

**South London Gallery**  
**65–67 Peckham Road, London**  
**SE5 8UH**  
**Fire Station**  
**82 Peckham Road, London**  
**SE15 5LQ**  
**SLG**

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no.312160.

It is registered as company no.04720002  
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**ARTS COUNCIL  
ENGLAND**



# WORKING PROGRESS

1 MAR - 13 SEP 2020

GALLERIES 2, 3 & 4, FIRE STATION

FREE

## EXHIBITION GUIDE

### ARTISTS

Cain the Abyss

Gonçalo Birra

Alice Campos

Rachel Cheung

Avril Corroon

Felix Dean

Flávia Dent

Giacomo Esposito

Andrew Finch

Tyreis Holder

Chai Kamrai

Letícia Laxon

Ocean Loren Baulcombe-

Toppin

Ian Malhotra

Jessica Mankowska

Jordan Minga

Iona Moncrieff

Jennifer O'Farrell

Eleni Papazoglou

Joshua Phillips

Davinia-Ann Robinson

Gaby Sahhar

Soha Salem

Derica Shields

James Turner

Ben Whateley

Liam Wilkinson



## **ALSO ON AT THE SLG**

### **Sophie Cundale: The Near Room**

6 Mar – 13 Sep 2020

Main Gallery, Main Building

Free

### **Abbas Zahedi: How to Make a How from a Why?**

6 Mar – 13 Sep 2020

Gallery 1, Fire Station

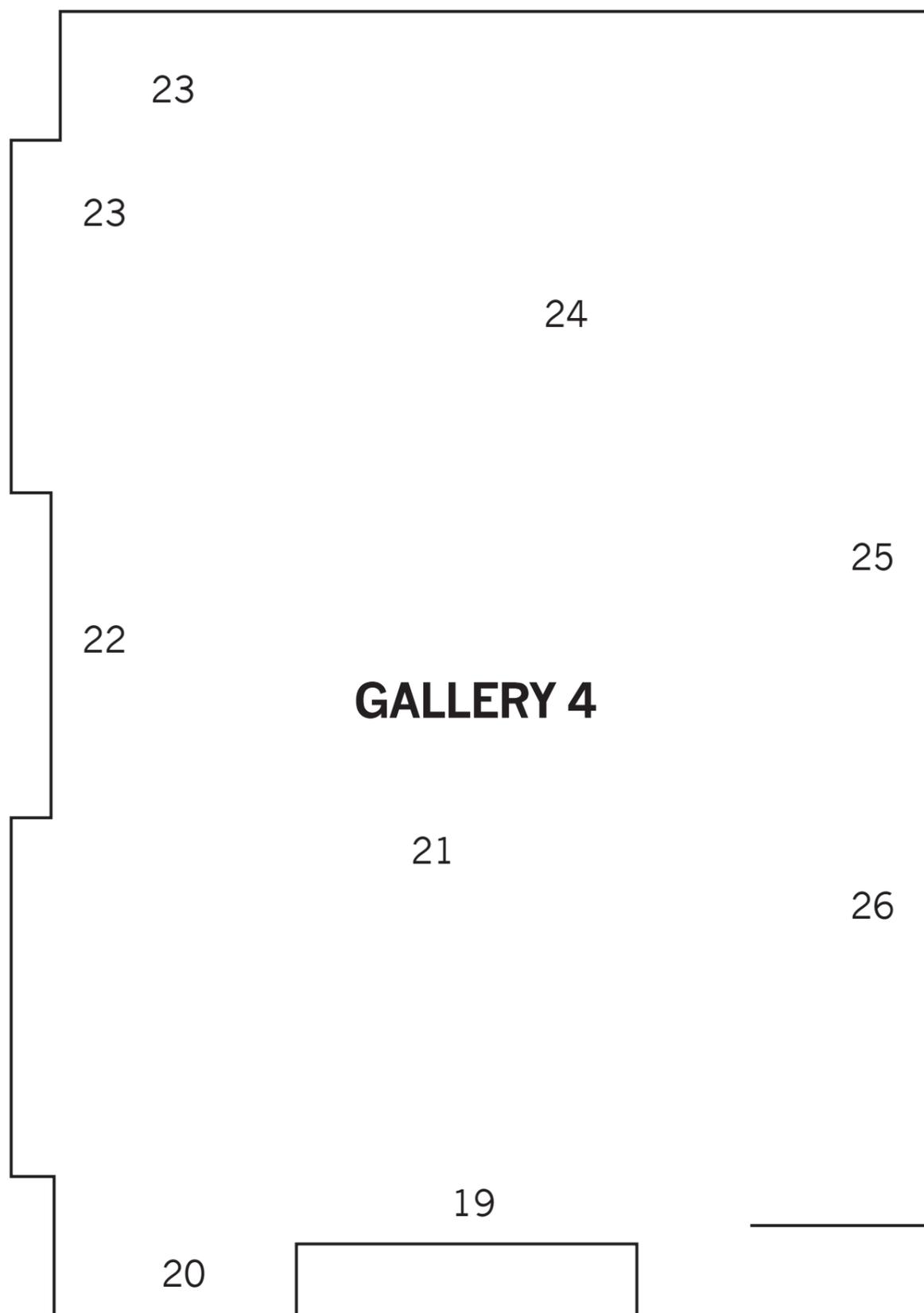
Free

### **The Rita Keegan Archive (Project)**

25 Feb – 13 Sep 2020

Archive, Fire Station

Free



19. Letícia Laxon, *Leftover from the Duck Performance*, 2016

20. Soha Salem, *Zoorkhaneh (House of Strength)*, 2019

21. Derica Shields, *AN ATTEMPT TO MEET AND ENSLAVED AND SOMETIMES FREE WOMAN WHO TOOK THE NAME MARY HYLAS, AND HOW HER CHILDREN RAN WITH IT*, 2019

3 mins, 7 mins & 6 mins

22. Ian Malhotra, *Untitled*, 2019

23. Flávia Dent, *thinking about the sweetness of Victoria*, 2020

24. Davinia-Ann Robinson, *Pressed Into*, 2020

Davinia-Ann Robinson, *Corporeal Touch*, 2020

25. Jennifer O'Farrell, *Untitled*, 2019

26. Alice Campos, *A Reached Pivot, Modalities of Persuasion*, 2020

## WORKING PROGRESS

Following an open invitation to the South London Gallery's (SLG) Front of House team, 26 artists re-imagine and transform their everyday place of work with this exhibition that showcases their varied practices.

As artists emerging in the internet age, the relationship between the physical self and the digital world is a focal point and surfaces in many of the works, for example **Chai Kamrai's** series *#dankmemesbutitsme* in which the prevalence of memes in pop culture is subverted and reinterpreted. **Rachel Cheung's** work looks further ahead, exploring science fiction and the future of the human, using 3D printing, textiles and plastics in her costumes to explore the future of humanity. For several artists, there is a tension between the impact of digital production on artistic practice and reconnecting with traditional forms, such as **Ian Malhotra's** printmaking and **Alice Campos's** analogue photography.

A number of works explore how language and information is shared through different networks including digital, societal or, as in the work of **Jennifer O'Farrell**, fungal.

**Iona Moncrieff's** *Cold Pressed Controversy* is a satirical take on big corporations, marketing and the news cycle. Using products that benefitted from 'organic press' (free publicity that is gained as a result of controversy) Moncreiff has 'juiced' these infamous products and presented them as blended health drinks. Toxic substances derived from the capitalist marketplace also appear in **Avril Corroon's** work, which preserves the mould found growing in the bathroom of her rental accommodation.

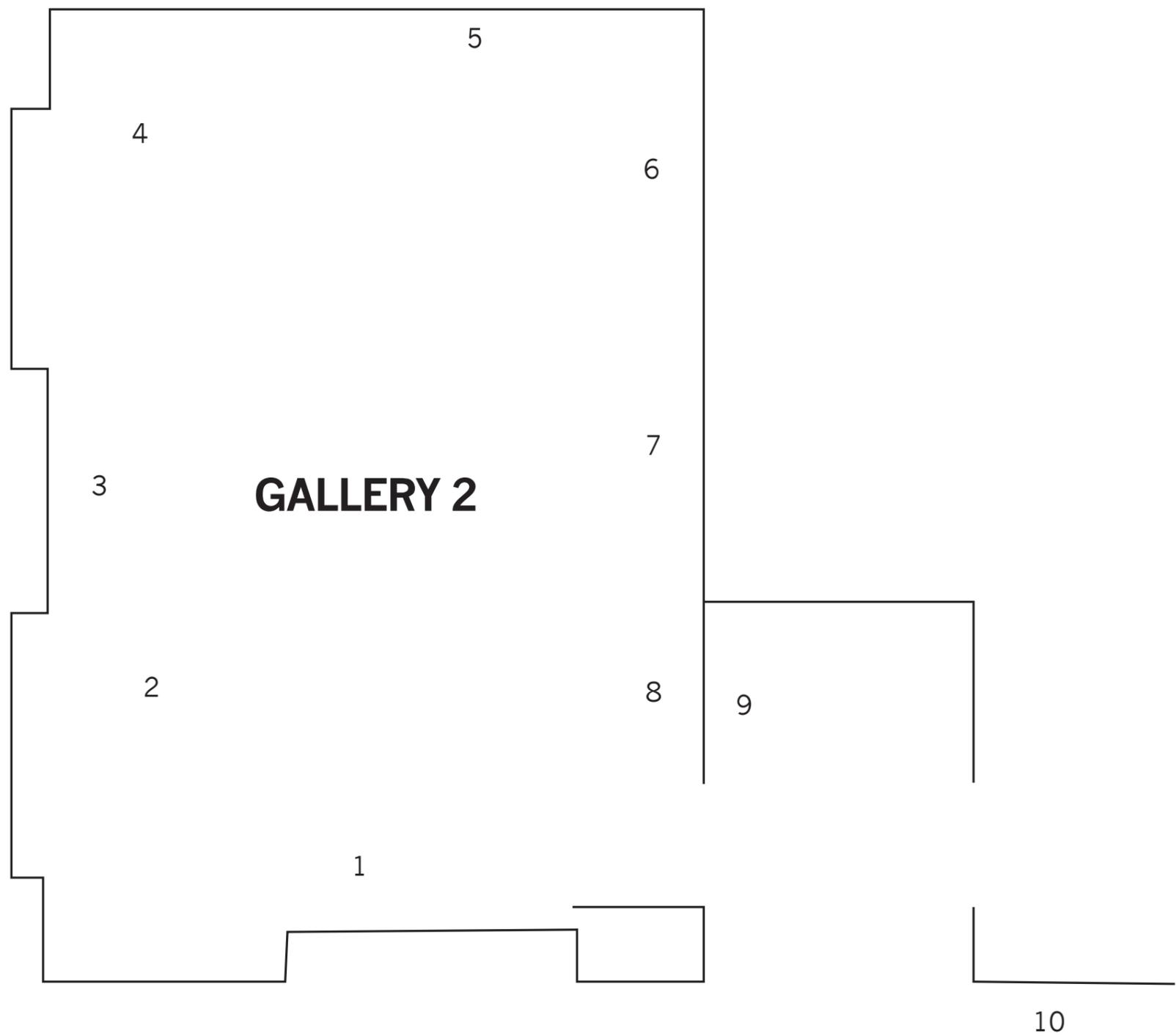
Tradition, heritage and ancestry are a crucial influence on works such as **Cain the Abyss's** *The Restoration of Power: An Ancestral Epic*, which is inspired by the life of 17th century Queen Nzinga of the Ndongo and Matamba Kingdoms of the Mbundu, who fiercely defended her lands against colonialist forces. The history of colonialism and its continued impact on modern society is also central to the work of **Davinia-Ann Robinson**.

Identity, the body, race and gender appear as thematic threads running through the work of several of the artists. *Origins*, a film by **Gaby Sahhar**, examines femininity in the context of patriarchy. **Tyreis Holder's** works explore the experience of a black woman navigating predominantly white spaces.

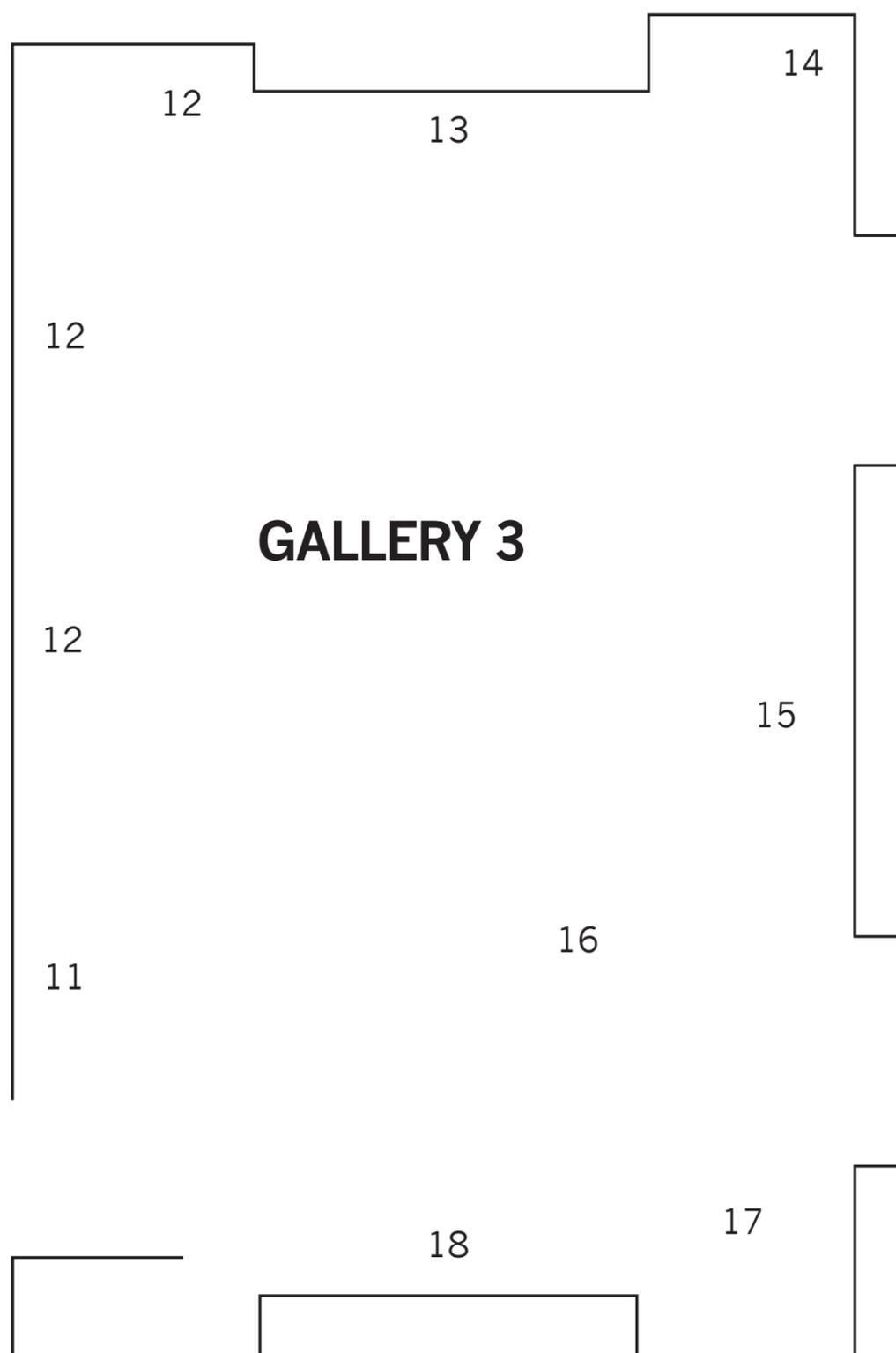
The reinterpretation of reality and familiar objects is brought up in **Gonçalo Birra's** *,or else merry Dissidents*, while **Joshua Phillips's** work uses a mixture of photography and found objects to explore the symbolism generated from such quotidian objects.

A series of performances will take place across the course of the exhibition, including **Eleni Papazoglou's** instructional piece *In the roof of my mouth for 20 minutes*, which was performed by **Nina Davies** on the opening evening.

*Working Progress* is curated by **Lucie Kordacova**, with assistance from **Angelica Bollettinari**, **Adriana Kytкова** and **Samantha Lippett**



1. Felix Dean, *The Night Works Harder Than The Day Does*, 2018
2. Rachel Cheung, *Mirror Synesthetes: A Journey Away from the Big Other*, 2019
3. James Turner, *Horseman 1*, 2019
4. Tyreis Holder, *Zip lies*, 2019  
 Tyreis Holder, *Dun out ere*, 2019 (part of installation *IDK, I'm calling this Midnight Hues or suttin like dat*)  
 Tyreis Holder, *cr7epS*, 2020
5. Andrew Finch, *Landscapes of the Heart*, 2019. Music: Connor Glinski  
 8 min 29 sec
6. Ocean Loren Baulcombe-Toppin, *A Kind of Truth (no.442)*, 2020  
 Ocean Loren Baulcombe-Toppin, *A Kind of Truth, (no.448)*, 2020
7. Eleni Papazoglou, *In the roof of my mouth for 20 minutes* [instructions for performance], 2020
8. Cain the Abyss, *The Restoration of Power: An Ancestral Epic*, 2020
9. Giacomo Esposito & Groves, *Stood Still*, 2017
10. Liam Wilkinson, *Liverpool-Photographic Centre*, 2015



11. Gaby Sahhar, *Origins*, 2019
12. Joshua Phillips, *Peacock and Dragon (Chair)*, 2017  
 Joshua Phillips, *Time Held Me Green and Dying*, 2020
13. Avril Corroon, *Shroom (fruiting rot, which grew behind the tiles of the artist's bathroom in her rental accommodation)*, 2019
14. Jessica Mankowska, *Hangmen*, 2019
15. Iona Moncrieff, *Cold-Pressed Controversy*, 2020
16. Gonçalo Birra, *,or else merry Dissidents*, 2020
17. Jordan Minga, *Cooling with my Dealer*, 2019
18. Chai Kamrai, *MEMES, but it's all me*, 2020