

14 FEBRUARY – 12 APRIL 2020

CHERELLE SAPPLETON

AMONG OTHER THINGS

Exeter Phoenix is pleased to present *Among Other Things*, a solo exhibition by London based artist Cherelle Sappleton who's practice centres on an exploration of photographic media, with an interest in feminist agendas and performance. Utilising abstraction and surrealist aesthetics, she seeks alternative ways to address the problems she identifies with representing 'blackness' and the (female) body as an artist. Using processes of collage and abstraction she explores and responds to issues of representation, agency and the materiality of photographic imagery.

Sappleton works with both traditional, hand cut paper-collaging techniques and with digital overlays and manipulation of imagery scanned from the original. By isolating individual body parts or otherwise fragmenting and distorting pre-existing source images, she seeks to complicate them – intentionally making them difficult to read. She aims to reflect the complex layering of image and identity, not only in her personal experiences as a woman of colour but also as a universal human experience, where nuanced intersections of race, gender, class and sexuality may change the way that each of us define ourselves and the world around us.

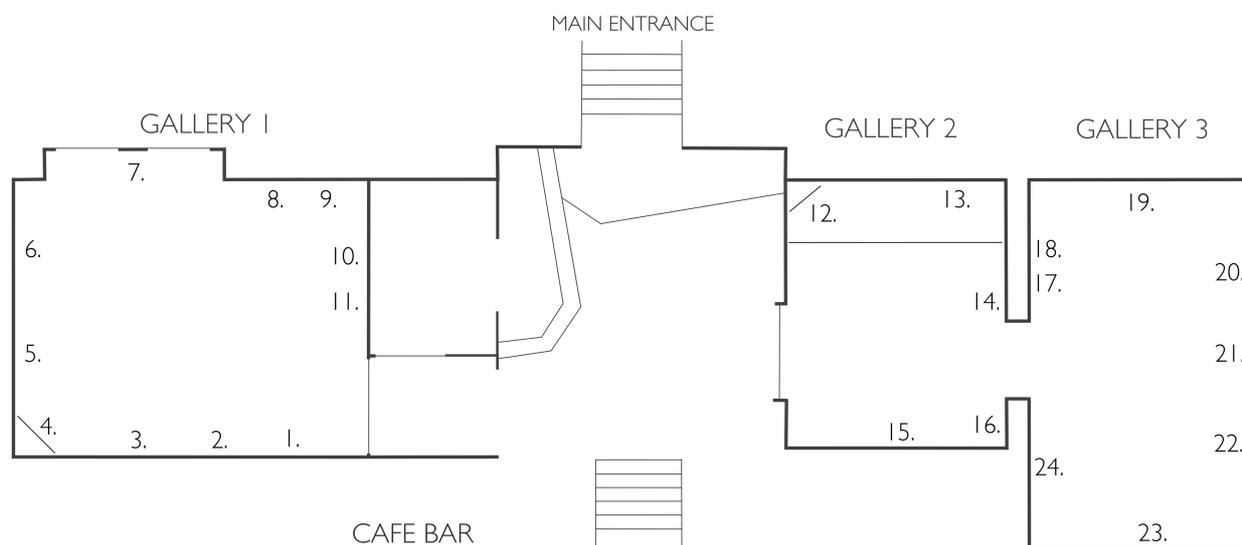
Her images may appear in isolation or small groupings, such as in her series of small, framed collages, or else presented in combination with, or scanned, manipulated and printed onto, a variety of other materials and sculptural elements. These often embody decidedly tactile, physical and sensual qualities; silk, mirror, rubber, leather – materials that may speak of luxury, intimacy even fetishism. A recurring motif of contrasting black and white vertical stripes alludes to a disruption of simple, binary ideas on gender and race.

Working from an extensive personal archive of magazine imagery and photographs, Sappleton also draws imagery from *Scan/Exchange* a project she initiated to digitise and share family photographs donated by people of colour. In this way she counters the comparative lack of images of people of colour, and particularly women of colour, represented in the fashion and editorial publications she uses as source material. She simultaneously preserves them as an important record for following generations to access. In this way, donated files are used to create new artworks in an attempt to weave the images and presence of black and brown women into the art historical narrative.

Throughout, Sappleton's materials and techniques disrupt our 'usual' reading of surface and space within the gallery. Layers of image, texture and surface appear to retreat or advance requiring closer inspection to unpick their relationships to each other and to our selves. Her treatment of the gallery space challenges some of the conventions of its architecture and may even have a visceral, physical effect that reminds us that seeing doesn't just happen with our eyes, but with our whole bodies.

While still alluding to the body, these recent works move away from explicitly depicting or using the complete figure and, through the process of making, they become affirmations of the fluidity and flux of gender and identity, perhaps materialising into a proposition for a new way of being and thinking.

The exhibition is accompanied by a new printed text that draws out the importance that music plays to Sappleton's practice, written by the independent writer on photography and visual culture Karin Bareman.



GALLERY 1

1. **With Attitude**, 2014
cut out on paper

2. **A Wish**, 2014
cut out on paper

3. **Yet**, 2020
cut out on paper

4. **Heiroglyphic Being III**, 2019
digital printed silk

5. **Yet to be titled**, 2019
cut out on paper

6. **Your Body Is Your Enemy**, 2018
mixed materials on plywood

7. **Self Portrait In Parts II**, 2016
video

8. **Yet to be titled**, 2020
digital print

9. **Yet to be titled**, 2020
digital print

10. **Yet to be titled**, 2020
cut out on paper

11. **Yet to be titled**, 2020
cut out on paper

GALLERY 2

12. **If**, 2018
mixed materials

13. **Yum**, 2018
mixed materials on plywood

14. **Eyesore**, 2017
collage on paper

15. **Heiroglyphic Being III**, 2019
digital printed silk

16. **Study In White part 2**, 2017
collage on leatherette, mdf

GALLERY 3

17. **An Intention**, 2017
collage on paper

18. **Tealeaf**, 2017
collage on paper

19. **Study In White part I**, 2017
collage on leatherette, mdf

20. **Yet to be titled**, 2020
mixed materials on plywood

21. **Yet to be titled**, 2020
mixed materials on plywood

22. **Yet to be titled**, 2020
mixed materials on plywood

23. **Yet to be titled**, 2020
collage on paper

24. **Yet to be titled**, 2020
collage on paper

Associated Events

Artist's Talk | Sat 21 Mar | 2.30pm | free.

Join the artist as she discusses the exhibition and her wider practice.

Collage Club: Pot Luck | Wed 11 Mar | 7 – 9pm | £5

Bring ingredients to share (images, words, materials, tunes ect.) and work together to create an 'all-you-can-stick' collage buffet. Part of the *Social Practice* programme. Price includes your first drink.

About the artist

Cherelle Sappleton lives and works in London. In 2019 she was awarded the London Print Studio Development Residency and was the lead artist for South London Gallery's *Big Family Press Commission*. In 2018 she was the winner of the *Denton's Art Prize* and completed a residency at Florence Trust, London. She gained an MA in Fine Art from Central St Martins in 2013 after graduating with a BA Hons in Creative Arts from Bath Spa School of Art in 2006 and a Post Graduate Diploma from Byam Shaw School of Art in 2011.

cherellesappleton.com

Recent solo and group exhibitions include:

- 2019 Semblance, (solo) Sutton House, London
Night Garden, YngSpc online exhibition
We Sing The Body Electric, Gallery 46, London
A Room Of One's Own, Koppel Project, Poland St, Soho, London
- 2018 Summer Open, The Florence Trust, London
Goldbourne Gallery, London
Winter Open, The Florence Trust, London
- 2017 Unfold Space, Church Street, London
'Bright Young Tings', Lyttleton Lounge, National Theatre, London
- 2016 Showcase (online), Photoworks, Brighton
'Ways of being at hand', Salon Flux, London
'Book', Curated by Petro Ryaska, Uzhgorod, Ukraine
'Our Body Is A Bridge', Skeleton House, London with Alicia Radage & Dani Ploeger
- 2015 PRISM 18, Eyre Street Studios, Sheffield
'I'm Not Done/2', Guest Projects, Shonibare Studios, London