



Frieze 2024

Booth B6

The approach

The approach

Helene Appel
Anderson Borba
Sara Cwynar
Peter Davies
Kira Freije
Glenn Goldberg
Bill Lynch
John Maclean
Hana Miletic
Sandra Mujinga
Paloma Proudfoot
Magali Reus
Mike Silva

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

Cleaning, 2024

Watercolour and acrylic on linen
199 x 142 cm | 78 3/8 x 55 15/16 in.

€ 24,000 ex. tax

Anderson Borba's sculptures employ industrial-grade wood, cardboard, textiles as well as vintage lifestyle and fashion magazines.

These materials form his starting point. The artist carves, burns, paints over, presses and

manipulates these elements in a process-guided construction, resulting in rugged bodily forms, cracked but seductive.

Influenced as much by the historical canon of sculptures as by the self-taught carvers of inner Brazil, Anderson Borba operates in a

complex arrangement between concept and experience, dislocating and unraveling the physical body to the point of anthropomorphic abstraction.

Anderson Borba (b. 1972, Santos, Brasil) lives and works in London, UK.



Anderson Borba

Suspended Canon, 2024

Wood, wood stain, wood paint, gilt cream, plaster and oil paint
199 x 142 cm | 78 3/8 x 55 15/16 in.

\$ 18,000 ex. tax



Suspended Canon [detail], 2024



Anderson Borba

Selfie, 2024

Wood, wood stain, wood paint, paper, oil
stick, oil paint, lacquer, wax, and gilt cream
95 x 27 x 76 cm | 37 3/8 x 10 5/8 x 29 15/16 in.

\$ 13,000 ex. tax



Selfie [detail], 2024



Selfie [detail], 2024

Sara Cwynar works across film, photography, and installation, surveying the transitory object-life of visual matter in our time of image infatuation.

She is interested in how design and popular images work on our psyches, and how visual strategies infiltrate our consciousness. She considers how familiar, often sentimental,

images smooth over unpleasant realities to cover up “the systems of control embedded within our social, economic, and political lives.”

Her works include images of politicians, e-com models, social media platforms, art historical paintings, celebrity before and after images, idealised ‘healthy’ bodies, self-portraits, natural and digital depictions

of nature, and more. In combining these references together, Cwynar is questioning what it means to be a subject in relation to our current overwhelming media landscape, where it is increasingly difficult to grasp what is true or real.

Sara Cwynar (b. 1985, Vancouver, Canada) lives and works in New York, USA.



Sara Cwynar

Rococo Ferrari, 2024

Unique digital pigment print

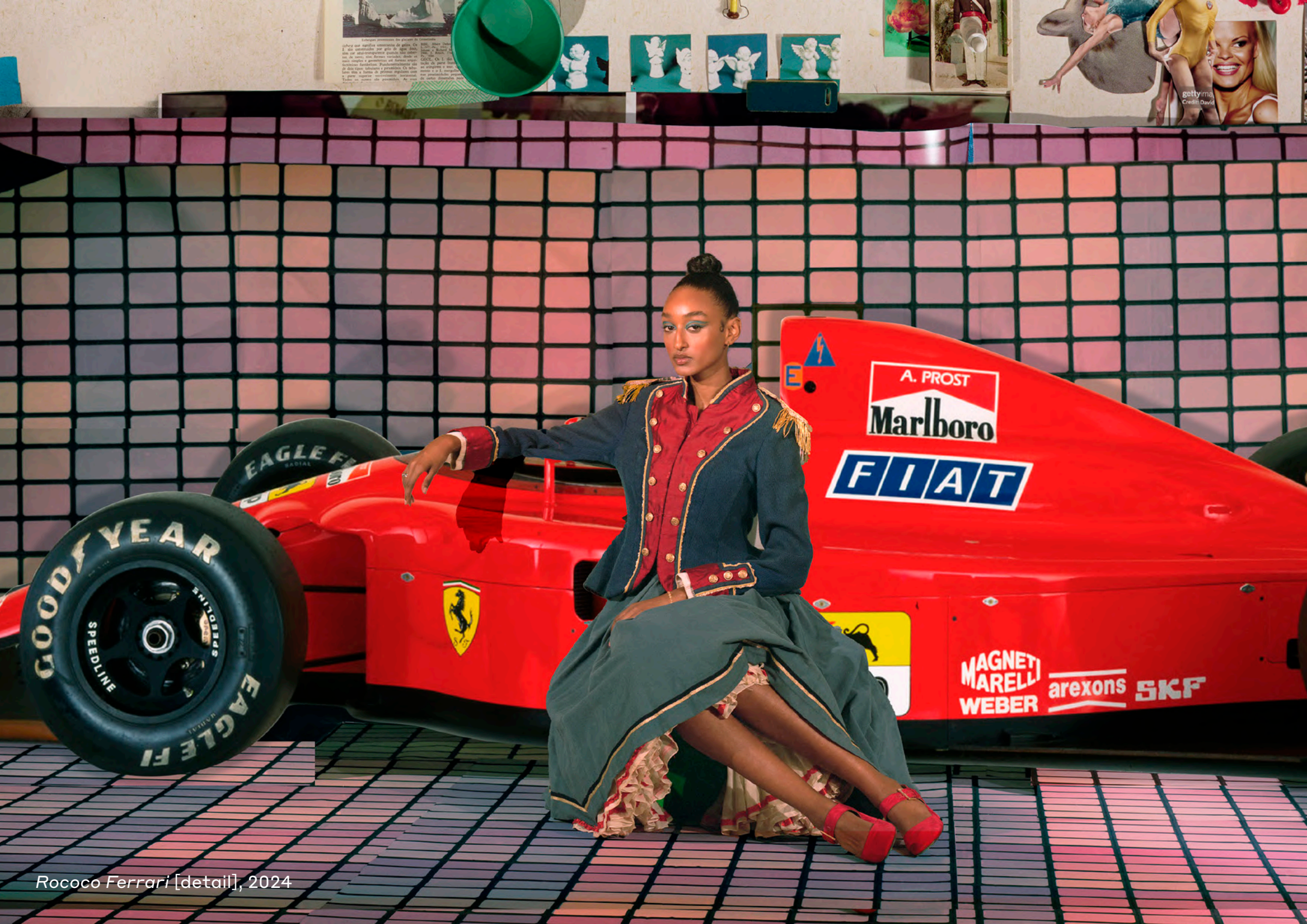
Framed: 183.5 x 129.5 x 5 cm |

72 1/4 x 51 x 2 in.

\$ 34,000 ex. tax



Rococo Ferrari [detail], 2024



Rococo Ferrari [detail], 2024

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.

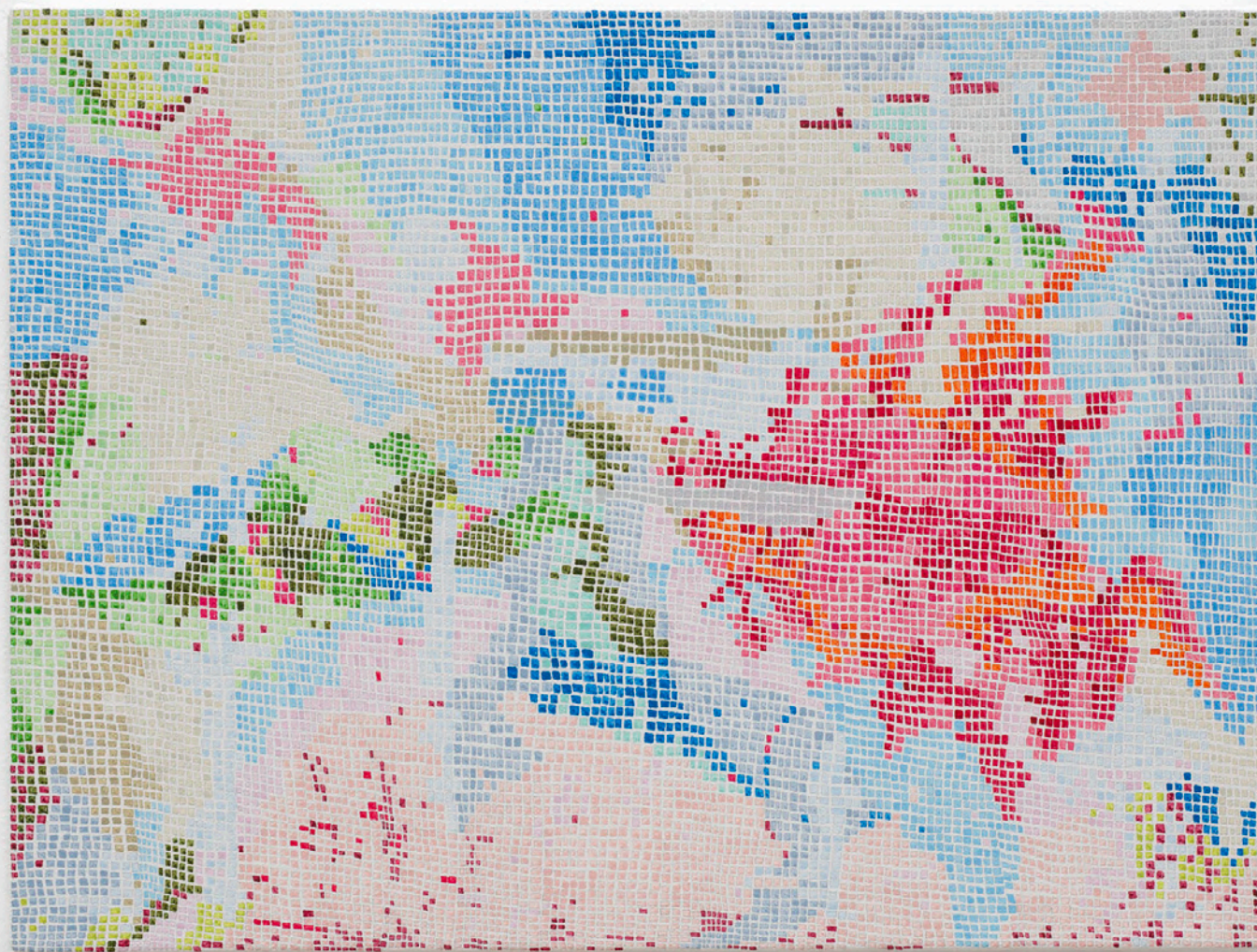
Whatever he is making at a given time couldn't exist without what went before. His desire to learn has led to repetition, experimentation, self reference and embracing different

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

Forever Love, 2024

Acrylic and pencil on canvas

30.4 x 40.8 cm | 12 x 16 1/16 in.

£ 4,500 ex. tax



Forever Love [detail], 2024



Peter Davies

A single wish, 2024

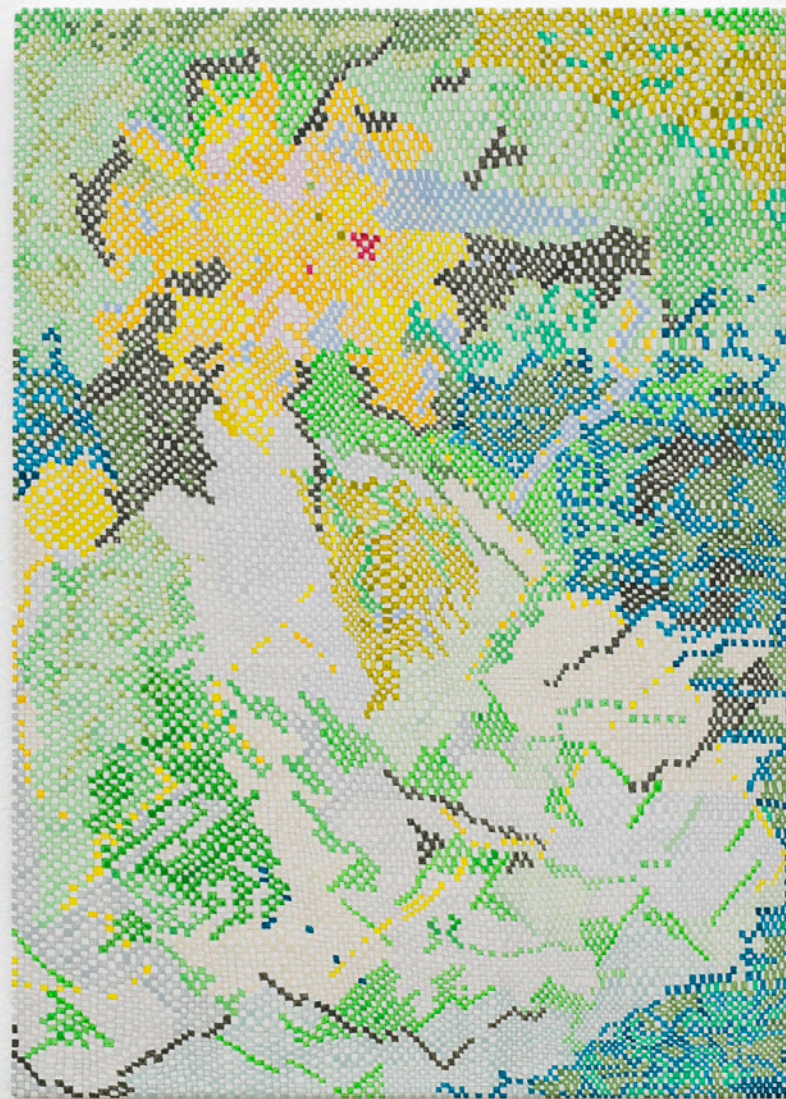
Acrylic and pencil on canvas

25.4 x 20.4 cm | 10 x 8 in.

£ 3,000 ex. tax



A single wish [detail], 2024



Peter Davies

More than hope, 2024

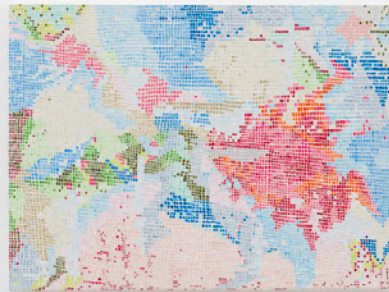
Acrylic and pencil on canvas

35.6 x 25.4 cm | 14 x 10 in.

£ 4,000 ex. tax



More than hope [detail], 2024



Installation view

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.

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



Kira Freije

Eclipse, 2024

Cast aluminium, stainless steel, fabric

25 x 40 x 25 cm | 9 13/16 x 15 3/4 x 9 13/16 in.

£ 8,000 ex. tax



Eclipse, 2024



Eclipse [detail], 2024



Kira Freije

Love Beyond, 2024

Cast aluminium, stainless steel, copper

56 x 66 x 13 cm | 22 1/16 x 26 x 5 1/8 in.

£ 8,000 ex. tax



Love Beyond [detail], 2024



Love Beyond [detail], 2024



Kira Freije

Wandering Cloud, 2024

Cast aluminium, stainless steel, kapok

60 x 56 x 32 cm | 23 5/8 x 22 1/16 x 12 5/8 in.

£ 10,000 ex. tax



Wandering Cloud [detail], 2024



Wandering Cloud, 2024

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, recurringly 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 (10), 2024

Acrylic and pencil on canvas

182.88 x 121.92 cm | 72 x 48

in.

\$ 35,000 ex. tax



An Other Place (10) [detail], 2024



Glenn Goldberg

An Other Place (29), 2024

Acrylic and pencil on canvas

101.6 x 76.2 cm | 40 x 30 in.

\$ 18,000 ex. tax



An Other Place (29) [detail], 2024



Glenn Goldberg

An Other Place (53), 2024

Acrylic and pencil on canvas

101.6 x 76.2 cm | 40 x 30 in.

\$ 18,000 ex. tax



An Other Place (53) [detail], 2024



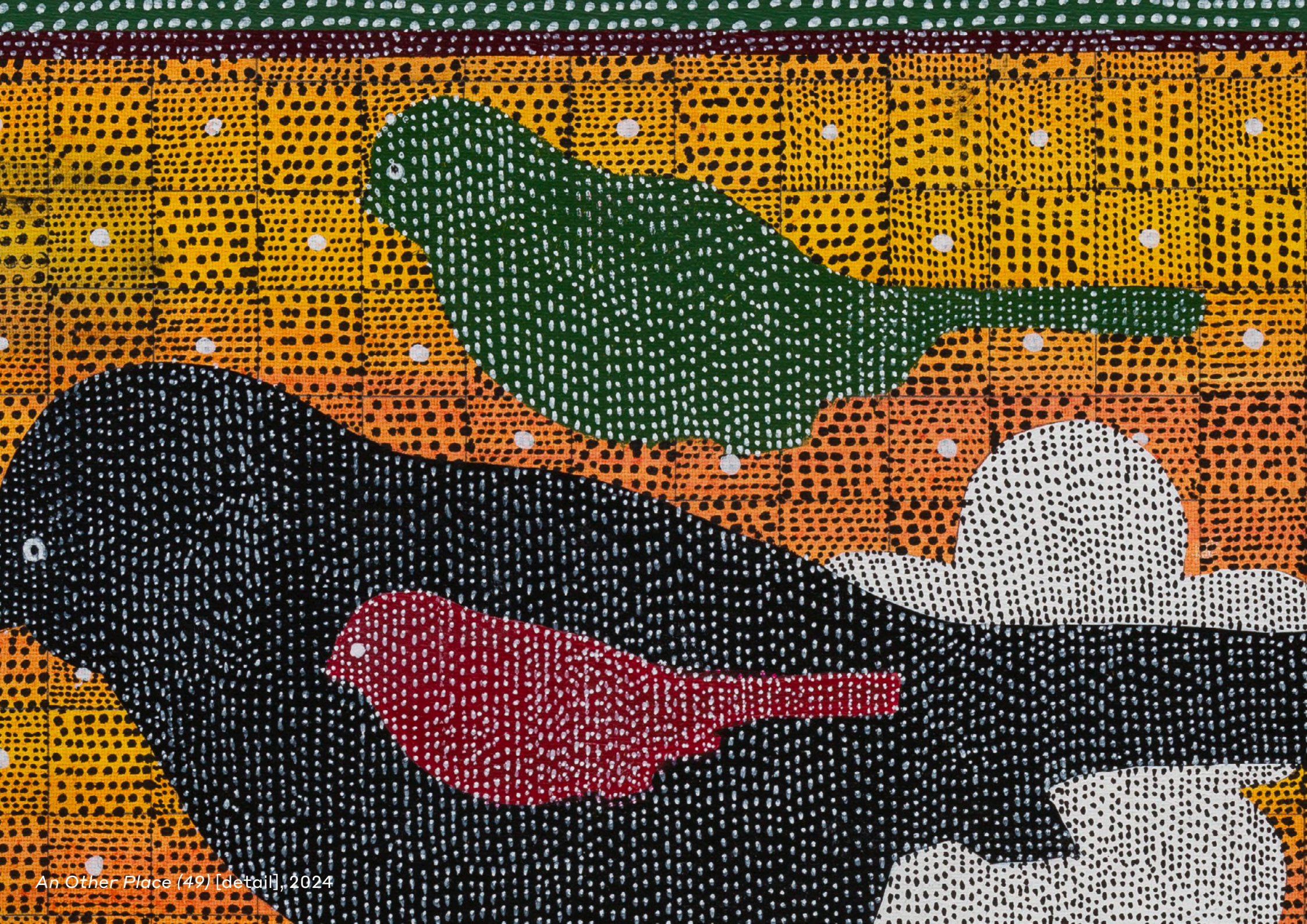
Glenn Goldberg

An Other Place (49), 2024

Acrylic and pencil on canvas

50.8 x 40.6 cm | 20 x 16 in.

\$ 12,000 ex. tax



An Other Place (49) [detail], 2024

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 [Sammy In The Reeds], c.
1990-2005
Oil on salvaged wood
48 x 36 x 1/4 in. | 121.9 x 91.4 x 0.6 cm

\$ 70,000 ex. tax



No Title [Sammy In The Reeds] [detail], c. 1990-2005

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. 1972, Perth, UK) lives and works in London, UK.



John Maclean

Number 2, 2024

Watercolour on photographic paper

Framed: 50.7 x 43 x 4 cm | 19 15/16 x

16 15/16 x 1 9/16 in.

£ 8,000 ex. tax



Number 2 [detail], 2024



John Maclean

Number 3, 2024

Watercolour on photographic paper

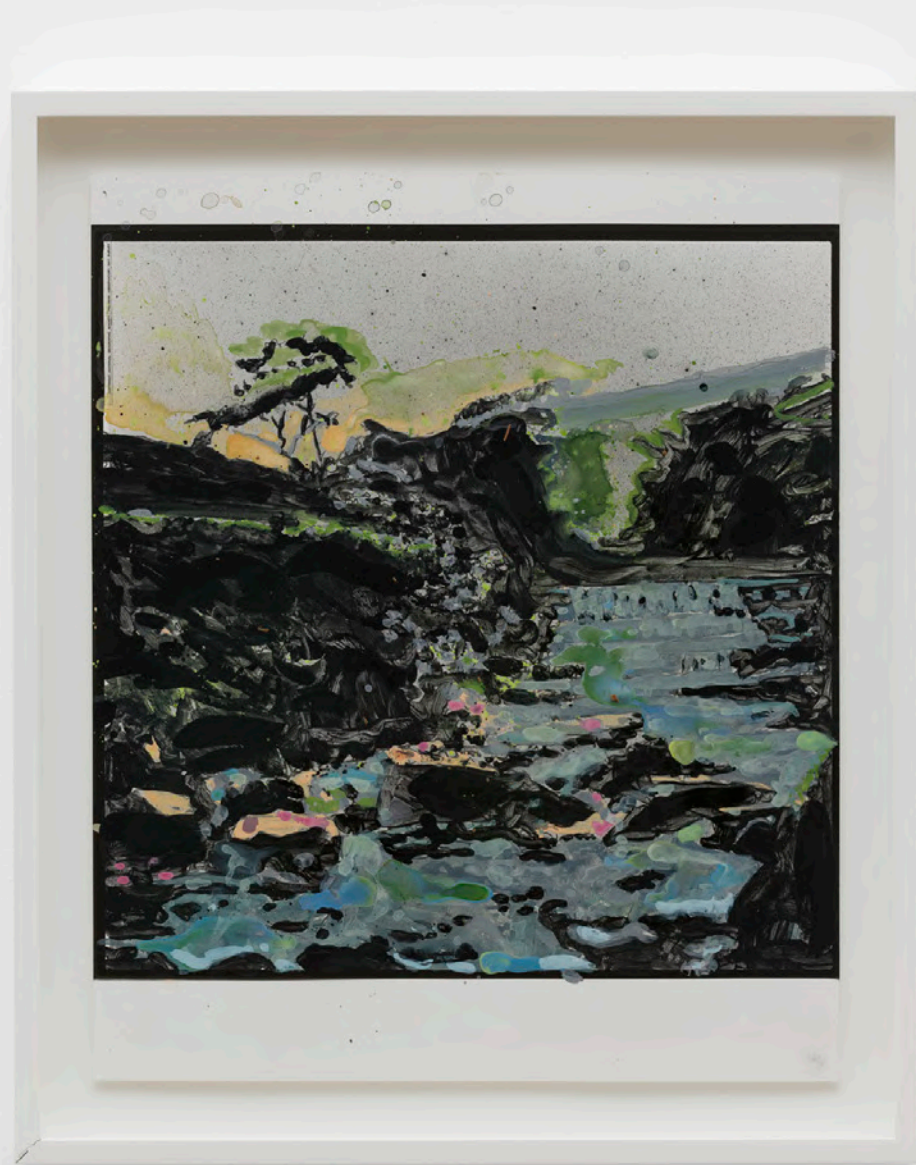
Framed: 50.7 x 43 x 4 cm | 19 15/16 x

16 15/16 x 1 9/16 in.

£ 8,000 ex. tax



Number 3 [detail], 2024



John Maclean

Number 8, 2024

Watercolour on photographic paper

Framed: 50.7 x 43 x 4 cm | 19 15/16 x

16 15/16 x 1 9/16 in.

£ 8,000 ex. tax



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Number 8 [detail], 2024

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, 2022

Handwoven textile (black recycled t-shirt yarn, copper recycled polyamide, cream repurposed polyester, organic cotton, white organic cottolin, and white peace silk)

57 x 126 x 1 cm | 22 7/16 x 49 5/8 x 3/8 in.

€ 17,500 ex. tax



Materials [detail], 2022



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

Her practice has been described as questioning “what it means to exist in the dark,” highlighting the conflicting nature of

visibility, which, whilst serving as an ever-expansive platform for promoting diversity and difference, simultaneously increases unwanted surveillance and data collection. To combat this, the artist suggests that humans need to become more adaptable to their environments, exploring within her work the survival strategies employed by animals that change their bodily features to adapt to their surroundings. Mujinga is deeply inspired

by science-fiction, Afrofuturism and the idea of the ‘post-human’ as a speculative and political gaze envisioning alternative worlds at the intersection of technology, human and animal.

Sandra Mujinga (b. 1989, Goma, Democratic Republic of Congo) lives and works in Berlin, Germany and Oslo, Norway.



Sandra Mujinga

Companionship 2057, 2024

Cotton, steel, foam

Each figure: 220 x 60 x 20 cm |

86 5/8 x 23 5/8 x 7 7/8 in.

€ 55,000 ex. tax



Companionship 2057 [detail], 2024



Companionship 2057 [detail], 2024



Sandra Mujinga

Bound to Memory, 2024

Cotton, polyester and quilt

177 x 64 x 30 cm | 69 11/16 x 25 3/16 x 11 13/16 in.

€ 26,000 ex. tax



Bound to Memory [detail], 2024



Bound to Memory [detail], 2024

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.

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



Paloma Proudfoot

Skin poem, 2024

Glazed ceramic and metal bolts

185 x 148 x 15 cm |

72 13/16 x 58 1/4 x 5 15/16 in.

£ 22,000 ex. tax



Skin poem [detail], 2024



Skin poem [detail], 2024

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, UK.



Magali Reus

Clementine (Grapes and Feathers), 2024

Hand-waxed and painted pigmented plaster, laser-cut,
welded powder-coated and airbrushed aluminium, air-
brushed hand-manipulated aluminium foil, forged steel,
steel, screws

36 x 36 x 45 cm | 14 3/16 x 14 3/16 x 17 3/4 in.

£ 28,000 ex. tax



Clementine (Grapes and Feathers) [detail], 2024



Clementine (Grapes and Feathers), 2024

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
Studio Kitchen, 2024
Oil on linen
61 x 45.7 cm | 24 x 18 in.

£ 15,000 ex. tax



Studio Kitchen [detail], 2024



Mike Silva
Couch, 2024
Oil on linen
76.2 x 106.7 cm | 30 x 42 in.

£ 25,000 ex. tax



Couch [detail], 2024



Mike Silva
Mask on Window Ledge, 2024
Oil on linen
76.2 x 106.7 cm | 30 x 42 in.

£ 19,000 ex. tax



Mask on Window Ledge [detail], 2024

The approach

