# ALEHK ROD
## Unveil

Tönnheim Gallery, Calle Valencia 17, Madrid (Metro Lavapiés by Doctor Fourquet)
27th of May – 28th of June 2026 (Inauguration on Wednesday 27th of May 18.00 – 21.00h)

## Unveil

**The emerging multidisciplinary Madrid born artist Alehk Rod does her first collaboration with Tönnheim Gallery, presenting her solo show Unveil that opens on Wednesday 27th of May.**

Thread has historically served as a vehicle of transmission. It has connected generations, traversed domestic spaces, and shaped forms of collective knowledge. Weaving has never been solely about producing objects; it has also functioned as a means of sustaining narratives, temporalities, and human bonds. As Anni Albers stated in relation to her book On Weaving, "with our hands we can produce infinite variations; with machinery, only a limited variation." In a present marked by technological acceleration and the incessant production of images, reclaiming the manual dimension of making also means reclaiming alternative rhythms, forms of perception, and ways of relating to the world.

Textile practice constitutes a form of material thinking: a structure capable of organizing experience and translating invisible relationships. Beyond its utilitarian function, it is a language able to render visible that which is difficult to name. Textiles also possess a singular condition: they are among the material mediums most intimately connected to the body. Before becoming artistic objects, they were shelter, protection, learning, and everyday tools. Their construction is rooted in repetition and accumulation; a succession of stitches and minimal gestures in which time itself becomes inscribed.

Alehk Rod's works emerge from this ambiguous territory between the material and the intangible. Through crochet, tufting, and other handcrafted processes, the artist creates structures that oscillate between organism and architecture, surface and corporeality. Her works appear as tactile landscapes in which memory ceases to be an image and instead becomes volume and texture — something physical and tangible. These pieces are not presented as images to be contemplated from a distance, but as bodies that inhabit the same space as the viewer, generating a physical relationship in which scale, proximity, and movement transform perception. By abandoning the flat plane and expanding into space, her works shift vision toward a more embodied experience, where looking also implies moving through and approaching the work.

Perception is never a stable phenomenon. We see through the body, through smell, touch, memory, and through what experience leaves within us. Yet the image that emerges is not an exact record of the world, but rather a partial, fragmented, and subjective construction. In Alehk Rod's practice, this question becomes central. Her work investigates that which escapes realistic or figurative representation: the ways in which memory persists, how sensation may acquire form, and how certain experiences survive through matter.

Inspired by the artisanal tradition of the Ibizan Peluts — sculptures and totems connected to her relationship with Ibiza, where she resides part of the year — Rod positions textile language within a space where memory, perception, and bodily experience intertwine.

Her practice is grounded in repetitive processes in which the stitch functions as the minimal unit of construction. Through this accumulative logic, the works gradually expand into soft bodies, tactile surfaces, or suspended structures that oscillate between the organic and the architectural.

Her lived experience has profoundly shaped her approach to image and space. For years, reduced visual perception transformed the way she related to materials and her surroundings, redirecting her attention toward more physical and intuitive modes of understanding. Touch, proximity, and manual construction thus assumed a central role both in the creative process and in the experience of the work itself.

For this reason, her practice maintains a sustained interest in that which is difficult to translate into a fixed image: the way memory is stored, how emotion acquires material form, or how certain experiences endure beyond the visual. Textile therefore emerges as a surface that can be traversed, read, and understood through closeness — a space where the visible and invisible, the remembered and imagined, remain in constant transformation.

*Text by Ester Almeda*

***Alehk Rod (Madrid, 1993)*** is a multidisciplinary artist whose practice encompasses painting, textile installation, and digital exploration. Her work investigates perception and the ways in which memory may materialize through form, texture, and color. After beginning her career in painting, her interest in processes of image construction gradually led her toward the textile field, where crochet and tufting have become fundamental tools of inquiry. Between Madrid and Ibiza, Rod develops a visual language that explores the relationship between body, space, and sensory experience, moving the image toward territories where the tactile, the intuitive, and the material assume a central role.

Alehk Rod has studied and a degree in nPhotography, Visual Communication and Graphic Design (EFTI, CICE, Madrid) and she has been exhibited at Art in Place, Palacio de Santa Bárbara, Madrid, Spain, Threads of Memory, Replica Comunicación, Madrid, Spain, Women at Work, Cuban Fine Arts, New York, United States, Arniches Gallery, Spain and at Gärna Gallery, Madrid.

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For more information and press images contact:
Mattias Tönnheim +34 625 955 007 mattias@wadstromtonnheim.se | www.tonnheimgallery.com

*Tönnheim Gallery's mission is to examine the idea of the painterly, be it also through related media such as photography, sculpture, installations, video and drawing, in order to understand and to promote the direction of painting and its relevance to contemporary visual culture.*