



Herald St

**Art Basel**

19 – 22 June

Booth K11

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## **Galleries**

Markus Amm

Sang Woo Kim

Alexandra Bircken

Lucia Di Luciano

Pablo Bronstein

Joan Nelson

Matt Connors

Francis Offman

Michael Dean

Djordje Ozbolt

Naotaka Hiro

Lesley Vance

Poppy Jones

Nicole Wermers

## **Kabinett**

Alekos Fassianos

## Kabinett | Alekos Fassianos

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

Recognised foremost for his bold painting practice, 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.

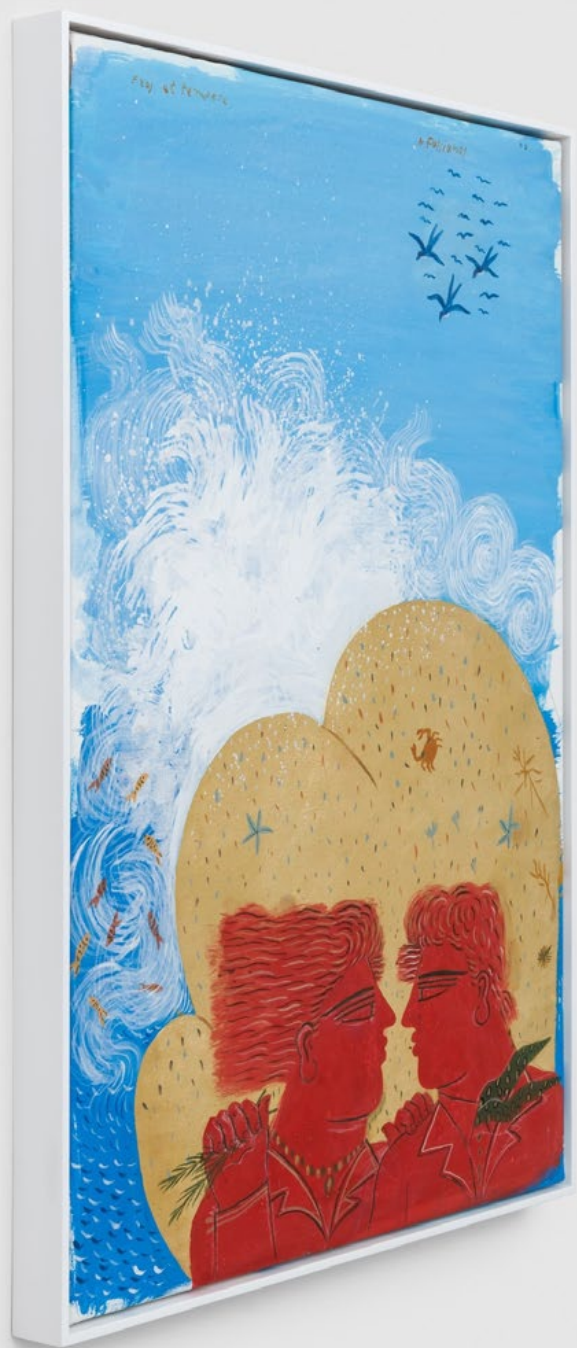


*Eros et tempeste*  
2002

Oil and gold leaf on canvas  
53 x 78.5 cm / 20.0 x 30.9 in, unframed  
55 x 83 x 4.3 cm / 21.7 x 32.7 x 1.7 in, framed  
HS21-AF8981P

€70,000











## Kabinett | Alekos Fassianos



*Mer lointaine*

c. 2000

Oil and silver leaf on canvas

46 x 68.5 cm / 18.1 x 27 in, unframed

48 x 70.5 x 4.3 cm / 18.9 x 27.8 x 1.7 in, framed

HS21-AF8982P

€55,000





mes Poésie

A. Fajardo







Εξταση (L'extase)  
2008

Oil on canvas

85 x 70 cm / 33.5 x 27.6 in, unframed

87 x 72 x 4.3 cm / 34.3 x 28.3 x 1.7 in, framed

HS21-AF8980P

€70,000







Σταφύλια και μήλα (*Raisins et pommes*)

c. 1996

Oil on canvas

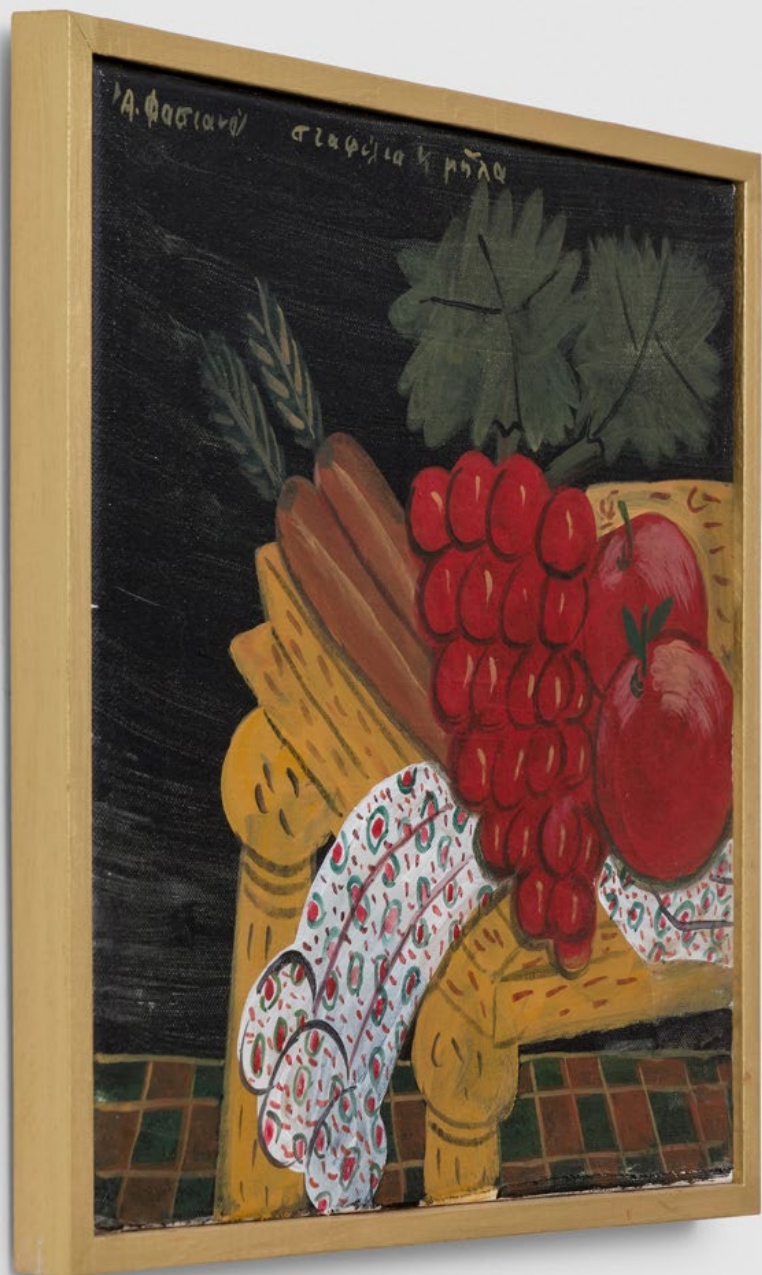
31.4 x 31 cm / 12.4 x 16.3 in, unframed

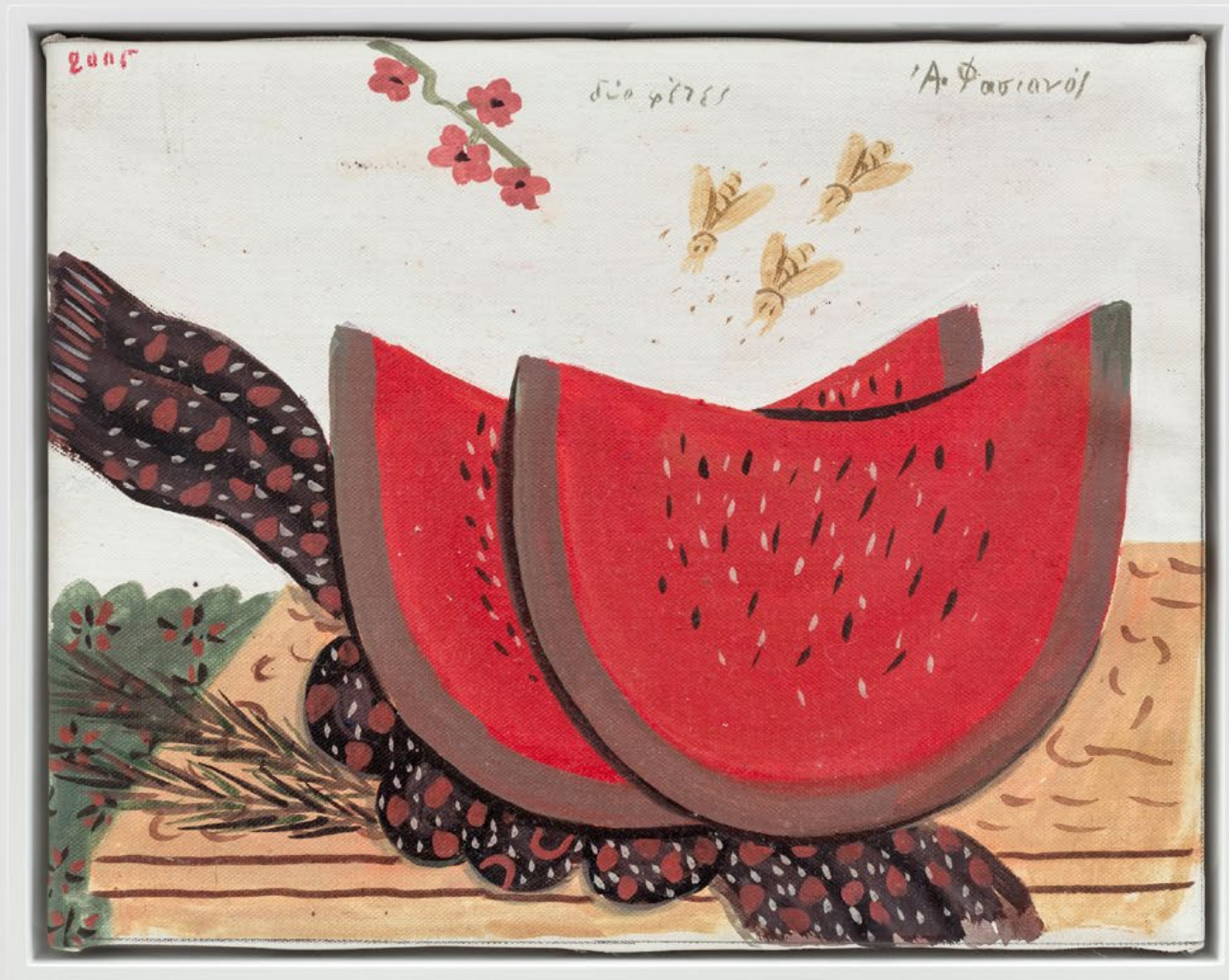
42 x 41.5 x 2.3 cm / 16.5 x 16.3 x 0.9 in, framed

HS21-AF8984P

€35,000







Δύο φέτες (Deux tranches)

2005

Oil on canvas

28.5 x 36 cm / 11.2 x 14.2 in, unframed

30.5 x 38.5 x 4.3 cm / 12 x 15.2 x 1.7 in, framed

HS21-AF8983P

€35,000



2017

Στο πλῆθος

Α. Φασιανός









## Kabinett | Alekos Fassianos



*La ville dans ma chambre*

1985

Coloured pencil on paper

20 x 30 cm / 7.9 x 11.8 in unframed

32 x 40.2 x 4 cm / 12.6 x 15.8 x 1.6 in, framed

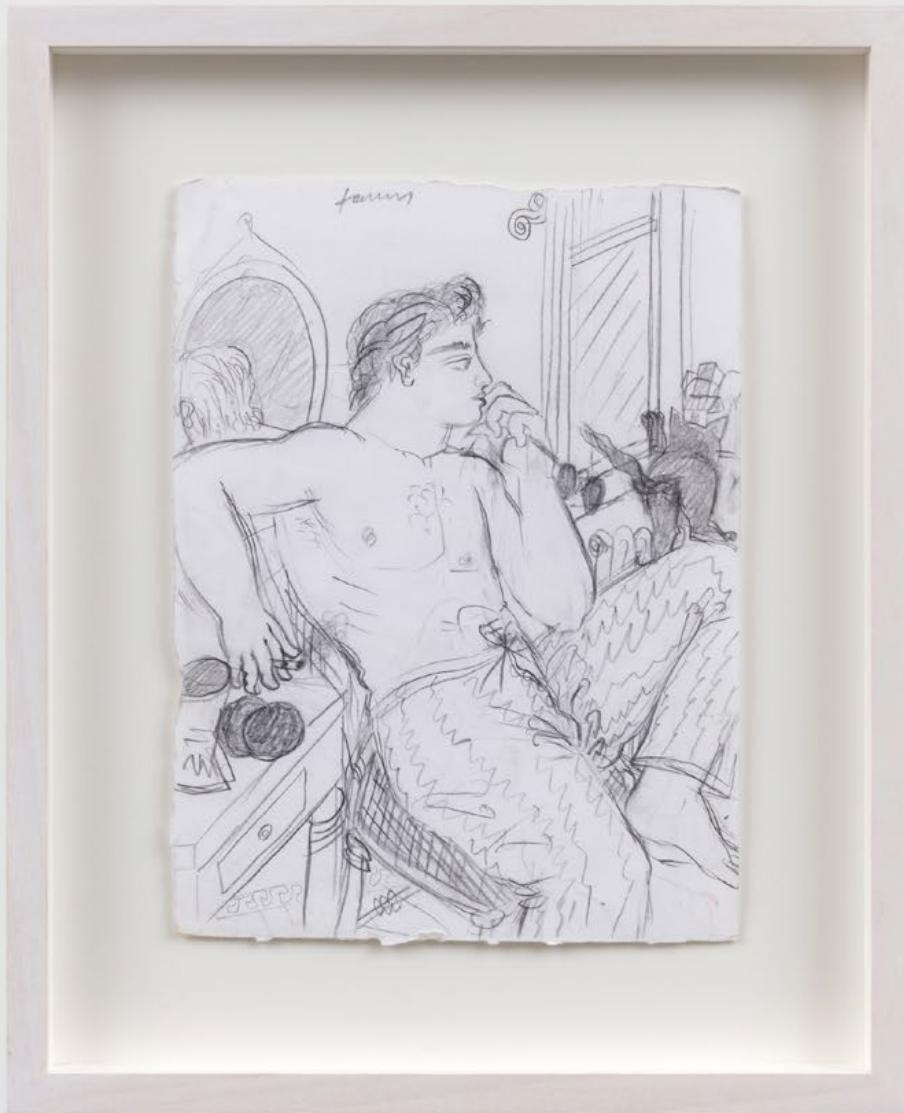
HS21-AF8955P

€12,000





## Kabinett | Alekos Fassianos



*Untitled*

1990

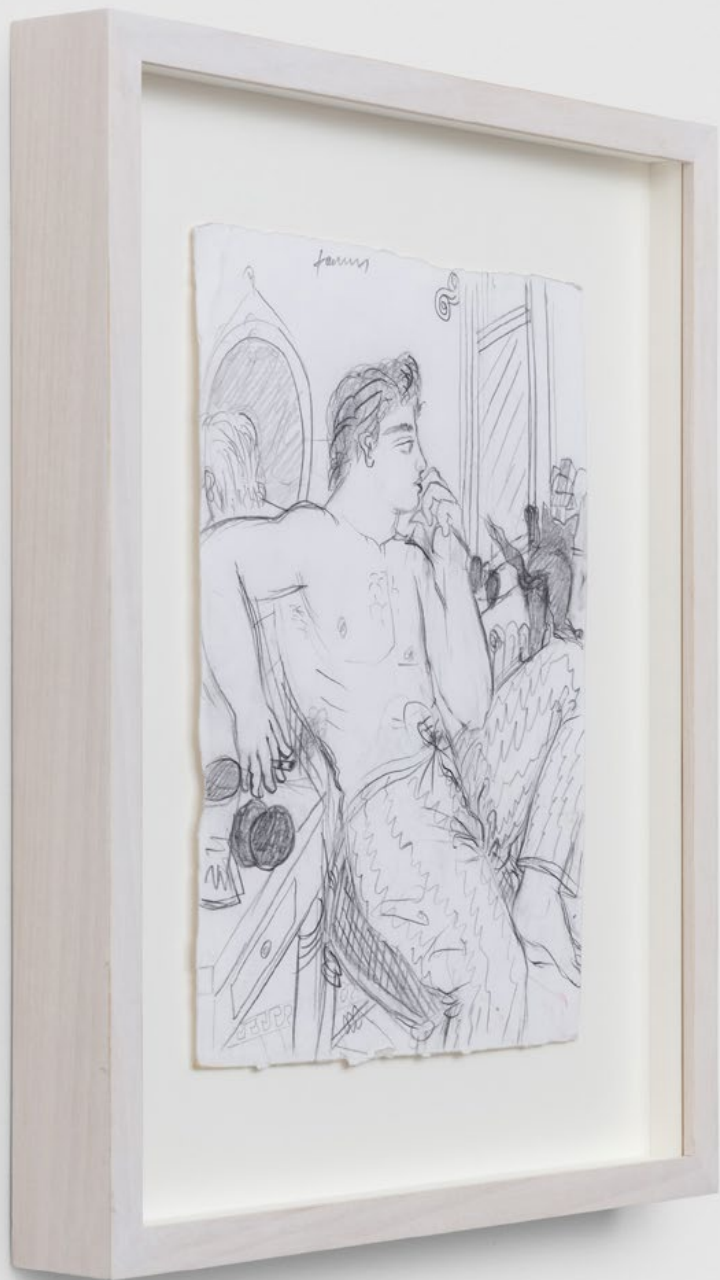
Pencil on paper

25 x 19 cm / 9.8 x 7.5 in, unframed

25 x 36 x 4 cm / 9.8 x 14.2 x 1.6 in, framed

HS21-AF8986D

€8,000







## Lucia Di Luciano

(b, 1933, Syracuse; lives and works Formello, IT)

Lucia Di Luciano is 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). Di Luciano is the subject of a forthcoming documentary directed by Fabio Cherstich, which will premiere at the St.Moritz Art Film Festival in August 2025.

Di Luciano's work is represented in many prominent institutional collections, including: Tate Modern, London; National Gallery of Modern Art, Rome; Mamco, Geneva; Chrysler Museum of Art, Norfolk, USA; and MACBA Museo de Arte Contemporaneo, Buenos Aires.

This September, Herald St will present Di Luciano's first UK solo exhibition extending across both of our London galleries.

**Lucia Di Luciano**



*Senza Titolo*  
2024  
Acrylic on Masonite  
60 x 60 cm / 23.6 x 23.6 in  
HS21-LL9031P

€10,000





# Lucia Di Luciano



*Senza Titolo*  
2024  
Acrylic and ink on Masonite  
60 x 60 cm / 23.6 x 23.6 in  
HS21-LL9027P

€10,000





**Lucia Di Luciano**



*Senza Titolo*  
2024  
Acrylic on Masonite  
60 x 60 cm / 23.6 x 23.6 in  
HS21-LL9030P

€10,000





# Lucia Di Luciano



*Senza Titolo*  
2024  
Acrylic and ink on Masonite  
60 x 60 cm / 23.6 x 23.6 in  
HS21-LL9028P

€10,000





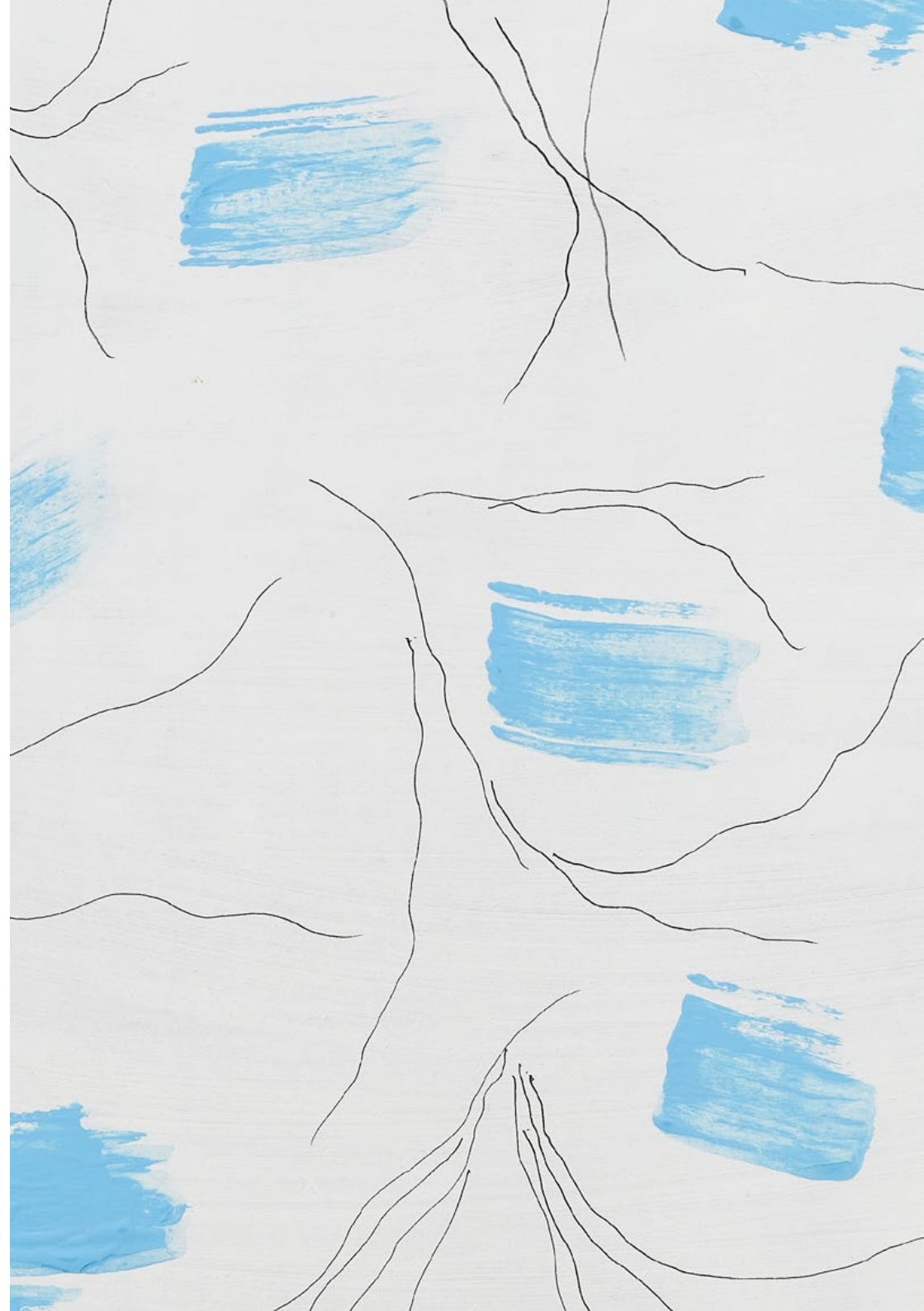
**Lucia Di Luciano**



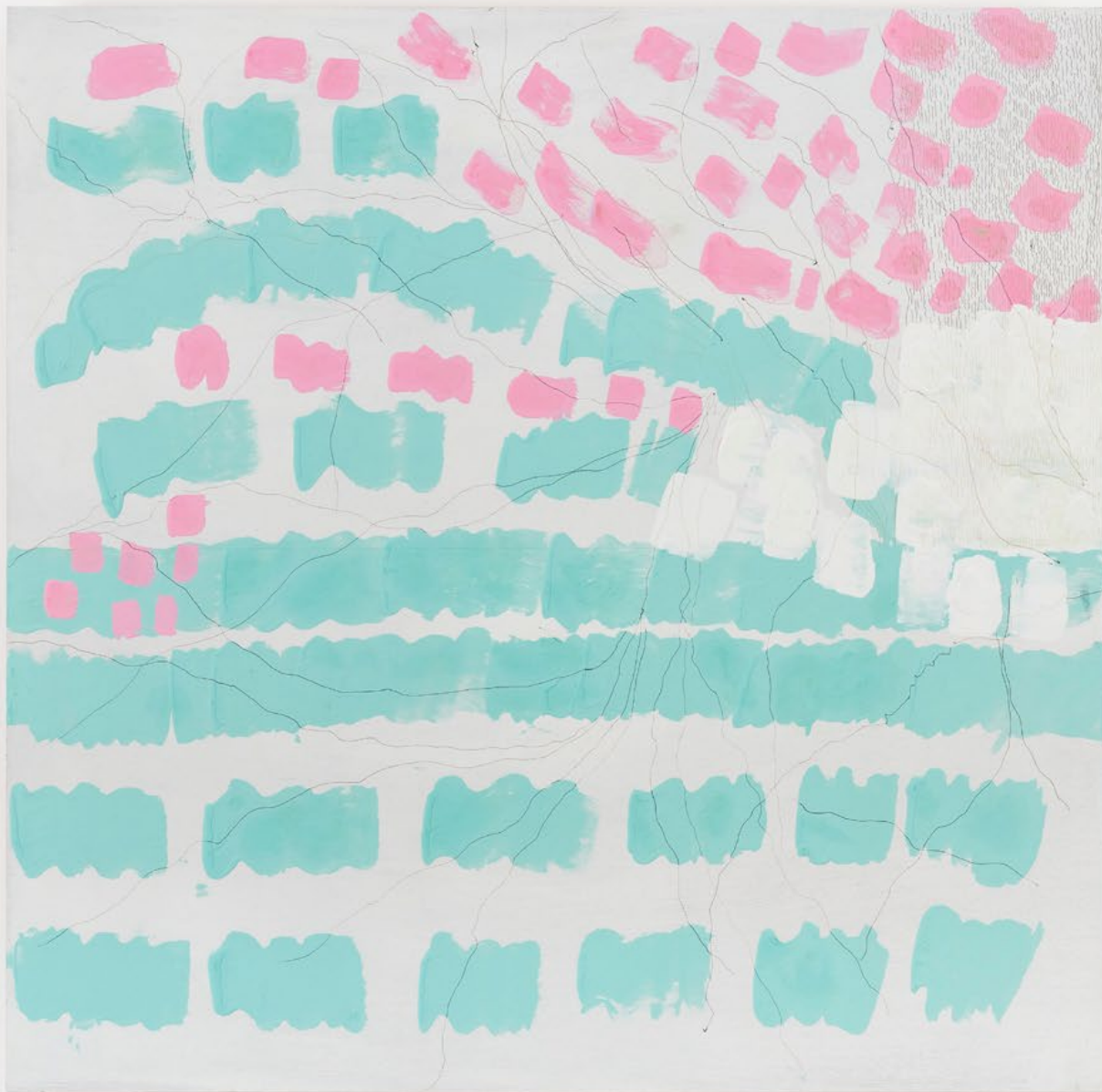
*Senza Titolo*  
2024  
Acrylic and ink on Masonite  
60 x 60 cm / 23.6 x 23.6 in  
HS21-LL9026P

€10,000





## Lucia Di Luciano



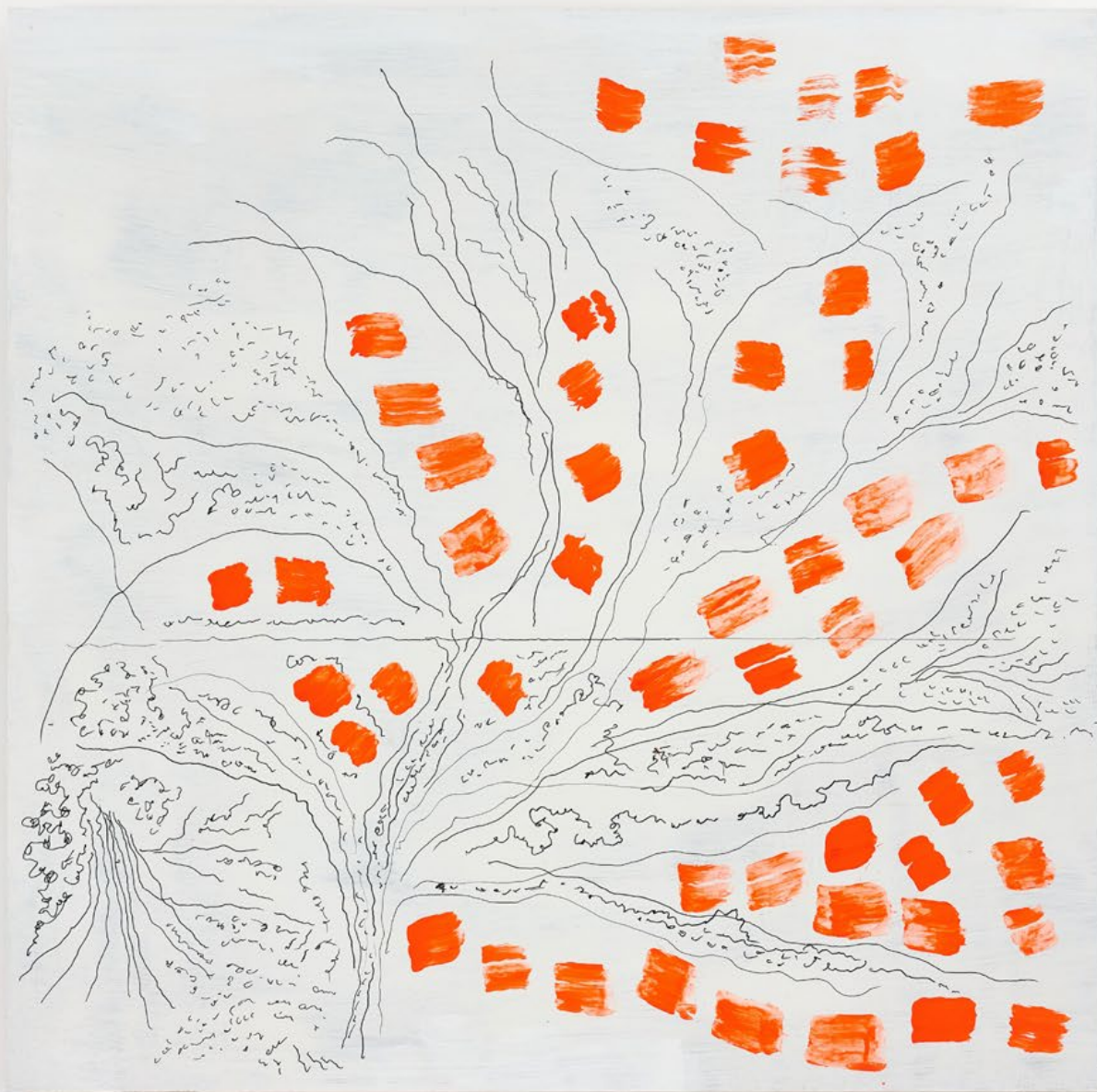
*Minimal, Senza Titolo*  
2023  
Acrylic on Masonite  
60 x 60 cm / 23.6 x 23.6 in  
HS21-LL9025P

€10,000





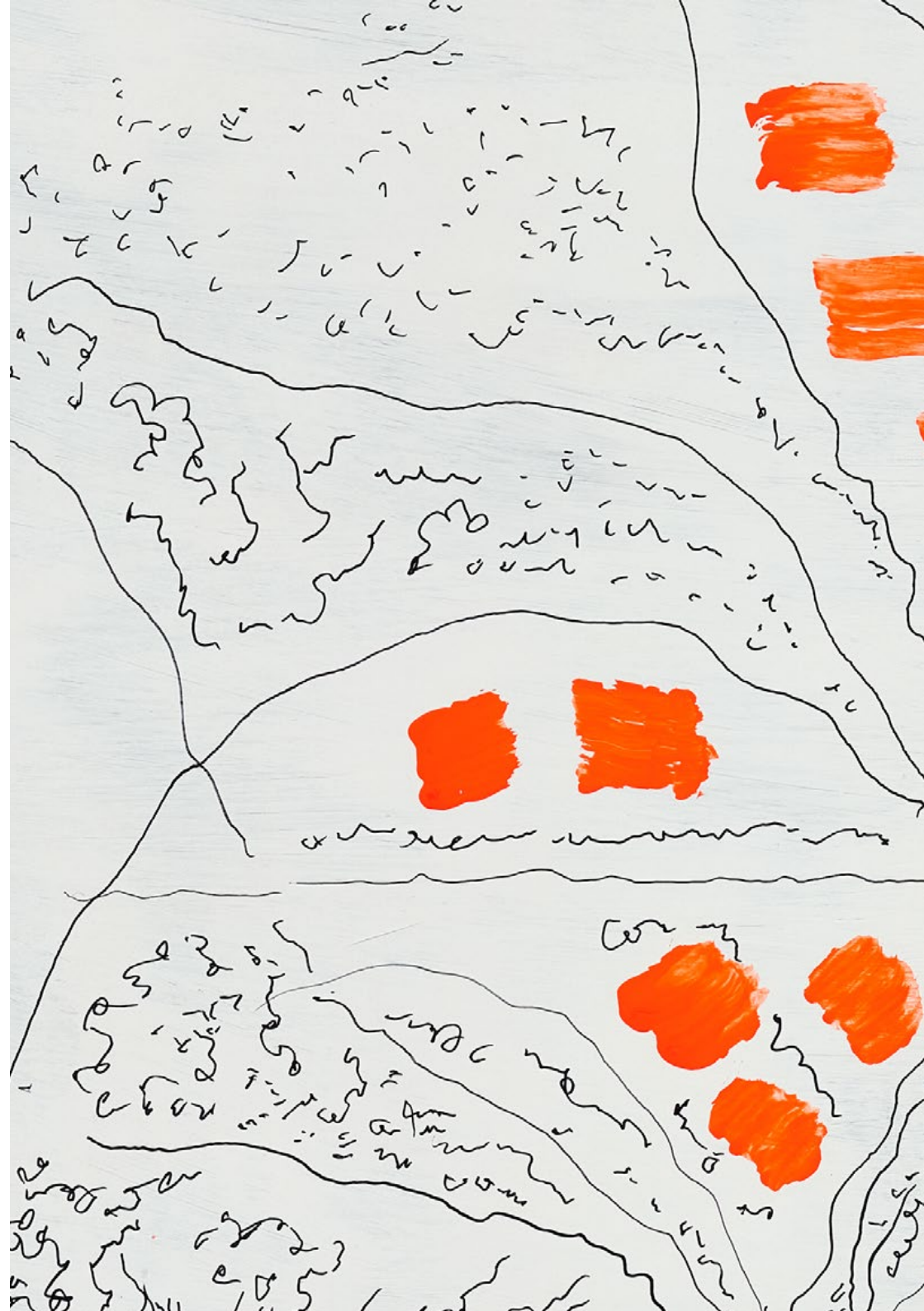
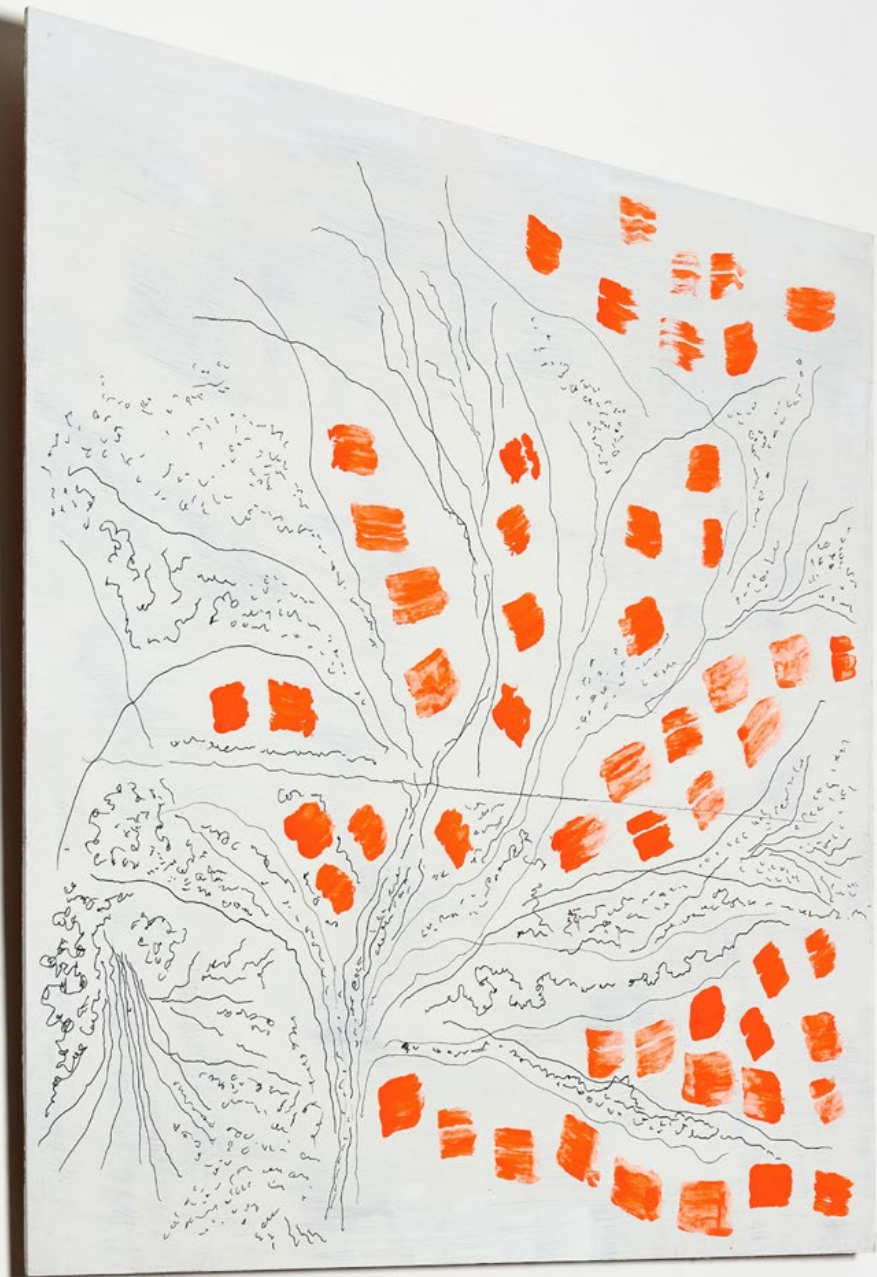
**Lucia Di Luciano**



*Senza Titolo*  
2024  
Acrylic and ink on Masonite  
60 x 60 cm / 23.6 x 23.6 in  
HS21-LL9033P

€10,000





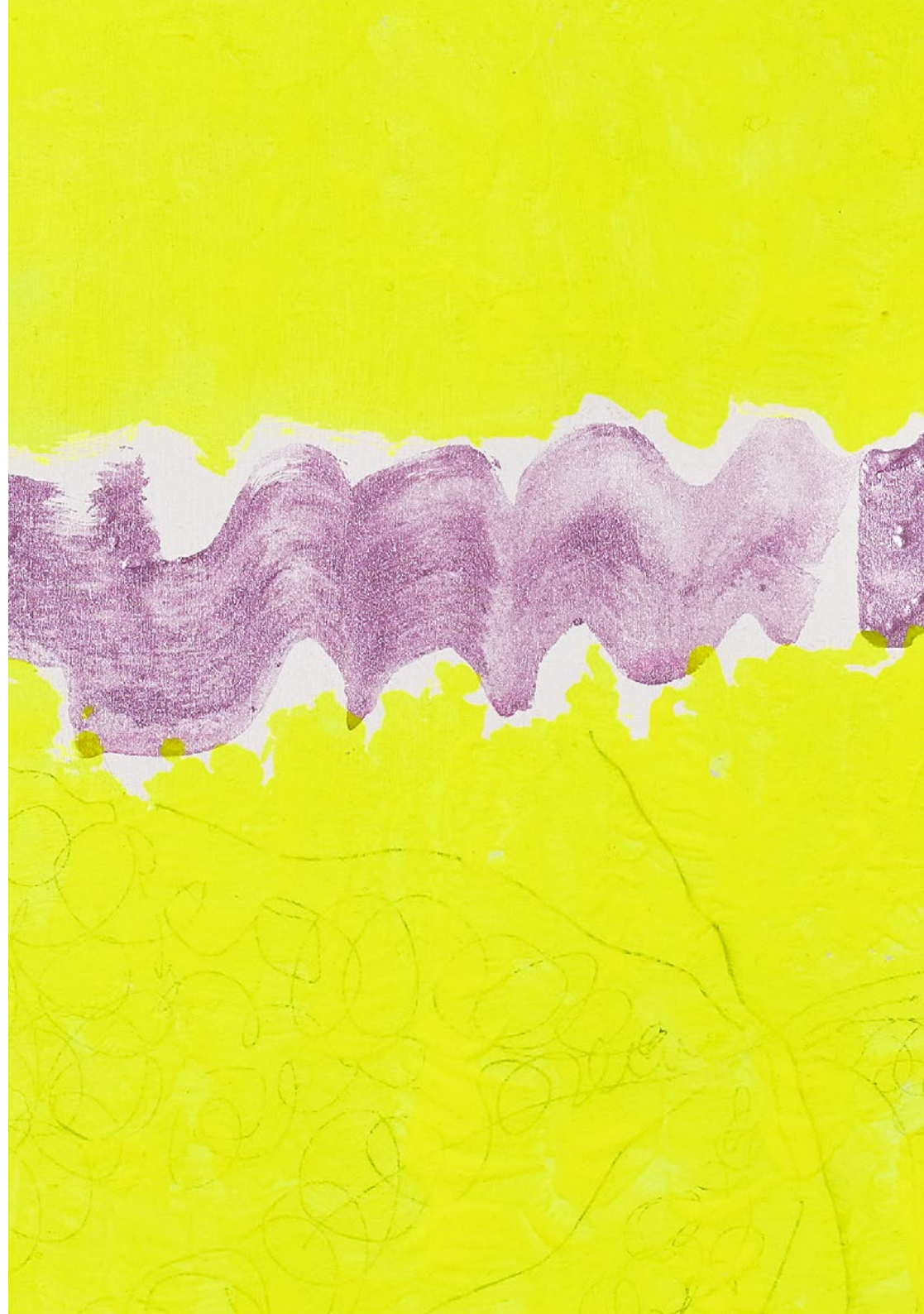
## Lucia Di Luciano



*Senza Titolo*  
2024  
Acrylic on Masonite  
60 x 60 cm / 23.6 x 23.6 in  
HS21-LL9029P

€10,000





**Lucia Di Luciano**



*Senza Titolo*  
2024  
Acrylic on Masonite  
60 x 60 cm / 23.6 x 23.6 in  
HS21-LL9032P

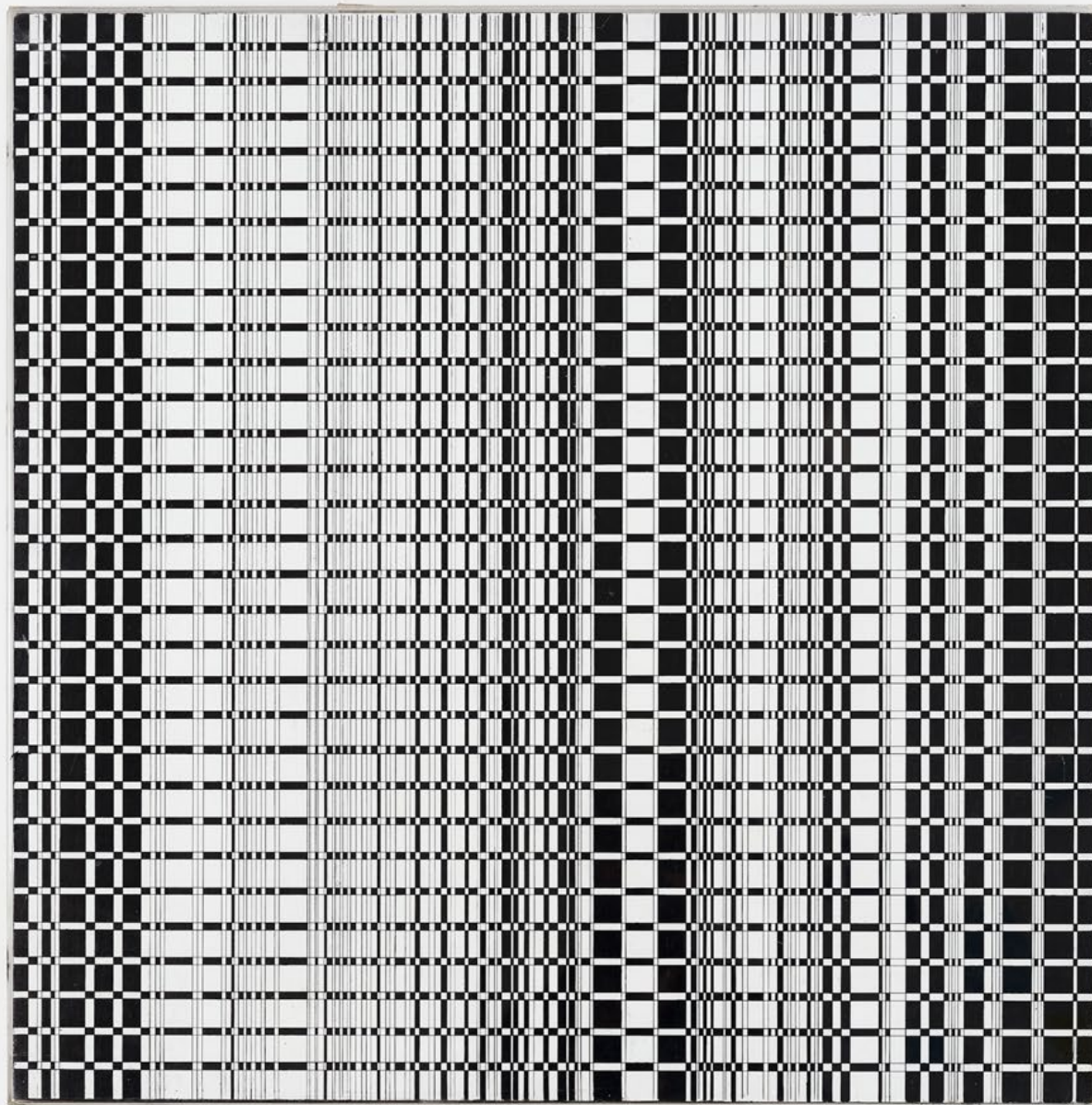
€10,000







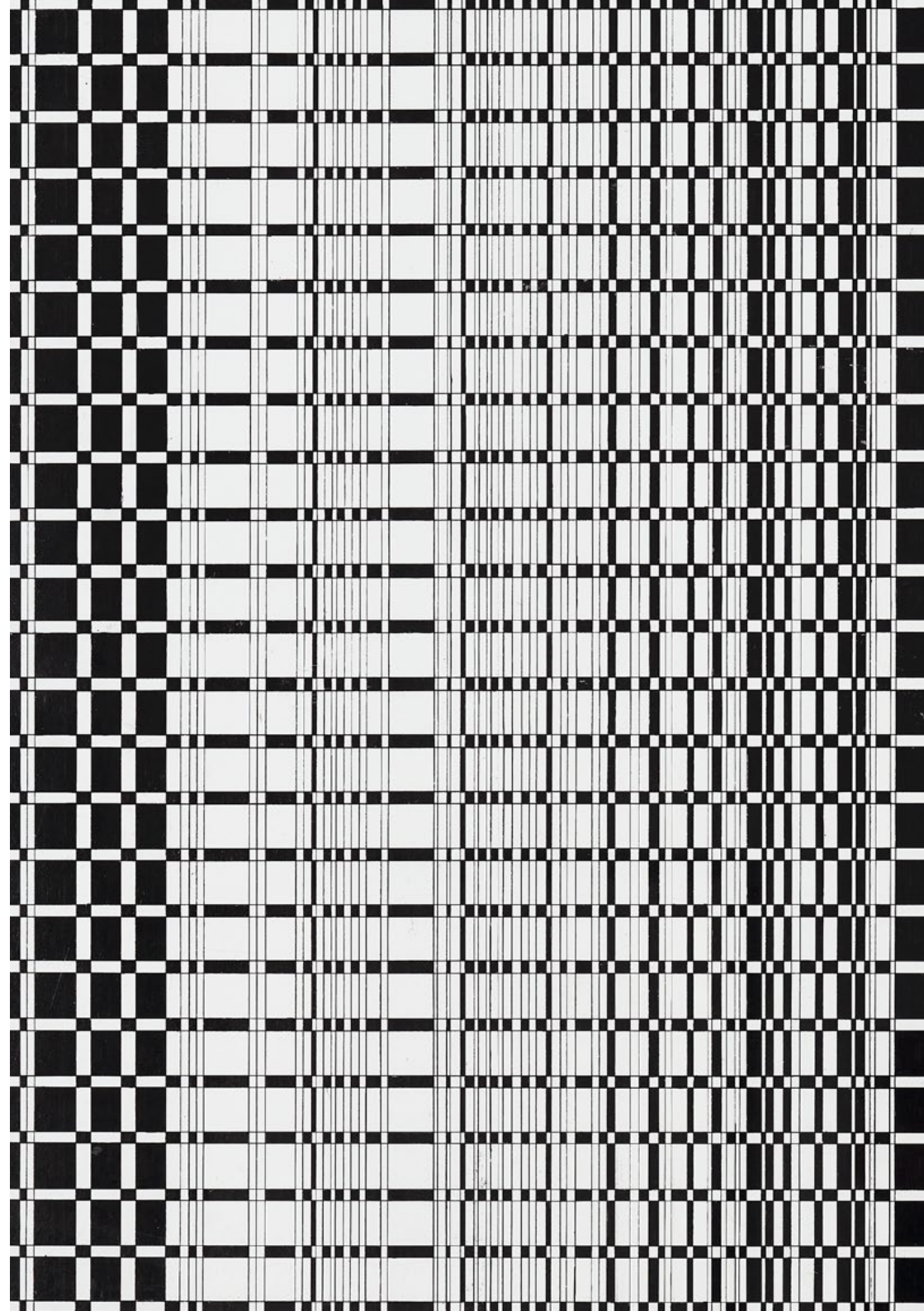
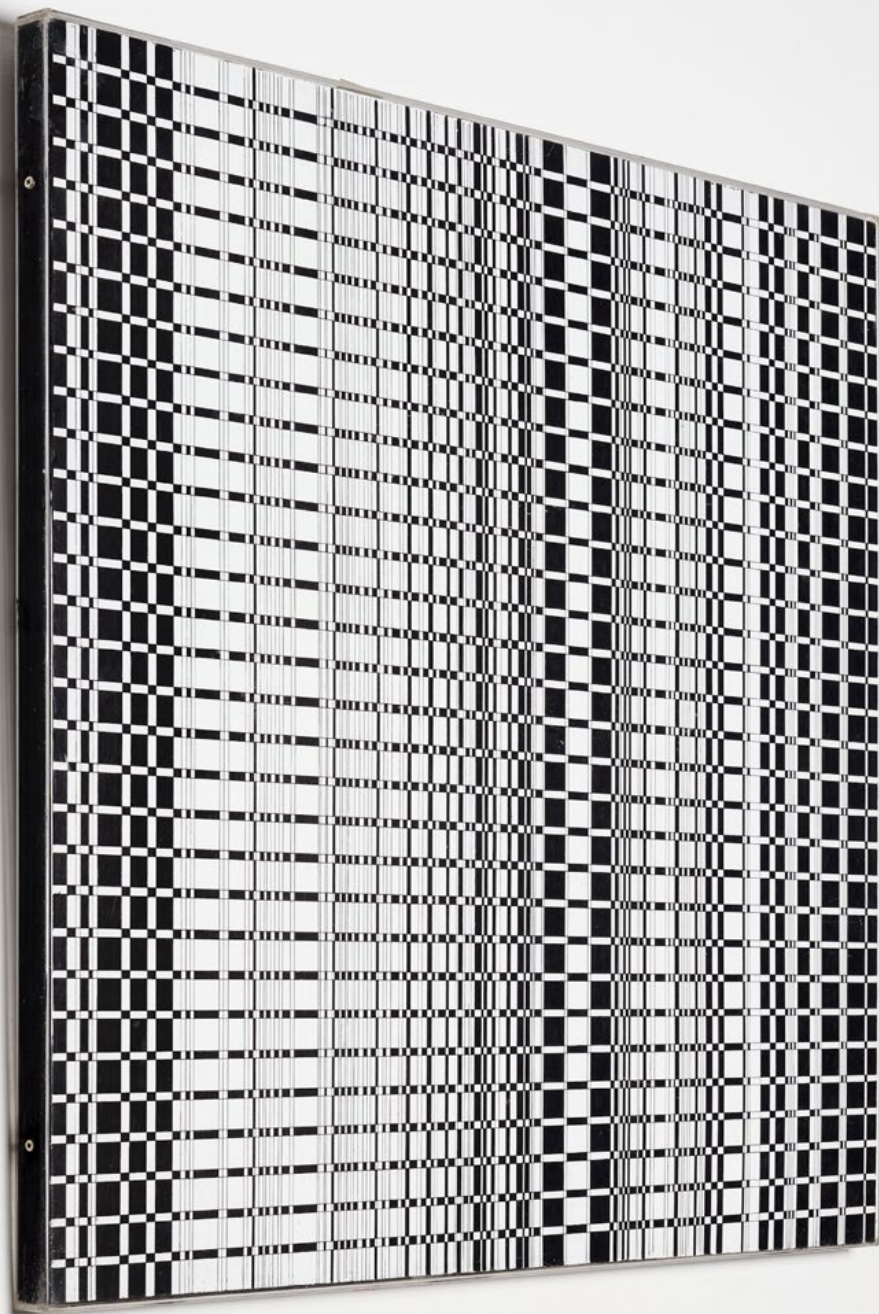
## Lucia Di Luciano



*Discontinuità Ritmica N. 1*  
1965  
Paint on Masonite  
60 x 60 cm / 23.6 x 23.6 in  
HS21-LL9037P

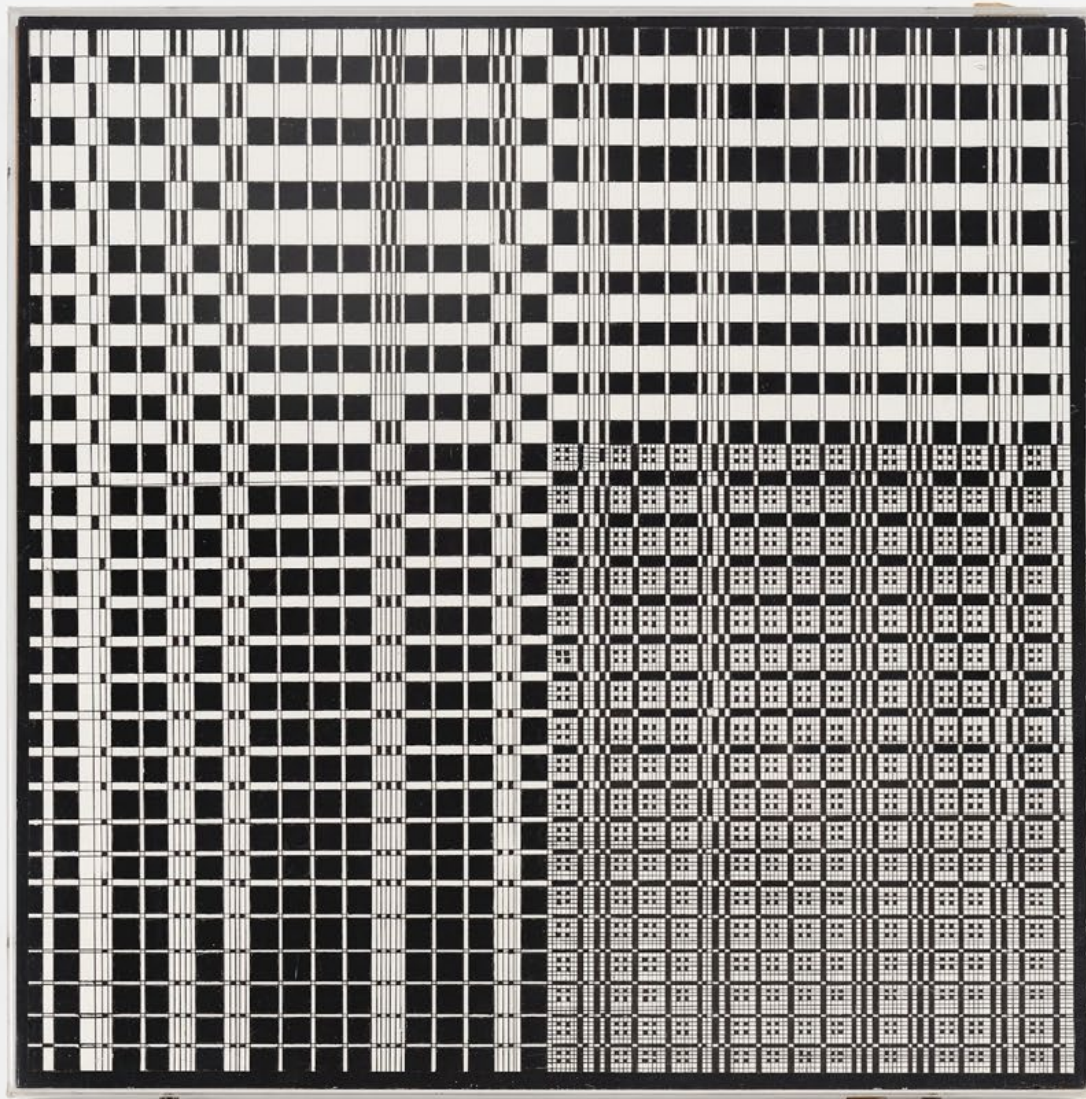
€24,000







**Lucia Di Luciano**



*Immagini in Successione Crescente*

1965

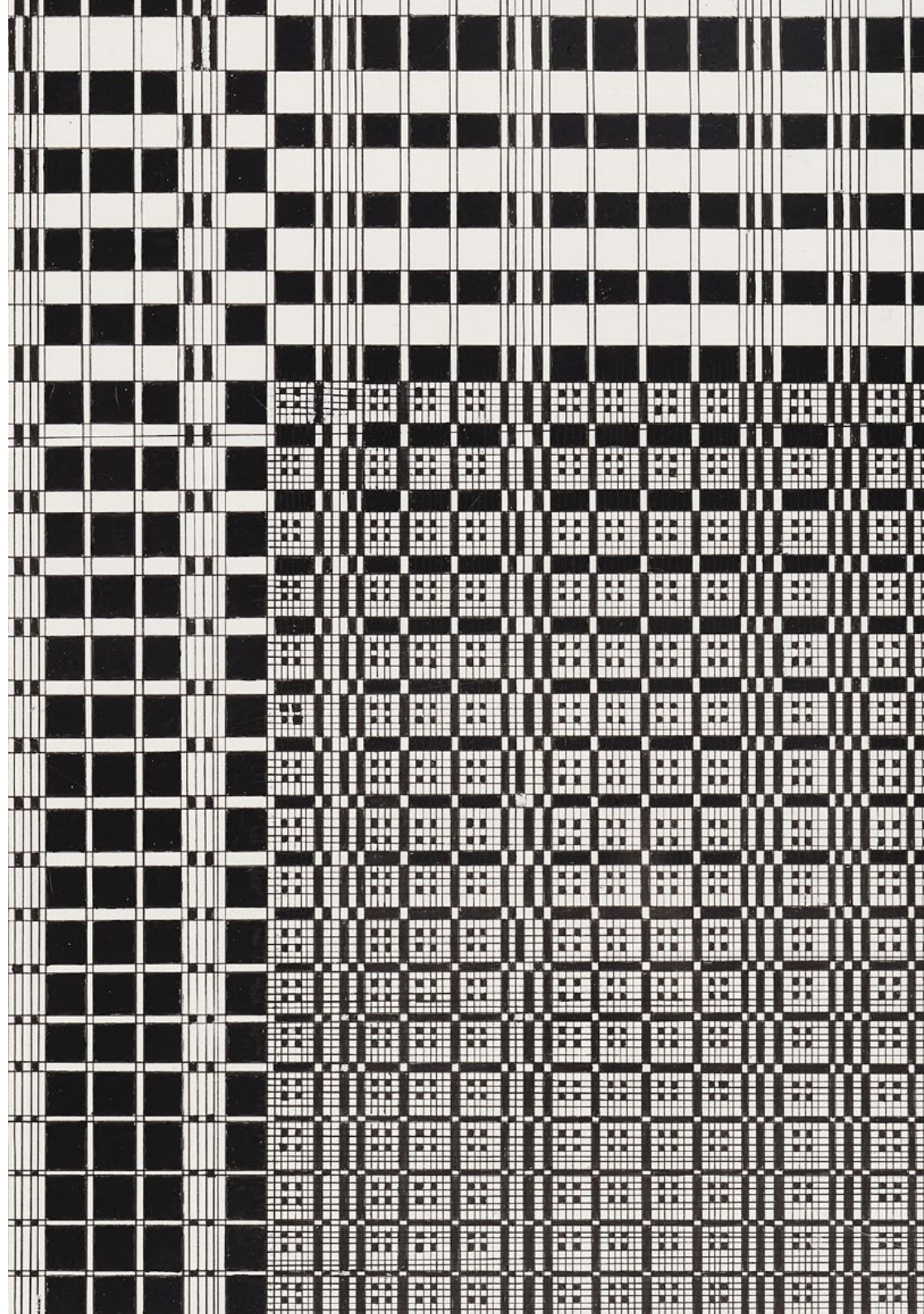
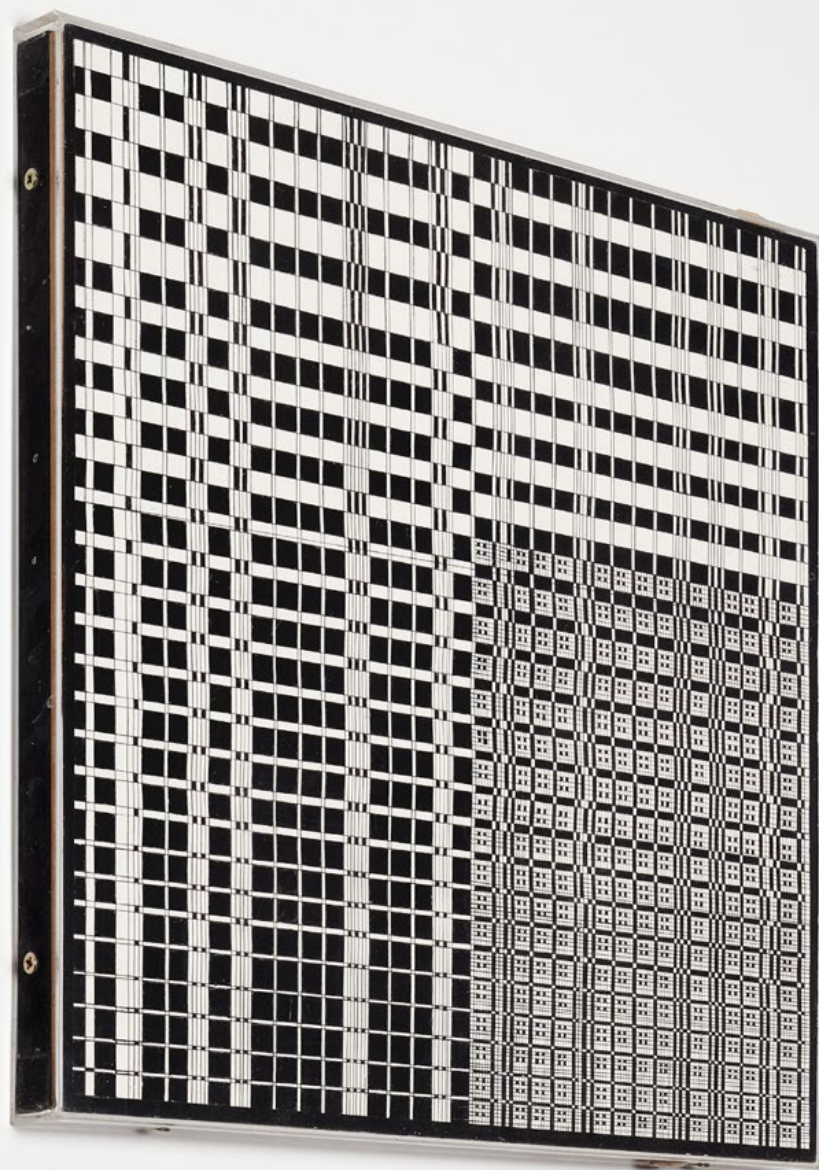
Paint on paper

40 x 40 cm / 15.7 x 15.7 in

HS21-LL9038P

€16,000

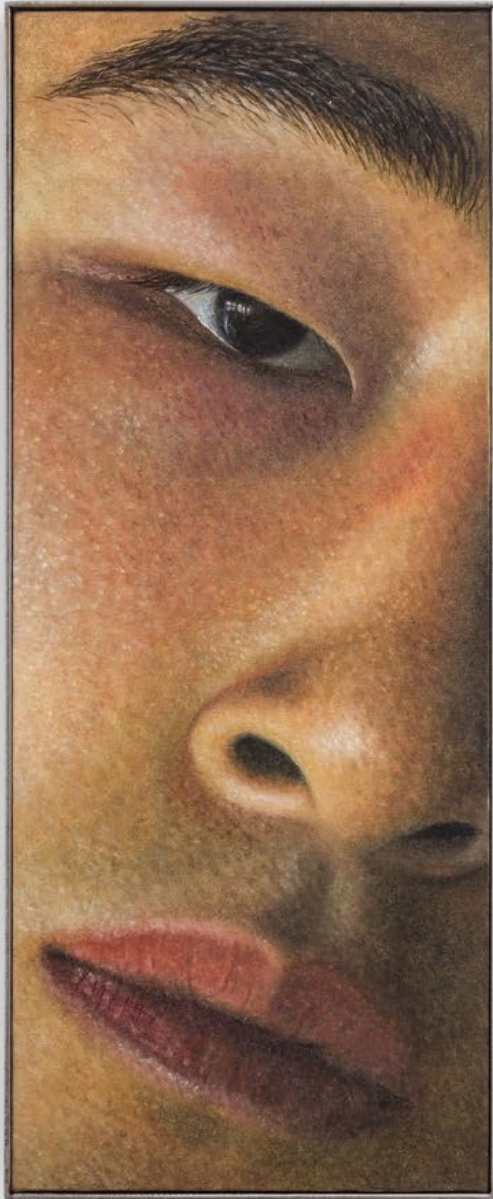






## Sang Woo Kim

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



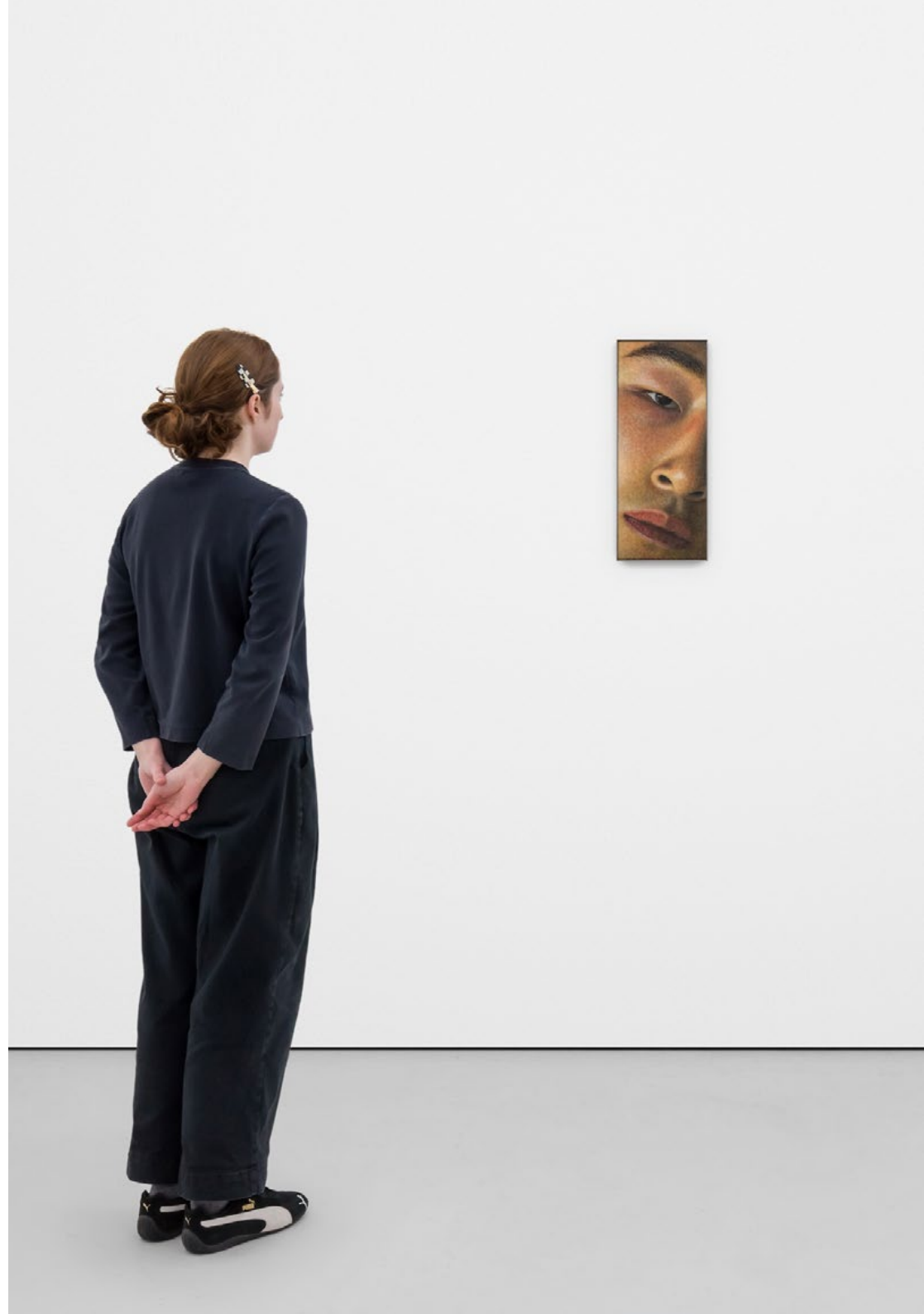
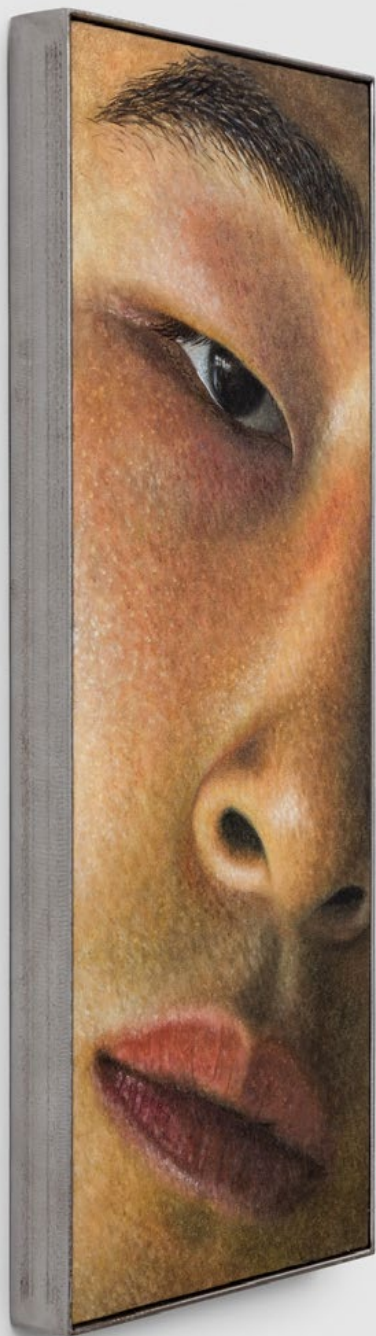
Sang Woo Kim's practice addresses his fractured identity and confronts the alienating cultural factors that have affected him from a young age. Kim moved to the United Kingdom from South Korea as a child, and throughout his life he has grappled with a sense of otherness shaped by the clash between his 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'.

*You are looking at me*  
2025

Oil and acrylic on canvas, artist's frame  
51 x 21 x 3 cm / 20.1 x 8.3 x 1.2 in  
HS21-SWK9067P

£16,000





# Sang Woo Kim

*Ways of Seeing 018*  
2025  
Pigment dye transfer on canvas, artist's frame  
125 x 41.5 x 3 cm / 49.2 x 16.3 x 1.2 in  
HS21-SWK9063F

£18,000







## Sang Woo Kim



*Ways of Seeing 019*  
2025

Pigment dye transfer on canvas, artist's frame  
31.5 x 62 x 3 cm / 12.4 x 24.4 x 1.2 in  
HS21-SWK9064F

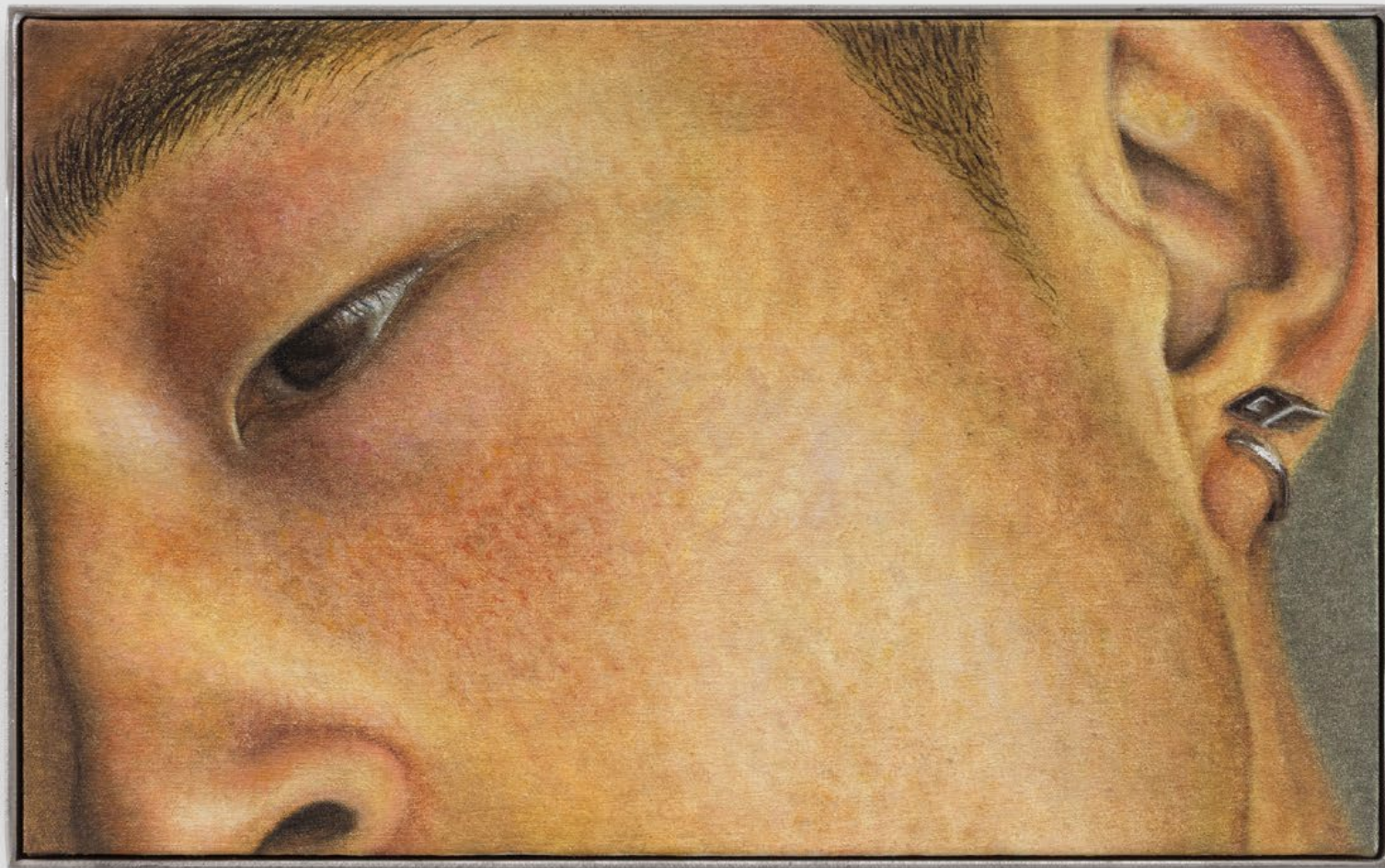
£12,000







## Sang Woo Kim



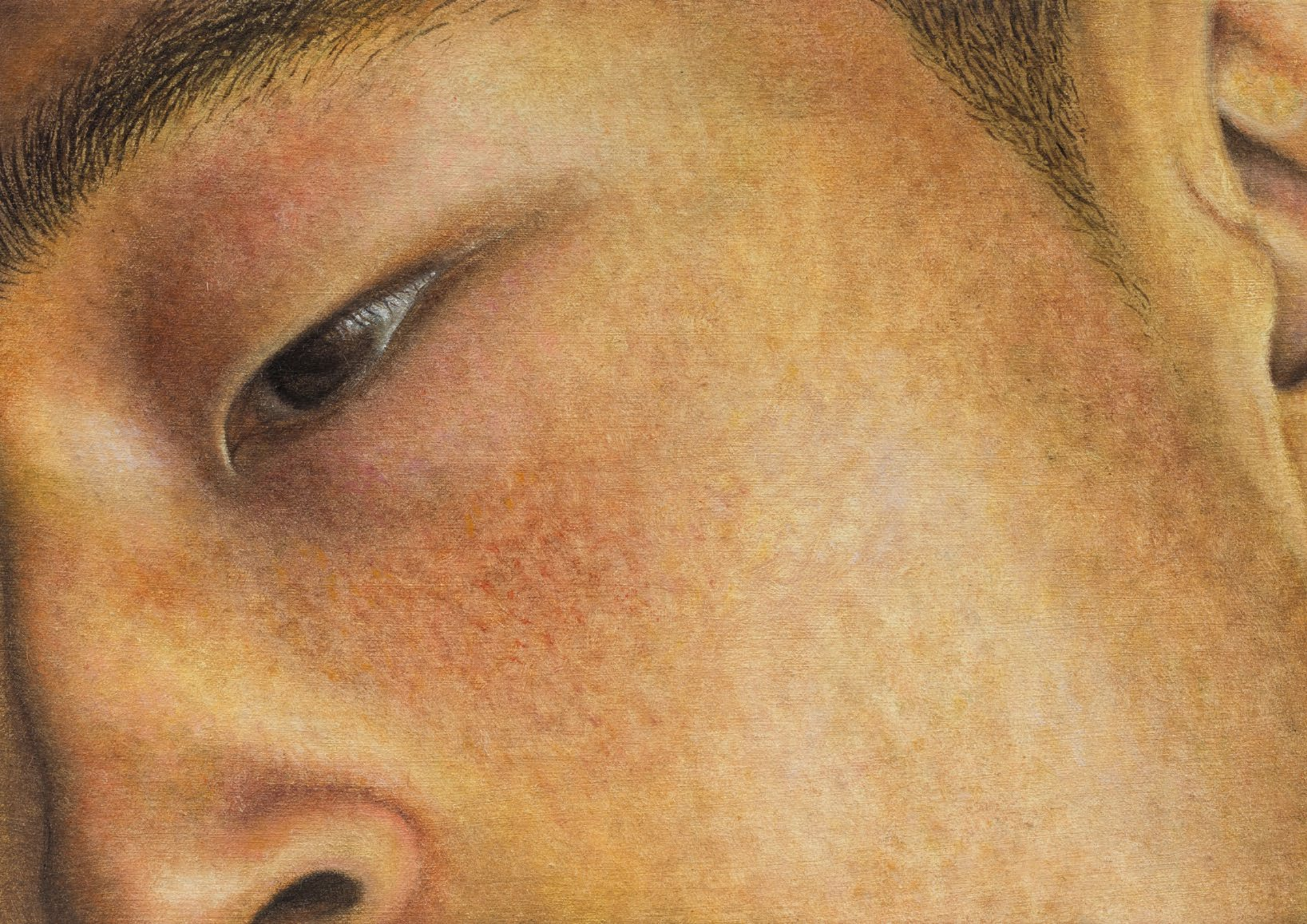
*The Corner*  
2025  
Oil and acrylic on canvas, artist's frame  
21 x 33.5 x 3 cm / 8.3 x 13.2 x 1.2 in  
HS21-SWK9068P

£12,000











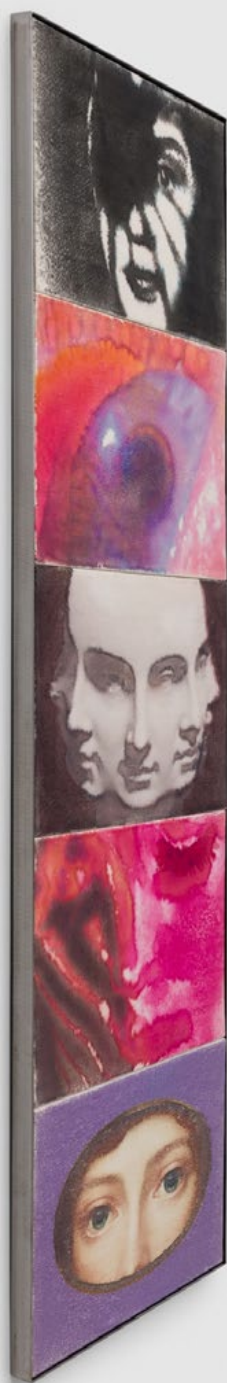
# Sang Woo Kim



*Ways of Seeing 020*  
2025

Pigment dye transfer on canvas, artist's frame  
155.5 x 42 x 3 cm / 61.2 x 16.5 x 1.2 in  
HS21-SWK9065F

£22,000



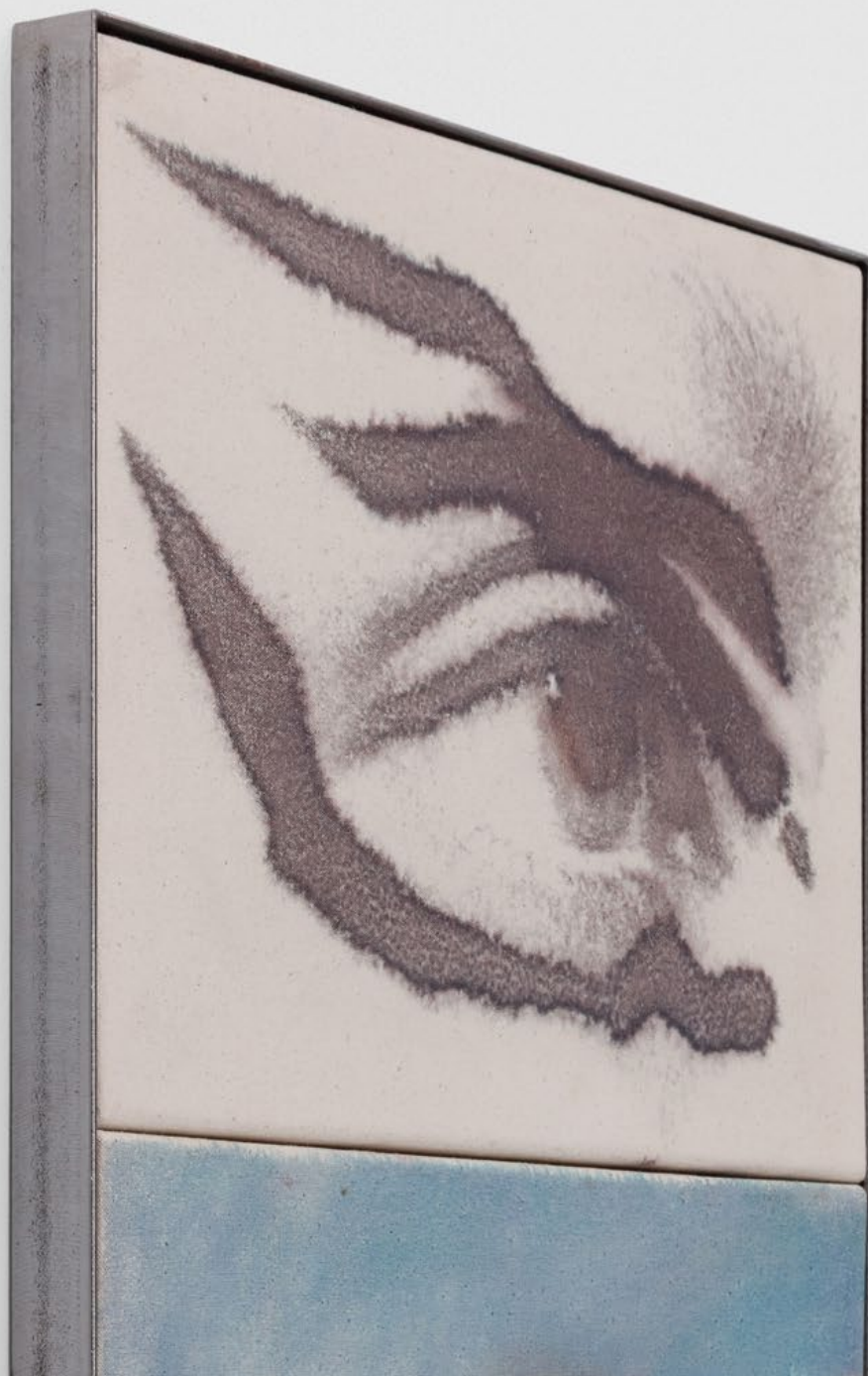


## Sang Woo Kim

*Ways of Seeing 021*  
2025  
Pigment dye transfer on canvas, artist's frame  
93 x 42 x 3 cm / 36.6 x 16.5 x 1.2 in  
HS21-SWK9066F

£15,000







# Nicole Wermers

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

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.

On view at Art Basel are examples of Wermers' two latest bodies of work: *Domestic Tails*, hand-stitched faux-fur tails coiled around ready-made hose reels and cable drums; and *Fainters*, reinforced air-dry clay sculptures of female figures in voluptuous dresses, mid-faint as they descend toward the floor. Both challenge the classical – and often male-associated – vertical trajectory of sculpture.

*Tails & Fainters*, Wermers' sixth solo exhibition at Herald St, continues until 28 June ([see preview here](#)). Wermers recently presented *Marathon Dance Relief*, a solo show at Lismore Castle Arts, in Spring 2025. In the past year, works by Wermers have entered major collections including Tate, UK; Arts Council Collection, UK; Lenbachhaus, Munich; and the Verbund Collection, Vienna.



*Fainter (Mme X)*  
2025

Reinforced air dry clay, metal armature  
31 x 44 x 29 cm / 12.2 x 17.3 x 11.4 in  
HS21-NW9059S

£12,000





# Nicole Wermers



*Domestic Tail (White, Spotted Grey)*

2025

Handsewn faux fur tail, polystyrene filling, thread, hose reel

Dimensions variable (total size: 79 x 45 x 47 to 1000 cm / 31.1 x 17.7 x 18.5 to 393.7 in)

(tail length: 10 m / 393.7 in)

HS21-NW9069S

£20,000





Nicole Wermers



*Domestic Tail (Light Brown Spotted)*

2025

Handsewn faux fur tail, polystyrene filling, thread, hose reel

Dimensions variable (total size: 36 x 32 x 37 to 1000 cm / 14.2 x 12.6 x 14.6 to 393.7 in)

(tail length: 10 m / 393.7 in)

HS21-NW9051S

£20,000

## Alexandra Bircken

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

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 is soon to open *SomaSemaSoma*, a solo show at Kunsthau Biel Centre d'art Bienne, Biel which will run until 31 August, before travelling to Culturgest, Lisbon.

*Vogue* continues Bircken's recent series of wall pieces made with repurposed cable harnesses, rope-like constructions which power all electronic components of motor vehicles. Like the nervous system of a body, this mechanism uses currents to carry vital information throughout a car, with each wire playing an individual role to power a greater whole. Here, the cables are intricately wrapped around a swath of cotton as if it were a weaving loom, juxtaposing typically masculine technical materials with traditionally feminine textile design. The resulting dense, orderly composition accentuates the vivid colours of the cables, resembling an abstract painting. Affixed to the surface is a metal 'Vogue' badge taken from the iconic model by Land Rover – an element that humorously references the renown fashion magazine and nods to the artist's longstanding fascination with clothing and fabrics as a second skin and extension of our bodies.



*Vogue*  
2025  
Cable harness, cotton, steel letters  
73 x 156 cm / 28.7 x 61.4 in  
HS21-AB9022S

€25,000



VOGUE





## Pablo Bronstein

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

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.

Bronstein will receive solo shows at Glyndebourne, Lewes and Waddesdon Manor, Aylesbury over Summer 2025.

For Art Basel, Bronstein has created two designs for allegorical objects with an amalgamation of references. *Coffee Grinder* shows a chimeric machine which merges an eighteenth-century scientific instrument, the globe, with a nineteenth-century coffee mill, held together with filaments of delicate gold curlicues and a support in the dramatic shape of a Rococo-inspired cloud. In recent years the artist has focused on food as a realm of ornate display and an endless cycle of consumption – an idea which here is echoed in the spinning globe and winding cogs. The work further alludes to global trade in commodities, the history of empires, and the geopolitical complexities of extraction versus luxury, saturating this extravagant object with irony. The globe is positioned to show South America, nodding to Bronstein's Argentine origins.



*Coffee Grinder*  
2025

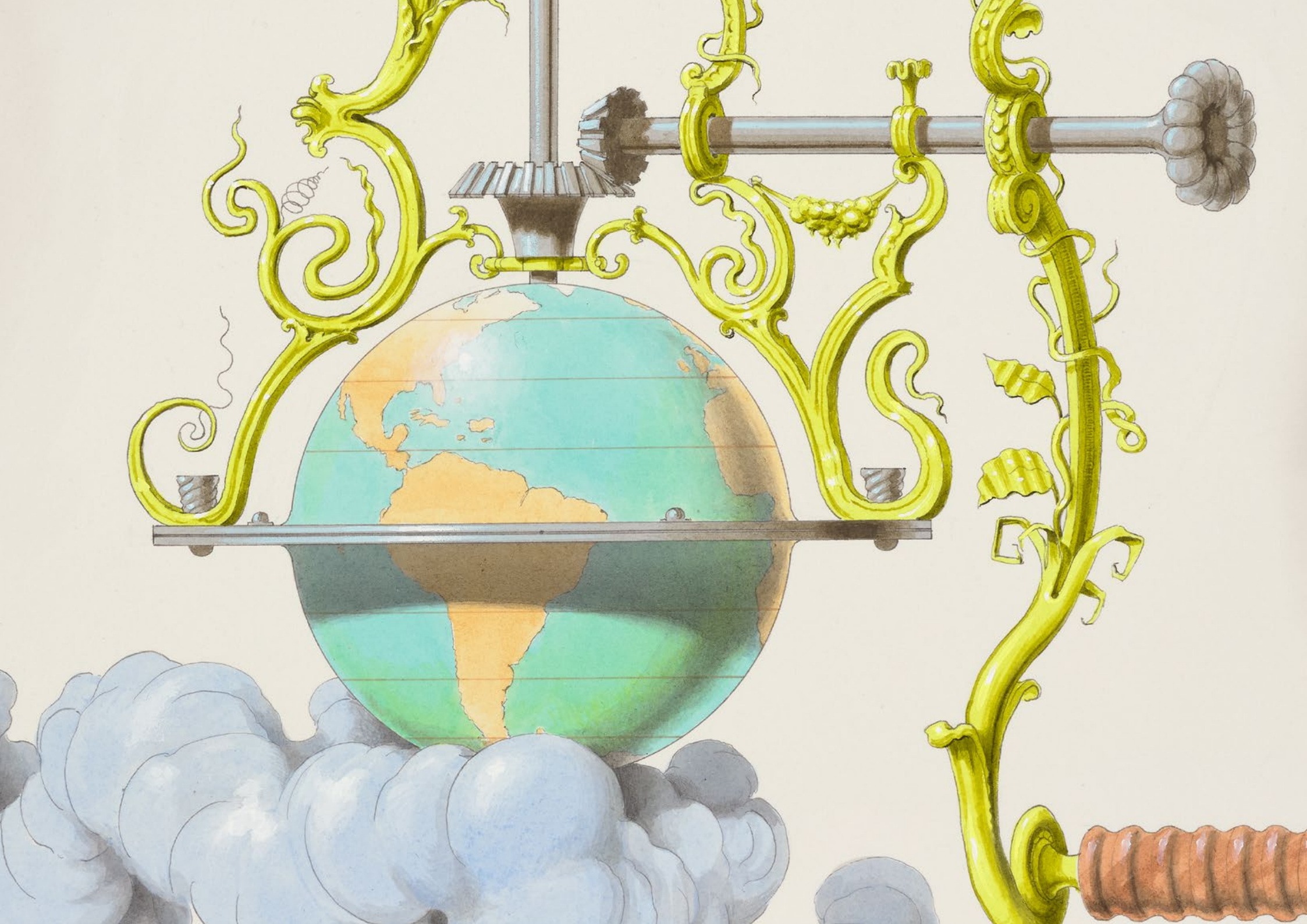
Acrylic on paper, artist's frame  
75 x 60 x 6.5 cm / 29.5 x 23.6 x 2.6 in  
HS21-PB9020P

£24,000











## Pablo Bronstein

*Clock Design with the Legend of Arachne* depicts a glorious mish-mashed object, with an early twentieth-century, mass-market and domestic Singer sewing machine atop which sits a high luxury clock in Empire and Louis XV styles. The ribbons adorning the base refer to the revolutionary role that small sewing machines played in the Suffragettes' movement and other women's rights groups; this is juxtaposed by the allegory of Arachne, represented in the moment that the protagonist is violently attacked by Athena. Above them, an alarm bell radiates at the centre of a sun, marking the reality of having to wake up at daybreak to start working. Like *Coffee Grinder*, the present work drips with irony and manifests tensions between exploitation and luxury.



*Clock design with the Legend of Arachne*  
2025  
Acrylic on paper, artist's frame  
60 x 49.5 x 5 cm / 23.6 x 19.5 x 2 in  
HS21-PB9070P

£20,000





## 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. 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'.

Paintings from this series are currently on view at MoMA, New York and the National Museum of Art, Osaka, in displays of works recently acquired for their permanent collections.



*Untitled (Route)*

2025

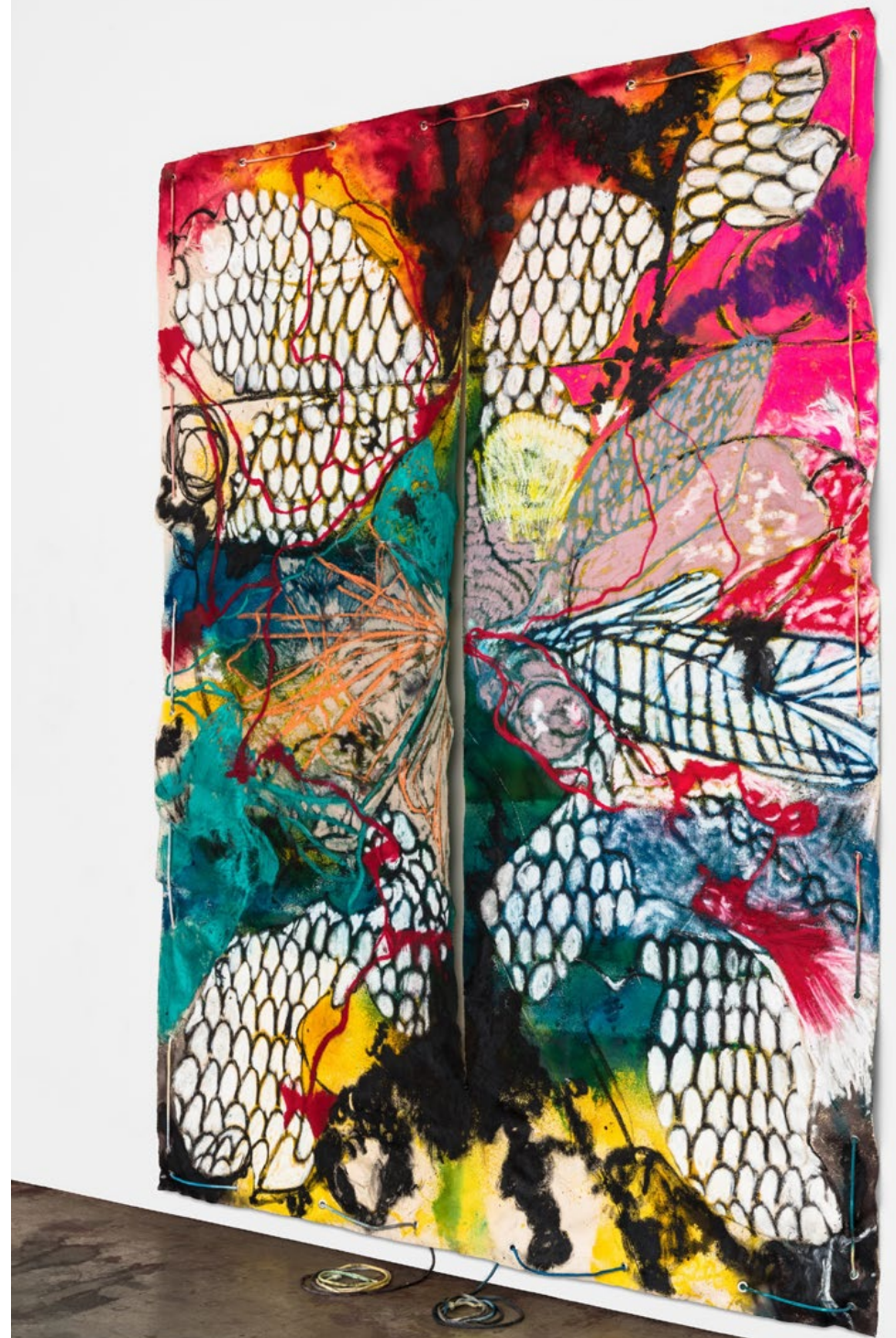
Canvas, fabric dye, oil pastel, rope, and grommets

274.3 x 213.4 cm / 108 x 84 in

HS21-NH9060P

\$90,000







## Matt Connors

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



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.

*Last Rack Focus*  
2025  
Oil on canvas  
62.2 x 52.1 cm / 24.5 x 20.5 in  
HS21-MC9039P

\$60,000





## Matt Connors

*Ring Rung*  
2025  
Oil on canvas  
62.2 x 52.1 cm / 24.5 x 20.5 in  
HS21-MC9039P

\$60,000







**Matt Connors**



*Untitled*

2025

Pencil on paper

20.6 x 14.5 cm / 8.1 x 5.7 in, unframed

52.1 x 43.2 x 3.8 cm / 20.5 x 17 x 1.5, framed

HS21-MC9041D

\$12,000





## Lesley Vance

(b. 1977, Milwaukee; lives and works in Los Angeles)

Vance has a highly personal and contemporary approach to painting, claiming an abstraction that is at once theatrical, surrealist and poetic. The abstracted curves, forms and ribbons exist on one level, with distinction between background and foreground confused; the result is a playful imbalance of perspective between solid, material colour and the more chaotic, lyrical sections of the plane. For Vance, form, content and colour meet in dialogue, and each painting is produced intuitively, almost predetermined by the artist's innate act of painting.





*Untitled*  
2025  
Oil on linen  
48.3 x 58.4 x 4.4 cm / 48.3 x 23 x 1.7 in  
HS21-LV9042P

\$110,000





# 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.

Presented at Art Basel is a new, wall-based sculpture produced from concrete and individually cast concrete tiles that references the children's board game 'Snakes and Ladders' by using snakeskin as a Bitmap to render a climbing ladder. Drawing attention to the game's colonial history – and the looming role of risk in our everyday life decisions – Dean playfully ruminates on themes including empire, the British class system, urban architecture, and phenomenology.

In April, Dean opened his sixth solo show at Herald St, *Kicking Die (To Scale With a Ladder)* ([see preview here](#)). This year, a major monograph on Dean's practice will be published by Distanz, including text contributions from Penelope Curtis, Bob Dickinson, Martin Herbert, Julie Boukobza, and Ritika Biswas.

*Unfuckingtitled (snake and or ladder) 4*  
2025

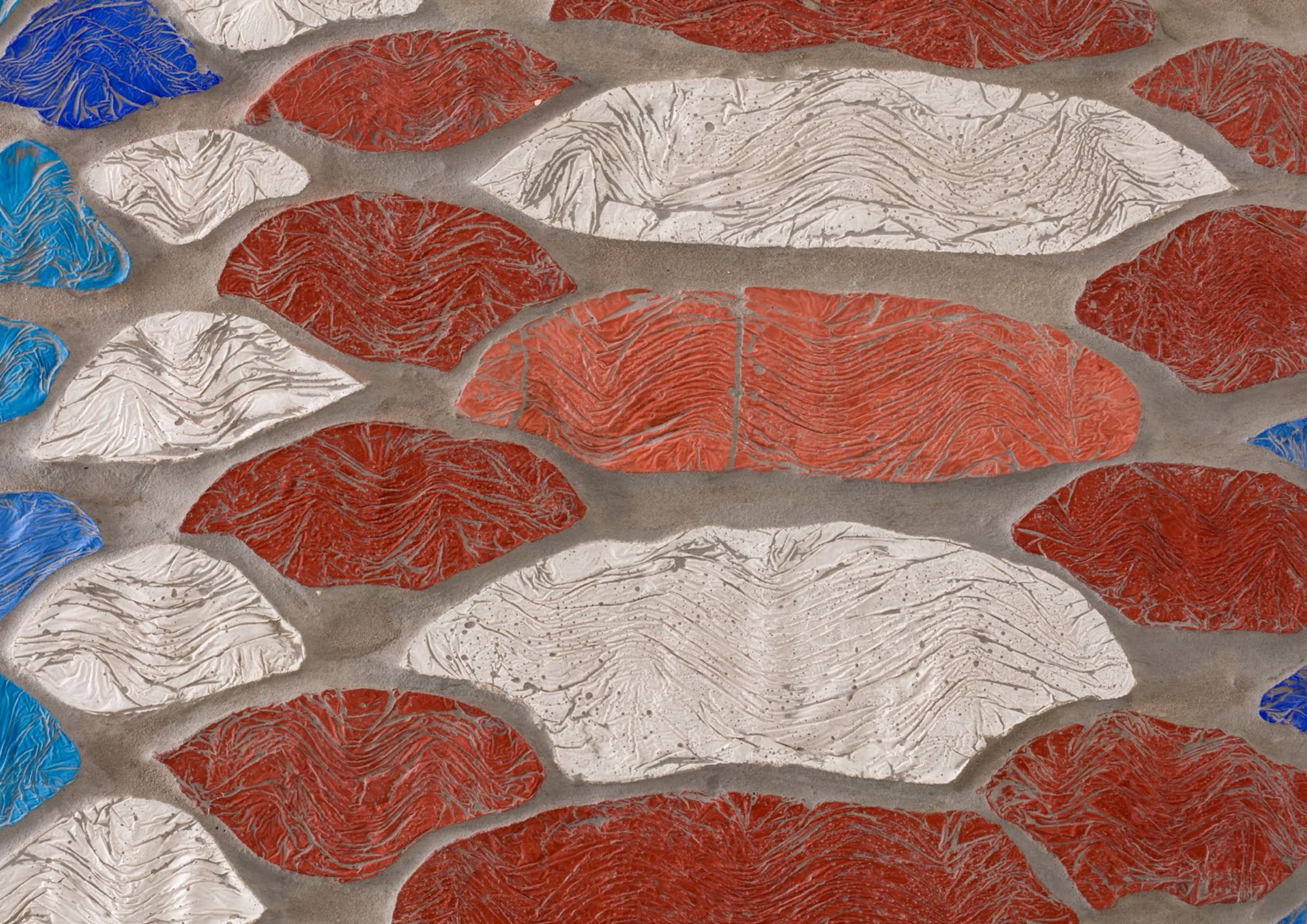
Concrete tiles and fire resistant cladding (weatherboard)  
205 x 62 x 5 cm / 80.7 x 24.4 x 2 in  
HS21-MDN9013S

£25,000











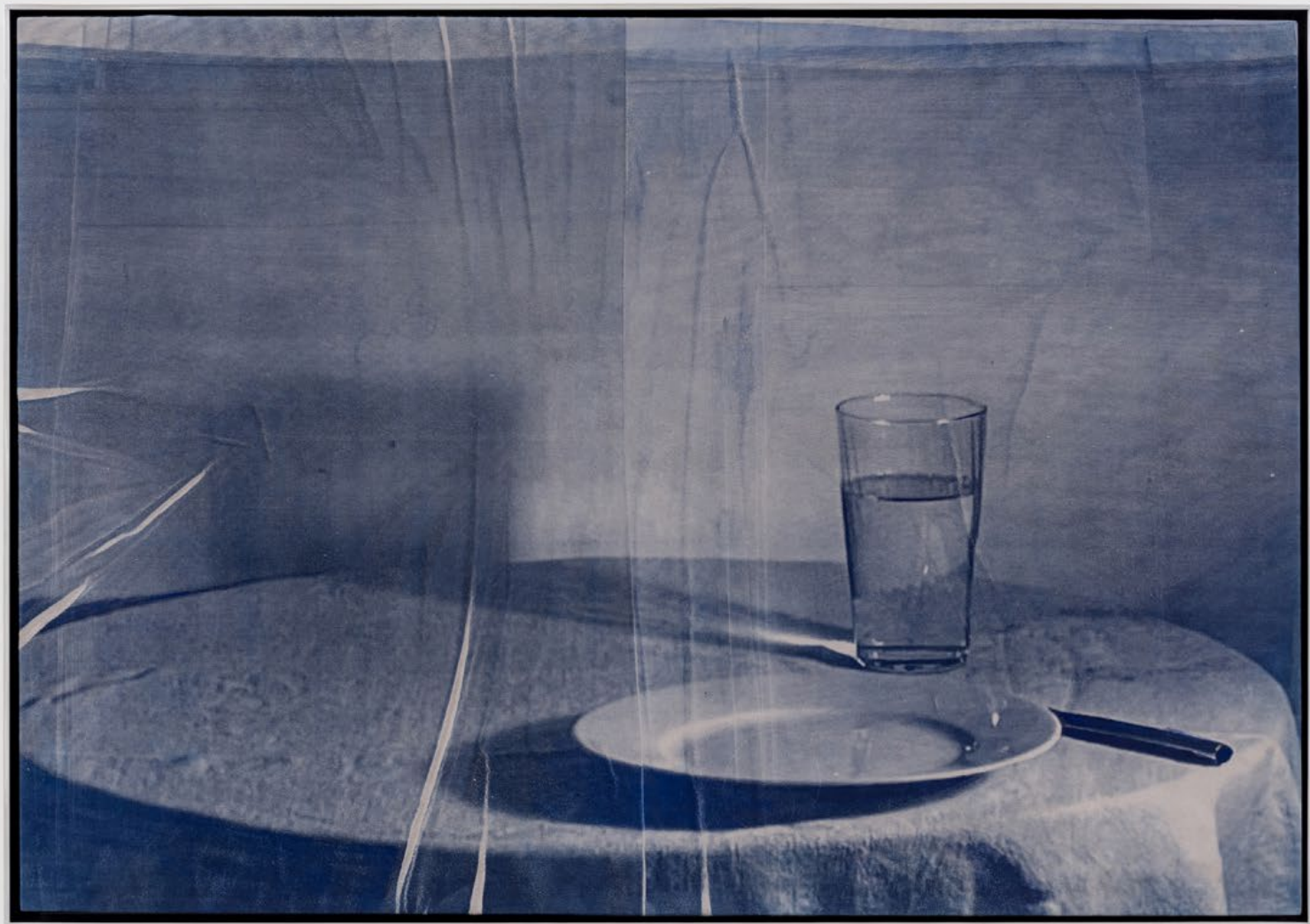
## Poppy Jones

(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.

Jones currently features in *Sussex Modernism* at Towner, Eastbourne





*Winter Scene*  
2025  
Oil and watercolour on suede, soldered aluminium frame  
42 x 59.5 x 2.5 cm / 16.5 x 23.4 x 1 in  
HS21-PJ9034P

£25,000 / RESERVED







## Francis Offman

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

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 solo show, *Weaving Stories*, comprised of an entirely new body of work, recently opened at Secession, Vienna ([see preview here](#)).





Francis Offman



*Untitled*  
2023–2024  
Acrylic, ink, paper, fabric, lavender, coffee grounds, cotton gauze,  
Bolognese plaster on cotton  
38.5 x 60.6 cm / 15.2 x 23.9 in  
HS20-FO8703P

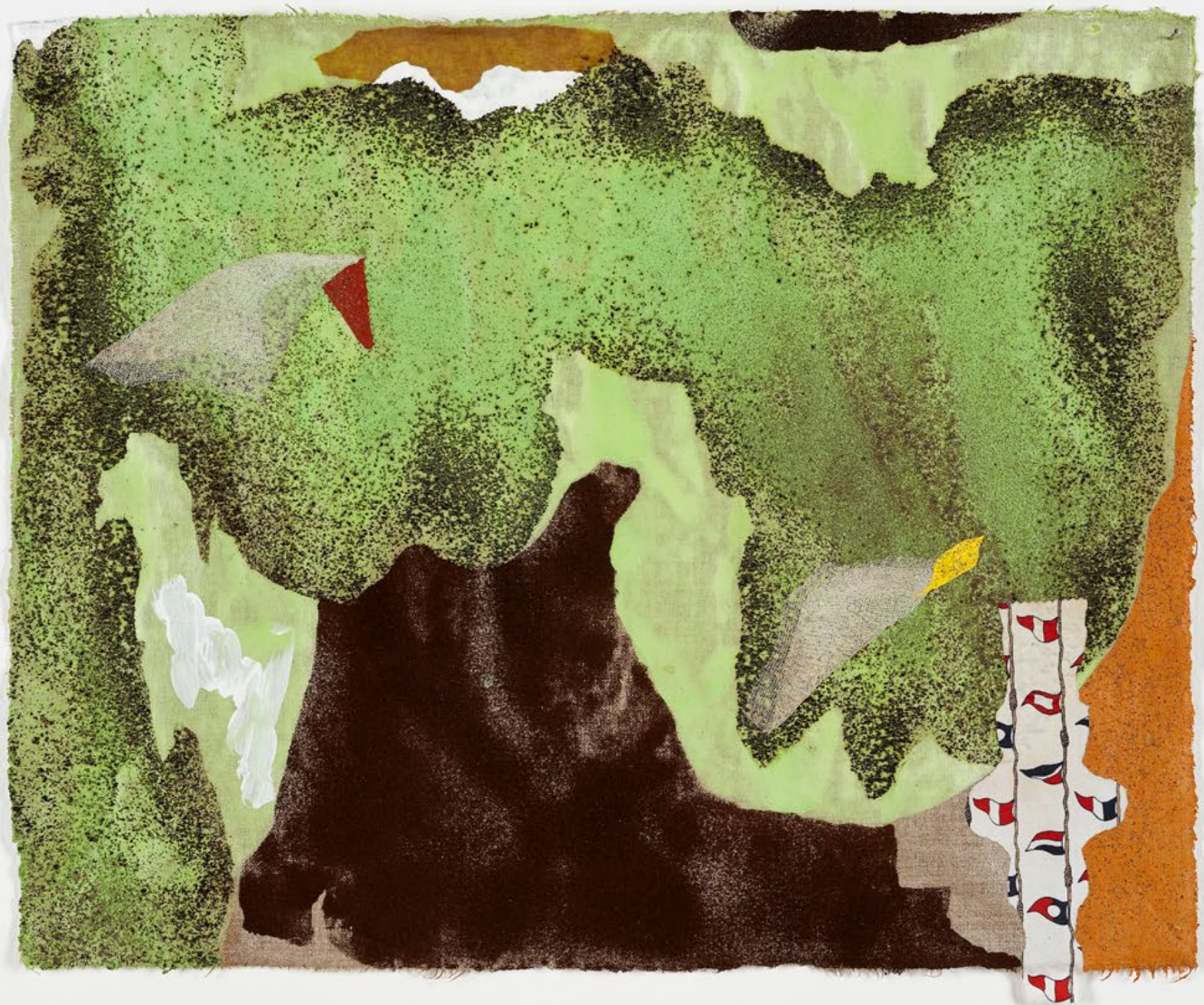
€7,000







## Francis Offman



*Untitled*  
2023–2024  
Acrylic, ink, paper, fabric, coffee grounds, lavender, cotton gauze,  
Bolognese plaster on linen  
49.3 x 58.7 cm / 19.4 x 23.1 in  
HS20-FO8704P

€7,500



Francis Offman



*Untitled*  
2023–2024  
Acrylic, ink, paper, fabric, coffee grounds, lavender, cotton gauze,  
Bolognese plaster on cotton  
52 x 57.5 cm / 20.5 x 22.6 in  
HS20-FO8705P

€7,500



## Joan Nelson

(b. 1958, El Segundo, CA; lives and works in Stamford, NY)



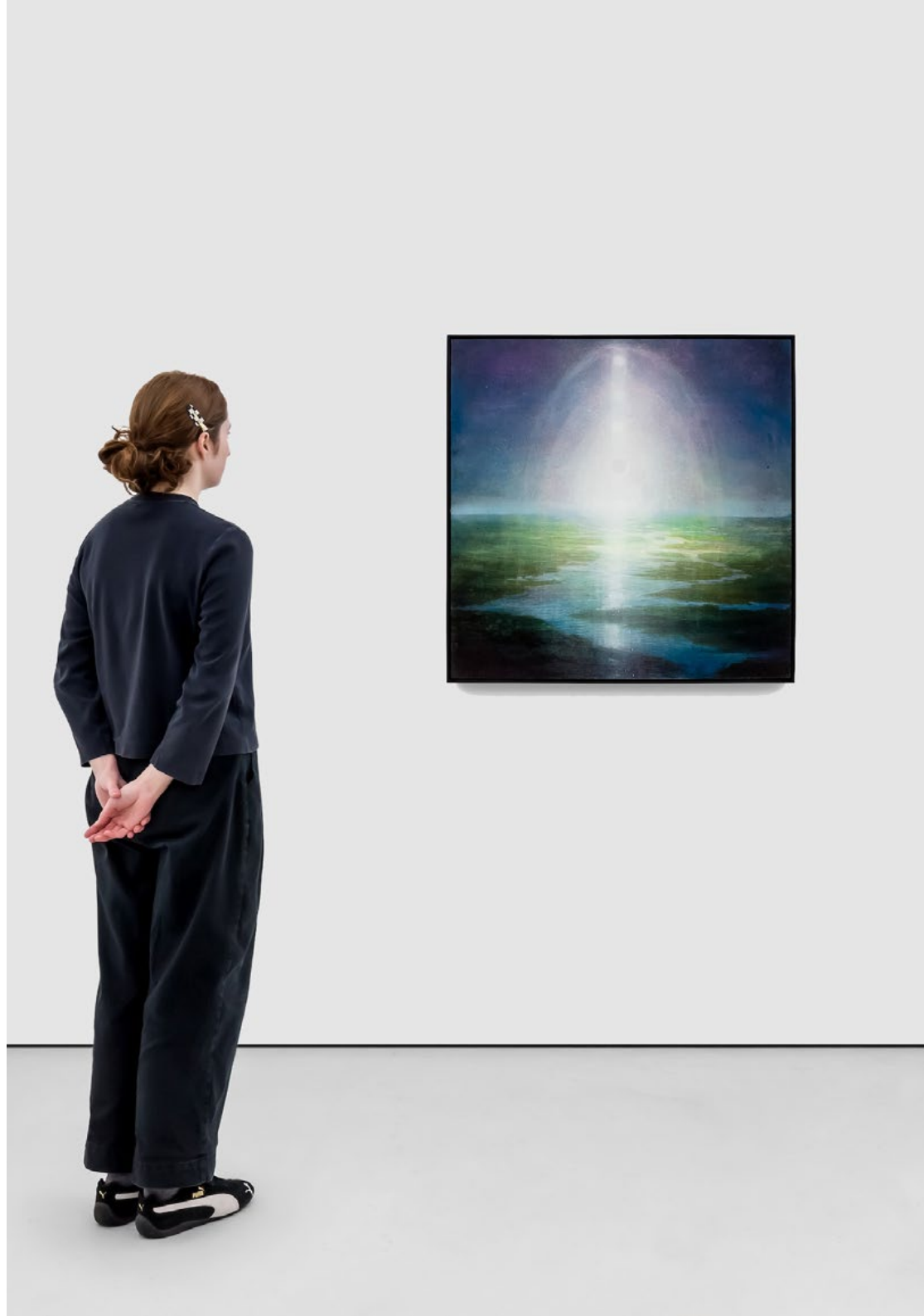
Joan Nelson's landscape paintings are characterised by a soft luminosity that flows out of them. Among the lakes, trees and horizons that fill her small canvases, colour drifts and then is snapped into focus. Scale shifts from the miniature to the epic. In a pastoral European tradition of painters such 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.

*Untitled*  
2025

Acrylic, crayon and marker on wood  
83.8 x 83.8 x 4.1 cm / 33 x 33 x 1.6 in, unframed  
86 x 86.2 x 5.5 cm / 33.8 x 33.9 x 2.2 in, framed  
HS20-JN8937P

\$38,000





## Djordje Ozbolt

(b. 1967, Belgrade; lives and works in London)

Djordje Ozbolt's practice embodies a playful subversion of history, memory, and contemporary culture. Found imagery, torn from a variety of media, is one of the unifying aspects of Ozbolt's work, and awkward, sometimes monstrous and often humorous hybrids recur throughout his paintings and sculptures. Cartoon motifs, kitsch, and canonical references ranging from Rococo styles to African iconography meld into one another, resulting in work that both belongs to and resists art historical traditions.

*Birdsongs of Praise*, Ozbolt's eighth exhibition with Herald St, took place earlier this year at our Museum St gallery ([see preview here](#)).



*The Look of Love*  
2025

Acrylic on wood  
59.9 x 50 x 1 cm / 23.6 x 19.7 x 0.4 in, unframed  
63.8 x 33.8 x 4 cm / 25.1 x 13.3 x 1.6 in, framed  
HS21-DO8960P

£14,000









## 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.



*Untitled*  
2022  
Oil on gesso board  
35 x 30 cm / 13.8 x 11.8 in  
HS18-MA7885P

\$40,000









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