

SOFTWEAR

Curated by Kira Wainstein

September 18 - October 17, 2026

Crystal Bennes, *When Computers Were Women*, 2021

Four hand-woven Jacquard wall hangings made of recycled cotton, organic cotton, and lambswool

300 x 70 cm each



Four woven textiles are suspended from three free-standing metal frames. The frames are positioned at different depths across the room. The frame on the left has one textile hanging vertically, the frame in the centre has two, and the frame on the right has a textile hanging much lower so that it drapes onto the dark grey floor. The textiles are off-white and black, woven with varying patterns: horizontal striped bands, fine grid-like textures, and loose open weaves.

Crystal Bennes, *When Computers Were Women*, 2021

Three framed photographs, 22 x 28 cm each

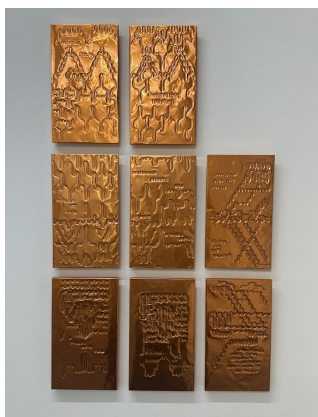


Three framed black-and-white photographs in a horizontal line on the wall:

Left: A woman seen from the side, translating a floral textile design into punch cards to be used on a Jacquard loom, in a black frame. **Center:** A close-up, tightly cropped shot of a hand moving over a punch card from a 1970s CERN experiment, in a white frame. **Right:** A woman seated at a desk in profile, transcribing data from a hand written census onto punch cards, in a black frame.

daniela brill estrada & Monica C. LoCascio, *Begriff des Körpers: Phantom Fields*, 2026

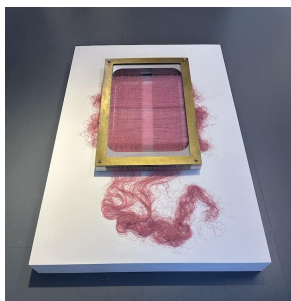
Eight embossed copper plates, each 25.5 x 14.5 cm



This piece is an incomplete grid of eight copper panels, arranged in a 3x3 formation on the wall, with slight gaps between. Each panel is covered in embossed, hand-drawn patterns and text. The patterns are based on historic draughts from lace manufacturing, and the snippets of text are taken from physics papers and poetry.

Shannon Swinburn, *IBM 1401*, 2025

Brass, aluminium and rayon, 66 x 41 cm



A sculpture sits directly on a low white plinth. The structure of the sculpture is a rectangular brass frame, which sits on top of repeated frames below. Inside the frames, pink rayon thread is woven back and forth to create layers of grids. Tiny metal rings are woven onto the strands at varying intervals. Loose strands of thread extend beyond the borders of the frame on three of the four sides, spreading in tangled masses across the white plinth.

Steph Linn, *History Keeps Me Awake at Night*, 2024

Knitting machine punchcards, fishing wire, and steel rods, 106 x 112 cm



A rectangular paper work hangs loosely in front of a white wall, casting an irregular shadow beneath its lower edge. It is made up of 32 smaller paper rectangles which are attached together, edge to edge, with fishing wire. Each of the smaller rectangles is white with a fine blue grid printed across it. They are knitting machine punch cards and have each been punched with holes in varying locations across their grids. The density and placement of the holes differ from card to card, creating darker and lighter areas across the overall work, producing an image of two figures kissing.

Charlotte Johannesson, *Guardian?*, 1984

Computer graphics plotted on paper, 23.5 x 31.5 cm

© Charlotte Johannesson



A print is centred in a white mount in an off-white frame. The print is made up of tiny rings of colour which form a tight grid. The colours used are blue, purple, teal, and grey. The print depicts various versions of a world map, which are cropped and overlaid on one another. At the top centre of the print is a large blue rounded shape.