

THE MODERN INSTITUTE

ART BASEL
BOOTH R3



THE MODERN INSTITUTE

LIZ LARNER

(B. 1966, Sacramento; Lives and works in Bellingham)

‘Once you start working with clay, even in the slightest way, it wants to become something. Because it’s extremely sensitive, anything you do is recorded immediately. Clay is alive, transformational.’ - Liz Larner

We are showing ceramic sculptures by Liz Larner for Art Basel. Larner studied ceramics with Ken Price (1935 – 2012) at the University of Southern California in the 1990s, and became interested in both its brittleness and sensitivity as a material. Over the last two decades, Larner has shown a consistent interest in fragility, material experimentation and the natural world in the anthropocene era throughout her career. ‘In all of her syntagma she loveth not to go on common paths’ (2025) part of a recent series of works by the artist which consider the beauty of different types of stone and geological formations. These often incorporate various different natural pigments, stone deposits and minerals – some of which were used in ancient ceramic production. The environmental factors of their making, including humidity and temperature, effect the eventual forms of each of these pieces. As a result, they often comprise various fractures, breaks and textured effects.



Left:

In all of her syntagma she loveth not to go on common paths,
2025

Clay, ceramic glaze, colored glass, Muntz brass, brass

71.8 x 108.3 x 30.8 cm

28 1/4 x 42 5/8 x 12 1/8 in

(TMI-LARNL-55597)

Price: USD 125,000 + VAT



In all of her syntagma she loveth not to go on common paths, 2025, Clay, ceramic glaze, colored glass, Muntz brass, brass, 71.8 x 108.3 x 30.8 cm, 28 1/4 x 42 5/8 x 12 1/8 in, (TMI-LARNL-55597) Price: USD 125,000 + VAT

Liz and Eric Leikotsky



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 is well-known for her colourful landscapes, utilising the seolchae method. She 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 traditional genres and techniques. And while Kim's compositions contain a range of international influences, they can be understood in the lineage of sansuhwa, or Korean landscape painting which emphasises communing with nature and is influenced by Taoism and Confucianism.

Notably, there are rarely people in her quiet, elegant paintings. Her panoramic views depict moments of contemplation, with elements part real and part imagined. While rarely spectacular or conspicuously dramatic, each one shows a vivid encounter with nature. Her paintings 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.

Right:

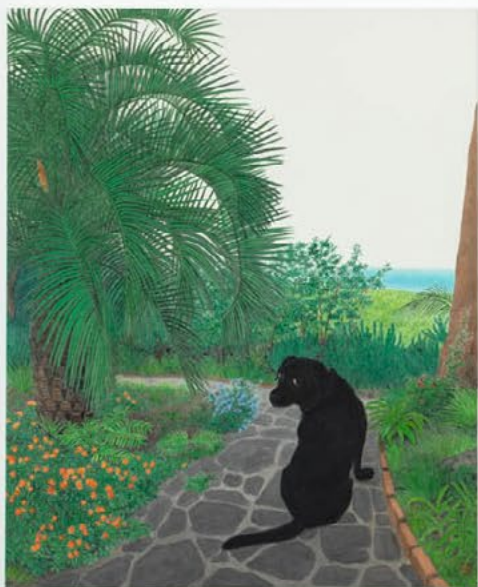
Towards, 2025 (Detail)
Color on canvas
128 x 237 cm
50 3/8 x 93 1/4 in
(TMI-BOHIK-55996)

Price: USD 180,000 + VAT





Towards, 2025, Color on canvas, 128 x 237 cm, 50 3/8 x 93 1/4 in, (TMI-BOHIK-55996) Price: USD 180,000 + VAT





MARTIN BOYCE

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

‘What I began to do, with the storage unit sculptures, was to derail their natural trajectory, pull them off course and maroon them in a parallel ‘noir moderne’ landscape – a landscape sort of conjured up by the objects themselves.’ -Martin Boyce

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 ghostly mobile ‘Fear Meets the Soul’ (2008) recalls the work of Alexander Calder, Modernist design and natural forms – sun, rain, willow trees. Repurposing modernist design has been a key manoeuvre in the artist’s work over the past two decades. Early works embraced the elegance and severity of pieces by Charles and Ray Eames – notably Eames’ WWII plywood leg splints (1943) as well as their shelving units (1949). These works have a charged ghostly atmosphere, produced through the reconfiguration of a familiar historical reference point. This allows Boyce to both recall the aspirations and utopianism of the original design while also questioning their legacy in the present.

Left:

Fear Meets the Soul, 2008 (Detail)
Steel, powder coated steel, acrylic paint, altered Eames
plywood leg splint
223.5 x 172.7 x 241.3 cm
88 x 68 x 95 in
(TMI-BOYCM-25747)

Price: GBP 55,000 + VAT / USD 74,000 + VAT

Right:
Fear Meets the Soul, 2008
Steel, powder coated steel, acrylic paint, altered Eames plywood leg
splint
223.5 x 172.7 x 241.3 cm
88 x 68 x 95 in
(TMI-BOYCM-25747)

Price: GBP 55,000 + VAT / USD 74,000 + VAT





Left:

An Eclipsed Sunbird, 2024
Steel, galvanised steel, oiled wood
81.2 x 61.2 x 4.5 cm
32 x 24 1/8 x 1 3/4 in
(TMI-BOYCM-53384)

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

Right:

Sleepers, 2010-24
Jesmonite, steel, laser cut steel
155.7 x 110.7 x 4.8 cm
61 1/4 x 43 5/8 x 1 7/8 in
(TMI-BOYCM-52910)

Price: GBP 55,000 + VAT / USD 74,000 + VAT



NICOLAS PARTY

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

'Almost all the famous pastel artists of the eighteenth century primarily painted portraits. Carriera, Maurice Quentin de La Tour or Jean-Baptiste Perronneau are paragons of the golden age of the pastel portrait in Europe. When I started using pastel, the medium naturally guided me into doing portraits and more specifically exploring the idea of transforming the human face using make-up to paint the skin.' – Nicolas Party

Portraiture has occupied Nicolas Party for over a decade, finding expression across his painterly and sculptural works. His portraits deal with a set of aesthetic ideals and take their cue from art history. The rococo elegance of Rosalba Carriera's pastels, the symmetry of Giotto's (1267–1337) frescoes in Assisi, Ferdinand Hodler's (1853–1918) timeless portraits and René Magritte's (1898–1967) surreal renderings all proved influential on the refined stylings of Party's images.

The physiognomy of his portraits mixes a strange flatness and elegant graphic line, pointing to Party's early training in graphic design and 3D animation. As with, 'Portrait with a Butterfly',

2020, his faces are often serene, calm and glamorous. The figure is caught in profile; features androgynous and red lipstick visible. The neoclassical face gazes upon a passing butterfly. The composition paying homage to the dandy-like figure of The New Yorker magazine's first edition, painted by Rea Irvin in 1925. In line with historical depictions of butterflies, both Irvin and Party's works symbolise the fleeting nature of beauty and the ephemerality of life. Butterflies have often served as a metaphor for these ideas given their short lifespan across spring and summer.

Reproducing and resituating historical works in temporary pastel murals has been a key element of Party's museum installations over the last decade. This practice of recreating other artists' work also permeates his pastels on linen. A touchstone in Party's depictions of animals and insects is the work of French Symbolist painter Odilon Redon. Works made late in Redon's career, took nature's more intricate surfaces and beauties as their subject, including seashells and butterflies. His line and bright colours capture the drama of these objects' sensuality.

There is humour in Party's work as in Irvin's magazine cover. The elegance of the butterfly is contrasted with the garish clothing of the figure, who sports a dress covered with salamanders. These quote Heinrich Harder's scientific illustrations from the turn of the 20th century. By removing any extraneous details, and subtly appropriating and reconfiguring Harder and Irvin's works, Party is able to create a dynamic and highly original composition. His theatrical vision captures to new effect the heightened colour and voluminous forms of his forebears. A playful investigation of colour, material, and art history, 'Portrait with a Butterfly', defines Party's practice, which draws together the familiar and unreal, the light and the profound.





Portrait with a Butterfly, 2020 (Detail)

Soft pastel on linen

119.8 x 102.1 x 7.6 cm, 47 3/16 x 40 3/16 x 3 in framed

114.5 x 96.7 x 2.7 cm, 45 1/8 x 38 1/8 x 1 1/8 in unframed
(TMI-PARTN-47604)

Price: POA



Portrait with a Butterfly, 2020, Soft pastel on linen, 119.8 x 102.1 x 7.6 cm, 47 3/16 x 40 3/16 x 3 in framed, 114.5 x 96.7 x 2.7 cm, 45 1/8 x 38 1/8 x 1 1/8 in unframed, (TMI-PARTN-47604) Price: POA

MONIKA SOSNOWSKA

(B. 1972, 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.'

Sosnowska has an enduring interest in both materiality and ruination. These works are from a new suite of sculptures which continue her exploration of abandoned urban spaces, specifically their capacity to reveal uniquely beautiful and melancholic configurations when in a state of decay. Sosnowska imbues her works with the strange mix of utopian aspiration and spectral, broken elegance found in these places across the globe. 'Broken glass' (2024) takes inspiration from shattered windows in a disused factory in Chemnitz, Germany.

While her sculptures nod to the aesthetic history of Minimalism, Sosnowska rejects the purity of this genre. She draws back all the context and historical contingencies which this movement displaced. This creates a compelling dialectic between the promise or mythology of Minimalism and Modernism, and the reality of their existence in the world.

Right:

Untitled, 2024
Concrete, rebar and wood
Sculpture 130 x 90 x 80 cm
Plinth 70 x 30 x 25 cm
(TMI-SOSNM-53369)

Price: EUR 75,000 + VAT / USD 87,000 + VAT





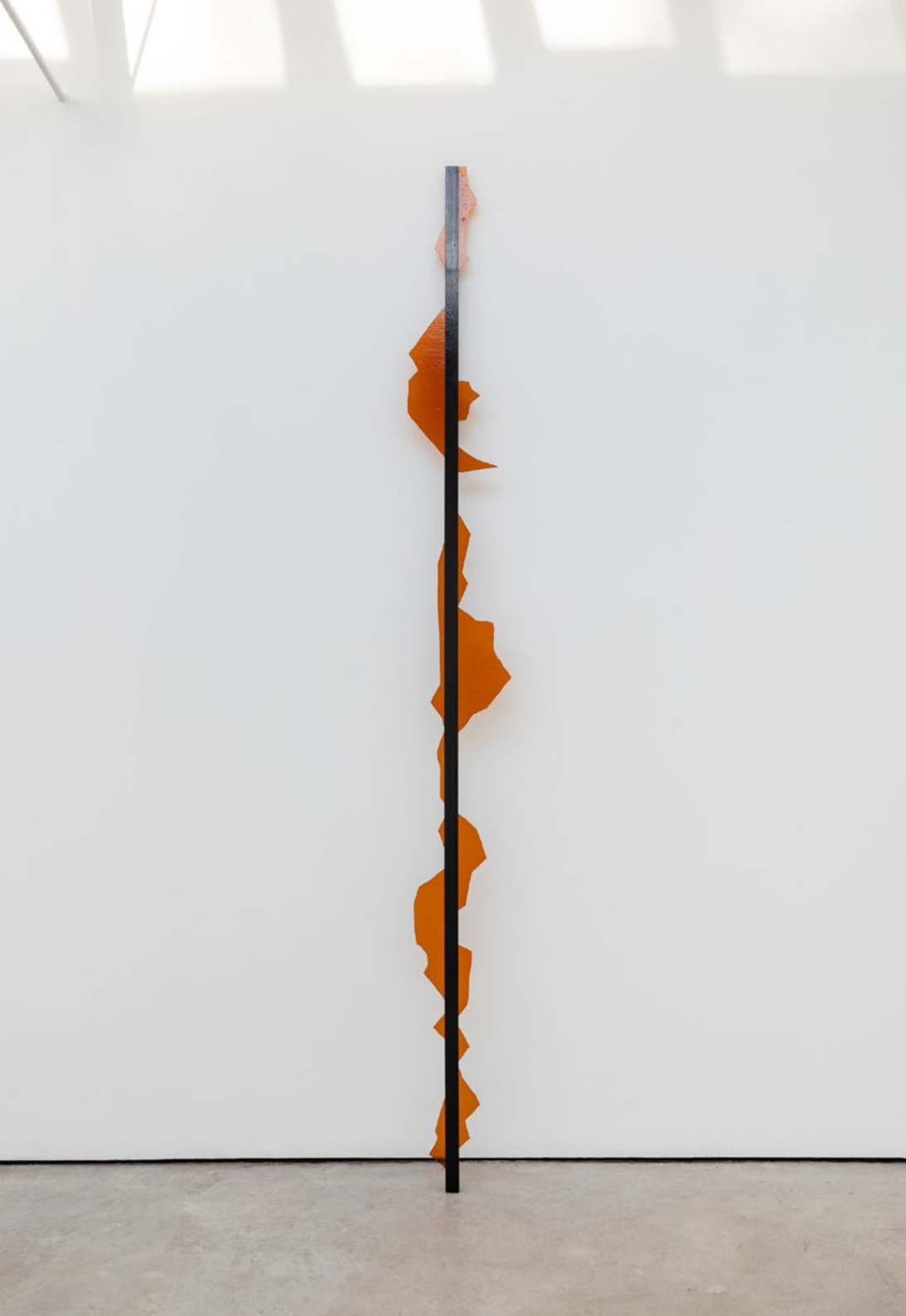
Left:

Untitled, 2024 (Detail)
Concrete, rebar and wood
Sculpture 130 x 90 x 80 cm
Plinth 70 x 30 x 25 cm
(TMI-SOSNM-53369)

Price: EUR 75,000 + VAT / USD 87,000 + VAT



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



Left:

Broken glass, 2024
Glass and painted steel
300 x 30 x 15 cm
118 1/8 x 11 3/4 x 5 7/8 in
(TMI-SOSNM-53366)

Price: EUR 55,000 + VAT / USD 64,000 + 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.

Fluid shapes and figures echo and repeat across McGurn's works speaking to a collapse of time and the recurrent movements of quotidian cycles – day to night, sober to drunk, turned-off to turned-on. The title of 'Cowboys' is a reference to the cowboy shot, an American photography format which frames the subject from the top of their head to below their hips, or sometimes down to their knees. It was popularised during the era of American Western films, to give the protagonists a heroic look and crucially to show their holstered guns. In McGurn's painting the format is subverted and heroic men are replaced by wistful or bored female nudes.

Other objects, titles and other words are often scrawled down the sides of works and across their painted surfaces – the word 'worry?' here is framed with a loveheart. In general, these words resemble the cursive on a CD or tape, a message noted down while on the phone, or a joke in a toilet cubicle. They speak to the everyday, un-precious but romantic atmosphere of the paintings.

McGurn is constantly drawing from a variety of sources, including films, advertisements and other artworks. She uses this material to develop motifs which later emerge spontaneously in her canvases. Her interests often have a feminist and humorous aspect but are grounded in art history. In the early 2000s, McGurn was awarded the John Kinross Scholarship by the Royal Scottish Academy, which provided the time and means to develop her work in Florence, Italy. While studying the art of the Renaissance, McGurn became particularly interested in the work of Jacopo Pontormo (1494-1557) and his colours and compositions have remained influential.

Right:

Cowboys, 2026
Oil and marker on canvas
180 x 160 cm
70 7/8 x 63 in
(TMI-MCGUF-56017)

Price: GBP 60,000 + VAT / USD 81,000 + VAT



Cowboys, 2026 (Detail)
Oil and marker on canvas
180 x 160 cm
70 7/8 x 63 in
(TMI-MCGUF-56017)

Price: GBP 60,000 + VAT / USD 81,000 + VAT





Left:

Brunettes Are At Their Limit!, 2025
Oil and marker on canvas
220 x 200 cm
86 5/8 x 78 3/4 in
(TMI-MCGUF-54262)

Price: GBP 80,000 + VAT / USD 108,000 + VAT



Install view, 'What Everyone Wants', France-Lise McGurn, The Modern Institute, Aird's Lane, Glasgow, 2024

DAVID WOJNAROWICZ

(B. 1954, Red Bank, New Jersey; D. 1992, New York)

Gallery Solo Exhibition:
'some day this will all be crumbling ruins'
The Modern Institute
05/06/2026—28/08/2026

'The day I was with him in Beaubourg, he took a photo of a guy with a tattoo. He was thinking of Genet.' - Jean-Pierre Delage

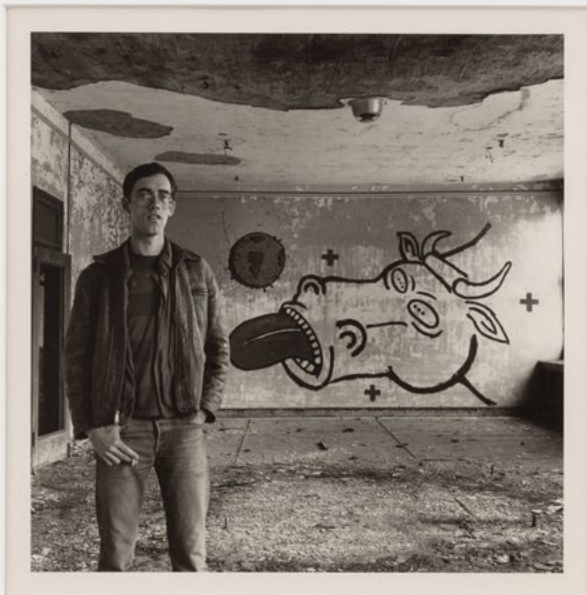
In 1978, Wojnarowicz packed up his life in New York and headed for Paris, planning to start a new life. He planned to stay with his sister who was living there, learn French and write a novel. It was there that he met Jean-Pierre Delage, a significant relationship often conducted long distance, which lasted until 1982. Wojnarowicz moved in with Delage and they took romantic trips to the countryside until June 1979, when the American departed. Wojnarowicz spoke little French and much of his sense of the city was formed by reading radical gay writers Arthur Rimbaud (1854-1891) and Jean Genet (1910-1986). On his return to New York he made various series incorporating both writers.

David Wojnarowicz (b. 1954 New Jersey, U.S., d. 1992 New York City, U.S.) was an artist, AIDS activist, filmmaker and writer. His work has been included in solo and group exhibitions at The Museum of Modern Art, New York; Museum of Contemporary Art, Chicago; The American Center, Paris, France; The Busan Museum of Modern Art, Korea; Centro Galego de Art Contemporanea, Santiago de Compostela, Spain; The Barbican Art Gallery, London; and the Museum Ludwig, Cologne. His life and work have been the subject of significant scholarly studies, including Cynthia Carr's *Fire in the Belly: The Life and Times of David Wojnarowicz* (2012) and Fiona Anderson's *Cruising the Dead River David Wojnarowicz and New York's Ruined Waterfront* (2019). Wojnarowicz has had retrospectives at the galleries of the Illinois State University (1990); the New Museum (1999) and the Whitney Museum of American Art (2018.) Wojnarowicz wrote two memoirs, including *Close to the Knives: A Memoir of Disintegration* (1991) and *Memories that Smell like Gasoline* (1992).

Left:

Untitled (David Wojnarowicz with cow mural), 1983
Vintage gelatin silver print
Image: 20 x 20 cm, 7 7/8 x 7 7/8 in
Framed: 35.56 x 27.94 cm, 15.5 x 15.5 in
(TMI-HUJAP-55669)

Price: POA

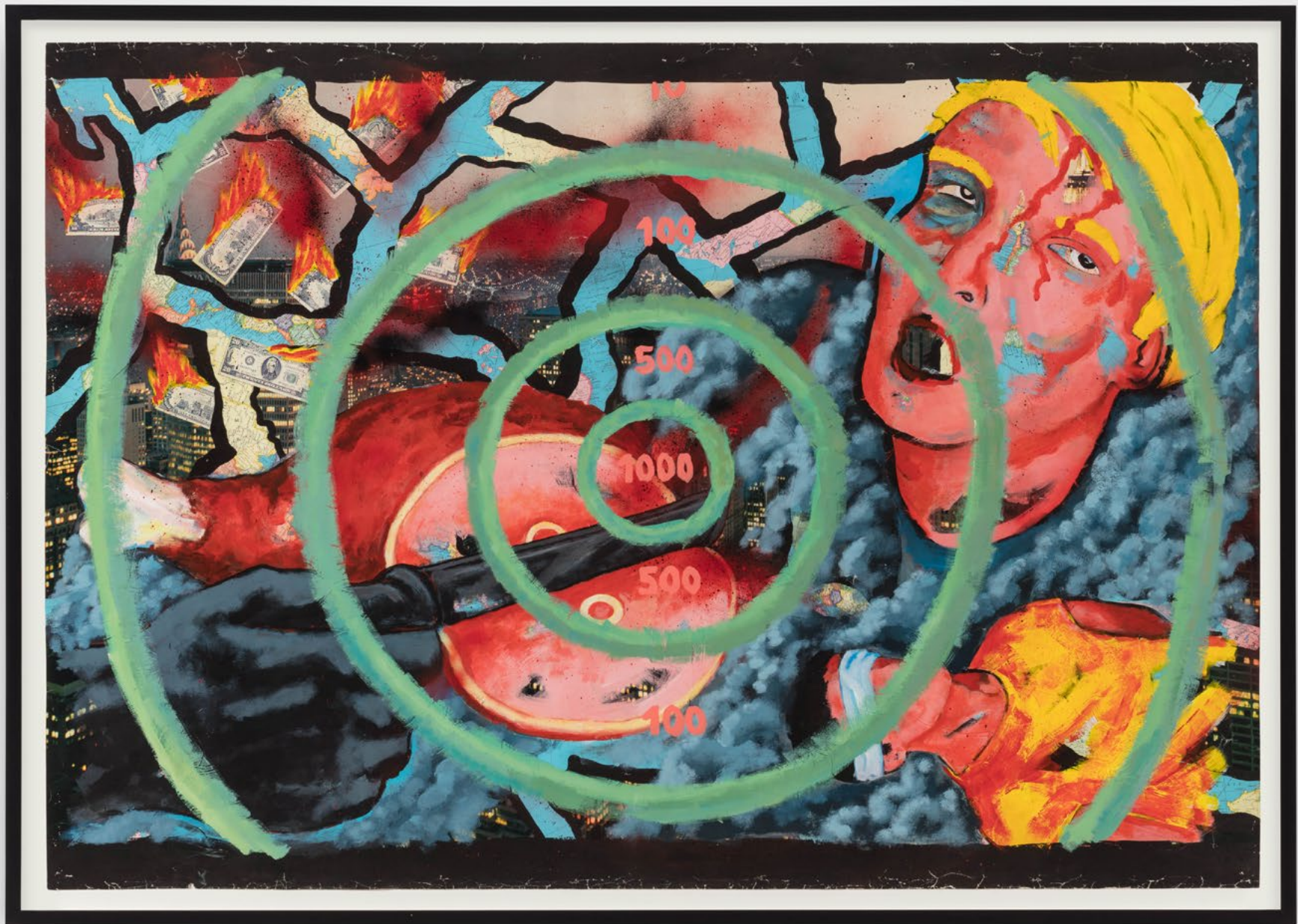




Untitled (James Dean Tattoo, Beaubourg France), 1980, Silver gelatin print, Print: 27.9 x 35.6 cm, 11 x 14 in, Framed: 32.7 x 48.9 cm, 12 7/8 x 19 1/4 in, (TMI-WOJND-55893) Price: USD 60,000 + VAT



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



Good Morning America, Export News, 1984, Acrylic, spray and collage on paper, Painting: 134.6 x 190.5 cm, 53 x 75 in, Framed: 148 x 207.2 cm, 58 1/4 x 81 5/8 in, (TMI-WOJND-54702) Price: USD 275,000 + VAT



CATHY WILKES

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

Gallery Solo Exhibition:

Cathy Wilkes

The Modern Institute

05/06/2026—19/08/2026

Cathy Wilkes grew up in a working-class area of East Belfast and moved to Glasgow aged 19, in 1985. Her art and writing are intrgcfcgospetive and sometimes at the edge of legibility. At the same time, out of Cathy's non-dualist world emerge figures and objects which are potently direct and seditious.

This untitled installation was first shown in the British Pavilion at the 58th International Art Exhibition - La Biennale di Venezia – 2019. The exhibition incorporated the unadorned architecture of the British Pavilion, with Wilkes creating an interconnected series of floor-bound sculptural installations, paintings and prints, all bathed in natural Venetian daylight. These recall inchoate visions of interiors and places of loss, and meditate on the nature of love and the coexistence of life and death. Her works, all Untitled, render her less visible as an author, allowing the viewer to encounter the work on an equal footing with others and without preconceptions. This installation or tableaux resembles a museological display, a history viewers walk past and look into. While recalling such a display, it has a greater emptiness, a remembered interior. The figure resembles a doll, but also has a scar – a mark of past trauma.

Left:

Untitled, 2019 (Detail)

Mixed Media

Dimensions variable

(TMI-WILKC-45240)

Price: GBP 260,000 + VAT / USD 350,000 + VAT



Untitled, 2019
Mixed Media
Dimensions variable
(TMI-WILKC-45240)

Price: GBP 260,000 + VAT / USD 350,000 + VAT

Untitled, 2019 (Detail)
Mixed Media
Dimensions variable
(TMI-WILKC-45240)

Price: GBP 260,000 + VAT / USD 350,000 + VAT



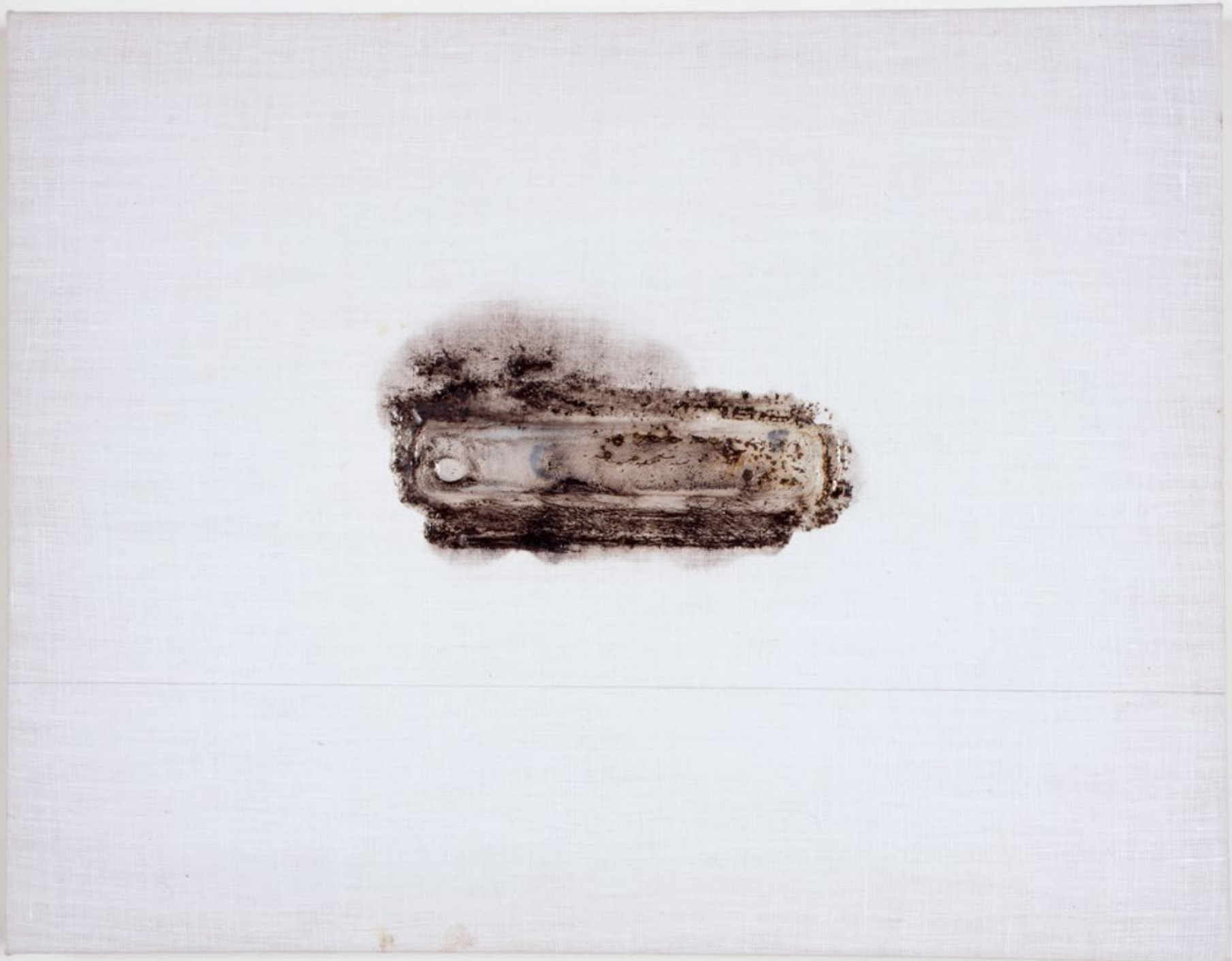
Wilkes' paintings are on silk and linen panels primed with gum arabic and painted with pigments. They show subtly constructed landscapes and compositions of hypostatic objects. Rather than focussing on the visual, their creation is iterative and conceptually led. Wilkes finds a correlative to the interior relationships of her installations, with their careful negotiations of space and placement, on the painted surface. The pieces are influenced by the artist's childhood in Northern Ireland, and by histories and experiences of violence not usually given expression within official representations of war. The paintings harbour forms which exist at the edge of legibility and their combination of celestial sparsity with depictions of land conjures associations with loss and the wilderness – the pursuit of philosophical or religious meaning.

Right:

To be titled, 2026
Pigment and gum arabic on silk and linen
95.5 x 2 x 71 cm
37 5/8 x 3/4 x 28 in
(TMI-WILKC-55939)

Price: GBP 64,000 + VAT / USD 86,000 + VAT





Baby Moses, 2006, Plastic, oil, pencil, linen, 26.3 x 33.9 x 2.3 cm, 10.4 x 13.3 x .9 in, (TMI-WILKC-00148) Price: GBP 40,000 + VAT / USD 54,000 + VAT

JIM LAMBIE

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

Recognised for his bold chromatic vocabulary and layered references to music, popular culture, art history, and quotidian ritual, Lambie's practice generates multi-sensory encounters that challenge and reorient the viewer's perception of space and form. 'Velvet Dream Machine' is a chair composed from belt forms, produced in steel. The belt and the chair are both recurring ubiquitous objects for Lambie, serving as both a reference to the everyday but also glamour, style and fashion.

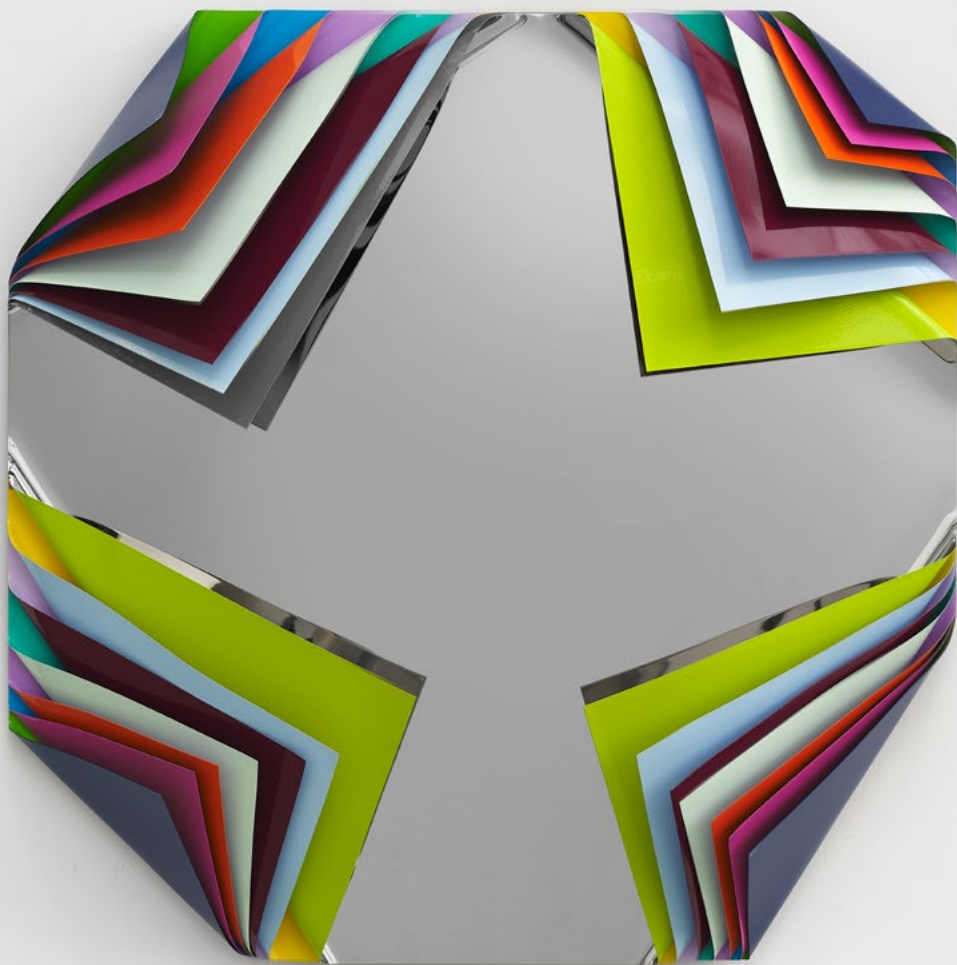
His 'Metal Box' series emerged from a casual urban observation; Lambie noticed the compelling material qualities of peeling posters on various city walls – the way that over time their edges and corners revealed glimpses of past events. 'Metal Box (Sweet Harmony)', 2026 is composed from layered sections 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:

Velvet Dream Machine , 2026
Mild steel, acrylic paint
82 x 46 x 43 cm
32 1/4 x 18 1/8 x 16 7/8 in
(TMI-LAMBJ-55953)

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





Left:

Metal Box (Sweet Harmony), 2026
Polished steel and aluminium sheets, gloss paint
125 x 125 x 29 cm
49 1/4 x 49 1/4 x 11 3/8 in
(TMI-LAMBJ-56010)

Price: GBP 65,000 + VAT / USD 88,000 + VAT

Install view, 'Feeling Colour', Tate Collection, San Pietro, Como, 2026





To be titled, 2026
Lead came, sunglasses lens
97.5 x 190 x 4.5 cm
38 3/8 x 74 3/4 x 1 3/4 in
(TMI-LAMBJ-56012)

Price: GBP 95,000 + VAT / USD 128,000 + VAT

KEITH HARING

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

After moving to New York to study at the School of Visual Art, Keith Haring became interested in Umberto Eco and the study of semiotics, in particular 'the way symbols are given meaning by language', and he continued to study various ancient cultures, gleaning a variety of symbols and approaches from each. As Bernice Murphy comments, 'From runic markings and ancient pictograms he moved his translations of imagery through Mayan and Aztec hieroglyphs, Egyptian deity narratives, medieval portal sculpture and calligraphy.'

These influences, ideas and styles played out in Haring's drawings, preparatory sketches, ink studies and paintings. Haring drew relentlessly on all surfaces, utilising everything from chalk to sumi ink. His highly legible visual language developed through his graffiti work – his dog and 'radiant child' became key recurring images.

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. The 'Growing Suite' shows one culmination of these ideas and methods of depiction, highlighting his mastery of screenprinting. The series focuses on ideas around connection, interconnectedness and bodies in motion. 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.

Left:

Growing Suite, 1988
Screen print on Lenox Museum board
Framed: 76.2 x 101.6 cm, 30 x 40 in
Unframed: 94 x 119.4 cm, 37 x 47 in
(TMI-HARIK-56006)

Price: POA

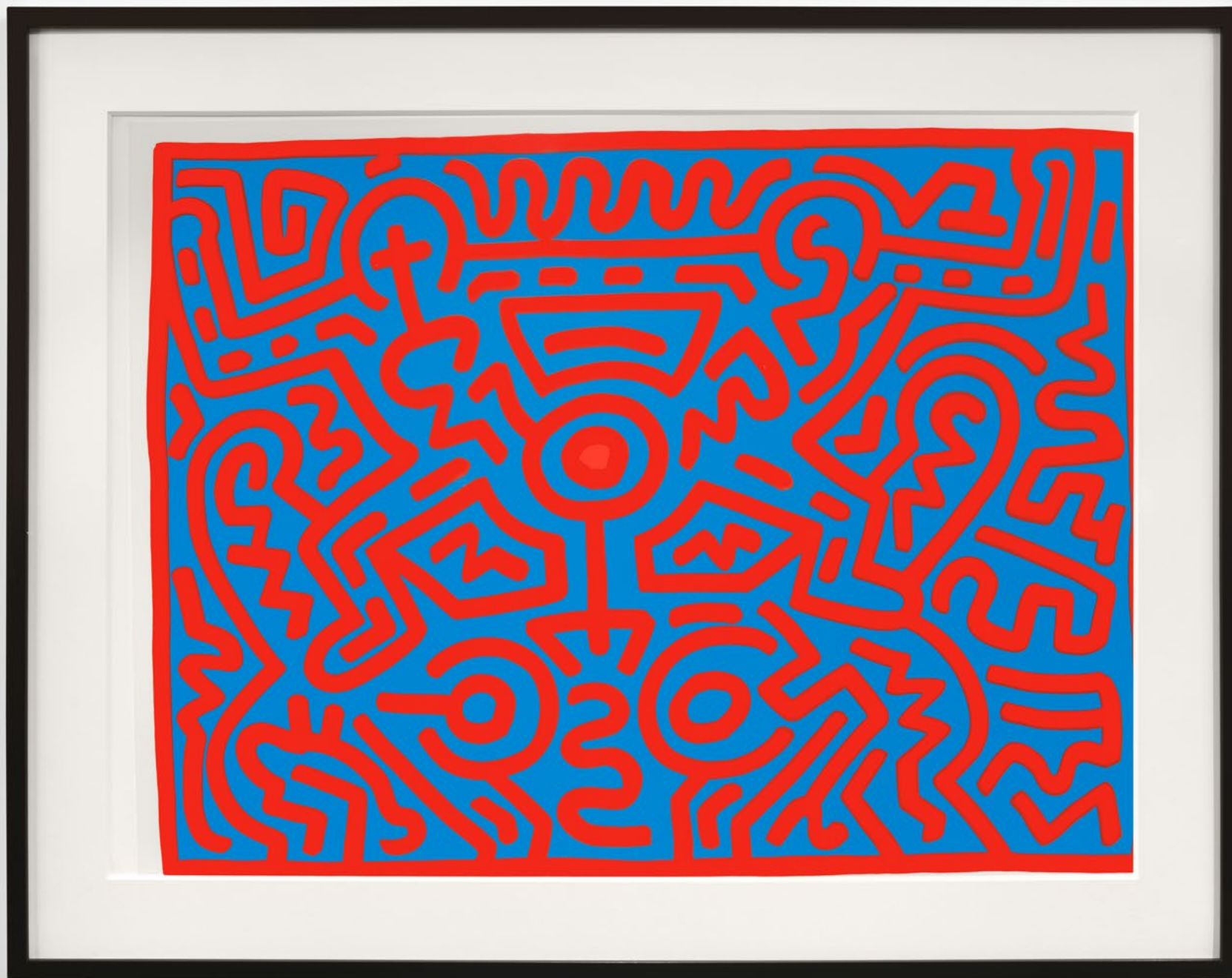




Growing Suite, 1988, Screen print on Lenox Museum board, Framed: 76.2 x 101.6 cm, 30 x 40 in, Unframed: 94 x 119.4 cm, 37 x 47 in, (TMI-HARIK-56004) Price: POA



Install view, Keith Haring, The Brandt Foundation, New York, 2026



Growing Suite, 1988, Screen print on Lenox Museum board, Framed: 76.2 x 101.6 cm, 30 x 40 in, Unframed: 94 x 119.4 cm, 37 x 47 in, (TMI-HARIK-56005) Price: POA

JESSE WINE

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

Wine's sculptural work is uniquely lyrical and surreal. He is concerned with exploring the relationship between the physical and psychological, in particular 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. A key preoccupation of recent works has been cycles of rest and activity. The 'Twix' works emerged from Wine's research into the work of Hans Arp (1886-1966), and his connections to Dada in Zurich. Wine's interest in Arp's radical and subversive discussions with his avant-garde contemporaries centred on his efforts to 'find a new form'. Over his career he produced many works that had pursued this goal. Wine took inspiration from this and began work on two related pieces in the studio, with Arp's formal pursuits in mind. Both are made up of two elements that live side by side, intertwining forms that make up the ceramic body of each sculpture – at once separate and together. The title 'Twix' speaks exactly to this, a reference to the archaic or poetic preposition Twixt, meaning between, and the popular chocolate bar.

Left:

Twix (II), 2026
Ceramic, bronze powder, paint
Sculpture: 55.9 x 38.1 x 27.9 cm
22 x 15 x 11 in
(TMI-WINEJ-56007)

Price: USD 35,000 + VAT



Right:

Twix (II), 2026
Ceramic, bronze powder, paint
Sculpture: 55.9 x 38.1 x 27.9 cm
22 x 15 x 11 in
(TMI-WINEJ-56007)

Price: USD 35,000 + VAT





Plein Air, 2026, Bronze, 43.2 x 33 x 12.7 cm, 17 x 13 x 5 in, (TMI-WINEJ-56037) Price: USD 25,000 + VAT



Left:

Plein Air, 2026 (Detail)
Bronze
43.2 x 33 x 12.7 cm
17 x 13 x 5 in
(TMI-WINEJ-56037)

Price: USD 25,000 + VAT

MATT CONNORS

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

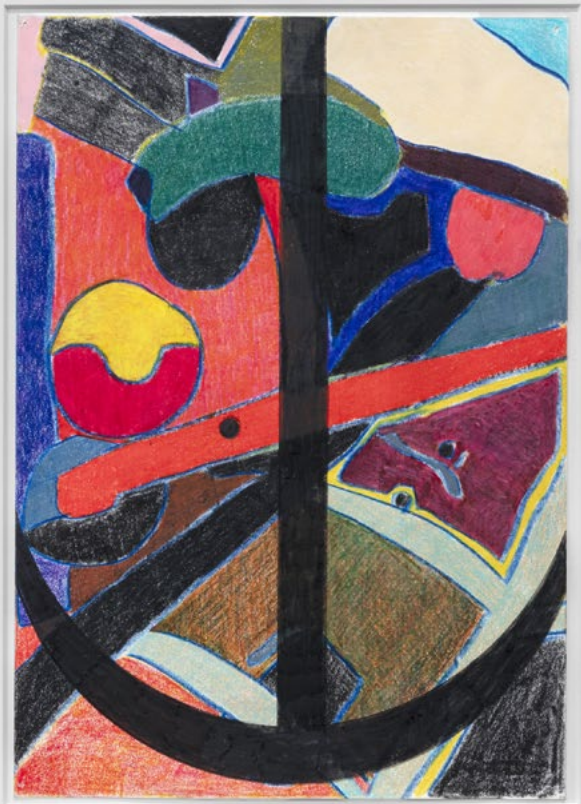
Matt Connors paintings are created through a process of layering and re-working forms gleaned from his immediate environment. Each piece has a specific origin in the world, be that a found image, a sketch or a photograph. In the process of drawing and painting, the recognisable aspects of these sources are subsumed into new compositions. His works often have a sense of redrafting, their surface a record of thought – an effort of looking, painting, refining. Precedents for this attitude in painting can be found in the work of Ellsworth Kelly (1923-2015) and Mary Heilmann (1940-present) both of whom found strategies for condensing and subverting images they found or photographed in the urban environment. While his references have biographical associations for the artist, Connors' elegant compositions remain open to interpretation and his poetic titles are a further prompt to reflection.



Right:

Bristowe, 2026
Oil on canvas
66.04 x 55.88 x 2.54 cm
26 x 22 x 1 in
(TMI-CONNM-55864)

Price: USD 65,000 + VAT



Left:

Untitled, 2026
Pencil on paper
34 x 24 cm
13 3/8 x 9 7/16 in
(TMI-CONNM-55865)

Price: USD 14,000 + VAT

Right:

Daisychain, 2025
Oil on canvas
108.6 x 93.3 x 2.5 cm
42 3/4 x 36 3/4 x 1 in
(TMI-CONNM-54888)

Price: USD 92,000 + VAT



LUKE FOWLER

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

Solo Exhibition:

'A Sensation Never Yet Known'

GLOSS (Glasgow Library of Synthesized Sound), Glasgow

05/06/2026—18/06/2026)

Luke Fowler questions the style and political implications of conventional modes of documentary through a varied practice which encompasses film, sound, installation and photography. He is concerned with finding new ways to meaningfully engage with marginal cultural figures as well as spaces and archive materials through the medium of 16mm film. His moving image works have charted an alternative history of Britain as well as considering significant international musicians and artists – revisiting the work of Margaret Tait, R. D. Laing, Patrick Cowley, and Brunhild Ferrari, amongst others.

Fowler considers his photographs as an inextricable part of his filmmaking. They are a sort of visual notebook of meetings and encounters with friends and strangers, of events and moments, of the production of social and personal space, of weather and everyday phenomena – of the conditions of material reality. Fowler's 'Two Frame' photograph series began in 2006, when loaning different cameras whilst travelling. One of these cameras, an Olympus Pen F, was a half frame camera, first introduced in the 1960s. Fowler used this camera to take portraits of friends, as well as religious and cultural events. Months later the film was developed at an over-the-counter photo lab and the results were surprising – they had printed two images in each frame, due to the fact they did not have the correct framing to print this obsolete format. The space around the image, the black dividing line and frame lines creates a sense of tension. Fowler now embraces the role that chance plays in the making of these works by using a multitude of film stocks and experimenting with different subjects and framing.

Left:

Rotating Sine (for Eric), 2011

C-Type Print

64.6 x 64.6 cm, 25.4 x 25.4 in unframed

67.3 x 67.3 x 3.3 cm, 26.5 x 26.5 x 1.3 in framed

Ed. 1 of 6 + 2 AP (#1/6)

(TMI-FOWLL-30471-1)

Price: GBP 5,000 + VAT / USD 7,000 + VAT





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

Price: GBP 5,000 + VAT / USD 7,000 + VAT





YUICHI HIRAKO

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

Yuichi Hirako's work asks for a reconsideration of our relationship to nature and offers a subtle allegory for current global environmental issues, expressed in his joyful aesthetic language. A questioning of our awareness of the greenery around us formed the impetus for recent works: the shapes of leaves on houseplants; the plantings, arrangement of flower beds and topiary in local parks; the attractive but unsettlingly wild masses of tree species that constitute a forest. Hirako asks us to look at situations where nature enters our world, disguised and interspersed with human creations and technologies.

Hirako's vivid figurative style is rich in metaphor and his work comprises a diverse community of things – books, cats, vases, fruit – as well as his 'tree man'. For Hirako, the 'tree-man' is contemplative, a kind of rückenfigur, with which the viewer can identify – imagining themselves in the same situation. A self-portrait of sorts, this magical figure has a human body and a fir or pine tree head replete with antlers. It evolved in part from Hirako's personal experiences and research into Shinto thought and the Japanese folklore tradition of mountain worship. He also draws inspiration from related traditions and practices that have long existed in other countries and regions. This relates to Hirako's emphasis on coexistence with nature, rather than its domination, and his consistent philosophical centering of it in his work.

Right:

Lost in Thought 256, 2026
Acrylic on canvas
162 x 130 cm
63 3/4 x 51 1/8 in
(TMI-HIRAY-56035)

Price: USD 45,000 + VAT





Wooden Wood 172, 2026, Wood, Acrylic paint, Overall: 120 x 167 x 68 cm, 47 1/4 x 65 3/4 x 26 3/4 in, (TMI-HIRAY-55808) Price: USD 65,000 + VAT



Lost in Thought 257, 2026, Acrylic on canvas, 164 x 194 cm, 64 5/8 x 76 3/8 in, (TMI-HIRAY-56036) Price: USD 59,000 + VAT

PADRAIG TIMONEY

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

**Institutional Group Exhibition:
'Salon'
Lismore Castle Arts, Lismore
25/04/2026—25/10/2026)**

Pádraig Timoney creates mirror works 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.

'Au Mirror (Goldener September)', 2023, was made using gold, and when the metal fell out of solution onto the glass it produced a uniquely coloured mirror. Timoney encourages the inevitable imperfections resulting from this process as they indicate the facture and material conditions of seductive reflectivity and picturing. Additionally, his writing is etched into the surface of the mirrors – there is a date and title.

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:

Au Mirror (Goldener September), 2023
Hand poured gold mirror
90 x 110 x 5 cm
35 3/8 x 43 1/4 x 2 in
(TMI-TIMOP-51584)

Price: EUR 22,000 + VAT / USD 26,000 + VAT





Install view, Padraig Timoney, Indipendenza Studio, Rome, 2022

VICTORIA MORTON

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

Gallery Solo Exhibition:
'Hitting the Lift'
The Modern Institute,
05/06/2026—05/09/2026

'There's an all-over absorbency, as if all the bits and pieces of information that enter her body, from the internet to the state of the weather, to remembered glances at Quattrocento frescoes, to hearing artificial drumbeats, have been pushed through some fine, cerebral fabric onto the surface.' – Joe Fyfe, 'Victoria Morton's Plentitude', 2026.

As Fyfe alludes to in his newly commissioned text, a key aspect of Victoria Morton's practice is the artist's ability to draw apparently disparate elements together, allowing space for correspondences and associations across the works. Experimentation, accumulation and layering unite these musical and visual practices. Both are the result of accreted influences and their ambience is infused with the artist's studio and its surrounds. The paintings come first, with the listening area located at the end of the gallery. They vary in size, density and format – some mimicking the vertical formats of East Asian ink wash paintings while others correspond more closely to the scale of Post-War abstraction. Many feature collaged items and studio objects, with dried oil paint, clothes pegs, sections of aluminium, or additional canvas populating their varied surfaces. They feel part of the world, rather than a window out of it. Letters are occasionally discernible too. Some have a hint of a Rorschach test, with silhouettes mirrored and pigmented areas soaking into the canvas and blooming.

Right:

Pivot, 2026
Oil on linen
135.5 x 158 x 2.5 cm framed
53 3/8 x 62 1/4 x 1 in
(TMI-MORTV-55999)

Price: GBP 30,000 + VAT / USD 40,000 + VAT





Install view, 'Hitting the Lift', Victoria Morton, Glasgow International Festival, The Modern Institute, Osborne St, Glasgow, 2026



Left:

Effuse, 2025
Oil on linen
169 x 112 x 1.8 cm
66 1/2 x 44 1/8 x 3/4 in
(TMI-MORTV-56003)

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

CONSTANTIN THUN

(B. 1986, Milan; Lives and works in Berlin)

Group Project:

Biennale Gherdëina 10, Val Gardena

(‘(Future) Paradise Gardens’ cur. Samuel Leuenberger)

‘At the centre of what I do lies an attention to how we perceive: to the immediacy of looking, touching, and being with objects and images, and to the quiet relationships that form between them and us.’ - Constantin Thun

Thun’s work is derived from found materials and objects, as well as more expansive spaces and architectures encountered when travelling. These materials and sites hold a history and weight. Thun often appropriates and displaces them, creating a new situation for their reception, testing their power and narrative qualities. ‘Untitled’, nd, is part of a series of Fujiflex prints of pure colour. Each is unique and has a specific hue and set of dimensions. This particular one began as a colour saved as a note on the artist’s phone, which held a particular significance.

Right:

Untitled, nd (Detail)
Fujiflex print
120 x 250 cm
47 1/4 x 98 3/8 in
(TMI-THUNC-55520)

Price: EUR 18,000 + VAT / USD 21,000 + VAT





Installation view, Constantin Thun, The Modern Institute, Osborne St, Glasgow, 2026



Untitled, nd, Fujiflex print, 120 x 250 cm, 47 1/4 x 98 3/8 in, (TMI-THUNC-55520) Price: EUR 18,000 + VAT / USD 21,000 + VAT



Left:

Untitled, nd
Wood, plastic bags
Overall: 70 x 44 x 30 cm, 27 1/2 x 17 3/8 x 11 3/4 in
Cross 1: 56 x 35 cm, 22 x 13 3/4 in
Cross 2: 70 x 44 cm, 27 1/2 x 17 3/8 in
(TMI-THUNC-55610)

Price: EUR 10,000 + VAT / USD 11,500 + VAT

ANDREW KERR

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

Andrew Kerr's practice has generally been understood as one rooted in the hermetic space of the studio, with the artist returning to a modest set of painterly materials – ready to be tried and tested again. Paintings on paper have been a focus over recent years, in size and theme related to the tradition of easel painting – from Georges Braque to Prunella Clough and Raoul de Keyser. These lyrical works depict relationships between shapes and colours organised in relatively shallow pictorial space. Their enigmatic final forms can resemble vessels, emblems, still lifes or landscapes.

Drawing is a foundational activity for Kerr and he begins his days at the studio with it. Choosing a single word, he repeatedly outlines its letterforms, pulling at their legibility, submerging their meaning in compositional play on the page. The abstraction of type becomes a conduit for pictorial ideas and figurative associations. Kerr's paintings are the direct result of this routine, transferred from page to painting. They often comprise a shallow pictorial space with graphic motifs and letter-like shapes interacting on subtly differentiated planes. Their delicate hues and geometric silhouettes are highlighted by elegant frames, produced in collaboration with a specialist framer.

Right:

Untitled, 2026 (Detail)
Acrylic on paper
63 x 3.1 x 63 cm
24 3/4 x 1 1/4 x 24 3/4 in
(TMI-KERRA-56025)

Price: USD 18,000 + VAT





Untitled, 2026, Acrylic on paper, 63 x 3.1 x 63 cm, 24 3/4 x 1 1/4 x 24 3/4 in, (TMI-KERRA-56025) Price: USD 18,000 + VAT





An Earlier First Case, 2023, Acrylic on paper, artist frame, 35.8 x 41 cm, 14 1/8 x 16 1/8 in, (TMI-KERRA-51107) Price: USD 18,000 + 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. She treats contentious and emotionally heightened images critically, drawing attention to their commodification and objectification of women. The 'Woman Crying (Comic)' series is based on imagery sourced from American romance comic books which were marketed at a young female readership from the 50s to 80s. Their platitudes and hackneyed stories reinforced the notion of a subservient and vulnerable female subject. Collier's cropping and enlargement of these images draws our attention to the construction of the images themselves – the overlaid colours and idealised contours of facial features. As such, now devoid of its narrative context we interact with the image differently. By focussing on analogue photographic processes, Collier's 'Filter' works expand upon this consideration of the mechanics at play in the production of images. To make the works, the artist photographs and prints an enlarged view of a comic book panel of a crying woman, and then applies a Kodak Color Print Viewing Filter to create a series of 'frames' around a recurring crop. The Kodak Color Print Viewing Filter Kit was a technical device used to assist with photographic colour correction. 'Filter #4 (Cyan)' shows one variation in colour and information. The effect is almost cinematic, and the work resembles a still in reel of film. By underscoring the cropping and chromatic shifts inherent to photography Collier shows its various manipulations – disputing its qualities of verisimilitude.

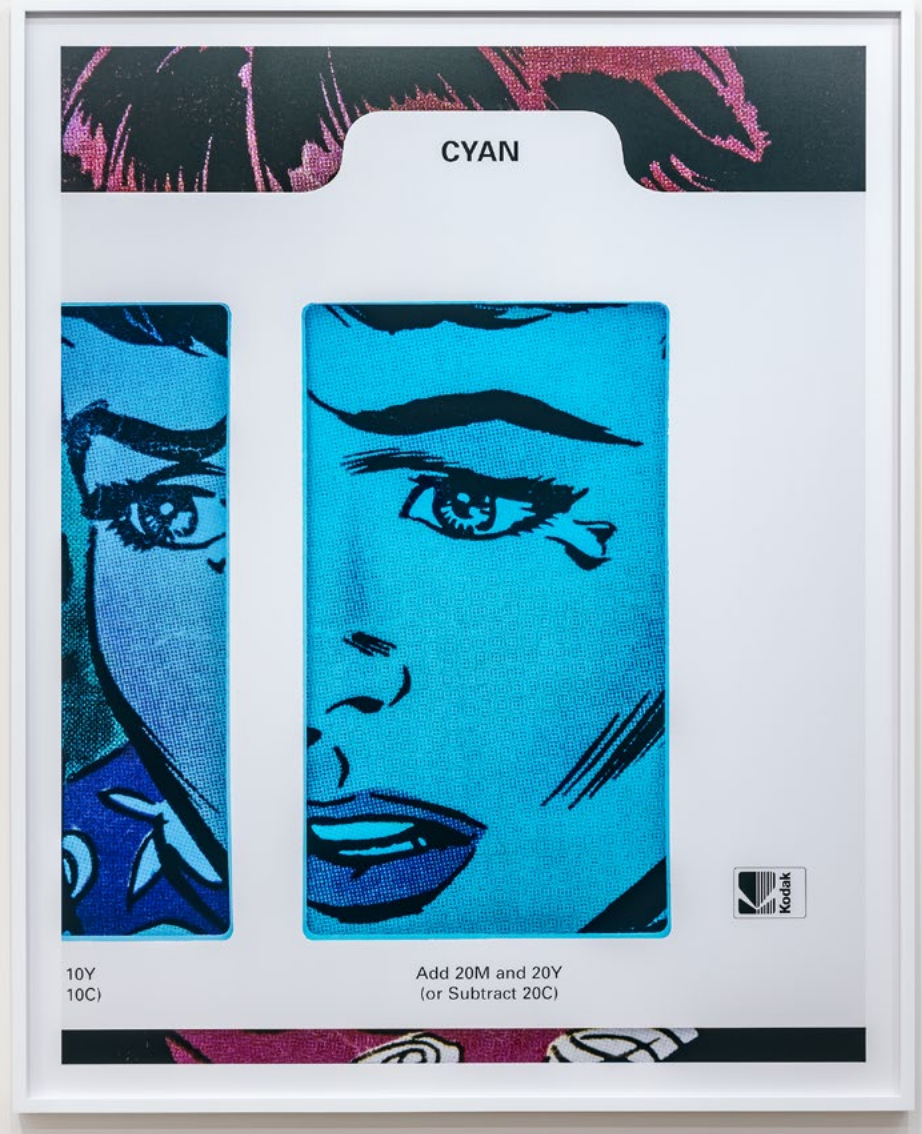
Formally Collier's photographic work mirrors the techniques of commercial and scientific photography: using a large-format plate camera Collier creates an almost forensic account of the subjects under consideration, within the context of the studio. Collier's photographic works are typically based on 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. Collier's cropping and enlargement of these pictures draws our attention to the construction of the images themselves – the overlaid colours and idealised contours of the facial features. As such, now devoid of its narrative context we interact with the image differently, and our attention is focussed on the photograph's subject, gaze and production.

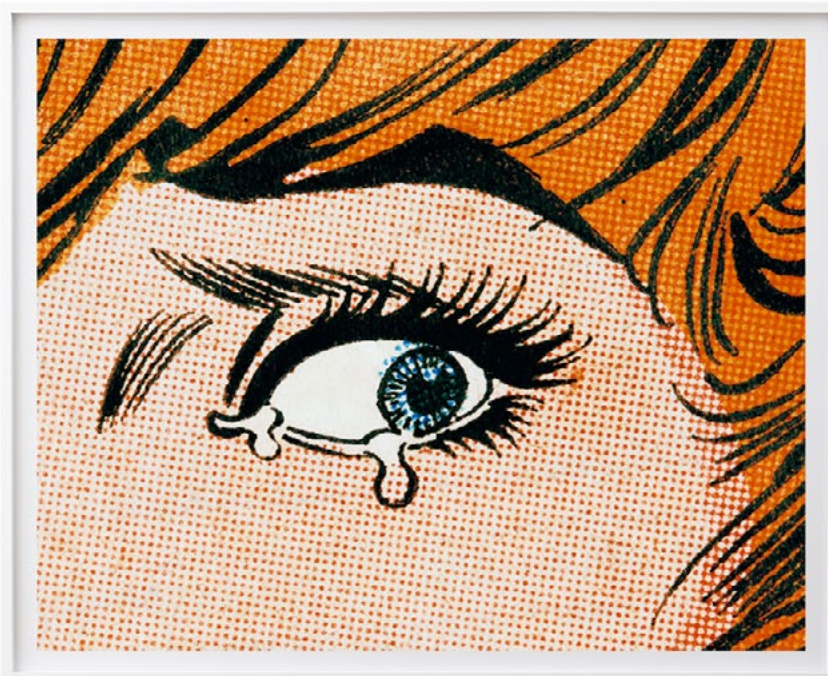
Right:

Filter #4 (Cyan), 2021
C-print

Print Size: 150.6 x 121.2 cm, 59 1/4 x 47 3/4 in
Frame size: 153 x 123.6 x 4.5 cm, 60 1/4 x 48 5/8 x 1 3/4 in
Edition of 5 plus 2 artist's proofs (#4/5)
(TMI-COLLA-48562)

Price: USD 28,000 + VAT





Left:

Woman Crying (Comic) #39, 2022

C-print

Image size: 91.4 x 114.9 cm, 36 x 45 1/4 in

Print size: 101.6 x 125.1 cm, 40 x 49 1/4 in

Frame size: 103.8 x 127.2 x 4.1 cm, 40 7/8 x 50 1/8 x 1 5/8 in

Edition of 5 plus 2 artist's proofs (#4/5)

(TMI-COLLA-49724)

Price: USD 26,000 + VAT



Install view, Anne Collier, Lismore Castle Arts, Ireland, 2023

OSAMA AL RAYYAN

(B. 1995, Damascus; Lives and works in Basel)

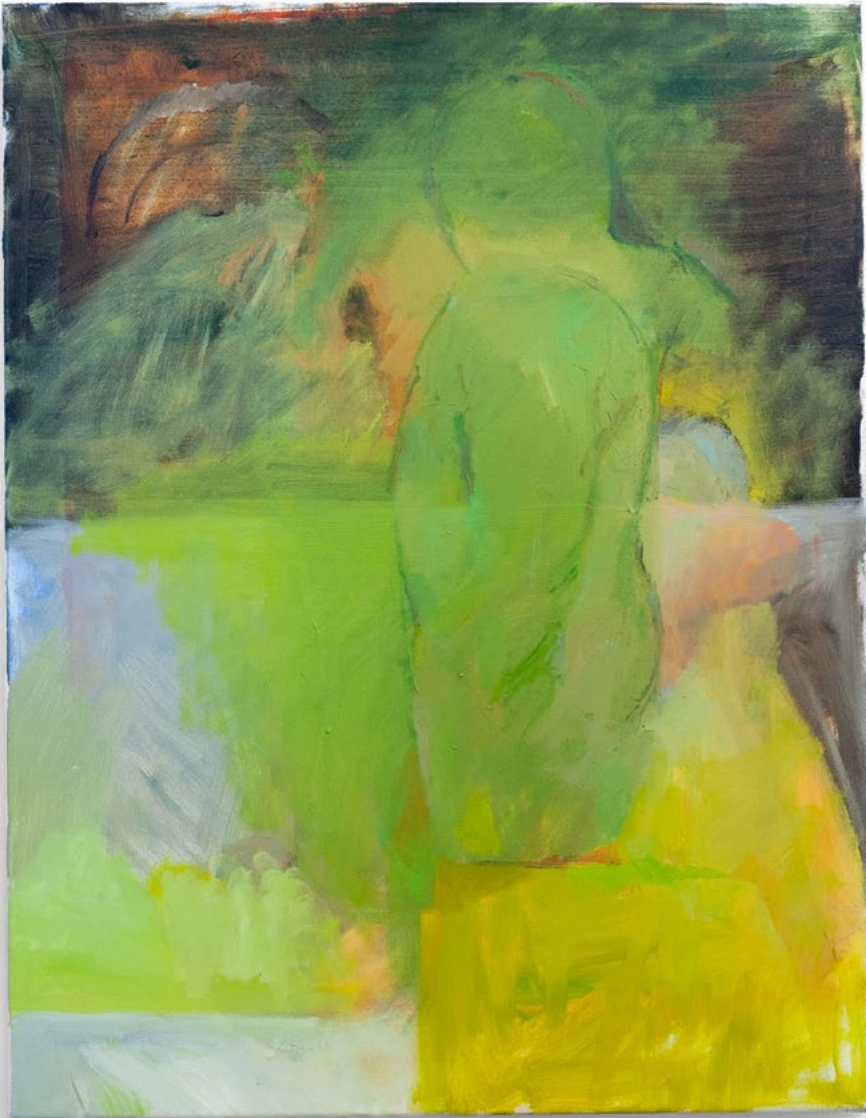
Osama Al Rayyan's paintings depict lone people or small groups, capturing a moment of ambiguous action. Their bodies and garments are richly rendered, and the paintings' chromatically dense environments are key to their atmosphere – the air feels thick with an indefinable tension. The figures appear as if in the aftermath of an event, or else waiting for something to happen and simply attempting to pass time. There is a melancholy aspect to Al Rayyan's various enigmatic scenes, and his figures often seem contemplative with eyes downcast.

In the studio, Al Rayyan works intuitively, allowing decisions around colour and form to emerge naturally, without the need of a self-imposed conceptual framework. His poetic works draw together imaginary elements, observational drawing and his real-world experiences, with compositions often developing directly on the canvas. Literature remains a key influence on his practice too. While not providing any direct references, for Al Rayyan twentieth century Latin American writing and specifically Magical Realism has provided a framework for understanding his merging of the ordinary with the fantastical or uncanny.

Left:

Untitled, 2026
Oil on canvas
80 x 62 cm
31 1/2 x 24 3/8 in
(TMI-RAYYA-56027)

Price: EUR 13,000 + VAT / USD 15,000 + VAT





Install view, 'Camping', Osama Al Rayyan, The Modern Institute, Brick's Space, Glasgow, 2025

JEREMY DELLER

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

Group Project:
Basel Social Club
14/06/2026 - 20/06/2026

‘Art is a way of staying engaged and in love with the world.’ – Jeremy Deller

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

‘I like what has happened in Manchester – historically, politically, musically – and I’ve always enjoyed being there, so when I was asked to make a public artwork for Manchester International Festival in 2009, I assembled a procession of the city’s people and their activities. It was mostly a celebration of public space and the people occupying it: buskers, smokers, car modifiers, The Big Issue sellers and so on. One of the elements was Valerie’s Snack Bar, this café in Bury Market, which just seemed to be a great gathering place for OAPs, the snack bar was almost exactly replicated and put on the back of a lorry and taken for a spin. As with any procession, there are lots of contradictory elements: some are traditional, others are contemporary or even futuristic. I wanted in a way to try and make something a bit like a procession you would see on The Simpsons, a sort of social surrealist event full of bizarre, funny, wrong-seeming things.’ - Jeremy Deller

Right:

Valerie’s Snack Bar, 2009
Replica café with 18 banners made by Ed Hall and a film of the Procession event
Cafe: 274 x 366 x 610 cm
Film duration: 14 mins 28 secs
(TMI-DELLJ-26645)

Price: GBP 350,000 + VAT / USD 467,000 + VAT



pentant
kers
DH 09

HERE WE ARE NO
ENTERTAIN U

SNACK BAR.

TEA

Valerie's

COFFEE

Life is to blame
everything.

WIKI

Help
today
have
day o

MICHAEL WILKINSON

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

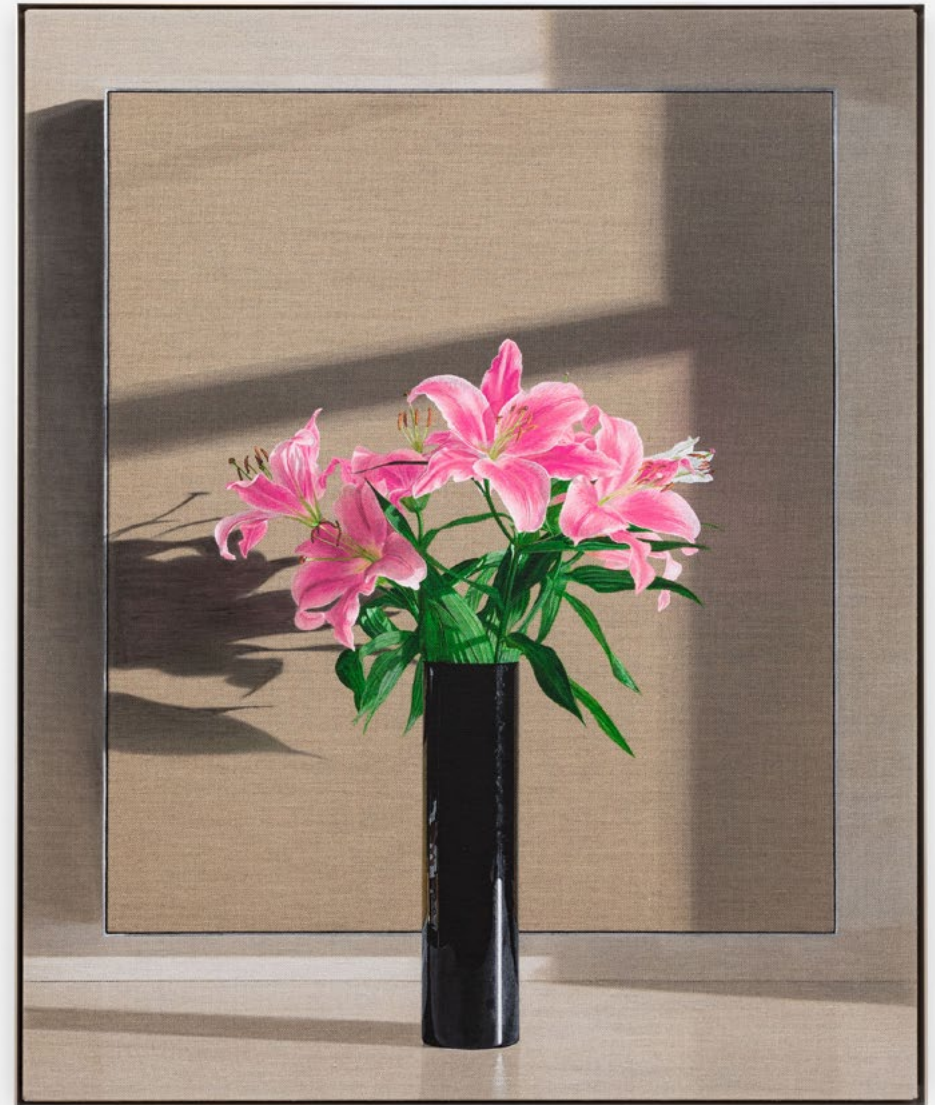
'Lilies' is part of a new body of work by Michael Wilkinson which develops the artist's concern with still life painting, both its poignant relationship to transience and its traditional engagement with trickery and humour through the use of trompe l'oeil. His approach can be understood as a kind of meta engagement with the genre. The paintings are elegantly 'self-conscious', pointing to the conditions of their making. To produce them, Wilkinson photographed various flowers in vases set before blank linen framed in aluminium. These images provided the basis for the paintings, with the linen in the photographs coming to being 'represented' by areas of actual blank linen. The material functions both materially and figuratively; it is both the thing itself and its representation. The finished works are also framed in the same style of plain aluminium frame recorded in the paintings.

Wilkinson uses a technique he describes as fluorochiaroscuro™ in the paintings, embellishing a conventional representational style with fluorescent colours to emphasize the effect of light falling on his various subjects. This heightened effect produces a kind of 'psychedelic realism', corresponding to an altered perception of the ordinary. Wilkinson's interest in still life painting was triggered by the sense of suspended animation he experienced across 2020-2021. He found himself more attuned to domestic objects and had a heightened awareness of the passing of time. The photographs which formed the basis of these works were all taken across autumn and winter 2024, capturing the seasons' distinctive lighting conditions. The low afternoon sun casts dynamic shadows.

Right:

Lillies, 2025
Acrylic on canvas
115 x 93 cm
45 1/4 x 36 5/8 in
(TMI-WILKM-53977)

Price: USD 45,000 + VAT





Install view, 'Still Life with Blank Canvas', Michael Wilkinson, The Modern Institute, Osborne St, Glasgow, 2025

URS FISCHER

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

Central to Fischer's practice is a questioning of our relationship to 'the real' and the everyday. He uses the methods and visual language of Dada, Surrealism and Pop Art as a springboard to produce new work. The childlike scale of Urs Fischer's bronzes transforms space into a seemingly vast universe populated by animals, plants, household objects and fruit. Each small-scale bronze is a world unto itself. Some of his poetic works have fantastical origins, emerging from dreams or else coincidences of their production in the studio, while others developed from quotidian or domestic moments – the odd collisions and combinations that happen in life. One approach that links them together is their unlikely combining of two objects, often in divergent styles. Shifting states, and various forms of growth and decay, thread through these various tchotchke-like sculptures. 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.

Fischer considers these tableaux as part of a parallel universe – linked to ours but with a set of changes and inversions. They are not traditional bronzes. Their intuitive production and joyous colouring recall Play-Doh and the artist's hand remains visible. Their subversions of the logic and function of everyday objects and creatures takes inspiration from the drawings, jewellery and furniture of Austrian artist and designer Dagobert Peche (1887-1923). He was one of the key figures of the Austrian arts and crafts movement. Along with Josef Hoffmann and Koloman Moser, Peche determined the character of the Vienna Workshop with his designs. One of Fischer's sculptures is named after him.

Left:

Bird lamp, 2026 (Detail)
Blown glass, bronze, electric device
55.1 x 72.2 x 40.4 cm
21 5/8 x 28 3/8 x 15 7/8 in
Edition of 5 plus 2 artist's proofs
(TMI-FISCU-55473)

Price: USD 65,000 + VAT



Bird lamp, 2026
Blown glass, bronze, electric device
55.1 x 72.2 x 40.4 cm
21 5/8 x 28 3/8 x 15 7/8 in
Edition of 5 plus 2 artist's proofs
(TMI-FISCU-55473)

Price: USD 65,000 + VAT





Install view, 'Lovers', Urs Fischer, Museo Jumex, Mexico City, 2022

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 artist's proofs (AP 1/2)
(TMI-FISCU-53117)

Price: USD 75,000 + VAT





Left:

Vase Lamp, 2026
Aluminium, sheet metal, primer, acrylic paint, LED bulb, wiring
96.4 x 67 x 11.4 cm
38 x 26 3/8 x 4 1/2 in
Edition of 5 plus 2 artist's proofs
(TMI-FISCU-55540)

Price: USD 24,000 + VAT

ANDREW SIM

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

Andrew Sim's practice is concerned with a set of core motifs – flowers, horses, rainbows, birds and werewolves – relating to growth and companionship. Sim draws upon everyday experience to inflect these symbols with elements of autobiography, anthropomorphizing natural subjects and creating new characters to elegantly unfold ideas around their gender presentation and desire for queer placemaking. 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's pastel colours are applied using a soft foam-tipped palette knife, mimicking the application of makeup, and the expressive postures and otherworldly glow of their subjects speak to feelings of both vulnerability and affirmation. There is no definitive reading of the works and their compositions, while grounded in queerness, remain poetically open. After-the-fact it becomes apparent that progressions in their practice coincide with landmarks in their personal life. For example, over the last two years, stars have begun to populate the works, corresponding to the artist's immersion in queer nightlife.

Right:

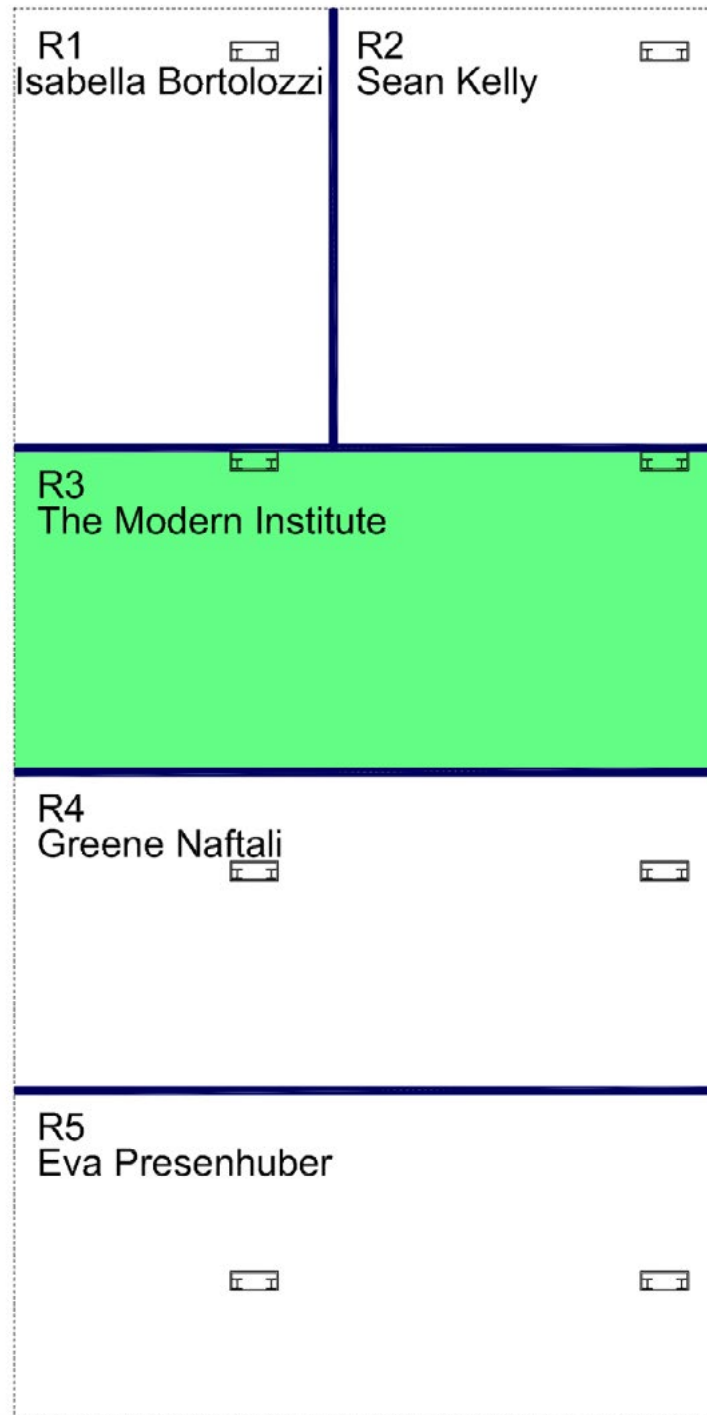
Untitled, 2026
Pastel on canvas
75 x 50 cm
29 1/2 x 19 3/4 in
(TMI-SIMAN-56026)

Price: USD 16,000 + VAT





Portrait of a red horse and monkey puzzle trees, 2026, Pastel on canvas, 180 x 200 x 3.5 cm, 70 7/8 x 78 3/4 x 1 3/8 in, (TMI-SIMAN-55666) Price: USD 40,000 + VAT



ART BASEL
THE MODERN INSTITUTE
LEVEL 2.1
BOOTH R3

