

Curated by Amy Stevenson

**ALUMNI** showcases new work by three artists selected from the growing network of University of Salford Art Collection and School of Arts and Media Graduate Scholars.

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## JOE BEEDLES

Beedles is an artist who uses technology to experiment across music, sound and visual art – creating highly immersive and unique experiences. The current focus of his practice is generative systems for live performance, installation and video, which explore the threshold between the real and the simulated.

In the video piece *OP\_dewel* and accompanying prints, Beedles considers the changing landscape and skyline in Salford and Manchester. The video comprises footage shot along The Crescent (A6) between Salford Crescent train station and Trinity Way.

The footage is processed in real-time using a custom Max patch, which also controlled the audio. Audio events triggered a resetting action, causing the current frame from the video (that is continuously playing in the background) to be flashed at the video shader and fed back into the system that further blurs, tints and distorts the image until the next reset.

The main component of the audio was achieved through a type of synthesis called physical modelling, where physical properties of real acoustic instruments are modelled in a software environment with the advantage of adding impossible attributes. For *OP\_dewel* a stringed instrument is replicated and the resonance properties are warped, resulting in a sinister quality reflective of Beedles journey along The Crescent – ‘feeling intimidated by the imposing cranes’. Chopped audio was also taken from the footage and mixed with the synthesis element.

The frame-flashing technique is something Beedles developed since his residency in Chongqing, China during October - December 2017, funded by Centre for Chinese Contemporary Art (CFCCA). During the residency, Beedles began to make use of video in his work and has since shown installations and live performances featuring these techniques in Chongqing, Manchester and London.

Beedles graduated in 2015 with a BA (Hons) in Popular Music and Recording and was awarded studio space at Islington Mill, Salford. His work has been featured internationally in both club and gallery contexts. Beedles has undertaken residencies at the Banff Centre for Arts and Creativity, Canada and 501 Artspace in Chongqing, China. He has presented work at CFCCA, Manchester; 501 Artspace, China; The Manchester Contemporary and performed live sets including at ISEA, 2015, Vancouver; *Future Everything*, 2018 (The Whitworth, Manchester); *Splice Festival*, London, 2017; and *No Bounds*, Sheffield, 2018. He has recently been appointed as one of the artists for *Venture Arts Conversations Series II*.

[www.dropr.com/joebeedles](http://www.dropr.com/joebeedles)

## LIZZIE KING

The narrative of our human centred universe is the centre point of King's practice. Taking inspiration from scientific articles and literature, King presents a collection of images that serve to both replicate and fabricate our universe. By divulging part of the process or some of the tools used, more layers of understanding are added to the work than just the final image itself.

NASA has long been producing imagery of different moons, many of these are created from multiple photographs that are stitched together to make a full image. This idea has been replicated in ***To Govern the Night*** using 49 separate photographic prints. Each print is a different part of a poppadum enlarged to focus on the cavernous texture, a similar texture that we relate to the moon.

***500 Million Miles from Earth*** is a c-type print, created from an original chemigram, which resembles the imagery of Mars captured from NASA's Hubble Space Telescope. Using chemicals on photographic paper, a reimagined portrait of the dynamic seasonal landscape of 'the red planet' Mars has been created.

Global dust storms on Mars engulf the planet in what looks like a thin dusty fog incapacitating temporarily the modern imaging capturing devices such as NASA's Curiosity rover. Using some of the oldest photographic materials of chemicals and light sensitive paper, ***Dust Cloud on Mars*** is a reimagined scene of what a long exposure photograph of this phenomenon might look like.

### Collaborative works with CRAIG TATTERSALL

King also has a collaborative practice with Craig Tattersall, with an emphasis on using analogue photographic techniques to make work that speaks about the process. Their work tends to acknowledge and reflect upon imperfections and flaws that are brought to the forefront in micro detail - challenging modern ideals of perfection in the digital age.

King and Tattersall were commissioned to make new work for University of Salford Art Collection in 2015. The artists also run Carbon Copy Press, releasing photographic artwork by artists in small editions.

In ***Solar Eclipse Steps*** archived images taken during the solar eclipse of May 1994 have been re-exposed to the light of the solar eclipse of March 2015 allowing the sun to keep producing the imagery of itself as it is eclipsed by the moon.

In ***Fumavit Vitrum*** the artists used the scientific recording medium of smoked glass to draw out their recollection of the stars, resulting in a faked representation of real scientific recordings. Smoked glass was used as a filter to protect the eyes against the sun when making astronomical sightings; here it is used against the bright light to show what we remember of the stars.

King graduated with a BA (Hons) in Visual Arts in 2014, and was awarded a studio at Islington Mill, Salford. She has since exhibited work at Birmingham Museum and Art Gallery; Avenue HQ, Liverpool; Palacete del Embarcadero, Santander, Spain; People's History Museum, Manchester; Portico Library, Manchester; Salford Museum and Art Gallery; Manchester Art Gallery; The Manchester Contemporary; and MediaCityUK. King has work in private collections in the UK and America.

[www.cargocollective.com/lizzieking](http://www.cargocollective.com/lizzieking) / [www.cargocollective.com/lightspills](http://www.cargocollective.com/lightspills)

## MEG WOODS

Woods is a cross-disciplinary artist, combining frequently elements of poetry, printmaking, textiles and illustration. Her work is often autobiographical and centred around the theme of mental health. Woods explains '*The pieces made combine honesty, humour and garish aesthetics, reflecting my own recovery from mainly depression and anxiety, along with other (often inaccurate) labels medical professionals have given me over the last fifteen years*'.

***Suffer 'til ur tougher*** 'This piece is a play on 'those snappy lines we often hear regarding the curveballs life throws at us all: "what doesn't kill you makes you stronger", "it's make or break" and the likes of "keep calm and carry on". Those of us who suffer from mental illness are often perceived as weak and vulnerable (which I'd argue shouldn't be seen as negative traits at all!). Life is filled with suffering and it's easy to forget that everyone is on their own personal journey and we are all united in the strength we inhibit during our hardest times. My fabric choice is very deliberate, making the words tricky to read - life isn't easy after all!'

***i think therefore i sink*** 'After around 30 sessions of therapy, I'm at a place where I'm much more self-aware of my own mental health. However, this has sometimes proven to be a blessing and a curse as I try to navigate the fine line between self-awareness, over analysis, paranoia, thoughts relating to former low self-esteem along with the less frequent depressive and anxious episodes that I'm well accustomed to. The text is paraphrased from an argument I occasionally have with myself where I wonder if I'd be better off being ignorant to myself and the experiences I've had which have contributed to my dreaded emotional instability.'

Woods graduated with a BA (Hons) in Visual Arts in 2014 and was awarded a studio space at Artwork Atelier, where she took part in several open studio events. She has also exhibited at MediaCityUK; The Manchester Contemporary; The Penthouse, Manchester; and Multicultural Arts & Media Centre, Rochdale.

[www.mbwetc.tumblr.com](http://www.mbwetc.tumblr.com) / Instagram: [megwoods\\_](#)

### THE GRADUATE SCHOLARSHIP PROGRAMME AT THE UNIVERSITY OF SALFORD

Now in its fifth year, the ***University of Salford Art Collection and School of Arts and Media Graduate Scholarship Programme*** was established to support Arts and Media graduates in the crucial first year after graduation. The programme is jointly managed by the University of Salford Art Collection and Castlefield Gallery, and delivered with partners Hot Bed Press, Islington Mill, Paradise Works, Mirabel Studios and Redeye, The Photography Network. The aim of the 12-month programme is to encourage artists to remain in Salford, and to develop their professional practice within the artist community in the city. Each award is tailored to an individual's needs and includes mentoring, coaching, training, a budget for materials or travel and in some cases studio space.

**Amy Stevenson** graduated in 2015 with a BA (Hons) in Visual Arts and was awarded space at Islington Mill. As well as her own artistic practice, she is developing a career in curating. She has undertaken a number of freelance curatorial projects as well as roles at The Hepworth, Wakefield and the Science and Industry Museum, Manchester.

All *ALUMNI* artists have work in the University of Salford Art Collection.

[www.artcollection.salford.ac.uk](http://www.artcollection.salford.ac.uk)