

An abstract artwork featuring a large, vibrant red central area with a textured, fibrous appearance. To the left, there's a blue section with a small, colorful, oval-shaped object. Above the red area, there's a blue section with a textured, brushstroke-like pattern. To the right, there's a large, dark, scale-like pattern. Below the red area, there's a green section with a textured, brushstroke-like pattern. At the bottom right, there's a large, light-colored, textured area. The overall composition is dynamic and layered.

Herald St

Art Basel

13th - 18th June 2023

Booth K11

2 Herald St London E2 6JT . 43 Museum St London WC1A 1LY
+44 (0) 20 7168 2566 . mail@heraldst.com . www.heraldst.com

All works are subject to concurrent offers / prior sale and VAT / import duties where applicable

Herald St Limited complies to the EU Money Laundering Regulations, effective from January 2020. The legislation requires us to verify client identity when acquiring a work valued at and or exceeding €10,000. For sales via third parties, it is mandatory by law to identify the beneficial owner of the artwork.

Markus Amm
Alexandra Bircken
Pablo Bronstein
Matt Connors
Matthew Darbyshire
Michael Dean
Naotaka Hiro
Poppy Jones

Annette Kelm
Cary Kwok
Christina Mackie
Joan Nelson
Francis Offman
Amalia Pica
Nicole Wermers

Michael Dean

(b. 1977, Newcastle Upon Tyne; lives and works in London)

Michael Dean starts his work with writing, which is then abstracted into human-scale sculptures using industrial and daily materials such as concrete, steel, paper and padlocks. He explores the three-dimensional possibilities of language by 'spelling out' his words through an alphabet of concrete sculptures, advertising stickers, dyed books, coke cans, plastic bags and casts of his and his family's fists and fingers. His practice is not about presenting readable words, but rather a disclosure of the personal and political, referring to concrete as a 'democratic ceramic'. In 2016, Dean was nominated for the Turner Prize for his solo exhibitions at South London Gallery and De Appel Arts Centre in Amsterdam.

Later this year, Dean will release a major, career-spanning monograph.



(Unfuckingtitled) wheres hunger heres hunger nows here x
2023
Reinforced concrete and pigment
128 x 110 x 57 cm / 50.4 x 43.3 x 22.4 in
HS19-MDN8239S

£30,000





Michael Dean



(Unfuckingtitled, etfuckincetera) love fuck everyday hunger...(geranium)
2023

Lipstick on canvas
105.4 x 85.2 x 5 cm / 41.5 x 33.5 x 2 in, framed
HS19-MDN8344P

£14,000



Michael Dean



(Unfuckingtitled, etfuckingcetera) love remember careful hungry...(house-plant)
2023

Lipstick on canvas

49.6 x 64.8 x 5 cm / 19.5 x 25.5 x 2 in, framed

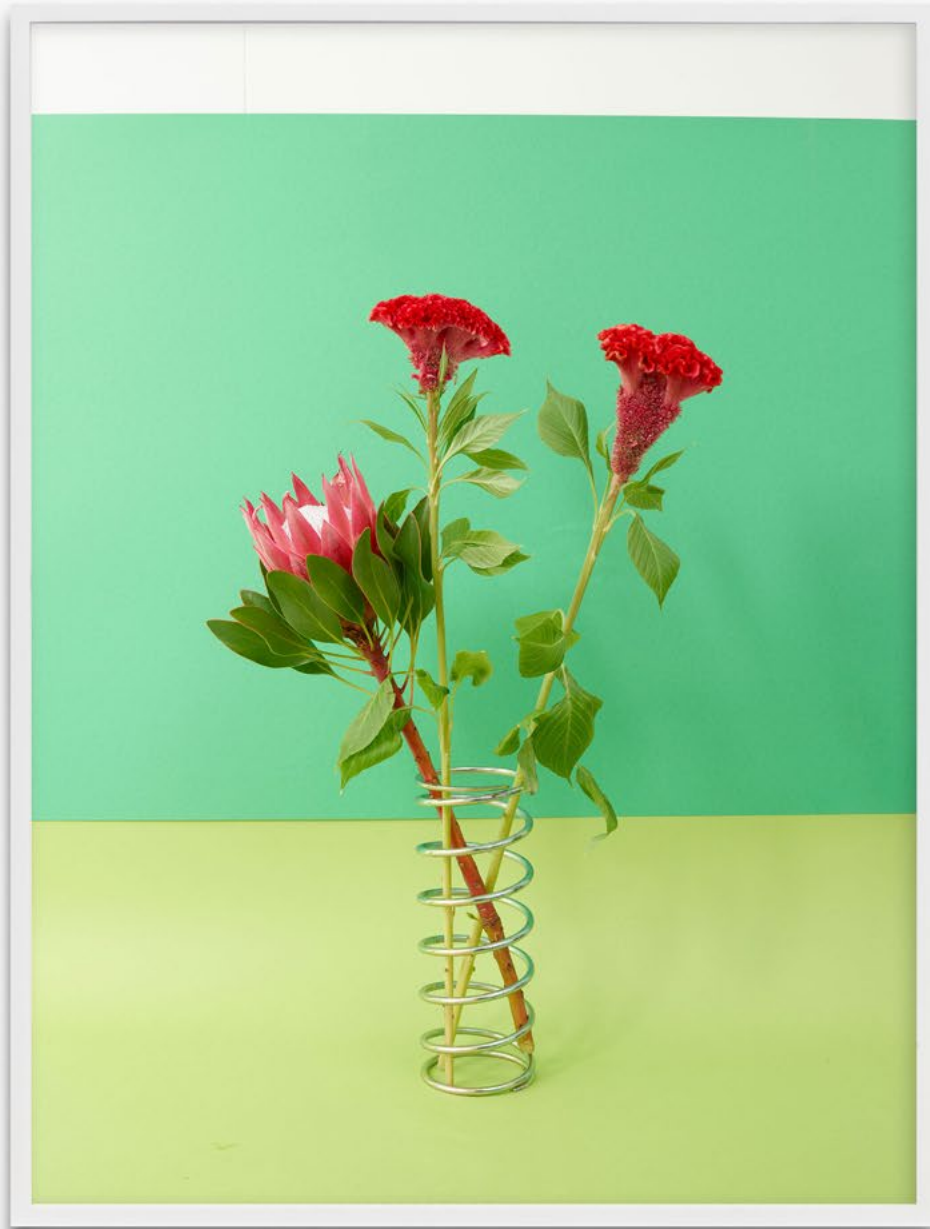
HS19-MDN8345P

£9,500



Annette Kelm

(b. 1975, Stuttgart; lives and works in Berlin)



In her work, Annette Kelm is interested in the function of objects and the nature of their representation, typologies, mass production, design and technology. Her photographs frequently conflate several genres into single images, or develop single motifs across serial images to combine a variety of artistic, historical and cross-cultural references. Juxtaposing solid and ephemeral objects, nature and consumer culture is a central motif in Kelm's work. Often contrasting symbols of wealth and ephemerality, many of her images can be understood as contemporary interpretations of Vanitas still lifes.

Coxcomb Red
2023
Archival pigment print
120.4 x 90.3 cm / 47.4 x 35.6 in
5/6 + 2AP
HS19-AK8323F

€17,000

Alexandra Bircken

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

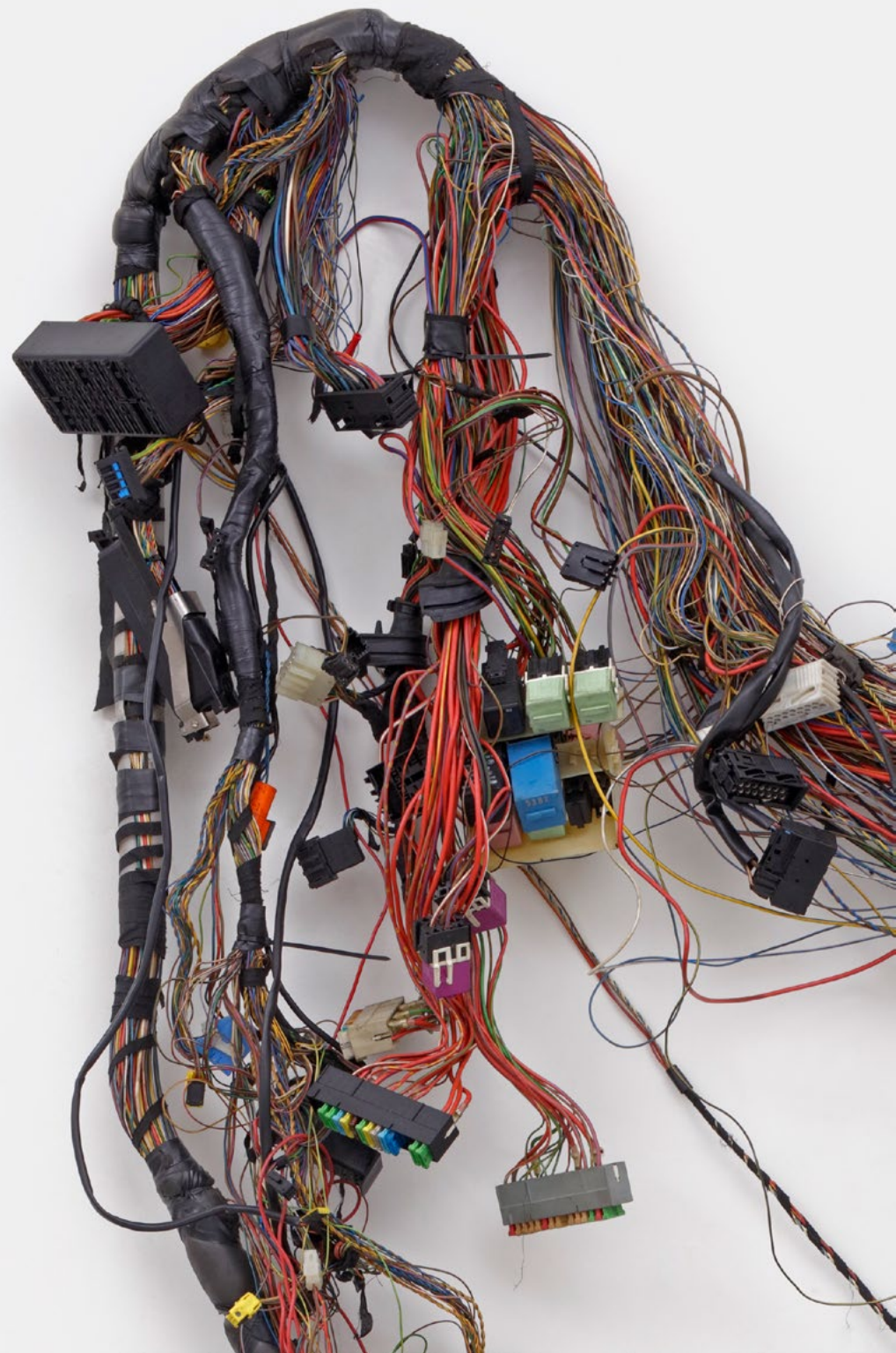
Alexandra Bircken studied at Central Saint Martins, London, and worked as a fashion designer until 2003. She places the body's skin and coverings at the heart of her sculptural practice, exploring the boundary between inside and outside. Soft and transparent materials such as wool, nylon, and hair are juxtaposed with the permanence and resistance of bronze and steel. Objects of power and pleasure like firearms and motorbikes are often used to symbolise humans' relationship with machines and thus with themselves.

Efeu Elektro consists of the internal wirings of a BMW car, extrapolated from the vehicle using almost surgical methods and attached as if growing up a wall. The title translates to 'Electric Ivy', and as well as describing the formal arrangement of the wires it also alludes to the German word for cable harness, *Kabelbaum*, which literally means 'Cable tree'. This component of a car's design is the last part which is still produced manually, and will remain so in the foreseeable future. It steers all electronic functions, from windshield wipers to heating, and each harness is tailored according to the wide spectrum of a manufacturer's individual requirements. In this way, it is analogous to the central nervous system of a body, reaching the various vestiges of the car in a similar way to neurons moving through transmitters or blood travelling through vessels.

Efeu Elektro
2023
Cable harness
250 x 140 x 40 cm / 98.4 x 55.1 x 15.7 in
HS19-AB8354S

€27,000

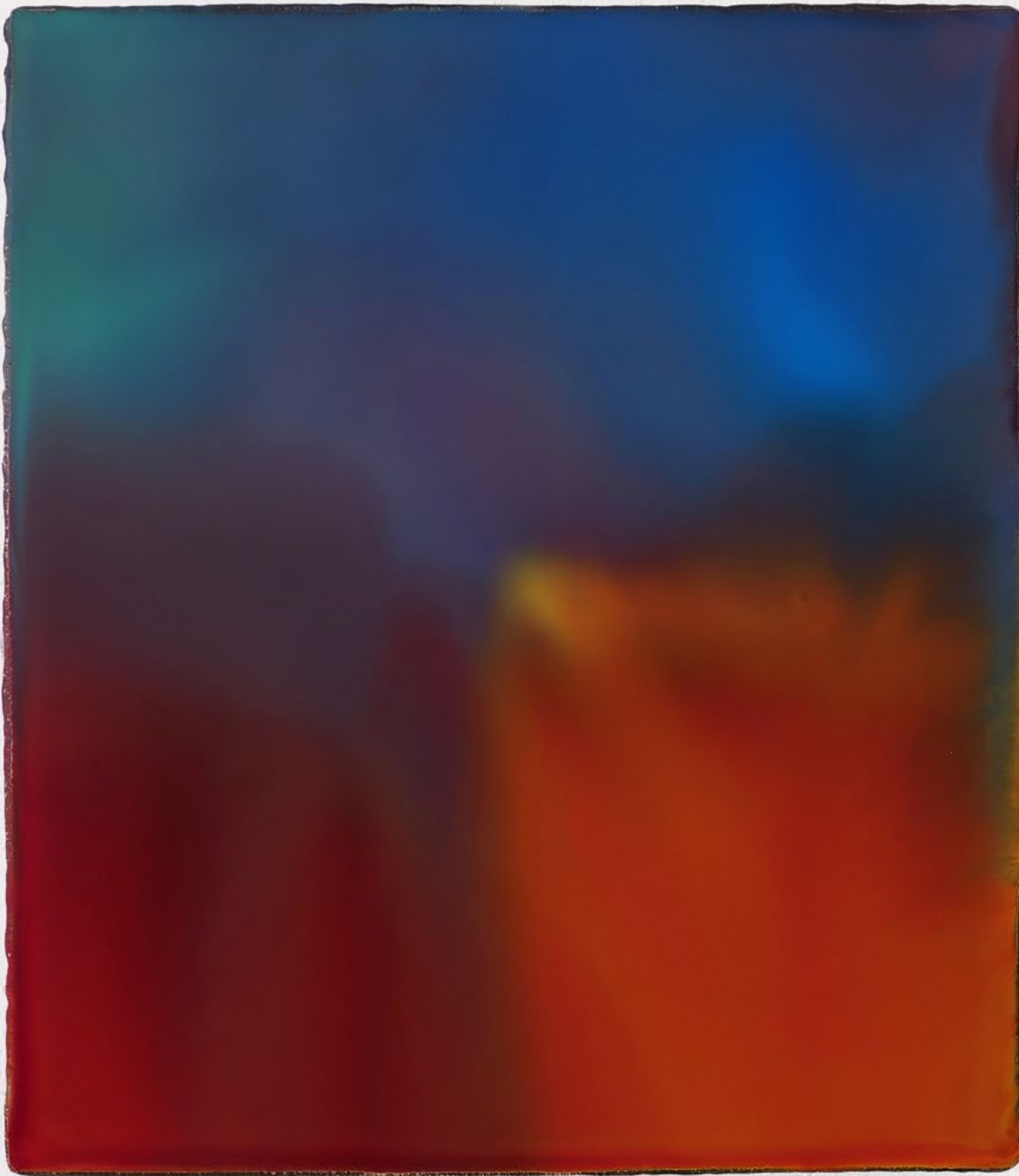




Markus Amm

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

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. Recently, the artist has introduced smudged gestures, disrupting the perfect surface with a swipe of a thumb or dab of a brush, adding a further geometric aspect.



Untitled

2022

Oil on gesso board

35 x 30 cm / 13.8 x 11.8 in

HS18-MA7884P

\$30,000

Matt Connors

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

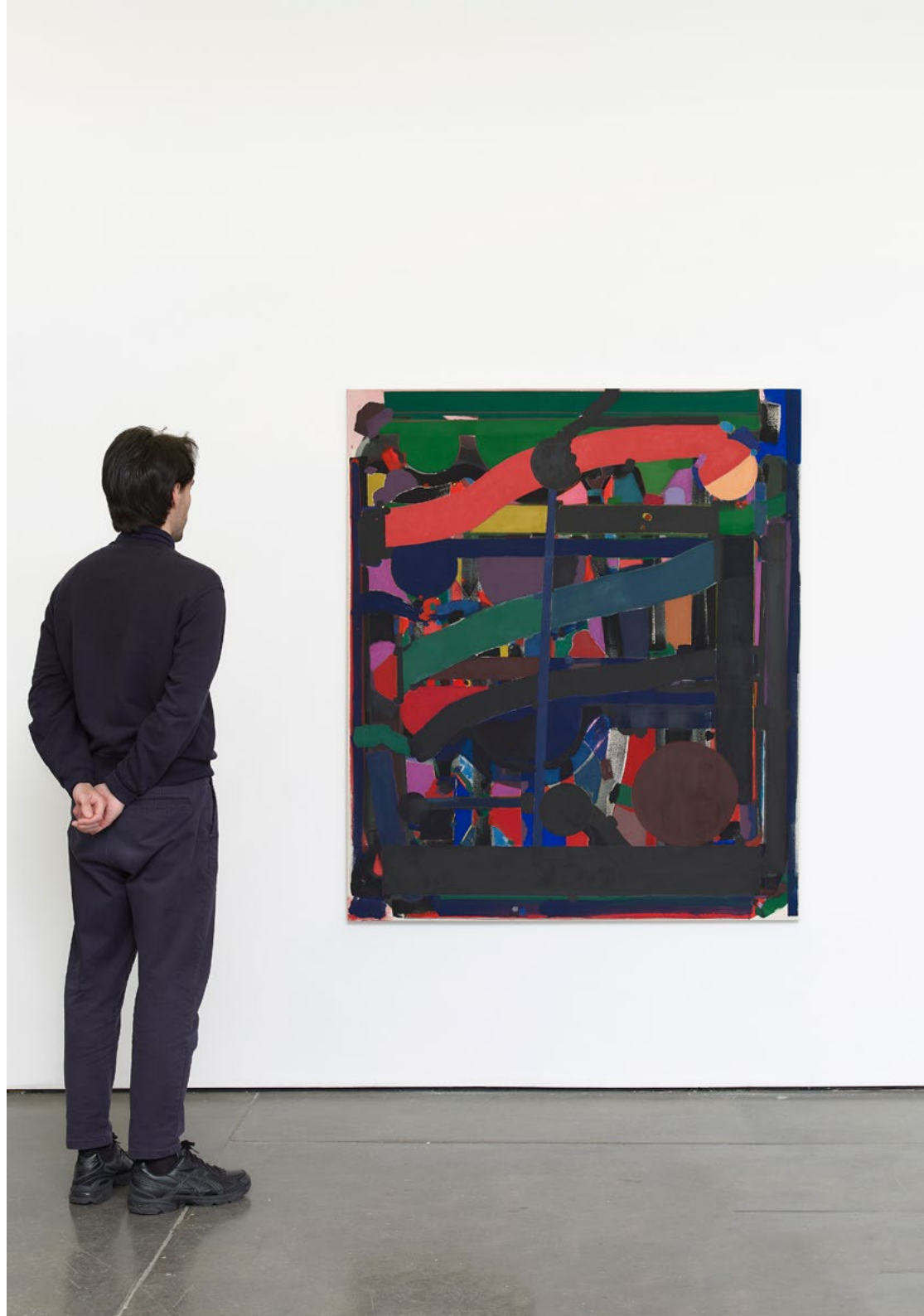
Abstracted by colour, Matt Connors' paintings and drawings are created through a process of observation and invention, layering and re-working forms extracted from his environment. Details are seized upon, and marks accumulated through time spent in his studio become integral to the work. Through this 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 to whom he looks for inspiration; the artworks exist therefore as both pictures and objects, offering depth beneath the surfaces that point both to Connors' immediate surroundings and to more distant impressions.

In early 2022, Connors had a solo exhibition at Lismore Castle Arts. He was also recently included in the Whitney Biennial in New York, as well as a solo exhibition at Herald St | Museum St in Spring of this year.

Tuner
2023
Oil, acrylic and pencil on canvas
152.4 x 129.8 cm / 60 x 51.1 in
HS19-MC8265P

\$140,000



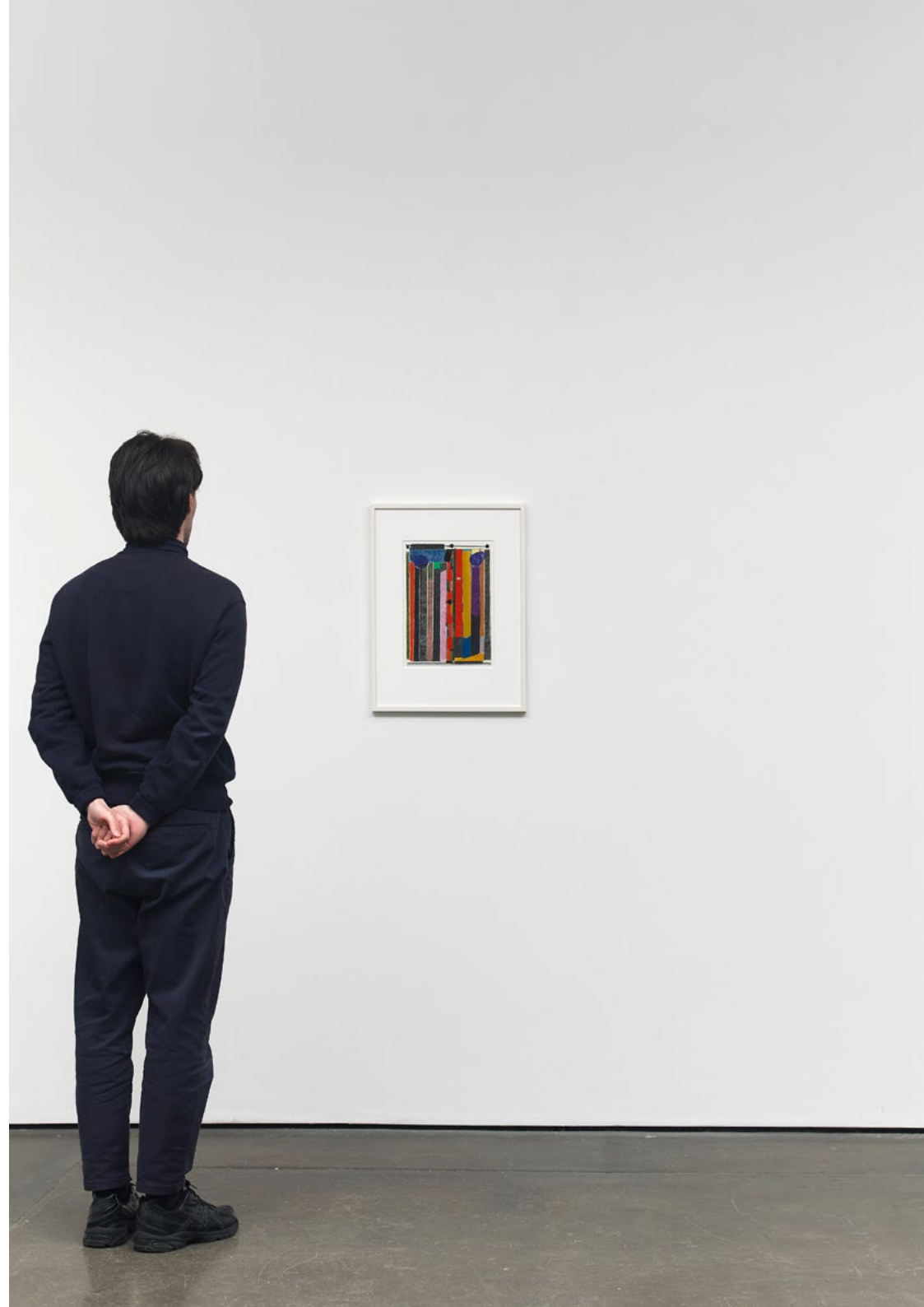
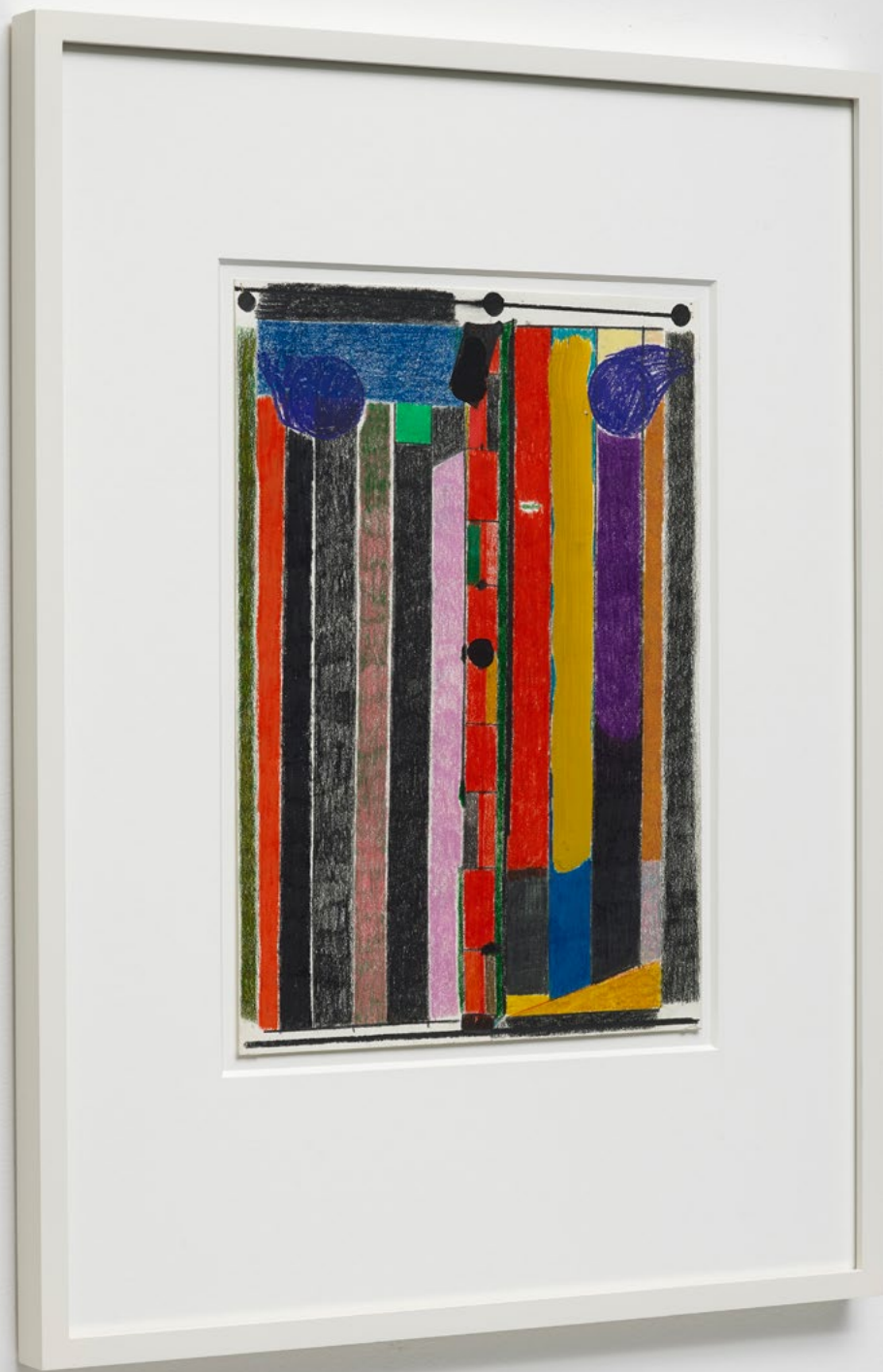


Matt Connors

Untitled
2023
Coloured pencil and acrylic paint on paper
33.8 x 23.9 cm / 13.3 x 9.4 in, unframed
58 x 43.5 x 2.5 cm / 22.8 x 17.1 x 1 in, framed
HS19-MC8269D

\$20,000





Matt Connors

Untitled
2021
Coloured pencil on paper
18.1 x 16.2 cm / 7.1 x 6.4 in, unframed
43.2 x 36.8 x 5.1 cm / 17 x 14.5 x 2 in, framed
HS19-MC8275D

\$16,000





Matt Connors

Violet Example
Monochrome / individually treated quadrants
2013
Acrylic and pencil on canvas
127 x 106.8 cm / 50 x 42 in
HS9-MC4018P

POA





Matthew Darbyshire

(b. 1977, Cambridge; lives and works in Kent)



Matthew Darbyshire's *Untitled (David)* is an amalgamation of traditional analogue techniques, such as carving and casting, and contemporary digital solutions, such as 3D scanning and prototyping. Wary of their associated legacies, Darbyshire embraces and subverts each method, reaching an equilibrium that avoids arbitrary outcomes while also enlivening the scripts of the encoded process.

Using what he refers to as deliberate clichés, Darbyshire invites viewers to initially recognise the subject, then deconstruct the formal aspects of the sculpture such as its surface, form, facet, rhythm, balance, movement, manufacture, and material. 'Image destroys sculpture,' was a cherished mantra of Darbyshire's late tutor, Phyllida Barlow, and working entirely in figuration, he sets about trying to reverse this riddle: once his image is selected, he uses the sculpture to retaliate, reconfigure, and transcend its source.

When making *Untitled (David)*, Darbyshire looked to mid-century masters such as Giacometti, Frink, and de Kooning for their expressive qualities, and simultaneously felt prohibited from such freedoms by contemporary designed and digital constraints. However, it was upon discovering that de Kooning would liberate himself from human preconceptions by donning two or three pairs of oversized workman's gloves to execute works such as *Clamdigger* (1972) that Darbyshire devised his part analogue, part digital equivalent.

Instead of using a 3D scanner to map Michelangelo's original *David*, Darbyshire carried out the task by hand-scrawling hundreds of circular profiles on panels of polystyrene, mapping the form by eye from the ground up. He then cut and assembled the parts together before slathering the surface in wet clay to further skew the image and accentuate the topologies of its variegated facets. The resulting form was then cast in bronze.

Untitled (David)
2023

Bronze
170 x 80 x 60 cm / 66.9 x 31.5 x 23.6 in
HS19-MD8362S

£60,000







Naotaka Hiro



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

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 to study filmmaking. Hiro recently began a series of work on thick plywood, encased in a frame with removable legs to raise it a foot from the floor. Lying with half his body underneath the surface, Hiro attacks the board with graphite, grease pencils, and carving knives to demarcate the positions and limits of his limbs. The incised areas in particular denote the artist's 'vital' points of strength, while each colour and pattern functions as a code to document different body parts and strains of movement. After each session of constricted bodily action comes a crucial phase of editing, during which Hiro re-examines the work from above the canvas or wood to add details with a sober hand, such as the armour-like pattern of scales visible in several paintings.

Hiro had a solo exhibition at Herald St in 2021, his first in the UK.

Untitled (Late at Night)

2023

Acrylic, graphite, grease pencil, and crayon on wood

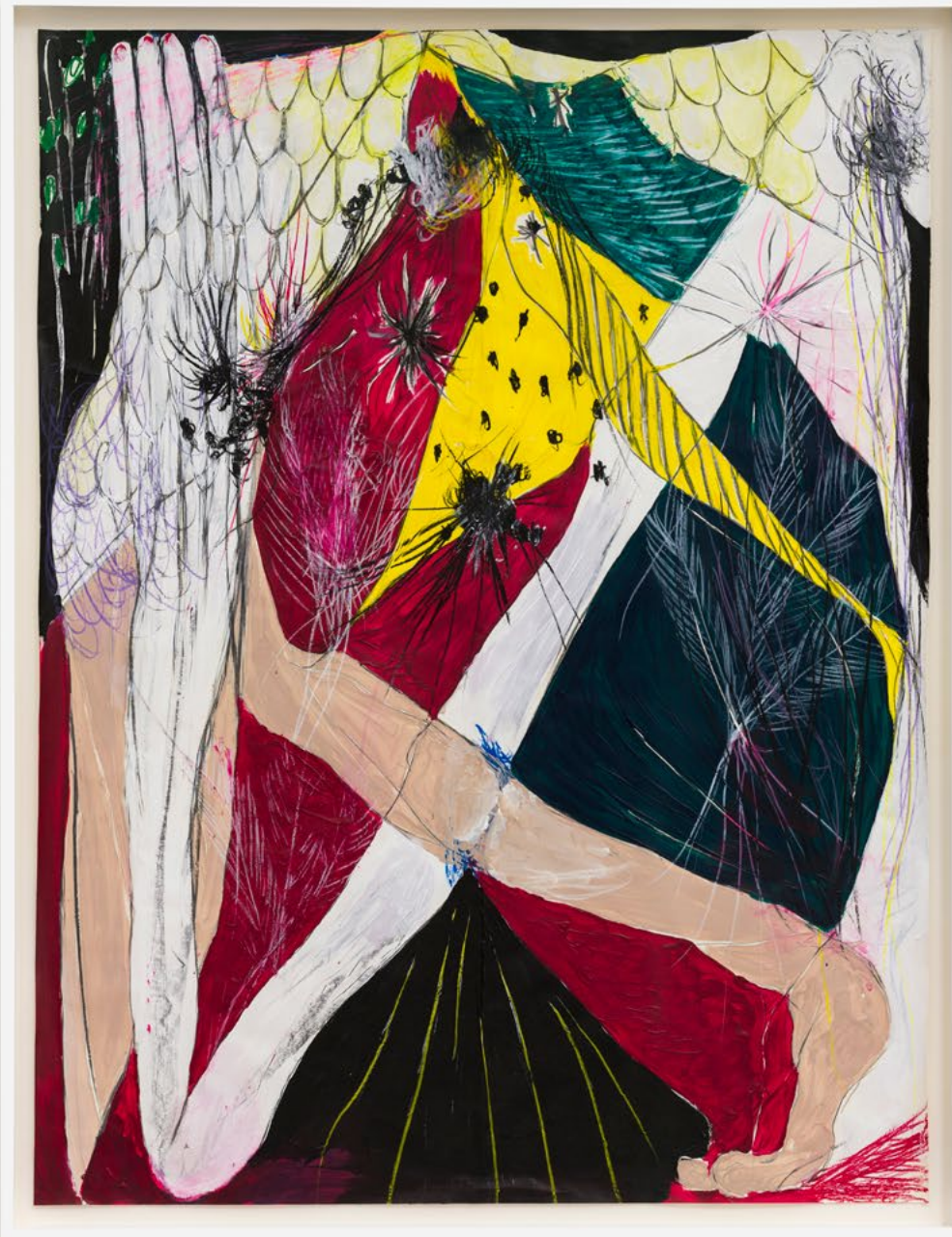
243.8 x 213.4 x 5.8 cm / 96 x 84 x 2.3 in

HS19-NH8326P

\$90,000



Naotaka Hiro



Untitled (Halt)

2023

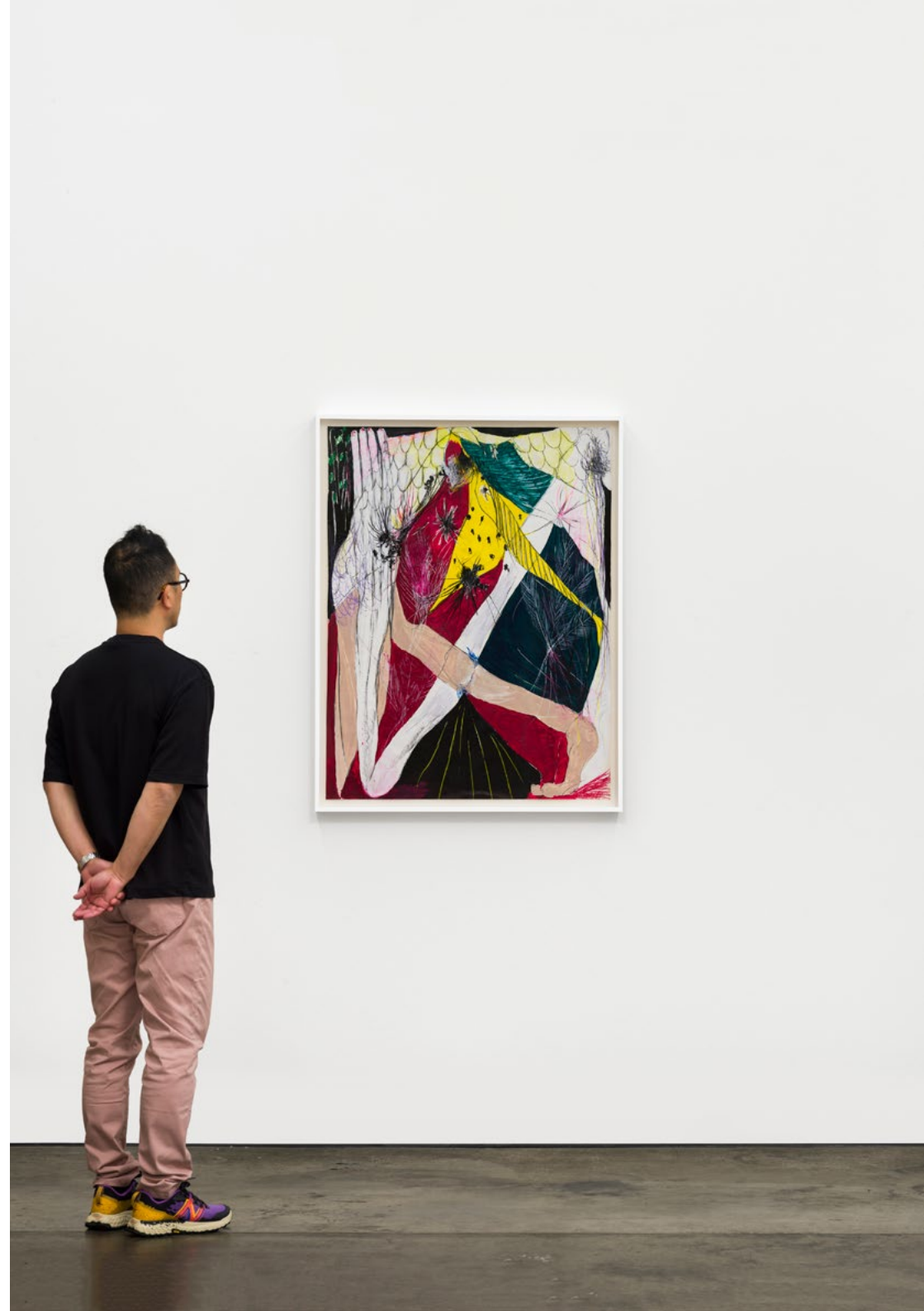
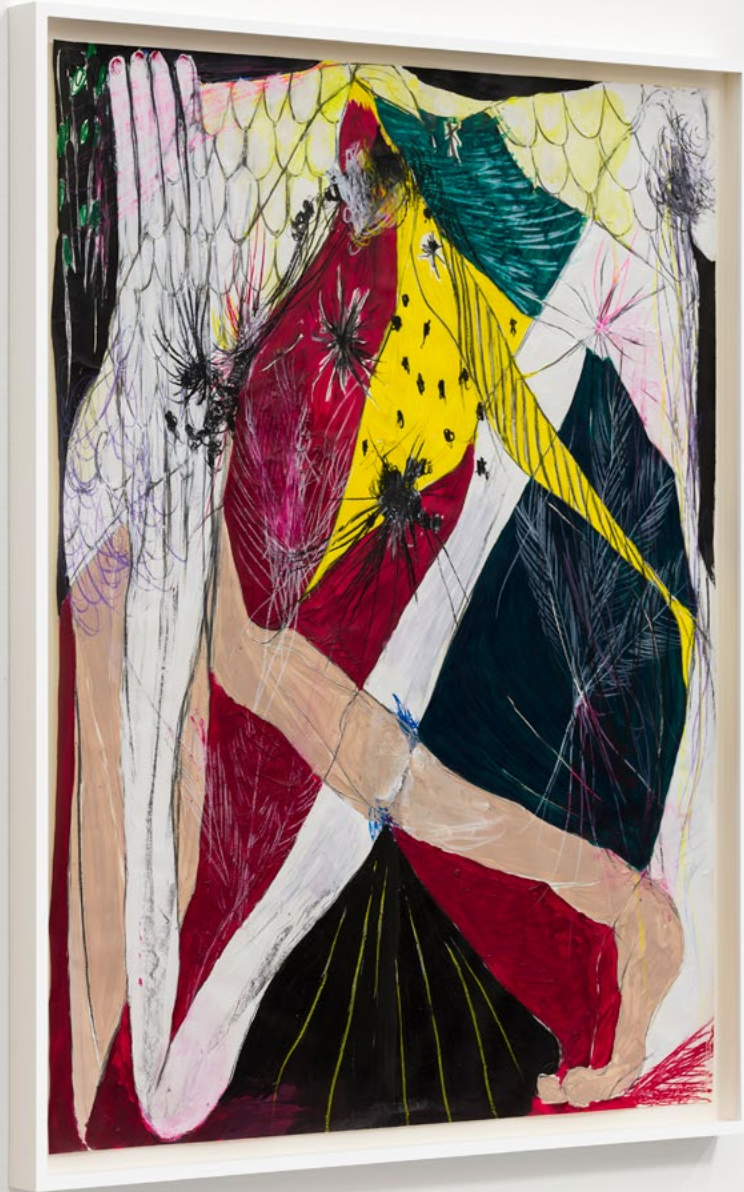
Acrylic, graphite and grease pencil on paper

106.7 x 81.3 cm / 42 x 32 in, unframed

113 x 87.8 x 4.8 cm / 44.5 x 34.6 x 1.9 in, framed

HS19-NH8327D

\$18,000



Naotaka Hiro

Untitled (Révérence)

2023

Acrylic, graphite and grease pencil on paper

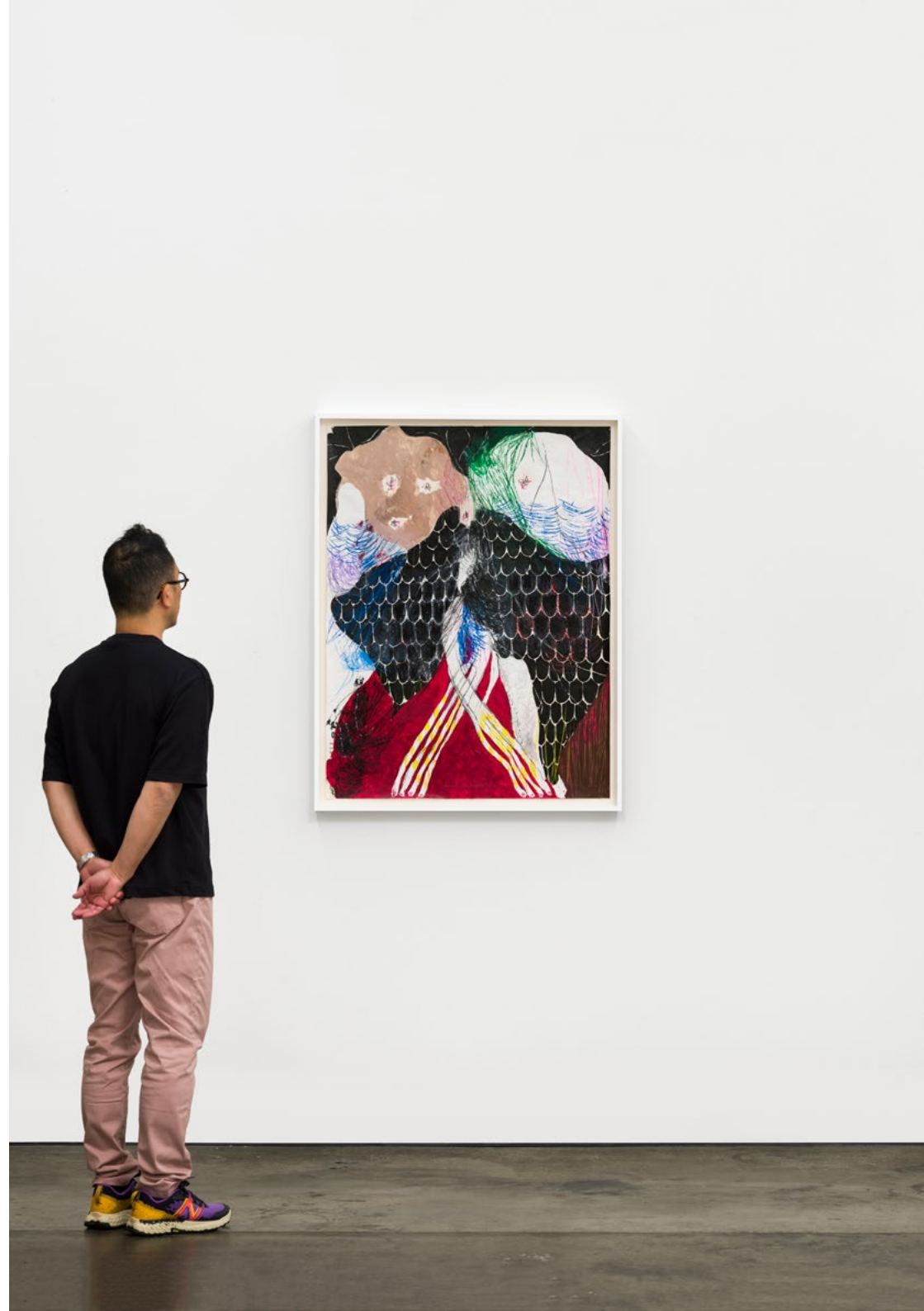
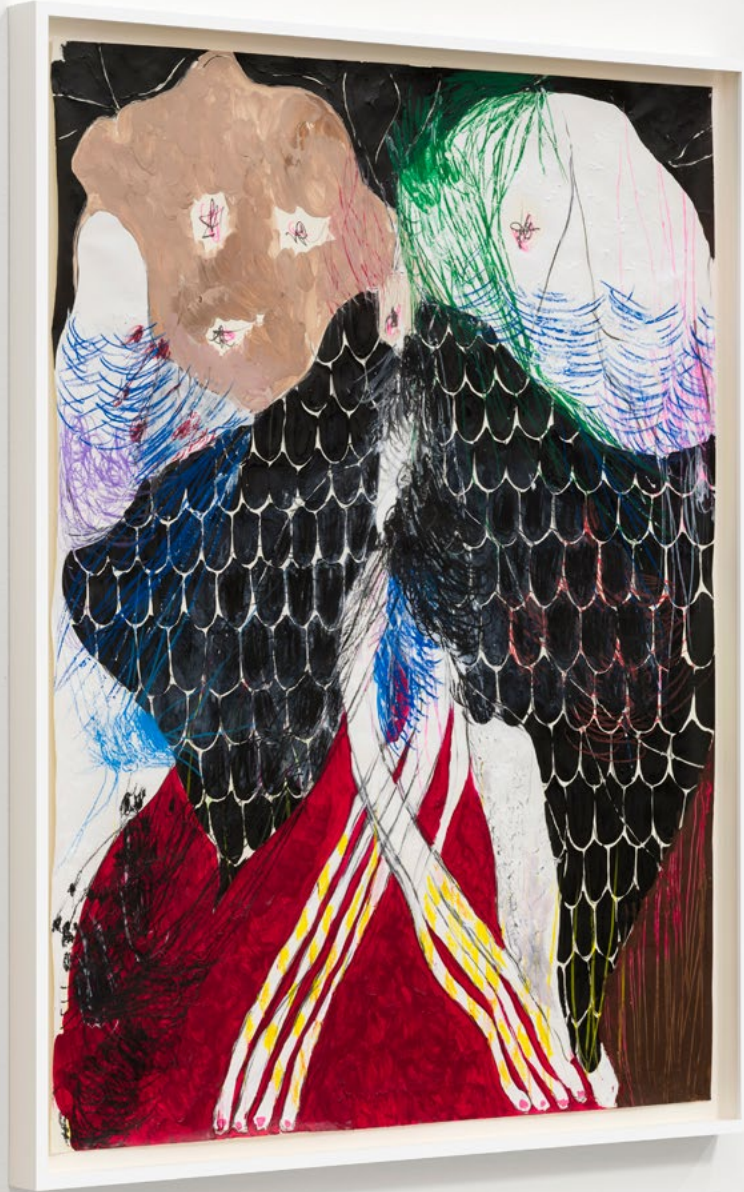
106.7 x 81.3 cm / 42 x 32 in, unframed

113 x 87.8 x 4.8 cm / 44.5 x 34.6 x 1.9 in, framed

HS19-NH8328D

\$18,000





Nicole Wermers

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

Wermers' practice explores the relationship between functionality and aesthetics in the design of everyday objects. Functional elements thus become ornaments of a sociopolitical and historical engagement with our immediate surroundings, based on the formal language of modernism and urban space. The artist is fascinated with contemporary consumer culture, often emphasising the seductive surfaces, colours and forms of her starting material. In her work, Wermers often revisits a long-standing interest in the connection between 20th-century art and café culture. Wermers was nominated for the Turner Prize in 2015 for her solo exhibition *Infrastruktur* at Herald St.

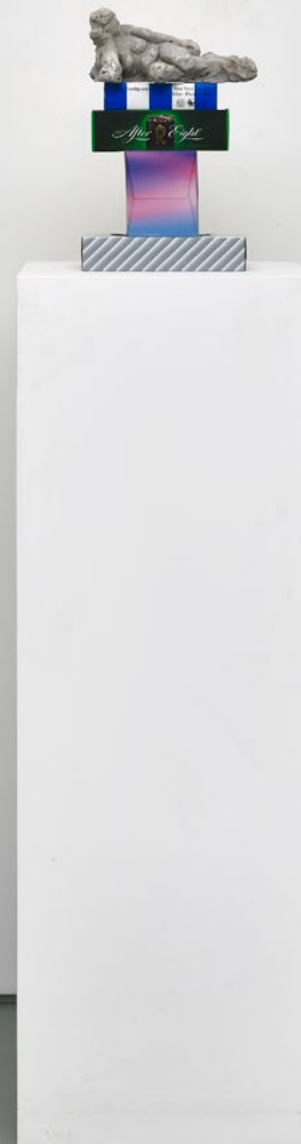
Small clay recumbent figures rest gingerly on stacks of boxes once filled with consumer goods such as painkillers, cigarettes, cakes, lotions, and other everyday products. These works are maquettes for monuments, placed upon (scaled-down) plinths to assert their gravitas. Similar to the maintenance carts in Wermers' recent series of monumental *Reclining Females*, the packages of pills and cosmetics act as frameworks of support, both for the figurine and in our daily lives. And, just like the trolleys of their much larger cousins, the piled up product boxes stand for invisible labour, as consumption as a form of labour has long become a pillar of late capitalism. Simultaneously, the plinths are compositions in themselves of colours, shapes, and typefaces elevating the resting female bodies.

In both these proposals and the larger sculptures, Wermers invites us to venerate the horizontal posture of pausing, awarding reverence to a normally invisible (non-)act. She renegotiates the reclining female, a motif inscribed in our cultural memory which has been depicted predominantly by male artists throughout art history. While the large *Reclining Females* lie at eye level or at a vantage point looking slightly down onto the viewer, the maquettes are models for monuments that elevate their gaze even higher, claiming a position of power and agency not afforded to their historic predecessors nor to contemporary maintenance workers.

Proposal for a Monument to a Reclining Female! #6
2023
Air dry clay and found objects
37 x 23 x 11.5 cm / 14.6 x 9.1 x 4.5 in
HS19-NW8358S

£12,000





Nicole Wermers



Proposal for a Monument to a Reclining Female! #5
2023

Air dry clay and found objects
30 x 26.5 x 11 cm / 11.8 x 10.2 x 4.3 in
HS19-NW8359S

£12,000



Nicole Wermers

Proposal for a Monument to a Reclining Female! #7
2023
Air dry clay and found objects
41.5 x 26.5 x 14 cm / 16.3 x 10.4 x 5.5 in
HS19-NW8361S

£12,000





Pablo Bronstein

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



Pablo Bronstein's work centres around pre-20th-century European design and architecture, often incorporating elements of satire in a commentary on taste. His drawings of buildings range from historically accurate and analytical to overly ornamental and decorative, and this interest in architecture's character and vitality frequently extends into live work, including performance and film. Bronstein's work also includes large-scale sculptures and wallpaper installations that play with a sense of space, scale and domesticity.

Bronstein is included in the Dunkerque Triennale, which opens early June, and has also recently been included in Tate Britain's rehang. He will have a solo exhibition at Herald St this Autumn.

Two silver sauce boats
2022

Ink and acrylic on paper, artist's frame
81.5 x 66 x 4.4 cm / 32.1 x 26 x 1.7 in
HS18-PB8158P

£20,000



Pablo Bronstein



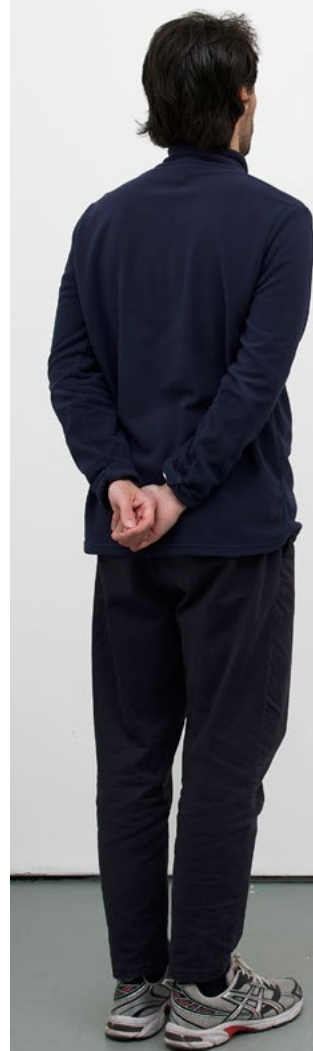
Gravy boat with a representation of two men devoured by a dragon in silver and gilt
2022

Ink and acrylic on paper, artist's frame

81 x 93 x 7 cm / 31.9 x 36.6 x 2.8 in, framed

HS18-PB8073D

£22,000



Cary Kwok

(b. 1975, Hong Kong; lives and works in London)

"My work, whether it's my erotic drawings or my period fashion ones, has subtle resonances of racial equality, especially my earlier pieces. I always include people of different cultures and ethnicities in most series of drawings that I make as a gentle and humorous reminder that people of different cultures and ethnicities function and feel (physically and emotionally). Everyone cums the same. It also has a great deal to do with some of the negative experiences I've had living in the UK and Europe as a non-white person, but instead of being confrontational I prefer to convey a message gently, with sexuality and my sense of humour." - Cary Kwok

Having first moved to London to study fashion at Central Saint Martins, Cary Kwok's work is most notable for its unmistakable style in which meticulous detail is rendered using everyday ballpoint pens, ink, and acrylic. The drawings often depict particular subject matters such as period fashions, hairstyles, women's shoes, and homoerotica. Referencing symbols from popular culture, the works also contain subtle allusions to issues of race, ethnicity, gender and sexual equality.

Kwok has recently opened a solo show at Herald St | Museum St.



A Passing Storm

2023

Acrylic and ink on paper, artist's frame

36.3 x 45.4 x 4.5 cm / 14.3 x 17.9 x 1.8 in, framed

HS19-CK8311D

SOLD



Cary Kwok

Am I Turning You On
2023
Resin
6.4 x 6.4 x 6 cm / 2.5 x 2.5 x 2.4 in
Open Edition
HS19-CK8365S

£2,500





Francis Offman

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

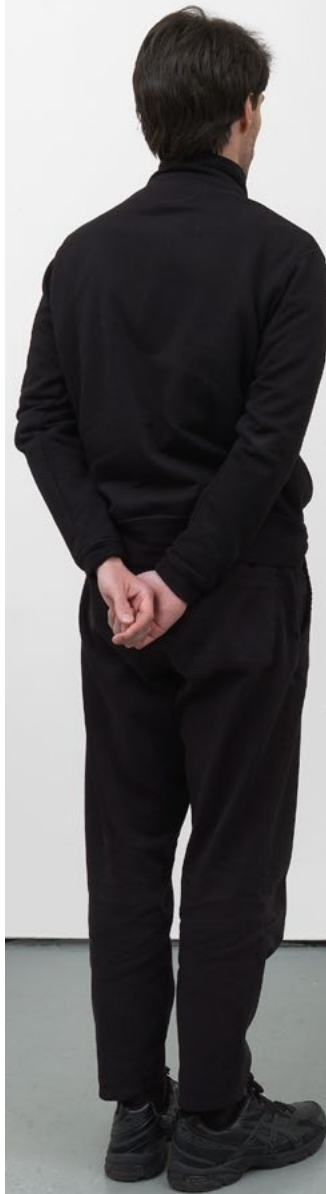
Francis Offman's paintings and works on paper utilise an economy of means, which is key in the importance of understanding his practice as a whole. For Offman it is important not to waste materials - spent coffee grounds, discarded artworks from collages, found materials and paint are all brought together for each unique work in his oeuvre. Offman's prudence seems particularly relevant after years in which many everyday objects became sought after. It is his frugality that is essential to understanding the conceptual underpinning of Offman's practice. Whilst the paintings are all unframed, utilising no support structure, they are rich and complex and reward careful inspection. Surfaces overlap, paint and object collide to give an end result that pivot between painting and collage.

Offman recently undertook a residency at Gasworks in London. He opened his second solo exhibition at Herald St in April, and he will participate in the Liverpool Biennial which opens in June.



Untitled
2020–2022
Acrylic, ink, paper, coffee grounds, cotton, Bolognese plaster on linen
101.5 x 105.7 cm / 40 x 41.6 in
HS18-FO8145P

€9,000



Francis Offman



Untitled
2022–2023
Acrylic, ink, paper, coffee grounds, cotton, Bolognese plaster, on linen
206 x 231.5 cm / 81.1 x 91.1 in
HS18-FO8155P

€18,000





Francis Offman



Untitled
2023
Acrylic, paper, cotton, coffee grounds, Bolognese plaster on cotton
19.5 x 40.2 cm / 7.7 x 15.8 in
HS19-FO8292P

SOLD



Francis Offman



Untitled
2023
Acrylic, paper, cotton, coffee grounds, Bolognese plaster on cotton
47 x 57.6 cm / 18.5 x 22.7 in
HS19-FO8297P

€6,000



Amalia Pica

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

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.

Paperweight #14 forms part of a recent body of work conceived in the pandemic years while Pica was working from home. During this period, she became intrigued by the randomness of objects which accumulated as the boundaries between her professional and personal lives blurred. The paperweight sculptures consist of recognisable yet disparate objects such as children's toys, studio supplies, and items from the kitchen, arranged in dynamic compositions. These encounters among objects seem whimsical or surreal, yet demonstrate how material culture provides an accurate account of real life.

Paperweight #14
2023
Bronze
8 x 28 x 16 cm / 3.1 x 11 x 6.3 in
Edition 1/3 + 2AP
HS19-AP8332S

£8,000







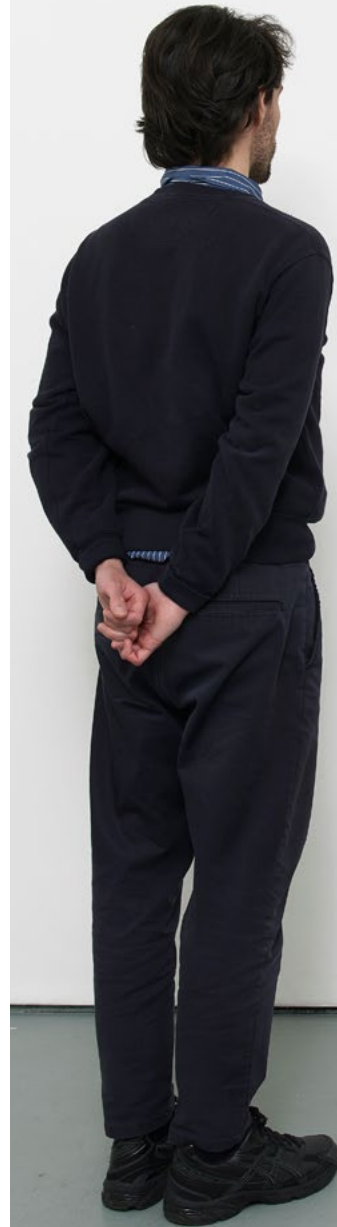


Amalia Pica

Catachresis on paper #54
(head of broccoli, spine of the book, legs of the chair, tongue of the shoe)
2022
Collage, artist's frame
35 x 28 x 2.8 cm / 13.8 x 11 x 1.1 in, framed
HS18-AP8139D

£5,000







Catachresis on paper #44
 (face of the medal, legs of the chair, tongue of the shoe, corazón de manzana, arms of the chandelier)
 2022
 Collage, artist's frame
 35 x 28 x 2.8 cm / 13.8 x 11 x 1.1 in, framed
 HS18-AP8129D

£5,000



Catachresis on paper #49
 (face of the crystal, heart of the artichoke, face of the mirror, neck of the bottle, boca de jarro, leg of the chair, heel of the shoe)
 2022
 Collage, artist's frame
 35 x 28 x 2.8 cm / 13.8 x 11 x 1.1 in, framed
 HS18-AP8134D

£5,000



Catachresis on paper #46
 (back of the sofa, face of the crystal, tongue of the shoe, face of the clock, legs of the table)
 2022
 Collage, artist's frame
 35 x 28 x 2.8 cm / 13.8 x 11 x 1.1 in, framed
 HS18-AP8131D

£5,000



Catachresis on paper #47
 (boca de jarro, face of the clock, heel of the shoe)
 2022
 Collage, artist's frame
 35 x 28 x 2.8 cm / 13.8 x 11 x 1.1 in, framed
 HS18-AP8132D

£5,000



Catachresis on paper #48
(face of the crystal, legs of the chair, diente del tenedor, heel of the shoe)
 2022
 Collage, artist's frame
 35 x 28 x 2.8 cm / 13.8 x 11 x 1.1 in, framed
 HS18-AP8133D

£5,000



Catachresis on paper #45
(face of the mirror, heart of the artichoke, legs of the chair, face of the crystal)
 2022
 Collage, artist's frame
 35 x 28 x 2.8 cm / 13.8 x 11 x 1.1 in, framed
 HS18-AP8130D

£5,000



Catachresis on paper #50
(corazón de manzana, face of the crystal, arms of the chair)
 2022
 Collage, artist's frame
 35 x 28 x 2.8 cm / 13.8 x 11 x 1.1 in, framed
 HS18-AP8135D

£5,000



Catachresis on paper #51
(face of the crystal, arms of the chair, face of the medal, neck of the bottle, leg of the stool, boca de jarro, tongue of the shoe)
 2022
 Collage, artist's frame
 35 x 28 x 2.8 cm / 13.8 x 11 x 1.1 in, framed
 HS18-AP8136D

£5,000



Catachresis on paper #52
(cara de la luna, face of the rock, legs of the table, arms of the chair)
 2022
 Collage, artist's frame
 35 x 28 x 2.8 cm / 13.8 x 11 x 1.1 in, framed
 HS18-AP8137D

£5,000



Catachresis on paper #53
(face of the mirror, ala del sombrero, heel of the shoe, foot of the mountain, face of the crystal, legs of the chair)
 2022
 Collage, artist's frame
 35 x 28 x 2.8 cm / 13.8 x 11 x 1.1 in, framed
 HS18-AP8138D

£5,000



Catachresis on paper #55
(face of the mirror, eye of the potato, face of the watch, heel of the shoe)
 2022
 Collage, artist's frame
 35 x 28 x 2.8 cm / 13.8 x 11 x 1.1 in, framed
 HS18-AP8140D

£5,000



Catachresis on paper #56
(heart of the artichoke, neck of the bottle, face of the crystal, boca de jarro)
 2022
 Collage, artist's frame
 35 x 28 x 2.8 cm / 13.8 x 11 x 1.1 in, framed
 HS18-AP8141D

£5,000

Joan Nelson

(b. 1958, El Segundo; lives and works in New York)

Joan Nelson's landscape paintings are characterised by a soft luminosity that flows out of them. Among the lakes, trees and horizons that fill her small canvases, colour drifts and then is snapped into focus. Scale shifts from the miniature to the epic. In a pastoral European tradition of painters such as Albrecht Altdorfer, Albert Bierstadt and Caspar David Friedrich as much as the proto-New Age of the Transcendental Painting Group in New Mexico in the 1930s, Nelson's work carries backwards the dappled light of American big sky into the sublime landscapes of the German romantics.

Nelson's love for nature began during childhood family trips to Manhattan Beach in California in the 1960s. Still today, many of the details in her paintings are taken from the plants and landscapes she comes across during walks in her local countryside in upstate New York. While her canvases are filled with a profusion of colour and finely wrought details, the curious absence of the human body gives Nelson's paintings a feeling of both discovery and melancholy.

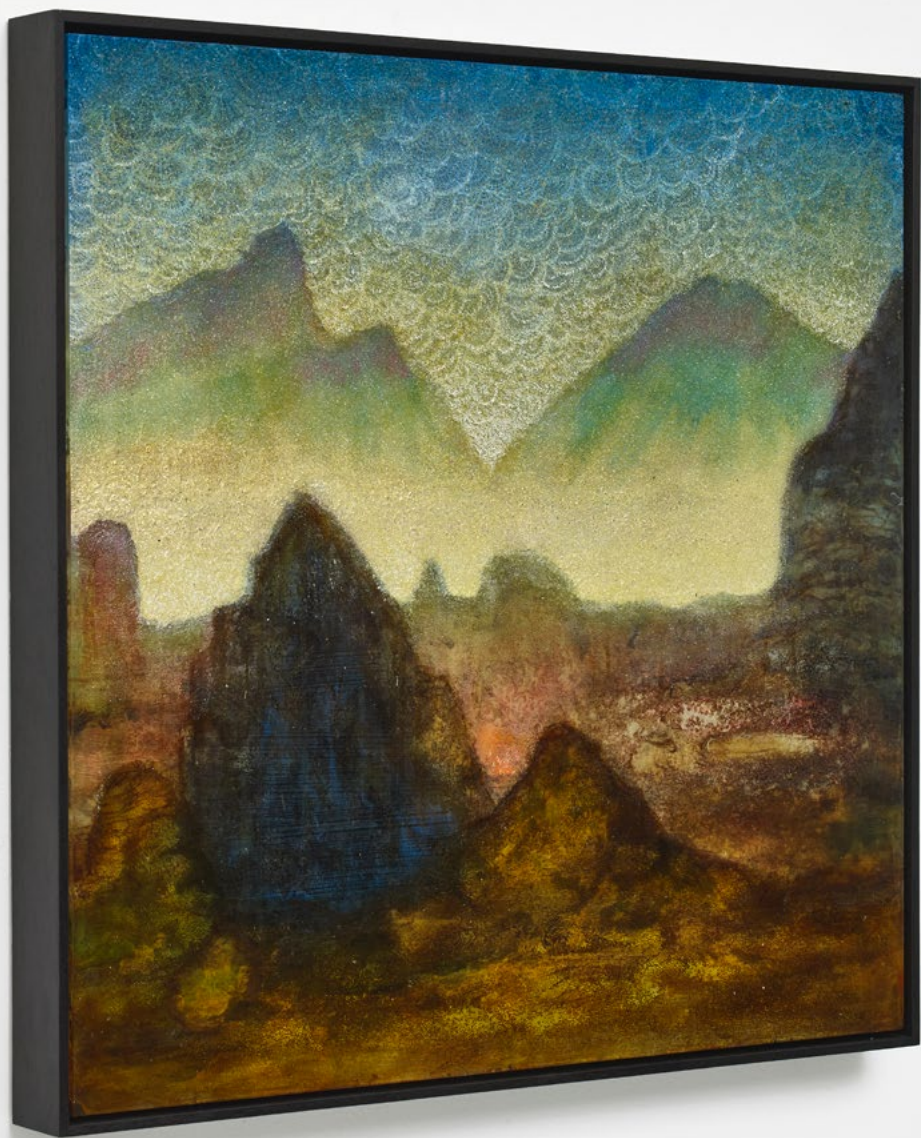
Nelson's works have been shown at the Museum of Fine Arts, Boston; The Whitney Museum of American Art, New York; and the Solomon R. Guggenheim Museum, New York.

In 2022, Nelson had a solo exhibition at Herald St | Museum St, her first solo show in the UK.

Untitled
2023
Shellac ink, oil paint, gouache, glitter, glass beads on acrylic sheet
61 x 61 cm / 24 x 24 in, unframed
63.5 x 63.5 x 5.7 cm / 25 x 25 x 2.2 in, framed
HS18-JN8197P

\$30,000





Christina Mackie

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

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.

Mackie will open her fifth solo exhibition at Herald St in June.

Seaport 9

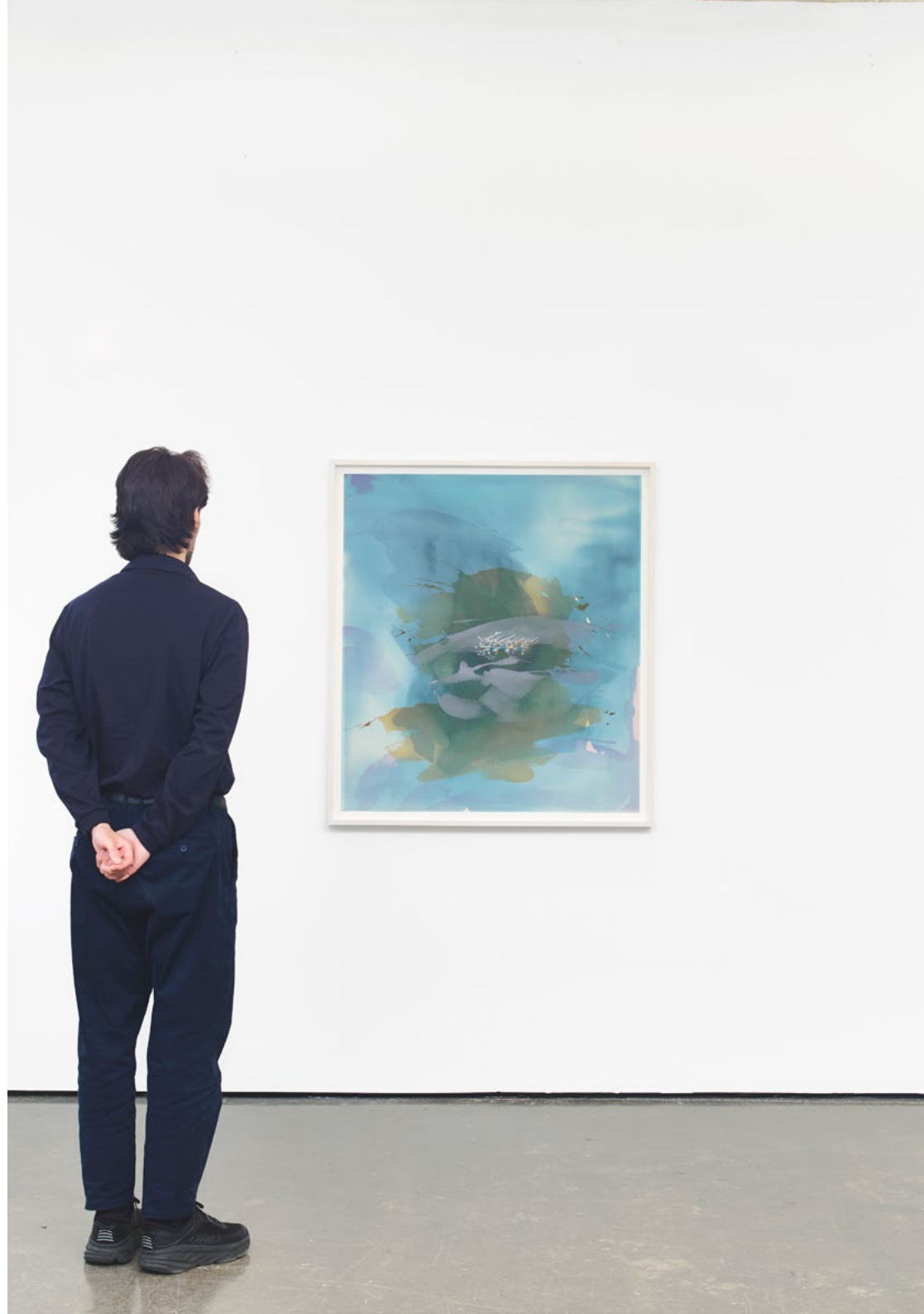
2023

Watercolour on paper

110 x 98 x 5 cm / 43.3 x 38.6 x 2 in, framed

HS19-CM8336P

£15,000

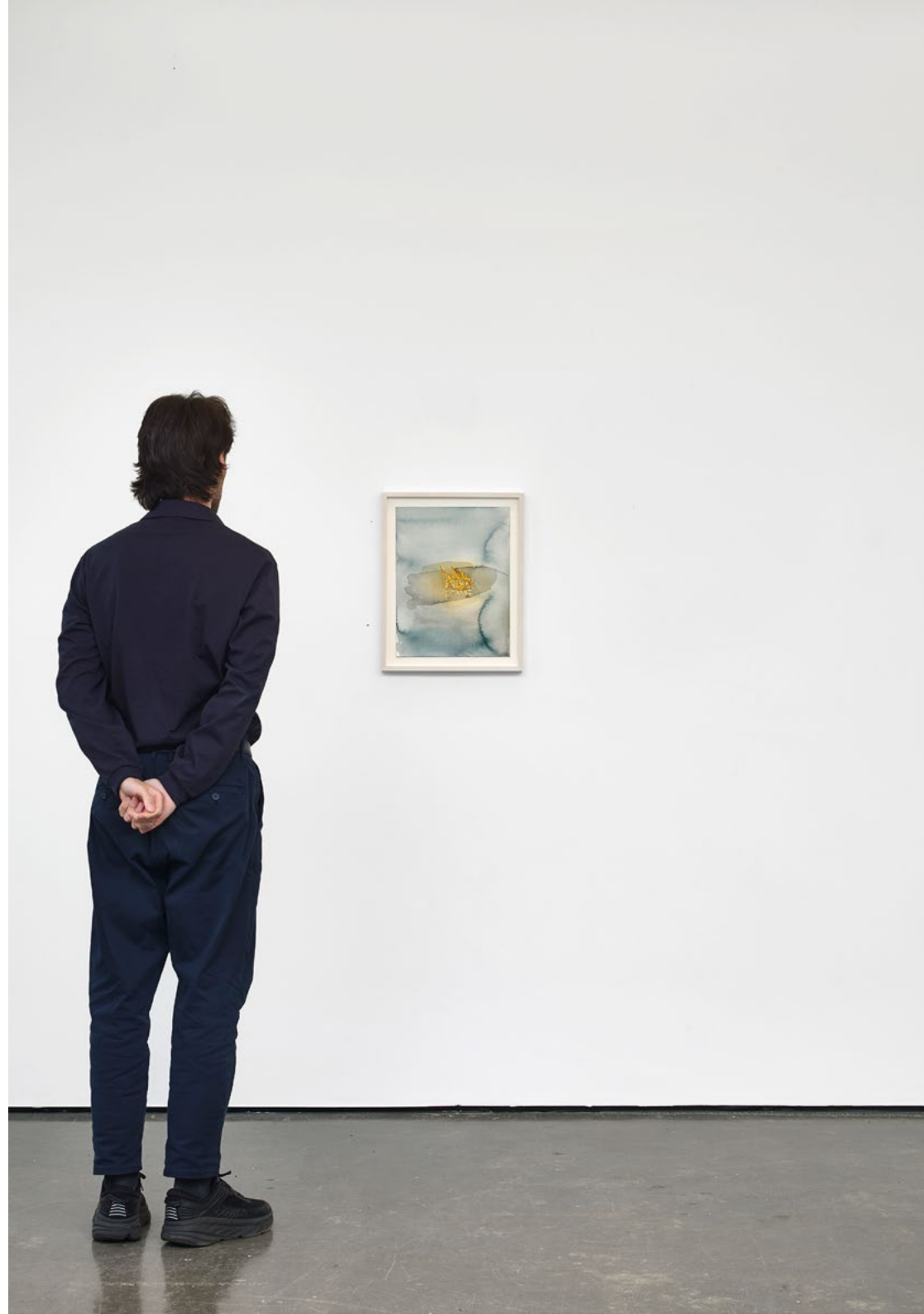


Christina Mackie

Seaport 1
2023
Watercolour on paper
48.7 x 38.6 x 3.7 cm / 19.2 x 15.2 x 1.5 in, framed
HS19-CM8337P

£6,000





Christina Mackie



Seaport 7
2023

Watercolour on paper
48.7 x 38.6 x 3.7 cm / 19.2 x 15.2 x 1.5 in, framed
HS19-CM8343P

£6,000



Christina Mackie

Seaport 6
2023
Watercolour on paper
48.7 x 38.6 x 3.7 cm / 19.2 x 15.2 x 1.5 in, framed
HS19-CM8342P

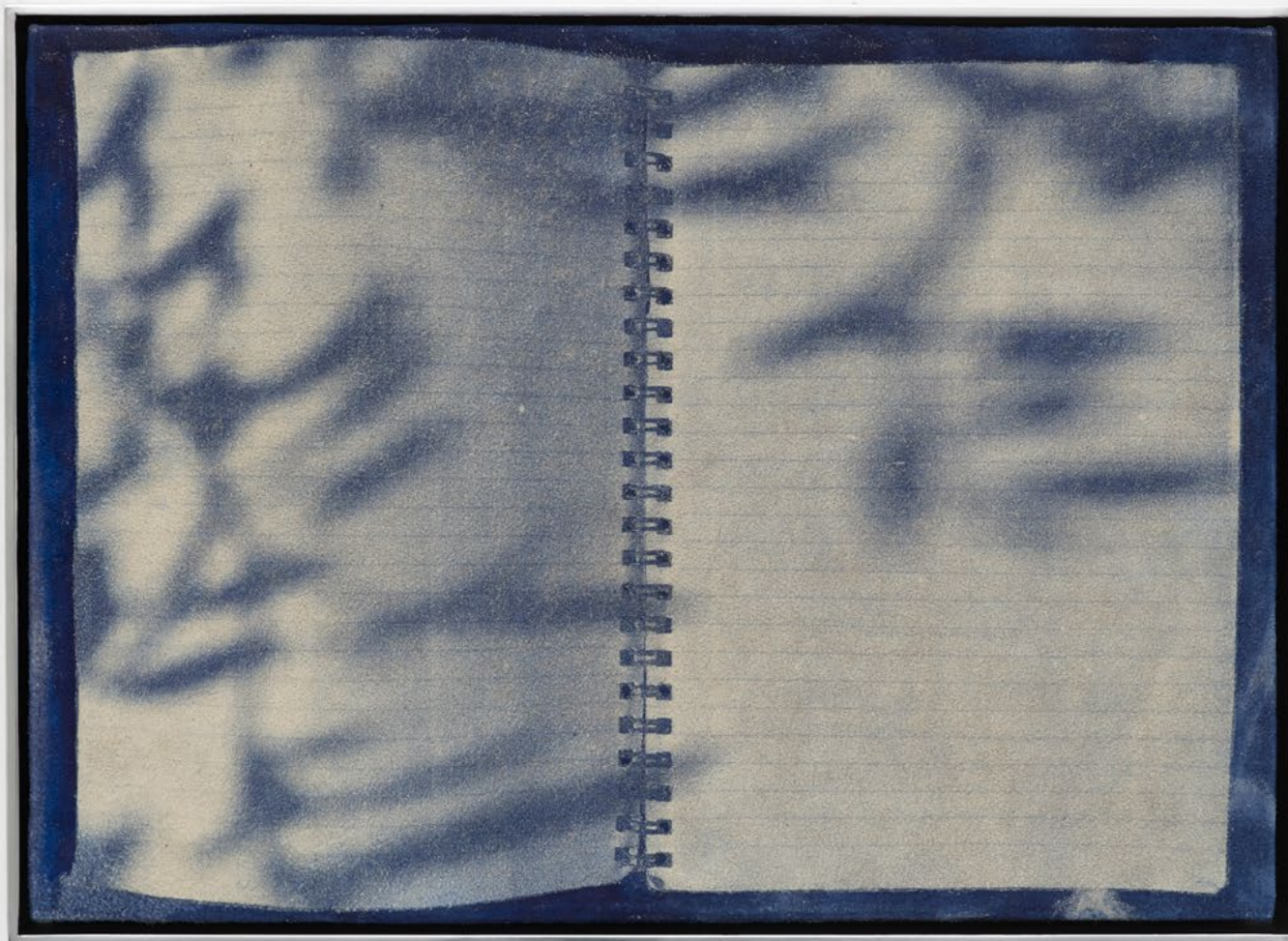
£6,000





Poppy Jones

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

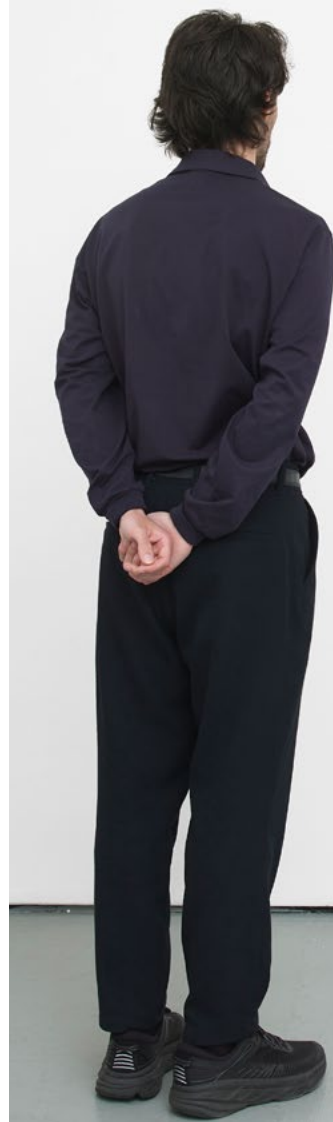


Poppy Jones's intimate still lifes sit somewhere between painting and object, with haptic surfaces crisply contained in aluminium frames. These window-like works show domestic items from her rural East Sussex home, fading into the soft suedes and jewel-toned cottons and silks that constitute their supports. 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.

Garden Notes (April)
2023

Oil and watercolour on suede, soldered aluminium frame
21.1 x 29.1 x 2.5 cm / 8.3 x 11.5 x 1 in
HS19-PJ8350P

£7,000



Poppy Jones



Surfacing
2023
Oil on suede, soldered aluminium frame
42 x 59.4 x 2.5 cm / 16.5 x 23.4 x 1 in
HS19-PJ8330P

£14,000



An abstract artwork featuring a collage of textures and colors. The top left has a blue area with a small, colorful, oval object. Below it is a large red area with several small, torn, yellowish-white patches. To the right of the red area is a green area with white, wavy lines. Further right is a large, light beige area with a small pink flower-like mark. The background on the right is a black area with a repeating pattern of white, scalloped shapes. The bottom left corner shows a grey, textured area.

Herald St

2 Herald St London E2 6JT . 43 Museum St London WC1A 1LY
+44 (0) 20 7 168 2566 . mail@heraldst.com . www.heraldst.com