

Birce Cennetoglu, born Ankara, Turkey, is a dynamic and inspired Artist/Curator driven by an unwavering passion for contemporary art.

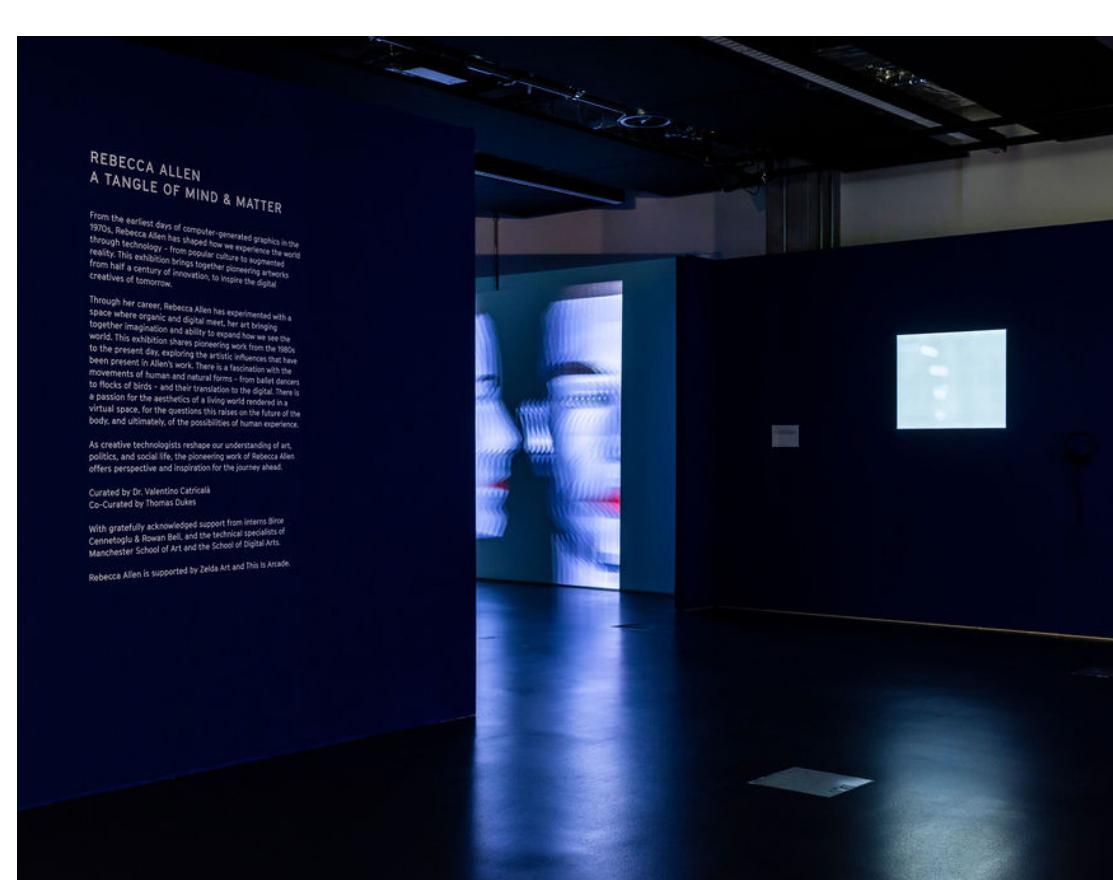
Birce's academic foundation is rooted in her recent graduation from Manchester School of Art, where she earned her Master of Arts in Contemporary Curating. This invaluable education was further enriched by an extensive array of curatorial experience in institutions such as Pavement Gallery, Modal Gallery, Videocity, Seesaw Space, Manchester Poetry Library, and A Modest Show. Notably, she played a pivotal role in the Manchester leg of the Hayward Gallery's The British Art Show 9, a testament to her ability to thrive in high-stakes and culturally significant exhibitions.

One of Birce's distinctive interests lies in the realm of interactive exhibitions, where she explores the convergence of art and cutting-edge technology. Her enthusiasm for the integration of artificial intelligence and generative AI into the fabric of exhibition-making reflects her forward-thinking approach to curatorial practice.

In essence, Birce is not merely an Artist/Curator; she is an emerging talent for artistic innovation and cultural enrichment. Her journey is a testament to her commitment to pushing the boundaries of what is possible in the world of contemporary art, and she is eager to continue this exciting voyage as she seeks new opportunities to inspire and elevate.



Contact Email



A Tangle of Mind and Matter



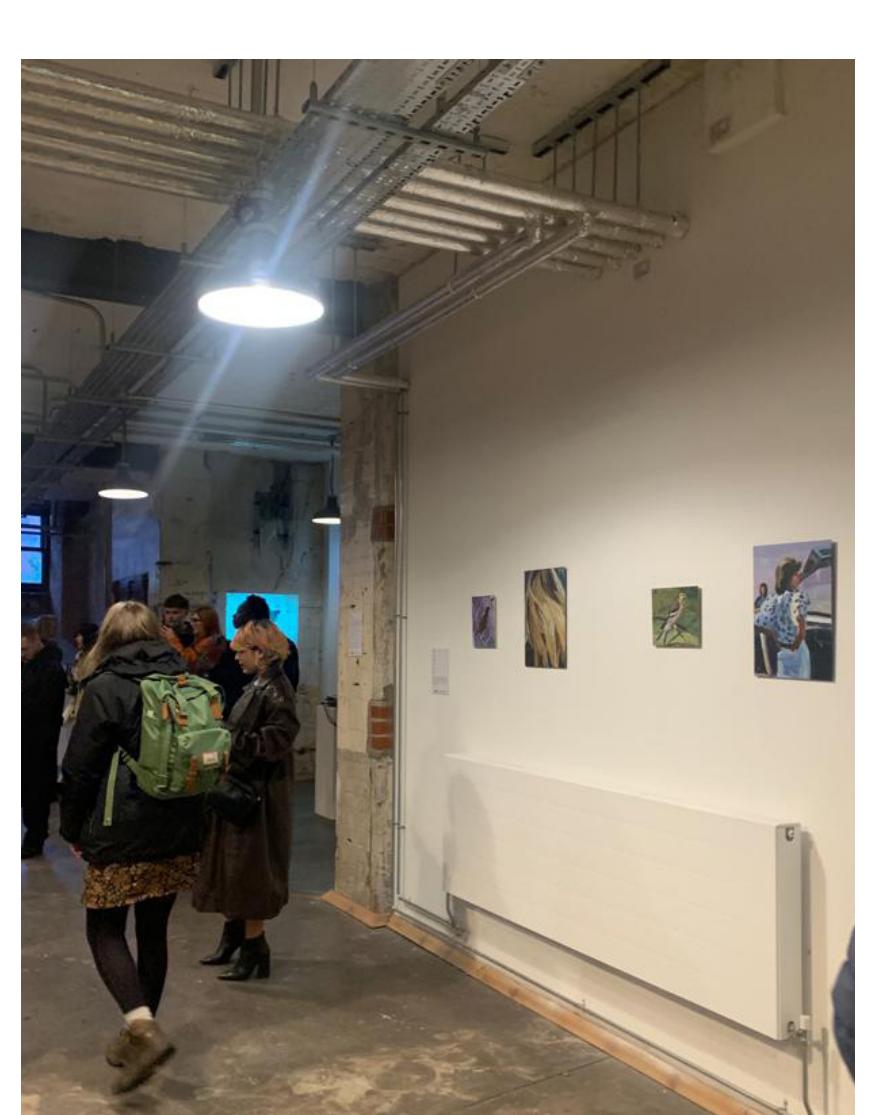
Untold Stories of the NHS

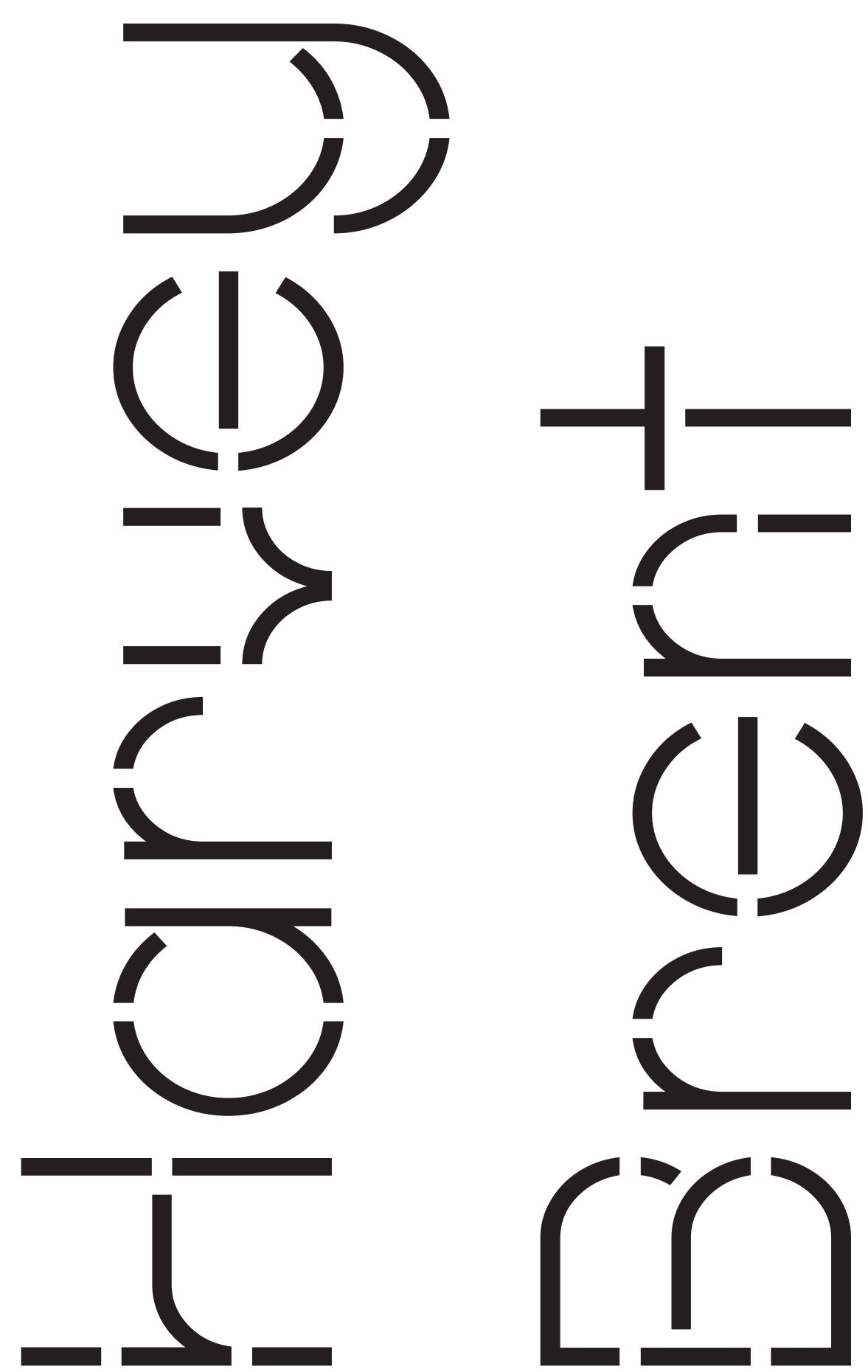


A Modest Show



In/Tangible





Having graduated with a BA in Journalism from Sussex University in 2020, Harvey Brent's writing had a prominent focus on queer lives and the culture found within subcultures of sexuality and gender. After a year-long hiatus due to the pandemic, he enrolled in the Contemporary Curating MA at Manchester Metropolitan University.

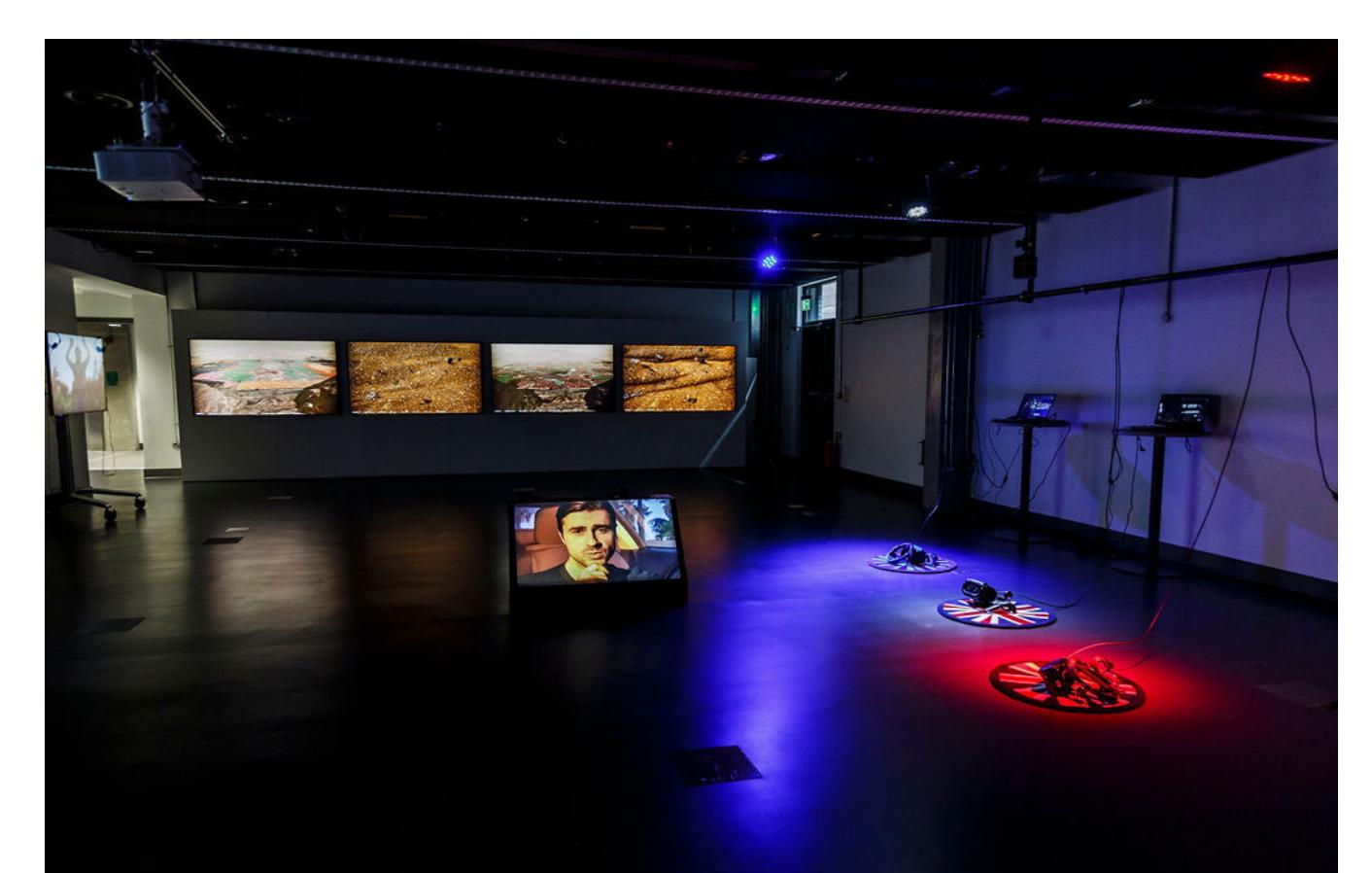
The news and feature pieces that he wrote for his undergraduate degree influenced his curatorial practices, leading him to discover a niche - a focus on queer lives, both those that are lived and those that survive in memory. Harvey conducted further research into how the archive can represent these lives, with a vision to "queer the archive." Questions surrounding how queer contemporary art would be archived and how to incorporate performance art within an archival space have been subjects of consideration in his exploration of queer lives through curatorial practice.

Having a strong interest in the theory of 'queering' spaces and objects, his research into this and its application to his curatorial stance led to a broad range of considerations regarding different artistic mediums. Initially coming from a photographic background, he soon adopted a multi-medium approach to his work to better explore how to curate and represent queer life effectively.

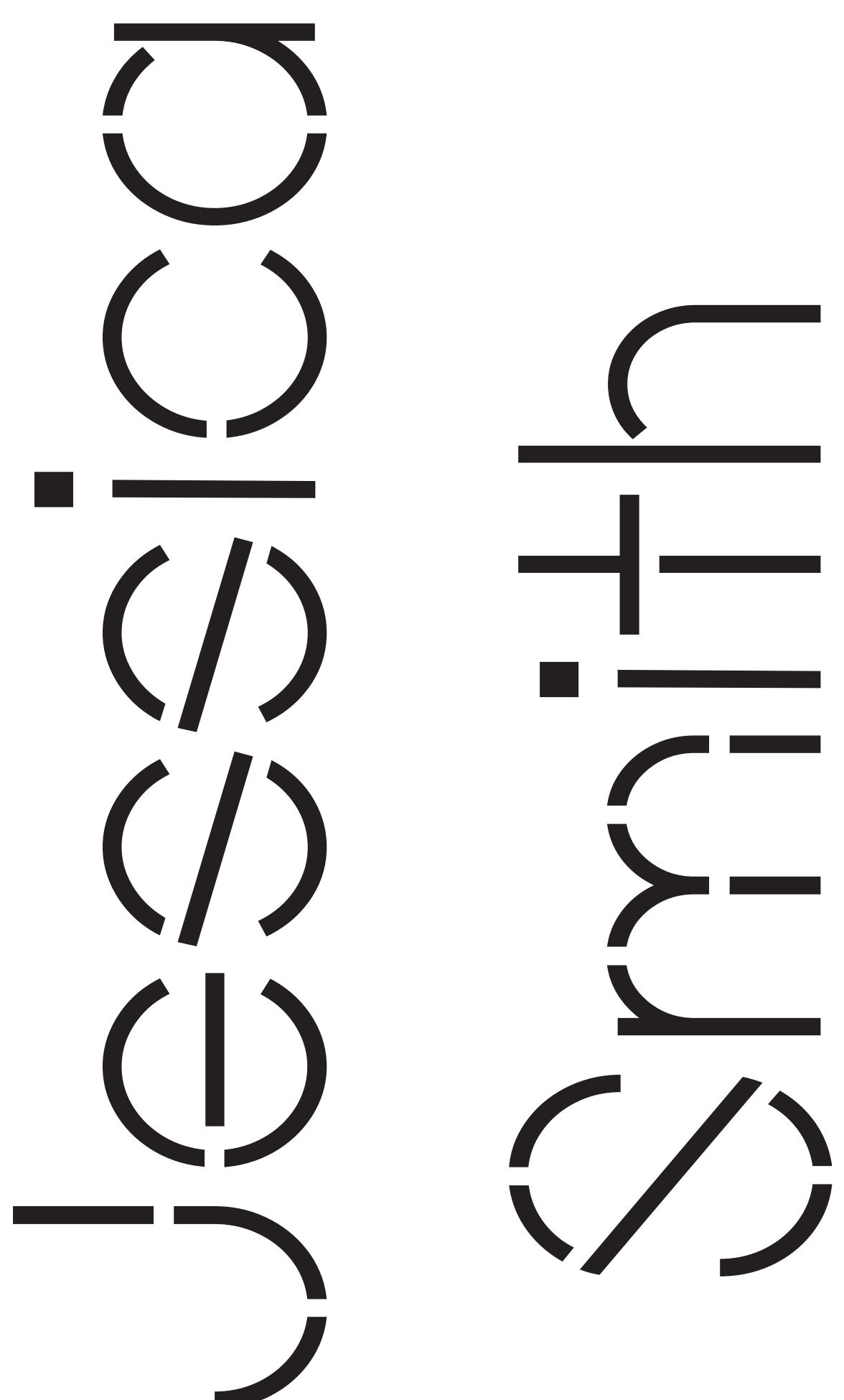
To ensure that these mediums were thoroughly explored, Harvey was a part of the curatorial team for the Slip.Stream.Slip exhibition at SODA's MODAL gallery space. He worked alongside international digital artists such as Cecile B. Evans, Lu Yang, and Juan Cortés to present the inaugural exhibition in their multi-million-pound space. Additionally, he served as a panel judge for apexart's Open Call for multidisciplinary artist pitches for exhibitions within their New York City space.



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*The Wilding of Mars* by Alexandra Daisy Ginsberg (2019), *Liminal Lands* by Jakob Kudsk Steensen (2021) and *When Guys Turn 20* by Joshua Cittarella (2022)  
Image courtesy of SODA



With a passion for the arts, education and humanities creative development the MA Curating course was a natural step for Jessica. An early interest in humanity's desire for evidence of existence within art soon developed into examining the Uncanny, weird and eerie. The desire for reassurance of one's existence and the desire to repel the un-natural engulfed Jessica's studies. Finding the relation between humanity's true self in strange works. At times the works being the main viewer in denial of themselves.

Understanding humanity's relationship with strange artworks has been the main focus within Jessica's curatorial practice. Commenting that 'finding work that reflects the true face of humanity can allow ourselves to develop a deeper understanding in why these strange works are made. There are no words to describe at times how to feel or act, paintings, sculptures and other media are sometimes the best way to explain ourselves and others.'

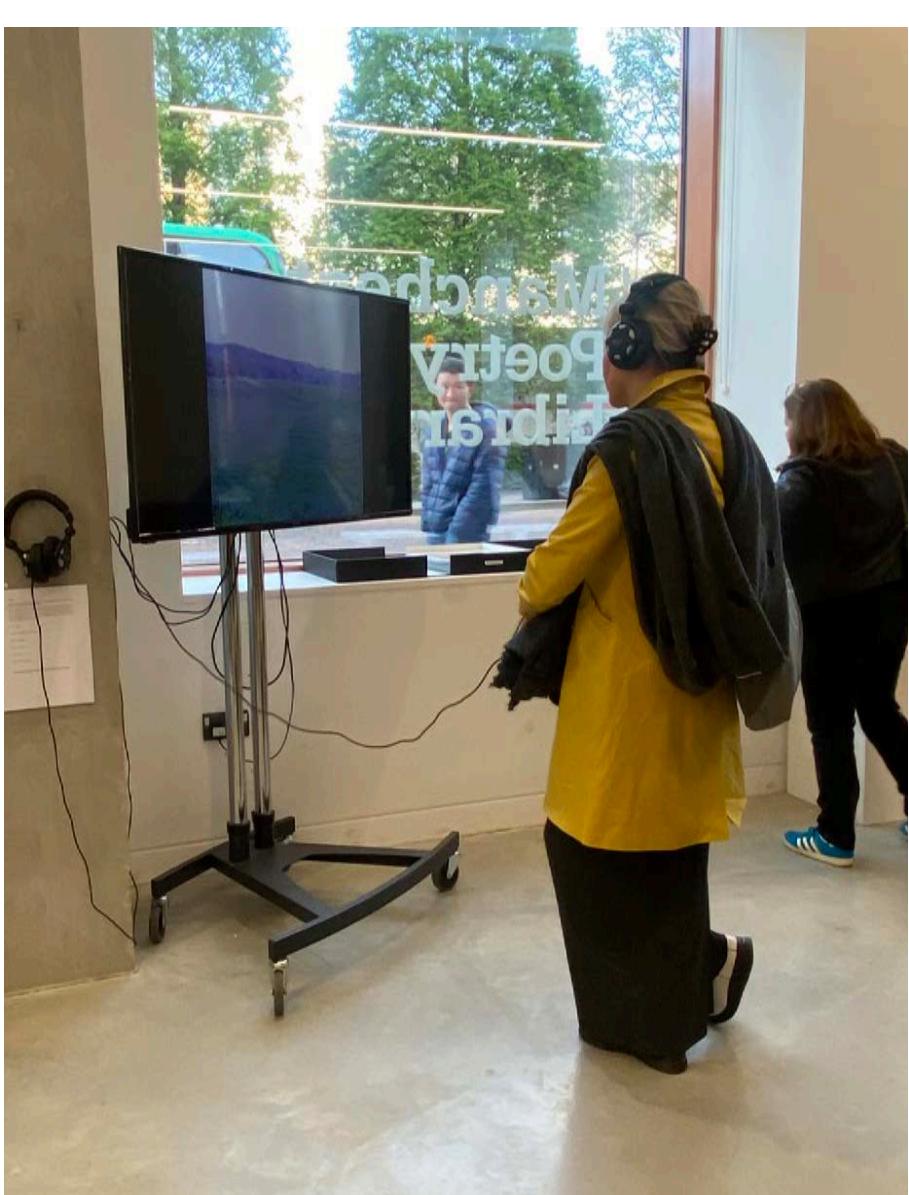
Through the Curating programme Jessica has pushed herself into new experiences and research, connecting with curators, artists and the public. The opportunities given during the curation programme included, Working with a Manchester Metropolitan PHD student on displaying his story. The Happening of drawing exhibition allowed for the real experience Jessica craved in becoming the main curator, with the help of the poetry library to display the works and understand the process of how to curate an exhibition.

During her time on the course Jessica has been given opportunities to work with galleries in north Yorkshire and in the center of Manchester, Getting involved with the community such as the Pear Project from PROFORMA to working closely with install and events at the Joe Cornish gallery.

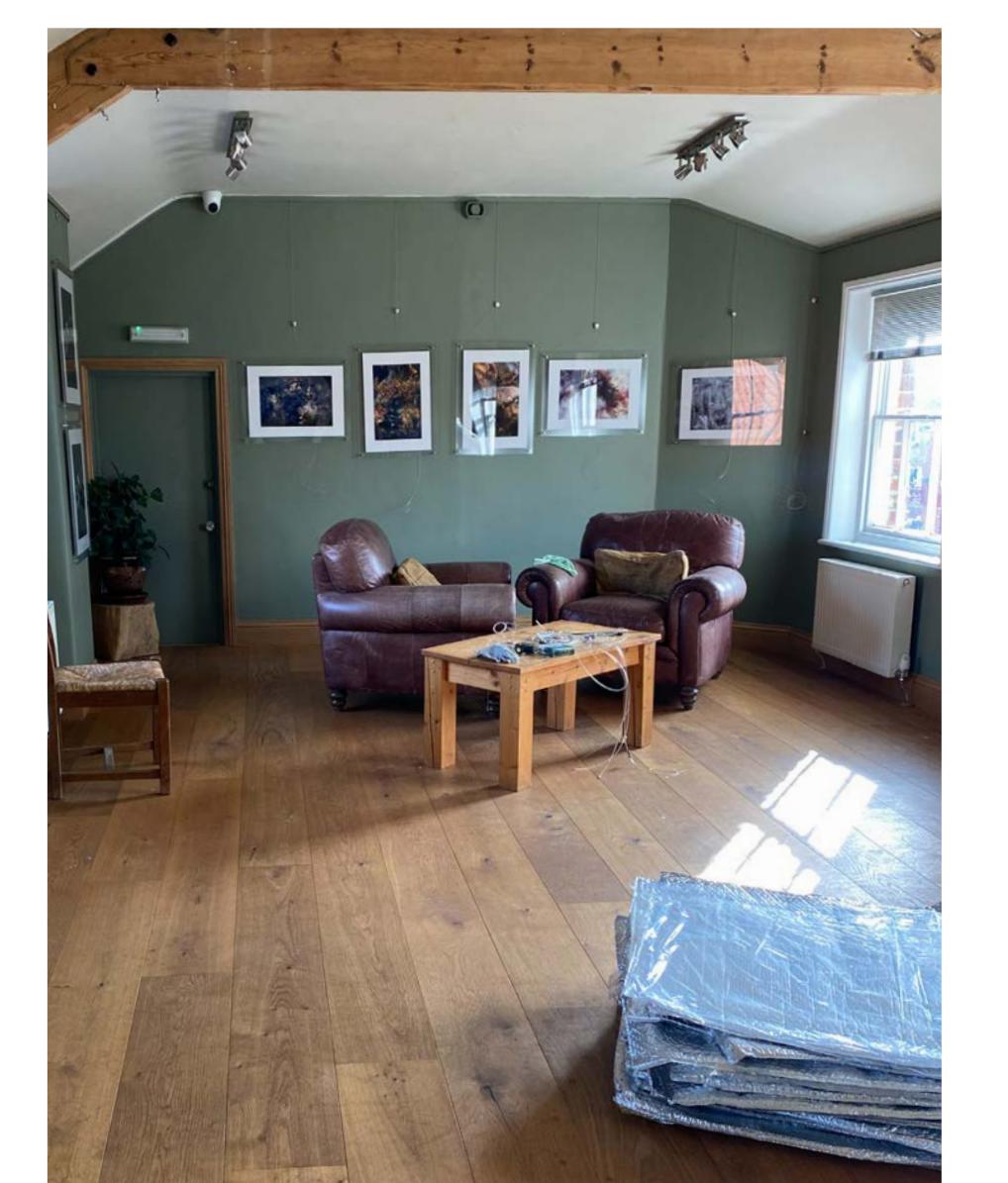
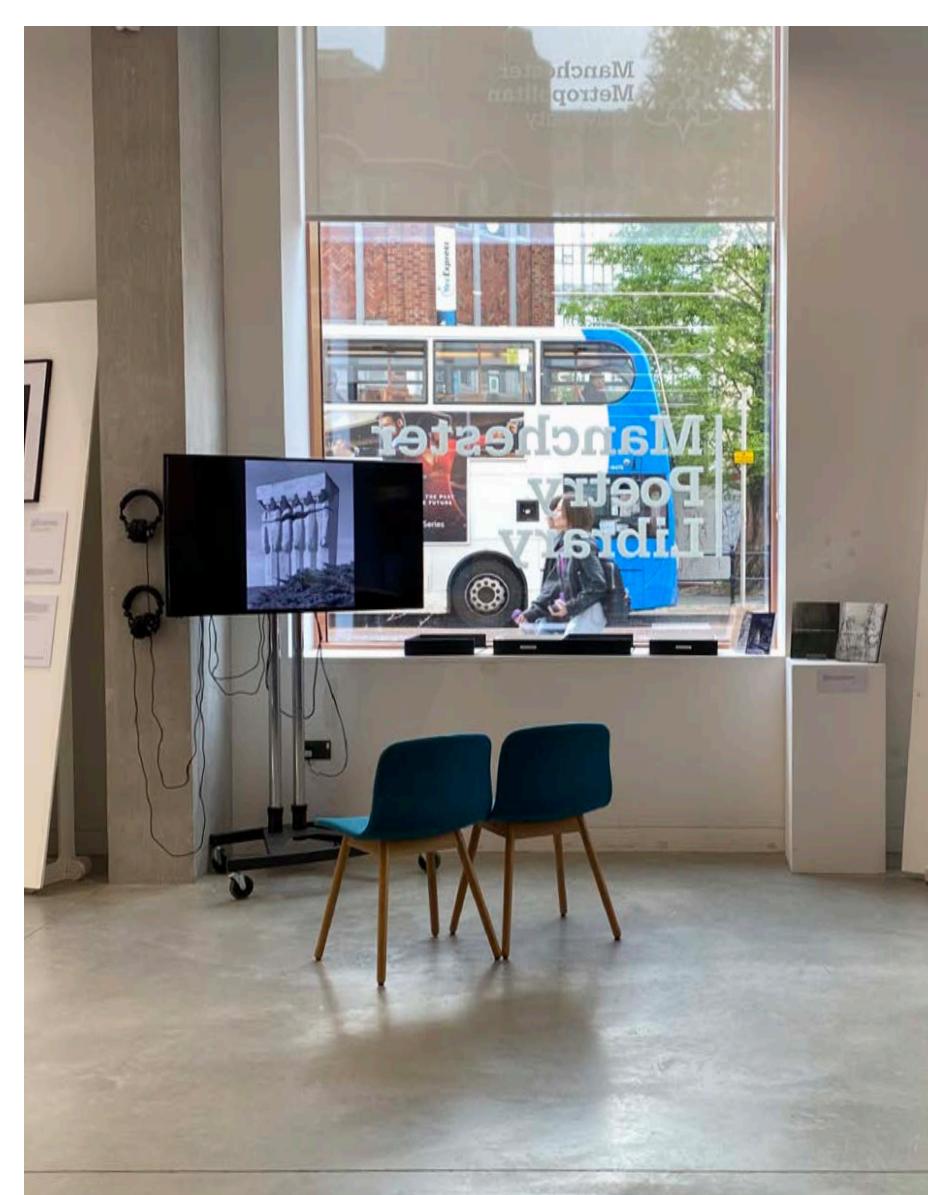
Jessica still believes in her statement that this programme will allow her to see her brightest future in the world of curation.



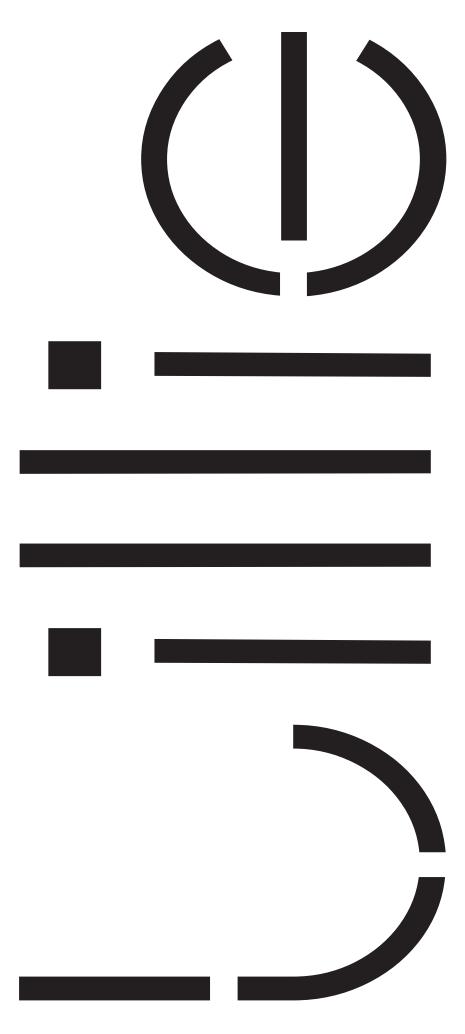
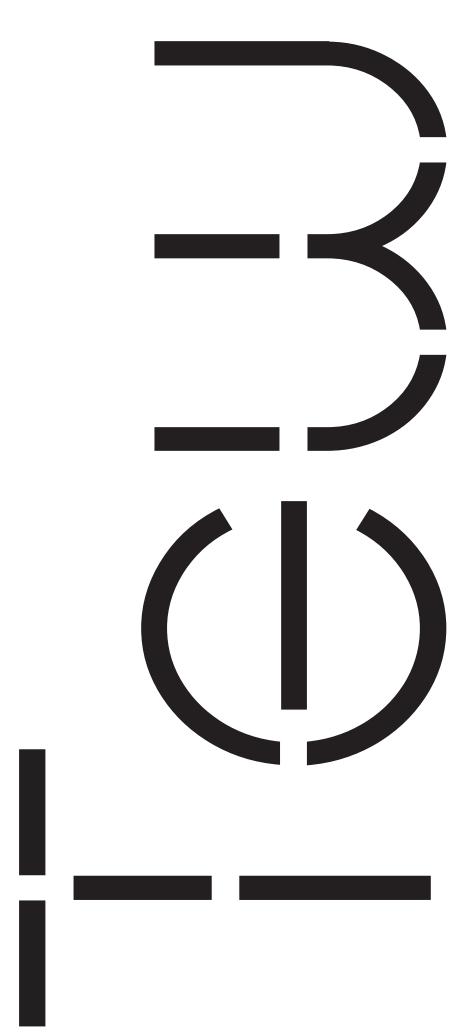
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*The Happening Of Drawing A Selection Of Practice Led Phd Work By Gary Spicer*



*'The Joe Cornish Gallery Exhibition Set Up', curated By Jessica Smith And Jo Rose*



Developing a practice in Contemporary Art curation, Lillie Tew undertook the MA Contemporary Curating course in 2021 following a two-year hiatus from formal education after completing her undergraduate studies in the BA Three-Dimensional Design Course at Manchester Metropolitan University in 2019. Continuing art practice interests, Lillie quickly developed a strong curatorial discourse investigating alternate productions of diverse process-led practices within site-specific contexts.

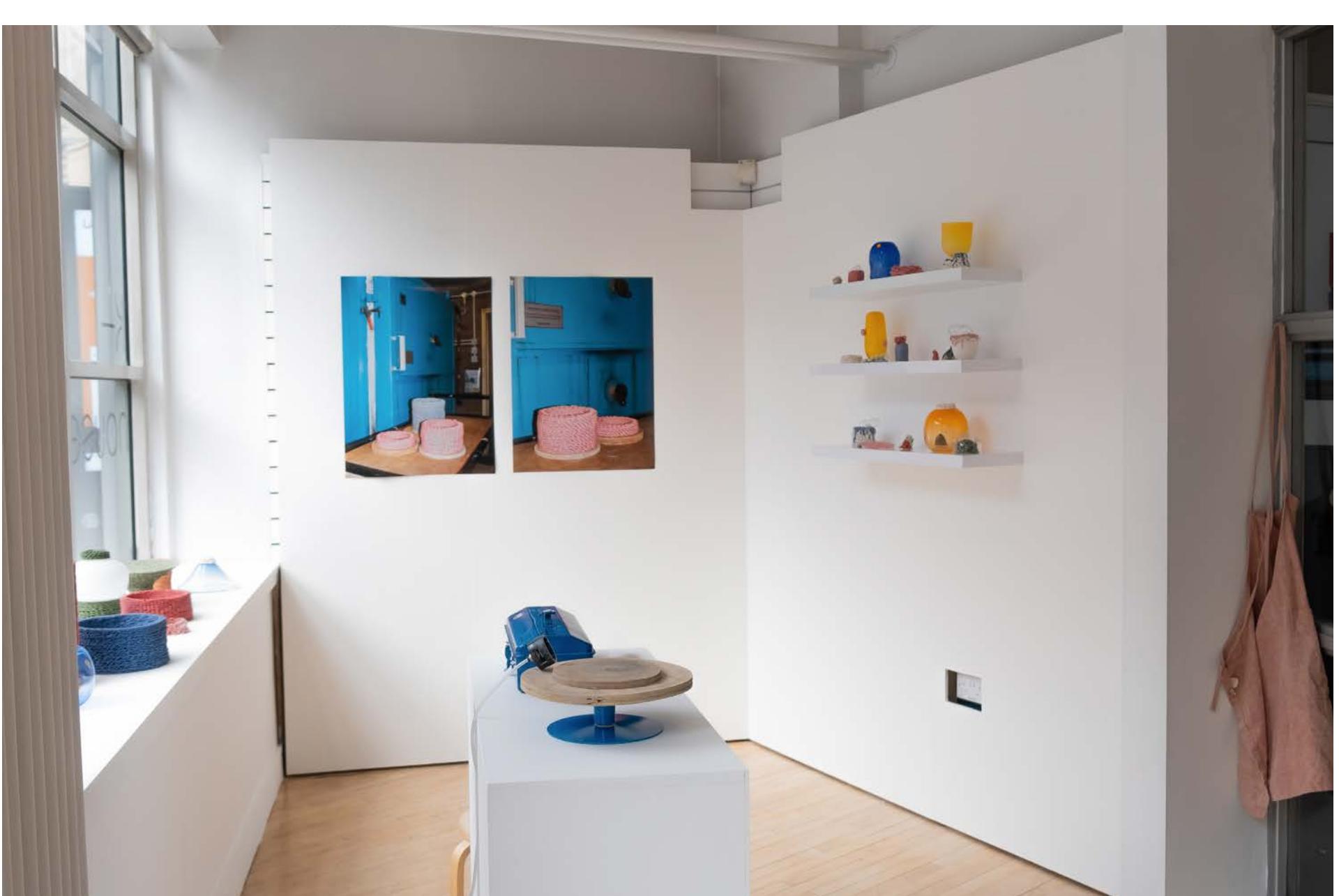
Embarking on this transformative journey, Lillie became an Associate Curator at Pavement Gallery, Manchester, from 2022 to 2023. Here, she embraced the mantle of co-curating and managing a gallery programme that features prolific international Contemporary artists. During her tenure, Lillie contributed to projects showcasing the works of notable artists such as Joseph Kosuth, Igor Grubić, and Nike Savvas. Beyond the exhibitions, she diligently co-produced, edited and designed the second edition of Pavement Quarterly, contributing creative writing titled ‘twenty four seven’, a poetic reflection mirroring her curatorial focus on the intricate interplay between art and audience relations and interactions.

As a Curatorial Assistant at K-House Gallery, Manchester, Lillie coordinated and curatorially supported the exhibitions and events programme, providing a platform for emerging practitioners, artists, and fellow curators. Her meticulous curation of the show ‘Open Studio: Nuala Torp’, which featured within the 2023 gallery programme, delved into the essence of process-led artwork, highlighting the symbiotic relationship between an artist’s creative journey and the space from which it emanates. This endeavour shed light to the vital role of space and place in influencing the narrative of an artist’s body of work, forming the conclusion to her MA.

Further honing her curatorial expertise, Lillie served as a Curatorial Assistant at Manchester Metropolitan University, contributing to the curation of significant exhibitions ‘Untold Stories of the NHS’ and the ‘Grosvenor East Building Launch’ exhibit. Collaborating with esteemed professionals, she played a pivotal role in co-curating exhibitions that held a special place in commemorating faculty projects. Her involvement in curatorial pursuits also extended to the Holden Gallery in Manchester, where she co-curated the MA/MFA Fine Art, Painting, Textile in Practice, and Embroidery Courses in 2022.



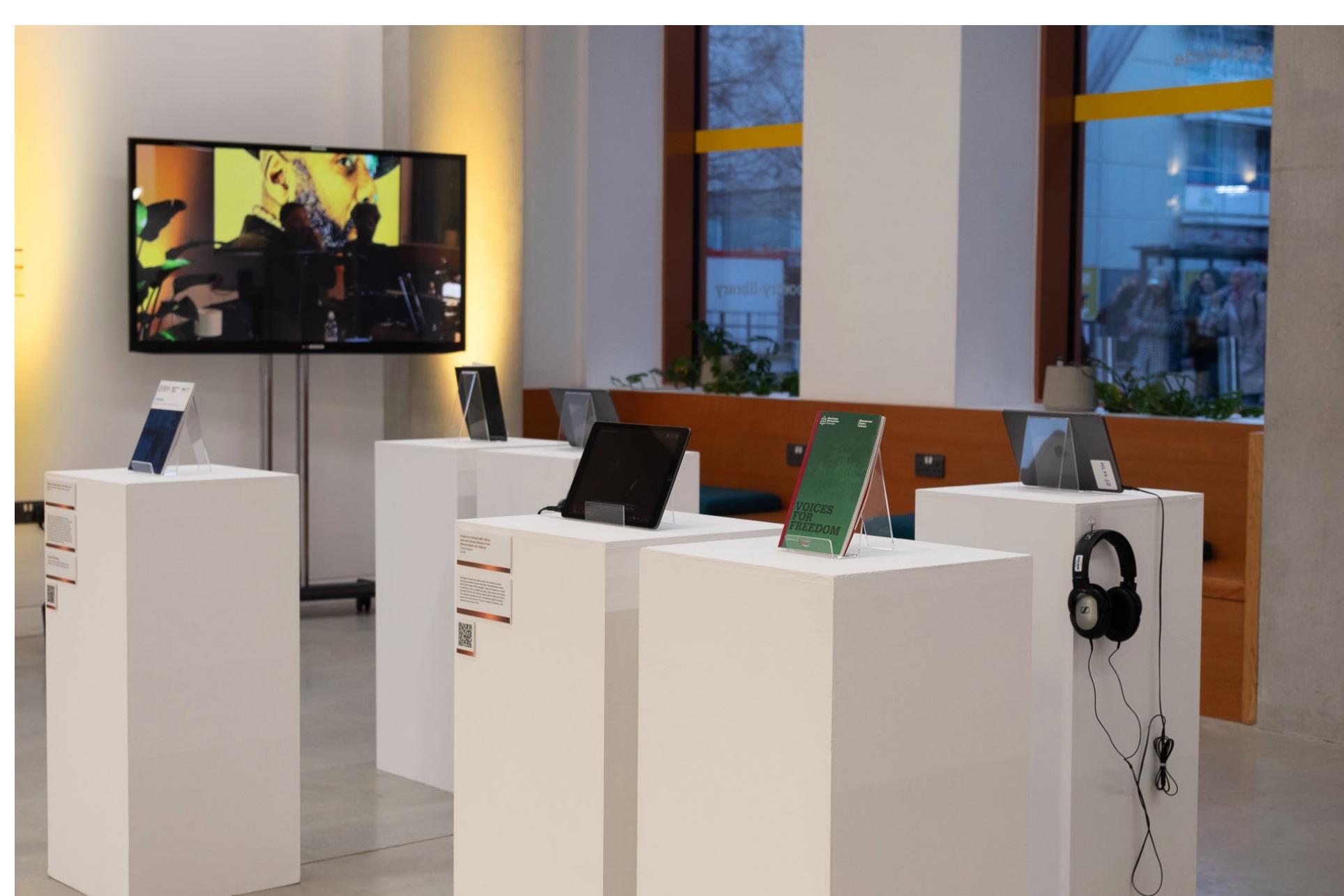
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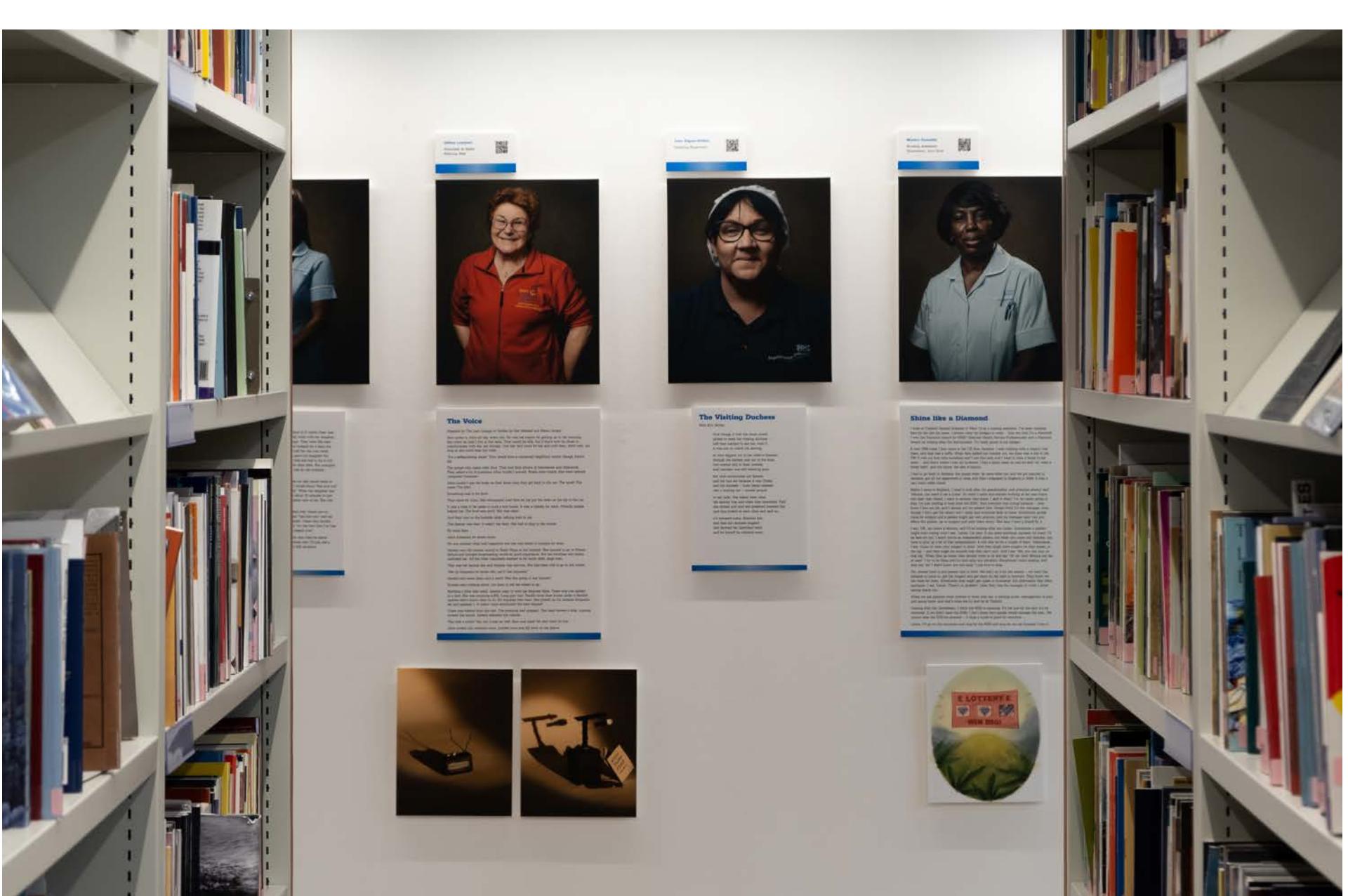
‘Open Studio: Nuala Torp’, K- House Gallery.  
Curated by Lillie Tew



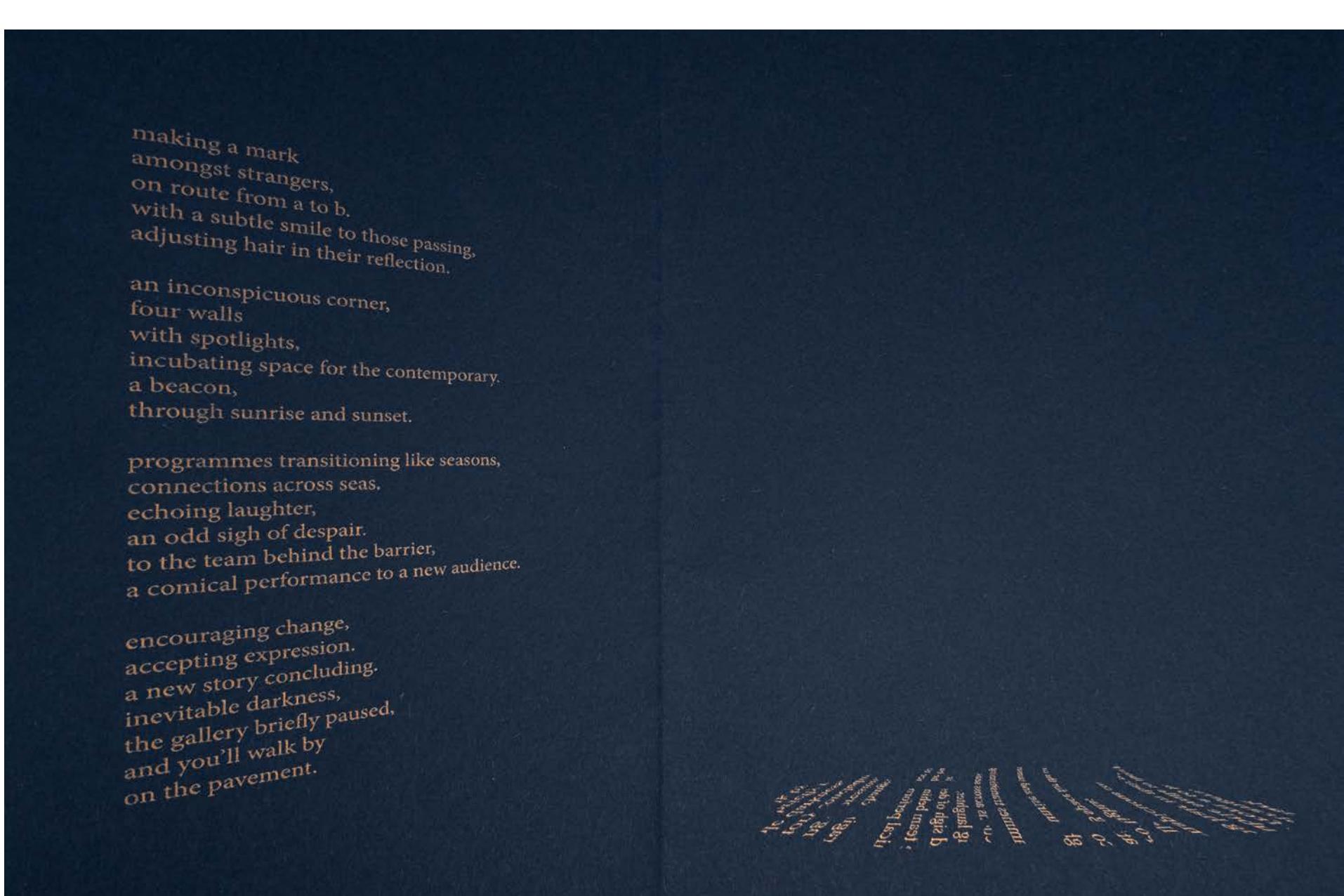
‘Text/Context’ (1978), Joseph Kosuth, Pavement Gallery.  
Image Courtesy of Lucie Armstrong



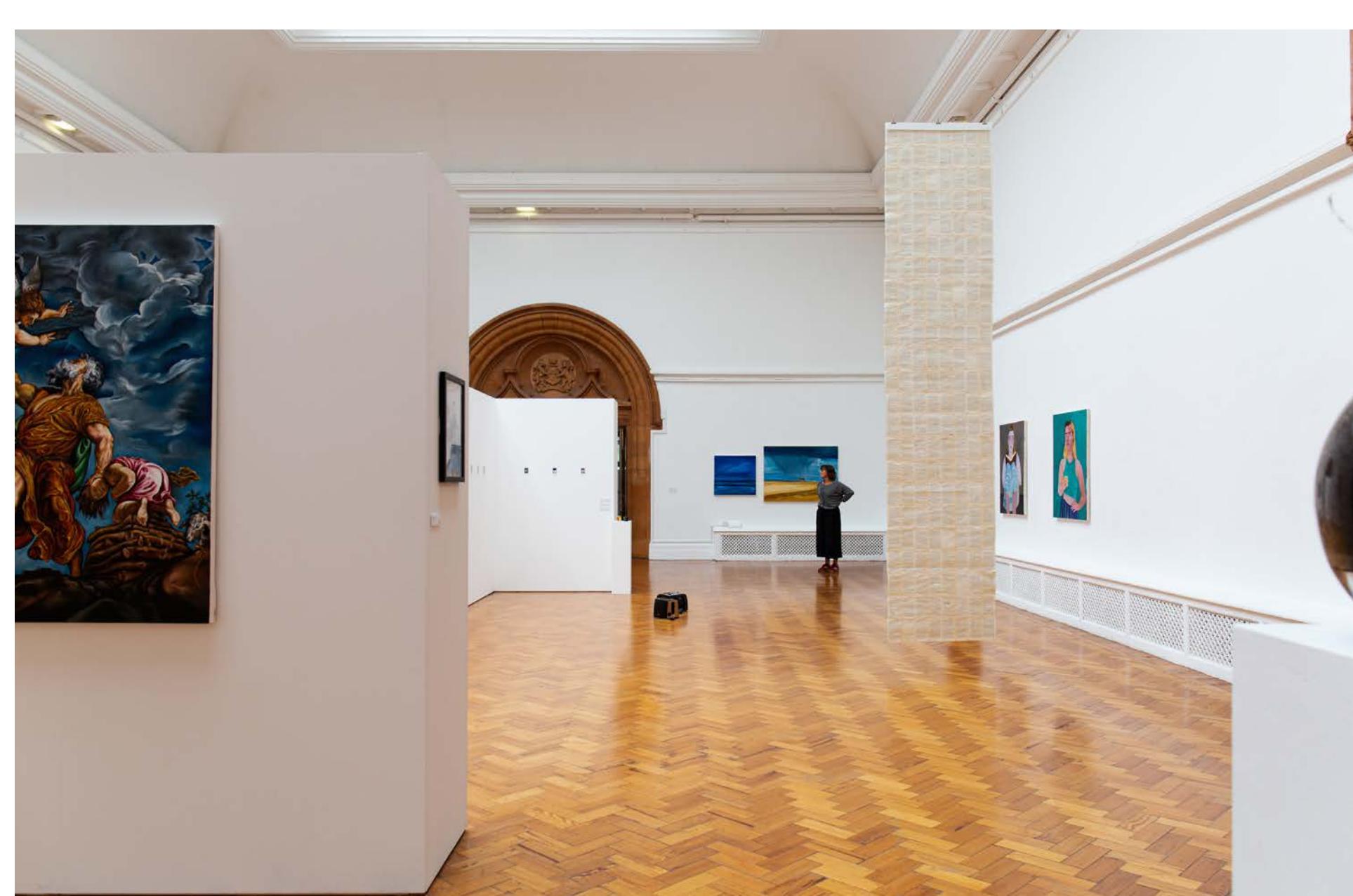
‘Grosvenor East Building Launch’ Poetry Library. Co-curated by Lillie Tew and Meg Jones. Image Courtesy of Aubrey Tew



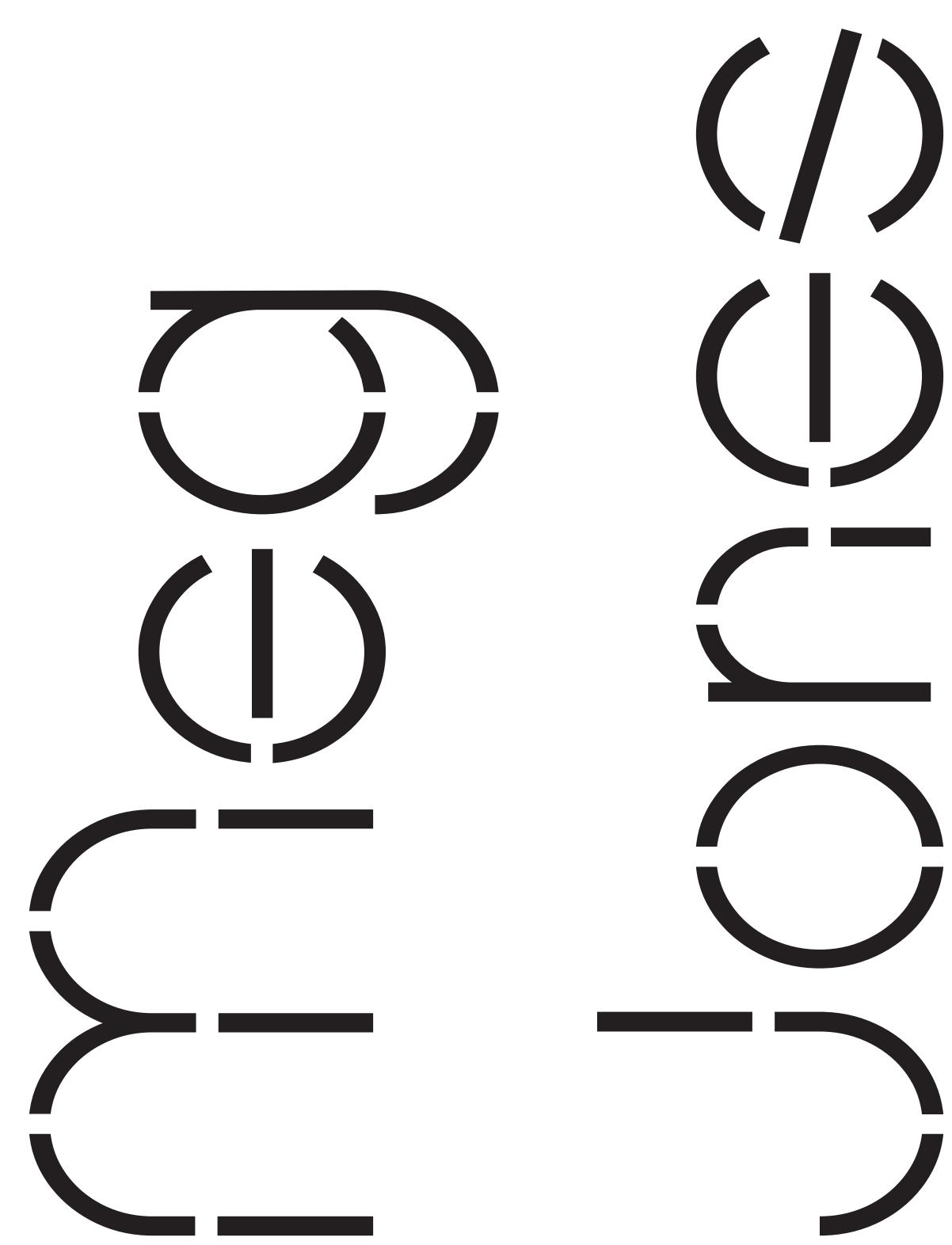
‘Untold Stories of the NHS’ Poetry Library, MMU.  
Co-curated by Lillie Tew, Birce Cennetoglu and Rowan Bell



‘twenty four seven’ for Pavement Quarterly



‘MA/MFA Fine Art, Painting, Textile in Practice & Embroidery Courses Show’, Holden Gallery. Co-curated by Lillie Tew, Joseph Lang and Julia Makojnik. Image Courtesy of Nathan Cutler



After successfully graduating from the BA Fine Art and Curating course with first class honours at Manchester School of Art, Meg went straight on to study the MA Contemporary Curating course. The particular curatorial interests developed throughout the course of the MA programme is the consideration of audience accessibility to exhibitions, particularly through the approach of the sensory.

This is exemplar in the group exhibition ‘Stimuli’, exhibited in K-House in July 2023 for the Final Major Project assignment. Entirely curated by Meg, the show questions how sensory involvement affects the audience interest and engagement with knowledge presented through the exhibition format, whilst also evaluating the effectiveness of the ‘White Cube’ gallery aesthetic in audience participation and comfort.

Through the MA programme, Meg is also an associate curator of Pavement Gallery, where notable curatorial contributions are those of assisting install of Harold Offeh’s ‘Joy Inside Our Tears’, and curating and liaising contributions to Nike Savvas’ ‘Finale (Embrace)’. During this time, Meg also assisted the creation of the second edition of ‘Pavement Quarterly’, an extension of the gallery’s curatorial activity through written format, featuring the essay titled ‘Horror Vacui and the History of Pavement’.

Within the programme, Meg has completed a handful of other curatorial projects including co-curating the Grosvenor East Building Launch, and ‘In/Tangible’ exhibition at SEESAW as part of the Contested Territories assignment. Meg also contributed an essay to the exhibition guide of the theme of contested territories, titled ‘Contesting Authority: The Role of Art within Gender Representation and Protest’. The essay investigated the censorship of police actions the suffragettes involved in the Manchester Art Gallery protest attack experienced, and how this compares to instances in modern day.

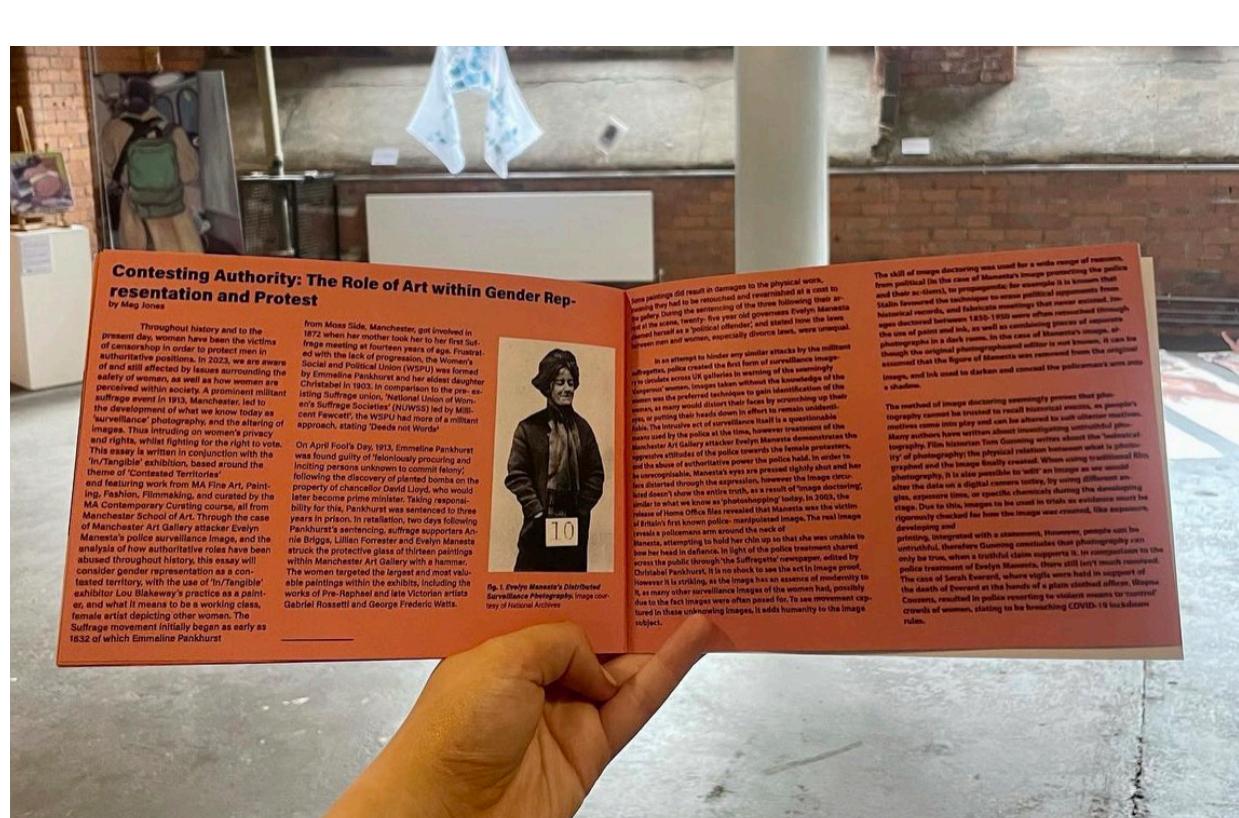
Since completing the MA, Meg has successfully gained a studio space at DMZ studio in Ancoats, and continues to pursue visual arts practice as well as freelance curatorial activity through the collective ‘LIMP’. Hosting queer exhibition/ club night hybrids across Manchester and Leeds, LIMP operates a DIY approach to curation through open call submissions and pop-up exhibitions in unconventional venues.



*Essay ‘Horror Vacui and the History of Pavement’ featured in the second edition of the ‘Pavement Quarterly’ publication*



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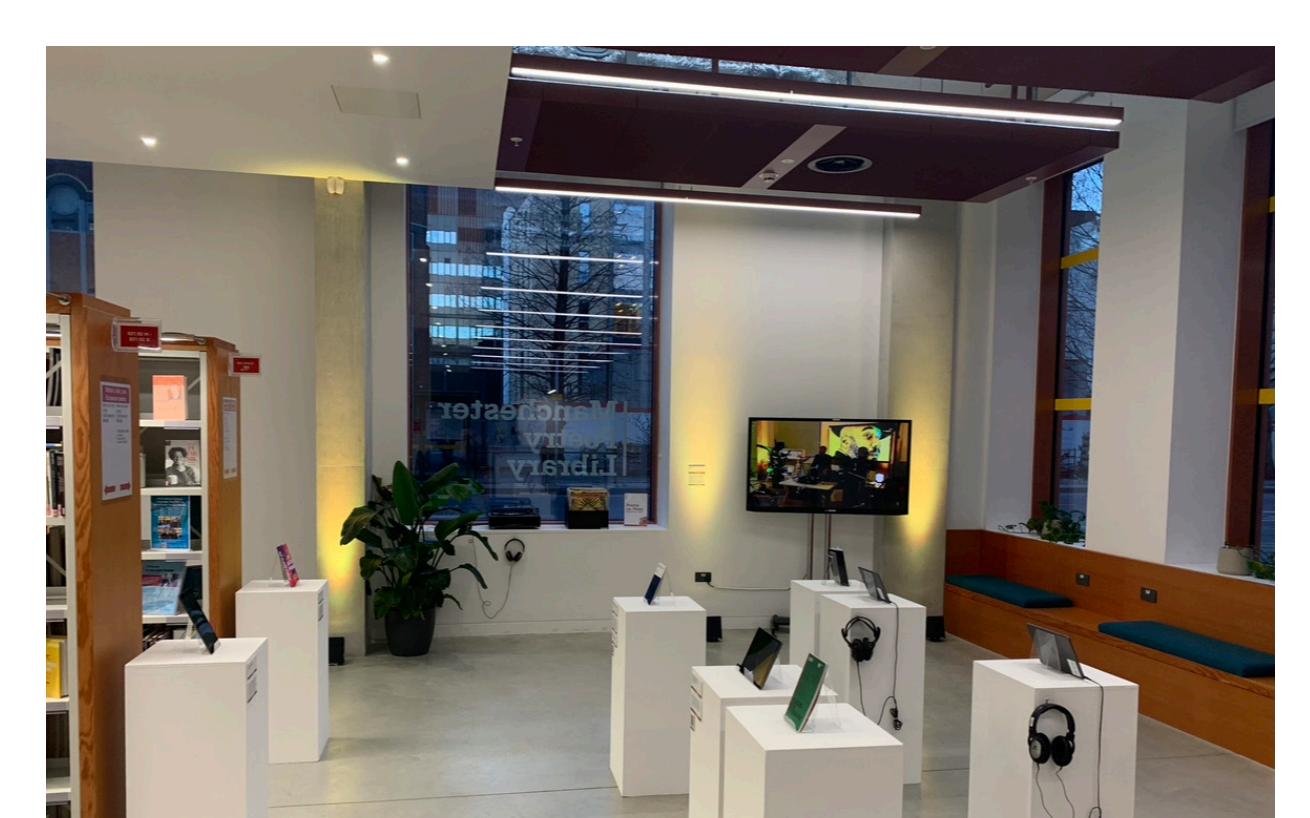
*‘In/Tangible’ Exhibition Guide. Guide designed by Birce Cennetoglu and Jenna Eady*



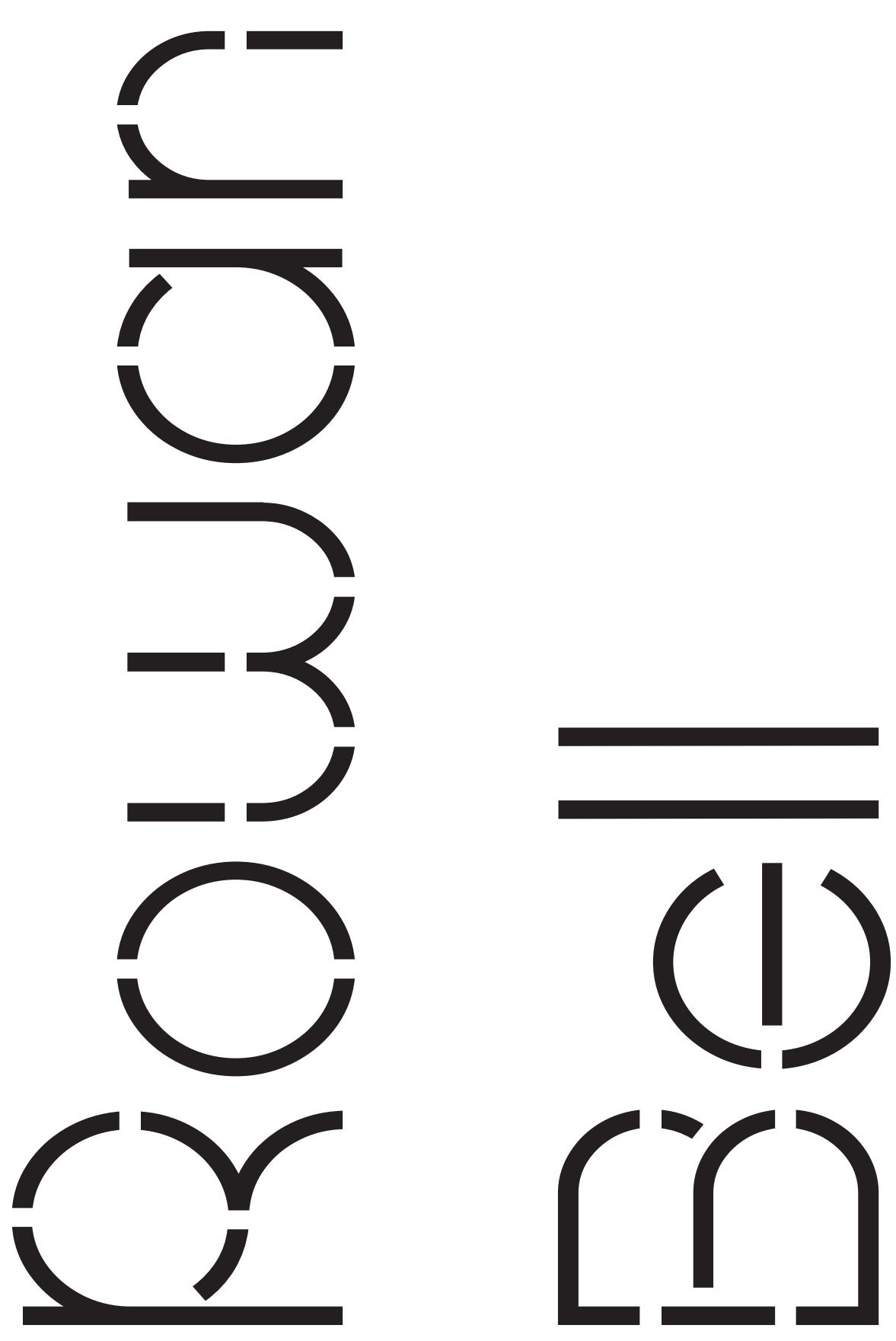
*‘Stimuli’ Exhibition. Curated by Meg Jones*



*‘Finale (Embrace)’, Nike Savvas.  
Image Courtesy of Pavement Gallery*



*‘Grosvenor East Building Launch’.  
Curated by Meg Jones and Lillie Tew*



Rowan Bell is a curator who studied a Ba in History of Art, graduating in 2014 and worked in the NHS until 2022, when he decided to undertake a masters in Contemporary Curating. Throughout the masters, Rowan has been involved in a variety of curatorial work which has enabled him to improve his practice, such as; working with MODAL Gallery (the gallery situated in the School of Digital Arts, MMU), working on an NHS based exhibition in MMU's Poetry Library, VideoCity a roaming curatorial experiment and Pavement, the student led curatorial group.

Rowan's research focus was 'Digital Nature'. During the covid-19 pandemic lockdown there was a re-negotiation of our relationships with technology and the natural world. These two subjects, nature and technology, are often seen as disparate subjects. However, with the unstoppable advancement of technology and its increasing ubiquity in every area of life, as well as the climate crisis, perhaps we need to recalculate our thinking via shifts in perception.

Rowan's research intended to uncover the theory behind the way art and curation can achieve this. Calling for an Interdisciplinary approach, this new curatorial theory uses a variety of technological/ digital media to create atmospheres. Gathering knowledge from philosophers such as Donna Harraway and Bruno Latour and using themes such as hybridity, the non-human (animals and objects) and the rejection of the Cartesian view of nature as 'out there' (apart from us humans), the theory aims to reposition the audience into a critical mode of viewing, where they question our contemporary views on the subjects of art, technology and nature.



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'NHS Untold Stories'. Curated by Rowan Bell, Lillie Tew and Birce Cennetoglu



Rebecca Allen Kraftwerk Portrait  
Image courtesy of MMU and Artist