



THE MODERN INSTITUTE

ART BASEL
BOOTH P3

The Modern Institute
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Glasgow, G1 5QN
themoderninstitute.com

THE MODERN INSTITUTE

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.

Woman Crying #20 and Woman Crying #201 are part of 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 objects and 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 had previous widespread circulation.

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:

Woman Crying #20, 2021

C-print

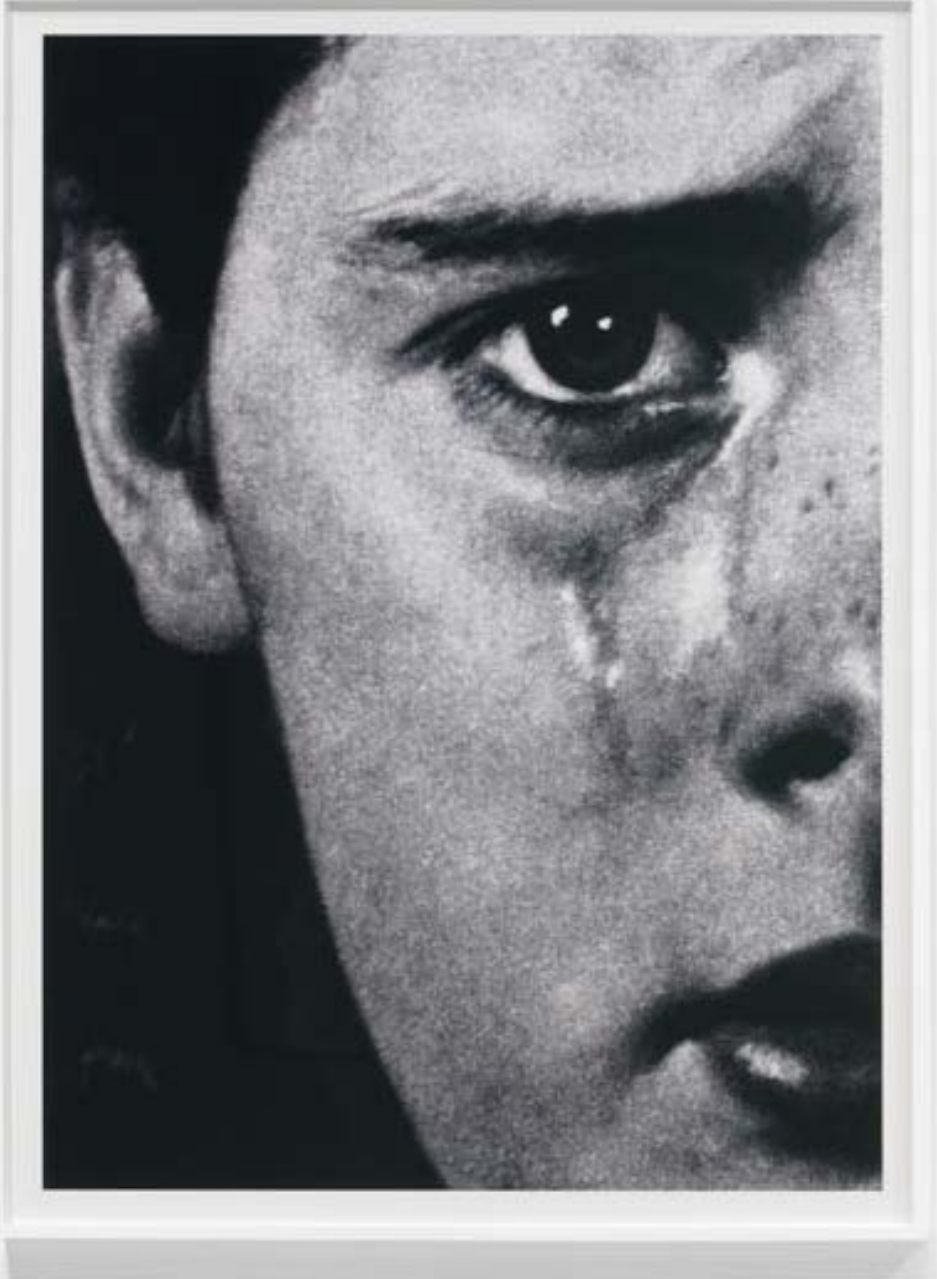
Print size: 169.9 x 126.2 cm, 66 7/8 x 49 3/4 in

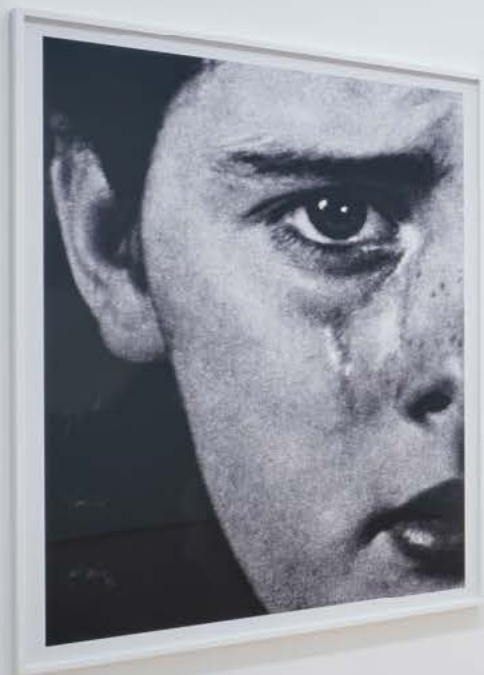
Frame size: 172.7 x 129.5 x 5.1 cm, 68 x 51 x 2 in

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

(TMI-COLLA-48660)

Price: USD 40,000 + VAT





Installation view, 'Eye', Anne Collier, Lismore Castle Arts, Ireland, 2023

Right:

Woman Crying #21, 2021
C-print

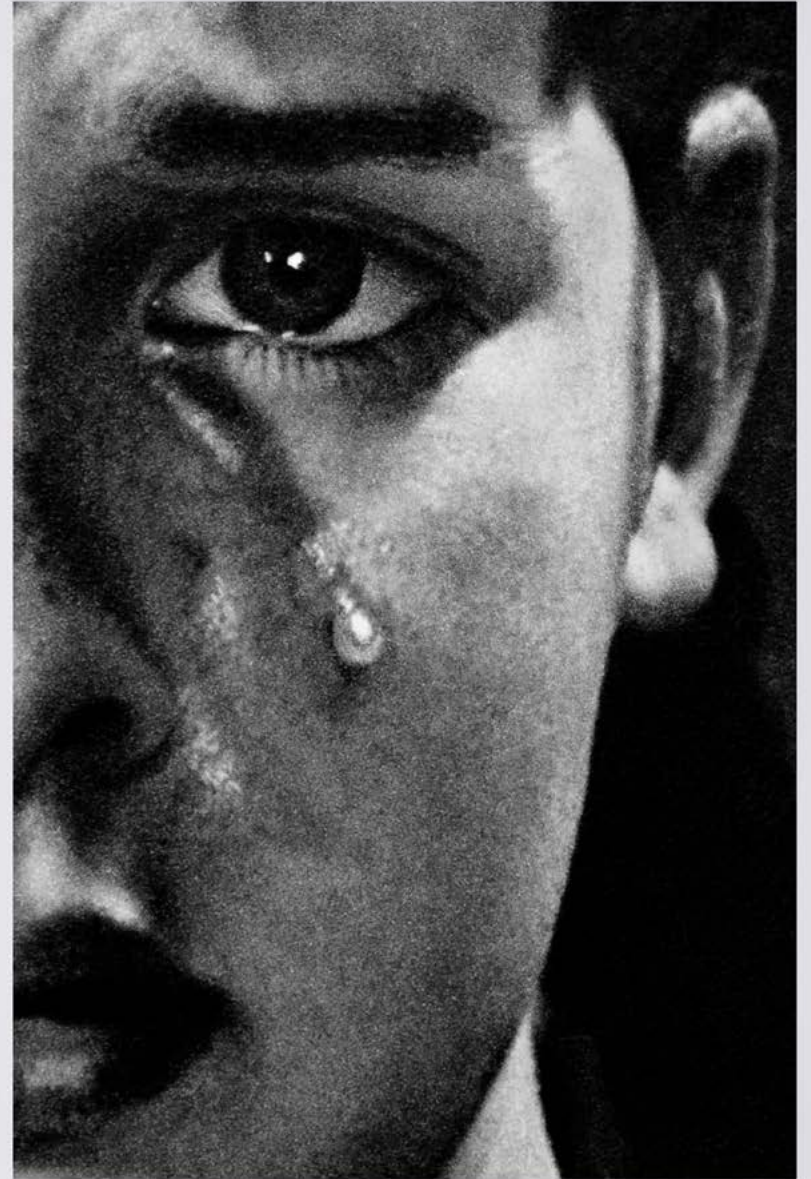
Image size: 173.7 x 116.1 cm, 68 3/8 x 45 3/4 in

Print size: 183.9 x 126.4 cm, 72 3/8 x 49 3/4 in

Frame size: 186.7 x 129.1 x 5.1 cm, 73 1/2 x 50 7/8 x 2 in

Edition of 5 plus 2 artist's proofs (#3/5)
(TMI-COLLA-48468)

Price: USD 40,000 + VAT



MATT CONNORS

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

We are showing new paintings and drawings by Matt Connors for Art Basel. His two-dimensional works are created through a process of layering and re-working forms and shapes gleaned from his immediate environment. Through this process of image-making, these recognisable shapes are gradually subsumed into beautiful abstract and colourful compositions. Connors' gradual process of visual reduction and compression of influence imbues his compositions with a psychedelic and mystical atmosphere.

Connors is deeply invested in the physical production of his paintings and the studio is a vital space for making the works. Intuitive process, materiality and action can all act as points of departure in Connors' work. He seizes upon and redrafts small details – either within one painting or simultaneously across several; accidental drips and marks accumulated over time become integral to his pieces.



Right:

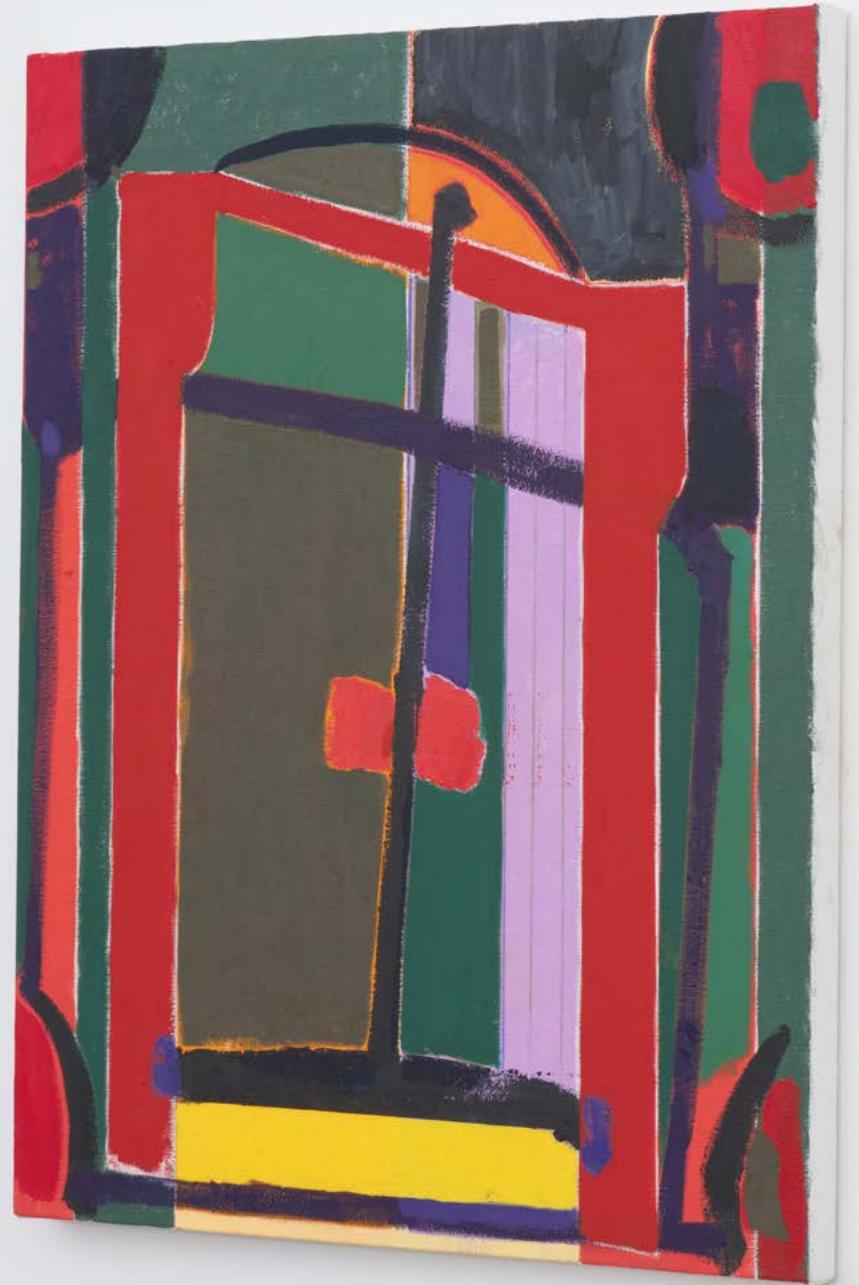
Untitled, 2023
Oil on canvas
71.1 x 61 cm
28 x 24 in
(TMI-CONNM-51313)

Price: USD 82,000 + VAT

Right:

Untitled, 2023
Oil on canvas
71.1 x 61 cm
28 x 24 in
(TMI-CONNM-51313)

Price: USD 82,000 + VAT





Left:

After Scriabin (Light Blue), 2019
Coloured pencil on paper, artist's hand painted acrylic frame
54.5 x 45.5 x 1.9 cm, 21 1/2 x 17 7/8 x 3/4 in framed
(TMI-CONNM-46481)

Price: USD 25,000 + VAT

MARTIN BOYCE

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

Martin Boyce's panel pieces employ materials and textures that give the impression of being pulled from an architectural or public area, while preserving a format that conforms more closely to that of a conventional painting. Each in some way incorporates Boyce's Martel-inspired alphabet which has been a part of his work for over a decade.

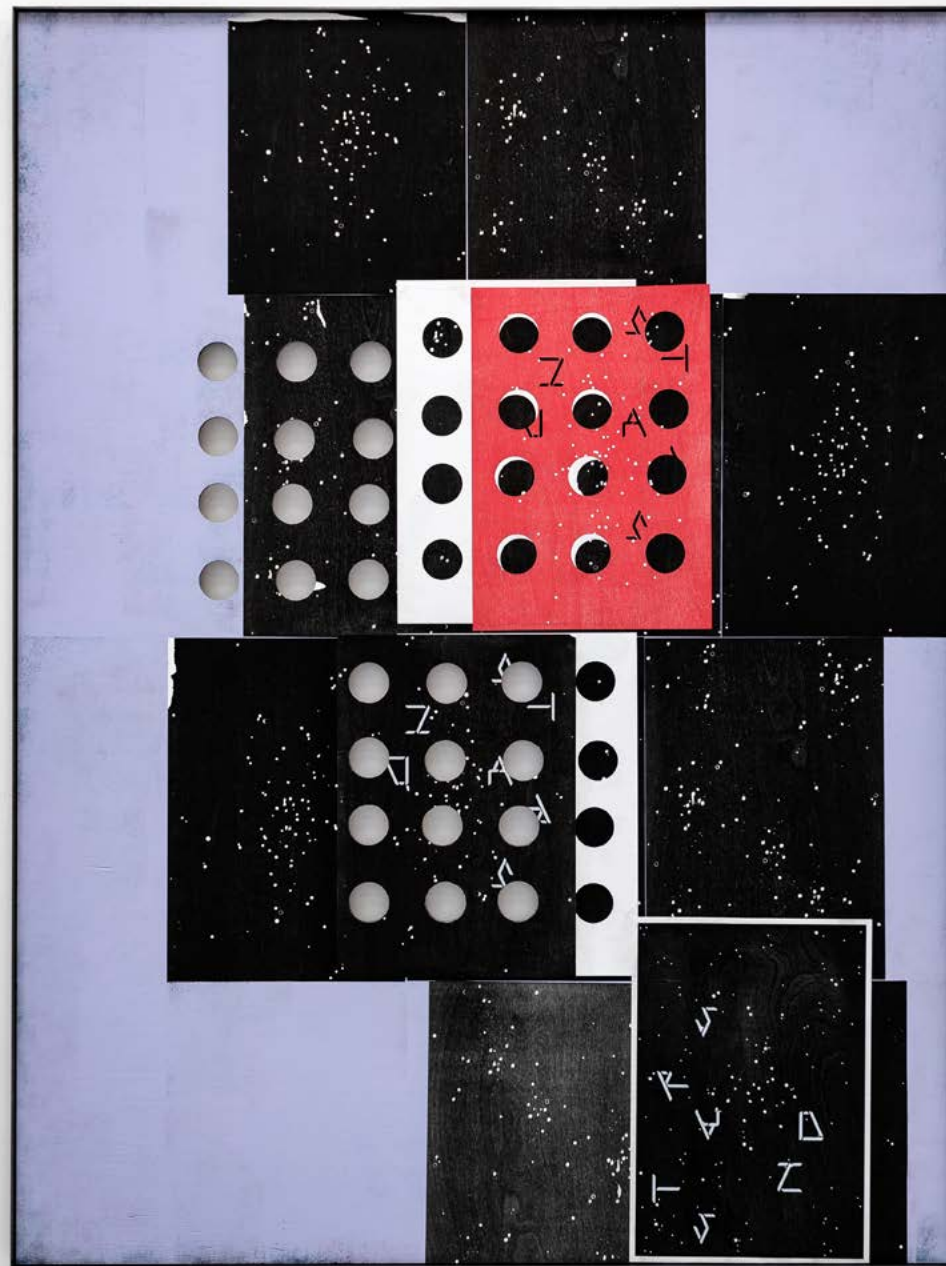
Calm in the Deep Below, 2020, is from a series of works incorporating telephones attached to coloured and decorated partitions, like those in a lobby or foyer. The work's poetic title speaks to gesture and communication but also to geography and separation; the space between people. Its weathered perforated steel conjures a filmic space from the recent past, and while rooted in one space the phone instantly speaks to another.

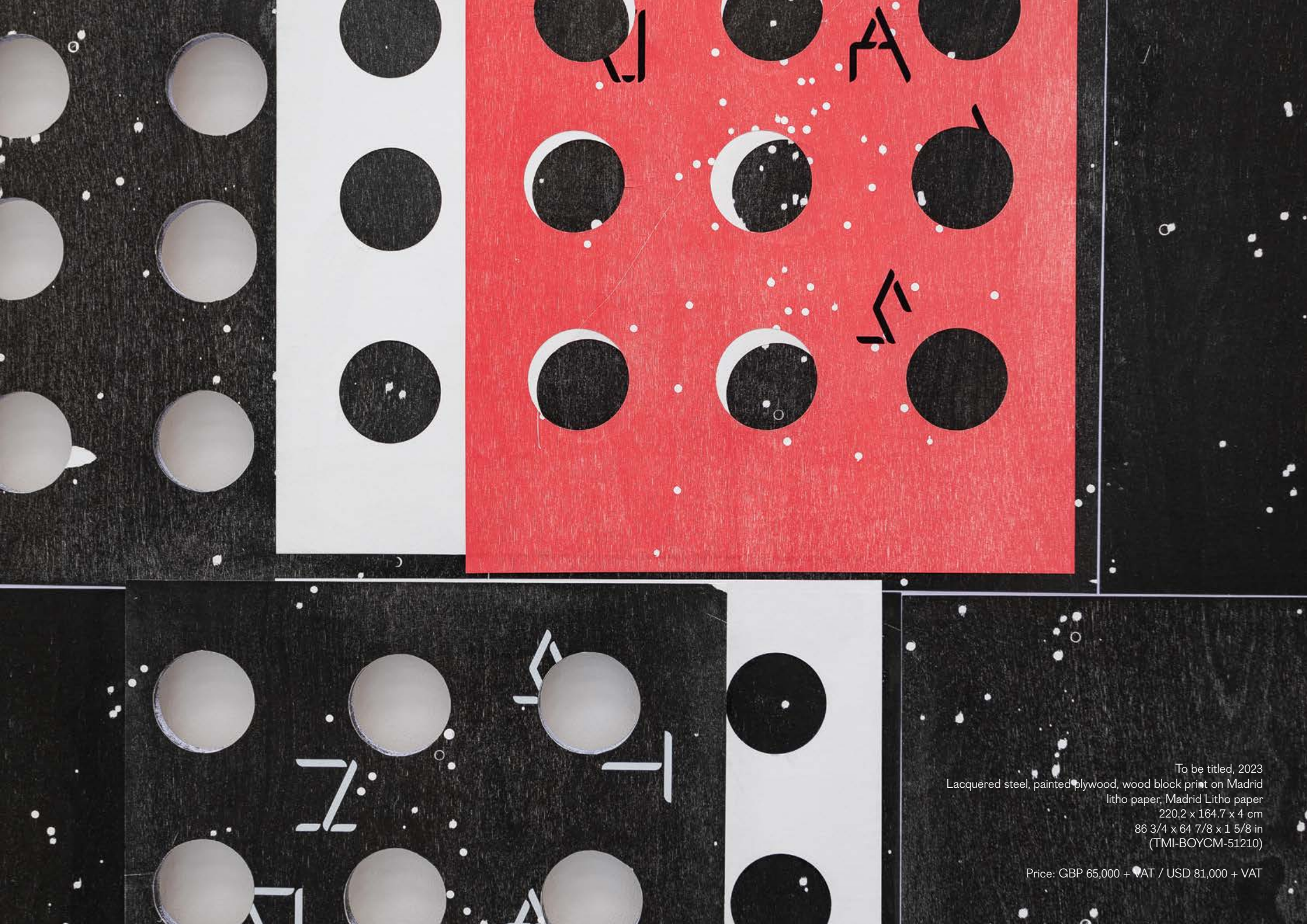
Other recent panels play with the physical materiality of woodblock and letterpress processes as opposed to their printed outcomes. These resemble a municipal signs or notice boards, and comprise drilled plywood and Boyce's Martel-derived letters. They leave their production methods visible.

Right:

To be titled, 2023
Lacquered steel, painted plywood, wood block print on Madrid
litho paper, Madrid Litho paper
220.2 x 164.7 x 4 cm
86 3/4 x 64 7/8 x 1 5/8 in
(TMI-BOYCM-51210)

Price: GBP 65,000 + VAT / USD 81,000 + VAT





To be titled, 2023
Lacquered steel, painted plywood, wood block print on Madrid
litho paper, Madrid Litho paper
220.2 x 164.7 x 4 cm
86 3/4 x 64 7/8 x 1 5/8 in
(TMI-BOYCM-51210)

Price: GBP 65,000 + VAT / USD 81,000 + VAT



Left:

Somewhere it is Fall, 2022 (Detail)

Concrete

75 x 254 x 99 cm

29 1/2 x 100 x 39 in

Edition of 3 plus 1 AP

(TMI-BOYCM-49913)

Price: GBP 50,000 + VAT / USD 62,500 + VAT



Somewhere it is Fall, 2022

Concrete

75 x 254 x 99 cm

29 1/2 x 100 x 39 in

Edition of 3 plus 1 AP

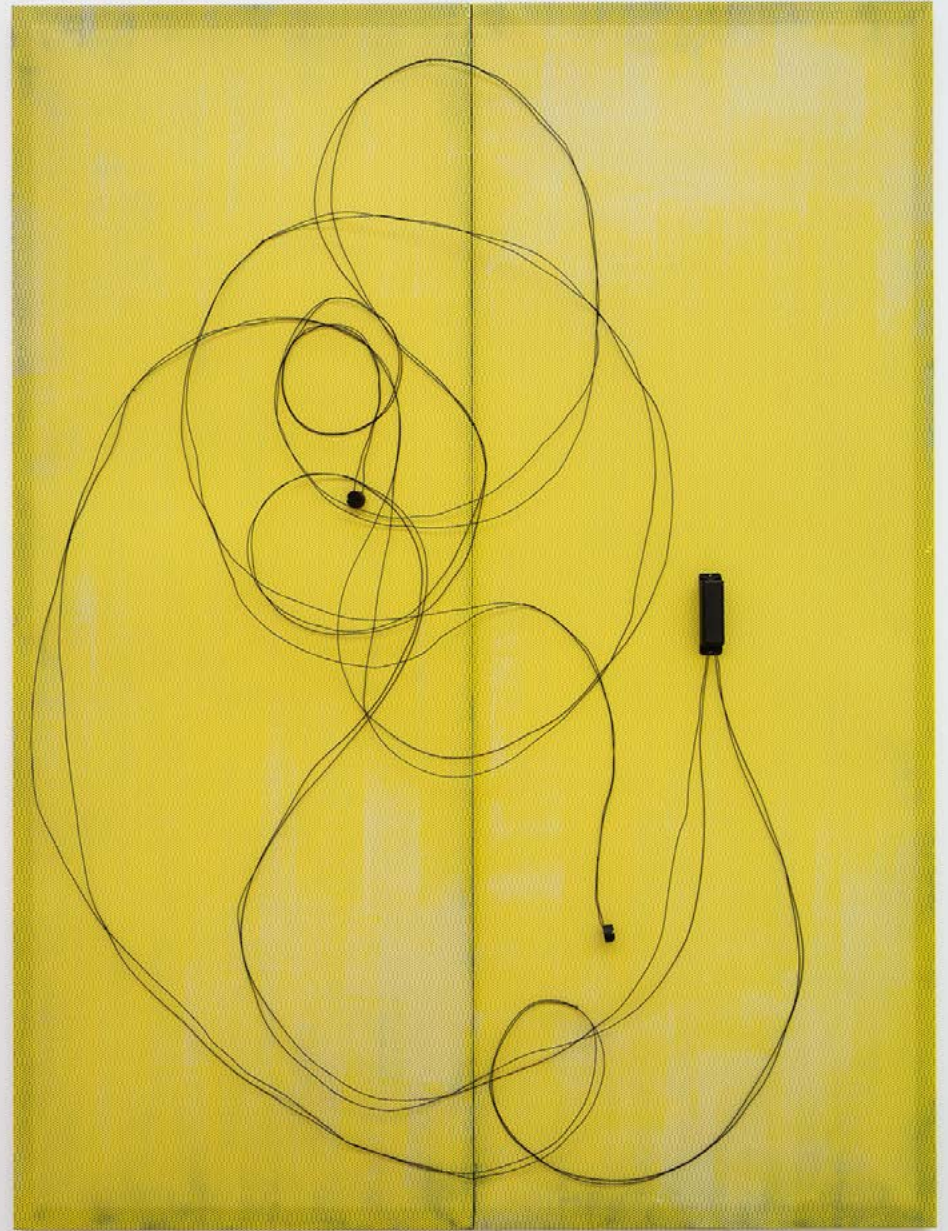
(TMI-BOYCM-49913)

Price: GBP 50,000 + VAT / USD 62,500 + VAT

Right:

Calm in the Deep Below, 2020
Painted perforated Steel, aluminium, painted bronze
220 x 165.5 x 15 cm
86 5/8 x 65 1/8 x 5 7/8 in
(TMI-BOYCM-47787)

Price: GBP 65,000 + VAT / USD 81,000 + VAT



TONY SWAIN

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

For Art Basel we are showing a new painting 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.



Right:

Untitled, 2023
Acrylic and pieced newspaper on board
152 x 164 x 3 cm
59 7/8 x 64 5/8 x 1 1/8 in
(TMI-SWAIT-51153)

Price: USD 60,000 + VAT



Untitled, 2023 (Detail)
Acrylic and pieced newspaper on
board
152 x 164 x 3 cm
59 7/8 x 64 5/8 x 1 1/8 in
(TMI-SWAIT-51153)

Price: USD 60,000 + VAT



Untitled, 2023
Acrylic and pieced newspaper on
board
152 x 164 x 3 cm
59 7/8 x 64 5/8 x 1 1/8 in
(TMI-SWAIT-51153)

Price: USD 60,000 + VAT

JESSE WINE

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

Jesse Wine has developed a lyrical and uniquely 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 states of rest and movement. His individual sculptures have a playful archetypal quality, depicting human limbs, houses, mattresses and branches, amongst other things.

J.W., a ceramic finished in oxidised copper portrays a section of mattress, like a memory it is somewhat faded or incomplete. Its title is a humorous and poignant list in which the artist's initials provide the format for a series of thoughts, phrases, insults, and remembrances. The title for G.T. contains a similar list and is the work closest to self-portrait in the show. Its legs split off into trunk-like forms, as if the body is being pulled in two directions - moving towards different places.

Together the sculptures, poised between activity and repose, capture time elapsing across a single day but also speak to longer temporal rhythms via the oxidised copper of J.W.. Wine's hard surfaces bely their soft depictions and their static postures remain nonetheless indecisive, hesitant even. These contrasts create a restless tension.

Right:

G.T. Gangly Tit/ Goodness, Therapy?/ Graciously Taken/ Good
Try/ Ginger Twat/ Great, Terrific!/ Green Trees/ Great Times/
Gutted Though/ Getting Tired/ Go To/ Gullible Type, 2022
Ceramic, sand, paint, steel
243.8 x 101.6 x 101.6 cm
96 x 40 x 40 in
(TMI-WINEJ-50043)

Price: USD 45,000 + VAT





Installation view, 'Both', Jesse Wine, The Modern Institute, Bricks Space, Glasgow, 2023



J.W. Jumper Weather/ Jobless Waster/ Jesse Wine/ Just Wait/ Jelly Wind/ Jammy Wanker/ Jewelry Wearer/ Joyous Wallower/ Joe Wine/ jingle-jangle wrists, 2022
Ceramic, sand and paint
30.5 x 175.3 x 50.8 cm
12 x 69 x 20 in
(TMI-WINEJ-50044)

Price: USD 40,000 + VAT



Left:

J.W. Jumper Weather/ Jobless Waster/ Jesse Wine/ Just Wait/
Jelly Wind/ Jammy Wanker/ Jewelry Wearer/ Joyous Wallower/
Joe Wine/ jingle-jangle wrists, 2022

Ceramic, sand and paint

30.5 x 175.3 x 50.8 cm

12 x 69 x 20 in

(TMI-WINEJ-50044)

Price: USD 40,000 + VAT

RACHEL EULENA WILLIAMS

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

For Art Basel we are presenting 'Tangible energy' by Rachel Eulena Williams. The work 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 evolves 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.'

Williams will open a solo exhibition at Dundee Contemporary Arts later this year.



Right:

Tangible energy, 2022
Canvas, cotton, rope, nylon thread, acrylic paint, screws on wood
panel
152.4 x 154.9 cm
60 x 61 in
(TMI-WILLE-51188)

Price: USD 35,000 + VAT

Tangible energy, 2022
Canvas, cotton, rope, nylon thread,
acrylic paint, screws on wood panel
152.4 x 154.9 cm
60 x 61 in
(TMI-WILLE-51188)



CATHY WILKES

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

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

The paintings 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. Through her enigmatic sculptural installations, Wilkes has explored and reflected on her childhood in Northern Ireland. This new body of paintings also tentatively constitute various intimate spaces, at once anxious and banal, which encourage a reexamination of the everyday, its vicissitudes, routines and tender rituals.

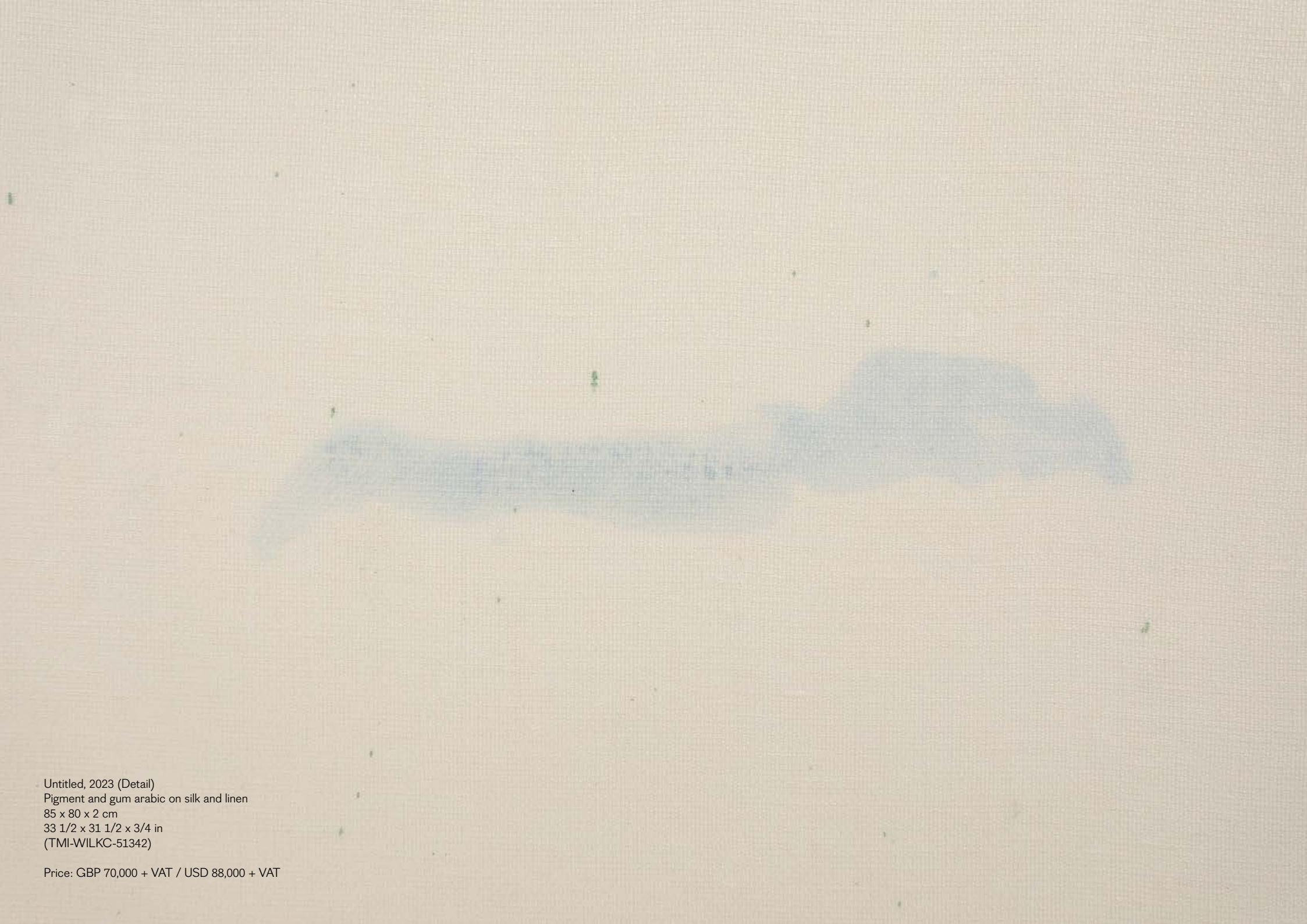
The Modern Institute will present a new solo exhibition of paintings opening 1st June.

Left:

Untitled, 2023
Pigment and gum arabic on silk and linen
85 x 80 x 2 cm
33 1/2 x 31 1/2 x 3/4 in
(TMI-WILKC-51342)

Price: GBP 70,000 + VAT / USD 88,000 + VAT



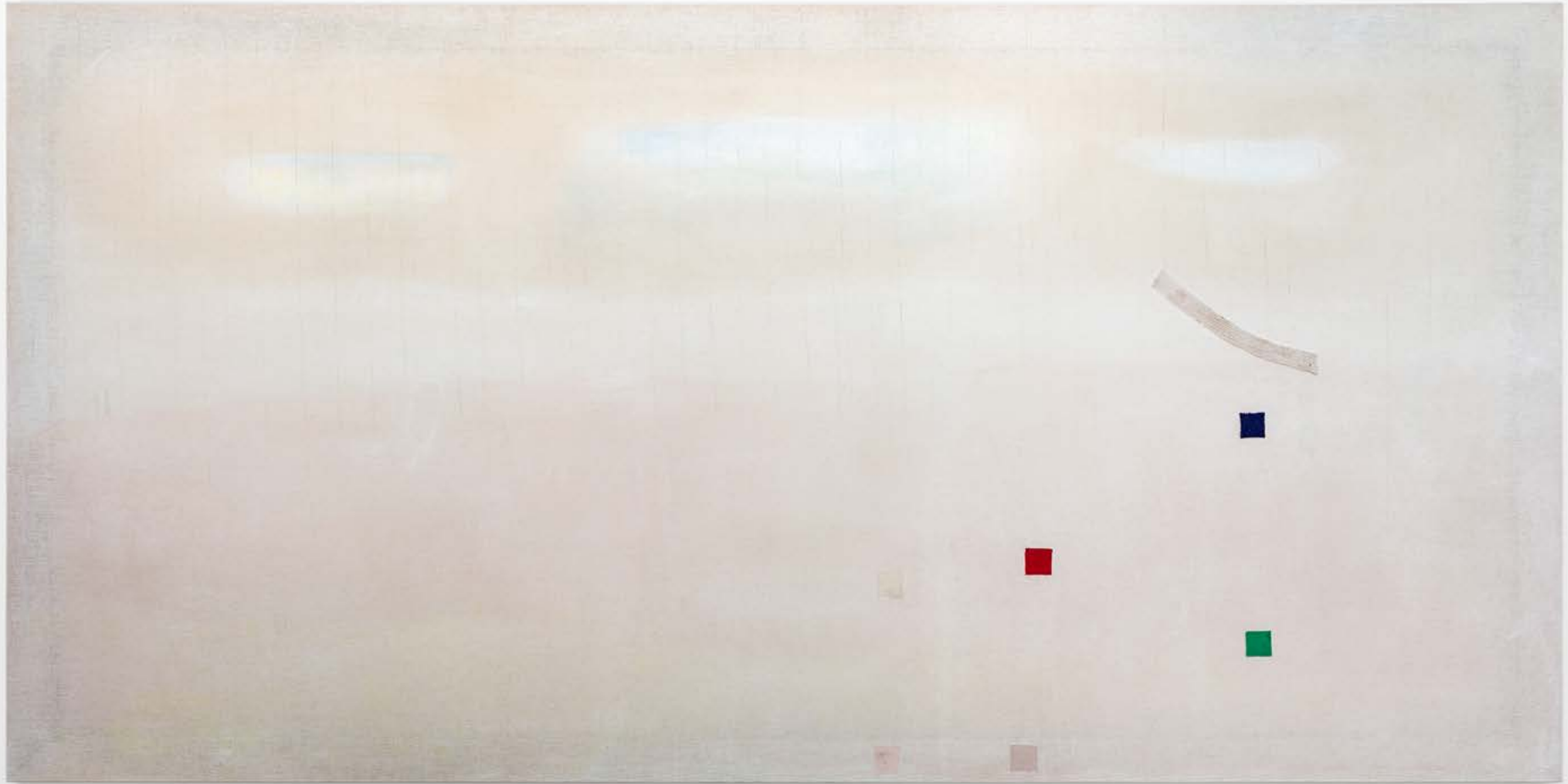


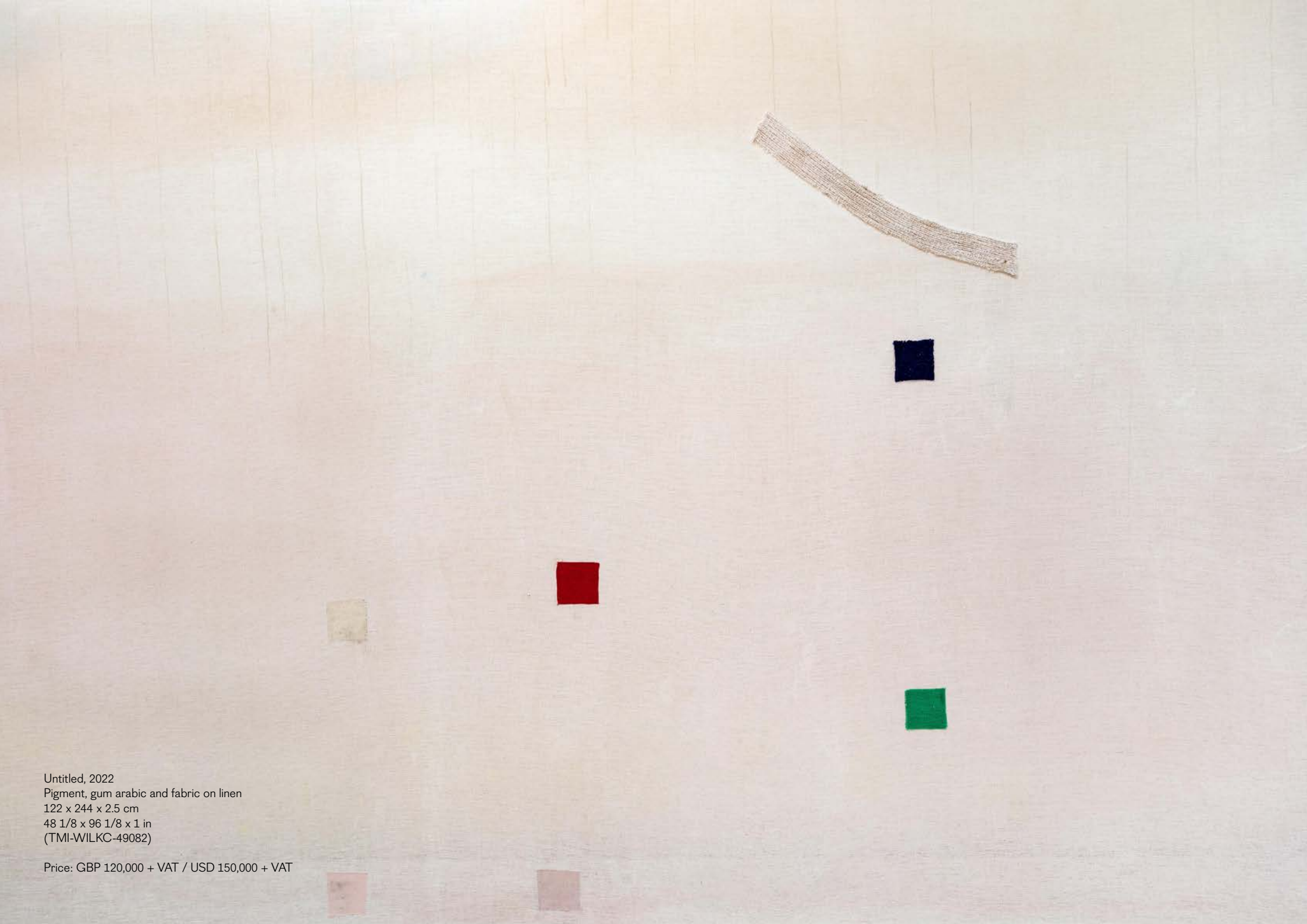
Untitled, 2023 (Detail)
Pigment and gum arabic on silk and linen
85 x 80 x 2 cm
33 1/2 x 31 1/2 x 3/4 in
(TMI-WILKC-51342)

Price: GBP 70,000 + VAT / USD 88,000 + VAT

Untitled, 2022
Pigment, gum arabic and fabric on linen
122 x 244 x 2.5 cm
48 1/8 x 96 1/8 x 1 in
(TMI-WILKC-49082)

Price: GBP 120,000 + VAT / USD 150,000 + VAT





Untitled, 2022
Pigment, gum arabic and fabric on linen
122 x 244 x 2.5 cm
48 1/8 x 96 1/8 x 1 in
(TMI-WILKC-49082)

Price: GBP 120,000 + VAT / USD 150,000 + VAT

WALTER PRICE

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

Walter Price's paintings move between figuration and abstraction, exhausting and repeating various biographical motifs. His work is both notional and notational, specific and general. It often features recurring images of palm trees, ships, armchairs, and hats, along with the abbreviated forms of books and dumbbells, which could be read as the flotsam and jetsam of the artist's life.

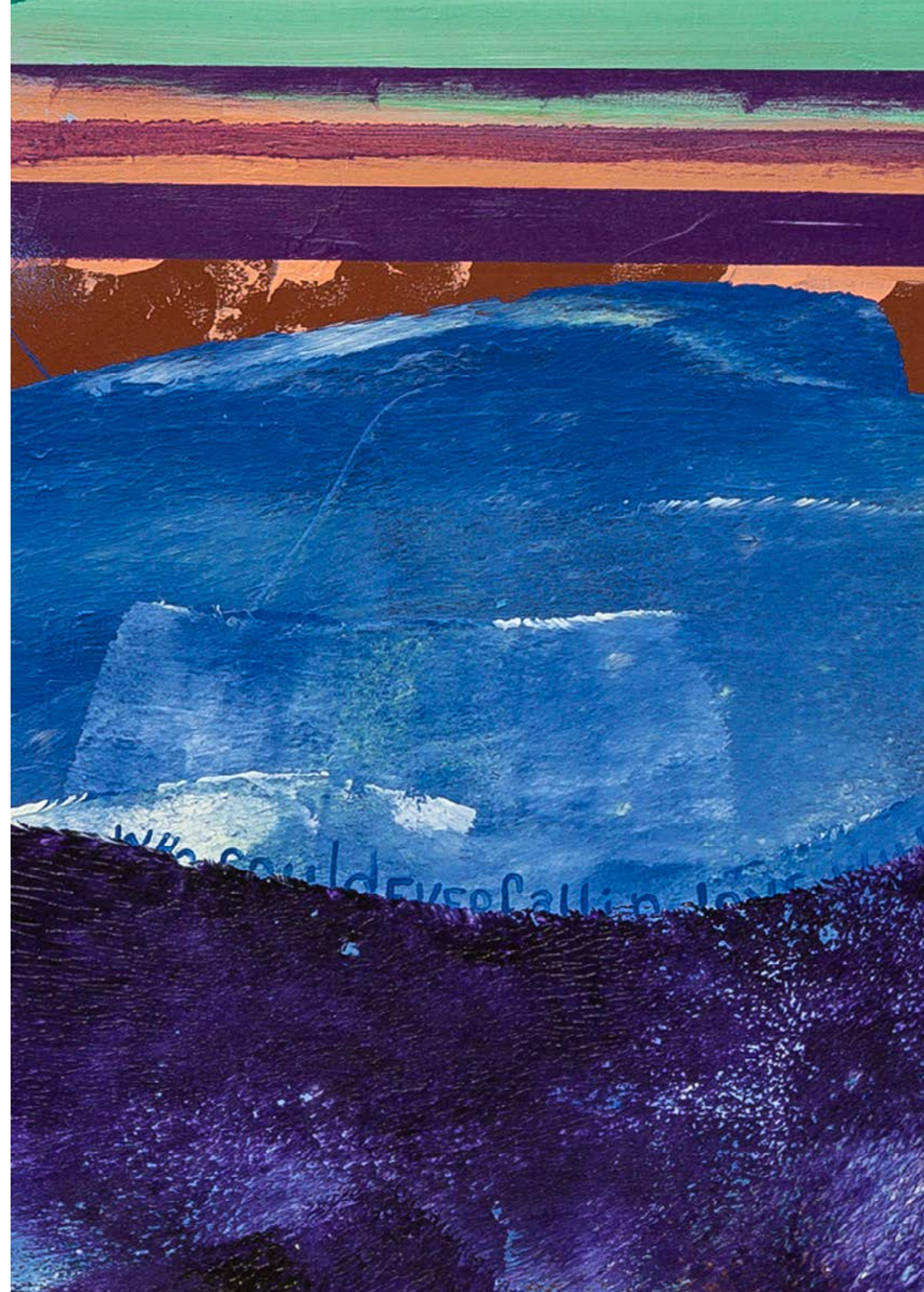
His paintings take risks, incorporating apparently dashed-off and blasé decisions. Figurative details compete with abstract compositional manoeuvres, and scrapped and scattered marks read both descriptively and as gesture.

The horizon line in 'Id rather cry in the ocean' references Price's experiences in the US Navy, and the format recurs across his paintings. The works title references the stereotypical idea of masculinity and strength, poking fun at these clichés. Men aren't supposed to cry, but Price would during his time in the navy. The text in the painting reads "who could ever fall in love with you".

Right:

Id rather cry in the ocean, 2020-22
Acrylic on wood
60.9 x 182.9 x 8.9 cm
24 x 72 x 3 1/2 in
(TMI-PRICW-48953)

Price: USD 65,000 + VAT





Id rather cry in the ocean, 2020-22
Acrylic on wood
60.9 x 182.9 x 8.9 cm
24 x 72 x 3 1/2 in
(TMI-PRICW-48953)

Price: USD 65,000 + VAT



Left:

Embrace You, 2020
Marker, colour pencil, pen, and graphite on tagboard
61 x 45.7 cm, 24 x 18 in unframed
73.7 x 58.4 x 3.8 cm, 29 x 23 x 1 1/2 in framed
(TMI-PRICW-47571)

Price: USD 10,000 + VAT



Right:

R for Run, 2020
Marker, colour pencil, pen, and graphite on tagboard
61 x 45.7 cm, 24 x 18 in unframed
73.7 x 58.4 x 3.8 cm, 29 x 23 x 1 1/2 in framed
(TMI-PRICW-47579)

Price: USD 10,000 + VAT

NICOLAS PARTY

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

For Cretaceous, Nicolas Party's sixth solo exhibition at The Modern Institute, the artist has produced an installation occupying Aird's Lane and the Bricks Space, comprising intimately scaled oil-on-copper paintings and large pastels displayed on newly painted walls. Collectively, these enact a series of drastic changes in scale and focus, from sublime images of natural phenomena to an intimate painting of a small child. And while they contain a variety of subject matters Party imbues

The exhibition's title takes its name from the Cretaceous period which ended in a mass extinction event 66 million years ago. In this sense, Party's title can be understood as both a multifaceted response to our apocalyptic moment, where many of the earth's species are being made extinct due to climate change, and a more general meditation on the creative and destructive qualities of natural forces. Throughout the exhibition, Party utilizes his expansive knowledge of art history to work consciously within the established genres of Western art. This enables him to reduce a style to its essence, engage with its metaphorical potential and question the categorisations inherent to each format.

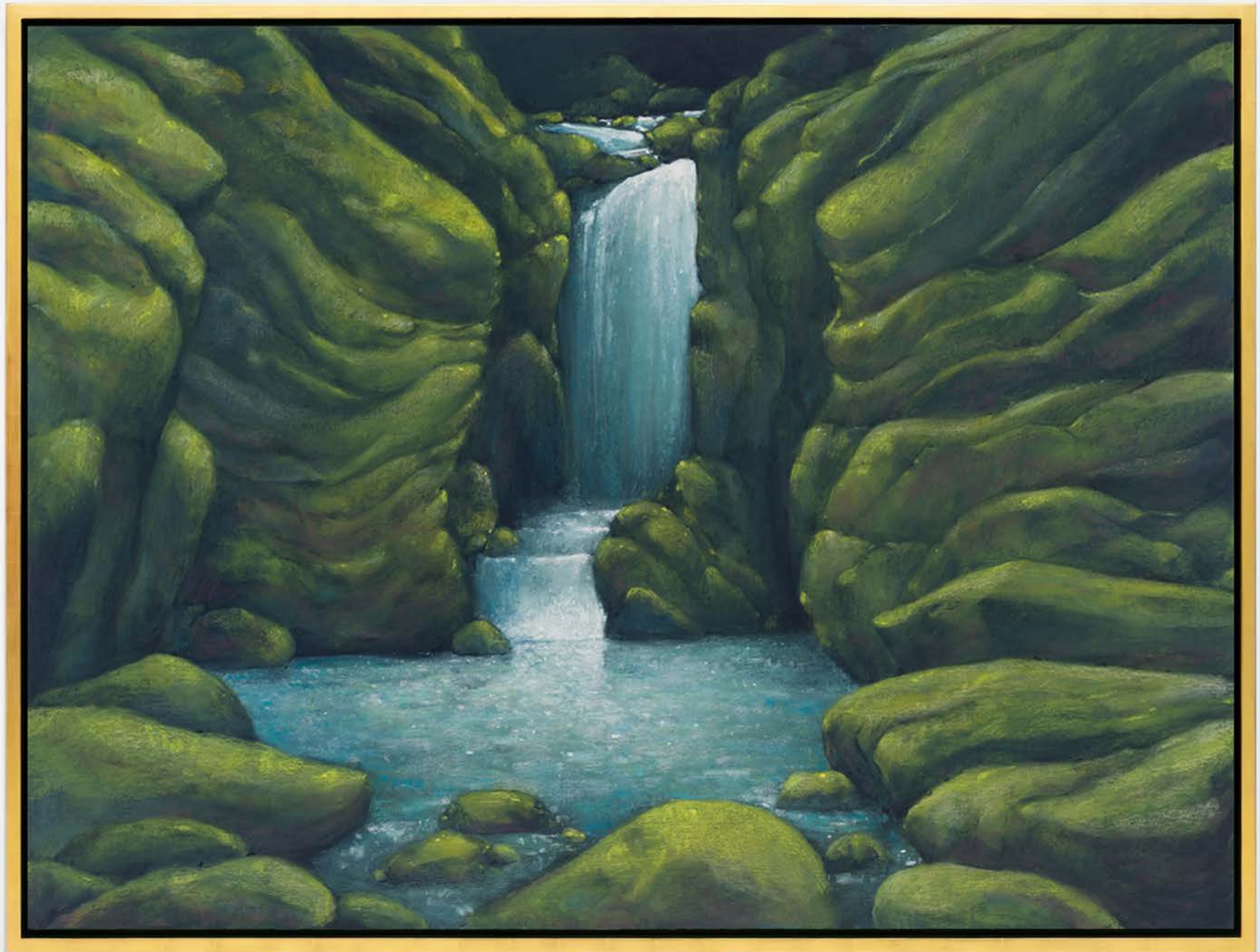
In his paintings, Party presents us with various imagined zones. These landscapes all depict singular, archetypal elements and vistas, and engage with the Romantic notion of the sublime – the internal and emotional mixes with the external forms of nature. The mountain and waterfall pieces, emptied of humans and animals, have a particular mystical, immutable quality and, as such, remain open and poetic statements to which the viewer can respond. Party's calm mountain silhouettes are less graphic than many of his previous works and embrace more abstract and atmospheric elements, recalling Georgia O'Keeffe's expansive paintings of clouds and sky from the mid-1960s. The waterfalls utilise close tones of blue and green and have a tranquil atmosphere, their compositions a nod to Gustave Courbet's celebrated waterfall canvases from the 1870s.

Left:

Mountains, 2023
Oil on copper
25 x 30 cm
9 13/16 x 11 13/16 in
(TMI-PARTN-51124)

Price: POA





Waterfall, 2023, Soft pastel on linen, 150 x 200 x 3.8 cm, 59 1/16 x 78 3/4 x 1 1/2 in, (TMI-PARTN-51120), Price: POA

PADRAIG TIMONEY

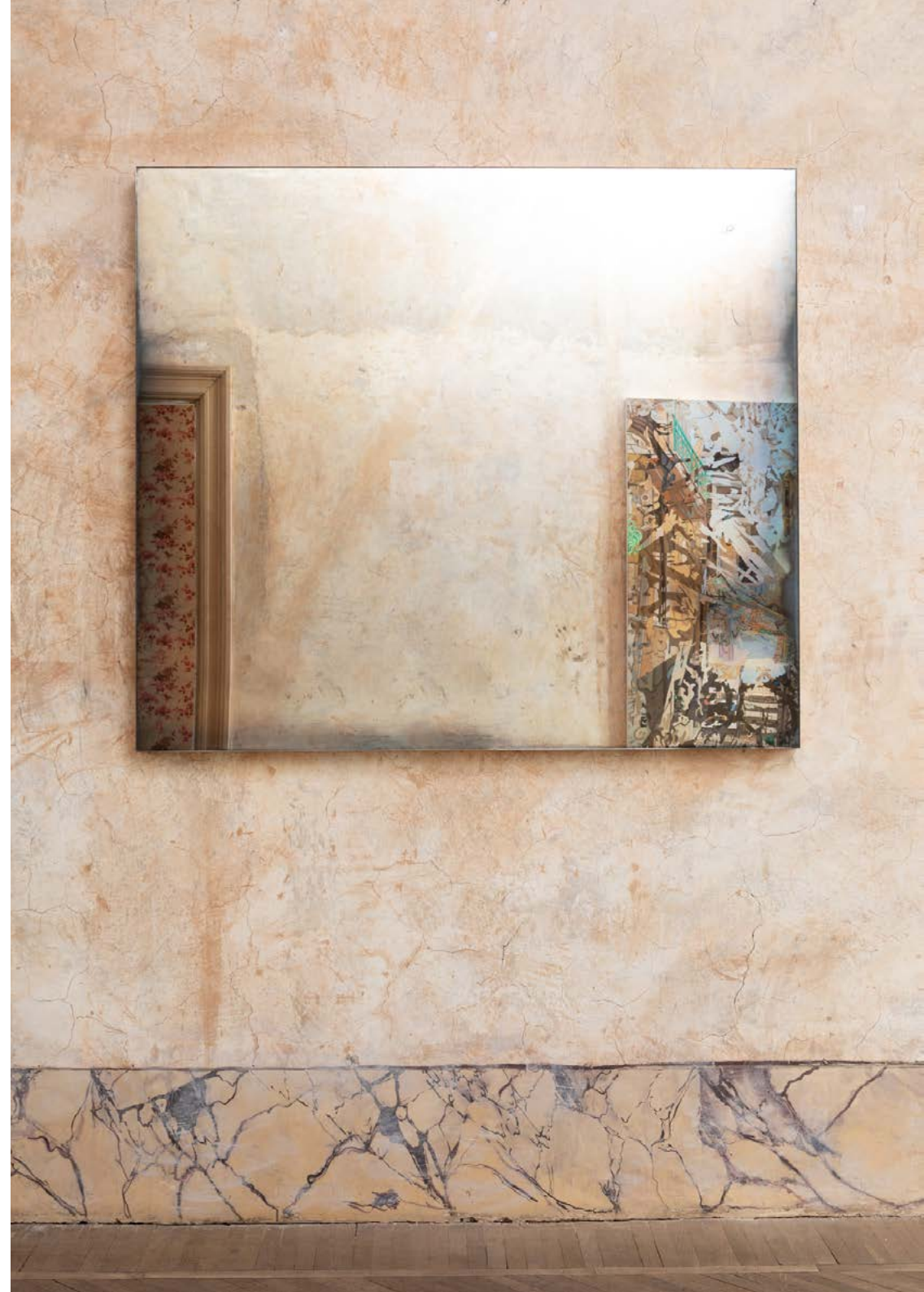
(B. 1968, Derry; Lives and works in Berlin)

Mirror For Rome Ag (Sure Even), 2022 is part of a new series by Pádraig Timoney in which he creates mirrored works by pouring and hand painting each one. At the core of this practice is an inquiry into the mechanics of image-making – each work represents its own investigation into the ways images are constructed or reconstructed through painting. This series meditates on the nature of illusion. He recently showed the works alongside other paintings, creating a movement through the show which comprised a set of appearances and absences. Timoney's mirrors initially recalled paintings and his paintings spoke to the reflections and deceptions of mirrors.

Right:

Mirror For Rome Ag (Sure Even), 2022
Hand-silvered glass
112 x 127 x 5 cm
44 1/8 x 50 x 2 in
(TMI-TIMOP-51329)

Price: EUR 24,000 + VAT / USD 26,000 + VAT





Installation view, Pádraig Timoney, Rome, 2022

THOMAS HOUSEAGO

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

We are presenting a new painting by Thomas Houseago for Art Basel. Houseago has been working on large-scale paintings since the pandemic 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.

This deeply personal work speaks to a period of reflection and change but more generally to the restorative power of nature. It depicts a troubled sea suffused with sunlight – gesturing towards new horizons, both literally and figuratively. The painting pulses with energy, dynamic lines and effervescent colours. Their visionary quality and concern with nature recalls the landscapes of Edvard Munch and Vincent Van Gogh.

Houseago's work is included in a sculpture project at the Belvedere Gardens, Vienna, which is part of the show 'Public Matters'.

The Modern Institute will host a solo exhibition with Houseago later this year.

Left:

Untitled, 2022
Acrylic on canvas
274.3 x 182.9 x 5.1 cm
108 x 72 x 2 in
(TMI-HOUST-51184)

Price: USD 350,000 + VAT



Installation view, 'Vision Paintings', Thomas Houseago, Royal Museum of Fine Arts, Brussels, 2021



Untitled, 2022 (Detail)
Acrylic on canvas
274.3 x 182.9 x 5.1 cm
108 x 72 x 2 in
(TMI-HOUST-51184)

Price: USD 350,000 + VAT



MONIKA SOSNOWSKA

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

Monika Sosnowska's practice is inspired by change and structural flux of certain cities. The ruins of post-industrial buildings and key figures in European modernism have long informed the artist's approach to the making and development of her ideas.

Sosnowska's new work draws direct inspiration from recent research trips to Russia (notably to view the surviving structures of pioneering Russian Engineer, Vladimir Shukhov (1853 – 1939)), creating a body of work that expands upon her negotiation of our complex physical and psychological use of space.

Responsible for major breakthroughs in industrial design, Shukhov's work assisted the rapid industrialisation of the Russian oil and construction industry. Focusing in particular on Shukhov's hyperboloid towers and structures – Sosnowska draws attention to the tensile relationship between form and function – her work finding commonality with Shukhov's lightweight skeletal constructions, that balance decorative effect with mathematical accuracy and structural economy.

Replicating real-sized architectural forms – Sosnowska distorts and fatigues her industrial material, creating disorientating, constructions whose curtailed and compressed shapes bend as if weathered by the demands of historical time. The structural impossibility of her work highlights a point of departure, as the functionality and rationality of architecture gives way to the uncertainty and – perhaps even – absurdity of sculpture.

Right:

Struts, 2019
Steel, paint
495 x 185 x 150 cm
194 7/8 x 72 7/8 x 59 1/8 in
(TMI-SOSNM-45936)

Price: EUR 140,000 + VAT / USD 150,000 + VAT





Installation view, Monika Sosnowska, The Modern Institute, Aird's Lane, 2019

HAYLEY TOMPKINS

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

Hayley Tompkins employs photography, painting and film to re-examine the everyday, asking us to look and look again. In her painted works she often rhythmically details and patterns various objects, from mallets and branches to shirts, sunglasses and chairs – refreshing and energising the mundane. For Art Basel, we're showing a new panel, 'Spell II' and an object work, 'Mallet', 2021.

Tompkins abstract panel paintings explore colour and composition. The marks are both nonchalant and committed. There are drips, contaminations, and corrective swathes of black which hem in the composition at one moment and explode it at another. The title evokes various things – a period of time, the articulation of language, and magic – all of which come to bear in the creation of a new work. The panels have a close relationship to Tompkins' drawings. Their surface is like paper and while refined they have to be approached casually, as if they could fail.



Left:

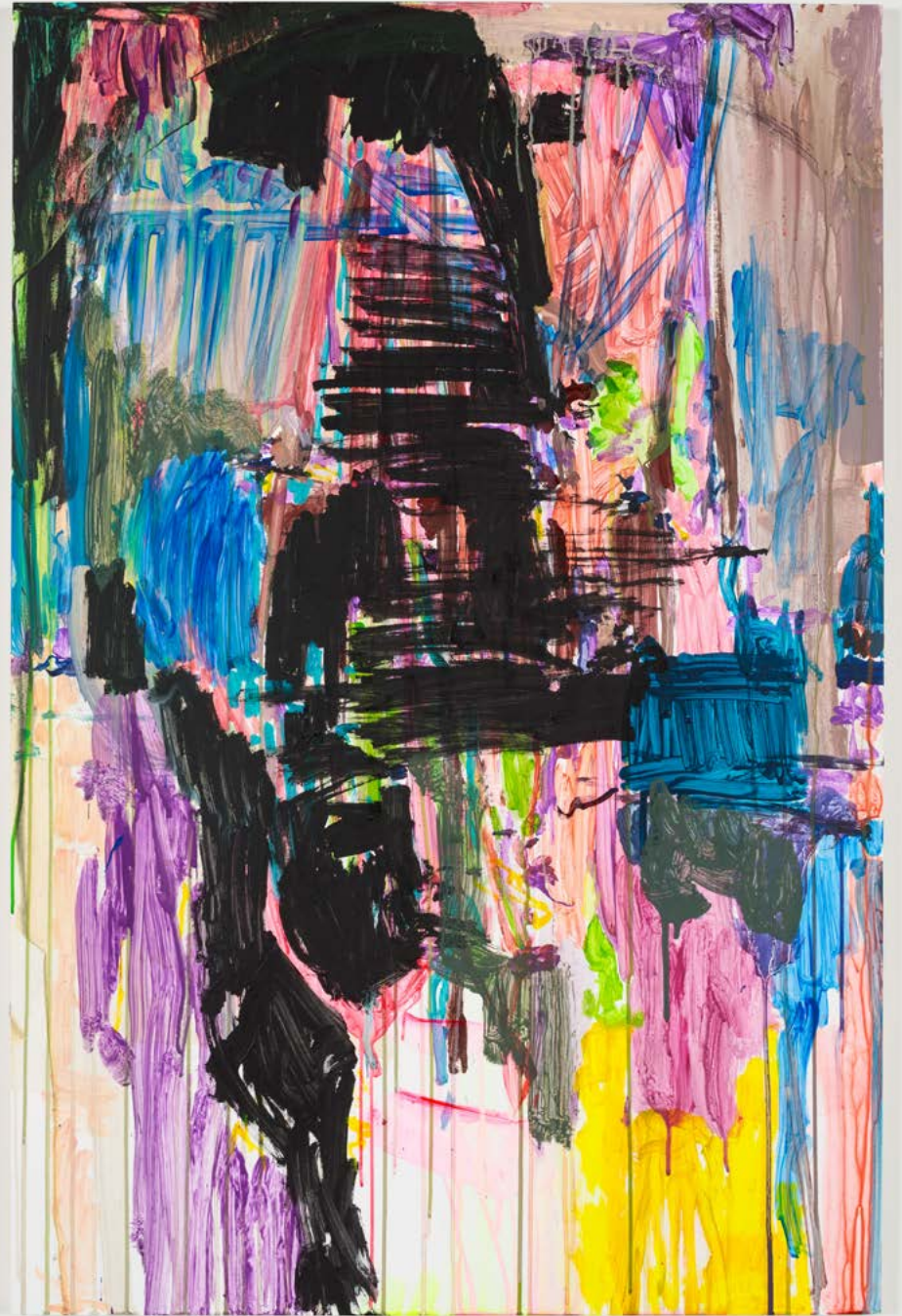
Mallet, 2021
Acrylic on found object
31.5 x 11.5 x 5.5 cm
12 3/8 x 4 1/2 x 2 1/8 in
(TMI-TOMPH-48209)

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

Right:

Spell II, 2022
Acrylic on panel
120 x 80 cm
47 1/4 x 31 1/2 in
(TMI-TOMPH-50015)

Price: GBP 15,000 + VAT / USD 19,000 + VAT





The Shirt Says I Feel III, 2021
Acrylic, shirt, stick
76.5 x 60 x 8.8 cm
30 1/8 x 23 5/8 x 3 1/2 in
(TMI-TOMPH-48458)

Price: GBP 9,000 + VAT / USD 11,500 + VAT

ANDREW SIM

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

At Art Basel we are showing new pastel works on canvas by Andrew Sim. In these the artist elaborates on their motifs of plants, mixing the archetypal with the autobiographical, the Queer and folkloric. The sunflowers and daisies depicted shine joyously against their charcoal black backgrounds – almost appearing to emit light themselves. These motifs originated from Sim's personal experience following a long period of gestation and thought – both have produced a lasting impact on the artist. As such, they are often repeated, twinned and reconfigured to create a series of connections and synchronicities either within or across works.

Left:

big sunflower with lots of heads, 2023
Pastel on canvas
200 x 130 x 3.5 cm
78 3/4 x 51 1/8 x 1 3/8 in
(TMI-SIMAN-51213)

Price: USD 25,000 + VAT





Installation view, 'a sunflower, six trees, three birds and two horses (one with wings)', Andrew Sim, The Modern Institute, Osborne St, Glasgow 2023

Right:

a large daisy with lots of heads, 2023
Pastel on canvas
200 x 130 x 3.5 cm
78 3/4 x 51 1/8 x 1 3/8 in
(TMI-SIMAN-51212)

Price: USD 25,000 + VAT





CHRIS JOHANSON

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

Los Angeles based artist and musician Chris Johanson's practice is multifaceted, incorporating painting, sculpture and installations made from found materials. With humble means, and an output that at first glance may appear simple, Johanson's works communicate a vibrant complexity, addressing larger existential questions of life and death.

Untitled is an example of Johanson's meditative yet energetic painting. Through a recurring configuration of wavering brushstrokes, Johanson's compositions offer dynamic abstractions of colour and pattern. In his own words his works, offer "pieces of what life is made of", revealing heavy thoughts in a playfully calming manner. Such 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 work.

Left:

Untitled, 2023
Acrylic and house paint on canvas
73.7 x 109.2 cm
29 x 43 in
(TMI-JOHAC-51291)

Price: USD 25,000 + VAT



ADAM MCEWEN

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

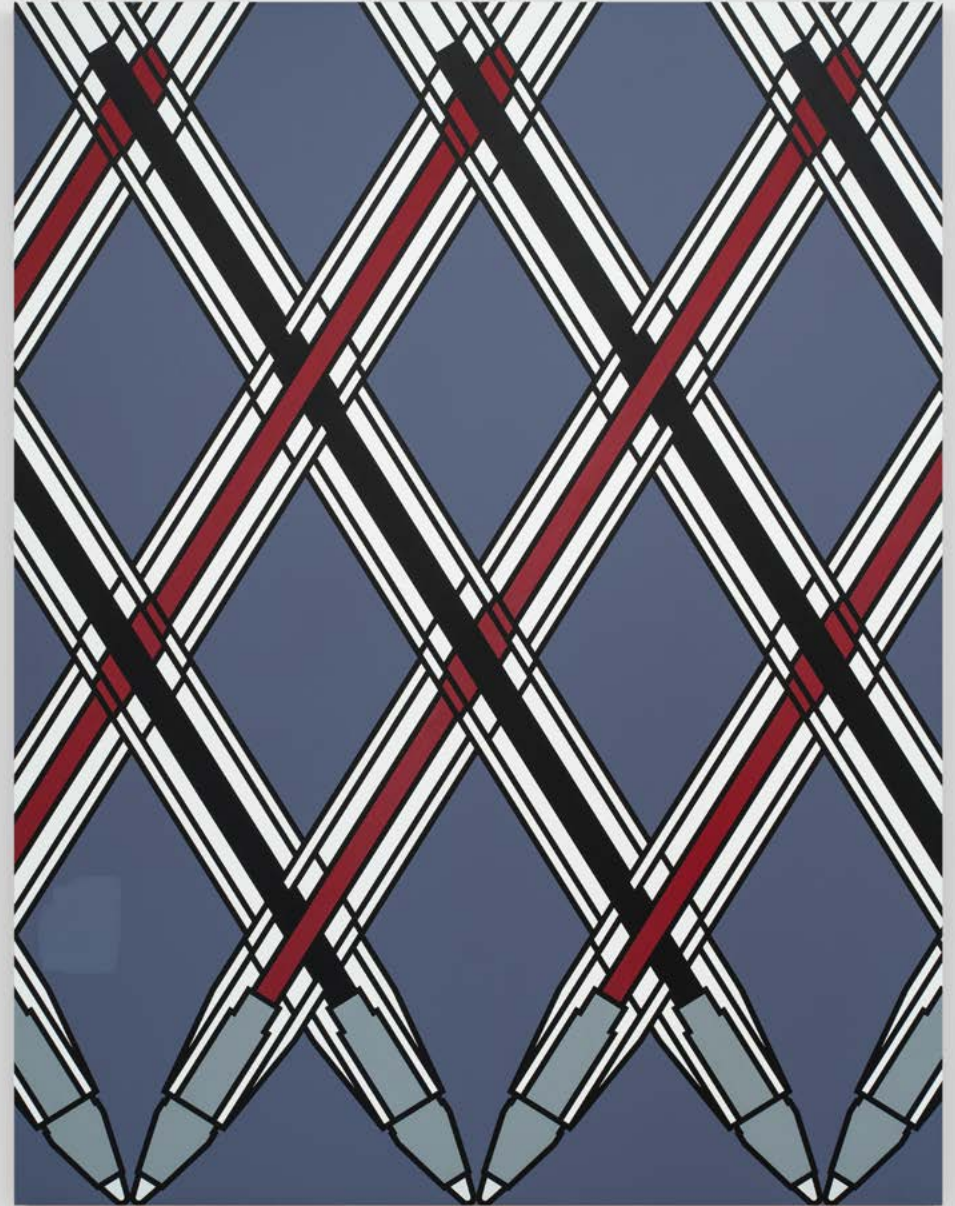
Adam McEwen is intrigued by how each observer interprets his individual pieces and hopes to provoke a specific recollection or feeling from the observer. Focusing on the reproduction of utilitarian objects he is soliciting the reconsideration and evaluation of contemporary society's material dependence.

Previous pieces have looked at banal objects such as water coolers or air conditioners, while a more recent series of paintings by McEwen have focussed 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 creative 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, 'XXIII', Adam McEwen, Rome, 2023



MARK HANDFORTH

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

‘Buzzing orange tubular lines, balanced precariously upright, duplicate, and extend in all directions. Vibrant, because they’re alive, humming with life, electrified.

A small human among a-priori life forms; and the Forest a sense of endlessness, of an endless inevitable sculpture. Each electric noodle might be a version of the one before and a model for the one after; oftentimes changing with just the slightest of undulation-variation, sometimes gregariously looping and reaching’ - Mark Handforth, 2022

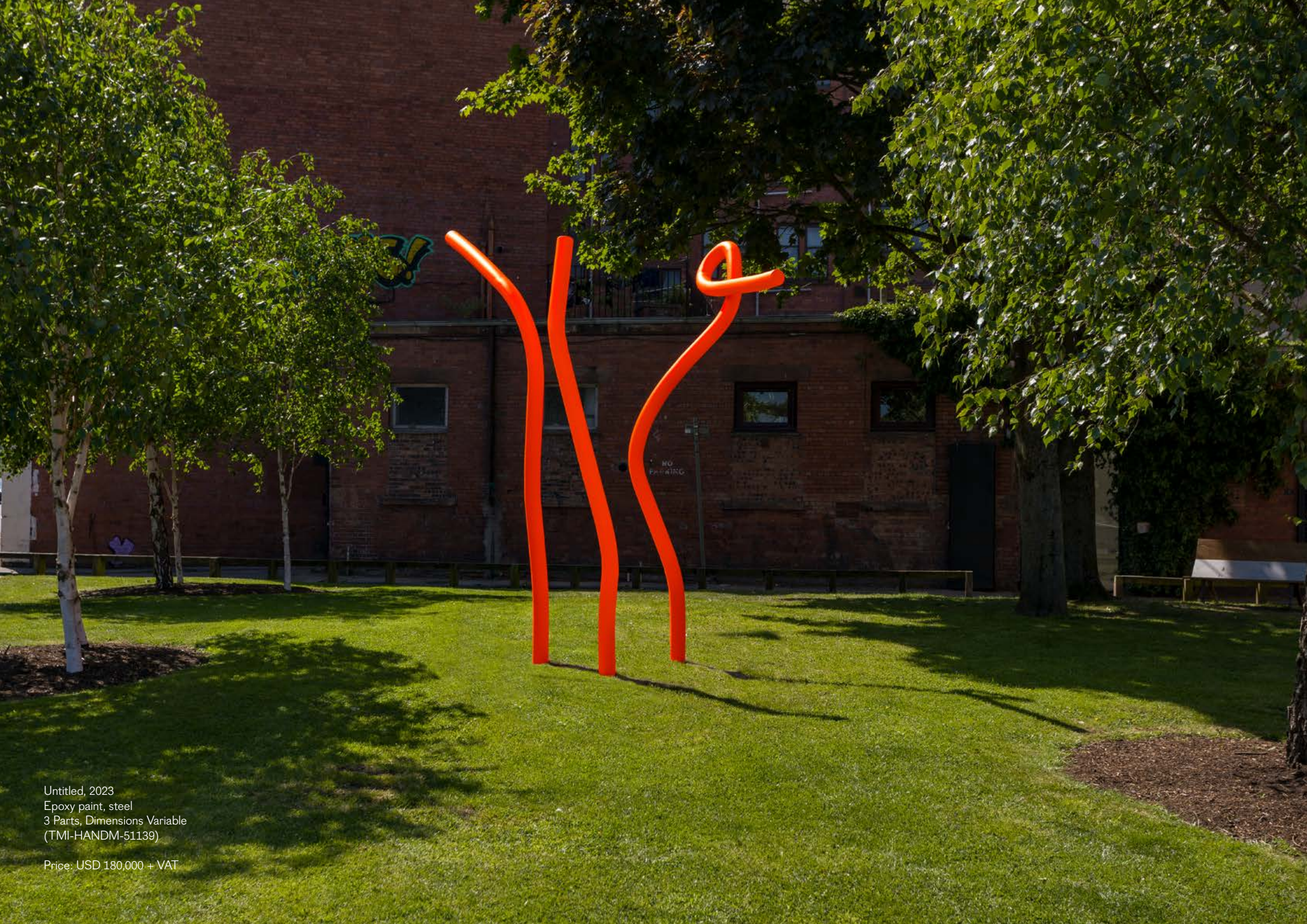
Using a florescent orange paint that is usually used for sailing yachts, Handforth references his love of the sea and the continual reference to urban city scape of his home in Miami.

This work is part of a larger sea of pipes, contorted sculptural limbs simultaneously exist as individual pieces as well as being a part of a bigger site reactive installation. With soft creases in the steel, the works have a malleability, personified with the use of folds in the material. Light and its immaterial aspects are frequently used as a medium in Handforth’s works, emphasising the contrast in weight between it and the other materials they are comprised of and significantly altering our perception of them.

Left:

Untitled, 2023
Epoxy paint, steel
3 Parts, Dimensions Variable
(TMI-HANDM-51139)

Price: USD 180,000 + VAT



Untitled, 2023
Epoxy paint, steel
3 Parts, Dimensions Variable
(TMI-HANDM-51139)

Price: USD 180,000 + VAT



Installation view, 'Half Sleep City', Mark Handforth, New York, 2023

ANDREW KERR

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

We are presenting new paintings by Andrew Kerr for Art Basel. These works continue his exploration of associative abstraction, but with the artist's pictorial focus shifting to more specified and graphic forms, corresponding to his renewed interest in book cover design and draughtsmanship. Many of the motifs, letter-like shapes and patterns which emerge across the paintings were initially developed through drawings.

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

Left:

Rs in the Corner Cabinet, 2023
Acrylic on paper, artist frame
55.6 x 36.4 x 3 cm
21 7/8 x 14 3/8 x 1 1/8 in
(TMI-KERRA-51108)

Price: USD 15,000 + VAT





Installation view, 'Flattening the Penny', Andrew Kerr, The Modern Institute, Aird's Lane, Glasgow, 2023



Two or Three, 2023
Acrylic on paper, artist frame
54.5 x 67 x 2.6 cm
21 1/2 x 26 3/8 x 1 in
(TMI-KERRA-51101)

Price: USD 15,000 + VAT

URS FISCHER

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

Urs Fischer's multi-faceted practice explores the possibilities of sculpture, painting and image production. Central to his practice is a questioning of the notion of 'the real' and our relationship to everyday objects, taking inspiration from aspects of Dada, Surrealism and Pop Art. With these bronze sculptures, with their uncanny nature and set of illusory effects, Fischer plays with our perceptions and redraws both our understanding of artworks and their methods of presentation. They mix humour and pathos. The A - Z, 2019, features half-eaten fruit forever preserved, and in Light a snowman shelters under a palm tree. The works are inspired by images in Fischer's studio, as well as by the artist's own drawings and photographs.

Right:

Light, 2018
Cast bronze, primer, gesso, chalk gesso, rabbit skin glue,
oil paint, LED lights, battery
28 x 20 x 25 cm
11 1/8 x 7 7/8 x 9 7/8 in
Edition of 2 plus 2 artist's proofs (TMI-FISCU-51317)

Price: USD 54,000 + VAT





A - Z, 2019
Cast bronze, acrylic primer, gesso, oil paint
Apple: 3 1/4 x 2 1/2 x 2 1/2 in.
8.3 x 6.3 x 6.3 cm
Pear: 5 3/4 x 2 1/2 x 1 1/2 in.
14.6 x 6.3 x 3.8 cm
(TMI-FISCU-51316)

Price: USD 54,000 + VAT



JIM LAMBIE

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

Jim Lambie is inspired by the everyday objects around him and his work often nods to nightlife, punk and subcultural music's material history – from record covers to clothes, mirrors to safety pins.

Metal Box (Santa Rosa), is composed from layered sections of aluminium sheeting. Each sheet in these sections was painted with colourful gloss paint on one side before having their corners folded by hand. The effect of their joyous layering is a colourful arrangement reminiscent of peeling billboard posters. And while no information or text is on display, the piece speaks to the magic of music, the promise of a concert.

The sprawling constellation of Sun Necklace, is made from polychromatic sunglasses lenses fused together by lead, homaging an element of Medieval stained glass. The work is activated by light, sending a kaleidoscope of colour bouncing off its surroundings, changing in the movement of daylight. The sunglasses series nod to the recurring theme of the aesthetic allure of mass-market products, that has been so prevalent in Lambie's oeuvre.

In Love in Outer Space, Lambie elevates the humble, cheap material of potato bags. They are sprayed with metallic lilac automotive paint to create an exotic heavily pillowed pseudo-bed. The colour and finish of the piece is highly evocative – even psychedelic. And while the piece is wall-mounted and in certain respects resembles a painting it does not deal in illusion. It spills into the room rather than providing a window out of it.

Left:

Metal Box (Santa Rosa), 2023
Aluminium and polished steel sheets, gloss paint
80 x 80 x 23 cm
31 1/2 x 31 1/2 x 9 in
(TMI-LAMBJ-51273)

Price: GBP 38,000 + VAT / USD 47,500 + VAT

Sun Necklace, 2022
Sunglass lens, lead came
148 x 244 x 4.5 cm
58 1/4 x 96 1/8 x 1 3/4 in
(TMI-LAMBJ-49294)

Price: GBP 185,000 + VAT / USD 231,000 + VAT





Sun Necklace, 2022 (Detail)
Sunglass lens, lead came
148 x 244 x 4.5 cm
58 1/4 x 96 1/8 x 1 3/4 in
(TMI-LAMBJ-49294)

Price: GBP 185,000 + VAT / USD 231,000 + VAT

Right:

Love in Outer Space, 2015
Potato bags, acrylic paint, expanding foam, on canvas
203 x 185 x 69 cm
79.9 x 72.8 x 27.2 in
(TMI-LAMBJ-38416)

Price: GBP 70,000 + VAT / USD 87,500 + VAT



ANDREW J. GREENE

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

We're showing new pieces from Andrew J. Greene's 'Timeless Symbols' series at Art Basel. Each of these works comprises a single stainless-steel stanchion topped with a rotating item. This stylish form of display mimics a commercial or retail presentation, reflecting the mundanity of American vernacular commodity culture.

In his practice Greene eschews convention 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, commodities and forms of cultural and political dispersal. This is emphasised by Greene's employment of industrial fabricators. His works probe connections between geography, kitsch and materialism.



Left:

Timeless Symbols (Magic 8 Ball), 2023
Stainless steel stanchion, display motor, magic 8 ball
151 x 12 x 12 cm
59 1/2 x 4 3/4 x 4 3/4 in
(TMI-GREEA-50655)

Price: USD 11,000 + VAT

RICHARD WRIGHT

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

Wright's intricately designed coloured glasswork incorporates handmade, leaded glass. The artist uses his language of graphic abstraction and decorative iconography to create repeated geometric patterns that meticulously fold into one another. Beginning as a full-scale one-to-one drawing, thousands of individual glass pieces have been cut to follow a complex lead-matrix composition. The design reflects Wright's continued dialogue with the concrete language of constructivism and Russian avant-garde poster design of the 1930's.

When installed it produces a beautiful three-dimensional projection in space. With the utilisation of refracted light, reflection and linear perspective, the distinctively structured blown glass interferes with natural light to create various luminous and transcendent effects, in contrast with Wright's laborious production methods.

Right:

No Title, 2017-19 (Detail)
Watercolour on paper
42.2 x 41 cm, 16.6 x 16.1 in unframed
57.4 x 58.2 x 4.4 cm, 22 5/8 x 22 7/8 x 1 3/4 in framed
(TMI-WRIGR-46011)

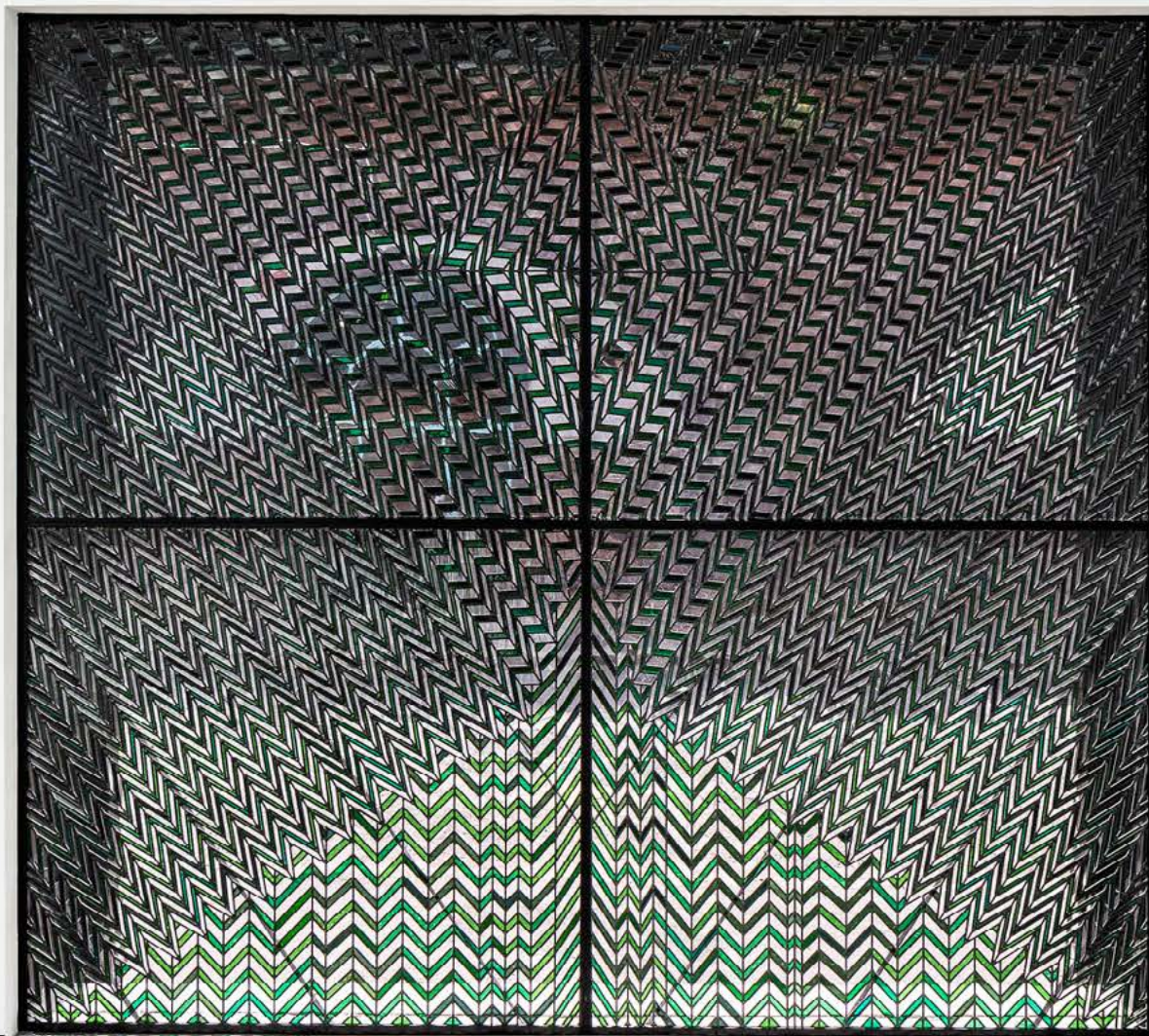
Price: USD 65,000 + VAT





No Title, 2017-19
Watercolour on paper
42.2 x 41 cm, 16.6 x 16.1 in unframed
57.4 x 58.2 x 4.4 cm, 22 5/8 x 22 7/8 x
1 3/4 in framed
(TMI-WRIGR-46011)

Price: USD 65,000 + VAT



Untitled, 2022
Leaded glass, metal frame
234.6 x 261 x 4 cm
92 3/8 x 102 3/4 x 1 5/8 in
(TMI-WRIGR-49344)

Price: USD 320,000 + VAT



Untitled, 2022 (Detail)
Leaded glass, metal frame
234.6 x 261 x 4 cm
92 3/8 x 102 3/4 x 1 5/8 in
(TMI-WRIGR-49344)

Price: USD 320,000 + VAT

MICHAEL WILKINSON

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

For Art Basel, we are delighted to be presenting a new flower painting by Michael Wilkinson. The artist began this series in 2018. Recent works have focussed on gladioli and ilex but have also included daffodils and other arrangements. Wilkinson's research into the Japanese aesthetic of 'wabi sabi' and the emotive power of flowers in art historical imagery and propaganda have informed these works.

His new still lives are a continuation of the experimental paintings Wilkinson made last year depicting clouds and sunsets in which he saturated the canvas with fluorescent colour. These pieces take a more minimal approach to using fluorescent paint. The artist has described the effect as 'fluorochiaroscuro', a portmanteau of fluorescence and the word describing the effect of light and shadow in deep contrast. Wilkinson has placed his flowers on sections of blank canvas, as such 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 his 'After Pistoletto' series.

Wilkinson's interest in still life painting and flowers was triggered by the sense of suspended animation he experienced during lockdown. This in turn 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'.



Left:

Eucalyptus in a black glass vase, with a satsuma, 2023
Acrylic on canvas
120 x 81 x 3 cm
47 1/4 x 31 7/8 x 1 1/8 in
(TMI-WILKM-51325)

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



Eucalyptus in a black glass vase, with a satsuma, 2023

Acrylic on canvas

120 x 81 x 3 cm

47 1/4 x 31 7/8 x 1 1/8 in

(TMI-WILKM-51325)

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

VICTORIA MORTON

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

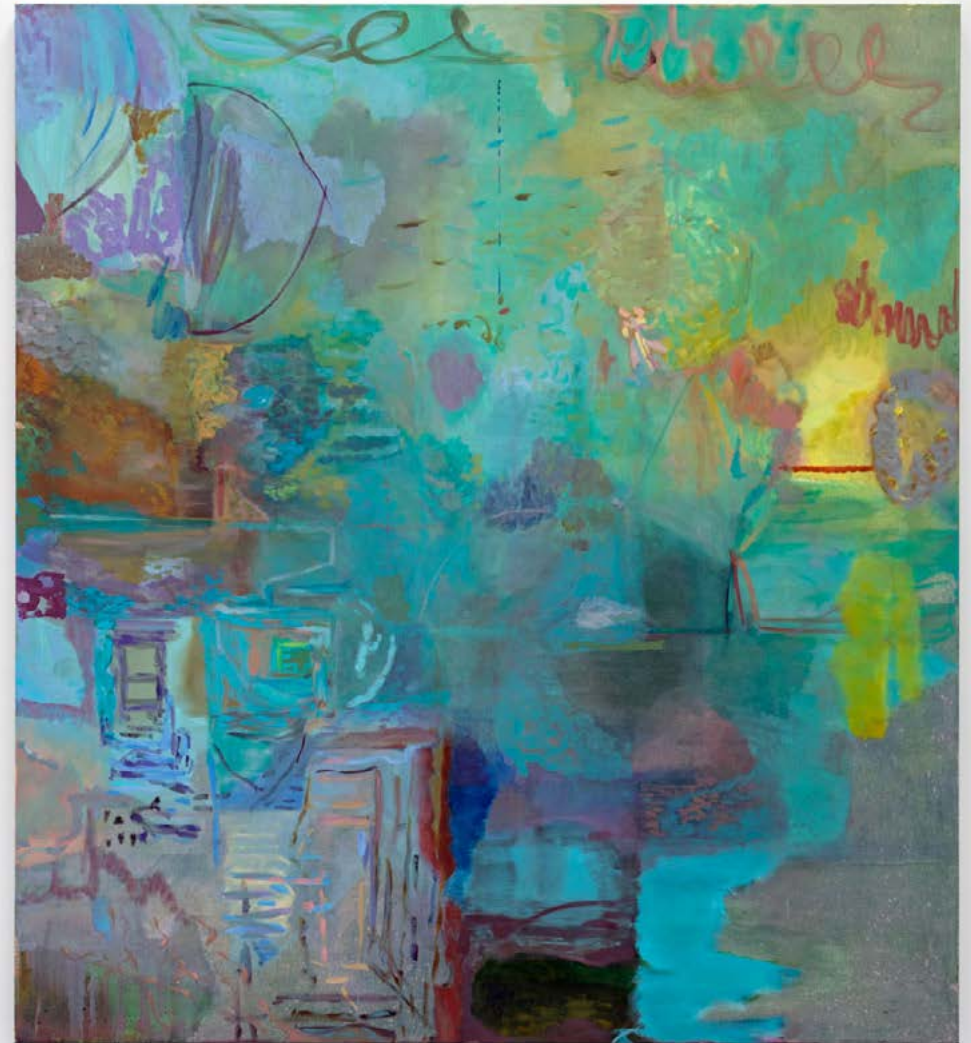
Victoria Morton works across painting, sculpture and music. Her paintings create an assembled experience of space, movement and depth via her colour relationships and choreography of line and shape. Constructed over time, each canvas explores different handlings of paint – pouring and utilising gravity, repeating marks and drawing freely with the brush. Morton also uses multiple layers of varying luminosity to create a range of effects.

‘Wild Lily’, 2023, is built up methodically in thin washes which Morton then intuitively develops with responsive brushwork and patterning. It contains various contrary movements which create an uneasy figure/ground relationship, shifting and strange. Colours deceive, as fresher dark layers recede behind lighter marks. It also includes sections of linear painting and blocks, as well as spirals and daubs evocative of flora. And while it includes subtle areas, these sections provide the work with a sense of gravity. Up close, one becomes aware of Morton’s hand, and of how inflected and detailed the drips, blots, and washes are.

Right:

Wild Lily, 2023
Oil on canvas
210 x 190 x 3.5 cm
82 5/8 x 74 3/4 x 1 3/8 in
(TMI-MORTV-51163)

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





Left:

Wild Lily, 2023
Oil on canvas
210 x 190 x 3.5 cm
82 5/8 x 74 3/4 x 1 3/8 in
(TMI-MORTV-51163)

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



Staged Scene, 2023
Acrylic and oil on linen
56 x 41 x 1.7 cm
22 x 16 1/8 x 5/8 in
(TMI-MORTV-51166)

Price: GBP 8,500 + VAT / USD 11,000 + VAT



LIZ LARNER

(B. 1960, Sacramento; Lives and works in Bellingham, Washington)

We are showing ceramic sculptures by Liz Lerner for Art Basel. Lerner has shown a consistent interest in fragility, material experimentation and the natural world in the anthropocene era throughout her career.

ii (inflexion), 2015, and Still and all, 2022, are part of a recent series of works by the artist which consider the beauty of different types of stone and geological formations. These often incorporate various different natural pigments, stone deposits and minerals – some of which were used in ancient ceramic production. The environmental factors of their making, including humidity and temperature, effect the eventual forms of each of these pieces. As a result, they often comprise various fractures, breaks and textured effects.

Left:

ii (inflexion), 2015 (Detail)
Ceramic, epoxy, pigment
46.5 x 85.9 x 26.7 cm
18.3 x 33.8 x 10.5 in
(TMI-LARNL-37653)

Price: USD 100,000 + VAT



ii (inflexion), 2015
Ceramic, epoxy, pigment
46.5 x 85.9 x 26.7 cm
18.3 x 33.8 x 10.5 in
(TMI-LARNL-37653)

Price: USD 100,000 + VAT

Right:

Still and all, 2022
Ceramic, glaze

5 pieces installed:

1. 84.5 x 24 x 34 cm, 33 1/4 x 9 1/2 x 13 3/8 in
 2. 18 x 42 x 31 cm, 7 1/8 x 16 1/2 x 12 1/4 in
 3. 37 x 17 x 31 cm, 14 5/8 x 6 3/4 x 12 1/4 in
 4. 42 x 84 x 14 cm, 16 1/2 x 33 1/8 x 5 1/2 in
 5. 4 x 46 x 20 cm, 1 5/8 x 18 1/8 x 7 7/8 in
- (TMI-LARNL-49710)

Price: USD 125,000 + VAT



Still and all, 2022

Ceramic, glaze

5 pieces installed:

1. 84.5 x 24 x 34 cm, 33 1/4 x 9 1/2 x 13 3/8 in
2. 18 x 42 x 31 cm, 7 1/8 x 16 1/2 x 12 1/4 in
3. 37 x 17 x 31 cm, 14 5/8 x 6 3/4 x 12 1/4 in
4. 42 x 84 x 14 cm, 16 1/2 x 33 1/8 x 5 1/2 in
5. 4 x 46 x 20 cm, 1 5/8 x 18 1/8 x 7 7/8 in
(TMI-LARNL-49710)

Price: USD 125,000 + VAT





Left:

Still and all, 2022

Ceramic, glaze

5 pieces installed:

1. 84.5 x 24 x 34 cm, 33 1/4 x 9 1/2 x 13 3/8 in
 2. 18 x 42 x 31 cm, 7 1/8 x 16 1/2 x 12 1/4 in
 3. 37 x 17 x 31 cm, 14 5/8 x 6 3/4 x 12 1/4 in
 4. 42 x 84 x 14 cm, 16 1/2 x 33 1/8 x 5 1/2 in
 5. 4 x 46 x 20 cm, 1 5/8 x 18 1/8 x 7 7/8 in
- (TMI-LARNL-49710)

Price: USD 125,000 + VAT

ALBERTA WHITTLE

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

Alberta Whittle's multifaceted practice is preoccupied with developing a personal response to the legacies of the Atlantic slave trade, unpicking its connections to institutional racism, white supremacy and climate emergency in the present. Against an oppressive political background Whittle aims to foreground hope and engage with different forms of resistance.

We are presenting two new tondo paintings by Alberta Whittle at Art Basel, 'deep deep...drop, drop into the bearded fig tree', 2023, and 'We are alone in the most beautiful place in the world', 2023. 'Tondo' is the Renaissance word for a work of art made in a circular format. The paintings concern a set of themes and sites that Whittle has been exploring through painting, including ideas around land and the sacred space of the gully (specifically a gully on a plantation in Barbados). The works blend and amalgamate various motifs, some hidden and overgrown with foliage. They have an otherworldly quality, representing an imagining of the Caribbean Gothic and an unveiling of the psychology of colonialism on the Caribbean landscape. Traumatic colonial histories (that speak of ghosts and hauntings, madness and monsters) underpin the atmosphere of the luscious, full and vibrant works.

The Caribbean Gothic is linked to ideas of monsters, and as a narrative device began around the time of Frankenstein, the idea of the undead coming back to life – the enslaved resurfacing as zombies. In each painting colour washes create a brightness and warmth in contrast to heavily layered foliage from which figures can be seen emerging. Whittle is interested in the relationship between land and history and the idea of excavation as means of understanding history. 'We are alone in the most beautiful place in the world' takes its title from a line in Jean Rhys's novel *Wide Sargasso Sea* (1966)

Alberta Whittle is currently presenting a major solo exhibition at Scottish National Gallery of Modern Art (Modern One), Edinburgh, UK.

Right:

deep deep...drop, drop into the bearded fig tree, 2023
Acrylic and raffia on canvas
146 x 91 x 2 cm
57 1/2 x 35 7/8 x 3/4 in
(TMI-WHITA-51183)

Price: GBP 22,000 + VAT, USD 28,000 + VAT





Installation view, 'Create Dangerously', Alberta Whittle, Scottish National Galleries, Edinburgh, 2023

Installation view, 'Create Dangerously', Alberta Whittle, Scottish National Galleries, Edinburgh, 2023



C

SIMON STARLING

(B. 1967, Epsom; Lives and works in Copenhagen)

The artist, wearing a mask of the former Fiat supremo Giovanni Agnelli, reads an aside from Dario Fo's political satire *Trumpets and Raspberries* (1974) in which a disfigured Agnelli has his face reconstructed in the image of a Fiat worker in whose jacket he is found, following a near-fatal kidnapping attempt, 2019 was one part of Simon Starling's exhibition *A-A', B-B'*. This show incorporated an expansive body of work, composed of an intricate network of objects and images held together by physical transformations and juxtapositions, historical facts and speculation, and the artist's own brand of logic. The exhibition's title refers to two cuts, made approximately two hundred years apart, through two very different objects – Giambattista Tiepolo's 'The Finding of Moses' and a blue Fiat 125 Special, which was a favourite car of Giovanni Agnelli, the former head of the Turin-based manufacturer and an influential Italian industrialist. Starling's ability to identify connections in seemingly disparate narratives ties the story of the cutting of painting to the Agnelli.

Left:

The artist, wearing a mask of the former Fiat supremo Giovanni Agnelli, reads an aside from Dario Fo's political satire *Trumpets and Raspberries* (1974) in which a disfigured Agnelli has his face reconstructed in the image of a Fiat worker in whose jacket he is found, following a near-fatal kidnapping attempt, 2019
Wood, gesso, paint, horsehair, leather, Jesmonite, steel, paper, silkscreen ink

Sculpture 175 x 58 x 35 cm, 68 7/8 x 22 13/16 x 13 3/4 in
Overall dimensions variable
(TMI-STAR-46096)

Price: EUR 75,000 + VAT / USD 80,000 + VAT

The work, comprising a steel armature and mask, was made in collaboration with master Noh maskmaker Yasuo Miichi. The mask depicts Gianni Agnelli holding a copy of Dario Fo's black comedy 'Trumpets and Raspberries', 1974, which is about an exchange of identities between Agnelli and a Fiat factory worker. Although Agnelli lived a rarefied and glamorous life he sought to maintain a connection with the ordinary people of Turin including his own factory workers. Starling continues in the vein of Fo's satirical play, mocking the pretensions of the factory owner.

Left:

The artist, wearing a mask of the former Fiat supremo Giovanni Agnelli, reads an aside from Dario Fo's political satire Trumpets and Raspberries (1974) in which a disfigured Agnelli has his face reconstructed in the image of a Fiat worker in whose jacket he is found, following a near-fatal kidnapping attempt, 2019 (Detail)

Wood, gesso, paint, horsehair, leather, Jesmonite, steel, paper, silkscreen ink

Sculpture 175 x 58 x 35 cm, 68 7/8 x 22 13/16 x 13 3/4 in
Overall dimensions variable
(TMI-STARS-46096)

Price: EUR 75,000 + VAT / USD 80,000 + VAT



The idea of switching roles, across space and time is also a theme of Starling's *Two Birds, No Birds – A Mirrored Displacement (Proposal for an Inter-Institutional Exchange)*, 2022, which builds on previous works that utilise pieces by Brâncusi, such as *Bird in Space*, 2004. The work simulates a fictitious journey of two copies of Brâncusi's *Golden Bird*, 1919, one housed at the Minneapolis Institute of Art and the other at the Art Institute of Chicago. The two editions merge via a long photographic exposure, resulting in strange hybrid images. The sculptures appear to have teleported from one space to another.

Right:

Two Birds, No Birds – A Mirrored Displacement (Proposal for an Inter-Institutional Exchange), 2022
 LE gelatin silver prints (Diptych)
 Print size: 152 x 122 cm, 59 7/8 x 48 in
 Image size: 145 x 116 cm, 57 1/8 x 45 5/8 in
 Framed size: 154.5 x 124.5 cm, 60 7/8 x 49 in
 Edition of 10 plus 2 artist's proofs (#4/10)
 (TMI-STAR5-50625)

Price: EUR 35,000 + VAT / USD 37,500 + VAT



Two Birds, No Birds – A Mirrored Displacement (Proposal for an Inter-Institutional Exchange) , 2022

LE gelatin silver prints (Diptych)

Print size: 152 x 122 cm, 59 7/8 x 48 in

Image size: 145 x 116 cm, 57 1/8 x 45 5/8 in

Framed size: 154.5 x 124.5 cm, 60 7/8 x 49 in

Edition of 10 plus 2 artist's proofs (#4/10)

(TMI-STARS-50625)

Price: EUR 35,000 + VAT / USD 37,500 + VAT



YUICHI HIRAKO

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

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.

For Art Basel we are presenting Green Master 80 and Lost in Thought 103. Green Master 80 is cluttered with items which allude to the natural world. The blue figure holds a mysterious little cat and stands before a red hued interior of shelves and pot plants. Lost in Thought 103 is more ponderous and features a lone figure with their dog in a landscape at night.

Right:

Green Master 80, 2023
Acrylic on canvas
230 x 200 cm
90 1/2 x 78 3/4 in
(TMI-HIRAY-51242)

Price: USD 55,000 + VAT





Left:

Wooden Wood 35, 2023
Wood, Acrylic paint
181 x 86 x 46 cm
71 1/4 x 33 7/8 x 18 1/8 in
(TMI-HIRAY-51205)

Price: USD 45,000 + VAT

Right:

Lost in Thought 103, 2023
Acrylic on canvas
230 x 200 cm
90 1/2 x 78 3/4 in
(TMI-HIRAY-51241)

Price: USD 55,000 + VAT





EVA ROTHSCILD

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

Eva Rothschild's predominately sculptural practice is constructed with an ever- increasing variety of materials and processes. Indeed, whilst consistently referencing the conventional materiality of sculpture – encompassing ideas of form, space and scale – Rothschild's work displays an attentiveness to a contemporary relationship between society and the individual, the physical presence of the body and its role both in the act of making and experiencing an artwork.

At Art Basel we will present *Eye of the Rainbow (pale)*. The piece calls to mind influences of traditional modernist sculpture – in particular, repeating the trope of the open sculpture in which the viewer is prescribed with the choice of viewing the world through the work, or looking at the sculpture alone.

Left:

Eye of the Rainbow (pale), 2021
Rebar, cast jesmonite, spray paint, glass reinforced concrete plinth
90 x 60 x 9 cm, 35 3/8 x 23 5/8 x 3 1/2 in
Plinth 120 x 30 x 30 cm, 47 1/4 x 11 3/4 x 11 3/4 in
(TMI-ROTHER-48241)

Price: GBP 50,000 + VAT / USD 62,500 + VAT



Installation view, 'Arms Folded And Unfolded', Eva Rothschild, New York 2023

Right:

Eye of the Rainbow (pale), 2021 (Detail)
Rebar, cast jesmonite, spray paint, glass reinforced concrete plinth
90 x 60 x 9 cm, 35 3/8 x 23 5/8 x 3 1/2 in
Plinth 120 x 30 x 30 cm, 47 1/4 x 11 3/4 x 11 3/4 in
(TMI-ROTHE-48241)

Price: GBP 50,000 + VAT / USD 62,500 + VAT



Rights Day
in Ecatepec,
Mexico, on
the 10th of
December.

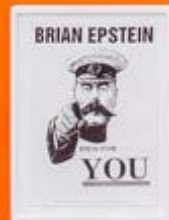
London 2019

made by award-winning artist
Jeremy Deller is
number 1 in an
edition of 50. It
has been sold to
raise funds for
Studio Voltaire.

LIVE

AT

LEEDS



I'd rather be
Reading

JEREMY DELLER

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

Jeremy Deller takes on various artistic and creative roles to explore British social and cultural histories and their influence on the present. His work often engages with popular and deliberately low-brow styles as well as engaging with traditional and hegemonic forms in novel ways – in particular folklore, myths and historical figures. Many of his early works took the form of t-shirts, posters, bumper stickers, carrier bags, classified ads, business cards, public signage, and other forms of printed matter: quotidian, commonplace mediums that he continues to employ to this day.

At Art Basel we are presenting a selection of Jeremy Deller's print and poster works from 1993- 2021. Deller began producing posters at London College of Communication in 1993. The medium is now a foundational to his practice, alongside his films and sculptural works. Much of his early prints were connected to music culture, from acid house to Roxy Music. Developing in recent years, Deller's prints have taken on more direct political messages, often using humour.

Deller will present a major survey exhibition across three museum spaces in Rennes this month, at Musée des Beaux Arts, La Criée Center d'art Contemporain and FRAC Bretagne.



More Poetry Is Needed, 2014
Cotton drill, banner made by Ed Hall
Fabric: 149 x 240 cm
With poles: 149 x 260 x 4.5 cm
(TMI-DELLJ-35699)

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



Installation view, 'Warning Graphic Content', Jeremy Deller, MAMCO Geneva, 2023



Come friendly bombs and fall on Eton, 2018
Painting on wood
16 X 24 X 1.8 cm
6.3 X 9.4 X .7 in
(TMI-DELLJ-44720)

Price: GBP 15,000 + VAT / USD 18,000 + VAT

MAP

N8
Modern Art

N12
kurimanzutto

N21
Continua

P1
Isabella Bortolozzi

P2
Sean Kelly

P3
The Modern Institute

P4
Greene Naftali

P5
Eva Presenhuber

P11
Sies + Höke

P12
Urs Meile

P13
Nagel Draxler

P14
Alexander Gray

P15
Jack Shainman

ART BASEL

LEVEL 2.1

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