

[Yukhnovich at Victoria Miro](#)

[Yukhnovich at Hauser & Wirth](#)

[Yukhnovich on Instagram](#)

[Flora Yukhnovich: Sweet Spot](#) was at Parafin in 2019, her first major exhibition in London featuring paintings that navigate the boundary between figuration and abstraction.

Take a virtual tour of [Flora Yukhnovich: Barcarole](#), which was installed at Victoria Miro Venice in 2020. An [interview](#) with the artist was published by the Courtauld around the same time, reflecting on the artist's interest in the Rococo Movement.

[Flora Yukhnovich: Thirst Trap](#) was the artist's first solo exhibition with Victoria Miro Gallery after she gained representation with the gallery. Read an [article](#) about the exhibition published in artnet.

The Ashmolean Museum installed [Flora Yukhnovich X Daniel Crews-Chubb](#) in 2023, the inaugural exhibition for Ashmolean NOW, a new series that invites contemporary artists to create new work inspired by the museum's historical collections.

Ordrupgaard in Denmark opened [Flora Yukhnovich: Into the Woods](#) in 2024 as her first museum exhibition outside of the United Kingdom.



Yukhnovich, 2024

Photograph: Adama Jalloh



Yukhnovich in her London studio, 2022

Photograph: Eva Herzog

In 2024, the Wallace Collection opened [Flora Yukhnovich and François Boucher: The Language of Rococo](#). Read an article in [Vogue](#), an interview in [Studio International](#), and a review in [Hyperallergic](#). Also watch a [conversation](#) with the artist and Xavier Bray, director of the Wallace Collection, about the exhibition.

Watch a short video on the [Louisiana Channel](#) about Yukhnovich and her practice released in 2024.

[Flora Yukhnovich: Four Seasons](#) was installed at the Frick Collection and unveiled upon the museum's reopening in 2025. The site-specific mural covers the walls of the museum's Cabinet, taking Boucher's *Four Seasons* as the starting point. Read review in the [Brooklyn Rail](#), the [New York Times](#), and the [Art Newspaper](#).

Hauser & Wirth Los Angeles opened [Flora Yukhnovich: Bacchanalia](#) in 2025 as her first solo exhibition with the gallery. Read an article in [Vogue](#), "The Unhinged Rococo Fantasies of Flora Yukhnovich" by Stephanie Sporn and a review in [Artillery Magazine](#).

Listen to an edition of *Museums Without Men* with art historian Katy Hessel, talking about Yukhnovich's painting, [Lipstick, Lip Gloss, Hickeys Too](#) (2022), in the Hirshhorn Museum and Sculpture Garden's collection.

Flora Yukhnovich (British, b. 1990)
Don't Just Stare At It, Eat It, 2025
Oil on linen

Collection of Lizzy and Ramtin Naimi; L2025:96.1

London-based artist Flora Yukhnovich is interested in re-interpreting French Rococo, Italian Baroque, and Abstract Expressionist painting for the contemporary eye. **Don't Just Stare at It, Eat It** takes the themes of Rococo and Baroque style – excess, consumption, pleasure, feasting – and presents them in a highly abstract composition. The painting was recently included in *Bacchanalia* at Hauser & Wirth Los Angeles, a solo exhibition that explored themes of hedonism, consumerism, and glut in both ancient and contemporary culture.

On view April 30 – August 3, 2026





Flora Yukhnovich (British, b. 1990)
Leda and the Swan, 2025
Oil on linen

Shah Garg Collection; L2026:4.1

“The idea of seeing something that you immediately recognize, but then you lose your footing continually—that’s what I want to play with.” – Flora Yukhnovich

Flora Yukhnovich is interested in re-interpreting French Rococo, Italian Baroque, and Abstract Expressionist painting for the contemporary eye. **Leda and the Swan** examines the Greek mythological story of Leda, the mortal Queen of Sparta, when she is raped by Zeus in the shape of a swan. Leda then gives birth to four children that blend the human and divine. The painting’s swirling composition reflects the violence of the story, which has been a fascination for artists since antiquity for its dual themes of creation and destruction.

On view March 11 – June 14, 2026