

## Trade Show

An Endless Supply, atelier d'architecture autogérée, Sam Curtis, Valie Export, Field Cycles, Martino Gamper, Ella Gibbs, Katherine Gibson, Jens Haaning, Christine Hill, Myvillages, Kate Rich, Bob & Roberta Smith, Barbara Steiner, Apolonija Šušteršič.  
Curated by Kathrin Böhm and Gavin Wade

## Shops and Traders: Exhibition Information

### Check in – Check out

The new 'Check in – Check out' area at Eastside Projects includes a new entrance into the gallery, alterations to the Eastside Projects' front desk and Martino Gamper's Book Shop display structure.

A new 'trade entrance' is positioned in the front of 86 Heath Mill Lane by re-establishing a previously blocked up second doorway. The 'trade entrance' is produced by Birmingham based 'Commercial Aluminium', producers of our gallery door in 2008. The 'trade entrance' door frame is 'Greg's Bakers' beige, the door body is raw aluminium and the glass edging is 'Iceland' red.

The existing front desk, 'Functional Configuration' 2008 by Celine Condorelli and Gavin Wade, has been extended and altered with laminated plywood to make display and trading space for the 'Open Shop' in collaboration with Kathrin Böhm and Martino Gamper.

Martino Gamper's 'Untitled' book shop display from 2010's 'Book Show' has been positioned next to the 'trade entrance', with the full range of Eastside Projects publications on offer. Martino has also designed a new laser cut powder-coated steel 'concession' window for the 'Open Shop' and will develop a new shelving product for sale during 'Trade Show'.

Martino Gamper (b. 1971, Merano, Italy) lives and works in London.

Starting as an apprentice with a furniture maker in Merano, Gamper went on to study sculpture under Michelangelo Pistoletto at the Academy of Fine Arts, Vienna, and product design in Vienna under Matteo Thun. He completed a Masters in 2000 from Royal College of Art, London, where he studied under Ron Arad. Gamper has presented his works and projects internationally, and his exhibitions and commissions include: 'Tu casa, mi casa', The Modern Institute, Glasgow (2013); 'Jason Dodge/ Martino Gamper', American Academy In Rome, Rome (2013); 'Bench Years', London Design Festival commission, V&A Museum, London (2012); 'Condominium', Galleria Franco Noero, Torino (2011); 'Gesamtkunsth Handwerk' (Karl Fritsch, Martino Gamper and Francis Upritchard), Govett-Brewster Art Gallery, New Plymouth – New Zealand (2011); Project for Café Charlottenborg, Kunsthal Charlottenborg, Copenhagen (2011); 'Stanze e camere +100 chairs in 100 days. Martino Gamper', Triennale Design Museum, Milan (2009).

### The Economy as an Iceberg

The first trade of 'Trade Show' is with the economic geographer Katherine Gibson who is writing an essay in exchange for James Langdon's redesign of 'The Economy as an Iceberg', an illustration she has used in presentations around the world since 2001 to symbolize her feminist critique of political economy that focuses upon the limiting effects of representing economies as dominantly capitalist.

Katherine Gibson, economic geographer and economist, based in Sydney.

J.K Gibson-Graham is the pen-name of Katherine Gibson and the late Julie Graham. Katherine Gibson is a feminist political economist and economic geographer based at the University of Western Sydney, Australia and the University of Massachusetts Amherst, USA. The 1996 book 'The End of Capitalism (As We Knew It): A Feminist Critique of Political Economy' was republished in 2006 by Minnesota Press along with its

sequel 'A Postcapitalist Politics'. Julie and Katherine are founding members of the Community Economies Collective.

## Open Shop

Do you want to trade? 'Open shop' is a space available to 'not only for profit' enterprises, individuals, groups, and products from an open call. Contact us if you wish to be part of 'Trade Show'. You can trade in 'Open Shop' for one day or one week. Contact [info@eastsideprojects.org](mailto:info@eastsideprojects.org)

First up in 'Open Shop' was Digbeth-based steel fabrication and powder-coating company Avonstar with their new product range of nail varnish racks and basketball and netball hoops. They are available to purchase from the check-out.

## R-Urban

'R-Urban' is a new bottom-up urban regeneration strategy initiated by atelier d'architecture autogérée (aaa) for the Colombes neighbourhood in Paris. 'R-Urban' started in 2011 and occupies three sites, 'Agrocite' for urban agriculture and growing, 'Recyclab' for re-use and recycling and 'Cohab' for co-operative living. 'R-Urban' is set up to establish locally closed ecological cycles that will support the emergence of alternative models of living, producing and consuming. The initiative suggests and introduces collaborative practices, which support each other through local groups and form flows, networks and circuits.

A selected version of 'Trade Show' will travel to 'R-urban' in April 2014 to set up a temporary trading space in the context of local everyday production and economy. This exchange and continuation of 'Trade Show' outside of the gallery space is part of a shared action research into trade as a cultural space, between Eastside Projects, aaa and Myvillages, funded through a new collaborations grant by the ECF.

atelier d'architecture autogérée (co-founded by Doina Petrescu and Constantin Petcou in 2001), based in Paris.

atelier d'architecture autogérée (aaa) is a collective platform based in Paris, conducting actions and research on urban mutations and emerging practices in the contemporary city. Their projects focus on issues of self-organisation and self-management of collective spaces, emerging networks and catalyse urban processes, resistance to profit driven development, recycling and ecologically friendly architecture, to collective production of knowledge and alternative culture. Recent projects include 'ECObox' and 'Passage 56' in Paris, as well as the trans-local PEPRAV (European Platform for Alternative Practice and Research on the City) and Rhyzom (a network of cultural practices). Publications edited by aaa include Urban Act, a handbook for alternative practices (2007) and Trans-Local-Act: cultural practices within and across (2010) Aaa has been laureate of the Zumtobel Prize for Research and Initiative 2012, Curry Stone Design Prize 2012, the European Prize for Urban Public Space 2010 and the Prix Grand Public des Architectures Contemporaines en Metropole Parisienne 2010.

## All Editions UK

'All Editions UK' attempts to bring together all of the artist editions available in the UK at present for sale to one venue. These 'accessible' artworks support individuals and institutions around the country, foster ideas of collecting, patronage and, above all, demonstrate the mutual support, and generosity of, artists and arts organisations like Eastside Projects – we support you and you support us. All editions on display are for sale.

## Ikea and Harrods Fish Counter

Sam Curtis is presenting two short films, which give an insight into the everyday practices of the commercial trading environment of Ikea and Harrods' Fish Counter through commentary and dialogue. Curtis uses a variety of media to explore how our creativity and individual autonomy can flourish in strictly controlled environments. He often operates simultaneously as both an artist and an employee through jobs that do not pertain to any art related activity. Rather than starting with the context of an officially framed mode of artistic production, his stealth or undercover practice earns him alternative perspectives and experiences from the workplaces he chooses. Venturing out with new skills, ideas, relationships and experiences, he then develops works and projects for gallery settings, the public realm or to be re-inserted back within industry. Partly a conceptual strategy and partly an answer to the financial climate, he has been able to sustain his practice in this way.

For February 2014 Sam is planning a collaboration with a Birmingham based fishmongers, to continue his work on 'The Centre for Innovative and Radical Fishmongery', an ongoing project that looks into the logic and aesthetics of presenting fish to the public.

Sam Curtis (b. , city. Lives, works in London.)

Sam graduated from Goldsmiths MFA programme in 2008 and has exhibited across the UK, Europe and the USA. His work is represented by Division of Labour. Recent exhibitions and projects include 'Centre for Innovative and Radical Fishmongery', Sluice Art Fair, London, 2013, Moving Image Art Fair, New York, 2013, Art Rotterdam, Rotterdam, 2013, 'Intensive Care', Centre of Attention, London 2013, Format International Photography Festival, QUAD, Derby, 2013, 'Work Hard/Play Hard', BEURSSCHOUWBURG, Brussels, 2013. Sam has initiated and nurtured Seymour Art Collective (2009-ongoing), a group of artists who are or have been homeless. He has facilitated and co-produced projects with the collective and numerous galleries and organisations.

Letter to Gove

In 2013 the artist Bob & Roberta Smith wrote a letter to the Michael Gove, the Secretary of State for Education, in protest of the severe cuts and new limitations in art education by the current UK government. Smith's letter points at the plenitude of value brought to the general public through arts and culture and demands a revision of what a future investment into society means. The letter is painted on large boards to be read and discussed in public.

Bob and Roberta Smith (b. 1963, London. Lives and works in London)

Bob and Roberta Smith is a pseudonym for British contemporary artist Patrick Brill, based in London. Exploring the relationship between humour, politics and society the artist consistently questions the viewer's approach of their everyday environment, using the languages of folk, punk and alternative protest movements to demolish established values and authorities. He recently initiated the Art Party Conference in Scarborough - the Art Party is not aligned with any political party but celebrates art and artists, and acts as a forum for debating the future of the arts and education, aiming to influence politicians and decision makers.

Tap and Touch Cinema

'Tap and Touch Cinema' belongs to VALIE EXPORT's early guerilla performances which attained an iconic status in art history. VALIE EXPORT wore a tiny "movie theater" around her naked upper body, so that her body could not be seen but could be touched by anyone reaching through the curtained front and into the dark of her mobile "theater." Tap and Touch Cinema' was performed in the street and all passers-by, men, women, and children, were invited to "tap and touch". 'Tapp- und Tast-Kino' ('Tap and Touch Cinema') was performed in ten European cities between 1968-1971.

VALIE EXPORT (b. 19 , city. Lives and works in Vienna.)

Her work comprises video environments, digital photography, installation, body performances, feature films, experimental films, documentaries, Expanded Cinema, conceptual photography, body-material interactions, Persona Performances, laser installations, objects, sculptures, texts on contemporary art history and feminism. VALIE EXPORT is a prolific pioneer of conceptual media art, performance and film. She lives and works in Vienna. Her works are included in international collections such as the Centre Pompidou, Paris, Tate Modern, London, Reina Sophia, Madrid, MOMA, New York, MOCA, Los Angeles ect. In 1967 she invented her artist name VALIE EXPORT, an artistic concept and logo to be written in capital letters only.

#### Volksboutique Small Business

Christine Hill (b.1968, Binghamton, New York. Lives and works in Berlin and Brooklyn, NY.)

Christine Hill started the 'Volksboutique' in Berlin in the early '90s as an informal space for welcoming, serving tea, trading cheap clothes and discussing everything from the weather to identity politics.

'Volksboutique' was then extended as a concept and space and started to exist as franchises in different places, such as Documenta X in Kassel. Christine is now running a weekly 'Volksboutique Small Business' in the front space of her studio in Berlin, where production meets value negotiations, proprietor and buyer meets across the counter, trade and exchange are questioned and explored. Slogan posters on the wall set a critical tone and suggest new rules of conduct and reversing roles and relations

Recent solo exhibitions and projects include Hotel Volksboutique, Museum of Contemporary Art, Leipzig, Small Business at Ronald Feldman Fine Arts, New York, Do-It-Yourself Bauhaus, Martin-Gropius-Bau, Berlin, Germany, Revolution Flea Market, Galerie EIGEN+ART, Berlin. Christine is a professor at the Bauhaus University, Weimar.

#### Feral Trade

'Feral Trade' (import-export) was set up by artist Kate Rich and has been trading goods over social networks since 2003. 'Feral Trade' forges new 'wild' trade routes across hybrid territories of business, art and social interaction. Feral Trade concentrates on small-scale releases of migrant groceries, sourced direct from their suppliers and circulated using the surplus freight capacity of social, commuter, vacation and cultural traffic - an underground freight network at least as reliable as DHL.

For 'Trade Show' Kate sets up Feral Trade depot at Eastside Projects, with coffee directly imported from Mexico and to be further distributed through social connections only. A Feral Trade Café with a broader range of produce and a series of events will open at Eastside Projects in January 2014.

Kate Rich (b. 1968, Melbourne. Lives and works in Bristol.)

In the 1990s Kate moved to California to work with the Bureau of Inverse Technology (BIT), an international agency producing an array of critical information products including economic and ecologic indices, event-triggered webcam networks, and animal operated emergency broadcast devices. The Bureau's work has been exhibited in academic, scientific and museum contexts. At the turn of the century she headed east to Bristol where she launched 'Feral Trade', a grocery business and underground freight network. Recent projects and exhibitions include 'Media-archaeology' of the Irational.org server disk, Leuphana University, Luneburg, Germany, 'Cube-Cola Trading Post' at Brighton Digital Festival, Brighton, 'Here Come the Drones', Furtherfield Gallery, London UK, 'Exchange Café' MoMA, New York USA.

#### International Village Shop

The 'International Village Shop' is a shop with many shops where goods from rural communities are made and traded. Some shops are temporary, others permanent. They take on the shape of market stalls, honesty boxes, trading tables, cupboards and fold-out boxes. Most shops can be found in villages, but versions of it

also open in urban art spaces. The 'International Village Shop' was set up in 2007 by Myvillages, public works and Grizedale Arts and is now run by Myvillages.

The goods in the shop are a mix of existing local products alongside "New Village Goods" which have been made especially for the 'International Village Shop' and travel between places. These travelling products range from 'Horsemilk Soap' (Friesland/NL) to the 'Frogbutterspoon' (Upper Frankonia, Ger) and 'Caravan Pots' (Ballykinlar, Northern Ireland).

For Trade Show all 'New Village Goods' will be on offer together for the first time in a new walk-in market stall at Eastside Projects. A series of "New Village Goods" films document the origin and group development of products from Switzerland, the UK, Germany and Friesland.

Myvillages was founded in 2003 by artists Kathrin Böhm (b.1969, Bamberg. Lives and works in London) Wapke Feenstra (b. 1959, Wjelsryp. Lives and works in Rotterdam) and Antje Schiffers (b. 1967, Heiligendorf. Lives and works in Berlin).

Myvillages' activities range from long term collaborative research projects to small scale informal presentations; from work in private spaces to public conferences; from exhibitions to publications and from personal questions to public debate. Current and recent projects include the three-year long 'International Village Show' at the Museum for Contemporary Art Leipzig (2013-16), 'Eco Nomadic School' Round 02, 'Made in Zwizzchi', Archstoyanie Festival and 5th Moscow Biennale, 'Good News From Nowhere' at the Architecture Foundation, London (2013) and 'Vorratskammer (Pantry)' for Haus der Kulturen der Welt in Berlin (2012).

#### Prototype for self-organised Economic Unit

The one off newspaper presents an outline of 'Prototype for self-organised Economic Unit', developed by Apolonija Šušteršič as an alternative support structure for employment within the Warendorf Region (Germany), as part of the Skulptur Biennale Münsterland, 2003. It provides a trading structure for women over 40 who are unemployed and have their own back garden or yard to grow food. The Unit is designed as a red box, which functions as a minimal urban sculpture when closed, and as a market place and kiosk in a prime market place when it is open. The use of the minimal sculpture as a market stall continued after the Biennial as a self-organised joint venture by the group of women. The conceptual plan for the Unit is developed in cooperation with Skulptur Biennale Münsterland and the Municipality has provided a rent free space for the unit.

Apolonija Šušteršič (b. 1965, Ljubljana. Lives and works in Stockholm.)

Apolonija Šušteršič is a visual artist and architect, based in Sweden. Born in Slovenia, Šušteršič, originally studied architecture there, before moving to Amsterdam in 1993 to pursue studies in visual arts at the Rijksakademie van Beeldende Kunsten. For the next five years, she was professor and head of Monumental Department (Department of Public Art) at the The Royal Institute of Art in Stockholm. She was awarded a PhD research position shared between Lund University and Malmö Art Academy (Sweden) in 2008, where she is currently finalising her research under the supervision of Professor Sarat Maharaj and Professor Gertrud Sandqvist. Most recently she was appointed Head of Sculpture at the Royal College of Art in London and her work 'Light Therapy' is shown at 'Arte Util' at Van Abbe Museum Eindhoven.

#### Field Cycles

Field Cycles is a collaboration between a group of friends from various craft, design and engineering disciplines. The unique skillsets of the contributors - a maker, a painter, a graphic designer and an engineer - have come together in a shared passion that treats the fabrication of a bicycle as an

exploration of craft, aesthetics and function. The partnership was developed out of a common pursuit for a hand built bicycle frame with a return to artisan craftsmanship, and a shared obsession with the bespoke production process as an antidote to mass-produced manufacturing. The group are inspired by the pioneering industrial heritage and tradition of their base, the 'Steel City' of Sheffield, and in particular the expertise of small workshops and the individuals who shaped its evolving identity. They are determined that their products should perpetuate Sheffield's innovative steel working legacy. One member of the group, Mathew Harrison, produced Eastside Projects' well loved first front door handle as part of 'This is the Gallery and the Gallery is Many Things' in 2008.

## Carte Blanche

During her time as the director of the Museum of Contemporary Art Leipzig (GfZK) Barbara Steiner invited eleven private individuals and enterprises who collect and show art (including two commercial galleries) to take part in 'Carte Blanche' (2008-09) which as a research and exhibition project emphasises the variety of different interests performed by private persons in art and the museum. It aims was to rethink the relationship between the museum and its traditional supporters under current conditions and to discuss possible future partnerships and their impact on art, its institutions and the public sphere. A key objective was to encourage the public to join in debates over economic processes and notions of the public.

'Carte Blanche' is documented in the publication *The Captured Museum* which analyses the individual contributions of the private partners and defines their position in regards to art and art history in detail. The film shows a public talk by Barbara Steiner about 'Carte Blanche' at Eastside Projects in December 2013.

Barbara Steiner, curator, editor, author and lecturer, lives in Leipzig.

In her work, Barbara Steiner focuses on politics of representation, institutional critique/criticality, architecture, design and display. She examines political, economic, social and cultural conditions and draws particular attention to various concerns and interconnected processes of negotiation. These are not only interesting in terms of theory and cultural discourse, but they also become evident in exhibitions and other art projects. Steiner's exhibitions, lectures, and publications reveal that she views all of the institution's activities and structures as integral parts of its programme. It is her aim to make these interdependencies the subject of public reflection and discussion. In 2012 and 2013, she was the Artistic Director of Europe (to the power of) n, a two-year project which took place in eleven cities in- and outside the European Union. From 2001 to 2011, Steiner was the Director of the Galerie für Zeitgenössische Kunst Leipzig (GfZK). Prior to that, she ran art associations in Ludwigsburg and Wolfsburg.

## Spare Time Job Centre

'Spare Time Job Centre' is a live research project by Ella Gibbs and took first place in 2004 at the Chisenhale Gallery in East London. For six weeks the gallery was transformed into and 'Spare Time Job Centre', an evolving project, developed and sustained by participants and their wish to explore and activate Spare Time Possibilities. It was self organised and encouraged the emergence of an economy based on skills and exchange. Spare Time Job Centre in 2003 was run by the Spare Time Team- people who offered their expertise and experience for the duration of the project.

For 'Trade Show' Ella Gibbs unboxes the project archive for the first time in ten years, and present, question and continue some parts in a specially built space at Eastside Projects

Ella Gibbs (b. 1968, London. Lives and works in London.)

Projects include "Energy Café", commissioned by LANS for the Art of Common Space (2008 -11) and "Laburnum Pilot – a street magazine", The Drawing Room Gallery (2004) in collaboration with Amy Plant

/Pilot Publishing. “Common Room Productions (DIY Customize, DIY Garden, DIY Publish)”, A public art commission by Look Ahead Housing and Care (2007), Fish Island – The Making of a Radio Show, Space Studios, London (2002), “Programme – a series of planned projects and incidental events”, for Temporary Accommodation, Whitechapel Gallery, London (2001) and “Night Stop Cinema”, five day film screenings on a boat. Made for the Week of Small Miracles, River Lea Valley.(2000).

### Redistribution (Birmingham - Karachi), 2013

For ‘Trade Show’ Haaning directly addresses the reasoning behind national arts funding and his project involves the submit a funding application to the Danish Arts Council for a new project at Eastside Projects. ‘Birmingham - Karachi Light Bulb Part Exchange’ 2013 is a new discrete poetic artwork that confronts the conditions of the gallery space of Eastside Projects and positions it in proximity to a distant cultural situation intrinsically connected to Birmingham. Haaning proposes to remove a part-section of our current lighting system and to send this system to Karachi, Pakistan to be used by Karachi University to light part of their campus. In turn we will replace the old fluorescent lighting with new LED lighting creating a lighting imbalance within the gallery space that points to the scrutiny of ongoing transactions between Birmingham and Pakistan through the interactions of the generations of Pakistani immigrants who form 20%, and rising, of the population of Birmingham. If the funding is granted ‘Redistribution (Birmingham-Karachi) 2013’ will be executed in full. One lighting fixture has been taken down from the ceiling and placed in a crate found locally. The funding applications are pinned to the sliding door awaiting the results.

Jens Haaning (b. 1965, Hoersholm Denmark. Lives and works in Copenhagen.)

Jens Haaning often uses international rules and conventions of trade to produce new work, whether it is tax discrepancies between goods and countries, current and historical economic politics and business relationships or the machinery and logic of funding and subsidies.

### Shop Signs

An Endless Supply designed the website for ‘Trade Show’ and a set of 18 shop signs for the front of the building and interior galleries during the exhibition. Their designs extend simple visuals and aesthetics used in everyday trading situations which have not received a full corporate visual ID make-over yet. They are a mix between make-shift DIY graphics and subtle or explicit messages which subvert the serious corporate and joyful public messages.

An Endless Supply (founded 2009 by Harry Blackett, b. 1986, London and Robin Kirkham, b. 1986, Birmingham) based in Birmingham.

An Endless Supply is a graphic design studio and occasional publisher based in Birmingham, UK, organised by Harry Blackett and Robin Kirkham. The studio works across print and digital platforms and possible mergers between the two. In 2013 An Endless Supply was awarded ‘Birmingham Made Me’ Best Midlands Emerging Designer.

Recent projects and publications range from the design of the “Coniston Honest Shop”, Lake District; ‘Code of Honour’, a billboard commission for Eastside Projects and the web-design for “How to Work Together”, an ongoing research and exhibition programme by three independent artist spaces. Clients and Commissioners include Birmingham City University, Book Works, The Showroom/Studio Voltaire/Chisenhale Gallery, Grizedale Arts, Ikon Gallery and Inheritance Projects.

### Second Gallery

(Un)usual Business

Casco - Office for Art, Design and Theory

Sitting is a Verb - Rietveld for (Un)usual business, a workshop by Aimée Zito Lema.

Casco - Office for Art, Design and Theory has been involved in numerous commission and research projects over the last years which address alternative and community driven economies, collaborative production and local culture.

‘(Un)usual Business’ is an ongoing project, as is the ‘Storefront’ in the near-by neighbourhood and ‘Entanglement’.

‘Sitting is a Verb - Rietveld for (Un)usual business’ is produced in collaboration with Aimee Zito Lema who uses Rietveld’s design for crate chairs – which he had intended to be open source – for community furniture making workshops towards new and existing collective spaces. For instance, in Buenos Aires the chairs were made to literally seat the new "University of the workers" that the metal cooperation IMPA was starting up. The chairs, which were made by the workers and several design and architecture students from the area, marked the beginning of the university. Rietveld's decision to not have copyright on his crate designs also fitted very well with the notion of cooperation and with IMPA's new university, the classes of which would be free to all and run by volunteer teachers from the area.

Casco was founded in 1990 in Utrecht, the Netherlands, as a platform for experimental art. Since 1996 Casco has developed a critical program that explores art in the public realm, questioning the relation between art and its physical, social and political environment. In 2005 Casco took the new title of ‘Office for Art, Design and Theory’. This title set an agenda more clearly focused on an interdisciplinary practice that addresses each of these areas independently, but also explores cross-fertilization, shared concepts, critical discourses, and connections to other fields. The relationship between theory and practice is central to Casco’s investigation within these fields.

‘Trade Show’ is part of a series of group exhibitions and productions within Eastside Projects that examine modes of display and the construction of a public sphere. The series started with ‘This is the Gallery and the Gallery is Many Things’ in 2008, followed by ‘Sculpture Show’ and ‘Abstract Cabinet Show’ in 2009, ‘Curtain Show’ and ‘Book Show’ in 2010, ‘Narrative Show’ in 2011, ‘Painting Show’ in 2012 and ‘Puppet Show’ in 2013. Each project invites new curatorial and artistic voices to effect change upon the existing conditions of Eastside Projects and aims to impact on artist practice further afield.

‘Trade Show’ is generously supported by European Cultural Foundation as part of ‘Let's Trade - cultural explorations into trade and alternative economies’, Eastside Projects collaborating with myvillages.org (Netherlands) and atelier d'architecture autogéré (France). [www.culturalfoundation.eu](http://www.culturalfoundation.eu)

ECF logo.

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Supported by Ronald Feldman Gallery, New York

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