

KATE MACGARRY

Art Basel
Booth L3

Chou Yu-Cheng
Marcus Coates
Goshka Macuga
Lisa Milroy
Francis Upritchard

Art Basel Unlimited
Booth U5

Francis Upritchard

Preview: 13 - 14 June 2023

Open: 15 - 18 June 2023



Unlimited U5

Francis Upritchard
Swamp Creature, 2022
balata rubber
350 x 174 x 230 cm
to be cast in bronze

£250,000 + VAT



Francis Upritchard
Brilliant Italian Idea, 2022
balata rubber, sandstone base
balata: 72 x 42 x 63 cm
stone: 70 x 88 x 42 cm
to be cast in bronze

£75,000 + VAT





Francis Upritchard
A Loose Hold, 2022
bronze, glass, stone
bronze: 76 x 134 x 64 cm
glass: 1 x 88 cm

£65,000 + VAT



Francis Upritchard
Dangerous Crab, 2022
bronze
8 x 18 x 16 cm

£12,000 + VAT



Chou Yu-Cheng
Origami #5, 2022
acrylic on paper, paper inlaid
on linen
200 x 220 cm

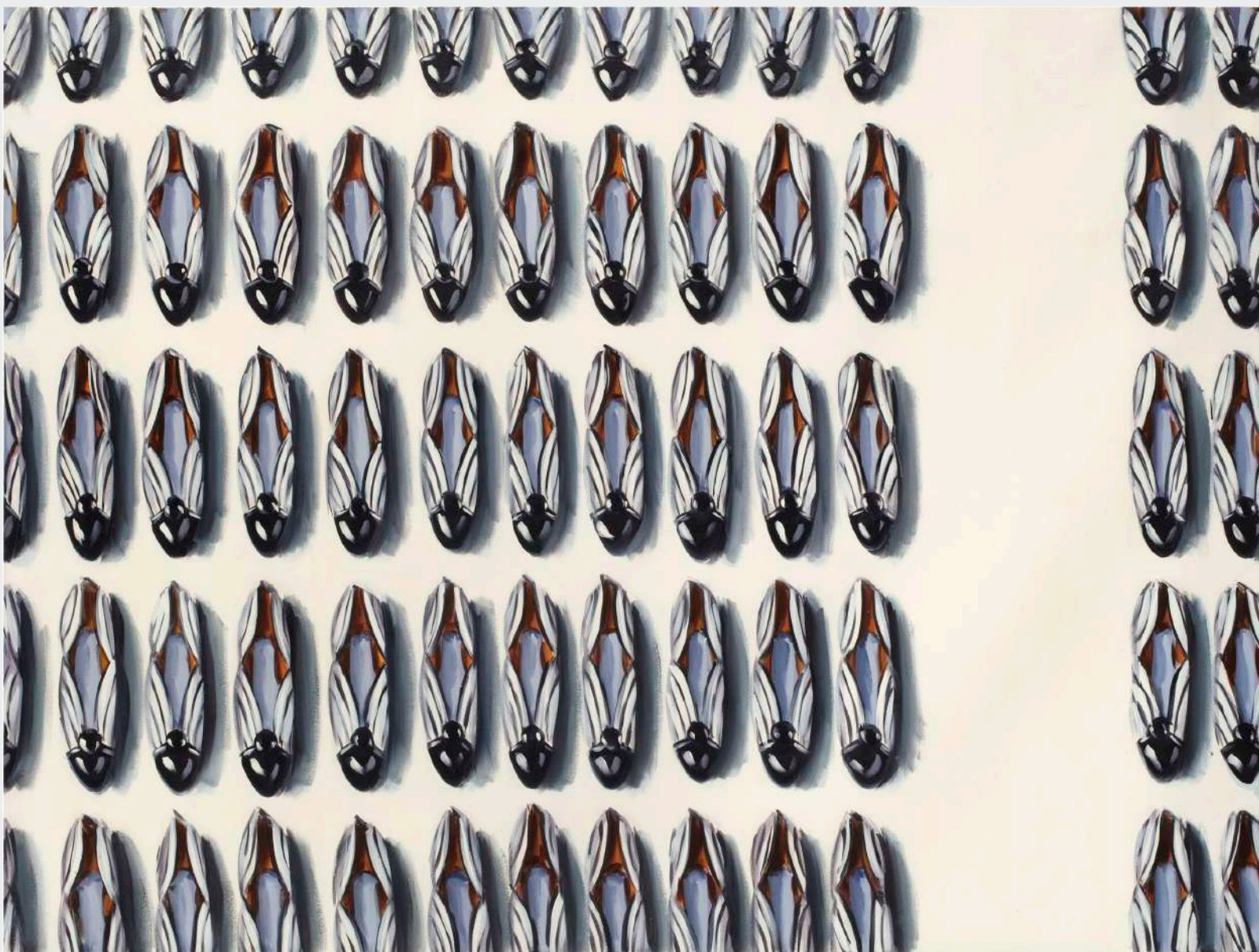
£43,000 + VAT





Lisa Milroy
Tabletop No. 2, 2014
oil on canvas
158 x 198 cm

£18,000 + VAT



Lisa Milroy
Hiatus, 2012
oil on canvas
154 x 200 cm

£20,000 + VAT





Marcus Coates
Nature Calendar, 2022
silkscreen print on Somerset Tub
161.5 x 110 x 5 cm (framed)
Edition 2 of 25

£8,000 + VAT (framed)
£7,000 + VAT (unframed)

MAY

- 01 ... Female cuckoos are arriving.
02 ... The first nightjars arrive, churring and wing clapping at dusk.
03 ... Wild bluebells are in full flower in the woods.
04 ... Young tawny owls may be calling now, before they have broken out of their egg.
05 ... The first young grebes have hatched and are carried on the backs of their parents.
06 ... Spotted flycatchers are arriving from Africa.
07 ... The rare golden oriole's fluting song might be heard.
08 ... Oaks are in flower, producing a lot of pollen.
09 ... Holly blue butterflies are on the wing.
10 ... The last of the summer migrants have arrived: swifts are screaming across the sky.
11 ... Oxeye daisy in flower.
12 ... Butterflies abound: speckled wood, wall brown, green-veined white, dingy skipper on the wing.
13 ... Meadow froghoppers are appearing from their foam 'cuckoo spit' nests on plant stems.
14 ... Young moles are being born.
15 ... Young eels start ascending rivers from the sea.
16 ... Bogbean and yellow iris in flower along the banks of ponds.
17 ... The air is full of blackbird song.
18 ... Ash are coming into leaf, one of the last trees of the spring.
19 ... Swallowtail butterflies are on the wing.
20 ... The first red deer calves of the year are being born.
21 ... Young great tits are leaving their nests.
22 ... Most swifts have laid an egg under loose roof tiles.
23 ... Mistle thrushes cease singing, their work done.
24 ... Fox cubs are emerging from their earths and playing above the ground.
25 ... Common spotted orchid, common mallow, yellow tattle are in flower.
26 ... Brightly coloured garden tiger moths are on the wing.
27 ... Hummingbird hawk-moths are on the wing, looking for nectar.
28 ... The first caddisflies are emerging from water.
29 ... Robins have their second brood; the young of the first brood have left their nest.
30 ... Meadows are full of buttercups.
31 ... Poisonous hound's tongue is in flower.

AUGUST

- 01 ... Second broods of swallows are fledging.
02 ... The caterpillars of the eyed hawk-moth are now fully fed.
03 ... Small red-eyed damselflies on the wing.
04 ... The common earthball fungus attacked by *Boletus parasiticus*.
05 ... Ivy-leaved bellflower in flower.
06 ... Foxgloves are abundant.
07 ... Yellowhammers stop singing.
08 ... Young frogs have dispersed and forage for insects in the grass.
09 ... Devil's-bit scabious still in flower.
10 ... Swifts begin to leave for Africa.
11 ... Silver spotted skipper butterflies on the wing.
12 ... Young slowworms hatch.

4 NOVEMBER

In fields, vast numbers of money spiders
cover the grass with threads of silk.

M. Coates

Marcus Coates
Nature Calendar: 4 November, 2022
silkscreen print on Somerset Satin
81.5 x 62.5 x 4 cm (framed)
Edition of 1 plus 1 artist's proof

£3,500 + VAT (framed)
£3,000 + VAT (unframed)



14 MAY

Young moles are being born.

Marcus Coates

Nature Calendar: 14 May, 2022

silkscreen print on Somerset Satin

81.5 x 62.5 x 4 cm (framed)

Edition of 1 plus 1 artist's proof

£3,500 + VAT (framed)

£3,000 + VAT (unframed)



Marcus Coates
British Birds of Prey: Eagle Owl, 2022
pigment on Hahnemuhle 100% -cellulose,
laid finished rice paper
80 x 60 x 14 cm
Edition 2 of 3

£10,000 + VAT



Goshka Macuga

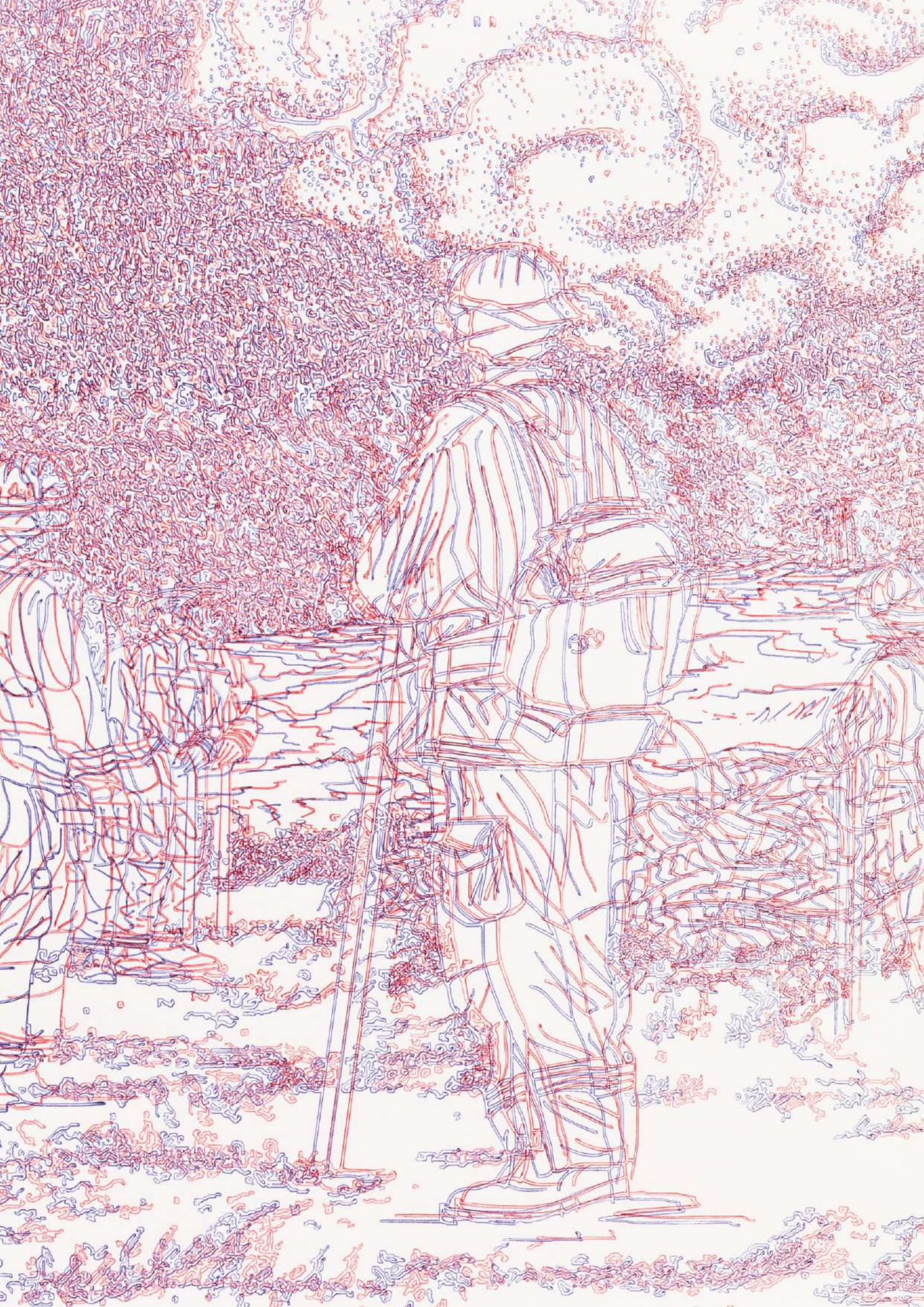
NASA Delta IV Heavy Launching the Parker Solar Probe (12 August 2018)

*Inmate firefighters look on as an aircraft prepares to drop fire retardant
ahead of the River Fire as it burns through a canyon in Lakeport, California
(August 1, 2018), 2021*

biro on paper

185.1 x 130.2 x 5.2 cm (framed)

£25,000 + VAT



Goshka Macuga
GONOGO, 2021

Proposal for Fourth Plinth
Commission, Trafalgar
Square, London



Goshka Macuga
GONOGO, 2021

Reaching for the Stars, Palazzo Strozzi, Florence
4 March - 18 June 2023



Chou Yu-Cheng

Chou Yu-Cheng was born in 1976 in Taipei, Taiwan. Chou lives and works in Taipei. Paintings, objects and performances are central to his practice, questioning society and the place of art within it. Installations have incorporated audiences, performers and the gallery space itself to examine the structure of cultural industries: how corporate sponsorship influences art institutions, as well as the role of less visible workers such as cleaners and security guards. His work has explored attitudes around hygiene and how new diseases have changed the way societies operate. Series of abstract paintings experiment with pigment and technique to explore ideas around nature and the aftermath of the Covid-19 pandemic. Chou sees his work as an amalgamation of Western and Taiwanese traditions.

Origami (2022) is a series of paintings made using cut paper which is painted and inlaid into linen. Pigments are mixed to replicate the density of a riverbed from heavy sediment to flowing water. Colours echo the shades of natural water as well as those of a polluted river. In *Wiping, Perception, Touching, Infection, Disinfection, Education, New Habit* (2019) face towels soaked in lemon are offered to audiences once the temperature reaches 24 degrees - the temperature at which infection spreads most rapidly. It becomes a performance of how new diseases change behaviour. *Chemical Gilding, Keep Calm, Galvanise, Pray, Gradient, Ashes, Manifestation, Unequal, Dissatisfaction, Capitalise, Incense Burner, Survival, Agitation, Hit, Day Light* (2016) is a seemingly random collection of juxtaposed objects and materials in a panoramic display. Central to it is a slab of galvanised steel - a material used for cheap housing and department stores in Taiwan - which viewers are invited to throw rocks at. This act becomes a performance of protest, disrupting the gallery atmosphere as the sculpture shifts from static object to an interactive work. The installation is interspersed with fruit, plates and bowls as well as Chou's gradient paintings, which originate from Chou's perception of daylight.

Solo exhibitions include *Refresh, Sacrifice, New Hygiene, Infection, Clean, Robot, Air, Housekeeping, jackercleaning.com, Cigarette, Dyson, Modern People III*, TKG+ Projects, Taipei (2018) and Edouard Malingue Gallery, Shanghai (2017); Künstlerhaus Bethanien, Berlin (2015); Kaohsiung Museum of Fine Arts, Kaohsiung (2015); Taipei Fine Arts Museum, Taipei (2014); Kuandu Museum of Fine Arts, Taipei (2011); Museum of Contemporary Art Denver, Colorado (2008). Recent group exhibitions include Performa 19 Biennial, New York (2019); Biennale de Lyon (2019); Liverpool Biennial (2018); Museum of Contemporary Art and Design (MCAD), Manila (2018); New Museum, New York (2015); Asian Art Biennial, Taichung (2015); Queens Museum, New York (2013); Taipei Biennial, Taipei (2012). Chou held a residency at the Centre for Chinese Contemporary Art (CFCCA), Manchester in 2013 and received the Taipei Art Award, Taiwan in 2012 as well as the Taishin Visual Arts Award, Taiwan in 2011.



Marcus Coates

Marcus Coates was born in 1968 in London, UK. Coates lives and works in London. By exploring the lived realities of people, animals and nature, Marcus Coates attempts to understand how we relate to each other and the world around us. He re-enacts states of being - a process of radical empathy - to question what it means to be alive now, our history and future. His motivation is to create, examine and critique relational tools. Sometimes, these explorations move beyond the limits of conventional language. Coates' approach is often functional with a social and ecological impact in mind. He works collaboratively, bringing in members of the public, individuals, organisations and institutions, as well as experts from a wide range of disciplines. These include: anthropologists, ornithologists, wildlife sound recordists, choreographers, politicians, psychiatrists, palliative care consultants, musicians and primatologists. Together with Coates, they seek answers to questions about humanity, the natural world and the cross overs between them. He exposes the disconnects within us and the societies we have created. New ways of relating are proposed and put into practice.

The Directors (2022) is a series of five films in which Coates performs the consciousness of individuals who have lived experiences of psychosis. Each subject directs Coates as he conveys their struggle with fear, hallucinations or paranoia and how these symptoms compel them to behave. Coates' approach is a compassionate attempt to challenge stigma around mental health disorders. In *Nature Calendar*, Coates worked with scientists to collate predicted events in the natural world, creating a simple poetic sentence for each day. It is an evolving calendar specific to world regions. Its first iteration was displayed in 2017 for an urban audience in Utrecht station, Holland, for example, on this day: *Wild bluebells are in flower in the woods* or *Young moles are being born*. The work encourages a relationship with the natural world that Coates believes is necessary for a sustainable planet. It uses imagination as a place for these connections to prosper. Coates' *Apology to the Great Auk* (2017) took place on Fogo Island, Canada where the now extinct bird once lived. In the nineteenth century, millions of great auks were hunted out of existence. Coates, in collaboration with residents of the island and its mayor, made a poignant, public apology for this as well as a promise of protection to existing species of auk.

Solo exhibitions include *The Directors*, Artangel, London, UK (2022); *The Animal That Therefore I Am*, OCAT Institute, Beijing, China (2020); *The Last of Its Kind*, Workplace Gallery, London, UK (2018); *Dawn Chorus*, Fundació Joan Miró, Barcelona, Spain (2015); *The Trip*, Serpentine Gallery, London, UK (2010); *Psychopomp*, Milton Keynes Gallery, Milton Keynes, UK (2010); *Marcus Coates*, Kunsthalle Zurich, Switzerland (2009). Coates was nominated for the 4th Plinth Commission in 2014 and was the recipient of a Paul Hamlyn Award in 2008. In 2009 he won the first Daiwa Art Prize.



Goshka Macuga

Goshka Macuga was born in 1967 in Warsaw, Poland and lives and works in London. Macuga's practice is based on historical and archival research, which informs her installations, sculptures, tapestries, and collages. As an artist she simultaneously assumes the role of a curator, historian, and designer. Macuga questions historiography, political structures, and the pressing issues of our time. Over the past years, Macuga has created a series of large-scale tapestries that weave her ideas in assembly mind maps, presentations, and panoramic scenes. Macuga takes up the historical medium of Gobelin tapestries, a portable textile often emblazoned with political messages. Her new series of tapestries are woven in 3-D so that the viewers themselves become part of the scenario.

In 2019, Macuga was commissioned to make a large-scale tapestry for the Museum of Modern Art, New York. The work re-stages a well-known photograph of Andre Malraux taken in 1954 by Maurice Jarnoux for the magazine *Paris Match*, featuring Macuga surrounded by images that are intrinsically linked to MoMA's history and collection. Solo exhibitions include *In Flux*, Fundació Antoni Tàpies, Barcelona, Spain (2022) and MUSAC, León, Spain (2021); *Stairway to Nowhere*, Kestnergesselchaft, Hannover, Germany (2019); *What Was I ?*, Prada Rong Zhai, Shanghai, China (2019); *Intellectual Co-operation*, Neues Museum, Nürnberg, Germany (2018); *To the Son of Man Who Ate the Scroll*, Fondazione Prada, Milan, Italy (2016); *Now this, is this the end... the end of the beginning or the beginning of the end? (part 1)*, Schinkel Pavilion, Berlin, Germany (2016); *Time as Fabric*, New Museum, New York, USA (2016); *Exhibit A*, MCA Chicago, USA (2012); Zachęta National Gallery of Art, Warsaw, Poland (2011); *It Broke from Within*, Walker Arts Centre, Minneapolis, USA (2011); *The Bloomberg Commission*, Whitechapel Gallery, London, UK (2009); *I Am Become Death*, Kunsthalle Basel, Basel, Switzerland (2009) and *Objects in Relation*, Tate Britain, London, UK (2007). She was included in Documenta 2012 and nominated for the Turner Prize in 2008. Her proposal for the Fourth Plinth is currently being shown at the Palazzo Strozzi, Florence, Italy until June 2023.



Lisa Milroy

Lisa Milroy was born in Vancouver, Canada and lives and works in London.

Still life is at the heart of Milroy's practice. In the 1980s, her paintings featured ordinary objects depicted against an off-white background. Subsequently her imagery expanded to include depictions of objects within settings, as well as landscape, architecture, people and the body. As her approaches to still life diversified, so did her manner of painting, giving rise to a range of stylistic innovations. Throughout her practice, Milroy has been fascinated by the relation between stillness and movement, and the nature of making and looking at painting.

Milroy won First Prize in the John Moores Painting Prize 1989, and was elected to the Royal Academy of Arts in 2005. Recent solo exhibitions include *If the Shoe Fits/Bien dans ses pompes*, Frac Occitanie Montpellier, France (2021); *Exchange – Paintings by Lisa Milroy*, White Conduit Projects, London, UK (2021); *Taking the Side of Things*, m2 Gallery, London, UK (2020-21); *Same and Different – Paintings by Lisa Milroy*, One Off Contemporary Art Gallery, Nairobi, Kenya (2021); *Wearing and Staring: YANAGI Miwa and Lisa MILROY*, Fukuoka Art Museum, Fukuoka, Japan (2020); *Ensemble/Together – Paintings by Lisa Milroy*, FRAC Occitanie Montpellier, France (2020); *Here & There – Paintings by Lisa Milroy*, Parasol Unit Foundation for Contemporary Art, London, UK (2018). Recent group exhibitions include *A Century of the Artist's Studio: 1920 – 2020*, Whitechapel Gallery, London, UK (2022).

Milroy was Artist Trustee at Tate from 2013 to 2017 and Liaison Trustee to the National Gallery from 2015 to 2017. She has taught at the Slade School of Fine Art, University College London since 2009. Milroy's work is held in many public collections, including Tate, London; Frac Occitanie Montpellier, France; Metropolitan Museum of Art, USA; Kunstmuseum Bonn, Germany and Fukuoka Art Museum, Japan.



Francis Upritchard

Francis Upritchard was born in 1976 in New Plymouth, New Zealand and lives and works in London and New Zealand. Upritchard's work draws on figurative sculpture, blending references from literature to ancient sculptures, and burial grounds to science fiction. Her installations showcase a wide variety of materials; her distinctive figurative sculptures are made using polymer plastic, amorphous mythological figures in balata - a natural rubber, bronze dinosaurs, glass vessels and ceramic urns. 'Upritchard questions how we construct a vision for the future through our fractured, partial and often conflicted understanding of the past. She creates a place where histories and archives can be viewed anew through playfully exploring aspects of partiality, misreading and uncanny coincidences. Upritchard's mini worlds are anti-imperial and non-hierarchical - there is no dominant culture.' Heather Galbraith.

Upritchard was selected by the Art Gallery of New South Wales to undertake a large-scale commission, *Here Comes Everybody*, unveiled in 2022 outside the new Sydney Modern, Australia. Solo exhibitions include *A Loose Hold*, Kunsthau Pasquart, Biel/Bienne, Switzerland (2022), *Wetwang Slack*, The Curve, Barbican Centre, London, UK (2022), *Surf'n'Turf*, Kate MacGarry, London, UK (2022), *Paper, Creature, Stone*, Christchurch Art Gallery, New Zealand (2022), *Big Fish Eat Little Fish*, Museum Dhondt-Dhaenens, Belgium (2020), *Francis Upritchard*, The Hammer Museum, Los Angeles, USA (2014), *Potato Poem*, Marugame Genichiro-Inokuma Museum of Contemporary Art, Kagawa, Japan (2013), *A Long Wait*, Cincinnati Contemporary Art Center, Ohio (2012) and *A Hand of Cards*, Nottingham Contemporary, Nottingham, UK (2012).

Francis Upritchard's *Save Yourself* represented New Zealand in the 53rd Venice Biennale (2009) and *Viva Arte Viva* at the 57th Venice Biennale (2017). Other group exhibitions include *The Inner Island*, Villa Carmignac, Porquerolles Island, France (2023), *Human Conditions of Clay*, John Hansard Gallery, Southampton, UK (2022), *A Thousand Doors*, collaboration between NEON and Whitechapel Gallery, The Gennadius Library, Athens, Greece (2014) and *Lilliput*, New York High Line, New York, USA (2012).



KATE MACGARRY

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