

Theirs, Yours, Ours

Queer and non-binary perspectives on identity

Wednesday 30 March - Friday 30 September 2022

New Adelphi Exhibition Gallery, Salford

Theirs, Yours, Ours brings together the work of four University of Salford Alumni who explore queer and non-binary perspectives through print, photography, painting, and installation.

From the 1990s to today, the artists in this exhibition explore what it means to be represented, celebrate identities that lie beyond traditional gender expectations, and reflect on the shifts in identity that take place over time. Together, they consider: What does it mean to be, and look, 'queer'? How are we limited by society's binary expectations? And in what way does existing beyond them free us?

The artworks are part of the University of Salford Art Collection, and the exhibition is presented as part of 'A Modest Show', the collateral programme to British Art Show 9.

artcollection.salford.ac.uk

For more information and resources around the themes of the show, visit:

<https://lgbt.foundation/who-we-help/trans-people/non-binary>

Mollie Balshaw

Painting in the 'expanded field', Balshaw's work extends beyond the traditional bounds and restrictions of painting, exploring the painting as an 'object rather than an image'. The work in the exhibition explores what it means to portray a non-binary position in painting: *"Identifying as non-binary, I find myself stuck in this whirlwind of tropes, questioning where a painter like me fits amongst the history of painting."*

Installation *Depression Day Realness* utilizes the artist's own clothes to create a 'self-portrait', and hinting at the every-day act of constructing identity. The rejection of the traditional form of portraiture seems to reflect the expansive, multi-dimensional nature of non-binary experience.

Mollie Balshaw graduated from BA Fine Art in 2019, and participated in the 2019/20 Graduate Scholarship Programme. They are now an artist and curator based at Islington Mill in Salford, and co-director of artist-led organisation Short Supply.

Heather Glazzard

LGBT+ Letters serves to counter the 'complete lack of queer visibility' the artist was met with upon coming-out while at secondary school. With queer representation during Glazzard's childhood consisting of a 'single chased lesbian kiss on EastEnders', their work challenges the 'stale stereotypes' that despite improvements, still hamper LGBTQIA+ representation.

Through intimate snapshots accompanied by personalised, hand-written accounts of the subjects' own experiences of queerness and representation, a body of work is formed which celebrates the many definitions of what 'queer' can be.

"LGBT+ Letters is an attempt at providing, through portraits and texts, queer aesthetics for people who find themselves without meaningful representation in the world."

Glazzard graduated from BA Fashion Image Making and Styling in 2018 took part in the 2018/19 Graduate Scholarship Programme. Now based in London, they are a creative director and photographer, with clients including British GQ, i-D, and Vice.

Sadé Mica

Mica's work is rooted in their own identity and experience. Across their practice they explore the bounds and limitations impressed on them by their environment and surroundings. In their own words: *"My current practice explores my experiences navigating the world as a fat, queer, black person and the nuances that brings in fleshing out an identity that is often met with contempt and confusion..."*

Mica's prints, made during their time at university and as a graduate scholar, speak to the flux of queer identity, the shifts and changes over time, and in relation to the spaces around us.

Mica graduated from BA Visual Arts in 2018, and was awarded a 2018-2019 Graduate Scholarship at Hot Bed Press. Since then, Mica has exhibited in the UK and internationally, including with Jerwood Arts, Science Gallery, London, and Performa NYC.

SHARP

Sitting somewhere 'between self-portrait and still-life' SHARP's *Dancing with Elvis* was originally created whilst at University in the late 1990s. An act of queer reflection, the work presents SHARP's 'queer gaze upon themselves via the television screen - mirrored via Elvis is a masculinity, a butchness, and a queerness which is overt and desired', and is situated within SHARP's everyday life.

Created under Section 28, which criminalised the promotion of homosexuality, SHARP's butch dyke and non-binary identity is not something that was available via mainstream media, or even within their art education at the time. *Dancing with Elvis* was created out of necessity, as a personal exploration during a time of censorship.

SHARP is an artist, curator, activist and creative producer. They graduated from BA Visual Art and Culture in 1999. They have exhibited and performed widely across the UK and internationally, and have work held in number of public and private collections. They are a member of the Tate's Queer British Network, and a co-founder of arts organisation DECODER.