

Joe Cornish

Colours of Summer

.....

Jasper Goodall

Featured Photographer

.....

David Magee

Interview



INTERVIEW

# David Magee

# Interview with David Magee

## OUTSIDE

### INTRODUCTION

We published David's article about his exhibition 'Atlantic' in October 2020, of which some of the images are in this article. Living near the Atlantic ourselves, I share David's passion for the coastline. The words at the end of the interview really resonated with me:

*"To hear the waves crash against the sheer walls,  
to see the gulls swooping down against white-foamed surf,  
and to feel the ocean spray, wet and cool against your face... that's The Old Head"*

**David's background in graphic design and understanding of the tone of voice, detail and composition all play a part in the making of his images.**

### What sparked your passion for photography?

In all honesty, the answer is more 'who' than 'what'. It was before the internet, before the digital revolution, and certainly before the advent of social media. My very first weekend at Glasgow School of Art in 1982 was spent on a photographic field trip to Culzean Castle, on the Ayrshire coast of Scotland. It was there

that I first met Thomas Joshua Cooper, who headed up the Fine Art Photography department. I was immediately captivated by the euphoric intensity of his passion for photography as an art form. To this day I have met few people who are as genuinely dedicated to the art they produce. Prior to this meeting, I had never fully acknowledged photography as a true Art form. Thomas has been without compare - my greatest inspiration.



David Magee

David Magee (b.1963) is an Irish Artist. He was born and raised in Cork, Ireland. He studied Fine Art at Crawford Municipal School of Art, Cork. In 1982, he attended Glasgow School of Art & Design where he studied under American fine-art landscape photographer, Thomas Joshua Cooper. Magee's first publication, *Outside*, a twenty-five year retrospective, was published in 2018. It won international acclaim at awards in Paris, New York, Tokyo and London. He has exhibited globally and his works are held in both private and international collections. [davidmageephoto.com](http://davidmageephoto.com)



**You attended Glasgow School of Art & Design where you studied under Thomas Joshua Cooper. I can see some visual influence in your work. Were you influenced by his processes and approach to photography as well and if so, how?**

The thing that influenced me the most about Thomas's approach was mostly his unrelentless enthusiasm and the attention to detail in his working method. His work itself, I found hugely inspirational on an emotive and creative level. His pictures have an energy and a depth to them that I had never previously encountered. Incredibly painterly. I had formerly aspired to become a painter whilst studying fine art in Ireland. However, I had struggled with it. I simply could not 'connect' with it at that time. Now, for the first time, my eyes were opened to the concept of fulfilling my artistic endeavours with a camera rather than using paint; I found that both fascinating and very exciting. Something that I had never anticipated...

**The transition from black and white to colour and from film to digital must have had some disruptive influence. What were the biggest changes associated with these transitions?**

The ongoing film to digital question...?

Like many others, I too had resisted the transition from analogue to digital for many years... Something about it felt like a step backwards rather than forwards to me. I had resisted the change primarily because I was entirely happy with both my analogue working method and also my final prints. The creative process from inception to final creation seemed to fit nicely. Working with my

trusty Mamiya 6x7 camera was a seamless experience. The camera and its two lenses had performed perfectly for me for almost twenty years - why would I change anything? I made all my own prints in my darkroom at that time; printing and toning, primarily on Oriental Seagull, giving a quality and lustre to the prints that I was very happy with. In any case, trying to figure out and develop my own work was more than enough of a challenge for me; the last thing I needed was to revisit the tools I was using!

The concept of dealing with pixels and megabytes had far less appeal than my world of polaroid, developer and split toning. However, the world changes and sometimes we choose to change with it. As time progressed, it did not make sense to me to be over resistant to the changes that were happening, re the digital world. Instead, it seemed more prudent to keep an open mind and explore the developing possibilities. Change can often bring new opportunities and develop new ideas. As long as the artistic credibility of my work stayed intact; it seemed an avenue worth exploring.

Although the quality of digital cameras was achieving universal applause by the mid 90's it was not until late 2005 that I finally purchased my first digital camera - a Hasselblad H3D. It seemed to me the first digital camera developed that delivered enough potential to make it worthwhile exploring. However, I struggled with it for a long time. I found it more cumbersome to work with and less intuitive. It seemed to be more about the camera and less about the creating and I became disillusioned with it. For several years afterwards, I reverted to film and negative.



*Little Moon – 1998*

Today, I still use one camera, (a Hasselblad X1d) one tried and tested tripod, and two lenses; my standard and my wide and some neutral density filters. This camera, although digital, allows me to work once more in a more instinctive fashion. It takes me back to the way I like to work with the camera being akin to a painter's brush in its simplicity. It's more of a hard drive that simply records what I want to see through the lens. It's not the nuts and bolts of photography that interest or inspire me ...

The advent of digital has not really changed my way of working. I still work in the same 'slow' method whilst outside and still make very few pictures on any given day. To me, it's all about the visualisation and creation of the final image whilst in the landscape that matters, and not the equipment used, that is important.

With regards to the transition from black and white to colour, I think for me it was always going to become a natural path to explore, with or without the advent of digital. In my early years of working, I found it a wonderful discipline to always visualise in black and white. Not to rely on colour to be the star of the show. Instead, to have to work with the complexities (and subtleties) of tone and composition. Working with the full spectrum that lies amidst the black and white palette. Eventually, after many years working in black and white, the integration of colour into my work seemed to evolve quite effortlessly. It seemed a natural progression. However, because of my black and white mindset, I saw colour as simply yet another component in the creation of a picture, and not always a necessary one.

Today, I work in both black and white, and colour. My choice has a lot to do with subject matter and mood. Both ways of working hold merit for me. More recently the colour in my work is very muted when it does make an appearance.



**Do you think your study of graphic design influenced the way you approach compositions?**

Very much so. The study of Graphic design is all about tone of voice, detail and composition. It's about fine tuning a design over and over until it works. That very much appeals to me and the way I like to work. And very much as I have discussed; it deals with colour. When

to use it and how to use it. It also deals with minimalism; focussing as much on what you leave out as being important rather than a more cluttered approach. Graphic design, much like creative writing, can be most impactful when fewer words or elements are used. It cannot be rushed, it's a slow process of looking, analysing and finessing. The same I believe to be very much the case in my picture making.



**Why did you choose landscape photography as opposed to other genres?**

I think it's very much a case that the landscape chose me and not the other way around. For as long as I can remember I have felt most at peace outside. My childhood memories are flooded with seaside adventures and of never ending days, grazed knees and nettles. Growing up in the South West of Ireland, the landscape and especially the coastline was my ever changing playground. Today - the landscape is my studio, it's my subject matter and it's my inspiration. It's where I make my work. Is it any wonder that it is to this same landscape that I am now repeatedly drawn when making new work? The idea of spending more and more time back there, this time as an adult, creating and reflecting, is completely compelling to me. It feels entirely instinctive, long may it continue!

**Tell me about the photographers or artists that inspire you most. What books stimulated your interest in photography, inspired you or influenced your work?**

Although I would have been particularly influenced by some of the early exponents of 'Straight Photography', of Ansel Adams and Edward Weston in particular, it is the works of Wynn Bullock that I find most inspirational. The images of Adams and Weston are wonderful in both terms of composition and technical ability and both major influences in my studying however, it the atmosphere he creates and his interpretation of the landscape that I find fascinating in the works of Wynn Bullock. I find his pictures truly emotional. Seminal works created in a pre-computer age. I find them more dreamy, more atmospheric, more to do with his feelings rather than technique. I also find the exploratory aspect of his works

more appealing. Much like many painters or sculptors, he was constantly experimenting and pushing the boundaries of his own work. A true artist.

The Book - **Wynn Bullock**: Revelations offers the most comprehensive assessment of his extraordinary career and is very much an inspirational book to me. It traces Bullock's evolution from his early experimental work of the 1940's, through the mysterious black-and-white imagery of the 1950's and the colour light abstractions of the 1960's, to his late metaphysical photographs of the 1970's. It also delves into his relationship with the camera.

*"The camera is not only an extension of the eye but of the brain. It can see sharper, farther, nearer, slower, faster than the eye. It can see by invisible light. It can see in the past, present, and future. Instead of using the camera only to reproduce objects, I wanted to use it to make what is invisible to the eye - visible."*

Wynn Bullock

**You were born and raised in Cork, Ireland and you still have a home there. Does the coast and sea around Cork hold special significance for you?**

My Home in West Cork overlooks the Atlantic. It is my oasis of calm and tranquillity. My earliest memories are of being by the sea. It is alive, it has a voice and a beating heart. It is a literal force of Nature. Every time I'm close to the sea I feel a calming sense of serenity and security. Especially the coastline of West Cork.

This ancient and spectacular coastline is where my heart lies, it's my home. The coast and sea around Cork is quite simply a part of me, it is home to my adventures and memories, and consequently a major focus of my work.

**You say in the book that you walk on the beach each morning before you start your day. Do you take your camera with you or is this more a quiet contemplative time?**

I very deliberately don't take my camera on my morning walks; I like to spend the early mornings walking the beach quite simply 'just being'. I think it important to spend time outside contemplating and 'relaxing my head'. For me, downtime from creating work can be incredibly productive. In fact, I think it refreshing to have periods when I reflect on my work, rather than constantly making new work. I like to work when the mood is very much upon me to do so. Not out of a feeling of duty or obligation. Otherwise, I find I'm chasing something for the sake of it. Invariably after a period of not making images for a while, I find creating new work most rewarding.

**Reflecting on your images over the twenty five years, what do you think the biggest change in your work has been?**

To be honest I'm not sure there has been a significant change. And I'm quite happy with that. I would prefer to think more that over the years my work has simply evolved. I have always veered away from creating images that represent a conventional interpretation of the landscape. (See 'Lightscape Study 1' 2001) Very much as I have resisted a particular style. Over the years I have made many photographs that were more experiments and explorations as I strived to develop my own work. These will probably never see the light of day but were necessary stages for me to explore in order for me to develop my own work. I like to think that my earlier work sits comfortably alongside the work I am currently creating. The phrase 'the same but different' springs to mind.





**How do you go about researching locations that you go to? The locations seem quite remote and in wilderness areas. Is that something that you specifically seek?**

Places that are a beacon for tourists and recognisable landmarks, I normally avoid working with. I have no interest in reinterpreting images that have been made previously by other artists. This is the case whether in India or in my native Ireland. Consequently, I prefer to spend more time rambling alone, off the beaten track. Taking time to ponder possibilities. Looking, with an open mind rather than for a specific picture to create or indeed re-create. Working more with the unexpected. 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 there, being patient, and seeing the opportunity to create something memorable from what may not be instantly visible. It is not always necessary to make a picture in order to have a successful day. I find working this way most fulfilling, exciting and certainly more challenging. (See above 'Salt Study 1' 2016)

*Salt Study 1, 2016*

**Your first publication, *Outside*, a twenty-five year retrospective, was published in 2018. Tell us how this came about. After twenty five years what was the catalyst for the project?**

It came about quite strangely in some respects. I have been creating pictures consistently since the late 80's and always very much with the ideal that the work was for 'me' and not really with the intention of showing it to a wider audience. I had built up quite an extensive archive. In 2016, I was approached by Fenton Smith of Concentric Editions Publishers to create and publish

a book of my pictures. He and I are old friends and had worked successfully over the years together on many printing projects, in my previous life as a graphic designer. The quality of the print production he produces is to my mind simply exemplary. He felt a publication of my work would very much fit within the realm of the Concentric Editions portfolio. I was immediately excited about the concept and it turned out to have a most significant impact on my journey. It has opened many doors and instigated many conversations.

**The title '*Outside*' - tell us more about how you chose this and how it's reflected in your images in**

**the book.**

The term '*Outside*' had always been the working title for my portfolio of photographs since I left Art College in 1986. My notebooks and old negative files all bore the title *Outside* (and still do!). It has always felt like the most comfortable title to represent my work. So the title for the retrospective book had decided itself a long time ago!

**What lessons have you learned about preparing images for print given you now have two books worth of experience?**

This is a question we could chat about for a very long time...

My previous life (a thirty year period) as creative director of a graphic design consultancy has been invaluable in the process of my approach to books of my own photographs. The art of printing and print production is something that I feel very passionate about. All too often I see wonderful art - be it photographic works, paintings or others reproduced in printed book form that neither does the work justice or is in fact sympathetic to the style of the individual artist. For me this kind of misses the point.

Getting back to your question about preparing images for print, preparing 'pre-press' images is an art form in itself. How to do it properly relates entirely to the printer you work with, their printing methods, the paper being used and a whole lot of other factors that vary from project to project. The most important point is to work 'with' the right printer for any given project. It should be very much a collaborative approach to achieve the best results.

*Outside - 2017*



### Did you have any learnings from your initial book project 'Outside' that you applied to your second book?

I believe the best way to judge a book after production is to look back after a couple of years and judge it critically at that point. What would you do differently, given the chance? However, that's the point with books, you don't get a second chance. Once committed to print, they exist for an eternity. That's why meticulous pre-press testing and scrupulous editing is absolutely essential when producing a book. Looking back at my own work the only thing I would do differently is change the edit slightly.

### Have you adapted your photographic process since producing your first book?

Honestly ...No. I have adapted my process very little over the years and not at all since producing 'Outside'.

### Sequencing is obviously important - how do you manage the flow of the images and visual narrative when you're working on a book.

Sequencing is very important. I rely entirely on working with a physical set of prints that I juggle over and over again until I'm happy with the look and feel. A book is, after all, a physical object and even though the artwork and typesetting is all produced digitally I believe it incredibly important to work with handmade paper dummies and prints throughout the entire process. Sometimes I don't see the sequence in my own work until I lay it all out as prints. My pictures are different but with a consistent theme. The sequence of a collection or series expresses itself once laid out. I find this both refreshing and inspiring. With 'Outside II', it was not until I laid out a set of 'mini prints' to emulate the spreads depicting



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the list of plates that I recognised the evolving but logical presentation. Once more the feeling is all important. It's important to get the 'feel' of the book right.

### Both your books have been published by Concentric Editions. How has this relationship evolved over the years and how have you found working collaboratively with them?

I have worked exclusively with the experienced team at Concentric Editions on both these projects. This is very much because I relish the holistic and collaborative process of creating books of my work, as art forms in their own right. The books that Concentric Editions publish,

follow very much in the tradition of the French 'Livres d'artiste' Artists' books, where the work is presented as works of art that utilise the medium of the book. They are not simply catalogues of work. The books are published in small editions and we collaboratively explore the print, production and finishing techniques to be used, in order to best enhance the bespoke character and the uniqueness of the production. Image reproduction, binding and papers are tried and tested repeatedly before any final decisions are made. It is very much a collaborative approach - which I like. I find the conceptual and pre-production stages incredibly stimulating and fulfilling. It taps into the many facets of my creativity. It necessitates a great deal of exploration and meticulous attention



to detail; very much akin to my image making.

I have in fact also produced a third book with Concentric Editions. In early 2019 I was commissioned to create a photo study of the ancient trees in the grounds of the estate of Buckland House, a Georgian stately home, near Faringdon in Oxfordshire, England. The book was to be privately owned and not available to purchase. The twenty four resulting pictures were produced as tritones and hand tipped onto debossed panels throughout the publication. It was meticulously finished and produced by hand in London, resulting in a single volume that is very much a piece of Fine Art in itself. Printed in a collector's edition of a single volume with two artist's proofs.

**Tell me what your favourite two or three photographs from *Outside* are and a little bit about them.**

Particular pictures invariably become favourites for me, more because of the story behind them than the actual finished piece in itself. I have often said that it's the experience that's most important to me. The journey. Not the chasing of 'the perfect picture', whatever the perfect picture even means. The following excerpts from the book explain what I mean...

**KINGERLEE'S SKY - 1996**

This photograph 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 making 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 create the picture I could see forming and clambered to get there before the light slipped away. Of course in my excitement, I stumbled and fell over in anticipation of the photograph I was about to create. 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 managed to get the correct exposure on film, beaming with happiness, and grazed knees.

I did guess 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.

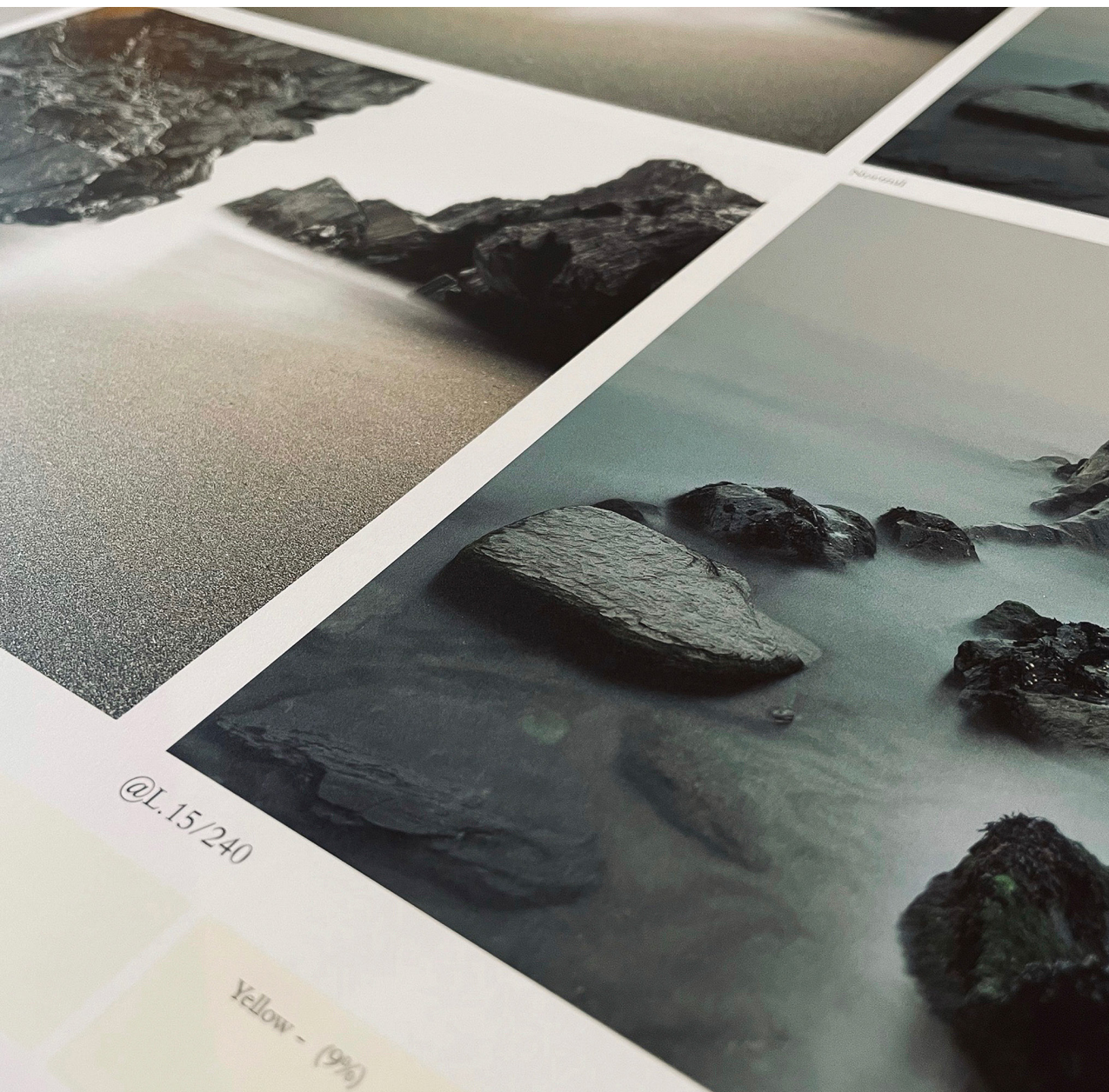


**THE JETTY - STUDY 1 - 2010**

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 on or 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 here that I returned, once more in the company of my Father, in the summer of 2010. However, this time with a view to creating a photograph 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, this one I am particularly happy with and happier still that I managed to add to my bank of Kilbrittain memories.





**You say in the book that you've travelled extensively and in recent years you've felt drawn back to photographing Ireland, why do you think that is?**

As time goes by, the more I look and reflect on my own work, the more I think about 'the why' I like to work as I do, the more I am drawn to working on the Atlantic coastline. I think that's the case for various reasons. I have travelled extensively for many years and greatly enjoyed it. The adventures, the different climates and cultures all being both exciting and challenging. However, I have found myself almost subconsciously being drawn more and more to creating work 'at home', in Ireland. As I get older, it feels more fitting. A more natural choice. To create work in a landscape that I have a deep rooted connection with. I hope to continue my exploits in other countries most probably with a few specific projects in mind. However, all going to plan, the Irish coastline and its diverse landscape will continue to be my primary studio and source of inspiration.



**You are currently working on your new book 'Outside II' which covers work which has been created over the past five years (2015 - 2020). How did the second book come about?**

'Outside II' was never really intended to happen. The following text from the book (my introduction) explains...

"Outside, my first monograph published in 2017, was always intended to be a stand-alone piece. However, we live in unprecedented times. During the early first weeks of the extraordinary year, that was 2020, I took the opportunity to reflect and take stock of my life and my family. To celebrate my achievements and to learn from my failings. A time to press pause and reflect. Recalibrating seemed inevitable. I was determined to use the time of imposed isolation to good effect, to contemplate the changes and opportunities that this new situation would create.

Consequently, I had the luxury of time to reflect and revisit my archive, to recall and revive memories and journeys. As a result, I felt compelled to present this collection of work, that has until now, been unpublished. Some are images from my adventures in Japan, China, Sri Lanka, England and the USA. Others created more recently near my home in the West of Ireland. However, it's not the locations that are important, but the fact that these images represent my own personal journey. Cherished memories and my relationship with our shared earth."

I have spent the last twelve months, writing, collating and creating Outside II. It is currently at the printers and will be launched at Photo London in September 2021.



**Did you visit other locations during this period and if so, how did you choose these locations and images over the others?**

Yes, I created some work in both the USA and North Africa over that period but these pictures I hope will become parts of larger series of work created over time and potentially publications in their own right. The work I chose for 'Outside II' had to have a natural fit as collections of complimentary images. The book is presented as a series of chapters/series of work and I wanted these to knit together harmoniously in one visual story. I think the chosen works do that nicely.

**Overall, were there any of the locations that you found particularly challenging to photograph?**

The locations are each unique unto themselves. The weather is normally the main challenge to work around. Whether that be the mists and snow in Japan or the scorching heat in Sri Lanka. However, it's also the idiosyncrasies of the weather that contribute greatly to the creation of my work. The challenges of dealing with it are all part of the experience. If I were to single out any location as particularly challenging it would however have to be China. The further I ventured from major cities the more difficult it invariably became to converse with people, the language barrier there I found most extreme.

**You have won various awards over the past few years The Paris Photography Prize (PX3) - Tokyo International Foto Awards including, The Lucie Awards, New York, USA. What would you say has been the biggest benefit in engaging with competitions/awards?**

As I mentioned previously I tend to work in a very isolated fashion. However, once I had decided to exhibit my work it felt right to reach as wide an audience as possible. The main motivation for me 'to out' my work in the first place was to see people's reaction to it. To interact with an audience and to gain feedback. To get something from the experience. The awards were very much a part of this and a process that I really enjoyed. Similar to creating a book or curating an exhibition they offer a chance to stand back from the work and see how viewers responded. Refreshing to a point, however, I think it important that neither awards nor creating work with the objective of selling it become too much of a focus.

**Over the years you have had many exhibitions. What have been your highlights of these?**

Highlights can be measured in many ways. However, an exhibition that has meant so much to me, on an emotive level was at The Lavitt Gallery in Cork in the summer of 2019. The gallery itself is the oldest gallery in Cork City, established in 1963, the year I was born, and a wonderful exhibition space. It's always a daunting event to 'perform' in front of a home crowd, and this was no exception. Having exhibited on both sides of the pond and across Europe, coming home to exhibit my work within a few minutes' walk of where I did my initial Art School studies, to contemporaries, friends and family was a very special occasion for me. I also had the privilege of my parents being able to visit an exhibition of mine, for the first time. A fantastic occasion.



**THE LAVITT GALLERY - 2019****Tell us more about the printing and framing of the images for exhibitions. E.g. paper, size, etc**

When I first began exhibiting my work, I spent a long time exploring and testing many different presentation options. I was determined to establish a blueprint for my editions, printing and framing that would work across all of my work. For me, if you plan to take an image to the next stage and to print, frame and exhibit it; it has to be done with the same set of exacting standards, or not at all.

How work is framed is hugely important to me. It can

enhance or destroy the entire tone of voice of a picture. I use only handcrafted wooden frames, made with selected hardwood from renewable sources. I am so lucky to have a great relationship with a wonderfully gifted framer that produces extraordinary work. These are museum standard frames hand stained and finished giving each frame its own characteristic. They have different grains, and different abilities to take stain and polish. Working to museum framing standards is essential, and works to maximise the longevity of a piece for years to come.

The advent of the Archival Pigment Print ensures that I am now able to consistently realise the range of tonalities I seek in in my printing. The infinite degree of tonal fidelity now possible with this relatively new medium

is truly exquisite. I print the majority of my images at my own studio. My pictures are printed on Hahnemühle Photo Rag® Pearl. It produces a stunning sense of depth, exceptional detail, deep blacks and beautiful contrasts.

My prints are normally exhibited and sold in an edition of 3 (+ x1 artist's proof). For me this enhances the artistic integrity of the piece, by not producing endless multiples of the same image. I think this also sits more comfortably with my 'analogue head' where once again the adage 'quality not quantity' applies. My prints are mostly made with an image size of 29.5" x 34.5". However recently, I have been exhibiting some images at a larger image size of 42" x 49", in the United States.



*The Lavitt Gallery – 2019*

*The Lavitt Gallery – 2019*

**Although the equipment choice is secondary to your own processes, it inevitably affects the way we work to some extent. What equipment do you currently use and why did you choose it?**

As I outlined earlier, I now work with a digital camera (Hasselblad X1D). I chose it because having decided to pursue further the idea of working in a digital workflow I found it to be the most seamless option to work with whilst offering me the detail and quality of files that I desire. I work in a very manual fashion and do not in fact use most of the functions that the camera has to offer. I really do try to keep my equipment and my attention to the technical side of things to a minimum. My equipment comprises of my camera, my tried and tested tripod, two lenses, my standard and my wide, and some neutral density filters.

**Can you give readers an insight into your workflow when approaching a project, how you plan and prepare and how a typical day pans out in the field?**

I like to work in bursts. Over a period of three or four days. I find this works better for me.

Irrespective of the location; whether I'm familiar with it or not, my first day will be an exploratory day and a day formulating ideas looking and contemplating on what I might want to create. This gives me time to work slowly and in a more reflective fashion. I invariably work in the early mornings and late evenings leaving the middle of the day to rest and formulate my thoughts. I prefer not to over plan, it kills spontaneity. Instead, I prefer to leave the door open to the unexpected.

**What is next for you? Where do you see your photography going in terms of subject and style?**

Next is a project I started almost two years ago and I am still working on. Another book and a body of work created specifically in one area in the west of Ireland; a 220 acre diamond of land jutting into The Atlantic. Once more to be printed and produced by Concentric Editions. I was commissioned in 2019 to produce a book and a series of pictures depicting the Old Head of Kinsale, a headland near Kinsale, County Cork, not far from my home. The Old Head is a narrow headland that stretches about 4.5 km into the Atlantic. It is flanked on three sides by stunning steep cliffs. It is a wonderfully exciting and challenging project.

To be launched in June 2022.



*The Old Head - 2020*

*"To hear the waves crash against the sheer walls,  
to see the gulls swooping down against white-foamed surf,  
and to feel the ocean spray, wet and cool against your face... that's The Old Head"*

## PURCHASE INFORMATION

You can purchase the books directly from [Concentric Editions](#)  
STANDARD LIMITED EDITION: 450 Copies - £145.00 inc. UK shipping  
Signed and numbered by the Artist



Interview by

**Charlotte Parkin**

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**on** landscape

.....  
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David Magee

OUTSIDE - IMAGES





*The Jetty – Study 1 – 2010*





*Kingerlee's Sky – 1996*





*Little Moon - 1998*



*Salt Study 1, 2016*



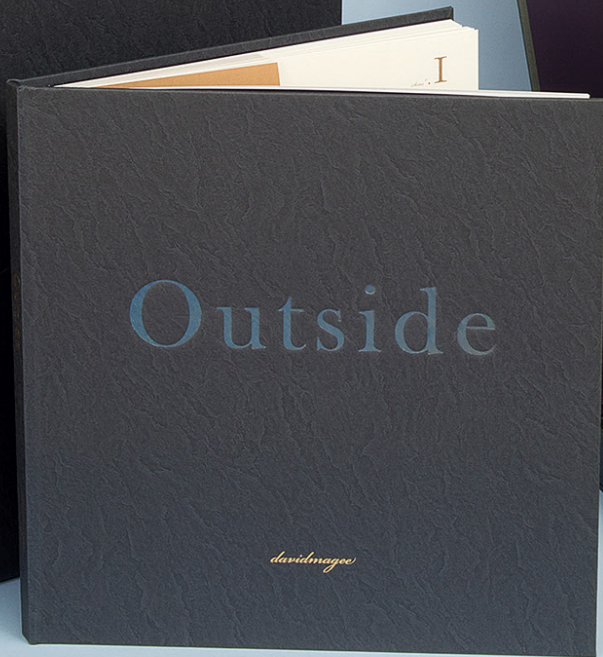
*The Old Head - 2020*

*"To hear the waves crash against the sheer walls,  
to see the gulls swooping down against white-foamed surf,  
and to feel the ocean spray, wet and cool against your face... that's The Old Head"*



David Magee

OUTSIDE - BOOK PRODUCTION





Although the images in this book  
over a period of twenty five years  
time. It is this timelessness that I  
the atmosphere and capturing th

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*Once you have tasted the sky, you will forever look up...*  
*Italian Architect, Inventor, Artist, born 1452*  
*Leonardo Da Vinci*

*First Year Study 1*

2011  
Key West,  
Florida Keys,  
USA



*photo*

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# Inside Out

**CHINA**  
**2015**  
*In Early 2015, I spent several weeks in the mountains near Yudanaka in the northern Nagano Prefecture of Japan. A place of intimate quietude and tranquility. Void of people. I spent days wandering the mountain paths alone in splendid isolation.*  
**In 2015, I discovered Japan for the first time.**

**CHINA**  
**2015**  
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UNIQUELY, WITH  
... BECAUSE  
"I'VE ALWAYS VOWED TO WORK SINGULARLY, UNIQUELY, WITH  
RESPECT, WITH SLOWNESS, AND SEE WHAT HAPPENS... BECAUSE  
THAT'S THE JOY, I THINK, OF BEING AN ARTIST."  
100% Warm Grey 8



@L.15/240

Yellow - (9%)

WN / 2020  
12948 - The Old Head  
Scatter Sig

150gsm GF Smith MAX  
White

12948 - The Old Head  
Scatter Sig

- Single-sided - Sing

12948 - The Old Head  
Scatter Sig

160gsm Naturalis Absolute  
White Smooth

12948 - The Old Head  
Scatter Sig B Uncoated

150gsm Munken Pure  
Smooth White

12948 - The Old Head  
Scatter Sig

150gsm Heaven 42

12948 - The Old Head

148gsm Mohawk Superfine  
WHITE smooth

2

12948 - The Old Head  
Scatter Sig

148gsm Mohawk Superfine  
Ultrawhite smooth

12948 - The Old Head  
Scatter Sig A Unco

David Magee

OUTSIDE - EXHIBITION

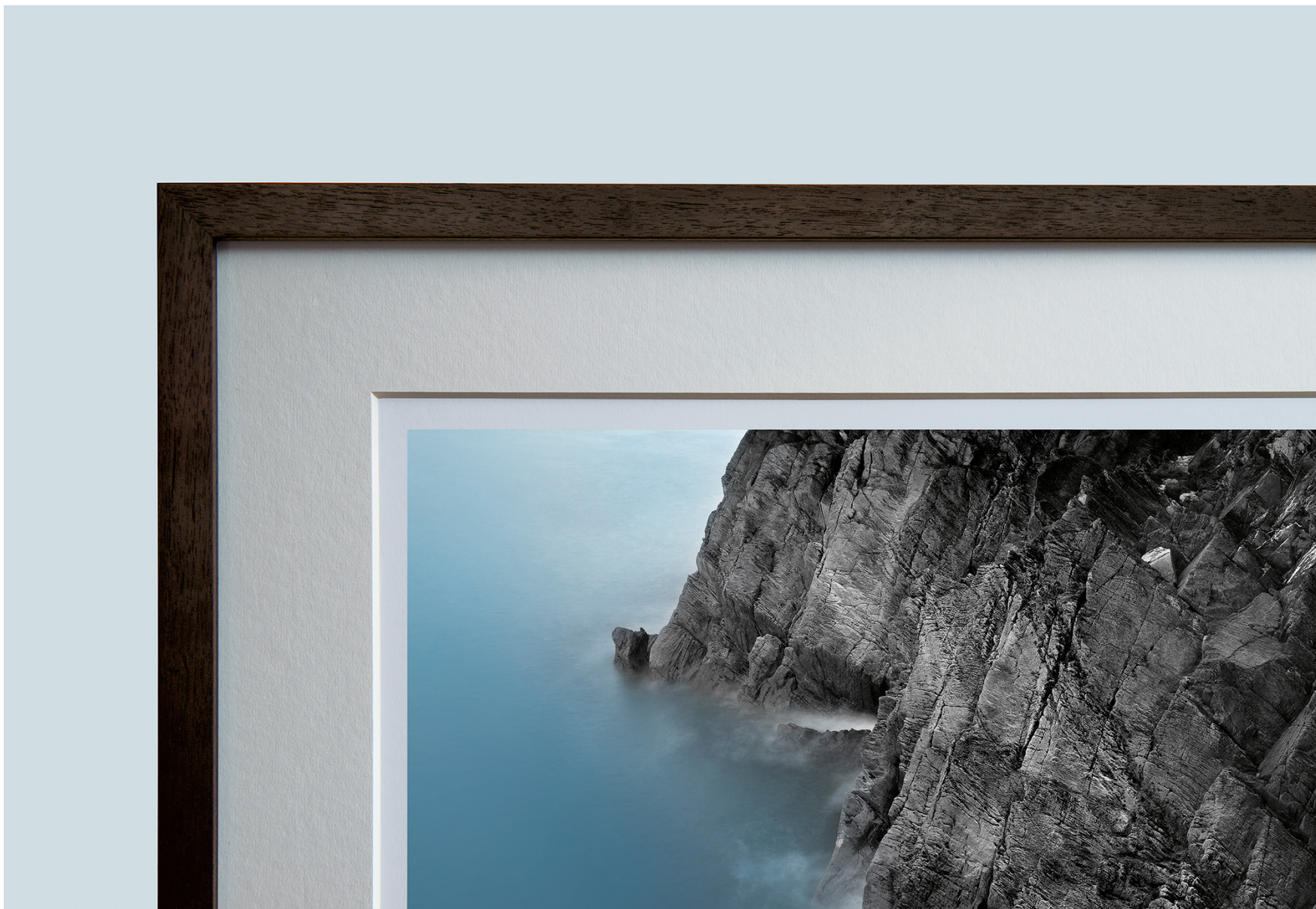


*The Lavitt Gallery – 2019*



*Outside Exhibition – Herrick Gallery, Mayfair, London, 2018*





*Frame Detail*