

An abstract painting featuring warm, earthy tones of red, orange, and yellow. The composition includes two large, stylized figures. On the left, a figure is shown from the back, with a light-colored, textured surface. On the right, a figure is shown from the front, wearing a dark, textured garment. The background is a mix of these warm colors, with some areas appearing more saturated than others. The overall style is expressive and painterly.

You Must Change Your Life

curated by Tom Morton

June 26 – August 7, 2026

54 White Street, New York, NY (US)

GRIMM

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GRIMM is pleased to present *You Must Change Your Life*, a group exhibition curated by Tom Morton on view at the New York gallery from June 26 to August 7, 2026.

Featured artists: Alexander Tovborg, Elinor Stanley, Sophie Ruigrok, Sara Rossberg, Jhonatan Pulido, Ken Kiff, Matthew Day Jackson, Ted Gahl, Gabriella Boyd, Anderson Borba, Kinga Bartis, Mahesh Baliga, Charles Avery.

The group exhibition *You Must Change Your Life* takes its title from the final line of Rainer Maria Rilke's extraordinary poem *Archaic Torso of Apollo* (1918), which has puzzled and inspired readers for more than a century. In this work, written at a time when Rilke was employed as secretary to the sculptor Auguste Rodin, the poet gazes lingeringly at a headless and limbless fragment of Classical statuary, which suddenly and without warning addresses him with the words: '*For there is no place that does not see you. You must change your life*'.

Bringing together an international group of painters and sculptors, the exhibition does not seek to illustrate Rilke's poem, but rather to trace its multiple preoccupations, and channel its enigmatic atmosphere and orphic energies. Accordingly, *You Must Change Your Life* is concerned with how the past speaks to the present; the animation of materials and art objects by the numinous; the fragment as synecdoche; the persistence of the metaphysical impulse in our material age; the tranquillity, erotics and violence of visual contemplation; and how the human psyche is shaped by the act of seeing, and being seen.

For Rilke, an encounter with an ancient statue, a broken effigy of a no-longer-worshipped god, not only alerted him to his inextricable connection with the wider world ('*For there is no place that does not see you*'), but also prompted him to re-examine his existence.

You Must Change Your Life is perhaps ultimately an exhibition about how works of art address us at a level beyond the eye or the mind, calling on us to embrace our capacity for transformation, and to remember the parts of ourselves we are so often persuaded to forget.

About the curator

Tom Morton is a British curator, writer, and regular contributor to frieze magazine, ArtReview, and Art Basel Stories. He has curated over 70 exhibitions, both as a curator at the Hayward Gallery, London (UK) and Cubitt Gallery, London (UK) and as an independent curator. His major shows include *A Room Hung With Thoughts: British Painting Now*, the Green Family Foundation, Dallas, TX (US), 2025; *The Kingfisher's Wing*, GRIMM, New York, NY (US), 2022; *Äppärät*, The Ballroom, Marfa, TX (US), 2015; *British British Polish Polish: Art from Europe's Edges in the Long '90s and Today*, co-curated with Marek Goździewski, CSW Ujazdowski Castle, Warsaw (PL), 2013; and *British Art Show 7: In the Days of the Comet*, co-curated with Lisa Le Feuvre, Hayward Gallery, London (UK) and touring, 2010-11. Morton is the author of numerous monographic catalogue essays, on artists including Glenn Brown, Rashid Johnson, Pierre Huyghe, Christian Marclay, Tal R, Tschabalala Self, Tino Sehgal and Rose Wylie, among many others. He is based in Cambridge (UK).

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ELINOR STANLEY

b. 1992, London (UK)

Lives and works in London (UK)

Elinor Stanley's paintings feature nudes adrift in painterly spaces of uncertain depth and ambiguous boundaries. The relationships between her figures are as elusive and open to interpretation as the environments they inhabit. With a sensuous, fluid quality, the figures seem both substantial and weightless—sometimes floating toward the viewer, obscuring the perspective, or sinking into an alternate realm. Through her use of painting, Stanley enhances the viewer's experience, shifting focus in ways that mirror the disorienting movement of the eye. This creates a feeling of imbalance or vertigo, anchored by a deliberate, weighted gaze. Her recurring subjects and ideas seem to loop endlessly, as if trapped in an ongoing cycle of reflection and perception. Stanley graduated from the Royal Academy Schools, London (UK) in 2023.

Selected exhibitions: *The Centre Will Not Hold*, FT2 Gallery, Milan (IT), 2026; *A Room Hung With Thoughts: British Painting Now*, curated by Tom Morton, The Green Family Foundation, Dallas, TX (US), 2025; *From Observation to Abstraction, The Body in Art*, The Royal Academy, London (UK), 2025; *Orbital*, Nova Contemporary, Bangkok (TH), 2024; *Accordion Fields*, The Lisson Gallery, London (UK), 2024; *Tropo*, Incubator, London (UK), 2023; *John Moores Painting Prize*, The Walker Art Gallery, Liverpool (UK), 2023; *Chin Chin*, Dasein Gallery, Shenzhen (CN), 2023; *Royal Academy Schools Degree Show*, Royal Academy, London (UK), 2023, *Day by Day, Good Day*, Union Pacific, London (UK), 2023; and *Big Babe*, Danuser and Ramirez Gallery, London (UK), 2022.



Elinor Stanley

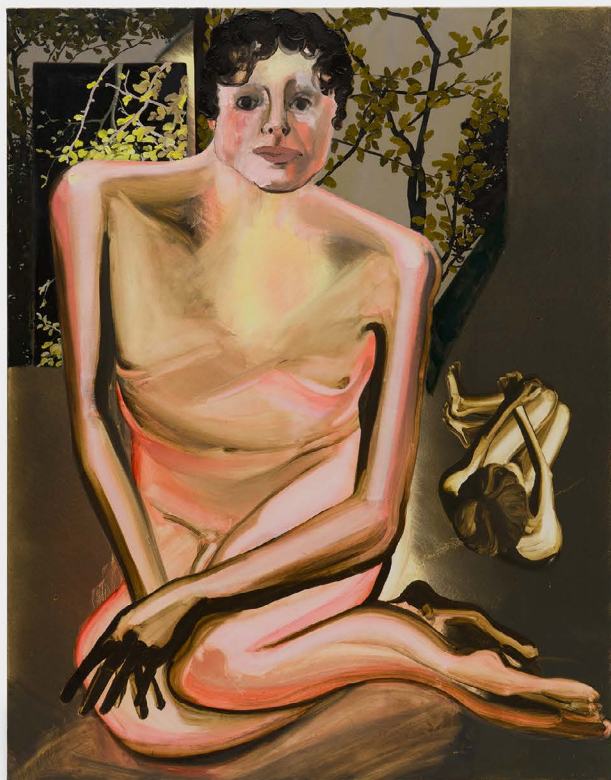
***Bust*, 2026**

[High resolution images](#)

Oil on canvas

120 x 150 cm | 47 1/4 x 59 in

GRIMM



Elinor Stanley

Asking, 2026

[High resolution images](#)

Oil on canvas

140 x 110 cm | 55 1/8 x 43 1/4 in

GRIMM

SOPHIE RUIGROK

b. 1992, London (UK)

Lives and works in London (UK)

Sophie Ruigrok's paintings and drawings often explore the dynamics between humans and nature through surrealism and symbolism. Her imagery is devised from a large archive of source material, including screenshots of YouTube videos, scenes from art history, photos of her friends, Tarot cards, Miranda July's disconcerting short stories, observational drawings, strangers' holiday photos found in junk shops, and dreams. By merging these disparate elements when devising a composition, she seeks to comment on the cyclical and illusory nature of time and the collective unconscious. Her writings can be found in frieze, Dazed, and Confused Magazine. She graduated from The Royal Drawing School, London (UK) in 2019 and was selected for New Contemporaries 2020.

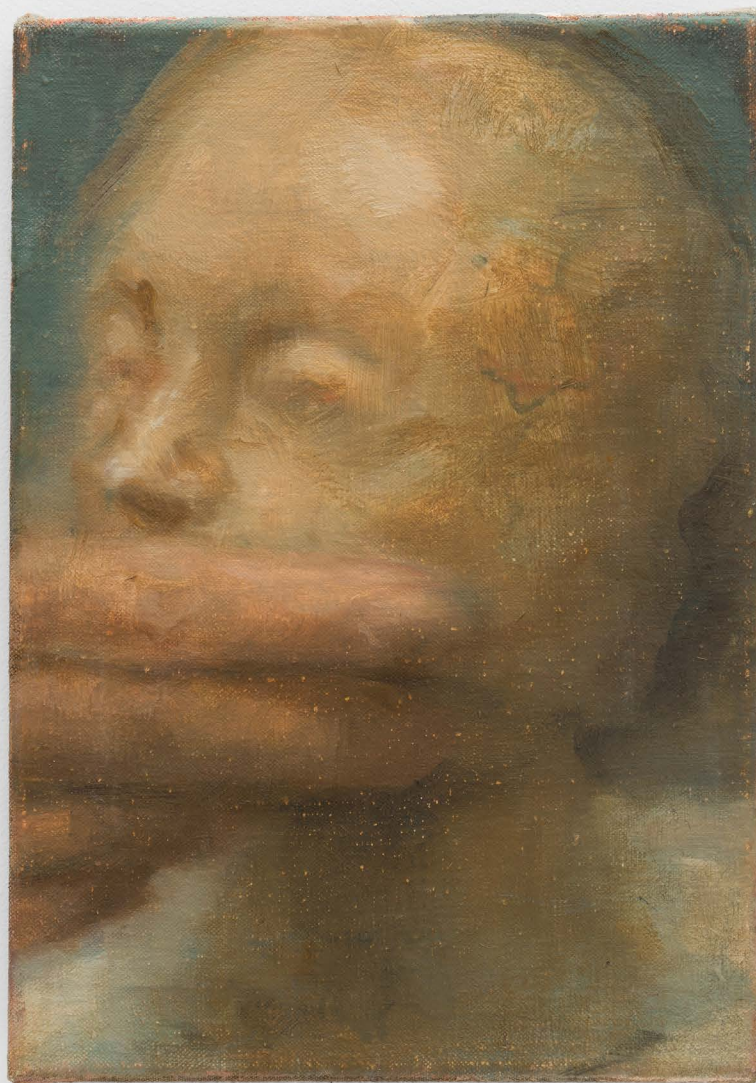
Selected exhibitions: *Rapid Movement Over a Landscape*, The Sunday Painter, London (UK), 2024; *Imaginary lines*, Daniel Katz Gallery, London (UK), 2024; *Episode I: Home and Away*, Matt Carey Williams at Gallery2, Seoul (KR), 2024; *Episode II: Home and Away*, Matt Carey Williams, London (UK), 2024; *Stilled Images*, The Tube, Palma, Mallorca (ES), 2023; *In Three Acts*, Huxley Parlour, London (UK), 2023; *today I feel relevant and alive*, The Sunday Painter, London (UK), 2022; *It's Better to be Cats than to be Loved*, Tabula Rasa Gallery, London (UK), 2022; and *Parallel Universe*, Bradley Ertaskiran, Montreal (CA), 2022.



Sophie Ruigrok
Life in widening circles
2026
[High resolution images](#)

Oil on canvas
45 x 30 cm | 17 3/4 x 11 3/4 in

GRIMM



Sophie Ruigrok
Phantom limb, 2025
[High resolution images](#)

Oil on canvas
30 x 21 cm | 11 3/4 x 8 1/4 in

GRIMM



Sophie Ruigrok
Containers (twice)

2025

[High resolution images](#)

Charcoal on paper in handmade
artist's frame, diptych

18.1 x 29.5 cm | 7 1/8 x 11 5/8 in

GRIMM



Sophie Ruigrok
Containers (growth
and repair), 2025

[High resolution images](#)

Charcoal on paper in handmade
artist's frame, diptych

23.5 x 36.8 cm | 9 1/4 x 14 1/2 in

GRIMM

SARA ROSSBERG

b. 1952, Recklinghausen (DE)
Lives and works in London (UK)

Sara Rossberg's figurative paintings explore human vulnerability, emotion, and resilience through an intuitive and deeply personal process. Drawing from observed life rather than narrative, historical, or literary references, she transforms anonymous faces and everyday moments into universal reflections on the human condition. Her work seeks to evoke feeling rather than tell stories, emphasizing presence, introspection, and the quiet strength found within ordinary experience. Through a painstaking technique of building translucent layers of acrylic pigment and medium, Rossberg creates richly textured, object-like paintings that invite close, immersive viewing. Combining figurative imagery with an intense focus on color, materiality, and perception, her paintings aim to achieve a profound emotional resonance and meditative stillness.

On her recent works, Tom Morton writes:

"Although the figures that populate Sara Rossberg's recent canvases are often painted much larger than life-sized, they steadfastly refuse to inhabit their own monumentality. Going about their daily business, for the most part oblivious to the fact they are being observed, they do not dominate their environment,

nor do they impose their mass upon us, as we stand outside their world, looking in. Rather, what they ask of us is intimacy, the paying of close, almost meditative attention to their deportment, their moods, and perhaps above all to their painted surfaces, which are at once so heavy with pigment and acrylic medium as to be almost sculptural, and so luminous that they appear to be fashioned not from matter, but from pure, condensed light."

Selected exhibitions: *Could You Come to Me*, Ione & Mann Gallery, London (UK), 2026; *Repose*, William Hine Gallery, co-curated by Matthew Holman, London (UK), 2025; *Soho Open 2025*, GPS Gallery, London (UK), 2025; *Jackson's Art Prize - Finalists Exhibition*, Bankside Gallery, London (UK), 2025; *ADVANCED CONTEMPORARIES*, curated by Paul Carey-Kent, Somers Gallery, London (UK), 2024; *Trinity Buoy Wharf Drawing Prize shortlist*, Turnpike Gallery, Leigh (UK), 2023; and *Galerie Lattemann*, Darmstadt (DE), 2015.

Selected collections: National Portrait Gallery, London (UK); and The Treadwell Collection, Vienna (AT).

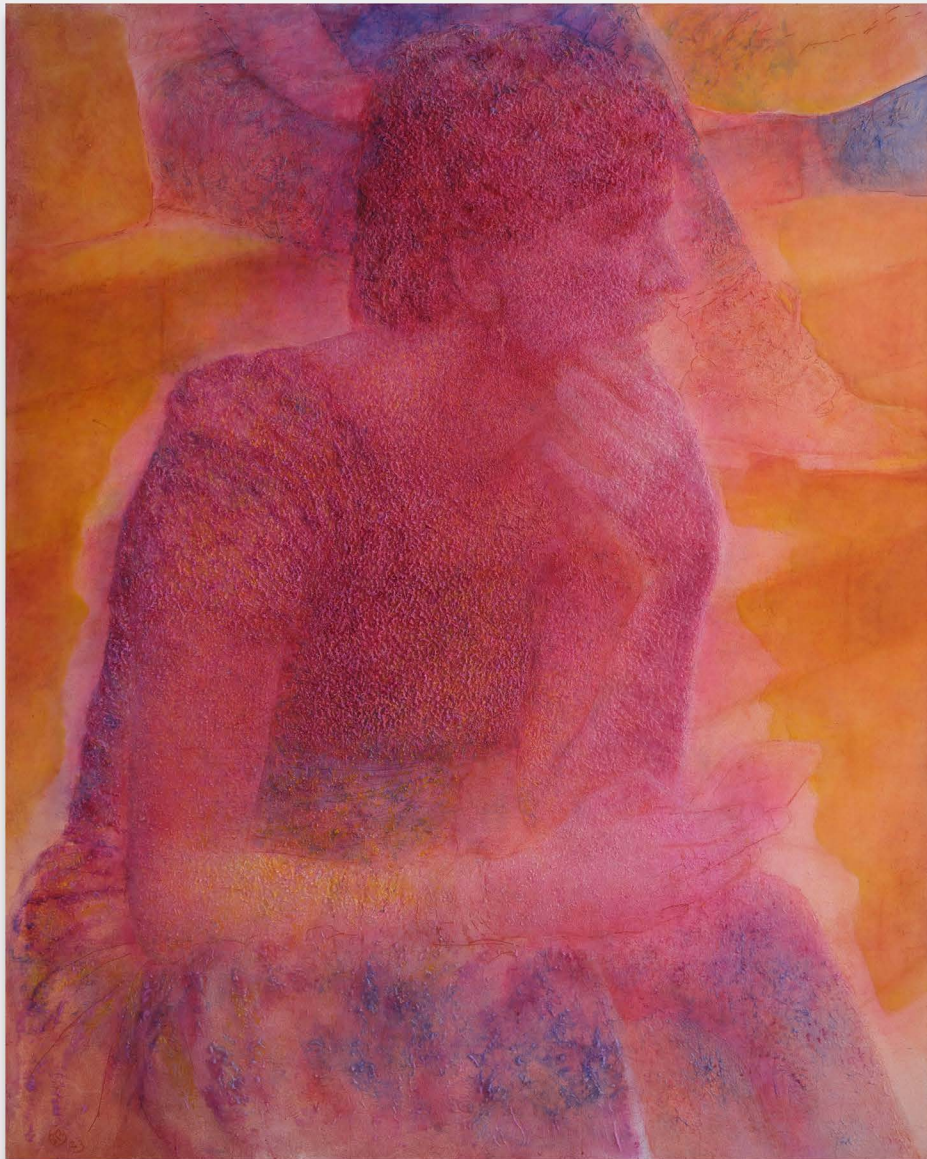


Sara Rossberg
You Must Change Your Life

2021
[High resolution images](#)

Acrylic medium and pigment on canvas
200 x 200 cm | 78 3/4 x 78 3/4 in

GRIMM



Sara Rossberg

There, 2023

[High resolution images](#)

Acrylic medium and pigment on canvas

200 x 160 cm | 78 3/4 x 63 in

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JHONATAN PULIDO

b. 1988, Granada Meta (CO)
Lives and works in London (UK)

Jhonatan Pulido's practice, deeply rooted in painting, explores Colombian architecture, the traditions of rural communities, and their relationship to socio-cultural conflict. His work references the multi-layered, richly coloured residential and commercial walls of buildings in his native Colombia, where memories of graffiti left by guerrilla and paramilitary groups are often hidden beneath layers of paint. He works through a continual application of material that produces bold fields of colour and form that interact and overlap to explore the vibrancy of painting today alongside the evocation of memory and reparation of trauma lodged in the past. He received an MA in Painting from the Royal College of Art, London (UK) in 2019 and completed his BFA at the Universidad Nacional de Colombia, Bogotá (CO) in 2014.

Selected exhibitions: *Between The Acts*, Alma Pearl, London (UK), 2026; *Reparación*, Alma Pearl, London (UK), 2025; *Un respiro y dos parpadeos, or one breath and two blinks*, Alma Pearl, London (UK) 2023; *Fast Friends*, Oceans Apart, Salford (UK), 2023; *Positions, part one*, Alma Pearl, London (UK), 2023; *Modus Picturae*, Casa AmaCord, London (UK), 2022; *Royal College of Art Degree Show*, Royal College of Art, London (UK), 2019; and *Gûejar, Pictorial reflections about a stone*, 12:00 Gallery, Bogotá, (CO), 2016.

Selected collections: Jorge M. Pérez Collection / El Espacio 23, Miami, FL (US); and the Rubell Museum, Miami, FL (US) and Washington, D.C. (US).



Jhonatan Pulido
Sobandero No. 2

2026

[High resolution images](#)

Acrylic, oil, and spray paint on canvas
254.6 x 192.4 cm | 100 1/4 x 75 3/4 in

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KEN KIFF

b. 1935, Dagenham (UK)

d. 2001, London (UK)

Ken Kiff was a celebrated British artist known for his visionary and distinct painting practice. His oeuvre continues to influence a younger generation of artists.

Kiff grew up in England during the second world war and was deeply impacted by the death of his father when he was only six years old, the effects of which would remain present throughout his life and art. He trained at the Hornsey School of Art and went on to teach at Chelsea School of Art and the Royal College of Art, London (UK) where over thirty years he influenced generations of artists. Kiff gained prominence in the 1980s, he was elected Royal Academician in 1991 and he was Associate Artist in Residence at the National Gallery, London (UK), 1991-1993. Although recognized during his lifetime, he carved a solitary path, maintaining a commitment to the pictorial and symbolic values of modernism at a time when Abstract Expressionism and Pop Art dominated. In recent years there has been a renewed interest in his work in the context of contemporary figurative painting, with many younger artists turning to Kiff's work for inspiration.

Selected exhibitions: *The Woodblock and the Dream*, The Bill Brown Creative Workshop, Churchill College, Cambridge (UK), 2026; *The National Gallery Project*, Hales, London (UK), 2025; *One Thing Touches Another*, curated by Emma Hill and Tom Hammick,

Maya Frodeman Gallery, Jackson Hole, WY (US), 2025; *Studio Prints: Celebrating the Balakjian Collection*, The New Art Gallery, Walsall (UK), 2025; *A Step and a Boat Among Changing Forms*, Royal Academy of Arts, London (UK), 2024; *A Hundred Suns*, Three Highgate, London (UK), 2024; *Man, Bird and Tree*, Carl Freedman Gallery, Margate (UK), 2022.

Selected collections: Arts Council Collection London (UK); The Ballinglen Arts Foundation Permanent Collection, Ballycastle (UK); Birmingham Museums (UK); The British Council, London (UK); The British Museum, London (UK); The Cleveland Museum of Art, OH (US); The Foundation for Essex Arts: BAT Collection, London (UK); Göteborgs Konstmuseum, Gothenburg (SE); Government Art Collection, London (UK); Harris Museum, Art Gallery & Library, Preston (UK); Leeds Museums and Galleries (UK); Manchester Art Gallery (UK); The Metropolitan Museum of Art, New York, NY (US); Milwaukee Art Museum, WI (US); The Museum of Modern Art, New York, NY (US); National Gallery, London (UK); National Portrait Gallery, London (UK); The New Art Gallery, Walsall (UK); Royal Academy of Arts, London (UK); Rugby Art Gallery and Museum (UK); Tate, London (UK); Towner, Eastbourne (UK); Whitworth Art Gallery, Manchester (UK); Museum Würth, Künzelsau (DE); and Yale Center for British Art, New Haven, CT (US).



Ken Kiff

Untitled - Blue Arms Drawing

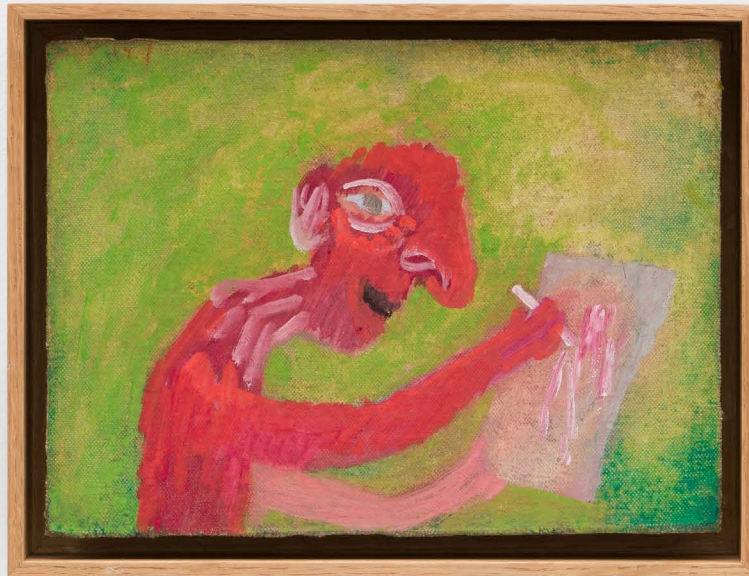
1967–1969

[High resolution images](#)

Tempera on gesso on board, framed

32.2 x 43 cm | 12 5/8 x 16 7/8 in

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Ken Kiff
Untitled - Red Man Painting

1970-1974

[High resolution images](#)

Acrylic on board, framed

16.4 x 21.4 cm | 6 1/2 x 8 3/8 in

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TED GAHL

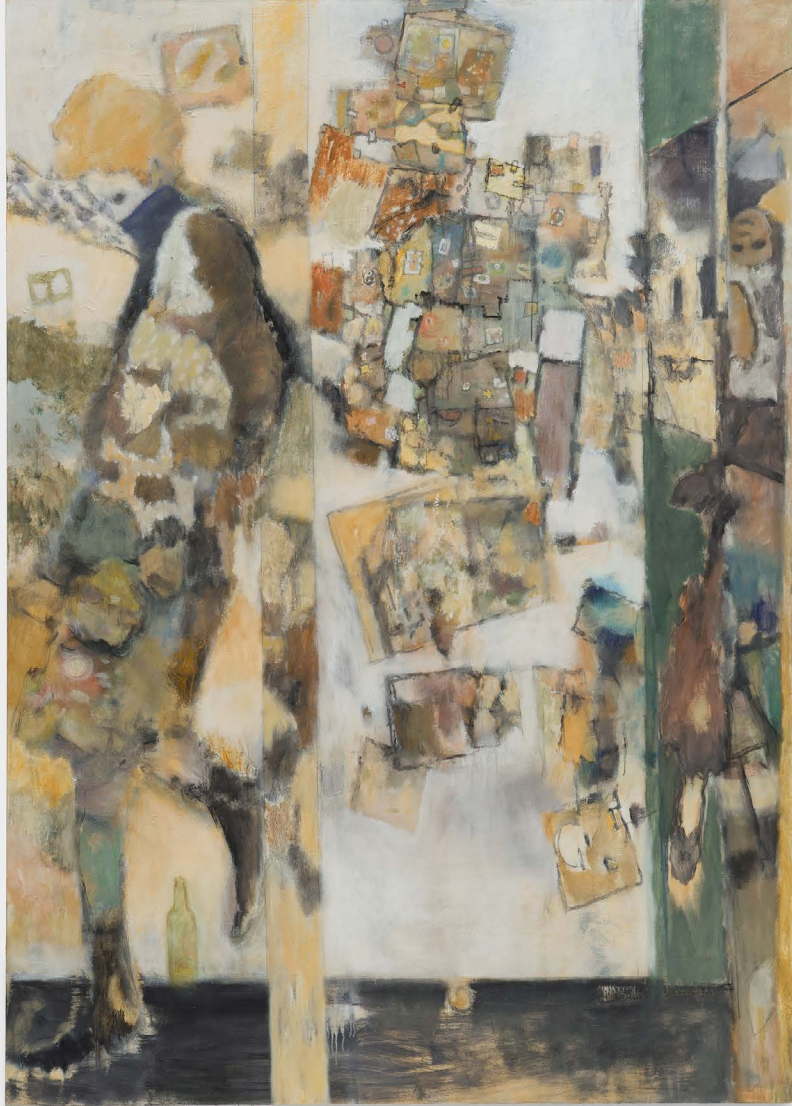
b. 1983, New Haven, CT (US)

Lives and works in Winsted, CT (US)

Ted Gahl creates serial artworks free from any signature style. His practice includes experimental sculptural assemblages constructed from a sprawling range of materials and canvases of tightly focused subjects painted with a traditional brush. Gahl explores the possibilities of painting throughout history and the potential of the medium in the contemporary moment. In 2010, Gahl received his MFA from Rhode Island School of Design in Providence, RI (US) and in 2006 he received his BFA from Pratt Institute in Brooklyn, NY (US).

Selected exhibitions: *Paracosms*, Mendes Wood DM, New York, NY (US), 2026; *March Pictures*, Halsey McKay Gallery, East Hampton, NY (US), 2021; *Metro-North*, Massif Central, Brussels (BE), 2021; *Ten Years*, Halsey McKay Gallery, East Hampton, NY (US), 2021; *dal segno*, Y2k Group, New York, NY (US), 2021; *Drawing in Lockdown*, S.M.A.K., Ghent (BE), 2021; *Kindred Spirits*, Bjorn Gundorph Gallery, Copenhagen (DK), 2021; *Paintings*, Alexander Berggruen, New York, NY (US), 2020; *Suet Paintings/Smoker By Window*, Y2k Group, New York, NY (US), 2020; *Zen Paintings*, Vicki, Newburgh, NY (US), 2020; *Woof of the Sun, Ethereal Gauze*, Halsey McKay Gallery, East Hampton, NY (US), 2020; and *Nostos*, Matthew Brown Gallery, Los Angeles, CA (US), 2019.

Selected collections: The RISD Museum, Rhode Island School of Design, Providence, RI (US); and The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY (US).



Ted Gahl

Winsted Road Parkade (2042)

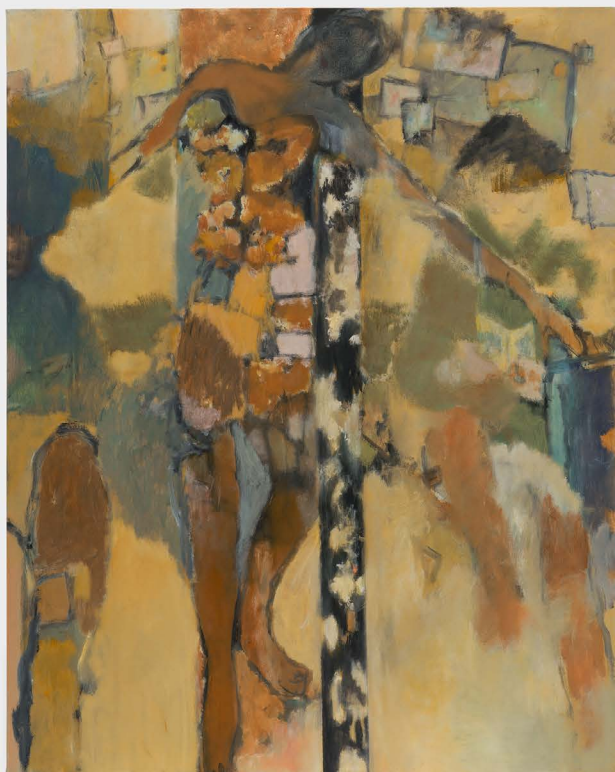
2026

[High resolution images](#)

Oil, acrylic, casein, graphite, colored pencil,
chalk on canvas

214 x 153 cm | 84 1/4 x 60 1/4 in

GRIMM



Ted Gahl
Commuter (w/split)
2026
[High resolution images](#)

Acrylic, casein, graphite, colored pencil,
chalk on canvas
152.4 x 121.9 cm | 60 x 48 in

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GABRIELLA BOYD

b. 1988, Glasgow (UK)
Lives and works in London (UK)

For Gabriella Boyd, painting is an act of translation, from the interior or verbal to the exterior and visual. Her paintings give form to internal sensations, memories, narratives and spaces held in the mind. Boyd explores and collapses the distinction between interior and exterior states by bringing together representational motifs with purely symbolic structures or diagrammatic forms. In an attempt to depict embodied experience and memory, painting enables the approximation of sentiment or language, allowing invisible sources of power and energy to flourish in indefinite, yet sincere and candid, vocabularies.

Utilising a distinct, almost uneasy palette, her paintings, some imposing in scale, others quietly intimate, explore power relations between people and their environments; the charging or depletion of resources experienced within daily life in an urban city system. Pale greens, whites and yellows infuse select canvases with the luminous quality of artificial halogen bulbs, street lamps and train carriages, refracted through hazy, geometric interiors that imply the doubling effect of windows or mirrors.

Boyd studied at Glasgow School of Art (UK) from 2007 to 2011 and Royal Academy Schools, London (UK) from 2014 to 2017. In 2024, she had her first institutional solo exhibition, *Presser*, at Cample Line in Dumfriesshire, Scotland (UK), and completed the residency program with The Roberts Institute of Art in Scotland, RIA (UK).

In 2027, Boyd will have a solo exhibition at the Yuz Museum, Shanghai (CN). Her work is included in the group exhibition *The Fountain Overflows* curated by Yates Norton, on view at GRIMM, London (UK) until July 25, 2026.

Selected exhibitions: *The Drawing Biennale*, The Drawing Room, London (UK), 2026; *Thinking of somewhere else*, The Approach, London (UK), 2026; *I trust you would*, GRIMM, Amsterdam (NL), 2025; *A Room Hung With Thoughts: British Painting Now*, curated by Tom Morton, Green Family Art Foundation, Dallas, TX (US), 2025; *Beloved Axis*, Espace Niemeyer, Paris (FR), 2024; *Landing*, GRIMM, London (UK), 2023; and *Mile*, GRIMM, New York, NY (US), 2022.

Selected collections: AkzoNobel Art Foundation, Amsterdam (NL); Arts Council Collection, London (UK); Columbus Museum of Art, OH (US); de Young Museum, San Francisco, CA (US); FMM - Female Artists of the Mougins Museum (FR); He Art Museum, Guangdong (CN); Long Museum, Shanghai (CN); The Rachofsky Collection, Dallas, TX (US); The David and Indrè Roberts Collection, London (UK); Royal Academy of Arts, London (UK); and Walker Art Gallery, Liverpool (UK).

For further artist information and CV, [click here](#).



Gabriella Boyd

***Peonies*, 2024-2026**

[High resolution images](#)

Oil on linen

70 x 130 cm | 27 1/2 x 51 1/8 in

GRIMM

ANDERSON BORBA

b. 1972, Santos (BR)

Lives and works in London (UK)

Anderson Borba's practice bends and broadens the material and conceptual possibilities of wood in freestanding totems, or hanging wall reliefs. Aiming for textural ambiguity, the artist colors his pieces with oils and varnishes, coats them in collages of distorted pictures, covers them in grooves and notches, and burns the volumes' surfaces. A distinctive trait in Borba's approach is the synthesis of traditional craft and contemporary modes of expression, such as digitally manipulated imagery. Taking cues from both art-historical canons of sculpture and the self-taught craftsmen of inner Brazil, the artist's process-oriented approach results in tactile abstractions that set off bodily allusions as one circles the space around them, shifting our perception of proportion, mass and shape. In unbalancing the distinctions between matter and image, Borba's objects acquire an animistic aura and mischievous ritual connotations.

Selected exhibitions: *The Unearthed*, Cample Line, Dumfriesshire (UK); 2026; *Secret Ceremony*, The Approach, London (UK), 2025; *Anderson Borba & Dudi Maia Rosa*, Auroras, São Paulo (BR), 2024; *Anderson Borba & Gokula Stoffel*, François Ghebaly, New York, NY (US), 2024; *Ghosts in Sunlight*, Thirsk Hall, North Yorkshire (UK), 2024; *Nunca só essa mente, nunca só esse mundo*, Fortes D'Aloia & Gabriel | Carpintaria, Rio de Janeiro (BR), 2023; *Comporta 2023*, Fortes D'Aloia & Gabriel + kurimanzutto, Comporta (PT), 2023; *I've seen one of these*, Fortes D'Aloia & Gabriel, São Paulo (BR), 2022; *The End Begins at the Leaf — Anderson Borba & Antonio Tarsis*, BeAdvisors Art, London (UK), 2021; and *Anderson Borba & Alex Canonico*, Kupfer Gallery, London (UK), 2021.



Anderson Borba
The Hover, 2024
[High resolution images](#)

Wood, gilt cream, oil painting, wood stain,
spirit stain, sawdust, linseed oil, and metal plate
153 x 40 x 19 cm | 60 1/4 x 15 3/4 x 7 1/2 in

GRIMM



Anderson Borba
Head Stone, 2025
[High resolution images](#)

Wood, spirit stain, linseed oil, magazine pages,
stone, gilt cream
163 x 32 x 39 cm | 64 1/8 x 12 5/8 x 15 3/8 in

GRIMM

KINGA BARTIS

b. 1984, Transylvania (RO)

Lives and works in Copenhagen (DK)

Kinga Bartis is widely recognized for their evocative and emotive paintings that explore themes of identity, longing, love, mourning and more. Their work is rooted in philosophical and psychological frameworks that question how we perceive, understand, and navigate our sense of self and the world around us. Bartis envisions painting as a means of breaking free from the habitual ways of defining our being—instead they look towards a multidisciplinary, open approach. Their work is characterized by their distinctive use of colour and texture, often blending figurative elements with abstract forms. The paintings evoke a sense of mystery and psychological depth in which they employ a muted, sometimes haunting palette, thus creating works that are introspective and reflective. Bartis graduated with an MFA from the Royal Danish Academy of Fine Arts, Copenhagen (DK) in 2018.

Selected exhibitions: *SPELLBOUND*, curated by Jennifer Higgie, Firestorm Foundation, Stockholm (SE), 2026; *Closetings*, Art Museum Brandts, Odense (DK), 2025; *Other body*, Fuglsang Kunstmuseum, Toreby (DK), 2025; *Transformations*, Lahti Museum of Visual Arts Malva, Lahti (FI), 2025; *Post Human*, Galleri Nicolai Wallner, Copenhagen (DK), 2025; *IN A ONE*, Galerie Marguo, Paris (FR), 2024; *Near to the Wild Heart*, Lunds Konsthall, Lund (SE), 2024; *While Away*, Galleri Nicolai Wallner, Copenhagen (DK), 2023; and *Shores of Selves*, Tranen Space for Contemporary Art, Hellerup (DK), 2022.

Selected collections: AMOCA Wales (UK); Brandts Art Museum, Odense (DK); Copenhagen Municipality (DK); The Danish Arts Foundation, Copenhagen (DK); and Trapholt Museum for Modern Art and Design, Kolding (DK).



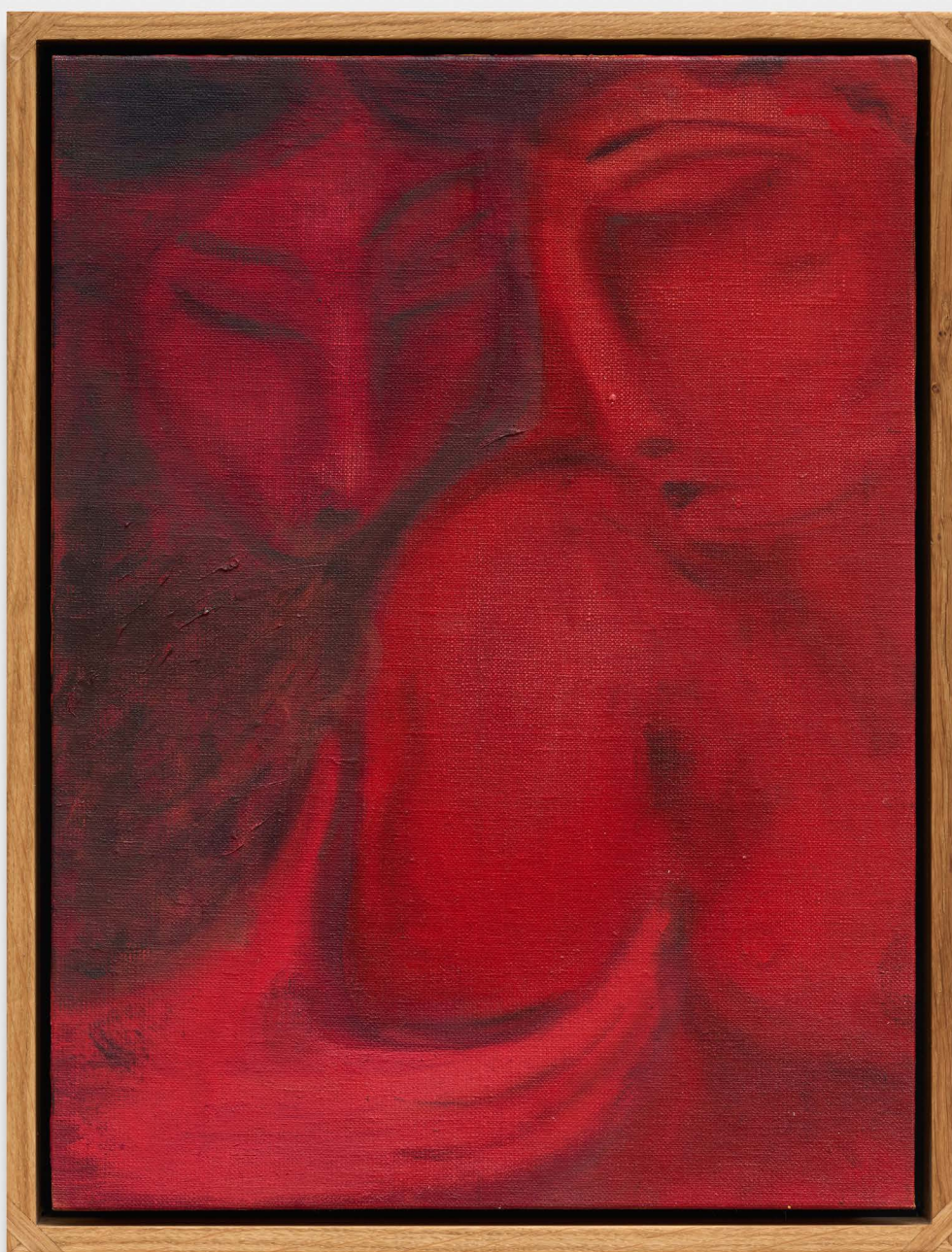
Kinga Bartis
Realities of seeing

2026

[High resolution images](#)

Charcoal and pigment on canvas, framed
230 x 190 cm | 90 1/2 x 74 3/4 in

GRIMM



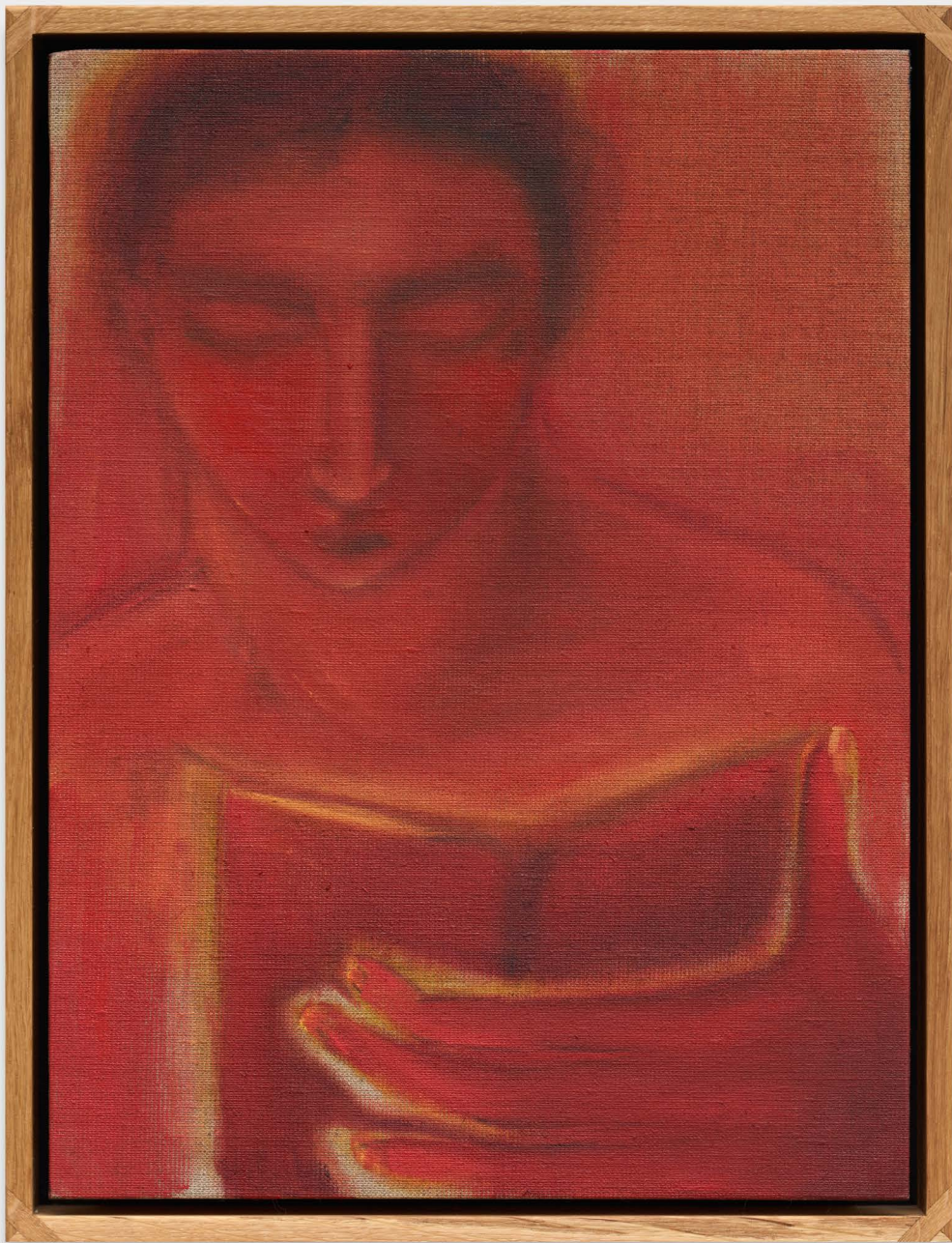
Kinga Bartis

Cry-sis, 2026

[High resolution images](#)

Oil on canvas mounted on board, framed
40 x 30 cm | 15 3/4 x 11 3/4 in

GRIMM



Kinga Bartis
Slow reader, 2026
[High resolution images](#)

Oil on canvas mounted on board, framed
40 x 30 cm | 15 3/4 x 11 3/4 in

GRIMM

MAHESH BALIGA

b. 1982, Karnataka (IN)

Lives and works in Vadodara (IN)

Mahesh Baliga's work explores memory, perception, longing, and the fragile boundary between observation and imagination. Drawing inspiration from what he calls the "ignored everyday," he transforms ordinary moments, rituals, and encounters into emotionally resonant scenes that reveal the extraordinary within the familiar. Figures, animals, trees, and objects function as poetic protagonists in his compositions, carrying stories that move between personal experience and shared human emotions, particularly themes of love, loneliness, loss, and the passage of time. Working in casein tempera and natural mineral pigments associated with the Indian miniature tradition, he creates atmospheric images in which the clearly seen dissolves into memory, desire, and dream. Through subtle surreal interventions and luminous, filmic surfaces, Baliga invites viewers into contemplative spaces where perception, recollection, and emotion intertwine. Baliga received a postgraduate diploma in painting from the Maharaja Sayajirao University of Baroda, Vadodara (IN) in 2007, and a BFA from Chamarajendra Academy of Visual Arts, Mysore University (IN) in 2005.

Selected exhibitions: *Mahesh Baliga: Drawn to remember*, David Zwirner, London (UK), 2022; *Lokame Tharavadu (The World Is One Family)*, Kochi Biennale Foundation, Kerala (IN), 2021; *It's a Normal Day*, Project 88, Mumbai (IN), 2020; *e stray*, Baekgong Museum, Gangwon-do (KR), 2017; and *Len Den*, Mumbai Art Room (IN), 2015.

Selected collections: Clarinda Carnegie Art Museum, IA (US); Karnataka Chitrakala Parishath, Bangalore (IN); and Kiran Nadar Museum of Art, New Delhi (IN).



Mahesh Baliga

***Scream*, 2026**

[High resolution images](#)

Casein on linen, framed

80.6 x 58.4 cm | 31 3/4 x 23 in

GRIMM



Mahesh Baliga
Bird Watching, 2026
[High resolution images](#)

Casein on linen, framed
80.6 x 58.4 cm | 31 3/4 x 23 in

GRIMM



Mahesh Baliga

***Tea Time*, 2026**

[High resolution images](#)

Casein on linen, framed

80.6 x 58.4 cm | 31 3/4 x 23 in

GRIMM

CHARLES AVERY

b. 1973, Oban (UK)

Lives and works in London and on the Island of Mull (UK)

Over the course of his career, Charles Avery has dedicated himself to a singular world-building project through the depiction of an imaginary island. Titled *The Islanders*, this project describes the formation of Avery's extensive fiction through drawings, writing, objects, architecture, and design.

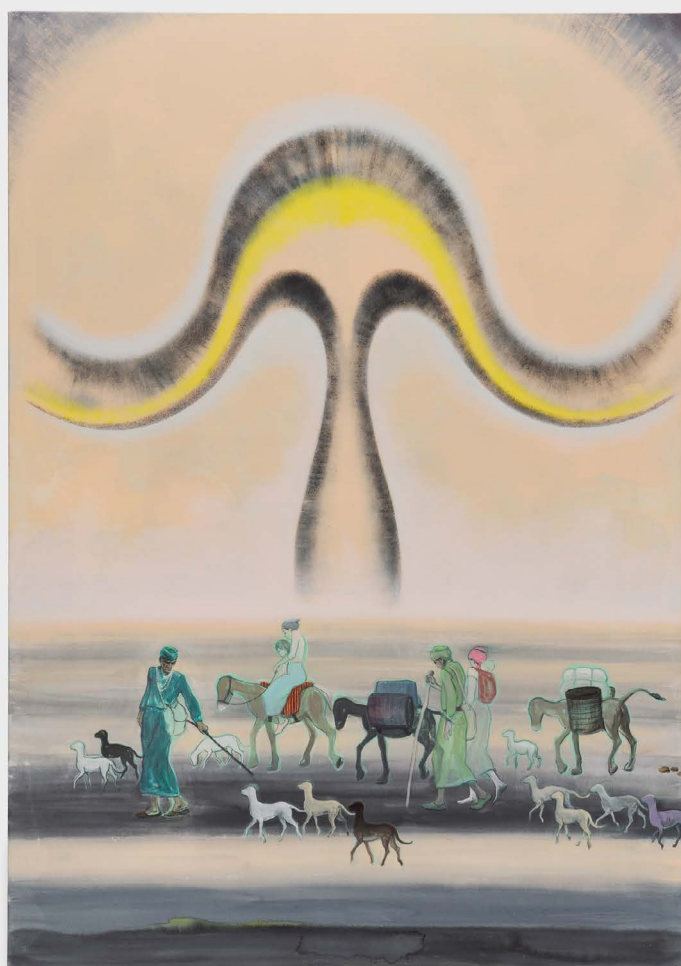
The Island at the center of Avery's constructed world is located on an archipelago. The gateway to the Island is the town of Onomatopoeia, a highly-textured metropolis that bears the hallmarks of an evolving urban landscape. Once the stepping off point for the pioneers who first came, the town experienced rapid transformation from a colonial outpost, to a boom town, bustling metropolis, depression-ravaged slum, and finally a regenerated city of culture and tourist destination. The culture and fabric of the Island continue to evolve, further illuminated with each successive work.

The spirit of Avery's imaginary Island is highly engaged with the disciplines and currency of mathematics, philosophy, economics, and anthropology, and he takes inspiration broadly from literature and comedy. Key elements from his artworks are rendered in physical form in his sculptures and installations. As Avery has said, the Island is "*a gymnasium for the imagination and an earnest attempt to align the experience of the viewer with that of the artist.*" The artist will have a forthcoming solo exhibition in the fall of 2026 at GRIMM, Amsterdam (NL).

Selected exhibitions: *The Drawing Biennale*, The Drawing Room, London (UK), 2026; *Timeline*, Kodl Contemporary, Prague (CZ), 2026; *The Eidolorama*, Ingleby Gallery, Edinburgh (UK), 2025; *The Eidola*, *Pigs and Blades on the Inner Vast*, GRIMM, New York, NY (US), 2025; *A Room Hung With Thoughts: British Painting Now*, curated by Tom Morton, Green Family Foundation, Dallas TX, (US), 2025; *Size Matters / Monumental Drawing Now*, Museum MORE, Gorssel (NL); *My World*, curated by Hans den Hartog Jager, Singer Museum, Laren (NL), 2024; *The Nothing of the Day*, GRIMM, London (UK), 2023; *Planet B. Climate Change and the New Sublime*, curated by Nicolas Bourriaud, Palazzo Bollani, Venice (IT), 2022; and *We, on the Rising Wave*, Busan Biennial (SK), 2022.

Selected collections: AkzoNobel Art Foundation, Amsterdam (NL); Arts Council Collection, London (UK); The David and Indre Roberts Collection, London (UK); Deutsche Bank Collection, Frankfurt am Main (DE); FRAC Île de France, Paris (FR); Kunstmuseum, The Hague (NL); Kadist Art Foundation, Paris (FR) and San Francisco, CA (US); Museum Boijmans van Beuningen, Rotterdam (NL); Museum Voorlinden, Wassenaar (NL); National Galleries Scotland, Edinburgh (UK); and Tate, London (UK), among others.

For further artist information and CV, [click here](#).



Charles Avery
*Untitled (Desert Goers
with Eidolon)*, 2026
[High resolution images](#)

Acrylic and gesso on linen
170 x 120 cm | 66 7/8 x 47 1/4 in

GRIMM

You Must Change Your Life

curated by Tom Morton

Alexander Tovborg

Elinor Stanley

Sophie Ruigrok

Sara Rossberg

Jhonatan Pulido

Ken Kiff

Matthew Day Jackson

Ted Gahl

Gabriella Boyd

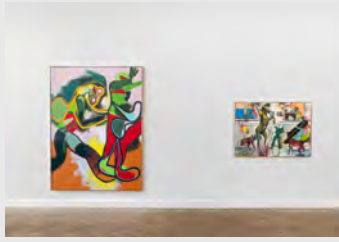
Anderson Borba

Kinga Bartis

Mahesh Baliga

Charles Avery

Amsterdam



Daniel Richter
Funky Dimes
May 29 - July 11, 2026

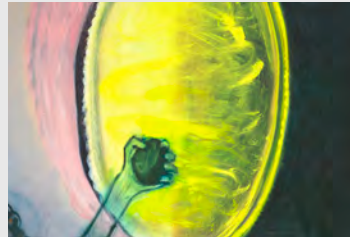


Robert Zandvliet
September 5 - October 3, 2026

London



Jonathan Wateridge
September 3 - October 10, 2026



Rosalind Nashashibi
October 13 - November 21, 2026

New York



You Must Change Your Life
Curated by Tom Morton
June 26 - August 7, 2026