

## ACCOMPANYING EVENTS

### Oscar Murillo: Performance

**Wed 30 Oct, 7pm, Free, Main Gallery**

A live performance to accompany Oscar Murillo's current exhibition.

*No booking required.*

### Talk with Oscar Murillo

**Wed 20 Nov, 7pm, £5/£3 conc**

Oscar Murillo discusses his exhibition and wider practice with LA-based curator Cesar Garcia.

*Booking is essential. Book online or call 020 7703 6120*

### Forthcoming exhibition:

Uri Aran

10 Dec 2013 – 23 Feb 2014

# OSCAR MURILLO: IF I WAS TO DRAW A LINE, THIS JOURNEY STARTED APPROXIMATELY 400KM NORTH OF THE EQUATOR

**20 SEP – 1 DEC 2013**

**MAIN & FIRST FLOOR GALLERIES**

**ADMISSION FREE**

**EXHIBITION GUIDE**

## SLG

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OSCAR MURILLO  
20 SEP – 1 DEC 2013

London-based artist Oscar Murillo’s work encompasses painting, sculpture, installation, video and performance. Harvesting the accumulative material conditions of his studio on canvases, fabrics and paper, and mobilising the physical remnants of distinct social situations, he exposes some of the contradictions and complexities apparent across socioeconomic, racial and cultural boundaries. Gestural marks that index artistic labour are layered with dirt, dust and debris, used as materials in their own right, but equally as evidence of the often-invisible tasks and efforts of others which underpin the social and physical fabric of different locales and circumstances.

For this exhibition, Murillo has reconsidered much of his studio contents into the gallery to create an installation which is itself a work in progress. Along one wall a line peppered with packaging from various foodstuffs and materials used in Murillo’s work and life makes reference to the exhibition title, *if I was to draw a line, this journey started approximately 400km north of the equator*, to his own cultural background, and the increasing power and relative cultural impact of countries beyond Europe and North America. Equally it introduces ideas around processes of transformation and commodification which inform the exhibition as a whole, opening up discussions around the relationship between art making and labour, and authorship and value, as well as broader definitions of what constitutes art and culture.

On the floor a raised platform, crisscrossed with gutters, draws on the language of urban architecture to form natural repositories for debris generated while installing the exhibition (scraps of paper and balls of thread, kernels of corn and copper dust), but also for dirt accumulated during the weeks of its existence. It also provides the forum for the conversion of corn, a foodstuff with varying significance and popularity across many different cultures, into sculptural forms. Tables made from copper sheets, used as flooring in a previous exhibition, provide both the surface and tools for the grinding and then moulding of corn into shapes, while singed pans are evidence of the preparatory cooking. The ambiguous status of the corn shapes as either sculptures or disposable bi-products of a production process is hinted at by a pile of improvised poker chips scattered on the table.

This sense of play is continued in the three chequer board tables, *good times bad times fun times*, on which cast porcelain sculptures with collars made from adverts for Vita coconut water are based on the shapes of Pre-Colombian vessels which were used for storing coca leaves and limes. In a distillation of many of the ideas which run through the different strands of Murillo’s practice, the relative significance of his paintings is suppressed in this show, both conceptually and literally. Piles of folded canvases have been placed on the floor, and one end of the gallery is completely covered in pulp-encrusted works, some made from disintegrated drawings,

which will become denser, dirtier or further degraded as people walk over them in the course of the exhibition. The one painting shown on the wall, a black stitched painting entitled *nightshift*, doesn’t lead us anywhere, other than suggesting, perhaps, that endeavour is potentially an infinite process.

In the first floor galleries, Murillo’s lottery activates the whole show. Making reference to the popularity of this phenomenon in many cultures, Murillo instigates a situation that highlights some of the intricacies of social and cultural encounters, raising numerous questions about authenticity, value, and the complex relationship between the public, private and commercial sectors of the art world. The lottery launched on Monday 2 September, the tickets for which are on display, alongside a film made in the Colombian village of La Paila where Murillo lived until he was 10. Each silkscreen-printed ticket, and a corresponding artist’s proof, is painted in oil by the artist and a member of his family working in the space on most Saturday afternoons, before being inscribed by a calligrapher with the purchaser’s name. Tickets cost £2,500 each and can be purchased online or at the reception desk, and will be displayed throughout the exhibition. The tickets are on sale until 7.30pm GMT on Friday 18 October during the week of Frieze Art Fair. The first, second and third prizes are devised by Oscar Murillo and are revealed at a prize draw on 18 October.

All enquiries: [lottery@southlondongallery.org](mailto:lottery@southlondongallery.org) / 020 7703 6120

In purchasing a lottery ticket, you are also agreeing to these Terms and Conditions: [www.southlondongallery.org/lottery](http://www.southlondongallery.org/lottery)

**Please take care, the surfaces in the main gallery space are uneven.**

*The exhibition is supported by Vicky Hughes and John Smith, and Raimund Berthold at Berthold and Paul Ettlinger. With thanks to Carlos/Ishikawa, London, Isabella Bortolozzi Galerie, Berlin, and David Zwirner, New York/London.*

Biography

Oscar Murillo (b. 1986, Colombia) lives and works in London. He completed a BA in Fine Art at the University of Westminster, London, followed by MA in Painting in 2012 at the Royal College of Art, London. Recent solo exhibitions and projects include those at Isabella Bortolozzi, Berlin; Art Basel; Carlos/Ishikawa, London; MAMA Showroom, Rotterdam; Rubell Family Collection, Miami; Serpentine Gallery, London; Museo de Arte Moderno de Medellin, Colombia. Forthcoming solo exhibitions include Studio Museum Harlem, New York and The Mistake Room, Los Angeles.

LIST OF WORKS

Main Gallery

1. *good times bad times fun times I*  
2013  
Steel frame, plywood, oil, paint and oil stick on canvas, 3 × porcelain sculptures with painted aluminium, 3 × concrete balls, beer bottle caps  
104 × 163 × 163cm

2. *if was to draw a line...*  
2013  
Mixed media on found card, labels, stickers, tin, wrappers, paper  
Dimensions variable

3. *good times bad times fun times II*  
2013  
Steel frame, plywood, oil, paint and oil stick on canvas, 3 × porcelain sculptures with painted aluminium, 3 × concrete balls, beer bottle caps  
104 × 163 × 163cm

4. *good times bad times fun times III*  
2013  
Steel frame, plywood, oil, paint and oil stick on canvas, 3 × porcelain sculptures with painted aluminium, 3 × concrete balls, beer bottle caps  
104 × 163 × 163cm

5. *servicing functionality*  
2013  
Timber, copper, aluminium, uncooked black and white corn, plastic tubs, stainless steel cooking pot  
Dimensions variable

6. *night shift*  
2013  
Oil paint, oil stick on canvas  
350 × 265 cm (irregular)

7. *400km north of the equator*  
2013  
Porcelain and painted aluminium  
53 × 26 × 26cm each

8. *calibrating time or space for a gesture*  
2013  
Posters, oil paint and oil stick, brass bell, steel fixing, popper, twine, tape, plastic  
240 × 101cm

9. *work and consequences just happen*  
2013  
Platform, tables, steel frame, copper sheets, white and black uncooked corn, plastic and steel wheeled trolleys, ground corn, paper mulch, stainless steel corn grinder, bags of corn, oil paint on newsprint, oil paint, oil stick, canvas, timber, plywood, concrete guttering, steel grills  
Dimensions variable

First Floor Galleries

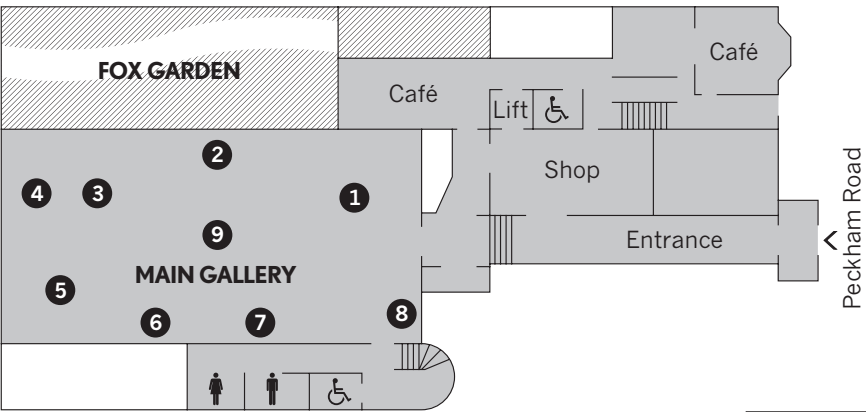
10. *Ramón, how was trade today? enjoy the food but you’re not welcome at this table*  
2013, film, 28'9"

11. *lottery*  
2013  
Installation of silkscreen printed tickets in 3 metallics with oil paint and ink on newsprint 54gsm  
388mm × 253mm  
Signed by the artist on recto, unframed

*All works courtesy the artist and David Zwirner, New York/London*

*All details are correct at the time of publication. Please note that, due to the nature of the exhibition, some details in the list of works may change.*

GROUND FLOOR



FIRST FLOOR GALLERIES

