

## ‘A Coin In Nine Hands’ Part 5: Alice Channer (Carapaces)

23 March – 28 April 2018

Preview: 22 March, 6-9pm

Alice Channer is a British sculptor based in London. Her work combines traditional and modern production processes to offer a synthetic replacement for both natural and industrial forms. For Part 5 of ‘A Coin in Nine Hands’, the artist has made new work from pleated fabrics, rocks and the shells of crustaceans and bivalves, all of which she refers to as "carapaces". Not an everyday word, a carapace is a tough skin or cover and implies some sort of protective coating or shield. She says that “Each work is an attempt to make visible the moment that these carapaces both touch and detouch industrial processes”.

*The carapaces are not welded or bolted. They are held tenderly by jig fixings that hook inside their shells and use a spring to create a feeling of tension. It is a satisfying metal into strange, light, organic oval, crunching dried light. There are 20-28 crabs per carousel, each gently jiggled underneath. If near a source of heat your body would mummify. If not you would eventually freeze. If you were to freeze in space your body would crack into pieces. The crack of a knife in the back of a crab. Bones cracking. Ice cracking. Like a piece of china. Cross sections of skin bone muscle frozen in time. The temperature in the vacuum metallizer is 330 degrees. There cannot be any air hidden in the object. Because under vacuum conditions. Air expands and so would rupture the terrific tranquility of the metalized surface. This is also why you shouldn't hold your breath when you go to space. A lungful of air will not survive under those conditions. Will rupture the smooth friction less sliding sacs of your lungs.*

An excerpt from a text by Jennifer Boyd in ‘Skinned’, from 'Skinned' and 'Detouched', a pair of artist's books by Alice Channer, published during the exhibition and launched at Large Glass on Thursday, 26 April.

For further information or images please contact the gallery.

Alice Channer (b.1977) studied fine art at Goldsmiths College before completing a Masters degree in sculpture at the Royal College of Art, London. She is currently part of two International group shows *Crash Test* curated by Nicolas Bourriaud at La Panacée, Montpellier, France and *Actions: The Image Of The World Can Be Different* at Kettles Yard, Cambridge. Her work also features as part of the *ISelf Collection* display *The Upset Bucket*, at Whitechapel Gallery, London.

Recent exhibitions have taken place at Aspen Art Museum, Colorado, USA and Kunsthaus Hamburg, Germany (2017); Museum Kurhaus Kleve, Germany, Whitworth Art Gallery, Manchester (2016); Aishti Foundation, Beirut (2015); Fridericianum, Kassel and Kestnergesellschaft, Hannover, Germany (2014); The Hepworth Wakefield, Yorkshire; the 55<sup>th</sup> Venice Biennale, Italy and Kunstverein Freiburg, Germany (2013) and *Out Of Body* at South London Gallery (2012).

Her work appears in numerous public collections such as the Guggenheim Museum, New York (USA), Tate, London, Government Art Collection and Arts Council England.