

## Alice Channer

04.18.12

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*03.02.12-05.13.12 South London Gallery*

For the duration of this exhibition, the interior of South London Gallery will perform as the sculptor's body double: Along various walls in this graceful, thirty-foot-tall prism, Alice Channer has designated clusters of objects as her own disembodied Eyes, Lungs, and Thighs (all works cited, 2012). These groupings are noted on a small plan displayed under the glass hood of a vitrine in the foyer, which also contains a pair of plasticized snakeskin tights (one leg drifting out of the archive to softly skim the floor) and texts including Simone Weil's "Metaxu": "Every separation is a link." The key to Channer's spare solo presentation lies in the collection of not entirely random accessories: sketches of YSL's Le Smoking, a lone Virginia Slim, Xeroxes of the Erechtheion caryatids, plaster-cast bottles of Pantene Pro-V. Her savoir faire is in line with classical sculpture's conditioning: beauty, decoration, ideal form.

Channer's keen understanding of shape and proportion implies a particular aesthetic sensibility. She's described the process of installing as an act of "dressing the gallery," though her sculptures embody a subdued (postindustrial) physicality beyond mere ornament. Suspended from the ceiling, *Cold Metal Body*, *Large Metal Body*, and *Warm Metal Body* are warped images of the stone-carved draping that defines the skirts of the Three Nereids of fourth century BC Xanthos, enlarged and digitally printed onto reams of crepe de chine weighted down by marble prosthetic limbs. The effect is disorientation in three dimensions; heavy drapery floats on faux silk and dissolves into pixels at eye level. Freestanding *Reptiles and Amphibians*, dramatically curved sections of mirror-polished stainless steel, expand along the floor—throwing convex reflections of the crown molding and creating their own sense of space via surface. Wide elastic bands in aquamarine and purple periodically embrace these arcs, which are reinforced by glittery aluminum casts of Topshop jersey separates. Channer's work is structured and flexible, handmade and mass-produced, but always conceptually contiguous and purposely misleading.