

Embodiment

Selected works from Critical & Contextual Studies students
and the University of Salford Art Collection
30th April - 15th June 2018

A collaboration between Critical & Contextual Studies and the University of Salford Art Collection, this exhibition presents selected works from final year dissertation projects alongside works from the University's permanent collection.

Embodiment reflects a post-millennial reevaluation of identity and features a selection of written and visual works from the *Independent Research Project 2018*, exploring themes of the body, gender, personal expression and equality. Paired with works by established creative practitioners addressing similar themes, the exhibition demonstrates the relationship between research, self-reflection and the creative process in communicating ideas about who we are and where we might be going.

Critical & Contextual Studies staff work with students throughout their studies to explore and respond to their creative practice in a wider global context, supporting them to understand the present and address the challenges of the future. The *Independent Research Project* sees final year students of Fashion Design, Fashion Image Making & Styling, Graphic Design, Interior Design and Photography critically engage with a broad range of cultural, commercial and critical contexts to define their place in creative and professional practice.

The University of Salford Art Collection began in the late 1960's and now holds around 700 items in the permanent collection, which is stored and displayed on campus for the benefits of staff, students, alumni and the public - as well as being made available for loans to museums and galleries both in the UK and internationally. The collection includes painting, printmaking and photography as well as film, digital media and installation based works. Current collecting policies focus on three main strands: artwork From the North, About the Digital, and Chinese Contemporary Art.

School of Arts and Media

Twitter - @UoS_ArtsMedia
Facebook - UoSArtsMedia
Instagram - uos_artsmedia
Email - enquiries@salford.ac.uk

University of Salford Art Collection

Twitter - @UoSArts
Facebook - UoSArts
Instagram - uos_artcollection
Email - artcollection@salford.ac.uk

From Critical & Contextual Studies:

Lauren Keighron - BA (Hons) Photography

How are contemporary artists challenging conventional representations of the female nude?

Megan Ashcroft - BA (Hons) Fashion Image Making & Styling

How does the fashion industry engage in discussions of body image?

Hannah Stanbridge - BA (Hons) Graphic Design

Drawing women in the world: How does illustration portray women?

Hilal Mohammed - BA (Hons) Fashion Image Making & Styling

How are contemporary fashion stylists shifting gender norms in society through silhouettes and clothes?

Sara Daniel - BA (Hons) Fashion Design

Why the role of women in fashion should be considered a feminist issue

Fatima Albuhmaid - BA (Hons) Interior Design

Antoni Gaudi's effect on contemporary biophilic and Biometric Design

Text panels:

Chelsea Sourthern - BA (Hons) Photography

The Aesthetic of the female form: How are women's bodies used in advertising?

Jake Collins - BA (Hons) Fashion Image Making & Styling

The Female torso

Logan McCage - BA (Hons) Fashion Design

What is the potential impact of 3D body scanning technology on the fashion industry?

Phoebe Whitehead - BA (Hons) Graphic Design

Has photo manipulation in advertisements changed our perception of female beauty?

From the University of Salford Art Collection:

Li Binyuan (with Steve McWade)

Deathless Love interrogates ideas of artistic labour and production, the body as sculpture, and themes of repetition, endurance and stamina. Sat on a concrete plinth in front of an audience, Binyuan set out to destroy 100 hammers using only his own strength, continuing until all but the last were broken.

The UK performance of *Deathless Love* took place at the Centre for Chinese Contemporary Art in 2015, co-commissioned by the University of Salford Art Collection as part of Binyuan's solo show, and was documented by North-West based artist Steve McWade.

The full video is currently on display at *Presence: A Window into Chinese Contemporary Art*, at St George's Hall Liverpool (until 3rd June).

From the University of Salford Art Collection:

Albert Adams

Adams was born in Johannesburg in 1929 and is recognised as one of South Africa's most gifted Expressionist artists. Much of his work exhibits an acute understanding of political oppression and abuse of power, drawing on his active involvement in the anti-apartheid movement in the 50s and 60s. An ongoing series of self-portraits and figure studies permeates his practice, as he continually explored his own sense of identity, multiracial heritage, and the personal made political.

Adams eventually settled in London and passed away in 2006. A significant collection of Adams' work was generously presented to the University of Salford Art Collection through the Art Fund, by Adams' surviving partner Edward Glennon.

Hazel Rebecca Clegg

Clegg's paintings are concerned with issues surrounding the female body, and question the notion of the 'female grotesque'. This series reflect on a time of coping with lingering body image issues after major weight loss; which concluded with a change of insight and attitude towards the body as a whole. Her ongoing practice considers non-conforming bodies, body-positivity and femininity with a particular focus on larger female body types.

Clegg graduated from BA Hons Visual Arts at the University of Salford in 2015 and continued to undertake an MA in Contemporary Fine Art. She was awarded a place on the 2015/16 Graduate Scholarship Scheme, and gifted these works to the University of Salford Art Collection.

Louise Giovanelli

Giovanelli's painting practice explores the visual and aesthetic energy of the painted surface – exploring colour, form, movement and tension. She often refers to and re-interprets historic paintings. *Collar III* and *Collar IV* are inspired by the *Portrait of Judge Martin Howard* by John Singleton Copley (1767); focussing on the traditional court dress and in particular the translucent qualities of the fabric white wing collar.

Collar III and *Collar IV* were co-commissioned by the University of Salford and the International 3, Salford, for Giovanelli's first solo show at the gallery in 2016. She graduated from the Manchester School of Art in 2015. Her work is in collections in the UK and internationally.

Sarah Hardacre

Hardacre's work collages images from local Salford history archives and clippings from second-hand gentlemen's magazines, juxtaposing the 'voluptuous landscape' of the female body with hard concrete inner-city skylines. Combining the everyday with the erotic, Hardacre examines the changing role of women and urban regeneration in working class society. Hardacre graduated from BA Hons Visual Arts at the University of Salford in 2008. She is represented by Paul Stopler Gallery, London, with work in collections in the UK and internationally.