

Cell Foundation/ Cell Project Space Gallery

Annual Review 2025

## Programme Overview

In 2025, with the support of the **Cockayne Foundation, Fluxus Art Projects, Phileus, Foyle Foundation, The Austrian Office for Contemporary Art, The Austrian Ministry for Housing, Arts, Culture, Media and Sport, Henry Moore Foundation, Art Fund and Elephant Trust** Cell Project Space delivered a critically engaged programme of exhibitions and research, combining international solo presentations, long-term historical inquiry, and structured public engagement. Across the year, Cell supported artists at pivotal stages, facilitated meaningful encounters between artists, curators, and writers, and extended its work beyond the gallery through research, pedagogy, and public programming.

### Untamed Assemblies (Research-Led Public Programme)

*Untamed Assemblies* launched a major research initiative examining under-researched histories of experimental fashion and contemporary art in Eastern Europe during the 1990s, with particular attention to UK cultural exchange. Focusing on the Untamed Fashion Assemblies in Riga and the Avantgarde Fashion Assemblies in Tbilisi, the project explored how informal, collaborative, and performative modes of production emerged during a period of geopolitical transition. Throughout 2025, the programme established its research foundations through interviews with original organisers, archival recovery and digitisation (VHS footage, press cuttings, photographs), and mapping of transnational networks in collaboration with the Latvian Centre for Contemporary Art. This consolidated fragmented histories into a coherent account.

The public launch in March 2025 filled Cell Project Space to capacity, attracting professionals from contemporary art, fashion, and academia, including **Pierre Bal-Blanc, Julia Gardener, Solvita Krese (Director, LCCA Riga), Sylvia Kouvali (Rodeo Gallery)**, and researchers from the **Courtauld Institute and London College of Fashion**. The launch featured screenings, archival presentations, and a panel discussion with **Bruno Birmanis, Phyllis Cohen, and Guus Beumer**. Total audience across the first events reached 116.

A key outcome of Untamed Assemblies is its continuation into the **19th Venice Biennale**, where *Untamed Assembly: Backstage of Utopia* will form the **Latvian Pavilion in 2026**. The programme reached an estimated 150,000 users online and reinforced Cell's role as a platform for long-term, research-driven inquiry into overlooked artistic histories.

### Majd Abdel Hamid: Daydreamers

*Daydreamers* was the first London solo exhibition of Palestinian artist Majd Abdel Hamid, curated by Adomas Narkevičius (March–May 2025). The exhibition brought together long-term embroidery works and new commissions exploring slowness, labour, memory, and resistance, positioning textile practice as both method and metaphor for living and thinking beyond binary logics. The exhibition welcomed over 900 visitors and attracted curators, writers, and artists including **Claude Adjil (Serpentine), Helena Reckitt, Tamara Chalabi, Angelina Radakovic (Mosaic Rooms), Ted Targett (Brunette Coleman)**, and artists such as **Mona Hatoum, Paul Noble, Georgina Starr, and Coumba Samba**. A visit from **Kunsthalle Basel** highlighted the exhibition's international significance.



**Public engagement** included The Looms Workshop with **Blackhorse Activators**, led by Trainee Producers **supported by Art Fund** Varvara Uhlik and Sam Stewart. Participants aged 15–25 responded to the exhibition through embroidery and needlework, reflecting on time, slowness, and imaginative resistance. This translated Abdel Hamid’s methodology into a participatory, reflective practice.

A poignant highlight was the exhibition finissage with **Paul Noble**, presenting dot to dot (2006), his three-part sound poem originally voiced by **Laetitia Sadier**. Introduced by Noble through reflections on his first encounter with Hamid in Ramallah (2007), the event traced a poetic, intergenerational connection. Visitors were invited to take home over 600 sculptural elements from *Daydreamers* (Fortune Tellers), allowing the exhibition to continue through distributed afterlives. *Daydreamers* received notable editorial coverage, including a review feature in **Canvas Magazine and Mousse Magazine** and a listing in Art Monthly, and reached an estimated 150,000 online users, positioning Abdel Hamid’s practice within UK and international discourse.

#### **Tanja Widmann & Johannes Porsch: Produced by –1, plus One**

This exhibition marked the first UK solo presentation of Austrian artist Tanja Widmann, in collaboration with Johannes Porsch. Staged across Cell Project Space, including office infrastructure, the exhibition treated the gallery as a conceptual machine where subjectivity, authorship, and institutional power were continuously produced through feedback, delay, and repetition. Over ten weeks, it welcomed 437 visitors and drew attention from curators and writers including **Alvin Li, Fiontan Moran, Dina Akhmadeeva (Tate Modern), Olivia Aherne (Chisenhale), Bianca Stoppani (Fondazione Between Art & Film), Alexander Leissle (ArtReview), Chris McCormack (Art Monthly), and Rahma Khazam**, alongside artists including **Merlin Carpenter, John Smith, and Jasper Marsalis**.

The exhibition was extended through the workshop **A Slow Roasted Subject, And A Lengthy Buffet**, led by Goldsmiths alumni Frank Wates and Oli Mardon, with Trainee Producers Varvara Uhlik and Sam Stewart. Working with the **Goldsmiths Art Writing Group**, participants explored collective writing, repetition, and variation inspired by Raymond Queneau’s Exercises in Style. Resulting texts were installed throughout the gallery, creating a live feedback loop between artwork, writing, and audience.

The exhibition reached an estimated 150,000 online users through ArtReview, e-flux, and social media, consolidating Widmann’s presence in the UK context and demonstrating Cell’s commitment to reflective, institutionally aware practice.

#### **Ruoru Mou: Fortunate**

*Fortunate* presented entirely new works by Ruoru Mou, produced through complex automated kinetic systems, with elements created in the UK and shipped from Amsterdam. The project highlighted Cell’s expanded production capacity and its support for artists working at the intersection of material experimentation and international collaboration.

Open for ten weeks, the exhibition welcomed 1,027 visitors and attracted professional attention from **Nicole Yip (Spike Island), Amy Budd (MOMA Oxford), Alvin Li and Katrina Nzegwu (Tate Modern), Julia Gardener (Hot Wheels), and Ted Targett (Brunette Coleman)** alongside internationally active artists, **Gray Wielebinski, Michelle Williams Gamaker, Jack O’Brien, Michel Ho, and Nicole Cosen**

*Fortunate* received strong editorial coverage, including an online review on e-flux, listings in Artforum and Art Monthly, selection for **London Oomph during Frieze Week, and a full feature in Flash Art Magazine (Winter 2025) by Olivia Aherne, Curator Chisenhale Gallery**, resulting directly from professional engagement during the exhibition. Estimated digital reach was 150,000 users.

Public programming included curator- and artist-led tours and an in-depth conversation between Mou and curator/writer Giulia Civardi, exploring migration, classification, cross-cultural encounters, and the influence of Renaissance painting, ornamentation, and alchemical thinking on Mou’s practice.

#### **Overall Impact**

In 2025, Cell Project Space welcomed over 3,400 in-person visitors, engaged hundreds of curators, writers, artists, students, and youth, and achieved extensive visibility through press, magazines, and online platforms. With invaluable support from our partners, the programme strengthened artists’ UK and international profiles, facilitated long-term research, and reaffirmed Cell as a platform for experimental, research-led contemporary art, linking exhibitions, workshops, and public dialogue into a cohesive and critically significant year-long programme.



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Phileas THE AUSTRIAN OFFICE FOR CONTEMPORARY ART

Federal Ministry Housing, Arts, Culture, Media and Sport Republic of Austria

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# Exhibition Report

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Screening and Panel Discussion

Cell Project Space  
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Cell Project Space (London, UK) supported by the Cockayne Foundation, with additional support from the Foyle Foundation.

Curator Adomas Narkevičius

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## Press Release

# Untamed Assemblies 1

## Screening and Panel Discussion

6.30pm Thursday 13th March  
Discussion, Screening and Archival Materials

Join us on Thursday, 13th March, at 6.30pm for the launch of *Untamed Assemblies*, a new research and public programme at Cell Project Space, exploring the under-recognised intersections between experimental fashion and visual art in the 1990s, with a focus on cultural exchanges between the UK and ‘Eastern’ Europe.

This inaugural event will bring together the initiator of *Untamed Fashion Assemblies (UFA)*, Bruno Birmanis, alongside original participants Phyllis Cohen and Guus Beumer. *UFA* was an annual carnivalesque festival that took place in Riga, Latvia, between 1990 and 1999, fusing alternative fashion, drag, and visual art. The evening will feature a screening, a panel discussion moderated by Cell’s Curator Adomas Narkevičius, and a presentation of archival materials, offering insights into the *Assemblies*’ spirit, their reception in both UK and Latvian media, and their broader cultural impact.

Fashion designer Bruno Birmanis will be joined by Guus Beumer, Founding Director (2013–2021) of Het Nieuwe Instituut and Temporary Fashion Museum (2015–2016), Rotterdam, and Phyllis Cohen, experimental make-up artist, illustrator, and Founder of Face Lace, London. Together, they will revisit the atmosphere and legacy of the *Assemblies*, reflecting on their non-commercial ethos and the intersections of experimental fashion, visual art, drag performance, anti-Soviet sentiment, and partying – erupting during rather than after the events’ themselves.

*Untamed Assemblies* continues Cell’s engagement with experimental artistic and cultural practices emerging from ‘Eastern’ Europe, following the [Queer Anti-Colonial Solidarity Fundraiser Performance Night](#) (2023) and [CEED Feminisms programmes](#) (2023–24). It also reflects on a moment of sociopolitical transition in the early 1990s, shaped by both euphoria and economic collapse in newly independent, decolonised countries such as Latvia, Lithuania, Estonia, and Georgia. Against this backdrop, the *Untamed Fashion Assemblies* in Riga and, slightly later, the *Avantgarde Fashion Assemblies* in Tbilisi, emerged as singular interdisciplinary festivals incorporating alternative fashion, visual art, club culture, politics, and drag.

For a brief moment in the 1990s, radical young fashion in the region captured the international imagination – particularly that of the United Kingdom. Iconic sculptor and jeweller Andrew Logan brought his performances to Riga and Tbilisi, accompanied by BBC film crews. Designers Zandra Rhodes and Red or Dead’s Wayne Hemingway were among other notable participants, and in 1994, Paco Rabanne served as a jury member for the competition. A list of Central Saint Martins students in attendance suggests that Alexander McQueen may have witnessed the *Assemblies* firsthand. Pioneering feminist artist Eglė Rakauskaitė, who represented Lithuania at the 1999 Venice Biennale, presented wearable objects, while curator Raimundas Malašauskas, whose poetic,

ephemeral methods informed what is now known as New Institutionalism, modelled for designer Sandra Straukaitė at Vilnius’ UFA-inspired *Fashion Infection*. Meanwhile, in Georgia, the *Assemblies* helped shape the ethos and aesthetics of ‘anti-fashion’ – most recently brought to the global stage by Georgian designer Demna Gvasalia, artistic director of Balenciaga. The story of *Untamed Fashion Assemblies* – its impact on contemporary art, social change, and queer discourse in the region, as well as its latent influence on non-commercial and experimental fashion internationally – has yet to be fully explored.

## Call for Archival Materials

*Untamed Assemblies 1* also marks the start of year-long research into the *Untamed Fashion Assemblies* (Riga), *Avantgarde Fashion Assemblies* (Tbilisi), and broader cultural exchanges between ‘Eastern’ Europe and the United Kingdom at the intersection of art and fashion in the 1990s. If you participated in or contributed to these events, or hold archival material, please do not hesitate to get in touch: [info \[at\] cellprojects \[dot\] org](mailto:info@cellprojects.org).

*Bruno Birmanis is a designer whose work spans alternative fashion, wearable art, environmental and interior design. He is the founder and organiser of the experimental festival Untamed Fashion Assemblies (1990-1999) and has held the position of director for Vilnius Fashion Week and Moscow Fashion Week. Birmanis has also contributed to notable exhibitions and events such as ‘We Don’t Do This’, MO Museum, Vilnius; ‘13 Women I (Still) Haven’t Married’, Latvian National Museum of Art, Rīga; ‘Ballet. Beyond.’, Putti Gallery and Riga Central Station, Riga. Additionally, he co-created ‘The Post-Banalism Ball’ in 1988, the first alternative fashion performance in the former USSR.*

*Guus Beumer was the Founding Director of Het Nieuwe Instituut (2013–2021) in Rotterdam, where he established the Temporary Fashion Museum (2015–2016). Previously, he directed Marres, Centre for Contemporary Culture, and Bureau Europa in Maastricht. He also led the Netherlands Architecture Institute (NAI). In the 1990s, Beumer worked in fashion with Alexander van Slobbe, co-developing the brands Orson + Bodil and SO. He was a founding member of De Zaak Nu, supporting art presentation institutions. He curated the Dutch Pavilion at the Venice Art Biennale (2011) and was Commissioner of the Dutch Pavilion at the Venice Architecture Biennale (2014). A regular contributor to Metropolis M, he recently founded Bruin, an initiative on waste wool.*

*Phyllis Cohen is a makeup artist, illustrator, and the founder of Face Lace. Her career spans several decades, during which she has collaborated with numerous iconic figures. Throughout the 1980s, she worked with renowned artists such as David Bowie, Annie Lennox, Tina Turner, and Janet Jackson. Her work appeared in prestigious publications like Vogue, Elle, and Vanity Fair. Her notable trompe-l’œil (optical illusion) makeup looks, producing three-dimensional effects on the skin, solidified her status as a pioneer in experimental makeup artistry.*







# Untamed Assemblies 1: Launch

Screening and  
Panel Discussion

Thursday, 13th March 2025  
6.30-8.30pm



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## Untamed Assemblies 1: Documentation



Untamed Assemblies 1, Event Documentation, Cell Project Space, 2025

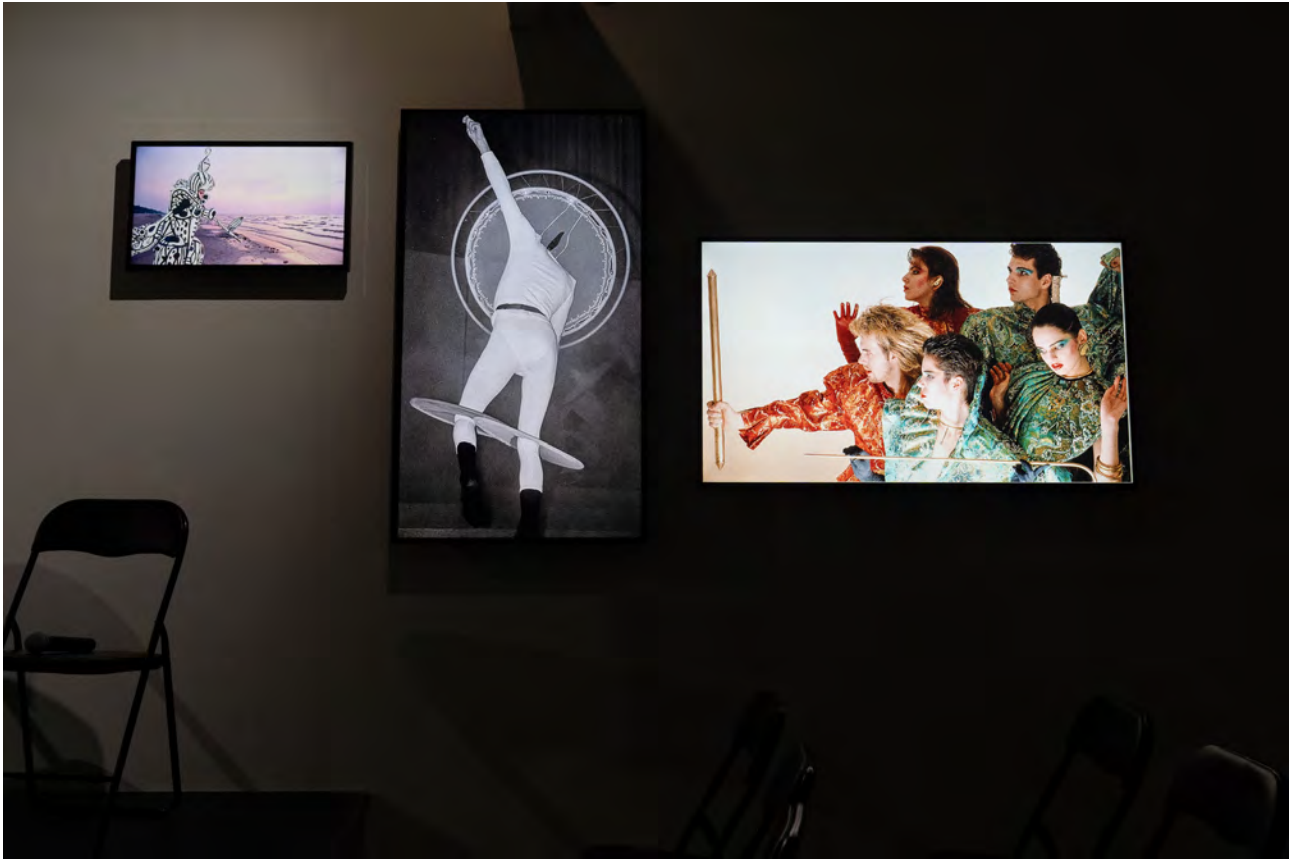


Untamed Assemblies 1, Event Documentation, Cell Project Space, 2025



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Untamed Assemblies 1, Event Documentation, Cell Project Space, 2025



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Untamed Assemblies 1, Event Documentation, Cell Project Space, 2025



Untamed Assemblies 1, Event Documentation, Cell Project Space, 2025







Untamed Assemblies 1, Event Documentation, Cell Project Space, 2025



Untamed Assemblies 1, Event Documentation, Cell Project Space, 2025

## Event Report

Untamed Assemblies is a research-led public programme initiated at Cell Project Space in 2025. It focuses on the under-researched histories of artistic production at the intersection of alternative fashion and contemporary art in 'Eastern' Europe during the 1990s, with particular attention to cultural exchange with the UK. This stage of the project focused on the 1990s Untamed Fashion Assemblies (UFA), Riga, and the Avantgarde Fashion Assemblies, Tbilisi.

For a brief moment in the 1990s, radical young fashion in the region captured the international imagination, particularly that of the UK. Sculpturo and jeweller Andrew Logan brought his performances to Riga and Tbilisi, accompanied by BBC film crews. Designers Zandra Rhodes and Red or Dead's Wayne Hemingway were among participants, and in 1994, Paco Rabanne served as a jury member for the competition. A list of CSM students suggests that Alexander McQueen was among those in attendance. Pioneering feminist artist Eglė Rakauskaitė, who represented Lithuania at the 1999 Venice Biennale, presented wearable objects, while curator Raimundas Malašauskas, whose poetic, ephemeral methods informed what is now known as New Institutionalism, modelled for designer Sandra Straukaitė at Vilnius' UFA-inspired Fashion Infection. Meanwhile, in Georgia, the Assemblies helped shape the ethos and aesthetics of 'anti-fashion' – most recently brought to the global stage by Georgian designer Demna Gvasalia, artistic director of Balenciaga.

In 2025, the project focused on establishing the core tenets of research: conducting interviews with original participants and organisers, mapping transnational networks of correspondence and collaboration, gathering existing written and visual material, and identifying the extent of UK-based involvement. In collaboration with Latvian Centre for Contemporary Art, we began compiling archival fragments, sketches, press cuttings, photographs, digitising VHS footage, and reconstructing participant lists to begin assembling a coherent historical account.

The project builds on Cell's ongoing engaging variously under-acknowledged - diasporic, decolonial, queer - or otherwise unbecoming artistic histories. It continues a line of inquiry developed through the CEED Feminisms public programme and recent work with artists and collectives working across performance, memory, and anti-colonial frameworks. Untamed Assemblies is interested in the ephemeral and informal conditions under which these scenes operated, and asks how their forms of production, rooted in instability, collaboration, and refusal might inform curatorial work today.

In March 2025, the first public event was held at Cell Project Space. It featured a screening and panel discussion with key contributors to the Assemblies: Bruno Birmanis (founder of the Riga Assemblies), Phyllis Cohen (makeup artist and original participant), and Guus Beumer (founding director of Het Nieuwe Instituut). The programme also included the presentation of archival materials, some previously not shown publicly, including BBC and Latvian television footage.



The research and programme initiated at Cell has contributed to next year's 19th Venice Biennale, where curator Adomas Narkevičius will co-curate the Latvian Pavilion under the title Untamed Assembly: Backstage of Utopia. The Pavilion will expand the project through newly commissioned performances and never before exhibited objects and printed matter.

Untamed Assemblies contributes to a better understanding of how experimental fashion and visual art operated as tools of expression, and exchange during a moment of geopolitical upheaval. It also reinforces Cell's role as a platform for long-term, process-based research into histories that remain at the edges of dominant institutional narratives.

**Continuing this research and regional focus Adomas Narkevičius stepped down from his role as curator at Cell Project Space in September 2025 into an exciting new role as Founding Director of Upè Foundation, a new London-based initiative dedicated to fostering exchange and knowledge-sharing between Baltic and international curatorial and discursive fields in contemporary art.**

## Audience

The launch event in the 'Untamed Assemblies' public programme opened on 13 March 2025 with a full-house evening at Cell Project Space, welcoming approximately 100 visitors. The event attracted a wide range of professionals from the contemporary art and fashion communities, including Julia Gardener (Founder, Hot Wheels, London & Athens), Ana Viktoria Dzinic (Artist), Pierre Bal-Blanc (Curator), Solvita Krese (Director, LCCA Riga), Maria Mileeva (Lecturer in Modern & Contemporary Art, Courtauld), Janina Pedan (Artist), Meera Sleight (Head of Textiles/Design, Martine Rose), Anne Reimers (Senior Lecturer, Cultural and Historical Studies, LCF), Caroline Stevenson (Programme Director, Cultural and Historical Studies, LCF), Sylvia Kouvali (Gallerist, Rodeo), Lore Alender (Editor, Emergent Magazine), Ewa Poniatowska (Rat Section), and Chris O'Carroll (Design Studio Manager, Martine Rose). Visitor numbers across the following three public days brought the total audience to 116.

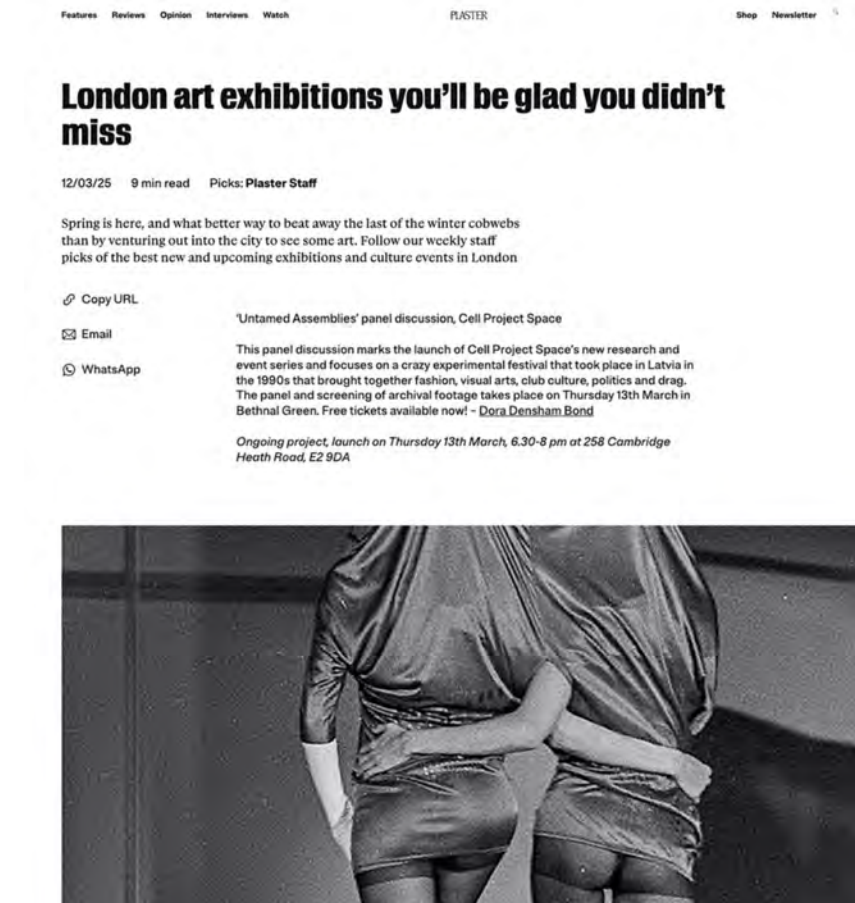
This was the first in a two-part programme revisits the legacy and afterlives of the Untamed Fashion Assemblies. A second contribution has been extended to the 19th Venice Biennale in 2026 for the Latvian Pavilion continuing to build the project's critical and public reach through expanded dialogue across visual art, fashion, and performance.

## Press & Digital Reach

Online, the project reached an extended audience of approximately 150,000 users, through targeted advertising, Cell's website, social media platforms (Instagram: 15,400 followers; Facebook and X/ Twitter), and Cell's monthly newsletter (8,000 subscribers). The exhibition generated engagement via shared content, artist reposts, and newsletter, extending its visibility across UK and international audiences. The project launched an important profile for Bruno Birmanis and has built and international momentum and platform for the Latvian Pavilion.



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Plaster Magazine- Preview Exhibitions not to be missed



Recording of the Event: Panel Discussion with Adomas Narkevičius, Bruno Birmanis, Phyllis Cohen and Guus Beumer



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# Exhibition Report

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*Daydreamers*

Majd Abdel Hamid

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**Project Partners:** Cell Project Space (London, UK) in partnership with Fluxus Art Projects, with additional support from the Cockayne Foundation and The Elephant Trust.

Curator Adomas Narkevičius

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## Press Release

# Daydreamers

Majd Abdel Hamid

**Opening Thursday 27 March 2025, 6-9pm**  
**28 March – 25 May**  
**Open 12-6pm Thursday-Sunday**

*Daydreamers*, Majd Abdel Hamid’s first solo exhibition in London, brings together a new and ongoing series of needlework. Initiated as early as 2012, these evolving and, at times, concluded bodies of work emerge from specific social and political moments, appearing as what the artist describes as ‘textures of memory’.

Hamid engages with time as both material and medium, employing embroidery as a technique of recording, reflection and refusal. His work is guided by slowness and repetition, building up intensities of feeling over narrative enclosure, at odds with the accelerationist logic of algorithmic visual culture. If the modernist grid sought to impose order, his stitches waver – accumulations of attention, of intimate, even flawed, labour, and of time worked through, or ‘wasted’.

*12-23 (End of Chapter)* (2012–2023) is a series that began with nine embroidered portraits of Mohamed Bouazizi, whose self-immolation on 17 December 2010 catalysed the Arab Spring. Hamid invited a woman from Farkha village to embroider one portrait, who then invited seven others. Hamid embroidered the ninth, making it his first embroidery project – a portrait that would gradually reduce in form over a decade. As figuration eroded, what remained was the name: Bouazizi, sewn onto a pillowcase using the leftover threads from the original commissions. The process moved through cycles of repetition, renunciation and reappearance, mapping the artist’s own dislocations – moments of departure, guilt and acceptance – across shifting geopolitical landscapes.

A body of work made for this exhibition, *Daydreamers (Fortune Tellers)* (2025–), extends Hamid’s interest in non-prescriptive futures. Over six hundred fortune tellers, modelled after the children’s origami game, become a ‘carpet’ of possibilities across the gallery floor. Unlike the game’s usual predetermined answers, Hamid’s fortune tellers bear no inscriptions, only the textures of the folded fabric, leaving the act of divination open-ended. What is folded can unfold, unconcealing, or perhaps reverting back to its source material. Crafted laboriously, they will be offered to be taken freely, one for each visitor, over the exhibition’s final two weeks. In London, a city where time is hyper-optimised and monetised, Hamid proposes a small act of gifting – without inscription, without demand.

*Daydreamers (Code)* (2024–) seeks to introduce slippages within the binary zeros-and-ones logic of the Jacquard loom’s punch card, the machine that gave rise to automation and algorithmic coding. The series is made up of acts of unravelling and reconfiguring. It began with pieces of fabric collected by Hamid since his move to Beirut, materials accumulated but left unused. When already fraying, they are picked apart, then woven into small circles, building up texture. Each circle corresponds to a specific fabric, a trace of its former structure. The woven patterns appear as a ‘dysfunctional’ binary code, in

the way one might absentmindedly scribble musical notes. The leftover fabric is then folded into fortune tellers.

The movement from one series to another is a continuous cycle of transformation: from fabric to thread, from thread to woven code, from leftover material to an object of potential. Hamid’s work unmakes the grid as a structure of control in favour of the imperfect, emerging rhythms of the hand. His practice draws on Palestinian textile traditions while remaining unbound by historical forms – using embroidery as a means of evading both the hierarchies of art historical canons and the pressures of ideological symbolism. His gradually accumulating body of thousands of hours of work is a commitment to slowness – a refusal of the now-ubiquitous temporality of algorithmic attention extraction, which takes hold over the qualitative sensation of time.

*Daydreamers* marks a point of departure in the artist’s practice. If earlier works carry the repetitive compulsion to work through, here is a sense of release – not an erasure or a resolution but an opening towards what remains possible. It is a meditation on how everyday acts of making may partake in the understated project of continuity, possibility, quiet joy, and life.

Curator Adomas Narkevičius

*Majd Abdel Hamid is a visual artist from Palestine. He was born in Damascus in 1988, and is currently based between Beirut and Paris. He graduated from Malmö Art Academy, Sweden (2010) and attended the International Academy of Art in Palestine (2007-2009). Majd Abdel Hamid solo exhibitions include Signal, Malmö (2024) Muscle Memory, CCA: Centre for Contemporary Arts, Glasgow; 800 meters and a corridor, gb agency, Paris (2022); A Stitch in Time, Fondation d’Entreprise Hermès, Brussels curated by Guillaume Desanges (2021). Majd Abdel Hamid’s work has been featured in numerous group exhibitions, including Les voix des fleuves, Biennale de Lyon, Phenomenon 5, Anafi, When Solidarity is not a Metaphor, Venice Biennial, Dislocations, Portes ouvertes sur l’Art, Palais de Tokyo, Paris, (Re)generation, Prix Reiffers Art Initiatives, Paris (2024) Art Explora, Photograph Pavillion 2023 Hirafen, La Station, Denden, Tunis, Kyiv Biennial, Vienna Institut Français de Jérusalem, Qattan Foundation and Taawon Foundation, Material Power: Palestinian Embroidery, Kettle’s Yard, Cambridge and the Whitworth, Manchester, UK (2023); Memory Sews Together Events That Hadn’t Previously Met, Sharjah Art Museum, Sharjah; Splendid Isolation, SMAK, Ghent; La Beauté du Diable, Frac Franche-Comté, Besançon (2022); Répare, Reprise, Cité Internationale des Arts, Paris, (2021); Heartbreak, Ruya Maps, Venice; Touché! (gesture, movement, action), Beirut Art Center, Beyrouth, (2019); at Krognoshuset Lund in Sweden (2016), the Valencia Institute of Modern Art in Spain and the Halil Saakini Cultural Center in Palestine (2018).*







# Majd Abdel Hamid Daydreamers

Opens Thursday 27th March 2025 6–9pm  
28.03.2025 – 25.05.2025  
Thursday–Sunday 12–6pm

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## Daydreamers: Documentation



Majd Abdel Hamid, Exhibition view, Daydreamers, 2025, Cell Project Space, 2025

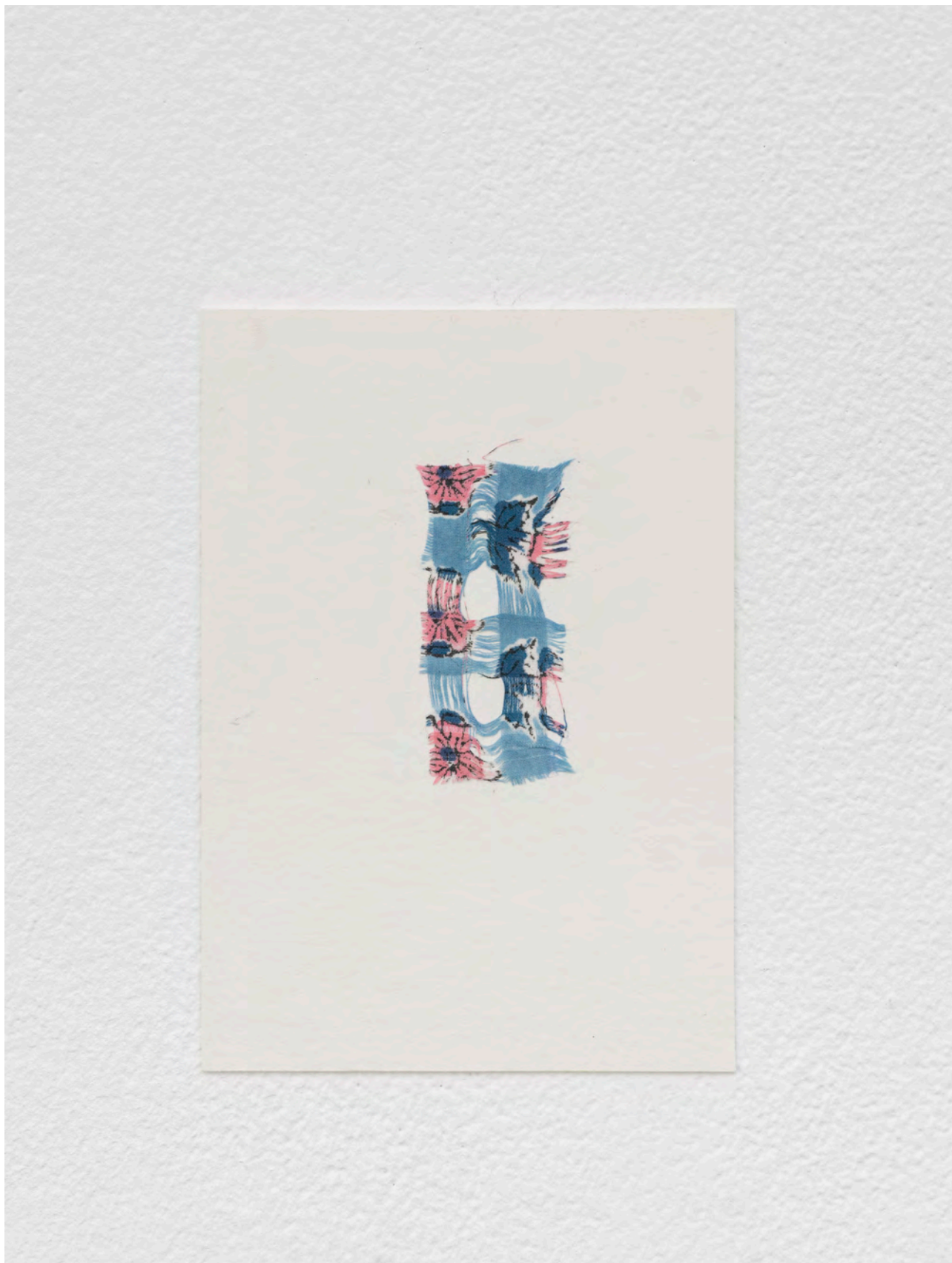


Majd Abdel Hamid, Daydreamers (Code), 2024, 9 × 18 cm, Cell Project Space, 2025



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Majd Abdel Hamid, Daydreamers (Composition), 2024, Cell Project Space, 2025



Majd Abdel Hamid, Daydreamers (Music Box), 2025, dimensions variable, Cell Project Space, 2025



Majd Abdel Hamid, Son This is a Waste of Time, 2015–ongoing, 10.5 × 14.5 cm, Cell Project Space, 2025







Majd Abdel Hamid, Ode to the Sea (Soap), 2024, 6 × 3 × 6.5 cm, Cell Project Space, 2025



Majd Abdel Hamid, Daydreamers (Fortune Tellers), 2025, dimensions variable, Cell Project Space, 2025







Majd Abdel Hamid, Son This is a Waste of Time (from July to March), 2015–ongoing, 23 × 32 cm, Cell Project Space, 2025



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Majd Abdel Hamid, Daydreamers (Composition), 2024, Cell Project Space, 2025



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Majd Abdel Hamid, Daydreamers (Composition), 2024, Cell Project Space, 2025



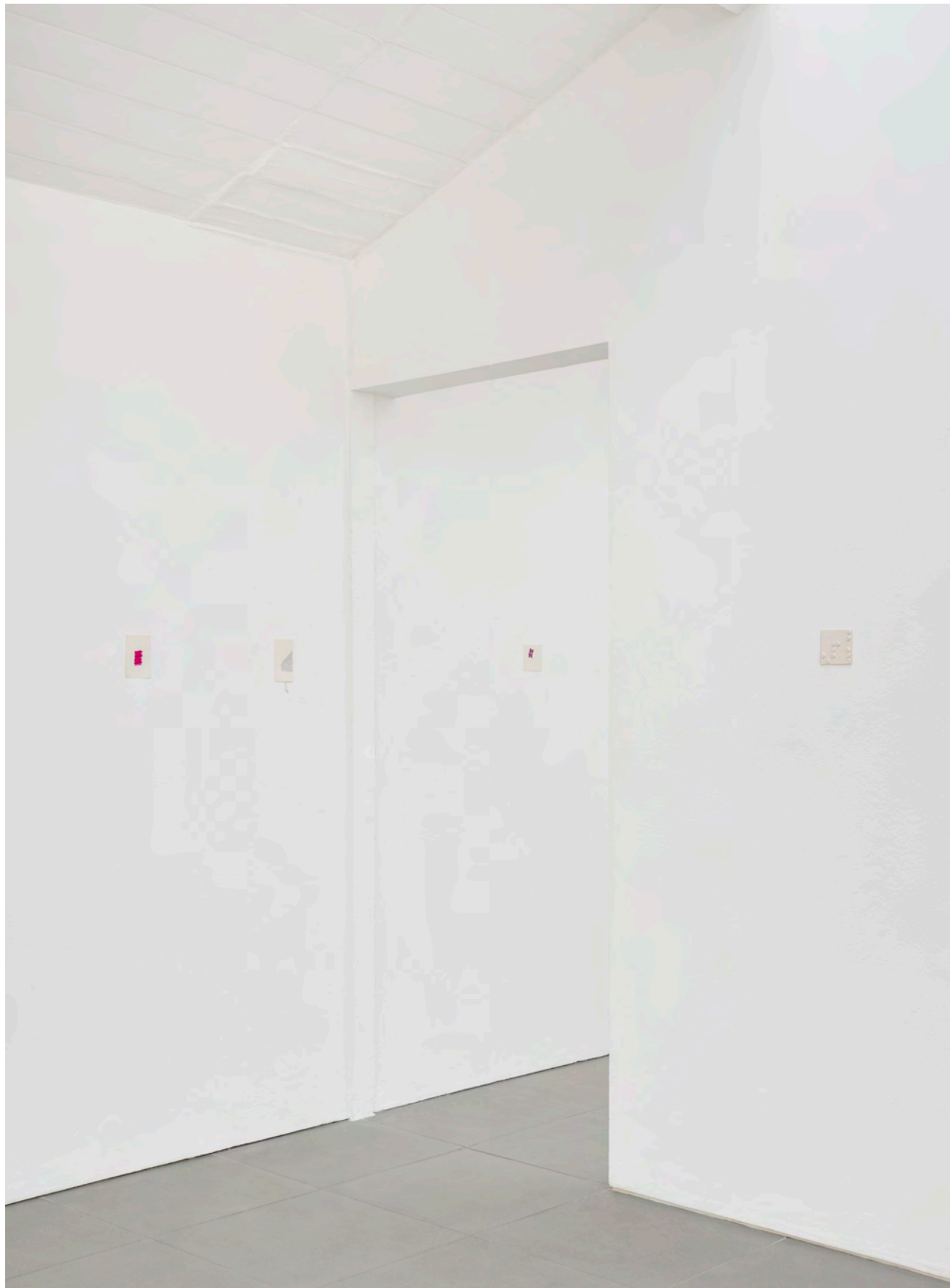
Majd Abdel Hamid, 12 to 23 (End of Chapter), 2012–2023, 31.5 × 43.5 cm / 14.5 × 10.5 cm, Cell Project Space, 2025



Majd Abdel Hamid, Daydreamers (Code II), 2025, 9 × 9 cm, Cell Project Space, 2025







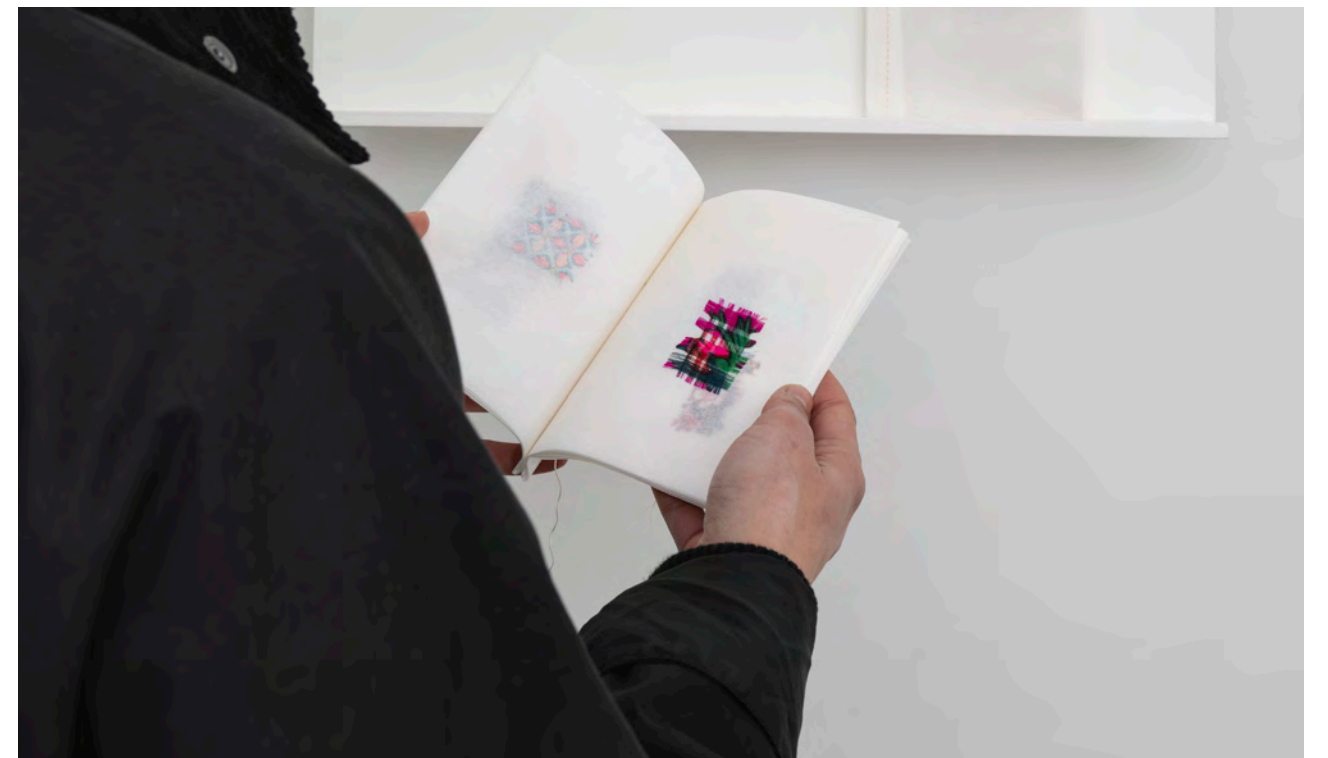
Majd Abdel Hamid, Exhibition view, Daydreamers, 2025, Cell Project Space, 2025



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Majd Abdel Hamid, Daydreamers (Notebooks), 2024, 12 × 16 cm, Cell Project Space, 2025



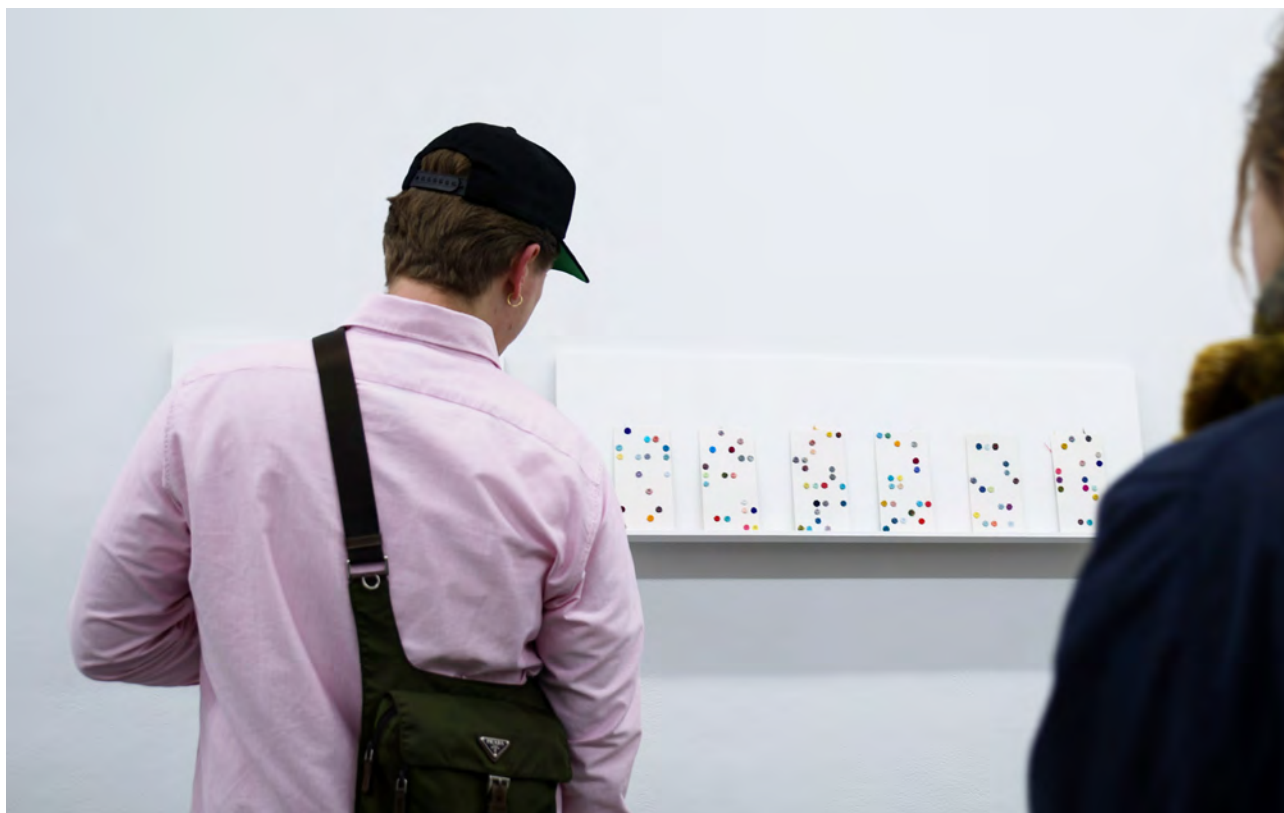
Majd Abdel Hamid, Daydreamers (Notebooks), 2024, 12 × 16 cm, Cell Project Space, 2025



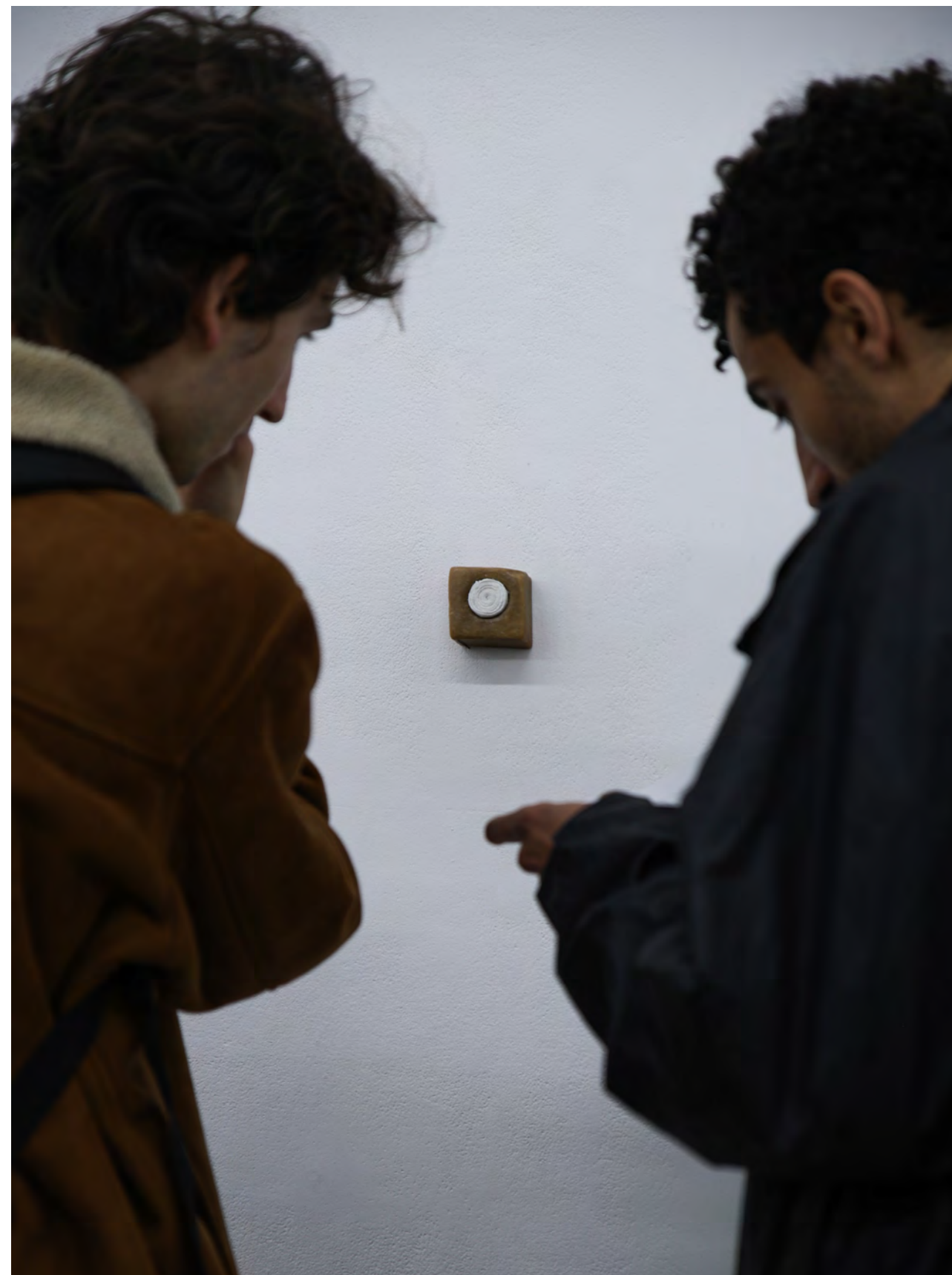
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Majd Abdel Hamid, Exhibition view, Daydreamers, 2025, Cell Project Space, 2025



Private View Documentation



Private View Documentation







Private View Documentation



Private View Documentation



Private View Documentation





## Exhibition Report

### Project Description & Target Group:

Daydreamers marked the first London solo exhibition by Palestinian artist Majd Abdel Hamid. The project brought together newly commissioned and ongoing textile works exploring memory, time, and resistance through. Targeting general audiences alongside engaged art publics, students, and youth groups, the exhibition opened up a contemplative, materially-driven space for thinking through time, labour, trauma, and political complexity beyond binary thought.

The project aimed to introduce UK audiences to Abdel Hamid's practice and its critical engagement with slowness, abstraction, and the binary logic. Through a newly commissioned series interrogating the historical Jacquard binary code system and its legacies, Daydreamers sought to destabilise dominant formal and political narratives by foregrounding intimate acts of making and gifting. The exhibition also reinforced Cell's commitment to supporting emerging international artists at pivotal stages of their practice.

Running from 28 March to 25 May 2025, Daydreamers was curated by Adomas Narkevičius and presented a selection of embroidered and sculptural works that unfold over years, some beginning as early as 2012. Majd Abdel Hamid's practice functions within the context of Palestinian textile, yet it avoids the rigid pressures of a tradition, opting for open-ended forms, imperfect motif and intimate, unalienated labour as possibilities for continuity and refusal. His work engages the materiality of time itself, evoking slowness as a mode of resistance to algorithmic and capitalist acceleration.

The exhibition included three key series: 12-23 (End of Chapter), a decade-long embroidery project reworking the image of Mohamed Bouazizi; Daydreamers (Code), which disrupts the punchcard logic of Jacquard looms through woven circles made from unravelled fabric; and Daydreamers (Fortune Tellers), a new sculptural commission featuring over 600 hand-sewn objects freely given to visitors over the final weeks, a quiet act of distribution and care. In fluently communicating poetic and political aspects Hamid's practice, the demonstrated the capacity of modest material forms to hold complicated affective and geopolitical content.

A core achievement of the project was the establishment of Hamid's practice in the UK context, opening pathways for further institutional collaborations and affirming Cell's curatorial vision. The project also succeeded in embedding pedagogical and participatory elements to extend the exhibition's reach via Student Producers' Programme at Cell. Coordinating logistics across Beirut, Paris, and London was a key challenge, particularly in regards to the artist's travel and well-being. That was successfully addressed through sustained open dialogue and mutual flexibility.

Daydreamers proposed a slow and poetic alternative to the dominant grammars of visibility, positioning embroidery as both method and metaphor for how we might live, remember, and imagine otherwise.

## Audience:

Daydreamers by Majd Abdel Hamid was open to the public from Thursday to Sunday over a nine-week period, welcoming over 900 visitors. Regular tours followed by audience Q&As, as well as targeted group visits and events were provided as effective, tailored forms of engagement with audiences of diverse needs, ages and levels of art knowledge.

The exhibition attracted a wide range of visitors, including art professionals such as Angelina Radakovic (Curator, Mosaic Rooms), Julia Gardener (Gallerist, Hot Wheels), Ted Targett (Gallerist, Brunette Coleman), Tamara Chalabi (Independent Curator), Claude Adjil (Curator, Serpentine), Helena Reckitt (Curator, Researcher, Feminist Duration Reading Group), Zarina Muhammad (The White Pube), and writer Michael Kurtz. A visitor from Kunsthalle Basel also attended, following a recommendation from Mohamed Almusibli (Director, Kunsthalle Basel).

Artists who visited included Mona Hatoum, Paul Noble, Georgina Starr, Coumba Samba, Gretchen Lawrence, Jack Jubb, and Giuseppi Cambana Rodriguez, Anne Robinson

### Group visits included:

- Delfina Foundation's artist cohort
- Blackhorse Activators for The Looms workshop, a hands-on textile and storytelling session led by Cell's Trainee Producers in response to Majd Abdel Hamid's practice
- Ben Jones' patrons group from The Courtauld Institute
- City Lit adult learners group, led by Chantal Condron
- ICA Creative Youth Forum, led by Lyndon Harris
- Goldsmiths Graduate Diploma in Art students, led by Mia Grassie-Clarke
- Goldsmiths Art Department group, led by Bryan Munguia
- UAL student group
- Art patrons group led by artist and educator Alik Braine

### Press & Digital Reach

Daydreamers received notable online and print coverage, including a feature on Mousse Magazine, and a listing in Art Monthly. Online, the exhibition reached an extended audience of approximately 150,000 users, through targeted advertising, Cell's website, social media platforms (Instagram: 15,400 followers; Facebook and X/Twitter), and Cell's monthly newsletter (8,000 subscribers). The exhibition generated engagement via shared content, artist reposts, and newsletter, extending its visibility across UK and international audiences.





## Public Programme:

### The Looms Workshop with Blackhorse Activators

In the *The Looms*, Blackhorse Activators were invited to respond to artist Majd Abdel Hamid's solo exhibition *Daydreamers* through embroidery and needlework. Considering the slowness and repetition present in Majd's process, the group used thread to engage with the subtle and imaginative forms of resistance the act of daydreaming can hold.

Led by Trainee Producers, Varvara Uhlik and Sam Stewart, the workshop began with a tour of the exhibition, followed by a reflective discussion and a series of written responses, that focused on the artist's engagement with 'time' both as material and medium. These responses identified stitching as a tool for sensing, sketching to process sensory experiences, and for reflection. Following an open-ended logic present in Hamid's *Daydreamers*, *The Looms* offered a space where value was placed on making slowly, with outcomes that considered the potential of the non-prescriptive act of sketching within the context of a fast-paced London backdrop.

*Blackhorse Activators are a group of 15-25 year olds from Walthamstow with a passion for applying creativity to build community, who meet monthly at Blackhorse Road Workshop and cultural venues in London. They are a graduate cohort from the Blackhorse Responders programme.*

*Varvara Uhlik and Sam Stewart are Cell's Trainee Producers, an initiative supported by Art Fund's Student Art Pass. The seven-month structured programme offers two full-time students a paid work placement to work closely with Cell's critically focused team to actively engage in all aspects of gallery operations, from supporting the delivery of exhibitions and events to enhancing audience engagement.*



*The Looms Workshop Documentation*



*The Looms Workshop Documentation*



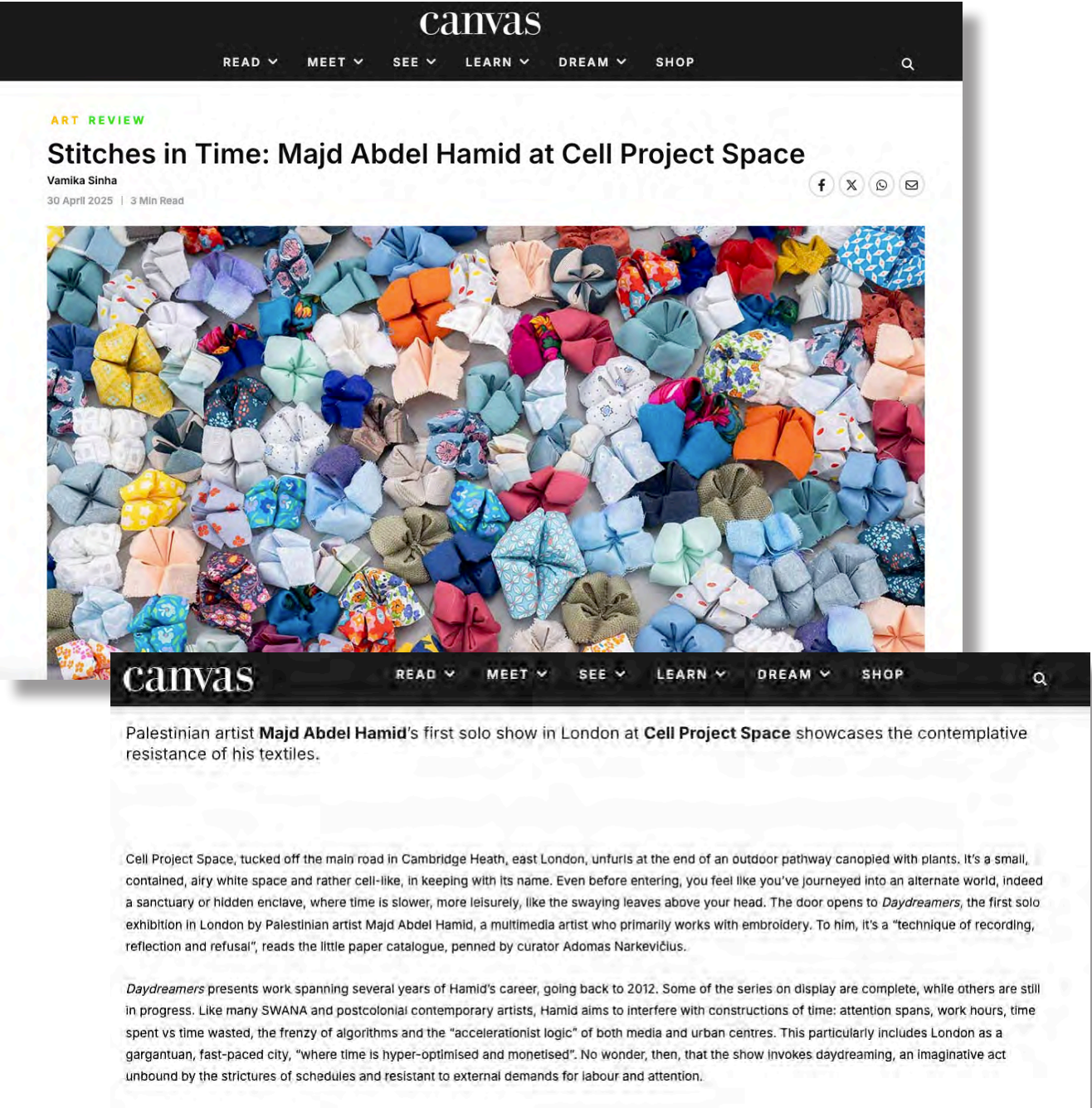
*The Looms Workshop Documentation*





Press Coverage:

Canvas:

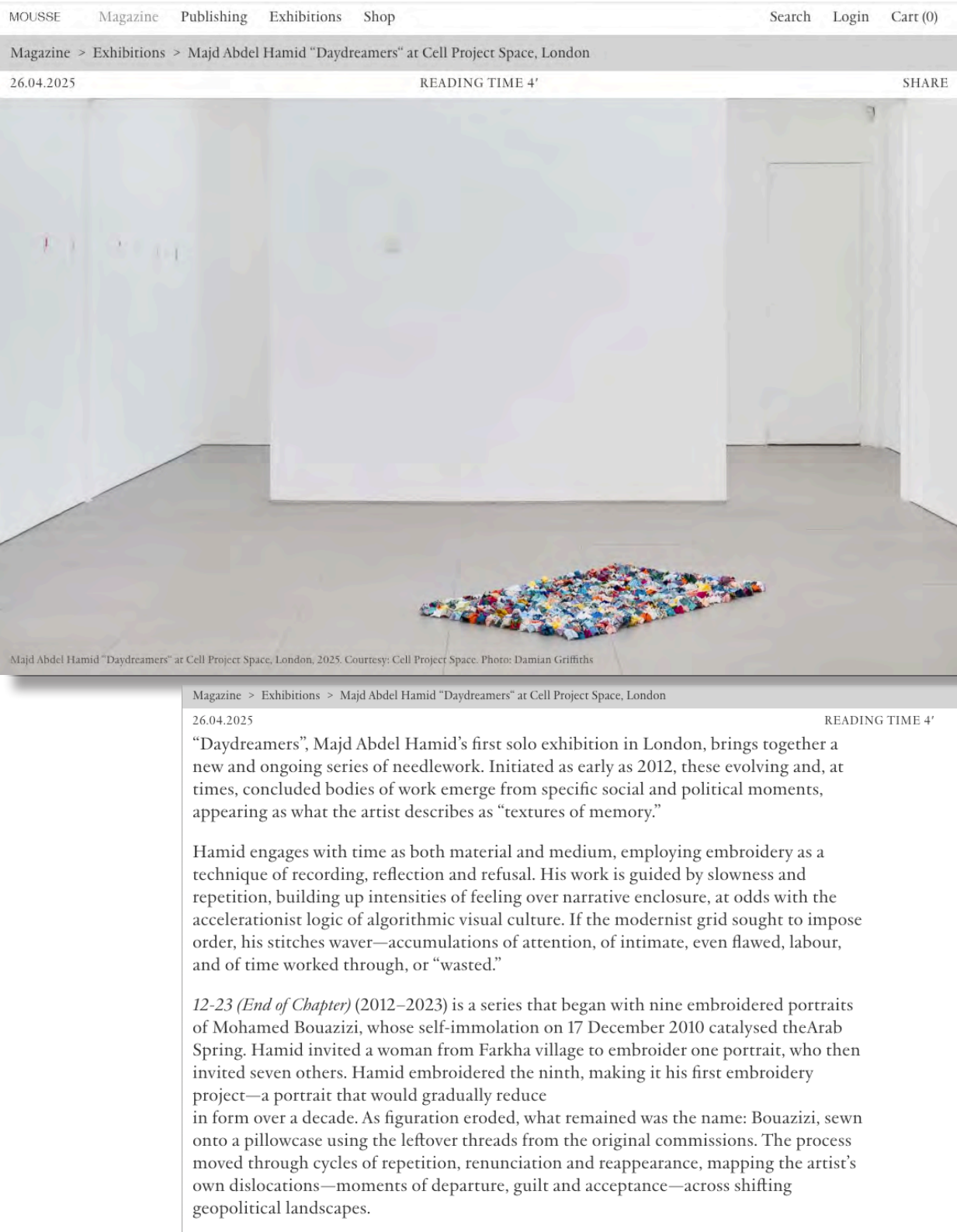


<https://www.cellprojects.org/press/daydreamers-canvas>



cellprojects.org

MOUSSE Magazine:



<https://www.cellprojects.org/press/daydreamers-mousse-magazine>



cellprojects.org

# Exhibition Report

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—1, *plus One*

Tanja Widmann Johannes Porsch Produced by

Cell Project Space  
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Contact: [info@cellprojects.org](mailto:info@cellprojects.org)

Cell Project Space (London, UK) with generous support from Phileas, The Austrian Office for Contemporary Art, The Austrian Ministry for Housing, Arts, Culture, Media and Sport, and Cockayne Foundation

Curator Adomas Narkevičius


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Print Advertising: Art Review

<b>-1, plus One</b>	<b>-1, plus One</b>
Tanja Widmann Johannes Porsch Produced by	Tanja Widmann Johannes Porsch Produced by
05.06.2025 - 10.08.2025	05.06.2025 - 10.08.2025

 Cell Project Space  
258 Cambridge Heath Road  
London E2 9DA  
cellprojects.org

COCKAYNE Phileas THE AUSTRIAN OFFICE FOR CONTEMPORARY ART

Press Release

-1, plus One

Tanja Widmann Johannes Porsch Produced by

Opening Thursday 5 June 2025, 6-9pm  
6 June 2025 – 10 August 2025  
Open 12-6pm Thursday-Sunday

Cell Project Space presents *-1, plus One*, the first solo exhibition by artist Tanja Widmann in the United Kingdom. The exhibition is conceived as a site of negotiation - material, social, affective - where authorship is ‘beside itself’, as in the collaboration with Johannes Porsch | Produced by Johannes Porsch. Read together as *Tanja Widmann Johannes Porsch Produced by -1, plus One*, the title suggests a conceptual machine of addition and subtraction, of lack and desire, and of the conceptual structure producing subjects as much as subjects producing the structure.

–1, plus One moves through the exhibition as a structuring condition. It introduces a logic of cut and supplementation, where subjectivity is formed through sequences of doubling, libidinal displacements and returns. Across the works, traces of automation of perception appear: film as flicker, the newspaper as cliché, and sound as drone – excess produces voids. Scripts, drawings, glass doors, seals and Hermès curb bits recur in variations and alterations, each staging a relation between control, address, and withdrawal.

Across both floors, in the ‘lobby’, office, front and back gallery, the exhibition operates as a basic feedback system circulating economies of desire, production, and time. The curb bit functions as its ‘source code’ – a simple cybernetic object for regulating bodies and movement, initiating a logic that returns across elements. At once luxury commodity and fetish, it condenses an economic field of tangible exchange and of relation to the other. An industrial hum just audible before entry amplifies from the inside, dislocating the spatial and symbolic threshold through a barely perceptible doubling. Glass panels, leaning on the wall beside two thresholds, hold the possibilities (semantic, symbolic, affective, imaginary, art historical) of ‘door’ as an entry/exit configuration, reflecting visitors back into the system of which they are momentarily a part. These repetitions and omissions turn signification in on itself, testing what registers as difference and where thresholds begin to dissolve. The exhibition approaches its elements in a process of ‘montage’, as if a film neither fixed nor linear; assembled in real time, cut and edited by each recipient. Subjectivation is registered in these circuits as delays, gaps, intervals and recursions, as the labour of staying in relation to a structure that shifts with each iteration.

Tanja Widmann’s practice navigates the material constraints and social fictions that regulate contemporary life, tracing the symbolic and economic circuits through which value is produced and circulated. Scripts - readymade objects, images, texts - serve as source code: for reception, (re)production, and deviation. Working with the everyday tech of the home office, laptop, printer, cell phone, etc. – and materials from the hardware store, Widmann’s works function as coded feedback loops: degraded, recomposed. Drawing on the Pictures Generation and Charles Baudelaire, the cliché becomes preferred data.





Johannes Porsch develops displays that operate as performative sets – objects that articulate the conditions of their own visibility. In dialogue with post-minimal and post-conceptual strategies, they foreground use-value and destabilise autonomy by rendering its heteronomous supports. These structures sustain positions and enable relations, anticipating events while modulating presence. Abstraction does not generalise; it fractures reflexivity, revealing labour as both structural and obscured. What appears autonomous is revealed as contingent, on holding, showing, connecting. Status – objectal or relational – is the effect of ongoing negotiation.

Curator Adomas Narkevičius

*Tanja Widmann lives and works in Vienna and Munich. Recent exhibitions: ‘Echo’s Hunger, Schiefe Zähne’, Berlin (2025); 15th Baltic Triennial: ‘Same Day’, CAC, Vilnius (2024); ‘dysfunctional malappropriation’, University Gallery of the Angewandte, Vienna (2024); ‘Lying Daughters. Produced by Johannes Porsch’, FELIX GAUDLITZ, Vienna (2023); ‘Since 1884. Produced by Johannes Porsch’, New Toni, Berlin (2022); ‘Cybernetics of the Poor’, Kunsthalle Wien (2020), ‘V’, FELIX GAUDLITZ, Vienna (2020). Her practice also takes shape in text, publication, workshop, and curatorial formats, often in dialogue with others. Exhibitions: ‘Industry / Against Nature’, FELIX GAUDLITZ, Vienna (2022), and ‘Post-Apocalyptic Realism’, Museum Brandhorst, Munich (2017). Publications: ‘Post-Apocalyptic Realism’ (Tonio Kröner, Laura Preston, Tanja Widmann, eds., Walther König, 2019); ‘Postapocalyptic Self-Reflection’ (Laura Preston, Tanja Widmann, eds., Westphalie Verlag, 2018); ‘To Make Oneself Similar in This Sense’ (artist’s book, Westphalie Verlag, 2012). A new artist’s book will be published by New Toni Press in summer 2025.*

*Johannes Porsch lives and works in Vienna, selected exhibitions include: ‘Rehearsals of Metabolism’, Kunstverein Kevin Space Vienna (2025); ‘Peche Pop’, Museum of applied arts Vienna (2024); ‘Key Operators. Weaving and coding as languages of feminist historiography’, Kunstverein Munich (2024); ‘to care, to display, to support’, Universitätsgalerie der University of applied arts Vienna (2024); ‘currently not available’ Julius Koller Society, Bratislava (2019); ‘tropology’, Kunstraum Lakeside Klagenfurt (2018); ‘Tropology’, Tiroler Künstlerschaft Innsbruck (2017); ‘Julius Koller. One Man Anti Show’, mumok, Wien (2016); Kyiv Biennial (2015); ‘Unrest of Form. Imagining the Political Subject’, Secession Vienna, Academy of Fine Arts Vienna (2013); ‘Aa’, Salzburger Kunstverein (2012); ‘Counter-Production’, Generali Foundation Vienna (2012); ‘Moments. A History of Performance in 10 Acts’, ZKM (2012); ‘Troubling Research’, Academy of Fine Arts Vienna (2011). Johannes Porsch studied at the University of applied Arts Vienna and the Jan van Eyck Academie, Maastricht.*



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Phileas

THE AUSTRIAN  
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ART

Federal Ministry  
Housing, Arts, Culture,  
Media and Sport  
Republic of Austria

COCKAYNE

Opens Thursday 5th June 2025 6–9pm  
06.06.2025 – 10.08.2025  
Thursday–Sunday 12–6pm

<b>-1, plus One</b>	<b>-1, plus One</b>
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A2 Poster- Gallery Entrance & e-newsletter

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## -1, plus One: Documentation



Tanja Widmann Johannes Porsch Produced by, Exhibition view, *-1, plus One*, 2025, Cell Project Space, 2025



Tanja Widmann Johannes Porsch Produced by, Exhibition view, *-1, plus One*, 2025, Cell Project Space, 2025



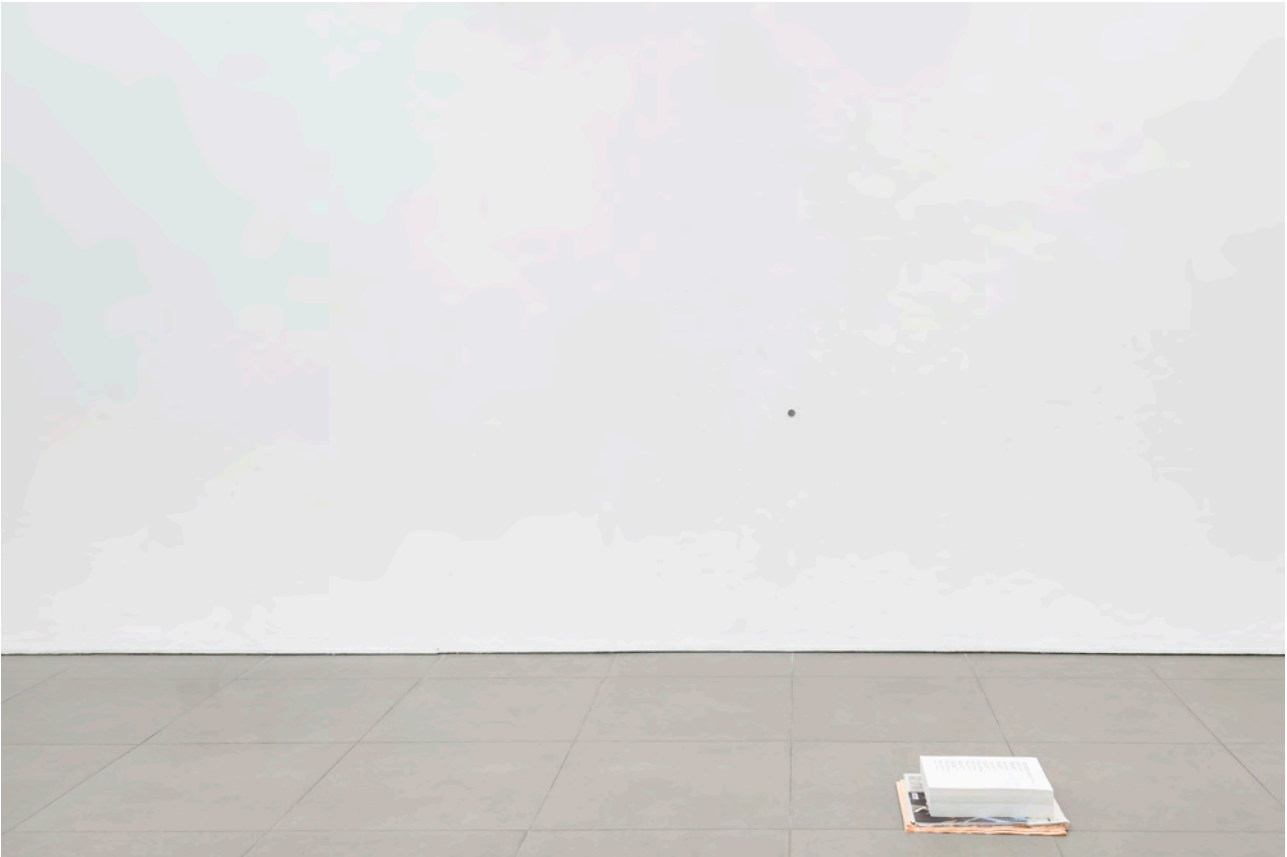
Tanja Widmann Johannes Porsch Produced by, *-1, One plus (Derivates)*, 2025, Ø 2.4 x 1.5 cm, Cell Project Space, 2025







Tanja Widmann Johannes Porsch Produced by, -I, *One plus (Derivate)*, detail, 2025, 194.1 x 86.5 x 0.8 cm, Cell Project Space, 2025



Tanja Widmann Johannes Porsch Produced by, -I, *One plus (Derivates)*, 2025, Ø 2.4 x 1.5 cm and -I, *One plus (Script)*, 2025, Cell Project Space, 2025



Tanja Widmann Johannes Porsch Produced by, -I, *One plus (Script)*, 2025, Cell Project Space, 2025







Tanja Widmann Johannes Porsch Produced by, *-I, One plus (Derivate)*, 2025, 194.1 x 86.5 x 0.8 cm, Cell Project Space, 2025



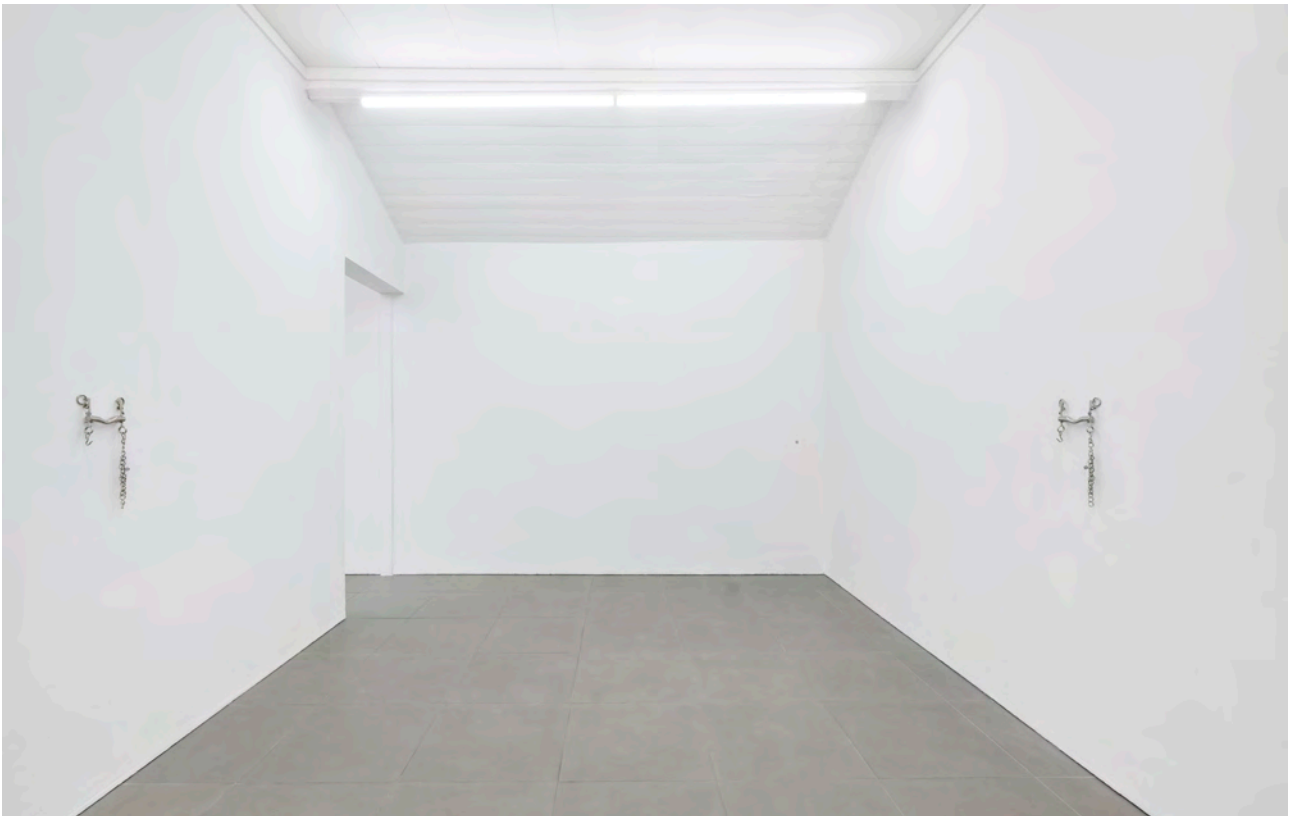
Tanja Widmann Johannes Porsch Produced by, *-I, One plus (Derivates)*, 2025, Ø 2.4 x 1.5 cm and *-I, One plus (Cherry on top)*, 2025, 29.7 x 21 cm, Cell Project Space, 2025







Tanja Widmann Johannes Porsch Produced by, *-1, One plus (Cherry on top)*, 2025, 29.7 x 21 cm, Cell Project Space, 2025



Tanja Widmann Johannes Porsch Produced by, Exhibition view, *-1, plus One*, 2025, Cell Project Space, 2025



Tanja Widmann Johannes Porsch Produced by, Exhibition view, *-1, plus One*, 2025, Cell Project Space, 2025







Tanja Widmann Johannes Porsch Produced by, -I, *One plus (Bit)*, 2025, 14.8 x 15.5 x 2.4 cm, Cell Project Space, 2025



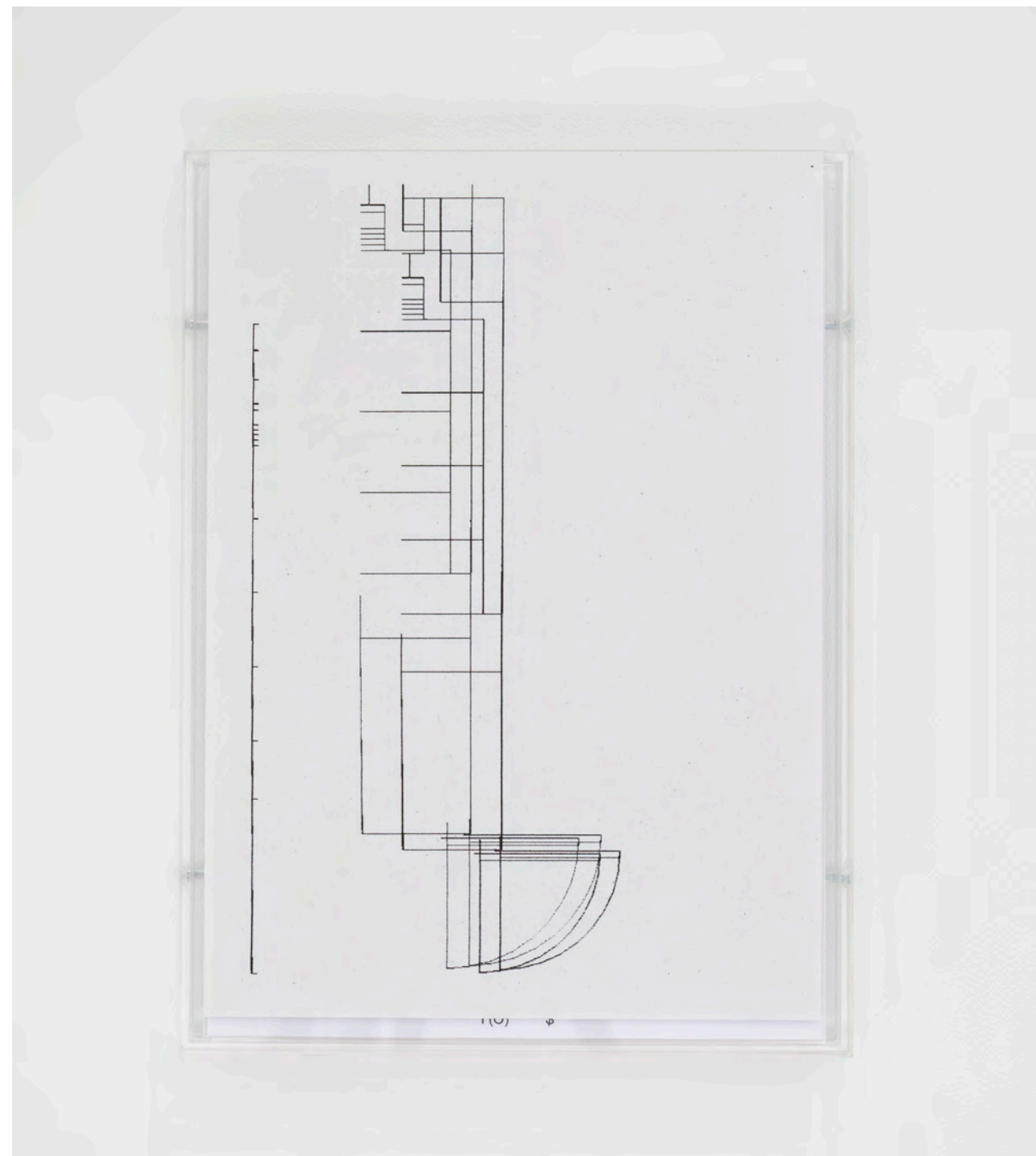
Tanja Widmann Johannes Porsch Produced by, -I, *One plus (Bit)*, detail, 2025, 14.8 x 15.5 x 2.4 cm, Cell Project Space, 2025







Tanja Widmann Johannes Porsch Produced by, -I, *One plus (Derivate)*, 2025, Ø 24.9, stereo audio, 16:24 sec, Cell Project Space, 2025



Tanja Widmann Johannes Porsch Produced by, -I, *One plus (Derivate)*, 2025, 32.3 x 23.4 x 0.25 cm, Cell Project Space, 2025







Tanja Widmann Johannes Porsch Produced by, *-I, One plus (Derivate)*, 2025, 32.3 x 23.4 x 0.25 cm and *-I, One plus (Derivate)*, 2025, 32.3 x 23.4 x 0.25 cm, Cell Project Space, 2025



Tanja Widmann Johannes Porsch Produced by, *-I, One plus (Protocol)*, 2025, 29.7 x 21 cm, Cell Project Space, 2025



Tanja Widmann Johannes Porsch Produced by, *-I, One plus (The Horse Fair)*, single channel video, 2:36 mins, 2025, Cell Project Space, 2025



Tanja Widmann Johannes Porsch Produced by, Installation view, *-I, plus One*, 2025, Cell Project Space, 2025







Tanja Widmann Johannes Porsch Produced by, Installation view, *-1, plus One*, 2025, Cell Project Space, 2025



Private View Documentation



Private View Documentation



Private View Documentation





## Exhibition Report / Project Narrative:

*-1, plus One* was the first UK solo exhibition by Austrian artist Tanja Widmann, produced in close collaboration with artist and writer Johannes Porsch. Staged across both floors of Cell Project Space, including its office space, the exhibition proposed the gallery as a conceptual machine, circulating feedback, delay, and symbolic drift, where subjectivity emerged through sequences of doubling, displacement, and return.

The exhibition's structuring condition, reflected in its title, was one of cut and supplementation: a logic of lack and desire where the subject was formed in relation to, and through, the operations of a shifting structure. Authorship, too, appeared 'beside itself'. Read together as 'Tanja Widmann Johannes Porsch Produced by -1, plus One', the exhibition title suggested a recursive system, where structure produces subjects as much as subjects produce structure.

With Porsch, Tanja Widmann explored how design mediates movement and control, drawing on horse harnesses and curb bits as objects of physical and social regulation, and as source code for a sculptural and conceptual language of the exhibition. Hermès Kandare curb bit, the assisted ready-made, functioned as the exhibition's central motif and cybernetic kernel: a simple object of bodily governance, recast as luxury, fetish, and interface between bodies. Alongside it, leaning glass panels for standardised office doors, reflected back material and symbolic thresholds. Circumnavigating the binary state of 'in or out', they staged entry and exit as open feedback circuits, reflecting viewers back into the apparatus of the exhibition space they briefly occupied.

A reworking of Rosa Bonheur's famous painting 'The Horse Fair' (1853) to a flicker film displayed on loop on a smartphone operated as a historical hinge, collapsing the representation of domination and inter-species display into a meditation on institutional choreography, informational noise, and address. These concerns extended across scripts, drawings, seals, sound, and film, each modulating how bodies are figured or withdrawn. The flicker film, embedded sound recordings, and layers of film and TV series subtitle transcription (*'-1, One plus (Script)'*) produced recursive perceptual circuits where cliché, automation, and excess rendered voids rather than meanings.

The exhibition also intervened into the gallery's administrative protocols: '*-1, One plus (Protocol)*' tasked staff with logging the duration of each visitor's stay using repurposed Excel sheets that previously tracked this exhibition's production budgets. Bureaucratic instruments were folded back into the exhibition, complicating where display ends and infrastructure begins.

Throughout, Tanja Widmann's and Johannes Porsch's works reflected on conditions of production, value, and circulation. The formal vocabulary of *-1, plus One* drew on the language of the office, the hardware store, appropriation art, and institutional critique, reprogramming materials and gestures into feedback loops that withheld resolution. If seen as a film, it was not so much a linear narrative story, but a live montage, cut and resequenced with each variation, visitor, and encounter.



Private View Documentation



Private View Documentation





## Audience:

Tanja Widmann Johannes Porsch Produced by *-1, plus One* was open to the public from Thursday to Sunday over a ten-week period, welcoming an 437. Regular tours, informal discussions, as well as workshops and targeted visits were used as effective, responsive forms of engagement, welcoming a wide range of audience backgrounds and levels of familiarity with conceptual and installation-based practices.

The exhibition was visited by a range of art professionals such as Alvin Li (Curator for International Art, Tate Modern), Fiontan Moran (Curator, Tate Modern), Dina Akhmadeeva (Assistant Curator, Tate Modern), Ted Targett (Co-founder, Brunette Coleman), Laurie Barron (Associate Director, Herald St), Chris McCormack (Editor-in-Chief, Art Monthly), Olivia Aherne (Curator, Chisenhale), Bianca Stoppani (Curator, Fondazione Between Art&Film), Alexander Leissle (Editor, ArtReview), Lore Alender (Editor, Emergent), Alexandra Symons Sutcliffe (art writer), Rahma Khazam (writer/academic), Michael Kurtz (art writer, Art Monthly, e-flux, ArtReview), Denise Lai (curator, Associate Director, ROH Projects), Berta Zubrickaitė (Assistant Director, Edel Assanti), and Milda Batakytė (Curator, Auto Italia).

Artists who visited included Merlin Carpenter, Sam Lipp, John Smith, Alan Michael, Jasper Marsalis, Lauren Auder, and Ana Viktoria Dzinic, alongside performance duo Rat Section and artist-critic Olesia Shuvarikova.

Group visits included:

- A guided tour for art advisor Justė Jonutytė's invited group
- Delfina Foundation alumni and friends visiting with curator Erin-Li
- Targeted invitations to Cell's local network of curators, artists, and writers
- Ongoing peer visits from artists in London's experimental project space ecosystem
- Workshop- with Blackhorse Activators & Goldsmiths Writing group

Press & Digital Reach

*-1, plus One* was shared via Cell's online channels and through the networks of the artists and curators. The exhibition reached an approximate online audience of over 150,000, through advertising on ArtReview and e-flux, Cell's website, social media platforms (Instagram: 18,600 followers; Facebook and Threads), and Cell's monthly newsletter (8,000+ subscribers). The show generated engagement via reposts, critical mentions, and peer-to-peer sharing, extending its visibility across UK and international contemporary art audiences.



## Public Programme:

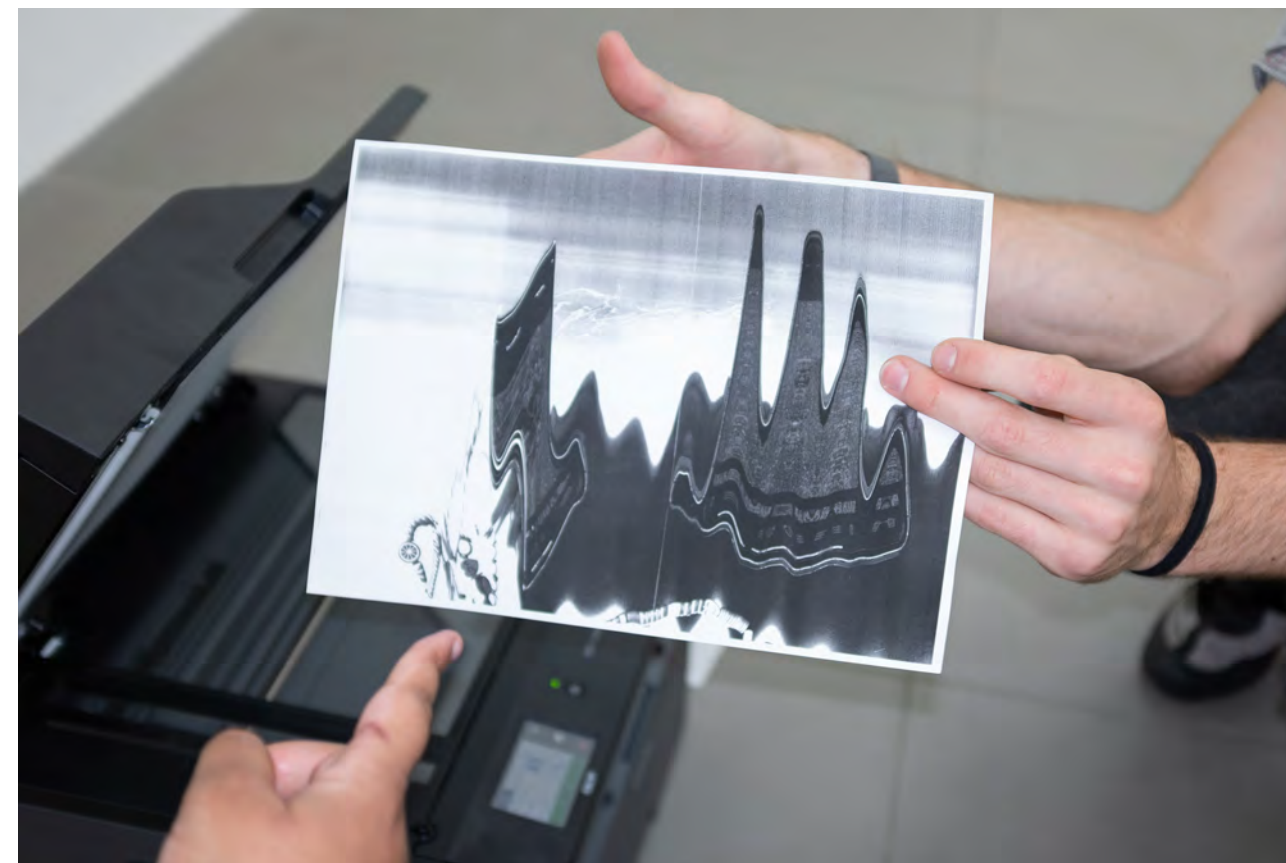
### ‘CTRL+C, CTRL V’ - Blackhorse Activators Workshop

In *CTRL+C, CTRL V*, Blackhorse Activators were invited to explore and respond to Tanja Widmann, Johannes Porsch Produced By *-1, plus One* exhibition. The workshop explored the ‘script’ as raw material to be rewritten, remixed, and transformed.

Led by Trainee Producers, Varvara Uhlik and Sam Stewart, the session began with a tour of the exhibition that treated the show as a mystery that needed to be uncovered, encouraged investigation, curiosity and dialogue rather than leaning on provided preexisting definitions.

The group took part in an introductory writing exercise, based around subjective experience and personal interpretation of the exhibition - which were then broken down into keywords, patterns, and structures that caught the eye. Using printers, scanners, and analogue processes, these fragments were reworked into new visual layouts and drawings, with no prescribed rules for their transformation.

Prompts drawn from the group's independent exploration of the gallery, such as ‘How does the space make you feel?’ or ‘What does this remind you of?’ - guided the process. In the final stage, participants placed their reconfigured texts and artworks onto a large canvas in the exhibition space, creating a collaborative composition that formed a visible dialogue between their responses and the original works.



Blackhorse Activators ‘CTRL+C, CTRL V’ Workshop, Cell Project Space, 2025





**Blackhorse Activators** are a group of 15-25 year olds from Walthamstow with a passion for applying creativity to build community, who meet monthly at Blackhorse Road Workshop and cultural venues in London. They are a graduate cohort from the Blackhorse Responders programme.



Left and right: Blackhorse Activators 'CTRL+C, CTRL V' Workshop, Cell Project Space, 2025

## 'A Slow Roasted Subject, And A Lengthy Buffet' - Workshop With The Goldsmiths Art Writing Group

*A Slow Roasted Subject, And A Lengthy Buffet* - workshop led by Goldsmiths alumni Frank Wates and Oli Mardon, facilitated by Cell's Trainee Producers Varvara Uhlik and Sam Stewart, invited members of the Goldsmiths Art Writing Group to respond to the Tanja Widmann, Johannes Porsch Produced By -1, *plus One* exhibition.

Participants began with stream-of-consciousness writing, using the exhibition as a prompt. Inspired by Raymond Queneau's *Exercises in Style* - a book that retells the same story 99 times in different styles, they each rewrote their texts in a new 'voice', such as noble, visual, or prosthetic. Pages were exchanged, sentences erased and rewritten, allowing the texts to evolve through editing process of addition and deletion. The pieces became playful cybernetic systems, drawing on the exhibition's interest in repetition and variation. Finally, fragments were cut out and placed around the exhibition, turning the gallery into a mirrored feedback loop between artwork, artist and audience.

*"The compositional aspect of group writing - with its distributed and circulating forms of authorship - strikes a productive and timely experiment, especially within and in response to the exhibition's peripformative conditions."* - Johannes Porsch & Tanja Widmann.

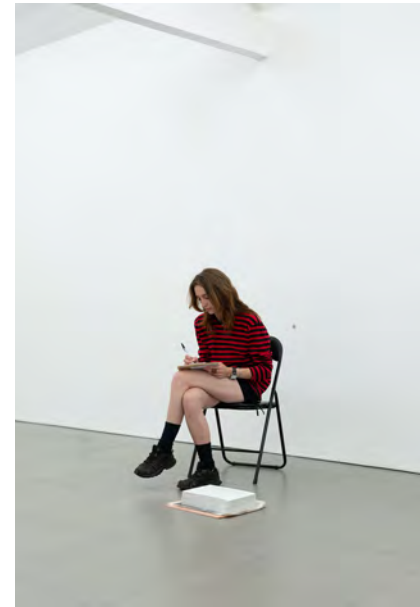


Blackhorse Activators 'CTRL+C, CTRL V' Workshop, Cell Project Space, 2025





**The Goldsmiths Art Writing Group** is a student-led collective setup by artists Frank Wates and Oli Mardon, exploring writing as an artistic practice.



Left and right: Blackhorse Activators 'CTRL+C, CTRL V' Workshop, Cell Project Space, 2025



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## Press Coverage:

### Springerin:



Tanja Widmann Johannes Porsch  
Produced by  
**-1, plus One**

6 June 2025 to 10 August 2025

Cell Project Space, London

Text: Rahma Khazam

One's first reaction when entering Cell Project Space's main gallery is one of bewilderment. Two glass panes, a pile of A4 pages placed on newspapers, a handful of metal seals, and an image of an ice-cream sundae stand out in the vastness of the almost empty room, the question being, what could this random collection of objects possibly mean? Yet "-1, plus One" turns out to be all about meaning, about how it is constructed, about the way we identify and interpret signs in accordance with the cultural and social context, about the semiotic soup in which we are immersed, about ambiguity and confusion, and the way meaning continually deceives and eludes the viewer.

Emblematic of the way "-1, plus One" proceeds is the ambiguous reference to the word 'producer' in its title. Is the producer in charge here, or the artist? Is not the artist also a producer, namely of artworks? Is this a solo show by artist Tanja Widmann in collaboration with Johannes Porsch, or a case of authorship 'beside itself', as Widmann and Porsch put it? There is a strange kind of doubling here which is never resolved. The same goes for the small cylindrical seals scattered throughout the exhibition, which either protrude from the wall – and so are neither completely in it nor completely out of it, alluding, perhaps, to the indeterminacy of meaning – or are flush with the wall, possibly implying fixity or certainty. The seals in the downstairs office appear to have a more practical function; they serve as paperweights that can be handled, moved around and touched. But once again, our attempts to construct meaning remain unresolved.

Pursuing the play of meaning-making, the lettering on the seals suggests a somewhat different interpretation. One seal bears the inscription HER followed by SEL, the other letters having been effaced. SEL may be an allusion to the name of the venue, Cell Project Space, but it could also refer to the words 'selle' or 'sellier' in French, which translate as 'saddle' and 'saddler' respectively. The latter hypothesis is confirmed by the two curb bits placed behind a partition at the end of the main gallery: at either end of each bit are seals bearing the full inscription, HERMES SELLIER. Yet the suggestion that the exhibition is somehow all about saddles is soon dispelled by the image of the ice-cream sundae, a somewhat ramshackle concoction missing its cherry, misleadingly titled *-1, One plus (Cherry on top)* (2025). Like the effaced lettering and the title, it seems to convey lack, incompleteness and thwarted expectation or desire. Some visitors become obsessed, not to say, possessed, by these guessing-games, seeking to decipher each sign, and assigning them multiple and wildly fluctuating meanings.

However, "-1, plus One" is not just a semiologist's delight, but also a numerologist's. The pile of A4 pages placed on newspapers turns out to be not just one film script and one newspaper but three of each. Most frequent is doubling: the plan of the building displayed in the lower gallery comes in two copies that have been scanned, rescanned, and superimposed on the budget of the exhibition, the last line of which is just about visible at the bottom of the frame. The piece involves doubling, altering, and fragmenting, while offering a glimpse of a key aspect of exhibition-making that is normally hidden from view. The glass panes, which are similar but not identical, also come in a pair, and are placed next to the two thresholds at either end of the partition. Quadrupling also



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constituting Megan Francis Sullivan's reworking of Rosa Bonheur's *The Horse Fair* (1852-1853) turns out to be a mirrored image. Here too, the original image is doubled, fragmented, and transposed into another medium before it finally reaches the viewer.

Some of the objects in the exhibition could be construed as addressing matters of political or social concern, even though these are never explicitly mentioned. The pair of curb bits conjure up issues of domination and exploitation of animals, while the name of the luxury brand Hermès is synonymous with exclusivity and wealth. The three film scripts also deal with wealth and power, looking at how they shape the value and meaning of interpersonal relationships. *Industry* is a contemporary TV series about individuals caught up in the world of high finance, while Jacques Demy's *Peau d'âne* (Donkey Skin, 1970) tells the tale of a king who tries to force his own daughter to marry him, and Fassbinder's *Die bitteren Tränen der Petra von Kant* (The Bitter Tears of Petra von Kant, 1972) explores the ways in which wealth can structure power dynamics between women. These scripts are carefully placed on copies of *Racing Post*, *The Economist* and the *Financial Times* so that only the top page of the first script and the edges of the newspapers can be seen. Once again, the actual content is hidden from view, and its meaning is inferred and suggested, but never made clear.

This constant reworking and covering over of materials poses the question of what is being reworked and covered over. Several of the original objects or events are partially hidden, like the seals and newspapers, or have disappeared, as in the case of the ice-cream sundae and Rosa Bonheur's painting; what remains are simulacra, copies that lack originals, yet appear equally – or much more – real. But the works not only lack originals, they also bear little or no relation to each other. Or as Derrida would have put it, there is no unifying narrative, but only inconsistencies, contradictions and multiple, shifting meanings. “-1. plus One” turns out to be a radical and brilliant tour de force that upends not only the roles of the artist and viewer, but also the function of the artwork and the practice of exhibition-making itself.

Mousse Magazine:

MOUSSE

Magazine > Exhibitions > “Tanja Widmann Johannes Porsch Produced by -1, plus One” at Cell Project Space, London

10.07.2025READING TIME 3'SHARE

Tanja Widmann Johannes Porsch Produced by -1, plus One” at Cell Project Space, London, 2025. Courtesy: Cell Project Space. Photo: Damian Griffiths



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AUGUST 12, 2025 / BY FAKEWHALE / REVIEWS

Tanja Widmann & Johannes Porsch: Cell Project Space, London

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INSIGHTS CRAFTED FOR YOUR ATTENTION: AS PREDICTABLE AS ART  
INSIGHTS “THE ILLUSION OF THINKING”: LEARNING TO FAIL

“-1, plus One” – Beneath and Beyond the Sign of Authorship  
Not every door opens to let you in. Sometimes it's a reflective membrane, bouncing back a distorted echo of what you thought you'd left behind. As you cross the threshold into “-1, plus One,” Tanja Widmann's first solo show in the UK, something disperses rather than begins. A barely audible industrial hum pulses at the entrance of Cell Project Space, a coded signal, a sonic loop that seeps in and expands. Conceived with Johannes Porsch, the exhibition operates as a threshold device: each work a passage, each gesture a deviation.  
Spread across the lobby, office, and both front and back galleries over two floors, the exhibition functions like a rudimentary feedback system, where moving bodies trigger symbolic, affective, and temporal economies. Objects are not simply displayed but positioned as relational nodes: engraved steel cylinders, milled glass panes, prints on recycled paper, single-channel video loops. Everything in “-1, plus One” breathes the logic of montage, everyday materials overloaded with memory and desire. Nothing is shown as-is; everything is assembled, reiterated, withheld.  
Hierarchies dissolve. Space turns into a field of tension between presence and absence. Glass panels leaning against the wall don't divide rooms; they reflect them. Mirrors of meaning, they insert the viewer back into the system, making them complicit. Every work is a derivation, or derivative, of a conceptual matrix: the title itself, a stuttering arithmetic of minus and plus, evokes a grammar of cuts and supplements. Here, to produce is also to subtract.  
The materials speak in the language of protocols: steel, perspex, office paper, audio. Works like “-1, One plus (Bit)” and “-1, One plus (Derivates)” unfold as operational scripts, fragmented, engraved, recombined in almost serial variations, each one singular. Prefabricated components, seals, clamps, printed panels, don't dilute meaning; they concentrate it. The cliché, rather than a drain on originality, becomes preferred data: traces of ongoing exposure. Every surface doubles as a writing surface, newspaper pages collected in thick volumes become objects of persistent, suspended reading.

REVIEWS SOFTIMAGE, ON THE THRESHOLD OF THE VISIBLE AND THE SIMULATED  
REVIEWS TICK TACK PRESENTS ALLEN-GOLDER CARPENTER'S SOJOURN: ON MEMORY, ERASURE, AND THE POLITICS OF REMEMBRANCE  
REVIEWS SOFTIMAG, ON THE THRESHOLD OF THE VISIBLE AND THE SIMULATED  
REVIEWS MINOHRICHAR, KAHEE JEONG, DEAD SPOT AT CAPTION SEOUL, SEOUL  
DIALOGUES

Video elements, as in “The Horse Fair,” suggest held and reprocessed memory; Rosa Bonheur, Megan Francis Sullivan, a Samsung Galaxy. A chain of citations and apparatuses that doesn't historicize but stratifies, layer upon layer, breaking linearity. Subjectivity here emerges as difference, as interval, delay, recursion: it's the labor of staying with a structure that shifts at every iteration.  
Downstairs, near the office area, a single printed sheet, “Proposal,” “Protocol,” seems to wait for a reader's action. But no instructions follow. This is choreography to be learned through movement. As the body navigates, the exhibition shifts in response. There's no ending, only another threshold.  
What lingers is the sheen of engraved metal, the weight of cheap printed paper, the vibration of a sound whose source remains untraceable. “-1, plus One” doesn't demand to be understood, it asks to be inhabited. After all, entry is always a gesture of complicity.

ICONS SEEING YOURSELF SEEING: JAMES TURRELL AND THE POLITICS OF PERCEPTION  
INSIGHTS “THE ILLUSION OF THINKING”: WHEN ART LEARNS TO SIMULATE DEPTH  
ICONS OLAF METZEL: SCULPTING CONFLICT IN THE PUBLIC SPHERE  
DIALOGUES





# Exhibition Report

*Fortunate*

Ruru Mou

Cell Project Space  
258 Cambridge Heath Road  
London  
E2 9DA

Contact: [info@cellprojects.org](mailto:info@cellprojects.org)

**Project Partners:** Cell Project Space (London, UK) in partnership with Henry Moore Institute, Cockayne Foundation and The Elephant Trust.

Curator Adomas Narkevičius

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# Ruoru Mou

## Fortunate

09.10.2025 –  
14.12.2025



Cell Project Space  
258 Cambridge Heath Road  
London E2 9DA  
[cellprojects.org](http://cellprojects.org)

The Elephant Trust

COCKAYNE



Quarter page advertisement Mousse Magazine Print, October Issue 2025

## Press Release

### Fortunate

Ruoru Mou

**Opening Thursday 9th October 2025, 6-9pm**  
**10th October – 14th December**  
**Open 12-6pm Thursday-Sunday**

*Fortunate* is a major solo exhibition of newly commissioned works by Ruoru Mou, presenting a large-scale installation environment. For her most ambitious project to date, the artist reappropriates industrial forms, cinematic tropes, bureaucratic residue and manufacturing waste to address the material politics of luxury fashion, circulation, the optics of value, and regulatory subjectivity.

Working primarily in sculpture and installation, Mou's current research draws on two industries that informed her upbringing in Tuscany: Chinese restaurants, including one opened by her family, and Chinese-owned leather goods suppliers producing for luxury brands, a major source of local employment in the region.

Central to the exhibition, kinetic sculpture *Dirty Snow* transforms the back gallery into an enclosed chamber. In the cooler room, accessible only to the eye, automated industrial fans propel a blizzard of shredded detritus that includes: carnival confetti, residence permits, visas, sanitary certificates, risk assessments, medical booklets assessing fitness for industrial labour and maintenance logs, debt collecting receipts, among other paperwork required to access care, income and legal personhood in Italy, the UK or the Netherlands. These fragments circulate as bureaucratic weather, mixing hierarchies of industrial residue, administrative remnants and sci-fi tropes. *Collecting Fees Document (wash label)* lists the snowstorm's composition in percentages, mimicking garment tags that signal 'purity', even down to arbitrary micro-quantities — 0.0000001% soy, 0.001% chromium leather dust. As with 'authentic' tags, the breakdown is a fantasy, reflecting contradictions of subjective judgment in how labour, authenticity, value and life itself are classified.

Among the debris, titled *Prosperity, Protection, Purity*, a trio of maneki neko (known as 'Welcoming money cats' in China) paws seem to fight through the storm in monotonous movement, waving in greeting or in farewell. Trapped in their own circuit, they address viewers who cannot step inside, while themselves unable to step out of their fortunate enclosure. Their gesture carries persistence and kinship, yet also the demand for sustenance placed upon bodies within extractive systems. Who must remain outside, and who is fortunate enough to be caught within?

In the front gallery, vitrine works *Tease 001*, *Tease 002* and *Tease 003* reference both luxury retail displays and Chinese restaurant decorative motifs, reusing the ornaments the artist's grandfather crafted when her family first opened the restaurant in Italy. Steel cutting moulds for leather bags encase an organic, marble-like material composed of gelatine, glycerine, restaurant grease and soy sauce – 'skins' derived from Mou's earlier work *Hung Out to Dry, Holding the Bag* (2025–). Pressed into the moulds, the skins push against them, shrinking and sweating over time, caught between



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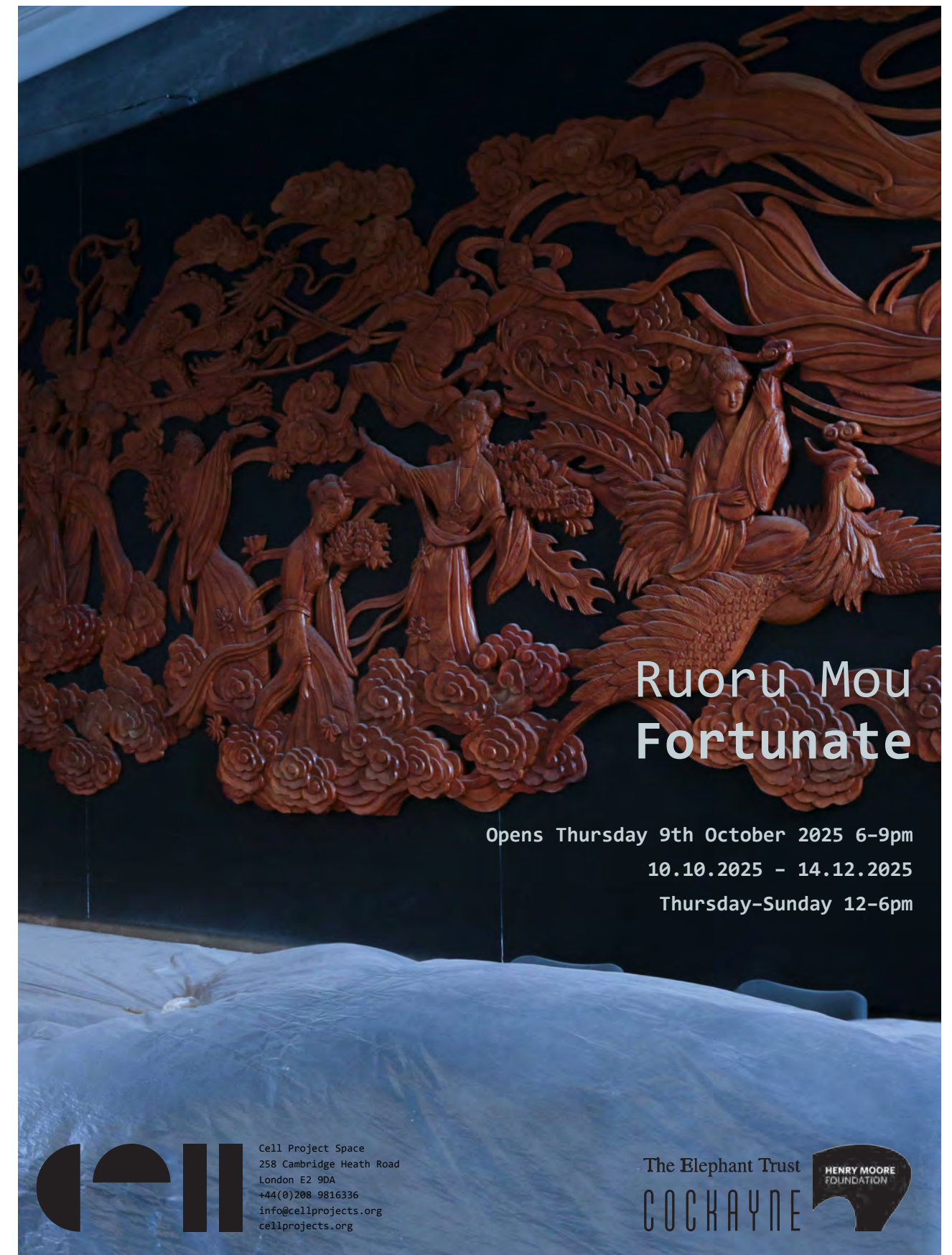


preservation and decay. In *Tease*, ornament is an excess frustrating the neutrality of utility, doubling as a device of seduction, dressed in a fantasy of terror and beauty all at once. This reuse of a ‘skin’ is pivotal to Mou’s process: the works form part of her own ‘factory’, where an earlier body (of work) is reprocessed into a new one. The factory here is subject and method, an ongoing cycle of casting, pressing, shrinking, shredding, reshaping and re-valuing. In Mou’s work, methods of preservation echo the sustaining and exhausting measures required to keep bodies and materials in circulation. Throughout *Fortunate*, organic, bureaucratic and phantasmic skins compound into identifications, patterns and protective projections, arranging and transforming the body in ways required but not necessarily wanted.

Producing material and optical ambiguity, the exhibition works with the protocols and tropes that organise political and economic livelihoods, asking who holds the right to enter and exit, how much time it takes to wear a body down, and how one might preserve life. *Fortunate* works through the ‘impurities’ embedded within systems of production, distribution and classification, taking their contingency as its critical framework.

Curator Adomas Narkevičius

*Ruoru Mou (b. 1997, Florence) is an artist based in London and Amsterdam. Recent group exhibitions include ‘Life After Life’, 15th Kaunas Biennial, Kaunas (2025); ‘OFFSPRING 2025’, De Ateliers, Amsterdam (2025); ‘Big Fortune’, Woonhuis De Ateliers, Amsterdam (2024); ‘Ceremonial Weight’, April in Paris, Aerdenhout (2024); ‘On Feeling’, The Approach, London (2024); and ‘Cozzie Livs’, Des Bains, London (2023). Recent solo exhibitions include ‘Leftover Linings’, San Mei Gallery, London (2024). Mou recently completed a two-year residency at De Ateliers, Amsterdam (2024–25).*



A2 Poster- Gallery Entrance & e-newsletter



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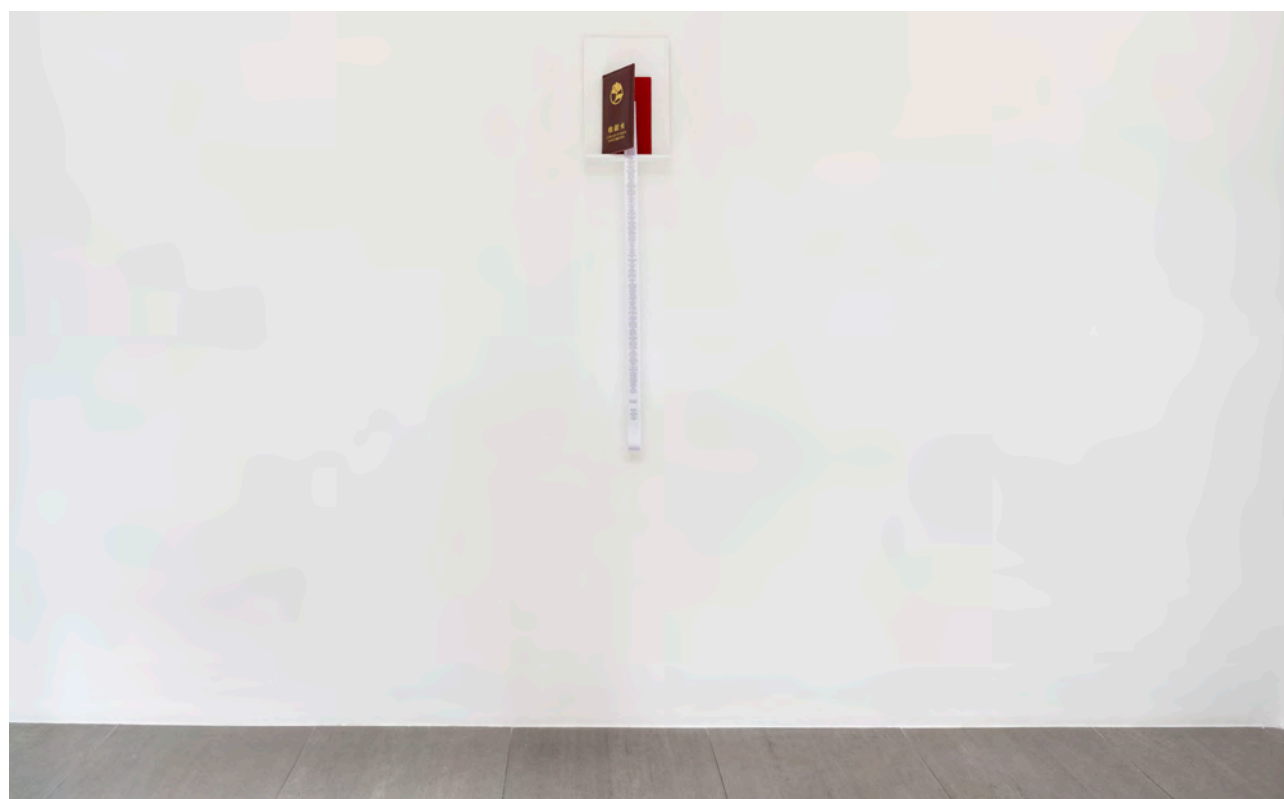
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## Fortunate Documentation



Ruoru Mou, Exhibition view, *Fortunate*, Cell Project Space, 2025



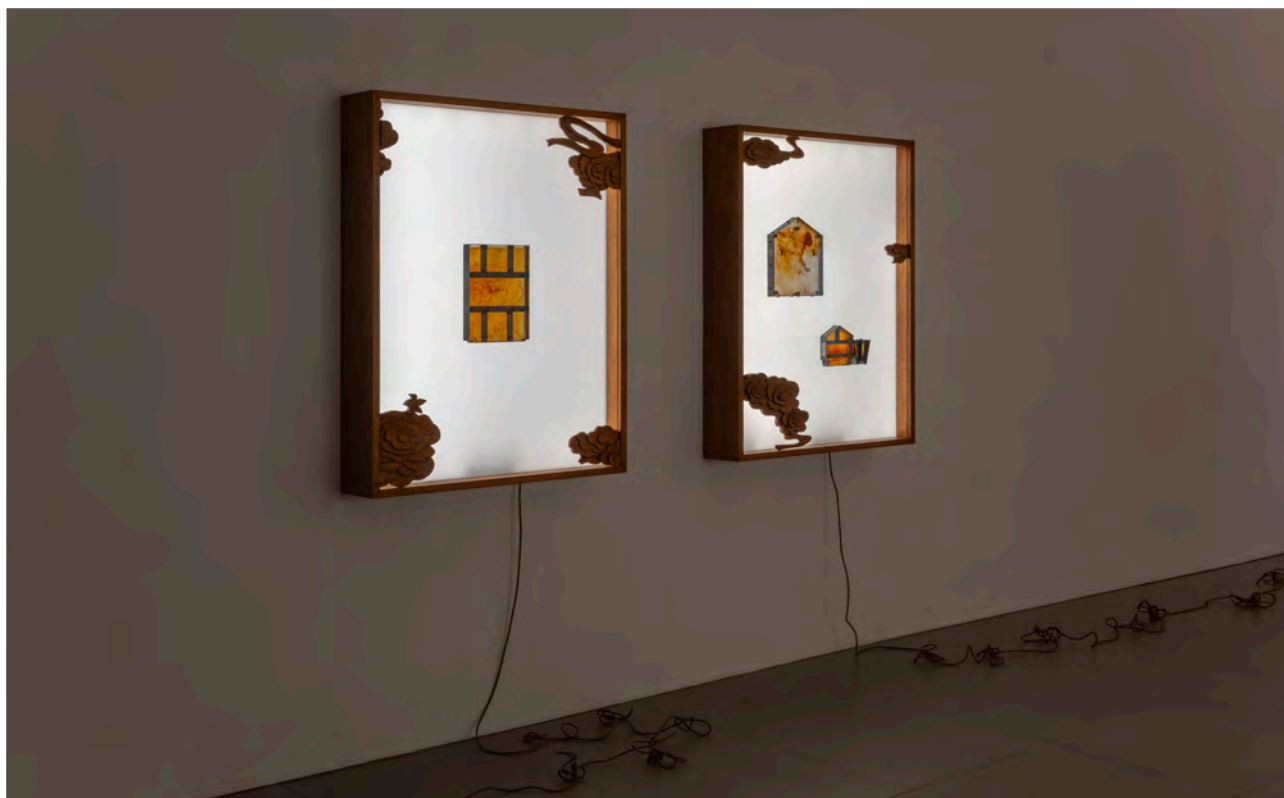
Ruoru Mou, *Collecting Fees Document (receipt holder)*, 2025, 13 x 100 cm, *Fortunate*, Cell Project Space, 2025



Ruoru Mou, *Dirty Snow*, 2025 & *Prosperity, Protection, Purity*, 2025, dimensions variable, *Fortunate*, Cell Project Space, 2025







Ruoru Mou, *Tease 002 & Tease 003*, 2025, 2x (89 x 118 x 17 cm), *Fortunate*, Cell Project Space, 2025



Ruoru Mou, *Tease 001*, 2025, detail, braided fabric cable, *Fortunate*, Cell Project Space, 2025



Ruoru Mou, *Tease 003*, 2025, detail, *Fortunate*, Cell Project Space, 2025







Ruoru Mou, *Dirty Snow*, 2025, detail & *Prosperity, Protection, Purity*, 2025, dimensions variable, *Fortunate*, Cell Project Space, 2025



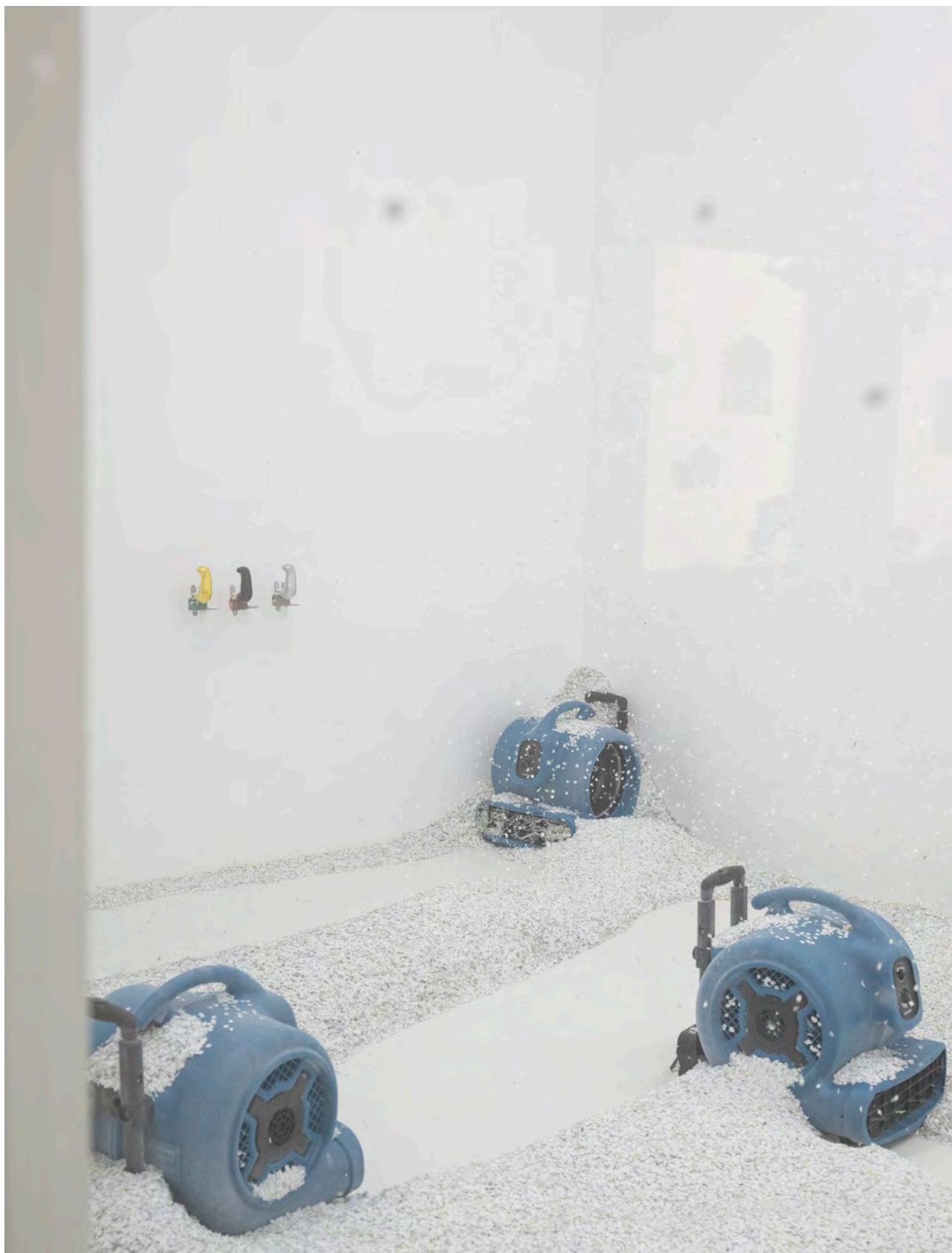
Ruoru Mou, *Tease 002 & Tease 003*, 2025, 2x (89 x 118 x 17 cm), *Fortunate*, Cell Project Space, 2025



Ruoru Mou, *Tease 002*, 2025, detail, braided fabric cable, *Fortunate*, Cell Project Space, 2025







Ruoru Mou, *Dirty Snow*, 2025 & *Prosperity, Protection, Purity*, 2025, dimensions variable, *Fortunate*, Cell Project Space, 2025



Ruoru Mou, *Tease 001*, 2025, 190 x 89 x 17 cm, *Fortunate*, Cell Project Space, 2025



Ruoru Mou, *Tease 001*, 2025, detail, *Fortunate*, Cell Project Space, 2025







Ksenia Pedan, *Autonomy 2*, 2023, oil pastel on board, 50 x 38 x 3 cm



Exhibition view, Ksenia Pedan, *Reversion*, Cell Project Space, 2023 (From top: *FOG*, 2023, oil pastel on board, 60 x 47 x 3 cm; *Storage 2*, 2023, installation, 2023, melamine chipboard, 120 x 89.5 x 17 cm)







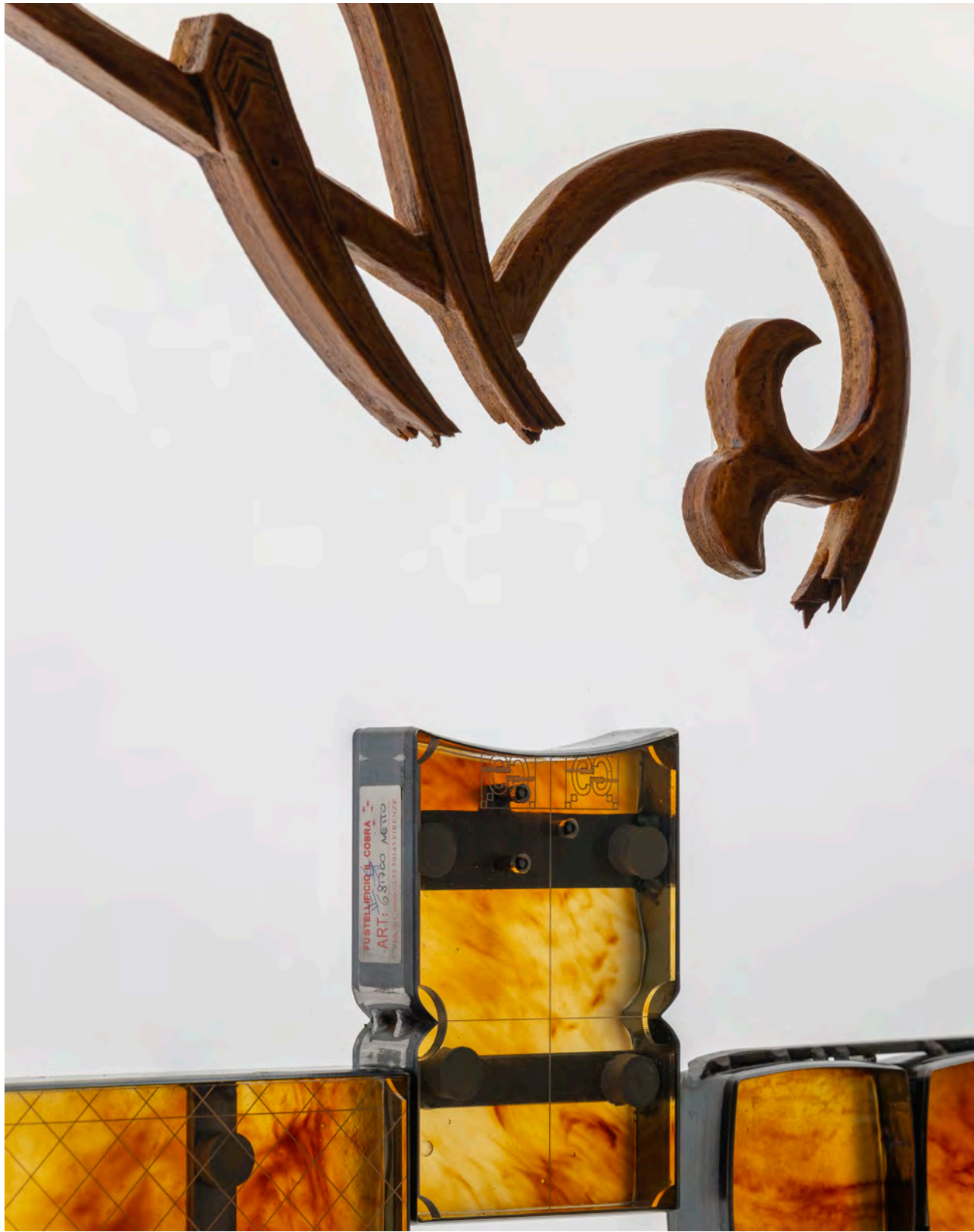
Ruoru Mou, *Collecting Fees Document (wash label)*, 2025, detail, *Fortunate*, Cell Project Space, 2025



Ruoru Mou, *Tease 003*, 2025, detail, *Fortunate*, Cell Project Space, 2025



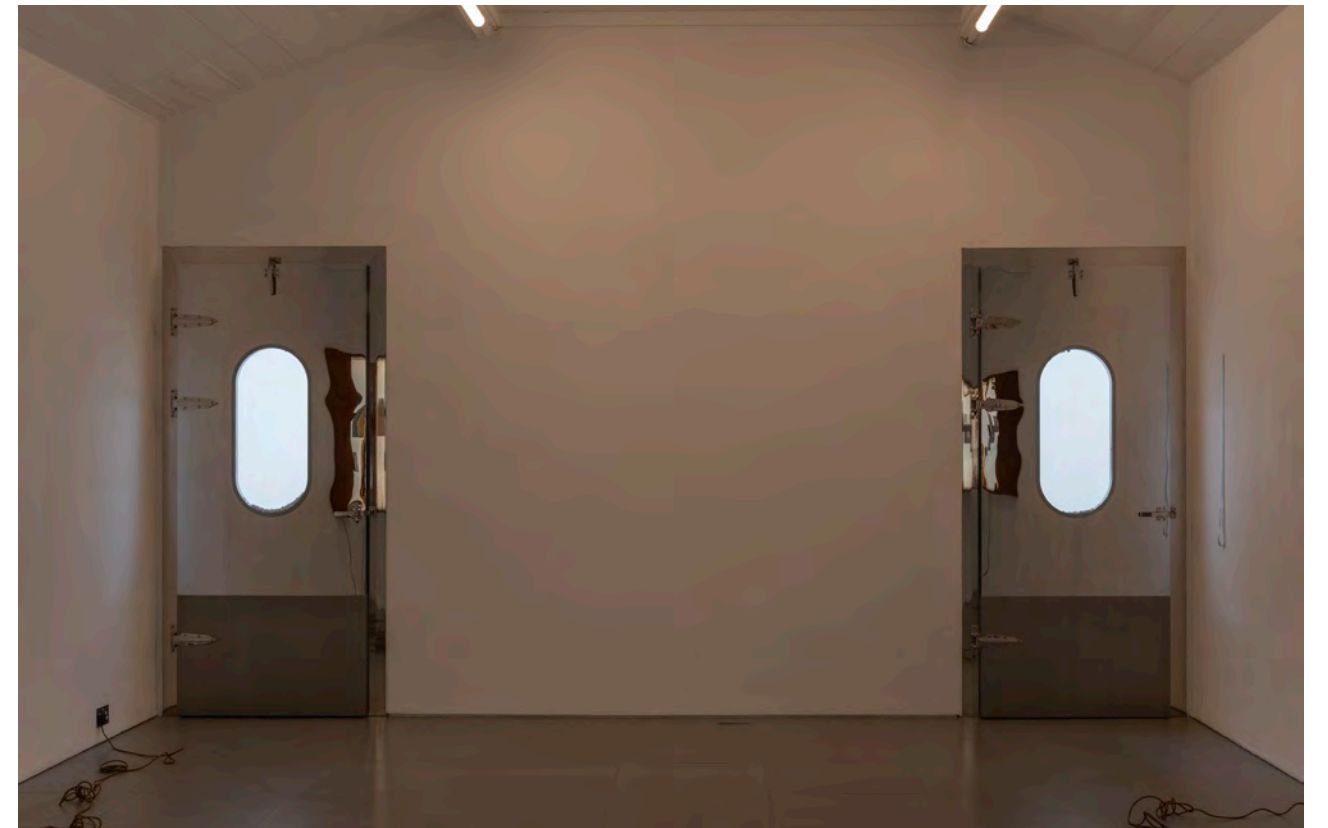




Ruoru Mou, *Tease 001*, 2025, detail, *Fortunate*, Cell Project Space, 2025



Ruoru Mou, *Dirty Snow*, 2025, detail & *Tease 001*, 2025, dimensions variable, *Fortunate*, Cell Project Space, 2025



Ruoru Mou, *Dirty Snow*, 2025, detail & *Collecting Fees Document (wash label)*, 2025, dimensions variable, *Fortunate*, Cell Project Space, 2025





Ruoru Mou: Fortunate



Private View Documentation *Fortunate*, Ruoru Mou



Private View Documentation *Fortunate*, Ruoru Mou



Private View Documentation *Fortunate*, Ruoru Mou







Private View Documentation



Private View Documentation







Ruoru Mou, Collecting Fees Document (receipt holder), 2025, detail, Fortunate, Cell Project Space, 2025

## Exhibition Report

Cell Project Space successfully delivered the exhibition *Fortunate*, utilising Cell's expanded production team alongside Annabelle Modlinger and Finbar Prior. Parts of the exhibition were produced in the UK through remote collaboration with Mou, while the remaining elements were shipped from Amsterdam.

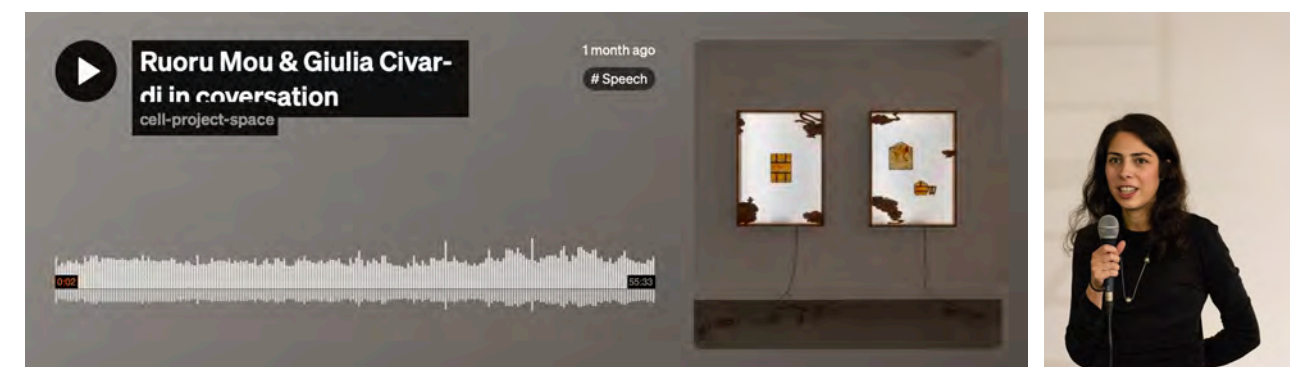
The exhibition comprised entirely new works by the artist, who integrated complex automated kinetic systems to produce *Dirty Snow*. The production period coincided with Mou's participation in Kaunas Biennial, curated by Adomas Narkevičius; as a result, additional remote support was provided to enable the development of the work and to support the artist throughout the period of the artist and curator's absence..

## Public Programme Giulia Civardi & Ruoru Mou In conversation

The artist Ruoru Mou and the exhibition's curator Adomas Narkevičius hosted a tour of *Fortunate*, followed by an audience Q&A. Expanding on concerns at the heart of the exhibition:

Curator and writer Giulia Civardi joined artist Ruoru Mou to discuss the ideas and research behind *Fortunate*, followed by an audience Q&A. The conversation examined the conceptual origins of Mou's practice, charting her evolving engagement with materials, processes, and systems of representation, and reflected on earlier works in which references to alchemic experimentation and cinematic tropes operate as cultural and structural frameworks within her methodology.

Key themes included migration, classification, and cross-cultural encounters, as explored in the exhibition. Drawing on their shared Italian background, the conversation considered how Renaissance painting and ornamentation inform Mou's approach to form, display, and visual language. Key themes will include migration, classification, and cross-cultural encounters, as explored in the exhibition. Drawing on their shared Italian background, the conversation will consider how Renaissance painting and ornamentation inform Mou's approach to form, display, and visual language.





## Visitors/ Audiences/ Social Media

Ruoru Mou's *Fortunate* was open to the public from Thursday to Sunday over a ten-week period, welcoming an1027 visitors. Regular tours, informal discussions, as well as a curator and artist tour, and a recorded evening in depth discussion with curator and writer Giulia Civardi. Targeted visits were used as effective, responsive forms of engagement, welcoming a wide range of audience backgrounds and levels of familiarity with conceptual and installation-based practices.

The exhibition was visited by a range of art professionals such as Alvin Li (Curator for International Art, Tate Modern), Fiontan Moran (Curator, Tate Modern), Dina Akhmeedeva (Assistant Curator, Tate Modern), Ted Targett (Co-founder, Brunette Coleman), Laurie Barron (Associate Director, Herald St), Olivia Aherne (Curator, Chisenhale), Bianca Stoppani (Curator, Fondazione Between Art&Film), Alexander Leissle (Editor, ArtReview), Lore Alender (Editor, Emergent), Alexandra Symons Sutcliffe (art writer), Rahma Khazam (writer/academic), Berta Zubrickaitė (Assistant Director, Edel Assanti), and Milda Batakytė (Curator, Auto Italia), Julia Muggenburg (Belmacz), Alvin Li, Olamiju Fajemisin (writer Frieze), Erin Li (Delfina), Julia Gardener (Hot Wheels Gallery), Michael Kurtz (art writer, Art Monthly, e-flux, ArtReview), , Ted Targett (Brunette Coleman), Sophie Seita, Dina Akhmeedeva, Katrina Nzegwu (Assistant Curator International Art), Sophie Guo, Curator Writer, Courtauld, Yates Norton, curator Emalin, Billy Tang, YD Contemporary, Simon Lung, Antenna Gallery, Faustine Pallez Beauchamp, Fluxus Art Projects, Anja Harrison (Writer, curator Mo.Co), Ben Broome (Curator) Nicole Yip (Director Spike Island), Amy Budd (Curator Moma Oxford), Moa Jegnell (Writer Flash Art), Antonia Marsh (gallerist, soft opening)

Artists who visited included Peter Davies, Ed Fornieles, Marsalis, Grey Wielebinski, Jack O'Brien, Kadeem Oak, Gary Zhexi Zhang, Michelle Williams Gamaker, Debora Delmar, Benedict Winkler, Michael Ho, Nicole Cosen, Lucy Gunning, Katie Cuddon, Merlin Carpenter, Ima Abasi Okon, Alice Channer (artist) with Goldsmiths student group (Artist), Tommy Xie, Takuya Watanabe, Ian Law

## Press & Digital Reach

Advertising in Mousse Magazine and e-flux, Cell's website, social media platforms (Instagram: 19,300 followers; Facebook and Threads), and Cell's monthly newsletter (8,000+ subscribers). The During the exhibition Ruoru Mou's *Fortunate* was reviewed online in e-flux, and listed in Artforum, ArtRabbit, MutualArt, and New Exhibitions.

The exhibition was selected as a part of London Oomph; a curated roundup of the best contemporary art exhibitions and events held by galleries, museums, and institutions in town during Frieze Art Fair, October 2025.

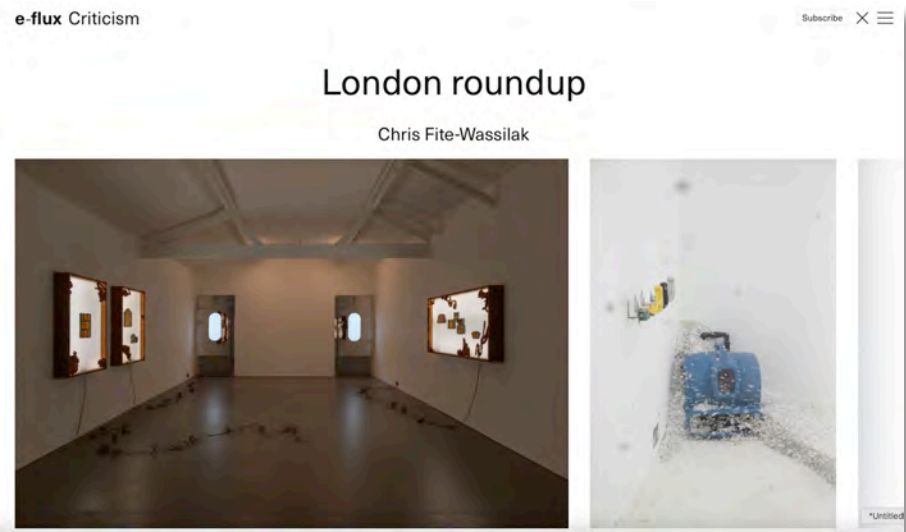
Online, *Fortunate* reached an extended audience of approximately 150,000 users through the exhibition's advertising Art Monthly, a feature on Mousse Magazine, Cell's website, regular posts on Instagram (19,100 subscribers), Facebook and Twitter and Cell's monthly newsletter (8000 subscribers)

A highlight was a full feature in coversation with Olivia A'herne, curator Chisenhale Gallery with Ruoru Mou, in the Winter edition of Flash Art Magazine 2025, as a direct result of A'herne visiting the exhibition and the gallery discussion.

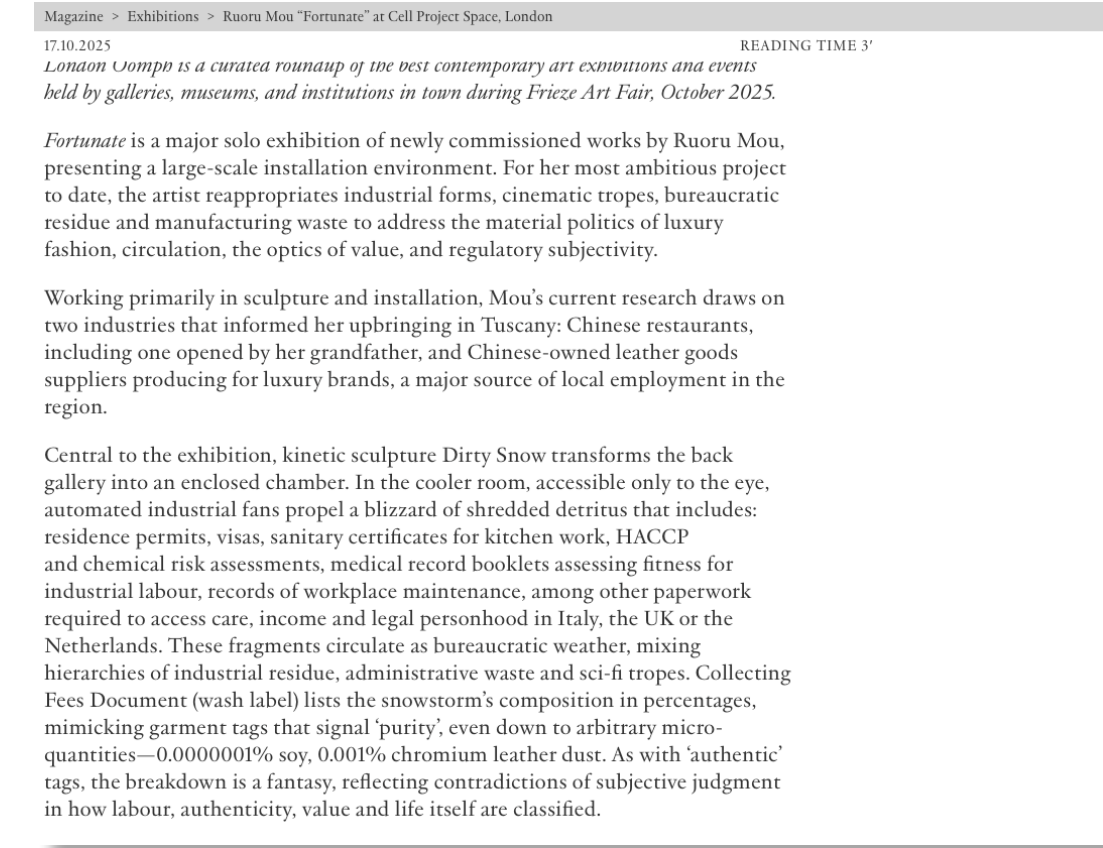
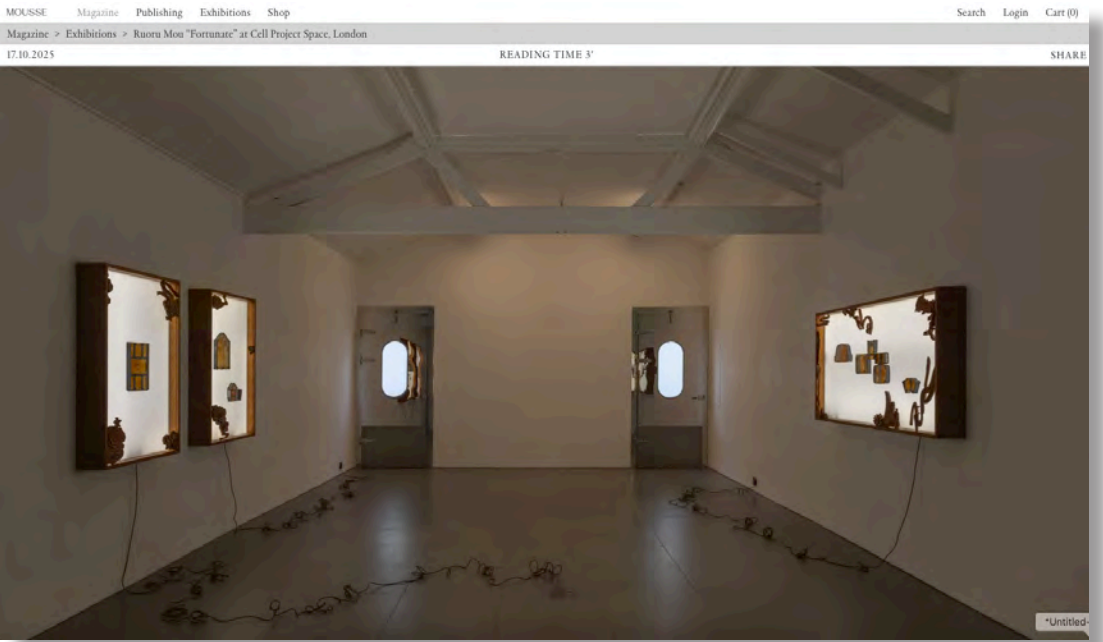




Press clippings:  
Eflux Critisicim:



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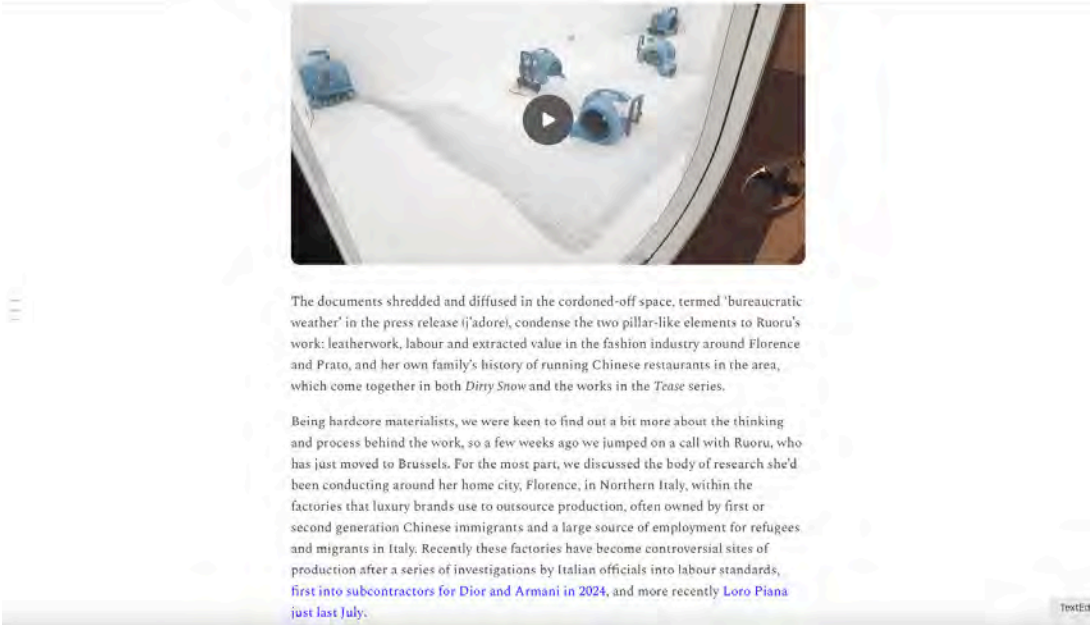




This week, we have an interview with Ruoru Mou, who's ongoing solo exhibition at Cell Project Space in London had us *initially floored* when we visited in October. We discussed the research behind the show, developed whilst she was visiting factories around her home city of Florence over the past five or so years. We first heard via a mutual about her leathery, gelatinous artworks made partly in response to leatherworking and leather tanning practices! It took us a shamefully long time to see Ruoru's work in the flesh, though, which we managed to remedy last month when we visited Ruoru's latest solo show, *Fortunate*.

The selection of works in the exhibition is delightfully tight: three wall pieces, titled *Tease 001*, *Tease 002* and *Tease 003*, hang on either side of the gallery space. These works, consisting of a rectangular lightboxes, bring together elements of Ruoru's grandfather's wood carvings from her family's first restaurant in Italy, *Giardino di Jada*, and strangely-shaped metal leather molds from leather goods factories dotted throughout the satellite towns of Florence, filled up with that greasy, gelatinous leather material that first piqued our interest in Ruoru's work.

The centrepiece of the show, however, is a sculptural installation occupying a large part of the far side of the gallery titled *Dirty Snow*. A blizzard of shredded paper is locked behind two great industrial fridge doors. As you peer through the oval windows, you notice this paper being blown around by a battalion of floor fans. A line of *maneki neko* arms attached to the wall wave sluggishly as small flurries of paper abound, forming into great heaps of papery detritus. From the work next to it *Collecting For Documents* (wash label), which lists every single component of the work, we can discern that this papery snow is made up of a long list of bureaucratic documents from visas, national insurance numbers, and industrial working permits; funding applications and artwork import documents; as well as sanitation certificates and, allegedly, toxic elements such as chromium(III) leather dust.



The documents shredded and diffused in the cordoned-off space, termed 'bureaucratic weather' in the press release (i'd love!), condense the two pillar-like elements to Ruoru's work: leatherwork, labour and extracted value in the fashion industry around Florence and Prato, and her own family's history of running Chinese restaurants in the area, which come together in both *Dirty Snow* and the works in the *Tease* series.

Being hardcore materialists, we were keen to find out a bit more about the thinking and process behind the work, so a few weeks ago we jumped on a call with Ruoru, who has just moved to Brussels. For the most part, we discussed the body of research she'd been conducting around her home city, Florence, in Northern Italy, within the factories that luxury brands use to outsource production, often owned by first or second generation Chinese immigrants and a large source of employment for refugees and migrants in Italy. Recently these factories have become controversial sites of production after a series of investigations by Italian officials into labour standards, [first into subcontractors for Dior and Armani in 2024](#), and more recently [Loro Piana just last July](#).

Yet Ruoru's work doesn't simplistically define this kind of industrial labour as inherently 'bad', but exposes the nuanced nature of these factories and those who rely on them for subsistence. Whilst there are genuinely exploitative practices, there are, of course, Chinese-owned factories in Northern Italy that do not fall into this category. At the moment, though, they are all being tarred with the same brush, and those involved are being caught up in increasingly racist border policies. *Fortunate* begs the question: where does this exploitation really lie?

So, the first thing that I wanted to talk to you about was how you name things. What appear to be quite simple words from the outset - *Fortunate*, *Cliché* - have all these layers to them, both in the root of the words, their meaning, their etymology, but also how you use them. So, how do you name things? What is the role of language in your work?

Well, I'm actually not someone who works with words or language when I think about ideas. It's always imagery at first, and then the title comes at the very, very end. When I think about a title for the work, all of a sudden I'm like, 'Oh, that wraps it up'. Packages it. *Fortunate* came from all the materials and motifs and symbols that appear in the work, such as *maneki neko* paws waving in *Dirty Snow*. Who's fortunate enough to be able to be inside the storm, and who is more fortunate to be observing the storm from the outside? What does fortune mean in terms of being in a system and wanting to be in the system, and then getting stuck in the system. *Dirty Snow* is somewhat playing with that kind of emotional terrain, trying to move through uncertainty, move through some sort of natural disaster, or disaster of any sort, and being fortunate enough to survive.





**CELL FOUNDATION  
(LIMITED BY GUARANTEE)**

Company No: 08565097 (England and Wales)  
Charity Number: 1156554

**REPORT OF THE DIRECTORS  
AND  
FINANCIAL STATEMENTS  
FOR  
THE YEAR ENDED 31 MARCH 2025**

*Prepared by*  
**GENCH & COMPANY**  
INTERNATIONAL ACCOUNTANTS, TAX & BUSINESS ADVISERS  
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BARKING, ESSEX  
IG11 7PZ

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**CELL FOUNDATION  
(LIMITED BY GUARANTEE)**

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FOR THE YEAR ENDED 31 MARCH 2025**

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**CELL FOUNDATION  
(LIMITED BY GUARANTEE)**

**LEGAL AND ADMINISTRATIVE INFORMATION  
FOR THE YEAR ENDED 31 MARCH 2025**

Company / Charity Name:	Cell Foundation
Company Registration Number:	08565097
Charity Registration Number:	1156554
Registered Office and Operational Address:	258 Cambridge Heath Road London E2 9DA
Directors:	Ms Carol Milika Muritu Mr Richard Michael Priestley Mr James David Healy Chesterman
Secretary:	Ms Carol Milika Muritu
Independent Examiner:	Mr Guvench G Gench Gench & Company 3 Jarvis Close Barking Essex IG11 7PZ
Bankers:	HSBC Bank Plc Lion House 25 Islington High Street London N1 9LJ



**CELL FOUNDATION  
(LIMITED BY GUARANTEE)**

**REPORT OF THE DIRECTORS  
FOR THE YEAR ENDED 31 MARCH 2025**

The Management Committee presents its report and annual financial statements for the year ended 31 March 2025.

**STRUCTURE, GOVERNANCE AND MANAGEMENT**

**Governing Document**

The organisation is a charitable company limited by guarantee and was formed to promote the practice and appreciation of the arts for the public benefit. The organisation aims to advance the public's education in the arts by establishing and maintaining an art gallery for the provision of exhibitions, lectures and intern training programmes. Additionally, it supports artists who are in financial need by assisting with studio workspace for them. Cell Foundation was registered as a company on 11 June 2013 and as a charity on 7 April 2014. The company was established under Memorandum of Association, which established the objects and power of the charitable company and is governed under its Articles of Association. In the event of the company being wound up, members are required to contribute an amount not exceeding £1.

**Recruitment and Appointment of Management Committee**

The three directors of the company, Carol Milika Muritu, Richard Michael Priestley and James David Healy Chesterman are charity trustees for the purpose of the charity law and the company's Articles. The company secretary is Carol Milika Muritu. All trustees are members of the Management Committee. Under the requirement of the Memorandum and Articles of Association, the members of the Management Committee are elected to serve for a period of twelve months. After this time, they must be re-elected at the next Annual General Meeting. The Charity has a good mixture of business, community, academic and art specialist skilled representatives on the Management Committee. In an effort to maintain this broad skill mixture, members of the Board are requested to provide a list of skills and to update it on a yearly basis.

**Trustee Induction and Training**

An induction pack will be provided to new Board members when elected. New Board members will meet with both the chair of the Management Committee and the director of the organisation as part of their induction into the service to cover: -

- Obligation of the Management Committee.
- Main documents which set out operational framework for the Charity including Memorandum and Articles.
- Resourcing and the current financial position as set out in the latest published accounts.
- Future plans and objectives.

**Organisational Structure**

Cell Foundation has clearly defined structures that allow the members to participate through an elected Management Committee as governing body for policy and overall management responsibilities and through quarterly member meetings.

**CELL FOUNDATION  
(LIMITED BY GUARANTEE)**

**REPORT OF THE DIRECTORS (Continued)  
FOR THE YEAR ENDED 31 MARCH 2025**

The staff, led by the director, have the responsibility of running day-to-day work and the organisational development.

Cell Foundation has a Management Committee, which does not have a maximum number of trustees, but does have a minimum of two. The trustees meet bi-monthly and are responsible for the strategic direction and policy of the Charity. At present the Management Committee has a variety of professional backgrounds relevant to the work of the Charity. The company secretary sits on and chairs the committee. All members of the Management Committee have voting rights. The directors are responsible for the day to day running of the service, ensuring that the Charity delivers the services specified and that performance targets are met. Operational management is carried out by the directors or the senior staff member and they ensure that staff continue to develop their skills in line with good practice.

**CELL FOUNDATION'S OBJECTIVES**

Cell Foundation's aims and objectives are to continue to improve the quality of exhibitions in the gallery, aiming to widen the public's knowledge about emerging contemporary artists in the local community of Tower Hamlets and London wide. The activities are underpinned by its commitment to public engagement. Cell Foundation aims to:

- Support artists in financial need and encourage their participation in the wider community.
- Provide community advocacy to empower their engagement with the gallery.
- Improve the quality of information and access for our audiences.
- To actively seek funding partners to ensure our commitment to paying artists fees for commissioned works.
- Ensure The Arts Council of England's strategic plans are on the agenda at all our organisation's strategic levels with a view to becoming a National Portfolio Organisation.
- Establish, develop and maintain work relations with local community groups and encourage community growth through capacity building, i.e.: educational access.
- Reduce isolation by developing the Cell Foundation network and link up with other agencies in order to generate a broad range and depth of views and ideas to influence decisions and change.
- Keep abreast of changes in emerging contemporary art on an international level.

**Achievements and Performance**

Cell Foundation activities are continued to capture artist's needs and expectations. Cell Foundation works relentlessly to create the structures and information that enables the Foundation to engage with local, national and international audiences.

- New partners include, Arts Council England, British Council, Arcadia Missa, Patrick Collins, Cockayne Foundation, Embassy of Estonia in London, Alvaro Barrington Studio, IFA, Mondriaan Fund, Goethe Institute London, Region Örebro län, Film I Västerbotten, Netherlands Embassy in the United Kingdom, Fluxus Art Projects, Foyle Foundation and London Brough Tower Hamlets Community Chest for the exhibitions programme



**CELL FOUNDATION  
(LIMITED BY GUARANTEE)**

**REPORT OF THE DIRECTORS (Continued)  
FOR THE YEAR ENDED 31 MARCH 2025**

- Adomas Narkevečius and Milika Muritu have increased international relations with international outreach and community advocacy and has targeted strong international partners. A newly appointed Production Assistant, Annabelle Mödinger, has replaced Jessie Krish Gallery Manager & Project Curator, after her leaving the organisation in May 2024 identifying a need for more practical skills to support the curatorial team. She comes with strong gallery tech skills and specialist audio skills.
- Cell Foundation's increasing presence in specialist Art Publications with inclusions in Canvas, Art Monthly, Contemporary Art Library, Mousse magazine Emergent, Curatorial Affairs, The Toe Rag, PA Museum, Art Basel, Art Viewer, Another, Flash Art, Art Fund.
- Art Fund supported Fellowship scheme proved successful, recruiting 3 undergraduate trainees to gain professional work experience and to contribute a 2 month public programme for the gallery.
- Forest Park premises in Waltham Forest buildings for studio workspace has maintained its full occupancy.
- Website functionality and domain hosting updated.
- A loss of premises for the gallery's adjunct event space has released unnecessary financial pressure for the gallery team.
- Two substantial sales of works from the exhibition which have generated income for the exhibitions reserves.
- Worked with artists from UK, Italy, Senegal, Sweden, The Netherlands, United States.

The year was successful in serving our audiences and artists and in achieving Cell Foundation's aims and objectives.

**Financial Review**

Principal Funding Sources:

- Cockayne Foundation/ London Community Foundation, Mondriaan, Art Fund, Foyle and Cell Project Space.

**Investment Policy:**

Cell Foundation is working to develop an Investment Policy and sourcing a friends and patrons group.

**Reserve Policy:**

Cell Foundation has an assurance from a key-funding source to hold 6 months of core cost aside to safeguard the organisation's future in case of financial problems.

- The need for enough resources for Cell Foundation to carry out its present and future activities effectively.
- The level of risk and how to manage it.
- Have an ethical approach to investment.

**CELL FOUNDATION  
(LIMITED BY GUARANTEE)**

**REPORT OF THE DIRECTORS (Continued)  
FOR THE YEAR ENDED 31 MARCH 2025**

**Plans for Future Periods**

Cell Foundation is going to:

- Research into Patrons group and donations.
- Target Universities to increase the engagement of possible trainees.
- Improve Cell Foundation's voice in local policy and planning and decision-making.

**Risk Management**

The Management Committee has identified that they need to conduct a review of the major risks to which the Charity is exposed and a risk register has been established. The three areas highlighted are funding (developing varied funding streams), appropriate financial procedures in place and minimising health and safety risks. They have identified a need to improve online security for the organisation, with a need for increased backup and storage backup facilities.

**Responsibilities of the Management Committee**

Company and charity laws require the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements the management committee should follow best practice and:

- Select suitable accounting policies and then apply them consistently.
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- State whether the policies adopted are in accordance with the Charities Statement of Recommended Practice - SORP and with applicable accounting standards, subject to any material departures disclosed and explained in the financial statements.
- Prepare the financial statements on the going concern basis unless it is inappropriate to assume that the Charity will continue operating.

The Management Committee members are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time, the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. The Management Committee members are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud or other irregularities.

**Members of the Management Committee**

Members of the Management Committee, who are directors for the purpose of company law, and trustees for the purpose of charity law, who served during the year and up to the date of the report are set out on page 3.

In accordance with company law, as the company's directors, we certify that:

- As so far as we are aware, there is no relevant audit information of which the company's accountants are unaware.
- As the directors of the company we have taken all steps that we ought to have taken in order to make ourselves aware of any relevant audit information and to establish that the Charity's auditor is aware of that information.



**CELL FOUNDATION  
(LIMITED BY GUARANTEE)**

**REPORT OF THE DIRECTORS (Continued)  
FOR THE YEAR ENDED 31 MARCH 2025**

**Review and Results**

The directors / trustees report a net surplus of £1,575 on operations for the year.  
The management committee has been working on a fundraising strategy to increase long and short term funding for artists' projects.

**Balance Sheet**

Details of the major items on the balance sheet can be found in the notes to the accounts.  
The fluctuations in debtors and creditors year on year are purely the result of the timing of receipts and payments around the year-end.

**Accountants**

Gench & Company was appointed as the charitable company's accountant during the year.  
This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities issued in January 2015 and in accordance with the special provisions of the Companies Act 2006 relating to small entities.

Approved by the Management Committee and signed on behalf of the Management.



Carol Milika Muritu



Richard Michael Priestley

Date: ... 19th December 2025... ..

## INDEPENDENT EXAMINER'S REPORT

### TO THE MANAGEMENT COMMITTEE ON THE UNAUDITED ACCOUNTS OF CELL FOUNDATION

I report on the financial statements for the year ended 31 March 2025 set on pages 10 to 11 and notes to the accounts on pages 12 to 14.

#### **Respective Responsibilities of directors and independent examiner:**

As described on page 7 the company's directors are responsible for the preparation of the financial statements, and they consider that the company is exempt from an audit. It is my responsibility to carry out procedures designed to enable me to report my opinion.

#### **Basis of Opinion**

My examination was carried out in accordance with the Statement of Standards for Reporting Accountants, and so my procedures consisted of comparing the financial statements with the accounting records kept by the company, and making such limited enquiries of the officers of the company as I considered necessary for the purposes of this report. These procedures provide only the assurance expressed in my opinion.

#### **Independent Examiner's Statement**

In my opinion:

- a) The financial statements are in agreement with those accounting records kept by the company under section 221 of the Companies Act 2006.
- b) Having regard only to, and on the basis of, the information contained in those accounting records:
  - i) The financial statements have been drawn up in a manner consistent with the accounting requirements specified in section 249C (6) of the Act; and
  - ii) The company satisfied the conditions for the exemption from an audit of the financial statements for the period specified in section 249A (4) of the Act and did not, at any time within that period, fall within any of the categories of companies not entitled to the exemption specified in section 249B (1).



Guvench G Gench *FAIA*  
Gench & Company  
International Accountants, Tax & Business Advisers  
3 Jarvis Close  
Barking, Essex  
IG11 7PZ

Date: 19-12-2025



**CELL FOUNDATION  
(LIMITED BY GUARANTEE)**

**INCOME AND EXPENDITURE ACCOUNTS  
FOR THE YEAR ENDED 31 MARCH 2025**

	Notes	Unrestricted Funds £	Restricted Funds £	2025 £	2024 £
<b>INCOME</b>					
Donations	3	146,475	0	146,475	67,979
Grants	3	0	58,131	58,131	51,065
<b>Total Income</b>		<u>146,475</u>	<u>58,131</u>	<u>204,606</u>	<u>119,044</u>
<b>EXPENDITURE</b>					
Salaries and National Insurance				30,580	31,081
Canteen and Cleaning Expenses				593	382
Renewals and Maintenance				732	540
Telephone and Internet				780	409
Transport and Travel				1,640	1,565
Postage and Stationeries				1,243	994
Exhibition Expenses	4			65,644	85,125
Legal and Professional Fees				938	1,352
Independent Examiner's Fees				1,920	1,800
Bank Charges				83	123
Donations				0	300
Depreciation				7,287	7,576
<b>Total Expenditure</b>				<u>111,440</u>	<u>131,247</u>
<b>Net Surplus (Deficit)</b>				93,166	(12,203)
Amortisation for Leasehold Premises				(91,591)	(91,591)
<b>Net Surplus (Deficit) After Amortisation</b>				<u>1,575</u>	<u>(103,794)</u>
Balance brought forward				855,850	959,644
<b>Balance carried forward</b>				<u><u>857,425</u></u>	<u><u>855,850</u></u>

The notes on pages 12 to 13 form part of these Financial Statements.

**CELL FOUNDATION  
(LIMITED BY GUARANTEE)  
BALANCE SHEET  
AS AT 31 MARCH 2025**

	Notes	2025 £	2024 £
<b>Fixed Assets</b>			
Tangible Assets	6	761,880	854,621
<b>Current Assets</b>			
Cash at Bank and in Hand		99,758	5,505
<b>Liabilities</b>			
Amounts falling due within one year	5	(4,213)	(4,276)
<b>Net Assets</b>		<u>857,425</u>	<u>855,850</u>
<b>Funds</b>			
Unrestricted Funds		29,153	30,303
Restricted Funds		828,272	825,547
<b>Total Funds</b>		<u>857,425</u>	<u>855,850</u>

For the year ended 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime. The accounts were approved by the Board and signed on its behalf by:

Carol Milika Muritu

Richard Michael Priestley

Date: . . . . .

The notes on pages 12 to 13 form part of these Financial Statements.



**CELL FOUNDATION  
(LIMITED BY GUARANTEE)**

**NOTES TO THE ACCOUNTS  
FOR THE YEAR ENDED 31 MARCH 2025**

**1. Accounting Policies**

These Accounts have been prepared in accordance with applicable accounting standards and the Statement of Recommending Practice on Accounting by Charities, and relevant legislation.

**Accounting Convention**

The Accounts have been prepared under the historical cost convention.

**Amortisation**

Amortisation is calculated to write off the cost of tangible fixed assets over their estimated useful economic life using the straight line method.

The rates of amortisation used is the following:

Leasehold Premises	8%
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**Depreciation**

Depreciation is calculated to write off the cost of tangible fixed assets over their estimated useful economic life using the reducing method.

The rates of depreciation used are the following:

Equipment, Fixtures and Fittings	20%
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Motor Vehicles	20%
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**2. Remuneration of Directors / Trustees**

No directors / trustees received any remuneration in the year.

# CELL FOUNDATION

## NOTES TO THE ACCOUNTS (Continued) FOR THE YEAR ENDED 31 MARCH 2025

### 3. Donations and Grants Receivable

	2025	2024
	£	£
Cell Project Space	146,475	67,979
Arcadia Missa Ltd	1,600	0
Auslandsbeziehunge	5,064	4,415
Cortez Resources	0	5,000
Dr Stefan Auer	5,000	0
Henry Moore Foundation	0	5,000
Kunstsiftung	0	2,905
LB of Tower Hamlets	2,500	0
Lietuvos Kulturos	0	600
Ministerie Van Buitenlandse	0	3,065
National Art College	7,506	7,744
Pablo Genoves Pa	0	3,700
Phileas	6,722	0
Rahandusministee	989	0
St Mondriaan Fonds	0	6,225
Tate Gallery	1,750	5,250
The British Council	0	7,000
The Elephant Trust	2,000	0
The Foyle Foundation	10,000	0
The Prism Charitable	15,000	0
Sundry Donations	0	161
Total	<u>204,606</u>	<u>119,044</u>



# CELL FOUNDATION

## NOTES TO THE ACCOUNTS (Continued) FOR THE YEAR ENDED 31 MARCH 2025

### 4. The breakdown of exhibition expenses

	2025	2024
	£	£
Advertising	1,744	3,695
Insurance	1,793	1,777
Canteen and Cleaning Expenses	1,297	1,575
Exhibition Materials	5,729	9,868
Telephone and Internet	515	1,361
Transport and Travel Expenses	2,148	9,956
Printing, Postage and Stationeries	5,738	1,249
Legal and Professional Fees	46,680	55,644
Total	<u>65,644</u>	<u>85,125</u>

### 5. Liabilities: Amounts falling due within one year

	2025	2024
	£	£
Trade Creditors	835	1,000
Other Taxes and social Security	1,458	1,476
Independent Examiner's Fees	1,920	1,800
Total	<u>4,213</u>	<u>4,276</u>

### 6. Tangible Assets

	Leasehold Premises £	Equipment Fixtures & Fittings £	Motor Vehicles £	Total £
<b>Cost:</b>				
At 01 April 2024	1,099,091	46,684	57,490	1,203,265
Additions	0	6,137	0	6,137
Cost at 31 March 2025	<u>1,099,091</u>	<u>52,821</u>	<u>57,490</u>	<u>1,209,402</u>
<b>Depreciation:</b>				
At 01 April 2024	274,773	33,147	40,724	348,644
Charged for the year	91,591	3,934	3,353	98,878
Depreciation at 31 March 2025	<u>366,364</u>	<u>37,081</u>	<u>44,077</u>	<u>447,522</u>
<b>Net Book Value 31 March 2025</b>	<u>732,727</u>	<u>15,740</u>	<u>13,413</u>	<u>761,880</u>
<b>Net Book Value 31 March 2024</b>	<u>824,318</u>	<u>13,537</u>	<u>16,766</u>	<u>854,621</u>

### 7. Share Capital

The company is limited by guarantee and does not have a share capital.

**CELL FOUNDATION  
(LIMITED BY GUARANTEE)**

Company No: 08565097 (England and Wales)  
Charity Number: 1156554

**REPORT OF THE DIRECTORS  
AND  
FINANCIAL STATEMENTS  
FOR  
THE YEAR ENDED 31 MARCH 2025**

*Prepared by*  
**GENCH & COMPANY**  
INTERNATIONAL ACCOUNTANTS, TAX & BUSINESS ADVISERS  
3 JARVIS CLOSE  
BARKING, ESSEX  
IG11 7PZ

Tel: 020 8820 6614 Email: [info@genchcompany.com](mailto:info@genchcompany.com)



**CELL FOUNDATION  
(LIMITED BY GUARANTEE)**

**INDEX TO THE ACCOUNTS  
FOR THE YEAR ENDED 31 MARCH 2025**

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**CELL FOUNDATION  
(LIMITED BY GUARANTEE)**

**LEGAL AND ADMINISTRATIVE INFORMATION  
FOR THE YEAR ENDED 31 MARCH 2025**

Company / Charity Name:	Cell Foundation
Company Registration Number:	08565097
Charity Registration Number:	1156554
Registered Office and Operational Address:	258 Cambridge Heath Road London E2 9DA
Directors:	Ms Carol Milika Muritu Mr Richard Michael Priestley Mr James David Healy Chesterman
Secretary:	Ms Carol Milika Muritu
Independent Examiner:	Mr Guvench G Gench Gench & Company 3 Jarvis Close Barking Essex IG11 7PZ
Bankers:	HSBC Bank Plc Lion House 25 Islington High Street London N1 9LJ



**CELL FOUNDATION  
(LIMITED BY GUARANTEE)**

**REPORT OF THE DIRECTORS  
FOR THE YEAR ENDED 31 MARCH 2025**

The Management Committee presents its report and annual financial statements for the year ended 31 March 2025.

**STRUCTURE, GOVERNANCE AND MANAGEMENT**

**Governing Document**

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**CELL FOUNDATION  
(LIMITED BY GUARANTEE)**

**REPORT OF THE DIRECTORS (Continued)  
FOR THE YEAR ENDED 31 MARCH 2025**

The staff, led by the director, have the responsibility of running day-to-day work and the organisational development.

Cell Foundation has a Management Committee, which does not have a maximum number of trustees, but does have a minimum of two. The trustees meet bi-monthly and are responsible for the strategic direction and policy of the Charity. At present the Management Committee has a variety of professional backgrounds relevant to the work of the Charity. The company secretary sits on and chairs the committee. All members of the Management Committee have voting rights. The directors are responsible for the day to day running of the service, ensuring that the Charity delivers the services specified and that performance targets are met. Operational management is carried out by the directors or the senior staff member and they ensure that staff continue to develop their skills in line with good practice.

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**CELL FOUNDATION  
(LIMITED BY GUARANTEE)**

**REPORT OF THE DIRECTORS (Continued)  
FOR THE YEAR ENDED 31 MARCH 2025**

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**CELL FOUNDATION  
(LIMITED BY GUARANTEE)**

**REPORT OF THE DIRECTORS (Continued)  
FOR THE YEAR ENDED 31 MARCH 2025**

**Plans for Future Periods**

Cell Foundation is going to:

- Research into Patrons group and donations.
- Target Universities to increase the engagement of possible trainees.
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The Management Committee has identified that they need to conduct a review of the major risks to which the Charity is exposed and a risk register has been established. The three areas highlighted are funding (developing varied funding streams), appropriate financial procedures in place and minimising health and safety risks. They have identified a need to improve online security for the organisation, with a need for increased backup and storage backup facilities.

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Members of the Management Committee, who are directors for the purpose of company law, and trustees for the purpose of charity law, who served during the year and up to the date of the report are set out on page 3.

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**CELL FOUNDATION  
(LIMITED BY GUARANTEE)**

**REPORT OF THE DIRECTORS (Continued)  
FOR THE YEAR ENDED 31 MARCH 2025**

**Review and Results**

The directors / trustees report a net surplus of £1,575 on operations for the year.  
The management committee has been working on a fundraising strategy to increase long and short term funding for artists' projects.

**Balance Sheet**

Details of the major items on the balance sheet can be found in the notes to the accounts.  
The fluctuations in debtors and creditors year on year are purely the result of the timing of receipts and payments around the year-end.

**Accountants**

Gench & Company was appointed as the charitable company's accountant during the year.  
This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities issued in January 2015 and in accordance with the special provisions of the Companies Act 2006 relating to small entities.

Approved by the Management Committee and signed on behalf of the Management.



Carol Milika Muritu



Richard Michael Priestley

Date: ... 19th December 2025... ..

## INDEPENDENT EXAMINER'S REPORT

### TO THE MANAGEMENT COMMITTEE ON THE UNAUDITED ACCOUNTS OF CELL FOUNDATION

I report on the financial statements for the year ended 31 March 2025 set on pages 10 to 11 and notes to the accounts on pages 12 to 14.

#### **Respective Responsibilities of directors and independent examiner:**

As described on page 7 the company's directors are responsible for the preparation of the financial statements, and they consider that the company is exempt from an audit. It is my responsibility to carry out procedures designed to enable me to report my opinion.

#### **Basis of Opinion**

My examination was carried out in accordance with the Statement of Standards for Reporting Accountants, and so my procedures consisted of comparing the financial statements with the accounting records kept by the company, and making such limited enquiries of the officers of the company as I considered necessary for the purposes of this report. These procedures provide only the assurance expressed in my opinion.

#### **Independent Examiner's Statement**

In my opinion:

- a) The financial statements are in agreement with those accounting records kept by the company under section 221 of the Companies Act 2006.
- b) Having regard only to, and on the basis of, the information contained in those accounting records:
  - i) The financial statements have been drawn up in a manner consistent with the accounting requirements specified in section 249C (6) of the Act; and
  - ii) The company satisfied the conditions for the exemption from an audit of the financial statements for the period specified in section 249A (4) of the Act and did not, at any time within that period, fall within any of the categories of companies not entitled to the exemption specified in section 249B (1).



Guvench G Gench *FAIA*  
Gench & Company  
International Accountants, Tax & Business Advisers  
3 Jarvis Close  
Barking, Essex  
IG11 7PZ

Date: 19-12-2025



**CELL FOUNDATION  
(LIMITED BY GUARANTEE)**

**INCOME AND EXPENDITURE ACCOUNTS  
FOR THE YEAR ENDED 31 MARCH 2025**

	Notes	Unrestricted Funds £	Restricted Funds £	2025 £	2024 £
<b>INCOME</b>					
Donations	3	146,475	0	146,475	67,979
Grants	3	0	58,131	58,131	51,065
<b>Total Income</b>		<u>146,475</u>	<u>58,131</u>	<u>204,606</u>	<u>119,044</u>
<b>EXPENDITURE</b>					
Salaries and National Insurance				30,580	31,081
Canteen and Cleaning Expenses				593	382
Renewals and Maintenance				732	540
Telephone and Internet				780	409
Transport and Travel				1,640	1,565
Postage and Stationeries				1,243	994
Exhibition Expenses	4			65,644	85,125
Legal and Professional Fees				938	1,352
Independent Examiner's Fees				1,920	1,800
Bank Charges				83	123
Donations				0	300
Depreciation				7,287	7,576
<b>Total Expenditure</b>				<u>111,440</u>	<u>131,247</u>
<b>Net Surplus (Deficit)</b>				93,166	(12,203)
Amortisation for Leasehold Premises				(91,591)	(91,591)
<b>Net Surplus (Deficit) After Amortisation</b>				<u>1,575</u>	<u>(103,794)</u>
Balance brought forward				855,850	959,644
<b>Balance carried forward</b>				<u><u>857,425</u></u>	<u><u>855,850</u></u>

The notes on pages 12 to 13 form part of these Financial Statements.

**CELL FOUNDATION  
(LIMITED BY GUARANTEE)  
BALANCE SHEET  
AS AT 31 MARCH 2025**

	Notes	2025 £	2024 £
<b>Fixed Assets</b>			
Tangible Assets	6	761,880	854,621
<b>Current Assets</b>			
Cash at Bank and in Hand		99,758	5,505
<b>Liabilities</b>			
Amounts falling due within one year	5	(4,213)	(4,276)
<b>Net Assets</b>		<u>857,425</u>	<u>855,850</u>
<b>Funds</b>			
Unrestricted Funds		29,153	30,303
Restricted Funds		828,272	825,547
<b>Total Funds</b>		<u>857,425</u>	<u>855,850</u>

For the year ended 31 March 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime. The accounts were approved by the Board and signed on its behalf by:

Carol Milika Muritu

Richard Michael Priestley

Date: . . . . .

The notes on pages 12 to 13 form part of these Financial Statements.



**CELL FOUNDATION  
(LIMITED BY GUARANTEE)**

**NOTES TO THE ACCOUNTS  
FOR THE YEAR ENDED 31 MARCH 2025**

**1. Accounting Policies**

These Accounts have been prepared in accordance with applicable accounting standards and the Statement of Recommending Practice on Accounting by Charities, and relevant legislation.

**Accounting Convention**

The Accounts have been prepared under the historical cost convention.

**Amortisation**

Amortisation is calculated to write off the cost of tangible fixed assets over their estimated useful economic life using the straight line method.

The rates of amortisation used is the following:

Leasehold Premises	8%
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**Depreciation**

Depreciation is calculated to write off the cost of tangible fixed assets over their estimated useful economic life using the reducing method.

The rates of depreciation used are the following:

Equipment, Fixtures and Fittings	20%
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Motor Vehicles	20%
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**2. Remuneration of Directors / Trustees**

No directors / trustees received any remuneration in the year.

# CELL FOUNDATION

## NOTES TO THE ACCOUNTS (Continued) FOR THE YEAR ENDED 31 MARCH 2025

### 3. Donations and Grants Receivable

	2025	2024
	£	£
Cell Project Space	146,475	67,979
Arcadia Missa Ltd	1,600	0
Auslandsbeziehunge	5,064	4,415
Cortez Resources	0	5,000
Dr Stefan Auer	5,000	0
Henry Moore Foundation	0	5,000
Kunstsiftung	0	2,905
LB of Tower Hamlets	2,500	0
Lietuvos Kulturos	0	600
Ministerie Van Buitenlandse	0	3,065
National Art College	7,506	7,744
Pablo Genoves Pa	0	3,700
Phileas	6,722	0
Rahandusministee	989	0
St Mondriaan Fonds	0	6,225
Tate Gallery	1,750	5,250
The British Council	0	7,000
The Elephant Trust	2,000	0
The Foyle Foundation	10,000	0
The Prism Charitable	15,000	0
Sundry Donations	0	161
Total	<u>204,606</u>	<u>119,044</u>



# CELL FOUNDATION

## NOTES TO THE ACCOUNTS (Continued) FOR THE YEAR ENDED 31 MARCH 2025

### 4. The breakdown of exhibition expenses

	2025	2024
	£	£
Advertising	1,744	3,695
Insurance	1,793	1,777
Canteen and Cleaning Expenses	1,297	1,575
Exhibition Materials	5,729	9,868
Telephone and Internet	515	1,361
Transport and Travel Expenses	2,148	9,956
Printing, Postage and Stationeries	5,738	1,249
Legal and Professional Fees	46,680	55,644
Total	<u>65,644</u>	<u>85,125</u>

### 5. Liabilities: Amounts falling due within one year

	2025	2024
	£	£
Trade Creditors	835	1,000
Other Taxes and social Security	1,458	1,476
Independent Examiner's Fees	1,920	1,800
Total	<u>4,213</u>	<u>4,276</u>

### 6. Tangible Assets

	Leasehold Premises £	Equipment Fixtures & Fittings £	Motor Vehicles £	Total £
<b>Cost:</b>				
At 01 April 2024	1,099,091	46,684	57,490	1,203,265
Additions	0	6,137	0	6,137
Cost at 31 March 2025	<u>1,099,091</u>	<u>52,821</u>	<u>57,490</u>	<u>1,209,402</u>
<b>Depreciation:</b>				
At 01 April 2024	274,773	33,147	40,724	348,644
Charged for the year	91,591	3,934	3,353	98,878
Depreciation at 31 March 2025	<u>366,364</u>	<u>37,081</u>	<u>44,077</u>	<u>447,522</u>
<b>Net Book Value 31 March 2025</b>	<u>732,727</u>	<u>15,740</u>	<u>13,413</u>	<u>761,880</u>
<b>Net Book Value 31 March 2024</b>	<u>824,318</u>	<u>13,537</u>	<u>16,766</u>	<u>854,621</u>

### 7. Share Capital

The company is limited by guarantee and does not have a share capital.