

Kerlin Gallery

Ailbhe Ní Bhriain

Recent work / installation views

recent work

Interval (Dream Pool)

2023 - ongoing

'Interval' is a series of large-scale Jacquard tapestries, woven with wool, cotton, silk and Lurex. The work originates in collage and is a composite of fragments, brought together to create a visual world that is at once precise and enigmatic. They are underpinned by loose categories of imagery: early photographic portraiture, underground caves and architectural ruins. The formal construct of the group portrait, with its projection of status and stability, is punctured at once by the deep-time of geological formations and the crumbling structures of the contemporary. The resulting scene of threshold and collapse is inhabited by an unlikely cast of creatures, threading an imagined line between present-day threats of extinction and ancient narratives of the underworld.

A series of framed pigment prints and sculpture accompany the tapestries as an abstract counterpart. The material conditions of the objects hint here at their stories – revealing the absences of the archive and the un-glimpsed narrative 'behind' an image.

'Interval' reflects an ongoing body of work, encompassing sculpture, photography and a forthcoming film. At its core is an exploration of dislocation, with historical displacement considered against the spectre of loss that haunts the contemporary imagination.



Interval VIII, 2024

Jacquard tapestry, cotton, wool, silk, Lurex, edition of 3 + 2AP

291 x 430 cm / 114.6 x 169.3 in



Interval VI, 2024

Jacquard tapestry, cotton, wool, silk, Lurex, edition of 3 + 2AP

294.5 x 408 cm / 115.9 x 160.6 in



Interval V, 2023

Jacquard tapestry, cotton, wool, silk, Lurex, edition of 3 + 2AP

294.5 x 454 cm / 115.9 x 178.7 in



Interval III, 2024

Jacquard tapestry, cotton, wool, silk, Lurex, edition of 3 + 2AP

269.5 x 336 cm / 106.1 x 132.3 in



Interval I, 2023

Jacquard tapestry, cotton, wool, silk, Lurex, edition of 3 + 2AP
295 x 396 cm / 116.1 x 155.9 in



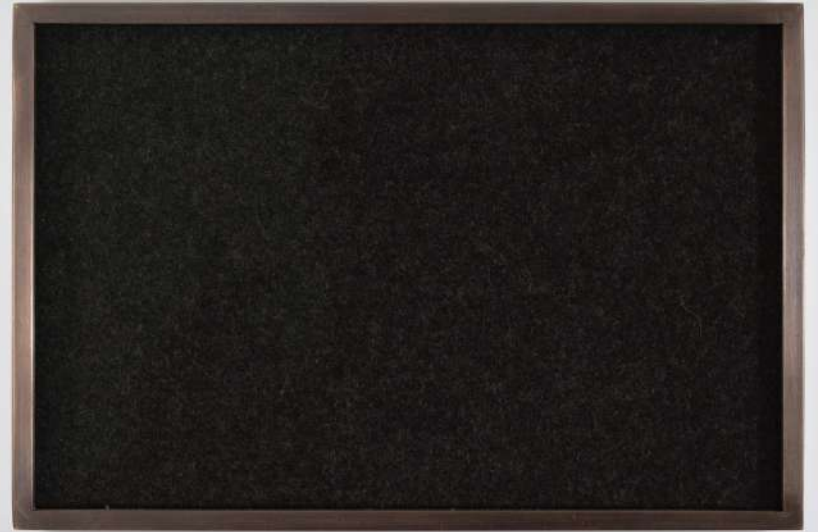


We have reached a certain depth (I), 2023
resin, polyurethane foam, enamel paint
23 x 141 x 85 cm / 9.1 x 55.5 x 33.5 in





We have reached a certain depth (II), 2023
resin, polyurethane foam, enamel paint
22 x 172 x 74 cm / 8.7 x 67.7 x 29.1 in



Untitled (cage), 2023
diptych, print on Hahnemühle Photo Rag Metallic, fabric, edition of 3
15.3 x 22.6 x 2.5 cm / 6 x 8.9 x 1 in each framed

An Experiment with Time

2022

An Experiment with Time derives its title from a text by the popular scientist J.W. Dunne, published in 1927. This book proposed a belief system based on precognitive dreams – a theory of parallel timelines whereby dream narratives predict future events. The film echoes this quality of dreamlike theatricality, and uses CGI to transform sites of technological, medical and religious significance into an apocalyptic strangeness. A historic medical site is portrayed submerged in water; a chameleon is the sole inhabitant of a site of computing history; a brain coral forms the centre-piece of an iconic cathedral.

Diverse histories and systems of belief are depicted in a shared state of environmental aftermath as the film weaves a dreamlike narrative around the constructs through which we have sought to understand and control our world. Interspersed with these unpeopled scenes are spectral images relating to early natural specimen collections and AI generated portraiture; here the preserved life forms of the past become apparitions for the disembodied presences of the future.

Three channel film installation
5:1 surround sound
19:12 mins, 2022

<https://vimeo.com/ailbhenibhriain/anexperimentwithtime>



2024
'An Experiment with Time' (solo)
Kunsthall Gent, Ghent, Belgium

Intrusions

2022

A sequence of three large-scale Jacquard tapestries conjure a sense of theatrical disorientation. Translated to Jacquard from loose digital collage, the imagery depicts scenes of architectural ruination: excavated landscapes converge with remnants of damaged cityscapes to form vertiginous scenes, populated by a cast of extinct or endangered animals. The title of the series is a reference to the 1955 publication 'Intrusions?' by J.W. Dunne. His final book, 'Intrusions?' elaborates on Dunne's long-standing theory of time – a system he called 'serialism'.

Extrapolating from the experience of pre-cognitive dreams, Dunne concludes that past, present and future are in fact continuous parallel timelines, which may be perceived and accessed simultaneously in hypnagogic states.

As in Ní Bhriain's 2022 film, 'An Experiment with Time', which references a 1927 publication by J.W. Dunne, this allusion to 'serialism' emerges as an exploration of our current relationship to our past and our future – a relationship so profoundly unsettled and called into question by the threat of climate disaster. What results is an enigmatic visual vocabulary that connects to the sense of uncertainty, contradiction and loss experienced in this time of crisis.



Intrusions I, 2022

Jacquard tapestry, Wool, Cotton, edition of 5 + 2AP

250 x 290 cm / 98.4 x 114.2 in



Intrusions II, 2022

Jacquard tapestry, wool, cotton, edition of 5 + 2AP

250 x 425 cm / 98.4 x 167.3 in



Intrusions III, 2022

Jacquard tapestry, wool, cotton, edition of 5 + 2AP

250 x 235 cm / 98.4 x 92.5 in

Selected Works

2017 – 2022

The photographic series *Inscriptions* combines imagery from a number of different sources, referencing museum artifacts, expansive landscapes and studio debris. Simple collage techniques are used to collapse the binaries and conventions of the source imagery in order to imagine a series of new and permeable connections. The work takes its starting point from a text by Samuel Quiccheberg entitled ‘*Inscriptions of the Immense Theatre*’. This is thought to be the earliest published text on museology and outlines the methods for the collection and categorization of objects, images and artifacts from across the world.

The collection or ‘theatre’ is defined as ‘a repository of artificial and marvelous things’ and is intended to operate as a stand in for ‘the globe in its entirety’. In contrast to the presumptions and aspirations of the original text (which clearly speak of a western imperialist agenda), this photographic series imagines a theatre of aftermath - one in which the representational categories and certainties espoused by Quiccheberg have broken down and where new possibilities emerge from fragments.



Picture VII, 2022

Pigment print on Hahnemühle Photo Rag, in stained walnut frame, edition of 3 + 2AP

142 x 90 cm / 55.9 x 35.4 in framed



Picture III , 2022

Pigment print on Hahnemühle Photo Rag, in stained walnut frame, edition of 3 + 2AP

124.5 x 86.5 cm / 49 x 34.1 in framed



Inscriptions V, 2022

Installation comprising walnut framing elements, display cases (walnut and glass) and perspex supports with materials including clay, bone, graphite, yarn, wax, bronze and brass. Unique



Untitled (Adversary), 2020
Pigment Baryta print, in stained walnut frame with clarity glass, edition of 3 + 2AP
121.1 x 121.5 cm / 47.7 x 47.8 in



Untitled (still life), 2020

Pigment print on Japanese paper, in stained walnut frame with clarity glass, edition of 3 + 2AP
21 x 26 cm / 8.3 x 10.2 in



The Muses I, 2018
Jacquard tapestry, wool, cotton, edition of 5 + 2AP
212 x 165 cm / 83.5 x 65 in



Untitled (the sublime and the good), 2020

Pigment print on hand-coated cotton, in stained walnut frame with clarity glass, edition of 10 + 3AP

40 x 60 cm / 15.7 x 23.6 in



Inscriptions (1), 2017

Pigment Baryta print, in raw walnut frame with clarity glass, edition of 10 + 3AP

103 x 127 cm / 40.6 x 50 in framed



Inscriptions (8), 2017

Pigment Baryta print, in raw walnut frame with clarity glass, edition of 10 + 3AP

98 x 140 cm / 38.6 x 55.1 in

selected installations



2024
'An Experiment with Time' (solo)
Kunsthal Gent, Ghent, Belgium



2024
Innsbruck International Biennial (group)
Austria



2023
Interval Two (Dream Pool) (solo)
Kerlin Gallery, Dublin



2023
Formes de la ruine (group)
Musée des Beaux-Arts de Lyon, Lyon, France



An Experiment with Time, 2022
16th Lyon Biennale: Manifesto of Fragility, curated by Sam Bardaouil and Till Fellrath (group)
Lyon, France



An Experiment with Time, 2022
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An Experiment with Time, 2022
CCA Glasgow, curated by Francis McKee & Alaya Ang, (solo)
Glasgow, Scotland



2022
CCA Glasgow, curated by Francis McKee & Alaya Ang, (solo)
Glasgow, Scotland



2022

16th Lyon Biennale: Manifesto of Fragility, curated by Sam Bardaouil and Till Fellrath (group)
Lyon, France



2021/22
Social Fabric, curated by Georgie Thompson (group)
Irish Museum of Modern Art, Dublin



2022
Living Canvas, Wilton Park, Dublin,
Curated by RHA, Dublin City Council and The Lab Gallery



2020
Towner International, curated by Polly Staple, Mike Nelson and Noelle Collins (group)
Towner Art Gallery, UK



2019
Great Good Places, Curated by Dawn Williams (solo)
Crawford Art Gallery, Cork 2019

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 Kunsthal Gent and the Innsbruck Biennale in Austria.

AILBHE NÍ BHRIAIN

b. 1978, Clare, Ireland

EDUCATION

- 2008 PhD by Practice in Fine Art, Kingston University, UK; supervised by Louis Nixon & Elizabeth Price
- 2004 MA (Distinction) in Fine Art (Printmaking), Royal College of Art, London
- 2000 B.A (1:1) in Fine Art, Crawford College of Art, Cork

SOLO & TWO-PERSON EXHIBITIONS

- 2025 Lismore Castle Arts, Ireland (Solo)
The Hugh Lane Gallery, Dublin, Ireland (Solo)
- 2024 An Experiment with Time, Kunsthal Gent, Ghent, Belgium (Solo, 31 May – 31 December)
- 2023 Interval Two (Dream Pool), Kerlin Gallery, Dublin, Ireland
Interval One (Dream Pool), Domobaal Gallery, London, UK
- 2022 An Experiment With Time, CCA, Glasgow, UK
Inscriptions VI, Penthouse Margate, UK
- 2020 Inscriptions of an Immense Theatre, John Michael Kohler Arts Center, Wisconsin, USA
Inscriptions IV, Domobaal Gallery, London, UK
Inscriptions of an Immense Theatre, Solo screening, Whitechapel Gallery, London, UK
- 2019 Inscriptions (One Here Now), VISUAL, Carlow, Ireland
Great Good Places, Crawford Art Gallery, Cork, Ireland
- 2018 Inscriptions of an Immense Theatre, Temple Bar Gallery, Dublin, Ireland
Inscriptions (One Here Now), Sirius Arts Centre, Cork, Ireland
- 2017 Reports to an Academy, Domobaal Gallery, London, UK
Inscriptions, Galway International Arts Festival, Galway, Ireland
Ailbhe Ní Bhriain, The Dock, Carrick-on-Shannon, Co. Leitrim, Ireland
New Irish Works, Two-person exhibition, The Library Project, Dublin, Ireland
Ailbhe Ní Bhriain, Illuminations Gallery, NUIM, Co. Kildare, Ireland
- 2015 Reports To An Academy, Royal Hibernian Academy, Dublin, Ireland
Drogheda Arts Festival, solo exhibition curated by Nexus Arts, Drogheda, Ireland
- 2013 MAA (Mirrors Of Earth), Solo film commission with Dublin Sound Lab,
Project Arts Centre, Dublin & Mermaid Arts Centre, Wicklow, Ireland
- 2011 Great Good Places, Domobaal Gallery, London, UK
- 2010 Ailbhe Ní Bhriain, Galway Arts Centre, Galway, Ireland
- 2009 Skibereen Arts Festival, solo screenings, Cork, Ireland
- 2008 Ailbhe Ní Bhriain, The Butler Gallery, Kilkenny, Ireland
- 2007 Aftermath, Domobaal Gallery, London, UK

SELECTED GROUP EXHIBITIONS

- 2024 Innsbruck International Biennial, Austria
- 2023 Formes de la ruine, Musée des Beaux-Arts de Lyon, Lyon, France
Ground State – Fellowship Within the Uncanny, Lagos Photo Festival, Nigeria
Following Threads, Crawford Art Gallery, Cork, Ireland
Hollow Earth, Glucksman Gallery, Cork, Ireland
This Rural, Lismore Castle Arts, Ireland

SELECTED GROUP EXHIBITIONS CONTD.

- 2022 16th Lyon Biennale: Manifesto of Fragility,
curated by Sam Bardaouil and Till Fellrath, Lyon, France
100 Years, Gagolian-Deitch Projects, Miami, USA
Hollow Earth, curated by Hayward Gallery Touring, Nottingham Contemporary, UK
Images Are All We Have, Photo Ireland Festival, Dublin Castle, Dublin, Ireland
Closer, Lavit Gallery, Cork, Ireland
The Space We Occupy, Solas Nua at Whittle School, Washington DC, USA
- 2021 Mountain Language, Galway Arts Centre, Galway, Ireland
Expanded, Graphic Studio Galleries, Dublin, Ireland
The Golden Fleece Award: 21 Years, Solstice Arts Centre, Navan, Ireland
A Nation Under The Influence, Centre Culturel Irlandais, Paris, France
Living Canvas, outdoor screen curated by RHA, The Lab & Dublin City Council, Wilton Park,
Density 36, with Claire Chase & Ann Cleare, The Kitchen, New York, USA
Social Fabric, Irish Museum of Modern Art, Dublin, Ireland
The Space We Occupy, Irish Arts Centre, New York, USA
Festival Oodaaq #10, L'institut Supérieur des Arts Appliqués/Musée des Beaux Arts de Rennes, France
Shiftings, Kilkenny Arts Festival, Kilkenny, Ireland
Fuzzy Logic, 126 Gallery, Galway, Ireland
- 2020 Towner International, curated by Polly Staple, Mike Nelson and Noelle Collins, Towner Art Gallery, UK
Inscriptions (One Here Now), screening at 22 international venues as part of Artists' Film International,
including Museum of Modern Art, Warsaw; Istanbul Modern; Whitworth, Manchester & Para/Site, Hong Kong
Land Of Some Other Order, curated by Paul McAree, Lavit Gallery, Cork, Ireland
Bathyscape, Screening at Conservatoire de Rennes, France
AFI, with Lisa Tan and Dominika Olszowy, curated by Alice Butler, Whitechapel Gallery, London, UK
Double Estate, Pearse Museum, Dublin, curated by Davey Moore from OPW State Art Collection
Houlgate European Film Festival, 19th Edition, Houlgate, France
AFI, with Raqs Media Collective, Lerato Shadi and Yo Guo, Crawford Art Gallery, Cork, Ireland
- 2019 Cinesalotto, Villa Erba, Lake Como, Italy
Philosophy By Postcard, curated by Clare McCumhall, Temple Bar Gallery & Studios, Dublin, Ireland
The Parted Veil, The Glucksman, Cork, Ireland
- 2018 Out There, Out Where, Outside, Boston Manor House, London, UK
- 2017 Mythic Age, aCinema, Milwaukee, USA
Curating New Collecting Now, Trinity College Dublin, Ireland
- 2016 2116, Edith & Eli Broad Art Museum, Michigan, USA
New Irish Works, curated by PhotoIreland, Espace Lhomond, Paris Photo, France
Glissements (Landslides), Museo de Ferrocarril, Gijón, Spain
2116, Lewis Glucksman Gallery, Cork, Ireland

COLLECTIONS

Dallas Museum of Art, MAC Lyon, Artissima Collection, Lyon, France
Irish Museum of Modern Art, Dublin, The Arts Council of Ireland
Trinity College Dublin, Office of Public Work, Ireland, Crawford Art Gallery, Cork

for further information
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