



UNIVERSITY OF SALFORD ART COLLECTION



Lizzie King & Craig Tattersall, *Studios* (2015)

C-Type print from original silver gelatin prints

Courtesy the artists

INTRODUCTION: WHAT'S IN STORE?

The University of Salford Art Collection began in the late 1960s. It now holds almost 700 works in the permanent collection, which is stored and displayed on campus for the benefit of students, staff, alumni and the public; as well as being made available for loans to museums and galleries both in the UK and internationally.

Consisting of mainly post-war and contemporary British print-making, painting and photography, alongside a growing collection of digital and media works, the University of Salford Art Collection is a catalyst for both creativity and collaboration – with artists, arts organisations, festivals and the wider cultural and educational sectors.

This book, published alongside the exhibition of the same name, aims to tell the story so far of the University of Salford Art Collection. The exhibition is presented at Salford Museum and Art Gallery as part of the celebrations

of the University's 50th anniversary and we hope it will both surprise and inspire. Of course any collection tells a very particular story as it is formed for different reasons and influenced by individual tastes or interests. This idiosyncratic nature is what differentiates collections and makes them both fascinating and distinctive.

As well as looking back on the origins of our collection, and reflecting on what is in our store, the exhibition is clearly about considering the future and what will make the Collection more interesting and distinctive.

By working closely with our colleagues at Salford Museum and Art Gallery, and our partners across the sector locally, nationally and internationally, we can provide a strong and unique cultural offer in Salford for the benefit of our students and all local people, and encourage visitors to this ever evolving and increasingly vibrant city.

LINDSAY TAYLOR
Art Curator

BEGINNINGS

The University of Salford decided to investigate the collecting of artwork in 1968 not long after acquiring University status (the origins of the University go back to the Pendleton Mechanics Institute in 1850). The earliest works in the collection were acquired in 1969: two works on paper by a Mexican artist Alfonzo Padilla, one a purchase and one a gift from the artist. Little is known about the artist however it is evident from the outset that work by international artists, as well as those from the UK was considered.

There has always and rightly been a strong interest in work by artists living and working in the North of England, including Salford's most famous painter L.S. Lowry (1887 -1976); *The Narcia Fitting-Out at the Tyne* (1968) was purchased in 1971. Also acquired at this time were two small oil paintings by French artist Adolphe Valette (1876-1942), including *Romiley* (1916). Valette lived in Manchester in the early 20th century and taught and inspired

Lowry. Another Salfordian, and good friend of Lowry is Harold Riley (b.1934), a prolific artist, known for his portraits of footballers and golfers, as well as several University of Salford Chancellors.

Through Riley, in 2012 the University was gifted a large number of drawings and paintings by South African born artist Albert Adams (1929-2006) donated by his partner Edward Glennon through the Art Fund. As a young man, Adams was not permitted to study in his native South Africa due to his mixed parentage. Instead he won a scholarship to the Slade School of Fine Art in London where he met fellow student Riley, who invited him to spend his first Christmas in the UK with his family in Salford.

Today, a rotating selection of Adams' work is on permanent display in the Albert Adams Room on University campus; renamed in 2015 to recognise his achievements.



Adolphe Valette, *Romiley* (1916)
Oil on board



Patrick Hughes, *Wet Rainbow* (1979)

Screenprint

Courtesy Patrick Hughes and Flowers Gallery, London and New York
Artwork Photography by Museum Photography North West

THE PRINT COLLECTION

In 1975, Manchester Print Workshop moved to the University. Established by Kip Gresham (b.1951) with colleagues Steve Currie (b.1950) and Alan Whitehead there are a number of prints in the collection that were made here, including work by Adrian Henri (1932-2000).

The presence of the Print Workshop appears to have influenced the collecting at that time. There are works by many important modern British artists such as Elisabeth Frink (1930-93), Victor Pasmore (1908-1998), Patrick Caulfield (1936-2005), Richard Hamilton (1922-2011), John Piper (1903-1992), and Patrick Hughes (b.1939).

In 2010, the University expanded to MediaCityUK at Salford Quays – a new hub of digital innovation and communication. Printmaking remained an important area

of collecting with purchases by established British artists including David Hockney (b.1937), Bridget Riley (b.1931), and Gilbert and George (b.1943/1942), followed by the Young British Artists (YBA) generation Gary Hume (b.1962), Gavin Turk (b.1967), Damien Hirst (b.1965) and photography by Darren Almond (b.1971).

Coinciding with the developments at MediaCityUK, and the introduction of the first full time Collections Curator, the definition of printmaking was expanded to embrace other editioned works in video and moving image including significant works such as *Telephones*, (1995) by Christian Marclay (b.1955) and *Fiorucci Made me Hardcore* (1999) by Mark Leckey (b.1964), and other works by Sam Taylor-Johnson (b.1967), Robin Rhode (b.1976) and Tracey Moffatt (b.1960).



Mishka Henner, *Wasson Oil and Gas Field, Yoakum County, Texas* (2013-2014)

Archival digital print

Courtesy the artist and Carroll/Fletcher

A NEW DIRECTION

At the end of 2012 the Collection achieved Museums Accreditation Status for the first time - a scheme administered by Arts Council England which recognises nationally agreed standards of good practice in collection care. However, there was no public facing museum or art gallery to show the collection in.

In 2013 a new curatorial direction was implemented that both respected the existing themes, but also reflected an important new direction of travel for the University. This has been achieved through developing partnerships with artists and arts organisations across the North West and beyond. Through these partnerships we have co-commissioned or purchased artworks that are exhibited at the partner venue before entering the University Art Collection. By working collaboratively we have established strong relationships with significant arts organisations

such as Centre for Chinese Contemporary Art (CFCCA), HOME, and The International 3. This enables both parties to be more ambitious and innovative in their programming, provides numerous other benefits such as shared audiences, events and publicity, unique opportunities for student engagement and research and ensures a permanent legacy for future generations. Furthermore we are able to develop an archive of related material for study purposes.

The overarching theme behind this strategy is telling the story of 'now' whilst developing a unique and distinctive collection. This is currently covered by three strands of collecting: Chinese Contemporary Art, From the North, and About the Digital. Each of these strands has been identified due to specific relevance to the University and also to address gaps in other museum collections nationally.

CHINESE CONTEMPORARY ART

We live in the Chinese century. Students are increasingly travelling from China to the UK for their education - around a third of Chinese students in the UK are based in Greater Manchester. Furthermore the cultural infrastructure in China is growing at a rapid pace. The Chinese art market, including for contemporary art, is booming. However, there is little that reflects the global influence of this growth in Chinese contemporary culture within British collections.

In 2013 the University signed a memorandum of understanding with the Centre for Chinese Contemporary Art (CFCCA) in Manchester. This unique organisation has been working with China for 30 years bringing the best contemporary artists to exhibit in the UK, often just before they achieve international critical acclaim. However, CFCCA is not a collecting organisation. By sharing the resources and expertise of CFCCA and the University Art Collection we have developed a special partnership that enables the development of a significant collection of Chinese contemporary

art, containing work by some of the most interesting and important artists today, and providing a permanent legacy of the work of CFCCA.

To date we have collected work by over 15 artists. Our first co-commission, *Haze and Fog* (2013), an artist film by Cao Fei (b.1978) has subsequently been exhibited around the world from Tate Modern, London and the Centre Pompidou, Paris through to MOMA New York. In 2016, with support from the Art Fund we also purchased her film *La Town* (2014), which was presented at the Venice Biennale in 2015.

As part of the curatorial team for *Harmonious Society*, the largest exhibition of work by Chinese artists in the UK and part of the Asia Triennial Manchester 2014, we acquired work by Annie Lai Kuen Wan (b.1961) and Chen Ching-Yuan (b.1984). As the relationship has evolved we have commissioned performative work by Li Binyuan (b.1985), and acquired work from exhibitions by Aajiao (b.1984) and Sun Xun (b.1980) amongst others.



Art Fund_

Cao Fei, *La Town* (2014)

Single channel video (production still)

Courtesy Cao Fei and Vitamin Creative Space

Purchased with support from Art Fund



Sarah Hardacre, *Arms Open to Welcome the Sun* (2012)

Silkscreen on Somerset paper

Courtesy the artist and Paul Stolper Gallery, London

FROM THE NORTH

The teaching of art in Salford can be traced back to the Pendleton Mechanics Institute. In 2016 the University opened New Adelphi, the new flagship building for Arts and Media, and in 2017 celebrates 25 years of the current BA Visual Arts programme. This unique programme ensures that students are able to work across different media.

Alumni in the Collection include Sarah Hardacre (b.1986) and Lizzie King (b.1993) with Craig Tattersall (b.1974), the latter who were commissioned in 2015 to document the old University of Salford Allerton Studios before moving into New Adelphi in 2016. Claudia Alonso (b.1988) is a current final year Visual Arts student who, in her first year, won the commission to make a photographic portrait of the then new Chancellor, poet and Scottish Makar (national poet), Jackie Kay.

King was also a recipient of a place on the inaugural School of Arts and Media/University

Art Collection Graduate Scholarship Scheme. This innovative scheme, established in 2014 awards graduates with local studio spaces, mentoring and professional development opportunities – supporting emerging artists at a crucial time and retaining creativity in Salford.

The commissioning and collecting of work by artists from across the North is a vital strand of our work, both in supporting artistic endeavour locally and demonstrating to our students the various career paths open to them. Since 2013 we have commissioned work by Brass Art (Chara Lewis, Kirstin Mojsiewicz and Anneke Pettican) and Louise Giovanelli (b.1993) with The International 3; Maurice Carlin (b.1974) through Islington Mill; Jai Redman (b.1971), including the new sculpture *Engels' Beard* (2016) outside New Adelphi, through ArtWork Atelier; Darren Nixon (b.1976) through Mark Devereux Projects; and Chris Paul Daniels (b.1981) and Sam Meech (b.1981) through Quays Culture.

ABOUT THE DIGITAL

We live in the digital age - where technology increasingly influences the way we live, work, play. The University of Salford teaches a number of digital courses at our campus at MediaCityUK, an international hub for the creative and digital sectors.

Many artists are now using digital technologies in the making or display of their artwork, and/or are reflecting on contemporary issues of media, communication, surveillance and identity. If we want our public collections to represent both current artistic practice and the world we live in, it is vital that this new and evolving work is collected now.

Acquisitions include Mishka Henner's (b.1976) *Wasson Oil and Gas Field, Yoakum County, Texas* (2013-14). Henner enables us to view the world in ways that were previously impossible

with his images of photographs from Google Earth digitally stitched together. Thomson and Craighead's (b.1969/1971) *Corruption* lightboxes use found computer glitches to a painterly effect. In 2016 we co-commissioned Liam Young (b.1979) with the Abandon Normal Devices Festival, to make the first narrative film using LIDAR scanning (laser scanning).

About the Digital also includes our expanding collection of artist's film. We have acquired existing work by Simon Faithfull (b.1966) and have co-commissioned two works with HOME by Declan Clarke (b.1974) and Rachel Maclean (b.1987). However, not all work in this strand is necessarily digital in the making - for example Jai Redman's *The Lovers* (2015) is a diptych painting highlighting how we now communicate.



Rachel Maclean, *Again and Again and Again*, from *It's Whats Inside That Counts* (2016)

Still from digital video

Courtesy the artist. Co-commissioned by HOME,
University of Salford Art Collection & Channel 4 Random Acts.



Shezad Dawood, *Leviathan Cycle Episode 1: Ben* (production still) (2017)
HD Video, 13'30". Courtesy of the artist and UBIK Productions

WHAT'S IN STORE?

We recognise that we live in uncertain times; however where we can, it is our responsibility to develop a collection that reflects the world around us in order to help future generations make sense of it.

By working in partnership with a growing number of arts organisations we are better placed to try and tell the story, or multiple stories, of 'now' – be that global or local.

We are supporting the University of Salford's single strategic priority by working in collaboration with industry partners. At the time of writing this includes new commissions by Samson Young with Manchester International Festival and CFCCA; Luke Ching with Open Eye Gallery and LOOK/17 Liverpool International Photography Festival; Shezad Dawood with the Contemporary Art Society to be shown alongside the Venice Biennale 2017; and Nick Crowe and Ian Rawlinson with Forma Arts to be premiered at the BALTIC, Gateshead. We are developing future plans with Castlefield Gallery, The Lowry and Film and Video Umbrella with the Contemporary Art Society.

In the coming years we will collect more work by women artists – an area which is historically under-represented in our collection as it is in museums nationally and internationally.

We will continue exploring and supporting works which challenge the conventions of the museum 'collection', what we currently class as 'the hard to collect'. We also aim to loan more works to other museums and galleries in the UK and abroad.

Our partnership with Salford Museum and Art Gallery is deepening and there are exciting plans to work collectively in the future. The University has signed a memorandum of understanding with Arts Council England and Salford City Council putting culture at the heart of the regeneration of Salford.

We might not know exactly what is in store, however we are committed to ensuring that the Collection continues to grow, and that it is out on display for the public to experience, and enjoy.

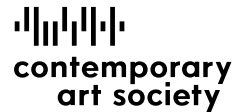
WITH THANKS TO OUR ONGOING PARTNERS AND SUPPORTERS:



Art Fund_



C F C C A
E O H O R
N R I N T
T R E E
R E S M
E P
O R A R Y



HOME



University of Salford Art Collection
Museums Accreditation number 2279, Arts Council England

WHAT'S IN STORE?

20 MAY - 19 NOVEMBER 2017
SALFORD MUSEUM AND ART GALLERY

Salford City Council



All works in the exhibition belong to the University of Salford Art Collection.

Every effort has been made to trace copyright holders and to obtain their permission for the use of copyright material.

The Collection can be viewed around the campus and there are changing displays in New Adelphi Exhibition Gallery. Images from the Collection are being added on a rolling schedule to our new website: **artcollection.salford.ac.uk**. If you have an enquiry about a particular work please contact **artcollection@salford.ac.uk**.

Lindsay Taylor would like to thank the Art Collection Team: Stephanie Fletcher and Jennifer Iddon, and Amy Goodwin, Exhibitions Officer, Salford Museum and Art Gallery.

ART
COLLECTION

UNIVERSITY OF SALFORD



University of
Salford
MANCHESTER

1967-2017 50 YEARS