

Linder

Where the tongue slips it speaks truth

16 January – 21 February 2026

Bury Street, SW1

Modern Art is pleased to announce *Where the tongue slips it speaks truth*, Linder's fourth exhibition with the gallery. This exhibition follows closely on from *Danger Came Smiling* her celebrated retrospective at the Hayward Gallery, London, which is currently on tour at Glynn Vivian Art Gallery, Swansea. Linder is widely known for her work across photography, performance, textiles, video and sculpture. For this exhibition Linder focuses on photomontage, the medium she is most internationally known for. 2026 marks fifty years since Linder first used a Swann-Morton medical grade scalpel to cut out magazine images to skewer our accepted and prevailing understanding of representation and gender politics. As throughout her career, the photomontages in this exhibition probe the subjects of commodification, sexualisation and cultural value.

The exhibition is built around Greek mythology and the mythologisation of everyday figures. In a new body of work, porcelain figurines are overlaid on top of images of French New Wave actor Brigitte Bardot. The inanimate objects hold Bardot in a game of equivalence, where Bardot becomes frozen in time, alongside these shiny ornaments. In a separate series of photomontages based on Book X of Ovid's *Metamorphoses*, Linder reflects on Myrrha's change from woman to tree as a means to escape the advances of her incestuous father Cinyras. Here, Linder combines appropriated pornographic photographs with images from catalogues of Roman sculpture, to stage a stark encounter between sex and power. Recently Linder has started working with professional footballer Miguel Azeez, as both subject and collaborator - here the artist and athlete meet in the zone where music, art and sport overlaps.

In another group of works images of Ancient Greek statues and busts are juxtaposed with 20th century domestic objects, bringing the mythological into the everyday, a recurring trope throughout her career. In other examples Linder obfuscates the faces of classical statues with enamel paint, their familiar gazes awakened from centuries of fixity. With a process of automatism, Linder utilises what Ithell Colquhoun refers to as 'mantic stain-making' to access what's hidden underneath the surface of the somatic body. *Where the tongue slips it speaks truth* continues Linder's longstanding examination of how we process the visual world. The intuitive and reconstructive processes involved in the making of these works expand our perception of the present through the past.

Linder was born in Liverpool in 1954 and lives and works in London. In February 2025, she opened a major retrospective *Danger Came Smiling* at the Hayward Gallery, London which toured to Inverleith House, Edinburgh; Glynn Vivian Art Gallery, Swansea and will soon tour to Grundy Art Gallery, Blackpool until September 2026. The touring show *Linderism* was mounted in 2020 at Kettle's Yard, Cambridge, later travelling to the Hatton Gallery, Newcastle upon Tyne. The solo exhibition *Femme/Objet*, was organised in 2013 by the Musée d'Art Moderne de Paris, later travelling to the Kestner Gesellschaft, Hanover. Linder has presented recent solo exhibitions at Charleston, Firie (2022); Modern Art, London (2019); Glasgow Women's Library (2018); Nottingham Contemporary (2018); Chatsworth House, Derbyshire (2018); The Hepworth Wakefield (2013); and Tate St Ives (2013). She has participated in recent two-person and group exhibitions at dépendance, Brussels (2022); Tate Liverpool (2021); the Royal Academy, London (2020); Camden Art Centre, London (2020); the Scottish National Gallery of Modern Art, Edinburgh (2019); and Kunsthall Charlottenborg, Copenhagen (2019). In 2017, she was awarded the Paul Hamlyn Foundation Award. Linder's works are held in collections including the National Gallery of Canada, Ottawa; Musée d'Art Moderne de Paris; Victoria & Albert Museum, London; Arts Council Collection, London; the DESTE Foundation for Contemporary Art, Athens; the Irish Museum of Modern Art, Dublin; Museum of Modern Art, New York; and Tate, London.

For more information, please contact Sam Talbot (sam@sam-talbot.com) or Saskia Hartman Davies (saskia@modernart.net).

Ground Floor



Where the tongue slips it speaks truth, 2022
photomontage
41.5 x 41.5 cm
16 3/8 x 16 3/8 in
(MA-STERL-01472)



The Echo from a Thousand Labyrinths, 2024
enamel on magazine page
46 x 40.5 cm
18 1/8 x 16 in
(MA-STERL-01631)



In the bardo IV, 2025
photomontage
35.5 x 29.5 cm
14 x 11 5/8 in
(MA-STERL-01776)



At first she is silent, 2022
photomontage
45 x 36 cm
17 3/4 x 14 1/8 in
(MA-STERL-01539)



In the bardo II, 2025
photomontage
35.5 x 29.5 cm
14 x 11 5/8 in
(MA-STERL-01774)



I speak of terrible things, 2022
photomontage
45 x 36 cm
17 3/4 x 14 1/8 in
(MA-STERL-01535)



In the bardo III, 2025
photomontage
35.5 x 29.5 cm
14 x 11 5/8 in
(MA-STERL-01775)



He is already mine, 2022
photomontage
45 x 36 cm
17 3/4 x 14 1/8 in
(MA-STERL-01538)



In the bardo I, 2025
photomontage
35.5 x 29.5 cm
14 x 11 5/8 in
(MA-STERL-01657)



Praising her, he falls in love with her, 2022
photomontage
45 x 36 cm
17 3/4 x 14 1/8 in
(MA-STERL-01534)



The Lighthouse Which Cannot be Hidden, 2024
enamel on magazine page
46 x 40.5 cm
18 1/8 x 16 in
(MA-STERL-01632)



Golden Venus, 2022
photomontage
45 x 36 cm
17 3/4 x 14 1/8 in
(MA-STERL-01537)



The Cry of a Thousand Sentinels, 2024
enamel on magazine page
46 x 40.5 cm
18 1/8 x 16 in
(MA-STERL-01630)

Lower Ground Floor



Ground Luminosity, 2018
enamel on photographic print
41.5 x 35.5 cm
16 3/8 x 14 in
(MA-STERL-01296)



Switch play charm, 2025
photomontage
41.5 x 38.5 cm
16 3/8 x 15 1/8 in
(MA-STERL-01779)



The Sleeping Lion, 2018
enamel on photographic print
41.5 x 35.5 cm
16 3/8 x 14 in
(MA-STERL-01297)



Man on charm, 2025
photomontage
41.5 x 38.5 cm
16 3/8 x 15 1/8 in
(MA-STERL-01777)



The Bardo of Reality, 2018
enamel on photographic print
41.5 x 35.5 cm
16 3/8 x 14 in
(MA-STERL-01298)



The Bardo of Becoming I, 2024
photomontage
40.5 x 35 cm
16 x 13 3/4 in
(MA-STERL-01635)



The Bardo State, 2018
enamel on photographic print
41.5 x 35.5 cm
16 3/8 x 14 in
(MA-STERL-01295)



The Bardo of Becoming II, 2024
photomontage
40.5 x 35 cm
16 x 13 3/4 in
(MA-STERL-01636)



Vantage-grounds in the changing chaos, 2025
photomontage
58 x 60.5 cm
22 7/8 x 23 7/8 in
(MA-STERL-01744)



The Bardo of Becoming III, 2024
photomontage
40.5 x 35 cm
16 x 13 3/4 in
(MA-STERL-01637)



Down the wing charm, 2025
photomontage
41.5 x 38.5 cm
16 3/8 x 15 1/8 in
(MA-STERL-01778)