

Outside

For Ephraim and Theresa - my parents
I have ye to thank for everything.

David Magee



Flat Calm

1997
Owenahincha,
West Cork,
Ireland

Outside

A series of images photographed
during the period
1995-2017

First Edition - 2017

Printed in a Limited edition of 450 copies
and a Collectors edition of 50 copies
of which this is volume No #

50
Collectors edition



Castlefreke Study '2

2006
Castlefreke,
West Cork,
Ireland

Academy Award-winning screenwriter-director TERRY GEORGE was born in Belfast. He has earned BAFTA and Oscar nominations for writing *In the Name of the Father* with Jim Sheridan, as well as his screenplay for *Hotel Rwanda*, which he also directed. In 2012, George and his daughter Oorlagh won Academy Awards for their short film *The Shore*. He has worked with such renowned actors as Dustin Hoffman, Helen Mirren, Joaquin Phoenix, Jennifer Connolly and Don Cheadle. His latest film is *The Promise*, starring Christian Bale and Oscar Issac.

ELEMENTS

A foreword by Terry George,

When you fish with someone, you share something that is elemental, primary, basic. Whether it's the hunter/gatherer instinct to find food, or a communion with the elements; earth, water, air, and the fire of the sun (or lack thereof). And when you develop a friendship through fishing, you come to understand that you are both in your element.

David and I met through fishing in Key West. Our friendship grew there, and in his photographs, you see the elements we shared; water and air in perfect harmony; earth and sky merging.

We discovered that we were from very similar backgrounds. Irish. Grew up in seaside villages. Fished with our fathers. We cherish the memories of our childhood, and remember them best through the elements of our shared landscape. Crystal clear water rolling through forests and down cliffs. Grass and moss and trees, not forty but thousands of subtle shades of green nurtured by rains, often soft, sometimes savage. And ancient rocks, carved by wind and water, solid, enduring, like the people themselves.

David's work here is a wonderful example of what photography does best. Through his images, he shares his memories. It is a gift. It is elemental. Enjoy.

TERRY GEORGE
August
2017



The Skelligs

2011
West of Bolus Head,
Kerry,
Ireland

INTRODUCTION

In Ireland where I was born, and especially on the west coast of Ireland, the land and sea are wild, ever changing and wonderful. When I was young, I was never happier than when I was by the sea. And today, the sound of the sea is the best tonic and antidote to my life in London. My home in West Cork is right there on the coast and fulfills a life long dream of being able to walk on the beach, each morning before I start my day.

My photography answers an overwhelming longing to fulfill my creativity and to spend more and more time outside by the sea or in the landscape. It's where I'm happiest, alone with the elements, striving to create an image that means something to me... It's where I make sense of things.

This book, is a retrospective of my work over the last twenty five years. Over that time I have created many photographs. This collection of images encapsulates the essence of my photography.

DAVID MAGEE
August
2017

DR COLLETTE NOLAN is a visual artist and educator, working in the medium of video art and installation. She completed a PhD by practice in Fine Art at National College of Art & Design and the Graduate School of Creative Arts & Media, Dublin. She lives and works in Ireland.

DR NOLAN has exhibited widely both nationally and internationally. In September 2017 she is presenting at Paradox Conference: Fine Art European Forum, Central St. Martins, University of the Arts, London. She is currently a Fine Art Lecturer at CCAD/CIT and is a founder member and director of the Cork Artists Collective, an artists studio group based in Cork City.

INTERVIEW

David Magee / *In conversation with Dr Collette Nolan, answers some questions... and explains why he started taking photographs, how his photography has evolved and outlines some plans for the future.*

As an artist and photographer you have focused on the outside world for your subject matter. The Irish landscape has been an extremely important early influence for you. Over the last 25 years you have travelled extensively and taken thousands of photographs in Ireland, India, Sri Lanka, Greece, Japan, USA. How did you make your final selection out of so many images for this publication?

My photography has been a great impetus to travel. I consider myself very lucky to have visited some wonderful countries and to have met some fascinating people from different cultural backgrounds. However, in my photographs I have always tried to avoid representing the actual location and instead use whatever features presented themselves to create an image that sits comfortably with my early work photographed in Ireland. I shy away from recognisable structures and landscapes that are associated with a specific country or region. Consequently, I wanted the selection of images in this book to convey that. Even though the photographs are presented in a chronological order, the locations and dates are simply the where and when.

We studied Fine Art together in Crawford College of Art & Design in Cork, Ireland. You went on to study Graphic Design in Glasgow. How did you develop an interest in photography?

Once I had left Cork and started my graphic design studies, photography almost immediately became a focus for my more creative aspirations. Having studied fine art, I found the constraints of design briefs and working with clients challenging but not so gratifying from my own creative perspective. As fulfilling as studying graphic design was, I missed the more expressive side to my work. I think my photography in fact made my design work more successful and the choice of career path more logical to me as I was able to pursue a commercial career on the one hand and develop my interest in photography on the other.

“BEING OUTSIDE... BY THE SEA, OR IN THE LANDSCAPE, IS THE TIME I MAKE SENSE OF THINGS – MY TIME TO THINK AND CONTEMPLATE.”

Which photographers influenced you, and how did they influence your thinking, photographing, and career path?

My very first weekend at Glasgow School of Art was spent on a photographic field trip to Culzean Castle, on the Ayrshire coast of Scotland. It was here that I first met Thomas Joshua Cooper, who headed up the Fine Art Photography department. I was immediately impressed with him and his work, which I still very much admire. To this day I have met few people who are as genuinely passionate about the art they produce. He has been by far my greatest influence. Because of him I found myself spending as much time in the darkroom at the Art College as I did at my design desk.

Did you feel you had to become a stranger in a strange land? As writer Paul Theroux, advises, “If you want to be a photographer, first leave home. Go as far as you can. Become a stranger in a strange land. Acquire humility, wander, observe.” Is this true for you?

Looking back... I realise that in those early days in Glasgow, gravitating to spending my free time chasing photographs in the landscape of Scotland, was the closest feeling I had to being at home. Having left Ireland relatively young, I found myself displaced amongst strangers. Glasgow was an alien environment to me, however, I was at ease in the landscape and gravitated towards the sea at weekends to walk, observe, and photograph. Photography was becoming part of me, almost without my realising.

You have chosen the title ‘Outside’, which could be interpreted as Strange or Foreign. How does your cultural background inform your work; does it represent something close and personal?

To be honest, I have always felt a bit “outside”. Being comfortable with not being entirely conventional is something we learn to relax about as we grow older. It’s not always a comfortable feeling as we go through childhood and develop into adults, however I now consider myself lucky to be a little unconventional. I also think that carving out a career and raising a family in a country that is not home, you always tend to feel a little on the “outside”. Also, the term “outside” has always been the working title for my portfolio of photographs since I left Art College. So the title for the book decided itself really.

Your work is devoid of human presence and very little is given away to indicate any geographical sense of place. Your images, leave suggestions to the viewer and are in some sense abstract. Would you like to say something about place and space, presence and absence in the work?

I have always avoided photographing people. As much as I can appreciate portraiture and reportage photography, I prefer my images to focus on the natural elements and almost depict a world devoid of people. For me, it’s not about the place, its about the feeling and the atmosphere that the place creates. Many years ago a friend said that she felt my photographs were sad and lonely. I was simply delighted that they could evoke such emotion. It’s establishing an emotive response from the viewer that is rewarding to me, the particular emotion is secondary.

“IN THIS DIGITAL AGE, WHEN ALL MOBILE PHONES ALSO CONTAIN A CAMERA
- EVERYONE, IS A PHOTOGRAPHER OF SORTS.”

INTERVIEW *continued*

Aside from the thoughtful palette of light and shadow and juxtaposing tones, your photographs are meticulous and patient in composition. Could you tell me more about your creative process; how does an idea evolve, take on its final shape?

Invariably, the process starts with a journey to a location I want to explore, or re discover. Sometimes I have something specific in mind that I want to achieve, sometimes not. I like to keep more of an open mind to potential possibilities once I have spent some time at a location. The element of chance is always exciting. A lot of the time it's the weather and the changing elements that create the opportunity. The challenge is in being patient, and spotting the opportunity to create something memorable from what may not be instantly visible.

For me, your photographs highlight the experience of being in nature and part of nature, as well as broader themes of transcendence and oneness. Do these ideas inform your practice?

Yes I think they do - very much so. There is a special feeling that I get from being and working in the landscape, I think the pursuit of solitude, and time to reflect is a big part of the reason I feel so focused when photographing. It is very much a solitary experience and one that I seem to thrive on. It helps give me perspective. Spending a day alone working outside without any other human interaction is very uplifting. It helps me re-calibrate.

In the images, the background sometimes becomes foreground, speaking to ever present, dramatic weather. What does it feel like to work outside, to wait for the right elements? Locations and weather conditions seem to be a crucial aspect to a successful photograph. How do you handle these unpredictable factors?

It's really all about patience, and realising the difference between when to take a photograph and when to sit it out and plan the next trip. There are many occasions that I sit in the landscape, potentially after a long journey, and study the surroundings only to realise that it's maybe not the right day, due to the weather, light, tide or so many other potential factors. As much as you can plan and prepare for a trip, nature can have an agenda all of her own. On days like this, its important to keep the camera in the case and enjoy simply being there.

In a world of Instagram and Tumblr, your work stands out for the serenity and presence you create. Seeing your prints in exhibition means studying every rock, every wisp of cloud, and one can almost hear the wind and smell the sea. How do you decide the right size and physical production for an image?

I'm not sure there is a right size. I always feel that the size should be dictated by where the photographs are hung. Sometimes a smaller print displayed in the right position can be incredibly impactful and have the ability to draw the viewer into it's intimacy. Sometimes it's perfect if the hanging space permits, to display the image at a large scale to create impact from a distance and get involved in the detail of the image. However, I have a preferred size of 440mm x 380mm that I am invariably happy with when exhibiting. These photographs are printed as giclee fine art prints onto Hahnemühle Photo Rag 308gsm paper which remains the industry benchmark for fine art photographic printing.

Some of the images are quite painterly, are you influenced by painting?

Absolutely. I have always loved moody abstract landscape and seascape paintings and invariably the more my photographs have a painterly quality, the happier I tend to be with them.

What equipment do you prefer to use to make your images. What is the influence of digital technology on your photography?

In this digital age, when all mobile phones also contain a camera - everyone, is a photographer of sorts. However, when people view a framed piece of photographic fine art, they invariably remark on the probability of the photographer having a "professional" camera. The inference being, that the standard of the equipment is more relevant than the ability of the photographer. I like to think that the advent of digital has not really changed my way of working. It has however, made the processing and archiving of images more immediate and controllable. To me, it's all about the visualisation and creation of the final image and not the equipment used, that is important.

If you could take your art in any direction without fear of failure or rejection, where would it lead, what new thing would you try?

I have for many years thought of the idea of integrating painting into my images. Whatever the outcome, I'm sure it would be incredibly challenging, exciting, probably frustrating and hopefully rewarding.

What other projects are on the horizon?

I have found that the process of editing my images for this book has been a great form of focus for the direction of my photography in the future. It has been refreshing, looking at the work as a collection, rather than as individual images. Accordingly, I would like to build a collection of images around a specific geographic area. I have somewhere perfect in mind...

Photography and fishing
are my two life passions.
Both are very similar in so
many ways. A love of the
outdoor world, particularly
the sea, technical ability,
patience, patience, more
patience and the relentless
quest for the elusive image
or the bigger fish.



THE PLATES

In my photographs, there is no real sense of time or specific place. The location is totally secondary to the feeling. The feeling is everything. I aim to portray not just what exists, but what is not obvious; that imperceptible element that stirs emotion and a sense of contemplation...

1992-1999

Seascapes

Photographed during the period 1992-1999

The first photograph in this series still makes me smile, every time I look at it. Not just because of how happy I am with it as an image, but because I remember taking the photograph and the events that surrounded it, as if it were yesterday. I was returning from an evening visiting an artist friend in Eyeries, West Cork, when I noticed a wonderful cloud formation starting to assemble in the skies over the sea. I knew exactly the spot to go to, in order to shoot this and clambered to get there before the light slipped away. Of course in my panic, I stumbled and fell over in anticipation of the photograph I was about to capture. It all seemed to happen in an instant. The opening in the sky came and went and I was left sitting on the rocks, clutching a Polaroid and wondering if I had got the correct exposure on film, beaming with happiness, and grazed knees.

I did capture the correct exposure, and it remains one of my most treasured photographs to this day, not only because I am happy with the image, but more because of what the entire event and process created as a memory.

My photographs are emotional experiences involving a lot of travelling, walking, sitting, waiting, thinking, re-thinking, and finally creating an image. It's the entire process that fascinates and motivates me.

*"Landscape photography is the supreme test of the photographer -
and often the supreme disappointment."*

*American photographer and environmentalist - born 1902
Ansel Adams*

Hingerlee's Sky

1992
Beara Peninsula,
West Cork,
Ireland



plate 1

Saorla's Stones

1996
Lanzarote,
Canary Islands



plate 2

Floating

1997
Beara Peninsula,
West Cork,
Ireland



plate 3

Janubio
1997
Lanzarote,
Canary Islands



plate 4

Mlima
1998
Milos,
Greece



plate 5

Snake

1998
Milos,
Greece



plate 6

Little Moon

1998
Milos,
Greece



plate 7

Swirl

1998
Milos,
Greece



plate 8

Grand Vegas

1999
Trinidad,
Cuba



plate 9



Tideline

1996
Kerala,
India

plate 10

The technical excellence of the photograph is not my motivation. It's really of little interest to me. However, I am forever chasing that elusive image, the one that is not just technically correct, but manages to capture emotion...

2001 - 2002

Kythira

Photographed during the period 2001-2002
On the Island of Kythira, Greece

The images in this series were photographed over two different visits to the Island of Kythira. A truly spectacular remote island located between the Greek mainland and Crete. However, despite the island's natural beauty in terms of the landscape and the surrounding coastline, I became fascinated by the coastal rock formations and the reflections made by both the sun and moon as the water played against the rocks. I spent many days and nights alone, perched on the shoreline becoming more and more fascinated by the patterns that emerged on my polaroids, and subsequently as prints. The following four images are my most treasured.

Although I created many photographs on those trips, this was very much a case of being selective and very exacting about the images that I went on to make prints from. As Ansel Adams once said, "Twelve significant photographs in any one year is a good crop."

Although I promised myself I would return to make more... I have not returned since.

Lightscape Study #1

2001
Kythira,
Greece

*"Of course, there will always be those who look only at technique,
who ask 'how', while others of a more curious nature will ask 'why'.
Personally, I have always preferred inspiration to information."*

American visual artist - born 1890

Man Ray



plate #11

Lightscape Study #2

2001
Kythira,
Greece



plate #12

Lightscape Study #3

2001
Kythira,
Greece

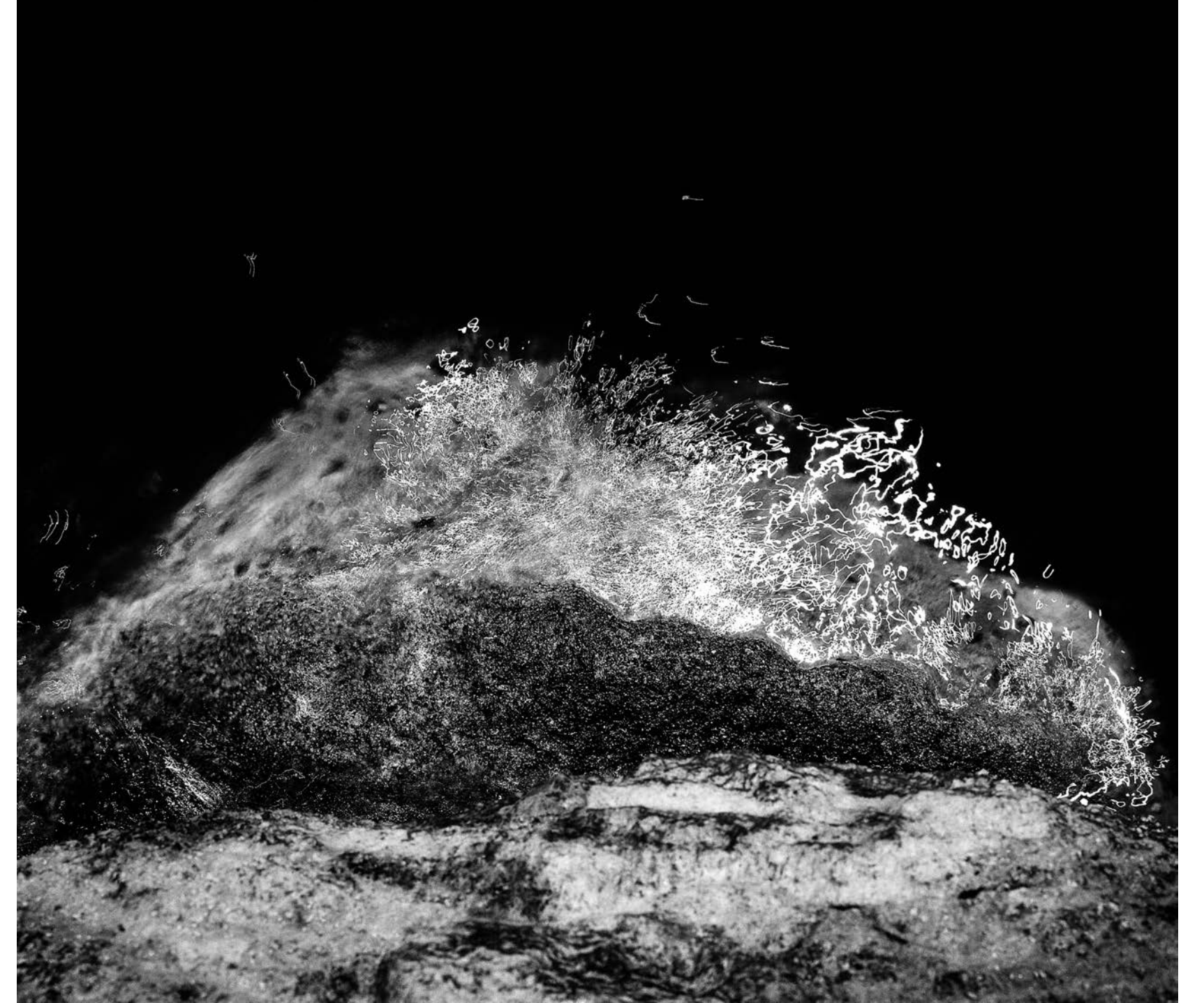


plate #13



Lightscape Study #1

2002

Kythira,
Greece

plate #14

The photographs in this series are shot on film – despite the onslaught of digital photography, I remained wedded to my tried and tested manual process of working with polaroid test shots and capturing my images as negatives on film. I still miss the tactile quality of the entire process...

2004-2005

Poaceae

Photographed during the period 2004-2005
At Castlefreke Dunes, West Cork, Ireland

Most of my photographs are taken from a distance. However, sometimes I am drawn into the detail of the landscape and this series is exactly that. At a time when I was being tempted by the digital onslaught, I decided to deliberately make a series of colour images and change my way of looking at things to not only include tones and the way that light and shade work in black and white photography, but to see my images in terms of ranges of colour – a departure to say the least, but one that I became very comfortable with. I worked in the same fashion as before, but instead of shooting to black and white film I shot to colour transparency and produced scans from these.

The sand dunes at Castlefreke are a short distance from my home in West Cork and I decided to make this the focus of my attention. It is an area of outstanding natural beauty and I have always, since a child, found it a place of intrigue.

I became totally engrossed in the grasses (Poaceae) themselves that grow so abundantly. The movement in the grasses created beautiful random patterns that worked perfectly in colour.

The transition to working digitally and having continual access to colour when it suited – seemed a logical next step.

They said digital would kill photography because everyone can do it, but they said that about the box brownie in 1885 when it came out. It makes photography interesting, because everyone thinks they can take a picture.

English photographer. - born 1938

David Bailey

Poaceae Study #1

2004
Castlefreke,
West Cork,
Ireland



plate #15

Poaceae Study #2

2005
Castlefreke,
West Cork,
Ireland



plate #16

Poaceae Study #3

2005
Castlefreke,
West Cork,
Ireland



plate #17



Poaceae Study #4

2005

Castlefreke,
West Cork,
Ireland

plate #18

I think the pursuit of solitude, and time to reflect, is a major force in my continuous return to photograph by the sea – there is an overwhelming feeling that engulfs me when working by the sea that is both exciting yet calming...

2006-2009

Dunworley

Photographed during the period 2006-2009
Around Dunworley, West Cork, Ireland

2006 saw me finally make the transition to working digitally, something I had resisted for many years, as I was extremely comfortable with my analogue equipment and my way of working. However, the world changes and sometimes we are persuaded to change with it. Change can often bring new opportunities and develop new ideas. So, I decided to get onboard.

I have continued working digitally since then, and appreciate the benefits it brings from a workflow point of view. I do however remain wedded to the idea that it's all about the visualisation and creation of the final image, and not the process or equipment used, that is important.

The following images, represent a period of time when I became fascinated with the ruggedness of the soaring cliffs and the wildness of the sea, close to my home in Dunworley. Being on the Atlantic coast, there is feeling of extreme wilderness. Incessant crashing waves, and a peaceful isolation, co-exist on this ancient and spectacular coastline.

"When people look at my pictures I want them to feel the way they do when they want to read a line of a poem twice."

American photographer and documentary filmmaker. - born 1924

Robert Frank

The Sweep

2006

Castlefreke,
West Cork,
Ireland



plate 19

Seven Heads Study #1

2007
Dunworley,
West Cork,
Ireland



plate #20

Seven Heads Study #2

2007
Dunworley,
West Cork,
Ireland



plate #21

Rocksavage Study #1

2007
South Ring,
West Cork,
Ireland



plate #22

Rocksavage Study #2

2007
South Ring,
West Cork,
Ireland



plate #23

After Mass

2008
Dunworley,
West Cork,
Ireland



plate 21

Monolith

2009
Owenahincha,
West Cork,
Ireland



plate 23



Sea Water

2009

Dunworley,
West Cork,
Ireland

plate 26

Sometimes it takes many visits to a place before I create something that I am happy with. Each time I visit a place, circumstances may be different. Be it the time of year, the light, the tide, or my frame of mind, it's these changing elements that need to be in synergy in order to make a truly emotive image...

2010

Kilbrittain

Photographed during the year 2010
At Kilbrittain, West Cork, Ireland

My Father and I have always shared a love of the sea and of fishing. Consequently we have spent many hours in each other's company, simply being by the sea as we fished and chatted. But apart from talking - we invariably found each other drifting off in our own thoughts and on some occasions would not converse for hours on end. Such is the effect of the sea, and a relationship based on the simpler, finer things in life. I am now lucky enough to have my own children and I am happy to say that they too, despite the passing of another generation, and the effects of a more digital era, share the same appreciation of the outside world and the power of life by the sea.

Kilbrittain in West Cork, is one of those wonderful places that I spent many hours and days exploring and fishing as a child, a youth and finally as an adult. It is to here that I returned, in the company of my Father, in the summer of 2010. However, this time I had a view to photographing and trying to capture some of the magic of the place that exists, both in real life and in my memory.

I created several images there over the course of a week or so - the two overleaf, I am particularly happy with, and happier still that I managed to add to my bank of Kilbrittain memories.

*"Twelve significant photographs in any one year is a good crop."
American photographer and documentary filmmaker. - born 1924
Ansel Adams*

The Jetty Study #1

2010
Kilbrittain,
West Cork,
Ireland



plate 27



The Jetty Study #2

2010

Kilbriann,
West Cork,
Ireland

plate #28

The aim of my photography is to provide an antidote to the world we now inhabit – a world of excess, over-branding and mass production. I hope my photographs can offer the viewer the opportunity to reflect and be drawn into a world of isolation, contemplation and tranquility...

2011-2012

Sheen Falls

Photographed during the period 2011-2012
Near Sheen Falls, Kenmare, County Kerry, Ireland

Earth, Water, Air...

and where the land and sea meet the sky are the recurring elements in my photographs.

They each in turn form the basis of my images, in whatever combination and form they take, once I am embedded in a location. However, it is the composition and the combination of light, tone and movement and the passage of time used through extended exposures that brings the feeling.

I headed inland in pursuit of the following series of photographs. For once, I avoided the draw of the sea and headed to the hills and streams of West Cork and Kerry to spend some time in the softer greener landscape.

Just as in my earlier seascapes, trying to take in a scene and distill the information into a definitive image presented the same challenges. Like a painting, knowing when the composition and amount of work done, is just enough, remains key.

"To me, photography is an art of observation. It's about finding something interesting in an ordinary place... I've found it has little to do with the things you see and everything to do with the way you see them."

American Photographer - born 1928

Elliott Erwitt

The Falls Study "1

2011
Kenmare,
County Kerry,
Ireland



plate 29

The Falls Study #2

2011
Kenmare,
County Kerry,
Ireland



plate #30

The Falls Study #3

2011
Kenmare,
County Kerry,
Ireland



plate #31

Mullinassig

2012
Aghavrin,
County Cork,
Ireland



plate 32

Derrycunihy

2012
Gortnacarriga,
County Kerry,
Ireland



plate 33



Lauragh

2012
Kenmare,
County Kerry,
Ireland

plate 34

Although the images in this book are presented in a chronological order, taken over a period of twenty five years, each image transcends a place and a particular time. It is this timelessness that I strive to achieve in my photography, distilling the atmosphere and capturing the moment...

2013-2014

Key West

Photographed during the period 2013-2014
On the island of Key West, Florida, United States

The following four photographs were created in Key West in the USA. The most southern Island of the United States, situated only 97 miles north of Cuba. I discovered "The Keys" in 2007 on a fishing trip, but it wasn't until 2013 that I decided to photograph there. At the time I owned a fishing boat in Key West and when there, spent most days fishing offshore being immersed in the fascinating seascapes of the coastline around the Island.

In the 1920's Ernest Hemingway made Key West his home, for the same reasons, a love of the sea, a love of fishing and a place of refuge, to find inspiration through the solitude of the sea.

The light there is so pure and soft, cloud formations change in an instant and the reflections of the sky on the water, I find almost hypnotic.

"Once you have tasted the sky, you will forever look up..."

*Italian Scientist, Inventor, Artist - born 1452
Leonardo Da Vinci*

Fort Zac Study #1

2013
Key West,
Florida Keys,
USA



plate 35

Boca Chica

2013
Key West,
Florida Keys,
USA



plate 36

*Fort Zoo Study*²

2014
Key West,
Florida Keys,
USA



plate 37

Higgs Pier

2014
Key West,
Florida Keys,
USA



plate 38



Cow Key

2014
Key West,
Florida Keys,
USA

plate 39

“All of us have in our veins the exact same percentage of salt in our blood as there is in the sea. Therefore we have salt in our blood, in our sweat and in our tears. We are, in fact, tied to the sea. When we go back to the sea – to sail on it or to watch it – we are going back from whence we came.”

JOHN F. KENNEDY (JFK) US President 1961-1963

2016

Salt

Photographed during the summer of 2016
On the cliffs at Cois Ferraige, West Cork, Ireland

The first photograph in this book is a seascape, shot in West Cork in 1993. This final series returns home to a collection of images I made last summer on cliffs no more than a stone's throw from that same spot.

A small distance to have covered in twenty-five years but, in some respects, a lot of water under the bridge.

I have travelled extensively in those twenty five years, and when I travel, my motivation is to photograph. To immerse myself in whatever country and culture I find myself in and return home with images that I am proud of. There is always a sense of excitement and anticipation of returning and spending time analysing and editing those photographs. Sometimes I am rewarded with an exceptional image – sometimes not – but that is all part of my travel adventure.

However, in recent years I have found myself being drawn back more and more to photographing in Ireland. Despite having travelled the globe in search of “that elusive image” I have come to realise that the work I am happiest with and the environment that I like photographing in most, was within easy reach all along.

Maybe that's all part of the journey.

Long may it continue...

"The Sea, once it casts its spell, holds one in its net of wonder forever"

French author, explorer, scientist - born 1890

Jacques Yves Cousteau

Salt Study "1"

2016

Cois Ferraige,
West Cork,
Ireland



plate 40

Salt Study 2

2016

Cois Farrage,
West Cork,
Ireland



plate 41

Salt Study 3

2016

Cois Farrage,
West Cork,
Ireland



plate 42

Salt Study #1

2016

Cois Farrage,
West Cork,
Ireland



plate 43



Salt Study 5

2016

Cois Farrage,
West Cork,
Ireland

plate 44

WITH THANKS

Foreword

I would like to express my sincere gratitude to my friend TERRY GEORGE, for his wonderfully penned foreword. I greatly appreciate his perception of my work and look forward to spending many more days with him, on and off the water.

Interview

A heartfelt thanks to DR COLLETTE NOLAN, for the time we spent together on this project, and for her insightful questions, which considerably enhanced the text for this book.

Production

A special thanks and great appreciation to Fenton Smith at Boss Print. This book would simply not have happened, without his endless enthusiasm and invaluable input.

David Magee was born in Cork, Ireland in 1963. He attended Crawford Municipal School of Art, where he studied Fine Art. In 1982, he attended Glasgow School of Art & Design where he received a B.A. Hons. in Graphic Design (studying Fine Art Photography under Thomas Joshua Cooper, Canadian Fine Art Landscape Photographer).

Since 1989, whilst running a successful multi-award winning graphic design studio in London, he has continued to combine his passions for the sea, landscape and photography to produce a comprehensive body of photographic work which remains largely unpublished.

In an ever changing chaotic world of conflict and uncertainty, his photographs invite us to pause and be drawn into a world of isolation, contemplation and tranquility.



photo by : Ephraim Magee

Outside

Foreword

- Terry George

Interview

- Dr Collette Nolan

Design

- David Magee

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