



Kerlin Gallery
Dallas Art Fair
2025

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Dorothy Cross
Nathalie Du Pasquier
Justin Fitzpatrick
Liam Gillick
Richard Gorman
Callum Innes
Merlin James
Elizabeth Magill
Ailbhe Ní Bhriain
Isabel Nolan
Liliane Tomasko
Marcel Vidal
Paul Winstanley



Dorothy Cross

b. 1956, Cork, Ireland

Lives and works in Connemara, 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 include the Hayward Touring exhibition *Acts of Creation: Art and Motherhood* (various venues across the UK, 2024–2025), *The Gorgeous Nothings*, Chatsworth House (15 March – 5 October), and a solo exhibition at the Archaeological Museum, Zagreb (November 2025). Cross has recently shown at Paula Modersohn-Becker Museum, Bremen; Crawford Art Gallery, Cork (2024); Talbot Rice Gallery, Edinburgh; Djanogly Gallery, Nottingham UK; Cinili Hamam, Istanbul; National Gallery of Ireland, Dublin (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 4 of 4 + 1AP

27 x 12 x 12 cm / 10.6 x 4.7 x 4.7 in

DC41124-4/4



Dorothy Cross
Overlap (Merge)

1991

archival pigment print on Hahnemühle Photo Rag 308

API from an edition of 4 +2 AP

81 x 61 cm / 31.9 x 24 in image size

95 x 76 cm / 37.4 x 29.9 in framed

DC39091-API



**Dorothy Cross
Clam (with tongue...)**

2003

two clam shells, cast gold

Left: 3.5 x 10 x 10 cm / 1.4 x 3.9 x 3.9 in

Right: 4 x 10 x 10 cm / 1.6 x 3.9 x 3.9 in

DC41303



Nathalie Du Pasquier
b. 1957, Bordeaux, France
Lives and works in Milan, Italy

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; Kunsthau Biel; Kunsthau Aarhus, Denmark; Hôtel des Arts, Toulon and Le Corbusier's Villa Savoye in France. Current/forthcoming exhibitions include Saint Fairy Anne, Kerlin Gallery, Dublin, Ireland (Solo 11 April – 17 May) and Museo Costantino Nivola, Orani, Sardinia, Italy (Solo, from 17 May). Public collections include the Metropolitan Museum of Art, New York; Philadelphia Museum of Art, Pennsylvania; San Francisco Museum of Art, California; the Victoria & Albert Museum, London; the National Gallery of Victoria, Melbourne.



Nathalie Du Pasquier
In cortile
2023
oil on canvas
100 x 100 cm / 39.4 x 39.4 in
NDP01623
)



Nathalie Du Pasquier
you saw it
2023
oil on canvas
100 x 100 cm / 39.4 x 39.4 in
NDP01923



Justin Fitzpatrick

b. 1985, Dublin, Ireland
Lives and works in 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 *A Musical Instrument*, Kerlin Gallery, Dublin; *Ballotta*, La Ferme du Buisson, Paris (both 2024); *Ballotta*, Seventeen Gallery, London; *Mitochondrial Abba*, Margot Samel, New York (both 2023); *Alpha Salad*, The Tetley, Leeds; *Angiosperme Telephone*, Sultana Gallery, Paris (both 2022). Recent group exhibitions include *Arcanes*, *Rituals et Chimères*, FRAC Corsica. Collections include FRAC Occitanie Montpellier; Fortress House, Gibraltar; Arts Council of Ireland; and LOEWE.



Justin Fitzpatrick
Vasodilation (Happy Birthday)
2024
oil on linen, oak frame
143 x 113 x 3 cm / 56.3 x 44.5 x 1.2 in
JF00624





Liam Gillick

b. 1964, Aylesbury, UK

Lives and works in London and New York

One of the most important figures in international contemporary art, Liam Gillick works across diverse forms, including sculpture and installation. A theorist, curator and educator as well as an artist, his wider body of work includes published essays and texts, lectures, curatorial and collaborative projects, all of which inform (and are informed by) his art practice. Gillick's line of enquiry is into conditions of production, including how it continues to operate in a post-industrial landscape: questions of economy, labour and social organisation are ongoing preoccupations. He is perhaps best-known for producing sculptural objects – platforms, screens, models, benches, prototypes, signage, or structural supports made from sleek modular Plexiglas and aluminium forms in standardised colours from the RAL system. These seductive materials speak the language of renovation and development: originally refined by the military, they've been widely used in corporate interiors since the 1990s, a decade in which post-industrial societies saw a shift from the collective to the individualist and privatised. Drawing upon engineering and industrial design as well as the legacy of hard-edged minimalism, these abstract quasi-architectural forms offer a critique of neo-liberal or corporate aesthetics, automation and endless (re)development. Focusing on secondary or incomplete forms such as screens and platforms, Gillick pinpoints structures which have a potential to destabilise the power of architecture and the architecture of power, creating generative spaces for discussion or the development of ideas.

Liam Gillick has had solo exhibitions in many of the world's leading museums, including the Stedelijk Museum, Amsterdam; Kunsthalle Zürich; Museum of Modern Art, New York; Palais de Tokyo, Paris; Witte de With, Rotterdam; Pergamonmuseum, Berlin; Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Bonn; MAGASIN, Grenoble; Museum of Contemporary Art, Chicago; Tate Britain, London and IMMA, Dublin. He has participated in major international exhibitions including Okayama Art Summit, Japan and the Venice, Shanghai, Istanbul and Yinchuan biennales. Forthcoming solo exhibitions include *À bientôt, j'espère...*, Kerlin Gallery, 23 May – 28 June.

Liam Gillick
Denominator Platform

2018

powder-coated aluminium, plexiglass
200 x 300 x 5 cm / 78.7 x 118.1 x 2 in
LG05218







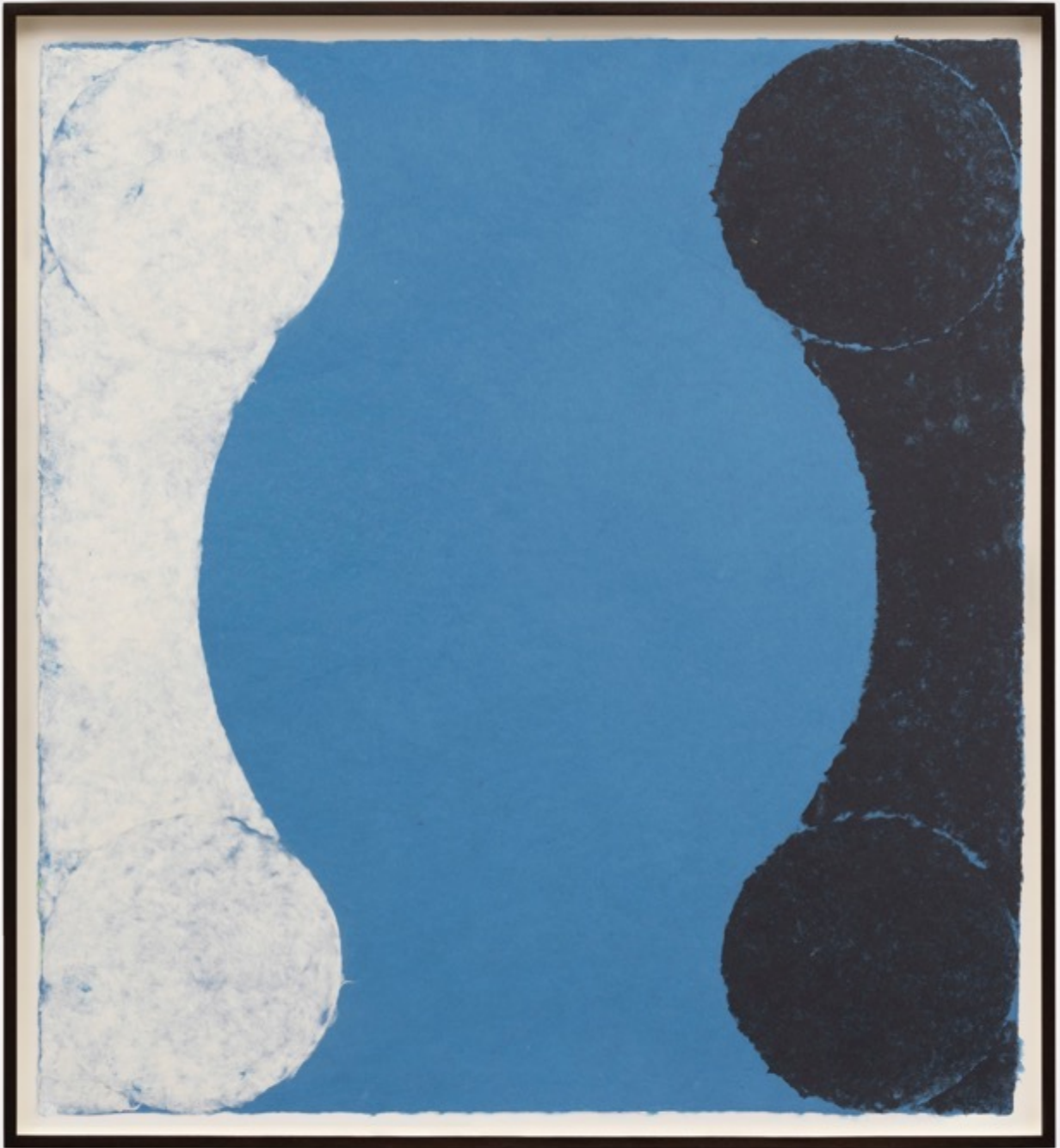
Richard Gorman

b. 1946, Dublin, Ireland

Lives and works in Dalkey, Ireland

A gifted colourist, Richard Gorman is best known for his paintings and works on paper exploring the dynamic interplay between geometric forms. Infused with a sense of vitality, Gorman's offbeat shapes appear mobile – as if floating past, wiggling around or colliding with one another, like dancers in motion. Often graced with a subtly playful or humorous undertone, their generosity of spirit is enhanced by a striking colour palette, varying from meditative blues to piquant acid tones. Gorman's approach to painting has been guided by the places he has visited and been influenced by: Milan, where he has lived on/off for many years, and Japan, home to the family-run paper factory he has visited to produce his handmade kozo washi paper for over 30 years. His works on paper offer a delicacy and fragility in counterpoint to his more robust oils on canvas, but both strands of Gorman's practice draw their power from the compositional tension between boldly simplified blocks of colour.

Richard Gorman's work has been exhibited at The Drawing Centre, New York; Berkeley Art Museum, California; Barbican Centre, London; Koriyama City Museum of Art, Mitaka City Gallery of Art and Ashikaga City Museum of Art in Japan; The MAC, Belfast; the Irish Museum of Modern Art and Douglas Hyde Gallery, Dublin. Recent solo exhibitions include Japan, Kerlin Gallery (2025); Living Through Paint(ing), travelling from The Hugh Lane Gallery, Dublin (2023) to The Contemporary Art Museum of Villa Croce & Oriental Art Museum E. Chiossone, Genoa, Italy (2024). Recent group exhibitions include Sacred Trust: Donations and their Legacy, The Hugh Lane Gallery (2024); In & of itself: Abstraction in the age of images, Royal Hibernian Academy, Dublin, Ireland (2022); New Perspectives, The National Gallery of Ireland, Dublin (2021). Gorman's work is represented in the collections of the Irish Museum of Modern Art, Dublin; National Gallery of Ireland, Dublin; Crawford Art Gallery, Cork; Josef and Anni Albers Foundation; Koriyama City Museum of Art, Japan; Centre of Contemporary Graphic Art, Fukushima, Japan and New York Public Library.



Richard Gorman
Untitled 7

2015

dye on handmade Echizen kozo washi paper

107 x 100 cm / 42.1 x 39.4 in

113.5 x 104 cm / 44.7 x 40.9 in framed

RG53715

Richard Gorman
Untitled

2003

dye on handmade Echizen kozo washi paper, 9 elements
each 50 x 63 cm / 19.7 x 24.8 in approximately
each 57.4 x 70.4 cm / 22.6 x 27.7 in framed

RG119003





Callum Innes

b. 1962, Edinburgh, Scotland

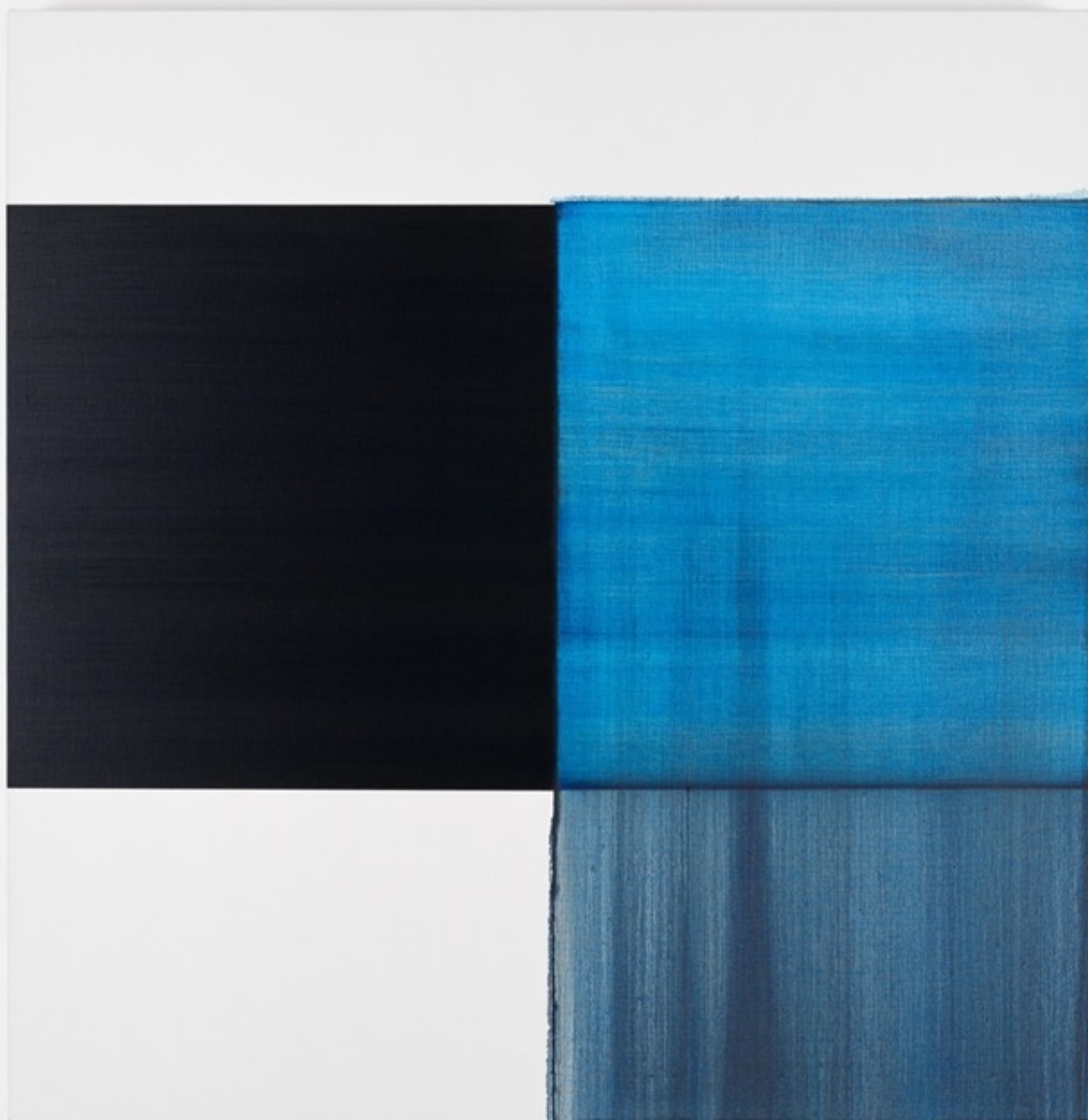
Lives and works in Oslo, Norway and Edinburgh, Scotland

Callum Innes creates abstract paintings that carry a powerful tension between control and fluidity. Dissolution is central to his practice: layers of deep pigments are brushed over with turpentine, breaking down sections of paint and leaving watery, trace elements, before being painted over again. Repeating this process of painting, dissolving and repainting multiple times, Innes builds depth and a sense of history: oblique panels of dense pigments become embedded and fortified, while tiny trickles or rivulets of liquified paint point to their underlying fragility. This meticulous approach to materials is carried across into the artists' watercolours and pastels, in which pigment is built up into velveteen layers. Though Innes's works may seem minimal or geometric at first glance, they are in fact always slightly "off kilter", governed by imperfectly drawn lines and slightly softened shapes. This fallibility and humanity, put in contrast with the artist's skill and precision as a painter, results in works of great poetic and contemplative power – cementing Innes's place as one of the most significant abstract painters of his generation.

Callum Innes has been the subject of solo exhibitions at De Pont Museum, Tilburg; Kunsthalle Bern; Neues Museum, Nürnberg; Museum of Contemporary Art, Sydney; the ICA, London; the Scottish National Gallery, and the Fruitmarket Gallery, Edinburgh; Kettle's Yard, Cambridge; Modern Art Oxford; the Whitworth, Manchester; IMMA, Dublin; Château La Coste, Provence and Kode, Bergen, where a new public artwork has been installed on the building's facade. His work can be found in the collections of Albright-Knox, Buffalo; Centre Pompidou, Paris; Irish Museum of Modern Art, Dublin; Modern Art Museum of Fort Worth, Texas; Musée des Beaux-Arts, Lausanne; National Galleries of Australia, Canberra; San Francisco Museum of Modern Art, CA; Scottish National Gallery of Modern Art, Edinburgh; Solomon R Guggenheim Museum, New York and Tate Gallery, London.



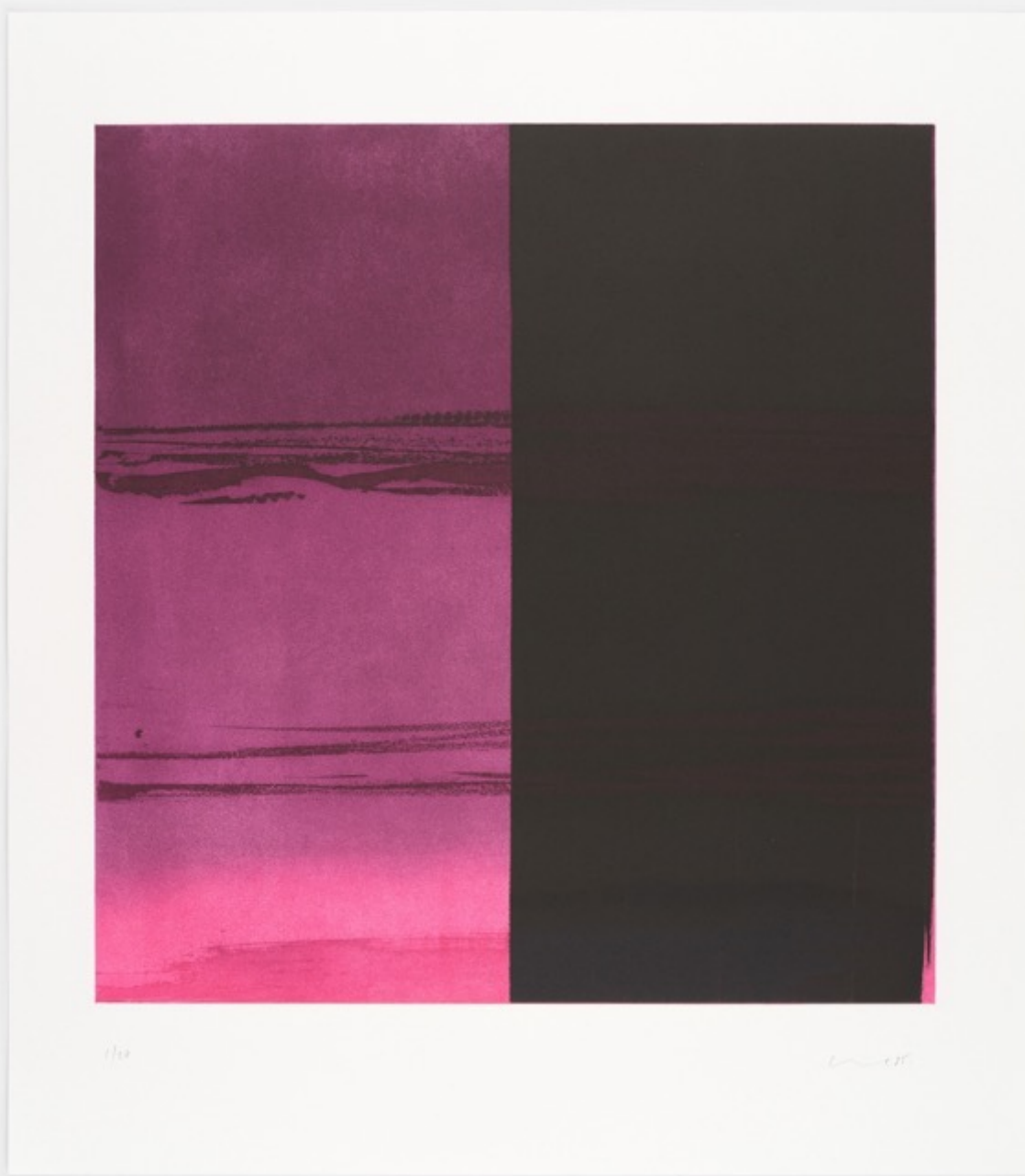
Callum Innes
Untitled Lamp Black / Quinacridone Gold
2024
oil on linen
102 x 100 cm / 40.2 x 39.4 in
CIC 26 2024



Callum Innes
Exposed Painting Delft Blue
2024
oil on linen
102 x 100 cm / 40.2 x 39.4 in
CIC 29 2024

Callum Innes
5 new etchings

Printed at Poligrafa Obra Grafica, Barcelona



Callum Innes

Lamp Black Magenta

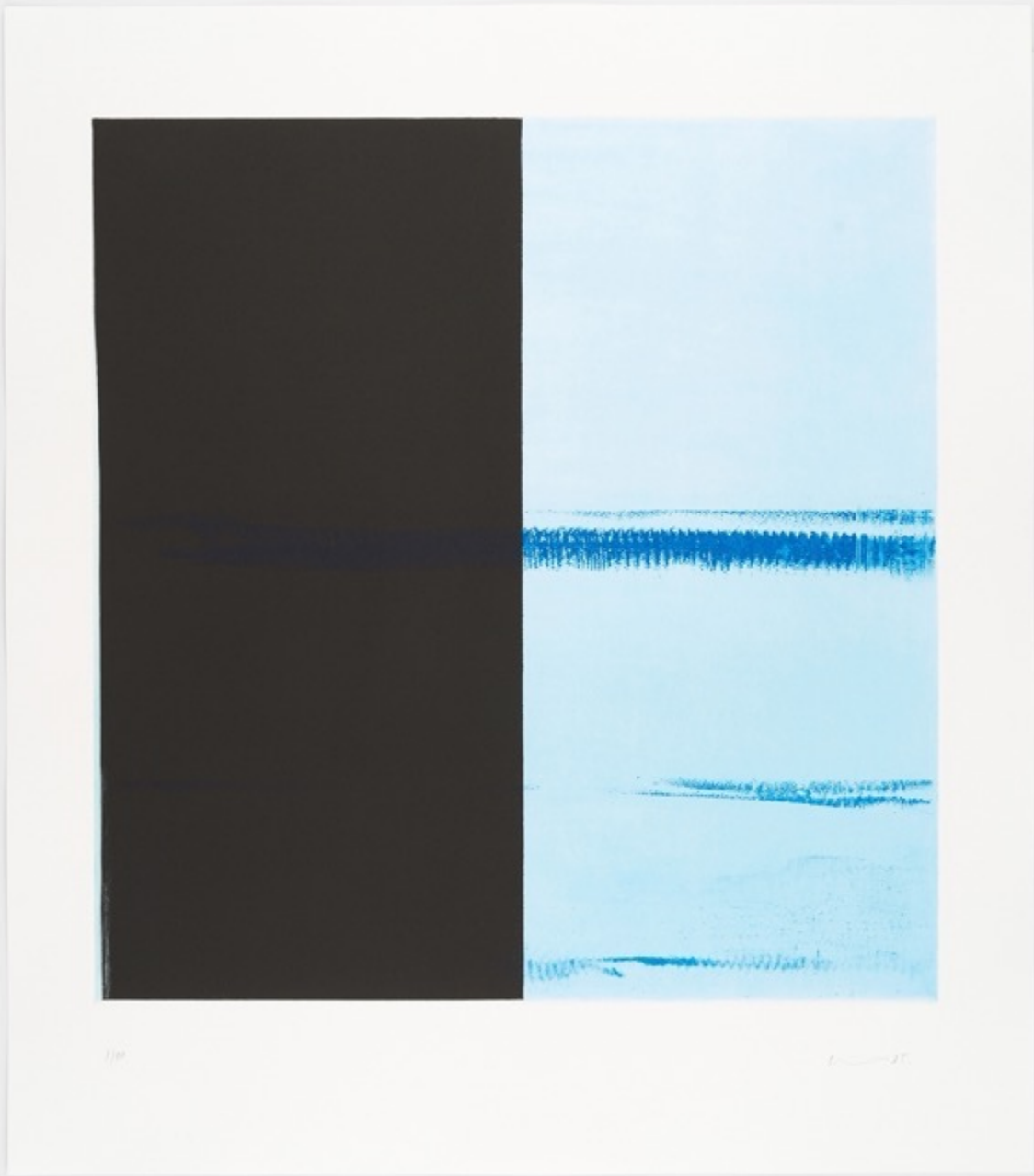
2025

aquatint and lavis etching

1/20 from an edition of 20 + 3 AP's, 3 HC

82.5 x 72.5 cm / 32.5 x 28.5 in (unframed)

CI PE 01 2025-1/20



Callum Innes

Lamp Black Cyan

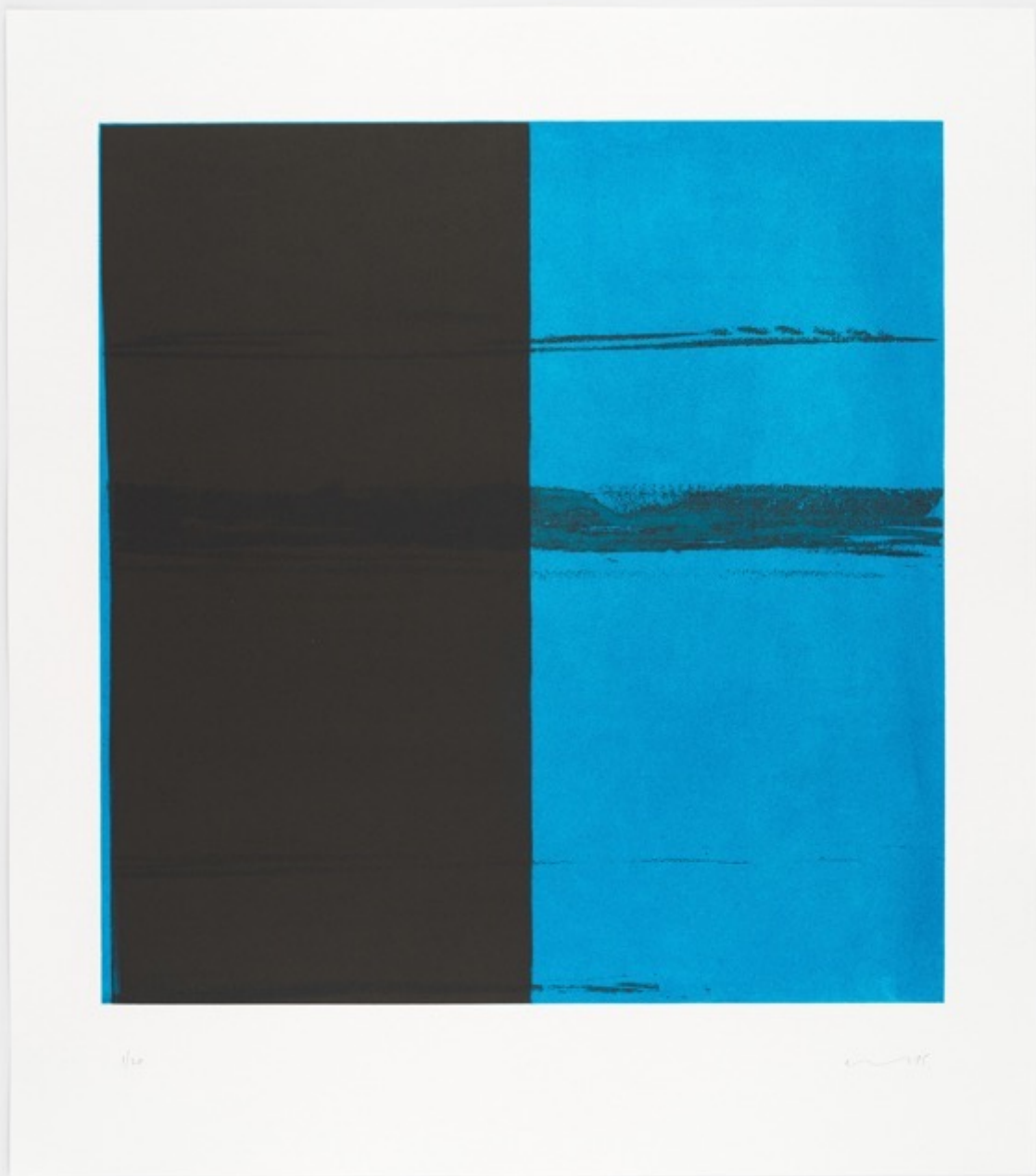
2025

aquatint and lavis etching

1/20 from an edition of 20 + 3 AP's, 3 HC

82.5 x 72.5 cm / 32.5 x 28.5 in (unframed)

CI PE 02 2025-1/20



Callum Innes

Lamp Black Cobalt Blue

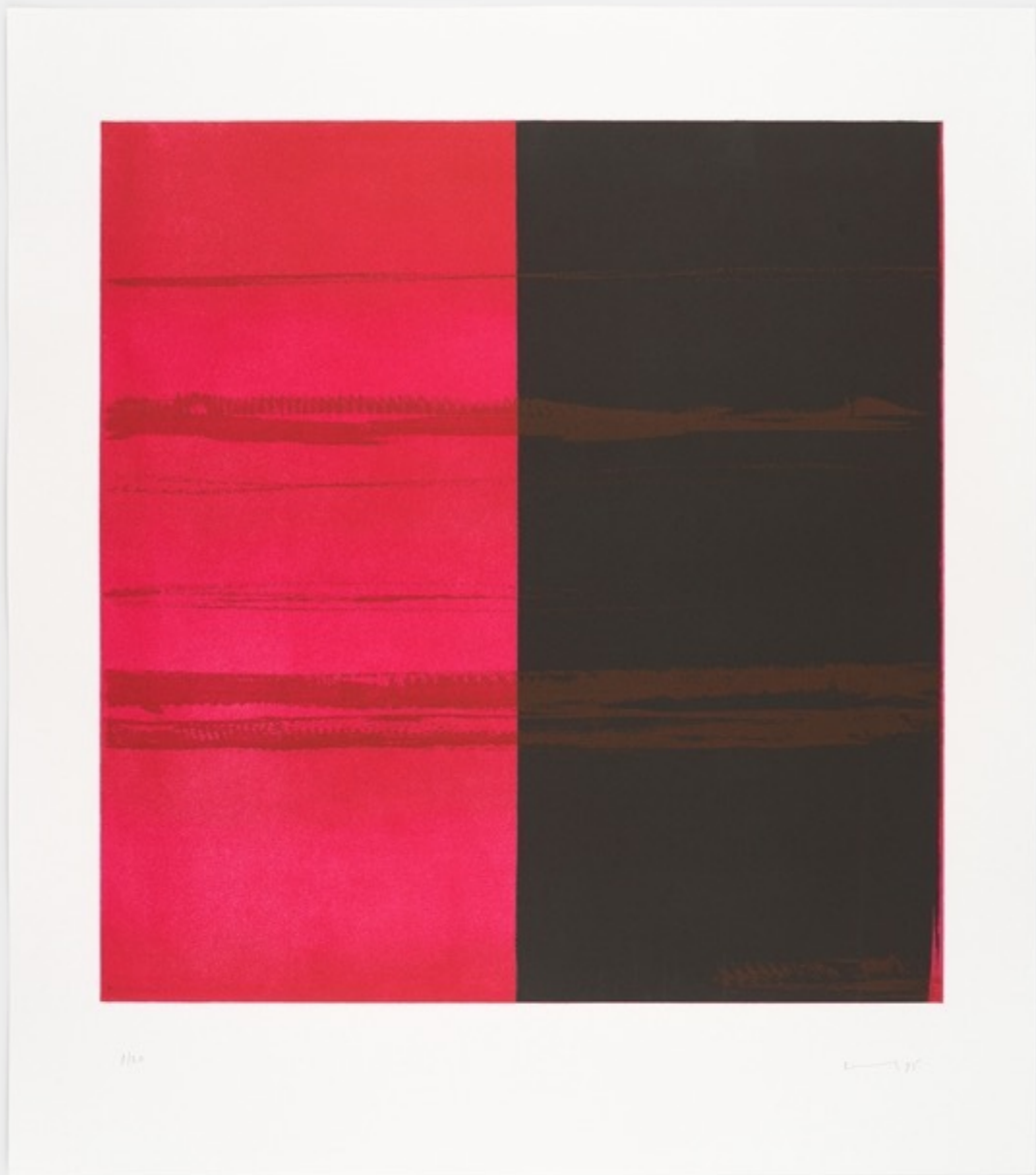
2025

aquatint and lavis etching

1/20 from an edition of 20 + 3 AP's, 3 HC

82.5 x 72.5 cm / 32.5 x 28.5 in (unframed)

CI PE 03 2025-1/20



Callum Innes

Lamp Black Scarlet Lake

2025

aquatint and lavis etching

1/20 from an edition of 20 + 3 AP's, 3 HC

82.5 x 72.5 cm / 32.5 x 28.5 in (unframed)

CI PE 04 2025-1/20



Callum Innes

Lamp Black Yellow Gold

2025

aquatint and lavis etching

1/20 from an edition of 20 + 3 AP's, 3 HC

82.5 x 72.5 cm / 32.5 x 28.5 in (unframed)

CI PE 05 2025-1/20



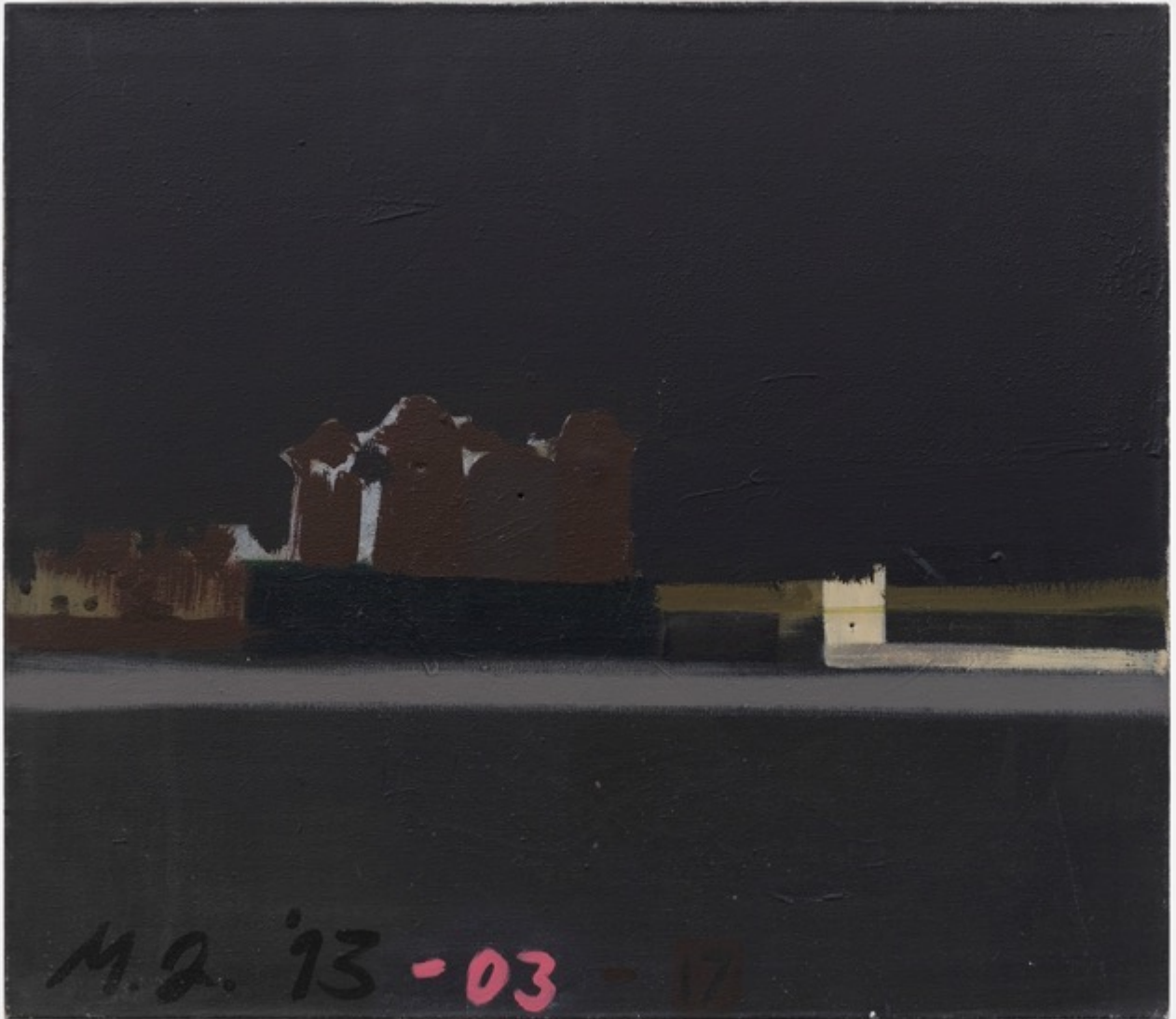
Merlin James

b. 1960, Cardiff, Wales

Lives and works in Glasgow, 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. Current/forthcoming exhibitions include Drawing the Unspeakable, Towner Eastbourne, UK (Group, 5 October 2024 – 27 April 2025) and Hobby Horse, Sikkema Jenkins, New York, USA (Solo, 21 February – 5 April). 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. An artist monograph, gathering 40 years of the artist's work, was published in 2023.



Merlin James
Dark
1993-2017
acrylic and mixed media
71 x 81 cm / 28 x 31.9 in
MJ55317



Merlin James
No title (seascape)
2013-23
acrylic on canvas
43 x 50 cm / 16.9 x 19.7 in
MJ63623



Merlin James
Trees and Water

2024

acrylic and mixed materials
68 x 55.5 cm / 26.8 x 21.9 in
MJ63824



Merlin James
Notch Frame
2023-24
acrylic and mixed materials
48 x 35 cm / 18.9 x 13.8 in
MJ63724



Merlin James
Gold Curtain
2022-24
acrylic on canvas
73.5 x 55.5 cm / 28.9 x 21.9 in
MJ63924



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 exhibitions include Moments of Being – Contemporary Irish Painting, Solstice Art Centre, Navan (18 January – 15 March 2025); Collecting Contemporary, British Museum; Now You See It, Crawford Art Gallery, Cork (both 2024); Contemporary British Landscape Painting, University of Leeds; Bringing To Light, Towner Eastbourne, both UK (2022). Collections include the Tate; the British Museum; the Government Art Collection; the Arts Council of Great Britain, all London; the National Gallery of Australia; the Irish Museum of Modern Art; The Hugh Lane Gallery, both Dublin; Crawford Art Gallery, Cork; Ulster Museum; and the Arts Council of Northern Ireland, both Belfast.



Elizabeth Magill
Sleep
2022
mixed media on canvas
148 x 128 cm / 58.3 x 50.4 in
EM42922



Elizabeth Magill
Duggans Bay (Pink)

2022

mixed media on canvas

128 x 146 cm / 50.4 x 57.5 in

EM42322



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.

Ailbhe Ní Bhriain's work has been shown widely internationally, at venues including Broad Museum, Michigan; Whitechapel Gallery, London; Hammer Museum, LA; Istanbul Modern, Turkey; Reina Sofia Museum, Madrid; and Musée des Beaux-Arts de Lyon, France and the 16th Lyon Biennale. Current and forthcoming exhibitions include *The Dream Pool Intervals*, The Hugh Lane Gallery, Dublin (Solo, 27 March – 28 September 2025); *Lismore Castle Arts*, Ireland (Solo, 14 June – 24 August); and *Programmed Universes*, MAC Lyon, France (Group, 7 March – 13 July). Recent solo exhibitions include *An Experiment with Time*, Kunsthall Gent, Belgium (2024); *Kerlin Gallery* (2023); *CCA Glasgow* (2022). Recent group exhibitions include *Lahore Biennale 03: Of Mountains and Seas*; *Innsbruck International*; *SUSPENSE*, Ulster Museum, Belfast (all 2024); *MAC Lyon*; *Lagos Photo Festival*; *Crawford Art Gallery*, Cork; *Lismore Castle Arts*, Ireland; *Glucksman Gallery*, Cork (all 2023) and the *Lyon Biennale* (2022). Public collections include *Dallas Museum of Art*; *MAC Lyon*; the *Irish Museum of Modern Art*, Dublin; the *Hugh Lane Gallery*, Dublin; *Ulster Museum*, Belfast; *Crawford Art Gallery*, Cork; *Trinity College Dublin*; and *The Arts Council of Ireland*.

Ailbhe Ní Bhriain
The Muses I

2018

Jacquard tapestry, wool, cotton
5/5 from an edition of 5 + 2AP
212 x 165 cm / 83.5 x 65 in
ANB01318-5/5









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; Highlanes Gallery, Drogheda; 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 solo exhibitions include Southwark Park Gallery, London (2026) and Bluecoat Gallery, Liverpool (2027).



Isabel Nolan

Steady now

2021

water-based oil on canvas

50 x 50 x 2 cm / 19.7 x 19.7 x .8 in

IN49421



Liliane Tomasko

b. 1967, Switzerland

Lives and works in London, UK

Liliane Tomasko's abstract paintings employ a distinctive, bold lyricism and assertive sense of colour. The artist begins her investigation of the human psyche in the domestic sphere, offering attentive studies of bedding and clothing, the intimate textures of our lives. Through the artist's reflections, these prosaic materials open a gateway into the nocturnal realm of sleep and dreaming, articulating the creatively fertile space between 'conscious' and 'unconscious'. Tomasko's approach to abstraction is rooted, therefore, in the physical realm but ultimately transcends beyond it. Fusing material observation with intuition and association, the artist produces vigorous, imaginative expressions of familiar environments and psychological states. Intense colour, subtle tone, shadow, and painterly gesture allow space to come in and out of focus, oscillating between clarity and obscurity and emulating the atmospheric power of dreams and memories.

Tomasko's current/upcoming solo exhibitions include Liliane Tomasko: The Psyche of the Portrait. Tomasko meets Bonnard, van Dongen, Paolozzi, and Auerbach, Millennium Gallery, Sheffield Museums, Sheffield, UK (24 May – 12 October 2025). Recent solo exhibitions include Twofold, Kerlin Gallery, Dublin (2024); The Artist's Eye, The Douglas Hyde Gallery, Dublin; Name me not, CAB Burgos, Spain (both 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); and Morpheus, Kunstmuseum Kloster unser lieben Frauen Magdeburg, Germany (2021). She has also exhibited at Château la Coste, Aix-en-Provence; Hôtel des Art, Toulon; ROCA Rockland Center for the Arts, New York; Phoenix Art Museum, Phoenix; Lowe Art Museum, Miami and Museo MATE, Lima. 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 (dressed in ghostly garb)
2024
acrylic and acrylic spray on aluminum
152.5 x 140 cm / 60 x 55.1 in
LT4087



Marcel Vidal

b. 1986, Dublin, Ireland
Lives and works in Dublin

Marcel Vidal makes paintings and sculptures. Quietly disarming and unsettling us with an ominous beauty, Vidal's paintings are marked by their controlled brushwork, layering oil on linen with delicacy and precision. They are refined and restrained, incarnating brightly lit fragments of photographs or digital images: unidentified figures seem caught by flashbulbs, and hold their arms in defensive barriers; glossy foliage catches the light before retreating into darkness; distinguished hands are frozen mid-clap. Vidal's minimal compositions are severely cropped to reveal only a sliver of their subject, using ambiguity to frustrate interpretation, all while inviting our curiosity. Vidal's sculptures, meanwhile, encompass contrasting and combative textures and materials, creating a visually arresting tension between the organic and the constructed, the threatening and fetishistic, the vital and the macabre.

Vidal has won numerous awards, including the Hennessy Craig Award; Main Prize, Golden Fleece Award; Arts Council of Ireland Next Generation Award; Fire Station Sculpture Workshop Award and K&M Evans Painting Prize. Solo and two-person exhibitions include Kerlin Gallery (2021), The Complex, Dublin (with Paul Hallahan, 2020); The Dock Arts, Carrick on Shannon (2018) and Temple Bar Gallery & Studios (2017/2018). Recent group exhibitions include All Flowers in Time Bend Towards the Sun, Dublin Castle (2025); MAKING ART: Sculpting, Draiocht, Dublin (2023); GENERATION 2022: New Irish Painting, Butler Gallery; Golden Fleece Award: 21 Years, Solstice Arts Centre, Navan, Ireland (both 2022); Wayward Eye, Temple Bar Gallery & Studios, Dublin; 6th Biennial of Painting, Zagreb (both 2021); Hennessy Craig Award, Royal Hibernian Academy, Dublin (2019); Zurich Portrait Prize, National Gallery of Ireland (2019); Too Much Sugar, Temple Bar Gallery & Studios, Dublin (2019); Syntonic State, Tulca, Galway (2018).



Marcel Vidal
Rose Sky
2023
oil on linen
60 x 50 cm / 23.6 x 19.7 in
MV06323



Marcel Vidal

Cat I

2024

oil on linen

45 x 35 cm / 17.7 x 13.8 in

MV07324



Marcel Vidal

Cat II

2024

oil on linen

45 x 35 cm / 17.7 x 13.8 in

MV07424



Marcel Vidal

Cat III

2024

oil on linen

45 x 35 cm / 17.7 x 13.8 in

MV07524



Paul Winstanley

b. 1954, Manchester, UK
Lives and works in London, UK

Paul Winstanley is an artist whose career spans five decades, celebrated for his paintings of 'semi-public spaces' that make sense of the experience of seeing. The artist captures environments in which time is suspended, including waiting rooms, lobbies, or art schools emptied during the summer break; thresholds, including veils, windows and corridors; and reflective spaces, like art museums, whitewashed churches and mountainous landscapes. Initially trained as an abstract and minimalist painter in the 1970s, Winstanley reversed the usual trend of 20th-century artists by moving towards a more representational practice. Yet his approach to figuration absorbs the language of minimalism, continuing to explore the elemental qualities of light and space, and their relationship to the object. Bringing this contemporary approach to the ostensibly traditional genres of landscape, interior, still life and figure, Winstanley creates conceptually rigorous work in which the relationship between the viewer and the painting is central. Winstanley looks towards the history of Northern European painting, from the quiet intimacy of Vermeer to the romanticism of Caspar David Friedrich, as well as more conceptual figures like Richard Hamilton, using harmony and pictorial organisation as well as more deconstructionist techniques – abstracting or degrading images from their original source – to render them anew.

Paul Winstanley has exhibited at museums around the world including Renaissance Gallery, Chicago; Museum of Contemporary Art, Los Angeles; Walker Art Centre, Minneapolis; New Orleans Museum of Art; Museum of Contemporary Art, San Diego; Blankton Museum of Art, Austin; Colby Museum of Art, Maine; Tate, Hayward Gallery, Barbican Centre, Whitechapel Gallery, Royal Academy, all London; Kettle's Yard, Cambridge; Tate, Walker Art Gallery, both Liverpool; Abbot Hall Art Gallery, Kendall; New Art Gallery, Walsall; Djanogly Gallery, Nottingham City Art Gallery, both Nottingham; Fondation del'Hermitage, Lausanne; Hamburger Kunsthalle, Hamburg; Kunstverein Freiburg; Kunstraum, Potsdam; Esbjerg Kunst Museum, Denmark; Museum of Modern Art, Rome; Irish Museum of Modern Art, Dublin; Crawford Art Gallery, Cork; Today Art Museum, Beijing; Artspace, Auckland and Museu de Arte de São Paulo.



Paul Winstanley
Landscape with Clouds
2024
oil on panel
56 x 42 cm / 22 x 16.5 in
PW09924



Paul Winstanley
Landscape with Mountains
2024
oil on panel
39 x 45.5 cm / 15.4 x 17.9 in
PW10524

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