



MARTIN BOYCE

ART BASEL PARIS

SOLO PRESENTATION
BOOTH C13

THE MODERN INSTITUTE



Portrait, Martin Boyce, 2020



MARTIN BOYCE

(B. 1967, Hamilton; Lives and works in Glasgow)

'My exhibitions have taken the form of types of places. They are not, however, dioramas: they certainly don't replicate these places. They're an idea of a place. Specific details are lost or altered as they are consigned to memory or imagined for the first time.' – Martin Boyce

The Modern Institute is delighted to present a site-specific solo booth of Martin Boyce's work at Art Basel Paris, following his major exhibition at the Fruitmarket, Edinburgh, entitled 'Before Behind Between Above Below'. For this, Boyce restaged select pieces from his oeuvre to create new installations. Our presentation adopts a similar approach – drawing together various works to conjure a liminal interior space which explores the boundary between the real and imagined, as well as the collapse of architecture and nature – a key theme of Art Nouveau. The fin de siècle structure of the Grand Palais, with its Belle Epoque ironwork and elegant vaulted roof, will provide the perfect foil for Boyce's sculptures which examine the aesthetic and political legacy of Modernism.

A key motif in Boyce's oeuvre emerged from a consideration of Jan and Joël Martel's (1896-1966) Cubist trees which were first shown at the Exposition des Arts Décoratifs et Industriels Modernes, 1925. This international exhibition was staged by the French government between the Esplanade des Invalides and the entrance of the Grand Palais, and featured a series of pavilions and designs aiming to highlight new styles of architecture. In many ways, it represented a key moment in defining Art Deco and also showing a gradual shift towards the order and rationality of Modernism. Le Corbusier designed the Pavillon de l'Esprit Nouveau for the exhibition, a model home decorated with paintings by Fernand Léger. And the Martel trees were produced in collaboration with architect Robert Mallet-Stevens (1886-1945) for his Jardin de l'Habitation Moderne.

Boyce has developed patterns, shapes and an alphabet through his deconstruction of the trees. Ubiquitous objects of design, such as fireplaces, ventilation grills and chairs, inflected with or altered by these proto-Cubist forms are rendered unfamiliar and ghostly. This presentation represents a return of these motifs to their place of origin, almost 100 years ago, allowing Boyce to trace the way Modernism's optimism and revolutionary concepts have changed over time and examine how its legacy has affected urban space and our aesthetic imagination.

Speaking directly to this aspect of Boyce's work, a key part the presentation is Future Blossom (For Yokeno Residence), a canopy work which was produced from a set of Martel-derived shapes. The Grand Palais's natural light will highlight the subtleties of the piece and cast a compelling muted light on a range of other works and sculptures installed in the booth, including Boyce's benches, panels and prints.



Installation view, 'Before Behind Between Above Below', Fruitmarket, Edinburgh, 2024



Future Blossom (For Yokeno Residence), 2022, Painted perforated aluminium, Dimensions variable (TMI-BOYCM-49696). Price: GBP 225,000 + VAT / USD 300,000 + VAT



Last Hours of Evening Light, 2015, Painted aluminium, ciment fondu, painted and stained steel, brass wire, 90 x 116 x 47 cm, 35.4 x 45.7 x 18.5 in (TMI-BOYCM-37381), Price: GBP 65,000 + VAT / 86,000 + VAT



Installation view, 'Before Behind Between Above Below', Fruitmarket, Edinburgh, 2024

Dead Star (Reclining), 2017

Painted wood, painted steel, brass, painted bronze, dyed fabric fringes,

Light switch: cast bronze

66 x 239.7 x 89.9 cm, 26 x 94.4 x 35.4 in

Light switch 10 x 10 x 1 cm, 3.9 x 3.9 x 0.4 in

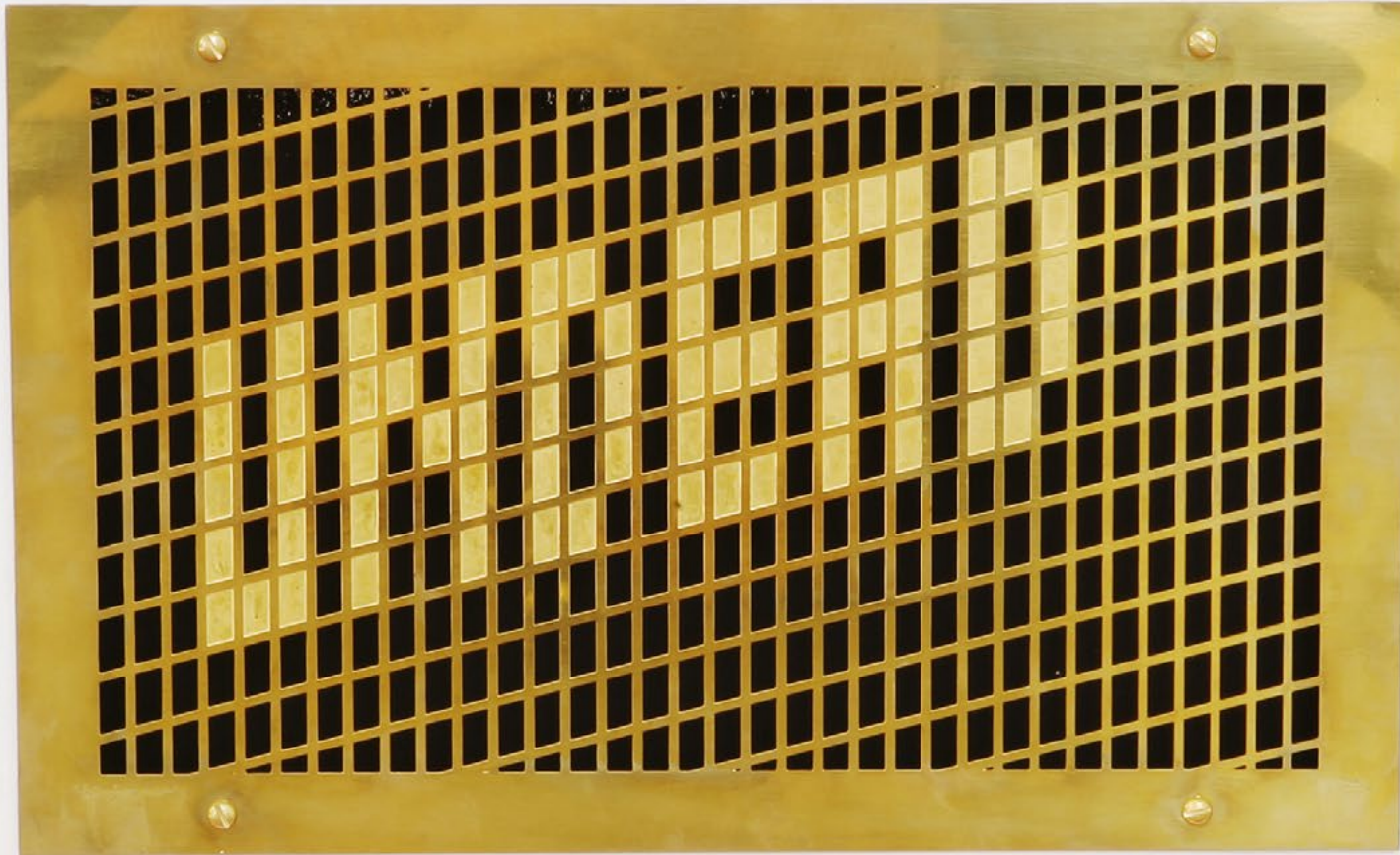
(TMI-BOYCM-42541)

Price: GBP 75,000 + VAT / USD 100,000 + VAT

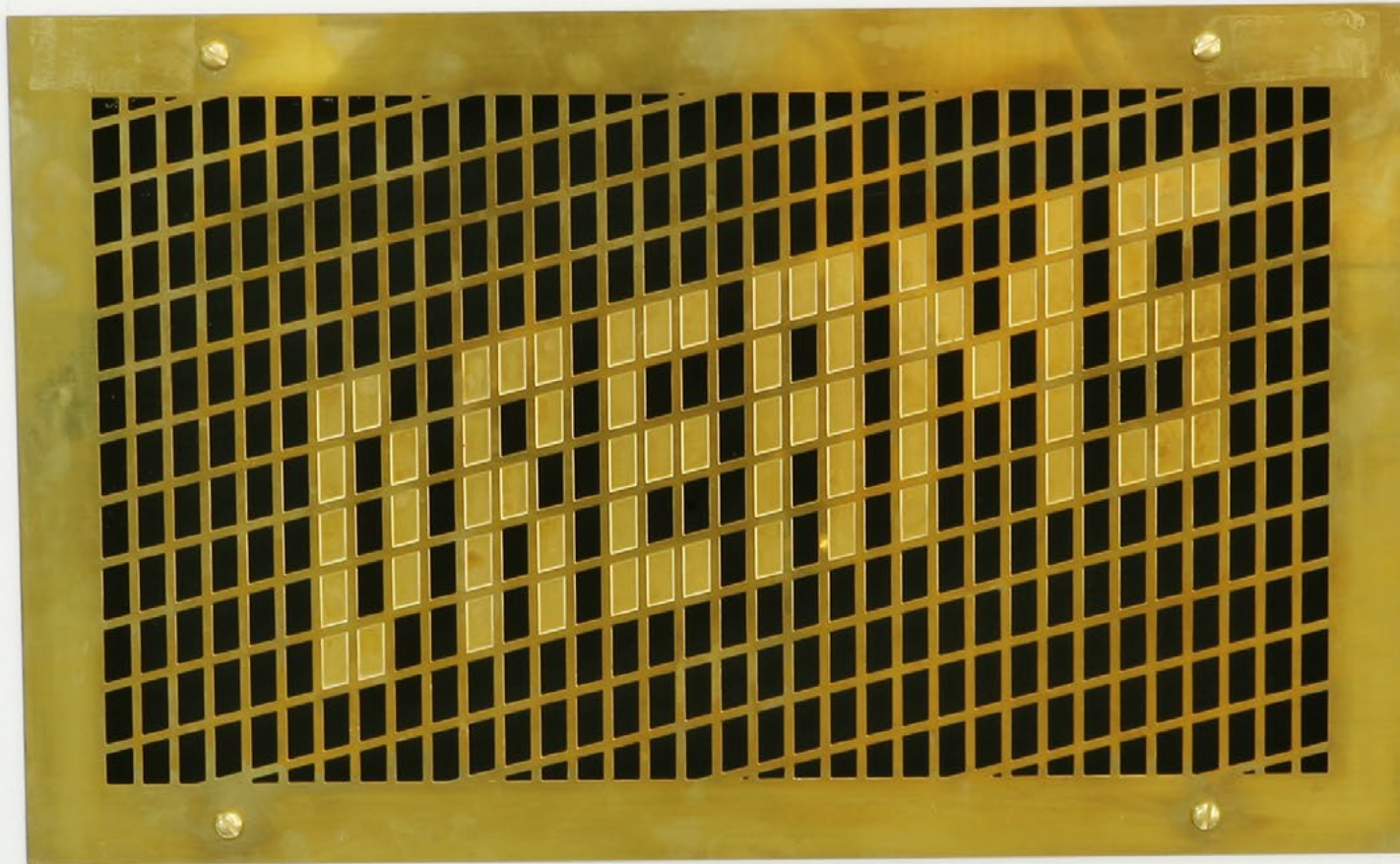




Ventilation Grills for an Apartment Building, 2003, Acid etched brass, 5 parts each 26.5 x 42 cm, Edition of 3 plus 2 artist's proofs (TMI-BOYCM-00087)



Ventilation Grills (Your Lost Dreams Live Between the Walls), 2003 (detail), Acid etched brass, 2 parts: 26 x 42 cm, 10.2 x 16.5 in each (TMI-BOYCM-00074-3), Price: GBP 35,000 + VAT / USD 47,000 + VAT



Ventilation Grills (Your Lost Dreams Live Between the Walls), 2003 (detail), Acid etched brass, 2 parts: 26 x 42 cm, 10.2 x 16.5 in each (TMI-BOYCM-00074-3), Price: GBP 35,000 + VAT / USD 47,000 + VAT



Somewhere there are Trees, 2022, Paraffin coated crepe paper, Dimensions variable, Edition of 3 plus 2 artist's proofs (TMI-BOYCM-49424), Price: GBP 25,000 + VAT / USD 33,000 + VAT



Installation view, 'Before Behind Between Above Below', Fruitmarket, Edinburgh, 2024



Looking Through Language, 2019
Steel, patinated and waxed brass, etched and waxed brass, etching ink
30 x 30 x 30 cm
11.8 x 11.8 x 11.8 in
(TMI-BOYCM-45179)

Price: GBP 35,000 + VAT / USD 47,000 + VAT



Installation view, 'Before Behind Between Above Below', Fruitmarket, Edinburgh, 2024

Between the Long Roll and the Flash, 2014
Jesmonite, painted steel, wood
219 x 155.5 x 8 cm
86 1/4 x 61 1/4 x 3 1/8 in
(TMI-BOYCM-36955)

Price: GBP 65,000 + VAT / USD 86,000 + VAT





Installation view, 'Before Behind Between Above Below', Fruitmarket, Edinburgh, 2024



Tonight, 2023

Lacquered steel, painted plywood, wood block print on Madrid litho paper, Madrid litho paper

81.2 x 61.2 x 5 cm

32 x 24 1/8 x 2 in

(TMI-BOYCM-51080)

Price: GBP 35,000 + VAT / USD 47,000 + VAT

A Digital Peacock, 2024
Steel, galvanised steel, oiled
wood
81.2 x 61.2 x 4.5 cm 32 x 24
1/8 x 1 3/4 in
(TMI-BOYCM-53383)

Price: GBP 35,000 + VAT / USD 47,000 + VAT





Concrete Table I, 2008
Light-weight concrete, ground and polished, studio ephemera
76 x 262 x 108 cm
29.9 x 103.1 x 42.5 in
(TMI-BOYCM-00399)

Price: GBP 125,000 + VAT / USD 166,000 + VAT

Installation view, 'Before Behind Between Above Below', Fruitmarket, Edinburgh, 2024





Jan and Joel Martel
'Cubist Trees'
made for
Exposition Internationale des
Arts
Décoratifs et Industriels Mod-
ernes in Paris, 1925



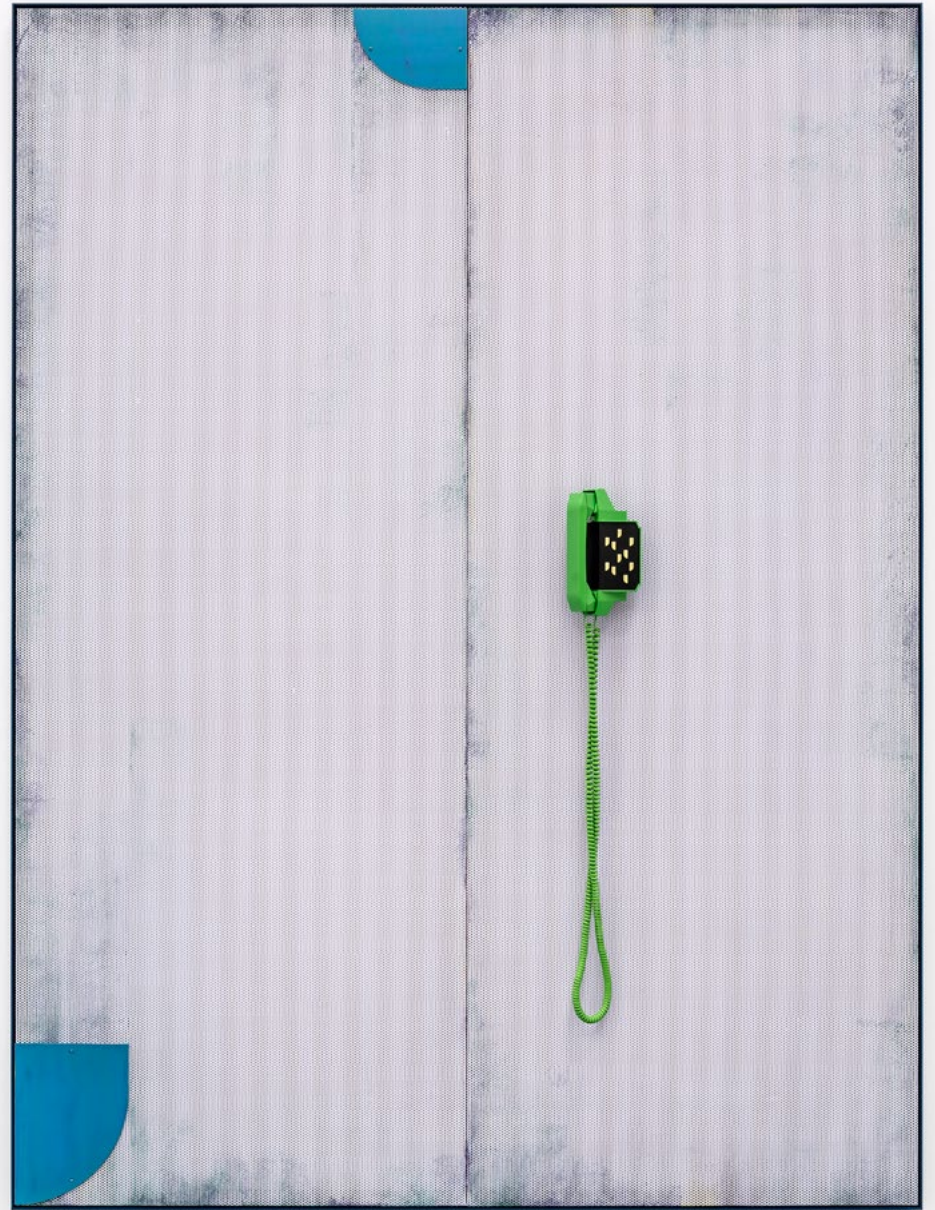
Concrete Autumn (Phantom Tree), 2005
Gelatin silver print, painted wooden frame
123 x 82.5 x 4 cm
Edition of 10
(TMI-BOYCM-29069-8)

Price: GBP 25,000 + VAT / USD 33,000 + VAT

Long Distance (I Travelled Far and Wide), 2022
Painted perforated steel, painted aluminium, painted silicone moulded vacuum cast resin, telephone cable
220 x 165 x 40 cm
86 5/8 x 65 x 15 3/4 in
(TMI-BOYCM-49417)

Price: GBP 65,000 + VAT / USD 86,000 + VAT





Long Distance (I Travelled Far and Wide), 2022

Painted perforated steel, painted aluminium, painted silicone moulded vacuum cast resin, telephone cable
220 x 165 x 40 cm
86 5/8 x 65 x 15 3/4 in
(TMI-BOYCM-49417)

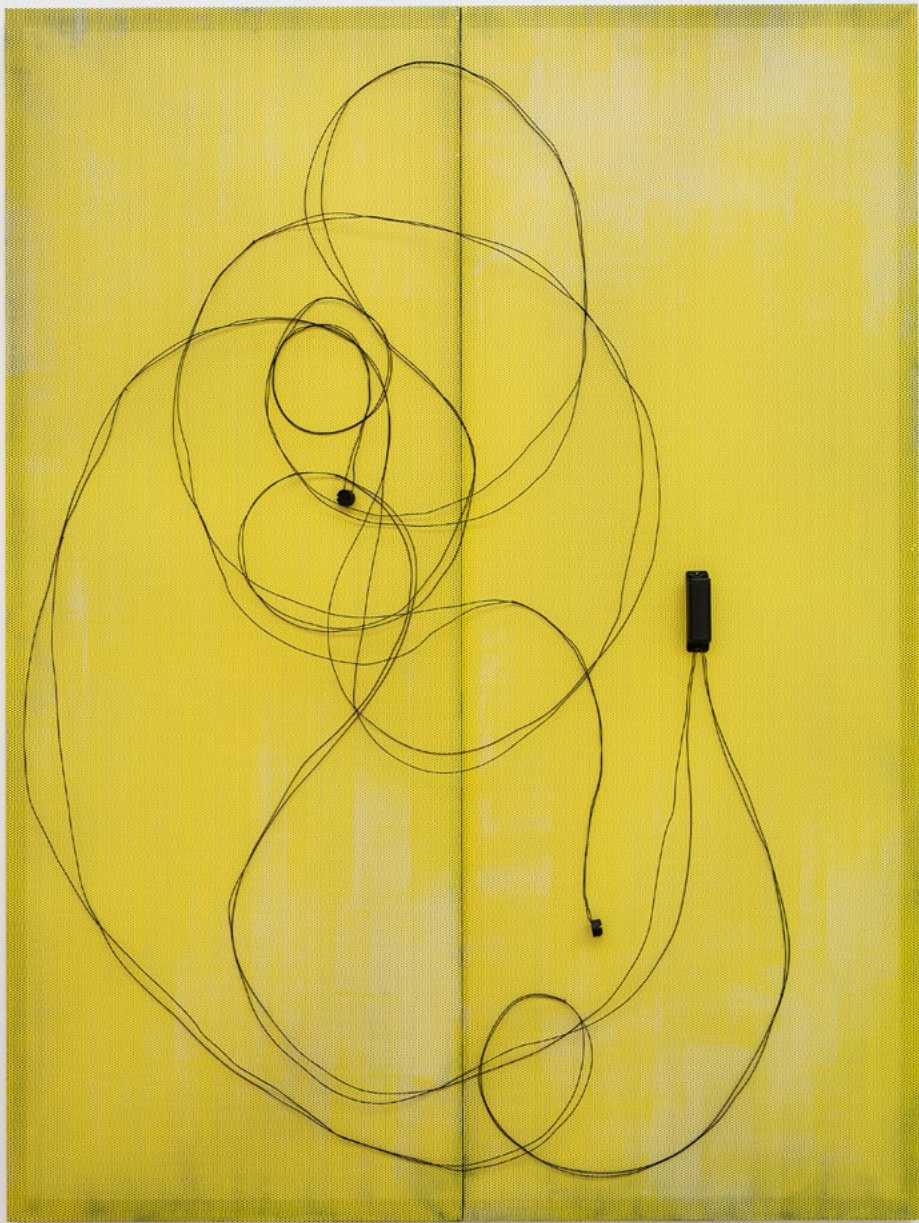
Price: GBP 65,000 + VAT / USD 86,000 + VAT



Untitled, 2017
Artist bench
78 x 221 x 85.5 cm
30 3/4 x 87 x 33 5/8 in
(TMI-BOYCM-53382)

Price: GBP 25,000 + VAT / USD 33,000 + VAT

Installation view 'All the Gravity, All the Air', Swiss Re, Zurich, 2017

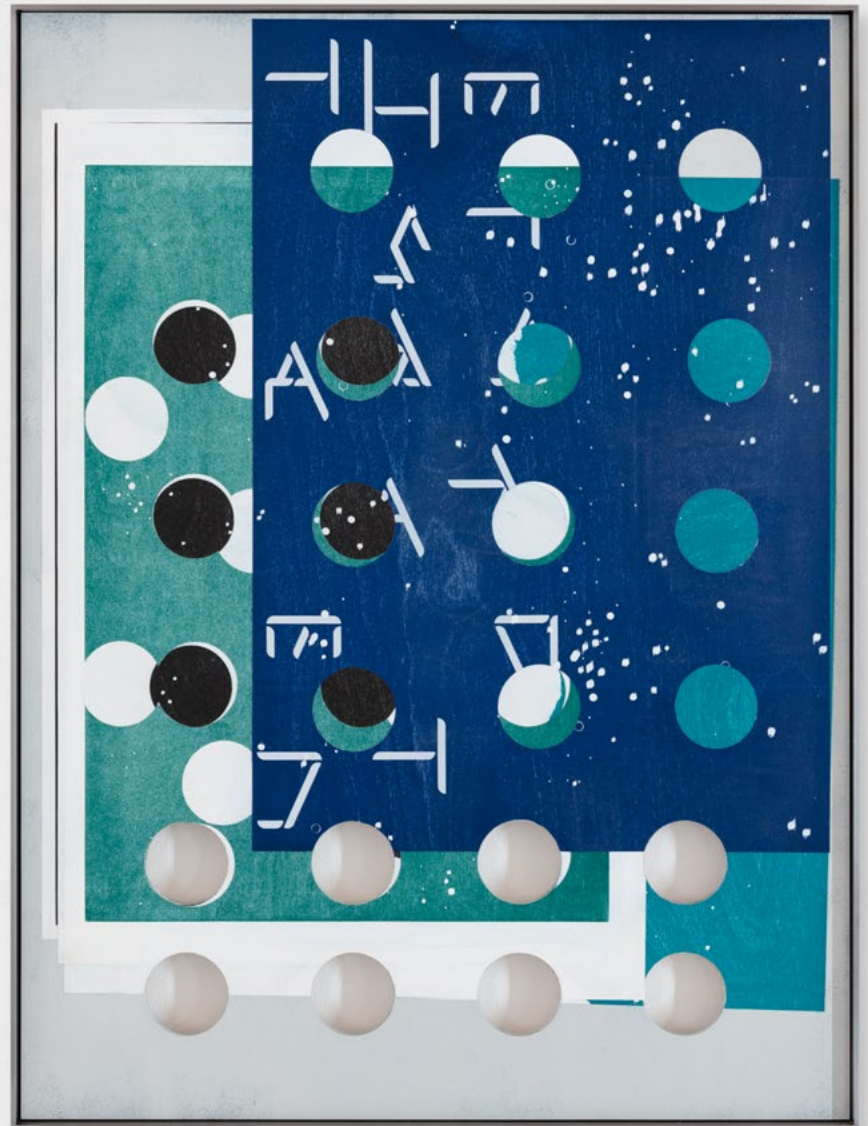


Calm in the Deep Below, 2020
Painted perforated Steel, aluminium, painted bronze
220 x 165.5 x 15 cm
86 5/8 x 65 1/8 x 5 7/8 in
(TMI-BOYCM-47787)

Price: GBP 65,000 + VAT / USD 86,000 + VAT

Perforated Dusk, 2023
Lacquered steel, Painted plywood, wood block and silkscreen print on madrid litho paper, Madrid litho paper
81.2 x 61.2 x 5 cm
32 x 24 1/8 x 2 in
(TMI-BOYCM-51870)

Price: GBP 35,000 + VAT / USD 47,000 + VAT



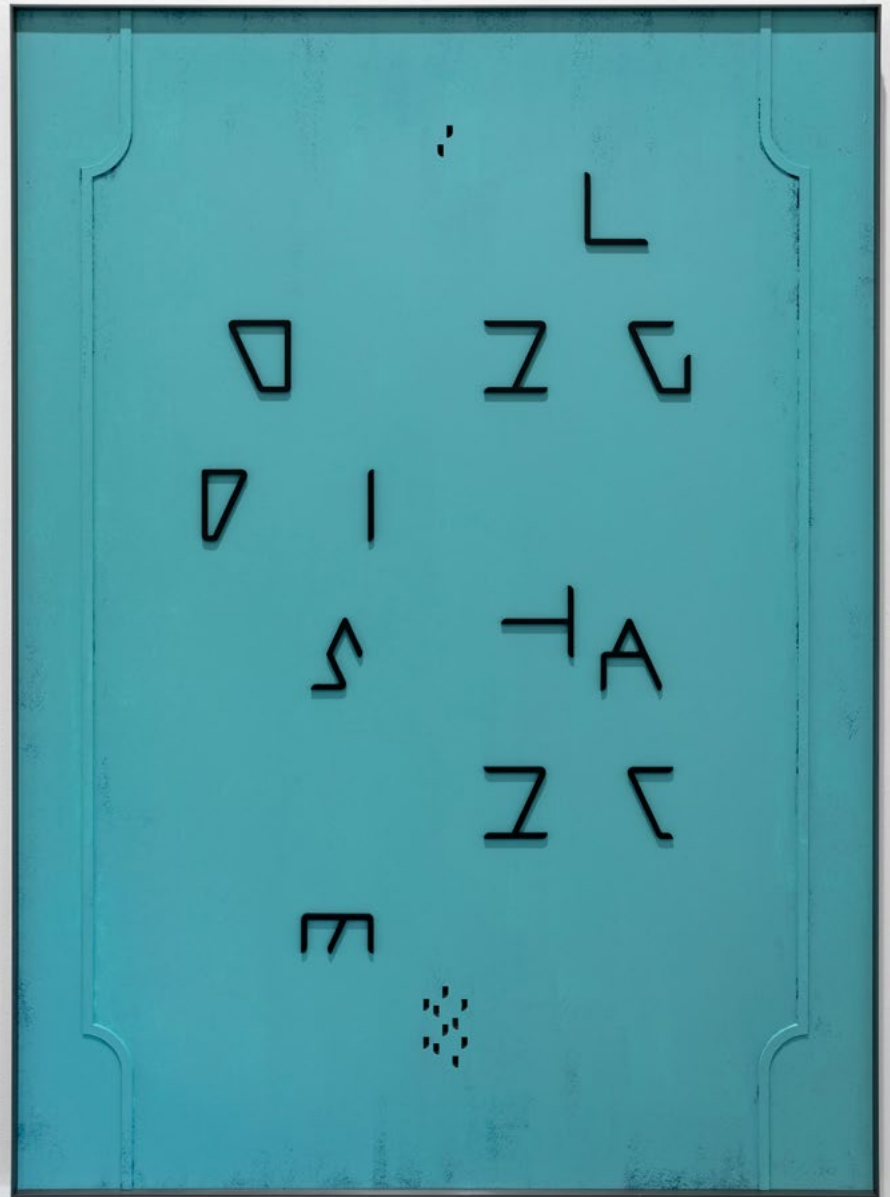


The View, 2019
Etched and inked brass, patinated brass
155 x 29 x 38 cm
61 1/8 x 11 3/8 x 15 in
(TMI-BOYCM-46033)

Price: GBP 45,000 + VAT / USD 60,000 + VAT

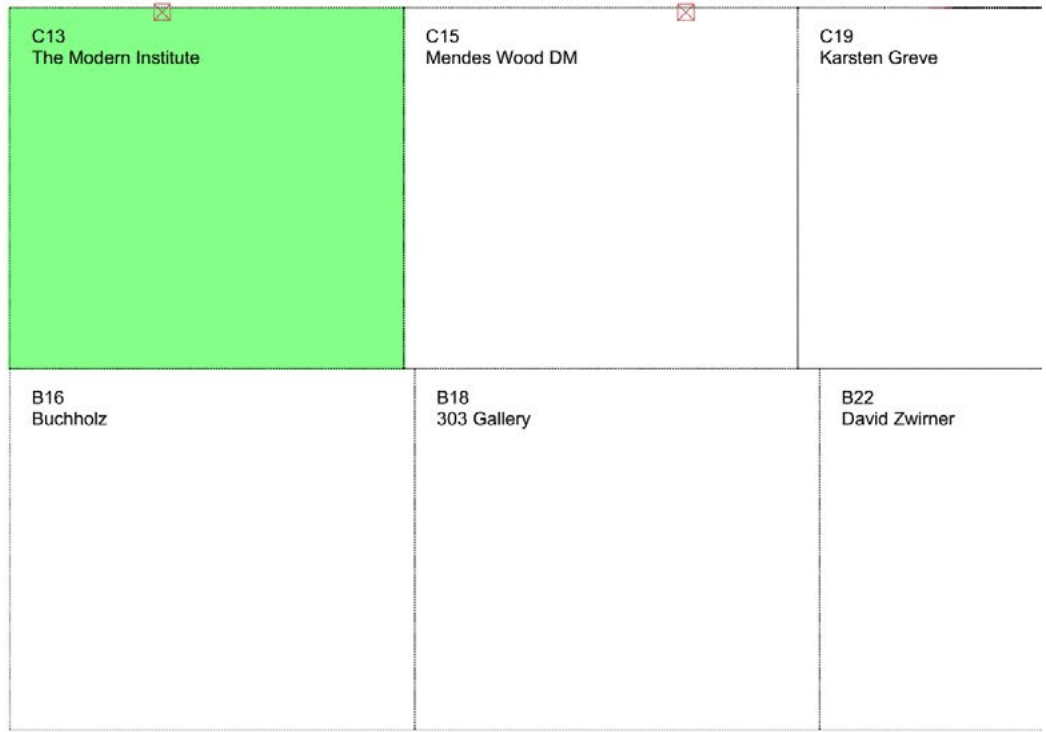
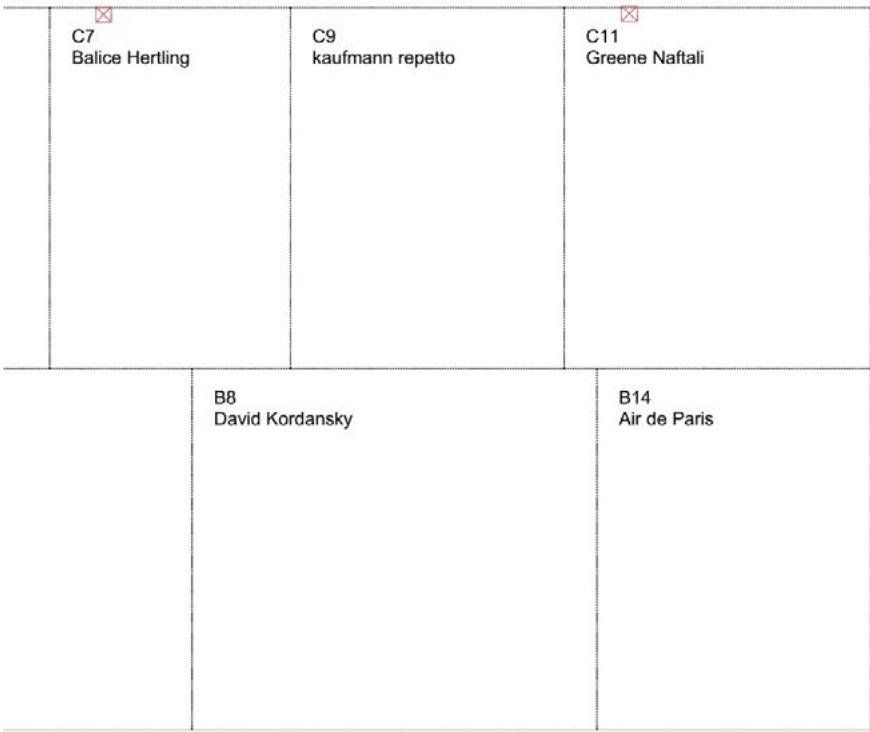
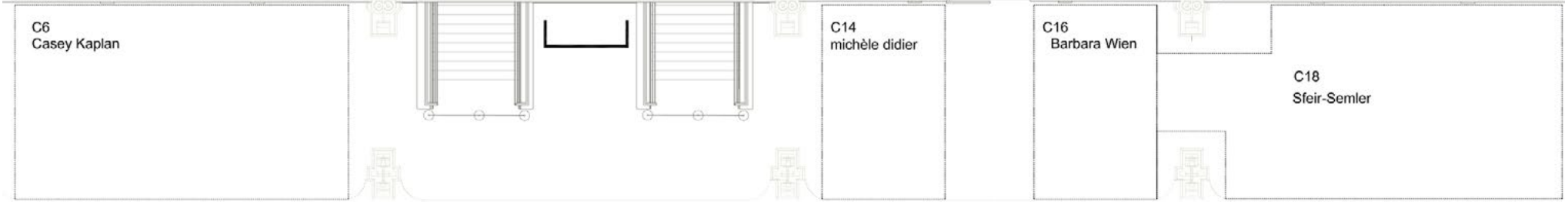
Place to Place, 2022
Steel, acrylic on aluminium, painted steel
167 x 121 x 4 cm
65 3/4 x 47 5/8 x 1 5/8 in
(TMI-BOYCM-49954)

Price: GBP 50,000 + VAT / USD 66,000 + VAT



MAP

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KEITH HARING

(B. 1958, Reading, Pennsylvania; D. 1990, New York)

Keith Haring left for New York in 1978 to study at the School of Visual Art (SVA), the calligraphic line of Pierre Alechinsky still fresh in his mind from an exhibition he had seen at the Carnegie Institute Museum of Art, Pittsburgh, the year before. During his short period of study at SVA – he left in 1980 – Haring became interested in Umberto Eco and the study of semiotics, in particular ‘the way symbols are given meaning by language’. And amongst other artists of the counterculture, his new life in New York introduced him to Brion Gysin and William S. Burroughs – their concept of the cut-up as outlined in their influential book *The Third Mind*, 1978. These influences, ideas and styles played out in Haring’s drawings, preparatory sketches, ink studies and paintings. As Bernice Murphy comments, ‘From runic markings and ancient pictograms he moved his translations of imagery through Mayan and Aztec hieroglyphs, Egyptian deity narratives, mediaeval portal sculpture and calligraphy.’ *Untitled*, 1988, shows the culmination of these ideas and methods of depiction.

Haring drew relentlessly on all surfaces, utilising everything from chalk to sumi ink. His highly legible visual language developed through his graffiti work – effectively a pressured and recurrent performance of drawing in the city. His work reacted to the flux of urban life, his immediate surroundings but more generally to the concerns of the day – forms of sexuality regarded as taboo, commercial television, fraught politics, and atomic fear. Haring explored the city’s subconscious, its various repressions and fantasies. As the artist himself remarked, ‘the images are part of the collective consciousness of modern man.’ His work continues to provide room to breathe, a space for the imagination.

Right:

Untitled, 1988
Sumi ink on rice paper
62.2 x 86.4 cm
24 1/2 x 34 in
(TMI-HARIK-53271)

Price: POA





K. Hamy, JUNE 29 1988 ⊕





Untitled, 1988, Sumi ink on rice paper, 62.2 x 86.4 cm, 24 1/2 x 34 in, (TMI-HARIK-53271), Price: POA

CATHY WILKES

(B. 1966, Belfast; Lives and works in Glasgow)

‘The paintings are made and repeated till they’re finished. After a while I know what should be there: I start again over and over. I can feel the speed of each action, which is fast and has no real duration – just the briefest moment compared to long periods of waiting and looking. It doesn’t feel like production, production is too aggressive – it feels like continuous preparation, and then eventually recognition when I see it.’ – Cathy Wilkes

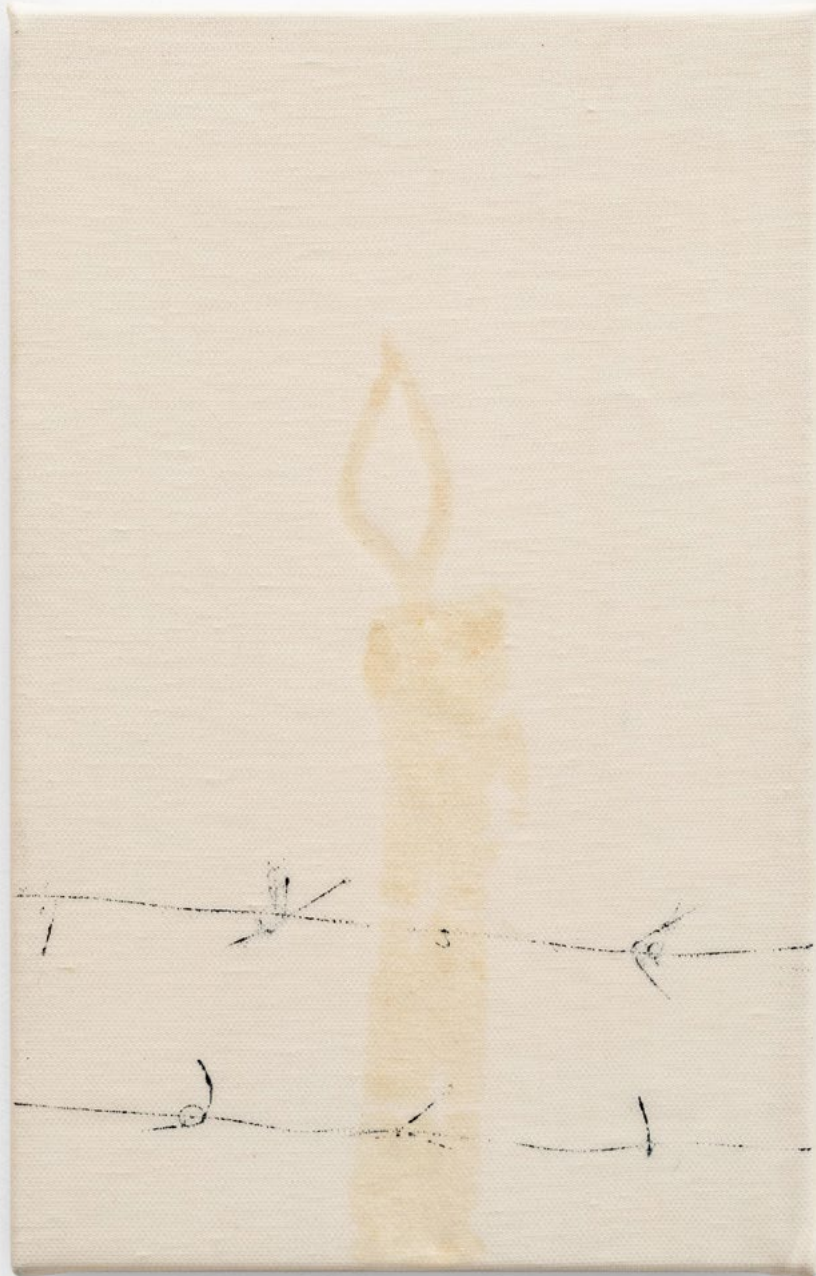
Cathy Wilkes’ paintings are on silk and linen panels primed with gum arabic and painted with pigments. They show subtly constructed landscapes and compositions of hypostatic objects. Rather than focussing on the visual, their creation is iterative and conceptually led. Wilkes finds a correlative to the interior relationships of her installations, with their careful negotiations of space and placement, on the painted surface.

These works were included in Wilkes’ solo exhibition at the Hunterian Art Gallery and respond to issues of war and conflict. The pieces are influenced by the artist’s childhood in Northern Ireland, and by histories and experiences of violence not usually given expression within official representations of war. The paintings harbour forms which exist at the edge of legibility and their combination of celestial sparsity with depictions of land conjures associations with loss and the wilderness – the pursuit of philosophical or religious meaning.

Left:

Untitled, 2024
Pigment and gum arabic on silk and linen
40.5 x 25.5 x 2 cm
16 x 10 x 3/4 in
(TMI-WILKC-53168)

Price: GBP 46,000 + VAT / USD 62,000 + VAT





Untitled, 2024, Pigment, gum arabic and fabric on silk and linen, 95.5 x 91 x 2 cm, 37 5/8 x 35 7/8 x 3/4 in, (TMI-WILKC-53203), Price: GBP 77,000 + VAT / USD 102,000 + VAT

URS FISCHER

(B. 1973, Zurich; Lives and works in New York)

These works were first shown in Vignettes, at The Modern Institute Aird's Lane. The exhibition comprised a series of small-scale bronzes, each a world unto itself. The works were positioned on the gallery floor, as if just left there – abandoned like a child's toys. Their scale is childlike too, which had the effect of transforming the gallery into a seemingly vast universe populated by animals, plants, household objects and fruit.

Some of Fischer's poetic scenes have fantastical origins, emerging from dreams or else coincidences of their production in the studio, while others developed from quotidian or domestic moments – the odd collisions and combinations that happen in life. One approach that links them together is their unlikely combining of two objects, often in divergent styles. Shifting states, and various forms of growth and decay, thread through these various tchotchke-like sculptures too.

Key to Fischer's practice is a questioning of hierarchies – our relationship to 'the real' and the everyday, the permanent and impermanent, the serious and whimsical. In utilising bronze in this series, what initially appears fanciful and impermanent has in fact been built to last, forming a key element of the work's antic atmosphere.

Right:

Friendly Snake, 2024
Cast bronze, enamel paint, wax
36.4 x 26 x 20.7 cm
14 3/8 x 10 1/4 x 8 1/8 in
Edition of 2 plus 2 AP
(TMI-FISCU-53047)

Price: USD 50,000 + VAT



Desperate Reaper, 2024
Cast bronze, oil primer, oil paint
12.9 x 22.5 x 14.4 cm
5 1/8 x 8 7/8 x 5 5/8 in
Edition of 2 plus 2 AP
(TMI-FISCU-53052)

Price: USD 50,000 + VAT



KIM BOHIE

(B. 1952, Seoul; Lives and works in Jeju, Korea)

The natural world emerged as the defining theme and subject for Kim Bohie in the 1990s, having previously also worked across the genres of still life and portraiture. In the early 2000s, Kim set up a studio and home on the island of Jeju, which lies south of the Korean Peninsula, and its landscape became her main preoccupation – the ocean, the local floral, her own garden. Kim lives in Hawondong village near the city of Seogwipo which sits on the volcanic coastline of south Jeju. The island's unique topography and subtropical climate have provided Kim with subjects for various ongoing series.

Notably, there are rarely people in her quiet, elegant paintings. Her panoramic views depict moments of solitary contemplation, with elements part real and part imagined. While rarely spectacular or conspicuously dramatic, each one shows a vivid encounter with nature. Her works are about looking and personal connection to place, engaging with ideas around closeness – spiritually and physically – and the way it affects our vision. Their often wide-angled compositions push against the use of linear perspective in painting, which dominated European art from the Renaissance to the Impressionists. Instead, they take their cue from East Asian traditions in which sympathising with, rather than studying, the environment is the primary concern. Korean folding screens known as *byeongpung* are models of this way of seeing – in them nature is not tightly framed for scrutiny but unfolds before the viewer.

Kim works across canvas and Korean paper, or *hanji*, utilising *sumi* ink and water-based mediums to achieve a range of effects. Her individual style of painting involves applying colours on top of traditional ink landscapes. This relates to the *seolchae* method which emerged in late 18th century Korean Buddhist painting, and similarly involves painting colour over ink. Kim studied painting at Ewha Womans University in Seoul and was a professor of Korean Painting at the same institution from 1993-2017 so is well-versed in these genres and techniques. And while Kim's compositions contain a range of international influences, they can be understood in the lineage of *sansuhwa*, or traditional Korean landscape painting (*san* meaning mountain, *su* meaning water) which emphasises communing with nature and is influenced by Taoism and Confucianism.

Left:

Towards, 2024
Colour on canvas
162.2 x 130.3 cm
63 7/8 x 51 1/4 in
(TMI-BOHIK-53419)

Price: USD 90,000 + VAT



RICHARD WRIGHT

(B. 1960, London; Lives and works in Norfolk)

Richard Wright's untitled watercolour paintings emerge slowly over time, with each one taking between six months and a year to reach a state of completion. He begins them by making a series of tentative marks and without a firm image in mind. He will often wash the paintings in a bath of water (as J. M. W. Turner would do) to remove layers of drawing and pigment. This provides Wright with a new starting point – certain sections can be revisited from the ghost marks left from the wash, and other areas can be recast and changed completely. In this sense, the artist understands them as synthetic in nature – they are involved with a gradual flattening and processing of shape and form, reducing any direct relationship to three-dimensional or real objects. They are concerned with an inner seeing, rather than with looking and recording perspectival space.

His process allows a variety of thoughts, influences and ideas to filter into the work. Wright has spoken about 'drawing as a way of thinking', and Paul Klee's emphasis on letting images emerge organically has proved particularly influential. Klee's allusions to both music and natural forces in his work also find a correlative in Wright's practice. He has spoken about the youthful influence of Prog Rock record sleeves designed by the likes of Roger Dean and Stanley Mouse, and also the custom painting of hot rod cars. This can be seen in some of the sharper forms in Wright's pieces, and his consistent attention to detail.

Wright has alluded to the influence of the sky and landscape of his adopted home in Norfolk on these works. This interest is bolstered by further celestial touchstones in the arts, ranging from the tranquil renderings and abstract forms of Tantric art, the psychedelic symmetry of Tibetan medical paintings and the English mysticism of William Blake and Samuel Palmer. These new pieces resemble a clouded sky, which has accrued these various influences to produce a romantic, spiritual atmosphere.

Left:

No Title 10.8.2023, 2023
Watercolour on paper
Paper size: 24.1 x 36.4 cm, 9 1/2 x 14 3/8 in
Frame size: 50.4 x 62.8 x 3.5 cm, 19 7/8 x 24 3/4 x 1 3/8 in
(TMI-WRIGR-51823)

Price: USD 65,000 + VAT





No Title 10.8.2023, 2023, Watercolour on paper, Paper size: 24.1 x 36.4 cm, 9 1/2 x 14 3/8 in, Frame size: 50.4 x 62.8 x 3.5 cm, 19 7/8 x 24 3/4 x 1 3/8 in approx, (TMI-WRIGR-51823) Price: USD 65,000 + VAT

FRANCE-LISE MCGURN

(B. 1983, Glasgow; Lives and works in London)

France-Lise McGurn's paintings are made with a variety of materials – oil and acrylic paint, markers and spray paint – and depict a variety of imagined subjects, primarily figures in groups or alone. The atmosphere varies between pieces, shifting from the languid to the ecstatic. Line, its rhythmic potential and ability to concisely convey weight and pose, is a key component of McGurn's practice.

McGurn is constantly drawing from various sources and using this material to develop a set of motifs which later emerge spontaneously in her wall paintings and works on canvas. Fluid shapes and figures echo and repeat across the works speaking to a collapse of time and the recurrent movements of quotidian cycles – day to night, sober to drunk, turned-off to turned-on. The artist's figurative imagery draws on her own experiences of the city but also from a personal archive of found imagery relating to sexuality, film and music. Phone numbers, titles and other words are also scrawled down the sides of works and across their painted surfaces. These resemble shopping lists, the cursive on a CD or tape, a message noted down while on the phone, or a joke in a toilet cubicle. These writings speak to the everyday, un-precious but romantic atmosphere of the paintings.



Right:

Like putty, 2024
Oil and marker on canvas
75.2 x 80.2 x 2.5 cm
29 5/8 x 31 5/8 x 1 in
(TMI-MCGUF-52764)

Price: GBP 28,000 + VAT / USD 37,000 + VAT



Doozy, 2024, Oil and marker on canvas, 140 x 160 x 3.5 cm, 55 1/8 x 63 x 1 3/8 in, (TMI-MCGUF-52724) Price: GBP 45,000 / USD 60,000 + VAT

JESSE WINE

(B. 1983, Chester, England; Lives and works in New York)

Jesse Wine has developed a uniquely lyrical and surreal body of sculptural work over the last decade. He is concerned with exploring the relationship between the physical and psychological as they manifest in terms of weight, gravity and pose. His individual sculptures have a playful archetypal quality, depicting anthropomorphic elements, geometric shapes, and houses, amongst other things.

Recent works have comprised various dream-like stage sets, and as with Surrealism Wine's pieces assert the primacy of the unconscious – its capacity to invert and reconfigure reality. His own personal life becomes embroiled with art history in these sculptures. There is a sense of stillness and weight to Jesse show grace, perhaps of movement curtailed. The pull of gravity is particularly clear on the foot. Tim Ingold has written about Wine's concern with the movement from 'gravity to grace... the oscillation between the two.'



Left:

Jesse show grace, 2024
Ceramic, sand, paint
43.2 x 43.2 x 15.2 cm
17 x 17 x 6 in
(TMI-WINEJ-53421)

Price: USD 25,000 + VAT

Right:

Jesse show grace, 2024
Ceramic, sand, paint
43.2 x 43.2 x 15.2 cm
17 x 17 x 6 in
(TMI-WINEJ-53421)

Price: USD 25,000 + VAT



ANDREW KERR

(B. 1977, Glasgow; Lives and works in Glasgow)

This work continues Andrew Kerr's exploration of associative abstraction, but with the artist's pictorial focus shifting to more specified and graphic forms, corresponding to his renewed interest in draughtsmanship. Many of the motifs, letter-like shapes and patterns which emerge across recent paintings were initially developed through drawings.

Kerr is a student of historical painting, from Post-Impressionism to mid-twentieth century British abstraction. And while grounded in this history, the generation of new work remains intuitive. His approach is methodical and self-questioning, with pieces emerging slowly from the studio. Each painting presents Kerr with a fresh challenge and an opportunity to renew his methods. He remains committed to a set of core materials – paper, acrylic paint, wood – and producing new painterly effects with them. These can be subtle, as where he develops a work from a set of close tones (nodding to his interest in Georges Braque), or more graphic, such as in paintings which incorporate highly specific silhouettes or sharp-edged motifs. The latter often recall folds of paper, scale models and industrial machinery. The artist's admiration of dance, and the choreography of Richard Alston is apparent in various patterned or rhythmical passages too.



Left:

Then Stop, 2023
Acrylic on paper, artist frame
30.4 x 40.4 x 4.8 cm
12 x 15 7/8 x 1 7/8 in
(TMI-KERRA-51100)

Price: USD 18,000 + VAT



Untitled, 2024, Acrylic, marker, and pencil on paper, 38 x 50.5 x 4 cm, 15 x 19 7/8 x 1 5/8 in, (TMI-KERRA-53441), Price: USD 18,000 + VAT

LUKE FOWLER

(B. 1978, Glasgow; Lives and works in Glasgow)

Glasgow-based filmmaker and artist Luke Fowler the limitations and questions the rhetoric of the conventional modes of documentary filmmaking through a varied practice which encompasses the use of film, sound, installation and photography. Known for his filmic portraits of marginalised figures within culture

Fowler's "two frame" photograph series began in 2006, when loaning different cameras whilst travelling. One of these cameras, an Olympus Pen F, was a half frame camera, first introduced in the 1960s. Fowler used this camera to take portraits of friends, as well as religious and cultural events. Months later the film was developed at an over the counter photo lab and the results were surprising – the lab had printed two images in each frame, due to the fact they did not have the correct framing to print this obsolete format. The space around the image, the black dividing line and frame lines create a sense of tension.

Since the initial shock of several chance coordinates coming together to create a sort of alchemy, Fowler has embraced the role that chance plays in the making of these works. Using a multitude of film stocks and experimenting with different subjects and framing. He sometimes sees these compositions in musical terms – as solos or accompaniments, signal to noise, monophonic or polyphonic. Fowler considers the photographs as an inextricable part of his filmmaking. A sort of visual notebook of meetings and encounters with friends and strangers, of events and moments, of the production of social and personal space, of weather and everyday phenomena – of the conditions of material reality.



Right:

Rotating Sine (for Eric), 2011
C-Type Print
64.6 x 64.6 cm, 25.4 x 25.4 in unframed
67.3 x 67.3 x 3.3 cm, 26.5 x 26.5 x 1.3 in framed
Ed. 1 of 6 + 2 AP
(TMI-FOWLL-30471)

Price: GBP 5,000 + VAT / USD 6,500 + VAT





Left:

Hudson Valley in Autumn (for Jeannine), 2011
C-Type Print
64.6 x 64.6 cm unframed
67.3 x 67.3 x 3.3 cm framed
Ed. 1 of 6 + 2 AP
(TMI-FOWLL-30473)

Price: GBP 5,000 + VAT / USD 6,500 + VAT



ANDREW SIM

(B. 1987, Glasgow; Lives and works in New York)

These works continue Andrew Sim's concern with a set of core motifs relating to growth and companionship – a core symbol has been monkey puzzle trees. Sim draws upon everyday experience to inflect these with elements of autobiography, anthropomorphizing his natural subjects to convey their relationship to Queer love, culture and identity. They come to hold a deep personal significance and are often repeated and twinned to create a series of connections either within or across works. Their elegant works are painted by applying pastels with their own hand or a foam brush, recalling the application of makeup.

In a 'Portrait of a monkey puzzle with spring growth and stars', 2024 the tree shines like a neon against a hazy black background replete with stars – an allusion to both nightlife and dreams. The motif was initially based on a tree planted near Sim's childhood home which an I Ching reading led them to reconsider. The divination suggested they grow like a tree. Sim has previously depicted multiple trees, with their overlapping branches calling to mind people holding hands. Here the composition is central, strong and singular. Such trees have emerged in the work as Sim settles into a new life in New York, embedding themselves in the city's queer communities.

Left:

Portrait of a monkey puzzle with spring growth and stars, 2024
Pastel on canvas
160 x 140 x 3.5 cm
63 x 55 1/8 x 1 3/8 in
(TMI-SIMAN-53204)

Price: USD 28,000 + VAT





Portrait of a gold werewolf (from the future), 2022, Pastel on canvas, 62 x 42 x 3.5 cm, 24 3/8 x 16 1/2 x 1 3/8 in, (TMI-SIMAN-50103), Price: USD 14,000 + VAT

WALTER PRICE

(B. 1989, Macon, Georgia; Lives and works in New York)

Walter Price's works move between figuration and abstraction, exhausting and repeating various biographical motifs by walking the line between drawing and painting. His work is both notional and notational, specific and general. It often features recurring images of palm trees, ships, armchairs, and hats, along with the abbreviated forms of dumbbells, which could be read as the flotsam and jetsam of the artist's life.

In a recent series of paintings, Price has dipped his shoes in paint and walked across his canvases and boards – marking them with footprints. At times these create new spaces, resembling waves or contained landscapes. In these paintings they work to obscure pre-existent drawings, motifs and painted marks. Price's quintessential blue dominates the composition – a reference to his time in the US Navy. Figures in patterned or striped outfits, heads and sections of mending plate remain visible through the prints – loading the images with narrative suggestion. Humorously and subversively, the titles all allude to refined forms of patterning and draughtsmanship.

Left:

Hatching, 2024
Acrylic, gesso, graphite, paper collage, pvc glue, water color pencil
on wood, artists frame
83.8 x 63.7 x 7 cm, 33 x 25 1/8 x 2 3/4 in framed
(TMI-PRICW-52086)

Price: USD 40,000 + VAT





DUGGIE FIELDS

(B. 1945, Tidworth; D. 2021, London)

'Fields pushed the boat out for the new sensibility, self-conscious, equivocal, eclectic, Post-Modern. While seeming to jettison the well-worn Pop Art preoccupation with the mass-media's account of glamour and stardom, Fields was in fact presenting himself as the luminary, as his own product endorsement.' – Neil Mulholland

Duggie Fields (1945-2021) was a prolific artist who worked across painting, design and fashion, blurring the lines between art and life. His maximalist style and unique brand of post-Pop figuration had an important impact on the trajectory of art and fashion internationally – influencing John Maybury and Rei Kawakubo. Fields cyclically reused and repurposed imagery within his painted canvases, a process intrinsically tied to his London home of 50 years which became a 'total artwork' in its own right. He produced much of his work in this Earl's Court residence, which he originally shared with Syd Barrett of Pink Floyd. His involvement with London's Queer art and music community from the 70s onwards is well-documented in Kevin Hegge's film *Tramps!* (2023) and in cultural historian Peter York's writing in *Harpers & Queens* (1976). His friends across the 70s, 80s and beyond included, artist Andrew Logan (founder of Alternative Miss World), fashion designer Zandra Rhodes, filmmaker Derek Jarman and performance artist Leigh Bowery.

Since his death in 2021, The Modern Institute have been working with The Duggie Fields Estate to begin to collate and order the artist's vast archive. 'Less is less, more or less' draws together paintings, preparatory drawings, personal artefacts, photographs, postcards, advertising work, and furniture. It is in no way definitive and the title, a quote from Fields, speaks to the abundance of material on display. The exhibition unfolds along a loose chronology, associatively connecting key moments in the artist's career from the 1950s- 1980s – beginning with his youth in Tidworth, Wiltshire. Some materials relate directly to his studio processes and influences and others provide a sense of Fields' projects and social life.

Fields' collection of American comics, fashion magazines and academic drawing manuals, along with the idiosyncratic Cubist paintings of Fernand Léger provided an early precedent for the artist's breaking down of natural forms and figures into component parts, as well as arranging them in a highly organised manner. Léger often portrayed people as a series of machine-like parts, producing a pictorial situation where people, advertisements and objects exist on the same plane. Cut-up sections of body and disembodied limbs pervade Fields' work – a reference to the effects of time on antique sculpture (the loss of arms on Venus de Milo or the head on the Winged Victory of Samothrace). These deletions also have the effect of drawing attention to the surface of the body and its stylings. Concurrent to his paintings, Fields collaborated and designed clothes himself, elements of which also featured in the paintings – breastless outfits for women, complex patterning, Modernist references. These aspects also filtered into the design and painting of his Earl's Court Square flat.



Right:

Metamorphosis too, 1976
Acrylic on Canvas
66 x 71.3 x 2.3 cm
26 x 28 1/8 x 7/8 in
(TMI-FIELD-48262)

Price: GBP 50,000 + VAT / USD 66,000 + VAT



Installation view, 'Less is Less, More of Less', Duggie Fields, The Modern Institute , Osborne St, Glasgow 2024



MARTIN BOYCE

(B. 1967, Hamilton; Lives and works in Glasgow)

In the piece, Boyce pays homage to his love of masks by employing their utilitarian, identity obscuring façade. An unworn mask is still very active – its aura is created by the combination of presence (visible mask) and absence (of face, identity, and intention). It incorporates Boyce's Martel-inspired alphabet which has been a part of his work for over a decade.

The power of masks stems from what they conceal rather than what they show. Masks also induce dread of the Other, but as Franz Kafka demonstrates in 'The Burrow', 1931, fear of the Self lies at the root of this fear of the Other. Masks are locations of concealment that safeguard subjectivity while also creating interiority.

When Boyce began making the mask pieces, he often considered them as objects for or from somewhere else, as if they had a natural habitat – residing in a landscape or architecture of their own imagining, a kind of noir modernism. The piece also incorporates Boyce's Martel-inspired alphabet which has been a part of his work for over a decade.

Left:

The View, 2019
Etched and inked brass, patinated brass
155 x 29 x 38 cm
61 1/8 x 11 3/8 x 15 in
(TMI-BOYCM-46033)

Price: GBP 45,000 + VAT / USD 60,000 + VAT



HAYLEY TOMPKINS

(B. 1978, Leighton Buzzard; Lives and works in Glasgow)

Hayley Tompkins employs photography, painting and film to re-examine the everyday, asking us to look and look again. In her painted works she often rhythmically details and patterns various objects, from mallets and branches to shirts, sunglasses and chairs – refreshing and energising the mundane.

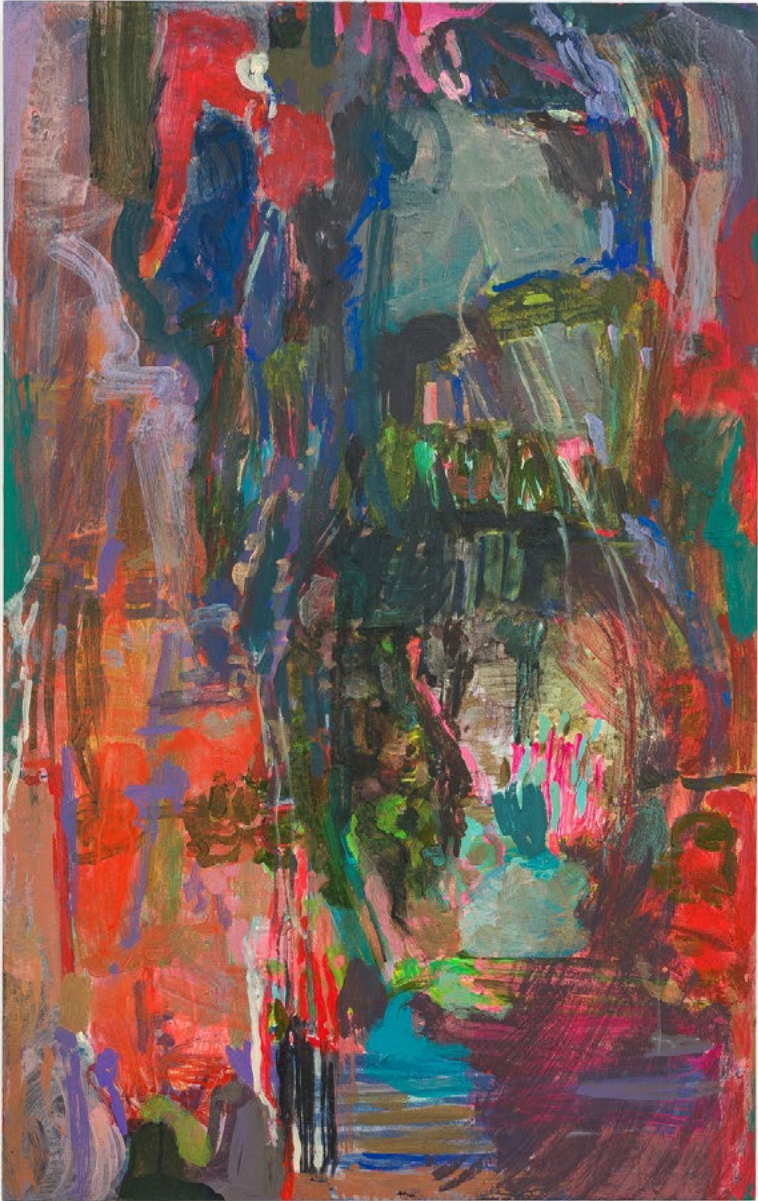
These abstract panel paintings explore a range of associations through colour and composition. The marks are both nonchalant and committed. Each piece responded to the others – to the rhythm and flow of marks. There are drips, contaminations, and corrective swathes of black which hem in a composition at one moment and explode it at another. As Camila McHugh comments, 'The paintings flirt with a range of associations from a crafty, summer camp tie-dye to a shirt stained by spilled wine or splattered sauce. Or sopping with sweat or blood, as these are soaked with colour. This is an anti-purity abstraction. Far from prompting transcendence, its aim is to hold you right here.' The panels have a close relationship to the immediacy of Tompkins' drawings. Their surface is like paper and while refined they have to be approached casually, as if they could fail.



Right:

Vernal, 2021
Acrylic on gesso board
100 x 63 cm
39 1/4 x 24 3/4 in
(TMI-TOMPH-48681)

Price: USD 20,000 + VAT



Left:

Vernal, 2021
Acrylic on gesso board
100 x 63 cm
39 1/4 x 24 3/4 in
(TMI-TOMPH-48684)

Price: USD 20,000 + VAT

JEREMY DELLER

(B. 1966, London; Lives and works in London)

Jeremy Deller takes on a range of roles in his diverse projects – organiser, collaborator, commentator, filmmaker, curator and so on – to explore British social and cultural histories in the public realm. His work reallocates value and celebrates objects and practices which often go forgotten. As a result, he doesn't normally utilise traditional fine art forms – instead employing democratic and commonplace mediums like t-shirts, music, posters, banners and gatherings. When tradition is incorporated it is in novel ways that question our national mores, along with markers of cultural identity. And however humorous, his projects and interventions often constitute a form of opposition to the hegemonic logic of the day and reconfigure our understanding of Britain. They become a vehicle for new political communication.

Forms of community and civic life are a key preoccupation and often function in Jeremy's projects as a location of resistance – against the oppressive and atomising forces of capitalism and class in society. Social spaces and the communal activities of people across the United Kingdom are a source of joy for Jeremy and his interventions elevate them as well as bringing their political import and value to popular attention. Allotments, train stations, night-clubs and schools have all featured in his work.

This work relates to a banner by Jeremy and Ed Hall, his long-time collaborator. This text reworks the opening line of John Betjeman's poem 'Slough' from 1937. Deller substituted the town of Slough for Eton, which is just on the other side of the M4 and is famously home to the nation's most prestigious public school. Eton College was founded in 1440 by Henry VI as a sister institution to King's College, Cambridge. It has produced 20 British Prime Ministers over the centuries, most recently Boris Johnson and David Cameron.

Right:

Come friendly bombs and fall on Eton, 2018
Painting on wood
15 x 15 x 1.8 cm
5.9 x 5.9 x .7 in
(TMI-DELLJ-44719)

Price: GBP 15,000 + VAT / USD 20,000 + VAT





Come friendly bombs and fall on Eton, 2018, Painting on wood, 16 X 24 X 1.8 cm, 6.3 X 9.4 X .7 in, (TMI-DELLJ-44720), Price: GBP 15,000 + VAT / USD 20,000 + VAT



LIZ LARNER

(B. 1964, Sacramento; Lives and works in Bellingham; Washington)

Liz Larner has shown a consistent interest in fragility, material experimentation and the natural world in the anthropocene era throughout her career. Mostly covered in plastic pink, 2022 is part of a recent series of works by the artist which consider the beauty of different types of stone and geological formations. These often incorporate various different natural pigments, stone deposits and minerals – some of which were used in ancient ceramic production. The environmental factors of their making, including humidity and temperature, effect the eventual forms of each of these pieces. As a result, they often comprise various fractures, breaks and textured effects.

Left:

Mostly covered in plastic pink, 2022
Ceramic, oil paint, pigment, epoxy
59.1 x 101.6 x 16.5 cm
23 1/4 x 40 x 6 1/2 in
(TMI-LARNL-49712)

Price: USD 110,000 + VAT



Mostly covered in plastic pink, 2022, Ceramic, oil paint, pigment, epoxy, 59.1 x 101.6 x 16.5 cm, 23 1/4 x 40 x 6 1/2 in, (TMI-LARNL-49712), Price: USD 110,000 + VAT

YUICHI HIRAKO

(B. 1982, Okoyama; Lives and works in Tokyo)



These works are part of a series which consistently features his 'tree-man' and elaborates on the cartoon-like forms in his paintings. The serious intermingles with the light-hearted in these works to produce compelling scenes which consider the relationship between society and nature. The 'tree man' is a self-portrait of sorts. The mythological figure has a human body and a fir or pine tree head replete with antlers. The character evolved in part from the Japanese folkloric tradition of the 'kodama' or tree spirit. In Hirako's imaginings, the 'tree-man' is neither simply a nature lover nor a detached urbanite. It can be understood as a foil for any introspective viewer, underscoring our inconsistent relationship to nature. Here the figure rests on a rock in a river surrounded by trees and bushes. He carries a cat with him and visible in the water are a lifebuoy ring, a toy boat and a plastic duck. An uncompromised encounter with nature feels just out of reach — in Hirako's work it is always mediated or understood through various man-made objects.

Left:

Lost in Thought 216, 2024
Acrylic on canvas
194 x 162 cm
76 3/8 x 63 3/4 in
(TMI-HIRAY-53427)

Price: USD 49,000 + VAT



Right:

Green Master 98, 2024
Acrylic on canvas
194 x 162 cm
76 3/8 x 63 3/4 in
(TMI-HIRAY-53428)

Price: USD 49,000 + VAT

MICHAEL WILKINSON

(B. 1965, Merseyside; Lives and works in Glasgow)

Chrysanthemums develops Michael Wilkinson's concern with flower arrangement and utilising centrality in his compositions, against his trademark linen background. By painting the objects on sections of blank linen, the material functions both sculpturally and representationally. It is both the thing itself and its representation. This harkens back to the artist's use of mirrors in other series, such as 'After Pistoletto', 2013.

Wilkinson's interest in still life painting was triggered by the sense of suspended animation he experienced during lockdown. This produced a heightened awareness of the natural world and the passing of time. This is what he is trying to capture in these paintings, an altered perception of the ordinary, what he terms a kind of 'psychedelic realism'. In turn, research into the Japanese aesthetic of 'wabi sabi' and the emotive power of flowers in art historical imagery and propaganda have informed the development of the work.

Left:

Chrysanthemums, 2024
Acrylic on linen
94 x 81 x 3 cm
37 x 31 7/8 x 1 1/8 in
(TMI-WILKM-53092)

Price: USD 25,000 + VAT





Right:

Tulips, 2023
Acrylic on canvas
94 x 80 x 3 cm
37 x 31 1/2 x 1 1/8 in
(TMI-WILKM-51546)

Price: USD 25,000 + VAT

VICTORIA MORTON

(B. 1971, Glasgow; Lives and works in Glasgow)

Victoria Morton's art practice has encompassed painting, sculptural assemblages, photography, and sound. Her recent paintings vary in scale, opacity, colour and spatiality, each distinctly painted composition has been developed with a degree of intricacy and intuition. Influenced by musical composition, colour perception, everyday life alongside personal narratives, historical and cultural references, Morton's works explore a continuously unfolding visual, spatial and psychological experience.

Morton's paintings are built up methodically in thin washes which she then intuitively develops with responsive brushwork and patterning. They contain various contrary movements which create uneasy figure/ground relationship, shifting and strange. Colours deceive, as fresher dark layers recede behind lighter marks. Up close, one becomes aware of Morton's hand, and of how inflected and detailed the drips, blots, and washes are.



Left:

Untitled, 2024
Oil on linen and board
40.5 x 36 cm
(TMI-MORTV-53440)

Price: GBP 12,000 + VAT / USD 16,000 + VAT



Campo, 2022, Acrylic and oil on linen, 35.5 x 25.5 x 1.5 cm, 14 x 10 x 5/8 in, (TMI-MORTV-50064), Price: GBP 10,000 + VAT / USD 13,000 + VAT

JIM LAMBIE

(B. 1964, Glasgow; Lives and works in Glasgow)

Jim Lambie's employs ubiquitous or everyday objects – record covers, sunglasses, mirrors, vinyl tape and doors – subverting their normal function or appearance and integrating them into colourful, psychedelic installations. These apparently throwaway materials are elevated and reconfigured in his pieces, often mixing the humorous and poignant. His 'Metal Box' series emerged from a casual urban observation; the artist noticed the compelling material qualities of peeling posters on various city walls – the way that over time their edges and corners revealed glimpses of past events.

'Metal Box (Techno-Colour)', 2024 is composed from layered sections of aluminium sheeting. Each sheet in these sections was painted with colourful gloss paint on one side before having their corners folded by hand. The effect of their joyous layering is a colourful arrangement reminiscent of peeling billboard posters. And while no information or text is on display, the piece speaks to the magic of music, the promise of a concert.



Right:

Metal Box (Techno-Colour), 2024
Polished steel and aluminium sheets, gloss paint
125 x 125 x 29 cm
49 1/4 x 49 1/4 x 11 3/8 in
(TMI-LAMBJ-52647)

Price: GBP 60,000 + VAT / USD 80,000 + VAT



CHRIS JOHANSON

(B. 1968, San Jose; Lives and works in Portland)

Artist and musician Chris Johanson's practice is multifaceted, incorporating painting, sculpture and installations made from found materials. With humble means, Johanson's works communicate a vibrant complexity, addressing larger existential questions of life and death. He was a key member in San Francisco's Mission School art movement during the 1990s and 2000s, and his works often utilise recycled materials.

'And San Jose, Topanga, Los Angeles And', 2023-24, is an example of Johanson's meditative yet energetic painting. He has built up a variety of methods in his painting over time – and individual pieces can often take several months to finish, allowing his thoughts to gestate and develop. Johanson leaves space for the work to breath – and doesn't wish to tie them down with conceptual reasons. The paintings use and follow the artist's body, the arc of the hand and wrist are found in the swirls and recesses of the canvas. Through a recurring configuration of wavering brushstrokes, the composition offers a dynamic abstract field of colour and pattern. In his own words, his paintings offer 'pieces of what life is made of' – revealing heavy thoughts in a playful and calming manner. This balanced and reflective methodology is at the centre of Johanson's work. Through metaphorical and figurative representations, underpinned by his personal experience, Johanson seeks to make peaceful and positive compositions. 'And San Jose, Topanga, Los Angeles And' features a set of elegant swirls and sections of colour but out of these emerge figures and natural forms – speaking to a desire for harmony between humans and the environment.

Left:

And San Jose, Topanga, Los Angeles And, 2023-24 (Detail)
Acrylic and house paint on reclaimed canvas
89.5 x 130.2 x 3 cm
35 1/4 x 51 1/4 x 1 1/8 in
(TMI-JOHAC-52102)

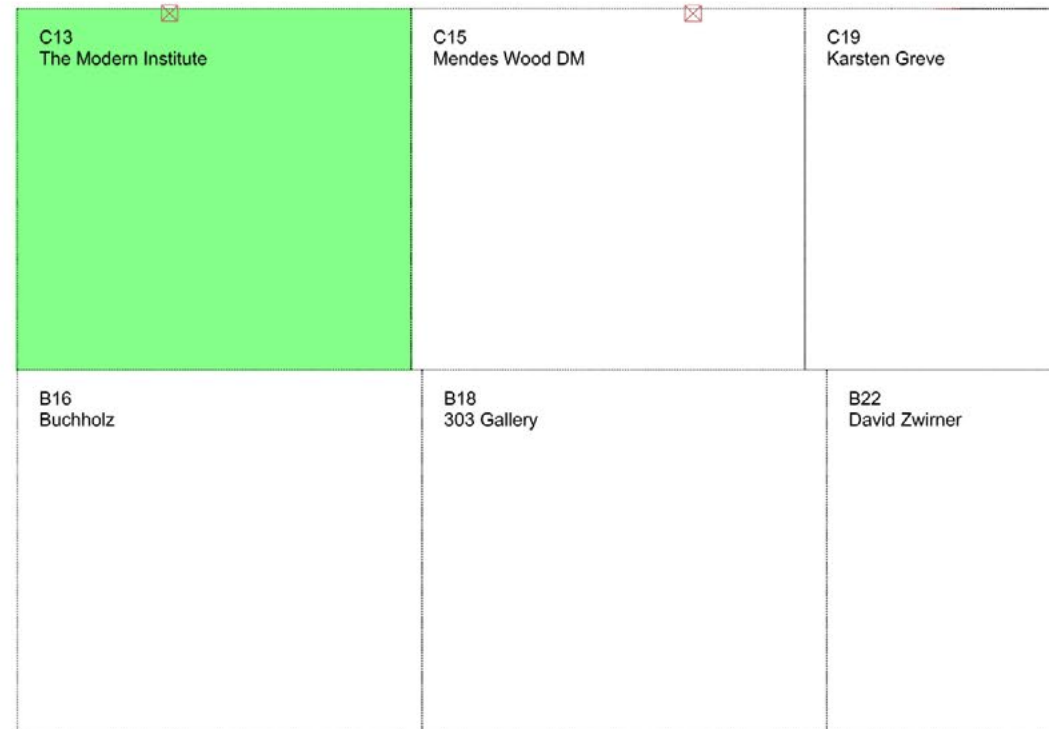
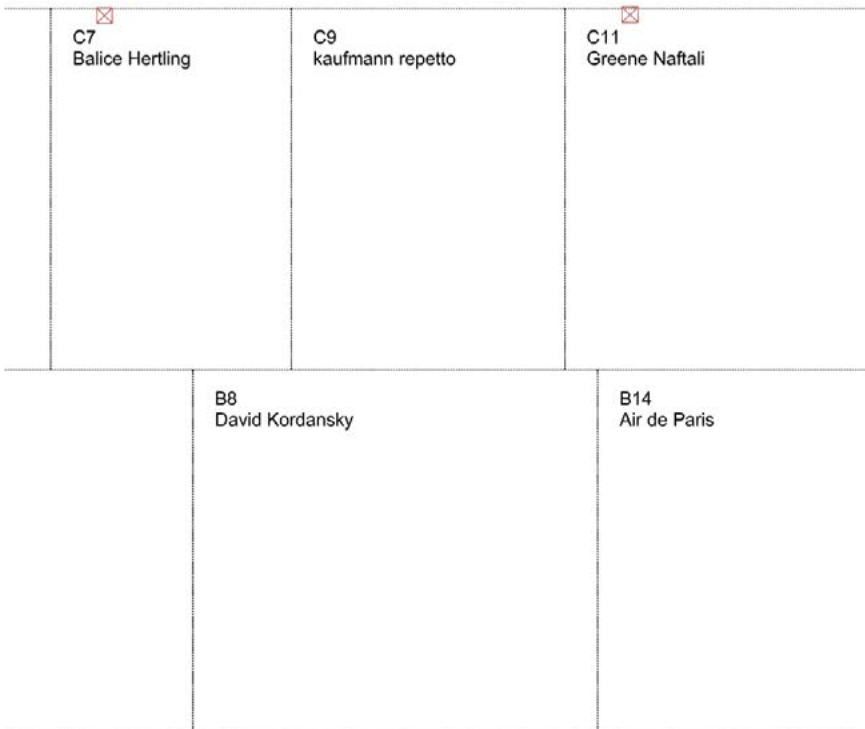
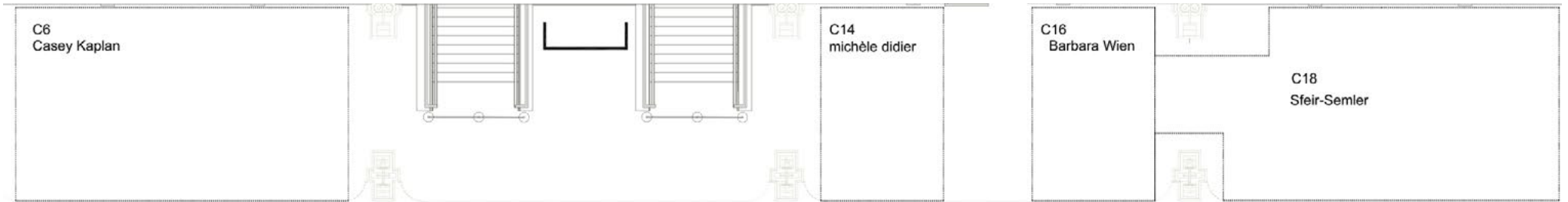
Price: USD 30,000 + VAT



And San Jose, Topanga, Los Angeles And, 2023-24 (Detail), Acrylic and house paint on reclaimed canvas, 89.5 x 130.2 x 3 cm, 35 1/4 x 51 1/4 x 1 1/8 in, (TMI-JOHAC-52102), Price: USD 30,000 + VAT

MAP

ART BASEL PARIS BOOTH C13



Lisa Alvarado	Thomas Houseago	Manfred Pernice	Gregor Wright
Dirk Bell	Richard Hughes	Walter Price	Richard Wright
Dike Blair	Marc Hundley	Eva Rothschild	
Martin Boyce	Suzanne Jackson	Andrew Sim	
Julia Chiang	Chris Johanson	Monika Sosnowska	
Anne Collier	William E. Jones	Simon Starling	
Matt Connors	Andrew Kerr	Katja Strunz	
Jeremy Deller	Shio Kusaka	Tony Swain	
Alex Dordoy	Jim Lambie	Spencer Sweeney	
Duggie Fields	Liz Lerner	Joanne Tatham &	
Urs Fischer	Jack McConville	Tom O'Sullivan	
Kim Fisher	France-Lise McGurn	Pádraig Timoney	
Luke Fowler	Adam McEwen	Hayley Tompkins	
Martino Gamper	Lewis Miller	Sue Tompkins	
Marco Giordano	Victoria Morton	Alberta Whittle	
Andrew J. Greene	Scott Myles	Cathy Wilkes	
Mark Handforth	Nicolas Party	Michael Wilkinson	
Henrik Håkansson	Toby Paterson	Rachel Eulena Williams	
Yuichi Hirako	Simon Periton	Jesse Wine	