

Kerlin Gallery

Art Basel Miami Beach, 2024
Booth G25

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Featuring:

**Justin Fitzpatrick
Isabel Nolan
Aleana Egan
Nathalie Du Pasquier
Paul Winstanley
Willie Doherty
Merlin James
Mark Francis
Ailbhe Ní Bhriain
Liliane Tomasko
William McKeown**

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

The body forgets the score so sometimes has to write it down

2024

oil on linen, oak frame

180 x 140 cm / 70.9 x 55.1 in

183 x 143 x 3 cm / 72 x 56.3 x 1.2 in framed

JF01324

Price: €18,500 (ex VAT if applicable)



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 will represent Ireland at the 2026 Venice Biennale and will exhibit in the 2025 Liverpool Biennial.

Solo exhibitions include 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

Dashing hopes, 2024

26mm steel tube, rope

steel object 86 x 86 x 68 cm / 3.9 x 33.9 x 26.8 in

IN57824

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





Isabel Nolan
Eurydice (dead again...) and Orpheus, 2022
water-based oil on canvas
70 x 60 cm / 27.6 x 23.6 in
IN50522
Price: € 9,100 (ex VAT if applicable)

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
ground petals 2024
mixed media on linen
70 x 56 cm / 27.6 x 22 in
82 x 70 x 6.3 cm / 32.3 x 27.6 x 2.5 in
AE13424
Price: € 15,000 (ex VAT if applicable)



Aleana Egan
room mineral, 2024
mixed media on linen
74 x 60 cm / 29.1 x 23.6 in
87 x 74 x 6.3 cm / 34.3 x 29.1 x 2.5 in framed
AE13324
Price: € 15,000 (ex VAT if applicable)

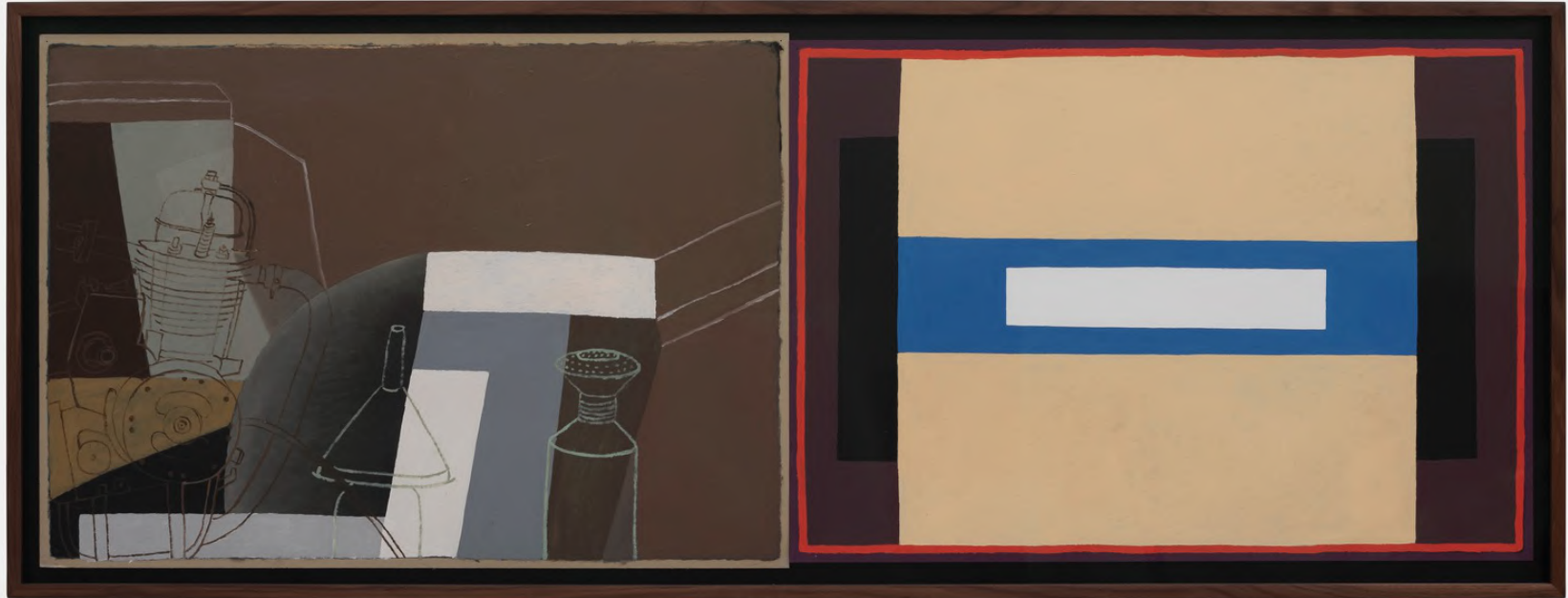
Nathalie Du Pasquier

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 – as well as using her own archive as raw material to be reshaped. 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. Intrigued by the relationship between objects and the spaces in which they are installed, Nathalie Du Pasquier's work has manifested in paintings, sculptures, designs, patterns, constructions, carpets, books, and ceramics—constantly acting between the representational and non-representational, the tangible and intangible, reality and imagination, and two- and three-dimensional forms.

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 with Olivier Mosset, September 2024).



Nathalie Du Pasquier

Motorised, 2022

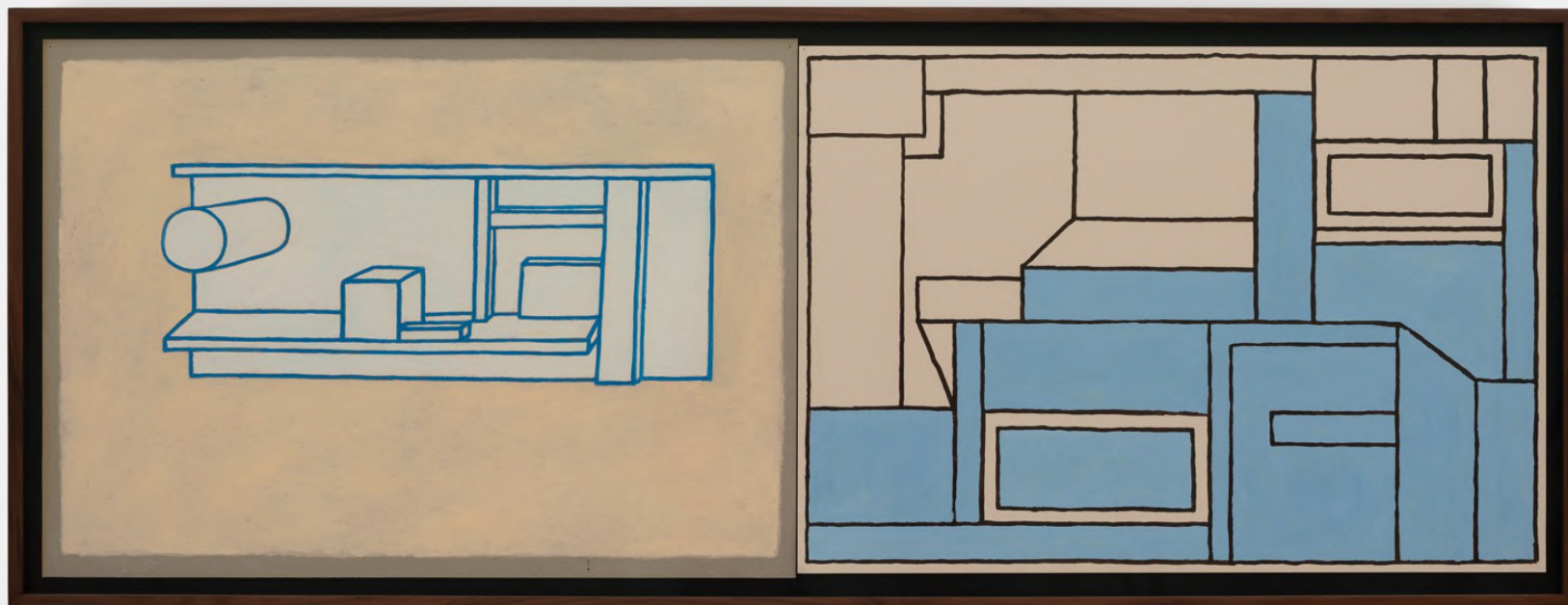
oil on paper, 2 modules

70 x 100 cm, / 27.6 x 39.4 in each

80 x 209 x 4.6 cm / 31.5 x 82.3 x 1.8 in framed

NDP00822

Price: €22 ,000 (ex VAT if applicable)



Nathalie Du Pasquier

Floating, 2022

oil on paper, 2 modules

70 x 100 cm, / 27.6 x 39.4 in each

80 x 209 x 4.6 cm / 31.5 x 82.3 x 1.8 in framed

NDP00722

Price: €22,000 (ex VAT if applicable)

Paul Winstanley

b. 1954, Manchester, UK



Paul Winstanley is a painter whose commitment to the traditional categories of the still life, the interior and the landscape is allied with an acknowledgement of the centrality of the photographic image to contemporary life. At once methodical and melancholic, his painterly depictions of landscapes, deserted passages, lobbies and walkways, of empty college TV lounges and anonymous interview rooms, are generally rendered in a muted palette reminiscent of a blurred black-and-white snapshot. There is a sense of imposed order as well as an atmosphere of abandonment or expectation about these spaces of fleeting transit, or at best temporary occupation.

Winstanley has exhibited widely since the late 1970s. Solo exhibitions include Tate Britain, London; Camden Arts Centre, London; Kettle's Yard, Cambridge and Auckland Art Space, New Zealand. Group exhibitions include Walker Art Centre, Minneapolis; Irish Museum of Modern Art, Dublin; Museum of Contemporary Art, Los Angeles; Today Art Museum, Beijing; Royal Academy, London; Kunstverein Freiberg, Germany; The Renaissance Society, Chicago; Hayward Gallery, London and many others. Winstanley's work is represented in numerous public and private collections worldwide, including The Tate, 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
39 x 45.5 cm / 15.4 x 17.9 in
PW10624
Price: £ 16,000 (ex VAT if applicable)



Paul Winstanley
Landscape with Trees, 2024
oil on panel
39 x 45.5 cm / 15.4 x 17.9 in
PW10624
Price: £ 16,000 (ex VAT if applicable)

Willie Doherty

b. 1959, Derry, Northern Ireland.



Willie Doherty has been a pioneering figure in contemporary art film and photography for four decades. Exploring the relationship between landscape and memory, Doherty responds to mysterious isolated settings that conceal a troubled past. Though his primary geographic reference is Northern Ireland, and especially his native Derry – a city divided along sectarian lines during the ‘Troubles’, Doherty has trained his lens on sites of contested history elsewhere in the world, including Granada, Pennsylvania and the US/Mexico border. Studying these terrains in forensic detail, Doherty’s video and photo works reveal the impossibility of objectivity and historical truth, often using diptychs to set contradictory points of view against each other. His videos unfold slowly, sometimes combining material evidence with haunting fictional monologues that speak of shame, deception, brutality and its aftermath, as if leaking the stories contained within the landscape. Assessing how these sites appear to us now, Doherty uses powerful language and disorientating imagery to reflect on how we approach histories of trauma.

Willie Doherty has exhibited in many of the world’s leading museums, including the CAM Gulbenkian, Lisbon; De Pont Museum, Tilburg; SMK, Copenhagen; Fruitmarket, Edinburgh; Tate, London; Dallas Museum of Art; Albright-Knox Art Gallery, Buffalo, New York; Neue Galerie, Kassel; Kunsthalle Bern; Kunstverein München; Kunstverein Hamburg and the Musée d’Art Moderne, Paris. Recent solo exhibitions include Fondazione Modena Arti Visive, Modena, Italy (2020) travelling to Ulster Museum, Belfast, Northern Ireland (2021); a billboard project in conjunction with Void, Derry (2021); Art Sonje Center, Seoul (2017) and Irish Museum of Modern Art, Dublin (2016). Doherty was nominated twice for the Turner Prize and has participated in major international exhibitions including Documenta, Manifesta, the Carnegie International, FRONT International Cleveland Triennial and the Venice, São Paulo and Istanbul biennales.



Willie Doherty

Unknown, 2024

Pigment print on Hahnemühle Photo Rag Baryta 315gsm, edition of 3

109 x 135.5 cm / 42.9 x 53.3 in framed

WD30624

€18,000 (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; 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

Ashes, 2022

acrylic on canvas

79 x 65.5 cm / 31.1 x 25.8 in

MJ60222

Price: €21,000 (ex VAT if applicable)

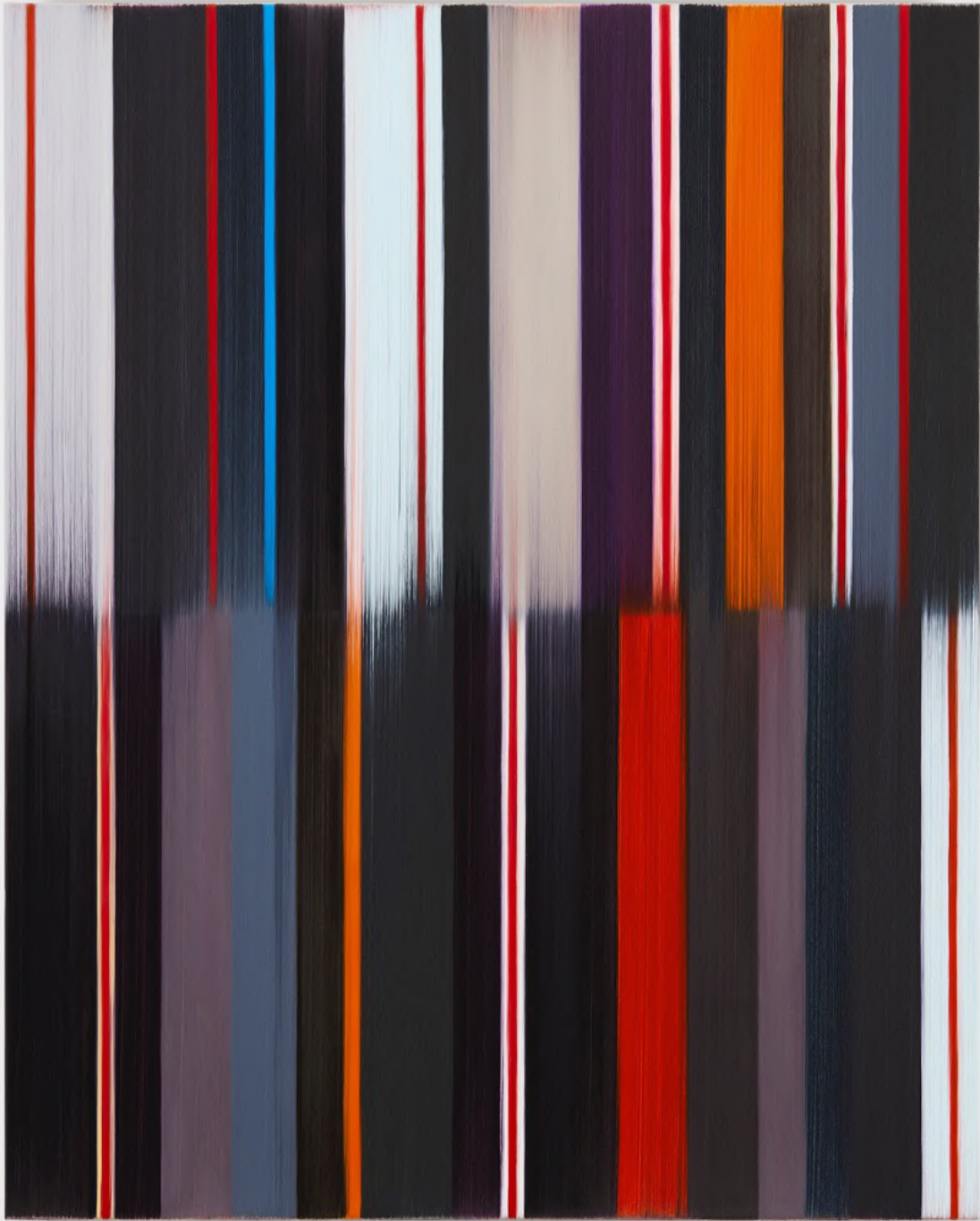
Mark Francis

b. 1962, Newtownards, Northern Ireland
Lives and works in London, UK

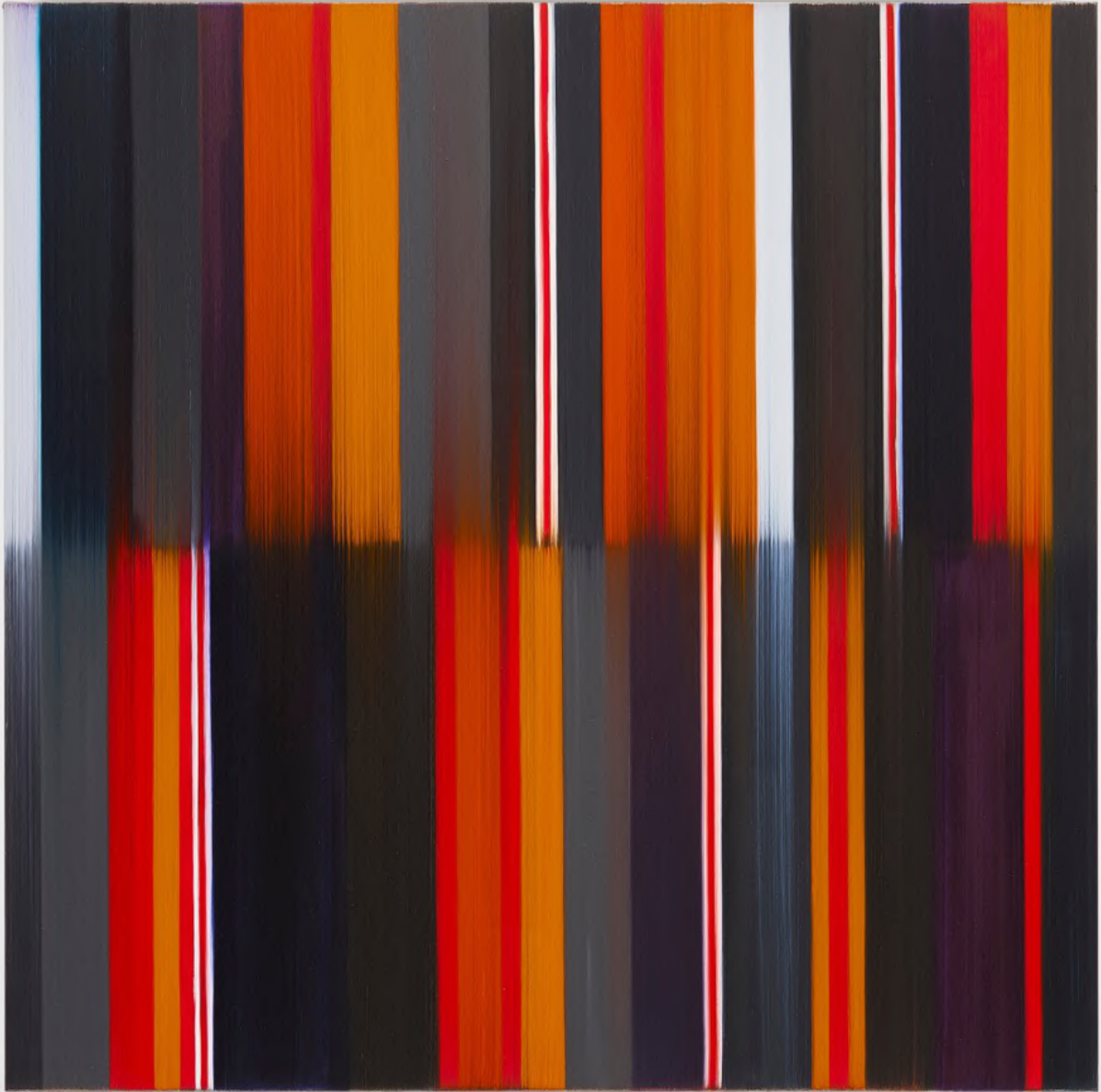
Mark Francis makes powerful, optically intense paintings that are driven by the revelatory insights of contemporary science. Filled with a sense of movement and vibrational energy, his paintings combine electric colour contrasts with dynamic patterns and precise brushwork. Fields of colour are shot through with orbs or pulsating linear forms that dissolve or disintegrate, mimicking streams of light, sonic vibrations, or graphs of seismic patterns. Francis's longstanding fascination and engagement with science provides rich territory for his painting, from the vast cosmic terrains of astronomy, to the minute and molecular concerns of mycology. Making striking imagery out of what is normally invisible, he explores the visual worlds made accessible by electron microscopes, or sonic data gathered from outer space. But while the feats of manmade technology inform Francis's work, the thing of wonder remains the unknowable quantities beyond their reach. This is what Francis uses his imaginative power and painterly skills to conjure – sparking a tension between order and chaos, knowledge and mystery that is at the heart of his work.



Mark Francis's work has been exhibited at MoMA PS1, Brooklyn Museum; Albright-Knox Art Gallery, New York; Kunstmuseum St. Gallen; Pinakothek der Moderne, Munich; Tate, London and Liverpool; Whitechapel Gallery, Design Museum, and the Royal Academy in London; The Hugh Lane Gallery, Dublin; Museum of Contemporary Art, Helsinki; Kunstmuseum Stuttgart and Hamburger Bahnhof Museum für Gegenwart, Berlin. Recent exhibitions include *Acoustic Oceans*, Kerlin Gallery, Dublin (2024); *Collecting Contemporary*, British Museum, London, UK (2024); a three-person exhibition at Kunsthalle Darmstadt, Germany (2024); a solo exhibition at Palazzo Collicola Spoleto, Italy (Solo, 2022); *UNKNOWN-KNOWN*, Kunstmuseum Appenzell, Switzerland (2022); *MULTILAYER/Vision*, Museum Wilhelm Morgner, Soest, Germany travelling to Schloss Plüschow, the Mecklenburgische Künstlerhaus, Germany; *Tremenheere Sculpture Gardens*, Penzance/Cornwall, UK and *Vasarely Museum*, Budapest, Hungary (2020). Collections include Tate, London; V&A, London; Metropolitan Museum of Art, New York; de Young Memorial Museum, San Francisco; Museum of Modern Art, Miami and the Saint Louis Art Museum, Missouri.



Mark Francis
Audio Dipper, 2024
oil on aluminium
66 x 53 cm / 26 x 20.9 in
MF81224
Price: £14,000 (ex VAT if applicable)



Mark Francis
Subtonic, 2024
oil on aluminium
61 x 61 cm / 24 x 24 in
MF81124
Price: £14,000 (ex VAT if applicable)

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.



Ailbhe Ní Bhriain

Untitled (Adversary), 2020

Pigment Baryta print, in stained walnut frame with clarity glass, edition 1 of 3 + 2AP

121.1 x 121.5 cm / 47.7 x 47.8 in (framed)

ANB00820

Price: € 8,500 (ex VAT if applicable)

Liliane Tomasko

b. 1967, Switzerland



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); 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); 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

To shift a Shape, to shape a Shift, across a Line and causing no Rift, 2024

acrylic and acrylic spray on aluminium, two panels

152.4 x 279.4 cm / 60 x 110 in

each panel: 152.4 x 139.7 cm / 60 x 55 in

LT4062

Price: \$ 65,000 (ex VAT if applicable)





Liliane Tomasko
***Shapeshifter (employing grey to wield black)*, 2024**
Acrylic and acrylic spray on linen
152.5 x 140 cm / 60 x 55.1 in
LT4086
Price: \$ 37,500 (ex VAT if applicable)

William McKeown

b. 1962, Tyrone, Ireland.

d. 2011. Edinburgh, Scotland.

William McKeown made paintings, drawings, prints and installations that captured the openness and transcendent power of nature. Guided by a belief in the primacy of feeling, his paintings took on the guise of objective minimalism and the monochrome, but presented us with so much more: nature as something real, tangible, all around us, to be touched and felt. Each painting is slightly off-square, undermining the perfection of geometry, and scaled roughly to the size of the human chest, as if mirroring the capacity of our lungs to breathe in air. Sometimes presented in 'room installations', wooden structures with wallpaper, windows and artificial light that mimic a clinical setting, his works act as windows out onto the world – an escape from the repression and mundanity of everyday life and into the lightness and expansiveness of the sky, using subtle gradations of tone to create moments of exquisite beauty and bliss. Frequently using titles such as 'Hope' and 'Freedom', McKeown steered our attention to the air around us, capturing the feeling of our emergence into light and reminding us of our proximity to the infinite.



William McKeown's work has been exhibited at the Hessel Museum of Art, Bard College, NY; The Drawing Centre, New York; BOZAR Centre for Fine Arts, Brussels; Talbot Rice Gallery, Edinburgh and National Gallery of Ireland. In 2022, McKeown was the subject of the inaugural exhibition at the Richard Rogers Gallery, Château La Coste, curated by Jonathan Anderson. He has also had solo exhibitions at Dallas Museum of Art; LOEWE Design District Store, Miami; Royal Botanic Garden, Edinburgh; mima, Middlesbrough; the Irish Museum of Modern Art, The Hugh Lane Gallery, Dublin; Douglas Hyde Gallery, Dublin; Lismore Castle Arts, Lismore and Golden Thread Gallery, Belfast. In 2005, he represented Northern Ireland in the 51st Venice Biennale.

McKeown's works is represented in the collections of Dallas Museum of Art; Dublin City Gallery, The Hugh Lane; National Gallery of Ireland; Irish Museum of Modern Art; The Ulster Museum; Arts Council of England and the Arts Council of Ireland.



William McKeown
Untitled, 2009-2011
oil on linen
40.5 x 40.5 cm / 15.9 x 15.9 in
WMCK303
Price: € 35,000 (ex VAT if applicable)



William McKeown
Painting No. 271, 2009–2011
oil on linen
43 x 40.5 cm / 16.9 x 15.9 in
WMcK299
Price: € 35,000 (ex VAT if applicable)

for further information please contact

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