

THE MODERN INSTITUTE

ART BASEL  
HONG KONG  
2025

The Modern Institute  
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Glasgow, G1 5QN  
[themoderninstitute.com](http://themoderninstitute.com)

THE MODERN INSTITUTE



# KEITH HARING

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

‘Untitled (Window)’, 1985–1988, was made as part of a painted installation at Jörg Schellmann’s space Schellmann & Klüser, 1985, later known as Edition Schellmann, Munich-New York. Schellmann went on to work on a series of prints with Haring from 1985 onwards. They met again in 1988 and worked together on an edition of Haring’s ‘Totem’ in Germany when he showed at Hans Mayer Gallery, Düsseldorf.

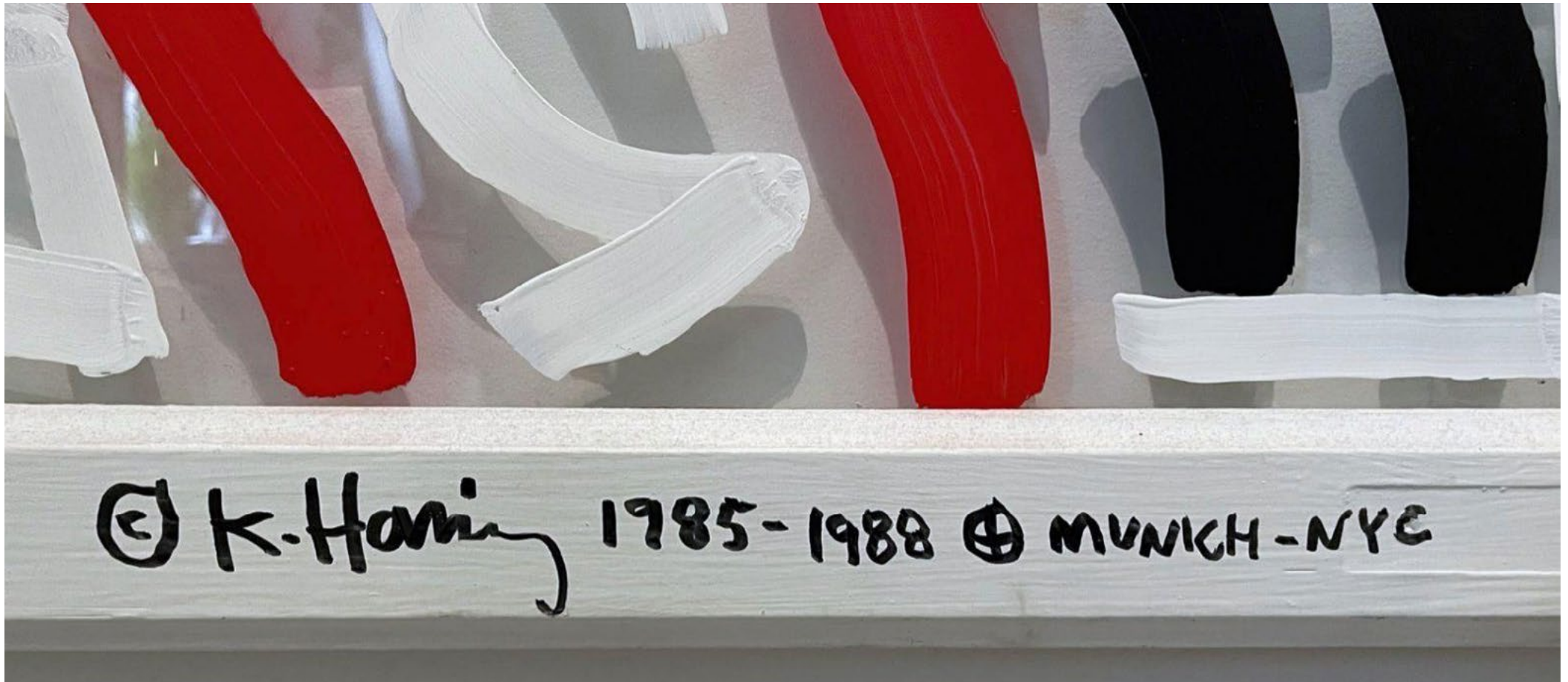
This is how he remembers the story of their meeting and collaboration in Munich:

‘When I first approached Keith in 1985, he happily agreed to do an edition with a simple ‘cool’. After a few months, he invited me to his studio to see his finished designs. As I approached the building on the corner of Broadway and West Houston Street, loud music was blaring from the open windows of the 2nd or 3rd floor. I instantly thought that could be the studio. As I entered the studio, whose door was slightly ajar, the music swelled to disco volume and I could see a room filled with hundreds of drawings on the floor, a boom box in the middle of the room, and Keith at the back by the window. As if we were old friends, Keith signalled that I could pick something from this abundance of drawings. I ended up choosing two series of three drawings each that I took with me proudly, without a receipt, without any financial arrangements, just like that. Incredibly cool. When the prints were printed, I boldly asked Keith to do an exhibition with us in Munich to which he agreed. As soon as he arrived at the gallery in Munich, he started painting on the walls – accompanied by the sounds from his boom box.’

**Left:**

Untitled (Window), 1985–1988  
Acrylic on metal and glass  
188.3 x 61 x 3.6 cm  
74 1/8 x 24 x 1 3/8 in  
(TMI-HARIK-53982)

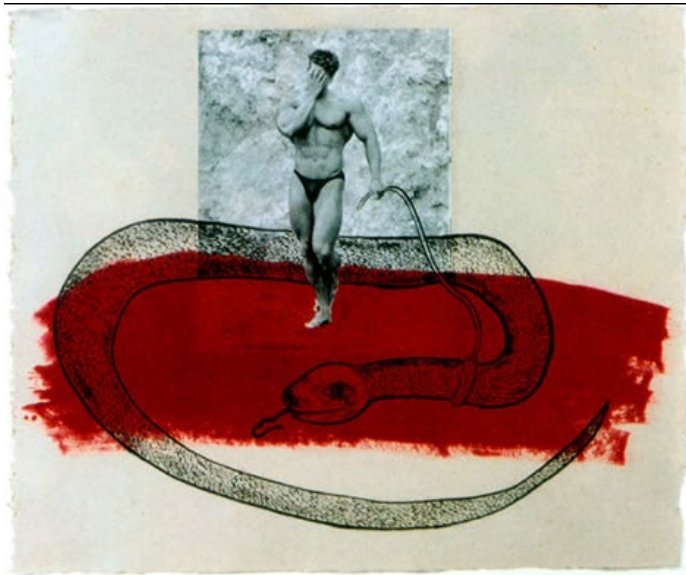
Price: POA



Snakes have featured in Keith Haring's work from as early as 1981 and have fulfilled a variety of enigmatic, political and symbolic roles in his drawings and paintings. His serpents are often depicted twisting through space with their mouths' open and forked tongues visible – recalling Aztec snake motifs and depictions, the ouroboros symbol, the Rod of Asclepius from Greek mythology, and also Pierre Alechinsky's prints. In Haring's oeuvre, the snake functions as a phallic symbol, a sign of temptation and also creative destruction.

Haring was deeply influenced by the calligraphic line and symbolism present in Pierre Alechinsky's work having seen an exhibition of his work at the Carnegie Institute Museum of Art, Pittsburgh, 1977. Alechinsky, a founding member of art group COBRA (an acronym for the cities the group's members inhabited – Copenhagen, Brussels, Amsterdam) made a series of prints in 1977 under the title 'The Year of the Snake', some of which Haring came to own.





Top: Pectoral, in the form of a double-headed serpent, 1400-1521.  
Bottom: Keith Haring, Untitled, 1989, Gouache, Sumi Ink And Photos.



Pierre Alechinsky, Peau Neuve, 1973

After moving to New York to study at the School of Visual Art, 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 – and the snake along with 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. 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. 'Untitled (Window)', 1985–1989, shows one culmination of these ideas and methods of depiction.



Keith Haring, , Schellmann & Kluser Gallery, Munich, 1985



Top: Theodoros Pelekanos's 1478 manuscript of an alchemical tract attributed to Synesius.  
Bottom: Keith Haring, Schellmann & Kluser Gallery, Munich, 1985

# 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.

**Right:**

Leaving and coming back, 2025  
Pigment, gum arabic, paper and rice paste on silk and linen  
102 x 96 x 3.7 cm  
40 1/8 x 37 3/4 x 1 1/2 in  
(TMI-WILKC-54090)

Price: GBP 72,000 + VAT / USD 92,000 + VAT







**Left:**

Leaving and coming back, 2025 (Detail)  
Pigment, gum arabic, paper and rice paste on silk and linen  
102 x 96 x 3.7 cm  
40 1/8 x 37 3/4 x 1 1/2 in  
(TMI-WILKC-54090)

Price: GBP 72,000 + VAT / USD 92,000 + VAT



Install view, 'Intimacy rarely makes sense of things', Pond Society, Shanghai, 2024



The notions of home and the family are often found in Cathy Wilkes' stripped-back installations. She brings together abstract paintings, figurative sculptures, and quotidian objects which are largely connected to the domestic interior and remnants of everyday life. Her arrangements capture the banality typical of such spaces and the repetitive actions that take place within them. These presentations of ordinariness, however, limn palpable feelings of vulnerability and fragility as each object—carefully chosen by the artist—holds an emotional charge that often goes unnoticed.

In 'Untitled', 2022-23 the figure's hands are outstretched holding medication in the form of pills and packets, suggesting their experience of suffering or the provision of care for a partner, wife, husband, parent, child, or another such custodian. Small marks found on the figure's body and face indicate features, but also a kind of weathering that occurs through daily living—small cuts, the drying of skin, or simply ageing. The labour of care explored here is also reflected in the intensive working and re-working the artist has undertaken in the making of the painting. Wilkes' emotive installations are not, however, solely confined to explorations of internal pressures. Recalling her own childhood growing up in politically unstable Northern Ireland, her interpretations of familial intimacy seek to portray underlying feelings of uncertainty or alienation that can arise from having lived under the threat of external political crises.

**Right:**

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

Price: GBP 160,000 + VAT / USD 207,000 + VAT





**Left:**

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

Price: GBP 160,000 + VAT / USD 207,000 + VAT



# JULIA CHIANG

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

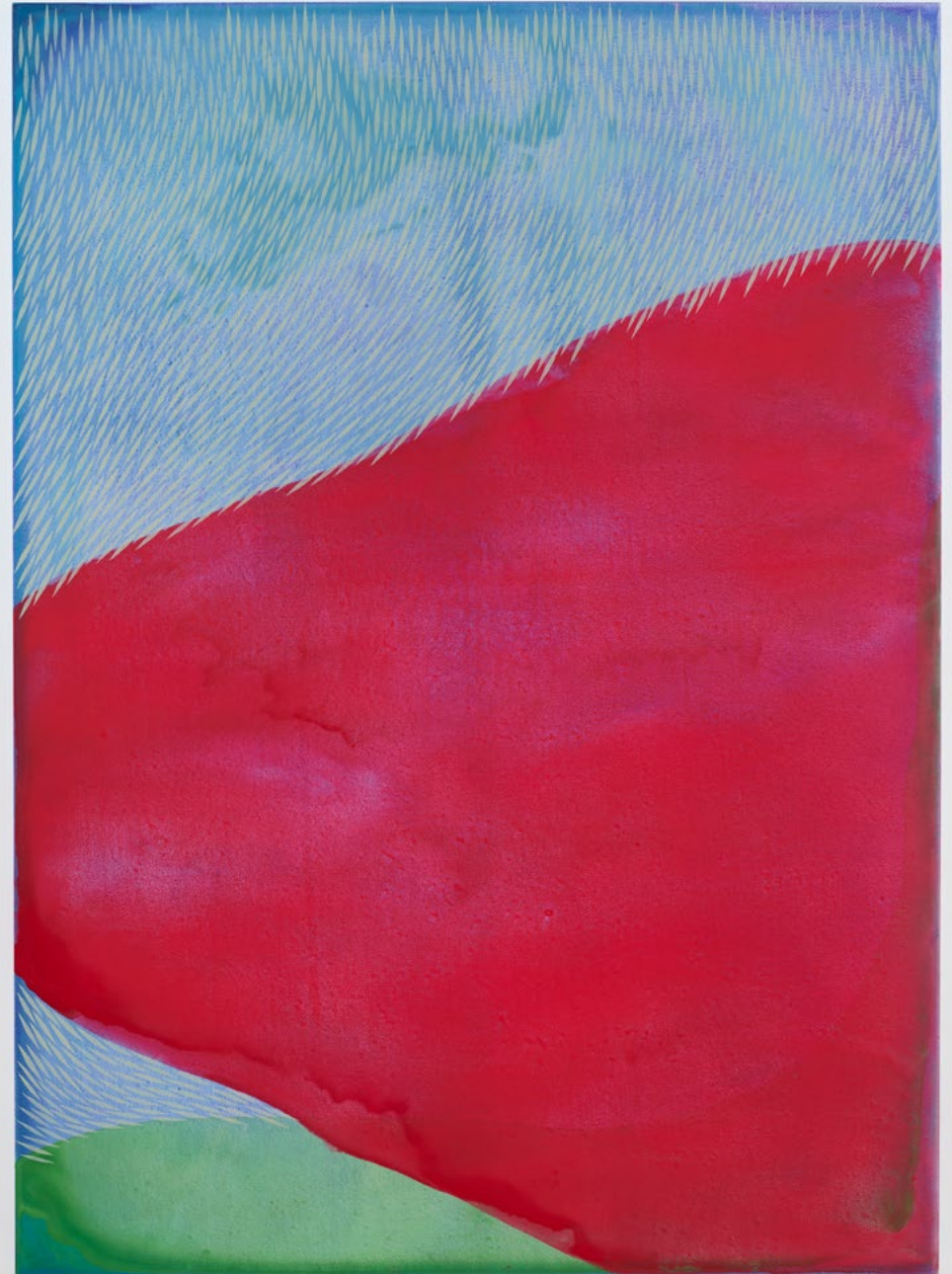
Julia Chiang's working method is meditative and considered, with each work reflecting a period of introspection. Her paintings appear caught in a state of transformation, tracing momentary interactions between different forces, represented by pools of colour, dots and multiple petal-like cells. The latter recall tangible corporeal effects, a sweat tinged brow or the rainbow purple-yellow of a bruised limb, for example, but could equally be related to celestial or microbial bodies. And while Chiang's focus is bodily or organic, the works remain open. Each one has its own unique weather. The patterning of petal forms and dots evokes contour lines, diagrams illustrating energy flows, or osmosis between watery zones.

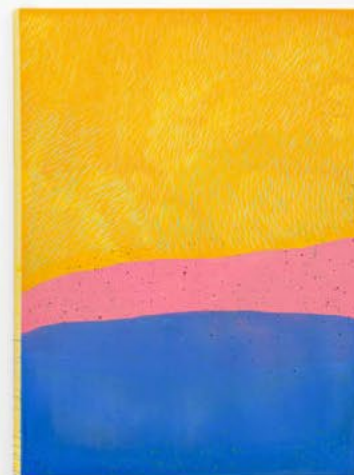
Chiang has spoken about employing thin washes, pouring paint and layering up sections of colour in her compositions, understanding this as an analogy for layers of skin, what it hides or reveals. In this way, her new works elegantly draw together seemingly dialectic ideas – the near and far, terrestrial and celestial, mind and body – speaking to the emotions, feelings and tensions we hold in the body. They are simultaneously tactile and metaphorical, evoking moments of elevated experience – anger, laughter or wonder. The interacting forms in the paintings lends them to erotic, playful and perhaps combative interpretation, and the titles emphasise this quality. Together, Chiang's paintings present a broad range of our dynamic and charged interactions with the world.

**Right:**

Push Power, 2024  
Acrylic on wood panel  
167.6 x 121.9 cm  
66 x 48 in  
(TMI-CHIAJ-53282)

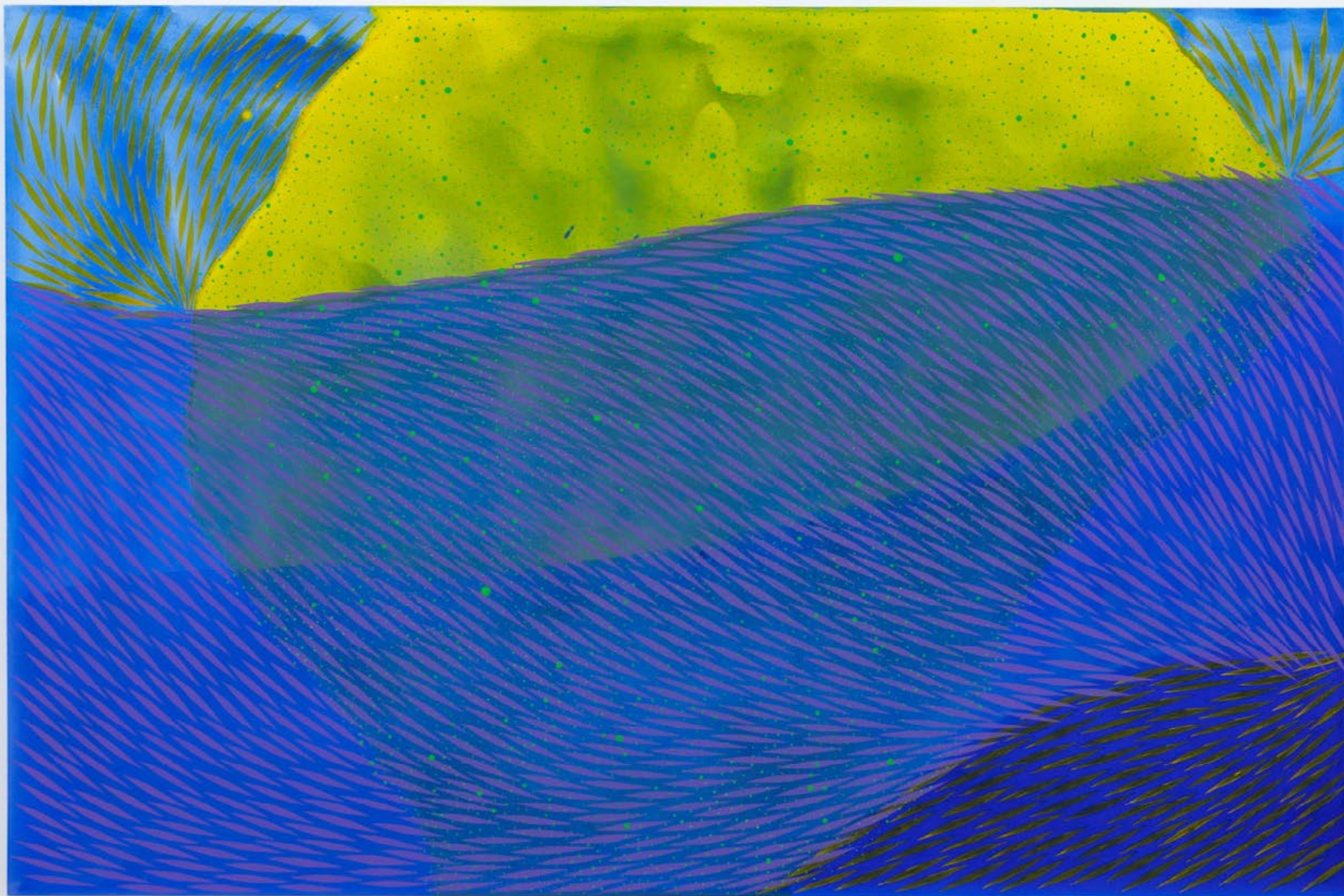
Price: USD 45,000 + VAT





Install view, 'Secret Smile', Julia Chiang, The Modern Institute, Aird's Lane, Glasgow, 2025





Swallowing Blues, 2024, Acrylic on wood panel, 91.4 x 137.2 x 5 cm, 36 x 54 x 2 in, (TMI-CHIAJ-53859), Price: USD 40,000 + 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.

'No Information or Memory', 2021 is from a series by Boyce, in which chairs are individually positioned against doors, their adjustable backrests wedged against its handle, forcing them shut. Since its first iteration in 1999 as 'Chair (Noir)', Boyce's reference to this cinematic device has evolved to include industrial touchstones as well as that of the Arts and Crafts movement. The chair's action suggests an act of guardianship, becoming an aid to protect the room from whatever malevolent force that lies beyond. Boyce's strange domestic still life provides an uncanny reflection on the context of contested territories, borders and isolationist politics.

**Right:**

No Information or Memory, 2021  
Stained wood, painted wood, brass  
205.5 x 99.5 x 88 cm  
80 7/8 x 39 1/8 x 34 5/8 in  
(TMI-BOYCM-48605)

Price: GBP 65,000 + VAT / USD 84,000 + VAT







**Left:**

No Information or Memory, 2021 (Detail)[www](http://www.tmi-boycm.com)  
Stained wood, painted wood, brass  
205.5 x 99.5 x 88 cm  
80 7/8 x 39 1/8 x 34 5/8 in  
(TMI-BOYCM-48605)

Price: GBP 65,000 + VAT / USD 84,000 + VAT

‘This idea of an eclipse or a partial eclipse... I liked the poetry of that and the idea of darkness and daylight happening simultaneously. You know it’s not night. It’s something else that is happening in daytime, the light being drawn out of a situation.’ - Martin Boyce

‘An Eclipsed Sunbird’, 2024, references Boyce’s series of photographs, ‘A Partial Eclipse’. These explore his concern with the limits of visibility: ‘How dark can you go where everything’s still visible in the photograph?’ Boyce’s ongoing interest with liminal zones in space and time are evident in this work. The text spells out the title and the typeface is derived from Boyce’s deconstruction of Jan and Joël Martel’s (1896-1966) Cubist trees which were first shown at the Exposition des Arts Décoratifs et Industriels Modernes, 1925. Key motifs in Boyce’s practice emerged from a consideration of these trees. The international exhibition was staged by the French government and featured a series of pavilions and designs aiming to highlight new styles of architecture. In many ways, it represented a key moment in defining Art Deco and also showing a gradual shift towards the order and rationality of Modernism. Boyce’s oeuvre 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.

**Right:**

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 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, 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, as with 'Coke Zero'. The title of this work references the fact that the drink Coke Zero was originally marketed at men, who associated the word 'diet' drinks with women.

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. Phone numbers, titles and other words are also scrawled down the sides of works and across their painted surfaces. These resemble shopping lists, the cursive on a CD or tape, a message noted down while on the phone, or a joke in a toilet cubicle. These writings speak to the everyday, un-precious but romantic atmosphere of the paintings.



**Left:**

Coke Zero, 2024  
Oil, charcoal and marker on canvas  
100.3 x 110.6 x 3.5 cm  
39 1/2 x 43 1/2 x 1 3/8 in  
(TMI-MCGUF-53774)

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



Install view, 'The Infinite Woman', Villa Carmignac, Porquerolles, 2024





My Blu-Ray, 2024, Oil and marker on canvas, 200 x 220 cm, 78 3/4 x 86 5/8 in, (TMI-MCGUF-53401), Price: GBP 80,000 + VAT / USD 103,000

# ANNE COLLIER

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

This spring Collier will present a curated selection of historically significant works from her oeuvre at our Osborne Street space. These will feature photographic works depicting a variety of imagery sourced from magazines, album covers, books and other printed matter focussing on the theme of female melancholy. Self-portraits, along with images referencing the work and self-presentation of artist Cindy Sherman, actor Marilyn Monroe and writer Sylvia Plath will form a key component in Collier's questioning of our relationship to images and the presentation of women.

'Studio Floor #3 (Marilyn, Norman Mailer)', 2009, is also a classic historical work and is the last remaining Arist Proof of this edition. It comprises three copies of Norman Mailer's 1973 biography of Marilyn Monroe on a plain grey floor. The iconic film star had died almost ten years before the publication's release. Mailer's book contained numerous photographs of Monroe alongside a long meandering essay, which made the spurious claim that the FBI had organised Monroe's death. Mailer later admitted to fabricating this to improve sales. The repetition of Monroe's image references Andy Warhol's monumental silkscreen 'Marilyn Diptych', 1962, which was completed just following her death. Warhol was both obsessed with celebrity image and death and his 'Death and Disaster' series was also started in 1962, comprising various macabre images from the American media. Collier's piece points to the way both Mailer and Warhol sought to profit from Monroe's death, or or at least to narrativize it for their own artistic ends. The books are also well-worn, sections of the covers are torn and the images are somewhat faded – showing the popularity of the publication's alluring mix of sex appeal and conspiracy.

One focus of Collier's oeuvre is underscoring the role of photography in the creation of celebrity, or perhaps the inseparability of the two. As Michael Darling comments on her 'Folded Madonna Poster (Steven Meisel)', 'Collier emphasizes that this is an Ur-image of twenty-first-century popular culture and photography's central role within it: a post-coital (what else is smoking naked in bed supposed to suggest?) blonde goddess (substitute Marilyn Monroe or any other iconic starlet) captured by a brand-name lensman and packaged for mass consumption.'

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 popular images reflect society's gendered power relations as well as continuing to shape them.

**Right:**

Developing, Comic, 2024  
C-print  
99.1 x 120.7 cm  
39 x 47 1/2 in  
Edition of 5 plus 2 AP  
(TMI-COLLA-54032)

Price: USD 26,000 + VAT







Studio Floor #3 (Marilyn, Norman Mailer), 2009, C-print, 112.3 x 145.8 cm, 44 1/4 x 57 3/8 in, Edition of 5 plus 2 AP, (TMI-COLLA-54027), Price: USD 35,000 + VAT

# MICHAEL WILKINSON

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

An unoccupied stage set has often seemed to me to transmit a greater dramatic charge than the play that comes to pass upon it. Perhaps it is for similar reasons that some of the artworks I like best are still-lifes from the renaissance period.

– Claire-Louise Bennett

‘Anigozanthos’, 2025, 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:

Anigozanthos, 2025  
Acrylic on canvas  
114 x 94.6 x 3.8 cm,  
44 7/8 x 37 3/8 x 1 5/8 in framed  
(TMI-WILKM-53932)

Price: USD 35,000 + VAT





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





In 2014, Michael Ned Holte wrote that his understanding of Wilkinson's work was 'incremental and marked as much by misapprehension as by fixity'. This holds with the artist's shift to still life painting. He renders a conventional, even conservative, subject somewhat uncanny – the flowers oscillate between generic motifs and specific instances, and trompe l'oeil of the linen never allows the eye to settle. A punning conflation of the sculptural and pictorial was also explored by Wilkinson in his 'Mirrored Wall' series. In these Wilkinson created two distinct zones by removing silver from the back of mirrored glass, creating pictorial sections of reflective brick and transparent spaces which reveal gallery walls and wooden stretcher bars. As with his still lifes, these pieces drew the viewers' attention to the materiality of the artwork, playing with the expectation of or desire for illusion and representing a resistance to the art object's reification.

**Left:**

Cherry Blossom, 2025  
Acrylic on canvas  
140 x 125 cm  
55 1/8 x 49 1/4 in  
(TMI-WILKM-53979)

Price: USD 43,000 + VAT



# ADAM MCEWEN

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

Adam McEwen works across painting, sculpture and installation. He is interested in the intersection of writing and fact, history and fiction. His work often focuses on the aesthetic qualities of utilitarian objects – pens, newspapers, urban signage, cigarettes, and telephones, amongst other things – to solicit a reconsideration of contemporary society's values and material dependence. McEwen's interest in forms of communication and reportage (in particular, obituaries) stems from his time working as a journalist in the 1990s. Themes of transience, change and death, in particular the way we understand and mark it, are key themes in his practice.

His 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 these works. The liquid in this painting of a disposable milkshake cup is all but gone. The container is 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.

**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





# URS FISCHER

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

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

Some of Fischer's poetic scenes have fantastical origins, emerging from dreams or else coincidences of their production in the studio, while others developed from quotidian or domestic moments – the odd collisions and combinations that happen in life. One approach that links them together is their unlikely combining of two objects, often in divergent styles. Amongst the pieces are a quixotic Playmobil knight with a mishappen companion, a metal rose held by a rough-hewn humanoid, and a snake curled around a plain chair. Shifting states, and various forms of growth and decay, thread through these various tchotchke-like sculptures. Key to Fischer's practice is a questioning of hierarchies – our relationship to 'the real' and the everyday, the permanent and impermanent, the serious and whimsical. In utilising bronze in this series, what initially appears fanciful and impermanent has in fact been built to last, forming a key element of the work's antic atmosphere.

**Right:**

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

Price: USD 50,000 + VAT







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

Answer of the Night, 2024  
Hand-blown glass, LED lights, brass chain, enamel paint  
23.1 x 16 x 16 cm  
9 1/8 x 6 1/4 x 6 1/4 in  
Edition of 5 plus 2 AP  
(TMI-FISCU-53739)

Price: USD 30,000 + VAT



# KIM BOHIE

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

The natural world emerged as the defining theme and subject for Kim Bohie in the 1990s, having previously also worked across the genres of still life and portraiture. In the early 2000s, Kim set up a studio and home on the island of Jeju, which lies south of the Korean Peninsula, and its landscape became her main preoccupation – the ocean, the local floral, her own garden.

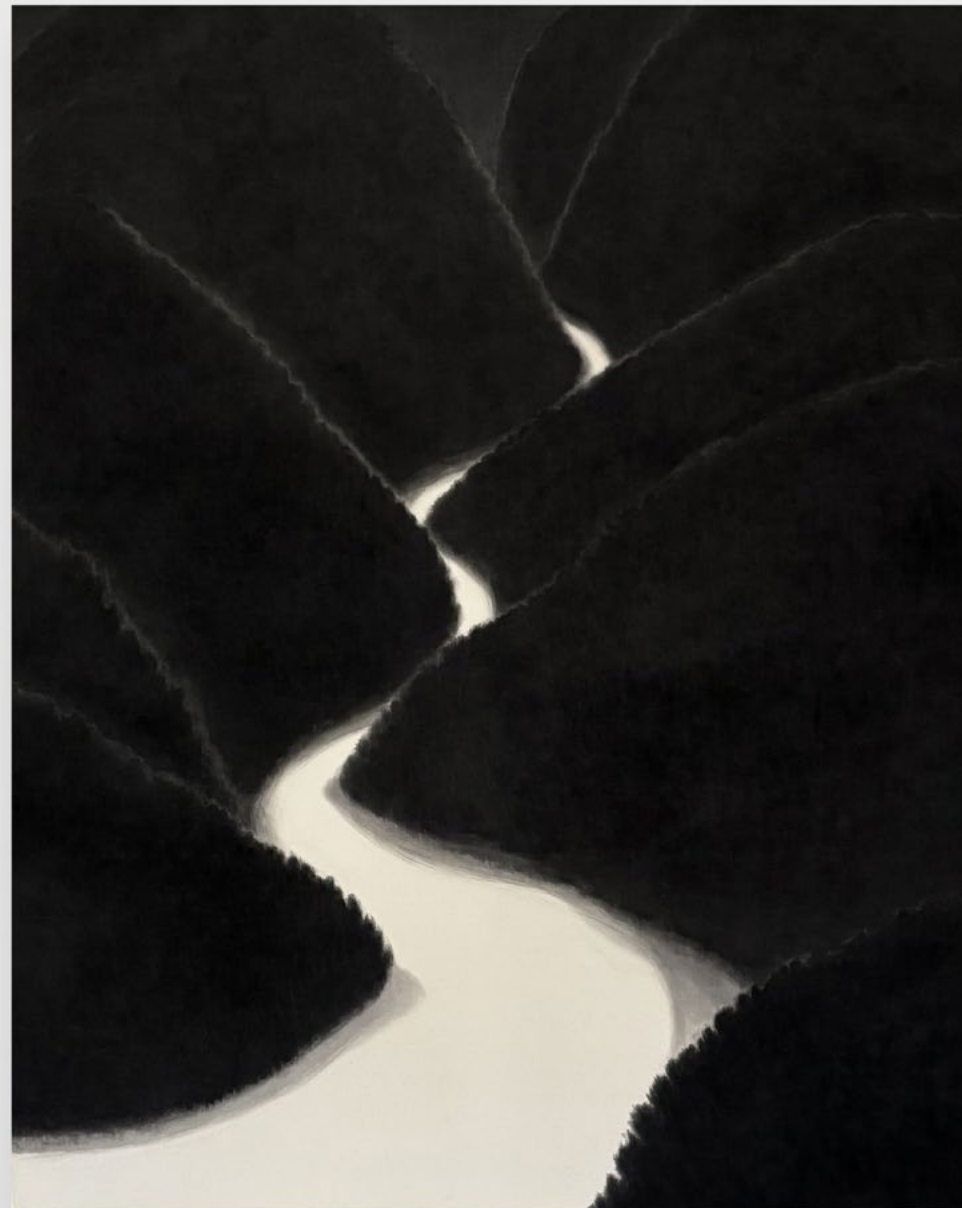
While Kim is well-known for her colourful landscapes, utilising the se-olchae method, she also makes compelling ink landscapes. These more aesthetic works are composed with sumi ink on canvas. *Towards*, 2024 depicts real scenery, its elegant grey tones create a dream-like atmosphere which leaves space for the viewer's imagination. It is an extremely mature and disciplined work. 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 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 (san meaning mountain, su meaning water) 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 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.

**Right:**

*Towards*, 2025  
Colour on canvas  
162 x 130 cm  
63 3/4 x 51 1/8 in  
(TMI-BOHIK-54062)

Price: USD 98,000 + 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 throwaway materials are elevated and reconfigured in his pieces, often mixing the humorous and poignant.

His ‘Metal Box’ series emerged from a casual urban observation; 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 (Toulouse)’, 2025, 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.

## Left:

Metal Box (Toulouse), 2025  
Aluminium sheets, gloss paint  
80 x 80 x 23 cm  
31 1/2 x 31 1/2 x 9 in  
(TMI-LAMBJ-53981)

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

# WALTER PRICE

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

‘I’m interested in dark humour, I want these drawings to present themselves as humorous, yet provocative.’ – Walter Price

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.

Price develops his vocabulary and sources in his drawings. Their collision of materials, narrative elements and motifs drawn from Americana (Mickey Mouse, baseball caps) recall the work of Henry Taylor and Larry Rivers – both of whom were concerned with cultural narratives in the US. Figures are augmented, their bodies flattened, interrupted or spliced through with other information to create disarming combinations. In each one, Price’s fearless enjoyment of media and sense of play are on clear display.

‘Left right left’, 2025, looks at ideas around power and manipulation, through a kind of dark humour. In the work, an ambiguous narrative unfolds. A group of different figures from society stand in a room before a pig, who appears to be a judge or arbiter of some form. The chess pieces nod concerns around war, tactical thinking and strategy, while stamped Mickey Mouse cartoons create movement and express a sense of chaos. Their pattern partly obscures the word ‘SAVE’ which is just visible along the bottom of the piece. The title could allude to military marching or else to the pendulum swing of American politics.

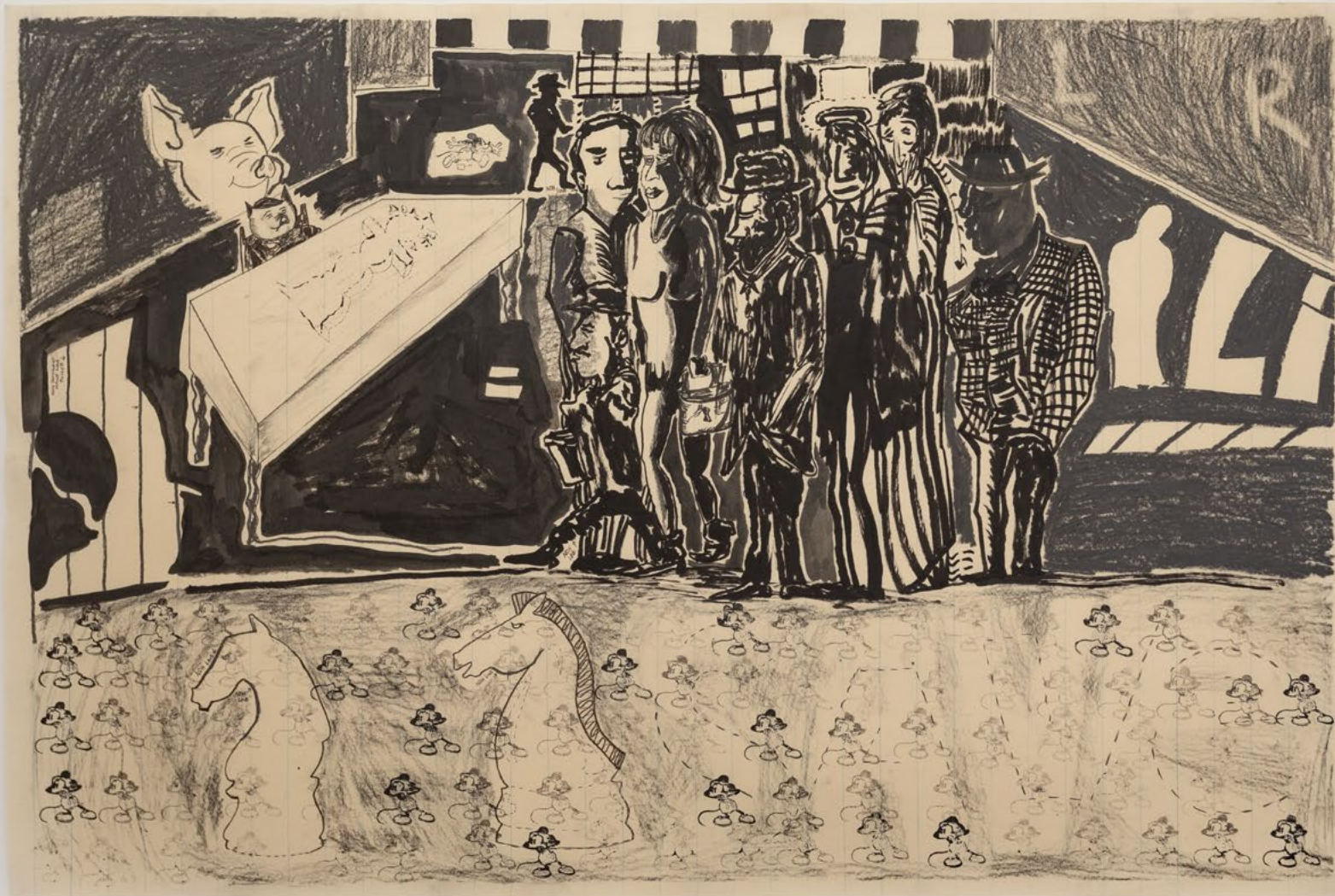
**Right:**

What’s the matter?, 2023  
Colour pencil, flashe, graphite on paper  
Framed: 73 x 3 x 57.8 cm  
28 3/4 x 1 1/8 x 22 3/4 in  
Unframed: 61 x 45.7 cm  
24 x 18 in  
(TMI-PRICW-53912)

Price: USD 9,000 + VAT







Left right left, 2025, Ink, graphite on paper, Framed: 73.2 x 3 x 103.2 cm, 28 7/8 x 1 1/8 x 40 5/8 in, Unframed: 61 x 91.4 cm, 24 x 36 in, (TMI-PRICW-53976), Price: USD 13,000 + VAT

# PADRAIG TIMONEY

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

Pádraig Timoney's diverse body of work explores the nature and implications of image-making, with a particular focus on painting. While Timoney is the primary artist in his mirror pieces it is clear, given the nature of the work, that viewers too must take on an overtly inventive or creative role. They can choose what enters the frame by moving around, shifting their gaze or tilting their head. Each person can reframe, pose and adapt expression – even capture their likeness in a mirror selfie. One might be tempted to rephrase Roland Barthes' celebrated declaration in 'Image Music Text' (1977), here 'the birth of the viewer must be at the cost of the death of the artist.'

Timoney never fully recedes from the view though, he creates the works from scratch and his writing is etched onto the surface of the hand-poured mirrors – signing off with dates and titles. 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. Whichever metal is used slowly forms and falls out of solution onto the glass producing 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.

With these works, Timoney forms a meditation on appearance and reality by working against a stable view of self, showing that each mirror creates its own fiction – blotting out details, bronzing or gilding the scene, or else cooling it with blue-silver tones. If Timoney, the mirror-maker, creates the conditions through which a viewer sees themselves (or indeed is aware that they are not seeing themselves) then it's possible to say that various types of portraits are continually being realised in these works.

## **Left:**

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

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







Install view, 'Silts', Padraig Timoney, The Modern Institute, Bricks Space, Glasgow, 2024



# HAYLEY TOMPKINS

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

‘It’s always something I have seen or something I would like to see. Recall and memory, firstly, creates the work. A feeling of how interiors have felt, a recreation of being in a place, but also standing in front of some artworks, some photographs, remembering how I felt standing there in front of certain things.’ – Hayley Tompkins

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

Recent panels by Hayley Tompkins explore a range of associations through colour and composition. ‘Picture Ballad’ has a dream-like quality, resembling a busy landscape 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.’

**Right:**

Picture Ballad, 2024  
Acrylic on gesso panel  
150 x 163.8 x 3.2 cm framed  
59 x 64 1/2 x 1 1/4 in  
147 x 161 cm unframed  
57 7/8 x 63 3/8 in  
(TMI-TOMPH-53790)

Price: USD 45,000 + VAT







Picture Ballad, 2024 (Detail)  
Acrylic on gesso panel  
150 x 163.8 x 3.2 cm framed  
59 x 64 1/2 x 1 1/4 in  
147 x 161 cm unframed  
57 7/8 x 63 3/8 in  
(TMI-TOMPH-53790)

Price: USD 45,000 + VAT





Picture Ballad, 2024  
Acrylic on gesso panel  
150 x 163.8 x 3.2 cm framed  
59 x 64 1/2 x 1 1/4 in  
147 x 161 cm unframed  
57 7/8 x 63 3/8 in  
(TMI-TOMPH-53790)

Price: USD 45,000 + 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 bodily elements, natural shapes, amongst other things.

His recent works comprise various dream-like stage sets, incorporating elements resembling flora and foliage and other anthropomorphic forms. As with Surrealism, Wine's pieces assert the primacy of the unconscious – its capacity to invert and reconfigure reality. His compositions 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.



**Left:**

Untitled, 2024  
Bronze  
37 x 40 x 20 cm  
14 5/8 x 15 3/4 x 7 7/8 in  
(TMI-WINEJ-53782)

Price: USD 25,000 + VAT

Untitled, 2024  
Bronze  
37 x 40 x 20 cm  
14 5/8 x 15 3/4 x 7 7/8 in  
(TMI-WINEJ-53782)

Price: USD 25,000 + VAT



**Right:**

Untitled, 2024 (Detail)  
Bronze  
24 x 39 x 19.5 cm  
9 1/2 x 15 3/8 x 7 5/8 in  
(TMI-WINEJ-53783)

Price: USD 25,000 + VAT





Untitled, 2024  
Bronze  
24 x 39 x 19.5 cm  
9 1/2 x 15 3/8 x 7 5/8 in  
(TMI-WINEJ-53783)

Price: USD 25,000 + VAT



# ANDREW SIM

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

Andrew Sim has created a new body of pastel works incorporating their signature motifs; pink horses, rainbow-colored monkey puzzle trees, yuccas, birds in flight, sasquatches, and a hairless werewolf. The artist pulls this visual repertoire from an unconscious place inhabited by dream images, classic archetypes, and memories that have gained psychological significance. By externalizing these interior images, Sim elegantly unfolds ideas around their gender presentation and desire for queer placemaking. More generally, the expressive postures and otherworldly glow of their subjects speak to feelings of vulnerability, growth, and affirmation.

After-the-fact it becomes apparent that progressions in their practice coincide with landmarks in their personal life. Over the past year, winged animals have come to the fore in their work, paralleling Sim's constant travel for projects between London, Edinburgh, Glasgow, and New York; plants are thriving and find themselves encircled by tulips, corresponding to the artist's immersion in queer nightlife; stars and rainbows are afterimages of LED-lit urban environments. While these narratives are informative, there is no prescriptive reading of the works. For Sim, successful pieces are relatable in their encoded queerness and open-ended enough for everyone to engage with.

Right:

Portrait of a rainbow monkey puzzle (New York), 2025  
Pastel on canvas  
160 x 180 x 3.5 cm  
63 x 70 7/8 x 1 3/8 in  
(TMI-SIMAN-54071)

Price: USD 30,000 + VAT







Install view, 'Beyond', Andrew Sim, The Modern Institute Off Site, 703 Western Ave, Los Angeles, 2025



# ANDREW KERR

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



We are presenting a new painting by Andrew Kerr at Art Basel Hong Kong. This work continues his exploration of associative abstraction, with the artist's pictorial focus shifting to more specified and graphic forms, corresponding to a renewed interest in draughtsmanship. The painting is a kind of abstract still life. There is a shallow depth to the pictorial space with graphic motifs and letter-like shapes interacting on subtly differentiated planes. Many of the forms and patterns which emerge across the painting were initially developed through drawings. The delicate hues and geometric shapes of the painting are highlighted by the work's thick and smooth frame. Kerr produced this in collaboration with a specialist framer.

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

**Left:**

Untitled, 2025  
Acrylic on paper  
47.9 x 59.9 x 3.2 cm  
18 7/8 x 23 5/8 x 1 1/4 in  
(TMI-KERRA-54034)

Price: USD 18,000 + VAT





Untitled, 2025 (Detail)  
Acrylic on paper  
47.9 x 59.9 x 3.2 cm  
18 7/8 x 23 5/8 x 1 1/4 in  
(TMI-KERRA-54034)

Price: USD 18,000 + VAT



# MONIKA SOSNOWSKA

(B. 1972, Ryki; 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.'

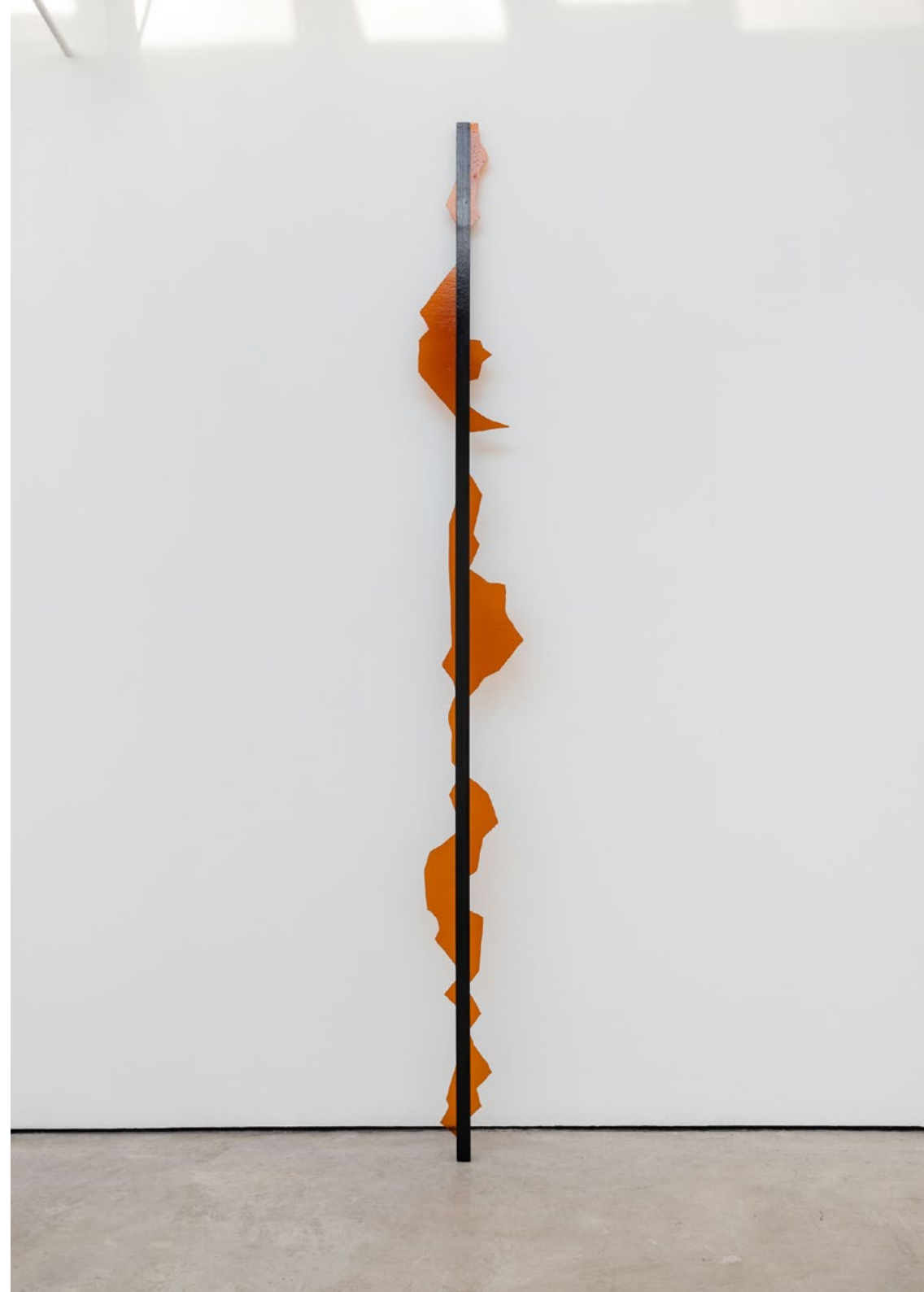
Sosnowska has an enduring interest in both materiality and ruination. This work is from a new suite of sculptures which continues her exploration of abandoned urban spaces, specifically their capacity to reveal uniquely beautiful and melancholic configurations when in a state of decay. Sosnowska imbues 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:

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 59,000 + VAT



Broken glass, 2024 (Detail)  
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 59,000 + VAT







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

# TONY SWAIN

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

'I don't really know what I'm looking for but it does usually grab me, sometimes its just a pattern, a pattern that comes from a natural-istic setting - like an area of brickwork, those repeated shapes will probably attract my attention, and sometimes it's the quieter moments or peripheral moments that have managed to find their way into the commercial agenda of a newspaper. It's more interesting to me to focus on the background information of a given image, not necessarily what I'm intended to focus my attention on. That appeal is really just a starting point. I'm looking for somewhere to start and somewhere to progress from, and I want to come up with a different kind of outcome than the one I've been presented with.'

- Tony Swain

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.

**Right:**

Unlimited Decor, 2025  
Acrylic and pieced newspaper on board  
104 x 130 x 3 cm  
41 x 51 1/8 x 1 1/8  
(TMI-SWAIT-53802)

Price: USD 36,000 + VAT







Unlimited Decor, 2025, Acrylic and pieced newspaper on board, 104 x 130 x 3 cm, 41 x 51 1/8 x 1 1/8, (TMI-SWAIT-53802), Price: USD 36,000 + VAT



# TOBY PATERSON

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

'I feel that many people approach my work as if the 'subject' of the work is architecture. It's not really. Architecture is just an excuse to look. The subject of the work is looking and feeling in one's environment. I say this frequently tongue in cheek, but I actually secretly mean it - I'm a landscape painter.' - Toby Paterson

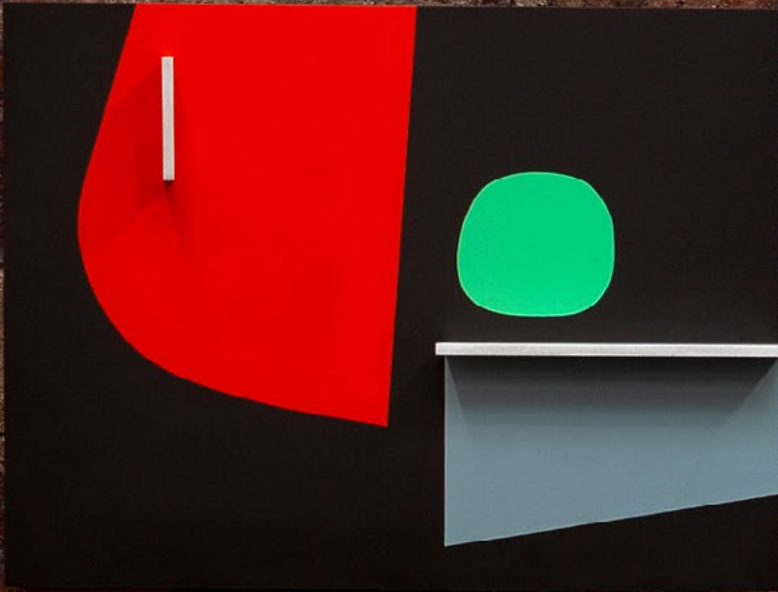
Light, colour, and texture – these qualities of place, recalled through memory, form the basis of Toby Paterson's practice. These works are from a recent series which explores themes of reflection, solace and memory, marking a turn away from the complex installations and assemblages which defined his 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. 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:

Post Office, 2024  
Acrylic on aluminium  
34 x 45 x 5 cm  
13 3/8 x 17 3/4 x 2 in  
(TMI-PATET-53753)

Price: GBP 7,000 + VAT / USD 9,000 + VAT







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



# RICHARD WRIGHT

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

This spring, Richard Wright will present his largest institutional solo exhibition in the UK for more than 20 years at Camden Art Centre, London. Known primarily for his site-specific and ephemeral wall-based paintings, the exhibition will also include new and rarely exhibited works on paper and in sculpture and glass. Wright's work is an active and extended investigation into the material conditions of the physical world. Engaging with both the tangible and immaterial, he opens up spaces which shift and alter our perception, drawing on histories of painting, design, metaphysics, aesthetics, counter-culture and architecture.

'Yes, it matters to me that they are painted. The event is important, the painting remembers how it got here – it contains. It has a life. That's there in the brush strokes.' - Richard Wright, 2022

No title (5.5.2022), 2022, is tightly composed but jostling, the flow of shapes, alternating in scale, colour and direction, drawing the eye around the space. It is painted with one-stroke brushes, each section applied meticulously with a steady hand. To produce the composition Wright worked and reworked drawings – cutting, photocopying, composing – and eventually producing a complex cartoon. This was then transposed, firstly in pencil and then paint, with certain areas improvised and changed during the process.

Piet Mondrian's utopian 'Transatlantic Paintings' have been an ongoing interest of Wright's. This series was produced between 1935 and 1940, with many paintings begun in Europe and finished in New York. The Dutch artist's process of placing sections of commercial adhesive tape onto a surface to generate compositions and create vibrant colour relationships recalls Wright's experimentation. Finding a balanced and rhythmic interaction of shape and colour is key for Wright. This concern also speaks to his training as a signwriter in the 1980s in which he specialised in producing hand-painted posters, known then as 'ticket writing'. While a precise artform this practice taught Wright certain key lessons, specifically that the scaling and space around lettering should always be to the aid of the overall composition. As with signwriting, although the method used to produce the painting is demanding, there is a sense of effortlessness and ease to its final appearance – the material evident but the technique almost invisible.

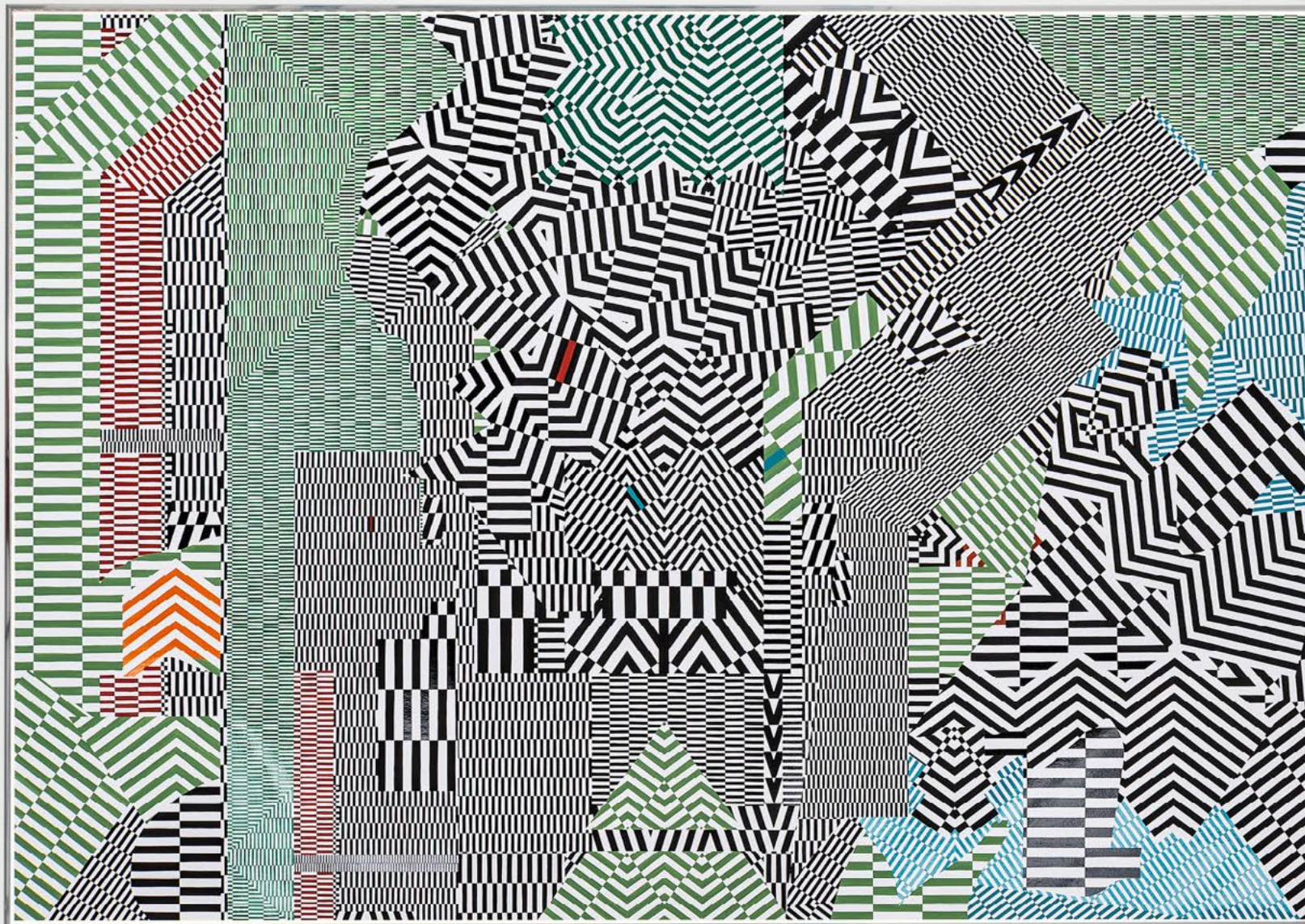
**Right:**

No title, 2024  
Golden fluid acrylic and graphite pencil  
480 x 692 cm  
189 x 272 1/2 in  
(TMI-WRIGR-53269)

Installation view, Richard Wright, Glasgow International Festival, The Modern Institute, Aird's Lane, 2024







No title (5.5.2022), 2022, Poster colour and enamel on paper, 80.8 x 114.4 cm, 31 3/4 x 45 1/8 in unframed, 83.8 x 117.2 x 4 cm, 33 x 46 1/8 x 1 5/8 in framed, (TMI-WRIGR-49386), Price: USD 88,000 + VAT



# ANDREW J. GREENE

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

'I think about the subjective experiences and relationships we bring to these symbols as a material that can be mined and used to redefine each symbol's objective meaning. I also think about this as a strategy to reflect on uncertainty— personal uncertainty, political uncertainty, social uncertainty, and to interrogate the systems that inform our ideas about class, taste, and aspiration.' – Andrew J. Greene

Andrew J. Greene remakes or re-stages symbols and scenes from contemporary consumerist culture. The collective desires and emotions projected onto the objects and spaces of commerce are a metaphysical raw material that Greene mines to reverse engineer meaning. At a time when there is little consensus about what is true or real, Greene's sculptures are a meditation on this uncertainty. Greene uses class, taste, and aspiration as materials whose relationships are as certain or uncertain as the material relationships between his sculptures.

We're showing new pieces 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 collides a piece of security apparatus with a commercial retail presentation. Greene 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 agency – a quality also emphasised by Greene's employment of industrial fabricators.

**Right:**

Timeless Symbols (Fake Rolex), 2021 (Detail)  
Stainless steel stanchion, display motor, fake Rolex  
151 x 12 x 12 cm  
59 1/2 x 4 3/4 x 4 3/4 in  
(TMI-GREEA-48797)

Price: USD 15,000 + VAT







**Left:**

Timeless Symbols (Fake Rolex), 2021  
Stainless steel stanchion, display motor, fake Rolex  
151 x 12 x 12 cm  
59 1/2 x 4 3/4 x 4 3/4 in  
(TMI-GREEA-48797)

Price: USD 15,000 + VAT

# YUICHI HIRAKO

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

This spring, Yuichi Hirako will present a large-scale installation comprising acrylic paintings and wooden sculptures across our Aird's Lane gallery and the Bricks Space, asking for a reconsideration of our relationship to nature and offering 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 Hirako's new 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'. His larger paintings are expansive, offering filmic vistas and interior scenes incorporating multiple objects, while other smaller compositions depict singular objects or animals. 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 222, 2024  
Acrylic on canvas  
182.8 x 152.4 cm  
72 x 60 in  
(TMI-HIRAY-53465)

Price: USD 46,000 + VAT







Install view, 'Under Current', Yuichi Hirako, Powerlong Museum, Shanghai, 2022

**Right:**  
Wooden Wood 94, 2025  
Wood, acrylic paint  
2 parts  
Man 155 x 70.5 x 32 cm, 61 x 27 3/4 x 12 5/8 in  
Pear 50 x 35 x 35 cm, 19 3/4 x 13 3/4 x 13 3/4 in  
(TMI-HIRAY-54089)

Price: USD 45,000 + VAT







**Left:**

Wooden Wood 93, 2025

Wood, acrylic paint

3 parts

Dog 30 x 16 x 16 cm, 11 3/4 x 6 1/4 x 6 1/4 in

Man 118 x 72 x 34 cm, 46 1/2 x 28 3/8 x 13 3/8 in

Cactus 70 x 30 x 30 cm, 27 1/2 x 11 3/4 x 11 3/4 in

(TMI-HIRAY-54088)

Price: USD 42,000 + 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 his compositions. Themes of romance, separation, and hope collide in his works. Time has been a theme in his 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.

Right:

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







# EVA ROTHSCILD

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

'I always make seating in my exhibitions. Having seating or somewhere somebody can put their stuff, that is made out of the same material as the sculptures, it gives people access to the materiality in a way. If you sit down on a bench and you're looking at an artwork and the bench is not what you expected and you start to think about the materiality of that and you start to realise its relationship to the objects you're looking at, hopefully it gives you a way in and raises some questions.' – 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.

Rothschild recently unveiled two new large-scale tapestries in the public foyer of Sadler's Wells East, the brand new purpose built theatre for dance which opens at East Bank, Stratford in March. Rothschild worked with West Dean College, the prestigious institution for arts, design, craft and conservation, to create the tapestries. They are the largest artworks to be created on the loom at West Dean Tapestry Studio in West Sussex. The tapestries are handwoven and the dyes used were created onsite at the College, so each colour was designed specifically for these artworks. The tapestries, titled *The In Breath* and *The Out Breath*, measure 4 x 5m and hang opposite each other, high on the walls of the main atrium of the building, welcoming audiences into the space.

## Left:

*The Out Breath*, 2024  
Dyed wool  
490 x 390 cm  
192 7/8 x 153 1/2 in  
(TMI-ROTHE-53971)

Installation view, Permanent Commission, Eva Rothschild, Sadler's Wells, London 2024



Bench 01 (BMS), 2019  
Jesmonite, fibreglass, rebar, paint  
42 x 179 x 33 cm  
16 1/2 x 70 1/2 x 13 in  
(TMI-ROTHE-47970)

Price: GBP 6,000 + VAT / USD 8,000 + VAT





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