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## Condo: South London

[Articles / Art](#)

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From Lambeth to Peckham, South London's galleries are explored in the latest instalment of our 3-part tour of Condo, the unique international exchange programme that offers an alternative tour of the capital

The second instalment of our 3-part review of Condo takes a trip to its South London galleries. Set up in 2016 by Vanessa Carlos of Carlos/Ishikawa, Condo is described as a collaborative exhibition. 36 galleries have been invited to display work across 15 London galleries, in an international exchange programme that sets out to shake up the art fair model.

London's diversity plays a key role in Condo, and each exhibition is shaped not only by the host gallery's architecture but by its surrounding area. Visitors following the Condo trail will find themselves in Peckham, Lambeth, Soho and Whitechapel, to name a few. To reflect Condo's unique tour of London, we have divided our review of the exhibition highlights by area. Last week, we visited [East London](#). Next up, we review the highlights of South London. Central London will follow.



## Chewday's hosting Galerie Max Mayer, Düsseldorf

As Vauxhall, Brixton and Elephant and Castle erupt around it, Lambeth has been sitting a little quieter than its noisy neighbours in the last few years' gentrification race. With a popular song from the 1930s and Cockney dance craze named after it, Lambeth Walk – now home to new gallery Chewday's – has a long history as a centre of working class culture. However, after much of the area was bombed during WWII, regeneration pushed out much of those working class communities and now, with house prices predictably soaring, the presence of the middle class in the area is threatened. Contributing to this conversation from behind the former shopfront facade of 'Grace and Mercy's Fashion Enterprise' on Lambeth Walk's shopping parade is *The Middle Class Goes To Heaven* (2005-2006), a slide projection and audio piece by Nicolás Guagnini. It is this piece from which this exhibition takes its name, provided by Chewday's guest for Condo Galerie Max Mayer.

As fragmented images of brutalist architecture flicker by, a looped recording of voices in French, English, Spanish and German intone familiar expressions inherent to the modern middle class experience: "medium-term goals", "long weekend", "couples therapy". On the walls alongside is a series of Jef Geys' pressed flowers and photography pieces, whilst these contemporary works are complemented by the surprising inclusion of a number of ancient Egyptian funerary objects, such as statuettes and pots, from Chewday's collection of prehistoric artefacts.

Geographically sandwiched between Parliament and post-war housing estates, the show takes a pertinent but foreboding look at the future of the middle ground in a space that is stuck between a sprawling city elite and the shrinking average-income family. With *The Middle Class Goes To Heaven* positioned centrally, surrounded by Geys' flowers and ancient ceremonial funeral objects, this small show shrewdly sets up what can feel like an untimely send off. MR

