criminal activity. and references to sex, drugs and content, including strong language works in Gallery 2 contain adult Content Guidance: The audio

the best me. be the best artist. I'm trying to be history is natural. I am not trying to on me, so to me, mining my family resource: I'm the leading expert My lived experience is my richest

crucified in magenta. Arranged by a poltergeist and myth, expelled in visual slang. masquerading as a contemporary personal. A familiar archetype, foretold, like a bad hand, universally is autobiographical, the story was mourn him. Though the exhibition my past self, finally letting myself Trying to outrun the shadow of has haunted me for over 20 years. create the anatomy of a ghost that JC: With this show I'm trying to

to be there live with the audience. Gucci loafers, it feels as if you'd like voices coming from the souls of left the room, or the disembodied JOOP! lingering after a person has live experiences. From the scent of is performance, often summoning Another central part of your practice

to avoid walking over three drains. superstitious jumps people make drains printed on it, referring to the that Money Up sits on with three in childhood. There's also a towel have when they were 'playing out' pennies at the wall, like many would skeleton hand to shoot custom Money Up. Visitors can use a some playful pieces, such as personal stories, there are also RH: Amongst some of the deeply

weaponising my hang-ups. of recognising the underdogs and was resisting by my teens. A way inferiority that I felt as a child and down on. A burden. It invokes that the cul-de-sac, eyed up and looked football. Lined up against a wall on feeling of being the last picked for I think the title is more about the

be on point. to be quick, rely on instincts and in my day to day meant I needed influences I met on the streets and that idea more and more. The to Pupil Referral Units enforced was bad. Being excluded and sent system probably convinced me l true. My experience of the school 7. Which sounds nuts but it's crime and punishment by Year I'd resigned myself to a life of

didn't even want to get better. didn't know how to get better, I was an angry troubled kid, that hated school and everyone there. JC: I found the whole thing difficult,

through making? connected to your ethos of healing material in the show: is this You've used a lot of personal is from one of your school reports. RH: The title Found Football Difficult

meanings are revealed. other objects, new tangents and you add, subtract and edit with individual experiences. Once will vary depending on our perceptions and connotations arrangement/field, but our looking at the same thing/ Like any composition we are

into being of its own accord. edit finely and let the work come residency has afforded me time to a visual common ground. This Using recognisable objects creates object, crying out for my attention. innocent and sadly discarded that was accessed through an the middle and share something me. We can meet somewhere in to you will mean another thing to

spin. Our memories say so much an old friend, retold with a new up, something new learnt from rejigged, retouched. A visual mash-JC: Nothing is new, just remixed,

us through this process? call 'Culture-Mating'. Can you talk role in your practice – a part you Ready Mades' play an important to in contemporary art, these or materials. As they are referred and common household objects RH: The show has many familiar

'classy' and unobtainable. of serial numbers, curated to look homes, writing down a wish list carefully designing our dream and scouring the Argos catalogue, roast of sorts. Next, cola floats View, the main event, a Cypriot and Bapou's, this was our Private Sundays we'd go to my Yaiyaa Finchley', would childmind. On kids my Mum, 'Saint Bridget of plus bundles of cousins and the four, with five years between us, always busy. I'm the youngest of JC: The home I grew up in was

Cyprus, prison, the studio. an estate, a postcode, London, of different homes, a family home, RH: You've talked about having lots about us. What means one thing

a sale on. It changes and remains the furniture shop that always has a constant state of flux, kind of like up their yard (house). The home is in everyone always seemed to be doing

We are very family-orientated, and

people did in my family. homemaking were what the creative Clothes, food, photos and

this creative output. on Holloway Road that has spurned she'd buy at the Nag's Head Market in her north London home; or the tat mongoose that took pride of place cobras entwined and attacking a sculpture my Yaiyaa had of two background. Maybe it's the weird or Heartless Crew playing in the insane Greek weddings, with Oasis have mad Irish christenings and there were a lot of us, and we'd Being half-Irish and half-Cypriot, family members' homes and ate! galleries or museums: we went to JC: Growing up we didn't go to

poetry we find there. more about the everyday and the might typically consider art; to think the spotlight away from what we family could be a vehicle to shift curators of the home. It feels like mother and grandmother being RH: You've talked about your

map leading you to the next clue. experience, a maze, or a treasure own. It should be read as an they were being shown on their that I wouldn't have included if lots of objects/things on display as a body (of work). There are comes to life when assembled or at least a mixtape. The work and scent as songs on an album elements like sculpture, print, I like to think of the physical

of SE1, sweat, skunk and JOOP! that moment to return, the smell London was different then. I want dissin' Flirta on Deja Vu 9.23... Listening to the rapper Kano

changed your tune!' the classic saying, 'oh, you've Traumatic Stress Disorder), and trauma and PTSD (Post the loss of innocence, interwoven and forth. It's also a metaphor for argue about it and bicker back whistle as their own. We would London, people claimed this in the area I grew up in. All over It started with a whistle we used

corrupted by a larger beast. comes from - the bird's been the idea behind the bird call stronger aggressor. That's where it's learned behaviour, something believe that people are born bad; nature versus nurture. I don't John Costi: I'm fascinated with

into your exhibition? you want people to feel walking Can you tell us more about how your environment shapes you. reference mimicry, a nod to how natural worlds. The whistles also evokes both the urban and first walk into the SLG Fire Station sound of birds whistling when you and sound. For example, the different senses - sight, smell, is immersive, involving many Rachael Harlow: Your work

out more. Curator, Rachael Harlow to find John Costi and SLG Projects Read this conversation between

of oppression. process anger and systems men's mental health, how we relevant conversations around references also explore broader, These autobiographical

traditional Cypriot dance. Costi's childhood or learning a the work by playing a game from and luck. Visitors can interact with on themes of masculinity, gambling usually picked up from an older, popular early '00s colognes reflect birdsong and nostalgic scents of reports. Collaged wallpaper, from one of the artist's school Football Difficult, is a quote taken The title of the exhibition, Found

> time spent in prison. growing up in north London, and Cypriot heritage, memories of and personal references from his Mating'. He draws on cultural practice which he calls 'Cultureof found objects, part of his creates improvised combinations scent, and personal archive. Costi and loss through sculpture, sound, six-month residency explores life The new work made during Costi's

social connections. people together and forms he aims to create art that brings conversation, play and assemblage, transformation. Through work is rooted in healing and Artist in Residence John Costi's The SLG's 12th Postgraduate

INTRODUCTION

LIST OF WORKS

ENTRANCE

You changed your tune, 2023 Audio, looped

GALLERY 1

Big Bapou, 2023 Screen print on Correx, duct tape, bottle tops, family photos 120 × 240cm

Aphrodite, 2023 Fabric on paper collage 68 × 53cm

Physical Education, 2023 Skeleton arm, rubber mask, golf putter, fabric, peacock ornament, metal table pedestal, pennies, bespoke pennies, vinyl, butchers chains Dimension variable

The Big Three, 2023 Family photographs, found frames, digitally printed wallpaper, vinyl Dimensions variable

Zorba's Dance, 2023 Digitally printed towel, vinyl Dimensions variable

GALLERY 2

TRUE PLAYAZ, 2023

Scent diffuser, JOOP!, rota spikes, guttering, misters, lightings gels Dimensions variable

JUMP!, 2023 Gucci loafers, audio, plastic rosary beads, hat, metal feathers, photos, paper, card frame

Audio works Left

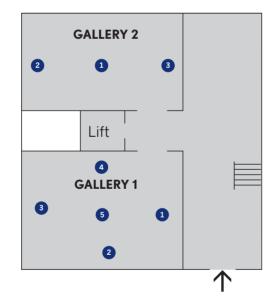
Storeo, 3 mins 8 secs

2 days, 1 min 6 secs Bye Bye Jon Bon Jovi, 1 min 22 secs 25 days, 53 secs

Speedball, 1 min 18 secs 15 days, 1 min 6 secs Dear Mum, 2 mins 37 secs White Flag, 2 mins 20 secs

3 Bro, 2023 Digitally printed wallpaper Dimensions variable

GROUND FLOOR



ABOUT THE RESIDENCY

The SLG Postgraduate Residency is an open submission sixmonth residency that provides an early-career artist with a rare opportunity to produce a new body of work, which is then exhibited at the SLG. The residency is open to artists who have completed a BA, and have undertaken a period of selfdirected, peer-led or postgraduate study in the year prior to the residency.

This can include alternative, peer organised and non-accredited programmes from an institution, collective or art school in the UK as well as an MA, MFA, PGDip, MRes.

The Postgraduate Residency is supported by the Paul and Louise Cooke Endowment.

JOHN COSTI

John Costi (b.1987) is an artist whose work draws on his Cypriot and Irish heritage, and experience of growing up in London. He creates sculptures, installations, paintings and performance. He is interested in dismantling hierarchies of art experience, turning passive audiences into active participants. Costi graduated from Central St Martins MA Fine Art in 2022.

Performance: Taking It Back

EVENTS

Wed 14 Jun 2023, 7-9pm, Clore Studio, £6 / £4 concessions

An evening of spoken word and music curated and hosted by John Costi. Using the idea of rebirth as a starting point, Costi brings together storytelling and community in a relaxed social space.

Photography is allowed in the exhibition, please share your images on social media

☑ @SLG_artupdates @@southlondongallery

Large print and easy read guides are available

SLG

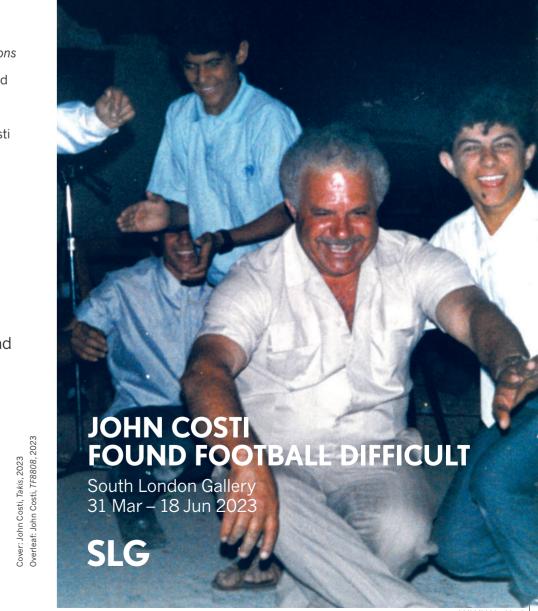
South London Gallery Main Building: 65-67 Peckham Road, London SE5 8UH Fire Station: 82 Peckham Road, London SE15 5LQ







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