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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

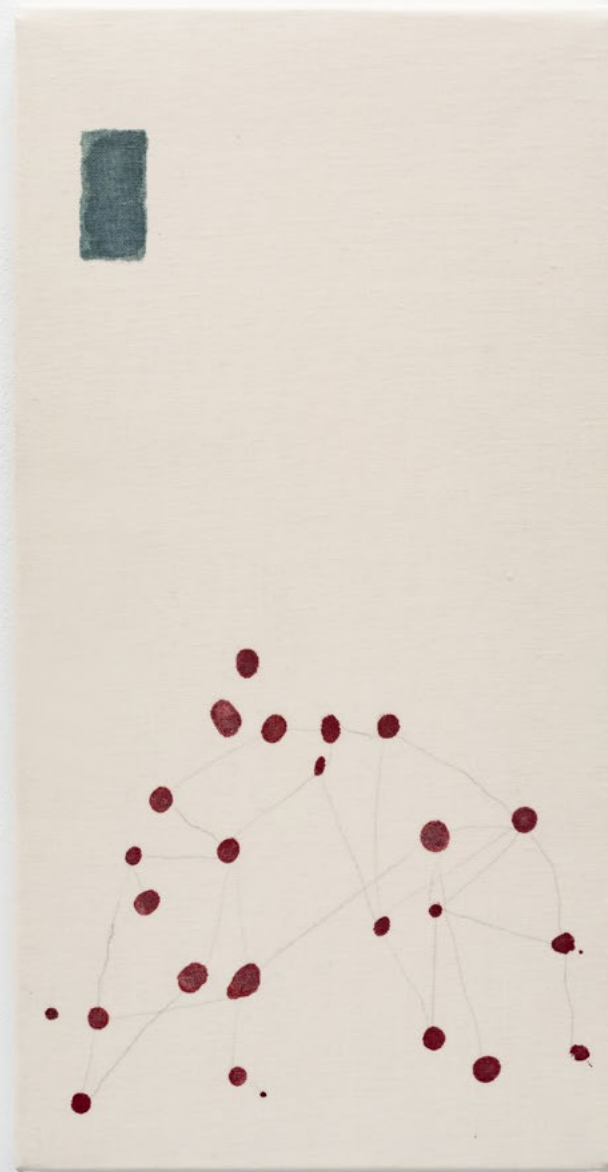
Cathy Wilkes’ paintings are on silk and linen panels primed with gum arabic and painted with pigments. They show subtly constructed landscapes and compositions of hypostatic objects. Rather than focussing on the visual, their creation is iterative and conceptually led. Wilkes finds a correlative to the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

These works were included in Wilkes’ solo exhibition at St Aloysius Hall, Springburn 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.

Left:

Untitled, 2024
Pigment and gum arabic on silk and linen
71 x 36 x 2 cm
28 x 14 1/8 x 3/4 in
(TMI-WILKC-53673)

Price: GBP 57,000 + VAT / USD 72,000 + VAT



Right:

Untitled, 2024
Pigment and gum arabic on silk and linen
71 x 36 x 2 cm
28 x 14 1/8 x 3/4 in
(TMI-WILKC-53764)

Price: GBP 57,000 + VAT / USD 72,000 + VAT



Install view, Cathy Wilkes, Saint Aloysius Hall, Glasgow, 2024

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.

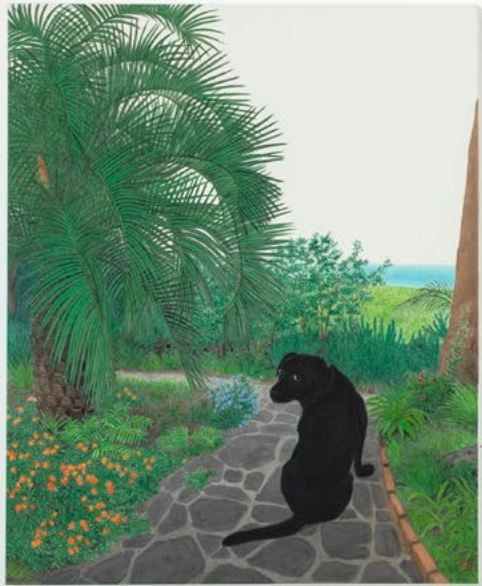
Kim works across canvas and Korean paper, or *hanji*, utilising *sumi* ink and water-based mediums to achieve a range of effects. Her individual style of painting involves applying colours on top of traditional ink landscapes. This relates to the *seolchae* method which emerged in late 18th century Korean 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.

Right:

Towards, 2024
Colour on canvas
130.3 x 162.2 cm
51 1/4 x 63 7/8 in
(TMI-BOHIK-53416)

Price: USD 90,000 + VAT







Towards, 2024
Colour on canvas
130.3 x 324.4 cm
51 1/4 x 127 3/4 in
(TMI-BOHIK-53418)

Price: USD 164,000 + VAT



Left:

Towards, 2024
Colour on canvas
116.8 x 91 cm
46 x 35 7/8 in
(TMI-BOHIK-53415)

Price: USD 48,000 + 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, walking the line between drawing and painting. They mix intimate recollections with socio-cultural questions, often depicting complex interiors or stage sets, which consider location alongside notions of power, identity and access.

For a recent series of paintings, Price 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:

Stippling, 2024
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
(TMI-PRICW-52087)

Price: USD 40,000 + VAT





Install view, 'Pearl Lines', Walter Price, Walker Art Center, Minneapolis, 2024



Left:

Vitrine, 2018

Acrylic paint on Vitrine; Drawings: Acrylic paint, string, graphite,
charcoal and pencil on paper

237.5 x 180.8 x 43.8 cm

93.5 x 71.2 x 17.2 in

(TMI-PRICW-43734)

Price: USD 120,000 + VAT

ANNE COLLIER

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

Anne Collier's photographic works are typically based on imagery sourced from the material culture of the pre-digital era: including magazines, advertisements, album covers, and other printed matter that was previously widely distributed. Self-help guides and educational material have also formed a key component in her questioning of our relationship to images and the presentation of women in them. Collier elaborates on the efforts of the famed 'Pictures Generation' (Cindy Sherman, Louise Lawler, Nancy Dwyer) to consider the place of gender and sexuality within the mass media. In particular, the way images reflect society's gendered power relations as well as continuing to shape them. As Michael Darling comments, 'Because of her restrained framing of such subject matter, Collier's work never outwardly condemns; rather, in works such as these she puts the onus on viewers to come to their own conclusions.'

Collier has previously made works which incorporate a pre-existing image and a guillotine, for example, 'Cut', 2009. The motif recalls the famous scene in Luis Buñuel and Salvador Dalí's surrealist short film 'Un Chien Andalou', 1929, in which a young woman's eye appears to be sliced open by a man with a razor. In this scene, as with Collier's work, violence, power and the gaze are closely associated with each other. 'Cut, Comic', 2024, features an image closely associated with Collier's 'Women Crying' works. In this series, Collier examines manifestations of staged emotion by enlarging and tightly cropping into imagery that originally appeared in advertisements, album covers and comics from the 1960's to the 1980's. The images, which once served to reinforce a clichéd and romanticised notion of female vulnerability, begin to break down under this treatment. Paradoxically, the original advertisements and recordings were largely marketed to an audience of young and adolescent women. Here the image is sliced through, as if it is ready to be disposed of.

Left:

Cut, Comic, 2024
C-print
153 x 124.5 cm
60 1/4 x 49 in
Edition of 5 plus 2 AP
(TMI-COLLA-53718)

Price: USD 28,000 + VAT



Right:

Cut, Comic, 2024 (Detail)
C-print
153 x 124.5 cm
60 1/4 x 49 in
Edition of 5 plus 2 AP
(TMI-COLLA-53718)

Price: USD 28,000 + VAT





Install view, 'Developing Tray #2', Anne Collier, Highline Billboard, New York, 2012

TONY SWAIN

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

These new paintings by Tony Swain are part of a recent set of larger works which encompass a wide and varied field of view. The paintings are patchworks produced through placing and overpainting sections of newspaper and adhering it to board. Swain selects and paints upon various pieces of newspaper in his studio, often incubating certain sections for long periods – waiting until an idea or image suddenly surfaces.

The newspaper imagery provides Swain with a stimulus for painting, its inclusion is a mixture of conscious selection and contingency. His collaging of the images is intuitive, with each section inspired by the previous. The choice to cut or tear the newspaper provides a variety of visual effects and the use of acrylic paint in turn melds and adapts these combinations. The tears and collaged images produce works of abundance, at once busy and strangely emptied of people.



Left:

Rapacity Granted, 2024
Acrylic and pieced newspaper on board
80 x 94 x 3 cm
31 1/2 x 37 x 1 1/8 in
(TMI-SWAIT-53313)

Price: USD 30,000 + VAT



Rapacity Granted, 2024 (Detail)
Acrylic and pieced newspaper on board
80 x 94 x 3 cm
31 1/2 x 37 x 1 1/8 in
(TMI-SWAIT-53313)

Price: USD 30,000 + VAT



Left:

Hindrance Apart, 2024
Acrylic and pieced newspaper on board
80 x 94 x 3 cm
31 1/2 x 37 x 1 1/8 in
(TMI-SWAIT-53312)

Price: USD 30,000 + VAT

MARTIN BOYCE

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

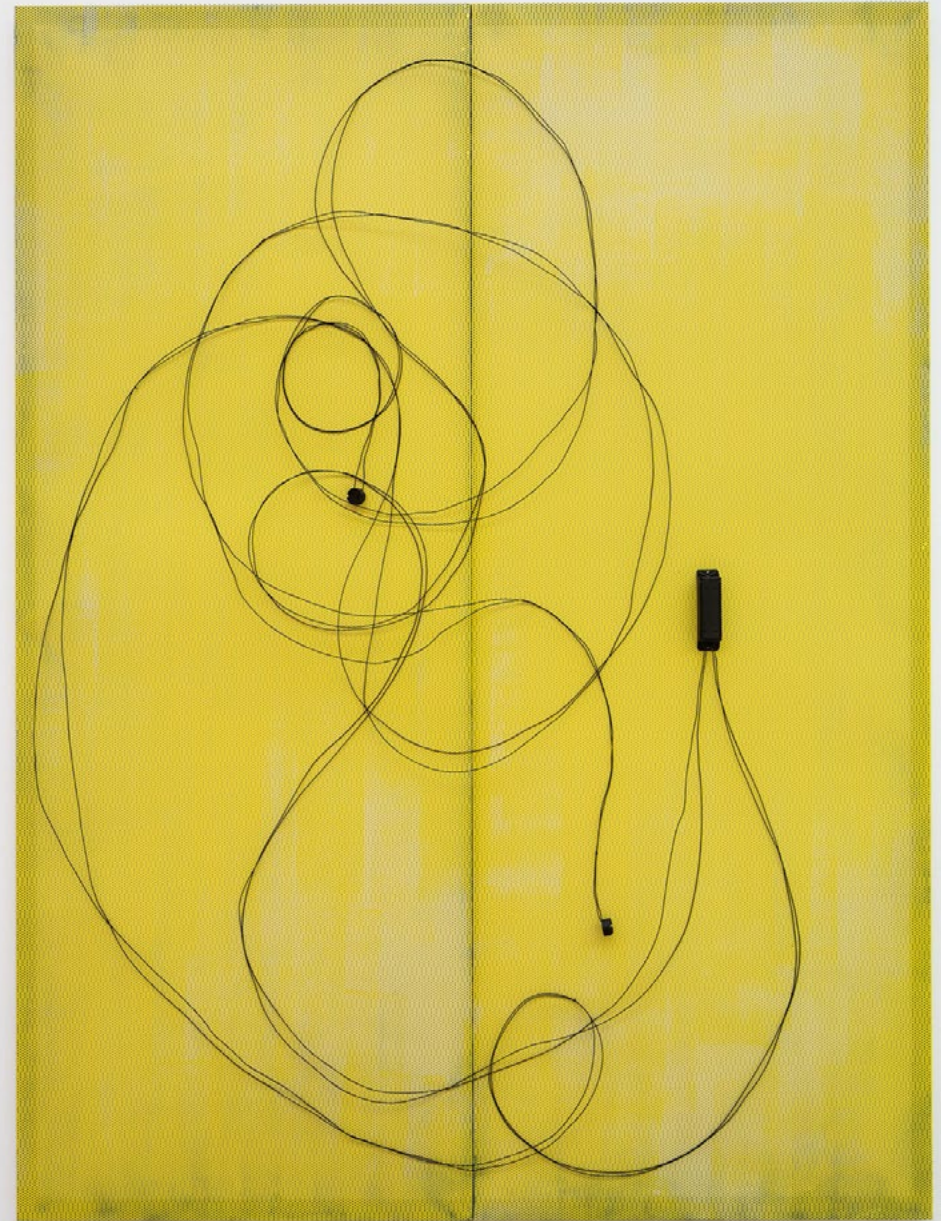
Martin Boyce's poetic installations comprise a vocabulary of images, typography and interconnected forms which emerge across his sculptures, wall paintings, and photography. Collectively, these conjure liminal spaces which explore the aesthetic and political legacy of Modernism, the collapse of nature and culture, and the boundary between the real and fictional. Under Boyce's handling, ubiquitous objects – such as fireplaces, ventilation grills and chairs – are rendered unfamiliar and ghostly. These inflected and altered phantoms often form part of imagined cityscapes: gardens, municipal parks, courtyards. Boyce traces the way Modernism's optimism and revolutionary concepts have changed over time and examines how its legacy has affected urban space and our aesthetic imagination.

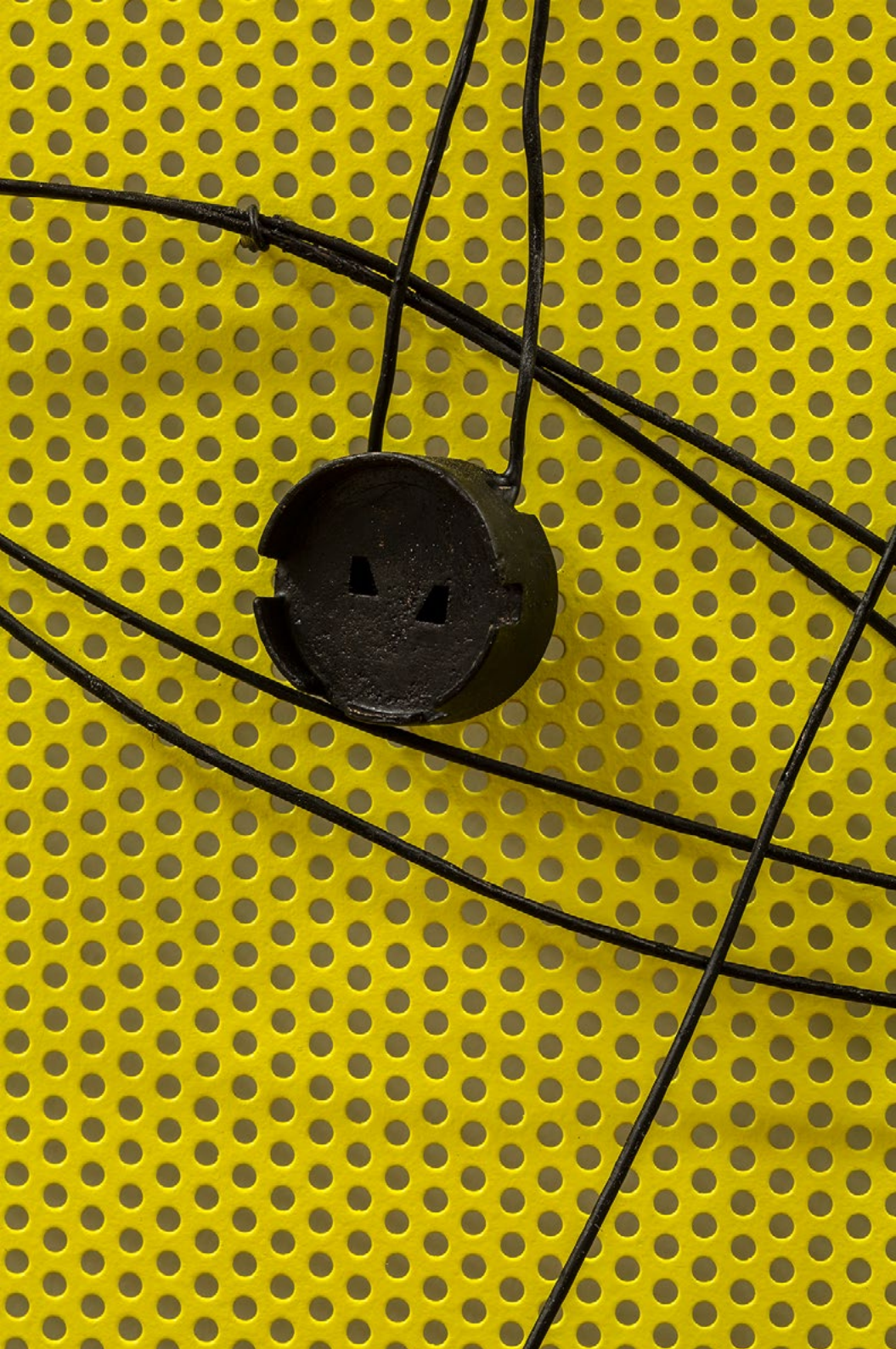
Boyce's panel pieces employ materials and textures that give the impression of being pulled from an architectural or public area, while preserving a format that conforms more closely to that of a painting. 'Calm in the Deep Below', 2020 relates to a series of works incorporating analogue telephones attached to coloured and decorated partitions, like those in a lobby or foyer. The panel consists of a yellow painted perforated steel 'canvas' onto which bronze casts of a fluorescent light transformer, wire and end caps – that would normally attach to either end of a fluorescent light bulb – have been attached. The long connecting wire swirls create a graceful drawing – calling to mind Christopher Wool's calligraphic abstracts and Andy Warhol's 'yarn' paintings. The work also references Boyce's 'Dead Stars' series in which he fabricated lights with cast bronze lamp holders. The impossibility of illumination through the bronze elements lends the piece a melancholic poetry, aligning the apocalyptic wonders of the solar system with the quotidian presence of these domestic objects.

Right:

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 83,000 + VAT





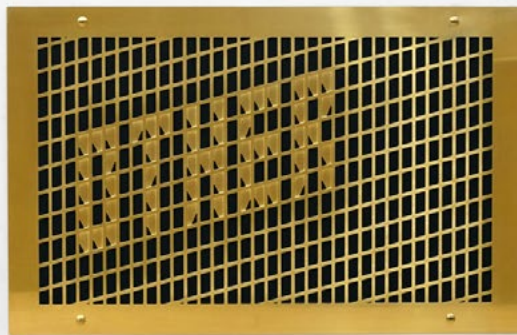
'What Saul Bass did with the title sequence of 'North by Northwest' was to introduce the city, the metropolis: the grid as a city plan, as the façade of a modern building, the drain cover in the street. I just continued that. - Martin Boyce

A core element of Boyce's practice is his reinterpretation of aspects of Modernist design, from the furniture of Jean Prouvé to the film credits of Saul Bass. Boyce's appropriation of Bass's geometry in 'Ventilation Grills (Other Rooms)', 2024 allows him to trace the afterlife of Modernism, as its utopia dissolved across the 20th century. His use of ventilation grills draws attention to the walls and the building itself - its quality as a designed space, one that lives and breathes. It narrativises the space, drawing attention to the presence of other people and other stories in the same space.

Left:

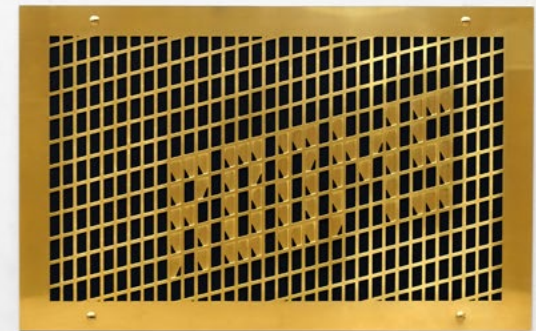
Calm in the Deep Below, 2020 (Detail)
Painted perforated Steel, aluminium, painted bronze
220 x 165.5 x 15 cm
86 5/8 x 65 1/8 x 5 7/8 in
(TMI-BOYCM-47787)

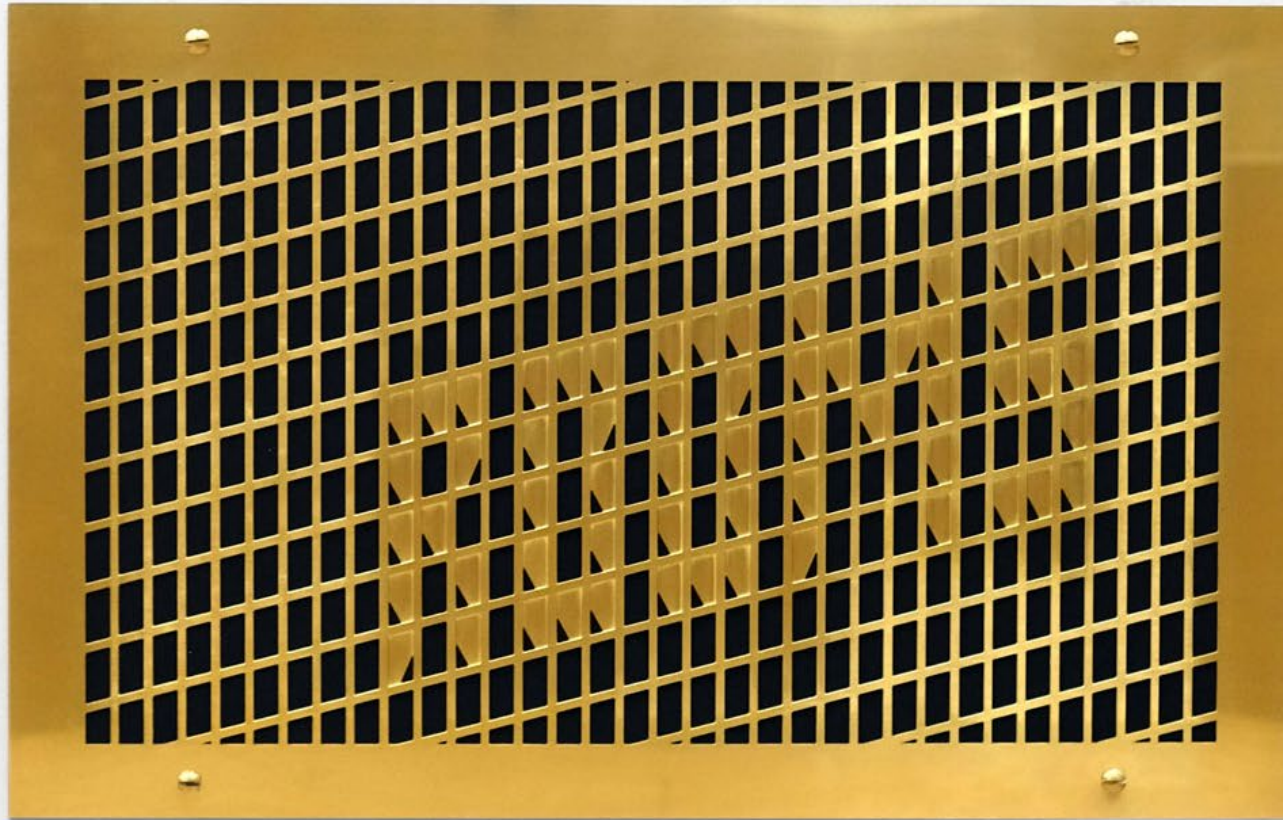
Price: GBP 65,000 + VAT / USD 83,000 + VAT



Ventilation Grills (Other Rooms),
2024
Acid etched brass
2 parts each 26.5 x 41.7 x 0.2 cm
10 3/8 x 16 3/8 x 1/8 in
(TMI-BOYCM-53720)

Price: GBP 35,000 + VAT / USD
45,000 + VAT





Ventilation Grills (Other Rooms), 2024 (Part 1/2)
Acid etched brass
2 parts each 26.5 x 41.7 x 0.2 cm
10 3/8 x 16 3/8 x 1/8 in
(TMI-BOYCM-53720)

Price: GBP 35,000 + VAT / USD 45,000 + 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 a variety of sources and using this material to develop 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, unprecious but romantic atmosphere of the paintings.



Right:

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 58,000 + VAT



2nd Life, 2024, Oil, charcoal and marker on canvas, 180 x 160 cm, 70 7/8 x 63 in. (TMI-MCGUF-53773), Price: GBP 50,000 + VAT / USD 64,000 + VAT

NICOLAS PARTY

(B. 1980, Lausanne; Lives and works in New York)

‘Throughout history, trees have been present in so many stories, legends, and religions. They are one of the most important elements in human culture.’ - Nicolas Party

Party began this piece by working from memory. It pulls together art-historical touchstones from the vibrant Symbolist landscapes of Swiss painter Arnold Böcklin to the joyous visions of David Hockney. ‘Tree’ draws the viewer into the depths of a surreal canopy, with both the roots and top branches of the dream-like green tree cropped from view. The dense, soft foliage sits against a dramatic cloud-filled sky, calling to mind John Constable’s cloudscapes from the mid-eighteenth century. The centrally constructed composition feels both familiar and foreign, a unique vision of heightened colour and voluminous forms. There is an exaggerated smoothness to the curves of the trunk, with the tree shape distilled down such that certain areas resemble purely abstract form. This distinctive rendering points to Party’s training in graphic design and 3D animation.

Through ‘Tree’, Party engages in an innovative and playful dialogue with the art historical traditions of representation, abstraction, and imagination, creating a work which is nuanced and vivid. The work’s contradictions seduce the viewer into the artist’s beguiling world, where the most ubiquitous of subjects can become a window onto the metaphysical.

Right:

Tree, 2024
Soft pastel on linen
228.3 x 81.1 x 2.5 cm
89 7/8 x 31 15/16 x 1 in
(TMI-PARTN-53471)

Price: POA





Tree, 2024 (Detail)
Soft pastel on linen
228.3 x 81.1 x 2.5 cm
89 7/8 x 31 15/16 x 1 in
(TMI-PARTN-53471)

Price: POA



Install view, 'Dust', Nicolas Party, Hoam Museum of Art, Seoul, 2024



Nicolas Party's 'Seahorse' draws the viewer into the depths of an imagined coral reef with the fish itself almost appearing frozen. Party has captured the seahorse with incredible precision, in contrast to its impressionistic and vibrant underwater background. The species is famously named after its resemblance to horses, and they are themselves adept at camouflage and blending with their environment. This fact chimes with Party's interest in illusionism, trompe l'oeil, and to some extent make-up – the application of which he has compared to the construction of his pastels. Party began this unique composition by working from the imagination, weaving in art-historical touchstones such as Odilon Redon's pastel series 'Wonders of the Sea' (1910). Redon also sensitively blends the details and alien forms of sea creatures with an impressionistic sense of underwater space. Party applied the soft chalks of this work by hand, adeptly using his fingertips to carve out forms and blend colours in his dreamlike vision of heightened colour and intricate form.

Left:

Seahorse, 2024
Soft pastel on pastel card
47 x 47 cm
18 1/2 x 18 1/2 in
(TMI-PARTN-53729)

Price: POA

Seahorse, 2024 (Detail)
Soft pastel on pastel card
47 x 47 cm
18 1/2 x 18 1/2 in
(TMI-PARTN-53729)

Price: POA



MONIKA SOSNOWSKA

(B. 1971, Ryki, Poland; Lives and works in Warsaw)

Monika Sosnowska's work explores architectural entropy, an interest initially rooted in her experience of the structural and societal changes which took place in Poland, and in particular Warsaw, when the country transitioned from a communist political regime to a liberal democracy in the late 80s and early 90s. Her materials – rebar, glass, concrete, steel – are familiar elements of architecture but Sosnowska subverts their utilitarian function. Her sculpture aligns material collapse with political collapse, suggesting that the two are intertwined. Formative pieces appropriate from or reproduce specific structures from Modernist sites, subjecting them to torquing, cutting and weight to produce forms which are haunted and skeletal. She has previously framed her practice as '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 abandoned urban architecture, specifically its capacity to reveal uniquely beautiful and melancholic configurations when in a state of decay. 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, 2024
Painted steel
125 x 165 x 115 cm
49 1/4 x 65 x 45 1/4 in
(TMI-SOSNM-53275)

Price: EUR 150,000 + VAT / USD 160,000 + VAT





Install view, 'Broken Glass, Dirt and Dust', Monika Sosnowska, The Modern Institute, Osborne St, Glasgow, 2024

Pipe, 2024
Painted steel
125 x 165 x 115 cm
49 1/4 x 65 x 45 1/4 in
(TMI-SOSNM-53275)

Price: EUR 150,000 + VAT / USD 160,000 + VAT





Install view, 'Broken Glass, Dirt and Dust', Monika Sosnowska, The Modern Institute, Osborne St, Glasgow, 2024

HAYLEY TOMPKINS

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

Recent panels by Hayley Tompkins explore a range of associations through colour and composition. 'The Story in Exile' has a dream-like quality, resembling a busy street or associative cityscape. The composition is peopled with various figurative shapes and other more architectural forms. As with Tompkins sculpture-paintings a commonplace site or series of objects is reimagined and energised. Tompkins' marks are both nonchalant and committed. There are drips, contaminations, and corrective swathes of black which hem in the composition at one moment and explode it at another – a subtle nod to the work of Jo Baer. As Camila McHugh comments on Tompkins' work, '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.'



Left:

The Story in Exile, 2024
Acrylic on gesso panel
147 x 161 cm, 57 7/8 x 63 3/8 in unframed
150 x 164 x 3 cm, 59 x 64 5/8 x 1 1/8 in framed
(TMI-TOMPH-53350)

Price: USD 38,000 + VAT



Populations, 2024, Acrylic on gesso panel, 147 x 161 cm, 57 7/8 x 63 3/8 in, (TMI-TOMPH-53727), Price: USD 38,000 + 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.

Fields’ body of work marries imagery from classical and popular culture with art historical references from Surrealism to Modernism. The paintings feature images appropriated and recast from manufacturing and commercial images, exercise manuals, and postcards of masterpieces. Fields often recalibrated these through intensive series of drawings to create the unique atmosphere of his paintings – their unease, comedy and sexuality. As he comments, ‘Ultimately, I’m looking to make images that connect intellectually and emotionally, I’m not worried about anatomical correctness. For me it’s an intuitive work process.’

Left:

Untitled, 1972-73
Acrylic on Canvas
76 x 76 x 2.1 cm
29 7/8 x 29 7/8 x 7/8 in
(TMI-FIELD-48258)

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



Install view, 'Less is Less, More or Less', Duggie Fields, The Modern Institute, Osborne St, Glasgow, 2024

MARK HANDFORTH

(B. 1969, Hong Kong; Lives and works in New York)

Mark Handforth works from his Miami studio, creating pieces which are often informed by the plant life and built environment of the city. His sculptures utilise a variety of materials and often integrate everyday objects. As such, they operate in a novel space between Minimalism and Pop Art, allowing for a reconsideration of the quotidian.

The bronze loop above the palm is a bold calligraphic gesture – a kind of drawing in space which recalls the boundaries between nature and architecture in Miami. Although meticulously crafted, the form is off-beat and irregular, mimicking the decaying and broken forms we find at the edges of urban space. Handforth produces a tension between the soft and hard, vegetable and manmade shapes. The work recalls the bronzes of Arte Povera artist Giuseppe Penone, who explored similar boundaries by making sculptures of trees and associated flora.

Right:

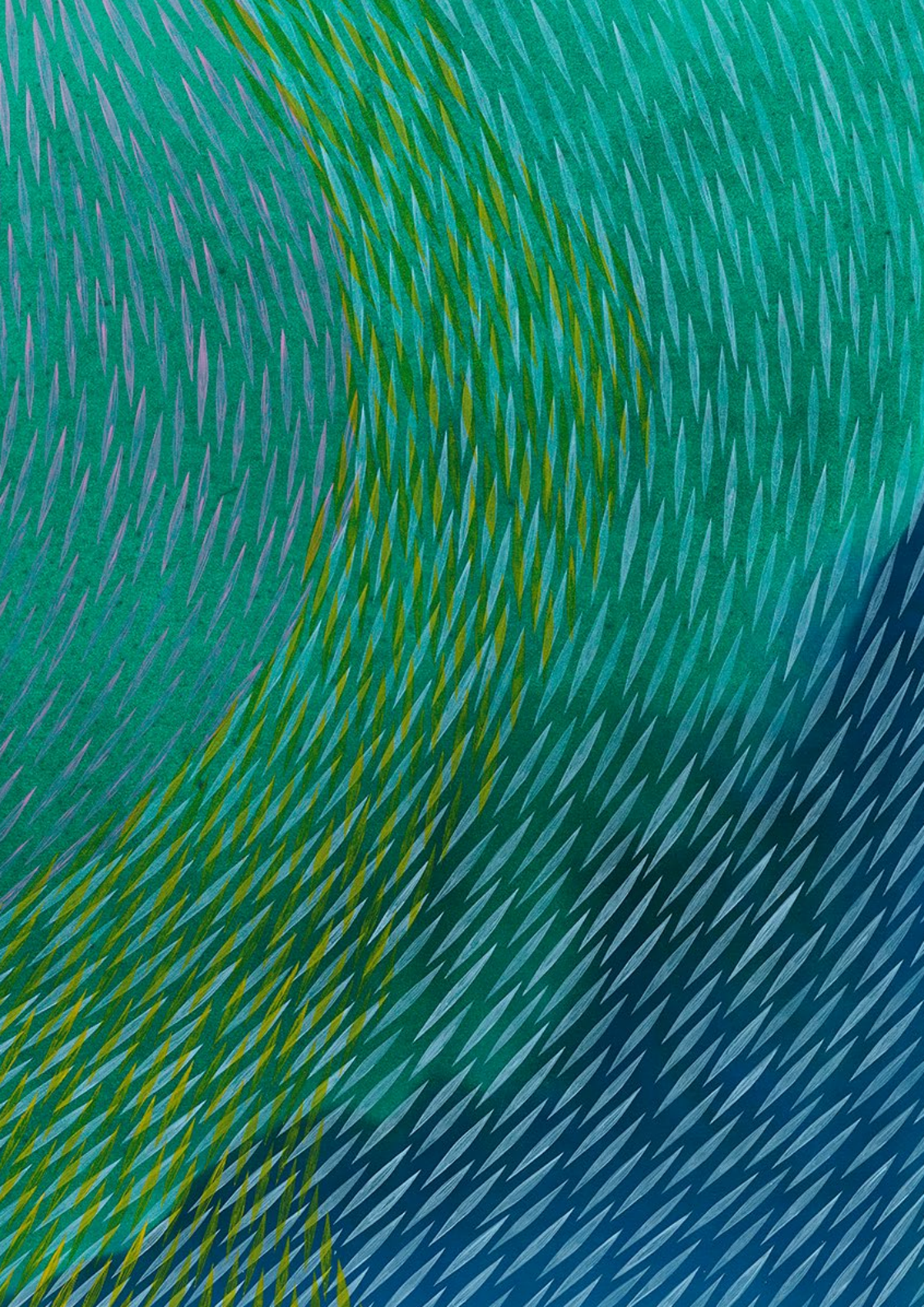
To be titled, 2024
Bronze
152 x 61 x 30.5 cm
59 7/8 x 24 x 12 in
(TMI-HANDM-53726)

Price: USD 80,000 + VAT





Install view, Mark Handforth, Cass Sculpture Foundation, Sussex, 2015



JULIA CHIANG

(B. 1978, Atlantic City; Lives and works in New York)

Julia Chiang's working method is meditative, with each work reflecting a period of personal introspection. The artist has commented that they think about 'cause and effect regarding forces of nature' within their work. Her dots and petal-shaped forms create patterns evoking contour lines, or diagrams illustrating energy flows. They tread the line between the physical and metaphysical, the micro and the macro. Recent works have emerged from a consideration of the body, as she comments,

'I think of the sweat, the tears, the pressures on everyone's skin, and what it looks like inside us. I imagine the blood flow slowing and speeding up, how things can move out of the way and sometimes can't, and how it all might feel.'

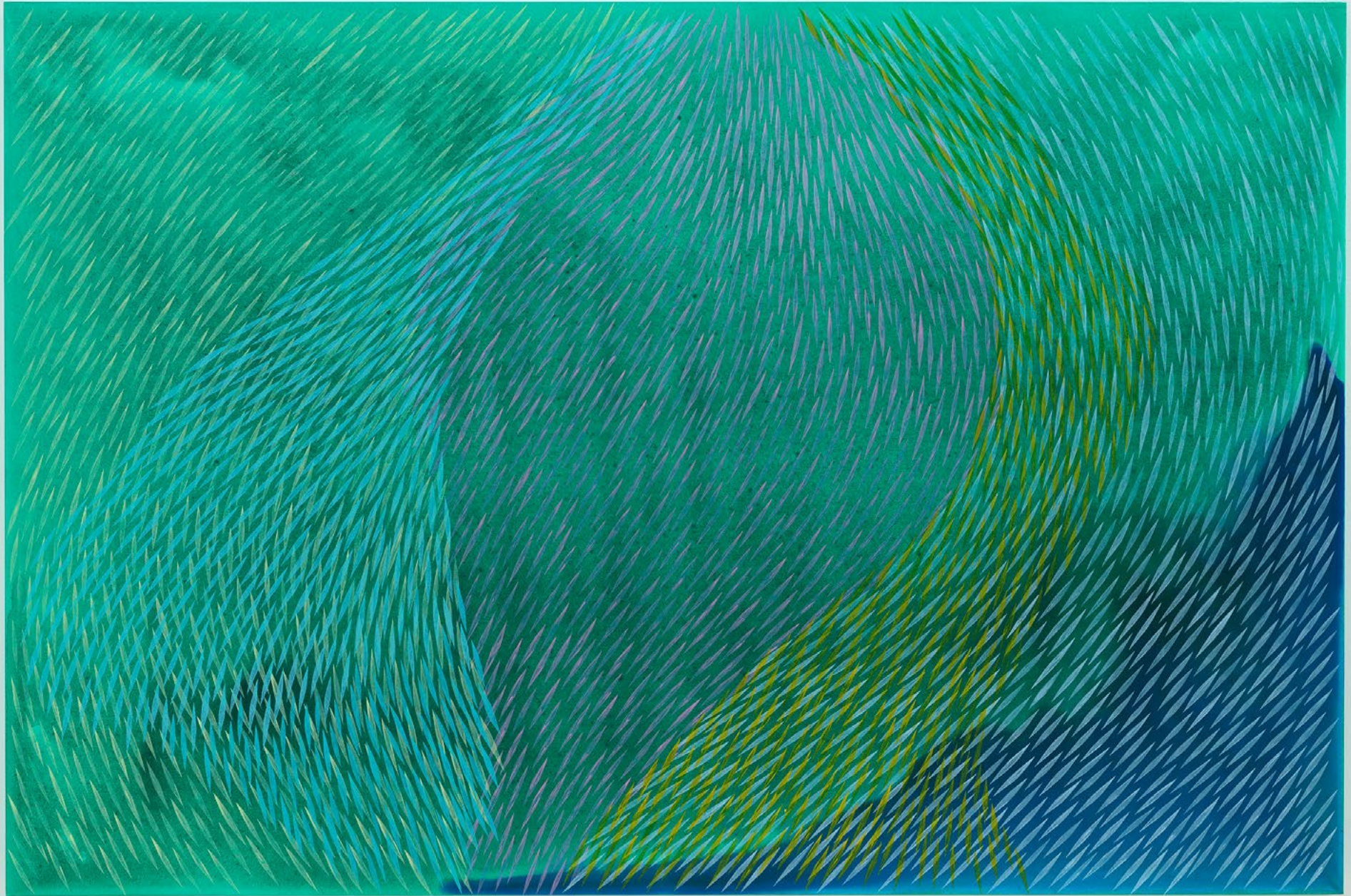
This new work speaks to the boundaries we see and make in our lives. Chiang has spoken about employing thin washes, pouring paint and layering sections up subtly, and using this an analogy for layers of skin – what they hide or reveal in moments of calm or heightened emotion. While Chiang's focus is bodily, the works remain open. In many ways, her oeuvre represents a poetic engagement with the sublime – that sense of being overwhelmed before the natural world.

Chiang's work was the subject of a solo exhibition at the Parrish Art Museum, Water Mill, NY earlier this year. The artist presented new, large-scale paintings and ceramics.

Left:

Went To See You And It Was The Rain, 2024
Acrylic on wood panel
91.4 x 137.2 cm
36 x 54 in
(TMI-CHIAJ-53290)

Price: USD 40,000 + VAT



Went To See You And It Was The Rain, 2024, Acrylic on wood panel, 91.4 x 137.2 cm, 36 x 54 in, (TMI-CHIAJ-53290), Price: USD 40,000 + VAT

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’, 1984 shows the culmination of these ideas and methods of depiction.

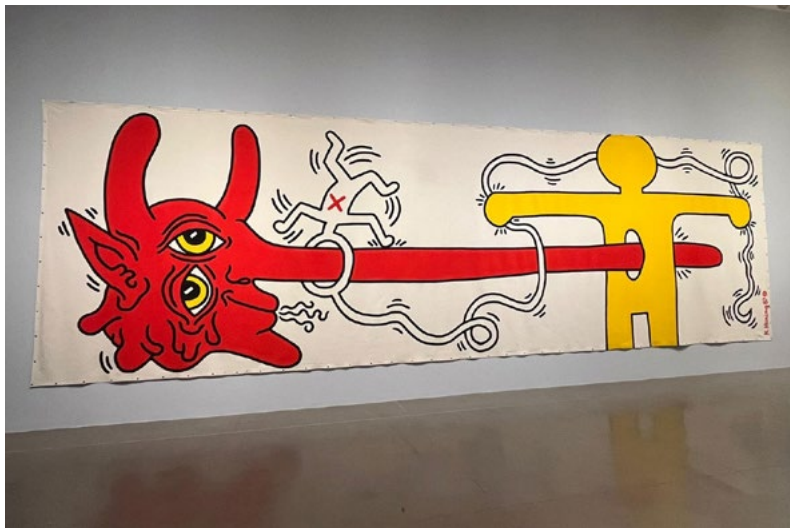
Haring drew relentlessly on all surfaces, utilising everything from chalk to sumi ink. His highly legible visual language developed through his graffiti work – effectively a pressured and recurrent performance of drawing in the city. His work reacted to the flux of urban life, his immediate surroundings 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, 1984
Tempera on paper
100 x 70 cm, 39 3/8 x 27 1/2 in unframed
118.4 x 88.3 x 4.4 cm, 46 5/8 x 34 3/4 x 1 3/4 in framed
(TMI-HARIK-53398)

Price: POA





Installation view 'Subway Drawings', The Modern Institute, Bricks Space, Glasgow, 2024

Top: Keith Haring & William S. Burroughs, Apocalypse, 1988
Bottom: 'Keith Haring: Art is for Everybody', Walker Art Center, 2024

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 Hong Kong. Each of these works comprises a single stainless-steel stanchion topped with a rotating item. Their stylish form directly mimics a commercial retail presentation.

Right:

Timeless Symbols (Margarita), 2024
Stainless steel stanchion, display motor, fake margarita
142.2 x 11.4 x 11.4 cm
56 x 4 1/2 x 4 1/2 in
(TMI-GREEA-53787)

Price: USD 15,000 + VAT





Left:

Timeless Symbols (Margarita), 2024
Stainless steel stanchion, display motor, fake margarita
142.2 x 11.4 x 11.4 cm
56 x 4 1/2 x 4 1/2 in
(TMI-GREEA-53787)

Price: USD 15,000 + VAT

Right:

Timeless Symbols (Cupcake), 2024
Stainless steel stanchion, display motor, fake cupcake
142.2 x 11.4 x 11.4 cm
56 x 4 1/2 x 4 1/2 in
(TMI-GREEA-53787)

Price: USD 15,000 + VAT



ADAM MCEWEN

(B. 1965, London; Lives and works in New York)

Adam McEwen is interested in the intersection of writing and fact, history and fiction. Death, in particular the way we understand and mark it, is a key theme in his practice. McEwen's Dregs series elaborates on the diagrammatic style which has defined his practice over the last two years. In this set of works, objects are condensed down to their essential features to produce highly legible, deadpan images. The spartan compositions and floating articles lend themselves to metaphorical interpretation, and by homing in on certain mundane aesthetic qualities McEwen solicits a reconsideration of our material involvements.

Themes of transience and change are threaded through McEwen's work. The liquid in the disposable milkshake cups is all but gone in Dregs. The containers are set against the kind of abstract, gestural painting associated with 1950's New York and the stylistic contrast with the sharp line of the cups speaks to the commercialisation of the city's more radical histories. But while the works are highly particular, the openness of the symbol gives it a universal quality. McEwen's manner of depiction is knowingly shot through with art historical references to both Andy Warhol and Roy Lichtenstein who similarly focussed lovingly on ubiquitous objects. This approach defines the work's compelling oscillation between jubilation to sorrow.

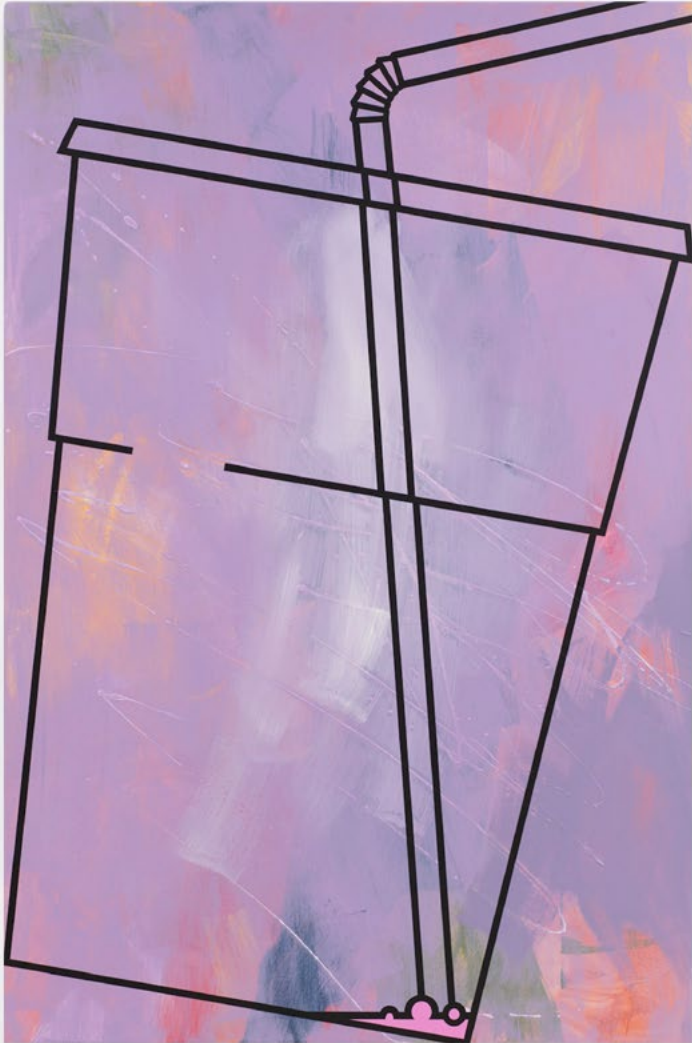
Right:

Dregs #5, 2024
Acrylic on canvas
149.9 x 99.1 x 3.8 cm
59 x 39 x 1 1/2 in
(TMI-MCEWA-53794)

Price: USD 55,000 + VAT







Left:

Dregs #6, 2024
Acrylic on canvas
149.9 x 99.1 x 3.8 cm
59 x 39 x 1 1/2 in
(TMI-MCEWA-53792)

Price: USD 55,000 + VAT

GREGOR WRIGHT

(B. 1975, Glasgow; Lives and works in Glasgow)

At Art Basel Miami Beach, we are showing new works by Gregor Wright which explore various aspects of our virtual lives. For Wright, abstraction functions as the perfect vehicle through which to reflect our experience of screens, messaging, and fractured attention. His paintings combine a variety of media (acrylic and oil paint, crayon and graphite) and incorporate elements of drawing and more painterly passages. No subject is represented but rather a set of gestures and manoeuvres speaking to the intangible and dislocated nature of our digital engagements. These have a dual existence as both pure mark making and representational fragments, alluding to our infinite scrolling and fleeting encounters with imagery and text.



Right:

No Various Earths, 2024
Acrylic, oil and crayon on canvas
160 x 180 x 4 cm
63 x 70 7/8 x 1 5/8 in unframed
163 x 183 x 5.3 cm
64 1/8 x 72 x 2 1/8 in framed
(TMI-WRIGG-53347)

Price: USD 35,000 + VAT



No Various Earths, 2024 (Detail)
Acrylic, oil and crayon on canvas
160 x 180 x 4 cm
63 x 70 7/8 x 1 5/8 in unframed
163 x 183 x 5.3 cm
64 1/8 x 72 x 2 1/8 in framed
(TMI-WRIGG-53347)

Price: USD 35,000 + VAT

MICHAEL WILKINSON

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

Michael Wilkinson's Freesia develops the artist'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.

Right:

Freesia, 2023
Acrylic on linen
94 x 81 x 3 cm
37 x 31 7/8 x 1 1/8 in
(TMI-WILKM-52110)

Price: USD 25,000 + 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 objects – record covers, sunglasses, mirrors, vinyl tape and doors – subverting their normal function or appearance and integrating them into colourful, psychedelic installations. These apparently throw-away materials are elevated and reconfigured in his pieces, often mixing the humorous and poignant.

His 'Metal Box' series emerged from a casual urban observation; Lambie 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 (Juneau)', 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.

The sprawling constellations of 'Nebulous Dawn', 2019 is 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 they are affected by changes in light.

Left:

Metal Box (Juneau) , 2024
Aluminium sheets, gloss paint
80 x 80 x 23 cm
31 1/2 x 31 1/2 x 9 in
(TMI-LAMBJ-53745)

Price: GBP 38,000 + VAT / USD 48,000 + VAT



Install view, 'Buttercup', Jim Lambie, The Modern Institute, Aird's Lane, 2021





Nebulous Dawn, 2019
Sunglass lens, lead came
79 x 134 x 4.5 cm
31 1/8 x 52 3/4 x 1 3/4 in
(TMI-LAMBJ-46418)

Price: GBP 65,000 + VAT / USD 83,000 + 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 key symbol has been the horse, alone or in pairs. 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. In these two new pieces Sim's horses find new groupings, painted elegantly by applying pastels with their own hand and a foam brush, recalling the application of makeup. Sim began painting horses while on residency at Villa Lena Foundation, Italy in 2022. This was a liberating time for the artist which gave them space to reflect on their gender presentation. For Sim, the serene horses become symbolic of a meditative and metamorphic period.



Right:

To be titled, 2024
Pastel on canvas
75 x 55 x 3.5 cm
29 1/2 x 21 5/8 x 1 3/8 in
(TMI-SIMAN-53462)

Price: USD 15,000 + VAT



two red horses with rainbows and stars, 2024, Pastel on canvas, 75 x 55 x 3.5 cm, 29 1/2 x 21 5/8 x 1 3/8 in, (TMI-SIMAN-53462), Price: USD 40,000 + 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, natural 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. These works recall Max Ernst's bronzes and the game-like sculptures and designs of Alberto Giacometti. In particular, his production of a set for a staging of Samuel Beckett's 'Waiting for Godot' in 1961. Wine's own personal life becomes embroiled with art history in these sculptures.

'The Natural State', 2024, is part of a series of new bronze sculptures which were inspired by the artist's late father. Each work is an attempt to tell a small, momentary story. As with Surrealism, Wine's pieces assert the primacy of the unconscious – its capacity to invert and reconfigure reality. The foot is caught in a metamorphosis between man and nature (interspersed with pine cones and leaves), and poised to move but separated from its body. These juxtapositions speak to the passing of time, the mutability of nature. Gravity and pose are an ongoing preoccupation of the artist along with the physical complexity of legs and feet – both of these concerns come together in this elegant, complex piece. The sculpture also accommodates an orange peel in its dream-like stage set. This is a reference to Wine's father's habit of drying out and stacking oranges in strange totems. Here it comes to resemble a sun or moon in the top left of the composition. In terms of format, the bronze also references Fausto Melotti's work.

Right:

The Natural State, 2024
Bronze
48 x 36 x 38 cm
18 7/8 x 14 1/8 x 15 in
(TMI-WINEJ-53414)

Price: USD 45,000 + VAT





Left:

The Natural State, 2024 (Detail)
Bronze
48 x 36 x 38 cm
18 7/8 x 14 1/8 x 15 in
(TMI-WINEJ-53414)

Price: USD 45,000 + VAT



The Natural State, 2024 (Detail)
Bronze
48 x 36 x 38 cm
18 7/8 x 14 1/8 x 15 in
(TMI-WINEJ-53414)

Price: USD 45,000 + VAT



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





Left:

To be titled, 2024
Bronze
34 x 18 x 37 cm
13 3/8 x 7 1/8 x 14 5/8 in
(TMI-WINEJ-53785)

Price: USD 25,000 + VAT



VICTORIA MORTON

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

'I'm trying to orchestrate a kind of slow patterning or choreography across the canvases, each one is looked at from a different distance.' - Victoria Morton

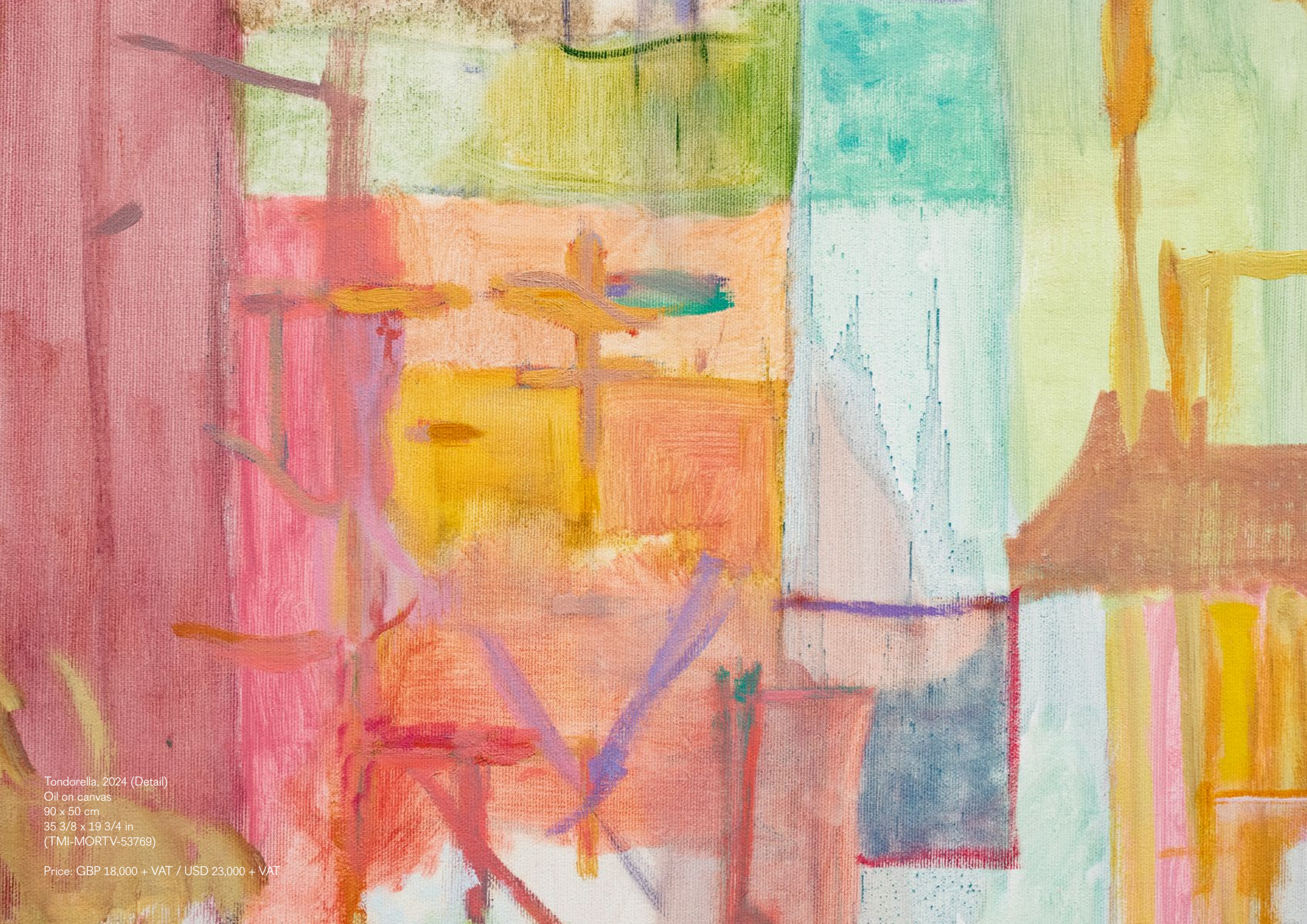
Victoria Morton worked on these four paintings across two years in both Scotland and Italy, and they share certain common concerns. All the canvases were divided into upper and lower sections which allowed Morton to explore two worlds which exist simultaneously, or two versions of the same subjects coexisting. Effectively, paintings within paintings – spaces for figuration, cognition, and internalised intimacies. Voicing calls to mind a desert-scape or shifting sands. Tondorella was initially inspired by the interior architecture of an old thread mill but has evolved to represent a series of ambient sounds, notes, and letters. There's a conscious nod to Italian geometric abstraction in the painting too – Bice Lazzari (1900–1981) and Carla Badiali (1907-92). Double Ponte is both an outward-looking landscape and an expression of intimacy and Receiver and Giver is suggestive of repeated head-like motifs.

Morton's art practice has encompassed painting, sculptural assemblages, photography, and sound. Her recent paintings vary in scale, opacity, colour and spatiality, with each distinctly painted composition having been developed with a degree of intricacy and intuition. Influenced by musical composition and colour perception alongside personal narratives, historical and cultural references, her works explore a continuously unfolding visual, spatial and psychological experience. The pieces are built up methodically in thin washes which Morton then intuitively develops with responsive brushwork and patterning. Each one contains various contrary movements which create an 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:

Tondorella, 2024
Oil on canvas
90 x 50 cm
35 3/8 x 19 3/4 in
(TMI-MORTV-53769)

Price: GBP 18,000 + VAT / USD 23,000 + VAT



Tondorella, 2024 (Detail)
Oil on canvas
90 x 50 cm
35 3/8 x 19 3/4 in
(TMI-MORTV-53769)

Price: GBP 18,000 + VAT / USD 23,000 + VAT



Right:

Voicing, 2024
Oil on linen
90 x 61 cm
35 3/8 x 24 in
(TMI-MORTV-53767)

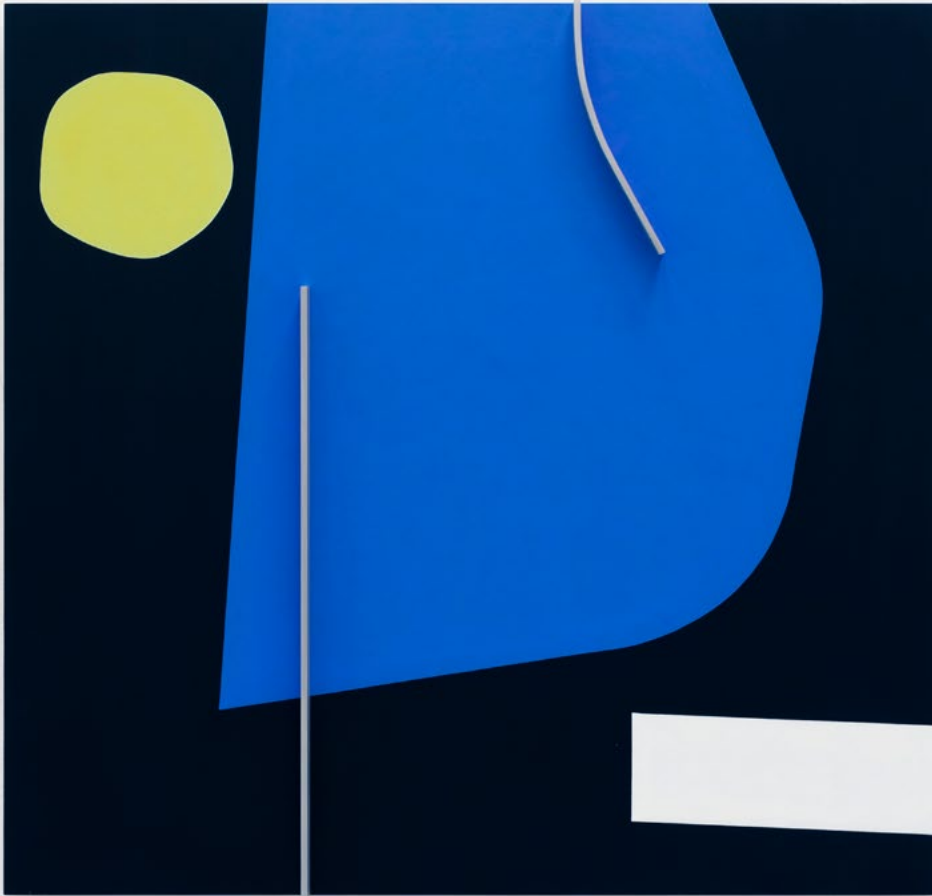
Price: GBP 18,000 + VAT / USD 23,000 + VAT

TOBY PATERSON

(B. 1974, Glasgow; Lives and works in Glasgow)

Light, colour, and texture – these qualities of place, recalled through memory, form the basis of Toby Paterson’s practice. ‘Over Marin’, 2024, is from a recent series which explores themes of reflection, solace and memory, marking a turn away from the complex installations and assemblages which defined his earlier work. Gone are the historical frameworks and overt architectural references, and in turn more poetic compositions present themselves.

Geometry and colour are Paterson’s lexicon, functioning as a cypher for his subjectivity. Each work arises from a generative process of drawing and painting. They are an attempt to make memory material, to transpose an emotion or a reckoning with place into paint. Often this reckoning involves the artist considering a relationship to a site that he has visited multiple times over the years – in this case, Peter Womersley’s Modernist masterpiece Port Murray House, Ayrshire, Scotland. Emotions brought to a particular site enmesh with its spatial and visual qualities. The works are not narrative in this sense but seek to produce an analogue of Paterson’s experiences, while remaining open to interpretation.



Left:

Over Marin, 2024
Acrylic on Aluminium
88 x 92 x 5 cm
34 5/8 x 36 1/4 x 2 in
(TMI-PATET-53748)

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



Install view, 'Interior Garden', Toby Paterson, The Modern Institute, Bricks Space, Glasgow, 2024

RACHEL EULENA WILLIAMS

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

‘Color Accolades’ continues to push the formal boundaries of painting, incorporating various sculptural elements which push against the conventional format of a canvas. As with other pieces, the work began with humble cotton canvas and gradually evolves into a lyrical assemblage of material and colour. Various elements are repainted, torn, reused – eventually woven, threaded or glued together. This creates a kind of febrile beauty, mixing bright flora motifs with more abstract sections. Williams has commented on her work that there is a, ‘sense of things butting up against each other like a mosaic or stained glass, remaining separate but telling a story.’

Right:

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



EVA ROTHSCHILD

(B. 1971, Dublin; Lives and works in London)

'I'm really interested in how things can join together and join together again and again differently, like an alphabet.' – Eva Rothschild

Eva Rothschild's practice explores sculpture in the expanded field. Her work adopts and transforms various forms of Modernist and in particular Minimalist sculpture, often inverting their associated utopianism. In this sense, certain forms of 20th century sculpture are understood as being vectors for forms of subliminal power and political certainty which can be deconstructed. For Rothschild, a study of the physical and material structures that make up our society is necessarily part of a study of its social and political values. Material and context are key to her work and her installations develop a series of tensions, combining various industrial materials, from steel and Jesmonite to Plexiglas and wood.

'Stigmata' also features a series of repeating geometric forms, hanging in space. It references a different system of belief and knowledge, relating as it does to the marks left on Christ's hand following his crucifixion. It contrasts the human with the objective perfection of a geometric form, emerging miraculously from pierced flesh. The hidden material of the sculpture is only revealed in the glimpses of bronze inside the rising column.

The arm is non-naturalistically black, its biological form unified with the application of colour on the geometric object. Black is used throughout Rothschild's practice to create clear sculptural silhouettes, enhancing the edges and limits of the works. Here, the colour is not deployed as a representative or naturalistic device. It is a way of creating completeness in the totality of the sculpture, even when disparate elements are employed.

Left:

Stigmata, 2020
Bronze
217 x 31 x 37 cm
85 3/8 x 12 1/4 x 14 5/8 in
Edition of 3 plus 2 AP
(TMI-ROTHER-47350)

Price: GBP 45,000 + VAT / USD 58,000 + VAT

Stigmata, 2020 (Detail)
Bronze
217 x 31 x 37 cm
85 3/8 x 12 1/4 x 14 5/8 in
Edition of 3 plus 2 AP
(TMI-ROTHER-47350)

Price: GBP 45,000 + VAT / USD 58,000 + VAT



Her forms are simultaneously familiar and alien. The artist is searching for balance and 'rightness' in each piece – a heady mix of colour, form and texture. This logic often extends to the relationships between different sculptures too – developing a sense of mystery akin to the classical format of the sculpture garden. 'Black Atom' relates to atomic physics but the industrial form is also reminiscent of a cloud or architectural ruin. The work continues Rothschild's engagement with 'episodic form' – meaning the shapes can be broken down into smaller and smaller components or multiplied indefinitely. The piece appears to have no beginning or end.

Right:

Black Atom, 2013
Steel, resin
Sculpture 65 x 92 x 60 cm, 25.6 x 36.2 x 23.6 in
Installation 367 x 92 x 62 cm, 144.5 x 36.2 x 24.4 in
(TMI-ROTHER-34049)

Price: GBP 45,000 + VAT / USD 58,000 + VAT





Black Atom, 2013

Steel, resin

Sculpture 65 x 92 x 60 cm, 25.6 x 36.2 x 23.6 in

Installation 367 x 92 x 62 cm, 144.5 x 36.2 x 24.4 in
(TMI-ROTHE-34049)

Price: GBP 45,000 + VAT / USD 58,000 + VAT

YUICHI HIRAKO

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

Yuichi Hirako's work, characterised by its hybrid characters, explores our inconsistent relationship to nature through a vivid figurative style rich in metaphor. His 'tree man' pervades his paintings and sculptures under various aliases. A self-portrait of sorts, this 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. For Hirako, the 'tree-man' is a pensive figure, neither simply a nature lover nor a detached urbanite.

The Modern Institute and Gallery Baton are also presenting 'Seeding' (2024), a monumental wooden sculpture by Hirako for the Meridians sector of Art Basel Miami Beach 2024. The 'boat' hosts a diverse community of plants and animals, including Hirako's 'tree man'. It offers an allegory on current global environmental issues and their potential consequences, expressed in the artist's distinctive and playful aesthetic language.



Left:

Green Master 99, 2024
Acrylic on canvas
194 x 162 cm
76 3/8 x 63 3/4 in
(TMI-HIRAY-53429)

Price: USD 49,000 + VAT



Seeding, 2024 (Artist Visualization)
Acrylic on wood
200 x 700 x 250 cm
78 3/4 x 275 5/8 x 98 3/8 in
(TMI-HIRAY-53341)

Price: USD 500,000 + VAT

LEWIS MILLER

(B. 1992, Glasgow; Lives and works in Berlin)

'I'd like to wind you up and paint your clock'
- Lou Reed & John Cale, Nobody but You in 'Songs for Drella (1990)

Lewis Miller paints intuitively, restaging and reimagining excerpts from life to form the basis of his compositions. Themes of romance, separation, and hope, surface and collide in his works. Time has been a theme in paintings made across 2024. All the pieces feature machines which are constantly running – train station clocks, traffic lights, signal columns. Miller was intrigued by the notion of painting an object which is counting and changing constantly – the time spent to render the image out of step with the pace of the object's activity. As such, the resulting works fix a moment in time.

Another impetus for these works was the artist's interest in the malleability of time, or our perception of it. How it can at times stand still and at other times fly away unnoticed. Oliver Sacks' posthumous essay collection 'The River of Consciousness' has been an influence in this regard. His essay 'Speed' cites neurological case studies to illustrate just how varied the human experience of time passing is, tying them to excerpts from Charles Darwin, H.G Wells and William James. With 'Signal column', 2024, Miller wanted to take the object out of its context, to separate it from its continual counting and waiting. This is also the idea behind the colour palette; to abstract the function of the object, converting its utilitarian nature into something more alive and unrestrained.



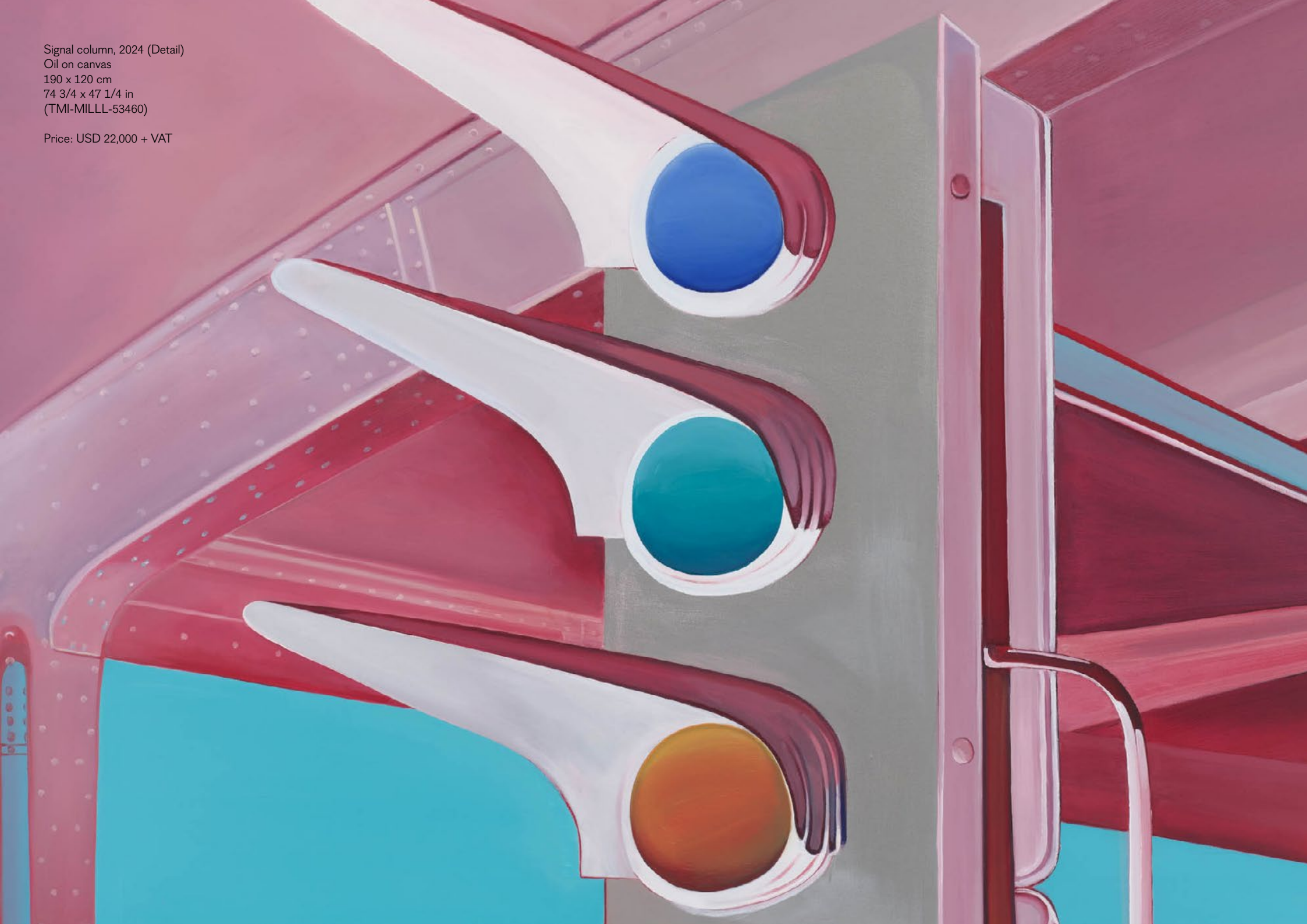
Left:

Signal column, 2024
Oil on canvas
190 x 120 cm
74 3/4 x 47 1/4 in
(TMI-MILL-53460)

Price: USD 22,000 + VAT

Signal column, 2024 (Detail)
Oil on canvas
190 x 120 cm
74 3/4 x 47 1/4 in
(TMI-MILL-53460)

Price: USD 22,000 + VAT



LIZ LARNER

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

Liz Larner's work explores the possibilities of sculpture across various materials and her recent works have utilised ceramic along with various glazes and additions, including minerals and stone. *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.

Right:

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





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



SUE TOMPKINS

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

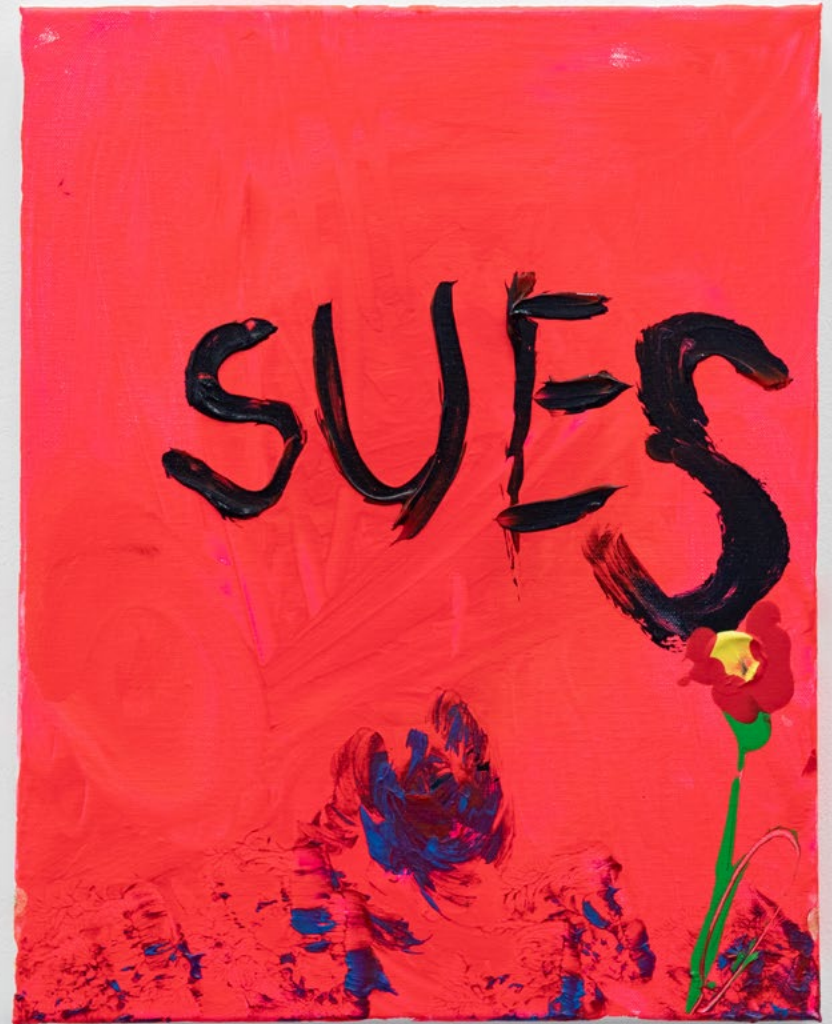
At the root of Sue Tompkins' practice is her interest in language – in the formation of words, the use of speech and voice, and various forms of personal expression. Tompkins has explored this territory through live performance, text-based works and paintings. In each, fragments of conversation and everyday phrases are distorted and re-arranged.

These canvases were painted directly with the artist's hand, with Tompkins drawing out repetitive slants, diagonals and circular motions – as well as sections of lettering. These associative and intuitive gestures hint towards an ever-elusive meaning or hidden personal intention – they never fully gain clarity. They allude to a strength of feeling before language, feeling that can only be narrowed by the strictures of spelling and grammar. Usually, the paint is dispensed first and then mixed directly on the canvas to create dynamic changes between tones and colours.

The paintings were made in groupings, mirroring the way that Tompkins makes text works. Each one is individual but at the same time can be read with the other paintings. Tompkins approaches a canvas aiming to fill it with words, a phrase or series of words held in her mind. But the physical application of the paint creates an opportunity for editing, and the final works are always paired back and singular. The titles hint at the sources or form of the letters that dissolve into Tompkins' paintwork – light and dark play a key role in this dissolve. The artist is interested in looking and playing with words that exist, and also in words that look like new words – ambiguous and resonant formations. For example, 'PLeX' nods to the words flex and please. The gestural nature of the paintings can be understood as an extension of Tompkins's live performances, elaborating on the affective possibilities of words.

Left:

Performance view, 'Come to Ozark', Sue Tompkins, Gallery of Modern Art, Glasgow, 2014



Right:

SueS, 2024
Acrylic on canvas
50.2 x 39.5 x 1.5 cm unframed
19 3/4 x 15 1/2 x 5/8 in
(TMI-TOMPS-53758)

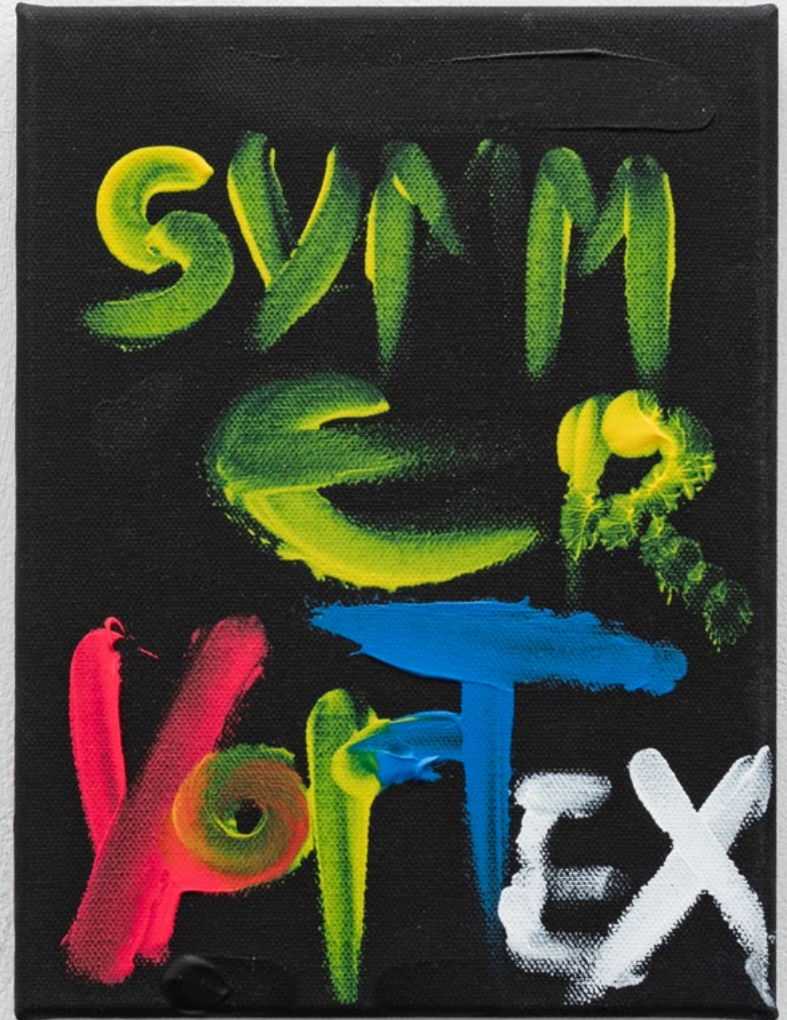
Price: USD 7,000 + VAT



Left:

Join ME, 2024
Acrylic on canvas
24.1 x 17.8 x 1.5 cm unframed
9 1/2 x 7 x 5/8 in
(TMI-TOMPS-53700)

Price: USD 5,000 + VAT



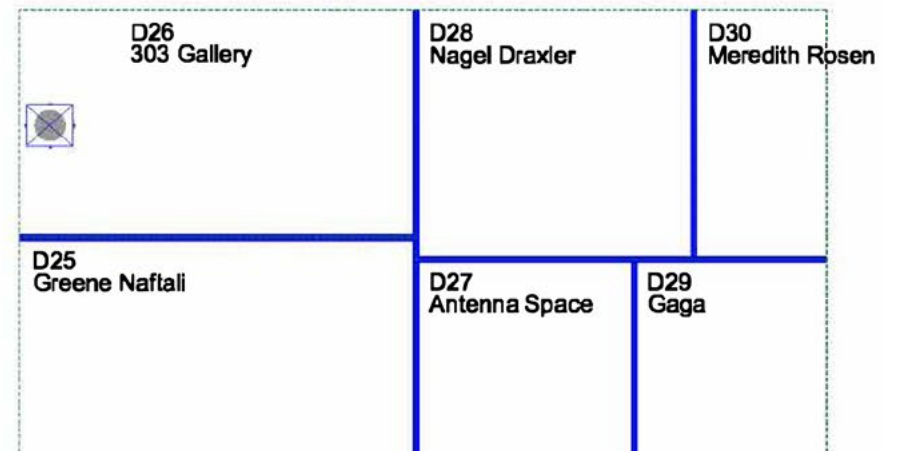
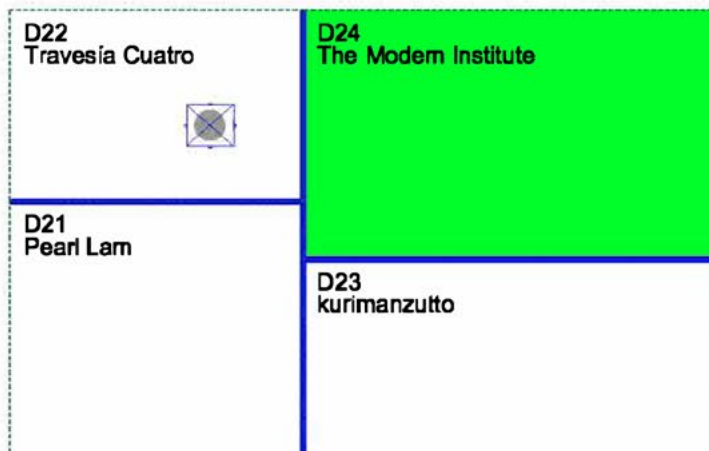
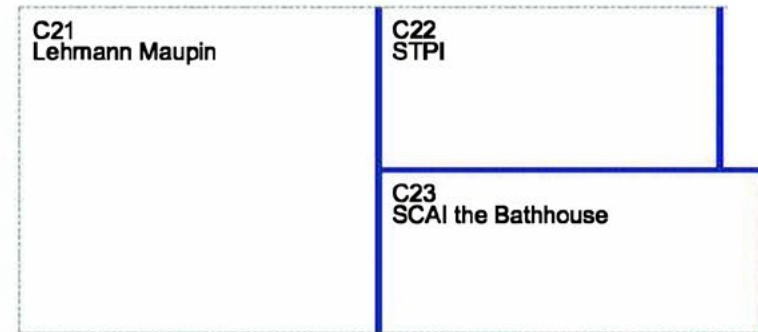
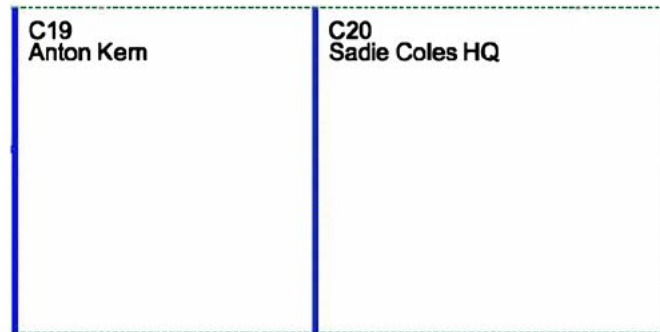
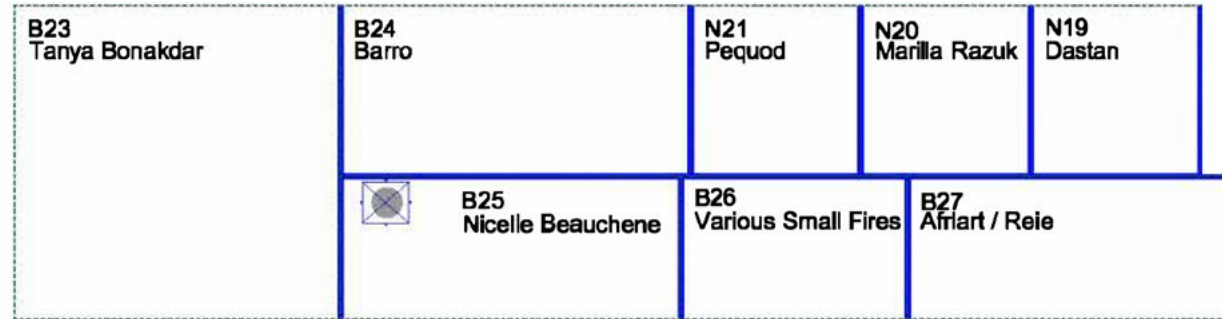
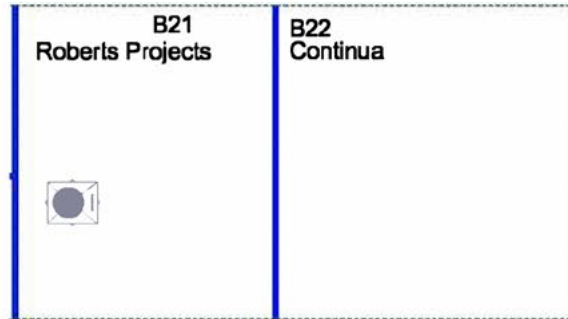
Right:

SUMMER VORTEX, 2024
Acrylic on canvas
24.1 x 17.8 x 1.5 cm unframed
9 1/2 x 7 x 5/8 in
(TMI-TOMPS-53699)

Price: USD 5,000 + VAT

MAP

ART BASEL MIAMI BOOTH D24



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	