

STREET LEVEL PHOTOWORKS

CELEBRATING 30 YEARS OF PHOTOGRAPHY IN SCOTLAND

STREET LEVEL OPEN 2019

13TH SEPTEMBER 2019 - 24TH NOVEMBER 2019

‘...there is no such thing as a singular photography at all, only discontinuous, myriad photographs...’ - Geoffrey Batchen

The Street Level Open comes into existence once again to mark the organisation’s 30th Year of championing photography. Featuring the work of over 60 artists the exhibition’s aim is clear - to create a lively exhibition embracing the range of formats and methods of photographic image-making currently being practiced here. Be it post-photography or proto-analogue we are interested in work that embodies the essence of photography as well as that which sits at its verge. Photography as gesture, as evidence, as archive, as a window into another places or a reflection of your inner self, photography is in and around us...

This is the 8th edition of the Street Level Open and the works on show were selected from open submission.

Featuring work by **Sofie Adelsparre, Victor Albrow, Stephanie Black-Daniels, Alex Boyd, Kenny Brown, Craig Buchan, Indre Hilara Bylaite, James Cadden, Peter Iain Campbell, Sean Patrick Campbell, Eoin Carey, James Carney, Simona Ciocarlan, Saskia Coulson, Gemma Dagger, Lorenzo Dalberto, Keith Lloyd Davenport, Teresa Dickson, Ezra Evans, Laura Feliu Lloberas, Dave Ferrie, Ross Finnie, Adam Geary, Joseph Glover, Paul Gorman, Jo Grant, Alex Hetherington, Jenny Hood, Keith Ingham, Ira Alexandra Iosub, Helen Jones, Morwenna Kearsley, Robert H King, Marysia Lachowicz, Julie Laing, Philip J Lavery, Izzy Leach, Lesley Logue, Tricia Malley, Martyna Maz, David McDairmid, Gordon MacIntyre McDonald, Frank McElhinney, Roddy McKenzie, Iain McLean, Aga Paulina Mlynczak, Hilary Mooney, Simon Murphy, Emma Newcombe, Ruby O’Neill, Mark Osborne, John Perivolaris, Aileen Peter, James Pfaff, Carmel Pia, Natalia Poniatowska, Daniele Sambo, Kathryn Scott, Dan Shay, Matt Sillars, Michael Stewart, Colin Tennant, Michael Thomson, Karen Vaughan, Paul Walton, Matthew Wiseman, Paul Wotton, Sandy Wotton & Heather Yates.**

This exhibition commences Street Level’s 30th Anniversary celebrations which will mark the year from now until September 2020. It is also programmed as part of Photography Scotland’s fifth Season of Photography. For more information on exhibitions and events taking place across the country visit www.photo-networks.scot

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Season of Photography 2019

www.streetlevelphotoworks.org
www.photo-networks.scot



1 – 2 Simona Ciocarlan is a Romanian visual artist based in Glasgow, United Kingdom. Recently graduating from City of Glasgow College, she acquired a First Class Honours Degree in Photography, specialising in fine art and documentary photography. In her series *Traces* - Instead of depicting the landscape in a naturalistic or documentary way, Simona transforms her impressions into picturesque images by illustrating her senses and feelings.

She is making use of alternative processes, such as cyanotypes and modern methods that generate impressionist painterly photographs. Through her art, she invites the viewer to reflect on the intricacies of human relationships, identity, and human-environmental interactions.

3 – 4 Paul Gorman The medium of Photography has changed considerably due to the arrival of digital technology. The materials that were once rich and wide spread are now considered obsolete. With the closure of darkrooms, photo labs and the production of film and chemistry, photography is no longer a material medium. This work explores this notion in a hope to find out what a photograph is? What photography means? And what is special about the materials that have been the foundation of the medium until recent times. For this series, I made my van into a Camera Obscura, one of the most primitive forms of photography and used long strips of photographic paper that photographic labs would have used, to make a direct impression referencing the indexical nature of photography, and its bond with reality through light. The material records what is placed before it, in negative, creating an abstract image that references the beginning of photography and properties inherent in the medium itself.

5 – 6 Jenny Hood graduated from Gray's School of Art in 2009 and has worked as a practicing freelance artist exhibiting nationally and internationally. Her practice consists of two principle strands of work- collage and photography, and increasingly, a hybrid of both. The works shown are part of a project entitled *Some Re-Assemblage Required*, a body of photographic works and digital collages developing during April 2018-February 2019, funded by Aberdeen City Council's VACMA scheme (Visual Arts and Crafts Maker's Award). The project focused on exploring the psychic impact of the ways in which we construct visual representations of the self in the digital age; a process which demands a constant making, unmaking and remaking of the self. The final series of works were collated together with text pieces in a high quality photo-zine bearing the projects title.

7 Kathryn Scott is an American artist living and working in Glasgow. She is a recent graduate from the Glasgow School of Art in Fine Art Photography. She works in images, film, text, and appropriation. Her childhood, split between the American South and West, influence her work as she discusses the uncertainty of memory and what it means to create and embrace a national identity in an unstable time. She encourages cliché and evokes a sense of nostalgia for something that may or may not have existed. *The Summer the World Burned* that was the year 1.4 million acres of forests burned in Montana. The worst fire season since 1910. We tried to make the most of it because it was still summer and we were still young."

8 – 11 Indre Hilara Bylaite was born in Lithuania and has lived in Iceland before moving to Scotland. Indre received a Master's Degree in Communication Design - Photography at the Glasgow School of Art. I have already called three countries home and lived in four. For that reason, identity and the concept of home is my main focus. Home as a place, mental state or community. *The Last Beekeeper* is a body of work exploring disappearing communities, heritage and identity. Observation and acceptance of parents getting old, shifting of the family dynamic. The work was created in three of my family homes and the bee's hives are used as symbolism for family and society. The project is accompanied with the self-published photobook.

12 – 13 Carmel Pia is an artist based in Glasgow. Her work dedicates importance and gives time to the in-between spaces in our lives using photography, painting and printmaking. By examining the effects that shape and light have on our ways of perceiving and looking at our everyday world, the images become records of the experience and emotion attached to connecting with a place.

14 – 17 Frank McElhinney is a fine art photographer whose work references history as a means of investigating contemporary issues such as conflict, migration and nationhood. In this time of political instability he is particularly interested in Scotland, what it means and what it might become. McElhinney studied Fine Art Photography at the Glasgow School of Art and Medieval and Modern History at Glasgow University. He has exhibited regularly in Scotland and internationally.

Fire Island - these photographs were made just after dawn on Easter Saturday 2019. A major wildfire was burning at the north end of the Isle of Bute. The photographs were made using a mobile phone as no other

camera was available at the time. The name Bute is derived from Bót, the old Irish word for fire. It is thought that beacon fires on the island were used to signal danger in ancient times. Today Scotland's wildfires are a stark reminder of a new danger that threatens the entire planet.

18 – 20 James Pfaff lives and works in Glasgow. Forming a repository which continues to evolve throughout the years, my work is primarily autobiographical. Currently, I'm working on my second artist book Act I, Act II, and a project concerned with the persuasiveness of colour. I'm using an interdisciplinary approach, often, but not exclusively utilising photography in which I embrace materiality, the rhythm and connected diversity of the works reflecting my life and art.

Monochromes. (The persuasiveness of colour and the ubiquitousness of photography). 2019 - Three small mixed media works/wall compositions forming the triptych The Japanese Autumn. I. Japanese deep yellow, II. Japanese deep orange, III. Japanese yellow-red. Polaroid SX-70, watercolour paper and gouache. A new work at the intersection of emotion and concept raising questions relating to art and photography.

21 – 22 Stephanie Black-Daniels is a visual artist, based in Glasgow, working predominately with performance within contemporary art. She is a Masters graduate from The Glasgow School of Art performance pathway and her work situates between a choreographic and sculptural practice. Black-Daniels has exhibited work nationally and internationally and was the recent recipient of The Fruitmarket's Open Bodies 18-19 programme, a residency programme for artists exploring performance with an interest in gender and/or sexuality, supported by Creative Scotland and the British Council. *Chair Poses* plays with gesture, commonly associated in male photography to examine gender.

The work comprises of 54 selected video stills, where the artist performed a choreographic score uninterrupted. The stills can be read horizontally, over the duration of the work. The artist has undergone a self-evaluation and critique of her own performance by arranging the images in comparison to each other along the timeline. As a result, the artist has created a series of six scores which can be viewed individually or as a complete series.

23 – 25 Natalia Poniatowska's *Celebration* is a project that came to live naturally or even surprisingly during my third-year of study at the Glasgow School of Art when I have been working a lot as an event photographer to support my art career. As I have been busy with events, I had no time to make a project for a group exhibition. Instead, I thought I would search through my hard drive and commercial shots and try to find at least one good picture I could print for the show. When searching for that one photograph I've noticed something quite interesting. I was capturing the moments that were not really about celebrating the events themselves. The function room corners, where no one is dancing became almost like an empty theatre sets and the feeling that if I would just slightly move my camera I would capture a big group of people dancing or eating, was something that fascinates me about photography. The ability to present the situation within one frame, with no sound, with no description of what's happening next to it. Just one frame, for the viewer's imagination, to make a story of the moment. I've been noticing that while taking pictures of kids during the big events, like the photographs of a girl lying down next to the buffet – taken on her parent's wedding renewal. But these photographs were not showing kids having fun or dancing, but escaping into their own fantasy, careless, doing whatever they want to do.

26 – 28 Saskia Coulson & Colin Tennant are an artistic collective who explore research questions through a lens-based practice. This series explores the remote and desolate place, Deception Island, an island near the Antarctic Peninsula. This work investigates a place rich with history and filled with the ghosts of its violent past. It was a key location during the fur seal and whaling industry, bringing populations of many species to near extinction. When the fur seal and whaling industry collapsed in the mid-twentieth century Deception Island became a site for research and housed small scientific communities until two volcanic eruptions closed the scientific station in the late 1960s. This series demonstrates the otherworldly beauty of this island, the power of nature, harshness of the elements but also show the mark mankind has left on this remote, forbidding place at the bottom of the world.

29 – 30 Adam Geary *Pure Nature* - At the other end of the city the world seemed to consist of perfect houses and gardens; people that lived there were indeed lucky. Lost in the mystery that lies behind all images, the traveller began to dream...

Stereo - The physical erosion of the world is a symptom of time passing. The small traces that we leave and the most lasting, are of memory. In Geary's world; images are everywhere and often found in the last expected locations. His photographs have a teasing arbitrariness which gently sucks us in, offering us a daily soundtrack of small memories and distant thoughts played out in full stereo.

31 – 32 Sofie Adelsparre is a Danish artist working with photography. She recently graduated with a BA Hons in Fine Art Photography from Glasgow School of Art. Her work has previously been on show across Europe as well as in The Royal Danish Embassy in London and a two month solo show at The Danish Cultural Institute in Saint Petersburg. *Fool's Island* is an investigation into how we live our lives and what we choose to assign value in relation to our mortality and the knowledge or denial of having limited time. In a search for the shared human experience of trying to balance the domesticated and the wild this photographic essay portrays the tension of living on this spectrum as seen both through the eyes of the individual and the political choices of the group. It is a look at the animal living in our homes between our furniture. That animal being a pet we have tamed, the unwelcome wild creeping in through the cracks in the floor or the untamed in ourselves. A journey to examine not 'the meaning of life' but what gives life meaning.

33 – 34 Paul Wotton

As the burn Feith Rabhain rushes from peat moorland towards Gruinard Bay in Wester Ross, it is channelled between rocks and grassy banks before crossing the sands of Mellon Udrigle and entering the sea at Camas a' Charraig. Sand melts into the fresh water, a confluence of land and burn, and the turbid mix flows ever more slowly before spreading out over the seaweed-strewn beach and mixing with the tide. The sequence of images forms a meditation on this convergence.

My fascination is trying to tell stories with photographic images, especially around the influence of past and present human activities on Scotland's landscape and showing the effects of natural forces, such as wind and water. I work in monochrome, as this shows the form and texture of the subject without the distraction of colour, using digital and film-based media and I am also interested in the use of alternative processes, such as kallitype.

35 – 36 Kenny Brown is a photographer based in the northwest of England. As well as his commercial work, Kenny engages on both personal, and socially engaged projects, with work having been exhibited throughout the UK. The premise of this project, at its most basic level, was an exploration of place, memory and photography, with the work being produced on the Cranhill housing estate in the east end of Glasgow. As a site, it holds a close personal linkage, not only for myself, but several generations of my family, and whilst it is easy to see the generic aspect of the space, I have endeavoured to capture scenes of personal memory, history and emotion within the images created.

The images are for me, 'emotional touchstones' to not only my past, but also that of my family.

37 Jo Grant I have been interested in photography for many years and pursue this in my spare time. I am particularly drawn to nature; especially landscapes, trees and the moods and imagery of the sea.

38 Morwenna Kearsley is a Glasgow-based artist working predominantly with analogue photography, darkroom printing and digital video. A graduate of the MFA programme at The Glasgow School of Art, her work investigates the idea, often incorporated into the horror and Gothic modes of representation that asks: how are we transformed by the images we make and consume?

The images are a series of still lifes which depict various fabrics such as gauze and silk, produced from the 1770s onwards, and the latter production of threads in Paisley. The images act both as still lifes and as evocations of abstracted female bodies, referencing both the market's obsession of selling fabrics to women but also of the workforce in the textile and thread mills, which were majority female.

39 Hilary Mooney A main principle of a photograph or image is reproduction (as a physical object as well as its image). Its ability to become a symbol, its use as a figurative object, along with the physical photograph itself being a manufactured and pre-fabricated object, parallel for me the industrial manufacturing process of moulding, reproduction and pre-fabrication of materials used in urban structures.

Through dismantling, collaging and erasing a multitude of single elements from brutalist structures, my practice illustrates and explores the way in which our lives are imposed upon by our surroundings. I have always been interested in realigning our relationship to the space we inhabit and provide a new grounding for experience of urban landscapes in general. Much of my work reshapes and contorts structures and environments, creating new perspectives and deconstructing the world into individual lyrical elements of experience.

40 – 41 Gemma Dagger There is a Celtic saying that the distance between heaven and earth is only three feet apart, but in 'thin places' that distance is even smaller. In these places the veil between this world and the other world is thinner and the connection to God is palpable. It is not always possible to find a 'thin place' – like most magical places, the door is often closed to sceptical minds and we find ourselves banging on the back of a wardrobe. This project reflects my search for a connection between the physical and the spiritual.

The images connect several disparate individuals and objects all seeming to be projecting a sense of foreboding exoteric doom. A plinth without a statue, a rope with no end... a group of people stand at *The Twelve Apostles* and see something unfathomable in the sky above them. Gemma Dagger is a Glasgow based photographer. Her photo series 'Maryhill Peoples Group' was published in the British Journal of Photography and was also selected to be part of Street Level Photoworks' 2015 graduate exhibition 'Futureproof'. After spending time in Shetland exploring the traditional folk customs and guising traditions she produced a project entitled 'The Skeklers'. The images from this project were shown as part of Document Scotland's 'Summer Salon' and have also been exhibited at the National Museum of Witchcraft. In 2017 she won a commission with Fòcas India as part of a digital exchange between 6 Indian and Scottish artists. The commissioned work was shown across Scotland and also at the National Institute of Design, Gandhinagar, India.

42 Emma Newcombe is a Scottish artist, living in Glasgow experimenting with the concept of chance in photography; with a focus on Polaroids. Developing a keen interest in alternative process Emma likes to challenge the ideology of art and control in creating by allowing chance to alter my imagery. Having lived in the G21 area for 6 years, I wanted to document the community I called home. The Balgrayhill flats have impacted the community over the years with Glasgow's ever changing skyline. Intrigued by how much control we have over our art, I found myself immersed in the work of chance. Taking a photograph on a Polaroid produces an instant print; unaltered. I wanted to investigate how our environment can impact art, just as time impacts our skyline. By leaving a Polaroid outside I allow the unpredictable elements to recreate its image, I strive to marry art and chance to represent a part of the community.

43 – 44 Peter Iain Campbell *Ask The Sea* is an ongoing photographic project exploring the changing nature of the Oil & Gas Industry in the North Sea. Inspired by the Industrial typologies of Bernd and Hilla Becher and developing on the narrative and themes raised within my first project, (Starlings On Fire), "Ask The Sea" is shaped by motion and journey, a documentary of the remaining oil and gas Platforms and Drilling Rigs operating across the entire Scottish sector of the North Sea. Shot from the perspective of the Platform Supply Vessels (PSV) that service these installations, the project also investigates the human element of this story, capturing the faces of those who work onboard these vessels for many weeks at a time, in often challenging and isolating conditions far away from home.

45 Ruby O'Neill This portrait emerged from work I have been doing with darkroom techniques exploring the expressive qualities of analogue printing. The image was shot digitally, but the 8x10 inch print was made in the darkroom from a digital negative. The unique visual texture and look of the photo is the direct result of the analogue process, rather than digital manipulation. My academic background is in film & media, and I have worked across a range of related areas including media production, lecturing, journalism, libraries and curation. In my photographic practice I have a particular interest in portraiture. I am fascinated by questions of how photography can be an expressive medium for portraiture.

46 – 49 Helen Jones In March 2019 I was commissioned to create a body of work for the GreenRoom and funded by GrowWild uk. I was asked to make a response to a Victorian Walled Garden on the outskirts of Edinburgh. The garden is owned by Pyrus Botanicals. At this time of year the garden is still waking from its winter sleep, decay from the previous year is all around but the small signs of growth give hope for the months to come. Working at this time of year is interesting as you are neither in Winter or Spring. Somehow lingering in the middle, navigating the space in between and paths where they cross over. I took a contemplative approach to making the work, reflecting on space and seasonality. Spending time with my hands in the earth listening to the sounds of a busy working garden. The five images here were made initially as studies of garden debris. A reminder of how the garden turns old into new and is constantly evolving.

50 – 51 Joseph Glover lives and works in Edinburgh, and graduated from The Edinburgh College of Art in 2016 with a First Class BA Hons in photography. His current practice is concerned with the intersection of the photographic as language, and the power imbued when photographic and text based works merge. *Dearly Departed Land* is the beginnings of a research project directed at the way in which we perceive our surrounding landscape[s]. As its starting point, "Dearly Departed Land" uses the play between nature and the man-made to question the chaos so often visible yet so often ignored.

52 Sandy Wotton In Spring this year I found myself standing spellbound beside some shallow pools, beneath the dunes at Mellon Udrigle in Wester Ross. Streams cutting down through the dunes and seawater from occasional high tides feed these pools. Partly in sun, they reflected the scene above but, paradoxically, it was the in the shaded areas of the pools that dream-like worlds emerged. Real objects combined with echoed shapes and colours in layers of reflections, giving an almost surreal effect. During my working life as a scientist, photography was my relaxation and creative outlet; as a retiree, it has become a major pastime. My camera is always with me and using it hand-held gives me freedom to explore visually and experience emotionally any subject at any time. I work mainly in colour, made easier by digital technology in the taking and printing of my photographs. I also enjoy making hand-made books of various kinds, combining my images with short pieces of writing.

53 – 54 Dan Shay These prints are a key stage in my ongoing project 'Navigating Technologies' exploring nautical technology used to help safely navigate hazardous seas, as exemplary of the innovation we now require in our journey into new 'seas' of information today. From lenses to semaphore and cartography to practical sea-marking, these inspirational feats of engineering stand as symbols of the tools required in traversing our mediated world today. The visionary nature of Lighthouses to safeguard against danger epitomise the supportive network used to navigate through the sublime of the past-the uncharted ocean. Sewing together these historic symbols through layered projection and photography. My work addresses the impact of technological development on our society, and the new ways we navigate the world today. My practice employs digital and 16mm film, projection, and photography to make works that resonate within the fields of moving image, expanded cinema, installation and film and photography.

55 & 61.1 James Carney works semi-professionally as a documentary, music and event photographer. Candid interactions with people are the cornerstone of much of his work and visual storytelling. This series takes its name and inspiration from an entry in the Dictionary of Obscure Sorrows, John Koenig's compendium of invented words. In it, sonder is defined as 'the realization that each random passerby is living a life as vivid and complex as your own... with elaborate passageways to thousands of other lives you'll never know existed ... [and] in which you might only appear once in the background.' Each photograph here captures fleeting moments whereby the viewer is no longer the star of their own life story but has become a walk-on extra in someone else's.

56 – 58 Heather Yates achieved BA Hons (1st class) in 2014, from UWS. After graduating Heather was part of the 2014 Futureproof exhibition and was a highly commended artist at the 2015 Jill Todd Award. *Shinrin-yoku*, loosely translates to *taking in the forest atmosphere* or '*forest bathing*'. Originating in Japanese medicine in the 1980's, there has been scores of scientific literature highlighting the health benefits of spending time under the canopy of a living forest. This body of work is greatly inspired by Shinrin yoku but also considers the increasing environmental concerns that threaten the natural world. By introducing artificial lighting, where one might expect natural light to take precedence, the series also highlights the increasing artificiality of modern life. Subsequently, it is hoped that this body of work encourages an unexpected way of looking at and thinking about landscapes.

59 – 60 Daniele Sambo Photographs are part of my work: exhibited on walls, included in small books and publications. I often use the production of images as a tool for the generation of ideas, dialogue and primary research (photo elicitation). I believe my work is aiming at pushing the boundary of what is considered strictly photography, creating bridges and merging dynamics, which have to do with socially engaged practice, design, architecture and sculpture/installation. While looking for a direct exchange of knowledge and dialogue, my practice is very often concerned with how the work, always site specific, interjects and discusses communities and spaces. These images are extracted from a body of work shot in January 2019 during the longest Government shutdown in the history of the United States of America, occurred from midnight on December 22 2018 until January 25 2019 (35 days). The shutdown stemmed from an impasse over Trump's demand for \$5.7 billion in federal funds for a U.S.–Mexico border wall.

61.2 Julie Laing is based in Glasgow. Her creative practice includes photography, poetry and sound and she has exhibited in Scotland and Singapore. She graduated in 2017 with an MRes in Creative Practices from The Glasgow School of Art. She considers intersections between environmental phenomena and human activity and is interested in how photography can express and transform embodied memories and experiences. She is a facilitator at Street Level's Round Table peer-led group and co-founder of a multidisciplinary crit club and visual art collective. Julie is a course leader in the Design and Media department at West College Scotland where she has a key role in the development and curation of creative

student work. I commute to work along a cycle path. I use my phone camera to document, often composing quickly for Instagram. This scene stopped me in my tracks and made me late. I love the painterly, romantic quality; it softens the functionality of the doocot and challenges the negative stereotype of Yoker.

62 – 63 Robert H King I'm a visually impaired Photographer, Digital Artist and Mobile Photography workshop tutor. For the past seven years I have been working solely in the mobile space. In 2014/15 my exhibition 'Seeing the Unseen' was the first of its kind in Scotland to consist of photography based work created entirely on an iPhone and iPad. My background is in the independent music industry, I ran a record label in the 80's / 90's. I have also been a freelance Graphic Designer working with arts organisations, record labels, magazines and artists. I would describe my current strand of image work as Layered, Liminal, and Storytelling.

Being visually impaired and capturing moments as they happen is a difficult and physically uncomfortable process. I have multiple sight issues and a high sensitivity to light so street photography is a technical challenge. Dealing with my limitations I created a new workflow. Cut-up/remix culture in music fascinates me with the process of layering samples and disparate elements to create completely new works. I have taken this approach into my own visual style by curating elements from the scenes that I capture and combining these with edited sections from found photographs that resonate with me. The end result becomes equal parts chance and intention.

64 – 65 Ezra Evans is a visual artist currently working within the boundaries of the photographic medium and the printed page. The work uses staged performances to illustrate the insignificance of the individual in a large symbiotic ecosystem. It reflects a personal struggle with the decreasing importance of self. In so doing, it also documents a journey of devolution to a less dangerous and more harmonious and natural way of life.

66 – 68 Alex Boyd is a Scottish/German photographer based in the West of Scotland. His work has been exhibited internationally, with solo exhibitions at the Scottish Parliament, as well as group exhibitions at The Royal Academy, Royal Ulster Academy and Royal Scottish Academy. His first book 'St Kilda - The Silent Islands' was shortlisted for a Saltire Award.

The Scottish Clearances, the forced eviction of crofters and cotters during the 18th and 19th centuries, have left a legacy of abandoned settlements across the landscape. This ongoing series focuses on sites of dispossession across the country from the Lowlands to Caithness, Sutherland and the Outer Hebrides. These sites are presented in infrared, a technique pioneered by Richard Mosse to highlight conflict in the Democratic Republic of Congo. Here it is used to highlight sites of historic trauma which occupy an uneasy place in contemporary Scottish thought.

69 – 70 Ross Finnie Born in Irvine, living and working in Glasgow, Scotland. Graduated with BA Hons) Fine Art Photography from Glasgow School of Art in 2013. Work subsequently featured in Street Level Futureproof and RSA New Contemporaries.

No A From B is a series of works made in search of shared experience, initially based around the human relationship with the sea, but perhaps inadvertently questioning our relationships with the living world around us in general. The beginnings of this body of work started in the Outer Hebrides, but came to include works made on the South Island of New Zealand, and the Argyll coast – places where human intervention in the landscape is rendered at its most starkly fragile and in a state of delicate balance.

71 Matthew Wiseman been practicing photography since the age of 14 when I was handed a camera on holiday. Having tried my hand at many styles and takes on photography, my work focuses mostly on naturally-lit studio style conceptual work. At present, I am a hobbyist photographer with aims to make it professional. *Build* is based on a breakdown of a relationship. Once all the parts have been stripped away, how do you build yourself back up? I used a literal translation of this idea in my image.

72 Mark Osborne art explores time, space, light and form in photography. By playing with the dimensional qualities of the photographic surface and opening up visual depth to the viewer, his work asks questions of what is being seen, how things might appear and how we negotiate, interpret and give meaning. Utilising various techniques and skills in the production of his work including darkroom, analogue and digital photography, Mark's work highlights the presence of the photograph as a physical object in the digital era. Mark graduated from Edinburgh College of Art with a BA Hons in Fine Art Photography. He is based on the Black Isle and exhibits nationally and internationally. He has recently been award Professional Membership

of the Society of Scottish Artists. *Abstracting 57° 35' 1"N* Having relocated from Glasgow to the Black Isle, Mark has found inspiration in his new surroundings and, in response, has developed an innovative technique to capture images of spaces and objects in the landscape. Working in the dead of night, Mark placed photographic light-sensitive paper in, behind and around objects, nooks and openings found within the landscape. He then used the flash of a Polaroid camera to expose the composition onto the paper. The resulting images were developed in his home darkroom. The Polaroid photograph documents both the place and the process of creating each work. By fully utilising analogue photographic processes to create abstract compositions in and directly from the landscape, Mark has created works that explore time, space, light and form in photography.

73 Sean Patrick Campbell is a photographer and artist based in Glasgow, Scotland, recently graduated from The Glasgow School of Art. Through my lens-based practice I seek to interrogate the inherent symbiosis between landscape and mythology - personal, cultural, political. Rituals, including those of the analogue photographic process, the invocations of moving image, incantations of atomic words and the power of uncanny objects form the interlocking parts of this inquiry into the physical and psychic structures that surround us. Recent exhibitions include a solo show at the Hug & Pint Glasgow and Unseeable Traces at Outlier Gallery. *Self-portrait (for St. Veronica & The Bomb)* - So it goes - St. Veronica, patron saint of photographers, encountered Jesus on his way to Calvary. She paused to wipe his face, thus leaving an imprint, an *acheiropoietia* - an image made without human hand. The human-made biblical terror of the atom bomb dropped on Hiroshima and Nagasaki left another kind of *acheiropoietia*, the shadows of those incinerated on the sides of buildings, on pavements, on walls. Photography is a resource for navigating the Anthropocene, a reminder of the myriad traces we leave behind. This self-portrait, made by interacting with photochemistry and leaving my own trace behind, is a nod to both the kindness and cruelty of being.

74 – 76 Karen Vaughan is currently based in Crail, in the East Neuk of Fife Scotland. Her art practice is very much process based and recognises, and often embraces the use of traditional crafts, the written word and song. These are frequently combined with contemporary methods of presentation such as photography, film, screen-printing and hand-stitched work. Currently in progress, *'collect, caress and hold'* and *'Frame by Frame'* are two moving image projects where I am combining still and moving images building up explorations of stilted journeys through ambiguous, but familiar landscapes. Still images are captured using plastic cameras and 120 film stock, whilst moving images are caught on my mobile phone through an 8mm app. Presented here are selected captured stills from some of the unedited mobile phone raw footage. *'Reeds'* - Film still from *'collect, caress and hold'* was shot on the banks of the River Tay. *'FbF01'*, *'FbF03'* and *'FbF03'* – Film stills from *'Frame by Frame'* were shot on the Fife Coastal Path by Crail.

77 Aga Paulina Mlynczak I am an artist based in Glasgow. In 2019, I received my Master's degree from Glasgow School of Art. I work across various media but my art practice is rooted in image making. I structure my installations using a combination of photography, film, text and sculpture. I have a background in creative documentary filmmaking. I was born in Poland, lived for nine years in Denmark (where I attended Fatamorgana and European Film College). I took two 'semesters abroad' in Venice to study Visual Arts and Theater. I am invested in the topics of identity politics, nomadology, queer feminism and multilingualism. I wanted to investigate personal memories in order to isolate and identify qualities that made me believe in the divine or experience the sublime. I feel strongly about reinforcing the secular spirituality. As an apostate, I wanted to exorcise my relationship with catholicism which famously has a way of oppressing femininity. I was playing with the symbols associated with christianity and the concepts of self love and self sabotage to find a story or practice that would provide an alternative to self-negating Christian narratives. I used wax because of its double citizenship - in church and in fortune telling.

78 – 79 Aileen Peter I have been a part time photographer for 15 years, documenting my daily life, nature, self-portraits. Using photography as my creative outlet and as a means of expressing emotions and communicating with the wider community.

The images I've chosen document the 7 months (from 21/12/2018 – 15/07/2019) from my son Joe's cancer diagnosis to his death.

His face and body changed due to the high doses of steroids. The effects of having an invasive operation inside his spinal cord and the weakness that the tumour caused, Joe didn't want anyone taking pictures of his face during his illness so the majority of pictures during this time are of his hands. His hands were still my child's hands. When I held them I was holding on to him in this life.

The last picture was taken the day before he died when he asked if he could touch a chicken. One was brought to his room and he was helped to pat it.

80 – 82 Keith Ingham Born on the east coast of England, I came to Glasgow in 1971 and I am still here and continuing to enjoy it. My early interest was social documentary photography and I participated in a number of significant projects including The Calton for Glasgow Museums, and Scottish Football for The Scottish Arts Council. Curiously, and gratifyingly, Street Level used a football image in their involvement with the Commonwealth Games 2014; enlarged to 5 metres on the long edge. More recently my interests have turned to evening and night-time landscapes, initially inspired by Todd Hido, and currently by Sally Mann. *Pastness* 'The historical sense involves a perception not only of the pastness of the past, but of its presence.' TS Elliot; Four Quartets These images were made within a recognition of the traditions and mores evolved through the history of photography. Aspects of photographic processes here are timeless and others very contemporary, such that there have been significant nostalgic harkings back to what are now the old techniques. Moreover, a personal pastness is examined through objects which recreate reminiscence of the familial, social and cultural qualities of another time.

83 Iain McLean I am a freelance photographer based in Glasgow and use my commercial income to help fund various self-initiated projects. After working as a digital imaging specialist with the Herald for 13 years I turned freelance in 2007. I've exhibited both in guerilla exhibitions (Pollokshaws, Glasgow's Lanes and Pollok Park) and 'formal' exhibitions in Fife FotoSpace, Platform, Harbour Arts Centre, Pollok House (permanent), Street Level, Govanhill Baths and a few more. I'm currently exhibiting my Albion Rovers social documentary project at Summerlee Museum in Coatbridge until 27th October 2019. *The Rehabilitation of Moose* - Moose is a battery chicken rescued by my friend Jane in 2018. I visited Moose 9 times from June 2018 and photographed her in the family living room. This montage shows her transition from the shocking condition she was reduced to, to a healthy and vibrant bird.

84 Colin James Tennant is Scottish documentary and fine art photographer, film maker and visual artist. Colin is alumnus from the fine art photography department at Glasgow School of Art and his work has been exhibited in multiple galleries in the UK and abroad. He has work in both private and public collections in the UK. Colin's work has been published in many national and international press and media outlets including The Guardian, The Independent and The Herald and has featured on multiple online platforms including the BBC, Getty Images and National Geographic. The five photographs submitted are from a year-long photography project titled '*Paint it Red – A Contemporary Portrait of Easterhouse*'. The project was commissioned by Platform Arts and developed through conversations, interactions and experiences gained while Colin immersed himself in the greater Easterhouse community. With a focus on older men from the community the work explores the local landscape; the social history, its personalities and the human spirit that contribute to this notoriously misunderstood community.

85 – 86 Michael Thomson I was brought up in rural North East, Scotland, and have lived in Pakistan, Middle East, Manchester and then moved to Glasgow 15 years ago. I completed a National Certificate in Photography at Manchester College in the 1990's. I use the facilities at Street level, using the dark rooms when I first arrived and since moving to digital I have used the finishing equipment. *Cabrach*, or "The" Cabrach, for in common with some other districts, as The Tyrol, The Engadine, this enjoys the distinction of the definite article, though known and loved of many, yet is by others less fortunate totally unknown or much misunderstood. A spot isolated from all known regions of civilisation, and destitute even of the ordinary privilege of accommodation roads by which it's wilds may be explored and it's desolation seen" James Taylor, titled *Cabrach Feerings*, 1920

The Cabrach is in Moray, above 1,000 feet life there was harsh and after at the start of 20th Century there was an exodus and the population dropped and farms and crofts fell into disrepair.

87 – 89 Izzy Leach is a photographer and filmmaker based in Glasgow. She recently graduated from Communication Design, Photography at the Glasgow School of Art. She has been selected as one of ItsNiceThat magazine's 'The Graduates 2019' and is currently continuing her practice with personal projects. *Seven Ages* - In the play 'As You Like It', Shakespeare surmises that a man's life can be split into seven archetypal ages; 'the Infant', 'the Schoolboy', 'the Lover', 'the Soldier', 'the Justice', 'the Pantaloon' and 'Old Age'. This series contemplates these archetypes and reframes them through large format photography. The images take their cue from Renaissance art and feature entirely female protagonists captured in their homes; shedding an alternative light on the traditionally male roles recorded throughout history. Each subject is connected to each other by their location in rural Dumfries and Galloway on the south-west coast of Scotland.

90 – 93 James Cadden Glasgow based photographer, I work in a variety of formats and a variety of genres including street, music, landscape and portrait. These images were taken on black and white medium format film with a pinhole camera during a visit to Edinburgh on 6th August 2019.

94 – 96 David McDairmid is a Glasgow-based artist working predominantly in the fields of painting, model-making and installation. Born in Paisley, he grew up in Ayr and studied at Gray's School of Art in Aberdeen where he graduated in Painting. David's practice seeks to examine the notion of megalomania existing both historically and in today's society. In the last few years, architecture has been David's main area of focus, particularly the means by which the built environment is often purposefully designed, constructed and used as a tool for power and propaganda. For Hidden Door 2017, I presented a table top installation of objects (nicknamed 'podels', a hybrid between painting and model) resembling architectural forms and topographies of grandeur. These podels that have vintage 35mm slide viewers embedded inside. The viewers are mounted with photographic images depicting set ups of models I have made. The images were taken with a bridge camera, with a home-made viewfinder placed over the lens to give the images a certain quality that makes the models appear as if they are full-scale structures. Similar images are presented in the Project Series, mounted on slides.

97 – 98 Matt Sillars I am a lecturer in psychology, photography and culture studies at the University of the Highlands and Islands in Inverness. I am a director of the biennial photography festival FLOW Photofest and I jointly run the Inverness Community Darkroom with 2 colleagues. My work tends towards the conceptual and I address political and social themes using photography as a tool to pose questions and present challenges to dominant discourses in society. *Distributed* - focusing on the sense of anomie which accumulates at the edges of towns and cities this short series presents vignettes where power and control are transgressed in subtle ways, official paths are not followed, boundaries are not observed, and structures are manipulated.

99 – 101 Marysia Lachowicz is interested in the marks people leave behind. She works mainly with a digital camera but has always maintained an interest in analogue photography and alternative processes. Marysia's most recent project is developing a body of work of the Scottish coast, including documenting the abandoned outdoor bathing pools and creating abstract images using the wet cyanotype process in these old pools that capture a specific moment and place; each is unique and captures the forever changing and unpredictable nature of the coast. *Beyond the Surface* is an ongoing exploration of our coastal environment reflecting the power of the ocean and its potential destructive nature. Phase 1 concentrated on documenting the abandoned tidal bathing pools around the Fife coast and capturing the transitory nature of the landscape, its structures and its impact on people. Phase 2 aims to address environmental issues in a non-linear and non-representational way. The wet cyanotypes created record abstract and unpredictable impressions of nature and the watery world of our coastline. Each is unique and specific to the moment and place in which it is made.

102 – 103 Dave Ferrie is a photographer that primarily creates work focused around cities. He is currently most interested in reconciling his love for cities and man-made structures with his concern for the environment and the degradation of the natural world. His practice revolves around creating photobooks which combine both images and text to effectively give the reader a sense of a particular place and time. This project features photographs taken in the Chinese city of Lanzhou. At the heart of the city is the yellow river, one of the biggest and most polluted rivers in the world. While walking around the city I marvelled at both the scale and the abundance of construction work taking place. Yet such developments will likely come at a cost to the surrounding environment. I feel conflicted, on the one hand I love cities and everything they have to offer, on the other I realise this way of living probably isn't sustainable for long.

104 Michael Stewart In the past, I have been self-taught photography by using film and digital. Over the years, I have done various projects. My first solo work 'Portraits of Summer' (2005), Hidden Gardens, Glasgow then following year at 'Photo Media' group show at Summerlee, Coatbridge. I have also contributed along with Street Level. I also attend regular Democratic Camera Club in Edinburgh. This is an ongoing project started from 2014 when Scotland lost referendum by 45% by a public vote. The title is 'Rally 45' since then, I have been documenting events happening during a series of rallies between Glasgow and Edinburgh (2018). My work witnesses many people who came along with these events, who feel passion about the future effects they deeply many of them were children's, young people, elderly and families. The project is to see ourselves, being part of our history.

105 – 106 Paul Walton is a marine ecologist and conservationist based in Glasgow, using photography to observe the beginning of the Anthropocene epoch.

Fractured Birks - three successive frames of birches reflected in a fast-flowing stream, printed on a single sheet in the SLP darkroom.

Given - Hellenic sculpture of a boy. The darkroom print was developed but fixing was interrupted after one second. It was exposed to direct sunlight, with borders masked by cardboard, before completing fixing. Sunlight stains the paper but does not obscure the image.

107 – 108 Theresa Dickson *At One, Early Summer* – A series of images taken at nature's playground Beecraigs Country Park, Linlithgow. Breathtaking and eerie, fog is my favourite kind of weather. The morning was still, dense. The cool air moist and thick. The scent of pine and damp earth encased us. We encountered no one. Favouring the unobserved and often overlooked, I seek out fleeting moments and slithers of ordinariness where I find beauty. Taking portraits is my ultimate favourite thing – but I am drawn to the things a little worn around the edges, forgotten about – whether that be the moments in-between, peeling paint, derelict buildings or in nature itself.

109 – 110 Phillip J Lavery is a visual artist living and working on the west coast of Scotland. Although his projects usually start with words, he works instinctively, searching for beauty in the mundane and overlooked. He plays with surface, light and shadow and sees abstraction as a way to reveal the hidden stories of things. Phil has exhibited widely, with over 30 exhibitions in the UK and Internationally and has work in many private collections. He is a graduate of Duncan of Jordanstone College of Art, Dundee and an elected Professional Artist Member of the Society of Scottish Artists. *“The world breaks everyone and afterward many are strong in the broken places” Ernest Hemingway - A Farewell To Arms*

In April 2016 I had a heart attack, which strangely, also affected my eyes, leaving me with a very reduced area of focus – a bit like looking at the world through a macro lens. It is this personal experience that is the subject of the In The Broken Places series where I search for beauty in those places, or things, that have played, or continue to play, a part in my treatment and recovery and found myself, yet again, exploring the liminal.

111 – 114 Simon Murphy Born 1976. Photographer and Educator. Simon's career primarily as a Documentary portrait photographer has enabled him to travel extensively shooting human interest stories in countries such as Bangladesh, The Democratic republic of Congo, Rwanda and Cambodia. His subjects range from individuals such as the Dalai Lama to musicians and actors including Noel Gallagher, Bobby Gillespie and John Hurt.

Govanhill: An Ongoing project based in the community of Govanhill in the southside of Glasgow. Through portraiture and documentary work, Simon aims to give an insight into this diverse and vibrant area of the city. A limited, numbered publication has also been produced for the project, some of which have been available directly through the street level shop.

115 & 135 Victor Albrow I have been a photographer for a very long time. Sometimes it's fun. Sometimes it's frustrating. At best it's illuminating for me and the viewer. I'm still exploring the medium and hope to continue until I can't. This is a portrait of Darren McGarvey (Image 115). We photographed Darren the day before he won the Orwell Prize for political writing. He said he didn't expect to win the prize. I was delighted he did win the prize because he articulates what a lot of people feel and think but can't express. We need more folk like him.

116 – 118 Craig Buchan is a photo artist originally from Shetland now living in Fife. His work looks at people's relationship with their environment. His work has been exhibited various exhibitions including the Royal Photographic Society Annual, Association Of Photographers Open, Royal Scottish Academy Open and the Foto8 Summershow. He was also the winner of the San Fransisco Street Foto Awards in 2016. Big Country is a project about Scotland's landscape and how human interaction has changed the environment. The project explores people's impact on and interaction with their landscape, looking for the beauty in the unexpected.

Over the last 2 years I've been exploring new places throughout Scotland, from the remote islands to coastal towns to the highest peaks. The project applies a Street Photography approach to landscape and travel, using humour and chance to depict Scottish scenes in an unfamiliar way.

119 Alex Hetherington is an artist who works collaboratively with 16mm filmmaking, performance and sculpture. Current work includes Talking, Counting, Blinking, Noting, 16mm Film as a collaborative action, 2019. Recent works: (A Plan) For A Spell for Market Gallery, Glasgow; Work with Stone, Fracto Film

Festival, Berlin; Here Was Elsewhere and Press the Eject and Give Me the Tape, with Lyndsay Mann, Cooper Gallery, Dundee, all 2018; The Singer Has Once More Risen Above the Object of His Song, Cooper Gallery, 2017 and FFWD, The Hallucinating Edge and Pure Movement, Mingsheng Art Museum, Shanghai, WuHan and Beijing, CURRENT, Cooper Gallery, 2016.

No. 1: Michelle Hannah's Arm/Marisa's High (Marisa Berenson's experiences while filming 'Barry Lyndon' by Stanley Kubrick/Anonymous Writes a Spell for the Camera;

120 – 122 Lesley Logue I am an artist based in West Lothian, working with photography, printmaking and sculpture. I have a Professional Doctorate in Fine Art from the University of East London, (2014), an MA in Fine Art Printmaking from the Royal College of Art, (1992), and a BA (Hons) Fine Art from Nottingham Trent University, (1990). I have exhibited nationally and internationally. Recent exhibitions include *Damaged Armour* at Eastbury Manor House, London, 2018. Recent residencies include Hospitalfield Arts, 2018. Other exhibitions and residencies include *Deluge*, Edinburgh Printmakers, 2018, *Tempest*, AVA Gallery, University of East London, 2017, *Reflective Histories: Contemporary Art Interventions at Traquair*, 2012, and *Directional Forces*, artist residency Artoll, Germany, 2012. My ideas are developed from my interest in surface and material, traces of damage and repair. Target Wall is a recent series of works that document the remnants of WW11 defences and target ranges around Scotland. These images were taken at Braid Fell Bombing Range in Dumfries. A large concrete arrow, a clear visible marker for pilots, points in the direction of the wall. The reinforced wall stands tall in the bleak landscape, scarred by ammunition and bomb blasts.

123 – 124 Martyna Maz is a recent graduate from the Glasgow School of Art. In her practice, she focuses on the reflection of the individual's internal landscape in the organic environment. Inspired by photographers like Minor White, Hiroshi Sugimoto or Susan Derges, Martyna explores self-discovery by pointing her lens outward into the exterior world. While it takes a great image to make a great print, the real work and magic happen in her darkroom, as she dances silently with gestures to the orchestra of time and light. *'Out Beyond'* is an exploration of human emotions through the photographic study of the flow of water. The real beauty and value in focusing on the natural environment is that it allows us to reflect upon our internal landscape. While we observe the ebb and flow of the body of water we notice that our own emotions are similarly cyclical, and as personal to our own selves as the movement of water is unique to its place of occurrence. By embracing our feelings we allow for our internal compass to guide us towards a connection with who we really are.

125 Eoin Carey is an Irish portrait and documentary photographer based in Glasgow. His work crosses between portraiture and reportage photography. He works in the performance, arts and culture industry creating publicity images for editorial and print, and reportage documentation of projects, artworks, and festivals. In his personal work he is drawn to humanity and human stories. His current work is concerned with fatherhood and male care.

This is his first attempt at writing in the third person.

Burnout is a series of images shot on colour film that are the result of part exposure of the negative. The images deal with themes of loss, amnesia and transition. The decay and materiality inherent in the images act as an inversion and counterpoint to the intangibility and over-saturation of digital imagery. Working with an accidental process it is a project that deals with serendipity and authenticity.

126 Ira Alexandra Iosub I am a young photographer based in Scotland. Making images is a form of self-expression, and a truly personal endeavour. I started taking photographs roughly four years ago and quickly image-making became a manifestation of how I perceive the world and how it moves me. I believe a single image can have a truly immersive power, if it is honest, uncontrived, and relatable. In my work, I tend to naturally emphasise on the emotional and conceptual values. Experimentation plays a constant role in my creative process, and my vision addresses concepts such as identity, perception, dreams, tension and memory.

On Dreams: An experimental project transcending the boundaries of reality by dissolving it in dreamy colours – here, the Braid hills were captured on a grey day. The hues were achieved by immersing 35mm film in various liquids before exposing it.

127 – 128 Keith Lloyd Davenport is a documentary photographer currently based in Scotland. His work often involves long-term self-led projects which explore the boundaries between art, documentary and portrait photography in order to engage with themes of cultural, social and historical significance. In 2016, Keith gained an MA in Documentary Photography from the University of South Wales, Newport, and his work has been shown in exhibitions in London, Cardiff, Inverness, Stornoway and New Delhi. Keith's latest documentary project, a collaboration with a composer, involves working with people who have been recently

diagnosed with dementia. Over the last 15 years or so, many Filipino fishermen have migrated to Scotland to work on the trawlers. According to numerous skippers, these hard working seafarers are now the backbone of the industry, with many reporting they would be unable to set sail without them. *Mare Liberum - Freedom of the Seas* documents this cultural and socially historic transition in the Scottish fishing industry, focusing particularly on the North East coast where I grew up.

129 – 131 Lorenzo Dalberto Originally from Italy, I first moved to London in 2001 and then to Edinburgh in 2002. I studied photography at Stevenson College and gained an Advanced Diploma at the end of which I soon found myself covering news stories for a national press agency: from a murder in Wester Heiles to the Queen visiting Holyrood Palace. Not happy of just sitting outside various Sheriff Courts around the country I left the agency and over the past years I have experimented with long exposure photography and now regularly assist a wedding photographer in Edinburgh. These photographs were produced during a wet plate collodion photography workshop I took in July 2019 in Dunbar. I set out recording the work of a fisherman intent in cleaning lobsters creels in Dunbar harbour.

132 – 133 Roddy McKenzie I am a contemporary photographer with a monochrome bias living in the North East of Scotland. Increasingly fascinated by minimalism, while the definitions of the genre do vary, my own practice concentrates on three aspects: how small in size or content an image can be and still hold a narrative, how close one can get to the abstract and still recognize the subject and, how we make sense of the abstract. In *'Fine Margins'* the images are two photographs almost joined together, but not a panorama. There are visual clues that reveal the differences between the two images contained in the single 'frame'. On interrogation they reveal that the difference can be about time or perspective or both; that the photographer has stepped closer to or further away from the subject or that the photographer has moved sometimes only just a few steps. Viewers can discern that the images are taken seconds or minutes apart and as such speak to the flow of time and how that alters a scene.

134 Laura Feliu Lloberas I was born in Barcelona, studied Criminology and I was soon caught by the history of photography and the impact had in society. At the age of 21 life took me to Edinburgh, city which gave her the opportunity to study a Bachelor of Arts in Photography, graduating in 2017 at Edinburgh College. Since then I have continued my practice between a full time job and my spare time. I was highly commended by the Jill Tod Award in 2017; I have exhibited in Stills as part of Fresh Focus and I have recently been granted an Analogue Photography Grant by the Richard and Siobhan Coward Foundation for my next personal project. *Unable to reach* - this project was developed during an artistic residency in Finland at Arteles. The whole purpose of the residency was to disconnect from our hectic day to day lives and live for a period of one month with no internet connection or mobile phones. These photographs are the result of my walks around the Residence. At the beginning, everything I could see was not of any photographic interest to me; in fact everything was way too photogenic. However, as autumn mornings began to manifest, the walks become more revealing and my solitude within the landscape became more appealing. These photographs are the expression of being unable to reach, unable to connect with my beloved ones but at the same time being truly connected with time and place.

136 Gordon MacIntyre McDonald This series is called *"Past Left Behind"* all photos captured on film both 35mm & 120mm are from flats (social housing) that are being prepared for demolitions in Yoker a place I used to live as a kid and my mum grow up (not in these flats we lived in Langholm Street Yoker) I visited these flats 3 weekends in row exploring the interior of the flats all of which have been cleared all but two. Within these two flats, both entered a week apart was a complete surprise to find them still full of belongings and family photos for the life of me I could not understand why all these memories had to be left behind. The first flat I had just taken photos of photos the next week, again to my surprise in a different flat they had left all these photos behind. It made me feel sad that all this was heading to the bin this time I collected some photos as you will see in the photobook I do plan to blur all the faces out. I've also had this idea that I would overlay photos with an Illustration as you will see the first draft of this idea in Illustration folder but I believe this project can stand alone without this layer. Something that I have enjoyed is showing my mum these photos as she used to play here as a kid and to see her light up while revisiting these childhood memories telling me here stories has been my favourite part.

137 – 139 Tricia Malley is an award-winning portrait and documentary photographer. Her work is held in the archives of the Scottish National Portrait Gallery Edinburgh and the National Portrait Gallery London. Several projects have been exhibited extensively throughout the UK Europe Australia and the USA. Her photography is all about people. She co-founded the photographic company broad daylight whose client list

is very varied, sitters include Brian Cox, Alan Cumming, The Proclaimers as well as farmers, students and athletes, all captured in her distinctive style. Her documentary work has been shown in the Zelda Cheatele Gallery London, SNPG and Street Level Photoworks.

Unbidden - Pictures from a series of works exploring the half remembered images from dreams and memory.

140 John Perivolaris has received commissions to work on major photographic projects in the UK and internationally. Often collaborative, his projects use photography, text, and related media to reflect on diasporic states of being. Revealing how places are layered by time, his work is concerned with how the past is regenerated, the existential use of knowledge and memory, and how meaning is formed through migration, travel and our attachment to specific locations and objects. His last one-person exhibition, entitled *City of Ghosts: A Dialogue with George Washington Wilson*, was shown in the gallery of the Sir Duncan Rice Gallery, University of Aberdeen, between 15 October 2015 and 21 February 2016. Entitled *FRANKIE ROBERTSON, SAGE OF THE BARRAS*, this is an ongoing suite of, currently, five images chronicling my growing friendship with Glasgow resident, Frankie Robinson, and the conversations we have had. We first met in the Barras, Glasgow, and it is there that we usually prefer to meet. Since Frankie told me that as soon as he has some money he'll be gone, we decided that it would be a good idea to make some photographs together before he leaves. An artist, a poet, but above all a mystic and a Cynic philosopher, when we first met, Frankie corrected me when I described him as a shaman, letting it be known that he preferred to be known as a sage.

The final photograph of this suite was taken after Frankie attested that everything is `now', including the future and the past; after bearing witness to the fact that sainthood preceded buddhahood.

