

Freya Douglas-Morris

My time here is brief

February 26 – March 28, 2026

London



Freya Douglas-Morris, *We went on a walk to celebrate, the land stretched on unending*, 2025

"I often stand in a forest and think how old the trees are, imagining the scenes they have witnessed. I find it interesting to think about the feet that have walked the path beneath my own, the journeys that others have taken."

—Freya Douglas-Morris

Lehmann Maupin London is pleased to present *My time here is brief*, an exhibition of new paintings by British artist Freya Douglas-Morris and her first since joining the gallery's program in January. In her newest works, which will inaugurate the gallery's 2026 program at Frieze's No.9 Cork Street, Douglas-Morris depicts a series of ethereal landscapes in which memory itself becomes the subject. The exhibition flows from one painting to the next like a visual phrase, emulating the familiar patterns of nature—from the changing of seasons to the rhythms of day and night. *My time here is brief* considers how a place is emotionally experienced on both a personal and shared level. In spring 2027, Douglas-Morris will have concurrent solo exhibitions in New York with Lehmann Maupin and Alexander Berggruen, who co-represent the artist in the US.

Douglas-Morris is known for her landscapes that depict rich flora, glowing skies, and serene waters and shorelines. Her work sits within a lineage of modern and contemporary painters who employ landscape as a psychological and emotional space rather than a descriptive one. Douglas-Morris treats landscape as an inner terrain—a vessel for memory, feeling, and subjective experience—rather than a topographical record. In Fauvist-inspired colors, the artist crafts imagined scenes inspired by daily life and time spent in nature. She applies paint in many layers—ranging from opaque swaths of color, to precise, textured detail, to sheer washes—making visible both the artist's hand and the elements of chance inherent in the medium. This process imbues her scenes with a haptic yet luminous quality, reminiscent of Mark Rothko's color fields, Helen Frankenthaler's serene expressionism, or Gustav Klimt's tactile environments.

The paintings in *My time here is brief* derive their subject matter from sources beyond Douglas-Morris's immediate environment, while also

incorporating elements rooted in settings found closer to home. Each landscape depicts a mixture of the imagined and the familiar, rendering projections of place that allow viewers to connect the imagery to their own experiences. The artists' color palette across the series is bold yet natural, building further tension between the organic and fabricated. In *Rush of autumn* (2026), her interest in colorwork comes to the fore; autumnal trees are rendered in vibrant orange and outlined in a fluorescent pink, while grasses and shadows contain natural greens. In *Olive grove* (2026), one of the more surreal works in the exhibition, two elongated cathedral forms align with a mountainous horizon, their shapes echoing the slope of the land beneath a deep purple sky.

Meanwhile, in *We went on a walk to celebrate, the land stretched on unending* (2026), which constitutes the artist's largest canvas to-date, multicolored hills roll from foreground to background, their hues ranging from earthy green and brown tones to deep reds and icy whites. Textures also vary from ridge to ridge, dotted with feathered bushes and stark pine trees; at the center, a reflective lake mimics the subtle streaks seen in the dusk-toned sky, punctuated by purple clouds and a gleaming moon. Here, otherworldly qualities collide with familiar subject matter; the work balances imaginative elements with recognizable landscape features, prioritizing structure and atmosphere over depiction of a specific location.

Across the exhibition, quiet inlets, moon-filled lakes, small saplings, and abundant foliage seem to unfold seamlessly from one scene to the next, building a new yet coherent world where water, sky, shoreline, and horizon line merge. *My time here is brief* invites viewers to reflect on how landscapes are remembered and interpreted, and how fleeting moments shape our understanding of place.

LEHMANN MAUPIN

ABOUT THE ARTIST FREYA DOUGLAS-MORRIS

Freya Douglas-Morris (b. 1980, London, United Kingdom, lives and works in London, United Kingdom) is a British artist known for her vividly colored landscapes that depict rich flora, glowing skies, and serene waters and shorelines. Using a bright, Fauvist color palette, the artist renders imagined scenes inspired by life and her long, meditative walks through nature. Her striking application of oil on canvas—ranging from bold swaths of color, to highly detailed foliage painting, to sheer washes that create a watercolor effect—contributes to the surreal, ethereal quality of her scenes. Rather than recreating physical landscapes, Douglas-Morris often depicts internal terrain, open to her viewers' own journeys, experiences, relationships, and memories. In visualizing the emotional or personal experience of a place, the artist's work occupies a universal space, reminding us of our connection to the natural world and to the inner worlds we carry within.

Douglas-Morris studied Fine Art at Brighton University before receiving an MA from the Royal College of Art in 2013. In 2012, her work was included in the Liverpool Biennial. Her work has also been featured in several museum exhibitions, including the Saatchi Gallery in London, UK, and the Dallas Contemporary Museum in Dallas, TX. In 2024, the Dallas Museum of Art acquired a work for its permanent collection. The artist lives and works in London.

Her work has been featured at additional galleries and museums including Alexander Berggruen, NY; Pilar Corrias, London, United Kingdom; Arusha Gallery, Edinburgh, United Kingdom; HDM Gallery, Shenzhen, China; The Manchester Contemporary, Manchester, United Kingdom; Lychee One Gallery, London, United Kingdom; Saatchi Gallery, London, United Kingdom; Newlyn Art Gallery, Cornwall, United Kingdom; CS Hospiz Rennweg, Vienna, Austria; and Yellow Gallery & Transition Gallery, Varese, Italy. She was featured in *The Anomie Review of Contemporary British Painting 2* in 2021 and *100 Painters of Tomorrow* in 2014.



Photo by Alastair Levy

**Lehmann Maupin**

Rachel Lehmann and David Maupin co-founded Lehmann Maupin in 1996 in New York. Since inception, Lehmann Maupin has served as a leading contemporary art gallery with locations in the U.S., Europe, and Asia. For over 25 years, Lehmann Maupin has been instrumental in introducing international artists in new geographies and building long-lasting curatorial relationships. Known for championing diverse voices, the gallery's program proudly features artists whose work challenges notions of identity and shapes international culture. Today, the gallery has permanent locations in New York, Seoul, and London, as well as team members throughout Asia and Europe.

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