

STREET LEVEL PHOTOWORKS

Artist Statements - Gallery One 1/2

1. 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.

2. 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.

3. 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.

4. 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.

5. 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.

6. 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.

7. 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.

8. 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.

9. 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.

10. 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.

11. 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.

12. 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.

13. 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.

14. 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.

15. 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.

16. 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.

17. 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.

18. 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.

19. 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.

20. 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.