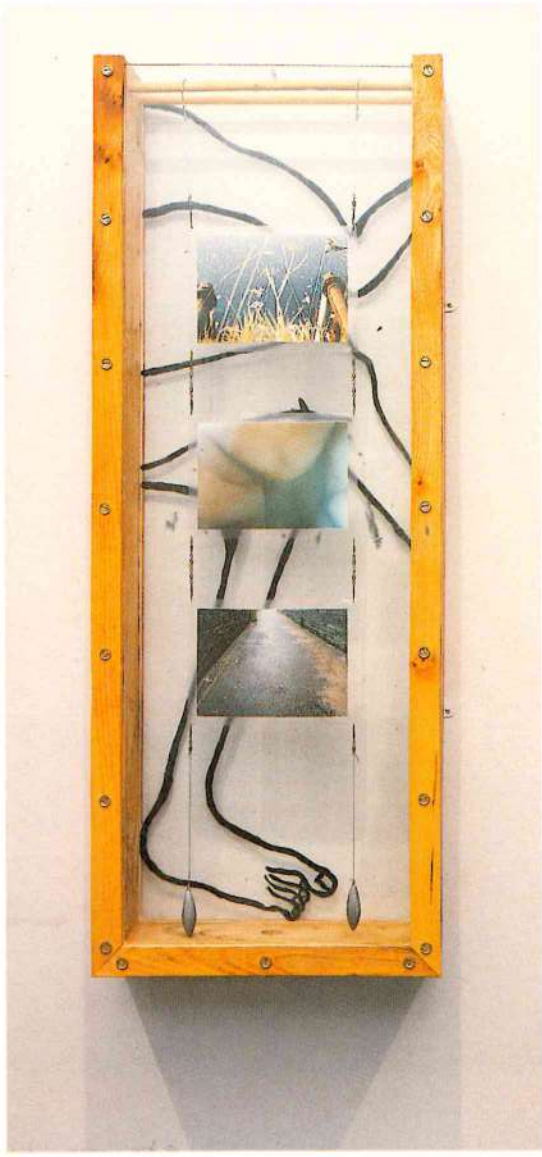


Forth & Clyde Canal Towards Maryhill. 1992

Hands Off Our Water, Demo Poster Glasgow. 1992

BRIAN JENKINS

OUT OF DEPTH

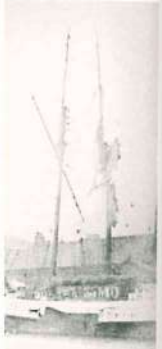


Just as communities had grown up alongside rivers and particularly at convenient crossing places; towns and villages grew up along the canal and around the dock areas. By 1800, Grangemouth, which had not existed half a century earlier had grown into a small flourishing town. With the canals came the need for ships and canal boats. Shipbuilding was probably the first industry to be attracted to the canal side. Ships could pass through the canal under sail if the wind was suitable; but most were pulled by horses stabled at various points along the canals. The ruins of these stables can still be seen and at the Glasgow Road Bridge, on the Forth and Clyde for example, the former stable has been converted into a bar and restaurant. Horse power was slow and ships had to wait their turn to be towed through the canal. The use of steam tugs was considered. In 1789, *"Experiment"* , a twin-hulled paddle steamer, was launched into the Forth and Clyde Canal; giving the canal the distinction of being the first in the world to carry a steam boat. A second steamboat the *"Charlotte Dundas"* was launched in 1803 and was very successful. Unfortunately the canal company were worried that the wash from the paddles would dislodge the banks and the use of steamboats on the Forth and Clyde was banned. Horses continued to tow vessels through the canal into the twentieth century.

The rapidly developing industries needed workers. Many came from the Highlands and from Ireland to live and work in the industrial areas of Scotland. Houses, often provided by the companies were substandard and many families lived in one room with no running water or proper sanitation. Clean water is essential for health. Without a water supply the people suffered, especially during the summer months when many wells and burns dried up. Clean water was a scarce commodity and outbreaks of cholera and typhoid were common. Open drains ran down the centre of the streets where children played. The Ayrshire Miners Union report on the housing conditions of miners published in 1913 frequently refers to inadequate water supplies, filthy dry toilets, no wash houses and open sewers in the streets.

Top Right:
Miners' cottages built in the 19th Century to house the rapidly growing population. The houses usually consisted of one or two rooms and had no running water. Water was provided by a pump at the end of the street; and waste was collected in a drain running down the centre of the street.

Bottom Right:Junction Docks, Grangemouth, around 1900.
(Photograph courtesy of The National Railway Museum, York)



"We were told that in summertime the water is so thick and dirty that it has to be sieved through a fine cloth before it can be used. Many of the people prefer to go further down the hill to a common horse trough -- The sewage runs in an open drain until it reaches the main road, 20 or 30 yards away." The canals provided a source of water for some but it was often not fit for human consumption; and when the water was run out for repairs, usually twice a year, there was a severe water shortage. Following acts of Parliament in the nineteenth century reservoirs were constructed to provide water for the large towns and cities. The construction of dams, aqueducts and storage reservoirs from Loch Katrine provided Glasgow with a clean water supply in the late nineteenth century. Unfortunately the water rates were too high for most people. In Coatbridge out of a population of 30,000 only 68 households could afford the water from Roughrigg Reservoir built in 1846.

Industry is no longer powered by water or steam but by gas and electricity. However water continues to play an important role in the provision of the power source. Most of our electricity is produced by water powered turbines. In the Highlands water has been harnessed to produce electricity following a programme of dam construction in the 1950s.

A fast developing road and rail network replaced the canals as a means of transport for both passenger and commercial traffic. Canals were slow, expensive and could never reach every area of population. The wartime closure of the Grangemouth Docks had a disastrous effect on the trade of the Forth and Clyde canal. The evidence of the part they played in the industrial development of Scotland is still visible. The ruins of boatyards, wharfs, stable blocks, foundries, ironworks, distilleries and workers' cottages all testify to their former importance. Canals continued to be important sources of water supply for some time after they had ceased to be commercial transport systems. Eventually in order to make way for roads, housing and other developments sections of Scotland's canals were in-filled; what remains are now used for leisure activities. The need for a clean water supply remains. In 1959 the estimated requirement person per day was 25 gallons for domestic use; this requirement has increased. With privatisation of water in Scotland almost certain to follow that of England and Wales and pollution by industry still commonplace what price will be put on clean water now?

Carol Haddow,
Curator
Summerlee Heritage Trust
November 1992

Coatdyke Sewage Works, Coatbridge. 1990

ARTISTS' BIOGRAPHIES

Rory Donaldson

Born in Scotland in 1965, Rory Donaldson is a graduate of Grays School of Art, Aberdeen and the University of Ulster (MA) (1982-87). He has taken part in numerous group exhibitions in the UK and Ireland since 1986, most notably 'In There' at Transmission Gallery, Glasgow (1992) and 'Twelve Stars': Barbican Concourse Gallery, London; City Arts Centre, Edinburgh; and The Arts Council Gallery, Belfast (1992). Solo exhibitions have included 'Interference' at Art Advice Gallery, Belfast; 'Physical Manners' at the Project Gallery, Dublin; 'Continual Interference', at the Collective Gallery, Edinburgh (all 1989) ; an installation at the Pryzmat Gallery: Krakow, Poland (1990) and 'Visibility' at the Centre for Contemporary Art. Since leaving college he has been awarded an EVA Open Award (1987), a Royal Overseas League Commonwealth Art Travel Scholarship (1989) and a Princes Trust Award (1990). His work is held in the collections of the European Parliament, The Scottish Arts Council, Milestone House, Marrow Art Collection and Grays School of Art. For further reference see: Alba No. 12 Summer 1989 (James Oddling-Smee); The List 13 Oct. 1989 (Kennedy Wilson); The Scotsman 30 April 1991 (Lorna Waite); The List 6 - 19 Nov. 1992 (Beatrice Colin); C.C.A. brochure Sept. 1992; and Twelve Stars catalogue 1992 (Andrew Wheatley).

Martyn Greenhalgh

Born in Manchester in 1952, married with three children, Martyn Greenhalgh is a graduate of Napier Polytechnic, Edinburgh and Glasgow School of Art and is currently working towards an MA in Photographic Studies at the University of Derby. Greenhalgh has worked with sculptor Ian Hamilton Finlay over a number of years and this relationship informed the theme of his solo exhibition 'Little Sparta: photographs from a garden' a Portfolio Gallery, Edinburgh touring show. Commissioned work has included The Grange Commission, 'Reed Pipe', The Maybury Commission (leading to the Edinburgh Park Exhibition, Portfolio Gallery, Edinburgh) and 'Linlithgow 600'. For further reference see: Portfolio Magazine No. 4, Summer/Autumn 1989 (Roberta McGrath); 'Works', Ian Hamilton Finlay and Martyn Greenhalgh, Butler Gallery, Kilkenny, Ireland (1989) as well as various books on Ian Hamilton Finlay, including 'Ian Hamilton Finlay: A Visual Primer' by Yves Abrioux, published by Reaktion Books, London, 1992, and 'Ian Hamilton Finlay: Poet of the Woodland', Edition Galerie Stadtpark, Salzburg, 1991. Greenhalgh's work is held in the collections of the Victoria and Albert Museum, the City Arts Centre, Edinburgh, North West Arts, Motherwell District Council and the Leipziger Gallerie, Leipzig. An expert in various early photographic processes he regularly leads workshops throughout the U.K.

Kevin MacLean

Born in Scotland in 1966, Kevin MacLean is a graduate of Napier College, Edinburgh (1983-86). He has worked collaboratively with Edward Scott on a number of projects including 'Landscapes' shown at the Christopher Boyd Gallery Galashiels, Theatre Workshop Edinburgh and F-stop, Bath (1988) and 'Landforms' (Stills-on-Tour) shown at Filmhouse Edinburgh (1989) Stranraer Museum (1990), Southport Arts Centre (1991), Art in Man Gallery, Isle of Man (1992), Durham Art Gallery (1992) and Ayrshire Arts Festival, Ayr (1992). Kirkcaldy Art Gallery and Museum commissioned him to produce work documenting the Forbo-Nairn Lino factory in Kirkcaldy, for the exhibition 'The Queer-Like Smell', earlier this year. He is currently teaching photography with a group from Artlink, Edinburgh. For further reference see Stills-on-Tour exhibition brochure 'Landforms'.

Brian Jenkins

Born in Scotland in 1964, Brian Jenkins is a graduate of Glasgow School of Art. His work has featured in a number of group exhibitions including 'Family-My History-Myself' (1988), Untitled Gallery, Sheffield (and tour); 'Through Photography', Third Eye Centre, Glasgow and The Crawford Arts Centre, St. Andrews (1989); 'The British Art Show', McLellan Galleries, Glasgow, Leeds City Art Gallery, and the Hayward Gallery, London (1990); and 'Marks of Tradition', Museum of Modern Art, Oxford (1991). His first solo exhibition, 'Wound', was staged at Kelvingrove Art Gallery & Museum, Glasgow in 1991. Since 1989 he has been involved in organising and facilitating drawing and photography workshops with a wide range of groups and has recently completed a residency at Hereward College, Coventry in association with Ikon Gallery,

Birmingham. He is currently teaching on a project with Artlink, Edinburgh. For further information see: 'Alba', vol 1 no 5, Oct/Nov 1991 (Ewan Morrison); 'Frieze' magazine, issue 2; 'Variant' Magazine, Issue 10, Winter 91 (Lorna Waite); 'Through Photography', exhibition catalogue, Third Eye Centre, Glasgow (1989); 'The British Art Show', exhibition catalogue (1990).

Jim Hamlyn & Annette Heyer

Born in England in 1966 Jim Hamlyn studied at Glasgow School of Art (1985-90), obtaining a B.A.Hons. and M.A. in Fine Art. Since leaving college he has exhibited at the Audio Visual Experimental Festival, Arnhem, The Netherlands (1990); 'Windfall', Glasgow (1991); 'The Light Show', Walsall (1991) and 'Four Young British Sculptors', Laure Genillard Gallery, London (1991-92). For further reference see: 'Variant' magazine, Autumn 1991 (Euan MacArthur); 'Frieze' magazine No. 1, Autumn 1991 (Stuart Morgan); Arts Review, 18 Oct 1991 (Colin Cruise); and 'Variant' magazine, Winter 1991 (Ewan Morrison).

Born in Hamburg, Germany in 1960, Annette Heyer graduated from Glasgow School of Art in 1991 with a B.A. Hons and an M.A. in Fine Art. Her work was included in: 'New Scottish Photography' shown at the Scottish National Portrait Gallery, Edinburgh and Aberdeen City Art Gallery (1990-91); 'Other Dimensions' at Stills, Edinburgh (1992); 'Outta Here', Transmission Gallery, Glasgow (1992); 'Entre document et etonnement', Mai de la Photo, Reims (1992); group show, City Racing, London (1992); and 'With Attitude', Contretype, Brussels, Belgium (1992). For further information see: 'Portfolio' magazine No. 7, Summer 1990 (Susan Butler); New Scottish Photography, exhibition catalogue, Scottish National Portrait Gallery, 1990; 'Alba' Vol. 1, Jan/Feb 1991 (Jean Baird); 'Creative Camera', Issue 308, Feb/March 1991(artist's portfolio).

Annette Heyer and Jim Hamlyn have worked together on three collaborative projects in the past: two for their graduation shows at Glasgow School of Art in 1990 and 1991 and once on a project which has been developed into the work seen in *Aqua Vitae*.

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