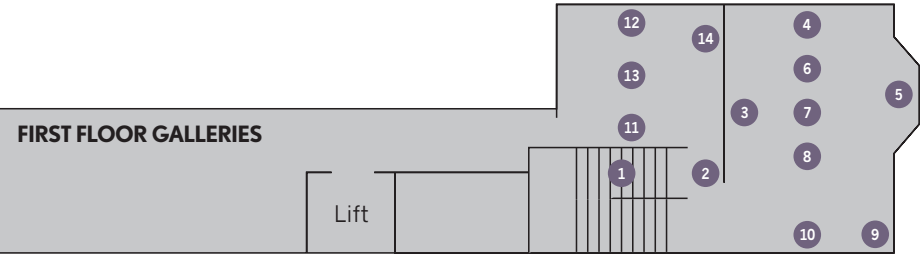


GALLERY MAP



- Stairwell**

1.
FREE AM I (Enough to fly?), 2018
Wallpaper print
198 x 245 cm

Throughout both galleries

2.
T1M£, 2018
Cream soft pile carpet, clear PVC sheeting
Dimensions variable

Front Gallery

3.
Christopher Kirubi
the world through me, 2018
Words, graphite on wall

4.
HEROS (Momentation Mix), 2018
65 inch screen, digital video with sound
Dimensions and duration variable

5.
like a moth to a flame, burned by the fire (TTWLG), 2014/2018
Glazed ceramic, steel cable ties, yellow neoprene, t-shirt
Dimensions variable
6.
Cruisin' til the ends I, 2018
Metal tray, digital print on waterproof fabric, KA Black Grape Soda, room odouriser
77.4 x 119 x 2 cm

7.
'So I looked, and behold, a pale horse. And the name of him who sat on it was Death, and Hades followed with him. And power was given to them over a fourth of the earth, to kill with sword, with hunger, with death, and by the beasts of the earth.'
Revelation 6:8, 2018
Bottled water, plastic bags, 42 inch screen, HD video with sound,
1 min 59 secs looped
Dimensions variable

8.
Cruisin' til the ends II, 2018
Metal tray, digital print on waterproof fabric, KA Black Grape Soda, room odouriser
77.4 x 119 x 2 cm

9.
Shenece Oretha
b2b (ft. ORETHA) or [Elision of the Interlude as the Chorus Break Down a Verse, the Reprise Outros the Bridge Closing the Cut], 2018
Sound, headphones, brass sprung door stop
20 mins 43 secs
10.
N10, 2018
A4 photographic print

Rear Gallery

11.
Ghosts In The free.yard, 2017
A0 digital print

12.
Ima-Abasi Okon
£35 Wash and Retwist—A Meditation on s-u-r-r-e-p-t-i-t-i-o-u-s modalities, [page 81 of *A Brief History of Seven Killings* by Marlon James / currently being adapted by Melina Matsoukas for Amazon], 2018
Laser printed paper, Brother Rupert's Tambourine, doorstop
Dimensions variable

13.
NW9, 2018
Technics hi-fi, black dyed rose petals, harmony scented incense, dried rose petals, dried lavender, room odouriser bottle, china plate
Dimensions variable

14.
Aunt Charlie's Lounge, 2018
Photographic print
15 x 10 cm

ACCOMPANYING EVENTS

A REMIX MOMENT OF FUTURE WHATEVER
Wed 16 May, 7–9pm, £7/£5 Conc, Clore Studio
Adam Farah presents an experimental, performative lecture that draws on strands of their current research and wide-ranging practice. The lecture is followed by a conversation with London-based writer, curator and researcher Taylor Le Melle.

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.

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FREE.YARD:
PRAISE N PAY IT/ PULL UP,
COME INTO THE RISE

23 MAR – 27 MAY 2018

free.yard: PRAISE N PAY IT/ PULL UP, COME INTO THE RISE, installation view at the South London Gallery, 2018. Photo: Andy Staggs

FREE:YARD: PRAISE N PAY IT/PULL UP,
COME INTO THE RISE
23 MAR – 27 MAY 2018

Words by free.yard	<i>spread our wings and prepare to fly, for we have become,</i>
<i>a remix moment of future whatever, a phoney moment of flesh together, a holy moment of don't open your eyes, just feel the call of the scorching leather now open your eyes, fall in time, flirt with the fall, be as light as a feather...</i>	<i>the ultimate lie.</i>
<i>...put yo head up to the rain...</i>	
<i>we lay there wet, shining like diamonds, opened our mouths, forget about time and...</i> <i>As the sun came out, our gaze evaporated,</i>	<i>The city light reigns us, the moonlight saves us.</i>
<i>guess I'll see you again, when the world is desecrated</i>	
<i>I'm, listening out for the silent cries, you wash me of my - why do I fantasise about me and them? to destabilise might help me to find in your eyes, a way out, forth, into,</i>	
<i>a moment when time is not what they told us, and we go forth into the re-established high rise once more, and be mad, mad and fall, fall until we...</i>	

Text by Taylor Le Melle

The gallery floors are covered in a cream, soft pile carpet protected by a layer of clear PVC in reference to the artist's history, growing up in and around immigrant family households. This work titled *TIME* is reminiscent of plastic covers used to protect furniture, thereby making it last...forever.

The poetics of reflecting on that which is no longer figures prominently in the show. In works *Revelation 6:8* and Shenece Oretha's *b2b (ft. ORETHA) or [Elision of the Interlude as the Chorus Break Down a Verse, the Reprise Outros the Bridge Closing the Cut]* undulating refrains muse on things passed, missed, or otherwise gone.

In spite of such loss, free.yard meditates on promises of freedom and fulfillment. Anticipating a new day, frosted bronze filters on the windows along with the amber lightbulbs cast a warm glow, re-animating dusk in the ends, the neighbourhood.

The city, or what's left of it, features in Christopher Kirubi's *the world through me*, as well as in *HEROS (Momentation Mix)*, a recurring filmic moment of a single clip that appears every few minutes and manipulates audio of pop-icon Mariah Carey.

Carey's lyrics are reproduced throughout the show, including on wallpaper in the stairwell. Her appearances on the Home Shopping Network inspired the use of the term 'Mariah Moment', which highlights her particular linguistic sensibilities. The term has since been adopted colloquially.

A mixtape of free.yard's compositions, along with other tracks, plays out of *NW9*, an installation that sits in the rear gallery. The room also includes a text installation piece by Ima-Abasi Okon, a photographic print and a drawing by free.yard.

Taylor Le Melle is a London-based writer, curator and researcher.

WARNING: the liquid in the metal tray is a combination of room odouriser and KA Black Grape flavoured soda. It is toxic and not for human consumption so parents are advised to take extra care that the liquid is not touched or accidentally consumed.

The South London Gallery Post-Graduate Residency is supported by the Paul and Louise Cooke Endowment.

ARTIST BIOGRAPHIES

Fluctuating between and within research, artistic and curatorial practices **free.yard** works across drawing, sound, performative/gestural moments and promiscuous research methodologies. During their residency, free.yard continued to develop various strands of a versatile mode of research coined 'ends theory', as well as new sonic compositional, drawing and sculptural works.

Christopher Kirubi is a London-based poet and artist who uses the mutability of images, objects and text to negotiate the limits of sexuality, gender, race and desire.

Ima-Abasi Okon lives and works in London. Recent exhibitions include *No Place to Spit*, Set, London and *UNTITLED: Art on the Conditions of Our Time*, New Art Exchange, Nottingham. Upcoming projects include *there's something in the conversation that is more interesting than the finality of (a≈title)*, The Showroom, London and *The Sonic Cosmologies of Halim El-Dabh*, a new commission in collaboration with Appau Jnr Boakye-Yiadom, for the 13th Dak'Art Biennale, Dakar. In July 2018 Okon will be in residence at Hospitalfied, Arbroath and her solo commission for Chisenhale Gallery, London is forthcoming in 2019.

Shenece Oretha is a London based artist and DJ performing under the alias ORETHA, currently attending the Slade School of Fine Art. Recent work sees her differing capacities as artist and DJ converge as she collaborates on various pursuits.

Special Thanks
Taylor La Melle & C.R.E.A.M, Ajamu and Ola.

Photography is permitted in the galleries
#freeyard
#praisenpayit
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I @SouthLondonGallery
F South London Gallery