

STREET LEVEL PHOTOWORKS

Artist Statements - Print Wall

98. Des Kodur

I am an active member at Street Level Photoworks' production facilities. My background is in teaching and freelancing for local and national newspapers as well as commercial clients. More recently I have been pursuing personal projects and I've self-published several zines and photobooks, including *Mothertongued*, *Heliotrope* and *Hill Farmer*. Recent exhibitions include *Mothertongued* at St. Andrews Building, the University of Glasgow in 2019.

99. Ross Samson - *Sign of the Times*

Some photographers hoped to document the time of Covid. As a former historian, I found this naïve, destined to produce a series of empty streets or a sea of facemasks. I sought clues to answer bigger questions. Why? Why us? There should be signs left by mystics, prophets, and seers. The signs were everywhere, but were they the answers to different questions?

100. Allan Sutherland - *Vietnam: Time Past in Time Present*

Commenced in 2020 as an improvisational engagement with 35mm monochrome film, the work is an improvisatory dialogue with the negatives to realise their apparent and hidden content in a tangible form, such as prints and photobooks. While capturing aspects of Vietnamese society and its environment, the photographs inevitably recorded the etched, embodied traces of the country's endured history, a history that included the Vietnam War and the subsequent US embargo. War's persistent destruction has currently become horribly, tragically extremely pertinent.

101. Ailsa Robertson - *Crow on bare branch takes flight*

An original cyanotype Diptych printed on 100% recycled, handmade cotton rag paper. The work is inspired by the poet Matsuo Basho's (1644-94) Haiku poems of the natural world and my local covid community. The photos were taken during the work from home rules, through the window of the room I have used as an office.

102. 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.