

STREET LEVEL PHOTOWORKS

Artist Statements - Gallery Two 1/4

45. 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.

46. 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)

47. 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.

48. 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.

49. 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.

50. 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.

51. 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.

52. 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.

53. 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.

54. 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.

55. 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.

56. 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 self-punishment. Everything within this generation lives on the border of opposites.

57. 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.

58. 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.

59. 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.

60. 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.