

PUBLIC



Regina José Galindo, *Aparición (Berlin)*, 2021 (video still)

The Fold

Hellen Ascoli, Maya Gurung-Russell Campbell, Sayan Chanda, Mark Corfield-Moore, Sarah Crowner, Regina José Galindo, Xin Liu, Felipe Mujica, Rose Nestler, Johanna Unzueta, Elisabeth Wild

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89 – 91 Middlesex St, London E1 7DA, UK

For Condo London, Public Gallery and Proyectos Ultravioleta are pleased to present *The Fold*, a collaborative group exhibition of eleven international artists proposing a dialogue between textiles and space. Taking its title from Gilles Deleuze's concept of 'the fold', this exhibition imagines the 'fabric of reality' as entirely interconnected, as if constituted by a single, continuous surface. In her essay *Folds, Fragments, Surfaces*, Pennina Barnett summarizes the Deleuzian fold as "a virtual, even cinematic image – of 'points...referrals, spaces'; an infinity of folds always in motion, composing and recomposing without inside or outside, beginning or end". Foregrounding practices that understand woven forms and the accumulation of everyday fibres as sites of embodied knowledge, the exhibition examines how textiles invite an investigation into the spatial and temporal. By interrogating fabric-based works alongside sculpture, installation and performance, *The Fold* situates textiles as a structural and material logic, providing the lens through which fabric and fibre can shape dynamic systems of relation.

Felipe Mujica's textile works extend abstraction into space, staging his fabric sculptures as a form of architecture. His *Curtains* – often described as 'drawings in space' – hang like monochromatic banners with sewn designs recalling modernist geometric vocabularies. Yet, they remain deeply situated within local histories of craft and tradition; through his works, Mujica has established dialogues and socially engaged projects, from collaborations with a Brazilian embroidery collective to Wixárika artisans from Zacatecas in Mexico. He understands these works as domestic architectures, surfaces open to receive history.

Where Mujica understands textiles as spatial propositions, Maya Gurung-Russell Campbell mobilizes abstraction as a semiotic field. Jute fibre and cotton rope compose Campbell's installation, *Black Standard* (2026), resisting the grid in favour of a repetition-based double knot structure. Jute and cotton materially index histories of colonial extraction, labour and production in the Global South, while fragments of the Union Jack flag and St George's Cross reference past and present formations of British national identity and questions of belonging. The language of fibre is equally generative and hopeful; networks of accumulated knots visualize collectivity as an ongoing process, shaped by endurance and shared history.

While rooted in the visual traditions of geometric abstraction, Sarah Crowner's works engage with the expanded field of painting, functioning not as images but instead as objects. Her monochromatic wool embroidered canvas is meticulously composed stitch-by-stitch, patterning subtle shifts in colour and gentle curves in the threadwork. Her works on paper, or 'stitch maps', read like currents, instructing the choreographed movements of her embroidered panels. Exploring the tension between order and spontaneity, her works map what Deleuze and Guattari describe as smooth and striated space; embodied and relational, Crowner prioritizes physicality over representation.

Extending this logic, Elisabeth Wild's kaleidoscopic *Fantasías* are cut-and-paste collages populated with totemlike structures, altarlike platforms, glossy windows, doorways and thresholds. The works are geometric and architectural, with a quilted cohesion influenced by Wild's years as a textile designer. Composed from cut fragments, her material process references her story of migration and displacement, from Austria to Argentina, Basel to Guatemala. Simultaneously, they align her closely with the aesthetics of hauntology, in which collage serves as a device for the spectral potential of past narratives to remain ever present.

The spectral takes embodied form in Regina José Galindo's ongoing performance series *Aparición*, which stages veiled figures in public spaces as transient monuments to victims of

femicide. Cloaked in weighted fabric, the figures operate within what Deleuze might call a folded temporality, collapsing past and present into a shared plane of urgency, interrogating the structures of monumentality and remembrance. In her essay *A Threatening Presence*, writer Georgia Phillips-Amos argues "rather than commemorate or memorialize lives past, Galindo's *Aparición* follows Judith Butler's definition of spectre as 'foreclosed and yet surviving'. Their time is ours, and vice-versa". Galindo's work thus establishes a presence in place. Returning again to Barnett, "Yet within the hollow of the fold, and despite its closure, a leap may still be possible: not a leap elsewhere...but rather leaping in place...and thus distorting or displacing the ground (the foundation, or its unfounding)".

Mark Corfield-Moore's weaving practice brings us to the shared etymological origins of text and textile as systems for structuring meaning. His works incorporate fragmented phrases that sit between legibility and obscurity, echoed in a layered process of hand-painted warp threads that resist fixed interpretation. Sadie Plant's book *Zeros + ones* demonstrates how the structure of textiles is foundational to the development of computation and information technology. Corfield-Moore's ikat-woven tapestries bring these ideas to the fore, producing distorted, glitch-like compositions that resemble pixelated computer graphics. Titles operate as a further site of slippage, inviting mistranslations across language and image, or perhaps encouraging a state of being between meaning.

The Fold thus proposes a relationship between stitching and space, arguing for textiles' potential to reconfigure spatial, social and temporal infrastructures. Across practices that span abstraction, performance and installation, folding serves as a methodology for connectivity without closure. Through material processes that act as repositories for social, geographic and cultural memory, this exhibition expands the growing contemporary discourse around textiles, weaving together the poetics of fibre with the politics and entanglement of its making.

For all press enquiries, please contact:

press@public.gallery
+44 208 088 2443

Artist Biographies

Hellen Ascoli (b. 1984, Guatemala City, Guatemala) lives and works between Guatemala City and Baltimore, MD, USA. Recent solo and two-person exhibitions include *The World Upside Down*, ISCP, New York; *We Are Interwoven*, Proyectos Ultravioleta at Pamela Weissenberg, Mexico City; *Cien Tierras (One Hundred Earths)*, Contemporary Arts Center, Cincinnati; *To Weave Blue // Poem to the Weaving*, The Martha and Robert Fogelman Galleries of Contemporary Art, University of Memphis, Memphis; *Translations: Mud and Blue*, Communications, Madison; *I Woke Up Early to Comb the World*, Proyectos Ultravioleta, Guatemala City; *My Body Is Not Here* (with James Sullivan), Conduit Gallery, Houston; and *Mi cuerpo no está aquí* (with James Sullivan), Concepción 41, Antigua Guatemala. She has participated in group exhibitions at Sharjah Biennial, Sharjah; Nottingham Contemporary, Nottingham; El Museo del Barrio, New York; The Walters Art Museum, Baltimore; Kemper Museum of Contemporary Art, Kansas City; La Nueva Fábrica, Guatemala City; and Museum of Contemporary Art, Santa Barbara. Permanent collections include Kadist Foundation, Paris, France and San Francisco, USA; Onassis Foundation, Athens, Greece; X Museum, Beijing, China; Zhi Art Museum, Chengdu, China; He Art Museum, Shunde, China; and Tanoto Art Foundation, Singapore.

Maya Gurung-Russell Campbell (b. 2000, London, UK) lives and works in London. Recent solo exhibitions include *I Want to Be Ready*, Incubator, London; and *Folklore Imaginary*, 87 Gallery, Hull. She has participated in group exhibitions at Teaspoon Projects, London; Ginny on Frederick, London; The Shop at Sadie Coles HQ, London; Chilli Art Projects, London; and Royal Academy of Arts, London. Permanent collections include the Arts Council Collection, UK.

Sayan Chanda (b. 1989, Kolkata, India) lives and works in London. Recent solo exhibitions include *Between the Two Fires*, Cample Line, Scotland; *They Speak in a Hundred Ways*, Commonage Projects, London; and *A Smear and the Crown*, Jhaveri Contemporary, Mumbai. He has participated in group exhibitions at Kochi-Muziris Biennale, Kochi; Nita Mukesh Ambani Cultural Centre, Mumbai; Jhaveri Contemporary, Mumbai; Crafts Council Gallery, London; Green Art Gallery, Dubai; The Nerman Museum of Contemporary Art, Overland Park; Cooke Latham Gallery, London; Warbling Collective, London; and South London Gallery, London. Recent residencies include Cove Park, Scotland; Josef and Anni Albers Foundation, Sintian; and Sarabande Foundation, London. Forthcoming projects include a solo exhibition at De La Warr Pavilion, Bexhill-on-Sea. Permanent collections include the Arts Council Collection, UK.

Mark Corfield-Moore (b. 1988, Bangkok, Thailand) lives and works in Hastings, UK. Recent solo exhibitions include *We Speak Chicken*, Kunsthall Stavanger, Stavanger; *We Speak Chicken*, Goldsmiths CCA, London; *Cheetah Girl*, Devonshire Collective, Eastbourne; *Other Follies and Picnics*, Alzeta Gallery, Barcelona; and *Neither Here Nor There*, Cob Gallery, London. He has participated in group exhibitions at Niru Ratnam, London; Kate MacGarry, London; Walker Art Gallery, Liverpool; Royal Academy of Arts, London; Swedish Institute, Paris; Manchester Art Gallery, Manchester; and Jerwood Space, London. Permanent collections include the Arts Council Collection, UK.

Sarah Crowner (b. 1974, Philadelphia, USA) lives and works in Brooklyn, New York, USA. Recent solo exhibitions include *Faire Foyer: Sarah Crowner In Dialogue with Etel Adnan*, Bass Museum of Art, Miami; *Tableaux en Laine*, Pierres en Bronze, Galerie Max Hetzler, Paris; *Platform as Platform*, SCAD Museum of Art, Savannah; *Night for Day*, Gagosian, Athens; *Platform (Blue Green Terracotta for JC)*, The Chinati Foundation, Marfa; and *Hot Light, Hard*

Light, Luhring Augustine, New York. She has participated in group exhibitions at Los Angeles County Museum of Art, Los Angeles; Museo de Arte de Zapopan, Zapopan; Dallas Museum of Art, Dallas; Carnegie Museum of Art, Pittsburgh; Sifang Art Museum, Nanjing; and Flag Art Foundation, New York. Permanent collections include Art Institute of Chicago, Chicago, USA; Carnegie Museum of Art, Pittsburgh, USA; The Contemporary Austin, Austin, USA; Dallas Museum of Art, Dallas, USA; He Art Museum (HEM), Foshan, China; Los Angeles County Museum of Art, Los Angeles, USA; Massachusetts Museum of Contemporary Art, North Adams, USA; The Museum of Modern Art, New York, USA; Solomon R. Guggenheim Museum, New York, USA; and Walker Art Center, Minneapolis, USA.

Regina José Galindo (b. 1974, Guatemala City, Guatemala) lives and works in Guatemala City. Recent solo and two-person exhibitions include *Desnuda me dejaron (Naked They Left Me)*, Museo de Arte Contemporáneo Querétaro, Querétaro; *Regina José Galindo: Tierra*, MoMA PS1, New York; *Descolonicemos el mundo (Let Us Decolonize the World)*, La Panera, Lleida; *The Body*, The Watermill Center, New York; *Tierra (Land)*, PAV Parco Arte Vivente, Turin; and *Ríos de gente (Rivers of People)*, Proyectos Ultravioleta, Guatemala City. She has participated in group exhibitions including the 51st Venice Biennale, Venice, where she was awarded the Golden Lion for Best Young Artist; documenta, Athens and Kassel; Istanbul Biennial, Istanbul; Prague Biennale, Prague; Tirana Biennial, Tirana; Tate Modern, London; PAC Milan, Milan; and the Solomon R. Guggenheim Museum, New York. Permanent collections include Museo Reina Sofía, Madrid, Spain; Tate, London, UK; The Museum of Modern Art, New York, USA; Centre Pompidou, Paris, France; Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina; Castello di Rivoli, Rivoli, Italy; Pérez Art Museum Miami, Miami, USA; UBS Art Collection, Switzerland; Cisneros Fontanals Art Foundation, Miami, USA; Daros Foundation, Zurich, Switzerland; and Collezione la Gaia, Italy.

Xin Liu (b. 1991, Xinjiang, China) lives and works in London, UK. Recent solo exhibitions include *The Permanent and the Insatiable*, Management Gallery, New York; *At End of Everything*, Artpace, San Antonio; *Seedlings and Offsprings*, Pioneer Works, New York; *Self Devourer, Make Room*, Los Angeles; and *The Ground is Falling*, Aranya Art Center, Qinhuangdao. She has participated in group exhibitions at Moody Center for the Arts, Houston; Asia Society Texas Center, Houston; National Museum of Modern and Contemporary Art, Seoul; Hammer Museum, Los Angeles; Benton Museum of Art, Claremont; Science Gallery, London; M+ Museum, Hong Kong; MoMA PS1, New York; MAXXI, Rome; and Museum of Fine Arts, Boston. Recent residencies include Delfina Foundation, London; Somerset House, London; Rice University, Houston; and Artpace, San Antonio. She is the recipient of the Henry Moore Foundation Artist Award and the inaugural K11 Artist Prize. Permanent collections include Kadist Foundation, Paris, France and San Francisco, USA; Onassis Foundation, Athens, Greece; X Museum, Beijing, China; Zhi Art Museum, Chengdu, China; He Art Museum, Shunde, China; and Tanoto Art Foundation, Singapore. Forthcoming projects include a solo exhibition at Fondazione Sandretto Re Rebaudengo, Turin, Italy, curated by Hans Ulrich Obrist.

Felipe Mujica (b. 1974, Santiago, Chile) lives and works in Brussels. Recent solo exhibitions include *The Seven Stars are Always Together*, Paul Hughes Fine Arts, Maiden Bradley; *Join Hand in Hand With All Who Work*, Industriemuseum, Ghent; *¿En qué estabas pensando, en el pasado o en el futuro?*, Museo de Artes Visuales, Santiago; *The Swaying Motion on the Bank of the River Falls*, Pérez Art Museum Miami, Miami; and *Estrella distante*, Americas Society, New York. He has participated in group exhibitions at Skinny Dipping, Brussels; Zielinsky, Barcelona; Kestner Gesellschaft, Hanover; BLANCO, Ghent; Yam Gallery, San Miguel de Allende; and Americas Society, New York. Permanent collections include Museo de Arte Contemporáneo de la Universidad de Chile, Santiago, Chile; Museo de Artes Visuales,

Santiago, Chile; Phoenix Art Museum, Phoenix, USA; The Space Collection, Irvine, USA; Aspen Art Collection, Aspen, USA; Aspen Insurance Holdings Limited, Zurich, Switzerland; and Coleção Iguatemi, São Paulo, Brazil.

Rose Nestler (b. 1983, Spokane, WA, USA) lives and works in Brooklyn, New York, USA. Recent solo and two-person exhibitions include *Exoskeleton*, Public Gallery, London; *À mon seul désir*, Pangée, Montreal; *too bad for heaven, too good for hell*, Mrs., New York; *Slippery Yoke*, Carvalho Park, New York; and *Flex Point*, Public Gallery, London. She has participated in group exhibitions at Asya Geisberg, New York; Plains Art Museum, Fargo; Stanley & Audrey Burton Gallery, University of Leeds, Leeds; UTA Artist Space, Los Angeles; Boston University, Boston; Rugby Art Gallery and Museum, Rugby; Perrotin, New York; Frye Art Museum, Seattle; and Elizabeth Foundation for the Arts, New York. Recent residencies include Joan Mitchell Center, New Orleans; The Fores Project, London; and The Lighthouse Works, Fishers Island. Permanent collections include Frye Art Museum, Seattle, USA.

Elisabeth Wild (1922–2020, Vienna, Austria) lived and worked in Panajachel, Guatemala. Selected solo exhibitions include *Elisabeth Wild: Imagination Factory*, mumok, Vienna; *Elisabeth Wild*, Museum Haus Konstruktiv, Zurich; and *Wild Works*, Kunstverein, Amsterdam. Recent two-person exhibitions with Vivian Suter include *Disco*, Palais de Tokyo, Paris; *Canícola*, The Power Plant, Toronto; *Panajachel*, The Mistake Room, Los Angeles; and *Fantasías 2*, Kunsthalle Basel, Basel. She has participated in group exhibitions at The Art Institute of Chicago, Chicago; documenta, Athens and Kassel; and Museo Tamayo, Mexico City. Permanent collections include Tate, London, UK; Museum Haus Konstruktiv, Zurich, Switzerland; mumok, Vienna, Austria; Kadist Foundation, San Francisco, USA; Davis Museum at Wellesley College, Wellesley, USA; and The Art Institute of Chicago, Chicago, USA.

Johanna Unzueta (b. 1974, Santiago, Chile) lives and works in New York and Berlin. Recent solo exhibitions include *Naturalist*, Casey Kaplan, New York; *Herbaria*, Proyectos Ultravioleta, London; *Tools for Life*, Modern Art Oxford, Oxford; *From My Head to My Toes, to My Teeth to My Nose*, Eli and Edythe Broad Art Museum, East Lansing; and *Nictinastia*, Sala de Arte Público Siqueiros, Mexico City. She has participated in group exhibitions at Art Encounters Biennial, Timișoara; Das Minsk, Potsdam; National Museum of Women in the Arts, Washington, DC; The Drawing Center, New York; and Berlin Biennale, Berlin. Permanent collections include Tate, London, UK; FRAC Bretagne, Rennes, France; Staatliche Museen zu Berlin, Berlin, Germany; Museo de Artes Visuales, Santiago, Chile; Queens Museum, New York, USA; Whitney Museum of American Art, New York, USA; and The Museum of Modern Art, New York, USA.