

# THE MODERN INSTITUTE

The background of the entire page is a light beige or cream color. Scattered across this background are numerous circles of various sizes and colors. The colors include shades of red, yellow, blue, and grey. Some circles are solid, while others appear to be overlapping or have a textured, watercolor-like quality. The circles are distributed across the page, with a higher concentration in the upper half.

ART BASEL  
2025

The Modern Institute  
14—20 Osborne St  
Glasgow, G1 5QN  
[themoderninstitute.com](http://themoderninstitute.com)

THE MODERN INSTITUTE

# KIM BOHIE

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

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

Kim is well-known for her colourful landscapes, utilising the seolchae method. She studied painting at Ewha Womans University in Seoul and was a professor of Korean Painting at the same institution from 1993-2017 so is well-versed in traditional genres and techniques. And while Kim's compositions contain a range of international influences, they can be understood in the lineage of sansuhwa, or Korean landscape painting (san meaning mountain, su meaning water) which emphasises communing with nature and is influenced by Taoism and Confucianism.

More specifically, her works can be seen as a contemporary re-engagement with jingyeong sansuhwa, translated as 'true-view landscape painting'. This 18th century approach to painting, made famous by artist Jeong Seon (1676-1759), sought to portray specific classical or in some sense definitive natural sites in Korea. Previously, Korean locations had not been depicted in landscape painting, with artists preferring to follow models from Chinese literati painting which tended to idealise or abstract the landscape. It is commonly understood today as a style which considers the inherent characteristics of important places while also accounting for the layers of cultural and art-historical activity which have previously interacted with them.

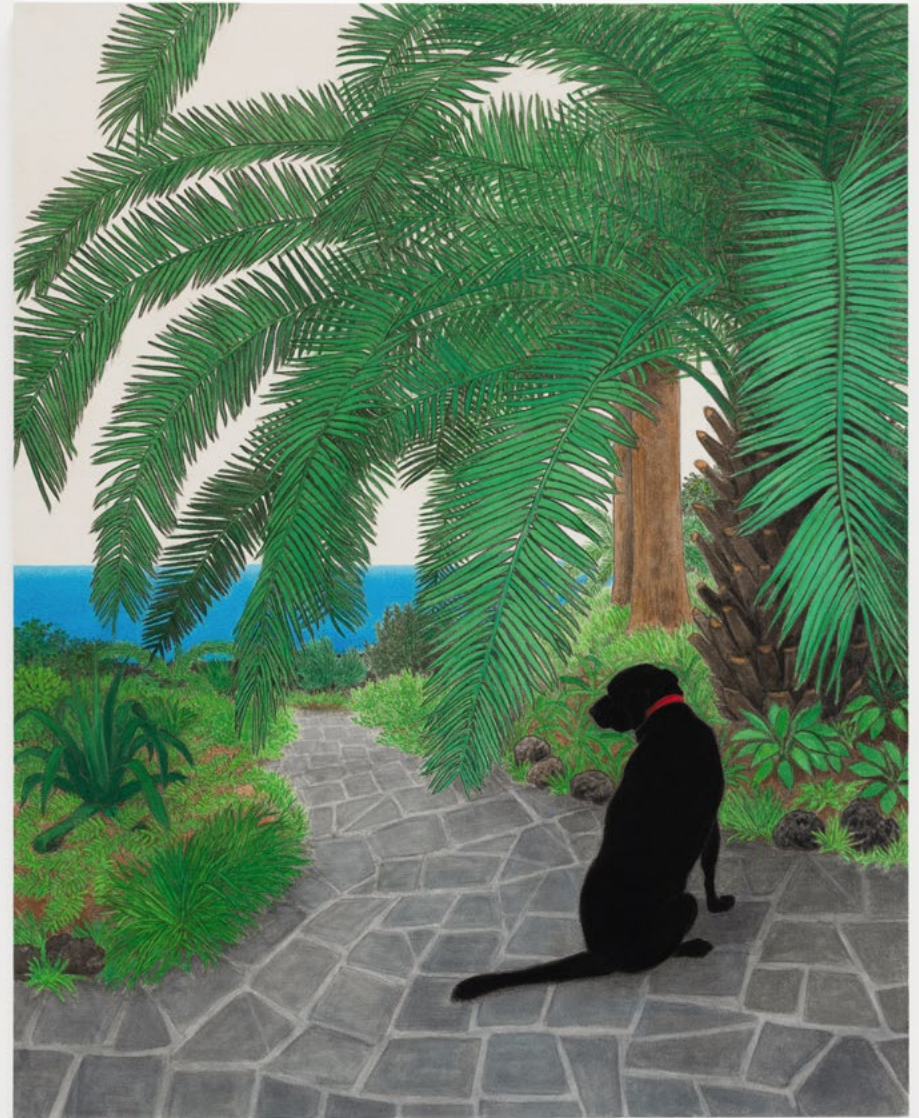
Notably, there are rarely people in her quiet, elegant paintings. Her panoramic views depict moments of contemplation, with elements part real and part imagined. While rarely spectacular or conspicuously dramatic, each one shows a vivid encounter with nature. However, the paintings do often feature Kim's black labrador retriever, Leo. The dog serves as a kind of rückenfigur, or metaphor for the artist herself – immersed in and admiring nature.

Her paintings are about looking and personal connection to place, engaging with ideas around closeness – spiritually and physically – and the way it affects our vision. Their often wide-angled compositions push against the use of linear perspective in painting, which dominated European art from the Renaissance to the Impressionists. Instead, they take their cue from East Asian traditions in which sympathising with, rather than studying, the environment is the primary concern.

**Right:**

Towards, 2025  
Colour on canvas  
162 x 130 cm  
63 3/4 x 51 1/8 in  
(TMI-BOHIK-54069)

Price: USD 98,000 + VAT







Install view, 'Beyond', Kim Bohie, Glasgow International Festival, The Modern Institute, Osborne St, Glasgow, 2024





Towards, 2025, Colour on canvas, 130 x 324 cm, 51 1/8 x 127 1/2 in, (TMI-BOHIK-54067), Price: USD 190,000 + 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.

'Dead Star (Author)', 2017, is from Boyce's 'Dead Star' series, with the lamp assuming a figurative presence and individual character. Drawing on cinema, these pieces have often been installed to recall a cocktail party from an Antonioni or Fellini film, populated by sophisticated yet disaffected guests. This series pays homage to the works of Diego and Alberto Giacometti – the standing lamp's physical presence, as well as its air of isolation, shares a connection with Alberto Giacometti's tall, gaunt bronze figures, while the influence of Diego Giacometti's furniture is evident in the form of Boyce's sculptures. Its light fitting has been cast in bronze, creating a condition whereby it can never be in a state of illumination. Now devoid of a function – as with a dead star – they are rendered ghostly and hollowed out.

## Left:

Dead Star (Author), 2017

Painted steel, copper plated steel wire, blackened cast bronze, cast bronze

Lamp: 39 x 39 x 148.8 cm; Socket: 9.7 x 9.7 x 1 cm

Lamp: 15.4 x 15.4 x 58.6 in; Socket: 3.8 x 3.8 x 0.4 in  
(TMI-BOYCM-43301)

Price: GBP 45,000 + VAT / USD 61,000 + VAT









This work 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.

**Left:**

To be titled, 2025  
Acrylic on aluminium, brass, stained wood  
205 x 95 x 80 cm  
80 11/16 x 37 3/8 x 31 1/2 in  
(TMI-BOYCM-48225)

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

**Right:**

To be titled, 2025 (Detail)  
Acrylic on aluminium, brass, stained wood  
205 x 95 x 80 cm  
80 11/16 x 37 3/8 x 31 1/2 in  
(TMI-BOYCM-48225)

Price: GBP 65,000 / USD 88,000 + 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. 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:**

Office Party, 2025  
Oil and marker on canvas  
200 x 220 cm  
78 3/4 x 86 5/8 in  
(TMI-MCGUF-54263)

Price: GBP 80,000 + VAT / USD 108,000 + 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, often drawing attention to their commodification and objectification of women.

Window relates to Collier's 'Women Crying' series. In these Collier examines manifestations of staged emotions by enlarging and tightly cropping into imagery that originally appeared in advertisements and on album covers from the 1960's to the 1980's: imagery that served to reinforce a clichéd and romanticized notion of female vulnerability. (Paradoxically, the original advertisements and recordings were largely marketed to an audience of young and adolescent women).

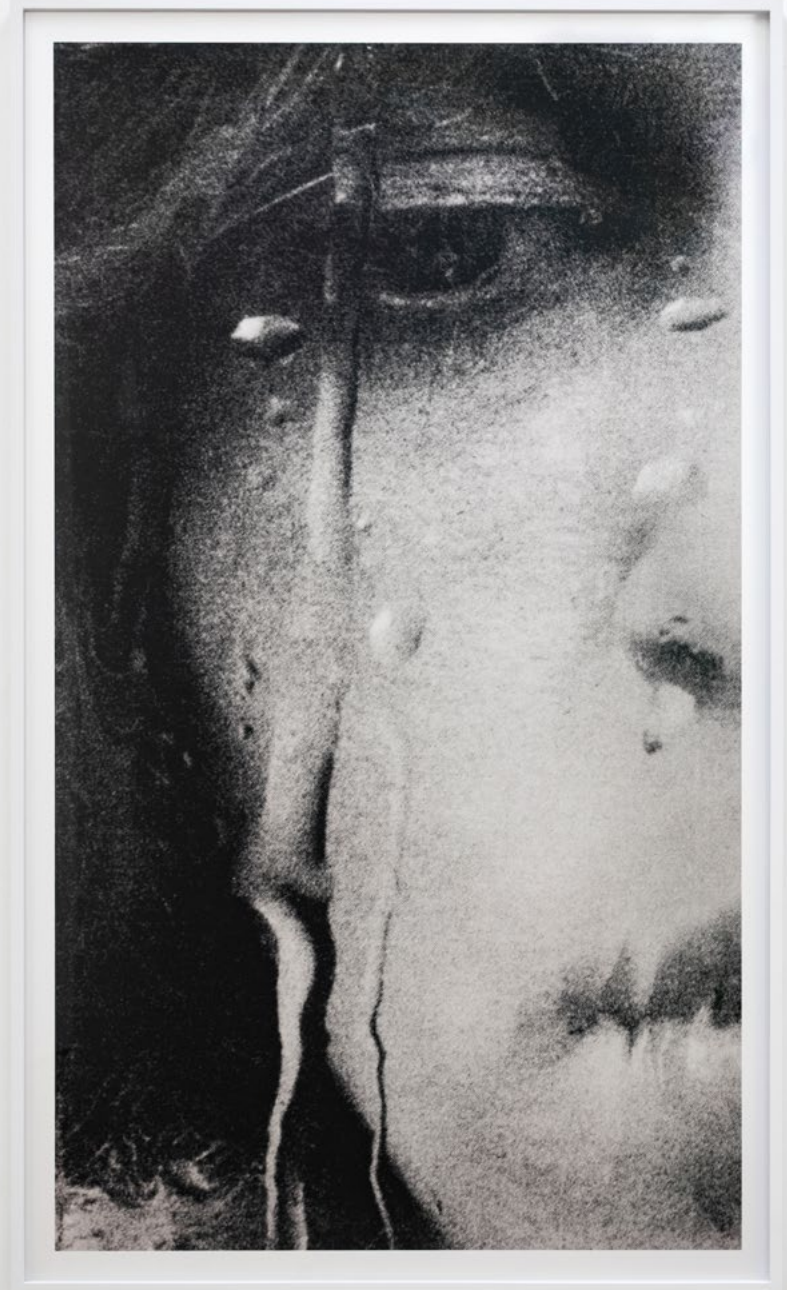
Formally Collier's photographic work mirrors the techniques of commercial and scientific photography: using a large-format plate camera Collier creates an almost forensic account of the subjects under consideration, within the formal context of the studio. Collier's photographic works are typically based 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.

Collier's presentation of the Marilyn Monroe – Legends LP in Album (Marilyn Monroe) evokes Warhol, specifically the silkscreens of the actress which he began just following her death. Collier's piece points to the way Warhol sought to recontextualize tragedy, narrativizing it for his own artistic ends. Plath's writing was innovative in the burgeoning genre of Confessional Poetry, which contains intimate details of the author's life. These included traumatic memories and reflections on living in a patriarchal society. In these works, Collier deftly layers these references and interconnected cultural histories. For all their apparent simplicity the works are compellingly dense, with dialectics of image and object, agency and passivity, past and present playing out in each. The pieces outline the dual strands at play in Collier's work, both the process of identifying with images and creating identities in images.

**Right:**

Window, 2018  
C-Print  
200.2 x 118.6 x 4.5 cm  
78 7/8 x 46 3/4 x 1 3/4 in framed  
Edition of 5 plus 2 artist's proofs (AP 2/2)  
(TMI-COLLA-44094)

Price: USD 58,000 + VAT







Exterior view, Anne Collier, The Modern Institute, Osborne St, Glasgow, 2025





Album (Marilyn Monroe), 2015, C-print, 121 x 156 x 4.5 cm, 47 5/8 x 61 3/8 x 1 3/4 in framed, Edition of 5 plus 2 artist's proofs (AP 1/2), (TMI-COLLA-54028), Price: USD 36,000 + VAT



Install view, Anne Collier, The Modern Institute, Osborne St, Glasgow, 2025



# 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. 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 and affirmation. They are often repeated and twinned to create a series of connections either within or across works.

After-the-fact it becomes apparent that progressions in their practice coincide with landmarks in their personal life. For example, over the past year, plants are thriving in the works, corresponding to the artist's immersion in queer nightlife. In a Portrait of a Monkey puzzle with spring growth and stars (regents park), 2024, the tree shines like a neon against a hazy black background – an allusion to both nightlife and dreams. The motif was initially 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 multiple trees, with their overlapping branches calling to mind people holding hands. Here, the composition is central, strong and singular. 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.



## Left:

Portrait of a sunflower with lots of heads, with tulips, 2025  
Pastel on canvas  
180 x 110 x 3.5 cm  
70 7/8 x 43 1/4 x 1 3/8 in  
(TMI-SIMAN-54376)

Price: USD 27,000 + VAT





Install view, 'two rainbows and a forest of plants and trees', Andrew Sim, Jupiter Artland, Edinburgh 2024



**Right:**

Portrait of a Monkey puzzle with spring growth and stars (regents  
park), 2024

Pastel on canvas

240 x 190 x 3.5 cm

94 1/2 x 74 3/4 x 1 3/8 in unframed

242.9 x 192.9 x 5.3 cm

95 5/8 x 76 x 2 1/8 in framed

(TMI-SIMAN-53354)

Price: USD 47,000 + VAT





# MONIKA SOSNOWSKA

**(B. 1972, Ryki, Poland; Lives and works in Warsaw)**

Monika Sosnowska's work explores architectural entropy, an interest initially rooted in her experience of the structural and societal changes which took place in Poland, and in particular Warsaw, when the country transitioned from a communist political regime to a liberal democracy in the late 80s and early 90s. Her materials – rebar, glass, concrete, steel – are familiar elements of architecture but Sosnowska subverts their utilitarian function. Her sculpture aligns material collapse with political collapse, suggesting that the two are intertwined. Formative pieces appropriate from or reproduce specific structures from Modernist sites, subjecting them to torquing, cutting and weight to produce forms which are haunted and skeletal. She has previously framed her practice as 'digesting Modernism.'

Sosnowska has an enduring interest in both materiality and ruination. These works are from a new suite of sculptures which continue her exploration of abandoned urban spaces, specifically their capacity to reveal uniquely beautiful and melancholic configurations when in a state of decay. Sosnowska imbues her works with the strange mix of utopian aspiration and spectral, broken elegance found in these places across the globe. 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.

For 'Pipe', 2024, Sosnowska shifts the topology of a section of industrial steel pipe. The work was produced by roughly cutting a section of pipe, shifting and reconfiguring its form and then welding it back together. The new twists in its shape resemble the geometry of a Möbius strip – a one-sided surface that can be constructed by affixing the ends of a rectangular strip together after first having given one of the ends a half twist. This space exhibits disorienting properties, such as having only one side. It is a non-orientable surface, meaning that within it one cannot consistently distinguish clockwise from anti-clockwise turns. These qualities speak to the strange and ever-shifting topology of cities. Its torn edges and white colour lend it a papery aspect – the very material Sosnowska uses to make maquettes of her sculptures. These models were recently the subject of an exhibition and monograph produced by the Zentrum Paul Klee, Bern.

## **Left:**

Coil, 2024  
Painted steel  
260 x 70 x 50 cm  
102 3/8 x 27 1/2 x 19 3/4 in  
(TMI-SOSNM-53370)

Price: EUR 150,000 + VAT / USD 170,000 + VAT





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



Pipe, 2024  
Painted steel  
140 x 185 x 120 cm  
55 1/8 x 72 7/8 x 47 1/4 in  
(TMI-SOSNM-53372)

Price: EUR 150,000 + VAT / USD 170,000 + VAT



# JULIA CHIANG

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

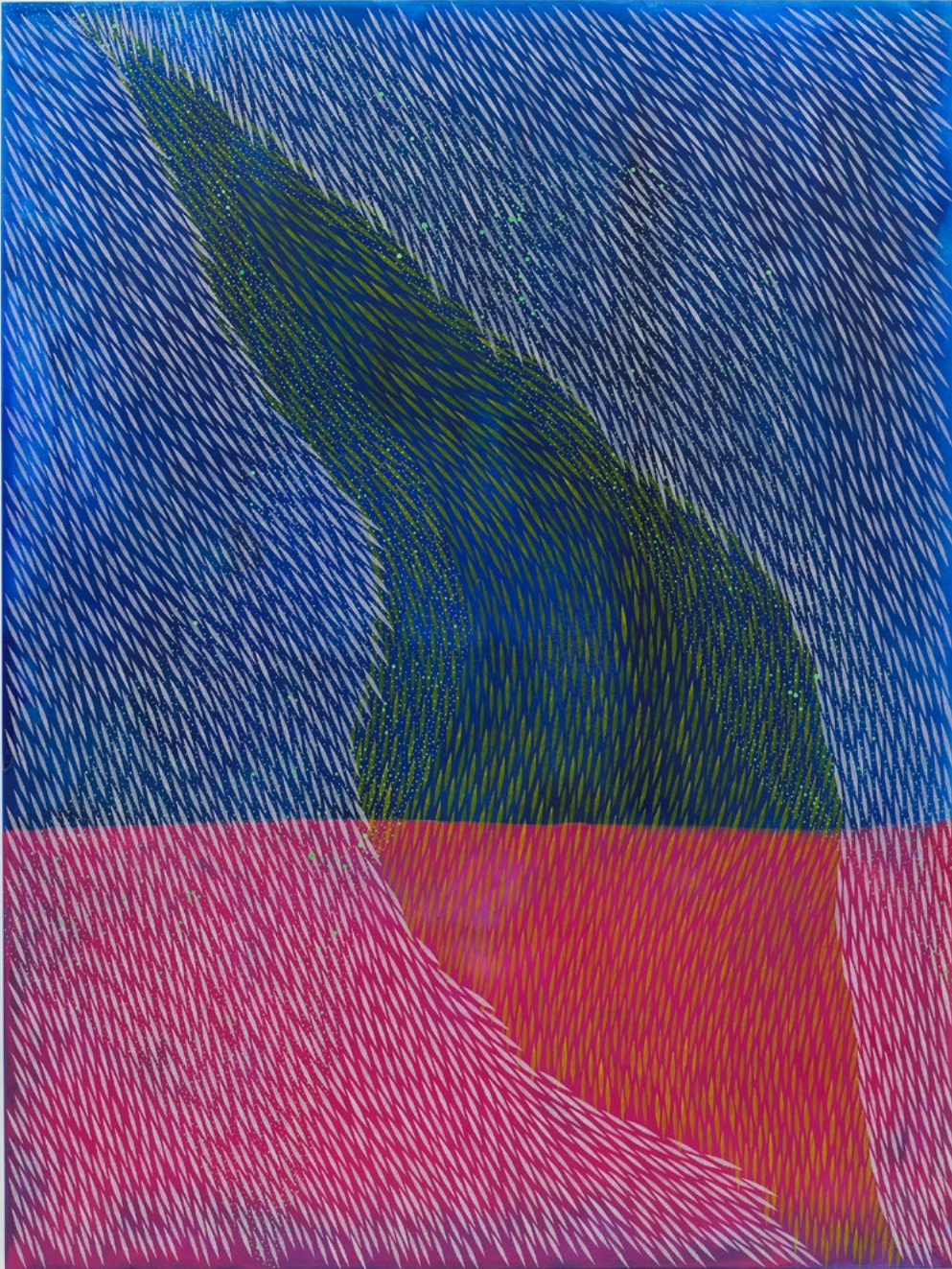
Julia Chiang's working method is considered, with each work reflecting a period of introspection. Her paintings appear caught in a state of transformation, tracing momentary interactions between different forces, represented by pools of colour, dots and multiple petal-like cells. The latter recall tangible 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. They present a broad range of our dynamic and charged interactions with the world.

## Left:

Under Your Own Water, 2024  
Acrylic on wood panel  
182.9 x 137.2 cm  
72 x 54 in  
(TMI-CHIAJ-53281)

Price: USD 50,000 + VAT







Install view, 'The Glows and The Blows', Julia Chiang, Parrish Art Museum, New York, 2024



**Right:**

Salty Squish, 2024  
Acrylic on wood panel  
101.6 x 76.2 cm  
40 x 30 in  
(TMI-CHIAJ-53288)

Price: USD 35,000 + VAT



# MICHAEL WILKINSON

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



'Anigozanthos' 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.

## Left:

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 37,000 + VAT





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

# ALBERTA WHITTLE

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

Water is at the centre of Alberta Whittle's recent work, specifically the idea that oceans and seas are active sites and transmitters of energy. Growing up in Barbados and now living in Scotland, the Atlantic Ocean has been a key preoccupation along with its connections to the slave trade.

These new pieces emerged out of two years of research on the Isle of Bute, Scotland, leading up to her solo exhibition 'Under the skin of the ocean, the thing urges us up wild' at Mount Stuart, 2024. Whittle has been considering the function of waterways on Bute and histories of migration, from the Norse exploration of the West of Scotland to the Middle Passage. These histories are tied to our contemporary understanding of power, wildness, and ownership, and our lived reality of them.

Whittle is preoccupied with imagining alternative modes of resistance to the political and social readings of blackness as wild. In her work, wildness becomes a source of joy and reclamation. 'Remembering Wildfire', 2024, is a bust of the artist cast in black jesmonite with gold leaf. At Mount Stuart it knowingly contrasted with the groupings of 18th and 19th century white marble busts of Scottish nobility. It rested on a plinth recently occupied by the 'Bust of Christ' (1860) created by Black/First Nation US sculptor Edmonia Lewis (1844-1907) and purchased by the Third Marquess of Bute (1847-1900). The history of erasure and abuse that haunted this eminent sculptor rooted many of Alberta works, leading Alberta to make a sculptural dedication that speaks of the historical obliteration of black creative labour.

New large assemblage pieces include casting, painting, carving, tufting, embroidery and hand sewing as well as bearing gestures from private performances. The large tufted assemblage, 'Beneath the waves, we shapeshift (before I was a seal)', speaks of speculative interspecies relationships where humans and the natural world flourish side by side, in communion. Practices of communion between worlds remind the artist of connections between the stars and the water. These works also respond to and elaborate on the imaginative world of Drexciya. This afrofuturist mythology posits that an underwater country exists which is populated by the unborn children of the pregnant African women thrown from slave ships during the Middle Passage. Originally invented by Detroit techno duo Drexciya (1969–2002), the alternative world has now been taken up by various other artists and musicians to counter the trauma of the slave trade.

**Right:**

Remembering Wildfire, 2024  
Jesmonite and gold leaf  
Dimensions variable  
Edition of 3 plus 2 AP  
(TMI-WHITA-53143)

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







**Left:**

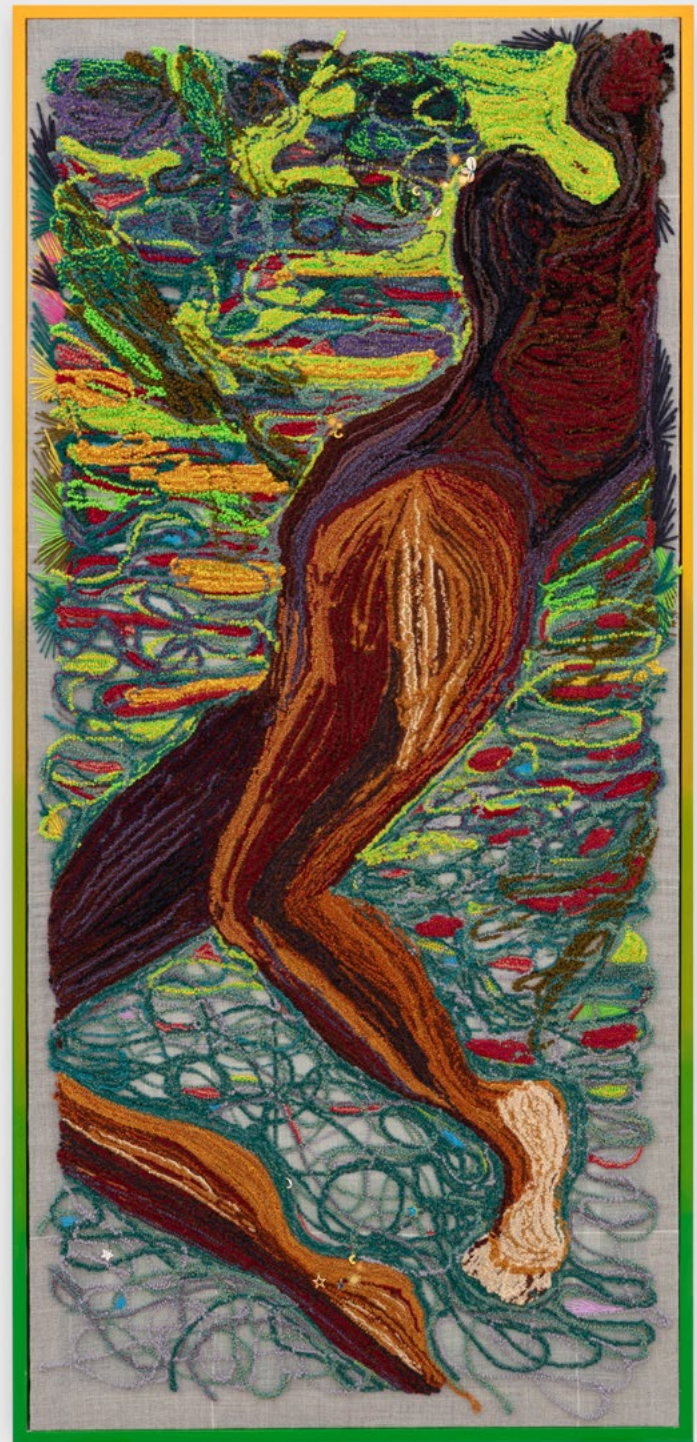
Remembering Wildfire, 2024  
Jesmonite and gold leaf  
Dimensions variable  
Edition of 3 plus 2 AP  
(TMI-WHITA-53143)

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

**Right:**

Beneath the waves, we shapeshift (before I was a seal), 2024  
Textile work with embroidery silks, linen, woollen yarn, metal  
charms; timber frame with castors, sandbags and shells gathered  
from Bute and Barbados  
204.5 x 94 x 114 cm  
80 1/2 x 37 x 44 7/8 in  
(TMI-WHITA-53139)

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







# JIM LAMBIE

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

**Gallery Solo Show:**

**'Hot Foam'**

**The Modern Institute, 14–20 Osborne Street**

**06/06/2025—27/08/2025**

Jim Lambie is currently presenting a new solo exhibition at The Modern Institute, Osborne Street. The show engages with themes of material and psychological reflection, emerging through his reconfiguration of everyday materials, from domestic objects and fashion items to album covers, posters, and salvaged furniture.

Recognised for his bold chromatic vocabulary and layered references to music, popular culture, art history, and quotidian ritual, Lambie's practice generates multi-sensory encounters that challenge and reorient the viewer's perception of space and form. Lambie's new resin-paintings containing sunglasses lenses mix material sensitivity and temporal transportation. Their colour comes, not from the resin itself, but from light refracted from the painted panel behind. A key touchstone for this series is radical French writer Arthur Rimbaud's poem *Voyelles* (1871–72). In this work, Rimbaud associates each vowel of the Roman alphabet with a colour, dedicating his verses to a set of synesthetic associations. Lambie's titles begin with specific months in his life – moving across certain dates in the lifespan of the building itself too – and conclude with a fragment of poetry by the artist. While for Lambie the arrangements and titles have specific biographical associations, the various compositions with their overlapping colours remain open to interpretation, and the elegiac titles provide further prompts to reflection.

The sprawling constellation of *To be titled* is composed from various sunglasses lenses fused together by lead. This material process mimics that used to produce stained-glass windows. As such, Lambie equates a mass-market commodity associated with a life of leisure with a spiritual or religious experience. It subverts the status of the sunglasses – often associated with coolness or detachment. The various lenses produce an elegant kaleidoscopic effect.

## **Left:**

October 2012. Blue blurs into white, As we watched a pearl moon., 2025

Resin, sunglasses lens, birch plywood

91.5 x 61 x 5.5 cm

36 x 24 x 2 1/8 in

(TMI-LAMBJ-54364)

Price: GBP 55,000 + VAT / USD 75,000 + VAT



Install view, 'Hot Foam', Jim Lambie, The Modern Institute, Osborne St, Glasgow, 2025





**Left:**

December 1972, Crushed velvet flare - vibrant blue sole., 2025  
Resin, sunglasses lens, birch plywood, paint  
33 x 33 x 5.5 cm  
13 x 13 x 2 1/8 in  
(TMI-LAMBJ-54358)

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

Install view, 'Hot Foam', Jim Lambie, The Modern Institute, Osborne St, Glasgow, 2025





To be titled, 2025  
Lead came, sunglasses lens  
94.5 x 184 x 4.5 cm  
37 1/4 x 72 1/2 x 1 3/4 in  
(TMI-LAMBJ-54413)

Price: GBP 95,000 + VAT / USD 129,000 + 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 history and narrative alongside notions of history, race and legibility in the US.

Price develops his vocabulary and source materials in his drawings. Their collision of materials, narrative elements and motifs drawn from Americana recall the work of Henry Taylor and Larry Rivers – both of whom were concerned with cultural and political narratives. 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:

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







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

**Right:**

Put together by experiences, 2023  
Graphite, colour pencil, oil pastel, gesso, 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-53909)

Price: USD 9,000 + VAT





# RICHARD WRIGHT

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

**Institutional Solo Show:**

**Richard Wright**

**Camden Art Centre**

**11/05/2025 – 22/06/2025**

‘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, 2023, and No title (5.5.2022), 2022, are tightly composed but jostling, the flow of shapes, alternating in scale, colour and direction, drawing the eye around their surfaces. Both are painted with one-stroke brushes, each section applied meticulously with a steady hand. To produce the compositions Wright worked and reworked drawings – cutting, photocopying, composing – and eventually producing complex cartoons. These were 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 City. 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 paintings is demanding, there is a sense of effortlessness and ease to their final appearance – the material evident but the technique almost invisible.

**Left:**

No Title, 2023

Acrylic on door

270 x 90 x 4.4 cm

106 1/4 x 35 3/8 x 1 3/4 in

(TMI-WRIGR-51147)

Price: USD 160,000 + VAT



Wright's solo presentation at Camden Art Centre features a new monumental site-specific work, painted directly on to the interior of the building, as well as works in glass, on paper, and three-dimensional objects which reveal lesser-known aspects of Wright's practice. It foregrounds an approach to painting on its own terms – not as representation or subject, but as a form of image-making that reveals itself as a kind of reality. Situated across all of Camden's galleries, the exhibition is conceived as a series of moments that respond to the Victorian and post-war architecture of the building.

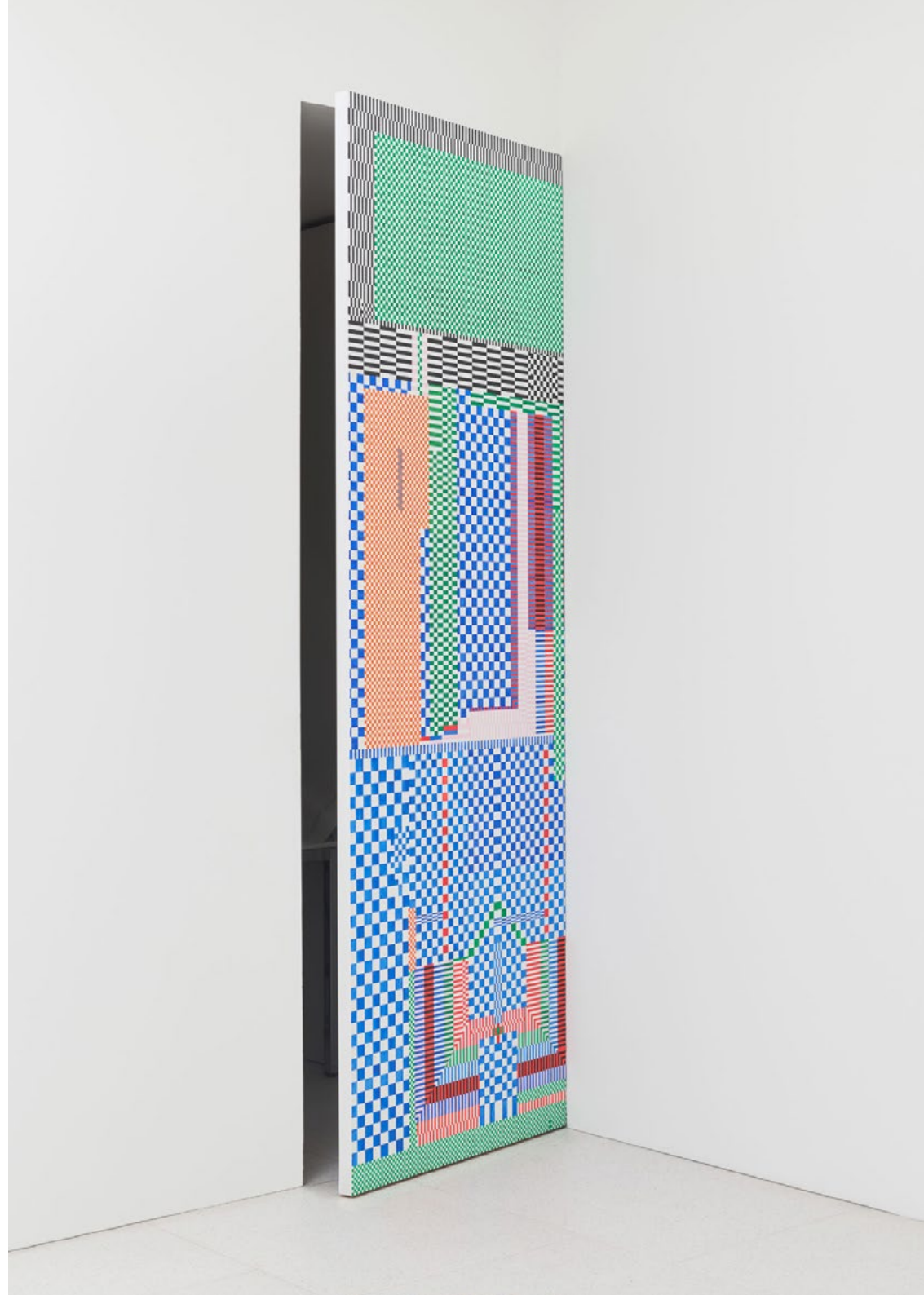
Wright's glass installations extend the interplay of space and pattern into a fourth, temporal, dimension. Working with practitioners in the age-old craft of leaded glass, Wright composes abstract, highly intricate, geometric compositions which, when installed, cast ethereal patterns of light against floors, walls and ceilings. In Camden Art Centre's Central Space – a large atrium filled with natural light from Victorian skylights – two monumental glass panels are suspended from above.

The exhibition brings together more than 50 works on paper made across the artist's 30-year career. Some of these drawings are made directly into the pages of books, another kind of site, surface or architecture for him to intervene in and occupy; others evoke more baroque, transcendent spaces, picturing amorphous, antique spaces of the sublime. A group of works in gold leaf are also included, reminiscent of the wall drawing he produced for his Turner-Prize winning exhibition at Tate Britain in 2009.

**Right:**

No Title, 2023  
Acrylic on door  
270 x 90 x 4.4 cm  
106 1/4 x 35 3/8 x 1 3/4 in  
(TMI-WRIGR-51147)

Price: USD 160,000 + VAT

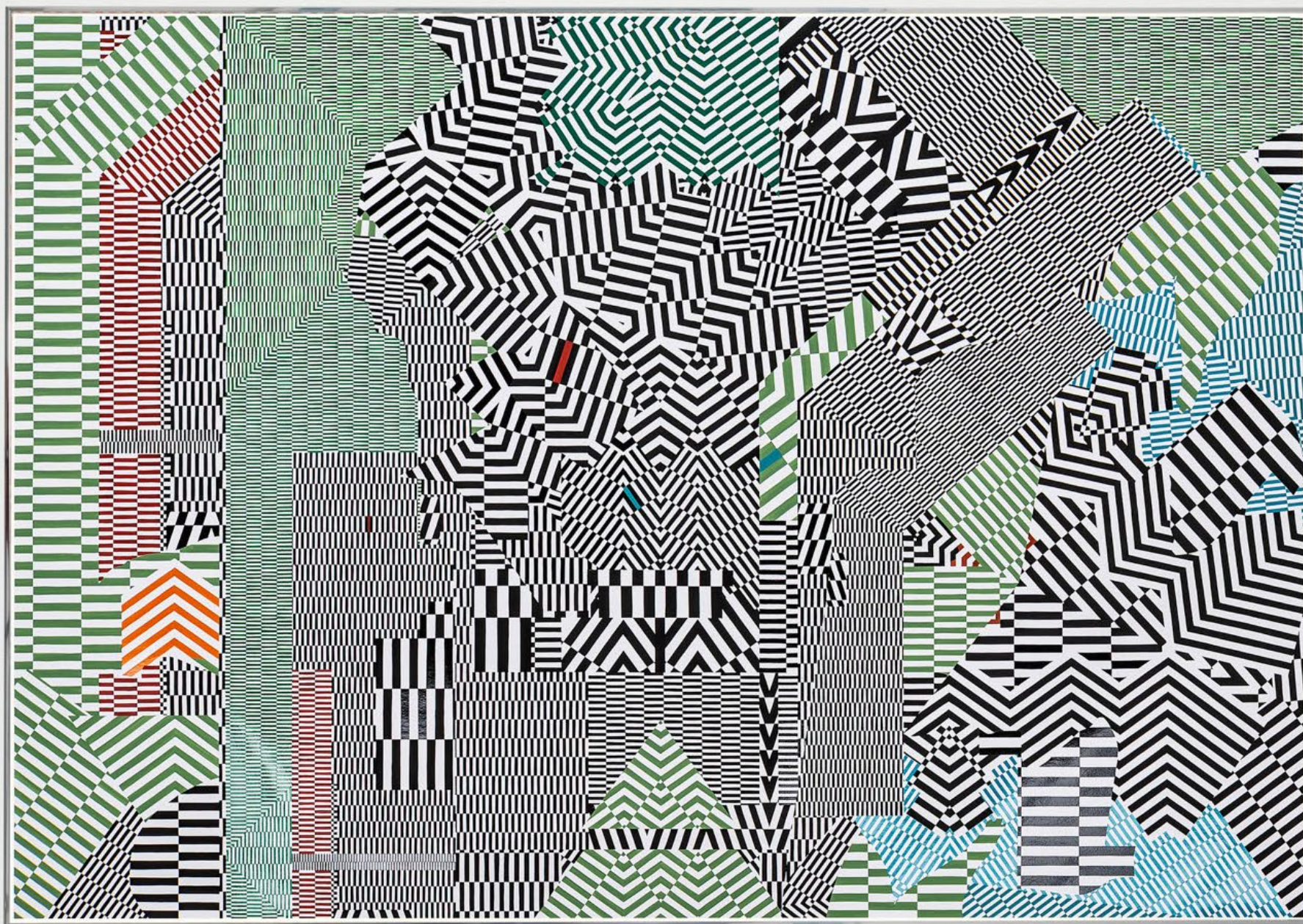






Install view, Richard Wright, Camden Art Centre, London 2025





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



# MATT CONNORS

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

'I think an evolution has occurred in my work where I've begun to take this idea of fascination, these acts of looking and finding, collecting, comparing, and contrasting as actual subject.'

- Matt Connors

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

'Darkened Underpass (for SMC)' condenses a range of sources and associations. The title itself is a poetic reference to The Smith's song 'There Is a Light That Never Goes Out' (1986). In terms of source imagery, Connors has pulled from his own street photography, along with a set of art historical pieces, including the globes, circular devices, and spheres of Hans Holbein the Younger's 'The Ambassadors' (1533). While these references have biographical associations for the artist, Connors' elegant composition remains open to interpretation by viewers, its poetic title a further prompt to reflection.

The painting is a notable example of Connors' method of soaking acrylics into canvas, which has defined his practice across the last decade. It provides a dynamic surface replete with compelling bleeding edges and layered hues. Jules Olitski's (1922-2007) canvases from the early 60s provided a model for this studio practice. Another touchstone can be found in Helen Frankenthaler's (1928-2011) soak-stain method from the 1950s and 60s. As such, Connors' work is born of a deep art historical knowledge and a great deftness in the studio to deploy a variety of methods and ideas intuitively.

Right:

Darkened Underpass (for SMC), 2017  
Oil, acrylic, colored pencil on canvas  
190.5 x 150.2 cm  
75 x 59 1/8 in  
(TMI-CONNMM-54300)

Price: POA









**Left:**

Darkened Underpass (for SMC), 2017 (Detail)  
Oil, acrylic, colored pencil on canvas  
190.5 x 150.2 cm  
75 x 59 1/8 in  
(TMI-CONNM-54300)

Price: POA



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





‘I want there to be a visual, guttural, real experience. It’s boring to me if something can be reduced to the language around it.’

– Matt Connors

Connors’ ‘Harlequin Set’ works were first shown in ‘Finder’ at The Modern Institute, Aird’s Lane. The exhibition title 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 makes works.

Materially, the works combine acrylic and oil paint, forming a set of dynamic, competing textures. Across the ‘Harlequin Set’ drawings and paintings a black lattice frames the compositions. These have an arboreal intensity, a kind of busyness that draws you in. The colourful diamonds emerging around the black take their cue from an image Connors found of a kite caught in a tree. In the painting, it is transformed into a vivid, hopeful abstraction.

**Left:**

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 125,000 + VAT

# URS FISCHER

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

**Institutional Public Project:**

**Urs Fischer**

**'Skinny Sunrise'**

**Fondation Beyeler & Globus Public Art Project**

**13/06/2025-27/07/2025**

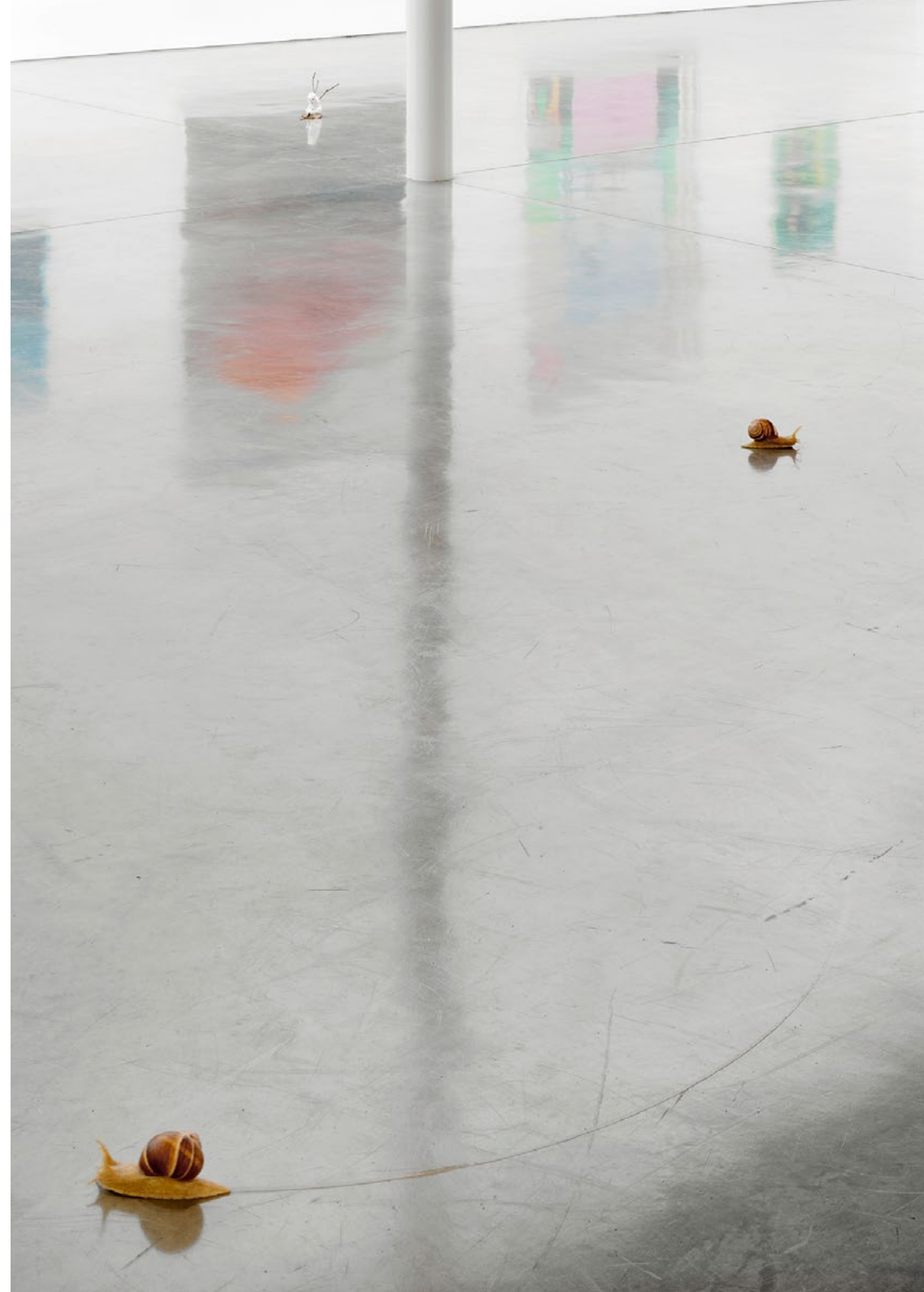
The childlike scale of Urs Fischer's bronzes transforms space into a seemingly vast universe populated by animals, plants, household objects and fruit. Each small-scale bronze is a world unto itself. Some of his poetic works have fantastical origins, emerging from dreams or else coincidences of their production in the studio, while others developed from quotidian or domestic moments – the odd collisions and combinations that happen in life. One approach that links them together is their unlikely combining of two objects, often in divergent styles. Shifting states, and various forms of growth and decay, thread through these various tchotchke-like sculptures. Key to Fischer's practice is a questioning of hierarchies – our relationship to 'the real' and the everyday, the permanent and impermanent, the serious and whimsical. In utilising bronze in this series, what initially appears fanciful and impermanent has in fact been built to last, forming a key element of the work's antic atmosphere.

Fischer's slow-moving bronze snails, entitled 'Maybe', remind us of a life devoid of distractions and entertainment, humorously inverting the expectations associated with the gallery space itself, or with contemporary art more generally. They, perhaps, serve as a reminder that art shouldn't be confused with entertainment, but instead has the capacity to hold a different set of values, which are open to our analysis. The title appears to anthropomorphise the snails, associating human indecisiveness or leisure time with their slow wandering, again drawing attention to the ideological context of the white cube.

**Right:**

Maybe, 2019  
Motors, gears, aluminium, battery, brass, silicone, magnets,  
two-component urethane casting resin, acrylic paint, xanthan  
gum, gum arabic, ethanol  
2 part, 6 x 13.3 x 5.4 cm  
2 3/8 x 5 1/4 x 2 1/8 in each  
Ed. of 2 + 2 AP  
(TMI-FISCU-45397)

Price: USD 125,000 + VAT







Maybe, 2019 (Detail)

Motors, gears, aluminium, battery, brass, silicone, magnets,  
two-component urethane casting resin, acrylic paint, xanthan  
gum, gum arabic, ethanol

2 part, 6 x 13.3 x 5.4 cm

2 3/8 x 5 1/4 x 2 1/8 in each

Ed. of 2 + 2 AP

(TMI-FISCU-45397)

Price: USD 125,000 + VAT



This new painting on canvas is from Fischer's Chumbox series (2024–). The series title derives from web designer John Mahoney's description of internet adverts composed from gridded thumbnails and text. These feature eye-catching text-image combinations, filled with spurious claims, cures or ideas, similar to tabloid newspaper frontpages. The term itself derives from the fishing technique of 'chumming', which involves scattering bait on water to attract fish. The term 'clickbait' also takes its name from fishing terminology, referring to content designed to attract attention. Fischer critically and humorously brings the language of contemporary advertising directly back into the space of conceptual and text art, from Ed Ruscha to Jenny Holzer.

#### Left:

To be titled, 2025  
 Oil on canvas  
 243.6 x 148.6 x 4 cm  
 95 7/8 x 58 1/2 x 1 5/8 in  
 (TMI-FISCU-54334)



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





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 (#5/5)  
(TMI-FISCU-53739)

Price: USD 30,000 + VAT



# ANDREW KERR

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

'I had chosen not to walk, to take the day indoors. Devote time to sketch-books and draw without interruption. There were periods drawing from the head and periods of drawing from life. I listened out for words and attempted to note them down too.' - Andrew Kerr

We are presenting new paintings by Andrew Kerr at Art Basel. Kerr's recent paintings continue his exploration of associative abstraction, with the artist's pictorial focus shifting to more specified and graphic forms, corresponding to a renewed investment in draughtsmanship. Many of the forms and patterns which emerge across the paintings were initially developed through drawings. The paintings often comprise a shallow pictorial space with graphic motifs and letter-like shapes interacting on subtly differentiated planes. Their delicate hues and geometric silhouettes are highlighted by elegant frames, produced in collaboration with a specialist framer.

Kerr's work is shaped by historical painting, from George Braque's Cubism to the mid-twentieth century British abstraction of painters like Prunella Clough. And while grounded in this history, the generation of new work remains intuitive. He often begins with a series of scattered marks and brush strokes, then building a layered and intensely worked composition from this starting point. 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 Braque), or more graphic, such as in paintings which incorporate highly specific profiles or sharp-edged motifs. The latter often recall folds of paper, scale models and industrial machinery.

**Left:**

Untitled, 2025  
Acrylic on paper  
38.5 x 50.7 x 4.5 cm  
15 1/8 x 20 x 1 3/4 in  
(TMI-KERRA-54385)

Price: USD 18,000 + VAT





Untitled, 2025, Acrylic on paper, 38.7 x 50.8 x 4.5 cm, 15 1/4 x 20 x 1 3/4 in, (TMI-KERRA-54397), Price: USD 18,000 + VAT



# YUICHI HIRAKO

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

**Institutional Solo Show:**

**Yuichi Hirako**

**'Beyond the Ideal Landscape'**

**Keelung Museum of Art, Taiwan**

**08/04/2025—29/06/2025**

Yuichi Hirako's works ask for a reconsideration of our relationship to nature and offer 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'. 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:**

Wooden Wood 106, 2025

Wood, acrylic paint

3 parts

Tree man 119.5 x 67 x 33 cm, 47 x 26 3/8 x 13 in

Pineapple 40 x 22 x 22 cm, 15 3/4 x 8 5/8 x 8 5/8 in

Trunk man 97 x 60 x 48 cm, 38 1/4 x 23 5/8 x 18 7/8 in

(TMI-HIRAY-54302)

Price: USD 55,000 + VAT



Wooden Wood 96 (red radio), 2025  
Wood, acrylic paint  
28 parts  
Installed dimensions 202 x 175 x 330cm, 79 1/2 x 68 7/8 x 129  
7/8 in  
(TMI-HIRAY-54086)

Price: USD 170,000 + VAT







**Left:**

Wooden Wood 113, 2025

Wood, acrylic paint

3 parts

Cactus 42 x 40 x 42 cm, 16 1/2 x 15 3/4 x 16 1/2 in

Turnip 24 x 20 x 24 cm, 9 1/2 x 7 7/8 x 9 1/2 in

Tree man 68 x 136 x 41 cm, 26 3/4 x 53 1/2 x 16 1/8 in  
(TMI-HIRAY-54443)

Price: USD 45,000 + VAT

**Right:**

Green Master 111, 2025  
Acrylic on canvas  
60 x 50 x 2 cm  
23 5/8 x 19 3/4 x 3/4 in  
(TMI-HIRAY-54129)

Price: USD 15,000 + VAT







# JESSE WINE

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

Jesse Wine's sculptural work is uniquely lyrical and surreal. He is concerned with exploring the relationship between the physical and psychological, in particular as they manifest in terms of weight, gravity and pose. His individual sculptures have a playful archetypal quality, depicting anthropomorphic elements, geometric shapes, and houses, amongst other things. A key preoccupation of recent works has been cycles of rest and activity.

'Times Arrow' is part of a series of new bronze sculptures which were inspired by the artist's late father. Each work is an attempt to tell a small, momentary story. As with Surrealism, Wine's pieces assert the primacy of the unconscious – its capacity to invert and reconfigure reality. The foot is caught in a metamorphosis between man and nature (interspersed with pine cones and leaves), and poised to move but separated from its body. These juxtapositions speak to the passing of time, the mutability of nature. Gravity and pose are an ongoing preoccupation of the artist along with the physical complexity of legs and feet – both of these concerns come together in this elegant, complex piece. In terms of format, the bronze also references Alberto Giacometti and Fausto Melotti's work. In this way, Wine's personal history becomes embroiled with art history.

Wine's 'Still.Life' is from a series which brings together foundry detritus and extra studio elements into new constellations. They comprise sections of cardboard, flowers and bronze spills and are bound together with various casting processes – sand, centrifugal and lost wax techniques. Wine has spoken about these works as dreamscapes, reflecting the dialogues which develop between larger works in his exhibitions. The floating platform, or stage, holding the elements is indicative of this idea, representing a hovering, transitional zone.

## Left:

Times Arrow, 2025  
Bronze  
52.5 x 41 x 37.5 cm  
20 5/8 x 16 1/8 x 14 3/4 in  
(TMI-WINEJ-54292)

Price: USD 45,000 + VAT

**Right:**

Times Arrow, 2025  
Bronze  
52.5 x 41 x 37.5 cm  
20 5/8 x 16 1/8 x 14 3/4 in  
(TMI-WINEJ-54292)

Price: USD 45,000 + VAT







**Left:**

And that air of life, will be kind to him, 2024  
Ceramic, steel reinforcement, copper, paint  
185.4 x 58.4 x 58.4 cm  
73 x 23 x 23 in  
(TMI-WINEJ-53160)

Price: USD 40,000 + VAT

Still. Life., 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







# SPENCER SWEENEY

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

**Gallery Solo Show:**

**'Larry Rasberry and The High Steppers'**

**The Modern Institute, 3 Aird's Lane, Glasgow**

**06/06/2025—27/08/2025**

Spencer Sweeney is currently presenting a new solo exhibition at The Modern Institute, Aird's Lane. The works take the human figure as their principal subject, with his energetic style encompassing the genres of portraiture and reclining nude. He has spoken about painting as a 'balancing act between careful consideration and reckless abandon, both of equal import' and this attitude is evident throughout the exhibition.

Sweeney's works are developed intuitively in a solitary and contemplative studio practice which involves the artist reaching a state of tension or delirium, allowing his creativity to bridge the conscious mind with dreams and fantasies. For the artist, on a conceptual level, his method relates to Swiss psychiatrist Carl Jung's (1875-1961) understanding of the 'active imagination', a meditation technique designed to welcome and track the formation of personalities, narratives and environments from the unconscious. Sweeney has effectively worked in this way since his school days, often painting indoors during breaktime under the supervision of his art teacher. Through this formative method, new characters and ambiguous spaces suggest themselves and are then supplemented with additional information and sources from photography and film. Images are worked and reworked into a final composition, with Sweeney creating the illusion of movement with his strokes, developing textures and pattern through a varied repertoire of mark making, often drawing on art historical precedents.

Sweeney began working with traditional painting genres in the early 2000s and these formats continue to be productive in the studio. Reclining nudes are the key motif. While the figures are in repose, momentarily stilled, they are also vehicles for considering connections between humans and the environment, distinctions between public and private space, and the energy and movement of our daily rituals. In *Untitled*, 2025, the main character's head and hair echo with a crowd of hills or cloaked figures in the background.

**Left:**

*Untitled*, 2025

Oil, oil pastel, dry pastel, pigment stick on linen

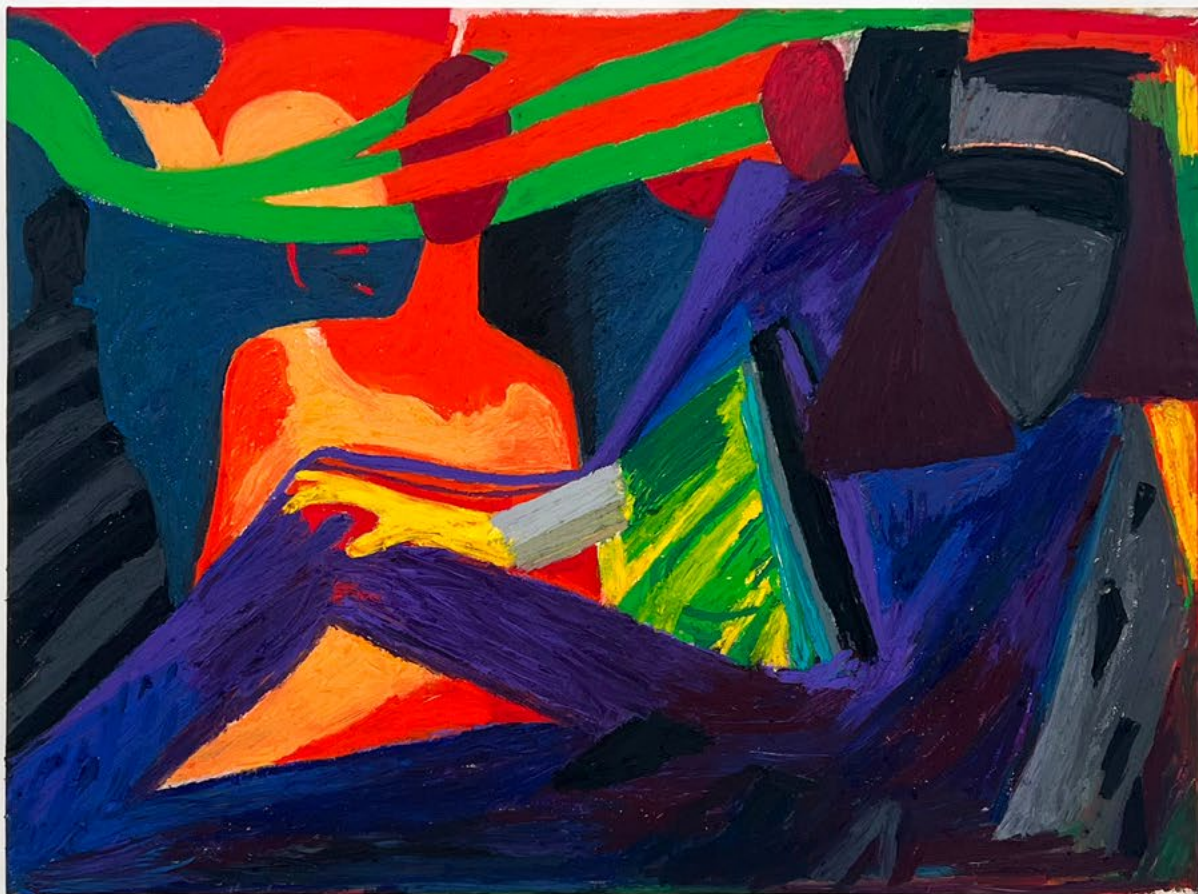
185.2 x 234 x 3.5 cm

72 7/8 x 92 1/8 x 1 3/8 in

(TMI-SWEES-54349)

Price: USD 130,000 + VAT





Untitled, 2025, Oil pastel, oil paint on canvas, 161 x 214 x 3.5 cm, 63 3/8 x 84 1/4 x 1 3/8 in, (TMI-SWEES-54350), Price: USD 110,000 + VAT





Install view, 'Larry Rasberry and The High Steppers', Spencer Sweeney, The Modern Institute, Aird's Lane, Glasgow, 2025



Untitled, 2025, Oil, oil pastel, dry pastel, pigment stick on linen, 185.2 x 234 x 3.5 cm, 72 7/8 x 92 1/8 x 1 3/8 in, (TMI-SWEES-54349), Price: USD 130,000 + VAT





Install view, 'Larry Rasberry and The High Steppers', Spencer Sweeney, The Modern Institute, Aird's Lane, Glasgow, 2025

# CATHY WILKES

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

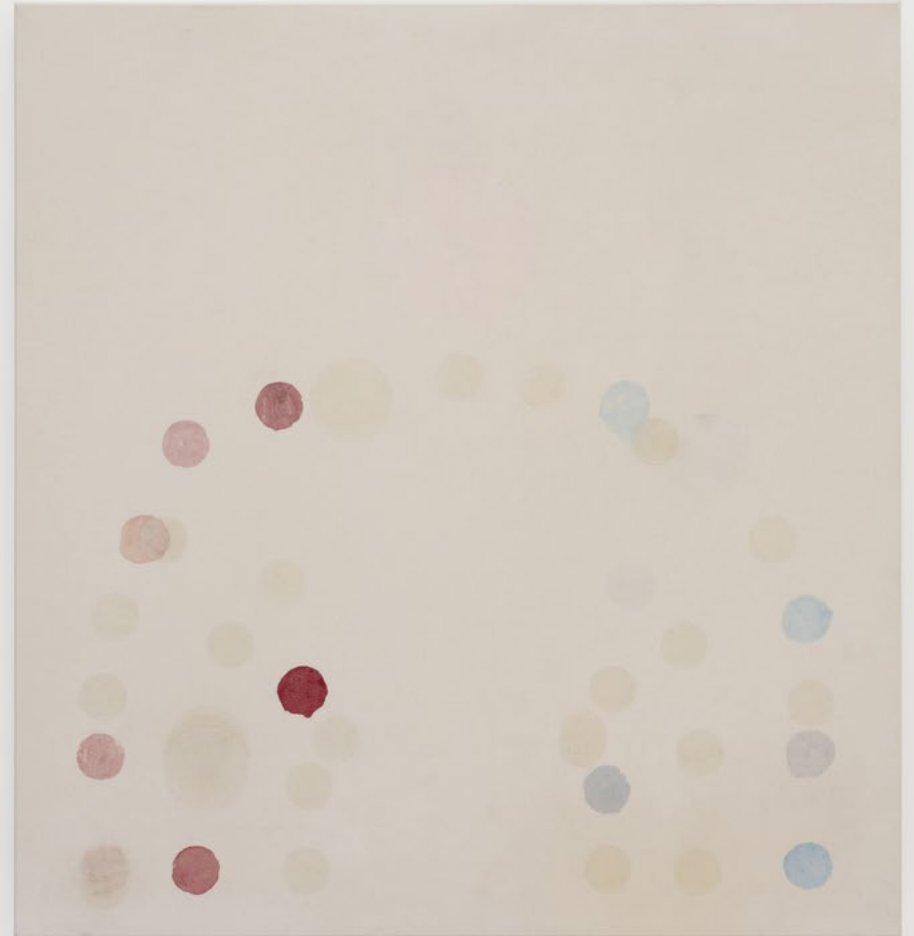
‘The word Dormition is a religious term for the peaceful death of Mary, a death without suffering. I think this is a good word in relation to these paintings. In relation to after death, I’m thinking how something might continue to exist infinitely and in what form, non-physically. The word subsistent means continuing to exist, even if on the edge of non existence. How can it be thought about – is it hypostatic – meaning having an underlying ungraspable essential being – or can it be thought about on by the relations it might mysteriously bring about; hypostatic abstraction.’ - 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 pieces are influenced by the artist’s childhood in Northern Ireland, and by histories and experiences of violence not usually given expression within official representations of war. The paintings harbour forms which exist at the edge of legibility and their combination of celestial sparsity with depictions of land conjures associations with loss and the wilderness – the pursuit of philosophical or religious meaning.

Right:

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 97,000 + 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 97,000 + VAT





# NICOLAS PARTY

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

**Institutional Solo Show:**

**Nicolas Party**

**Copper & Dust**

**The Holburne Museum**

**12/05/2025-31/08/2025**

The Holburne Museum is presenting Copper & Dust, a new exhibition by Nicolas Party. As the title suggests, the presentation brings together oil paintings on copper, a work on linen and a new large-scale mural, both of the latter executed in soft pastels. Party's new mural in the Picture Gallery responds specifically to the 17th century work, 'A Brawl between Peasants' by Benjamin Gerritsz. Cuyp (1612–1652). Party became interested in the work following a visit to the Holburne in 2023 and extensive research into the museum's collection. The Cuyp will be on display in the Holburne's Collections Gallery. As well as recreating other artists' work, this practice of re-engagement sees Party referencing his own, earlier work. Many of the small oil on copper paintings, shown in two intimate cabinet galleries, are copies of his older pastels, so that the exhibition might be seen as a miniature retrospective.

Nicolas Party's work has a compelling timeless quality, speaking to the artist's abiding concern with classical iconography. He presents the viewer with various imagined and beguiling subjects, utilising his expansive knowledge of art history to work consciously within established genres of the Western canon, from still life and landscape to intimate portraits. Though steeped in art historical consideration and research, Party's paintings remain stylistically cohesive, graceful and idiosyncratic. While more recent works have incorporated intricate oil paintings on copper, Party is well-known for his soft pastels, creating works on paper and linen, along with site-specific public murals and immersive installations for his exhibition presentations. The latter are influenced by his early interest in graffiti and his training in graphic design and 3D animation.

**Right:**

Seahorse, 2024  
Soft pastel on pastel card  
47 x 47 cm, 18 1/2 x 18 1/2 in unframed  
51.8 x 51.8 x 4.4 cm, 20 3/8 x 20 3/8 x 1 3/4 in framed  
(TMI-PARTN-53729)

Price: USD 150,000 + VAT





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

**Left:**

Seahorse, 2024 (Detail)  
Soft pastel on pastel card  
47 x 47 cm, 18 1/2 x 18 1/2 in unframed  
51.8 x 51.8 x 4.4 cm, 20 3/8 x 20 3/8 x 1 3/4 in framed  
(TMI-PARTN-53729)

Price: USD 150,000 + VAT





Install view, 'Copper & Dust', Nicolas Party, The Holburne Museum, Bath, 2025



Install view, 'Copper & Dust', Nicolas Party , The Holburne Museum, Bath, 2025



# ADAM MCEWEN

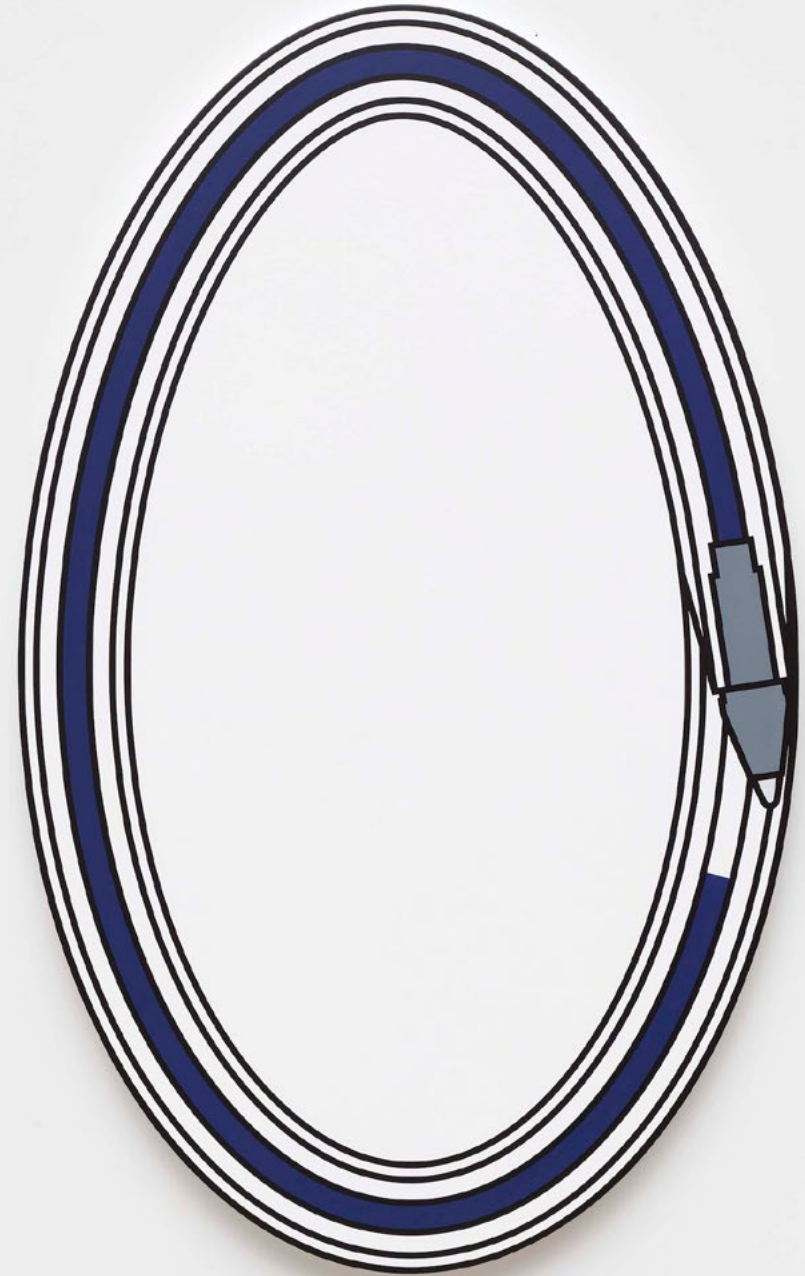
(B. 1965, London; Lives and works in New York)

McEwen is intrigued by how each observer interprets his individual pieces and hopes to provoke a specific recollection or feeling from the observer. Themes of transience, change and death, in particular the way we understand and mark it, are key themes in his practice. By focusing on the reproduction of utilitarian objects he is soliciting a reconsideration and evaluation of contemporary society's material dependence. Previous pieces have looked at banal objects such as water coolers or air conditioners, while a more recent series of paintings by McEwen has focused on ballpoint pens. 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 imaginative and communicative potential. The shape of Adam McEwen's 'Colosseo Painting', 2023, resembles a framed mirror and pen implies a form of discourse, connecting writing to identity formation or ego. This is perhaps a reference to McEwen's job writing obituaries for The Daily Telegraph in London during the 1990s – a heyday for the form, with great competition between the leading papers.

**Right:**

Colosseo Painting, 2023  
Acrylic on canvas  
152.4 x 94 cm  
60 x 37 in  
(TMI-MCEWA-51562)

Price: USD 65,000 + VAT







# 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 naturalistic 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.

**Left:**

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

Price: USD 36,000 + VAT



**Right:**

Town 5 (of 5), 2024  
Acrylic and pieced newspaper on board  
136 x 152 x 3 cm, 53 1/2 x 59 7/8 x 1 1/8 in unframed  
139 x 155 x 3.5 cm, 54 3/4 x 61 x 1 3/8 in framed  
(TMI-SWAIT-53311)

Price: USD 48,000 + VAT





Distraction 3 of 8, 2025, Acrylic and pieced newspaper on board, 115 x 171 x 3.2 cm framed, 45 1/4 x 67 3/8 x 1 1/4 in, 168 x 112 cm unframed, 66 1/8 x 44 1/8 in, (TMI-SWAIT-53800), Price: USD 48,000 + VAT





# JEREMY DELLER

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

**Institutional Public Project:**

**Jeremy Deller**

**'The Triumph of Art'**

**National Gallery, London**

**01/05/2025-26/07/2025**

Jeremy Deller is currently organising a nationwide performance that celebrates The National Gallery's bicentenary, entitled 'The Triumph of Art'. It marks how festivals are part and parcel of art, culture and civic life, and that art and artists can be catalysts for collaboration and joy. From April 2025, new participatory public events will be presented in all four nations of the United Kingdom, including processions, performances, and parties that bring the National Gallery Collection to life. These will culminate in a take-over of Trafalgar Square, London on 26th July for a free, family friendly celebration.

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

**Left:**

Rave wicker heads, 2025

Willow

8 parts

Dimensions variable

(TMI-DELLJ-54175)

Price: GBP 90,000 + VAT / USD 122,000 + VAT



'The Triumph of Music' is a groundbreaking public art experience which was showcased in Derry in April 2025. It marked the first in a series of UK-wide public art performance works produced by Deller to celebrate The National Gallery's bicentenary, culminating in a grand finale in Trafalgar Square this July. The collaborative event brought together multiple artists and organisations including The Playhouse, Celtronic and banner maker Ed Hall. The celebration coincided with the 25th and final edition of Celtronic, Ireland's longest running electronic music festival and featured a mix of performances, including a special procession delivered by The Playhouse artists and the Armagh Rhymers and a dance party organised with legendary DJ Tom Middleton.

Deller is interested in the socio-political history and contemporary legacy of acid house music and unlicensed rave parties in the late 1980s and early 1990s, known as 'Second Summer of Love'. From the genesis of house music in the gay clubs of Chicago and the Post-Industrial wasteland of Detroit, through sound systems of British-Caribbean communities to the Balearic bliss of Shroom, Deller's work has charted this history and its connection to Britain past and present, often connecting it to traditional or folk forms and rituals which also involved mass gatherings.

These wicker head works formed part of the special procession and party in Derry. They are a collaboration between Deller and the Armagh Rhymers, with the masks taking on the form of ravers. The Armagh Rhymers, founded in 1970s, are a traditional folk theatre company that revives and continues the ancient Irish tradition of mumming. They are particularly known for their distinctive performances wearing wicker masks or false faces and straw costumes, drawing on traditions that date back centuries in Irish folk culture. The group takes its name from County Armagh, though their influence extends throughout Ireland and beyond.

**Right:**

Rave wicker heads, 2025  
Willow  
8 parts  
Dimensions variable  
(TMI-DELLJ-54175)

Price: GBP 90,000 + VAT / USD 122,000 + VAT





Rave wicker heads, 2025  
Willow  
8 parts  
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# KIM FISHER

**(B. 1973, New Jersey; Lives and works in Los Angeles)**

‘Pool Cutout’ was first shown as part of Kim Fisher’s exhibition ‘Roots and Tourist’. The title references a description of Agnès Varda’s explorative approach to filmmaking, encountered in a monograph on her work. The tourist becomes a cypher for the artist; the traveller reckoning both with what’s before them and where they came from. It marks a departure from Fisher’s focus on Los Angeles alone with the works also distilling aspects of culture, weather, and architecture, encountered by the artist on her travels.

Fisher’s forms first emerge as collages and drawings, responses to photographs taken by the artist or else shapes from remembered and imagined places. In this new body of work, Fisher responds to these ideas with the construction of stucco and concrete surfaces which she then casts in aqua resin from latex moulds. These are then painted and mounted on supports covered in linen stretched on the bias and hand-dyed by Fisher. The pieces incorporate less photographic material than previous bodies of work – which employed airbrush painting on laser-cut aluminium to mimic the images and tears of magazine pages and other ephemera – but continue to explore the disorienting effects of urban space, its colours, textures, and images.

There are repeated hues and silhouettes across pieces, creating a series of echoes and relationships. The variety of cast profiles recall innumerable things: the side of a stuccoed building; the blue-pink gradient of the sky reflected in the still waters of a swimming pool; the outline of a blouse or t-shirt; a meandering section of deserted road; a mountain view with bits of pollen and dust tumbling through the air. The stucco, although common on walls, takes on an unfamiliar and compelling quality under Fisher’s handling. The shapes are not placed centrally or contained by their linen grounds, instead they are offset and spill over the edges – uncontainable and evocative snippets of information.

**Right:**

Pool Cutout, 2025  
Oil on aqua resin, dyed linen on panel  
80 x 85.1 cm  
31 1/2 x 33 1/2 in  
(TMI-FISHK-53812)

Price: USD 18,000 + VAT







Install view, 'Roots and Touris', Kim Fisher, The Modern Institute, Brick Space, Glasgow, 2025



# HAYLEY TOMPKINS

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

‘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 art-works, 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. Tompkins often paints objects, from branches to shirts, sunglasses to chairs – refreshing and energising the mundane. She pushes painting beyond the bounds of the illusionistic territory of the panel or canvas, with items being patterned and inflected with colour by the artist. Her shirt cuffs and mallets exist in real space but their painting produces a new dynamic – one in which a consideration of time, touch and use comes to the fore. They are evocative of manual and domestic work, everyday tasks, the mystical in repeated action. In this sense they invoke an absent body, just off-stage.

Recent panels by Tompkins explore a range of associations through colour and composition, while never becoming fully pictorial. The compositions are populated with various marks – treading the line between 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. While Tompkins’ paintings always remind us of their own materiality, they also have a dream-like quality, resembling a landscape or associative cityscape. As Camila McHugh comments on Tompkins’ work, ‘The paintings flirt with a range of associations from a crafty, summer camp tie-dye to a shirt stained by spilled wine or splattered sauce. Or sopping with sweat or blood, as these are soaked with colour. This is an anti-purity abstraction. Far from prompting transcendence, its aim is to hold you right here.’

## Left:

Mallet, 2023  
Acrylic on found object  
31.5 x 11.5 x 5.5 cm  
12 3/8 x 4 1/2 x 2 1/8 in  
(TMI-TOMPH-51796)

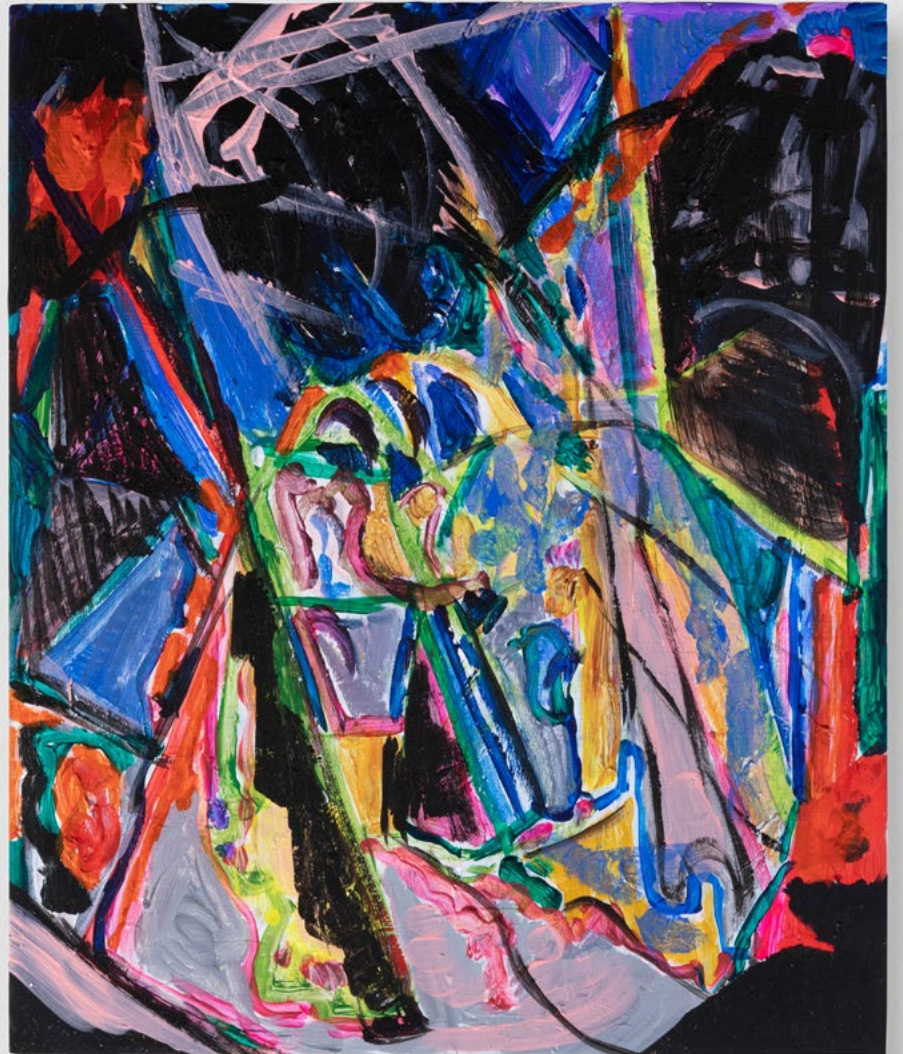
Price: USD 11,500 + VAT



**Right:**

Object to Reflection, 2025  
Acrylic on gesso panel  
30.5 x 25.5 x 2.8 cm  
12 x 10 x 1 1/8 in  
(TMI-TOMPH-54173)

Price: USD 7,500 + VAT







**Left:**

Speaker Bloom II, 2022  
Acrylic on panel  
120 x 80 cm  
47 1/4 x 31 1/2 in  
(TMI-TOMPH-50014)

Price: USD 19,000 + VAT

# LUKE FOWLER

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

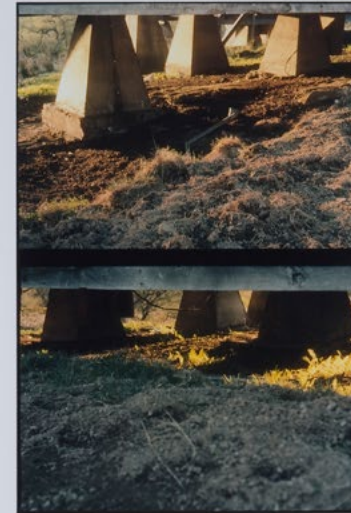
Luke Fowler questions the style and political implications of conventional modes of documentary through a varied practice which encompasses film, sound, installation and photography. He is concerned with finding new ways to meaningfully engage with marginal cultural figures as well as spaces and archive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

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

**Right:**

Pyramids of Argyll, 2010  
Giclee print  
45 x 30 cm unframed  
47.7 x 32.6 x 3.2 cm framed  
Ed. 1 of 3 (#1/3)  
(TMI-FOWLL-28252-1)

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







Sodium - Morning Light, 2010

C-Type Print

64.6 x 64.6 cm unframed

67.3 x 67.3 x 3.3 cm framed

Ed. 2 of 6 + 2 AP )

(TMI-FOWLL-30515-2)

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





**Left:**

Sodium - Morning Light, 2010

C-Type Print

64.6 x 64.6 cm unframed

67.3 x 67.3 x 3.3 cm framed

Ed. 2 of 6 + 2 AP )

(TMI-FOWLL-30515-2)

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



# 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. In any case, the cool music and the fact that I was about to visit Keith Haring instantly made me feel like I had fully arrived in the hip New York of the 80s. Of course, the music did indeed come from Keith's 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. It took me a moment to take it all in. Then I carefully balanced on the gaps between the drawings to see everything while Keith let me roam around and gave only a few comments. 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.'

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.

**Right:**

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)

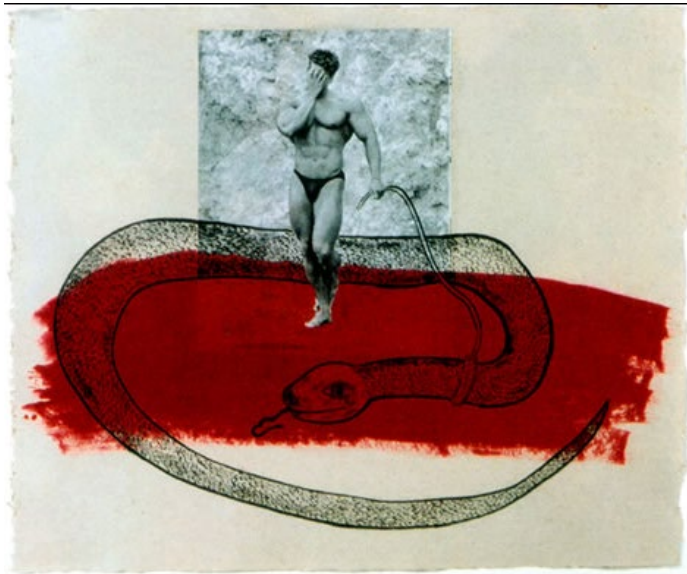
Price: POA





© K. Haring 1985-1988 ⊕ MUNICH-NYC





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



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	