Welcome: WALTER BENZIE, Hon FRPS
President, The Royal Photographic Society

Biography
Walter Benzie has been involved in photography since becoming hooked on the magic of the darkroom whilst a member of his school photographic society. He has worked with various formats and formulae. An advocate of all genres of the medium he is frequently invited as a speaker or assessor at photographic events. His personal interests lie at the extremes - an interest in digital photography is balanced by an enthusiasm for research. He is an active member of The Royal Photographic Society Historical Group and is currently researching for a paper on a very early Irish/Scottish photographer of distinction and hopes to publish in 2016.

Chair: DR ALISON MORRISON-LOW
Principal Curator, Historic Scientific Instruments and Photography, National Museums Scotland

Biography
ANNE LYDEN
International Photography Curator, Scottish National Portrait Gallery

Title of talk
With an Eye to Profit: Photographic Studios in Scotland

Summary
In 1840, just one year after photography was announced to the world, Scotland was yet to have a single photographic studio. By 1845 there were three. However, in the ensuing years after the Great Exhibition of 1851, this figure increased exponentially as photography became more accessible and popular for practitioner and patron alike. From George Washington Wilson in Aberdeen to James Valentine in Dundee; from Thomas Annan in Glasgow to Ross & Thomson in Edinburgh, Scotland’s main cities boasted some of the major photographic studios of the nineteenth century. The artistic merit of the work produced was not forsaken with an eye to profit; the fact that prints by these highly prolific commercial enterprises are still widely collected and represented in collections all over the world, including both the National Museums of Scotland and the National Galleries of Scotland is testament to their lasting impact.

Biography
Anne Lyden has been International Photography Curator at the National Galleries of Scotland since 2013. She is responsible for a collection of 38,000 objects, including the National Collection of Photographs. Anne was previously an associate curator at the J. Paul Getty Museum, Los Angeles where she curated many exhibitions, including the work of Hill & Adamson, Paul Strand, and Frederick H. Evans. She is the author of several publications, including Railroad Vision: Photography, Travel and Perception (2003), The Photographs of Frederick H. Evans (2010) and A Royal Passion: Queen Victoria and Photography (2014).

DR SARA STEVENSON
Research Associate, National Museums Scotland

Title of talk
Documentary Photography: The Scottish Origins

Summary
In the earliest years of photography, the world was stopped in its tracks. Animation or moving life was too fast to be seen by the slow processes of the time. It is all the more startling that the art of social documentary was invented in Edinburgh in the 1840s by D.O. Hill and Robert Adamson, in collaboration with the people of Newhaven. New research into the subject has revealed a wider history behind the photographs and the people, especially in connection with the town of St Andrews and in the larger focus of Scotland.

Biography
Dr Sara Stevenson, formerly Chief Curator of Photography at the National Galleries of Scotland, was responsible for building and developing the Scottish National Photography Collection over three decades. She was awarded the International Center for Photography’s Infinity Award for her book, The Personal Art of David Octavius Hill, and also the Royal Photographic Society’s J. Dudley Johnston Medal for sustained excellence in the history of photography in 2003. She was Getty Museum Scholar in 2012, David Douglas Duncan Fellow at the University of Texas, Harry Ransom Center in 2013, and is currently an Honorary Senior Research Fellow, University of Glasgow, as well as an Honorary Research Associate, National Museums Scotland. She is co-author of the book, Scottish Photography: The First Thirty Years.
Title of talk
George Washington Wilson, artist and commercial entrepreneur

Summary
As one of the most successful commercial topographic photographers of the nineteenth century Wilson dominated the market for almost forty years. After a modest start in the early 1850’s he promoted his work through frequent innovation, annual press campaigns, and sustained technical excellence. Looking at his career from this perspective will place the significance of his work in its wider cultural context.

Biography
Having worked in photography for sixty years Roger Taylor has been actively engaged in photographic history for well over forty years, with his 1981 biography of “George Washington Wilson, Artist & Photographer,” the first detailed account of this important Scottish photographer. Since then he has concentrated on early photography, especially the calotype process, which resulted in the major exhibition and catalogue “Impressed by Light – British Photographs from Paper Negatives 1840-1860.” At De Montfort University he played an active role in establishing the full-time postgraduate course in photographic history.

Chair: RODDY SIMPSON
Author of The Photography of Victorian Scotland

Biography
Roddy Simpson is a writer, lecturer and researcher on early Scottish photography. His book, The Photography of Victorian Scotland, was published by Edinburgh University Press in 2012 and he is a regular contributor to academic and popular publications. He has carried out research on the principal collections of historic photographs in Scotland and especially the Dougan Collection at the University of Glasgow Library where he completed a major project digitising historic photographs and providing supporting data to make them accessible on the internet. He is an Open Studies lecturer at the University of Edinburgh and an Honorary Research Fellow in the School of Culture and Creative Arts at the University of Glasgow.
HELEN JAMES
Photography historian and writer

Title of talk
Constructing the Image of the Scottish Landscape

Summary
Helen will discuss how photographers have represented the Scottish landscape since the invention of photography comparing early romantic representations of landscape with contemporary projects. Considering the shift from photographers ‘taking’ a landscape photograph of the world to ‘making’ a landscape photograph by synthetic construction, Helen will contrast the traditional practice of the 19th century photographer, who attempted to accurately capture the beauty of landscape for the Victorian viewer, with the work of contemporary artistic photographers, such as Michael Reisch, who construct and build complex photographs that utilise digital technology to present viewers with an interpretation of the (Scottish) landscape rather than a representation.

NB: Michael Reisch was commissioned by SNPG in 2007 and the resulting work appeared in a solo exhibition there in 2007 and was added to the collection at the National Galleries of Scotland.

Biography
Helen James is a photographic historian / writer specialising in the history and culture of photographs exhibited in British galleries and museums. Based in Cambridge, Helen works across the UK as a freelance writer, lecturer and consultant on photography for publications and organisations that have included Cambridge Art School, The Times Education Supplement, FiveArts Broadcasting Publications, United Business Media and University College Falmouth. She has previously worked across photography as an education manager and lecturer most notably at: the National Portrait Gallery (London), Photoworks (Brighton), Open Eye Gallery (Liverpool), Modern Art Oxford, Edinburgh College of Art and Emily Carr University of Art & Design (Vancouver).

JOHN FALCONER
Lead Curator, Prints, Drawings and Photographs, British Library

Title of talk
Under Indian Skies 19th-century photography in India: the Scottish connection

Summary
Scottish involvement in Britain’s imperial project in India—in fields as diverse as military expansion, administration, commerce and scholarship—is a well-studied phenomenon. A similarly distinguished Scottish contribution can be traced in the development of photography in the subcontinent in the second half of the 19th century; this paper will give an overview of this history, looking in particular at the work of some of the Scottish pioneers of the medium in South Asia.

Biography
John Falconer is Lead Curator, Prints, Drawings and Photographs, at the British Library. His particular area of interest is the history of photography in Asia, about which he has published extensively.
Title of talk
Alexander Gardner and the Modern Memory of War

Summary
In 1862, when Alexander Gardner brought American viewers the first photographs ever seen anywhere of battlefield dead, *The New York Times* compared his feat to dragging bodies across the threshold. To New Yorkers, and most Northerners, the Civil War had been like a funeral next door, fought far away by other people’s brothers. Now, seeing these photographs, one could imagine the grief of a parent, wife, or child who knew and loved these fallen men. In fact, Gardner’s camera held his subjects in painful limbo, their faces and bodies broken but intact, yet lacking names or graves. When he captured a new modern moment in the life of a soldier, he revealed a new understanding of what photography can do. Photographs became most valuable for their ability to move viewers, not record facts. How has his legacy been carried out?

Biography
Dr Mary Panzer is a writer, teacher, and curator with expertise in photography and American history. From 1992 through 2000, she served as Curator of Photographs at the National Portrait Gallery (Washington DC). She has written widely about photography as a popular and public form of art, contributing to *Aperture*, *The Wall Street Journal*, and *Vanity Fair* on figures such as Richard Avedon, Stanley Kubrick, Irving Penn, and Eve Arnold and on historic magazines such as LIFE. Through her work on photography and the Civil War, and as a citizen of New York City on September 11, 2001, Panzer has come to study the complex relationship between photography, history and memory. Dr. Panzer lives in New York City and Rochester, NY.

Final commentary and conclusion
Biography
Dr Joan M. Schwartz is internationally known for her work on photography, archives, and the geographical imagination. From 1977 to 2003, she was a specialist in Photography Acquisition and Research at the National Archives of Canada, Ottawa. Her research interests range widely, from the place of Prussian naturalist and explorer Alexander von Humboldt at the dawn of photography, to the photographically illustrated books of Scottish-born 19th-century Montreal photographer William Notman. In 2014, she was awarded a 4-year grant from the Social Sciences and Humanities Research Council of Canada for her project *Picturing Canada: Photographic Images and Geographical Imaginings in British North America, 1839-1889*. A Fellow of both the Society of American Archivists and the Royal Canadian Geographical Society, she is currently preparing a major exhibition and book on the photographic legacy of Frederick Dally for the Royal British Columbia Museum in Victoria, BC.