

Jeronim Horvat

Croatian descend, born 1991 in Berlin, based in Basel

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since 2020

Klingental Ateliers,

Department of Culture, Basel-Stadt

2019 - 2021

Master of Fine Arts, Institut Kunst,

HGK FHNW, Basel

2017 - 2019

Bachelor of 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)

Upcoming

2026 Sense Gallery, Beijing

2026 Basel Social Club, Gene Gallery, Basel

Solo exhibitions

2023 Lokal-Int, Biel/Bienne

2023 „SAFU“, ANCO, Ancona

2020 „Moding Life“, Sattelkammer, Bern

2020 „Crave Cave“, Bild8005, Zürich

Group exhibitions

2026 „Silence is just a Beginning“, M54, Basel

2026 „All My Actions“, Clara Tower, Basel

2025 Onsernone Arte 2025, Russo, TI

2025 Deqing Center for Contemporary Art, Hangzhou, China

2024 „Skeleton“, Suchi, Seoul

2024 „How To Stay“, Ise Contemporary Museum, Ise, Japan

2023 „Westside“ Galerie Kleindienst, Leipzig

2022 WAF Galerie, Vienna

2022 „Ghandara“, Museo delle Mura, Rome

2022 „Geschichten aus dem Hain“, Oxyd, Winterthur

2022 „Lucky Barn“, Liste Art Fair Special Projects, Basel

2022 „Rosaspina“, La Rada, Locarno

2020 Unanimous Consent, Zurich

2019 HotDock Project Space, Bratislava

2019 „World of Wanderers“, Foundation BINZ39, Zurich

2018 Regionale, Kunsthalle Basel, Basel

2015 WERKSCHAU, Baumwollspinnerei, Leipzig

Grants/ Residencies

2024 Pro Helvetia South-East Asia Residency, Shanghai, China

2024 Production Grant, Philaneo Foundation, Switzerland

2024 Production Grant, Patronagen Fonds, Kunstverein Kunsthalle Basel

2023 Kunstkredit Basel Stadt, Production Grant „Suchi Gallery, Seoul“

2022 Kunstkredit Basel Stadt, Production Grant „Teeth Grinder“, LaRada

There are no straight lines. Many dots form a line, and over time it becomes more seamless, but never truly straight. It is an extension of the mind, visualizing shapes in space. To me, sculptures are like drawing in motion, an expression of the now. Art becomes a language of intent, emitting energy charged with that intent into the work. My grandmother was taken from Ukraine and forced into a German work camp, where she met my grandfather. They moved to his homeland, Croatia, where my mother was born. She raised me in Berlin, with the help of friends and family. The city shaped my youth. Natural chaos. I have always been drawn intuitively toward the liminal space between chaos and order, in motion, never still, always flowing like water. Since 2014 I have followed financial markets, observing traders in online forums, tracking charts, reading on market psychology.

After the post-Covid crash, something shifted. I stopped wanting to participate and appropriated the bar graph itself as my canvas. The single column I had been staring at for years, daily, every few minutes checking my screen, at the pulse of the market. Stainless steel is an inherently anti-organic material. We use it to transport milk because nothing can grow on it. It seemed natural to choose it as my canvas for the very essence of capitalism. A mirror, forged to last forever. Then I had the opportunity to visit Shanghai, to experience how capitalism had evolved there, and I realized that this hard, cold, mirroring projection I held was just one perspective. One reflection. The other reflections in the mirror are us, humans coming together, socializing, looking at and discussing art, philosophy, life, love, the beauty of nature, which is also caught in the high-polished steel, throwing light into the world. As if the object itself is emitting energy. I see them as relational sculptures. Energy bars for the mind.



Energy Portal (Power Charging Station), 2026

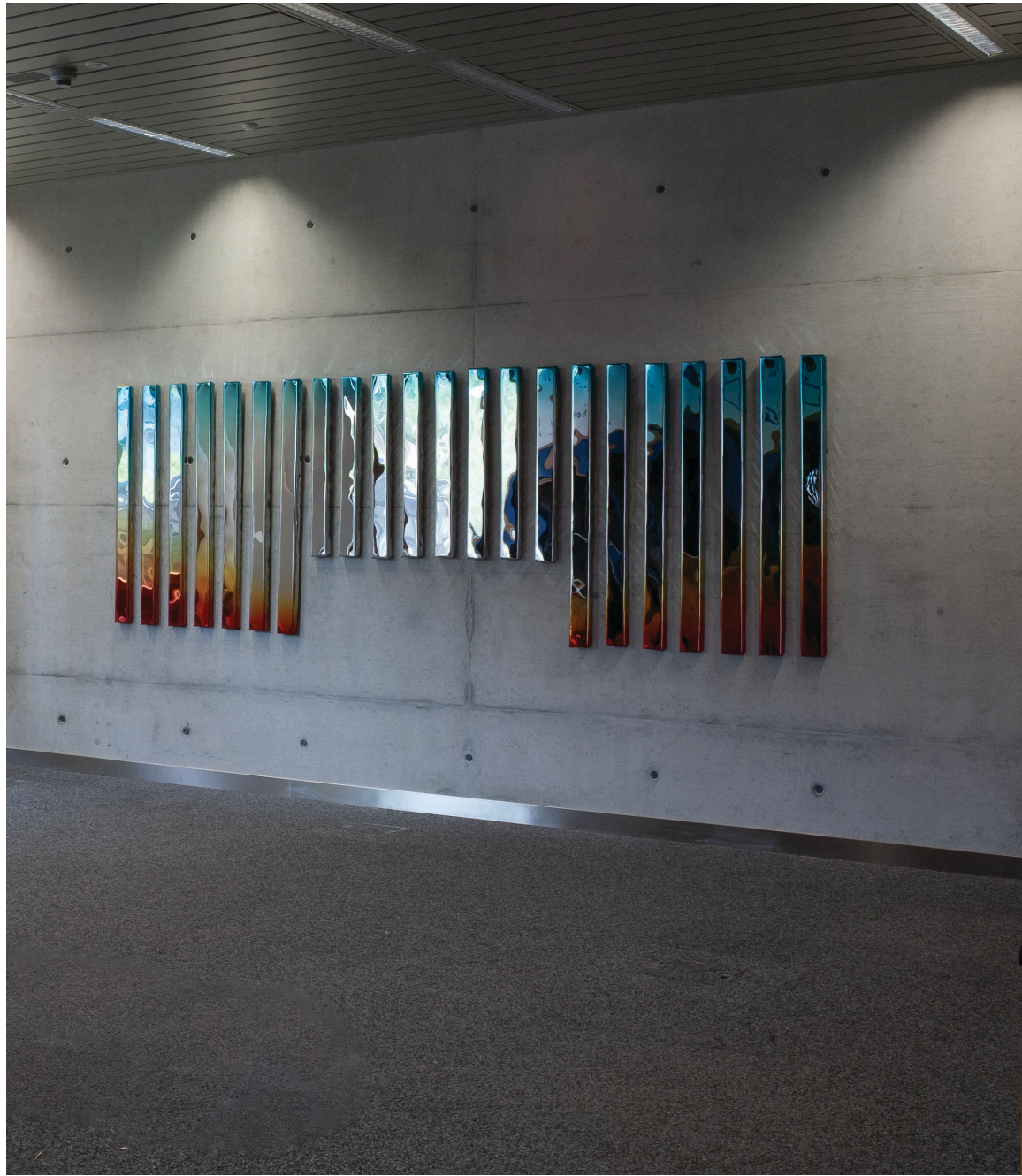
Hand smithed, high polished stainless steel, treated with Pyrosil and finished with a transparent gradient color coating

135 x 280 x 3,5 cm

Installation view Basel Social Club „Office“ with Gene Gallery, Shanghai



Energy Charger (pure rosé gold), 2026; Energy Charger (saffron sky), 2026
 Hand smithed, high polished stainless steel, treated with Pyrosil,
 finished with a transparent gradient color coating
 95 x 11 x 3,5 cm each
 Installation view Basel Social Club „Office“ with Gene Gallery, Shanghai



Energy Portal (Power Charging Station), 2026 (side view)
 Hand smithed, high polished stainless steel, treated with Pyrosil,
 finished with a transparent gradient color coating
 135 x 280 x 3,5 cm



Installation view of my artworks during the group exhibition „all my actions“ curated by Tuula Rasmussen and organized by Micha Rinnger and Ludwig Albert at Clara Tower in Basel, May 2026; photography by Nicolas Gysin



„VIVITUR INGENIO, CAETERA MORTIS ERUNT“ 2026,
engraved stainless steel, acid, pvc protection foil
180 x 100 x 0.1 cm
“all my actions“ Clara Tower Basel, curated by Tuula Rassmusen



Field Studies, 2024

oil paint and acetone transfer inkjet print on engraved stainless steel, screws

180 x 144 x 0.1 cm

Installation view, Rooftop at „Skeleton“ Suchi Gallery, Seoul, 2024 + detail view



Sa-ram / Sa-rang, 2024
unglazed ceramic, silicone
4 x 22 x 16 cm
Installation view main exhibition space, „Skeleton“, Suchi Gallery, Seoul, 2024



The first bubble was about flowers, 2024 (Series of 14)
oil paint on engraved stainless steel, collaged with acetone transfer inkjet prints
26 x 16 x 2 cm each
Installation view main exhibition space, „Skeleton“, Suchi Gallery, Seoul, 2024



Forced Takeover, 2024

acetone transfer inkjet print on hand folded and hammered stainless steel
175 x 25 x 5 cm

Installation view Studio Jeronim Horvat + detail view



Mitch, 2024

oil paint, acetone inkjet transfer on high polished, hand engraved, hand folded stainless steel

55 x 10 x 5 cm

Installation view, Studio Jeronim Horvat



Requiem, 2024
latex on high polished, hand hammered and folded stainless steel
95 x 10 x 5 cm
Installation view, Studio Jeronim Horvat



Spine, 2024
oil paint on high polished, hand engraved, hand folded stainless steel
175 x 10 x 5 cm



KeyContact, 2024
oil paint, acetone inkjet transfer, latex on high polished, hand engraved, hand folded stainless steel
175 x 10 x 5 cm



Standard & Poor's, 2024

oil paint, acetone inkjet transfer on hand engraved, high polished, hand folded stainless steel
175 x 10 x 5 cm



Berry Silbert Digital Currency Group, 2024

oil paint, acetone inkjet transfer on hand engraved, high polished, hand folded stainless steel
95 x 40 x 5 cm



Washtrading 2024 (Arrests of Szhu Zu, Sam Bankman Fried, Do Kwon)
oil paint combined with acetone print transfer on high polished, hand engraved and hand folded stainless steel
25 x 175 x 5 cm
Installation View, Studio Jeronim Horvat



Merchants Game, 2024 (after Francisco de Goya)
oil paint, acetone print transfer on high polished, hand engraved, hand folded stainless steel
95 x 10 x 5 cm



Observer, 2024
acetone print transfer on high polished, hand engraved, hand folded stainless steel
95 x 10 x 5 cm



ZERO, 2023 (after Hans Holbein)
oil paint on high polished, mirror, engraved stainless steel, combined with blown glass, artist frame made from original oak tree wood from the Minster in Basel
19,4 x 183 x 5 cm
Installation view, „ZERO“, Langstrasse Zurich, „Sputo“ exhibition space (ZhdK Zurich)

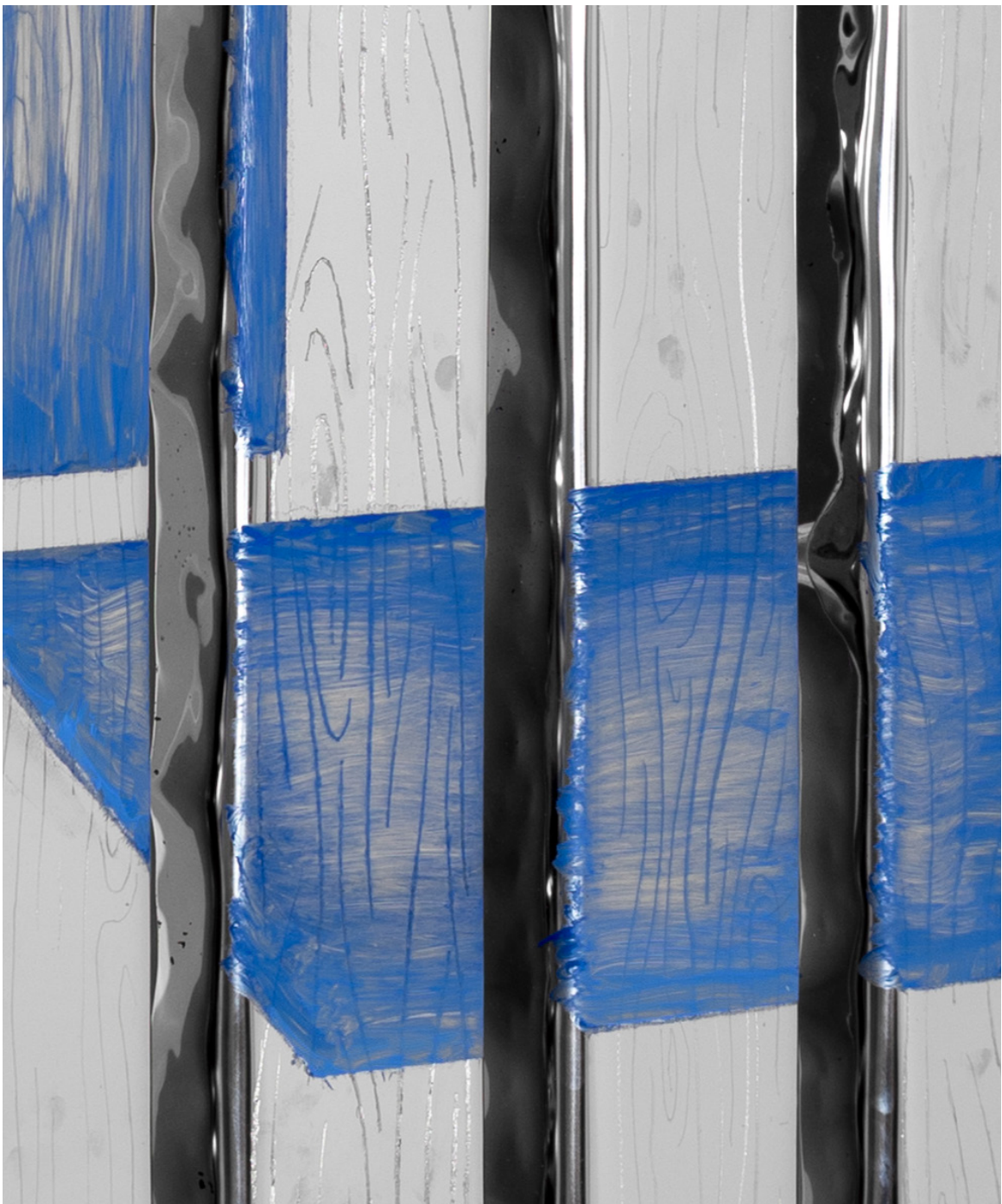


NYSE, 2023
oil paint on hand hammered, folded and engraved stainless steel, industrial shrinking foil cover
175 x 65 x 5 cm



Exit Liquidity, 2023
oil paint on hand hammered, folded and engraved stainless steel, industrial shrinking foil cover
25 x 145 x 5 cm





JP Morgan, 2023
oil paint on hand hammered, folded and engraved stainless steel
133 x 52 x 5 cm
Installation view, Studio Jeronim Horvat

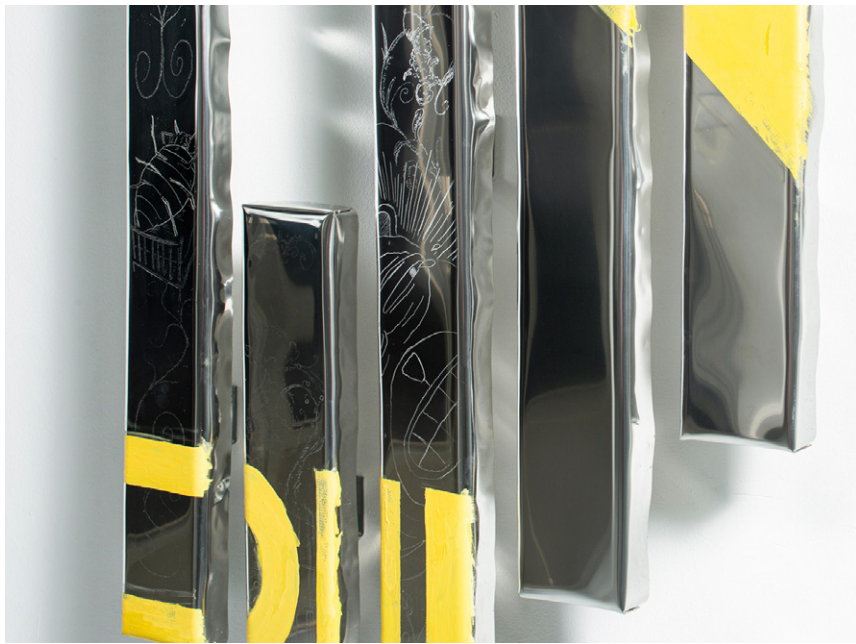


Vanguard, 2023

oil paint on hand hammered, folded and engraved stainless steel

160 x 50 x 5 cm

Installation view, Studio Jeronim Horvat



Binance, 2023
oil paint on hand hammered, folded and engraved stainless steel,
200 x 240 x 5 cm
Installation views „SAFU“, Anco Gallery, Ancona, Italy + detail views



Trader, 2023
ripped collar, Art Basel cardholder Necklace, Metal plate, stamped with oil paint finger print by the artist.
45 x 9 x 6 cm (dimensions variable)
Installation view „SAFU“, Anco Gallery, Ancona, Italy + detail view



Ray Dalio, 2023
oil paint on hand hammered and folded stainless steel,
55 x 10 x 5 cm
Installation view „SAFU“, Anco Gallery, Ancona, Italy + detail view



Artificial Intelligence, 2022
oil paint and marker on hand hammered, folded, recycled stainless steel
50 x 12 x 7 cm

Detail and studio view, production of the stainless steel bar series 2022



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

Oxyd, Winterthur 2022

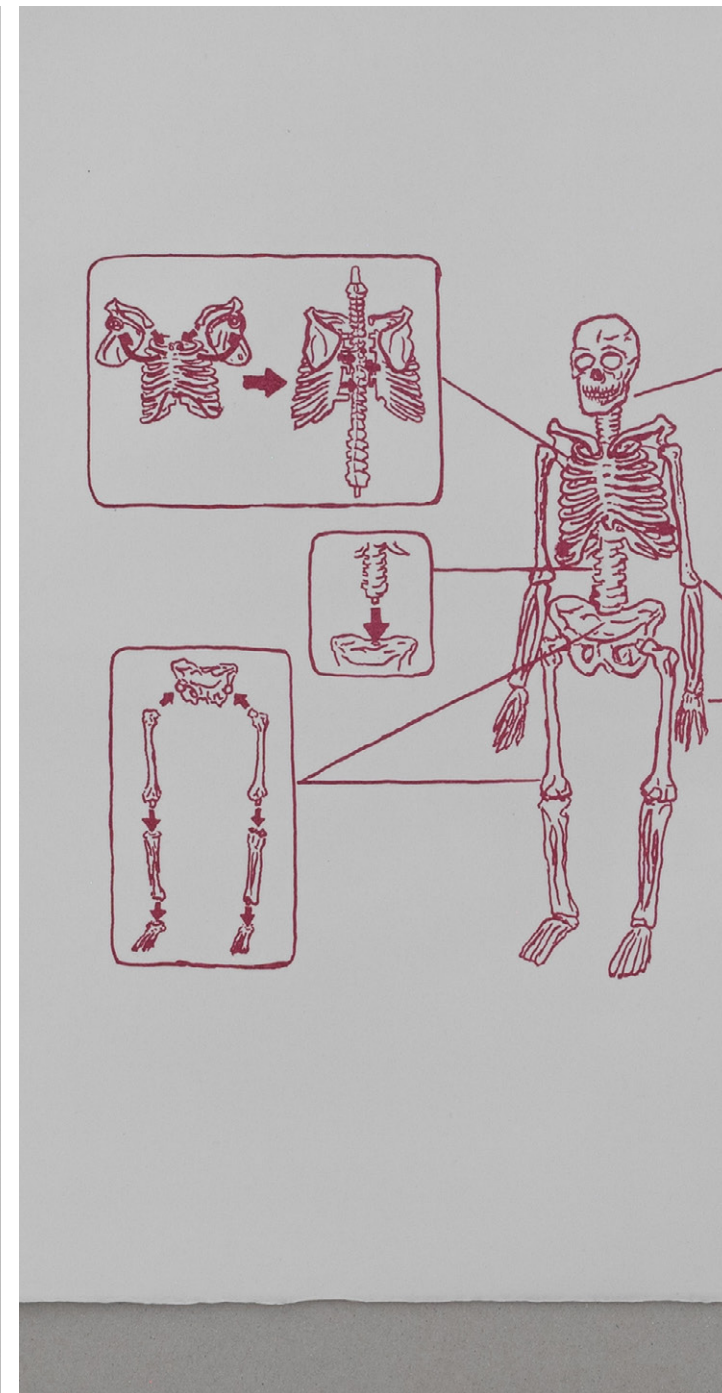


Teeth Grinder, 2022

steel, car wheels, electric engine, diplast, latex

65 x 196 x 64 cm

Rosaspina, LaRada Locarno 2022



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



FUD, Fear Uncertainty and Doubt, 2021
engraved glass, steel, dollar bills
85 x 235 x 75cm
Detail, Graduation MA Institut Kunst, Kunsthhaus Baselland 2021



Business Deal, 2020

silicone

42cm x 39cm x 6cm

installation view,
Calvinism, Winterthur 2020



CEO, 2020
Aluminum cast of recycled Porsche car rims, latex
40 x 41 x 12 cm
installation view, Galerie Kleindienst, 2023



The wood is hand carved out of assembled cheap wood used to construct walls (like on art fairs etc) I wanted to create sort of a stage, a friend would DJ but he would never play the complete track only a minute.

Crave Cave 2020
Wood, Latex, Paper

installation view,
Bild 8005 Zürich



Keylogger 2020
Wood, Latex, Paper
80 x 65 x 23 cm

installation view,
Bild 8005 Zürich



The drawings were pencil on stacks of copy paper, glued together with latex and then becoming some sort of object almost.



Necronomicon, 2020
carved wood, acrylic paint,
coated, oiled

True Grit IRL,
unanimous consent, Zürich



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



The House of Opportunities,
2019 latex, local leftover tree cuttings,
steel
205cm x 180cm x 410cm

internal view, i-HOOD,
Kunsthau Baselland, Muttentz 2019



Sattelkammer Bern 2019
Toe 2 Toe 2019
ceramic, steel, rose hip
205cm x 180cm x 410cm



Paranormal Passivity, 2019
steel wires, coffe stained shirt
123cmx 210cm x 50cm

installation view, apartment,
Basel, 2019



Aeon, 2019
steel wire, bark, ceramic
600cmx 45cm x 35cm

installation view,
Binz39, Zürich



HODL, 2018
copper chain, ceramic, plaster
123cm x 210cm x 50cm

installation view, Oslo10,
Basel, 2018



The following are earlier works when I studied at Burg Giebichenstein in Halle (Saale), a classic german art academy focused on material contrasts. I was then very interested in consumer objects, or narratives that can be told through these translations.

Monobloc, 2017
plaster, iron
55cm x 65cm x 60cm (R)
50cm x 65cm x 60cm (L)

installation view Regionale
Kunsthalle Basel 2018



About Blank 2016
silicone, PVC, coal for heating ovens in saxony
160cm x 65cm x 70cm



PS1, 2016
bronze fullcast of morphed
playstation 1 controller

8,5cm x 8,5cm x 16cm