

Kerlin Gallery

Art Basel Miami Beach  
2023





## Nathalie Du Pasquier

b. 1957, Bordeaux, France

Influenced by the language of classicism and informed by the history of Italian art, Du Pasquier's paintings splice together simplified still life compositions, architectural plans, industrial drawings, and playful fragments of text with boldly simplified blocks of colour. New objects constantly enrich Du Pasquier's imaginary and symbolic world and she follows particular, poetic paths to construct and compose forms, sculpt space, and render representation anew. Exploring the links between objects, geometry, representation of space and psychic life, 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.

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; Kunsthall Aarhus, Denmark and Le Corbusier's Villa Savoye in France. Forthcoming exhibitions include Hôtel des Arts, Toulon, France; Apalazzo Gallery, Brescia, Italy (both solo exhibitions, from March 2024); MRAC, Sérignan (group, April 2024); Kunsthaus Biel, Switzerland (two-person show with Olivier Mosset, September 2024).



**Nathalie Du Pasquier**

Shelf

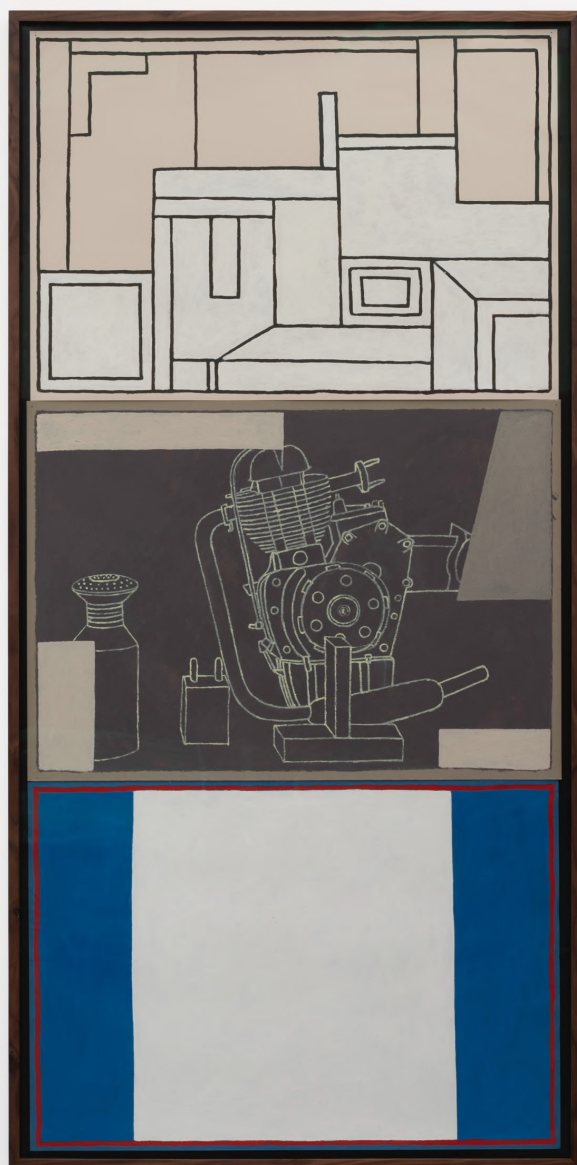
2022

oil on paper, 2 modules, 1 cut out, framed individually

247.5 x 109 x 4 cm / 97.4 x 42.9 x 1.6 in

NDP00322

Price: \$31,000 (ex vat if applicable)



**Nathalie Du Pasquier**

*It worked*

2022

oil on paper, 3 elements, framed individually

210 x 100 cm / 82.7 x 39.4

NDP00222

Price: \$31,000 (ex vat if applicable)





## Aleana Egan

b. 1979, Dublin, Ireland

Working primarily with sculpture and occasionally painting, Aleana Egan engenders psychological states and memories through enigmatic arrangements of objects and forms. Her sculptural works appear restrained yet laden with subtle references to the built environment using materials such as plaster, cardboard, matte paint and various fabrics. A meandering, sensuous line and sense of fluidity is carried from her sculptures into her painting, giving form to a sense of flux, openness and mutability. Egan's practice is shaped by her deep engagement with works of literature and cinema: never opting for direct representation, she uses this source material as an entryway, absorbing the moods and tones it evokes. Her forms and shapes act as traces or shifting responses, tentative articulations of remembered places or everyday moments.

Aleana Egan has exhibited at Sculpture Center, New York; Kunsthalle Basel; Kunsthalle zu Kiel; Landesmuseum Münster; The Drawing Room and Jerwood Space, London; Kettle's Yard, Cambridge; Jupiter Artland, Edinburgh; Leeds Art Gallery; the Douglas Hyde Gallery, Temple Bar Gallery and IMMA, Dublin, and the Berlin Biennale. Forthcoming exhibitions include a solo exhibition at St Carthage Hall, Lismore Castle Arts and a two-person exhibition with Isabel Nolan at Highlanes Gallery, Drogheda (both 2024). Recent solo exhibitions include Kerlin Gallery (2023); Void, Derry (2022); Künstlerhaus Bremen (2021); NICC Vitrine Brussels (2020) and Farbvision, Berlin (2019). Recent group exhibitions include Stations, Berlin (2023); CCA



**Aleana Egan**

*dressed*

2023

mixed media on canvas

74 x 108 cm / 29.1 x 42.5 in

AE12423

Price: €13,700 (ex vat if applicable)





**Aleana Egan**

*Inga*

2023

mixed media on canvas

60 x 73 cm / 23.6 x 28.7 in

AE12123

Price: €10,000 (ex vat if applicable)

## Liam Gillick

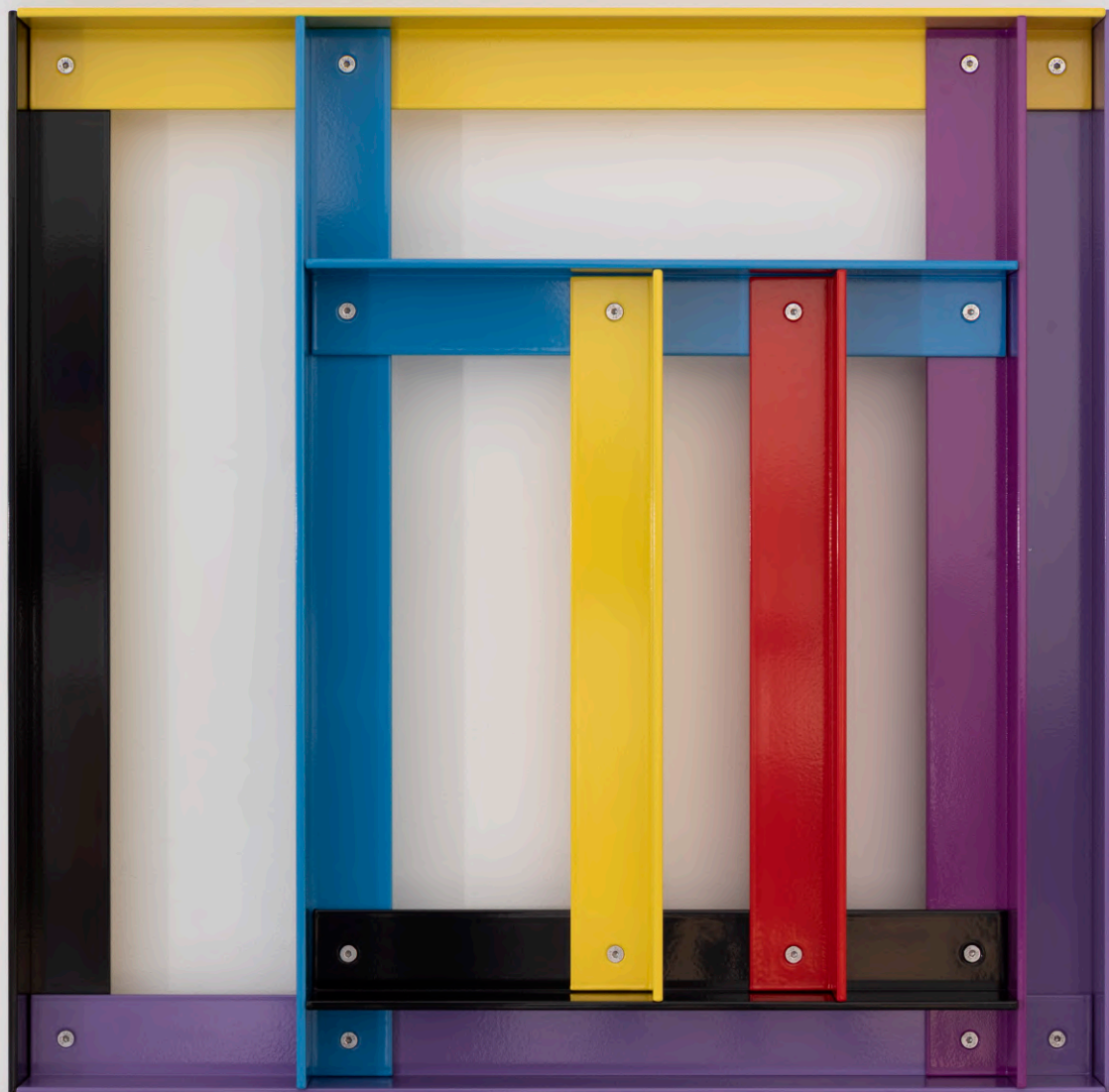
b. 1964, Aylesbury, England



One of the most important figures in international contemporary art, Liam Gillick works across diverse forms, including sculpture and installation. 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 the 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 the 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. Forthcoming solo exhibitions include Kin, Brussels (from 1 March 2024); current and forthcoming group exhibitions include the 14th Shanghai Biennale: Cosmos Cinema, Power Station of Art, Shanghai (9 November 2023 – 31 March 2024); A Blank Posters Show, La oficina de la nada, The Universidad Andrés Bello of Santiago in Chile (November 2023); and Survival in the 21st Century, Deichtorhallen, Hamburg (April 2024). Recent solo exhibitions include the Pergamon Museum, Berlin (2023); Gwangju Museum of Art, Korea; Sankt Peter, Cologne (both 2021); Madre Museum, Naples; Kunsthalle Wien, Vienna; Kunsthhaus Zürich; Neues Museum Nürnberg; Potter Museum, Melbourne (all 2019).





**Liam Gillick**

Relay Complex

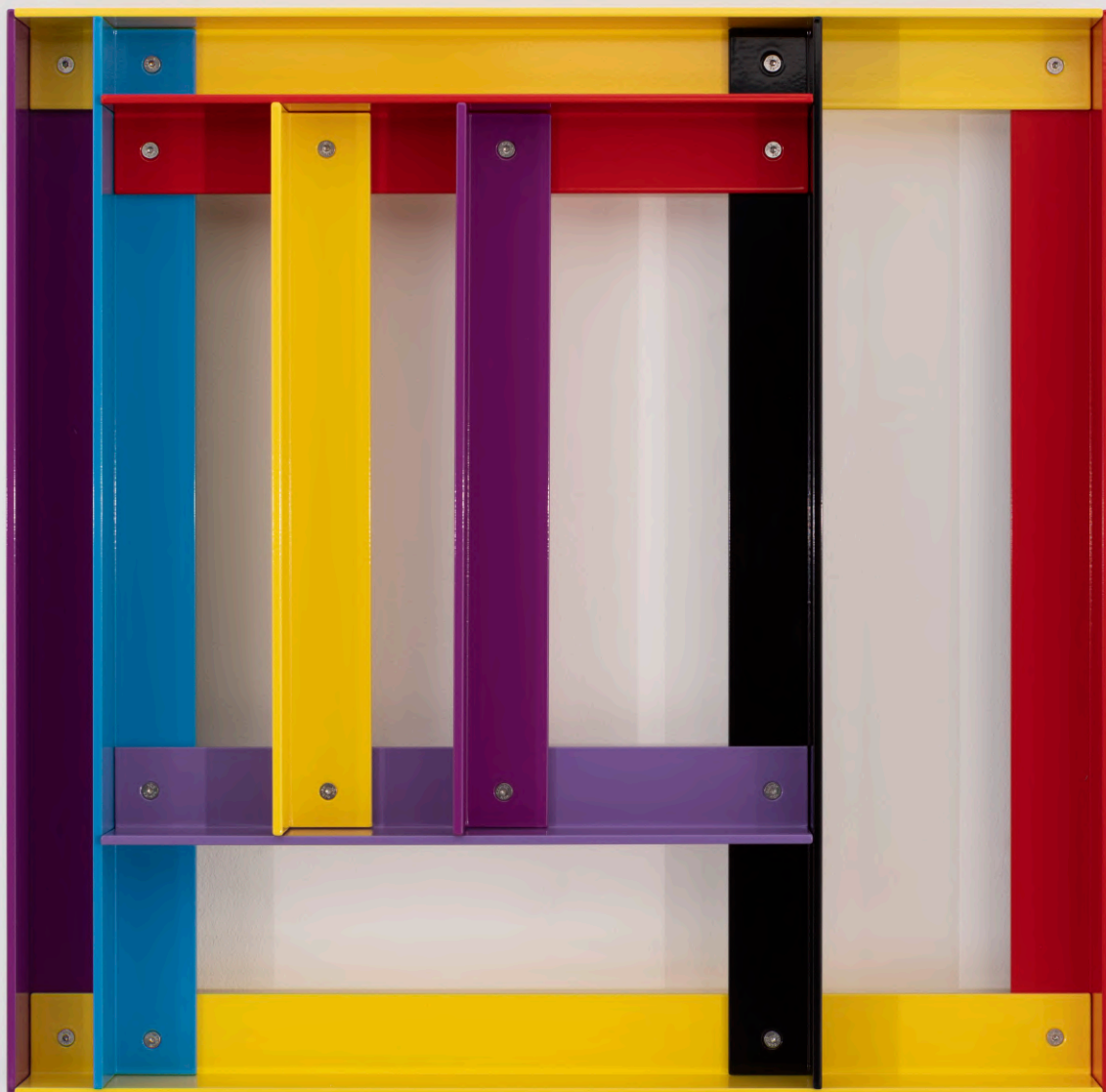
2023

powder-coated aluminium

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

LG08023

Price: \$ 55,000 (ex vat if applicable)



**Liam Gillick**

Regression Complex

2023

powder-coated aluminium

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

LG08123

Price: \$ 55,000 (ex 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. Over the past two years, Innes has continued to develop and refine his oeuvre by introducing colours of heightened intensity and depth and by advancing a new series of circular or 'Tondo' paintings. Full of humanity and fallibility, his art strives for a balance between precision and imperfection, opacity and luminosity, contemplation and material presence.

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 Château La Coste, Provence. 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. Recent exhibitions include St Sebastian, Kerlin Gallery (October/November 2023).



**Callum Innes**

*Untitled Lamp Black / Rose Madder*

2023

oil on Birch Ply

110 x 108 cm / 43.3 x 42.5 in

CI TP 21 2023

Price: £ 65,000 (ex vat if applicable)







**Callum Innes**

*Untitled Lamp Black / Deep Violet*

2023

oil on Birch Ply

110 x 108 cm / 43.3 x 42.5 in

CI TP 21 2023

Price: £ 65,000 (ex vat if applicable)



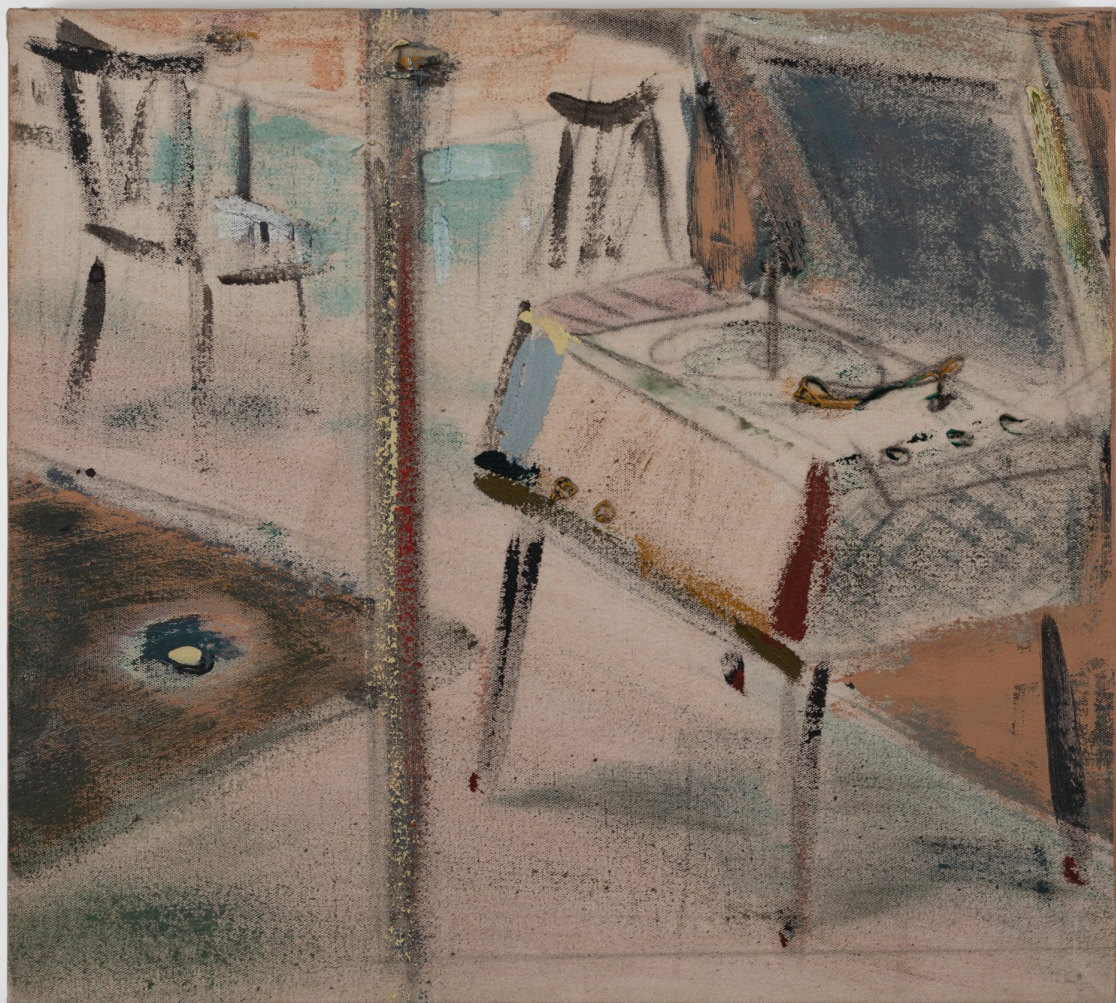


## Merlin James

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 had numerous solo exhibitions, including at Kettle's Yard, Cambridge; Venice Biennale, Wales Pavilion; Sikkema Jenkins, New York; KW Institute, Berlin; Kunstsaele, Berlin; CCA, Glasgow; Kunstverein, Freiberg; Douglas Hyde Gallery, Dublin; OCT, Shunde & Shenzhen; Anton Kern, New York; Philadelphia Art Alliance. Selected international collections include Tate, London; Musée d'Art Moderne de la Ville de Paris; Dallas Museum of Art, Dallas; Sifang Art Museum, Nanjing, China and National Museum of Wales, Cardiff. In 2023, James had a two-person exhibition, Double Shuffle, with Victoria Morton at Kerlin Gallery, Dublin. The exhibition coincided with the launch of a landmark new publication gathering 40 years of the artist's work.



**Merlin James**

*Record Player*

1990

acrylic on canvas

41 x 46 cm / 16.1 x 18.1 in

MJ62897

Price: € 12,000 (ex 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 (ex vat if applicable)



## Brian Maguire

b. 1951, Dublin, Ireland.



Brian Maguire's painting practice is driven by the struggle against inequality and violence and the pursuit of justice. Compelled towards the raw realities of human conflict, Maguire approaches painting foremost as an act of solidarity, humanising his subjects and recentring the narratives of the disenfranchised. Social engagement plays a central role, leading him to work closely and interactively with refugees, survivors of warzones, incarcerated peoples, and local newsrooms in locations including Sudan, Syria, São Paulo and Ciudad Juárez. While his artworks might begin as acts of bearing witness, Maguire's task in the studio is to transform his testimony into blisteringly powerful works of art. There is a resulting tension between the raw and visceral nature of Maguire's subject matter and the seductive, illusory nature of painting itself. Rather than abandoning aestheticism, Maguire uses painterly skill, surface and texture to draw us into an uncomfortable relationship in which ethical vision functions as part of the poetic imagination, resituating art in the concrete social structures from which it is so often removed.

In 2024, Maguire will be the subject of a major retrospective at The Hugh Lane Gallery, Dublin and a solo exhibition at Missoula Art Museum, Montana. Recent projects include solo exhibitions at Missoula Art Museum, Montana; Kunsthall 3,14, Bergen, Norway; Crawford Gallery, Cork; the Irish Museum of Modern Art; Void, Derry; American University Museum, Washington DC and United Nations Headquarters, New York, USA. This year he also took part in Converge 45, a biennial exhibition in Portland, Oregon.



**Brian Maguire**

Soup Kitchen USA

2023

acrylic on canvas

200 x 200 cm / 78.7 x 78.7 in

BM44123

Price: € 40,000 (ex vat if applicable)









**Brian Maguire**

Soup Kitchen USA

2023

acrylic on canvas

200 x 200 cm / 78.7 x 78.7 in

BM44123

Price: € 40,000 (ex vat if applicable)



## Isabel Nolan

b. 1974, Dublin, Ireland

Isabel Nolan has an expansive practice that incorporates sculptures, paintings, textile works, photographs, writing and works on paper. Her subject matter is similarly comprehensive, taking in cosmological phenomena, religious reliquaries, Greco-Roman sculptures and literary/historical figures, examining the behaviour of humans and animals alike. These diverse artistic investigations are driven by intensive research, but the result is always deeply personal and subjective.

Exploring the “intimacy of materiality”, Nolan’s work ranges from the architectural to the handmade. In concert, they feel equally enchanted by and afraid of the world around us, expressing humanity’s fear of mortality and deep need for connection as well as its startling achievements in art and thought.

Driven by “the calamity, the weirdness, horror, brevity and wonder of existing alongside billions of other preoccupied humans”, her works give generous form to fundamental questions about the ways the chaos of the world is made beautiful or given meaning through human activity.

Isabel Nolan has been the subject of solo exhibitions at Contemporary Art Gallery, Vancouver; Mercer Union, Toronto; London Mithraeum Bloomberg SPACE, London; Douglas Hyde Gallery, Dublin; the Irish Museum of Modern Art, Dublin; Kunstverein Graz, Austria; Kunstverein Langenhagen, Germany and Musée d’art moderne de Saint Etienne, France. Her work has also been exhibited at Palais de Tokyo, Paris; Salzburger Kunstverein; Centre of Contemporary Art, Geneva; Artspace, Sydney; Talbot Rice Gallery, Edinburgh; Scottish National Gallery, Edinburgh; Daejeon Museum of Art, South Korea; Beijing Art Museum of the Imperial City, Beijing; EVA International, Limerick; Glasgow International; and the Irish Pavilion at the Venice Biennale. Forthcoming exhibitions include a two-person exhibition with Aleana Egan at Highlanes Gallery, Drogheda (2024).





**Isabel Nolan**

The wolf who made a city tremble c.1216 (After Sassetta)

2023

hand-tufted 100% New Zealand Wool, 12 mm pile

300 x 200 cm/ 118.1 x 78.7 in

IN57023

Price: USD\$ 45,000 (ex VAT if applicable)









## Kathy Prendergast

b. 1958, Dublin, Ireland



Intimate in tone and subject matter, Kathy Prendergast's practice combines drawing, sculpture and installation. What might appear minimal or elusive at first glance can encompass a complex web of emotional, personal and political resonances. Proximate to the body and connecting subjective reflections on the world, her work explores a potent cluster of issues including power, identity, landscape, memory, geography, and family. A connection between the body and landscape, often manifested through mapping, can be traced back to the beginning of her practice. Often using redaction or removal as a device, creating negative space through black ink, coloured paint or white paper, the artist erases or overwrites geographic expressions of power. Prendergast points out the subjectivity of maps, their inherent colonialism, and the ultimate fragility of borders and territories over time. Though delicate, fragile and usually on a human scale, her works also point towards the infinite – suggesting the vastness of space or the constellations of the sky. Prendergast's work is methodical – the product of slow, repetitive processes requiring patience, precision and devotion. Faithful to mark-making, drawing and hand-crafting as well as the revelatory potential of sparking unfamiliar connections with everyday objects, her work is enigmatic, eerily beautiful and emotionally resonant.

Kathy Prendergast's solo exhibitions include Tate Britain, Camden Arts Centre, and Southbank Centre in London; Nottingham Contemporary, UK; Kunst-Station St. Peter, Cologne; the Irish Museum of Modern Art; Douglas Hyde Gallery, Dublin; Crawford Art Gallery, Cork. She has also exhibited at PS1 and the Drawing Centre, New York; Albright-Knox Art Gallery, Buffalo; the ICA, Boston; Chicago Cultural Centre, Chicago; Contemporary Art Museum, St Louis; and Shanghai Art Museum, Shanghai. Biennales and repeating exhibitions include EVA International; the British Art Show; the 13th and 14th Sydney Biennales and the Yokohama Triennale. In 1995, Prendergast represented Ireland at the 46th Venice Biennale and won the prestigious Premio 2000 (Best Young Artist).





**Kathy Prendergast**

*Road Trip 18*

2023

Gouache on paper

44.4 x 60.3 cm / 17.5 x 23.7 in framed

KP34323

Price: £5,000 (ex VAT if applicable)



**Kathy Prendergast**

*Road Trip 21*

2023

Gouache on paper

44.4 x 60.3 cm / 17.5 x 23.7 in framed

KP34623

Price: £5,000 (ex VAT if applicable)



**Kathy Prendergast**

*Road Trip 25*

2023

Gouache on paper

44.4 x 60.3 cm / 17.5 x 23.7 in framed

KP35023

Price: £5,000 (ex VAT if applicable)





## Liliane Tomasko

b. 1967, Zurich, Switzerland

Liliane Tomasko's abstract paintings employ a distinctive, bold lyricism and assertive sense of colour. The artist begins her investigation of the human psyche in the domestic sphere, offering attentive studies of bedding and clothing, the intimate textures of our lives. Through the artist's reflections, these prosaic materials open a gateway into the nocturnal realm of sleep and dreaming, articulating the creatively fertile space between 'conscious' and 'unconscious'. Tomasko's approach to abstraction is rooted, therefore, in the physical realm but ultimately transcends beyond it. Fusing material observation with intuition and association, the artist produces vigorous, imaginative expressions of familiar environments and psychological states. Intense colour, subtle tone, shadow, and painterly gesture allow space to come in and out of focus, oscillating between clarity and obscurity and emulating the atmospheric power of dreams and memories.

Selected solo exhibitions include the Douglas Hyde Gallery, Dublin (forthcoming, 30 November 2023 – 10 March 2024); Name me not, CAB Burgos, Spain (2023); S P E L L O F T H E W O O D, Highlanes Gallery, Drogheda; Evening Wind, Edward Hopper House, Nyack, New York, USA (both 2022); 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); Mother-Matrix-Matter, Lowe Art Museum, Miami, USA (2015).



**Liliane Tomasko**

Portrait of the Self (camouflaged)

2023

Acrylic and acrylic spray on aluminium

193 x 177.8 cm / 76 x 70 in

LT4023

Price: \$ 58,000 (ex VAT if applicable)

for further information  
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