

Alice Channer

at Lisa Cooley,
through Jun. 21
107 Norfolk Street

If Alice Channer's early sculptures jugged from walls like gravity-defying jewelry—a review from 2009 said "she seems to be dressing the architecture"—they now appear to be slithering across the floor or bubbling up from it. In "Half-Life," her second show at Lisa Cooley, the London-based artist, long interested in fashion and the supposed nature-culture divide, presents a handful of works that travesty their materials and sources through stretching, splicing, folding and casting. Two prints on silk show background images of lava flows digitally stitched together, with a length of accordion pipe traversing the center foreground and marble spheres running up the edge. Snakeskin patterning is featured in the background of a third silk print, and it also appears (again in printed form) alongside tacky materials like pleather and lamé, sneaking into seductive sculptures composed of stainless steel mirror, concrete and casts of bones elongated like stretched chewing gum.

