

Jeronim Horvat  
born 1991 in Berlin  
based in Basel  
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October 2024  
ProHelvetia Residency, Shanghai

since 2020  
Klingental Ateliers,  
Department of Culture, Basel

2019 - 2021  
Master Fine Arts, Institut Kunst,  
HGK FHNW, Basel

2017 - 2019  
Bachelor Fine Arts, Institut Kunst,  
HGK FHNW, Basel

2015 - 2018  
Diploma Fine Art, Class „Sculpture, Materiality and Space“  
Burg Giebichenstein University of Art and Design, Halle (Saale)

2014 - 2015  
Studio at Halle 11,  
Baumwollspinnerei, Leipzig

2012 - 2015  
Apprenticeship Graphic Design,  
Designschule Leipzig

2011 - 2012  
BA Business Economics,  
Martin Luther Universität, Halle (Saale)

#### **Solo exhibitions**

2024 Suchi, Seoul  
2023 Lokal-Int, Biel/Bienne  
2023 ANCO, Ancona  
2020 Sattelkammer, Bern  
2020 Bild8005, Zürich

#### **Group exhibitions (selection)**

2023 Westside Galerie Kleindienst, Leipzig  
2023 Raum für Kunst eV Blech, Halle (Saale)  
2022 WAF Galerie, Vienna  
2022 Museo delle Mura, Rome  
2022 Oxyd, Winterthur  
2022 Liste Art Fair Special Projects, Basel  
2022 La Rada, Locarno  
2020 Unanimous Consent, Zurich  
2020 Cabane B, Bern  
2019 Sattelkammer, Bern  
2019 HotDock Project Space, Bratislava  
2019 Foundation BINZ39, Zurich  
2018 Regionale, Kunsthalle Basel, Basel  
2015 WERKSCHAU, Baumwollspinnerei, Leipzig



**ZERO, 2023** (with detail view)  
oil on engraved stainless steel, blown glass,  
oak tree wood from the Minster in Basel  
19,4 x 183 x 5 cm



**Exit Liquidity, 2023**  
oil on engraved stainless  
steel, packaging foil  
141 x 23 x 5 cm

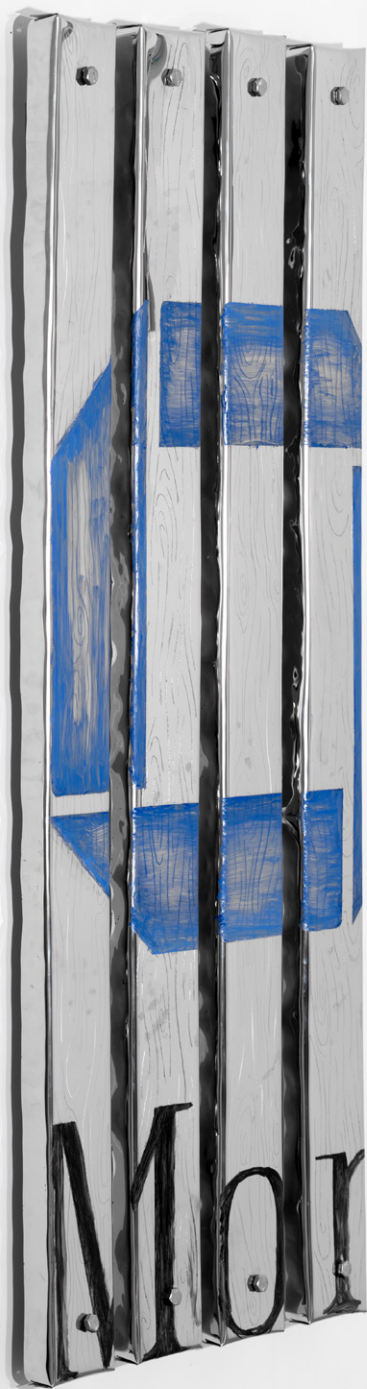




**NYSE, 2023**  
oil on engraved stainless  
steel, packaging foil  
165 x 64 x 5 cm







**JP Morgan, 2023**  
oil on engraved  
stainless steel,  
133 x 52 x 5 cm





**Binance, 2023**  
oil on folded, stainless steel, engraved  
200 x 240 x 5 cm  
Installation view „SAFU“, Anco, Ancona Italy





**Binance, 2023** (details)  
oil on stainless steel, engraved  
200 x 240 x 5 cm





**Trader Nr. 1, 2023**  
textile, oil on steel  
55 x 9 x 6 cm  
Anco, Ancona



**Trader Nr. 2, 2023**  
textile, oil on steel  
53 x 9 x 6 cm  
Anco, Ancona



The gamification of high end systems was one of the most visible outcomes of early Covid lockdown culture. Crypto entered another golden age, GameStop became a meme stock and the flipping of mediocre figurative paintings took on new urgency with the removal of even the option for the responsibility of checking art out in person. All of the seeds for this had been set before in a sort of hypocritical binary that looks to emulate the practices of the rich on one side and also profess to open those practices up in an egalitarian way on the other. The truth is that people will call all those things anything anyone wants as long as they don't say what it actually is, gambling. Jeronim Horvat's recent works take their conceptual nucleus from these occurrences and the human desire for the scientific spiritual, where the right information given at the right moment might change one's fate. His interventions don't so much make a connection between the market of trading and that of art, as much as they shine wonky lights upon both. His coopting of content through form are duplicitous. The language of hard edge paintings, of wall hanging minimalism, the shaped canvas is flipped into the language of charts. Form becomes a way to bring order, for outlooks into the future, for past projections. They speak as much to the ups and downs of life, as they do to markets, to data, to pure painted form. His use of steel as canvas removes the basic organic from seven centuries of painting, a cold neutrality that deadens the world as it reflects it back on the viewer. That trustable material has undergone changes as Horvat messes up the promise of purity with the language of art.

Engraved, painted with a painterly touch the seamless surfaces of these works contain layers of creation looking out past art to the worn and the weathered. The engravings of meme character or renaissance symbols of wealth and power rest uneasily as the viewer decodes past their expectation of the graffitied. Like Felix Gonzalez-Torres' „Untitled“ (21 Days of Bloodwork -Steady Decline) (1994), the minimal, the history of minimal art is forced to contain the world around it that it tries so hard to be above. All of looks at the unsettled standing of reality within the digital world. Modern traders, looking for fortune tellers, cruise our worlds on and offline. It can be shady, but there is always a kernel of hope. In Horvat's unfolding of the aesthetics of professionalism, the logos, key cards, ties, it is always unclear, as it is with painting and art, if one is being hanged or hanging oneself.

Text by Mitchell Anderson for „SAFU, Safe Assets For Users“  
Jeronim Horvat's 2023 solo exhibition at Anco, Ancona, Italy



**Ray Dalio, 2023**  
oil on stainless steel  
55 x 10 x 5 cm  
Anco, Ancona Italy





**Vanguard, 2023**  
oil on engraved stainless steel  
160 x 50 x 5 cm  
Raum für Kunst eV, Halle (Saale), 2023



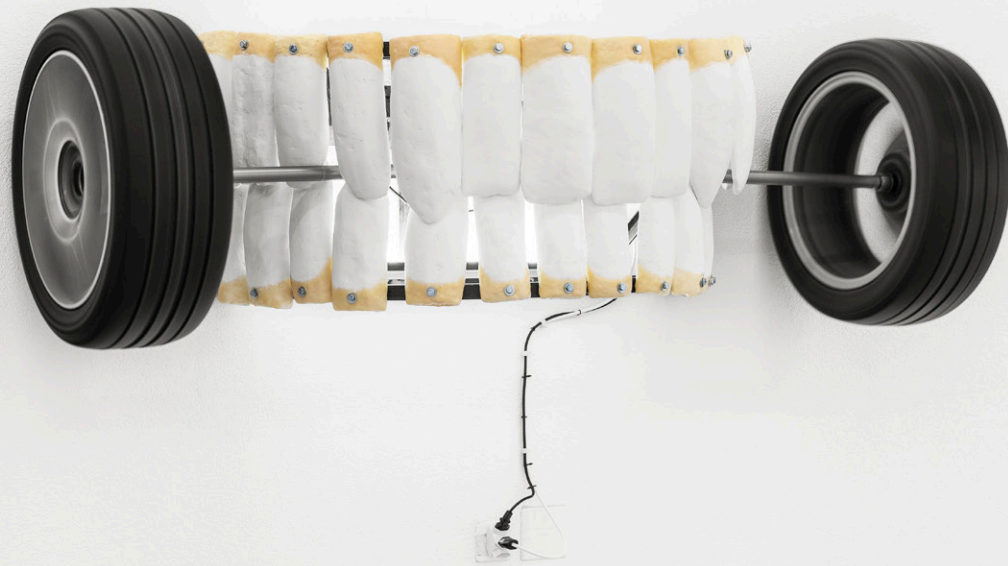
**Bloomberg, 2022**  
oil on engraved stainless steel  
210 x 70 x 3,5 cm



**Fear and Greed Index, 2022**  
engraved stainless steel, wood,  
carved industrial foam used for prototypes,  
5 x 200 x 140 cm  
Oxyd, Winterthur 2022







**Teeth Grinder, 2022**  
steel, car wheels, engine, diplast, latex ,  
65 x 196 x 64 cm  
LaRada Locarno 2022







**FUD Fear Uncertainty  
and Doubt, 2021**  
engraved glass, steel, dollar bill folded  
85 x 235 x 75cm

Graduation MA Institut Kunst,  
Kunsthaut Baselland 2021







**FUD, Fear Uncertainty  
and Doubt, 2021**

engraved glass, steel, dollar bills  
85 x 235 x 75cm

Detail, Graduation MA Institut Kunst,  
Kunsthhaus Baselland 2021



**Der Bauplan, 2021**  
Lithography  
Edition of 20  
29.7 x 42 cm





**CEO, 2020**

Aluminum cast of recycled  
Porsche car rims, latex  
40 x 41 x 12 cm  
installation view,  
Galerie Kleindienst, 2023





**The House of  
Opportunities, 2019**  
latex, local tree cuttings, steel  
410 x 180 x 205cm  
Kunsthau Baselland, Muttentz