

**CASTLEFIELD
GALLERY**

Large print illustrated exhibition guide



**40 Years of the Future:
Where Should We Be Now?**

7 July — 6 October 2024

Upper Gallery





Theo Simpson, Map of horizons portfolio (Selected content from portfolio in vitrine) (2022)

Ground, milled, drilled and tapped interlocking stainless steel sidewalls / laser cut and countersunk copper panels. Black / stainless steel M3 countersunk machine screw fixings and hex key



Theo Simpson, Map of horizons (part 1) (2024)

Dptych of aluminium mounted hand printed gelatin silver print,
bonded in laser cut and pressed 16 – gauge steel chassis



**Jeffrey Knopf, The Future Looking to the Past, the Past
Looking to the Future (Where Should We be Now?) (2024)**
Wood, paint and 3D printed plastic



Jeffrey Knopf, Foundation (2024)

Made in collaboration with Angela Tait

Glass and ceramic

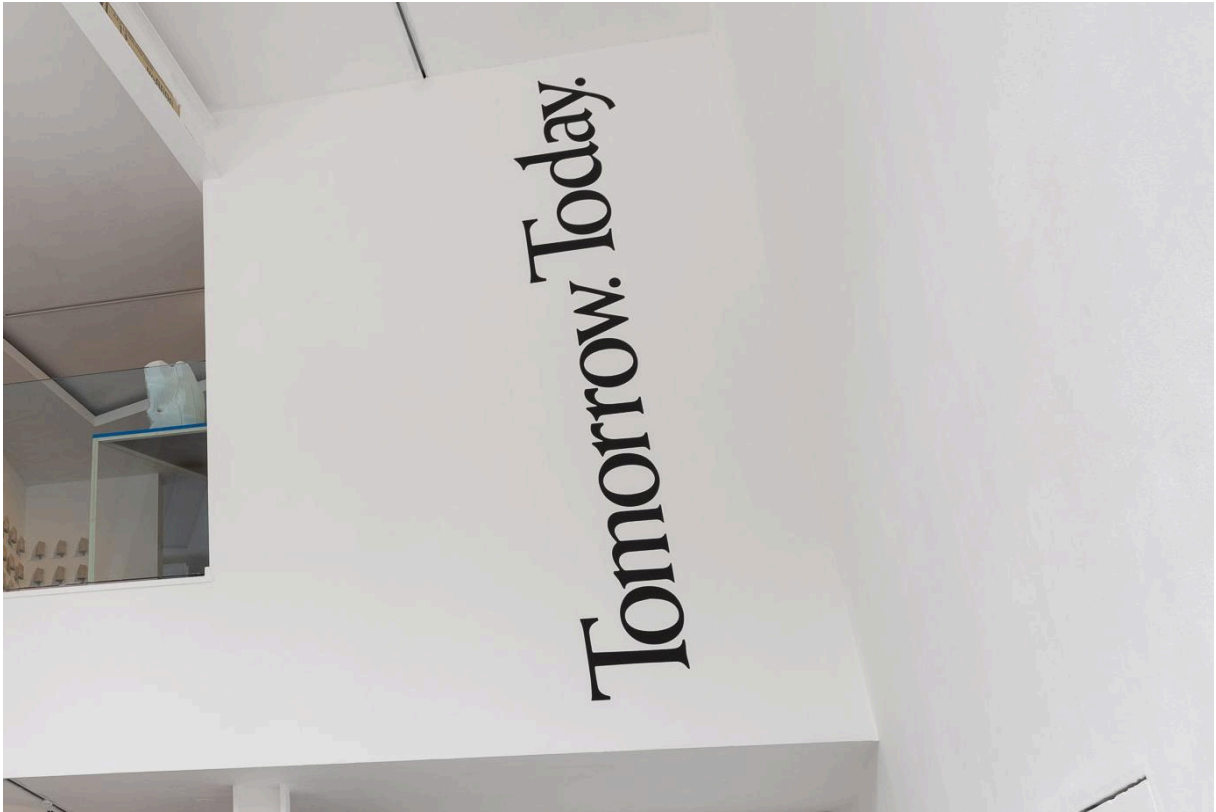
Lower Gallery





Theo simpson, Ground effects IV (2024)

Layered and pasted single colour silkscreen prints



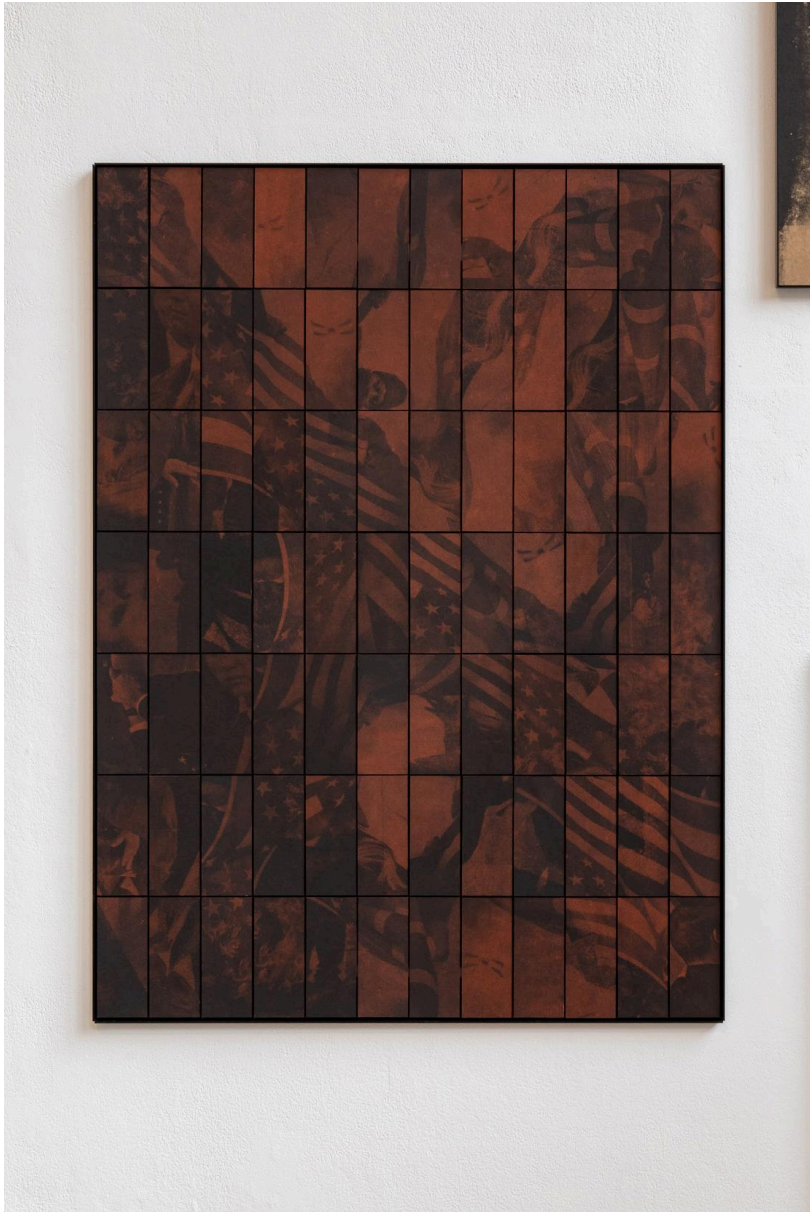
Theo simpson, Tomorrow. Today. (2024)

Black adhesive vinyl



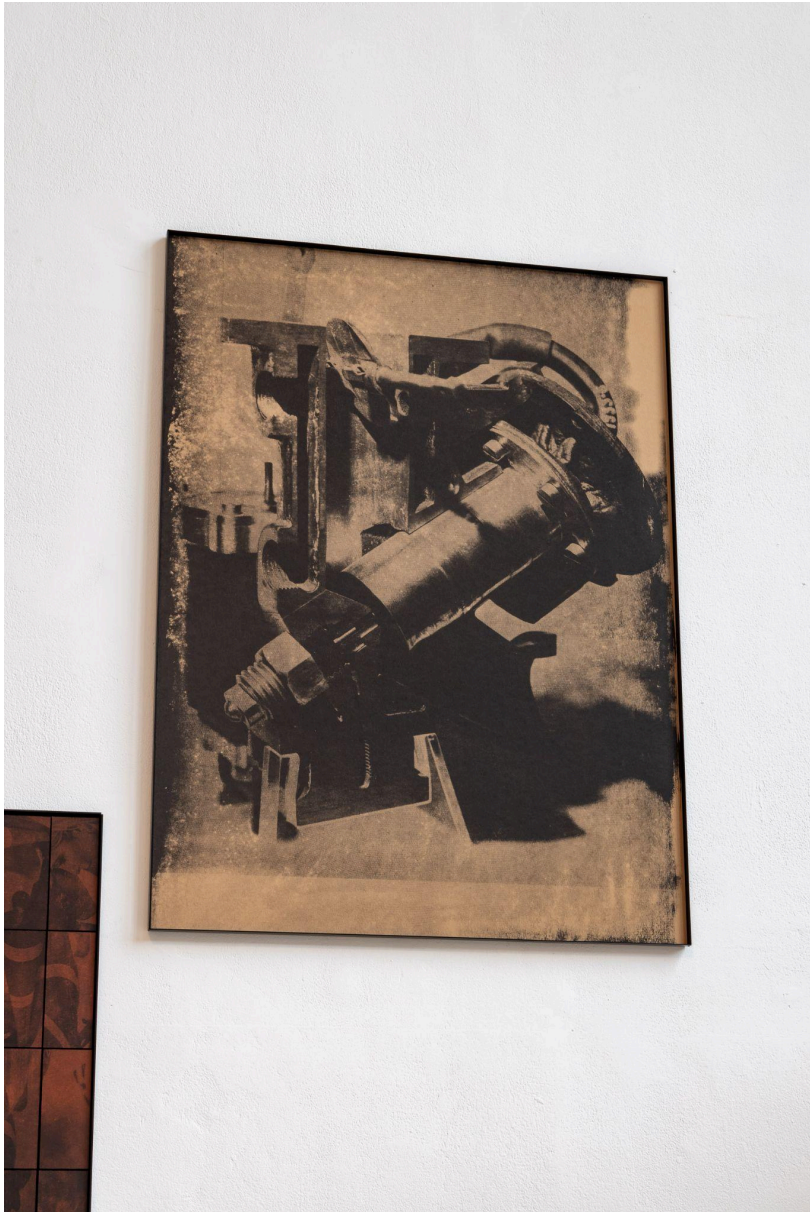
Theo simpson, Ground effects III (2024)

Layered mounted silkscreen prints bonded in laser cut and
pressed 16 – gauge steel chassis



Theo simpson, Ground effects (2022)

Layered mounted silkscreen prints bonded in laser cut and pressed 16 – gauge steel chassis



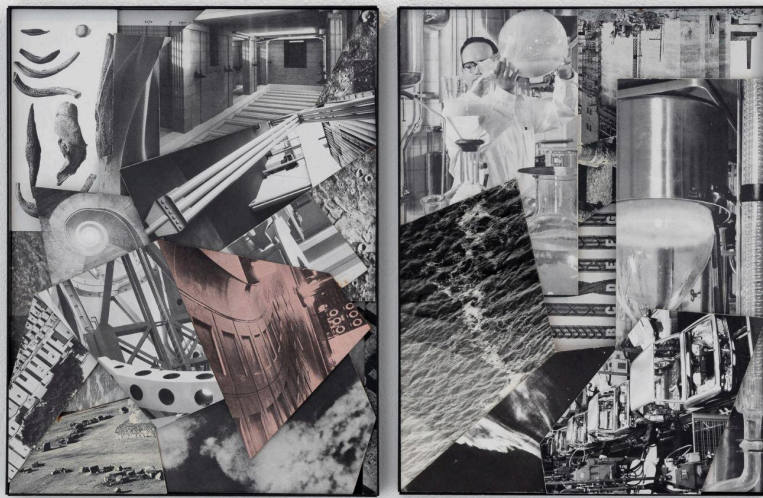
Theo simpson, Priming (2024)

Single colour silkscreen print mounted on electrolytically coated steel, bonded in laser cut, pressed and powder coated 16 – gauge steel chassis



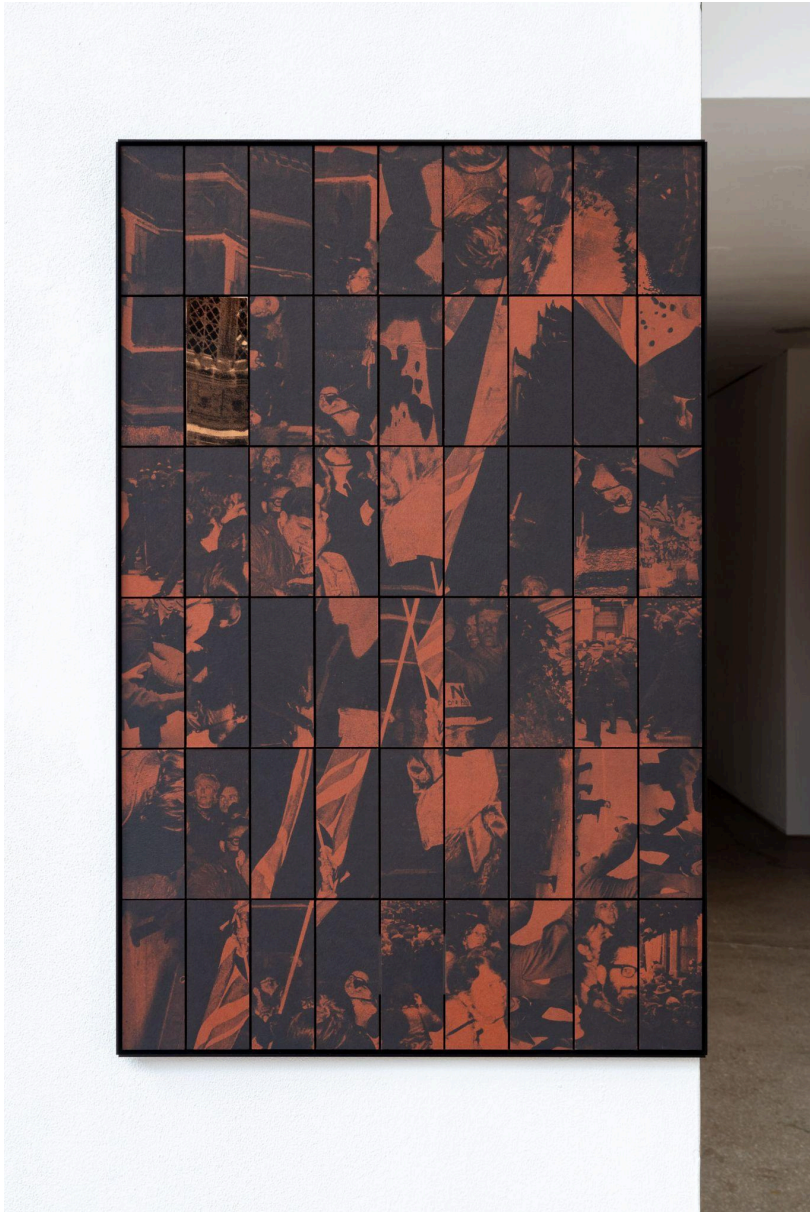
Theo simpson, Remainder III – Stepping Stones (2022)

Layered mounted silkscreen prints / silkscreen printed and lacquered copper bonded in laser cut and pressed 16 – gauge steel chassis



Theo Simpson, Reverse remainder (2023 - 2024)

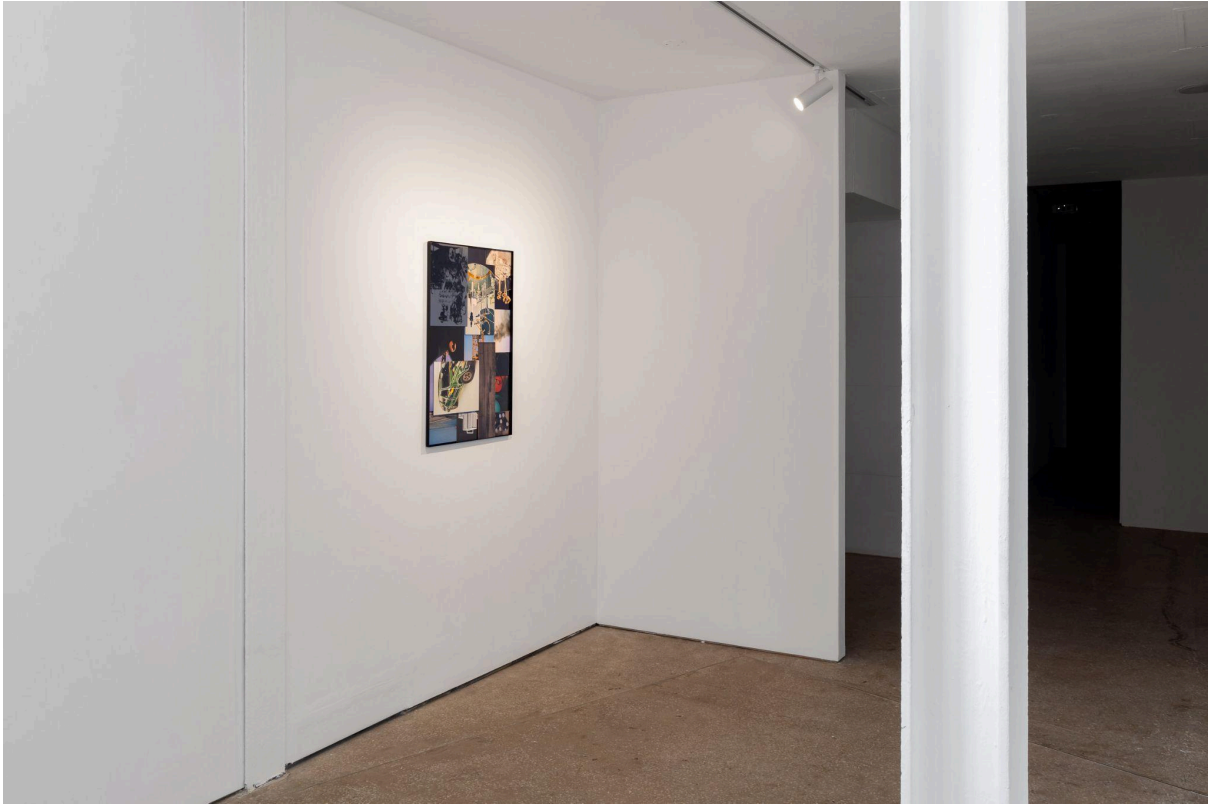
Layered mounted archive prints, hand printed gelatin silver prints bonded in laser cut, pressed and painted 18 – gauge steel chassis



Theo Simpson, Remainder II – Drift (2022)

Layered mounted silkscreen prints / silkscreen printed and lacquered copper bonded in laser cut and pressed 16 – gauge steel chassis

Lower Gallery continued





Theo Simpson, Dreams vs Nightmares (2024)

Layered screen printed / clear coated bright annealed stainless steel / copper panels and aluminium / steel mounted archive prints bonded in laser cut, pressed and painted 18 - gauge steel chassis



Jeffrey Knopf, Couch (2024)

Collaboration with Steven Calver

Glass and reed diffuser



Jeffrey Knopf, *The Closest I Got to Freud's Desk* (2024)

Steel, glass and 3D printed plastic



Jeffrey Knopf, Couch 2 (2024)

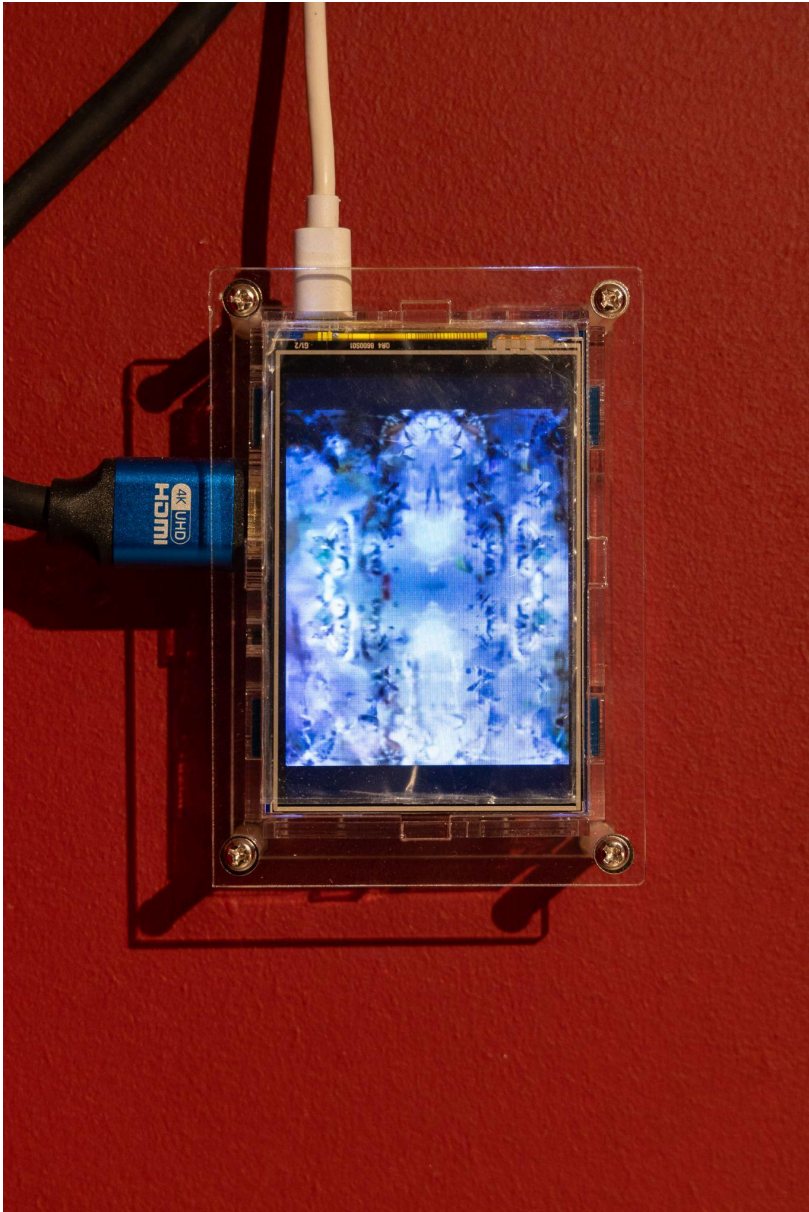
Collaboration with Emma Lloyd

Glass and Jesmonite



Jeffrey Knopf, The Light Radiates Out (2024)

Digital video loop



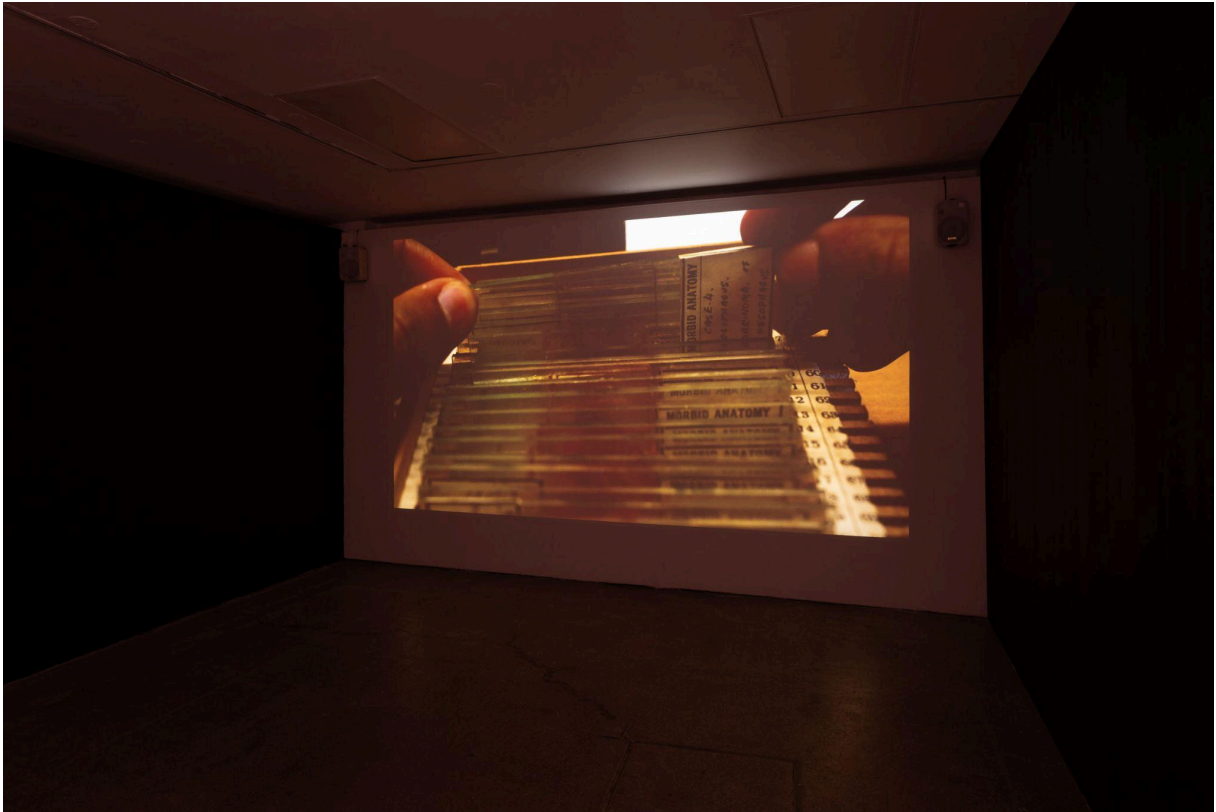
Jeffrey Knopf, Now You See Me (2024)

Digital video loop



Jeffrey Knopf, Companions (2024)

Glass and Pewter



Hope Strickland, I'll Be Back! (2022)

Digital video, archival footage and 16mm film

Commissioned by FACT Liverpool with public funding from Arts Council England and Liverpool City Council. Originally presented in collaboration with Hervisions, supported by The Granada Foundation.

Sound design and composition by Felix Taylor.

10m 58s

Handout

Presented in partnership with the University of Salford Art Collection, **40 Years of the Future: Where Should We Be Now?** brings together the work of a sculptor, a photographer and an artist-filmmaker - Jeffrey Knopf, Theo Simpson, and Hope Strickland. These artists are deeply committed to their disciplines, but also keen to work with them in expanded and non-traditional ways.

In both the content of their work and materials used, Knopf, Simpson and Strickland explore our complex relationship with the past, present and future. As Castlefield Gallery marks 40 years, this exhibition asks us to pause, to reflect and consider how we might imagine the future with the recognition that history isn't the same for everyone; that amongst the artists we work with and the people that visit Castlefield Gallery, the past is felt and experienced differently.

This exhibition presents existing pieces alongside commissioned works developed in partnership with the University of Salford Art Collection, some of which will enter the University's collection for the benefit of future generations. This builds on Castlefield Gallery's decade of co-commissioning and

artist development collaborations with the University of Salford Art Collection.

Jeffrey Knopf

‘The Closest I Got to Freud’s Desk’ (2024) is the latest in a series of works following Knopf’s attempts to surreptitiously make 3D digital scans of the archaeological objects (mainly small sculptures of deities from different cultures) on Sigmund Freud's desk, at the Freud Museum, London. His life size but morphed version of Freud’s desk is part of a new body of work by Knopf which includes 3D printed sculpture, ceramics and digital video. Freud's last book ‘Moses and Monotheism’ (1939) retold the story of Moses and theorised its lasting impacts on different faiths. Knopf's grandfather Jeff Joseph carried with him two silver plaques, depicting Moses, as he travelled from Iran through Egypt to become likely the first Persian Jew to settle in Manchester in 1913. Now housed in the Jewish Museum, Manchester, Knopf has scanned, 3D printed and then impression cast a version of these plaques in pewter and placed them next to the desk. Knopf’s works intertwine personal stories, memories and experiences with wider social, political and historical narratives. His work is motivated by the realisation that not only people and objects but also principles and beliefs, can be displaced, lost sight of and changed over

time. His disfigured, warped and defamiliarised sculptures and videos reflect this process, perhaps also suggesting the need to look again and look closer at things, to revisit the past to help inform the present.

Theo Simpson

The research, development, production and display of Simpson's work combines carefully considered decision making with the results of accidental encounters. In this way the works reflect our attempts and failures to understand and control the forces of history, nature, technology and politics that shape our world. Simpson's photographic works are made with a mixture of techniques from traditional hand printing, lithography and silkscreen to varied fabrication processes more commonly found in engineering and manufacturing. His work mixes original photography with printed material from various sources such as newspapers, books, microfilm, television and auctions. The process of discovering and rediscovering these images is an important part of the development of the work. These ambiguous, cropped and collaged images may appear familiar in places if not fully recognisable. For Simpson there is potential in this ambiguity, as we may wonder how to read these fragments of imagery that connect events across different times and places from local and national protests of the 1970s

and 80s to more recent global reactions to American foreign policy. How might this relate to 'Map of horizons (Part 1)' (2024) which features seascapes showing the remains of a land referred to in Welsh legend as Cantre'r Gwaelod, which reportedly disappeared under the Cardigan Bay. Or how decades old imagery and text from advertising and technical manuals which promised a bright future despite the context of a failing economy at the time might relate to us now.

In the first articles written about Castlefield Gallery when it opened in 1984, there is repeated mention of the difficult political and financial context of the 1980s, which sounds disappointingly similar to our current situation. This exhibition opens as another general election takes place and we may find ourselves asking: 'Will history continue to repeat itself?' or 'Where should we be now?'. 'Reverse remainder' (2023-2024) by Simpson is made with unused off cuts, including the backs of pages which were not initially considered for previous works. In other works in this exhibition shape, texture and colour has been dictated by the use of recycled elements from past projects. These nonlinear works demonstrate the value of reconfiguring elements from the past, perhaps proposing that we can find the seeds of the future on the cutting room floor of history.

Hope Strickland

Filmed in archives and museums across the UK, 'I'll Be Back!'^{*} (2022) by Strickland explores a series of collections housing objects of colonial violence. Amongst these is a book containing a diagram of a slave ship, a key document in the abolitionist movement widely published for its shocking nature, and a collection of insects gathered in Sierra Leone by a colonial topographer mapping borders and defining British and French territory in West Africa. The film begins and ends with the story of the rebel maroon Francois Mackandal, who was condemned to be burned at the stake in 1758, not only for his crimes but for his radical powers of metamorphosis. Shifting across digital, 16mm and archival formats, the film interrogates institutional collecting practices and reconsiders the distances between myth, history and machinations of power.

^{*}'I'll Be Back!' (2022) by Hope Strickland was commissioned by FACT Liverpool with public funding from Arts Council England and Liverpool City Council.

Photography by Jules Lister.

40 Years of the Future: Where Should We Be Now is presented
in collaboration with the University of Salford Art Collection:

ART
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This exhibition is supported by Castlefield Gallery
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Castlefield Gallery Funders and Supporters:



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