

CHISENHALE



Racheal Crowther, production image, 2025. Commissioned and produced by Chisenhale Gallery, London, in partnership with Temple Bar Gallery + Studios, Dublin, and Bétonsalon, Paris. Photo: Harry Mitchell. Courtesy of the artist.

Racheal Crowther

Liquid Trust

17 April – 14 June 2026

Opening: Thursday, 16 April 2026

Chisenhale Gallery presents the first institutional exhibition by London-based artist Racheal Crowther. Crowther's practice examines governance, surveillance, and institutional power, tracing their entanglement with systems of care. Her artworks repurpose technical apparatus and industrial objects imbued with memories of their institutional use, spotlighting the persistent grip of bureaucratic systems on daily life.

For the artist's Chisenhale Gallery commission, Crowther investigates the politics of scent as a tool of influence and social control, conceptualising olfactory manufacturing as a medium through which atmospheres are engineered and behaviours directed. Utilising architecture, scent, and colour, the exhibition examines how bodies are processed, regulated, and soothed within institutional systems. Comprising three interconnected works, Crowther's new commission moves between

military infrastructure, neurochemical signalling, and histories of psychological design.

At the centre of the exhibition is a US-manufactured mobile health control post used by the British Armed Forces. With its operational history only partially legible, the unit is a liminal space in which bodies were once systematically assessed and categorised against unknown criteria. Bearing residual markings, paperwork, and signage from its former designation, the unit reads as an ambiguous site of triage, screening, or quarantine, its portability signalling situations in which health and security are administrated beyond the conventional frameworks of care.

The installation is punctuated by materials that operate at the threshold of conscious perception. Through powdered milk, oxytocin, and hexadecanal, Crowther traces the biochemical elements that drive human bonding, trust, and aggression, which in turn shape social behaviour. Oxytocin, often called the 'love hormone', has been researched in military and commercial contexts for its effects on attachment, stress regulation, cohesion, and behavioural regulation. Titled *Liquid Trust*, the exhibition takes its name from a perfume marketed as containing oxytocin, pointing to the hormone's translation from biomedical research into consumer culture and commercialised affect. Powdered milk – an ultra-processed derivative of a life-sustaining substance – gestures to oxytocin's role in lactation and caregiving modulated through industrial processes of manufacture and abstraction. Hexadecanal, an organic compound associated with the smell of newborn babies, complicates the installation's distinctions between care, control, protection, and hostility. Rather than being directly perceived, these subperceptual elements linger immaterially as conditions that shape the exhibition.

Crowther's commission encompasses the wider gallery through the application of Baker-Miller pink, also known as Schauss Pink, which gained prominence in the late 1970s following claims that it could reduce aggression and stress. Though later research failed to substantiate these effects, Baker-Miller pink has since been used by a variety of institutions to regulate human behaviour, and remains emblematic of institutional belief in psychological control through design. The installation foregrounds this history, positioning colour as an active agent embedded within carceral, medical, and military architectures.

Together, these works create an installation that moves from object to atmosphere to total enclosure. Crowther's new commission draws attention to the material, chemical, and psychological infrastructures that quietly organise civic life, inviting reflection on how strategies of care and protection can also function as tools of control and governance.

Notes to the Editors:

Press images can be downloaded through this [link](#). For further information please contact: media@chisenhale.org.uk

Racheal Crowther lives and works in London. Selected exhibitions include: *Gebrauchsmusik*, Galerie Noah Klink, Berlin, 2025; *Royal Academy Schools Show*, Royal Academy of Arts, London, 2024; *Managed Decline*, 243 Luz, Margate, 2023; *Qualified to Care*, Ginny on Frederick, London, 2022; *Intermission: White Noise Ballrooms*, Camden Arts Centre Off-Site Programme, Cork Street Galleries, London, 2020; *Hard Shoulder*, Peak Gallery, London, 2019.

Chisenhale Gallery commissions and produces contemporary art. We are an artist-centred organisation, dedicated to championing risk, experimentation, and critical

thinking through the creation of groundbreaking work by today's most significant early-career artists. Operating as a production agency, exhibition space, and research centre, we support international and UK-based artists to pursue new directions and make their most ambitious work to date. Premiering four major new commissions, our 2026 programme foregrounds radically experimental exhibition-making and critically engaged, artist-driven practice.

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Wednesday to Sunday, 12–6pm

Registered charity no.1026175

Image: Racheal Crowther, production image, 2025. Commissioned and produced by Chisenhale Gallery, London, in partnership with Temple Bar Gallery + Studios, Dublin, and Bétonsalon, Paris. Photo: Harry Mitchell. Courtesy of the artist.

Liquid Trust is commissioned and produced by Chisenhale Gallery, London in partnership with Temple Bar Gallery + Studios, Dublin, and Bétonsalon, Paris.

This project is supported by an Arts Council of Ireland Project Award.

Lead Supporters: The Ampersand Foundation and Dr Juli Crocombe.

Headline Supporters: Cherry Cheng, Henry Moore Foundation and the Paul and Louise Cooke Endowment.

With additional support from The Elephant Trust and the Chisenhale Gallery Commissions Circle.

Chisenhale Gallery's Schools' Programme 2026 is made possible through the generosity of Freeland's Foundation.

The 2025-26 Asymmetry Curatorial Research Fellow is hosted by Chisenhale Gallery.

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