Margarita Frančeska Loze

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ARTIST STATEMENT

I am a visual artist who works with expanded textile and sculpture. With background in painting, I use thread as a painterly medium, stitching into hessian to create meticulous, large-scale hand embroidery in wax and cotton thread. Through vivid tones of blue, turqouise, red and orange, my work draws attention to presence and perception.

I look at the world through a maginified lens, gathering fragments that gradually assemble and brings me closer to a larger whole. Threaded micro-environments unfold across shaped fabrics, carrying a visual language of afterthoughts. Self-collected plant remnants, traces of patterns observed in nature, bright underwater organisms and by-passing landscapes mixed with imagination become fragments of quiet information, telling stories of wonder and the hidden connections I seek to understand.

An ongoing study of phenomenology of appearance guides my work, shifting viewpoints within our relationship to nature, seasonal change, and the anatomical world we inhabit. At its core, is an awareness of how we individually experience our surroundings, attending to the smallest details and unseen processes, inviting a deeper sense of their transient nature, systems, symbolism and meanings that shape the universe.

BIOGRAPHY

Margarita Frančeska Loze (b.1997, Riga) is Latvian artist who is based in London. Margarita holds an MFA in Fine Art from Kingston School of Art (2023) and a BA (Hons) in Fine Art: painting from Wimbledon College of Arts, UAL (2021). She has exhibited across UK, Europe and Taiwan, and have undertaken several residencies in Europe and Taiwan. Recent solo exhibitions include Kalnciema Kvartāla gallery, Riga (2026) and LOOK! gallery, Riga (2024). Recent group exhibitions include Beyond Studio 9 month show 2026, Roman Road, London, curated by Marisa Bellani (2026), Staffordshire St gallery, London (2026), Frieze Week x Hypha Studios, curated by Cathy Wills, London (2025), and a duo show with Danny Young at 1/2 room gallery, Taiwan (2025).

SOLO EXHIBITION (2026)



Photo by © Paula Betija Antenišķe.

Microcosm

SEPTEMBER 9 - SEPTEMBER 27 / 2026
Kalnciema kvartāla galerija, Kalnciema iela 35, Riga, Latvia

Microcosm is rooted in Loze's interest in the structures of nature and the relationships between its elements, from microscopic details to larger systems. She is drawn to plant veins, cellular structures, insect wing patterns, underwater organisms, and other natural forms. The exhibition asks: what is the world made of, and how are its countless parts interconnected?

Alongside the embroideries, ceramic objects featuring fragments of the human body act as direct points of contact with the surrounding environment. The human is not a detached observer of nature, but part of a wider network of interrelationships. Loze invites us to consider how we perceive the world and what might be revealed by attending to its imperceptible layers

The scenography is integral to the experience. The dispersed arrangement of works follows the fragmentation and growth seen in nature, so that individual elements gradually reveal their connections. Small sensory interventions, some immediately perceptible and others revealed only through closer observation, reward longer engagement. Visitors are invited to move through the space, approach the works, and search for connections, making viewing itself a process of discovery that leaves room for surprise.

A soundscape by British artist Jamie Lee, incorporating plant recordings made with contact microphones, complements the visual experience.

Solo exhibition curated by Anna Vilāne
Soundscape by Jamie Lee

Echo Gone Wrong, photo reportage here



Installation view: *Microcosm*, Kalnciema Kvartāla Gallery, Riga, Latvia, 9-27 September 2026

Photo by © Paula Betija Antenišķe



Installation view: *Microcosm*, Kalnciema Kvartāla Gallery, Riga, Latvia, 9-27 September 2026
Photo by © Paula Betija Anteniškė

Worlds Up Close

Arterritory, a conversation with Sabīne Šnē - September 2026

London-based Latvian artist Margarita Frančeska Loze likes to look closely and follow curiousity. A plant vein can become a landscape and a root system can turn into an intricate embroidered world. She explores patters, cycles and relationships in the living systems around us, translating them into artworks. Her practice moves between textile, painting, sculpture, moving image and sound.

We spoke about inspiration, processes, paying attention and bringing things that might otherwise escape our senses into something we can see and hear.

A lot of your works begin with elements you find in nature; plants, roots, veins, fragments, textures. How much does research enter your process? Do you find yourself reading about plant anatomy and biology, or are you more interested in what a form makes you imagine? I look at plant anatomy, but I'm also interested in underwater creatures and living organisms in general. Through books about wildlife, I look at patterns seen on animal fur and insect wings, Sometimes I use them to visually explore shapes and translate their colours into my work. I'm also fascinated by natural phenomena that happen in the world, such as sun dogs, Fata Morgana *[a complex form of mirage -ed.]*, nacreous clouds, meteor showers, the rotation of the Earth, and many more. I often find myself thinking about what the world is built from, what we can see and what we cannot, and why. There is something ungraspable about the way we perceive our surroundings. Last year, I saw a forest full of shiny fireflies at Sun Moon Lake in Taiwan, and I still cannot fully explain the feeling I had while looking at them. These fleeting moments can feel almost eerie once they are gone, as if they never happened. You can be having a completely ordinary day, and then suddenly see a rainbow. I find these moments exciting, the fact that something so beautiful can appear unexpectedly, only to disappear again a few seconds later.

I also read around ideas of perception, including the work of Don Ihde, Maurice Merleau-Ponty and David Abram, as well as more poetic writing such as Gaston Bachelard's *The Poetics of Space*. And I like to explore Art Brut.

When it comes to the making itself, an artwork usually first appears in my mind, where I mentally edit, move things around and reorder the idea before I even start making it. Most of the time that happens quite quickly, sometimes within couple of days. Then I start working directly with the materials and allow the idea to guide me through the making.

What is it about looking closely at a small structure that keeps pulling you in? I think there is something very intruiging for me about looking at small, zoomed-in things. If I think about, for example, a leaf, there are so many ways to look at it. Perhaps this comes from ideas around the phenomenology of appearance, thinking about individual ways of looking at one thing. But when I think about a leaf, I also think about a seed, a tree, its roots. It is one component of something much larger. And there's also a belief system attached to it, through human perception, mythology and symbolism. But when I zoom in on a single leaf, I can really see what it is as a thing in itself. I'm very interested in looking at the patterns on it and then zooming in as close as I can.

How important is it for you to leave some mystery around what we are looking at? Mystery is very present in my practice. It is important for me to preserve it and not overexplain my work, but to leave space for others to interpret in their own way. As I research perception, I think that, at its core, there is an awareness of individual experience, and I feel that mysticism is a big part of that. For me, I can study as much as I want about, let's say, how rainbows are formed, but when I see one in real life, there is still something that goes beyond that knowledge and affects me on another level. That's another reason why I wanted to play with light in the *Microcosm* exhibition through the dichroic film on the window. I liked that it introduced an unexpected element that I couldn't completely control.

Full conversation here



Installation view: *Microcosm*, Kalnciema Kvartāla Gallery, Riga, Latvia, 9-27 September 2020
Photo by © Paula Betija Anteniške



Installation view: *Microcosm,* Kalnciema Kvartāla Gallery, Riga, Latvia, 9-27 September 2026
Photo by © Paula Betija Antenišķe

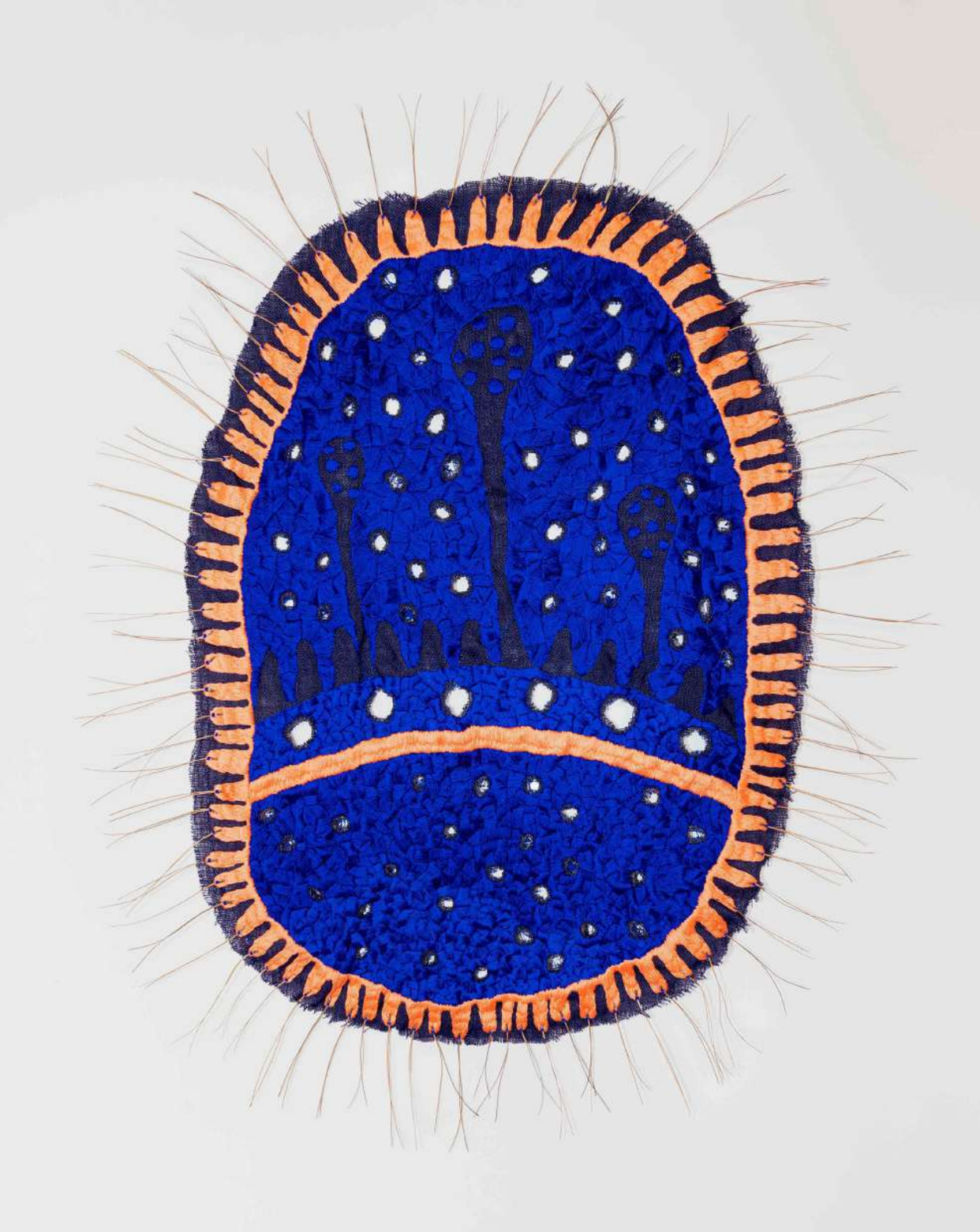


Family Roots, 2026. Hand-embroidery on hessian fabric, thread, glazed stoneware, 70 x 178cm.

Photo by © Marina Tsaregorodtseva



Family Roots (detail), 2026.
Photo by © Marina Tsaregorodtseva





The Calmness of a Night, 2025. Hand-embroidery on coloured hessian fabric, thread, dried pine needles, 100 x 75cm.

Photo by © Marina Tsaregorodtseva.





Fragments, 2026. Glazed stoneware, 23 x 26,5cm.
Photo by © Paula Betija Anteniške



Fragments, 2026. Glazed stoneware, 6 x 17cm.
Photo by © Paula Betija Antenišķe



Fragments, 2026. Glazed stoneware, 18 x 12cm.
Photo by © Paula Betija Antenišķe

SOLO EXHIBITION (2024)



Summer, 2024. Hand-embroidery on hessian fabric, lace, 132 x 61cm.
Photo by © Rūdolfs Zarāns.

A Dream of Overmorrow's memories

JULY 24 - AUGUST 10 / 2024
LOOK! gallery, Ģertrūdes iela 62a, Riga, Latvia

Memories and the cycles of nature, embroidered into the large-scale works of Margarita Frančeska Loze, reflect on the human search for freedom and a place beneath the sun. Through delicate gestures, organic forms, and natural patterns, she creates compositions in which time seems to quietly unfold.

Celestial symbols and shifting colour relationships echo the rhythm of day and nigh, the passing of seasons, and the flow of time itself. Working with textiles and found objects, Margarita creates works that feel like fragments from a collector of memories. Thread becomes a fragile visual language, a quiet poetry woven from nostalgia, dreams, and everyday life intimacy. Drawn lines dissolve into embroidery, while the rhythm of stitches recalls a brushstroke.

Imagination and memory are stitched together with devotion to nature and the sentiment held by objects passed through generations. Fleeting moments become tender carriers of meaning, like a bud that blooms, withers, and returns with the next season.

The exhibition is accompanied by *Fig Trees Bear Fruit When Summer is Near* (12:44), a sound work by Melanie Christine Amengual that drifts through the changing seasons in four acts, weaving found recordings, weather forecasts, mechanical hums, and echoes of a fading era.

Solo exhibition curated by Raivis Alksnis & Andžejs Maculevics
Text by Elīna Sproģe
Soundscape by Melanie Christine Amengual

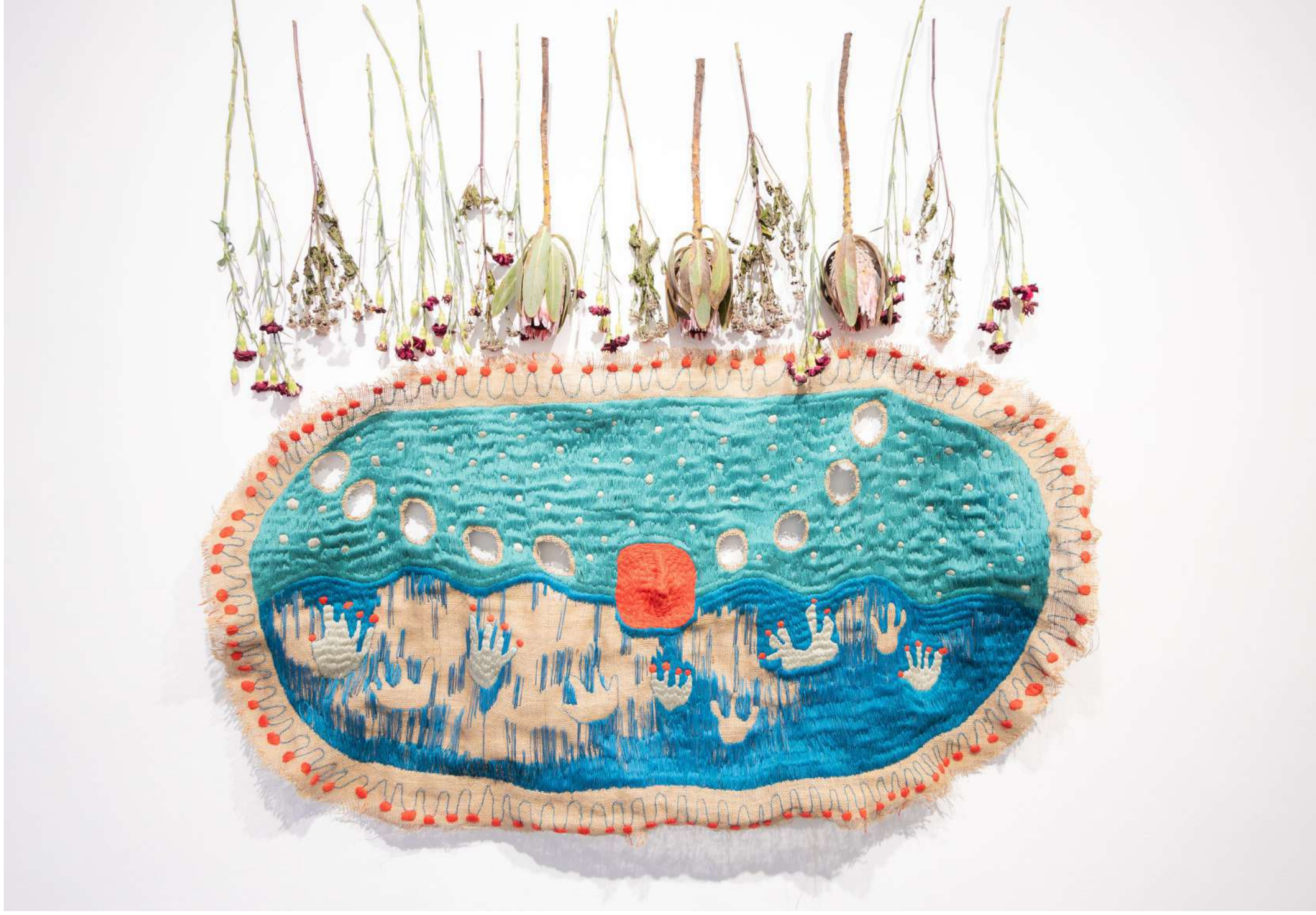


Installation view: *A Dream of Overmorrow's memories,* LOOK! gallery, Riga, Latvia, 24 July-10 August 2024
Photo by © Egija Smeile

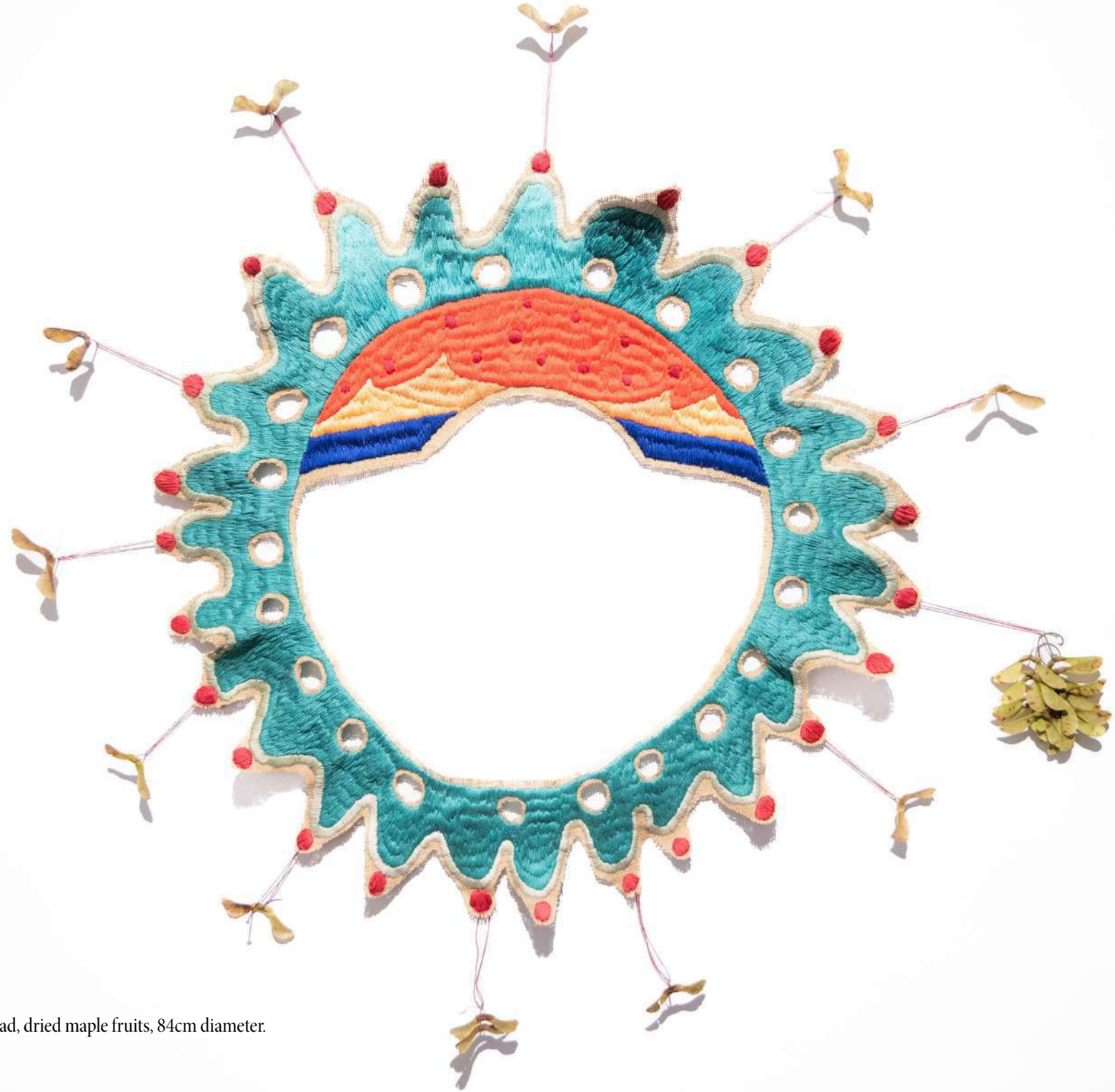




By The River, 2024. Hand-embroidery on fabric, thread, lace, 23 x 12cm.
Photo by © Margarita Frančeska Loze



Autumn: The Sun Garden, 2024. Hand-embroidery on hessian fabric, thread, metal wire, dried plants, 81 x 137cm.
Photo by © Rūdolfs Zarāns



Spring: The Flower Garden, 2024.
Hand-embroidery on hessian fabric, thread, dried maple fruits, 84cm diameter.
Photo by © Rūdolfs Zarāns



Installation view: *A Dream of Overmorrow's memories*, LOOK! gallery, Riga, Latvia, 24 July-10 August 2024

Photo by © Egija Smeile



Photography book, 2022. Hand-embroidery on fabric, found object, clamshell box, 36 x 50cm.
Photo by © Margarita Frančeska Loze



Photo by © Bluewein 王家駒.

An Allegory Rooted in Thought

MAY 1 - MAY 21 / 2025
1/2room gallery, 南郭路一段377/號 Changhua County,Taiwan

An Allegory Rooted In Thought is an exhibition that explores vulnerability through allegory, focusing on the interconnectedness of nature, life cycles, and human experiences. Highlighting themes of transience, ranging from the cyclical rhythms of the seasons to the delicate balance between beauty and despair, the exhibition invites viewers to reflect on their own roots, fragility, interconnectivity, and the often unseen forces that shape us.

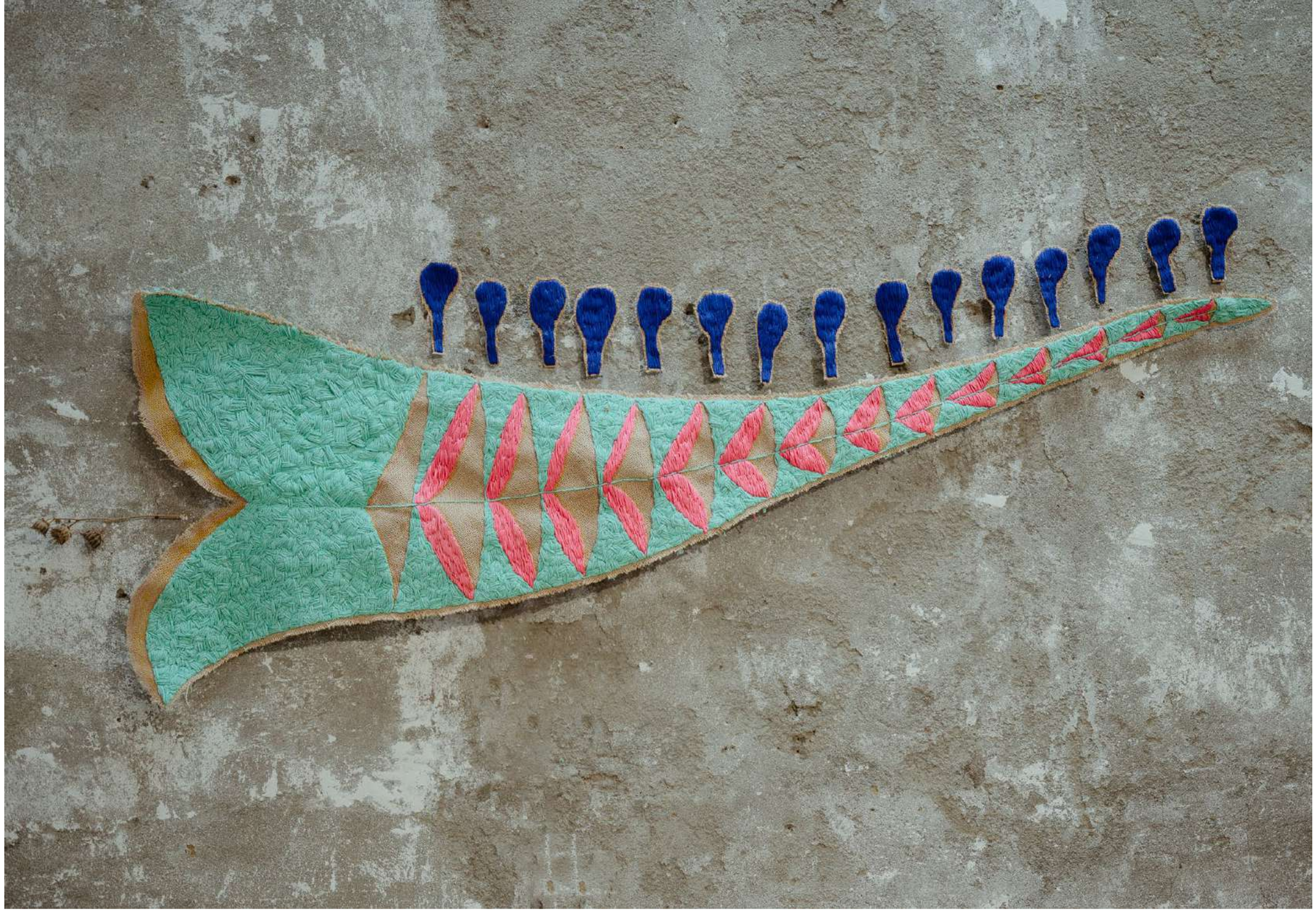
The two UK-based artists Margarita Frančeska Loze and Danny Young completed a three-month residency in Changhua as part of the inaugural NCUE x SUP 2025 International Artist Residency Programme, a collaboration between Something Useful Project and National Changhua University of Education. Throughout the residency, the artists led workshops, talks, and community events, culminating in an exhibition supported by 1/2room Gallery.

In the exhibition, both artists invited sound artist Amit Rai Sharma, who recently relocated to Changhua, to create site-specific collaborative dialogues between their artworks as well as present a soundscape within the space. Additionally, a screening event featuring Margarita's stop-motion videos took place on early May.

Duo exhibition curated by Margarita Frančeska Ieva Loze & Danny Young
Text by Samantha Y Huang
Soundscape by Amit Rai Sharma



Installation view: *An Allegory Rooted in Thought*, 1/2 room gallery, Changhua, Taiwan, May 1-May 21, 2025
Photo by © Bluewein 王家駒.



Veins of Life, 2025. Hand-embroidery on hessian fabric, thread, dried thistle, 45 x 130cm.
Photo by © Bluewein 王家駒.



Reverie (Spring), 2025. Hand-embroidery on hessian fabric, thread, 37 x 21cm.
Photo by © Bluewein 王家駒



Reverie (Autumn), 2025. Hand-embroidery on hessian fabric, thread, 37 x 21cm.
Photo by © Bluewein 王家駒



Roots, 2025. Hand-embroidery on coloured hessian fabric, thread, branches, 90 x 170cm.
Photo by © Bluewein 王家駒



GROUP EXHIBITION (2026)

Pilot 9-Month Programme Show 2026

OCTOBER 2 - OCTOBER 18 / 2026
Beyond Studio, Roman Road, Roman Road 69, London, UK

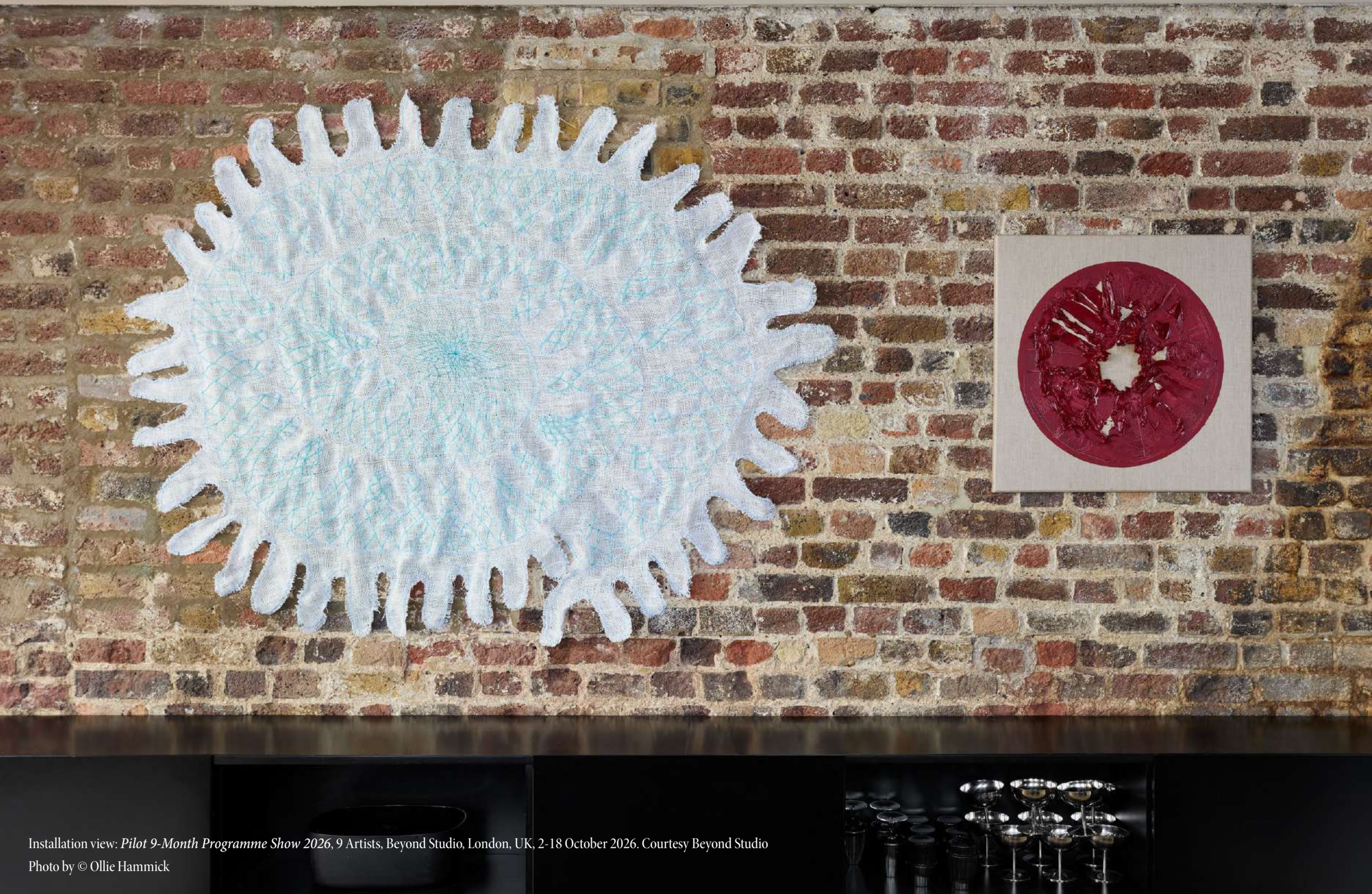
Established by Marisa Bellani in London in 2025, Beyond Studio is a practice and career development organisation supporting artists who are self-taught or have completed their degrees. Based in Bethnal Green, our building houses a classroom and a reference library: the two pillars of a methodology centred on inperson, research-led learning. Beyond Studio collaborates with leading galleries, museums and member spaces to provide exclusive visits and talks.

Margarita Frančeska Loze's practice is shaped by attentiveness to the patterns, processes and quiet mysterios of the natural world. For this show she presents "Forming Through", a large scale textile work feauturing a botanical frame and hand-embroidered details inspired by miscroscopic patterns and structures. Through closely observing the head of a sunflower and the arrangements of its florets, she became fascinated by the Fibonacci sequence and the geometries through which nature organises itself. This work marks the first time she has combined painting with wax-coate thread.

Group exhibition curated by Marisa Bellani

Participating Artists: Jasmine Lasfar, Jessica Brodigan, Shooq Alshawi, Kunal Chandra, Laura Pannack, Margarita Frančeska Loze, Marianne Moore, Tuck Muntarbhorn, Zina Ona

Photo by © Marina Tsaregorodtseva



Installation view: *Pilot 9-Month Programme Show 2026*, 9 Artists, Beyond Studio, London, UK, 2-18 October 2026. Courtesy Beyond Studio
Photo by © Ollie Hammick



Forming Through, 2026. Hand-embroidery and painting on coloured hessian fabric, watercolour, wax coated thread, 130 x 170cm.
Photo by © Marina Tsaregorodtseva





Touched by Sun, 2026. Hand-embroidery on coloured hessian fabric, wax coated thread, metal wire, brunch, 71 x 75cm
Photo by © Marina Tsaregorodtseva



Fireflies, 2025. Hand-embroidery on cotton fabric, waxed thread, metal wire, 118 x 85cm.
Photo by © Pietro Molinaris.

GROUP EXHIBITION (2026)

In Between the Knots, A Soft Undoing

MAY 27 / 2026
Straffordshire St, gallery, London,UK

In Between Knots is a community platform and publication, founded by Nastia Svarevska in 2024, that explores home as an ongoing, lived entanglement.

A Soft Undoing (Volume One) opens a two-part inquiry into rupture and repair. It reframes undoing as an essential, ongoing condition of living, asking how our lives become entangled, how those connections loosen, and how repair might emerge through sustained attention rather than final resolution.

Volume One turns inward, gathering intimate, embodied works on heartbreak, memory, migration, identity, intimacy, and loss. Here, undoing is personal and felt: located in the body, in language, and in the slow work of remaking a sense of home.

Anchored by the first part of an interview with anthropologist Tim Ingold, whose reflections on the life of lines stitch the issue together, the contributions suggest that belonging takes shape not through arrival, but through return and pause.

Expanding the publication into the space itself, I stitch, rebuild, and relocate my existing hand-embroideries so they enter into dialogue and form their own shifting home withing the gallery. Through these chance encounters, the works become traces of memory that coninue to shape the present.

Curated by Nastia Svarevska
Soundscape by Jamie Lee
Performance by Ananya Jain
Installation by Margarita Frančeska Loze

Further information



(1), 2025. Hand-embroidery on hessian fabric, thread, lace, 35 x 17cm.
Photo by © Pietro Molinaris.



(2), 2025. Hand-embroidery on hessian fabric, thread, lace, 25.5 x 22.5cm.
Photo by © Pietro Molinaris.

SELECTED WORK (2022 to 2024)



from the series: ten stories, 2022. Hand-embroidery on found object, thread, 36cm diameter.
Photo by © Margarita Frančeska Loze

from the series: ten stories

I am often drawn to moments of déjà vu and to the quiet familiarity of certain things. Through these works, I explore a larger curiosity about the Universe and how we search for individuality within it.

In 2022, I found ten peculiar shaped hessian objects near my studio, which I then shared with theatre costume makers. Discarded, they felt lost yet full of presence, and I grew attached to them. I wanted to cover their surfaces with my own reflections.

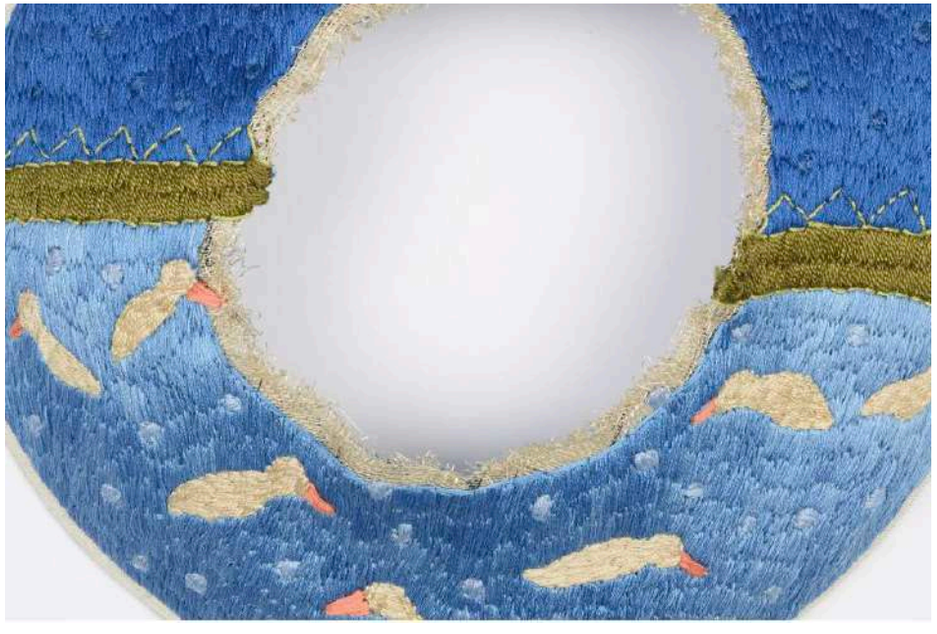
I was interested in how these materials could hold memory and imagination at once, despite their unknown pasts. Into each one, I hand-embroidered stories: a possible environment the objects may once have belonged to, woven together with fragments of my own remembering.



Installation view: *A Dream of Overmorrow's memories,* LOOK! gallery, Riga, Latvia, 24 July-10 August 2024
Photo by © Egija Smeile









from the series: ten stories (detail), 2022 to 2024. Hand-embroidery on found object, lace, various dimensions.
Photo by © Margarita Frančeska Loze

Margarita Frančeska Loze *Seleced CV*

b. 1997, Riga. Based in London.

EDUCATION

2023 Masters of Fine Art, Kingston School of Art, London, UK.
2021 Bachelors (Hons) in Fine Art: Painting, Wimbledon College of Arts, University of the Arts London, London, UK.
2017 Art High-school in qualification for Form Textile Design, Riga School of Design and Art, Riga, Latvia.

PROFESSIONAL DEVELOPMENT

2026 Beyond Studio HQ, 9 month programme, Roman Road, London, UK. (February to October).

SOLO EXHIBITIONS

2026 Microcosm, Kalnciema Kvartāla gallery, Riga, Latvia.
2024 A Dream of Overmorrow's Memories / Sapnis par parītdienas atmiņām, LOOK! gallery, Riga, Latvia.

DUO EXHIBITIONS

2027 Botanical Constellations, with Hsin Hwang, Shalom Shalom gallery, Taipei, Taiwan (Nov)
2025 An Allegory Rooted in Thought, with Danny Young, 1/2 room gallery, Changhua, Taiwan.

SELECTED GROUP EXHIBITIONS

2026 Beyond Studio 9-Month Show 2026, Roman Road, London, UK.
2026 Hypha Curates Atrium, Hypha Gallery South Bank, London, UK.
2026 In Between Knots, Staffordshire St gallery, London, UK.
2026 Activation: Micro-Language Models of Art, MiArt space, Changhua, Taiwan.
2025 A Moveable Feast, Frieze Week x Hypha Studios, Hypha HQ, London, UK.
2025 Oneiric, Blanco Gallery, The House Mill Trust, Miller's House, London, UK.
2025 Confluence: Arts across Boundaries, Univeristy of Salford & XYZ Gray's Inn, SUP India & Taiwan 2025, Manchester& London, UK.
2025 Round Table, The Changhua Arts Hall, Changhua, Taiwan.
2024 Artist in Residence Final Group Show, The Muse gallery, London, UK.
2023 Open Call 2023, Mepaintsme, United States (online).
2023 Down The Garden Path, Safehouse 1, London, UK.
2023 Metamorphosis, MFA Fine Art Degree Show, Stanley Picker Gallery, London, UK
2023 Red in Tooth and Claw, FILET gallery, London, UK.
2022 Reflections, Blanco Gallery, Islington Arts Factory, London, UK.

SELECTED ART FAIRS & EVENTS

2007 Liminal Spaces, The 8th Riga International Textile and Fibre Art Triennal, The National Museum of Art, Riga, Latvia (28 May - 19 Sept)
2025 Art Taichung, Taiwan Art Gallery Association, 1/2 room gallery, Taichung, Taiwan.
2019 29th Istanbul Art Fair, iksvy art, TUYAP Fair Grounds, Istambul, Turkey.

SELECTED RESIDENCIES

2025 The Sansusī Arts Residency Center 'Susēja' , Aknīste, Latvia (August to September).
2025 SIMBIOZE 2.0, Kefirsstudio, Skujenes apkārtne, Vidzeme, Latvia (August).
2025 Something Useful Project, International Artist Residency&Cultural Exchange Programme National Changhua University of Education, Changhua, Taiwan (March to May).
2024 The Frenkiel Ponti Foundation, Montenero Val Cocchiara, Italy (July).
2024 The Muse Residency, London, UK (January to July).

AWARDS & GRANTS

2026 The Eaton Fund, UK.
2024 XYZ Studio award, London, UK(2024 to 2026).
2023 Project fund by Stanley Picker Trust, UK.
2022 Venice Fellowship Programme, British Council, Venice, Italy.

PRESS AND MEDIA COVERAGE

2026 Echo Gone Wrong, photo reportage.
2026 Arterritory, conversation.
2025 Hypha Curate, art platform.

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