

A detailed, close-up photograph of a human eye, showing the iris, pupil, and eyelid. The eye is looking slightly to the right. The skin around the eye is a warm, brownish tone. The image has a soft, slightly grainy texture, suggesting it might be a reproduction of a painting or a high-quality photograph.

Herald St

Frieze London

9th – 13th October

Booth A27

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Markus Amm

Alexandra Bircken

Pablo Bronstein

Mathew Cerletty

Matt Connors

Matthew Darbyshire

Michael Dean

Alekos Fassianos

Naotaka Hiro

Poppy Jones

Sang Woo Kim

Cary Kwok

Cole Lu

Christina Mackie

Joan Nelson

Francis Offman

Djordje Ozbolt

Amalia Pica

Amedeo Polazzo

Nick Relph

Nicole Wermers

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'.

Untitled (Vein)

2024

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

261.6 x 213.4 cm / 103 x 84 in

HS20-NH8779P

\$90,000



Naotaka Hiro



Untitled (Jitter)

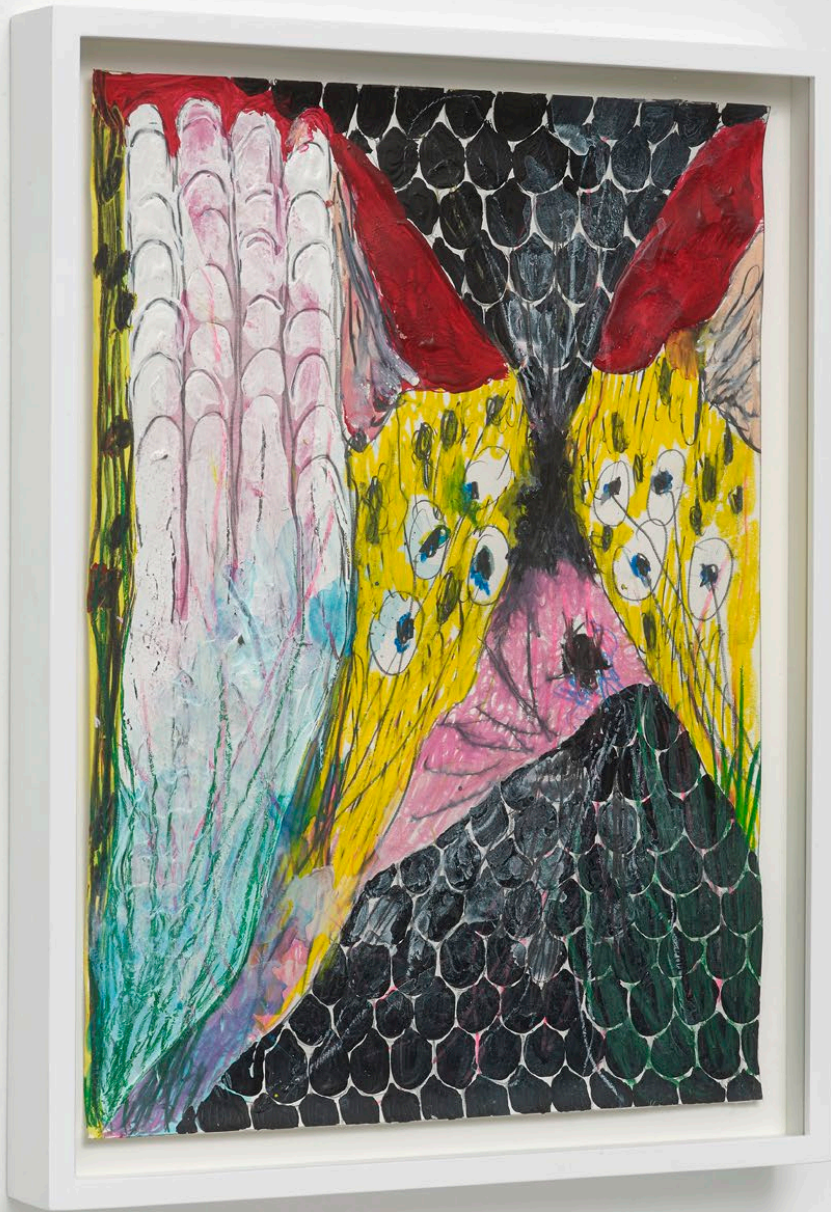
2024

Acrylic, wax pencil, and graphite pencil on paper

35.8 x 26 cm / 14.1 x 10.2 in, unframed

40 x 30 x 4 cm / 15.7 x 11.8 x 1.6 in, framed

HS20-NH8777D

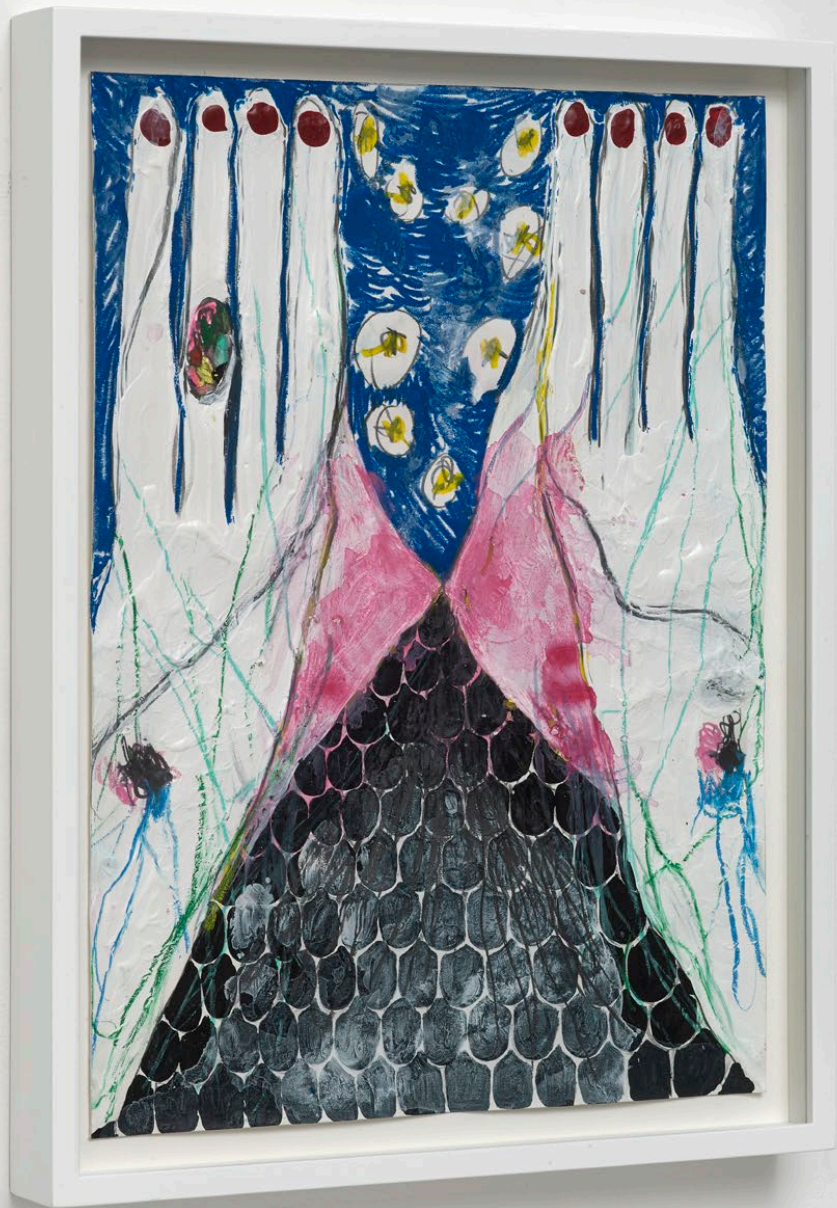


Naotaka Hiro



Untitled (Blindfold)
2024

Acrylic, wax pencil, and graphite pencil on paper
35.5 x 26 cm / 14 x 10.2 in, unframed
40 x 30 x 4 cm / 15.7 x 11.8 x 1.6 in, framed
HS20-NH8778D



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 currently has a solo exhibition, *Gebrochenes Pferd*, taking place across both Herald St and Maureen Paley's Bethnal Green premises.



Chérie
2023
Bronze
74 x 66 x 47 cm / 29.1 x 26 x 18.5 in
Ed. 2/5 + 2AP
HS19-AB8512S

€28,000



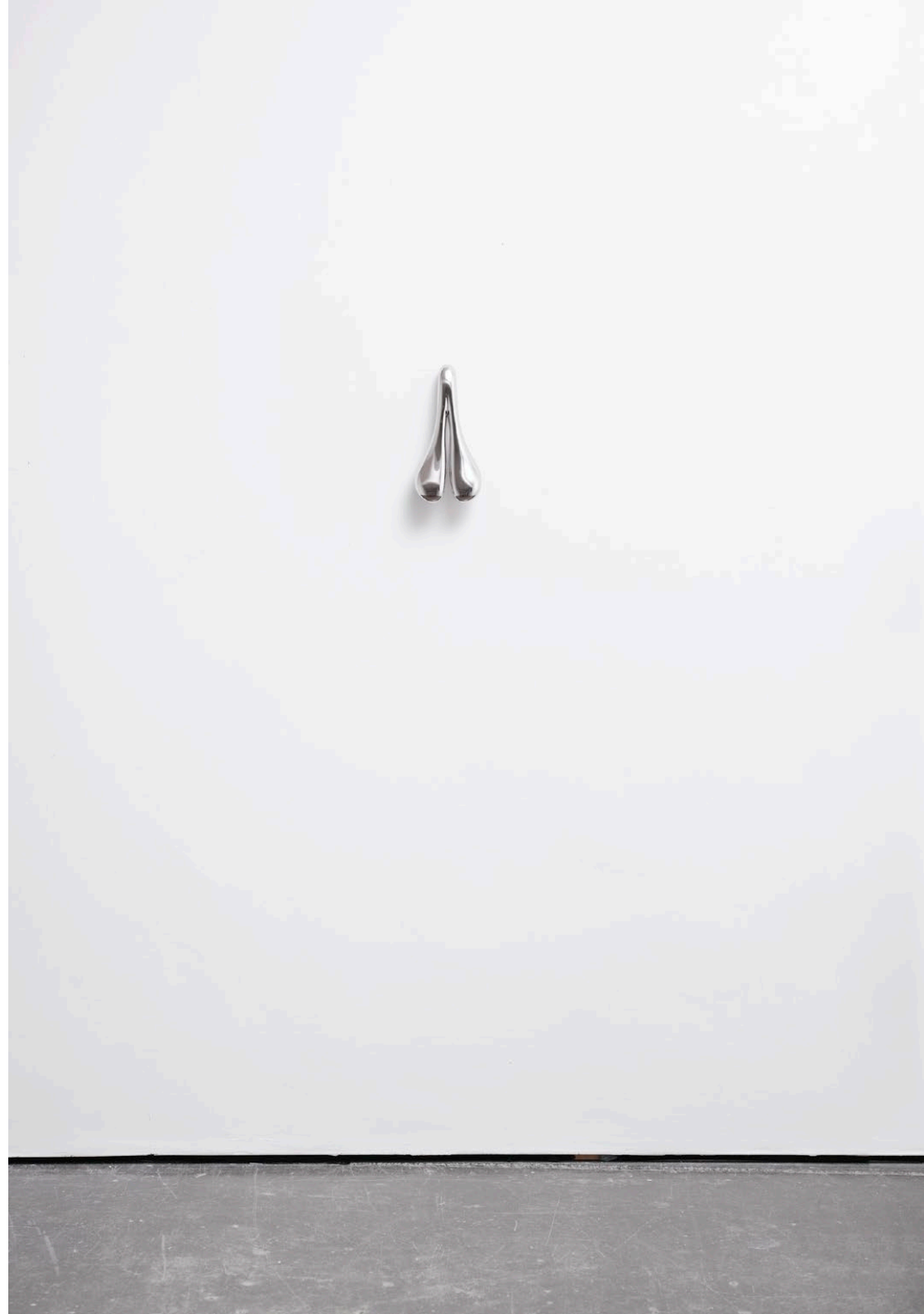
Alexandra Bircken



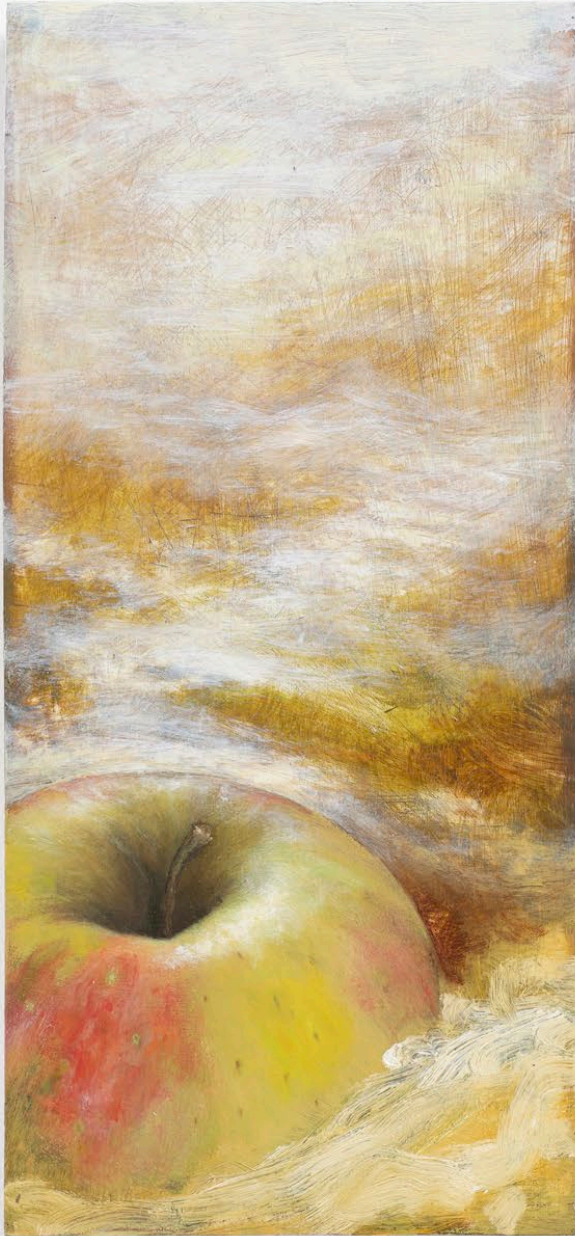
In contrast to Bircken's earlier bicycle saddle sculptures made of bronze, which reproduced the texture of the leather with its grain and seams, *Glitch* is mirror polished. Through its smooth, sleek surface, with curved forms distorting the reflections of its surroundings, it acquires a surreal, almost ephemeral quality, making it difficult to grasp as an object. As its environment visually inscribes itself onto the sculpture, it loses its own inherent visual logic. This enigmatic quality and the silvery, glossy surface create a fetishistic, fascinating allure.

Glitch
2024
Stainless steel mirror-polished
27 x 13 x 5 cm / 10.6 x 5.1 x 2 in
Ed. 1/5 + 2AP
HS20-AB8765S

€15,000



Amedeo Polazzo

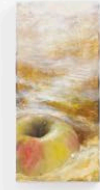
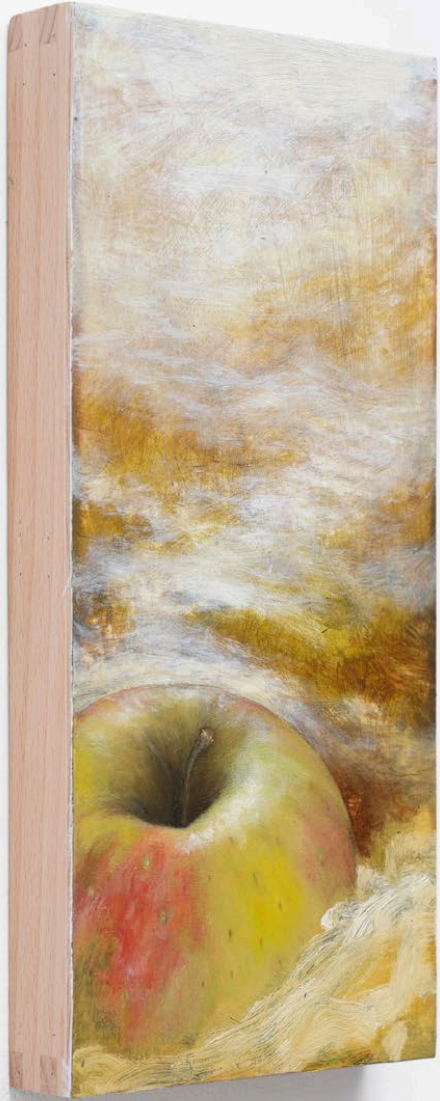


(b.1988, Starnberg; lives and works in London)

Rooted in notions of ephemerality and permanence, Amedeo Polazzo creates murals using the fresco-secco technique, which are designed to be temporary, and works on canvas, which are meant to endure. With each medium, the motifs he paints feel like objects glimpsed in a dream, or fragments of some half-forgotten memory. Humming with latent meaning, but refusing to offer up a linear narrative, these are images that ask us to reflect on our lifelong, apparently ever-forward journey through time. Notably, Polazzo arrives at his finished canvases by gradually building up and erasing layers of pigment, tempera, and oil. What is lost during this process is perhaps as significant as that which remains.

Unknown Waters
2024
Oil and acrylic on wood
30 x 14 cm / 11.8 x 5.5 in
HS20-APO8797P

£3,000



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 #10

2024

Cotton and wool on linen

40 x 30.2 x 3.6 cm / 15.7 x 11.9 x 1.4 in

HS20-AP8770S

£7,000

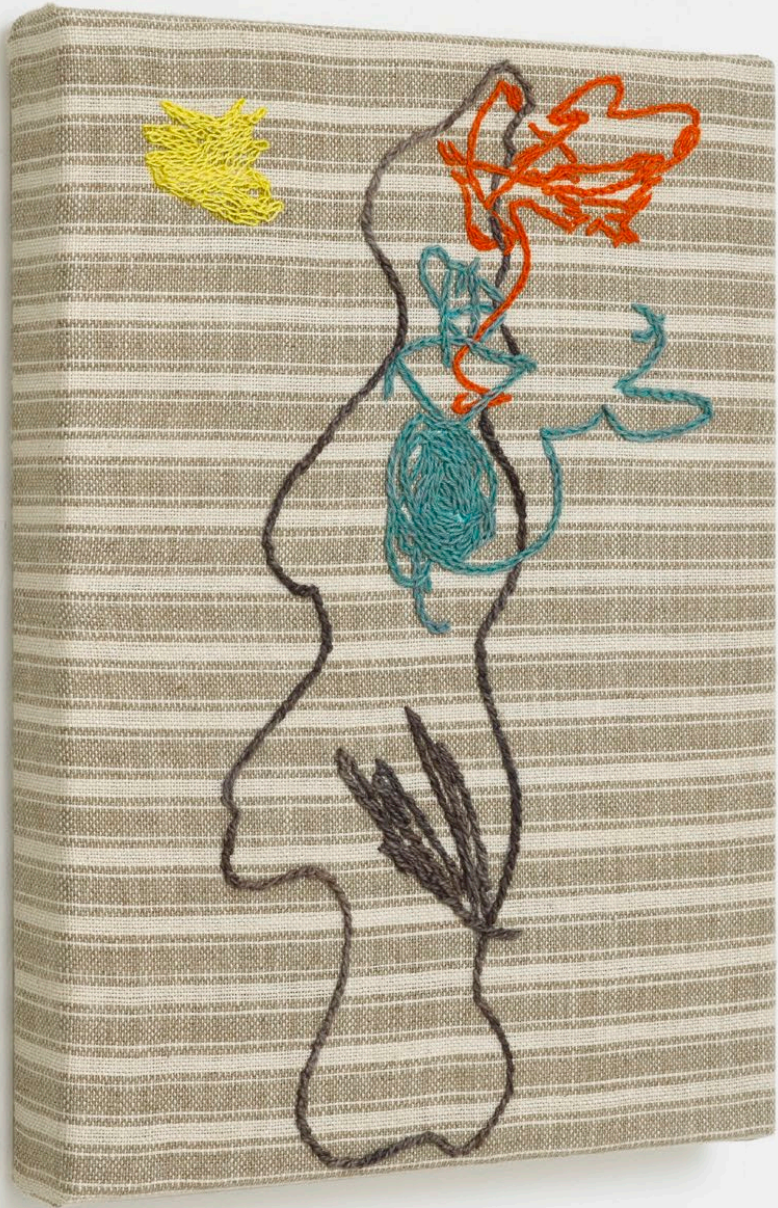


Amalia Pica

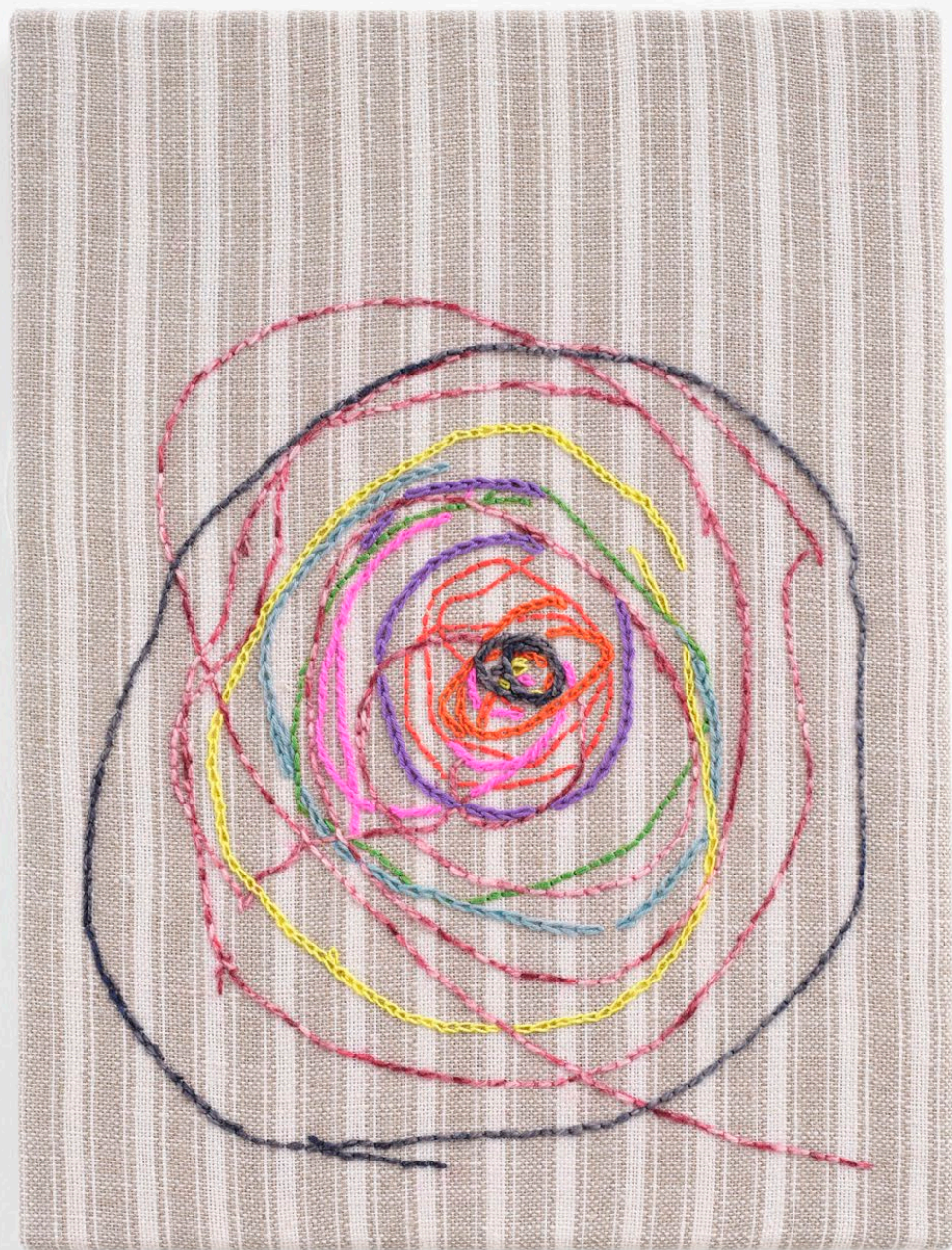


Keepsake #11
2024
Cotton and wool on linen
40 x 30.2 x 3.6 cm / 15.7 x 11.9 x 1.4 in
HS20-AP8793S

£7,000



Amalia Pica



Keepsake #12
2024
Cotton and wool on linen
40 x 30.2 x 3.6 cm / 15.7 x 11.9 x 1.4 in
HS20-AP8801S

£7,000



Pablo Bronstein



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

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.

Encased in a mid-eighteenth century English Rococo frame, *Normandy Brick Hovel* melds nineteenth-century French architecture with Walt Disney-esque twists and flourishes. Fantasy meets banality with the cheap industrial brick and mortar, culminating in a style dubbed by Bronstein as 'Suburban Picturesque'.

A new publication by Bronstein, *Cuisine*, was recently published by Verlag der Buchhandlung Walther and Franz König, in collaboration with Archivorum. The artist will have a major solo exhibition next year at Waddesdon Manor.

Normandy Brick Hovel
2024

Ink and acrylic on paper, artist's frame
40 x 31.5 x 4 cm / 15.7 x 12.4 x 1.6 in
HS20-PB8790P

£15,000



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 has recently held solo exhibitions at Mead Gallery, Warwick Arts Centre, and Società delle Api, Monaco.

Untitled
2023–2024
Acrylic, ink, paper, coffee grounds, cotton,
Bolognese plaster on cotton
29.4 x 42.5 cm / 11.6 x 16.7 in
HS20-FO8619P

€6,000

Francis Offman

Untitled
2023–2024
Acrylic, ink, paper, coffee grounds, cotton,
Bolognese plaster on cotton
30 x 42 cm / 11.8 x 16.5 in
HS20-FO8630P

€6,000



Francis Offman



Untitled
2023

Acrylic, ink, paper, cotton, coffee grounds,
Bolognese plaster on linen
29 x 39 cm / 11.4 x 15.4 in
HS19-FO8415P

€6,000

Matt Connors

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

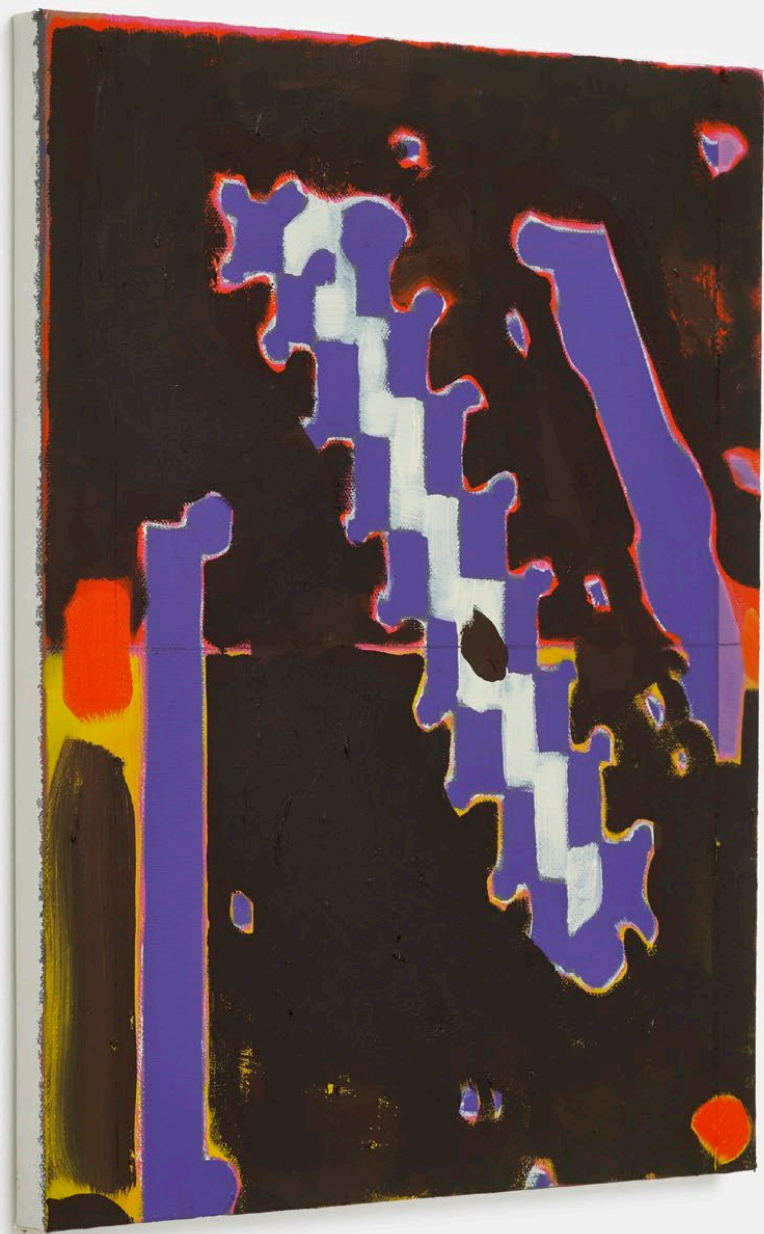
Abstracted by colour, Matt Connors' paintings and drawings are made through a process of observation and invention, layering and re-working forms extracted from his environment. Details are seized upon, and marks accumulated through time spent in his studio become integral to the work. Through this process, 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.

Connors' first UK solo institutional show took place earlier this year at Goldsmiths CCA in London.



Leap
2024
Oil, acrylic and coloured pencil on canvas
40.6 x 30.5 cm / 16 x 12 in
HS20-MC8769P

\$55,000



Mathew Cerletty

(b. 1980, Wauwatosa; lives and works in New York)

Mathew Cerletty paints hyperreal depictions of signage, commercial tableaux, and everyday items with a precision that veers into the uncanny. At first glance, his paintings appear seamless, almost digital, but closer inspection reveals traces of the artist's hand that attest to his dedication to traditional craft. Working in oil, the artist challenges the medium's historical associations with 'high' culture by elevating the supposedly banal objects that surround us, such as boxes and outlets, to subjects worthy of portraiture. Although consistent in his exacting technique, choice of medium, and approach to developing images and groupings, Cerletty composes singular works into installations that highlight the formal and conceptual connections between seemingly disparate canvases. While the subject matter draws clear inspiration from sources in popular and commercial culture, the artist eschews the mass-legibility associated with Pop, favouring an irreverence and delight in contradictions that confounds clear signification.

Cerletty currently has a solo show at Herald St | Museum St, his first solo show in London.



Nosedive
2024
Oil on linen
48.3 x 38.1 cm / 19 x 15 in
HS20-MCY8773P

\$18,000



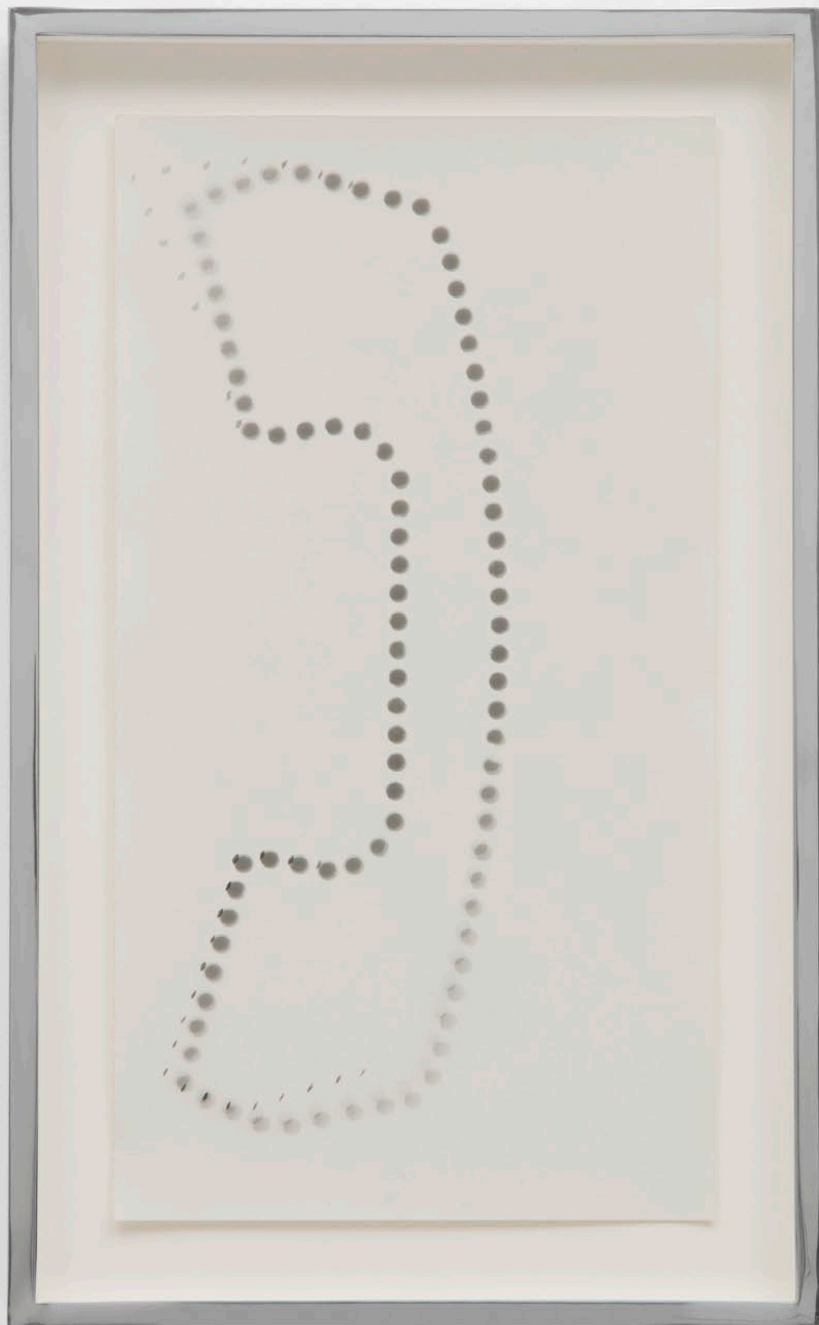
Mathew Cerletty

Nosedive
2024
Oil on linen
48.3 x 38.1 cm / 19 x 15 in
HS20-MCY8773P

\$18,000



Nick Relph



(b 1979, London; lives and works in New York)

Nick Relph's photography, sculpture, installation, and video practice draws diversely upon popular culture, referencing images from advertising, fashion, music, and art. His layered works involve both digital and analogue media as images are reprocessed from one format to another, often dissolving into abstraction. Through his interest in the material and social effects of objects, the artist produces an interplay of high and low, and past and present.

These works further Relph's constant exploration of analogue photography techniques and the residues left in cities as they grow. Created by turning old payphone enclosures into pinhole cameras, these photographs track the artist's nocturnal urban journeys. The crude exposures made by clipping blackout material to phone booths extract artwork from the streets: the covered booths become the camera, and the paper on which the dotted outlines of the phones appear becomes the film. Relph documents a rapidly changing city by cataloguing these immediately recognisable symbols of modern urban centres which are slowly becoming extinct.

Untitled
2021

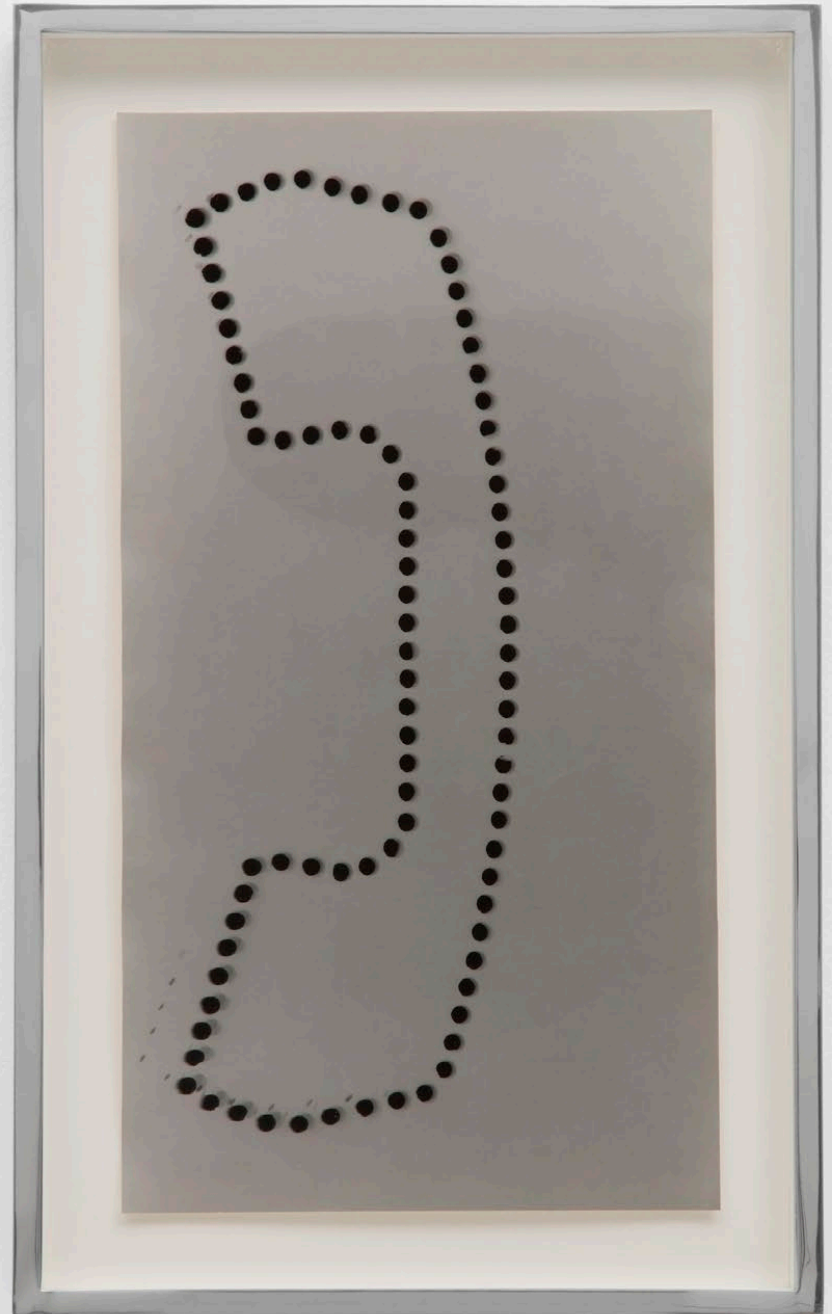
Black and white photograph
36.8 x 20 cm / 14.5 x 7.9 in, unframed
43.8 x 26 cm / 17.2 x 10.2 in, framed
HS18-NR8105F

\$8,000

Nick Relph

Untitled
2021
Black and white photograph
36.8 x 20 cm / 14.5 x 7.9 in, unframed
43.8 x 26 cm / 17.2 x 10.2 in, framed
HS18-NR8106F

\$8,000



Cole Lu



(b. 1984, Taipei; lives and works in Brooklyn, NY)

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 held his first solo show at Herald St earlier this year.

*If it were simple, would he have traveled here? Hugging the shade at the river's edge,
the landscape of his youth, three language planes, and the other voices he owns.*
(Hypnos)

2024

Aqua resin, fiberglass, copper, lenticular stereoscope, burnt birch, reclaimed barn
wood, clockwork, cast iron

198.1 x 91.4 x 58.4 cm / 78 x 36 x 23 in
HS19-CL8594S

\$25,000





Cole Lu



*Inside him now the landscape is empty with everything, his hair waves
between summer and autumn, silent through the woods.*

(Amnesia)

2024

Burnt linen

87.6 x 50.8 x 7.6 cm / 34.5 x 20 x 3 in

HS19-CL8538P

\$12,000



Cole Lu



The present work encases an imagined landscape, using the vernacular of maps to provide an aerial perspective on the expansive and multi-dimensional worlds built by the artist throughout his oeuvre. Among the mountains, river inlets, and lakes are two landmarks referencing earlier sculptures by Lu, First Pylon and Temple of Sleep.

The clock in the brick house kept ticking the time away, chipping off bits by bits. Tonight, but every night, time stands still. Raindrops hang static above the roof. The bell of the clock tower floats mid-swing. Orthos raises his muzzles in silent howls. The aromas of tangerines, mangoes, saffron, and cardamom suspend in space.

(Map)

2024

Burnt birch

27.9 x 35.6 x 3.8 cm / 11 x 14 x 1.5 in
HS19-CL8539P

\$6,500



Christina Mackie



(b. 1956, Oxford; lives and works in London)

“Mackie’s preoccupation with objecthood has likewise given way to more rudimentary considerations of matter and materiality, a key characteristic of which is color... For her, color is a substance and not a secondary attribute of form.” - Solveig Øvstebø & Hamza Walker

Over the last forty years, Christina Mackie has developed a pragmatic and intuitive approach to her engagement with materials, exploring a range of media including sculpture, watercolour, photography, installation, and ceramics. Meticulous and technical, yet emotional and instinctual, her works explore the physical, chemical, and emotive charges of her chosen medium, testing their objecthood and using this matter as both a conceptual tool and a tangible investigation into the natural world.

Fire Season
2017

Watercolour on paper
39.4 x 31.5 x 3.8 cm / 15.5 x 12.4 x 1.5 in, framed
HS19-CM8404P

£5,000

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.



Unfuckingtitled

2024

Concrete, colour pigment, rebar
44 x 48 x 9 cm / 17.3 x 18.9 x 3.5 in
HS20-MDN8791S

£10,000



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.

Inner Drilling
2024
Oil and gesso on board
35 x 30 cm / 13.8 x 11.8 in
HS20-MA8683P

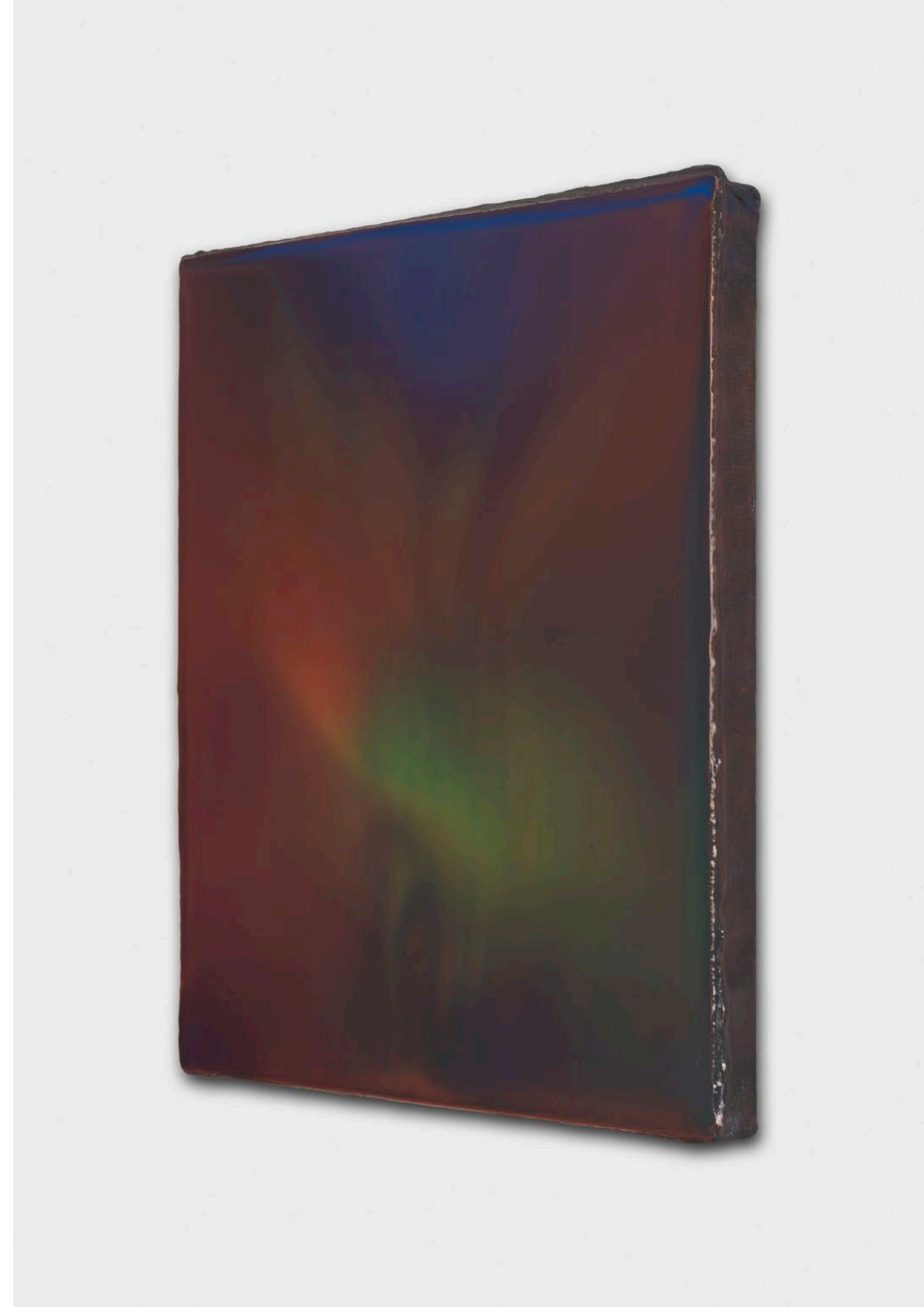
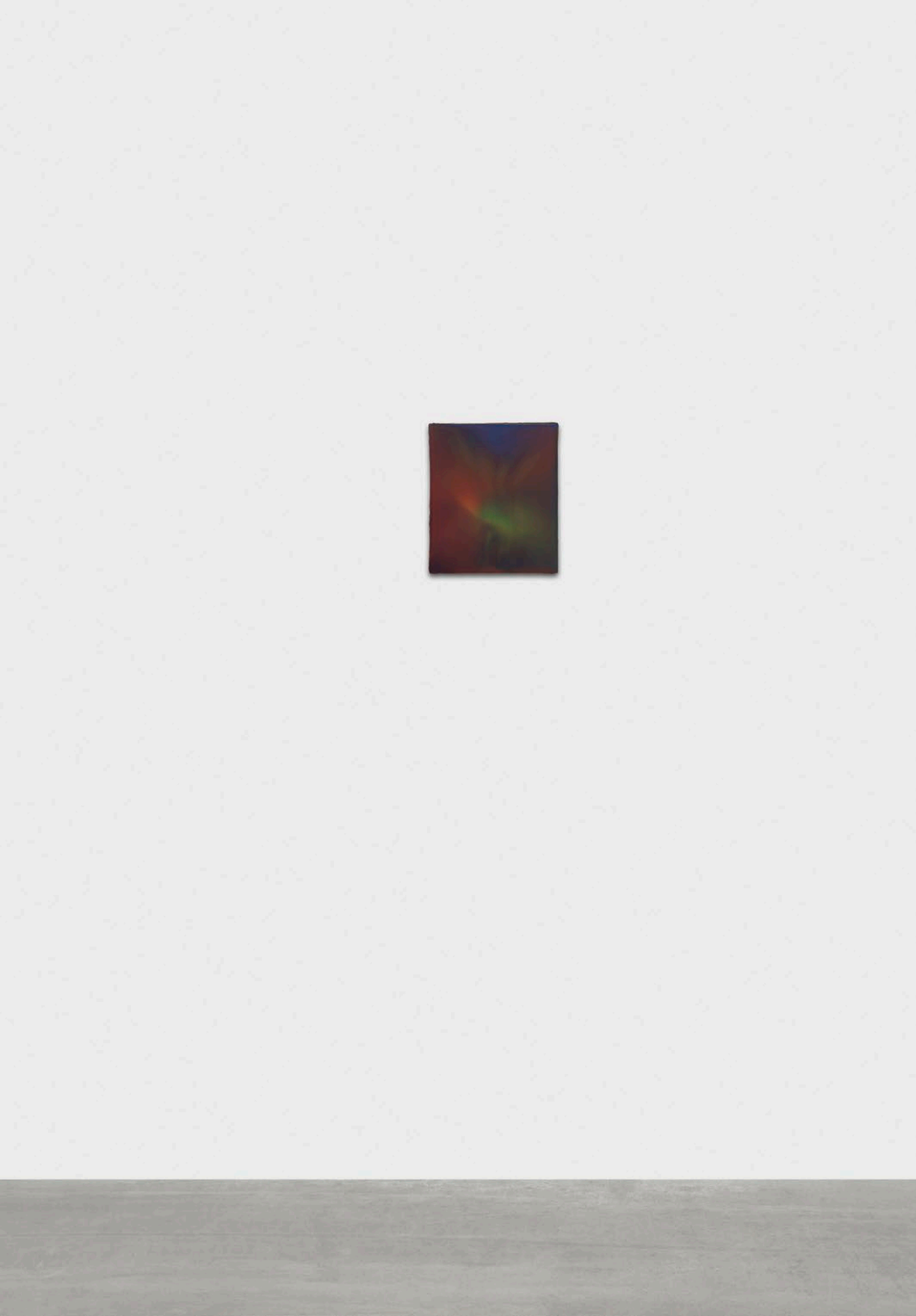
\$40,000



Markus Amm



Avian
2024
Oil and gesso on board
35 x 30 cm / 13.8 x 11.8 in
HS20-MA8693P
\$40,000



Matthew Darbyshire



(b. 1977, Cambridge; lives and works in Kent)

“*Selective Inhibitors* is a new body of work that sits somewhere between painting and sculpture, elucidating the inherent complexities of both. Each new work begins with a sculptural avatar or ‘sitter’, quickly assembled using whatever materials or props I have close to hand. I then paint these, from life, pre-mixing only the primary colours of cyan, magenta, and yellow to produce the twelve so-called process colours, which are then gradated from light to dark using a palette I’ve designed that enables me to work quickly, remove any risk of muddiness and streamline the painting process to become more mechanical and akin to the industrial ideologies of sculpture.

The first set of paintings, *Ghost Ghost Ghost (Nos. 1–5)*, depicts a sheet-draped skull mounted upon a pedestal with 3D-printed robot hands, a Nike cap, and a pair of Reebok Classics. Upon completing the first work in this series I realised that, instead of moving on to the next subject, I would instead paint it again in different colourways, and then again... This was partly down to the compulsive attention to serial repetition embedded in my ongoing sculptural practice (it is only via repetition that I begin to see), but also based on a therapy I’d recently begun (being a seasoned insomniac) that, via repetition, helps de-literalise the words and thoughts that gatecrash my mind throughout the night. My hope, in this instance, is to shift attention from symbolic stimulus towards the ‘thing-itself’ and reflect on the more immediate attributes of support, surface, structure, style, substance, and schema.

I’ve always leant towards limitation as excess and abundance seem to cause superfluous spills. In this instance, the constraints of colour and subject provide me with the essential parameters within which I can let go, push and progress more freely, and allow things to transcend the sum of their parts – without revelling in the random or risking the unrepeatable.” - Matthew Darbyshire

Ghost Ghost Ghost (No. 1)

2024

Household Gloss on found plywood
40 x 31 x 2.7 cm / 15.7 x 12.2 x 1.1 in
HS20-MD8782P

£5,000



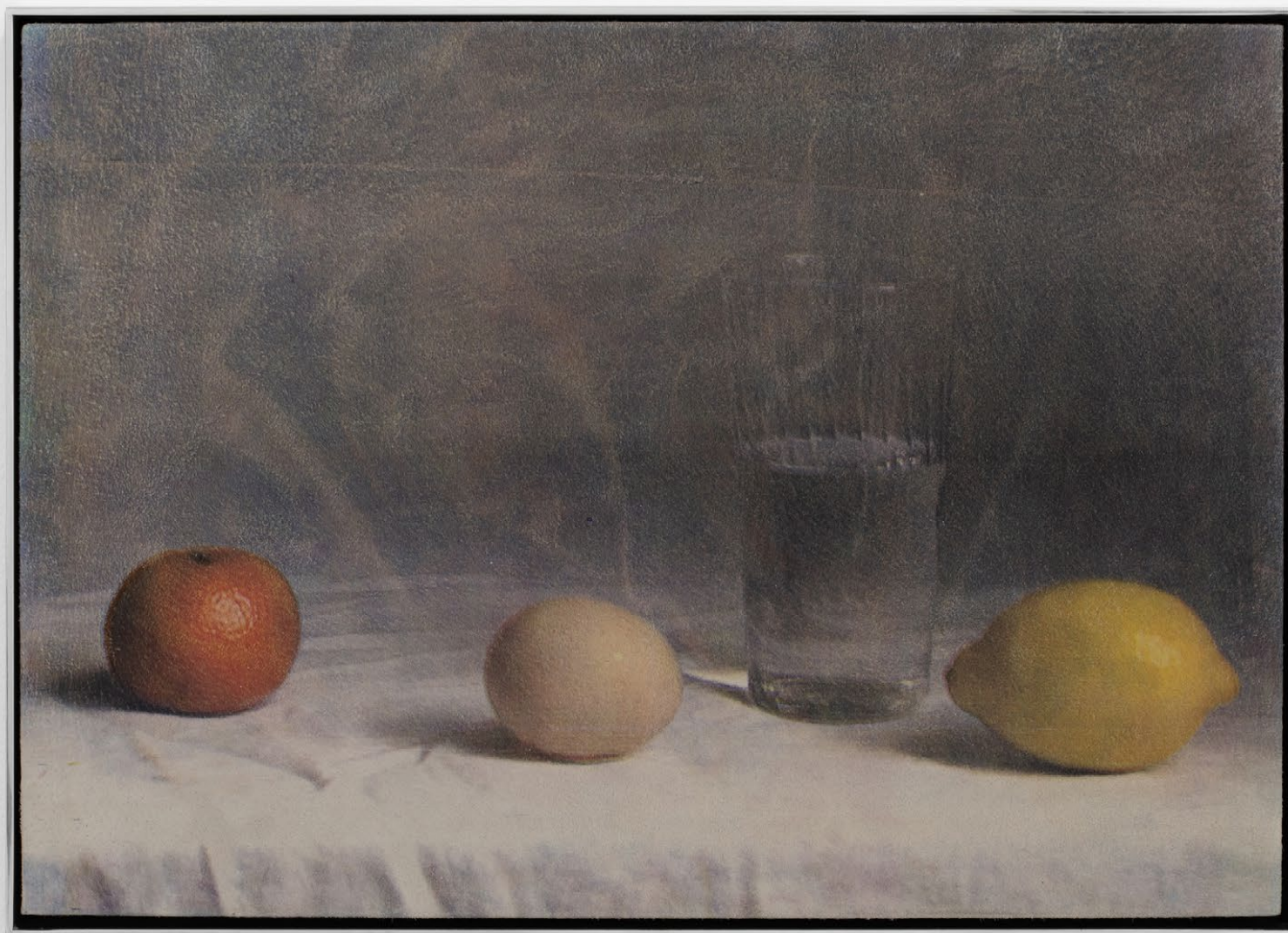
Matthew Darbyshire



Ghost Ghost Ghost (No.2)
2024
Household Gloss on found plywood
40 x 30.5 x 2.7 cm / 15.7 x 12 x 1.1 in
HS20-MD8783P

£5,000

Poppy Jones

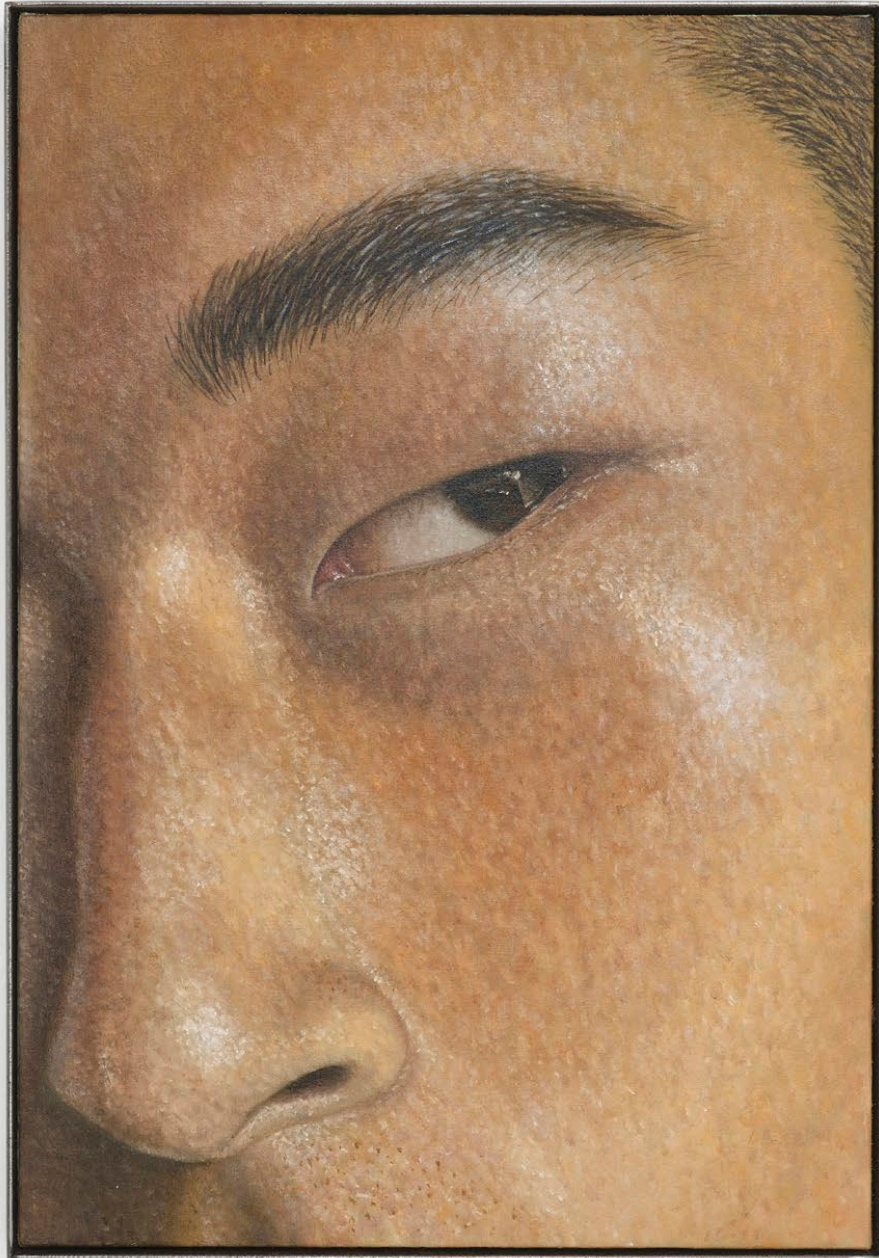


Quartet
2024

Oil and watercolour on suede, soldered aluminium frame
30 x 43 x 2.5 cm / 11.8 x 16.9 x 1 in
HS20-PJ8792P

RESERVED / £15,000

Sang Woo Kim



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

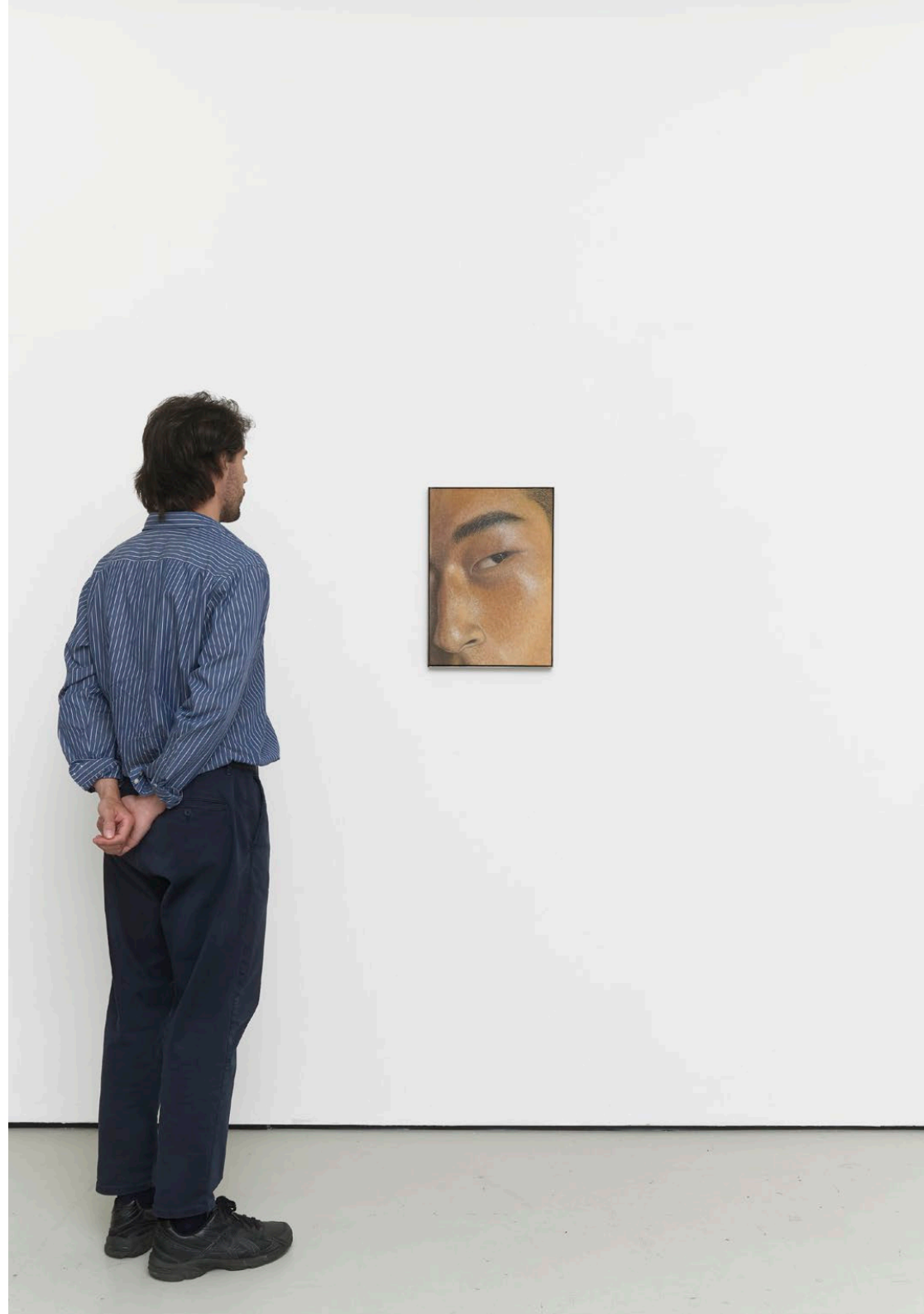
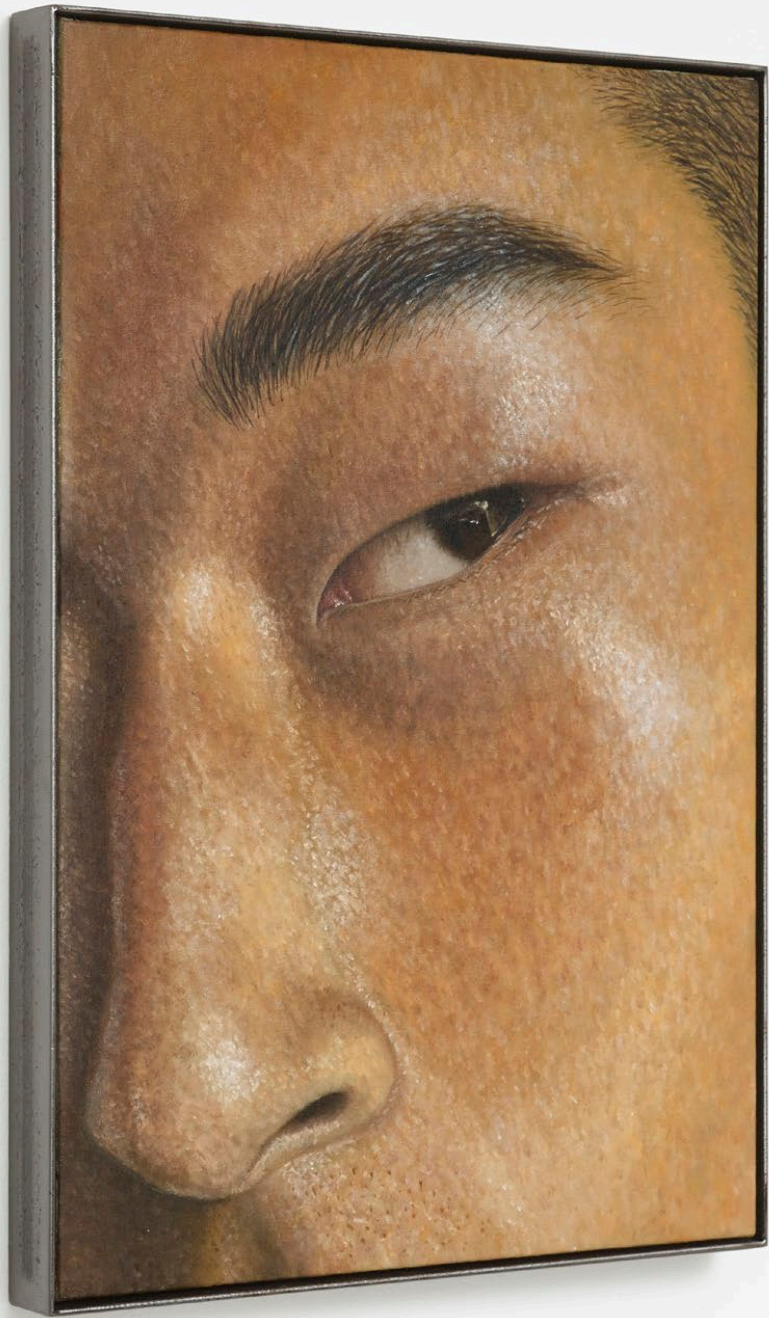
Sang Woo Kim's practice addresses his fractured identity and confronts the alienating cultural factors that have affected him from a young age. Kim moved to the United Kingdom from South Korea as a child, and throughout his life he has grappled with a sense of otherness shaped by the clash between his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

Kim will have his first solo show with Herald St in November of this year, taking place over both galleries.

The Corner 008
2024

Oil on canvas, artist's frame
45.5 x 31.5 cm / 17.9 x 12.4 in
HS20-SWK8795P

£11,500

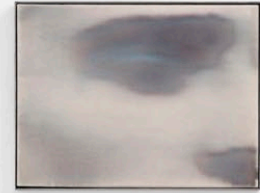


Sang Woo Kim



Ways of Seeing
2024
Pigment dye transfer on canvas, artist's frame
31.8 x 41.8 x 3 cm / 12.5 x 16.5 x 1.2 in
HS20-SWK8821F

£6,000



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
2024

Spray paint, marker and oil on aluminium panel
30.2 x 40.5 x 0.3 cm / 11.9 x 15.9 x 0.1 in, unframed
32.5 x 42.5 x 4.5 cm / 12.8 x 16.7 x 1.8 in, framed
HS20-JN8750P

\$15,000



Joan Nelson

Untitled

2024

Spray paint, marker and oil on aluminium panel

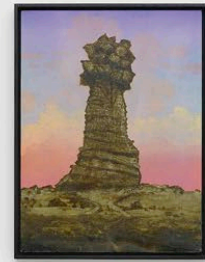
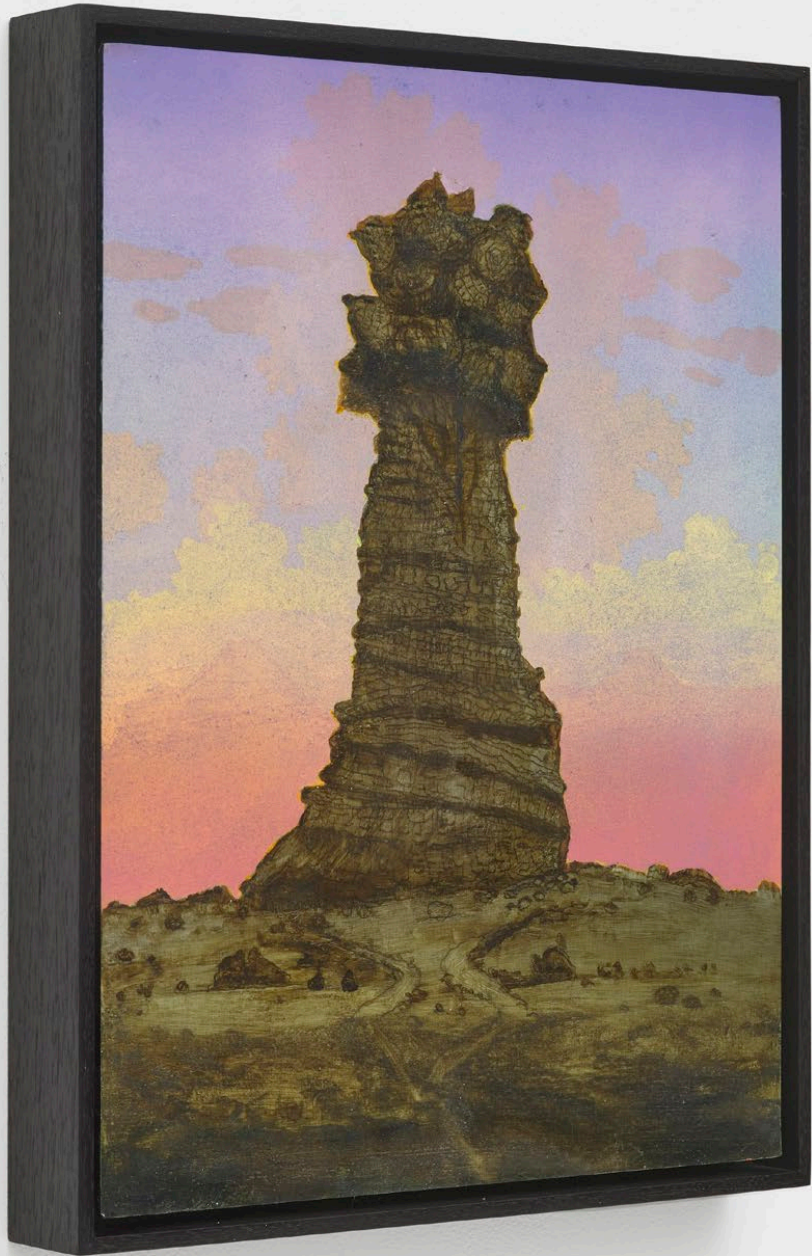
40.5 x 30.2 x 0.3 cm / 15.9 x 11.9 x 0.1 in, unframed

42.5 x 32.5 x 4.5 cm / 16.7 x 12.8 x 1.8 in, framed

HS20-JN8749P

\$15,000





Cary Kwok

(b. 1975, Hong Kong; lives and works in London)

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. Kwok's tender paintings, carefully encased in artist's frames, depict quiet moments charged with anticipation. Still lifes of everyday items, enigmatic silhouettes, and evocative settings are rendered in a dreamlike realism, marking a change in mood while continuing the imagined narratives of wonder and desire which have pervaded his practice. The intimate vignettes unfold like cinematic scenes: storytelling lies at the heart of Kwok's work, sparked by his passion for period and contemporary film. Even when devoid of characters, the softly palpable objects and lighting show small signs of life, hinting at events unravelled and actions to come. In this most recent body of work, the artist looked to vintage fashion magazine editorial shoots and movie stills, with geometric interventions nodding to their zingy graphics. These paintings sit somewhere between fantasy and autobiography, grounded in his own memories and revelling in tangible and emotive details.



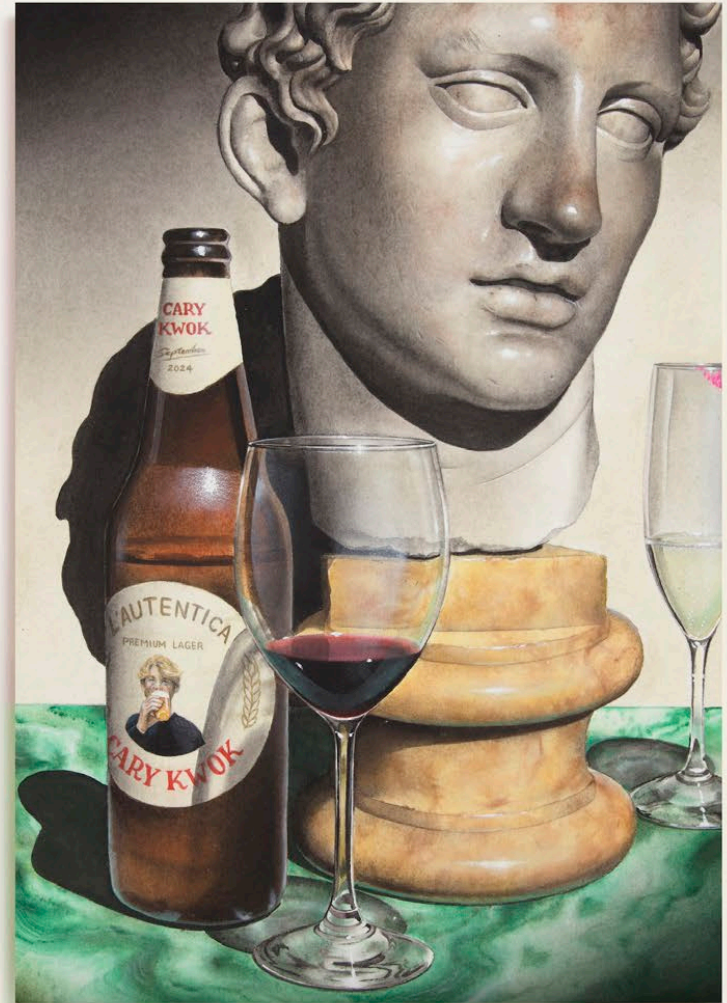
Enchanted July
2024

Acrylic and ink on paper
29.5 x 21 cm / 11.6 x 8.3 in, unframed
37 x 28 x 4 cm / 14.6 x 11 x 1.6 in, framed
HS20-CK8789D

£13,500



Cary Kwok



Enchanted July – Chapter 2

2024

Acrylic and ink on paper

29.5 x 21 cm / 11.6 x 8.3 in, unframed

37 x 28 x 4 cm / 14.6 x 11 x 1.6 in, framed

HS20-CK8811D

£13,500

Alekos Fassianos



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

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.

Fassianos' work was recently highlighted by Chris Cotonou in the Financial Times. [Link to read here.](#)

Nuit des rêves

1989

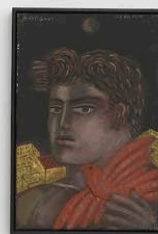
Oil on canvas

38 x 25.4 cm / 15 x 10 in, unframed

40 x 27 x 4.5 cm / 15.7 x 10.6 x 1.8 in, framed

HS19-AF8492P

€40,000



Alekos Fassianos

Ονειρεύεται αρχαία τοπία (En rêvant de paysages anciens)
1995
Oil on paper laid on canvas, artist's frame
42.5 x 31 x 3 cm / 16.7 x 12.2 x 1.2 in
HS19-AF8489P

€30,000





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.

The following paintings started life as music. Taking the titles of songs from his playlist, Ozbolt imagined scenes rooted in fantasy and often taking elements from a medieval register. The tracks include: Harry Nilsson's *Rainmaker*, Neil Sedaka's *Little Devil*, a piece of music from the film *Indecent Proposal* by John Barry, and Suishan Yu's *Evening Song of a Drunken Fisherman*.

The rainmaker
2024
Acrylic on icon board
50 x 40 x 5.5 cm / 19.7 x 15.7 x 2.2 in
HS20-DO8794P

£12,000



Djordje Ozbolt



Little devil
2024
Acrylic on icon board
40 x 30 x 4.5 cm / 15.7 x 11.8 x 1.8 in
HS20-DO8805P

£10,000

Djordje Ozbolt



Hunger Games
2024
Acrylic on icon board
40 x 30 x 4.5 cm / 15.7 x 11.8 x 1.8 in
HS20-DO8807P

£10,000

Djordje Ozbolt



Indecent proposal
2024
Acrylic on icon board
50 x 40 x 5.5 cm / 19.7 x 15.7 x 2.2 in
HS20-DO8809P

£12,000

Djordje Ozbolt



Evening song of a drunken fisherman
2024
Acrylic on icon board
50 x 40 x 5.5 cm / 19.7 x 15.7 x 2.2 in
HS20-DO8810P

£12,000

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, Wermers often revisits a long-standing interest in the connection between twentieth-century art and café culture. She was nominated for the Turner Prize in 2015 for her solo exhibition *Infrastruktur* at Herald St.

Wermers will have a solo show at St. Carthage Hall, Lismore Castle Arts in early 2025.



Proposal for a Monument to a Reclining Female #19
2024

Nylon enforced air dry clay, cardboard boxes, wood, museum foam
22 x 31 x 20 cm / 8.7 x 12.2 x 7.9 in
HS20-NW8798S

£12,000



Reclining Female #3

2022

Plaster, pigment, styrofoam, fabric, metal, wood, housekeeping trolley, various materials

221 x 176 x 76 cm / 87 x 69.3 x 29.9 in

HS18-NW7871S

Exhibited:

Reclining Fanmail, Kunsthaus Glarus, Glarus, CH, 2022

Day Care, The Common Guild, Glasgow, UK, 2024

RESERVED / £36,000







Herald St



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