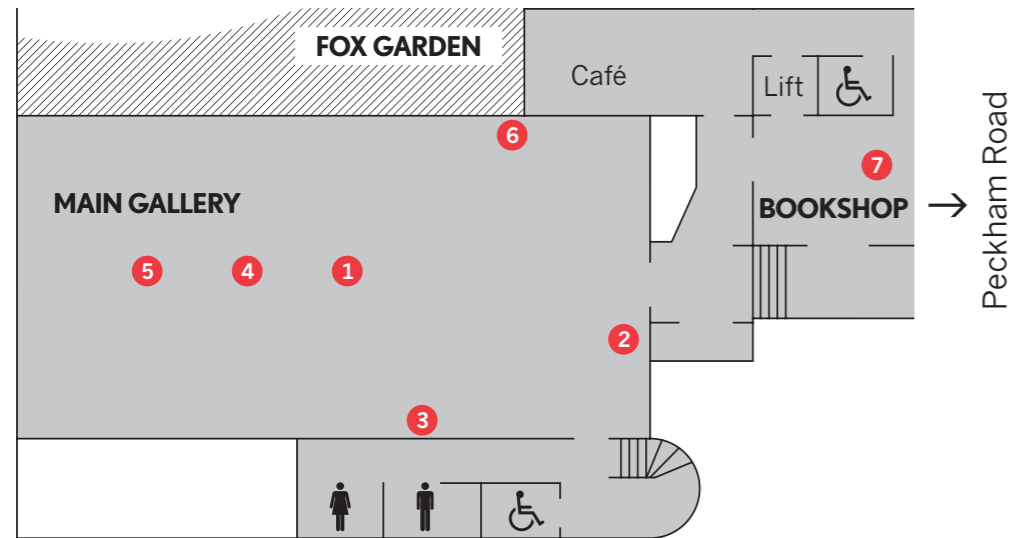


## GROUND FLOOR



### Main Gallery

1. *Monument to the people we've conveniently forgotten (I hate you)*, 2008

Offset prints on 300 gsm paper, approximately 1 million copies, each measuring 9 x 5.5 cm

2. *Index (Down)*

From the series *Surfacing*, 2009

3,000 self-adhesive stickers applied directly onto wall, variable dimensions

3. *THIS PAVILION IS STRICTLY FOR COMMUNITY BONDING ACTIVITIES ONLY*, 2015

Vinyl letters, aluminium plate, gloss lamination, 60 x 45 cm

4. *Rope, Barrier, Boundary*, 2015

Altered rope, metal hooks

5. *An Arm, A Leg*, 2015

Durational performance between an instructor and a visitor

6. A selection of paintings from *Cover (Versions)*

*Things That Remain Unwritten*

*Emails from Strangers*, 2009-ongoing

66 paintings each 46 x 61 x 3.5 cm

7. *Inclusion(s)*, 2015

A list of second hand books introduced into the South London Gallery bookshop

### First Floor Galleries

8. *Writing, Rooms*, 2015–2016

Site-specific residency for writers

*All works courtesy of the artist and Wilkinson Gallery*

### Inclusion(s)

To accompany *An Arm, A Leg and Other Stories*, Heman Chong has selected 38 second hand books which are available in the SLG bookshop.

*The Futurological Congress* / Stanisław Lem

*Satantango* / László Krasznahorkai

*2666* / Roberto Bolaño

*Correction* / Thomas Bernhard

*Waiting for Godot* / Samuel Beckett

*The Hour Of The Star* / Clarice Lispector

*The Wind-Up Bird Chronicle* / Haruki Murakami

*One Hundred Years of Solitude* / Gabriel García Márquez

*High Rise* / J.G. Ballard

*The Man in the High Castle* / Philip K. Dick

*Mrs Dalloway* / Virginia Woolf

*Foe* / J.M. Coetzee

*The Mysterious Island* / Jules Verne

*The Road* / Cormac McCarthy

*The Ruined Map* / Kobo Abe

*Star Maker* / Olaf Stapledon

*The Tempest* / William Shakespeare

*The Wizard of Oz* / L. Frank Baum

*Written On The Body* / Jeanette Winterson

*The Catch* / Kenzaburo Oe

*Slaughterhouse Five* / Kurt Vonnegut

*The Wall* / Jean-Paul Sartre

*The Woman in the Dunes* / Kobo Abe

*The White Castle* / Orhan Pamuk

*The Elementary Particles* / Michel Houellebecq

*Leaving Las Vegas* / John O'Brien

*Solaris* / Stanisław Lem

*The Sirens Of Titan* / Kurt Vonnegut

*Under The Skin* / Michel Faber

*Never Let Me Go* / Kazuo Ishiguro

*The Music Of Chance* / Paul Auster

*Lust* / Elfriede Jelinek

*Play It As It Lays* / Joan Didion

*The Stranger* / Albert Camus

*Seeing* / José Saramago

*Beloved* / Toni Morrison

*The Savage Detectives* / Roberto Bolaño

*Snow Crash* / Neal Stephenson

## SLG

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# HEMAN CHONG: AN ARM, A LEG AND OTHER STORIES

11 DEC 2015 – 28 FEB 2016

MAIN & FIRST FLOOR GALLERIES

ADMISSION FREE

## EXHIBITION GUIDE

## HEMAN CHONG: AN ARM, A LEG AND OTHER STORIES 11 DEC 2015 – 28 FEB 2016

Heman Chong is an artist and writer whose work is located at the intersection between image, performance, situations and writing. His work continuously interrogates the many functions of the production of narratives in our everyday lives.

*LEM1 (A Science Fiction and Fantasy Book Store)*, 2001, for example, was an installation of second hand science fiction books that were available to purchase, effectively creating a shop in an art gallery and transforming the exhibition-viewing experience into one of exchange of goods and money. *Calendars (2020–2096)*, 2011, was made over a period of seven years when Chong collected more than 1001 images of publicly accessible areas in Singapore, devoid of humans, to create a dystopian narrative set within familiar yet unsettling scenes of a possible future. Another work, *Interview(s)*, 2012, was a sculptural collaboration initiated by Chong with artist Anthony Marcellini whereby a set of seven statements functioned as parameters by which each artist put together their own collection of 100 objects over a six-month period. They then came together to install them within three days on mirrored tables in accordance with another set of rules to make the exhibition.

For his South London Gallery show, Chong presents a diverse but coherent group of works that continue to probe ideas of exchange, and the role of rules and regulations in determining codes of behaviour.

*Monument to the people we've conveniently forgotten (I hate you)*, a million blacked out business cards covering the floor of the main gallery space, sets the scene for Chong's exploration and exposure of different modes of exchange in everyday life. The excess and repetition in this work, characteristic of much of Chong's practice, is carried through to *Surfacing*, a piece which has had more than 12 iterations to date, and for which thousands of stickers were installed high on the wall according to a loose set of instructions, allowing for a work to have multiple interpretations by people who install the work, within a restrictive set of parameters.

Presiding over the space, a small but pervasive sign instructs us that *THIS PAVILION IS STRICTLY FOR COMMUNITY BONDING ACTIVITIES ONLY*. The sign, an exact reproduction of one that Chong encountered in a public space in Singapore, is emblematic of an authoritarian voice and way of governance that extensively utilises a system of absolutes: 'You must do this and not that, because it is something I imagine, is good for you.'

A wall of sixty-six paintings have been selected from three painting series; *Cover (Versions)*, *Things That Remain Unwritten* and *Emails from Strangers*. Representations of books and spam emails interwoven with purely abstract designs plays further on the unavoidable association, however intangible, between simultaneous visitors to the gallery space. Randomly arranged on the wall, the paintings reveal a snapshot of some of Chong's cultural points of reference, inviting visitors to navigate and hone in on their own, opening up the possibly of discussing them with others.

Four new works have been produced for this exhibition. The first, *Inclusion(s)* occurs in the gallery shop where second-hand copies of novels have been collected and made available for redistribution, providing further entry points into Chong's ways of reading the world.

The second piece, *Rope, Barrier, Boundary*, appropriates a rope with metal hooks which is used in museums and spaces where art is shown. Extending this rope, Chong produces a space, isolates an area at one end of the main gallery which becomes a notional stage for the third new work; an intimate and intense performance entitled *An Arm, A Leg*. Every Wednesday at 1pm and 5pm a different participant is taught by an instructor to memorise and recite a 500 word short story written by the artist and only ever transmitted by word of mouth.

The collaborative nature of this piece, central to so much of Chong's work, continues in the fourth new commission, *Writing, Rooms*, an informal residency programme for fiction writers in the first floor galleries. The two spaces are occupied for ten weeks by Mira Mattar, and a collaboration between Natasha Soobramanien and Luke Williams, who are working on their own projects throughout the course of the exhibition. Chong invited the writers to develop texts they were already working on, creating a continuum undisrupted by the hosting institution. At the end of the residency they have been asked to publish an excerpt of their writings and hold a public conversation to discuss their experiences.

To take part in a Wednesday performance at 1pm or 5pm, email: [anarmaleg@southlondongallery.org](mailto:anarmaleg@southlondongallery.org)

[www.southlondongallery.org/hemanchong](http://www.southlondongallery.org/hemanchong)  
#HemanChong @HemanChong

With thanks to Wilkinson Gallery

**Photography is permitted in the galleries.  
Please refrain from touching the paintings**

### Biography

**Heman Chong** (b. 1977) is an artist and writer. He has produced solo exhibitions at Art Sonje Center, Gallery Em, P!, FOST Gallery, Michael Janssen Gallery, The Reading Room Bangkok, Future Perfect, Wilkinson Gallery, Rossi & Rossi, SOTA Gallery, NUS Museum, Kunstverein Milano, Motive Gallery, Hermes Third Floor, Vitamin Creative Space, Art In General, Project Arts Centre, Ellen de Bruijne Projects, The Substation, Kuenstlerhaus Bethanien and Sparwasser HQ.

In 2015, he has participated in numerous group exhibitions, including *expo zero*, Tate Modern, *Take me (I'm yours)*, Monnaie de Paris, *The Great Ephemeral*, New Museum, *Time of Others*, The National Museum of Art in Osaka, *When we share more than ever*, Museum für Kunst und Gewerbe Hamburg, *Moves & Countermoves: On Sweat, Paper, and Porcelain*, CCS Bard/Hessel Museum, *Medium at Large*, Singapore Art Museum.

He has participated in numerous international biennales including 20th Sydney Biennale (2016), 10th Gwangju Biennale (2014), Asia Pacific Triennale 7 (2012), Performa 11 (2011), Momentum 6 (2011), Manifesta 8 (2010), 2nd Singapore Biennale (2008), SCAPE Christchurch Biennale (2006), Busan Biennale (2004), 10th India Triennale (2000) and represented Singapore in the 50th Venice Biennale (2003).

In January 2016, a major solo exhibition *If, Ands, or Buts* will be presented at Rockbund Art Museum in Shanghai and is curated by its Senior Curator, Li Qi.

### Writers' biographies

**Mira Mattar** writes experimental fiction and prose poetry. She is a contributing editor at *Mute* and co-runs a small/DIY press. She recently edited the first critical anthology on Chris Kraus, *You Must Make Your Death Public: A collection of texts and media on the work of Chris Kraus*, and co-edited *Anguish Language: Writing and Crisis*, an anthology of essays, poetry and experimental works exploring self-publishing, poetry and political speech arising in the wake of the 2008 financial/social crisis. She lives in south east London. Some of her work can be read at: [her-mouth.tumblr.com](http://her-mouth.tumblr.com)

**Natasha Soobramanien** and **Luke Williams** are the authors of the first novels *Genie and Paul* (Myriad Editions, 2012) and *The Echo Chamber* (Hamish Hamilton/Penguin Viking, 2011). Their collaborative project, *Diego Garcia*, is a novel-in-installments. Chapter 1, 'Debt', first appeared in Issue no. 12 of *The White Review* and is now available on: [diegogarciabook.tumblr.com](http://diegogarciabook.tumblr.com). Chapter 2, 'Individualism' will appear in the Winter issue of *BOMB* magazine. During their

writing residency, they will work on Chapter 3. They are both part of the collective of artists and writers who organised *Plastic Words*, an event series at Raven Row, held in January 2015 which sought to mine the contested space between art and literature. Natasha and Luke live in Brussels and London respectively.

## ACCOMPANYING EVENTS

### An Arm, A Leg

#### Every Wed, 1pm & 5pm, Main Gallery

Durational performance between an instructor and a visitor. To sign up please email: [anarmaleg@southlondongallery.org](mailto:anarmaleg@southlondongallery.org)

To coincide with his current exhibition, Heman Chong selects three films:

#### Woman in the Dunes

##### Wed 13 Jan, 7pm, £5/£3 conc, Clore Studio

Directed by Hiroshi Teshigahara, 1964.

#### Time of the Wolf

##### Wed 20 Jan, 7pm, £5/£3 conc, Clore Studio

Directed by Michael Haneke, 2003.

#### The Hole

##### Wed 27 Jan, 7pm, £5/£3 conc, Clore Studio

Directed by Tsai Ming-Liang, 1998.

### Words, They, Wrote

#### Thu 18 Feb, 7pm, £5/£3 conc, Clore Studio

*Words, They, Wrote* is a performance by Heman Chong which uses words written or spoken by artists, allowing a moment to reflect on what artists write about their own lives and work. It is accompanied by an in conversation with the artist and Brian Dillon, writer, critic and UK editor of Cabinet Magazine.

### Writers In Conversation

#### Wed 27 Feb, 6pm, £5/£3 conc, Clore Studio

The writers in residence, Mira Mattar, Natasha Soobramanien and Luke Williams, hold a public conversation to discuss their experiences of the residency.

### Exhibition Tours

#### Daily, 1pm & Last Fridays, 7pm, Free

Join the SLG's gallery assistants for an informal, drop-in tour of the current exhibition.