



Kerlin Gallery  
Art Basel, 2023

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**Art Basel**

**2023**

**Hall 2.1, Booth L14**

**Dorothy Cross**

**Nathalie Du Pasquier**

**Liam Gillick**

**Callum Innes**

**Merlin James**

**Brian Maguire**

**Ailbhe Ní Bhriain**

**Liliane Tomasko**

## **Dorothy Cross**


b. 1956, Cork, Ireland.

At Art Basel 2023, Cross's sculpture *Earth* will cascade down from the ceiling of Kerlin's booth. Though at first it resembles a stalactite, closer inspection reveals it to be a chain of layered and interlinking human hands cast in bronze. This unexpected encounter places the body in a dynamic interplay with the natural world – 'earthing' it and positioning the human finger as a site of generative energy throughout art history, citing, for instance, Michelangelo's *Creation of Adam*.

Dorothy Cross examines the relationship between living beings and the natural world, seeing nature, the ocean and the body as sites of constant change and flux. Her works also draw upon a rich store of symbolic associations across cultures to investigate the construction of religious, social and sexual mores, subjectivity, memory and vulnerability.

Dorothy Cross has exhibited in museums including MoMA PS1; ACCA, Melbourne; Tate, St Ives; ICA, Philadelphia; Modern Art Oxford; Turner Contemporary, Margate; the Arnolfini Gallery, Bristol and Camden Arts Centre, London. Cross is currently working on an ongoing project titled *KINSHIP*, a ritualised journey returning a mummified body from Ireland to Egypt. The artist has recently had work included in *Tangible/Nothing*, Ruby City, San Antonio, Texas; *girls, girls, girls*, curated by Simone Rocha, Lismore Castle Arts, Ireland; *Performing PAC: Take Me to the Place I Love*, PAC Milano; *Bones in the Attic*, The Hugh Lane Gallery, Dublin (all 2022); The Museum of Ancient History, University College Dublin; *UnNatural History*, Herbert Art Gallery, Coventry (both 2021); *other.worldly*, Fries Museum, The Netherlands (2020); *Shaping Ireland*, National Gallery of Ireland; *Desire*, the Irish Museum of Modern Art; and *Sights & Sounds*, Toledo Museum of Art, Ohio (all 2019). Cross has participated in the Venice, Istanbul and Liverpool biennales.





**Dorothy Cross**

*Earth*, 2011

cast bronze

195 x 35 x 35 cm / 76.8 x 13.8 x 13.8 in

DC33111

€ 80,000 (+ VAT if applicable)







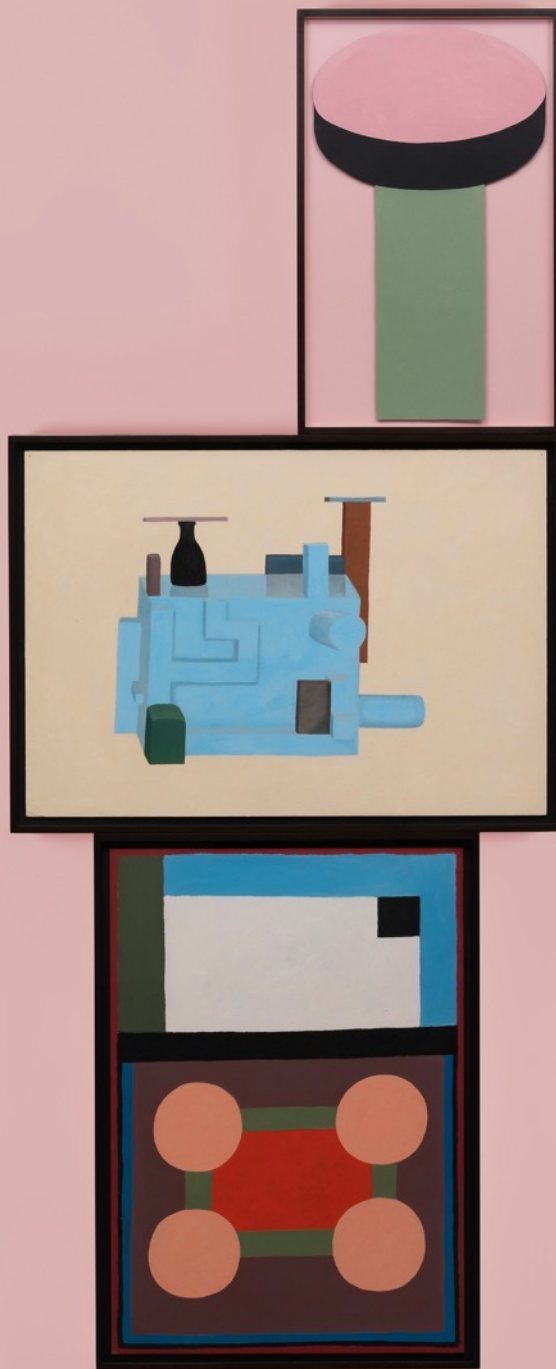


## **Nathalie Du Pasquier**

b. 1957, Bordeaux, France

Intrigued by the relationship between objects and the spaces in which they are installed, Nathalie Du Pasquier's work has manifested in paintings, sculptures, designs, patterns, constructions, carpets, books, and ceramics. She follows particular, poetic paths to construct and compose forms, sculpt space, and render representation anew, as well as using her own archive as raw material to be reshaped. Du Pasquier's paintings often expand into clustered arrangements or onto the surrounding walls, taking a fluid and porous approach to traditional distinctions between 'fine' and 'decorative' arts. Influenced by the language of classicism, she explores the links between objects, geometry, representation of space, and psychic life.

Born in Bordeaux, France, Nathalie Du Pasquier first discovered pattern and texture in West Africa in the 1970s, and has lived in Milan since 1979. A founding member of the Memphis design group, she designed textiles, carpets, plastic laminates, furniture and objects before dedicating herself to painting in 1987. Her work has been exhibited at MACRO, Rome; MRAC, Sérignan; Palais de Tokyo, Paris; Camden Arts Centre, London; Fruitmarket Gallery, Edinburgh; ICA, Philadelphia; Kunsthalle Wien, Vienna and Le Corbusier's Villa Savoye in France. On 9 June, Du Pasquier has a solo exhibition opening at Kunsthall Aarhus.



**Nathalie Du Pasquier**

*Top*, 2022

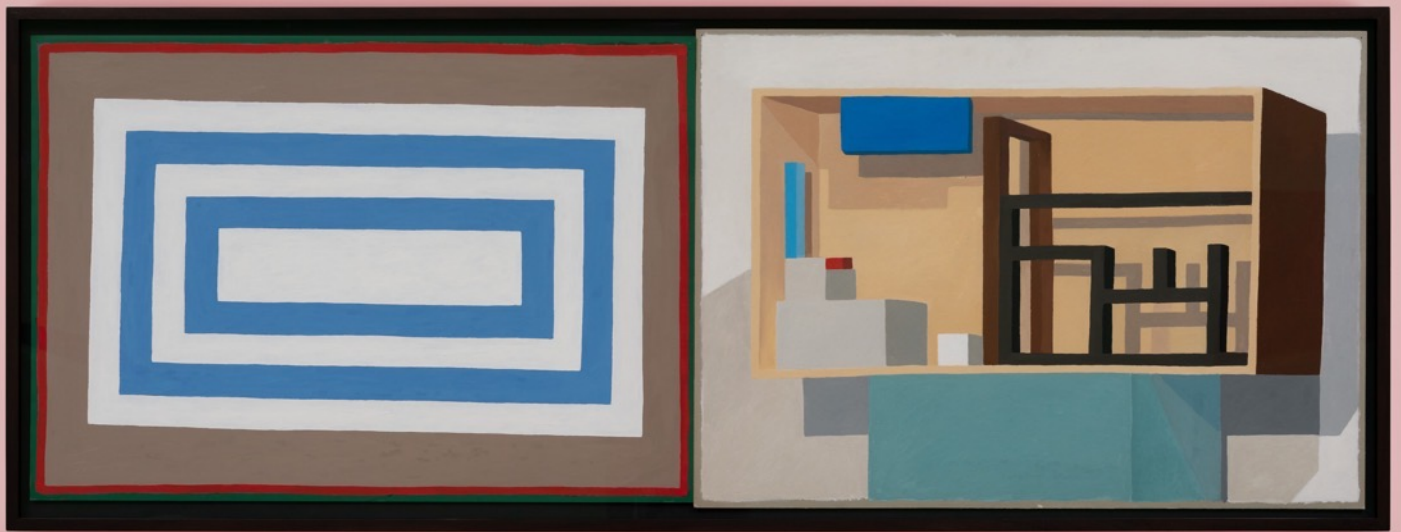
oil on paper, 3 elements, framed individually

267.5 x 109 x 4 cm / 105.3 x 42.9 x 1.6 in (installed size)

NDP01122

Price: € 28,000 (+ VAT if applicable)





**Nathalie Du Pasquier**

*THEN, 2022*

oil on paper, 2 elements, framed individually

78.5 x 207.5 x 4.8 cm / 30.9 x 81.7 x 1.9

NDP01522

Price: € 22,000 (+ VAT if applicable)

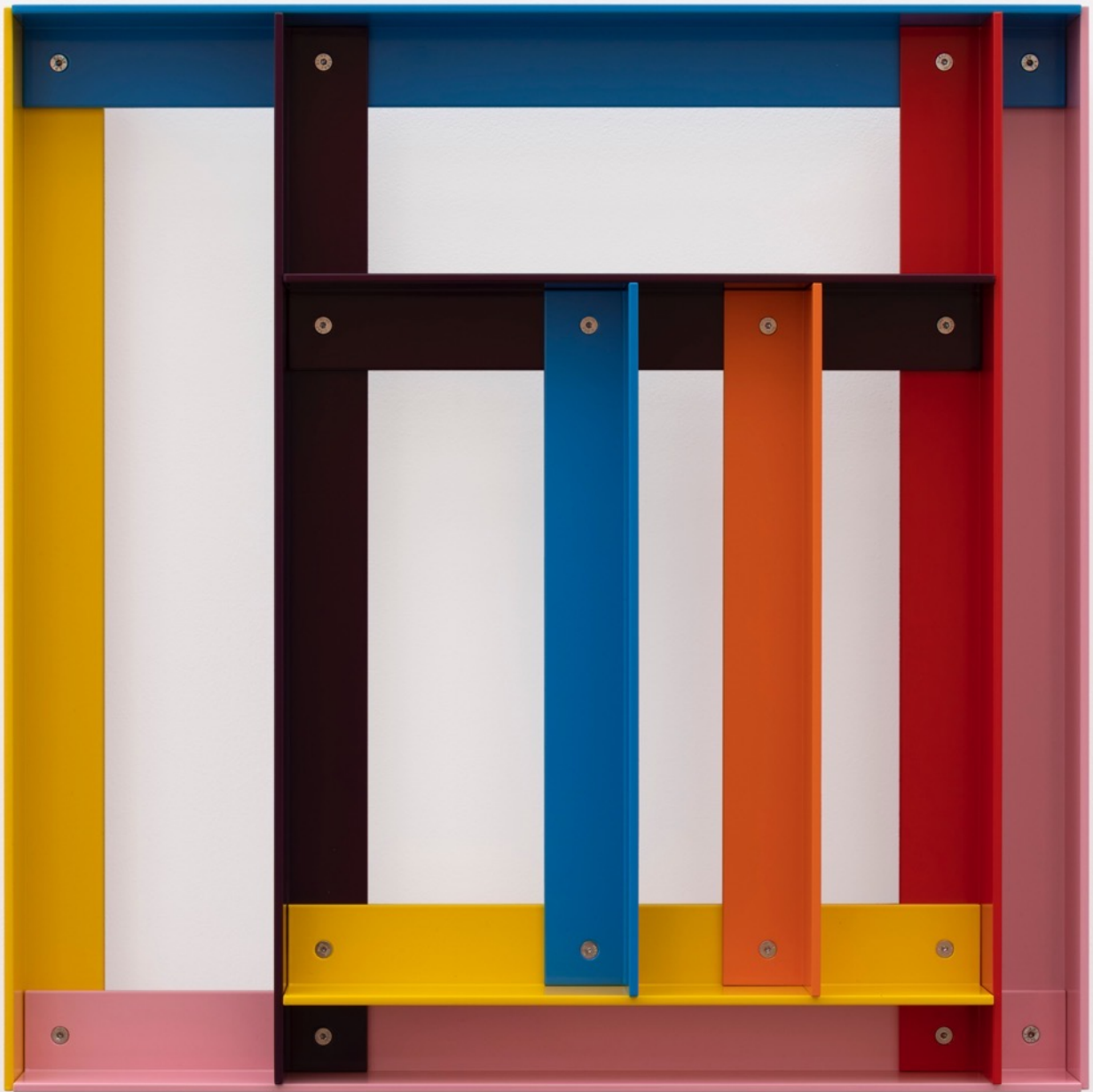
## **Liam Gillick**

b. 1964, Aylesbury, UK

One of the most important figures in international contemporary art, Liam Gillick works across diverse forms, including sculpture and installation. A theorist, curator and educator as well as an artist, his wider body of work includes published essays and texts, lectures, curatorial and collaborative projects, all of which inform (and are informed by) his art practice. Gillick's line of enquiry is into conditions of production, including how it continues to operate in a post-industrial landscape: questions of economy, labour and social organisation are ongoing preoccupations. He is perhaps best-known for producing sculptural objects – platforms, screens, models, benches, prototypes, signage, or structural supports made from sleek modular Plexiglas and aluminium forms in standardised colours from the RAL system. These seductive materials speak the language of renovation and development: originally refined by the military, they've been widely used in corporate interiors since the 1990s, a decade in which post-industrial societies saw a shift from the collective to the individualist and privatised. Drawing upon engineering and industrial design as well as the legacy of hard-edged minimalism, these abstract quasi-architectural forms offer a critique of neo-liberal or corporate aesthetics, automation and endless (re)development. Focusing on secondary or incomplete forms such as screens and platforms, Gillick pinpoints structures which have a potential to destabilise the power of architecture and the architecture of power, creating generative spaces for discussion or the development of ideas.

Liam Gillick has had solo exhibitions in many of the world's leading museums, including Stedelijk Museum, Amsterdam; Kunsthalle Zürich; Museum of Modern Art, New York; Palais de Tokyo, Paris; Witte de With, Rotterdam; Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Bonn; MAGASIN, Grenoble; Museum of Contemporary Art, Chicago; Tate Britain, London and IMMA, Dublin. Recent solo projects include A Variability Quantifier (The Fogo Island Red Weather Station), The National Gallery of Canada | Fogo Island Arts | World Weather Network (2022); Blanc International Contemporary Space, Beijing; Gwangju Museum of Art, Korea; Sankt Peter, Cologne (all 2021); Madre Museum, Naples; Kunsthalle Wien, Vienna; Kunsthau Zürich; Neues Museum Nürnberg; Potter Museum, Melbourne (all 2019); Contemporary Art Centre, Vilnius (2017–18); Fundação de Serralves, Porto (2016-17) and Dublin City Gallery The Hugh Lane (2016). Gillick has participated in major international exhibitions including Okayama Art Summit, Japan and the Venice, Shanghai, Istanbul, Singapore and Yinchuan biennales.





**Liam Gillick**

Perceived Complex, 2022

powder-coated aluminium

60 x 60 x 10 cm / 23.6 x 23.6 x 3.9 in

LG07622

\$ 55,000 (+ VAT if applicable)





## **Callum Innes**

b. 1962, Edinburgh, Scotland.

Callum Innes creates abstract paintings that carry a powerful tension between control and fluidity. Dissolution is central to his practice: layers of deep pigments are brushed over with turpentine, breaking down sections of paint and leaving watery, trace elements, before being painted over again. Repeating this process of painting, dissolving and repainting multiple times, Innes builds depth and a sense of history: oblique panels of dense pigments become embedded and fortified, while tiny trickles or rivulets of liquified paint point to their underlying fragility. This meticulous approach to materials is carried across into the artists' watercolours and pastels, in which pigment is built up into velveteen layers. Though Innes's works may seem minimal or geometric at first glance, they are in fact always slightly "off kilter", governed by imperfectly drawn lines and slightly softened shapes. This fallibility and humanity, put in contrast with the artist's skill and precision as a painter, results in works of great poetic and contemplative power – cementing Innes's place as one of the most significant abstract painters of his generation.

Callum Innes has been the subject of solo exhibitions at De Pont Museum, Tilburg; Kunsthalle Bern; Neues Museum, Nürnberg; Museum of Contemporary Art, Sydney; the ICA, London; the Scottish National Gallery, and the Fruitmarket Gallery, Edinburgh; Kettle's Yard, Cambridge; Modern Art Oxford; the Whitworth, Manchester; IMMA, Dublin, and recently at Château La Coste, Provence (2018). His work can be found in the collections of Albright-Knox, Buffalo; Centre Pompidou, Paris; Irish Museum of Modern Art, Dublin; Modern Art Museum of Fort Worth, Texas; Musée des Beaux Arts, Lausanne; National Galleries of Australia, Canberra; San Francisco Museum of Modern Art, CA; Scottish National Gallery of Modern Art, Edinburgh; Solomon R Guggenheim Museum, New York and TATE Gallery, London.



**Callum Innes**

*Untitled Lamp Black / Delft Blue, 2023*

oil on linen

160 x 156 cm / 63 x 61.4 in

CI C 08 2023

Price: £ 110,000 (+ VAT if applicable)



## **Merlin James**

b. 1960, Cardiff, Wales.

Merlin James approaches the history and legacy of painting with a highly considered and unconventional viewpoint. As commented by Artforum's Sherman Sam, his work "has sought to rigorously problematise the experience of painting while simultaneously deepening its formal language". Generally small in scale, his works depict diverse subject matter including vernacular architecture, riverside views, post-industrial landscapes, empty interiors, mysterious figures and scenes of sexual intimacy. His frame paintings on gauzy, sheer material treat the structure of the picture frame and stretcher bar as an integral part of the work, while works on canvas might be collaged with tufts of hair or sawdust, distressed, pierced, cropped or heavily overpainted. Also an erudite and thoughtful critic, James has a deep engagement with the history of art and this knowledge shapes and informs his practice. His works refine and renew many of painting's most time-honoured concerns – genre and narrative, pictorial space and expressive gesture, the emotive resonance of colour and texture.

Merlin James has been the subject of solo exhibitions at KW Institute for Contemporary Art, Berlin; Kunstverein Freiberg, Germany; Parasol Unit, London; New York Studio School; Vitamin Arte Contemporanea, Turin; Talbot Rice Gallery, Edinburgh; the National Museum of Wales and Douglas Hyde Gallery, Dublin. Recent solo exhibitions include OCT Boxes Art Museum, Shunde; OCT Art & Design Gallery, Shenzhen (both 2018) and CCA, Glasgow (2016). Recent group exhibitions include Willumsens Museum (Online, 2021); The Levinsky Gallery, Plymouth (2020); Leeds Art Gallery, Leeds (2019); Drill Hall Gallery, Australian National University, Canberra (2018) and Artspace, Sydney. In 2007, James represented Wales at the 52nd Venice Biennale.



**Merlin James**

*Cat + Building*, 2023

acrylic and mixed materials

81 x 74.5 cm / 31.9 x 29.3 in

MJ61923

Price: € 18,000 (+ VAT if applicable)



**Merlin James**

*Cat Walk, 2022*

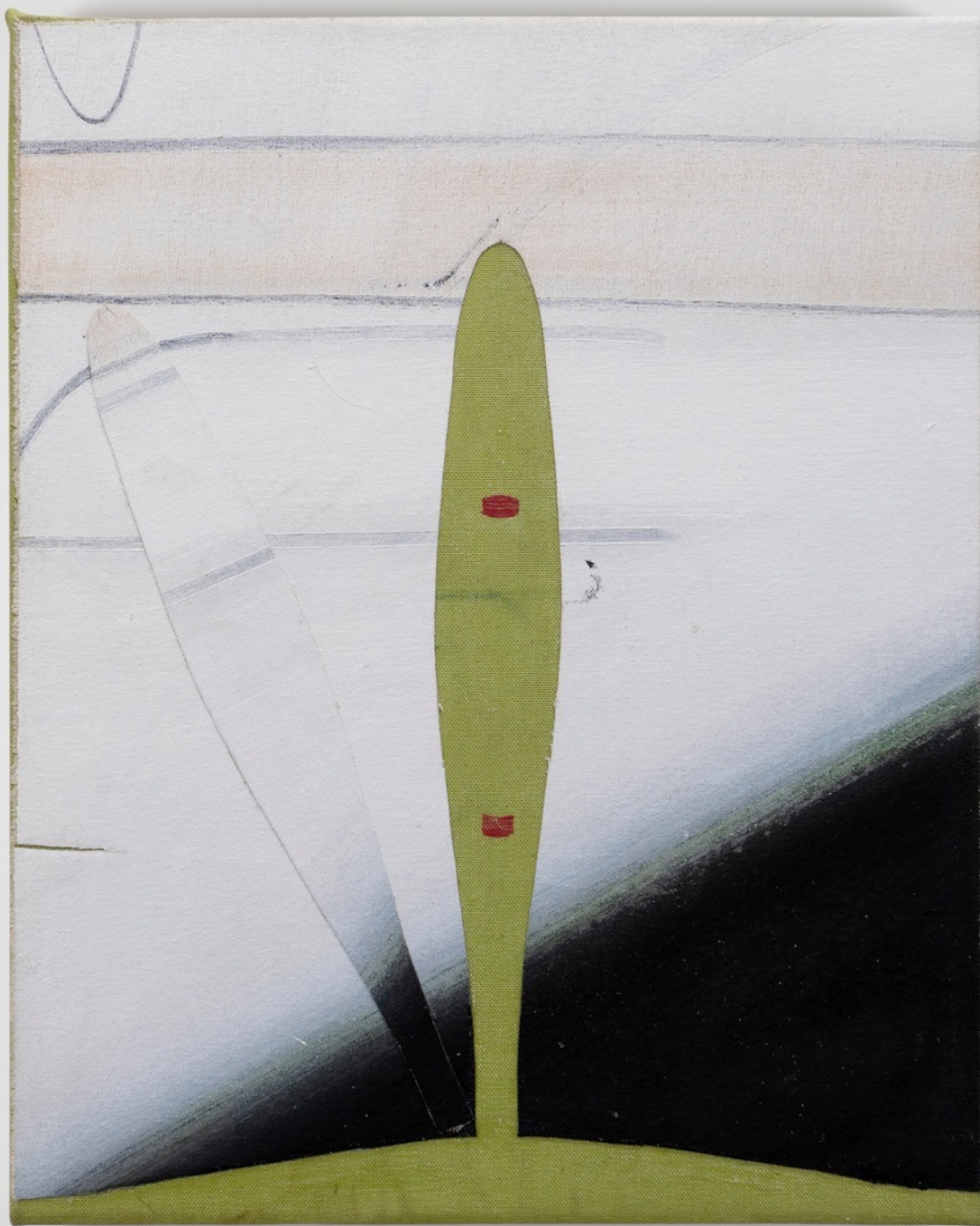
acrylic, hair and charcoal on canvas

44 x 71 cm / 17.3 x 28 in

MJ61522

Price: € 15,000 (+ VAT if applicable)





**Merlin James**

*Untitled (on green), 2022-23*

acrylic on green canvas

40.5 x 32.5 cm / 15.9 x 12.8 in

MJ62423

Price: € 9,000 (+ VAT if applicable)



**Merlin James**

*Cat Walk, 2022*

acrylic, hair and charcoal on canvas

44 x 71 cm / 17.3 x 28 in

MJ61522

Price: € 15,000 (+ VAT if applicable)

## **Brian Maguire**

b. 1951, Dublin, Ireland

In April 2022, Brian Maguire travelled to Brazil to investigate what war reporter Ed Vuillamy has described as “the war on the world” – the destruction of the Amazon rainforest. Visiting remote villages on the Abacaxis River by boat, the artist was able to witness first-hand the effects of deforestation and persistent neglect of its indigenous inhabitants. Meeting with local leaders and communities via listening sessions, Maguire learned about the issues facing the Maraguá people, including healthcare, education, the impact of mining companies on fishing grounds.

From these stories, so often excluded from the dominant narrative, Maguire has devised a series of new large-scale paintings drawing attention to the urgent social and ecological crisis unfolding in the Amazon. Maguire shows us the beauty of the rainforest in its natural state, the horror of its destruction, and the socio-economic impact of land clearance. It also looks towards Brazil’s recent election of Luiz Inácio Lula da Silva – who has pledged to protect the Amazon and its indigenous population – as a ray of hope in addressing the crisis. Beginning his works as acts of documentation, Maguire then uses painterly skill, surface and texture to transform these testimonies into blisteringly powerful works of art, restoring an ethical vision to the poetic imagination.

Solo exhibitions include *Remains*, Crawford Art Gallery, Cork; Rhona Hoffman Gallery, Chicago (both 2021); *War Changes It’s Address*, American University Museum, Washington DC and United Nations Headquarters, New York, USA (both 2020); *Scenes of Absence*, Rubin Center, Texas University, USA (2019); *Escenarios de ausencia*, Art Museum Ciudad Juárez, Mexico (2019); *War Changes Its Address: The Aleppo Paintings*, Irish Museum of Modern Art, Dublin (2018); *Concerned*, Royal Hibernian Academy, Dublin (2018) and the European Parliament, Brussels (2012).

Maguire’s work is represented in the collections of Irish Museum of Modern Art; Dublin City Gallery The Hugh Lane; Museum of Fine Art Houston, Texas; Gemeentemuseum, Den Haag, The Netherlands; Alvar Alto Museum, Finland and The Tia Collection, Santa Fe.





**Brian Maguire**

*The Rainforest, 2022*

acrylic on canvas

290 x 320 cm / 114.2 x 126 in

BM42822





## **Ailbhe Ní Bhriain**

b. 1978, Clare, Ireland

Ailbhe Ní Bhriain is an Irish artist working with film, computer generated imagery, collage, tapestry, print and installation. Ní Bhriain's work is rooted in an exploration of imperial legacy, human displacement and the Anthropocene. These intertwined subjects are approached through an associative use of narrative and a deeply crafted visual language that verges on the surreal. She sidesteps directive positions and familiar binaries, exposing instead the layers of ambiguity and contradiction embedded in these fraught issues. The resulting worlds she creates are at once idiosyncratic, irresistible and unsettling. Her work has been exhibited widely both nationally and internationally and regularly involves collaboration with musicians and composers.

Exhibitions in 2022 included the 16th Lyon Biennale; a solo show at CCA Glasgow; the Hayward Gallery Touring exhibition Hollow Earth, Nottingham Contemporary (to travel to Glucksman Gallery Cork and RAMM, Exeter in 2023); Social Fabric, Irish Museum of Modern Art, Dublin; A Nation Under the Influence, Centre Culturel Irlandais, Paris, France; The Space We Occupy, Irish Arts Centre, New York & Solas Nua, Washington DC, US; PhotoIreland Festival, Dublin, Ireland; and Mountain Language, Galway Arts Centre, Galway, Ireland.

Recent screenings of her films include The Kitchen, New York as part of Claire Chase's Density 2036 project, and Wilton Park, Dublin as part of an outdoor installation curated by RHA Gallery and Dublin City Council. Public collections of her work include Crawford Art Gallery, Cork; Trinity College Dublin; The Arts Council of Ireland; and Office of Public Works, Ireland.





**Ailbhe Ní Bhriain**

*Intrusions III*, 2022

Jacquard tapestry, wool, cotton, edition 3 of 5 + 2AP

250 x 235 cm / 98.4 x 92.5 in

ANB00322-3/5

Price: \$ 44000 (+ VAT if applicable)













## **Liliane Tomasko**

b. 1967, Switzerland

**Portrait of the Self (leaving nothing behind)**

**And**

**Portrait of the Self (spread out over time)**

**2020-22**

**acrylic and acrylic spray on aluminum**

**152.4 x 139.7 cm / 60 x 55 in**

Price: \$ 37,500 (+ VAT if applicable) each

Liliane Tomasko's abstract paintings employ a distinctive, bold lyricism, with an equally unabashed sense of colour. The artist often begins with a study of the personal effects of everyday domesticity such as bedding or clothing to create work that suggests a gateway into the realms of sleep and dreaming; delving into the gulf between what we understand as the 'conscious' and 'subconscious.' Recent paintings display an increasing vitality and assertiveness, articulating an abstraction that is rooted in the physical realm but attempting a departure from it. Intense colour, subtle tone, shadows and painterly gesture are woven together in such a way that space comes in and out of focus, suspending one's perception of them and emulating the clarity or lack thereof of dreams and memories.

Recent solo exhibitions include: Morpheus, Kunstmuseum Kloster unser lieben Frauen Magdeburg, Germany (2021); dark goes lightly, Château la Coste, France (2019); Caja de sueños, Museo MATE, Lima, Peru; 12 nights x dreams, ROCA Rockland Center for the Arts, New York, USA (both 2018); Kunstwerk, two-person exhibition with Sean Scully, Sammlung Klein, Germany (2017); Mother-Matrix-Matter, Lowe Art Museum, Miami, USA; Invisible World, Phoenix Art Museum, Arizona, USA and dusk at dawn, Kunsthalle Rostock, Germany (all 2015). Recent group exhibitions include: Contemporary Chaos, Vestfossen Kunstlaboratorium, Norway (2019); Abstract Painting Now!, Kunsthalle Krems, Austria, (2017) and Sleepless: The Bed in History and Contemporary Art, 21er Haus, Vienna, Austria (2015).

Tomasko's work is represented in the public collections of The Albertina, Vienna; Hilti Art Foundation, Liechtenstein; Kunstmuseum Bern, Bern; Virginia Museum of Fine Arts, Richmond; Lowe Art Museum, Miami; Städtische Galerie im Lenbachhaus, Munich; Hugh Lane Gallery, Dublin and Kunstsammlung Nordrhein-Westfalen, Düsseldorf.





**Liliane Tomasko**

*Portrait of the Self (leaving nothing behind)*, 2020-22

acrylic and acrylic spray on aluminum

152.4 x 139.7 cm / 60 x 55 in

LT3976

Price: \$ 37,500 (+ VAT if applicable)





**Liliane Tomasko**

Portrait of the Self (spread out over time), 2020-22

**Liliane Tomasko, Name Me Not**

**Centro De Arte Caja De Burgos (CAB), Spain**

3 February – 28 May 2023

for further information  
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