

BRITISH

22.01.2022 -
10.04.2022

Wolverhampton
Art Gallery &
University of
Wolverhampton
School of Art

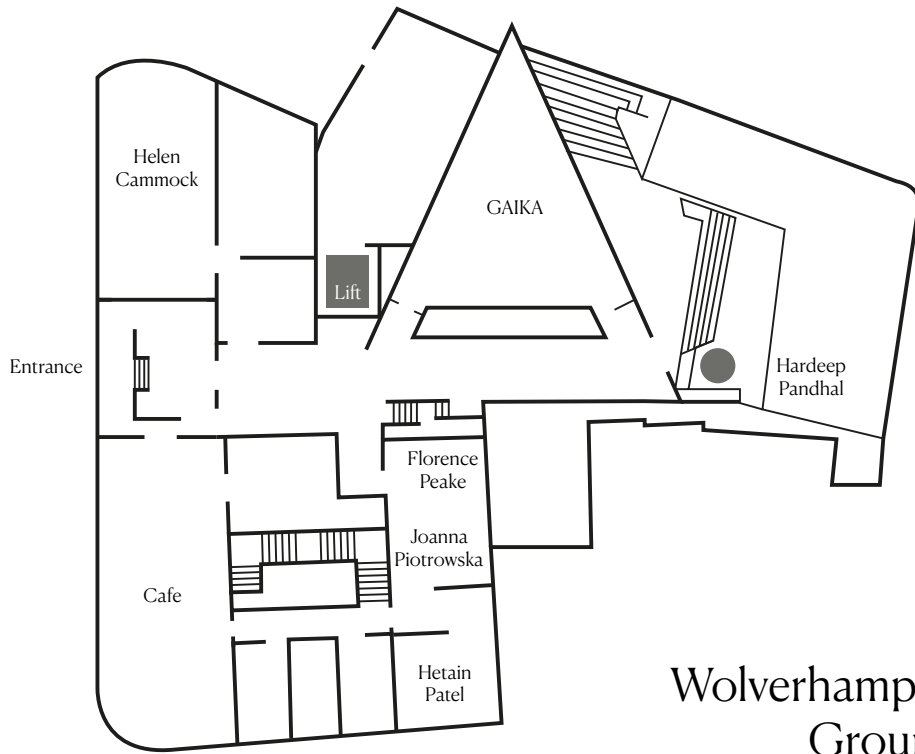
ART

**HAYWARD
GALLERY**
TOURING

SHOWS

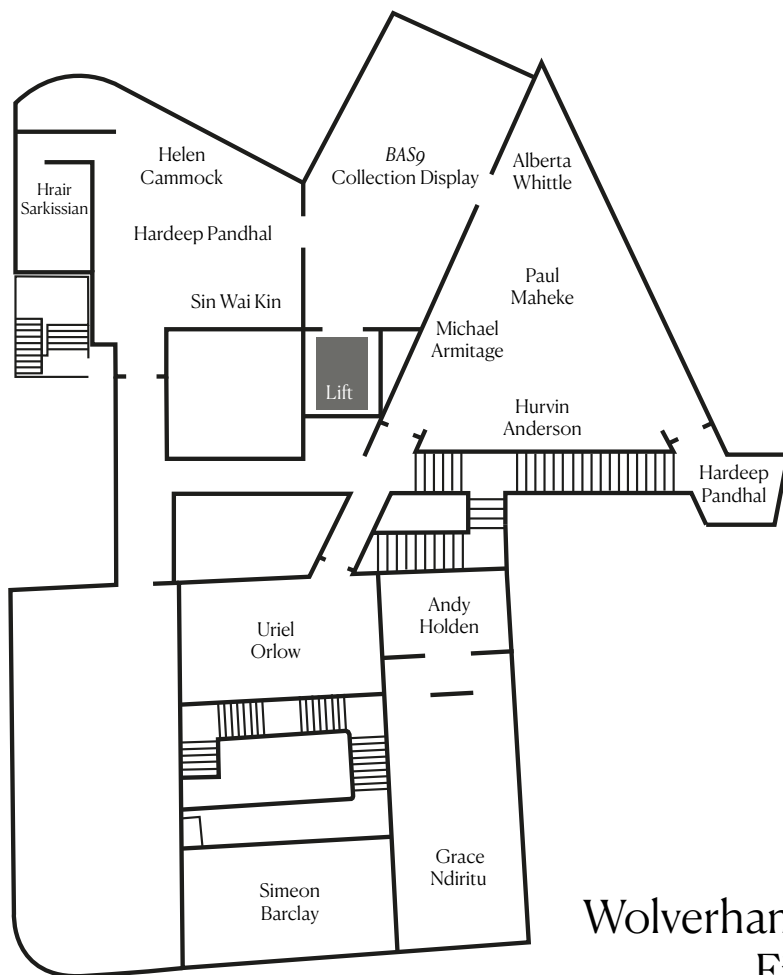


Abigail Reynolds:
Whitmore Reans Library

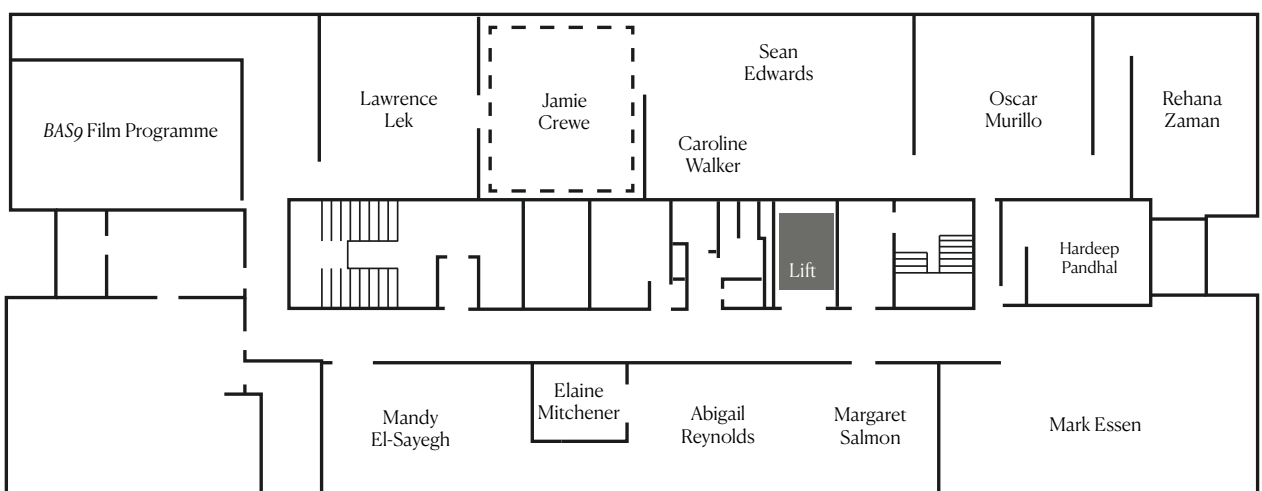


Wolverhampton Art Gallery
Ground floor

Patrick Goddard:
throughout Gallery



Wolverhampton Art Gallery
First floor



University of Wolverhampton
School of Art

Every five years, the British Art Show presents a panoramic view of contemporary art in the UK.

Focusing on work made since 2015, *British Art Show 9* reflects a precarious moment in Britain's history. During this time politics of identity and nation, and concerns of social, racial and environmental justice have pervaded public consciousness. The 47 artists in *British Art Show 9* illuminate and respond in critical ways to this complex situation, imagining more hopeful futures and exploring new modes of resistance.

British Art Show 9 addresses three overarching themes: healing, care and reparative history; tactics for togetherness; and imagining new futures. The exhibition includes film, photography, painting, sculpture, and performance, as well as multimedia projects that don't sit easily in any one category.

British Art Show 9 changes and adapts to each of its four host cities. This chapter in Wolverhampton focuses on how we live with and give voice to difference. The 34 artists presented in Wolverhampton explore questions of identity from an intersectional perspective and its relationship to factors such as class, ethnicity, gender, and sexuality.

The exhibition includes a programme of artist films and a display of works from Wolverhampton Art Gallery's Collection. There is also a dedicated website that enables artists, including those not showing works in Wolverhampton, to share works online. *The British Art Show 9* catalogue, featuring curatorial essays and individual artist texts, is available to purchase online and in the gallery shop.

British Art Show 9 is a Hayward Gallery Touring exhibition presented in collaboration with the cities of Aberdeen, Wolverhampton, Manchester and Plymouth.

Curated by Irene Aristizábal and Hammad Nasar.

www.britishartshow9.co.uk
#BAS9

Artists in Wolverhampton

Hurvin Anderson

Michael Armitage

Simeon Barclay

Oliver Beer

James Bridle

Helen Cammock

Jamie Crewe

Oona Doherty

Sean Edwards

Mandy El-Sayegh

Mark Essen

GAIKA

Beatrice Gibson

Patrick Goddard

Andy Holden

Lawrence Lek

Paul Maheke

Elaine Mitchener

Oscar Murillo

Grace Ndiritu

Uriel Orlow

Hardeep Pandhal

Hetai Patel

Florence Peake

Joanna Piotrowska

Abigail Reynolds

Margaret Salmon

Hrair Sarkissian

Marianna Simnett

Sin Wai Kin (fka Victoria Sin)

Hanna Tuulikki

Caroline Walker

Alberta Whittle

Rehana Zaman

Hurvin Anderson

Hurvin Anderson was born in Birmingham and first visited Jamaica, his ancestral homeland, as a teenager. For him, painting is 'a dialogue between these two territories – trying to get these two places to meet.' His paintings of Caribbean barbershops describe a vanishing facet of Black British life. Set up in people's homes, such places acted as informal community centres while specialising in 'creating identities through haircuts'. Revisiting his father's friend's barbershop in Birmingham, Anderson found what seemed a forgotten, timeless space, 'some sort of secret meeting hall' which bore 'the stamp of political, economic and social history.' He later felt compelled to return to the subject again and again. He refers to the barbershop paintings shown here as 'dub versions'; he concentrates on details rather than portraying the whole scene, 'like a dub producer would focus on one particular sound, cutting away everything else.'

Michael Armitage

Michael Armitage divides his life between Kenya and the UK. He uses his time in East Africa to travel, collect ideas and make drawings, while his paintings and lithographs are mainly realised in London. Armitage's subjects are primarily derived from his own experiences of East Africa; its people, politics, history and mythology, its animals and landscapes. Many of his works address socio-political concerns. He paints enigmatic and ambiguous narratives on Ugandan Lubugo bark cloth, made from the pounded inner bark of the Mutuba tree. Armitage describes the act of painting with Lubugo as an alliance between himself, the fabric and the paint. Each piece of heavily textured bark cloth is unique, with 'divots, holes, stitching and grain that disrupt the way the paint comes off the brush.'

Simeon Barclay

Simeon Barclay's multimedia installations question how memory, images and objects situate and define us. His own Black working-class background and his long experience of working in manufacturing industries inform his new installation for *British Art Show 9, Precariously Perched on the Edifice of Ruins* (2021-22), two components of which are shown here. A film, *With Small Forward* (2021), featuring archival images of club culture, and a Rodin-inspired sequenced neon nightclub sign, *As a Precursor to Folly* (2021), focus on the way in which spaces like the nightclub and art gallery provide a means of liberation and escape from everyday existence, whilst also cultivating hierarchies and refined codes of social display. Flicking and flickering images riff on both the museum and the dancefloor, places where we are 'seen, or being seen seeing.'

Oliver Beer

An artist with a background in music, Oliver Beer has a particular interest in the relationship between sound and space and the musicality of the human experience. He makes objects and architectural spaces sing and uses singers' combined bodies as a single instrument, generating an entirely new form of song. *Composition for Mouths (Songs My Mother Taught Me) I & II* (2018), explores ideas of 'inherited music', creating intimate duets based on singers' earliest musical memories. Pairs of vocalists join their lips in a tight seal, producing a shared mouth cavity. In this space their two voices interact and a 'third voice' appears. Their voices converge and their coupled songs – a hymn and an Aboriginal songline; an Indian raga and a 900-year-old melody by Hildegard of Bingen – create a percussive, throbbing effect.

James Bridle

Fascinated by artificial intelligence and machine learning, James Bridle asks critical questions about the ways in which technology shapes our understanding of the world. In his film, *Se ti sabir* (2019) Bridle takes a walk in the Dutch countryside, and ruminates on language, intelligence and human understanding. He reflects on two offspring of the distant Mediterranean: *lingua franca* and octopuses. A means of international communication used for 800 years, *lingua franca* was also known as 'sabir', meaning 'do you understand?'. In today's world, sabir has been replaced by artificial intelligence; the machine intercedes between us and we no longer have to understand each other. But our understanding is already limited; we do not yet comprehend the octopus although we share a common ancestor that existed some 600 million years ago. Faced with an artificial intelligence that we also cannot fathom, Bridle's hope is that AI may help us to perceive other intelligences – plants, animals, trees – that have always surrounded us.

Helen Cammock

In her elegiac film *Changing Room* (2014), Helen Cammock reflects on her late Cuban-Jamaican father's experiences of racism and alienation in the UK, from the 1960s and 70s. A politically aware art teacher and magistrate who lived and worked in Wolverhampton, George Cammock was also an amateur ceramicist. The film presents an imagined conversation between daughter and father. Using his ceramic creatures to help shape the dialogue, she interweaves her own words with texts from Frantz Fanon, Michel Foucault and Walter Benjamin. In the ceramic installation *Changing Room II* (2021), Cammock recreates elements of her father's ceramic menagerie. Redeploying his original moulds and using the facilities at the Wolverhampton School of Art, she has produced a 'ghosting' of the film's characters. The gorillas, cheetahs, okapis and other mammals variously represent 'ideas of the other, of watchfulness, of barrier, and of action.' A related banner also articulates these ideas.

Jamie Crewe

Jamie Crewe's art explores ideas of identity, desire, kinship and the precarious nature of community. Inspired by the English author Radclyffe Hall's prototypical lesbian novel, *The Well of Loneliness* (published – and banned – in 1928), the focus of this installation is a pair of videos of different sizes and lengths that compete for our attention. Mutually distracting, they present opposing facets of Radclyffe Hall's book, reimagined in present-day Britain. The longer film documents a group named after Radclyffe Hall, who meet to create the decorated clay 'slabs' that form the component parts of a 'bastardised' version of a traditional well dressing. Documenting designs drawn from *The Well of Loneliness*, and from personal, local, queer, and feminist histories, this video eavesdrops on their conversation. The actual slabs, contrarily fired in a kiln, are displayed on a wall nearby. Crewe's recent film, *Ashley* (2020), pursues some of the same themes of loneliness and painful memories, and addresses the 'fears, stresses and vivid transformations of a certain kind of trans life.'

Oona Doherty

Belfast-based dancer and choreographer Oona Doherty has a profound belief in dance as a catalyst for social change. Inspired by club culture and 'informal' dance, her visceral solo, *Hope Hunt and The Ascension into Lazarus* (2015-ongoing) is a powerful evocation of working-class masculinity and what she calls 'joyriding struggle' in Northern Ireland. Featuring a hunter chasing after hope who dies and wakes up in limbo, it channels the maligned 'male disadvantaged stereotype' found all over Europe. The choreography derives from Doherty's acute observation: 'the rhythm that the boys give off in the street; the way they move their feet, the kind of posturing they're doing.' Her multifaceted portrait of disaffected youth vibrates with fury, humour, joy and despair.

Hope Hunt and The Ascension into Lazarus will be performed on Saturday 26 March 2022 at 6pm, at the Light House. Please refer to the *BAS9* website for further details and booking information.

Sean Edwards

Sean Edwards's versions of traditional Welsh wholecloth quilts originally formed part of an expansive sculptural environment that Edwards created for the 2019 Venice Biennale. Entitled *Undo Things Done*, the installation surveyed Edwards's working-class childhood in Wales. Its prevailing mood of poverty and low expectations was uplifted by the beauty and vibrant colour of these banner-like quilts and, once a day, *Refrain*, a radio play authored by Edwards and performed by his mother, punctured the silence. Towards the end of its showing in Venice, *Undo Things Done* was itself undone by the floods which deluged the city. The wholecloth quilts were among the few survivors of that work. Shown in the context of Wolverhampton School of Art, they speak of the survival of folk heritage and craft skills, while their subversive subtext, with references to tabloid newspapers stitched into their patterns, proclaims their working-class associations.

Refrain will be broadcast on Saturday 9 April 2022 on the *British Art Show 9* website. Please refer to the website for further details.

Mandy El-Sayegh

Mandy El-Sayegh's large-scale paintings, sculptures and room-sized installations incorporate personal memorabilia and layers of accumulated ephemera. A self-confessed hoarder, she plunders her stash of newspapers, maps, drawings, sweet wrappers, photographs, anatomical diagrams and scraps of Arabic and Chinese calligraphy to create works that embody 'that overbearing too-muchness of things.' The immersive installation, *blank verse blanket man* (2022), references Wolverhampton-born poet Alfred Noyes, blank verse being a poetic form employed by Noyes in his 200-page epic *Drake* (1906-08). It also draws on the 'blanket men', Irish Republican detainees held at Long Kesh prison in the 1970s. The installation takes protest into the painterly realm, exploring the ways in which symbolic acts allow subjects to transcend states of abjection.

Mark Essen

Mark Essen's practice is driven by his interest in local communities and histories, and by his commitment to working in collaborative, democratic and sustainable ways with a wide spectrum of people. In 2017 he set up Modern Clay, a pottery studio and social enterprise in Digbeth, Birmingham. As well as providing space and resources for artists, Modern Clay offers practical, hands-on workshops for children, young people, refugees, homeless people, and the wider community. For *British Art Show 9* in Wolverhampton, Essen has created a pilot programme for an 'experimental art school'. An educational 'Trojan Horse' set up inside an exhibition in an existing school of art, Essen's improvised, constantly evolving *School of the Underkraft* 'rethinks the role and function of an art school within society'.

GAIKA

Defining himself as a 'hard-to-place person', GAIKA characterises his experimental music as 'ghetto-futurist'. He is also an artist, writer and activist who is unwilling to be limited to 'just one thing'. In 2018 he launched his debut album, *Basic Volume*, an elegy to his late father, a Windrush-generation immigrant, and created *SYSTEM*, his first art installation. This marked the 70th anniversary of Windrush by exploring the impact of migration on music in the UK, sound system culture and the history of the Notting Hill Carnival. GAIKA's new experiential installation, *ZEMEL* (2022), is a smaller-scale relative of *SYSTEM*, which was designed as a vast audio-visual sculpture. Taking as its point of departure the story of GAIKA's 91-year-old late uncle Zemel, *ZEMEL* incorporates a shrine to his uncle and other Windrush-generation deportees, who are commemorated here as demiurgic or folkloric heroes.

Beatrice Gibson

Beatrice Gibson is a filmmaker whose work is both experimental and experiential. Begun in 2016, *I Hope I'm Loud When I'm Dead* (2018) takes place at a time of acute political, social and ecological crisis: Brexit, Donald Trump's presidential victory, riots, the Grenfell Tower fire, refugees, ecological disaster. Faced with a world in meltdown, Gibson looks to poetry for guidance, and to two of America's most significant living poets, Eileen Myles and CAConrad, in particular. Gibson's portrayal of them on the eve of Trump's inauguration in January 2017 forms the nucleus of the film. On this fateful occasion, they appear as soothsayers, oracles, mediums, reciting their work (including CAConrad's defiant poem from which the film takes its title). Their poetic methods – elliptical, restless, and intensely personal – inform the film's structure and shape.

Patrick Goddard

Patrick Goddard's satirical art and writing focus on urban politics and ecology. His film, *Animal Antics* (2021), is an absurdist commentary on a post-wilderness world. Set in a zoo, it features a woman and her talking dog as they encounter the caged inhabitants whilst reflecting on humanity's relationship with the 'natural' world. Scattered around Wolverhampton Art Gallery, *Humans-Animals-Monsters* (2020) is a related sculptural work featuring the severed heads of animals. Their wounded necks have been repaired with vintage mirrors that reflect both viewer and the space around them – in a nod (to quote Goddard), 'towards the division, or lack thereof, between animal and human.' The twenty-four heads were moulded from latex novelty masks and cast in Goddard's own home-made lead-smelting foundry with lead reclaimed from demolished London houses.

Andy Holden

As a precocious teenager, Andy Holden's clarion call was 'Maximum Irony! Maximum Sincerity.' Decades later, his work as a multimedia artist and musician continues to play with these conflicting concepts. Holden's art constantly moves between subjects (history, memory, nostalgia, science and philosophical enquiry), media (large installations, sculpture, painting, animation, multi-screen videos and performances) and approaches – different types of interpretation and different modes of thought. It is also frequently collaborative. While one element of his multimedia installation *Cat-tharsis* (2016/22) involves his band, The Grubby Mitts, Holden's main collaborator is his late grandmother, who left him the 300 china cats that became its inspiration. His inheritance arrived in eight cardboard boxes, which Holden unpacks in a cathartic lecture-performance reminiscent of the internet phenomenon of 'unboxing'. A video of that event is shown in an installation featuring 204 feline figurines; a captive audience representing two-thirds of Holden's grandmother's collection.

Lawrence Lek

A simulation artist with a background in architecture and electronic music, Lawrence Lek's installations, films, music and video games explore the intersection between real and imagined worlds and consider technology's impact on society. The 'hybrid post-colonial Europe/Asia' that Lek often invokes reflects his background: he is Malaysian-Chinese, born in Frankfurt, raised in South-East Asia, and lives in London. Lek's feature film *AIDOL* 爱道 (2019) is part of an ongoing series exploring his 'Sinofuturist' cinematic universe. Using CGI rendering and gaming software, he presents a 'world turned outside-in', where humans ('bios') and artificial intelligence ('synths') compete against each other in creative endeavours. The film tells the story of Diva, a once-famous bio superstar, whose quest for fame is set against the contradictions of a fully-automated world, where originality is no more than an algorithmic trick and machines have the capacity for love and suffering.

Paul Maheke

Paul Maheke characterises his work as being about ‘what’s absent, what’s left untold, what’s left unseen.’ Much of his work – his performances, drawings and installations – relates to African diasporic imaginations, and marginalised voices, and most of it originates at night when he is trying to fall asleep. In his installation, *We took a sip from the devil’s cup* (2020), the spectral, otherworldly faces on the hangings portray the shape-shifting Ooloi, third-gender aliens conceived by science fiction writer Octavia Butler. The glass lamps allude to amber, a receptacle for memory that holds ancestral knowledge. Both these elements engage with the realm of the invisible, supporting Maheke’s belief that ‘sight is an impairment to our deep understanding. It prevents us from accessing what lurks in the shadows.’

Elaine Mitchener

Elaine Mitchener is a vocalist, composer and movement artist whose innovative work embraces aspects of contemporary music theatre and performance art. Her installation, *[NAMES II] an evocation* (2019-21), is part of an ambitious long-term project, *SWEET TOOTH* (2017), a visceral experimental music theatre work which uses different mediums to expose the brutal realities of transatlantic slavery and the sugar trade that fuelled it. In a small chapel-like space, Mitchener intones the names of some of the 2,000 enslaved African people owned by an 18th-century Jamaican sugar planter. His immense fortune was gained at the expense of these enslaved men, women and children from whom he took everything, including their birth names. What we hear are the English names that he imposed on them, the only surviving record of their existence. The glass triptych pictures the artist performing this work.

Oscar Murillo

Oscar Murillo's art addresses social injustice, migration and the effects of globalisation. Born into a community sustained by work in local factories, Murillo has a profound interest in the histories and realities of labour. Besides painting, sculptural installation and performance, his practice includes collaborative projects with communities across the world. All of his work contains a powerful element of theatre and is concerned with how people come together and view one another. Speaking of his exhibitions, Murillo says: 'I'm always considering the architecture ... It's about disrupting the formality of a space.' One element of his distinctive visual language is black canvases: he presents these folded or piled on floors, hung as flags or room dividers and even draped over the facades of buildings. For *BAS9* Murillo has created a site-specific installation using these canvases for Wolverhampton Art School.

Grace Ndiritu

Grace Ndiritu's projects focus on new ways of thinking about art, science, spirituality and politics in order to address contemporary global issues. Since 2012 she has adopted a nomadic lifestyle, living in many different communities – Buddhist, Hare Krishna, New Age, permaculture, tree-dwelling – often under challenging conditions. In 2017, Ndiritu's lived research led her to found *The Ark: Center For Interdisciplinary Experimentation* and to invite a group of scientists, artists, gardeners, economists and spiritual practitioners to live together off-grid on the outskirts of Paris. This in turn inspired Ndiritu's *Plant Theatre for Plant People*, a participatory project devised for *British Art Show 9* in Aberdeen. During a four-day workshop, a community of Plant People explored the natural world through meditation, bonding and shamanistic practices. The project culminated in a vibrant celebratory performance protest through the streets of Aberdeen, demonstrating how art and creativity can be used in ecological activism.

Uriel Orlow

In his multi-media art, Uriel Orlow has examined the natural world's role in the history of colonialism. He has drawn attention to the obliteration of indigenous knowledge through colonial conquest and the simultaneous exploitation of natural resources. Learning from Artemisia (2019–20) extends this investigation into the relationship between plants and politics in the Democratic Republic of the Congo. The installation focuses on Artemisia afra, a native medicinal plant with anti-malarial properties. Despite its proven effectiveness and ready availability, this natural remedy is not officially sanctioned. Instead, officialdom promotes expensive pharmaceutical drugs, often based on the extraction or synthesis of single active ingredients, to which the parasite that causes malaria is increasingly resistant. Learning from Artemisia invites us to reconnect to much needed non-extractive and holistic relationships to natural resources.

Hardeep Pandhal

Hardeep Pandhal's gloriously irreverent drawings, digital animations, knitted works and sculptural installations pay tribute to his Sikh heritage while confronting both the toxic legacies of empire and the many types of racism he has experienced throughout his life. Complex narratives, delivered via rap and wordplay and through the visual language of comics, video games and Role Play Gaming, create, in his words, 'weird parallel worlds' while reflecting the 'exaggerated madness' of real life, Pandhal's video work, *Ensorcelled English* (2020-21), expands his interest in dark enchantment in a fantasy of a cursed art school. Taking his cue from 'schoolhouse gothic' he dissects the racist and sexist structures on which art education is too often founded, frustrating and zombifying students and tutors alike. A suspended steel cage (outside Wolverhampton Art Gallery), invokes the cursed world of the Japanese cult video game *Dark Souls*, while the customised heritage plaque that accompanies it carries the controversial flag of the Black Country, where Pandhal grew up.

Hetai Patel

Hetai Patel's art focuses on 'humanity and marginality'. He found refuge from his early small town experience of racist abuse in superhero fantasies, and his work aims to challenge 'common assumptions based on how we look or where we come from.' His films address identity, ethnicity and modes of communication. In *Don't Look at the Finger* (2017), shown as part of the film programme, a bridal couple in West African dress stage a ritualistic fight as part of a wordless wedding ceremony, with gesture and body language replacing spoken dialogue. Describing it as an 'African-Kung Fu sign language film', Patel aims to communicate something beyond language. His new film, *Trinity* (2021) takes this concern with multimodal communication further. It tells the story of two women and their discovery of a physical combative language that once united humanity. Through a sequence of avatars, they experience themselves with different genders, ethnicities and bodies.

Florence Peake

Peake's collaborative, sensual and often wildly profane performances (and films, drawings and sculptures) are rooted in the body. Interested in the relationship between bodies and the queering of materiality, their work often explores the viscosity, or muscularity, of clay. They also probe the physical manifestations of emotion, sexuality, intuition and trauma, and engage with issues around identity, care and climate change. Peake's fascination with geology, healing and the environment is played out in *CRUDE CARE* (2021). Created in Aberdeen, and comprising a ceramic sculpture, performance and a film (made with filmmaker Tetzlaff), this composite work is informed by Aberdeen's landscape, its natural resources of granite and oil, and the treatment of workers in the UK care sector.

Joanna Piotrowska

Primarily working with black-and-white photography, Joanna Piotrowska examines the tensions underlying everyday relationships and societal structures. One of her interests is in human-designed architecture for animals. She notes that a huge industry exists 'for the production and sale of objects designed to allow animals to exist in conditions other than natural ones.' Observing these products – zoo enclosures and animal enrichment objects, which are devised to help animals endure their captivity – she photographs or films them, referring to how they are presented in manufacturers' websites and brochures. She also plays with documentary conventions. Presentation is of paramount importance. The photographs are meticulously hand-printed using the classic gelatin silver process in a variety of sizes, ranging from the very small to prints so large that they need purpose-built darkroom equipment. The images sometimes overwhelm the viewer, and at others demand to be viewed at very close range.

Abigail Reynolds

Much of Abigail Reynolds's multidimensional art is inspired by her deep love of books and libraries. In 2016 she took a five-month journey along the ancient Silk Road in search of lost libraries, the casualties of natural catastrophes, political conflict and war, dating back to the 3rd century BCE. *When Words Are Forgotten* (2018), a wordless library of assembled glass sheets, is a response to this experience. Defining a library as 'a compendium of knowledge, a group identity,' Reynolds has fought to defend public libraries under threat in this country. During *British Art Show 9*, she is developing *Elliptical Reading*, a regular reading hour at local libraries in each city of the exhibition's tour. Readers meet to share short sections from a favourite book, creating between them an unruly text or word collage, which builds over time. In Wolverhampton, *Elliptical Reading* is presented at Whitmore Reans Library. An online version is also available on the *British Art Show 9* website.

Margaret Salmon

Margaret Salmon is an artist-filmmaker who also works with still photography and sound. An American by birth but based in Glasgow, she focuses on everyday lives and situations and has looked closely at aspects of Scottish life. Her film *Mm* (2017), is shown as part of the film programme. It features an all-male speedway team and not only celebrates motor sport but is also concerned with a feminist investigation of words beginning with the letter M. Language has always been a central concern for Salmon. In her recent work, *K is for Kato: An Esperanto Alphabet* book (2020), she devises a visual journey through each of the 28 letters of the international language. Salmon illustrates this peaceable language with black-and-white photographs documenting the people, animals, plants and objects which she observed through the winter of 2019-20.

Hrair Sarkissian

The quiet settings of Hrair Sarkissian's large-scale photographs belie the harsh truths hidden behind the surface. As soon as you realise what historical complexities are covered, the silence is broken, and the physicality of the image is almost destroyed. Sarkissian's background is rooted in the inherited trauma of the 1915 Armenian genocide and his grandparents' forced migration to Syria, a subjectivity he uses to navigate these invisible traces of past events. In *Deathscape* (2021), the scarce sensory information given is sonic rather than visual, but Sarkissian's underlying approach remains unchanged. Standing in darkness, surrounded by soft scraping sounds, the realisation that these are forensic archaeologists unearthing mass graves in Spain not only gives presence to those murdered by the Franco regime, it triggers a visceral experience of their ordeal.

Marianna Simnett

Marianna Simnett's entrancing and unsettling films probe scientific environments through high-octane storytelling. Told with many voices, interwoven with menace and punctuated by song, her hallucinatory tales of transformation are acted out in extraordinary performances by non-actors; children, farmers, surgeons, and the artist herself. Factual locations become otherworldly sites of desire and paranoia. In *The Needle and the Larynx* (2016), shown in the film programme, Simnett steps into the shoes of a real patient undergoing a Botox injection to lower the pitch of her voice. A tale of a young girl taking revenge against the surgeon unfolds alongside an agonising, slow-motion shot of the procedure.

Sin Wai Kin (fka Victoria Sin)

In their new work, Sin Wai Kin queers genres and conjures a space for imagining different worlds and new ways of being. Filmed in Taipei, *A Dream of Wholeness in Parts* (2020), shown in the film programme, weaves traditional Chinese dramaturgy with contemporary drag, music and poetry. Its starting point is Zhuang Zhou's *Dream of a Butterfly*, a famous Taoist allegory in which the philosopher wakes from his dream unsure whether he's a man or a butterfly. Sin intends that the film should function in the same way. Acknowledging a debt to Taoism, Sin says that 'these stories, these philosophies, help me try to undo binaries that are about being human – not only gender, but life and death and self and other, dreaming and waking.' At Wolverhampton Art Gallery, a related sculpture, *Costume for Dreaming* (2021), features a wig worn by one of their characters made from the artist's own hair, turning what was once hidden by costume during performance into costume itself.

Hanna Tuulikki

The voice is central to Hanna Tuulikki's work. A visual artist and composer working across a range of different media, she specialises in creating vocal sound. With a deep interest in folk culture, she is particularly engaged with traditional sound-making where music emerges from people's relationship with the land, as in her own Finnish heritage. Some of Tuulikki's work relates to Scottish culture and landscape. In her short film, *cloud-cuckoo-island* (2016), Tuulikki plays the part of Sweeney, the Irish King of legend who grew mad in battle and became bird-like, living out his trauma in the wilderness. Filmed in a natural amphitheatre on the Hebridean Isle of Eigg, Tuulikki's solo performance-to-camera vocal improvisation moves from comedy to tragic pathos. Dressed in men's thermal underwear and wearing a wig-beard of mosses, lichen and bird's nest, she sings Sweeney's cuckoo-song, in a wordless protest to the cliffs.

Caroline Walker

Caroline Walker's paintings portray women's lives from a female perspective, focusing on their domestic surroundings and the work they do. Made in collaboration with the charity Women for Refugee Women, her series *Home* (2017) depicts asylum seekers in temporary accommodation in hostels and shelters, a psychiatric ward and a church basement. For these women, whose lives are lived in limbo until they are granted refugee status, their cramped cell-like rooms have become the centre of their existence. Walker found that making these paintings 'opened my eyes to the idea of invisibility, of those overlooked lives in the city around us and about who occupies what spaces and at what times.' Each woman's story, told in her own words, can be read online, on the *British Art Show 9* website.

Alberta Whittle

Born in Barbados to Scottish-Barbadian parents, Alberta Whittle moved to the UK aged 13. Now living in Glasgow, her practice encompasses video, collages, prints, performance and installation. She has always been keenly aware of the relationship between the Caribbean and the UK. Her work asks difficult questions concerning the legacies of slavery and racial injustice and about Black survival in present-day Britain. Whittle's *British Art Show 9* commission *Hindsight is a luxury you cannot afford* (2021) is an evolving multi-part, multi-disciplinary work. Act Three of a four-part film entitled *What is a better life (exorcised in the middle)* (2021) is presented in the Film Programme, with a sculptural installation involving copper engravings and accompanying prints in the Art gallery. Together they investigate the links between empire building and slavery.

Rehana Zaman

Artist and filmmaker Rehana Zaman is a storyteller whose narratives are seldom straightforward. They often depend on conversations that detour into fragmentation, dislocation and interruption alongside visual juxtapositions. Filmed inside a car, travelling somewhere in suburban England, *Your Ecstatic Self* (2019) involves an intimate account of masculine desire and a record of a spiritual journey encompassing Sufism, Tantra and Shamanism. In an earlier work, *Tell me the story Of all these things* (2017), Zaman documents her sister Farah's candid musings on her experiences and dreams moving through different religious, socio-cultural contexts, in the UK and abroad. This exchange, which takes place while Farah and another sister prepare and cook Machli ka Salan (fish curry), is interspersed with visions of a strange computer-generated chimera and screenshots of an e-learning programme on Prevent, part of the UK's controversial anti-terrorism strategy.

Film Programme

The film programme features a selection of artist films, allowing expanded connections with the works presented in the galleries.

Running time: 11.00am - 4.00pm, Monday - Sunday

11.00am **Oliver Beer** - *Composition for Mouths I*, 2018

11.05am **Sin Wai Kin** (fka Victoria Sin) - *A Dream of Wholeness in Parts*, 2021

11.30am **Jamie Crewe** - *Ashley*, 2020

12.16pm **Beatrice Gibson** - *I Hope I'm Loud When I'm Dead*, 2018

12.37pm **Rehana Zaman** - *Tell me the story of all these things*, 2017

1.02pm **Margaret Salmon** - *Mm*, 2017

1.33pm **Hetaim Patel** - *Don't Look at the Finger*, 2017

1.52pm **Marianna Simnett** - *The Needle and The Larynx*, 2016

2.08pm **James Bridle** - *Se ti sabir*, 2019

2.27pm **Joanna Piotrowska** - *Animal Enrichment*, 2019

2.43pm **Hanna Tuulikki** - *cloud-cuckoo-island*, 2016

2.52pm **Patrick Goddard** - *Animal Antics*, 2021

3.30pm **Alberta Whittle** - *What is a better life (exorcised in the middle), Chapter 3: To dwell in a canefield is to make space for warnings from those that are marked by blood and who can summon what is needed*, 2021

3.43pm **Oliver Beer** - *Composition for Mouths II*, 2018

British Art Show 9 is a Hayward Gallery Touring exhibition organised in collaboration with the cities of Aberdeen, Wolverhampton, Manchester and Plymouth.

***British Art Show 9* Curators**

Irene Aristizábal

Hammad Nasar

Hayward Gallery Touring

Brian Cass, Senior Curator

Charlotte Baker, Assistant Curator

Antonia Shaw, Assistant Curator

Daisy Gould, Curatorial Assistant

Natalie Walton, National Coordinator for Arts Council England
Project Grant for National Activities

Alice Peters, Charlotte Pearson and Alison Maun,
Exhibition Registrars

Marcia Ceppo, Operations & Logistics Manager

Michelle Wakeman, Curatorial Intern

Iona Bell, Marketing Manager

Hannah Carr, Press Manager

Gale Foster, Head of Design and Brand

Senior Technician: Stephen Warrington

Technicians: Kate Parrott, Jenny Hunter, Alex LeFeuvre, Taz
Lovejoy, Guy Brundall

AV Technicians: Tom Cullen, John Smith, Chris Osborne,
Joseph Shaw

Exhibition Graphic Design: Johanne Lian Olsen

Graphics and Guide Design: Clare Nicholson

Wolverhampton Art Gallery:

Marguerite Nugent, Manager for Arts and Culture

Carol Thompson, Senior Curator

Ruth Stanway, Operations Manager

Roma Piotrowska, Curatorial Officer

Rosalind Manasseh, Local Co-ordinator (Arts Council England)

Penelope Thomas, Learning and Engagement Officer

Laura Page, Marketing Officer (Arts & Culture)

Georgina Cheung, Arts & Libraries Audience Development Officer

Bethany Williams, Exhibitions Assistant

Clare Marlow, Collections Assistant

Technical Officer: Naomi Greaves

Technicians: Adam Darby, Rob Glover, Suzi Osborne, Larissa Shaw, Lee Stowers, Sarah Bradshaw, Daniel Berry

University of Wolverhampton School of Art:

Maggie Ayliffe Head of Wolverhampton School of Art

Helen Sargeant, PL Knowledge Exchange

Jane Webb, Deputy Head of Wolverhampton School of Art

Pritpal Sembi, Deputy Head of Wolverhampton School of Art

Claire Buckerfield, Faculty Public Engagement Co-ordinator

Scott Knight, Business Development Manager

Charlotte Dunn-Rodway, FABSS Marketing Officer

Mags Winthrop, Digital PR & Communications Manager

Terry Gibson, Development Management

Rebecca Thompson, *British Art Show 9* Learning Engagement/
Arts Award Manager Arts Connect

Darren Hillman, Mark Bath, Martin Evans, Jim Abernethy,

Wayne Jones, Paul Cotterill, Tim Baker, Julian Gwinnett, Pip

Gittings and all the WSoA Technical Team

UoW Estates Team: Laurence Vickers, Clayton Maponga and Jason Stanley

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Thank you to all our local partners and collaborators: Creative Black Country, Arts Connect, Asylum Arts, Flexus Dance, DASH, Eagleworks Studios, Wolverhampton BID, Light House, Medicine Bakery, all the artists and creatives participating in Offsite 9, and our *BAS9* community ambassadors Kathy O'Connor (with LGBT+ sparkle and Sophie Handy), Georgia

Goodman, The Way, Amarjit Nar, Wolverhampton BID, The Good Shepherd, and Alex Vann (with City Learning Region and Social Prescribing).

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22.01.2022 -
10.04.2022

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