



CHAIN

8. April - 5 June 2016

Opening Thursday 7 April 6 - 9 pm

London Craft Week: Talk, Sat 7 May, 10 am
with Prof. Andi Gut
Hochschule Pforzheim (GER)

Gallery S O, 92 Brick Lane, E1 6RL
Wed – Sat 12 – 6 pm, Sun 12 – 5 pm
020 7377 8008
galleryso.com

While writing this text I noticed the gold Figaro chain on my wrist, which I was given as a present by my grandmother for my baptism. Chains are a good present for babies, since they can be adjusted as your wrist grows. She forgot to have my name engraved on the little plaque, which makes it an anonymous, mysterious yet understated ornament. It's a petite object of affection and at the same time signifies a strong tie, a sense of belonging and fealty that goes beyond its aesthetic qualities.

Traditionally, chains are functional objects, means of connection between objects, animals and people, made out of one or more interlinking loops joined together. They can be open or closed, subtle filigrees or monumental launching chains. They can tie, imprison, oppress. But they can also lift weights, pull, fasten, secure, transfer power and connect. Even when used as ornament, they retain a symbolical reminiscence of their traditional values and belie the simplicity of their construction through multiple associations.

This group exhibition of gallery artists and invited international artists offers a variety of perspectives on the chain and the narratives surrounding it. Carrie Dickens' piece has a distinct tactile quality. In contrast with the historical role of chains as constraining tools, it is here almost a caressing, comforting agent that gently adapts itself to the body of the wearer. Less accommodating are Sophie Hanagarth's bracelets, at once archaic and organic, intimidating and sexy, ostensibly alluding to a celtic torc, a hair braid or a handcuff. Noon Passama plays with the modular structure of the chain, conferring unexpected dynamisms and expressivity to its classical configuration.

Hyperlinks are symbolized by a chain, identifying this archetypal design motif as the base of our fractured and decentralized way of representing and understanding the world. Even if today chains are often networks rather than linear constructs, the timeless concept of the chain is as contemporary as ever.

Valentina Bin, 2016

Volker Atrops (DE), Alexandra Bahlmann (DE), Peter Bauhuis (DE), David Bielander (CH), Jonathan Boyd (UK), Esther Brinkmann (CH), Caroline Broadhead (UK), Maisie Broadhead (UK), Lin Cheung (UK), Carrie Dickens (IE), Warwick Freeman (NZ), Lucie Gledhill (UK), Andi Gut (CH), Gesine Hackenberg (NL), Sophie Hanagarth (CH), Therese Hilbert (CH), Peter Hoogeboom (NL), Melanie Isverding (DE), Karin Johansson (SE), Kimiaki Kageyama (JP), Otto Künzli (CH), Felix Linder (DE), Mikiko Minewaki (JP), Marc Monzo (ES), Sonia Morel (CH), Ted Noten (NL) Noon Passama (NL), Bernhard Schobinger (CH), Barbara Schrobenhauser (DE), Hans Stofer (UK), Mirei Takeuchi (JP), Manon van Kouswijk (NL), Lisa Walker (NZ)