



Art Basel 2025

Booth K14

The approach

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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 brushstrokes 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 woodgrain 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.

Bill Lynch
No title [Snow and Birds], c. 1990-2005
Oil on salvaged wooden boards
205.7 x 88.9 cm | 81 x 35 in.

\$ 98,000 ex. tax





Bill Lynch
No title [Snow and Birds] [detail], c. 1990-2005



Bill Lynch
Still Life with Milkweed Seed, c. 1990-2005
Oil on salvaged wood
66 x 111.8 cm | 26 x 44 in.

\$ 58,000 ex. tax



Bill Lynch
No title [Yellow Orange and Blue Little Flowers], c. 1990-2005
Oil on salvaged wood
49.5 x 53.3 cm | 19 1/2 x 21 in.

\$ 34,000 ex. tax



Bill Lynch
No title [Yellow Orange and Blue Little Flowers] [detail], c. 1990-2005



Bill Lynch
Landscape Central Park, n.d. Circa 1990-2005
Oil on salvaged wood
22 x 15 in. | 55.9 x 38.1 cm

\$ 32,000 ex. tax

Anderson Borba

b. 1972

Through his practice, Anderson Borba seeks textural ambiguity, twisting and expanding the material and conceptual possibilities of wood, creating autonomous totems or hanging wall reliefs. A distinctive feature of Borba's approach is the synthesis of traditional techniques with contemporary modes of expression, such as digitally manipulated images where the boundaries between image and material blur. Borba's practice involves negotiating with materials to determine the final form of his works. The artist carves, burns, paints, presses, and manipulates these elements in a process-driven construction, resulting in rough, cracked, yet seductive body shapes.

Influenced by both the historical canon of sculpture and the self-taught artists of Brazil's interior, Borba operates within a complex interplay between concept and experience, displacing and unfolding the physical body into an anthropomorphic abstraction. His sculptures, marked by a strong sense of physicality, often assume near-human scales, gazing impassively at those who observe them. What seems to overwhelm viewers is a hybrid sensation that shifts between familiarity and complete unfamiliarity, attraction and estrangement. Borba's sculptural process consciously feeds on this desire to establish a hybrid territory—delightfully unstable, yet undeniably consistent and concrete.

Anderson Borba (b. 1972, Santos, Brazil) lives and works in both London, UK and São Paulo, Brazil.



Anderson Borba

Stack Lap Plinth, 2025

Wood, paper, sawdust, pigment, cayenne pepper and shellac

115 x 24 x 30 cm | 45 1/4 x 9 7/16 x 11 13/16 in.

\$ 15,000 ex. tax



Anderson Borba
Stack Lap Plinth [detail], 2025



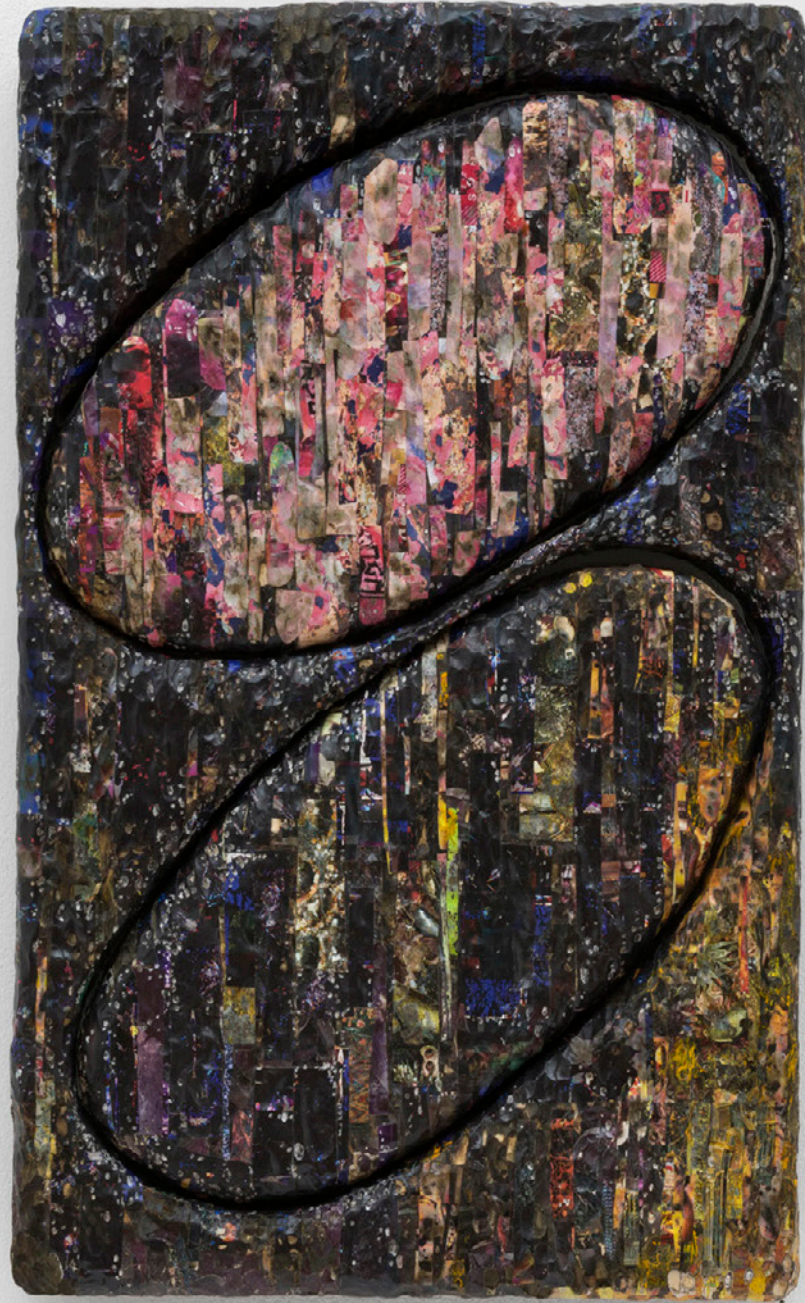
Anderson Borba

Kundalini (Crimson), 2025

Wood, paper, pigment, wood stain spirit, pastel and wax

26 x 52 x 11.5 cm | 10 1/4 x 20 1/2 x 4 1/2 in.

\$ 10,000 ex. tax



Anderson Borba

Two tondos, 2025

Wood, paper, paste and lacquer

70 x 43 x 6 cm | 27 9/16 x 16 15/16 x 2 3/8 in.

\$ 12,000 ex. tax



Anderson Borba

The Hover, 2024

Wood, gilt cream, oil painting, wood stain, spirit stain,
sawdust, linseed oil, and metal plate

153 x 40 x 19 cm | 60 1/4 x 15 3/4 x 7 1/2 in.

\$ 18,000 ex. tax



Anderson Borba
The Hover [detail], 2024



Anderson Borba

Infuse, 2025

Wood, sawdust, pigment, oil pastel, turmeric, cayenne pepper
and shellac

Overall Dimensions: 126 x 38 x 20 cm | 49 5/8 x 14 15/16 x 7 7/8 in.

\$ 12,000 ex. tax



Anderson Borba
Infuse [detail], 2025

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, Belgium.

Hana Miletić

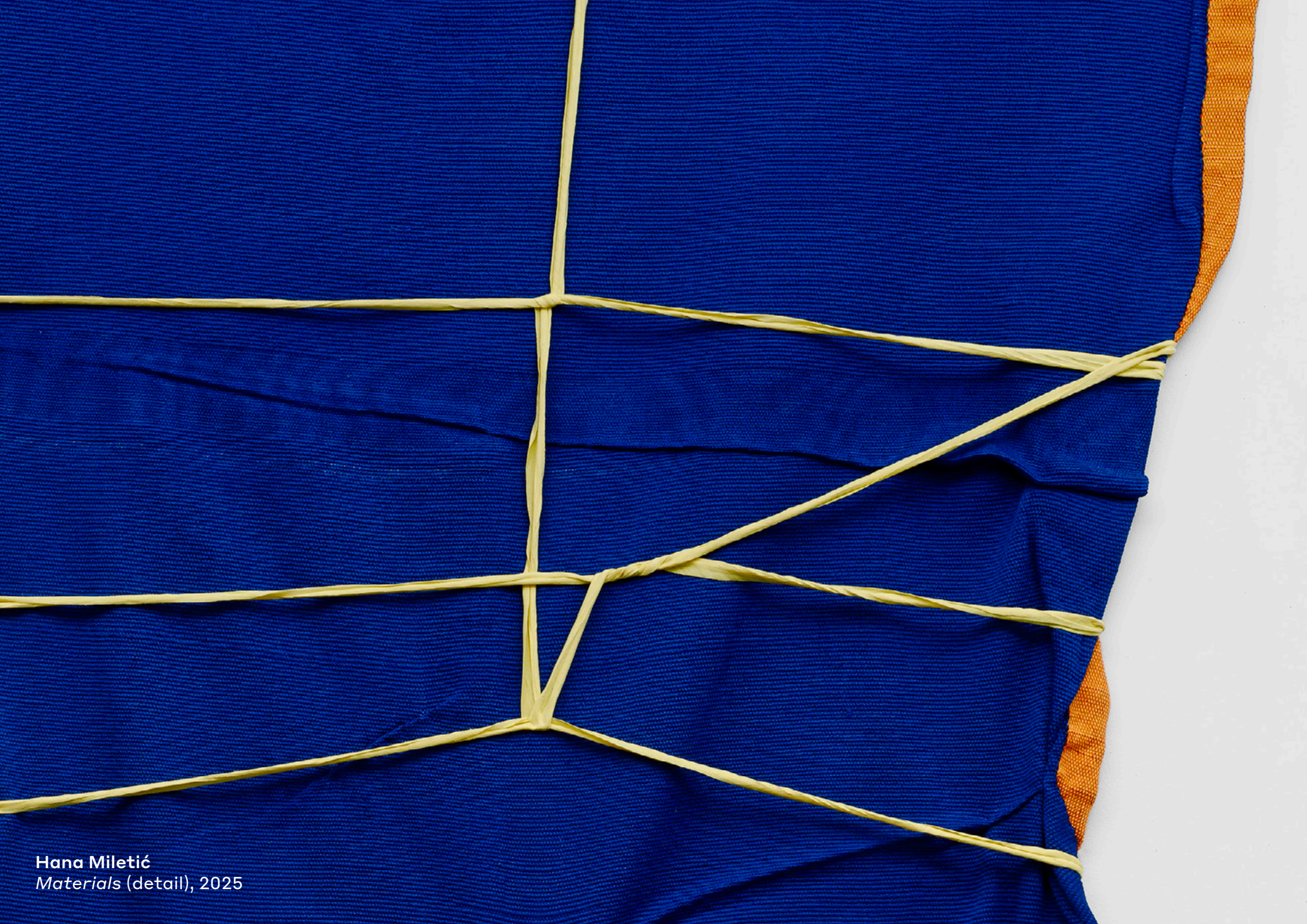
Materials, 2025

Crocheted, hand-knit and hand-woven textile (bright yellow t-shirt yarn, carrot orange organic linen, cobalt blue peace silk, dark apricot recycled cotton, dark blue repurposed polyester, dark orange raw wool, deep blue repurposed polyester, royal blue raphia, silver metal yarn, and variegated dark yellow organic cotton)

200 x 100 x 5 cm | 78 3/4 x 39 3/8 x 2 in.

€ 20,000 ex. tax





Hana Miletić
Materials (detail), 2025

Glenn Goldberg

b. 1953

Born in The Bronx, Glenn Goldberg was exposed to the anti-establishment sentiments of 1970s's America; a time when socio-political concerns took precedence over academic and professional aspirations.

For Goldberg, it was a continuation of the 1960's counterculture in which music, drugs, sex, peace and love flourished alongside political protest. The dream-like iconography of Goldberg's paintings captures the spirit of this time, when fantasy and invention assumed a social significance and spiritual intention. Each work, recurrently titled "An Other Place", draws from the artist's imagination and structural inclinations, referring to a place that is unknown and, as Goldberg states, "more there than here".

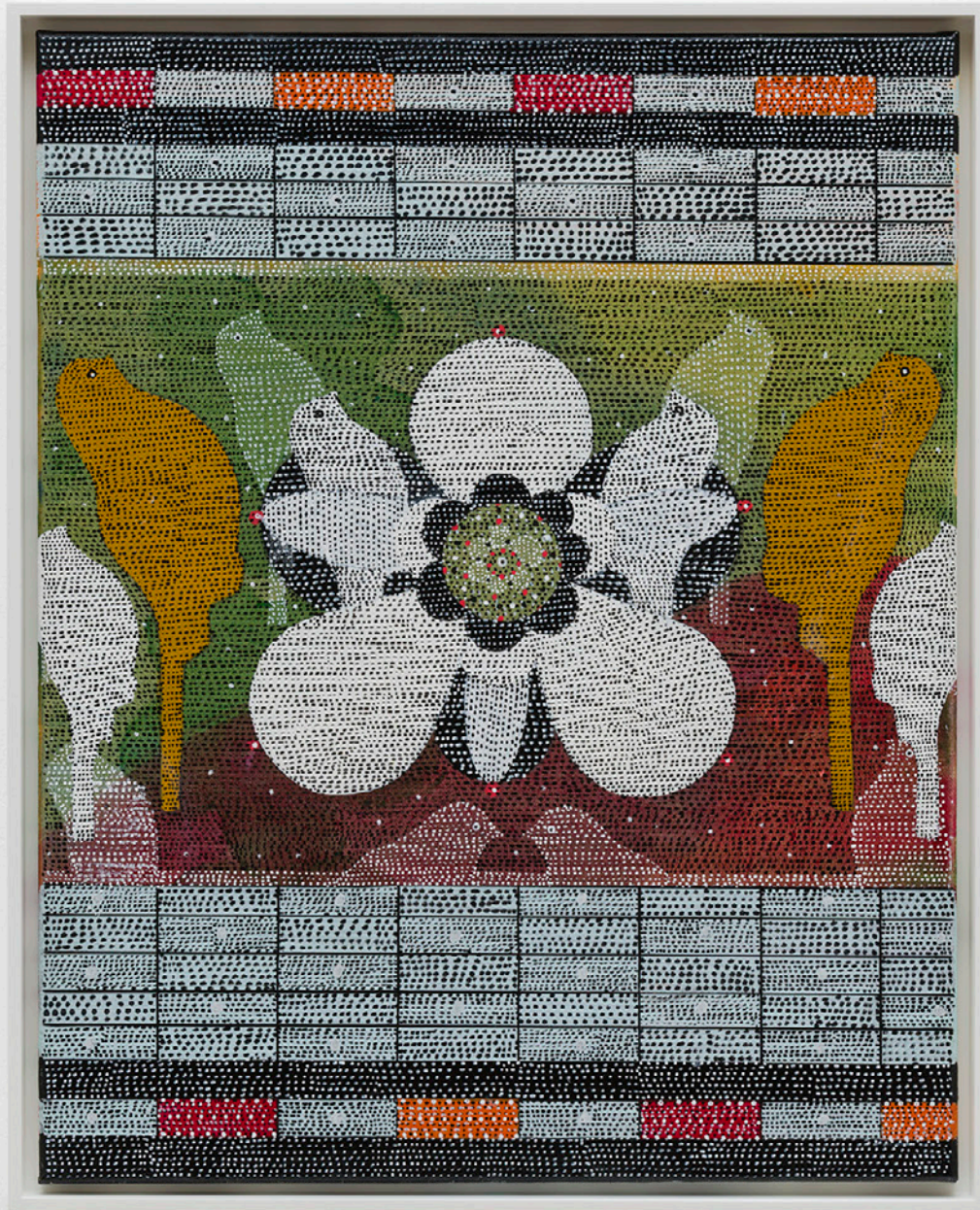
The artist's familiar motifs appear to reference the natural world, yet reject specificity. Instead they appear as indexical signs, as if stand-ins for us. By employing borders, stacked forms, decorative passages and architectural elements, Goldberg's paintings are built landscapes that shimmer and reward prolonged looking. It is an effect that owes much to the artist's mark-making which indexes sewing, weaving, printing and ideas related to craft and the decorative arts. Stitched atop washes of vibrant colour, Goldberg's strokes record physical labour, delineate pictorial space and make a case for intimate repetition. Beyond tone, space and form, these accumulated marks reveal anxiety, perseverance and a calmness out of which artistic decisions are formed.

Glenn Goldberg (b. 1953, New York, USA) lives and works in New York, USA.



Glenn Goldberg
An Other Place (5), 2023
Acrylic and pencil on canvas
182.88 x 121.92 cm | 72 x 48 in.

\$ 35,000 ex. tax



Glenn Goldberg

An Other Place (50), 2024

Acrylic and pencil on canvas

50.8 x 40.6 cm | 20 x 16 in.

\$ 12,000 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.



Magali Reus

Settings (Side Sleepers), 2021

Powder coated and airbrushed steel, aluminum, sprayed

UV printed resin, acrylic, grub screws

27 7/8 x 27 7/8 x 2 in. | 71 x 71 x 5 cm

£ 20,000 ex. tax



Magali Reus
Settings (Side Sleepers) [detail], 2021

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 streetlights 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.

[Download full bio](#)

Kira Freije (b. 1985, London) lives and works in London, UK.



Kira Freije

Guide, 2025

Cast aluminium and bronze, soot, stainless steel

43 x 30 x 13 cm | 16 15/16 x 11 13/16 x 5 1/8 in.

£ 8,000 ex. tax

Mike Silva

b. 1970

Mike Silva paints portraits, interiors and still lifes 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, UK.

Mike Silva
Red Shelf, 2025
Oil on canvas
120 x 110 cm | 47 1/4 x 43 5/16 in.

£ 28,000 ex. tax





Mike Silva
Red Shelf [detail], 2025



Mike Silva
Jason/Tulse Hill, 2025
Oil on linen
90 x 140 cm | 35 7/16 x 55 1/8 in.

£ 28,000 ex. tax



Mike Silva
Jason/Tulse Hill [detail], 2025

Paloma Proudfoot

b. 1992

Paloma Proudfoot works within a variety of media, including sculpture, clothes making, text and performance, drawing together personal narratives, historical research and contemporary references.

Proudfoot's work often evokes an uneasy paradox between the human body and its artificial double, exploring the gendered history of fields such as medical anatomical models, shop window mannequins and tailoring. Informed by her background in clothes making, Proudfoot's artistic process mirrors flat pattern-cutting, initially working with paper templates before realising the work in glazed ceramic, glass, metal and textiles.

Juxtaposing the idiosyncrasies of these craft techniques with the hard-edged rhythms of factory production and intricate biomorphic forms, Proudfoot's work produces an uncanny realisation of the limits and vulnerabilities of the human body. Seeking to articulate amorphous feelings of shame, grief and strength, she delves into the metaphorical and narrative potential of materials.

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Paloma Proudfoot (b. 1992) lives and works in London.

Paloma Proudfoot

Sound Bleed, 2025

Glazed ceramic, bronze, linen, cord, metal fixings
136 x 102.5 x 7.5 cm | 53 9/16 x 40 3/8 x 2 15/16 in.

£ 22,000 ex. tax





Paloma Proudfoot
Sound Bleed [detail], 2025

Maria Pinińska-Bereś

1931-1999

Starting out as a sculptor during the 1950s, Pinińska-Bereś's practice was the antithesis of the authoritarian environment she inhabited, dominated by men and a repressive communist government. Rather than be deterred by the challenges and adversity she faced as a woman artist, she instead found creative ways to channel her frustrations, producing hyper-feminine sculptures that demonstrated her ongoing preoccupation with the female body, sexuality, desire and surrealism.

Emancipating herself from the constraints of depending on male assistance to help produce heavy sculptures, Pinińska-Bereś adopted the use of lightweight materials in her work such as plywood, cotton wool and polyurethane foam. She also worked almost exclusively with the colour pink, which became distinctive to her practice, like a signature. The colour pink concisely encapsulated the artist's defiance of the undemocratic and patriarchal political system which she lived under whilst simultaneously being a joyful symbol of freedom that also celebrated the feminine and the erotic.

Maria Pinińska-Bereś b. 1931, Poznan, Poland; d. 1999, Krakow, Poland.



Maria Pinińska-Bereś

Okno. De-konstrukcja kryzywej wieży
[Window. De-Construction of the
Leaning Tower], 1992

Wood frame, plywood, textile, foam,
glass pane and acrylic
47 x 43 x 9 cm | 18 1/2 x 16 7/8 x 3 1/2 in.

€ 60,000 ex. tax



Maria Pinińska-Bereś

Okno. De-konstrukcja kryzywej wieży [Window. De-Construction of the Leaning Tower] [detail], 1992

Peter Davies

b. 1970

Peter Davies' work of the last 25 years is driven by a desire to constantly learn through making. In order to establish further possibilities for himself as to what abstract painting can be. He has made various series of work, each being informed by or contradicting the previous.

Whatever he is making at a given time couldn't exist without what went before. His desire to learn has led to repetition, experimentation, self reference and embracing different techniques and processes. He is trying to make paintings that can't be "said" as in that their need or urge to exist aspires beyond being able to just be described in words. His aims and objectives, motivation and ambition has changed in this period.

Having previously made spectacular neo conceptual work, he is now making intuitive paintings which are more humble and with greater humility. All his work shares a celebration of failed systems, sensitivity and touch. As the world changes and his perception of it does too, what he thinks is appropriate for him to make as a painter has shifted. His most recent works are modest with an honesty in their subjectivity. Whilst at heart there is criticality, his priority is that they should invite an emotional response.

Peter Davies (b. 1970, Edinburgh, UK) lives and works in London, UK.



Peter Davies

Tear drops, 2025

Acrylic and pencil on canvas

40.5 x 35.5 cm | 15 15/16 x 14 in.

£ 5,000 ex. tax



Peter Davies

Around, 2025

Acrylic and pencil on canvas
30.5 x 25.3 cm | 12 x 9 15/16 in.

£ 4,000 ex. tax



Peter Davies
Around [detail], 2025

Helene Appel

b. 1976

Painting on a 1:1 scale, distinctive to the artist's practice, Helene Appel conjures images that straddle the threshold between realism, sculpture and abstraction.

She uses paints and painting techniques that allow her to closely emulate the specificities of each individual subject she paints: the materials she uses, such as oil, watercolour or encaustic, start to resemble the object itself, giving the painted object a physical and three-dimensional presence.

Appel depicts objects from everyday life. In her work we see the inherent aesthetic qualities of trees, seashores, fishing nets, loose folds of fabric; whilst being sure to never avoid the less pleasant details from domestic life. We may also encounter discarded vegetable peelings ready to be thrown onto the compost pile and kitchen sinks full to the brim of murky washing up water and detritus.

Through the process of painting, the artist activates the objects she portrays, empowering them with a sense of autonomy or agency. In this sense, Appel's paintings can be understood more like portraiture where the objects depicted belong to their own non-anthropocentric world.

Helene Appel (b. 1976, Karlsruhe, Germany) lives and works in Berlin, Germany.



Helene Appel
Car Light, 2023
Oil on cotton
43 x 30 cm | 16 15/16 x 11 13/16 in.

€ 9,000 ex. tax



Helene Appel
Car Light [detail], 2024



Helene Appel

Sink (with dishes) VI, 2024

Acrylic, varnish, watercolour and oil on linen
48 x 39 cm | 18 7/8 x 15 3/8 in.

€ 10,000 ex. tax

Jai Chuhan

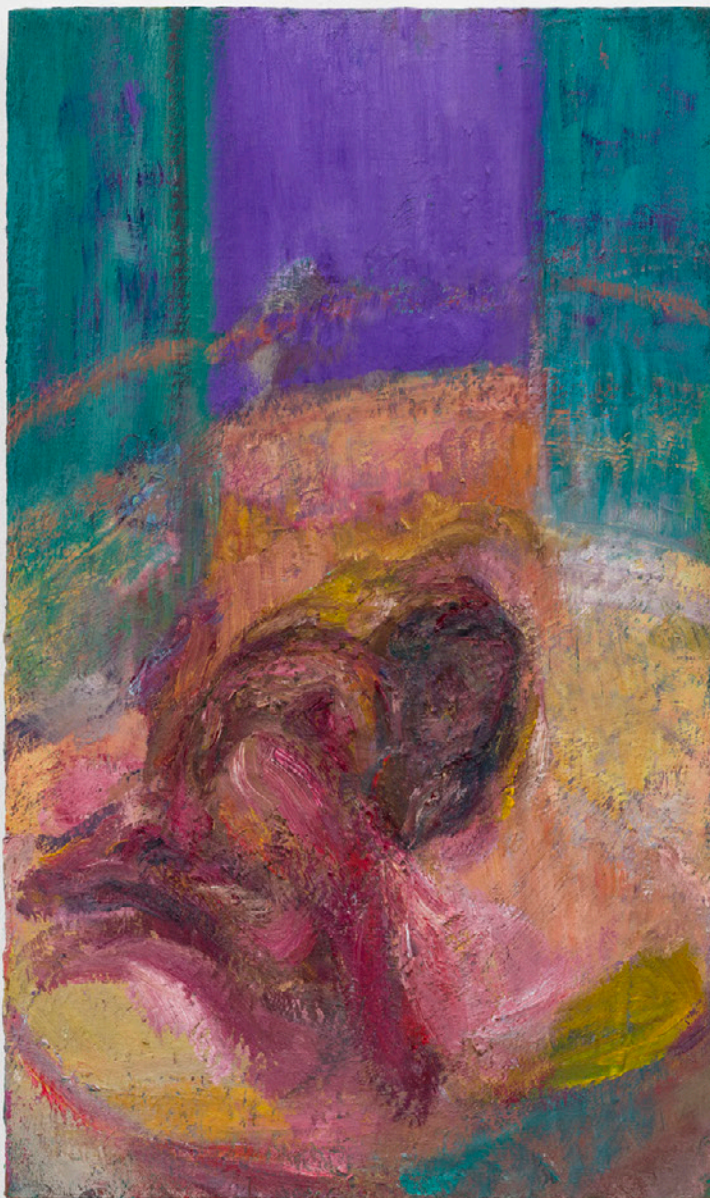
b. 1955

Jai Chuhan's vibrant paintings depict the human body in abstracted room-like spaces. Using vivid cadmium pigments, Chuhan's visceral visual language incorporates contorted limbs, raw flesh and quivering muscle to suggest bodies in struggle or in intimate embrace. The poses of the often-nude body are portrayed with smudged caresses and violent gestures to express tensions and ambiguities between genders. Chuhan's portraits explore both alienation and belonging as well as the claiming of space and agency in relations between the self and others. There is a sense of empathy for small moments of fragility in human interactions, in a private world and yet the architectural surroundings act as if a stage for viewing. Working from life, photographs and personal memories, Chuhan's paintings reconsider notions of voyeurism, eroticism, race and the gaze.

Jai Chuhan is an Indian-born British artist. Her paintings have been exhibited internationally in Italy, Belgium, Singapore and America, and in the UK at Tate Liverpool; the Barbican Art Gallery, London; Bluecoat, Liverpool; Ikon, Birmingham; Tramway, Glasgow; Arnolfini, Bristol; the Commonwealth Institute, London; Horizon Gallery, London; Waterman Arts Centre, London; and Pitzhanger Manor & Gallery London.

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Jai Chuhan (b. 1955, Punjab, India) lives and works in London, UK.



Jai Chuhan
Mirror I, 2025
Oil on canvas
50 x 30 cm | 19 11/16 x 11 13/16 in.

£ 7,000 ex. tax

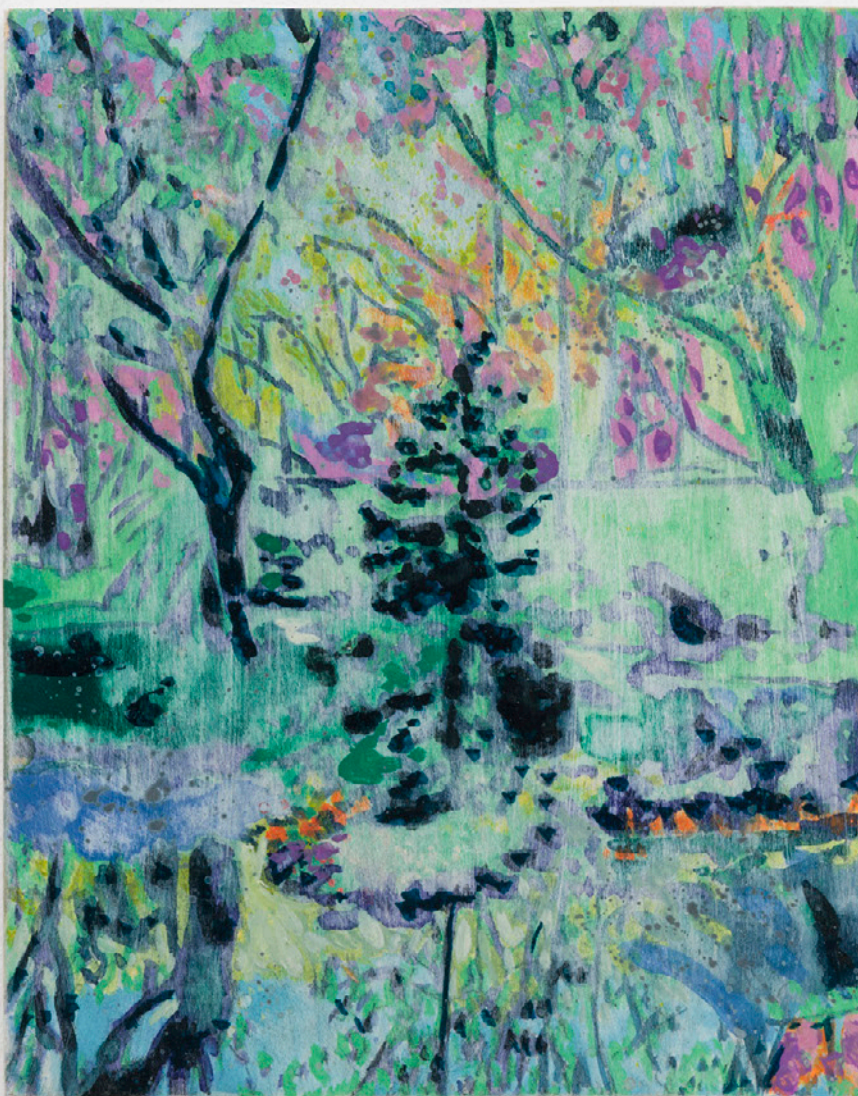
John Maclean

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.

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). 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.



John Maclean
Trees of Green, 2025
Watercolour on board
30 x 24 cm | 11 13/16 x 9 7/16 in.

£ 10,000 ex. tax



John Maclean
White Woods, 2025
Watercolour on board
30 x 24 cm | 11 13/16 x 9 7/16 in.

£ 10,000 ex. tax