

ART BASEL HONG KONG

BOOTH 3C09

Gallery artists:

Dirk Bell	Andrew Kerr	Eva Rothschild
Martin Boyce	Shio Kusaka	Monika Sosnowska
Anne Collier	Jim Lambie	Simon Starling
Matt Connors	Liz Larner	Katja Strunz
Jeremy Deller	Tobias Madison	Tony Swain
Alex Dordoy	Jack McConville	Spencer Sweeney
Urs Fischer	Adam McEwen	Joanne Tatham &
Kim Fisher	Victoria Morton	Tom O'Sullivan
Luke Fowler	Scott Myles	Padraig Timoney
Henrik Håkansson	Nicolas Party	Hayley Tompkins
Mark Handforth	Toby Paterson	Sue Tompkins
Thomas Houseago	Simon Periton	Cathy Wilkes
Richard Hughes	Manfred Pernice	Michael Wilkinson
Chris Johanson	Walter Price	Gregor Wright
William E. Jones	Mary Redmond	Richard Wright

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~~THE MODERN INSTITUTE~~

MARTIN BOYCE

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

At Art Basel Hong Kong, we will have on view a recent panel by Glasgow-based artist, Martin Boyce. The piece utilizes materials and textures which give them an appearance of being extracted from an architectural or public space, while simultaneously maintaining a format which conforms more to the idea of 'interior'. Boyce's panels typically feature poetically expressive phrases – in this case lending the title of the work 'A Lonely Sun' etched directly onto the wood of the work on the left-hand page. Rendered in the Martel-inspired alphabet Boyce has incorporated into his pieces since 2009, the shapes were inspired by a photograph of Jan and Joel Martel's concrete trees produced on the occasion of the exhibition of decorative arts held in Paris in 1925.

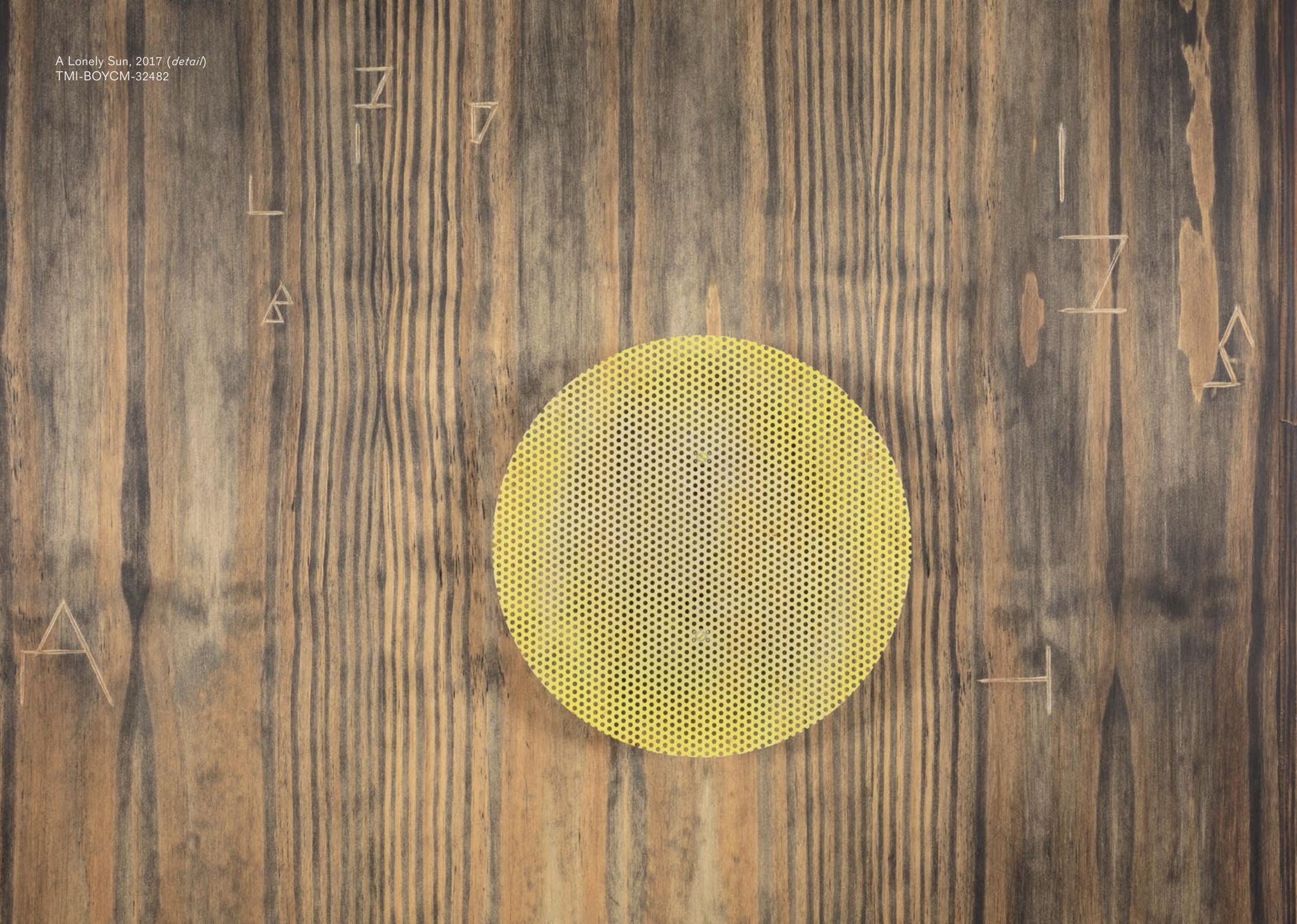
Boyce will unveil a major new outdoor commission on the landscape grounds of Mount Stuart in the Isle of Bute this May. Inspired by the memory of a tennis court long since dismantled, his ongoing interest in abandoned and disused landscape is awakened. The court is close to fiction, undocumented, a relic from the 1970's. Boyce reconsiders and recomposes the structure. Connecting with previous works such as the iconic 2002 Tramway installation *Our Love is Like the Flowers, the Rain, the Sea and the Hours*, Boyce continues his exploration of spaces in between use and misuse, intention and subsequent being. His intention for Mount Stuart is to involve fragments of these landscapes, an abstracted sense of place rather than a literal description: "one place shipwrecked within another".

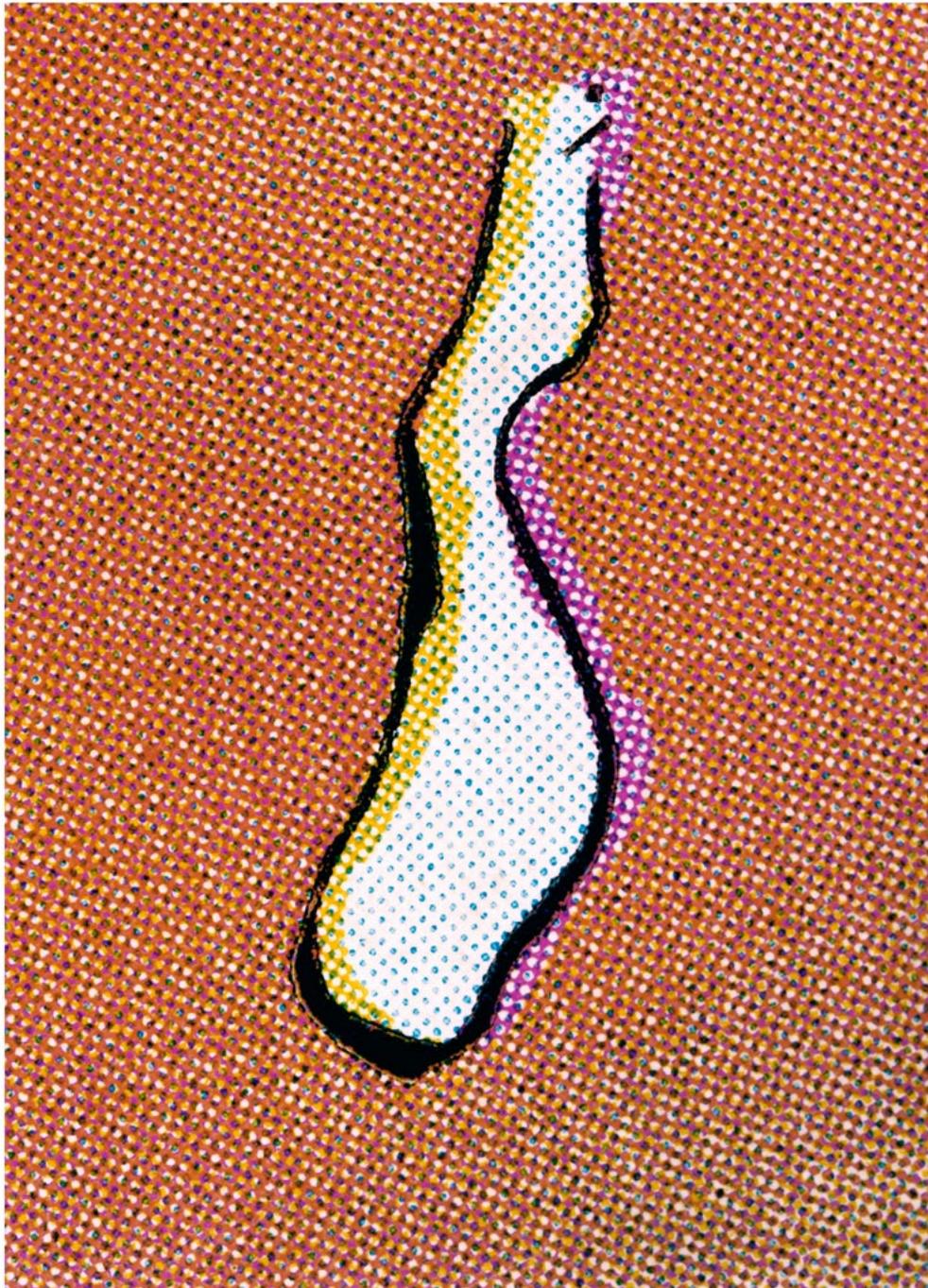
Right:

A Lonely Sun, 2017
Wood, MDF, acrylic paint, watercolour pencil, galvanised steel, painted steel
183 x 124 x 6 cm
72 x 48.8 x 2.4 in
TMI-BOYCM-32482



A Lonely Sun, 2017 (detail)
TMI-BOYCM-32482





ANNE COLLIER

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

Collier's most recent series "Crying (Comic)" and "Tears (Comic)" are drawn from imagery sourced in romance comic books published between the 1950s-1980s (that were also marketed to an adolescent female readership.) The uniformly clichéd narratives further reinforce the notion of the subservient and eternally suffering female subject.

Self-consciously acknowledging the early work of Roy Lichtenstein and the subsequent revisions of Lichtenstein's iconography by Richard Hamilton and Sturtevant as departure points, Collier's "Crying (Comic)" and "Tears (Comic)" consist of greatly enlarged and isolated details of women's tear-filled eyes and graphic, schematic depictions of individual tears. Like Mike Kelley's "Garbage Drawings" of the late 1980s Collier excises the original narrative context of the comic strips, focusing our attention instead on near-abstract, pixilated images that suggest or invoke suppressed psycho-sexual connotations.

The comic book series is reminiscent and developed from the Women Crying works which preceded these, where Collier rephotographed album covers depicting women crying and tightly cropped into the tear, removing the surrounding context of the record sleeve and giving the imbued stereotype an almost clinical-like observation.

At Art Basel Hong Kong, we will present a recent 'Woman Crying (Comic)' and 'Tear (Comic)' piece by Collier.

Left:

Tear (Comic) #1 2018
C-Print
170.2 x 126.2 cm
67 x 49.7 in
Edition of 5
TMI-COLLA-44174



Installation view 'Anne Collier: Photographic', Sprengel Museum, Hannover, 2018



Woman Crying (Comic) #3, 2018
C-Print
126.2 x 174.9 cm/49.7 x 68.84 in
Edition of 5 + 2 AP
TMI-COLLA-44165

ALEX DORDOY

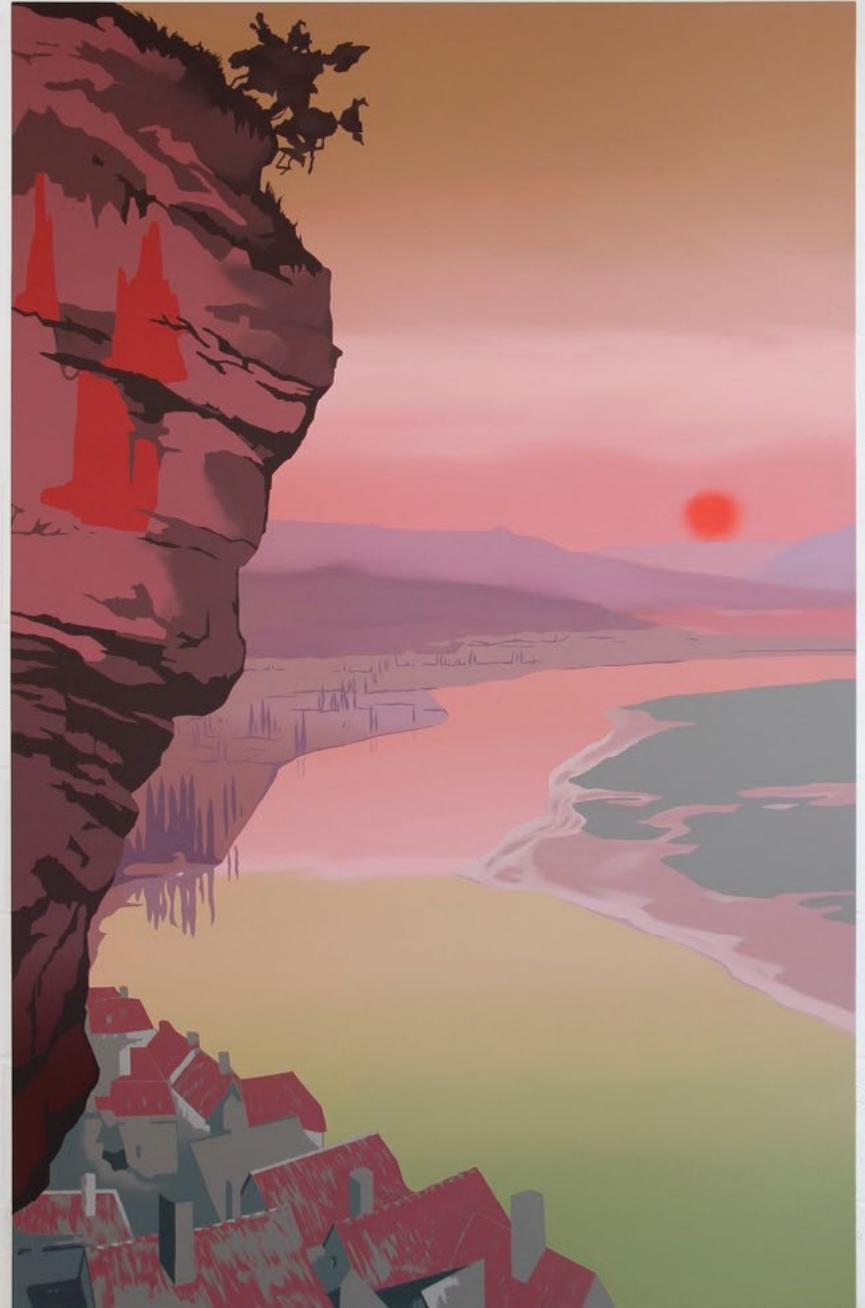
(B. 1985, Newcastle; Lives and works in London)

Alex Dordoy creates images that question the mechanisms of visual attraction. The artist uses advertisements from the 1920's and 1930's as source material which he strips down and re-contextualizes through the manipulation of pictures and text. The romanticism of the images he chooses is contrasted by the vibrant, unnatural colours he gives his subject matter. An aura of romanticism and nostalgia delicately persists, underpinned by the painter's precise, graphic rendering.

At Art Basel Hong Kong, we will present a new series of paintings from this year.

Right:

Dordogne, 2019
Acrylic on canvas
200 x 130 x 2.8 cm
78.7 x 51.2 x 1.1 in
TMI-DORDA-45230







Left:

Dordogne, 2019
Acrylic on canvas
200 x 130 x 2.8 cm
78.7 x 51.2 x 1.1 in
TMI-DORDA-45231

URS FISCHER

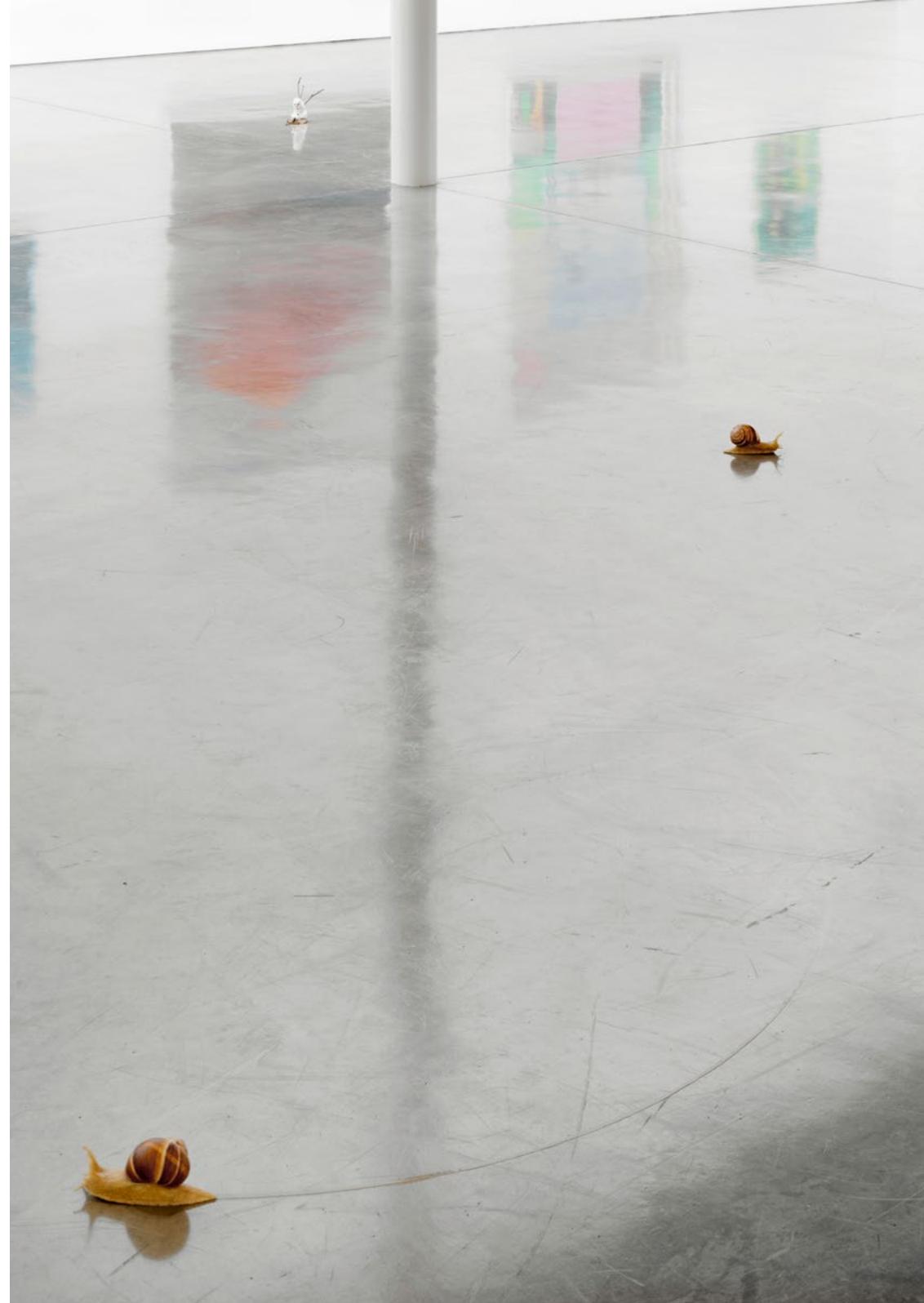
(B. 1973, Zurich; Lives and works in New York)

In Fischer's work, images emerge from an odd liminal space between the real and the imagined, between what does, and could, exist. Over the past year, he has been creating paintings digitally, inventing things, rooms, and spaces using color and light. On a screen, as opposed to paper or canvas, Fischer is able to paint with light itself—moving illuminated pixels around, juxtaposing clean lines and gradients, and reflecting on the subtle atmospheric changes through days and seasons.

At Art Basel Hong Kong, an imaginary interior, domestic scene is silkscreened onto an aluminum panel, portraying two cats playing in the nook of a window – windows being a recurring motif in his new series of the large-scale silkscreens, glowing behind a gauzy white curtain. The creatures inhabiting these scenes – city streets, food, animals (in this case, two housecats) - only exist within Fischer's constructed environments; they need not adhere to any history, law, or logic.

Right:

Maybe, 2018
Two mechanical snails
13.3 x 5.5 x 6 cm
5.2 x 2.2 x 2.4 in
Edition of 2 + 2 AP
TMI-FISCU-45397







Left:

Alcove, 2018
Aluminum composite panel, aluminum honeycomb, two-component adhesive,
primer, gesso, solvent-based screen printing ink
227.3 x 171.4 x 5 cm, 89 1/2 x 67 1/2 x 2 in framed
TMI-FISCU-44724

MARTINO GAMPER

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

Martino Gamper's distinctive practice reinvents classic works of design through the repurposing of humble materials and unwanted objects. Whilst incorporating faithfulness to the history of Italian design, Gamper plays with unorthodox materials, spontaneous processes and a strong graphical aesthetic to create pieces, which encourage social interaction.

In Hong Kong we will display a table from Gamper's solo exhibition 'Tu casa, mi casa' at Aird's Lane. The show addressed Gamper's interest in the psychosocial connotations of furniture and use of space. Opposed to a typical gallery presentation, where objects appear stark and decontextualised, Gamper created an environment within which we are welcomed. The gallery is used a hybrid living space, complete with a wood-burning stove, day bed, table, chairs, carpets and lamps. Gamper's house is a beautiful homage to craft, design, and domestic functionality.



Left:

Fragmental Dining Table, 2013
Linoleum, high density board, powder coated steel legs
75 x 170 x 170 cm
29.5 x 66.9 x 66.9 in
TMI-GAMPM-34521



Fragmental Dining Table, 2013
Linoleum, high density board, powder coated steel legs
75 x 170 x 170 cm
29.5 x 66.9 x 66.9 in
TMI-GAMPM-34521

JIM LAMBIE

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

At Art Basel Hong Kong, we will present a recent potato bag painting 'Air (Blue Skies)'. The series was developed from Lambie's ongoing use and interest of common and everyday materials within his works, often carrying collective memories and histories within them. Coated in chrome blue paint, 'Air (Blue Skies)' exemplifies Lambie's response to the psychology of space and colour, utilising the two in a way that is deeply rooted in colour theory, and draws parallels with the concept of synesthesia.

The potato bag painting series addresses Lambie's interest in the idea of a painting being able to be more than a window, as is traditionally considered – to view another space, world- but to also be a portal, almost a door, which Lambie notes, if there is a way in, there must be a way out. The potato sack paintings – produced attaching common, everyday objects such as potato sacks (the everyday being a characteristic of Lambie's practice) - spill into the room, placing the viewer back inside instead of giving a window out.

Right:

Air (Blue Skies), 2016
Potato bags, chrome paint, expanding foam on canvas
142 x 110 x 65 cm
55.9 x 43.3 x 25.6 in
TMI-LAMBJ-41356





Right:

Metal Box (Prague), 2018
Polished steel and aluminium sheets, gloss paint.
62.5 x 62.5 x 17 cm
24.6 x 24.6 x 6.7 in
TMI-LAMBJ-44514

JACK MCCONVILLE

(B. 1984, Edinburgh; Lives and works in Glasgow & Athens)

In the new body of work first presented at his second solo exhibition with the gallery earlier this year, Jack McConville experiments with a gradient of interchanging images of figures both isolated and in groups – seemingly conjoined in action. At Art Basel Hong Kong, we will present a selection of new works from the show.

Constructed through McConville's deep engagement with art-historical subject and form, his paintings allude to genres, eras and cultural phenomena. From the sensuality of Flaubert's literary portraits, to Chinese calligraphy his practice remains resistant to categorisation.

McConville's representation of the figure though referential to the painterly traditions of antiquity, resists any hierarchy of influence or fixed reading as mono-cultural beings. Here we see McConville experiment with the installation of his work whilst largely remaining consistent to the proportions of a square – a set parameter from which he explores the potential of his dynamic, unified images. His deft handling of paint and rigorous examination of subject matter enables McConville to build a visual language that samples and remixes at will, offering moments of recognition in a heady feed of vibrant, energised production.



Left:

Untitled, 2019
Oil on board
109.6 x 99.8 x 2.7cm
43.1 x 39.3 x .7 in
TMI-MCCOJ-45440

Installation view, The Modern Institute, Aird's Lane, Glasgow, 2019





Right:

To be titled, 2019
Oil on canvas
120 x 105 x 2.5 cm
47.2 x 41.3 x 1 in
TMI-MCCOJ-45439

ADAM MCEWEN

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

At Art Basel Hong Kong, we will present a new graphite and sponge piece by the New York-based Adam McEwen. Within a bright red circular sponge, a toilet paper dispenser milled from graphite sits straight in the middle. Representative of the darkly humorous streak which runs through McEwen's practice, the original dispenser's graphite stand-in of course poses a precarious situation – an object which gets touched regularly to retrieve a necessity now is deemed too fragile to reach for without destroying it, undoubtedly creating an atmosphere of unease and desperation.

McEwen's interest lies in the objects he chooses to remake to create a fraction of a moment of instability in the mind of the viewer. Each item is instantly recognizable, but again, freighted with a different set of meaning for each person. The actual objects, while being graphite facsimiles themselves, are ultimately alluding to real objects in everyday life. McEwen questions if an object has no utilitarian purpose, but exists solely to evoke a specific memory or reaction from the viewer, can it still be considered real?

McEwen currently has a major solo exhibition at Lever House, New York, running until May 30th.

Right:

Just Lust, 2019
Inkjet print on cellulose sponge, graphite
16.51 cm ø 101.60 cm
6.5 in ø 40 in
TMI-MCEWA-45259





NICOLAS PARTY

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

Nicolas Party's practice focuses on examining and re-imagining painting's traditional genres of portraiture, still life and landscape. Working across painting, installation, drawing and sculpture, Party's varied engagement with his chosen medium is reflective of his broader interest in art history and decorative tradition.

At Art Basel Hong Kong, we will be showing a new pastel work by Party, along with a grouping of early drawings of still lifes. In November last year, Party opened his first major solo exhibition in Asia at M Woods, Beijing and his largest to date, which incorporated a new body of pastels, head sculptures inspired by vintage millinery dummies amongst wall paintings and interventions to the museum's architecture.

Party will open his 4th solo exhibition with The Modern Institute this May and will present a new exhibition of sculptures at The Marble House, Newport this summer.

Right:

Untitled 2018
Marble
99 x 66 cm per tile
39 x 26 in per tile
TMI-PARTN-43819





Trees, 2019
Pastel on canvas
85.9 x 155.7 x 8.6 cm
33.8 x 61.3 x 3.4 in
TMI-PARTN-45195

WALTER PRICE

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

New York-based Walter Price often works on an intimate scale, painting dreamlike landscapes and vignettes, with a backdrop of disjointed words and phrases in an energetic flurry of colour. Most recently, Price's practice has begun to shift to a larger scale. At Art Basel Hong Kong, we will present a new larger-scale painting by the artist of this year.

On the next few pages, we are showing a sculptural piece Price made during his 2018 exhibition at The Modern Institute, 'Pearl Lines', in which the artist painted the gallery's vitrine in an ultramarine blue, a shade which dominated his second solo exhibition with the gallery, and adhered drawings onto the glass surfaces.

Most recently, Price has had major solo exhibitions at MoMA PS1, New York and Kölnischer Kunstverein, Cologne. Price will participate in the 2019 Whitney Biennial.

Left:

Vitrine, 2018
Acrylic paint on Vitrine; Drawings: Acrylic paint, string, graphite,
charcoal and pencil on paper
237.5 x 180.8 x 43.8 cm
93.5 x 71.2 x 17.2 in
TMI-PRICW-43734



Right:

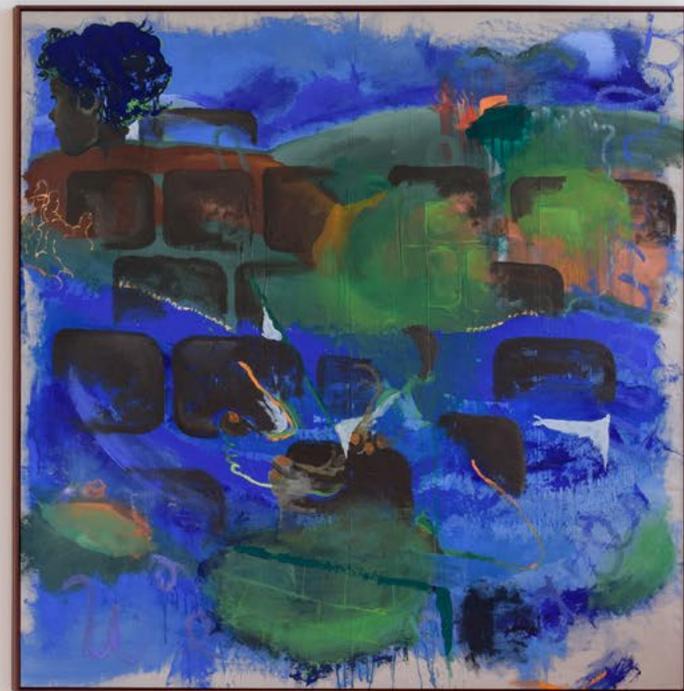
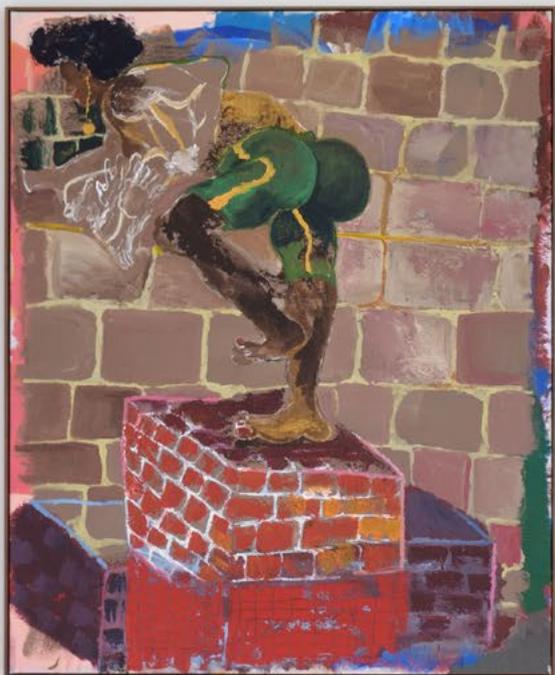
Vitrine, 2018
Acrylic paint on Vitrine; Drawings: Acrylic paint, string, graphite,
charcoal and pencil on paper
237.5 x 180.8 x 43.8 cm
93.5 x 71.2 x 17.2 in
TMI-PRICW-43734





Cut differently with salt, 2018
Acrylic on cold press mounted
55.9 x 76.2 cm/22 x 30 in
TMI-PRICW-45858

Installation view, MoMA PS1, New York, 2018



SIMON STARLING

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

At Art Basel Hong Kong, we will have a solo presentation of Simon Starling's 'At Twilight: A Play for Two Actors, Three Musicians, One Dancer, Eight Masks (and a Donkey Costume),' 2014-2016, as part of Kabinett. 'At Twilight' is a major recent project by Simon Starling, which has been developed over 3 years in collaboration with theatre director Graham Eatough.

Starling's installation revolves around W.B. Yeats' dance play *At the Hawk's Well*. Premiering in 1916, during the height of the First World War, the play was written by Yeats while working with poet Ezra Pound and was greatly inspired by Japanese *noh*. Infusing the supernatural worldview of this dramatic art form with that of Celtic literature, *At the Hawk's Well* sparked a wave of interest in *noh* among Western audiences, and in turn re-invigorated Japanese enthusiasm for this classical musical drama.

'At Twilight' re-imagines the original production of *At the Hawk's Well* as an immersive experience inhabited by the key figures who were central to the play's 1916 production, such as Yeats, Pound, Nancy Cunard, and Michio Ito, a Japanese dancer who played the Hawk in the 1916 performance and went on to work with Martha Graham later in his career. By representing these personages through newly crafted *noh* masks, modeled after Modernist works of art and executed by master *noh* maskmaker Yasuo Miichi, the installation envisions the surprising personal and professional interconnections that Starling discovered through his research, which will be on view in the form of 'At Twilight: Mind Map.'

We will also present a new series of daguerreotypes by Starling, depicting the characters of 'At Twilight'.

Left:

At Twilight: Ezra Pound (After Henri Gaudier-Brzeska) 2018
Daguerreotype on silver-plated copper
19 x 20 cm silver plate; 57.3 x 50.8 x 5 cm framed
7.5 x 7.9 in silver plate; 22.6 x 20 x 2 in framed
TMI-STARS-45193





Installation view 'A l'ombre du pin tordu', Musée Régional d'Art Contemporain, 2017



Installation view 'A l'ombre du pin tordu', Musée Régional d'Art Contemporain, 2017

Right:

At Twilight: Old Man (After Edmund Dulac), 2018
Daguerreotype on silver-plated copper
19 x 20 cm silver plate; 57.3 x 50.8 x 5 cm framed
7.5 x 7.9 in silver plate; 22.6 x 20 x 2 in framed
TMI-STARS-45192



JOANNE TATHAM & TOM O'SULLIVAN

(B. 1971/1967, West Yorkshire/Norfolk; Live and work in London/Newcastle)

Joanne Tatham and Tom O'Sullivan produce interrogative work that questions the roles and behaviours of contemporary art, negotiating the conditions and contexts through and within which contemporary art circulates.

They achieve this through re-staging and positioning a vocabulary of motifs, phrases and forms drawn from images, objects and histories of art and visual culture. Motifs such as pyramids, standing stones and cartoon-like animals occur as sculpture, painting and architecture alongside performance, photographs and text.

At Art Basel Hong Kong, we will present two bookshelves by Tatham & O'Sullivan produced for their most recent exhibition at The Modern Institute, as part of Glasgow International in 2016. The objects – a cat and beast of the duo's design – are based on large-scale projects that have been commissioned by public institutions and organisations, now rendered as domestic ornaments within this new context. The process of producing objects and editions re-scaled from existing larger works first began with a gold necklace of Tatham and O'Sullivan's 6 metre high 2001 work HK, and then a marble edition, produced at a scale of 1:20 of the original piece. The scale models of larger works are transformed through the use of other materials. Cast in ceramic and bronze, or such as in this case, produced as bookshelves - they become objects that circulate and function differently, allowing for new positionings and juxtapositions.

Right:

The indirect exchange of uncertain value (bookshelf), 2016
Plywood, paint
91.5 x 110.5 x 22.5 cm/36 x 43.5 x 8.9 in
Edition of 5
TMI-OSULT-40259



Shall we name it our shame or is our shame the same as it (bookshelf), 2016
Plywood, paint
120 x 107 x 25 cm
47.2 x 42.1 x 9.8 in
Edition of 5
TMI-OSULT-40457



MICHAEL WILKINSON

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

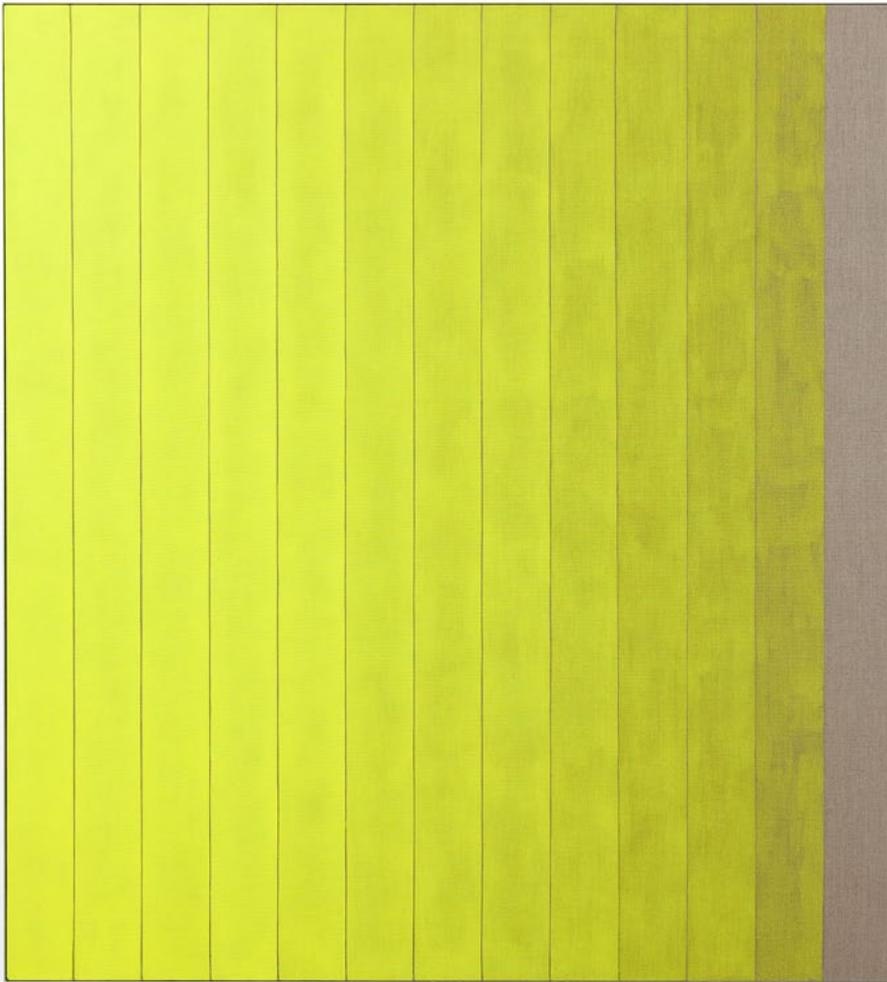
Throughout his practice, Michael Wilkinson seeks to examine the structures of power and governance that control political and social expression. Inspired by pop culture, art history, radicalism and anarchy, Wilkinson consistently revisits moments of resistance, protest and upheaval. The recurrence of such references in Wilkinson's work can be seen as a personal attempt to reconcile these moments of historical significance or – perhaps more poignantly – as an effort to understand how they have been reconciled within our collective history.

Carrying the burden of colour, Wilkinson's latest series of large striped paintings dominate the main walls of The Modern Institute's Aird's Lane, for Wilkinson's most recent solo exhibition. At Art Basel Hong Kong, we will show one of the new canvases from the series. The thirteen gradated stripes that stain each linen surface not only physically separate space but offer oblique references to the stigmatising separation of incarceration and echo the increasingly divisive symbol of the American flag.

We will also present works from the *After Lichtenstein* and *After Smithsonian* mirror series, in which Wilkinson collected catalogues with the artists' mirror works and inserted mirror back onto the catalogue page where it was in the original piece.

Left:

13 Stripes Yellow, 2018
Acrylic on linen, aluminium frame
211.5 x 191.4 x 3.8 cm
83.3 x 75.4 x 1.5 in
TMI-WILKM-45058





Installation view, The Modern Institute, Aird's Lane, Glasgow, 2018



Installation view, The Modern Institute, Aird's Lane, Glasgow, 2018



Left:

TACCUINO for Germano Facetti, 2018
Acrylic on linen, aluminium frame
96 x 97 x 6.5 cm
37.8 x 38.2 x 2.6 in
TMI-WILKM-45142

GREGOR WRIGHT

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

At Art Basel Hong Kong, we will present new pieces by Glasgow-based Gregor Wright, continuing from the body of work developed for his most recent exhibition at The Modern Institute, 'Magic Stuff', marrying the aesthetics and complexity of painting with the intuitive nature of drawing by employing technology. Presented on UHD screens and leaned against the walls, at first glance, one could liken these new works to digital paintings, but – though they very much possess painterly elements – Wright has found a kinship they share with drawings too- their offer of immediacy, a very particular quality he finds key – the speed in which an idea can be realised.

Whereas a painting is built in stages- a ground followed by layer after layer of paint- a drawing offers an indisputable, satisfying instantaneity. Painting requires moments of stepping away, allowing paint to dry, which can leave the work vulnerable, vitality depleted in a cycle of continual change and reworking. Wright built the new body of work with digital tools designed for tablets – the functions fitting for use on these small-scale devices which perhaps draws a parallel to a sketchbook. It can be viewed as a natural progression. He takes as his starting point – which eventually becomes the background- found imagery distorted by a custom-designed algorithm. This imagery is culled from pulp science fiction covers or illustrations from fantasy magazines but in their completed state they are near impossible to detect in the abstract, almost alien compositions. Wright follows by overlaying (and further changing) these newly transformed images with digital marks and strokes- the process characterised by the welcome ability to apply each layer without the pauses and breaks traditional painting imposes.

Right:

Acid Police, 2018
Screen based painting, 15 minute loop, 4K screen
124.5 x 72 x 12.2 cm
49 x 28.3 x 4.8 in
TMI-WRIGG-44757



Installation view, 'Magic Stuff', The Modern Institute, Bricks Space, Glasgow, 2018





RICHARD WRIGHT

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

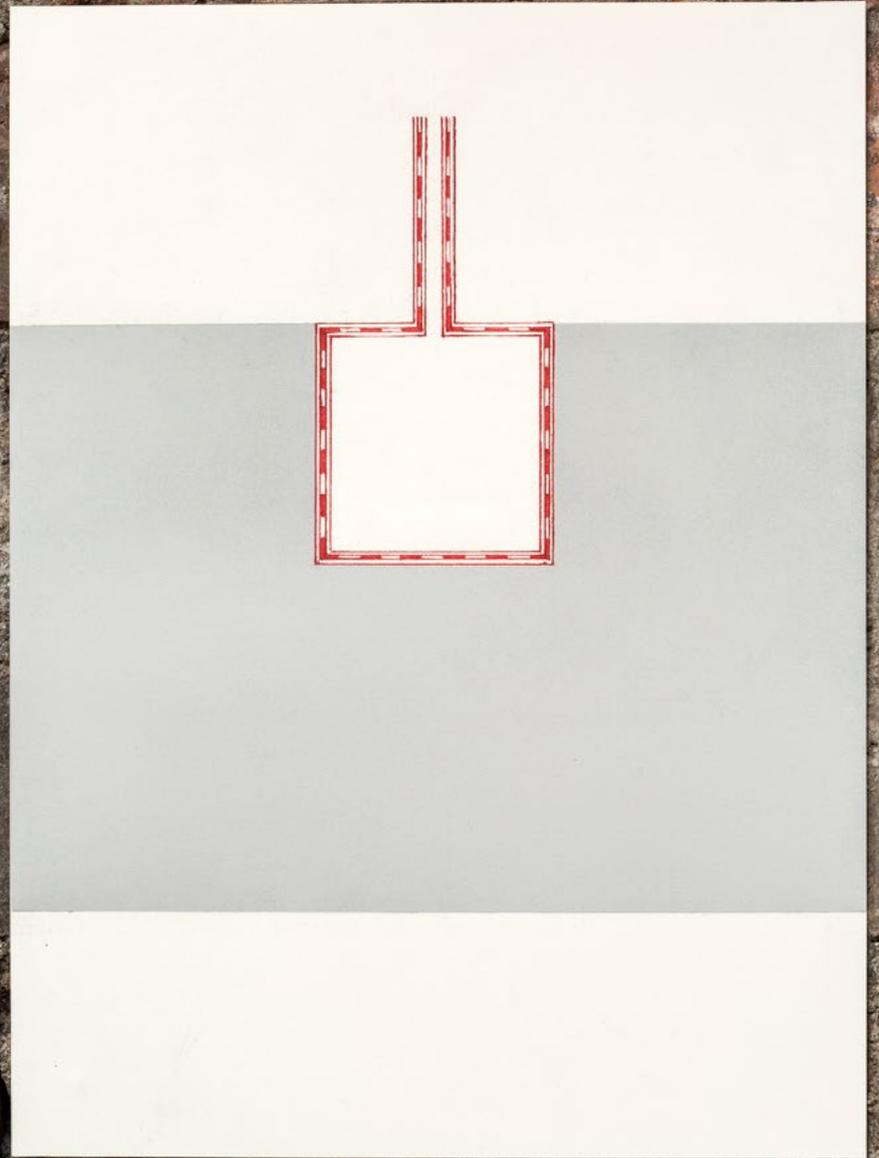
Wright's site-specific, often transient works unite painting with graphic and architectural elements, charging the spaces on which they are made with a fourth dimension. His paintings, works on paper, windows in leaded glass, and applied metal-leaf schemes dynamize the traditionally static relationship between painting and viewer, examining notions of memory, ephemerality, and duration.

Wright recently created a new site-specific, temporary work in response to the architecture of the interior of the 1920's storefront which houses the piece. The red brick Victorian neo-Renaissance building, complete with its stylized pilasters and cornices, is the final remaining structure of the terrace that was built in 1891, now part of the landmarked Upper East Side Conservation District, converted into a storefront in 1922. Images of the installation can be seen on the left-hand side.

Richard Wright's most recent book has been published by The Modern Institute in the summer of 2018, including his 2014 exhibition at Aird's Lane of skylights specifically designed and produced for the space, as well as his 2017 Bricks Space show.

Left:

Installation view, New York, 2019



Right:

No Title, 2017
Ink and acrylic on paper
31 x 23 cm
12.2 x 9.1 in
TMI-WRIGR-42975

Martin Boyce

Boyce has been the subject of numerous solo exhibitions internationally, with select exhibitions including Hanging Gardens, A4 Museum, Chengdu, China (2018), Light Years, The Modern Institute, Osborne Street, Glasgow (2017), Martin Boyce: When Now is Night, RISD Museum, Providence (2015), Museum für Gegenwartskunst, Basel (2015), All Over / Again / and Again, The Modern Institute, Aird's Lane, Glasgow (2013), Out of This Sun, Into This Shadow, Ikon Gallery, Birmingham (2008), Electric Trees and Telephone Booth Conversations, FRAC des Pays de la Loire, Carquefou, France (2007), For 1959 Capital Avenue, Museum für Moderne Kunst, Frankfurt (2002) and Our Love is Like the Flowers, the Rain, the Sea and the Hours, Tramway, Glasgow (2002). Boyce represented Scotland at the 53rd Venice Biennale (2009). He was the recipient of the 2011 Turner Prize exhibited at The Baltic Centre of Contemporary Arts, Gateshead and his prize-winning installation 'Do Words Have Voices' has recently been on view at Tate Britain as part of the BP Spotlight series. In January 2018, Boyce unveiled a major new commission at Tate Britain. Martin Boyce's new monograph 'Hanging Gardens' was published in February 2019.

Anne Collier

During 2014-2015, Collier's first major institutional exhibition tracing her career from 2002 to the present, travelled over four institutions in The United States and Canada. Encompassing around forty works, the exhibition presented several themes that have dominated Collier's practice during the past decade, whilst touring to CCS Bard (2014), MCA Chicago (fall 2014), Aspen Art Museum (2015), and The Art Gallery of Ontario, Toronto (2015). In 2014, the artist exhibited at Studio Voltaire, London (October 2014) marking her first solo presentation in a London public gallery. Selected past solo exhibitions include: FRAC, Rouen (2018); The Modern Institute, Osborne Street, Glasgow (2017); The Modern Institute, Glasgow (2014); High Line Art (billboard com-mission), New York (2012); Nottingham Contemporary, Nottingham (2011); ArtPace, San Antonio (2009); and Bonner Kunstverein, Bonn (2008). Collier has participated in numerous group exhibitions internationally, including those at: Museum of Modern Art, New York; Guggenheim Museum, Bilbao; Kunsthhaus Bregenz, Bregenz; Palais de Tokyo, Paris; Les Rencontres de la Photographie, produced by the LUMA Foundation, Arles and Whitney Museum of American Art, New York. Anne Collier's 'Women with Cameras (Self Portrait)' was on view at Minneapolis Institute of Art in fall 2017. Her solo exhibition 'Anne Collier: Photographic' is currently on view at Fotomuseum, Winterthur.

Alex Dordoy

Past solo exhibitions include 'Model T', The Modern Institute, Aird's Lane, Glasgow (2015); 'Sleepwalker', Gemeentemuseum, Den Haag (De Ateliers Debuut serie); 'persistencebeatsresistance', Inverleith House, Edinburgh; Caster and Krast Crack Autumn, GRIMM, Amsterdam (2013); ReMap4, Athens (2013); Christian Andersen, Copenhagen (2012); The Modern Institute, Glasgow (2012 and 2009). Dordoy has recently participated in group shows Yerba Buena Center for the Arts, San Francisco, Northern Gallery for Contemporary Art, Sunderland and at the Zabudowicz Collection. Dordoy's exhibition 'From Svalbard Soil' was on view at The Modern Institute, Osborne Street, Glasgow from May until September 2017.

Urs Fischer

Recent major solo institutional exhibitions include those at Legion of Honor, San Francisco (2017); Fondation Vincent Van Gogh, Arles (2016); MOCA, Los Angeles (2013); Palazzo Grassi, Venice (2012); and Kunsthalle Wien, Vienna (2012). His work has been included in numerous group exhibitions including the Venice Biennale in 2003, 2007, and 2011. Fischer's fourth solo show with the The Modern Institute, Osborne Street, Glasgow was held in June 2015. In 2017, Fischer will participate in institutional group shows at the Hamburger Bahnhof and Lokremise St. Gallen, Switzerland amongst others. Fischer presented a solo exhibition at The Modern Institute, Aird's Lane in 2018 as part of Glasgow International.

Martino Gamper

Gamper has presented his works and projects internationally, selected exhibitions and commission include: 'Middle Chair', Pollok House, Glasgow (2017); 'design is a state of mind' (Touring Serpentine Sackler Gallery, Pinacoteca Giovanni e Marella Agnelli, Turin and Museion, Bolzano); 'Tu casa, mi casa', The Modern Institute, Aird's Lane, Glasgow (2013); 'ICA Off- Site: A Journey Through London Subculture: 1980s to Now', ICA (2013), 'Jason Dodge/Martino Gamper', American Academy In Rome, Rome (2013); 'Bench Years', London Design Festival commission, V&A Museum, London (2012); Project for Café Charlottenborg, Kunsthal Charlottenborg, Copenhagen (2011). Gamper participated in the British Art Show 8, which began its tour at Leeds Art Gallery in the fall of 2015, touring to Edinburgh, Norwich and Southampton. Gamper's project '100 Chairs in 100 Days' has recently toured to Benaki Museum, Athens (2013); The MIMOCA Foundation, Marugame (2015), RMIT Design Hub, Melbourne (2016) and City Gallery Wellington, Wellington (2017). Gamper has designed a new bothy in Scotland due to be unveiled later this year.

Jim Lambie

Lambie exhibits internationally, with selected solo exhibitions including: 'Spiral Scratch', Pacific Place, Hong Kong (2018); 'Electrolux', The Modern Institute, Osborne Street, Glasgow (2016); 'Sun Rise Sun Ra', Rat Hole Gallery, Tokyo (2015); Fruitmarket Gallery, Edinburgh (2014); 'Shaved Ice', The Modern Institute, Aird's Lane, Glasgow (2012); 'Beach Boy', Pier Art Centre, Orkney (2011); 'Metal Urbain', The Modern Institute, Osborne Street, Glasgow (2010); Jupiter Artland, Edinburgh (2010); 'Unknown Pleasures', Hara Museum of Contemporary Art, Tokyo (2008); 'Forever Changes', Glasgow Museum of Modern Art, Glasgow (2008); 'RSVP: Jim Lambie', Museum of Fine Arts, Boston (2008); and 'Directions – Jim Lambie', Hirshhorn Museum and Sculpture Garden, Washington DC (2006). Lambie was nominated for the Turner Prize in 2005 and represented Scotland at the 50th Venice Biennale in 2003. A major monograph of Lambie's work was published by Rizzoli, New York in Summer 2017. Lambie is currently participating in a group show at Tate Liverpool titled 'Op Art in Focus'.

Jack McConville

McConville's recent solo exhibitions include: Authentic Spiritual Spray, Ibid Gallery, Los Angeles (2014); The Effects of Sugar, The Still House Group, New York (2014); Tutti Fertitti, Tramway, Glasgow (2013); We Have No Bananas, Intermedia Gallery, CCA Glasgow (2012); New Work Scotland, Collective Gallery, Edinburgh (2012). In 2015 McConville had his first publication 'Jack' printed in a limited edition run by Risotto Studios, Glasgow, followed in 2016 by a solo exhibition at The Modern Institute's Osborne Street space. McConville recently had a solo exhibition at The Modern Institute, Aird's Lane, which ran until March 2019.

Adam McEwen

Selected solo exhibitions include: 'I Think I'm in Love', Aspen Art Museum (2017); 'Tinnitus', The Modern Institute, Glasgow (2016); Museo Civico Diocesano di Santa Maria dei Servi, Città della Pieve (2015); 'Sawney Bean', The Modern Institute, Glasgow (2013); Goss-Michael Foundation, Dallas (2012). Group exhibitions include MoMA PS.1, Long Island City, New York (2015); Fondation Louis Vuitton, Paris (2015); Gemeentemuseum, Den Haag (2013); White Flag Projects, St Louis (2012); Hessel Museum of Art, Bard College, Annandale-on-Hudson (2010); Guggenheim, New York (2010). Aspen Art Museum recently published a comprehensive monograph of McEwen's work.

Joanne Tatham & Tom O'Sullivan

Tatham and O'Sullivan have been presenting their works internationally over the last two decades, significant projects include: A Glasgow Spectacular (or the experience being an experience like the experience you just had), commissioned for Festival 2018, the cultural programme for Glasgow 2018 European Championships, George Square, Glasgow (2018); A Proposal To Ask Where Does A Threshold Begin & End, Middlesbrough Institute of Modern Art, Middlesbrough (2018); The abstraction of doing into labour, Summer Windows Project, Hermès Maison Shanghai (2018); Does the iterative fit, Granary Square, London (Commissioned by The King's Cross Project 2017); Is this what brings things into focus? Coachella Valley Music and Arts Festival, California (2017); A petition for an enquiry into a condition of anxiety, The Modern Institute, Glasgow (Part of Glasgow International 2016); Is your tesserae really necessary, Tramway, Glasgow (2014); The indirect exchange of uncertain value, with Collective, Fettes College, Edinburgh (2011); Does your contemplation of the situation fuck with the flow of circulation, Eastside Projects, Birmingham (2009); Rhetoric Works & Vanity Works & Other Works, National Collecting Scheme for Scotland with the Contemporary Arts Society commission, Newhailes, Edinburgh (2006).

Tatham and O'Sullivan represented Scotland at the 51st Venice Biennale in 2005 as part of the exhibition Selective Memory and in 2013 they were shortlisted for the Northern Art Prize at Leeds Art Gallery. On the occasion of their first solo exhibition at The Modern Institute's Osborne Street in 2016, a publication titled An Anthology (I'm sorry, I'm sorry, I'm so, so, so sorry) was produced.

Nicolas Party

Selected solo exhibitions include: 'Speakers', Modern Art Oxford (2017); 'sunset, sunrise', Hirshhorn Museum, Washington (2017); 'Dinner for 24 Sheep', The Gallery Met, Lincoln Center, New York (2017); 'Three Cats', The Modern Institute (2016); 'Hammer Projects: Nicolas Party', Hammer Museum, LA, 2016; 'Pathway', Dallas Museum of Art, Dallas (2016); 'Boys and Pastel', Inverleith House, Edinburgh (2015); 'Pastel et nu', Centre culturel suisse, Paris (2015); 'Trunks and Faces', Westfälischer Kunstverein, Muenster (2014); 'Still Life oil paintings and Landscape watercolours', The Modern Institute, Glasgow and 'Still Life, Stones and Elephants', Swiss Institute, New York (2012). He had a solo exhibition at The Magritte Museum in Brussels last year and showed a new public sculpture at The Modern Institute, Aird's Lane Greenspace, unveiled for Glasgow International 2018. Party's major solo exhibition 'Arches' at M Woods, Beijing ran until February 2019.

Walter Price

Selected solo exhibitions include: 'Pearl Lines', K.Inischer Kunstverein (2018); 'Pearl Lines', The Modern Institute, Osborne Street, Glasgow (2018); 'Pearl Lines', Karma, New York (2016); The Modern Institute, Bricks Space, Glasgow (2016). Selected group shows include: 'Before Sunset', Karma, Amagansett, New York (2016); 'The Great Figure Part Two', The Journal Gallery, New York (2016); 'Paper Peddling', Marvin Gardens, Ridgewood, New York (2016); 'Hill of Munch', Rachel Uffner Gallery, New York (2016); 'Full Spectrum', Harriet Tubman Museum, Macon, Georgia, (2013). Price participated in '89plus: Americans' at LUMA, Westbau in spring of 2017.

In 2018 Price had an exhibition 'Pearl Lines' at The Modern Institute, Osborne Street, Glasgow. Price participated in 'FRONT International: Cleveland Triennial for Contemporary Art', Cleveland, Ohio. He recently presented his first solo museum show in the United States at MoMA PS1, New York.

Simon Starling

Recent solo exhibitions include: 'Zum Brunnen', Kunstmuseum St.Gallen, St Gallen, Nottingham Contemporary (all 2016), 'Nine Feet Later', The Modern Institute, Aird's Lane, Glasgow, 'El Eco', Museo Experimental El Eco, San Rafael and 'Bowls, Plates', Casa Estudio Luis Barrag.n/ Luis Barrag.n House and Studio, Mexico City (all 2015); 'Simon Starling: Metamorphology', Musée d'art contemporain, Montreal, 2015 (touring from Museum of Contemporary Art, Chicago); 'The Expedition', Statens Museum for Kunst, Copenhagen, 2014; 'Pictures for an Exhibition', The Arts Club of Chicago, 2014; 'Loft Lift Presentation', Moderna Museet, Stockholm, 2013; 'Simon Starling: In Speculum', Monash University Museum of Art, Cauldfield East, 2013; 'Black Drop', Moder Art, Oxford, 2013; 'Phantom Ride', Duveen Galleries, Tate Britain, London 2013. In 2016 he presented a major new project 'At Twilight' developed in collaboration with theatre director Graham Eatough and commissioned by The Common Guild in collaboration with the Japan Society, New York. There is an accompanying publication. Last year, Starling participated in Manifesta 12 and the 12th Shanghai Biennale.

Michael Wilkinson

Recent solo exhibitions include 'SORRY HAD TO DONE', The Modern Institute, Osborne Street (2015); 'En Attendant' Pearl Lam, Shanghai (2013); 'Dresden' The Modern Institute, Aird's Lane, Glasgow (2012); 'Never Works' Le Temple, Paris (2011), 'Lions After Slumber', The Modern Institute (2009) and Wrong Gallery, New York (2004). Recent group exhibitions include 'The Curves of the Needle,' BALTIC 39, Newcastle upon Tyne (2015) and 'That Petrol Emotion', Metropolitan Art Society, Beirut (2014). In 2017, Wilkinson's new monograph was published by The Modern Institute in collaboration with Mousse Publishing, Milan. In November 2018 Wilkinson presented a solo exhibition at The Modern Institute, Aird's Lane, Glasgow.

Gregor Wright

Selected solo exhibitions include: 'Dinosaur Expert I'm Feeling Lucky', CCA, Glasgow (2014); 'Unstable Matter Situations', 7 Buchanan Street, Glasgow (2014); The Old Hairdressers, Glasgow; 'Gravity Blues', The Modern Institute, Osborne Street, Glasgow (2013); 'Your Clock Will Never Fade Like A Flower', Dependance, Brussels (2012); 'Out of Space Out of Time', The Modern Institute, Glasgow (2009); 'Clipping Roses', The Duchy Gallery, Glasgow (2009); Galerie Ben Kauffman, Berlin/Munich (2007); EYEAGAINSTEYE', Raum 45, Schwaebisch Hall, Germany (2006) and 'All Your Base Are Belong To Us', Transmission, Glasgow (2004). Wright has presented work in numerous group exhibitions worldwide, including those at: Centre for Contemporary Arts, Glasgow; BQ and Pavillon der Volksbühne, Berlin and The Drawing Center, New York. Wright recently had a solo exhibition, titled 'Magic Stuff', at The Modern Institute, Aird's Lane Brick Space, Glasgow.

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March 27 - 31, 2019
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