

# Victoria Morton

## Oxygenic

17 January – 07 March 2026  
62 Kingly Street London W1B

Opening Saturday 17 January



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*Painting can flex and encompass many meanings and interpretations. Interaction of material and focused concentration generates the psychological part of a painting, making it a thinking object. – Victoria Morton, 2025*

Sequenced in the Kingly Street gallery like tracks on an album, Victoria Morton's new paintings are individually and collectively scored and orchestrated. The paintings in *Oxygenic* have diverse starting points, and their characteristics range from performative, flamboyant and detailed to quiet and spare. Painted in quick, instinctive sessions or slowly deliberated over across several months, this series reflects the ongoing enquiries within Morton's deeply researched practice, as well as her transition into a new studio environment – one that has provided 'more air, more room to breathe.' Together the paintings evoke non-linear narratives. This new body of work reflects the latest in her continuing investigation into the language of painting and the coexistence of artistic analysis and felt experience.

Morton remains preoccupied with music and with the parallels between playing, recording and editing tracks and structuring paintings. Morton developed the exhibition as she was simultaneously finalising an album of her music.<sup>1</sup> Titles such as *Subcontrabass* and *Sympathetic Vibration* allude to this connection and might evoke the warm acoustics of woodwind instruments and the brightness of brass. *Nights Trees* has a counterpart in a track of the same title featuring piano improvisation and electronics.

But *Subcontrabass* also references a photograph by Morton of an anonymous frescoed wall in Italy depicting the remnants of a seated Madonna or goddess figure. Indeed each of the works feature individual characteristics and a synthesis of disparate information. *Furlo Pass* displays a soft geometry which alludes both to formalist geometric abstraction and visualisation of sound, as well as to the ambience of a winter landscape.

Elsewhere, particular objects and environments catch her interest – a street sign, a vintage advert for beauty products, a natural gorge in Italy, a market stall or figures on a beach. Equally, art historical references can animate works. *Comets* pays homage to seventeenth-century scientific paintings by German astronomer Maria Clara Eimmart, giving form to the fleeting, un-bodily and evanescent.

Morton has stated that '...during the making of the paintings. A separate logic develops – the logic of the world of the painting.' In this sense painting becomes a way for the artist to filter diverse references and approaches resulting in unpredictable outcomes. A simultaneous lightness and heaviness in *Bathing* invokes watery undercurrents and rocky landscapes. Through its clinically divided composition of half-primed and half-raw canvas, the painting reconciles dualities – crashing waves and hard terrain, bodily movement and stasis – balancing manifest expressionism with latency, a sense of waiting.

Relatedly, *Switch Track* embraces excess – energetic optical and semantic confluence. It began on the floor, on unprimed unstretched canvas. This tough, physical beginning resulted in a more heavily worked confrontational painting – a sort of journey through zones and passages.

*Phoenix Drum*, meanwhile, is realised like a mis-registered print, as if the layers could slide together into better focus. In another reading, it could be like a view from the inside of a camera.

*Oxygenic*, Morton's largest exhibition to date with Sadie Coles HQ, marks both a summation of her achievements, and a range of new departures and ambitions.

Victoria Morton (b. 1971, Glasgow) obtained an MFA from Glasgow School of Art (1995), following her BA in Fine Art Painting. She has exhibited internationally and recent solo exhibitions include *Switch Track*, Reid Gallery, Glasgow School of Art (2025); *Vetrina*, Jessica Silverman, San Francisco (2024); with Merlin James, *Double Shuffle*, Kerlin Gallery, Dublin (2023); *SLEEP LINE*, The Modern Institute, Glasgow (2021); and *Pedal Point*, Sadie Coles HQ, London (2021). Recent group exhibitions include *Ek*, Glasgow Project Room, Glasgow (2025); *Summer Exhibition 2025*, Royal Academy of Arts, London (2025); *Play With Form Until It Has Impact*, House of Tyres, New York (2024); *I've never met anyone quite like you before*, Queens Park Railway Club, Glasgow (2023); *Tableau*, Outlier, Glasgow, (2023); *Abstraction Now*, The Corn Hall, Diss (2022); *Entheos*, Royal Glasgow Institute of Fine Arts (2022); and *Fieldwork*, 42 Carlton Place, Glasgow (2020). Her work is held in various public collections internationally, including The Foundation Louis Vuitton, Paris; Mackay + Partners/MAK Architects, London; RCM Royal College of Music Museum, London; and Scottish National Gallery of Modern Art, Edinburgh. Victoria Morton lives and works in Glasgow, Scotland, and Fossombrone, Italy.

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<sup>1</sup> Victoria Morton's solo music project is called 'Onde de Bouche'. The LP, *Grow Easy Love*, will be released in 2026.