

[Quarles Website](#)

[Quarles at Hauser & Wirth](#)

[Quarles at Pilar Corrias](#)

[Quarles Instagram](#)

Quarles was included in the Hammer Museum’s [Made in L.A. 2018](#) exhibition, where she installed an environment of floral pattern coverings and trompe l’oeil renderings of paintings. Read an [interview](#) published in the Contemporary Art Review in conjunction with the exhibition.

In 2019-2020, Quarles had a solo exhibition at the [Hepworth Wakefield](#) in England, her first solo exhibition in a European museum.

Listen to a podcast episode of The Art Newspaper’s [A brush with...](#) where Quarles discusses her biggest influences.

Watch a 2020 episode of the [Hirshhorn Artist Diaries](#) focusing on Quarles as part of their series documenting contemporary artists’ responses to the worldwide pandemic.

In 2021, Quarles had a major solo exhibition at the [Museum of Contemporary Art Chicago](#), the largest exhibition of her work to date that brought together “a selection of her work made over the last three years, as well as a new, large-scale installation that explores illusions and histories of painting.” The exhibition then traveled to the [Frye Art Museum](#). Read a review of the exhibition in [New City Art](#).

South London Gallery installed [Christina Quarles: In Likeness](#) in 2021, her second major exhibition of the year. Read an interview in [ARTnews](#) in conjunction with the exhibition’s opening. Quarles says: “We know ourselves as this fragmented jumble of limbs and this kind of code switching that happens throughout our lives and throughout our days.” Also watch a [studio visit](#) with the artist produced by the gallery in anticipation of the exhibition.



Quarles, 2021  
Photograph: Damien Maloney



Quarles at MCA Chicago Opening, 2021  
Photograph: Jose M. Osorio/Chicago Tribune

The X Museum in Beijing installed Quarles’ third major exhibition of 2021, [Dance by the Light of the Moon](#). Read an interview in [BOMB Magazine](#) from this active year in the artist’s career.

Watch an episode of [Wide Rainbow Workshop](#) as Quarles walks through a DIY stencil activity using old magazines and painters tape. Create your own!

Read a 2022 [interview](#) in The Cut by Anna Furman, “The Queer Artist of Color Exploding Those Very Labels.”

Quarles’ work was included in the [2022 Venice Biennale](#). [Hauser & Wirth](#) concurrently installed a solo exhibition of recent work, which was her first exhibition in New York with the gallery. Read an interview in the [Brooklyn Rail](#) and a studio visit for [Artnet](#).

[Christina Quarles: Collapsed Time](#) is the artist’s first institutional solo exhibition in Germany, on display in 2023 at the Hamburger Bahnhof.

Christina Quarles (American, b. 1985)  
**We Can Require No Less of Ourselves**, 2019  
Acrylic on canvas

Collection of Hedy & Benjamin Nazarian; L2023:98.1

Christina Quarles uses a combination of paint and digital stencils to create her figurative works of contorted, multidimensional bodies. As a biracial queer woman, the artist is interested in the complexities of identity and the experience of living in one's own skin. **We Can Require No Less of Ourselves** depicts two fractured bodies that interact with one another, yet they seem to exist on separate planes. As the artist once said: "Legibility, the way we understand things, is through this either/or mentality, but the reality is we have a both/and situation. And that's where a lot of my work comes from."

*On view October 31, 2023 – February 4, 2024*





Christina Quarles (American, b. 1985)

**Try n' Pull tha Rains in on Me, 2022**

Acrylic on canvas

Private Collection, Los Angeles; L2023:33.1

“You can be more complicated and contradictory when you’re not trying to get people to understand the shorthand version of you. You can just be in your body.” Christina Quarles started drawing classes as a twelve-year-old in Chicago, when she first became interested in depicting how identity manifests in the body. Now based in Los Angeles, Quarles draws on her own experience as a biracial, queer woman to deconstruct labels that define and categorize people. With contorted figures and multiple perspective techniques, the painter blurs assumed binaries of male/female, black/white, abstract/representational, and public/private. Her colorful, multi-textured canvases are produced with a combination of paint and digital stencils and titled for phrases she overhears in public. **Try n’ Pull tha Rains in on Me** was completed during a 2022 residency at Hauser & Wirth Somerset, an art gallery in Britain, in anticipation of the artist’s first solo show there. The figures twist and pose confidently with a rainbow plane, an important symbol of the LGBTQIA+ community.

*On view August 9 – November 12, 2023*

Christina Quarles (American, b. 1985)  
**Same Shit, Diff'rent Day**, 2022  
 Acrylic on canvas

Private Collection; L2022:107.1

“The work is an exploration of what it is to *be* in your body....I’m more interested in the feeling of being *in* a racialized or gendered body, and less interested in what it is to look *at* a racialized or gendered body.” Christina Quarles is a Los Angeles-based artist inspired by the nuances and contradictions of identity. Her paintings often feature human figures with contorted limbs and twisted bodies, offering a visceral interpretation of living in one’s own skin. Quarles uses a combination of analogue and digital methods to create her works; she paints the central figures before photographing the composition, manipulating the image in Adobe Illustrator, and designing background elements that are finally painted onto the canvas using stencils. Like her other recent works, **Same Shit, Diff'rent Day** is titled from a phrase Quarles overheard. The painting was recently included in the artist’s first solo exhibition with Hauser & Wirth in the midst of her meteoric rise in the contemporary art world and commercial art market.



*On view March 8 – June 11, 2023*