



Cinthia Marcelle, *Traveler Swallowed by the Space*, 2013, iron oxide in magnetized space, dimensions variable, installation view. Memorial do Rio Grande do Sul.

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chessboards, and advertising posters from his native Colombia.

Arranged like sculptural pieces on long worktables, sticky gobs of cooked corn were sprouting thick layers of mold, and viewers were invited to walk all around the chaotic installation, giving it a scuffed and worn look. There was something oddly endearing about the whole filthy assemblage, which recalled a Mike Nelson installation in the way its objects managed to evoke a certain intimacy with their maker. Upstairs, one room was filled with the aptly titled *lottery* (2013), in which placemat-size “lottery tickets,” silk-screened and painted by Murillo and a “member of his family,” hung from strings like clothes on a clothesline. As the work’s title suggested, each ticket had been sold in a lottery for £2,500 (over \$4,000), with all proceeds benefitting the gallery and the three winners earning a prize chosen by Murillo.

Though the strands of this warm-hearted, slightly clumsy show may have seemed disparate at first, Murillo pulled them together with a strangely powerful film of a Colombian lottery ticket salesman named Ramón, strolling down village streets and touting his tickets with robotic repetition. Now and then, he would interact with townspeople or with the artist, but mostly he was focused on his business. The exhibition’s title, “if I was to draw a line, this journey started approximately 400km north of the equator,” could thus apply to Murillo’s journey from Colombia to London, or to the lottery salesman’s lonely walk—a humble suggestion that vendor and artist are in the same boat, plying their wares to trusting buyers who are encouraged to act on little more than a hunch.

—Roger Atwood

Oscar Murillo

South London London

For Oscar Murillo’s first major solo exhibition in the United Kingdom, the London-based artist moved the contents of his studio into the gallery’s main room. Then he rearranged and augmented the various materials and objects into a sprawling installation that made references to pop culture, commerce, games, and artistic practice, featuring food wrappers,



Oscar Murillo, “if I was to draw a line, this journey started approximately 400km north of the equator,” 2013, various mediums, dimensions variable, installation view. South London.