

STREET LEVEL PHOTOWORKS

Artist Statements - Gallery One 2/2

21. 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.

22. 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.

23. 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.

24. 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.

25. 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.

26. 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.

27. 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

28. 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.

29. 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.

30. 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-slè' (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.

31. 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.

32. 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.

33 - 35. 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?

34. 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.

36. 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.

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

An exploration of place and imagined memory.

38. 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.

39. 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.

40. 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.

41. 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.

42. 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.

43. 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.

44. 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.