**LIST OF WORKS**

1. **Cold Metal Body**, 2012  
   Digital print on heavy crepe de chine; machined, hand carved and polished marble; chrome bar; cables 1000 x 134 x 144cm

2. **Breathing**, 2012  
   Cast and powder coated aluminium; oak dowels 164 x 44 x 38cm

3. **Amphibians**, 2012  
   Mirror polished stainless steel; cast aluminium; elastic; machined, hand carved and polished marble 54.5 x 141 x 455cm

4. **Large Metal Body**, 2012  
   Digital print on heavy crepe de chine; chrome bar; cables 1000 x 134 x 1cm

5. **Warm Metal Body**, 2012  
   Digital print on heavy crepe de chine; machined, hand carved and polished marble; chrome bar; cables 1000 x 134 x 127cm

   Mirror polished stainless steel; cast aluminium; elastic; machined, hand carved and polished marble 67.5 x 160 x 450cm

7. **Thighs**, 2012  
   Machined, hand carved and polished marble 130 x 36 x 11cm

8. **Arms**, 2012  
   Cast aluminium 7.5 x 50 x 6cm

9. **Lungs**, 2012  
   Digital print on spandex; aluminium Dimensions variable

10. **Eyes**, 2012  
    Digital print on spandex; aluminium Dimensions variable

**Accompanying Talk & Film Screening**

- **When Sculptures Walk**  
  Wed 21 Mar, 7pm, £5/£3 conc  

- **Alice Channer in Conversation with Gilda Williams**  
  Wed 25 Apr, 7pm, £5/£3 conc  
  Alice Channer discusses her exhibition within the context of her wider practice with art critic and writer Gilda Williams.

**Visit the first floor galleries to see:**

- **Edward Thomasson: Inside**  
  2 March – 13 May 2012

- **Stephen Willats: Surfing with the Attractor**  
  1 June – 15 July 2012
For her South London Gallery exhibition, British artist Alice Channer has created an installation of entirely new works which extend her exploration of the relationship between the human body, personal adornment, materials and sculpture. In these figurative works, Channer questions established hierarchies within the history of art, objects and clothing, and offers a unique perspective on manufacturing, the hand-made and consumer culture.

Alice Channer: Out of Body 2 Mar – 13 May 2012

For Channer the process of thinking radially differing scales. The origin of the aluminium frames appears at times to magically float in thin air. The sculpture’s gallery space, and to the special qualities of a meticulously considered whole. Binding all this together, though, is Channer’s own body which is ever present, not only as that of the maker, but also through signs peppered throughout the show, occupying the space with a sense of humour which lends the show a lightness at odds with the weight of the history it tackles.

Alice Channer graduated from London’s Goldsmiths College in 2006, and the Royal College of Art in 2008, and has since shown in numerous group shows as well as at The Approach, London. She graduated in 2008 with an MA in Sculpture from the Royal College of Art, London, following a BA in Fine Art from Goldsmiths College, London, in 2006. Alice Channer has been commissioned by Art on the Underground to make Hard Metal Body, a new artwork for Notting Hill Gate Tube station as part of the Central line series, on view from 29 March 2012. Recent solo exhibitions include Body-Conscious and Cold Metal Body, which is available in our shop and online from April.

www.southlondongallery.org/alicechanner

The exhibition is accompanied by the publication of the artist’s first monograph which is available in our shop and online from April.

This dialogue between the industrially or post-industrially produced and the hand-made is articulated through all parts of a meticulously considered whole. This dialogue between the industrially produced and the hand-made is articulated through all parts of this complex web of relationships defined as being figurative, but from this approach is Channer’s concern with the body, not only with her own body, the body of the room and those referred to in her works, but also with those of the viewer, with those who are interacting with and experiencing the works as they make their way through the show.

Entering the main gallery the viewer is confronted by Cold Metal Body, one of three radically stretched and distorted digital prints of stone-carved classical drapery, suspended from the impressive height of the space and held to the floor by marble surrogate limbs. The bodily references are direct if not immediately obvious in this work, but less so is the distinction between what is human and what is not. Forcing the viewer’s gaze up to the ceiling, this is the first of many plays on the viewer’s inevitable influence on the way in which works are experienced. Two other pieces, entitled Lungs and Eyes, span the space horizontally rather than vertically, each occupying one of the gallery’s 20 metre long walls, drawing the viewer into the space, seduced by the optical illusion of gentle but almost continuous motion in these static forms which will inevitably exist as such when the SLG show has ended, their particular placement within the gallery space emphasizes their relevance as part of a meticulously considered whole. Underpinning this approach is Channer’s own body which is ever present, not only as that of the maker, but also through signs peppered throughout the show, occupying the space with a sense of humour which lends the show a lightness at odds with the weight of the history it tackles.


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