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## The Sun and The Moon: Major New Exhibition at Saatchi Gallery

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June 8, 2026 at 10:41 PM GMT+7

# The Sun and the Moon: Major New Exhibition at Saatchi Gallery

*The [Saatchi Gallery](#) has opened a major new exhibition titled [The Sun and The Moon](#), which explores humanity's long-standing fascination with these celestial bodies. The source for this information is [Euronews Culture](#).*

The exhibition spans nine gallery spaces across two floors and features works from more than 170 artists. It is the second in a series by the gallery examining how the natural world influences creative practice, following last year's show [FLOWERS - Flora in Contemporary Art and Culture](#).

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sunset, and into the night. Each gallery corresponds to a different part of the day and its associated stories.

The show opens with works by Patrick Caulfield, Barbara Hepworth, and Sinta Tantra, then moves into a section called Dawn, which looks at how early cultures viewed the sun and moon as cosmic forces. Artefacts on display include a Sol Invictus Celtic Bust from the 1st century BC, a replica of the Nebra Sky Disc, and a large 17th-century Indian fabric depicting the sun, shown alongside contemporary pieces such as costumes from the Royal Opera.

Further rooms examine the sun's role in timekeeping and agriculture, summer culture rituals, and the emotional weight of sunset. At the exhibition's midpoint is Helios, a six-metre illuminated sphere by British artist Luke Jerram. It is constructed from 400,000 photographs of the sun provided by astrophotographer Dr Stuart Green and NASA observations. Visitors can sit in deckchairs beneath it while a soundtrack by Duncan Speakman and Sarah Anderson plays. Jerram stated that he hopes the artwork inspires awe and prompts reflection on the sun's importance for light, warmth, and energy, as well as its role in culture and religion throughout history.

The second half of the exhibition focuses on the moon, beginning with its phases and historical observation, then moving to a gallery called Walking on the Moon, dedicated to the cultural legacy of the Apollo missions. Its centrepiece is Moon Landing, a collaboration between textile artist Margot Selby and composer Helen Caddick. The work honours the Navajo women who wove integrated circuits and the women at the Raytheon plant who wired memory cores for Apollo 11, contributions that were largely uncelebrated for decades. Caddick noted that Selby uses binary code in her weaving, so she scored the piece for two harps, two cellos, and two violins, which function like a binary code. The textile, woven by Selby and six studio members over four months, contains more than 30,000 individual threads and responds to the music

British Zambian mixed media artist Kay Gasei, winner of the 2021 Soho House Art Prize, presents Moonlight Series Number Four: Boy by the Pool. The painting draws on memories of childhood adventures after dark. Gasei described it as being about mischievousness and playing at night, recalling that he ran away as a child more than once.

The exhibition also broadens its scope beyond Western narratives. Sakha designer and artist Aina Petrova presents URSUUNA, contemporary interpretations of traditional Arctic snow goggles, among the earliest forms of eye protection. Originally carved from wood and bone to prevent snow blindness, Petrova reimagines them in silver and brass. Her works are shown alongside an original pair of goggles dating back roughly 1000 years. Petrova said she wanted to connect with her roots and ancestry, and expressed a hope that visitors leave wanting to learn more about the Sakha Republic and its culture, emphasising the importance of visibility for indigenous people worldwide.

The final galleries, Midnight and The Darkest Hours, explore folklore, dreams, and perception. Works by artists including Paula Rego and Joan Miro lead into two immersive installations by the art collective teamLab, part of their Cognitive Sculpture series. Takashi Kudo, teamLab's global brand director, explained that the installation contains luminous forms that do not exist in a traditional sense, made of light and environment. In their installation Massless Suns and Dark Suns, glowing spheres appear to float but cannot be photographed and are not immediately visible in a stable way, revealing themselves only after prolonged looking. Kudo described this as cognitive sculpture, art formed from the interaction between light and space.

Benson from the curatorial team said she hopes audiences take away a sense of connection, noting that seeing how people have been inspired throughout history by the sun and moon might leave visitors feeling more connected to the world and to those around them.