

This exhibition is the culmination of two artist residencies with the research facility Energy House 2.0 at the University of Salford. At the heart of Energy House 2.0 are two chambers, each one large enough to accommodate two full-size detached houses and capable of simulating the environmental conditions of 95% of the earth's inhabited land including: rain, wind, snow, solar radiation and temperatures from -20°C to 40°C. Research developed at this facility has the potential to affect us all from helping us cut our energy bills to supporting the national journey towards net zero. Ultimately the work at Energy House 2.0 is informing how the homes of the future will be built in the context of climate change and sustainability.

The 18-month residencies gave Henner and Speed the time and space to explore the cutting-edge facility and engage with its wide network of researchers and collaborators as well as the facilities and research of the wider university. New works produced for the exhibition will enter into the University of Salford Art Collection for the benefit of future generations.

MISHKA HENNER

During his residency at Energy House 2.0 Henner commented that he felt the spectre of climate catastrophe haunted the research facility. In the context of Energy House 2.0's work to help us avoid or adapt with the effects of climate change, Henner created a body of work exploring the spectacle of climate disaster and dystopian imagery, including the works exhibited in the upper gallery. By using AI to draw from a range of sources including historical paintings and press photographs of current events, these works perform a kind of collective re-imagining of history and our present situation and perhaps prompt wider questions around our growing dependence on digital technologies and what role they should have in our future.

Handout

Energy House 2.0: Mishka Henner and Emily Speed
04 May — 20 July 2025

For the lower gallery Henner has produced a new version of *The Conductor*. *The Conductor: A Live Score* (2025) receives live climate data from the Blitzortung website: a map of real-time thunder and lightning strikes from a network of 10,000 sensors placed around the world. This data is channelled through custom software and translated into a graphic musical score and an accompanying percussive soundtrack. Whenever lightning strikes somewhere in the world the sound of an instrument is played in the gallery. The result is a perpetual performance that connects the gallery and its visitors to the vast scale of ever changing planetary weather systems.

Rising global temperatures are predicted to continue to increase the frequency of lightning storms and strikes; lightning also contributes to wildfires, air pollution, and infrastructure damage, making it simultaneously an indicator and catalyst of climate change. *The Conductor* and Energy House 2.0 are perhaps fellow travellers, sharing a commitment to collecting and interpreting data about our changing world and helping us to experience and understand it in different ways.

Throughout his residency Henner was able to treat the university campus as his studio, working across a number of departments to develop his work, including the School of Arts, Media and Creative Technology and the Makerspace. A live performance of *The Conductor* first took place at Sounds From the Other City festival 2024, hosted at the University's Acoustics Laboratories.

Special thanks to Joe Gibson for data capture, design and coding.

Mishka Henner, b 1976 Belgium, is based in Greater Manchester.

EMILY SPEED

Speed is interested in the relationship between people and buildings, in particular the power dynamics at play in human built spaces. She often explores how our understanding of shelter and habitation is mixed with ideas and images of the human body, fashion, clothing, interior design and architecture. Her work acknowledges that we are affected both physically and psychologically by the space we inhabit. In this exhibition sculptures and drawings blend floor plans and clothing with reference to the human body, blurring the lines between person and place. Some incorporate fingers, reflecting on the different ways we navigate our homes and lives through our fingertips: from intimate touches and crafting things by hand, to flipping switches, pushing buttons, or scrolling on screens.

In the double-height space, hanging fabric floor plans of a Victorian house, a new build home, and a one-bedroom flat translate the hardness of building construction materials into what looks like oversized garments. They are made from inherited, remnant and donated material in addition to new BCI cotton (Better Cotton Initiative, is a globally recognised sustainability programme aiming to improve cotton farming practices). Hanging down as if from a giant clothing rail, the roughly 1:4 scale floor plans confront us with the shapes and relative scale of these different kinds of domestic spaces.

Good Girl (2025) is a sculpture consisting of a plaster and goat hair finger and a pleated skirt, a quiet and possibly disquieting presence.

Tightening (2025) a finger shaped hook in glazed ceramic offers a place to hang items, perhaps gesturing back at us at the same time. Made from Oleaplex, a leather made with waste from the olive industry, the tie or belt looped over the finger is ready and waiting to go back onto the body.

Together, Speed's works point towards the possibilities and peculiarities of the 'future home' and suggest the boundaries between humans, technologies and architecture might slip even further. During her residency Speed has been considering how existing minimum space requirements and the largely heteronormative family-based design of new-build homes in the UK might not reflect how we will need to live in the future. Speed's research also takes the

kitchen as a particular site of interest: a place of often-overlooked daily ritual, existing at the cross-section of gendered household roles and hyper-capitalist consumerism. Images of idealised kitchens feature in countless social media posts and glossy lifestyle magazines, encourage the types of consumption that may undermine moves towards more sustainable goals. A new zine publication with selected writings, drawings, and contributions from other artists will be collated during the exhibition and launched as part of the public programme this Summer.

Emily Speed, b 1979 UK, is based in North West England.



The Energy House 2.0 Artist Residencies are hosted in partnership with Open Eye Gallery, Liverpool and Castlefield Gallery, Manchester. Both residencies have been made possible through funding from the Friends of Energy House 2.0 Community: energyhouse2.salford.ac.uk/friends-of-energy-house-2-0. The residencies have been supported by staff and students from across the University, including the School of Arts, Media and Creative Technology and the School of Science, Engineering and Environment, including the Acoustics Labs and Makerspace.

This exhibition is generously supported with funding from Castlefield Gallery Commissioning Patron Professor Chris Klingenberg.

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