

Jonathan Wateridge

Some Distance Apart

September 3 - October 10, 2026
43a Duke Street, St James's, London (UK)



Detail | Jonathan Wateridge, *Some Distance Apart*, 2026

GRIMM is pleased to announce *Some Distance Apart*, a solo exhibition of new paintings by British artist Jonathan Wateridge, on view at the London gallery from September 3 to October 10, 2026. This will be the artist's third exhibition with the gallery and his second at the London location. A new publication in the gallery monograph series will accompany the exhibition.

In *Some Distance Apart*, Wateridge melds the contemporary and the classical. Capturing moments of suspension and transition, Wateridge's figures emerge and descend in their environments, pulsating amongst fields of colour and form. Distant interiors unfold alongside tempestuous land and seascapes, incorporating themes of the mythic and primal. The result is a painting practice grounded in anticipation – not as a metaphor, but as a palpable, physical experience that connects vision, film, memory and matter.

Motifs of a classical and hubristic nature emerge in these new works. In *Diorama*, an entanglement of figures is depicted in a frothing and chaos strewn seascape. Here, pigments of red, white, and Stygian black are caught mid-motion, figures forming and dissolving in real time. Together, these figures trace the origins of Wateridge's paintings and his interest in capturing moments of tension, framing them as

inflection points where uncertainty and latent tragedy quietly accumulate. The gravitational pull of the figures, whose limbs intertwine and collide across the canvas, lends the composition a quiet theatrical quality, a recurring theme in the works.

At its centre, *Diorama* evokes the sudden reversals of fortune that define classical tragedy, suggesting a cyclical and inescapable logic of fate. As in earlier works, Wateridge returns to these moments of suspension, where figures appear poised between the parameters of escape and entrapment, anticipation and aftermath. The exhibition's title also evokes this paradoxical journey, capturing what Wateridge presents as moments on the verge of erasure: figures that seem at once near and distant, abstract and yet resolutely figurative. It is precisely this space between opposites that preoccupies him: a threshold where absence functions not as a revelation, but as an aperture of attention, slowing and deferring the act of looking.

In *Signal*, two figures are depicted calling and looking outwards towards the viewer, rendered in hues of vermillion red and orange; they occupy a nondescript space between spectrums of light and shadow, hot and cold. Their silent, voiceless gestures resemble echoes, like that of an alluring siren call. Uncertain of what they are seeking, the figures appear poised, as if on

not for publication

For more information, interviews, and royalty-free image requests,
please contact our London office:
press@grimmgallery.com +44 (0)203 302 8180

43a Duke Street, St James's
London SWY1 6DD
United Kingdom

Leidsegracht 38-40
1016 CM Amsterdam
The Netherlands

54 White Street
New York 10013
United States

Tel +44 (0) 20 330 28180
info@grimmgallery.com
www.grimmgallery.com

GRIMM

the precipice of expectation. Here, Wateridge returns to the cyclical nature of classical historical subtexts that bubble beneath his dissonant surfaces. He signals to the weight of a force much larger, a turn of fate, that much like in film or theatre, looms invisibly, permeating the stretches of time between.

In *Siren*, a face is bisected by a rudimentary line running across the canvas. The image is based on a film still of Dominique Sanda in Bernardo Bertolucci's *The Conformist* (1970), set in Fascist Italy during the 1930s. Sanda's character serves as a free spirited counterpoint to the male protagonist and her tragic fate is shaped by his moral compromises and cowardice. The metaphor of the mask resurfaces in Wateridge's uncanny depiction of Sanda, and again in *Persona*, where an illuminated solitary figure rendered in vivid

red clutches an abject mask. Elements of theatrical mirage and foreboding surface in these fragmentary compositions, inviting us to ruminate playfully on moments that hang delicately, if not fatefully, in the balance.

For Wateridge, paint has the potential to alter and mark moments in passing, a way of articulating the gaps between memory and the present. The works in this exhibition foreground the urgency of intentional looking – of tracing the shared frequencies between the classical and the contemporary, where images simultaneously fuse and fracture. The resulting paintings in *Some Distance Apart* emerge from these layered interactions between memory, history and space, revealing states of continual transition in which fate, anticipation and perception continually converge.

About the artist

Jonathan Wateridge (b. 1972, Lusaka, ZM) lives and works in Norfolk (UK). His work is the subject of two comprehensive monographs *Uncertain Swimmer* (2023) and *Enclave / Expatria* (2019) published by Anomie.

Selected exhibitions: *No Longer, Not Yet – Paintings on Paper*, GRIMM, Amsterdam (NL); *Works on Paper*, Nino Mier Gallery, New York, NY (US); *Vanishing Point*, GRIMM, London (UK); *A Room Hung With Thoughts: British Painting Now*, Green Family Art Foundation, Dallas, TX (US); *Summer*, Frestonian Gallery, London (UK); *Afterparty*, Nino Mier Gallery, New York, NY (US); *Inland Water*, Nino Mier Gallery, Los Angeles, CA (US); *51@51*, The Rennie Museum, Vancouver (CA); *This Side of Paradise*, TJ Boulting, London (UK); *So British! 10 Masterpieces from the Pinault Collection*, Esplanade Fine Art Museum Marcel Duchamp, Rouen (FR) and *Swimmer*, Galerie Haas, Zurich (CH).

Selected collections include Aïshti Foundation, Jal el Dib (LB); AkzoNobel Art Foundation, Amsterdam (NL); Didier Casimiro, Kiev (UA); Loed Evans, London (UK); Mollie Dent Brocklehurst, London (UK); Pinault Collection, Paris (FR) and Venice (IT); Rennie Collection, Vancouver (CA); Saatchi Collection, London (UK); Simmons & Simmons, London (UK).



Jonathan Wateridge in his studio, Norfolk (UK), 2026

not for publication

For more information, interviews, and royalty-free image requests, please contact our London office:
press@grimmgallery.com +44 (0)203 302 8180

43a Duke Street, St James's
London SW1Y 6DD
United Kingdom

Leidsegracht 38-40
1016 CM Amsterdam
The Netherlands

54 White Street
New York 10013
United States

Tel +44 (0) 20 330 28180
info@grimmgallery.com
www.grimmgallery.com

GRIMM