

**Progress** explores the transitional state of Crusader Mill in light of its recent purchase by property developers Capital & Centric. The exhibition marks Rogue Artists' Studios' final year in the building and considers the value and function of art and heritage in the city. Curated by Lucy Harvey, the exhibition is part of Manchester Histories Festival and includes site specific works, performances, and works by 11 resident artists.

The changing face of Ancoats has been documented during David Gledhill and Jan Chlebek's 15-year tenure at Crusader Mill. In **Crusader Mill circa 1980** Jan Chlebek has revisited an image which now documents the shifting landscape around Rogue's current home whilst **Crusader Mill 2016** uses the editing techniques of architectural photography to capture the interplay of perception and reality in urban spaces. Gledhill captures the contentious interaction between active, derelict, contemporary and historic place in **Old Mill Street** (2007), a work presenting renewed significance in light of the Ancoats Dispensary's partial destruction and the campaign to save it. The authentic and simulated heritage of Manchester's architecture can be witnessed in Evangelia Spiliopoulou's **Twins** projection and polaroids which document the imitation and repurposing of industrial buildings as residential spaces through the eyes of the inland waterways.

The rapid expansion of the city is attributed to the machines of the Industrial Revolution and often omits any mention of the workforce which attended to them. The space that Rogue inhabits has been through many incarnations since its construction in the 1830s; production has until now prevailed and the marks of the people who facilitated this can still be witnessed across the building. In the wood panelled former office of a knitwear manufacturer, Annie Carpenter's **Production Rings** examines the link between science, industry and labour through the human fallibility of manufacture and invention. Similar to the defunct fixtures and fittings of production found around Crusader Mill, the smoke rings are produced without any visible purpose and speak only of the labour behind them. Mary Stark's **Summoning Ghosts of Industries Past** draws too on Crusader Mill as a document of human interaction but also for wonderment, envisaged through sculptural light and shadow play, optical sound, industrial noise and music associated with textile production.

Sited by the proposed HS2 expansion zone, Crusader Mill is destined for redevelopment as private apartments which draws to a close its place in Manchester's manufacturing heritage. This shift may make sense in a post-industrial Britain and the investment will certainly ensure the Grade II listed Mill not only survives, but is restored and cherished. Any lamentation over this transition is intensified by the building's current state and is joined by a perverse mourning for the aesthetics of urban decay which will be reversed by the building's redevelopment. In **Fidelity and Validity** Tracey Eastham examines this contradictory relationship with ruins by using the materials and motifs of preservation, protection and simulation across the cracked and peeling paint of the Mill's stone stairwell. Sited in the outdoor courtyard Lucy Harvey's **Fretful Modernity** further considers our nostalgic relationship with historic and dilapidated buildings, using hand making, early industrial production and the latent narrative of objects to explore how place can express our anxieties about time's passage.

Whilst the building is secured, the neighbouring knitwear manufacturers face an uncertain future and Rogue still searches for a new home. This process is forcing Rogue to address its identity but also to acknowledge the uncomfortable realities of the artists' place in capitalist society. In the Project Space, Hilary Jack's **Hell in a Handcart** counters the cultural value granted to heritage with the transient reality facing artists as they are moved out from the city centre. Taneesha Ahmed also considers the reality, impact and uncertainty of the impending move on its current tenants in **Mouse Trap**. Sited across the stairwell and façade of Crusader Mill, Sam Meech's **fait accompli** instils value in the signage and painted way-finding left by current and past tenants from Manchester's endangered machine knitting industry.

We cannot be naïve about the realities facing artist-led spaces and we must be as realistic about Manchester's propensity for expansion as with the economic contraction which resulted in Rogue's 15-year tenancy at Crusader Mill. In **The Work As A Result**, Nicola Dale and Joe Hancock consider the concept of progress as a physical force through the building and dismantling of structures, highlighting the way in which we construct and frame history. As Rogue enters a new chapter we must more robustly assert our cultural value, but Manchester must also recognise the long term impact of a city which fails to embrace its own creative community in its progression.

# Progress

4-12<sup>th</sup> June 2016



## Outside Gateway

- 1 Sam Meech - fait accompli (2016). Machine knitted tile.

## Outside Courtyard

- 2 Lucy Harvey – Fretful Modernity (2016). Ceramic, steel, brass and cotton.

## Ground to Fourth Floor Stairwell

- 3 Tracey Eastham – Fidelity (2016). Gold vinyl.
- 4 Sam Meech - fait accompli (2016). Machine knitted signs and 12 wall tiles.
- 5 Tracey Eastham – Validity (2016). Gold leaf. [Fourth floor]

## First Floor Office

- 6 Annie Carpenter – Production Rings Pyramiden (2015). Looped video projection.

## First Floor Project Space

- 7 Jan Chlebik – Crusader Mill Circa 1980. Inkjet print.
- 8 Evangelia Spiliopoulou – Polaroid: Surface Phenomena 2014-16
- 9 Hilary Jack – Hell in a Handcart (2016). Victorian handcart found in Crusader Mill, found objects from Rogue Artists' Studios.
- 10 Evangelia Spiliopoulou – Twins (2013). Looped video projection.
- 11 Sam Meech – fait accompli (2016). Machine knitted sign.
- 12 David Gledhill – Old Mill Street (2006). Oil on canvas.
- 13 Jan Chlebik – Crusader Mill 2016. Inkjet print.
- 14 Taneesha Ahmed - Mouse Trap (2016). MDF, Perspex, Chocolate and Peanut Butter

## Launch

Saturday 4<sup>th</sup> June, 1-3pm; events and performances happening across Rogue Artists' Studios:

- 1pm FORECOURT: Nicola Dale and Joe Hancock**  
In *The Work As A Result* Nicola Dale and Joe Hancock will collaboratively build and then dismantle a free-standing structure that considers "progress" as both physical force and historical construct.
- 2pm FOURTH FLOOR: Mary Stark**  
In *Summoning Ghosts of Industries Past* Mary Stark creates a site-specific performance in a former cotton mill involving 16mm film projection, sculptural light and shadow play, optical sound, industrial noise and music associated with textile production
- 2.30pm THIRD FLOOR: Film Screening**  
A screening of two films from the North West Film Archive alongside contemporary documentary *The Art of Work* by Manchester based film makers Gravel & Sugar.  
*Queen Cotton* (1941) follows the production of cotton in Lancashire, to the design of printed fabrics by the designers of Broadoak Mill, Accrington.  
*From New to Old* (John Gresty and Mike Goodger) examines Victorian Manchester's prosperity, poverty, and past and present urban development during the early 1970s.  
*The Art of Work (2014)* examines the contrasting production between textiles manufacturers and artists who coexist at Crusader Mill.

Progress is open 12-5pm on Saturday 4<sup>th</sup>, Sunday 5<sup>th</sup>, Saturday 11<sup>th</sup> and Sunday 12<sup>th</sup> June 2016.

[www.progressrogue.wordpress.com](http://www.progressrogue.wordpress.com)