



GEORGIA
BEAUMONT
The Sum of Our Parts

“After a trip to a tiny Greek island last September with two friends, we felt an undeniable closeness to nature - almost as if the island itself had drawn us into a shared consciousness. I began thinking about panpsychism, the idea that everything around us has its own sense of awareness. I started to make these works shortly after I got back and this idea of interconnectivity began to weave into my work. These pieces explore how things can be separate yet part of a larger whole, forming something entirely new in their connection. The visual manifestation of this, sees my forms leaving the edges of the panels in places, flowing onto and linking with neighbouring works. Semi-symmetrical motifs echo cycles of life and the subtle shifts that occur each time one element meets another.”

Georgia Beaumont

In her intricate floral paintings, Georgia Beaumont presents a vision of the world as a place of lively interconnection. In some, tangled stems unfurl across the picture plane, creating kinetic points of contact between translucent leaves and petals, which overlap to create new planes of colour. In other works, pansy heads are linked by ribbon-like loops, forging a pattern of interrelation like a non-linear family tree. These floral webs speak to the power of relationships, wonder in the face of nature, and the pleasure of the unknowable.

This body of work came about after a formative trip Beaumont took with friends at the end of last summer, inspired by expansive conversations, the freedom of stepping away from everyday life, and the joy of finding coincidences of thought and feeling. In particular, the paintings draw on a moment in which Beaumont felt awed by a sense of the accumulation of the past in the present; the collection of tiny moments, chances, and decisions that determine the course of a life, on a scale from the molecular to the personal to the cosmic. The exhibition's title hints at how the significance of human lives is forged from the accretion of the smallest details. The phrase "the sum of our parts" further suggests the potentialities of togetherness and collective thought, while also shedding light on the multiplicitous nature of our ecosystems.

The artist draws on the concept of panpsychism: the notion that consciousness is not limited to human beings, but is a force that permeates all matter. Under this formulation, the world is fundamentally alive and vivid rather than inert or dead. This, Beaumont suggests, could help us to feel empathy with the more-than-human world, rather than viewing it as a resource to plunder and exploit.

Beaumont has recently started to forge imperfect symmetries within her paintings, recalling the geometries and proportions of nature, in which perfection is perpetually balanced by the instability of organic matter. Nature's paradox is that change is the only certainty; Beaumont's paintings are inspired by the ephemeral indefinable moments in which one season shifts into the next, and how this echoes our internal propensity to transform through a series of constant tiny adjustments.

There are unknowable realms beyond the boundaries of the rational, which we all nevertheless experience. Beaumont is interested in the moments that offer glimpses into this unspoken domain, through encounters with friendships or the natural world, for instance. The paintings can be seen as portals to an escapism that eschews detachment, instead seeking a re-engagement with the material world through re-enchantment.

Text by Anna Souter



Georgia Beaumont

How I Understand You, 2025

Oil on plywood panel

100 x 120 x 2 cm

39.37 x 47.24 x 0.79 inches



Georgia Beaumont

Sweet Slow Reveal, 2025

Oil on plywood panel

100 x 120 x 2 cm

39.37 x 47.24 x 0.79 inches



Georgia Beaumont

Gossamer Leaved

2025

Oil on plywood panel

100 x 120 x 2 cm

47.24 x 39.37 x 0.79 inches



Georgia Beaumont

What is Left

2025

Oil on plywood panel

30.5 x 40.5 x 2 cm

12.01 x 15.94 inches



Georgia Beaumont

Cursive Time

2025

Oil on plywood panel

152.5 x 91.5 x 5.5 cm

60.04 x 36.02 x 2.17 inches



Georgia Beaumont

What is Cherished

2025

Oil on plywood panel

30.5 x 40.5 x 2 cm

12.01 x 15.94 inches



Georgia Beaumont

Mutable Direction (diptych)

2025

Oil on plywood panel

30.5 x 40.5 x 2 cm each

12 x 15.94 x 0.79 inches each



Georgia Beaumont

Silent Devotion I & Silent Devotion II (diptych)

2025

Oil on plywood panel

91.5 x 61.5 x 2 cm each

36.02 x 24.21 x 0.79 inches



Georgia Beaumont

Unchanging Change

2025

Oil on plywood panel with aluminium internal frame

90 x 90 x 3 cm

35.43 x 35.43 x 1.18 inches



Georgia Beaumont

Our Bellies Will Rub
2025

Oil on plywood panel

61.5 x 91.5 x 2 cm

24.21 x 36.02 x 0.79 inches



Georgia Beaumont

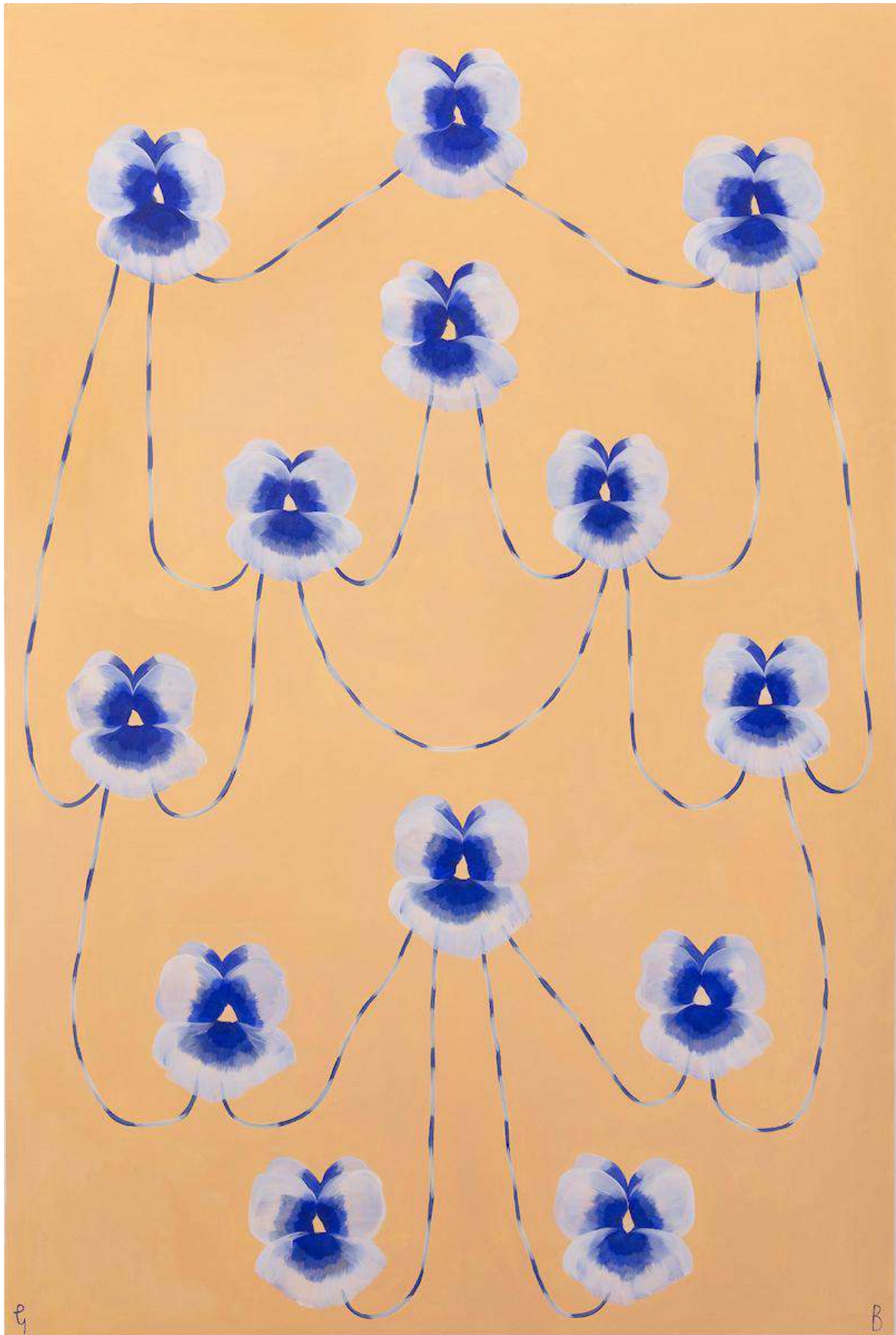
Dwelling Here

2025

Oil on plywood panel

61.5 x 91.5 x 2 cm

24.21 x 36.02 x 0.79 inches



Georgia Beaumont

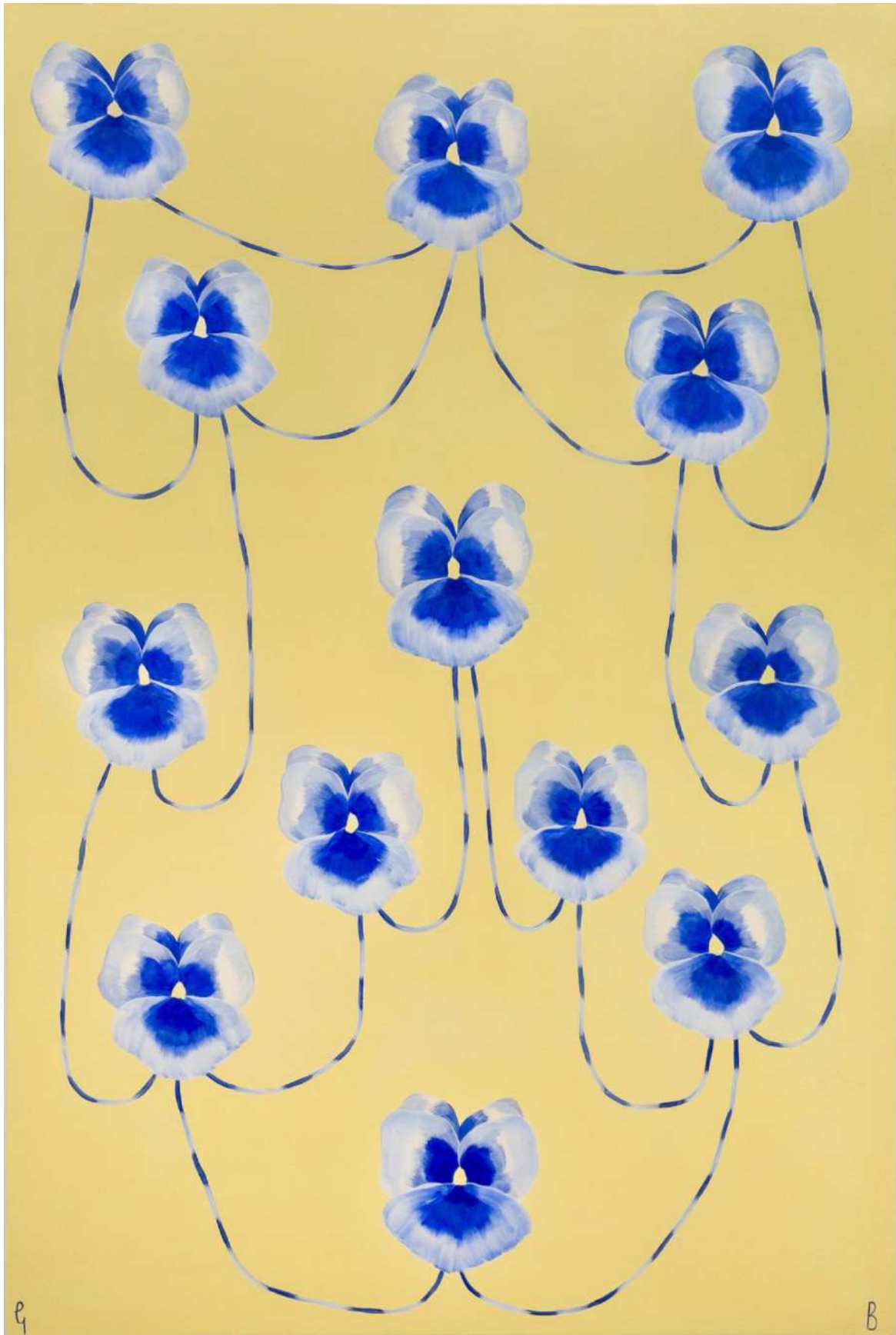
Gentle Web

2025

Oil on plywood panel

61.5 x 91.5 x 2 cm

24.21 x 36.02 x 0.79 inches



Georgia Beaumont

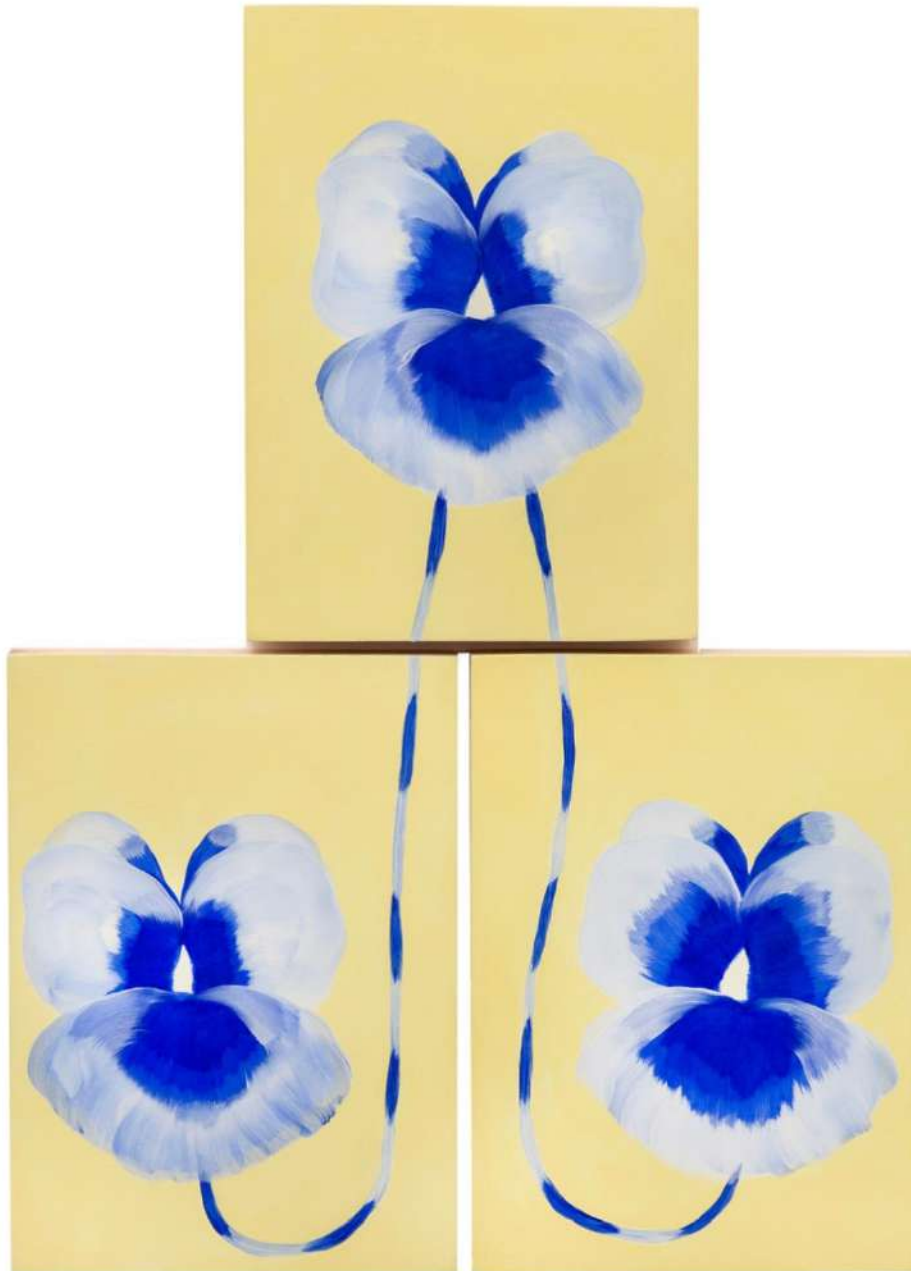
Filament

2025

Oil on plywood panel

61.5 x 91.5 x 2 cm

24.21 x 36.02 x 0.79 inches



Georgia Beaumont

Butter Pansy

2025

Oil on plywood panel

13 x 18 x 2 cm each

5.12 x 7.09 x 0.79 inches each



Georgia Beaumont (b.1996) is a UK-based painter whose work reimagines floral forms as a way to deepen her connection with the natural world. Georgia embraces the idea that consciousness extends beyond the human, existing in all matter. In this way, nature becomes a reflection of our own inner landscape of thought, intuition and emotion. Her dancing botanical shapes are not only a celebration of fecundity and nature's beauty but also an ode to a shared life-force.

Georgia considers her forms to be a self-generative language, rooted in nature yet imbued with symmetry and sigil-like elements, which meet the more sprawling, intuitive gestures within her compositions. Observing nature, researching its symbolism, and finding solace in both its ephemeral adjustments and its great cyclical change are essential to her practice.

Each work is fused with memory and imagery from the mind's eye, where floral motifs intertwine with gestural brushstrokes, transparent veils, and rigid, opaque stems. Georgia holds these to be physical manifestations of a kinship to the natural world, and ode to its wisdom, as their instinctual, unselfconscious energy echoes nature's output.

Georgia's paintings have been exhibited in London, Barcelona, Milan, Mexico City, and Sydney, and are held in private collections internationally.



Exhibitions:

2025- The Sum of Our Parts, (Solo), Wilder Gallery, London, UK
 2024- Monuments, Cohle Gallery, Paris
 2024- Music Of The Wild Earth, Violet Hour, London
 2024- Reverence, Purslane
 2024 - The Spirit's Gaze (solo), Wilder Gallery, London
 2023 - Ode to Autumn, The Violet Hour
 2023 - In My Hand A Forest Lies Asleep, curated by The Violet Hour, Notting Hill, London
 2023 - In Bloom with Victoria Law Projects, Chelsea, London
 2023 - 37A Collective, Seoul, South Korea
 2023 - 8 Holland Street x Collagerie, London
 2022 - The Summer Exhibition at Alex Eagle Studio: 'Bright Young Things', Soho, London
 2022 - Meet Me By The River, Purslane Art, Virtual Show
 2022 - Where's The Frame for Art Aid Ukraine x The Auction Collective, Virtual Show
 2022 - The Art Unit, Koppel X, Picadilly Circus, London
 2022 - Behind the Glue, Casa Lu, Mexico City
 2022 - Venomous, D Contemporary Gallery, Mayfair, London
 2021 - Human Concern, The Artists Contemporary, Virtual Show
 2021 - Pop up with Domenica Marland, Compton McRae, Wiltshire

2021 - Fille Et., Filet Space, Hackney, London
 2021 - Pop up with Domenica Marland, JM Gallery, Portobello Road, London
 2021 - Across The River, New Grass Gallery, Chiswick, London
 2020 - Anti-Freeze, Virtual Show, curated by Cassandra Bowes
 2019 - Sent Folder, Sydney, Australia
 2019 - GIFC / Velvet Ropes, Vauxhall, London



Press:

Flourish Zine, Issue 1, 2024
 Architectural Digest, October 2023
The Floristry, September 2023
Out of Season, August 2023
Salon Magazine, Summer 2023
Les Nouveaux Riches, July 2023
Juliet Magazine, June 2023
The World of Interiors, April 2023
The Art Unit, February 2023
 Lick, In Good Taste Magazine, March 2023
Remotely, Lucy Williams Newsletter, November 2022
 Sheerluxe, 'The Cool New Artists To Keep An Eye On', November 2022
 House of Hackney, Dreamers and Schemers, Spring 2022



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