

STREET LEVEL PHOTOWORKS

Artist Statements - Gallery Two 4/4

83. Jeff Edwards - *Uncontrolled Abstraction: The Elements*

These images are part of an ongoing experimental process, which involves the creation of images influenced by the ideas of space and time by exposing large format film negatives to various techniques such as cliché verre and natural elements, analogous to the classical elements of Earth, Air, Fire and Water, the building blocks of philosophical theories around the globe. While certain aspects are under my command such as the creation of plates for the cliché verre process, the results are left to the mercy of the environments they are placed within or the forces they are subjected to. Fire, ice, smoke and micro explosions all bring an unpredictable nature, particularly when combined with the film, which has its own history and reacts accordingly.

84. Celine McIlmunn - *Tales of Fear and Anticipation*

These pictures are part of a project exploring some of the thoughts and feelings experienced during the time spent at home in 2020 and 2021. Each one is a unique lumen print, made on pieces cut from a roll of expired Kodak Polymax paper and developed with lengthy exposure to sunlight on my kitchen table.

85. Brittonie Fletcher - *Glow Up*

So many potential threats, posing physical harm to humans and our environment surround us, often unseen. Nuclear energy has returned to the limelight of hot-topics - splitting opinion on “clean energy” during COP26, with concerns of nuclear war recently revived. For *Glow Up* Thorium coated lenses were used to capture the images and the prints are Uranotypes - made with Uranium salts. Scottish Chemist J Charles Burnett innovated the process in 1856. This project began with a found bottle of ‘Uranium toner’ in a charity shop. Purchased out of concern and curiosity. ‘Glow Up’ as defined: to present major mental and physical transformations for the better.

86. Keith Jones - *Proceeds of Slavery*

Following reading about the toppling of the Edward Colston statue in Bristol I was also aware that Glasgow had links to the slave trade, and I made a series chrysotype prints which show buildings in Glasgow with such links. *Proceeds of Slavery* investigates the dichotomy between their architectural beauty and the harsh reality of the source of income used to build them. The tonal qualities of the prints have been deliberately selected to emphasise this duality.

87. Agnieszka Szymaniak

Proprius invites questions of place, temporality and artistic gesture.

Here, I evoke a sense of past, specifically, archaeological time and a return to something lost, or ancient. My practice incorporates both the active exploration of landscape through my own body, on foot, and by eye, through the camera lens. In *coetus hominum*, I have adopted a more overtly sculptural approach to explore questions of presence and absence and address the inherent eeriness or strangeness within certain landscapes.

88. James Cadden

I am a disabled photographer from Glasgow who has been published internationally. With a background in live music photography, I have taken to wandering the streets of Glasgow wielding a weird wooden camera. The images on show are part of an ongoing pinhole film series. The images were all taken in February of 2022 and represent the changing face of Glasgow.

89. Helen Jones - *As the Crow Flies*

As the Crow Flies is a project that originated during the pandemic in 2020. During this time, I only visited my family on three occasions and made these Polaroids whilst I was there. Being restricted from home made me question what that word means and what I felt I was missing. These images are an attempt to put those feelings into words. The project was developed as part of the Feminist Photography Network online residency which was run in 2021.

90. Csilla Kozma - *All Evidence of Truth Comes Only from the Senses*

This image is a part of a photography project developed over the last two years using a mixture of different photography techniques and processes to challenge and imagine a whole new world and explores what exists between the external world and the mind.

91. Simon Riddell - *MENTAL COLLODION*

Borne out of the initial COVID-19 lockdown as a journey of self-discovery and a way of exploring my mental health and emotions, I found my series of self-portraits using the wet collodion process to be cathartic and others were drawn to my work as a way of expressing themselves. I was able to create collodion plates via online video calls, using multiple exposures; a very challenging approach, however, it was one that was necessary to maintain creativity and relationships with others in isolation. These images are not digitally created or manipulated; I followed the same process as invented in 1851.

92. Emanuele Centi

This project is a portfolio of nude studies, printed as painterly cyanotypes. A reflection on beauty and the ephemeral. The nudes are photographed like a bidimensional still-life. The images are abstracted to their utmost simplicity, lit so that only the mere outlines are visible against a void background.

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94. Finlay McIntosh

This experimental image is from a series which were taken on 25-year-old expired 4x5 sheet film and serve as a love letter to the environment and landscape of my home at the foot of the Scottish Highlands.

95. Ruby O'Neill - *The Breakdown of Communication*

The grainy, textural cyanotype is a culmination of digital to analogue to digital and back to analogue processes. This portrait of my late father's ancient typewriter began as a digital photo, which I printed in the darkroom from a paper negative. After his pandemic death in 2021, I chose to rework the image by creating a new negative from the darkroom print, and a new analogue process in cyanotype. Each step of the process has resulted in more and further degradation of the image, telling a story of the relationship between digital and analogue, and old and new technology. I am presenting here a diptych of the darkroom photo together with its cyanotype incarnation: hazy, slightly blurry, still recognisable but also fading.

96. Andrew Lochhead - *Science Fiction*

This series emerged over the last two years after taking time to look through the vast number of photographs I have taken. I noticed a recurring theme of images that could be identified as science fiction, looking at what could be from what is. They are all from analogue cameras with no digital processing. I view these photographs as a form of escape from the present-day realities and I have enjoyed looking back through my archive and noticing different themes in my photographs.

97. Christina Webber & Jack Low - *#Nightwalkzine*

#Nightwalkzine is a collaborative project between photographer Jack Low and Christina Webber, conducted during the early months of the Covid-19 pandemic. Both taking to night walks as daily permitted exercise during the first national lockdown, they used Instagram to share our images online, inviting our followers to pick images and assemble them in a small sequence. They then printed and posted them as tangible zines, individually curated and made-to-order. Unlike Instagram's algorithm, this allowed the viewer to create their own selection-and their very own 'night walk' in Edinburgh and/or