



Laetitia Campbell

Biography

Laetitia Campbell (b. 1996) is a British-French artist with Jamaican heritage now based in London, who predominantly creates work in textiles and uses thread as a form of drawing. Campbell's work explores what she refers to as 'second-hand memories' stories, objects and gestures that have been passed down and create emotional legacies despite the inability to return to their sources. The slow and deliberate accumulation of needle marking fabric relays the artist's central interest in time, remembering and longing. Intricate and free-flowing loose threads form compositions that hover between figuration and abstraction, engaging with the dual nature of presence and absence inherent to the recollection of the past.

Having originally learnt to sew from her mother, Campbell's practice developed into using the domestic sewing machine as a drawing tool during her undergraduate studies. In an intricate and tactile process, Campbell manually moves fabric beneath the needle and pulls threads as she works. Her images emerge from complex layers, in which she manipulates density shifts, varies stitch types and carefully selects thread according to the desire to accentuate shine, darkness or depth. Certain works are then finished with hand stitching, or, in some cases, works are entirely hand sewn.

After studying at the Gerrit Rietveld Academie (BA) and the Institut Français de la Mode (MA), Campbell worked for four years in the luxury fashion industry, belonging to major fashion houses including Saint Laurent and Hermès. At these companies, she was primarily involved with embroidery development, assisting with the creation of collections whilst upholding the various maisons' quality standards. These professional experiences shaped Campbell's technical understanding of embroidery, something which has directly shaped her textile-based art practice.



Biography

Laetizia Campbell relocated from Paris to London in 2024 and is already making impact in the British art scene. She presented her first solo exhibition *On your way home* at Ed Cross Fine Art in November 2025. Early next year, in 2026, she will be included in London Art Fair's prestigious Platform exhibition (curated by Dr Ferren Gipson), present a solo show at David Parr House, Cambridge, and a group show at Andelli Art, Somerset. Currently, Campbell's work also features in several prominent private collections, including those of Michael Rosenfeld, Robert Devereux and Brigette Romanek. Renowned journalist, art critic and editor Sean O'Toole recently reviewed Campbell's solo exhibition *On your way home* in Strauss & Co's 2025 'Guide to African Art': 'Exploring what she calls 'second-hand memories,' British-French textile artist Laetizia Campbell's exhibition is grounded in her father's childhood journeys in Jamaica. Revisiting her father's early life with thread is an act of recovery, not simply of memory but also of home. Trained at the Gerrit Rietveld Academie and the Institut Français de la Mode, Campbell initially worked in luxury embroidery before returning to her art practice. Her haptic textile works operate like drawings and are by turns loose and improvisational, but also intricate and structured.'

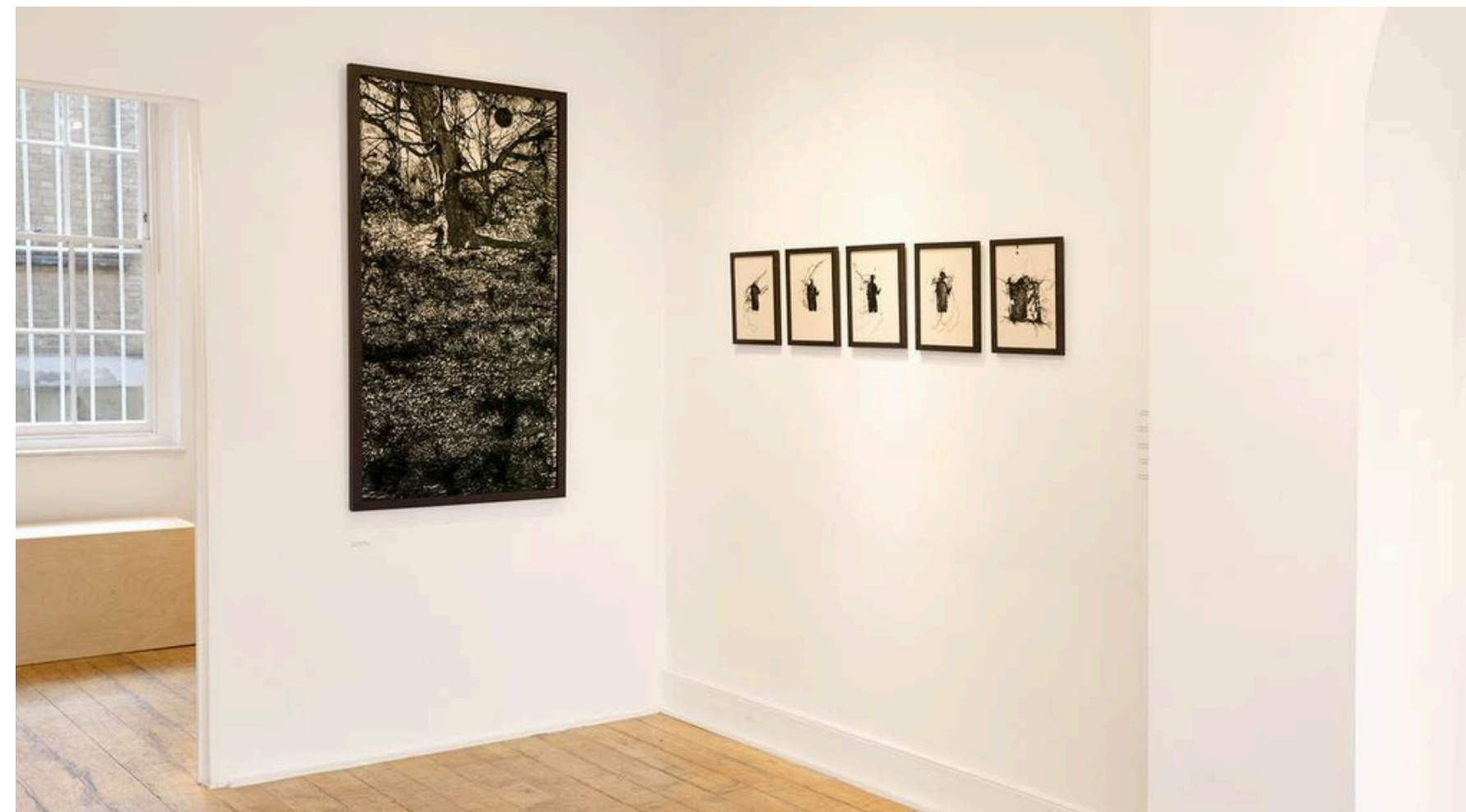
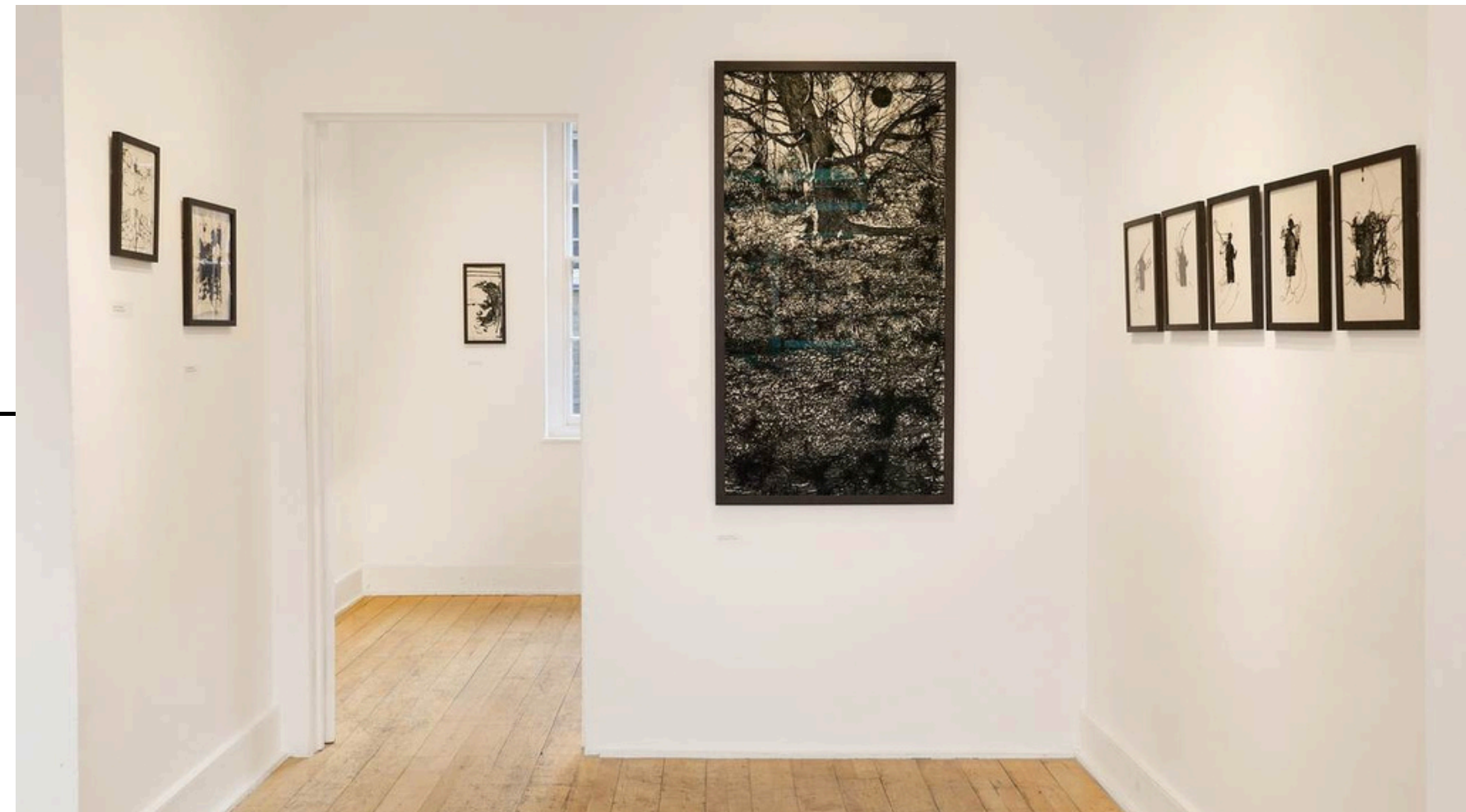


On your way home

Laetitia Campbell's first solo exhibition *On your way home* at Ed Cross Fine Art, London, is inspired by her father's journey home as a schoolboy in Jamaica. This physical journey becomes a metaphor for questioning the nature of belonging. Home, she suggests, is not a place we inhabit, but a memory we carry, constantly rewritten as we move through life.

In response, the artist translated these emotions into a poem, inviting viewers to connect with an experience she believes we all encounter in our own, deeply personal way:

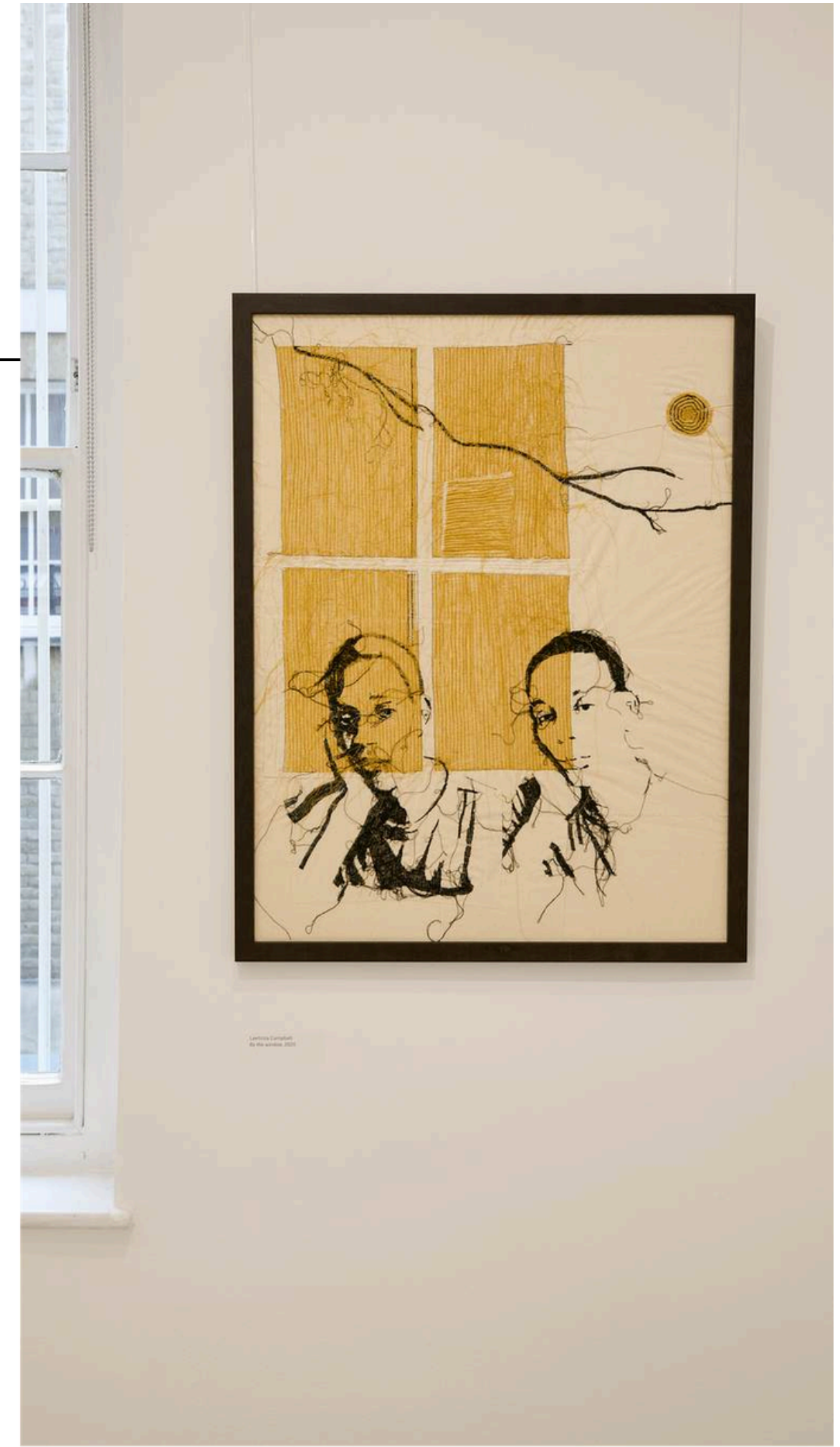
*On your way home,
What did you find?
An old tree to shade your troubles,
That woman,
Who made your life so humble,
The orange sun sinking,
Your peaceful self enjoying,
Thinking, reading, breathing,
Just breathing.
Oh sweet and painful memory to go back to:
You, a book, the shade.
Nothing shades you now,
Not the tree,
Nor yourself.
On your way home you found nothing,
But regret,
Love,
And pain.*







Laetitia Campbell
Remembering her, 2025

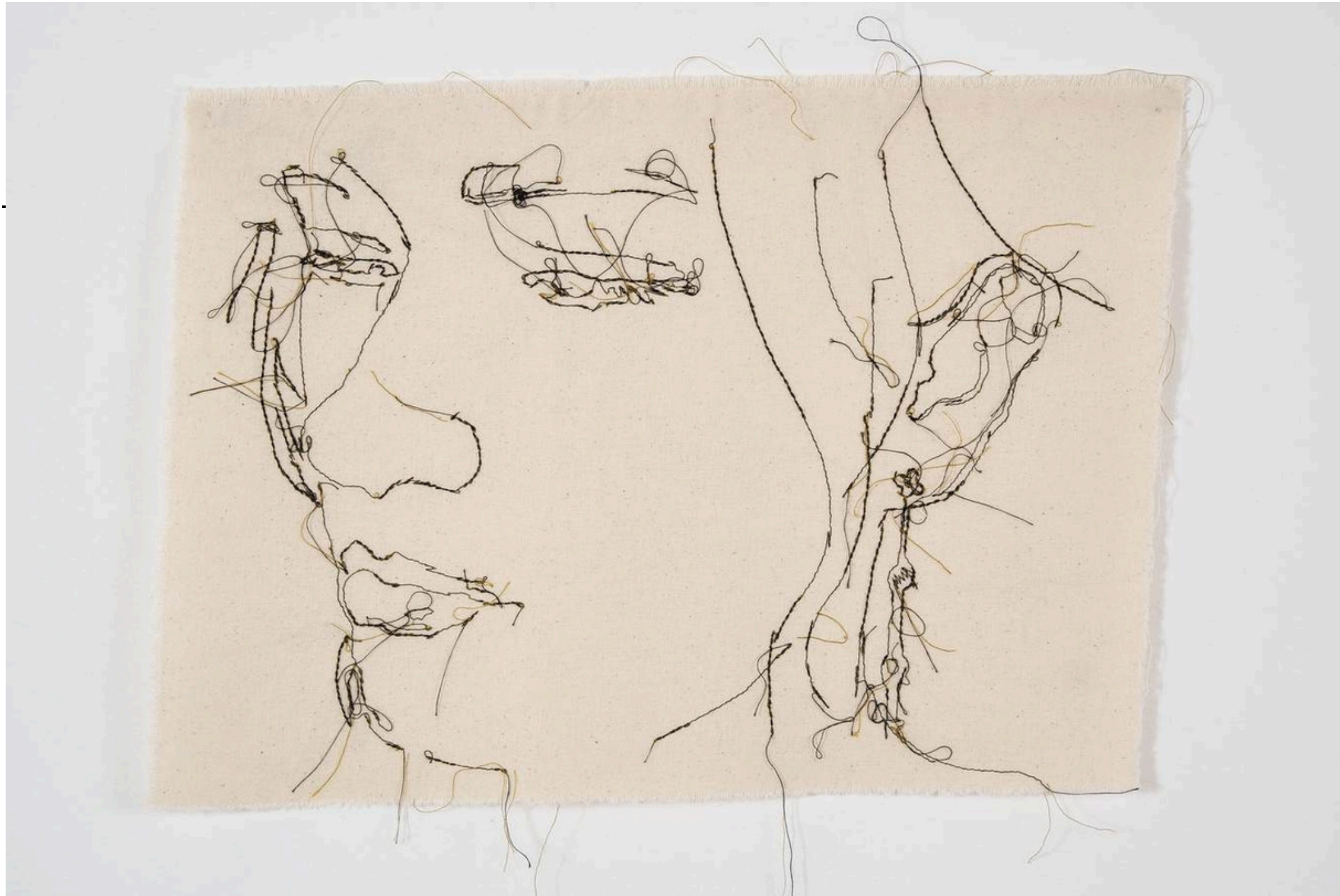


Laetitia Campbell
By the window, 2025





Laetitia Campbell
By the moonlight, 2025
Cotton and polyester thread on cotton fabric
25 x 23 cm
Private collection ●



Laetitia Campbell
Portrait of Lou, 2025
Cotton and polyester thread on cotton fabric
25 x 35 cm
Private collection ●



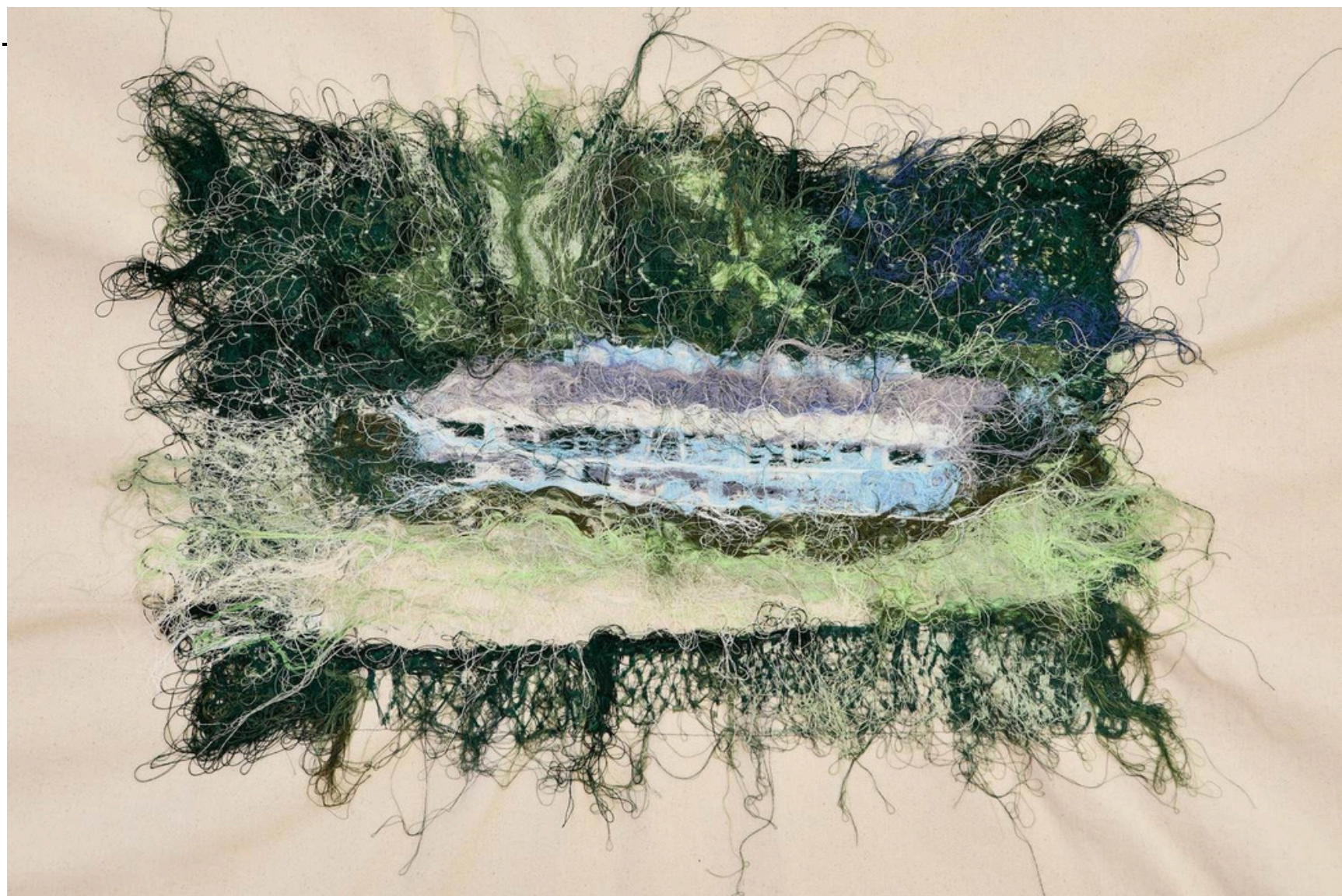
Laetitia Campbell
Bright night sun, 2025
Cotton and polyester thread on cotton fabric
136 x 75 cm
Private collection ●



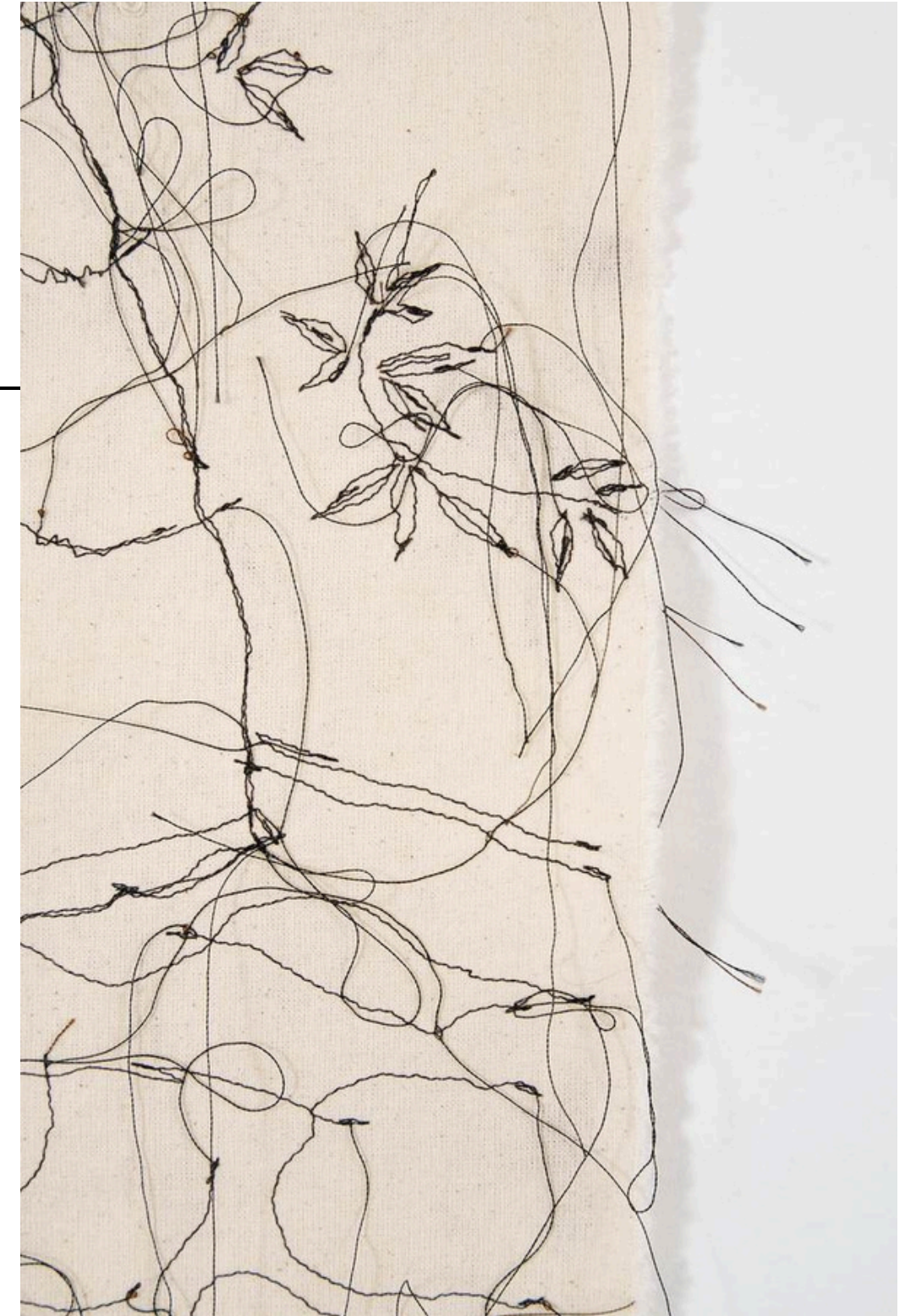
Laetitia Campbell
Sombre metamorphosis, 2025
Cotton and polyester thread on cotton fabric
136 × 75 cm



Laetitia Campbell
Memories of calmer times, 2025
Cotton and polyester thread on cotton fabric
65.5 x 70 cm



Laetitia Campbell
The gates of memory, 2025
Cotton thread on cotton fabric
71 x 92 cm
Private collection ●



Laetitia Campbell

The day you wore white, 2025

Cotton and polyester thread on cotton fabric

68 x 40.5 cm

Private collection ●



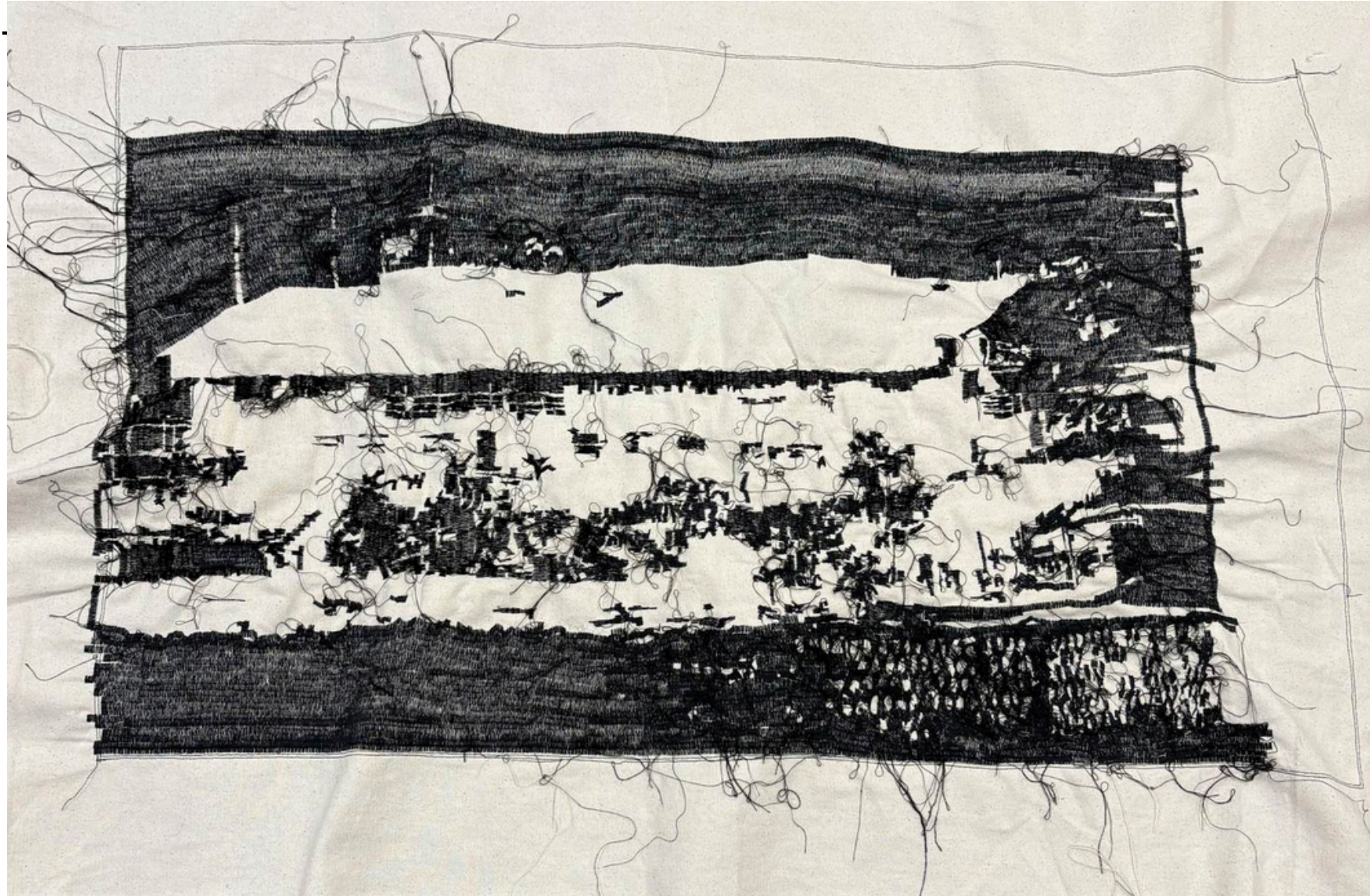
Laetitia Campbell

Reading, 2025

Cotton and polyester thread on cotton fabric

19 x 26 cm

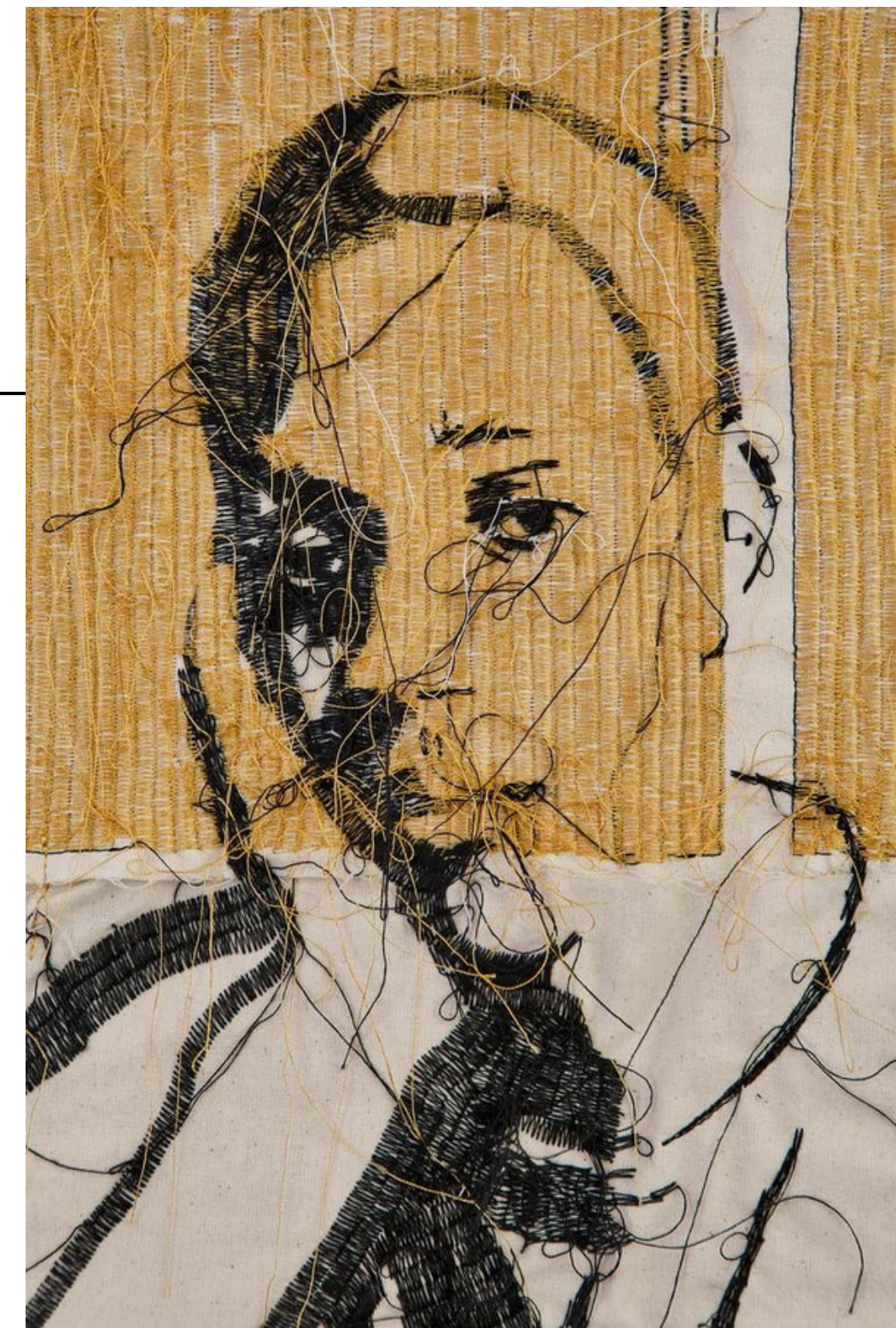
Private collection ●



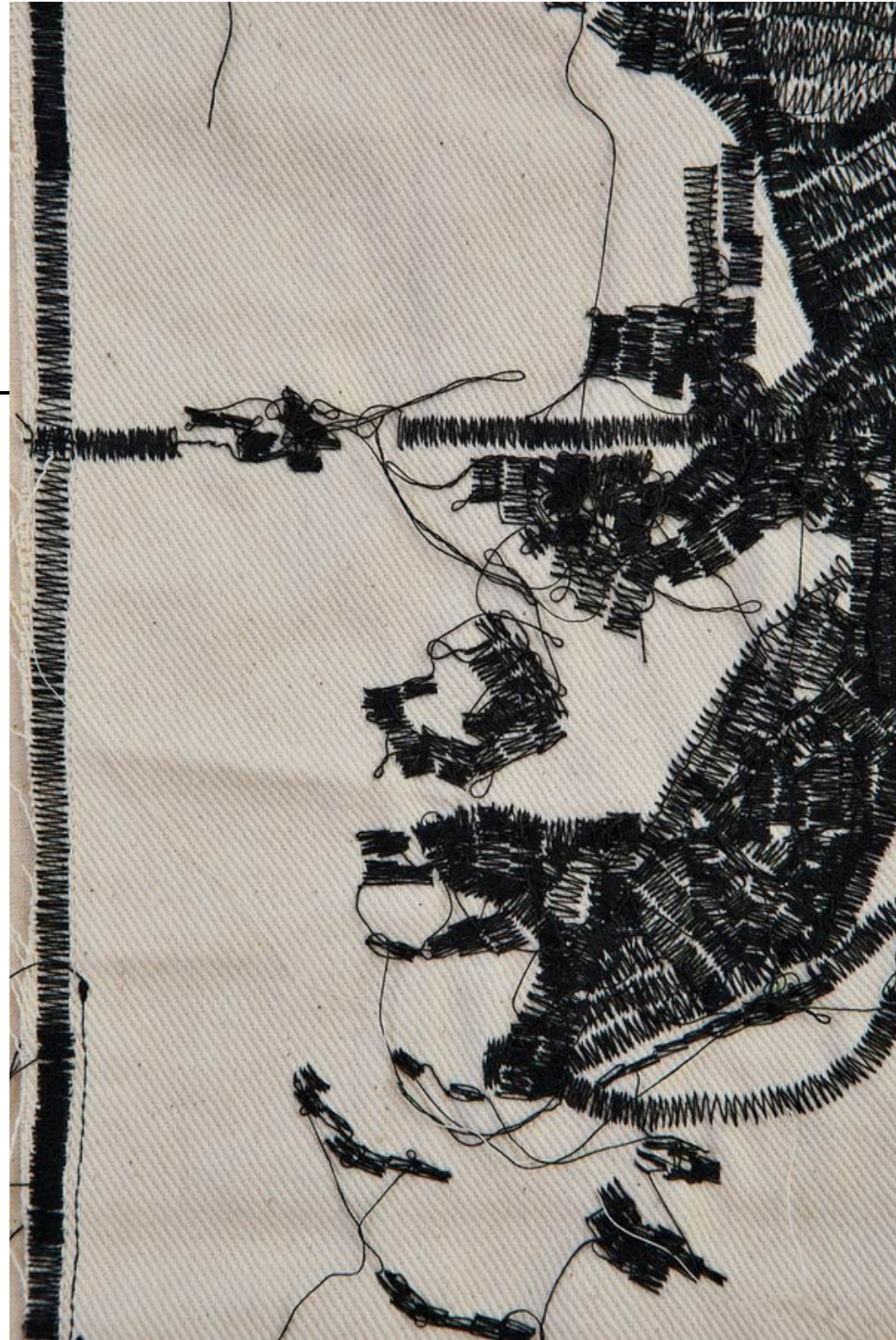
Laetitia Campbell
Pitch black school, 2025
Cotton and polyester thread on cotton fabric
73 x 108 cm



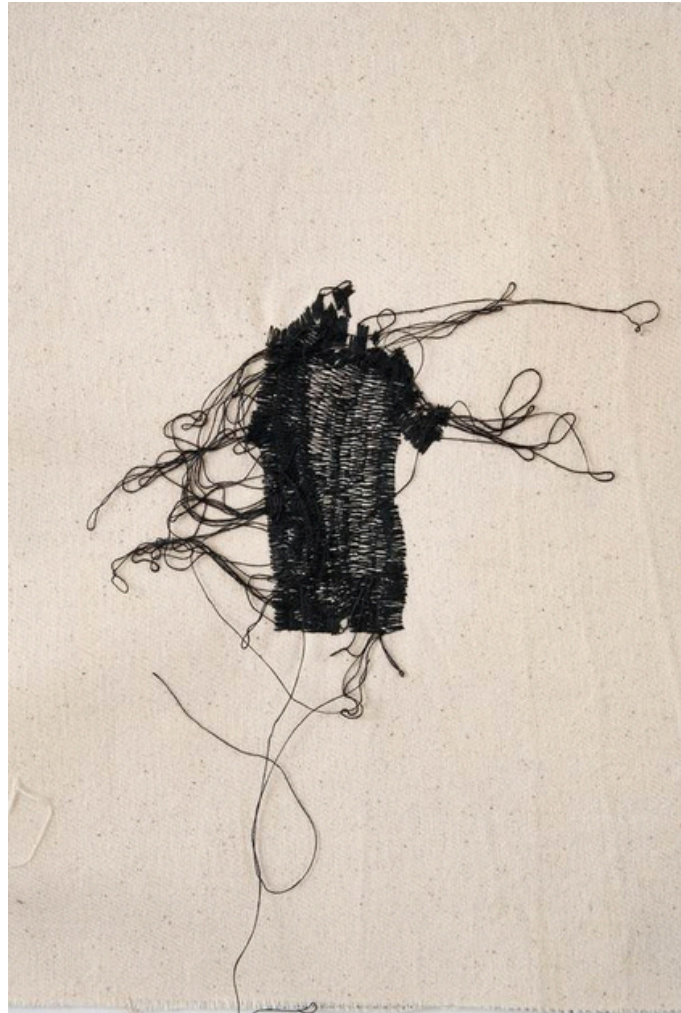
Laetitia Campbell
Stares, 2025
Cotton and polyester thread on linen fabric
50 x 35 cm



Laetitia Campbell
By the window, 2025
Cotton and polyester thread on cotton fabric
79 x 61.5 cm
Private collection ●



Laetitia Campbell
Remembering her, 2025
Cotton and polyester thread on cotton fabric
38x18cm
Private collection ●



Laetitia Campbell *Sombre Metamorphosis I*, 2025 Cotton and polyester thread on cotton fabric 30.5 × 24 cm



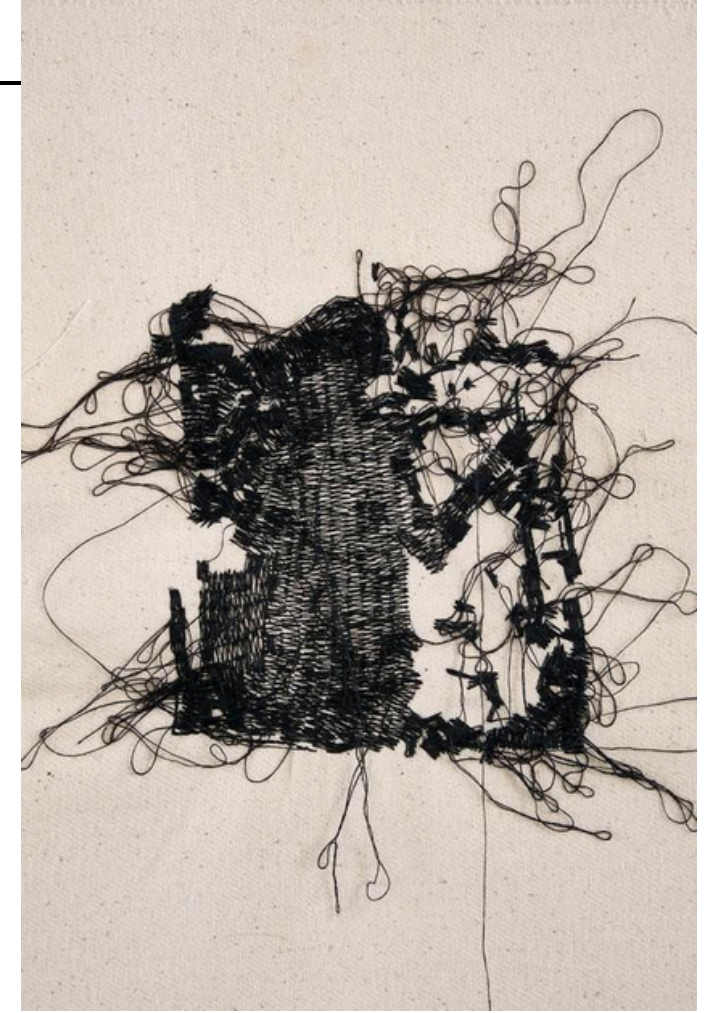
Laetitia Campbell *Sombre Metamorphosis II*, 2025 Cotton and polyester thread on cotton fabric 30.5 × 24 cm Private collection ●



Laetitia Campbell *Sombre Metamorphosis III*, 2025 Cotton and polyester thread on cotton fabric 30.5 × 24 cm



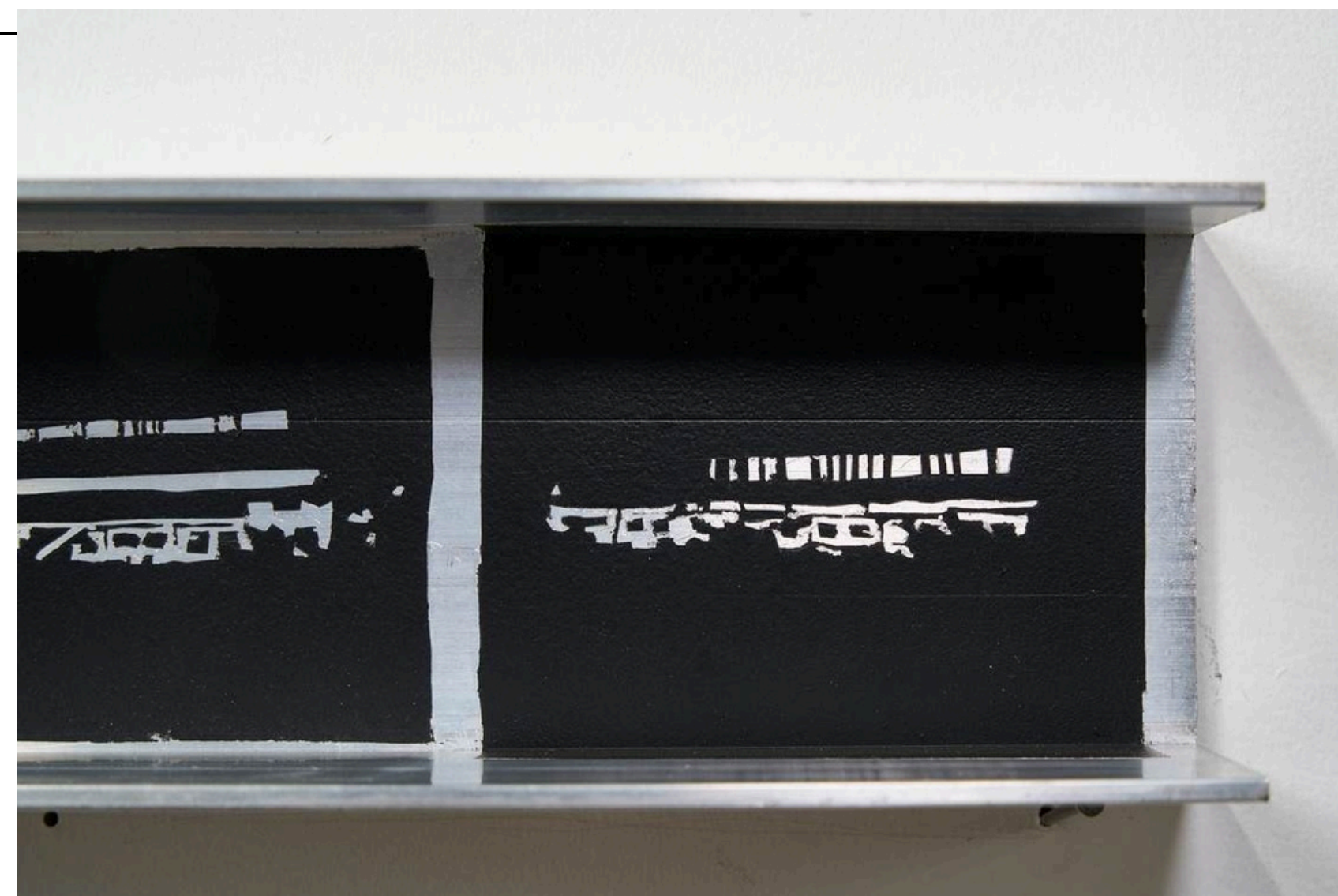
Laetitia Campbell *Sombre Metamorphosis IV*, 2025 Cotton and polyester thread on cotton fabric 30.5 × 24 cm



Laetitia Campbell *Sombre Metamorphosis V*, 2025 Cotton and polyester thread on cotton fabric 30.5 × 24 cm Private collection ●



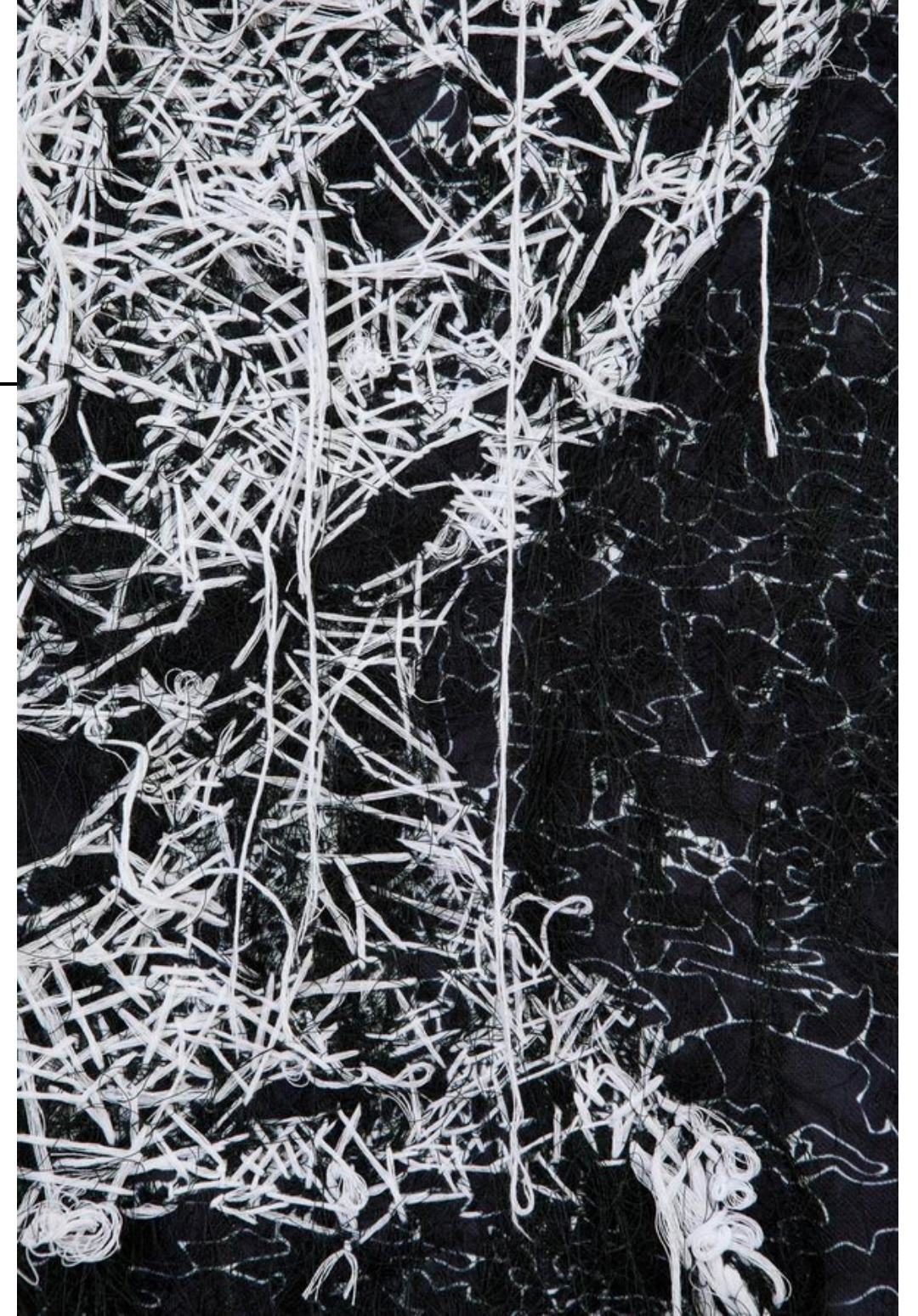
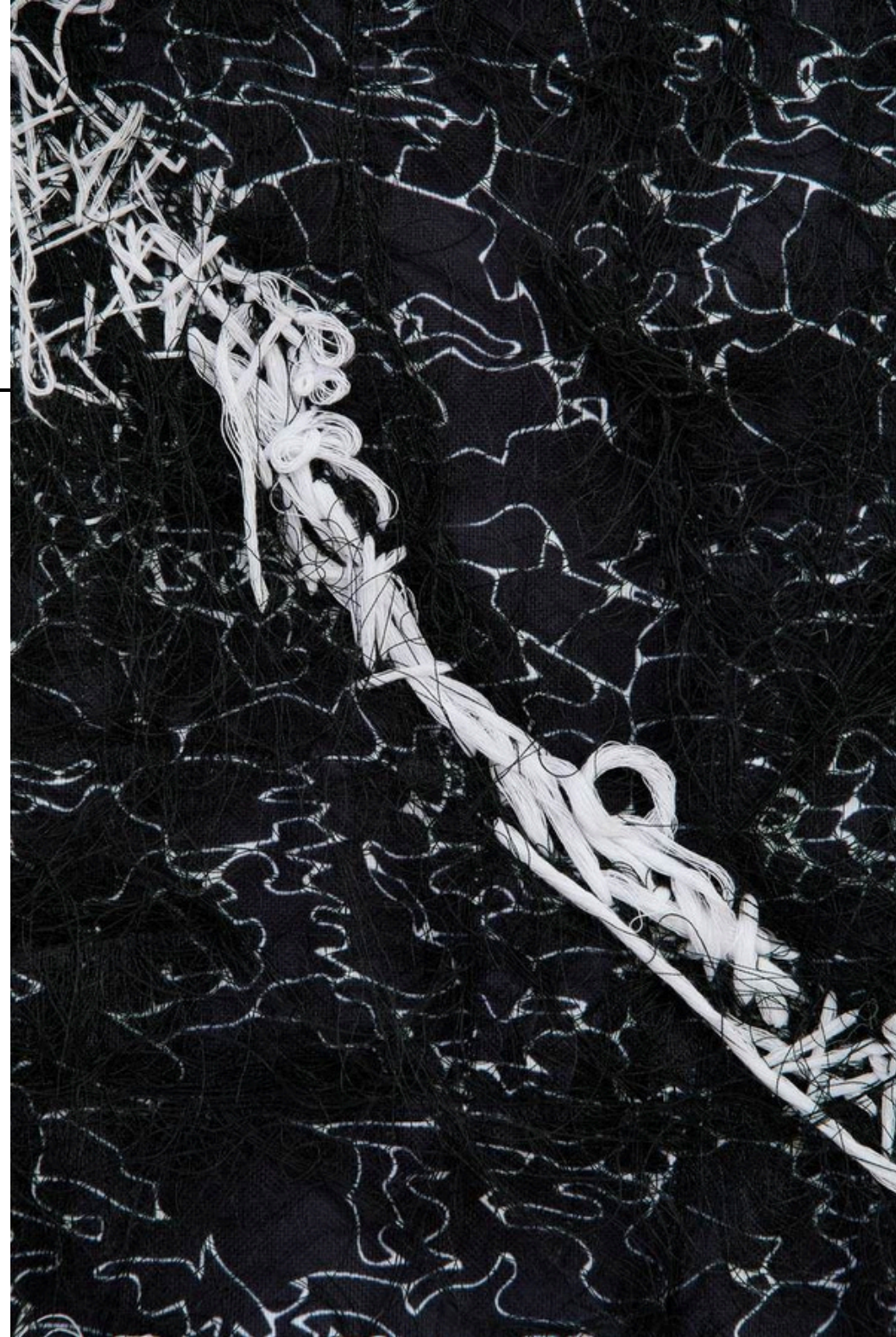
Laetitia Campbell
Stacking up memories 1, 2025
Spray paint on aluminium
20 x 30 x 10 cm



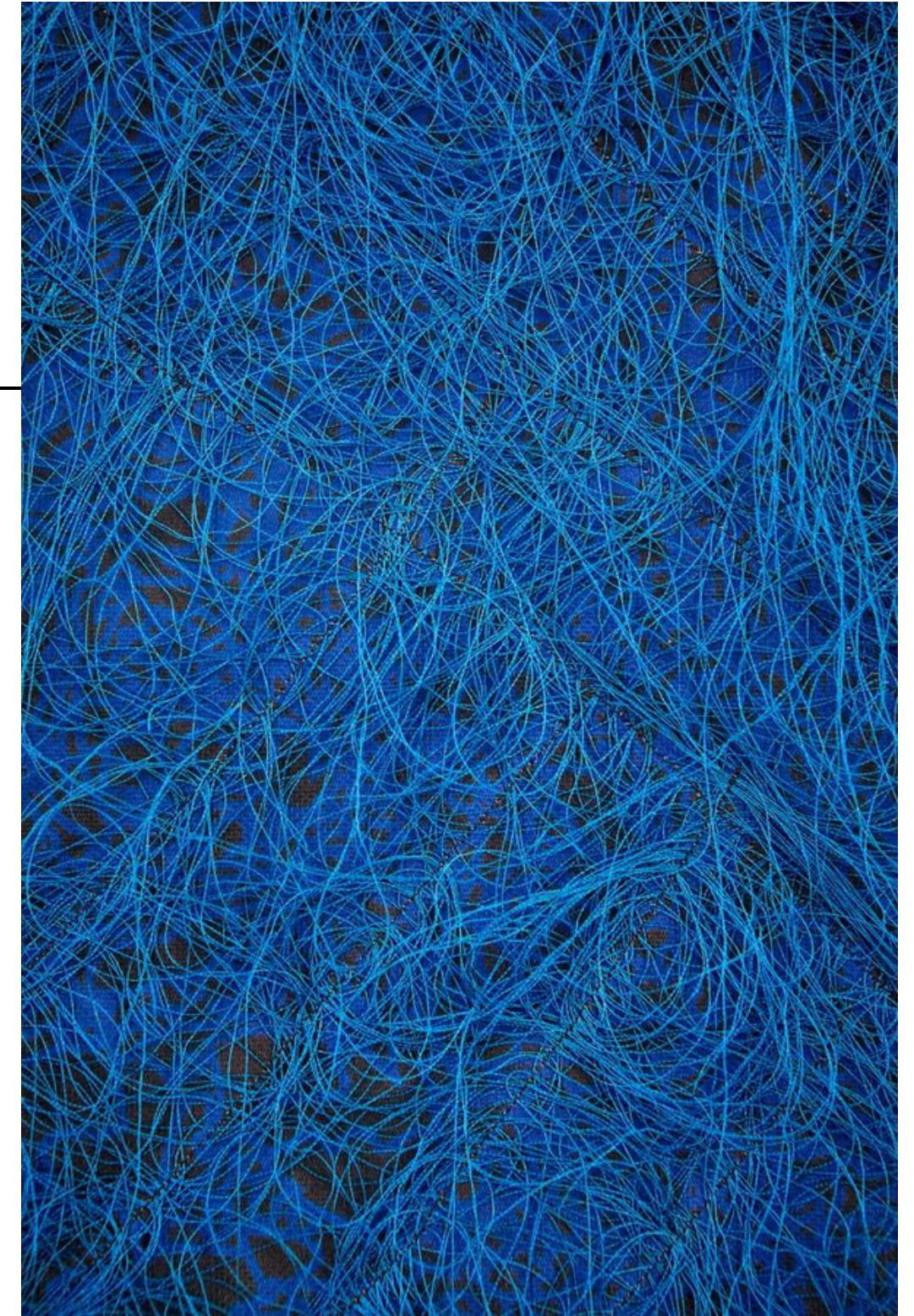
Laetitia Campbell
Stacking up memories 2, 2025
Spray paint on aluminium
7 x 30 x 6 cm



Laetitia Campbell
Impression 1, 2025
Hand embroidery on canvas
130 x 95 cm



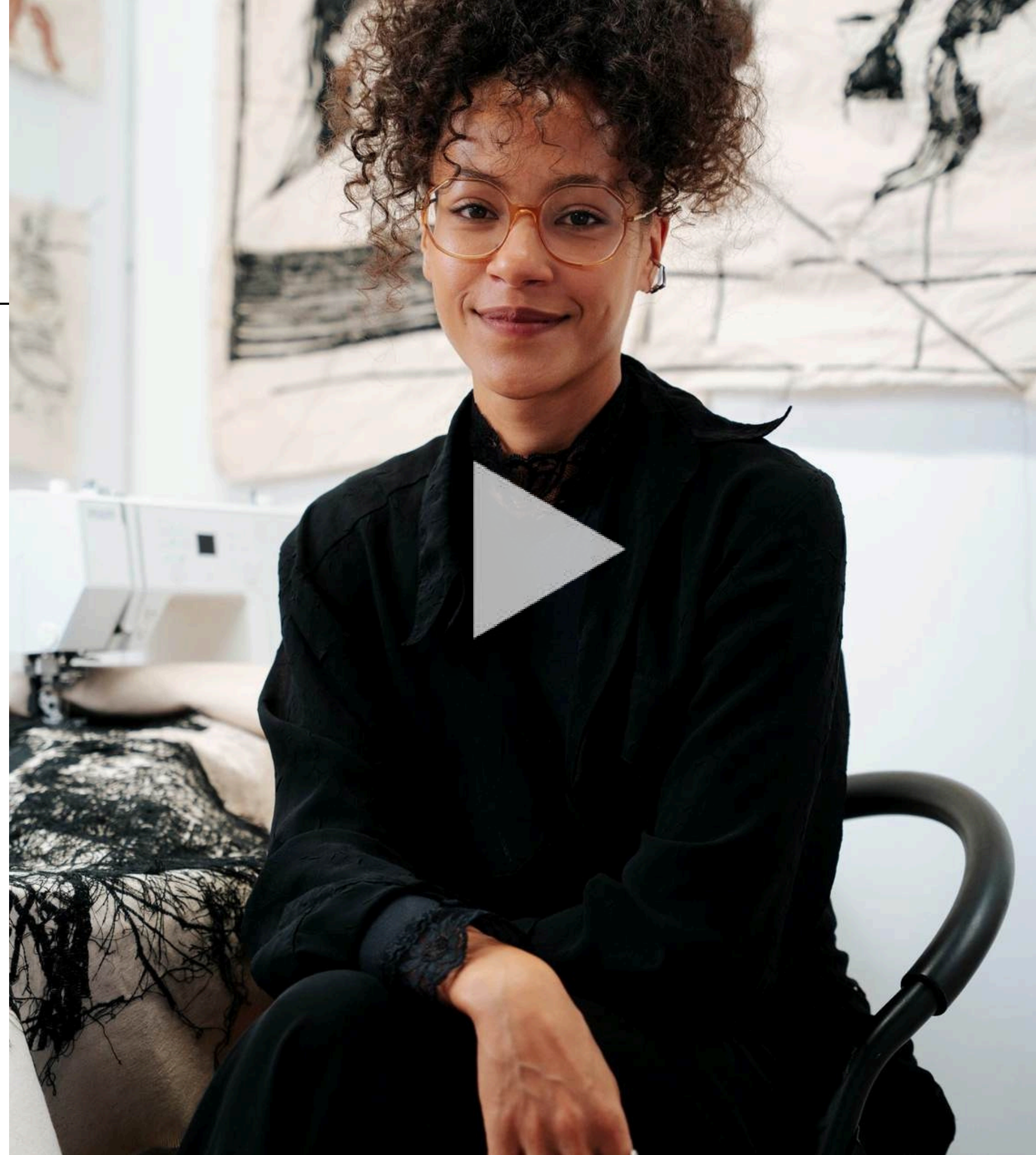
Laetitia Campbell
Impression 2, 2025
Hand embroidery on canvas
130 x 95 cm



Laetitia Campbell
Impression 3, 2025
Embroidery on canvas
130 x 95 cm

Laetitzia Campbell: Discussing 'On your way home' (Video)

To watch the full video, please click [here](#).



London Art Fair

Following on from her recent stellar solo exhibition with the gallery On Your Way Home, Ed Cross Fine Art presented new and recent works that float in spaces of ambiguity, between the past and present, figuration and abstraction, alienation and belonging. The works meditate on the quiet moments of lone figures, domestic settings, landscapes, habits and the power of a bouquet.

In response, the artist translated these emotions into a poem:

A similar day.

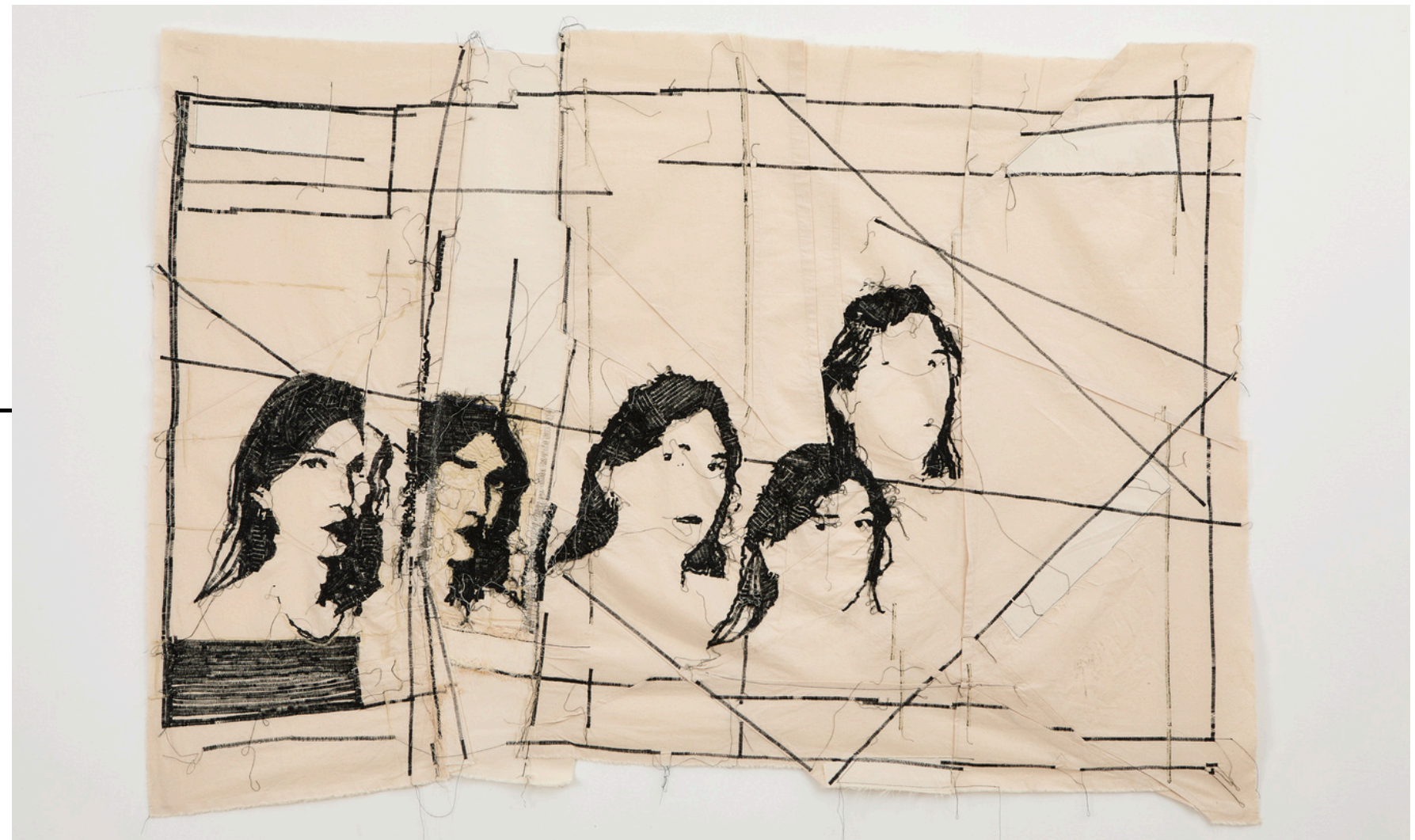
*The sky blushes,
You take a sip,
From the warmth beneath your fingers.
And from the steam that caresses your lashes,
Your eyes lock on the light that lingers,
Threading through the blackened trees.*

*And before you could sigh,
Heavy lids, tired eyes,
You focus on that bouquet,
Once vibrant,
Once vivid,
Now grey.
Once alive with colour,
Dried and nauseating, faintly sour,
A mossy scent, a grassy odour,
Both fading over time.*

*Who thought to change the colour,
of what was once crimson and lime ?*

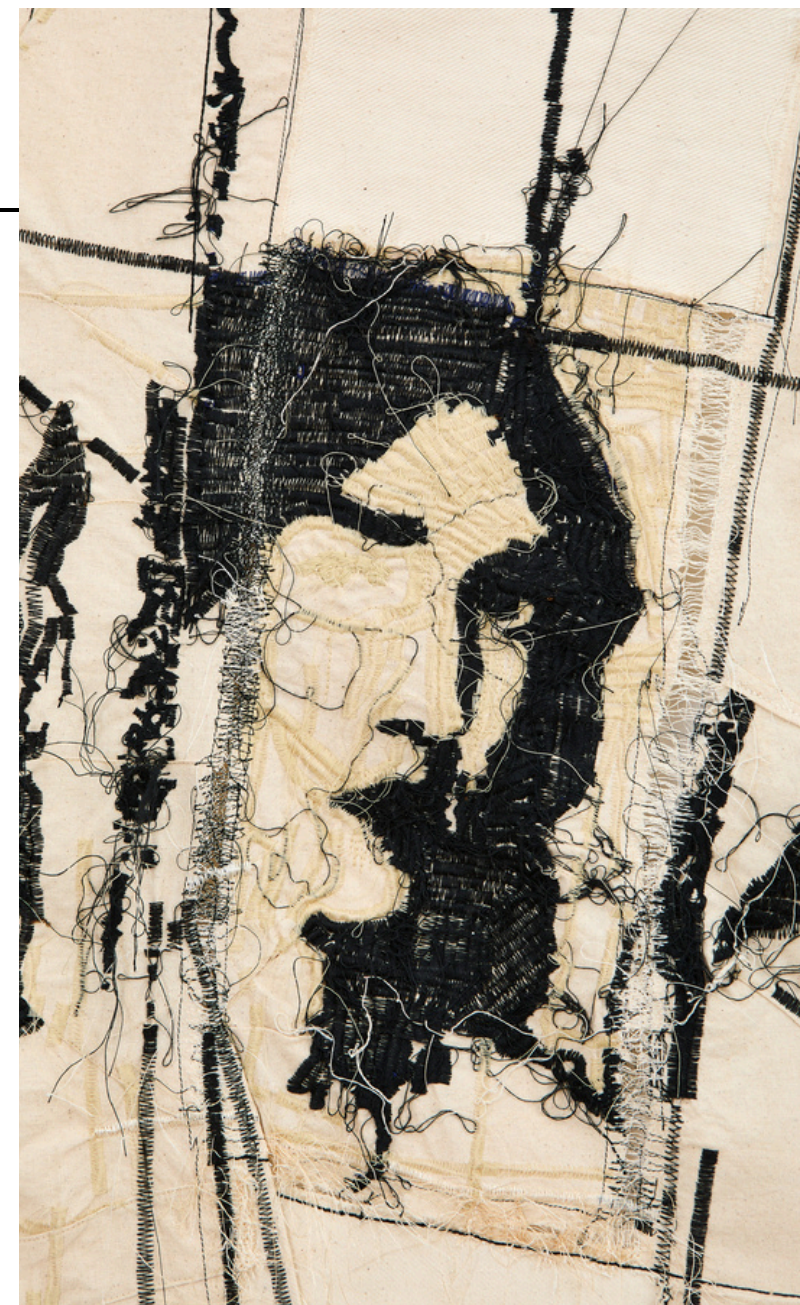
*You stand,
Awake,
Ideas fading away,
The floor breaking a little more,
To each step you leave behind.*

It will be a similar day.



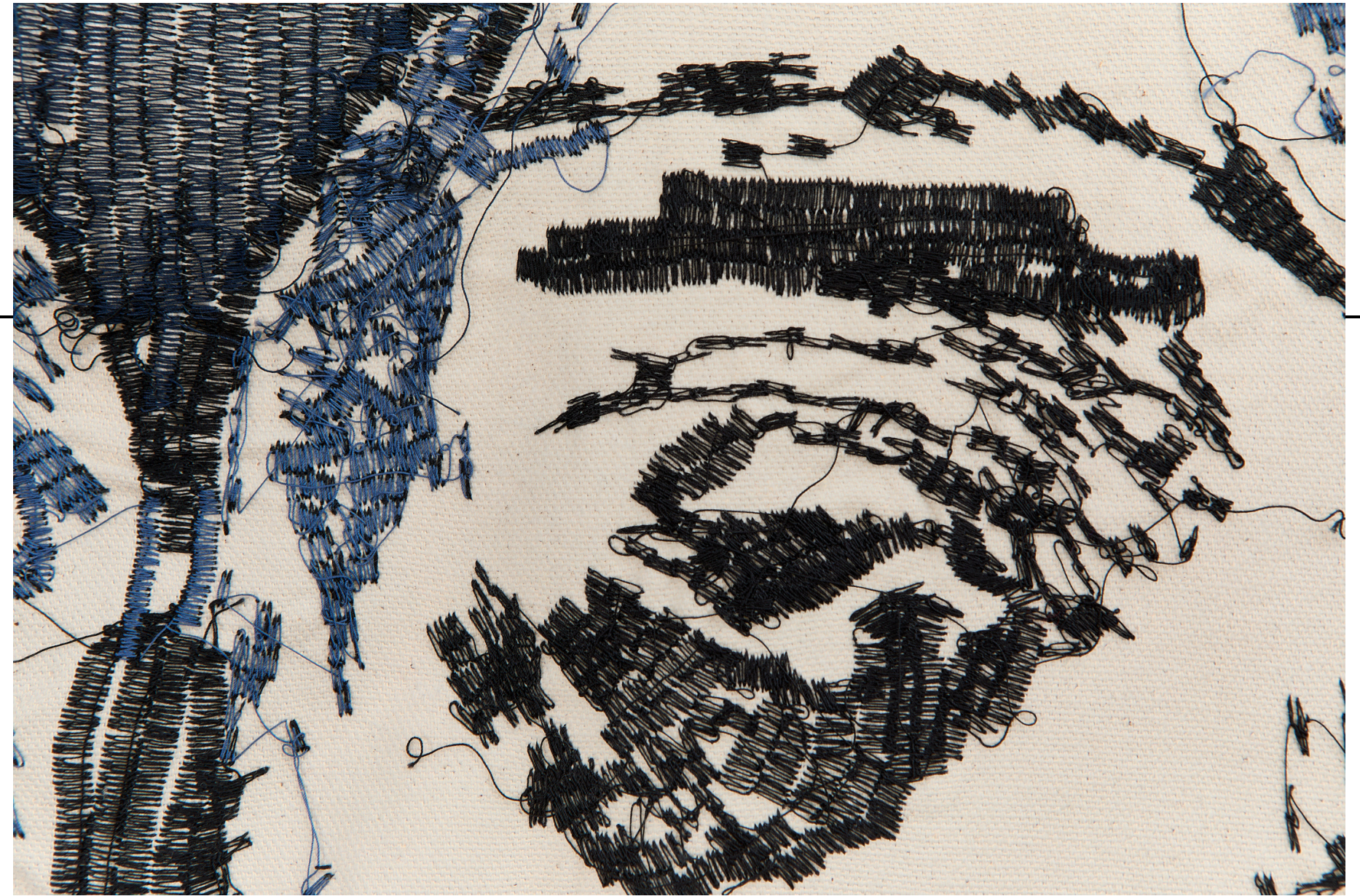


Reverse side



Reverse side

Laetitia Campbell
The unravelling, 2025
Cotton and polyester thread on cotton fabric
105 x 155 cm



Laetitia Campbell

Jimmy, 2026

Cotton and polyester thread on cotton fabric

84 x 62 cm

Private collection ●



Laetitia Campbell
Burgundy Bouquet, 2025
Cotton and polyester thread on cotton fabric
50 x 42 cm

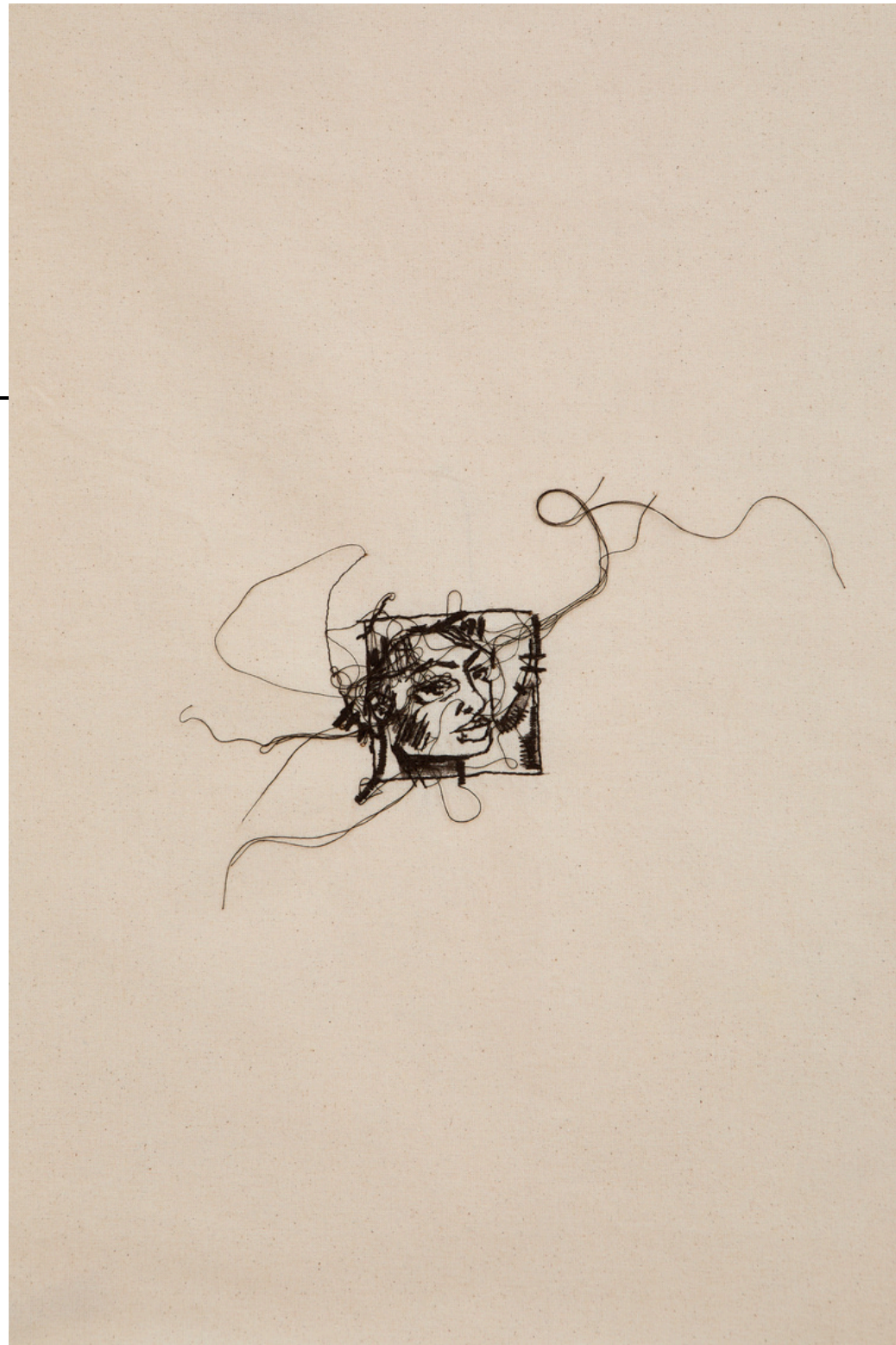


Laetitia Campbell
Blue Bouquet, 2025
Cotton and polyester thread on cotton fabric
43 x 37 cm
Private collection ●



Laetitia Campbell
Golden Bouquet, 2025
Cotton and polyester thread on cotton fabric
47 x 45 cm





Laetitia Campbell

From Afar, 2025

Cotton and polyester thread on cotton fabric

49 x 36 cm

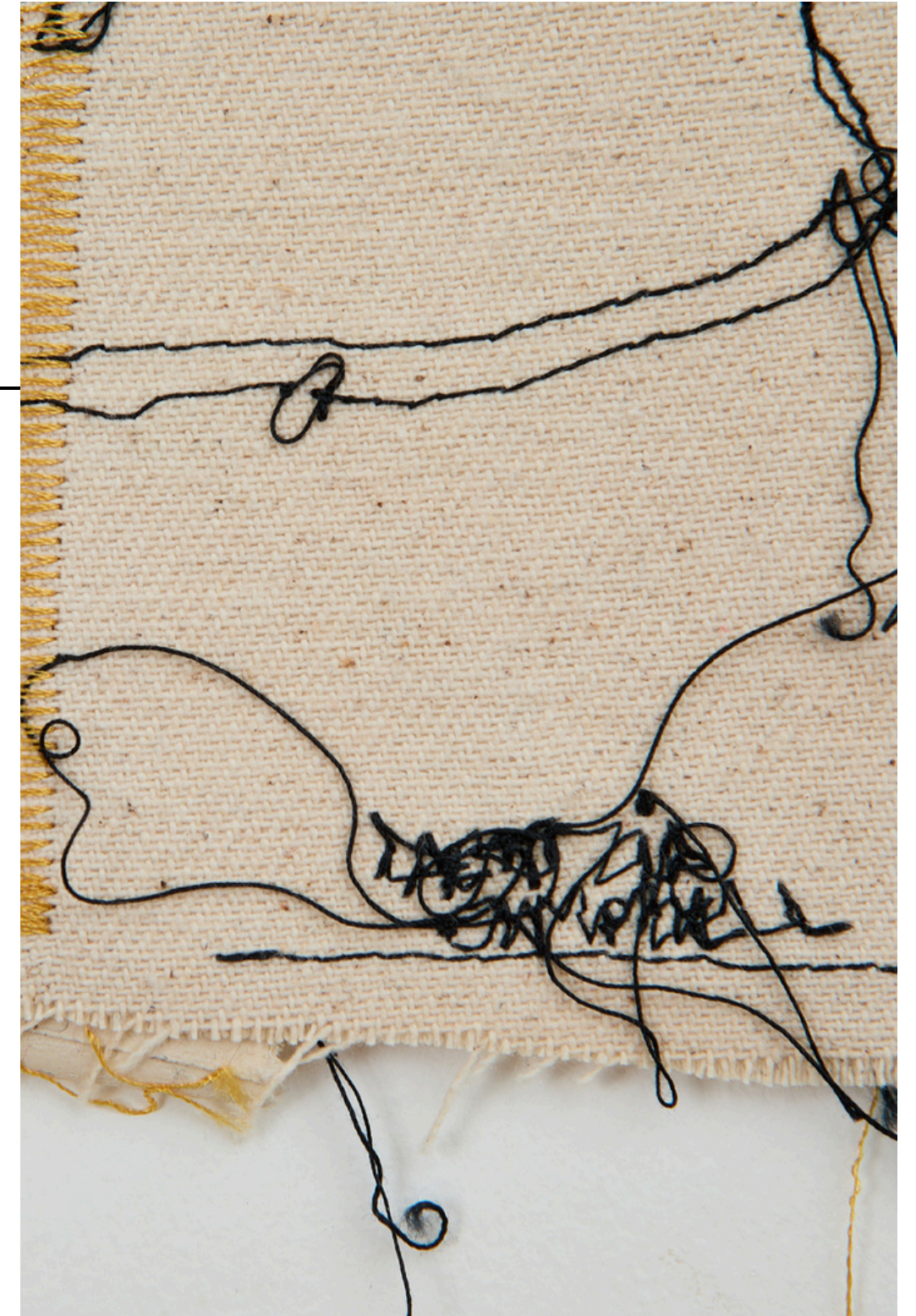
Private collection ●



Laetitia Campbell
Sister, 2026
Cotton and polyester thread on cotton fabric
Private collection ●



Laetitia Campbell
Tea Time, 2025
Cotton and polyester thread on cotton fabric
Private collection ●



Laetitia Campbell
Through the curtain, 2026
Cotton and polyester thread on cotton fabric
35 x 26 cm
Private collection ●



Laetitia Campbell
Morning Coffee, 2025
Cotton and polyester thread on cotton fabric
39 x 36 cm



Laetitia Campbell
Mornings, 2025
Cotton and polyester thread on cotton fabric
39 x 36 cm
Private collection ●

Laetitia Campbell
Evenings, 2025 Cotton and polyester thread
on cotton fabric
39 x 36 cm





Laetitia Campbell
The Woman in the chair, 2026
Cotton and polyester thread on cotton fabric
50 x 40 cm

A Stitch in time

A STITCH IN TIME - PAUL SMITH SPACE - GROUP EXHIBITION

A reflection on fleeting moments of calm ; those quiet instances that linger in memory. The warmth of the sun on your face, the taste of coffee by a familiar window, or here, the sweetness of melon in the summer. This body of work captures the beauty in the ordinary, inviting the viewer to savour the subtle joys that slip through time.

Through the common ritual of the picnic, the artist brings us back to memories of warmer, gentler moments ; be it the warmth of the sun, or the one created by a shared gaze. It is that moment where conversations fade from memory, yet the feeling remains: the haze of voices and sounds, the detail of a napkin, the scent of cut fruit, and a quiet sense of shared escapism.

Poem

Do you dare remember,
The sweet taste of summer?
Between the stripes,
feet in the grass,
You fall asleep,
At last.
Wrapped in loud whispers,
Warmth on your neck,
A warmth that lingers.
Forgetting,
For an instant,
That this moment won't last,
Oh, the sweet taste of summer.



A Stitch in Time

A group exhibition with:

Alice Kettle
Alice von Maltzahn
Ben Sanderson
Caroline Mazzolari
Cecilia Charlton
Heather Chontos
Jane Bustin
Kimathi Mafafo
Laetizia Campbell
Ptolemy Mann
Shelly Goldsmith
Tiffanie Delune

"A Stitch in Time", brings together works by a new generation of artists working in the genre of fibre art today. These artists seek to defy classification and challenge artistic hierarchies. Some embrace specific techniques and heritages to incorporate layers of meaning into their work, whilst others push boundaries by defying traditions and perceptions of the medium. By elevating embroidery and sewing craft techniques, they transform ready-made and second-hand fabrics into powerful reflections on social issues and identity.





Laetitia Campbell

The Sweet taste of Summer, 2024

Cotton and polyester thread on cotton fabric

75 x 95 cm

Private collection ●



Laetitia Campbell

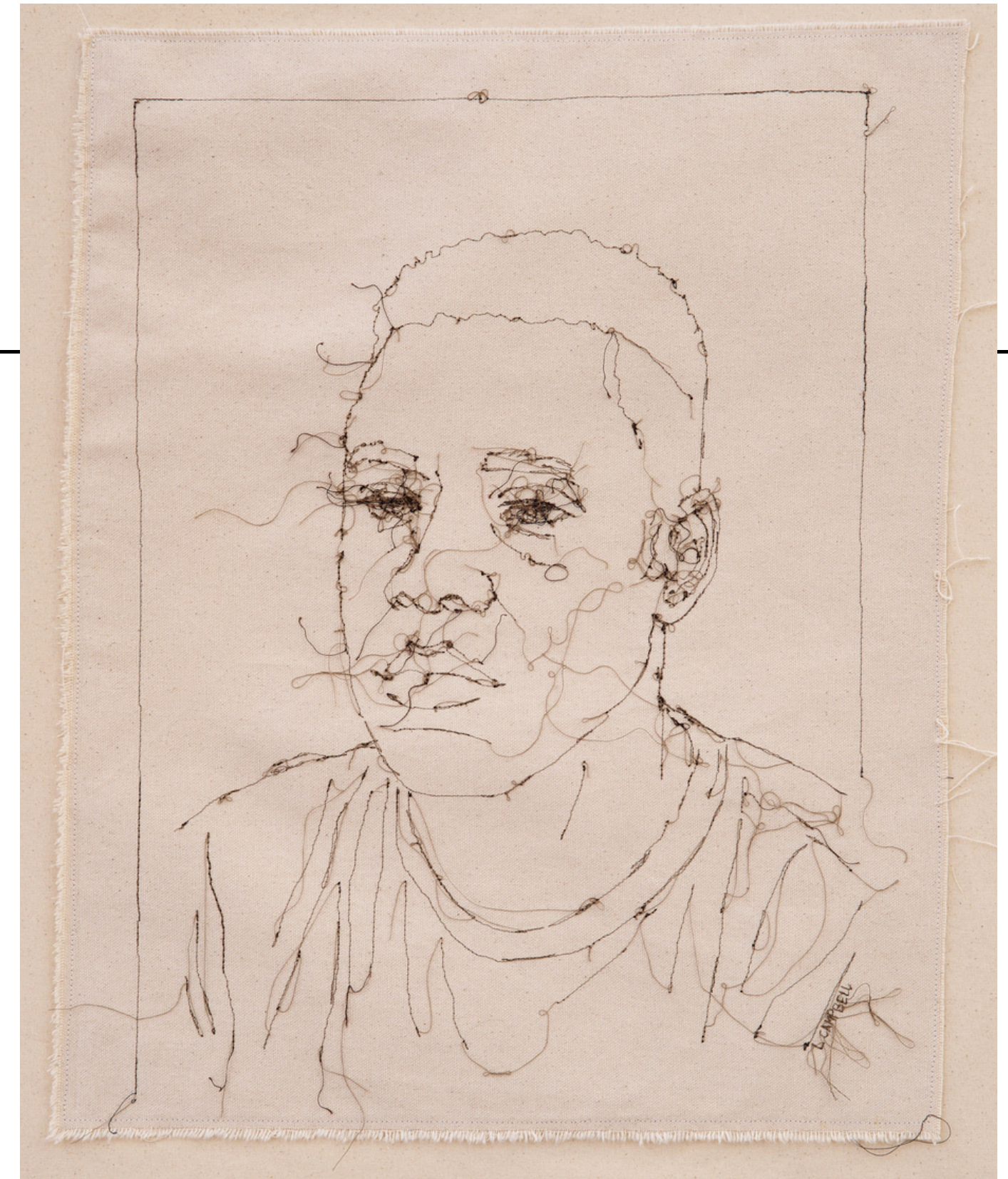
The last gaze, 2025

Cotton and polyester thread on cotton fabric
65 x 60 cm (size incl. frame)



Laetitia Campbell
Within the haze, 2026
Cotton and polyester thread on cotton fabric
35 x 44 cm
Private collection ●





Laetitia Campbell
The last gaze II, 2026
Cotton and polyester thread on cotton fabric
64 x 54,5 cm (size incl. frame)



Laetitia Campbell
While the light lasted, 2026
Cotton and polyester thread on cotton fabric
150 x 200 cm (size excl. frame)

The pictures were taken prior to stretching







Laetitia Campbell
Sleeping man by the window, 2024
Cotton and polyester thread on cotton fabric
51 x 36 cm (size incl. frame)

Hands-on Residency

HANDS-ON RESIDENCY EXHIBITION - APSARA STUDIO (BATTERSEA)

For this residency, I wanted to erase time. No more deadlines, no more structure, only the sensation of working. The rhythm of the hand, the elbow, the foot on the pedal. A state where making becomes continuous, almost unconscious.

Time shifts.

It becomes the fading light at the window. The numbness in the fingers after hours of stitching. Something vague, suspended. Like a holiday where each day blends into the next. A landscape you sit in front of, unsure how long you have been there for. A nap you don't remember beginning, and cannot measure once it ends. In this state, the self begins to blur. Thoughts dissolve. Was I even thinking? Of what? I cannot quite recall.

It becomes a space of absence while something is being created.

This desire emerged from a period of constant activity, where exhibitions and life overlapped, creating an endless sense of urgency. Plans accumulate, tasks multiply, and what feels important is often displaced by what feels more immediate, essential.

My practice, increasingly shaped by structure and anticipation, demands decisions in advance: formats, scales, narratives. This residency is an attempt to step away from that. To suspend planning, and instead, make space for experimentation, hesitation, and missteps.

The works presented here are not only outcomes, but traces of a process: an opening into how they came to be.





Laetitia Campbell
Sketch 4, 2026
Cotton and polyester thread on cotton fabric
45 x 30 cm



Laetitia Campbell

The trial blanket, 2026

Cotton and polyester thread on cotton fabric

Not for sale



Laetitia Campbell
Sketch 1, 2026
Ball-pen on cotton fabric
23 x 16 cm



Laetitia Campbell
Sketch 2, 2026
Ball-pen on cotton fabric
23 x 16 cm



Laetitia Campbell
Sketch 3, 2026
Acrylic on paper,
21 x 14,5 cm



Laetitia Campbell

I sat and forgot, 2026

Cotton and polyester thread on cotton fabric

78 x 53 cm

UPCOMING BODY OF WORK

WHAT WAS ONCE HELD, WHAT NOW REMAINS

This body of work explores the transmission of stories, gestures, and memories across generations. 'On your way home' focused on my father and the feeling of displacement one can feel in different ways, at different times of one's life, and the stories passed down along the way.

'What was once Held, What now Remains' will be drawing from my Jamaican and French heritage, I focus on the women who shaped my family history: figures whose presence live on more through memory than through direct documentation.

My father was raised by his grandmother, a woman I never met, yet whose presence has been carried forward through a single photograph, anecdotes, descriptions, and at times, conflicting narratives. The same thing can be said about my mother's mother, who passed before I was born. These women exist in a space between absence and transmission: remembered through fragments rather than fixed identities.

The works do not seek to depict these figures perfectly, but to trace what remains of them, and the ideas they represent. Presences emerge through gestures, textiles, silhouettes, and recurring forms that resist being fully visible. Embroidery operates here not only as a medium, but as a form of transmission: of gestures, of knowledge, and of memory passed on through generations.

Threads accumulate, suggest, break, and blur, mirroring the instability and yet persistence of memory. The work more generally asks: how does the memory of a person survive when it is passed down imperfectly? And how can these fragments be translated into material form?

Landscapes appear as spaces where one wanders, searches, without fully arriving. Within them, figures surface and recede, as if accidentally encountered rather than represented. The work moves between inheritance and invention, suggesting that identity is shaped not only by what is known, but by what is felt, remembered, and continuously reimagined. Embroidery has long carried memory, women's memory in particular, and this project follows within that lineage, transforming inherited fragments into tactile, living heirlooms.



E D C R O S S

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