

Dick Scott-Stewart

(1948-2002)

THESE TIMES | ARCHIVE PHOTOGRAPHS

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DICK SCOTT-STEWART

LONDON BASED, Dick Scott-Stewart (1948-2002) was a ‘photographers’ photographer’ in the very best sense. His was a career which mirrored that of many natural artists whose chosen medium was the pre-digital camera and for whom the glittering prizes and personal fame were ever illusive. Dick had an innate dislike of self promotion and grandstanding, and it was this quality of ironic affability that enabled him to create a body of work which contains some of the most memorable images in 20th century British photography.

Born in the Cotswolds village of Painswick, son of a doctor, Donald ‘Dick’ Scott Stewart graduated from the London College of Printing as a dedicated photographer whose passion was for black & white *reportage* – along with cricket and jazz. His particular skill was a natural ability to mix and integrate with any level of society and it gave him access to a wide range of material – whether a city boardroom with a brief to shoot then Chancellor,

Gordon Brown, an oil drilling platform in the middle of a North Sea storm, or an East End boxing gym. His final series, after having being diagnosed with cancer, were 120 memorable studies of London’s homeless vagrants, exhibited at *Smythe Dorward Lambert* in The Strand, 2002.

Dick’s 1970’s images of the closed society that is the fairground traveller became a book – *Fairground Snaps* – which is a much sought after collectors’ item. It encompasses not only the characters and environments of the travelling fairgrounds, but also the singular lettering and patterns that have evolved into a unique painted art form. Following his death, Scott-Stewart’s long term partner and wife, Mog Johnstone, donated a huge archive of ancillary and research visuals to the National Fairground Archive (www.nfa.dept.shef.ac.uk) where it is accessible on-line.

Scott-Stewart’s vivid images from a jive competition, much loved by the aficionados of the Teddy Boy culture of the 1950’s, easily captures in the essence of the uninhibited, exuberant 4/4 time dance that had evolved into the cult classic of post war Britain. An antithesis to the ballroom formality of their parents, the Jive was a revolutionary statement for the Kerouac generation. It epitomised Dick’s effortless skill in securing the key shot – in identifying the ‘decisive moment’.

Mike von Joel

A version of this text first appeared in F22 magazine



Pearly King and Queen, 1975



Civil War Re-enactment 5, 1979



Fairground 3, 1974



Elephant and Castle 2, 1981



Elephant and Castle 3, 1981



National Front, 1981



New Romantics 3, 1981



New Romantics 1, 1981



Hot Jive, 1983



Hot Jive, 1983



Flotta, The Orkneys 2, 1979



The Tuileries, 1979

Flotta, The Orkneys 1, 1979



Snow, Clapham Common 1, 1987



Brighton Window, 1975





David Hockney, Artist, 1984



Andy Warhol, Artist, 1985



Peter Blake, Artist, 1969



Marvin Gaye, Singer, 1976



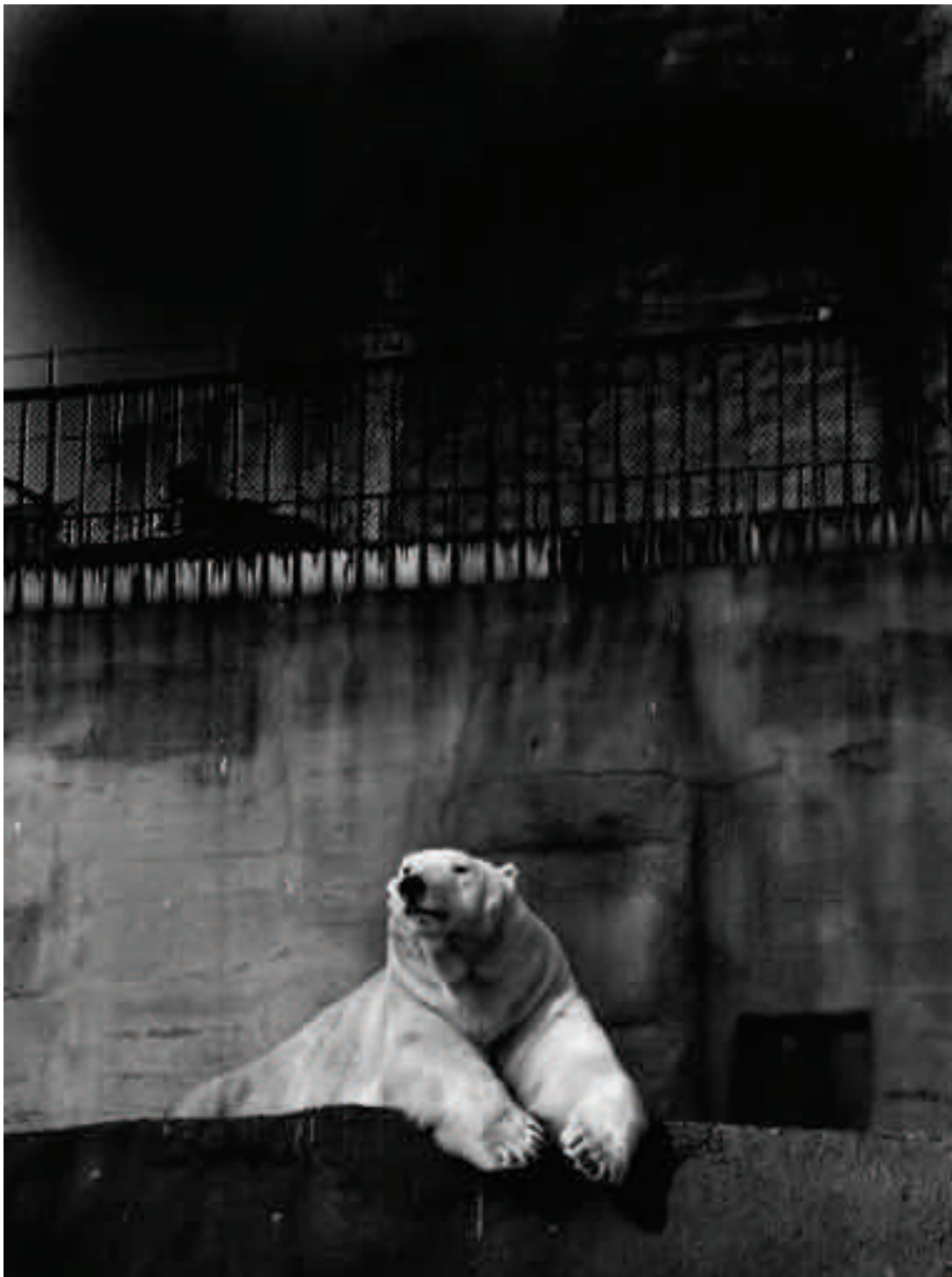
Quentin Crisp, Writer, 1988



Ronnie Wood, Musician, 1985



Billy Graham, Evangelist, 1966



Animal Series



Animal Series



Animal Series



Scan (left) and Unknown (right), 2002



Anne, 2002



Unknown, 2002



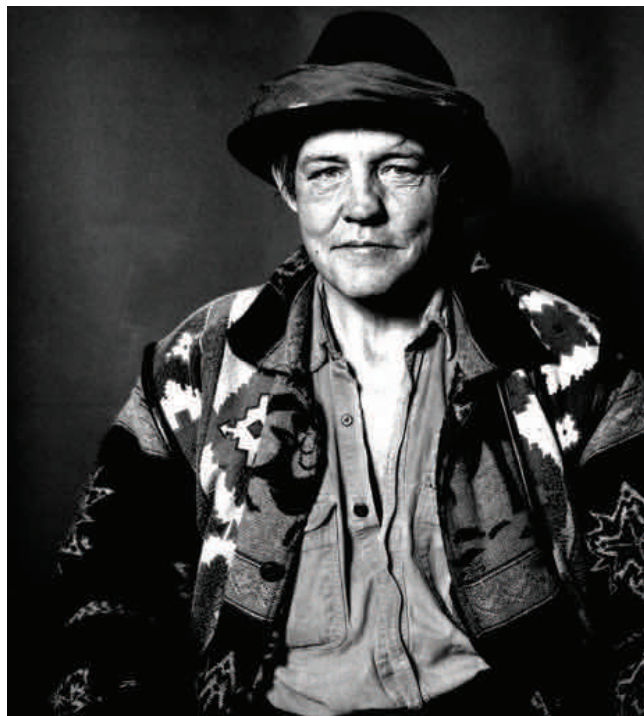
Belgium John, Volunteer, 2002



Unknown, 2002



Unknown, 2002



Unknown, 2002



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