

An abstract watercolor painting featuring a central, stylized face with large, expressive eyes and a prominent nose. The face is rendered in shades of purple, blue, and red, with fine, sketchy lines defining its features. The background is a vibrant mix of colors, including deep reds, oranges, blues, and greens, with various textures and brushstrokes visible. The overall composition is dynamic and layered.

THE MODERN INSTITUTE

FRIEZE NEW YORK 2025

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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.

While Kim is well-known for her colourful landscapes, utilising the seolchae method, she also makes compelling ink landscapes. These more aesthetic works are composed with sumi ink on canvas. Though 'Towards', 2024 depicts real scenery, its elegant grey and blue tones create a dream-like atmosphere which leaves space for the viewer's imagination. It is an extremely mature and disciplined work. Kim studied painting at Ewha Womans University in Seoul and was a professor of Korean Painting at the same institution from 1993-2017 so is well-versed in traditional genres and techniques. And while Kim's compositions contain a range of international influences, they can be understood in the lineage of sansuhwa, or Korean landscape painting (san meaning mountain, su meaning water) which emphasises communing with nature and is influenced by Taoism and Confucianism.

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.

Right:

Towards, 2024
Colour on canvas
147 x 200 cm
57 7/8 x 78 3/4 in
(TMI-BOHIK-54066)

Price: USD 132,000 + VAT





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.

Recent paintings also feature candles, a symbol which first emerged in her institutional solo show at Hunterian Art Gallery, Glasgow, 2024. The candles are vanitas symbols, referencing the fragility of life and alluding to the consideration of complex and difficult modern histories. In *Untitled*, 2024, the candle wick is built from offcuts of fabric sourced by the artist. A spectral fabric form also sits below the linen painting.

Left:

Untitled, 2024
Mixed Media
Dimensions variable
(TMI-WILKC-53252)

Price: GBP 55,000 + VAT / USD 73,000 + VAT



Right:

Untitled, 2024 (Detail)
Mixed Media
Dimensions variable
(TMI-WILKC-53252)

Price: GBP 55,000 + VAT / USD 73,000 + VAT





Left:

My ashes will embrace you (II), 2024
Pigment and gum arabic on silk and linen
40.5 x 35.5 x 2 cm
16 x 14 x 3/4 in
(TMI-WILKC-53249)

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

NICOLAS PARTY

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

Portrait with Two Horses, 2025 will be shown at The Holburne Museum as part of 'Copper & Dust', a new exhibition by Nicolas Party opening 10th May. 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.

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

The physiognomy of his portraits mixes a strange flatness and elegant graphic line, pointing to Party's early training in graphic design and 3D animation. As with, Portrait with Two Horses, 2025, his faces are often serene and calm. Here, the figure's gaze is certain, the features androgynous and neoclassic in aspect. This demeanour stands in pronounced contrast to the two horses which flank it, one white and one blue. Their faces are stricken with panic and the leg muscles strained as if recoiling.

For exhibitions at the Hoam Museum of Art, South Korea to the Frick Collection, United States, amongst others, Party has engaged with museum collections, reproducing and resituating historical works in his temporary pastel murals. This practice of recreating other artists' work also permeates his paintings on linen. Indeed, the horses in Portrait with Two Horses are based on original works by George Stubbs – in particular his series of paintings 'A Horse Frightened by a Lion' from the 1760s and 1770s.

By removing any extraneous details, and subtly appropriating and reconfiguring Stubb's work, Party is able to create a dynamic and highly original composition. The background to the figures is a heightened ambiguous space, recalling water or a foliage. Collectively, the figure, horses and backdrop form a theatrical, dream-like vision of heightened colour and voluminous forms. A playful investigation of colour, material, and art history, Portrait with Two Horses defines Party's practice, which draws together the familiar and unreal, the light and the profound.

Right:

Portrait with Two Horses, 2025
Soft pastel on linen
150 x 110 x 3.2 cm
59 1/16 x 43 1/4 x 1 1/4 in
(TMI-PARTN-54050)

Price: USD 565,000 + VAT





ANNE COLLIER

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

‘This is an image of two stacks of L’Uomo Vogue, which is a fashion magazine, with a portrait of Cindy Sherman dressed in a suit, smoking by Mark Seliger, who is a fashion photographer. Cindy Sherman is a person who does make work involving identities, making other identities and being in the photographs as another kind of character. She is sort of creating identities for herself, or for the work. It is kind of the perfect layered thing, when I saw that come out. For one thing there are thousands of these printed for that month, and they reprint a new one in the next month, so I think this really interested me on that level. I had just made a photograph of a Madonna poster where she is dressed up as Marilyn Monroe smoking. And I had shot a lot of images from record covers of people smoking. When I was growing up in the 70s and 80s there were a lot more photographs of people in popular culture in adverts, in magazines, on record covers, smoking. It’s just a kind of funny, empty but full indicator of things that are cool – a kind of melancholy, a kind of youth, a kind of drama.’ - Anne Collier

Anne Collier appropriates and reconfigures sentimental and clichéd images to question the stereotypes and power dynamics extant in mass media culture. Collier treats contentious and emotionally heightened images critically, drawing attention to their commodification and objectification of women. Her works are linked by a repackaging of female identity and image. ‘May/Jun 2009 (Cindy Sherman, Mark Seliger)’, 2009, plays with this process itself, centring the trappings of celebrity ‘cool’ and self-presentation – not looking at the camera, smoking, wearing black. Sherman has consistently interrogated and played with female archetypes in culture, ever since producing her *Untitled Film Stills*, 1977–80, a series of self-portraits which adopted the aesthetics of 20th-century film. This work elaborates on and complicates Sherman’s oeuvre to critique the cultivation of fame and gender stereotypes within the mass media. The piece underlines the dual strands at play in Collier’s work, both the process of identifying with images and creating identities in images.

Right:

Developing, Comic, 2024
C-print
101.5 x 123 x 4.5 cm
40 x 48 3/8 x 1 3/4 in framed
Edition of 5 plus 2 AP
(TMI-COLLA-54032)

Price: USD 26,000 + VAT





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



May/Jun 2009 (Cindy Sherman, Mark Seliger), 2009, C-print, 105 x 130 x 4.5 cm, 41 3/8 x 51 1/8 x 1 3/4 in framed, Edition of 5 plus 2 artist's proofs, (TMI-COLLA-54031), Price: USD 40,000 + VAT



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 artworks, some photographs, remembering how I felt standing there in front of certain things.’ – Hayley Tompkins

Hayley Tompkins employs photography, painting and film to re-examine the everyday, asking us to look and look again. Recent panels by Hayley 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.’

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.

Left:

Mallet, 2024
Acrylic on found object
31 x 11.5 x 6 cm
12 1/4 x 4 1/2 x 2 3/8 in
(TMI-TOMPH-53344)

Price: USD 11,500 + VAT



Populations, 2024
Acrylic on gesso panel
147 x 161 cm
57 7/8 x 63 3/8 in
(TMI-TOMPH-53727)

Price: USD 45,000 + VAT

Cuff V, 2024
Acrylic, found object
20 x 14.5 x 5 cm
7 7/8 x 5 3/4 x 2 in
(TMI-TOMPH-53345)

Price: USD 9,000 + VAT



ANDREW SIM

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

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

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

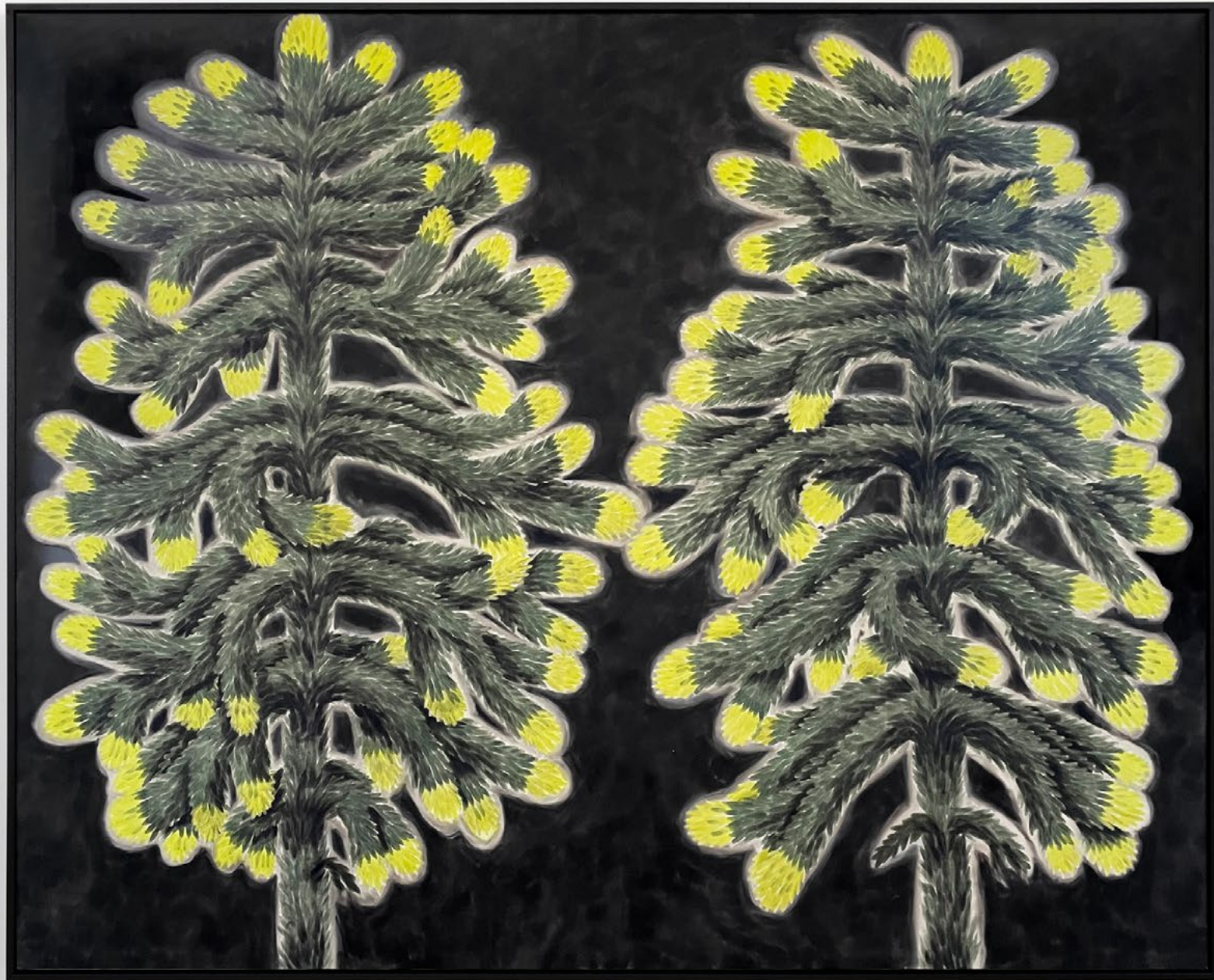


Right:

portrait of two rats without hair with stars, 2025
Pastel on canvas
100 x 110 x 3.5 cm
39 3/8 x 43 1/4 x 1 3/8 in
(TMI-SIMAN-54277)

Price: USD 24,000 + VAT





portrait of two monkey puzzles with spring growth (almost touching), 2024, Pastel on canvas, 160 x 200 x 3.5 cm, 63 x 78 3/4 x 1 3/8 in, (TMI-SIMAN-53456), Price: USD, 32,000 + 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.

Boyce has subverted the mobile and stabile forms associated with the work of Alexander Calder (1898-1976) since the early 2000s, as well as generating associated artworks which utilise gravity and incorporate domestic forms – from lanterns to chandeliers. By their nature, mobiles present a changing series of fragmented elements and partial views. As such, Boyce can create various oneiric abstractions and liminal spaces with them.

Repurposing modernist design has been a key manoeuvre in the artist's work over the past two decades and his mobiles are no exception. Early works embraced the elegance and severity of Calder's art but utilised aspects of pieces by Charles Eames – notably Eames' WWII plywood leg splint. 'Sleepers', 2023, utilises Arne Jacobsen's Series 7 Chair (designed 1955). It is cut into sections which come to resemble various natural forms. The work has a charged ghostly atmosphere, produced through the violent reconfiguration of a familiar historical reference point. This allows Boyce to both recall the aspirations and utopianism of the original design while also questioning their legacy.



Sleepers, 2023
Painted steel, chain, wire, Altered Arne Jacobsen Series 7 chairs
320 x 210 x 210 cm
126 x 82 5/8 x 82 5/8 in
(TMI-BOYCM-51595)

Price: GBP 48,000 + VAT / USD 64,000 + VAT





Left:

Sleepers, 2023
Painted steel, chain, wire, Altered Arne Jacobsen Series 7 chairs
320 x 210 x 210 cm
126 x 82 5/8 x 82 5/8 in
(TMI-BOYCM-51595)

Price: GBP 48,000 + VAT / USD 64,000 + VAT

ANDREW KERR

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

We are presenting new paintings by Andrew Kerr at Frieze New York. 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 is a student of 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. 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 profiles or sharp-edged motifs. The latter often recall folds of paper, scale models and industrial machinery.

Right:

Untitled, 2025
Acrylic on paper, artist frame,
39.3 x 51.6 cm
11 3/4 x 16 1/2 in
(TMI-KERRA-54258)

Price: USD 18,000 + VAT





Untitled, 2025, Acrylic on paper, artist frame, 39.3 x 51.6 cm, 11 3/4 x 16 1/2 in, (TMI-KERRA-54258), Price: USD 18,000 + VAT

JEREMY DELLER

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

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 takeover of Trafalgar Square, London on 26th July for a free, family friendly celebration.

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

Forms of community and civic life are a key preoccupation and often function in Jeremy's projects as a location of resistance – against the oppressive and atomising forces of capitalism and class in society. Social spaces and the communal activities of people across the United Kingdom are a source of joy for Jeremy and his interventions elevate them as well as bringing their political import and value to popular attention. Allotments, train stations, nightclubs and schools have all featured in his work.

Left:

Stickered Door Retrospective, 2021

Wooden door, paint, vinyl stickers

210 x 80

82 5/8 x 31 1/2

Edition of 3

(TMI-DELLJ-48686)

Price: GBP 35,000 + VAT / USD 46,000 + VAT



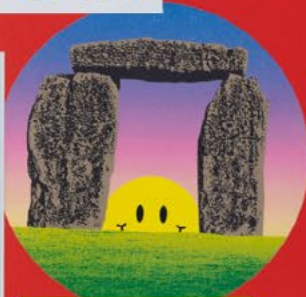
WILLIAM MORRIS SAYS
DON'T RELAX

Cronyism
is English for
Corruption



Tough on Art
tough on the
causes of art.

Save
The
Hen
Harrier



Prince
Harry
kills
me

I ♥ Joyriding



Do Not
Eat
Octopus



Lang lebe
Jaki
Liebezeit



BRIAN EPSTEIN
DIED FOR YOU



Thank God



An Immigrant
Saving a
Racist's Life.
× 500,000
UK 2020



Welcome
to the
Shitshow!



(A 303)
Built by
immigrants



Come
friendly
bombs
and
fall on
Eton

Lang lebe
Holger
Czukej

STONEHENGE
A303

ENTRÉE
DES
ARTISTES

I'd rather be
Reading



Farage
in
Prison



A
is for
Beethoven



Marmite
On Toast

Bless
This Acid
House.

Pricks
in
Porsches

London 2015

We are all
Immigrant
Scum!

LOCAL
ARTIST

An early work, 'Open Bedroom', 1993, involved making an exhibition from materials extant in the home the artist shared with his parents. As he states, 'I took over the house when my parents went on holiday, replacing the work they had bought over the years with my work, running the exhibition for two weeks by appointment only. A lot of my work at that time was very small in scale and would have looked ridiculous in an art gallery. My parents found out about the exhibition about ten years later when they saw it in a book, which was about the right time.' 'Stickered Door Retrospective', 2021, continues in this vein, but instead collates miniature versions of previous artworks by Deller – posters, banners, bumper stickers, prints, public sculptures and t-shirts. As such, it can be seen as a tiny retrospective, one which mimics the aesthetics of fan culture. Its humorous aesthetic is consistent with Deller's forays into folk art, and conscious celebration of low-brow forms.

'Come friendly bombs and fall on Eton', 2018, relates to a banner by Deller and Ed Hall, his long-time collaborator. This text reworks the opening line of John Betjeman's poem 'Slough' from 1937. Deller substituted the town of Slough for Eton, which is just on the other side of the M4 and is famously home to the nation's most prestigious public school. Eton College was founded in 1440 by Henry VI as a sister institution to King's College, Cambridge. It has produced 20 British Prime Ministers over the centuries, most recently Boris Johnson and David Cameron.



Right:

Come friendly bombs and fall on Eton, 2018
Painting on wood
15 x 15 x 1.8 cm
5.9 x 5.9 x .7 in
(TMI-DELLJ-44719)

Price: GBP 19,000 + VAT / USD 25,000 + VAT



Performance view 'Triumph of Music', Jeremy Deller, The Playhouse, Londonderry, 2025

MICHAEL WILKINSON

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

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

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

Right:

Dahlia ii, 2025
Acrylic on canvas
115 x 92 x 3 cm, 45 1/4 x 36 1/4 x 1 1/8 in unframed
116.1 x 93.5 x 3.9 cm, 45 3/4 x 36 3/4 x 1 1/2 in framed
(TMI-WILKM-54193)

Price: USD 37,000 + VAT





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



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. This work is from a new suite of sculptures which continues her exploration of abandoned urban spaces, specifically their capacity to reveal uniquely beautiful and melancholic configurations when in a state of decay. Sosnowska imbues her works with the strange mix of utopian aspiration and spectral, broken elegance found in these places across the globe. 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 interesting 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:

Pipe, 2024 (Detail)
Painted steel
125 x 165 x 115 cm
49 1/4 x 65 x 45 1/4 in
(TMI-SOSNM-53275)

Price: EUR 150,000 + VAT / USD 171,000 + VAT

Pipe, 2024
Painted steel
125 x 165 x 115 cm
49 1/4 x 65 x 45 1/4 in
(TMI-SOSNM-53275)

Price: EUR 150,000 + VAT / USD 171,000 + VAT





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

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.

Right:

Mystery Moves, 2024
Acrylic on wood panel
182.9 x 137.2 x 5 cm
72 x 54 x 2 in
(TMI-CHIAJ-53862)

Price: USD 50,000 + VAT





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



Linger Longer, 2024, Acrylic on wood panel, 91.4 x 137.2 x 5 cm, 36 x 54 x 2 in, (TMI-CHIAJ-53860), Price: USD 40,000 + VAT

MARC HUNDLEY

(B. 1971, Toronto; Lives and works in New York)

Marc Hundley's work mines moments of solitary cultural exploration – the love for a set of pop song lyrics, a line from a novel, or found media imagery. His paintings often resemble posters and are inflected with diaristic notes referring to the time and place where these moments occurred. They exist at the intersection of the public and private.

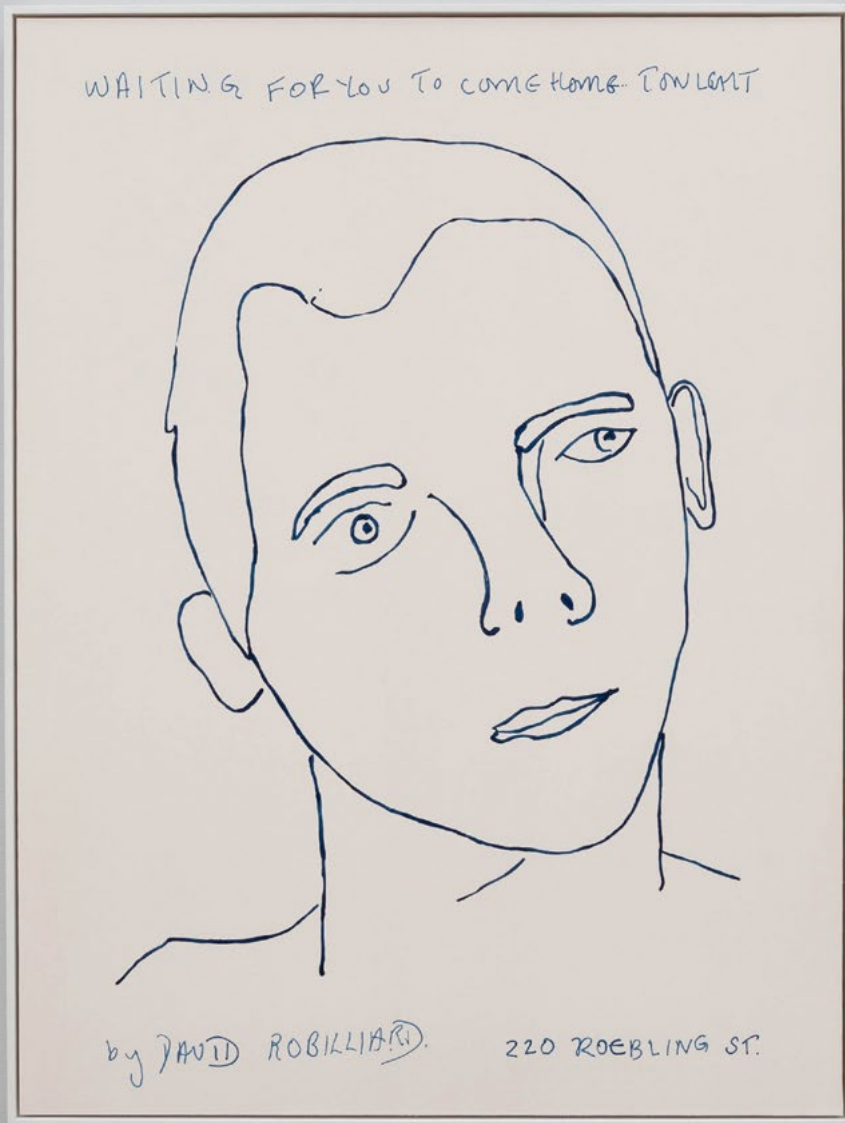
This work was first shown in Hundley's exhibition 'Once there was a tree' at The Modern Institute, Osborne Street. The show compiled a diverse set of personal moments of cultural engagement, situating them in two distinct zones in the gallery – one more troubled and public, and the other more private and optimistic. Each work reframes an element of pre-existing imagery to commemorate a specific time, marking them with diaristic notes referring to a date and place. In dialogue together they formed a meditation on our physical, conceptual and imaginative relationships with our peers, artistic forebears and the natural world. Innocence or coming-of-age also emerges as a theme, bolstered by the elements of autobiography.

'Waiting for you to come home tonight', 2024, has a restrained tenderness. It appropriates a work by self-taught poet-painter David Robilliard (1952-1988). In a biographical practice aligned with Hundley's, Robilliard's name along with a date often formed key parts of his compositions. It depicts an image of Andrew Heard, Robilliard's partner, making the phrase 'Waiting for you to come home tonight' deeply poignant. Hundley's works articulate the contrast between our sense of despair at the news and the solace offered by home – a space to dream and hope.

Left:

Waiting for you to come home tonight , 2024
Acrylic on canvas
124.5 x 94 x 5 cm
49 x 37 x 2 in framed
(TMI-HUNDM-52710)

Price: USD 20,000 + VAT





Install view, 'Once there was a tree', Marc Hundley, The Modern Institute, Osborne St, Glasgow, 2024



Left:

The Little Prince, 2024
Acrylic on canvas
145.5 x 85 x 5.5 cm
57 1/4 x 33 1/2 x 2 1/8 in framed
(TMI-HUNDM-52779)

Price: USD 20,000 + VAT

JIM LAMBIE

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

‘The everyday and universal objects are often overlooked and ignored. I am bringing these elements into sharp focus. Placing them in a more central role. It’s surprising how universal some objects are. A ladder for instance, a chair, a table. I always love to visit the flea markets and junk shops of a city, this is where I find the real language of the city. The “stuff” people have lived with or live with on a day-to-day basis.’ - Jim Lambie

Jim Lambie employs ubiquitous objects – record covers, sunglasses, mirrors, vinyl tape and doors – subverting their normal function or appearance and integrating them into colourful, psychedelic installations. These apparently throwaway materials are elevated and reconfigured in his pieces, often mixing the humorous and poignant.

His ‘Metal Box’ series emerged from a casual urban observation; Lambie noticed the compelling material qualities of peeling posters on various city walls – the way that over time their edges and corners revealed glimpses of past events. ‘Metal Box (Tijuana)’, 2025 is composed from layered sections of aluminium sheeting. Each sheet in these sections was painted with colourful gloss paint on one side before having their corners folded by hand. The effect of their joyous layering is a colourful arrangement reminiscent of peeling billboard posters. And while no information or text is on display, the piece speaks to the magic of music, the promise of a concert.

Right:

Metal Box (Tijuana), 2025
Aluminium sheets, gloss paint
80 x 80 x 22.5 cm
31 1/2 x 31 1/2 x 8 7/8 in
(TMI-LAMBJ-54238)

Price: GBP 38,000 + VAT / USD 51,000 + VAT





A Forest, 2010
Polished steel sheets, gloss paint and fluorescent paint
Dimensions variable
(TMI-LAMBJ-27590)

Install view, Permanent commission, Jupiter Artland, Edinburgh

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 107,000 + VAT



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

RICHARD WRIGHT

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

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

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

- Richard Wright, 2022

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

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

Right:

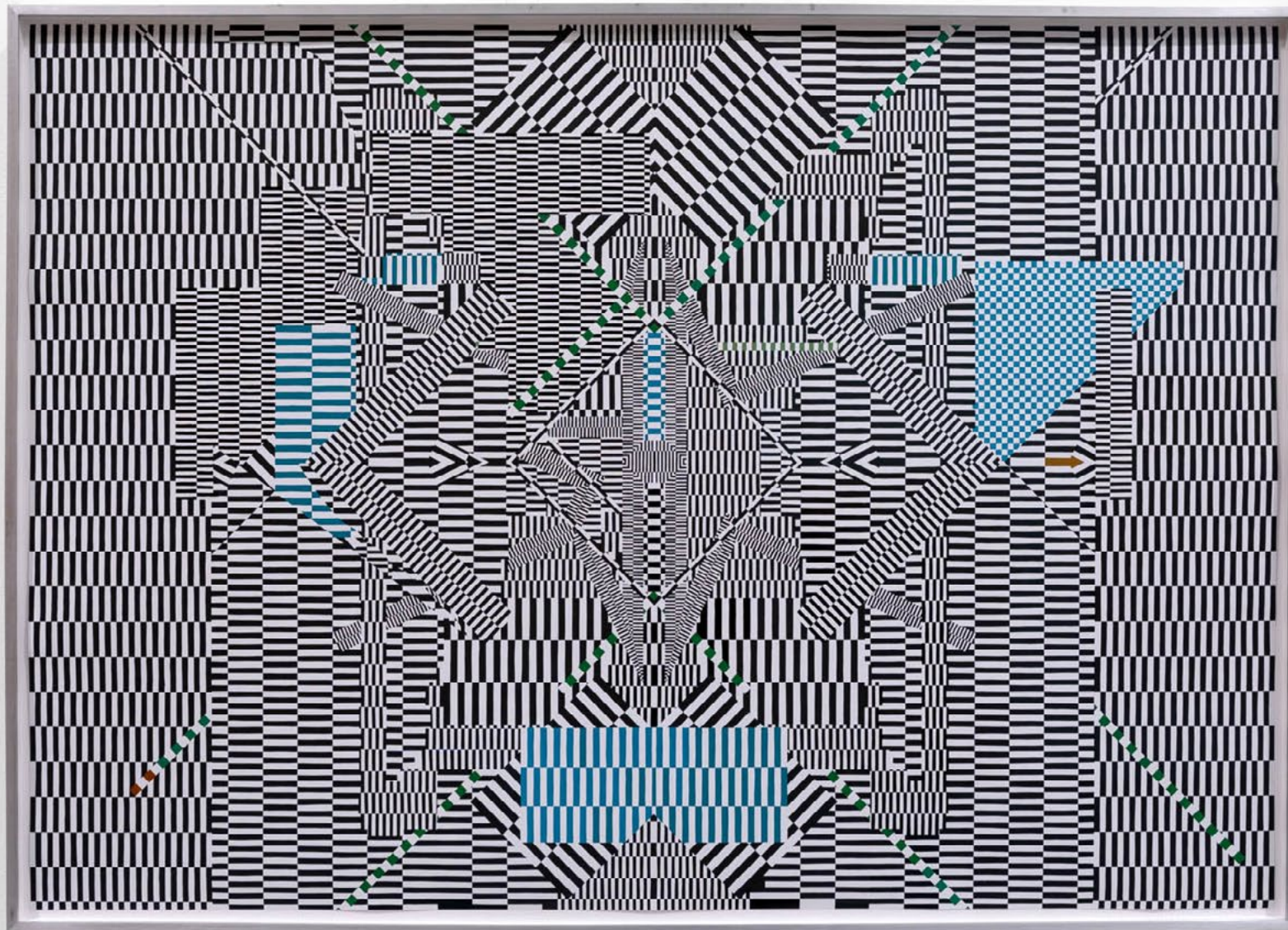
No Title (19.5.2019), 2019
Watercolour, ink and graphite on paper
41 x 31cm, 16.1 x 12.2 in unframed
56.2 x 46.2 x 3.1 cm, 22.1 x 18.2 x 1.2 in framed
(TMI-WRIGR-46072)

Price: USD 65,000 + VAT





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



No title (6.4.2022), 2022, Poster colour and enamel on paper, 81 x 114, 31 7/8 x 44 7/8 in unframed, 83.7 x 117.4 x 4 cm, 33 x 46 1/4 x 1 5/8 in framed, (TMI-WRIGR-49383), Price: USD 90,000 + VAT



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

JESSE WINE

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

‘Wine’s work registers the gestures, postures, intimacy, feelings of overexposure, and expressive possibilities of public space by reanimating, or re-anthropomorphizing, the tasteful, urbane modernism that hides the embodied psychology and specificity of the figure in the reduced, relaxed forms of Henry Moore or the upright but still reticent pillars of Barbara Hepworth.’ - Kyle Dancewicz

Jesse Wine has developed a uniquely lyrical and surreal body of sculptural work over the last decade. He is concerned with exploring the relationship between the physical and psychological as they manifest in terms of weight, gravity and pose. His individual sculptures have a playful archetypal quality, depicting bodily elements, natural shapes, amongst other things.

‘Reality Tinkerer’ was inspired by the artist’s late father. For Wine, it functions as a distinct sculpture but also an ode to his father – the production a cathartic act. It is a dream-like stage set. As with Surrealism, Wine’s pieces assert the primacy of the unconscious – its capacity to invert and reconfigure reality. A curtain flutters on a phantom breeze and strange branches sit within the work alongside various body parts – ears most notably. His own personal life becomes embroiled with art history. The work features an appropriation of Giacometti’s ‘Dog’, 1951 – functioning both as a biographical aside and art historical tribute. Wine is also concerned with the play of soft and hard. Gian Lorenzo Bernini (1598-1680) is of great interest to the artist and his influence is found in Wine’s fascination with depicting soft, malleable materials (such as cardboard, fabric, leaves, orange peel, flesh) using material that is hard and fixed.

Right:

To be and/ or not to be, 2025
Ceramic, sand, paint, wood
Overall 152.4 x 76.2 x 76.2 cm, 60 x 30 x 30 in
Sculpture 88.9 x 58.4 x 58.4 cm, 35 x 23 x 23 in
(TMI-WINE-54308)

Price: USD 45,000 + VAT





Left:

Reality tinkerer, 2024
Bronze
80 x 60 x 30 cm
31 1/2 x 23 5/8 x 11 3/4 in
(TMI-WINEJ-52187)

Price: USD 45,000 + VAT

A key preoccupation of recent works has been cycles of rest and activity, dreams and reality. The figure in Wine's 'To be and/ or not to be', 2025 appears to be emerging from rest but is lost in thought – undecided on the next move. The title is, of course, a reference to the existential ruminations of Shakespeare's Danish Prince in his play Hamlet (1601). Stylistically and thematically it draws together a series of works from the traditions of Modern and Modernist sculpture, from Auguste Rodin's 'The Thinker' (1904) and Henry Moore's reclining studies to Bruce McLean's 'Pose Work for Plinths I' (1971). It can be seen in the light of Jonathan Crary's ruminations on the limits of sleep and the technologies that promote and enable constant activity around us. Rest and sleep offer both solace and a barrier between us and the world – but one that is ever in danger of being eroded.

Wine's interest in the illusionistic potential of humble materials is in evidence in the sculpture too. While it resembles a weighty metal piece, it is, in fact, a ceramic coated in graphite. Often in Wine's work, there is an attempt to trick the viewer – to produce a moment of amazement or disbelief.

Right:

To be and/ or not to be, 2025
Ceramic, sand, paint, wood
Overall 152.4 x 76.2 x 76.2 cm, 60 x 30 x 30 in
Sculpture 88.9 x 58.4 x 58.4 cm, 35 x 23 x 23 in
(TMI-WINE-54308)

Price: USD 45,000 + VAT





Left:

To be and/ or not to be, 2025

Ceramic, sand, paint, wood

Overall 152.4 x 76.2 x 76.2 cm, 60 x 30 x 30 in

Sculpture 88.9 x 58.4 x 58.4 cm, 35 x 23 x 23 in
(TMI-WINE-54308)

Price: USD 45,000 + VAT

GREGOR WRIGHT

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

'I love the physical nature of paint and the act of painting. Paint is the ultimate recording media. It allows me to interpret things in a way that they become direct, real and permanent.'

– Gregor Wright

Gregor Wright's new suite of works explore various aspects of our digital lives. Each work represents a physical fragment of a virtual experience – aptly, Wright refers to them as 'experiential screenshots'. Colour and abstract mark-making in a variety of media (acrylic paint and oil bar and graphite) function as a vehicle through which to reflect our experience of screens, messaging, and fractured attention. He is interested in exploring the mundane and surreal aspects of our connectedness to each other and the information landscape of the internet, mediated by smart phones and computer interfaces.

This new technological reality holds the potential, for better or worse, of a digitally mediated collective consciousness. With their impossible spaces, neon colours, and oddly familiar forms which mix graphic line and more ethereal passages, Wright's paintings engage with this utopian idea. No subject is represented but rather a set of gestures and manoeuvres speak to the intangible and dislocated nature of the digital sphere. His strokes have a dual existence as both pure mark-making and the amalgamated forms which emerge from infinite scrolling and fleeting encounters with imagery and text. Ultimately, he is more concerned with atmosphere and mood, than figuration.

Right:

My New Wasp, 2025
Oil and acrylic on canvas
160 x 170 cm, 63 x 66 7/8 in unframed
163 x 173 cm, 64 1/8 x 68 1/8 x 66 7/8 in framed
(TMI-WRIGG-54098)

Price: USD 35,000 + VAT





Install view, 'A Permanent Now', Gregor Wright, The Modern Institute, Bricks Space, Glasgow, 2025



YUICHI HIRAKO

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

This spring, Yuichi Hirako is presenting a large-scale installation comprising acrylic paintings and wooden sculptures across our Aird's Lane gallery and the Bricks Space. Entitled 'Number of Trees', the exhibition asks for a reconsideration of our relationship to nature and offers a subtle allegory for current global environmental issues, expressed in his joyful aesthetic language.

A questioning of our awareness of the greenery around us formed the impetus for Hirako's new works: the shapes of leaves on houseplants; the plantings, arrangement of flower beds and topiary in local parks; the attractive but unsettlingly wild masses of tree species that constitute a forest. Hirako asks us to look at situations where nature enters our world, disguised and interspersed with human creations and technologies.

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

Left:

Wooden Wood 108, 2025

Wood, acrylic paint

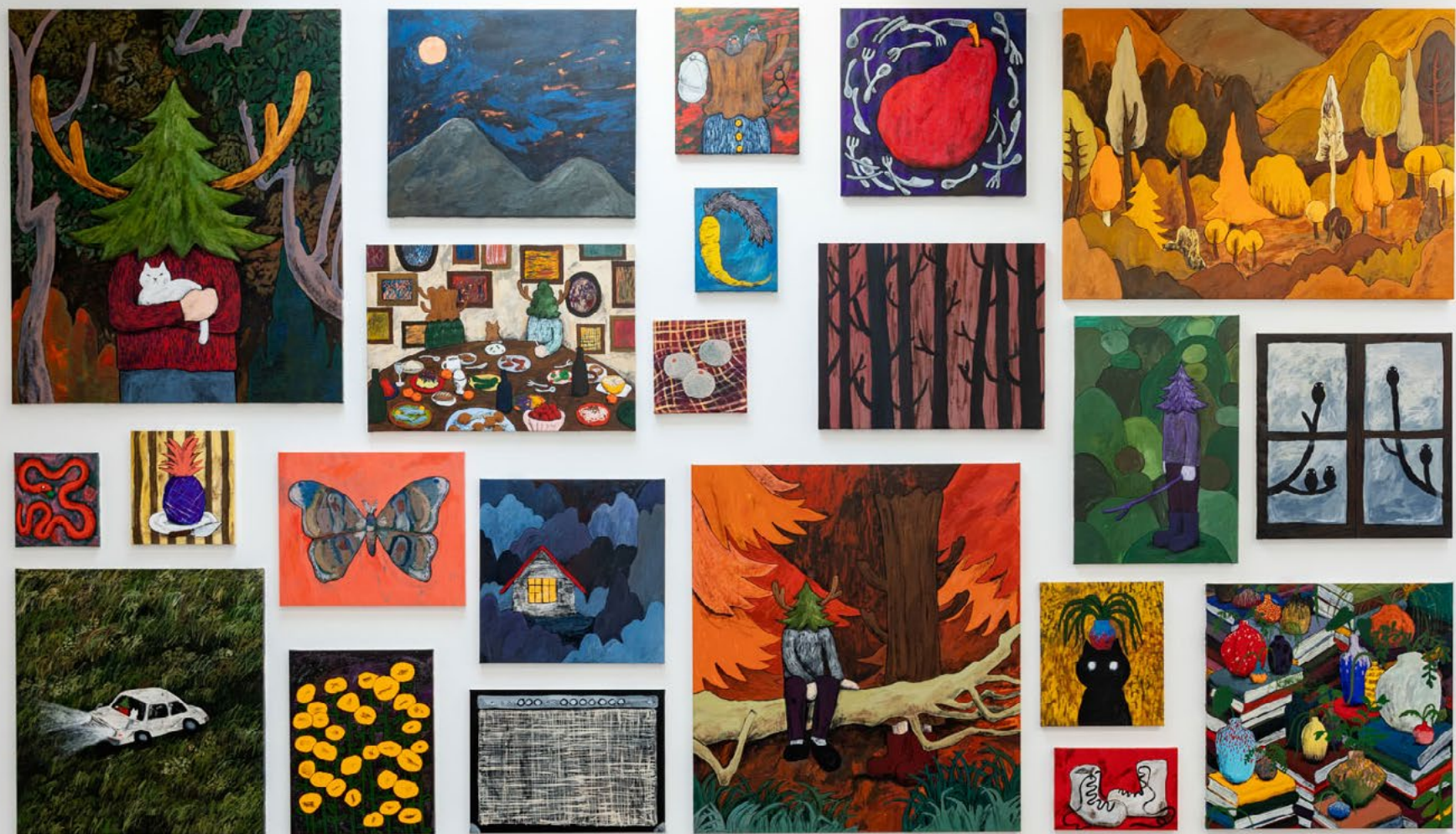
2 parts

Man 151 x 63 x 33 cm, 59 1/2 x 24 3/4 x 13 in

Cat 32 x 16 x 16 cm, 12 5/8 x 6 1/4 x 6 1/4 in
(TMI-HIRAY-54304)

Price: USD 45,000 + VAT





Number of Trees, 2025
Acrylic on canvas
22 parts
Installed dimensions
400 x 700 cm
157 1/2 x 275 5/8 in
(TMI-HIRAY-54185)

Price: USD 370,000 + VAT



Left:

To be titled, 2025
Acrylic on canvas
160 x 160 cm
63 x 63 in
(TMI-HIRAY-54295)

Price: USD 51,500 + 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.

Right:

Rapacity Granted, 2024
Acrylic and pieced newspaper on board
80 x 94 x 3 cm
31 1/2 x 37 x 1 1/8 in
(TMI-SWAIT-53313)

Price: USD 30,000 + VAT





Rapacity Granted, 2024, Acrylic and pieced newspaper on board, 80 x 94 x 3 cm, 31 1/2 x 37 x 1 1/8 in, (TMI-SWAIT-53313), Price: USD 30,000 + VAT

KIM FISHER

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

These works were 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. Notably, 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 the works, 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:

L-Shaped Pool, 2025
Oil on aqua resin, dyed linen on panel
79 x 79 x 6 cm
31 1/8 x 31 1/8 x 2 3/8 in
(TMI-FISHK-53818)

Price: USD 18,000 + VAT





Install view, 'Roots and Tourist', Kim Fisher, The Modern Institute, Bricks Space, Glasgow, 2025



Left:

Snake, 2025
Oil on aqua resin, dyed linen on panel
101.6 x 86 x 6 cm
40 x 33 7/8 x 2 3/8 in
(TMI-FISHK-53813)

Price: USD 18,000 + VAT

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