



Jonathan Wateridge | Untitled, 2025

GRIMM is pleased to announce a solo exhibition of recent and new work by Jonathan Wateridge, on view at the Amsterdam gallery from February 13 to March 28, 2026. This will be the artist's first solo exhibition in Amsterdam (NL).

Jonathan Wateridge's paintings evoke a duality of familiarity and strangeness. In contrast to the modelled realism of his earlier works, his more recent work is charged with feelings of isolation and uncertainty. The almost atomised and translucent individuals depicted are seamlessly interrupted by, or absorbed into, their environments, inviting contemplation on the social relationship between these figures and the insecurity of their world.

"Because obviously painting is so still, a slight statuesque awkwardness can work in a way that doesn't as a photograph. So it's been interesting over the years working out what I can live with and what I can't in terms of material."

- Jonathan Wateridge, *Uncertain Swimmer*, 2023

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.

Recent exhibitions include *Afterparty*, Nino Mier Gallery, New York, NY (US); *Beach*, curated by Danny Moynihan, Nino Mier Gallery, New York, NY (US); *Aftersun*, Nino Mier Gallery, Brussels (BE); *Inland Water*, Nino Mier Gallery, Los Angeles, CA (US); *Mixing It Up: Painting Today*, Hayward Gallery, London (UK); *This Side of Paradise*, TJ Boulting, London (UK); and *So British! 10 Masterpieces from the Pinault Collection*, Esplanade Fine Art Museum, Rouen (FR).

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).

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