

Herald St

Art Basel

11th – 16th June 2024

Booth K11

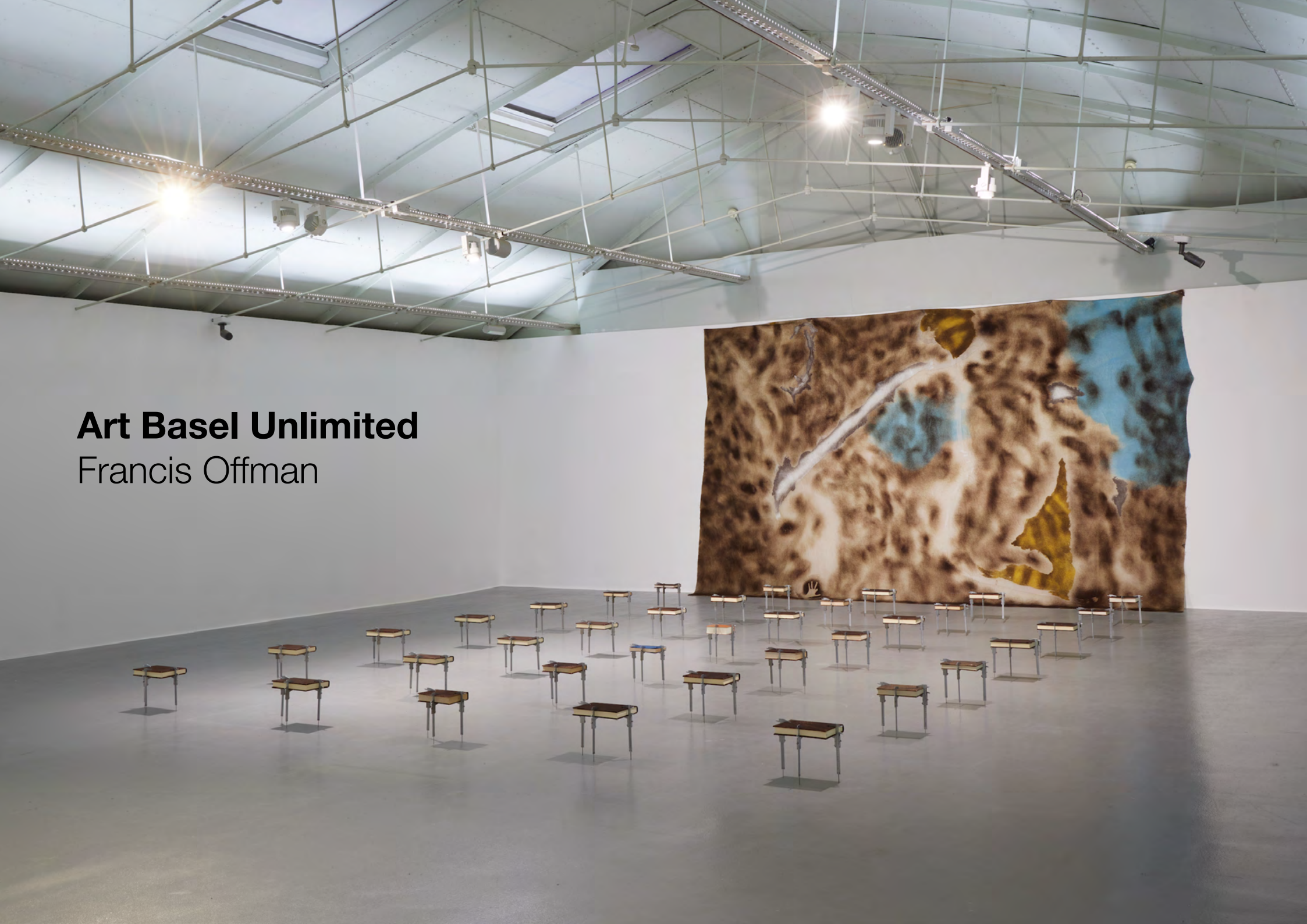


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Art Basel Unlimited
Francis Offman



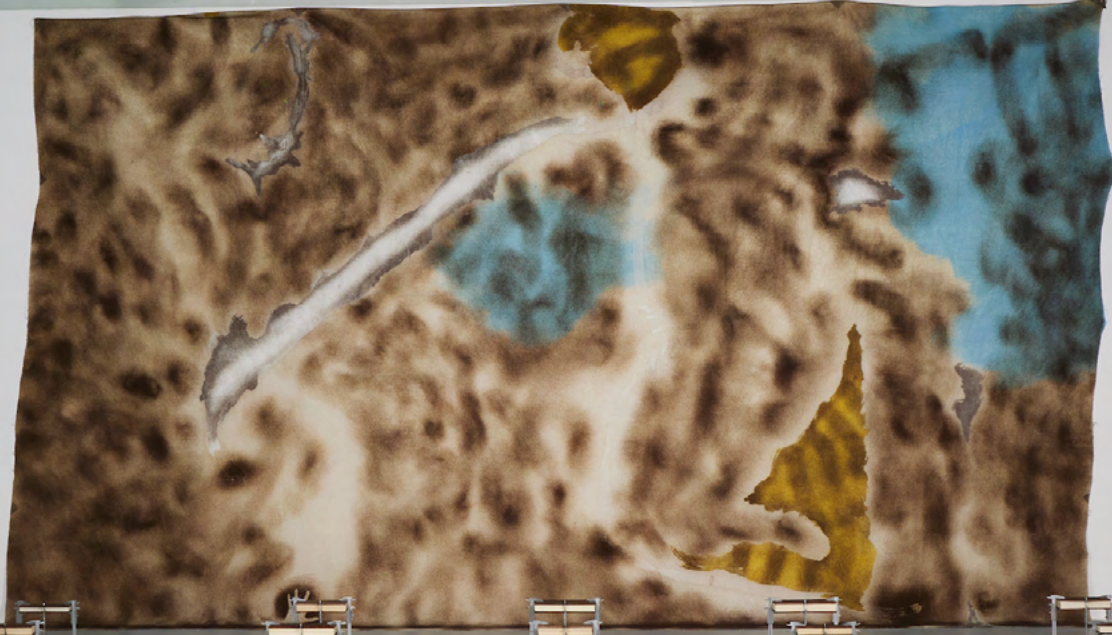
Francis Offman's *Untitled* is composed of an expanse of gauzy fabric coated in coffee grounds, which presides over a sea of books. The installation includes the Bible, an early twentieth-century French textbook, volumes of the Universal Encyclopaedia and records from nineteenth-century Europeans who travelled to Africa. Each book is held up by callipers – instruments used by Belgian colonisers to measure the facial features of Rwandan people and classify them into racial categories. Ultimately, this racist process of segregation contributed to the murder of approximately 500,000–660,000 people during the 1994 genocide of the Tutsi in Rwanda. *Untitled* is therefore a reckoning and a self-reconciliation, demonstrating that personal experience is central to collective histories and healing.

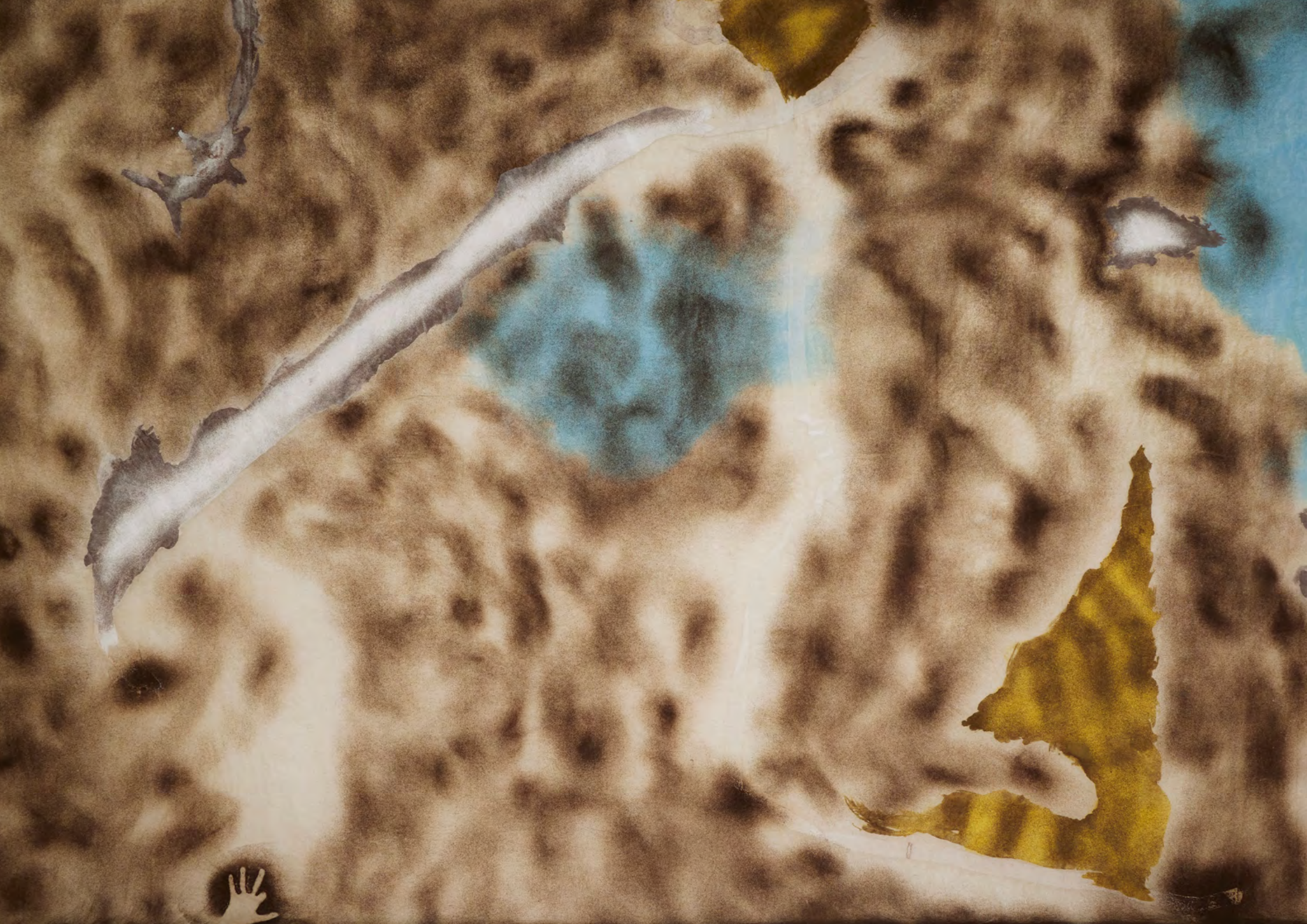
Francis Offman (born in Butare, Rwanda) constructs wall pieces and installations from reused materials, including gifted and discarded fabrics, spent coffee grounds, expired bandages, and scraps of paper. The artist has resided in Italy since he was a child and currently lives and works in Bologna, Italy.

Untitled
2019–23
Two parts:
Part one: acrylic, ink, paper, coffee grounds, cotton,
and Bolognese plaster on fabric
Part two: Bible, assorted books, coffee grounds, and callipers
Part one: 314.5 x 520 cm / 123.8 x 204.7 in
Part two: dimensions variable
HS19-FO8313P

Price on application









The background is an abstract composition of four rectangular blocks. The top-left block is white, the top-right is blue, the bottom-left is red, and the bottom-right is white. The blocks are separated by thin, dark, textured lines.

Art Basel
Galleries

Markus Amm
Alexandra Bircken
Pablo Bronstein
Matt Connors
Michael Dean
Alekos Fassianos
Poppy Jones
Annette Kelm
Cary Kwok
Cole Lu
Francis Offman
Matt Paweski
Amalia Pica
Nicole Wermers

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
2024
Oil and gesso on board
50 x 45 cm / 19.7 x 17.7 in
HS20-MA8692P

\$48,000



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.

Eva is cast from the torso section of a Japanese sex doll, a soft, giving object rendered solid and impenetrable. Bircken initially employed this subject in her work in 2021, and has patinated it in green for the first time. The surface is reminiscent of oxidised copper, as if the doll had been abandoned and left outside for many years. The normally hypermodern plastic consumer object now looks historic and fallen out of time, a nod to the long history of feminine stereotypes.

Fuel nozzles made by Husky are iconic objects of an age of petrol-powered motorised vehicles; every motorist has held such a nozzle in their hand hundreds of times when refuelling. There is already something anachronistic about them, as the fossil era is coming to an end. By casting the pump in bronze, Bircken immobilises a moment in time. Isolated from its context, the shape of this particular petrol nozzle evokes phallic and other anatomical associations including the head-like form of a plague mask.

Mittelfleisch is a bronze cast of a bicycle seat categorised by its manufacturers as a 'women's saddle'. The title is the German term for the perineum, the part of the body between the anus and the genitalia. The slit-shaped recess in the sculpture represents a void that would otherwise be touched by this region, framing and exposing an intimate body part.

Eva
2024
New silver
36 x 66 x 48 cm / 14.2 x 26 x 19 in
Ed. 1/3 + 2AP
HS20-AB8665S

€25,000









Alexandra Bircken



Husky
2024
Bronze
48 x 17.5 x 6.5 cm / 18.9 x 6.8 x 2.6 in
Ed. 1/5 + 2 AP
HS20-AB8638S

€14,000





Alexandra Bircken



Mittelfleisch
2024
Bronze
26.5 x 13 x 5 cm / 10.4 x 5.1 x 2 in
Ed. 3/5 + 2AP
HS20-AB8645S

€10,000



Pablo Bronstein

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

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 architecture's character and vitality frequently extends into live work, including performance and film. His practice also includes large-scale sculptures, wallpaper, and installations that play with a sense of space, scale, and domesticity.

For Art Basel, Bronstein has produced a suite of acrylics on paper devoted to the subject of food, an ongoing trope in the artist's oeuvre and one of particular focus in the past few years: in 2023 Herald St held a solo exhibition of works by Bronstein featuring *vanitas*-style platters and gilded food factories, and a monograph dedicated to his treatment of the subject, titled *Cuisine*, will be released during the fair. On the publication's cover will be a detail of *Ancient Greek Theatre Interval Falafel Buffet*, depicting a towering stack of mishmashed Archaic, Roman, early Greek masks with falafel comically stuffing their mouths and rolling around a scalloped base. A faded scene of feasting fills the background, loosely in the style of cheap 1950s illustrated Bibles and classic books. An ancient pastel landscape reappears in *Chicken Shish*, foregrounded by an ornate golden brazier in the shape of a seventeenth century wine cistern with Rococo flourishes. The winding, intestinal supports are inspired by the Dutch Baroque, and out of the swirling smoke a dainty hand emerges, as if taken from a Japanese *ukiyo-e* woodblock print. *Dairy Scales with Triumph of Minerva* depicts scales with an elaborate fulcrum based on Bartholomäus Spranger's *Minerva Victorious Over Ignorance* (c. 1593). Standing in contrapposto in full war regalia, the goddess of wisdom dominates a Victorian cheese dome in Wedgwood Jasperware, framed by a taleggio and a Sainte-Maure de Touraine. In these paintings, venerated statues are rendered banal as ornaments of a kitsch mid-century buffet, embellishing the generic with camp hysteria.

Bronstein's new monograph, *Cuisine* (published by Archivorum in collaboration with Verlag der Buchhandlung Walther und Franz König), will be launched during Art Basel week. A book signing will take place on 12th June from 4.30-5.30 pm at Design Miami bookshop, Basel.

Dairy Scales with Triumph of Minerva
2024
Ink and acrylic on paper, artist's frame
81 x 62.5 x 6.5 cm / 31.8 x 24.6 x 2.5 in
HS20-PB8667P

£24,000







Pablo Bronstein



Chicken Shish
2024

Ink and acrylic on paper, artist's frame
89 x 68.5 x 5 cm / 35 x 27 x 2 in
HS20-PB8642P

£24,000



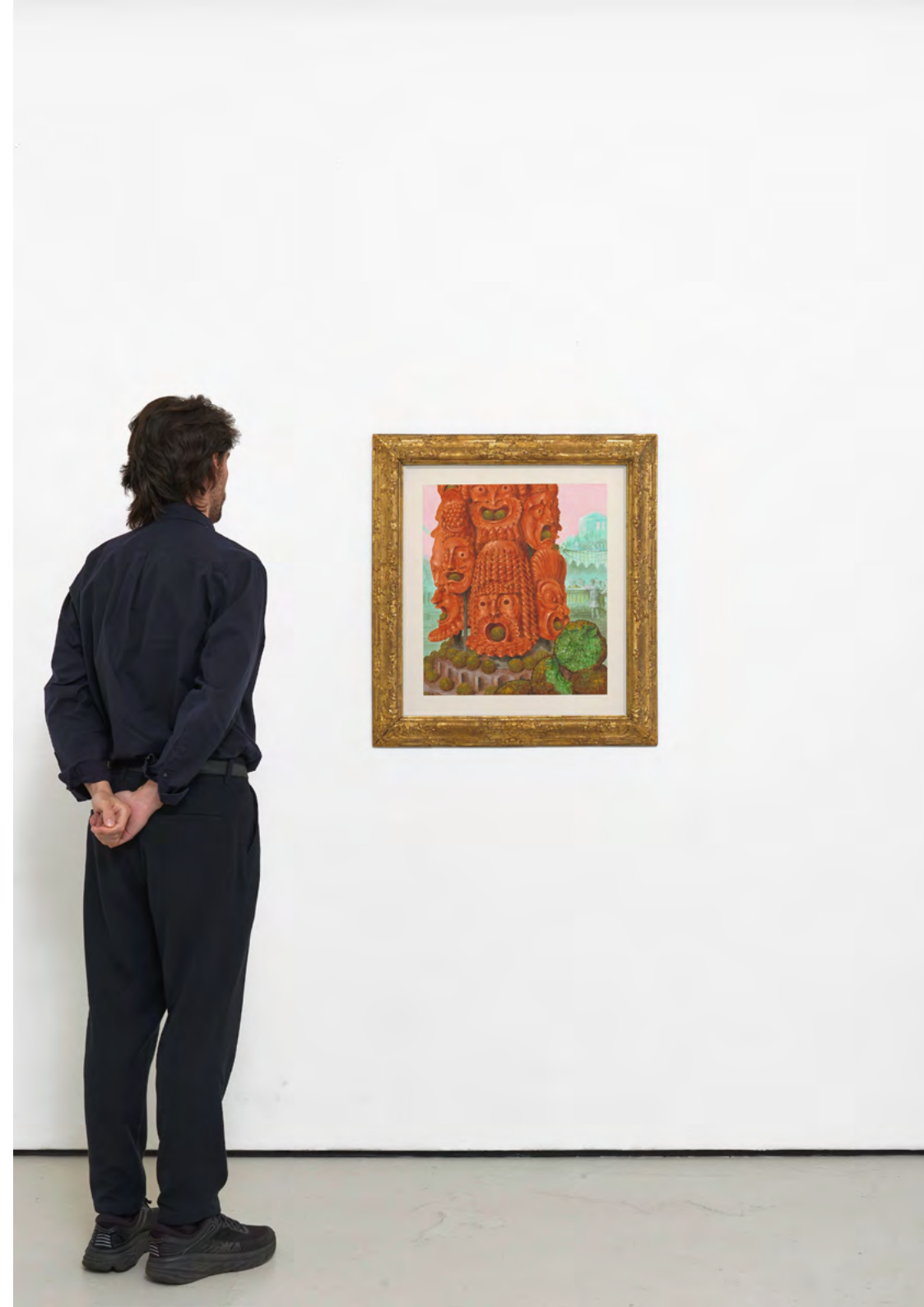


Pablo Bronstein



Ancient Greek Theatre Interval Falafel Buffet
2024
Ink and acrylic on paper, artist's frame
80 x 73 x 5 cm / 31.5 x 28.7 x 2 in
HS20-PB8664P

£24,000





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.

Mural for a Gay Household is one of Connors' largest works to date and was made for a fantasy interior, inspired by a visit to a tiled Mediterranean house of flamboyant design. Referencing the history of total environments and *Gesamtkunstwerk*, the diptych plays with scale to move between states: possibly mural, or perhaps decor. This last category troubles the idea of 'high art' painting, a rich territory occupied by artists such as those in the Pattern and Decoration movement of the 1970s. Connors used a stain painting technique to compose the formalised geometric image, the checkerboard pattern not quite aligned and finished with an irreverent mark in the centre to create pictorial tension. The artist could only work on one panel at a time within the confines of his studio, and as the acrylic paint quickly dried he raced to catch up with it, resulting in an irregular build-up of colour. Connors often sets up systems in his work, only to bend or complicate them within the same piece.

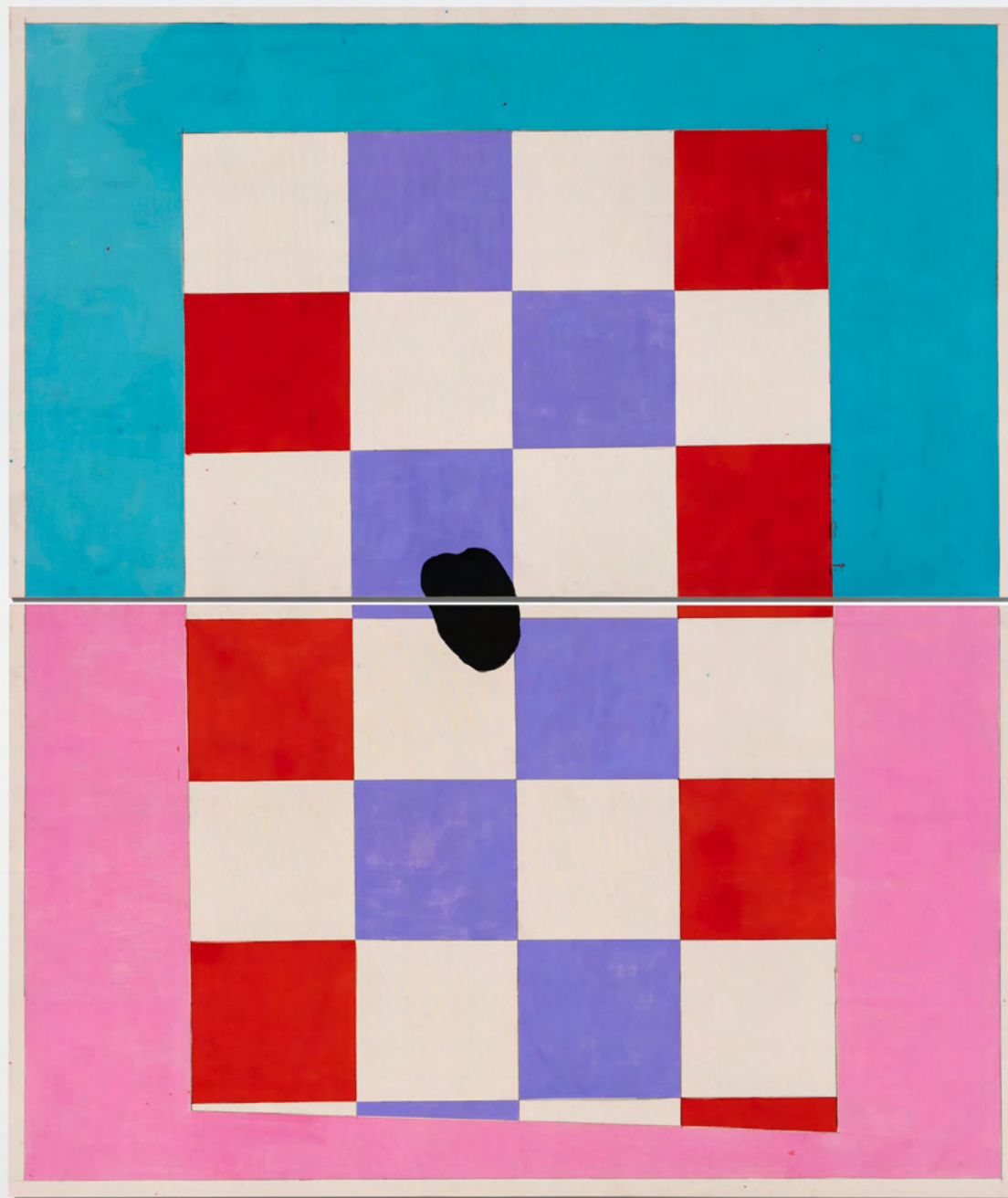
Connors' first UK institutional solo show recently opened at Goldsmiths CCA. Please find the link to the show PDF [HERE](#).

Untitled
2024
Oil and coloured pencil on paper
20.3 x 16.7 cm / 8 x 6.6 in, unframed
43.5 x 37.5 x 3.5 cm / 17.1 x 14.8 x 1.4 in, framed
HS20-MC8670D

\$16,000



Matt Connors



Mural for a Gay Household

2018 - 2020

Acrylic on canvas

2 parts, each: 188 x 320.8 x 3.3 cm / 74 x 126.3 x 1.3 in

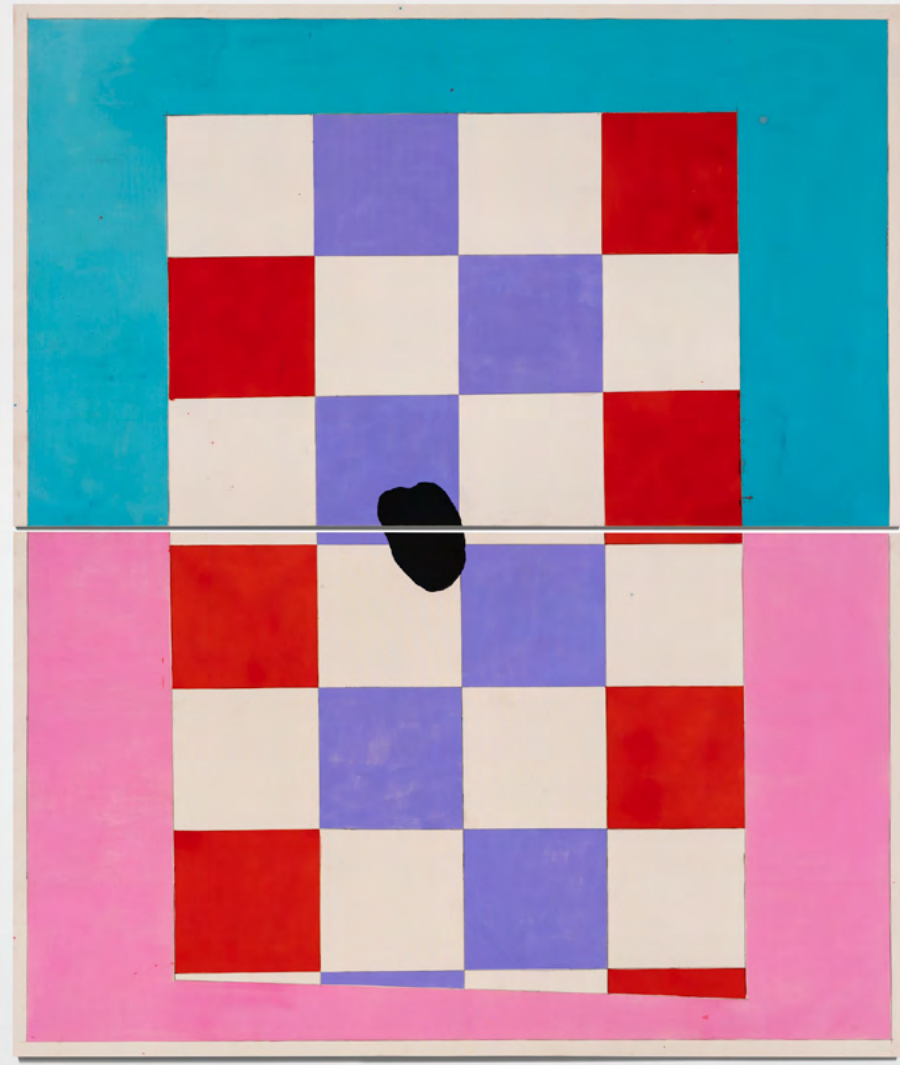
Overall: 376 x 320.8 x 3.3 cm / 148 x 126.3 x 1.3 in

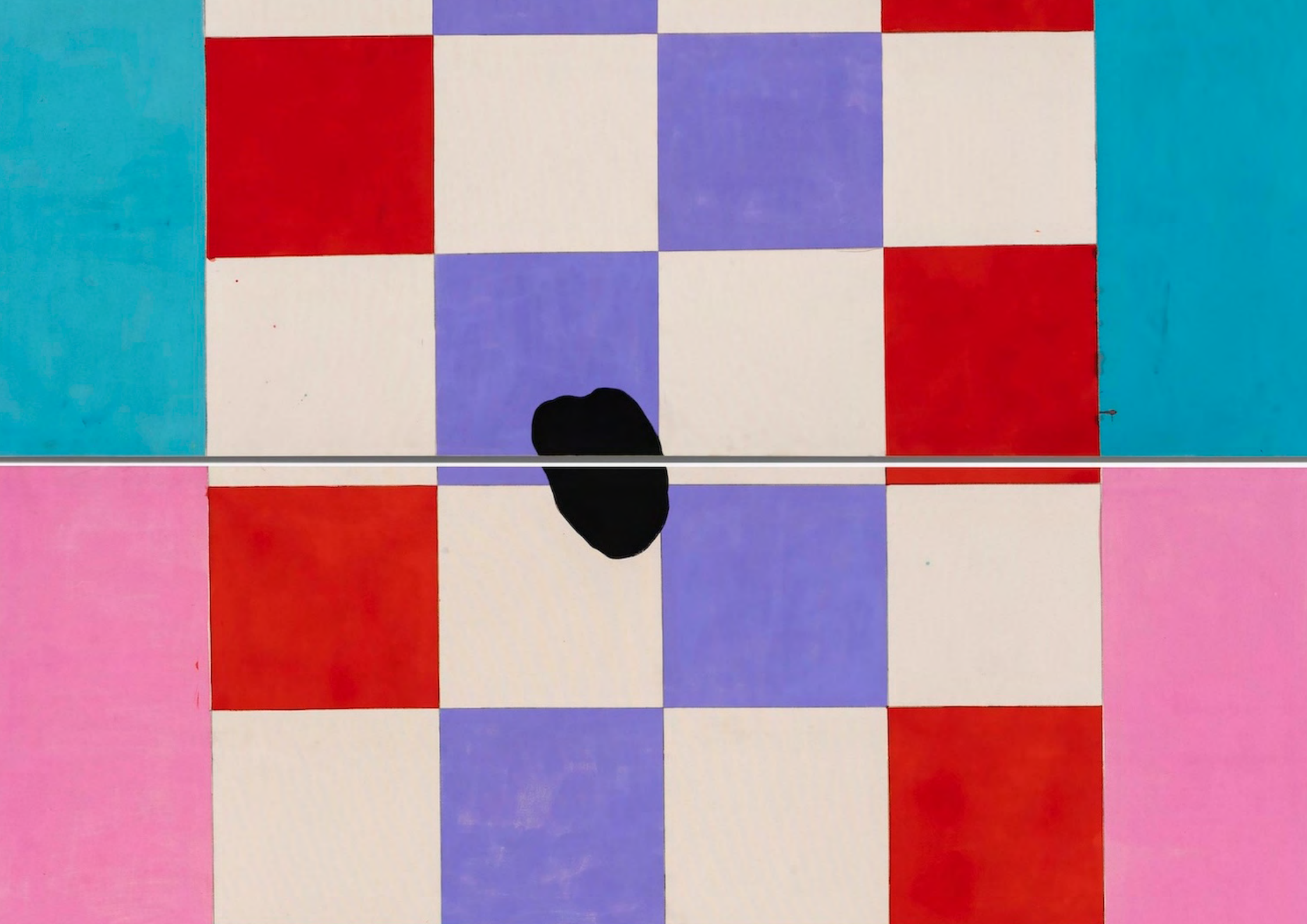
HS20-MC86145P

Exhibited:

Matt Connors: *Finding Aid*, Goldsmiths CCA, London, UK, 2024

Price on application







Installation view, Matt Connors: *Finding Aid*, Goldsmiths CCA, London, UK, 2024

Matt Connors



Untitled

2024

Acrylic and coloured pencil on paper

33.7 x 24 cm / 13.3 x 9.4 in, unframed

57 x 44.5 x 3.5 cm / 22.4 x 17.5 x 1.4 in, framed

HS20-MC8671D

\$20,000



Michael Dean

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

Study on forms of grasses,

Typography of spelling bloweth and having it listeth as in 'the wind bloweth where it listeth', of the stem of a leaf and or blade of grass.

The back of the work is the pressed down stamped on mud of earth from which one single bud of fingers crossed in hopeful meristem the angular furrows of the planted earth here diagrams the work bloweth. Angled as in the soils dermis interrupted in systematic imitation of germination protocol. An exclamation mark. A cactus. A tyre track cast.

If the work isnt about climate change it's science fiction

- Michael Dean

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.

Unfuckingtitled (bloweth and or listeth)
2024
Reinforced concrete, padlock and silicon
175 x 52 x 57 cm / 68.9 x 20.5 x 22.4 in
HS20-MDN8678S

£30,000









Michael Dean



(Unfuckintitled)
2024
Glue, cement and nail
37 x 13 x 2.5 cm / 14.6 x 5.1 x 1 in
HS20-MDN8681S

£8,000



Alekos Fassianos

(b. 1935, Athens; d. 2022)

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.

In *Saint esprit* (Holy spirit), Fassianos embraced the transcendental. The figure rendered in resplendent gold leaf resides in a realm between the divine and the human, the eternal and the temporary. A white dove flies by his head, a bird at once common and of biblical importance, and its purity of colour is echoed in the two roses grasped by the central character. Redolent of the Byzantine icons which permeated Fassianos's Athenian childhood, gold is also applied to the bicycle, a modern symbol of velocity which replaces the horse traditionally found in antiquity and in medieval scenes. The artist was raised in a Greek Orthodox environment, and while not strictly religious he was deeply spiritual. The present work uses symbols of the eternal heroes found in hagiography to capture a feeling of inspiration through devotion rather than the material world.

Ο αἴρων το ποδηλατό του (*Le porteur de vélo*) celebrates the bicycle, a trope used often by Fassianos. Loaded with memories of his years in Paris, this vehicle became a symbol for liberty and freedom for the artist. The painting nods to his work from the late 1960s when he first moved to France and began using flat expanses of deep and vibrant monochrome colour, god-like figures rendered in profile with windswept hair, and a modern Hellenic vernacular such as the Greek key pattern of the yellow fence in the background.

Ο αἴρων το ποδηλατό του (*le porteur de velo*)
2005
Oil on canvas
89.5 x 72.3 x 3.2 cm / 35.2 x 28.5 x in
HS20-AF8673P

€60,000







Alekos Fassianos



Saint esprit
1975
Oil on canvas
106.5 x 72.3 x 3.2 cm / 42 x 28.5 in
HS20-AF8674P

€70,000



saint esprit

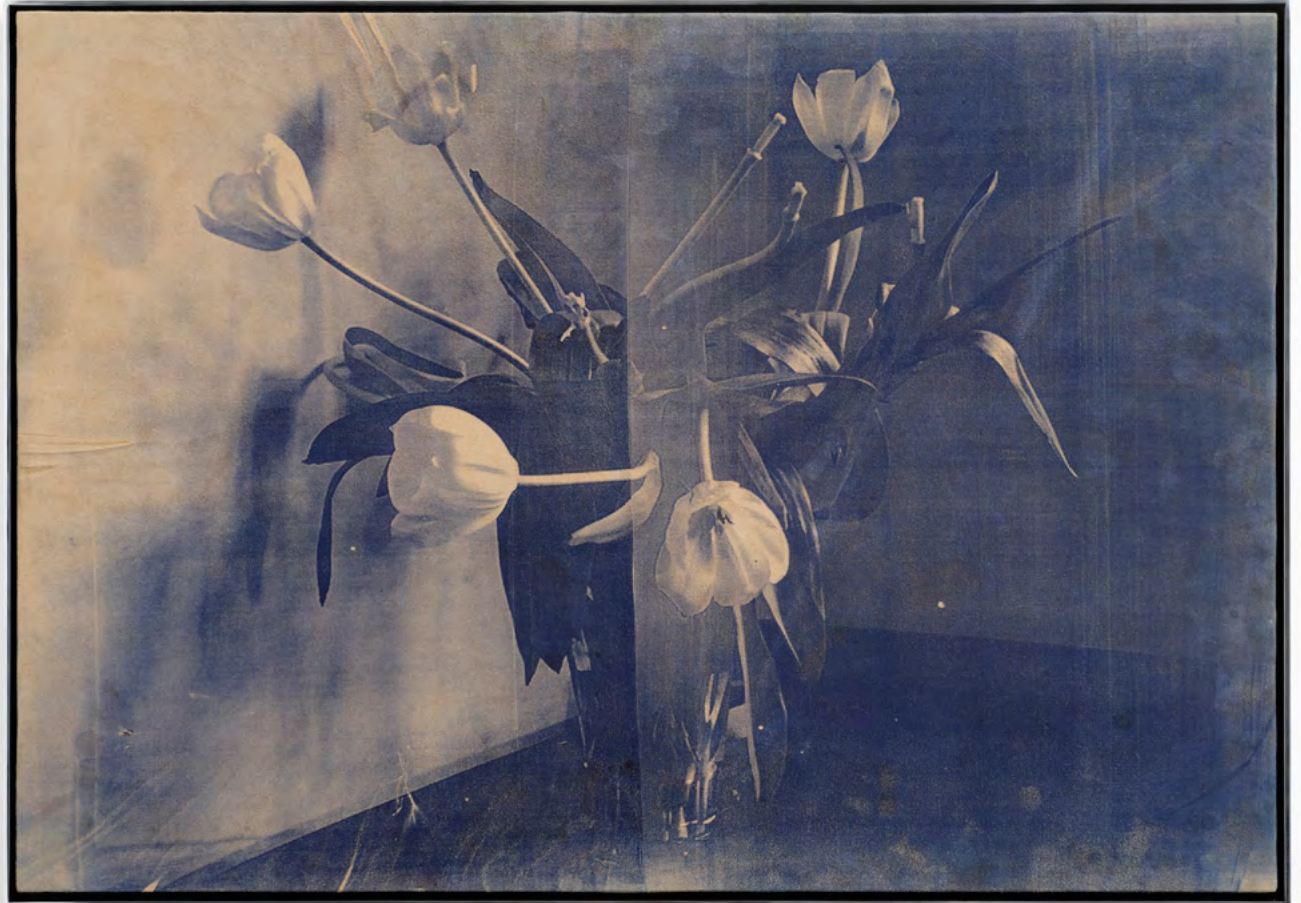
A Fassiani



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.



White Tulips (Monday)

2024

Oil and watercolour on suede, soldered aluminium frame

42 x 59.4 x 2.5 cm / 16.5 x 23.4 x 1 in

HS19-PJ8591P

£18,000

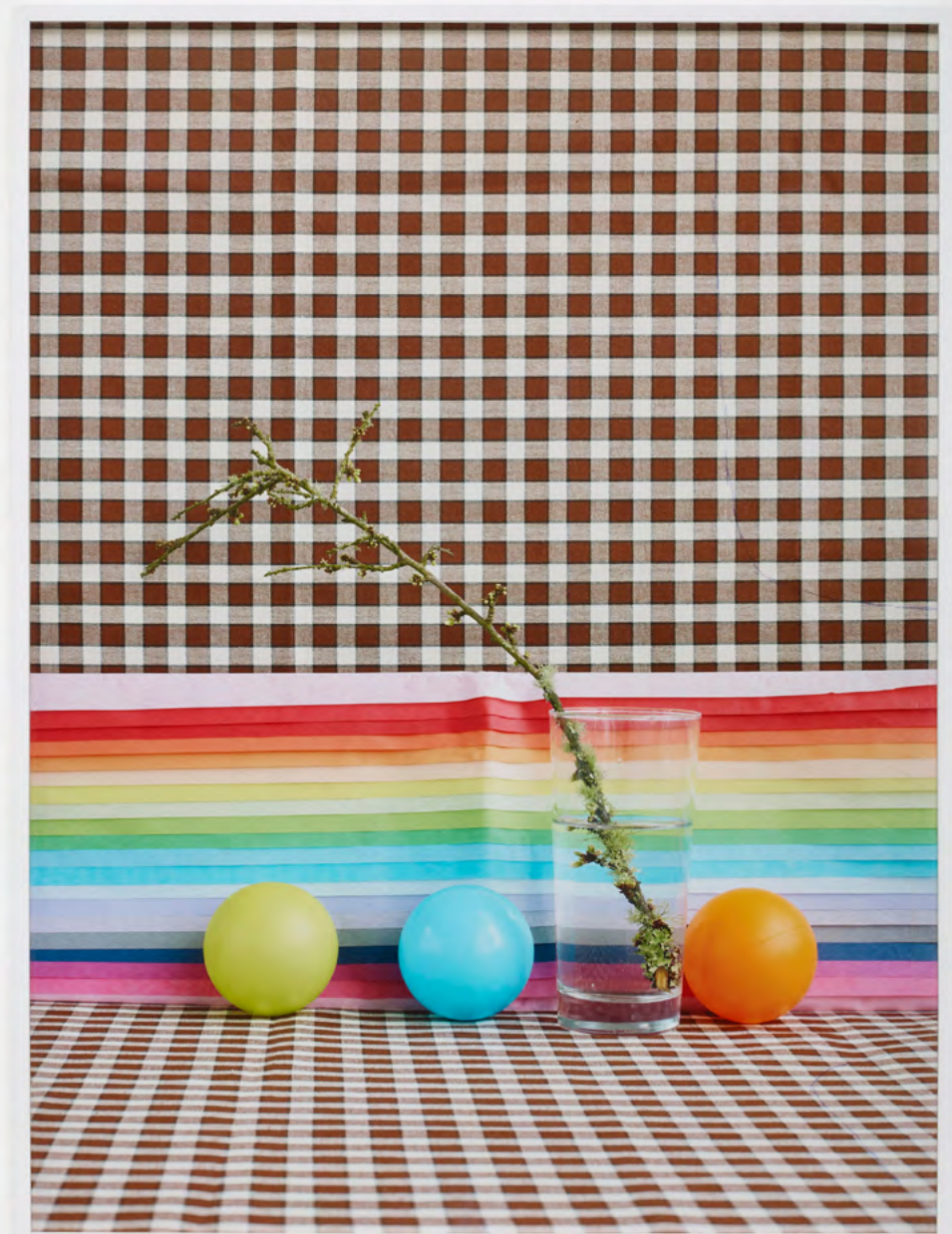


Annette Kelm

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

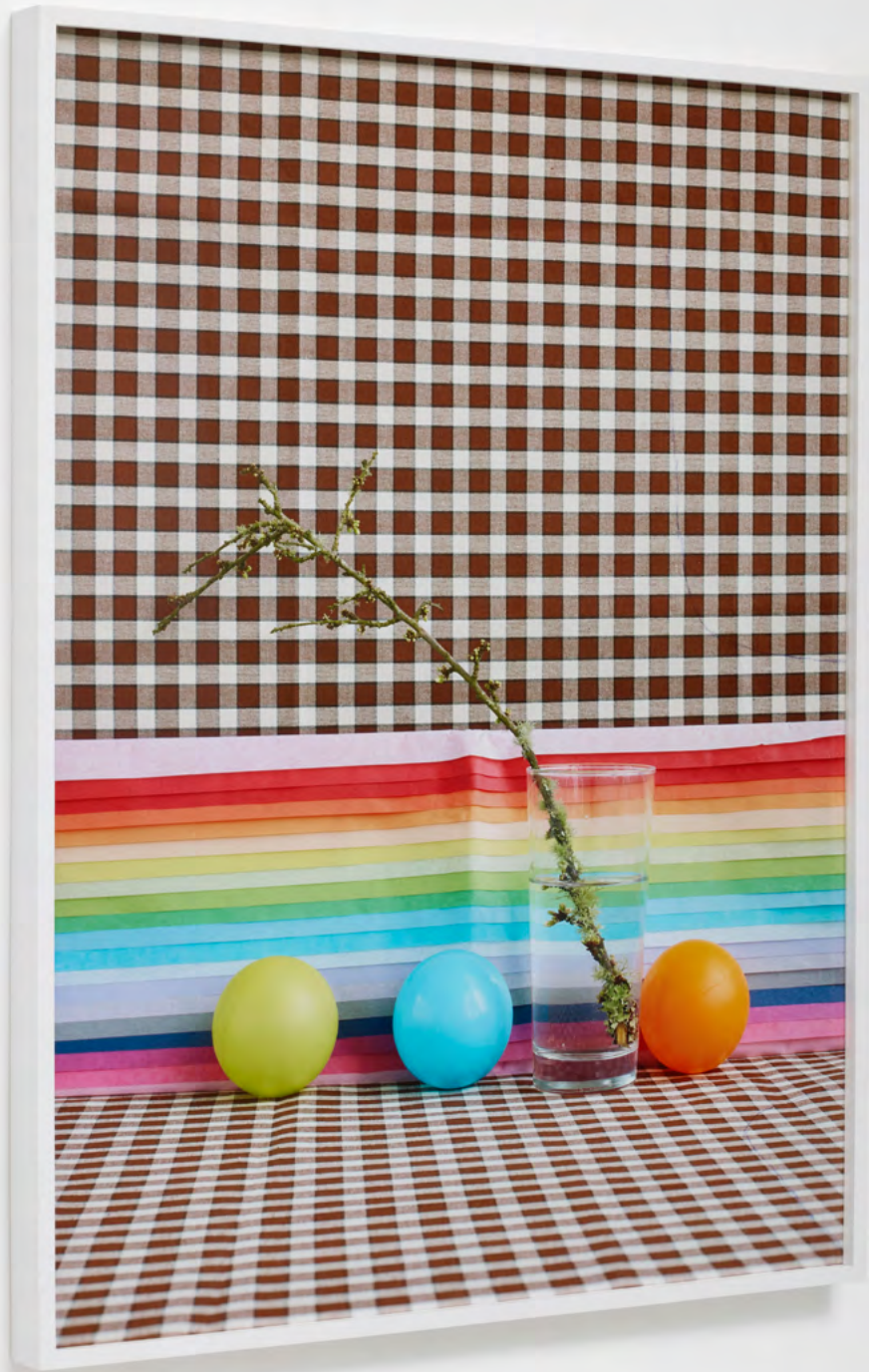
Stemming from a background in commercial, documentary, and studio photography, Annette Kelm's practice is rooted in the function of objects and the implications of their representation. Her photographs conflate several genres into unique images, or develop single motifs across series to combine artistic and sociohistorical references. Nature, consumer culture, typologies, mass production, design, and technology are recurring motifs in Kelm's works, which consciously utilise framing devices and backdrop materials to reveal their construction and value systems. Often contrasting symbols of wealth and ephemerality, many of her images can be understood as contemporary interpretations of vanitas still lifes.

Kelm's solo exhibition *Domino* is currently on show at Herald St | Museum St. Please find the link to the show PDF [HERE](#).



Rainbow Balls Braid
2024
Inkjet print
81.6 x 61.6 x 4 cm / 32.1 x 24.3 x 1.6 in, framed
Ed. 1/6 + 2AP
HS20-AK8658F

€12,000



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) the same.

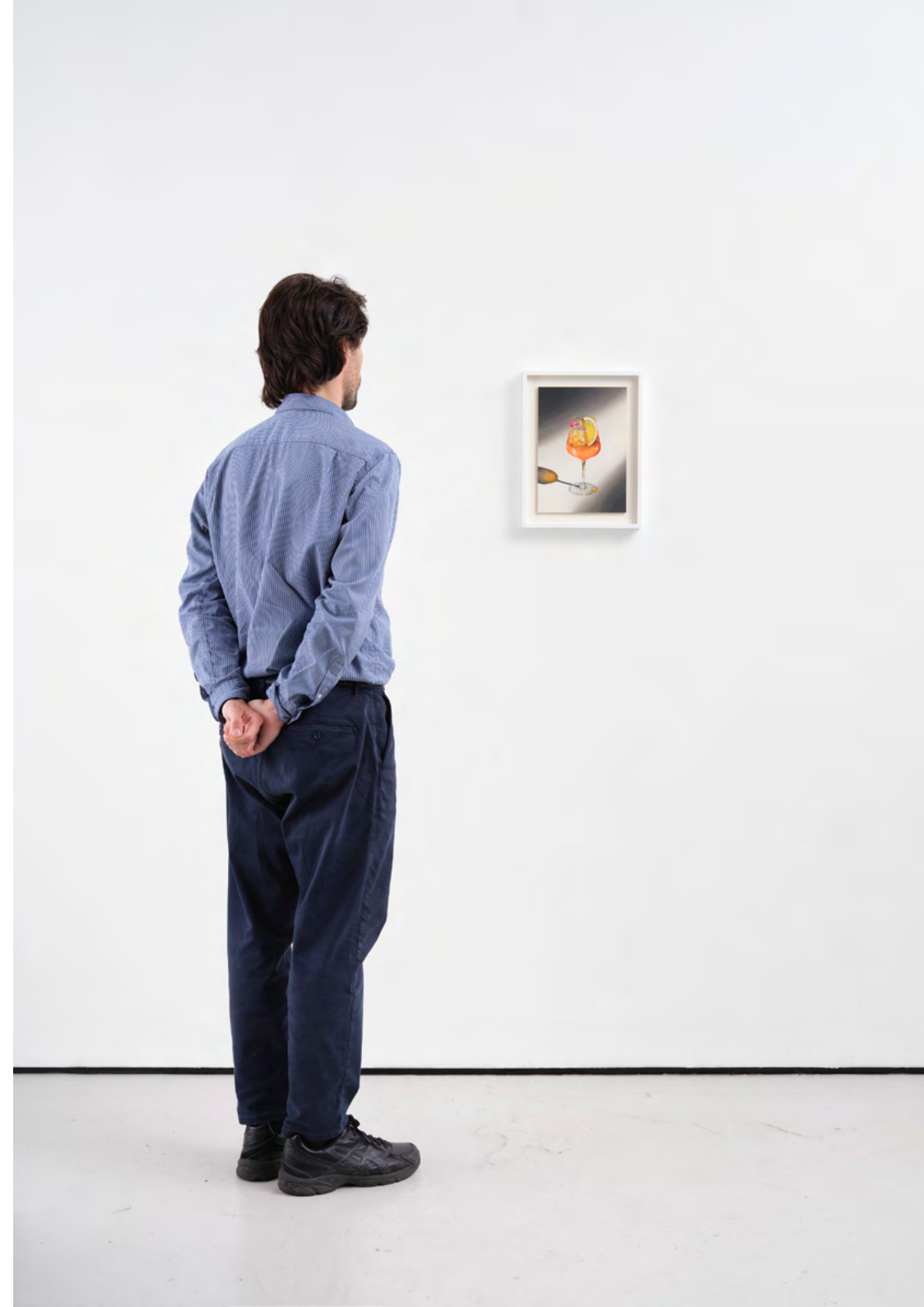
- Cary Kwok

Originally from Hong Kong, Cary Kwok moved to London in 1995 to study fashion at Central Saint Martins and has been based in the city ever since. His work is most notable for its unmistakable style in which meticulous detail is rendered using ink and acrylic, and his carefully chosen frames which complete his paintings as *objets d'art*. Kwok's intimate compositions depict particular subject matters such as period fashions, hairstyles, still lifes, and homoeroticism. Referencing symbols from popular culture, including historic and contemporary film, the works construct imagined narratives and contain subtle allusions to issues of race, ethnicity, gender, and sexual equality.

Enchanted April
2024
Acrylic on paper
29.7 x 21 cm / 11.7 x 8.3 in, unframed
37 x 28.5 x 4 cm / 14.6 x 11.2 x 1.6 in, framed
HS20-CK8679D

£12,000





Cary Kwok



Enchanted April – Chapter 2
2024

Acrylic on paper
29.7 x 21 cm / 11.7 x 8.3 in, unframed
37 x 28.5 x 4 cm / 14.6 x 11.2 x 1.6 in, framed
HS20-CK8680D

£12,000

Cole Lu

(b. 1984, Taipei; lives and works in New York)

Merging historical and literary references with poignant personal experiences, Cole Lu's work tells stories of dissonance and longing through epic journeys anchored by overlooked characters of ancient mythology. His practice encompasses sculpture as well as 'paintings' made of burnt wood panels, linen, engraved metal, and concrete. Fused with poetic vision, extensive and flowing titles give life to his minutely detailed mark-making. Lu's output ranges in scale from intimate to enveloping, and the laborious repetition of burning captures a deeply physical and meditative process. He returns to the origin of storytelling by writing with fire – a prehistoric act that is free from an established hierarchy.

Lu's solo exhibition *Amnesia* is currently on show at Herald St. Please find the link to the show PDF [HERE](#).



Now, there are no more mysteries of his island to one who stood before the door, cutting through the black mountains, waiting for the sun. (City of Truth)

2024

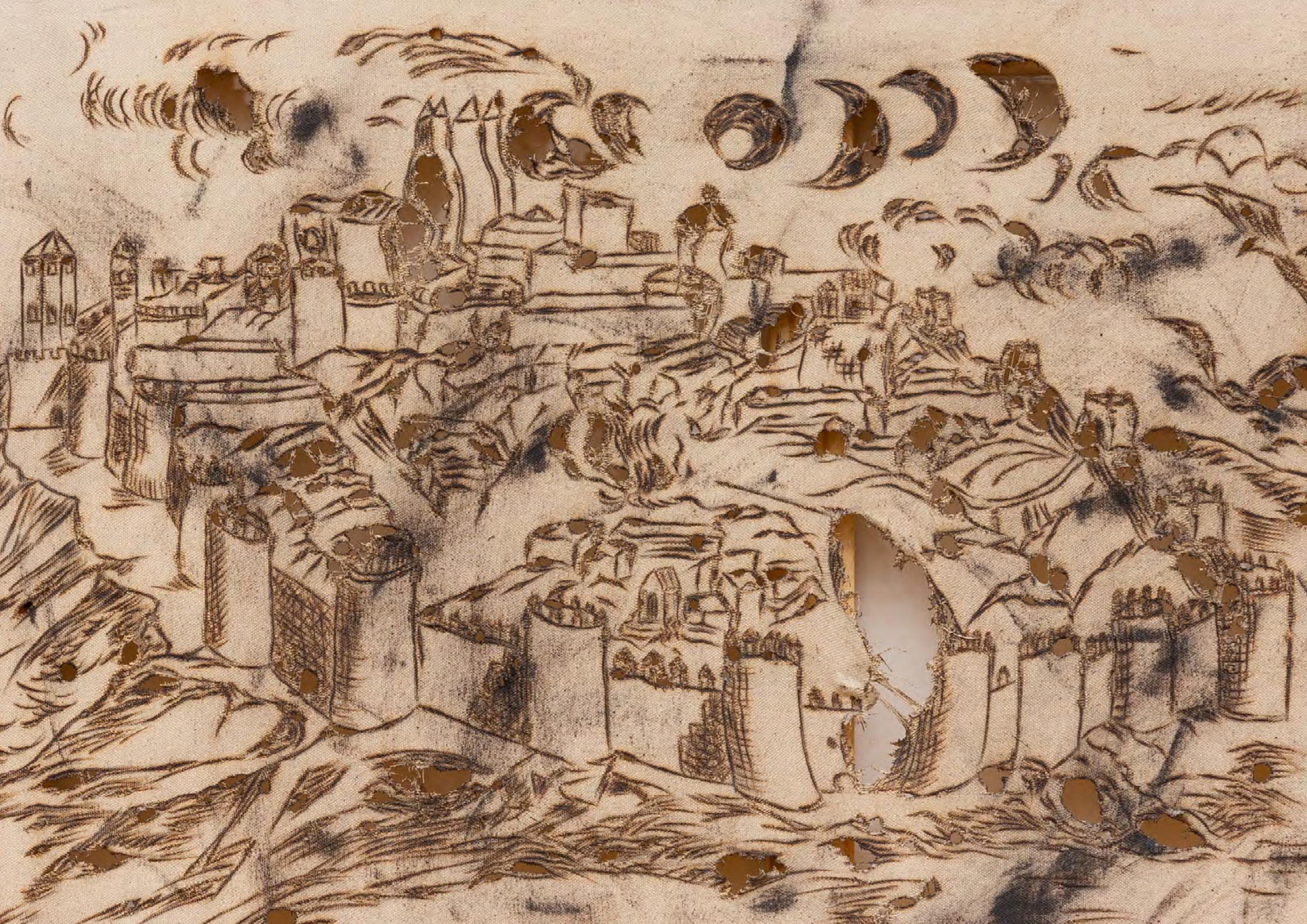
Burnt linen

61 x 76.2 cm / 24 x 30 in

HS19-CL8536P

\$11,000





Francis Offman

(b. 1987, Butare; 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 first UK institutional solo show recently opened at the Mead Gallery, Warwick Arts Centre, Coventry. Please find the link to the show PDF [HERE](#).



Untitled
2023
Acrylic, ink, paper, cotton, coffee grounds, Bolognese plaster on linen
148.5 x 155 cm / 58.5 x 61 in
HS19-FO8406P

€13,500





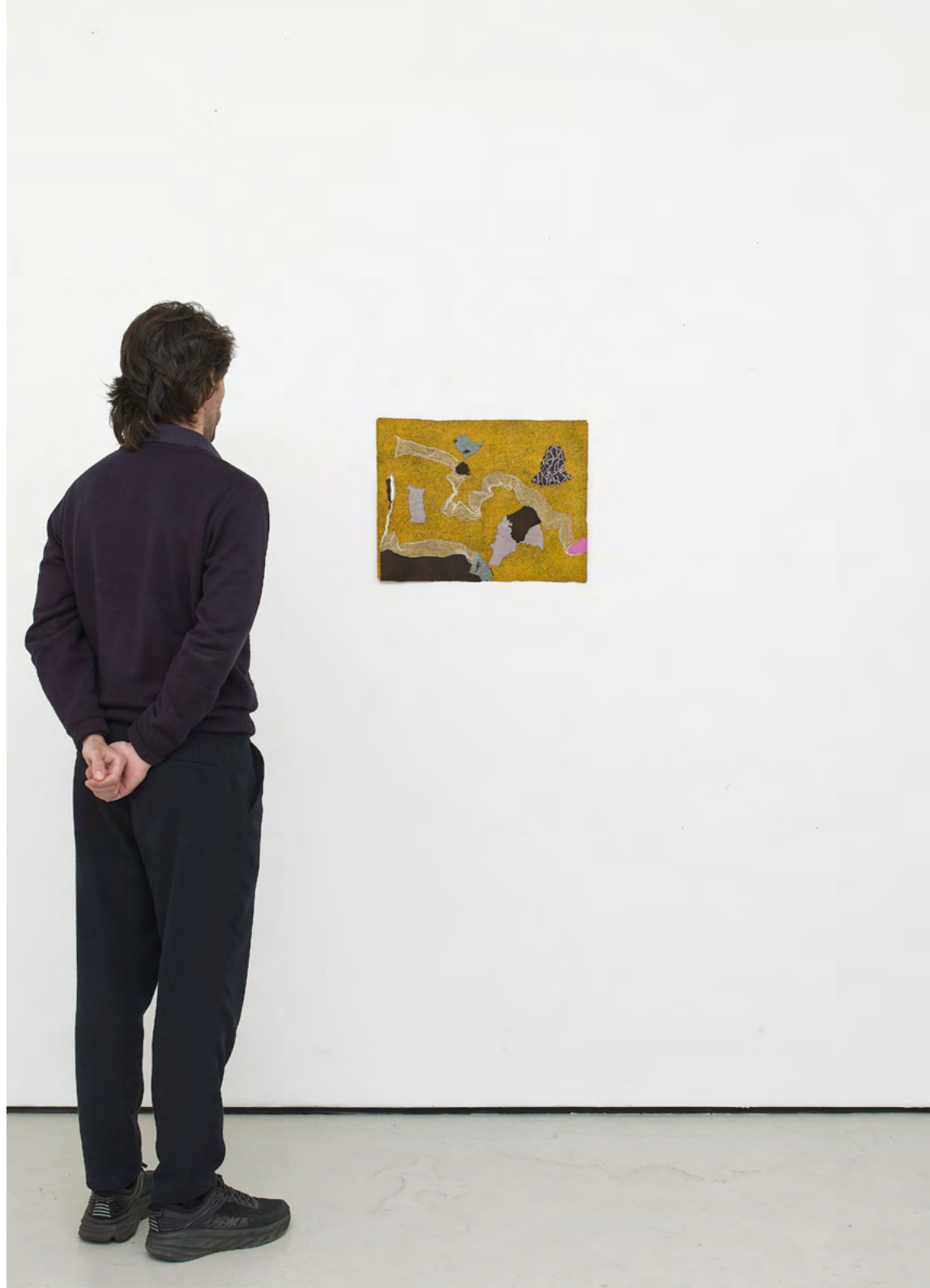
Francis Offman



Untitled
2023–2024
Acrylic, ink, paper, coffee grounds, cotton, Bolognese plaster on cotton
38.7 x 50 cm / 15.2 x 19.7 in
HS20-FO8618P

€6,000





Francis Offman

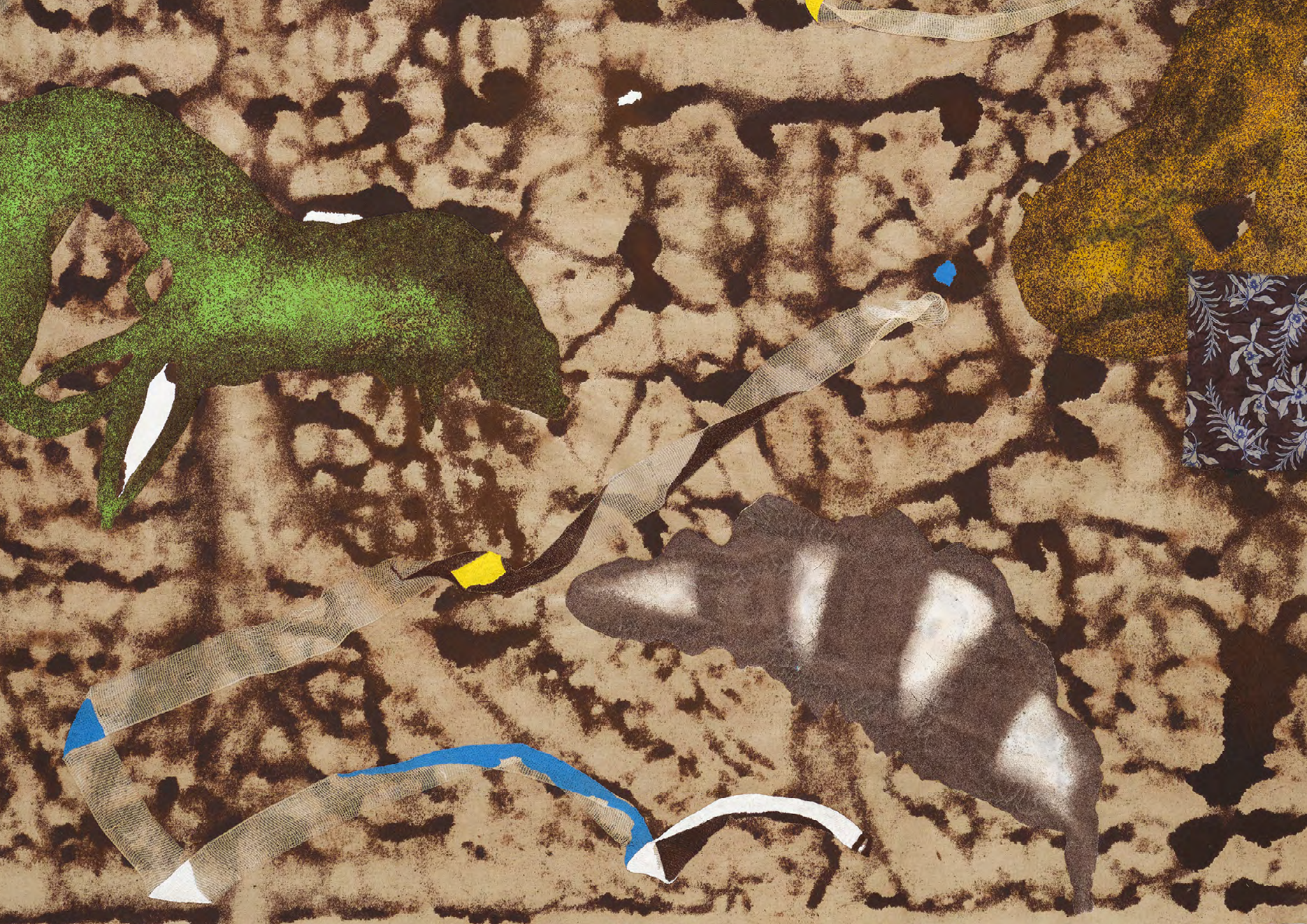


Untitled
2023

Acrylic, ink, paper, cotton, coffee grounds, Bolognese plaster on linen
147.5 x 149.5 cm / 58.1 x 58.9 in
HS19-FO8409P

€13,500





Matt Paweski

(b 1980, Detroit; lives and works in Los Angeles)

Matt Paweski's sculptures are characterised by a micro attention to detail and an obsessive preoccupation with material, colour and texture. Whilst he previously created hybrid sculptures of wood and steel, his most recent works are made entirely from aluminium plates and sheets, often joined by rivets and illuminated by vibrant monochromes of vinyl paint applied by the artist's hand. Paweski's sculptures challenge conventions between artwork and functional object, often seeming to reference carpentry and furniture-making to allude to functionality alongside bold, sweeping expressions of autonomous eccentricity in the sculptures' curves, kerfs and cut-outs.



Flower Cabinet (for CC)

2024

Birch plywood, oak dowels, mirror, enamel

63.5 x 61 x 15.2 cm / 25 x 24 x 6 in

HS19-MP8530S

Exhibited:

Matt Connors: Finding Aid, Goldsmiths CCA, London, UK, 2024

\$15,000



Matt Paweski



Scalloped Bowl
2024

Polished aluminium, aluminium rivets
15.2 x 30.5 x 15.2 cm / 6 x 12 x 6 in
HS19-MP8531S

Exhibited:
Matt Connors: Finding Aid, Goldsmiths CCA, London, UK, 2024

\$12,000



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.

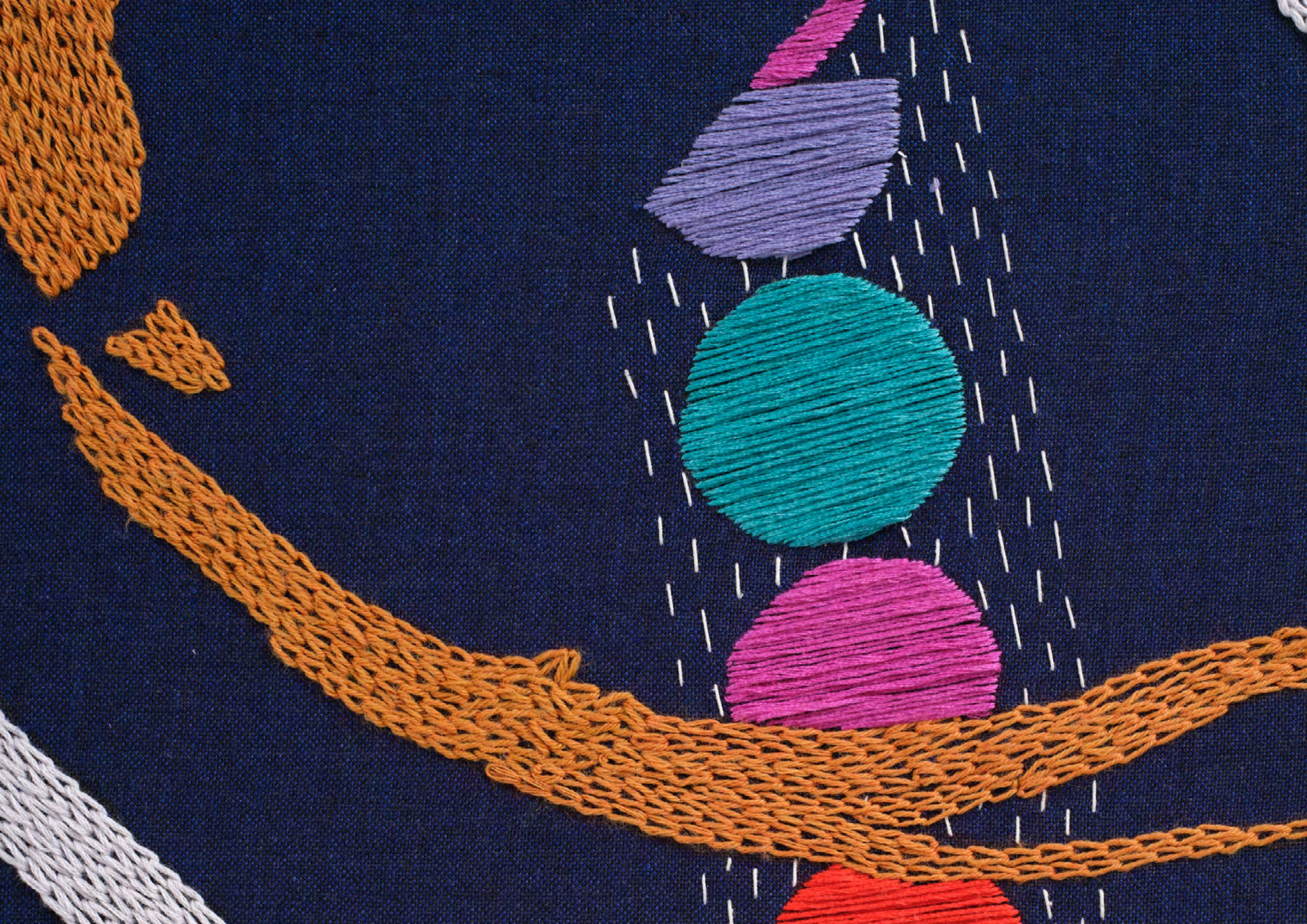
In a new series of colourful embroideries, Pica continues her examination of art and understanding, and how this relationship changes over time. Using drawings made by her young son, Pica and her collaborators painstakingly stitch his quick gestures onto fabric, depicting a pre-representational way of conceptualizing the world around us. She highlights the freedom of expression experienced prior to formal schooling, which ultimately changes our way of seeing and conditions the way we perceive our environment. A deliberate tension between the speed with which the drawings are made and the minute care taken to embroider them exists—each piece's title noting the time it has taken to sew—embodying the lasting psychological effects of childhood, as well as parental labour.

Keepsake #8
2024
Cotton and wool on linen, 111 hours
165 x 120 cm
HS20-AP8675S

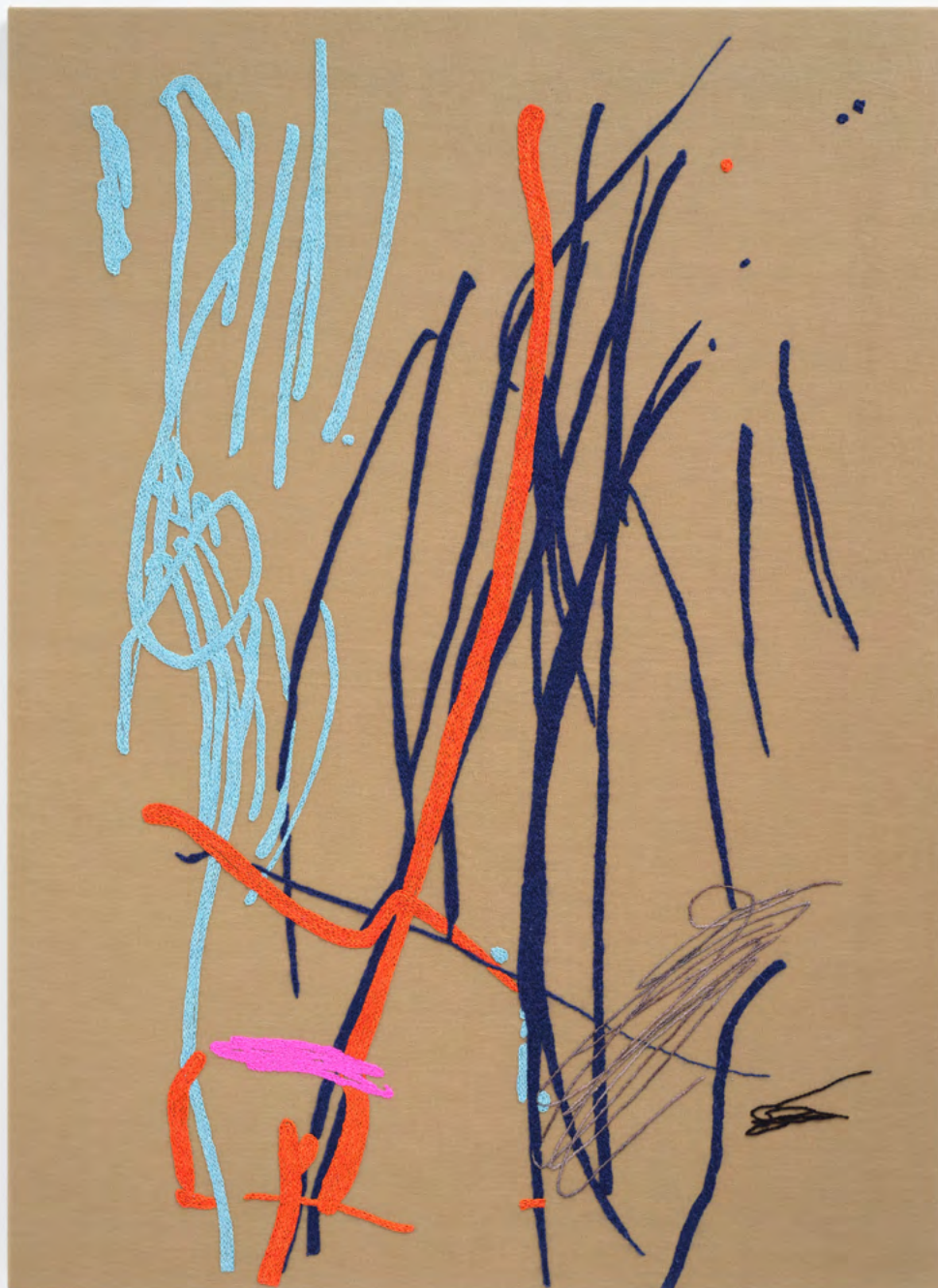
£16,000





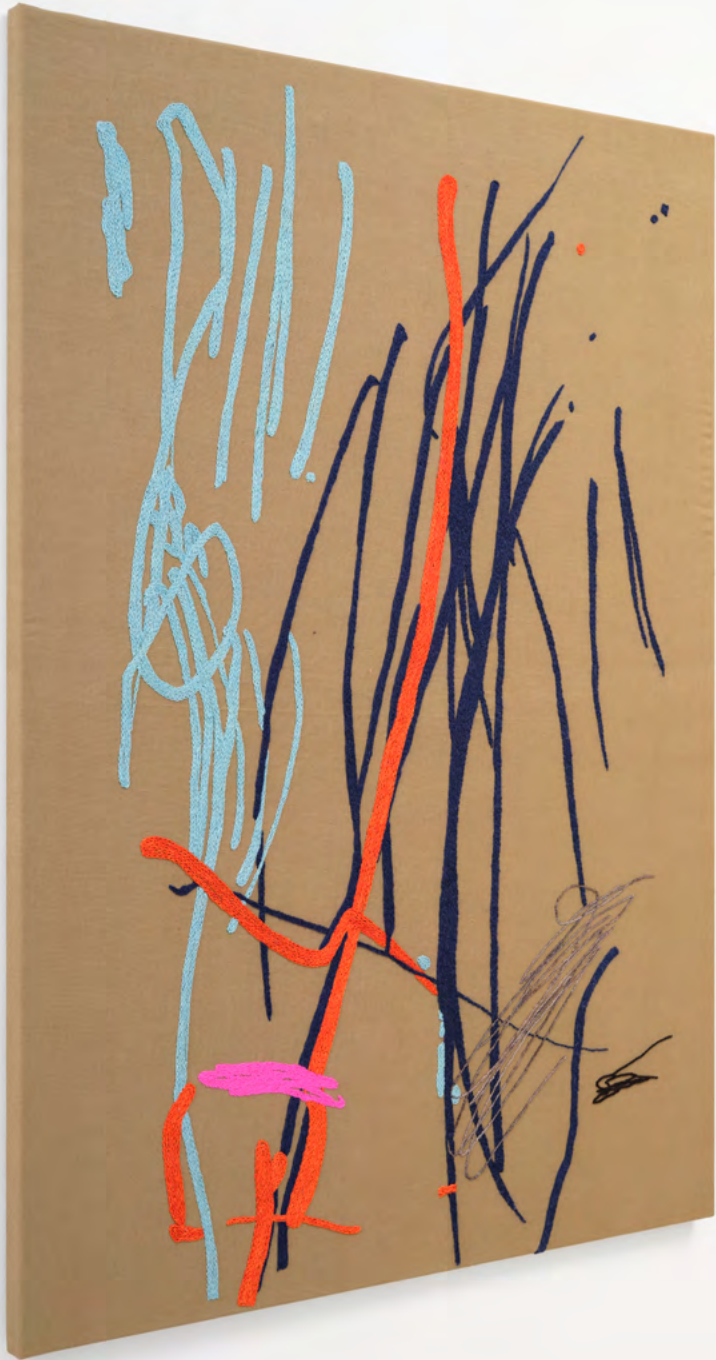


Amalia Pica



Keepsake #7
2024
Cotton and wool on linen, 73 hours
130 x 95 cm
HS20-AP8668S

£14,000



Nicole Wermers

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

Nicole Wermers's sculpture, collage, and installation 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. She was nominated for the Turner Prize in 2015 for her solo exhibition *Infrastruktur* at Herald St.

The present work continues Wermers's *Dishwashing Sculptures*, started in 2013. In this series, she wedges decorative tableware, silver platters, kitchen utensils, and other domestic items into a dish rack, building up an impermanent sculpture that must be reassembled with each installation. These disarranged and shaky compositions are at once examinations of precarity – both material and spatial – and studies in the contrasting values and power dynamics ascribed to gendered work. Within this conceptual framework are aesthetic considerations: the swan-shaped porcelain, Chinoiserie plates, and pastel pink bowl stacked among pewter and silver tools. The Dishwashing Sculptures monumentalise the daily ritual of cleaning, a theme which permeates Wermers's practice in bodies of work including *Moodboards* and *Reclining Females*.

Wermers recently had her first UK institutional solo show at The Common Guild, Glasgow. Please find the link to the show PDF [HERE](#).



Dishwashing #15

2024

Various china, ceramic, glassware, silverware,

kitchen utensils, dishwasher basket, plinth

215 x 87 x 60 cm / 84.6 x 34.3 x 23.6 in

HS20-NW8676S

£20,000



