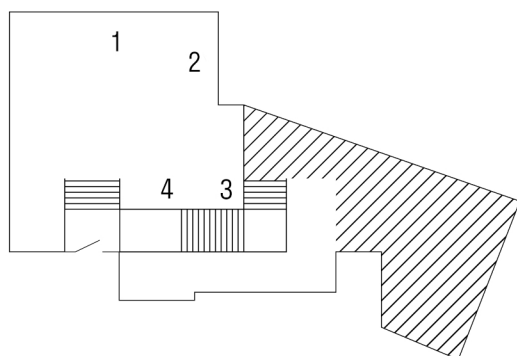


## Upper gallery

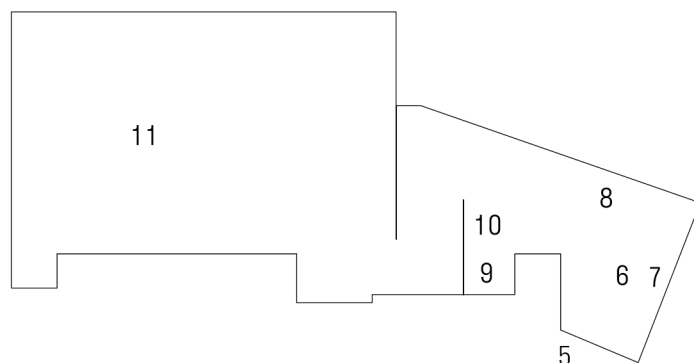


1. Matthew Bamber  
*GM series, Commemoration* (2021)  
C-Type Fuji Matt print on dibond
2. Ivy Kalungi  
*The Hair shop* (2022)  
Video and mixed media  
16 min
3. Matthew Bamber  
*GM series, Outness* (2021)  
C-Type Fuji Matt print on dibond
4. Matthew Bamber  
*GM series, Surveillance* (2022)  
C-Type Fuji Matt print on dibond

## Plan

Matthew Bamber and Ivy Kalungi  
25 Sept – 16 Oct 2022

## Lower gallery



5. Ivy Kalungi  
*Mother, Daughter, Sister* (2021)  
Metal, raffia, rubber band
6. Ivy Kalungi  
*Expression* (2022)  
Metal grid, plastic, synthetic fibres
7. Ivy Kalungi  
*Pick* (2022)  
Paper, paint
8. Ivy Kalungi  
*Heads* (2022)  
Kanealon hair, plastic, wood
9. Ivy Kalungi  
*Untitled* (2021)  
Metal, plaster concrete
10. Matthew Bamber  
*GM series, Redress the balance* (2022)  
C-Type Fuji Matt print on dibond
11. Matthew Bamber  
*The Unswept Floor* (2022)  
Photographic digital collage print on vinyl and  
painted MDF

Castlefield Gallery is pleased to present work by Matthew Bamber and Ivy Kalungi, two artists who explore how images, objects and bodies hold memories of both personal and social histories.

In order to make her sculptures Kalungi employs an assortment of techniques and materials that vary from combining plaster, rope, cement, wood, and metal with more ephemeral materials. Her works often include potent cultural iconographies such as raffia. For Kalungi these material combinations reflect the personal and psychological triggers held within cultural identity. The duality of Kalungi's Ugandan and Irish heritage informs how she experiences the diasporic condition. She sees the relationship between migration and identity construction as a constant oscillation between cultures, religions and traditions.

A new video work *The Hair Shop* (2022) features everyday scenes filmed in beauty salons in Kalungi's hometown of Belfast. These salons are one of the most secure, safe spaces for black women to beautify themselves and form a community to discuss politics, culture and their relationship with wider society. Kalungi's *Mother, Daughter, Sister* (2021) has a pyramid structure which is symbolic of a family hierarchy. Kalungi is interested in the body as archive and how we carry histories and languages in our flesh.

Bamber explores our image-saturated world and his own consumption of imagery. His practice incorporates collage, photography, video, drawing and installation. He constructs assemblages, using photography, personal and public archives and found images taken from the internet, which are re-photographed and digitally manipulated.

Compositionally, his works are influenced by both the baroque style and still-life painting. Traces of physical manipulation and digital labour are left exposed revealing the mechanics of these multi-layered images. His work focuses on sexuality, particularly, queer domesticities but also images of violence, drawn from points of intersection between LGBTQIA+ histories and his own memories and personal experiences.

*The Unswept Floor* (2022) pays homage to *The Asarotos Dikos Mosaic* which now resides at the Vatican in Rome. Thinking about the theme of excessiveness and greed, this piece exists as a memento mori, a reminder of humanity's precarious historical position, at an environmental and cultural tipping point.

As part of Castlefield Gallery and Manchester School of Art's long-standing partnership activity, Kalungi and Bamber's work was selected from an open call to MA/MFA Fine Art and MA/MFA Painting Graduates from Manchester School of Art, at Manchester Metropolitan University, who graduated in the last 10 years (2011 onwards). They were selected by: guest selector and artist, Hardeep Pandhal, Castlefield Gallery Curator & Deputy Director, Matthew Pendergast, and Programme Leader of MA/MFA Fine Art at Manchester School of Art, Ian Rawlinson.

Matthew Bamber and Ivy Kalungi is supported by:



Manchester  
Metropolitan  
University

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SCHOOL OF ART

Castlefield Gallery funders and supporters:



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