

KATE MACGARRY

Art Basel
Booth L3

Rana Begum
Marcus Coates
Rose Finn-Kelcey
Dawn Ng
Renee So
Francis Upritchard

Preview: 11- 12 June 2024

Open: 13 - 16 June 2024

Rana Begum
No. 1360 Relief Panel, 2024
painted aluminium
222.9 x 222.9 cm

£ 95,000 ex tax







Renee So
Woman Holding Flower XVII,
2024
stoneware
57 x 24 x 28 cm

£ 22,500 ex tax





Dawn Ng
Yellow Stone, 2024
acrylic paint, dye, ink and sand on wood
123 x 123 x 9 cm (framed)

£ 18,000 ex tax (framed)





Dawn Ng

*It was a White Crane it was a Helpless Thing
Upon a Red Stain and an Arrow in its Wing, 2023*

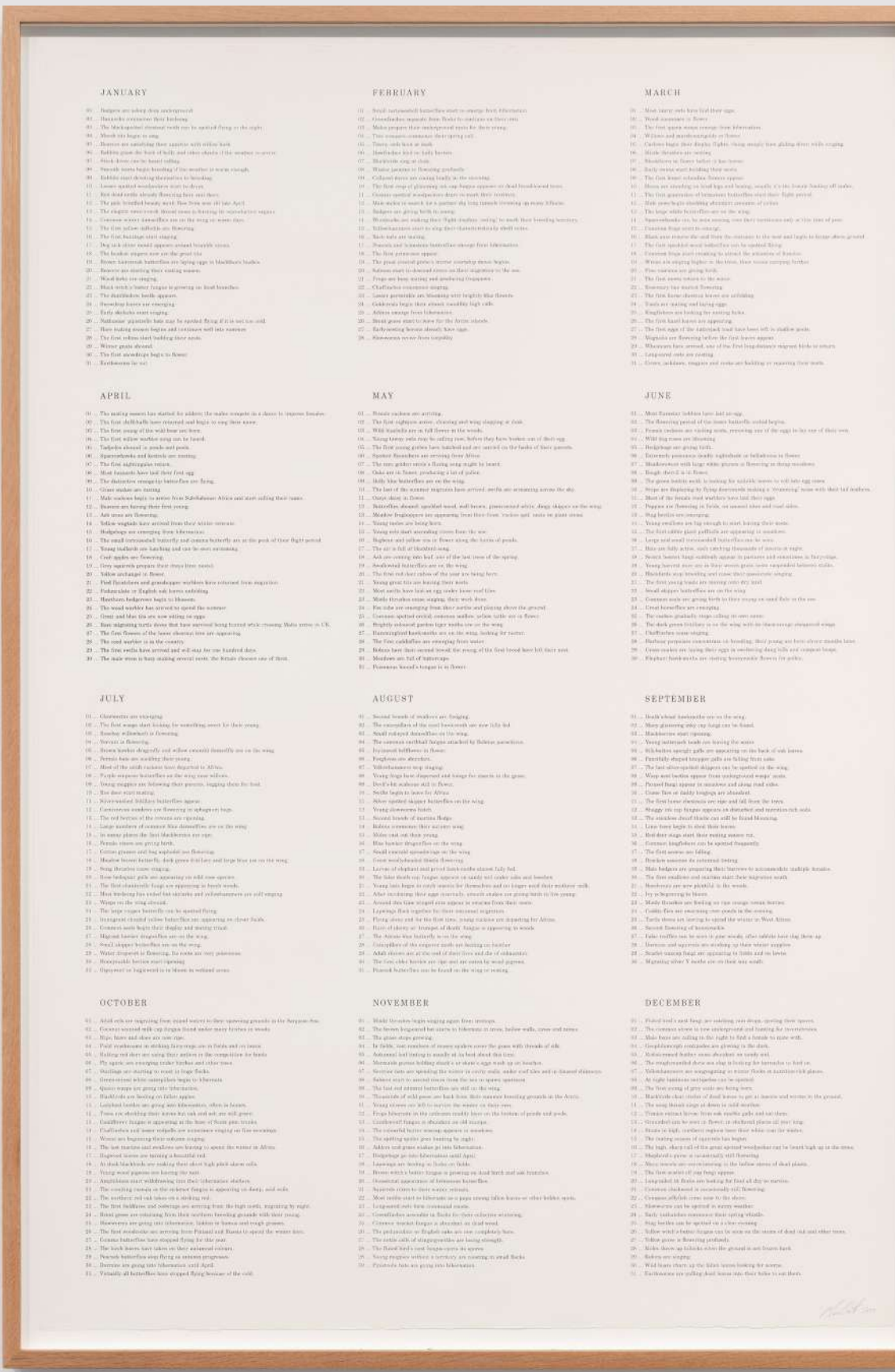
archival pigment print

126.6 x 126.6 x 6.5 cm (framed)

Edition of 5

£ 12,000 ex tax (framed)





Marcus Coates
Nature Calendar, 2022
silkscreen print on Somersset Tub
161.5 x 110 x 5 cm (framed)
Edition of 25
£ 9,000 ex tax (framed)
£ 8,000 ex tax (unframed)

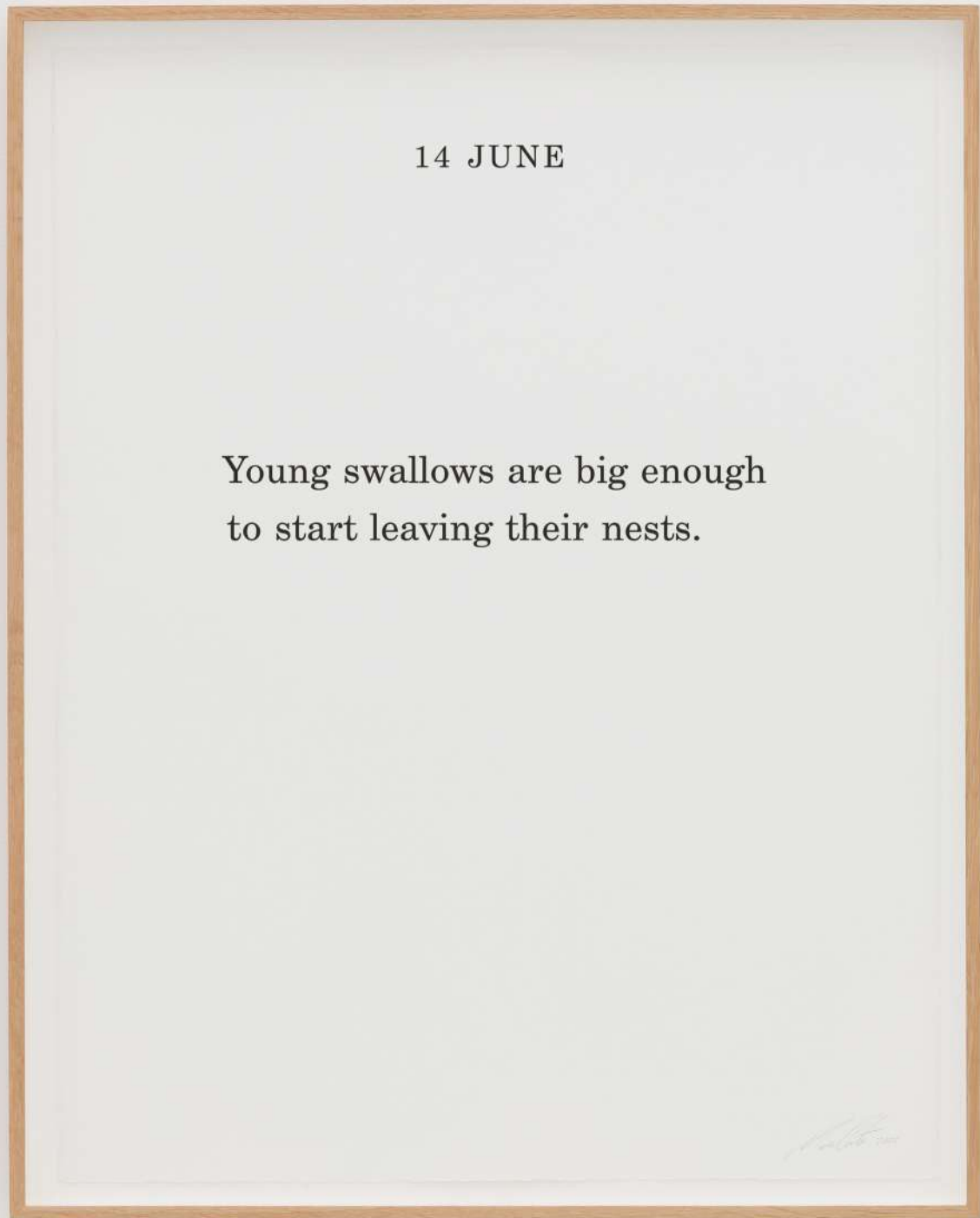
- 20 ... Pine martens are giving birth.
- 21 ... The first newts return to the water.
- 22 ... Rosemary has started flowering.
- 23 ... The first horse chestnut leaves are unfolding.
- 24 ... Toads are mating and laying eggs.
- 25 ... Kingfishers are looking for nesting holes.
- 26 ... The first hazel leaves are appearing.
- 27 ... The first eggs of the natterjack toad have been left in shallow pools.
- 28 ... Magnolia are flowering before the first leaves appear.
- 29 ... Wheatears have arrived, one of the first long-distance migrant birds to return.
- 30 ... Long-eared owls are nesting.
- 31 ... Crows, jackdaws, magpies and rooks are building or repairing their nests.

JUNE

- 01 ... Most Eurasian hobbies have laid an egg.
- 02 ... The flowering period of the lesser butterfly orchid begins.
- 03 ... Female cuckoos are visiting nests, removing one of the eggs to lay one of their own.
- 04 ... Wild dog roses are blooming.
- 05 ... Hedgehogs are giving birth.
- 06 ... Extremely poisonous deadly nightshade or belladonna in flower.
- 07 ... Meadowsweet with large white plumes is flowering in damp meadows.
- 08 ... Rough chervil is in flower.
- 09 ... The green tortrix moth is looking for suitable leaves to roll into egg cases.
- 10 ... Snipe are displaying by flying downwards making a 'drumming' noise with their tail feathers.
- 11 ... Most of the female reed warblers have laid their eggs.
- 12 ... Poppies are flowering in fields, on unused sites and road sides.
- 13 ... Stag beetles are emerging.
- 14 ... Young swallows are big enough to start leaving their nests.
- 15 ... The first edible giant puffballs are appearing in meadows.
- 16 ... Large and small tortoiseshell butterflies can be seen.
- 17 ... Bats are fully active, each catching thousands of insects at night.
- 18 ... Scotch bonnet fungi suddenly appear in pastures and sometimes in fairy-rings.
- 19 ... Young harvest mice are in their woven grass nests suspended between stalks.
- 20 ... Blackbirds stop brooding and cease their passionate singing.
- 21 ... The first young toads are moving onto dry land.
- 22 ... Small skipper butterflies are on the wing.
- 23 ... Common seals are giving birth to their young on sand flats in the sea.
- 24 ... Great horse-flies are emerging.
- 25 ... The cuckoo gradually stops calling its own name.
- 26 ... The dark green fritillary is on the wing with its black-orange chequered wings.
- 27 ... Chaffinches cease singing.
- 28 ... Harbour porpoises concentrate on breeding; their young are born eleven months later.
- 29 ... Grass snakes are laying their eggs in sweltering dung hills and compost heaps.
- 30 ... Elephant hawk-moths are visiting honeysuckle flowers for pollen.

SEPTEMBER

- 01 ... Death's-head hawkmoths are on the wing.
- 02 ... Many glistening inky cap fungi can be found.
- 03 ... Blackberries start ripening.
- 04 ... Young natterjack toads are leaving the water.
- 05 ... Silk-button spangle galls are appearing on the back of oak leaves.



Marcus Coates

Nature Calendar: 14 June, 2022

silkscreen print on Somerset Satin

81.5 x 62.5 x 4 cm (framed)

Edition of 1 plus 1 artist's proof

Single dates available on request

£ 4,500 ex tax (framed)

£ 4,000 ex tax (unframed)



Rose Finn-Kelcey

Here is a Gale Warning, 1971 / 2011

silver gelatin print mounted on foam board

60.5 x 84 x 4 cm (framed)

Edition of 10

£ 18,000 ex tax (framed)



Rose Finn-Kelcey

Restored to her Natural State by Nibbling Rose Petals, 1977

black and white photograph

64.5 x 47.5 cm (framed)

Series of 2

£ 45,000 ex tax (framed)





Rose Finn-Kelcey
Untitled: Boxing Glove and Bubble #2,
c. 1970 / 2019
archival fibre print
38 x 33.5 x 3 cm (framed)
Edition 2 of 5

£ 7,500 ex tax (framed)



Rose Finn-Kelcey
Untitled: Boxing Glove and Bubble #1,
c. 1970 / 2019
archival fibre print
38 x 33.5 x 3 cm (framed)
Edition 3 of 5

£ 8,000 ex tax (framed)



Rose Finn-Kelcey
Untitled: Boxing Glove and Bubble #3,
c. 1970 / 2019
archival fibre print
38 x 33.5 x 3 cm (framed)
Edition 1 of 5

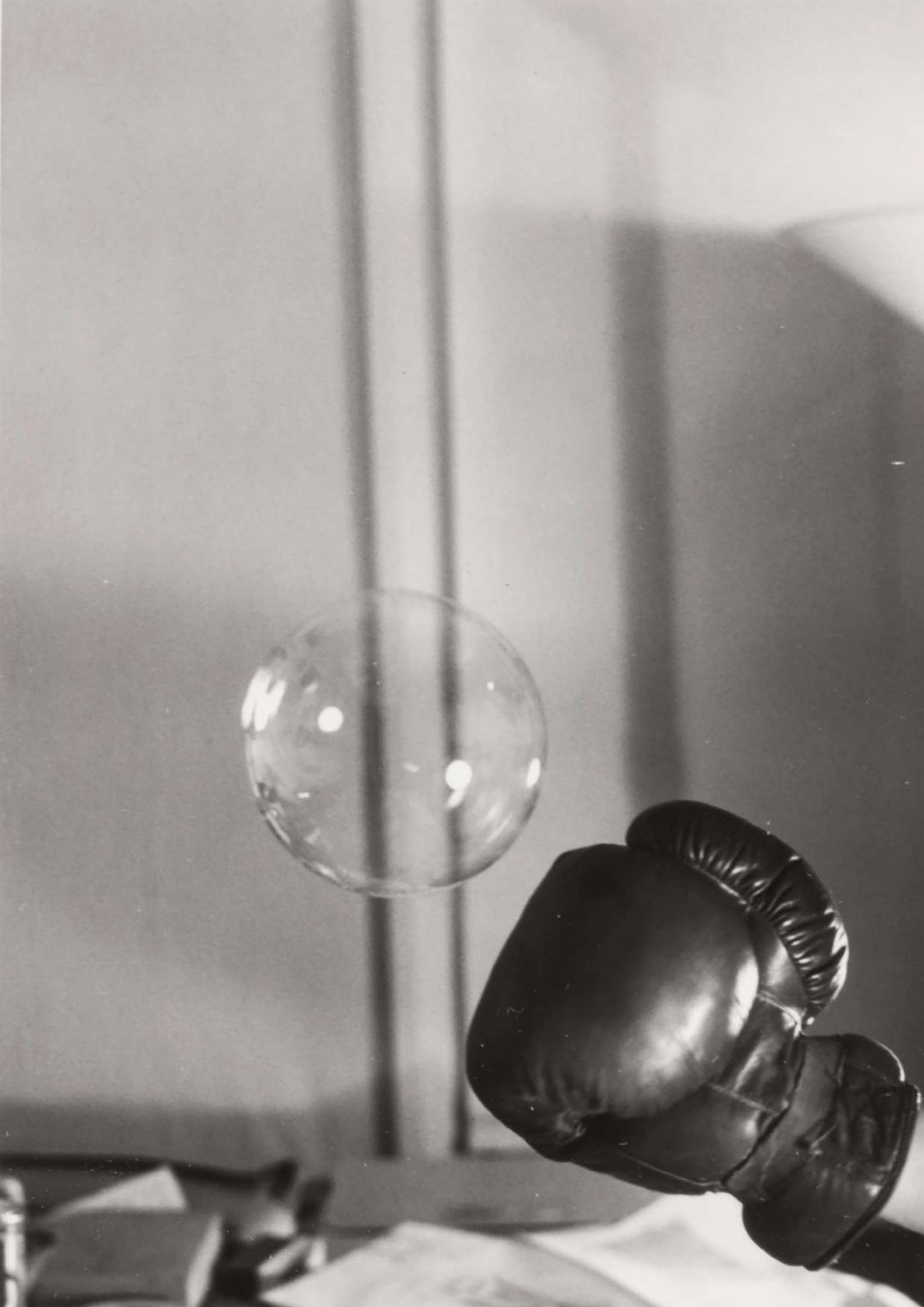
£ 7,000 ex tax (framed)



Rose Finn-Kelcey
Untitled: Boxing Glove and Bubble #4,
c. 1970 / 2019
archival fibre print
38 x 33.5 x 3 cm (framed)
Edition 1 of 5

£ 7,000 ex tax (framed)











Francis Upritchard
Primate Hand, 2021
bronze with patina in green
14 x 26 x 31 cm
Edition 4 of 5

£ 10,500 ex tax



Francis Upritchard
Primate Hand, 2021
bronze with patina in turquoise
14 x 26 x 31 cm
Artist's proof

£ 12,000 ex tax

Rana Begum

Rana Begum was born in 1977 in Bangladesh and lives and works in London. Begum's work focuses on the interplay between light and colour, blurring the boundaries between sculpture, painting and architecture. Her use of repetitive geometric patterns – found both within Islamic art and the industrial cityscape – takes its inspiration from childhood memories of the rhythmic repetition of daily recitals of the Qur'an. Influenced by the geometric abstraction of minimalism and constructivism and the work of artists such as Agnes Martin, Donald Judd, Jesús Rafael de Soto and Tess Jaray, Begum's work ranges from drawings, paintings and wall-based sculptures to large-scale public art projects.

Recent solo exhibitions include *Ordered Form*, St Albans Museum + Gallery, St Albans, UK (2023); *Dappled Light*, Concrete at Alserkal Avenue, Dubai, UAE and The Box, Plymouth, UK (2023); *Dappled Light*, Pitzhanger Manor, UK (2022) and Mead Gallery, UK (2021); *Rana Begum*, Kate MacGarry, London, UK (2021); *Infinite Geometry*, Wanås Konst, Sweden, (2021); *A Conversation with Light and Form*, Tate St Ives, Cornwall, UK (2018); *Space, Light, Colour*, Djanogly Gallery, Nottingham, UK (2018) and Sainsbury Centre, Norwich, UK (2017) and *The Space Between*, Parasol Unit, London, UK (2016). In 2017, Begum curated a group exhibition, *Occasional Geometries*, at Yorkshire Sculpture Park featuring works from the Arts Council Collection. Her work has been included in exhibitions at the Whitechapel Gallery, London, UK (2023); Desert X, Palm Springs, USA (2023); Dhaka Art Summit, Shilpakala Academy, Dhaka, Bangladesh (2023); Creative Folkestone Triennial, Kent, UK (2021); Gemeente Museum, Den Haag, The Netherlands (2016); Kettles Yard, Cambridge, UK (2018) and The 11th Gwangju Biennale, Gwangju, Korea (2016).

Begum's installation *Catching Colour* was launched as part of The Line in London (2022). A new publication, *Rana Begum: Space Light Colour* was published by Lund Humphries in 2021. She was elected a Royal Academician in 2020.



Marcus Coates

Marcus Coates was born in 1968 in London, UK. Coates lives and works in London. By exploring the lived realities of people, animals and nature, Marcus Coates attempts to understand how we relate to each other and the world around us. He re-enacts states of being - a process of radical empathy - to question what it means to be alive now, our history and future. His motivation is to create, examine and critique relational tools. Sometimes, these explorations move beyond the limits of conventional language. Coates' approach is often functional with a social and ecological impact in mind. He works collaboratively, bringing in members of the public, individuals, organisations and institutions, as well as experts from a wide range of disciplines. These include: anthropologists, ornithologists, wildlife sound recordists, choreographers, politicians, psychiatrists, palliative care consultants, musicians and primatologists. Together with Coates, they seek answers to questions about humanity, the natural world and the cross overs between them. He exposes the disconnects within us and the societies we have created. New ways of relating are proposed and put into practice.

Coates is participating in *Conversations with Nature*, Ruinart Carte Blanche 2024, Reims, France, engaging in dialogue with nature in the Champagne region and challenging our relationship with the living world. In *The Directors* (2022), a series of five films, Coates performs the consciousness of individuals who have lived experiences of psychosis. Each subject directs Coates as he conveys their struggle with fear, hallucinations or paranoia in a compassionate attempt to challenge stigma around mental health disorders. In *Nature Calendar*, Coates worked with scientists to collate predicted events in the natural world, creating a simple poetic sentence for each day. An evolving calendar specific to world regions, its first iteration was displayed in 2017 for an urban audience in Utrecht station, Holland. The work encourages a relationship with the natural world that Coates believes is necessary for a sustainable planet, using imagination as a place for these connections to prosper. Coates' *Apology to the Great Auk* (2017) took place on Fogo Island, Canada where the now extinct bird once lived. In the nineteenth century, millions of great auks were hunted out of existence. Coates, in collaboration with residents of the island and its mayor, made a poignant, public apology for this as well as a promise of protection to existing species of auk.

Solo exhibitions include *Between Stories*, Kate MacGarry, London (2024); *Conference for the Birds*, Cherryburn Cottage, Northumberland, UK (2023); *The Directors*, Artangel, London, UK (2022); *The Animal That Therefore I Am*, OCAT Institute, Beijing, China (2020); *Dawn Chorus*, Fundació Joan Miró, Barcelona, Spain (2015); *The Trip*, Serpentine Gallery, London, UK (2010); *Psychopomp*, Milton Keynes Gallery, Milton Keynes, UK (2010); *Marcus Coates*, Kunsthalle Zurich, Switzerland (2009). Coates was nominated for the 4th Plinth commission in 2014 and was the recipient of a Paul Hamlyn Award in 2008. In 2009 he won the first Daiwa Art Prize.



Rose Finn-Kelcey

Rose Finn-Kelcey (1945-2014) lived and worked in London. Finn-Kelcey first came to prominence in the early 1970s as an artist central to the emerging communities of performance and feminist art in the UK. The nature of Finn-Kelcey's work is diverse, both in form and subject matter. She offers wit as a point of access into her work, allowing a wide audience to consider topics as varied as life, death and spirituality communicated with depth and profundity.

Solo exhibitions include *Bureau de Change*, Tate Britain, London (2019); *Rose Finn- Kelcey: Life, Belief and Beyond*, Modern Art Oxford, Oxford, UK (2017); *Rose Finn Kelcey*, Milton Keynes Gallery, Milton Keynes, UK (2006); *Bureau de Change*, The Irish Museum of Modern Art, Dublin, Ireland (2003) and *Rose Finn-Kelcey*, Camden Arts Centre, London (1997).

Finn-Kelcey's work has been included in the permanent collection re-hangs at Tate Britain, London (2023) and The National Portrait Gallery, London (2022). Group exhibitions include *Women in Revolt! Art and Activism in the UK 1970-1990*, Tate Britain, London (upcoming, 2023); Dhaka Art Summit 18, Bangladesh (2018); *It Is Just A Beginning*, National Gallery of Modern and Contemporary Art, Rome, Italy (2018); *Sculptors' Papers from the Henry Moore Institute Archive*, Whitechapel Art Gallery, London (2015); *Keywords: Art, Culture & Society in 1980s Britain*, Tate Liverpool, UK (2014); *Modern British Sculpture*, The Royal Academy of Art, London (2011); *Live in Your Head: Concept and Experiment in Britain 1965-75*, Whitechapel Gallery, London (2000); *Young British Artists Part 2*, The Saatchi Gallery, London (1993); Documenta IX, Kassel, Germany (1992) and *Out of Actions: Between Performance and the Object 1949-1979*, Museum of Contemporary Art, Los Angeles, USA (1998). Finn-Kelcey's work is included in the collections of The Museum of Modern Art, New York; Tate, London; The National Portrait Gallery, London; The Scottish National Gallery, Edinburgh, amongst others.



Dawn Ng

Dawn Ng was born in 1982 and lives and works in Singapore. Ng's practice uses photography, light, film, collage, painting and large scale installations to consider time, memory and the ephemeral. In her recent series *Into Air* she emphasises temporality and beauty through her documentation of melting blocks of pigmented ice - sculptural forms that she creates in layers in the studio. The final stage of the process results in 'residue paintings', paper steeped in the melted pigment over several weeks, worked with a combination of careful manipulation and chance. Encouraging slow looking, Ng's paintings are characterised by lyricism and a nuanced use of colour and draw visual parallels with topographical references of landscape and geology.

Recent solo exhibitions include Kate MacGarry, London (2023); *Into Air*, curated by Jenn Ellis, St Cyprian's Church, London (2022) and *Monument Memento*, Sullivan & Strumpf, Singapore (2020). Ng has been commissioned by the National Gallery Singapore (2023); UBS Art Collection (2023); Asian Civilisations Museum, Singapore (2020); ArtScience Museum, Singapore (2019) and the Hermès Foundation (2016). She has exhibited at the Institute of Modern Art, Australia (2024); Jeju Biennale, South Korea (2017); Musée d'art contemporain de Lyon, France (2015) and the Lille 3000 art festival, France (2015).



Renee So

Renee So was born in Hong Kong in 1974 and grew up in Melbourne, Australia. She currently lives and works in London. Spanning numerous traditional craft techniques including ceramics, hand-woven textiles and furniture, So's work is centred around representations of the female figure in prehistoric cultures. She bestows monumental grandeur and caricatural qualities to the figures in her works, which weave together a pattern of cross-cultural references. These include prehistoric Europe, Africa and Meso-America as well as ancient Egypt, Assyria and China. Her fictional personas borrow from ancient ritual masks, military and aristocratic portraiture.

Recent solo exhibitions include *Provenance*, Monash University Museum of Art, Melbourne, Australia and UNSW Galleries, Sydney, Australia (2023), *Effigies and Elginisms*, Cample Line, Scotland, UK (2022), *Ancient and Modern*, De La Warr Pavilion, Bexhill on Sea, UK (2019-20) and *Bellarmines and Bootlegs*, Henry Moore Institute, Leeds, UK (2019). Group exhibitions include *Human Conditions of Clay*, John Hansard Gallery, Southampton, UK; Chapter Gallery, Cardiff, Wales, UK (2021-22), *Hapticity: A Theory of Touch and Identity*, Lychee One, London, UK (2021), *London Making Now*, Museum of London, UK (2021), *Transparent Things*, Goldsmiths CCA, London, UK (2020), *One Day, Something Happens: Paintings Of People*, curated by Jennifer Higgie, The Arts Council Collection, Leeds Art Gallery, UK (2015), *A Conspiracy of Detail*, Mackintosh Museum, Glasgow School of Art, Glasgow, UK (2013) and *Newspeak: British Art Now*, Saatchi Gallery, London, UK (2010). A new publication, *Renee So: Provenance*, was published in 2023 to accompany her major survey exhibition at Monash University Museum of Art.



Francis Upritchard

Francis Upritchard was born in 1976 in New Plymouth, New Zealand and lives and works in London and New Zealand. Upritchard's work draws on figurative sculpture, blending references from literature to ancient sculptures, and burial grounds to science fiction. Her installations showcase a wide variety of materials; her distinctive figurative sculptures are made using polymer plastic, amorphous mythological figures in balata - a natural rubber, bronze dinosaurs, glass vessels and ceramic urns. 'Upritchard questions how we construct a vision for the future through our fractured, partial and often conflicted understanding of the past. She creates a place where histories and archives can be viewed anew through playfully exploring aspects of partiality, misreading and uncanny coincidences. Upritchard's mini worlds are anti-imperial and non-hierarchical - there is no dominant culture.' Heather Galbraith.

Upritchard was selected by the Art Gallery of New South Wales to undertake a large-scale commission, *Here Comes Everybody*, unveiled in 2022 outside the new Sydney Modern, Australia. Solo exhibitions include *A Loose Hold*, Kunsthaus Pasquart, Biel/Bienne, Switzerland (2022), *Surf'n'Turf*, Kate MacGarry, London, UK (2022), *Paper, Creature, Stone*, Christchurch Art Gallery, New Zealand (2022), *Big Fish Eat Little Fish*, Museum Dhondt-Dhaenens, Belgium (2020), *Wetwang Slack*, The Curve, Barbican Centre, London, UK (2018), *Francis Upritchard*, The Hammer Museum, Los Angeles, USA (2014), *Potato Poem*, Marugame Genichiro-Inokuma Museum of Contemporary Art, Kagawa, Japan (2013), *A Long Wait*, Cincinnati Contemporary Art Center, Ohio (2012) and *A Hand of Cards*, Nottingham Contemporary, Nottingham, UK (2012).

Francis Upritchard's *Save Yourself* represented New Zealand in the 53rd Venice Biennale (2009) and *Viva Arte Viva* at the 57th Venice Biennale (2017). Other group exhibitions include the Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China (2023), *The Inner Island*, Villa Carmignac, Porquerolles Island, France (2023), *Human Conditions of Clay*, John Hansard Gallery, Southampton, UK (2022), *A Thousand Doors*, collaboration between NEON and Whitechapel Gallery, The Gennadius Library, Athens, Greece (2014) and *Lilliput*, New York High Line, New York, USA (2012).



KATE MACGARRY

27 Old Nichol Street, London E2 7HR

+44 (0) 20 7613 0515

www.katamacgarry.com

[@katamacgarry](https://www.instagram.com/katamacgarry)