

**Althuis Hofland Fine Arts, Amsterdam (NL)
Art Basel Hong Kong, 2026**

Discovery: Plum Cloutman (1995, UK), lives and works in London (UK)

Project Title: Glory Hole (a garden tale)

Plum Cloutman is a London-based artist known for her intimately scaled works that blend personal memory, fantasy, and domestic interiority. Her paintings, often no larger than a postcard, invite viewers into miniature worlds where reality quietly unravels and the familiar becomes strange. Rendered with delicate layers of oil paint, watercolor pencil, and pastel, her surfaces evoke the textures of woodgrain, clay, and weathered walls—holding a sense of time, place, and quiet transformation.

For Art Basel Hong Kong, Cloutman presents a new series of six small paintings, created specifically for the fair. Together, these works form a constellation of scenes drawn from her recent experiences of tending to a once-inaccessible garden. Installed within a 25m² booth, the paintings function like small windows into her imagined world—glimpses of a space where domestic ritual, science fiction, and inner narrative fold together. Their modest scale invites close inspection; visitors are drawn in physically, pulled into the works like looking through the holes of a peep box.

This new body of work marks a subtle but meaningful shift in Cloutman's practice. Until recently, her paintings focused largely on the domestic interior as a stage for psychological drama. As someone who identifies as reclusive, Cloutman has long used the home as both subject and setting—a container for the surreal, the melancholic, and the absurd. In her earlier paintings, carpets became meadows, and the act of cooking was reimagined as a theatrical, even combative gesture. The house was a site of containment and transformation, where emotions accumulated and took on dreamlike forms. With the reclamation of her garden, however, Cloutman's focus has expanded outward. The act of gardening—a quiet, deliberate return to the earth—becomes both material and metaphor. It opens a new kind of space: a porous threshold between interior and exterior, safety and exposure. Influenced by her recent reading of science fiction, she imagines herself in this garden as a survivor in a post-apocalyptic world, tethered by an air hose to the safety of home, moving slowly through unknown territory. The garden becomes a speculative landscape—still rooted in the domestic, but shot through with unease, whimsy, and estrangement.

The six paintings on view reflect this psychological terrain. Figures—long used by Cloutman as avatars of the self—are now situated in environments where nature creeps in, where cultivated order begins to fray. They stand at thresholds, gaze out at tangled undergrowth, or merge quietly into their surroundings. These are not grand narratives, but

private, interior moments rendered with tenderness and restraint. There's a hush to the work—an intimacy that echoes the physical scale of the paintings themselves.

Within the Art Basel Hong Kong booth, the six works are presented with ample space around them, allowing viewers to encounter each painting on its own terms. Their arrangement invites slow looking and quiet contemplation. The close proximity required to engage with the surface of each piece mirrors the act of gardening itself—bending down, getting close, tending to what is small and overlooked.

Cloutman's garden paintings do not depict an Edenic escape, but rather a fragile space of curiosity and care. The garden becomes a zone of quiet resistance—a place where time moves differently, and where the boundaries between the real and the imagined loosen. In a moment where speed and spectacle often dominate, her work insists on something else: attention, stillness, and a deep engagement with the minor.

This presentation at Art Basel Hong Kong offers viewers a rare kind of encounter—one that privileges intimacy over spectacle, and invites us to look, quietly and closely, into another world.