

Kerlin Gallery
Frieze London
2025

booth D30

Willie Doherty
Aleana Egan
Callum Innes
Merlin James
Elizabeth Magill
Ailbhe Ní Bhriain
Liliane Tomakso



Willie Doherty

b. 1959, Derry, Northern Ireland
Lives and works in Donegal, 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 Solstice Arts Centre, Ireland and Matt’s Gallery, London (both 2024); Kerlin Gallery, Dublin (2022); 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

Inversion 1, 2025

pigment print on Hahemuhle Rag Baryta 325gsm edition of 5 + 1AP

50 x 60 cm / 19.7 x 23.6 in

51.5 x 61.5 cm / 20.3 x 24.2 in framed

WD40125

Price: € 5,000 (ex VAT if in EU)



Willie Doherty

Inversion 2, 2025

pigment print on Hahemuhle Rag Baryta 325gsm edition of 5 + 1AP

50 x 60 cm / 19.7 x 23.6 in

51.5 x 61.5 cm / 20.3 x 24.2 in framed

WD40325

Price: € 5,000 (ex VAT if in EU)



Willie Doherty
Inversion 4, 2025

pigment print on Hahemuhle Rag Baryta 325gsm edition of 5 + 1AP

50 x 60 cm / 19.7 x 23.6 in

51.5 x 61.5 cm / 20.3 x 24.2 in framed

WD40325

Price: € 5,000 (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. Recent shows include a solo exhibition at Lismore Castle Arts and a two-person exhibition with Isabel Nolan at Highlanes Gallery, Drogheda (both 2024); 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
peace costume, 2025

mixed media on canvas with solid white oak and linen mount

130 x 95 cm / 51.2 x 37.4 in

147 x 112 x 6.3 cm / 57.9 x 44.1 x 2.5 in framed

AE15225

Price: € 25,000 (ex VAT if in EU)



Aleana Egan
rubber bones, 2025
mixed media on canvas with solid white oak and linen mount
95 x 130 cm / 37.4 x 51.2 in
109.5 x 144 x 6.3 cm / 43.1 x 56.7 x 2.5 in framed
AE15125
Price: € 25,000 (ex VAT if in EU)



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 / Magenta
2024
oil on linen
180 x 175 cm / 70.9 x 68.9 in
CI C 57 2024
Price: GBP £ 120,000 (ex vat if in EU)



Callum Innes
Untitled Lamp Black / Deep Purple Dioxazine
2024
oil on linen
195 x 190 cm / 76.8 x 74.8 in
CI C 43 2023
Price: GBP £ 135,000 (ex vat if in EU)



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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. 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
Coastal Huts, 2024-25
acrylic, ash, graphite, wood and paper on canvas
87 x 59.5 cm
34.3 x 23.4 in
MJ64125
Price: € 21,000 (ex VAT if in EU)





Merlin James

Bandstand, Night, 2024-25

acrylic and graphite on canvas

47.5 x 83.5 cm / 18.7 x 32.9 in

MJ64025

Price: € 19,000 (ex VAT if in EU)





Elizabeth Magill

b. 1959, Canada

Lives and works in London, UK and Antrim, Northern Ireland

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; BAL TIC, 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 (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
Lamentation (of swans) , 2025
oil on canvas
41 x 51 cm / 16.1 x 20.1 in
EM44925
Price: £14,000 (ex VAT if in EU)



Elizabeth Magill

My North, 2025

oil on canvas

25 x 30 cm / 9.8 x 11.8 in

EM45025

Price: £8,500 (ex VAT if in EU)



Elizabeth Magill
My East, 2025
oil on canvas
25 x 31 cm / 9.8 x 12.2 in
EM45125
Price: £8,500 (ex VAT if in EU)

Ailbhe Ní Bhriain

b. 1978, Clare, Ireland
Lives and works in Cork, Ireland

Ailbhe Ní Bhriain works 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. Recent solo exhibitions include *The Dream Pool Intervals*, The Hugh Lane Gallery, Dublin (2025); *Lismore Castle Arts*, Ireland (2025); *An Experiment with Time*, Kunsthal Gent, Belgium (2024); *Kerlin Gallery* (2023); *CCA Glasgow* (2022). Recent group exhibitions include *Programmed Universes*, MAC Lyon, France (2025); *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

Interval IV

2024

Jacquard tapestry, cotton, wool, silk, Lurex

edition of 3 + 2AP

280 x 400 cm / 110.2 x 157.5 in

Price: €60,000 (ex VAT if in EU)





Ailbhe Ní Bhriain

Interval VII

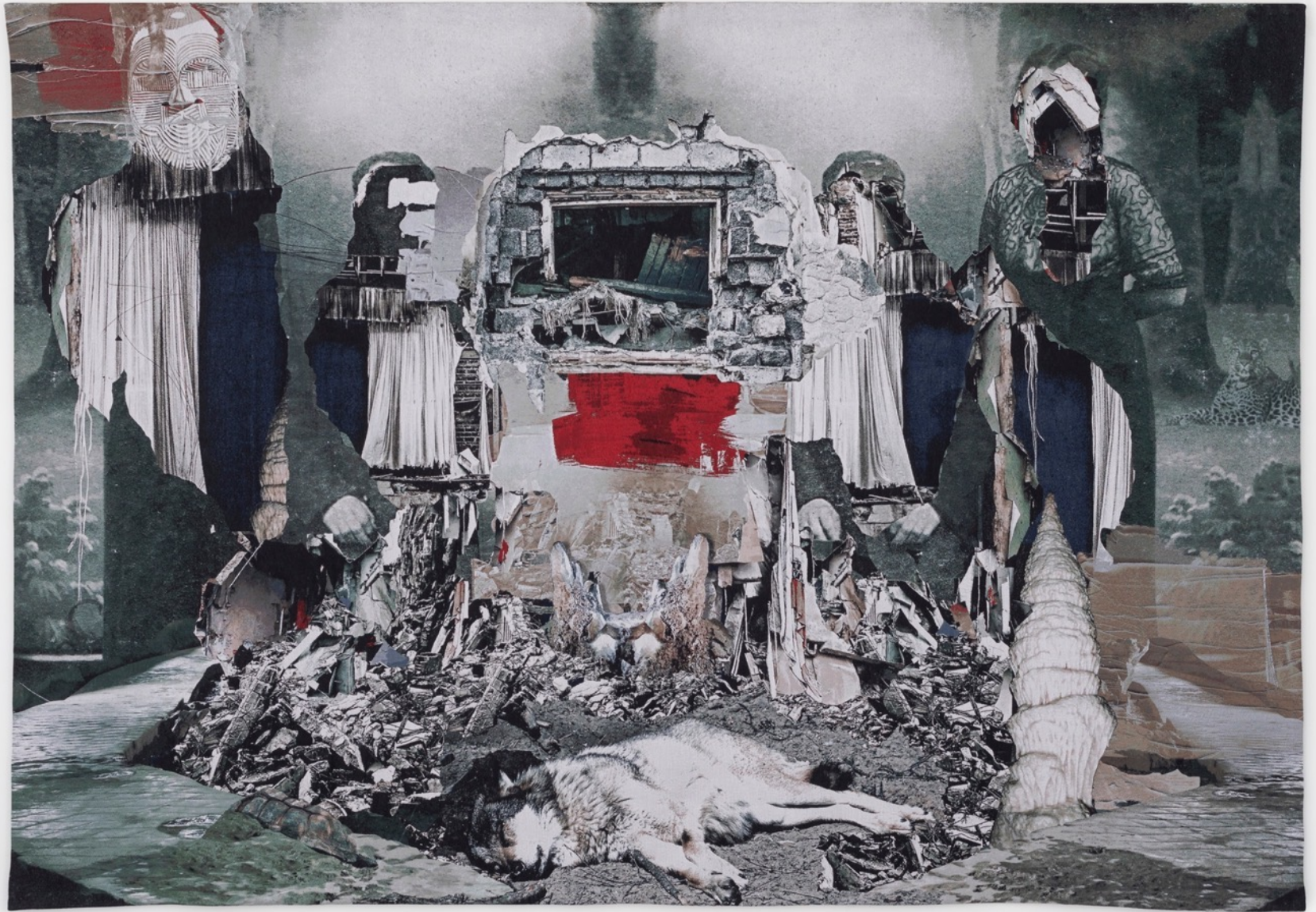
2024

Jacquard tapestry, cotton, wool, silk, Lurex

edition of 3 + 2AP

280 x 406.5 cm / 110.2 x 160 in

Price: €60,000 (ex VAT if in EU)







Ailbhe Ní Bhriain

Untitled (plant), 2025

diptych, pigment print and brass panel in stained walnut frames, edition of 3 + 2AP

152.5 x 111 cm / 60 x 43.7 in each framed

ANB06825

Price: €13,000 (ex VAT if in EU)



Liliane Tomasko

b. 1967, Switzerland
Lives and works in New York, USA

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.

Recent solo exhibitions include The Conundrum of the Organically Angular Maison La Roche, Fondation Le Corbusier, Paris (2025); Liliane Tomasko: The Psyche of the Portrait. Tomasko meets Bonnard, van Dongen, Paolozzi, and Auerbach, Millennium Gallery, Sheffield Museums, Sheffield, UK(2025); 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 (bridging), 2025
acrylic and acrylic spray on aluminum
152.4 x 139.7 cm/ 60 x 55 in
LT4112
Price: USD \$ 46,000 (ex vat if in EU)



Liliane Tomasko
Shapeshifter (taking a primordial bath), 2025
acrylic and acrylic spray on aluminum
152.4 x 139.7 cm/ 60 x 55 in
LT4113
Price: USD \$ 46,000 (ex vat if in EU)



The Conundrum of the Organically Angular
Maison La Roche, Fondation Le Corbusier, Paris
5 September – 4 October 2025

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