

Kerlin Gallery

Dallas Art Fair  
2026



## Stephen McKenna

b. 1939, London  
d. 2017, Dublin

Stephen McKenna was born in London in 1939, and was living and working in County Carlow at the time of his death in 2017.

A painter impervious to changing fashions, his work nonetheless achieved particular international prominence during the 1980s as part of the neo-classical strain of painterly postmodernism. Yet, for McKenna classicism is more a question of attitude than of subject matter. Overt pictorial references to classical antiquity gave way during the 1990s to a sophisticated exploration of the still life, the interior, the landscape and the seascape, rendering these scenes with great attention to the atmospheric conditions of light, air, space and water. He drew on the hard-won skills and knowledge of the history of painting to create contemporary works that intrigue and question, and have the wherewithal to stand the test of time.

McKenna has had many major solo exhibitions. Some of the most recent include the sixties, Kerlin Gallery, Dublin; Cassiopeia, Glebe Gallery, Donegal (2022); VISUAL, Carlow (2019); MiMA, Middlesbrough (2014), travelling to Dublin City Gallery The Hugh Lane (2015); The Paradise [36], Douglas Hyde Gallery, Dublin (2013) and Royal Hibernian Academy, Dublin (2012). Other major solo shows include Museum of Modern Art, Oxford (1983), Stadtische Kunsthalle, Dusseldorf (1986), the Irish Museum of Modern Art (1993), Ca di Fra, Milan (1999), the Douglas Hyde Gallery Dublin (2003), Arp Museum, Rolandseck, Germany (2000) and the Royal Hibernian Academy, Dublin (2005). McKenna participated in Documenta 7 in 1982; Classical Spirit at San Francisco Museum of Modern Art and Falls the Shadow at the Hayward Gallery, London, in 1986; Avant Garde of the '80s, Los Angeles County Museum of Modern Art in 1987 and Dreams & Traditions, at the Smithsonian Institute, Washington D.C. in 1997. In 1986, he was nominated for the Turner Prize.

McKenna's work is represented in the collections of the Irish Museum of Modern Art; the Tate, London; the Berlinische Galerie, Berlin; Staedtische Sammlungen, Rheinhausen; Musées Royaux des Beaux-Arts de Belgique, Brussels; Fries Museum, Leeuwarden, Netherlands and in many other collections, both private and public, worldwide.



**Stephen McKenna**  
**Cow's Head with Sea, 2000**  
oil on canvas  
50 x 60 cm / 19.7 x 23.6 in  
K001  
Price: € 13,200 (ex VAT if in EU)



**Stephen McKenna**

**Sea and Rain, 2000**

oil on canvas

90 x 70 cm / 35.4 x 27.6 in

K0008

Price: € 19,200 (ex VAT if in EU)



**Stephen McKenna**  
**Tejeda – Sunset with Tree, 2010**  
oil on canvas  
50 x 70 cm / 19.7 x 27.6 in  
K1017  
Price: € 14,400 (ex VAT if in EU)





## Dorothy Cross

b. 1956, Cork, Ireland  
Lives and works in Connemara, Ireland

Working in sculpture, film and photography, Cross lives 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 stage 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; Ruby City/Linda Pace Foundation, San Antonio; ACCA, Melbourne; Tate, St Ives; ICA, Philadelphia; Modern Art Oxford; Turner Contemporary, Margate; the Arnolfini Gallery, Bristol and Camden Arts Centre, London. Current/forthcoming exhibitions include the 25th Sydney Biennale (14 March – 14 June 2026); Hayward Touring exhibition Acts of Creation: Art and Motherhood (various venues across the UK & Ireland 2025-26) and Art As Agency, Irish Museum of Modern Art, Dublin, Ireland (until 2028). Cross has recently shown at Archaeological Museum, Zagreb (2025); Folkestone Triennial, UK (2025); 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); 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**  
**Branch 2017**

cast bronze branch and three polished bronze eggs, antique wooden bench

20 x 203 x 15 cm / 7.9 x 79.9 x 5.9 in sculpture

DC36817

Price: €50,000 (ex VAT if in EU)





**Dorothy Cross**

**Table Telescope, 2016**

cast iron table, antique brass telescope, meteorite

table 49 x 28 cm / 19.3 x 11 in

telescope 91 x 5 cm / 35.8 x 2 in

DC3291

Price: €30,000 (ex VAT if in EU)





## Callum Innes

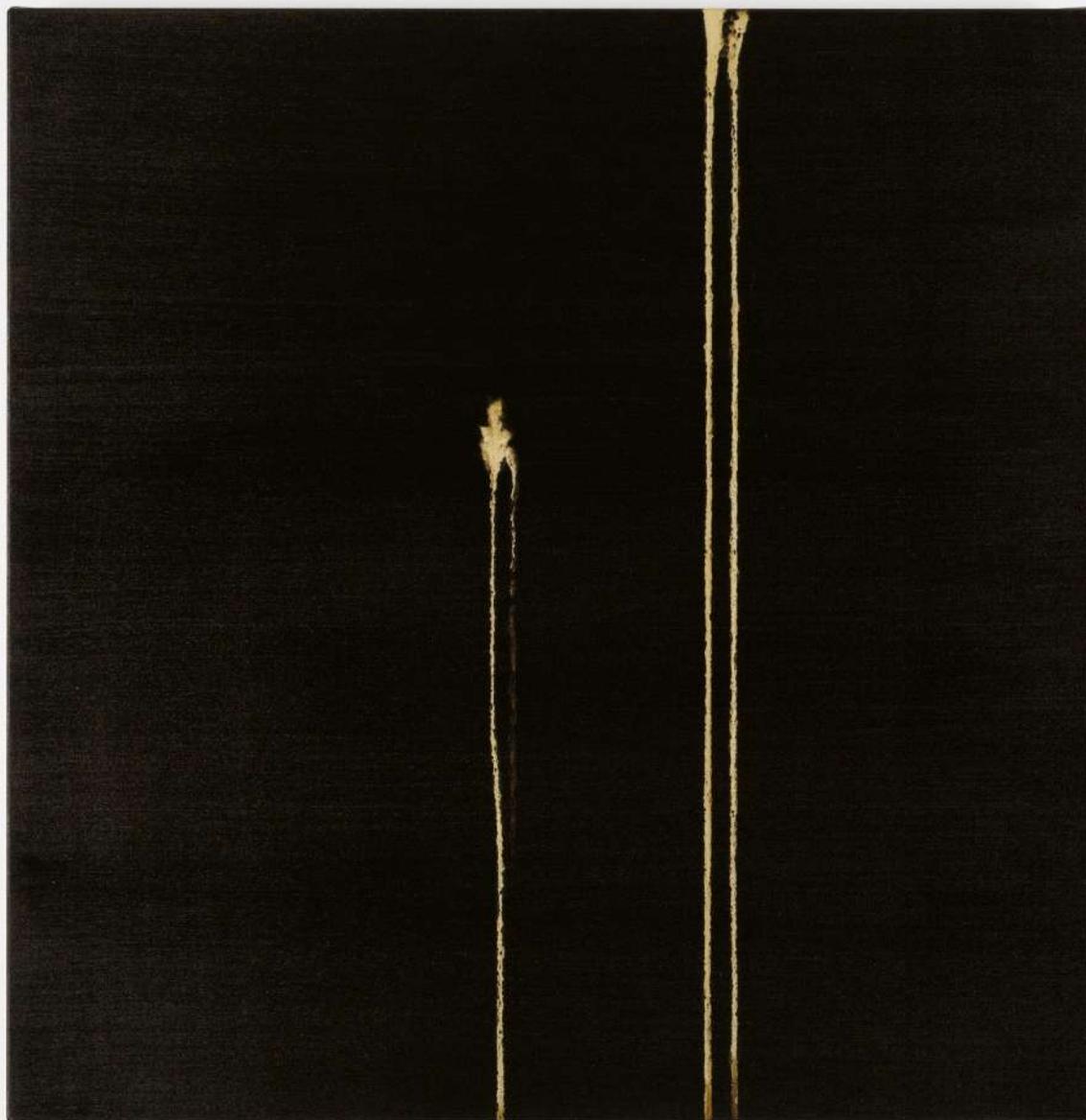
b. 1962, Edinburgh, Scotland  
Lives and works in Oslo, Norway and Edinburgh, Scotland

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**  
**Exposed Painting Gold Green / Violet, 2025**  
oil on linen  
102 x 100 cm / 40.2 x 39.4 in  
CI C 72 2025  
Price: £65,000 (ex VAT if in EU)



**Callum Innes**  
**Two Identified Forms, 2025**  
oil on canvas  
82 x 80 cm / 32.3 x 31.5 in  
CI C 91 2025  
Price: £50,000 (ex VAT if in EU)



## 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. In January 2027, Merlin James will have a major solo exhibition at Camden Arts Centre, London. An artist monograph, gathering 40 years of the artist's work, was published in 2023.



**Merlin James**

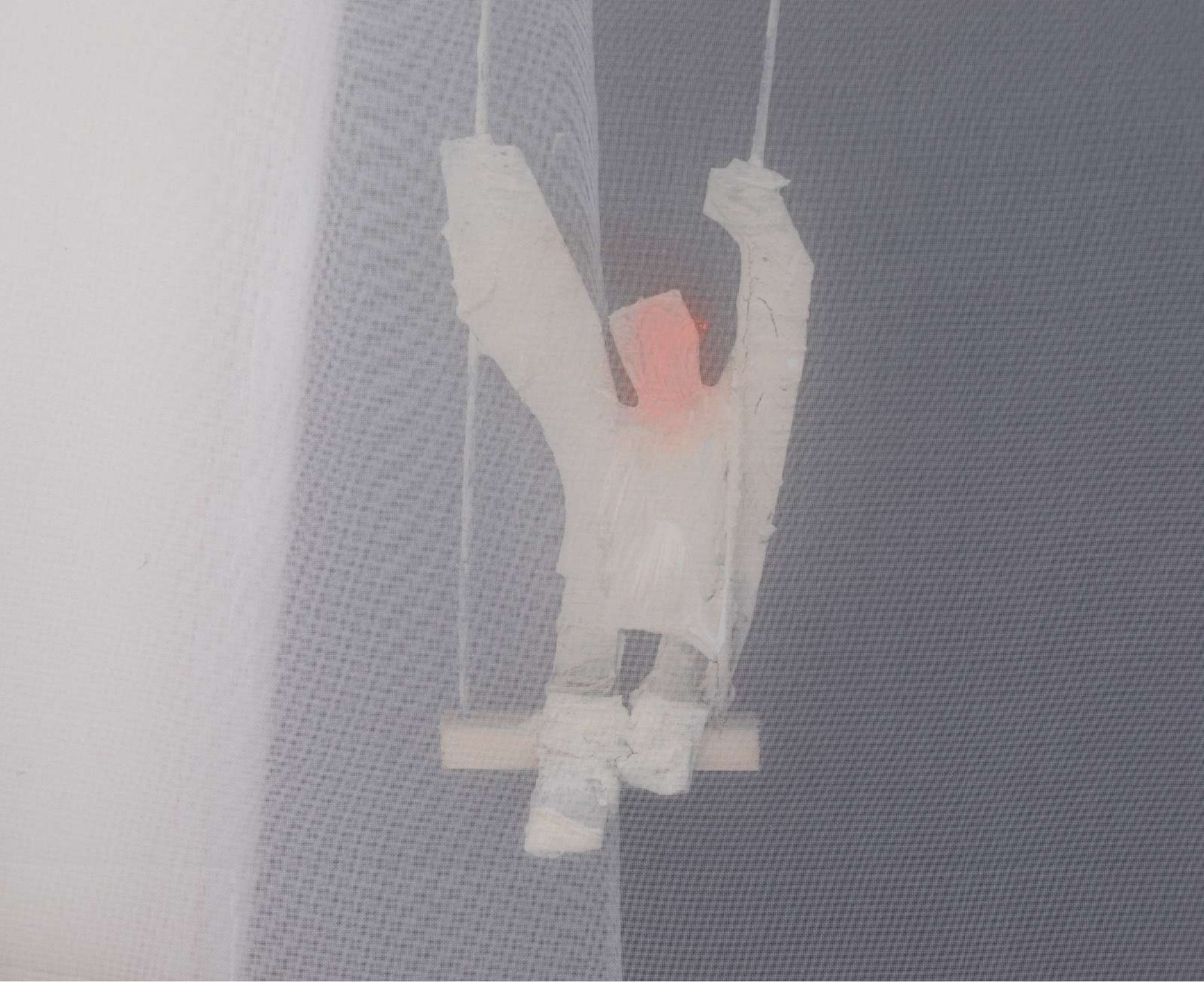
**Indian Toys 1, 2018-25**

Acrylic and mixed materials

76.2 x 88.3 cm / 30 x 34.8 in

MJ64225

Price: € 24,000 (ex VAT if in EU)





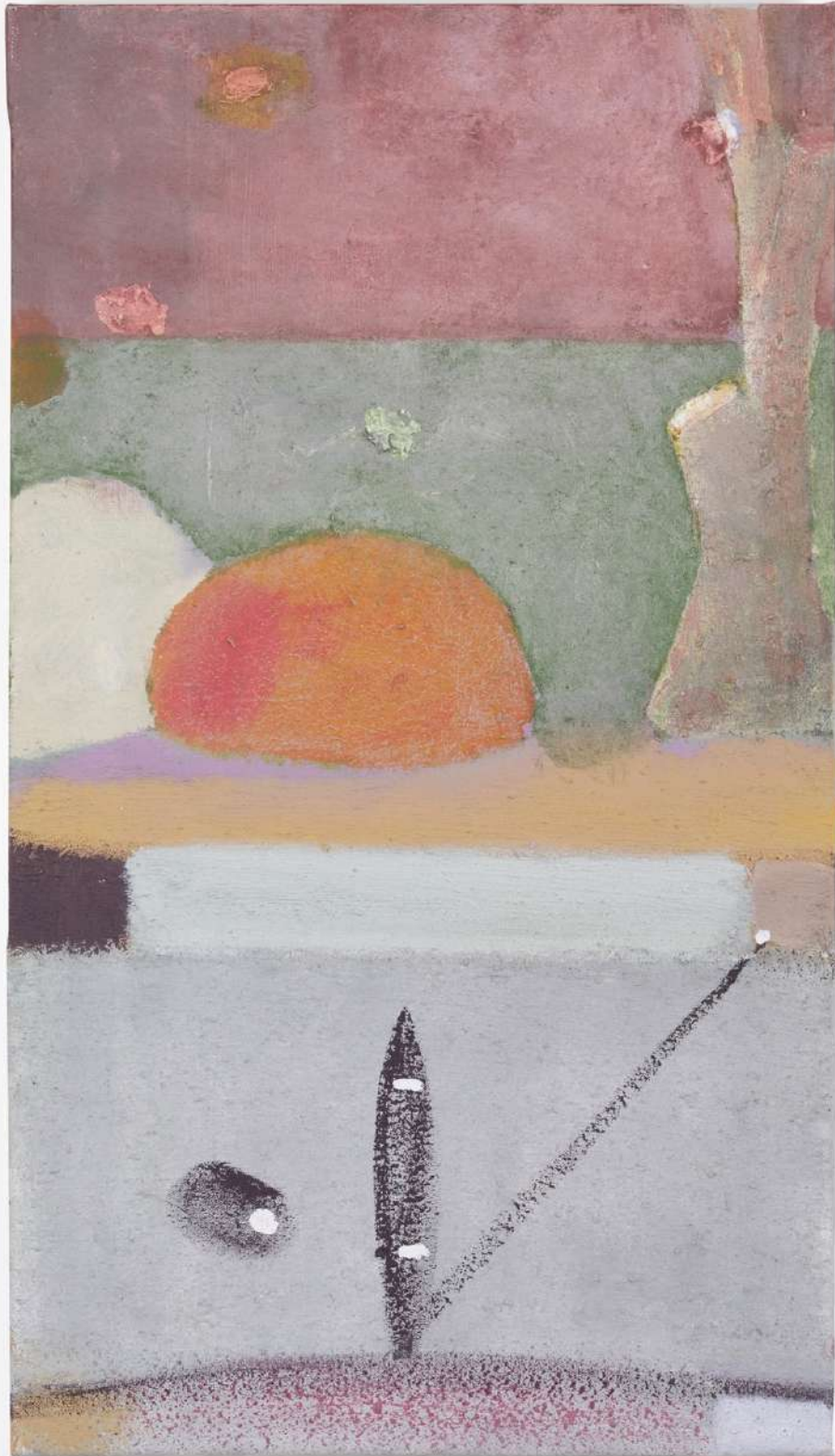
**Merlin James**  
**Reflection, 2025**

Acrylic and mixed materials

53.5 x 40 cm / 21.1 x 15.7 in

MJ64225

Price: € 13,500 (ex VAT if in EU)



**Merlin James**  
**Tree and Shapes 2007-2011**  
acrylic on canvas  
68.5 x 39 cm / 27 x 15.4 in  
MJ27007-11  
Price: € 15,500 (ex VAT if in EU)



**Merlin James**  
**A Courtyard, 2000-01**  
acrylic on canvas  
46 x 70 cm / 18.1 x 27.6 in  
MJ6450  
Price: € 17,000 (ex VAT if in EU)



## 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. Recent solo exhibitions include Interval Four, Centre Culturel Irlandais, Paris (2026); 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**

**Familiar Sun (II), 2026**

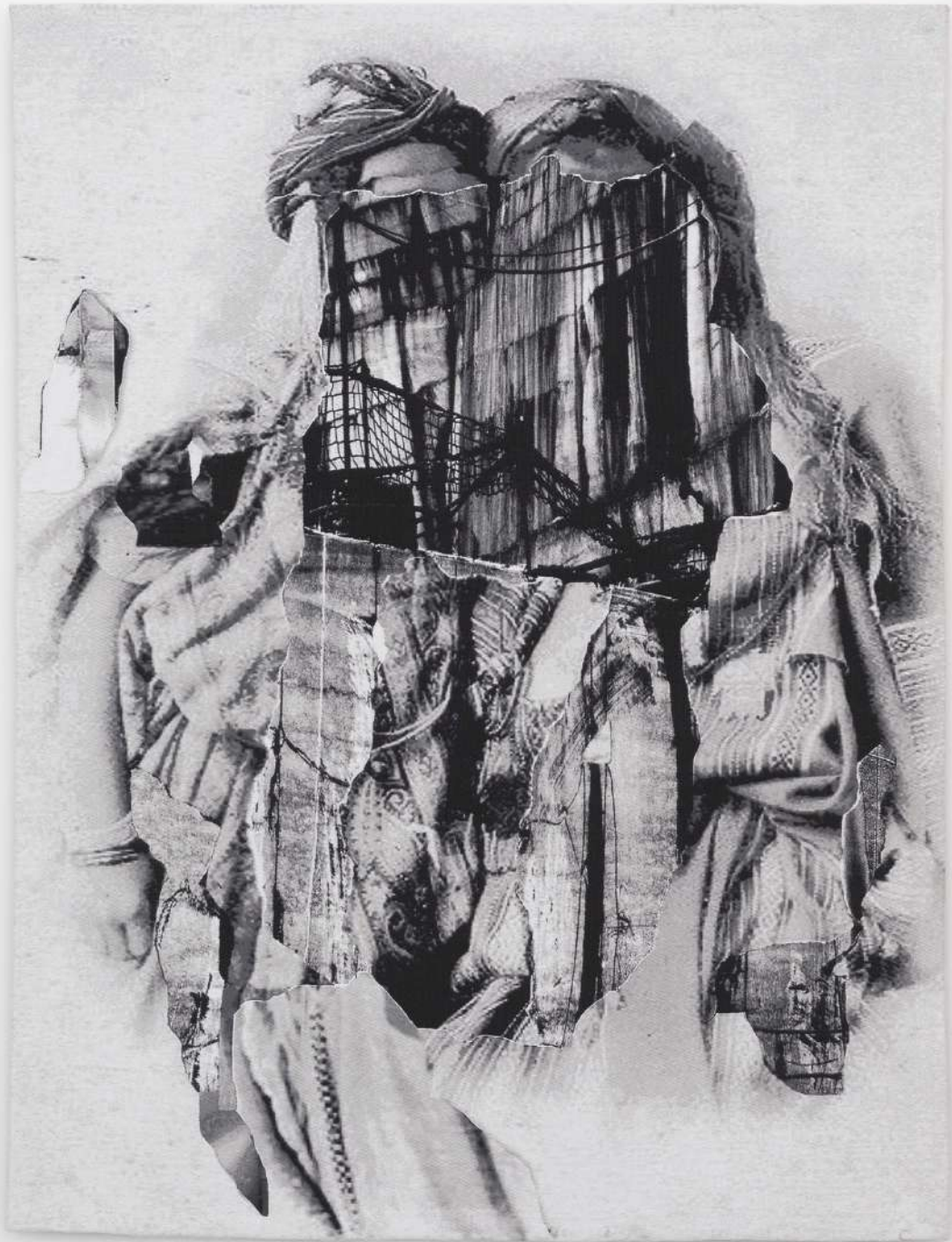
Jacquard tapestry, wool, cotton, silk, Lurex

1/5 from an edition of 5 + 2 AP

198 x 143 cm / 78 x 56.3 in

ANB07726-1/5

Price: € 38,000 (ex VAT if in EU)



**Ailbhe Ní Bhriain**

**The Muses IV, 2025**

Jacquard tapestry, wool, cotton

2/5 from an edition of 5 + 2AP

200 x 154 cm / 78.7 x 60.6 in

ANB05625-2/5

Price: € 38,000 (ex VAT if in EU)



## Samuel Laurence Cunnane

b.1989, Co. Kerry, Ireland  
Lives and works in Germany and Kerry, Ireland

Samuel Laurence Cunnane works with analogue photography, capturing scenes with a detached “floating eye” perspective. Whether in Guangzhou, Tehran, the Balkans, or his native Kerry, Cunnane is drawn to the unnoticed periphery: the outskirts of the city, where plants battle with concrete; the edges of housing developments, where newly built homes surround mounts of upturned earth; the frontier between interior and exterior, demarcated by fences, windows, topiary. His photographs deromanticise the popularly sentimental, with landscapes interrupted by utilitarian infrastructure, and yet their sensitivity to light, framing and texture give them a cinematic quality. Responding to the increasingly dematerialised nature of contemporary image making, Cunnane remains connected to the physicality of the production process, printing his photographs by hand in a darkroom. The resulting C-type prints are relatively small in size, resonating with the restrained, intimate nature of the work.

Samuel Laurence Cunnane has been the subject of solo exhibitions at Douglas Hyde Gallery, Dublin; OCT Boxes Museum of Art, Shunde, China; Kerlin Gallery; Öktem&Aykut, Istanbul. Recent solo exhibitions include *Un Jeune Homme S'habille Sur Une Plage Et Autres Images*, Centre Culturel Irlandais, Paris, France; *Sleight*, Villa Concordia, Bamberg, Germany (both 2025) and *Late Spring*, Kerlin Gallery, Dublin (2024). Selected group exhibitions include *The Glucksman*, Cork; *Farmleigh Gallery Dublin*, (both 2024); *Lismore Castle Arts*, Ireland; *Stations*, Berlin (both 2023) and *National Gallery of Ireland*, Dublin (2019). Cunnane's work can be found in the collections of OCT Boxes Art Museum, Shunde, China; The TIA Collection, Santa Fe, USA; the National Gallery of Ireland; the Arts Council of Ireland; Office of Public Works, Ireland and the Trinity College Art Collection, Dublin. A publication with a text by Brian Dillon, Professor of Creative Writing at Queen Mary University of London, was published in 2020.

**In February 2026, Cunnane opened *Blue Road*, a solo exhibition in the Southbank Centre's Hayward Gallery, London.**



**Samuel Laurence Cunnane**  
**The Blue Road, 2026**  
**Hayward Gallery, London**



**Samuel Laurence Cunnane**  
**Red Kitchen, 2025**

Hand-printed C-type print on archival photo paper, framed , edition of 3 + 1AP

32 x 47.5 cm / 12.6 x 18.7 in image size

53 x 60.5 x 4 cm / 20.9 x 23.8 x 1.6 in framed

SLC23925

Price: € 3,000 (ex VAT if in EU)



**Samuel Laurence Cunnane**

**Grassland 1, 2025**

Hand-printed C-type print on archival photo paper, framed , edition of 3 + 1 AP

19.4 x 29.5 cm / 7.6 x 11.6 in image size

40.5 x 50.5 cm / 15.9 x 19.9 in framed

SLC24125

Price: € 1,900 (ex VAT if in EU)



**Samuel Laurence Cunnane**

**Fire, 2025**

Hand-printed C-type print on archival photo paper, framed, edition of 3 + 1 AP

18.7 x 25.5 cm / 7.4 x 10 in image size

38.5 x 47 x 4 cm / 15.2 x 18.5 x 1.6 in framed

SLC24425

Price: € 1,300 (ex VAT if in EU)



## Aleana Egan

b. 1979, Dublin, Ireland  
Lives and works in Ireland

Working with sculpture, painting and film, Aleana Egan engenders psychological states and memories through enigmatic arrangements of objects and forms. Her sculptural works appear restrained, but are laden with subtle references to the built environment. An airy, slender metal structure might echo an architectural form plucked out of the landscape, while her use of simple household materials – plaster, cardboard, matte paint and various fabrics – speak to the domestic. Egan’s practice is shaped by her deep engagement with works of literature and cinema: never opting for direct representation, she uses this source material as an entryway, absorbing the moods and tones it evokes. Her forms and shapes act as traces or shifting responses, tentative articulations of remembered places or everyday moments. A meandering, sensuous line and sense of fluidity is carried from her sculptures into her film and painting, giving form to a sense of flux, openness and mutability.

Aleana Egan has exhibited at Sculpture Center, New York; Kunsthalle Basel; Kunsthalle zu Kiel; Landesmuseum Münster; The Drawing Room and Jerwood Space, London; Kettle’s Yard, Cambridge; Jupiter Artland, Edinburgh; Leeds Art Gallery; the Douglas Hyde Gallery, Temple Bar Gallery and IMMA, Dublin, and the Berlin Biennale. Forthcoming exhibitions include *Interface Inagh*, Connemara, Ireland (Solo, 11 July – August 2026) and *Kerlin Gallery*, Dublin (Autumn 2026). Recent solo/two-person exhibitions include *Material Flux*, a two-person exhibition with Isabel Nolan at Highlanes Gallery, Drogheda; *Lismore Castle Arts*, Co Waterford (both 2024); *Kerlin Gallery* (2023); *Void*, Derry (2022); and *Künstlerhaus Bremen* (2021). 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**  
**other soil, 2025**

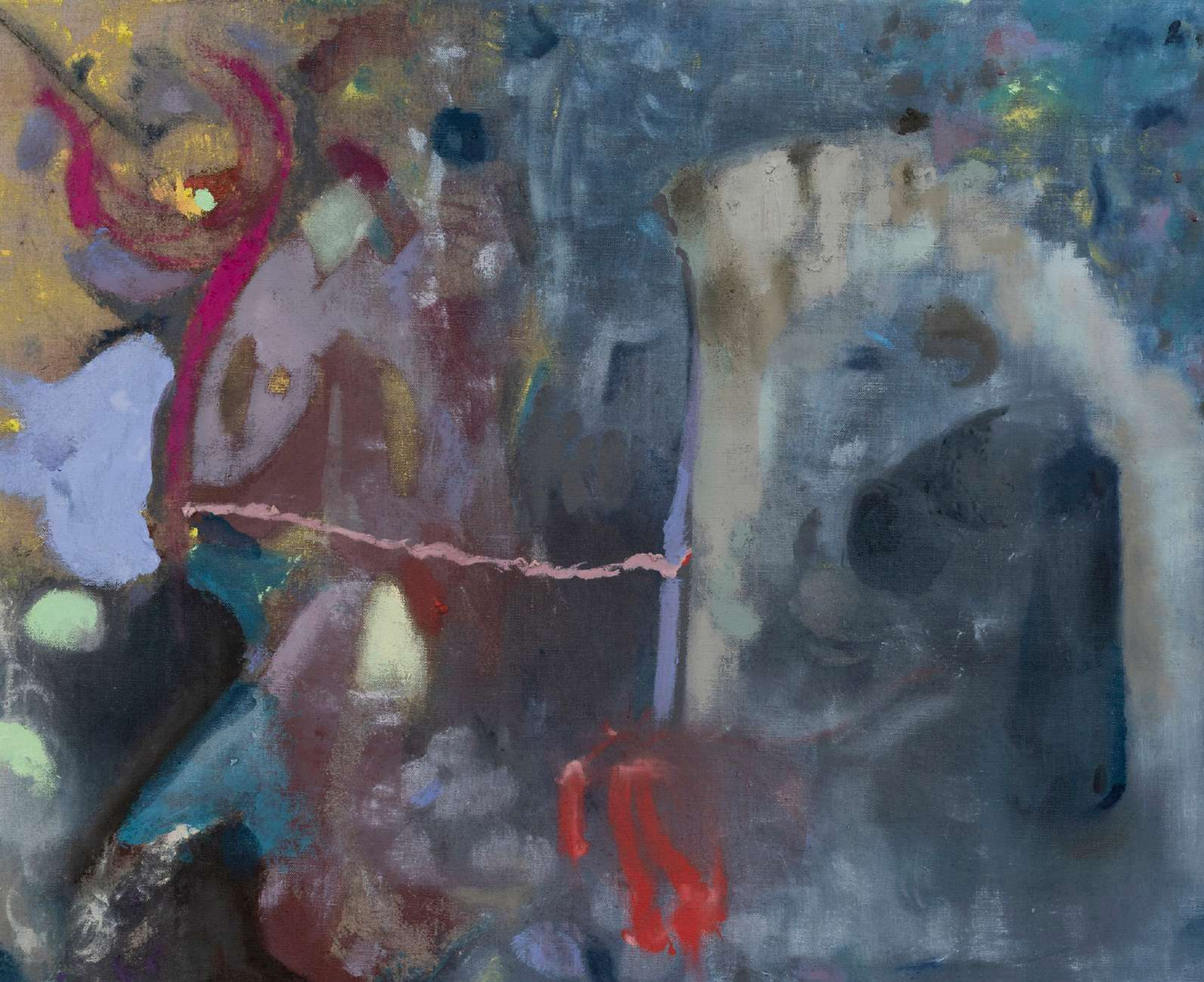
oil on linen with solid white oak and linen mount

58 x 70 cm / 22.8 x 27.6 in

72 x 82 x 6.3 cm / 28.3 x 32.3 x 2.5 in framed

AE15025

Price: € 15,000 (ex VAT if in EU)





**Aleana Egan**

note and tone 2025

oil on linen with solid white oak and linen mount

70 x 58 cm / 27.6 x 22.8 in

84 x 72 x 6 cm / 33.1 x 28.3 x 2.4 in framed

AE14425

Price: € 15,000 (ex VAT if in EU)



## 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 *A Musical Instrument*, Kerlin Gallery; *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 *Areanes*, *Rituels et Chimères*, FRAC Corsica (2024).



**Justin Fitzpatrick**  
**Poster for a musical**  
**( Il Pianoforte della Prostata), 2025**  
oil on linen, oak frame  
183 x 143 x 3 cm / 72 x 56.3 x 1.2 in framed  
JF01625  
Price: €20,000 (ex VAT if in EU)





**Justin Fitzpatrick**  
**Poster for a musical**  
**(Le Piano Prostatique), 2025**  
oil on linen, oak frame  
183 x 143 x 3 cm / 72 x 56.3 x 1.2 in framed  
JF01525  
Price: €20,000 (ex VAT if in EU)



## Mark Francis

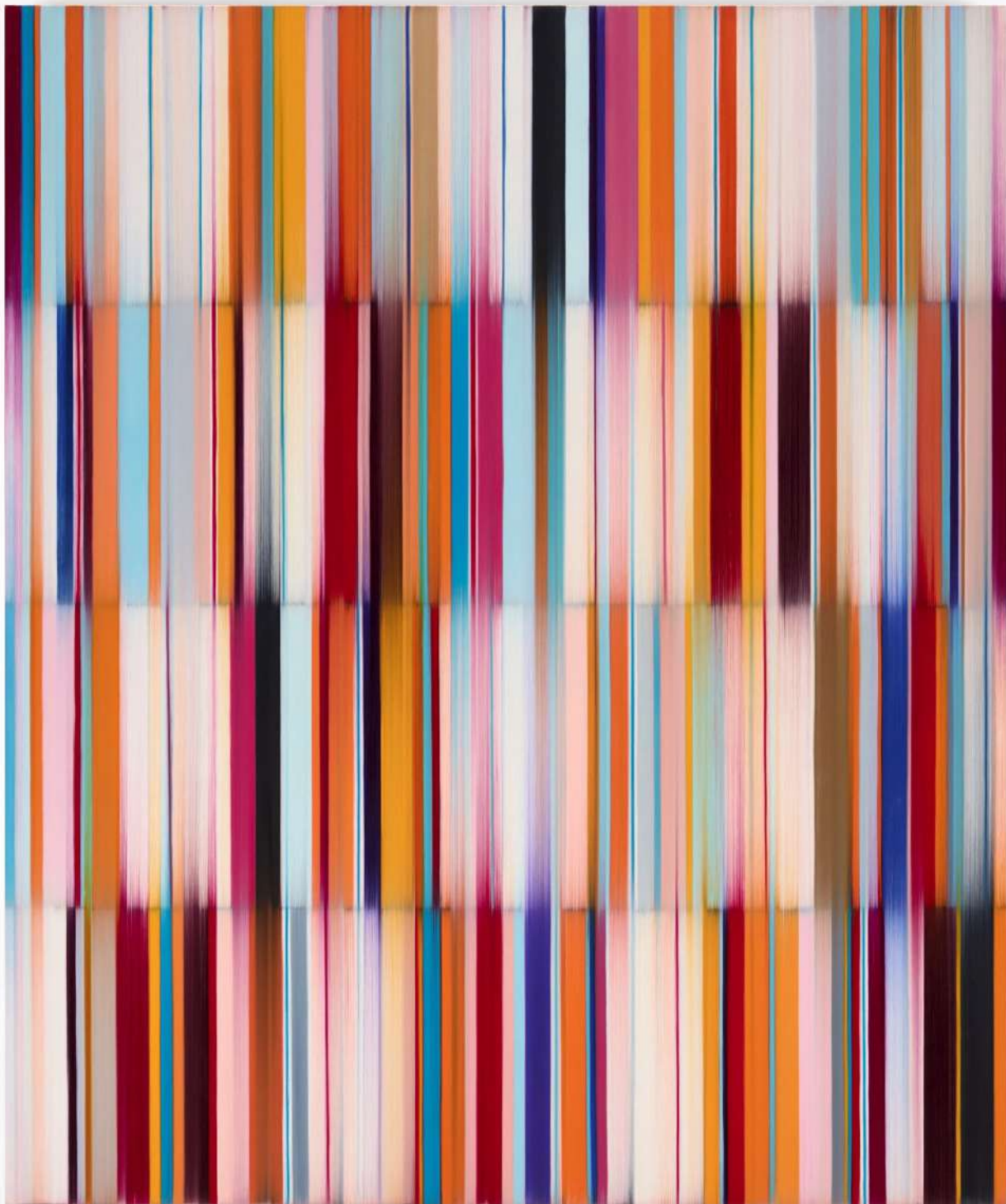
b. 1962, Newtownards, Northern Ireland  
Lives and works in London, UK

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 and forthcoming exhibitions include Solstice Arts Centre, Navan, Ireland (Solo, 17 January – 14 March 2026); YBA's and Beyond (Tate Touring Show), National Art Centre, Tokyo, Japan (Group, 11 February – 11 May 2026), travelling on to Kyocera Museum of Art, Kyoto City, Japan (June 2026). Francis work has recently been shown in Kerlin Gallery; British Museum, London, UK; Kunsthalle Darmstadt, Germany (all 2024); Palazzo Collicola Spoleto, Italy; Kunstmuseum Appenzell, Switzerland (both 2022). 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.

**In 2026, Francis will represent San Marino at the 61st Venice Biennale.**



**Mark Francis**  
**Infrasound 2025**

Oil on canvas

183 x 153 cm / 72 x 60.2 in

MF82425

Price: GBP£ 41,000 (ex VAT if in EU)



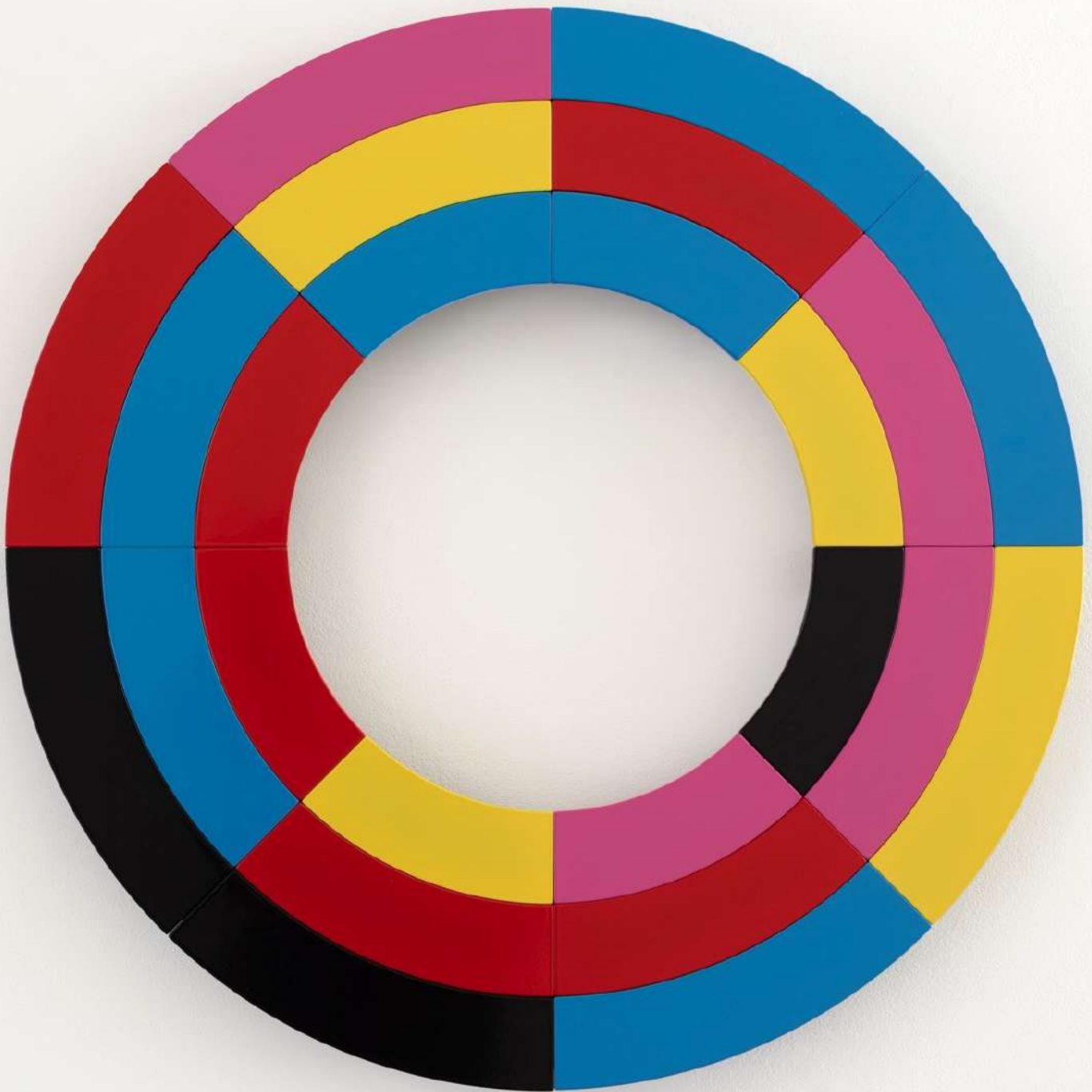
## Liam Gillick

b. 1964, Aylesbury, England.

Lives and works in 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 the 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; Pergamon Museum, Berlin; Kunsthalle Zürich; Museum of Modern Art, New York; Palais de Tokyo, Paris; Witte de With, Rotterdam; Kunst-und Ausstellungshalle der Bundesrepublik Deutschland, Bonn; Sankt Peter, Cologne; Kunsthalle Wien, Vienna; Kunsthaus Zürich; MAGASIN, Grenoble; Madre Museum, Naples; Museum of Contemporary Art, Chicago; Tate Britain, London; IMMA, Dublin; Potter Museum, Melbourne and Gwangju Museum of Art, Korea.



**Liam Gillick**  
**Vivid Production Cycle, 2025**  
powder-coated aluminium  
70 x 70 x 5 cm / 27.6 x 27.6 x 2 in  
LG08325  
Price: \$ 60,000 (ex VAT if in EU)

# Brian Maguire

b. 1951, Dublin, Ireland.

Brian Maguire's painting practice is driven by the struggle against inequality and violence, and the pursuit of justice. Compelled towards the raw realities of human conflict, Maguire approaches painting foremost as an act of solidarity, rehumanising his subjects and recentring the narratives of the disenfranchised. Social engagement plays a central role, leading him to work closely and interactively with refugees, survivors of warzones, incarcerated peoples, and local newsrooms in locations including Sudan, Syria, São Paulo and Ciudad Juárez. This subject-led approach requires negotiating an exchange, establishing a method of working that attempts to "repay the debt" to its subjects. Maguire's direct observation of conflict zones puts his practice adjacent to forms of war reporting or photojournalism, but while his artworks begin as acts of bearing witness, his task in the studio is to transform his testimony into blisteringly powerful works of art. There is a resulting tension between the raw and visceral nature of Maguire's subject matter and the seductive, illusory nature of painting itself. Rather than abandoning aestheticism, Maguire uses painterly skill, surface and texture to draw us into an uncomfortable relationship in which ethical vision functions as part of the poetic imagination, resituating art in the concrete social structures from which it is so often removed.

Recent solo exhibitions include *La Grande Illusion*, a major solo exhibition at The Hugh Lane Gallery, Dublin (2024-25), touring to University of South Florida Art Museum, Tampa, USA and Santiago Museum of Contemporary Art, Chile in 2026. Recent group exhibitions include *Converge 45*, a biennial exhibition curated by Christian Viveros-Faune, Portland, USA; recent solo exhibitions include *law of the land*, Kunsthall 3,14, Bergen; *The Clock Winds Down*, Kerlin Gallery (both 2023); *In The Light of Conscience*, Missoula Art Museum, Montana (2022); *Remains*, Crawford Art Gallery, Cork (2021-2022); Rhona Hoffman Gallery, Chicago, USA (2021); American University Museum, Washington DC and United Nations Headquarters, New York, USA (both 2020); Rubin Center, Texas University, USA (2019); Art Museum Ciudad Juárez, Mexico (2019) and Irish Museum of Modern Art, Dublin (2018). Maguire's work is represented in the collections of Irish Museum of Modern Art; The Hugh Lane Gallery, Dublin; the Crawford Art Gallery, Cork; Museum of Fine Art Houston; the University of Chicago; Gemeentemuseum, Den Haag; Alvar Alto Museum, Finland and The Tia Collection, Santa Fe.





**Brian Maguire**  
**Rainforest 2, 2023**  
acrylic on canvas

73 x 92 cm / 28.7 x 36.2 in unframed  
75 x 94 x 4 cm / 29.5 x 37 x 1.6 in framed

BM43523

Price: € 16,500 (ex VAT if in EU)



**Brian Maguire**  
**Rainforest 7, 2023**  
acrylic on canvas

66 x 96.5 cm / 26 x 38 in unframed  
68.5 x 99 x 4 cm / 27 x 39 x 1.6 in framed

BM44023

Price: € 16,500 (ex VAT if in EU)



**Brian Maguire**  
**The Clock Winds Down, Kerlin Gallery, Dublin**  
**2023**

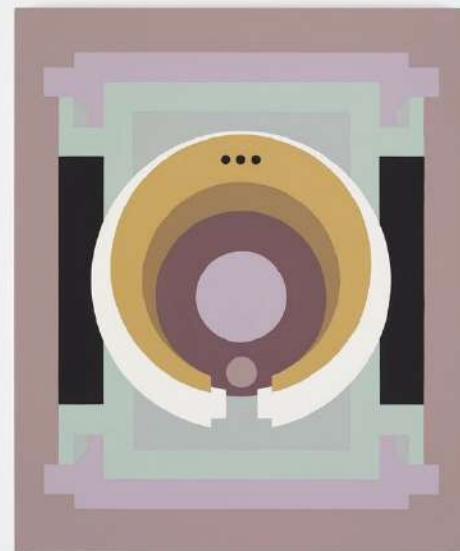
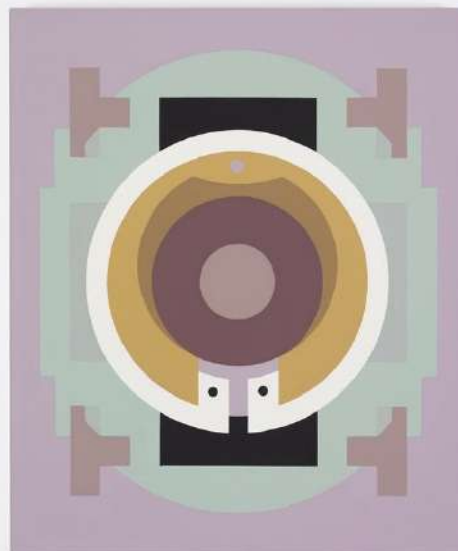
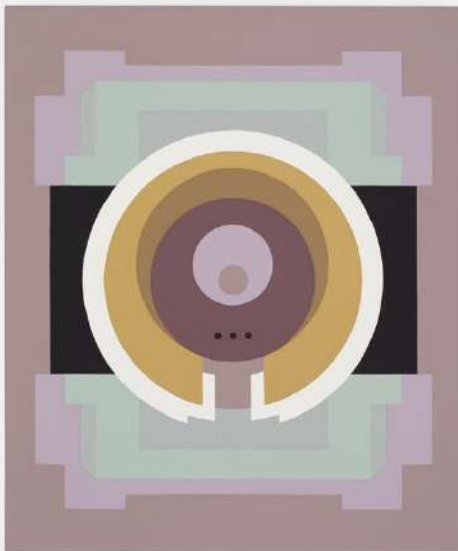
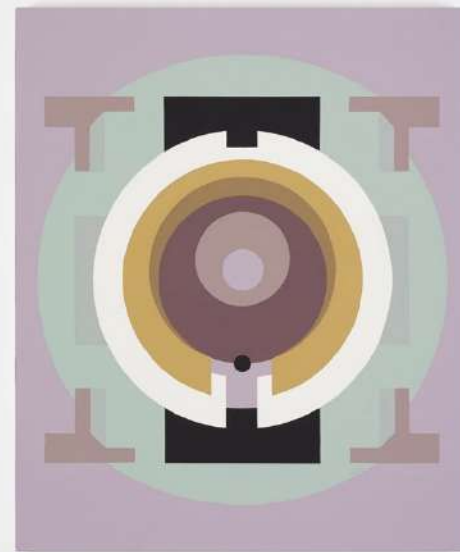
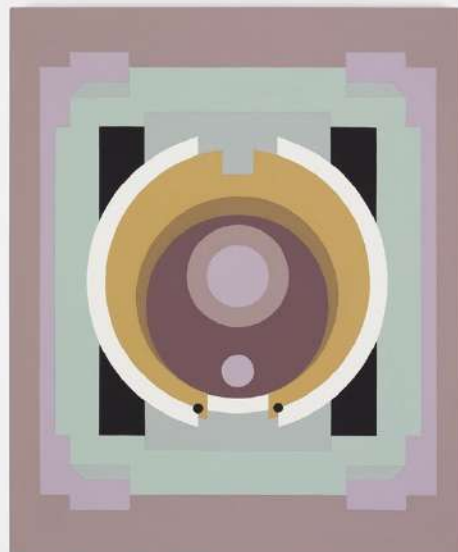
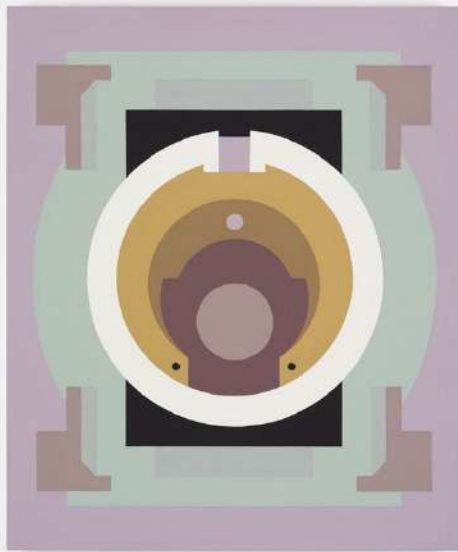


## Hazel O'Sullivan

b. 1998, Co. Meath, Ireland  
Lives and works in London

Hazel O'Sullivan is a multi-disciplinary artist examining visual discourse from Irish culture. Her work imagines a combination of ancient and future narratives as artefacts, devices and mythological architecture through a retrofuturistic lens. Through drawing, painting, sculpture and curation, she explores symbolic materiality of Irish artefacts, reimagining them as both historical objects and speculative constructs. O'Sullivan has an MFA from Chelsea College of Arts, London (2023) and BFA from NCAD, Dublin (2021).

Solo and two-person exhibitions include *Circa Ré*, Kerlin Gallery, Dublin (2025); *RETROFUTURE*, The LAB Gallery, Dublin (2024); *Harvest Gold*, Solstice Arts Centre, Co. Meath; *Cladding*, with Charys Wilson, Catalyst Arts, Belfast (both 2023) and *We Broke Our Backs Years Ago* with Phillip Rhys Olney, Platform Arts, Belfast (2022). Recent group exhibitions include *New Contemporaries*, ICA, London; *Good Eye Projects*, Saatchi Gallery, London and *Irish Art Now*, Irish Embassy, London (all 2025).



**Hazel O'Sullivan**  
**Discwork, 2025**

Acrylic on canvas, 6 elements  
91/4 x 76.2 cm / 36 x 30 in each  
HOS04125  
Price: € 20,000 (ex VAT if in EU)



**Hazel O'Sullivan**  
**Circa Ré, Kerlin Gallery, 2025**

## Phillip Allen

b. 1967, London, UK  
Lives and works in London

Described by art critic John Yau as “one of the great painters of his generation”, Phillip Allen explores the possibilities of painting with a dogged commitment. A relentless experimenter, he has refused to settle into any one mode or style, instead choosing to continually push the boundaries of his chosen medium. This chameleonic approach has seen him pivot from geometric semi-figurative landscapes to soft, disintegrated abstraction, to highly sculptural and textured impasto paintings on board. Consistent throughout this varied output has been Allen’s ingenuity as a colourist, his radical rethinking of pictorial space and depth, and his devotion to the materiality of paint – its plasticity, texture and sculptural properties. But although Allen’s practice is rooted in these very physical, formalist concerns, the resulting paintings can feel ethereal, cosmic, sublime – as if liberated from the very materiality Allen set out to explore. Often featuring fluid, spiralling or coalescing forms, they feel associative, hallucinatory, playful, with titles that display an irreverent sense of humour and curiosity.

Phillip Allen’s work has been exhibited at Tate Britain, London; the British Art Show; CCA Andratx, Mallorca; the Heritage Museum, Hong Kong; The Total Museum, Seoul; and in a solo presentation at MoMA PS1, New York; Ikon Gallery, Birmingham; The Drawing Room, London. His work can be found in the collection of the Tate, London; Arts Council of England; British Council and the UK Government Art Collection.





**Phillip Allen**  
**The So Called (Studio Version), 2025**  
oil on board  
105 x 85 x 9 cm/ 41.3 x 33.5 x 3.5 in  
PA02525  
£15,000 (ex VAT if in EU)



**Phillip Allen**  
**ruin for sleepers (Unkind endgame), 2025**  
oil on board  
65 x 55 x 8.5 cm / 25.6 x 21.7 x 3.3 in  
PA02525  
£10,500 (ex VAT if in EU)

# Daniel Rios Rodriguez

b. 1978, Killeen, Texas  
Lives and works in San Antonio and Dallas, Texas

Guided by meditations on dreams, Daniel Rios Rodriguez's exuberant semi-figurative paintings combine images of nature with fantastical visions that reflect upon the artist's identity and personal experience. His coarse layers of impasto paint embellish wood panels in offbeat shapes – tilting rectangles, or solar, starburst forms with jagged edges. These constructions often bear impromptu frames, built from frayed strips of rope, nails or copper wire, introducing a collaged, sculptural element to the work. Rios Rodriguez introduces us to a rich world of imagery from his inherited and personal cultural identity as a Mexican-American. His paintings present an unconventional treatment of time-honoured subjects, created with a fascinating array of non-traditional materials that speak to the particular locality of his Texan environment and yet resonate far and wide.

Daniel Rios Rodriguez's work has been exhibited at Palais de Tokyo, Paris; Camden Arts Centre, London; Contemporary Arts Museum, Houston; Yale University, New Haven, Ukrainian Institute of Modern Art, Chicago and McNay Art Museum, San Antonio. Selected solo exhibitions include Kerlin Gallery (2021); Art Pace, San Antonio, Texas (2019); Chinati Foundation, Marfa, Texas (2018); McNay Art Museum, San Antonio, Texas (2015) and White Columns, New York (2011). In 2018, Rios Rodriguez was artist-in-residence at Chinati Foundation, Marfa.

Rodriguez currently has a solo show at Ruby City, San Antonio, TX. In 2025 he was appointed as Assistant Professor of Art at SMU, Texas





**Daniel Rios Rodriguez**  
**Born Under Saturn, 2026**  
Diptych, Flashe on Linen, painted wood frame  
30.5 x 40.6 cm / 12 x 16 in each  
DR11826  
Price: \$ 12,000 (ex VAT if in EU)

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