



THE MODERN INSTITUTE

ART BASEL  
BOOTH P3

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~~THE MODERN INSTITUTE~~



# MARTIN BOYCE

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

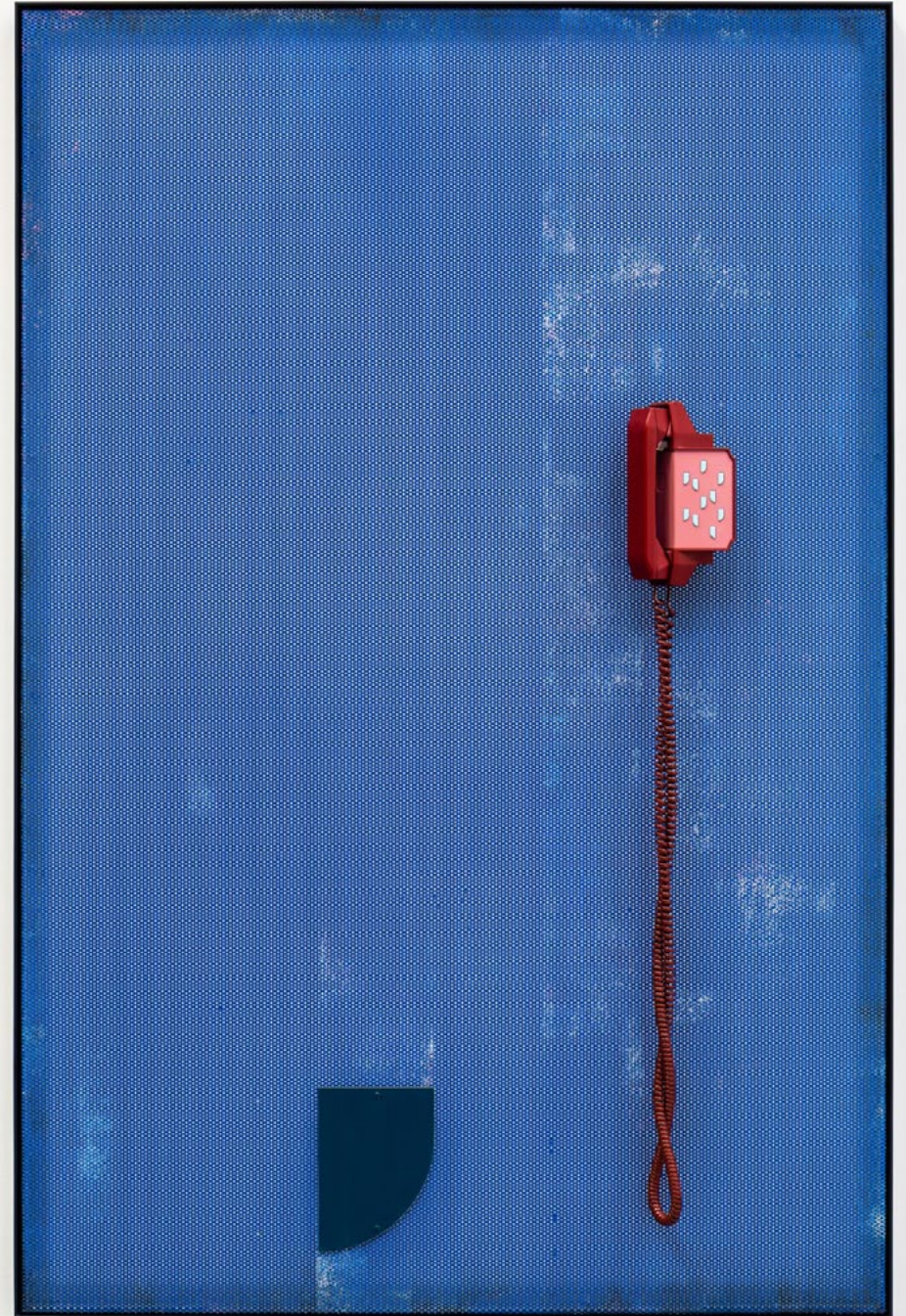
Martin Boyce's 'Long Distance (Close Call)' is from a series of panel pieces which employ materials and textures that give the impression of being pulled from an architectural area but which are fabricated from scratch in the studio. They are partly inspired by the cinematic quality of an old photograph Boyce came across depicting a wall-mounted phone. These panels often incorporate a telephone attached to a coloured and decorated partition, like that in a lobby or foyer. The phones' design is based on the Martel-inspired alphabet which has been a part of Boyce's work for over a decade. These forms were originally derived from a series of concrete cubist trees designed by Jan and Joël Martel and first shown at the Exposition des Arts Décoratifs, Paris, in 1925. Boyce's interest in the motif of the phone relates to its capacity to facilitate communication between spaces, its quality as a kind of portal. While rooted in one architectural space the phone instantly speaks to another space – just out of view. It creates a sense of anticipation.

In spring 2024, Boyce presented a major solo exhibition of work spanning 30 years, restaging select pieces to create new installations at Fruitmarket, Edinburgh.

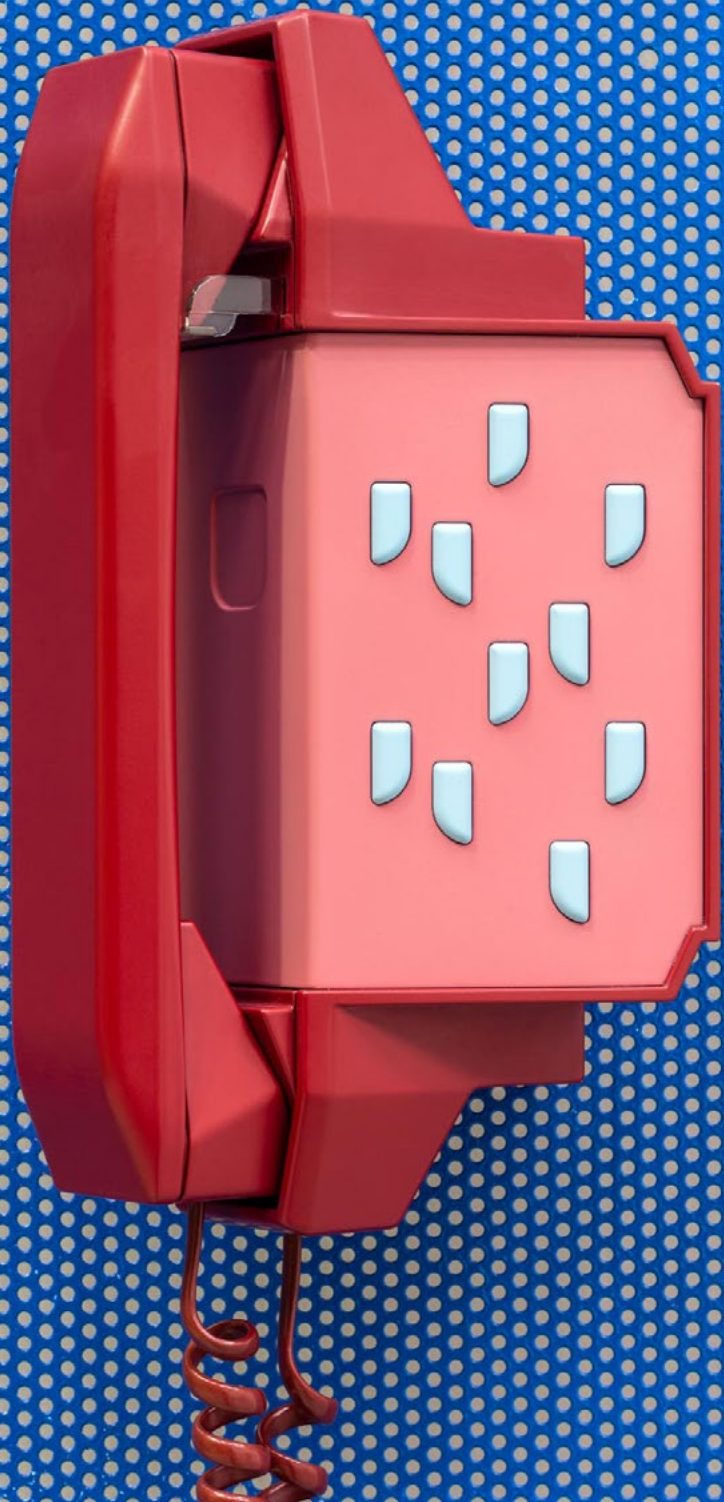
**Right:**

Long Distance (Close Call), 2022 (Detail)  
Painted Aluminium, painted perforated steel, painted and stained  
steel, painted silicone moulded vacuum cast resin, coiled tele-  
phone cable  
166.5 x 110.5 x 40 cm  
65 1/2 x 43 1/2 x 15 3/4 in  
(TMI-BOYCM-49420)

Price: GBP 50,000 + VAT / USD 64,000 + VAT







**Left:**

Long Distance (Close Call), 2022 (Detail)  
Painted Aluminium, painted perforated steel, painted and stained  
steel, painted silicone moulded vacuum cast resin, coiled tele-  
phone cable  
166.5 x 110.5 x 40 cm  
65 1/2 x 43 1/2 x 15 3/4 in  
(TMI-BOYCM-49420)

Price: GBP 50,000 + VAT / USD 64,000 + VAT

Boyce's fireplace sculptures utilise a familiar, concrete piece of architecture to draw the viewer into an imaginary space. Their entrances function as liminal sites between the real and fictional, often housing miniature interiors or resembling stage sets. As such, the sculptures take on a ghostly, vacated quality as they no longer have the capacity to produce light and heat. Each one uniquely conveys a disjuncture between a bourgeois interior and a darker imaginative zone which nods to the aesthetic and imaginative legacies of Modernism. The in-between character of the sculptures recalls other pieces by Boyce which take as their subject gates or portals between different spaces – ventilation grates, doors, phones. The stylings of 'Same Place as Always', 2015, takes inspiration from and subverts the highly designed fireplaces of Italian Modernist architects Carlo Scarpa (1906-1978) and Carlo Mollino (1905-1973). It also pays homage to Alberto Giacometti's 1961 stage design for Samuel Becket's play 'Waiting for Godot', an existential play that wrestles with questions of life and meaning. This design comprised a single tree off-centre on the stage, mimicked by Boyce's concrete limb or column.

**Right:**

Same Place as Always, 2015  
Jesmonite, ciment fondu  
92.5 x 101 x 41 cm  
36.4 x 39.8 x 16.1 in  
(TMI-BOYCM-38836)

Price: GBP 65,000 + VAT / USD 83,000 + VAT







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





'Dead Star (The Playwright)', 2017-2024, recalls Boyce's earlier 'Dead Star' series, with the lamp assuming a figurative presence and individual character. Drawing on cinema, these pieces have often been installed to recall a cocktail party from an Antonioni or Fellini film, populated by sophisticated yet disaffected guests. This series pays homage to the works of Diego and Alberto Giacometti – the standing lamp's physical presence, as well as its air of isolation, shares a connection with Alberto Giacometti's tall, gaunt bronze figures, while the influence of Diego Giacometti's furniture is evident in the form of Boyce's sculptures. Its light fitting has been cast in bronze, creating a condition whereby it can never be in a state of illumination. Now devoid of a function – was with a dead star – they are rendered ghostly and hollowed out.

**Left:**

Dead Star (The Playwright), 2017-2024

Painted and stained steel, painted and stained steel chain, cast bronze

Lamp: 34 x 34 x 178 cm, 13 3/8 x 13 3/8 x 70 1/8 in

Socket: 9.7 x 9.7 x 1 cm, 3.8 x 3.8 x 0.4 in

(TMI-BOYCM-52612)

Price: GBP 47,000 + VAT / USD 60,000 + VAT



# KIM BOHIE

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

As part of Glasgow International Festival of Contemporary Art, Kim Bohie will present her first solo exhibition in Europe at The Modern Institute, Osborne Street.

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 her studio 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. Notably, there are never people in her quiet, elegant paintings. Her panoramic views and plant studies, depict moments of solitary contemplation. Each one depicts a vivid encounter with nature; the golden disk of the moon at twilight framed by a beacon mound near Sanbansan Mountain, sea water catching the sun in the heat of the day, the striking leaves of *Washingtonia* palms. The exhibition title situates these scenes – their emphasis on what lies beyond our individual bodies and consciousness and offers a consideration of the unity and order of the natural world.

Her works are about looking and personal connection to place, engaging with ideas around closeness – spiritually and physically – and the way it effects our vision. Kim works on canvas utilising sumi ink and water-based mediums to achieve a range of effects. While Kim's compositions contain a range of international influences, including, for example, John Constable, they can be understood in the lineage of *Sansuhwa*, or traditional Korean landscape painting (*san* meaning mountain, *su* meaning water) which emphasises communing and engaging with nature, and is influenced by Taoism and Confucianism.

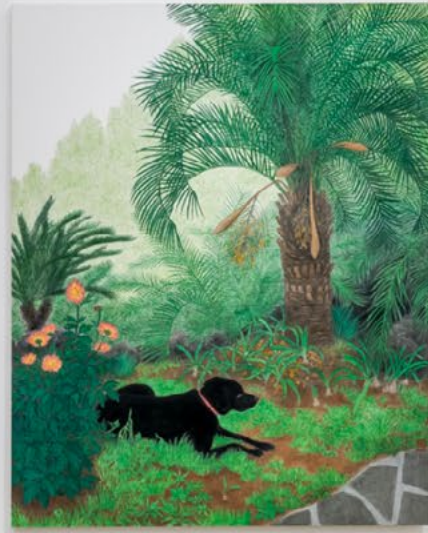
**Right:**

Towards, 2024  
Colour on canvas  
130.3 x 162.2 cm  
51 1/4 x 63 7/8 in  
(TMI-BOHIK-53065)

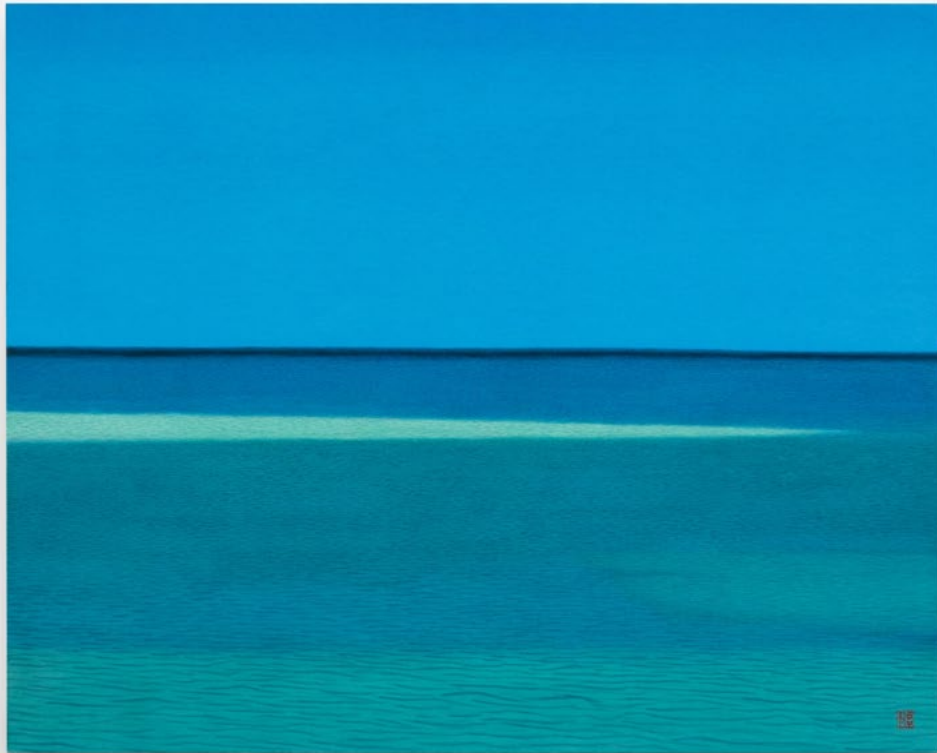
Price: USD 88,000 + VAT











More specifically, her works can be seen as a contemporary re-engagement with jingyeong sansuhwa, translated as 'true-view landscape painting'. This 18th approach to painting sought to portray specific classical or in some sense definite natural sites in Korea. Previously, Korean locations had not been depicted in landscape painting, with artists preferring to follow models from Chinese painting. It is commonly understood today as a style which considers the inherent characteristics of important topographical areas while also considering the layers of cultural and art-historical activity which have previously interacted with them. In this sense, Kim's paintings seek to engage with both the mystery of nature and the cultural history of Jeju, and to carve out a space of meditation for the viewer.

**Left:**

Towards, 2024  
Colour on canvas  
130.3 x 162.2 cm  
51 1/4 x 63 7/8 in  
(TMI-BOHIK-53069)

Price: USD 88,000 + VAT







Towards, 2019  
Colour on canvas  
162.2 x 390.9 cm  
63 7/8 x 153 7/8 in  
(TMI-BOHIK-53067)

Price: USD 256,000 + VAT



# LIZ LARNER

(B. 1960, Scaramento; Lives and works in Bellingham, Washington)

We are showing a new ceramic sculptures by Liz Larner for Art Basel. Larner has shown a consistent interest in fragility, material experimentation and the natural world in the anthropocene era throughout her oeuvre. 'Blorange and Yew encircle below', continues this interest and 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. They are fired and coated with pigment and resin coming to resemble poetic geological specimens. The environmental factors of their making, including humidity and temperature, affect the eventual forms of each of the pieces. As a result, they often comprise various fractures, breaks and textured effects. This work is split into two sections which overlap each other – recalling tectonic plates.

'Blown across the divide', 2022, is rough and jagged edged, the division in its surface equally recalls a canyon or cracked vessel. The surface is delicately patterned with a pale white glaze and the surface traversed by a spiral pattern. Its materially speaks to the terrestrial or bacterial, and is similarly split in two – as with 'Blorange and Yew encircle below'.



**Left:**

Blorange and Yew encircle below, 2023  
Ceramic, glaze, oil paint, copper and brass  
30.5 x 24.1 x 10.8 cm  
12 x 9 1/2 x 4 1/4 in  
(TMI-LARNL-52983)

Price: USD 28,000 + VAT



Blorange and Yew encircle below, 2023  
Ceramic, glaze, oil paint, copper and brass  
30.5 x 24.1 x 10.8 cm  
12 x 9 1/2 x 4 1/4 in  
(TMI-LARNL-52983)

Price: USD 28,000 + VAT



Blown across the divide, 2022  
Ceramic, hematite, pigment, epoxy  
64.8 x 102.9 x 16.5 cm  
25 1/2 x 40 1/2 x 6 1/2 in  
(TMI-LARNL-49711)

Price: USD 125,000 + VAT







**Left:**

Blown across the divide, 2022 (Detail)  
Ceramic, hematite, pigment, epoxy  
64.8 x 102.9 x 16.5 cm  
25 1/2 x 40 1/2 x 6 1/2 in  
(TMI-LARNL-49711)

Price: USD 125,000 + VAT



Installation view, “\_\_\_\_\_”, Liz Larner, The Modern Institute, Aird's Lane, Glasgow, 2022



# RICHARD WRIGHT

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

As part of Glasgow International Festival of Contemporary Art, Richard Wright will present a new wall painting responding to the architectural context of The Modern Institute's Aird's Lane space.

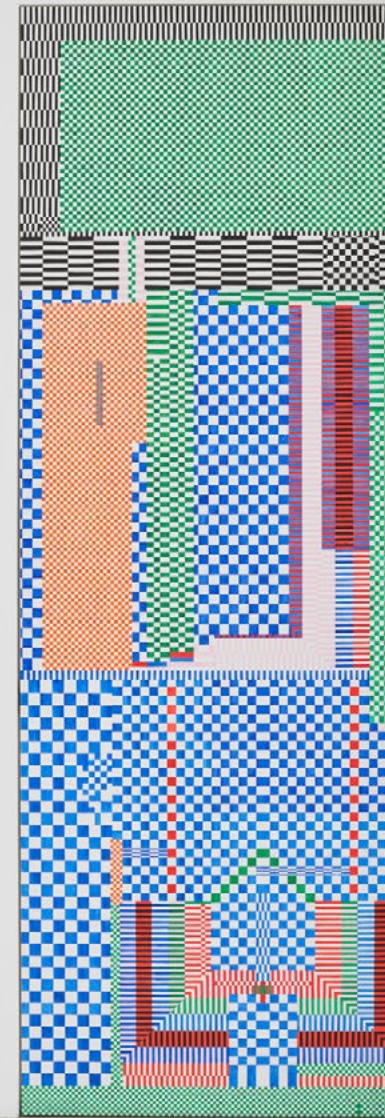
The painting on No Title, 2023 recalls Richard Wright's training as a sign writer in the 1980s. He undertook an apprenticeship after graduating from Edinburgh College of Art in 1982 and specialised in producing hand-painted posters, known then as 'ticket writing'. While a precise process this practice also taught Wright composition, to pay attention to the space around shapes and letters.

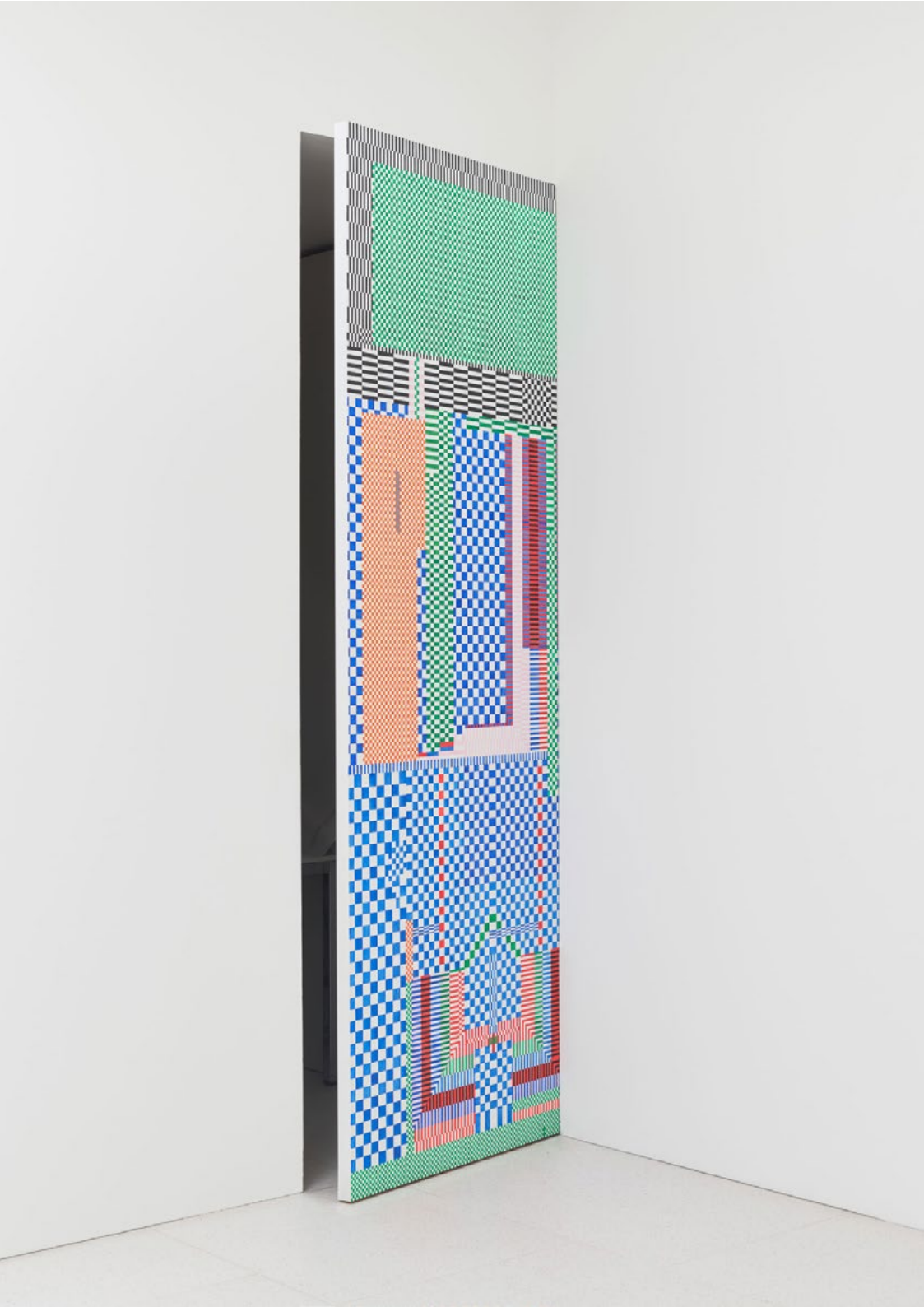
In the work, Wright is seeking a sense of effortlessness, of ease and honesty. He has been considering early cubism – in particular Picasso and Braque – and also Mondrian's transatlantic paintings. The Dutch artist's process recalls Wright's – placing sections of coloured tape onto a surface to generate his compositions. Finding a dynamic but balanced interaction of shape and colour is key for Wright. To make the piece he worked and reworked drawings – cutting, photocopying, composing. Once this complex maquette was completed, he meticulously transposed the construction to produce the final piece. It was painted with a one-shot brush which must be applied with a clear mind and steady hand.

**Right:**

No Title, 2023  
Acrylic on door  
270 x 90 x 4.4 cm  
106 1/4 x 35 3/8 x 1 3/4 in  
(TMI-WRIGR-51147)

Price: USD 160,000 + VAT



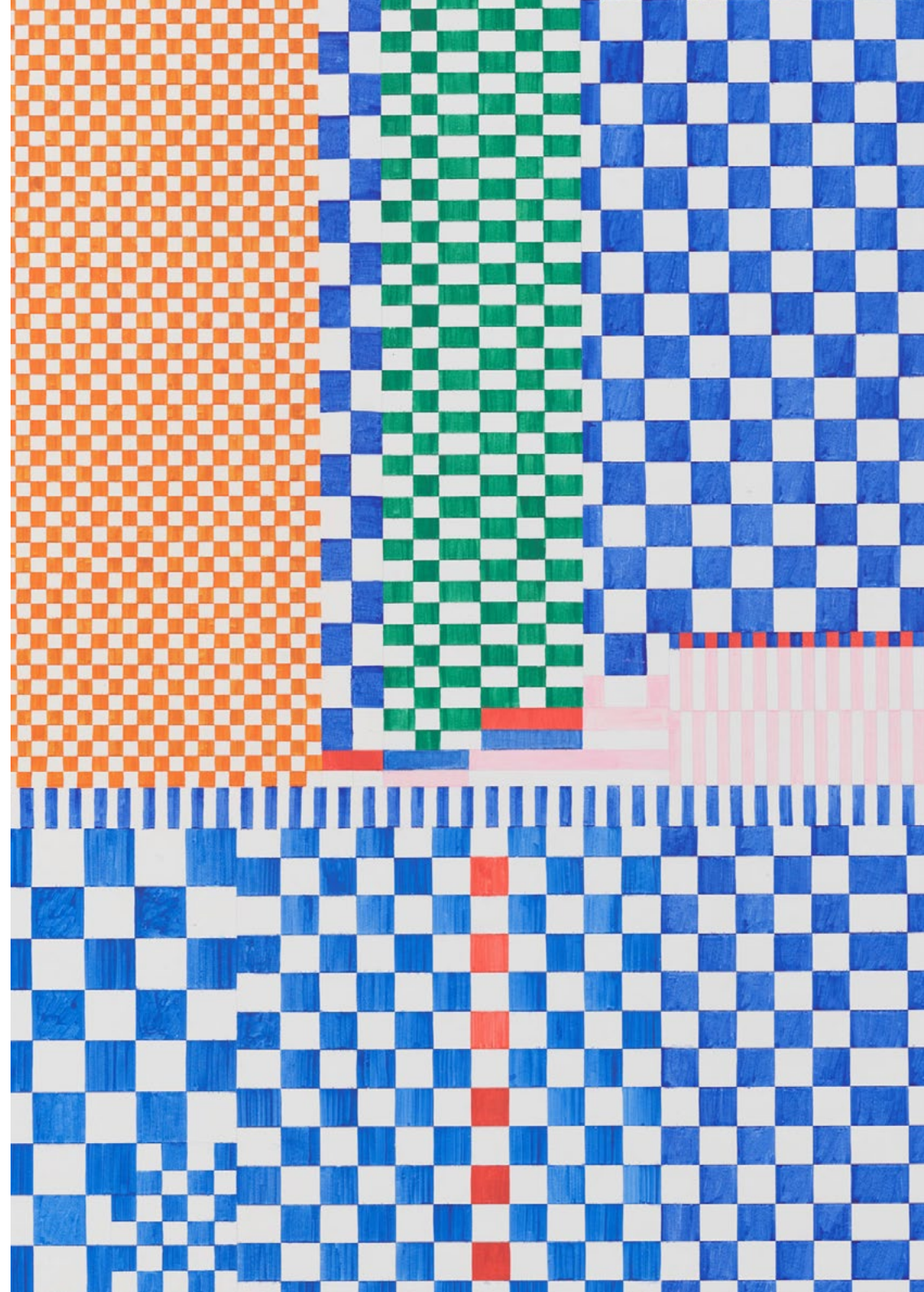


**Left:**

No Title, 2023 (Detail)  
Acrylic on door  
270 x 90 x 4.4 cm  
106 1/4 x 35 3/8 x 1 3/4 in  
(TMI-WRIGR-51147)

Price: USD 160,000 + VAT





**Right:**

No Title, 2023 (Detail)  
Acrylic on door  
270 x 90 x 4.4 cm  
106 1/4 x 35 3/8 x 1 3/4 in  
(TMI-WRIGR-51147)

Price: USD 160,000 + VAT





Untitled, 2024, Watercolour on paper, 52 x 84 cm, 20 1/2 x 33 1/8 in, (TMI-WRIGR-53159), Price: USD 90,000 + VAT





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. Wright has alluded to the influence of the sky and landscape of his adopted home in Norfolk on these works too. 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 pieces resemble a clouded sky, which has accrued various influences to produce a kind of romantic, spiritual atmosphere.

**Left:**

Untitled, 2024  
Watercolour on paper  
52 x 84 cm  
20 1/2 x 33 1/8 in  
(TMI-WRIGR-53159)

Price: USD 90,000 + VAT

# MONIKA SOSNOWSKA

(B. 1972, Ryki, Poland; Lives and works in Warsaw)

Monika Sosnowska's practice takes inspiration from architectural entropy, rooted in her experience of structural change in various Eastern European cities. The defunct forms of post-industrial buildings have long informed the artist's warped and distorted sculptures, in particular, her engagement with ideas of collapse – materially and conceptually. She has spoken about her practice as one that is slowly 'digesting Modernism.'

For this work, Sosnowska shifts the topology of a section of industrial steel pipe. The work was produced by roughly cutting a section of pipe, shifting and reconfiguring its form and then welding it back together. The new twists in its shape resemble the geometry of a Möbius strip – a one-sided surface that can be constructed by affixing the ends of a rectangular strip together after first having given one of the ends a half twist. This space exhibits interesting properties, such as having only one side. It is a non-orientable surface, meaning that within it one cannot consistently distinguish clockwise from anti-clockwise turns. These qualities speak to the strange and ever-shifting topology of cities. And more generally, the form is reminiscent of the strange poetry of urban architectural decay seen in places such as Sosnowska's native Warsaw. Its torn edges and white colour lend it a papery aspect – the very material Sosnowska uses to make maquettes of her sculptures. These models were recently the subject of an exhibition and monograph produced by the Zentrum Paul Klee, Bern.

**Right:**

Pipe, 2023 (Detail)  
Painted steel  
110 x 150 x 107 cm  
43 1/4 x 59 x 42 1/8 in  
(TMI-SOSNM-51133)

Price: EUR 120,000 + VAT / USD 131,000 + VAT







Pipe, 2023  
Painted steel  
110 x 150 x 107 cm  
43 1/4 x 59 x 42 1/8 in  
(TMI-SOSNM-51133)

Price: EUR 120,000 + VAT / USD 131,000 + VAT





Installation view, 'Fatigue', Monika Sosnowska, Kunstraum Dornbirn, Dornbirn, 2022



# 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. Sim draws upon everyday experience to inflect these with elements of autobiography, anthropomorphizing natural subjects and creating new characters, to convey their relationship to Queer love, culture and identity. Each motif holds a deep personal significance, and they are often repeated and twinned to create a series of connections either within or across works.

Sim currently has a major solo exhibition at Jupiter Artland, Scotland. This exhibition comprises new work produced in situ at Jupiter Artland as well as the artist's London studio.

There is a joyous, communal atmosphere to these two pastels. The plants in them shine like neon against their hazy black backgrounds, an allusion to both nightlife and dreams. Sim began painting monkey puzzle trees in 2020, responding to a tree which was planted near their childhood home which a recent I Ching reading led them to reconsider. The divination suggested they grow like a tree. 'Portrait of a monkey puzzle with stars (Victoria park)', 2024 depicts a tree in Victoria Park, London, alluding to growth and newfound freedoms for the artist.

Depictions of child-like stars across both works could be mistaken for club lights and 'Portrait of a yucca with lots of heads (the glory, London)', 2024 specifically alludes to a legendary LGBTQ+ bar formerly located in London's east end, and now closed. The tree is imbued by Sim with compelling anthropomorphic qualities and the use of the word 'portrait' underscores this. The pose of the various tree 'heads' gives the image the look of a group of friends gathered together.

**Left:**

Portrait of a monkey puzzle with stars (Victoria park), 2024  
Pastel on canvas  
200 x 160 x 4.5 cm  
78 3/4 x 63 x 1 3/4 in  
(TMI-SIMAN-52916)

Price: USD 32,000 + VAT







Installation view, 'Two Rainbows and a Forest of Plants and Trees', Andrew Sim, Jupiter Artland, Edinburgh, 2024

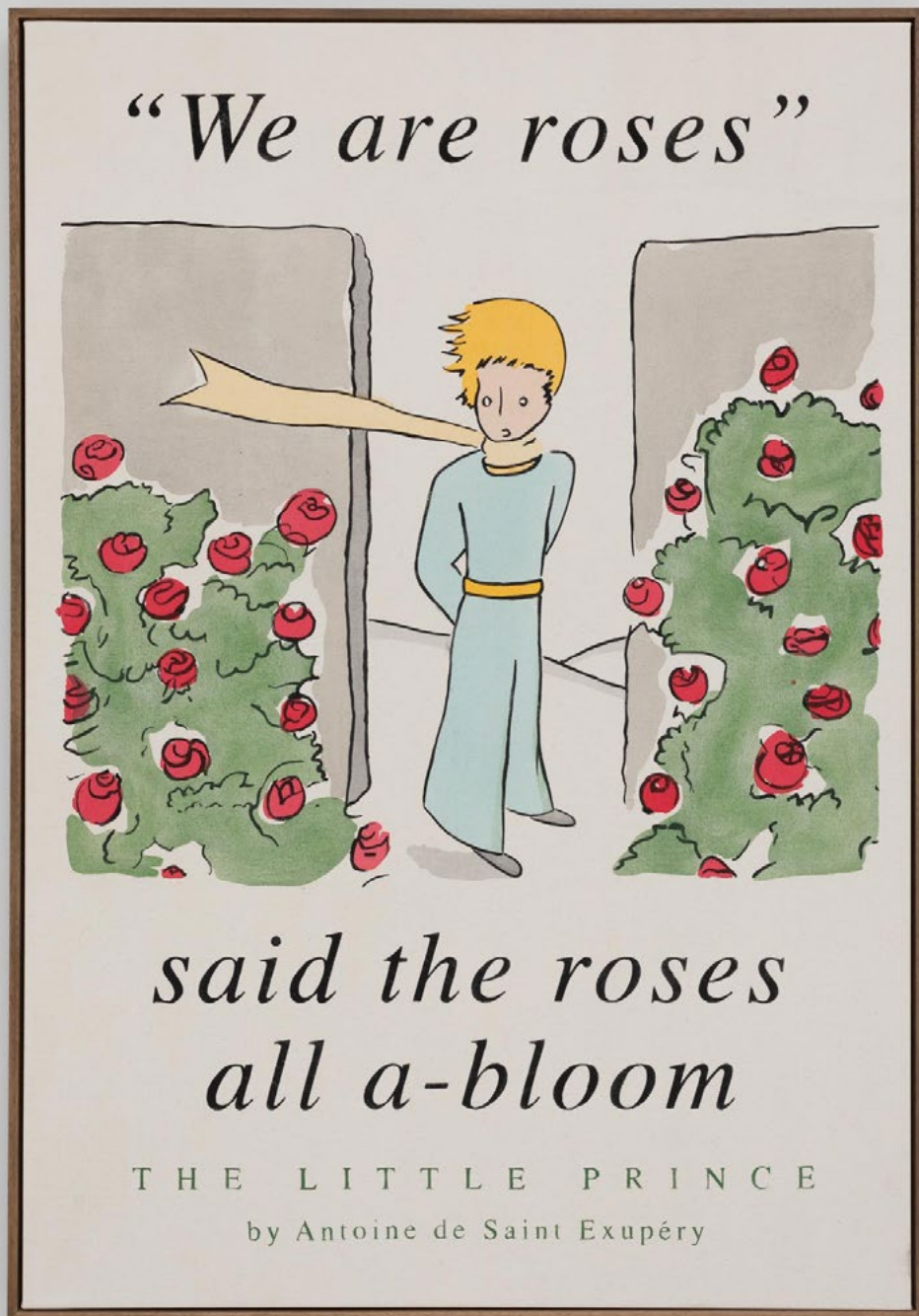




**Right:**

Portrait of a yucca with lots of heads (the glory, London), 2024  
Pastel on canvas  
240 x 190 x 3.5 cm  
94 1/2 x 74 3/4 x 1 3/8 in  
(TMI-SIMAN-52914)

Price: USD 38,000 + VAT



## MARC HUNDLEY

(B. 1971, Toronto; Lives and works in New York)

'Another green world / In dark trees' and 'A pine branch' were first shown in 'Once there was a tree', an exhibition by Marc Hundley at The Modern Institute, Osborne Street. This presentation compiled a diverse set of personal moments of cultural engagement, situating them in two distinct zones – one more troubled and public, and the other more private and optimistic.

'Another green world / In dark trees' is one of two works which reconfigure the cover art for Brian Eno's 'Another Green World', 1975. This legendary album marked Eno's transition from rock music to ambient. 'Another green world / The big ship' pulls the figures from the cover's foreground, presenting a world of discourse and conversation. Its twin, 'Another green world / In dark trees', leaves us with only the background, a serene emptied-out vista. Together they delineate the divide between nature and culture, and where shown in the different sections of the gallery during the exhibition.

Ellsworth Kelly's spartan 'Plant Drawings' were a repeated presence across several of the works in the show. Kelly drew elegant contour drawings of leaves and flowers throughout his career and referred to them as 'portraits' rather than studies. This work engages with Kelly's 'Automatic Drawing: Pine Branches VI', 1950. As this piece was drawn blind, it underscores our imaginative or interpretive relationship to our environment.

Both of these paintings reframe an element of pre-existing imagery to commemorate a specific time – marked with diaristic notes referring to a date and place. They form a meditation on our physical, conceptual and imaginative relationships with our peers, artistic forebears and the natural world.

### Left:

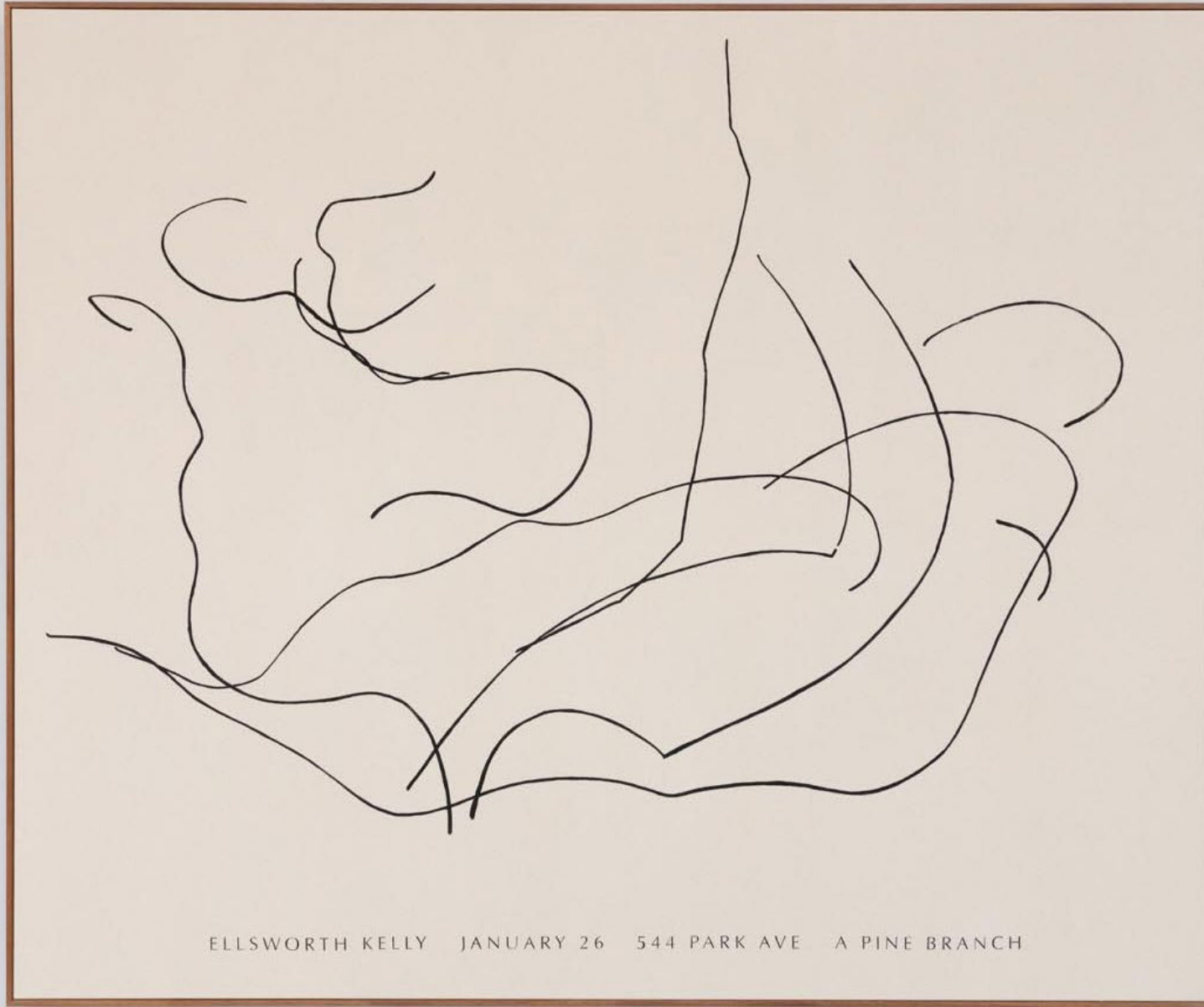
"Who Are You?" He Demanded Thunderstruck, 2024  
Acrylic on canvas  
151 x 105.5 x 5.5 cm  
59 1/2 x 41 1/2 x 2 1/8 in framed  
(TMI-HUNDM-52778)

Price: USD 23,000 + VAT





Installation view, 'Once There Was a Tree', Marc Hundley, The Modern Institute, Osborne St, Glasgow, 2024



ELLSWORTH KELLY JANUARY 26 544 PARK AVE A PINE BRANCH

A pine branch, 2024, Acrylic on canvas, 154 x 184.5 x 5 cm, 60 5/8 x 72 5/8 x 2 in framed, (TMI-HUNDM-52715), Price: USD 26,000 + VAT



# LISA ALVARADO

(B. 1982, San Antonio; Lives and works in Chicago)

These works were first shown as part of Lisa Alvarado's 'Spiral Yellow' at The Modern Institute, Osborne Street. This presentation brought into alignment a set of free-hanging paintings, sand pieces and sound. The works reflect on time and its textural impressions on nature and material. The various circular forms – associated with tree rings – threaded through the paintings point to the relationship between the past and present, time's cyclic nature, and the repetition of natural events and human catastrophe. These formations relate to dendrochronology, the study of dating climate events through the analysis of the annual growth rings of trees. Trees carry the past with them into the present.

A new element introduced in these works is the use of found fabric collaged and sewn into the work's surfaces, further integrating textile into the paintings and simultaneously expanding the language of the hanging works with a set of assemblage qualities. Alvarado's use of sewing has opened up possibilities in this regard, allowing her to incorporate vintage fabric found on her tour travels and in thrift shops. This new approach is connected to the Chicano theorist Tomás Ybarra-Frausto's writing on Raschuche, a Mexican American make-shift assemblage aesthetic.

The works have yellow fabric backings and this colour permeates the compositions too. For Alvarado, it serves as both a cautionary colour but also a representation of energy, revitalisation and change. These latter qualities speak to the artist's conception of painting as a guiding of liquid material into a solid state. It can be understood as a recording device – like the growth rings of trees, a witness to time, change and human fragility.

**Right:**

Spiral Yellow 5, 2024  
Acrylic, canvas, fabric, wood  
182 x 185 x 2 cm  
71 5/8 x 72 7/8 x 3/4 in  
(TMI-ALVAL-52833)

Price: USD 30,000 + VAT







Installation view, 'Spiral Yellow', Lisa Alvarado, The Modern Institute, Osborne St, Glasgow, 2024





**Left:**

Spiral Yellow 6, 2024  
Acrylic, canvas, fabric, wood  
242 x 221 x 2 cm  
95 1/4 x 87 x 3/4 in  
(TMI-ALVAL-52835)

Price: USD 30,000 + VAT

# JIM LAMBIE

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

‘The everyday and universal objects are often overlooked and ignored. I am bringing these elements into sharp focus. Placing them in a more central role. It’s surprising how universal some objects are. A ladder for instance, a chair, a table. I always love to visit the flea markets and junk shops of a city, this is where I find the real language of the city. The “stuff” people have lived with or live with on a day-to-day basis.’

-Jim Lambie

Jim Lambie 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 (Ascona)’, 2023 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 (Ascona), 2023  
Aluminium and polished steel sheets, gloss paint  
80 x 80 x 18 cm  
31 1/2 x 31 1/2 x 7 1/8 in  
(TMI-LAMBJ-52213)

Price: GBP 38,000 + VAT / USD 49,000 + VAT







Big Time Sensuality, 2019  
Sunglass lens, lead came  
133 x 205 x 4.5 cm  
52 3/8 x 80 3/4 x 1 3/4 in  
(TMI-LAMBJ-46427)

Price: GBP 95,000 + VAT / USD 121,000 + VAT





The sprawling constellations of 'Nebulous Dawn', 'Big Time Sensuality' and 'Sun Necklace' are composed from various sunglasses lenses fused together by lead. This material process mimics that used to produce stained-glass windows. As such, Lambie equates a mass-market commodity associated with a life of leisure with a spiritual or religious experience. It subverts the status of the sunglasses – often associated with coolness or detachment. The various lenses produce a kaleidoscopic effect, and as with coloured glass.

**Left:**

Big Time Sensuality, 2019 (Detail)  
Sunglass lens, lead came  
133 x 205 x 4.5 cm  
52 3/8 x 80 3/4 x 1 3/4 in  
(TMI-LAMBJ-46427)

Price: GBP 95,000 + VAT / USD 121,000 + VAT



# WALTER PRICE

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

We are showing new panels by Walter Price at Art Basel. 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, entitled 'Hatching', 'Scribble' and 'Stippling', Price has dipped his shoes in paint and walked across the boards – marking them with footprints. At times these create new spaces, resembling waves or contained landscapes. Most often, they work to obscure pre-existent drawings, motifs and painted marks. These various dramatic effects are softened and unified by the glazing of the works with blue glass. As such, 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 paintings with narrative suggestion. Humorously and subversively, the titles all allude to refined forms of patterning and draughtsmanship but here nod to the effect of the footprints.

'Savvy Yawn Blanc', 2022, has an uneasy feel – hues of black and green dominate, cut through with sections of blood red. The title puns on the famous grape varietal used in the production of wine – speaking to the composition's woozy quality. The ambiguous interior is shot through with various motifs: books, two armchairs, a goblet of wine, a head in profile, and along the top of the work there are more exterior elements – a bright blue horizon and gates. 'Beware of the Squares', 2022-24, is a series of scenes within a scene, pictures inside a picture. A bright yellow section of underpainting has been worked over in darker red-blacks and blue. Some elements are screwed into the work and in one bright section a crowd is shown avidly watching a TV atop a chest of drawers. The various delineated sections, disparate approaches contained in the piece convey a sense of the competing narratives we encounter in the mass media.

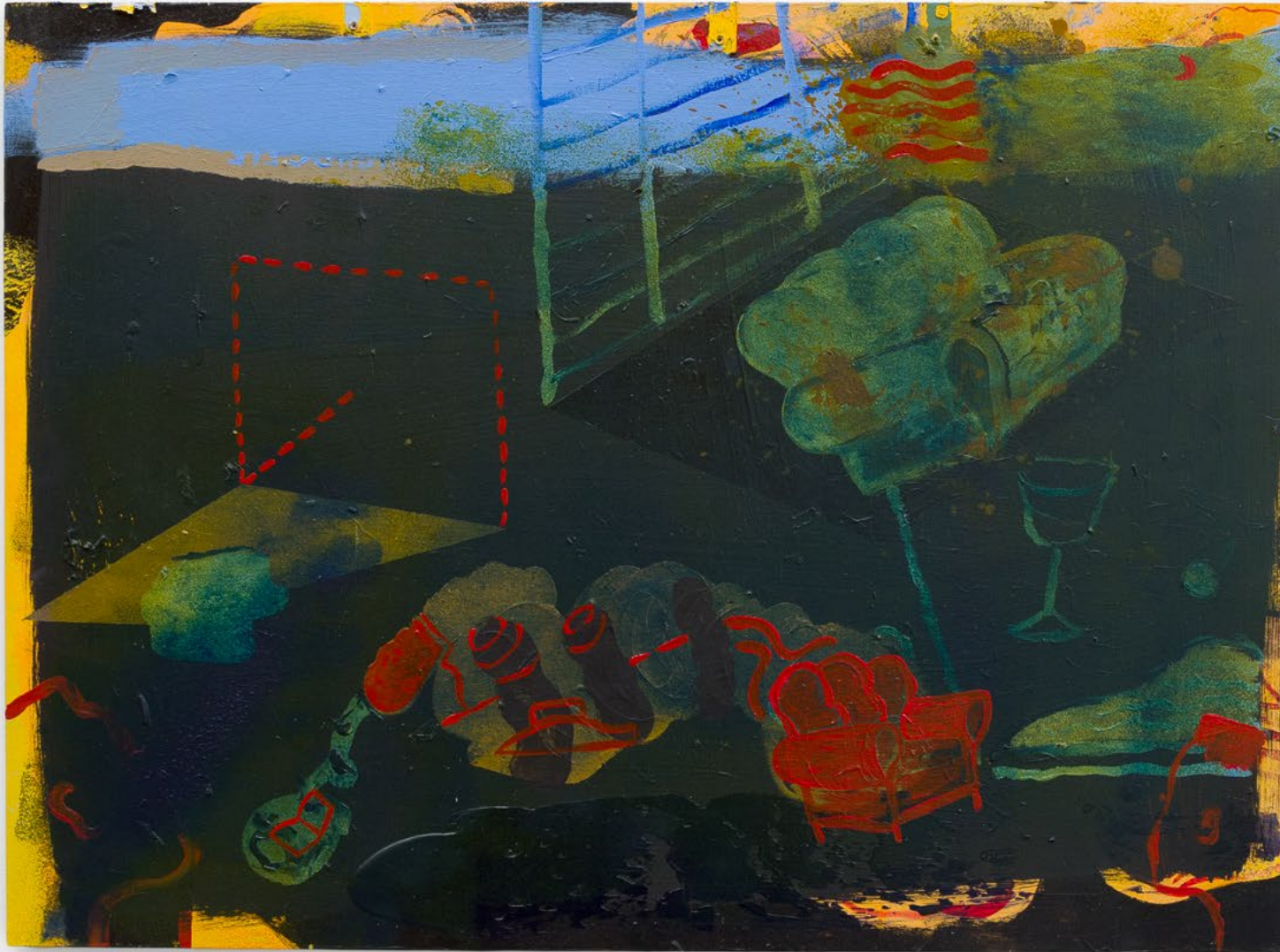
This summer, Walker Art Museum will open a comprehensive museum exploration of Price's practice. The exhibition will feature never-before-seen canvases and a painting acquired by the Walker that will be on public display for the first time.



**Right:**

Scribble, 2023  
Acrylic, graphite, gesso, mending plate, paper collage, pvc glue,  
charcoal on wood, artists frame  
83.8 x 63.7 x 7 cm, 33 x 25 1/8 x 2 3/4 in framed  
76 x 55.5 x 2.5 cm, 29 7/8 x 21 7/8 x 1 in unframed  
(TMI-PRICW-52085)

Price: USD 47,000 + VAT



Savy yawn blanc , 2022, Acrylic, gesso on wood, 55.9 x 76.2 cm, 22 x 30 in, (TMI-PRICW-52531), Price USD 40,000 + VAT





Beware of the Squares, 2022-24, Acrylic, gesso, pvc glue, photo collage, screws, plexi glass on wood, 55.9 x 76.2 cm, 22 x 30 in, (TMI-PRICW-52532), Price USD 40,000 + VAT







# MATT CONNORS

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

Matt Connors is currently presenting his first UK institutional exhibition at CCA Goldsmiths, London. In this exhibition Connors is exhibiting his own paintings alongside work by other practitioners – from photographers to designers and poets – creating a broad network of relationships and staging his works in dialogue with others.

Connors' paintings are created through a process of layering and re-working forms gleaned from his immediate environment. Each piece has a specific origin in the world – be that a found image, a sketch or a photograph – and their execution is deeply rooted in a consideration of 20th century painting, and various other fields from photography to print culture and music. In the process of drawing and painting, the recognisable aspects of these sources are subsumed into new compositions. Connors' works have a sense of redrafting, and their surface is a record of thought.

This work was first shown as part of Connors' exhibition 'Finder' at The Modern Institute, Aird's Lane. The title of the show speaks to process, to a form of mystical search, and also serves as a nod to the sifting and filtering of images and documents on a computer – Finder is the name of the default Apple file manager. It is at this juncture – of sifting, looking, refining – that Connors introduces his work. Materially, this painting marks something of a departure for the artist, as it combines acrylic and oil paint, forming a set of competing textures. It is spartan and geometric – ludic even. Its forms are sharp, curtailed, and isolated.

**Right:**

Drift Stop, 2023  
Oil, acrylic and pencil on canvas  
104.8 x 89.5 x 2.7 cm  
41 1/4 x 35 1/4 x 1 in  
(TMI-CONNM-51723)

Price: USD 110,000 + VAT





Installation view, 'Finding Aid', Goldsmiths CCA, London, 2024





# URS FISCHER

**(B. 1973, Zurich; Lives and works in Los Angeles)**

These new works were first shown in 'Vignettes' at The Modern Institute, Aird's Lane. Their childlike scale transformed the gallery into a seemingly vast universe populated by animals, plants, household objects and fruit. Each small-scale bronze is a world unto itself.

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. Amongst the pieces are a quixotic Playmobil knight with a mishappen companion, a metal rose held by a rough-hewn humanoid, and a snake curled around a plain chair. Shifting states, and various forms of growth and decay, thread through these various tchotchke-like sculptures.

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.

**Left:**

Question of the Day, 2024  
Hand-blown glass, LED lights, brass chain, enamel paint  
23.1 x 16 x 16 cm  
9 1/8 x 6 1/4 x 6 1/4 in  
Edition of 5 plus 2 AP  
(TMI-FISCU-53054)

Price: USD 20,000 + VAT



Installation view, 'Vignettes', Urs Fischer, The Modern Institute, Aird's Lane, Glasgow, 2024





**Right:**

Aviary Queens, 2024  
Cast bronze, oil primer, oil paint  
29.5 x 13 x 13 cm  
11 5/8 x 5 1/8 x 5 1/8 in  
Edition of 2 plus 2 AP  
(TMI-FISCU-53050)

Price: USD 50,000 + VAT



Installation view, 'Vignettes', Urs Fischer, The Modern Institute, Aird's Lane, Glasgow, 2024





Sashay, 2024

Cast bronze, gesso, primer, acrylic paint,  
oil paint, shellac, plaster, wax, marble dust,  
walnut oil

74.2 x 51.3 x 31.3 cm

29 1/4 x 20 1/4 x 12 3/8 in

Edition of 2 plus 2 AP

(TMI-FISCU-53117)

Price: USD 75,000 + VAT

**Right:**

Lovelock, 2024  
Cast bronze, primer, water mixable oil paint, wax  
64 x 33 x 39.7 cm  
25 1/4 x 13 x 15 5/8 in  
Edition of 2 plus 2 AP  
(TMI-FISCU-53051)

Price: USD 50,000 + VAT





# VICTORIA MORTON

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

Victoria Morton works across painting, sculpture and music. Her paintings create an assembled experience of space, movement and depth via her colour relationships and choreography of line and shape. Constructed over time, each canvas explores different handlings of paint – pouring and utilising gravity, repeating marks and drawing freely with the brush. Morton also uses multiple layers of varying luminosity to create a range of effects.

‘Wild Lily’ is built up methodically in thin washes which Morton then intuitively develops with responsive brushwork and patterning. It contains various contrary movements which create an uneasy figure/ground relationship, shifting and strange. Colours deceive, as fresher dark layers recede behind lighter marks. It also includes sections of linear painting and blocks, as well as spirals and daubs evocative of flora. And while it includes subtle areas, these sections provide the work with a sense of gravity. Up close, one becomes aware of Morton’s hand, and of how inflected and detailed the drips, blots, and washes are. ‘Trying To Run’ eschews geometry and is characterised by a sort of mist or haze, evoking the experience of staring at a vista through veils of gauze. Morton elicits this disorienting effect by flipping her canvases multiple times during production, so that drips and slabs of colour slide sideways or flow upward, decentring the compositions.

**Left:**

Trying To Run, 2023  
Oil on canvas  
200 x 160 x 2.7 cm  
78 3/4 x 63 x 1 in  
(TMI-MORTV-51164)

Price: GBP 40,000 + VAT / USD 51,000 + VAT





**Right:**

Wild Lily, 2023  
Oil on canvas  
210 x 190 x 3.5 cm  
82 5/8 x 74 3/4 x 1 3/8 in  
(TMI-MORTV-51163)

Price: GBP 45,000 + VAT / USD 57,000 + VAT



# SIMON STARLING

**(B. 1967, Epsom; Lives and works in Copenhagen)**

This spring, Starling presented 'Houseboat for Ho (Presented by The Strawman)' at The Modern Institute Bricks Space. The show brought Starling's 'Houseboat for Ho' project into a new alignment, with its themes introduced and elaborated on.

'Houseboat for Ho (Model)' is a miniature 1:10 scale model based on his public installation, 'Houseboat for Ho', in Denmark. Starling's vessel is a cross-cultural, technical and aesthetic collaboration between Danish thatched roof makers and Bolivian reed boat builders. The work was developed by Starling for the low-lying village of Ho on the West Coast of Denmark, an area directly threatened by rising sea levels. Part locally inspired vernacular rural dwelling, part non-native boat, the hybrid structure was built using two related but geographically remote ancient technologies: reed boat building and thatching. Torn between the land and the sea, this prophetic vessel is the result of a cross-cultural collaboration.

Between the 15th of August and the 10th of October 2023, Starling worked with reed boat builders Celso Arratia Corani, Juan Carlos Arratia Esteban, Grover Remberto Arratia Esteban and Cesar Sergio Arratia Esteban, thatchers Bjarne Johansen and Jeff Brankly, and carpenter Søren Johnsen – along with support from Ronald Añez Moreno and Nicolas Aguirre – to realise Houseboat for Ho. The building was very deliberately done 'in public', with visitors returning time and again to monitor progress, interact with the artist and craftspeople and tell their own stories. Those ten tons of tightly packed reed became the gravitational centre for all sorts of stories; of Pacific voyages on reed boats, of the continued resonance of the adventurer and anthropologist Thor Heyerdahl, of encounters with the Marsh Arabs of Southern Iraq, of childhoods under thatch, etc.

The various uses and positioning of reed bundles (a sustainable building material) provides the vessel with both buoyancy and a weather resistant covering. Ho is a low-lying village located in southwestern Jutland, Denmark, and given its proximity to the coast it is threatened by the rising sea levels caused by climate change. In Starling's work, two apparently incongruous traditions come together to propose a new way of living with, and combating, the climate emergency.

## Right:

Houseboat for Ho (Model), 2023-24

Wood, water reed, Tampico fibre and string

Boat: 60 x 116 x 35 cm, 23 5/8 x 45 5/8 x 13 3/4 in

Plinth: 100 x 120 x 45 cm, 39 3/8 x 47 1/4 x 17 3/4 in

Overall: 160 x 120 x 45 cm, 63 x 47 1/4 x 17 3/4 in

(TMI-STARS-51818)

Price: GBP 75,000 + VAT / USD 95,000 + VAT







Installation view, 'Houseboat for Ho (Presented by The Strawman)', Simon Starling, The Modern Institute, Bricks Space, Glasgow, 2024





Houseboat for Ho (Model), 2023-24, Wood, water reed, Tampico fibre and string, Boat: 60 x 116 x 35 cm, 23 5/8 x 45 5/8 x 13 3/4 in, Plinth: 100 x 120 x 45 cm, 39 3/8 x 47 1/4 x 17 3/4 in, Overall: 160 x 120 x 45 cm, 63 x 47 1/4 x 17 3/4 in, (TMI-STARS-51818), Price: GBP 75,000 + VAT / USD 95,000 + VAT

# ANNE COLLIER

(B. 1970, Los Angeles; Lives and works in New York)

Anne Collier appropriates and reconfigures sentimental and clichéd images to question the stereotypes and power dynamics extant in mass media culture. Collier treats contentious and emotionally heightened images critically, drawing attention to their commodification and objectification of women.

'Questions (Viewpoint)', 2011, is from Collier's 'Questions' series. Utilising her classic method of rephotographing printed matter, for this series the artist documents various educational materials, each one proposing a methodological approach, through a set of questions, to considering an academic problem. Removed from their original context, the various prompts become about the image itself and our position in relation to it. The work asks us, in a playful way, what ideas and baggage we bring to works of art.

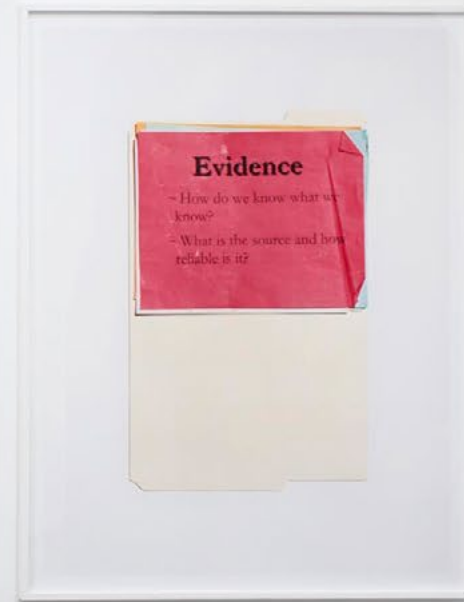


**Left:**

Questions (Viewpoint), 2011  
C-print  
164.7 x 127 cm  
64.857 x 50 in  
Ed. of 5  
(TMI-COLLA-43356)

Price: USD 40,000 + VAT







**Left:**

Eye (Soft Contours), 2007  
C-print  
Print size: 127 x 141.7 cm, 50 x 55 3/4 in  
Frame size: 129.5 x 144.2 x 4.5 cm, 51 x 56 3/4 x 1 3/4 in  
Edition of 5 plus 2 AP  
(TMI-COLLA-46198)

Price: USD 55,000 + VAT





Installation view, 'Eye', Anne Collier, Lismore Castle Arts, 2023

# ANDREW KERR

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

We are presenting new paintings by Andrew Kerr at Frieze New York. These works continue his exploration of associative abstraction, but with the artist's pictorial focus shifting to more specified and graphic forms, corresponding to his renewed interest in book cover design and draughtsmanship. Many of the motifs, letter-like shapes and patterns which emerge across the paintings were initially developed through drawings.

Kerr is a student of historical painting, from Post-Impressionism to mid-twentieth century British abstraction, including figures like Prunella Clough. 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 A ston is apparent in various patterned or rhythmical passages too.

**Right:**

*Rs in the Corner Cabinet*, 2023  
Acrylic on paper, artist frame  
55.6 x 36.4 x 3 cm  
21 7/8 x 14 3/8 x 1 1/8 in  
(TMI-KERRA-51108)

Price: USD 18,000 + VAT







Two or Three, 2023  
Acrylic on paper, artist frame  
54.5 x 67 x 2.6 cm  
21 1/2 x 26 3/8 x 1 in  
(TMI-KERRA-51101)

Price: USD 18,000 + VAT



**Right:**

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





Installation view, 'Flattening the Penny', The Modern Institute, Aird's Lane, Glasgow, 2023

# KEITH HARING

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

As part of Glasgow International Festival of Contemporary Art, The Modern Institute will present an historical exhibition of works by Haring, highlighting his interests in language and connections to East Coast counterculture.

I remember noticing a panel in the Times Square station and immediately going aboveground and buying chalk. After the first drawing things just fell into place. I began drawing on the subways as a hobby on my way to work. I had to ride the subways often and would do a drawing while waiting for a train. - Keith Haring, 'The Subway is Still My Favorite Place to Draw' in *Art in Transit: Subway Drawings* (New York City: Harmony Books, 1984)

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. In 1980, Haring found the perfect stage for this diverse set of influences to play themselves out – the New York City Subway.



**Left:**

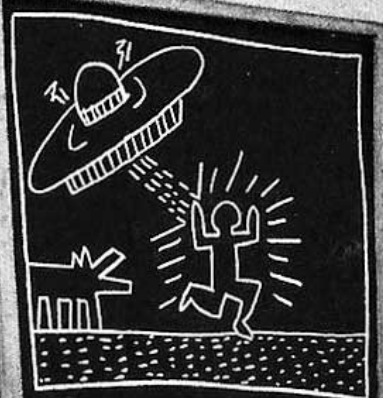
Untitled, 1981-82  
Chalk on paper  
100 x 70 cm, 45 x 29 in unframed  
127 x 86.4 cm, 50 x 34 in framed  
(TMI-HARIK-52702)

Price USD 375,000 + VAT



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Dynamic forms of graffiti dominated the tunnels and carriages of the subway in the 1980s even as a more affluent, mostly white, white-collar population (or 'yuppies') began to return to Manhattan following the election of Ronald Reagan and the city's gradual recovery from a destructive fiscal crisis which emerged in the mid-1970s. The appearance of graffiti or 'writing' at this time and the semiotic intensity of the subway proved influential for Haring, and others of his generation, from Jean-Michel Basquiat to Jenny Holzer and David Wojnarowicz. The material transience or vulnerability of Haring's drawings defined them against these more permanent writings and artworks.

Haring made hundreds, if not thousands, of subway drawings between 1980 and 1985. They were executed illegally with white chalk on the black paper panels that the Metropolitan Transit Authority used to cover advertisements between rentals. Haring was arrested many times while engaging in this activity though he reported that many cops were also fans. Constantly changing networks of commercial space resulted in the continual erasure of his work as new advertisements were posted. While this forced Haring to develop new ideas and imagery it also means that very few of these subterranean chalk frescoes now survive.

Haring's highly legible visual language developed through his pressured and recurrent performance of drawing in the depths of the city. He 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. The subway can be understood as the subconscious of the city – a liminal, dark space which reflects these ideas. Haring explored this subconscious, its various repressions and fantasies, and outlined them in his underground work. The drawings existed outside of the space of mass culture and the crush of the commercial which defined the advertisements for magazines, films and other products that surrounded them. As they did when first chalked up, the drawings continue to provide room to breathe, a space for the imagination.

**Left:**

Untitled, 1981-86  
Chalk on paper  
195.6 x 101.6 cm  
77 x 40 in  
(TMI-HARIK-52708)

Price USD 850,000 + VAT



Untitled (FDR NY) #3 & #4, 1984  
Spray enamel paint on metal  
121.92 x 518.16 x 8.26 cm  
48 x 204 x 3 1/4 in  
(TMI-HARIK-52691)

Price USD 2,400,000 + 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.

She 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. 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:**

Film bang, 2024  
Oil and marker on canvas  
220.5 x 200.7 x 4.6 cm  
86 3/4 x 79 x 1 3/4 in  
(TMI-MCGUF-52721)

Price: GBP 80,000 + VAT / USD 102,000 + VAT





Installation view, 'What Everyone Wants', The Modern Institute, Aird's Lane, Glasgow, 2024



**Left:**

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 + VAT / USD 57,000 + VAT





Installation view, 'The Infinite Woman', Fondation Carmignac, Porquerolles Island, 2024

# 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.

In this piece, Wine continues his investigation into poise and stature, what Tim Ingold has called the movement from 'gravity to grace'. An invisible figure is perched on a smooth rock or other material. There is a sense of stillness and weight and yet only a pair of feet and lower calves are visible. The pull of gravity is particularly clear on the feet which sag around the work's base. The piece references Auguste Rodin's 'Study for Balzac's Dressing Gown' produced in the build-up to his making of his 'Monument to Balzac', 1898. Rodin's statue links to Wine's in its focus on memory and dress. Rodin's work was commissioned by the Société des Gens de Lettres and he decided to focus on the memory of Balzac, aiming to portray his personality rather than simply invoking his physical likeness. Hence the decision to include his famous dressing gown – which he would often write in. The ceramic is finished in oxidised copper and like a memory it is somewhat faded or incomplete.

**Left:**

To be titled, 2024  
Ceramic, steel reinforcement, copper, paint  
185.4 x 58.4 x 58.4 cm  
73 x 23 x 23 in  
(TMI-WINEJ-53160)

Price: USD 40,000 + VAT





This new suite of bronze sculptures, produced at the Fonderia Battaglia, Milan, were inspired by the artist's late father. For Wine, they function as distinct sculptures but also odes to his father – their production a cathartic act. Each one accommodates an orange peel or stack of mandarins in their various dream-like stage sets. This is a reference to his father's habit of drying out and stacking oranges in strange totems – not with a view to making art but just as a practice. Wine has kept all his dad's oranges and in one of the sculptures there is a little stack – a direct cast of one of the totems. In 2015, Wine did one project based exclusively on the oranges, producing a gigantic ceramic work, 'Let Me Entertain You', 2015, covered in iron filings to create a rust effect.

As with Surrealism, Wine's pieces assert the primacy of the unconscious – its capacity to invert and reconfigure reality. A curtain flutters on a phantom breeze and strange branches sit within the works alongside various body parts – fingers, ears, feet. All four bronzes reference other artists too. There are nods to Italian sculptor Fausto Melotti's moons, Alberto Giacometti works and in 'Reality Tinkerer' the peels of two oranges come to resemble the f-holes found in Man Ray's 'Le Violon d'Ingres', 1924. In this way, Wine's personal history becomes embroiled with art history. These concerns manifest themselves in more subtle ways too – particularly as regards Wine's concern with the play of soft and hard. Gian Lorenzo Bernini (1598-1680) is of great interest to Wine and his influence is found in Wine's fascination with depicting soft, malleable materials (such as cardboard, fabric, leaves, orange peel, flesh) using material that is hard and fixed. There is always an attempt to trick the viewer – to produce a moment of amazement or disbelief.

**Right:**

To be titled, 2024  
Ceramic, steel reinforcement, copper, paint  
185.4 x 58.4 x 58.4 cm  
73 x 23 x 23 in  
(TMI-WINEJ-53160)

Price: USD 40,000 + VAT





That air of life will be kind to him, 2024, Bronze, 100 x 80 x 30 cm, 39 3/8 x 31 1/2 x 11 3/4 in, (TMI-WINEJ-52205), Price USD 45,000 + VAT





# RACHEL EULENA WILLIAMS

(B. 1991, Miami; Lives and works in New York)

‘When I create, I think about rooms and memories of moving through space. It’s a physical, embodied memory. It’s a little bit like thinking back to your childhood.’ – Rachel Eulena Williams

‘Color Accolades’, 2023 continues to push the formal boundaries of painting, incorporating various sculptural elements which push against the conventional format of the canvas. As with other pieces, the work began with humble cotton canvas and gradually evolved into a lyrical assemblage. Various elements, including rope, linen, canvas, and board are repainted, torn, reused and eventually woven, threaded or glued together. This creates a kind of febrile beauty, mixing bright floral motifs with more abstract sections which bring a consideration of colour and materiality to the fore.

**Left:**

Color Accolades, 2023 (Detail)

Canvas, cotton, rope, nylon thread, wood, acrylic paint, screws on stretcher

152.4 x 259.8 x 5.08 cm

60 x 102 x 2 in

(TMI-WILLE-51535)

Price USD 50,000 + VAT





Color Accolades, 2023, Canvas, cotton, rope, nylon thread, wood, acrylic paint, screws on stretcher, 152.4 x 259.8 x 5.08 cm, 60 x 102 x 2 in, (TMI-WILLE-51535), Price USD 50,000 + VAT





Installation view, 'Hair and Body', Rachel Eulena Williams, DCA, Dundee, 2023

# CATHY WILKES

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

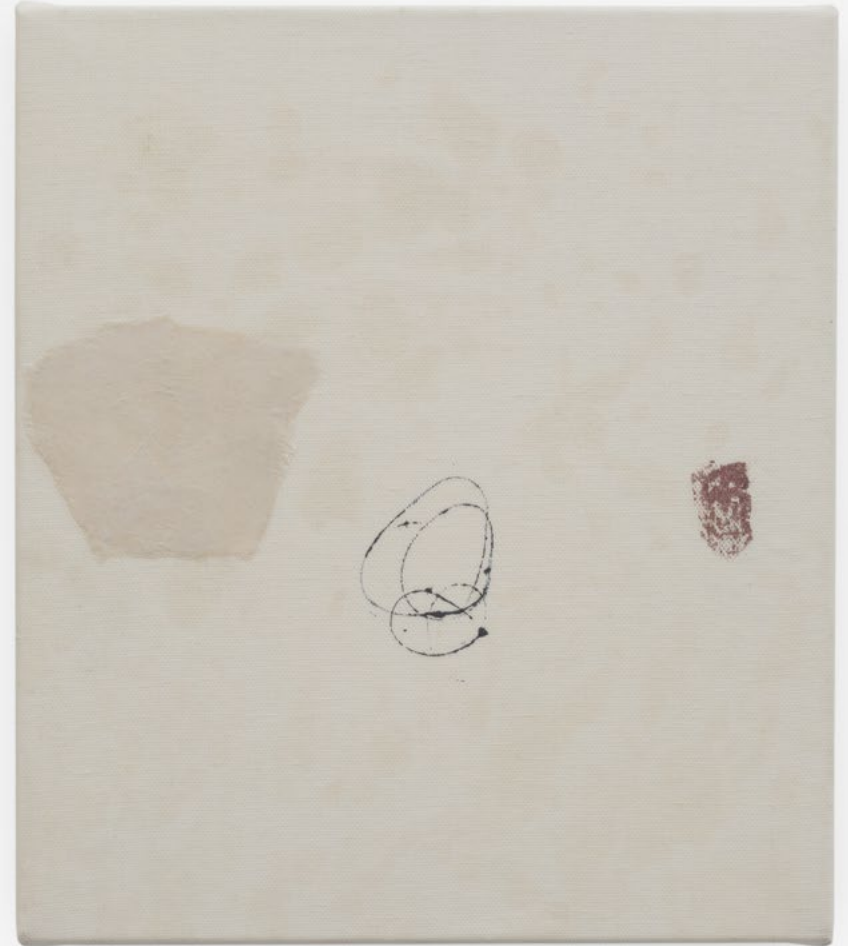
Cathy Wilkes will open an institutional solo exhibition at Hunterian Art Gallery on 7th June, as part of Glasgow International Festival of Contemporary Art. The exhibition is influenced by Cathy's childhood in Northern Ireland, and by histories and experiences of violence not usually given expression within official representations of war.

Wilkes' new paintings on silk and linen panels are 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.

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

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.



**Right:**

Untitled, 2024  
Pigment and paper on linen  
41 x 36 x 2 cm  
16 1/8 x 14 1/8 x 3/4 in  
(TMI-WILKC-52613)

Price: GBP 49,000 + VAT / USD 62,000 + VAT





**Left:**

Untitled, 2024  
Pigment on linen  
41 x 36 x 2 cm  
16 1/8 x 14 1/8 x 3/4 in  
(TMI-WILKC-52614)

Price GBP 46,000 + VAT / USD 59,000 + VAT



Untitled, 2022, Pigment and gum arabic on cotton, 50.5 x 54 x 2 cm, 19 7/8 x 21 1/4 x 3/4 in, (TMI-WILKC-49592), Price GBP 56,000 + VAT / USD 71,000 + VAT



Untitled, 2022-23  
Mixed media  
Dimensions Variable  
(TMI-WILKC-49579)

Price: GBP 160,000 + VAT

Installation view, 'Intimacy Barely Makes Sense of Things',  
Pond Society, Shanghai, 2024



# YUICHI HIRAKO

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



This work is part of Hirako's 'Lost in Thought' 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 208, 2024  
Acrylic on canvas  
194 x 163 cm  
76 3/8 x 64 1/8 in  
(TMI-HIRAY-53194)

Price USD 47,000 + VAT



Wooden Wood 62, 2024  
Wood, Acrylic paint  
46 x 62.5 x 26 cm  
18 1/8 x 24 5/8 x 10 1/4 in  
(TMI-HIRAY-53116)

Price USD 13,000 + VAT



# PADRAIG TIMONEY

(B. 1968, Derry; Lives and works in Berlin)

'AuPbS Gold-lead Mirror' is part of a series of mirror works Pádraig Timoney creates from scratch. To make each piece, he cleans and prepares glass before laying it in a custom-made trough. As the process involves pouring a few different metal chemicals, there is a supporting structure that allows the glass to be raised to an almost vertical position for rinsing. When horizontal, the glass is treated with a tin solution which allows the eventual mirror metal – silver, copper, gold, or lead sulphide – to adhere properly. Following this a mixture of metal salt, activator and reducer is poured onto the glass. Timoney forms a meditation on appearance and reality by working against a stable view of space or the self, showing that each mirror creates its own fiction. At the core of his practice is an exploration of the nature and implications of image production. If Timoney, the mirror-maker, creates the conditions through which a viewer sees themselves then it's possible to say that through these works various types of portraits are continually being realised.

**Right:**

AuPbS Gold-lead Mirror, 2023  
Hand-poured gilded and leaded glass  
130 x 110 x 5 cm  
51 1/8 x 43 1/4 x 2 in  
(TMI-TIMOP-52593)

Price: EUR 27,000 + VAT / USD 29,000 + VAT







Pigeon Tick, 2023, Acrylic and rabbit skin glue on canvas, 163 x 230 x 3.5 cm, 64 1/8 x 90 1/2 x 1 3/8 in, (TMI-TIMOP-52601), Price: EUR 55,000 + VAT / USD 60,000 + VAT

# ANDREW J. GREENE

(B. 1988, Chicago; Lives and works in Los Angeles)

Andrew J. Greene's works probe connections between geography and capitalism, reflecting the mundanity of American vernacular commodity culture. He eschews conventional forms of authorship, which can function to centre the distinct voice and attitude of the artist, in favour of appropriation. This allows him to establish clearer connections between various cultural locations, objects, and forms of political dispersal – a quality also emphasised by Greene's employment of industrial fabricators. We're showing new works from Greene's 'Timeless Symbols' series at Art Basel. Each of these works comprises a single stainless-steel stanchion topped with a rotating item. Their stylish form directly mimics a commercial retail presentation.



**Left:**

Timeless Symbol (Asparagus)  
Stainless steel stanchion, display motor, fake asparagus  
142.2 x 11.4 x 11.4 cm  
56 x 4 1/2 x 4 1/2 in  
(TMI-GREEA-53236)

Price USD 15,000 + VAT



Installation view, Andrew J. Greene, Los Angeles, 2022

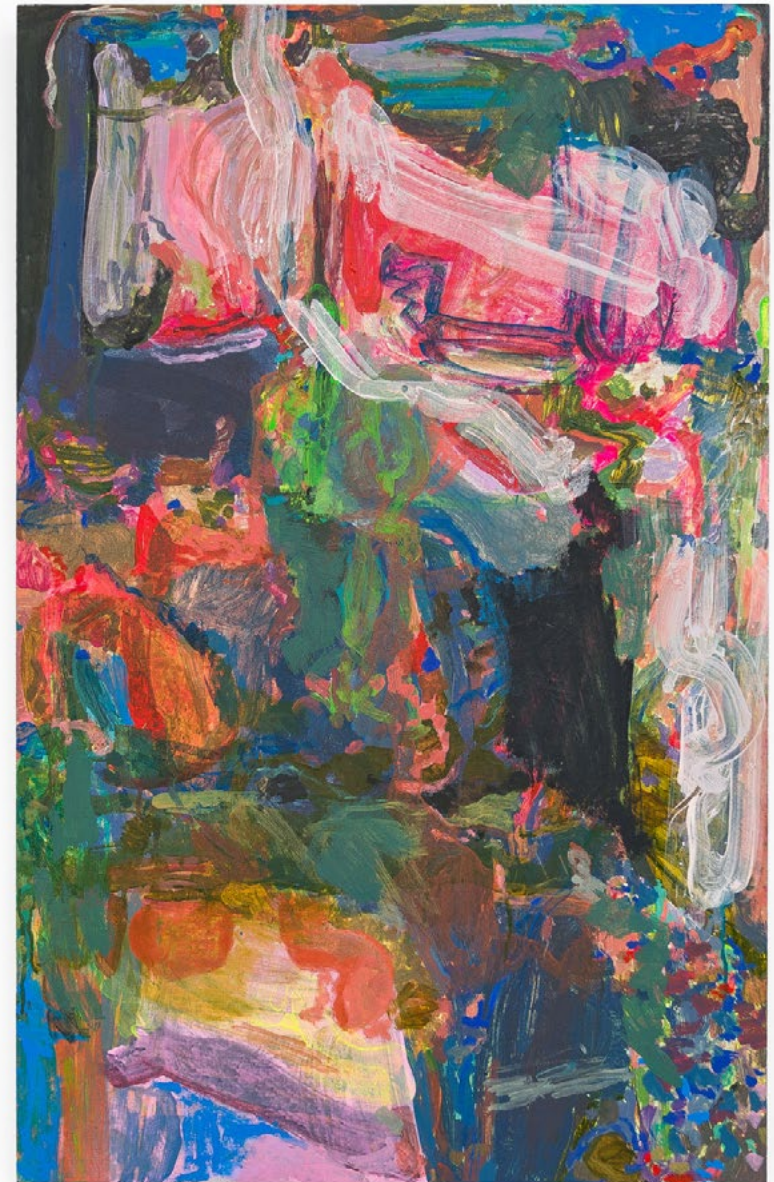


# HAYLEY TOMPKINS

(B. 1971, 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 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. The panels have a close relationship to Tompkins' drawings. Their surface is like paper and while refined they have to be approached casually, as if they could fail.

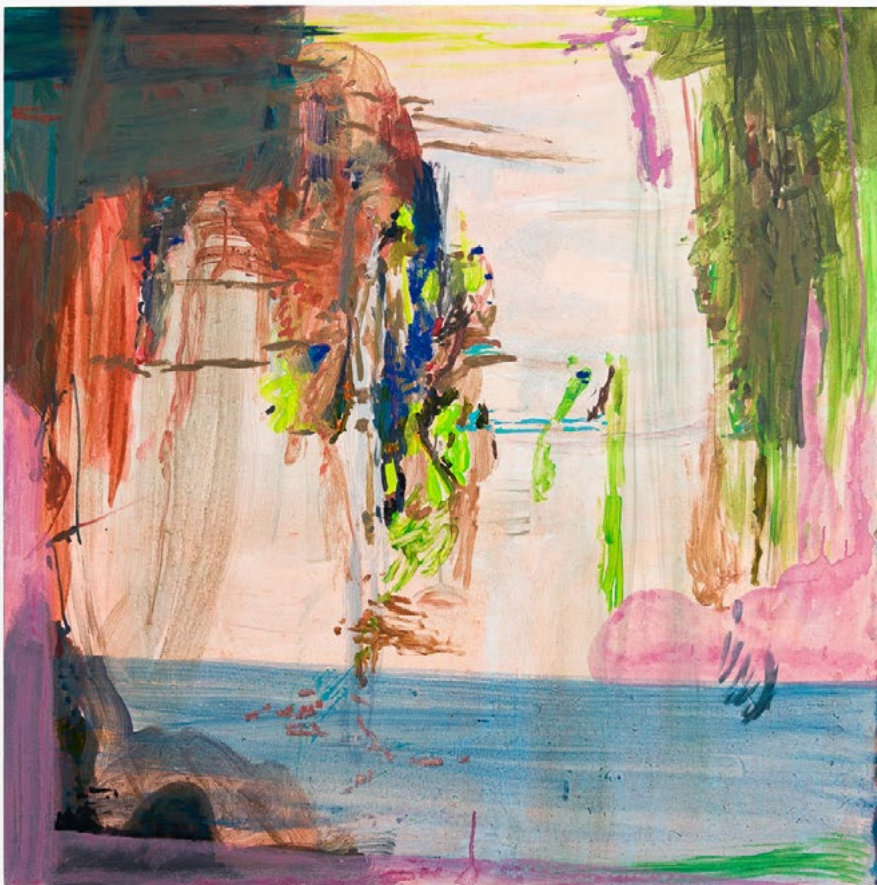


**Right:**

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

Price: GBP 12,000 + VAT / USD 15,000 + VAT





**Left:**

Vernal, 2021  
Acrylic on gesso board  
100 x 100 cm  
39 1/4 x 39 1/4 in  
(TMI-TOMPH-48682)

Price GBP 14,000 + VAT / USD 18,000 + VAT

# MARK HANDFORTH

**(B. 1971, Hong Kong Buzzard; Lives and works in Miami)**

‘Buzzing orange tubular lines, balanced precariously upright, duplicate, and extend in all directions. Vibrant, because they’re alive, humming with life, electrified.

A small human among a-priori life forms; and the Forest a sense of endlessness, of an endless inevitable sculpture. Each electric noodle might be a version of the one before and a model for the one after; oftentimes changing with just the slightest of undulation-variation, sometimes gregariously looping and reaching’ - Mark Handforth, 2022

Using a florescent orange paint that is usually used for sailing yachts, Handforth references his love of the sea and the continual reference to urban city scape of his home in Miami.

This work is part of a larger sea of pipes, contorted sculptural limbs simultaneously exist as individual pieces as well as being a part of a bigger site reactive installation. With soft creases in the steel, the works have a malleability, personified with the use of folds in the material. Light and its immaterial aspects are frequently used as a medium in Handforth’s works, emphasising the contrast in weight between it and the other materials they are comprised of and significantly altering our perception of them.

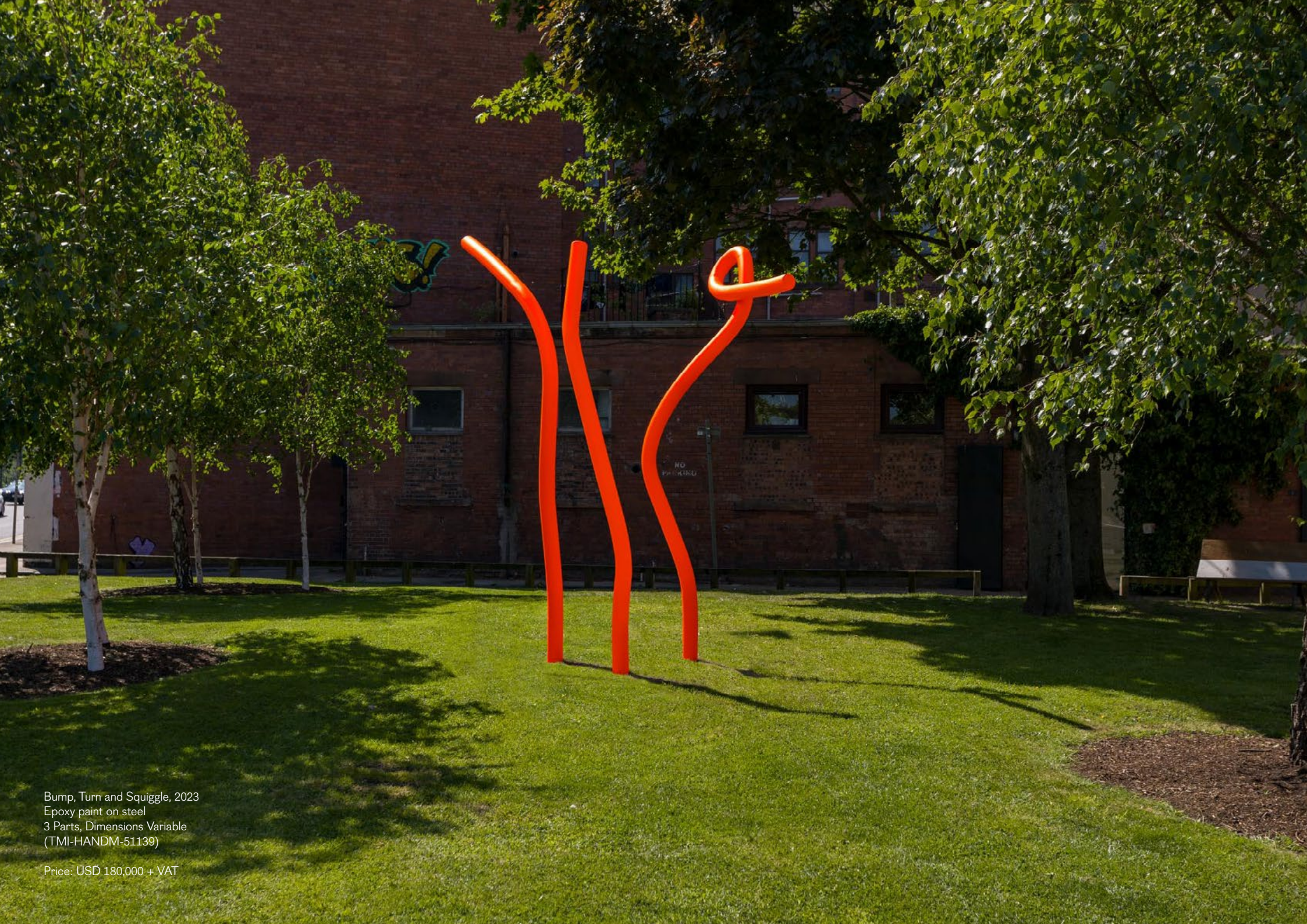
**Right:**

Bump, Turn and Squiggle, 2023  
Epoxy paint on steel  
3 Parts, Dimensions Variable  
(TMI-HANDM-51139)

Price: USD 180,000 + VAT







Bump, Turn and Squiggle, 2023  
Epoxy paint on steel  
3 Parts, Dimensions Variable  
(TMI-HANDM-51139)


Price: USD 180,000 + VAT





# MAP

# ART BASEL LEVEL 2.1 BOOTH P3


N8  
Modern Art





N12  
kurimanzutto





N21  
Continua



P1 Isabella Bortolozzi 

P2 Sean Kelly 



P3  
The Modern Institute




P4  
Greene Naftali




P5  
Eva Presenhuber



P11  
Goodman Gallery




P12  
Urs Meile



P13  
Nagel Draxler

P14  
Alexander Gray



P15  
Jack Shainman





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	