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James  
Cohan



*Scarlet Turn*, 2025, Freshwater pearl, glass beads, pietersite, silk, organza, woven jacquard, soft pastel on sanded paper, sapele panel frame, 17 3/4 x 43 1/4 in (45 x 110 cm)

52 WALKER ST | JAN 9 - FEB 14, 2026

# Charlotte Edey

## *Corner/Fold*

James Cohan is pleased to present *Corner/Fold*, an exhibition of new work by Charlotte Edey, on view at 52 Walker Street from January 9 to February 14, 2026. This is Edey's first exhibition with James Cohan, and her first solo exhibition in New York. The gallery will host an opening reception with the artist on Friday, January 9 from 6-8 PM.

Charlotte Edey's multimedia works depict dreamlike worlds that explore architectures of the interior, both bodily and domestic. Edey combines pastel, embroidery, beadwork, stained glass, and woodworking to pull viewers through spatial and psychological scenes that are immersive and illusive. The artist creates transfixing hybrid surfaces that shimmer and shift with changing light, imbuing her compositions with a slippery, fragmentary quality. Magical realism is rearticulated as an aesthetic device to mine the uncanny similarities between ourselves and our built environment. Historically gendered mediums like embroidery and weaving become, in Edey's hands, powerful vehicles for reconciling divisions between the metaphysical and material, the internal and external.

The works in *Corner/Fold* use the framework of the labyrinth as the point of departure, diving into several material and conceptual tensions: surface versus depth, proximity versus separation, tightness and looseness, lost and found. The labyrinth forms both a narrative and spatial structure, shaped as much by memory, selfhood, movement and desire as by path, wall, and staircase. Repeated motifs of circles, spirals, spools of thread and spherical apertures

emphasize the symbolism of the center as a site of return rather than resolution.

This exhibition is anchored by Edey's two largest works to date, *Gauze* and *Fold above fold, a surging mael!*, both 2026. Each reaching nearly eight feet in height and width, these immersive wall works lure viewers into an ever-shifting maze of choreographed movement. Abstract forms rendered in vibrant pastel and beadwork become dizzying layers of overlapping chambers, windows, and passages, which are interrupted and redirected by the overlaid gridded frames. Edey moves with dexterity across media within individual compositions, highlighting the tactile and textural pleasures of her practice. The satiny wood of her artist frames, the velvety matte of her pastels, and the shimmering beadwork are both exquisite examples of surface treatment and a sophisticated strategy of visual seduction.

*Corner/Fold* features three floor-based stained glass sculptures reminiscent of wishing wells. Viewers encounter these forms by peering down into their softly uplit interiors in a childlike way. The body of work is inspired by "A Little Fable," Franz Kafka's absurdist tale of a cat and mouse in an increasingly shrinking space, the bodily experience of bending and compressing oneself to descend into a visual field plays with Edey's interest in our ever-changing sense of location, orientation, and disorientation. Inside these wells, Edey has translated her visual language of knots, loops, and orbs into mesmeric stained glass, illuminated from below.

Charlotte Edey (b.1992, Manchester) received her BFA from Chelsea School of Art and Design and her MFA from The Royal Drawing School, where she was the recipient of the 2022 Cass Art Prize. Edey has been the subject of recent solo and two person exhibitions at Ginny on Frederick, London; Anat Ebgi, Los Angeles; Sea View, Los Angeles; and Robert's Gallery, Glasgow. Her work has been featured in group exhibitions including *An Uncommon Thread*, Hauser & Wirth, Somerset, UK; *Behind the Bedroom Door*, James Cohan, New York (both 2025); *little tree*, Ginny on Frederick, London, UK; *Double Threshold*, Winter Street Gallery, Edgartown MA; *Drawing Biennial*, Drawing Room, London, UK (all 2024); *Reading Stones*, Linseed Projects, Shanghai, China; *Body Poetics*, Giant Art Gallery, Bournemouth, UK; and *Bloomberg New Contemporaries*, South London Gallery, London, UK (all 2023). Edey's work is held in the permanent collections of the Nasher Museum at Duke University, Durham, NC, and the Royal Collection, London, UK. Charlotte Edey lives and works in London.

For inquiries regarding Charlotte Edey, please contact Sascha Feldman at [sfeldman@jamescohan.com](mailto:sfeldman@jamescohan.com) or 212.714.9500.

For press inquiries, please contact Sarah Stengel at [sstengel@jamescohan.com](mailto:sstengel@jamescohan.com) or 212.714.9500.