

SLG

PRESS RELEASE 2019 PROGRAMME HIGHLIGHTS

HAEGUE YANG: TRACING MOVEMENT

8 MAR – 26 MAY, MAIN GALLERY

The acclaimed South Korean artist Haegue Yang brings together recent works with new pieces conceived especially for her exhibition in the SLG's main gallery space.

On the walls, large-scale works from Yang's *Trustworthies* series (ongoing since 2011) are shown alongside new *Hardware Store Collages* (2012-) and *Lacquer Paintings* (1994-), creating a visual dialogue between familiar household objects and abstraction.

These works provide the setting for two large, wheeled sculptures developed from the *Dress Vehicles* series (2011-): *Sonic Dress Vehicle – Hulky Head* and *Sonic Dress Vehicle – Bulky Birdy* (both 2018). Their powder-coated aluminium frames dressed with venetian blinds and brass- and nickel-plated bells create a quiet yet distinctive rattle when activated by performers who periodically move them around the space. The rattling of the moving vehicles traces the unevenness of the floor and intermingles with sounds emanating from clusters of speakers positioned around the space.

Yang's interest in identity politics, movement and dance is inherent in the *Dress Vehicle* series. Her wider practice has been informed by the life and work of historic figures, such as Dadaist Sophie Taeuber-Arp and the spiritualist George I. Gurdjieff, albeit in often hidden ways, contributing additional layers to her exploration of ideas around migration.

Supported by the Korean Cultural Centre UK.

LAURIE ROBINS: 'FREE TRADE OR ELSE'*

8 MAR – 26 MAY, FIRE STATION

Following six months as the SLG Post-Graduate artist in residence, Laurie Robins presents his new film '*FREE TRADE OR ELSE**'. In the work, Heinrich Böll's impressions of Ireland in the 1950s encounter the contemporary Irish landscape.

Heinrich Böll's articles and novels confront the economic transformations of post-war Germany and the political legacy of Fascism. He travelled to Ireland repeatedly, and chronicled his observations in the newspaper *Frankfurter Allgemeine Zeitung*, later compiling them into the *Irishes Tagebuch* (Irish Journal). Böll first visited Ireland in 1952, as the post-war vision of the European Union took shape. '*FREE TRADE OR ELSE**' follows his journey and looks at the traces of capitalism, imperialism and resistance in the places he described; asking its viewers to be attentive to the forces of history.

*Placards hung on the cannons of the 1778 Irish Volunteers. James Connolly, *Labour in Irish History* (London: Bookmarks, 1987), 61

VICTORIA-IDONGESIT UDONDIAN: ÀDÁPÉ

APR – OCT 2019, ART BLOCK, SCEAUX GARDENS ESTATE

Lagos and New York-based artist Victoria-Idongesit Udondian transform Art Block, the South London Gallery's innovative art and play space on neighbouring Sceaux Gardens Estate. Udondian trained as a tailor and fashion designer before studying art, and her practice explores the potential for textiles and clothing to shape identity, and the histories and tacit meanings embedded in everyday materials.

Udondian collaborates with local children and adults to produce a large-scale tapestry sculpture, made from locally-sourced materials and second-hand clothes. The installation evolves and is activated as residents are invited to contribute items that connect them to their background, cultural lineage, religious affiliations or lived experiences. *Àdápé* (a composite of Yoruba words meaning 'to create' and 'perfection') is a space to forge and celebrate collective identities outside a vociferous narrative of divisive nationalism.

MARIA FUSCO: ECZEMA!

4 & 5 JUN 2019

A new play written and directed by Maria Fusco explores the life of eczema; a skin disease affecting an estimated 15 million people in the UK, including the writer herself. Exploring what it is like to live in co-occupation with eczema, Fusco's black comedy embodies the gestures of itching and scratching into an absurdist score. Commissioned by National Theatre Wales and published by Accidental Records.

LIZ JOHNSON ARTUR: IF YOU KNOW THE BEGINNING THE END IS NO TROUBLE

JUN – AUG 2019, MAIN GALLERY

For her first solo show in the UK, Russian-Ghanaian artist Liz Johnson Artur presents a new body of work alongside photographs selected from her substantial archive of images documenting the lives of people from the African diaspora. For more than three decades Artur has taken photographs across Europe, America, Africa and the Caribbean, in an ongoing project she calls the *Black Balloon Archive*. This solo show focuses on London, where she has lived since 1991, capturing the richness and complexity of Black British life.

Artur transforms the high-ceilinged Main Gallery with a series of hanging and floor-based panels incorporating images taken across the city, including in Peckham Rye, black-majority churches and non-binary club nights. These screens act as a flexible backdrop for an integrated programme of events, in which Artur invites artists working across music, poetry, dance and theatre to create intergenerational collaboration, performance and discussion.

Artur's exhibition at the South London Gallery follows her first museum show, opening in May 2019 at the Brooklyn Museum, New York.

STRANGE PERFUME

14-15 JUN 2019

Strange Perfume is a LGBTQIA book fair that focuses primarily on artists' books and printed matter. Taking place across two days, the fair will feature stands from an international mix of independent publishers and artists, selling queer fiction, critical and political writing, drawing and printmaking.

Alongside, a programme of performances, readings and workshops will reflect the diversity of queer artists' publishing, including activist, historical and more recent work.

DANH VO

SEP – NOV 2019, MAIN GALLERY & FIRE STATION

The South London Gallery presents the first major solo exhibition in London by internationally-acclaimed Danish-Vietnamese artist Danh Vo. It will be the first solo show to span the SLG's main gallery space and the Fire Station building. The exhibition will also involve projects in the Fire Station Kitchen, siting an outdoor work on Pelican housing estate where the SLG has a long-established relationship with residents, and the transformation of *Art Block*, the SLG's permanent art space for children on Sceaux Gardens estate. Central to the concept of the show will be ideas around plurality, with the artist working across these multiple spaces, using a variety of working methods and collaborating with numerous different people in the course of its creation, be they his father, friend, lover or professor, his students, technicians or other people he encounters along the way.

The exhibition will continue Danh Vo's largely conceptual practice in which he weaves together archival fragments and personal references, often evoking experiences of migration and integration to destabilise the embedded structures of legitimacy within citizenship and identification. The Japanese-American sculptor, Isamu Noguchi (1904-88), considered hybridity to be the core of his identity, the method and subject of his work, and strove to create something universal through bringing together the natural and the manmade. He has been a hugely influential figure for Danh Vo, his work being a guideline throughout Vo's practice, and never more so than in the conception of this expansive exhibition.

BLOOMBERG NEW CONTEMPORARIES 2019-20

DEC 2019 – FEB 2020, MAIN GALLERY & FIRE STATION

The annual open submission exhibition returns to the South London Gallery. For its 70th anniversary year artists Rana Begum, Sonia Boyce and Ben Rivers select some of the most dynamic work being made by emergent artists, to offer an insight into today's creative practices.

PRESS CONTACT

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NOTES TO EDITORS

Liz Johnson Artur (b. 1964, Bulgaria) lives and works in London. For over three decades, her work has documented the lives of black people from across the African Diaspora. Alongside her artistic practice, Artur works as a photojournalist and editorial photographer for international fashion magazines and record labels. She has exhibited internationally, including group exhibitions at Serpentine Galleries, London, UK; David Nolan Gallery, New York, USA; The Photographers' Gallery, London, UK; Kunstverein Leipzig, Germany; and a forthcoming solo exhibition at Brooklyn Museum, New York, USA. Her monograph with Bierke Verlag was listed by *The New York Times* in 'Best Photo Books 2016'.

Maria Fusco (b. 1972, UK) is a Belfast-born writer based in Glasgow, and Professor of Fine Art at Northumbria University. She writes fiction, critical and theoretical texts and edits publications. Her work is published internationally and translated into ten languages. She has been included in Canongate's Future 40 and appointed as a Hawthornden Fellow, and has been Writer-in-Residence at the Lisbon Architecture Triennale, Kadist Art Foundation, Paris and Whitechapel Gallery, London.

Laurie Robins (b. 1988, UK) is an artist and filmmaker whose work looks at contemporary politics through historical landscapes and architectures. Robins studied at the Centre for Research Architecture, Goldsmiths, University of London and was a studio participant in the Independent Study Program at the Whitney Museum of American Art. Recent exhibitions, lectures and screenings include The Elizabeth Foundation for the Arts, New York, USA; The Showroom, London, UK; Gerrit Rietveld Pavilion, Netherlands; and Kunstverein Kassel, Germany. His work *Real Performance* (with Grace Phillips) was recently awarded the Golden Cube for best installation at Kassel Dokfest.

Victoria-Idongesit Udondian (b. 1982, Nigeria) lives and works in Lagos and New York. Her works use African and repurposed Western fabrics to explore the potential for clothing to shape identity, informed by the histories and tacit meanings embedded in everyday materials. Her works have been exhibited internationally and this includes Inaugural Nigerian Pavilion at the 56th Venice Biennial-An Excerpt, New York, USA; Fisher Landau Centre for the Arts, New York, USA; Whitworth Gallery, Manchester, UK; and Centre for Contemporary Arts, Lagos, Nigeria. Residencies include Fine Arts Work Centre, Provincetown, USA; Villa Strauli, Winthethur, Switzerland; Islington Mill, Salford, UK; Fondazione di Venezia, Italy; and Bagfactory Artist Studios, Johannesburg, South Africa.

Danh Vo lives and works in Berlin and Mexico City. Emerging from personal relationships and fortuitous encounters, Vo's projects take their final form as objects and images that have accrued shifting layers of meaning in the world, whether through their former ownership, their proximity to specific events, or their currency as universal icons. Vo's works have been exhibited worldwide at institutions including in 2018 alone at the Guggenheim, New York; Statens Museum for Kunst (SMK), Copenhagen, Denmark; M+ Museum, Hong Kong; CAPC-Musée d'art contemporain de Bordeaux, France. He previously exhibited at Palacio de Cristal, Reina Sofia, Madrid, Spain, 2015; Museo Jumex, Mexico City, Mexico, 2014; Musée d'art modern de la Ville de Paris, France, 2013; The Art Institute of Chicago, Illinois, USA, 2012; and Kunsthalle Basel, Switzerland, 2009. In 2015, he won the Arken Art Prize, and in 2013 the Hugo Boss Prize from the Guggenheim Foundation. He represented Denmark at the 2015 Venice Biennale.

Haegue Yang (b. 1971, South Korea) lives and works in Berlin and Seoul. Her colourful installations and performative sculptures frequently combine domestic and industrial materials with sound and light. Yang's work has been exhibited internationally since the mid-1990s. Recent solo exhibitions include La Panacée – MoCo, Montpellier, France, 2018/19; La Triennale di Milano, Italy, 2018; Museum Ludwig, Cologne, Germany, 2018; Kunsthaus Graz, Austria, 2017-18; Serralves Museum, Porto, Portugal, 2016; and the Centre Pompidou, Paris, France, 2016. She represented South Korea at the Venice Biennale in 2009, and took part in dOCUMENTA (13), Kassel in 2012. Her works are in the collections of major institutions, including MoMA, New York; Centre Pompidou, Paris; Walker Art Center, Minneapolis; Guggenheim Museum, New York; and Tate Modern, London. She is Professor of Fine Arts at the Städelschule, Frankfurt, Germany, and recipient of the 2018 Wolfgang Hahn Prize.

About the South London Gallery

The South London Gallery (SLG) was founded in the 19th century by philanthropist William Rossiter to 'bring art to the people of south London'. Today the gallery comprises its original site at 65 Peckham Road; the Fire Station, which opened to the public in September 2018; Art Block, a space for local children and families on Sceaux Gardens Estate and two permanent gardens.

The SLG has an international reputation for its contemporary art exhibitions by established, mid-career and younger artists and programme of film and performance events. Its highly regarded, free education programme includes a peer-led young people's forum; family workshops; artist-led projects and commissions on local housing estates; and a BBC Children in Need-funded programme for looked after children.

The South London Gallery is a registered charity which raises more than half of its income from trusts and foundations, sponsors and fundraising events.

Opening Hours

The Gallery is open Tue – Fri 11am-6pm, Sat and Sun 10am-6pm.

Late opening: every Wed and last Fri of the month until 9pm.

Free entry, all welcome.

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