

Herald St

Α. Φασιανός 1985

Art Basel 2026

18–21 June

Booth K11

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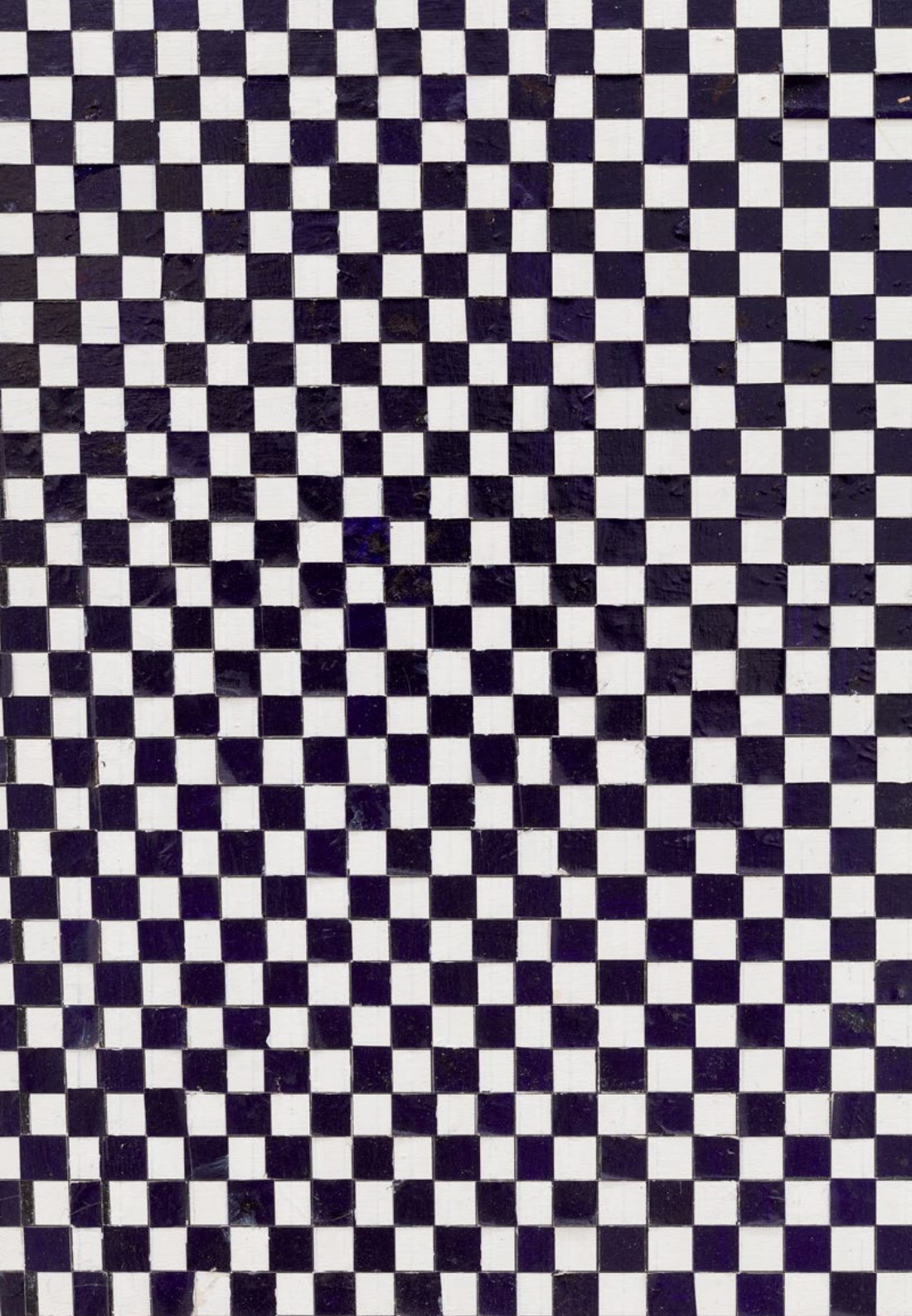
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Galleries

Markus Amm	Naotaka Hiro	Francis Offman
Alexandra Bircken	Esteban Jefferson	Amalia Pica
Pablo Bronstein	Poppy Jones	Amedeo Polazzo
Matt Connors	Sang Woo Kim	Diane Simpson
Alekos Fassianos	Christina Mackie	Nicole Wermers

Kabinett

Lucia Di Luciano



Kabinett | Lucia di Luciano

(b. 1933, Syracuse, Italy; d. 2026, Rome, Italy)

Lucia Di Luciano was one of Italy's 20th-century vanguard painters, celebrated for her six-decade career in abstraction, and contributions to concrete and optical art.

In her early life, Di Luciano and her husband Giovanni Pizzo were closely involved with the Italian *Arte Programmata* [*Programmed Art*] movement, which sought to bridge theoretical principles of science and logic with the creative arts. Until Pizzo's passing in 2022, the two artists shared an obsessive daily painting practice culminating in a shared studio in Formello, a village near Rome.

In the 1960s, Di Luciano and Pizzo's early works shared a visual style characterised by a mathematical, geometric and monochrome language that almost looked machine-made in a time period when computers were beginning to become more prominent in daily life. As Stefano Mudu writes, Di Luciano created 'psychedelic, black-and-white compositions on masonite squares and rectangles that were mathematically sequenced to give the appearance of movement through tensions, impulses, and vibrations.'

From the 1970s, di Luciano began incorporating colour in her paintings, with the gradual introduction of primary tones. This choice was not to betray her original research into rationality, but a deepening of her lifelong investigation into optical perception. In her most recent *Minimal* and *Senza Titolo* series', Di Luciano frees from the rigorous geometric grid of her earlier works to make room for hatching lines and gestural areas of pure colour, breaking away from the modernist grid while emphasising a free and uninhibited abstraction. Describing Di Luciano's recent paintings in *Apartamento*, Nathalie Du Pasquier said: 'They are made from dashes of brush strokes flying across the canvas. The colours are artificial, they are fluorescent, mother-of-pearl, all straight from the jar, she doesn't mix colours, they are almost punk.'

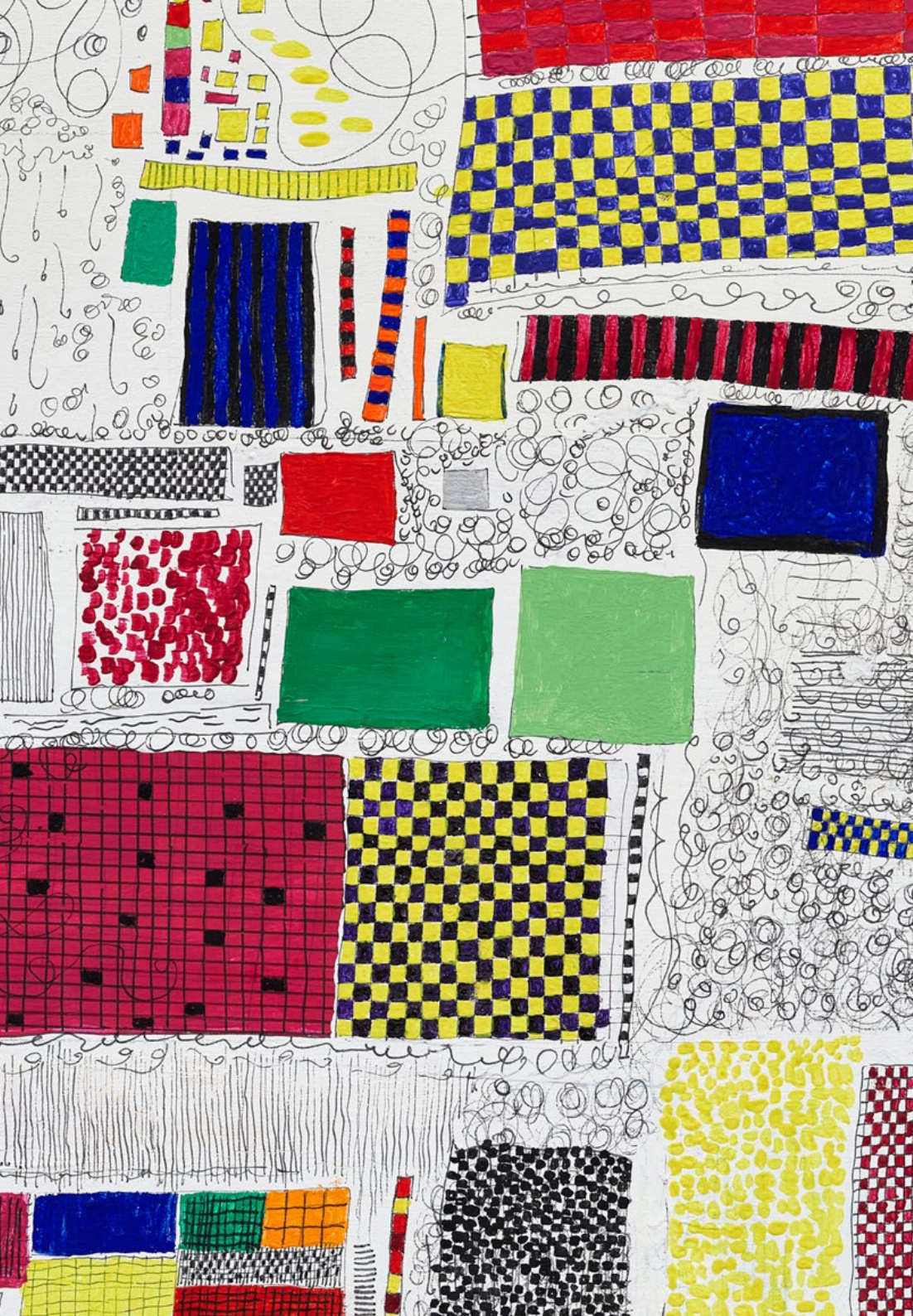
In 2022, she exhibited in the Central Pavilion of the 59th Venice Biennale, curated by Cecilia Alemani. She recently featured in *Electric Dreams*, a landmark survey of optical, kinetic, programmed and digital art at Tate Modern, London (2024–25). This exhibition toured to the [OGR in Turin, Italy](#) (2025–26). Di Luciano is the subject of a documentary directed by Fabio Cherstich, which premiered at the St.Moritz Art Film Festival in August 2025. A major monograph on Di Luciano, published by Skira, with an introduction by Hans Ulrich Obrist, is currently in development.

Works by Di Luciano are represented in prominent institutional collections including: Galleria Nazionale d'Arte Moderna, Rome; Tate, London; Nicoletta Fiorucci Foundation & Collection, London; Musée d'art moderne et contemporain (MAMCO), Geneva; Cantonal Museum of Fine Arts, Lausanne; VAF Foundation, Frankfurt; Museo de Arte Contemporáneo Buenos Aires (MACBA); Museo Antropológico y de Arte Contemporáneo (MAAC), Guayaquil, Ecuador; The National Museum of Art, Oslo, Norway; and Chrysler Museum of Art, Norfolk, VA.









Forme Imaginative 3

2010

Acrylic on canvas

120 x 200 cm / 47.2 x 78.7 in, unframed

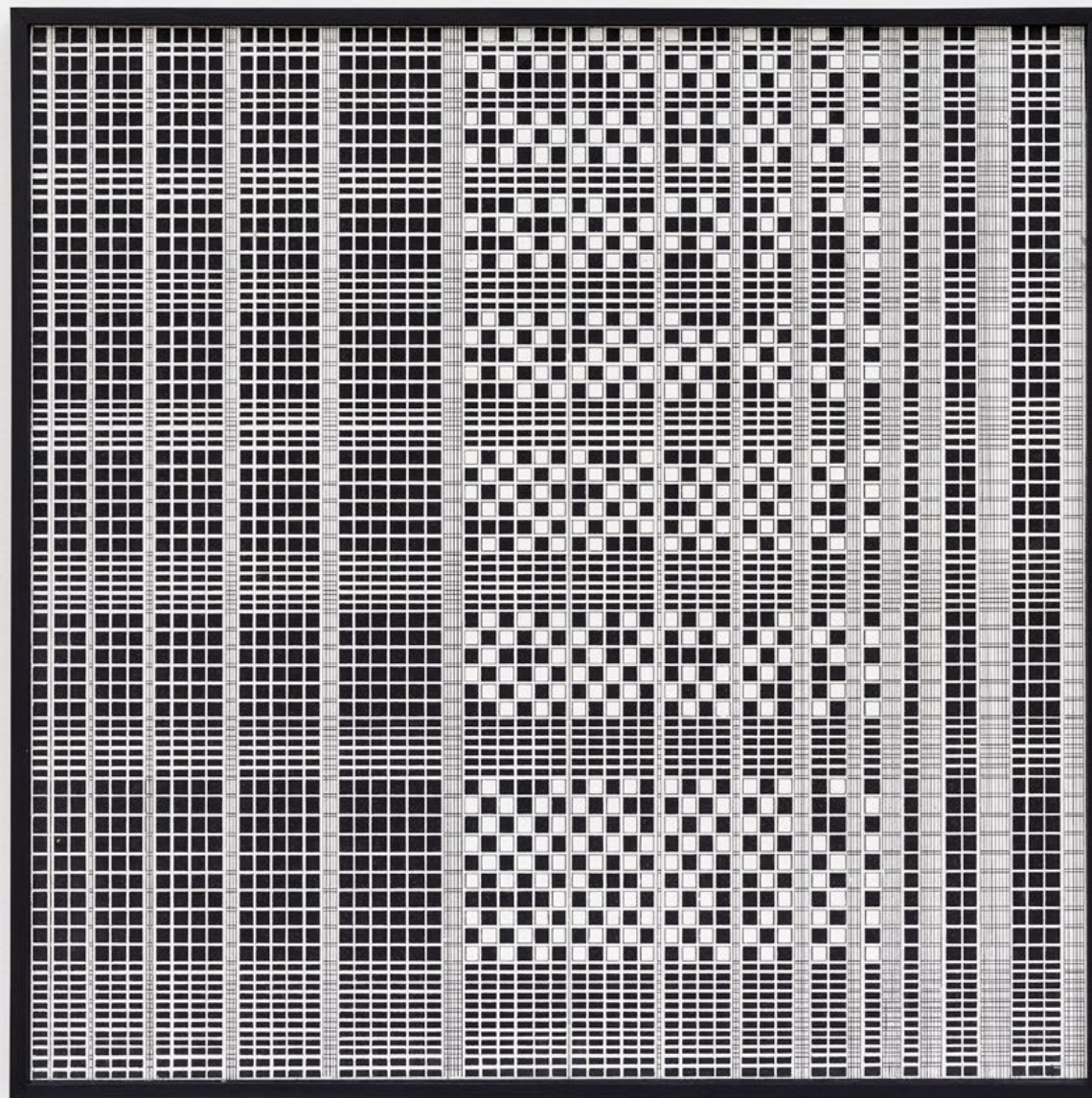
123.4 x 203.4 x 4 cm / 48.6 x 80.1 x 1.6 in, framed

HS22-LL9424P

€120,000



Kabinett | Lucia Di Luciano



Gruppi d'immagini in Successione e Gruppi in Combinatoria
1968

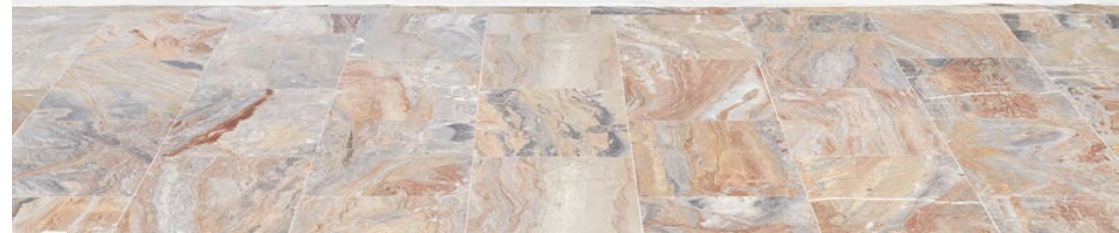
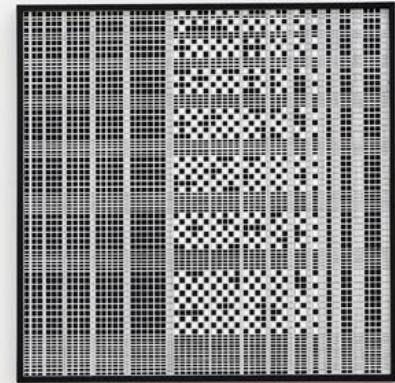
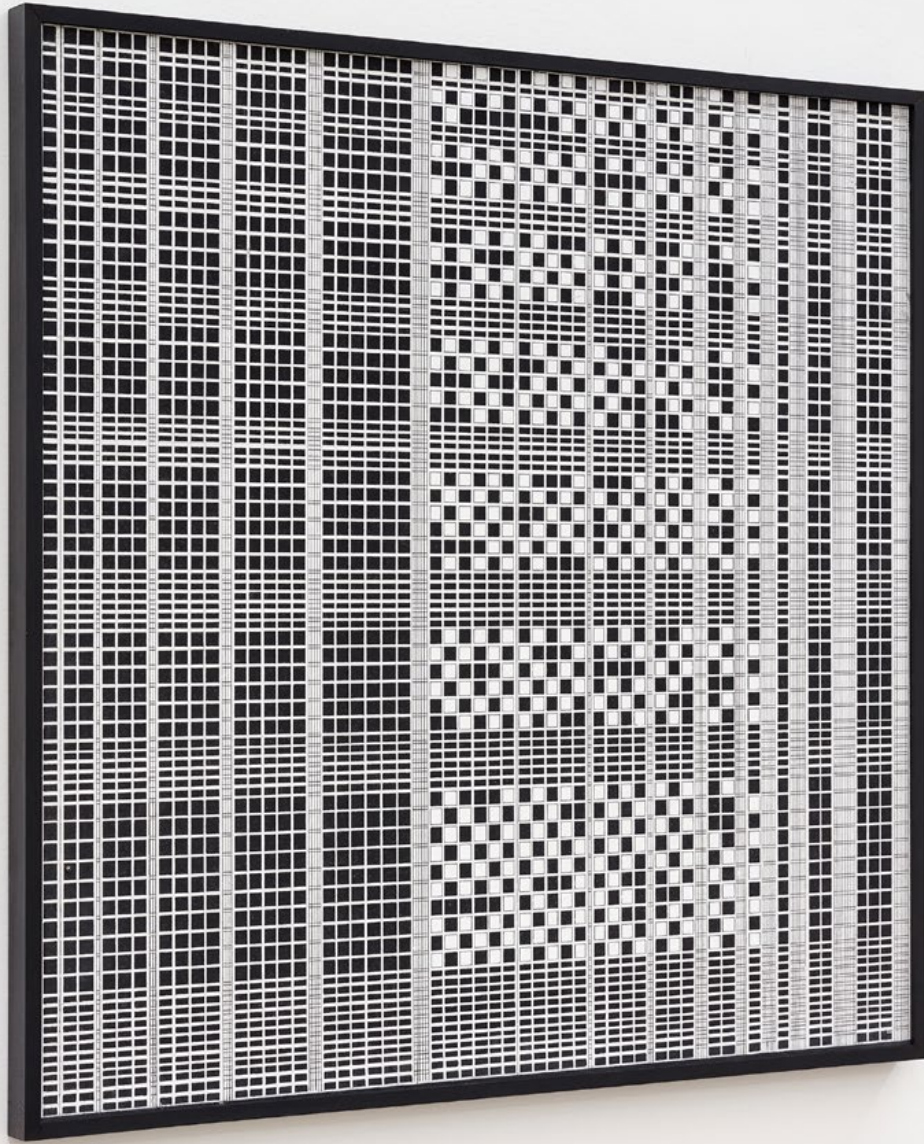
Morgan's paint on Masonite

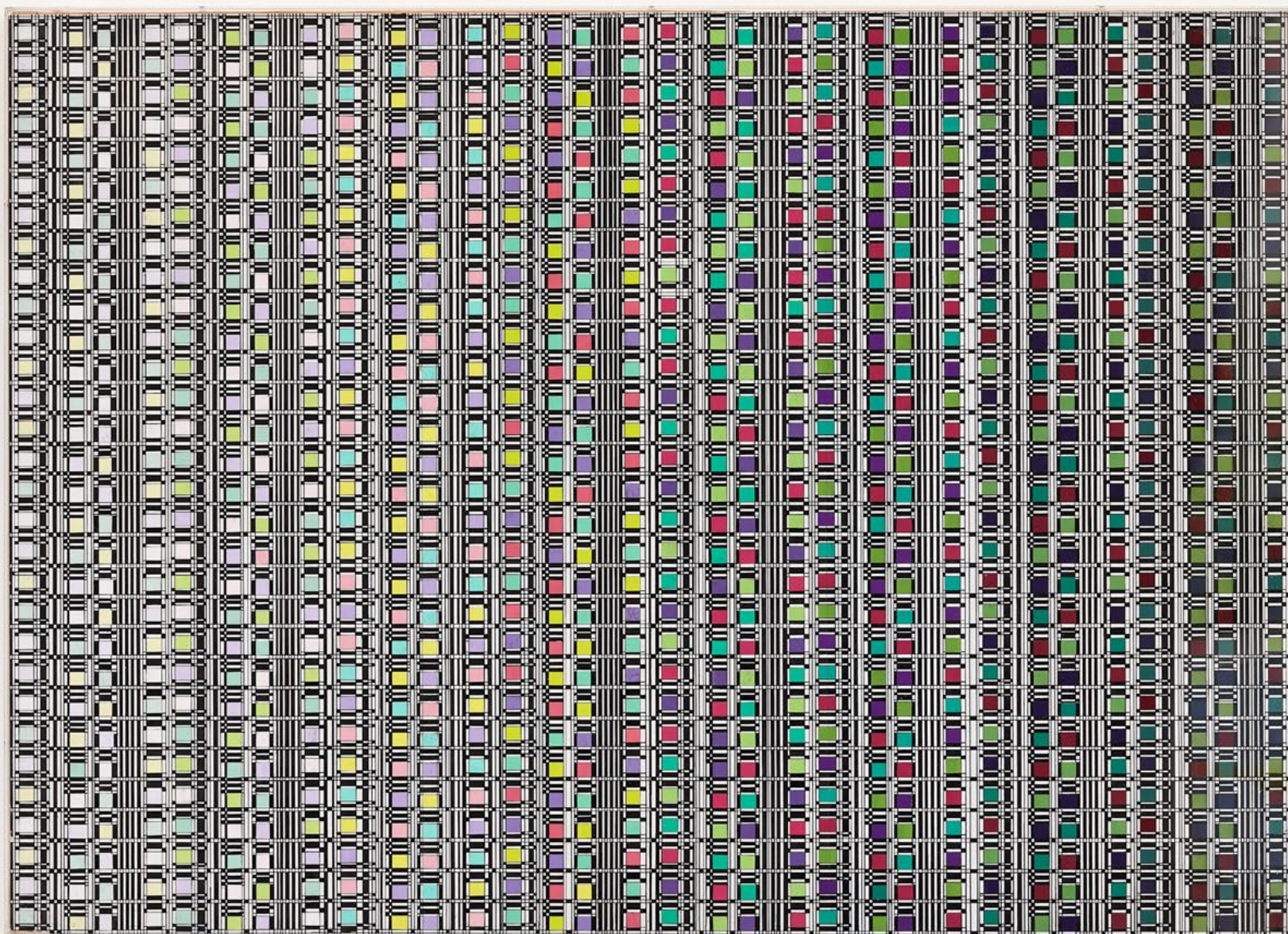
74.2 x 74.2 cm / 29.2 x 29.2 in, unframed

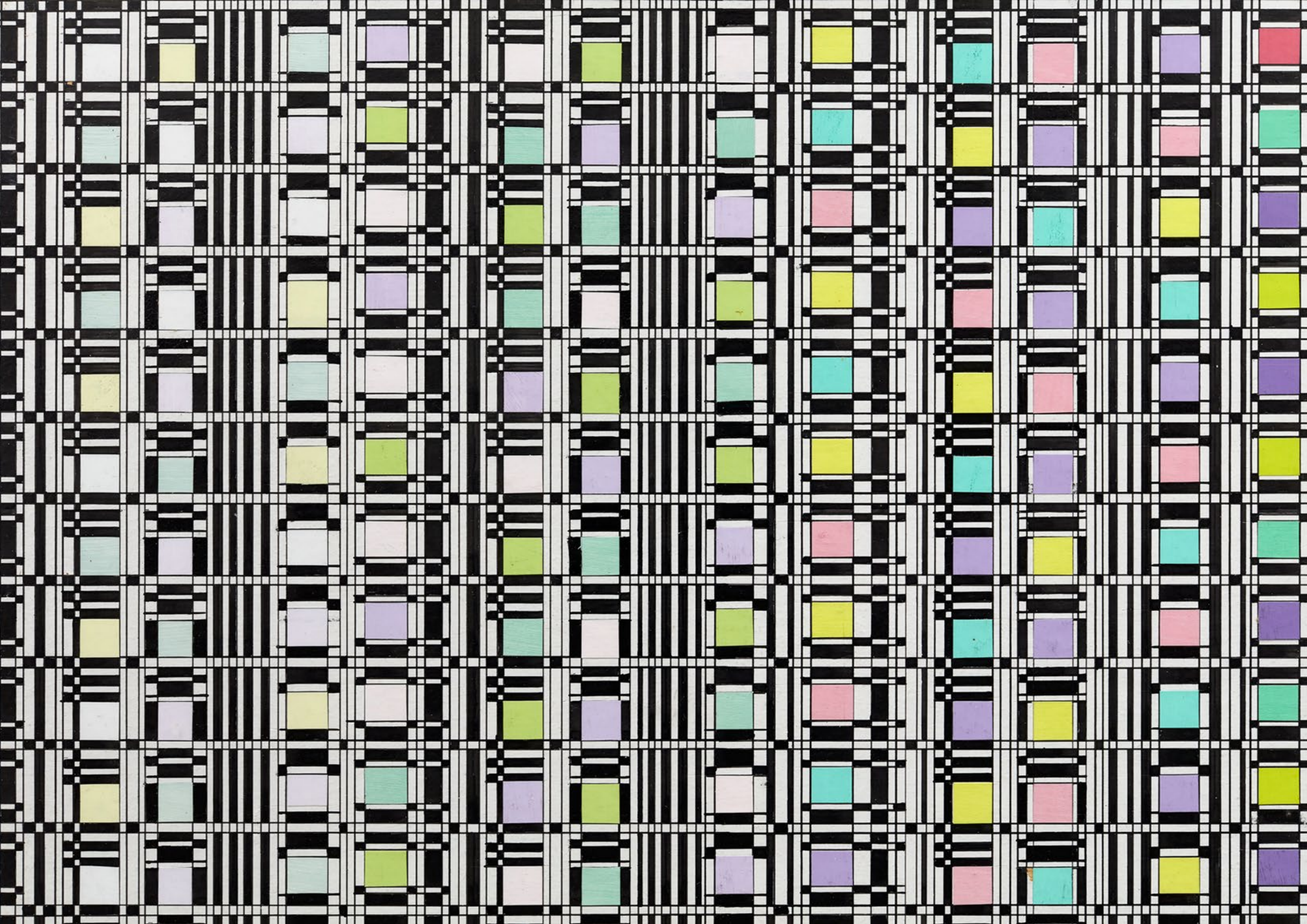
76.7 x 76.7 x 3 cm / 30.2 x 30.2 x 1.2 in, framed

HS22-LL9431P

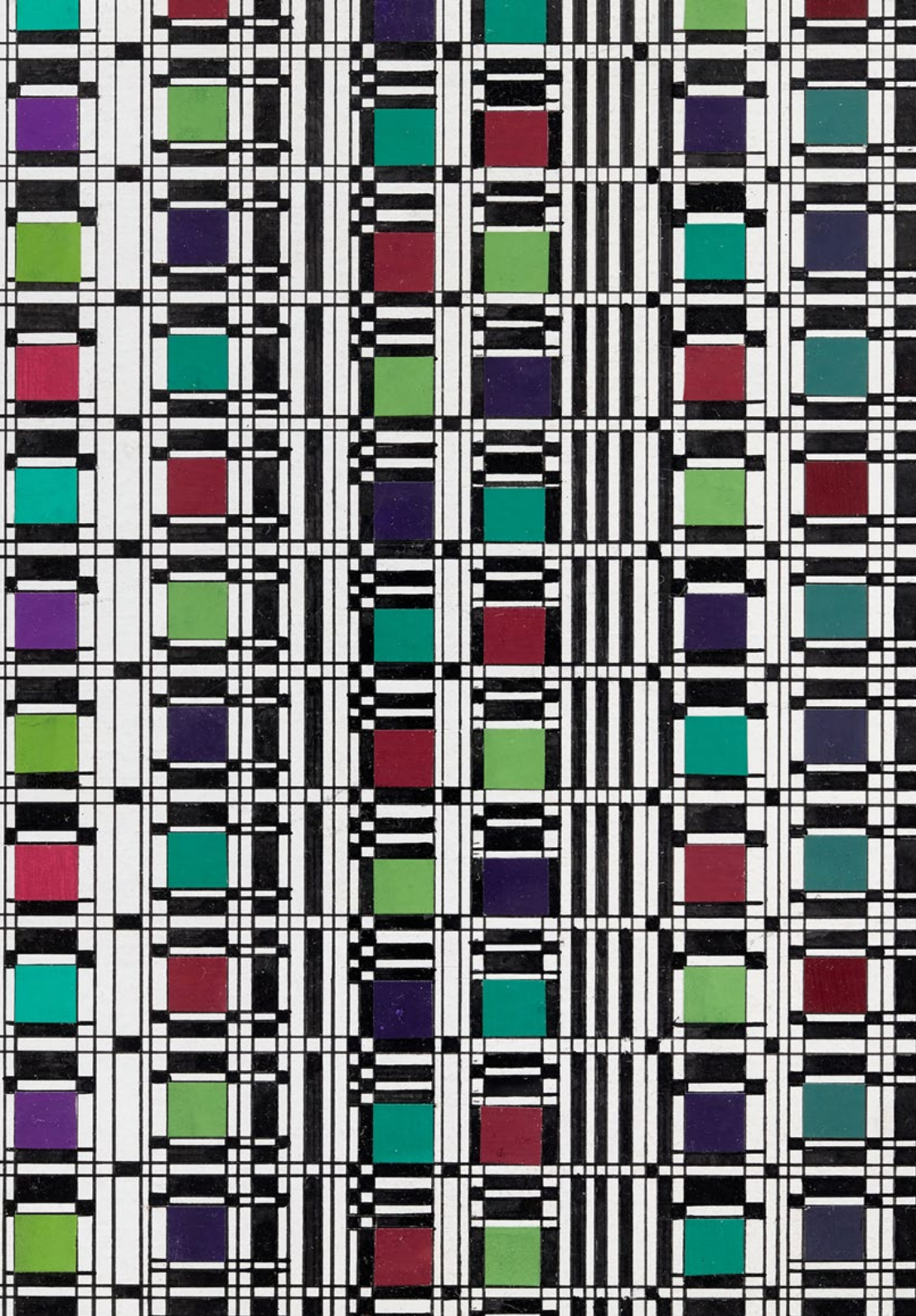
€38,000











Dissonanze N.3

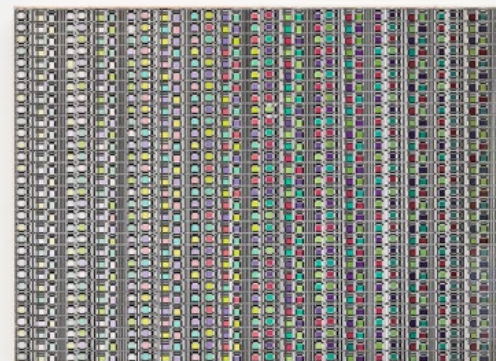
1973

Acrylic on cardboard (cartonlegno)

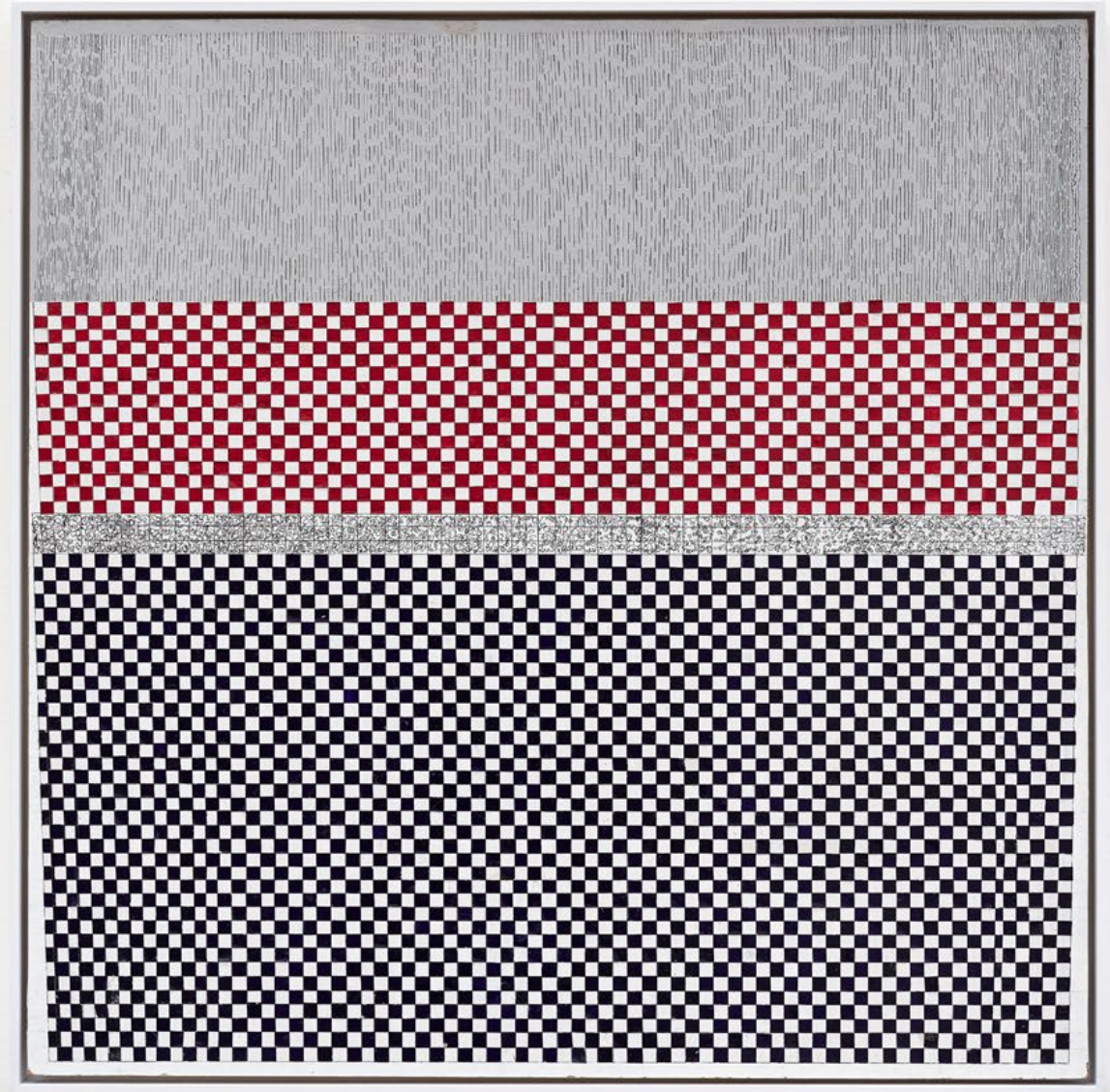
71.5 x 99.3 x 3 cm / 28.1 x 39.1 x 1.2 in

HS22-LL9432P

€45,000



Kabinett | Lucia Di Luciano



Struttura Minimal 18

2016

Acrylic and ink on Masonite

75 x 75 cm / 29.5 x 29.5 in, unframed

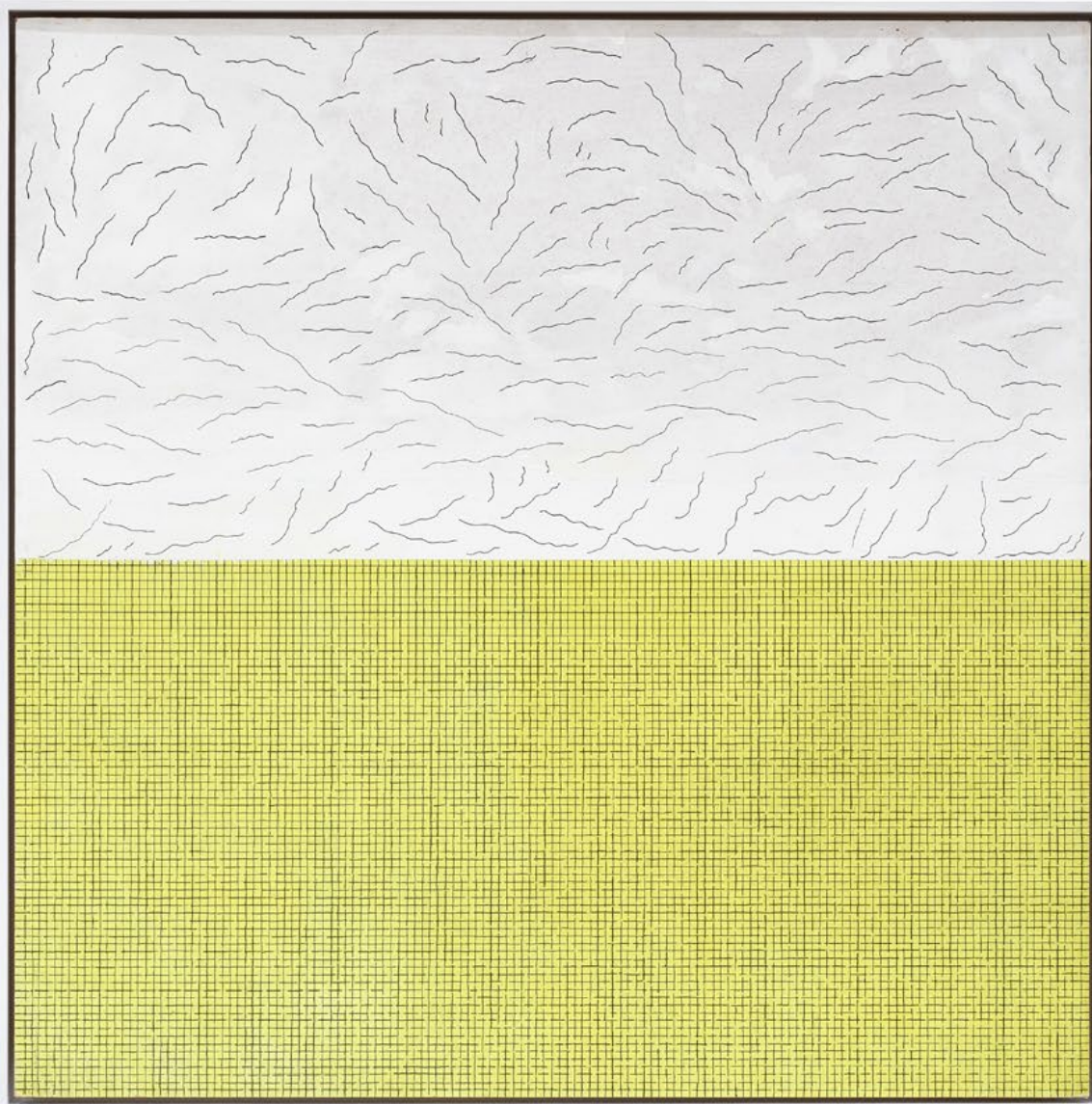
77.5 x 77.5 x 4 cm / 30.5 x 30.5 x 1.6 in, framed

HS22-LL9425P

€11,500



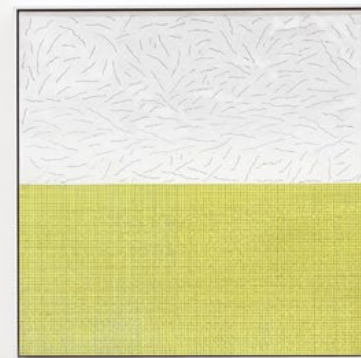
Kabinett | Lucia Di Luciano



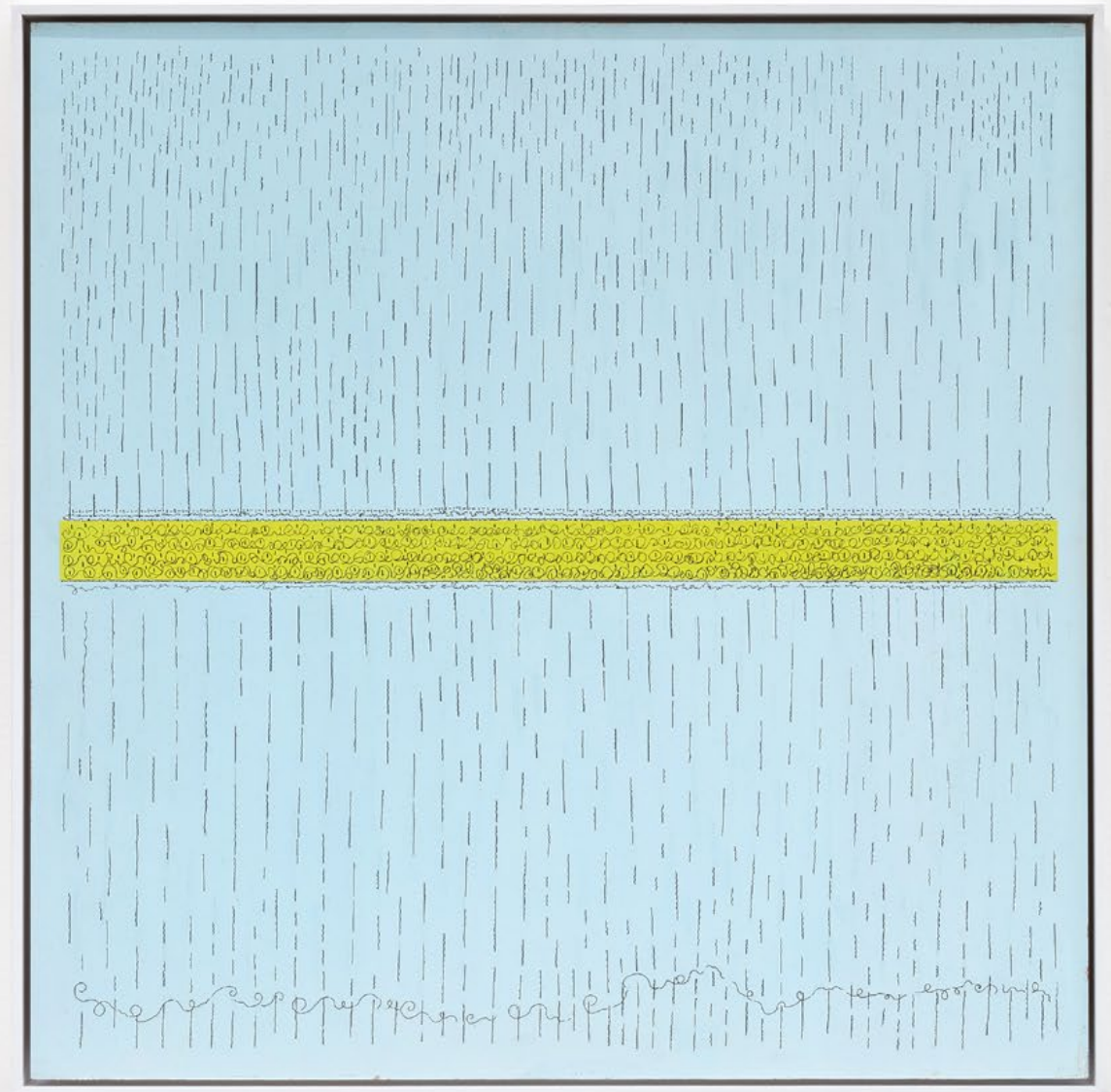
Minimal
2020

Acrylic and ink on Masonite
70 x 70 cm / 27.6 x 27.6 in, unframed
72.4 x 72.4 x 4 cm / 28.5 x 28.5 x 1.6 in, framed
HS22-LL9426P

€11,000



Kabinett | Lucia Di Luciano



Minimal
2020

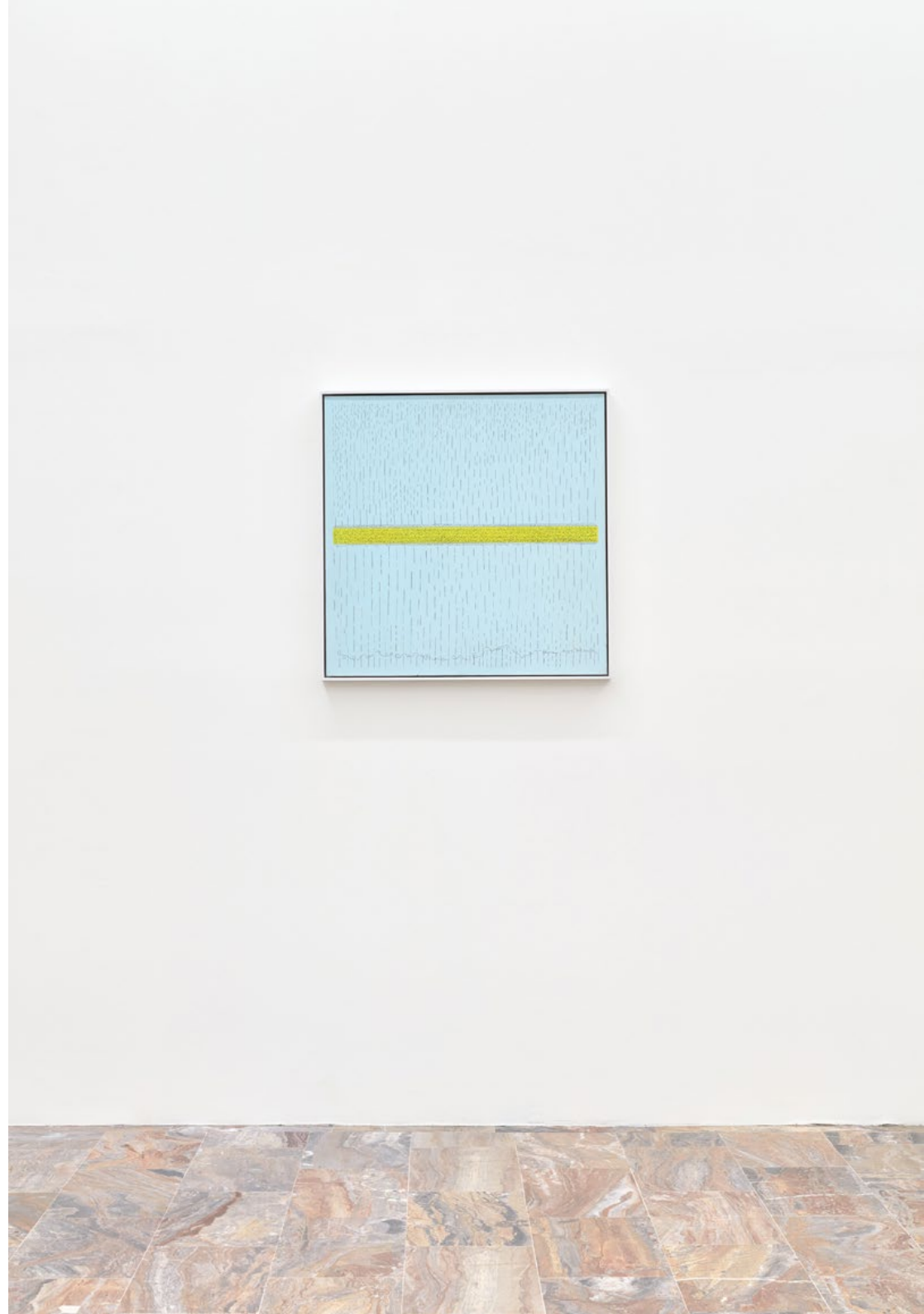
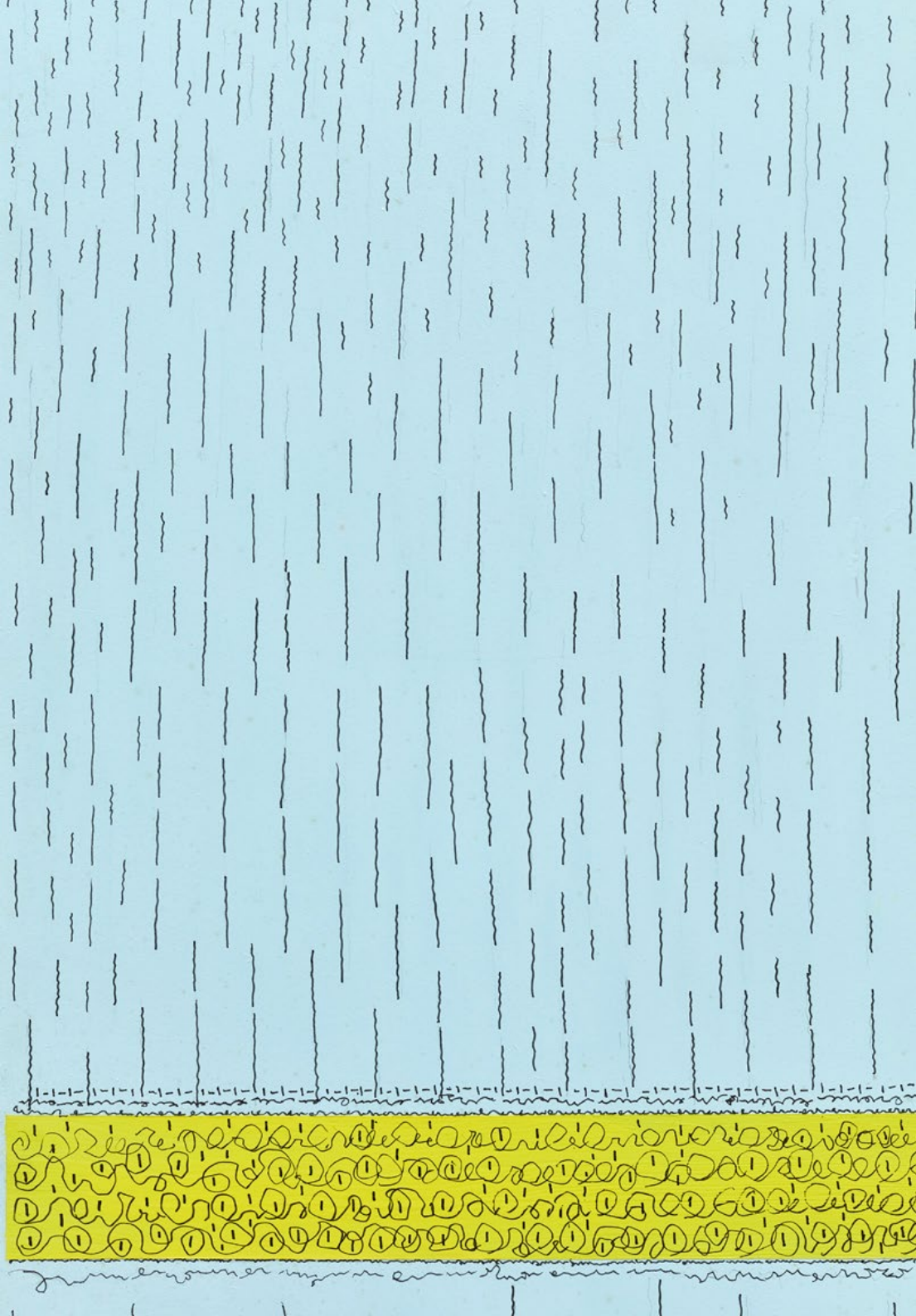
Acrylic and ink on Masonite

70 x 70 cm / 27.6 x 27.6 in, unframed

72.4 x 72.4 x 4 cm / 28.5 x 28.5 x 1.6 in, framed

HS22-LL9427P

€11,000



Kabinett | Lucia Di Luciano



Minimal
2020

Acrylic and ink on Masonite

70 x 70 cm / 27.6 x 27.6 in, unframed

72.4 x 72.4 x 4 cm / 28.5 x 28.5 x 1.6 in, framed

HS22-LL9428P

€11,000



Diane Simpson

Sculpture, Drawing, Prints 1976-2014
Installation view
Nottingham Contemporary, Nottingham, UK
2020





Diane Simpson

(b. 1935, Joliet, US; lives and works in Wilmette, US)

Diane Simpson's elegantly constructed sculptures evolve from a broad range of materials, clothing, and architectural sources, often addressing issues of gender and abstraction. While elements of her creations appear to effortlessly hang and fold, they are in fact the result of a rigorous approach to construction techniques, revelling in passages of pattern, joinery and skewed angles that are by turns humorous and psychologically charged. The artist employs a diverse combination of materials in her sculptures, including cardboard, fibreboard, aluminium, wool, polyester, poplar, faux fur, fleece, mahogany, brass, copper and steel.

Diane Simpson's *Boshi* refers to a Japanese word for 'hat', and its form represents the shape of farmers' hats traditionally worn in East and South Asia. Simpson typically draws and sculpts from a single category of clothing at once, and so *Boshi* was made during a period in the early 1990s when she was exploring headgear such as bonnets, bowler hats, kerchiefs and hoods.

Whilst each of these head coverings contains a particular set of cultural beliefs and rituals, the artist's interest is primarily in the formal language: the fabric, the shape, the drapery, and the tension and balance between these qualities. She begins by drawing on graph paper, which she then transposes into sculpture; in Simpson's practice, *Boshi* is unusual in its display not on the floor at a 45-degree angle, but mounted on the wall and viewed head-on like a painting. Constructed from enamel, steel and spunbond polyester (a web-like fabric often used in upholstery and medical clothing), the *Headgear* series represented the artist's move away from MDF, which she used almost exclusively during the 1980s. In combining soft, translucent fabric with industrial steel, Simpson interweaves architecture with design and fashion.

In 2025, Simpson presented three monumental, newly commissioned, outdoor sculptures on the [Art Institute of Chicago's](#) terrace referencing early drawings from the 1980s. This was followed by a major survey exhibition at the [American Academy of Arts & Letters](#) in New York. This autumn, a comprehensive exhibition of Simpson's work will open at the Sara Hilden Art Museum, Tampere, Finland, before travelling to MUMOK, Vienna, Austria.

Simpson's works are held in prominent institutional collections including The Whitney Museum of American Art, New York, US; Museum of Contemporary Art, Chicago, US; The Institute of Contemporary Art, Boston, US; Kadist Art Foundation, Paris, France and San Francisco US.

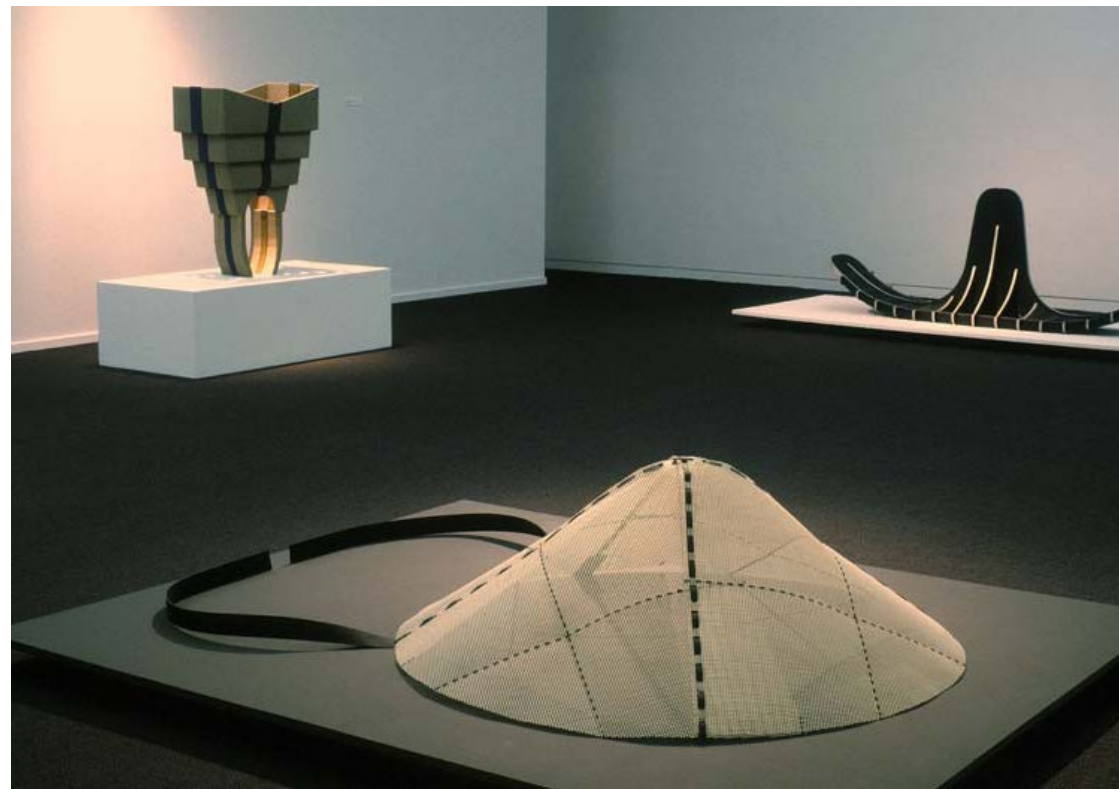
Recent selected press: [Artforum](#), [The Brooklyn Rail](#), [Hyperallergic](#), [Apollo](#), [Art in America](#)

Boshi
1995

Enamel on perforated steel and spunbond polyester fabric
144.8 x 228.6 x 55.9 cm / 57 x 90 x 22 in
HS15-DS7269S

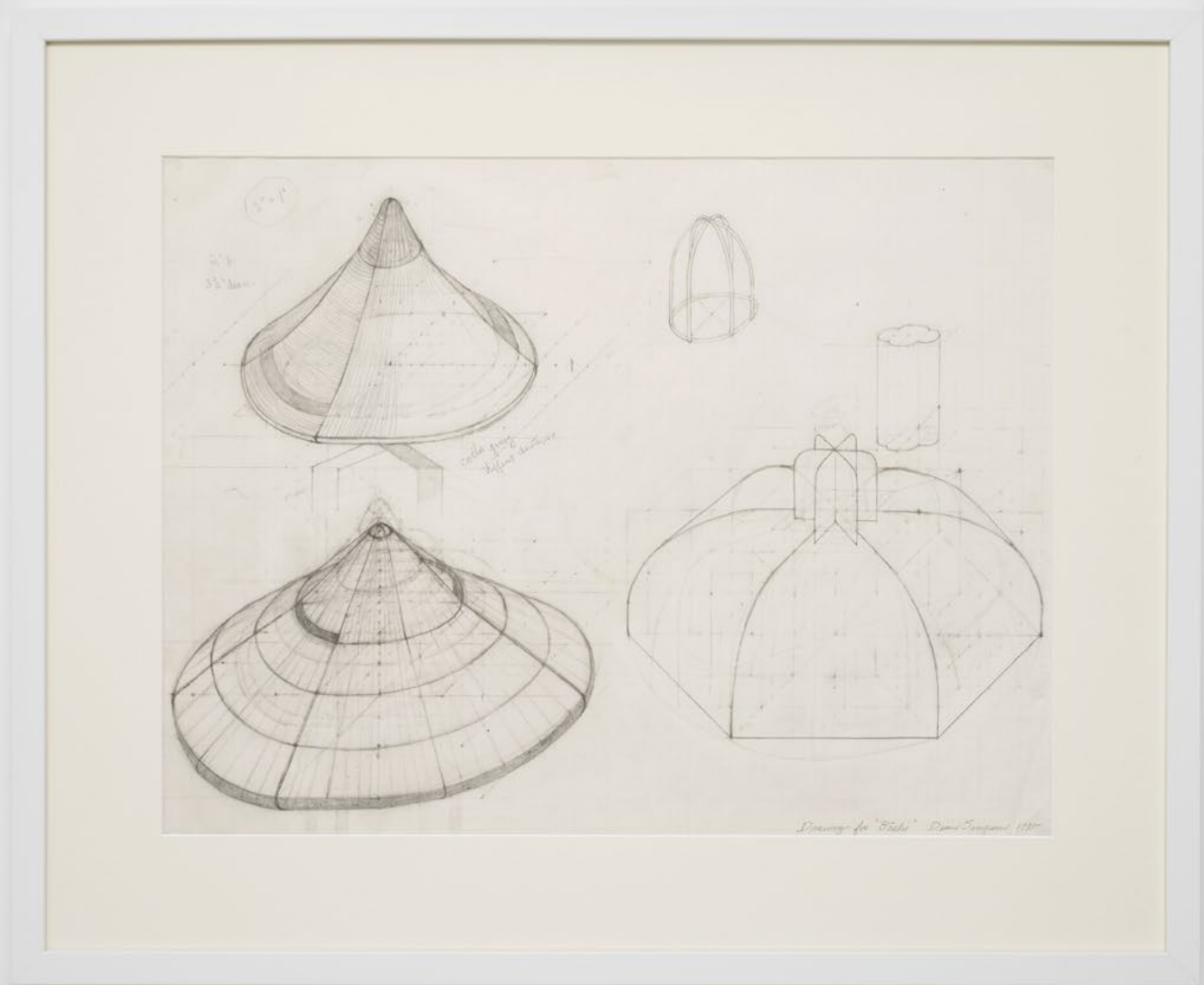
\$55,000





Installation views
 Left: Herron School of Art and Design, Indianapolis, US, 2006
 Right: Chicago Cultural Center, Chicago, US, 1996

Diane Simpson



Drawing for Boshi

1995

Pencil on vellum graph paper

43.2 x 58.4 cm / 17 x 23 in, unframed

59.5 x 72.5 x 3.3 cm / 23.4 x 28.5 x 1.3 in, framed

HS16-DS7351D

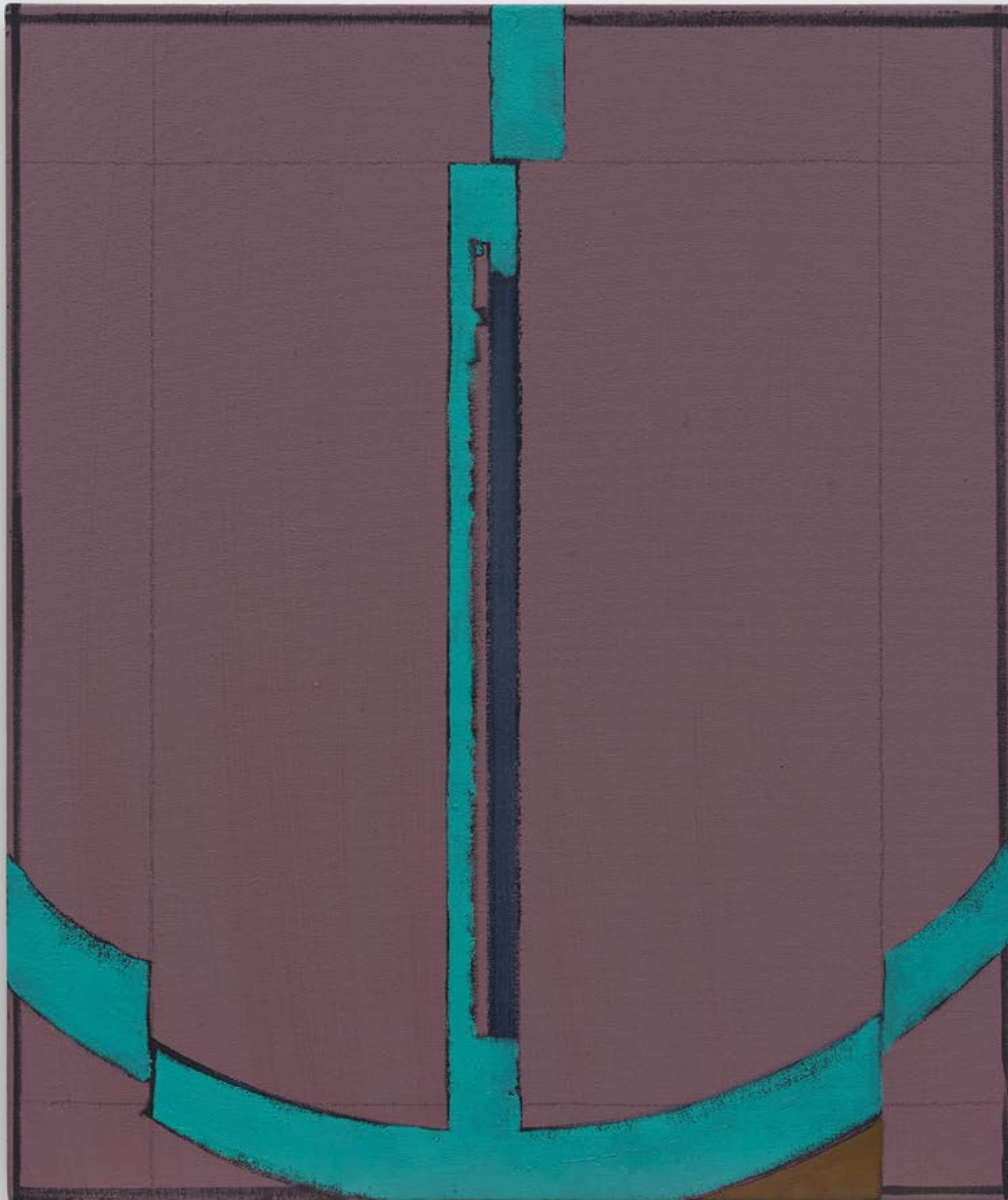
\$6,000

Matt Connors

Cooperative Village
Installation view
Herald St | Bologna, Bologna, IT
2026
[See preview here](#)



Matt Connors



(b. 1973, Chicago, US; lives and works in New York, US)

Abstracted by colour, Matt Connors' paintings and drawings are made through a process of observation and invention, layering and re-working forms extracted from his environment. Details are seized upon, and marks accumulated through time spent in his studio become integral to the work. Through this process, his surfaces register each moment in their creation to form a material record of immaterial thought and ideas. His work often contains influences from an ever-evolving, disparate group of artists, writers, filmmakers, and musicians in whom he finds inspiration; the paintings and drawings exist therefore as both pictures and objects, offering depth beneath their initial appearances that point both to Connors' immediate surroundings and to more distant impressions.

Connor's exhibition *Cooperative Village* marked the opening of Herald St | Bologna at the start of this year ([see preview here](#)). He recently featured in group shows in the Biennale Son at Le Manoir De La Ville de Martigny (2026) and Goldsmiths CCA, London (2024).

Connor's works are held in prominent institutional collections including Dallas Museum of Art, Dallas, US; Hammer Museum, Los Angeles, US; The Metropolitan Museum of Art, New York, US; Museum of Modern Art, New York, US; Whitney Museum of American Art, New York, US; Walker Art Center, Minneapolis, US; Carnegie Museum of Art, Pittsburgh, US; Morgan Library & Museum, New York, US.

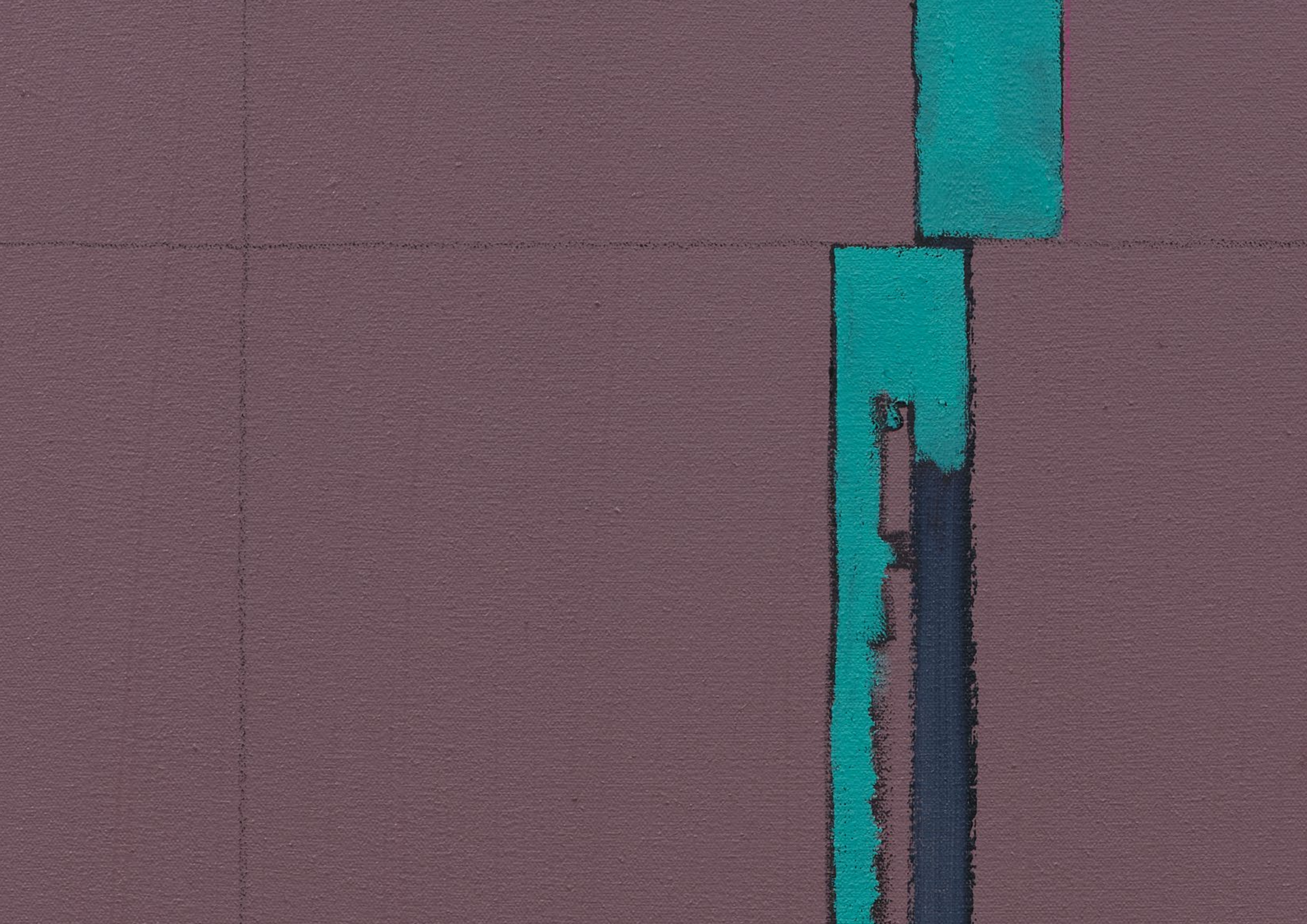
Recent selected press: [Plaster](#), [The Guardian](#), [Ocula](#)

Age Range

2026

Oil and pencil on canvas
66.3 x 55.9 cm / 26.1 x 22 in
HS22-MC9461P

\$65,000

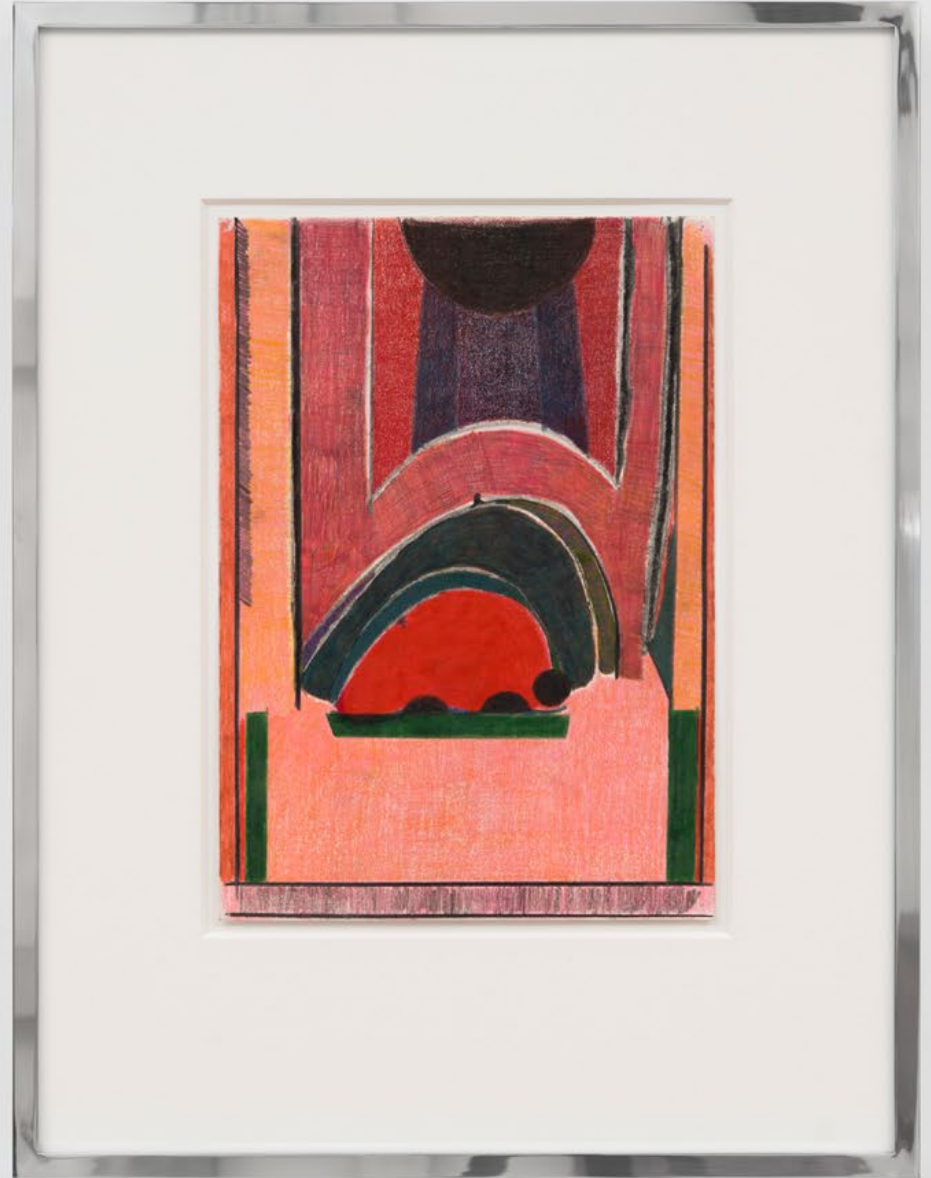


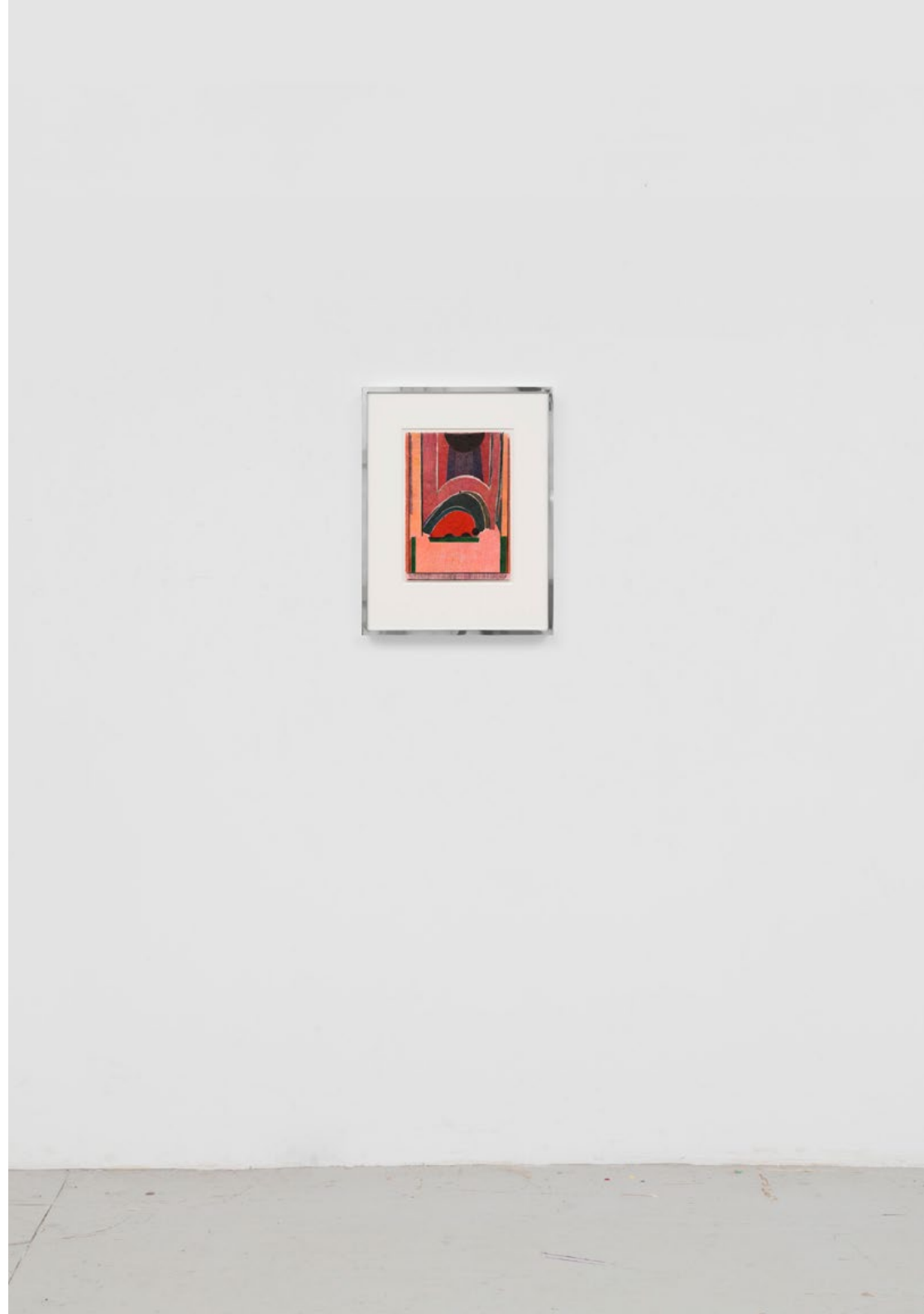


Matt Connors

Untitled
2025
Coloured pencil on paper
33.7 x 23.5 cm / 13.25 x 9.25 in, unframed
56.8 x 44.7 cm / 22.4 x 17.6 in, framed
HS21-MC9311D

\$14,000





Nicole Wermers



Shifting the Silence
Installation view
Lenbachhaus, Munich, DE
2025

Nicole Wermers

(b. 1971, Emsdetten, Germany; lives and works in London, UK)

Nicole Wermers's practice explores the relationship between functionality and aesthetics in the design of everyday objects, as well as the act of navigating domestic and urban spaces, particularly from the point of view of a woman. In her work, household items, furnishings, and structures become ornaments of a sociopolitical and historical engagement with our immediate surroundings, based on the formal language of modernism. The artist is fascinated with contemporary consumer culture, emphasising the seductive surfaces, colours, and forms of her starting material. In her practice. She was nominated for the Turner Prize in 2015 for her solo exhibition *Infrastruktur* at Herald St.

Nicole Wermers' *Domestic Tails* are a series of extendable sculptures consisting of hand sewn faux fur animal tails, that can be rolled up on a hose reel or a wall mounted hanger, but also expand up to 20 metres across the floor. Like recent figurative works in plaster and clay such as her large *Reclining Female* sculptures, model-sized *Proposals for a Monument to a Reclining Female* maquettes, or the *Fainters* series depicting fainting women, her *Domestic Tails* challenge the classical verticality of sculpture, which is often connoted as masculine and aligned with connotations of social distinction.

When unspooling from their dispensers, the *Domestic Tails* create sculptural lines running across rooms and across thresholds. They reference invisible infrastructures, such as electricity cables or water pipes, but also spatial hierarchies that domestic animals, for instance, find easy to overcome. The inclination of such animals is to reach out into space – here they are represented as tails, which stand for connections made between differing spaces and times, and for the possibility of moving beyond clear boundaries. *Domestic Tail (pink, 19 metres)*, 2026 is one of only three in a “fun” colour – pink in this instance – that doesn't mimic an actual animal tail but is more in line with animated pet tails, like Tom & Jerry, whose bodies expand and distort on a frequent basis in line with a comic narrative.

Wermers' works are currently featured in exhibitions at the Lenbachhaus, Munich, DE; Museum brandhorst Munich, DE; and Kunstmuseum Gelsenkirchen, Gelsenkirchen, DE.

Wermers' works are held in prominent institutional collections including Arts Council Collection, London, UK; British Council Collection, London, UK; Tate Collection, London, UK; Museum Brandhorst, Munich, DE; Museum of Modern Art, Frankfurt, DE; Museum Ludwig, Cologne, DE.

Recent selected press: [Something Curated](#), [Steidz](#), [ArtReview](#), [The Guardian](#), [Texte Zur Kunst](#)



Domestic Tail (Pink, White Tip, 19 Metres)

2026

Handsewn faux fur tail, polystyrene filling, thread,
custom stainless steel hose reel

Dimensions variable

HS22-NW9441S

£22,000









Nicole Wermers

Domestic Tail (Grey, 18 Metres)

2026

Handsewn faux fur tail, polystyrene filling, thread,
custom stainless steel hose reel

Dimensions variable

HS22-NW9442S

£22,000





Nicole Wermers



The lower part of *Poirot 1 (The Discovery)* (2026) consists of a VHS box set of *Agatha Christie's Poirot*, a TV series produced in the UK from the late 1980s to the early 2000s and based on Agatha Christie's short stories. Although the work uses original stills from the production and related graphics, the sleeve designs, along with some of the episode titles, are fabricated by the artist. Resting atop hours of condensed narrative recorded on magnetic tape is a single clay scene handmade by the artist. It depicts four figures and a small dog in varying states of collapse and action, oscillation between figuration and abstraction. The scene implies the discovery of something beyond its frame, eliciting a range of reactions from the figures. It also pays admiring homage to Niccolò dell'Arca's *Compianto sul Cristo Morto (Lamentation over the Dead Christ)* (1463), which the artist saw in Bologna earlier this year. The genre of "cosy crime," of which Poirot's stories are foundational examples, offers escapism through largely violence-free narratives set in elegant surroundings. Any sense of the gruesomeness of the murders is further distanced by the multiple historical periods evoked in Agatha Christie's Poirot, each contributing its own layer of nostalgia. Poirot's cases are set primarily in the pre-war 1930s, while the television series was produced during the 1980s and 1990s. The former presents a world still defined by clear social hierarchies, albeit with modern conveniences, while the latter reflects the optimism and opulence that preceded the global financial crisis, both of which are visible in the production.

Poirot 1 (The Discovery)

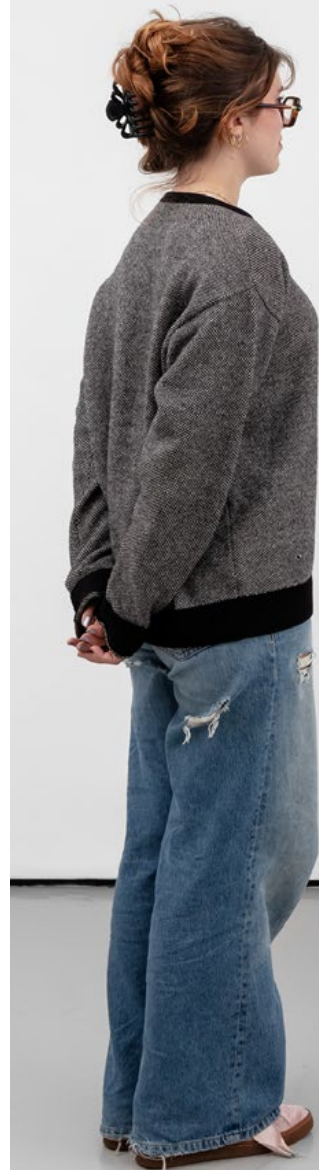
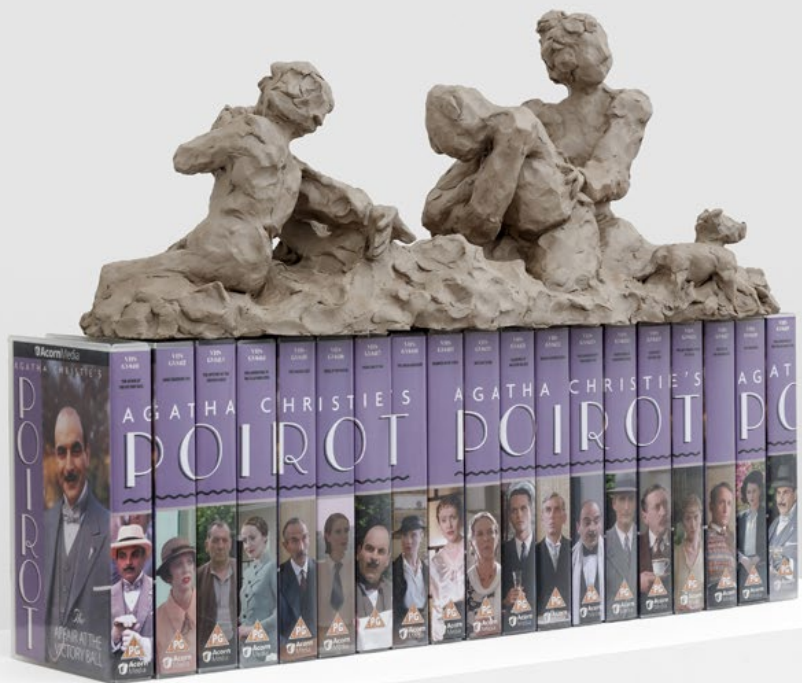
2026

Reinforced air dry clay, C prints, VHS tapes and covers

40 x 54 x 18 cm / 16.1 x 21.3 x 9.1 in

HS22-NW9436S

£15,000



Esteban Jefferson



Esteban Jefferson



(b.1989, New York, US; lives and works in New York, US)

Esteban Jefferson's practice focuses on issues of race, identity, and the legacies of colonialism. His works are journalistic in nature; they reflect on the way in which society perceives discomforting histories, and act as a gateway to examining the past. Using painting, drawing, photography, and sound installation as a means of exploration, Jefferson often references his own photographic sources and video footage to construct his works. Resolutely left unfinished, his paintings contain focal points painted with precise detail, creating a brazen contrast within the canvas. This raw style is representative of Jefferson's introspective and exploratory process.

Jefferson is included in the group exhibition [Greater New York 2026](#) at MoMA PS1, New York, US.

Jefferson's works are held in prominent institutional collections including Hessel Museum of Art, New York, US; ICA, Miami, US; The Montreal Museum of Fine Arts, Quebec, CA; Pérez Art Museum, Miami, US.

Jefferson's solo exhibition at Herald St | Museum St will open in September 2026.

Recent selected press: [Something Curated](#), [Plaster](#), [ArtReview](#)

TBC
2026
Oil and pencil on linen
76.2 x 91.4 cm / 30 x 36 in
HS22-EJ9462P

\$44,000



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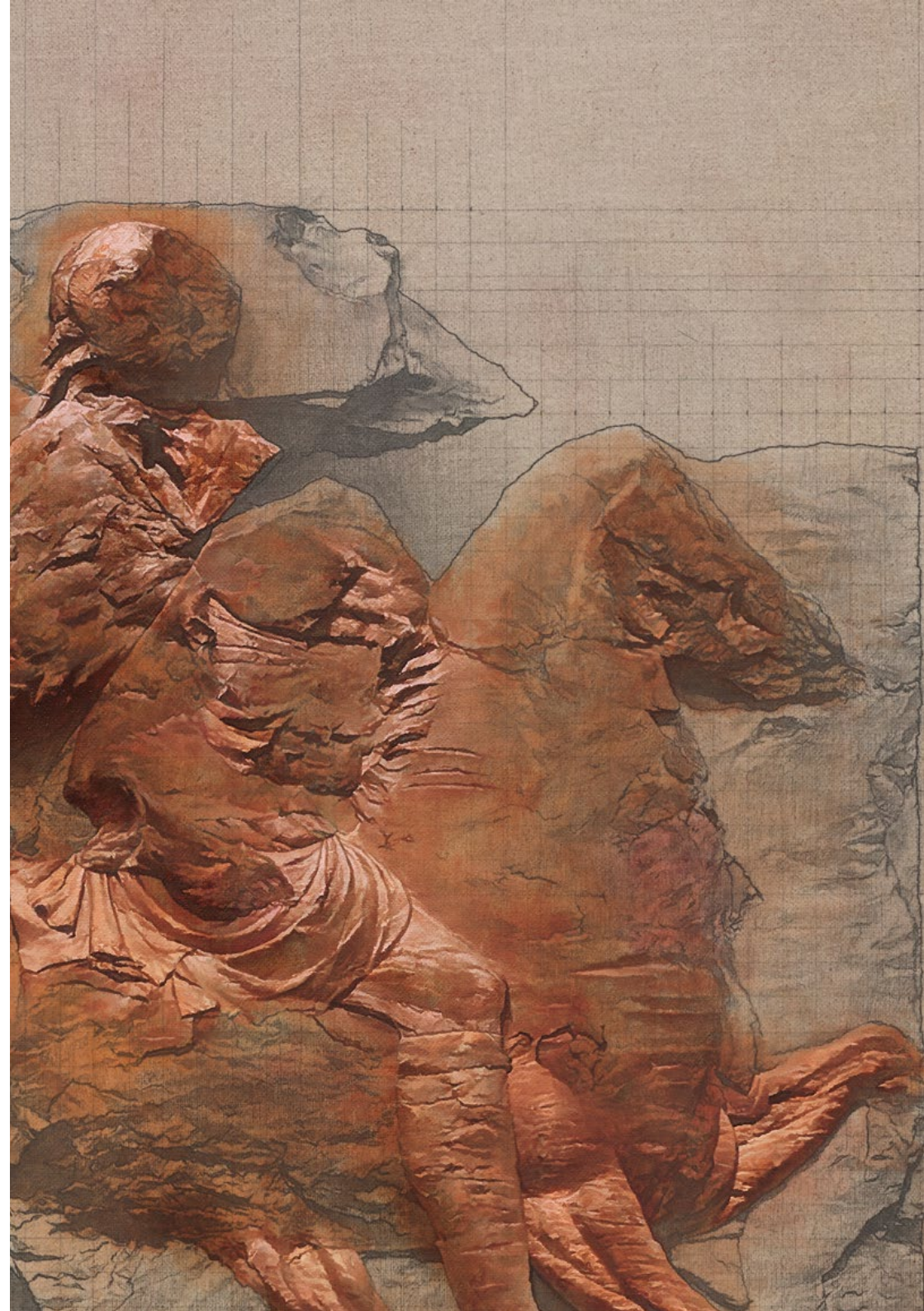
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This painting depicts one of the Parthenon reliefs removed from Athens by Lord Elgin and currently housed at the British Museum. Directly beside the relief is a small temperature-monitoring device, which notably displays a reading close to the average temperature of the British Museum – significantly colder than the ideal conditions for preserving the Elgin Marbles.

As Jefferson observes: ‘The Elgin Marbles, as they are colloquially referred to, are highly controversial, as many people believe they should be returned to Athens. Currently, 50% of the artefacts from the Parthenon are in London and 50% are in Athens, where they originated and remained for thousands of years until Lord Elgin removed them between 1801 and 1812. Although the British Museum has softened its language concerning the Elgin Marbles, the traditional argument it employed for decades to justify retaining these stolen artefacts was that it was better equipped to care for them than Greece (or, extrapolated further, than any of the numerous other countries whose historical artefacts are currently housed at museum).

The reason for this softening of language is largely due to Greece’s construction of the Acropolis Museum, a beautiful institution that is not only perfectly capable of housing the contested artefacts, but was also built with exhibition spaces intentionally left empty for them, in anticipation of a day when the Elgin Marbles might be permanently returned to Greece. As it stands, Greece has mounted the most compelling argument for the return of contested museum objects that I have encountered.

Ironically, while the Acropolis Museum is meticulously maintained and climate-controlled, the British Museum faces serious challenges in this regard. The museum is inadequately climate-controlled and subject to persistent leaks, resulting in entire galleries being regularly closed because of intermittent roof failures, as well as the near-constant presence of temporary industrial-grade air-purification units, fans and other equipment.’



Alexandra Bircken



SomaSemaSoma
Installation view
Culturgest, Lisbon, PT
2025

Alexandra Bircken

(b. 1967, Cologne, Germany; lives and works in Berlin, Germany)

Following undergraduate studies and professorships at Central Saint Martins, London, Bircken had an extensive career in fashion until 2003 when her designs increasingly took on an existence as sculptural objects on their own, independent of the body. She places skin and coverings at the heart of her practice, exploring and excavating the boundary which separates our inner and outer worlds. In her work, soft and transparent materials such as wool, nylon, and hair are juxtaposed with the permanence and resistance of bronze and steel. Bircken also questions gendered associations and employs objects of power and pleasure including firearms and motorcycles, as well as architectural elements, to symbolise our bodily relationships with machines and the structures we inhabit. Bircken's travelling solo exhibition, *SomaSemaSoma*, makes its third iteration at CAPC, Bordeaux, FR, this June ([see preview here](#)).

Topos (2026) is a patinated bronze sculpture that transforms a fragment of a leather racing jacket into a wall relief. The jacket's seams, padding, and protective panels are preserved in the cast, but the object is stripped of its functionality, becoming a dense, hybrid form existing somewhere between garment, torso, and shell. The title, *Topos*, represents the dialectic between place and form, where the architectural and the anatomical exist in a productive tension. The work is constructed to sit flush against the wall at the edges and it protrudes through the shoulder and sleeve masses. The eye-shaped logo components are mirror polished.

Bircken's works are held in prominent institutional collections including Fondazione Arte Fiera, Bologna, IT; Frac Lorraine, Metz, FR; Hamburger Kunsthalle, Hamburg, DE; Museum Brandhorst, Munich, DE; Saatchi Collection, London, UK; Sprengel Museum, Hannover, DE; The Hunterian Museum, Glasgow, UK; Walker Art Center, Minneapolis, US.

Recent selected press: [émergent magazine](#), [The Guardian](#)







Topos
2026
Bronze
82 x 42 x 14 cm / 32.3 x 16.5 x 5.5 in
Ed. 1/5 + 2 AP
HS22-AB9438S

€24,000

Alexandra Bircken

Gang Bang (2026) is an assemblage of two car engine manifolds and a braided hair strand. The manifolds are both sourced from the same car, a six-cylinder Mercedes-Benz. The sculpture stages a convergence of openings and passages: multiple tubular cavities of each manifold merge into a single knotted configuration, while the braided hair functions as a connective tissue that binds the structure together. This interplay between multiplicity and fusion recalls bodily anatomies and sexual associations, transforming three distinct apertures into a singular, intertwined entity on either side of the braid. The work thus oscillates between the industrial and the corporeal, the mechanical and the erotic, allowing the title to activate readings of both physical force and sexual union. The title synthesises different readings simultaneously: on one level, evoking the explosive acoustic force of a “bang,” suggesting impact, collision, and the compressed energy embodied in the densely entangled steel forms. On another level, the title clearly carries a sexual connotation.







Gang Bang
2026

Stainless steel manifold, synthetic hair, metal plate
125 x 49 x 33 cm / 49.2 x 19.2 x 12.9 in
HS22-AB9439S

€25,000

Alexandra Bircken

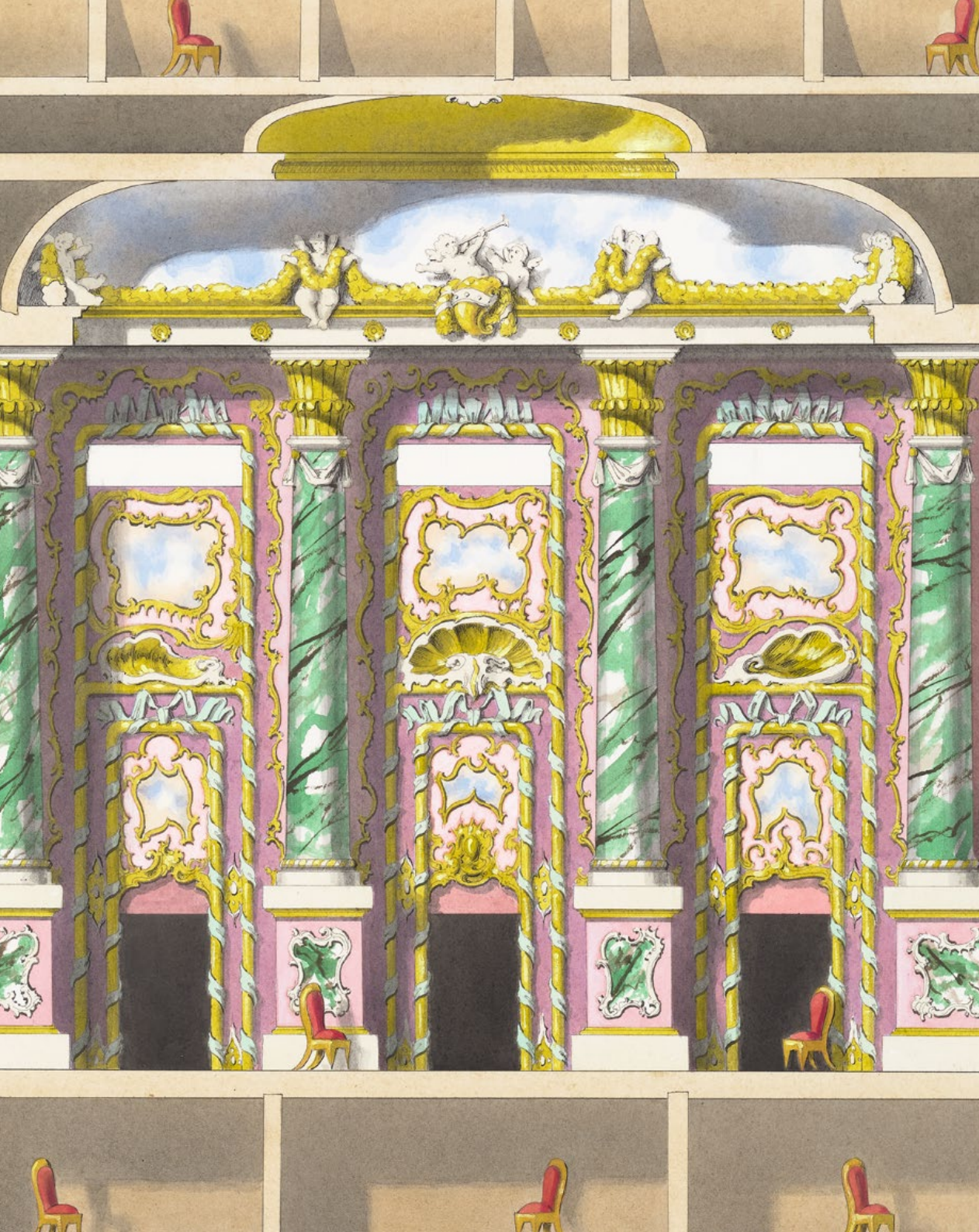
Rolex (2026) is a bronze cast of timer plugs in a form that unexpectedly resembles a small animal. The familiar technical objects are reorganised into a compact hybrid body, balancing mechanical precision with a sense of instinctive, almost living presence. The ironic title evokes precision, time, and status, while the sculpture itself feels improvised, fragmented, and materially transformed. The work plays with the gap between luxury and function, control and interruption, timekeeping and disconnection.



Rolex
2026
Bronze
18 x 37 x 10 cm / 7.1 x 14.6 x 3.9 in
Ed. 1/5 + 2 AP
HS22-AB9440S

€15,000





Pablo Bronstein

(b. 1977, Buenos Aires, Argentina; lives and works in London, UK)

Born in Argentina and based in London, Pablo Bronstein centres his work around period design and architecture, often incorporating elements of satire in a commentary on taste, history, culture, and society. His drawings and paintings on paper of buildings and objects range from historically accurate and analytical to overly ornamental and decorative, and this interest in design's character and vitality frequently extends into live work, including performance and film. His practice also includes large-scale sculpture, wallpaper, and installations that play with a sense of space, scale, and domesticity.

Pablo Bronstein is currently participating in the 2026 Chengdu Biennale, and will soon receive a North American museum solo exhibition.

Bronstein's works are held in prominent institutional collections including Arts Council Collection, UK; British Museum, London, UK; Brooklyn Museum, New York, US; Centre Pompidou, Paris, FR Collection Städtische Galerie im Lenbachhaus und Kunstbau, Munich, DE Government Art Collection, UK; Metropolitan Museum of Art, New York, US; New York Public Library, New York, US; Pinakothek der Moderne, Munich, DE; RISD Museum, Providence, US; Staatsgalerie Stuttgart, Stuttgart, DE; Tate Collection, London, UK; The Holburne Museum, Bath, UK; The Museum of Fine Arts Houston, Houston, US; Victoria & Albert Museum, London, UK.



Diptych Townhouse

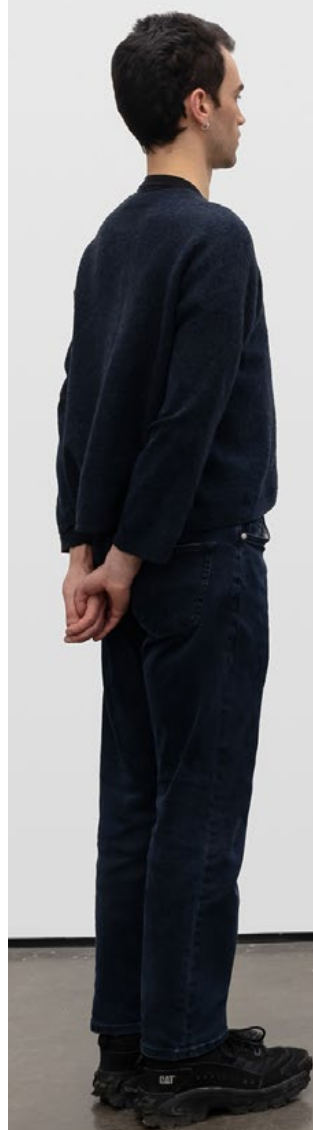
2025

Acrylic on paper, artist's frame

73.5 x 104.5 x 5 cm / 28.9 x 41.1 x 2 in

HS21-PB9249P

£20,000

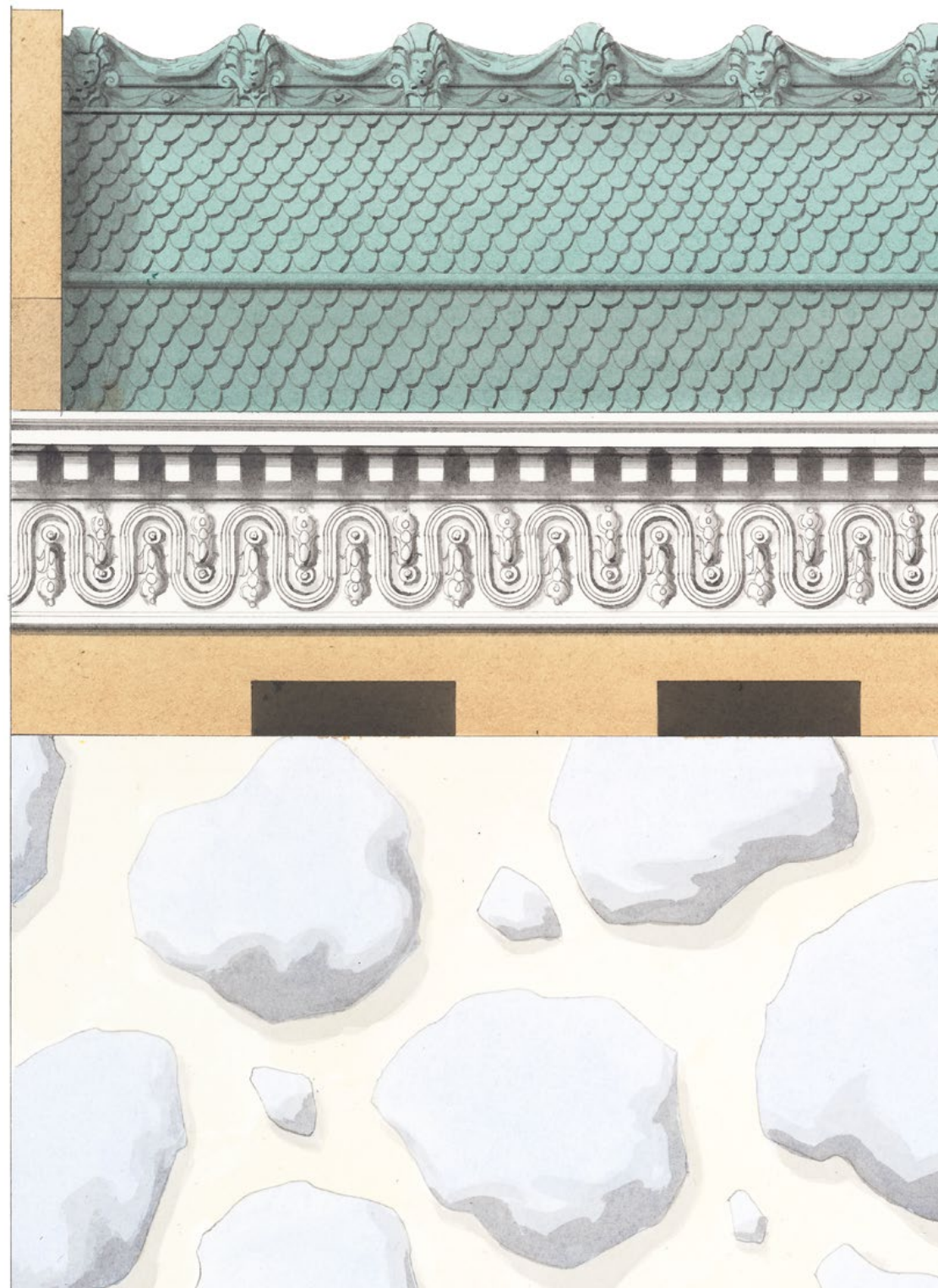


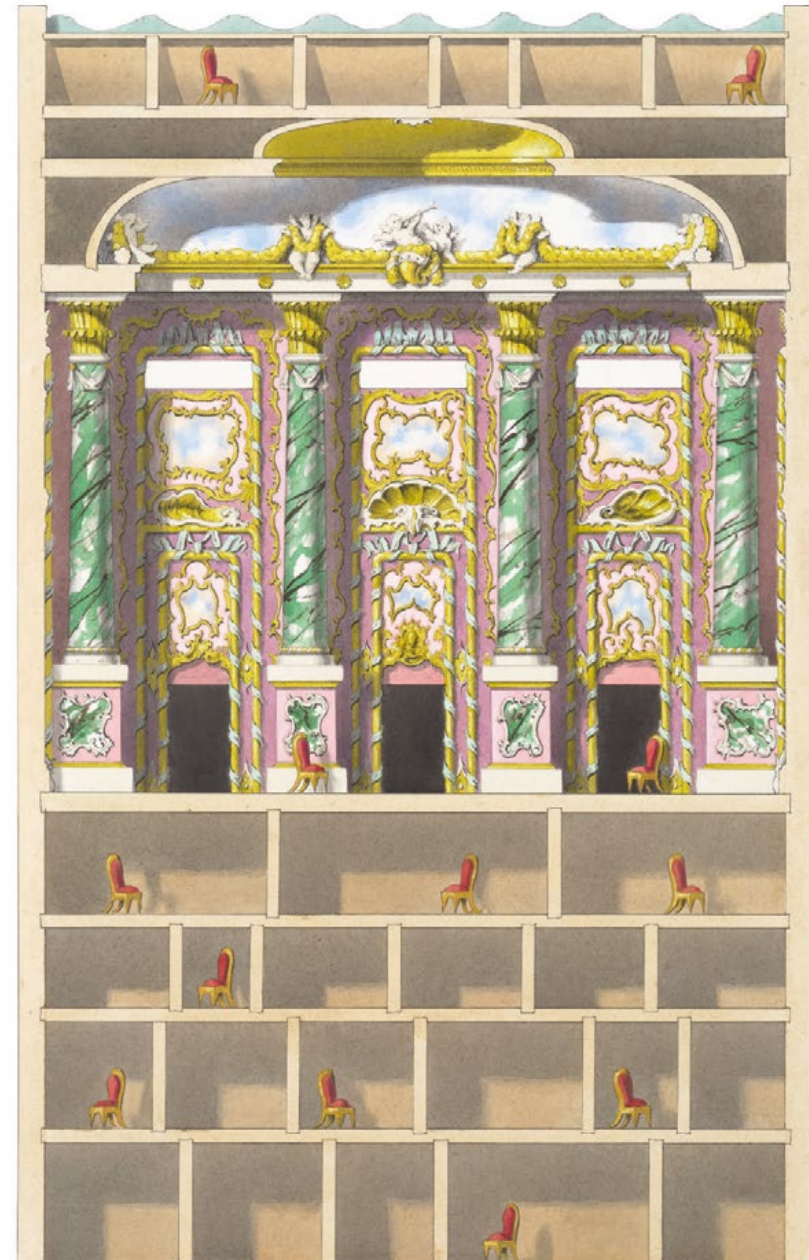
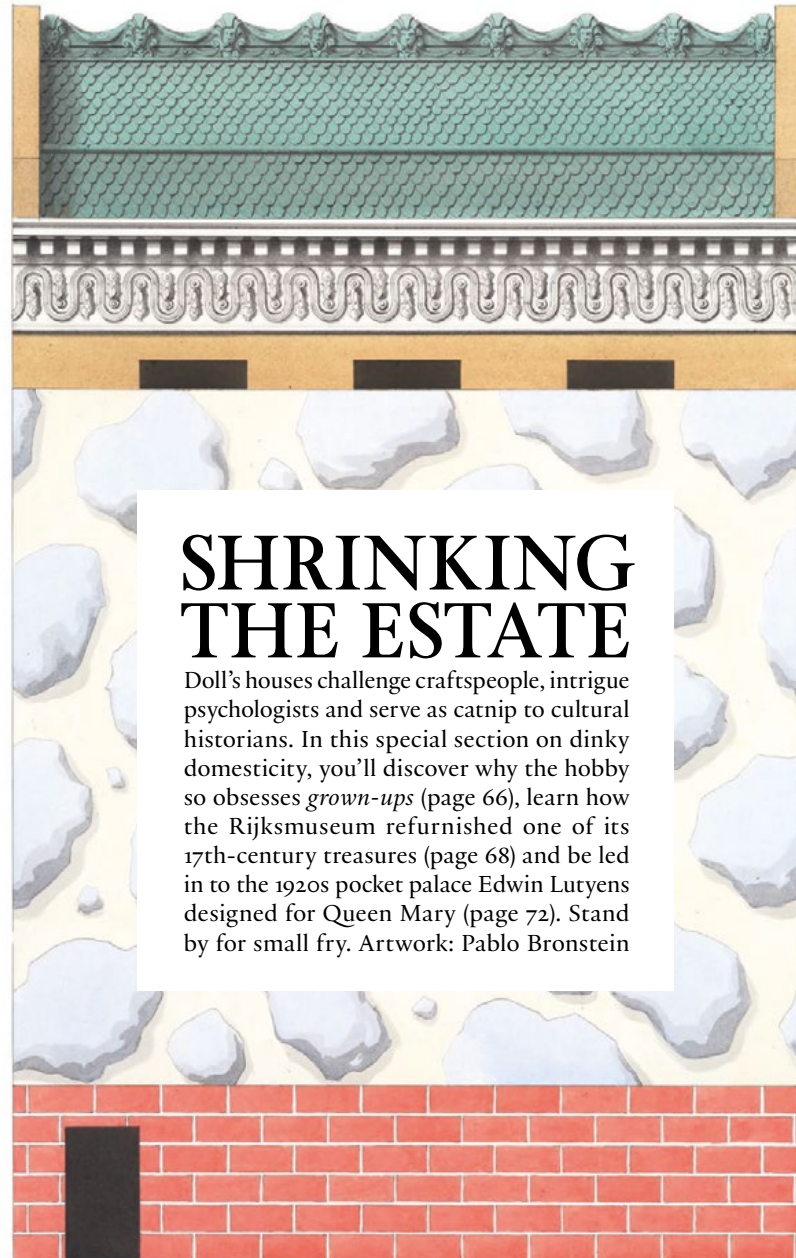
Diptych Townhouse (2025) is a design for a dollhouse drawn from the architectural style of a London terraced townhouse. The left image is the facade and the right is the interior. It is clear that it is a dollhouse partly because of the lack of real architectural elements like fireplace shafts, supporting walls, stairs and beams.

The interior is a jab at the inequality that these houses tend to embody, with very small rooms dominated by a couple of grand, palatial spaces. Here, however, this arrangement is reversed in the cross section, with the largest room placed at the top. Ordinarily, such rooms would occupy the ground and first floors. There is no particular significance to this reversal; it is simply a device to make the large room appear even more dominant, squashing the rooms below and compressing those above. The contrast in decoration further accentuates this effect: the smaller rooms are entirely plain. The repetition of the chairs is another doll's house motif, recalling the use of matching furniture throughout a house. Here, it is employed to signify scale.

The interior and exterior windows correspond, implying a degree of foresight in the interior design, although on the exterior it appears as though the real windows have been covered over. The presentation of the front elevation and sectional interior side by side on the same sheet follows an eighteenth-century architectural convention seen in publications by Robert Adam and others. The wide gap between the left- and right-hand drawings marks where the fold of a book page would be. This is deliberate and intended to accentuate the strangeness of the convention.

The interior décor is not English or Georgian, but instead heavily Baroque. This choice was made to emphasise the size and weight of the large room at the expense of the other spaces. It is also highly customised, standing in opposition to the standard doll's house type. The design likewise avoids a childish or readily recognisable domestic aesthetic. Instead, it possesses a slightly unsettling quality, suggesting a space for public or private use of an opaque nature.





Sang Woo Kim



Aura
Installation view
AMA Venezia, Venice, IT
2026

Sang Woo Kim

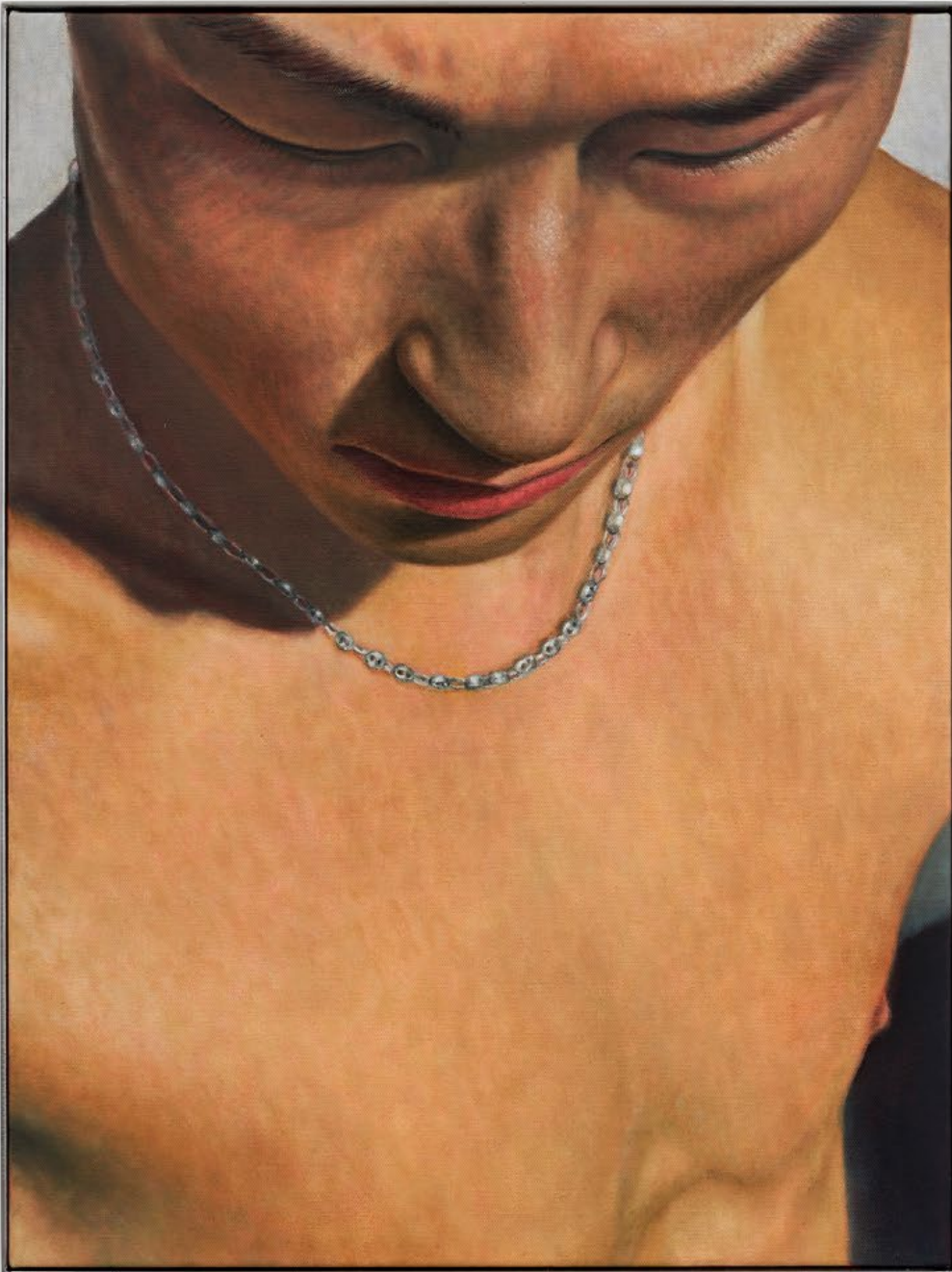
(b. 1994, Seoul, South Korea; lives and works in London, UK)

Sang Woo Kim's practice addresses his fractured identity and confronts the alienating cultural factors that have affected him from a young age. Kim moved to the United Kingdom from South Korea as a child, and throughout his life he has grappled with a sense of otherness shaped by the clash between his traditional Korean upbringing and the Western culture surrounding him. Through a poetic visual language rich in metaphors and analogies, he confronts the complexities of identity, primarily focusing on the challenges of navigating cultural duality. His works embody these internal conflicts, provoking a sense of revelation and understanding in the viewer and engaging them to truly 'see'.

Kim is included in *Aura* at AMA Venezia, which previewed during the Venice Biennale.

Kim's works are held in prominent institutional collections including X Museum, Beijing, CN and MAMCO, Geneva, CH.

Recent selected press: [Plus Magazine](#), [Fantastic Man](#), [Financial Times](#): [HTSI](#)



Closer 030

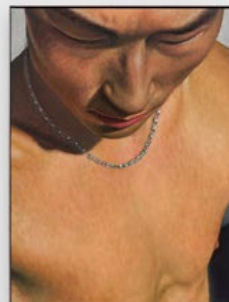
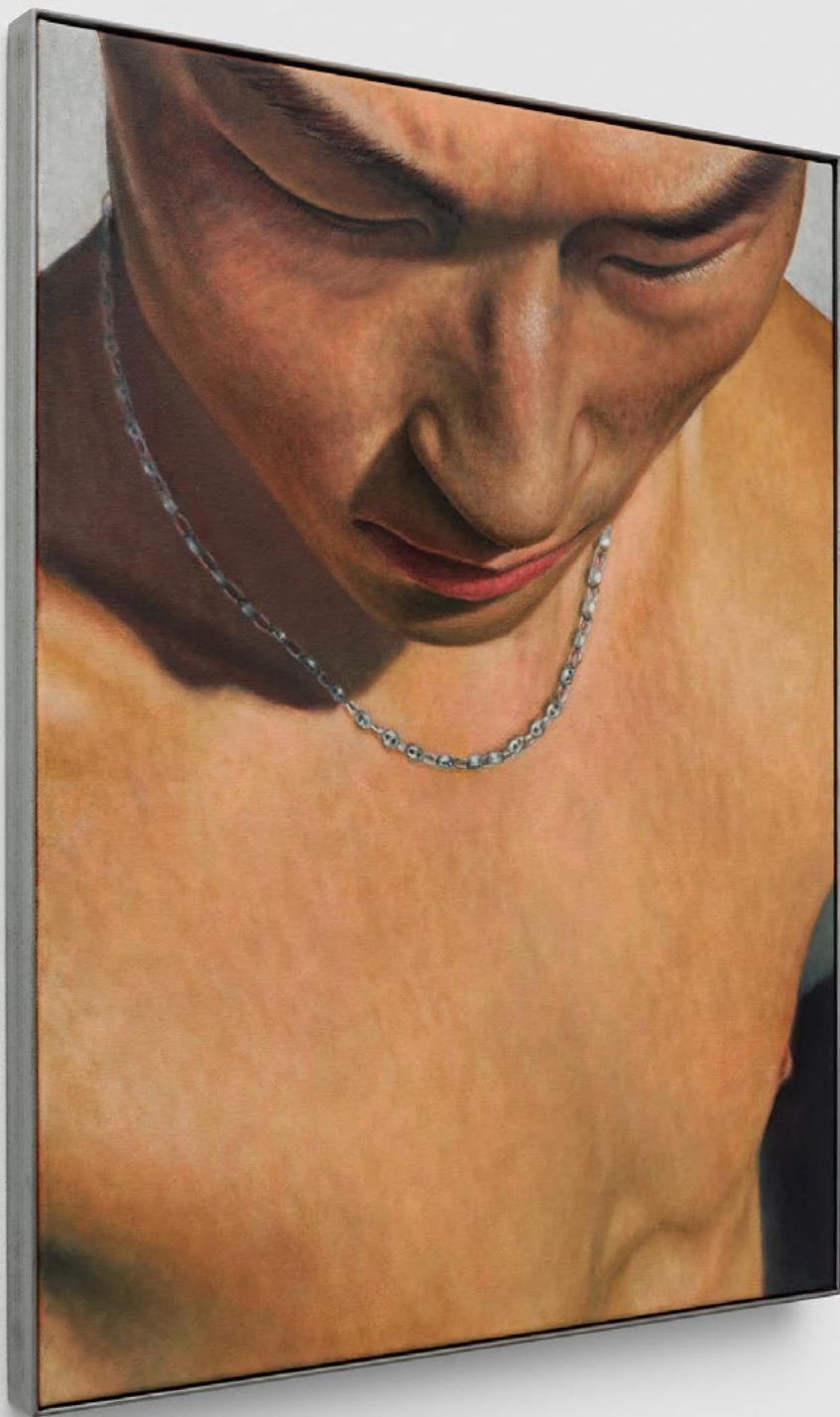
2026

Oil on canvas, artist's frame

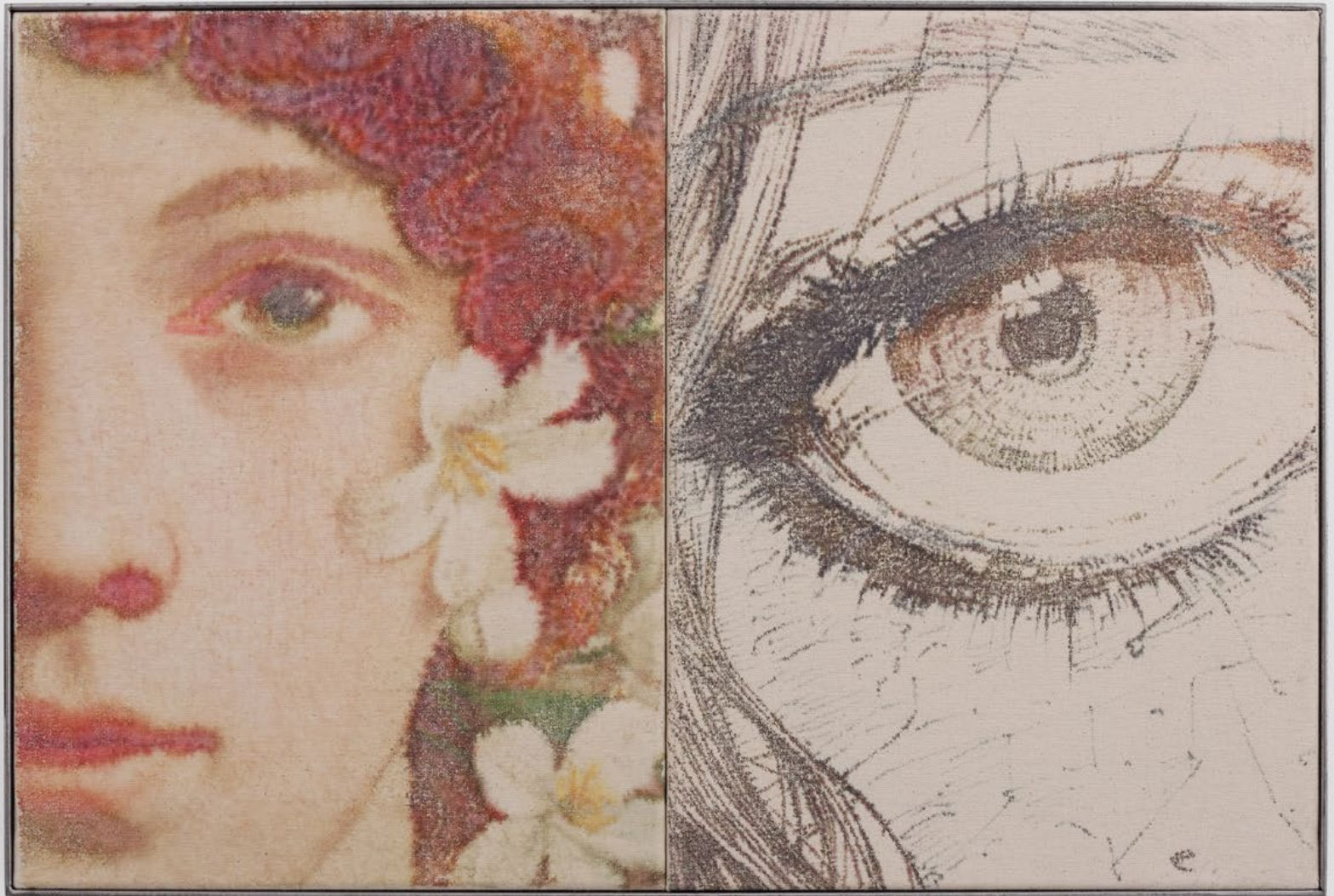
61 x 46 cm / 24 x 18.1 in

HS22-SWK9472P

£30,000



Sang Woo Kim



Glances 015
2026
Pigment dye transfer on canvas, artist's frame
41.5 x 62 cm / 16.3 x 24.4 in
HS22-SWK9474F

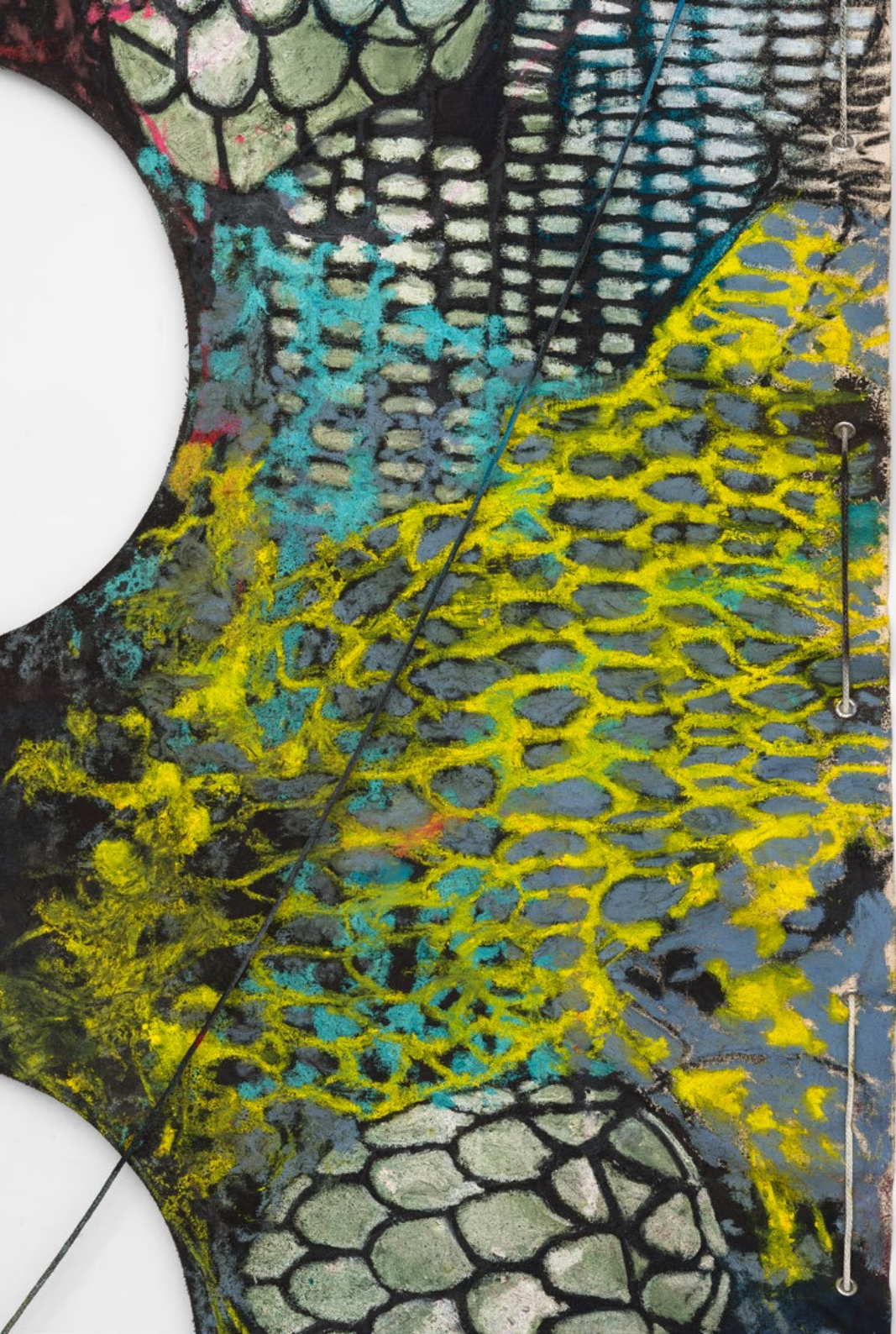
£12,000



Naotaka Hiro

Painting Paintings
Installation view
MoMA, New York, US
2024





Naotaka Hiro

(b. 1972, Osaka, Japan; lives and works in Los Angeles, US)

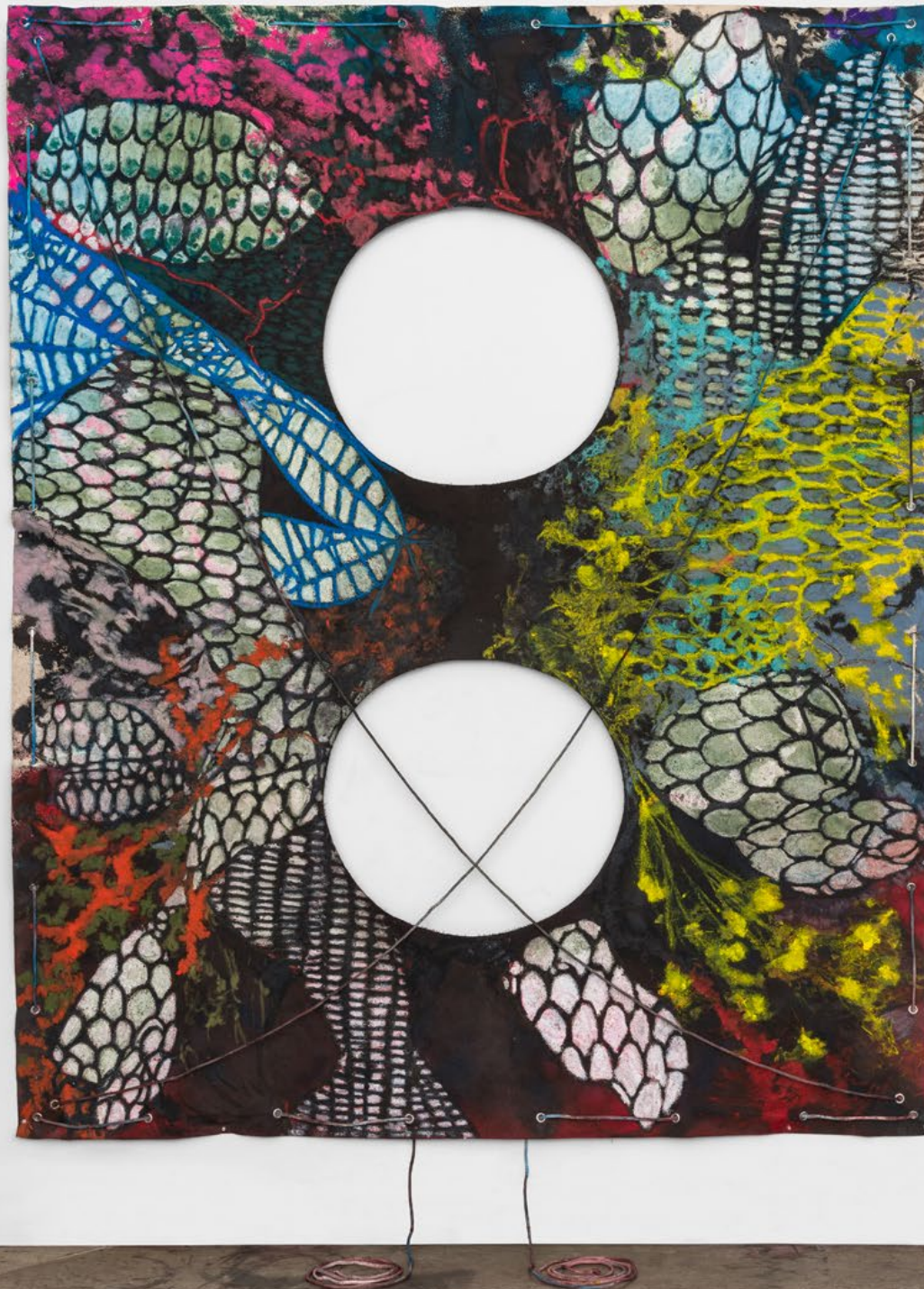
Naotaka Hiro's work is concerned above all with the unknowability of the body and its physical and psychological depths. Among other influences, he marries the vanguard experiments in movement and matter of the historic Gutai group from his native Osaka with the West Coast performance scene he discovered upon moving to Los Angeles. Stemming from his background in filmmaking, Hiro's process involves a constant back-and-forth between instinctive gestures and careful mark-making, which he likens to the dichotomies of actor/director, subconscious/conscious, filming/editing, and dream/awake. Struggling with the notion that much of one's body can only be perceived through a mediated form such as a camera or mirror, Hiro places himself as both the artist and subject, working intensely between the two states until their boundaries blur and he reaches 'a complete void'. Hiro is currently exhibiting at Herald St across both the gallery's London sites ([see preview here](#)).

Naotaka Hiro's work recently featured in group exhibitions at MoMA, New York; The National Museum of Art, Osaka; and the Mori Art Museum, Tokyo; and he will participate in the 2026 Toronto Biennial of Art.

Hiro's works are held in prominent institutional collections including as The National Museum of Art, Osaka, JP; The Hammer Museum, Los Angeles, US; Los Angeles County Museum of Art, Los Angeles, US; Museum of Contemporary Art, Los Angeles, US; Museum of Modern Art, New York, US; The Whitney Museum of American Art, New York, US; Minneapolis Institute of Art, Minnesota, US.

Recent selected press: [Something Curated](#), [Observer](#), [ARTnews](#)

Naotaka Hiro



Untitled (Circling)

2026

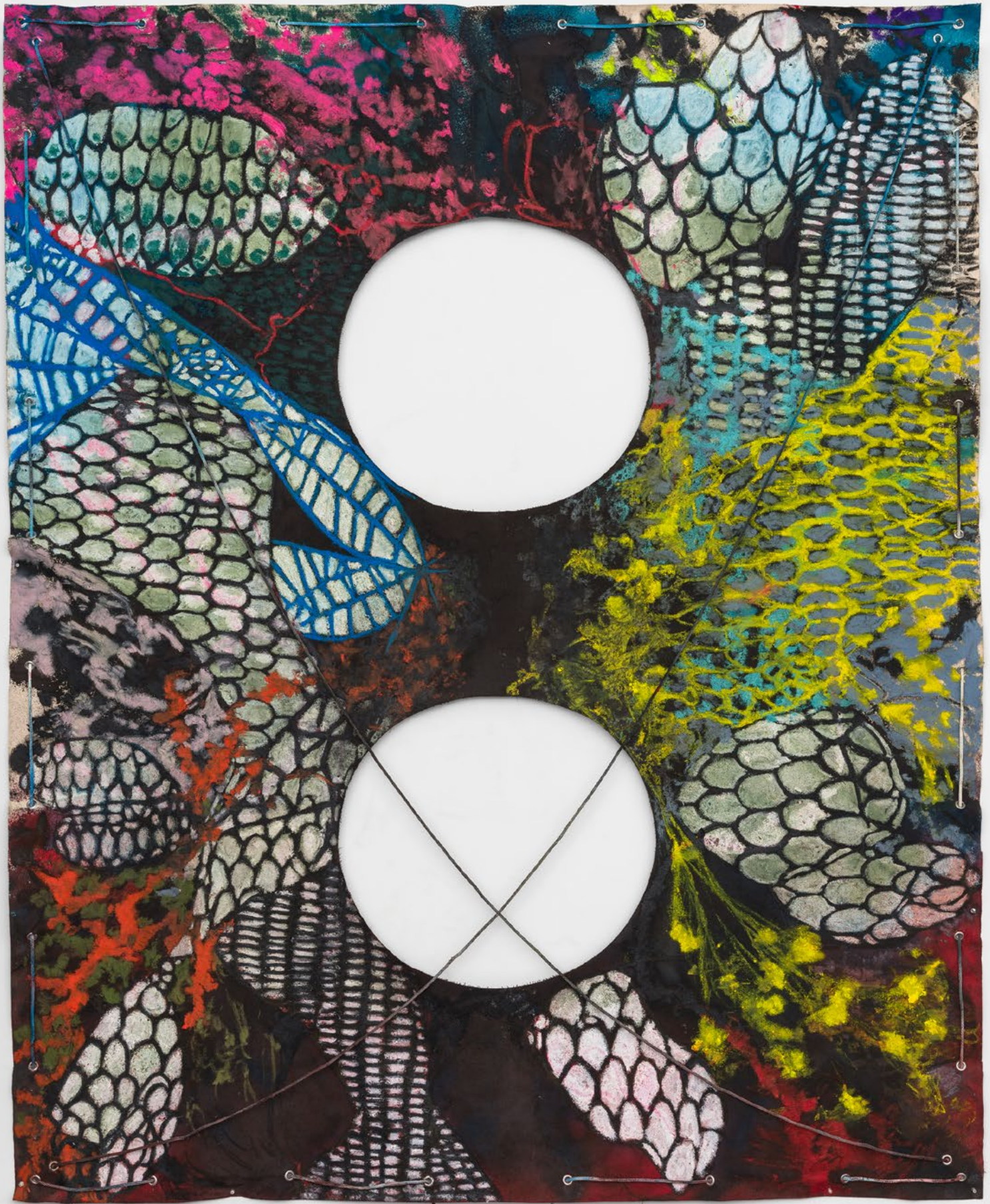
Canvas, dye, oil stick, rope, grommets

261.6 x 213.4 cm / 103 x 84 in

HS22-NH9400P

\$90,000





Others
Installation view
Herald St, London, UK
2026
[See preview here](#)



Markus Amm



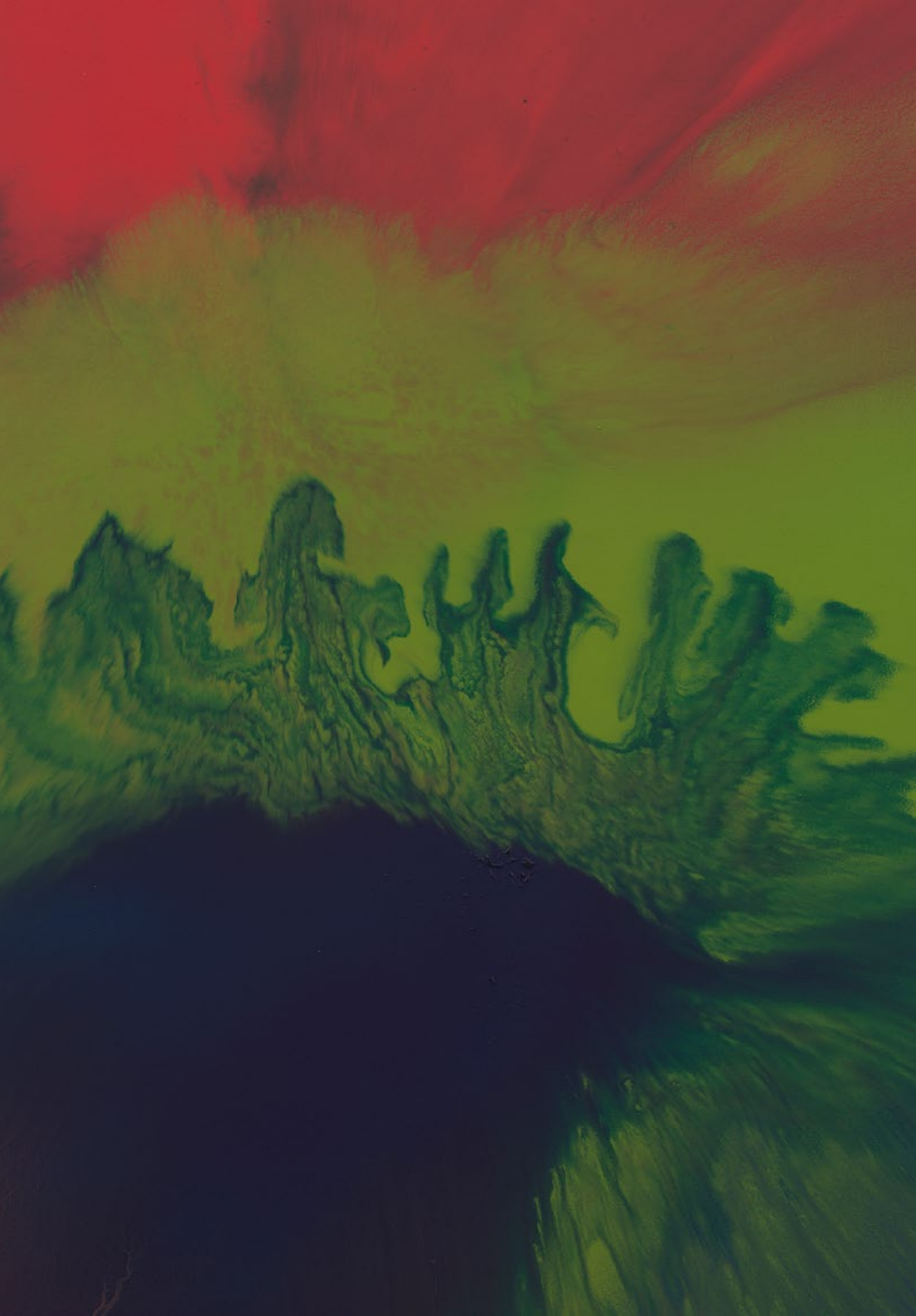
(b. 1969, Stuttgart, Germany; lives and works in Geneva, Switzerland)

Markus Amm constructs his paintings by gradually building layer upon layer of gesso, sanding between each application. The result is an ultra-smooth finish on the surface and a coarse edge revealing an impasto texture. Amm then applies diluted washes of oil paint, which gradually crystallise to form glowing compositions. The works have a gauzy luminosity to them, with tissue swathes of colour which recall light leaks in 16mm film and nod to Amm's earlier experiments with photographic techniques. At the same time, there is a sculptural, solid quality to the paintings.

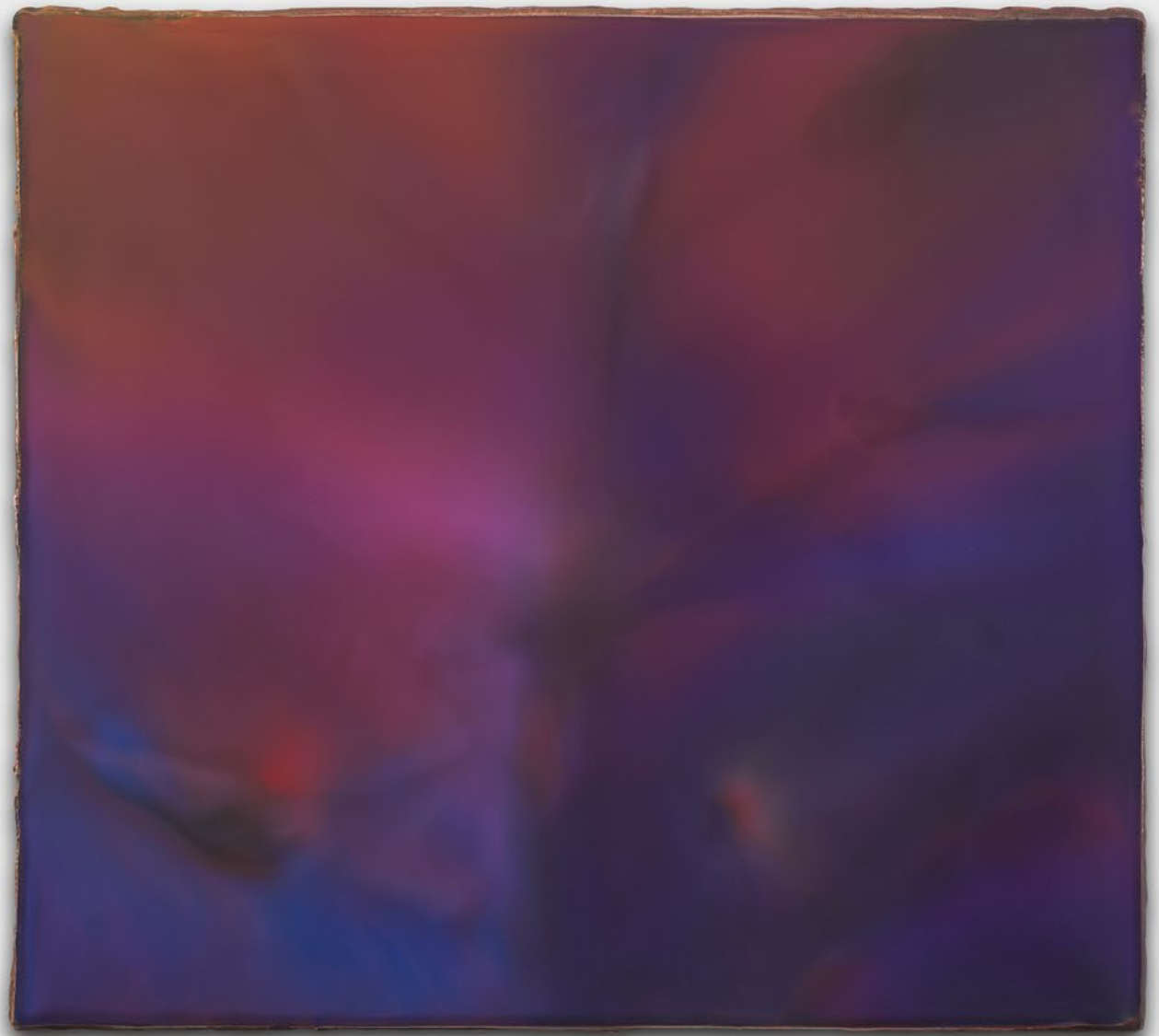
Tanzende Bäume (Dancing Trees)
2026

Oil on gesso board
50 x 40 x 3 cm / 19.7 x 15.7 x 1.2 in
HS22-MA9464P

\$48,000

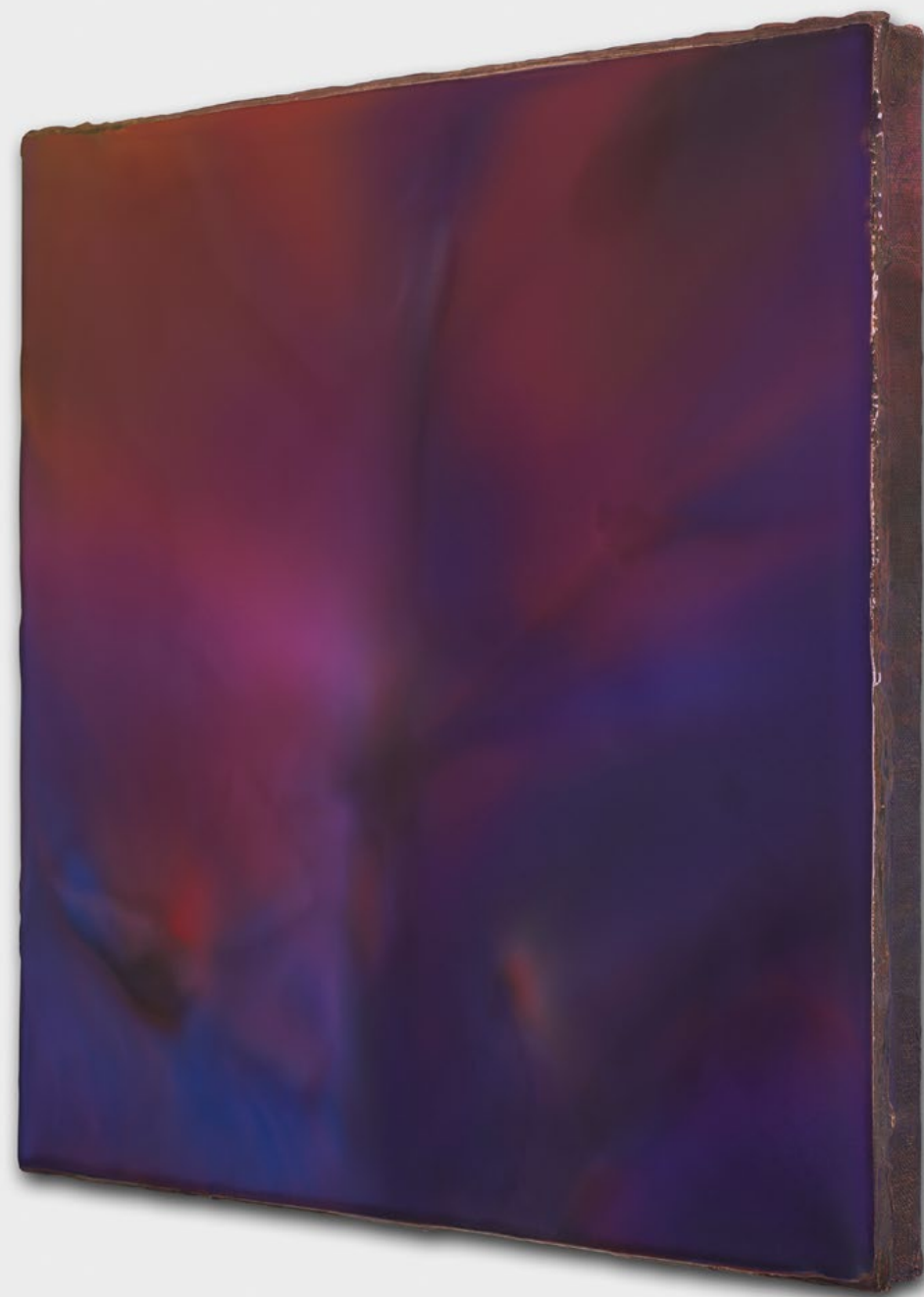


Markus Amm



Wipfel in der Morgenröte (Treetop in the Dawn)
2026
Oil on gesso board
45 x 50 x 3 cm / 17.7 x 19.7 x 1.2 in
HS22-MA9465P

\$48,000



Francis Offman

Weaving Stories
Installation view
Secession, Vienna, AT
2026



Francis Offman



(b. 1987, Butare, Rwanda; lives and works in Bologna, Italy)

Francis Offman's wall pieces and installations are constructed from reused materials, including gifted and discarded fabrics, spent coffee grounds, expired bandages, and scraps of paper, which have been painted and glued together. Originally from Rwanda, the artist has resided in Italy since he was a child and currently lives and works in Bologna. While his compositions are always abstract, each item used within them contains a narrative associated with a local or global history. For example, he frequently incorporates Bolognese plaster as a binding agent, and his use of coffee ties his country of birth, where it is an important commodity, with his place of residence where it is embraced as a nationally adored drink. Offman's textured and layered surfaces mine multiple visual and historical influences, inviting a rich and complex reading.

Offman's works are held in prominent institutional collections including Frac Bretagne, Rennes, FR; The Museo d'Arte Moderna di Bologna, Bologna, IT; MACRO Museum of Contemporary Art of Rome, Rome, IT; Castello di Rivoli Museo d'Arte Contemporanea, Turin, IT; The University of Warwick Art Collection, Coventry, UK; The Hammer Museum, Los Angeles, US.

Recent selected press: [émergent magazine](#), [ARTnews Italia](#)

Untitled
2025-2026
Acrylic, ink, paper, fiberglass mosquito net, coffee grounds,
100% cotton gauze, Bolognese plaster on jute
38 x 28.7 cm / 15 x 11.3 in
HS22-FO9448P

€6,000



Francis Offman

Untitled
2025-2026
Acrylic, ink, paper, fibreglass mosquito net, coffee grounds,
100% cotton gauze, Bolognese plaster on linen
103 x 80 cm / 40.6 x 31.5 in
HS22-FO9451P

€10,500





Alekos Fassianos



The Dreamers
Installation view
Herald St | Museum St, London, UK
2026
[See preview here](#)

Alekos Fassianos

(b. 1935, Athens, Greece; d. 2022, Athens, Greece)

Alekos Fassianos was a multifaceted artist whose oeuvre also included sculpture, writing, poetry, ceramics, set design, and architecture. The internationally revered Greek artist depicted heroic nudes, majestic animals, and ancient ruins set against cosmopolitan scenes from Paris and Athens, his two cities of residence. His works portray themes from mythology and the modern world, drawing his subjects from Archaic, Hellenistic, and Byzantine iconography as well as European café culture and the geographical landscape of his native country. Through his vibrant use of primary colours such as red and blue as well as gold leaf, Fassianos created idiosyncratic and emotive works which describe the human condition and served as a symbol of Greek national identity in the post-war years.

In April of this year, Herald St opened the first solo exhibition of works by Fassianos in the UK. This follows the opening of the Alekos Fassianos Museum, Athens in 2023.

Fassianos' works are held in prominent institutional collections including Centre Pompidou, Paris, FR; Musée d'Art Moderne de la ville de Paris, Paris, FR; Fondation Maeght, Saint-Paul-de-Vence, FR; Museum of Contemporary Art, Andros, GR; Basil & Elise Goulondris Foundation, Athens, GR; Benaki Museum, Athens, GR; National Gallery - Alexandros Soutsos Museum, Athens, GR; Averoff Museum, Metsovo, GR; Modern Greek Art Museum of Rhodes, Rhodes, GR; Museum of Contemporary Art of Thessaloniki, Thessaloniki, GR; State Museum of the History of Religion, St. Petersburg, RU; Contemporary Art Collection of the European Parliament, Brussels, BE.



Sur son balcon

1985

Acrylic on paper marouflaged onto canvas

221 x 157.5 x 9.5 cm / 87 x 62 x 3.7 in

HS21-AF9338P

€160,000







Alekos Fassianos



Sans titre
1999
Oil on canvas
30 x 28.6 x 2 cm / 11.8 x 11.2 x 0.8 in, unframed
32 x 30.9 x 4 cm / 12.6 x 12.2 x 1.6 in, framed
HS21-AF9336P

€36,500



Amedeo Polazzo

Commedia dell'arte
Installation view
Herald St | Bologna, Bologna, IT
2026
[See preview here](#)



Amedeo Polazzo

(b.1988, Starnberg, Germany; lives and works in London, UK)

Rooted in notions of ephemerality and permanence, Amedeo Polazzo creates murals using the fresco-secco technique, which are designed to be temporary, and works on canvas, which are meant to endure. With each medium, the motifs he paints feel like objects glimpsed in a dream, or fragments of some half-forgotten memory. Humming with latent meaning, but refusing to offer up a linear narrative, these are images that ask us to reflect on our lifelong, apparently ever-forward journey through time. Notably, Polazzo arrives at his finished canvases by gradually building up and erasing layers of pigment, tempera, and oil. What is lost during this process is perhaps as significant as that which remains. Polazzo recently opened his second solo exhibition with the gallery and his first at the gallery's new Bologna site ([see preview here](#)).

Amedeo Polazzo has recently developed a large-scale commission at Kunstverein Siegen.

Polazzo's works are held in prominent institutional collections including CDP Foundation, IT and LAM Museum (Vanden Broek Foundation), NL.



Deep Purple

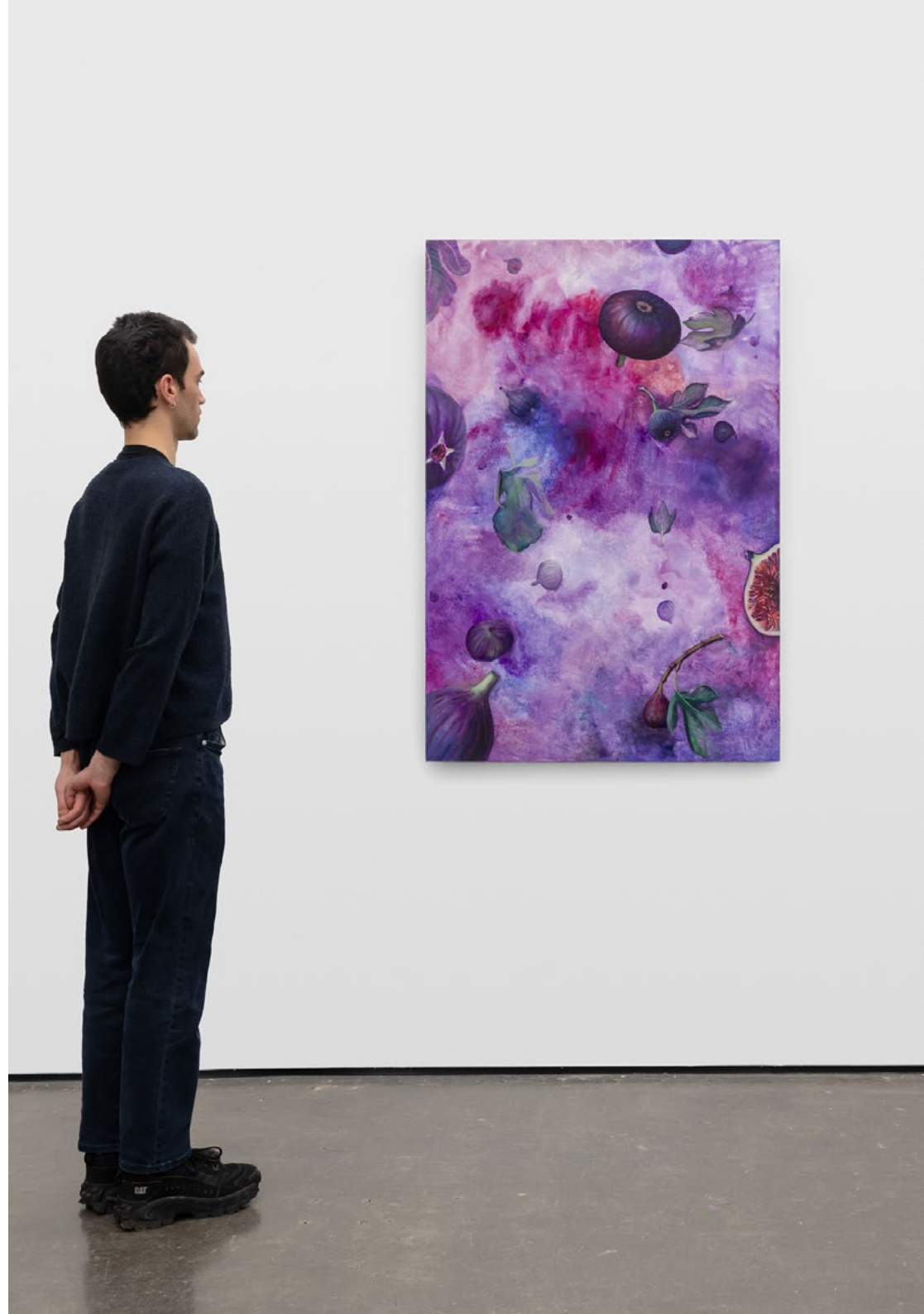
2026

Oil and acrylic on canvas

130 x 88 x 1.5 cm / 51.2 x 34.6 x 0.6 in

HS22-APO9459P

€12,000

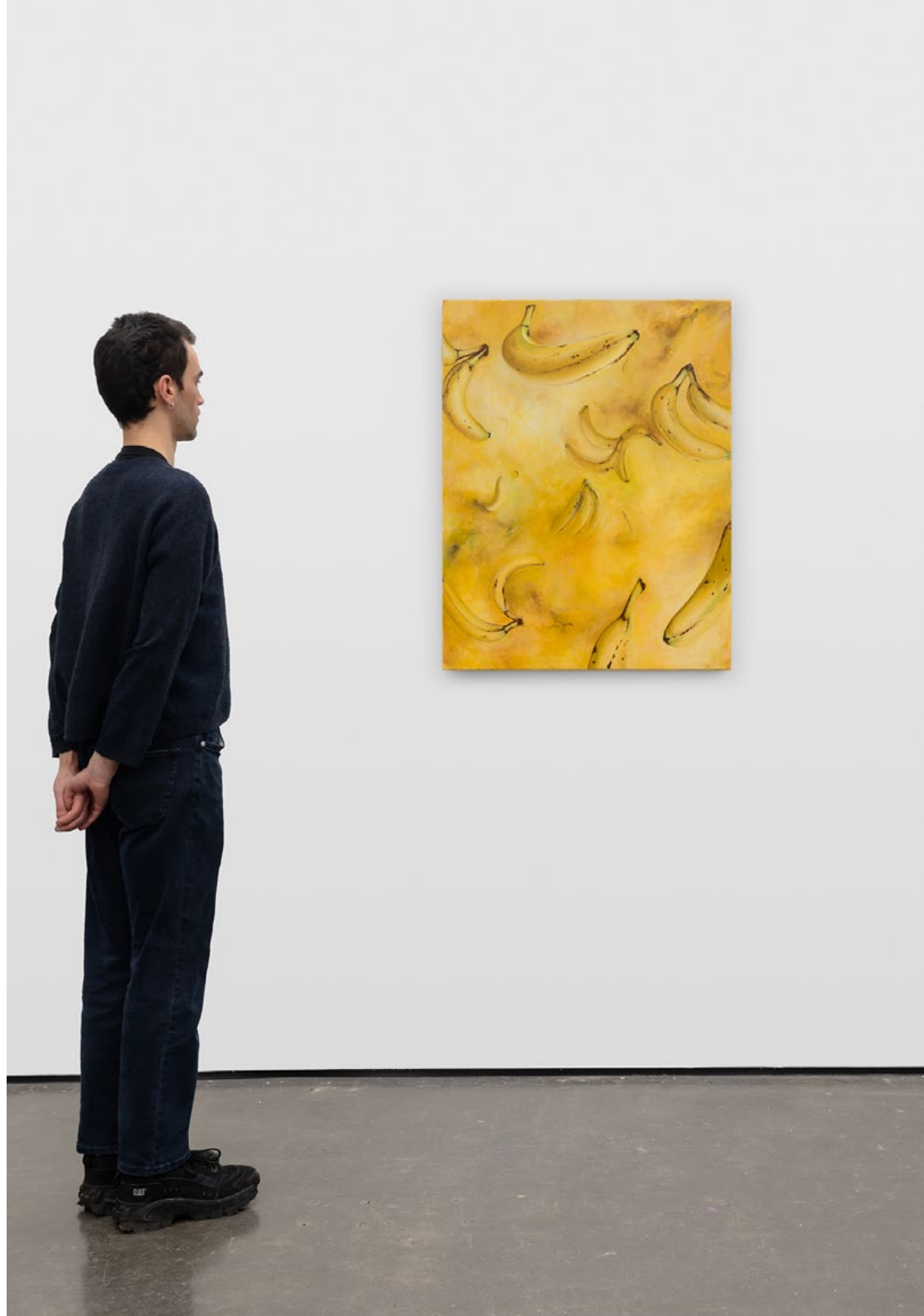


Amedeo Polazzo

Bananarama
2026
Oil and acrylic on canvas
90.5 x 70.5 x 2 cm / 35.6 x 27.8 x 0.8 in
HS22-APO9423P

€9,500





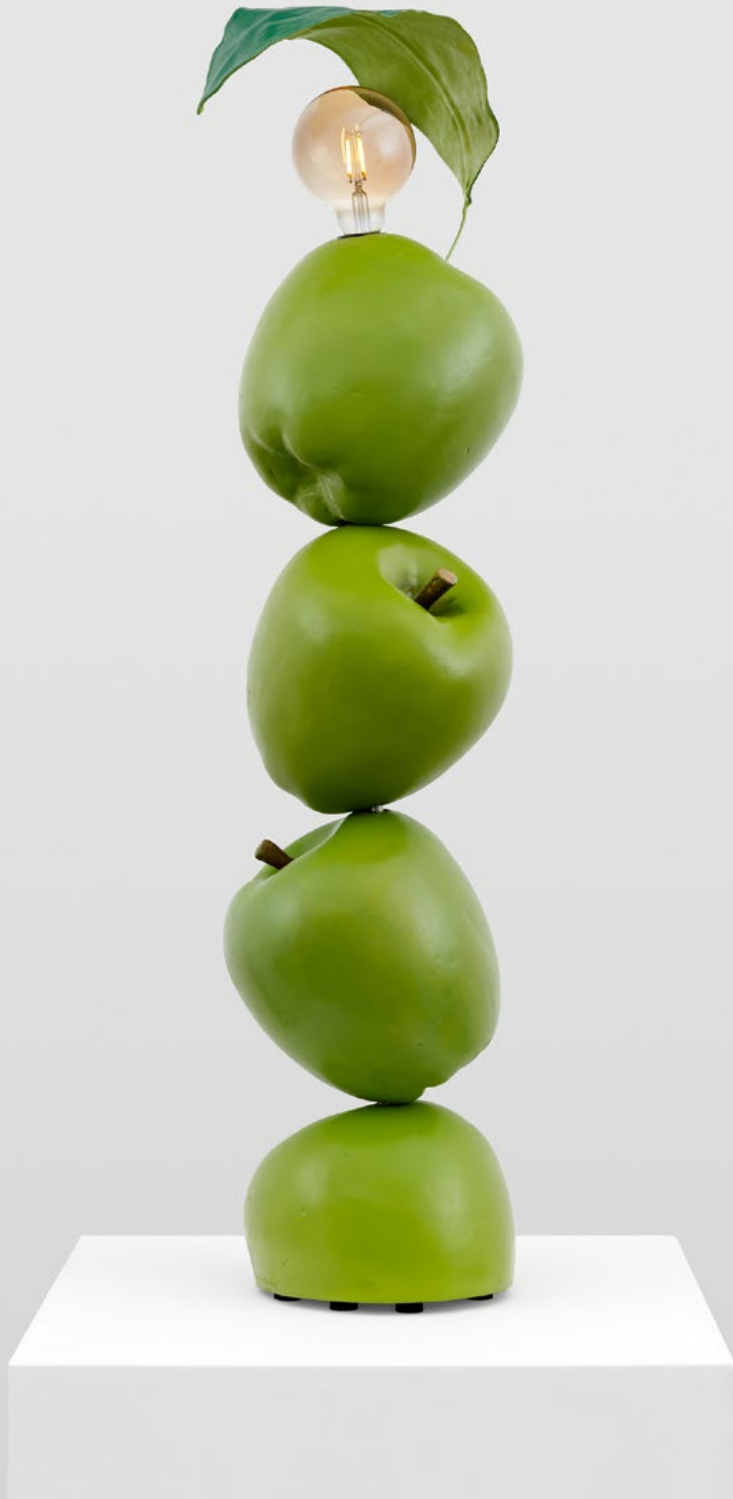
Amedeo Polazzo



4 1/2
2026

Oil paint, resin, foam, steel, light fitting, light bulb
97 x 25 x 25 cm / 38.2 x 9.8 x 9.8 in
HS22-APO9460S

€6,000





Amalia Pica



Keepsake
Installation view
Cample Line, Thornhill, UK
2026

Amalia Pica

(b. 1978, Neuquén, Argentina; lives and works in London, UK)

Amalia Pica's work examines systems of communication and what brings people together. Using simple materials and found objects, her sculptures, works on paper, installations, performances, and videos often convey a feeling of levity and joy, which Pica embraces for its power to draw viewers into a conversation. More recently, she has turned her attention to investigating the structures that underpin contemporary society, especially administration and modes of assembly. Taking social interactions and play as lead subjects, she dissects and appropriates visual culture from the everyday with a strong influence of Latin American Concrete art.

Amalia Pica recently received a significant public commission in the UK after a solo exhibition at Cample Line, Scotland.

Pica's works are held in prominent institutional collections including Art Gallery of New South Wales, Sydney, AU; Frac-Collection Aquitaine, Bordeaux, FR; KADIST Art Foundation, Paris, FR; Boros Collection, Berlin, DE; The Israel Museum, Jerusalem, IL; Stedelijk Museum, Amsterdam, NL; Fundação De Serralves, Porto, PT; Grundy Art Gallery, Blackpool, UK; Tate Collection, London, UK; Museum of Fine Arts, Boston, US; Museum of Contemporary Art, Chicago, US; Guggenheim, New York, US; Museum of Modern Art, New York, US.

Pica's new *Daisy Chain* paintings reference *Communal Daisy Chain* (2025) a large-scale installation in her recent exhibition *Keepsake* at Cample Line in Scotland in which over 50 metres of pressed daisy chains ring the space. The work was made collaboratively with the institution's team, visitors and local school children in what Pica names as 'a socially constructed sculpture' and continues her research interest in early years education, history and representation, memory-making and material culture, shared action and common enjoyment, and forms of common knowledge. Pica recalls how her son came home from forest school having learnt how to thread daisies together, causing her to reflect on the way such activities, seemingly generations old and close-at-hand, produce a kind of cultural intimacy.

Observing how the making of daisy chains is 'a frequent summer activity shared between children, including Amalia's own son', Buenos-Aires-based curator Alejandra Aguado writes in the exhibition booklet that 'the making of daisy chains might feel universal but is in actual fact quite culturally specific. The chains installed at Cample carry the linear, methodical and rhythmic quality of language, created bit by bit by all the contributors to construct something larger and as yet unknown. If coding is a language of intimacy under the public eye, these chains, insofar as they hold the memory of shared experience, can be powerful message carriers.'

Recent selected press: [studio international](#)



Amalia Pica



Daisy Chain #25
2026
Pencil and watercolour on wood
23.8 x 76.1 x 2.2 cm / 9.4 x 30 x 0.9 in
HS21-AP9378P

£9,000



Amalia Pica



Daisy Chain #16

2026

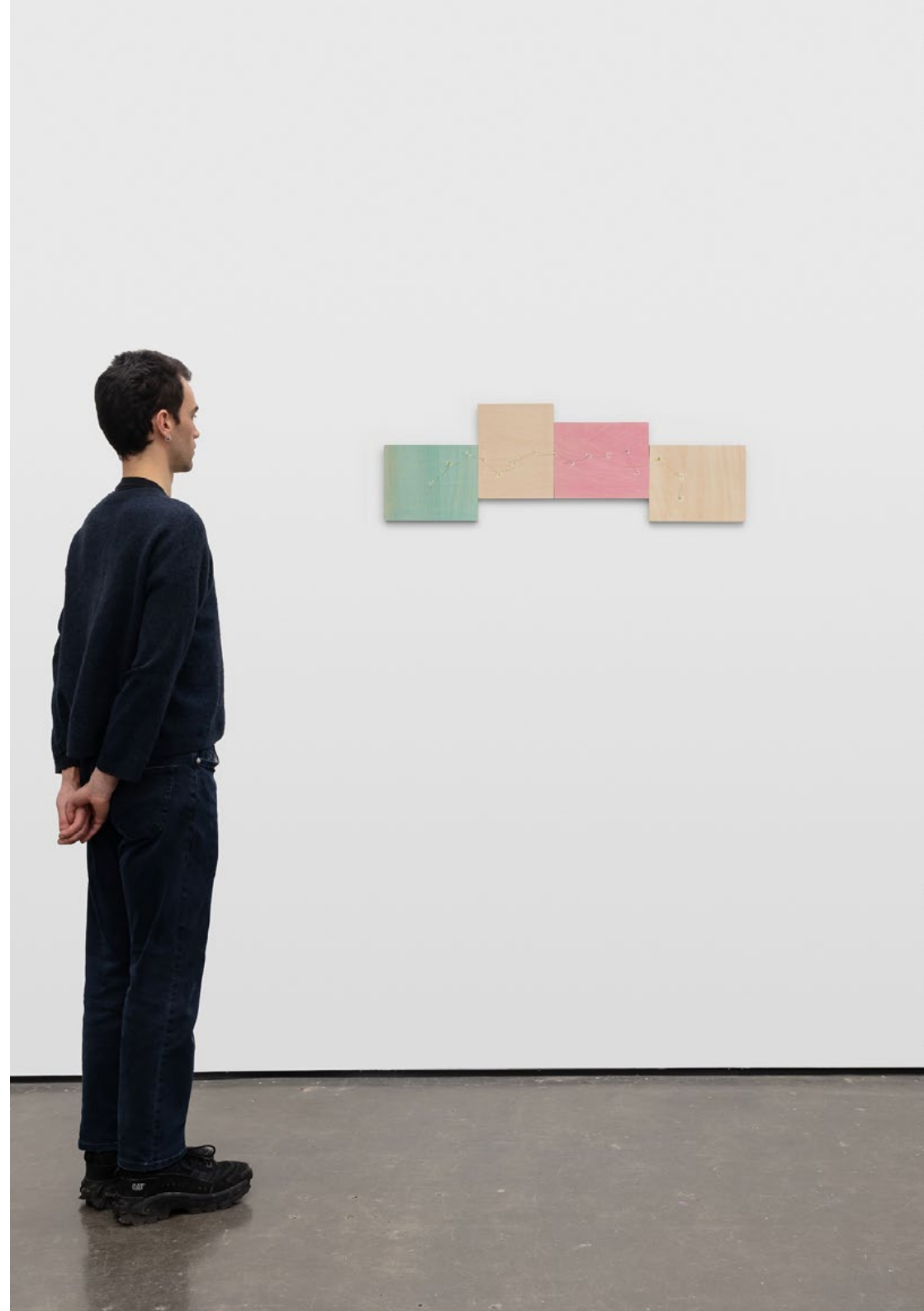
Pencil and watercolour on wood

31.3 x 97.4 x 2.2 cm / 12.3 x 38.3 x 0.9 in

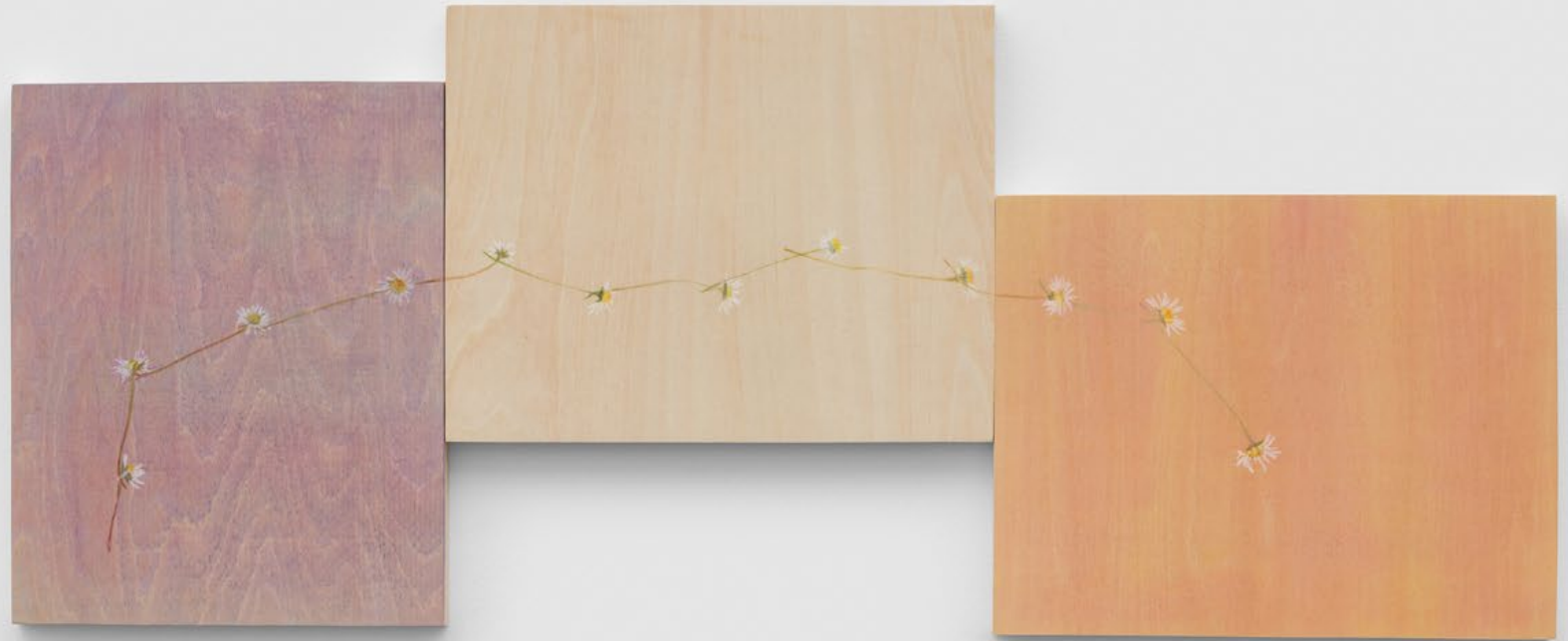
HS21-AP9371P

£10,500





Amalia Pica



Daisy Chain #22
2026
Pencil and watercolour on wood
29 x 71.7 x 2.2 cm / 11.4 x 28.2 x 0.9 in
HS21-AP9375P

£9,000



Poppy Jones



Frozen Sun
Installation view
Towner Eastbourne, Eastbourne, UK
2026
[See preview here](#)

Poppy Jones

(b. 1985, London, UK; lives and works in Bexhill-on-Sea, UK)

Poppy Jones's intimate still lifes sit somewhere between painting and object, with haptic surfaces crisply contained in aluminium frames. These window-like works show domestic items from her rural East Sussex home, fading into the soft suedes and jewel-toned cottons and silks that constitute their supports. Each piece incorporates photography, lithography, and watercolour on found fabrics, including swatches from the artist's own clothing. Throughout her methodical process, she embraces fingerprint smudges and other such 'mistakes' which make their way onto the surfaces, and some of her larger works include a seam running down the centre, further evidencing the second-hand nature of the reused materials. Among these dimmed vignettes are sources of light: the glow of a reading lamp, the satin sheen of tulip petals, or the sunlight beaming from the blank pages of an open notebook revealing tender moments suffused with a quiet beauty.

Poppy Jones has just received her first solo institutional exhibition at Towner Eastbourne. This follows recent inclusion in group shows at the German Embassy, Beijing and Kettle's Yard, Cambridge (both 2026)

Jones' works are held in prominent institutional collections including He Art Museum, Foshan, CN; X Museum, Beijing, CN; ICA Miami, Miami, US; Pallant House, Chichester, UK.

Recent selected press: [artnet](#), [aperture](#), [Wallpaper*](#)



Star Dahlia

2026

Oil and watercolour on suede, soldered aluminium
frame

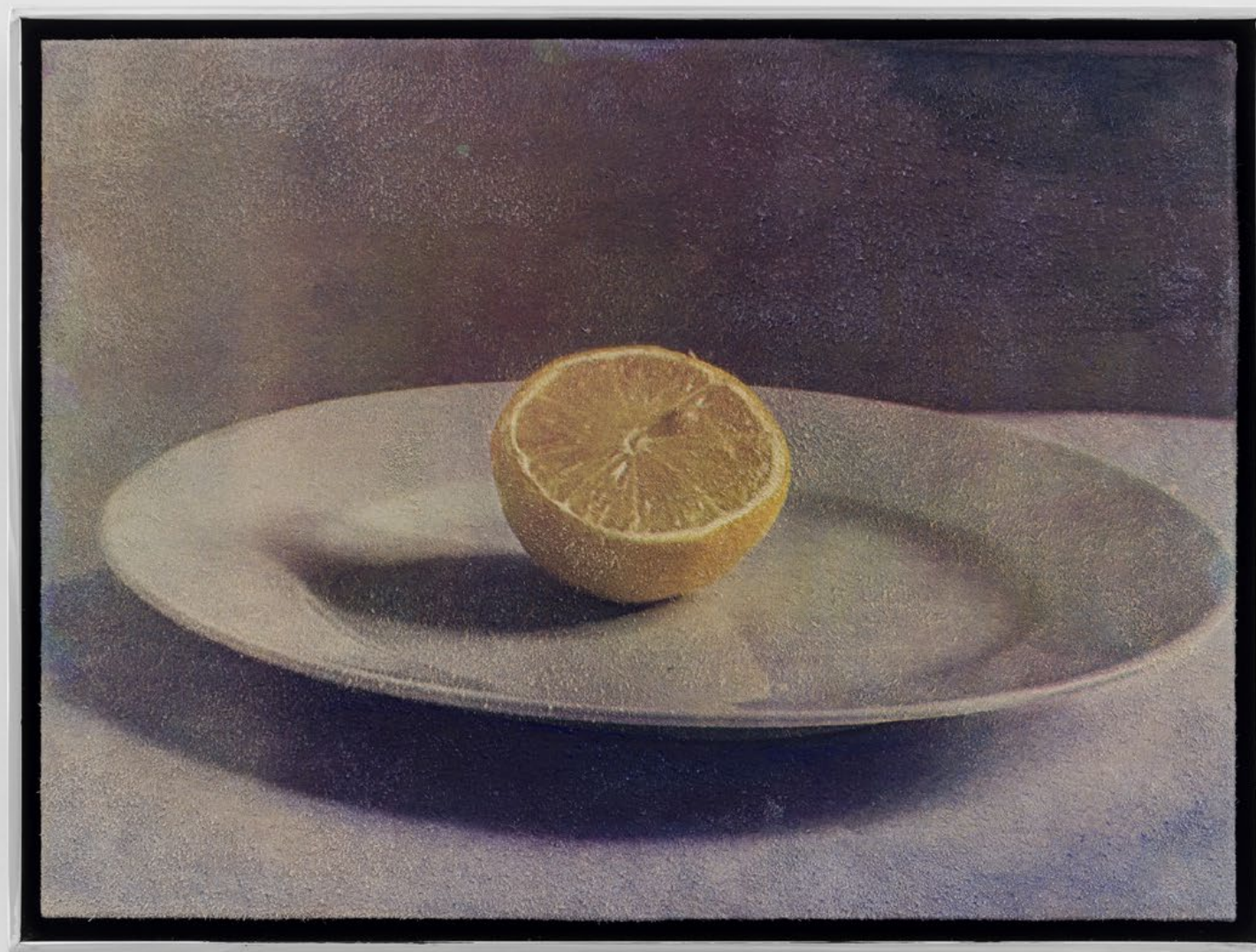
29.3 x 21 x 2.5 cm / 11.5 x 8.3 x 1 in
HS22-PJ9446P

£20,000



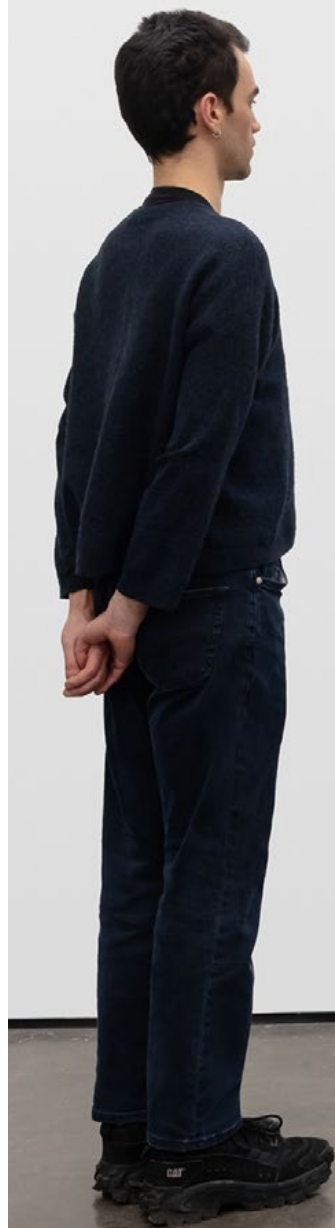


Poppy Jones



Yellow Noon
2026
Oil and watercolour on suede, soldered aluminium frame
19.5 x 26 x 2.5 cm / 7.7 x 10.2 x 1 in
HS22-PJ9447P

£20,000



Christina Mackie



Material Reality
Installation view
Goldsmiths CCA, London, UK
2026

Christina Mackie

(b. 1956, Oxford, UK; lives and works in London, UK)

Mackie's preoccupation with objecthood has likewise given way to more rudimentary considerations of matter and materiality, a key characteristic of which is color... For her, color is a substance and not a secondary attribute of form.

- Solveig Øvstebø & Hamza Walker

Over the last forty years, Christina Mackie has developed a pragmatic and intuitive approach to her engagement with materials, exploring a range of media including sculpture, watercolour, photography, installation, and ceramics. Meticulous and technical, yet emotional and instinctual, her works explore the physical, chemical, and emotive charges of her chosen medium, testing their objecthood and using this matter as both a conceptual tool and a tangible investigation into the natural world.

In January of this year, Christina Mackie opened [Material Reality](#) at Goldsmiths CCA, an extensive solo exhibition including seminal installations and recent paintings.

Mackie's works are held in prominent institutional collections including Art Gallery of Ontario, Toronto, CA; Vancouver Art Gallery, Vancouver, CA; Nomas Foundation, Rome, IT; Fondazione Sandretto Re Rebaudengo, Turin, IT; Leeds Art Gallery, Leeds, UK; Contemporary Art Society, London, UK; Tate Collection, London, UK; Nottingham Castle Museum & Art Gallery, Nottingham, UK; Arts Council Collection, UK; British Council Collection, UK.

Recent selected press: [Art Monthly](#)



Port 1

2025

Oil on canvas

40.6 x 61 cm / 16 x 24 in

HS21-CM9291P

£12,000



Material Reality
Installation view
Goldsmiths CCA, London, UK
2026

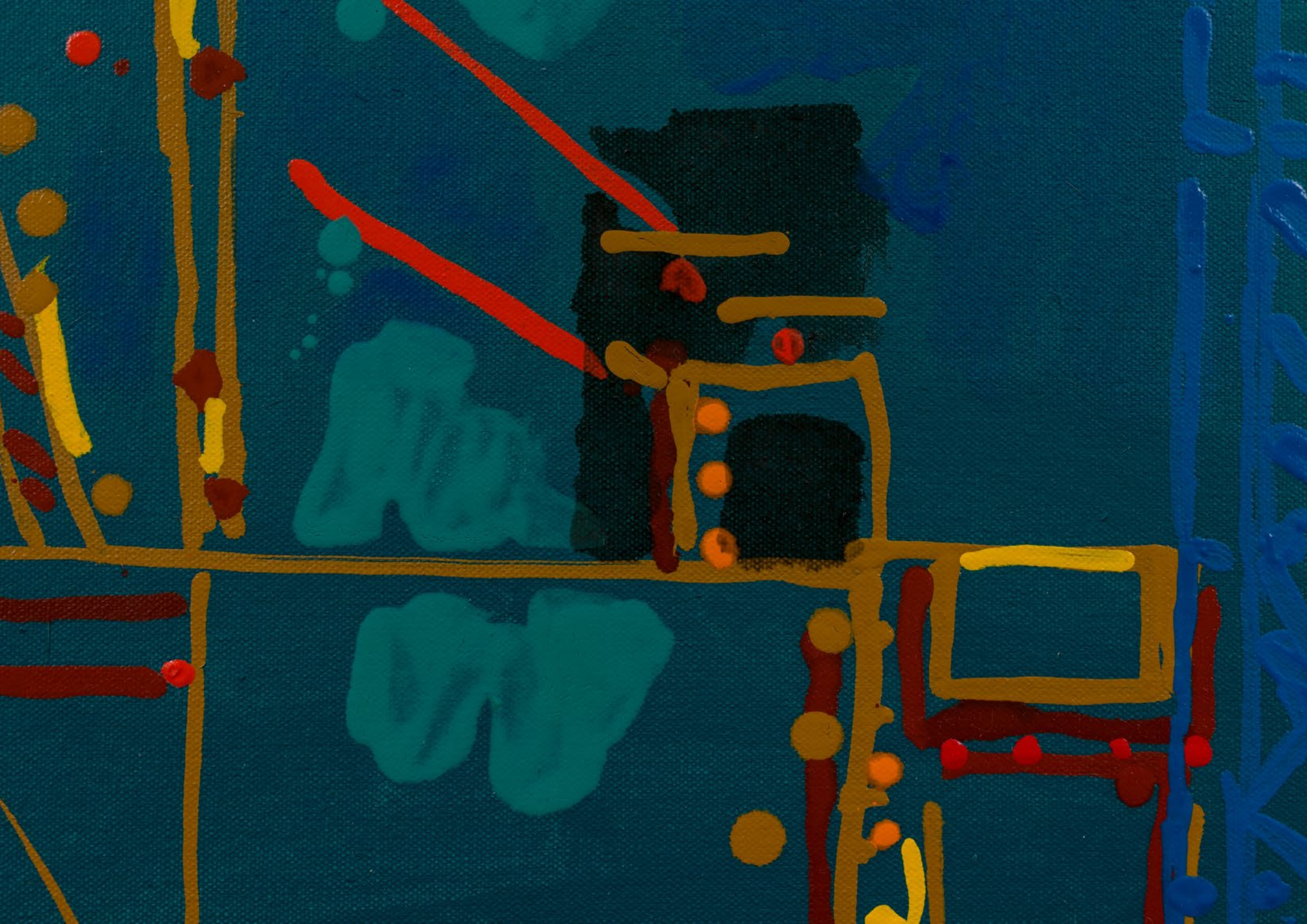


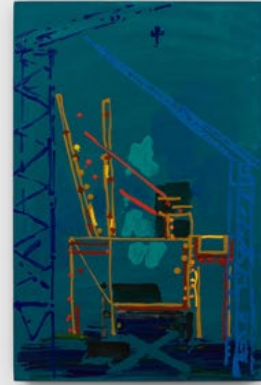
Christina Mackie

Port 2
2025
Oil on canvas
40.6 x 61 cm / 16 x 24 in
HS21-CM9292P

£12,000





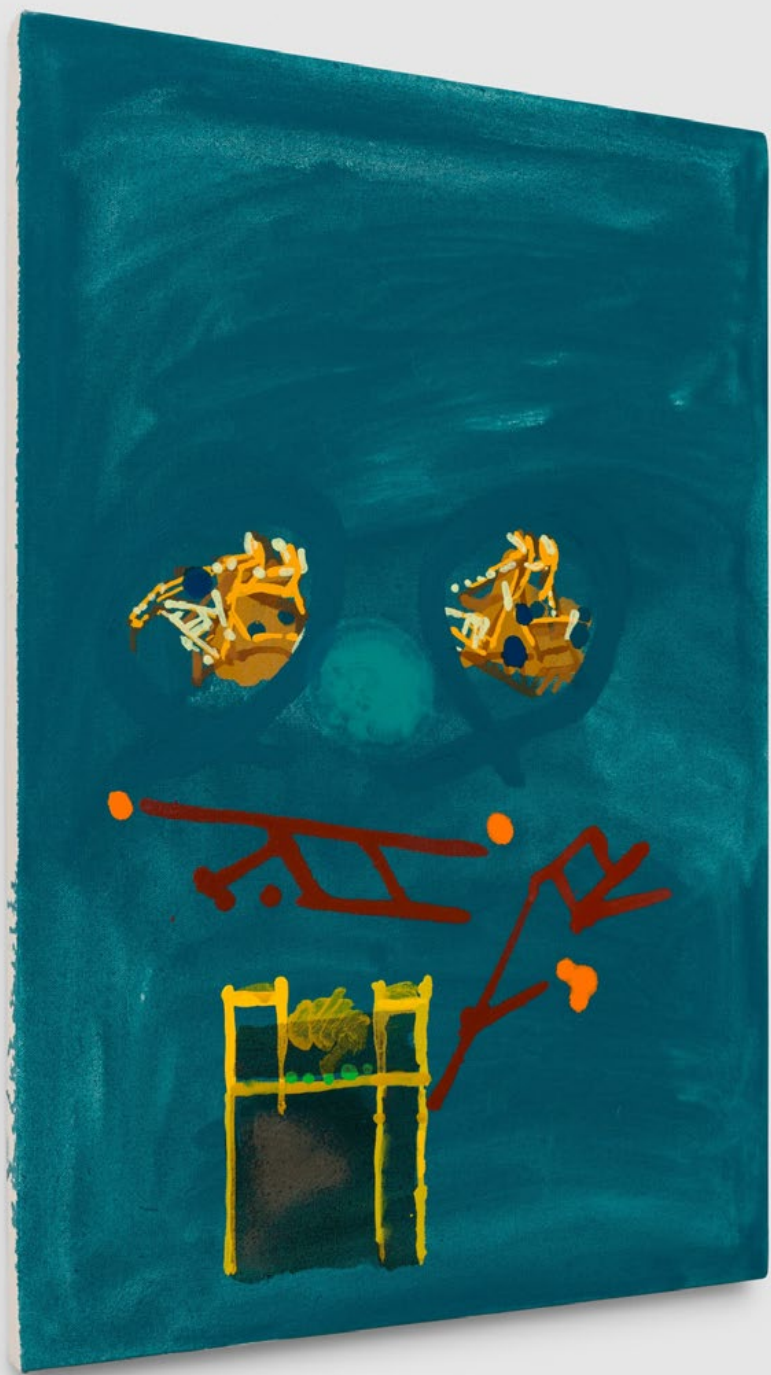


Christina Mackie



Port 3
2025
Oil on canvas
40.6 x 61 cm / 16 x 24 in
HS21-CM9293P

£12,000



Christina Mackie

Port 4
2025
Oil on canvas
40.6 x 61 cm / 16 x 24 in
HS21-CM9294P

£12,000





Christina Mackie



Port 5
2025
Oil on canvas
40.6 x 61 cm / 16 x 24 in
HS21-CM9295P

£12,000



Herald St

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