Please visit the SLG website for additional information and a downloadable PDF of the exhibition guide: www.southlondongallery.org/exhibitions/christina-quarles-in-likeness/
You can watch an interview with Christina in her LA studio on our YouTube channel: www.youtube.com/SouthLondonGallery

Photography
Please note, some of the works on display cannot be photographed.

This exhibition was organised with The Hepworth Wakefield.
Supported by Cockayne – Grants for the Arts; The London Community Foundation; Pilar Corrias, London; Hauser & Wirth; Peter Dubens and Timothy Roy Tan

Christina Quarles, For a Flaw / For a Fall / For the End, 2018.
Courtesy the artist and Pilar Corrias, London. Photo: Damian Griffiths.

FIND OUT MORE

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This gallery guide is printed on recycled paper.
Facial features are obscured and skin is left open for the viewer to resolve. The reading of Quarles’ compositions with femininity and domestic space might stereotypically be associated playing on fabrics and patterns that created through the stencilling of motifs and against abstracted environments they see. These bodies exist within their own interpretations onto whatever the tendency of viewers to impose their gender of the bodies she depicts, and process. She revels in the indeterminate compositions unfold through the making without preparatory sketches so that the way, she embarks on each new painting Choosing to work in an intuitive, gestural range of painting techniques to render as a measure, Quarles uses a broad extent of her own arm’s reach as conveying ‘the experience of living in a body rather than looking at a body’. Using the extent of her own arm’s reach as a measure, Quarles uses a broad range of painting techniques to render entwined bodies with contorted limbs. Choosing to work in an intuitive, gestural way, she embarks on each new painting without preparatory sketches so that the compositions unfold through the making process. She revels in the indeterminate gender of the bodies she depicts, and the tendency of viewers to impose their own interpretations onto whatever they see. These bodies exist within and against abstracted environments created through the stencilling of motifs from a variety of sources, sometimes playing on fabrics and patterns that might stereotypically be associated with femininity and domestic space. The reading of Quarles’ compositions is left open for the viewer to resolve. Facial features are obscured and skin is rendered in a spectrum of shifting colour. These painted figures elude definition in reference to Quarles’ own experience as a queer cis multiracial woman, who is often presumed to be white despite having a black father and white mother. The potential for misreadings and multiple meanings are further underscored by Quarles’ play on words in the titles of both her drawings and paintings. Taken from songs, poems or other texts she encounters, the titles also reveal some of the literary, musical and autobiographical references that underpin her work.

Artist’s biography Christina Quarles (b. 1985 Chicago, USA) currently lives and works in Los Angeles. She received an MFA from the Yale School of Art in 2016, and holds a BA from Hampshire College. Quarles was a 2016 participant at the Skowhegan School for Painting and Sculpture and was the inaugural recipient of the 2019 Pérez Art Museum Miami Prize. Recent exhibitions include: Christina Quarles, MCA Chicago (2021); Dance by the Light of the Moon, X Museum, Beijing (2021); I Won’t Fear Tumbling or Falling / If We’ll Be Joined in Another World, Pilar Corrias, London (2020); But I Woke Just Tha Same, Regen Projects, Los Angeles (2019) among others.

LIST OF WORKS

1. Day ‘Fore Night, 2019
   Acrylic on canvas
   127.7 × 106.7
   The Abrashami Family Collection

2. Casually Cruel, 2018
   Acrylic on canvas
   195.5 × 243.8 cm
   Tate: Presented by Peter Dubens 2019

3. For a Flaw/ For a Fall/ For the End, 2018
   Acrylic on canvas
   139.7 × 243.8 cm
   Outz Family Collection, Los Angeles

4. Yew Brought it Up, 2018
   Acrylic on canvas
   139.7 × 218.4 cm
   Collection of Aïshti Foundation, Beirut, Lebanon

5. Sunday (We Gunna Rest on) Sunday, 2019
   Acrylic on canvas
   182.9 × 243.8
   Collection of Aïshti Foundation, Beirut, Lebanon

6. Carefully Taut, 2019
   Acrylic on canvas
   213.4 × 243.8
   Outz Family Collection, Los Angeles

7. By Tha Skin of Our Tooth, 2019
   Acrylic on canvas
   195.6 × 243.8
   Outz Family Collection, Los Angeles

8. Let Us In Too (Tha Light), 2018
   Acrylic on canvas
   182.9 × 152.4 cm
   Private Collection

DRAWSINGS

Clockwise from top left

Ups N’ Downs, 2021
Ink on paper
33 × 48.3 cm
Courtesy of the artist, Pilar Corrias, London, and Hauser & Wirth

Livin’ to See Yew, 2021
Ink on paper
33 × 48.3 cm
Courtesy of the artist, Pilar Corrias, London, and Hauser & Wirth

Sun (Soon We’ll Be Okay), 2021
Ink on paper
33 × 48.3 cm
Courtesy of the artist, Pilar Corrias, London, and Hauser & Wirth

Great, A Brand New Day, 2021
Ink on paper
33 × 48.3 cm
Courtesy of the artist, Pilar Corrias, London, and Hauser & Wirth

Halt Full (Rainful), 2021
Ink on paper
33 × 48.3 cm
Courtesy of the artist, Pilar Corrias, London, and Hauser & Wirth

Cat Lamp, 2021
Ink on paper
33 × 48.3 cm
Courtesy of the artist, Pilar Corrias, London, and Hauser & Wirth

I Woke Jus’ Tha Same
World
Or Falling / If We’ll be Joined in Another
Bejing (2021);
Dance by tha Light of tha Moon
Christina Quarles
Recent exhibitions include:
Museum Miami Prize.
inaugural recipient of the 2019 Pérez Art
for Painting and Sculpture and was the
participant at the Skowhegan School
Hampshire College. Quarles was a 2016
of Art in 2016, and holds a BA from
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