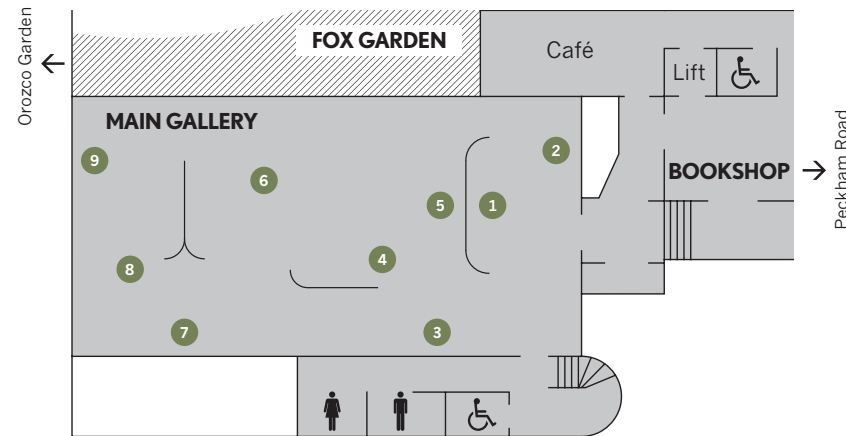


GALLERY MAP



1. *Crane*, 2017
Fibreglass, polyester resin, pigments, sprayed plywood, resin encased rubble sacks, sandblasted polyester resin, powder coated steel, Jesmonite, laser-cut and engraved acrylic, laser cut C-type print, socket bolts and nuts
2. *Sentinel (Adder)*, 2017
Sprayed fibreglass and polyester resin, air brushed aluminium, embroidered custom weave viscose, polyester and cotton, sand cast aluminium, laser engraved leather, cotton twine, powder coated steel and aluminium
3. *Sentinel (Vesuvio)*, 2017
Sprayed fibreglass and polyester resin, air brushed aluminium, embroidered custom weave viscose, polyester and cotton, sand cast aluminium, laser engraved leather, cotton twine, powder coated steel and aluminium, rubber, engraved aluminium
4. *Hwael (The Flat)*, 2017
Powder-coated aluminium and steel, fibreglass and polyester resin, pigments, custom embroidered cotton webbing, engraved aluminium, laser cut felt, socket bolts and nuts, aluminium powder, laser cut aluminium and steel, laser cut C-type print, laser cut and engraved acrylic, Jesmonite
5. *Sentinel (Chestnuts)*, 2017
Sprayed fibreglass and polyester resin, air brushed aluminium, embroidered custom weave viscose, polyester and cotton, sand cast aluminium, laser engraved leather, cotton twine, sprayed MDF, C-type print, acrylic
6. *Hwael (Fully Automatic Time)*, 2017
Powder-coated aluminium and steel, fibreglass and polyester resin, pigments, custom embroidered cotton webbing, engraved aluminium, laser cut felt, socket bolts and nuts, Jesmonite, airbrushed aluminium
7. *Sentinel (Latchtail)*, 2017
Sprayed fibreglass and polyester resin, air brushed aluminium, embroidered custom weave viscose, polyester and cotton, sand cast iron, laser engraved leather, cotton twine, powder coated steel and aluminium, leather cord, magnets
8. *Hwael (Soft Soap)*, 2017
Powder-coated aluminium and steel, fibreglass and polyester resin, pigments, custom embroidered cotton webbing, engraved aluminium, laser cut felt, socket bolts and nuts, wood veneer marquetry, airbrushed aluminium tube, leather cord, laser cut aluminium, PVC, cotton
9. *Sentinel (Rosewood)*, 2017
Sprayed fibreglass and polyester resin, air brushed aluminium, embroidered custom weave viscose, polyester and cotton, sand cast aluminium, laser engraved leather, cotton twine, powder coated aluminium

ACCOMPANYING EVENTS

Talk

Wed 9 May, 7pm, £7/£5 Conc, Clore Studio

Caoimhín Mac Giolla Léith gives a talk on Magali Reus's practice. Caoimhín Mac Giolla Léith is a critic and curator who teaches at University College Dublin.

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.

SLG

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MAGALI REUS: AS MIST, DESCRIPTION

**23 MAR – 27 MAY 2018
MAIN GALLERY
ADMISSION FREE**

EXHIBITION GUIDE



Image: Magali Reus, *Sentinel (Vesuvio)*, 2017 (detail) Photo: Plastiques © The Artist. Courtesy the artist and The Approach, London

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MAGALI REUS: AS MIST, DESCRIPTION 23 MAR – 27 MAY 2018

Magali Reus creates sculptures that are seemingly recognisable, often appropriating the symbolism of ordinary objects from our immediate surroundings. The highly detailed surfaces of the works combine conventionally analogue gestures with complex casting and moulding techniques, integrating details such as autographs of famous athletes, graffiti and architectural ornaments. Throughout the work there is a flourish of mechanisation relocated to the handmade and vice versa. The result is sculptural works that have an unclear identity situated between the commonplace and the hyperreal. Reus observes, collects and reinterprets details from the world around us, prompting a distance and delay in our reading of objects and images. Her imagery and its expected material properties do not necessarily correspond, so that objects appear modified, just as our screen-based culture's rendering of reality is often a manipulated version of the world.

For *As mist, description* Reus presents a new body of work. First shown at Bergen Kunsthall, two series of sculptures unfold in spatial chapters within a bespoke architectural framework.

Crane (2017), however, is a stand-alone work: a large desk-like structure composed of numerous sections of cast and milled materials, its surfaces smooth and cleanly pastel. Reminiscent of a façade or hoarding, this oversized sculptural obstacle positioned at the gallery entrance suggests a site under construction. *Crane* acts as an operational manual to the exhibition; the numbers engraved on its surface, based on the water level measure from a ship's hull, recur through the architecture that follows, while myriad other symbols and material conceits echo throughout the show.

The *Hwael* series (2017) consists of a number of sections, seemingly broken off from a larger whole and distributed through the gallery to reference movement of both body and machine through urban space. These metal structures have the proportional framework of a public bus and their unclad

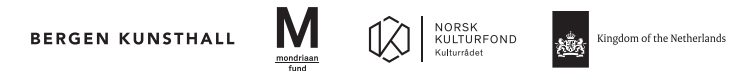
skins are suggestive of the ribcage of a whale. *Hwael* employs the visual language of both classical decorative ironwork and ergonomic kit manufacture and incorporates notional weights, balances and embroidered straps. Mounted on the skeletal frameworks, the visual motif of a backpack acts as a signifier for the human body and the transport of goods of an undisclosed content. The outer shell of the bag, like our body's skin, is a protective membrane for the non-uniform content of the insides. Reus's backpack form was designed using a 3-dimensional computer program, thus allowing subtle manipulations of size and format within the conditions set by the program. The details on the external surfaces (typefaces, embroidery work, embossed typographic moulding) add flourishes to this formal language, enforcing the importance of distinct character or personifying gestures within the set template.

The *Sentinel* sculptures (2017) share certain characteristic features with fire extinguishers and are strategically positioned throughout the space as markers of potential utility. For Reus the fire extinguisher is a conceptually beautiful composition: a contained unit of pressure and liquid that is rarely mobilised but frequently repurposed (to prop open doors or, in the case of hoses and inset units, to instil a sense of calm and security). Composed of both cast and custom woven textile sections, Reus's notional devices are hung alongside brackets that appear to be in a molten or liquid state. It is suggested that the heat conventionally quelled by extinguishers is thus implicit in the making of the works. Embroidered and engraved text coupled with airbrushed image details add surface decoration indicative of branding or instruction manual graphics. Fabricated using bespoke weaving methods, the slow thoughtfulness of the weave against the utilitarian economy of the fibreglass and metals exemplifies the complex changes of speed and attention involved in the production of all the works in the exhibition.

Magali Reus (b. 1981, The Hague) lives and works in London. The exhibition was co-commissioned and produced by Bergen Kunsthall and the South London Gallery.

An illustrated exhibition catalogue with texts by Laura McLean-Ferris and Quinn Latimer has been co-published by Bergen Kunsthall and the SLG. Please ask at the shop for further details.

Supported by the Mondriaan Fund, Arts Council Norway, the Embassy of the Kingdom of the Netherlands and The Approach.



Photography is permitted in the gallery.

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