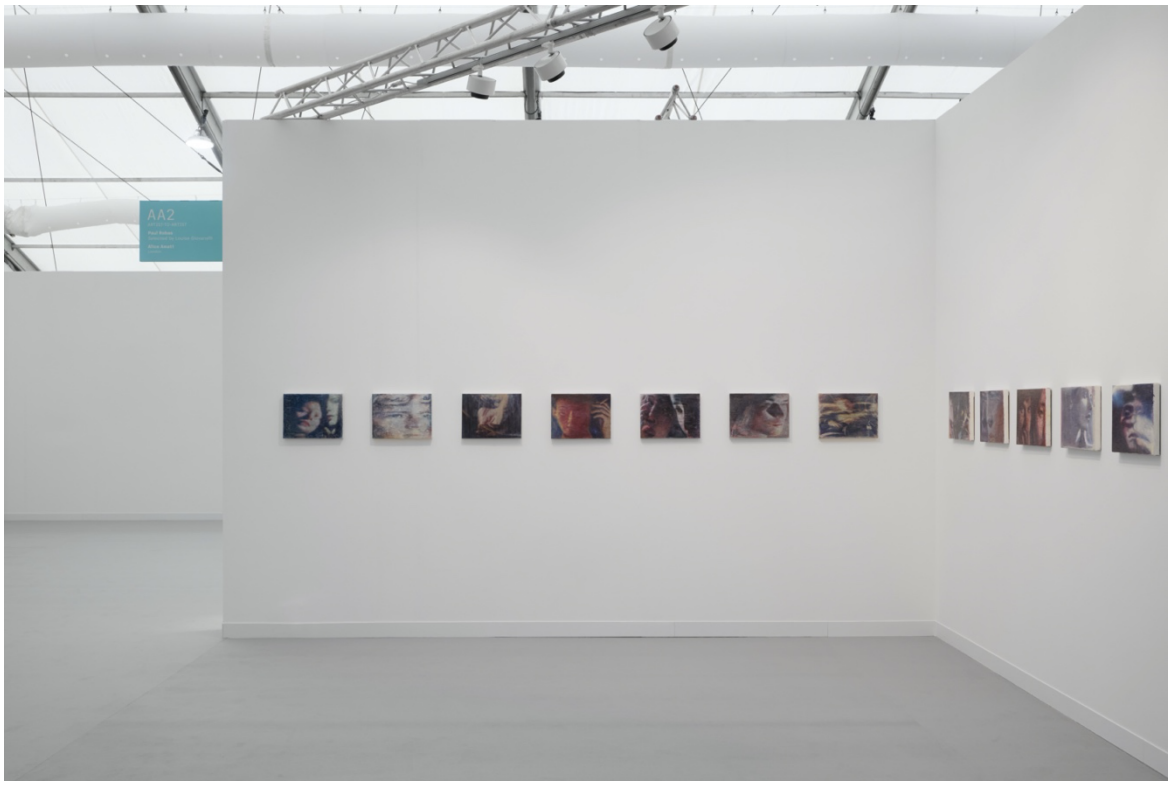
Broadsheet
Three Standout Stands at Frieze London, According to Three Major Artists
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Installation view of Paul Robas Artist-to-Artist presentation at Frieze London. Photo by Tom Carter

Broadsheet spoke to three of this year's nominators about what caught their attention and what visitors should look for, from the dreamlike light in Paul Robas's paintings to the architectural forms of Unathi Mkonto's sculptures and Caroline Monnet's tributes to the generations of Indigenous makers who came before her.

Paul Robas, *Selected by Louise Giovanelli (Alice Amati, London)*

Paintings by Vienna-based artist Paul Robas can often feel almost touchable, their blurred, layered surfaces revealing figures that seem to emerge from smoke, fog or perhaps a distant memory. Working from photographs of strangers and his personal archive, Robas builds up these hazy surfaces with oil and encaustic, drawing viewers in while keeping the image shrouded in ambiguity. British painter Louise Giovanelli first encountered his work online, struck by its "jewel-like quality", and recognised an affinity with her own fascination with fleeting reflections. "He was attempting to

paint light as content, not merely as illumination," she tells *Broadsheet*. For Giovanelli, the work transforms rather than simply reproduces the photograph: "It both seduces and distorts; it invites and eclipses". That tension keeps viewers searching for answers. In *Long Story* (2026), part of his Frieze presentation, a digital photograph becomes a layered painting in which a man's face seems caught between two overlapping memories. Giovanelli encourages visitors to notice "the way light sits in the wax and oil".