

STREET LEVEL PHOTOWORKS

Artist Statements - Gallery Two 3/4

72. 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.

73. 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.

74. 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.

75. 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.

76. 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.

77. 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.

78. 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.

79. 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.

80. 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.

81. 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 river's journey now and looks to the future of Scotland's great river.

82. 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 on-land 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.