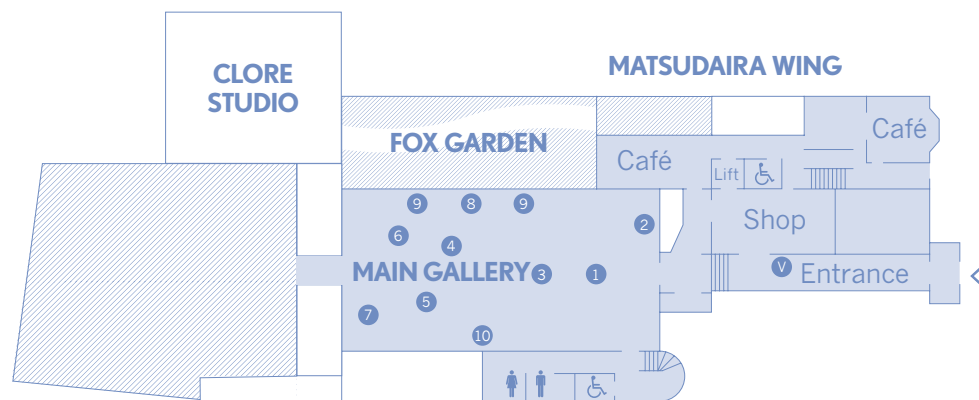


LIST OF WORKS

- | | | |
|--|--|---|
| 1. <i>Cold Metal Body</i> , 2012
Digital print on heavy crepe de chine; machined, hand carved and polished marble; chrome bar; cables
1000 x 134 x 144cm | 4. <i>Large Metal Body</i> , 2012
Digital print on heavy crepe de chine; chrome bar; cables
1000 x 134 x 1cm | 7. <i>Thighs</i> , 2012
Machined, hand carved and polished marble
130 x 36 x 11cm |
| 2. <i>Breathing</i> , 2012
Cast and powder coated aluminium; oak dowels
164 x 44 x 38cm | 5. <i>Warm Metal Body</i> , 2012
Digital print on heavy crepe de chine; machined, hand carved and polished marble; chrome bar; cables
1000 x 134 x 127cm | 8. <i>Arms</i> , 2012
Cast aluminium
7.5 x 50 x 6cm |
| 3. <i>Amphibians</i> , 2012
Mirror polished stainless steel; cast aluminium; elastic; machined, hand carved and polished marble
54.5 x 141 x 455cm | 6. <i>Reptiles</i> , 2012
Mirror polished stainless steel; cast aluminium; elastics; machined, hand carved and polished marble
67.5 x 160 x 450cm | 9. <i>Lungs</i> , 2012
Digital print on spandex; aluminium
Dimensions variable |
| | | 10. <i>Eyes</i> , 2012
Digital print on spandex; aluminium
Dimensions variable |



V. A selection of materials chosen by the artist in relation to the exhibition

Accompanying Talk & Film Screening

When Sculptures Walk

Wed 21 Mar, 7pm, £5/£3 conc

A selection of films chosen by Alice Channer including a film on Alina Szapocznikow, *Slad (Trace)* by Helena Wlodarczyk, 1976; Ken Russell's *Pop Goes the Easel*, 1962; and Geoffrey Haydon's documentary, *Ed Ruscha*, 1981.

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.

Booking is essential.

Call 020 7703 6120 or book online:
www.southlondongallery.org/tickets

Visit the first floor galleries to see:

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

Forthcoming exhibition

Stephen Willats: *Surfing with the Attractor*
1 June – 15 July 2012

ALICE CHANNER: OUT OF BODY

**SOUTH LONDON GALLERY
EXHIBITION GUIDE
2 MAR - 13 MAY 2012**

SLG

South London Gallery 65–67 Peckham Road London SE5 8UH
020 7703 6120 mail@southlondongallery.org www.southlondongallery.org

The South London Gallery receives core funding from Arts Council England and Southwark Council and ongoing support from Helen Thorpe and Outset Contemporary Art Fund.



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outset.

ALICE CHANNER: OUT OF BODY

2 MAR – 13 MAY 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.

Out of Body brings together a group of sculptural works which the artist defines as being figurative, but from which recognisable representation of the human form is as noticeable by its absence as by its presence. It is the tension born of that relationship which weaves a binding thread between pieces made in a broad range of materials, using a variety of techniques and on radically differing scales.

For Channer the process of thinking about and making the exhibition was as important as the works themselves. She paid as much attention to the way in which the individual pieces would relate to each other, to the special qualities of the SLG's gallery space, and to the context of the exhibition as a whole, as to their form and meaning as works of art in their own right. While each element can and does function in isolation, and

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 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

appear at times to magically float in thin air. The origin of the aluminium frames is in Yves Saint Laurent's drawings for his famous 'Le Smoking' suits, from which Channer borrowed linear shapes to create armatures which she then hand-covered in machine-sewn Spandex sleeves, digitally printed with an ink impression of her own arm, stretched beyond recognition.

This dialogue between the industrially or post-industrially produced and the hand-made is articulated through all of Channer's work, inspired by her realisation that far from being opposites, the two are intimately linked through the necessary and influential presence of the human hand in any of these processes. Floor-based sculptures entitled *Amphibians* and *Reptiles* combine machined, hand-carved and polished marble with aluminium casts of stretch-fit Topshop clothing, coloured elastics and mirror polished stainless steel which has been digitally cut and industrially rolled along hand-drawn lines. Adding to this complex web of relationships between various methods of production and references to the human body is a play on assumed opposites, not only on figurative versus abstract, hand-made versus mass produced, horizontal versus vertical, but also on the Classical versus the Postmodern, on the relationship between two and three dimensional

forms, the linear and the cyclical, the liquid and the solid, the human and non-human, and the rough and the smooth.

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.

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.

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

www.southlondongallery.org/alicechanner

The exhibition is supported by Vicky Hughes and John Smith, The Henry Moore Foundation and The Elephant Trust. With additional thanks to The Approach.

The Henry Moore Foundation

Biography

Alice Channer lives and works in 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*, The Approach, London, 2011; *Other-Directed*, BolteLang, Zurich, Switzerland, 2011; *Inhale, Exhale*, Charles Rennie Mackintosh Gallery, Glasgow School of Art, as part of the Glasgow International, Scotland, 2010; and *Worn-work*, The Approach, London, 2009. Forthcoming solo exhibitions include Lisa Cooley, New York, USA, 2012, and The Hepworth Wakefield, UK, 2013. Current and forthcoming group exhibitions in 2012 include *The London Open*, Whitechapel Gallery, London; *Open Work*, Drawing Room, London and Leeds City Art Gallery, UK; and Eastside Projects, Birmingham, UK.