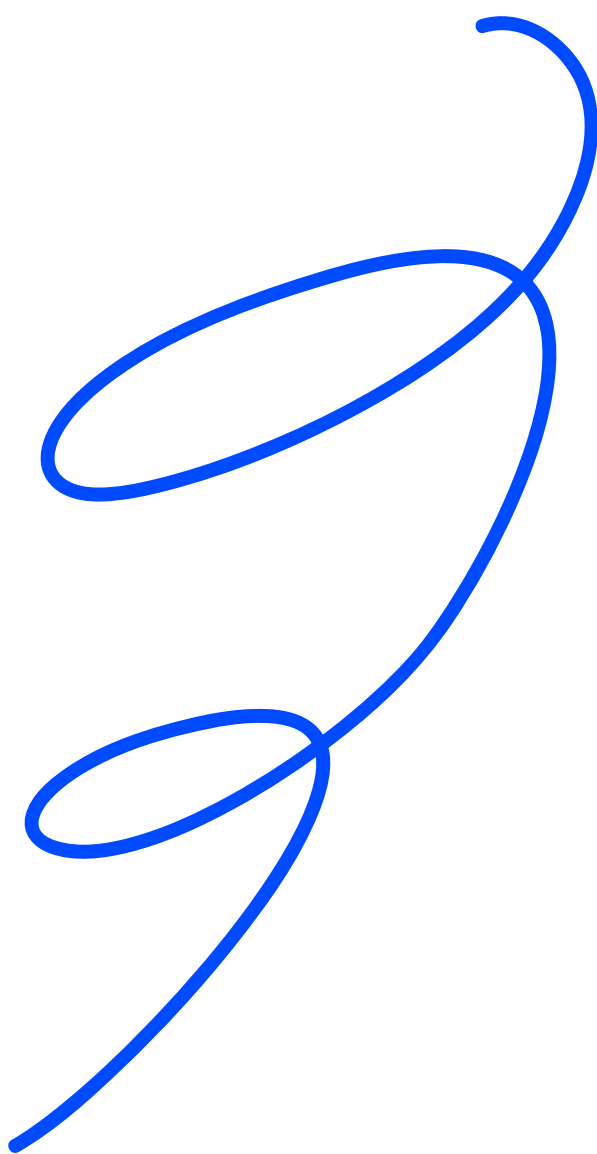


New Adelphi
Exhibition Gallery

9 September 2024
— 10 January 2025

CATALYST



Celebrating 10 years
of the Graduate
Scholarship Programme

2024 marks the tenth anniversary of the University of Salford Graduate Scholarship Programme.

Established in 2014, the programme has supported over fifty graduates from across the School of Arts, Media & Creative Technology to develop their careers. Developed and run by the Art Collection Team in partnership with Castlefield Gallery, Manchester, the programme offers a unique and bespoke 12-month package of support for each scholar depending on their needs — including studio space with local partners, coaching, mentoring, research trips, professional development sessions, a bursary for materials or travel, and more.

The programme was developed as a catalyst to encourage emerging talent, nurture new connections, and aid the transition from student to professional, whilst contributing to the local arts ecology. The programme has been hugely successful — with artists developing rich and varied contemporary practices; gaining new commissions, residencies and exhibitions; and setting up new collaborations and businesses. The decade has not been without its challenges — from the Covid-19 pandemic to the cost-of-living crisis — but the programme has proved that with support our graduate artists can establish careers and build connections, inspiration and resilience even in difficult times. As a legacy of the programme, scholars are expected to gift work into the University's Art Collection. The work on display has been selected to showcase the breadth of creative practice from across BA and MA courses at the School as well as participants from different cohorts. Covering a range of topics, their works exemplify the exciting and urgent emerging practices happening in the North West right now. From personal identity, LGBTQ+ visibility, wellbeing and politics; thoughts on place, landscape and nature; to passionate enquiries into form, shape, colour and the nature of image-making, the artworks reflect some of the many issues of the past decade.

Catalyst is one of a series of events celebrating the tenth anniversary.

More information about the programme and the celebrations can be found on our website: artcollection.salford.ac.uk

Suraj Adekola

We Should All Be Blacks 6 (2022)

Mixed media

MA Fine Art, 2022/23

This work is part of a series titled *We Should All Be Blacks*, which Adekola began during his 2022 MA studies. The artist uses the traditional 'Adire' fabric as the foundation of the work – a popular indigenous tie-dyed fabric made in his hometown of Egbaland, Abeokuta (the 'capital of Adire-making' in Nigeria). The artist deconstructs, fragments, weaves and stitches the material together, creating vibrant forms and patterns inspired by Cubism. On the surface he uses spray paint, oil stick, and bleach to draw figurative and abstract motifs. This stitching together of fragmented forms and varied mediums symbolises a deep-seated desire for belonging and inclusion, *'mirroring the Black experience – a tapestry woven from diverse threads'*. The work and material are imbued with personal narrative, memories, cultural references, and celebrates art as a way to share Black histories.

Adekola was born in 1983. He is a Nigerian artist currently living in Manchester. His work is informed by post-colonial narratives, through painting, installation, and drawing, he uses elements of contemporary and historical material to explore themes of migration, globalisation, identity politics, equality, diversity, and inclusivity. He has exhibited work internationally including in London and Nigeria.

Katie Aird

Entropy (2021)

Photographic Print

BA (Hons) Photography, 2021/22

Aird utilises 35mm photography and experimental techniques to explore cycles of life, death, and infinite energy. Her work is inspired by the concept of 'entropy' from thermodynamics – which concerns energy, order and disorder – and how it relates to human psychology. Original images of flowers – which symbolise the cycles of nature and regeneration that are part of everyday life – are distorted through a process of 'scanography' – using a flatbed scanner as a camera to manipulate light and form in unexpected ways.

Aird is a photographer and art director based in Manchester, working across fine art, photography, and commercial and editorial work. Her work has been featured by the United Nations, Redeye: The Photography Network, and Lomography. She recently published two zines: *Only Fans* and *Lost and Styled*. This work also featured at the University of Salford Art Collection booth at The Manchester Contemporary 2023.

Lubna Ali

My Tiles (2018)

Screenprint

BA (Hons) Visual Arts, 2017/18

Ali's *My Tiles* was originally commissioned for *Print Unltd*, an exhibition of four North West based artists making new work which aims to celebrate and challenge printmaking practices today.

My Tiles is inspired by the tradition of Islamic geometric pattern-making, which uses tessellated shapes and repeated motifs to create often intricate designs. They may be used to consider topics of unity, infinity and connection. Rather than using digital scanning or editing, Ali's works are all carefully drawn by hand before being exposed directly on screens. The first image in the series consists of a simple diamond shape; and as the work progresses new patterns and colours are added to each print. As the edition number increases, further pattern and colour is added – creating an unusual method of editioning the work wherein higher edition numbers become more complex works. In total Ali created an edition of 50 prints with 6 sub-editions. The first and last in the series, on display here, were acquired into the Collection.

Ali is based in Manchester. She has exhibited in the UK and has work in public and private collections. In 2018 she was artist-in-residence at The Whitworth Gallery, Manchester. She was also a founder and member of print collective Rhubarb & Custard. *Print Unltd* was presented by the University of Salford Art Collection in partnership with Salford Museum and Art Gallery, Salford Community Leisure, Hot Bed Press, and was funded by Arts Council England.

Mollie Balshaw

Painting Sandwich #7 and #5 (2019)

Paint on cardboard

BA (Hons) Fine Art, 2019/20

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'. They consider the deconstruction and reconstruction of structures and surfaces, applying and manipulating thick brushes of brightly coloured paint on – and in between – layers of cardboard in abstract gestures.

Their work also considers the intertwined histories of gender and painting practice, where painting is '*caught up in a push and pull between femininity and masculinity... 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.*'

Balshaw is an artist and curator based at Islington Mill in Salford, and a co-director of artist-led organisation Short Supply. Their work was most recently exhibited at the John Moores Painting Prize 2023.

Joe Beedles

Memory Compression (2017)

Digital video 09m27s

BA (Hons) Creative Music Technology,
2015/16

Beedles' audiovisual work combines music and digital video with generative technologies, to create abstracted works that explore time, memory, and the '*threshold between the real and the simulated*'. This work explores the idea of 'compressed memory' – a term that might equally apply to digital or human memory retrieval, considering how recollections can blur and distort over time.

The artist uses a custom made patch (a piece of coding) which selects from a bank of audio tracks made by the artist, ranging from his first musical recordings through to his most recent compositions: '*Soundbites suddenly burst to the foreground like a forgotten memory, before receding again into the distance*' Accompanying the sounds, an abstract visual is triggered simultaneously and '*undergoes a similar process of obfuscation*'.

Beedles' wider practice as a sound and visual artist explores club, techno and electroacoustic music, with an interest in both experimental and ambient soundscapes. His current focus is on generative systems for live performances, providing audiences with compelling and immersive audio-reactive imagery. His work has featured in gallery, venue and club contexts internationally, and he has held residencies in Chongqing, China (2017), Wysing Arts Centre, UK (2019), and in Johannesburg, South Africa & Maputo, Mozambique with the British Council (2019).

Heather Bell

Rorschach Women (2018)

Digital Print

BA (Hons) Photography, 2019/20

Rorschach Women is part of a larger body of work titled *Bathing in the Rorschach*. Using a Go Pro camera submerged underwater, the artist captures ethereal and fluid moments, which are then digitally manipulated to create intriguing semi-abstracted imagery, intricate patterns, and symmetrical forms. The work explores the mysteries of the Rorschach Test – a series of abstract inkblot images which ask the viewer for subjective interpretations and psychological associations. Historically these were used to examine personality traits, emotional functioning, or patterns of thinking.

Juxtaposing the fluidity of water, the abstracted human body, and the enigmatic Rorschach form, the artist seeks to blur the boundaries between reality and perception. Her work evokes a sense of introspection and invites viewers to project their own interpretations and meanings.

Bell's broader work revolves around socially engaged photography, often actively collaborating with communities to capture their stories and experiences. She uses both film and digital mediums and seeks to shed light on untold narratives, spark conversations, and '*foster a deeper understanding of the world we inhabit*'. During the Covid-19 pandemic, the artist was active in the Islington Mill 'Masks 4 Life' project – making, selling and donating limited edition face masks featuring works by the studios' artists.

Alena Ruth Donely

Wavy Lady (2020)

Hand-tufted rug in acrylic and linen yarn
BA (Hons) Visual Arts, 2018/19

Donely is a fibre artist specialising in rug-tufting using vegan materials. *Wavy Lady* is a hand-tufted rug inspired by a stewarding fellowship Donely undertook in 2019 at the 58th Venice Biennale, through the British Council. The work depicts a woman, hanging upside down, in the foetal position, tufted in various shades of blue. She represents vulnerability and the emotional experience of *'falling in love with unfamiliar places; with atmospheres, with experiences, with strangers... the fleeting nature of these floating away in the water as quickly as they appeared'*.

The work reflects contrasting notions of 'holding on' and 'letting' go as a constant presence in the artists life, in a practice that draws on modern existentialism, experience of mental illness, trauma, and self-soothing – as well as being *'unapologetically technicolour, playful and emotive'*. She describes the object of the rug as an 'island of play' as a child – a place of storytelling, emotional connection and a comforting nostalgia.

Donely has exhibited work in group shows at Castlefield Gallery, Salford Museum and Art Gallery, HOME, and The Whitworth. She has also collaborated with Salford Lads and Girls Club, and made new work for the reopening of Rochdale Town Hall. Still based at Islington Mill, Alena now runs the Manchester Tufting Workshop, delivering commissions, workshops, courses and private tuition; as well as running collaborative sessions with the public at events including The Manchester Contemporary, 2023 and We Invented the Weekend, 2024.

Aidan Doyle

I just can't bring myself to... (1 & 2) (2024)

Archival Giclee Prints
BA (Hons) Photography, 2022/23

Doyle's practice considers topics of self-perception, personal identity, and societal expectations, including the idea of 'dissimulation of oneself' – the hiding of one's true feelings and thoughts. He combines traditional, manual and digital image making techniques, and explores the transition of two-dimensional imagery to tactile three-dimensional objects. His imagery often leans towards abstraction, creating a space for individual interpretation and connection.

New works *'I just can't bring myself to...'* *'teeter on the balance of being visible and invisible'* and explore the relationship with the inner self and the outside world. Using fragmented imagery devoid of original context, the artist considers the choices we have to make on how we portray ourselves to the world: what we choose to share and perform, and what we choose to hide from view. Layered and collaged together, some areas torn and patched, others fragile or with abrasive textures, the works consider how we similarly 'collage together' small parts of ourselves to create an outward image.

Aidan Doyle was born in West Yorkshire and lives in Manchester. He has exhibited across the North including at Star and Shadow Cinema, Newcastle, HOME Manchester, and Harewood House, Leeds.

Elliott Flanagan

A piece of something bigger (2018)

Digital Video, 07m20s

BA (Hons) Visual Arts, 2017/18

'A piece of something bigger' explores contemporary masculinity through the prism of package holiday culture. Flanagan looks at the ideas entrenched in the male gender stereotype that saturated his youth – misunderstood and under pressure to 'conform and perform'. The artist studies a tension from his own experience between one's own consciousness and social expectations. *'The traditional form of masculinity and its lack of complexity is subverted, as the viewer is party to glimpses of real honesty in the chaos. The film discusses the camaraderie that exists in relationships between men and the value of the communal experience therein.'* With music by William Brown and Ashley Snook.

Elliott Flanagan is a poet, writer and artist. He was born in Burnley, a post-industrial town in the North of England. His work explores class, subcultures, and personal and social histories. A period spent playing football, working in sales and holiday repping contrasted with a 'hidden pursuit' of art via film, music, television, fashion, and rare gallery visits. His work is an exploration of the sometimes jarring intersection between these co-existing lives, and an ongoing dissection of contemporary masculinity. He works regionally and internationally using poetry, installation, performance, sound, text, filmmaking, and collaborative practices. He was published by Burnley Words Festival in 2023 with Pendle Press; commissioned by Venture Arts in 2023 with artist Barry Finan, and exhibited new work at The Whitaker, Rossendale in 2022.

Joe Fowler

Call to Industry (2023)

Digital video, 05m05s

BA (Hons) Creative Music Tech,
2022/23

'Call to Industry' is a *'tongue-in-cheek exploration of Manchester's fetishisation of industrial spaces and history, via a parody cult initiation video for an organisation which worships industry'*. The artist examines the frequent repurpose and reuse of former industrial spaces in the city, which often disregard the dark history of the buildings – including the exploitation and abuse of the working class. He considers the inequalities underlying the Industrial Revolution, which allowed those with enough money and power to continue to exploit those without such privileges. Today, property developers create expensive luxury apartments on the same sites, continuing to lock the working class out of the ability to *'enjoy the greatest city on earth. Join the cult, worship the ruling class, worship industry...'*

Fowler is a sound artist with a focus on the marriage of data, sound and visuals for the purpose of digital data conservation. His work includes code manipulation, microsound, sonification, and the deliberate corruption of common software. His work has been exhibited in hi-fi contexts such as TEDx and Jodrell Bank, and lo-fi context such as DIY shows at Islington Mill. Outside of his work as a sound artist, he has provided composition and sound design to numerous media products, such as the 2023 Royal Television Society North West Best Animation *'Wild Rides'*. Fowler is now a lecturer in Creative Audio at the University of Salford.

Jesse Glazzard

LGBT+ Letters (2018-19)

Film Photography

BA (Hons) Fashion Image Making
and Styling, 2018/19

Glazzard is a photographer and creative director working across personal, commercial and editorial fields. Their series *LGBT+ Letters* serves to counter the 'complete lack of queer visibility' the artist was met with upon coming-out while at secondary school; and aims to challenge the 'stale stereotypes' that still hamper the LGBTQIA+ community.

Through intimate snapshots accompanied by personal, hand-written accounts of the subjects' own experiences of queerness and representation, a body of work is formed which celebrates the many different 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 is from West Yorkshire and based across the UK. Clients have included Calvin Klein, Adidas and Sony Music, and work has been featured in British Vogue, British GQ, British Journal of Photography, Elephant Magazine, The New Yorker, Dazed, and i-D.

Jack Jameson

Arcadia; Queer by Nature, 2023-24

Mixed media sculpture

and Digital video 04m44s

BA (Hons) Media & Performance,
2020/21

*Foraged from scrap,
Yet forged into treasure,
Here floats Arcadia.
A harmonious sanctuary.
Where water seeps,
rock weathers,
And minerals scatter,
Sprouting life.*

*Retold in this virtual realm of broken
binaries and unbridled fantasy,
We prosper in imperfect harmony.
Here... We are one.*

Jack Jameson's work presents a model utopia, inspired by mythology and folklore. In this world nature prevails, and the 'forest nymph, water siren and rock troll dwell in in harmony – free to be'. The work combines craft, costume, 3D scanning, printing and rendering, photography, and animation.

Jameson is a queer multidisciplinary artist who works across physical and digital mediums to depict '*unworldly narratives of the queer form... with fantastical narratives or comic depictions*'. They see their work as a form of gender performance, and draw inspiration from across sci-fi, fantasy, technology, fashion and queer culture. Previous projects include direction, production design and costume for local film projects, music videos, and commercial campaigns.

Lizzie King

Belonging (2021)

C-Type print of 42 individual

silver gelatin prints

BA (Hons) Visual Arts, 2014/15

Lizzie King uses analogue and digital printmaking and photography to explore the 'narratives of our human-centred universe'. This work was one of two pieces commissioned for *Rediscovering Salford* in 2020, a city-wide project inviting artists to respond to green spaces in the city.

King focussed on Peel Park and the importance of free and open 'parks for the people'. Demand for public green spaces traces its roots to the Victorian era, and the park is widely recognised as one of the first ever public parks – and the first to be paid for by public subscription. This importance was heightened during the Covid-19 pandemic: while the artist was shielding it was one of the few safe places to visit.

The park bench became an important symbol of rest, relaxation and reflection: *'The bench asks nothing of the sitter but 'to be''*. In this work King reverses the roles – the bench itself becomes the 'sitter' of a 'portrait'. Using an elaborate process of photography, engraving, enlarging and digitally combining 42 original images into one composition, the making of the work itself also became a meditative and reflective process.

King lives and works in Salford. Recent group exhibitions include Open Eye Gallery, Liverpool, Rogue Project Space Manchester and Shanghai Photofair. She convened the *Environment Sound Photography* symposium at Tate Liverpool in 2023, and is currently studying MA Contemporary Fine Art at the University of Salford. *Rediscovering Salford* was supported by the National Lottery through Arts Council England, and the City Mayor's Suprema Lex commissions in 2020.

Adam Rawlinson

The birds will sing, that you are part of everything (2024)

Oil on canvas

BA (Hons) Fine Art, 2023/24

Rawlinson is an abstract painter primarily working in oils. His work explores the natural world, with a particular focus on lichen – a symbiotic natural organism. He takes interest in their *'often-unnoticed and underappreciated significance within our ecology, highlighting the extent of our vital relationship with everything that makes up life on earth'*.

Using abstraction, gestural mark-making and a range of painterly techniques to 'give life to' his paintings, he builds up rich and textural images on large scale canvases. The works seek to manipulate the act and experience of looking; and provide spaces of contemplation and reflection. They form a basis for wider philosophical enquiries, drawing on existentialism and phenomenology, around 'what it means to be alive', and what our individual and collective place in the world might be.

Rawlinson has exhibited across the UK, including Chetham's School of Music, Manchester, Brick Lane Gallery, London and The Alchemy Experiment Glasgow. Recently he was awarded a travel scholarship by The Aidan Threlfall Trust to the Scottish Highlands.

Joshua Turner

A Seat in the Shade (2020)

Hand-made C-type photographic print
BA (Hons) Photography, 2018/19

Turner is a photographic artist exploring narratives of symbiosis between the landscape and the individual. '*A Seat in the Shade*' is part of a larger body of work produced during the Venice Biennale 2019, where the artist undertook a stewarding fellowship co-ordinated by the British Council.

The series, which includes a self-published photobook, is a meditation of the claustrophobia of Venice; this work encapsulating a search for a moment of solitude in the city. The print was handmade by the artist in the colour darkroom in an edition of 2.

Turners' wider practice investigates interactions with landscape as a way to navigate social and cultural themes and issues, through both personal and existential experiences. He has exhibited at the Open Eye Gallery Hub in Leigh Spinners Mill, London Metropolitan School of Art, The Brunswick Leeds, and Paradise Works in Salford. His writing has been published online and in print, including with Redeye: The Photography Network. He is currently Photographic Technical Demonstrator at the University of Salford.

Meg Woods

Condescending Order 1-5 (2015)

Zines

BA (Hons) Visual Arts, 2014/15

'*Condescending Order*' is a series of zines produced on a monthly basis in 2015, reflecting current political themes. Usually produced in an A5 booklet format, each zine has a variety of formats including poetry, collage and illustration.

Woods' work critiques capitalism, inequality and societal structures with the intent to inform and empower. She explores these concepts through a variety of mediums with a focus on experimentation and humour. Woods intends to make work which confronts institutions of power and politics, while remaining inclusive and accessible. A decade on, the zines' themes of 'broken Britain', political debate, electoral tensions and mistrust of government still hold particular resonance.

Woods works across collage, zine-making, sculpture, textile and quilting. They were part of the first cohort of Graduate Scholars in 2014. They exhibited with the Collection at The Manchester Contemporary in 2018, at More T'North at the Harris Museum & Art Gallery, Preston, in 2020, and at *A Modest Show*, Manchester in 2022.

The University of Salford Art Collection

exists for the benefit of students, staff and public. Works are displayed across campus, at its New Adelphi Exhibition Gallery, with key partner venues, and made available for UK and international loan. The Collection was founded around 1968 and is the catalyst for all that they do.

Containing over 900 modern and contemporary artworks, it continues to grow through its ambitious 'commission to collect' model. Most of its work is in partnership with external organisations including Salford Museum and Art Gallery, Castlefield Gallery, Manchester, Open Eye Gallery, Liverpool, and Grundy Art Gallery, Blackpool. Internally it works across the university, including its Artist in Residence Programme with Energy House 2.0 and supporting students in the School of Arts Media and Creative Technology

They currently collect in three areas: About the Digital, From the North, and Chinese Contemporary Art, with their three priorities being artist development, diversity and sustainability.

Castlefield Gallery is a contemporary art gallery and artist development organisation, established in 1984. Leading the way in artist development for 40 years, they provide creative and career development, exhibition opportunities and commissions for artists and independent creatives.

Working from a gallery in Manchester, off-site, online and in the public realm, they create long-lasting impacts in the city region, North West and beyond. Their national and international activities focus on artist exchange.

Castlefield Gallery's public and participation programmes provoke new ways of thinking, bringing together artists, creatives, communities and audiences to explore the art and issues of our time. They believe when artists and communities come together they can help shape a better world. They support more than 250 Castlefield Gallery Associates and a host of creatives through person-centred development programmes.

Castlefield Gallery is a registered charity, supported by Arts Council England and Manchester City Council.

The University of Salford Art Collection would like to thank Castlefield Gallery as our lead partner, as well as our current studio partners Islington Mill, Paradise Works and Hotbed Press, and new partners Wallace Seymour for their support. We also acknowledge former partners PS Mirabel, Artwork Atelier and Redeye: The Photography Network, our colleagues in the School of Arts, Media and Creative Technology, and all of the artists, curators and creatives who have engaged with the programme through mentoring, coaching, and more.

“In 2014, when establishing the Graduate Scholarship Programme, my hope was that it would be a vehicle for ensuring our graduates were successful in their field, whilst embedding the University within the creative and cultural ecologies of Salford, and Greater Manchester. For this to happen it had to be in partnership with Castlefield Gallery, the leading artist development organisation in the North West, and it is a pleasure to share our 10 year anniversary with their 40 years! It was also vital to work in collaboration with our valued studio partners, which are at the heart of the city’s creative and cultural life. All the scholars have taken their individual creative paths, whether as artists, photographers and creatives, curators, academics, entrepreneurs and are impacting on the world in their own ways. They are the future leaders of creativity and culture in this country and beyond, and I am proud to have supported them at the start of their journeys.”

Lindsay Taylor

Curator, University of Salford Art Collection

“It is a great joy to mark 10 years of the Graduate Scholarship Programme with our much-valued partner the University of Salford Art Collection, also delivering the scheme in collaboration with such a dynamic group of studio partners in the city. We are immensely proud of all the University of Salford graduates we have worked with. Castlefield Gallery is excited to welcome such a promising group of graduates commencing their programme with us in September 2024. Here’s to another 10 years of the programme, an unrivalled scheme designed to support artists and creatives of the future!”

Helen Wewiora

Director, Castlefield Gallery

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