

Street Level Open 2022

Artist Statements

Sylwia Kowalczyk - *Speculations*

Our idea of what makes a safe space changed in early Spring 2020. Walter Benjamin described how the domestic interior emerged towards the end of the 1700s as separate from a place of work, but he might be surprised to see us reverting to having the living space becoming a workspace again. An image is shaped by the space it is created in - for an artist, that is often the studio, a simultaneously personal and work space. The scale of work can be determined or limited by the studio, but it is the mental space that cannot be measured in rent or square metres that is the most valued possession of all. In *Speculations*, paper-mâché sculptures are layered with projected images to create a new entity with the artist's presence dominating the space and not the other way around.

Rachel Collie - *Numbersixtyfour*

Numbersixtyfour originates from unusual photographs found in my family archive, initially taken by my uncle; a surveyor, when the house first became ours. The architecture takes centre stage, not the usual life events but the facade, the windows. People aren't the focus, but their presence is evident. Re-photographed some years later by my mother to show 'before' and 'after', I continued the tradition as the years passed with decades of images showing the change in the appearance of the space we occupied.

Gina Lundy - *Head, Heart Hands*

The series *Head, Heart, Hands* from the ongoing project 'We Are Wonder' was inspired by writing on and research into the innate capacity for learning through play. *Head, Heart, Hands* is a collaborative artwork exploring human creativity. Drawing on observations of her children, Gina documents and further plays with their constructions, using and subverting the visual language of advertising to present large scale artworks for further collaboration.

Annie King - *From Dust We Came & Dust We Shall Be*

There was once a time when the human footprint was the momentary imprint left by the surface area of our two bare feet. Today, our footprints have left permanent scars, they have flooded nature with artificial and unchanging materials that she cannot absorb or decompose. In my images the body becomes a metaphor for this footprint, an unsettling and destructive presence amongst nature's serene calm. Simultaneously within the physical metamorphosis of the body, I represent a deeper altogether internal metamorphosis achieved through contemplation, recognition, and the embrace of humanity's imbalanced and one-sided relationship with nature.

Shaun Fox - *My Teddy Edwards*

This project focuses on my mum and her life, with an emphasis on her battle with depression. It's an amalgamation of images from my mum's childhood, with letters from her days of receiving treatment and images taken over 2020 / 2021. The story of Teddy Edwards resonated with me as it was a reminder of her love for her home and family. The project hits very close to home and I hope that the story may resonate with other people as well. For my mum, it's my small display of love and appreciation. To me, she is my home.

Jenny Hood - *COLLAPSE*

This work is part of an ongoing larger project exploring the construction and deconstruction of the self in the digital realm. This piece was created at a time when I was experiencing frequent bouts of dissociation and my sense of self was disrupted and fractured.

Max Howarth - *Discarded Land*

My project is concerned with the landscape and how it is negotiated, exploited, utilized, forgotten and reused. Using the edge lands' of Glasgow as a focus point, I pointed my lens to the minutiae within the overlooked and rarely observed transitional space between the urban and the rural. Shifting the periphery central. Never observing this 'out of view' landscape as a whole, but rather building an understanding through its details, the images examine the idea of the 'non-space' and seeks to build a portrait of this awkward conjunction between nature and the human-made-subverting the rhetoric of edge lands as merely 'urban overspill'-but places of contemplation, absurdity and beauty.

James Pfaff - *Photography and its Territories*

Vermilion Suite is a suite of five works celebrating vermilion—a colour very special to the Japanese people. From the suite, I have selected two photographic works both firmly positioned in photography's expanded field. *Vermilion Byobu* plays with the graphic elements so pronounced in Japanese design and is illusionary in nature. *Two Times, Pilgrimage (Vermilion)* is work about change. The rock was photographed in 2018 after a long walk and is situated close to Noguchi's studio in Japan. The biomorphic line representing the walk and added two years later in 2020, completing the work.

John Perivolaris - *The Other City*

The images on show were all shot in Glasgow and are part of a larger series of photographs entitled *The Other City*, a series shot in a series of European cities based on the idea I have followed through several suites of photographs of all the cities represented merging and dissolving into each other through the photographer's memories and dreams to become The City. There is an accompanying artist's book of this project.

Steven Robertson

My images focus on the quiet, solitary moments we have endured that are now slowly changing back. Will things be the same as before, or have we been altered forever? Having previously been interested in mostly de-populated places and structures, I found myself wanting to capture life in my images now.

Vachagan Meloyana - *Masculin/Feminin*

This series of images captures the tension present in male/female relationships today. The dancers explore their gender roles, before trading clothes. The images capture the push and pull of the masculine and feminine polarities and ultimately their reversal.

Paul Gorman

I was standing on a hill in Glencoe to make work at a place where lots of tourists kept coming past & just stopping for a minute. I was thinking photography couldn't catch what I was feeling at that moment. I was trying to be open, porous. I was shocked that everyone else around would just come along & take a snapshot & leave. I started to think about how we look at a photograph's significance, a record of an experience. But in those instances, the vernacular snapshot had become the substitute for that moment. The images are double exposures made by removing lenses, & opening shutters to let unfocussed light back onto the film. The process makes for the bleaching of the initial exposure. This makes for a hazier depiction of the landscape, one that perhaps allows for a longer gaze and contemplation.

Zeno Watson - *Man in the Hat*

This set of photos are part of a larger personal piece of work titled *Man in the Hat*, which I have been working on for the last couple of years. It is a self-portrait, documenting my moving through my beloved City of Glasgow and my state of mind, depicting the lows and highs, dealing with fear, isolation, feeling useless, and trapped in my city and my mind.

Alasdair Dimmick - *Lagoon*

During the pandemic, I started making my double exposures from black and white 35mm photographs I had taken before and during the pandemic, layering them together in Photoshop to create the series *Lagoon*. The artworks subscribe to the surrealist genre, creating dreamlike - and in some cases, nightmarish - landscapes.

Julie Laing - *Low-Sodium Nights*

I've been working on *Low-Sodium Nights* since 2015, documenting low-pressure sodium streetlights as they are phased out. The unique monochromatic nightscapes they make have been described by some as 'depressing' and my investigation began as an unpacking of this response. In the process, my negative impression was transformed, and I now experience the orange-yellow glow as uncanny, but beautiful. Negative environmental impacts, however, mean that the bulbs are no longer produced and will inevitably be replaced. During lockdowns, I took my daily exercise at night, exploring with my camera empty low-sodium spaces and the images I made then, and since, are inflected with an unforeseen way of seeing our world.

Danielle Macleod - Guardians

Guardians explores the reconstruction of the artist's identity after leaving her Christian faith and explores the nature of belief as a space between reality and imagination. Masks, constructed mostly from natural and found materials, manifest spirituality outside the bounds of organised religion. The making of a mask begins as a re-moulding of a belief. As soon as it is worn, an entity is called into existence that has movement and life. Old gods have been replaced by new ones, not ones of authority, but of inspiration.

Margaret Diamond

Penthouse Blues is a snapshot of mundane life carrying on while the outside world is shut out. The sun is shining, the blinds are drawn, and the afternoon television is on. The poetic swirl of the window cleaner's work silhouetted through the overwhelming blue of the blind plays on the emotions in the elegant, but disturbing image.

Philip Gibson

This photograph is part of a series of works that consider everyday life through the shared experience of the pandemic. The image is relatable and familiar, but in viewing it through the lens of isolation and quarantine, it begins to feel uneasy.

Sarah Hepworth - Submerged / Surfacing

Moments in domestic space during lockdowns and periods of working from home in 2020. Patterns of condensation on a window create a feeling of being underwater. A light reflected from within the room, and the windows of a building opposite, suggest the unseen presence of other people.

Mandy Edwards - Another time of Being

This is a body of work created from the beginning of the pandemic through to 2021 in the village of West Kilbride, where I live. This was a collaborative project with local poet Libbie Fisher. The project reflects the different stages of the pandemic, from shooting the elderly and shielding the community through windows, social distancing walks on the beach, and the stark reality of empty halls waiting for the vaccination programme to roll out to the day of freedom where hugging was allowed once again.

Mark Vice - Supernova

This series of images is an exploration of our relationship to the universe, in both physical and spiritual senses. In what seems like an increasingly chaotic world, full of increasing media consumption, fear, distrust and isolation it is all too easy to forget about the true nature of our human experience here on earth. When I feel a lack of connection to humanity or nature, I find looking out towards the night sky a comforting and reassuring act that grounds me-it reminds me of the sublime nature of our universe and makes our small and dense human problems melt away in an instant.

Ian Waugh - The Cleared Country

Scotland's last great wilderness, Sutherland is dominated by Europe's largest blanket peat bog. The Flow Country is of undoubted environmental significance, storing more carbon than all of Britain's woodland combined. Yet Sutherland's sparse tundra is further explained by the violence of the Highland Clearances, when ancestral villages were destroyed to clear space for more profitable livestock, reducing a once-thriving community to a forgotten and ghostly hinterland. As the wind howls and the mind fills the vast fragile land, *The Cleared Country* explores contrasting aspects of Sutherland's identity which resonate through the experience of her wild landscape today.

Colin Templeton - Room to Live

I've been documenting the Wyndford Estate, in Glasgow, since February 2021. The four iconic 26-storey towers have recently been earmarked for demolition. Many will miss these buildings when they are gone. I made this image on the morning of 24th February 2022, the day Russia invaded Ukraine.

Gemma Dagger

Village Dust (and the way things were) explores a sense of liminality; a transitional place, transcending the fluidity of life and death; a place of disconnect, deep-rooted in magic and beauty.

Calum McFayden - Between Two Waves

While in Lockdown I spent a considerable amount of time in the bath. A great place for reflection and a great place to die.

Olle Borgar - *Border*

As the UK negotiated to exit the EU, I photographed the vegetation that grows along the Irish border, the only land border between the two. I rewound the films, crossed the border and walked back to the opposite side, exposing the films again. *Border* displays double-exposures where the landscapes overlap, complement and erase each other. It is unclear where the different elements of vegetation originate, resulting in abstract views. Borders form systems on which cultural, economic and social identities are formed. The images create an analogy to the complexity of Brexit and the uncertainty of the process.

Robert Henderson

I am a photographer and leadership coach/psychologist. My primary photographic interests are in ideas of identity, individuation*, unearthing of the hidden in self and society (Shadow*) and the interplay of opposites. As a white European male, the struggle for any awakening and liberation is challenging. Development and learning have often been about fulfilling the expectations of others. Liberation, if such is possible, relies on liberating oneself while also liberating others from efforts of control and domination. Photography, reflection, dialogue, exchange, and night walking with other people are some of my acts in that direction.

**Individuation and The Shadow are central ideas in the work of the psychologist Carl G Jung*

Brian Craig - *Signs of Life*

I use Byrehill Industrial Estate, Kilwinning as part of my regular running and dog walking routes. *Signs of Life* has developed through those pursuits over the last two years through the various lockdowns. I started photographing evidence of the area being used in a low-level way and by people leaving their mark on the environment - fly-tippers, vandals, dog walkers, playing children and passersby have all left signs of their activities. I have been recording them without comment or judgement but through the eye of a photographic artist looking for subjects that I can relate to. Things are about to change though as the whole industrial estate has been designated for housing, and the dynamics of the area and the use of the land will change once again.

David Palmer - *Loch Slapin Shore Triptych from Skye in the Time of Covid*

These photos are a selection from my third trip to the Isle of Skye during the pandemic. Classed as shielding due to chronic disability, I was fortunate to have friends who gave me refuge on their croft, and an opportunity to concentrate on documenting my time in isolation. The initial photographs were landscapes, expressing joyful escape from urban imprisonment, but latterly the subjects had become more meditative and intimate.

Paul Wotton - *Regeneration*

A major part of the response to the climate emergency and loss of biodiversity is afforestation. Scotland's commercial conifer plantations are increasingly being replaced by native species. These images, from Mull, were a response to this, to war in Ukraine and poetry by Alasdair C. MacIlle Bhàin: gleannx (part, translated from Gaelic by the poet) from 'maim-slà' (pub. Theatre Gu Leòr, 2021) I didn't expect you to abandon me when the soldiers came—those stocky soldiers who took root in a place they don't belong. They've taken advantage of me. They've ruined me. A filthy, foreign phalanx invading every part of me.

Susan Mains - *Morning Light at The Aero Cafe The Aero Café in Leuchars, Fife*

As cars hurriedly passed by outside, I was struck by the ethereal light and tranquillity of this special place. Family-run cafes like this have continued to be a crucial part of communities and I silently celebrated its survival despite the Covid-19 pandemic.

Roddy McKenzie - *Breathe Easy*

The dominant narrative is that we are the first country to emerge from the Covid-19 pandemic although the UK Governments own policy document Living with Covid-19 does cast some doubt. "Living with it" is used as part of everyday language; to "live with something" means "to accept or continue in a situation that is difficult or unpleasant". Synonyms include to bear with something; to endure it; to suffer it; to accept it; to be resigned to something; to tolerate it; to face up to something unpleasant. There is a world of difference between learning to live with a virus that is still circulating and pretending it no longer exists. Not quite time to breathe easy.

David Buchanan - *Unnatural Nature*

What is natural? A lone hill walk provides a sense of the wild, but it follows a beaten path, and what about that close-cropped grass? Previously dismissed as wasteland, bogs are now considered biodiverse carbon sinks with cultural significance, and many areas of land are actively managed to be “natural”. Our gardens are full of cultivated exotic plants. What sustenance do they provide to our native wildlife?

Craig Buchan - *Transition*

These images come from a documentary project called *Transition*. As we face a global climate emergency this project looks at Scotland’s transition from traditional fossil-fuel-based industries to greener renewable energies.

Andy Dawson - *Votive Offerings*

Archaeologists find buried objects in water which have been left as Votive Offerings to the Gods by ancient peoples. In my photographs, I have used a photographic print of a suggested Votive Offering in the foreground of a shot suggesting where such an offering could be made. I have not restricted the series to ancient sites and have not restricted the objects either. Maybe if we all respected the Spirits of the river and the Fairies of the lake we wouldn’t throw traffic cones or shopping trollies into them, nor allow effluent to be discharged into the water.

Erin Semple - *made and remade (work in progress)*

An exploration of place and imagined memory.

Sandy Wotton - *LICHEN ALERT*

This spring, enjoying a long-overdue holiday on Mull, I observed the many and diverse species of lichen, thriving there. I have a long-held interest in lichens, their lives lived in the slow lane, surviving against the odds in extreme environments and climatic conditions. Already, in a reflective mood with all that has happened in the last two years around the pandemic, the urgency of the climate crisis and now an ongoing war in Ukraine, I wondered if we humans could learn a thing or two from the symbiotic, ever-evolving, adapting and resilient lichens.

Frances Scott - *Undertow*

Undertow documents the changing relationship between an islander and her home, as she walks the coastlines of Orkney, an archipelago situated near the north coast of Scotland where the North Sea meets the Atlantic. An undertow is a current beneath the surface that sets seaward—something which will take hold of you and pull you in, but only if you decide to put your feet into the water. This series considers the nature of belonging, and how it can be formed anew, by walking the brink where land meets the sea.

Chris Leslie - *Never Again*

In Bosnia, you are never far from a cemetery. The tradition of burying the dead close to the living is long held. Besides graves and tombstones, many cemeteries also house monuments dedicated to the victims of fascism from WWII. In 2022, thirty years on since Yugoslavia dissolved and the last war in Bosnia began, Ethno-Nationalism is once again on the rise and Bosnians fear war could return. Elsewhere an invasion and bombardment by Russia have just destroyed much of Ukraine. Today Bosnia’s cemeteries with their warning monuments rest peacefully but sadly ignored. Their cry of *Never Again* is now completely redundant as the flames of war are once more ablaze as the victors of fascism march on.

Paul Gorman

I was standing on a hill in Glencoe to make work at a place where lots of tourists kept coming past & just stopping for a minute. I was thinking photography couldn’t catch what I was feeling at that moment. I was trying to be open, porous. I was shocked that everyone else around would just come along & take a snapshot & leave. I started to think about how we look at a photograph’s significance, a record of an experience. But in those instances, the vernacular snapshot had become the substitute for that moment. The images are double exposures made by removing lenses, & opening shutters to let unfocussed light back onto the film. The process makes for the bleaching of the initial exposure. This makes for a hazier depiction of the landscape, one that perhaps allows for a longer gaze and contemplation.

Michael Skeen

One of the ways I (tried to) stay sane during the last few years was by making daily ink drawings, which functioned as a form of mindfulness or meditation. These works were made by taking negatives of the drawings into the darkroom and using bits of them as components to construct new compositions. Using the negative, easel, enlarger and multiple exposures to make work in an intuitive flow state, the resulting works are unique photographic collages.

Ian McKinnell - *Imagined Landscapes*

This is a series I started during the COVID lockdown, when I could travel nowhere, except in my mind. The images are based on my earlier travels around the west coast of Scotland where I collected images "on the run" using my smartphone, often visiting neglected or derelict sites where I would find textures and colours of decaying wood, crumbling concrete and rusting hulls. Locked down, I used my imagination to create from these images landscapes that no one can visit but which evoke a feeling of a world between mountains and sea.

Douglas McBride - *Nature Morte*

Archaeology is a monochrome record of photographs made on daily walks. The word archaeology hints both at discovery and painstaking exploration of layers in searching for clues of things long gone, a highly appropriate metaphor. There are overt images such as skulls and footprints but also traces of more fragile remains. Contained in many of the pictures are many repeating motifs for example an eye which keeps materialising. The heavy printing inevitably hints at backward thinking (archaeology again) and perhaps at regrets or misgivings.

Des Kodur

I am an active member at Street Level Photoworks' production facilities. My background is in teaching and freelancing for local and national newspapers as well as commercial clients. More recently I have been pursuing personal projects and I've self-published several zines and photobooks, including *Mothertongued*, *Heliotrope* and *Hill Farmer*. Recent exhibitions include *Mothertongued* at St. Andrews Building, the University of Glasgow in 2019.

Ross Samson - *Sign of the Times*

Some photographers hoped to document the time of Covid. As a former historian, I found this naïve, destined to produce a series of empty streets or a sea of facemasks. I sought clues to answer bigger questions. Why? Why us? There should be signs left by mystics, prophets, and seers. The signs were everywhere, but were they the answers to different questions?

Allan Sutherland - *Vietnam: Time Past in Time Present*

Commenced in 2020 as an improvisational engagement with 35mm monochrome film, the work is an improvisatory dialogue with the negatives to realise their apparent and hidden content in a tangible form, such as prints and photobooks. While capturing aspects of Vietnamese society and its environment, the photographs inevitably recorded the etched, embodied traces of the country's endured history, a history that included the Vietnam War and the subsequent US embargo. War's persistent destruction has currently become horribly, tragically extremely pertinent.

Ailsa Robertson - *Crow on bare branch takes flight*

An original cyanotype Diptych printed on 100% recycled, handmade cotton rag paper. The work is inspired by the poet Matsuo Basho's (1644-94) Haiku poems of the natural world and my local corvid community. The photos were taken during the work from home rules, through the window of the room I have used as an office.

Angela Catlin - *STILL LIFE*

For two years Henry Bell and I documented the pandemic in Glasgow through his poems and my photographs. In dialogue with each other and the city around us, we recorded our shared isolation, the panic of the early pandemic, the unease and the peace of lockdown, the increasing frustration and political anger and the astonishing highs and lows of a country going through a historic crisis. The photographs and poems in *STILL LIFE* offer a glimpse of the grief, fear, solidarity and moments of joy, that the experience of Covid-19 brought to Scotland.

Morwenna Kearsley - *Notch Code*

Notch Code is a photographic exploration of materials, both as subject and as the outcome (the photographic negative and print). The series centres on a collection of still lifes, featuring discarded

materials such as bubble wrap, paper scraps, insulation material and dust. This is a reference to the earliest examples of photography in the 1840s, most notably by William Henry Fox Talbot, which often featured collections of glass and ceramic pieces. In place of these expensive domestic objects, I have presented discarded man-made materials that will most probably survive on our planet much longer than us. They are photographed in a deep black, shadowy environment that could be a museum setting, an archive or an imagined dream space.

Paul Walton

Cumulonimbus - Staggered half-frame panorama of storm clouds over the re-developed Gorbals
(Toned cyanotype contact print)

Pond Ice - Melting December ice fragment from New Victoria Gardens allotments, South Side Glasgow.
(Photogram)

Zooplankton 1945 - A microscope slide of Atlantic zooplankton, made in 1945 just as the Trinity Nuclear Test signalled the beginning of the Anthropocene, and all subsequent living organisms incorporated atomic-bomb test radionuclides in their bodies. (Slide placed on photographic enlarger stage and then projected onto paper)

Indre Hilara Bylaite - *Lockdown*

This series started at the onset of the national lockdown in 2020. It became even more important when I received a government letter advising me to start shielding immediately. I made a portrait a day which was posted on Instagram. Altogether there are 117 self-portraits of the good days, the hard days as well as images of my surroundings. My story feels so insignificant looking at the bigger picture, but I know many individuals like me felt invisible, bored and a little bit forgotten. Telling my story through these self-portraits made me believe that I exist and that I am here now.

Rebecca Milling - *Lockdown Pub Crawl*

Lockdown Pub Crawl documented the closure of pubs in Edinburgh from February to April 2021 during the covid lockdown. I photographed 30 closed pubs in the evening when they would usually be vibrant, busy centres for people meeting up and spending time together. The series was initially exhibited on social media. I posted the photographs at times when I would have been likely to have been 'down the pub,' inviting people to share their stories of nights that they could remember in particular venues.

Philip J Lavery - *Unpossessed Places*

While working on my previous "Unpossessed Places" series I was reminded of dreams I had as a child of flying high over unknown places and how they once held hope of escape. These thoughts dragged me back to my hanging as a two year old and the text just wrote itself. And, as I wondered about memory and truth. How memory, like the lens, edits and distorts. And, how with each recounting, it's rewritten, reordered and corrupted in subtle imperceptible ways. Another memory arose, one of walking along that shore path beneath its sunlit tree canopy and how wonderful it felt to be free.

Thomas Hutton - *Queer Intimacy*

This series follows my three queer flatmates during the Covid-19 lockdown in Edinburgh. The photo series displays queer relationships as intimate and playful, rather than overtly sexual or embroiled in heteronormative tropes.

East Lancashire, England during the Coronavirus pandemic. Looking at themes of class, diversity and culture the project is presented as a tabloid newspaper to reference the working-class roots of both the food and tabloid paper itself.

Ross Finnie - *Runner*

Runner is a series of work was made during the ongoing COVID pandemic between 2020 and 2022, initially using restricted outdoor exercise windows as an opportunity to make photographs while out running and cycling. To remain lightweight, flexible, and low key, all images were made using a mobile phone, mixing these images in a camera roll folder with note jottings and other mundane daily images. These periods of exercise served as a vital mental escape and a chance to leave a small one-bedroom flat for a wider world, albeit one with limited human contact.

Duncan Thompson - *Fish Out of Water*

This documentary project examines the role of the fish and chip shop within the local community in East Lancashire, England during the Coronavirus pandemic. Looking at themes of class, diversity and culture the project is presented as a tabloid newspaper to reference the working-class roots of both the food and tabloid paper itself.

Robin Mitchell

Life's a Beach (But the Seas are Getting Choppy!) was made in response to a challenge set by Glasgow photographer Colin Gray during the early days of lockdown. It is a self-portrait representing a life of relative ease under threat during turbulent times.

Katy Bridgestock - *Tiny Pub Project*

Just before the pandemic started I had arranged a photoshoot with pals at The Laurieston. The pubs shut the weekend we were due to go, and we all stayed inside instead. I found some photos taken the previous summer and decided to re-create my own pub. I made a small model using a collage of the photos and my own hand-drawn pieces, which I then lit it from the inside and created the scene.

Martha Orbach - *To Build a Home*

This project is about homemaking amidst the climate, pandemic and migration crises. Drawing on my Jewish heritage, environmentalist upbringing and experience of being a domestically incompetent new mum trying to make a home. It explores the process and work involved in building a home, and the incessant push-pull of order and chaos. I grew up with an environmental apocalypse on my horizons and this work explores attempts to piece together a home from the fragments, utilising the flotsam and jetsam of my domestic life, woven into small structures which explore possibilities of multispecies habitation.

Gringuts - *Laboratory of Feelings: Sheep's Confessions*

This series aims to unveil the story of the generation who grew up at the feet of the agonizing red empire beyond the iron curtain and who experienced adolescence and youth on its ruins, trying to navigate life in the newly discovered free world of the West. The work is trying to unveil the soul of the generation, which is prone to self-destruction and cynicism, even nihilism, driven by the principle of fleshly pleasures and a sense of inferiority, infused with the necessity for dominance and selfpunishment. Everything within this generation lives on the border of opposites.

David James Grinly - *SALVE*

SALVE emerges from the dank shadows of the Enlightenment, illuminating the murky present with the stolen solar liquid of the southern Renaissance; re-Searching among the surviving fragments of Europe, in the time that remains. This work re-images the contemporary photographic by navigating the neo-baroque seductions of the medium, assessing its potentialities in relation to faith. *AVLA* is a photobook which uses the 1610 Vespers of Monteverdi as a guide to the organisation of images. *Verbacruce* is a series of woven photographs which apply an injunction to prayerful contemplation while working on palm leaves, given by the Desert Mothers and Fathers.

Lea Mariella - *Ordinary Intimacies*

Having to shield after the end of lockdowns because of health conditions, I started documenting my partner around our flat. Progressively returning to going out, I noticed a pattern between the images I took while being inside and the way I re-directed my camera towards the outside. This observable association between "home" and surrounding nature became a photographic series. The visual selection of mundane moments and details intends to communicate the intimacy of our relationship, both encapsulating my current everyday routine at the time and the affection and serenity I feel for him when surrounded by nature.

David Kirk

I've been taking photographs for almost as long as I can remember. More recently taking an interest in abstract and Intentional Camera Movement (ICM) images, invoking different thoughts and feelings that these abstract images create. These comprise a part of a series of ICM images around the struggle of mental health, particularly about lockdown, isolation and the feelings of separation and loss.

Eddie Brooks - *Languishing Between Moments*

This series of work was shot on a SMENA Lomography camera gifted to me at the beginning of 2020. This intimate series of work captures friends and lovers in unguarded moments, during a period of

tense isolation and unprecedented uncertainty. The photographs remain unedited, in their pure state, as I experienced them. These tender moments of respite serve to stretch the fleetingness of the instant into perpetuity. Shooting entirely through instinct, there is a spontaneous and romantic quality to the images that capture the languid elasticity of youth.

Angela Catlin - *STILL LIFE*

For two years Henry Bell and I documented the pandemic in Glasgow through his poems and my photographs. In dialogue with each other and the city around us, we recorded our shared isolation, the panic of the early pandemic, the unease and the peace of lockdown, the increasing frustration and political anger and the astonishing highs and lows of a country going through a historic crisis. The photographs and poems in *STILL LIFE* offer a glimpse of the grief, fear, solidarity and moments of joy, that the experience of Covid-19 brought to Scotland.

Donnie MacLean - *Ambedo 2022*

With an approach to street photography with the use of a Holga lens, which has been fine-tuned and adapted for over a decade, this selection of recent images from *Ambedo 2022* continues to reflect on life through peripheral figures who pass us by each day. The faces of strangers, in a time which sees a global pandemic fade into continued existential threats from genocide in Ukraine to the cost of living at home, project a weariness which has been growing for several years. As we live our own lives, focused on our fears, we don't always notice those with whom we share the street.

William English - *People on the Street*

This is a simple black and white photographic study of people on the streets of Glasgow during Covid-19.

Nicola Stead - *Stories of Govan*

I have been taking portraits of residents in Govan as well as gathering their stories during the Covid-19 pandemic, highlighting the resilience and strong community spirit that Govan has shown throughout. Rebecca has lived in Govan for twelve years. Being a single mum with three kids, the pandemic has been a struggle. Rebecca has been using the Govan Help food bank throughout the pandemic which has been of enormous help. Lauren is a lifelong Govan resident and works for the local organisation Make Do and Grow. Lauren believes that Govan has and always will have community values at its core.

Wullie Elliott

As a street photographer with a leaning toward showing others (non-Glaswegians) the face of Glasgow that they rarely (in my view) see or identify. The rally in George Square that day allowed me to show the possibilities that a friendly city has to offer. Images such as those I was allowed to take that day, I feel show that we are a safe place for people from different countries, or other creeds and orientations could feel able to express themselves openly and honestly. Hopefully, the images capture the intention of the photographer, which is to show the emotional aspects suffered by those involved in an ongoing conflict.

Connor Davidson - *Ground Control*

Ground Control is a pair of images trying to address the loss of escapism and culture creation that young people have experienced over the past two years due to the closure of nightlife venues. The first image sees a literal visual translation of losing oneself in the enclosure of euphoria, whilst the surreal colour scheme in the second image takes the viewer into a stylised representation of the mind. The photos were taken on 25-year-old film which has led to increased grain artefacts and unpredictable colour representation.

Niamh McNally - *The Loss of the Beautiful Game*

This series explores the sense of loss experienced by a cross-section of football supporters from the area of Cumnock, Ayrshire due to the negative impact caused by the global pandemic of 2020 / 2021. These supporters of Cumnock Juniors Football Club display a form of community spirit and camaraderie, joined in their optimism and enthusiasm for football. The football club is an essential part of community life in the town and brings a sense of belonging to the supporters. As Jock Stein rightly said, "football without the fans is nothing".

Michael Rankin - *Inside Maryhill*

David (August 2021) from my project *Inside Maryhill*, looks at the life of the people that work and live in the Maryhill area of Glasgow while aiming to challenge preconceptions about the area.

Elliot Hetherington - *Down on the Street*

Down on the Street is part of an ongoing project composed of street portraits taken around Glasgow city centre. Each portrait features a stranger encountered while walking around the city, someone who has in some way caught the attention of the photographer and gives the viewer a chance to contemplate the unknown intricacies of the life of a total stranger.

Sophie Stewart - *Unskilled*

This project was kickstarted when the term 'unskilled' was brought to my attention in early 2020. It was announced that a new immigration scheme was to be introduced in the UK, which would be partially based on fitting the required 'skill' level and earning over £25,600 - most key workers; including NHS nurses and carers, actually earn under this amount! It is said that the definition of an 'unskilled' worker means; "people who have no particular work skills, often lacking in education or experience". Labelling people as 'skilled' or 'unskilled' blindly forces a value on an entire group of people, disregarding each individual's capabilities and circumstances. I also find that this labelling allows dehumanising to become normalised, creating a negative association between a person and the work they do.

Alasdair Watson

COP26 - A member of the Young Communist League looks out from within a Police Kettle, as Police Scotland halts the 'Global Day of Action' march and forcibly removes the group of young people from the procession.

Kenmure Street - A local challenges a Police Officer, who is wearing a contentious "Thin Blue Line" patch on his uniform, as the Pollokshields community prevents two of their neighbours from being detained by the Home Office.

James Wright - *Subsurface*

Just B is a single image from an ongoing project tentatively called *Subsurface*. It is a simple project exploring light source interaction with adjacent surfaces.

Gair Dunlop

FINGLAS: HEADWATER Trossachs, Katrine, Finglas; a High Romantic landscape. Beauty, myth, John Ruskin, Queen Victoria. This same landscape is also an industrial creation, providing water to Glasgow via two ecologically sound aqueducts which opened in 1859 and 1901. The picturesque and functional level of Katrine is now maintained by the sacrifice of the water levels in the 1960s Finglas Dam. These two photographs mark the start of an enquiry into how we live in Scotland where we need to think more deeply and urgently about place, change and resources.

Lesley Logue

I am interested in evidence of damage and repair in objects and nature. This can be observed in eroded signage, where information is lost, and in nature where the environment forces organic matter to either adapt or be destroyed.

Marco Scerri - *M/other/land*

This ongoing series of images was made around the site where Maltese anti-corruption journalist, Daphne Caruana Galizia, was murdered in October 2017 – a wealthy businessman is awaiting trial for allegedly masterminding the assassination which shook the power structures of Malta's political system and triggered a polarised soul-searching process for the entire nation. I experienced the site of the murder and its surrounding areas regularly, before and after Caruana Galizia's killing, on my travels to Malta – the otherness of the landscape is palpable. These images search for an unsettling shift in my perception of my homeland.

Matteo Crawford

All works on show are linked, but currently untitled. They are from a body of work interested in the Scottish landscape and our place in its past, present and future. It is very much a work in progress.

Joe O'Brien

I try to share my emotions from a certain time and place through photography, video and writing. Life itself compels me to create. Exploring the world is an investment of my time and energy. I want these experiences to be felt when seeing my work. I want to find sense in the world and embrace its natural beauty to bring inner peace.

Holger Mohaupt

"We started off with 4 chickens and 7 sheep, now we have 40 odd hens and 7 pigs. We hope to have piglets quite soon and we are due to lamb about 180 sheep." Only a year ago people clapped for farmers. Now they can feel vilified by vegans and vegetarians for rearing livestock. Diane is such a farmer, with a smallholding on the East Coast of Scotland. Together with her husband Christopher she supplies the local community with free-range eggs, turkeys at Christmas and lambs at Easter. They try to keep their carbon footprint as small as possible.

Matt Sillars - *White Gaze on the Landscape – The Past is Always Present*

Responding to Black Lives Matter I have to account for my privilege and cannot be complicit in silencing other voices through my access to white channels. *White Gaze on the Landscape – The Past is Always Present* comments on the way that Scottish landscapes are not natural but are socially constructed. The woodlands in Inverness are the preserve of the dominant group and are spaces where vulnerability and negative encounters are heightened. Although not visibly marked as such, they are landscapes of white privilege. They act as reminders of inequality. They are as much a monument to colonialism as statues.

Michael Thomson - *Floreat Clutha (Let the Clyde Flourish)*

The title of this project comes from the coat of arms of the Clyde Navigational Trust. Starting at Port Glasgow the Trust developed the Clyde by deepening it to allow trading ships to navigate to Glasgow. At the peak, there were over 20 miles of quays constructed to facilitate trade and industry. The pictures come from a long-term landscape project that covers the section of the Clyde managed by the Trust, from George V Bridge in the East to Port Glasgow/Cardross in the West.

Keith Lloyd Davenport

The River Clyde has long been a lifeblood of Scotland, a motif for Glasgow, and all the communities it touches. This body of work is a current "Work in Progress" and explores the rivers journey now and looks to the future of Scotland's great river.

Peter Iain Campbell - *Their Helicopters No Longer Sing*

Their Helicopters No Longer Sing is the third chapter in my long-term photography documentary about the incongruous relationship between the oil and gas industry and the North Sea. The work is centred primarily on the burgeoning end of life stage within the oil and gas industry- decommissioning and onland dismantling. The outbreak of COVID-19 and the subsequent global pandemic initially triggered a collapse in the price of oil, and further hastened a determination to divert resources toward the renewables industry.

Jeff Edwards - *Uncontrolled Abstraction: The Elements*

These images are part of an ongoing experimental process, which involves the creation of images influenced by the ideas of space and time by exposing large format film negatives to various techniques such as cliché verre and natural elements, analogous to the classical elements of Earth, Air, Fire and Water, the building blocks of philosophical theories around the globe. While certain aspects are under my command such as the creation of plates for the cliché verre process, the results are left to the mercy of the environments they are placed within or the forces they are subjected to. Fire, ice, smoke and micro explosions all bring an unpredictable nature, particularly when combined with the film, which has its own history and reacts accordingly.

Celine McIlmunn - *Tales of Fear and Anticipation*

These pictures are part of a project exploring some of the thoughts and feelings experienced during the time spent at home in 2020 and 2021. Each one is a unique lumen print, made on pieces cut from a roll of expired Kodak Polymax paper and developed with lengthy exposure to sunlight on my kitchen table.

Brittonie Fletcher - *Glow Up*

So many potential threats, posing physical harm to humans and our environment surround us, often unseen. Nuclear energy has returned to the limelight of hot-topics - splitting opinion on "clean energy" during COP26, with concerns of nuclear war recently revived. For *Glow Up* Thorium coated lenses were

used to capture the images and the prints are Uranotypes - made with Uranium salts. Scottish Chemist J Charles Burnett innovated the process in 1856. This project began with a found bottle of 'Uranium toner' in a charity shop. Purchased out of concern and curiosity. 'Glow Up' as defined: to present major mental and physical transformations for the better.

Keith Jones - *Proceeds of Slavery*

Following reading about the toppling of the Edward Colston statue in Bristol I was also aware that Glasgow had links to the slave trade, and I made a series chrysotype prints which show buildings in Glasgow with such links. *Proceeds of Slavery* investigates the dichotomy between their architectural beauty and the harsh reality of the source of income used to build them. The tonal qualities of the prints have been deliberately selected to emphasise this duality.

Agnieszka Szymaniak

Proprius invites questions of place, temporality and artistic gesture.

Here, I evoke a sense of past, specifically, archaeological time and a return to something lost, or ancient. My practice incorporates both the active exploration of landscape through my own body, on foot, and by eye, through the camera lens. In *coetus hominum*, I have adopted a more overtly sculptural approach to explore questions of presence and absence and address the inherent eeriness or strangeness within certain landscapes.

James Cadden

I am a disabled photographer from Glasgow who has been published internationally. With a background in live music photography, I have taken to wandering the streets of Glasgow wielding a weird wooden camera. The images on show are part of an ongoing pinhole film series. The images were all taken in February of 2022 and represent the changing face of Glasgow.

Helen Jones - *As the Crow Flies*

As the Crow Flies is a project that originated during the pandemic in 2020. During this time, I only visited my family on three occasions and made these Polaroids whilst I was there. Being restricted from home made me question what that word means and what I felt I was missing. These images are an attempt to put those feelings into words. The project was developed as part of the Feminist Photography Network online residency which was run in 2021.

Csilla Kozma - *All Evidence of Truth Comes Only from the Senses*

This image is a part of a photography project developed over the last two years using a mixture of different photography techniques and processes to challenge and imagine a whole new world and explores what exists between the external world and the mind.

Simon Riddell - *MENTAL COLLODION*

Borne out of the initial COVID-19 lockdown as a journey of self-discovery and a way of exploring my mental health and emotions, I found my series of self-portraits using the wet collodion process to be cathartic and others were drawn to my work as a way of expressing themselves. I was able to create collodion plates via online video calls, using multiple exposures; a very challenging approach, however, it was one that was necessary to maintain creativity and relationships with others in isolation. These images are not digitally created or manipulated; I followed the same process as invented in 1851.

Emanuele Centi

This project is a portfolio of nude studies, printed as painterly cyanotypes. A reflection on beauty and the ephemeral. The nudes are photographed like a bidimensional still-life. The images are abstracted to their utmost simplicity, lit so that only the mere outlines are visible against a void background.

Finlay McIntosh

This experimental image is from a series which were taken on 25-year-old expired 4x5 sheet film and serve as a love letter to the environment and landscape of my home at the foot of the Scottish Highlands.

Ruby O'Neill - *The Breakdown of Communication*

The grainy, textural cyanotype is a culmination of digital to analogue to digital and back to analogue processes. This portrait of my late father's ancient typewriter began as a digital photo, which I printed in the darkroom from a paper negative. After his pandemic death in 2021, I chose to rework the image by creating a new negative from the darkroom print, and a new analogue process in cyanotype. Each step of the process has resulted in more and further degradation of the image, telling a story of the relationship between digital and analogue, and old and new technology. I am presenting here a diptych of the darkroom photo together with its cyanotype incarnation: hazy, slightly blurry, still recognisable but also fading.

Andrew Lochhead - *Science Fiction*

This series emerged over the last two years after taking time to look through the vast number of photographs I have taken. I noticed a recurring theme of images that could be identified as science fiction, looking at what could be from what is. They are all from analogue cameras with no digital processing. I view these photographs as a form of escape from the present-day realities and I have enjoyed looking back through my archive and noticing different themes in my photographs.

Christina Webber & Jack Low - *#Nightwalkzine*

#Nightwalkzine is a collaborative project between photographer Jack Low and Christina Webber, conducted during the early months of the Covid-19 pandemic. Both taking to night walks as daily permitted exercise during the first national lockdown, they used Instagram to share our images online, inviting our followers to pick images and assemble them in a small sequence. They then printed and posted them as tangible zines, individually curated and made-to-order. Unlike Instagram's algorithm, this allowed the viewer to create their own selection-and their very own 'night walk' in Edinburgh and/or Glasgow respectively.