

STREET LEVEL PHOTOWORKS

Artist Statements - Gallery Two 2/4

61. 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.

62. 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.

63. 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.

64. 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.

65. 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.

66. 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.

67. 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".

68. 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.

69. 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.

70. 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.

71. 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.