Gabriele Beveridge
Never Ends

29th May - 27th June, 2026

A giant teardrop of glass, hitched to a metal spine. Root systems unfurling across an aluminium sheet. A column of fleshy pink orbs, cinched with steel, reminiscent of breasts, or cells about to divide.

In Gabriele Beveridge's work, organic and bodily forms are suggested and then denatured, forced into proximity with the cold armature of industry. Via intensive chemical processes and extreme heat, she manipulates commercial materials to create spectres of softness, aliveness, and transience. Entrancing and disquieting, her sculptures call attention to a world—our world—in which the industrial and the ecological are inextricable, co-constitutive, and in which things are often not what they seem.

Glass, long central to Beveridge's practice, is a richly duplicitous material. It conjures fixity and fluidity, offers clarity and distortion. At once liquid and solid, it contests the idea that anything is truly stable or comprehensible. For the artist, glass is a medium akin to time: endlessly flowing, accumulating, stretching, continuing—never quite resolved. Beveridge's "Stem" and "Spine" series, in which handblown balloons of glass slump and spill over skeletal metal structures, dwell in this uncanny valley. Both vaguely human and extremely artificial, they test our perceptions, and resist finality.

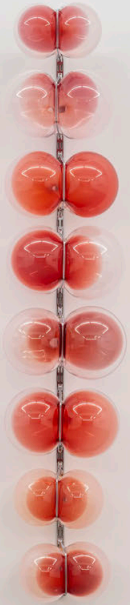
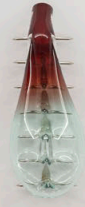
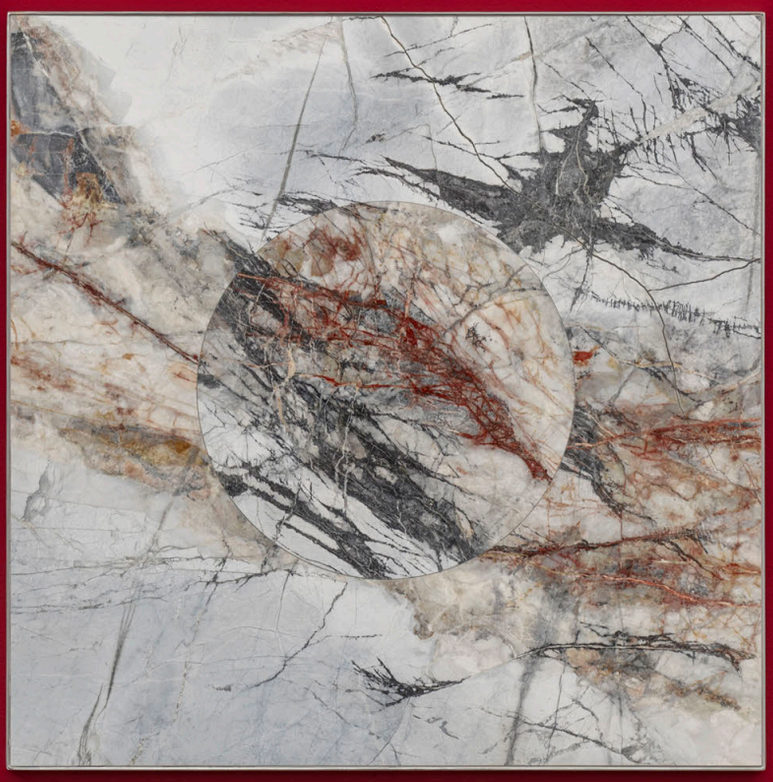
Worked in a molten state, glass demands both authority and acquiescence on the part of the maker. Beveridge's latest aluminium panel works are also steeped in risk, and emerge in the space between control and chance. Anodised to a sheen through an electrochemical process, the sheets are then bathed in sulphuric acid and dripped with dyes to create branchlike, vegetal patterns that conjure up milk duct anatomy, river networks, or mycelium. The disjunction between these ecological simulacra and the deeply chemical process through which they are generated is yet another way in which Beveridge reminds us just how much of an illusion we are inhabiting.

— Meara Sharma

About the Artist:

Gabriele Beveridge (b. 1985, Hong Kong) is a British artist based in London. She studied at Falmouth College of Arts and the Slade School of Art, and was an artist-in-residence at the Villa Lena Foundation in Italy in 2018 and at West Dean College in the United Kingdom in 2017.

Recent solo and two-person exhibitions include: A sculptural commission in collaboration with AWITA (Women in the Arts Association) for 100 Bishopsgate, London (2025), *Blood Moon* at Cosar Gallery, Dusseldorf (2024), *Laps* at Bradley Ertaskrian, Montreal (2022), *Packed Stars Dividing* at Seventeen (2022), *Great Pretender* at Kai Art Center (2021), *Skin for Either One* at Deweer Gallery, Otegem (2019), *Live Dead World* at Seventeen (2018-19), *Soft Shrinking Tremor* at Parisian Laundry, Montreal (2017), *Eternity Anyways* at Chewday's, London (2016), *Health and Strength* at La Salle de Bains, Lyon (2015), *Mainland* at MOT, Brussels (2015), *In a Normal World I'd Be There* at Outpost, Norwich (2014), *Health and Strength* at La Salle de Bains (2014), *Lyon and Gold Diamond Park* at Elizabeth Dee, New York (2014).

Recent group exhibitions include: *Melting Sands: Glass in Contemporary Art* at Sammlung Philara, Dusseldorf (2026), *You You* at Lombardi Kargl, Vienna (2024), Re-opening of the Collection at Kunstpalast, Dusseldorf (2024), *Blink* at Stravanger Art Museum, Stravanger (2023), *Pre-Pop to Post-Human: Collage in the Digital Age* at Hayward Touring, London (2014), *Comrades of Time* at Cell Project Space, London (2013), *Desire* at Yancey Richardson Gallery, New York (2013), *La Chose Encadrée* at a Glasgow International, Scotland (2014) *Folly* at Emalin, London (2016)

Beveridge's work is held in public and private collections worldwide including Museum Kunstpalast, Stavanger Art Museum, Gagosian Collection, Zabludowicz Collection, Frederic de Goldschmidt Collection, Saatchi Collection, Missoni Collection, and Museum Ludwig. Seventeen presented a solo exhibit by Gabriele Beveridge at LISTE Art Fair, Basel in June 2022.