

° Exhibition project: Q – Art

Opening: 17 June 2021

Project Curator: Caitlin Berry

Participating artist: John Cannon; Helena Holden; Virginia Woods-Jack; Charlotte Bostock; Hannah Cobb; Manon Fflur Emmanue; Madeleine Ismael

Typical gallery experiences no longer fit the modern world fighting a global pandemic. This project is all about reimagining the curatorial space: what this means, what makes a space curatorial and how has it shifted in response to Covid 19. Working within the city of Manchester, we are rediscovering how art can be viewed by the general public without the need to ever go indoors, by inviting those from across the city to notice their surroundings in a way they may never have before. We are doing this by distributing a series of seven different QR codes, a technology prevalent in the age of contactless interactions, throughout the city, that leads the viewer to a piece of sound art. This may be through either purposeful discovery from the detailed map upon this online platform or they may stumble upon it by accident, whilst always allow for the viewer to return at their own liking. During this project, the general public will be offered insight into breaking down the physicality of the typical gallery space. As we create a brand-new space for the new world that brings us together through art, we peel back the preconception of who art is for, where it belongs and for what purpose.

Artist info:

John Cannon

John Cannon is a sound designer from Manchester, specialising in the creation of sound collage utilising a range of synthesis methods. Taking influences from a range of artists operating in audio environments, the main inspiration for John Cannons work is often the immediate world around him using field recordings; be it a city at night, a country park or an industrial estate. By then combining these field recordings with other sound creation tools, moods and themes relating the original landscape are explored and expanded on, leaving the listener to create an image of the environment themselves.

The two pieces, 'Agonising Over Broken Trees' & 'Tisk' are an exploration of how technology has slowly affected and impacted the natural environment of Greater Manchester. Both pieces were created using a combination of modern synthesis techniques and field recordings taken in Reddish Vale Country Park in Stockport, which were then manipulated and edited in digital recording software.

Future plans include a desire for further collaboration with other visual artists and developing techniques to further his ability to tell a story about a place through sound.

Helena Holden

The drive of Helena Holden's practice is to create a line of communication between disabled lived experiences and the world we live them in. Helena is an LGBTQ+ disabled artist and a lot of her work comes from her own lived experience, often dramatized or with an inverted viewpoint. Helena holds two key standards to all her work. The first is that it be relatable for other disabled experiences, with the second to offer an insight and understanding for those who have not lived them.

Feeling hopeless, frustrated, and on the verge of tears post-another fruitless appointment, Helena wheeled her way to the carpark. Struggling to reach the parking metre, it struck her what an ironic

scene this must be; She is here to help improve her physical standard of living, yet she can't get out of the bloody car park!

Side stepping the larger issue of living with disability in a world built for the abled bodied, Helena wanted to create something that would both encapsulate the emotional trauma of constant medical investigations and be of a form that is accessible for a diverse cohort of audience. Inspired by the emotive language of zines, she developed her work into an audio zine. Accessibility is an incredibly important part of her practice and she always works to produce a range of adaptations that can be enjoyed by everyone.

A Series of Unfortunate Appointments is a performance designed to encapsulate the trials and tribulations of health care rigmarole. Simultaneously autobiographical and theatrical, this work is a dramatized account of *real* conversations she has had with healthcare professionals – a caricature of uncomfortable dialogue. The performance consists of four scenes of conversation between a consultant and a patient, each one using a dissimilar framing of context.

If, when listening to the performance the audience feels uncomfortable and frustrated, the piece has achieved its goal.

Credit to @jmtm_photography – Co-writer
@elaineherraghty & Stephen Meyer – Actors

Virginia Woods Jack

Virginia Woods-Jack is a British-born artist, advocate and curator currently living and working in Aotearoa New Zealand. Her practice explores notions of connection to place, materiality, and memory to consider relationships between the human and more-than-human worlds. By doing so, she aims to understand how memory informs the way people interact with the natural environment to highlight the importance of care in navigating the climate crisis. This being integral to the preservation of the planet.

Woods-Jack is the founder and curator of Women in Photography NZ & AU. She has exhibited widely, both locally and internationally, her work is held in private collections in Aotearoa New Zealand, Australia, The United States, Europe, and the United Kingdom. Her photographs have appeared in Harper's Magazine, The Guardian, The Observer and Time Magazine, among others, and was a finalist in the New Zealand Contemporary Art Award 2010. Her photobook 'None of this was done with us in mind' will be published by Bad News Books in 2021.

Migrating to Aotearoa New Zealand was a sudden leap, becoming familiar with and part of Te Whanganui a Tara (Wellington) has been facilitated by walking, listening, and observing. My story is intertwined with the tracks, winding shoreline, ocean currents, rivers and hills that surround my home. "2014-2021" is a culmination of audible observations, bringing into one soundscape time spent listening and recording whilst walking. Collective histories are held within landscapes and waterways, when we step into this sound space we move through these layers, becoming witness to the process of calling somewhere home.

Charlotte Bostock

Charlotte Bostock is a mixed media fine artist who specialises in abstract acrylic painting and collage which are developed into prints and 3D works. Exploring themes of the female body, experience, and the taboo, she aims to celebrate what it means to be a woman along with giving women a space to express themselves and feel seen. For this piece of sound art, the artist has revisited ideas of womanhood and the difficulties young women face growing up in a world where misogyny and gender inequality is still very much at the forefront of society. Participants were asked what they would tell their younger selves and what advice they would give to other young women, these statements were then recorded and merged to create a piece of work which captures these women's emotional

experiences in a way that can be shared to all. The work aims to inspire and empower women in reconnecting with their upbringings and emotional experiences through sound and music.

Hannah Cobb

Hannah Cobb's work explores ideas of liminal space (both geographical and visceral), speculative futures and the cyclical system which connects all living matter, which shouldn't be politicised but is water. Through her video and sound work, she seeks to create environments in which the viewer or listener is anchored in the present moment and made hyper-aware of their corporeality, whilst also introducing an element of the unknown, or a suggestion of the body becoming part of the world in which it exists.

The aesthetics of Hannah's work centre around 3D generated seascapes which she designs to appear as not quite real, in their movements and rendering, to create a sense of unfamiliarity, or, as Mark Fisher writes, 'the failure of presence'. She bases the videos on pieces of text which inform the structure of the works, then record soundtracks to score the visuals, adding a voiceover. The sound and visual work together and separately, providing a choice for the audience in how they interact with the work and how it is subsequently activated.

'We are all bodies of water', Astrida Neimanis' opening line in her essay *hydrofeminism: or, on becoming a body of water* reads, pertaining to this feminism being trans-national, trans species, one that is beyond gender, one which applies to all living things. Hannah is interested in making work that is inclusive, accessible, and universal, exploring that which is fluid within the body, and thus, that which is fluid without the body.

Manon Fflur Emmanuel

Manon's work is an exploration of the landscapes of her childhood in North Wales. Her interest has been in the landscape in relation to romanticism which developed into exploring the landscape as a living experience. Initially she explored water as a theme which then evolved in Manon considering the landscape in relation to the people that lived in this environment. Manon explores language, history, memory, and identity in relation to the Welsh landscape, notably the flooding of the Welsh speaking village of Capel Celyn.

The film symbolises the spirit of the villagers and is a memorial to their fight in the 1950-1960's, in opposing the village of Capel Celyn from being flooded to create a reservoir. An audio recording of a local choir singing the hymn "Cofia'n Gwlad, Benllywydd Tirion" accompanies the work. This hymn was sung at the last service in the village chapel before the flooding. The voices of the choir and words of the hymn represent the voices of protest the destruction of the village and is another form of memorializing the event.

During the creative process Manon not only was re-connecting with a childhood landscape but also re-connecting with her Welsh identity, hence the title of the work 'Cofiwch Dryweryn' ('Remember Tryweryn').

Madeleine Ismael

Madeleine Ismael is a Manchester-based multidisciplinary creative, dabbling in tattooing, e-waste jewellery, poetry and anything that takes her fancy. Her practice is guided by a goal of self-awareness in her audience, art & self.

me
^ v
you -> me
^ v
you

Giving, taking, watching, performing.

Asking, guessing, educating, learning.

Rejecting, pleading, pining, embracing.

Lusting, teasing, goading, laughing.

Our interactions have always drifted in a mire of confusion, in word or voice. Reducing the energies of communication to the distinct modes of 'self' and 'other' reveals the actions and intentions in our everyday babble, interactions that we create and aren't remotely prepared for, patterns that form a million times a minute and create a cacophony.

We've all been uncertain of what someone means, thinks, desires and dislikes. In our new age of zoom calls and social media activism, our words are removed from their expression, we read others voices in our own, and our everyday connection with the outside world is dwarfed in immediacy by our own heads. Inter Actions is an ongoing project exploring the trials and tribulations and linguistics and loneliness of our most basic evolutionary tool - talking.

Images of Work

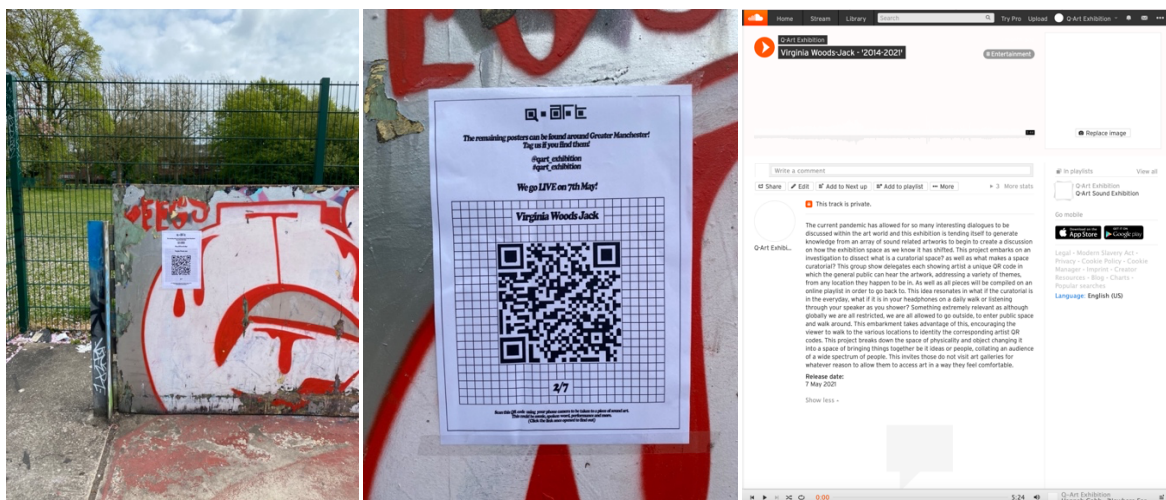
John Cannon - 86 Princess Street, Manchester, M1 6NG



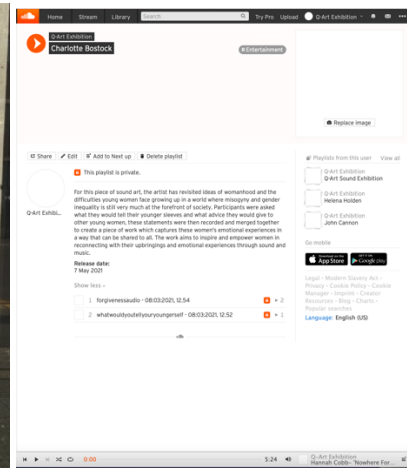
Helena Holden - Righton Building, Manchester Metropolitan University, Finance Service Centre, Cavendish St, Manchester M15 6BG



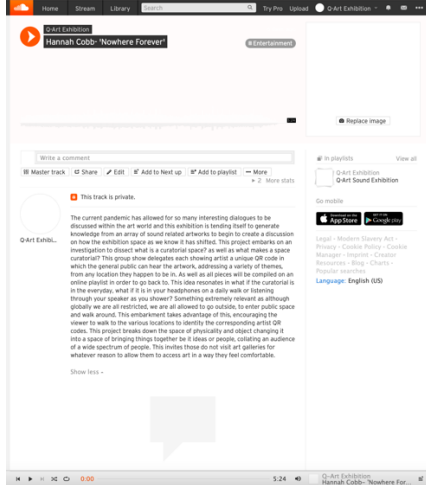
Virginia Woods Jack - Platt Fields Skate Park, Platt Fields Park, Mabfield Road, Fallowfield, Manchester, M14 6LA



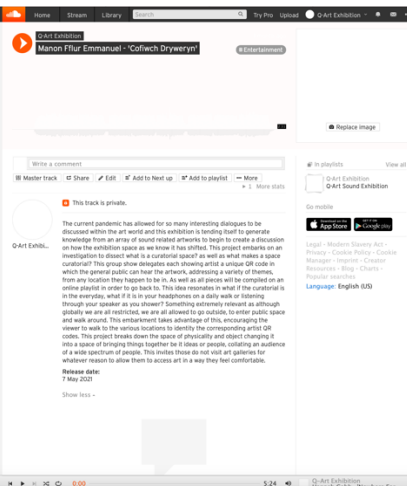
Charlotte Bostock - Benzie Building, Manchester Metropolitan University, Higher Ormond Street, Manchester, M15 6BG



Hannah Cobb - Benzie Building, Manchester Metropolitan University, Higher Ormond Street, Manchester, M15 6BG



Manon Fflur Emmanuel - Sainsburys Local, 51 Whitworth Street West, Manchester M1 5EA



Madeleine Ismael - The Horsfall, 2 Jersey Street, Ancoats, Manchester, M4 6JB

