

Oona Grimes

Oona Grimes is a London-based artist renowned for her work in drawing, clay, and film. She merges flattist collage, print, and painting with sculptural objects and filmed performances, crafting a unique and personal universe.

Grimes' work reflects a deep obsession with language, exploring its beginnings and ends, and the nuances of learning and losing it. Her characters often represent the unseen and unlovely, wrapped in fuzzy felt drawings that blend Commedia dell'arte slapstick with comic strip aesthetics.

During her 2018 Bridget Riley Fellowship at the British School at Rome, Grimes researched Etruscan tomb paintings and Neorealist cinema, creating mis-remembered re-enactments that physically integrate her into the film frame.

Grimes graduated from Norwich School of Art (1986) and Slade School of Fine Art (1988). She was awarded the Bryan Robertson Award in 2022 and elected to the Royal Academy in 2023. Recently a visiting lecturer at the the Royal College of Art and Ruskin School of Art, Oxford University.

Selected Group Exhibitions

The Pattern Cutters: An exhibition in four chapters curated by Jenni Lomax, Antoni Malinowski & Oona Grimes at the Ragged School Museum London 2025

Drawing the Unspeakable curated by David Dumbleby & Liza Dumbleby at Towner Gallery Eastbourne 2024 - 2025

Planetary Scale curated by Miranda Miranda-Bilbao at Filet London 2024

Sound & Vision 2 curated by Mick Finch & Danielle Arnaud at Danielle Arnaud London, 2024

Sound and Vision 1 curated by Mick Finch at the Lethaby Gallery, Central St Martins, London 2023

Cycloptics: an exhibition in honour of Brian Catling at Space 52 Athens 2024

Tableaux II: Painting as a Stage curated by Dereck Harris at Cross Lane Projects London 2024

Wool and Water & Horsepolish screened at Danielle Arnaud London 2023

In Search of the Miraculous curated by Anne Bean at the Walsingham Norfolk 2023

Where's Marcello & Mozzarella in Carozza screening at Roma, aportrait, Magic Lantern Film Festival; Palazzo dell Esposizione Roma. Festival delle Accademie e degli Istituti di Cultura stranieri Rome 2023

How to be in the Future? Salon for a Speculative Future: Women Artists' Print Portfolio co-curated by Monika Oechsler & Sarah Bodman at MOCA London 2023

Reverse Parking curated by Peter Lamb & Katie Pratt at Thames-Side Gallery London 2023

Is the Image Even Human? curated by Jasone Miranda-Bilbao at the Cervantes Institute, New Delhi 2023

8x4 Two Moons curated by Jasone Miranda-Bilbao & Ashish Sahoo at The Maze Collective Chattarpur Delhi 2022

Absurd Art House Film Festival 2021

SupaStore curated by Sarah Staton South London Gallery Fire Station 2021

Through which the light passes at the Ragged School Museum curated by Antoni Malinowski & Jenni Lomax 2021; *Antidoti* at Ragged Arts at Assab 1 Milan 2022; Ragged Art Event at The Coronet Theatre 2021

Mattflix at Matts Gallery London 2021

The Spiritual Exercises 2: Arts Chaplaincy. Collaborations with Phil Baines & Tony Grisoni 2021

Swedenbourg Film Festival selected by John Smith & Melanie Manchot in 2020 and Prizewinner selected by Susan Hiller in 2018

Hail the new Etruscan #1 at Danielle Arnaud London 2019

Hail the new Etruscan #2 at Matts Gallery London 2019

Hail the new Etruscan #3 at The Bower London 2019

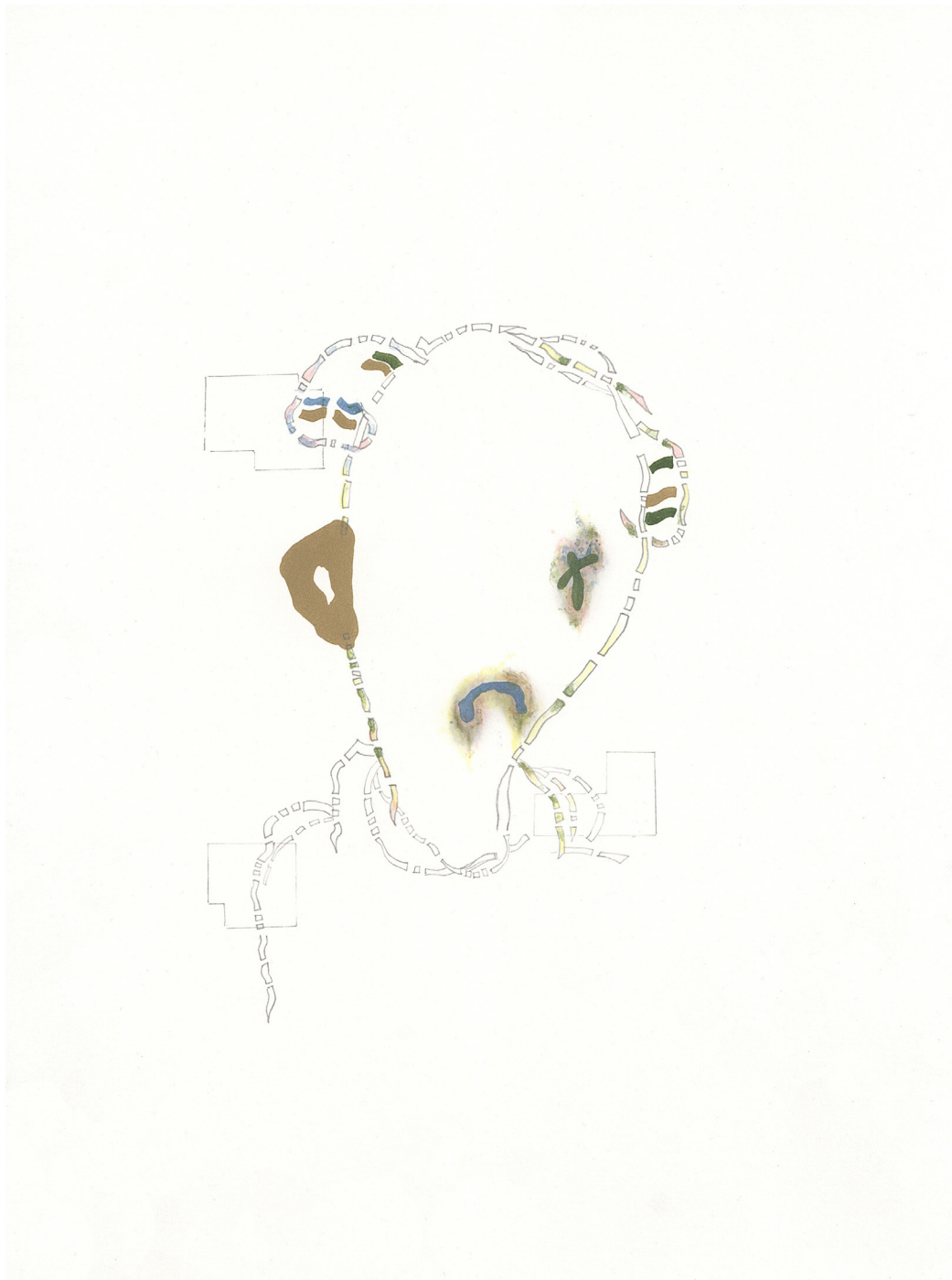
Hail the new Etruscan #4 at Danielle Arnaud Venice 2019

Volta New York with Danielle Arnaud in New York 2016

chapter two at Danielle Arnaud London 2014

When Is Now at Five Years London 2014

Mother blood
2025



mother blood #2

2025

Lithograph

37.3 x 27.4cm

Edition of 25



mother blood #3

2025

Lithograph

37.3 x 27.4cm

Edition of 25

Etruscan Children
2021-2025

Home horrors, monsters in the margins, child abuse wrapped in comic strip language.

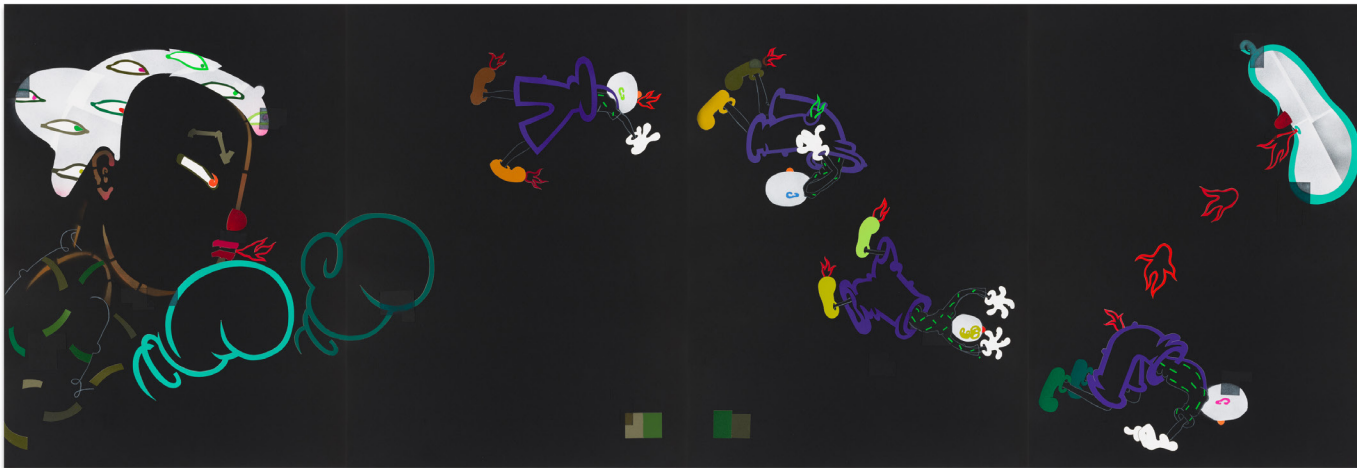


Etruscan children #9

2021

Stencil drawing, collage & coloured pencil

75 x 110cm



Etruscan children #15

2022

Stencil drawing, collage & coloured pencil

75 x 220cm



Etruscan children, Medea Syndrome #26

2024

Stencil drawing, collage & coloured pencil

75 x 110cm



Etruscan children, Medea Syndrome #27

2024

Stencil drawing, collage & coloured pencil

75 x 110cm



Etruscan children, Medea Syndrome #28

2024

Stencil drawing, collage & coloured pencil

75 x 110cm

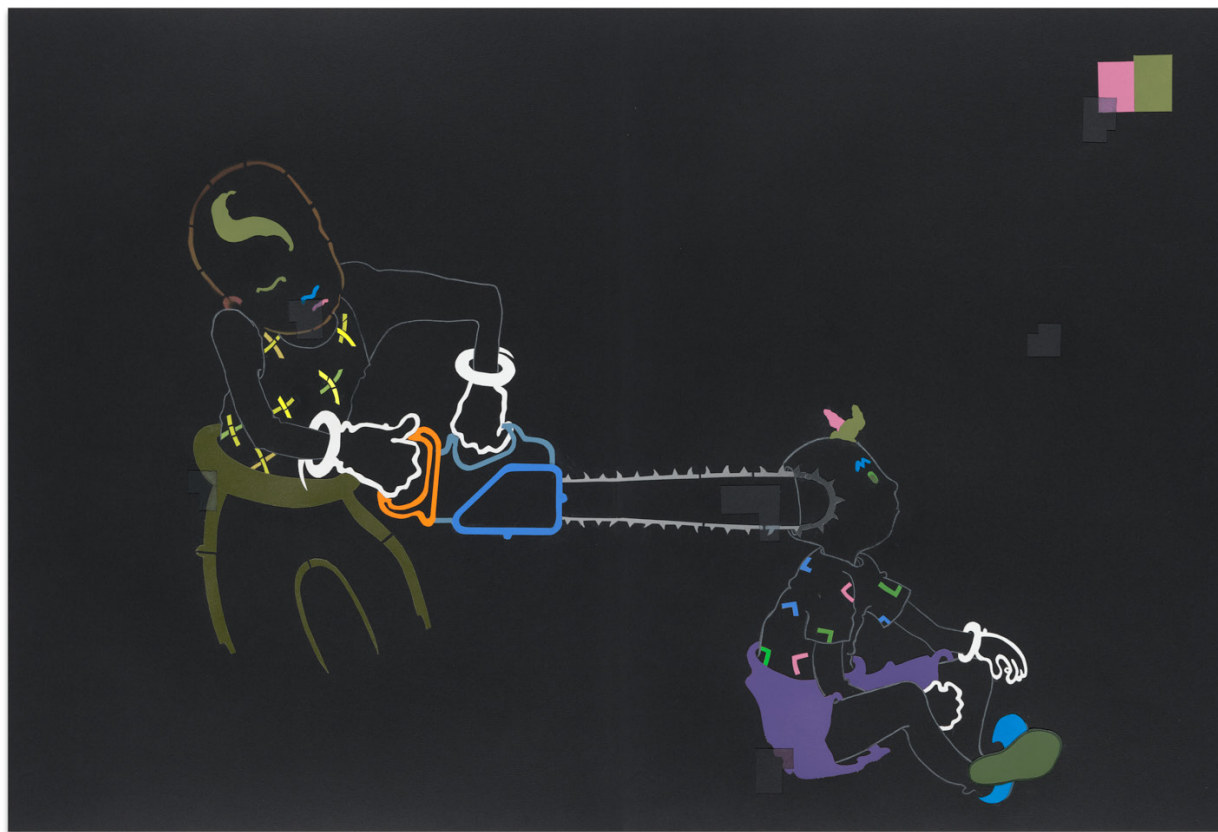


Etruscan children, Medea Syndrome #31

2025

Stencil drawing, collage & coloured pencil

75 x 110cm



Etruscan children, Medea Syndrome #32

2025

Stencil drawing, collage & coloured pencil

75 x 110cm

Etruscan ghosts
2023-2025

Ghosts of Medea's children from a history of murdered, abused & disappeared children. Bruised, patched & coloured in.



Etruscan ghost #73

2023-2025

Pencil & collage on drafting film

21 x 29.7cm



Etruscan ghost #74

2023-2025

Pencil & collage on drafting film

21 x 29.7cm



Etruscan ghost #77

2023-2025

Pencil & collage on drafting film

21 x 29.7cm



Etruscan ghost #81

2023-2025

Pencil & collage on drafting film

21 x 29.7cm

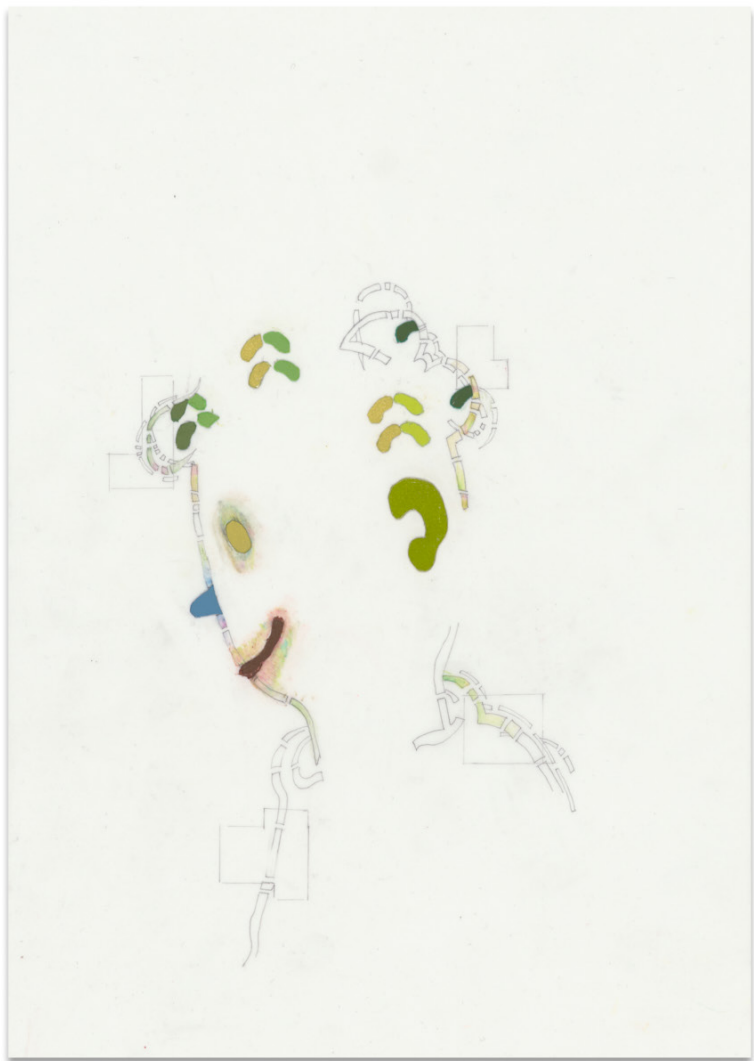


Etruscan ghost #86

2023-2025

Pencil & collage on drafting film

21 x 29.7cm



Etruscan ghost #90

2023-2025

Pencil & collage on drafting film

21 x 29.7cm



Etruscan ghost #91

2023-2025

Pencil & collage on drafting film

21 x 29.7cm

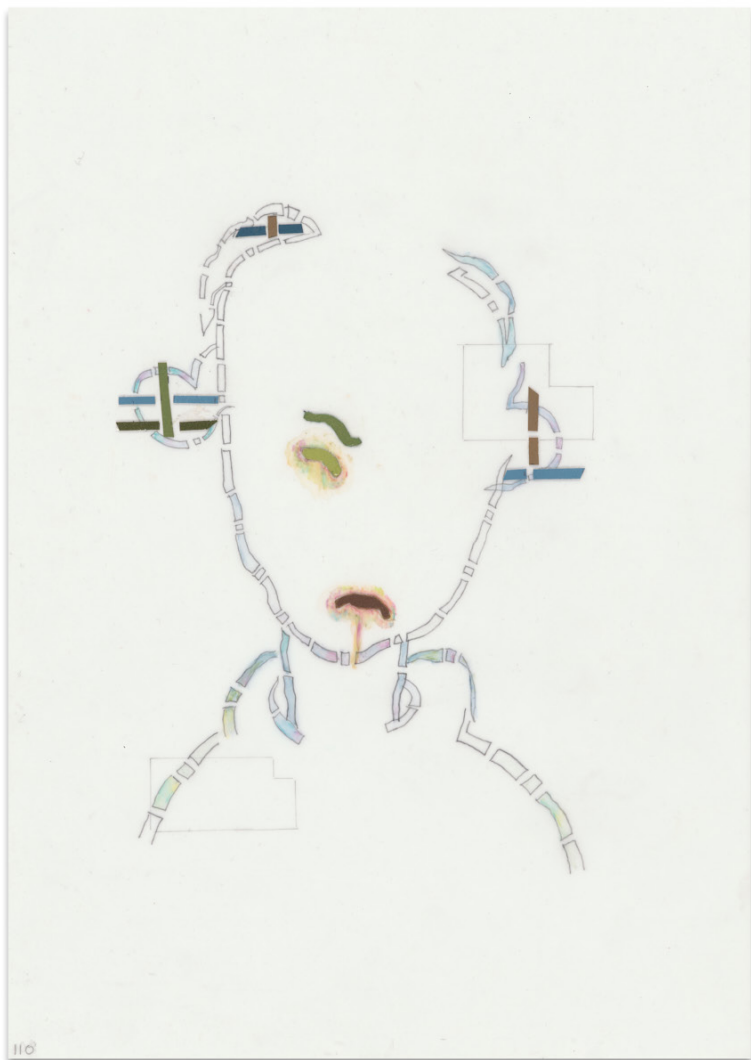


Etruscan ghost #93

2023-2025

Pencil & collage on drafting film

21 x 29.7cm



Etruscan ghost #110

2023-2025

Pencil & collage on drafting film

21 x 29.7cm



Etruscan ghost #113

2023-2025

Pencil & collage on drafting film

21 x 29.7cm

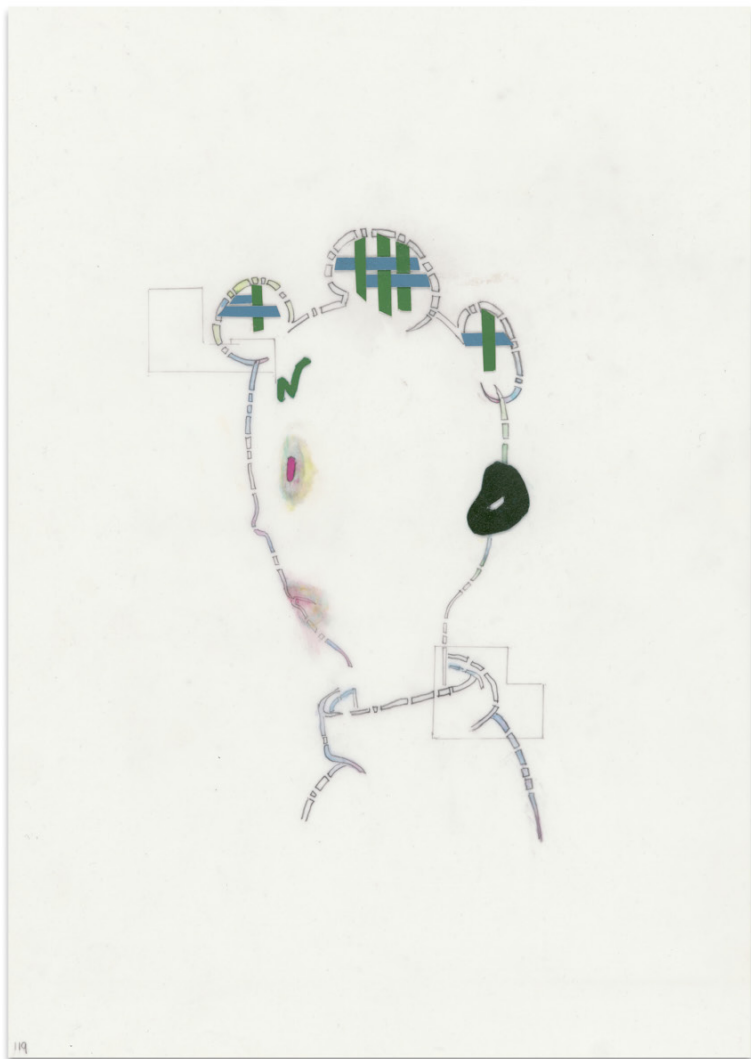


Etruscan ghost #118

2023-2025

Pencil & collage on drafting film

21 x 29.7cm



Etruscan ghost #119

2023-2025

Pencil & collage on drafting film

21 x 29.7cm



Etruscan ghost #121

2023-2025

Pencil & collage on drafting film

21 x 29.7cm

Etruscan noses
2023

A tale of stabbing & starvation, whipping & burning, hanging, humiliation
& torture. The stage is set for wooden truths, puppet smiles and fake nose.



Etruscan nose #2

2023

Clay & painted slip

Dimensions variable



Etruscan nose #3

2023

Clay & painted slip

Dimensions variable



Etruscan nose #5

2023

Clay & painted slip

Dimensions variable



Etruscan nose #7

2023

Clay & painted slip

Dimensions variable



Etruscan nose #9

2023

Clay & painted slip

Dimensions variable



Etruscan nose #12

2023

Clay & painted slip

Dimensions variable



Etruscan noses #13

2023

Clay & painted slip

Dimensions variable



Etruscan noses #19

2023

Clay & painted slip

Dimensions variable

The chorus
2019-2020

The Chorus draw together the motifs of bird and clown, Neorealism and Etruscans. Toto's avian profile embodies trickster figure and absurdist Commedia del' Arte unhinged puppets. Flocks migrating from Pasolini's *Uccellacci e Uccellini* evoke a ridiculous spirit of the carnivalesque - 'bringing together the sacred and the profane, the lofty with the low, the great with the insignificant, the wise with the stupid.



The chorus #10

2019-2020

Clay and painted slip



The chorus #16

2019-2020

Clay and painted slip



The chorus #22

2019-2020

Clay and painted slip



The chorus #23

2019-2020

Clay and painted slip



The chorus #24

2019-2020

Clay and painted slip



The chorus #27

2019-2020

Clay and painted slip



The chorus #31

2019-2020

Clay and painted slip

Film Stills
2018 - 2023



Mozzarella in Carrozza

2018

01'48"

Stolen from De Sica's *Bicycle Thieves* is my second short film. Shot on iPhone in Rome where scenes from familiar films chose me. It focuses on the excruciatingly painful scene in the restaurant Antonio and his son, Bruno can't afford - a scene of misplaced pride, disillusion and the vivid class divide between them and the diners.



Where's Marcello

2018 - 2019

5'03"

iPhone & 16mm

A waitress from a parallel world calls to the morally bankrupt paparazzo. Both momentarily attracted to their opposite lives. An element from the final moments of Fellini's *La Dolce Vita* revisited, reenacted and repeated to an absurd degree.



Oscar's Dance

2019

05'47"

A painfully bitter scene from Nights of Cabiria; a timeless betrayal of trust and humiliation.



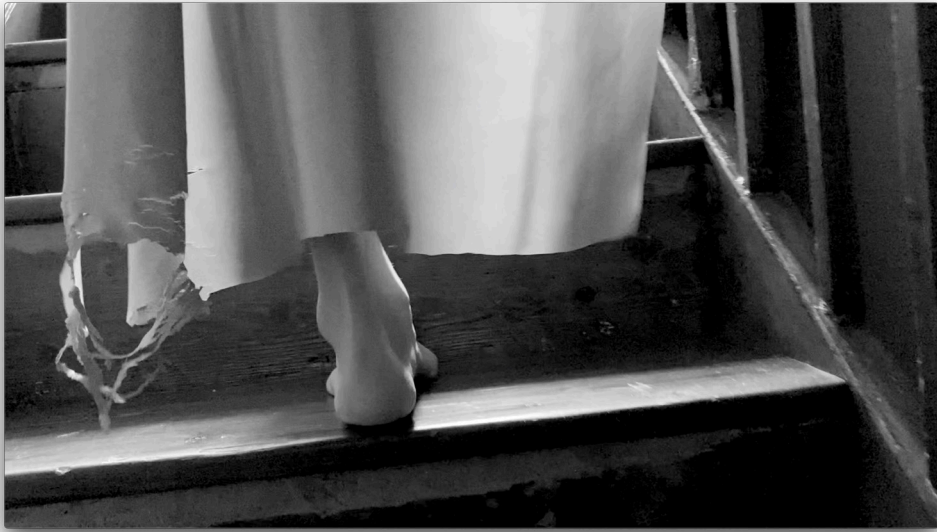
The Nest is Served

2019

6'2"

Digital

The Nest is Served is a re-invention of a vignette from Pasolini's 'Uccellacci e Uccellini': a haunting encounter that mingles pathos and cruelty where Rosina Morroni tries to feed her family and repel the invisible capitalist landlord, Toto [accompanied by a talking Marxist crow.] This shared cinephiliac moment of indelible strangeness and enigmatic power reaches beyond the ideological intentions of its director, to explore other potential readings and imagined narratives Pasolini didn't pursue. What of the woman's own resilience and ingenuity in the face of poverty? How does a bird's nest taste?



The Mighty Dead...woo woo

2020

1'55"

iPhone

“What is it grieves/In the torrid day?” A shade without colour ascends stairs, questing for the window left open for the soul’s passage. Caught fluttering in death’s other kingdom. A lock down film shot in 1 day.



Horsepolish

2021

09'00"

Digital & super 16

De Sica meets Dr Barnardo at the Ragged School Museum. In what plays out as an outtake from some larger narrative, *Horsepolish* returns to the marginalised and the overlooked. The work of scrubbing and polishing calls up ghosts, enacting past stories. Street children - whether of Barnardo or de Sica's era - conjure dreams of empowerment & freedom from the reality of their daily Sisyphean task.



Wool and Water

2023

08'04"

Digital and 16 mm

A miracle film introducing Pasolini to Lewis Carroll; Teorama meets Alice Through the Looking Glass and What Alice Found There.

For all enquiries, please contact danielle@daniellearnaud.com