

**KATE MACGARRY**

# Art Basel Booth L3

Rana Begum  
Peter Liversidge  
Goshka Macuga  
Florian Meisenberg  
Lisa Milroy  
Grace Ndiritu  
Dawn Ng  
John Smith  
Francis Upritchard

Preview: 17 - 18 June 2025

Open: 19 - 22 June 2025



Goshka Macuga  
*Gravitating Artist / Knowledge Comfort*, 2025  
jacquard soft sculpture  
323 x 140 x 15 cm

£ 70,000 ex tax







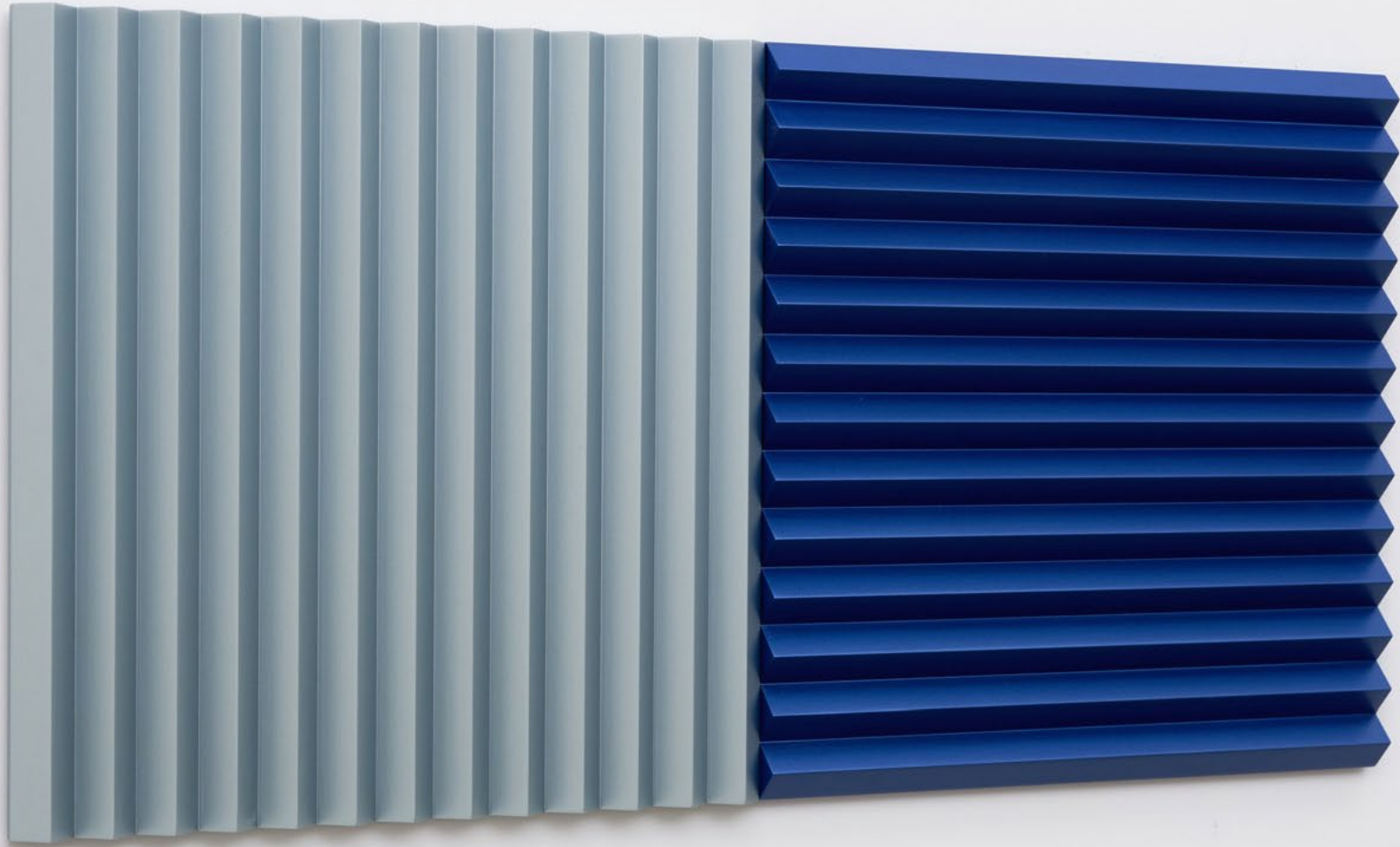
Rana Begum  
*No. 1400 Louvre*, 2024  
mirror finish stainless steel, paint  
202 x 100 x 14 cm

£ 40,000 ex tax



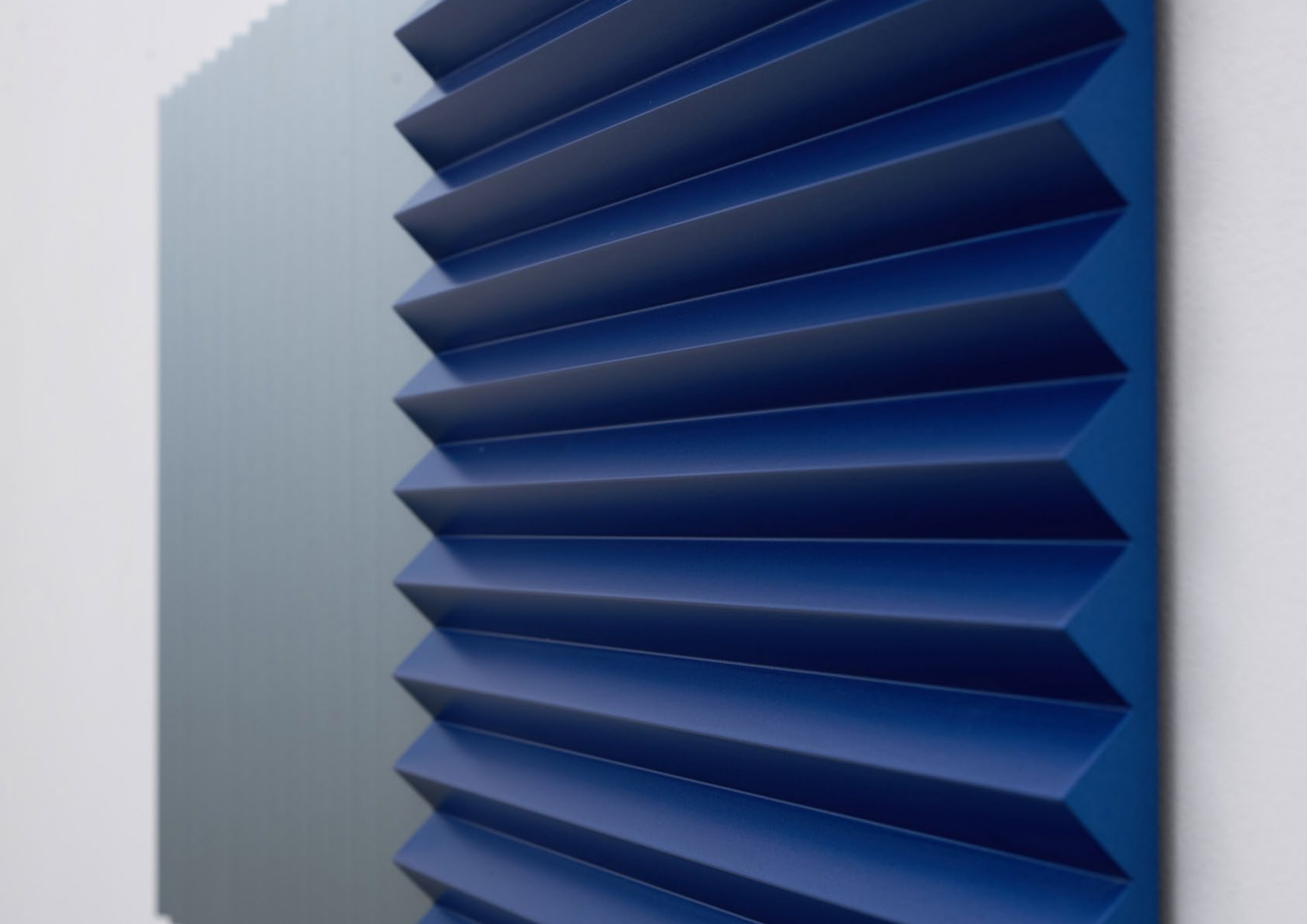






Rana Begum  
*No. 1424 Relief Panel, 2024*  
painted aluminium  
34.6 x 69.5 x 2 cm

£20,000 ex tax







Rana Begum  
*No. 1425 Relief Panel, 2024*  
painted aluminium  
35.5 x 71.5 x 4.5 cm

£20,000 ex tax

John Smith

*The Girl Chewing Gum*, 1976

16mm film transferred to HD video

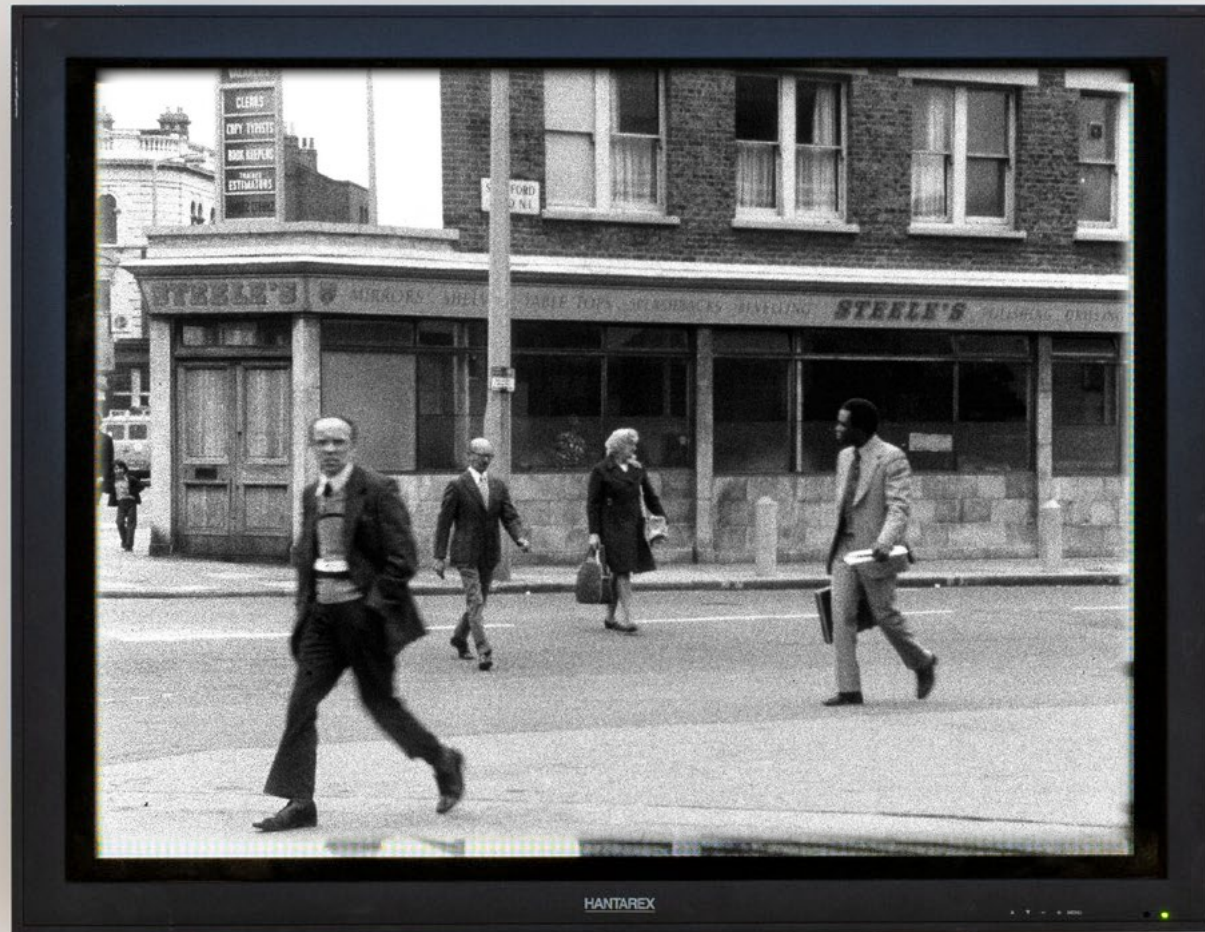
12 minutes

Edition of 5 + 2 AP (#3/5)

[Link to film excerpt](#)

password: CHEWING7\_gu6m

£ 45,000 ex tax



Francis Upritchard  
*Medusa*, 2024  
bronze, steel, travertine  
48.5 x 25 x 15 cm  
Edition of 3 + 1 AP (#1/3)

£ 25,000 ex tax









Lisa Milroy  
*Sky No. 4*, 2024  
oil on canvas  
135 x 183 cm

£ 20,500 ex tax









Lisa Milroy  
*Sky No. 12, 2025*  
oil on canvas  
25.5 x 33 cm

£ 4,000 ex tax





Lisa Milroy  
*Sky No. 14*, 2025  
oil on canvas  
22 x 29 cm

£3,000 ex tax





Lisa Milroy  
*Sky No. 15*, 2025  
oil on canvas  
30 x 38.5 cm

£4,500 ex tax





Florian Meisenberg  
*Die Rigi*, 2025  
oil paint and marble dust on canvas  
51 x 41 cm

£ 6,500 ex tax



Florian Meisenberg  
*Existenzminimum*, 2025  
oil paint and marble dust on canvas  
41 x 30 cm

£ 5,000 ex tax





Florian Meisenberg  
*The Orchard (View from East Williamsburg  
towards Bushwick)*, 2025  
oil paint and marble dust on canvas  
42 x 31 cm

£ 5,000 ex tax





Florian Meisenberg  
*Funny Games (Deutsche version)*, 2023  
marble dust and oil paint on canvas  
41 x 30 cm

£ 5,000 ex tax

Peter Liversidge  
*Rules for Basel, 2025*

ink on paper

33.6 x 24.8 x 3 cm (framed)

Edition of 3 + 1 AP (#1/3)

£2,500 ex tax

RULES FOR BASEL.

09/05/25

1. Walk in a straight line.
2. Be tender.
3. Ask two types of questions; some wrong, some right.
4. You **will** be subject to an inspection.
5. Please do not forget; whilst you are with us, either visiting the fair or in the street you must always, always dress like a monk.
6. Remember to cover your ears, cover your mouth and cover your eyes.
7. Animals are not allowed in the hall.
8. Take on water, coffee, food, and for those who do, tobacco.
9. Don't be afraid of anyone.
10. Develop a good BS detector.
11. Whenever possible make gravity the enemy of the pen.
12. Use the same set of skills that you used before.
13. The bridge adjusts to the water.
14. Remember to undertake assessments of your own practice.
15. Don't carry it all.

Dawn Ng  
*Summer Monolith I*, 2025  
archival pigment print  
163 x 114.5 cm (unframed)

£ 16,500 ex tax





Dawn Ng  
*Summer Monolith II*, 2025  
archival pigment print  
163 x 114.5 cm (unframed)

£ 16,500 ex tax



Grace Ndiritu

*Still Life: Sitting Down Textiles*, 2005/2007

one channel video, colour, aspect ratio 4:3, silent

5 minutes 8 seconds

Edition of 5 (#4/5)

[Link to film](#)

£ 15,000 ex tax



Grace Ndiritu

*Still Life: White Textiles*, 2005/2007

one channel video, colour, aspect ratio 4:3, silent

5 minutes

Edition of 5 (#5/5)

[Link to film](#)

£ 15,000 ex tax





Grace Ndiritu

*Still Life: Green Textiles*, 2005/2007

one channel video, colour, aspect ratio 4:3, silent

4 minutes 57 seconds

Edition of 5 (#3/5)

[Link to film](#)

£ 13,500 ex tax



Grace Ndiritu

*Still Life: Lying Down Textiles*, 2005/2007

one channel video, colour, aspect ratio 4:3, silent

5 minutes

Edition of 5 (#5/5)

[Link to film](#)

£ 13,500 ex tax





## Rana Begum

Rana Begum was born in 1977 in Bangladesh and lives and works in London. Begum's work focuses on the interplay between light and colour, blurring the boundaries between sculpture, painting and architecture. Her use of repetitive geometric patterns – found both within Islamic art and the industrial cityscape – takes its inspiration from childhood memories of the rhythmic repetition of daily recitals of the Qur'an. Influenced by the geometric abstraction of minimalism and constructivism and the work of artists such as Agnes Martin, Donald Judd, Jesús Rafael de Soto and Tess Jaray, Begum's work ranges from drawings, paintings and wall-based sculptures to large-scale public art projects.

Recent solo exhibitions include Kate MacGarry, London (2024); Ordered Form, St Albans Museum + Gallery, St Albans, UK (2023); Dappled Light, Concrete at Alserkal Avenue, Dubai, UAE and The Box, Plymouth, UK (2023); Dappled Light, Pitzhanger Manor, UK (2022) and Mead Gallery, UK (2021); Rana Begum, Kate MacGarry, London (2021); Infinite Geometry, Wanås Konst, Sweden, (2021); A Conversation with Light and Form, Tate St Ives, Cornwall, UK (2018); Space, Light, Colour, Djanogly Gallery, Nottingham, UK (2018) and Sainsbury Centre, Norwich, UK (2017) and The Space Between, Parasol Unit, London (2016).

Begum curated the exhibition Opposing Forms at Pallant House Gallery, Chichester, UK (2025). Group exhibitions include Life is More Important Than Art, Whitechapel Gallery, London (2023); Desert X, Palm Springs, USA (2023); Dhaka Art Summit, Bangladesh (2023); Simplicity of Form: Unfolding Abstraction, Bermuda National Gallery (2023); Rhythm and Geometry, Sainsbury Centre, Norwich, UK (2022); Creative Folkestone Triennial, Kent, UK (2021); Actions. The image of the world can be different, Kettles Yard, Cambridge, UK (2018); Tribute to Sol LeWitt, Gemeente Museum, Den Haag, The Netherlands (2016) and The 11th Gwangju Biennale, Korea (2016). A comprehensive monograph, Rana Begum: Space Light Colour, was published by Lund Humphries in 2021. She was elected a Royal Academician in 2020.



## Peter Liversidge

Peter Liversidge was born in 1973 in Lincoln, UK. Conceptually focused and spanning photography, collage, sculpture and performance, Liversidge's approach to his work invites collaboration and is subsequently formed by influences beyond his control; his artworks are investigations of coincidence and not limited to the language of a single medium.

Recent solo exhibitions include Proposals for Lancaster Arts, Peter Scott Gallery, Lancaster, UK (2023); Rural Time, East Quay, Watchet, UK (2023); Either / Or, Kate MacGarry, London (2023); an echo, Ingleby Gallery, Edinburgh (2022); Topsy Turvy, Sign Paintings for Belfast, The Mac, Belfast (2020); Sign Paintings for the NHS, Roman Road, E2 (2020); Working title I, Bonniers Konsthall, Stockholm, Sweden (2018); Working title II, Bonniers Konsthall, Stockholm, Sweden (2019); EDIFICE, COMPLEX, VISIONARY, STRUCTURE, Sean Kelly, New York, USA (2018); Proposals for The Aldrich Contemporary Art Museum at The Aldrich Museum, Ridgefield, USA (2017); The Bridge (A Choral Piece for Tate Modern), Tate Modern, London (2016) and Notes on Protesting, Whitechapel Gallery, London (2015).

Recent group exhibitions include Out of the Margins: Performance in London's institutions 1990s – 2010s, Whitechapel Gallery, London (2022-23); The Double: Identity and Difference in Art since 1900, The National Gallery of Art, Washington DC (2022); Notes on Protesting, Kate MacGarry, London (2022); Beano: The Art of Breaking the Rules, Somerset House, London (2021); Inaspettatamente, Cloud Seven, Brussels, Belgium (2021) and The World Exists To Be Put On A Postcard, Artists Postcards from 1960 to now, The British Museum, London (2019). His work is included in the collections of the British Council; British Library; Czech Museum of Fine Art; Government Art Collection, London; Museum of Contemporary Art Chicago; Museum of Contemporary Art Kiasma, Helsinki; Tate, London and the Victoria & Albert Museum, London, amongst others.





## Goshka Macuga

Goshka Macuga was born in 1967 in Warsaw, Poland and lives and works in London. Macuga's practice is based on historical and archival research, which informs her installations, sculptures, tapestries, and collages. As an artist she simultaneously assumes the role of a curator, historian and exhibition designer. Macuga questions historiography, political structures, and the pressing issues of our time.

Solo exhibitions include Born From Stone, Bloomberg Space, London Mithraeum, London (2024); In Flux, Fundació Antoni Tàpies, Barcelona, Spain (2022) and MUSAC, León, Spain (2021); Stairway to Nowhere, Kestnergesselchaft, Hannover, Germany (2019); What Was I?, Prada Rong Zhai, Shanghai, China (2019); Intellectual Co-operation, Neues Museum, Nürnberg, Germany (2018); To the Son of Man Who Ate the Scroll, Fondazione Prada, Milan, Italy (2016); Now this, is this the end... the end of the beginning or the beginning of the end? (part 1), Schinkel Pavilion, Berlin, Germany (2016); Time as Fabric, New Museum, New York, USA (2016); Exhibit A, MCA Chicago, USA (2012); Zachęta National Gallery of Art, Warsaw, Poland (2011); It Broke from Within, Walker Arts Centre, Minneapolis, USA (2011); The Bloomberg Commission, Whitechapel Gallery, London, UK (2009); I Am Become Death, Kunsthalle Basel, Switzerland (2009) and Objects in Relation, Tate Britain, London (2007).

Recent group exhibitions include You Stretched Diagonally Across It: Contemporary Tapestry, Dallas Contemporary, USA (2025); Le monde comme il va (The World As It Goes), Bourse de Commerce, Paris, France (2024); ImPOSSIBLE, Museum Frieder Burda, Baden-Baden, Germany (2024); Paraventi: Folding Screens from the 17th to 21st Centuries, Fondazione Prada, Milan, Italy (2023); HARD/SOFT: Textiles and Ceramics in Contemporary Art, Museum of Applied Arts, Vienna, Austria (2023); Public Matters: Contemporary Art in the Belvedere Garden, Vienna, Austria (2023); Everybody Talks About the Weather, Fondazione Prada, Venice, Italy (2023); Hollow Earth: Art, Caves & The Subterranean Imaginary, Nottingham Contemporary, Nottingham, UK (2022) and Like Life: Sculpture, Colour and the Body (1300-Now), The Met Breuer, New York, USA (2018). Macuga was included in Documenta 2012 and nominated for the Turner Prize in 2008. She was elected a Royal Academician in 2024.





## Florian Meisenberg

Florian Meisenberg was born in 1980 in Berlin, Germany and lives and works in New York. Meisenberg's work oscillates between and encompasses painting, installation and film. Meisenberg's paintings simultaneously conjure lightness and depth; they vary greatly in density and rendering, employing multi-layered compositions that display themes of digital apprehension and abstract interiors alongside cartoonish figures and scrawling statements. His delicate, oblique films capture intrigue in the banal moments of contemporary existence.

Solo exhibitions include *What does the smoke know of the fire?*, Kate MacGarry, London (2023); *Exclusiv, Provinz*, Bochum, Germany (2023); *Confessions of a Mask*, E.A Shared Space, Tbilisi, Georgia (2022); *A story is always told into two ears*, Simone Subal Gallery, New York (2021); *Kate MacGarry*, London (2020); *Onehundredfourtythousandonehundredsixty hours later*, Kunstpaterre, Munich, Germany (2020); *The Adulterous Woman (Self-Portrait as a Glass of Water)*, Avlskarl, Copenhagen, Denmark (2020); *360: VR Room*, Zabłudowicz Collection, London (2019) and *Complimentary Blue*, Kunstpalais Erlangen, Germany (2019).

Group exhibitions include *In Other Hands*, Highlights of the Philara Collection at the Miettinen Collection, Berlin, Germany (2025); *Diving into Art*, Situation Kunst, Bochum, Germany (2023); *Colour Image Space*, Insel Hombroich Kulturraum, Neuss, Germany (2023); *Tender Buttons*, Künstlerhaus Bremen, Bremen, Germany (2019); *Now! Painting In Germany Today*, Deichtorhallen Hamburg, Germany (2019); *360: NAUSEA*, Zabłudowicz Collection, London (2018); *Der Kuss*, Broehan Museum, Berlin, Germany (2017); *Myths of the Marble*, ICA, Philadelphia, USA and Henie Onstad Kunstsenter, Oslo, Norway (2017) and *ARS17+ Hello world!*, Kiasma Finnish National Gallery, Helsinki, Finland (2017).



## Lisa Milroy

Lisa Milroy was born in Vancouver, Canada in 1959. She lives and works in London and Kent. Still life is at the heart of Milroy's practice. In the 1980s, her paintings featured ordinary objects depicted against an off-white background. Subsequently her imagery expanded to include depictions of objects within settings, as well as landscape, architecture, people, textiles and pattern. As her approaches to still life diversified, so did her manner of painting, giving rise to a range of stylistic innovations. Throughout her practice, Milroy has been fascinated by the relation between stillness and movement, and the nature of making and looking at painting.

Recent solo exhibitions include the colour blue, Kate MacGarry, London (2025); Paper Safari, One Off Contemporary Art Gallery, Nairobi, Kenya (2024); Correspondence, Kate MacGarry, London (2023); If the Shoe Fits/Bien dans ses Pompes – Peintures de Lisa Milroy, Frac Occitanie Montpellier, France (2021); Exchange – Paintings by Lisa Milroy, White Conduit Projects, London (2021); taking the side of things, m2 Gallery, London (2021); Ensemble/Together – Paintings by Lisa Milroy, FRAC Occitanie Montpellier, France (2020) and Here & There: Paintings by Lisa Milroy, Parasol unit foundation for contemporary art, London (2018).

Recent group exhibitions include Contemporary Song, Serralves Museum of Contemporary Art, Porto, Portugal (2024-5); Dialogues with Turner: Evoking the Sublime, touring exhibition at Grimaldi Forum, Monaco (2024); Museum of Art Pudong, Shanghai (2024-25); Chiang Kai-shek Memorial Hall, Taipei (2025); National Museum of Western Art, Tokyo (2026-27) and Nakanoshima Museum of Art, Osaka (2027); The Shape of Things: Still Life in Britain, Pallant House Gallery, Chichester, UK (2024); Forty Years of The Corridor, National Gallery of Iceland, Reykjavik (2023); À toi de faire, ma mignonne, Musée Picasso, Paris, France (2023); Found Cities, Lost Objects, Arts Council Collection touring exhibition curated by Lubaina Himid, Birmingham Museum and Art Gallery, Southampton City Art Gallery, Royal West of England Gallery, Bristol and Leeds Art Gallery (2022-23); A Century of the Artist's Studio: 1920 – 2020, Whitechapel Gallery, London (2022) and Wearing and Staring: YANAGI Miwa and Lisa MILROY, Fukuoka Art Museum, Japan (2020).

Milroy won the John Moores Painting Prize in 1989 and was elected to the Royal Academy of Arts in 2005. She was Artist Trustee at Tate from 2013 to 2017 and Liaison Trustee to the National Gallery from 2015 to 2017. She was Head of Graduate Painting at the Slade School of Fine Art, UCL from 2009 to 2024. In 2015, she initiated Hands On Art Workshops, an ongoing programme of practical art workshops for primary and secondary school students in Kakuma Refugee Camp, Kenya, working with UNHCR, the UN refugee agency. Public collections include British Museum Collection of Prints and Drawings, London; Tate, London; FRAC Occitanie Montpellier, France; Metropolitan Museum of Art, USA; Kunstmuseum Bonn, Germany and Fukuoka Art Museum, Japan, amongst others.





## Grace Ndiritu

Grace Ndiritu is a British-Kenyan (Maasai Kikuyu) artist, born in 1982 in Birmingham. She lives and works in London. Concerned with the transformation of our contemporary world, Ndiritu works across film, painting, textiles, performance, and social practice. In 2012, she began creating a new body of works under the title Healing The Museum. Her installations set out to re-introduce non-rational healing methodologies such as shamanism to re-activate the 'sacredness' of art spaces.

Ndiritu won the Paul Hamlyn Foundation Award for Artists in 2024 and the Jarman Film Award in 2022 for her films 'Black Beauty' and 'Becoming Plant'. Recent solo exhibitions include Labour, Kate MacGarry, London (2023); The Healing Pavilion, Wellcome Collection, London (2023); Healing The Museum, S.M.A.K., Ghent, Belgium (2023); Grace Ndiritu Reimagines the FOMU Collection, FOMU, Antwerp, Belgium (2022); Grace Ndiritu: An Absolute River, LUX, London (2022); Ghent: How to Live Together, Kunsthall Gent, Belgium (2021); The Ark, Bluecoat, Liverpool (2019); A Return to Normalcy: Birth of a New Museum, Glasgow School of Art, Scotland (2015); A Quest for Meaning, La Ira De Dios, Buenos Aires (2014); Responsible Tourism/Still Life, Chisenhale Gallery, London (2007) and Grace Ndiritu, the 51st Venice Biennale (2005). Recent performances include Women's Strike: Healing The Museum, Bozar, Brussels (2021); Labour: A Birth of a New Museum, Nottingham Contemporary (2021); Women's Strike: Healing The Museum, Musée d'Art Moderne de Paris (2021) and Healing The Museum, S.M.A.K. & M.S.K., Belgium (2019).

Recent group shows include Project a Black Planet: The Art and Culture of Panafrica, Art Institute Chicago, USA (2024-5); Imagining Black Diasporas: 21st-Century Art and Poetics, LACMA, USA (2024-5); The 17th Lyon Biennale (2024); Making New Worlds: Li Yuan-Chia and Friends, Kettles Yard, Cambridge, UK (2023); Interdependencies: Perspectives on Care and Resilience, Migros Museum, Zurich, Switzerland (2023); British Art Show 9 (2021/2022); Coventry Biennial, Herbert Art Gallery, Coventry, UK (2021); Our Silver City 2094, Nottingham Contemporary, UK (2021) and Living Forgiving Remembering, Museum Arnhem, The Netherlands (2020). Her work is in the collections of The Metropolitan Museum of Art, New York; LACMA; Migros Museum of Contemporary Art, Zurich; Foto Museum; Antwerp; The British Council; The Museum of Modern Art (Warsaw) and Arts Council England, amongst others.



## Dawn Ng

Dawn Ng was born in 1982 and lives and works in Singapore. Ng's practice uses photography, light, film, collage, painting and large scale installations to consider time, memory and the ephemeral. In her recent series *Into Air* she emphasises temporality and beauty through her documentation of melting blocks of pigmented ice - sculptural forms that she creates in layers in the studio. The final stage of the process results in 'residue paintings', paper steeped in the melted pigment over several weeks, worked with a combination of careful manipulation and chance. Encouraging slow looking, Ng's paintings are characterised by lyricism and a nuanced use of colour and draw visual parallels with topographical references of landscape and geology.

Recent solo exhibitions include *Avalanche*, Institute of Modern Art, Queensland, Australia (2024); *Kate MacGarry*, London (2023); *Into Air*, curated by Jenn Ellis, St Cyprian's Church, London (2022) and *Monument Memento*, Sullivan & Strumpf, Singapore (2020). Ng has been commissioned by the National Gallery Singapore (2023); UBS Art Collection (2023); Asian Civilisations Museum, Singapore (2020); ArtScience Museum, Singapore (2019) and the Hermès Foundation (2016). She has exhibited at the Institute of Modern Art, Australia (2024); Jeju Biennale, South Korea (2017); Musée d'art contemporain de Lyon, France (2015) and the Lille 3000 art festival, France (2015).



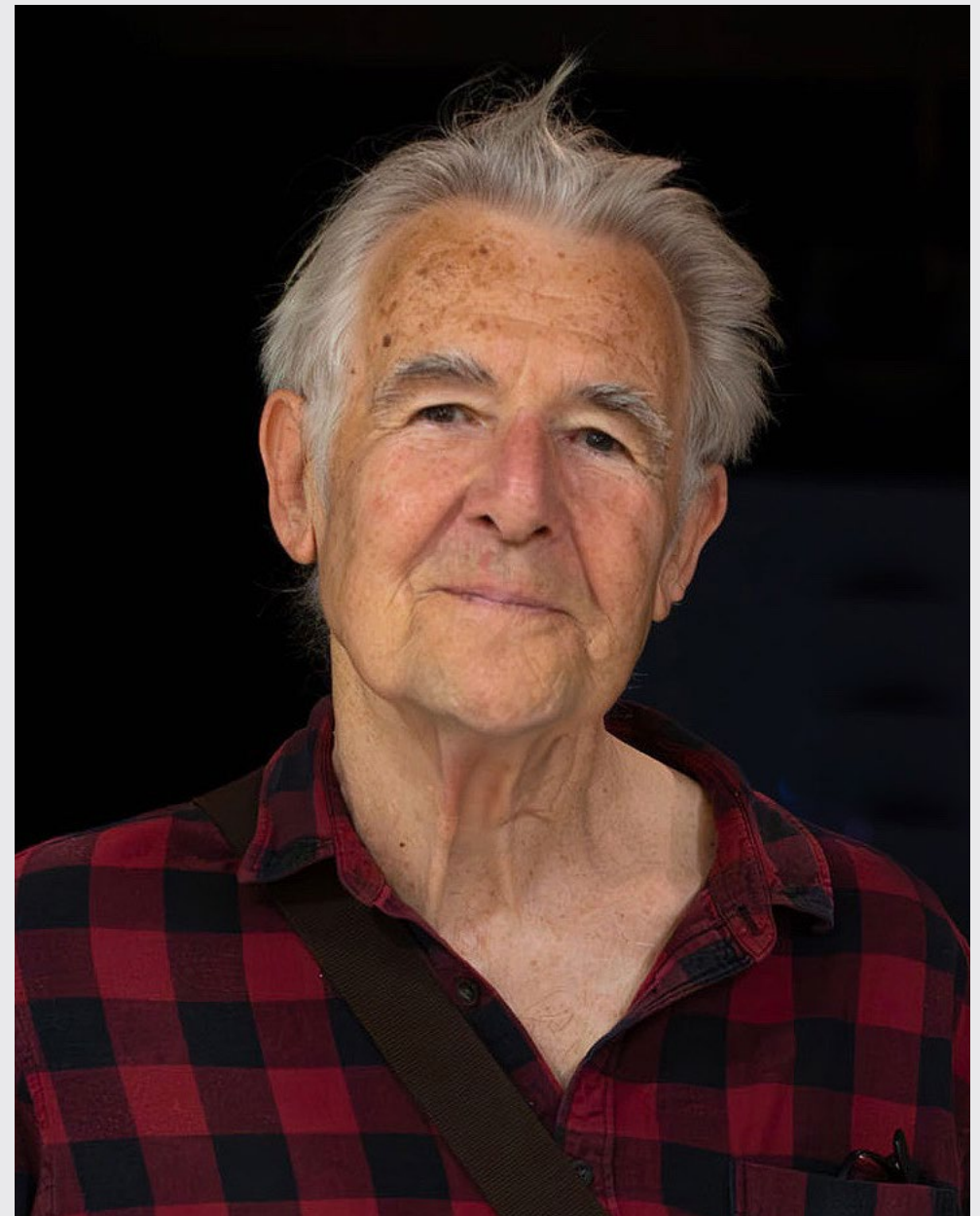


## John Smith

John Smith was born in Walthamstow, London in 1952 and lives and works in London. Smith studied at North-East London Polytechnic and the Royal College of Art, after which he became an active member of the London Filmmakers Co-op. Inspired in his formative years by conceptual art and structural film, but also fascinated by the immersive power of narrative and the spoken word, he has developed an extensive body of work that subverts the perceived boundaries between documentary and fiction, representation and abstraction. Often rooted in everyday life, his meticulously crafted films playfully explore and expose the language of cinema.

Since 1972 Smith has made over sixty film, video and installation works that have been shown in galleries and independent cinemas around the world with major prizes at many international film festivals. He received a Paul Hamlyn Foundation Award for Artists in 2011 and in 2013 he was the winner of Film London's Jarman Award.

Solo exhibitions include John Smith, Secession, Vienna, Austria (2025, upcoming), Being John Smith, part of CONDO London with Tanya Leighton, Kate MacGarry, London (2025); John Smith: Introspective (1972 – 2022), The Institute of Contemporary Arts (ICA), London (2022); John Smith: Waldeinsamkeit, Kunstmuseum Magdeburg, Germany (2022); Cornubian Arts & Science Trust, Cornwall, UK (2020); Wolverhampton Art Gallery, UK (2016); Vita Kuben, Umea, Sweden (2015); Centre d'Art Contemporain de Noisy-le-Sec, Paris, France (2015); Museum of Contemporary Art, Leipzig, Germany (2015); Museu Nacional de Arte Contemporanea, Lisbon, Portugal (2013); Kestnergesellschaft, Hanover, Germany (2012); Walker Art Center, Minneapolis, USA (2011) and Ikon Gallery, Birmingham, UK (2006). Smith's work is included in numerous public collections including Tate, Arts Council England, MoMA New York, FRAC Île de France, Kunstmuseum Magdeburg and Muzeum Sztuki, Lodz.





## Francis Upritchard

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

Solo exhibitions include Sing Siren, Kate MacGarry, London (2025); Any Noise Annoys An Oyster, Kunsthal Charlottenborg, Copenhagen, Denmark (2024); A Loose Hold, Kunsthau Pasquart, Biel/Bienne, Switzerland (2022); Surf'n'Turf, Kate MacGarry, London, UK (2022); Paper, Creature, Stone, Christchurch Art Gallery, New Zealand (2022); Big Fish Eat Little Fish, Museum Dhondt-Dhaenens, Belgium (2020); Wetwang Slack, The Curve, Barbican Centre, London, UK (2018); Francis Upritchard, The Hammer Museum, Los Angeles, USA (2014); Potato Poem, Marugame Genichiro-Inokuma Museum of Contemporary Art, Kagawa, Japan (2013); A Long Wait, Cincinnati Contemporary Art Center, Ohio (2012) and A Hand of Cards, Nottingham Contemporary, Nottingham, UK (2012).

Upritchard was selected by the Art Gallery of New South Wales to undertake a large-scale commission, Here Comes Everybody, unveiled in 2022 outside the new Sydney Modern, Australia. Her installations Save Yourself and Viva Arte Viva represented New Zealand in the 53rd Venice Biennale (2009) and the 57th Venice Biennale (2017) respectively. Other group exhibitions include DAUWRAUW: A Bruegelian Landscape, Bornem Castle, Bornem, Belgium (2024); the Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China (2023); The Inner Island, Villa Carmignac, Porquerolles Island, France (2023); Human Conditions of Clay, John Hansard Gallery, Southampton, UK (2022); A Thousand Doors, collaboration between NEON and Whitechapel Gallery, The Gennadius Library, Athens, Greece (2014) and Lilliput, New York High Line, New York, USA (2012).



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