ue bozed the threat that 'in inteen uiz kineks of blood, speech where was seven when Enoch Powell made ın parlıament. Matıc notes: "Paul qızcılmınatıon were being debated Black people in Britain from racial It was time when laws protecting race berson during this period. experience of existing as a mixed-This is also a story about the

are partially filled. dialogue the gaps in Paul's story Through this film's four-way doesn't know about his whiteness." know about his Blackness, and he who's related to him. He doesn't when he wasn't. He doesn't know know when Julien was there and moved to Peterborough. He doesn't "Paul doesn't know when he was and their aunty Lulu. Matić says: mother Ali; their grandfather Julien; perspectives. That of Paul; Matic's This story is told from four

изису. with Julien and Julien's new partner returned to Ireland leaving Paul overwhelmed, Patricia ultimately Catholic church, Intimidated and shame and stigma within the of wedlock' would have carried giving birth to a Black baby 'outside

nineteen. Patricia was a Catholic and gave birin to Paul in 1962 at age a white Irish woman called Patricia, Caribbean in 1958. Paul's mother, to the UK from St Lucia in the past. Paul's father Julien emigrated father Paul and the ambiguity of his This film tells the story of Matic's

and Video Umbrella for BEYOND. Originally commissioned by Film HD video with sound, 30 minutes Many Rivers, 2022

CALLERY 3

.bn9 əhf ni – gnihfyns fi – su of pain and suffering and what saves work is about the cause and effect of triumph. The artist notes: "this unfixed it conversely evokes a sense the body appears crucified, when trauma. When affixed to the cross and untethering of generational crosses, referencing the tethering Some bronzes are unfixed to

Matic's life. bronze figures for every year of every year of Paul's life and 25 There are 60 crosses to represent body and what it has been through." compassion and prosperity for this demands a sense of worthiness, rue rigure in bronze bestows and (Gallery 3). Matić notes: "casting

unfolds in the film Many Rivers, 2022 Matić's father, Paul. Paul's story l he bronze figure is modelled on

sites of worship. living room, rendering them all as site of the church, the pub, and the situate the sculptures in between the familiarity. They equally function to - bringing a sense of warmth and wall colour domesticise the space interior walls. The carpet and the used by Matic's mother for her own which is titled Muddy Puddle - was The particular shade of beige -

as beige, rather than Black. their brothers to refer to themselves up, their mother preferred Matić and the artist as when they were growing that has a particular relevance for I pis room is painted beige – a colour class living rooms since the 1960s. across pubs, churches and workingoffcut. Its style has been popular The carpet is an original 1970s

British body. metaphor for the exhausted Black to the right-wing co-option, as a crucified Skinhead in opposition appropriates the symbol of the asphyxiation or exhaustion. Matić of death from crucifixion was often reinvention and liberty. The cause body is a symbol of birth, death,

alienation. For Matic the crucified couvey a sense of persecution or entire Skinhead subculture to longstanding symbol used by the of the crucified Skinhead - a This work engages with the figure Dimensions variable Bronze, wood 50 and 25, alive, 2022 **GALLERY 2**

the colours of of the Ukrainian flag. ontside features a small ribbon in Jubilee, a discarded Christmas tree flags in celebration of the Queen's a home decorated in Union Jack example, one photograph shows visual diary of the recent past. For

artist is based. They are also a specifically Peckham, where the a portrait of south London and The photographs on show are or otherwise.

people find this, whether spiritual and salvation and the different ways search for meaning, redemption exhibition's central enquiries – a ls'. The phrase speaks to one of the sunffer poses the question Jesus passed away. Graffiti on a shop small shrines to those that have tattooed on the artist's hand, or endrie details such as a crucitix Themes of faith emerge through

tather, brothers and sister-in-law. family. They feature the artist's London to Peterborough to visit taken on trips the artist made from the images in this selection were throughout the show. Many of of family and faith which run photographs relates to themes This particular group of

contemporary Britain. a portrait and deconstruction of (chosen and otherwise), as well as Matic's community and family is a personal diary documenting that do, (2018 - ongoing). This series countries that don't exist but bodies photography series entitled flags for from the artist's ongoing This room features photographs səltit leubivibni Please see wall labels for lnkjet prints on paper bodies that do, (2018 - ongoing) flags for countries that don't exist but

GALLERY 1

and persistence. brovide spaces of resistance places or people. These churches are made of bricks and mortar, or onr own churches, whether they connection to nation. We all build sug community - peyond a towards new forms of belonging

of this building also signals Matic's flag erected on the front

to 'Britishness'. included and excluded from a claim Matić seeks to question who is Union Jack or St George's Cross, brotest. When engaging with the context. Flags are also tools of symbolic ownership in the colonial citizenship, national identity and potent signifiers of patriotism, photography. National flags are and depicted through film and both as medium in their own right Flags recur in Matic's practice,

of birth. Peterborough, the artist's city included on the coat of arms of The words on this flag are also recur throughout the exhibition. cycles of building and breaking that the themes of faith, family and life against it." This quote introduces the gates of hell shall not prevail rock, I will build my church; and to his disciple, Peter: "...upon this from the Bible in which Christ says This flag references a passage taffeta, 91.44 x 152.4cm Flag, polyester and hand stitched 2022 upon this rock, I will build my church,

ENTRANCE

Arcadia Missa. are courtesy of the artist and Unless otherwise stated all works

interrupting' or existing 'in between'. blace of 'rude(ness)' - a quality of their work as existing in a meeting snpcnlfnke and Matic describes on elements of Jamaican rude boy identity." Skinhead culture drew colonialism and my own diasporic metaphor to interrogate legacies of co-obred by wnite supremacy as a the fact that Skinhead culture was so am I. That's my flag. I employ white working-class culture, and exchange between Caribbean and "Skinheads were born of a cultural UK in the mid-1960s. Matić says: s subculture that emerged in the экіппеаа тоуетелі wnich was work frequently references the existence, For example, their strempt to deny or erase their form of 'Britishness' that might ot 'Britishness', particularly a Matić also investigates ideas

fail you when you are being failed." than yourselt, something that won't the search for something greater And in the end, I understand it as finding God and finding subculture. the church and finding the pub. Or I here are parallels between finding both in the best and worst of things. "it appears there is faith and soul guide and vice versa. Matić notes: subculture as religion, as saviour or the pitfalls of both, it positions in dialogue. While recognising biaces subculture and spirituality through the generations. It also tamily histories reverberate This exhibition explores how

interest in notions of 'Britishness'. confinuing the artist's longstanding se llaw se ylimet bne rfiet engages with themes of subculture, British artist Rene Matić (b. 1997). It nbou this rock is a solo exhibition by

ИОІТОООСТІОИ

or twenty years, the Black hand will have the whip hand over the white man.

The crux of these stories, and the thread that runs through this film is of working-class, diasporic survival; in some cases, solidarity and in most cases triumph.'

GALLERY 4

Destination / Departure, 2020 Inkjet print, 168 × 112 cm This room contains archival images related to Matić's life. The artist notes: "I am always looking for where I've from my Dad's side of the family, things got lost or left behind. And so, what I have is what I am offering and is that enough? Is it enough to construct an identity, or a life, or a country? This family archive reiterates an existence – a building of a church upon a rock... against all odds."

The framed photograph within the room shows the artist's tattooed back. It was taken by British photographer Derek Ridgers who documented subcultural movements including skinheads throughout the 1970s and 1980s. The tattoo itself

was carried out by Lal Hardy, who tattooed many punks and Skinheads in England in the same era.

By inscribing the far-right slogan Born British Die British on the mixed race, queer body Matić irreverently derides and problematises the myth of a pure unadulterated Britishness, while simultaneously claiming the phrase as their own. The act also critiques violence enacted on Black and Brown bodies throughout British history and into the present day. By commissioning Ridgers to take the photograph, Matić inserts come from. There are very few photos themself into a specific visual history of Skinhead subculture.

> The photograph within this room functions as a caption to the material in the vitrine. It references destination and departure, birth and death, while the vitrine material looks to the life that happens inbetween and ultimately, as Matić notes: "we are all born, and we die a thousand times in one lifetime."

VITRINE 1

- 1. Peterborough Citizen & Advertiser, Century Story, 1854-1954, 1954
- 2. Evening Telegraph, 1968
- 3. Greater Peterborough, published by Peterborough Development Corporation, 1970
- 4. A photograph of the artist's grandfather Julien and his brother, taken when they arrived in London from St Lucia in the Caribbean in
- 5. A copy of the birth certificate of the artist's father, Paul, 1962
- 6. A copy of Paul's birth records, 1962
- 7. A copy of a lost photograph of Paul, mid 1960s
- 8. Paul's vinyl copy of Jimmy Cliff, The Harder They Come, 1972
- 9. Photographs borrowed from Julien's photo album

VITRINE 2

- 1. The Peterborough Effect, published by Peterborough Development Corporation, 1988
- 2. A copy of a lost passport photograph of Paul c.1970
- 3. A framed passport photograph of the artist's mother Ali, c.1980s

- 4. A framed photograph of Paul and
- 5. A framed photograph of Paul with the artist and their brothers Louis and Zac on holiday c.2000's with a framed white feather
- 6. A framed school photograph of Louis, Zac and Rene, early 2000s
- Greater Peterborough City Centre Plan. Peterborough Development Corporation, 1971
- 8. Vinyl copy of Soul Brothers Six, Thank You Baby for Loving Me, 1969, given to the artist by their mother
- A selection of family photographs including trips Julien made to St Lucia c.2000 as well as a photograph of Julien and his curren wife Barbara on their wedding day,
- 10. A photo of Paul on Skegness beach,
- 11. A photo of Rene, 2016
- 12. A Peterborough United football
- 13. Skinhead (1971), Suedhead (1971) and Boot Boys (1972), all written by Richard Allen
- 14. Daily Express, 9th September, 2022.

ACCOMPANYING EVENTS

Rene Matić and Emma Dabiri in conversation

25 Nov 2022, 7-8.30pm £5/£3 conc.. Clore Studio Broadcaster, author and academic. Emma Dabiri, will be in conversation with artist Rene Matić. Dabiri's work focuses on race as seen through the prism of class, capitalism and colonialism.

Visit the SLG website to book your ticket: www.southlondongallerv. org/events/rene-matic-and-emmadahiri-in-conversation/

Also on at the SLG Simeon Barclay: In the Name of the Father

Main Gallery, 23–27 Nov 2022, Free A major solo exhibition by Simeon Barclay (b. 1975) features an installation of new works in the Main Gallery. Known for his multimedia practice which incorporates sculpture, collage, neon, and moving image. Simeon Barclay explores the ways we navigate and perform identity based on cultural memory.

The works on display can be photographed. Share your pictures with us on social media

- **■** @SLG_artupdates @ @southlondongallery
- Overleaf: fold out poster, Rene Matić, Rene at home, 2022

SLG

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