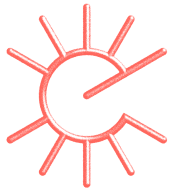

Eastside Projects Production Report 20 May 2017

Eastside Projects makes art public

Prototyping
Discovering
Analysing
Pending
Researching
Concepting
Building
Developing
Testing
Deploying
Using
Launching
Evaluating
Concluding
Upcycling

‘Eastside Projects Production Report’
This publication documents the current status of
‘Production Show 2016–2018’ as of 20 May 2017

Edited by Ruth Claxton, James Langdon, Gavin Wade
Designed by James Langdon

Published on the occasion of:
‘Production Show: Artists House’
20 May to 15 July 2017

‘Eastside Projects User’s Manual Draft #7’
‘Timeshare’, Kunsthal Aarhus, Denmark
27 May to 3 June 2017

‘Production Show 2016–2018’

Eastside Projects
86 Heath Mill Lane
Birmingham B9 4AR

eastsideprojects.org

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Richard Woods, ‘Duck Weave’
30 January to 9 April 2016

‘Pending/Researching/Concepting’
30 April to 16 July 2016

‘Prototyping/Discovering/Analysing’
1 October to 10 December 2016

‘Building/Developing/Testing’
27 January to 22 April 2017

‘Artists House’
20 May to 15 July 2017

‘Deploying/Using/Launching’
September to December 2017

‘Evaluating/Concluding/Upcycling’
January to March 2018

◇ ‘The Artist and The Engineer’ tells a story inspired by the two ‘supporters’ who appear in Birmingham’s coat of arms. These characters create a new motto for the city – ‘layered’.

Productive crisis!

What is the role of a gallery in the forging of a new city? Eastside Projects wants to be a productive force and work with others to invent new modes of production. We want to be used. We need to work with you.

‘Production Show: Artists House’ is the fifth exhibition in an evolving process – a programme of relationships, commissions, exhibitions and events spanning two years that explodes Eastside Projects as an active space of research, development, prototyping, manufacturing and display. The exhibitions are set against a backdrop of multiple, ongoing live projects with a cast of public and private sector partners, clients and collaborators.

Taking ‘The Artist and The Engineer’◇ as its modus operandi, ‘Production Show’ is an ongoing evolution, bringing to the fore processes which are usually kept behind the scenes.

Art can exist as part of market production, public production and household production – all three of which contribute to the well-being of individuals and society and create goods with multiple values. Art extracts raw materials and transforms them into social outputs that question the existing conditions and propose new services, structures and experiences.

The gallery is a machine for the production of art only in collaboration with others. From skateboards to houses, from the gallery to the world.

'Production Show' is a public acting-out of our impulse to develop and support the making of culture in challenging times, and an attempt to reclaim Birmingham as a city of production.

This series of evolving exhibitions has included solo exhibitions, generative performances, artists' tests for a major public art commission, a new production display system, a set of useful editions, proposals, and prototypes as events and workshops.

We anticipated 'Production Show' would encompass multiple systems, materials and routes of production – from industrial to digital, craft to DIY, hammer to iPhone. Artists have explored processes including encaustic tile making, sandcasting, 3D printing, plastic dip coating, metallising, carpet whipping and hip hop animation.

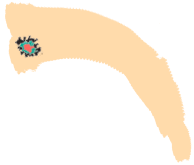
BUT We are in a state of productive crisis! All around us is in flux. The old systems have failed, or are failing and something new has yet to emerge. We are in uncertain times, socially, economically, culturally – a multiverse where multiple positions exist but do not cross over, are not aligned and are increasingly oppositional and fractured.

'Production Show: Artists House' is an attempt to collectively imagine a braver, kinder, happier, healthier, more supportive, more equal and free future.

Artists housing is a new approach. It is to be home, workspace and public artwork in one powerful combination.

Artists house!

Artist housing should demonstrate and confirm an ability to produce social power and social security, allowing both the form of your home and the way you pay your rent to be creative. The Artists House is proposed as a mutual support system, reinvesting into cultural infrastructure. Artist housing is real social housing. As a user of 'Production Show' you are an early adopter of our future Production City – a key part of a cultural landscape in which new user groups and producer communities may be created. It is by working together on a micro scale that large scale change may occur.



Jasleen Kaur

'The Five Ks' is a re-configured version of the five items commanded to be worn by Sikhs in 1699 and the first stage in the development of a system for cooking and eating en masse.

Five large carpets depict the original Ks:

Kesh/Hair
Kanga/Comb
Kirpan/Sword
Kara/Bangle
Kachera/Underwear

The carpets are used to sit on and eat food cooked by Kaur.

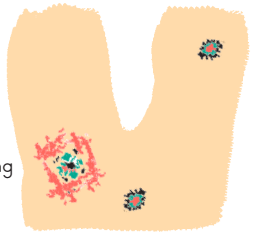
ENGINEERS
Carpet Whipping & Fringing Services (Old Oscott).

START DATE
22/9/2016

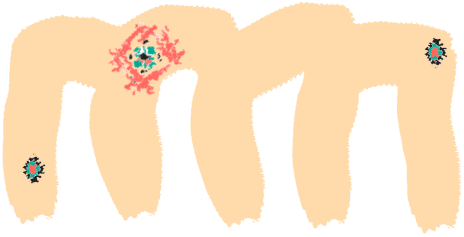
BEGINNINGS
Producing, consuming, buying, selling, family, trade, countries. NGO Assembly Line document. Invitation from Eastside Projects to draft a concept for a small affordable house, 6/3/2017.

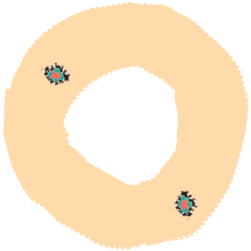
LOCATIONS
Artist's studio (London); Eastside Projects

INPUTS
Studio visit, 19/12/2016. Abandoned chairs found on Allcock Street, Digbeth. Used footwear. Carpet. Flaky corn mix. Site visits, Metal Spinners (Hockley); Crystal Polishing & Metal Spinners (Smethwick); Stratford Road.



OUTPUTS
Digbeth First Friday Chai, 3/2/2017. Workshops, 15–16/4/2017. Upcycled chairs and footwear exhibited in 'Building/Developing/Testing'. 'The Five Ks' exhibited in 'Artists House'. Cooking and eating events, 8/6, 6/7, 15/7/2017. 'The Five Ks' (2017), Shaped carpet from Bull Ring Carpets Ltd. (Digbeth) whipped by Carpet Whipping & Fringing Services (Great Barr); printed house rules for good living practice; pots made by Hansraj and Rani from JMS Cookware (Digbeth).





ENGINEERS
–

START DATE
6/3/2017

BEGINNINGS
Invitation from Eastside Projects to make a concept for a small, affordable house.

LOCATIONS
Artist's studio (New York).

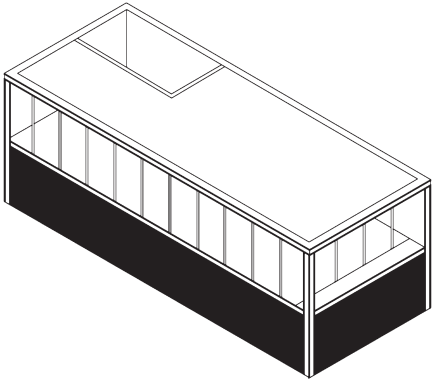
INPUTS
5 x 10m or 6 x 15m plot in Digbeth.

OUTPUTS
'Digbeth Study House' (2017), plan, elevations and isometric projections. .eps files output as billboard prints on blue-back paper
4.7 x 16.5m
4.7 x 10.7m.

Liam Gillick

Liam Gillick's 'Digbeth Study House' (2017) is partly derived from the light industrial architecture of the artist's youth and a consideration of both Digbeth and Japan – as he is also imagining a Japanese house.

Liam says 'I have been influenced by relatively long periods of time spent in Japan thinking about scale and economy without limiting aesthetics.'



The artwork can be considered in relation to his ongoing work exposing the new ideological control systems that emerged at the beginning of the 1990s and exposing the dysfunctional aspects of a modernist legacy in terms of abstraction and architecture when framed within a globalised, neo-liberal consensus.

Liam's approach to 'Digbeth Study House' has been to think of an artist as a citizen.

He says, 'What I have designed is not limited to artists but it is proposed by an artist. It had to be something that I would be prepared to live in but it is actually offered to others.'

ENGINEERS
–

START DATE
8/4/2016

BEGINNINGS
Invitation from Eastside Projects to make a concept for a small, affordable house.

LOCATIONS
Artist's studio (Glasgow).

INPUTS
Existing mobile wall system sockets and poles. Tecni-Cable Guardrail, stud, eyenut, cable system.

OUTPUTS
'Purposeful Abstraction' (2015/2017–), fabric banners, digital print, paint, latex, dye, towels, laminated sheets.

Laura Aldridge

Laura Aldridge has described her banner works as 'A place to hang ideas and thoughts – a way to communicate without words. I began working with fabric because it gave me a lot of freedom …'

'I like the fact that the word material is used to describe both a textile, a substance from which a thing is made, and a group of ideas.'

The artist's response to the Artists House is a set of suspended banners, a free space – a truly speculative representation of ideas in progress.

Laura's notes on the work so far state, 'This way of working seemed to fit with starting to think about what an artists house could be – I think about the word abstraction and if that has potential any more, is it so weighed down by its association with art (relating forms and lines etc.) – or can we use it here to mean to think of things apart from their concrete realities? And by doing this can we use images and textures and colour to speculate on what a house might feel like, or be like. By making a space I'm thinking about bringing the inside outside and outside inside – turning something inside out to get at it.'

Heather & Ivan Morison

Artists know...

ENGINEERS
–

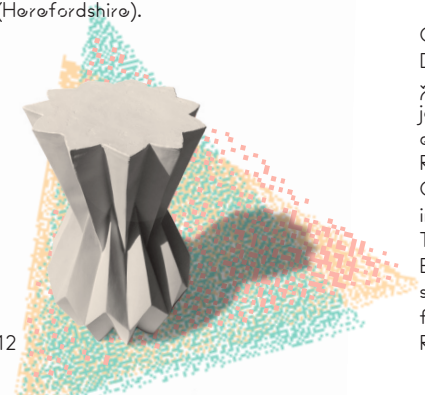
START DATE
29/7/2015

BEGINNINGS
How to develop a 'light' building system.

LOCATIONS
Studio Morison (Herefordshire).

INPUTS
Digbeth walks, Cambodian houses, aluminium, silicon tubing, steel bolts. Two days installation time from Eastside Projects' technician, assistants and volunteers. Meeting with BPHA Investment & Growth team, Cherwell District Council, 1/2017. On site meeting with Cherwell District Council Planning Officer, 3/2017.

OUTPUTS
Draft for 'The Artist's House', prototype frame, struts, joints and origami prototype exhibited in 'Pending/Researching/Concepting'. Ceramic prototype exhibited in 'Building/Developing/Testing'. Field trip with Birmingham City University students, 21/2/2017. Proposal for Longford Park. 'Barn Raising' event.



'The Artists' House' is an ongoing research and development project initiated by Eastside Projects and Studio Morison in 2015. We are looking to create tangible solutions in the area of housing. We believe that artists play a valuable role in communities, bringing vitality and engendering positive change.

One of our approaches is to place artists' houses (that is houses designed by artists and for artists to live in), into new large scale areas of housing development. We are currently producing 'The Artists' House', an inhabitable public artwork by Heather & Ivan, as part of 'Park Life', Longford Park, Banbury – a public art commission for Cherwell District Council.

Eastside Development Corporation

START DATE
19/5/2016

BEGINNINGS
A critical moment for housing.

ENGINEERS
Andy Reeve, Impact Hub Birmingham.

LOCATIONS
Digbeth, Birmingham.

INPUTS
Land Registry INSPIRE data. Ordinance Survey maps. Meeting with Birmingham City Council Planning & Regeneration Manager, 1/12/2016. Meeting with BCC Planning & Development Officer, 5/1/2017. Meetings with landlords and developers in Digbeth, 3–4/2017.

Eastside Development Corporation is a new partnership between Eastside Projects and Impact Hub Birmingham. We are approaching the housing crisis in a holistic, systemic manner, from land identification, financing and planning approval, to design and construction. Access to affordable, secure housing is one of the biggest problems we face. As a collective of active citizens we want to offer an alternative to the standard version of housing as real estate, instead producing housing as home, workspace and public artwork. Our vision is one which sees participation and engagement as core principles rather than post rationalisation add-ons and we are working towards a model which is financially sustainable but focused on the creation of social, cultural and environmental capital.

OUTPUTS
Letter to Mark Rogers, Chief Executive, Birmingham City Council, 25/1/2016. 'Unleashing Self Build: The Artists House Demonstrator', a proposal for Birminhgham City Council, 3/2017.

Sonia Boyce

INPUTS
Meeting at Eastside Projects; 'Paper Tiger Whiskey Soap Theatre' wallpaper; site visits to A Third Foot and Ideal Skateboards.

ENGINEERS
George Torode; Michelle Tofi; A Third Foot; Post Paradise Forum Skaters; Plane Structure.

BEGINNINGS
'Improv! Wallpaper', dance and freeform performances exploring improvised vocalisations. Actions of skateboarders. Skipping.

START DATE
31/7/2015

OUTPUTS
Performance with skateboards and wallpaper, 17/2/2017and 7/4/2017. 'We Move in her Way' wallpaper. Edition 60 Canadian maple skateboards. Photographic documentation.

On 17 February and 6 April two improvised performances by Sonia Boyce took place against a panoramic backdrop of wallpaper from 'Paper Tiger Whisky Soap Theatre' (Villa Arson, Nice 2016) and 'We Move in Her Way', showing concurrently at ICA, London. The first event, in turn, generated a next iteration of wallpaper designs, and graphics for skateboards used during the second event.

Nothing Gets Organised

Johannesburg based Gabi Ngcobo invited her colleagues at NGO to research their neighbourhood and to share some workshop ideas on rethinking and upcycling found materials in both Johannesburg and Digbeth.

ENGINEERS
Jasleen Kaur.

START DATE
23/7/2015

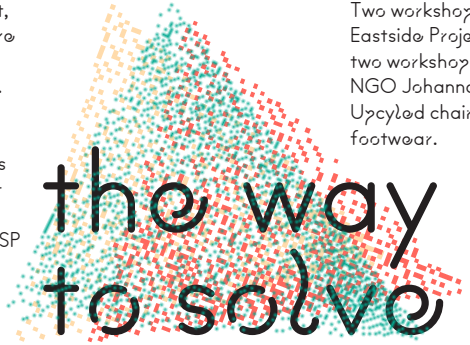
BEGINNINGS
Local sex workers need for seating in the locale of NGO in Johannesburg. Reuse and upcycling of used car tyres as seating and footwear.

Eastside Projects invited Jasleen Kaur to work with a group of ESP members to upcycle abandoned chairs and used footwear. NGO produced a set of foldable chairs and are planning for a follow up workshop with local people.

LOCATIONS
127 Albert Street, 28 Nuggett Square (Johannesburg); Eastside Projects.

INPUTS
Abandoned chairs on Allcock Street (Digbeth); used footwear. Eight ESP members.

OUTPUTS
Two workshops at Eastside Projects, two workshops in NGO Johannesburg. Upcyled chairs and footwear.



Hardeep Pandhal

ENGINEERS
Davinder Kaur Pandhal;
Joe Howe, Sound Producer.

START DATE
8/2/2016

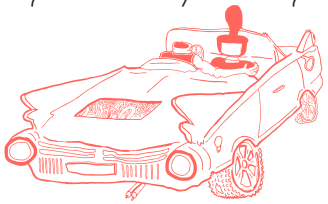
BEGINNINGS
Ongoing collaboration with my mother.

LOCATIONS
Artist's studio (Glasgow); Artist's mother's house (Smethwick).

INPUTS
Meeting at Eastside Projects, YouTube tutorials.

OUTPUTS
Exhibition, 'Nightmare on BAME Street', 27/1–22/4/2017. Updated edits 23/1/2017, 7/3/2017, 17/3/2017, 30/3/2017. Knitwear. Public event and live soundtrack recording 9/3/2017. Three cut out figures.

'Nightmare on BAME Street' is a developing animation, comic, knitwear and rap work. A series of animations are based primarily on written experiences and mythologies surrounding motherhood across a variety of cultures. Hardeep's psychedelic social realist approach to the Dudley Road area of Birmingham of his youth generates characters and positions that appear within 'Artists House' as protagonists and users of a future production city. Hardeep sees them as a family of deities.



Each figure represents a stage within a single character's metamorphosis from a woman to a man. The character starts off as 'Mother India', a popular trope in Indian nationalist discourse and morphs into a man wearing a beard and turban – a process the artist calls 'in-betweening' – stages necessary for a character's transformation.

Performance as Publishing

Nicole Bachmann
Ruth Beale
Phil Coy
Eddie Peake
Maria Toseland
& Sophie Mallet

START DATE
24/2/2015

ENGINEERS
thisistomorrow.info

LOCATIONS
thisistomorrow.info; social media; Museum Helmhaus (Zurich); LUX (London); Eastside Projects.

BEGINNINGS
Performance to camera and liveness; a new take on Merce Cunningham's concept of dance for camera, where performance is conceived for and performed to the lens. Extending the concept to text based work, to address repetition, rehearsals and serials, as well as speech, dialogue and film/TV techniques.

INPUTS
Films from the LUX archive by David Hall, Cerith Wyn Evans, Mark Leckey, Maya Deren, Liz Rhodes, Louis Henderson, Rachel Reupke. Four Kinoflo lights rented from Mediadog (Digbeth). C100 M2, HMC 150 and CCTV cameras. Technical support: James Smith; Reynir Hutber; Magda Fabianczyk; Miles Unney; Samuel Rodgers and Simon Bailey; Matt Carter.

OUTPUTS
Nine artists' performances live streamed with 12 films from the LUX archive. House rules for performance. 'Take One', 3–4/3/2016; 'Take Two', 31/3–1/4/2016; 'Take Three', 5–6/5/2016. Live broadcast audience: 414. Post broadcast online audience: 36,500 to date. 'Three Takes Screening', LUX (London) 11/2016.

Linda Brothwell

Linda Brothwell has started two projects in relation to the gun trades in Birmingham, and other industries in proximity to Eastside Projects. She is exploring the functions of different trades and producing a new weight or measure based on an action from each trade.

ENGINEERS
Philip L. Duffill, Gun Engraver; Poole & Sons Scoops; L. J. Millington, Silversmith; Comptons 2000.

START DATE
18/7/2014

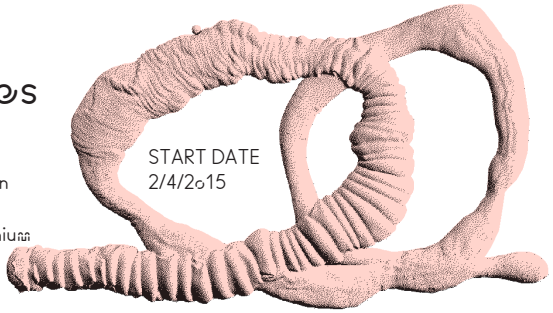
BEGINNINGS
Mapping the Gun Quarter and Digbeth as research for 'Acts of Care: The Birmingham Edition'.

LOCATIONS
Gun Quarter (Birmingham); Spike Island (Bristol); Digbeth (Birmingham); Eastside Projects.

INPUTS
Steel, cocobolo, walnut, chalk, engraving, spun brass, stainless steel, handmade rope. Site visits: Toyo & Co.; Poole & Sons Scoops; Gun Quarter Trades (engraver, barrel borer, stocker); Transmag UK Ltd.; A. Gilligan (Coatings) Ltd.; BodyCar Paint; Phoenix Concepts Ltd.; It's A Wrap; Jameson Seating; Metro Box Ltd.; S. W. Steel Fabrications; B. J. Components; William Hawkes Blacksmiths Ltd.; Central Birmingham Springs Ltd.; S. Lilley & Son Ltd.; Comptons 2000; Cameron Robb Ltd.; Zoki Saunas.

OUTPUTS
Talking Production, 6/2015. Handmade engraved steel pins exhibited in 'Pending/Researching/Concepting'. Handmade scoop; spun brass sphere; list of Digbeth weights and measures; wooden cart and cover exhibited in 'Prototyping/Discovering/Analysing'. Four Digbeth weights and measures exhibited in 'Building/Developing/Testing'.

Nicolas Deshayes



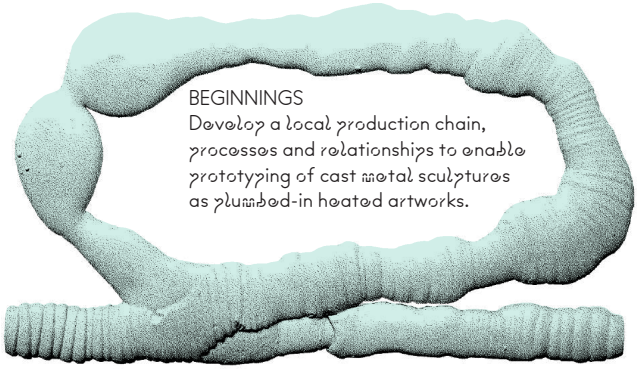
ENGINEERS
James W. Shenton Foundry; Richard Crosswell, Aluminium Products Ltd.

LOCATIONS
Artist's studio (London); James W. Shenton Foundry (Tipton); Aluminium Products Ltd. (West Bromwich); Eastside Projects.

INPUTS
Expanding polyurethane foam, sand, iron, aluminium. Studio visit, 31/7/2015. Site visits: School of Jewellery; James W. Shenton Foundry (Tipton); Walmay Castings (Tividale); Premier Patterns (Smethwick); Longford Park (Banbury); Swan Foundry (Banbury); Aluminium Products Ltd. (West Bromwich).

OUTPUTS
Talking Production, 6/2015. Foam patterns exhibited in 'Pending/Researching/Concepting'. Seven cast iron sculptures exhibited in 'Thames Water', Modern Art/Stuart Shave, 9/2016 and 'Prototyping/Discovering/Analysing'. Enamelled prototype. Proposal for Longford Park. Cast aluminium external prototype exhibited in 'Building/Developing/Testing'. Birmingham City University Art and Design student field trip, 28/2/2017.

Nicolas Deshayes has been researching and making cast iron and cast aluminium sculptures to be plumbed into a central heating system so that the sculptures heat up and cool down like a living organism. The artworks have been situated indoors and outdoors at Eastside Projects with a work on the building facade. A larger sculpture is in development for Longford Park, Banbury, as a long term artwork to be warm in winter, and at ambient temperature in summer.



Rosalie Schweiker

£1k

£1k

ENGINEERS
Mia Frostner, Europa; Longford Park residents; Crisis users.

START DATE
6/6/2016

BEGINNINGS
Participatory budgeting process for Longford Park; an invitation from Arts in Crisis.

LOCATIONS
Longford Park (Banbury); Crisis Skylight (Birmingham); Eastside Projects.

INPUTS
Cherwell District Council commission. Meeting with Longford Park Community Development Officer, 4/2017. Public meeting with residents of Longford Park, 5/2017.

Rosalie Schweiker is distributing the production budget of her commission for a public artwork in Longford Park, Banbury, through a participatory budgeting process. This is a process of democratic deliberation and decision-making, and a type of participatory democracy in which ordinary people decide how to allocate part of a municipal or public budget. Rosalie started with ten questions to guide her project: Why are we engaging in this process? How can I, as an artist, not just fulfil a role, but create new roles? What is design literacy? How can my work widen and deepen our understanding of public design, public planning and public art? What is a local industry? How can my work not just involve a local industry, but facilitate an atmosphere which makes us all more industrious? What does it mean to buy a fully-furnished house? How does my work contribute to turning 1,200 new homes into a new community? What needs little or no maintenance? How can I make work that lives on in people's minds, not just in their retinas?

OUTPUTS
Proposal, posters, flyers and online questionnaire for Longford Park. 'Housing Moves' project with Crisis users, 5–7/2017. Workshop for 'The Syllabus', 5/2/2017. Birmingham City University Art and Design student field trip and poster stamping workshop, 14/2/2017.

£1k

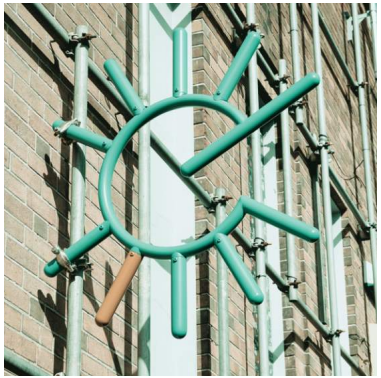
£1k

£1k

£1k

Peter Noncini

Peter Noncini has produced graphic forms, typefaces, primitive grids and signs for use at Eastside Projects. These include pre-printed paper used for all public announcements since mid-2015; backdrops for 'Display Show' in 2015 at Eastside Projects and in 2016 at Stroom den Haag; the typeface used in this publication and an 'eye glyph' on the facade of the gallery. Noncini worked with architecture students from Birmingham City University to develop proposals for display on the gallery facade after the destruction of the exterior billboard the day after the EU referendum.



ENGINEERS
James Langdon; An Endless Supply; Avonstar Ltd.; Alessandro Columbano & BCU Architecture students; Genie Printing.

START DATE
11/11/2015

BEGINNINGS
Primitive grids and the rhetoric of object placement.

LOCATIONS
Pre-printed paper; Adobe Illustrator; Brushes Redux; Eastside Projects facade.

INPUTS
Site visits to Salt & Sadler (Digbeth); Premier Patterns (Smethwick); Honeyglen Anodising (Sparkbrook); Sparlonz (Redditch); LA Metals (Smethwick).

OUTPUTS
Make Do typeface (multiple variants); procedural animations; powder coated eye-glyph-signage.

Other activity

Also presented at Eastside Projects during 'Production Show':

CHLOE ASHLEY
Production residency and exhibition
17/5–18/6/2016

DYLAN SPENCER-DAVIDSON
Performance and screening
1–16/7/2016

BETH KETTEL
Production residency, performance and exhibition
8–22/10/2016

AUTO ITALIA
Production Talk,
17/5/2016

SIMON BAYLISS
Exhibition
4/11–10/12/2016

'Building/Developing/Testing' and video exhibited in

'USEFUL EDITIONS'
Emilie Atkinson
Ben Harding
Sophie Huckfield
Dolly Kershaw
27/10–22/4/2017

HONOR GAVIN & THEATRUM MUNDI
Event
9/6/2017

ALICE GALE-FEENY
Exhibition
20/5–15/7/2017

Alice Channer

START DATE
23/7/2015

ENGINEERS
Robin Denning; Ajmal Shah; Nic Saddler; Nick Wardle; Dan Garrett.

LOCATIONS
Artist's studio (London); Salt & Sadler (Digbeth); A. Wardle & Co. (Jewellery Quarter); Plastic Coatings (Kingswinford); Fox Plating (London); Konrad Fischer Galerie (Düsseldorf); Eastside Projects.

'The fine details of production processes and how they relate to embodiment are my work, but are also opaque to me (because they are so close?). Production is in many ways the 'content' of my work, but it's also, and essentially, not content(!), so it's hard to articulate. It's an awkward process.'
Alice Channer, 2/4/2016

BEGINNINGS
Burial and rebirth. Plastic skins, armour-plated fingers, mechanoreceptor activation, touching/detouching.

OUTPUTS
Production Talk, 13/7/2016; 150 cast aluminium fingers, jigs for dipcoating line. 'Microstrobilius' (2016), exhibited in 'Prototyping/Discovering/Analysing'; 'Double Megastrobilus' (2016), exhibited in 'Building/Developing/Testing'.

INPUTS
Digital scan of finger. Object resin print. Studio visit, 31/7/2015. Aluminium, fluid thermoplastic, copper, nickel, chromium, titanium, steel cable, fixings, copper wire, stainless steel, bramble. Site visits: Salt and Sadler Ltd.; Plastic Coatings Ltd.; A. Wardle and Co. Ltd.; Broadway Brass Ltd.; Aluminium Products Ltd.; Brace Bridge Engineering; Robin Denning Moulding; Dual Metallising.

Richard Woods

Richard added to the evolution of 'Duck Weave', the oldest fabric recovered in the Western Hemisphere and possibly in the world. 'Duck Weave' epitomises vernacular construction. Its continuous use for at least 6000 years owes much to cheapness and abundance of raw materials. It started with primitive building and spanned the entire history of England until the craft's demise during the eighteenth century. The artist applied painted weaving patterns to the gallery walls and prototype painted panels prepared for a staging of basic dwellings, clothing and shelters. The 'Duck Weave' works remained for varying durations within Eastside Projects.

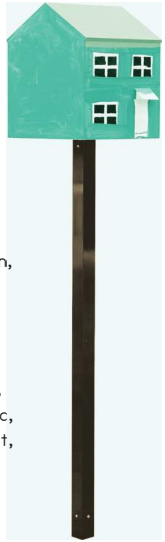
BEGINNINGS
Discovery of woven fabric remnants used as clothing, architectural material, and decorative patterning.

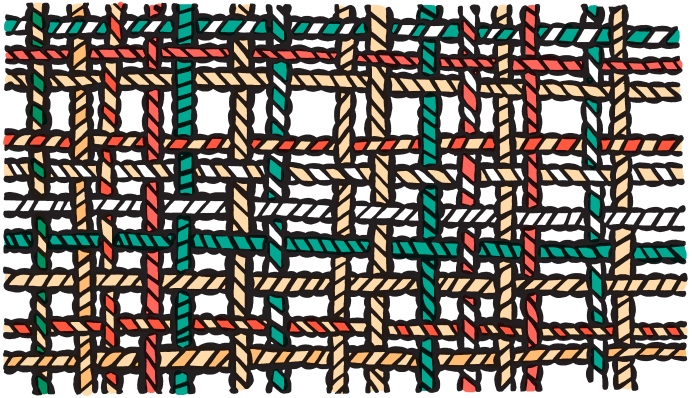
LOCATIONS
Richard Woods Studio (London); Birmingham Moor Street Station; London Marylebone Station; Longford Park (Banbury); Eastside Projects.

INPUTS
Richard Woods and studio assistants, Eastside Projects assistants, technician, and volunteers. Jo Capper and Albert Smith catering. Canvas, plywood, paper, acrylic paint, timber, glass, plastic, ceramics, gloss paint, acrylic paint.

ENGINEERS
Maverick Boutique; Dirty Hord Printing; James Langdon; Genie Printing; Reg Tipping, Banbury Ornithological Society.

START DATE
9/3/2015

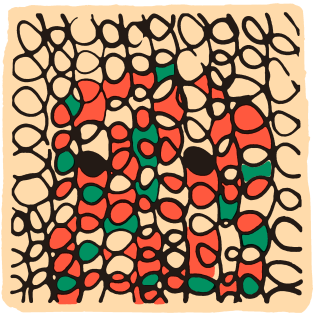




Richard was commissioned by Eastside Projects and Cherwell District Council to produce a new public artwork for Longford Park, Banbury. He proposed a village of scale models of the Barratt, Bovis and Taylor Wimpy houses being constructed across Longford Park in the form of brightly coloured bird houses. The artist proposes to install the bird houses across the park within mature trees, on the new brick houses and other new buildings within the site including the new primary school. He has tested out a number of versions of the houses within the gallery, studio and in digital collages.

OUTPUTS
Exhibition, 30/1–9/4/2016. Two texts on 'Duck Weave'. Stools, sculptures, paintings, wall paintings. Edition 50 silk-screened canvas tote bags. Chiltern Railways timetable commission. ESP salon event. 'Longford Model Village' proposal. 'Half Painted Houses' exhibited on mobile wall poles in 'Building/Developing/Testing'. Bird house prototypes and digital visualisations. Birmingham City University Art and Design student field trip, 7/2/2017.

Des Hughes



ENGINEERS
Craven Dunhill Jackfield Ltd.

START DATE
26/11/2016

BEGINNINGS
Encaustic tile making process.

Des Hughes is developing a new form of the Victorian tile making method employed historically and presently by Craven Dunhill Jackfield Ltd. The tile makers are supporting the artist with materials and technical support alongside hosting him in an ongoing residency. Des is using simple drawing methods – which have never before been employed in the factory – to develop a new insert for a tile figure that can interface with the tile company's existing products.

LOCATIONS
Artist's studio (Herefordshire), Craven Dunhill Jackfield Ltd.; Jackfield Tile Museum (Ironbridge); Eastside Projects

INPUTS
Studio visit, 16/11/2015. Factory residency, 9/2016 – 5/2017 and ongoing. Encaustic clay and coloured slip.

OUTPUTS
Ceramic tiles. ESP workshop, 28/11/2016. Display of drawings and tiles in various states of finish on 'sarcophagus' plinths. Display of cut and uncut shaped encaustic tiles.

PRODUCTION SHOW	ARTISTS
Richard Woods 'Duck Weave' 30 January to 9 April 2016	Liam Gillick Laura Aldridge
'Pending/Researching/ Concepting' 30 April to 16 July 2016	Nothing Gets Organised Richard Woods Des Hughes
'Prototyping/ Discovering/Analysing' 1 October to 10 December 2016	Peter Nencini Rosalie Schweiker Eastside Development Corporation Heather & Ivan Morison
'Building/ Developing/ Testing' 27 January to 22 April 2017	Sonia Boyce Auto Italia
'Artists House' 20 May to 15 July 2017	Linda Brothwell Performance as Publishing Hardeep Pandhal Nicolas Deshayes Honor Gavin & Theatrum Mundi
'Deploying/ Using/Launching' September to December 2017	Alice Gale-Feeny

'Evaluating/Concluding/Upcycling'
January to March 2018