

Hi-Tide

A battle is currently being fought between scholarly combatants over ‘the crisis of the art object’. The weightless age of internet immateriality has seen objects float off into a firmament of insignificance, while Object Oriented Ontology has convinced many we are the insignificant ones. Thankfully the work of Alice Channer continues to cut through partisan rhetoric. With *Hi-Tide* she presents us with a compelling sculptural object whose scale and texture explore the scope of physiological affects possible in material form, and the seductive tactility of surface.

Spatial and temporal movement is the work’s core. Heavy Crepe De Chine fabric, emblazoned with a digital, faintly reptilian print, taken from metallic wet-look leggings, stretches and pulls our sense of perspective between horizontal and vertical planes. Another layer of animation comes via meteor-like objects. They sink into and emerge from the base surface of printed fabric. This overall state of dynamic inertia is the unique signature quality of Channer’s installations. The striking particularity of *Hi-Tide* is that it configures matter into an active proposition, an expansion of perspectives, a singular event.

Morgan Quaintance