

The approach

Art Basel

Booth K14

Simone Kennedy Doig

Kira Freije

Bill Lynch

John Maclean

Hana Miletic

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Lisa Oppenheim

Paloma Proudfoot

Magali Reus

Mike Silva



Bill Lynch, *Untitled [Cascading Cherry Blossom]* [detail], c 2005



Simone Kennedy Doig

b. 1994

Simone Kennedy Doig paints what she knows. Her subjects, which include family members, friends, strangers on crowded streets, and the quiet spaces between human encounters, convey the complex emotions of living between worlds - belonging and displacement, intimacy and distance, memory and presence. Equally varied are her settings, from East London's local bars and public spaces to Port of Spain's carnival celebrations and morning walks. Working from memory rather than direct observation, Kennedy Doig transforms these everyday scenes into tender meditations on impermanence.

Simone Kennedy Doig (b. 1994, London, UK) lives and works between London and Port of Spain, Trinidad. She received her BFA from the Slade School of Fine Art in 2017. Her works are held in the collection of Pond Society, Shanghai, CH; the Sander Collection, Darmstadt, DE; the KRC Collection, Voorschoten, NL; and 69 Art Campus, Beijing, CH.

Recent and forthcoming solo exhibitions include: *The Approach*, London, UK (forthcoming 2026); *Far From Home*, Pond Society, Shanghai, CH (2025); *The Visitor*, Tanya Leighton, Berlin, DE (2023); *Waist Deep*, Baert Gallery, Los Angeles (CA), USA (2022). Her work has been included in group exhibitions at Museum More, Gorssel, Netherlands; Museum of Modern Art, Warsaw; Michael Werner Gallery, East Hampton, New York; Galeria Madragoa, Lisbon; The Frame Shop, Port of Spain; French Riviera, London; Spirit Shop, Lisbon; Tramps Gallery, New York; Cob Gallery, London; Asylum Studios, Suffolk; Churchgate Galleries, Somerset; and Cubitt Studios, London, among others.

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Simone Kennedy Doig

Red Chair, 2026

Oil on canvas

Framed: 122.6 x 173 x 6 cm | 48 1/4 x 68 1/8 x 2 3/8 in.

€ 30,000.00 (ex tax)



Simone Kennedy Doig
Red Chair [detail], 2026



Simone Kennedy Doig
Red Chair [detail], 2026



Kira Freije

b. 1985

In Kira Freije's sculptures, forms oscillate between the figurative and seemingly functional. Inhabiting a quasi-religious quality, figures express humility, capturing an idea of mankind in reverence to nature or the preternatural, while other objects either appear as tools or as symbols of nature itself. Lamps emanate an atmospheric and crepuscular glow, alluding to the shadowy world of street lights or perhaps the private inner world of one's domestic realm.

Freije's sculptural assemblages are like fragments of poetry in physical form, evoking familiar yet uneasy feelings that sway between joy and fear. Her work succinctly evokes the contradiction that has plagued humanity since its inception: that even under the constant and imminent threat of annihilation and apocalypse, we seek love and companionship above all.

Kira Freije (b. 1985, London, UK) lives and works in London. Freije graduated from the Ruskin School of Art, Oxford in 2011 and the Royal Academy Schools, London in 2016. Her work is in major collections, including the Arts Council Collection; The Hepworth Wakefield; and the Royal Academy of Arts.

Recent and forthcoming solo exhibitions include: *Turner Prize 2026*, Middlesbrough Institute of Modern Art (MIMA), UK; *KINDL* - Centre for Contemporary Art, Berlin, DE (both forthcoming 2026); *Unspeak the Chorus*, The Hepworth Wakefield, UK (2025), touring to Modern Art Oxford, UK (2026); *Six Portraits* (with Donna Huddleston), The Approach at 44 Great Russell Street, London, UK; *river by night*, Cample Line, Thornhill, UK touring to, Kestle Barton, Cornwall, UK; *The Throat is a Threaded Melody*, E-WERK Luckenwalde, DE (all 2023); *meteorites*, The Approach, London, UK (2022).

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Kira Freije

Nearing an unfamiliar land

2026

Cast aluminium and bronze, 16th century silk, stainless steel

42 x 23 x 22 cm | 16 9/16 x 9 1/16 x 8 11/16 in.

£ 12,000.00 (ex tax)



Kira Freije
Nearing an unfamiliar land [detail]
2026



Kira Freije
moonlight sigh
2026

Cast aluminium and bronze, stainless steel
38 x 28 x 14.5 cm | 14 15/16 x 11 x 5 11/16 in.

£ 12,000.00 (ex tax)



Kira Freije
moonlight sigh, [detail]
2026



Bill Lynch

1960 - 2013

Bill Lynch was born in Albuquerque, New Mexico and grew up in New Jersey. He studied art at Cooper Union together with his friend, the painter Verne Dawson, who would eventually go on to help organise the first formal solo exhibition of his work at White Columns, New York, in 2014, a year after the artist's untimely death. Lynch immersed himself in making drawings and paintings for over three decades, living in New York, California, and finally North Carolina.

Painting onto pieces of salvaged scrap wood (sometimes on both sides), Lynch depicted birds, animals, blossoming branches, waterfalls, Chinese vases, statuettes and landscapes. The artist's loaded, seemingly spontaneous brush strokes betray his investment in Chinese and Japanese painting whilst evoking his American roots. His confident gestures combine a dry lambent brush and thick pasty paint. The moiré wood grain on the rough boards are often absorbed into his compositions, becoming a still body of water or suggesting a moving sky. Knots and grain in the wood seem to inspire the superimposition of moons, mushrooms, flowers or vessels.

Lynch also produced small studies in Conté pencil on paper, featuring similar subject matter including nesting and flying birds, a pair of hands at a piano, trees and wildflowers emphasise the great tenderness and sensitivity with which Lynch treated his beloved subject matter.

Bill Lynch b. 1960, Albuquerque, New Mexico, USA; d. 2013 Raleigh, North Carolina, USA.

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Bill Lynch (1960-2013)
Untitled [The tree of life], n.d.
Oil on salvaged wood
82.5 x 86.4 cm | 32 1/2 x 34 in.
\$ 55,000.00 (ex tax)



Bill Lynch (1960-2013)
Untitled [The tree of life] [detail], n.d.



Bill Lynch (1960-2013)
 Untitled [The tree of life] [reverse], n.d.



Bill Lynch (1960-2013)
Untitled [Cascading Cherry Blossom], c 2005
Oil on salvaged wood
121.9 x 61 cm | 48 x 24 in.
\$ 60,000.00 (ex tax)



Bill Lynch (1960-2013)
Untitled [Cascading Cherry Blossom] [detail], c 2005



John Maclean

b. 1972

With a focus on landscape and contemplative outdoor scenes, John Maclean sources his imagery from salvaged, hand-tinted postcards or print-outs from the internet. Although small, these paintings evoke ideas of a larger narrative, where we, the viewer, only experience a single vignette from a much broader storyline. With its story-telling qualities, it is difficult not to compare Maclean's approach to painting with his other creative pursuit in writing and directing films (*Slow West*, 2015; *Tornado*, 2025).

Though gaining an education in visual arts, including studying at the Royal College of Art, Maclean took a hiatus from painting to follow his musical career as a founding member of the influential group The Beta Band (1996-2005, 2025-present). He then pursued film directing and only returning to painting during the pandemic and subsequently being offered his first solo show which took place at White Columns in New York in March 2022.

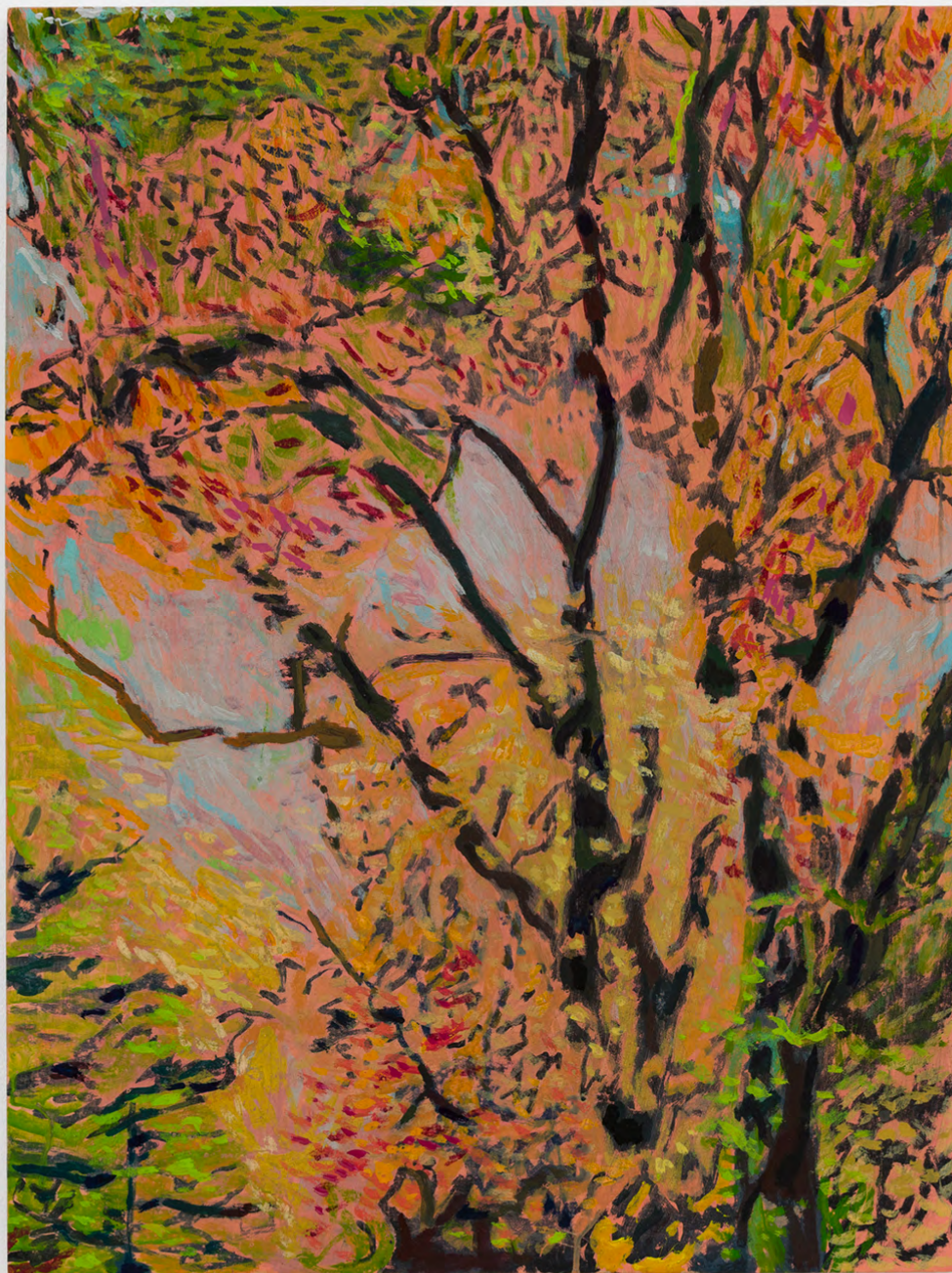
John Maclean (b. Perth, Scotland 1972) lives and works in London, UK.

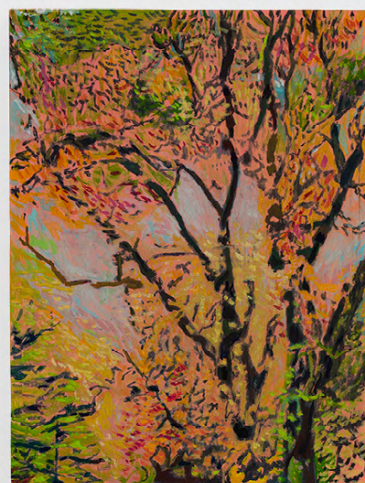
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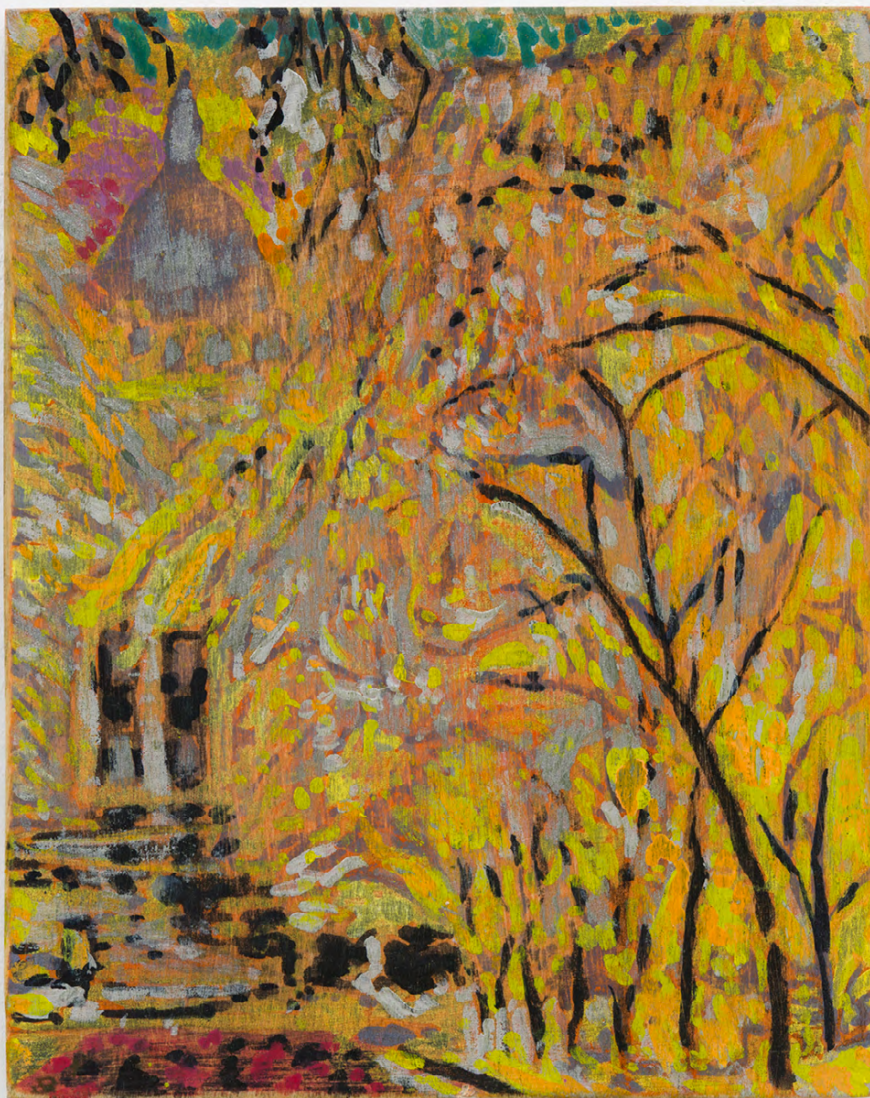
John Maclean
Snow Reflect, 2026
Watercolour on board
80 x 60 cm
31 1/2 x 23 5/8 in. | 31 1/2 x 23 5/8 in.
£ 18,000.00 (ex tax)



John Maclean
Silver Sky, 2026
Watercolour on board
80 x 60 cm
31 1/2 x 23 5/8 in. | 31 1/2 x 23 5/8 in.
£ 18,000.00 (ex tax)

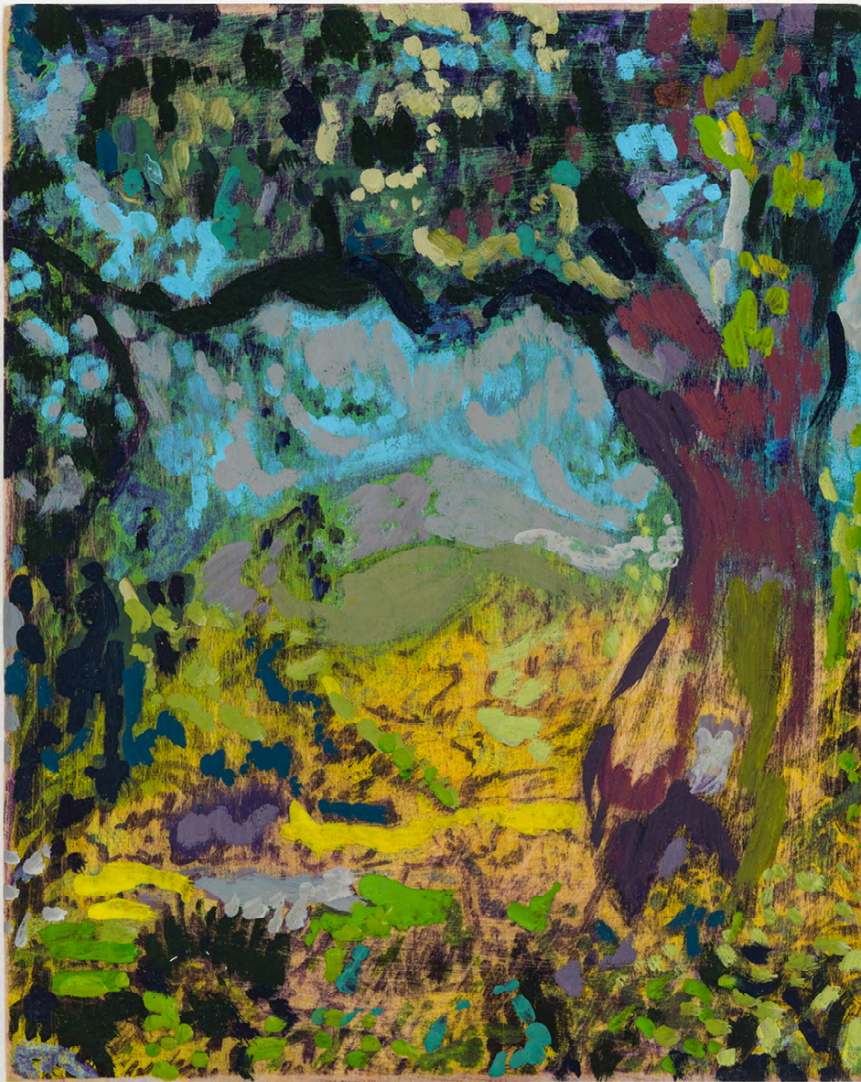






John Maclean
Yellow + Silver, 2026
Watercolour on board
30 x 24 cm | 11 13/16 x 9 7/16 in.

£ 10,000.00 (ex tax)



John Maclean
Yellow Fields, 2026
Watercolour on board
30 x 24 cm | 11 13/16 x 9 7/16 in.
£ 10,000.00 (ex tax)



John Maclean
Orange Wood, 2026
Watercolour on board
30 x 24 cm | 11 13/16 x 9 7/16 in.

£ 10,000.00 (ex tax)



Hana Miletić

b. 1982

In her practice Hana Miletić complicates the relationship between representation and reproduction, by making linkages between photography and weaving. The artist models her woven textiles after photographs that she takes which document acts of 'care and repair' in public space. She uses the weaving process – which requires considerable time and dedication – as a way to counteract certain economic and social conditions at work, such as acceleration, standardisation and transparency.

Inspired by the long tradition of handwork in her family, Miletić expands the genealogy of fibre and fabric producers from her female kin to animals and bacteria (e.g. spiders, silk larvae and raw sheep wool), along with computers (e.g. the automated Jacquard loom and recycled plastics). The artist picks up the threads of these different weavers and explores their weaving systems in order to understand what constitutes our webs of knowledge and care, and to be able to contribute to these transfers.

Hana Miletić (b. 1982, Zagreb, Croatia) lives and works in Brussels. Recent solo and duo exhibitions include: CAC - la synagogue de Delme, FR (w/ Marianne Berenhaut) (forthcoming 2026); *Diversions*, The Approach, London, UK (2026); *Desire Lines*, Magenta Plains, New York (NY), USA (2025); *Contacts*, Foundation Walter & Nicole Leblanc, Brussels, BE; *Soft Services*, MIT List Visual Arts Center, Cambridge (MA), USA (both 2024); *Pieces*, Kunsthalle Mainz, DE (2023).

Selected group presentations include: *10th Painting Biennial*, Museum Dhondt-Dhaenens, Deurle, BE (forthcoming 2026); *Hold Still*, The Approach, London, UK; *Recipes for Broken Hearts*, Bukhara Biennial, Bukhara, UZ (both 2025); *Bonna*, Dhaka Art Summit, Dhaka, BD (2023); Manifesta 14, Prishtina, XK (2022); The 13th Sharjah Biennial (2017).

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Hana Miletić

Softwares (glitch), 2026

Jacquard-woven textile (mustard yellow silk, olive green peace silk, organic cotton, pale pink silk, and sliver grey recycled silk)

92 x 140 x 0.5 cm | 36 1/4 x 55 1/8 x 3/16 in.

€ 18,000.00 (ex tax)



Hana Miletic
Softwares (glitch) [detail], 2026



Sandra Mujinga

b. 1989

Sandra Mujinga plays with economies of visibility and opacity, negotiating questions of identity, self-representation and surveillance and working across text, sculpture, performance, and dance as well as the internet and the digital image.

Her practice has been described as questioning “what it means to exist in the dark,” highlighting the conflicting nature of visibility, which, whilst serving as an ever-expansive platform for promoting diversity and difference, simultaneously increases unwanted surveillance and data collection. To combat this, the artist suggests that humans need to become more adaptable to their environments, exploring within her work the survival strategies employed by animals that change their bodily features to adapt to their surroundings. Mujinga is deeply inspired by science-fiction, Afrofuturism and the idea of the ‘post-human’ as a speculative and political gaze envisioning alternative worlds at the intersection of technology, human and animal.

Sandra Mujinga (b. 1989, Goma, DRC) lives and works in Berlin, Germany and Oslo, Norway.

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Sandra Mujinga

Feli, 2026

Cotton, steel, foam

Each figure: 200 x 40 x 20 cm | 78 3/4 x 15 3/4 x 7 7/8 in.

€ 60,000.00 (ex tax)



Sandra Mujinga
Feli [detail], 2026



Sandra Mujinga
Feli [detail], 2026



Sandra Mujinga

Home, 2026

Faux leather

147 x 45 x 20 cm | 57 7/8 x 17 3/4 x 7 7/8 in.

€ 30,000.00 (ex tax)



Sandra Mujianga
Home [detail], 2026

Lisa Oppenheim

b. 1975

Certain through-lines visible in Lisa Oppenheim's work suggest the many ways the history of photography can be a lineage of impossibly wide potential for an artist whose practice is inseparable from her research. Using various means, including but not strictly limited to photography, Oppenheim draws upon the resources of libraries, collections, and online repositories that become a point of departure for work that is layered and at times starkly abstract. Reaching back into documentary archives, for example, Oppenheim examines the overlooked outtakes of great photographers that were, for whatever reason, excised from the historical record, resurrecting them in her imagery. These missing links and obscure finds have technical corollaries in her work as well. Her images often focus on fragments and play with exposures to suggest the nuances of what is seen and unseen, revealed and hidden, by the mechanics of the camera and chemistry of processing. In her multifaceted work, she can invoke photography's most complex functions: the capacity to remain completely mute while seeming to describe the world in infinite detail.

- Darsie Alexander, 2021

Recent solo exhibitions include: *Les Rencontres d'Arles*, FR (forthcoming July 2026); *Portraits/Hybrids*, The Approach, London, UK (2026); *Ourselves and the Expressions of Ourselves*, Tanya Bonakdar, New York (NY), USA; *Monsieur Steichen*, MUDAM, Luxembourg, LU (both 2025); *Spolia*, Huis Marseille, Amsterdam, NL, (2024).

Recent group exhibition include: *Imaging After Photography*, Moody Center for the Arts Rice University, Houston (TX), USA (2026); *Does the flower hear the bee?*, Shanghai Biennale, The Power Station of Art, Shanghai, CN; *Woven Histories*, The Museum of Modern Art, New York (NY), USA (both 2025); *New Sun-Worshippers: Nineteenth-Century Photography Now*, The Getty Center, Los Angeles (LA), USA (2024).

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Lisa Oppenheim
Frau Steichen Version XVII, 2026
Dye transfer print
49.4 x 38 x 4 cm | 19 7/16 x 14 15/16 x 1 9/16 in.
\$ 12,000.00 (ex tax)





Lisa Oppenheim
Mme Steichen, Version XIV, 2024
Dye transfer print
49.3 x 40.1 x 4.1 cm | 19 7/16 x 15 13/16 x 1 5/8 in.
\$ 12,000.00 (ex tax)



Lisa Oppenheim
Frau Steichen Version XIII, 2025
Dye transfer print
49.4 x 37.9 x 4 cm | 19 1/2 x 14 15/16 x 1 9/16 in.
\$ 12,000.00 (ex tax)

Paloma Proudfoot

b. 1992



Throughout her practice, Paloma Proudfoot has been led by an enduring interest in how corporeality is both registered and articulated. With a background in textiles, her process mirrors flat pattern-cutting—starting with paper templates before translating them into three-dimensional forms in glazed ceramic, glass, metal and fabric. She also works across clothes making, text and performance, bringing together personal narratives, historical research and contemporary references to examine gendered cultural practices and the historical pathologisation of women. Through the metaphorical and narrative potential of her materials, she investigates female identity, using the body as both subject and framework for exploring wider social, medical and cultural histories.

Paloma Proudfoot (b. 1992, London, UK) lives and works in London. She graduated from Edinburgh College of Art in 2014 and the Royal College of Art in 2017. Recent solo exhibitions include: *A festival of ugly sounds*, The Approach, London, UK; *Speech Weavers*, Fondazione Bonollo, Vicenza, IT (both 2025); *Lay Figure*, The Lowry, Salford, UK; *The Voice of the Play*, The Approach, London, UK (both 2024); *The Three Living and The Three Dead*, Soy Capitán, Berlin, DE (2023); *The Memory Theatre*, Bosse and Baum Gallery, London, UK (2022).

Recent group exhibitions include: *Magical Women*, Draiflessen Collection, Mettingen, DE; *Material Worlds: Contemporary Artists and Textiles*, The Wilson Art Gallery and Museum, Cheltenham, UK (Hayward Gallery Touring); *Notes on Becoming*, Oldenburger Kunstverein, Oldenburg, DE; *Sound of the Earth. Ceramics in Contemporary Art*, Kunstmuseum Appenzell, Appenzell, CH (all 2025); *The Infinite Woman*, Fondation Carmignac, Hyères, FR; *Present Tense*, Hauser and Wirth, Somerset, UK (both 2024); *Unruly Bodies*, Goldsmiths CCA, London, UK (2023).

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Paloma Proudfoot
Grief speaks a flower, 2025
Glazed ceramic, bronze, textile, metal, metal bolts
139 x 94 x 15 cm | 54 3/4 x 37 x 5 15/16 in.

£ 25,000.00 (ex tax)



Paloma Proudfoot
Grief speaks a flower [detail], 2025



Paloma Proudfoot

Keener (II), 2026

Bronze, glazed ceramic, marble

63 x 53 x 42 cm | 24 13/16 x 20 7/8 x 16 9/16 in.

£ 18,000.00 (ex tax)

Magali Reus

b. 1981



Magali Reus's works are subtly suggestive of familiar machines, appliances or objects whose function and identity remain intentionally ambiguous. Visual elements are reproduced, layered and repeated in works that are individually crafted using complex casting, moulding and CNC milling and metalwork techniques, pitting the aggressive emptiness of manufacture against the slow diligence of handiwork. Oscillating between craft-based and technological production, the works destabilise material identity and association. Recently, Reus has included photography more prominently in her work, foregrounding the research methodology she uses when conceptualising her sculptural assemblages.

Her latest works have deepened an interest in ecology and systems of production, considering the tensions between nature, technology and the impact of post-industrial human activity. Reimagining everyday objects as idealised versions of themselves, Reus poses seductive contrasts: 'portraits' of the natural environment are aligned with manufactured materials, complicating the boundaries of human and non-human life.

Magali Reus (b. Den Haag, The Netherlands, 1981) lives and works in London.

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Magali Reus

Subs (0501 262034), 2026

Laser-cut, folded, hand-hammered, sprayed and manipulated powder-coated aluminium; screen-printed powder-coated aluminium; c-print mounted on aluminium; sprayed, sanded and waxed polyester 57.5 x 27 x 11 cm | 22 5/8 x 10 5/8 x 4 5/16 in.

£ 8,000.00 (ex tax)



Magali Reus
Subs (0801 261126), 2026
Laser-cut, folded, hand-hammered, sprayed and
manipulated powder-coated aluminium; screen-
printed powder-coated aluminium; c-print mounted
on aluminium; sprayed, sanded and waxed polyester
58.5 x 26.5 x 5.6 cm | 23 x 10 7/16 x 2 3/16 in.

£ 8,000.00 (ex tax)





Magali Reus
Subs (0801 261126) [detail], 2026



Magali Reus

Subs (0401 262228), 2026

Laser-cut, folded, hand-hammered, sprayed and manipulated powder-coated aluminium; screen-printed powder-coated aluminium; c-print mounted on aluminium; sprayed, sanded and waxed polyester

67.5 x 34 x 10 cm

26 9/16 x 13 3/8 x 3 15/16 in.

£ 9,000.00 (ex tax)

Magali Reus
Subs (0401 262228) [detail], 2026





Mike Silva

b. 1970

Mike Silva paints portraits, interiors and still lives that are intimately connected to personal memory. Working from photographs taken on film and archived over the years, mostly of his acquaintances, friends, lovers, and the environments they once communally inhabited—the artist creates a tender sense of celebration tinted with melancholy.

Rooted in the London of the '90s or early '00s, many of the images Silva paints from, carry the attraction of the innate beauty of youth, as well as the inherent sadness of a photograph being taken of a moment that no longer exists. Whilst the painting of the photographs is a way of remembering, they are also cathartically about letting go.

Silva's interiors or domestic spaces expose quietly observed moments such as when light hits a particular wall or floor of a shared bedroom, kitchen or living room — evoking a feeling of nostalgia or longing for places that were inhabited only for brief periods. Using white generously in the painting process offers a milky or hazy quality to the paintings, perhaps a reflection on the ungraspable and transient nature of past memories.

Mike Silva (b. Sandviken, Sweden, 1970) lives and works in London.

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Mike Silva
Red Curtain, 2026
Oil on canvas
150 x 105 cm | 59 1/16 x 41 5/16 in.
£ 32,000.00 (ex tax)



Mike Silva
Red Curtain [detail], 2026



Mike Silva
Flowers in Sunlight, 2026
Oil on canvas
91 x 66 cm | 36 x 26 in.
£ 22,000.00 (ex. tax)



Mike Silva
Flowers in Sunlight [detail], 2026