

## ACCOMPANYING EVENTS

## ALSO ON AT THE SLG

### Film Screening: Tongues Untied

Wed 6 Apr, 7pm, £5/£3 conc, Clore Studio

On the occasion of his graduate residency, Paul Maheke selects *Tongues Untied* (1989) by Marlon Riggs, which investigates gay black identity in New York in the late 1980s.

### SQUAD

Fri 22 Apr, 7pm, £5/£3 conc, Clore Studio

A curated night of performance, music and dance by Paul Maheke, Melika Ngombe Kolongo (Nkisi) and Cédric Fauq that centres on Black Femme subjectivities.

### Paul Maheke In Conversation

Wed 18 May, 7pm, £5/£3 conc, Clore Studio

Paul Maheke discusses how dance has been key in his practice and life to articulate and engage with decolonial and feminist thoughts.

### Exhibition Tours

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

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

*Booking for most events is essential, book online or call 020 7703 6120.*

*Fans pay less for tickets – join today and receive 10% discount on items in the SLG Bookshop  
[www.southlondongallery.org/fans](http://www.southlondongallery.org/fans)*

*This gallery guide is printed on recycled paper. If you do not wish to keep this guide, please consider returning it at the end of your visit so that it can be reused.*

# SLG

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[www.southlondongallery.org](http://www.southlondongallery.org)

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# PAUL MAHEKE: I LOST TRACK OF THE SWARM

18 MAR – 22 MAY 2016  
FIRST FLOOR GALLERIES  
ADMISSION FREE

EXHIBITION GUIDE

## PAUL MAHEKE: I LOST TRACK OF THE SWARM 18 MAR – 22 MAY 2016

**‘The dancefloor could never be a story with one voice. The dancefloor is packed with stories all pulsating with their own experiences and needs.’**

**– Impossible Dance: Club Culture and Queer World-Making, by Fiona Buckland**

Following six months as the South London Gallery’s Graduate-in-Residence in the Outset Artists’ Flat, Paul Maheke presents *I Lost Track of the Swarm*, his first solo show in a public institution. Maheke’s exhibition and accompanying events programme look at pulsating and desiring brown and black bodies as affective and political archives.

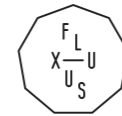
In the first floor galleries, a three-channel video installation features the dancing figure of the artist illuminated by a scanning light source. Maheke uses dance in his practice as a way to research physical memory through movement and to draw on the notion of the body as an archive and a territory with its own cartography and colonised zones. Through dance Maheke proposes to defuse the power relations that shape Western imaginations and rearticulate the representations that emerge from them.

Above the video installation, a lavender light transforms the white rooms of the gallery into a vibrating space within which dance and music operate as means of resistance and gestures of remembrance. In his exhibition, Maheke aims to create a metaphoric and prospective space that centres the margins, and avoids the principle of classification in order to explore the question of visibility through Georges Bataille’s notion of formlessness (*L’Informe*). This suggestion is further developed through the arrangement of fabric curtains in the bay window of the gallery, which serve as a display for a text which Maheke considers as a subtitle for the show. Highlighting the architectural characteristics of the room and its domestic features, these fluid, layered curtains and the improvised performance of the filmed dancer, introduce poetic forms to convey a political agency.

In the second gallery, an immersive sound installation produced in collaboration with sound artist Nkisi of NON Worldwide, is composed of samples from a variety of musical backgrounds including electronic beats, traditional Leele (Congolese clan) songs and West African club tracks. At certain intervals the audio engages with the dancers’ movements viewed in the adjacent gallery, and builds to a climax with the aim of taking visitors on an empowering journey.

[www.southlondongallery.org/paulmaheke](http://www.southlondongallery.org/paulmaheke)  
#PaulMaheke

**Supported by Fluxus**



**Photography is permitted in the galleries.**

**Biography**

Paul Maheke recently completed a programme of study at Open School East, after receiving an MA in Art Practice at l’École Nationale Supérieure d’Arts de Paris-Cergy (FR) in 2011. Over the past year he has pursued his research initiating a series of public conversations, at Open School East, entitled *Beyond Beyoncé: Use It Like a Bumper!*, which considered Hip-Hop cultures through the lens of Queer and Black Feminist theory. Other selected group exhibitions and residencies include; *Ruptures*, ABI, cur. Katy Orkisz, London (2015); artist-in-residence at Darling Foundry, Montreal, Canada (2015); *ODRADEK*, Les Instants Chavirés, cur. Mikaela Assolent + Flora Katz, Montreuil, France (2015); *Re-former le monde visible*, Le 116, cur. Marlène Rigler, Montreuil, France (2014); *59th Salon de Montrouge*, Montrouge, France (2014); artist-in-residence at CIAP – Île de Vassivière, France (2014); *Videoakt*, French Institute, Barcelona, Spain (2013); *VIVA!*, at Centre CLARK, Montreal, Canada (2012); *«Pratiques Furtives» : fragments d’une enquête*, cur. Patrice Loubier, Skol art center, Montreal, Canada (2012).

Upcoming projects include: *Green Ray Turns Out To Be Mauve*, Green Ray, London (March 2016, solo show); performance at *The Rebel Man Standard Festival*, Guest Projects, London (April 2016); *I Would’ve Done Everything for You / Gimme More*, cur. Cédric Fauq, London (May 2016, group show); *Festival de l’Inattention*, Paris (June 2016, group show); *Take the Weight*, SixtyEight Art Institute, cur. Tom Clark + Iben Elmstrom, Copenhagen, Denmark (2017, group show).

[www.paulmaheke.com](http://www.paulmaheke.com)

The **SLG Graduate Residency 2015–16** was an open submission 6-month residency opportunity available to artists completing a postgraduate MA, MFA, PGDip, MRes or equivalent programme of study, from a national institution, collective, or art school in the UK between October 2014 and October 2015. The residency enables the production of a new body of work and is a rare opportunity for a recent graduate to have a solo exhibition in an internationally renowned gallery and benefit from mentoring and financial support.

Find out more about the SLG residency programmes:  
[www.southlondongallery.com/residencies](http://www.southlondongallery.com/residencies)

## LIST OF WORKS

1. *I Lost Track of The Swarm*, 2016  
3 channel-video installation (endless loop), HD video, digital print on fabric, luminous ceiling, plastic cockroaches, leaves and synthetic hairs, window light filters. Videography by Ollie Hammick and Paul Maheke

2. *TRANSFORMATION*, 2016  
23 min, soundtrack on speakers, rug, window light filters. Soundtrack composed by Nkisi

For their energy, support and generosity many thanks to David Angus, Anna Colin, Alice Evans, Cédric Fauq, Anna Gritz, Ollie Hammick, Rachael Harlow, Margot Heller, Melika Ngombe Kolongo, Simon Parris and Jimmy Robert.

## FIRST FLOOR GALLERIES

