

Gus Monday

b. 2000

London Based, British/South African
fine artist born in South East London



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Artist Statement

Gus Monday's (b. 2000, London) practice investigates how institutional spaces - museums, galleries, and architectures of belief - function as platforms through which social, psychological, and ideological forces are made visible. Working through painting and drawing, he reconstructs these environments as coded interiors that reveal how structures designed for preservation, display, or ceremony also expose the systems of control and care embedded within them. His compositions become sites where latent histories, anxieties, and hierarchies are quietly enacted. At the core of Monday's practice is an investigation into how spatial and institutional frameworks mediate social and psychological conditions.

His interest lies not in architecture itself, but in how it operates once translated into image - as a stage upon which systems of belief, neglect, and authority are rehearsed. These environments act as thresholds where latent hierarchies and ideologies become perceptible, even when emptied of visible activity. Each work is less a depiction of place than a diagram of power - an image through which institutional structures reveal their internal logic. Trained as a draughtsman, Monday approaches painting with a measured, procedural rhythm. His material processes are deliberate and functional: panels are chosen for their solidity, surfaces built layer by layer, and mediums adjusted for fluency rather than resistance.

This precision allows a kind of visual stillness - a pause long enough for the invisible to take form. Ultimately, Monday's work considers how belief and authority manifest through space - not as fixed structures, but as atmospheres, behaviours, and rituals that continue to govern the ways we look, preserve, and remember.

Artist Biography

Gus Monday (b. 2000, South Africa) lives and works in London. His practice explores how institutional and spatial frameworks - from museums to galleries to architectures of belief - mediate systems of power, care, and omission. Through painting and drawing, he reconstructs these environments as coded interiors that expose the hierarchies and ideologies embedded within them. Trained as a draughtsman, Monday approaches his compositions with measured precision, using material process as a means to translate observation, anxiety, and social critique into form. Monday received his MA in Painting from the Royal College of Art, London (2024) and his BA in Fine Art (First Class Honours) from the City & Guilds of London Art School (2023). Recent exhibitions include *Ways of Seeing* (HdM, Paris, 2025); *Three Rooms – Museum, Institution, Gallery* (Carl Kostyál, London, 2025); *Maison CLEARING* (CLEARING, Basel, 2025); *Cloak of Dreams* (SWCAC Carl Kostyál, Shenzhen, 2025); Basel, Hong Kong (Ames Yavuz, Hong Kong, 2025); *Nowhere to Be* (L.U.P.O Lorenzelli Projects, Milan, 2025); and *Through Closed Eyes, Darkly* (Belenius, Stockholm, 2025). Monday's work continues to develop an expanded language of architectural and institutional critique - one that examines how spaces of cultural authority both construct and obscure the values they claim to preserve.

Education

Royal College of Art, London. MA Painting, 2024.

City and Guilds of London Art School, London. BA 2nd & 3rd Year Fine Art in 2D, 2023.

Central Saint Martins (UAL), Kings Cross, London. BA 1st Year Fine Art in 2D, 2021.

City and Guilds of London Art School, Kennington, London. Level 4 Foundation Diploma in Art and Design, 2020.

Upcoming Projects

Gulringsbo Collection Hospitalet, curated by Benjamin Godsill (Group)	2026
Make Room Los Angeles, curated by Susan Sherrick (Duo)	2026

Exhibitions, Fairs, Awards (Past)

Frieze LA, Southern Guild (Group)	2026
The Afterlife of Forms - Carl Kostyal (St. Moritz) Der Pavilion by Giorgio Pace	2026
Three Rooms – Museum, Institution, Gallery - Carl Kostyal (London)	2025
Ways of Seeing - HDM Gallery (Paris)	2025
Maison Clearing - CLEARING Gallery (Basel)	2025
The Cloak of Dreams - SWCAC x V&A, by Carl Kostyal (Shenzhen)	2025
Basel Hong Kong - Ames Yavuz (Hong Kong)	2025
Nowhere to Be - L.U.P.O Lorenzelli Projects (Milan)	2025
Through closed eyes, darkly - Belenius (Sweden)	2025
A gesture, a room, a memory - Ames Yavuz (Singapore)	2025
Observers - Seojung (Busan)	2024
Terra III - Niso Gallery, Jenn Ellis, Emie Diamond (Burgundy)	2024
Summer Fling III - L.U.P.O Lorenzelli Projects (Milan)	2024
Degree Show - MA Painting Royal College of Art (London)	2024
Footprints - Chilli Art Projects (London)	2024



Space Talk, 2024 |
122 x 185 cm | Oil on linen on Panel



Install Shots from Observers, Seojung
Gallery, South Korea (Duo show) 2024

The National Portrait Gallery, 2024 | 120
x 86 cm | Oil on linen on Panel

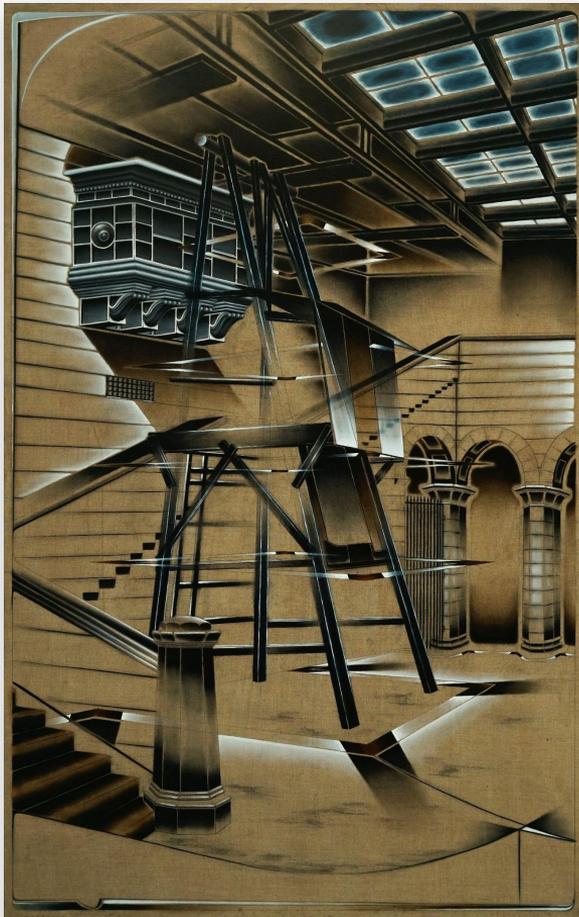




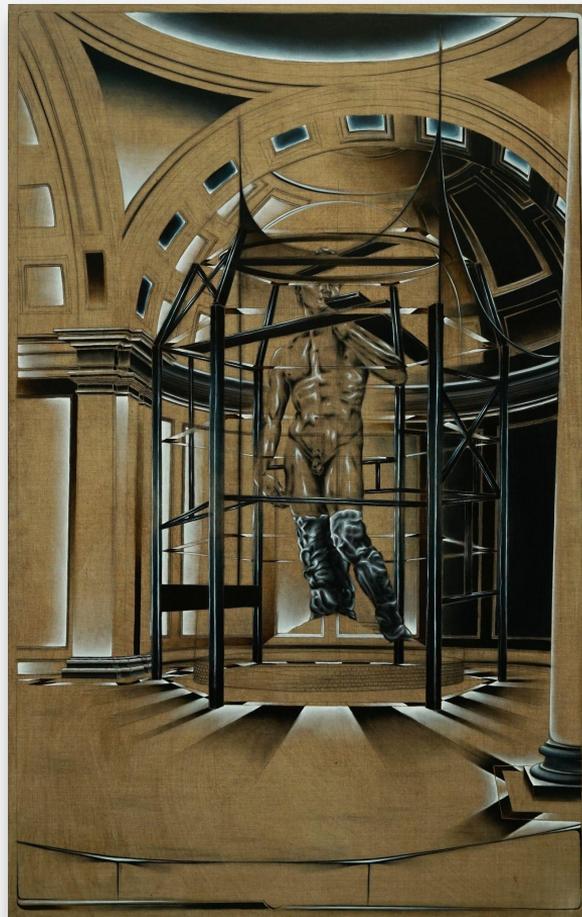
Install Shots from Observers, Seojung
Gallery, South Korea (Duo show) 2024







Accademia di Bella Arti di Firenze,
Dome, 2025 | 190 × 122 cm, 190 x
122 cm | Oil on linen on Panel







H&W Somerset, Sculpture Garden, 2025 |
100 × 200 cm | Oil on linen on Panel

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Install Shots from Basel, Switzerland - CLEARING,
"Maison Clearing" (Group Show) 2025



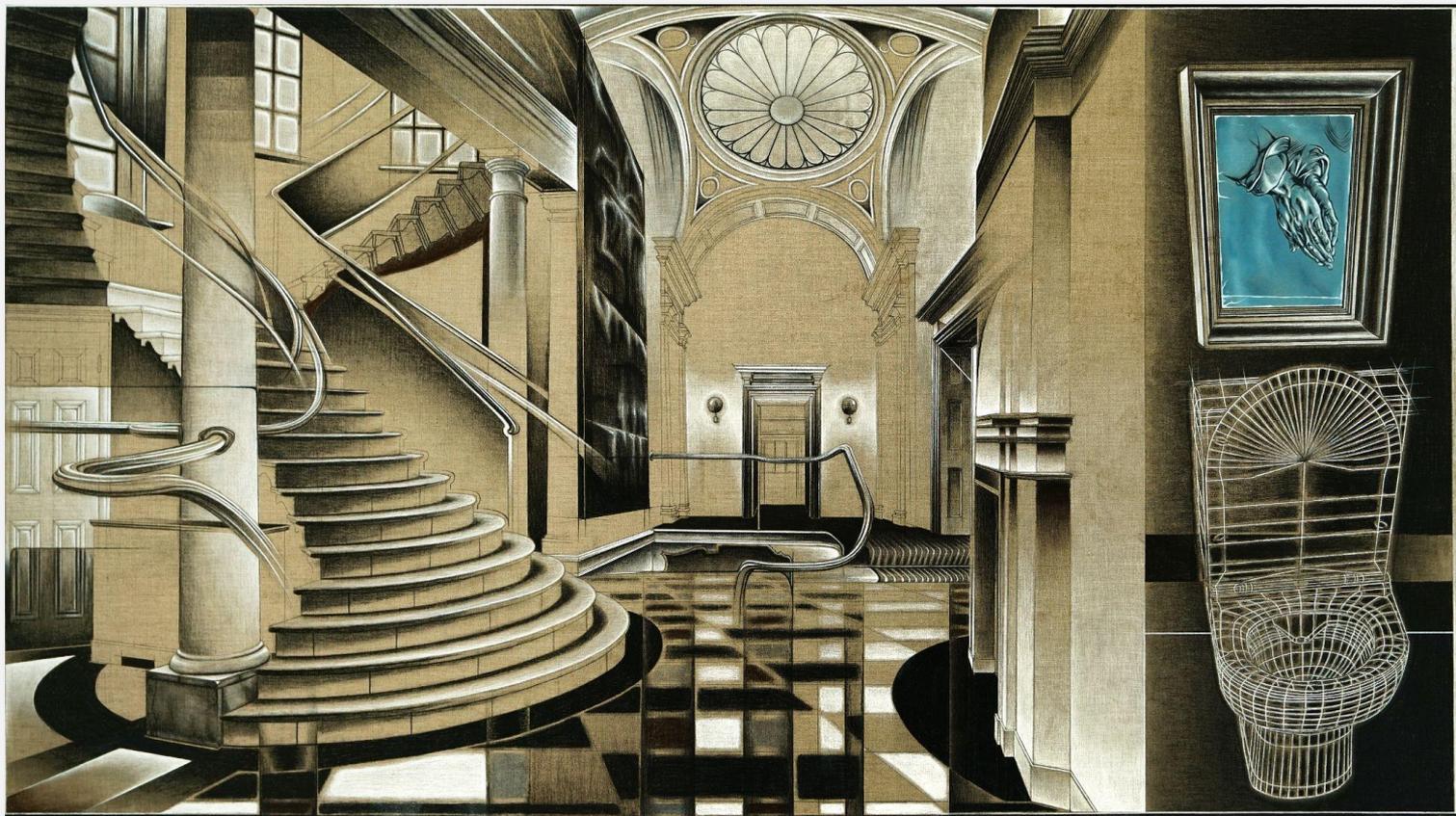


Accademia di Brera / Iziko
Museum conservation, 2025 | 103
x 122 cm | Oil on linen on Panel

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Install Shots from SWCAC x V&A, Shenzhen - Carl Kostyal, "Cloak of Dreams" (Group Show) 2025





Thaddeus Ropac,
2025 | 122 × 220 cm
| Oil on linen on Panel

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Install Shots from SWCAC x V&A, Shenzhen - Carl Kostyal, "Cloak of Dreams" (Group Show) 2025

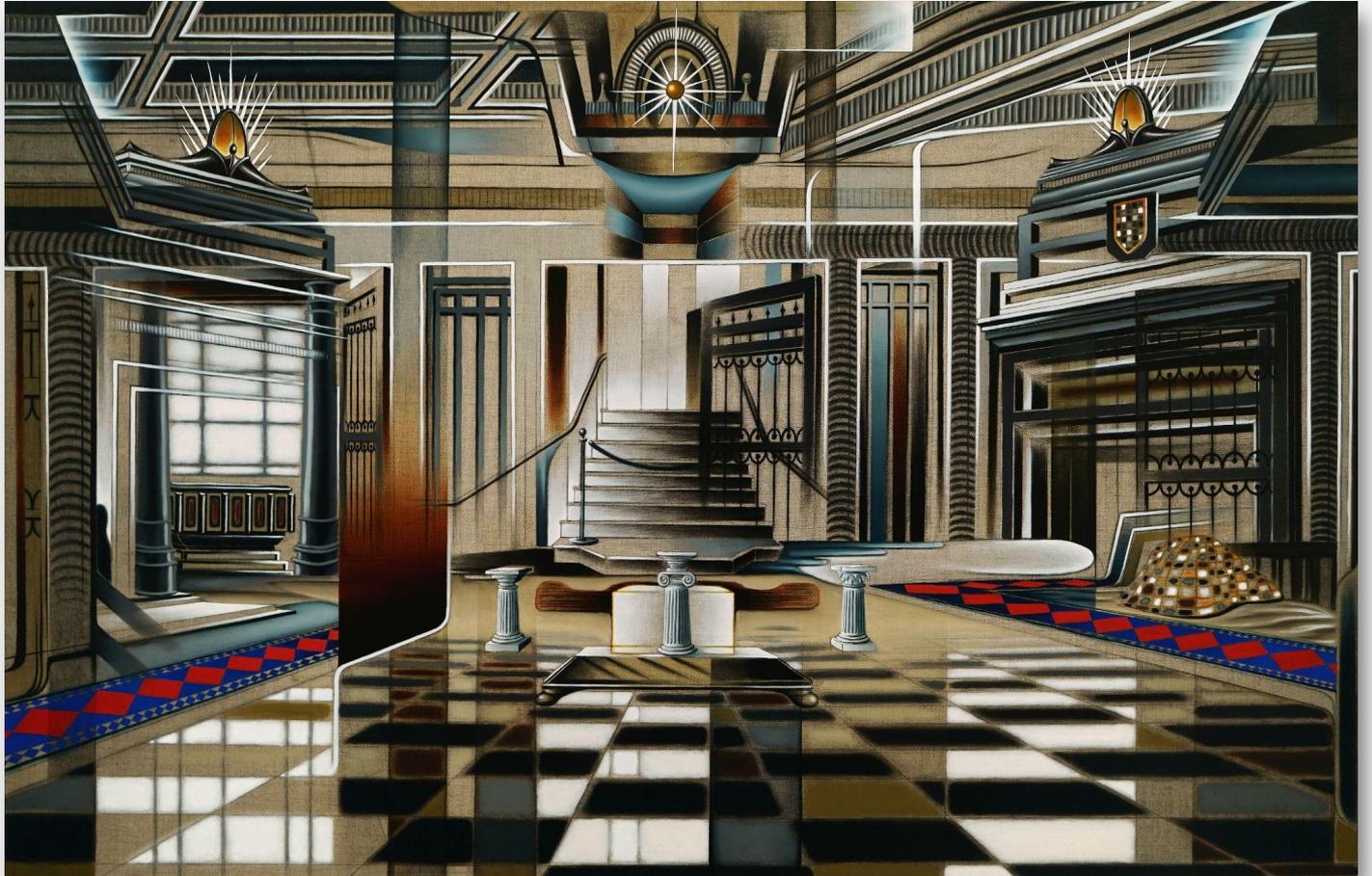




Iziko Conservation Room / Zeitz
MOCAA, 2025 | 190 × 122 cm, 190
x 122 cm | Oil on linen on Panel







Freemasons Hall 2025 |
122 × 190 cm | Oil on linen
on Panel





Iziko Conservation Room,
2025 | 122 × 185 cm | Oil on
linen on panel



Espace Niemeyer, 2025 | 150
x 240 cm | Oil on linen on
aluminium panel

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