EVENTS

A Night in with George Shaw
Wed 1 Jun, 7pm, £5/£3 conc
This evening of comedy and documentary television from the past has been selected by George Shaw to give an insight into some of the concerns informing his work.

The Sunday Spot
Every Sun, 2–4pm, Free
Explore the misuse and appropriation of objects inspired by the current exhibitions at these playful workshops for families.

Family Day
Tue 31 May, 2–4pm, Free
Join us for hands-on workshops for families led by artists Lauren Willis and Heather Jones and inspired by the current exhibitions. All welcome, ideal for children aged 3–12 years.

George Shaw in conversation
Wed 22 Jun, 7pm, £5/£3 conc
George Shaw discusses his practice and his exhibition at the SLG with writer and critic Gilda Williams.

SOUTH LONDON GALLERY
EXHIBITIONS GUIDE

GEORGE SHAW:
THE SLY AND UNSEEN DAY
25 MAY – 3 JULY 2011

SIMON & TOM BLOOR:
HAPPY HABITAT REVISITED
7 MAY – 19 JUNE 2011
I

the 1950s and 1960s, which was also typified by its presentation
significantly influenced by British ‘kitchen sink’ realist cinema of
the history and logic of film than to those of art. The artist has been
which chimes with the psychological response Shaw felt when
night nor day, so that the paintings exist within a permanent state of
light is consequent upon neither rain nor sun, belonging to neither
The palette is typically the wrong side of realistic and the quality of
paintings, Shaw’s work has another parallel to film in its existence as
a series of paintings ongoing since the mid-1990s.

At first take, the works seduce as another’s fragmented memoirs:

could come from any moment over the last thirty or forty years.

is, instead, intrigued by the ‘beginnings and middles of stories
art because no narrative is ever truly allowed to be created. Shaw

Simons & Tom Bloor: Happy Habitat revisited 7 May – 19 June 2011

Brothers Simon & Tom Bloor have been working collaboratively
since 2003, exploring moments of flawed idealism through sculpture, drawing and installations. For their SLG exhibition they drew on new and recent works to establish a commentary on ideas of urban play as a spiritual pursuit.

Introducing the exhibition in the first gallery is a space large
text, its scale at odds with the relatively small space in which it
is shown, making it difficult to read and even disconcerting.
That the end result is reminiscent of the work of conceptual artist Ed Ruscha is a twist which the Boors enjoy, referring to it as “accidental
appropriation”, tying in, as it does, with their wider interest in
disrupting the assumed hierarchy between various materials,
media and art forms. Their use of spray paint in this piece, for
example, is not intended to glorify tagging or graffiti, but rather
to demonstrate a struggle to be brought into a ‘fine art’ context,
simultaneously allowing them to experiment with an act
of ‘brusling’ the architecture.

In the next room the most precious of materials, gold leaf,
adds a sensuously fineboard sculptures as marks, for
monuments to urban play. On closer inspection, however, their
plausibility as maquettes collapsed, the painted ply plinths being
as much an integral part of these sculptures as the modular
designs they support. Questioning the relative value or otherwise
of different materials, as well as that of established boundaries
between fields of practice, for example design, fine art, graffiti, the
gold leaf is tainted with small gouache marks as if to translate the
inevitable degradation of urban furniture into an integral part of
this design. This, combined with the absurdity of a monument to
play which each chimes on, points to the failed idealism which
is differently portrayed in the Boors’ gouache drawing of a cartoon
appropriated from The New Yorker magazine depicting a child with
its head stuck in a sculpture.

In the next room the play sculptures of the artists’
childhood feature once again in what at first appear to be old-
Fashioned photocopies on fluorescent paper, but which are in
fact meticulously hand drawn copies of photographs. Alongside
another outdoor installation in gouache of a New Yorker cartoon,
a cheese plant is one of several materials in a comical but complex
sculpture. Just as the ply plinths and gold sculptures were given
equal material value in the monuments to play, here the plant,
cardboard and fibreglass planter and brightly coloured sticks are
united in a sculpture which poses more questions than it
offers answers. A hybridisation of the urban and domestic,
seamlessly marries the languages of sculpture, household
decoration and municipal design, while confounding our
expectations of familiar materials.

Making direct reference to 1960s concrete planters which
doubled up as bollards, the missing triangle in this version and
the colourful stairs revealed beneath might be understood as a
visual comment on the inevitability of decay, and a critique of
art’s continued nostalgia for our recent past.

List of Works

George Shaw / Main Gallery
HumboIrl enamel on board 43 × 53cm
James Keith Brown and Eric Dietenbach, New York
2. UndeInngneth, 2008
HumboIrl enamel on board 91 × 121cm
Private Collection
3. The Back That Used to Be The Front, 2008
HumboIrl enamel on board 92 × 121cm
Private Collection, Devon
HumboIrl enamel on board 92 × 121cm
Shane Akeroyd CollectIon, London
5. Scenest from The Passion: The Library and
The Back of the Triple Triangle Club, 2000
HumboIrl enamel on board 75.5 × 100.5cm
Wiskinson Vintners CollectIon, London
HumboIrl enamel on board 147.5 × 198cm
Private CollectIon
7. Scenes from The Passion: Summer Holiday,
The top of Frisby Road, 2000
HumboIrl enamel on board 77 × 101cm
Nancy Delman Portray
8. The End of Tim, 2008–9
HumboIrl enamel on board 147.5 × 198cm
Arts Council CollectIon, Southbank Centre, London
9. Scenes from The Passion: The End of
August, 2001
HumboIrl enamel on board 77 × 101cm
Sarah & Louise Elson
10. Dead End (Thursday), 2008
HumboIrl enamel on board 77 × 101cm
Mr and Mrs Stephen Fordham
11. Scenes from The Passion: The First Path, 2000
HumboIrl enamel on board 75.5 × 100.5cm
Private Collection
12. The Time Machine, 2010
HumboIrl enamel on board 56 × 74.5cm
Mr and Mrs R. Burston
13. The Assumption, 2010
HumboIrl enamel on board 56 × 74.5cm
Private Collection
HumboIrl enamel on board 91 × 121cm
Private CollectIon
15. Scenes from The Passion: The Cop Shop,
1999–2000
HumboIrl enamel on board 43 × 53cm
Tamar Arnon & Eli Zagury
16. Scenes from The Passion: The First Day of
the Year, 2003
HumboIrl enamel on board 43 × 53cm
Carolyn Alexander, New York
17. Scenes from The Passion: The First Day of
the Holidays, 2003
HumboIrl enamel on board 43 × 53cm
Judith and Richard Greer
HumboIrl enamel on board 43 × 53cm
Peter St John and Siw Thomas

Simon & Tom Bloor / New Galleries
A. The City of Tomorrow, 2011
Spray paint
B. Shack, 2008
Gouache on paper
C. The fascination of islands II, 2009
Cardboard, plaster resin, spray paint,
gold leaf, gouache, plywood and emulsion
D. The fascination of islands IV, 2011
Cardboard, plaster resin, spray paint,
gold leaf, gouache, plywood and emulsion
E. The fascination of islands II, 2011
Cardboard, plaster resin, spray paint,
gold leaf, gouache, plywood and emulsion
F. The fascination of islands V, 2011
Cardboard, plaster resin, spray paint,
gold leaf, gouache, plywood and emulsion
G. No Swings, 2011
Gouache
H. Sculpture for the Colonel’s Estate, 2008
Ink on Day-Glo paper
I. An inner city afternoon, 2009
Ink on Day-Glo paper
J. Subway relief, 2009
Ink on Day-Glo paper
K. What a wonderful world tomorrow will be...
2008
Cardboard, Jesmonite, spray paint,
hardwood dowel, plant

GEOERGE Shaw: The Sly and Unseen Day

Brothers Simon & Tom Bloor have been working collaboratively
since 2003, exploring moments of flawed idealism through sculpture, drawing and installations. For their SLG exhibition they drew on new and recent works to establish a commentary on ideas of urban play as a spiritual pursuit.

Introducing the exhibition in the first gallery is a space large
text, its scale at odds with the relatively small space in which it
is shown, making it difficult to read and even disconcerting.
That the end result is reminiscent of the work of conceptual artist Ed Ruscha is a twist which the Boors enjoy, referring to it as “accidental
appropriation”, tying in, as it does, with their wider interest in
disrupting the assumed hierarchy between various materials,
media and art forms. Their use of spray paint in this piece, for
example, is not intended to glorify tagging or graffiti, but rather
to demonstrate a struggle to be brought into a ‘fine art’ context,
simultaneously allowing them to experiment with an act
of ‘brusling’ the architecture.

In the next room the most precious of materials, gold leaf,
adds a sensuously fineboard sculptures as marks, for
monuments to urban play. On closer inspection, however, their
plausibility as maquettes collapsed, the painted ply plinths being
as much an integral part of these sculptures as the modular
designs they support. Questioning the relative value or otherwise
of different materials, as well as that of established boundaries
between fields of practice, for example design, fine art, graffiti, the
gold leaf is tainted with small gouache marks as if to translate the
inevitable degradation of urban furniture into an integral part of
this design. This, combined with the absurdity of a monument to
play which each chimes on, points to the failed idealism which
is differently portrayed in the Boors’ gouache drawing of a cartoon
appropriated from The New Yorker magazine depicting a child with
its head stuck in a sculpture.

In the next room the play sculptures of the artists’
childhood feature once again in what at first appear to be old-
Fashioned photocopies on fluorescent paper, but which are in
fact meticulously hand drawn copies of photographs. Alongside
another outdoor installation in gouache of a New Yorker cartoon,
a cheese plant is one of several materials in a comical but complex
sculpture. Just as the ply plinths and gold sculptures were given
equal material value in the monuments to play, here the plant,
cardboard and fibreglass planter and brightly coloured sticks are
united in a sculpture which poses more questions than it
offers answers. A hybridisation of the urban and domestic,
seamlessly marries the languages of sculpture, household
decoration and municipal design, while confounding our
expectations of familiar materials.

Making direct reference to 1960s concrete planters which
doubled up as bollards, the missing triangle in this version and
the colourful stairs revealed beneath might be understood as a
visual comment on the inevitability of decay, and a critique of
art’s continued nostalgia for our recent past.