



February 7 - March 22, 2025
54 White Street, New York, NY (US)

Charles Avery
The Eidola, Pigs and Blades of the Inner Vast

GRIMM

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February 7 - March 22, 2025

GRIMM, 54 White Street, New York, NY (US)

GRIMM is pleased to present a solo exhibition of new works by Charles Avery (b. 1973, Oban, Scotland), on view at the New York gallery from February 7 to March 22, 2025. This is the artist's third exhibition in New York with GRIMM.

The Eidola, Pigs and Blades of the Inner Vast can be read both as an epilogue to his twenty-year project, 'The Islanders'— a detailed portrayal of the inhabitants, topography, and culture of a fictional island — and an introduction to an entirely new body of work: 'The Eidolons'.

The central theme of this show is, quite literally, the horizon line, a continuum that sears through each painting — the smallest example of which is a few inches wide, the largest, almost eighteen feet in breadth.

For the Islanders the horizon has always held a magnetic attraction. It represents a conundrum: it is visible, yet is constituted of nothing, and so they are drawn to this intangible enigma.

In these pictures the horizon acts as a dividing line through the whole show, a mirror or Rubicon that stands between one realm and the other: that below the line is human, beast, plant and mineral, above, an untouchable world of vanishing clouds and frolicking spirits.

In *Untitled (Trees with Yellow Sky)*, a wall sized work arranged in a grid of nine panels, the sense of the unreachable is articulated in a mathematical game. The first impression is of a dead forest of gnarly twisted boughs, primitive fungi emerging from the decay. A closer look reveals that middle panel of the composition is a repeat of the whole picture, and on until scale and mist obscure the central conceit.



Detail | *Untitled (Meadow)*, 2024

One is reminded of Friedrich Nietzsche's notion of The Eternal Return, of Zeno's paradoxes, and of a question that appeared on a test the artist recalls taking as a twelve-year-old Schoolboy: 'How far can a dog run into the woods?' (The answer is halfway, by which point the dog is running out of the woods).

Untitled (Figure 3 with Horizon) is a similar oddity. It can, like a playing card, be turned upside down with the same impression, yet there is a nagging feeling that the axis of the universe will be flipped with it. Who's to know?

In another composition, *Untitled (Eidolons with Onlookers)* three strange glowing forms (Eidola) are manifest on the horizon; beneath, on the earthly, rocky, dusty plain, a group of six people make camp whilst admiring the show in the sky.

Their demeanor suggests appreciation and curiosity but not surprise, like Northerners witnessing the Aurora Borealis. Perhaps the group have come to this place with the specific intention of experiencing the phenomena.

These large works are punctuated by a set of smaller oil paintings on board capturing cranky, ever-shifting cloudscapes, beneath their trail occasional figures and non-descript grazers subsist.

This is a show of contrasting moods, both playful and melancholy. Mathematical games are backlit by nuclear skies, ghosts abound where humans eke sustenance and recreation in a dusty landscape of dead trees and discarded bottles.

About the artist

Charles Avery lives and works in London and on the Island of Mull (UK). Selected solo exhibitions include *The Nothing of the Day*, GRIMM, London (UK), 2023; *The Hunter returns / goes away from*, GRIMM, Amsterdam, (NL), 2022; *Zoo, Hat, Bridge, Tree: Architectural Propositions of Onomatopoeia*, Vistamarestudio, Milan (IT), 2021; *a wall, a bridge, an arch, a hat, a side-show, a square circle, a group of friends, and two one-armed snakes*, GRIMM, New York, NY (US), 2021; *The Taile of the One-Armed Snake*, GRIMM, Amsterdam (NL), 2020; and *The Gates of Onomatopoeia*, Ingleby Gallery, Edinburgh (UK), 2019.

Selected group exhibitons include *Size Matters / Monument Drawing Now*, Museum MORE, Gorssel (NL), 2024; *Positions, part three*, Alma Pearl, London (UK), 2024; *My World*, curated by Hans den Hartog Jager, Singer Museum, Laren, (NL), 2024; *Self-Portraits*, GRIMM, New York, NY (US), 2024; *GLASSTRESS: Venetian Glass Today*, Millesgården Museum, Lidingö (SE), 2022; *Cubitt 30th Birthday Fundraising Exhibition*, Victoria Miro, London (UK), 2022; and *Planet B. Climate Change and the New Sublime*, curated by Nicolas Bourriaud, Palazzo Bollani, Venice (IT), 2022.

His work is part of numerous public collections, including: AkzoNobel Art Foundation, Amsterdam (NL); Arts Council England 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); THE EKARD COLLECTION; KADIST Art Foundation, Paris (FR); Museum Boijmans van Beuningen, Rotterdam (NL); Museum Voorlinden, Wassenaar (NL); National Galleries Scotland, Edinburgh (UK); and Tate Modern, London (UK), among others.

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**Untitled (Encampment
with three Eidola)**

2024-2025

Acrylic and oil on linen
210 x 280 cm | 82 5/8 x 110 1/4 in

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*Untitled (Two women,
spent fire)*

2024-2025

Acrylic on linen

210 x 200 cm | 82 5/8 x 78 3/4 in

GRIMM



*Untitled (Herders,
three Eidola)*

2025

Acrylic on linen
120 x 150 cm | 47 1/4 x 59 in

GRIMM



*Untitled (Forest with
yellow sky)*

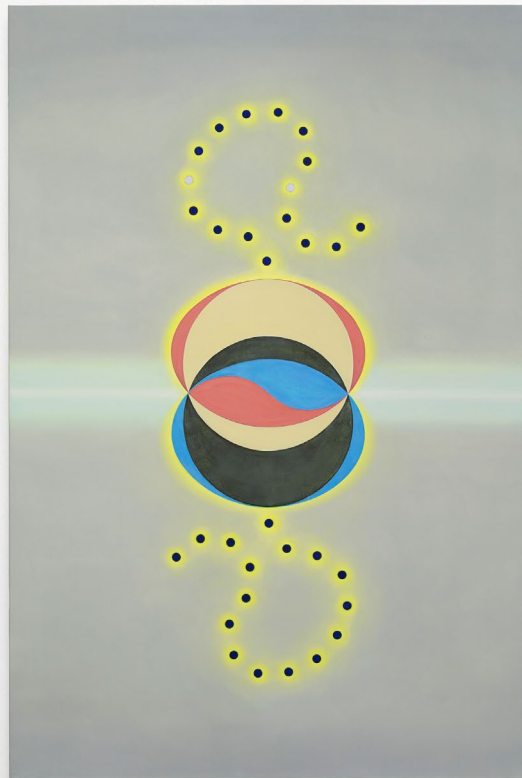
2024-2025

Acrylic on linen, 9 panels
409 x 544 cm | 161 x 214 1/8 in

GRIMM



Installation view | *The Eidola, Pigs and Blades of the Inner Vast* | GRIMM, New York, NY (US), 2025



*Untitled (Figure 3
with horizon)*
2024

Oil on linen
120 x 80 cm | 47 1/4 x 31 1/2 in

GRIMM



*Untitled (Eidolon
with horizon)*
2024

Oil and acrylic on linen
120 x 80 cm | 47 1/4 x 31 1/2 in

GRIMM





Untitled (Meadow)
2024

Acrylic on linen
90 x 130 cm | 35 3/8 x 51 1/8 in

GRIMM



Untitled (Three beings)
2024

Acrylic on linen
80 x 50 cm | 31 1/2 x 19 3/4 in

GRIMM



*Untitled (Old ground,
grazers)*
2024

Oil on board
76 x 96 cm | 29 7/8 x 37 3/4

GRIMM



*Untitled (Old ground,
gatherers)*

2024

Oil on board

53 x 75 cm | 20 7/8 x 29 1/2 in

GRIMM



*Untitled (Old Ground,
estuary)*
2024

Oil on board
53 x 26 cm | 20 7/8 x 10 1/4 in

GRIMM



Untitled (Old ground, Boat)

2024

Oil on board

43 x 51 cm | 16 7/8 x 20 1/8 in

GRIMM



*Untitled (Old ground,
prospector)*

2024

Oil on board

40 x 42 cm | 15 3/4 x 16 1/2 in

GRIMM



*Untitled (Hunter going
away from)*
2021

Acrylic on gesso ground on linen
80 x 50 cm | 31 1/2 x 19 3/4 in

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Charles Avery

b. 1973, Oban, Scotland (UK)

Lives and works in London (UK)

SELECTED SOLO EXHIBITIONS

- 2025 *The Eidola, Pigs and Blades on the Inner Vast*, GRIMM, New York, NY (US) [Forthcoming]
- 2023 *The Nothing of the Day*, GRIMM, London (UK)
- 2022 *The Hunter returns / goes away from*, GRIMM, Amsterdam (NL)
- 2021 *Zoo, Hat, Bridge, Tree: Architectural Propositions of Onomatopoeia*, Vistamarestudio, Milan (IT)
a wall, a bridge, an arch, a hat, a side-show, a square circle, a group of friends, and two one-armed snakes, GRIMM, New York, NY (US)
- 2020 *The Tail of the One-Armed Snake*, GRIMM, Amsterdam (NL)
- 2019 *The Gates of Onomatopoeia*, Ingleby Gallery, Edinburgh (UK)
- 2018 Independent Brussels, GRIMM, Brussels (BE)
Charles Avery: What is it about the red-headed girl with the weak chin? New Portraits of the Onomatopoeians, Studio SALES di Norberto Ruggeri, Rome (IT)
- 2017 *These Waters*, GRIMM, New York, NY (US)
Study #15, The Roberts Institute of Art, London (UK)
The People and Things of Onomatopoeia: Part 2, Pilar Corrias Gallery, London (UK)
- 2016 *Charles Avery*, GRIMM, Amsterdam (NL)
Charles Avery, Pilar Corrias Gallery, London (UK)
- 2015 *The Improbable City*, Edinburgh Art Festival, Edinburgh (UK)
Charles Avery: The People and Things of Onomatopoeia, Ingleby Gallery, Edinburgh (UK)
What's the Matter with Idealism?, GEM, Museum for Contemporary Art, The Hague (NL)
Fig-2 2/50 Charles Avery, ICA Studio, London (UK)
- 2014 *What's So Great About Happiness? The People and things from Onomatopoeia – Part 2*, Studio SALES di Norberto Ruggeri, Rome (IT)
What's so Great about Happiness? The People and things from Onomatopoeia, GRIMM, Amsterdam (NL)
- 2013 *It Means It Means!* curated by Tom Morton, Galerie Perrotin, Paris (FR)
Vitrines: Charles Avery, L'Antenne, Le Plateau, FRAC, Paris (FR)
Charles Avery, Studio SALES di Norberto Ruggeri, Rome (IT)
It Means It Means!, curated by Tom Morton, Pilar Corrias, London (UK)
- 2012 *New Works from the Islanders Project (Concerning the Qoro-qoros, the Jadindagadendar and the Eternal dialectic)*, GRIMM, Amsterdam (NL)
- 2011 *New Drawings of Onomatopoeia*, Studio SALES di Norberto Ruggeri, Rome (IT)
A Million Miles from Home, The Folkestone Triennial, Folkestone (UK)
Place de la Revolution, Pilar Corrias Gallery, London (UK)
- 2010 *Onomatopoeia, Part 1*, FRAC, Ile-de-France Le Plateau, Paris (FR)
Onomatopoeia, Part 1, Kunstverein, Hanover (DE)
Onomatopoeia, Part 1, EX3 – Centro per l'Arte Contemporanea, Florence (IT)
Onomatopoeia, Part 2: The Port, Pilar Corrias gallery, London (UK)
- 2009 *Onomatopoeia, Part 1: Creeds*, Galleria Sonia Rosso, Turin (IT)
- 2008 *The Islanders: An Introduction*, Parasol Unit, London; The National Gallery of Modern Art, Edinburgh (UK); Museum Boijmans Van Beuningen, Rotterdam (NL)
- 2007 *The Islanders: An Introduction – Part III*, Gowen Contemporary (formerly Arquebuse), Geneva (CH)
Maquette of the Eternity Chamber, Gowen Contemporary (formerly Arquebuse), Geneva (CH)
- 2006 *The Plane of The Gods*, Cubitt Gallery, London (UK)
The Islanders: An Introduction – Part II, Galleria Sonia Rosso, Turin (IT)
Charles Avery & Keith Wilson, Alexandre Pollazzon, London (UK)
- 2005 *The Islanders: An Introduction*, Doggerfisher, Edinburgh (UK)
Hunting the Noumenon, Galleria Archimede Staffolini, Nicosia (CY)
Avatars, Studio SALES di Norberto Ruggeri, Rome (IT)

- 2004 *The Hunter*, Man in the Holocene, London (UK)
It Thinks, Galleria Sonia Rosso, Turin (IT)
- 2003 *The Square Root of 2*, Sleeper, Edinburgh (UK)
The Freedom of the Universe, Studio SALES di Norberto Ruggeri, Rome (IT)
- 2002 *The Truth about the Truth*, Doggerfisher, Edinburgh (UK)
Triangle Land, Dee Glasoe Gallery, New York, NY (US)
- 2001 *The Palace of the Gulls*, Percy Miller Gallery, London (UK)
- 2000 *The Last Yolk*, Sonia Rosso Gallery, Pordenone (IT)
The Riddle of Pooch Avery, Dee Glasoe Gallery, New York, NY (US)
The Ghost of Scirribin, Nylon Gallery, London (UK)
- 1999 *Charles Avery*, Richard Heller Gallery, Los Angeles, CA (US)
The Life and Times of Nancy Haselswon, Tablet Gallery, London (UK)
- 1998 *The Creation of the Omniverse*, Nylon, London (UK)
Portraits of People Who Never Existed, Entwistle Gallery, London (UK)
- 1997 *The Underground Exhibition*, Aldwych Tube Station, London (UK)
- The Hunter's return, Paradys*, curated by Hans den Hartog Jager, Arcadia, Triennial of Friesland, Oranjewoud (NL)
Le Voci della Sera, Vistamarestudio, Milan (IT)
Art is the Antidote, Museum Voorlinden, Wassenaar (NL)
- 2021 *Inaugural exhibition*, GRIMM, New York, NY (US)
- 2020 *The City & The City & The City*, curated by Tom Morton, Frestonian Gallery, London (UK)
Other.Worldly, Fries Museum, Leeuwarden (NL)
- 2019 *Away in the Hill*, GRIMM New York, NY (US)
Summer Exhibition, Royal Academy of Arts, London (UK)
NOW: Anya Gallaccio, Charles Avery, Aurélian Froment, Roger Hiorns, Peles Empire, Zineb Sedira, Scottish National Gallery of Modern Art, Edinburgh (UK)
16th Istanbul Biennale: The Seventh Continent, curated by Nicolas Bourriaud, Pera Museum, Istanbul (TR)
- 2018 *Auto fictions – Contemporary drawing Prix de dessin Guerlain*, Wilhelm Hack Museum, Ludwigshafen am Rhein (DE)
TWENTY, Ingleby Gallery, Edinburgh (UK)
Rhapsody in Blue, Museum Voorlinden, Wassenaar (NL)
Summer Exhibition, Royal Academy, London (UK)
Pop-up, GRIMM, Brussels (BE)
On A Pedestal, Castletown House, County Kildare (IE)

SELECTED GROUP EXHIBITIONS

- 2025 *A Room Hung With Thoughts: British Painting Now*, curated by Tom Morton, Green Family Art Foundation, Dallas, TX (US) [Forthcoming]
- 2024 *Size Matters | Monumental Drawing Now*, Museum MORE, Gorssel (NL)
My World, curated by Hans den Hartog Jager, Singer Museum, Laren (NL)
Positions, part three, Alma Pearl, London (UK)
Self-Portraits, GRIMM, New York, NY (US)
- 2022 *GLASSTRESS: Venetian Glass Today*, Millesgården Museum, Lidingö (SE)
Cubitt 30th Birthday Fundraising Exhibition, Victoria Miro, London (UK)
Planet B. Climate Change and the New Sublime, curated by Nicolas Bourriaud, Palazzo Bollani, Venice (IT)
We, on the Rising Wave, Busan Biennale 2022, Busan (SK)
- 2017 *Plurivers*, curated by Nicolas Bourriaud, La Panacée, Montpellier (FR)
GLASSTRESS, Palazzo Franchetti, 57th Biennale di Venezia, Venice (IT)
Arts Night, London (UK)
Exhibition paintings, Kunst Meran/Merano Arte, Merano (IT)
Prix de Dessin, Salon du Dessin, Palais Brongniart, Paris (FR)
- 2016 *The Science of Imaginary Solutions*, Breese Little, London (UK)
Drawing Conclusions, RISD Museum, Providence, RI (US)
Constructing Nature, Huize Frankendael, Amsterdam (NL)
Kochi-Muziris Biennale, Kochi Biennale Foundation, Kunnumpuram (IN)

- 2015 *Animals in art – Collectie De Heus-Zomer*, Museum Nairac, Barneveld (NL)
The Improbable City, Edinburgh Art Festival 2015, Edinburgh (UK)
Fig-2 (2/50), Institute for Contemporary Art (ICA), London (UK)
- 2014 *Feels Like Heaven*, Sommer Contemporary Art, Tel Aviv (IL)
The Great Acceleration: Art in the Anthropocene, Taipei Biennial, Taipei (TW)
Manifest Intention, Castello di Rivoli, Turin (IT)
Huidige Zaken, GRIMM, Amsterdam, (NL)
Generation: 25 years of Contemporary Art in Scotland, Scottish National Gallery of Modern Art, Edinburgh (UK)
Year after Year: Works on Paper From the UBS Art Collection, Galleria D'Arte Moderna di Milano, Milan (IT)
Potent Wilderness, Igal Ahouvi Art Collection, The Genia Schreiber Art Gallery, Tel Aviv (IL)
- 2013 *Drawing Room*, curated by Ami Barak, Carre St Anne, Montpellier (FR)
Mijn Derde Land, Frankendael Foundation, Amsterdam (NL)
The World is Almost Six Thousand Years Old, curated by Tom Morton, Collection and Usher Gallery, Lincolnshire (UK)
Beastly Hall: A Place Where Artists and Creatures Collide, Hall Place, Bexley, OH (US)
A Parliament of Lines, Pier Arts Centre, Orkney (UK)
Imagining Islands: Artists and Escape, The Courtauld Gallery, London (UK)
- 2012 *A parliament of lines*, The Pier Arts Centre, Orkney (UK)
A parliament of lines, The RMIT University Gallery, Melbourne (AU)
Haunts & follies, Linden Centre for Contemporary arts, St. Kilda (UK)
Machines for living, Yaffo 23, Jerusalem (IL)
Hedendaagse surreële tekeningen uit Rotterdam, collectie Boijmans van Beuningen, Institut Neerlandais, Paris (FR)
The Comic Side of Art, Nest, The Hague (NL)
Galicja: Topographies of Myth, SOKOL, Nowy Sacz (PL)
A Parliament of Lines, ECAC, Scotland (UK)
Le Mirir et l'encyclopedie, Galerie Michel Journiac, Paris (FR)
- 2011 *Folkestone Triennial: A Million Miles From Home*, Folkestone (UK)
- As the World turns: New Art from London*, Anna Schwartz Gallery, Sydney (AU)
- 2010 *Recent British Sculpture*, curated by Tom Morton, GRIMM, Amsterdam (NL)
British Art Show 7: In the days of the Comet, New Art Exchange, Nottingham Castle Museum, and Nottingham Contemporary, Nottingham; Hayward Gallery, London; Centre for Contemporary Art, Gallery of Modern Art, and Tramway, Glasgow; Peninsula Arts, Plymouth Arts Centre, Plymouth City Museum and Art Gallery, The Slaughterhouse, and Royal William Yard, Plymouth (UK)
Acquisition Presentation Contemporary Drawings, Museum Boijmans van Beuningen, Rotterdam (NL)
Languages and Experimentations, Casa d'Arte Futurista Depero, Trento (IT)
- 2009 *Life Forms*, Bonniers Konsthall, Stockholm (SE)
Walking in My Mind, Hayward Gallery, London (UK)
A Duck for Mr. Darwin, BALTIC, Gateshead (UK)
Altermodern: Fourth Tate Triennial, curated by Nicolas Bourriaud, Tate Britain, London (UK)
Biennial Fundraiser, The Drawing Room, London (UK)
- 2008 *Scotland & Venice 2003, 2005, 2007 - Charles Avery, Simon Starling and Cathy Wilkes*, The Pier Orkney (UK)
Made Up, International Festival of Contemporary Art, 5th Liverpool Biennial, Tate Liverpool, Liverpool (UK)
Irony & Gesture, Kukje Gallery, Seoul (KR)
Artfutures, Bloomberg Space, London (UK)
- 2007 *Scotland & Venice*, 52nd Venice Biennale, Venice (IT)
The Lyon Biennale, Lyon (FR)
The Athens Biennale, Athens (GR)
Every Eye Sees Differently as The Eye, The Drawing Room, London (UK)
Timer, Triennial Bovisa, Milan (IT)
Welcome to My World, Alexandre Pollazzon Ltd., London (UK)
Ironie der Objekte, MUSEION Museum fur moderne und zeitgenossische Kunst, Bolzano (IT)
- 2006 *Flip*, Francois Ghebaly/Chung King Project, Los Angeles, CA (US)
- 2005 *Sculpture Garden*, Fortescue Avenue/Jonathan Viner, London (UK)
Memphis, Flaca, London (UK)

- Theoroma*, Musee d'Art Contemporain, Avignon (FR)
- Inaugurazione Nuovo Spazio, Studio SALES di Norberto Ruggeri, Rome (IT)
- 2004 *Premio del Golfo*, La Spezia (IT)
- Jerwood Drawing Prize*, Jerwood Space, London; Pitville Gallery, Cheltenham; Bayart, Cardiff; Midlands Art Centre, Birmingham; EICH, Hull; The Lowry, Manchester (UK)
- Trailer*, Man in the Holocene, London (UK)
- Io mi Ricordo*, Studio SALES di Norberto Ruggeri, Rome (IT)
- 2003 *Il Premio per La Giovane Arte Italiana*, Padiglione di Venezia, 50th Venice Biennale (IT)
- Love over Gold*, Gallery of Modern Art, Glasgow (UK)
- Necessary Kids, Charles Avery and Piotr Uklanski, Costa Vece*, Gallerie Civico d'Arte Contemporanea di Siracusa, Sicily (IT)
- Dark Shadows*, Marc Foxx Gallery, Los Angeles, CA (US)
- Works on Paper*, Archimede Staffolini Gallery, Nicosia (CY)
- Prospects Drawing Prize*, Truman Brewery, London (UK)
- 2002 *Contemporary Art Project*, Museum of Modern Art, Seattle, WA (US)
- A Measure of Distance*, Magnani, London (UK)
- Jerwood Drawing Prize*, Jerwood Space, London; Midlands Art Center Birmingham; Glasgow School of Art; EICH Gallery, Hull; The Lowry, Manchester (UK)
- Prospects Drawing Prize*, Truman Brewery, London (UK)
- Supersonic and Alien*, Studio SALES di Norberto Ruggeri, Rome (IT)
- Flights of Reality*, Turnpike Gallery, Leigh (UK)
- Flights of Reality*, Kettle's Yard, Cambridge (UK)
- 2001 *Ghosty*, Mille Eventi, Milan (IT)
- Works on Paper*, Studio SALES di Norberto Ruggeri, Rome (IT)
- 2000 *Made Space*, Talbot Rice Gallery, Edinburgh (UK); Changing Room, Stirling (UK); Pekao Gallery, Toronto (CA)
- Drawing*, Percy Miller Gallery, London (UK)
- Innuendo*, Dee/Glasoe Gallery, New York, NY (US)
- 1999 *Surveying the Landscape*, Lombard Freid Gallery, New York, NY (US)
- Selection from the Files*, Nylon, London (UK)
- The British on Paper*, Galleria Sonia Rosso, Pordenone (IT)
- Untitled*, Archimede Staffolini Gallery, Nicosia (CY)
- Draw*, Ten in One Gallery, Chicago, IL (US)
- Fine Line*, Duncan Cargill Gallery, London (UK)
- 1998 *Golf Sale*, Merc House, London (UK)
- 1997 *The Underdogs*, Uncle Grey Presents, London (UK)
- 1996 *Charles Avery & Peter Harris*, Uncle Grey Presents, London (UK)
- Conversation Pieces*, Uncle Grey Presents, London (UK)

SELECTED COLLECTIONS

- AkzoNobel Art Foundation, Amsterdam (NL)
- Arts Council England Collection, London (UK)
- The David and Indre Roberts Collection, London (UK)
- Deutsche Bank Collection, Frankfurt am Main (DE)
- Edinburgh City Art Centre Collection, Edinburgh (UK)
- THE EKARD COLLECTION
- FRAC Île de France, Paris (FR)
- Kunstmuseum, The Hague (NL)
- Kadist Art Foundation, Paris (FR) and San Francisco, CA (US)
- LAM, Lisse (NL)
- Museum Boijmans van Beuningen, Rotterdam (NL)
- Museum Voorlinden, Wassenaar (NL)
- National Galleries Scotland, Edinburgh (UK)
- ProWinko Collection, Amstelveen (NL)
- Tate Modern, London (UK)