

Jeronim Horvat

Croatian descend, born 1991 in Berlin, based in Basel

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2020 - 2027

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)

Solo exhibitions

2023 Lokal-Int, Biel/Bienne, Switzerland

2023 „SAFU“, ANCO, Ancona, Italy

2020 „Moding Life“, Sattelkammer, Bern, Switzerland

2020 „Crave Cave“, Bild8005, Zürich, Switzerland

Group exhibitions

2026 „Water, Steel, Tulip“ Sense Gallery, Beijing, China

2026 Basel Social Club, Gene Gallery, Basel, Switzerland

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

2026 „All My Actions“, Clara Tower, Basel, Switzerland

2025 Onsernone Arte 2025, Russo, Switzerland

2025 „The Land We Long For“ Deqing Contemporary Art Center, Deqing, China

2024 „Skeleton“, Suchi, Seoul, South Korea

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

2023 „Westside“ Galerie Kleindienst, Leipzig, Germany

2022 WAF Galerie, Vienna, Austria

2022 „Ghandara“, Museo delle Mura, Rome, Italy

2022 „Geschichten aus dem Hain“, Oxyd, Winterthur, Switzerland

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

2022 „Rosaspina“, La Rada, Locarno, Switzerland

2019 „World of Wanderers“, Foundation BINZ39, Zurich, Switzerland

2018 Regionale, Kunsthalle Basel, Basel, Switzerland

2015 WERKSCHAU, Baumwollspinnerei, Leipzig, Germany

Grants/ Residencies

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

2024 Production Grant, Philaneo Foundation, Switzerland

2024 Patronagen Fonds, Kunstverein Kunsthalle Basel

I came to my current artistic practice through my art studies but also my interest in financial markets, mythology but especially in how these abstract concepts are translated into our physical world. I spent years observing and actively trading financial instruments, and I have experienced the world behind the charts from personal experience: the discipline and the mania, the dopamine roller-coaster, fear and doubt, the strange intimacy of anonymous online platforms, where trading opinions are discussed and memes are shared. What I found there was not cold but a complex social community moving ahead with light speed, accelerationists, a mix of all kinds of people, mostly leaving the emotions out of the trades but in on the chats. I came to the conclusion that markets are the most pervasive belief system of our time, dressed in the appearance of rationality. Since 2014 the economy has been the central subject of my work, not as an abstract force but as an all-pervading power that shapes culture, politics and feeling in real time, and that co-creates the myths and symbols our society anchors itself repeating throughout human history.

In 2021 I appropriated the single column of the trading chart as a sculptural medium after realizing I wanted to fully integrate the medium I was staring at for so long into my practice. I hand-form sheets of stainless steel, the material of façades, milk tanks and the sterile perfection with which the financial world seems to present itself, into long bars: hammered into shape, mirror-polished, engraved, painted, overprinted with acetone-transferred images from the internet, Renaissance armour beside hedge-fund logos beside memes. The forged edge against the industrial surface carries the tension I keep returning to: a society that strives for the rational while acting on myth, desire and collective emotion. Each bar is a day, a mood, a measure of human labour, the emotional part of investing made physical.

My residency in Shanghai with Pro Helvetia in 2024 changed my work and perspective fundamentally. Living inside the world's largest trading metropolis, I understood that the coldness I had projected onto capital was only one perspective. What endures beneath every market is the social space it creates: people meeting, dinners, exchanging ideas, the beating heart giving warmth to capital-shaped cities. Since then my sculptures have stopped being canvases for critique and have become something closer to charged objects, energy emitters, works that hold, through material, form and colour, a positive and strengthening intention.

This idea is rooted in history. Following Nick Szabo's account of the origins of money, the first monies were ornaments: durable, hand-wrought collectibles whose worth lay in their unforgeable costliness, objects that carried trust, settled disputes and bound communities together. My hand-forged bars knowingly repeat that primal gesture; money has always been a language, and sculpture can speak it. I think alongside panpsychism and hylozoism, the old intuition that matter itself is alive or experiencing, and alongside Timothy Morton's hyperobjects: systems like global finance are so massively distributed in time and space that we only ever meet their local imprints. A chart is such an imprint. So is a rusting surface.

My current works stage these convictions as material fact. Industrial and historical materials meet not as opposites but as states of one continuum, from the seemingly dead to the visibly alive. Nothing is straight, nothing stands still; even the most polished surface is in motion and ageing. The question that drives me now is whether an artwork can do what the earliest monies did: hold intention, transmit care and energy, and strengthen the people who live with it. Art, to me, is a language, and I love it most when it inspires.



Energy Portal (Power Charging Station), 2026

Smithed, high polished stainless steel, treated with Pyrosil, transparent color coating

135 x 280 x 3,5 cm

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



„VIVITUR INGENIO, CAETERA MORTIS ERUNT“ 2026,
engraved stainless steel, acid, pvc protection foil
180 x 100 x 0.1 cm



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



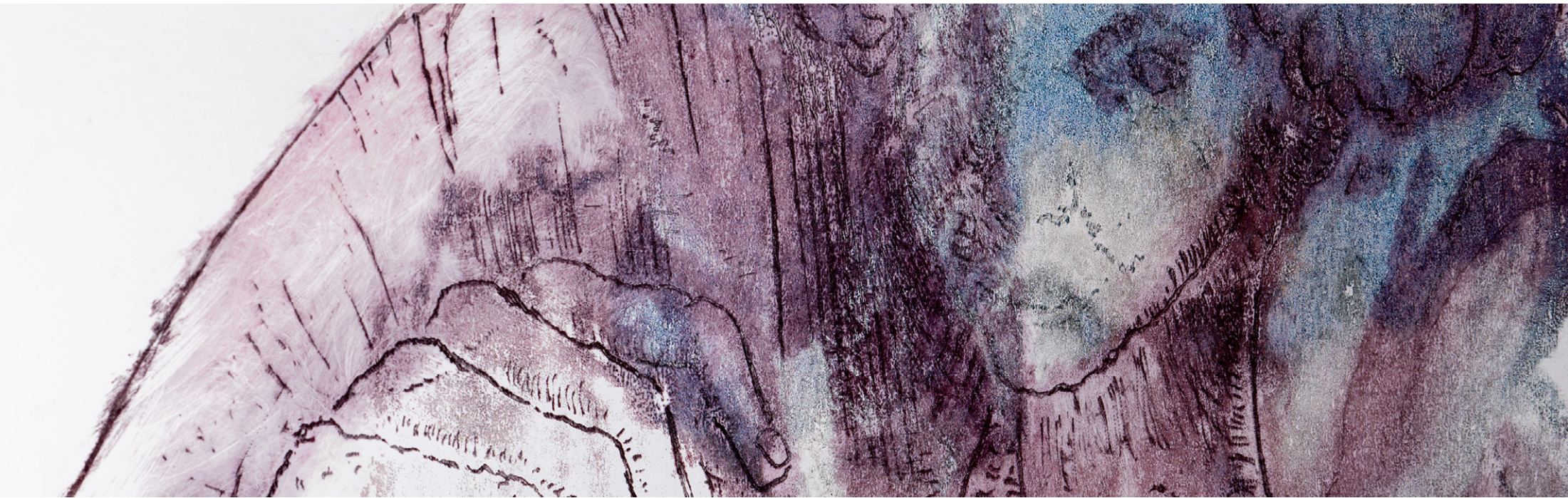
Standard & Poor's, 2024

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)

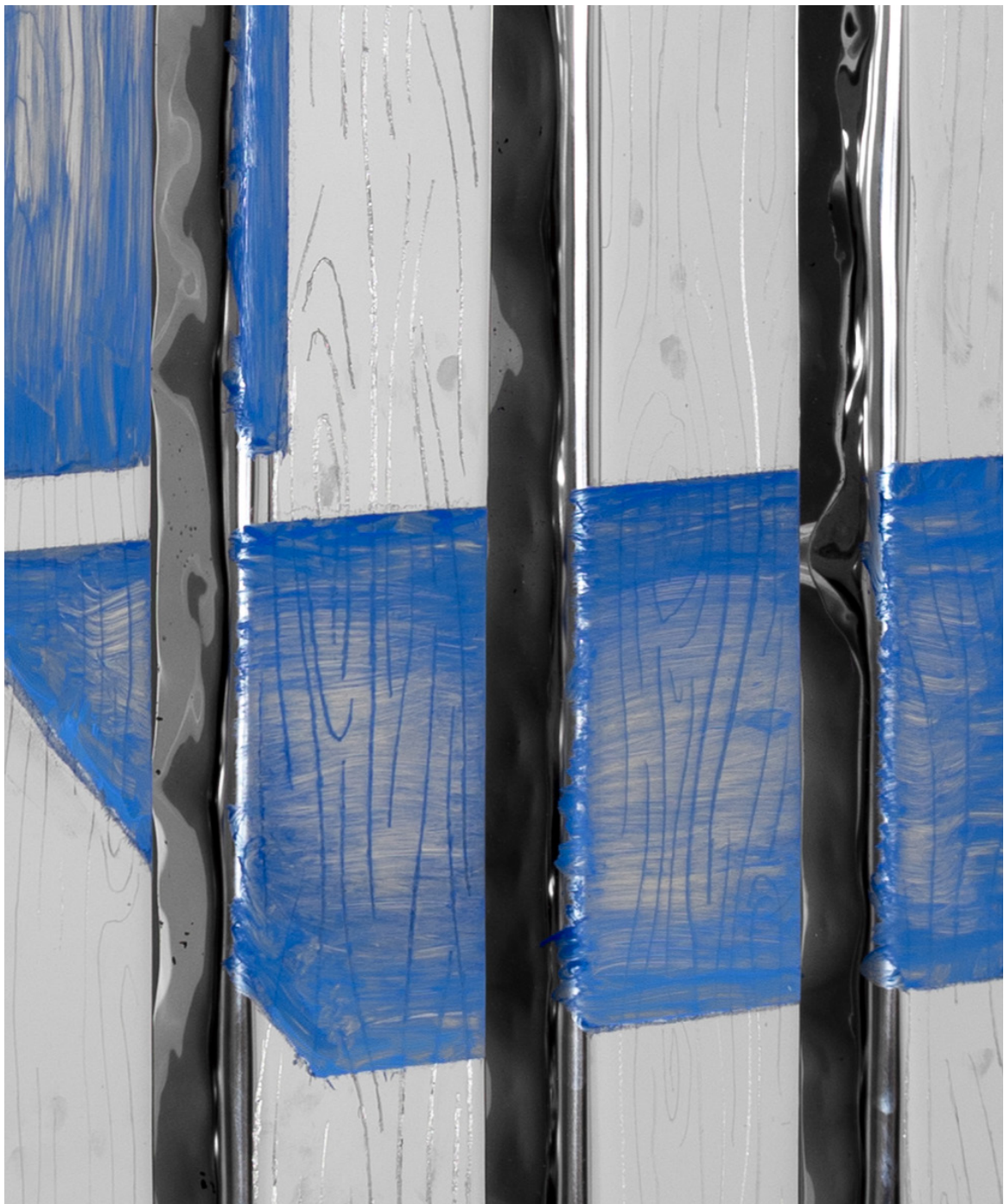


NYSE, 2023
oil paint on hand hammered, folded and engraved stainless steel, industrial shrinking foil cover
175 x 65 x 5 cm



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

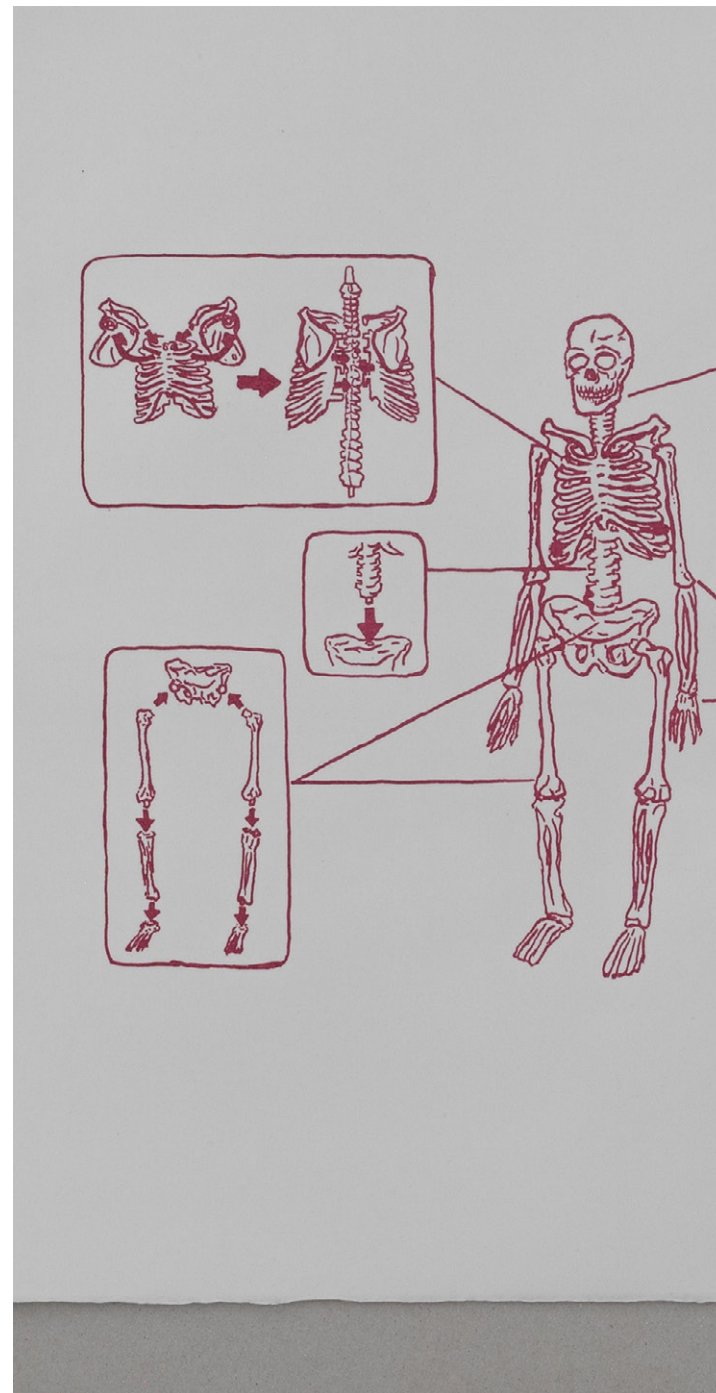


Teeth Grinder, 2022

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, Kunsthaus 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