

An abstract painting featuring a large, stylized flower in the foreground with white and light green petals. The background is filled with warm, textured brushstrokes in shades of yellow, orange, and red, suggesting other flowers or foliage. The overall style is expressive and painterly.

Victoria Miro

The Armory Show | Booth 108

24 - 27 September 2026

Clare Woods

Tal R

Celia Paul

Doron Langberg

Milton Avery

Hernan Bas

María Berrio

Njideka Akunyili Crosby

Yayoi Kusama

Talia Levitt

Victoria Miro



Clare Woods

Aged Varnish, 2026

Oil on aluminium
100 x 100 cm
39 3/8 x 39 3/8 in
(CWS01)

£ 45,000.00 (ex tax)



Clare Woods

Reflection and Flipping, 2026

Oil on aluminium
60 x 50 cm
23 5/8 x 19 3/4 in
(CWS02)

£ 28,000.00 (ex tax)



Clare Woods

Rotation and Dilation, 2026

Oil on aluminium
70 x 50 cm
27 1/2 x 19 3/4 in
(CWS04)

£ 28,000.00 (ex tax)



Clare Woods

The Lordy, 2026

Oil on aluminium

150 x 100 cm

59 x 39 3/8 in

(CWS30)

£ 55,000.00 (ex tax)



Clare Woods

The Muffled, 2026

Oil on aluminium
125 x 95 cm
49 1/4 x 37 3/8 in
(CWS31)

£ 50,000.00 (ex tax)



Tal R

Untitled Flowers, 2022

Oil on canvas

250 x 172 cm

98 3/8 x 67 3/4 in

(TR380)

€ 110,000.00 (ex tax)



Tal R

Untitled Flowers, 2021

Oil on canvas

123 x 153 cm

48 3/8 x 60 1/4 in

(TR371)

€ 72,000.00 (ex tax)



Tal R

Untitled Flowers, 2022

Oil on canvas
250 x 200 cm
98 3/8 x 78 3/4 in
(TR379)

€ 117,000.00 (ex tax)



Tal R

Untitled Flowers, 2022

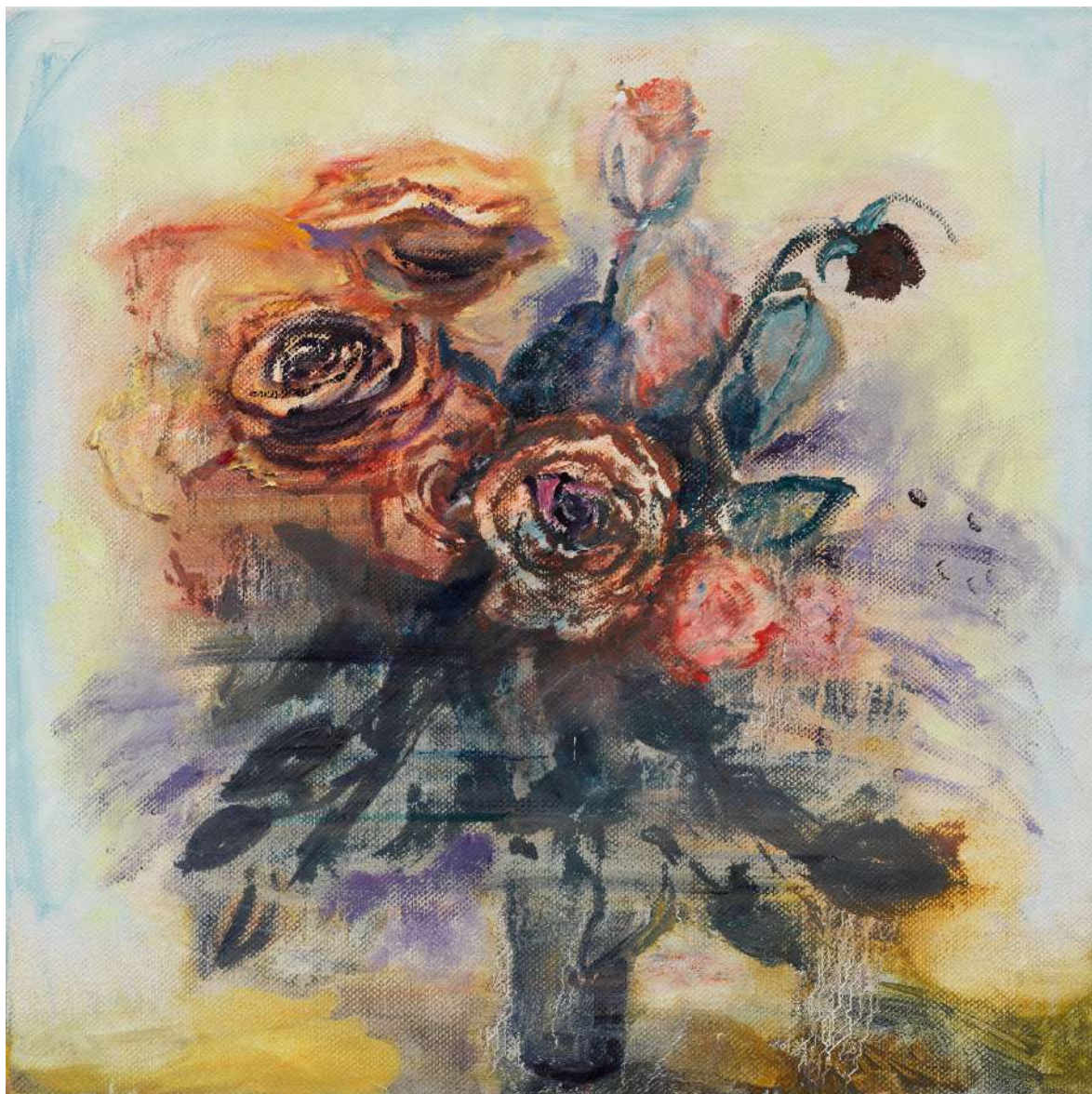
Oil on canvas

172 x 117 cm

67 3/4 x 46 1/8 in

(TR385)

€ 76,000.00 (ex tax)



Celia Paul

Vase of Flowers on the Last Day of December, 2025

Oil on canvas
50.8 x 50.8 cm
20 x 20 in
(CP685)

£ 28,000.00 (ex tax)



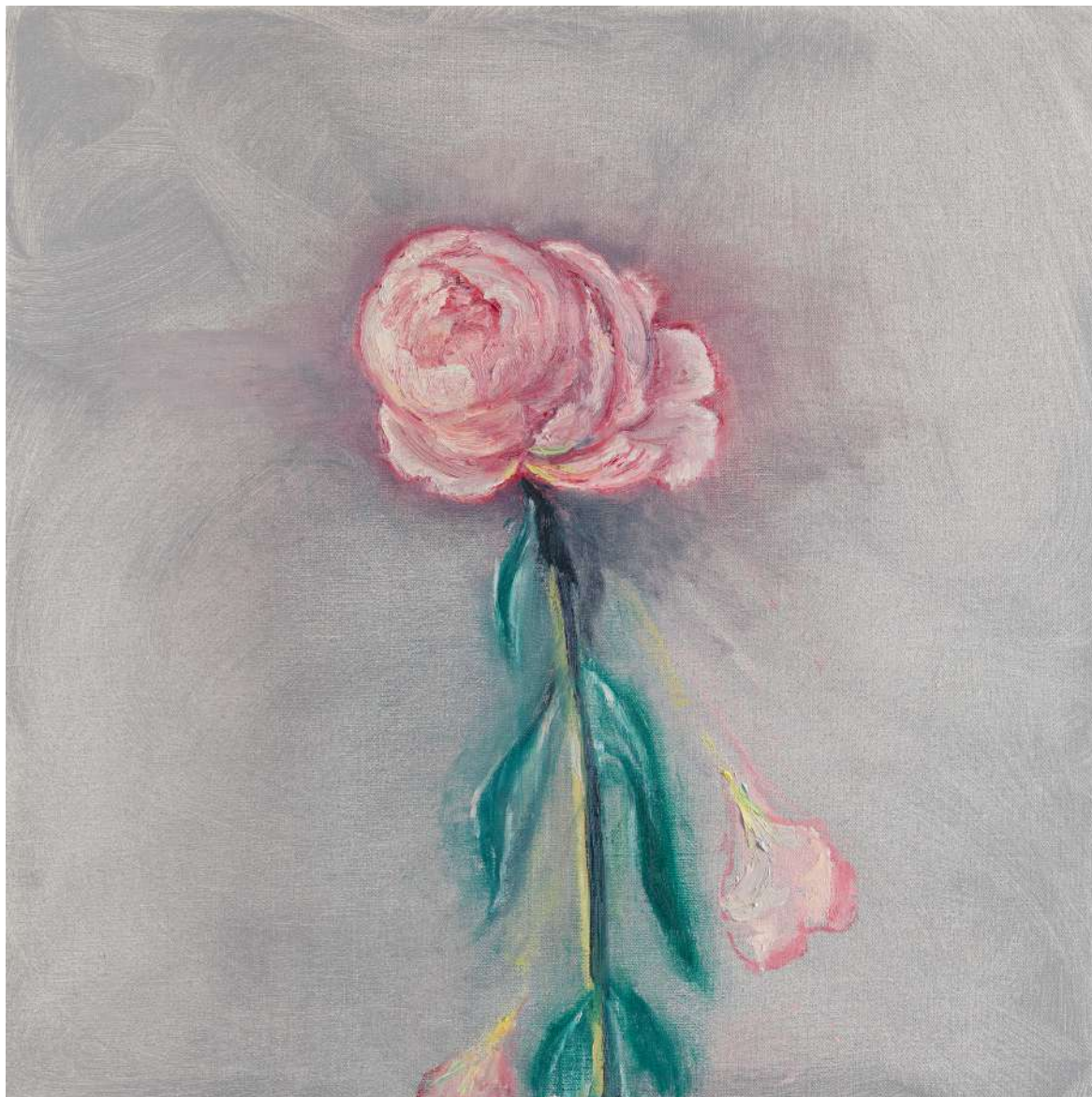
Celia Paul

Daffodils, 2022

Oil on canvas
127 x 101.6 cm
50 x 40 in
(CP410)

£ 60,000.00 (ex tax)

Victoria Miro



Celia Paul

Peony Shedding its Petals, 2023

Oil on canvas

51 x 51 cm

20 1/8 x 20 1/8 in

(CP460)

£ 28,000.00 (ex tax)



Celia Paul

Vase of Dried Flowers, 2022

Oil on canvas
55.9 x 63.5 cm
22 x 25 in
(CP442)

£ 30,000.00 (ex tax)



Celia Paul

White Rose, 2023

Oil on canvas

71.1 x 35.6 cm

28 x 14 in

(CP448)

£ 28,000.00 (ex tax)

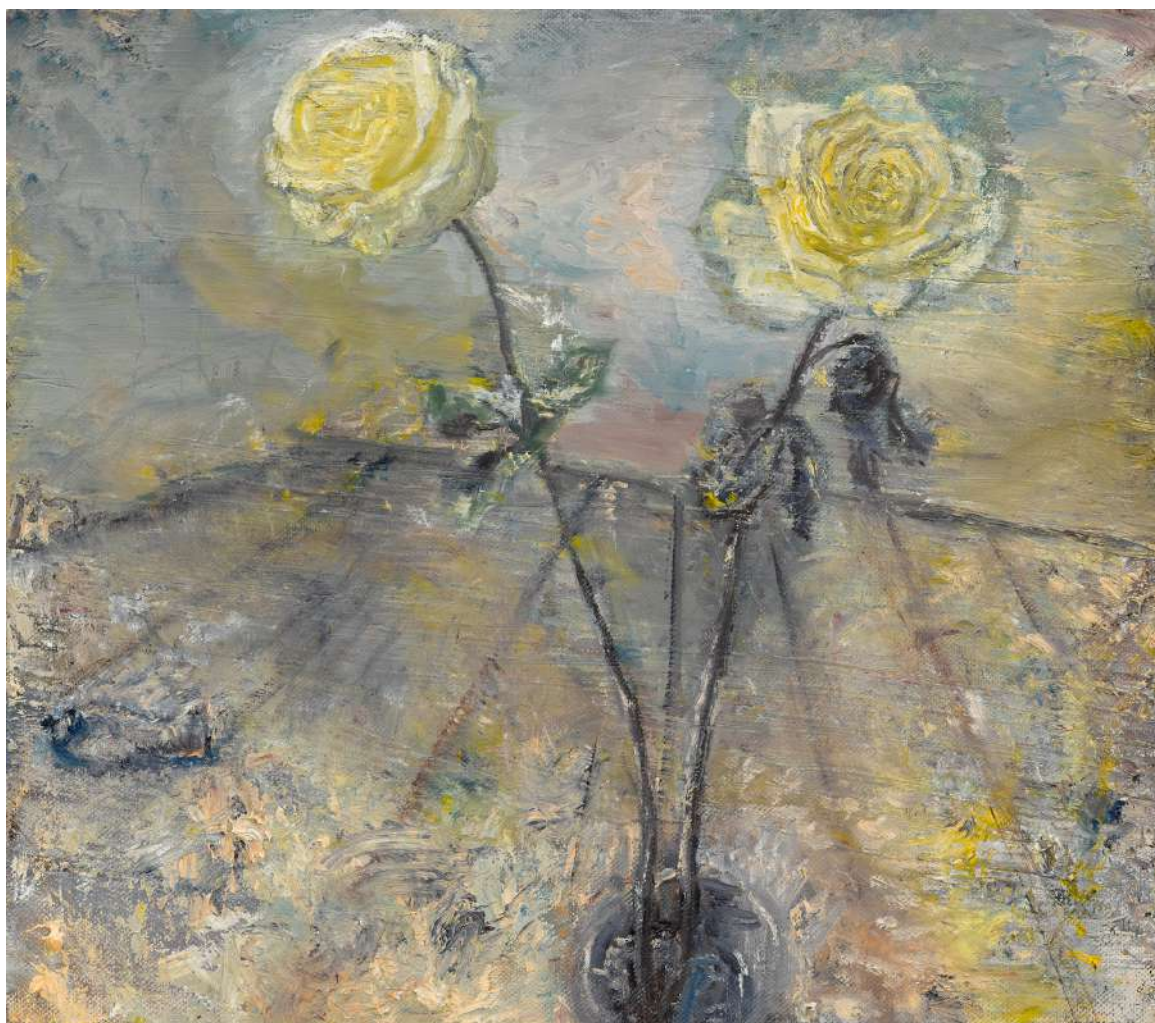


Celia Paul

Late Summer Flowers, 2023

Oil on canvas
76.2 x 81.3 cm
30 x 32 in
(CP482)

£ 40,000.00 (ex tax)

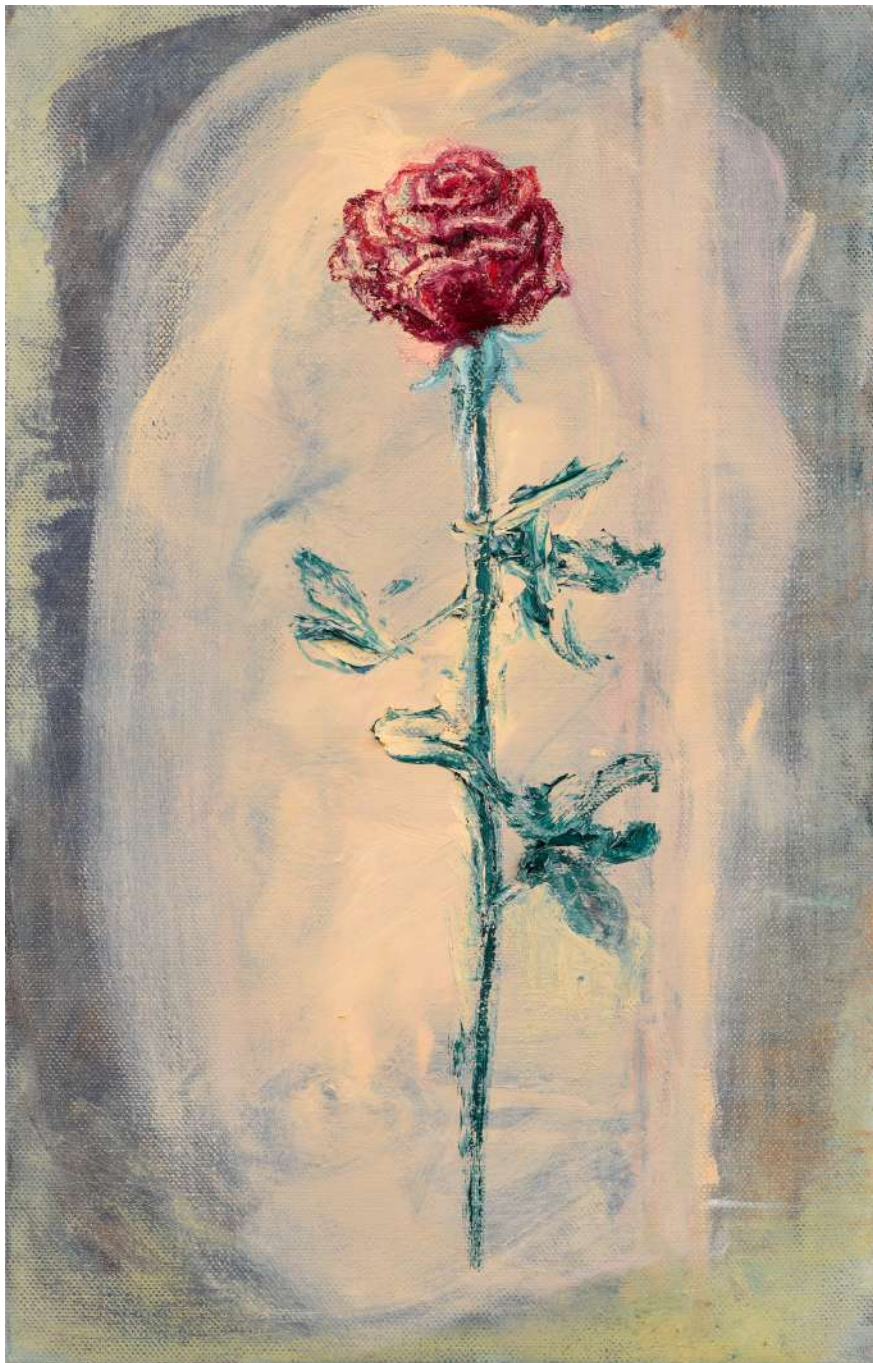


Celia Paul

Roses in the Studio, 2021

Oil on canvas
55.9 x 63.5 cm
22 x 25 in
(CP412)

£ 30,000.00 (ex tax)



Celia Paul

Red Rose, 2023

Oil on canvas
63.5 x 40.6 cm
25 x 16 in
(CP483)

£ 25,000.00 (ex tax)



Celia Paul

Lilacs in April, 2024

Watercolour and pastel on paper

101.6 x 66 cm

40 x 26 in

(CP521)

£ 15,000.00 (ex tax)



Celia Paul

Cherry Blossom in May, 2024

Watercolour and pastel on paper

101.6 x 66 cm

40 x 26 in

(CP522)

£ 15,000.00 (ex tax)



Celia Paul

Two Tulips in March, 2024

Watercolour and pastel on paper

101.6 x 66 cm

40 x 26 in

(CP523)

£ 15,000.00 (ex tax)



Celia Paul

Three Anemones, 2024

Watercolour and pastel on paper

101.6 x 66 cm

40 x 26 in

(CP524)

£ 15,000.00 (ex tax)



Celia Paul

Everlasting Spring - Bunch of Dried Flowers March, 2024

Watercolour and pastel on paper

101.6 x 66 cm

40 x 26 in

(CP526)

£ 15,000.00 (ex tax)



Celia Paul

Pink Rose, The Last Day of January, 2024

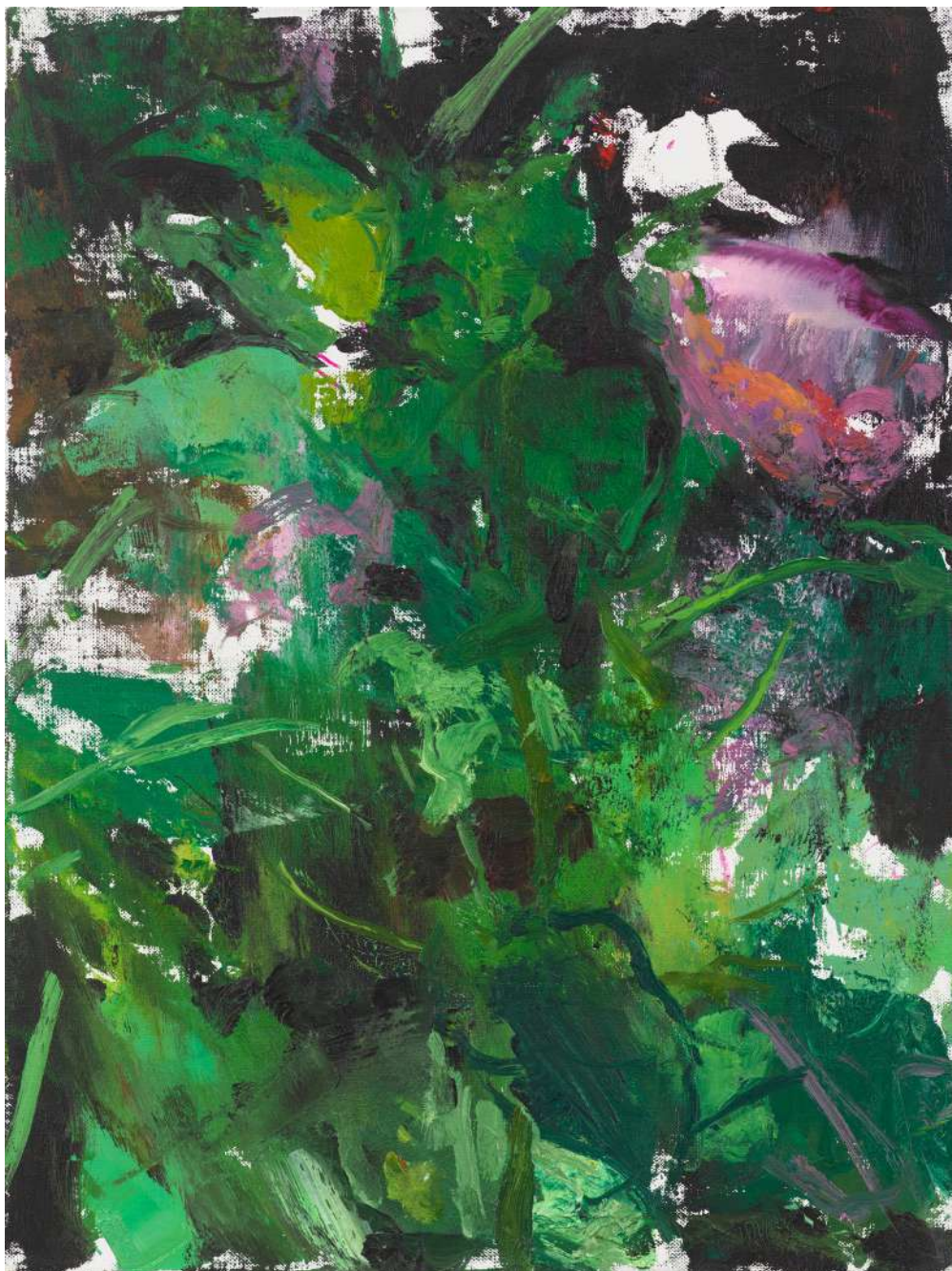
Watercolour and pastel on paper

101.6 x 66 cm

40 x 26 in

(CP528)

£ 15,000.00 (ex tax)



Doron Langberg

Ilan's Garden 1, 2026

Oil on linen

40.6 x 30.5 cm

16 x 12 in

(DL368)

\$ 22,000.00 (ex tax)



Doron Langberg

Ilan's Garden 2, 2026

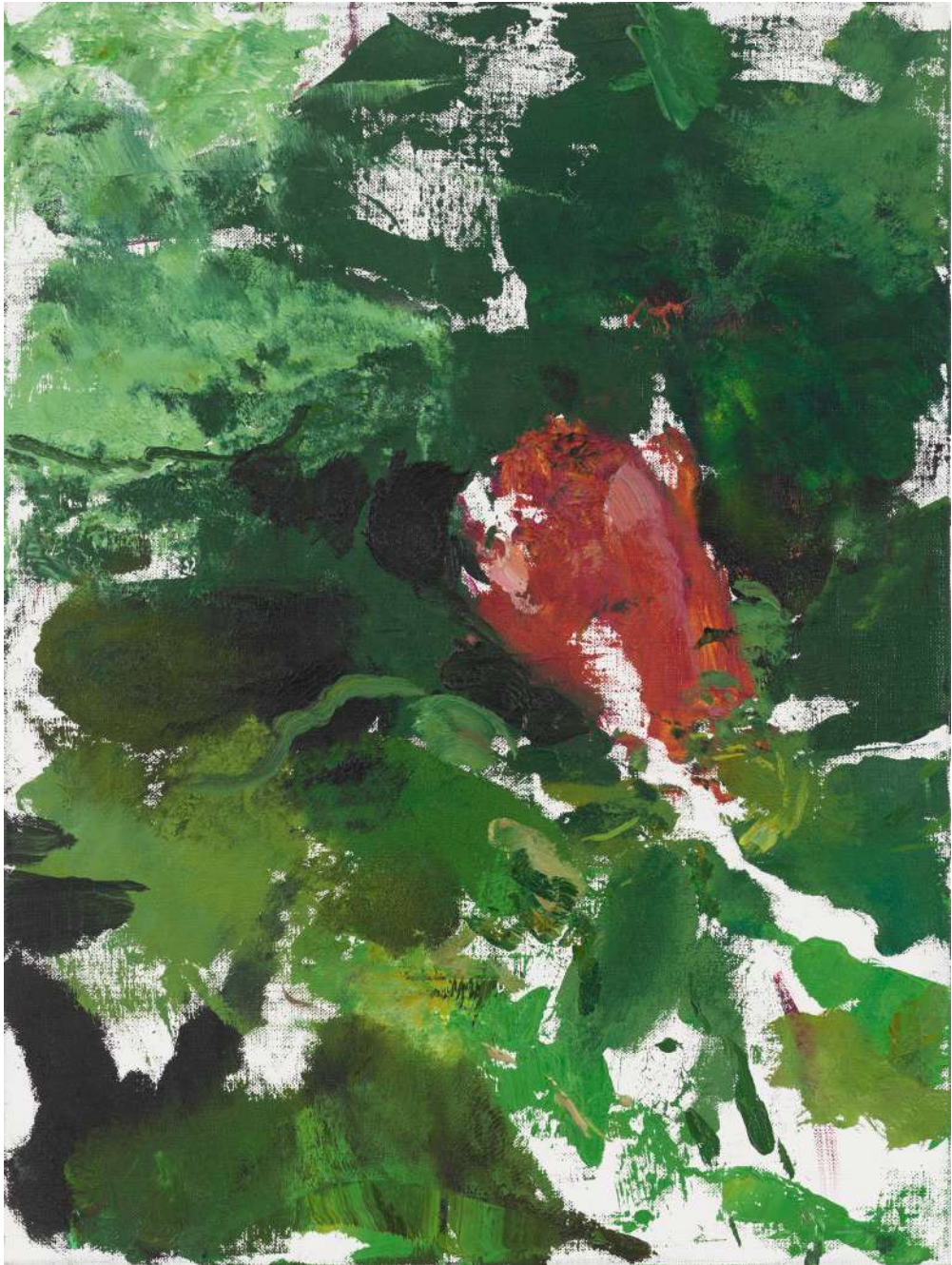
Oil on linen

40.6 x 30.5 cm

16 x 12 in

(DL369)

\$ 22,000.00 (ex tax)



Doron Langberg

Ilan's Garden 3, 2026

Oil on linen

40.6 x 30.5 cm

16 x 12 in

(DL370)

\$ 22,000.00 (ex tax)



Doron Langberg

Ilan's Garden 4, 2026

Oil on linen

40.6 x 30.5 cm

16 x 12 in

(DL371)

\$ 22,000.00 (ex tax)



Doron Langberg

Ilan's Garden 5, 2026

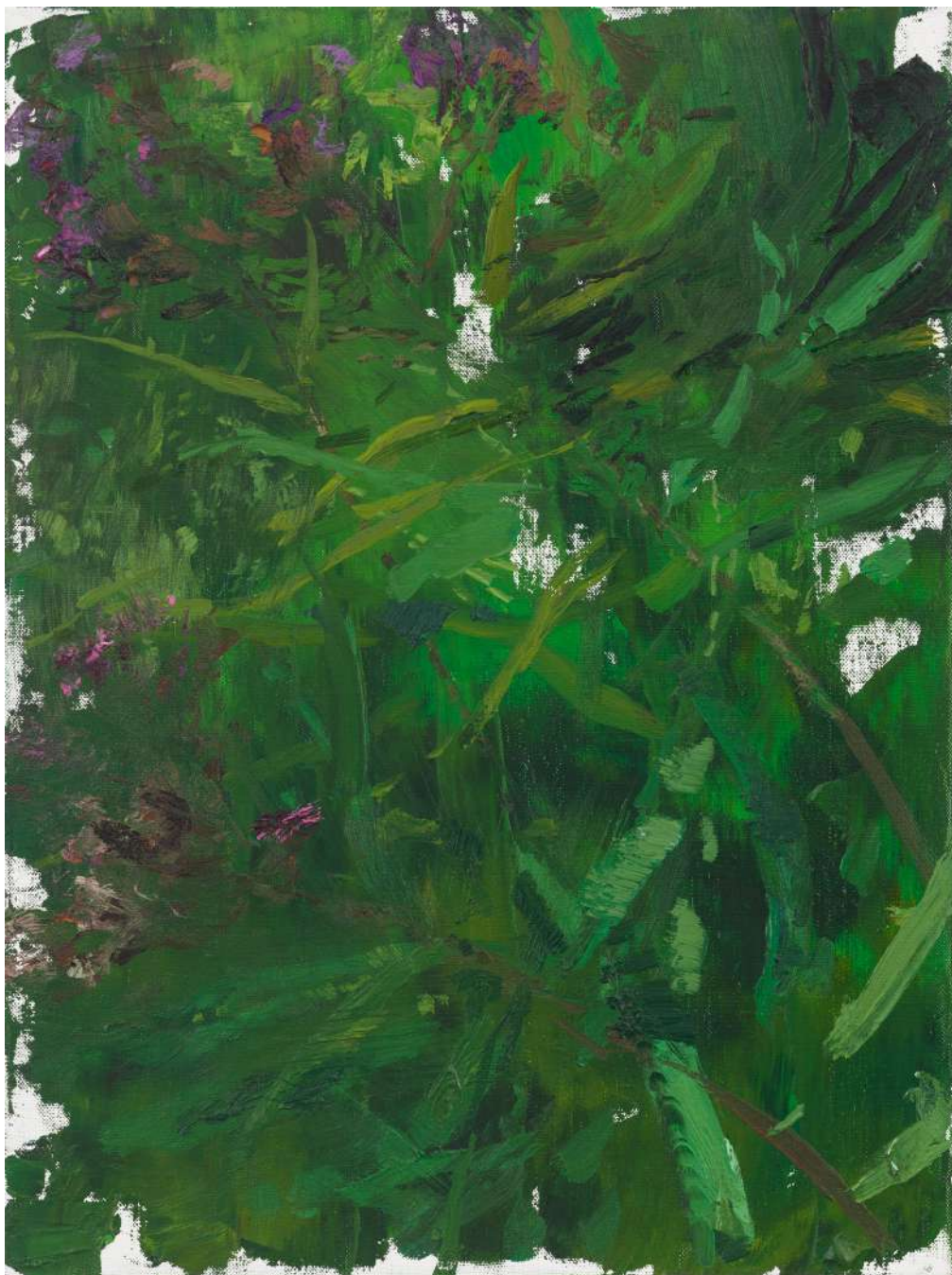
Oil on linen

40.6 x 30.5 cm

16 x 12 in

(DL372)

\$ 22,000.00 (ex tax)



Doron Langberg

Ilan's Garden 6, 2026

Oil on linen

40.6 x 30.5 cm

16 x 12 in

(DL373)

\$ 22,000.00 (ex tax)



Milton Avery

Grey Mountain, Black Cow, 1963

Oil on paper

57.8 x 80.3 cm

22 3/4 x 31 5/8 in

(MTA92)

\$ 250,000.00 (ex tax)



Hernan Bas

December 31st, 1999 (11:58 pm), 2022

Acrylic on linen
213.4 x 274.3 cm
84 x 108 in
(HB530)

\$ 850,000.00 (ex tax)



María Berrío

A Reminder I, 2026

Collage with Japanese paper and watercolour paint on linen

61 x 45.7 cm

24 x 18 in

(MBE185)

\$ 70,000.00 (ex tax)



María Berrío

A Reminder II, 2026

Collage with Japanese paper and watercolour paint on linen

61 x 45.7 cm

24 x 18 in

(MBE186)

\$ 70,000.00 (ex tax)



Njideka Akunyili Crosby

"The Beautiful Ones" May Have Arrived, 2023

43 colour screen print on Rives BFK paper

Image size: 75.9 x 101.3 cm

29 7/8 x 39 7/8 in

Edition of 60 plus 10 artist's proofs (#5/60)
(NA95)

\$ 50,000.00 (ex tax and framing)

Victoria Miro



Yayoi Kusama

Pistils and Stamens, 1980

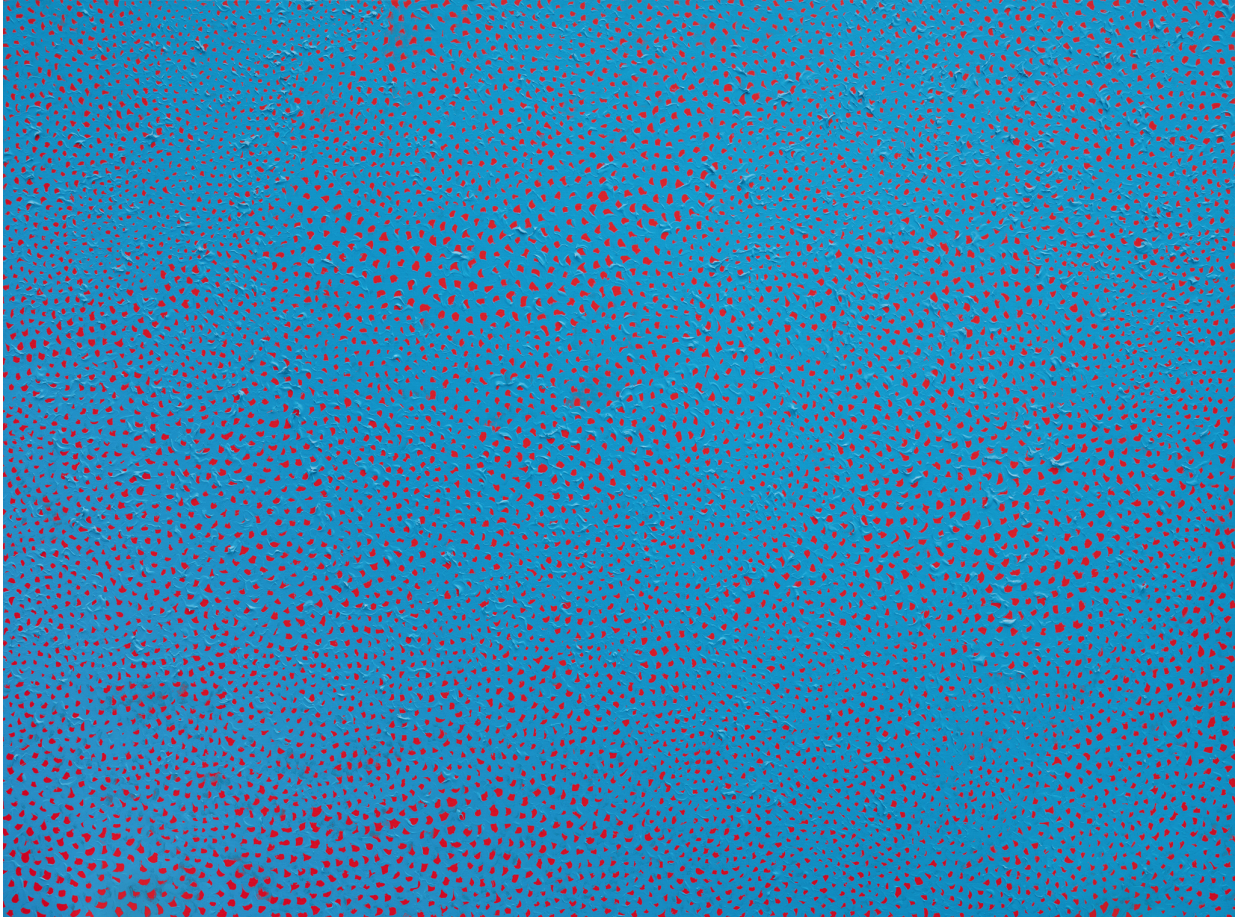
Collage with holographic paper, acrylic, pastel and metallic paint on paper

51 x 65.7 cm

20 x 25 7/8 in

(KUSA669)

\$ 95,000.00 (ex tax)



Yayoi Kusama

INFINITY NETS [TZW HOT], 2014

Acrylic on canvas
97 x 130.3 cm
38 1/4 x 51 1/4 in
(KUSA939)

RESERVED

\$ 1,600,000.00 (ex tax)



Yayoi Kusama

The Ground, 1953

Gouache, ink and pastel on paper

27 x 18.5 cm

10 5/8 x 7 1/4 in

(KUSA1211)

\$ 250,000.00 (ex tax)



Talia Levitt

Do I Look at Her The Same Way She Did?, 2026

Acrylic on canvas

152.4 x 121.9 cm

60 x 48 in

(TAL25)

\$ 36,000.00 (ex tax)



Talia Levitt

Hand Me Downs, 2026

Acrylic on canvas

40.6 x 50.8 cm

16 x 20 in

(TAL26)

\$ 12,000.00 (ex tax)

Victoria Miro | The Armory Show

Booth 108 | 24 – 27 September 2026

Victoria Miro is delighted to participate in The Armory Show (Booth 108) with a focused presentation of paintings by Doron Langberg, Celia Paul, Tal R and Clare Woods, exploring the enduring symbolism and significance of flowers.

This presentation brings together work by four gallery artists for whom painting flowers occupies a distinct part of their practice, whether as a direct engagement with nature, or with the art-historical lineage of still life. In these works, alongside the symbolic meanings of specific flowers (daffodils, poppies, roses) we become especially attuned to aspects of composition (the rise of a stem, the fall of a petal) while the painter's colour palette and language of marks (smudge, drip, exuberant flourish) bestows a unique emotional tenor. This presentation is characterised by its focus, yet ultimately it speaks to the openness and freedom afforded by the subject, echoing Édouard Manet's dictum that a 'painter can say all he wants to with fruit or flowers...'

This marks the gallery's first presentation of paintings by **Clare Woods** since announcing representation of the artist and features a number of floral still lifes for which Woods is widely celebrated. The artist began painting flowers in earnest in 2020 during the first lockdown of the Covid-19 pandemic when, as Charlotte Mullins writes in the recent monograph *Clare Woods: As I Please*, 'a combination of global and personal health issues sharpened her focus, and her paintings began to spring from photographs that she had taken of flower bouquets and everyday objects.' Since then, with an unerring eye for the mutable and mysterious, Woods has returned to the apparently simple motif of a bunch of flowers, exploring physical form through fluid mark-making, alerting us to shifts of mood and meaning and, ultimately, to the movement of time – from bud to bloom to falling petal; indeed, Woods has said that 'For me, the idea of a vase of flowers represents a life span, in a tiny little environment... It's the whole life cycle that I am interested in.'

Current and forthcoming solo institutional exhibitions include *Clare Woods: Garden Without Seasons*, an exhibition of recent paintings and works on paper, at Pitzhanger Manor & Gallery, London, UK (until 8 November 2026); *Threads of Ascent: Tapestries by Clare Woods*, an exhibition of tapestries made in collaboration with Dovecot Studios, Edinburgh, on view at Garden Museum, London, UK (9 October–5 November 2026); and *Clare Woods: The Unmutable*, which will take place at The Holburne Museum, Bath, UK, from 23 January 2027. The artist's first solo exhibition with Victoria Miro will take place in London in February 2027.

Tal R often employs apparently simple compositional devices and motifs from everyday life to create complex, atmospheric worlds that, beginning with the recognisable and known, expand or collapse into spaces of enchantment or ambiguity, heady with atmosphere and colour. Each work in his series *Untitled Flowers* depicts a bunch of flowers picked by the artist from around his home in the Danish countryside, presented in a vase on a tabletop within a closely cropped interior space. In this deceptively quotidian world there is a deliberate, non-hierarchical sense of things existing on the same plane. Nonetheless, we notice how certain stems ascend buoyantly while others droop under heavy heads, how blooms become like characters within and between the works.

Current and recent institutional exhibitions include *Tal R: Moonwalk*, an exhibition of the artist's sculptural work from the past twenty years, at Gl. Holtegaard, Copenhagen, Denmark (until 20 September 2026).

Victoria Miro

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In paintings and watercolours **Celia Paul** returns to the motif of flowers, capturing an essence of quiet fortitude shared with her portraits and self-portraits. Her titles, at times, are like diary entries, reflecting the emotions of a specific day – *Pink Rose*, *The Last Day of January*, *Tulips in March*, *Lilacs in April*, *Cherry Blossom in May*, *Late Summer Flowers*, *Vase of Flowers on the Last Day of December*. Markers of time, these beguiling works look forwards as much as back. As Paul has said, ‘My flower paintings are almost always about renewal.’

This November, a major new book by the artist, entitled *Objects of Desire: An Artist in Venice*, is published in the UK by Jonathan Cape and in the US by New York Review Books. A new exhibition by the artist, also entitled *Objects of Desire*, opens at Victoria Miro Venice on 7 November.

For **Doron Langberg**, certain familiar patches of land are an enduring source of inspiration. Depicted close up, capturing parts of shrubs or flowers emerging out of a tangle of weeds, these fleeting fragments are painted spontaneously, in bursts of activity. In these new works, completed this summer on Fire Island, we become aware of Langberg’s deeply- felt engagement with paint, sliding between image and materiality, named and unnameable. Returning to the same subject matter over and over, the paintings become less about what they depict than about our shifting connection to the world and how we change over time.

The first monograph on the artist is published by Monacelli this autumn. Featuring new writing by Ian Alteveer, hannah baer and Gaby Collins-Fernandez, and an illuminating conversation with Langberg’s close friends, the artists Njideka Akunyili Crosby and Salman Toor, this expansive publication includes more than 100 paintings made by Langberg over the past ten years.

Additionally, the gallery will have works available to view by **Njideka Akunyili Crosby**, **Milton Avery**, **Hernan Bas**, **María Berrío**, **Talia Levitt** and **Yayoi Kusama**.

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