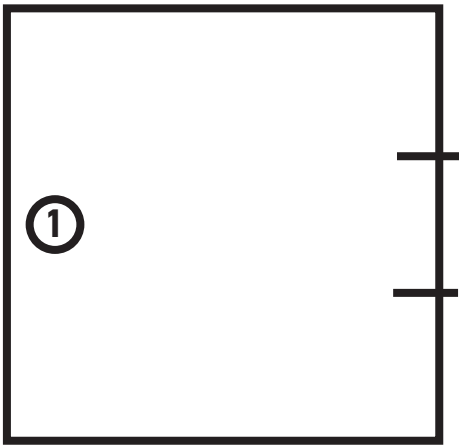
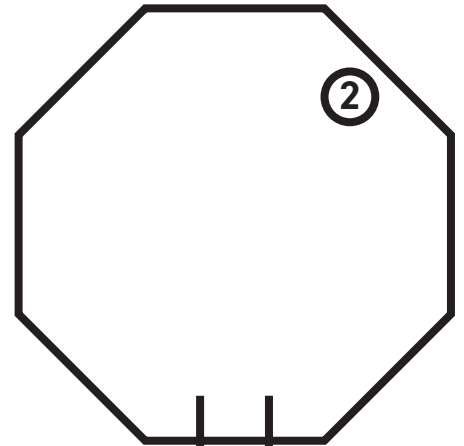


# WAIR FLOOR PLAN



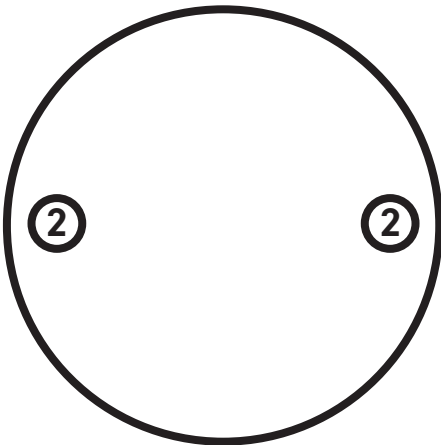
GROUND FLOOR

1. ALEX TOBIN  
'ABOVE THE RESERVOIR  
UNDER THE RESERVOIR'



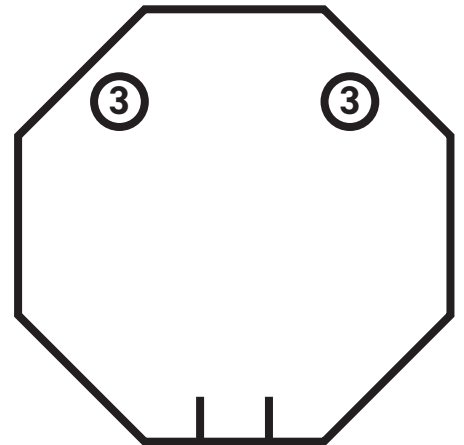
FLOOR 4

2. ELIZABETH JORDAN  
'PRISMIC LIGHT 1,  
PRISMIC LIGHT 2'



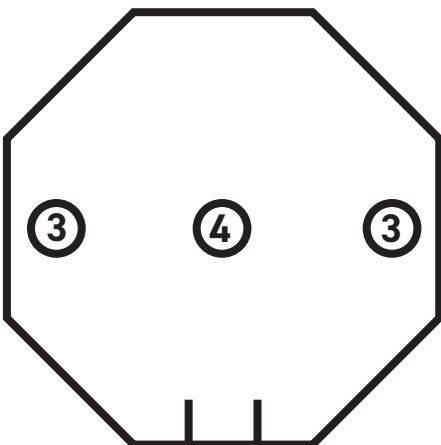
STAIRWELL

3. LEAH LOVETT  
'DOMESTIC FOLLY'



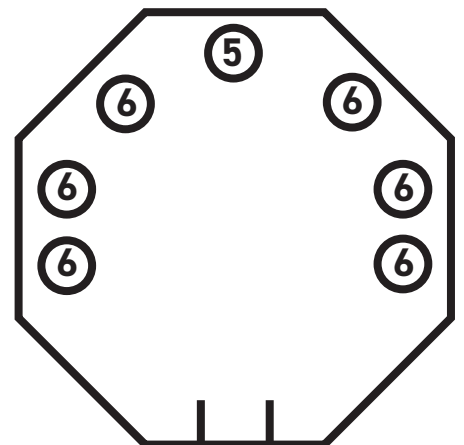
FLOOR 5

4. ART PAD MEMBERS  
'PRE-RAPHAELITES  
RE-IMAGINED'



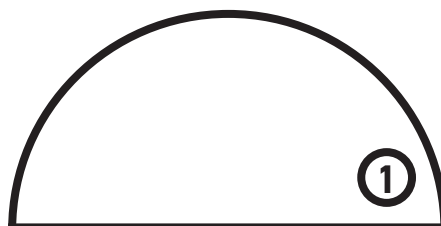
FLOOR 3

5. JONATHAN ORLEK  
'AN INVITATION TO LUNCH'



FLOOR 6

6. WAIR MEMBERS  
'IN RESPONSE TO  
STAFFORDSHIRE BLUE'



LANDING

### **Alex Tobin : *Above the Reservoir / Under the Reservoir***

Alex Tobin presents two new short films exploring Edgbaston Reservoir as a body of water with its own personality. *Above the Reservoir* looks out onto the surface of the water from high up, where the breeze carries the sounds of people from around the reservoir. *Under the Reservoir* descends below the surface to look at the remnants of historical human interaction with the water. Alex Tobin is an interdisciplinary artist who lives in Dundee, Scotland. His work incorporates elements of film-making, animation, performance, music, programming and drawing. He has previously worked as part of Yuck 'n Yum collective and programs for Aesthetica Short Film Festival.

### **Leah Lovett: *Domestic Folly***

Of the various myths surrounding the construction of Perrott's Folly, one of the most persistent is that John Perrott commissioned the building as an observation tower to keep watch over his mistress in nearby Aston. *Domestic Folly* (2016-2018), by Leah Lovett, is a series of video and sound pieces that respond to this popular narrative and the sexual politics of Perrott's Folly. Following the birth of her second child in 2016, Lovett began using the baby's nap time to experiment with domestic appliances and perform the resulting interactions to camera. Three of those short videos are presented here, alongside layered vocal interpretations of a washing cycle and the fridge's hum, created in collaboration with sound engineer Nick Trepka. In upending the tedium of domestic life, *Domestic Folly* marks an attempt to negotiate a shifting social identity and the often isolating experience of early motherhood.

Lovett is also showing *Mirrors*, a collaboration with musician Grace Banks. Improvising in real time to the sound of Lovett's home birth as it was live streamed to her sound studio, Banks' vocals, bass guitar and synth variously echo and anticipate the cries of labour. The resulting soundtrack provides a moving representation of female support structures, and the context for *Domestic Folly*.

Leah Lovett, b. 1983 London is an artist who works collaboratively to create performances, installations and workshops that explore the socialising fictions played out between people in cities and online space. She recently completed an AHRC-funded PhD at the Slade, UCL, investigating Augusto Boal's *Invisible Theatre* as a model of urban performance.

### **Art Pad Members: *Pre-Raphaelites Re-Imagined***

Art Pad is our Arts Club run for Young People's 8-14yrs living in and around the local area. We did a series of workshops alongside our WAIR programme, from which these paintings were produced. We have been very interested in local wildlife and artists that have also been inspired by Nature. We are lucky enough to have an amazing Collection of Pre-Raphaelite Paintings in Birmingham and responded to the collection in the Museum and Art Gallery for these pieces.

### **Elizabeth Jordan: *Prismic 1, Prismic 2***

Lizzy Jordan was drawn to the play of light across both Perrott's Folly and Edgbaston Reservoir. Initially focusing on creating micro-landscapes, she experimented with placing and photographing dichroic glass within the Estate to draw upon its heritage; in the crevice of a felled tree, upon the foundations of the Tower Ballroom. Lizzy was equally interested by the work of Abraham Follett Osler and his life as Birmingham's premier manufacture of glass in the 19th Century. Her exhibited work will combine these interests through a series of light installations that play with prisms.

Lizzy Jordan creates *Minumental* artwork that explores how humans perceive extremes of scale. *Minumental: working with small things to create something that is monumental in feeling or scale*. Her work takes the form of kinetic light projections that combine micro sculpture, macro photography, kinetic sculpture and projection. All works play with perception allowing viewers to imagine and create alternative readings of space.

### **Jon Orlek: *An Invitation to Lunch (Screenprints)***

*An Invitation to Lunch* (14.10.17) saw volunteers, artists, arts organisers, families and passers-by share food and drink on Edgbaston Reservoir. We heard stories of the Tower ballroom's 'jacket or no entry' policy, Mrs Sammons' shop, the Youth Club at the Church of the Redeemer and the meditative properties of the water. We also found a coconut. The screenprints exhibited here have been made from the tablecloth used at this event, which by the end of the meal had been annotated with found objects, situated observations and storytelling.

Jon Orlek is a collaborative PhD student, researching artist-led housing with East Street Arts and the School of Art, Design and Architecture at the University of Huddersfield. As an embedded ethnographic researcher, he is using writing and mapping to investigate the blurring of artistic and domestic work. Jon is also a director of Studio Polpo, a socially-engaged architecture collective in Sheffield.

### **WAIR Members: *In Response to Staffordshire Blue***

A central component of WAIR was to open our individual practice as artists and Re.Future's collective practice and share it with the local community. We ran 14 artist workshops or 'Test-Bed Sessions' in which we shared our skills and approach. Beginning with skills sharing, we shifted to curation, independent research and concept. Two of our community members undertook independent beach-combing on the reservoir at low-tide, finding remnants of Staffordshire Blue pottery, discarded by our ancestors walking the same shore nearly 200 years ago. We collectively worked to produce ceramics in response to Staffordshire Blue, the results of which can be seen in this show.