

Work

Photographs by Ian Beesley

Poems by Ian McMillan

Gallery 2 Salts Mill Saltaire

September 2018 to August 2019

Supported by

UCLAN the university of Central Lancashire

Gallery Oldham

Arts Council England

GALLERIES - GALLERY 2

X



IAN BEESLEY: WORK

This exhibition presents work from the last 4 decades by Ian Beesley, one of Europe's finest social documentary photographers. Large-scale prints include images taken at Salts Mill in the 80s as it slowly shut down, and some from 2017 when Beesley returned to see the building thriving once more. Elsewhere, an extraordinary Wall of Workers shows portraits of men and women employed in trades which no longer exist. The final part of the gallery houses The Big Big Camera – a century-old industrial relic revived by Beesley - and the work he has created with it. Throughout the show are poems written by Ian McMillan, Beesley's friend and frequent collaborator.

Open Mon – Fri 10-5:30; Sat & Sun 10-6pm.

IAN BEESLEY

Ian Beesley, celebrated documentary photographer and Honorary Fellow of the Royal Photographic Society, is Bradford born and bred. In 1985/86 he photographed Salts Mill as it slowly shut down. In 2017 he returned to explore how the mill had changed with technology firms occupying the space where cloth was once woven. These images of now and then, seen in this first space, reflect on change, humanity, hard work & pride. 'The Bobbin Doffer' is exhibited alongside a poem written by Beesley's friend and frequent collaborator Ian McMillan.

The second part of the gallery shows Beesley's work on capturing vanishing trades. The wall sculpture is a collaboration with the designer Craig Oldham.

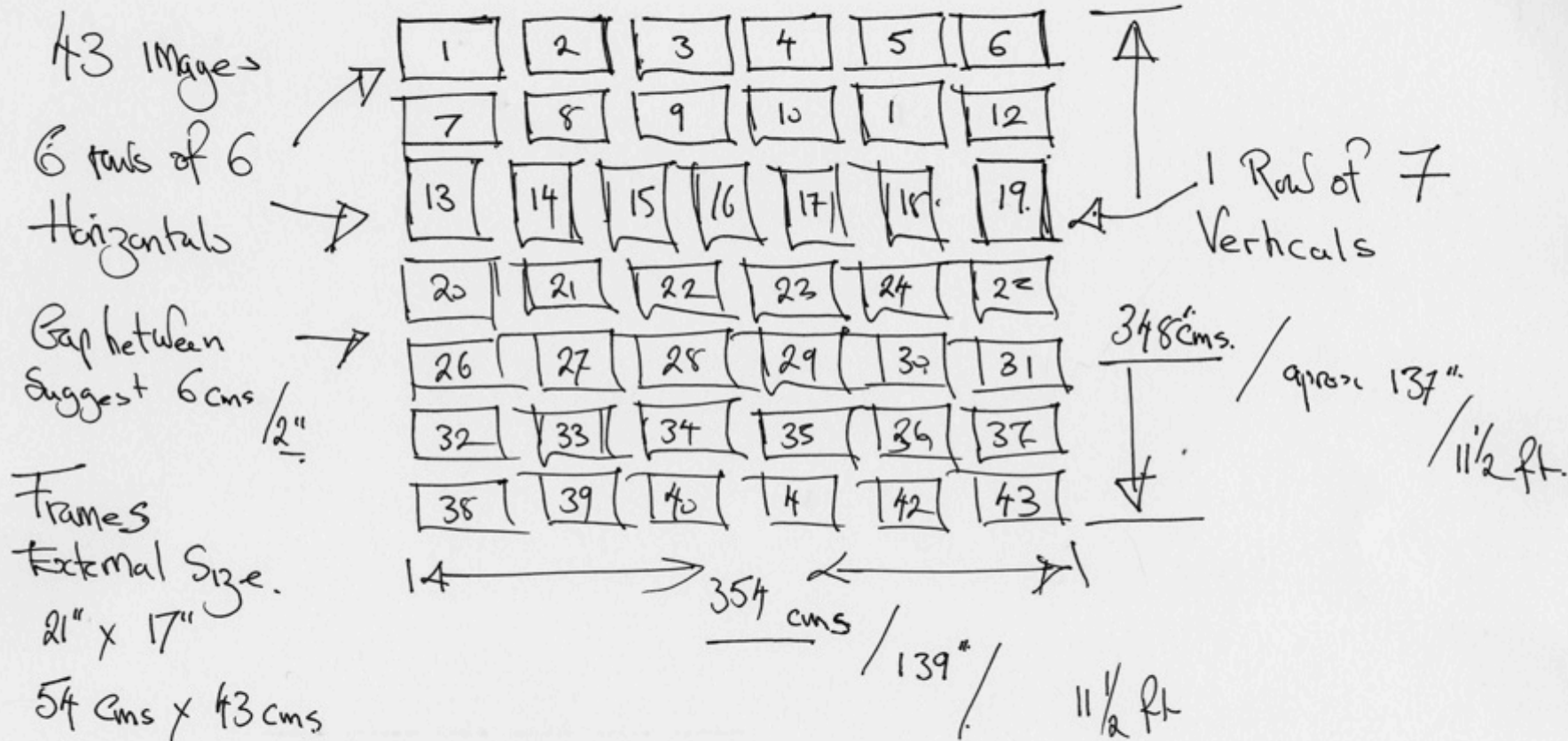
The third part of the gallery contains 'The Big Big Camera' – an enormous industrial relic revived by Beesley.

Thanks to:

- National Coal Mining Museum for England •
- Gallery Oldham •
- University of Central Lancashire •



SANTS Mink Screenshot Hang. "THE LAST OF THE LAST"





Sculpture

Option 4

Landscape

approx 1500 × 1334mm

Letters will be made as
stencils like Grafters
Exhibition and will be cut
out from the metal

• CARDERS • • TIPSTRETCHERS •
• CASTERS • • OVERLOOKERS •
• COMBERS • • SCOURERS •
• FETTLERS • • WARPERS •
• DOFFERS • • MINERS •
• LIGGERS • • WINDERS •
• TATLERS • • DYERS •
• FITTERS • • BLEACHERS •
• BURLERS • • QUENCHERS •
• MENDERS • • PRESSERS •
• SORTERS • • SLUBBERS •
• WEAVERS • • BALERS •
• SPINNERS • • ROADRUNNERS •
• PORERS • • CAPSTEAMERS •
• CORERS • • SHOTFIRERS •
• PATTERNMAKERS • • BREWERS •
• STAMPERS • • BOBBINMAKERS •
• MULESPINNERS • • FRYERS •
• PACKERS • • SHUTTLERS •
• HOODTURNERS • • LEADBURNERS •
• PLATELAYERS • • FELLMONGERS •
• FITTERS •

200 lines of some of the workers
photographed since 1870 by Ian Rowley





Francis Hodgson

@HodgsonF

Following



44 portraits of workers to stand for 44 years as a pher by @lanBeesleyphoto in a show coming very soon @SaltsMill .

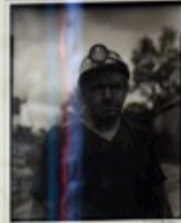
I've had a Beesley on my wall for something near thirty years, and .. I'm not bored of it yet. Terrific pher. Go see.



9:41 AM - 20 Sep 2018

8 Retweets 19 Likes





BOBBIN DOFFER CARRYING HISTORY

Look at this man, how he carries the bobbins
So carefully, each hand just so. Here, and here.
He's carrying the jokes and he's carrying the stories
The Bobbin Doffers told each other in the brief rests
They took, when the sun from the windows lit the wool in
the air.

Look at this man, how he carries the bobbins
In a kind of practised geometry of balancing.
He's carrying the structure of a lost language,
A lost way of thinking, a set of skills and solutions
That hung in the air for a while like wool in light,
Then faded.

Look at this man, how he carries the bobbins
Like he's carrying history.
And he can't see where he's going, can't see which way
History's heading. But we can see him.

Ian McMillan



• BROWN DUFFER CARRYING HISTORY •

Look at this man,
How he carries the history
So carefully,
Each hand just so,
Here, and here,
His carrying the jobs and his carrying the stories
The Brown Duffers told each other in the brief rests
They took,
When the sun from the windows of the world is the air
Look at this man,
How he carries the history
In a kind of practical geometry of listening,
His carrying the structure of a lost language,
A lost way of thinking,
A set of skills and solutions
That hang in the air for a while the rest is light,
Then faded,
Look at this man,
How he carries the history
Like his carrying history
And he can't see where his going
Can't see which way history's heading
But we can see him, an atoll

WE'RE ALL IN THE SHADOW OF THE BUS STOP

The slubbers stood here,
And the stampers.
Now the programmers stand,
And the packers.
The dyers stood here
And the combers.
Now the carers stand,
And the chuggers.
All in the shadow of the bus stop
All waiting for the bus to come
All in the office or the workshop
To the beat of the working drum
All waiting for the bus to come
All waiting for the bus to come

Ian McMillan 2018



THE BIG CAMERA

This Hunter Penrose camera was originally used by a company manufacturing wallpaper at Rome Mill, Springhead, Oldham, Gallery Oldham gave it a home when the wrecking ball beckoned. Ian Beesley saw the camera in their stores and became determined to repurpose this century-old industrial relic.

After a year of cleaning and repairs, the challenge was using a camera that was designed for huge negatives 24 inches square. Beesley's solution was to create a grid which could take smaller negatives, resulting in images made up of 20 separate prints. These are some of the photographs Beesley has taken with a camera that was never intended to be moved from the factory for which it was made, but which is now well acquainted with travelling the highways and byways in a Ford Transit van.

Thanks to:
• National Coal Mining Museum for England •
• Gallery Oldham •
• University of Central Lancashire •







Salts Mill @SaltsMill · Sep 19



And today we welcomed the big big camera - 3 meters x 2 metres long, and a hundred years old!

The brilliant documentary photographer Ian Beesley set the camera up outside to take a picture of the mill. The results should be on the walls in about a week!
#Photography #Photographer



 You











Simon Hulme
@SimonHulmeYPN

Following

Photographer @IanBeesleyphoto
photographs @SaltsMill with the Huge
Hunter Penrose #camera see @yorkshirepost
@LeedsNews #photography



Copyright Yorkshire Post Newspapers Picture by Simon Hulme

7:36 AM - 19 Sep 2018

3 Retweets 17 Likes



Retweet 3

Like 17





Salts Mill @SaltsMill · Sep 20

Lots of fab pictures in @Bradford_TandA of @IanBeesleyphoto putting the big big camera together – it's quite a task...



This antique camera is twice as big as a fridge

AN INDUSTRIAL age relic came to the district yesterday morning to give the public a snapshot of the history of photography.

thetelegraphandargus.co.uk




Show this thread

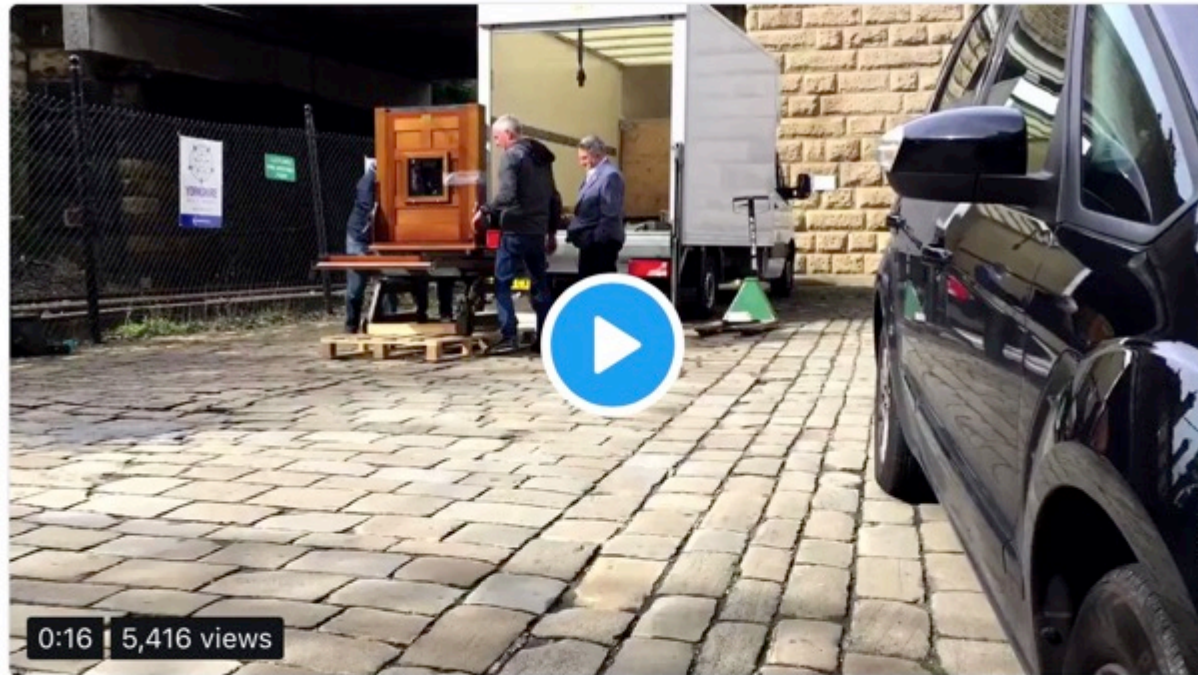


Luxmy 
@luxmy_g

Following



Timelapse of a 100-year-old camera being assembled by @IanBeesleyphoto to take a photo of Bradford's @SaltsMill See the full report by me and @dannelson_cam on @BBCLookNorth 



10:01 AM - 19 Sep 2018

18 Retweets 43 Likes





Francis Hodgson
@HodgsonF

Following

44 portraits of workers to stand for 44 years as a pher by @IanBeesleyphoto in a show coming very soon @SaltsMill .

I've had a Beesley on my wall for something near thirty years, and .. I'm not bored of it yet. Terrific pher. Go see.



9:41 AM - 20 Sep 2018

8 Retweets 19 Likes





GalleryOldham
@GalleryOldham

Following



Our Big Big Camera is being installed at @SaltsMill today as part of a new @IanBeesleyphoto exhibition. Well worth a visit!



7:27 AM - 19 Sep 2018

10 Retweets 10 Likes



Telegraph & Argus



CANNABIS FARMER GETS THREE YEARS' JAIL

Vietnamese illegal immigrant grew drugs in house - **PAGE 5**

Thursday, September 20, 2018

68p

telegraphandargus.co.uk

Rolling! Ian brings giant camera to historic site

IT'S almost twice as big as a fridge, takes 20 minutes to assemble and originally held a two-foot-square negative - so it's no wonder this century-old camera was the focus of attention when it arrived in Saltaire yesterday.

Photographer and artist Ian Beesley has restored the 'Big Big Camera' over two years and now travels across the North of England with it in his van - and a hydraulic platform to get it out. He stopped in Saltaire for a shot of Salts Mill.

FULL STORY - CENTRE >>>



NEWS >>



Lucky escape as high winds rip up tree

Page 4



T... .. help from police and council

Ian sees the bigger picture as he brings giant historic camera to the district

Photographer brought camera back to life in two-year restoration

By Bradley Deas

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brad.deas@ngynye.co.uk

AN INDUSTRIAL age relic came to the district yesterday morning to give the public a snapshot of the history of photography.

"The Big Big Camera" is a century old and was brought to Salts Mill to snap an old school photo of one of the most famous parts of the UNESCO World Heritage Site.

The large multi-material structure gets its name from the fact it measures three metres long and two metres wide, which is nearly twice as big as the average fridge.

Ian Beesley, award-winning and internationally acclaimed artist and photographer, who has had work shown in the National Media Museum before, is the person who brought the artefact back to life over a two-year period.

He now travels across the North of England with the camera in his trusty Ford Transit, complete with its own hydraulic platform to get it in and out.

Yesterday's stop was Saltaire for a shot of the village's famous mill.

Setup of the camera is a far-cry from the ease of being able to take a selfie on a phone, or even the professional-style photos some smartphones can now aspire to.

This piece of history physically needs to be assembled and takes a massive 20 minutes to do so in modern day terminology, that means in thousands of selfies' time.

Large pieces of polished wood, big bellows and machined metal all have to be brought together to create the final product.

Once in position, Mr Beesley has a single chance to get the shot - unless he wants to disassemble the camera again, get to a place of complete darkness, change the multiple



DELICATE: The giant camera is moved at Salts Mill by photographer Ian Beesley (right) and Sean Baggaley using sack trucks



negatives and start over, something which would take a click of a button on a smartphone or a modern day camera.

The photographer has to use a special device to measure the light. Such meticulous and intricate preparation is reminiscent of Mr Beesley's effort in restoring the huge Hunter Penrose camera.

It was originally used by a company manufacturing wallpaper at Rome Mill, Oldham and was given a home at Gallery Oldham when the wrecking ball beckoned.

Mr Beesley took it as his personal mission to bring a piece of history back to life when he saw the camera sitting in the gallery stores.

After 12 long months of cleaning and repairing the camera, the most

difficult part was yet to come.

The device was designed to take huge negatives, 24 inches square, but Mr Beesley concocted a plan.

His solution was to create a grid which could take smaller negatives, resulting in images made up of 20 separate prints which could then be brought together as one.

This unique method was on show at Salts Mill, with Mr Beesley seen piecing together the components of the camera puzzle, filling it with film, before getting under the device's cover behind the lens to take a photo.

The result of the shoot at Salts Mill, plus other recent work, is set to be shown in an upcoming exhibition, which is opening on September 24.



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