



THE MODERN INSTITUTE

ART BASEL MIAMI BOOTH B35

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THE MODERN INSTITUTE



CATHY WILKES

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

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

The paintings are made and repeated till they're finished. After a while I know what should be there: I start again over and over. I can feel the speed of each action, which is fast and has no real duration – just the briefest moment compared to long periods of waiting and looking. It doesn't feel like production, production is too aggressive – it feels like continuous preparation, and then eventually recognition when I see it.
– Cathy Wilkes

The paintings harbour forms which exist at the edge of legibility and their combination of celestial sparsity with depictions of land conjures associations with loss and the wilderness – the pursuit of philosophical or religious meaning.

Cathy Wilkes' oeuvre comprises various complex and poetic installations evocative of domestic space and architecture. These often comprise found objects and various mannequins. The stilled figure of 'Untitled', 2022-23, constructed with papier mache, fabric, and wire mesh, captures a moment of suspended time. The figure appears introspective and caught in an ambiguous action – arms extended as if to embrace or pick up something absent. There is also a haunted sense of fragility to the figure – its legs are thin and pose slightly awkward. The piece speaks to Wilkes' interest in 'hypostatic abstraction and intense social realism' which she explores through her enigmatic sculptures. These reflect on her childhood in Northern Ireland, tentatively constituting various intimate spaces, at once anxious and banal, which encourage a re-examination of the everyday, its vicissitudes, routines and tender rituals.

Left:

Untitled, 2022-23
Paper mache, fabric, acrylic
Dimensions Variable
(TMI-WILKC-49579)

Price: GBP 160,000 + VAT / USD 200,000 + VAT

Right:

Untitled, 2022-23 (Detail)
Paper mache, fabric, acrylic
Dimensions Variable
(TMI-WILKC-49579)

Price: GBP 160,000 + VAT / USD 200,000 + VAT





Untitled, 2022-23 (Detail)
Paper mache, fabric, acrylic
Dimensions Variable
(TMI-WILKC-49579)

Price: GBP 160,000 + VAT / USD 200,000 + VAT

Right:

Unfolding, 2023
Pigment, paper, gum arabic and fabric on linen
81.5 x 75.5 x 2 cm
32 1/8 x 29 3/4 x 3/4 in
(TMI-WILKC-51236)

Price: GBP 70,000 + VAT / USD 87,000 + VAT



ANNE COLLIER

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

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

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' is displayed sequentially and show variations in colour and information. The effect is almost cinematic, and the work resembles stills in a short 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.

Left:

Filter #4 (Yellow), 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 AP

(TMI-COLLA-48563)

Price: USD 28,000 + VAT





Filter #4, 2021

C-print

6 prints, each: 153 x 123.6 x 4.5 cm,

60 1/4 x 48 5/8 x 1 3/4 in

(TMI-COLLA-50642)

Price: USD 168,000 + VAT

THOMAS HOUSEAGO

(B. 1972, Leeds; Lives and works in Los Angeles)

We are presenting new paintings by Thomas Houseago at Art Basel Miami. Houseago has been working on large-scale paintings since the 2020 and a period of therapy, building on the drawing that has always been a cornerstone of his practice. Reiki work and novel forms of meditation have informed the visions that ground these pieces, which bring creativity and nature into an affective dialogue.

The works were painted outside at his studio and incorporate passing detritus – sand, dust, leaves and petals. Each piece is deeply personal, speaking to a period of reflection and newfound freedom but more generally to the restorative power of nature. The works are suffused with colourful light, pulsing with energy, dynamic lines and effervescent colours. The scenes gesture towards new horizons, both literally and figuratively. The visionary quality of the works recall the symbolist landscapes of Edvard Munch.

The Modern Institute will present a solo exhibition with Thomas Houseago opening on 24th November.

Right:

Lil Lechuza Owl, 2023
Acrylic on canvas
81.3 x 64.8 x 5.1 cm
32 x 25 1/2 x 2 in
(TMI-HOUST-52155)

Price: USD 90,000 + VAT





Sage flowers, Coast live Oak Charmlee, after the rains, 2023
 Acrylic on canvas
 274.3 x 182.9 x 5.1 cm
 108 x 72 x 2 in
 (TMI-HOUST-51641)

Price: USD 350,000 + VAT



Waking Flowers Sunrise, 2023
 Acrylic on canvas
 274.3 x 182.9 x 5.1 cm
 108 x 72 x 2 in
 (TMI-HOUST-51642)

Price: USD 350,000 + VAT

Right:

Mystery Owl (Amani), 2023
Redwood
182.9 x 61 x 59.7 cm
72 x 24 x 23 1/2 in
(TMI-HOUST-51940)

Price: USD 275,000 + VAT





ANDREW SIM

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

These works continue Andrew Sim's concern with a set of core motifs relating to growth and companionship. Sim draws upon everyday experience to inflect these with elements of autobiography, anthropomorphizing natural subjects and creating new characters, to convey their relationship to Queer love, culture and identity. Each motif holds a deep personal significance, and they are often repeated and twinned to create a series of connections either within or across works.

There is a joyous, communal atmosphere to this suite of pastels. The objects in them shine like neon against their hazy black backgrounds – an allusion to both nightlife and dreams. New depictions of child-like stars and rainbows across the works could be mistaken for club lights. The werewolves refer directly to the artist's experience of Queer nightlife. They are depicted standing together in friendship, one with a hand on the shoulder of the other – like friends in a smoking area. Sim's santas also discretely refer to club culture. Their pose and shared aesthetic are a tongue-in-cheek nod to encounters with bears – larger and often bearded men exuding a rugged, traditional masculinity – at gay and leather bars.

Sim's monkey puzzle trees have a clear relationship to the groupings of werewolves and santas. The motif is based on a tree planted near Sim's childhood home which an I Ching reading led them to reconsider. The divination suggested they 'grow like a tree'. Sim has previously depicted singular trees but here their overlapping branches call to mind people holding hands. The horses also find new groupings. Sim began painting them while on residency at Villa Lena Foundation, Italy. This was a liberating time for the artist which gave them space to reflect on their gender presentation.

Left:

Portrait of two werewolves without hair with gold stars, 2023
 Pastel on canvas
 200 x 140 x 3.5 cm
 78 3/4 x 55 1/8 x 1 3/8 in
 (TMI-SIMAN-51684)

Price: USD 30,000 + VAT

Right:

Portrait of three monkey puzzles with spring growth intertwined,
2023

Pastel on canvas
160 x 260 x 3.5 cm, 63 x 102 3/8 x 1 3/8 in unframed
(TMI-SIMAN-51629)

Price: USD 35,000 + VAT



ADAM MCEWAN

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

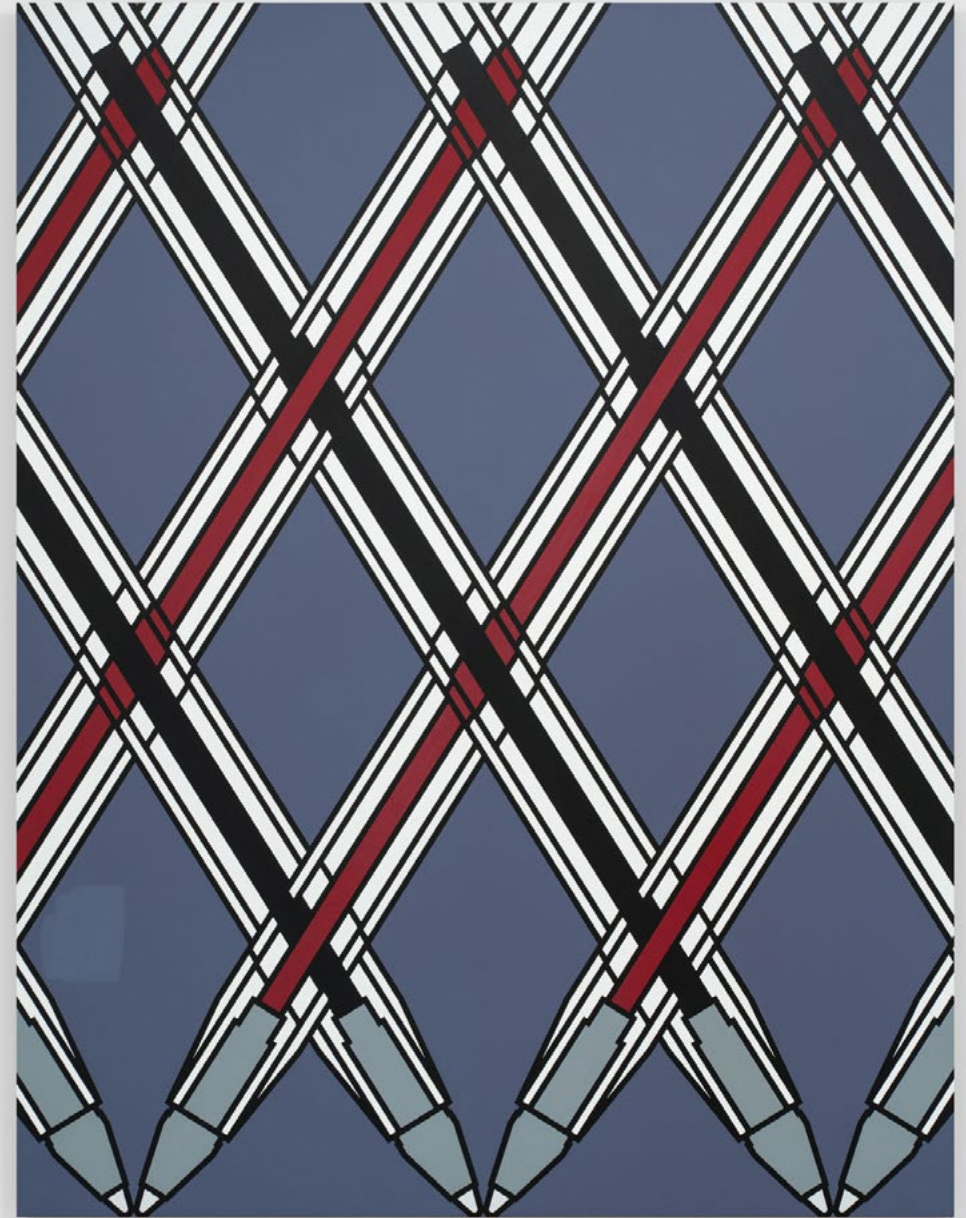
The form of Adam McEwen's *Kling Klang*, 2023, mimics the structure of a chain-link fence. This gives the work a carceral quality – speaking to the way we can be trapped by words, writing and media. Comparably, *Colosseo Painting* resembles the elliptical shape of the legendary Roman amphitheatre. The pen implies a form of discourse, and the shape implies contest and combat. This is perhaps a reference to McEwen's work writing obituaries for *The Daily Telegraph* in London during the 1990s – a heyday for the form, with great competition between the leading papers.

In his work, McEwen often focuses on the aesthetic qualities of utilitarian objects, thereby soliciting a reconsideration and evaluation of contemporary society's material dependence. Previous pieces have looked at banal objects such as water coolers and air conditioners, while this more recent series of paintings have comprised ballpoint pens in various arrangements. These compositions flatten the pens and show them on colourful backgrounds, recalling textile patterns. These schematic paintings contrast the banality of the object of writing with its power and communicative potential.

Right:

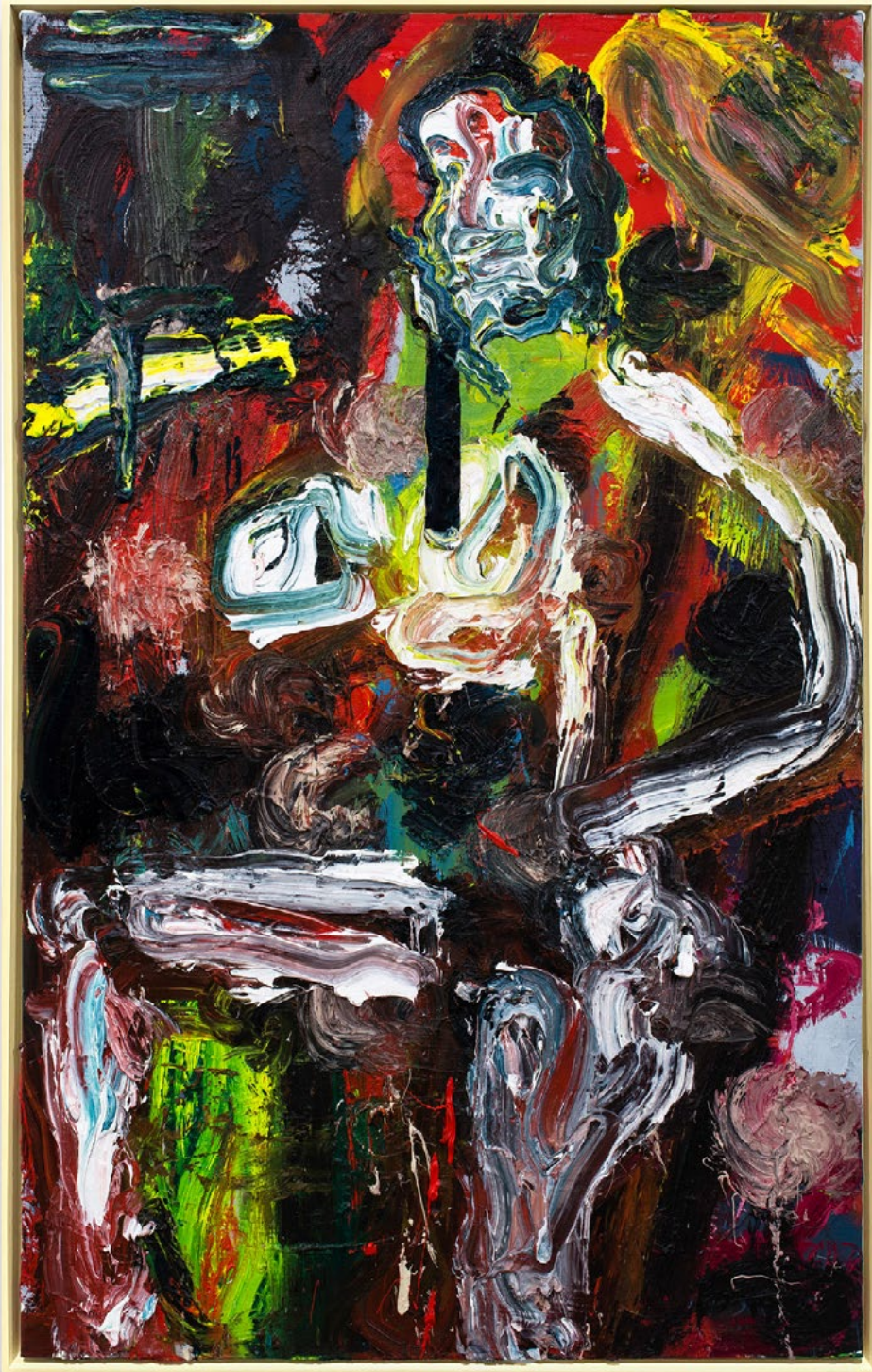
Kling Klang, 2023
Acrylic on canvas
213.4 x 165.1 cm
84 x 65 in
(TMI-MCEWA-51343)

Price: USD 85,000 + VAT





Installation view, Adam McEwen, Rome, 2023



SPENCER SWEENEY

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

We are presenting a work on linen by Spencer Sweeney for Art Basel Miami. Sweeney became known during the 1990s as an artist, musician, DJ and owner of Santo's nightclub in New York. His visual art practice incorporates and shifts across various genres and styles. He often shows work in casual, dashed-off or informal ways – defining a 'slacker' style.

Sweeney's figurative paintings often portray abstracted representations of Sweeney's friends and acquaintances. These are often layered and reworked by the artist employing gestural mark-making which recalls Leon Kossoff and Frank Auerbach's work. These pieces often begin intuitively and then incorporate and adapt found imagery – this process of accretion allows different personas to unfold on their surfaces.

Left:

Stella, 2015
Oil on linen
125.5 x 79.6 x 5.1 cm, 49 3/8 x 31 3/8 x 2 in framed
121.9 x 76.2 x 3.5 cm, 48 x 30 x 1 3/8 in unframed
(TMI-SWEES-47026)

Price: USD 45,000 + VAT



Installation view, 'Perfect', Spencer Sweeney, The Brant Foundation, Connecticut, 2022

JIM LAMBIE

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

Jim Lambie's works often employ ubiquitous objects that nod to nightlife, punk and subcultural music's material history – from record covers to clothes, mirrors to safety pins. His 'Metal Box' series emerged from a casual urban observation; the artist noticed the compelling material qualities of peeling posters on various city walls – the way that over time their edges and corners revealed glimpses of past events.

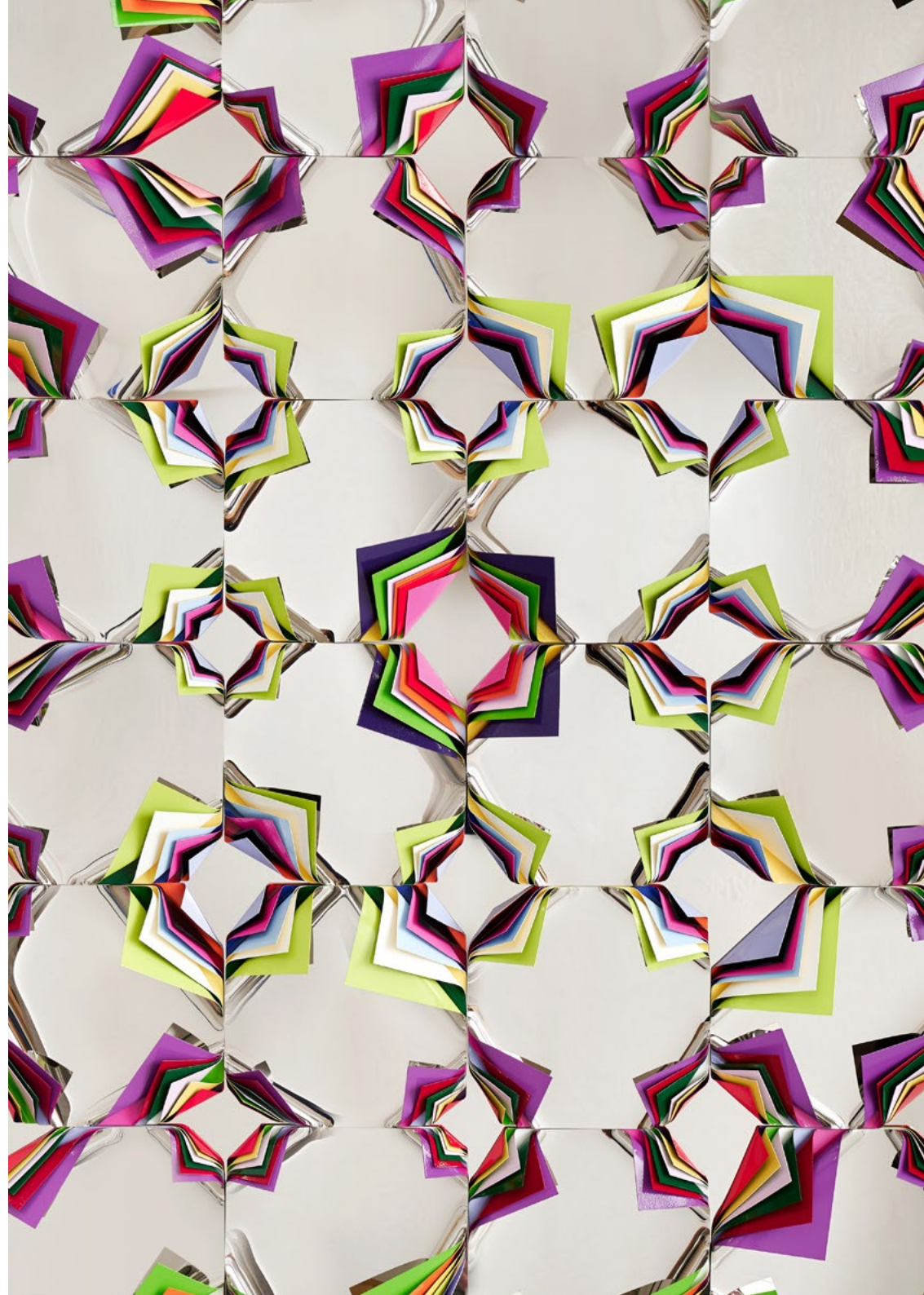
'Metal Box (Kaleidoscope) Ecstatic' is meticulously constructed from seven layers of steel. The sections have both sides painted before being mounted together. When in place, their corners are bent by hand. The top layer is polished steel, maximising the dance of colour across the work. The concentric hues produce a psychedelic blend of gloss colour and reflection. And while no information or text is on display, the piece speaks to the romance of music, the promise of a concert. The strict geometry and repeated form of the various folded sheets comes to resemble a mandala, alluding to a religious journey – moving through a series of spiritual layers.

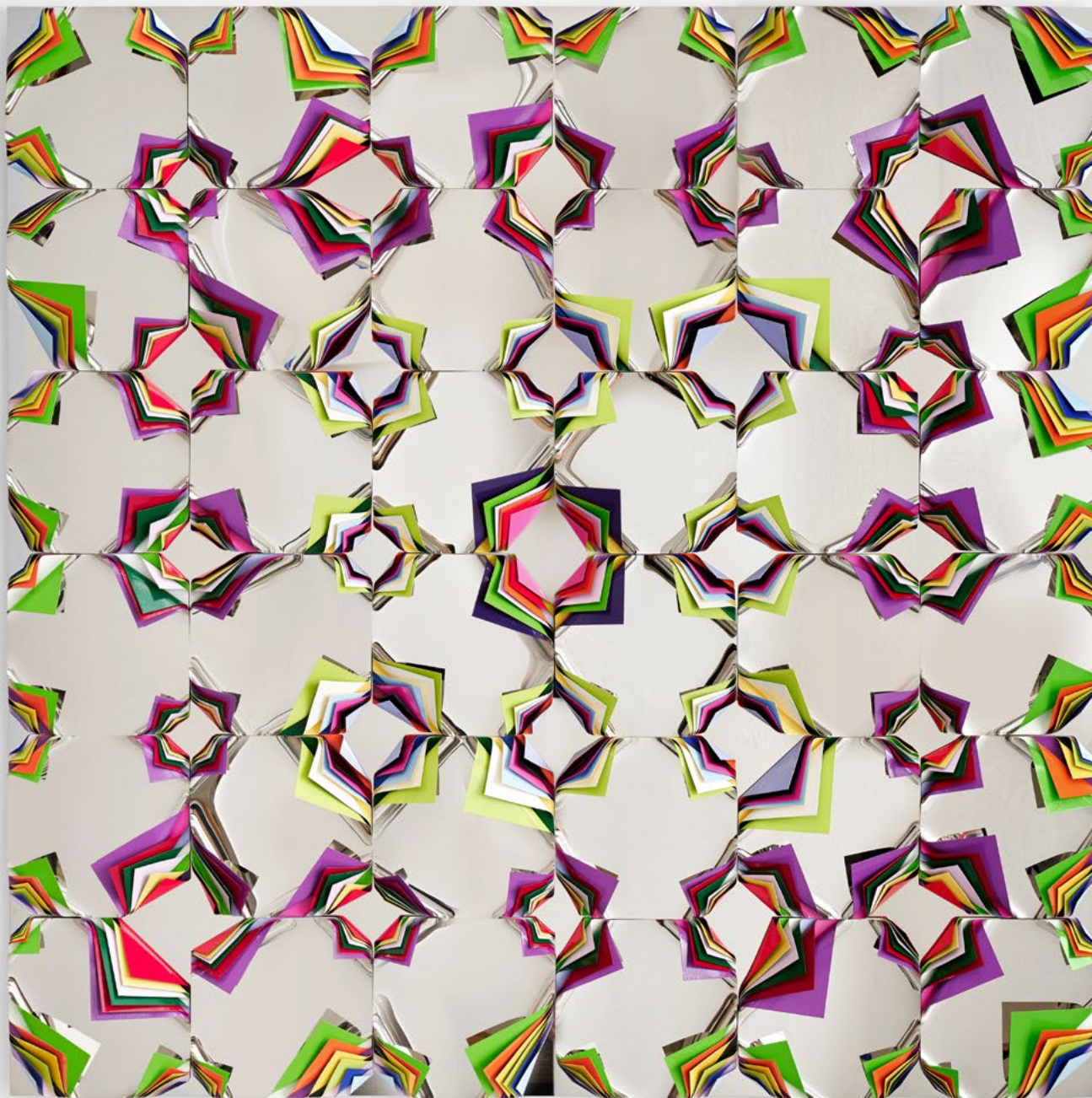
Like Josef Albers' 'Homage to the Square' series, a sequence of colours radiates out from a central zone. Albers' series, which comprises over a thousand works and was made over 25 years, was an important historical touchstone for the 'Metal Box' works. Albers' always followed a strict format, his key interest in the effect that adjacent colours have on each other. Lambie's work breaks with Albers' purity, and is grounded in both the everyday and ideas of abstraction. And although the work is wall-mounted, like a painting, it deals with spatial concepts. This relates it to the efforts of another twentieth century artist, Lucio Fontana. Fontana wanted to break down the barriers between painting and sculpture, architecture and art. He termed this effort 'Concetto spaziale'. The even surfaces of Fontana's 'Tagli' series are broken by decisive cuts to their surfaces – both erotic and violent – emphasising the material qualities of the painted surface. Lambie's 'Metal Boxes' also break the beauty of flat colour, literally bending the Albers' square.

Right:

Metal Box (Kaleidoscope), 2023 (Detail)
Aluminium and polished steel sheets, gloss paint
190.5 x 190.5 x 14 cm
75 x 75 x 5 1/2 in
(TMI-LAMBJ-50541)

Price: GBP 220,000 + VAT / USD 276,000 + VAT





Metal Box (Kaleidoscope), 2023
Aluminium and polished steel sheets, gloss paint
190.5 x 190.5 x 14 cm
75 x 75 x 5 1/2 in
(TMI-LAMBJ-50541)

Price: GBP 220,000 + VAT / USD 276,000 + VAT



Installation view, 'A Forest', Jim Lambie, Jupiter Artland, Edinburgh, Permanent Installation

TONY SWAIN

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

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

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



Left:

Forgotten Tempers, 2023
Acrylic and pieced newspaper on board
165 x 210 x 3 cm, 82 5/8 x 65 x 1 1/8 in unframed
168.3 x 123.2 x 3.5 cm, 66 1/4 x 48 1/2 x 1 3/8 in framed
(TMI-SWAIT-51568)

Price: USD 70,000 + VAT



Forgotten Tempers, 2023 (Detail)

Acrylic and pieced newspaper on board

165 x 210 x 3 cm, 82 5/8 x 65 x 1 1/8 in unframed

168.3 x 123.2 x 3.5 cm, 66 1/4 x 48 1/2 x 1 3/8 in framed

(TMI-SWAIT-51568)

Price: USD 70,000 + VAT

YUICHI HIRAKO

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

Yuichi Hirako's 'tree man' pervades his paintings and sculptures under various aliases. A self-portrait of sorts, this mythological figure has a human body and a fir or pine tree head replete with antlers. The character evolved in part from the Japanese folkloric tradition of the 'kodama' or tree spirit. In Hirako's imaginings, the 'tree-man' is neither simply a nature lover nor a detached urbanite. It can be understood as a foil for any introspective viewer, underscoring our inconsistent relationship to nature. In his 'Green Master' series the 'tree man' always stands in the foreground cradling an object or animal before a dreamy landscape washed with colour. In Green Master 86, the striking blue figure holds a bundle of fruit, and in Green Master 87 the character holds a small black cat. Again, our relationship with nature is the key theme – in particular the objects we use to think about and connect with the environment.

Hirako is currently presenting a solo exhibition of painting and sculpture at Space K Museum, Seoul.

Right:

Green Master 86, 2023
Acrylic on canvas
230 x 200 cm
90 1/2 x 78 3/4 in
(TMI-HIRAY-51591)

Price: USD 55,000 + VAT





Installation view, 'Journey', Yuichi Hirako, Space K, Seoul, 2023

MARTIN BOYCE

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

Martin Boyce's panel *Perforated Dusk*, 2023, is part of series of works employing materials and textures that give the impression of being pulled from the architecture of a public area, while preserving a format that conforms more closely to that of a conventional painting. This panel mixes references to urban space with more mystical and poetic allusions; the terrestrial and celestial collide.

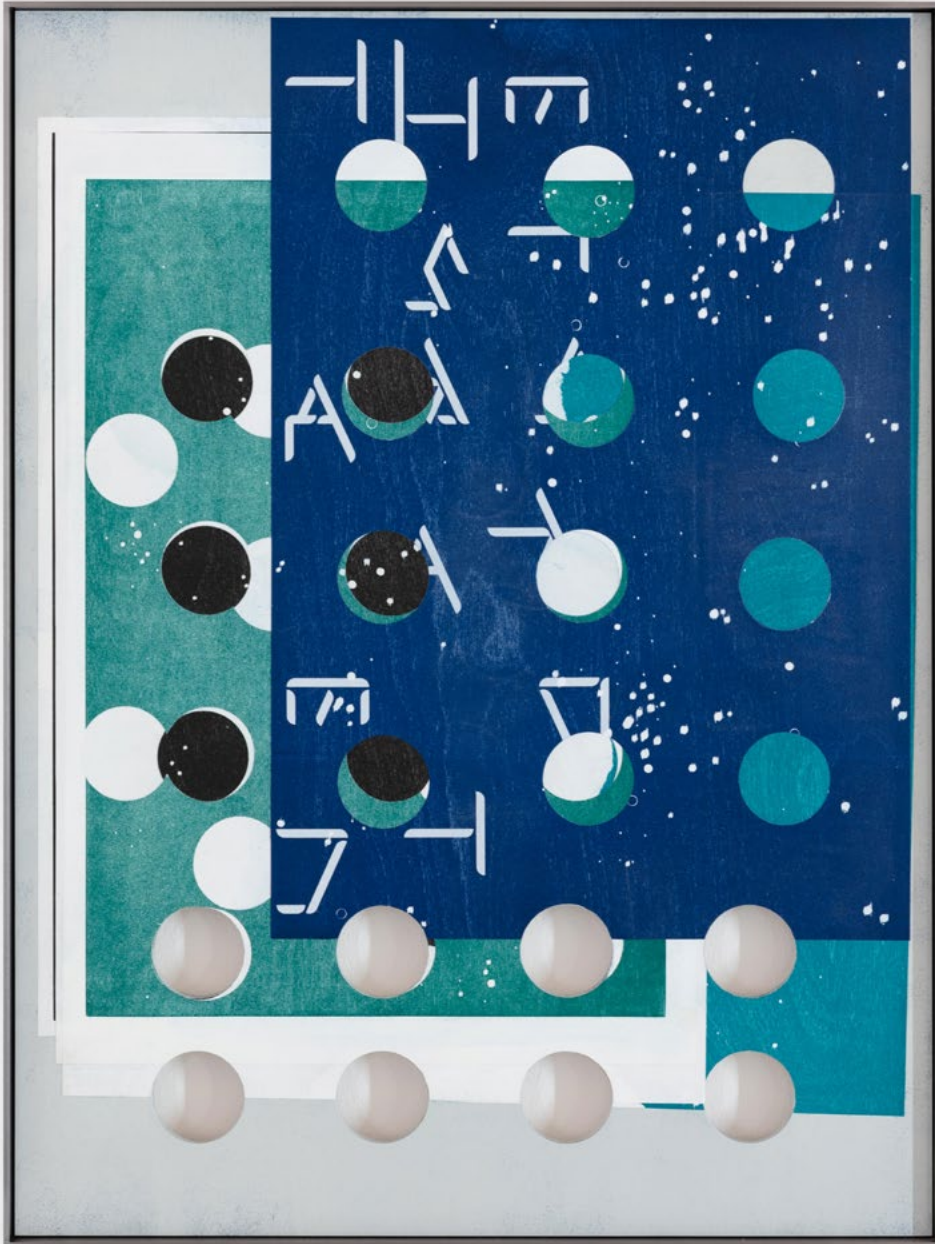
The panel plays with the physical materiality of woodblock processes – using the texture and grain of plywood and drilled holes to speak to the complexity of the night sky. The pasted paper elements of the piece recall peeling concert posters, and also nod to Daniel Buren's work *Affichages Sauvages*, 1968. For this Buren placed striped paper over various advertisements in Paris, drawing attention to the construction of the city under late capitalism. The larger gridded holes in work resemble telephone keypads, alluding to Boyce's recent series of phone panels. A motif is consistent with the artist's interest in portals, barriers and liminal space. Its overall construction references a kind of filmic noir and retro-futuristic sci-fi quality. It incorporates Boyce's Martel-inspired alphabet which has been a part of his work for over two decades, and which speaks to the twilight of Modernist aesthetics. The laser cut steel letters spell out the phrase: THE STARS ARE OUT.

Martin's Boyce's latest work is a ghostly mobile, equally recalling the work Alexander Calder, Modernist design and natural forms – sun and rain. Consistent with other works, the piece plays with and subverts the atmospheres and ideologies of Modernism, utilising the emotional resonance of its stylings. This lends the work a kind of haunted melancholy or sense of uncanny abandonment, but also an elegance and clarity. Often Boyce's pieces allude to various imagined landscapes: gardens, municipal parks, courtyards.

Left:

Perforated Dusk, 2023
Lacquered steel, Painted plywood, wood block and silkscreen
print on madrid litho paper, Madrid litho paper
81.2 x 61.2 x 5 cm
32 x 24 1/8 x 2 in
(TMI-BOYCM-51870)

Price: GBP 35,000 + VAT / USD 44,000 + VAT





To be titled, 2023
Painted and stained steel, painted and stained aluminium, brass
wire
220 x 165 x 165 cm
86 5/8 x 65 x 65 in
(TMI-BOYCM-51937)

Price: GBP 45,000 + VAT / USD 56,000 + VAT



Right:

To be titled, 2023
Painted and stained steel, painted and stained aluminium, brass
wire
220 x 165 x 165 cm
86 5/8 x 65 x 65 in
(TMI-BOYCM-51937)

Price: GBP 45,000 + VAT / USD 56,000 + VAT

JULIA CHIANG

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

Julia Chiang's working method is meditative and her works emerge from a consideration of the body. Each one reflects a period of personal introspection, and the artist has commented that they think about 'cause and effect regarding forces of nature' within their work. Her dots and petal-shaped forms form patterns evoking contour lines, or diagrams illustrating energy flows. They tread the line between the physical and metaphysical, the micro and the macro. In this new work colours blend and bleed together in a shimmering patch of yellow, a pool of blue is speckled with yellow coming to resemble a nebula and a wave of red along the bottom lends gravity to the piece. While Chiang's focus is often bodily the works remain open. In many ways, her oeuvre represents a poetic engagement with the sublime – that sense of being overwhelmed before the natural world.



Left:

When We Were Here Last, 2023
Acrylic on wood panel
101.6 x 76.2 cm
40 x 30 in
(TMI-CHIAJ-51661)

Price: USD 35,000 + VAT

FRANCE-LISE MCGURN

(B. 1983, Glasgow; Lives and works in London)

We are presenting new paintings by France-Lise McGurn at Art Basel Miami. Her paintings are made with a variety of materials – oil and acrylic paint, markers and spray paint – and depict a variety of imagined subjects, primarily female figures in groups or alone. The atmosphere varies between pieces, shifting from the languid to the ecstatic. People and individual body parts pull the eye across the ambiguous spaces traced loosely by McGurn in washes of bright and pastel colour. Glances are exchanged and hand gestures suggest various intimate relationships between the parties.

Key themes in McGurn's work include music, dreams, motherhood and popular culture. The artist's figurative imagery draws on her own experiences of nightlife and the city but also from a personal archive of found imagery relating to sexuality and music – found in films, club flyers and magazines. Her visual sources have included books on 'erotic aerobics' and night clubs in Ibiza. The works are developed intuitively via the artist's use of a set of swift calligraphic brush marks and attention to the human form. McGurn's delicate but confident lines convey weight, gaze and expression. These fluid lines echo and repeat across the works to create various lively and colourful tableaux. Such repetitions speak to a collapse of time and the recurrent movements of quotidian cycles.

The Modern Institute will present a solo show with McGurn in early 2024.



Right:

Leftover yoga energy, 2023
Oil and marker on canvas
180 x 200 cm
70 7/8 x 78 3/4 in
(TMI-MCGUF-52107)

Price: GBP 75,000 + VAT / USD 94,000 + VAT



Installation view, 'Sleepless', France-Lise McGurn, Tate Britain, London, 2019



Left:

Hotel tv, 2023
Oil and marker on canvas
140 x 160 cm
55 1/8 x 63 in
(TMI-MCGUF-52108)

Price: GBP 50,000 + VAT / USD 63,000 + VAT



ANDREW J. GREENE

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

We are showing works from Andrew J. Greene's 'Timeless Symbols' series at Art Basel Miami.

Each of these works comprises a single stainless-steel stanchion topped with a rotating item. Their stylish form directly mimics a commercial retail presentation, reflecting the mundanity of American vernacular commodity culture.

In his practice Greene eschews conventional forms of authorship, which can function to centre the distinct voice and attitude of the artist, in favour of appropriation. This decentres the work and allows for connections to be established between various locations, objects, and forms of cultural and political dispersal. This is emphasised by Greene's employment of industrial fabricators. His works probe connections between geography and capitalism.

Left:

Timeless Symbols (Stone Crab), 2023
Stainless steel stanchion, display motor, fake stone crab
151 x 12 x 12 cm
59 1/2 x 4 3/4 x 4 3/4 in

Price: USD 11,000 + VAT



Right:
Timeless Symbols (Negroni), 2023
Stainless Steel Stanchion, display motor, fake negroni
136.5 x 8.9 x 8.9 cm
53 3/4 x 3 1/2 x 3 1/2 in
(TMI-GREEA-51330)
Price: USD 11,000 + 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. The works have a sense of redrafting and their surface is a record of thought.

These two works were first shown as part of Connors' exhibition 'Finder' at The Modern Institute, Aird's Lane. The title of the show speaks to process, to a form of mystical search, and also serves as a nod to the sifting and filtering of images and documents on a computer – Finder is the name of the default Apple file manager. It is at this juncture – of sifting, looking, refining – that Connors introduces these pieces. Materially, the works mark something of a departure for Connors, as they now combine acrylic and oil paint, forming a set of competing textures. In *Vexations Reader*, sections are squared-up, elements of drawing remain visible, and Connors' calligraphic brushwork hovers within the geometrically delineated zones. The work features an offset yellow checkerboard marked by a red dot; the atmosphere is spartan and ludic. *Harlequin Set (II)* is part of a new series developed across several drawings and paintings. These have a kind of arboreal intensity and feature a black lattice which frames the compositions. In between this darker form flashes of bright primary colour break through – like flowers, confetti or a kite caught in some branches. *Work Friend*, contrasts with the more abstract pieces. Its lone floral form speaks to a process of change and growth.

Right:

Harlequin Set (II), 2023
Oil, acrylic and pencil on canvas
162 x 136.8 x 3 cm
63 3/4 x 53 7/8 x 1 1/8 in
(TMI-CONNM-51726)

Price: USD 155,000 + VAT

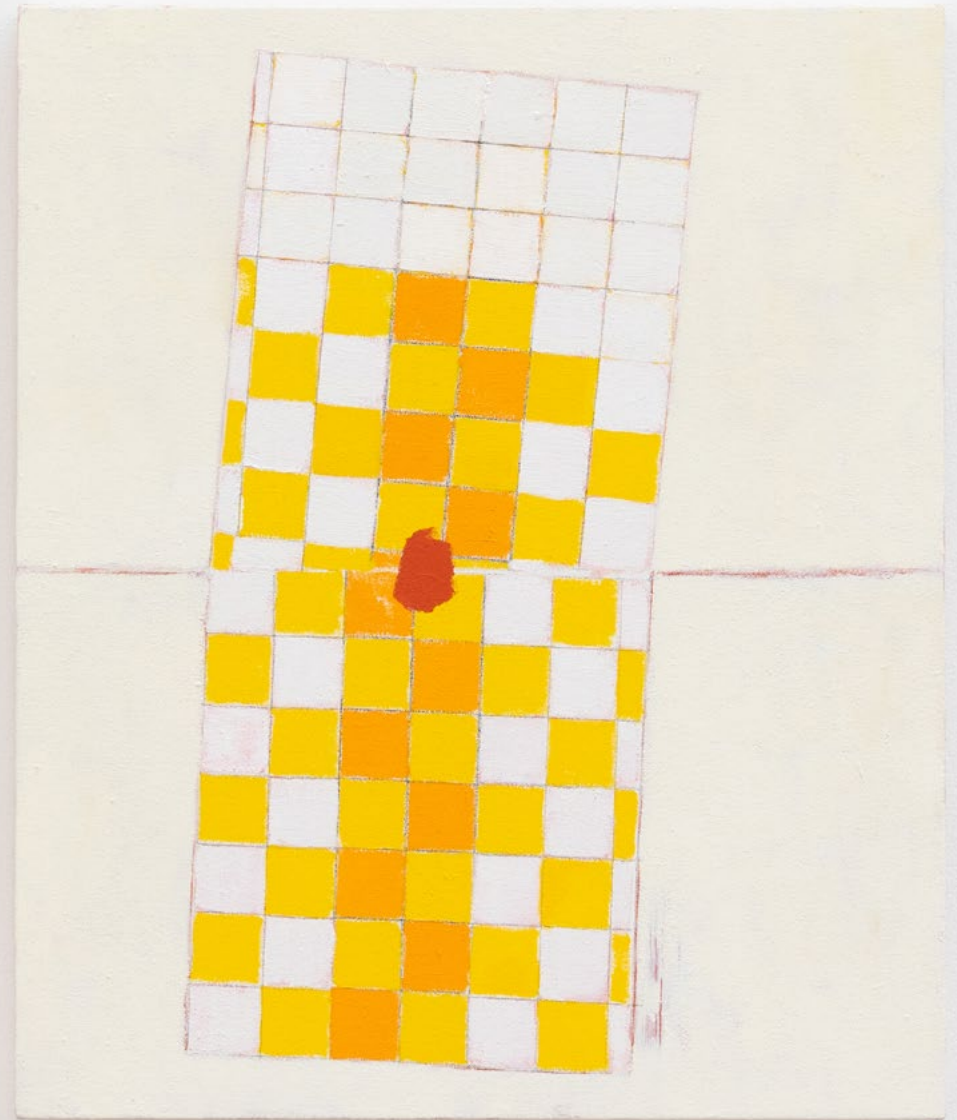


Installation view, 'Finder', Matt Connors, The Modern Institute, Aird's Lane, Glasgow, 2023

Right:

Vexations Reader, 2023
Oil, acrylic and pencil on canvas
61 x 51 x 3 cm
24 x 20 1/8 x 1 1/8 in
(TMI-CONNM-51728)

Price: USD 75,000 + 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, 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, dreams and reality. These two ceramic works are finished in oxidised copper – like a memory they are somewhat faded or incomplete. The larger piece portrays a bed or sofa-esque object from which various limbs emerge, and the smaller piece depicts a more condensed section tackling a similar subject. The oxidised copper produces associations with weighty civic monuments and the format somewhat recalls the ancient sculpture Sleeping Hermaphroditus, to which Gian Lorenzo Bernini contributed a mattress in 1620.

The various jostling limbs – stretching legs, reaching arms and fingers poised to click – appear to be emerging from rest, readying themselves for further activity. The work can be seen in the light of Jonathan Crary's ruminations on the limits of sleep and the technologies that promote and enable constant activity around us. Sleep offers both solace and a barrier between us and these market forces – but one that is ever in danger of being eroded.

Left:

Both, 2022
Bronze
Bronze: 35 x 50 x 33 cm, 13 3/4 x 19 3/4 x 13 in
Edition of 3 plus 2 AP
(TMI-WINEJ-50045)

Price: USD 32,000 + VAT



Extraordinary delusions and the madness of crowds, 2023
Ceramic, paint, copper and steel
203.2 x 81.3 x 165.1 cm
80 x 32 x 65 in
(TMI-WINEJ-51580)

Price: USD 50,000 + VAT



Extraordinary delusions and the madness of crowds, 2023
Ceramic, paint, copper and steel
203.2 x 81.3 x 165.1 cm
80 x 32 x 65 in
(TMI-WINEJ-51580)

Price: USD 50,000 + VAT



LISA ALVARADO

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

Lisa Alvarado's free-hanging paintings are considered orchestrations, drawing upon various aesthetic histories, and not limited to European visual traditions. Key influences on Alvarado's motifs of healing, revival and resistance are the US/Mexico border, and the artist's family history dealing with the mass deportation of Mexican American citizens during the 1930s.

These works are part of Alvarado's 'Spinning Echo' series which explore the poetics of visual and sonic resonance. The series forms a moveable stage set which can form a backdrop to performances by Natural Information Society, a musical ensemble which includes Alvarado herself. The compositional movement in the work has a strong sense of central gravity – of energy spiralling out from the middle. Malinalli, a concept of motion from ancient Mexico, was a source of inspiration for the works. It concerns constructive movements of twisting, like the braiding grass to form a covering or roof. The differing hues of the segments speak to the yin yang of various quotidian processes: the transition from day to night, the drawing of breath in and out of the body. The works are rooted in Alvarado's personal and cultural interactions with the Mexican-American visual traditions of textile and mural painting that the artist experienced growing up in southern Texas.

Left:

Spinning Echo, 2023 (Detail)
Acrylic, canvas, fabric, wood
180.34 x 212.09 cm
71 x 83 1/2 in
(TMI-ALVAL-51578)

Price: USD 28,000 + VAT





Spinning Echo, 2023
Acrylic, canvas, fabric, wood
180.34 x 212.09 cm
71 x 83 1/2 in
(TMI-ALVAL-51578)

Price: USD 28,000 + VAT

URS FISCHER

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

Central to Urs Fischer's practice is a questioning of our relationship to 'the real' and the everyday. Taking inspiration from aspects of Dada, Surrealism and Pop Art, Fischer's small-scale bronzes mix pathos with humour, gravity with the absurd. He considers these tableaux as part of a parallel universe – linked to ours but with a set of changes and inversions. The pieces do not resemble traditional bronzes. Their intuitive production and joyous colouring recall Play-Doh or child-like maquettes, and the artist's hand remains visible. What initially appears fanciful and impermanent has in fact been built to last by Fischer, forming a key element of the work's distinctive humour. Animals, natural forms and fruit often function as the protagonists of the whimsical, poetic scenes. Shifting states and various forms of decay link the sculptures together – a snowman, falling leaves, a rotting pear and a teardrop in the eye of a horse. With their uncanny nature and illusory effects, Fischer plays with our perceptions and redraws our understanding of both ubiquitous objects and art-making.

This painting is part of a new series which come to resemble collages via Fischer's use of silkscreen, stencilling and gestural mark making. It is a portrait of Los Angeles, exploring the semiotics of the city – its fragments of text, storefront signage, vehicles, and cartoon adverts. The various colliding sections give a sense of moving through space – perhaps of driving. The piece is divided in two with a kind of mask on one side and muddled and distorted head on the other – adding further to the frenetic atmosphere of the piece.

Right:

Dagobert Peche, 2019
Cast bronze, primer, gesso, chalk gesso, rabbit skin glue, clay
bole, gold leaf, oil paint
51 x 32.5 x 19 cm
20 1/8 x 12 3/4 x 7 1/2 in
Edition of 2 plus 2 AP
(TMI-FISCU-51401)

Price: USD 65,000 + VAT



Crying Horse, 2016
Cast bronze, acrylic primer, gesso, oil paint
22.2 x 31.8 x 8.9 cm
8 3/4 x 12 1/2 x 3 1/2 in.
Edition of 2 plus 2 AP
(TMI-FISCU-51399)

Price: USD 50,000 + VAT





OutN'In, 2023, Gesso, latex, acrylic paint, on canvas, 167.6 x 264.2 x 3.8 cm, 66 x 104 x 1 1/2 in unframed, 171.8 x 268.6 x 7.6 cm, 67 5/8 x 105 3/4 x 3 in framed, (TMI-FISCU-51522), Price: USD 375,000 + VAT



RICHARD WRIGHT

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

Wright's untitled watercolour paintings emerge slowly over time, with each one taking between six months and a year to reach a state of completion. He begins them by making a series of tentative marks and without a firm image in mind. He will often wash the paintings in a bath of water (as J. M. W. Turner would do) to remove layers of drawing and pigment. This provides Wright with a new starting point – certain sections can be revisited from the ghost marks left from the wash, and other areas can be recast and changed completely. In this sense, the artist understands them as synthetic in nature – they are involved with a gradual flattening and processing of shape and form, reducing any direct relationship to three-dimensional or real objects. They are concerned with an inner seeing, rather than with looking and recording perspectival space.

His process allows a variety of thoughts, influences and ideas to filter into the work. Wright has spoken about 'drawing as a way of thinking', and Paul Klee's emphasis on letting images emerge organically has proved particularly influential. Klee's allusions to both music and natural forces in his work also find a correlative in Wright's practice. Wright has alluded to the influence of the sky and landscape of his adopted home in Norfolk on these works too. This interest is bolstered by further celestial touchstones in the arts, ranging from the tranquil renderings and abstract forms of Tantric art, the psychedelic symmetry of Tibetan medical paintings and the English mysticism of William Blake and Samuel Palmer. These pieces resemble a clouded sky, which has accrued various influences to produce a kind of romantic, spiritual atmosphere.



No title 10.8.2023, 2023, Watercolour on paper, Paper size: 24.1 x 36.4 cm, 9 1/2 x 14 3/8 in, Frame size: 50.4 x 62.8 x 3.5 cm, 19 7/8 x 24 3/4 x 1 3/8 in approx, (TMI-WRIGR-51823), Price: USD 65,000 + VAT

RACHEL EULENA WILLIAMS

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

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

Right:

Swing in Protective Style, 2022
Silk textiles, acrylic mediums, swing, cotton rope and wire
(TMI-WILLE-51540)

Price: USD 50,000 + VAT





Wake, 2023, Canvas, cotton, rope, nylon thread, wood, MDF, acrylic paint, screws on stretcher, 152.4 x 259.1 x 5.1 cm, 60 x 102 x 2 in, (TMI-WILLE-51705), Price: USD 50,000 + VAT



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



MICHAEL WILKINSON

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

For Art Basel Miami, we are presenting a new flower painting by Michael Wilkinson. 'Freesia' develops the artist's concern with flower arrangement and utilizing centrality in his compositions on his trademark linen background. By painting the objects on sections of blank linen, the material functions both sculpturally and representationally. It is both the thing itself and its representation. This harkens back to the artist's use of mirrors in other series, such as 'After Pistoletto', 2013.

Wilkinson's interest in still life painting was triggered by the sense of suspended animation he experienced during lockdown. This produced a heightened awareness of the natural world and the passing of time. This is what he is trying to capture in these paintings, an altered perception of the ordinary, what he terms a kind of 'psychedelic realism'. In turn, research into Japanese ikebana arrangements and the emotive power of flowers in art historical imagery have informed the development of the work.

Left:

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

Price: USD 35,000 + VAT

ALBERTA WHITTLE

(B. 1980, Bridgetown, Barbados; Lives and works in Glasgow)

"Being kind allows you to see the sunlight through the leaves."
- Jackie Kay, Ten Poems of Kindness, 2017.

Ten Poems of Kindness, a themed selection of verse, became a key touchstone for Alberta Whittle while developing her recent works. Alberta would read from the pamphlet and sit with its words before beginning to paint. The collection emerges from a tragedy, and from there sets out to map a territory – to emphasise the importance of a quality both vital but ever hard to define. Alberta's work unfolds from the poems of Norman MacCaig, Kae Tempest and Rabindranath Tagore, amongst others, forming a poetic consideration of place, belonging and memory.

Alberta's paintings engage with ideas around the Caribbean Gothic, a genre linked to the narrative device of the dead coming back to life – the oppressed resurfacing as zombies. The title of the exhibition and several of the paintings derive from Jean Rhys' Wide Sargasso Sea (1966) – a Gothic postcolonial novel set between Jamaica and England. Several family members feature in Alberta's paintings too, but their identity is always somewhat obscured – either hidden in darkness or masked by patterns calling to mind veves. The paintings are framed in wood which recall the fretwork found on the facades of many houses in Barbados.

Right:

Only the sun was there to keep us company, 2023
Acrylic on linen, painted wooden frame with fretwork
115.5 x 106 x 5.5 cm
45 1/2 x 41 3/4 x 2 1/8 in framed
(TMI-WHITA-51660)

Price: GBP 40,000 + VAT / USD 50,000 + VAT





Installation view, "Even in the most beautiful place in the world, our breath can falter", Alberta Whittle, The Modern Institute, Osborne St, Glasgow, 2023



Autumn Equinox - abolition invocation, 2023
Acrylic on linen, painted wooden frame
with fretwork, beads, cowrie shells and shackle
196 x 196 x 6 cm
77 1/8 x 77 1/8 x 2 3/8 in framed
(TMI-WHITA-51566)

Price: GBP 60,000 + VAT / USD 75,000 + VAT

JACK MCCONVILLE

(B. 1984, Edinburgh; Lives and works in Glasgow)



McConville combines his interest in art historical painting – from late medieval to Renaissance – with a consideration of our contemporary absorption of fragmented and ephemeral imagery. The works move between abstraction and figuration, with objects and figures often reduced to elegantly curtailed silhouettes or calligraphic motifs. His kaleidoscopic use of colour and immediacy of mark-making give the works the appearance of glitching. This means McConville can move between different subjects, allowing moments of recognition to emerge from the fluid, shifting tableaux.

The paintings depict ambiguous, crowded scenes mostly situated outside, in an almost pastoral imaginary. Each begins with a set of instinctive marks, from which the artist then begins to intuitively pull a set of figurative elements – a head, a hat, horses, trees, a lake or cloud. This lends the works their sense of flux – and a kind of weightlessness that the title of the exhibition speaks too. The surfaces of the pieces are filled with echoes and correspondences between lines and forms, and McConville produces flowing compositional movements through the gestures and gazes of the figures.

The paintings are consciously untethered from dates and events but titles such as, Occurrence, Distant thunder and Debutant, lend them a certain antiquated drama. There is a sense of intense sociality but also a dissolution of form within the works. Things hold together in McConville's compositions but there is a feeling that the moment before and after the one depicted in each work is chaotic and action filled. Their unfinished quality defines their sensibility and quality as imaginative spaces – lines and images are completed in the viewer's mind. Fundamentally, they are receptive rather than didactic works. They point to the way the eye organises the world, seeks out order and creates meaning from the material before it.

McConville's exhibition 'Helium Quality' is currently on view at the gallery's Osborne St space.

Left:

Occurrence, 2023
Oil on board
120 x 110 x 2.8 cm
47 1/4 x 43 1/4 x 1 1/8 in
(TMI-MCCOJ-51224)

Price: USD 18,000 + VAT



Installation view, 'Helium Quality', Jack McConville, The Modern Institute, Osborne St, 2023

GREGOR WRIGHT

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

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

Right:

Inverse Shark Harmonics, 2023
Acrylic, oil, crayon and graphite on canvas
178 x 162 cm
70 1/8 x 63 3/4 in
(TMI-WRIGG-51908)

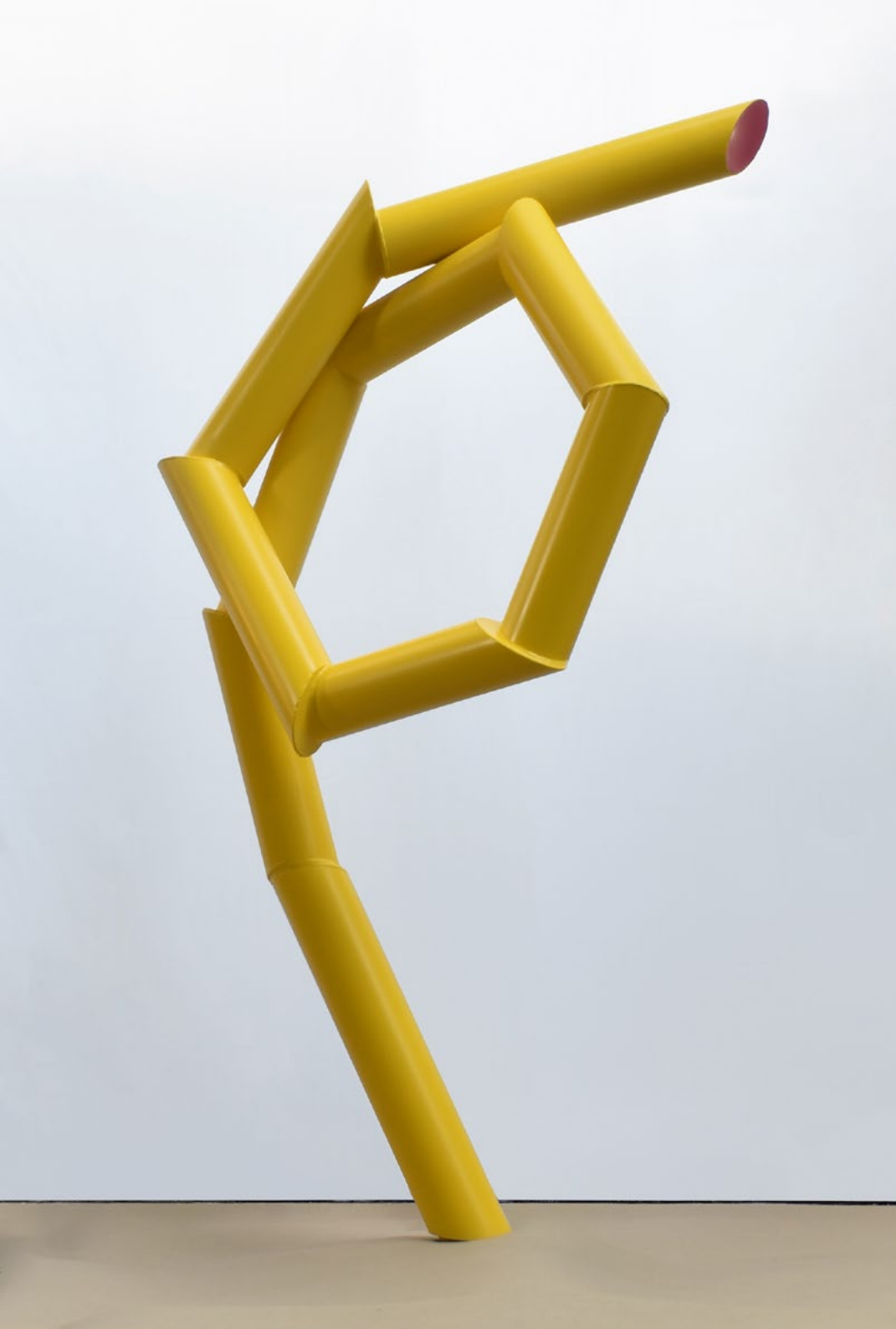
Price: GBP 25,000 + VAT / USD 31,000 + VAT





Inverse Shark Harmonics, 2023
Acrylic, oil, crayon and graphite on canvas
178 x 162 cm
70 1/8 x 63 3/4 in
(TMI-WRIGG-51908)

Price: GBP 25,000 + VAT / USD 31,000 + VAT



MARK HANDFORTH

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

‘Clearly, sculptures by definition are stuff; and stuff is really a manifestation of desire, it is the stuff of carefully considered desire. And somewhere within these things lurk all those other more human ideas... despair, hope, force, possibility, failure... and the sculptures become vessels for those too.’ –

– Mark Handforth

We are showing Mark Handforth’s Lipstick Yellow at Art Basel Miami. The larger-than-life aluminium form resembles pieced together lipstick sections. The big yellow loop is a bold calligraphic gesture – a kind of drawing in space. Handforth produces a tension between the soft and hard, the small-scale or personal and the architectural. The lipstick fragments come to resemble a streetlamp or section of retail signage, and Handforth’s scaling up nods to the Pop Art cheekiness of Claes Oldenburg’s sculptural works.

Although meticulously crafted, the form is off-beat and irregular, mimicking the decaying and broken forms we find at the edges of urban space. Its quality to speak to the shattered signs and images of the city is what gives the piece its compelling poetry. Handforth works from his Miami studio, creating pieces informed by the nightlife of his native city. His sculptures utilise a variety of materials and often integrate everyday objects. As such, they operate in a novel space between Minimalism and Pop, and allow for a reconsideration of the quotidian.

Left:

Lipstick Yellow, 2021
Aluminium and polyurethane paint
355.6 x 182.9 x 76.2 cm
140 x 72 x 30 in
(TMI-HANDM-48443)

Price: USD 250,000 + VAT

Right:

Lipstick Yellow, 2021
Aluminium and polyurethane paint
355.6 x 182.9 x 76.2 cm
140 x 72 x 30 in
(TMI-HANDM-48443)

Price: USD 250,000 + VAT





Installation view, Mark Handforth, New York, 2023



CHRIS JOHANSON

(B. 1968, San Jose; Lives and works in Los Angeles and Portland)

Artist and musician Chris Johanson's practice is multifaceted, incorporating painting, sculpture and installations made from found materials. With humble means, Johanson's works communicate a vibrant complexity, addressing larger existential questions of life and death. He was a key member in San Francisco's Mission School art movement during the 1990s and 2000s, and his works often utilise found and recycled materials.

Untitled is an example of Johanson's meditative yet energetic painting. He has built up a variety of methods in his painting over time – and individual pieces can often take several months to finish, allowing his thoughts to gestate and develop. Johanson leaves space for the work to breath – and doesn't wish to tie them down with conceptual reasons. The paintings use and follow the artist's body, the arc of the hand and wrist are found in the swirls and recesses of the canvas. Through a recurring configuration of wavering brushstrokes, the composition offers a dynamic abstract field of colour and pattern. In his own words, his paintings offer 'pieces of what life is made of' – revealing heavy thoughts in a playfully calming manner. This balanced and reflective methodology is at the centre of Johanson's work. Through metaphorical and figurative representations, underpinned by personal and emotional density, Johanson seeks to make peaceful and positive compositions.

Left:

Untitled, 2023
Acrylic and house paint on canvas
73.7 x 109.2 cm, 29 x 43 in unframed
77.5 x 113 x 5 cm, 30 1/2 x 44 1/2 x 2 in framed
(TMI-JOHAC-51291)

Price: USD 25,000 + VAT



Untitled, 2023, Acrylic and house paint on canvas, 73.7 x 109.2 cm, 29 x 43 in unframed, 77.5 x 113 x 5 cm, 30 1/2 x 44 1/2 x 2 in framed, (TMI-JOHAC-51291), Price: USD 25,000 + VAT

MAP

ART BASEL
MIAMI BEACH

BOOTH B35

B9 Roberts Projects	B10 Esther Schipper
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B14 Tanya Bonakdar	B15 Cristina Guerra	N21 Charlie Jar
B16 Krinzinger		B17 Nicelle Beauchene

B22 Anton Kern	B23 Sadie Coles HQ
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Plaza

B26 Lehmann Maupin	B27 STPI
B29 i8	

B34 Travesía Cuatro	B35 Modern Institute
B36 Peres Projects	B37 Mendes Wood

B38 303 Gallery	B39 Nagel Draxler
B42 Greene Naftali	B43 David Lewis

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