

Margo Selby | CYNTHIA CORBETT GALLERY

Rhythmic and uniform repetition – each element of a composition is changed in a mathematical progression, pick by pick.

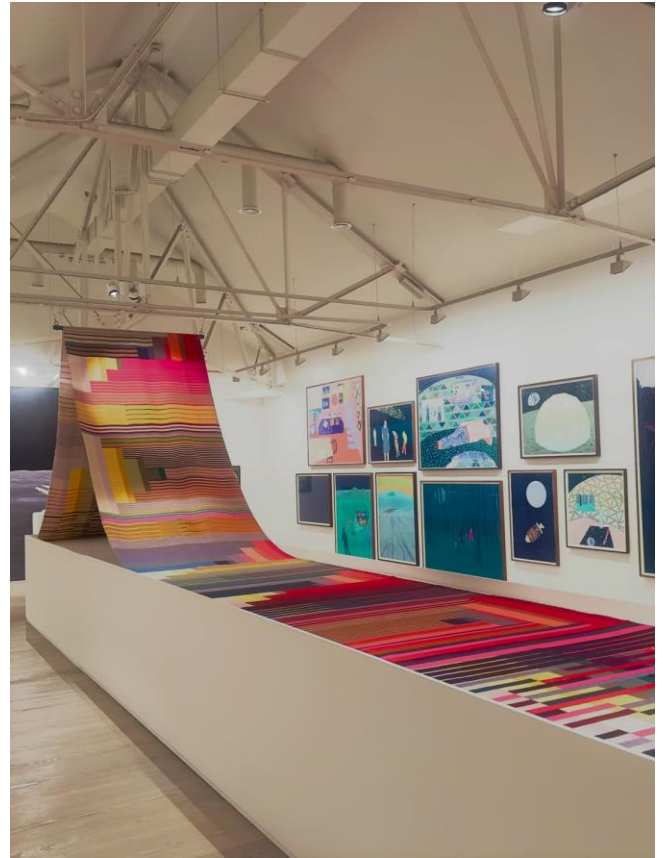
MOON LANDING

Moon Landing is a celebration of the mathematical and technical possibilities of weaving and the crossovers of pattern, tone and rhythm found in both music and woven textiles. This immersive installation brings together a large, hand woven artwork and a newly composed musical score for a sextet of strings, echoing the threads on a loom.

The project is inspired by the women who used their weaving skills and ability to visualise complicated patterns to create the integrated circuit designs used in the guidance and control systems of the Apollo spacecraft which resulted in the successful 1969 moon landing.

Moon Landing @ Saatchi Gallery, 2026





Moon Landing @ Canterbury Cathedral, 2025



Moon Landing debut at Collect International Fair for Contemporary Craft and Design @ Somerset House, 2024



Test hanging



Margo Selby + Helen Caddick



moon landing planning



Image credit | Cristina Schek



Image credit | David Parry PA Media



Stamp Stairs

THE SHUTTLE SERIES



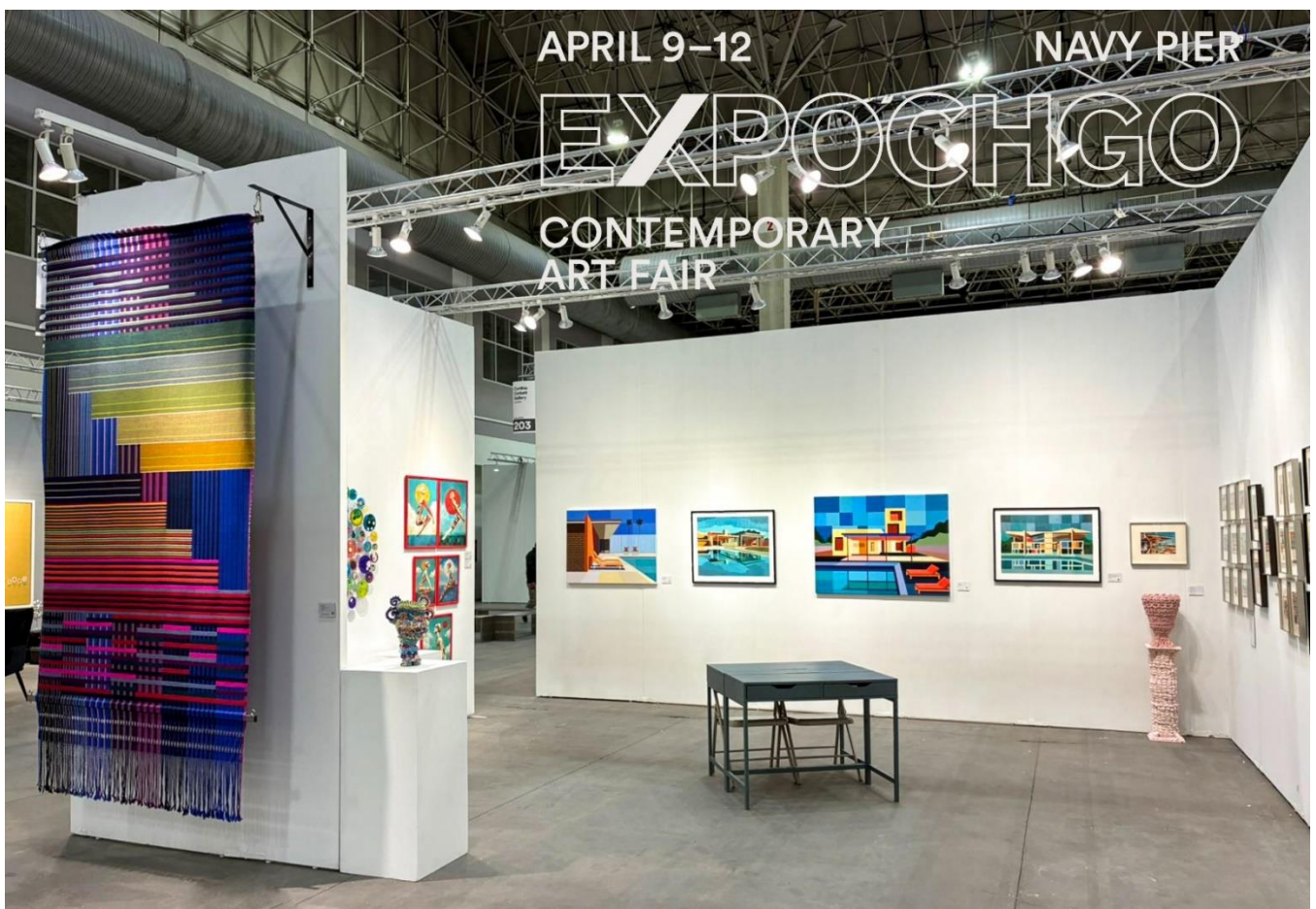
Shuttle I



Shuttle II



Shuttle III



Weaving, Technology, Space

The Shuttle Series, a new body of large-scale woven textile artworks by Margo Selby, is inspired by the intricate nature of the circuit boards and woven wire used in technology. The narrative parallels the woven threads of textiles and the wired connections of circuit boards and electrical engineering. This series follows the artist's acclaimed *moonlanding* installation at Somerset House. It tells the story of the women weavers who were involved in the making of the memory core and circuit boards for Apollo 11, which in 1969 successfully landed on the moon. Through precise, graphic compositions and flowing colour transitions, the work explores the synergy between art, craftsmanship and engineering, considering the ways in which woven structures can create both functionality and visual stimulation. Colour is always central to Margo Selby's work, carefully orchestrating transitions and gradients to evoke the vibrant energy of space: deep inky skies, celestial bodies and luminous aurora-like hues. Complementing

this palette, the graphic patterns are deliberately designed to resemble interwoven technological and textile elements.

These create a sense of layer and depth, echoing the intricate structure of both traditional weaving and electrical circuit boards. Woven in British wool and cotton, the series embraces the tactile warmth of natural fibres while maintaining a sharp, structured aesthetic reminiscent of the organised nature of wires within technology and engineering. These sculptural works invite viewers to reflect on the interwoven nature of art, science, and technology and how threads—whether in fabric or in code—shape the world around us. Note: each work is designed to be viewed in the round, with an ‘Aspect 1’ and ‘Aspect 2’.



Margo Selby

Shuttle I, 2025

British wool, cotton, silk, steel

297 x 158 cm

117 x 62 1/4 in.

(MaS090)

\$ 32,000.00



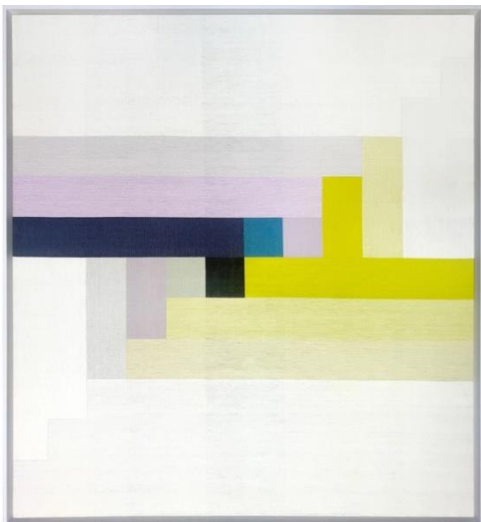
Margo Selby
Shuttle II, 2025
 British wool, cotton, silk, steel
 288 x 158 cm
 113 1/2 x 62 1/4 in.
 (MaS091)
 \$ 32,000.00



Margo Selby
Shuttle III, 2025
 British wool, cotton, silk, steel
 288 x 158 cm
 113 1/2 x 62 1/4 in.
 (MaS092)
 £ 23,500.00

CARRE SERIES

This series, begun in 2022, is Margo's ode to the square – the primary woven form. An infinite number of variations can be found as the compositions oscillate between dynamism and symmetry. They are abstract colour studies of full chroma and desaturation. The modular pattern of intersecting orthogonals recalls the iconography of both the Bauhaus and Constructivist Art movements. These handwoven pieces are stretched onto Lampas panel and were made on a 32-shaft Leclerc Weavebird loom.



Margo Selby

CARRE SERIES - Work 1,
2022

Cotton and silk, stretched
and framed in painted wood

121.5 x 112.5 x 3.5 cm
47 3/4 x 44 1/4 x 1 1/2 in.



Margo Selby

CARRE SERIES - Work 4, 2022

Cotton and silk, stretched and
framed in painted wood

121.5 x 112.5 x 3.5 cm
47 3/4 x 44 1/4 x 1 1/2 in.

Sold to Fidelity Investments



Margo Selby

CARRE SERIES - Work 2,
2022

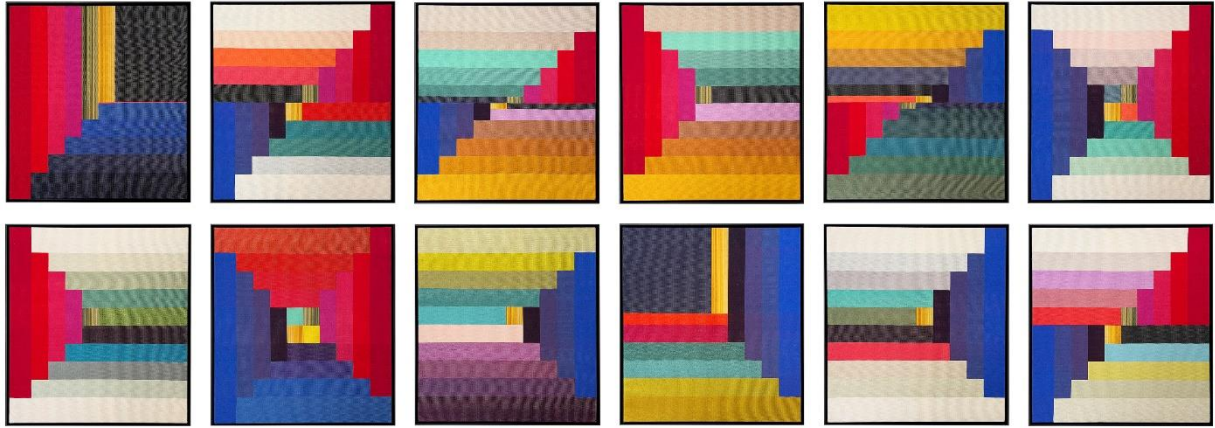
Cotton and silk, stretched
and framed in painted wood

121.5 x 112.5 x 3.5 cm
47 3/4 x 44 1/4 x 1 1/2 in.

INTERSECT SERIES

MARGO SELBY

Intersect Series 2025



Install image from Cynthia Corbett Gallery at Expo Chicago 2026.



Margo Selby

*Intersect Series - Warp 1,
Work 1, 2025*

Cotton/Silk/Tencel

70.7 x 65 cm
27 3/4 x 25 1/2 in.

Sold to Fidelity Investments



Margo Selby

*Intersect Series - Warp 1,
Work 2, 2025*

Cotton/Silk/Tencel

70.7 x 65 cm
27 3/4 x 25 1/2 in.

Sold to Fidelity Investments



Margo Selby

*Intersect Series - Warp 1,
Work 3, 2025*

Cotton/Silk/Tencel

70.7 x 65 cm
27 3/4 x 25 1/2 in.

Available



Margo Selby

*Intersect Series - Warp 1,
Work 4, 2025*

Cotton/Silk/Tencel

70.7 x 65 cm
27 3/4 x 25 1/2 in.

Sold to Fidelity Investments



Margo Selby

*Intersect Series - Warp 1,
Work 5, 2025*

Cotton/Silk/Tencel

70.7 x 65 cm
27 3/4 x 25 1/2 in.

Sold to Fidelity Investments



Margo Selby

*Intersect Series - Warp 1,
Work 6, 2025*

Cotton/Silk/Tencel

70.7 x 65 cm
27 3/4 x 25 1/2 in.

Sold to Fidelity Investments



Margo Selby

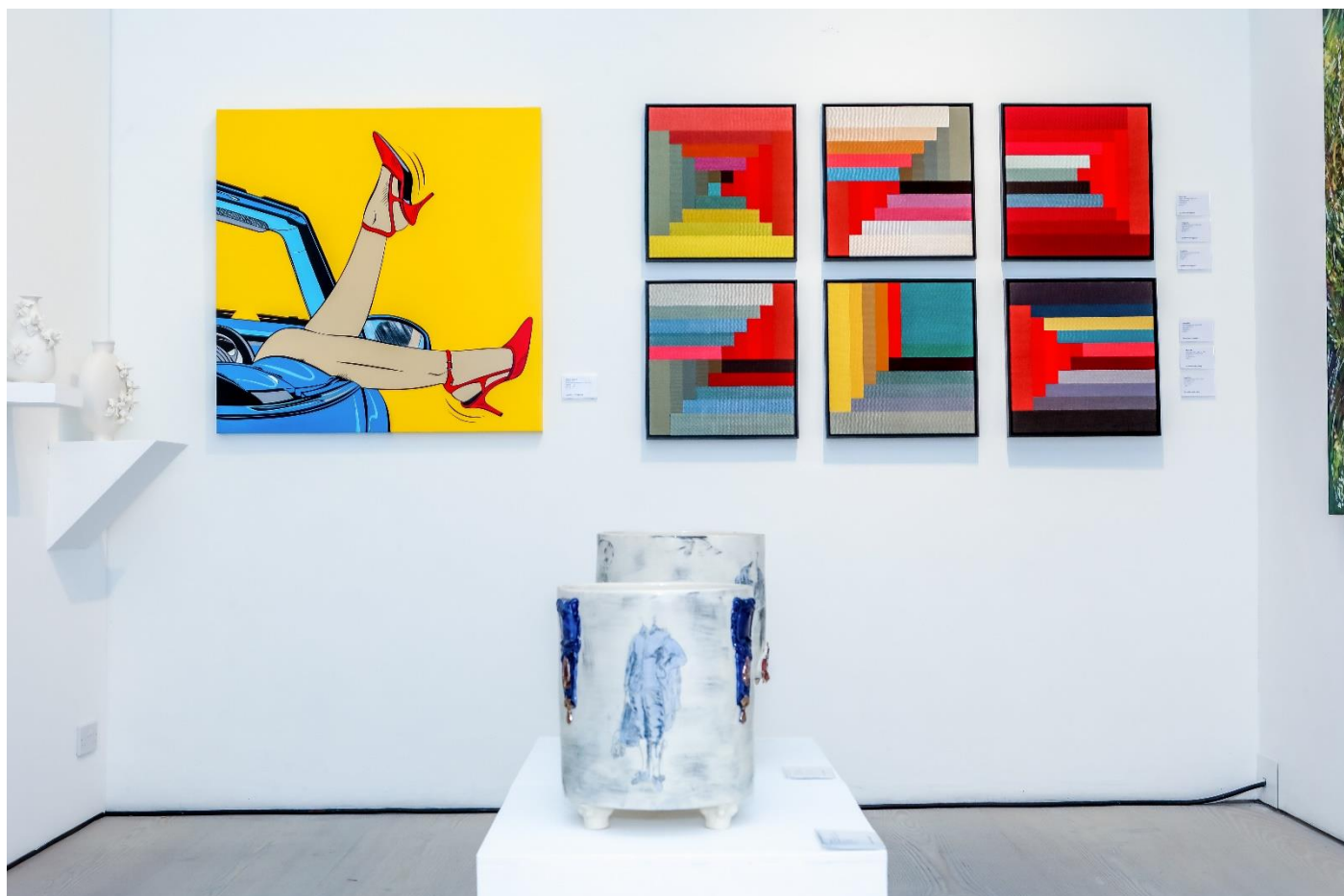
*Intersect Series - Warp 1,
Work 7, 2025*

Cotton/Silk/Tencel

70.7 x 65 cm
27 3/4 x 25 1/2 in.

Sold to Fidelity Investments

NEXUS SERIES



Install Images from Cynthia Corbett Gallery, British Art Fair @ Saatchi Gallery.

VEXILLUM SERIES



Vexillum Yarn Winding | Work 4



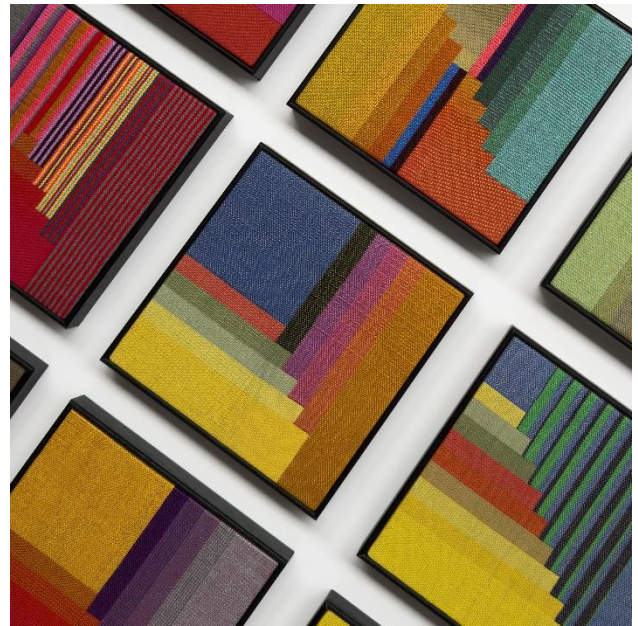
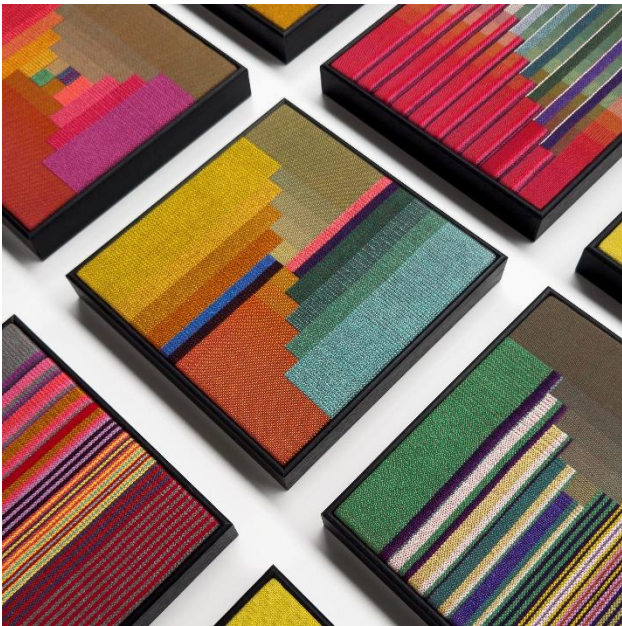
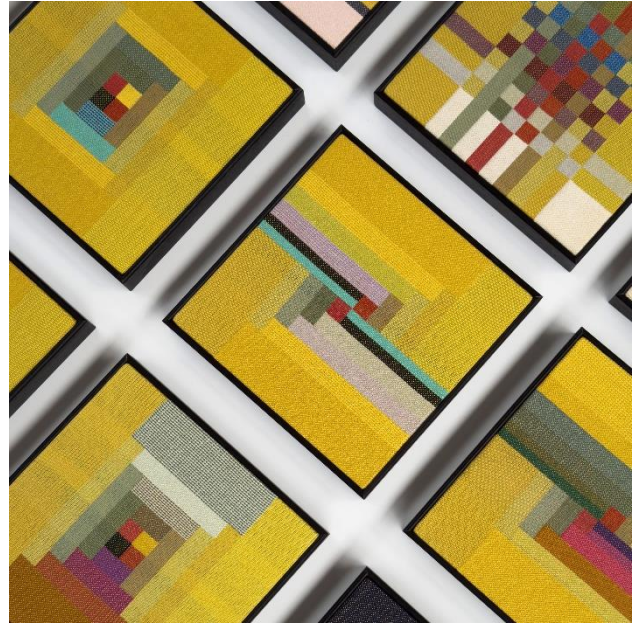
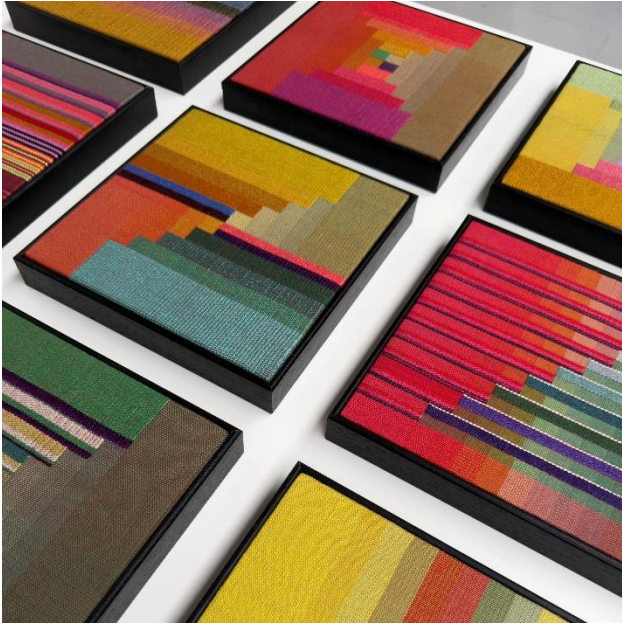
Vexillum Yarn Winding | Work 5

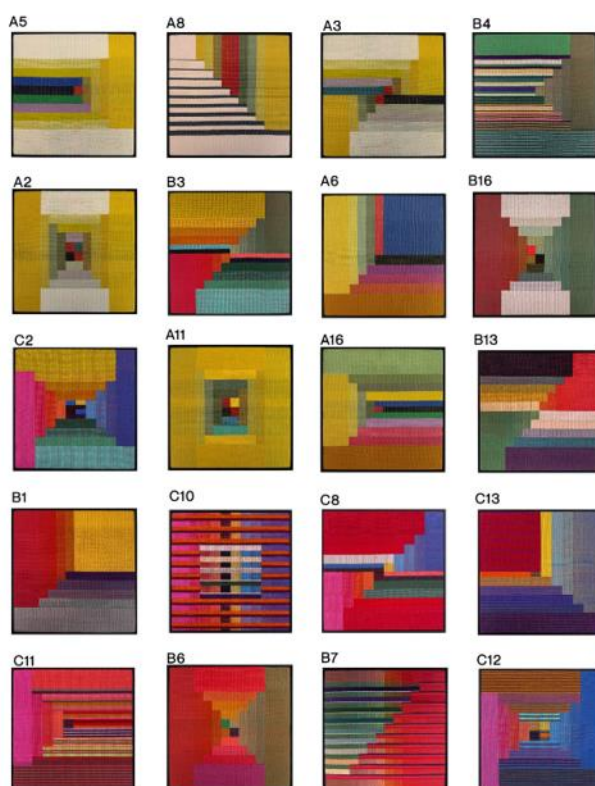
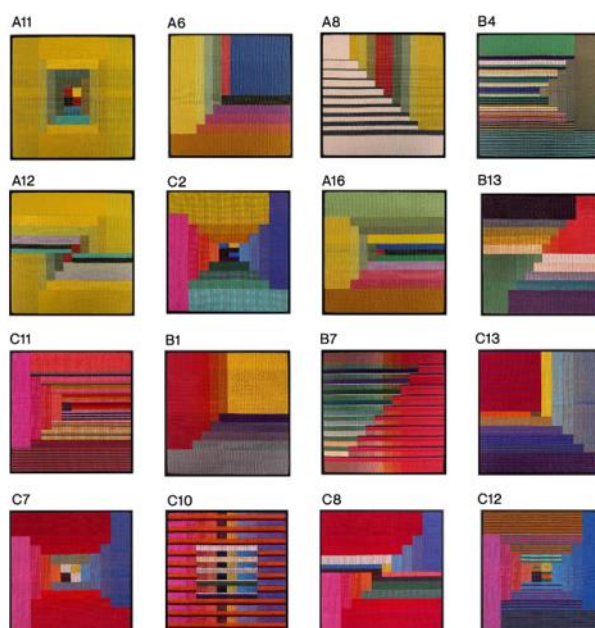


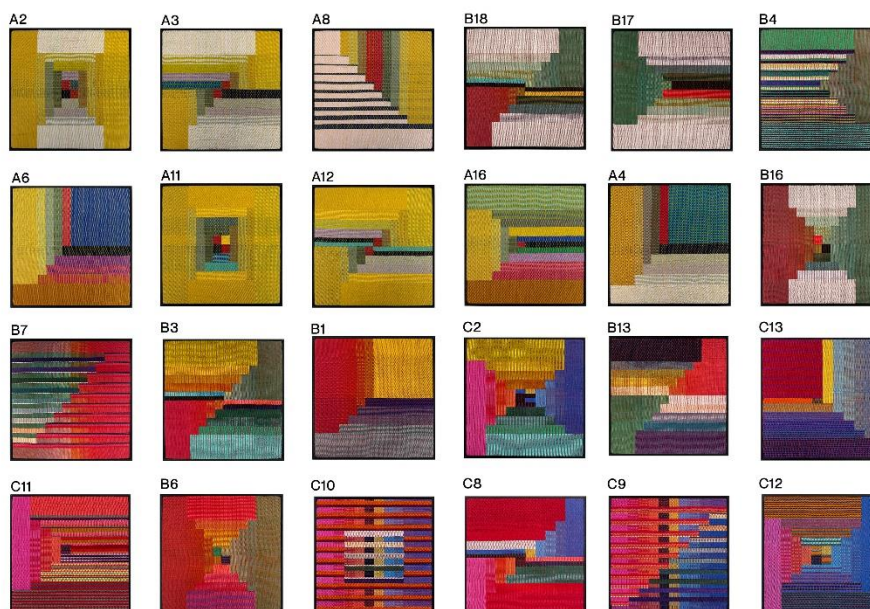
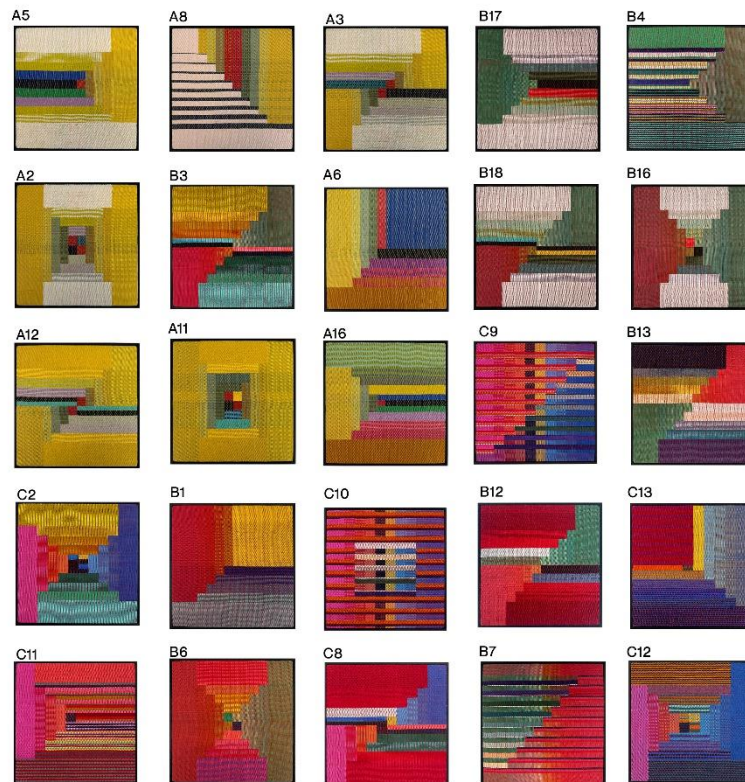
Vexillum Yarn Winding | Work 6



MATRIX SERIES







MARGO SELBY

b. 1977, Eastbourne, UK



Margo Selby is an artist and designer whose practice involves interweaving colour and geometric structure in textile form. She produces both hand-woven artworks and oversees the design work of the Margo Selby Studio for mill production and commercial textiles applications.

Selby professes she uses thread “to create abstract geometric artworks that explore repetition and transition, symmetry and asymmetry, the dynamic and the stable. I draw influence from the visual world around me: architectural forms; graphic design; pattern, scale, and colour combinations.”

When viewing both her design products and formal artworks, one immediately senses the influence of primordial handweaving practices of Navajo culture, and Selby’s ability to merge these with the constructivist art tradition, becoming a conceptual focus in her site-specific artwork, ‘Moon Landing’.

Through this lens, the rather simplistic forms that define her works may elicit a minimalist style; however, her mastery of colour, which is often layered and interwoven within her works, makes for mesmerising visuals.

Selby’s practice is considerably influenced by her interest in the relationship between the body and the machine, and the by-product of the intersection of craft and technology. “The loom,” she contends, “and the disciplined nature of weaving as a practice, provide boundaries and constraints which can be tested. The orderly nature of the craft of weaving is reflected in the developing designs of the artworks.” Utilizing materials such as silk, cotton, wool, and Tencel, the artist’s methodology is emblematic of French and Belgian Huguenot weavers, who first developed the Lampas weaving structure in the 17th century. This technique, characteristic of Selby’s work, involves the interweaving of colours to create warped hues and painterly effects onto the tapestry, transcending the viewer into experiencing the medium as if it were on the brink of the third dimension.

Margo Selby studied at Chelsea College of Art & Design and received her MA from the Royal College of Art in 2001, with a term at Atelier National d’Art in Paris. She now teaches in various institutions, including Hereford College of Arts and West Dean College of Arts, Crafts, Conservation & Design. Additionally, Margo offers numerous workshops at her Whitstable studio that involve weaving, colour theory, and yarn winding.

In 2024, and in conjunction with Cynthia Corbett Gallery, the artist presented ***Moon Landing***, a groundbreaking collaboration between Margo Selby and Helen Caddick debuting at Collect’s 20th anniversary. This project marked Margo Selby’s first site-specific installation, featuring a 16-meter suspended handwoven textile alongside an original string composition by Helen Caddick. Inspired by the connection between weaving, mathematics, and music, the work invited visitors to ascend and descend the spiralling stairwell of Somerset House, experiencing the evolving abstract colours that mirrored the dynamic journey of the music. In 2026, *Moon Landing* was presented at the Saatchi Gallery within their exhibition, ‘**The Sun and The Moon: Art Inspired by the Celestial**’.

That same year, the artist also received several notable commissions. She was co-commissioned by **The National Festival of Making and the British Textile Biennial** to create *Breathing Colour*, a vibrant, celebratory textile installation, immersive in colour, form, and sound. Occupying the North Transept of Blackburn Cathedral, the 9-meter textile sculpture evokes the movement of cloth throughout the factory, travelling in waves and folds through the machinery. Collaborating with composer-artist Peter Coyte to craft a sound piece, the work captures the rhythms of the machinery and the relationship between river and factory, as well as paying homage to the factory’s brass band.

As part of the London Design Festival 2024, Margo Selby’s striking textile creations were included in the ‘**Living in a Material World**’ Exhibition at the Lyon & Turnbull London Gallery. In 2025, ***Moon Landing*** toured to Canterbury Cathedral and Selby was also commissioned by Blackburn Cathedral to create a set of 12 hand-woven vestments as part of their “Fabric of Faith” project to mark their centenary. In April 2026, Selby debuted her ***Shuttle Series*** at

Frieze Expo Chicago, in which she presented a body of suspended large scale woven textile pieces which explored woven form and colour inspired by space and technology to evoke awe, optimism, and infinite possibility.

Other notable exhibitions include *Thresholds* at The Conran Shop (2026), *Living in a Material World* at Lyon and Turnbull (2024), *The Open* at Turner Contemporary Margate (2021), *Aperture* a solo show at The Corn Hall, Diss, (2021), *Pick by Pick* at Rochester Art Gallery (2017), and *Crafted: Makers of the Exceptional* at The Royal Academy in London (2014).

She received the Craft Council's Collect Open Award (2020) and was recognised in 2021 with the award of the Turner Medal for Britain's Greatest Colourist. She also gave the Turner Lecture, reflecting on her practice. Selby has exhibited in various art shows, including the International Art Fair for Craft and Design, Collect, London Craft Week, London Art Fair, The British Art Fair, and Art Miami. In 2026, her work was acquired by the Fidelity Art Collection.

In addition to her work as an artist, Margo Selby's design studio has done commercial collaborations with a wide range of artists, designers, and brands; including Habitat Interiors, John Lewis, Peter Collingwood, Jane Clayton, and Lenleys Home.

Margo Selby is represented internationally by Cynthia Corbett Gallery.