

JESSICA SILVERMAN

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Jessica Silverman Announces "The Card Players," Oliver Osborne's First Solo Exhibition in San Francisco, Opening June 5



Portrait of Oliver Osborne in his studio.

Courtesy of the artist and Jessica Silverman, San Francisco. Photo: Benedicte Sehested.

SAN FRANCISCO, CA (May 18, 2026) – Jessica Silverman is pleased to announce Berlin-based painter **Oliver Osborne's** first solo exhibition in San Francisco, "**The Card Players**," on view **June 5 through July 11, 2026**. Featuring new paintings on herringbone linen, the exhibition situates the artist's personal circle within the long arc of historical painting. Often drawing from art history and autobiographical elements, Osborne explores painting's narrative and conceptual potential. In this body of work, Osborne employs references to the Renaissance and Baroque periods, creating works that are at once apparitional and grounded by their materiality.

Before approaching the canvas, Osborne's process includes a preparatory practice of collaging cutouts of figures from 15th and 17th-century paintings alongside photographs of his own children. Translating these compositions into oil and acrylic, depictions of his children mirror painterly tropes, such as the sleeping guard figure commonly found in Italian frescoes, or the card games seen throughout historical group portraiture. Through these interventions, dormant characters from centuries ago become newly intimate, and Osborne becomes an active agent in shaping the history of painting. He chronicles his family with an artistic language that energizes and reconfigures, taking the viewer on a journey to the past with an eye towards future possibilities of painting.



(Left): Oliver Osborne, *Arezzo (The Sleeping Guard)*, 2026. (Right): Oliver Osborne, *The Card Players*, 2026.
Courtesy of the artist and Tanya Leighton, Berlin and Los Angeles. Photo: Benedicte Sehested.

In all of the works, herringbone linen surfaces and dark, heavy frames impart a sense of material vitality. Made thin through repeated sanding and layering, the herringbone weave remains visible beneath washes of yellow, green, red, and brown. The effect fuses atmospheric depth and tactility. In a nearly 5-foot-tall painting, *Arezzo (The Sleeping Guard)* (2026), one of the artist's children is posed as a Renaissance-era sleeping guard, a motif drawn from the Filippino Lippi

fresco in the Brancacci chapel. The figure's slumped head rests against a spear or staff, boldly cutting through the hazy yellow glow of a dream-like color field. In the background, a faint tree referencing a landscape by Piero della Francesca unveils a quiet revelation that rewards observation.

The exhibition's eponymous work, *The Card Players* (2026), portrays a vertical close-up of the artist's eldest son playing cards. While traditional Baroque card-playing motifs depict social dynamics amongst groups, Osborne retools the interaction, trading distant historical symbolism for tender proximity to his child. In the top right corner, another boy's shadowy face pays direct homage to 17th-century painter Diego Velázquez's work, *The Waterseller of Seville* (1618-1622). The pairing suggests a game Osborne's figures play across time.



Left: Oliver Osborne, *Velázquez Boy (With Leaves)*, 2026. Right: Oliver Osborne, *Multi-Figure Composition with Leaf*, 2026. Courtesy of the artist and Tanya Leighton Gallery, Berlin and Los Angeles. Photo: Benedicte Sehested.

In *Multi-Figure Composition with Leaf* (2026), repetition becomes a means of transformation and rediscovery. Five figures press against the picture plane in a dense, psychologically charged composition. Osborne revisits recurring motifs through the exhibition: his children reappear as the sleeping guard and the card player, their faces emerging through reddish-brown shadows and yellow-green light. Other figures, including the recurring boy borrowed from Velázquez, introduce layered historical references that deepen the work's spatial and emotional complexity. Across shifting textures and translucent washes, past and present continually converge.

Through elevated renditions of everyday family life, Osborne repositions art history as a living, malleable language. "The Card Players" reveals an artist deeply invested in painting's lineage—one he simultaneously honors, dismantles, and remakes.

ABOUT OLIVER OSBORNE

Oliver Osborne (b. 1985, Edinburgh) studied at Chelsea College of Art and the Royal Academy Schools in London. Osborne has enjoyed institutional solo exhibitions at ICA Milano, Italy (2025) and Bonner Kunstverein, Germany (2018), and numerous solo and group exhibitions across Europe, the UK, and the United States. His work is in the collections of Aishti Foundation, Beirut; Braunsfelder Family Collection, Cologne; Roberts Institute of Art, London; Haubrok Foundation, Berlin; Ringier Collection, Switzerland, and Fondazione Sandretto Re Rebaudengo, Turin, among others. Osborne is currently based in Berlin, Germany. He is represented by Gió Marconi, Milan; Galería Pelaires, Palma de Mallorca; Union Pacific, London, and Tanya Leighton, Berlin.

ABOUT JESSICA SILVERMAN

Jessica Silverman is an international art gallery known for building artists' careers, collaborating with collectors keen on positive provenance, and partnering with museums on innovative exhibitions. Established in 2008, the gallery has operated in several locations in San Francisco and now resides on Grant Avenue on the border of Chinatown and the Financial District.

The gallery participates in four prestigious Art Basel fairs—Miami Beach, Paris, Hong Kong, and the original Basel, Switzerland. The gallery also exhibits at Frieze LA, as well as San Francisco's own FOG DESIGN + ART.

Jessica Silverman, the founder and CEO of the gallery, has an MA in Curatorial Practice and a BFA in Studio Art. She is a Board member of the Art Dealers Association of America (ADAA). She was a member of the San Francisco Arts Commission for nine years from 2009 to 2018 and is happy to consult on public projects.

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