

ART & DESIGN
CENTRAL LIBRARY

6th to 29th January
2022

Traditional, Alternative Process and Lomographic Photography

www.edinburghlofi.com
info@edinburghlofi.com



M E T A



- M O R P H I C

Metamorphism is a process of transformation through which temperature and pressure cause profound physical or chemical changes.

This process commonly applies to geological changes, but Edinburgh LoFi have chosen this theme for their 2022 exhibition as it seems apt both for the profound changes which have overtaken society in the past couple of years and also to refer to the physical and chemical reactions in traditional and alternative process photography.

Meta, even after social media commodification, is used to refer to that which is beyond – self referential, a thing about a thing – much like the photograph itself.

"According to this view of the matter, there is nothing casual in the formation of Metamorphic Rocks. All strata, once buried deep enough, (and due TIME allowed!!!) must assume that state, —none can escape. All records of former worlds must ultimately perish."

John Hershell in a letter to Charles Lyell



Alan an active analogue worker, shooting mono film as well as teaching it at an Arts Centre. His personal LoFi work concentrates on pinhole, created in both colour and mono using a variety of equipment. An inveterate collector of old classic cameras, they are used for monochrome works, often on woodland themes or sea and shore. He also teaches and dabbles in historic processes, Argyrotype and Cyanotype.

Cornish Rocks 1

Pinhole on Kodak Ektar, 1/5, £30

Cornish Rocks 2

Pinhole on Kodak Ektar, 1/5, £30

Cornish Rocks 3

Pinhole on Kodak Ektar, 1/5, £30

Cornish Rocks 4

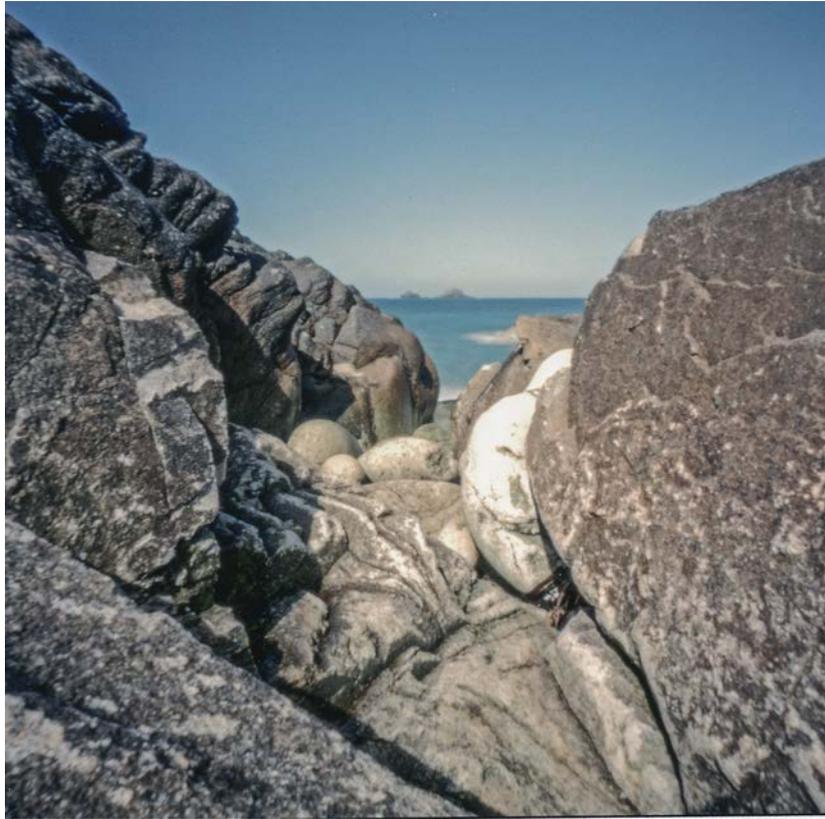
Pinhole on Kodak Ektar, 1/5, £30

Cornish Rocks 5

Pinhole on Kodak Ektar, 1/5, £30

Cornish Rocks 9

Pinhole on Kodak Ektar, 1/5, £30





North Sea Metamorphic 1
4 Polaroids, 1/1, £30

North Sea Metamorphic 2
3 Polaroids, 1/1, £25

North Sea Metamorphic 3
3 Polaroids, 1/1, £25

North Sea Metamorphic 4
Polaroid, 1/1, £10

Sheila has worked with Polaroid medium for many years, doing manipulation, emulsion lifts and transfers, up to 10 X 8 when it was affordable! She also works with Cyanotype and Argyrotype, working them into printmaking, another activity.





Far Side of the Moon 1

Chemigram on Kodak polyfibre. (Upper Left) Unique. £50

Far Side of the Moon 2

Chemigram on Kodak polyfibre. (Upper Right) Unique. £50

Chaos in Space 1

Chemigram on Kodak polyfibre. (Middle Left) Unique. £50

Chaos in Space 2

Chemigram on Kodak polyfibre. (Middle Right) Unique. £50

Chaos in Space 3

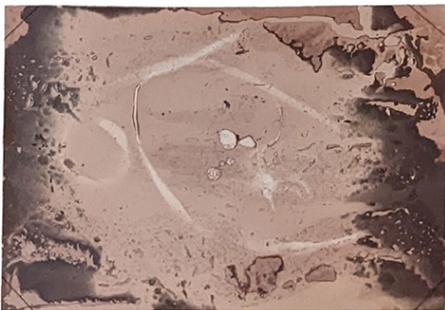
Chemigram on Kodak polyfibre. (Lower Left) Unique. £50

Chaos in Space 4

Chemigram on Kodak polyfibre. (Lower Right) Unique. £50

Originally having trained in the School of Drawing and Painting at Edinburgh College of Art, my work is inspired by nature in all its forms. Nature infallibly provides us with beauty even in the most mundane of surroundings. Plants, rocks, lichens and waste-ground already surround us; the only requirement is closer observation.

In the transition from initial conception of ideas to finished work, the images occasionally become abstracted in colour and shape, in these works the news coverage of space exploration and tourism took form.





B R I T T O N I E



F L E T C H E R

Meditation on an Approaching Midlife Crisis

Gum Bichromate - WIP, 1999-2001 captured / 2021-2022 printed. POA.

1. 'Introduction to Edible Underwear While I Bleach my Hair (thanks Karen & Jay), 64 Mapleton'
2. 'Brian Connolly Meets Me at Logan Airport'
3. 'I used a Minor Threat CD for Irony'
4. 'St Paddies Day with Amelie Baker'
5. 'Y2K; Rancid Kid Mike's Basement' (2prints)
6. 'Valentines Day at Bills Bar, all ages show'

"I always had a high-8 video camera when I was out before digital or smartphones. Most people hated it; they still do- me sticking a camera in their face. "

"I made these gum prints from video stills people got of me on my video camera briefly during 99-01. I was contemplating adulthood (whatever that meant/means) back then, just on the cusp of it. I didn't know what I wanted to do besides hang out with my friends, eat pizza, ride bikes, listen to music, drink 40s (&+), make stuff, and survive. "

"Not much has changed in this regard, and I guess this is adulting. I'm turning 40 this month. These prints are extra punk rock and messy, as was/is my life. I'm trying to grow into more precision and sophistication. Perhaps by the time I reach 60. "

Brittonie Fletcher grew up in Mission Hill in Boston, Massachusetts. Now she lives in Edinburgh, Scotland, and has an MFA. She teaches (freelance) at Stills Centre for Photography in Edinburgh and at Penumbra Foundation (Centre for Alternative Photography) in NY, NY.





Gregg McNeill (Dark Box Photography) rekindled his passion for photography after discovering the 170 years old wet plate collodion process. Exposing an image onto a glass or tin plate always involves a degree of luck and improbability, because each collodion portrait is utterly unique and different elements can affect the image.

5 Steps From Real Part 1
(Full Skull)

Salt Over Cyanotype From 8x10 Glass Plate Negative Mounted On Wood Panel, 1/1, £250.00

The question of 'Why make this image?' was a constant companion on this journey.

Photographing a Human Skull was an unexpectedly introspective experience. Aside from the memento-mori aspect of the thing, there was a sense of responsibility for the identity and dignity of it. I don't take my stewardship of this specimen lightly. Over the several days that I made the glass Ambrotypes, the studio was uncharacteristically silent. My actions were resigned and deliberate.

My decision about how to execute the final images was carefully considered.

I decided on the process of Salt Over Cyanotype as a way to distance the image from the subject, much in the same way that we choose to distance ourselves from death and our own mortality. In days long since past, the bodies of the deceased would be prepared for burial by the family members themselves. The washing and dressing was the final act in the life of the deceased, performed by those closest to them. By comparison, the modern sensibility is to remove the deceased from view and have little to no contact at all, burying the deceased as quickly as possible in a hermetically sealed box. Whom does this serve and how has our process of grieving changed because of it?

5 Steps From Real Part 2
(Closer image of skull)

Salt Over Cyanotype From 8x10 Glass Plate Negative Mounted On Wood Panel, 1/1, £250.00

In this image one is forced to confront the subject. It's not possible to avoid 'eye-contact' with the unknown that follows death and its inevitability.

edinburghlofi.com/news/members/gregg-mcneill/





Tea & Bluebells

Tea Toned Cyanotype - blues bells. Unique. £20

Blue Map

Cyanotype on map - developed with leaves. Unique. NFS

Key Change

Cyanotype and Van Dyke Brown on fabric - with keys. Unique. £40

Blue Keys

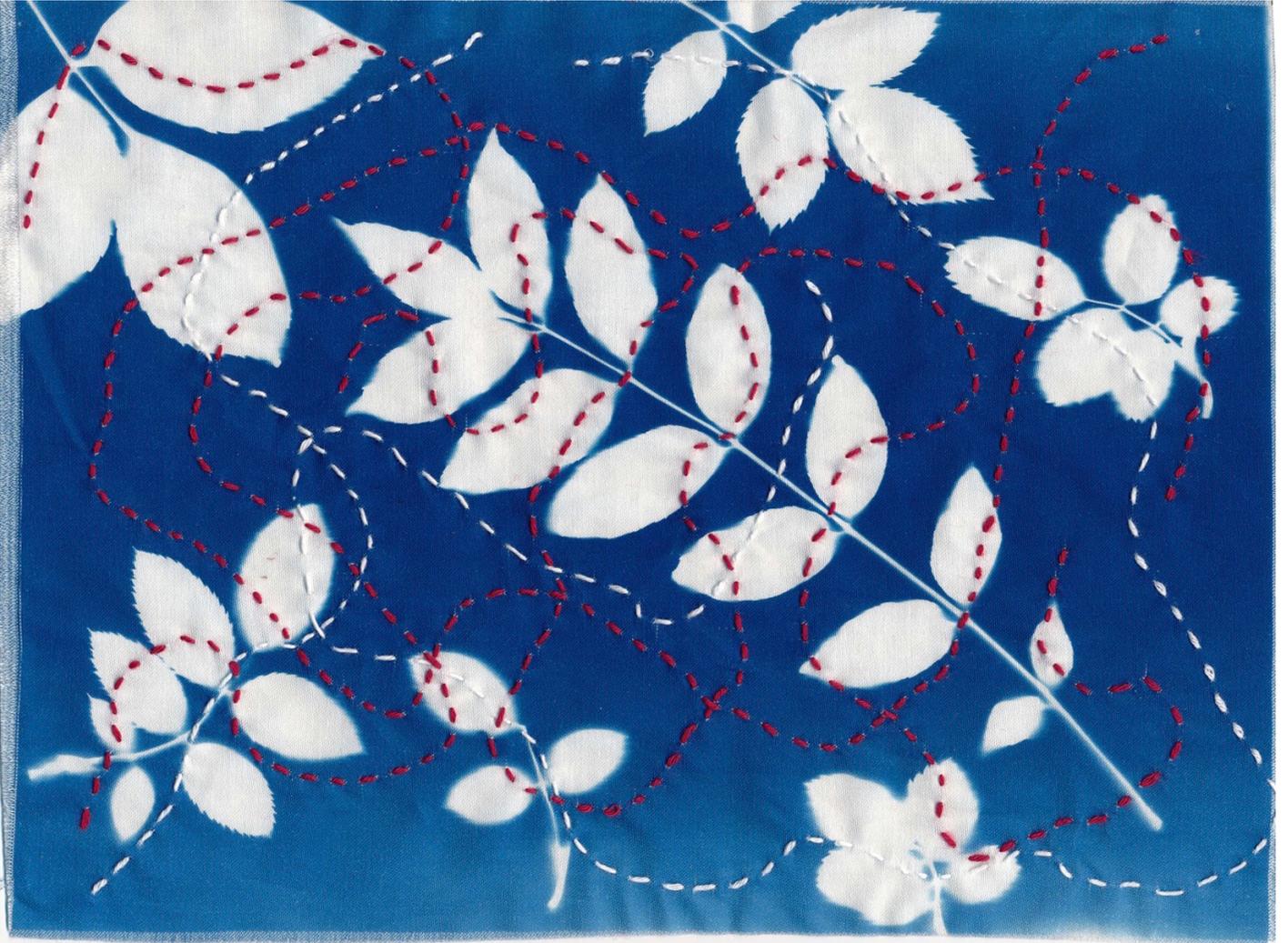
Cyanotype on fabric - with keys. Unique. £20

Blue Seam

Cyanotype on fabric - with stitching. Unique. NFS

"I have taken the theme Metamorphic loosely, in relation to transformation. I have adapted and added to images made using the Cyanotype process."

"Cyanotype it is my favourite alternative photography process. It is simple - but stunning in its use of iron compounds, exposed to UV light. The process is stopped by water."





G R A E M E



P O W

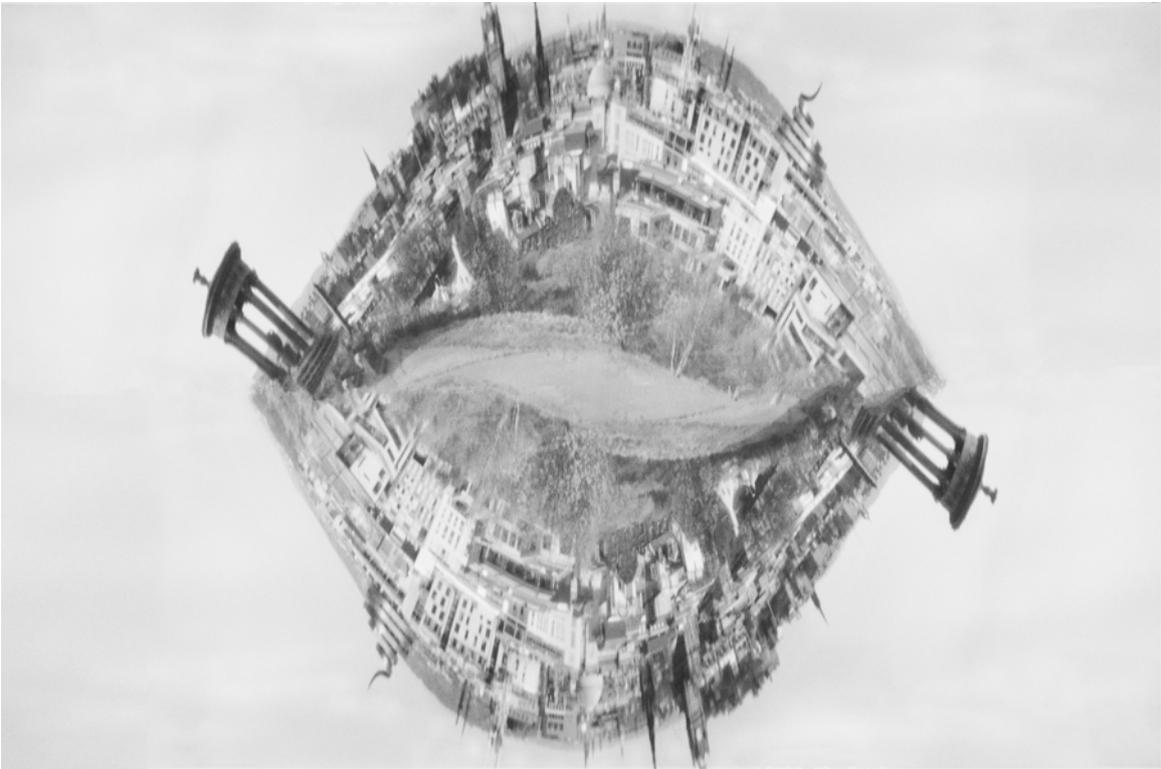
Graeme Pow is a Scottish photographer currently based in Edinburgh. He makes photographs for revolution, for redemption, for love, for a laugh, and is equally comfortable using modern digital cameras, vintage film cameras, or even home-made ones constructed from a chocolate Easter egg or ostrich egg.

All That Remains

This is Edinburgh, capital of Scotland. Alexander McCall Smith sums the city up perfectly with this quote: "This is a city of shifting light, of changing skies, of sudden vistas. A city so beautiful it breaks the heart again and again."

Taken with a Vermeer 6x17cm anamorphic pinhole camera on Ilford FP4 Plus 120. Exposure time was around 90 seconds including Reciprocity Failure correction.

Developed in Ilford Microphen and scanned using a DSLR. I cropped the picture to 5x15 as the left, right and bottom edges were disrupted.





E L A I N E



R O B S O N

The Devonian North

Combination of Polaroid 600 (white frames, unique prints) with additional Polaroid Lab prints (black frames), 2021. NFS

An artists' book of the project is available via the website. Edition of 10, £20.

Elaine Robson is based in Edinburgh and has been playing with creating photographic work with plastic cameras since obtaining her first Lomographic Fisheye in 2007. She now experiments with a variety of equipment and chemicals to form images and enjoys rejuvenating vintage cameras.

The pandemic has made me re-evaluate the relationship I have with my own country and travel. The theme Metamorphic reminded me that change seems abrupt but it though marked by extreme events it is generally continuous and gradual, each experience building on the last, stacking up like polaroids.

Much of the land in Orkney was formed in the Devonian age – a warm period with high sea levels and named after Devon in South England.





J U D I T H



R O W A N

LITTLE THINGS REFLECTING LARGE THINGS

Henge

Olympus mju-II, 1/5, £50

No Parking

Olympus mju-II, 1/5, £50

I've Seen the Future

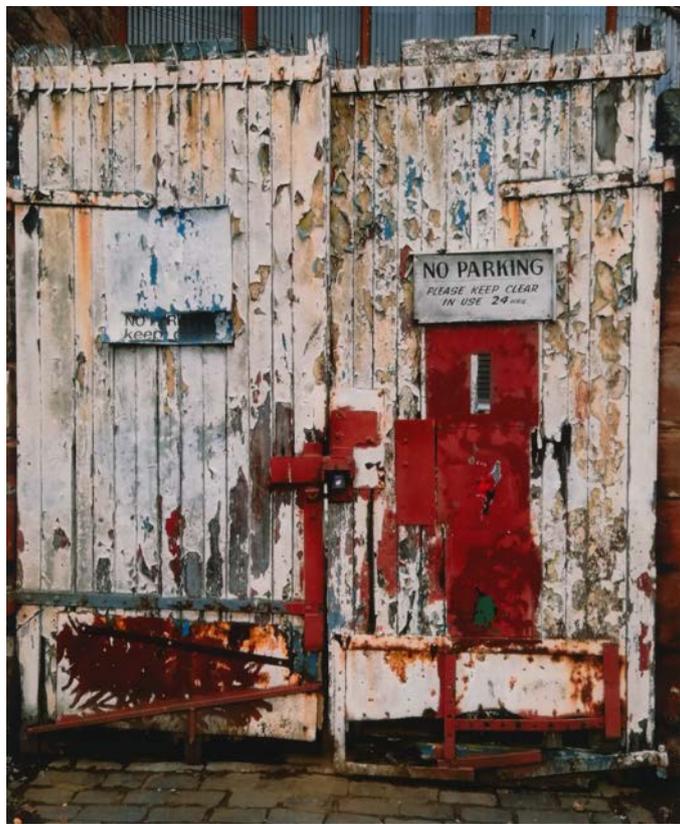
In collaboration with B Strachan, 1/5, £50

Out, Out Damned Spot

Olympus Trip, 2/2, £95

Judith Rowan **has** enjoys **dis**covering the joys (and frustrations!) of **using** a range of LoFi plastic and vintage cameras. There **is** a **cross** over in her work **as** an artist, giving her photography a painterly quality.

edinburghlofi.com/news/members/judith-rowan/





M E M B E R S N E G A T I V E S W A P

Scan, Swap, Print, Print, Have a cup of Tea, Repeat.

Film scanned and digitally swapped via email, home printers with make-do transparencies and wonky curves, old chemicals dug out of cupboards, DIY light boxes, larder raided for possible toners, another experiment tomorrow...and tomorrow...and tomorrow...



S E E



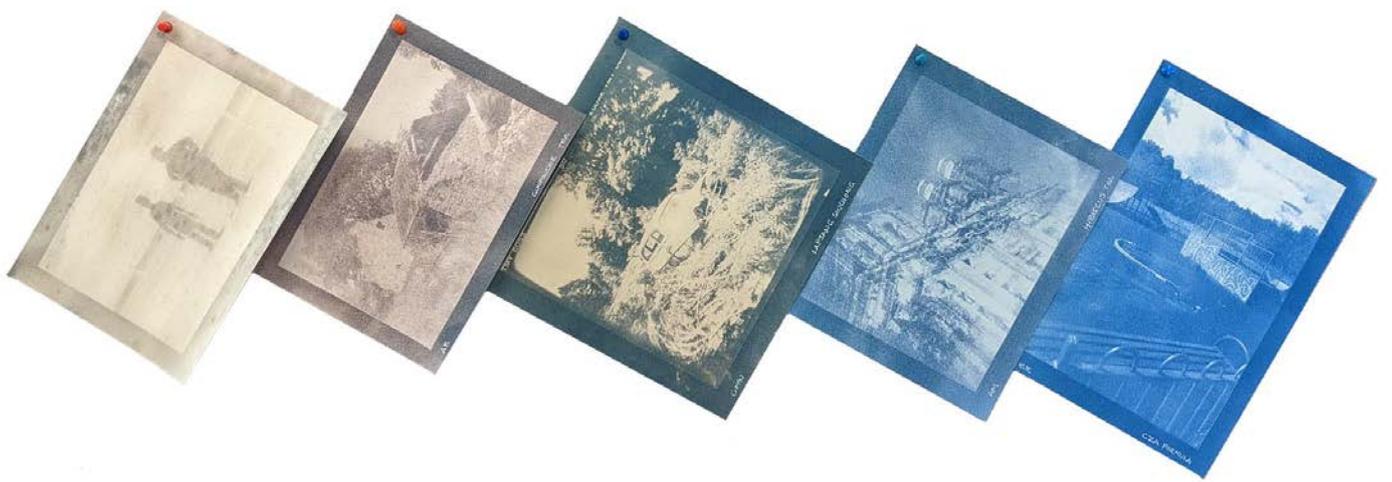
M O R E



W O R K



O N L I N E





The Edinburgh Lo-fi group was started in 2009 at the Beyond Words photography bookshop to promote and explore film photography. The group is now run collectively.

The group meets to share their - traditional, alternative and lomographic - photography experiences, run events, hold workshops and plan exhibitions. New members are welcome and regular meetings are free to attend. Upcoming events are listed on the front page of our website.

edinburghlofi.com

SECOND TUESDAY OF EACH MONTH - EVENING MEETING

January Monthly Meeting

Tuesday 11th of January ONLINE from 6:30pm

LAST WEDNESDAY OF EACH MONTH - MORNING MEETING

January Coffee Morning

Wednesday 26th of June Printmakers cafe from 10:30am.
This meeting may be ONLINE or a PHOTOWALK depending on current restrictions - please check day before on Website/Social Media.

WINTER PHOTOWALKS - LAST SUNDAY OF THE MONTH

Winter Photowalk - Roslyn Glen

Sunday 30th of January Roslyn Glen Country Park
Socially distant photowalk round Roslyn Glen. Meet at car park for an 11am start.

Email info@edinburghlofi.com or DM @edinburghlofi for more information.



www.edinburghlofi.com/exhibitions/2022/metamorphic/

Download the exhibition catalogue.

Additional online only image galleries.