

THE MODERN INSTITUTE

FRIEZE NEW YORK 2026
BOOTH A4

~~THE MODERN INSTITUTE~~

MATT CONNORS

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

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

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



Right:

Bristowe, 2026
Oil on canvas
66.04 x 55.88 x 2.54 cm
26 x 22 x 1 in
(TMI-CONNM-55864)

Price: USD 65,000 + VAT

Bristowe, 2026 (Detail)
Oil on canvas
66.04 x 55.88 x 2.54 cm
26 x 22 x 1 in
(TMI-CONNM-55864)

Price: USD 65,000 + VAT



MARTIN BOYCE

(B. 1967, Glasgow; 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 traces the way Modernism's optimism and revolutionary concepts have changed over time and examines how its legacy has affected urban space and our aesthetic imagination.

Boyce's ghostly mobile, 'By the Water', 2013, recalls the work of Alexander Calder, Modernist design and natural forms – sun, rain, willow trees. The industrial sculptural forms become the tree branches of a weeping willow. Its isolated elements relate to the 'one-corner' compositions characteristic of Song dynasty painter Ma Yuan. Both artists pull the main subject of a work to one side, activating the space around them. Consistent with other works, the piece plays with and subverts the atmospheres and ideologies of Modernism, utilising the emotional resonance of its stylings. This lends the work a kind of haunted melancholy or sense of uncanny abandonment, but also an elegance and clarity.

Left:

By the Water, 2013
Brass
235 x 121 x 45 cm
92.5 x 47.6 x 17.7 in
(TMI-BOYCM-33679)

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



'The View' pays homage to Martin Boyce's fascination with masks by emphasising a façade and presenting an unknown identity, but unlike a discarded hat, an unworn mask remains very much alive. Its aura is enhanced by the conflation of presence (visible mask) and absence (of eyes, identity, and intention). Their power stems from what they hide rather than what they show. Masks are locations of concealment that safeguard subjectivity while also creating interiority.

Many of Boyce's works incorporate text, written in an angular typeface developed from a repeat pattern designed by the artist and based on the geometric shape of concrete trees created by the modernist sculptors Jan and Joel Martel made for Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris, 1925. These trees, Boyce says, 'represent a perfect collapse of architecture and nature', visualising oppositional elements of urban existence: the natural versus the constructed, the populated versus the uninhabited, old versus new. Boyce has revived their presence, using their likeness as a motif and applying it to a range of his own sculptural outputs. By flattening the component parts of the Martel 'Cubist Trees', Boyce began to see that they could form a repeat pattern and to identify letters in its network of straight lines. As such, Boyce gradually developed an alphabet of letters, which he uses to inscribe verses onto sculptures and paintings. The letters on 'The View' (2019) read 'The Suspended Garden' and 'Broken Branches and Blossoms'.

Right:

The View, 2019 (Detail)
Etched and inked brass, patinated brass
155 x 29 x 38 cm
61 1/8 x 11 3/8 x 15 in
(TMI-BOYCM-46033)

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





Left:

The View, 2019
Etched and inked brass, patinated brass
155 x 29 x 38 cm
61 1/8 x 11 3/8 x 15 in
(TMI-BOYCM-46033)

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

KIM BOHIE

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

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

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

Notably, there are rarely people in her quiet, elegant paintings. Her panoramic views depict moments of contemplation, with elements part real and part imagined. While rarely spectacular or conspicuously dramatic, each one shows a vivid encounter with nature. Her paintings are about looking and personal connection to place, engaging with ideas around closeness – spiritually and physically – and the way it affects our vision. Their often wide-angled compositions push against the use of linear perspective in painting, which dominated European art from the Renaissance to the Impressionists. Instead, they take their cue from East Asian traditions in which sympathising with, rather than studying, the environment is the primary concern.

Right:

Towards, 2025
Colour on canvas
162.2 x 130.3 cm
63 7/8 x 51 1/4 in
(TMI-BOHIK-54581)

Price: USD 110,000 + VAT



Towards, 2025 (Detail)
Colour on canvas
162.2 x 130.3 cm
63 7/8 x 51 1/4 in
(TMI-BOHIK-54581)

Price: USD 110,000 + VAT





Left:

Towards, 2026
Colour on canvas
162.2 x 130.3 cm
63 7/8 x 51 1/4 in
(TMI-BOHIK-55816)

Price: USD 100,000 + VAT

DAVID WOJNAROWICZ

(B. 1954, Red Bank; D. 1992 New York)

**Solo Show for Glasgow International Festival:
David Wojnarowicz
some day this will all be crumbling ruins
The Modern Institute, Carlton Place
(05/06/2026—28/08/2026)**

'I could dream myself—project myself—all around the world in my imagination by looking at those qualities of light, and by looking at those structures.' – David Wojnarowicz

David Wojnarowicz's life and art are intertwined with that of New York City, and particularly the piers located on the Hudson River waterfront of Hudson Square and Greenwich Village. These formed a central pillar of his social and sexual life and his visual practice. Across the 70s and early 80s, the piers became a popular cruising spot and space for creativity for the gay community in dilapidated ruins of Manhattan's maritime industrial past. Wojnarowicz had found pleasure in these spaces ever since he moved to New York from New Jersey as a teenager, attracted to the erotic charge of the deteriorating piers as a place for meaning to exist. The decaying building on Pier 34 was of particular importance to Wojnarowicz, initially offering new space to experiment with and share large-scale paintings with close friends between 1981-83. It eventually became a mainstay of the East Village art scene, replete with fashion shoots and parties. It was demolished by the authorities in 1984.



Right:

Untitled (Blindfolded Nude), 1981
Gelatin silver print
Image: 20.3 x 20.3 cm, 8 x 8 in
Print: 39.4 x 38.1 x 4.4 cm, 15 1/2 x 15 x 1 3/4 in
(TMI-WOJND-55517)

Price: USD 45,000 + VAT

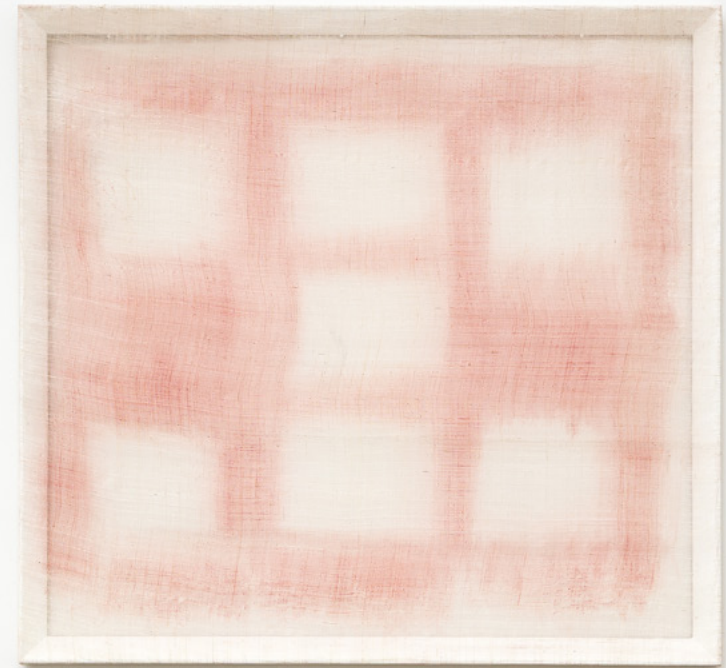


CATHY WILKES

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

**Solo Show for Glasgow International Festival:
The Modern Institute, Aird's Lane
(05/06/2026—28/08/2026)**

Cathy Wilkes' paintings are on silk and linen panels primed with gum arabic and painted with pigments. They show subtly constructed landscapes and compositions of hypostatic objects. Rather than focussing on the visual, their creation is iterative and conceptually led. Wilkes finds a correlative to the interior relationships of her installations, with their careful negotiations of space and placement, on the painted surface. The pieces are influenced by the artist's childhood in Northern Ireland, and by histories and experiences of violence not usually given expression within official representations of war. The paintings harbour forms which exist at the edge of legibility and their combination of celestial sparsity with depictions of land conjures associations with loss and the wilderness – the pursuit of philosophical or religious meaning.



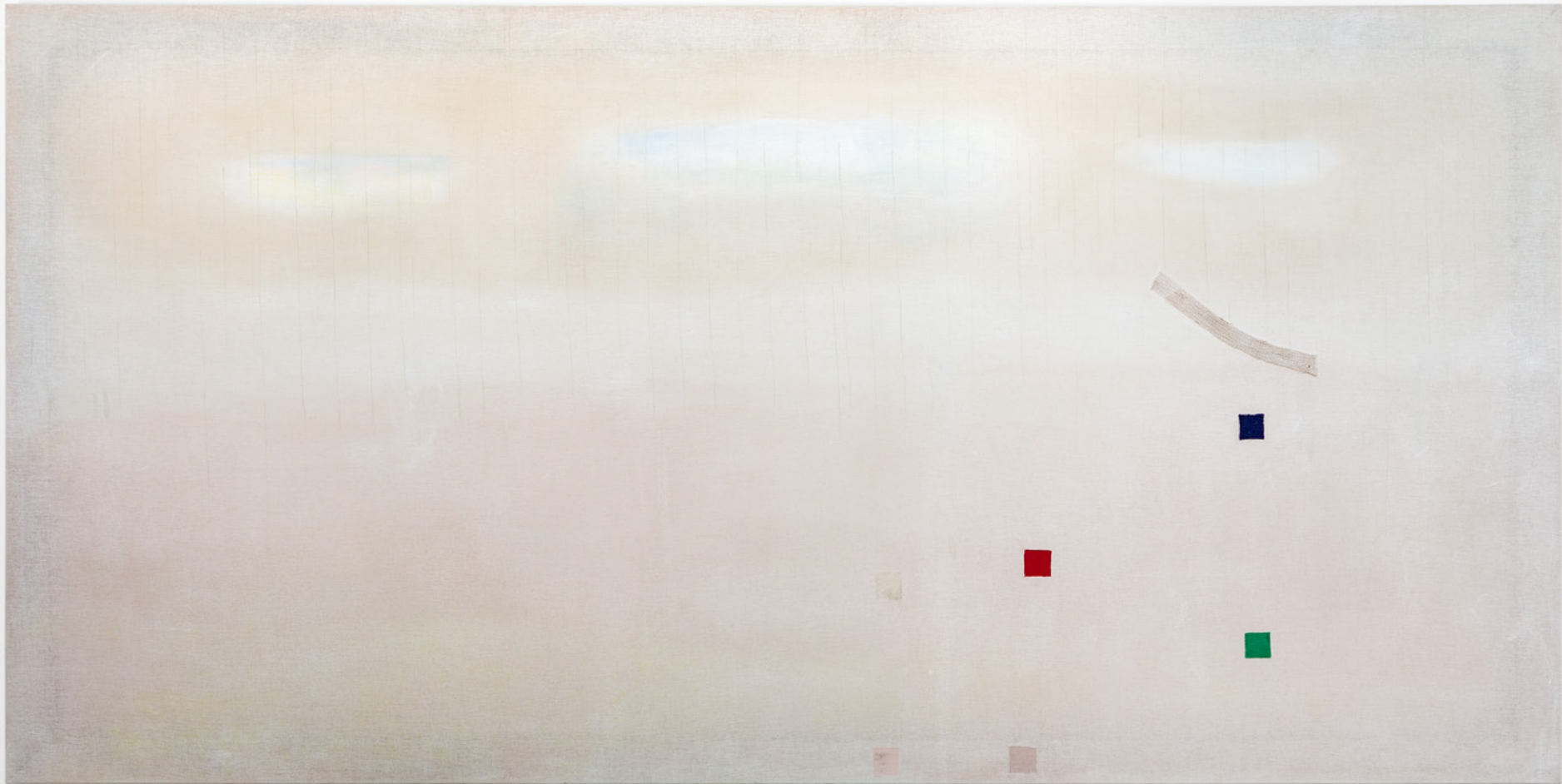
Right:

Untitled, 2021
Pigment and gum arabic on Pineapple Cloth
55 x 51 x 2 cm
21 5/8 x 20 1/8 x 3/4 in
(TMI-WILKC-48708)

Price: GBP 50,000 + VAT / USD 67,000 + VAT



Install view, Cathy Wilkes, The Modern Institute, Osborne St, Glasgow, 2021



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 110,000 + VAT / USD 150,000 + VAT

ELISABETH KLEY

(B. 1956, New York; Lives and works in New York)

**Gallery Solo Show:
The Modern Institute, Bricks Space
(12/03/2026—16/05/2026)**

Elisabeth Kley's work poetically collides ideas of language, architecture and design across time. The intricate monochromatic patterns of Kley's ceramic sculptures are derived from various cultures and redrawn, reshaped and deployed in the studio. Ideas around decoration and fantasy architecture have been a consistent concern for Kley – her first ceramic birdhouses and fountains emerged from drawings of imaginary pavilions made in 1997 – and design objects held in museum collections across the world remain a vital research resource.

While previous bodies of work have pulled from a variety of sources, with the artist finding and altering motifs from decorative methods in ancient Egyptian, pre-Columbian, Islamic and Asian traditions, many of her recent patterns are sourced from the Wiener Werkstätte archive held by the Museum of Applied Arts, Vienna. The Wiener Werkstätte was a community of artisans, artists, and designers, operating in Vienna in the early 20th century, concerned with the artistic production of utilitarian items in a variety of media.

The shapes of the sculptures are developed intuitively and assembled from coils and slabs. Once they've had their first firing and are no longer fragile, Kley begins the more involved process of their patterning, drawing from her database of images and translating them onto the three-dimensional forms. Patterns painted on pieces of paper matching each facet of a sculpture are taped to its surfaces and adapted until they feel right. The ceramics are then painted with white underglaze, with wax applied to sections that will stay white and a layer of cobalt stain and black underglaze added to unwaxed areas. The designs are set with a second firing and finally, the works are painted with unevenly applied homemade glazes and fired again.

Right:

Two Layered Vessel with Ladders and Arrows, 2025
Glazed earthenware
39.4 x 35.6 x 35.6 cm
15 1/2 x 14 x 14 in
(TMI-KLEYE-55323)

Price: USD 12,000 + VAT



Install view, 'The Invisible Hands of Birds', Elisabeth Kley with Torbjørn Vejvi, The Modern Institute, Bricks Space, Glasgow, 2026



TORBJORN VEJVI

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

Over the last three decades, Torbjörn Vejvi has created an expansive body of poetic sculptural work. Alongside these freeform, enigmatic works, he also has produced an ongoing series of colourful hand-turned wooden lamps, vessels and candle holders. While these take on a functional capacity, they nonetheless maintain the spirit of inventiveness and knowing references to pop culture and design extant elsewhere in his practice. In particular, their vibrant colours and eccentric shapes nod to the postmodern design work of Ettore Sottsass (1917-2007) and Memphis Milano more widely. Each lamp is crafted from a block of maple. They are turned on a lathe to form their signature silhouettes and then painted as they spin too, producing the elegant gradations of colour and bold lines of the finished pieces.

Left to Right:

Untitled, 2026
Maple, water-based paint, electrical parts
37 x 28 cm
14 5/8 x 11 in
(TMI-VEJVT-55544)

Untitled, 2026
Maple, water-based paint, electrical parts
32 x 19 cm
12 5/8 x 7 1/2 in
(TMI-VEJVT-55543)

Untitled, 2026
Maple, water-based paint, electrical parts
40 x 28 cm
15 3/4 x 11 in
(TMI-VEJVT-55542)

Price: USD 4,000 + VAT Each



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 but are grounded in art history. In the early 2000s, McGurn was awarded the John Kinross Scholarship by the Royal Scottish Academy, which provided the time and means to develop her work in Florence, Italy. While studying the art of the Renaissance, McGurn became particularly interested in the work of Jacopo Pontorno (1494-1557) and his colours and compositions have remained influential.

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.

Right:

Private Benjamin, 2026
Oil on printed canvas
135 x 86 cm
53 1/8 x 33 7/8 in
(TMI-MCGUF-55873)

Price: GBP 40,000 + VAT / USD 54,000 + VAT





Left:

2nd life, 2024
Oil, charcoal and marker on canvas
180 x 160 cm
70 7/8 x 63 in
(TMI-MCGUF-53773)

Price: GBP 58,000 + VAT / USD 78,000 + VAT



Install view, 'The Infinite Woman', Fondation Carmignac, Porquerolles, 2024



Right:

ROM-COM, 2026
Oil on printed canvas
136 x 89 cm
53 1/2 x 35 in
(TMI-MCGUF-55874)

Price: GBP 40,000 + VAT / USD 54,000 + VAT

CONSTANTIN THUN

(B. 1986, Milan; Lives and works in Berlin)

Gallery Solo Show:
The Modern Institute, Osborne Street
(12/03/2026—16/05/2026)

‘At the centre of what I do lies an attention to how we perceive: to the immediacy of looking, touching, and being with objects and images, and to the quiet relationships that form between them and us.’ - Constantin Thun

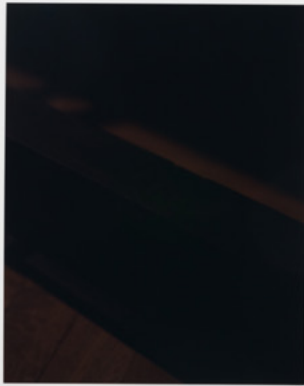
In 2020, in collaboration with architect Andrea Faraguna, Constantin Thun created Cabin, a modular structure composed of 36 wall panels and assorted structural elements, all made of oak and joined using traditional Japanese techniques. It functions both as a sculptural installation and as a flexible architectural framework, appearing in various configurations: as a completed, four-walled room with no entry or exit point; deconstructed and displayed in components; or as a host for other works and objects. Cabin is a place in which we can reconsider what is seen and encountered, itself being the site of that very inquiry. These enigmatic photographs depict the components of Cabin dispersed throughout the artist’s apartment. The prints are inky and dark with the joinery lit only by moonlight. The images are printed on metallic paper, giving the finished works a reflective component which responds to their immediate environment.

Right:

tbt, nd (Detail)
Fujiflex print, artist’s frame
Image: 35 x 28 cm, 13 3/4 x 11 in
Frame: 70 x 65 cm, 27 1/2 x 25 5/8 in
(TMI-THUNC-55528)

Price: EUR 6,000 + VAT / USD 7,000 + VAT





Left:

tbt, nd

Fujiflex print, artist's frame

Image: 35 x 28 cm, 13 3/4 x 11 in

Frame: 70 x 65 cm, 27 1/2 x 25 5/8 in

(TMI-THUNC-55528)

Price: EUR 6,000 + VAT / USD 7,000 + VAT



Installation view, Constantin Thun, The Modern Institute, Osborne St, Glasgow, 2026

Right:

tbt, nd
Knives, cotton dress shirt
10 x 45 x 60 cm
4 x 17 3/4 x 23 5/8 in (as arranged)
(TMI-THUNC-55606)

Price: EUR 10,000 + VAT / USD 12,000 + VAT



SUE TOMPKINS

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

Gallery Solo Show:

Love Ahead

The Modern Institute, Aird's Lane

(13/03/2026—16/05/2026)

At the root of Sue Tompkins' practice is her interest in language – in the formation of words and the use of speech and voice in the service of personal expression. *Love Ahead* continues the artist's exploration of this territory, comprising a new suite of paintings which surround typewritten works, paintings and performance texts displayed across a set of centrally placed vitrines. Collectively, the vitrines track Tompkins' poetic rearranging and distortion of conversational fragments and everyday phrases. One features the performance text for 'Country Grammar', 2003, one of her earliest pieces performed in a gallery context. It collates the stream of notes, observations and writings which formed the basis of her live performances.

The wall-based canvases mark a shift away from the legible words and phrases key to recent works. In them tertiary colours, amorphous shapes and streaks of gold play a more central role. Words dissolve into gestures made in thick impasto with sections of PVA glue and other media adding additional body to their surfaces. The works were painted directly with the artist's hand, with Tompkins drawing out repetitive slants, diagonals and circular motions – dots and circles pervade, often coming to resemble flowers or celestial bodies. The paint is dispensed first and then mixed directly on the canvas to create dynamic tonal and chromatic changes. In this way, the physical application of the paint creates an opportunity for editing, and the final compositions are paired back and singular. Each bears the marks of successive layers and revisions. Tompkins' associative and intuitive gestures hint towards an ever-elusive meaning or hidden personal intention and the gestural nature of the paintings can be understood as an extension of Tompkins' performances, elaborating on the affective possibilities of words.

Left:

We.R, 2015

Acrylic on canvas

122 x 102 x 5 cm

48 x 40.2 x 2 in

(TMI-TOMPS-37822)

Price: USD 15,000 + VAT







Right:

Chan de leur dawn, 2026
Acrylic. PVA, sugar and salt
42.3 x 32.2 x 3.8 cm
16 5/8 x 12 5/8 x 1 1/2 in
(TMI-TOMPS-55721)

Price: USD 6,500 + VAT

ANDREW J. GREENE

(B. 1987, Chicago; Lives and works in Los Angeles)

'I think about the subjective experiences and relationships we bring to these symbols as a material that can be mined and used to redefine each symbol's objective meaning. I also think about this as a strategy to reflect on uncertainty— personal uncertainty, political uncertainty, social uncertainty, and to interrogate the systems that inform our ideas about class, taste, and aspiration.' – Andrew J. Greene

Andrew J. Greene remakes or re-stages symbols and scenes from contemporary consumerist culture. The collective desires and emotions projected onto the objects and spaces of commerce are a metaphysical raw material that Greene uses to reverse engineer meaning. At a time when there is little consensus about what is true or real, Greene's sculptures offer a meditation on this uncertainty. Greene understands the relationships between class, taste, and aspiration to be as certain or uncertain as the material relationships within his sculptures.

We're showing new pieces from Greene's 'Timeless Symbols' series. Each of these works comprises a single stainless-steel stanchion topped with a rotating item. Their stylish form collides a piece of security apparatus with a commercial retail presentation. Greene eschews conventional forms of authorship, which can function to centre the distinct voice and attitude of the artist, in favour of appropriation. This allows him to establish clearer connections between various cultural locations, objects, and forms of political agency – a quality also emphasised by Greene's employment of industrial fabricators.

Left:

Timeless Symbols (Carlyle ashtray), 2026 (Detail)
Stainless steel stanchions, display motors, vintage ashtray, cigarette
145 x 2 x 5 cm
57 1/8 x 3/4 x 2 in
(TMI-GREEA-55498)

Price: USD 15,000 + VAT





Right:

Timeless Symbols (Carlyle ashtray), 2026
Stainless steel stanchions, display motors, vintage ashtray, cigarette
145 x 2 x 5 cm
57 1/8 x 3/4 x 2 in
(TMI-GREEA-55498)

Price: USD 15,000 + VAT



JULIA CHIANG

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

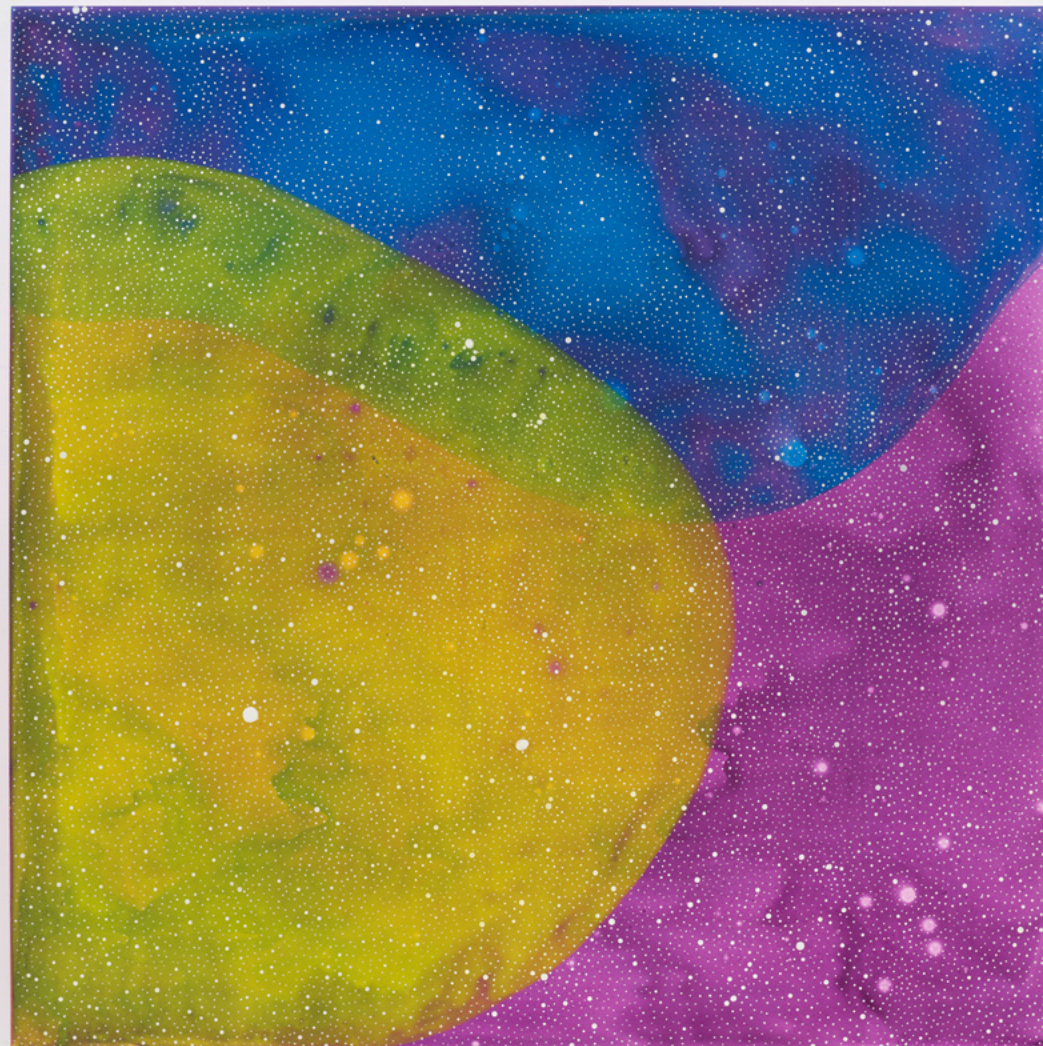
Julia Chiang's working method is considered, with each work reflecting a period of introspection. Her paintings appear caught in a state of transformation, tracing momentary interactions between different forces, represented by pools of colour, dots and multiple petal-like cells. The latter recall tangible corporeal effects, a sweat tinged brow or the rainbow purple-yellow of a bruised limb, for example, but could equally be related to celestial or microbial bodies. And while Chiang's focus is bodily or organic, the works remain open. Each one has its own unique weather. The patterning of petal forms and dots evokes contour lines, diagrams illustrating energy flows, or osmosis between watery zones.

Chiang has spoken about employing thin washes, pouring paint and layering up sections of colour in her compositions, understanding this as an analogy for layers of skin, what it hides or reveals. In this way, her new works elegantly draw together seemingly dialectic ideas – the near and far, terrestrial and celestial, mind and body – speaking to the emotions, feelings and tensions we hold in the body. They are simultaneously tactile and metaphorical, evoking moments of elevated experience – anger, laughter or wonder. The interacting forms in the paintings lends them to erotic, playful and perhaps combative interpretation, and the titles emphasise this quality. They present a broad range of our dynamic and charged interactions with the world.

Right:

She Said She Could See You Right There Right There, 2024
Acrylic on wood panel
121.9 x 121.9 cm
48 x 48 in
(TMI-CHIAJ-53286)

Price: USD 40,000 + VAT





Install view, Julia Chiang, RxART, Maimonides Medical Center, New York, 2026

Right:

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

Price: USD 50,000 + VAT





Install view, Julia Chiang, RxART, Maimonides Medical Center, New York, 2026

JESSE WINE

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

Wine's sculptural work is uniquely lyrical and surreal. He is concerned with exploring the relationship between the physical and psychological, in particular as they manifest in terms of weight, gravity and pose. His individual sculptures have a playful archetypal quality, depicting anthropomorphic elements, geometric shapes, and houses, amongst other things. A key preoccupation of recent works has been cycles of rest and activity. 'Education & manner', 2023, continues in this vein. The work features two ceramic sections in conversation, both painted with sand and Wine's signature blue pigment. Together they form a figure, one that is gently animated and slightly tensed – as if ready for action.

'Spiritual Advisor', 2026, is part of a newer body of work in bronze which the artist began following the loss of his father. These capture the sense of a renewed gaze, with attention paid to the poignancy to be found in the placement of objects and in small details. They have a lightness, incorporating casts of thin, intricate forms which often float or appear in suspension.

Left:

Education & manner, 2026
Bronze
231.1 x 68.6 x 50.8 cm
91 x 27 x 20 in
Edition of 3 plus 2 artist's proofs
(TMI-WINEJ-55888)

Price: USD 120,000 + VAT







Right:

Spiritual Advisor, 2026
Bronze
43.2 x 33 x 12.7 cm
17 x 13 x 5 in
(TMI-WINEJ-55898)

Price: USD 35,000 + VAT



Left:

Spiritual Advisor, 2026 (Detail)
Bronze
43.2 x 33 x 12.7 cm
17 x 13 x 5 in
(TMI-WINEJ-55898)

Price: USD 35,000 + VAT

Right:

Education & manner, 2023
Ceramic, sand and paint
231.1 x 68.6 x 50.8 cm
91 x 27 x 20 in
(TMI-WINEJ-50444)

Price: USD 40,000 + VAT



GARDAR EIDE EINARSSON

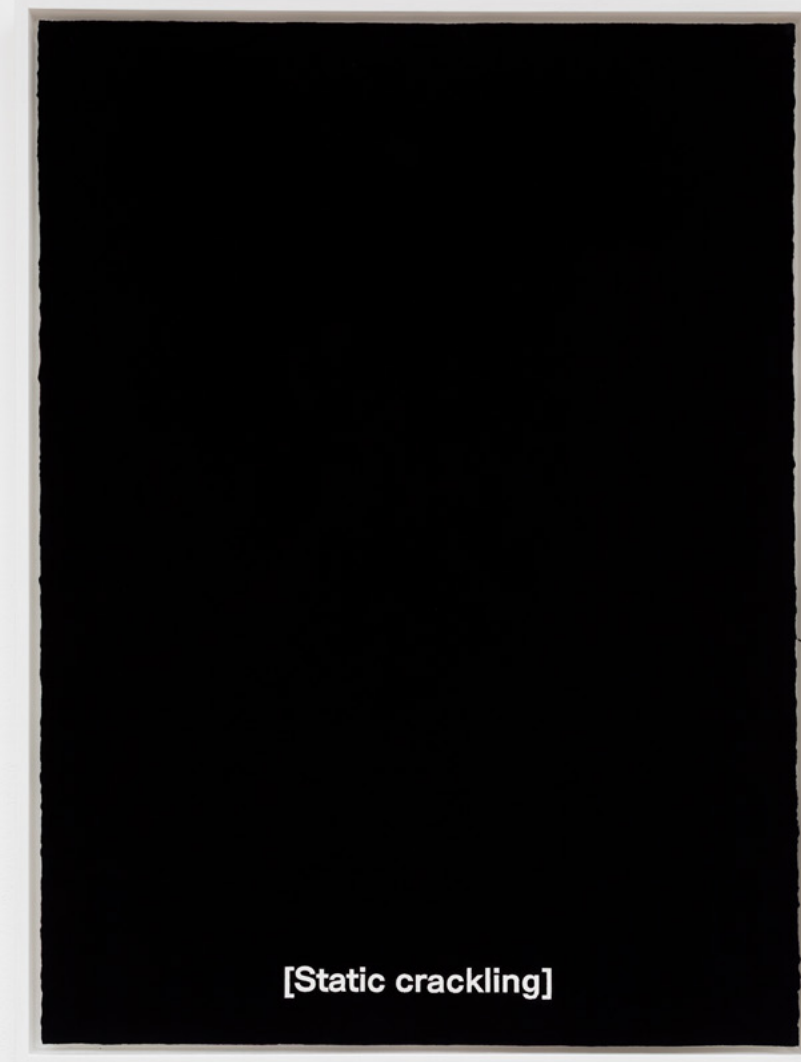
(B. 1976, Oslo; Lives and works in Tokyo)

Tokyo-based Gardar Eide Einarsson conceptually driven work explores themes of identity, communication, and visibility across various media, often utilising particular symbols or elements of appropriated text in works which subvert the traditions of Minimalism. Across his diverse oeuvre he employs forms of visual or textual uncertainty to explore the political ideologies of our current moment. 'Static Crackling' is from a new series based on the closed captioning used in films and television programmes to provide additional or interpretive information to viewers. Einarsson's focus is on descriptions of non-speech elements found in a variety of programming, from sci-fi to stand-up comedy. He pulls these from their original context, placing them on a monochrome background – making the absence of an image palpable but also then allowing the text to generate its own poetic associations.

Right:

Static Crackling, 2024
Gouache on Arches paper
76 x 56 cm, 29 7/8 x 22 in unframed
80 x 60 x 3.5 cm, 31 1/2 x 23 5/8 x 1 3/8 in framed
(TMI-EINAE-54386)

Price: USD 12,000 + VAT





(policemen laughing)

(サイレン)

[panicked breathing]

(タイヤがきしむ音)

ANDREW KERR

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

Andrew Kerr's practice has generally been understood as one rooted in the hermetic space of the studio, with the artist returning to a modest set of painterly materials – ready to be tried and tested again. Paintings on paper have been a focus over recent years, in size and theme related to the tradition of easel painting – from Georges Braque to Prunella Clough and Raoul de Keyser. These lyrical works depict relationships between shapes and colours organised in relatively shallow pictorial space. Their enigmatic final forms can resemble vessels, emblems, still lifes or landscapes. Drawing is a foundational activity for Kerr and he begins his days at the studio with it. Choosing a single word, he repeatedly outlines its letterforms, pulling at their legibility, submerging their meaning in compositional play on the page. The abstraction of type becomes a conduit for pictorial ideas and figurative associations. Kerr's paintings are the direct result of this routine, transferred from page to painting. They 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.



Left:

Stamp, 2019
Acrylic, paper
20.5 x 29.7 cm, 8.1 x 11.7 in unframed
48.5 x 33.7 cm, 19 1/8 x 13 1/4 in framed
(TMI-KERRA-45809)

Price: USD 18,000 + VAT





Untitled, 2025, Acrylic on paper, 29.5 x 42 cm, 11 5/8 x 16 1/2 in unframed, 56.5 x 87 x 3 cm, 22 1/4 x 34 1/4 x 1 1/8 in framed, (TMI-KERRA-55318), Price: USD 18,000 + VAT

JIM LAMBIE

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

Recognised for his bold chromatic vocabulary and layered references to music, popular culture, art history, and quotidian ritual, Lambie's practice generates multi-sensory encounters that challenge and reorient the viewer's perception of space and form. 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 (Everlasting Light)', 2026 is composed from layered sections of aluminium sheeting. Each sheet in these sections was painted with gloss paint on one side before having their corners folded by hand. The effect of their joyous layering is a monochrome 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.



Left:

Metal Box (Everlasting Light), 2026
Polished steel and aluminium sheets, gloss paint
80 x 80 x 22 cm
31 1/2 x 31 1/2 x 8 5/8 in
(TMI-LAMBJ-55668)

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





Right:

To be titled, 2026
Sunglass lens, lead came
93.5 x 146.5 cm
36 3/4 x 57 5/8 in
(TMI-LAMBJ-55880)

Price: GBP 80,000 + VAT / USD 110,000 + VAT

ANDREW SIM

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

Andrew Sim's practice is concerned with a set of core motifs – flowers, horses, rainbows, birds and werewolves – relating to growth and companionship. Sim draws upon everyday experience to inflect these symbols with elements of autobiography, anthropomorphizing natural subjects and creating new characters to elegantly unfold ideas around their gender presentation and desire for queer placemaking. Each motif holds a deep personal significance, and they are often repeated and twinned to create a series of connections either within or across works. Sim's pastel colours are applied using a soft foam-tipped palette knife, mimicking the application of makeup, and the expressive postures and otherworldly glow of their subjects speak to feelings of both vulnerability and affirmation. There is no definitive reading of the works and their compositions, while grounded in queerness, remain poetically open. After-the-fact it becomes apparent that progressions in their practice coincide with landmarks in their personal life. For example, over the last two years, stars have begun to populate the works, corresponding to the artist's immersion in queer nightlife.

Right:

portrait of a werewolf without hair surrounded by stars, 2025
Pastel on canvas
120 x 70 cm
47 1/4 x 27 1/2 in
(TMI-SIMAN-55315)

Price: USD 24,000 + VAT







portrait of a red horse with red background, 2026, Pastel on canvas, 35 x 45 x 3.5 cm, 13 3/4 x 17 3/4 x 1 3/8 in, (TMI-SIMAN-55667), Price: USD 12,000 + VAT

VICTORIA MORTON

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

**Solo Show for Glasgow International Festival:
The Modern Institute, Osborne St
(05/06/2026—28/08/2026)**

'I'm trying to orchestrate a kind of slow patterning or choreography across the canvases, each one is looked at from a different distance.' - Victoria Morton

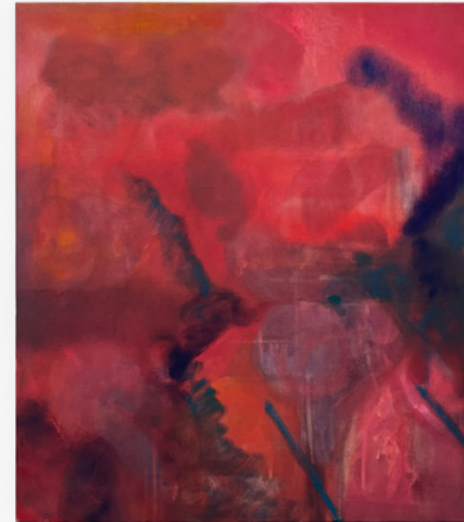
Based between Glasgow and Frossombrone, Italy, Morton is an artist and musician whose innovative work across disciplines spans over three decades. Known for her explorative and expansive approach to painting, Morton has also undertaken collaborations, residencies and commissions extending into sculpture, textiles, sound and costume design. Her work as a visual artist sits alongside her musical practice both solo, under the moniker Onde de Bouche, and in many collective initiatives, such as the all female band Muscles of Joy (circa 2008-2014) and the music project Sotto Voce (ongoing) with Luke Fowler.

Her recent paintings vary in scale, opacity, colour and spatiality, with each distinctly painted composition having been developed with a degree of intricacy and intuition. Influenced by musical composition and colour perception alongside personal narratives, historical and cultural references, her works explore a continuously unfolding visual, spatial and psychological experience. The pieces are built up methodically in thin washes which Morton then intuitively develops with responsive brushwork and patterning. Each one contains various contrary movements which create an uneasy figure-ground relationship, shifting and strange. Colours deceive, as fresher dark layers recede behind lighter marks. Up close, one becomes aware of Morton's hand, and of how inflected and detailed the drips, blots, and washes are.

Right:

Pneuma, 2026
Oil on linen
90 x 80 cm
35 3/8 x 31 1/2 in
(TMI-MORTV-55876)

Price: GBP 20,000 + VAT / USD 27,000 + VAT







EVA ROTHSCHILD

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

Institutional Solo Show:
The Pigott Gallery
Goodwood Art Foundation
(02/05/2026—01/11/2026)

Eva Rothschild's practice explores sculpture in the expanded field. Her work adopts and transforms various forms of Modernist and in particular Minimalist sculpture, often inverting their associated utopianism. In this sense, certain forms of 20th century sculpture are understood as being vectors for forms of subliminal power and political certainty which can be deconstructed. For Rothschild, a study of the physical and material structures that make up our society is necessarily part of a study of its social and political values. Material and context are key to her work and her installations develop a series of tensions, combining various industrial materials, from steel and Jesmonite to Plexiglas and wood.

Her forms are simultaneously familiar and alien. The artist is searching for balance and 'rightness' in each piece – a heady mix of colour, form and texture. This logic often extends to the relationships between different sculptures too – developing a sense of mystery akin to the classical format of the sculpture garden. The twists and turns of 'Crystal Tips' have an elegance and chalky softness. The work's scale relates to the human body but the form is closer to that of industrial piping and ventilation. The work continues Rothschild's engagement with 'episodic form' – meaning the shapes can be broken down into smaller and smaller components or multiplied indefinitely.

Left:

Cosmos, 2018
spray painted aluminium
350 x 370 x 340 cm
137.8 x 145.7 x 133.9 in
(TMI-ROTHER-44731)

Install view, Eva Rothschild, The Pigott Gallery, Goodwood Art Foundation, Chichester, 2026



Right:

Crystal Tips, 2025
glazed ceramic, perspex
167 x 40 x 40 cm
65 3/4 x 15 3/4 x 15 3/4 in
(TMI-ROTHE-54831)

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

HAYLEY TOMPKINS

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

Tompkins' recent panels mix a dreamlike quality with a sense of the ordinary. They feature staccato lines and sections of rhythmic colour, evocative of unrest and fracture but also the optical effects of dappled light falling on the surfaces of a room. Each demonstrates a subtle but decisive shift towards figurative depictions, with areas suggestive of landscapes, plants and windows. The florid, brightly coloured nature of her surfaces are aligned with Symbolist painting, foregrounding gesture and oneiric forms which can act as metaphors for ideas around interpersonal relationships, and the coexistence of love and loss.

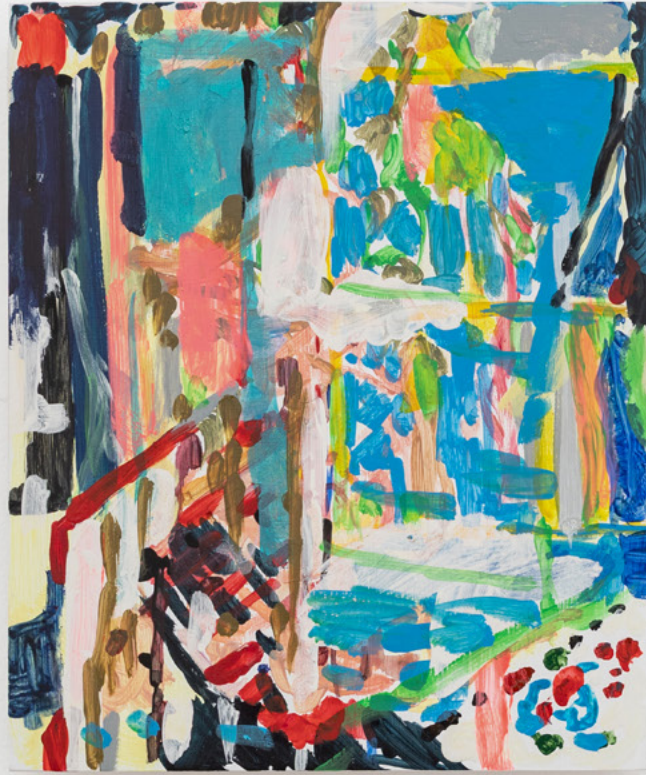
Tompkins' paintings are developed intuitively, products of imagination as well as intensive bursts of physical energy. Their starting point is often a feeling, with Tompkins recollecting and responding to associated interiors, places and artworks. They also have a complex and questioning dialogue with historical painting, specifically artists who worked at the intersection of abstraction and figuration, merging interior thoughts with external representations. There are current affinities to be found with Graham Sutherland's surrealist landscapes from the 1930s and 40s, the lyrical abstraction of Joan Mitchell's oeuvre and Henri Matisse's rich interiors and cityscapes.



Left:

Replica of the Day, 2025
Acrylic on gesso panel
36 x 30.5 x 3 cm
14 1/8 x 12 x 1 1/8 in
(TMI-TOMPH-54569)

Price: USD 9,500 + VAT



Arrival at the Window, Cuff XII, 2025
Acrylic on gesso panel and found object
Painting: 30.5 x 25.5 x 3 cm, 12 x 10 x 1 1/8 in
Cuff: 11 x 16.5 x 6.5 cm, 4 3/8 x 6 1/2 x 2 1/2 in
(TMI-TOMPH-54913)

Price: USD 16,000 + VAT



MARK HANDFORTH

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

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

Mark Handforth works from his studio, creating pieces which are informed by the plant life and built environment of American cities, from Miami to New York. His sculptures utilise a variety of materials and often integrate everyday objects. As such, they operate in a novel space between Minimalism and Pop Art, allowing for a reconsideration of the quotidian. ‘Miami Avenue’, 2019, simultaneously recalls the natural twists and turns of tree branches or a bouquet of flowers and also the dented and damaged material found in the edgelands of urban space. Handforth explores light and shape through the use of neon and bright colour, with the mix of cool and warm artificial light transforming the perception of the work’s metal forms. There is an elegant tension between the organic and the geometric, the abstract and symbolic.

Left:

Miami Avenue, 2019
Aluminium, wood, fluorescent light
152.5 x 76 cm
60 1/8 x 29 7/8 in
(TMI-HANDM-49223)

Price: USD 70,000 + VAT

Right:

Miami Avenue, 2019
Aluminium, wood, fluorescent light
152.5 x 76 cm
60 1/8 x 29 7/8 in
(TMI-HANDM-49223)

Price: USD 70,000 + VAT



OSAMA AL RAYYAN

(B. 1995, Damascus; Lives and works in Basel)

Osama Al Rayyan's paintings depict lone people or small groups, capturing a moment of ambiguous action. Their bodies and garments are richly rendered, and the paintings' chromatically dense environments are key to their atmosphere – the air feels thick with an indefinable tension. The figures appear as if in the aftermath of an event, or else waiting for something to happen and simply attempting to pass time. There is a melancholy aspect to Al Rayyan's various enigmatic scenes, and his figures often seem contemplative with eyes downcast.

In the studio, Al Rayyan works intuitively, allowing decisions around colour and form to emerge naturally, without the need of a self-imposed conceptual framework. His poetic works draw together imaginary elements, observational drawing and his real-world experiences, with compositions often developing directly on the canvas. Literature remains a key influence on his practice too. While not providing any direct references, for Al Rayyan twentieth century Latin American writing and specifically Magical Realism has provided a framework for understanding his merging of the ordinary with the fantastical or uncanny.



Left:

Untitled, 2025
Oil on canvas
96 x 88 x 2 cm
37 3/4 x 34 5/8 x 3/4 in
(TMI-RAYYA-54594)

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



Right:

Untitled, 2025
Oil on canvas
30 x 30 x 2 cm
11 3/4 x 11 3/4 x 3/4 in
(TMI-RAYYA-54595)

Price: EUR 5,000 + VAT / USD 6,000 + VAT

ANNE COLLIER

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

Over the past two decades Anne Collier has developed a far-reaching body of work that considers our evolving relationships – emotional, psychological, biographical, etc. – with photographic images and with the medium of photography itself. Central to Collier’s project is a consideration of the processes through which we develop highly personal relationships with photographic images, and how these narratives both relate to and negotiate photography’s own relationship with memory, melancholia and loss.

Shot in the studio, using a large-format analog camera, Collier’s work is informed as much by earlier technical and commercial photography as it is by the work of the ‘Pictures’ generation of artists. In Collier’s work a tension is established between the ‘objective’, almost forensic-like depiction of her subjects and the often highly emotional nature of the images that she re-presents. Throughout her work Collier emphasises the fraught relationships between gender and image-making.

“Woman Crying (Comic) consist of photographic details of their ostensible subjects drawn from romance comics of an earlier era, that of four-color process printing and Ben-Day dots. With these works we are in the realm of the extreme close-up... At this level of enlargement, we become engrossed by the details of the printing process itself, with its separation and overlay of cyan, magenta, and yellow dots, and its inky black that sits on top of these colors, defining contours and the dense thickets of eyelashes and brows. We even glimpse the grain of the cheap paper on which these panels were printed, losing ourselves between the heightened emotional state depicted, its stylized representation, and the mechanical means by which it has been reproduced.” - Historian Tom McDonough

Left:

Woman Crying (Comic) #24, 2020

C-print

126.2 x 166.1 cm, 49 3/4 x 65 3/8 in unframed

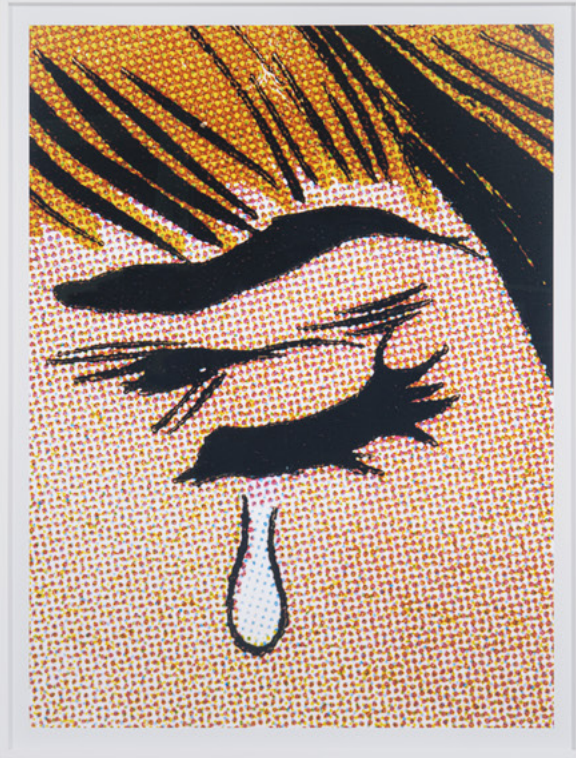
128.7 x 168.6 x 4.5 cm, 50 5/8 x 66 3/8 x 1 3/4 in framed

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

(TMI-COLLA-50315)

Price: USD 28,000 + VAT







Album (Wave), 2022, C-print, 77.7 x 104.1 cm, 30 5/8 x 41 in unframed, 79.9 x 106.4 x 4.1 cm, 31 1/2 x 41 7/8 x 1 5/8 in framed, Edition of 5 plus 2 artist's proofs (#4/5), (TMI-COLLA-51559), Price: USD 26,000 + VAT

YUICHI HIRAKO

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

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

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

Right:

Green Master 118, 2026
Acrylic on canvas
117 x 91 cm
46 x 35 7/8 in
(TMI-HIRAY-55703)

Price: USD 31,000 + VAT







Wooden Wood 175, 2026, Wood, Acrylic paint, , Overall: 96 x 94 x 40 cm, 37 3/4 x 37 x 15 3/4 in, (TMI-HIRAY-55811), Price: USD 45,000 + VAT

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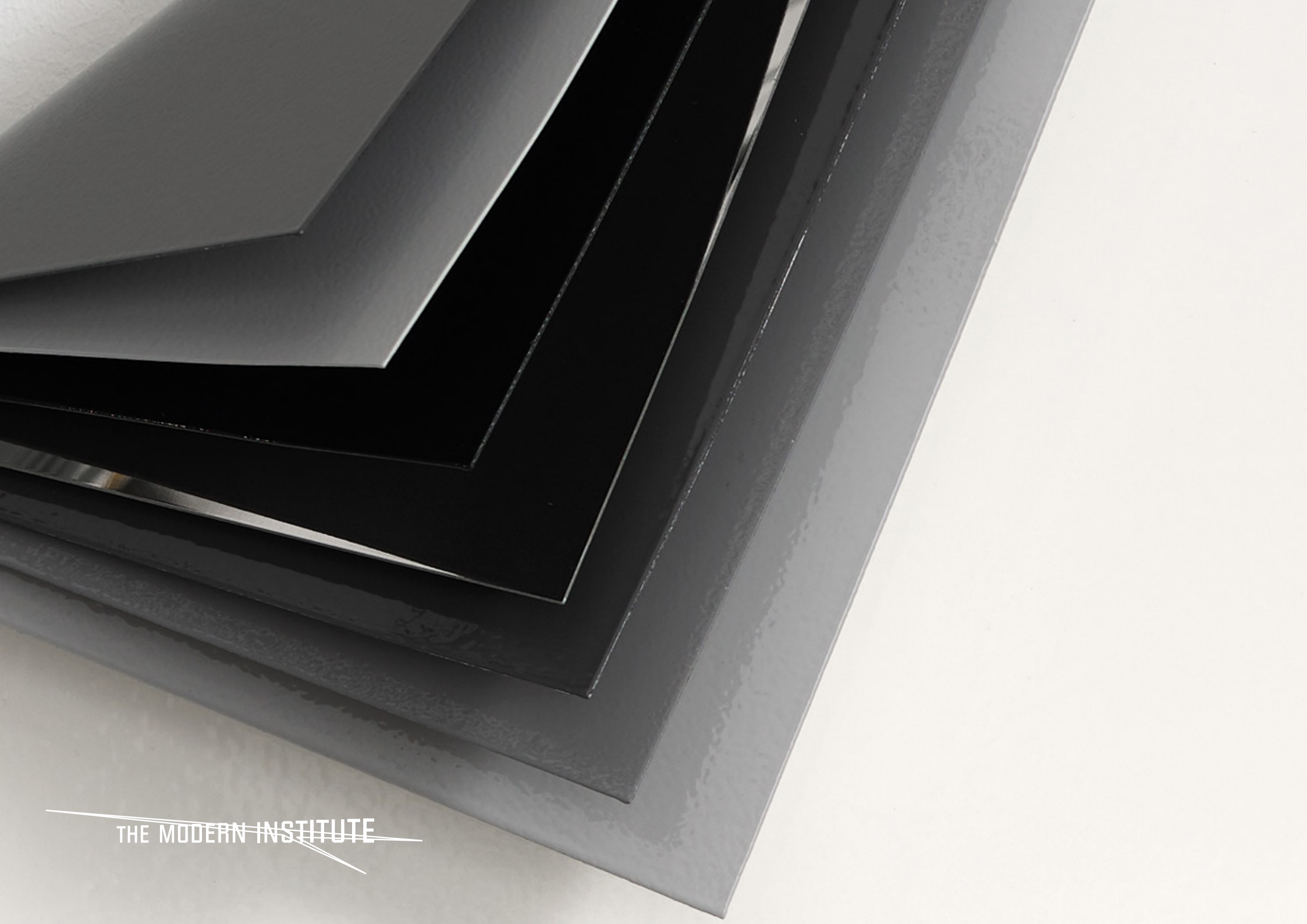
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