

JANE LOMBARD

INDEPENDENT
BOOTH 216

JANE BUSTIN
VIA LEWANDOWSKY
MASSINISSA SELMANI

For Independent Contemporary 2026, Jane Lombard Gallery presents a group presentation featuring new and recent works by Jane Bustin, Via Lewandowsky, and Massinissa Selmani. Drawing upon multidisciplinary practices, the presentation repositions the familiar, borrowing aesthetics from beauty magazines, newspapers, household objects, and common sayings. Spanning drawing, painting, and sculpture, the artists explore the tensions that lie between reality and fiction. Through a sensuous yet blunt abstraction, Jane Bustin constructs paintings from metal, wood, paint, textile, and photography. Influenced by a breadth of source materials, such as glamour magazines, she reframes gender and sexuality within minimalist visual language. Via Lewandowsky transforms everyday objects into surreal reflections on failure, communication, and ritual. Balancing humor and sincerity, he utilizes movement, light, and text to evoke the multiplicity of language. Massinissa Selmani creates documentary style drawings that mingle fictional constructions and animations with press clippings of contemporary issues and events. His works expose the quiet absurdities embedded within systems of power and control, particularly those developed from the circulation and proliferation of media images. Together, the presentation reveals the underlying strangeness of the ordinary, offering a nuanced meditation on perception, authority, and the constructed nature of meaning.



Jane Bustin, *And so She Forgets*, 2025 (detail)

JANE BUSTIN

Jane Bustin combines traditional and contemporary materials, exploring the relationship between abstract minimalist composition and the sentimental qualities of ceramic, textiles and found objects. Concerned with deconstructing the formal components of abstraction, she considers the properties and arrangement of materials, extending the link between craft, concept and movement. Bustin likens her grandmother's laundering, baking and crocheting routines to the type of diligence she applies as an artist; folding, flattening and rolling until the organic is contained. The pale tones, reflective surfaces and intuitive organization prompt a tenderness and familiarity reminiscent of a bedroom vanity, a micro space of solace within the home. The artist maneuvers a relationship between the object's ontology and its transformation into vehicles of psychological projection; a parallel to the work's intimate development in the studio against its perceptive contextual availability in the gallery. Bustin's influences include fourteenth century frescoes, Belle époque iconography, nineteenth century poetry, Japanese ceramics, hardware stores, neon signs, cosmetics, and candy wrappers.

Jane Bustin (b. 1964 in London, UK) lives and works in London, UK. Her work is included in public collections at the Rothko Museum, Victoria & Albert Museum, Ferens Art Museum, and Yale Center for British Art. She was awarded a Pollock-Krasner Foundation Award and the Mark Rothko Memorial Trust Award. Bustin's work has been exhibited at Salon 94, New York, US; Mark Rothko Art Centre, Daugavpils, LV; Cultuurcentrum de Werft, Geel, BE; Drum Castle National Trust, Aberdeen, UK; Artprojx Space, London, UK; The Austin Forum, London, UK; The British Library, London, UK; Camden Arts Centre, London, UK; Camberwell Space Projects, London, UK; Copperfield, London, UK; Fox Jensen, Sydney, AUS; Fox Jensen McCrory, Auckland, NZ; Drawing Room, London, UK; Ferens Art Museum, Hull, UK; Kettles Yard, Cambridge, UK; Ingleby Gallery, Edinburgh, UK; Jerwood Gallery, London, UK; Mostyn Gallery, Llandudno, UK; Parasol Unit, London, UK; Rosenfeld Porcini, London, UK; Testbed1, London, UK; Walker Art Gallery, Liverpool, UK; and Whitechapel Gallery, London, UK.



Jane Bustin
Magnolia Eyes
2025

Aluminum, wood, acrylic,
inkjet photo on cotton, tea
48 x 36 1/4 in

\$ 40,000.00



Jane Bustin
And so She Forgets
2025

Aluminum, wood, acrylic,
inkjet photo on linen, tea
48 x 36 1/4 in

\$ 40,000.00

VIA LEWANDOWSKY

Via Lewandowsky (b. 1963, Dresden, Germany) is a contemporary artist based in Berlin. He studied at the Dresden University of Fine Arts from 1982 to 1987. Between 1985 and 1989 he organized subversive performances with the avant-garde group "Auto-Perforations-Artisten", which subverted the official art scene of the GDR.

His multimedia practice focuses on sculptural-installational works and exhibition scenographies with architectural influences. His leitmotifs are always the misunderstanding as a result of failure of communication, as well as the processual. An ironic refraction of the everyday, the intrusion of the foreign into the familiar, mostly domestic, realm, often happens by using insignia of the German bourgeoisie (e.g. a cuckoo clock, or a budgie). His predilection for the tragic-comical, the absurd and paradoxical, as well as the Sisyphean motif of the constant repetition and futility of action connect his art with Dadaism, Surrealism and Fluxus.

Via Lewandowsky's works have been shown worldwide in solo and group exhibitions, most recently at Städtische Galerie Wolfsburg (2021), Daegue Art Museum in South Korea (2021), the Jewish Museum, Berlin (2020), Künstlerhaus Bethanien, Berlin (2019), Bongsan Cultural Center in South Korea (2019), Shedhalle, Zurich (2018), David Nolan Gallery, New York (2017), Museum of Fine Arts Leipzig (2016) or Kunsthalle zu Kiel (2015).



Via Lewandowsky
Accelerated Time
2022

Siemens factory clock with
a reverse-rotating dial
13 3/4 x 13 3/4 x 3 1/2 in

\$ 19,000.00



Via Lewandowsky
Golden Cuts (With Every Fiber)
2020

Ingrain wallpaper with gold
gilding mounted on canvas
70 7/8 x 70 7/8 in

\$ 45,000.00



Via Lewandowsky
In Golden Hands
2025

Bronze, lacquered
17 3/4 x 11 3/4 x 7 7/8 in

\$ 26,000.00



Via Lewandowsky
SOS
2025

Neon, DMX transmitter
4 x 11 3/4 x 2 in

\$ 8,000.00



Via Lewandowsky
What Wasn't Said
2025

Mirror, cut lead crystals
16 1/8 x 18 1/2 x 2 3/8 in
Ed. 1/5

\$ 6,000.00



Via Lewandowsky
Contenance (Relational Sculpture #6)
2015

Brass tubes with stepper motors, software
3 1/8 x 3 1/8 x 3/8 in
Ed. 1/ 8 + 3 AP

\$ 8,000.00



Via Lewandowsky
Brilliance of Omission
2023

Crystal glass, cut and polished,
on dichroic mirror
18 7/8 x 9 1/2 x 4 in
Edition 1/8 + 3 AP

\$ 21,000.00

MASSINISSA SELMANI

Massinissa Selmani creates drawn forms in a documentary style that mingles fictional constructions and animations with press clippings of contemporary issues and events. Through confrontation, juxtaposition, and superimposition of actual elements whose contexts have systematically been concealed, the artist creates enigmatic, ambiguous scenes unlikely to happen in reality. The works bear witness to the absurdity of human behaviors, balancing these depictions within the realms of comedy and tragedy. Architecture serves as an instrument of power throughout. Playing with positive and negative space, and effects of transparency, Selmani invites us to fill in the gaps and to question the way we remember and write history, beyond linear structure. In this way, he explores not only the production process, but also the circulation and proliferation of media images, and how they influence our perception of both historical and current events.

Massinissa Selmani (b. 1980, Algiers) studied computer science at the University of Tizi-Ouzo, Algeria (2003) and received his BFA and MFA from the École supérieure des beaux-arts in Tours, France (2008, 2010). He has recently been selected as a finalist for the Marcel Duchamp Prize (2023). He was awarded the Sam Art Projects Award for Contemporary Art and the Art [] Collector Prize (2016), and received a special mention at the 56th Venice Biennale (2015). Recent residencies include the Frac Nouvelle Aquitaine in Bordeaux, France (2023); Rhizome, Algiers (2022); and Civitella Ranieri, Italy (2021). In 2015 he was selected for the Veduta Residency as part of the 13th Biennale de Lyon, France. Selected exhibitions include Centre Pompidou, Paris (2023); Taipei Biennial, Taiwan (2023); Kochi-Muziris Biennale, India (2022-23); Drawing Biennial, The Drawing Room, London (2017, 2019, 2021); Jan Van Eyck Academy, Netherlands (2020); Fondazione Pierluigi e Natalina Remotti, Italy (2019); Palais de Tokyo, Paris (2018); Institut Valencià d'Art Modern, Spain (2018); Art Dubai, UAE (2016); the 56th International Art Exhibition of La Biennale di Venezia, Venice (2015); and the 13th Biennale de Lyon, France (2015). Selmani's works are part of numerous collections, such as the Centre Georges Pompidou, Paris; British Museum, London; MAC Lyon, France; Fondazione Pierluigi e Natalina Remotti, Italy; Samdani Art Foundation, Bangladesh; Frac Centre Val de Loire, France; Centre National des Arts Plastiques, France; and Fonds d'Art contemporain - Paris collections, France.



Massinissa Selmani
The Platform of Doubt
2026

Colored pencil on paper
24 3/4 x 19 3/4 in
26 7/8 x 21 3/4 in (framed)

\$ 8,500.00



Massinissa Selmani
Smoke on the Horizon
2026

Graphite and colored pencil on paper
19 3/4 x 24 3/4 in
21 3/4 x 26 7/8 in (framed)

\$ 8,500.00



Massinissa Selmani
But. Then.
2024

Graphite and colored pencil on paper and
tracing paper, graph paper, photocopy
19 3/4 x 15 3/8 in
23 1/2 x 19 in (framed)

\$ 8,000.00