



PRESS RELEASE – for immediate release

Sources

Venue: Castlefield Gallery, Manchester

15 February – 10 March 2019

Preview: 6pm-8pm, Thursday 14 February 2019

Press preview: 5pm-6pm, Thursday 14 February 2019

Artists: Omid Asadi, Jacob Cartwright and Nick Jordan, Jon Cornbil, Ross Little, Joe Preston, Ghita Skali, Harit Srikhao, and Tako Taal

Curated by Joe Preston

Sources is the first in a new series of *Members Exhibitions* launching in February 2019. Curated by Joe Preston this exhibition was selected by guest selector Dr Je Yun Moon and Castlefield Gallery's curator Matthew Pendergast from proposals submitted by Castlefield Gallery Associates. Dr Je Yun Moon is a curator and writer from South Korea working with art, architecture and performance. She has worked for Venice Architecture Biennale, Nam June Paik Art Center and the Korean Cultural Centre UK, and in 2018 was appointed Head of Programmes for Liverpool Biennial.

Sources features work by artists from a range of backgrounds, cultures and generations, undertaking diverse approaches to storytelling with photography, video and sculpture. At a time when 'post-truth', 'fake news' and 'alternative facts' are household phrases, wherein experts, intellectuals and once-trusted news networks are met with suspicion and accused of bias, the selectors feel this outward-looking exhibition makes a strong case for artists to play an increasingly important role documenting and sharing the stories of our complex world.

Joe Preston is a Castlefield Gallery Associate and one of three 2018-19 Castlefield Gallery / Manchester School of Art mentees, selected by Castlefield Gallery's Director Helen Wewiora from Manchester School of Art 2018 graduates for his exceptional promise as an artist, in particular as a film-maker.

"The rules of traditional documentary means that as a genre it is prone to cliché. We have been oversaturated by shaky cameras, BBC accents, photos of starving children and piles of rubble. Images that would've once moved the world's conscience have lost their power."

Joe Preston (2018)

Sources brings together documentation from disparate times and places into close proximity. Awarded Best Film at Crosscuts Environmental Humanities Film Festival Stockholm 2018, *Stratum* (2018) by **Jacob Cartwright and Nick Jordan** (b.1967, England and b.1969, England) combines archival footage from the 1930s with contemporary scenes, navigating the post-industrial landscapes from Britain's abandoned South Yorkshire coal seams to the culturally re-purposed collieries of the Ruhr Valley, Germany, via the former coal-mining region of Wallonia, Belgium. Showing alongside this will be *My Body A Weapon As Yours Is* (2018) by **Ross Little** (b.1988, Scotland). Little's work draws connections between seemingly unrelated elements, looking to portray the entanglements of globalisation, the permeability of cultures, and the power dynamics that shape them, whilst acknowledging the impossibility of ever perceiving these systems in their entirety. *My Body A Weapon As Yours Is* (2018) includes footage of protests during the peaceful

Velvet Revolution in Armenia (April – May 2018) intercut with historical accounts of Faslane Peace Camp in Scotland which campaigns against nuclear weapons.

As an artist **Joe Preston** (b.1996, England) feels he can approach storytelling with a greater level of freedom than traditional documentary makers. His latest series of work appropriates the techniques of early cinematography, creating images that are subtly untimely, gently disturbing our reading of the photograph, interrupting the codes and cues that we are used to. In a similar way **Harit Srikhao's** (b.1995, Thailand) atmospheric photography mixes documentation with surreal collaged and manipulated elements. Rather than attempting to present what might be considered the facts of Thailand's tumultuous social-political situation, Srikhao's images give us a sense of how strange reality can be.

Tako Taal's (b.1989, Wales) film *You Know it but it Don't Know You* (2017) was made during Taal's return to The Gambia, where her father's family live, after 11 years and shortly after the surprise defeat of long-term incumbent Yahya Jammeh by opposition candidate Adama Barrow in the 2016 presidential election. The work features students from the Gambia Hospitality and Tourism Institute paired with a commentary of Mandinka words and their English translations, taken from a list written in 1986 by Taal's nain (grandmother). As a dictionary the list is not complete, but narratives emerge as the camera discreetly observes its subjects. The film has an intimacy and like other works in the exhibition moves at a different speed to the documentaries we are used to seeing on mainstream news networks, allowing for a more thoughtful pace of engagement and reflection on its subject matter.

As an artist and curator **Jon Cornbil's** (b.1993, England) work explores the links between cultural and political events. His most recent project sees him travel to the Deep South of America to meet a YouTube film-maker. Though his irreverent manner might suggest he isn't taking things as seriously as he should, humour proves to be a useful vehicle to gain a view of the contemporary American political climate.

Sources will include a new piece by **Omid Asadi** (b.1979, Iran), who works with sculpture and performance that often combines references to his own cultural heritage with wider social and political issues. **Ghita Skali**, (b.1992, Morocco) works across a number of media including film and installation. For *Sources* she is showing *Border classifications* (2012), a series of minimal graphic works which show the abstracted lines of borders, organised into three categories: natural, friendly, and borders of conflict. Presenting these elements without individual descriptions, facts or figures, leaves the meaning of the work open and like other pieces in the exhibition it invites the viewer to infer their own understanding rather than delivering a forgone conclusion.

Stratum (2018) by Jacob Cartwright and Nick Jordan was commissioned by [Arts & Heritage](#) for Barnsley Museums

My Body A Weapon As Yours Is (2018) by Ross Little was commissioned by [Falte Projects](#) as part of Knots of Resistance, a research-driven project supported by The European Cultural Foundation and initiated during a residency at The Art and Cultural Studies Laboratory Yerevan, Armenia.

ENDS//

Listing information

Exhibition Title: Sources

Public Preview: 6pm-8pm, Thursday 14 February 2019

Press Preview: 5pm-6pm, Thursday 14 February 2019

Exhibition Dates: 15 February – 10 March 2019

Venue: Castlefield Gallery, 2 Hewitt Street, Manchester, M15 4GB

Tel: 0161 832 8034

Web: castlefieldgallery.co.uk

Opening Times: Wed to Sun 12noon – 5.30pm

Admission: FREE. The gallery is fully wheelchair accessible

Castlefield Gallery Associates are a 200 plus strong group of artists, curators and writers living and working across Greater Manchester, the North West of England as well as further afield, including internationally.

Castlefield Gallery Members Exhibitions build on the gallery's previous Launch Pad programme. The exhibition strand has been developed to support the work of the gallery's Castlefield Gallery Associates in the realisation of ambitious, exciting and timely projects, designed to progress both their practice and careers. Successful candidates whose proposals are selected for the gallery programme are supported through project development and delivery by an experienced gallery team, enhanced budget and exhibition period.

For more information on, or to join Castlefield Gallery Associates, see castlefieldgallery.co.uk/associates/ including dates of future Members Exhibition opportunities.

Castlefield Gallery is a contemporary art gallery and agency, established in 1984, focused on showing new and commissioned work from its city centre venue in Manchester, as well as off-site and in the public realm. The organisation supports artists' career development, in particular through partnership working and services. New Art Spaces is a Castlefield Gallery run scheme that repurposes empty spaces for use by artists across Greater Manchester, accessed by its 200 strong plus Castlefield Gallery Associates. Castlefield Gallery artist patron is the celebrated Ryan Gander.

The gallery is a Manchester City Council Cultural Partner, Arts Council England National Portfolio Organisation and currently a recipient of Arts Council England Catalyst Evolve Funding. Catalyst Evolve is an initiative from Arts Council England supporting arts and cultural organisations to grow private giving and build resilience. This means that, between 2016 and August 2019, Arts Council England will match every pound we secure from new Trust and Foundation sources, corporate sponsorship and donations, as well as individual donations made to Castlefield Gallery, on a 1:1 basis.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**



**MANCHESTER
CITY COUNCIL**