

## Creating / Collecting / Collaborating

As we come to the end of 2018 University of Salford Art Curator, Lindsay Taylor reflects on a very busy and successful 12 months for the Art Collection team:

Our vision is to use the Collection as a catalyst to make a lasting difference to the arts ecology of the North-West. Partnerships are at the heart of all we do and are how we develop our collection further.

This time last year I rashly agreed to show our collection of **Chinese Contemporary Art** in St George's Hall, Liverpool, as the first chapter in Liverpool City Council's China Dream season. The exhibition opened on 10 February and had over 12,500 visitors during the run. We produced a catalogue, ran a symposium, and as a legacy of the project we co-commissioned new work with Liverpool City Council and Open Eye Gallery by Liang Yue, a Shanghai based photographer, which was included in the This is Shanghai exhibition at the Cunard Building, Liverpool, from July to September. Some of this commission is now on display in New Adelphi Exhibition Gallery in the In Focus: Chinese Contemporary Art exhibition. In spring with Centre for Chinese Contemporary Art (CFCCA) we co-commissioned a new work, with Middlesbrough Institute of Modern Art (MIMA), by Shen Xin, and we were successful in securing a grant from the Art Fund to buy Mountain of Crowds by Yang Yongliang, now on display in Salford Museum and Art Gallery. Our links with and partnerships in China are growing stronger – and I was delighted to present on two panel discussions at the PHOTOFAIRS | Shanghai in September. We are busy developing our relationship with the PHOTOFAIR and other partners in Shanghai and Hong Kong – so watch this space for more announcements in 2019.



*This is Shanghai*, installation shot at the Cunard Building, Liverpool. © Rob Battersby.

In our **About the Digital** strand of collecting we were delighted to co-commission *The Scar* by Noor Afshan Mirza and Brad Butler which opened at HOME in February and has also been shown at Delfina Foundation in London in October/November. I was also pleased to present our work to the participants in the Scottish research project Curatorial Leadership in Collections and to be invited to partake in a European research trip for curators to visit Japan, to talk about our collecting policy and to contribute to a conference on restaging time-based media at the Art Tower Mito. Funded by the Japan Foundation and The Ishibashi Foundation the visit also connected us with organisations in the UK, Poland and Germany.



Noor Afshan Mirza and Brad Butler, *The Scar*, 2018. Photograph © Emma Jane Richards.

**From the North** has been a particularly strong thread this year: In March we launched two new co-commissions by Ruth Barker (Glasgow) and Hannah Leighton Boyce (Manchester) at Castlefield Gallery. Ruth worked with one of our students Alena Donely and a group of pupils from Clarendon Road Primary School, Salford, to make her new work, whilst Hannah took advice from our scientists to cast new sculptures out of salt. The exhibition is touring to Glasgow Women's Library in January and Jackie Kay, as University of Salford Writer in Residence, has written three new poems in response to the show that will be premiered in Glasgow. We have also worked with Mark Devereux Projects and commissioned a new work by Mandy Payne also currently on display in Salford Museum and Art Gallery. Sadly 2018 saw ArtWork Atelier close, however we have worked with Jai Redman and are in the process of formally acquiring the archives, and some artwork from both ArtWork Atelier and UHC. We are also working with previous directors of The International 3 gallery that closed in December 2017, and have been gifted their archives. These artist led initiatives are an important aspect of the history of artists activity in Greater Manchester, and we are committed to properly developing these archives to ensure this part of the story is told in the future.



Hannah Leighton-Boyce, *Consequences of progress; remnants for the future 2*, 2018.

We remain committed to supporting artists at all stages of their careers and our Graduate Scholarship Scheme is going from strength to strength. As we and our partners at Castlefield Gallery welcomed six new graduates and placed them with Islington Mill, Paradise Works, Hot Bed Press, Redeye the Photography Network and Mirabel Studios, we also presented work by three alumni of the programme (Lizzie King, Joe Beedles and Meg Woods) at the Manchester Contemporary Art Fair. Additionally we commissioned two 2017-18 Scholars, Claudia Alonso and Lubna Ali to make new work for the Arts Council England supported pilot project between University of Salford Art Collection, Hot Bed Press and Salford Museum and Art Gallery. Along with new commissions by Joey Collins and Gwilym Hughes the Print UnLtd. exhibition pushed the boundaries of print making, and provided a lively events programme for children and adults alike. We also supported Salford Museum and Art Gallery's first open exhibition, *the open [1]*, as a prize we acquired artwork *Old House at Home*, by locally based artists Adam Heiss and Martene Rourke.





Gwilym Hughes, *Salford Faces Triptych*, 2018, numbers 1, 2 & 3. © Gwilym Hughes.

In November we launched the second partnership exhibition with Salford Museum and Art Gallery called *Acquired: a century of collecting* - this show looks at the ambitions and aspirations of both organisations to develop significant art collections – and how collectively we have a valuable resource for the people of Salford. Our third partnership project is underway – a new co-commission with *Castlefield Gallery* and *Film and Video Umbrella* with artists Ben White and Eileen Simpson (*Open Music Archive*) which will open on 3 July 2019.

We have also curated five exhibitions on campus in New Adelphi Exhibition Gallery, including working with students in Critical and Contextual studies and three exhibitions in the Old Fire Station including the *Haworth Life Drawing* prize. The Haworth Trust and Lady Monica Cockfield Memorial Trust are now generously supporting our Graduate Scholarship programme

There is much to look forward to in 2019 – more details will be in our January newsletter. In the meantime, I would like to thank every one of the artists we have worked with, as well as all our peers and valued industry partners in the UK and internationally. Working in collaboration may not always be the easiest route – however it is certainly the most fun and rewarding. Finally, I would like to thank my colleagues Stephanie and Jennifer – without whom all the above simply could not have happened. Happy Christmas!

**Lindsay Taylor, Art Curator**

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## News

### **Work by Graduate Scholar in exhibition by Vogue Italia: Heather Glazzard**



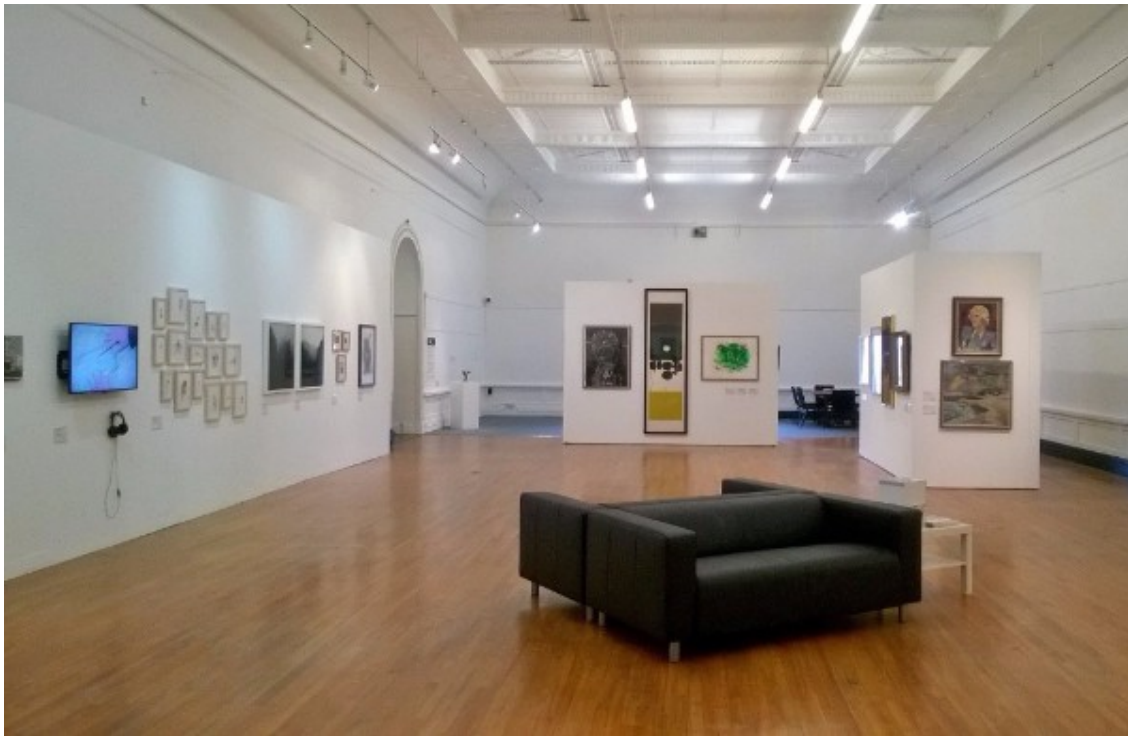
Heather Glazzard, from ongoing series *Queer Letters*, 2018. © Heather Glazzard.

Work by current Graduate Scholar [Heather Glazzard](#) was included in the recent *[Embracing Diversity](#)* exhibition by [Vogue Italia](#). The work forms part of Heather's wider project *Queer Letters*, a photography/writing project which invites LGBT+ people to imagine correspondence with their younger selves. You can read more about the project in this [Dazed](#) article.

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## **Current exhibitions**

*[Acquired: a century of collecting](#)*



*Acquired: a century of collecting*, Salford Museum and Art Gallery

Charting a 100-year history of collecting this exhibition brings together the art collections of Salford Museum and Art Gallery and the University of Salford for the first time.

Both institutions developed in the 19<sup>th</sup> century to enhance the lives of local people – to educate, inform and inspire. Despite sharing the same location, both institutions have evolved independently, with different priorities and governed by separate administrations – resulting in surprisingly rich and diverse collections that few people are aware of.

Works on display include paintings by Vanessa Bell, Graham Sutherland and Mandy Payne; sculptures by Epstein and Willow Rowlands; prints and drawings by Albert Adams, Jai Redman and photographs by Shezad Dawood and Yang Yongliang.

**Exhibition dates:** Until Sunday 9 June 2019

**Opening hours:** Tuesday - Friday 9.30am - 4.30pm; Saturday - Sunday, 11.30am - 4pm. Closed on Bank Holidays.

**Venue:** [Salford Museum and Art Gallery](#), Salford



Art Fund\_

contemporary  
art society

## *In focus: Chinese Contemporary Art*

**Artists:** Han Feng, Wang Ningde, Ma Qiusha, Tian Taiquan, Yan Xing, Lu Xinjian, Liang Yue





Tian Taiquan, *Totem Recollection 3*, 2007. Photograph by Pete Carr.

The University's collection of Chinese contemporary art has been developed largely in partnership with the Centre for Chinese Contemporary Art (CFCCA) in Manchester. It now includes works by 23 artists in painting, photography, sculpture, video and installation. This exhibition presents some highlights from the collection, with a focus on works in photography, printmaking and painting.

**Exhibition dates:** Until Friday 1 February 2019

**Opening hours:** Monday - Friday, 10am - 4pm.

**Venue:** New Adelphi Exhibition Gallery, University of Salford

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## *Highlights from Push and Pull*

**Artists:** Maurice Carlin, Cecile Elstein, Michael Green, Kip Gresham, Richard Riley, Paul Ritchie, Alan Whitehead



Kip Gresham, *The Microbe Man*, c. 1981. Photograph: Museums Photography North West

An exhibition from the University's Collection drawing together prints made in and around Salford and Manchester from the late 1970s to the present day.

**Exhibition dates:** Until March 2019

**Opening hours:** Viewings by appointment only, contact [artcollection@salford.ac.uk](mailto:artcollection@salford.ac.uk)

**Venue:** Council Chamber, The Old Fire Station, University of Salford, M5 4WT

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## Also of interest

### University of Salford Professional Short Courses

The School of Arts and Media offer a range of short, intensive short courses designed to meet the increasingly diverse needs of today's multimedia producer and educator.

All the professional courses are delivered by practising arts and media professionals, and educators who bring with them cutting-edge industry knowledge.

Subjects include:

- Introduction to Darkroom Photography
- Intermediate Darkroom Photography
- Introduction to 2D Games/App Design in Unity
- Introduction to 3D RPG Game Design in Unity
- Performance Photography
- Using Light in Dance Performance



For further details visit the [short course website](#).

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## Islington Mill

### *XMAS @ THE MILL 2018*

Artists, designers and makers of all sorts will be selling original art works, original prints, screen printed clothing, bags, ceramics, jewellery, woodwork, and much more.

Featuring market stalls by Mill artists and makers, for further information visit [Islington Mill's website](#).

**Date:** Thursday 6 December 4 - 9pm

**Venue:** Unit 4 Regents Trading Estate, Salford, M5 4DE (**Please note:** that this year, the event is in Islington Mill's new studio spaces on Regents Trading Estate)

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## Quays Culture

### *Lightwaves 2018*

The *Lightwaves* festival returns to Salford Quays for 10 days this December, featuring new and exclusively commissioned digital art displays alongside emerging talent and light workshops, from local, national, and international artists.

**Date:** Friday 7 - Sunday 16 December, 4 - 10.30pm

**Venue:** Salford Quays, Salford

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## CFCCA Artist Residency Open Call:

### *Taipei Artist Village Residency Open Call for UK artists*

The CFCCA have an open call opportunity for contemporary visual artists based in the UK to apply for a fully funded 3-month artist residency at their partner in Taiwan – Taipei Artist Village. The selected artist will benefit from the full support of the experienced team over there including translation and language training.

For further details visit the [CFCCA website](#).

**Closing Date:** Friday 14 December at 5pm. The residency will take place between October and December 2019.

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**Our mailing address is:**

Art Collection, University of Salford, Humphrey Booth House, Salford, M5 4PF

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