



The Range

Curated by Rehana Zaman
26.1 – 27.4.2019

Hashim Ali (Hawkchild DIY)
Ain Bailey
Beverley Bennett
Adam Farah
Seema Mattu
Zarina Muhammad

Accompanied by a writing residency and
newly commissioned text by Christopher Kirubi

‘Dear XXX

The Range is an exhibition approached as an artwork. The Range uses instinct and intuition as a guiding principle, bringing together a group of people and the sharing of resources (material, emotional) to realise an idea. The artists gathered in this show, and for the purposes of this show, speak to a sentiment/an attitude/a conviction; *they have the range*. All the artists have shown work or created a public discussion that I have found myself drawn to; works and discussions that I’ve been moved by, affected by, laughed out loud to and most importantly wanted to return to. The Range is, after all, universal and entirely subjective. All the artists have crafted new works for this show, a show initiated by one group gathering in October 2018, a WhatsApp group chat and endless email threads. We discuss suns and moons, rice snacks, the mediation of intimacy, hysteria, diversity initiatives, familial relations, ends theory© and diaspora technologies© (Adam Farah), grief, obsolete technologies, sadness, flu, online platforms, irreverence and pleasure. Works extend into the public programme, into the interpretative texts, into the artist agreement initiating new policies of artist healthcare, into the budget prompting actions around fee structures.

We hope you enjoy the show.

‘She doesn’t have the range: A thread’ June 2016, twitter

Best wishes
Rehana’

Christopher Kirubi

talk, music

me and Beverley we walk , talk / music , funk / and R&B squeal / on streets about bass lines , the way a perfect metaphor sounds , vocals that are like nothing we've ever heard before , ad libs and lyrics *you are in my system / got me right down to the wire* , and , *oh, i feel your symphony / so strong and so pure / it echoes on through me / i am so sure*

is there anything more exciting than being in a different city , with a whole new grid on Grindr? a screen full of people who haven't seen me before and who i haven't seen. a fresh game of play and rejection / against the same old standards — body , race , gender , age. i don't sleep that night / and spend the next day walking around the Bullring eating Millie's Cookies , trying to calm myself down , my phone is on 1% , i should be writing.

the show is a secret / the show has secrets and maybe they are kept in its music — Amazing Grace , Meet Me On The Moon , ambient sounds of digital forests , a compilation disc of chart hits from 1997 *still can't believe you're gone (can't believe you're gone) / give anything to hear half your breath (half your breath)* secrets processed through a quietly observant memory , deep , lunar and Cancerian , things / remembered at night under the orange of street lights , filtered , distorted , warped / into a code , characters / coerced into rearranging themselves perhaps , but they'll never forfeit their significance. any residual opacity is only a tiny part of their story — i should be writing but i don't know where to start , so i don't.

it's a funny game , going out into the city to be lost and confused , or even more confusing still , letting the city come into your hotel room / or your mouth , and trying to make sense of it — age , body , race , gender , silence — Hashim adds this to the list — silence , craziness , paranoia / we are made to endure these things under the banal white supremacy of online dating apps , *are they not responding to me because i'm [BLANK]* / overt and direct racism , violent fetishism , or *[BLANK]* , ... we feel the need to respond to each other , and this is sometimes called *_care_* , but this word has been handled so roughly , so clumsily by the awkward and wacky violence of art institutions it's perhaps no longer worth mentioning within earshot of them , but its significance remains.

we messed around all day playing Mariah Carey's new album through vibration speakers and pressing them into our skulls and ribcages and i feel like my bones are still responding to the fleshy , exhilarated feeling of bass being played directly into / through my body , Rehana tells me that all the artists in the show were allowed , according to their contracts , to ask for compensation towards some kind of self-care ; counselling , healing , dentists appointments / fleshy redistributions of resources.

eventually i have to quit going on Grindr every five minutes and exit the short cycle dopamine hits of receiving dick pics and taps , recalibrate my relationship to being in this city // there is an exhilaration and excitement that is real when i think about the strange men i might meet here and have budget hotel sex with , but there is only so much time i can really spend distracting myself washing my ass.

Biographies

ADAM FARAH (b.1991, London) is an artist and composer born-n-raised in London. Currently they are focused on exploring structures of poetics, taste and class, particularly through experimental and 'promiscuous' research methodologies.

Farah graduated with a BA in Drawing from Camberwell College of Arts in 2014. In 2017 they took part in the Holding Space Artists Associates Programme at The Showroom, and also became the seventh recipient of the South London Gallery Post-Graduate Residency (17/18) which they undertook as free.yard; the name of an ongoing situational and unstable project setup to hold together in equal attention, artistic, research and curatorial lead practise//praxis—with an underlying desire to create collaborative moments for artists to connect, manifest and exhale under the weight of oppressive and supremacist structures upheld within the complacent liberal bubbles of the artworld/s.

AIN BAILEY (b.1963, London) is a sound artist and DJ. "Oh Adelaide" (2010), her collaboration with the artist Sonia Boyce, has shown widely, and includes: Tate Britain; the Whitechapel Gallery and The Kitchen, New York. In 2017, Bailey collaborated with Gaylene Gould on the creation of a Sonic Trail for Tate Britain; London; performed at Guest, Ghost, Host: Machine!, the 2017 Serpentine Marathon. In 2016, Bailey was commissioned by Art Basel Miami Beach to compose for the Soundscape Park. Bailey is a research student at Birkbeck, University of London (on a break in studies), and was guest professor in sound at Kunsthochschule Kassel for the winter semester 2017/2018. Currently, following a commission by Serpentine Projects, Bailey is conducting sound workshops with LGBTI+ refugees and asylum seekers.

BEVERLY BENNETT (b. 1982, West Bromwich. Lives and works in London) is an artist-filmmaker. Her practice revolves around the perpetual possibilities of drawing, performance and collaborative experiments with sound.

Bennett's work has been shown nationally and internationally; venues include the CinemaAfrica Film Festival, Stockholm (2018), Encounters Short Film Festival, Bristol (2017), Wysing Art Centre, Cambridgeshire (2017) Spike Island (2017), New Art Exchange, Nottingham (2016), National Gallery of Jamaica, Kingston (2016), Bluecoat, Liverpool (2010).

CHRISTOPHER KIRUBI is a London-based poet and artist who uses the mutability and promiscuity of images, objects and text to negotiate the limits of sexuality, gender, race and desire.

HASHIM ALI (b. 1995 Glasgow, Scotland) had formed Hawkchild DIY at the young age of 15 in his childhood bedroom of his father's Pollokshields home.

Ali's work, albeit traditionally rooted in music, sound and the youth culture surrounding it, has undertaken an absurd and irreverent approach to its execution which has received accolades from Warp Records' Evian Christ, 2xSwedish Grammy Award Winner Yung Lean and NYU Lecturer of Risk Analysis Nassim Nicholas Taleb.

SEEMA MATTU (b. 1993, Birmingham) is a moving-image artist. Mattu's practice presents a self-awareness of the othered self in a digital space, comprised of four key components of minority: race, gender, caste and sexuality. The work is reflective of interwoven complexities around these states of consciousness and it exists as she does: Indian and gay. Indian and Valmiki. Indian and a woman. Gay and Valmiki. Gay and a woman. Valmiki and a woman. Indian and gay and Valmiki and a woman. These things complete the work(s) by forcing never-ending questions.

Mattu's selves are characters that she manipulates to her advantage—and digital media has enabled this. Her self and her selfies (whether visual, linguistic or other) are technologies of embodiment, an act of penetration between the body and digital media.

REHANA ZAMAN (b. 1982, Heckmondwike, UK, lives and work in London.) She works predominantly with moving image and performance to examine how social dynamics are produced and performed. Her work speaks to the entanglement of personal experience and social life where intimacy is framed against the hostility of state legislation, surveillance and control.

She was the recipient of a British Council research grant with Museo de Art Carrillo Gil, Mexico City (2015), a Gasworks International Fellowship to Beirut (2013), and was a LUX Associate Artist (2012–13). Recent and upcoming solo exhibitions include Kochi-Muziris Biennale 2018, Kerala, India, Liverpool Biennial 2018, Liverpool, UK, Serpentine Projects, London, UK (2018), CCA, Glasgow, UK (2018); and Material Art Fair IV, Mexico City, Mexico (2017). Her films and installations have been shown at Oberhausen Film Festival, ICA and Whitechapel, London and Bétonsalon Paris. In 2017 Zaman was awarded the Paul Hamlyn Award for Artists.

ZARINA MUHAMMAD (b.1994, London) is an artist and writer (1/2 of The White Pube). Cancer sun/Aries moon/Sagittarius ascendant/Twitter: ZarinaMuhammad but follow her bot: @ZarunaM instead bc she's better. Hobbies include: skincare, assorted pickles and/or chutneys & sausage dogs. 4 the love of GOD don't look @ my art.

List of Artworks

1

Adam Farah
FAGGOT KANO FAN (A404 MIX), 2019
Rosco E-Colour+ Lighting Gels in Urban Sodium 652
(Variable Dimensions)

2

Adam Farah
*ADULTS NEVER KEEP PROMISES /
FRESH HITS 1997 (NW9 EXTENDED MIX)*, 2019
Dulux Matt Emulsion in Pressed Thistle, Wooden Shoe
Cabinet, Monacor 50W Sound Exciters, Technics HiFi
System, Technics HiFi Cabinet, Sound, Black Dried
Rose Petals (Variable Dimensions)

3

Adam Farah
*neo-produky or discourse fascisms or sometimes I
ask my dad why he had children if he couldn't afford
to look after them and I feel like a terrible person
afterwards*, 2019
Giclee Print on paper, Laser Engraved Silver Diamanté
Picture Frame, (9.5 × 11.5 inches)

4

Beverley Bennett
Simon Says/Dadda, 2019
HD Video, 15 minutes, Colour, Stereo

5

Seema Mattu
DON'T POST PICTURES ON THE FUCKING TV, 2019
Two inflatable pools, 40 sex toys, four HD videos:
RAINFOREST DYKE, 2019, 04:03 minutes
TIT TV (2019), 02:30 minutes
RUBBER MERKIN (2019) 02:06 minutes
SEX CURRY (2019), 07:50 minutes, Colour, Stereo

6

Zarina Muhammad
GOOD MORNING, 2019
Two wall posters (2000 × 2000mm), one wall poster
(840 × 840mm)

7

Ain Bailey
Din/Resonance In Blue, 2019
UV print on perspex (2440 × 589mm)

8

Hashim Ali (Hawkchild DIY)
My Mate, Jim Roberts, 2019
Multichannel HD Video, pt. 9 minutes, pt.2 12 minutes,
Colour, stereo, 16:9

Long Term Artworks

EXTERIOR FAÇADE

A

Hardeep Pandhal

BAMEstorm 2018

6 cut outs, enamel paint on aluminium.

B

Scott Myles

il (Eastside Projects) 2009

Aluminium, gouache, lacquer, (marbling on aluminium installed in existing window bays).

C

Peter Nencini

E'ye glyph-sign 2016

powder coated steel

113cm Ø × 4.8 cm

D

Céline Condorelli & Gavin Wade

Support Structure Phase9: Scaffold

as declaration of altered conditions 2008

Temporary External and Internal Façades, scaffold tubes, scaffold fixings, scaffold boards, Billboard hoardings (exterior hoarding smashed and removed on day after EU Referendum 24 June 2016) constructed of timber, paint, electrical fittings for outdoor lighting. (Internal façade dismantled March 2018 during refit of Eastside Projects by GTH Construction under instruction of Birmingham City University.) 5m × 12m × 0.3m × 5m × 12m × 10m

E

mixrice

mixfruit 2018

Spray paint on wall in front entrance (and this sheet of paper)

ANOTHER REALITY

F

Matthew Harrison

Willkommen. Bienvenue. Welcome. C'mon in. 2008

Timbers: African Ebony, African Padauk, American Black Walnut, American Cherry, Ash, Beech, Brazilian Tulipwood, Bubinga, Cuban Mahogany, East African Pau Rosa, Lacewood, London Plane, Maple, Mopane, Pink Ivory, Purpleheart, Pau Amarelo, Santiné Bloodwood, Violet Rosewood, Wenge, Zebrano. cellulose painted aluminium brackets, stainless steel and aluminium fixings.

G

Martino Gamper

Untitled 2010

Hinged book display system, four panels (red, yellow, white, grey), adjustable shelves, laser cut powder coated steel

H

Yangjiang Group

Not Having Going and Coming Again Going and Coming / Going and Coming Originally is not Coming and Going 2012

Satin and gloss paint on existing Eastside Projects gallery chairs.

I

Céline Condorelli

Another Reality 2018

Satin CS Grey 8163, Unitab rufflet tape, Glassclear plastic, Comfort colour 64012 bright pink and bright pink stitching.

J

Gavin Wade

Reconfigured Functional Configuration

(LFR/FWB/ECP) 2018

Function by Gavin Wade

Design by improvisation

Execution by Brandon Garbett, Pete Everill, Kavan Judge, Jason Deavall, Sahjan Kooner, Iron Oxide, Gavin Wade.

LFR (Liability For Removal)

After 52 years in the UK, Anthony Bryan was shocked to be told he was in the country illegally and faced forced removal. Earlier this month he was sent to an immigration detention centre and booked by Home Office staff on a flight back to Jamaica, a country he left when he was eight and has not visited since. The case is the latest in an emerging scandal over the Home Office's brutal treatment of a number of long-settled, retirement-age UK residents who are being aggressively pursued over their immigration status.

FWB (Friends with benefits)

Agreeing to have sex with someone under the pressure and fear of homelessness, or in exchange for the basic right to have somewhere to live, does not equate to agreeing by choice.

ECP (Extreme child poverty)

Teachers have told of washing uniforms, buying shoes and providing tampons for students from households that are being hit by worsening poverty. A head-teacher from Portsmouth kept his school open during snowstorms

because “I was really worried about the number of children who wouldn’t get a hot meal that day”. Other teachers have told of having to fill in the gaps being left by councils and social services budget cuts, from paying for parents’ counselling to handing out food parcels. In a survey of 900 teachers, 60% said child poverty in schools had worsened since 2015, and one in three said it had got significantly worse.

Materials: unistrut and fixings, rebar, stiklites, gel sleeves, hanging cable, electric cable and fixings.

K

Gavin Wade

Plants for Another Reality 2018

Tree ferns (*Dicksonia*), Cycad *Revoluta*, circular drum dollies, 45 Gallon drums, compost.

L

Emilie Atkinson

Gravel 2018

Ceramic sculptures covering the top of the soil in the plant containers.

MAIN GALLERY

M

Stuart Whipps

Fixed Positions 2011-12

8 powder coated steel camera brackets in 8 fixed positions around Eastside Projects & Vienna Secession, 6 white, 2 dark grey.

N

Samara Scott

Silks (Ghosts) 2015

19 Infilled concrete floor repairs, and concrete floor grinding. 2 ghosts have been resuscitated by the artist for This is the Gallery and the Gallery is Many Things X.

O

Gavin Wade

Mobile Wall System with 45 permanent pole positions on a square and triangular grid (After Adolf Krischanitz) 2011 (With Sophie von Hellermann

A Brief History of Civilisation, 2011

Pigment and acrylic emulsion on mdf surfaces of 6 sets of mobile wall system / & Mohammed Ali, ‘The Reign of the Pen’ 2015, mixed paint.)

12 powder coated aluminium poles: 281.5 × 5 × 5cm, 10 powder coated aluminium poles 393.5 × 5 × 5cm, 10 hard wood, plywood and mdf panels 281.5 × 197.5 × 5cm, 10 hard wood, plywood and mdf panels 113.5 × 197.5 × 5cm, steel bolts, steel & brass floor inserts. Function by

Gavin Wade. Execution by Queen & Crawford—Matthew Higginbottom, Matt Foster, Joseph Welden, Matthew Moore, Olly Jones, Avonstar Trading, Alex Bailey, Lee Stowers, Gene-George Earle, Jonathan Gordon, Rupert Pane, Laurence Price & Gavin Wade.

P

Richard Woods

Duck Weave (remnant of Duck Weave KK) 2016

Acrylic paint on wall.

S

Samara Scott

(Burning Perfume) 2018

Various materials, resin.

T

Samara Scott

(Cemetery) 2018

Various materials, resin.

U

Jennifer Tee

Local Myths 2010 (Removed 2013 / Reinstalled in new position 2018)

Carrara Marble

FUNCTIONAL

CONFIGURATIONS/CONSTRUCTIONS

Q

Céline Condorelli & Gavin Wade

Support Structure Phase9:

Functional Constructions 2008

Wall, ESP Library, Assistants office, Directors Office, Bathroom. (ESP Library, Assistants office, and Directors Office all demolished March 2018 during refit of Eastside Projects. Wall extended.)

Function by Support Structure. Execution by Matt Clark, Stacy Edwards, Trevor Prior, Kevin Weyham, Cris Prior, Jim Collins, Malcolm Mason. Demolition by GTH Construction under instruction of Birmingham City University.

TOILETS

R

Emilie Atkinson

Soap Dish 2018

Soap and soap dispensers, glazed ceramics, olive oil, coconut oil, avocado oil, castor oil, lye solution, activated charcoal, soap scraps.

Eastside Projects
86 Heath Mill Lane
Birmingham B9 4AR

Friday 13 December, 2018

EXHIBITION AGREEMENT: THE RANGE

This Agreement is made between Eastside Projects (86 Heath Mill Lane, B9 4AR) and xxxxxxxx (the Artist).

Eastside Projects will:

- Pay an exhibition fee of £600 (including VAT). £300 to be paid in advance, £300 to be paid once the show opens, on receipt of invoices. You are responsible for your own tax and NI. Please copy all invoices to accounts@eastsideprojects.org
- Pay production costs of up to £850 – expenditure to be agreed in advance with Rehana and Gavin in line with the budgets provided.
- Pay for and book travel to and from Birmingham for install and events.
- Pay for accommodation during install and on the launch night if required.
- Insure your work throughout

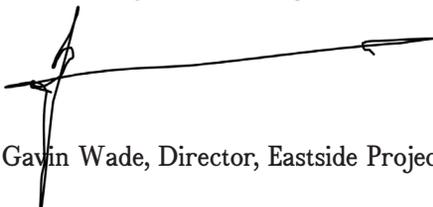
The Artist will:

- Make work available for exhibition in the The Range at Eastside Projects from 25.01–27.4.2019. Dates of installation to be confirmed but will be between 14–24.1.2019.
- Provide biographical information; hi-res images of work, with credits for PR and marketing and the postal address of up to ten people you would like to receive an invite by Friday 21 December. Please cc emails to Annabel: annabel@eastsideprojects.org
- Confirm accommodation and travel plans for install/launch week. Ideally by 21 December, but at the latest by Friday 4 January. Please cc emails to Sahjan: sahjan@eastsideprojects.org – who will make bookings for you.
- Confirm transport requirements by Friday 4 January.
- Send though the name and email of a couple of guests you would like to invite to lunch in the gallery on launch day to ruth@eastsideprojects.org by 19 December. This will be informal and relaxed – we usually invite key volunteers and a few other guests too.

Artist Healthcare:

On the occasion of The Range, Eastside projects will ring fence £450 (£75 per artist) towards artist healthcare and wellbeing. This nominal amount may be redeemed for any services that support and develop the social, physical, mental and spiritual dimensions of good health. This includes, though not exclusively so, counselling meetings and workshops, mental health support, dental care, eye health, occupational health support, financial advisory services. Access to this fund will be facilitated by Gavin or Ruth at Eastside Projects and payments will be redeemed through an invoice process or as direct payment (upon prior agreement with Gavin or Ruth). The process and details of making this claim will remain a confidential agreement between Gavin or Ruth and the artist unless otherwise agreed.

We are very much looking forward to working with you,



Gavin Wade, Director, Eastside Projects

Key Dates

20.12.18	Exhibition launch day lunch invites sent out—please could you get guest emails to us by 19 December.
24.12.18—2.1.19	EP team is on holiday!
3–4.1.19	EP team de-installing previous show
4.1.19	EP monthly e-flyer to go out
7.1.19	EP team de-installing, painting walls, prepping the gallery
7.1.19	Postal mailout to go out—if you want us to send to anyone in particular please send addresses through by 21 December.
14–15.1.19	Jan Installing Adam's gels—tech with scissor lift booked in (only available on these days)
16.1.19	Transport van coming from London
16–24.1.19	Exhibition install can happen, dates TBC. Access to gallery from 10am–6pm
25.1.19	10am–12pm EP team final gallery clean and prepping for lunch 1–3pm Lunch in the gallery with guests. Cooked by Albert from Ubuntu Bread 5–5.30pm <i>Curators Walk-through</i> for volunteers, staff and ESP members 6–8pm Exhibition Launch 2–3.30pm <i>From the Artists Mouth</i> —public tour of the show. We have a maximum artists fee budget of £300 for this event. It is an informal walk through of the exhibition, not a prepared talk. We would like all the artists to take part, so could offer a fee of £50 to everyone for what would be a 10 minute, un-prepared 'in conversation'
1.2.19	Digbeth First Friday. Possible date for performances?
21.2.19	Possible/proposed date for <i>The Range</i> event?
1.3.19	Digbeth First Friday. Freya Dooley's show launches in Gallery 2. Possible date for performances?
22.3.19	Possible/proposed date for <i>The Range</i> event?
5.4.19	Digbeth First Friday. Freya Dooley Silent Disco event
27.4.19	Show ends

Events

From the Artist's Mouth

Saturday 26 January, 2–3.30pm

A guided walk around the exhibition with the artists and curator.

GOOD MORNING

Digbeth First Friday 1 February, 6-8pm

(performance 7pm)

“~~~It's Friday once again. Have a great and Safe Weekend~~~” Join artist and writer Zarina Muhammad, and her cousin, musician Sujan Haria for a performance and dramatised reading of GOOD MORNING, an essay on WhatsApp greeting cards, image circulation, and the aesthetic value of kitsch.

Performance Night, Beverley Bennett

Thursday 21 February, doors open 6.30pm,

(performance at 7pm)

An evening of performance exploring sound and song, Beverley invites male Gospel singers, Jerome Bucknor, Trevor Minto, Courtney Copeland, and Layton Plummer, to perform renditions of traditionally sung female songs.

Five Car Train To Fremont

Digbeth First Friday 1 March, 6-8pm

(performance 7pm)

Ain Bailey's new performance responds to composer Jockel Liess' work “irregular atmospheric motion” sampling composition alongside field recordings from San Francisco and Oakland.