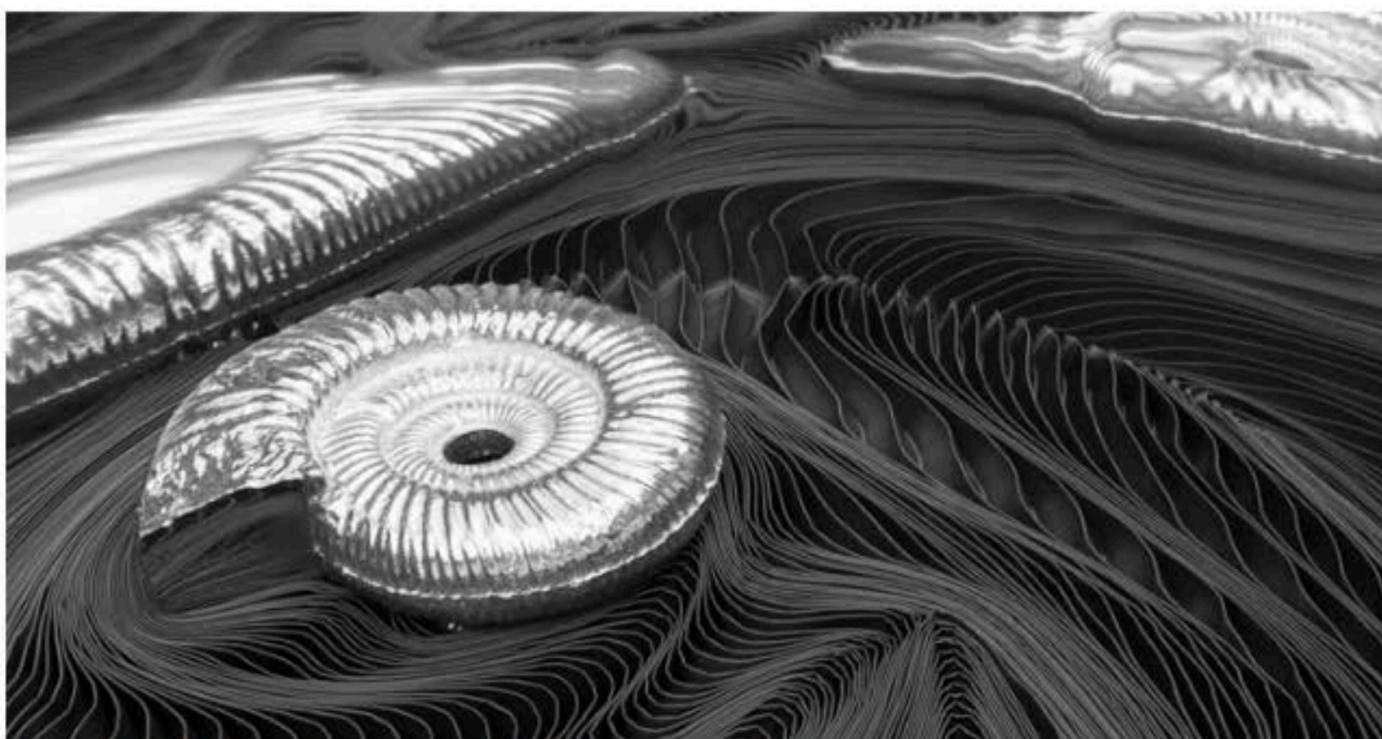


«The world looks perfect – it is not»

The British artist Alice Channer presents her works in Appenzell. "Heavy Metals / Silk Cuts" shows her playful handling of a wide variety of materials, from printed silk to a sea of plastic pellets that has been misused. Always aware of the fragility of ecology.

by *Larisa Baumann*



Metal and silk: Alice Channer playfully combines the materials. (Picture: pd)



Alice Channer, born in Oxford in 1977, has already exhibited at the Liverpool Biennale in 2021, at the 55th Venice Biennale in 2013 and at the Glasgow International in 2010. The artist, who lives in London and works with sculptures, has participated in numerous solo exhibitions as well as in numerous group exhibitions, including in Hamburg, Montpellier, Beirut and New York.

«Heavy Metals / Silk Cut»: solo presentation by Alice Channer, until October 8th, Kunstmuseum und Kunsthalle Appenzell

www.kunstmuseum-kunsthalle.ch

The solo presentation "Heavy Metals / Silk Cut" was created at the invitation of Stefanie Gschwend, director and curator of the Kunstmuseum and Kunsthalle Appenzell, to perform in both houses. The exhibition opened its doors at the beginning

of July. It surprises with new works, including an architectural intervention, and provides an overview of Channer's work over the past decade. It is accompanied by an informative booklet. It can be seen as a foretaste of the comprehensive monographic catalog that will be published on the occasion of the exhibition in September.

play with materials

more on the subject

Those fleeting, eternal moments

An exhibition by Barbara Signer is currently on view at the Kunsthalle Arbon. It is the first solo exhibition of this size for the St.Gallen artist. It is about moments of transformation and transition. by *Larisa Baumann*

Hermann Reinfrank: Art, a life

On May 25, Hermann Reinfrank died unexpectedly at the age of 71 in the St.Gallen Geriatric Clinic. An attempt at a conceptual approach to the life's work of the artist.

Temporary window art

Ten local artists have recently been spraying, painting and designing the shop windows at Spisergasse 12 in St.Gallen and are inviting you to experience the process live over the next two weeks. By *Bianca Schellander*

The namesake

HR Fricker, artist, mail artist, networker, museum inventor and word virtuoso, died in Trogen at the age of 75. A few early memories.

Avant-garde artist in Appenzellerland

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The title "Heavy Metals / Silk Cut" already reveals a lot about Alice Channer's way of working. Apart from the fact that both pairs of words can be found as work titles, two very different materials are contrasted: hard, rigid and cold heavy metal and soft, supple and light silk.

Materials play a major role in Channer's sculptures and installations. In most cases, she combines opposites such as the stable and the fragile, the new and the past, the horizontal and the vertical, the artificial and the organic, the handmade and the industrially manufactured in one work, triggering not only visible but also emotional ambivalence.

"Silk Cut" is also the name of a British cigarette brand and should be understood as a reference to an advertising campaign by the Saatchi & Saatchi agency from the 1980s. Instead of the product to be advertised, the large-format poster simply showed a glamorous, puckered, purple satin fabric with a cut. Alice Channer saw this poster in London as a child and it left a lasting impression on her – showing both material and action, seductive and destructive at the same time.

Last but not least, the title also refers to the two exhibition locations: "Heavy Metal" in the Kunstmuseum, a concrete building with a facade made of overlapping chrome steel sheets similar to scales, and "Silk Cut" in the Kunsthalle, a lighter wooden building - at least from the outside.

Alice Channer wants to refute expectations with her art. *Megaflora* (2021), for example, is a monumental blackberry vine cast from aluminum. Walking around the work, which was created in the Kunstgiesserei St.Gallen, reveals that it is hollow on the inside.

In her works, the artist focuses on processes and relationships that are intentionally hidden from us in the industrial and consumer-oriented world. Channer leaves the traces of machines and craftsmen on her objects, which she often works on in industrial companies that have nothing to do with the production of art. Discreetly yet precisely, it shows us the effects of our actions and our handling of raw materials and

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January marked the 80th anniversary of Sophie Taeuber-Arp's death. This is why the Sophie Taeuber Arp Year is taking place in Trogen this year – where the Swiss painter, sculptor, textile designer, architect and avant-garde dancer grew up. *By Sandra Cubranovic*

In walls to find freedom

On May 2nd, Wiborada Day, the artist Lika Nüssli commemorates the "forgotten saints" at various locations in downtown St.Gallen.

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A sea of plastic pellets

This is particularly impressive in the walk-in sculpture *Birthing Pool* (2019). It's a space filled with black recycled HDPE pellets; an omnipresent raw material for a wide variety of products. The pellets used here come from a car factory in Poland, where they were leftovers or so-called "material in process". In the center of the room is a steel-framed form containing layered and folded textiles: for example, women's leggings that Channer bought on Ebay.

It feels surprisingly comfortable to trudge through the room and sit down in the plastic mass. But when you go out, one or the other pellet comes with you and the adjoining room is to a certain extent soiled by macroplastics. The aesthetic appeal of the sculpture contrasts with the knowledge that we carry microplastics into nature through plastic products, cosmetics or synthetic clothing.

Rockpool (2023) evokes a similar ambivalence. A kind of pool that is not filled with water but with salt. The space-encompassing sculpture refers on the one hand to the rock salt production in the (Swiss) mountains, on the other hand to dried up waters. The shape is based on that of an oil spill in the Gulf of Mexico. The reference to the oil spill in 2010 stands in stark contrast to the pure, white salt - road salt, by the way, which fulfills its original function again in winter and is spread on the streets of Appenzell.

With *Pangolin* (2023), Alice Channer creates a site-specific intervention on the art museum's fabric blinds. She was inspired to do this by a visit to the Natural History Museum in St.Gallen, where she saw a pangolin and found out about a fossil of a new pangolin species that lived in Europe around 2 million years ago. This work is a print of a photograph of a sculpture made of folded silk, to which a digitally processed photograph has previously been applied. The pattern is reminiscent of the scales of the pangolin, takes up the facade structure of the art museum and forms with *soft sediment deformation (iron bodies)*(2023) in the Kunsthalle creates a beautiful transition between the two exhibition locations. And yes, there is a dark side too. Pangolins are among the most poached animals in the world.

References to the fragility of ecology run like a red thread through the exhibition and so the artist's words still reverberate after the museum visit. Sitting in the sea of plastic beads by *the Birthing Pool*, Alice Channer points out the window at the idyllic Appenzeller landscape and says: «Even if the world looks perfect – it is not! Art can help us to see that.»