

THOMAS DANE GALLERY

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The quiet importance of Marisa Merz

Plus: Abstract expressionism outside the RA; Njideka Akunyili Crosby at Victoria Miro; Helen Marten's rise to stardom; and Philippe Parreno in the Turbine Hall

Imelda Barnard
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Untitled (2011–12), Marisa Merz. Courtesy Thomas Dane Gallery © London and Gladstone Gallery New York and Brussels

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As Frieze week approaches, there are hundreds of new exhibitions and events vying for attention across London. Which should you see? We've put together a series of highlights: [for the full selection, click here.](#) Marisa Merz at Thomas Dane Gallery (28 September–12 November)

The only female artist associated with the Italian arte povera group, Marisa Merz remains an important reference point in modern art – she won a Golden Lion at the Venice Biennale for lifetime achievement in 2013 and has been the subject of a number of solo shows. But Merz has kept a relatively low profile (despite being married to the artist Mario Merz), and there is something humble and quiet at the heart of her experiments with material and scale. This exhibition (the first on the artist at Thomas Dane) presents new works by Merz, who is now in her nineties: from portraits – which continue her interest in the border between figuration and abstraction – and small fired clay heads, to works on paper.

<http://www.apollo-magazine.com/frieze-week-highlights-the-quiet-importance-of-marisa-merz/>