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:
Un 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
South London Gallery
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London-based artist Oscar Murillo’s work encompasses painting, sculpture, installation, video and performance. Harvesting the accumulative material conditions of his studio into 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 artisanal labour are layered with dirt, dust and debris, used as materials in their own right, but equally as evidence of the invisibility of tasks and efforts of others which underpin the social and physical fabric of different locales and circumstances.

Far 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 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 spoked 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 paper chips scattered on the table.

This sense of play is continued in the three chequer beard tables, good times bad times fun times, on which cast porcelain sculptures with calliers made from adverts for Viva coconut water are based on the shapes of Pre-Columbian 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 suspended 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 nightlight, doesn’t lead us anywhere, other than suggesting, perhaps, that this event is potentially an infinite process.

In the first floor galleries, Murillo’s latterly activates the whole show. Making reference to the plethora 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 Palma where Murillo lived until he was 10. Each silk-screen 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 £2.50 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 Fine 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@southlondengallery.org / 020 7703 6120
In purchasing a lottery ticket, you are also agreeing to these Terms and Conditions: www.southlondengallery.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, Berlin, Art Base; Carlos/ishikawa, London; MAMA Shawroom, Rottendon; Rubell Family Collection, Miami; Serpentine Gallery, London; Museo de Arte Moderno de Medellin, Colombia. Forthcoming solo exhibitions include Studie Museum Harmen, New York and The Mistletoe Room, Los Angeles.