

## **CV**

### **Gus Monday**

b. 2000, British / South African  
Lives and Works in London

2024 Royal College of Art, Battersea, London - MA Painting  
2023 City and Guilds of London Art School - BA Fine Art (First Class Honours)  
2021 Central Saint Martins - BA Fine Art  
2020 City and Guilds of London Art School - Diploma in Art and Design

### **Exhibitions, fairs (selected)**

2025 Ways of Seeing - HdM (Paris)  
2025 Museum, Three Rooms – Museum, Institution, Gallery - Carl Kostyal (London)  
2025 Maison CLEARING - CLEARING (Basel)  
2025 Cloak of Dreams - SWCAC 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 (Stockholm)  
2025 A gesture, a room, a memory - Ames Yavuz (Singapore)  
2024 The Observers - Seojung (Seoul)  
2024 Terra III - Niso Gallery, Jenn Ellis, Emie Diamond (Burgundy)  
2024 Summer Fling III - L.U.P.O Lorenzelli Projects (Milan)

## Artist Statement

Gus Monday's 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.

