

**Kerlin Gallery  
Frieze Art Fair 2024**

**booth D27**

**Dorothy Cross  
Aleana Egan  
Justin Fitzpatrick  
Merlin James  
Elizabeth Magill  
Brian Maguire  
Ailbhe Ní Bhriain  
Isabel Nolan  
Liliane Tomasko  
Paul Winstanley**

## **Dorothy Cross**

b. 1956, Cork, Ireland.

Working in sculpture, film and photography, Dorothy Cross examines the relationship between living beings and the natural world. Living in Connemara, a rural area on Ireland's west coast, the artist sees nature, the ocean and the body as sites of constant change and flux. Her works harness this fluidity and generative power, staging unexpected encounters between plants, animals, body parts and everyday objects, resulting in strange, hybrid forms that range from the lyrical, sublime and meditative, to the erotic, humorous and playful. Her sculptures might incorporate classical materials such as Carrara marble, cast bronze or gold leaf alongside discarded antiques, old boats, washed-up jellyfish, whale bones or animal skins found on the shore. Treating these materials with equal reverence, Cross honours the legacy of art history but also the geological and ecological histories that far predate it, reflecting upon our place within the environment. 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, and resulting in a new publication with contributions from Edmund de Waal, Max Porter, Ahdaf Soueif and more. Current/forthcoming exhibitions in Spring 2024 include a solo exhibition at Kerlin Gallery; Hayward Touring exhibition Acts of Creation: Art and Motherhood; Paula Modersohn-Becker Museum, Bremen; Crawford Art Gallery, Cork; Mercer Art Gallery, Harrogate; and Bath Abbey. Cross has recently shown at Talbot Rice Gallery, Edinburgh; Djanogly Gallery, Nottingham UK; Cinili Hamam, Istanbul; National Gallery of Ireland, Dublin; Crawford Art Gallery, Cork (all 2023); The Model, Sligo; Ruby City, San Antonio, Texas; girls, girls, girls, curated by Simone Rocha, Lismore Castle Arts, Ireland; PAC Milano; The Hugh Lane Gallery, Dublin (all 2022). Cross has participated in the Venice, Istanbul and Liverpool biennales.



**Dorothy Cross**  
**Whelk Madonna, 2024**  
cast bronze with white patina, edition of 4 + 1AP  
27 x 12 x 12 cm / 10.6 x 4.7 x 4.7 in  
DC41124  
Price: € 14,000 (ex VAT if in EU)



## Aleana Egan

b. 1979, Dublin, Ireland

Lives and works in Ireland



Working with sculpture, painting and film, Aleana Egan engenders psychological states and memories through enigmatic arrangements of objects and forms. Her sculptural works appear restrained, but are laden with subtle references to the built environment. An airy, slender metal structure might echo an architectural form plucked out of the landscape, while her use of simple household materials – plaster, cardboard, matte paint and various fabrics – speak to the domestic. 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. A meandering, sensuous line and sense of fluidity is carried from her sculptures into her film and painting, giving form to a sense of flux, openness and mutability.

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 shows include a solo exhibition at 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 Andratx, Mallorca (2022); The Complex, Dublin and The Classical Museum, University College Dublin (both 2021).



**Aleana Egan**  
**little shell, small gift, 2024**  
mixed media on canvas  
73 x 108 cm / 28.7 x 42.5 in  
AE12624  
Price: € 13,700 (ex VAT if applicable)



**Aleana Egan**  
**Personal Style Rue de Turenne, 2023**  
mixed media on canvas  
73 x 108 cm / 28.7 x 42.5 in  
AE10723  
Price: € 13,700 (ex VAT if applicable)



## **Justin Fitzpatrick**

b. 1985, Dublin, Ireland

Lives and works in Montargis, France

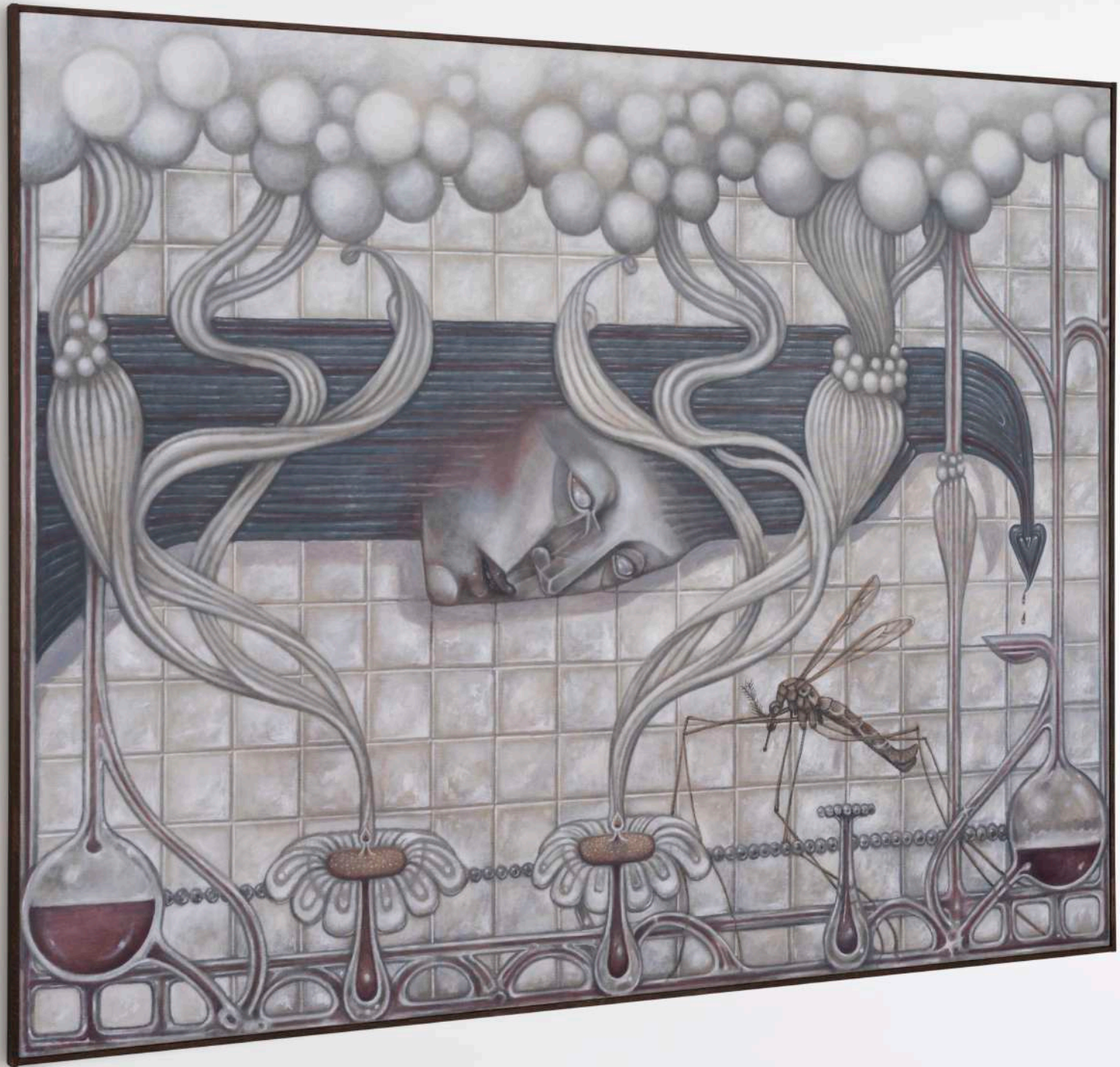
Justin Fitzpatrick works with painting, sculpture, text and, most recently, video to explore human consciousness through the prism of biology. He presents us with elaborate and fantastical paintings of mysterious figures and mutating forms; sinewy lines evoke art nouveau detailing, fused with gothic and macabre elements. Much of his work contains figurative elements transformed into static, infrastructural ones: the bodies of men become mechanical, forming spaces to inhabit or transit upon. Highly stylised musculoskeletal structures seem visible through the skin, while ornate, vegetal forms and insects link his subjects to the earth, or point towards the interconnectedness of different species. Fitzpatrick's work is informed by the science around cellular structures (in particular, mitochondria), metaphysical poetry, mythologies, and an array of archetypal figures, often viewed through a lens of class and sexuality.

Born in 1985 in Dublin, Ireland, Justin Fitzpatrick attended St. Oswald's School of Painting in London from 2004–2007 and earned his MA in Fine Art Painting from the Royal College of Art in London in 2015. Recent solo exhibitions include Ballotta, La Ferme du Buisson, Paris (ongoing until 28 July); Ballotta, Seventeen Gallery, London; Mitochondrial Abba, Margot Samel, New York (both 2023); Alpha Salad, The Tetley, Leeds; Angiosperme Telephone, Sultana Gallery, Paris (both 2022). Justin's first solo exhibition at Kerlin Gallery will take place in November 2024.





**Justin Fitzpatrick**  
**Perfume Pollen Plasma, 2024**  
oil on linen, oak fram  
142 x 182 cm/ 55.9 x 71.7 in  
JF00524  
Price: € €18,500 (ex VAT if applicable)



## **Merlin James**

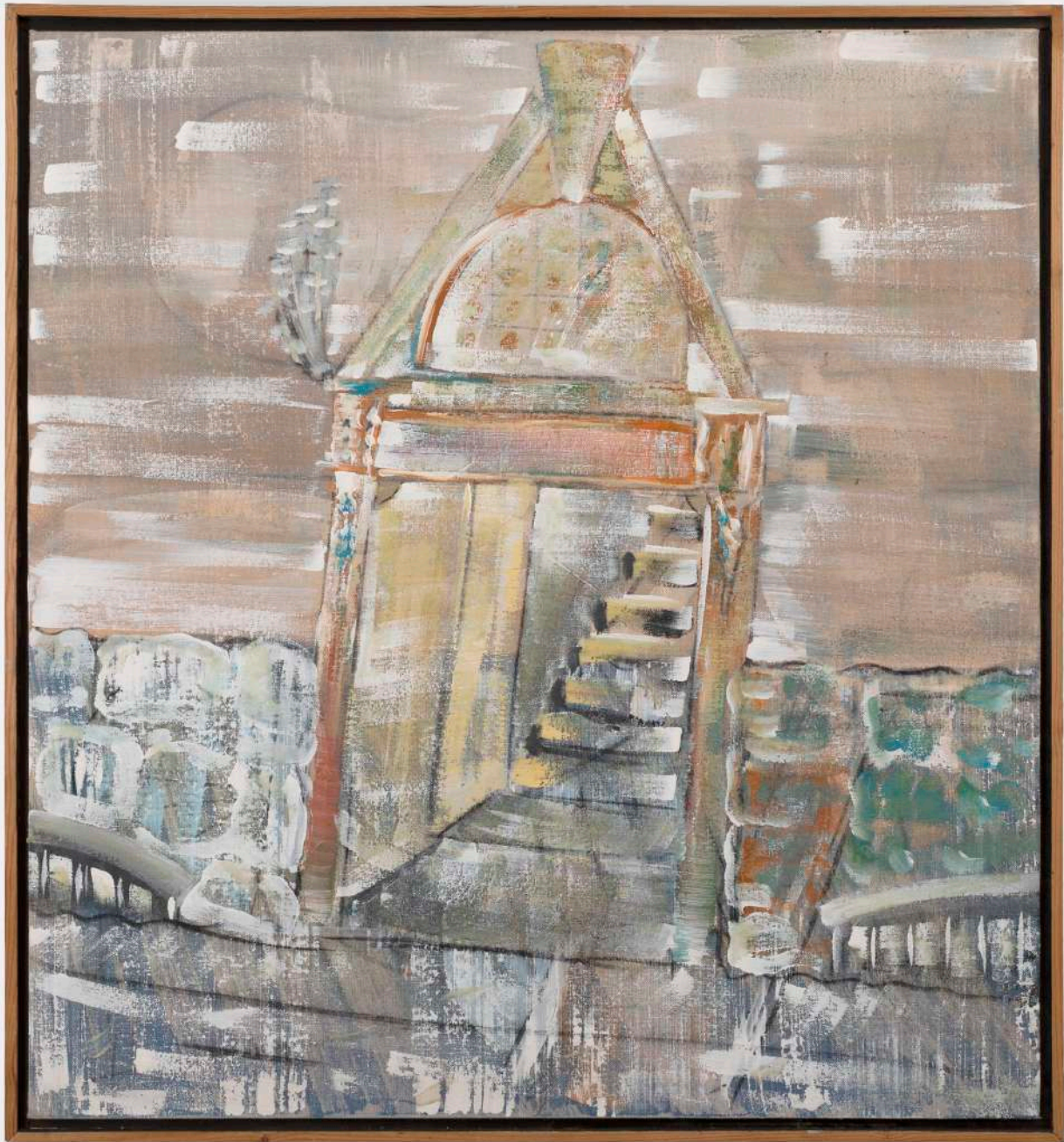
b. 1960, Cardiff, Wales.

Lives and works in Scotland



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; Kunstsaale, 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**  
**Doorway and Stair c.1984**  
acrylic on canvas with timber frame  
86.5 x 80.5 cm / 34.1 x 31.7 in  
MJ63284  
Price: € 36,000 (ex VAT if applicable)



## Elizabeth Magill

b. 1959, Canada.

Lives and works in London

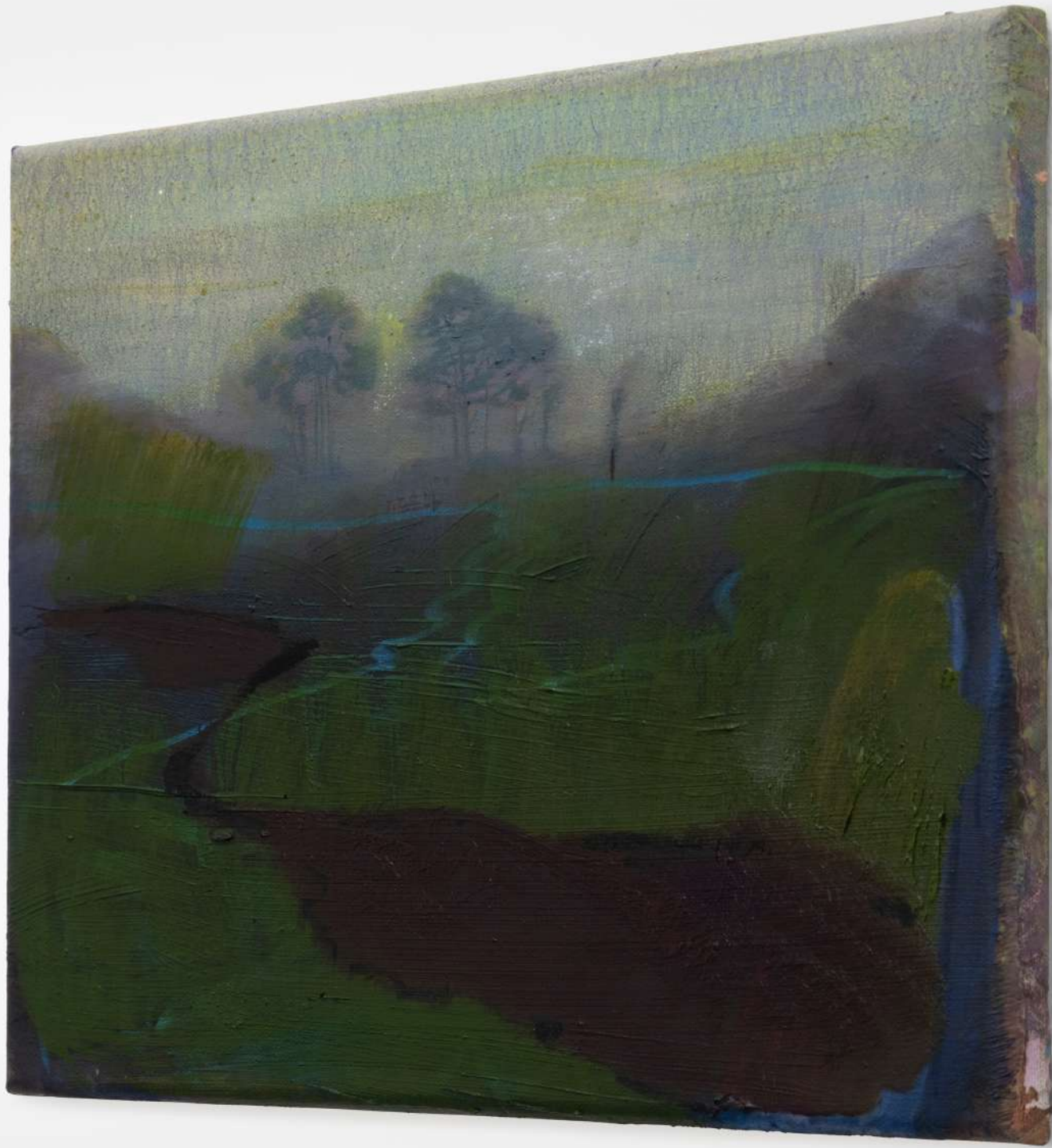
Described by critic Isobel Haribson as “epic, enigmatic and evocative”, Elizabeth Magill’s highly idiosyncratic paintings present subjective and psychological takes on the landscape genre. Rich with kaleidoscopic patterning and fragmented forms, these vistas are embedded in place – usually rural settings on the edges of settlements – but transported through the artist’s imagination, memories, photographs or moods to be presented as something other: lush, visionary recollections of hills, lakes, hedges and skies glowing with ambient light. The term ‘inscape’ has been used to describe Magill’s practice: landscapes not based on direct observation, but imbued with a sense of interiority and reflection. Though they have a cinematic beauty, her paintings can also be eerie or unsettling: trees or telephone wires conceal the view; birds are silhouetted in the dark; rare human figures feel distant, phantasmal; colours feel subdued, or occasionally toxic. Magill’s complex and densely layered paintings are produced using various techniques, at times incorporating stencilling, screenprinting and collage, as well as the pouring, blending, dripping, splashing and scraping away of paint. Film and photography are also central to her research, shaping the way the artist looks at landscape, and infusing her approach to light, tone and atmosphere.



Elizabeth Magill has been the subject of solo exhibitions at Arnolfini, Bristol; Bluecoat Gallery, Liverpool; PEER, London; Ikon Gallery, Birmingham; Milton Keynes Gallery; BALTIC, Gateshead; Towner Gallery, Eastbourne; Southampton City Art Gallery and Dublin City Gallery The Hugh Lane. Recent solo exhibitions include Annely Juda Fie Art, London (2023); Miles McEnery Gallery, New York (2022); Kerlin Gallery, Dublin (2021, 2020); Pent House, Margate (2020); New Art Gallery, Walsall; 12 Star Gallery, London (both 2019); Ulster Museum, Belfast; Matt’s Gallery, London; the Royal Hibernian Academy, Dublin (all 2018) and Limerick City Gallery of Art (2017). Her work can be found in the collections of the Tate, London; the British Museum; the National Gallery of Australia; the Irish Museum of Modern Art; Dublin City Gallery The Hugh Lane; the Ulster Museum; the Crawford, Cork; the Government Art Collection, London; the Arts Council of Great Britain and the Arts Council of Northern Ireland.



**Elizabeth Magill**  
**With the Inhabitants, 2024**  
oil on canvas  
30 x 40 cm / 11.8 x 15.7 in  
EM44724  
Price: £ 10,000 (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, rehumanising 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. This subject-led approach requires negotiating an exchange, establishing a method of working that attempts to "repay the debt" to its subjects. Maguire's direct observation of conflict zones puts his practice adjacent to forms of war reporting or photojournalism, but while his artworks begin as acts of bearing witness, his 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.

Solo exhibitions include *The Clock Winds Down*, Kerlin Gallery (8 March – 8 April 2023); *Brian Maguire: In The Light of Conscience*, Missoula Art Museum, Montana (18 March – 13 August 2022); *Remains*, Crawford Art Gallery, Cork (2021–2022); Rhona Hoffman Gallery, Chicago, USA (2021); American University Museum, Washington DC and United Nations Headquarters, New York, USA (both 2020); Rubin Center, Texas University, USA (2019); Art Museum Ciudad Juárez, Mexico (2019); Irish Museum of Modern Art, Dublin (2018); Royal Hibernian Academy, Dublin (2018) and the European Parliament, Brussels (2012). Selected group exhibitions include Irish Museum of Modern Art, Dublin (2020/21); Crawford Art Gallery, Cork (2018); Cleveland University Art Gallery, Cleveland, OH, USA (2018); York Art Gallery, UK (2016); Irish Museum of Modern Art, Dublin (2014) and Leonard Pearlstein Gallery, Drexel University, Philadelphia, USA (2010).

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**

**Arizona 11 2022**

acrylic on canvas

200 x 275 cm / 78.7 x 108.3 in

BM42022

Price: € 48,000 (ex VAT if applicable)

'Arizona' continues Maguire's criticism of contemporary capitalism, presenting 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.







## **Ailbhe Ní Bhriain**

b. 1978, Clare, Ireland

Lives and works in Cork, 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.

Recent exhibitions include the 16th Lyon Biennale; a solo show at CCA Glasgow; the Hayward Gallery Touring exhibition Hollow Earth, visiting Nottingham Contemporary and Glucksman Gallery Cork; 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.

Current exhibitions include 'An Experiment With Time', a solo show at Kunsthall Gent and the Innsbruck Biennale in Austria.

**Ailbhe Ní Bhriain**

**The Muses I**

2018

Jacquard tapestry, Wool, Cotton

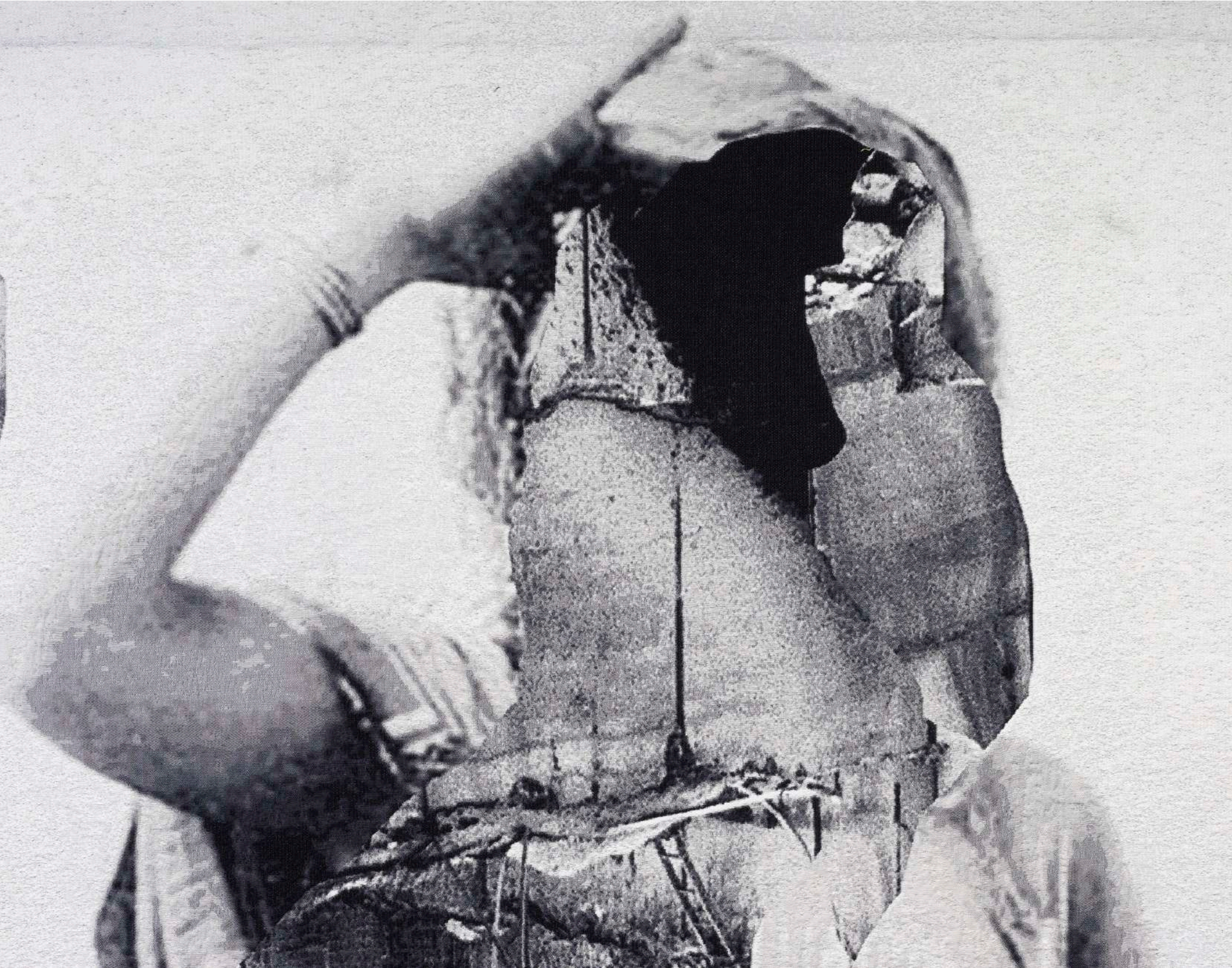
4/5 from an edition of 5 + 2AP

212 x 165 cm 83.5 x 65 in

ANB01318- 4/5

Price: € 38,000 (ex VAT if applicable)









LYON BIENNALE, 2022





IRISH MUSEUM OF MODERN ART, 2021

## **Isabel Nolan**

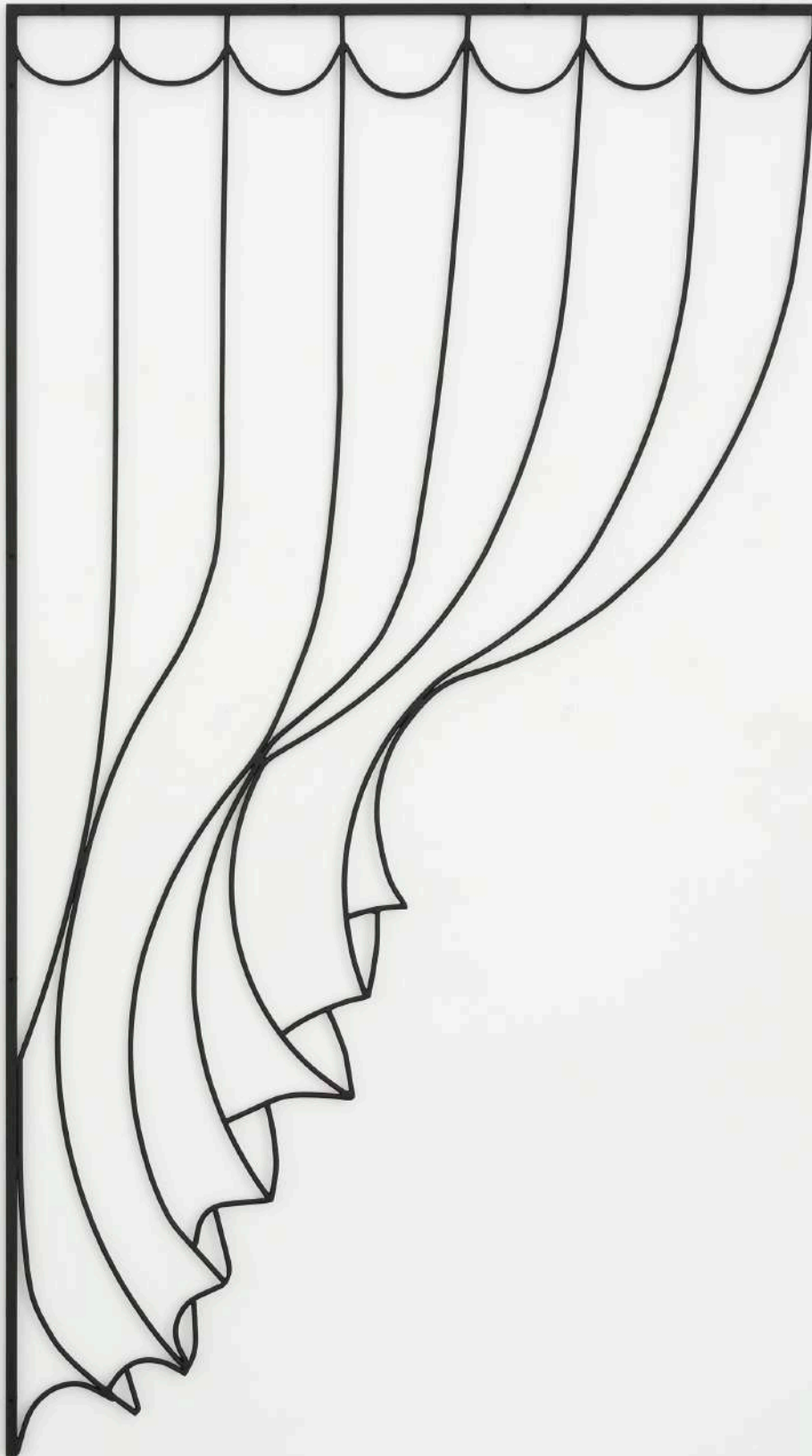
b. 1974, Dublin

Lives and works in Dublin



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 end result is always deeply personal and subjective. Exploring the “intimacy of materiality”, Nolan’s work ranges from the architectural – steel sculptures that frame or obstruct our path – to small handmade objects in clay, hand-tufted wool rugs illuminated with striking cosmic imagery, to drawings and paintings using humble gouache or colouring pencils. 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 Château La Coste, Aix-en-Provence; Void Gallery, Derry; Contemporary Art Gallery, Vancouver; Mercer Union, Toronto; London Mithraeum Bloomberg SPACE, London; Douglas Hyde Gallery, Dublin; the Irish Museum of Modern Art, Dublin; Solstice Arts Centre, Navan; 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).

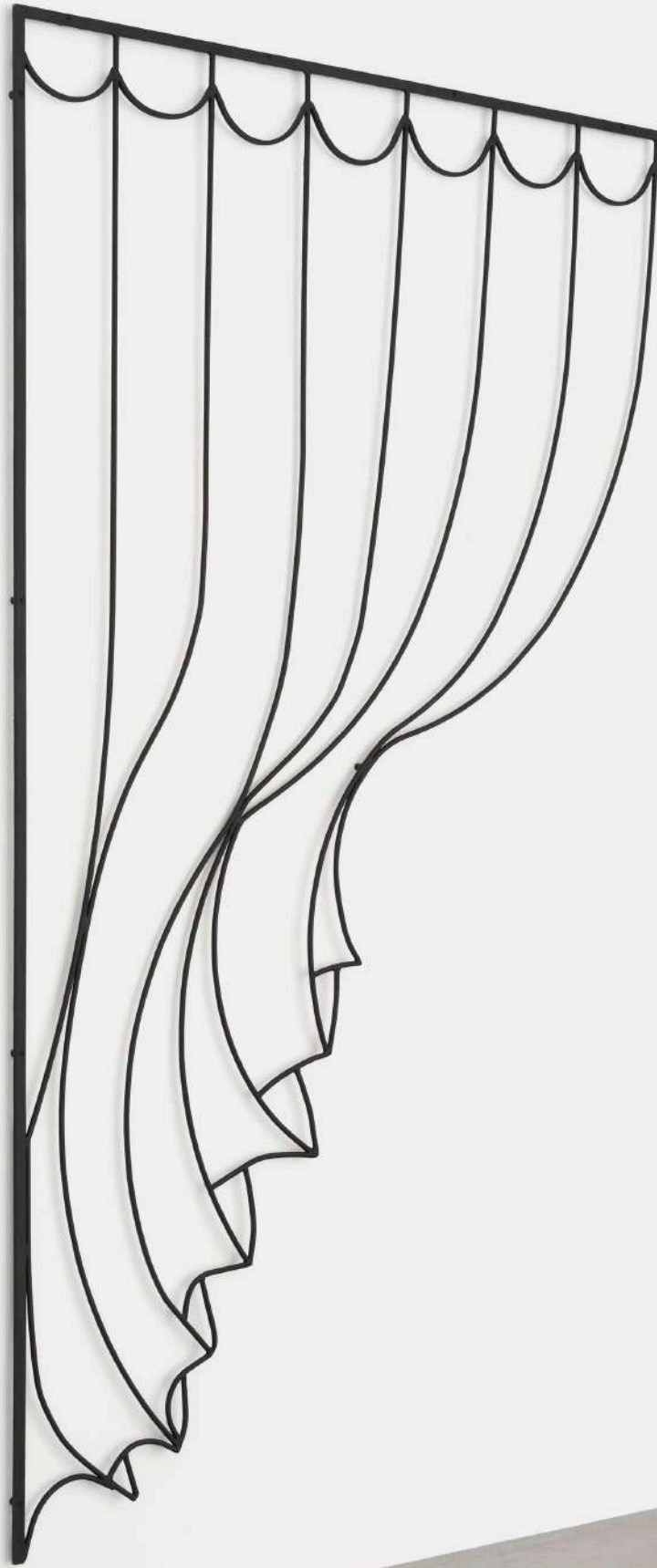


**Isabel Nolan**  
**For elsewhere, 2024**  
painted mild steel

260 x 146 x 1 cm / 102.4 x 57.5 x .4 in

IN57624

Price: € 15,000 (ex VAT if applicable)



## **Liliane Tomasko**

b. 1967, Switzerland

Lives and work in London and New York



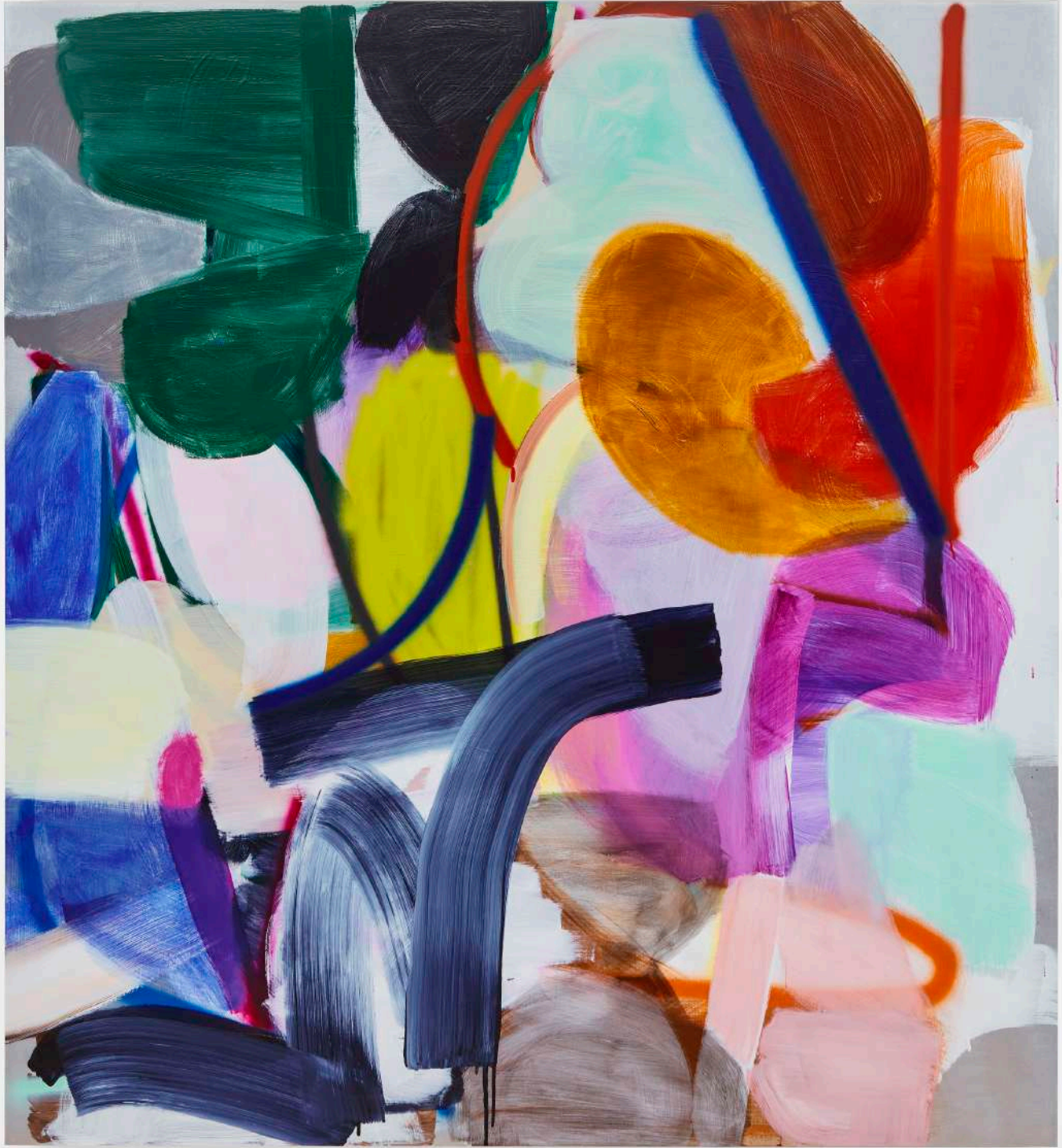
Liliane Tomasko's abstract paintings employ a distinctive, bold lyricism, with an equally unabashed sense of colour. The artist often begins with a study of the personal effects of everyday domesticity such as bedding or clothing to create work that suggests a gateway into the realms of sleep and dreaming; 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.

Selected solo exhibitions include Name me not, CAB Burgos, Spain (2023); SPELL OF THE WOOD, 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); Kunstwerk, a two-person exhibition with Sean Scully, Sammlung Klein, Germany (2017); Mother-Matrix-Matter, Lowe Art Museum, Miami, USA; In Visible World, Phoenix Art Museum, Arizona, USA and dusk at dawn, Kunsthalle Rostock, Germany (all 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**  
**Shapeshifter (reflecting the shape of a shift), 2024**  
Acrylic and acrylic spray on linen  
193 x 193 cm / 76 x 76 in  
LT4072  
Price: \$ 60,000 (ex VAT if in EU)



**Liliane Tomasko**  
**Portrait of the Self (gazing into vaporous recesses dilation), 2024**  
Acrylic and acrylic spray on linen  
193 x 177.8 cm / 76 x 70 in  
LT4071  
Price: \$ 58,000 (ex VAT if in EU)



## Paul Winstanley

b. 1954, Manchester, UK



Paul Winstanley is a painter who uses the ostensibly traditional genres of Landscape / Interior / Still Life / Figure / to create works of conceptual rigour that present the relationship of the viewer to the painting as central to the content of the work. At once methodical and melancholic his painterly depictions of landscapes, walkways, veiled windows, TV Lounges, art school studios and individuals distracted in contemplation are rendered in an exacting and subtle palette. Training initially as an abstract and minimalist painter Winstanley reversed the usual trend of early 20th century artists by moving back towards a new, more self-aware representational work. His paintings however do retain much of the aesthetic qualities of the earlier abstraction in their pictorial organisation and minimalist feel. His paintings draw as much from historical northern European artists such as Caspar David Friedrich, Vermeer and Vilhelm Hammershoi as contemporary, more conceptual practitioners such as Richard Hamilton. The images Winstanley creates contain a sense of imposed order as well as an atmosphere of abandonment or expectation and of time inexorably passing.

Winstanley has been exhibiting since the late 1970s and over the past two decades he has had regular solo exhibitions in London, Paris, Munich and New York. His first major retrospective was held at the Auckland Art Space in New Zealand in 2008 was accompanied by a fully illustrated catalogue. Other solo shows include *Annexe*, Tate Britain (1998) and *Driven Landscapes*, Camden Arts Centre, London (1993). Selected group shows include *Realitätscheck*, Kunstraum, Potsdam (2019); *Summer Show*, Royal Academy, London (2018); *A Certain Kind of Light*, Towner Art Gallery, Eastbourne; *The Exchange*, Penzance (2017); *Conversations*, Irish Museum of Modern Art, Dublin (2015); *Aesthetic Harmonies*, Colby College, Maine (2015); *Lifelike*, Walker Art Center, Minneapolis, travelling to New Orleans Museum of Art (both 2011); Museum of Contemporary Art, San Diego and The Blankton Museum of Art, Austin (both 2012); *UNSCHARF: Nach Gerhard Richter*, Kunsthalle Hamburg (2011); *Self as Selves*, Irish Museum of Modern Art, Dublin (2009), *Inside Architecture*, Museum of Contemporary Art, Los Angeles (2008) and *8 Visions, One Dream*, Today Art Museum, Beijing (2008).

Winstanley's work is represented in numerous public and private collections, including the collections of the Tate Gallery, the British Council, the European Parliament, the New York City Public Library and the Museum of Contemporary Art, Los Angeles.



**Paul Winstanley**  
**Landscape with Clouds, 2024**  
oil on panel  
56 x 42 cm / 22 x 16.5 in  
PW09924  
Price: £ 20,000 (ex VAT if applicable)



for further information please contact

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