**PRESS RELEASE – for immediate release**

**UnDoing**

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

**James Ackerley, Nazgol Ansarinia, Tom Dale, Connor + Darby, Malcolm Fraser, MAP Studio, Manchester School of Architecture, Abigail Reynolds, Larissa Sansour, Adrien Tirtiaux, Sarah Westphal**

**Exhibition Dates: 22 March – 26 May 2019\*  
Public Preview: 6–8pm, Thursday 21 March 2019 (press preview 5–6pm)**

**\*Easter closing: 19 – 21 April**

Castlefield Gallery is pleased to present its spring exhibition ***UnDoing****. UnDoing* is a collaboration between Manchester School of Architecture (MSA), independent curator Tom Emery, and Castlefield Gallery. Co-curated with Sally Stone, Reader in Architecture (MSA) and Laura Sanderson, Senior Lecturer (MSA) the exhibition builds on their research into the often conflicted relationship between past and present in architecture. The exhibition will include photography, models, sculpture and film by artists and architects that explore how buildings, places and artefacts are re-used, reinterpreted and remembered.

**MSA Lost Spaces** was a project by MSA students and staff that explored what remains of important lost buildings through model making. *UnDoing* will feature a number of these models, including a sliding model of Manchester’s legendary nightclub The Hacienda, a model of a hut built by Austrian philosopher Ludwig Wittgenstein in which he wrote his most celebrated work Philosophical Investigations (1953) while living as a hermit in the remote village of Skjolden, Norway (1936-1937), and a cast-metal model of the Caffè degli Inglesi, Rome by Giovanni Battista Piranesi (1720-1778) which was destroyed during the Napoleonic wars.

**Nazgol Ansarinia**’s video *Living Room* (2005) shows an emptied room with faint marks on the walls left by the passage of time. They are traces of her family’s private history, but also the impact of pollution on the city and population of Tehran. The work focuses our attention on aspects of our surroundings that we might otherwise take for granted, and how they might relate to wider social and political contexts. **Sarah Westphal**’s installations and photographs also find meaning in the overlooked, commonplace and forgotten. *Zwischendenräumen - Tussenderuimtes – Inbetweenspaces* (2007–9) is a book of images that unfolds a journey through a house as readers browse from room to room, finding narratives in the architecture of the everyday. **Abigail Reynolds** is interested in how we engage with the vast multitude of knowledge held in spaces such as libraries, and what it means when this knowledge is lost. This long-running fascination informs her use of found books, photographs and printed pages to construct her pieces. She works with assemblage, collage and sculpture, often exploring the political and social significance of images of British architecture and landscapes.

**Connor + Darby** are David Connor - who created iconic pieces of interior design for the likes of Vivienne Westwood and Malcolm McLaren, including an apartment for the pop punk, Adam Ant - and Kate Darby, an architect known for making place-specific architecture through careful analysis or site and context. In 2017 they won the RIBA small projects award for their project Croft Lodge Studio which incorporated an impossibly lost building (a 300-year-old tumbledown cottage) into an ecologically sound architect’s studio. **MAP Studio** is a Venice-based architectural practice who were awarded the 2011 Pietro Torta Award and Piranesi Honorable Mention 2011 at *Piran Days of Architecture*, Slovenia for their restoration of Porta Nuova Tower at Venice Arsenale. The contemporary additions to the original 14th-century structure both reflect and contrast with it, as concrete and steel meet and overlap with the centuries-old masonry.

Using leftover and recycled materials, **James Ackerley** follows self-imposed rules and parameters to incrementally expand and rearrange *his Studio Objects*, exploring the nature of making, dismantling and reassembling. *UnDoing* will include sculptures by Ackerley that serve as exhibition furniture, inviting visitors to sit, lean or look through them, affecting the way we experience them and other artworks in the exhibition. **Tom Dale**’s *Vision Machines* (2012) is a series of photographs of houses in Poland, constructed according to strict communist building regulations. Following the end of communism in Poland in 1989, they have been adapted and expanded by their owners. In Dale’s images the buildings have been subtly edited, returning them to their initial footprint, creating awkward, uncanny images that reflect the impact of political power and control on our domestic environments.

After studying both art and architecture, **Adrien Tirtiaux** has developed a dynamic practice instigating his own projects as well as responding to commissions from international institutions and festivals. His often largescale works have appeared in the public realm, abandoned buildings and gallery spaces. He combines a knowledge of sculpture, architecture and visual culture with research into the histories and politics of these places, at times involving performance and audience participation, to make works which sensitively respond to their surroundings. **Malcolm Fraser**has created a series of beautifully complex dance studios within existing spaces including the Dance City in Newcastle, Dance Base in Edinburgh, and the headquarters for the Scottish Ballet in Glasgow. He takes great care to study the intrinsic qualities of any location before adapting it for new users. All of his dance studios are inward facing, logical and perfect for the dancers, yet contain high ceilings and vast glass skylights that connect the interiors to the world outside. Constructed using local materials, they are works of modern architecture instilled with a sense of Scottish identity.

**Larissa Sansour**’s film *In the Future, They Ate From the Finest Porcelain* (2016) creates a sci-fi narrative with live action and CGI. The film features a resistance group making underground deposits of elaborate fake porcelain artefacts, aiming to create proof of a fictitious people to support future claims on the land. The film considers the role myth making has in shaping identity and creating nations. In the context of *UnDoing*, the piece further emphasises that what we do now can affect our understanding of past, present and future, through the way ideology lives in the things we make, the buildings we inhabit, and the marks we leave behind.

**Associated Events**

**2pm-4pm, Saturday 11 May 2019**

Join independent Curator Tom Emery, and Castlefield Gallery Curator Matthew Pendergast for a walking tour around Manchester city centre looking at public sculpture and art in the public realm.

**2pm Saturday 18 May 2019**

Sally Stone, Reader in Architecture, Manchester School of Architecture will lead a walking tour with architect and conservationist Jonathan Djabarouti looking at building reuse in Manchester city centre.

**For further information, images or to arrange interviews, please contact: Jennifer Dean, Communications and Audience Development Coordinator at Castlefield Gallery, on** [**jennifer@castlefieldgallery.co.uk**](mailto:jennifer@castlefieldgallery.co.uk) **/ 0161 832 8034 or 07766046672.**

**ENDS//**

**Listing information**

**Exhibition Title:  UnDoing**

**Public Preview:** 6-8pm, Thursday 21 March 2019

**Press Preview:**5-6pm, Thursday 21 March 2019

**Exhibition Dates:**22 March – 26 May 2019\*

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

**Tel:**0161 832 8034

**Web:**[castlefieldgallery.co.uk](http://www.castlefieldgallery.co.uk/)

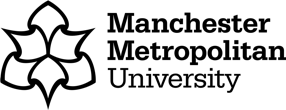
**Opening Times:**Wed to Sun 12noon – 5.30pm

\*Easter closing: 19,20, 21 April 2019

**Admission:**FREE.  The gallery is fully wheelchair accessible

**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.

**Exhibition partners**

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