



TEXT **FIONA MCKENZIE JOHNSTON** | PHOTOGRAPHS **JOSHUA MONAGHAN**

Common threads

With his captivating textile paintings, artist Mark Corfield-Moore weaves together stories that span cultures, using traditional methods to depict contemporary imagery

THERE IS NO THERE

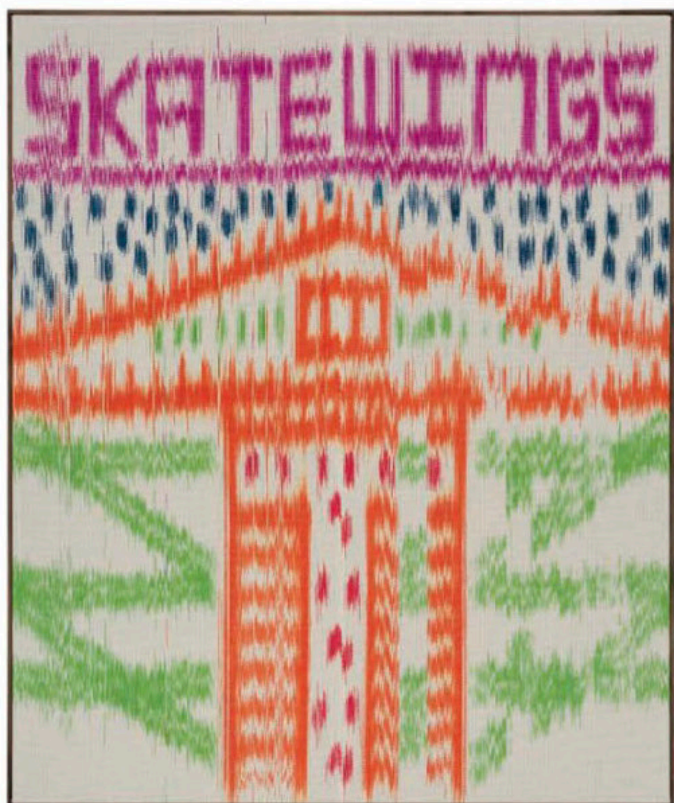
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OUR MINGLED DUST UNSETTLED

PLUM SKIN MOON

ARMCHAIR
FLORAL





PREVIOUS PAGE Mark weaving a panel of a triptych featuring two elephants. THIS PAGE FROM LEFT *Rock-a-Nore Kitchen*, 2026, painted warp, hand-woven cotton on canvas. He uses colourful cotton threads to stitch panels together and for embroidery. OPPOSITE In front of his piece *New Chapter (Conservatory)*, 2024

There is a series of captivating dualities apparent in Mark Corfield-Moore's 'paintings that use textile techniques'. The evident planning behind each piece is subverted by a seemingly impulsive joy and, as well as marrying processes and image and text, they reflect a melding of cultures. Some will recognise in the feathery outlines the traditional technique of ikat weaving, to which the British-Thai artist gives a contemporary edge. A new body of work to be exhibited at Kate MacGarry, E2, explores, as Mark explains, 'what it is to have a home – to belong – and what it is to be transient and step into the unknown'.

Our conversation is taking place in his studio outside the East Sussex town of Hastings, where he's lived for the past five years. Born in Bangkok, but raised in England, he developed an interest in textiles during the final year of his MA at the Royal Academy Schools, when he 'wanted to find a way to embed the painted image in the canvas'. He began experimenting with a loom and his mother mentioned that his late grandmother had been a weaver in their village in northern Thailand. She suggested that he visit, stay with his cousins and learn the craft from the artisans who still weave there. 'That was the moment everything fell into place,' says Mark, adding that he has gone back several times.

The paintings relate to his personal history, the tipping that can occur in the balance of identity and the absurdities of intercultural communication: 'My [British] father died when I was 17, my mother isn't fluent in English and I'm not fluent in Thai.' Nor does Mark speak Norwegian (yet), which is pertinent because, having had a show at the Kunsthall Stavanger over the winter of 2024-25, he's now getting ready to move to the Norwegian city (though he is keeping his

East Sussex studio). 'Art can be a means of communication and I'm trying to offer something poetic in the fragments of information I provide for the viewer,' he continues. 'It's open to interpretation – but it might lie in the triangulation between the image, the title of each work and the text.'

On the wall is a collection of such texts, ready to be woven into place. Warm Garlic Gold alludes to 'a condiment in Thai noodle dishes', while Queer Tides Indeed 'references the strangeness of life and the sea that lies between Hastings and Stavanger'. Lifetime Guarantee 'refers to the only constancy being change' – and the accompanying image of two Asian elephants is currently in progress on the loom. Mark relates a process of mapping a 'spontaneous' drawing onto threads that are then painted with dye, with the vividness 'bestowing a sense of assuredness to works inspired by the most vulnerable moments'. The panels are woven over the course of several days, before being stitched together with the help of his boyfriend's mother, Jessica.

Notably, there has historically been a collective aspect to textile art. While Mark works alone in his studio, he explains that 'the textile component has brought me into connection with my Thai heritage and family – and, in a different way, with my British family'. It feels appropriate that the exhibition – his first at the Shoreditch gallery – has been timed to coincide with London Gallery Weekend, when the commercial spaces across the capital plan talks, workshops and events. And bringing together the earlier mentioned polarities in Mark's practice is an expression of our commonalities – his are threads that bind us □
'Swan Song' is at Kate MacGarry, Old Nichol Street, E2, on June 5-July 18: katemacgarry.com | londongalleryweekend.art markcorfieldmoore.com

