



TAKING THE LEAP

高瞻远瞩

University of Salford
Art Collection
索尔福德大学艺术收藏

Curated by
Ying Kwok
策展人 郭瑛

INTRODUCTION

LINDSAY TAYLOR,
CURATOR, UNIVERSITY OF SALFORD

This brochure celebrates the exhibition Taking the Leap at PHOTOFAIRS Shanghai in September 2019. Curated by Ying Kwok, the exhibition reflects some of the exciting developments at the University of Salford Art Collection over the last 6 years, particularly in relation to artists working across and beyond photography.

This is the first time the Collection has been shown in China, and we are delighted that Ying Kwok has curated the exhibition for us. I'm pleased to collaborate with the PHOTOFAIRS and launch our newest commission for the Collection with Lu Yang. I was introduced to her work in 2014 on my first trip to Shanghai and have since followed her trajectory as a female multimedia artist, working in a very male orientated world. Her work is instantly recognisable and always memorable. Furthermore, I am also pleased to preview another collaboration with Open Eye Gallery: *Peer to Peer* will open in Liverpool in October and Shanghai Centre of Photography in February 2020. I hope this innovative model of working can be extended and will lead to new collaborative partnerships.

As a university art collection I feel it is important that we embrace risk, take some chances, and that we are at the forefront of developing new ways of working. I hope this small selection of works from our growing Collection may inspire future collectors to take make bolder and riskier decisions.

ABOUT THE COLLECTION

The city of Salford sits across the River Irwell from Manchester in the North West of England. It has a proud history and heritage, particularly from the Industrial Revolution, and today is best known for embracing the Digital Revolution with the development of MediaCityUK. Likewise the University has a long history – it can be traced back to 1850 with the formation of Pendleton Mechanics Institute and received its Royal Charter in 1967. Today however, it is the fastest growing university in the North West with a successful global presence, a turnover of £200 million, and more than 20,000 students and 2500 staff serving the needs of industry, commerce, culture and education.

COVER IMAGE

Cao Fei, *Haze and Fog*, 2013. Digital video. Image courtesy of the artist.
© Cao Fei and Vitamin Creative Space. Commissioned with Centre for Chinese Contemporary Art, in partnership with Eastside Projects (Birmingham), Arnolfini (Bristol), Bath School of Art and Design and Bath University.

曹斐,《霾》(2013年)。数字电影。图片由艺术家提供。©曹斐和维他命创意空间。受华人艺术中心、Eastside Projects (伯明翰)、Arnolfini (布里斯托尔), 巴斯艺术与设计学院和巴斯大学委托创作。



Lu Yang, *The Great Adventure of Material World #1*, 2019. Digital print, on archival paper mounted to aluminium. Courtesy of the artist. Commissioned on the occasion of PHOTOFAIR Shanghai 2019.

陆扬，《器世界大冒险》#1，2019。数位输出、铝裱档案纸张。图片由艺术家提供。全新委约并于上海艺术博览会首次展出。

The University started its art collection in the late 1960s and it now contains around 700 works, which are stored and displayed on campus for the benefit of students, staff and the public, as well as being made available for loan to museums and galleries in the UK and internationally. Before 2013 the collection consisted mainly of 20th century and contemporary British printmaking, painting and photography including work by David Hockney, Bridget Riley and L.S Lowry. Since 2013 the aim of the collection has been to tell ‘a story of now’ through three distinctive strands of collecting: **Chinese Contemporary Art**; **About the Digital**; and **From the North**. These three strands have been selected in order to build a collection that reflects the world around us now to future generations, whilst also trying to address significant gaps in British museum collections nationally.

Museum collections, like that of the University, exist to help make sense of the world around us – from the big global issues through to the more everyday subjects that might concern local audiences. **From the North** ensures that local artists, at all levels of their careers, have opportunities to make work for a museum collection in their area – from new graduates and university technical staff such as Lizzie King and Craig Tattersall, through to internationally recognised duo Nick Crowe and Ian Rawlinson. These opportunities are key to a thriving arts ecology in the North West of England.

Chinese Contemporary Art is a counterbalance – working with artists from the other side of the world, in a country which is experiencing its own version of the Industrial Revolution, shows us how we are connected to each other and share the same individual and collective concerns the world over. **About the Digital** crosses over all geographies and reflects that we live in the Digital Age – whether that be attempting to understand the beginning of the universe by Japanese artist Ryoichi Kurokawa, questioning how society operates through the dystopian worlds of Cao Fei, or seeing beauty in corrupt computer files through the work of Thomson & Craighead.

Artists have always had a lot to say about the world we live in and they often embrace new technologies in ways we hadn’t imagined. What is unique about this collection is that most works have been specifically commissioned by and made for the University of Salford. Many of these commissions have been in partnership with other arts organisations in the North West of England such as Open Eye Gallery, Castlefield Gallery and the Centre for Chinese Contemporary Art. By collaborating with pioneering arts organisations and visionary artists we can create ambitious artworks for display in the North West that have a meaningful legacy in the permanent Collection.

引言

LINDSAY TAYLOR,
策展人，索尔福德大学艺术收藏

这是2019年9月影像上海艺术博览会《高瞻远瞩》展览小册子。由郭瑛策展，本展览展现了索尔福德大学艺术收藏过往六年的长足发展，尤其在摄影及跨界摄影作品方面。

这是索尔福德大学艺术藏品首次在中国展出，我们很荣幸邀请到郭瑛为我们策展，也很高兴能与上海艺术博览会合作推出最新委约的陆扬作品。2014年我首次踏足上海的时候开始认识她，自此我一直关注她如何在男性主导的社会当一个跨媒界的女性艺术家。她的作品风格突出，令人印像难忘。我亦很高兴能与Open Eye 画廊合作预展新作《Peer to Peer》—这作品将会在2019年10月于利物普及2020年2月于上海摄影中心展出。我希望持续这个创新的工作模式，并能开展更多合作机会。

我认为作为大学的艺术收藏，肯冒险、把握机会，并站在创新尖端是很重要的。这次展览是我们不断扩大的收藏中的一少部份；我希望能启发未来的收藏家作出更大胆无畏的决择。

收藏简介

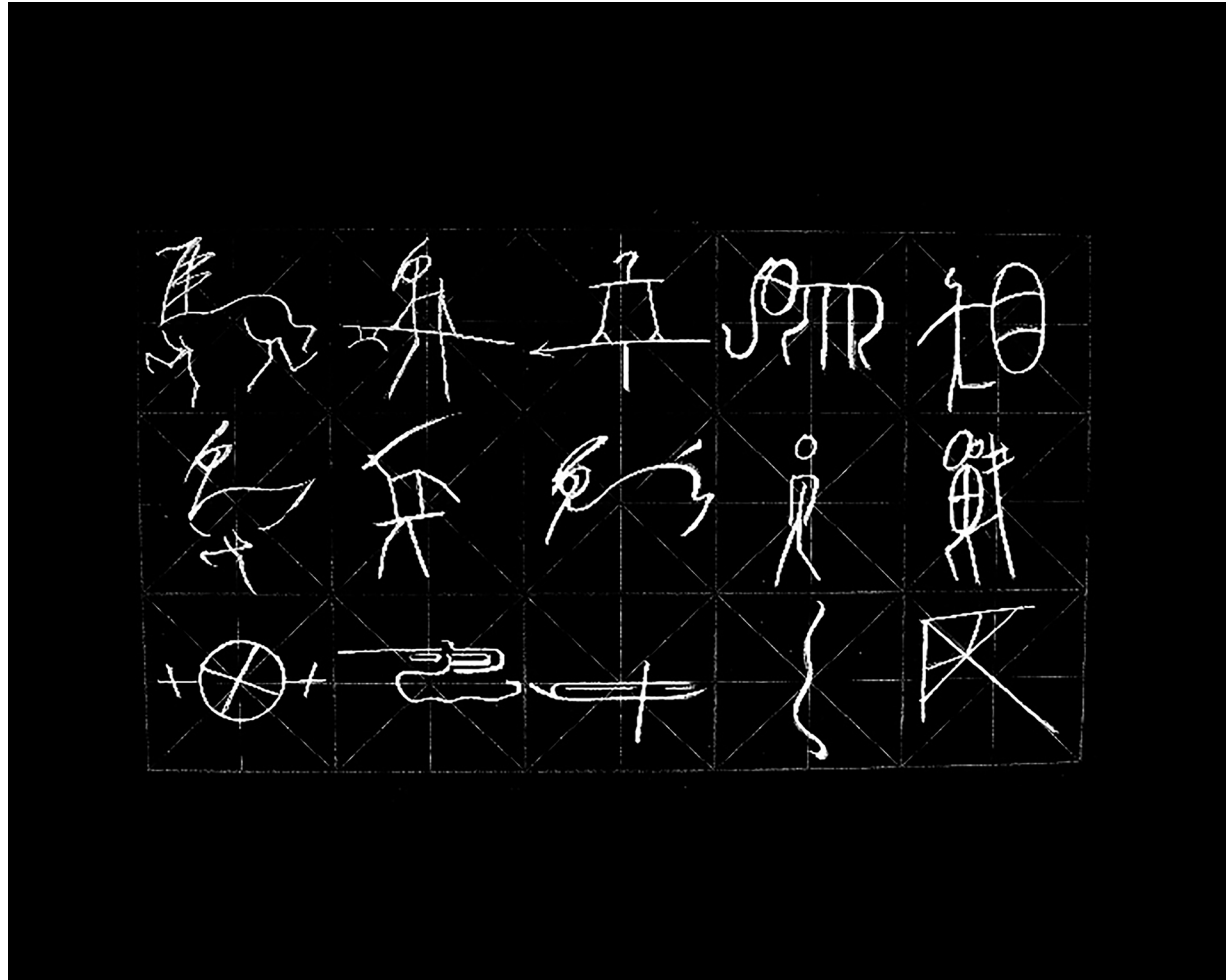
索尔福德市座落于英格兰西北部曼彻斯特郡的艾威尔河畔，曾是工业革命的闪亮之星，今天更是以引领数字革命的“英国媒体之城”闻名于世。索尔福德大学同样历史悠久——早在1850年就成立了彭德尔顿力学研究所，并于1967年获得皇家宪章。今天，它是西北地区发展最快的大学，营业额达2亿英镑，拥有20,000名学生和2500名教职工，为工业、商业、文化和教育领域培育了杰出的人才。

本校于20世纪60年代末开始收藏艺术品，现有藏品约700件，这些作品不但在校内供学生、工作人员和公众欣赏，也外借给海内外博物馆和美术馆。2013年之前的藏品主要包括英国20世纪和当代版画、绘画和摄影作品。2013年以来的藏品则围绕中国当代艺术、数字时代、北部地区艺术这三个主题，讲述“现在的故事”。这些藏品旨在向后代反映我们现在的世界面貌，同时填补英国博物馆收藏的不足。

藏品主题大到全球性重大问题，小到观众关注的日常琐事，旨在促进我们理解世界。《北方艺术》展示了本土艺术家创造的作品，既有Lizzie King和Craig Tattersall等刚毕业的学生和大学技术人员，也有Nick Crowe和Ian Rawlinson等国际艺术家的作品。推动了西北地区艺术的发展。

《中国当代艺术》是一个平衡点：我们正在和地球另一边、正在经历工业革命的中国艺术家合作，展现出东西方天涯若比邻的联系，以及全世界无论个体或集体都有共同的关怀。《数字时代》则穿越地理界限，反映我们身处的数时代，包括带我们认识宇宙起源的日本艺术家Ryoichi Kurokawa、对反乌托邦社会提出敲问的曹斐，或是让我们从毁坏的电脑档案中看见美的Thomson & Craighead等艺术家的作品。

艺术家总能通过多个角度解读这个世界，并以常人想象不到的方式运用新技术。但这个系列的独特之处在于，多数作品均受索尔福德大学委托创作。其中有许多是与英格兰西北部的Open Eye画廊、凯瑟菲尔德画廊和华人艺术中心等机构合作的作品。我们与先锋艺术组织和富有远见的艺术家携手，创作的作品先在本地展出并具有永久收藏意义。



Sun Xun, *A War About Chinese Words*, 2005. © Sun Xun. Courtesy of the artist. Purchased 2015 following the What Happened In The Year Of The Dragon exhibition at Centre for Chinese Contemporary Art.

孙逊，《文字元年战役》，2005
单屏动画，图片由艺术家提供，2015年于华人艺术中心在
What Happened In The Year Of The Dragon 展出后被本馆收藏。

TAKING THE LEAP

YING KWOK,
GUEST CURATOR

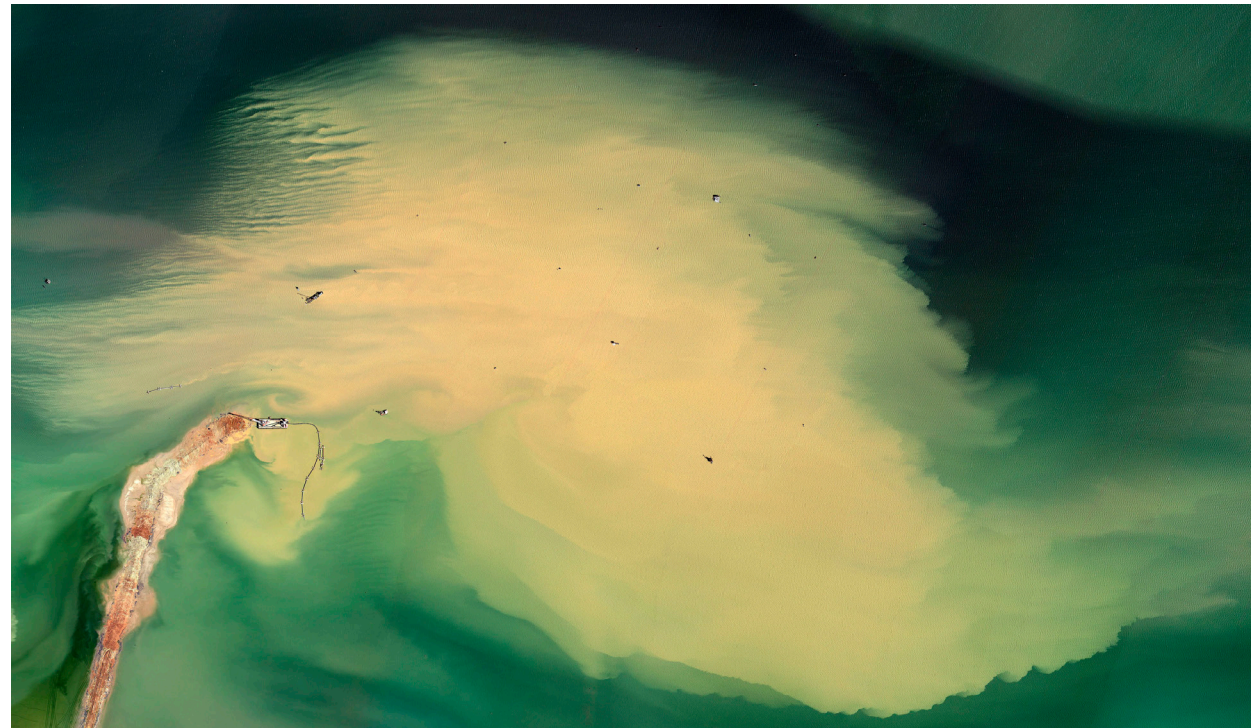
‘Taking the Leap’ means to take the next step or, especially, to take a risk of some sort. It is a brave or challenging move to leave one’s comfort zone and step into an unknown area. Its success would be highly reliant on a good understanding of the subject matter, in the technicality or content that one is dealing with. To create something innovative one has to command both confidence and knowledge. The artists selected for this exhibition are taking the leap in their own right, which aligns with the spirit of the University of Salford Art Collection.

The Collection has been around for over 60 years, its foundations are deeply rooted in the North West of England, thus reflecting the wealth of artistic practice in Salford and the region. **Lizzie King & Craig Tattersall’s** work *Studios* and *Hallway* was commissioned for the Art Collection to document the closure of the University’s former arts facility and move to the new bespoke arts building. Working collaboratively with an emphasis on creating work using analogue photographic techniques, the artists built a human sized camera to create the images, reflecting the process of making and celebrating imperfections, while at the same time questioning the idea of perfection in the Digital Age.

To stay relevant, the Collection is taking the leap to build a collection that reflects our time – the Digital Age. While most collectors are hesitant about collecting digital works, as the durability and availability of the specific technology required for viewing the artwork may become unavailable in the future, the University of Salford Art Collection aims to be the pioneer and role model of collecting something that truly reflects the time we are living in.

Originally shot on Super 8 film, **Simon Faithfull’s** film *0°00 Navigation Part I* shows an ‘obsessive’ yet playful journey along the Greenwich Meridian. Faithfull’s practice often involves elements of failure and anti-heroism. His works always revolve around research and experiments and attempt to understand and explore the planet as a sculptural object – to test its limits and report back from its extremities.

Working with digital images, Manchester based artist **Mishka Henner** is among a new generation of artists redefining the role of photography. *Cedar Point Oil Field, Harris County, Texas* is from Henner’s *Fields* series. Reminiscent of a beautiful abstract painting, it is actually a composite of high-resolution satellite images sourced from publicly available data on the internet. His appropriative practice explores the use and value of photography and its relationship with contemporary experience, and challenges the issues of surveillance, ownership, and the environment.



Mishka Henner, *Cedar Point Oil Field, Harris County, Texas*, 2013-14. Archival digital print.
© Mishka Henner. Image courtesy of Carroll / Fletcher. Acquired in 2015.

Mishka Henner, 《得克萨斯州哈里斯县杉点油田》(2013-2014年)。档案数字印刷。
©Mishka Henner。 图片由Carroll / Fletcher提供, 于2015年The Lowry展览中收藏。



Simon Faithfull, *0°00 Navigation Part I*, 2009. Still from Video.
© Simon Faithfull. Image courtesy of the artist. Acquired in 2014 following display in Lightwaves Festival.

Simon Faithfull, 《0° 00 领航第1部分》，2009年。视频。©Simon Faithfull。图片由艺术家提供。在Lightwaves Festival展出后于2014年收藏。

Thomson & Craighead's *Corruption I & II* are part of an edition of twelve photographic light boxes of corrupt video files found online – a file intended to put a virus onto the downloader's computer, but which appears pixilated, painterly and abstract when opened in a video player. Animated by lenticular printing, these glitches, malfunctions and distortions are re-presented as aesthetic propositions, reminding us that the act of looking itself distorts our perception of reality. Most of the artists' work studies how live networks such as the internet impacts on our perception of the world and our surroundings.

Liam Young's work *Where The City Can't See* (1-4) are stills from his film under the same name, the first ever fiction movie shot entirely with laser scanning technology. Young's work explores his overlapping interest among film, fiction and design and uses storytelling to investigate a future prototype of a city. Using visualisation of imaginary cities, he opens up conversations about urban existence, raising queries about the roles of architecture and technology in a modern context.

Recognising the ever more connected and globalised world we are living in, the University has taken another leap to focus on Chinese contemporary art and develop their Collection through partnership with regional art organisations in the North West of the UK. The works developed both respond to, and connect the UK with, the other side of the world, creating linkages in various ways and forms.

Luke Ching's photographic artwork *Window (Day 2): Room 118, Titanic Hotel, Stanley Dock, Regent Road, Liverpool, 2017* wonderfully demonstrates the leap of faith from both the artist and the collector. Created as a special commission born from a 10-day residency in Liverpool, the artist temporarily transformed a bedroom in the Titanic Hotel (a 200-year-old former warehouse at Stanley Dock) into a pin-hole camera. Ching lived in the room during the exposure, never turning on the lights. The work touches on the processes of time and questions the durability of our urban fabric and social interactions. He acknowledges that although change may be slow (or fast), it always happens.

Haze and Fog is a video by **Cao Fei**, one of the most important Chinese female artists to date. Co-commissioned with the Centre for Chinese Contemporary Art (CFCCA) in Manchester, the film is a zombie movie set in modern-day China and explores the unfulfilled aspirations and lost dreams of contemporary Chinese youth, and their strategies for overcoming and escaping reality. On the other hand, **Sun Xun's** video utilises folk and vernacular imagery to consider China's history. Acclaimed for his ability to combine traditional craft techniques and mediums, including painting, woodcut, ink and charcoal drawing, with digital technologies and stop-motion animation, *A War About Chinese Words* is a story-driven hand-drawn animation in which simple lines and strokes morph between letters, figures and animals – moving and fighting together across the screen.

It is not always easy to 'take the leap', to step out of one's comfort zone and venture into the unknown. It takes confidence, in one's knowledge and technical ability to push things further. It needs honesty, in the creation of the content that is truly coming from one's feelings and experience. And it requires belief in oneself, that one can overcome the obstacles and create something special. Sometimes art is not about making something completely original, never seen before, it is more about pushing the boundaries relevant to the artist at that moment in time. Innovation happens when the boundaries are being broken.

This exhibition aims to reflect the unique values and pioneering spirit of the University of Salford Art Collection. The Collection is transforming the art ecology of the North West of England through the commissioning of meaningful artworks and supporting the wider art community. At the same time it is creating valuable assets for the Collection while also shaping how contemporary art is experienced and remembered. A vibrant art market needs a strong ecology, regular engagement with the community and an understanding of the intrinsic value of art in order to survive and flourish.

高瞻远瞩

郭瑛

客席策展人

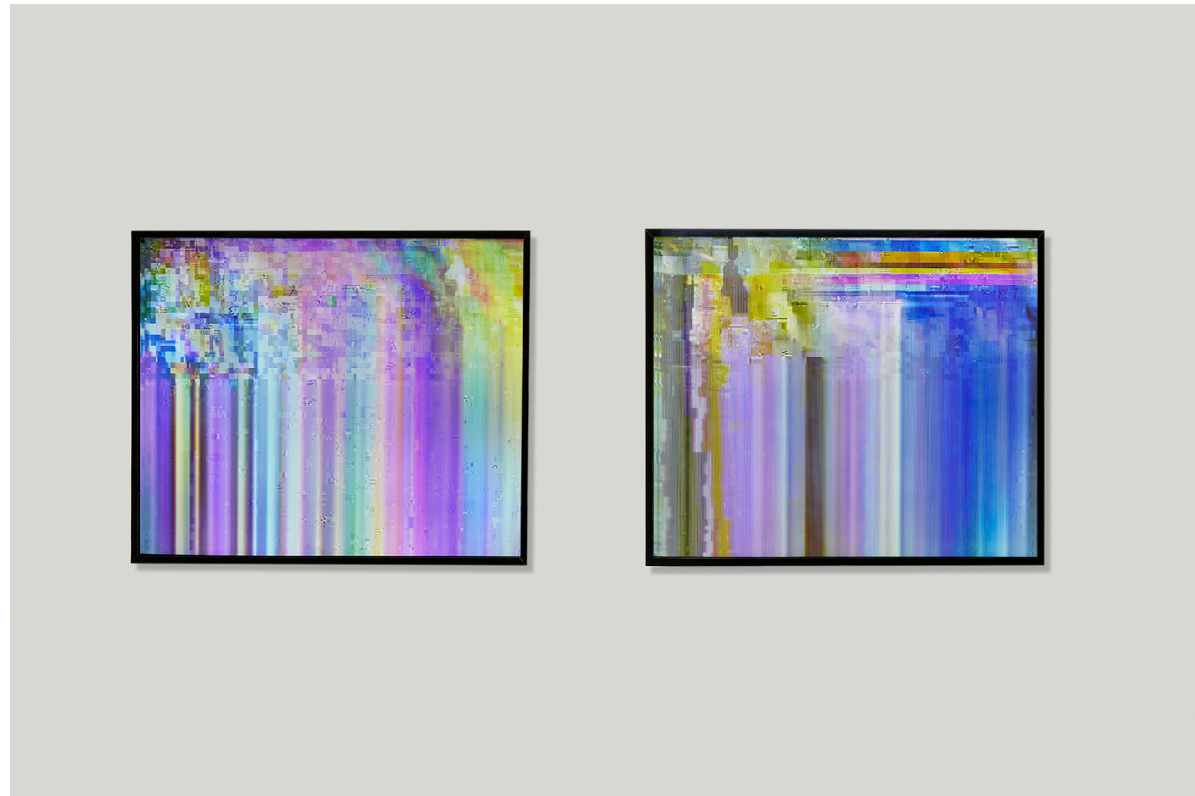
“Taking the Leap”意味着追求突破，尤指冒险尝试。直接的中文翻译并未能诠释其本意，而以高瞻远瞩名题是希望进一步指出前瞻性在艺术实践的重要。这是离开舒适区并进入未知区域的大胆之举。其成功与否取决于创作者对主题、技术或内容的理解。创新必须具备学识渊博的底气。本次展览所选择的艺术家都以各自方式超越自我，这与索尔福德艺术收藏倡导的精神不谋而合。

此收藏已有60多年历史，扎根于英格兰西北地区，反映索尔福德及本地丰富的艺术实践。Lizzie King、Craig Tattersall的作品《工作室》和《过道》委约作品，记录了原艺术设施关闭并转移到新艺术大楼的情况。两位艺术家使用模拟摄影技术，创建了一个人体大小的相机来创作图像，以反映创作过程和歌颂瑕疵，同时质疑了数字时代的完美理念。

收藏迈出了与时俱进的重要一步，创建了一个反映我们所在时代的系列——“数字时代”。虽然多数收藏家对数字作品颇有疑虑，担心未来无法获得观看此类作品所需的特定技术，而收藏却立志成为这一领域的先锋，以便如实反映我们所生活的时代。

Simon Faithfull的影片《0° 00领航第1部分》最初以超8毫米胶卷拍摄，展示了本初子午线沿途迷人又充满乐趣的旅程。Faithfull的作品通常充满失败和反英雄主义元素，但又不乏研究和实验意味，总在试图将地球视为一个雕塑对象——以此探索天地的极限，并从极限中回归。

在曼彻斯特工作的Mishka Henner是重新定义摄影的艺术家之一。《得克萨斯州哈里斯县杉点油田》（2013-2014年）是其《油田》系列作品之一。它富含抽象画色彩，实际上却是互联网公开的高分辨率卫星图像的组合。他的艺术实践探索了摄影的用途、价值及其与当代体验的关系，并对监视、所有权和环境议题提出质疑和反思。



Thomson & Craighead, *Corruption I & II*, 2014. Photographic light boxes (installation photograph). © Thomson & Craighead. Installation photography by Museum Photography North West. Acquired 2015.

Thomson与 Craighead, 《腐蚀 I & II》，2014年。摄影灯箱（装置照片）。©Thomson与 Craighead。装置照片由西北摄影博物馆拍摄。于2015年被本馆收藏。



Liam Young, *Where The City Can't See*, 2017. Dichroic lidar prints on aluminium. Image courtesy of Liam Young. © Liam Young. Commissioned in partnership with AND Festival and St Helens Heart of Glass.

Liam Young, 《在那城市看不见的地方》，2017年。铝纸双色彩印。图片由Liam Young提供。© Liam Young。由 AND Festival与 St Helens Heart of Glass联合委托创作。

Thomson和Craighead的《腐蚀I&II》是由网络上获取的破败视频档制成的共十二个摄影灯箱——这是一种载有病毒的文件，经输入可以破坏用户的电脑，一旦开启会呈现出像素化的、绘画似的抽象画面。艺术家通过光栅印刷动画，令这些故障和扭曲画面重新呈现为具美感的图案，意在提醒我们眼见未为真。他们的创作探讨现场网络如互联网等，对我们看待世界和周围环境的影响。

Liam Young的作品《城市看不见的地方》(1-4)是其同名电影作品的剧照。这是首部以激光扫描手法拍摄的剧情片。Young的作品探索他的多种兴趣：电影、小说、设计，以及透过故事寻找未来城市的原型。透过把虚拟城市视像化，艺术家展开关于城市存在的对话，并对科技和建筑在现代社会的角色提出疑问。

面对一个互联互通和全球化的世界，该大学除了关注中国当代艺术，还与英国西北地区的艺术组织合作开展出一系列委约作品。这些作品既反映其与英国的渊源，又通过各种形式与中国建立了关联。

程展緯的摄影作品《窗（第2天）：利物浦摄政路斯坦利码头泰坦尼克酒店118室》2017年展示了艺术家和收藏家在艺术实践的前瞻性。以十天的驻留为期，艺术家接受这次的特别委约，在期限内把泰坦尼克酒店（在200年前曾是斯坦利码头的一间仓库）的一间卧室改装成针孔相机。在拍摄期间，程氏一直住在房间内且从不开灯。这件作品反映了时间的流逝，并对城市结构和社会关系的持久性提出了疑问。他承认，变化过程无论快慢都是必然要发生的。

《霾》是当今中国最瞩目的女性艺术家曹斐的录像作品。与曼彻斯特的华人艺术中心联合委约，《霾》是一部以当代中国为背景的丧尸片，探索当代中国少年未圆的梦，及他们如何超越并逃避现实。而孙逊的录像作品则利用民间及民俗的影像去思考中国历史。艺术家以能融合多种传统媒介如绘画、木刻、水墨、碳笔画与数字媒介及定格动画闻名，《文字元年战役》是一部故事手绘动画，简单的线条及撇捺幻化成字母、人形与动物，在银幕上游移争斗。

走出舒适区并冒险进入未知世界并非易事。这需要信心、智能和技能，具备高瞻远瞩的视野，才能挑战现有的限制。它要求诚实地创造真正反映个人心境和体验的内容。也需要自信地克服障碍和标新立异。有时候，艺术水平的高低不在于创造前所未有的事物，而是艺术家对当前状态的突破，有突破才会有创新。

本次展览旨在反映索尔福德大学艺术收藏的独特价值和开拓精神。通过委托创作有意义的艺术作品和支持更广泛的艺术社区，推动英格兰西北部艺术生态圈的发展。这不但为收藏创造了宝贵的资产，也塑造了当代艺术的体验和记忆方式。艺术市场的繁荣发展离不开健全的艺术生态圈，定时与社区互动，以及人们对艺术内在价值的理解，才能得以发扬光大。



Luke Ching, *Window (Day 2): Room 118, Titanic Hotel, Stanley Dock, Regent Road, Liverpool*, 2017. Black and White photograph. © Luke Ching 2017. Installation photograph © Rob Battersby 2017. Commissioned for LOOK/17, Liverpool International Photography Festival with Open Eye Gallery.

程展緯，《窗（第2天）：利物浦摄政路斯坦利码头泰坦尼克酒店118室》2017年，黑白照片。© Luke Ching 2017。装置照片© Rob Battersby 2017。与 Open Eye画廊，共同委约为利物浦国际摄影节LOOK/17的展览作品。

UNIVERSITY OF SALFORD'S ADVENTURE:

A MODEL OF DEVELOPING A UNIVERSITY COLLECTION WHICH
HAS VERY REAL AGENCY.

SARAH FISHER,
DIRECTOR, OPEN EYE GALLERY, LIVERPOOL

Imagine inventing an ambitious model for developing a university contemporary art collection, one that would actively work for the institution. What parameters would you set?

It would need to be distinctive, in tune with the institutional ethos, and aim to inspire the students and staff on campus. More crucially perhaps, given the competition universities currently face, the collection would need to represent this ethos externally, beyond the campus, enhancing the university brand in a way that would attract new staff and students. Simultaneously, like all good museum collections, it would need to employ a strategy that provides for diverse perspectives, as it is these differing voices that would ensure a legacy beyond the curators' tastes.

The University of Salford has had the foresight to develop a collection over many decades, but it is only since 2013, and the appointment of Lindsay Taylor as curator, that the Collection has had real agency. Taylor took the ethos of the university – to 'pioneer exceptional industry partnerships and lead the way in real world experiences' – and embarked on an adventure.

This word, 'adventure' – an unusual and exciting or daring experience – seems the most apt description of the recent acquisition journey, but also a word that is, unfortunately, rarely realised through collections' acquisition policies. Not that Taylor hasn't employed a healthy dose of structure and rigour, the Collection has three pertinent strands of inquiry – 'Chinese Contemporary Art'; 'About the Digital'; and 'From the North', – informed by oversight from an appropriately broad range of knowledgeable advisors. This rigour however is commonly employed. The Collection's dynamism comes from its acquisition model 'commissioning to collect'. Most collections endeavour to acquire works by artists already considered 'seminal', works that were commissioned by others or paid for by artists themselves. This model often results in smaller collections having little influence on the artists practice other than the 'validation' of being in a minor collection and more worryingly, often means that regional collection audiences are treated to less ambitious works. The University of Salford, conversely, is actively supporting and shaping both artists' and curators' practice. It does this by working with the cultural industry to commission new work for exhibition in their venue, that is subsequently accessioned into the University Collection, to be later shown elsewhere.



Lizzie King & Craig Tattersall, *Studios*, 2015. C-Type print from original silver gelatin prints. Courtesy of the artists. Commissioned by University of Salford Art Collection to mark closure of former arts facility and move to new arts building.

Lizzie King与Craig Tattersall, 《工作室》, 2015年。源于原始银明胶印刷的显色打印。由艺术家提供。受索尔福德大学艺术收藏委托创作, 记录了原艺术设施关闭并搬迁至新艺术大楼的过程。

The success of this approach over the last 6 years has been recognised by artists and industry partners alike. Despite the modest budget, the Collection has facilitated the production of internationally acclaimed works - a great example being Cao Fei's film *Haze and Fog*, commissioned in partnership with the Centre for Chinese Contemporary Art in 2013. The film has since been screened at Frieze Art Fair, Tate Modern, MOMA New York, amongst other venues, and has subsequently been acquired by the permanent collection of the Pompidou Centre in Paris.

Trusted by international industry leaders, like Hong Kong based curator Ying Kwok, the Collection includes works by the likes of Samson Young, an artist concurrently courted by major international institutions, such as the Guggenheim, following his triumph representing Hong Kong at Venice Biennale in 2017 - an exhibition curated by Kwok.

Taylor has forged partnerships with gallery curators and directors that share the Collection's confidence in commissioning new works by exceptional artists with their roots and working practices in the North of England. Examples include artists exploring international arenas - such as the poignant work *Song for Armageddon* by Nick Crowe and Ian Rawlinson, which premiered at the BALTIC, Gateshead in 2018 - whilst also commissioning artists to look closer to home such as Sam Meech and Chris Paul Daniels' *One Square Mile* exploring Salford's own MediaCityUK, commissioned in partnership with Quays Culture in 2016.



Samson Young, *One of Two Stories, or Both (Field Bagatelles)*, 2017. Video installation. Installation shot at Centre for Chinese Contemporary Art, 2017. Image by Constantin Brosteanu. Co-commissioned with Centre for Chinese Contemporary Art, Manchester International Festival (MIF), Edouard Malingue Gallery and West Kowloon Cultural District. Supported by Hong Kong Economic and Trade Office, London.

楊嘉輝，《两个故事之一，或两者兼具（Field Bagatelles）》，2017年。视频装置。装置拍摄于2017年华人艺术中心。图片由Constantin Brosteanu提供。华人艺术中心（CFCCA）、曼彻斯特国际艺术节（MIF）、马凌画廊和西九文化区共同委托创作。获得香港驻伦敦经济贸易办事处支持。

The Collection's ongoing partnership with Castlefield Gallery – a star in the North West in terms of the national and international careers of locally based artists – has produced outstanding new works, not least those that capture the zeitgeist of meaningfully engaging local residents – such the new work *Everything I Have Is Yours* from Eileen Simpson and Ben White's Open Music Archive series, launched at Salford Museum and Art Gallery in July 2019.

To list the many ways the Collection has had impact on the ambition of its cultural sector partners – and by extension a broad public – would be beyond the available word count for this text. From Open Eye Gallery's perspective, we have had the privilege of working with the Collection team to bring noteworthy Chinese artists to Liverpool to make new work about our city, including Hong Kong based Luke Ching and Shanghai based Liang Yue. The resulting works featured in major exhibitions for LOOK Photo Biennial 2017, and *This is Shanghai* – a central exhibition in Liverpool's nine-month China Dream season in 2018, which also showcased University of Salford's Chinese Contemporary Art Collection. At present, Taylor is working with our curator Thomas Dukes and China based Serein Liu to develop *Peer to Peer*, an exhibition of emerging photographers nominated by 14 leading curators and directors from across the UK and China. This exhibition will premiere at LOOK Photo Biennial in Liverpool in October 2019 and showcase in Shanghai Center of Photography in February 2020. The University of Salford is awarding two artists from the exhibition funds to commission new work for the collection.

I would suggest there are not many such collections with modest budgets but significant real-world agency. Perhaps, working collaboratively in this manner the UK could maintain its international heft – if only other collections would embark on similar adventures.

索尔福德大学的冒险之旅

建设一套具代表性的大学艺术收藏模式

Sarah Fisher

总监， 利物浦Open Eye画廊。

想象一下，要重新发展一套能灵活运用在大学当代艺术收藏馆的模式，你会如何设定界限？

这个模式需要与众不同，体现收藏的精神，能够激发学生和员工的灵感。更重要的是，该收藏还需要针对大学当前面临的竞争环境，对外传达这种精神，以吸引新员工和学生，由此提升大学品牌形象。同时，与所有优秀的博物馆一样，它还应该能够包容多元思维，因为这正是其突破策展人个人品味，创造永恒价值的关键。

索尔福德大学具有远见卓识，在过去数十年坚持发展其收藏，，但自2013年Lindsay Taylor被任命为策展人之后，其收藏才真正有了鲜明的性格。Taylor根据该校“开拓卓越的行业合作伙伴关系，引领现实世界的体验”的精神，开启了这场历险旅程。

“冒险”一词令人联想到一个不平凡、兴奋的或大胆的体验，这似乎就是对我们近期收藏之旅的真实描述。但遗憾的是，许多收藏政策甚少体现这个精神。这并不是因为Taylor 没有采用合理严谨的收藏政策，藏品主题为中国当代艺术、数字时代、北部地区艺术，它们都是由资深的顾问指导设置。本馆藏品均为严格臻选的精品，采用“委约以收藏”的模式。多数收藏青睐的是公认具有“开创性”的作品，这通常是由其他单位或艺术家预先支付制作费用。这样会导致收藏对艺术家的创作实践影响有限，未能在创作阶段，有进一步的交流和讨论。更令人担忧的是，这也意味着地区性的收藏只能展示保守的作品。而索尔福德大学却另辟蹊径，积极支持和辅助艺术家和策展人的实践；通过与文化产业合作，委托创作新展品，然后收入该校收藏，并在其他地方进行展示。

种模式在过去六年中得到了艺术家和行业合作伙伴的一致认可。尽管预算有限，索尔福德大学艺术收藏仍然为创造国际知名作品发挥了积极作用。2013年与华人艺术中心合作委托曹斐创作的影片《霾》就是一个典型例子。此片已经在弗里兹艺术博览会、泰特现代美术馆，纽约现代艺术博物馆等场地放映，并被巴黎蓬皮杜中心永久收藏。



Cao Fei, *Haze and Fog*, 2013. Digital video. Image courtesy of the artist.
© Cao Fei and Vitamin Creative Space. Commissioned with Centre for Chinese Contemporary Art, in partnership with Eastside Projects (Birmingham), Arnolfini (Bristol), Bath School of Art and Design and Bath University.

曹斐，《霾》（2013年）。数字电影。 图片由艺术家提供。 ©曹斐和维他命创意空间。受华人艺术中心、Eastside Projects（伯明翰）、Arnolfini（布里斯托尔），巴斯艺术与设计学院和巴斯大学委托创作。



Eileen Simpson and Ben White, *Everything I Have Is Yours*, 2019. Video installation. Ungraded film still courtesy of the artists, (cc) by-sa 4.0. Commissioned by Film and Video Umbrella, Contemporary Art Society, University of Salford Art Collection and Castlefield Gallery through 'Equal Shares' 2019. Presented by Contemporary Art Society, Mbili Foundation and University of Salford. Supported by: Manchester School of Art at Manchester Metropolitan University

Eileen Simpson和Ben White,《我的一切都是你的》。视频装置., 剧照由艺术家提供, (cc) by-sa 4.0。由影视伞Contemporary Art Society、索尔福德大学艺术收藏和凯瑟菲尔德画廊通过2019年的“Equal Shares”项目委托创作。由Contemporary Art Society、Mbili基金会和索尔福德大学出品。

收藏深受香港策展人郭瑛等国际行业领袖的信赖, 收录了楊嘉輝等艺术家的作品, 这位艺术家还是古根海姆博物馆等主要国际机构热捧的对象, 由郭瑛策展杨家辉曾代表香港参与2017年威尼斯双年展。

Taylor与画廊策展人、主管建立了合作伙伴关系, 他们看好以委托创作方式, 推动英格兰北部优秀艺术家创作实践的模式。其中例子包括正在国际舞台兴起的艺术家——例如Nick Crowe和Ian Rawlinson, 他们于2018年在盖茨黑德市BALTIC当代艺术中心首次展出凄美的作品《世界末日之歌》。同时也委托艺术家创作更具本土色彩的作品, 如Sam Meech和Chris Paul Daniels探索索尔福德“英国媒体之城”的《一平方英里》, 该作品于2016年由本馆与Quays Culture联合委约创作。

该收藏的长期合作伙伴Castlefield画廊(多年来在英国西北地区支持本地艺术家创作, 及他们在国内及国际事业的发展), 推出富含本土特色和时代精神的作品——例如, Eileen Simpson以及Ben White的《开放音乐档案》中的优秀作品《我的一切都是你的》。这些作品于2019年7月在索尔福德博物馆和美术馆展出。

因篇幅有限, 请恕我们无法在此列出该收藏对文化合作伙伴和大众的多种积极影响。Open Eye画廊很荣幸能与索尔福德大学艺术收藏团队合作, 将知名中国艺术家带到利物浦, 创作与这个城市有关的新作品, 包括香港的程展緯和上海的梁玥。由此产生的作品已在2017年LOOK 摄影双年展、2018年利物浦中国梦季度展览(为期9个月)的“这是上海”中面世(该展览也展示了大学的中国当代艺术藏品)。Taylor目前正与我们的策展人Thomas Dukes和中国的Serein Liu合作, 共同推出Peer to Peer这个由十四位来自中英的杰出策展人和馆长所推荐的新兴摄影师作品展。作品将于2019年10月在利物浦的LOOK 摄影双年展上首次亮相, 并于2020年2月在上海摄影中心展出。索尔福德大学将通过展览基金拨款表彰两位艺术家, 委托其为大学的收藏创造新作。

在我所认识的收藏中, 以有限预算, 却有宏大的抱负去真正实践收藏世界级作品的收藏并不多。或许可以说, 如果其他收藏也能开启这种冒险之旅, 将是英国文化艺术之幸, 也将维持英国的国际影响力。



YING KWOK 郭瑛

Ying Kwok is an independent curator based in Hong Kong. She works with a diverse range of art and cultural institutions nationally and internationally from artist initiatives, art festivals, to public museums and the commercial sector. Ying recently curated *Contagious Cities* at Tai Kwun Contemporary and the Welcome Trust. In 2017 she curated *Samson Young: Songs for Disaster Relief* for the Hong Kong presentation at the 57th Venice Biennale and later at M+. She was Guest Curator for LOOK17 International Photography Festival in Liverpool, and co-curated *Harmonious Society* at Asia Triennial Manchester 2014. In 2014 Ying co-founded Art Appraisal Club to develop local art discussions and encourage critical thinking in Hong Kong. She is currently an international fellow in the Clore Leadership Programme 2018/19.



LINDSAY TAYLOR

Lindsay has led the strategic development of the University of Salford Art Collection since 2013, including brokering key partnerships with artists and arts organisations across the UK and beyond. She pioneered a new collecting policy reflecting her passion for supporting artists and for creating a collection that tells ‘a story of now’. Lindsay has expertise in curating exhibitions and developing public collections of contemporary art, particularly in underrepresented areas such as installation and digital art. She has commissioned new work by numerous artists from the UK and China and continues to contribute to national debate about developing contemporary collections. Previously Lindsay has held positions at the Harris Museum and Art Gallery, Preston; Tate Liverpool and The Walker, Liverpool. She is currently a trustee of the Peter Scott Gallery Trust at Lancaster University and on the advisory board for the Grundy Art Gallery in Blackpool.



SARAH FISHER

Sarah has over 25 years’ experience in the arts, and is currently Executive Director of Open Eye Gallery, Liverpool, which is taking a national lead on Socially Engaged Photographic Practice, and has taken over LOOK Photo Biennial. Sarah works strategically on the Liverpool City Region Cultural Strategy Group, and Culture Forum North as well as on a range of advisory boards from Lancaster Arts to Hardman House. Previous experience includes: Director of Centre for Chinese Contemporary Art, Manchester; Arts Change Management Consultant; Chair of Axisweb, Wakefield; Chair of FACT, Liverpool; Head of Visual Arts, Arts Council England North West; Lecturer at the Slade School of Art & Chelsea College of Art, London; Graduate of the RCA.

郭瑛是来自香港的独立策展人。她与国内外的艺术文化机构、艺术家组织、艺术节, 以至公共博物馆和商业机构广泛合作。郭氏最近为香港大馆及卫尔康基金会策划《疫症都市: 既远亦近》展览。她于2017年为第57 届威尼斯双年展香港馆策展《杨嘉辉的赈灾专辑世界巡回演》, 此展览及后亦在M+展出。 同年她是利物普LOOK国际摄影节的客席策展人。 她于2014年为曼彻斯特亚洲三年展策划了《Harmonious Society 》(和谐社会), 并于同年与伙伴们在香港成立了 Art Appraisal Club , 旨在推动本地艺术讨论并鼓励批判思考。 郭氏为Clore 领袖培训计划- 香港奖学金 2018/19 得奖者。

Lindsay Taylor 自 2013 年起领导索尔福德大学艺术收藏的策略发展, 包括与英国及国际艺术家及艺术组织链接成主要合作伙伴。 她的收藏政策创新大胆, 反映她支持艺术家、及建设诉说“现在的故事” 的馆藏的热情。 Taylor精专于当代艺术的策展及发展公众收藏, 特别是比较少受关注的装置艺术及数字 艺术。 她委约多位英国及中国艺术家创作新作品, 并持续参与关于发展当代收藏的讨论。 Taylor曾就任的机构包括: 普利斯特The Harris Museum and Art Gallery、泰特利物普, 及利物普The Walker。 她现为兰卡斯特大学Peter Scott Gallery Trust的信托人, 及黑池 Grundy Art Gallery 的咨询委员。

Sarah Fisher 具 25 年艺术经验, 现为利物普 Open Eye 画廊的行政总监。 该画廊正领导一个全国性的社会关怀摄影项目(Socially Engaged Photography), 并主办 LOOK 国际摄影双年展。 她于利物普市区文化策略小组(Liverpool City Region Cultural Strategy group)、北方文化论坛 (Culture Forum North), 及Lancaster Art 、Hardman House等多个咨询委员会担任策略性岗位。 Fisher曾出任曼彻斯特华人艺术中心总监、Arts Change Management顾问、韦克菲尔特axisweb主席、利物普 FACT主席、Arts Council England North West 视艺总监、斯莱特艺术学院及切尔西艺术与设计学院的讲师, 及为皇家艺术学院毕业生。



Chris Paul Daniels and Sam Meech, *One Square Mile*, 2016. HD video. © Chris Paul Daniels and Sam Meech. Commissioned in partnership with Quays Culture for the Northern Artist Film Prize.

Chris Paul Daniels和Sam Meech, 《一平方英里》, 2016年。高清视频。©Chris Paul Daniels和Sam Meech。与Quays Culture联合委托创作。

ACKNOWLEDGEMENTS

This is the first time that a selection from the Collection has been shown in China. I would like to thank Ying Kwok for being a wonderful colleague and an insightful curator, making a robust selection that reflects the many aspirations of the Collection. Thanks to Georgia Griffiths and the team at the PHOTOFAIRS for the invitation to showcase the collection, and for their continued support. Special thanks must of course go to Lu Yang for making the new work to launch at the PHOTOFAIRS, as well as all the artists in the Collection.

Thanks also to Sarah Fisher, Director of Open Eye Gallery, a visionary person who makes the impossible happen, and to Thomas Dukes, Curator at Open Eye Gallery – collaborating with you on LOOK Photo Biennial is a pleasure.

As always, my team at the University of Salford make everything possible: to Stephanie Fletcher, Assistant Curator and Jennifer Iddon, Marketing and Projects Officer – I can't thank you enough for all your energy, commitment and professionalism.

Lindsay Taylor
Curator, University of Salford

鸣谢

这是本收藏首次在中国展出。我衷心感谢郭瑛，她是一位非常优秀的同仁和富有洞见的策展人。她所挑选的展品富有活力，充份展现本收藏的精神。还要感谢Open Eye画廊馆长Sarah Fisher这位擅长让不可能变成现实梦想家，以及Open Eye画廊策展人Thomas Dukes——与你们合作真是令人愉快的体验。感谢Georgia Griffiths和影像上海艺术博览会团队发出的展览邀请及其提供的支持。特别感谢陆扬为影像上海艺术博览会推出的新作以及本馆藏品的所有艺术家。

還要感謝Open Eye Gallery館長Sarah Fisher，她是一位能把不可能變成現實的夢想家；感謝Open Eye Gallery策展人Thomas Dukes，與你在LOOK 攝影雙年展的合作相當愉快。

一如既往，感謝實現這一切的索爾福德大學團隊，感謝助理策展人Stephanie Fletcher 及項目和通訊主任Jennifer Iddon——你們付出的努力、投入和專業精神令我感激不盡。

Lindsay Taylor
索尔福德大学艺术收藏馆

STUDYING IN SALFORD

Within the University of Salford, the School of Arts and Media is a highly creative community of storytellers in all forms of Media, Performance, Writing and Art and Design, using cutting edge technology and world leading research to shape and share the multiple ways we reflect on the world around us.

The School is a magnet for international students - especially from China. This year we welcomed 70 students from the prestigious Luxun Academy of Fine Arts in Dalian to study Digital Media Arts so as to combine traditional fine art aesthetics with contemporary digital media concepts and applications. We also have a long standing relationship with students of Fashion in Ningbo who work alongside our UK students in Salford to share the latest trends and techniques in fashion production and go on to co-create award winning fashion collections exhibited in New York and London.

Here in Shanghai, the outstanding China Academy of Arts is working with us on developing exciting interdisciplinary courses for students and new research projects for staff that particularly champion innovative design thinking in the creation of work that stimulates both those that produce it and those who view it.

For more details about studying at Salford University please contact the Associate Dean International, Dr Annabelle Waller on a.s.waller@salford.ac.uk.

在索尔福德学习

索尔福德大学的艺术与媒体学院荟萃创意人才, 擅长以各种媒介诉说故事, 包括表演、写作和艺术, 运用尖端科技和领先研究, 塑造和分享我们感知世界的多种方法。

学院吸引了来自世界各地的学生, 尤其是中国。本年我们有70位来自享负盛名的大连鲁迅美术学院的学生来索尔福德攻读数字媒体艺术, 学习融合传统美学以及当代数码媒体概念及应用。大学和宁波的时装设计学生也有经年的合作关系: 留学生们和英国学生合作, 分享最新时装潮流和制作科技, 创作曾于纽约及伦敦展出的得奖时装作品。

在上海, 我们和顶尖的中国美术学院合作发展跨学科课程, 及给教职员的新研究项目, 这些项目以创新设计思维带动, 让制作者和观者都获得刺激。

如欲得知更多留学索尔福德的资料, 请电邮a.s.waller@salford.ac.uk联络国际事务副院长 Annabelle Waller博士。



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