

Kerlin Gallery

Art Basel OVR: Miami Beach
2020



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Anne's Lane, South Anne Street, Dublin 2, Ireland

T +3531 670 9093 F +3531 670 9096 gallery@kerlin.ie www.kerlin.ie

DOROTHY CROSS

CALLUM INNES

BRIAN MAGUIRE

DANIEL RIOS RODRIGUEZ

PAUL SEAWRIGHT

LILIANE TOMAKSO

MARCEL VIDAL

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DOROTHY CROSS

The First Supper

1992

12 elements, each handblown glass and liquid silver

12 oak shelves

Dorothy Cross' 'The First Supper,' is comprised of 12 unique, hand-blown glass chalices each coated in a thin layer of liquid silver.

Throughout the 1990's Dorothy Cross' remarkable body of work sought to create a very particular and provocative beauty by repositioning the physical body and desire at the centre of Christian mythology and iconography. Cross' 1992 work 'The First Supper,' can be considered a key work that exemplifies the artist's approach at the time. The work makes playful reference to the Last Supper, both its religious origin and its representation through art history but this is the First Supper and here the twelve objects prefigure the twelve apostles. Here the twelve participants are ambiguously gendered as their forms suggest both phallus and breast. Here, each object can be read as a chalice or a teat, as symbolic or bodily, as male or female.

The work was first shown in 1992 in a 12th Century convent in Madrid as part of the Edge Biennial and later reconfigured for the artist's 2000 show at the Museum of Contemporary Art, Zagreb.



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DOROTHY CROSS

Arms

1996 - 2017

cast bronze, gilded 24 carat gold, two elements

installation can vary

16 x 80 x 9 cm / 6.3 x 31.5 x 3.5 in each

DC37217

'Arms', by Dorothy Cross features a gold gilded, bronze cast of the right and left arm, each with the index finger held in a pointing gesture. This gesture is a recurring motif in Dorothy Cross' work which can be seen in her 'pointing the finger' series of photographs from 1994, or later work like her 2011, 6 ft long bronze stalactite, 'Earth'.

The role of the pointing finger remains ambiguous, it could be guiding or leading, pointing the way, an act of accusation or simply a desire to understand through feeling and touch. Importantly, for the artist, the recurring motif also calls to mind Michelangelo's 'The Creation of Adam', perhaps the most famous and literal rendering of the birth of human consciousness.

Arms by Dorothy Cross was first cast in 1996 for the show '96 Containers' in Copenhagen, where a silver version of the work was installed lying on the floor of a rust lined shipping container.







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CALLUM INNES

Quinacridone Gold
2020

In 2020 Callum Innes started a new body of work with Quinacridone Gold as a primary colour. In sharp contrast to the prevailing condition of this year these new works radiate with an incandescent light.

Callum Innes' paintings are highly disciplined. His process is a careful balance between applying and dissolving paint, using the act of redaction as a creative gesture. The result are compositions of painterly determination and uncertain spaces of residual luminous colour combining the controlled authority of the monochrome with ever-present traces of fluidity and an always-apparent tendency towards formal dissolution.



Untitled Lamp Black / Quinacridone Gold
2020, oil on linen
100 x 98 cm / 39.4 x 38.6 in
CI C52 2020



Exposed Painting Quinacridone Gold
2020, Oil on linen
170 x 165 cm / 66.9 x 65 in
CI C 34 2020

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BRIAN MAGUIRE

Arizona 4

2020

acrylic on canvas

200 x 300 x 5 cm / 78.7 x 118.1 x 2 in

BM40320

In his new series, 'Arizona' Brian Maguire continues his critique of contemporary capitalism, painting images based on events at the southern border of the USA. Some five years ago Maguire began to research the annual fatalities of Central American migrants in the deserts around Tucson, Arizona. The numbers of those who have died are frightening, the recent annual average is 145 deaths. In September 2019

Maguire made contact with the Chief Medical Officer of Pima County who allowed access to the images of the dead which were originally created by law enforcement. From 500 cases Maguire selected 90 as an archive from which to create these paintings. The dead remain anonymous to protect the families privacy.



Arizona 4 2020
acrylic on canvas, 200 x 300 x 5 cm / 78.7 x 118.1 x 2 in, BM40320





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DANIEL RIOS RODRIGUEZ

New paintings

2020

In the new body of work Daniel Rios Rodriguez continues his exploration of personal symbolism in greater depth and on a much larger scale. These paintings are built up collages of painting, found objects and ornate wooden frames articulating landscape, still life and pattern while continually informed by his surroundings, the American south west. The artist's Mexican-American heritage and his interest in pre-Columbian iconography inform this work that celebrates colour, vibrancy and materials in a unique and intimate way.



2020 , 2020

oil and mirrors on terra cotta , diameter 35.6 cm / 14 in , DR03120



2020 , 2020

oil and mirrors on terra cotta , diameter 35.6 cm / 14 in , DR03120



Las Nubes, 2020

oil, Styrofoam and rope on canvas with wood frame, 170.2 x 111.8 cm / 67 x 44 in, DR02820



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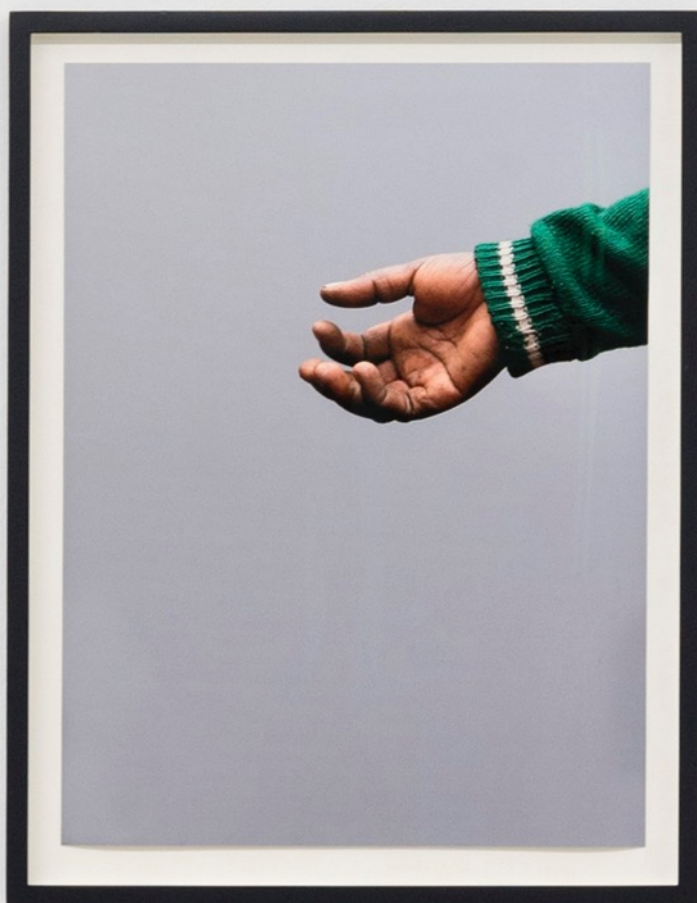
PAUL SEAWRIGHT

Beasts of Burden
2020

During the Rwandan genocide of 1994, members of the Hutu ethnic majority in the east-central African nation of Rwanda murdered an estimated one million people, mostly of the Tutsi minority in just 100 days.

Started by Hutu nationalists in the capital of Kigali, the genocide spread throughout the country with shocking speed and brutality, as ordinary citizens were incited by local officials and the Hutu Power government to take up arms against their neighbours.

25 years after the genocide a unique initiative pairs perpetrators with their victims - where they raise a cow together, in an effort to reconcile and develop a sustainable future.



Untitled (Hand)
2020
Pigment Print, framed, edition of 3
46 x 34.5 cm / 18.1 x 13.6 in
PS19420-1/3



Untitled (Portrait II)

2020

Pigment Print, framed, edition of 3

110 x 82.5 cm / 43.3 x 32.5 in

PS19120-1/3



Untitled (Horn)

2020

Pigment Print, framed, edition of 3

74.6 x 56 cm / 29.4 x 22 in

PS20920-1/3

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LILIANE TOMASKO

Hold on to Yourself: 6/22/2020

2020

Acrylic and acrylic spray on linen

160.02 x 160.02 x 6.3 cm / 63 x 63 x 2.5 in

LT3815

Liliane Tomasko's abstract paintings have long explored our various emotional and physiological states, the latency of our dream world and the power of our memories. Tomasko often begins with a study of the personal effects of everyday domesticities 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.'

This new painting is part of a series the artist began earlier in 2020 during 'lockdown', rooted in the physical world but attempting a departure from it with an intensity of energy, bold lyricism, and Tomasko's distinctive unabashed sense of colour. Under the collective title 'Hold on to yourself' these paintings echo the Nick Cave and the Bad Seeds' song of the same name that cries out for a future where one can lie down with and hold another person again.



Hold on to Yourself: 6/22/2020
2020

Acrylic and acrylic spray on linen
160.02 x 160.02 x 6.3 cm / 63 x 63 x 2.5 in
LT3815



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MARCEL VIDAL

New paintings

2020

Marcel Vidal's paintings exploit photorealism and extreme cropping to create images that are often disarming and unsettling with an ominous beauty.

In this new series created in 2020 Vidal has turned his attention to details of tents. These works continue the artist's interest in the push and pull between highly crafted representation and extreme composition. The tent paintings offer the satisfaction of detail and perfectly rendered fabric while generating frustration by withholding information or a wider comprehensive view. In so doing they act differently at different distances, seen as colour-field abstractions from a far and forensic observation up close.



Blue, Grey, 2020
oil on linen, 140 x 105 cm / 55.1 x 41.3 in , MV03920



Grey, Yellow, 2020
oil on linen, 140 x 105 cm / 55.1 x 41.3 in , MV03720
)



Green, 2020
oil on linen, 140 x 105 cm / 55.1 x 41.3 in, MV03820

