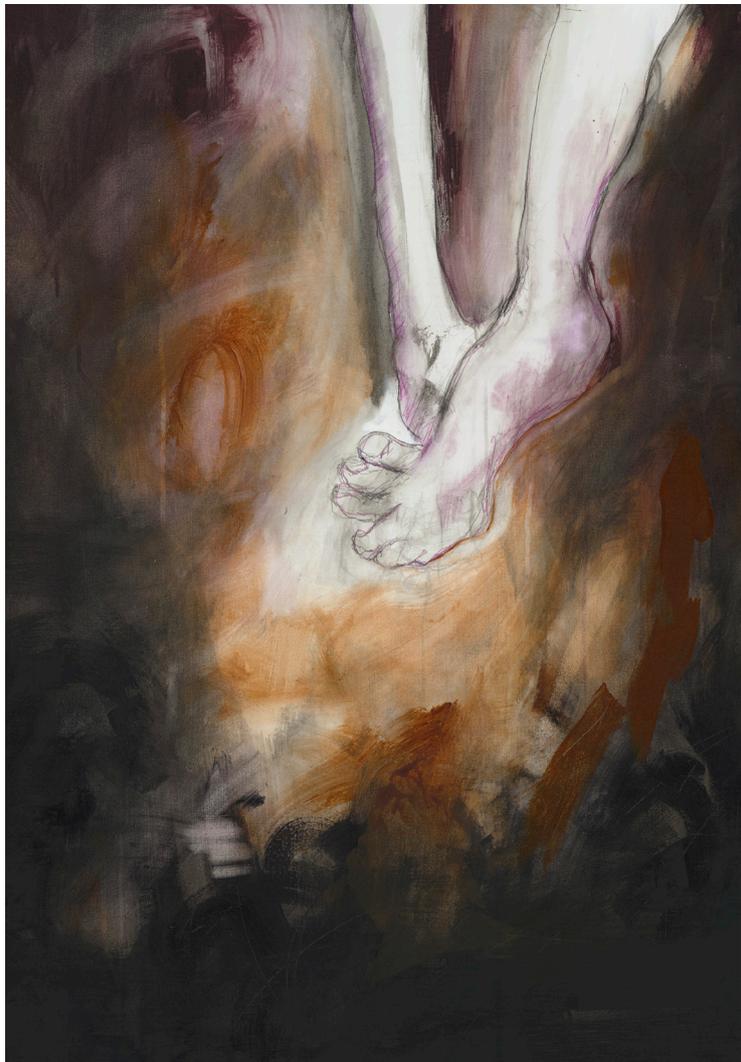


Held in the
quiet light



13.12.25/19.04.26
SALFORD MUSEUM & ART GALLERY

BRIONY JENKINS
STEPHEN MILNER
MIKE THORPE

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Held in the Quiet Light brings the three of us together again – each of us grew up in and around Manchester during the 1960s and 70s. Our works trace how memory is shaped not only by what occurred, but by how it was felt: through play, through darkness and illumination, and through the body learning its place in the world.

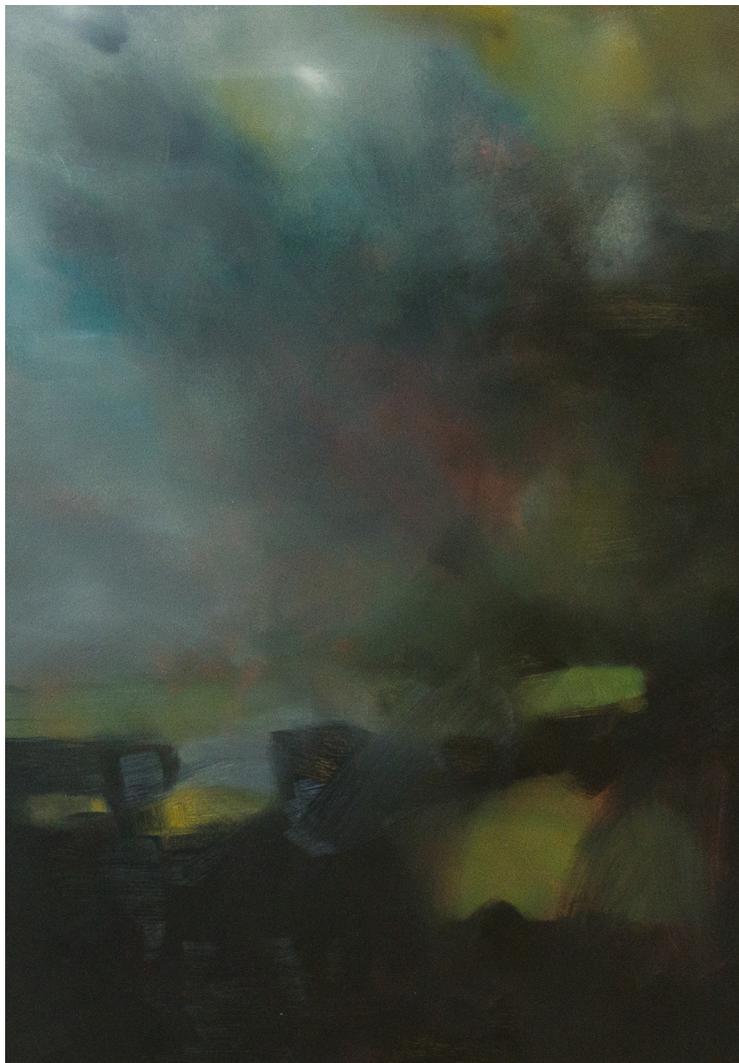
The works presented here consider memory not as a fixed record but as something fluid, sometimes unreliable, and often tender. A box of worn toys becomes a place of return – containing play, absence, and the shifting sense of scale that a child carries. Encounters with darkness and light recall streets and inner landscapes, where illumination both reveals and



conceals. And the body itself becomes an archive: marked by challenge, resilience and the deep emotions of growing up.

To be 'held in the quiet light' is not defined or resolved. Instead, it is evoked through gesture, sound, image and material – suggesting a presence that might be remembered rather than seen, faint yet persistent.

Together, the works reside in a communal living room, furnished by memory, wonder, security and vulnerability. We invite you to consider your own memories and the ways in which childhood continues to surface – sometimes brightly, sometimes dimly – within the adult self. Thank you for sharing with us.



BRIONY JENKINS



Painting is a conversation with myself, silent articulation of the feelings evoked by what I find beautiful and an internal road I walk along, backwards and forwards, memory and the present informing each other. More recently my work has evoked thoughts and recollections of where I was, of my early life in Manchester, brought to the fore now by the year-long progression toward this exhibition and reflections on the early roots of my current artworks.

I love the fading light at the end of the day and the lights found within the dark of a rural landscape. I remember sodium-lit streets, the night bus and the tiny nighttime dashboard lights in cars, blinking in the darkness of my childhood. These come together in recent paintings as I consider them more deeply and embed them into my current works and processes.



STEPHEN MILNER



Through exploring the origins of my artistic creativity, I reflected on my early life, time spent in hospitals, repeated surgeries that left my leg scarred and muscle wasted. This resulted in a series of profound images of my feet, exploring personal trauma and offering an emotional response to my vulnerability.

This process provided me with a story, and release from the early experiences that shaped me.

Depictions of colour and form are a response to the narrative of the foot as a symbol of freedom, humility, devotion, and a connection to the earth. They also associate with movement, stability, and our relationship with the physical world, and metaphorically to describe one's walk in life, using subdued tones to evoke the biographical and emotive nature of the subject. My recent work illustrates a greater positivity, as I reflect on the opportunities my subject matter has presented me.



MIKE THORPE



My work begins with a box of toys, small and worn, each one carrying the marks of play and the passage of time; filming and projecting them in the house, where I grew up.

My Mum passed away during this project, and the work has gathered a new meaning; I find that memory no longer feels fixed – it drifts between presence and absence.

What once seemed solid becomes uncertain. The toys grow and shrink, the rooms blur, and memory hovers from what is seen to what is felt.

Familiar objects – worn, faded and broken – shift between the monumental and the miniature, echoing how they once appeared to me as a child.

The quiet light has become a place I inhabit rather than define: a space where the smallest of things still hold the weight of love, time and imagination.



The three of us

BRIONY JENKINS



Mancunian, I studied art in Manchester, in Newport in south Wales and recently in Newlyn, Cornwall, from Scotland where I now live.

From my beginning as a book cover artist I stepped into education, later founding two art companies.

Coming full circle I am now a painter and dyslexia specialist.

STEPEHN MILNER



Born in Manchester, I studied art at Manchester and Sheffield College of Art.

Following a career in corporate management in 2018 I joined the mentoring programme at the Newlyn School of Art.

My art has brought me into contact with physicians, academics, and charities as I explore further opportunities to share my work.

MIKE THORPE



Originally from Manchester, I am an artist, graphic designer and curator. I run twentysevenb studio, an artists' collective, based in Macclesfield.

My practice involves projected images onto exterior surfaces, installation, and painting. The work becomes less about specific locations or items and more about projected memory, impression and sensation.



ALL WE'VE EVER BEEN SHAPES ALL WE EVER ARE, AND INFORMS ALL WE EVER WILL BE.



Produced & curated by:

The three of us

We are three artists, living in Aberdeen, Sale & Macclesfield, brought together by a mutual friend, via the Newlyn School of Art in Cornwall. Our work encompasses drawing, painting, collage and film, and embodies each individual's search for a greater connection through their materials and experiences of landscape, memory and the human form.



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We would like to extend our thanks to those who have enabled us to make this show a reality, particularly: our Kickstarter donors; Tony Walsh; Nick Thomas at Alexander Maverick; Tim and Chris at Squound; Peter Griffen at Orchard House Designs; and of course the wonderful team at Salford Museum and Art Gallery. Thanks also to Terry Gibson, Danny Thorpe, Jann Thorpe and our long-suffering families!