

Art Basel Hong Kong 2025

March 28-30, 2025

Booth 1B26

Jyll Bradley

Selma Parlour

Gulay Semercioglu

Susan Hefuna

Jyll Bradley

Jyll Bradley (b. 1966) in Folkestone, UK, lives and works in London, making installations, films, drawings and sculptures.

Bradley's work first emerged in the late 1980's and combines the formal vigour of Minimalism with ideas of identity and place. Light has been a constant protagonist in her practice, from her early pioneering photographic light-box installations to her acclaimed large-scale public realm works in fluorescent Plexiglas and LED. Bradley often pairs organic and industrial materials, expressing a desire to bring together different aspects of self in a process she describes as 'queering minimalism.'

Her installations have increasingly become sites of activity such as dance, performance and film-making, reflecting her interest in sculpture as a potent gathering place of people and ideas.

Selected Collections:

Arts Council Collection, UK; the Government Art Collection, UK; Walker Art Gallery, Liverpool, UK; The Faith Museum, UK; National Library of Australia, Canberra, Australia; M.K. Ciurlionis National Museum of Art, Kaunas, Lithuania.

See a full CV [here](#)

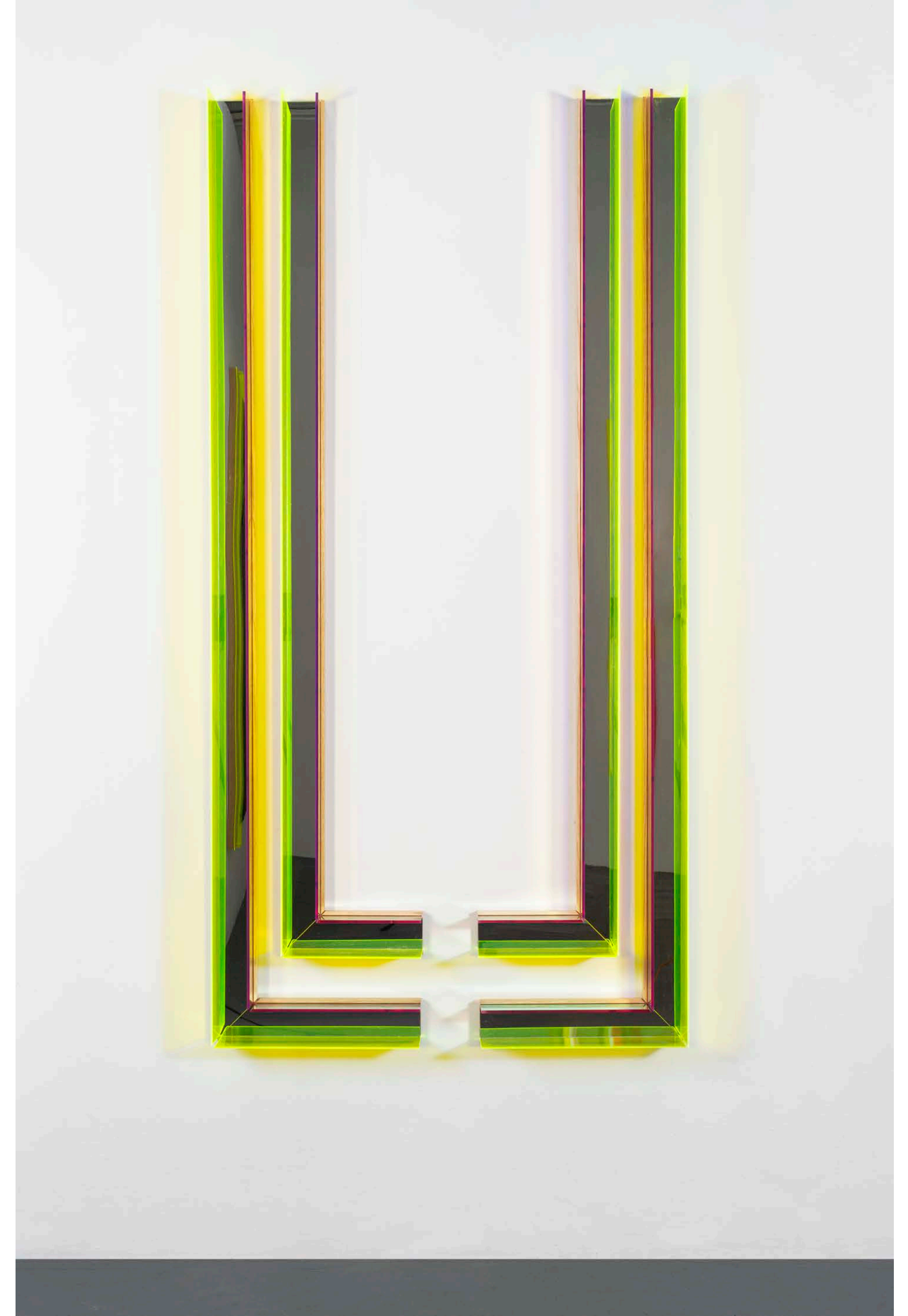


Jyll Bradley

Palmette
2023

Fluorescent live-edge Plexiglas, mirrored Plexiglas, ash wood.
168 x 10.6 (depth) x variable width
Ed 1/3 + 2AP

USD 25,000
HKD 195,000





Jyll Bradley

Self Portrait

1987- 2024

Digital photographic artist prints from original negatives printed on matt fine art fibre paper, Aluminium Frame

150 x 168 cm

Ed. 2/3 + 1AP

USD 20,000

HKD 156,000

Self-Portrait (1987) hints at Bradley's desire as a queer woman in the 1980s to be seen and understood but also to hide away, obscuring her face from the camera and turning to abstraction in her art as a way to express the strange and unexpected.

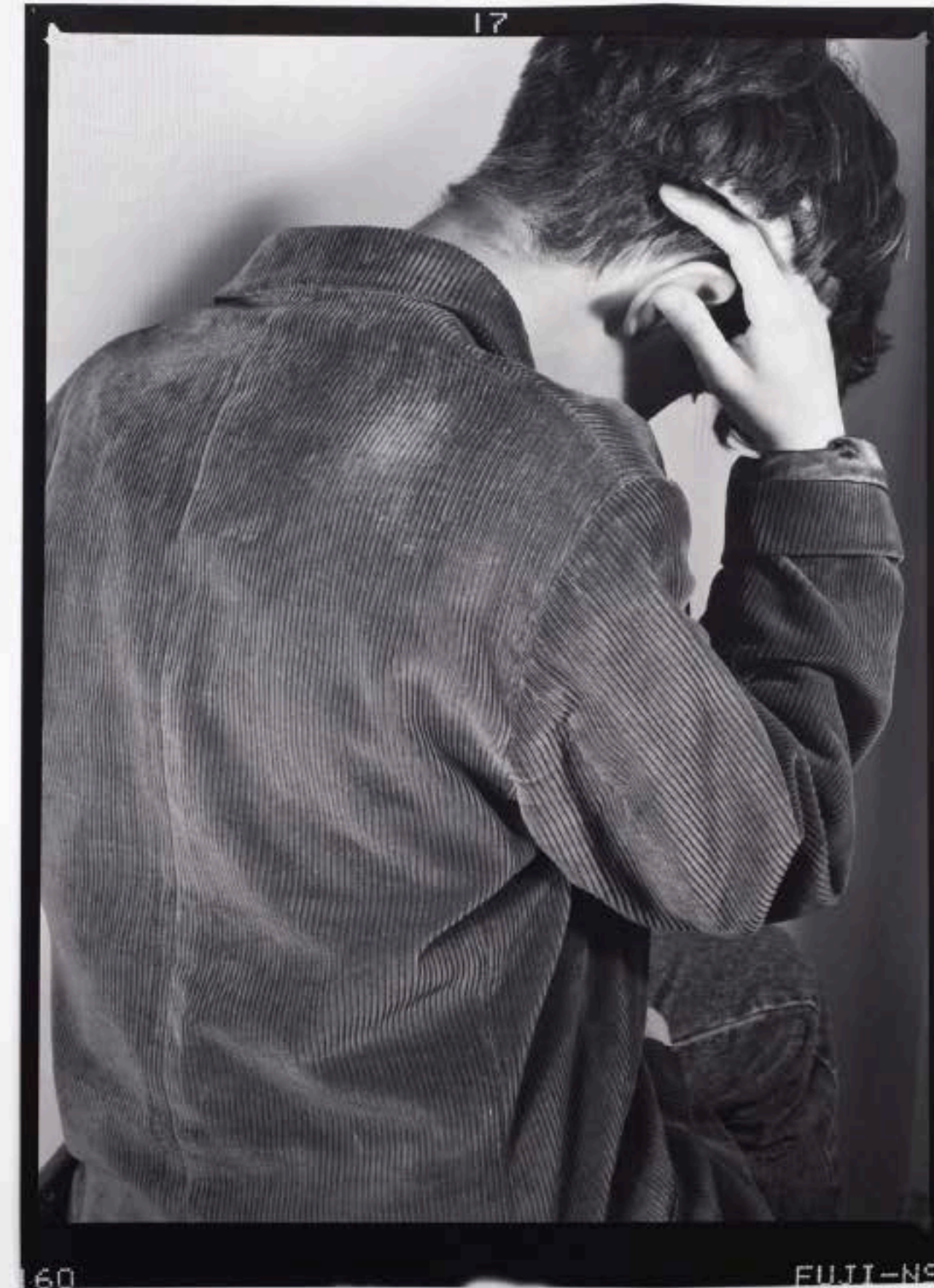
Jyll Bradley

Self Portrait
1987

Digital photographic artist prints from original negatives
printed on matt fine art fibre paper, Aluminium Frame

120 x 168 cm
Ed 1/3 + 2 AP.

USD 20,000
HKD 156,000



Jyll Bradley

Scion

2024

Etched fluorescent live-edge
plexiglass, ash wood

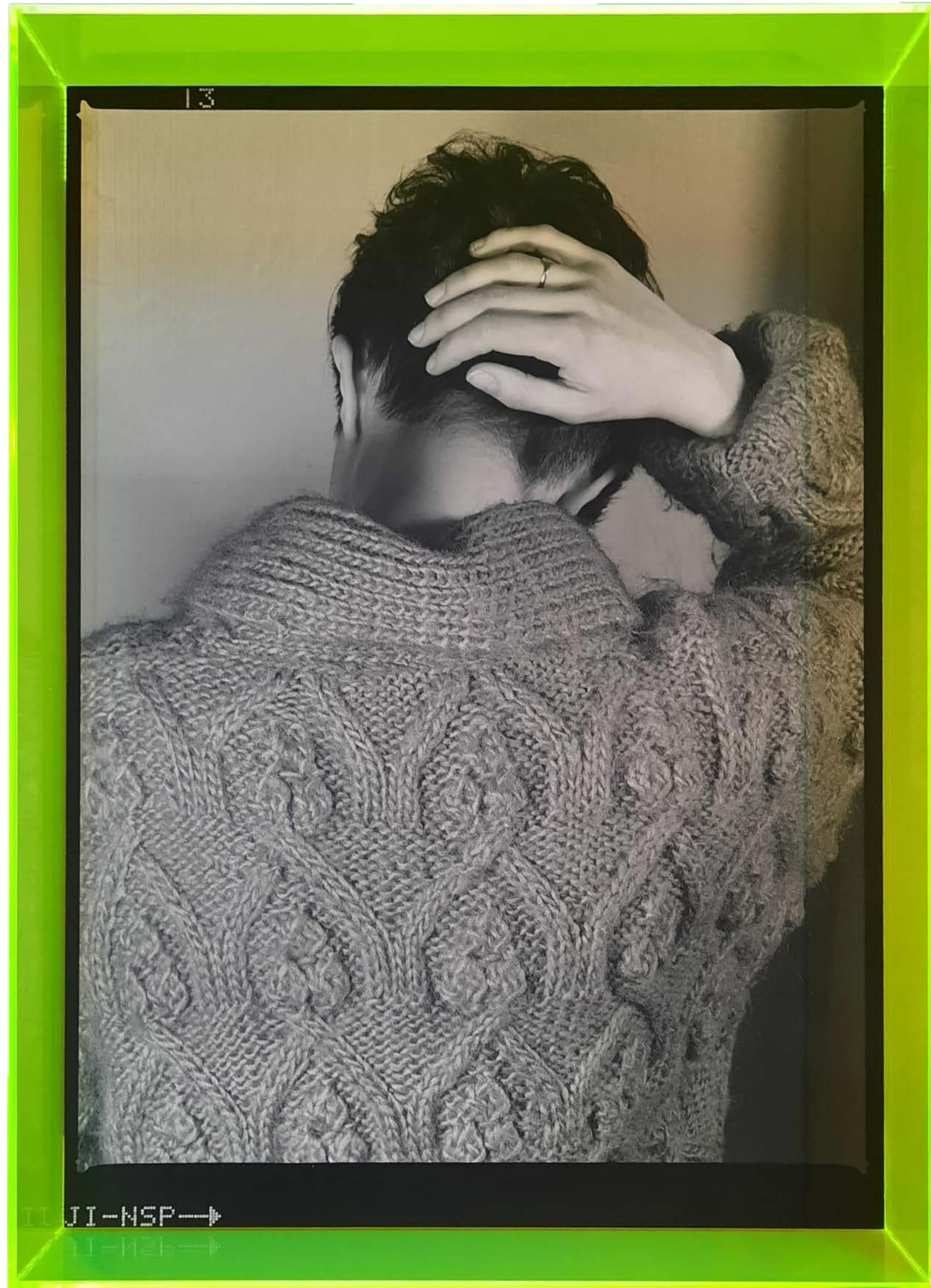
168 x 11 x 11cm

Ed 1/3 + 2 AP

USD 12,000

HKD 94,000





Jyll Bradley

Self Portrait

1987 - 2024

Archival Photographic print, Live
edge Plexiglass frame

41 x 30 x 6 cm

Ed 1/5 + 1 AP

USD 6000

HKD 47,000



Jyll Bradley

Self Portrait

1987-2024

Archival Photographic print, Live
edge Plexiglass frame

17cm x 15cm x 4cm

Ed 1/5+1AP

USD 2500

HKD 20,000



Jyll Bradley

Self Portrait

1987-2024

Archival Photographic print, Live
edge Plexiglass frame

17cm x 15cm x 4cm

Ed 2/5 +1AP

USD 2500

HKD 20,000

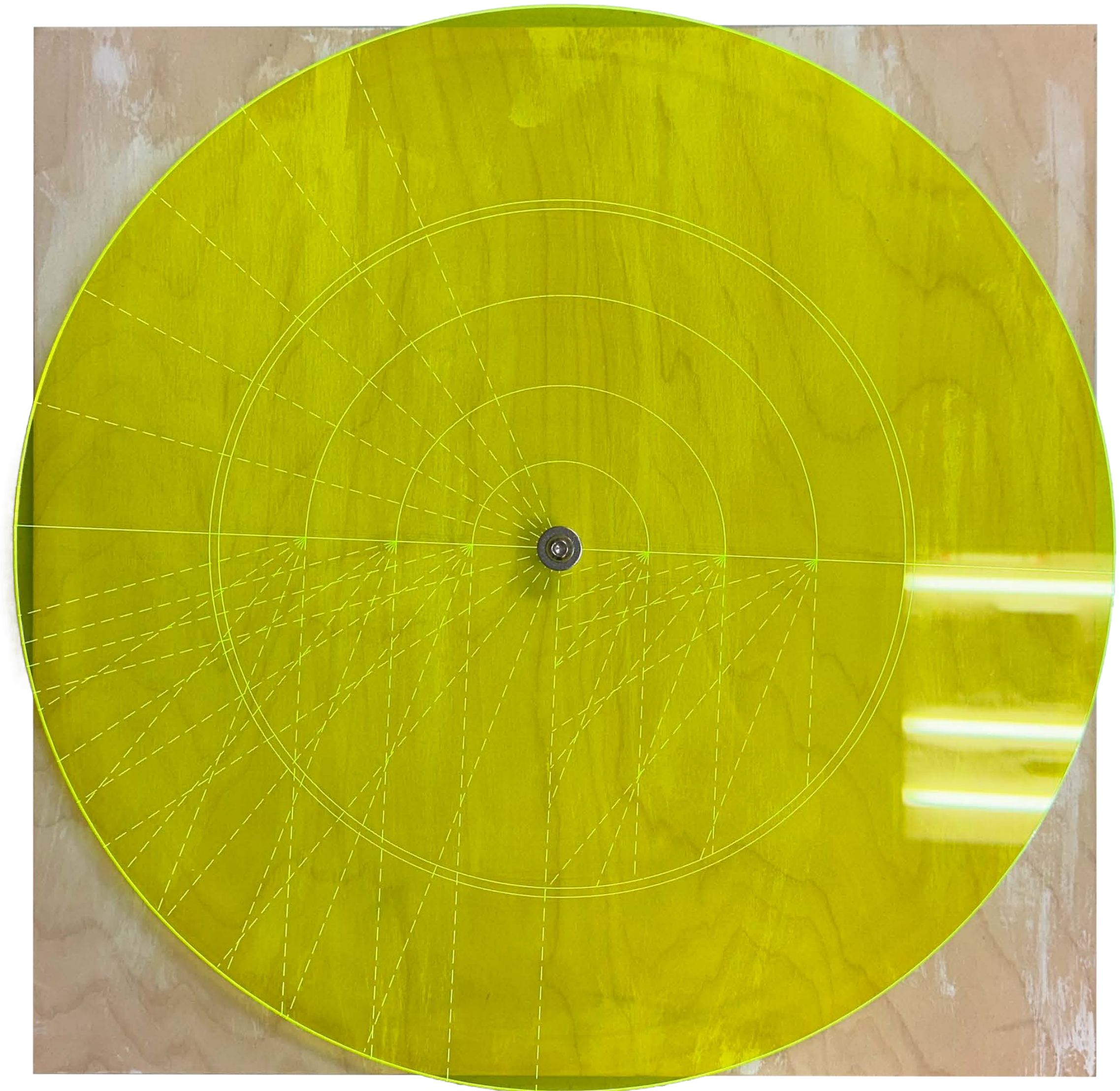
Jyll Bradley

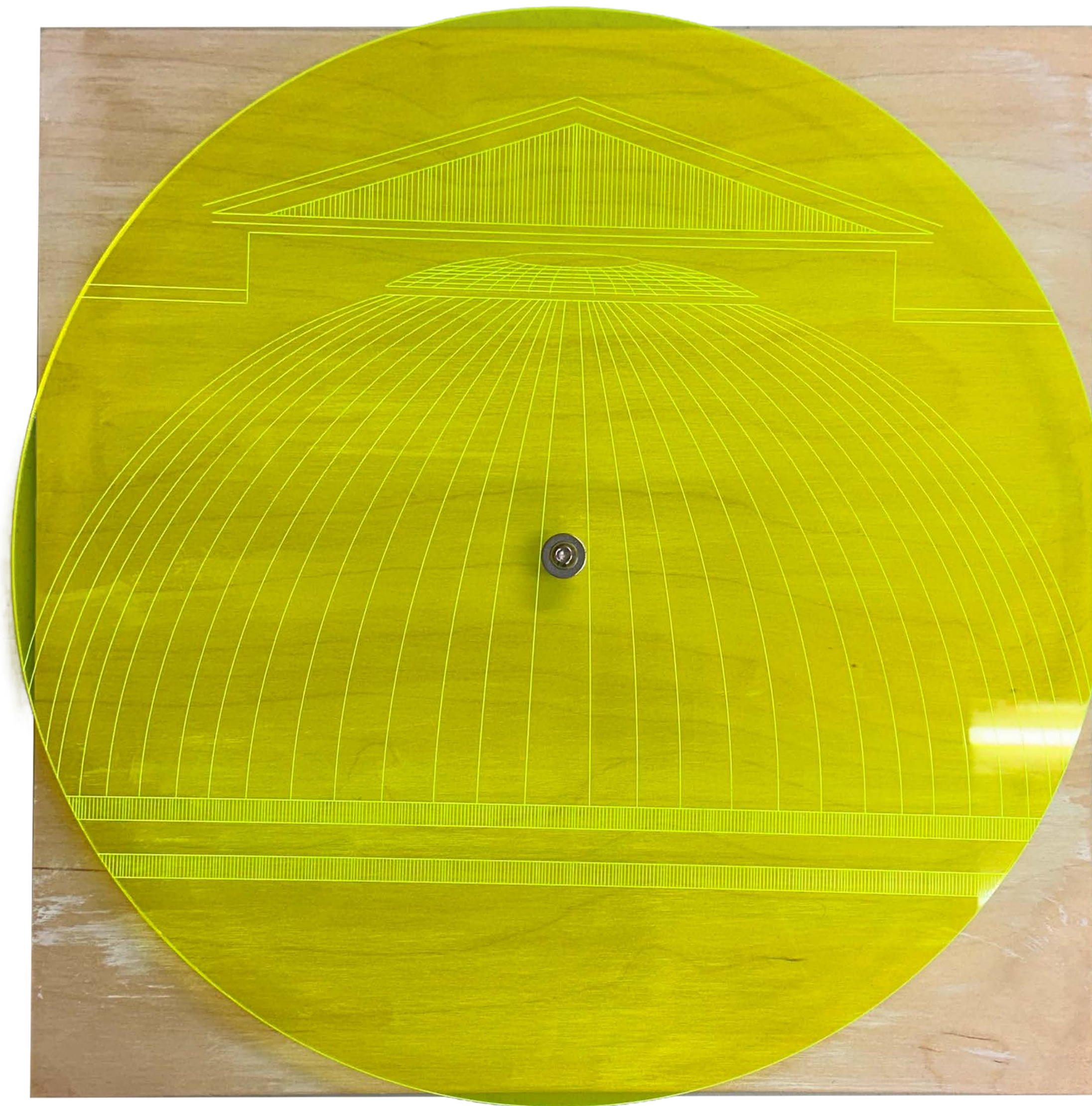
Opening the Air
2024

Etched fluorescent live-edge plexiglass, ash wood
40 x 40 cm
Ed. 1/5 + 2AP

USD 5000
HKD 39,000

Derived from laser-etched drawings and ancient
glasshouse architectural design, Opening the Air
(2024) explores the interplay of light, structure, and
history.





Jyll Bradley

Opening the Air

2024

Etched fluorescent live-edge
plexiglass, ash wood

40 x 40 cm

Ed. 1/5 + 2AP

USD 5000

HKD 39,000

Jyll Bradley

Opening the Air
2024

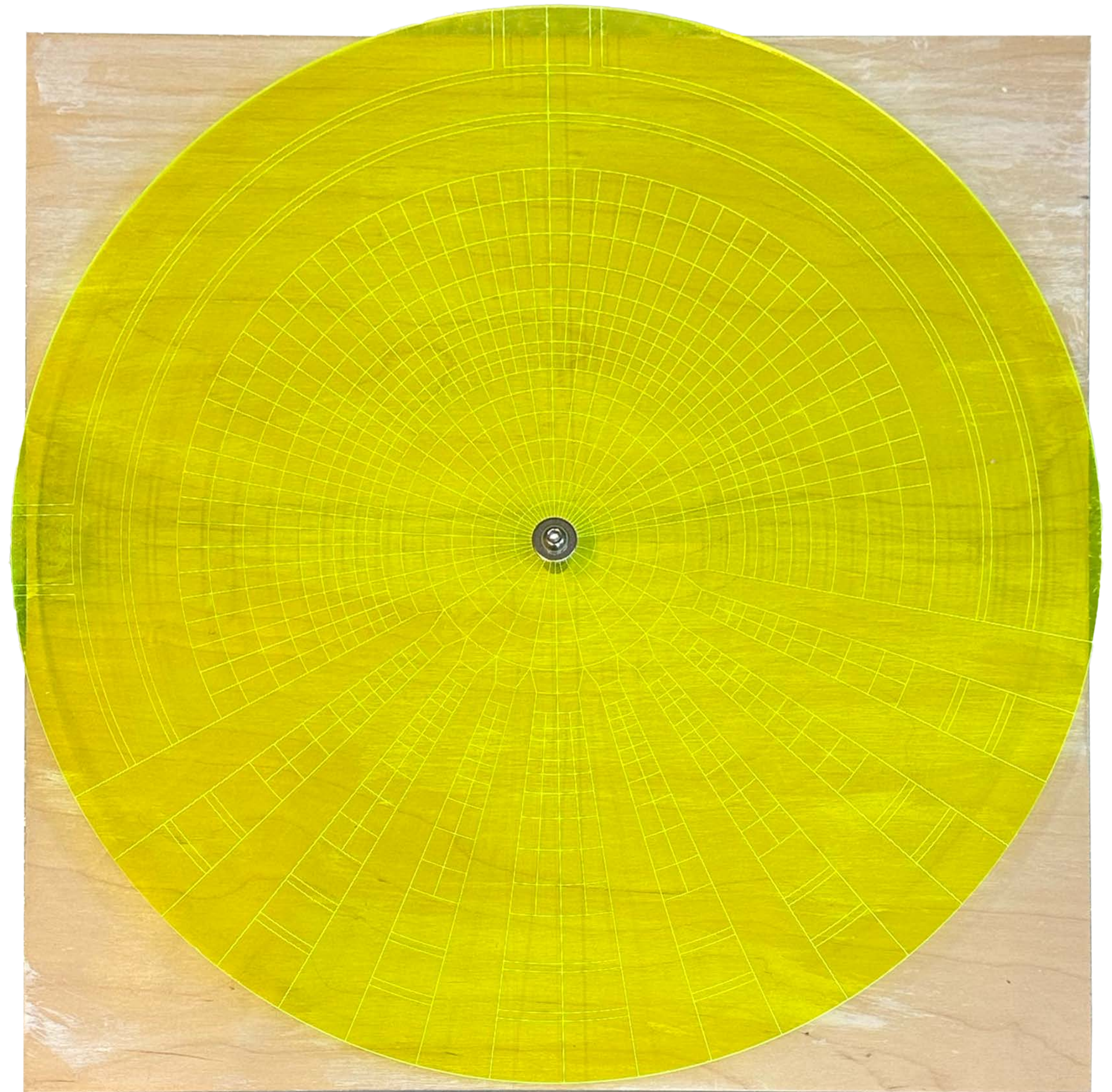
Etched fluorescent live-edge
plexiglass, ash wood

40 x 40 cm

Ed. 1/5 + 2AP

USD 5000

HKD 39,000





Jyll Bradley

Opening the Air
2024

Etched fluorescent live-edge
plexiglass, ash wood

40 x 40 cm

Ed. 1/5 + 2AP

USD 5000

HKD 39,000

Selma Parlour

Selma Parlour (b. 1976) lives and works in London. Having created a unique visual vocabulary comprising diagrammatic space, framing, trompe l'oeil illusion, haptic surfaces, transparency, repetition, and of course, colour, Selma Parlour is known for her meticulous oil paintings that appear as though they are drawn, dyed, or printed.

These elegant paintings belie a rigorous process that sees the weave of the soft linen substrate exposed within colour. And colour - pastel, vivid, sour - is 'backlit' by the white primer beneath creating a glow reminiscent of the photograph or screen.

From Piet Mondrian's homogenisation of pictorial space, to Jonathan Lasker's impasto lattices, and Heimo Zobernig leaving his masking tape attached, the modernist grid is synonymous with an assertion of painting as a literal object, over and above its facility for illusion. Conversely, Parlour reimagines the grid as a site for illusion.

Her grids are patterns of relation, but they can also be read as codified representations of multiple paintings in a salon hang. While an abstract painting commenting on the pragmatics of its display is familiar territory for abstraction (e.g., Robert Ryman), in her Salon Paintings Parlour uses abstraction to represent representation as such. Or, as a certain surrealist might have put it: this is not a salon hang.

With her playful reworking of historical parameters Parlour underscores the disparity between what we see and what we interpret. Meaning lies with what the viewer bestows - this succinctly illustrated by Parlour's reflexive approach to painting, as it is with Shakespeare's 'yonder cloud' exchange.

Parlour's dedicated investigations into the in/extrinsic limitations of painting as a medium have led the artist to these illusory, abstract works. With her attentiveness to the liminal space between painting's objectness and the image, her paintings truly question our impression of tangible space and surface.

See a full CV [here](#).



Selma Parlour

Salon VI

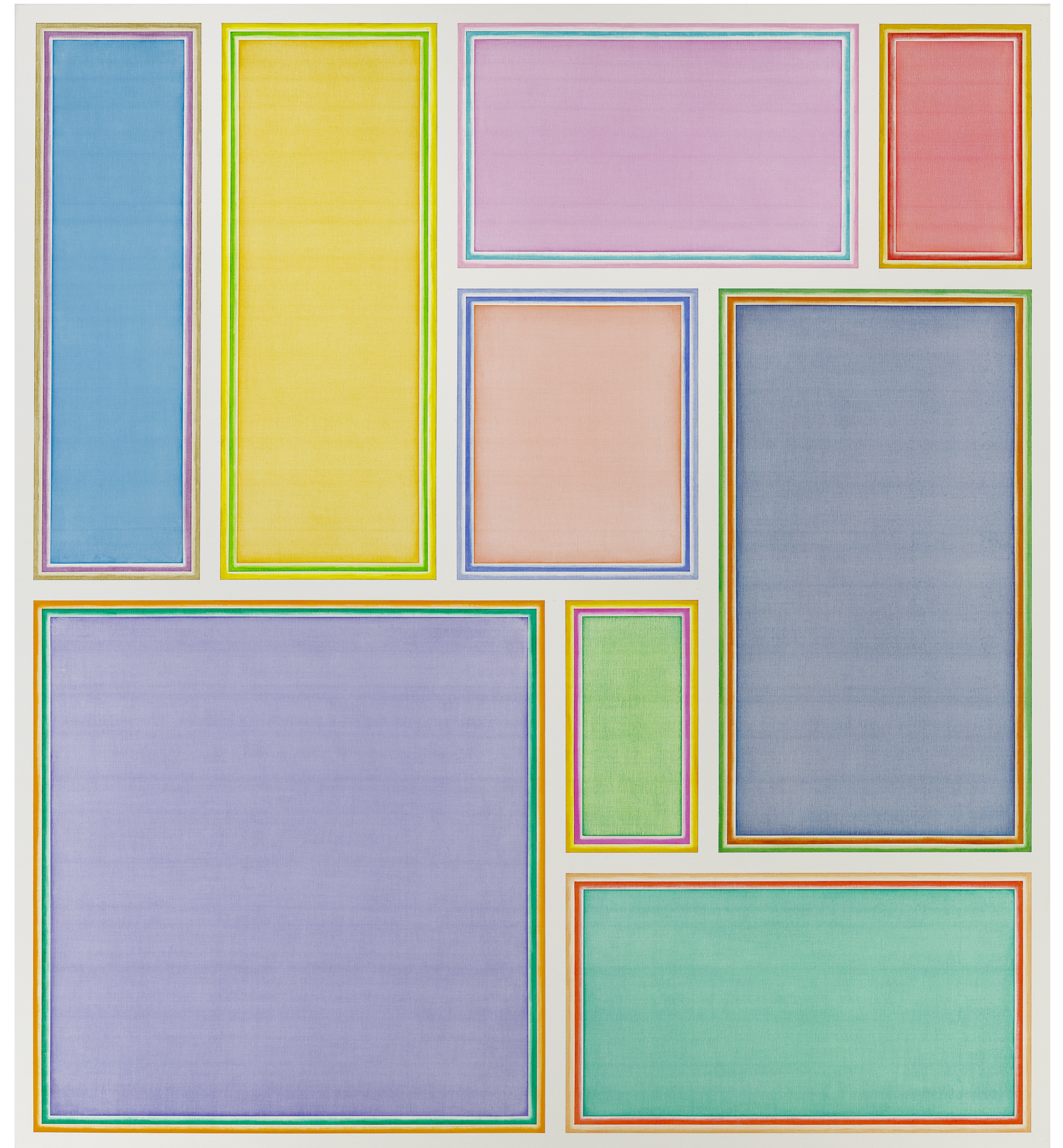
2022

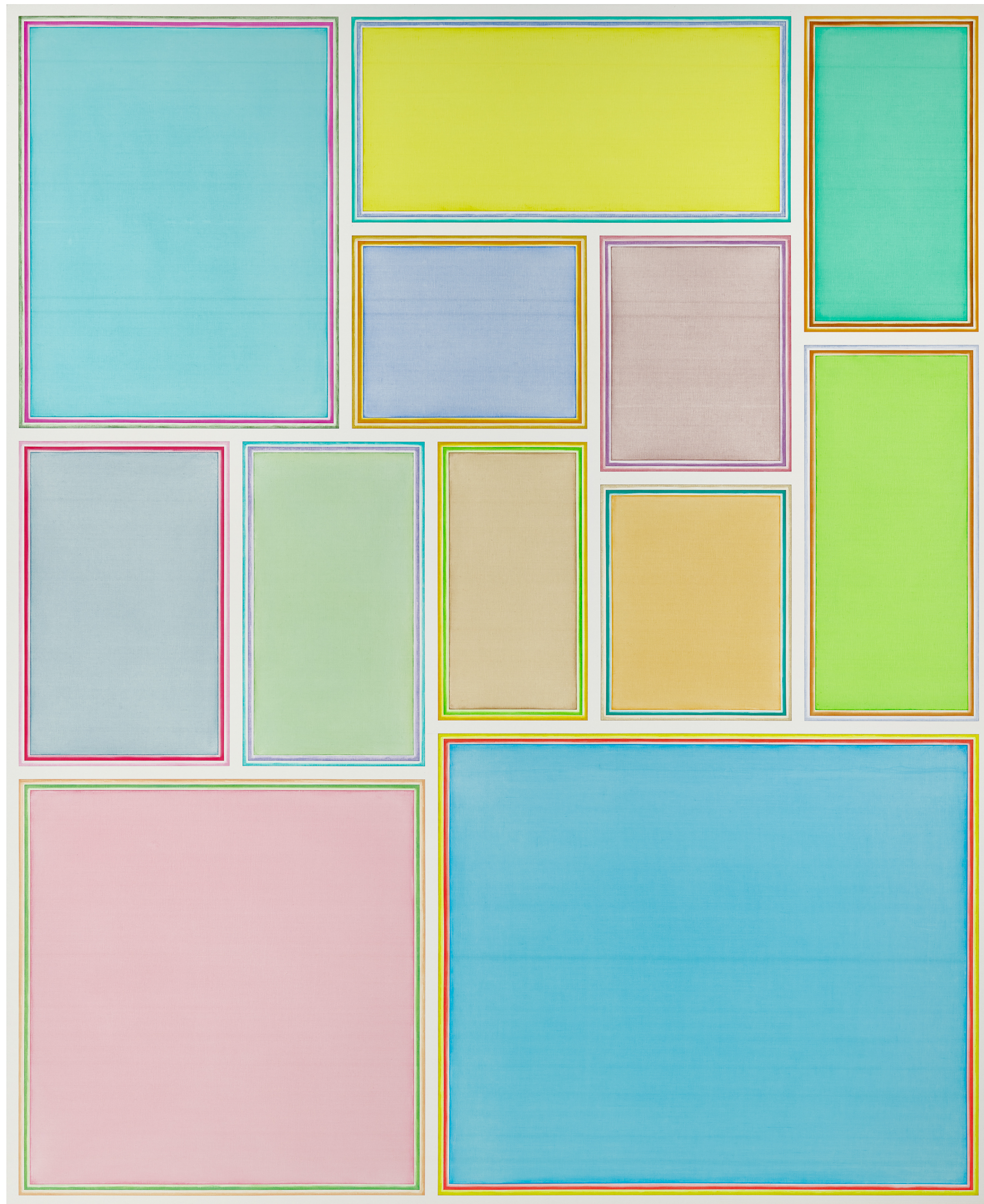
Oil on Linen

101 x 91 cm

USD 7500

HKD 59,000





Selma Parlour

Salon V

2022

Oil on linen

167 x 137 cm

USD 12,500

HKD 98,000

Selma Parlour

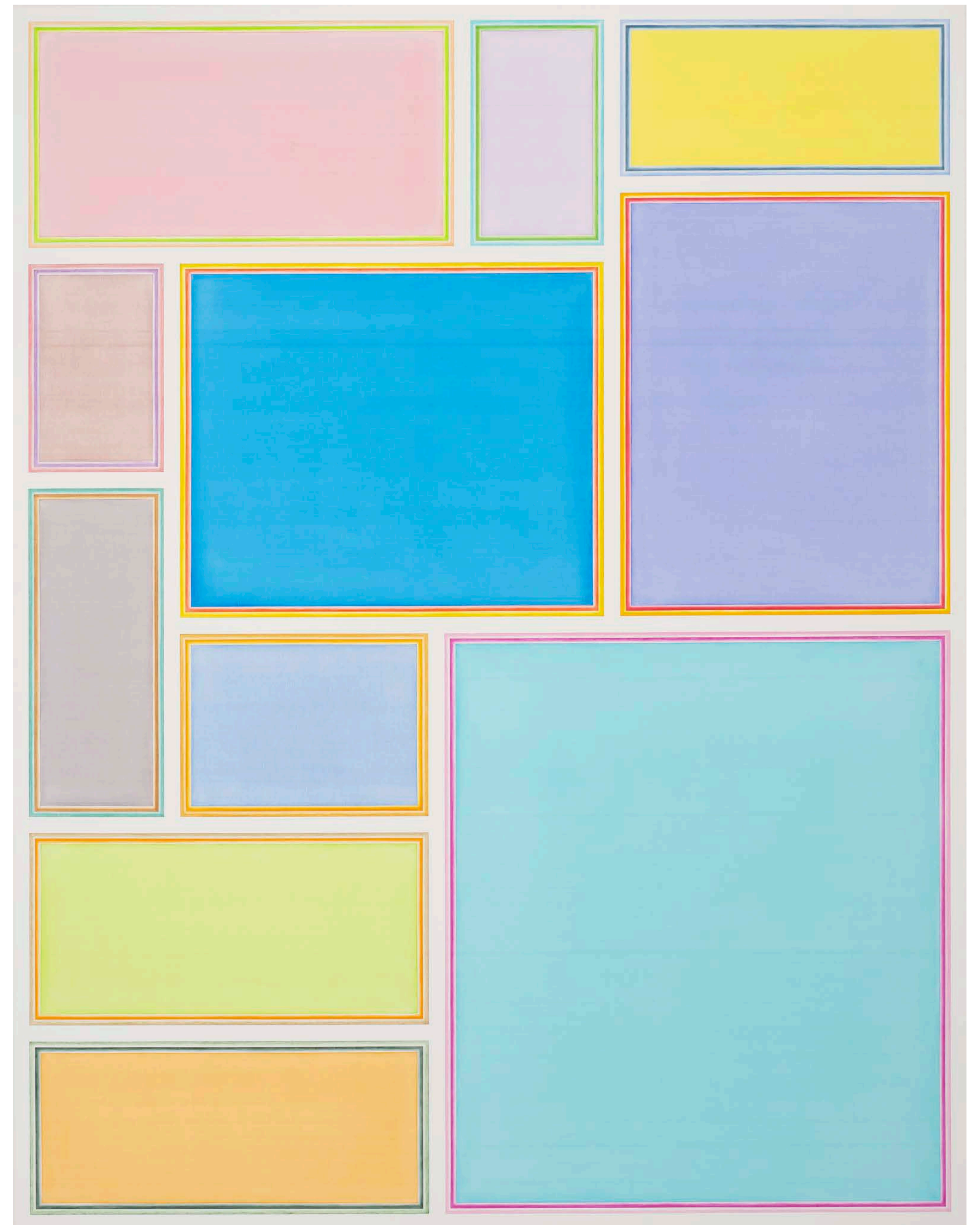
Salon X

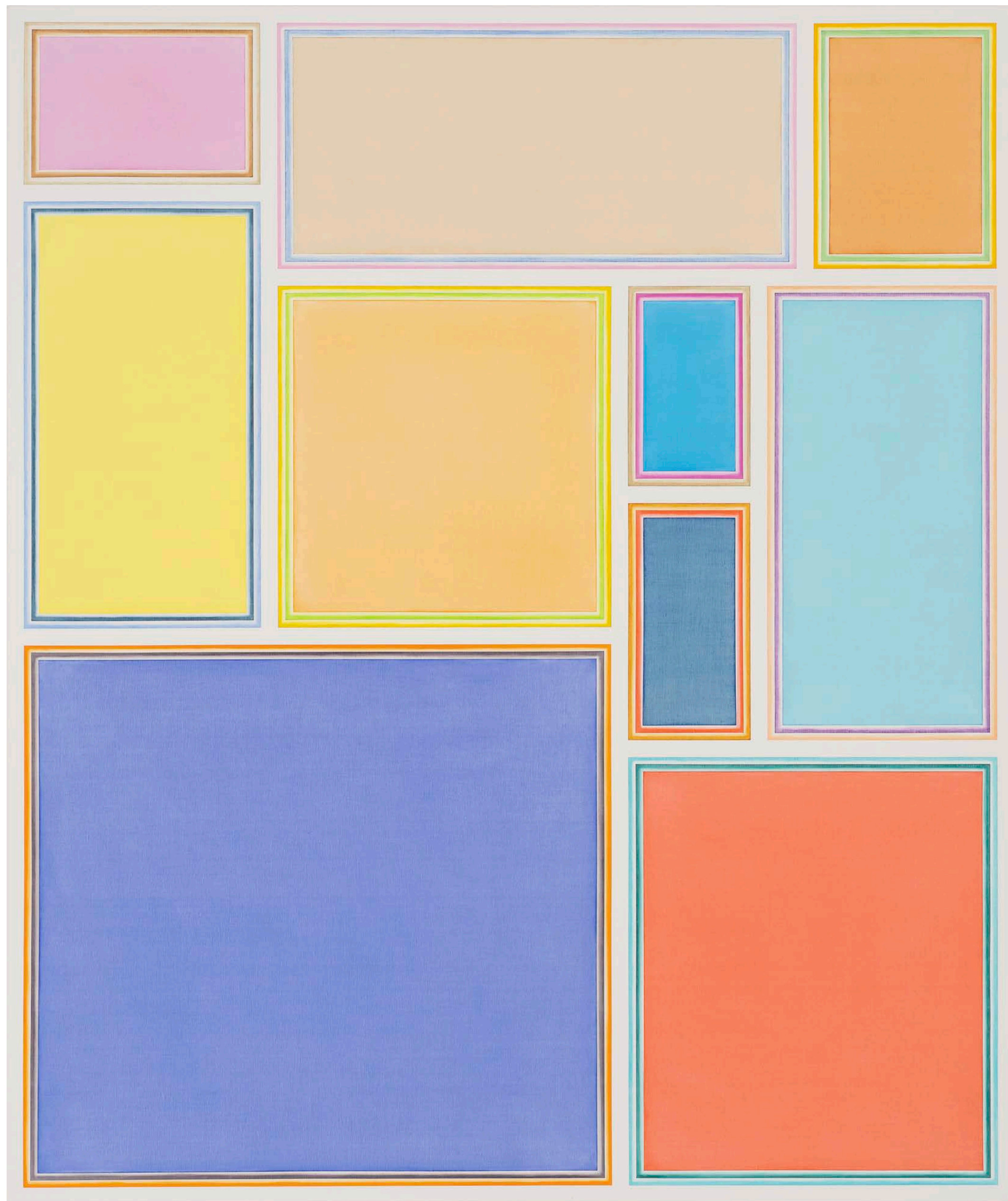
2022

Oil on linen
180 x 140cm

USD 12,700

HKD 99,000





Selma Parlour

Salon XII

2022

Oil on Linen

126.5 x 107 cm

USD 9500

HKD 74,000

Gulay Semercioglu



Gulay Semercioglu (b. 1968) is a Turkish artist working in Istanbul.

One of the first contemporary female Turkish artists to abandon painting and traditionally 'female' mediums in her practice, Semercioglu uses light as her primary material. Shimmering, smooth blocks of colour at a distance, her wire-woven works play on our senses of depth and perception, fluctuating in tone and vibrancy as light is reflected and refracted by each individual steel strand.

The artist's deft handling of a typically industrial material also adds to the sculptural and figurative quality of her practice. She creates more than simply 'non-narrative' abstract paintings, rather she emphasises the complexity and labour-intensive aspects of the making process, and touches on traditional Anatolian craft in a uniquely contemporary way.

Selected collections include:

Michael Saniza Collection, Hong Kong, China; Los Angeles County Museum of Art, USA; Metropolitan Museum of Art, New York, USA; Centene Center for Art and Design Institute, Missouri, USA; Quinn Collection, Los Angeles, CA, USA; Cocca Art and Design Institute, Coimbatore, India; Him Collection, Singapore; Wheelock Collection, Singapore; Farjam Foundation, Dubai, UAE; Sheika Fatima Suroor, Abu Dhabi, UAE; Demiroren Collection, Istanbul, Turkey; Istanbul Modern, Istanbul, Turkey; Papko Collection, Istanbul, Turkey; RAK Art Foundation Collection, Riffa, Kingdom of Bahrain; OMM, Eskisehir, Turkey.

See a full CV [here](#).



Gulay Semercioglu

Wire Drawing Series
Surface

2025

Enamel coated silver wire

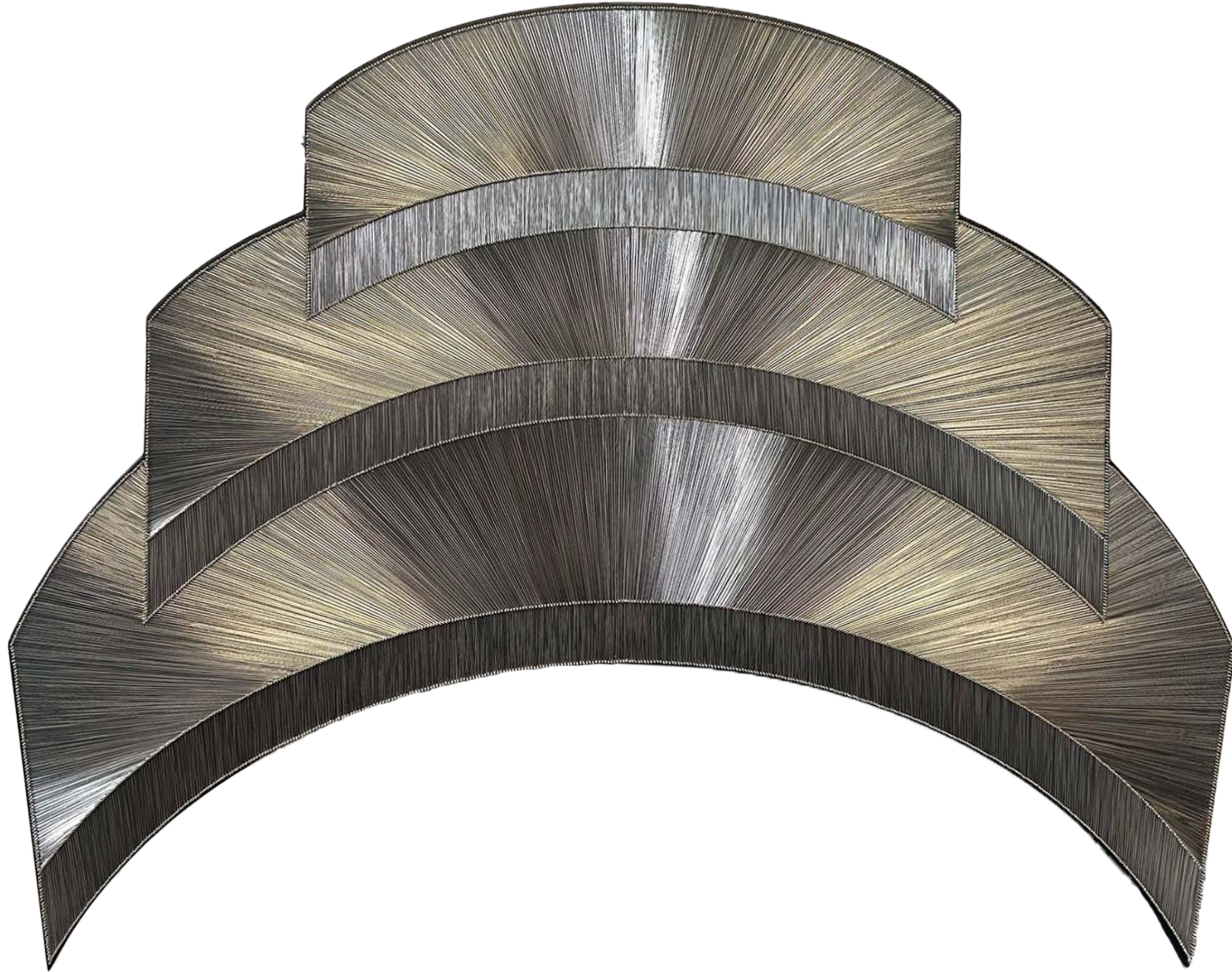
120 x 60 cm

USD 30,000

HKD 235,000

Gulay Semercioglu
Wire Drawing Series
Surface
2025
Enamel coated silver wire
120 x 62 cm
USD 30,000
HKD 235,000





Gulay Semercioglu

Wire Drawing Series

Dome

2025

Enamel coated silver wire

120 x 91 cm

USD 30,000

HKD 235,000



Gulay Semercioglu

Surfaces

2025

Enamel coated silver wire

90 x 90 cm (1 piece)

40 x 40 cm (2 pieces)

20 x 20 cm (2 pieces)

USD 35,000

HKD 275,000

Susan Hefuna

Born 1962, Berlin, Germany

Susan Hefuna lives and works between Düsseldorf, Cairo, and New York. Her multifaceted practice spans drawing, sculpture, installation, performance, and video, deeply influenced by her Egyptian-German heritage and personal architectural memories from her upbringing in Cairo and Berlin. Hefuna's work often explores the themes of cultural identity and urban spaces, exemplified by the intricate play of light in her Mashrabiyas and the precise structural lines in her textile pieces.

Selected Major Collections:

- Art Institute, Chicago, USA
- Barjeel Art Foundation, Sharjah, UAE
- Bündner Kunstmuseum, Chur, Switzerland
- Burger Collection, Zurich, Switzerland
- Centre Pompidou, Paris, France
- Christian Dior Couture's Collection, Paris, France
- Collection HH Sheika Salama, Abu Dhabi, UAE
- Collection NATIONAL-BANK, Essen, Germany
- CU Galleries, University of Colorado, Boulder, USA
- Daimler Contemporary, Berlin, Germany
- Daniel and Florence Guerlain Collection, France
- DIFC, Dubai, UAE
- ETHA, Zurich, Switzerland

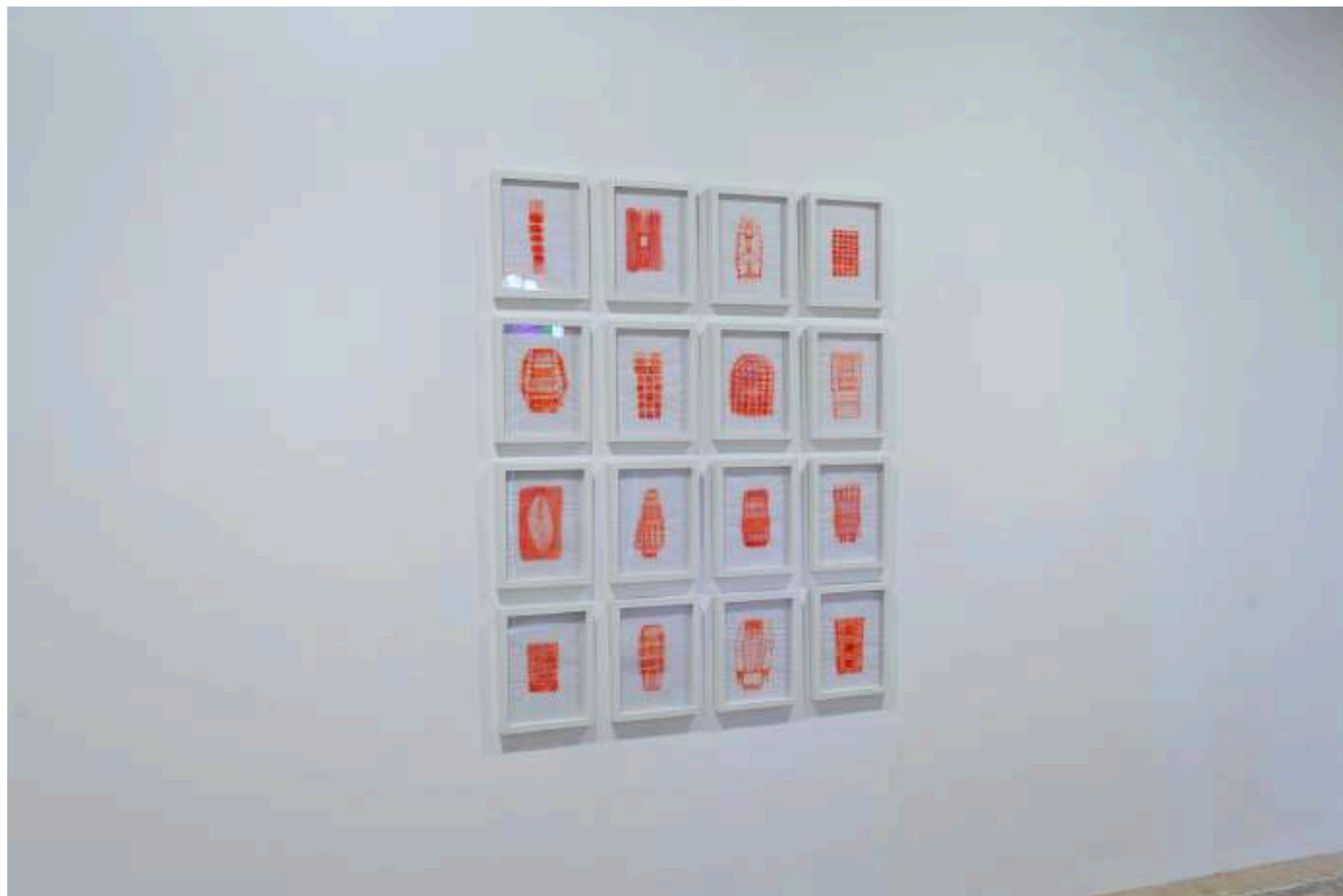
- Farjam Collection, Dubai, UAE
- FRAC des Pays de la Loire, Nantes, France
- Foundation Louis Vuitton, Paris, France
- Groupe Lhoist Collection, Limelette, Belgium
- Guggenheim, Abu Dhabi, UAE
- Guggenheim, NYC, USA
- Huma Kabakçı Collection, Istanbul, Turkey
- Institute Du Monde Arabe, Paris, France
- Kemper Museum of Contemporary Art, Kansas City, Missouri, USA
- King Abdulaziz Center for World Culture, Dhahran, Saudi Arabia
- LACMA, Los Angeles, USA
- Ministry of Culture, Saudi Arabia Collection, Riyadh, Saudi Arabia
- Moderna Museet, Stockholm, Sweden
- MoMA, New York, USA
- Museum of New Zealand Te Papa Tongarewa, New Zealand
- Neue Galerie am Joanneum, Graz, Austria
- Papko Art Collection, Istanbul, Turkey
- Sammlung des Museums für Islamische Kunst, Staatliche Museen zu Berlin, Germany
- Sharjah Art Foundation, Sharjah, UAE
- Sharjah Art Museum, Sharjah, UAE
- Staatsgalerie, Stuttgart, Germany
- TATE Modern, London, UK
- The British Museum, London, UK
- Victoria and Albert Museum, London, UK
- Written Art Collection, Germany

See a full CV [here](#).





Susan Hefuna: another place, 2014,
Bait Al Serkal, Sharjah Art Foundation, Sharjah, UAE





Susan Hefuna

Red Building

2012

Watercolour on tracing paper

30.5 x 23 cm

USD 8000

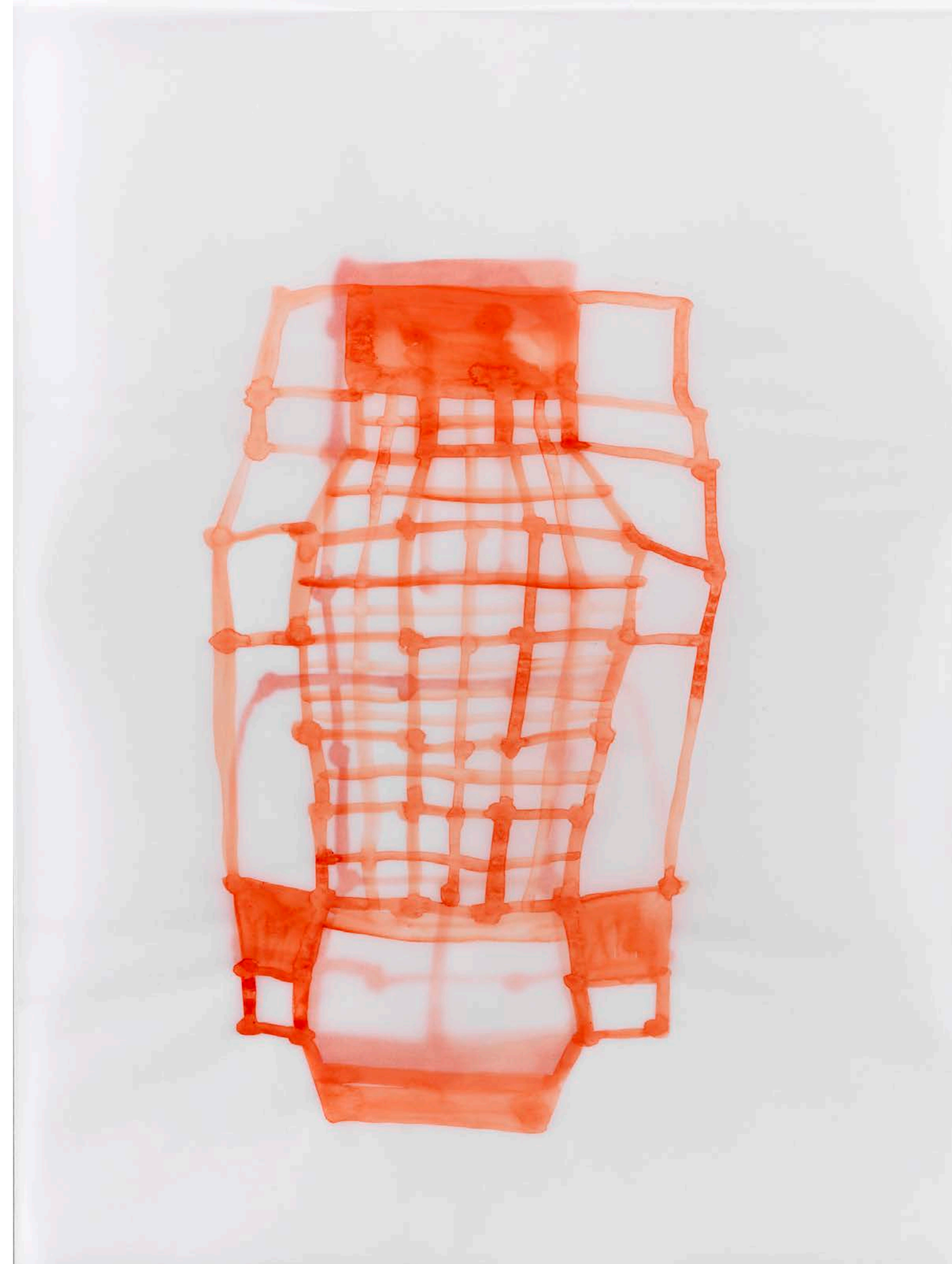
HKD 63,000

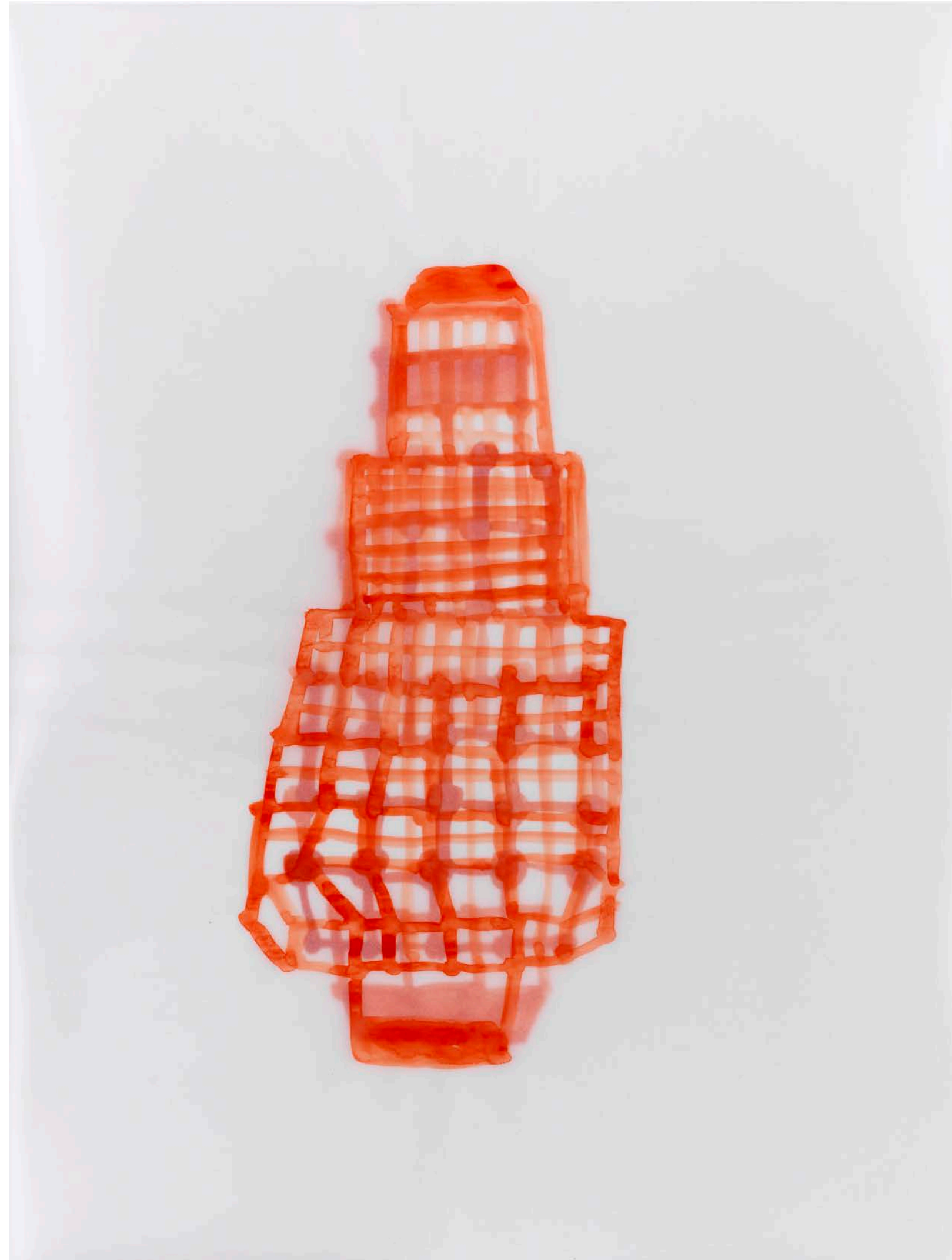
Susan Hefuna

Red Building
2012

Watercolour on tracing paper
30.5 x 23 cm

USD 8000
HKD 63,000





Susan Hefuna

Red Building

2012

Watercolour on tracing paper

30.5 x 23 cm

USD 8000

HKD 63,000

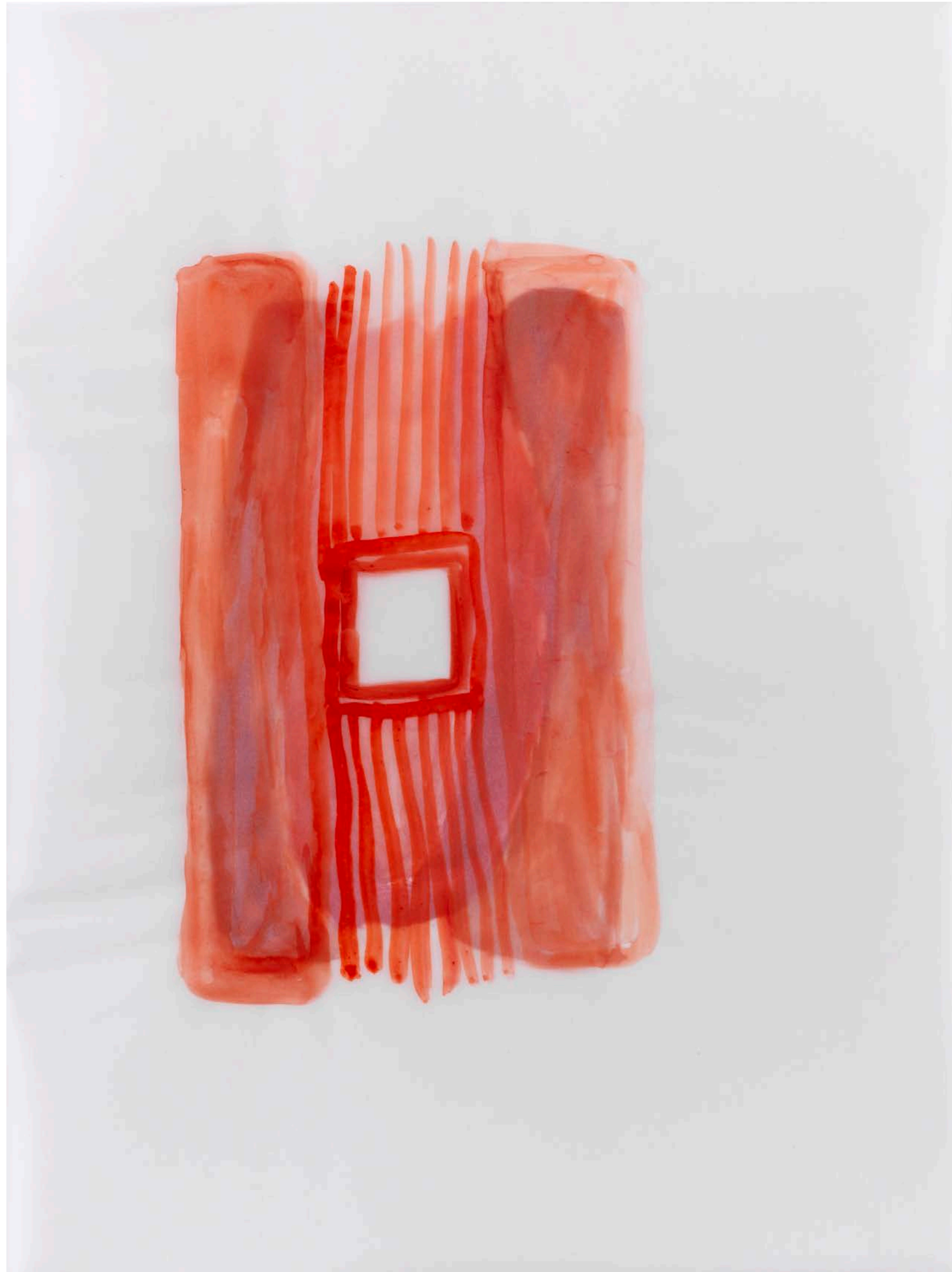
Susan Hefuna

Red Building
2012

Watercolour on tracing paper
30.5 x 23 cm

USD 8000
HKD 63,000





Susan Hefuna

Red Building

2012

Watercolour on tracing paper

30.5 x 23 cm

USD 8000

HKD 63,000

Susan Hefuna

Red Building
2012

Watercolour on tracing paper
30.5 x 23 cm

USD 8000
HKD 63,000



Albano Hernández

Albano Hernández (b.1988, Avila Spain) lives and works in Cambridge, UK. He graduated from the Royal College of Art in 2022 (MA Painting) and holds a Bachelor of Fine Arts from the Complutense University of Madrid, UCM.

Winner of BMW painting award in Spain in 2012, the artist explores and challenges the potential of the medium itself, asking questions of commodification, consumption and the politics of art production. Inspired in the wake of Jeffrey Deitch's seminal 2012 exhibition *The Painting Factory*, Albano began focusing on the 'brushstroke', which he creates from air-dry clay and studio waste, which forces us to examine our perception of what 'painting' is today, how matter is presented in the world, and how consumption processes infiltrate all aspects of our lives.

Growing up in Ávila, a region of Spain where meat consumption and industry plays a significant role in the culture and economy, led Albano to focus on the aesthetics that meat generates as a commodity. He has obsessive thoughts about the processes of fragmentation, packing, distribution and exposure of animal bodies under the meat label, with a focus on processed meat and the simulacrum of fake meat.

Manipulation of materiality interest the artist and thus Albano employs an industrial meat-slicer to fragment his own brushstrokes in this body of work, sometimes then vacuum-packing his paintings to create works reminiscent of packeted supermarket meat.

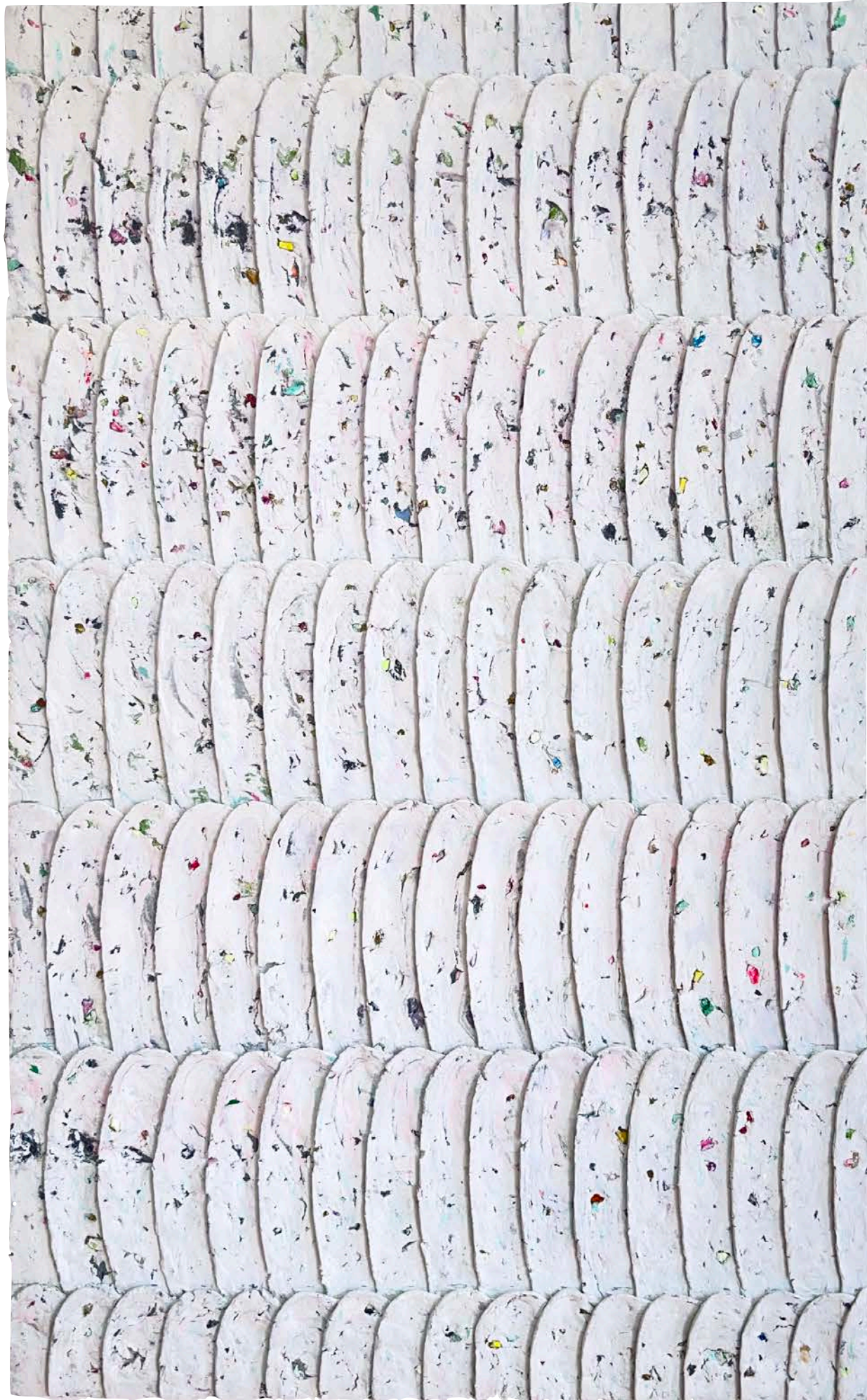
Waste also plays an equally significant role in Albano's practice, with the artist initially repurposing old studio materials in his paintings to create a circular economy of both physical production and conceptual dialogues between present and past creations. His process involves meticulous application of brushstrokes, and his larger scale works often take several months to complete.

By incorporating waste from his everyday life, Albano draws attention to issues of sustainability and environmentally conscious production as well as to the dichotomy between the values we place on 'waste' vs that of 'fine art.'

See full CV [here](#).



“My latest works are a personal diary through upcycled materials”



Albano Hernández

P25.01

2025

Air dry clay, PVA, acrylic, and waste
materials on canvas

40.5 x 25 cm

USD 2700

HKD 21,000

Albano Hernández

P25.02

2025

Air dry clay, PVA, acrylic, and waste
materials on canvas

40.5 x 25 cm

USD 2700

HKD 21,000



Pi ARTWORKS

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