

Between the Earth and the Sky

New Adelphi Exhibition Gallery

28 January – 25 July 2025

Between the Earth and the Sky presents artworks that consider transitory places and moments we might encounter in nature: from the final moments of a sunset on the horizon, to the first droplets of rainfall after a drought, to the ebb and flow of a coastal tide. These ‘in-between’ places offer us a moment to pause and reflect on our relationship with the natural world, in all its beauty and mystery.

New acquisitions from renowned printmaker **Christiane Baumgartner** (presented by the Contemporary Art Society, 2023/24) sparked the theme for this exhibition; her intricate woodcut prints suspending us in the final minutes of a setting sun. Further contemporary works by **Jessica El Mal**, **Darren Almond**, **Liang Yue** and **Mishka Henner** similarly take us through rainfall, moonlight, coastal tides, and even into outer space, respectively offering thoughtful reflections on time, place, and memory.

Further works are drawn from our print collection, some not displayed for many years and newly reframed for this exhibition. Landscape artists **Derek Wilkinson**, **Betty Connal** and **Phil Greenwood** take us from the mist of a winter’s day to a bright sky full of cumulous clouds; and abstract artists **Bridget Riley**, **Peter Green** and **Charles Bartlett** explore pure colour, shape and form inspired by their natural surroundings.

In addition, new work by two of our School of Arts, Media and Creative Technology staff members explores direct relationships with local landscapes, considering the places where history, present and future might co-exist. **Alex Nelu** navigates the vast histories and topographies of the West Pennine Moors, and **Josh Turner** maps personal and existential experience onto local post-industrial and rural landscapes.

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#BetweenEarthandSky

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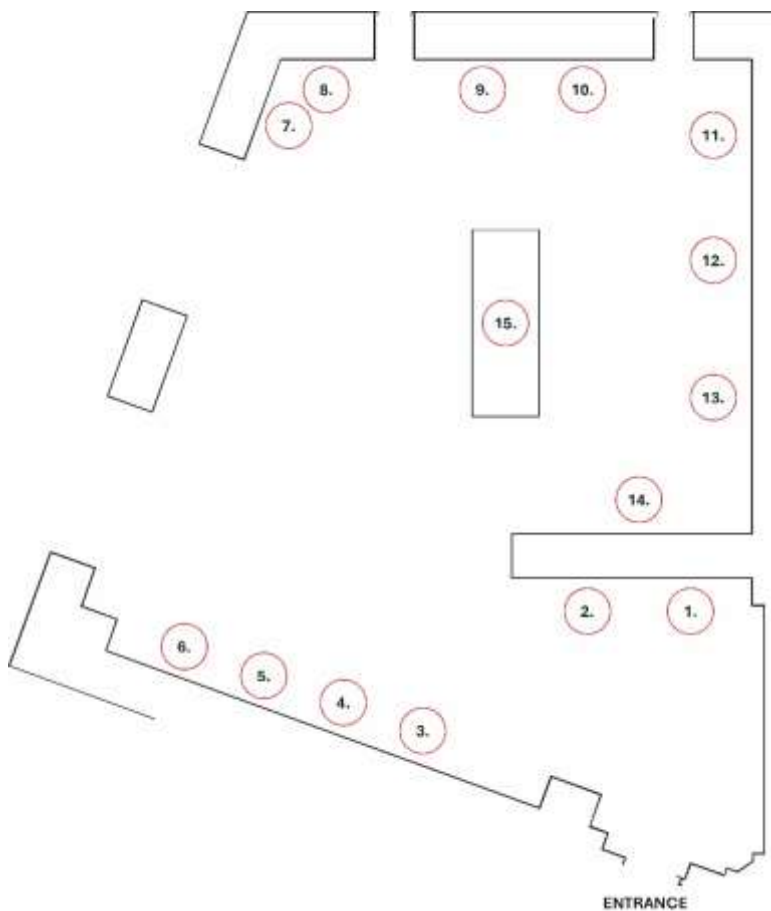
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1) Christiane Baumgartner
Nordlicht - 6.08pm (2018)
Woodcut on Japanese Koso paper

2) Jessica El Mal
Spring Rain 09.12.22
(1) & (2) (2023)
Cyanotype print

3) Derek Wilkinson
Winter Reflection - Rydal
(circa 1960-1970)
Photoetch and Aquatint

4) Phil Greenwood
White Sky (1977)
Etching and Aquatint

5) Peter Green
Sea Solar Blue (1970)
Linocut

6) Charles Bartlett
Blue Foreshore (1970)
Etching and Aquatint

7) Liang Yue
COO18 (2018)
Digital video, 2m17s

8) Betty Connal
Peninsula (1970)
Etching and Aquatint

9) Mishka Henner
Selfie (2017)
Reflective dye sublimation
print on aluminium

10) Christiane Baumgartner
Prometheus I-III (2021)
Woodcut on Japanese Koso
paper

11) Josh Turner
*Float like a feather, sink like a
stone* (2024)
Silver gelatine fibre-based
print

12) Darren Almond
Fullmoon @ Fukushima Bay
(2006)
Digital Photography

13) Alex Nelu
*the wind was blowing as I
was walking on marshy
ground* (2024)
Archival pigment prints on
Hahnemühle Bamboo paper

14) Bridget Riley
From one to the other (2005)
Frieze (2000)
Screenprint

15) Josh Turner
*Float like a feather, sink like a
stone* (2024)
Photobook with silkscreen
cover

1) Christiane Baumgartner

Nordlicht - 6.08pm (2018)

Woodcut on Japanese Koso paper

Christiane Baumgartner is best known for her monumental woodcuts based on her own films and video stills, exploring themes of time, place and memory. These works are selected from a set of four prints presented by the Contemporary Art Society in 2023.

Many of Baumgartner's prints take the form of sequences of images illustrating the same scene, captured moments apart. *Nordlicht 6.08pm* is from a group of works that recorded the sun setting through a wooded landscape, over a period of nine minutes; *Prometheus I-III* capture different views of the setting sun at the horizon. The fleeting moments of light are slowed down and captured in the time and labour-intensive process of woodcut printing: *"Translating a still image into a woodcut makes the work a powerful instrument demanding an emotional, retinal and physical response. Through my selection and transformation of a single frame, I create a unique woodcut that brings experience and weight to an otherwise unexperienced moment."*

Baumgartner lives and works in Leipzig, Germany. She has exhibited extensively internationally, and her works are held in over fifty public collections including the British Museum, London and the Museum of Modern Art, New York. She is represented in the UK by Cristea Roberts Gallery, London.

2) Jessica El Mal

Spring Rain 09.12.22 (1) & (2) (2023)

Cyanotype print

Jessica El Mal is a British-Moroccan artist and curator, with a particular interest in ecology, globalisation, and migration. Her work addresses global structures of power through critical research, multidisciplinary project and collaborative approaches.

Spring Rain draws contrast between the perception of rain in Manchester - where the regular wet weather is often a cause of annoyance - and Morocco - which experiences an annual drought, worsened each year by climate change. Whilst undertaking a roof-top cyanotype printing workshop (a type of printmaking using sunlight) in Morocco, the session was interrupted by unexpected rainfall, signalling the end of the dry season. Far from a cause for frustration - as the papers became splashed with rain - the rainfall was a welcome sign, and the prints became a visual record of the raindrops.

Jessica has exhibited work in the UK and Europe including Open Eye Gallery, Liverpool, Manchester Museum, and MAMA Rotterdam. The *Spring Rain* cyanotypes were originally commissioned for the collaborative touring project *Hybrid Futures* in 2022-24, and were jointly acquired by the University of Salford Art Collection, Grundy Gallery, Blackpool, and Touchstones, Rochdale.

3) Derek Wilkinson

Winter Reflection - Rydal (circa 1960-1970)

Photoetch and Aquatint

Halifax-born Derek Wilkinson (1929-2001) was an artist and teacher, working in painting, drawing and printmaking. His work largely captured rural and urban landscapes across the North, from Greater Manchester, to the Pennines, to the Lakes; using muted colour palettes and careful compositions. This work captures a winter's day at Rydal, in Cumbria.

Wilkinson studied at Blackpool School of Art (1946-50), at Manchester's Regional College of Art (1951-53); and taught at Stockport College from 1958. He has exhibited widely across the North as well as in London, and has works held in the collections of Manchester Art Gallery, Salford Museum & Art Gallery, and Stockport Heritage Services.

4) Phil Greenwood

White Sky (1977)

Etching and Aquatint

Greenwoods' vast body of printmaking focuses on landscapes, depicting lakes, parkland, woodland and coasts. Though they might appear to be familiar scenes, they are mostly recalled from memory - amalgamating elements and ideas from a variety of places. Often only a few colours of ink (sometimes only two or three) and plates are used, expertly combined in layers to create a range of tonal qualities. The resulting images have an atmospheric and dream-like quality, often capturing qualities of light and shadow and times of transition such as dawn, dusk, or a change in weather.

Greenwood was born in North Wales, studied at Harrow and Hornsey College of Art in London, and eventually settled in Kent. He became a full-time artist in 1971, pursuing both commercial and fine art practices, with works in public and private collections including the Arts Council and British Council.

5) Peter Green

Sea Solar Blue (1970)

Linocut

Peter Green OBE RE (1933-2023) was a British printmaker and educator. His work largely explored British landscapes – from the former coal mines and quarries in Wales, to derelict farms and coastal scenes; through an increasingly abstract visual style.

Time spent travelling and teaching printmaking around the world influenced his practice – from traditional stencil printing in Japan, to modernism in Europe and the legacy of the Bauhaus movement. Many of his works were not derived from preliminary drawings but emerged through the making process, with works such as *Sea Solar Blue* evoking colours, textures and rhythms found in nature.

He was elected to the Royal Society of Printmakers in 1959, and awarded an OBE for Services to Art and Art Education in 1988. His work is held in numerous collections including the V&A, London and the National Museum of Wales, Cardiff.

6) Charles Bartlett

Blue Foreshore (1970)

Etching and Aquatint

Charles Bartlett (1921-2014) lived and worked in East Anglia, and drew inspiration from the natural landscapes of the coast. Often out in all weather with his sketchbook, he captured the qualities of light, the movement of the sea, and the stark beauty of the flat marshlands. He produced landscape and abstract works in paint and print, and *Blue Foreshore* focuses on the patterns and colours of waves lapping the shore.

Charles originally undertook a scholarship at the Royal College of Art, and went on to teach at various art colleges around London, as well as being employed at print studios. He was elected Fellow of the Royal Society of Painter-Printmakers in 1961, and Fellow of the Royal Watercolour Society in 1970. His work is in public and private collections, including the V&A, London and Arts Council Collection.

7) Liang Yue

COO18 (2018)

Digital video, 2m17sec

Yue lives and works in Shanghai and internationally. Her video and photography practice takes the 'everyday' and the 'beauty of insignificance' as its focus, using readily available tools – such as her mobile phone camera – and minimal editing techniques to make deceptively simple works. She captures daily routines – from city life to natural scenery – seeking to offer both quiet moments of reflection, and to challenge tradition notions of what we consider beautiful, valuable or important.

COO18 was made on a short residency in Liverpool in April 2018, part of exhibition *This is Shanghai* curated by University of Salford Art Collection, Open Eye Gallery, and Liverpool City Council, which celebrated the twin cities. Although it was her first visit to the city, it felt strangely familiar to her – the Pier Head waterfront reminiscent of the Bund in Shanghai. Whilst adapting to being far from home, she found comfort and familiarity in the rhythm of the waves on the shore.

Yue has held exhibitions and residencies internationally, including the Power Station of Art Museum, Shanghai (2022) Salamanca Arts Centre, Tasmania, Australia (2020).

8) Betty Connal

Peninsula (1970)

Etching and Aquatint

This work, simply signed 'Connal', was an early acquisition for the Collection. Our research suggests this is Betty Connal (1935-1999). Connal was born in the UK and studied at the Atelier 17 art school in Paris, under the renowned surrealist and abstract expressionist printmaker Stanley William Hayter. The studio was known for its collaborative and experimental atmosphere; this likely informed her printmaking practice which falls somewhere between landscape and abstraction. *Peninsula* appears to capture a marshy outcrop of land, blending with grey sky and sea. Connal has eight works in the Government Art Collection in a similar visual style, which explore hills, clouds and trees.

9) Mishka Henner

Selfie (2017)

Reflective dye sublimation print on aluminium

Mishka Henner is interested in making art that *'challenges conventional perspectives and encourages viewers to reconsider their relationship with the world, technology, and the consequences of human activities'*. He produces books, film and photographic and sculptural works, often repurposing imagery sourced online.

Selfie offers a different kind of self-portrait, using a highly reflective surface that acts like a black mirror. The camera has zoomed out far beyond the Earth's atmosphere, allowing the viewer to simultaneously 'see themselves, the world, and everything they've ever known, all in one frame'. The work is inspired by a quote from Apollo 8 Astronaut Jim Lovell, seeing Earth on the first manned orbit around the moon in December 1968: *"At one point I sighted the earth with my thumb – and my thumb from that distance fit over the entire planet. I realised how insignificant we all are if everything I'd ever known is behind my thumb."*

Henner was born in Brussels, Belgium and lives and works in Greater Manchester. He has exhibited widely in the UK and internationally, and from 2023-2024 was artist in residence at the University of Salford's Energy House 2.0 research facility, in partnership with the Art Collection, Open Eye Gallery, and Castlefield Gallery.

10) Christiane Baumgartner

Prometheus I-III (2021)

Woodcut on Japanese Koso paper

See #1

11) Josh Turner

Float like a feather, sink like a stone (2024)

Silver gelatine fibre-based print from negative

Turner is a photographic practitioner based in the North West of England, who uses photography to explore and contemplate the relationship between the land and the individual. In an ongoing practice, he uses books and prints to gather ideas into bodies of work that are simultaneously concerned with existential ideas and personal interactions.

'Float like a feather, sink like a stone' explores the Chew Valley, a landscape to the East of Manchester where the Pennines rise. The body of work weaves through the land, observing natural forms, ecological intervention, and post-industrial structures, considering the transitional aesthetics of the English countryside.

Turner has exhibited across the UK, including at the Brunswick, Leeds, Paradise Works, Salford, and the London Metropolitan School of Art. He is currently Photographic Technical Demonstrator at the University of Salford.

12) Darren Almond

Fullmoon @ Fukushima Bay (2006)

Digital Photography

Almond's practice spans installation, film, sculpture and photography, considering themes of memory, sense of place, and the passing of time. His ongoing 'Full Moon' series captures the unique light and atmosphere during full moon lunar phases. Seeking out striking and often remote geographical landscapes, from the Arctic Circle to the Nile (this image taken in Fukushima, Japan) the artist generates images using an exposure time of 15 minutes or more, creating a ghostly, ethereal effect. They are *'intentionally concerned with memory and chance, with mobilizing light and time, and, in the choice of locations - zones outside the urban, untouched by artificial lighting - continuing the legacy of Romantic painting'*.

Almond was born in Wigan in 1971 and lives and works in London. He was nominated for the Turner Prize in 2005 and has exhibited at Tate Britain and the Berlin, Moscow and Venice art biennales. His work is in the collections of Tate, MOMA, and the Metropolitan Museum, New York. He is represented by White Cube.

13) Alex Nelu

the wind was blowing as I was walking on marshy ground (2024)

Archival pigment prints on Hahnemühle Bamboo paper

Nelu is a Romanian photographic artist based in Lancashire, a Creative Technical Demonstrator at the University of Salford and a graduate in MA Contemporary Fine Art (2017). His practice lies at the intersection of documentary and fiction, using walking and image-making to map both physical and emotional landscapes.

These works are rooted in Nelu's experience as an immigrant navigating the bleak and often isolating landscapes of the West Pennine Moors. Drawn to ancient infrastructure such as Roman roads or footpaths, as well as Victorian relics that have since blended into the natural environment (mine shafts, quarries, spoil heaps) he photographs the land in an idyllic, painterly style as a metaphor for his own sense of dislocation and projected resilience.

Central to this project is an ongoing exploration of sustainable photographic practices, carefully considering planning, image-making, post-production, and presentation, grounded in a commitment to photographing locally and leaving no trace, as part of an Arts Council England *Developing Your Creative Practice* grant.

14) Bridget Riley

From one to the other (2005)

Frieze (2000)

Screenprint

Bridget Riley is a British painter and printmaker known for being a leading figure in the 'op art' movement in the 1960s – a practice that uses geometrical forms, patterns and shapes to create optical illusions or effects.

She began her practice painting figurative and landscape work, before moving into neo-impressionism and pointillism. These approaches prioritised elements of light, colour and form, often applying complementary or contrasting colours next to each other to test out the subsequent visual effects. Riley's op-art work pushed these practices to new limits – inducing a variety of bodily sensations in viewers from dizziness to falling or floating. In this way, they serve to remind us of the physical act of looking.

Many of her works are inspired by the shifting reflections of sunlight on water. She grew up in a disused watermill turned family home, surrounded by rivers, canals and ponds '*shining, sparkling, glittering, moving, flowing*' – as well as spending time living in Cornwall, exploring the changing qualities of the sea and sky.

Riley has exhibited extensively internationally, and her works are held in numerous public collections including the Arts Council Collection, London and the Museum of Modern Art, New York.

Josh Turner

Float like a feather, sink like a stone (2024)

Hand-bound book: (double gatefold silkscreen cover, handprinted on GFSmith Colourplan)

See #11

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