

Mike Nelson, 'M6'
Eastside Projects
Preview Friday 11 January, 6–8pm
12 January to 9 March 2013

Eastside Projects presents 'M6', a new commission by Mike Nelson, one of the most significant artists working in the UK today.

'M6' is Nelson's first major exhibition in his home region and continues his singular investigation of political histories through the raw materials of our world.

Within the old industrial heart of Birmingham, discarded, utilitarian objects have been collected as if they were trophies of an ignored parallel world — a dark, abject monument.

'M6' acts as an invocation of the highways and their concrete islands, memorialising their past production and the shifting economies of spent resources.

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Free entry
Open Wednesday to Saturday 12–5pm

Mike Nelson is represented by
303 Gallery, New York
Galleria Franco Noero, Turin
Matt's Gallery, London
neugerriemschneider, Berlin

Thanks to Katy Stephens and Julian Heath at Amey,
Bescot Depot, M6 Highways Infrastructure

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Mike Nelson (born 1967, Loughborough, lives and works in London).

Represented Britain at the 54th Venice Biennale in 2011 and has twice been nominated for the Turner Prize: in 2001, and again in 2007. His work 'The Coral Reef' (2000), commissioned by Matt's Gallery, London, was installed as part of the collection at Tate Britain, London (2010–2011). Solo exhibitions include: '408 tons of imperfect geometry', Malmö Konsthall (2012); 'A Psychic Vacuum', Creative Time, New York (2007); 'Mirror Infill', Frieze Projects, Frieze art fair, London (2006); 'After Kerouac', Centre d'Art Santa Monica, Barcelona, Spain (2006). Group exhibitions include 'Crash: Homage to JG Ballard', Gagosian Gallery, London (2010); 'Psycho Buildings', Hayward Gallery (2008); 'Kling Klang', HMS Plymouth, Birkenhead, (curated by Gavin Wade), (1998); and projects in biennales in Singapore (2011), São Paulo (2004), Istanbul (2003), and Sydney (2002).

M6 — refers to the motorway artery that leads to, through and from Birmingham, Britain's 'motor' city. JAPAN/215/65R16/ DOT 4HBAM0804 The show is a work about this road, a road that few people in the city can avoid. M38/SPAIN/2.75-16/ DOT HB6L529T2501 It is common ground where the population are united through their very contact with its surface. USA/3.25-16/ DOT YY3EA6432 The work is a deadpan analysis on one level of this time spent, the residue of which is displayed within the gallery. BRAZIL/100/90-1056/ DOT XEAVX2LW247 The objects have not been changed or adapted. G391/ LUXEMBOURG/275/80R22.5/ DOT NJ772JP6056 It is the genesis of a series of sculptural environments that seek to transcend the object whilst remaining what they are. X.DE2+/GERMANY/315/80R22.5/ DOT FVD7AYWX1704 Through the alchemy of their existence, coupled with our own, they are born upon these roads. FRANCE/235/70R16/ DOT FK7PEURX2102 Whether the interaction is on motorway, autobahn or freeway. GREATBRITAIN/205/55P1681W/ DOT XNBKA3613L01 As an object they are universal, their intended shape suggesting a sense of whole. D301/TAIWAN/3.50-10/ DOT X2BFBA8466 Just as bones became tools, the wheel is synonymous with man's ascent from beast. ENGLAND/195/70R17/ DOT 31860705 The rubber they're made from is as base a material as coal or oil. PORTUGAL/195/65R15/ DOT AFPCNVBD0191 Through these elements they talk of political histories that underpin their material extraction and transient ownership. XDY/POLAND/154/150K/ DOT B502ARDX4602 We give them names as if mystically bestowing associative powers upon them: M29 S/THAILAND/21/2-16/ DOT W8J0208410803 The anthropomorphic conjuring of a scorpion or an eagle; the dark magic suggested by the hallucinogenic mandrake root; the cumulative prowess of the tracker and the pilot; and the exotic locales and architecture of turanza, or exedra. MXL/ITALY/ 165/65R14/ DOT HHPHA5MX453 The work is about what is there and how it came about. CANADA/ P255/70R161095/ DOT UMCU1PX108 The moment when all circumstances collide in an equation that, like the spokes of an old wagon wheel, meet at the terminus of its axle. K102/KOREA/205/50R16/ DOT 5MK3ALH5000 The human, the climatic, and the elemental combine in these momentary offerings mimicking the death and disfigurement that we fear.