

Seventeen
Art Basel Paris
Justin Fitzpatrick
Gabriele Beveridge
Nina Davies





Justin Fitzpatrick

Shoe Angel (The poet Milton in heaven geolocating William Blake's foot)

2026

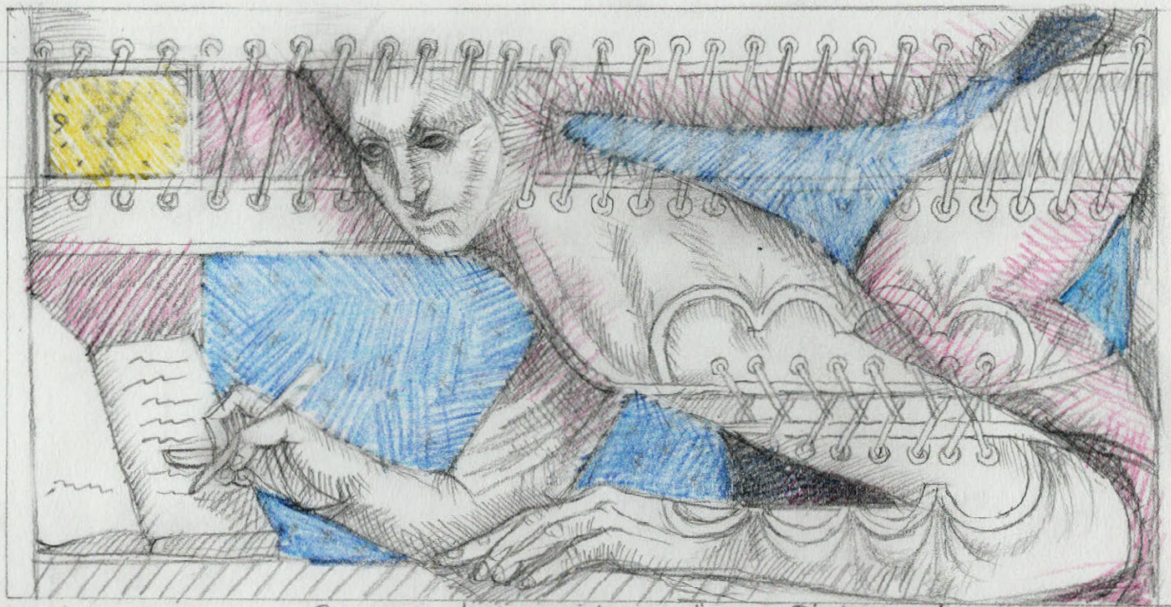
Oil on linen, Oak frame

143 x 113 x 3 cm

€18,000







Milton rewriting Paradise lost inside William Blake's shoe, 2026

DC



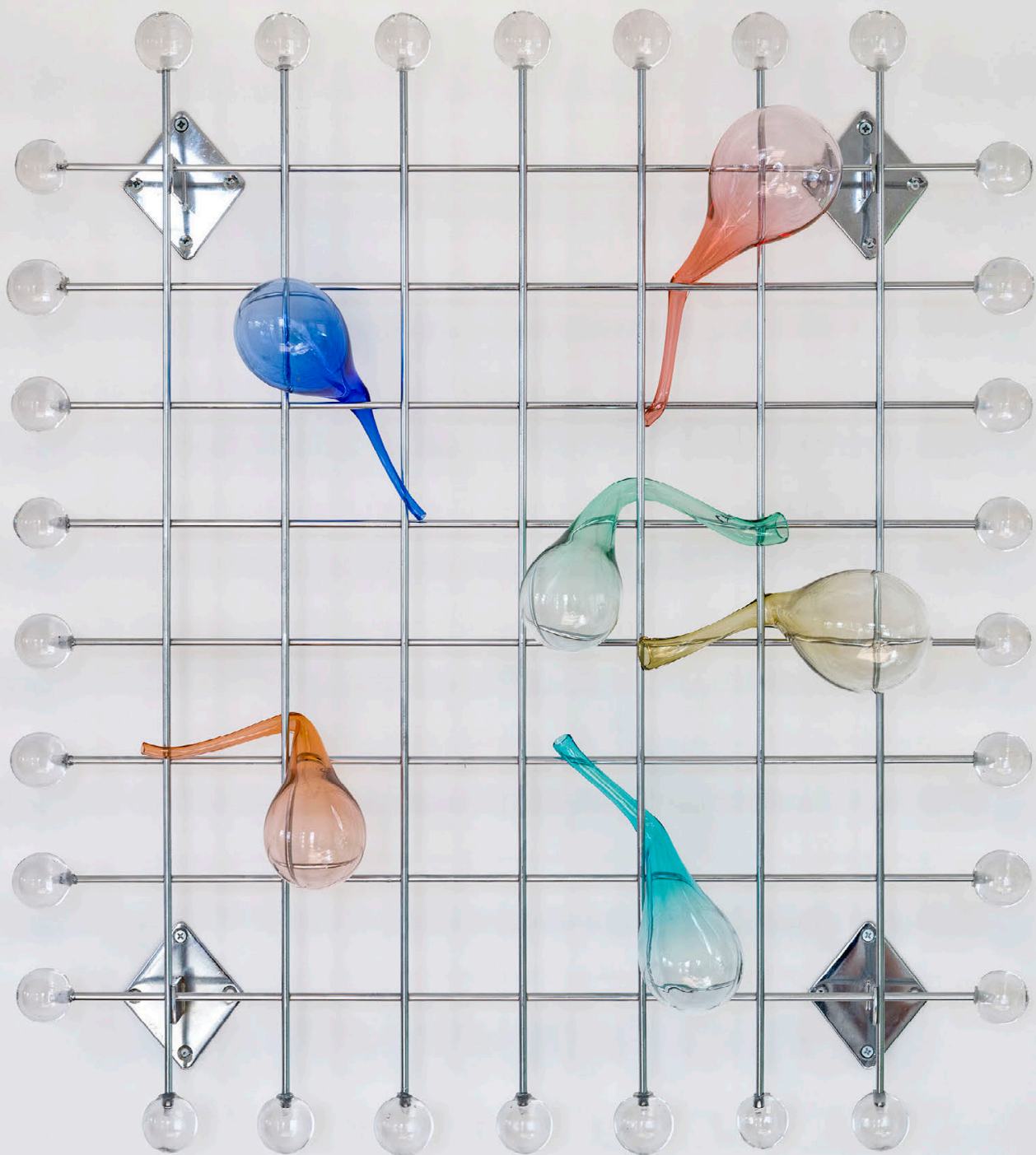
Justin Fitzpatrick

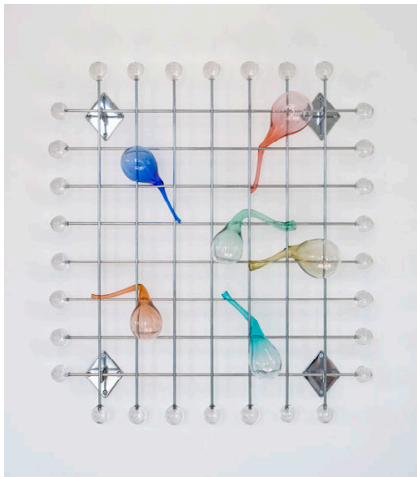
Milton rewriting Paradise Lost inside William Blake's shoe
2026

Graphite and coloured pencil on paper

21 x 29.4 cm

£1,600





Gabriele Beveridge

Mesh

2026

Hand-blown glass, solid glass, chromed steel

Unique

73 x 65 x 15 cm

€16,000











Gabriele Beveridge

Spine (VIII)

2026

Hand-blown glass, chromed steel

Unique

70 x 32 x 20 cm

€11,000





Gabriele Beveridge

Behind the Silence

2026

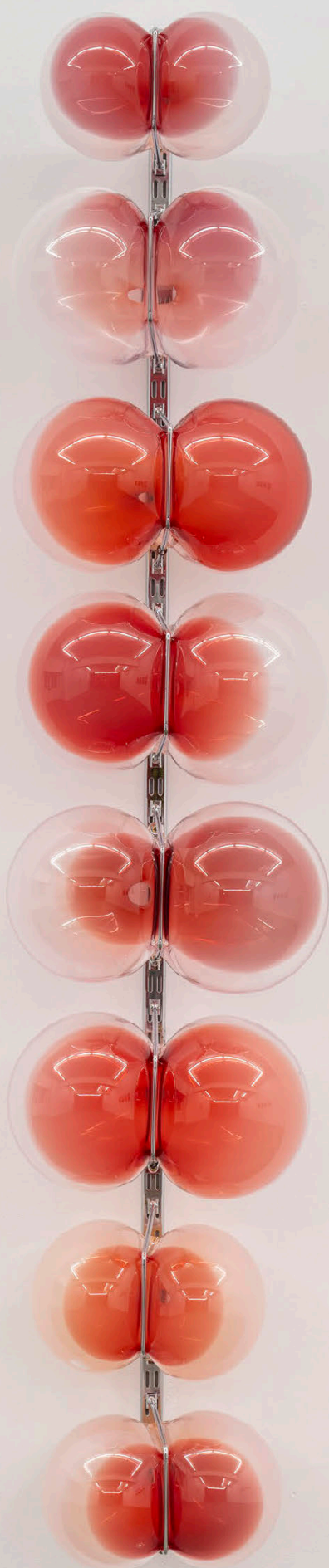
Found sun-faded poster, rock, chromed brass frame

Unique

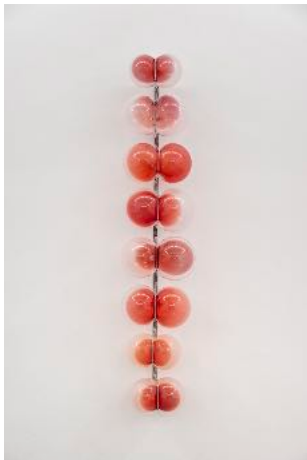
30 x 20 x 6 cm

€9,000









Gabriele Beveridge

Stem (V)

2026

Hand-blown glass, chromed steel

160 x 40 x 40 cm

€19,000





Nina Davies

Image Syncers

2026

Single channel video with sound (12 minutes), static digital image, transparent bags, polymer clay, iPad, smartphone, LED lights, aluminium drinks can with printed vinyl, head phones, fabric, steel clothes rail

Unique

70 x 67.5 x 24 cm

€17,500



Image Syncers is a two screen installation comprised of a 12 minute film with sound and a static digital photograph displayed on a smartphone. Within the two see through bags hung on the steel hooks are two digital screens displaying the video with audio available from the headphones in between. The bags also contain sculptures relevant to the video, ceramic hands produced with too many fingers, minting the common error seen in AI produced images.

The video is framed as an episode of the fictional podcast “What’s Sizzlin?” In it, host Bryce Snyder interviews journalist Teagan Carroll about her exposé on a break-in at the Trutch Seed Bank. Carroll reveals that the group responsible, known as the Plot Corps, physically reproduced AI-generated imagery to evade detection. Their discussion expands into broader reflections on “perception-collapse,” “image syncing,” and the evolving relationships between language, images, and bodies, in a world shaped by synthetic media.



The photograph was shot by Davies using no post production or manipulation of image. Artist used the rules used by National Geographic applied to wildlife photographer on how images can be touched up. The images depicts the dancers who performed as Plot Corps, a fictional group who feature in the film who adopt styles of moving and appearing like AI as a way of making real events appear fake. The work mimics the language of AI, too many fingers in a hand, a sense of unreality, illegible text on a shirt, echoing the main tenant of Davies' film.

Video viewable at <https://www.seventeengallery.com/works-by-nina-davies/>
password: seventeen





Nina Davies

SnuggleBug Live

2026

Single channel video with sound (7 minutes), static digital image, transparent bag, polymer clay, smartphones, digital photograph, LED lights, aluminium drinks can with printed vinyl, fabric

100 x 67.5 x 20 cm

€17,500



SnuggleBug is a character within the *Image Syncers* universe who has monetised Image Syncing by going live through social media platforms. In the comment section it appears as if some of the viewers are either aware SnuggleBug is real and some who are not. This part is played by a real actor being directed off screen by Davies. The choreography, make up and performance all suggest that the footage is AI generated however the work was made without post production or manipulation of images. The artist used the rules used by National Geographic applied to wildlife photographer on how images can be touched up.

Video viewable at <https://www.seventeengallery.com/works-by-nina-davies/>
password: seventeen

