

GRANT

MOONEY

AT

CHISENHOLE

Grant Mooney

sphere music

26 September – 7 December 2025

Occupying intermediary positions between abstract, autonomous, and site-specific sculpture, the work of New York-based artist Grant Mooney is acutely concerned with tactility and connectivity, while straddling associations of studio craft, material histories, and site-responsive gesture.

For his first exhibition in a London institution and major new commission, Mooney has developed a new body of work that embraces a series of fluxes and flows: atmospheric, bodily, and material. Drawing on theoretical comparisons of the body's nervous system to vibratory networks, this exhibition explores the building and its flows as having the potential to generate volatile atmospheres of action, exchange, dependency, and feeling. The commission takes imperceptible currents – cellular and planetary – and makes them tangible through form.

Installed across the building, interconnected and conductive artworks propose living, vibrating systems that span biological, geological, and industrial registers. Large metal forms designed to move volumes of air at low speeds suggest both potential energy and suspended motion, reflecting the artist's interest in states of latency and indeterminacy. Fan motors have been returned to their pre-factory state. Stripped of paint, surface marks, and signs of manufacture, their contours are reduced to raw material and geometry, offering a sculptural language of rotation and vibration.

Mounted on the gallery's roof, a large aluminium harp is activated solely by the wind. Rather than amplifying this sound directly, Mooney has translated these vibrations into a visual spectrogram displayed in the gallery. Sound appears as optical reverberation; atmospheric conditions flickering at the edge of perception as live, moving patterns. All 126 glass panes have

been removed from the gallery's window frames, creating a subtle yet deliberate intervention that allows air to flow freely through the space.

Spanning multiple scales and sculptural registers, Mooney's new commission explores how objects, spaces, and bodies exist in continuous negotiation with their surroundings. Exploring the conditions of responsiveness and dependency, *sphere music* is a study in how material structures can register, transmit, and quietly reflect the invisible forces that move through and around them.

Grant Mooney's exhibition continues Chisenhale Gallery's Commissions Programme for 2025, which includes exhibitions by Claudia Pagès Rabal and Dan Guthrie. All working in response to site, these artists exercise a sensitivity toward social, political, and material histories that shape our relation to the world.

Biography

Grant Mooney lives and works in New York. Selected exhibitions include: *calcis*, Ezra and Cecile Zilkha Gallery, Middletown, 2024; *reserves*, Midway Contemporary, Minneapolis, 2024; Whitney Biennial 2024: *Even Better Than the Real Thing*, Whitney Museum of American Art, New York, 2024; *Radial*, Progetto, Puglia, 2023; *I heard myself close my eyes, then open them*, Braunsfelder, Cologne, 2022; *four x four*, Lumber Room, Portland, 2022; *The Inconstant World*, Institute for Contemporary Art, Los Angeles, 2021; *Some of the Hole*, Simian, Copenhagen, 2020; *In Practice: Total Disbelief*, Sculpture Center, New York, 2020.

List of Works

Stalls (τ.)

Aluminum, steel, rubber, grounding wire,
polyurethane

Motor: 90 x 65 x 42 cm

Fanblades: 305 x 38.5 x 9.5 cm (each)

Stalls (τ.) ii

Aluminum, steel, rubber, grounding wire,
polyurethane

Motor: 90 x 65 x 42 cm

Fanblades: 305 x 38.5 x 9.5 cm (each)

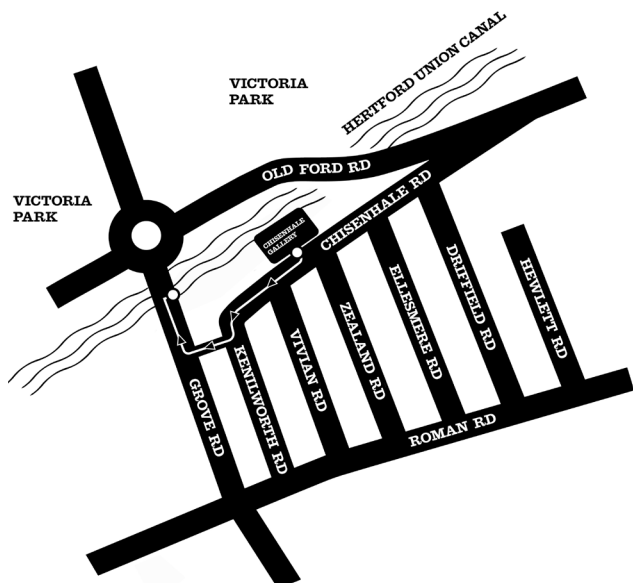
Grant Mooney and Winona Sloane Odette

sphere music

Aluminum, steel, monofilament, contact
mic, monitor, cables

Dimensions variable

Partially visible from the canal bridge on
Grove Road:



Fe.(i)

Cuttlebone, cast iron, steel, nickel, casting
grain, electroplated silver

46 x 7 x 7 cm

Untitled

126 removed glass window panes

All works 2025

Exhibition Events

As part of the commissioning process, a series of events has been devised in collaboration with Grant Mooney, that expands on his exhibition, inviting experimentation, reflection, and encounter.

Performance

Thursday 9 October, 7–8pm

Journey through resonant sonic frequencies within bodies, materials, and space in a newly commissioned performance by artist and multi-instrumentalist Sarahsson.

Performance

Thursday 20 November,
7–9pm

A newly commissioned durational sound performance by Willow Swan and Ellis Berwick, channeling wind through improvised sculptural formations to produce soundscapes rooted in memory, identity and ritual.

Tour

Saturday 1 November, 11am–12pm

Join an introduction to Mooney's commission with Olivia Aherne, Curator and Zhejun Gao, Asymmetry Curatorial Research Fellow, accompanied by coffee, tea, and pastries.

Screening
Off-site: Close-Up Film
Centre

Wednesday 3 December,
6:30–8pm

Exploring meteorological phenomena, sonic resonance, and the hidden forces shaping our perception of landscape and environment, this screening situates Grant Mooney's practice within a wider lineage of experimental film and sound. It brings together works by Francis Alÿs, Mary Helena Clark, Alvin Lucier, and P. Staff, among others.

All events are free to attend and open to all. To book, please visit our website or talk to a member of staff.

We are committed to ensuring our events are accessible for all. Please contact mail@chisenhale.org.uk to discuss any access needs. We will endeavour to meet all requests where possible. Please be advised that requests should be made two weeks in advance of the event.

Limited Edition

Grant Mooney
Cover version
2025

Digital print on Canson Infinity Rag Photographique 310gsm,
custom cut mountboard
39.5 × 45.8 cm (unframed)
Edition of 6

Launch price: £750
Chisenhale Friends' price: £675*

Chisenhale Gallery is pleased to announce a new work by Grant Mooney, *Cover version*, 2025, as part of Chisenhale Editions.

This photograph was taken by Mooney on the grounds of Konrad Fischer Galerie, Düsseldorf while organising an exhibition between peers and the gallery's historical artists. It depicts a carport that was being used as a storage site for a number of excess materials that were thought to have belonged to the British conceptual land artist Richard Long. Mooney considers the image as one that reveals minimalism's excess; materials bestowed with a particular kind of value. This edition reflects Mooney's sustained engagement with sculptural practice and the transmission of artistic lineage across generations.

* Please be advised that the price of the edition increases as it sells out. Chisenhale Friends will benefit from a 10% discount. For more information about how to support the gallery, please visit our website or ask a member of our team.

Chisenhale Interviews: Grant Mooney

Olivia Aherne: The title of your Chisenhale Gallery commission is *sphere music*. What is sphere music, and how does it relate to this new body of work?

Grant Mooney: sphere music comes from theoretical speculations on how vibration shapes musical pitch. They propose a parallel logic between the rotation of celestial bodies – planets – and the way objects produce sound when in motion. If planets orbiting in space create their own kind of resonance, then this sound might be constant – so pervasive that we have no true silence against which to measure it – and therefore cannot perceive it directly. This mythic notion is described by the historian and theorist Douglas Kahn as ‘panaurality’ – an ‘all sound’ that is at once everything and nothing.

In the context of my commission, I’m thinking about materials and artworks as elements of a larger system: some situated, others extending beyond it. They physically exist but can only be perceived indirectly, through their effects. There is no one way to locate this threshold of perception. It cannot be fixed, but perhaps it can be traced or unsettled by asking viewers for a different kind of attunement, while also functioning through forms of dislocation.

OA: Throughout the development of the commission, you’ve drawn parallels between the body’s nervous system and vibratory networks. How has this analogy shaped your thinking and the making of these new works?

GM: With my background working in metal fabrication and jewellery, I’m drawn by necessity to different material capacities and conductive forces – whether that’s

heat, or metal acting as an electrical throughway. The advent of electrical wires used for the transmission of telegraph signals is often described as an early instance of strings that could be heard vibrating across long distances, producing harmonic frequencies. This helped conceptualise electricity itself as a form of vibration. Just as sound and wind create resonance in strings, unseen electrical currents 'animated' the telegraph lines. One way to describe this phenomenon is as an ambient drone: technology transformed into a vast instrument. If the harp has frequently been compared to the passive mind, then the exhibition might be understood as a sympathetic system, with the gallery building as its host. Does it have a voice, a consciousness?

OA: This is your first solo exhibition in the UK, and you spent six months in London developing the work. How did your immediate surroundings – and the building itself – shape the development of your new commission?

GM: When thinking about an exhibition site, I consider how space is materialised – its infrastructure and the way it interacts with artworks brought into it. Chisenhale Gallery's commissions have a long history of being site-specific, and inheriting that as a constraint has been interesting. I lived in London while producing the commission, so I could work at an expanded scale and in a site-generated mode, which I felt was necessary to create an exhibition in a gallery of this size.

I first visited in December 2024. I met with a number of industrial fabricators, including James Hoyle & Sons, a metal foundry a short distance from the gallery that was founded in 1880 and specialises in cast iron. There's always an oral history in these kinds of spaces, where knowledge of a practice is passed down through generations by word of mouth. The last five months allowed me to develop a network of collaborators with whom to produce sculpture that exceeds my own capacity

– an economy of actors and co-producers that shape the work situationally.

Working from inside the Chisenhale building also afforded a slow rhythm. Each morning, I would arrive at my studio and notice the building in my peripheral vision, observing how its contours and edges would shift based on my position in its surroundings. This attunement influenced decisions such as the placement of the wind-activated instrument on the rooftop edge. There was also a broader question of how to use the building in its entirety without bringing the work fully into the gallery space, beyond its effects.

OA: *Stalls* (τ .) incorporates components of large-scale industrial fans. When did you first encounter these forms, and what drew you to develop a sculptural language with them?

GM: *Stalls* (τ .) are sculptural composites, made up of adjusted mechanisms and assembled forms that one might encounter in daily life, through their integration into the circuitry or physical edges of a building. The work consists of two rotary motors that, in their original context, would have functioned as low-speed fans. They're part of an iteration of sculptures in which mechanisms are selected as characters of action, each tracing a specific facilitation of movement – typically in relation to space, access, light, or the surrounding environment.

For example, a metal tumbler uses a cyclical, rotary motion – an automated approximation of phenomena that began when waves and streams tumbled Earth's first sediments, distributing and smoothing accumulated materials. In this way, *Stalls* (τ .) intervenes in systems that reconfigure the relationship of a building to a body or public.

By producing artworks that inhabit horizontal positions or are installed along the edges of a building, this exhibition encourages a shift in proximity and

perspective. Through new formal arrangements, these sculptures oscillate between illegible, abstract, and mimetic forms, eliciting a heightened awareness of the gallery through the viewer's physical interaction with it.

OA: The fan motors have been reduced to their material and geometric form. How does this process of reduction relate to your exploration of latency and indeterminacy?

GM: Reduction tempers information. I'm accustomed to working with raw materials where I ask them to behave differently. Abrasives like glass, oxides in polishing compounds, and actions like metal tumbling come into play. Perhaps there is a link between reduction and rotation – they often work in tandem. These processes act as automation or an approximation of the hand, gradually transforming a material from particulate to sediment. The material never disappears but redistributes and accumulates elsewhere over time.

Stalls (τ) are found objects that I have given altered forms and contexts. The motors have been disassembled, refinished, and reshaped through a number of industrial resurfacing techniques. The cables and sockets gesture toward the building's potential circuitry for power, despite not using it. The installation creates a kind of corporeal interfacing between the building and the viewer, blocking or dividing space and forming sequences or pathways for movement.

When working with found objects, my thinking operates between two poles: self-trust – where I give myself permission to act, which itself can be considered a sculptural material – and perceiving what an object offers as information. This aligns with James J Gibson's theory of 'affordances', which describes action possibilities. Affordances are not just what an object allows us to do – they can also actively invite behaviour from us. A floor affords walking, a cup affords grasping, and water affords drinking, and so on. In perceiving these possibilities,

a viewer might engage directly with the exhibition's environment as meaningful, understanding the works as always in relation to a surrounding movement, attention, and space. This suspended state of knowing what an object 'does' reminds me of the sculptor Richard Artschwager, who said, 'I am making objects for non-use... by killing off the use-part, non-use aspects are allowed living, breathing space.' In *Stalls* (τ), by altering objects and their functions, I'm exploring a similar space – one where behaviour, perception, and material transformation coexist.

OA: You connect the rotary motions of the sculptures to natural processes like tides and sediment movement. How does this idea of geological or environmental time shape the meaning of the work?

GM: Timothy Morton uses the term 'phasing' to describe how we can only ever perceive fragments or manifestations of a 'hyperobject' – such as tides or sediment – but never the whole thing at once. This is because these phenomena are deeply entangled with daily life, but unfold on timescales so vast they exceed human perception. Their effects are not confined to one place; they are distributed across immense distances.

In *fe (i)* I included cuttlebone, a material I encountered through jewellery making, where it's used as a mould for casting metal. Each cuttlebone is singular. Highly porous and air-rich, it is composed primarily of aragonite and calcium carbonate, along with other trace elements accumulated over the course of a mollusc's life. Written into its size and surface are the varying conditions of seawater such as temperature, salinity, and its chemical composition, which combine to determine the elemental ratios found within its substance. These are traces of much larger systems: the accumulation of lime, for instance, has formed the basis of cities and even entire economies. As a material in an artwork, cuttlebone offers both a direct, tangible encounter and a compressed

index of these vast forces, situating itself between the immediacy of touch and the scale of geological systems.

OA: Your practice emphasises tactility, connectivity, and conductivity. How have these interests shaped the materials and forms of this commission?

GM: These interests began while I was studying metalsmithing and jewellery as a trade. In the facilities where this type of work takes place, everything is touched by heat, and by slow, careful processes of reduction such as sawing, filing, and sanding – often by hand. It was also where I first encountered electroplating, which relies on the continuity of an electrical current to move and deposit a thin layer of silver from one metal surface to another.

Scale is another aspect tied to these interests, emerging from a jewellery-making context. For example, *Fe (i)* takes its dimensions from an ingot of cast iron or metal polishing compound – raw materials I often encounter when visiting production sites. This work is part of a larger series of sculptures that use electroplating as a form of spatial compression.

Fe (i) exceeds its physical limits, absorbing the surrounding environment. The silver plating changes in response to atmospheric conditions, as well as the forms' assembly, handling, and exposure to light, air, and moisture. These flows subtly and continuously affect the surface as it unfolds. Silver electroplating is also significant in energy and power distribution industries, where plated surfaces improve corrosion protection, surface conductivity, lubricity, and solderability between forms and circuits.

OA: You describe *Fe (i)* as absorbing its environment and subtly changing over time. How does this responsiveness affect the way viewers experience the work?

GM: This shift in surface happens because the gallery is a gaseous environment, where material properties come into dispute between the iron content of the sculpture and the silver plating process. After the electrical charge deposits a thin layer of metal over the cast iron form, ferrous compounds slowly move to the surface through oxidation. In contact with air, the surface becomes volatile.

The metal industry would deem this an incompatibility, or a flaw; art conservationists might call it an 'an inherent vice'. In *Fe (i)*, however, oxidation is encouraged. As the work binds with free particles, its metal surface changes colour over time, indexing contingent interactions with its surroundings and the viewers who encounter it. Like breath, it's both an action and an exchange.

OA: You've installed an aluminium wind harp on the gallery roof, activated solely by the wind. Inside, visitors experience it visually rather than through sound. What led you to translate the work into an optical experience?

GM: On a windy day, an ambient trace of the harp can be heard when arriving at Chisenhale or walking along the canal tracing its outer edge. A contact microphone affixed to the instrument collects the vibration of the monofilament strings caused by the laminar flow of the wind. It transmits this via a spectrogram – a process often used in sound production, bioacoustics like the study of bird song, or seismology. I'm interested in displacement and compression, using the physical position of the building in relation to an expanded system of moving air.

During my initial research, I asked the gallery to study the primary direction of the wind. I wanted to make an artwork that has a function but cannot be seen, and produces a sound that cannot be heard inside the gallery. The harp has kinetic capacity and uses the building's circuitry and electrical power directly. In doing so, it breaks some rules I set for myself.

This raised questions for me: what kind of presence does a sculpture in the gallery require to be apprehended? Can a work with such low detectability – existing almost in an imaginary space, or unstable enough to evade capture – be enough? I felt committed to continuing to think about how to negate the sound of the instrument and, much like wind itself, appraise its effects.

OA: By relying on wind and the building's structure, the harp responds to environmental conditions beyond your control. How does this element of unpredictability shape your approach to authorship and the work's behaviour?

GM: It brings together sound and 'anti-form', a term associated with a group of artists working in the United States during the 1960s who embraced chance and organic processes in the making of Minimalist sculpture. This approach repositions the inherent qualities of a given material, with sound understood as one flux among many.

It also recalls Terry Riley's *In C*, which I've re-staged before. Composed in 1964, this groundbreaking music piece is often described as the first minimalist composition of its kind. It consists of 53 melodic fragments and numbered musical phrases that can be combined and recombined, beginning at varying times with no fixed duration. Purposefully lacking a definitive form, its significance lies in its improvisational and performative nature, allowing it to undergo a constant renewal.

The wind harp shares this relationship to 'aleatoric music' (or 'chance music', from the Latin word *alea*, meaning 'dice'), in which elements of the composition or realisation are left to chance, or to the determination of its performer(s), or both. In this way, I position myself as one participant among many, where no single force can be separated from the whole as an isolated act of production. Instead, the work calls for a sensitivity to the surrounding conditions, aligning forms and actions as they converge.

There is play in this continual differentiation – in tracing one boundary or location against another.

OA: Removing all 126 panes of glass from the gallery's window frames is a significant intervention. How do you see it altering the relationship between inside and outside, and between visitors and the work?

GM: The exhibition opens on the cusp of two seasons. The former window panes were removed, and new ones will be replaced after my show closes, extending it beyond the duration of the exhibition. I'm interested in making an incision in the gallery space, working directly with how space is materialised, while also questioning the line between gallery maintenance and artwork. This involves a process of self-reflection: if the exhibition is proposed as a sympathetic system, this exposure might encourage greater attunement. The temperature will drop, the light will change over time, and this intervention brings the changing outside conditions into the gallery while also introducing a different temporal rhythm.

Looking out through the left side of the gallery windows with no glass barrier, the space feels almost like a string vibrating with clarity. The only materials that remain are the metal grids, which obstruct airflow and echo the principle of the wind harp on the roof – acting as obstacles for air to create a turbulent potential for sound.

OA: Temperature plays a subtle yet significant role in your exhibition – from the oxidation of surfaces to the removal of the gallery's windows. How do you think about temperature as both a material condition and an experiential register?

GM: Temperature operates on two levels and is inseparable from the processes I use. On the material side, oxidation, patina, and the gradual transformation of surfaces depend on subtle shifts in heat and humidity. These fluctuations create slow changes in the works, revealing their

sensitivity to the surrounding environment and at times directly on their surfaces.

Temperature also functions as an affective presence, shaping how the space is felt and inhabited. The decision to remove the gallery's windows allows air to circulate freely, creating perceptible currents that cool, warm, or unsettle the space. This openness shifts the exhibition from a sealed container into a porous system, one that registers external conditions and invites them inside. Visitors may not consciously track temperature as a medium, but they experience its effects in the way their bodies acclimate, how materials respond, and how sound and air move differently through space.

Thinking of temperature in this way allows it to be a connective force – a kind of invisible infrastructure that links bodies, materials, and architecture. It emphasises that the works are not static objects but participants in a dynamic system that continues to evolve in real time. Temperature becomes more of an active agent than a backdrop. It disrupts the line between the environment and artwork, drawing attention to the entanglement of matter, energy, and perception.

Interviewed by Olivia Aherne, Curator, Chisenhale Gallery, on 4 September 2025.

Reading List

This reading list has been compiled by Grant Mooney to accompany his new commission *sphere music* at Chisenhale Gallery. From Ernst Mach's foundational research in psychophysics to Tavi Meraud's contemporary writing on intimacy, the texts span philosophical, artistic, and scientific approaches to sound, materiality, and space. Christoph Cox's essays on matter and sonic philosophy sit alongside Singiresu S. Rao's comprehensive study of vibration, together exploring the ontological and mechanical dimensions of sound. Helen A. Fielding's phenomenological accounts of perception foreground sensory experience, while Elizabeth Grosz's feminist reflections on bodies and urban space resonate with Mooney's site-responsive approach. The list maps a terrain where material, embodiment, and invisible forces intersect, exploring a wider conversation on how fluxes and flows vibrate, transform, and connect across sensory, architectural, and social registers.

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