

An abstract painting with a complex, layered composition. The background features a mix of dark, moody colors like deep blues, purples, and greys, with some lighter, more vibrant areas of pink and white. The texture is visible, suggesting thick brushstrokes and a sense of depth. The overall effect is one of mystery and artistic expression.

Kerlin Gallery
Frieze London
2026

Booth D30

Dorothy Cross
Aleana Egan
Mark Francis
Siobhán Hapaska
Callum Innes
Elizabeth Magill
Ailbhe Ní Bhriain
Kathy Prendergast



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 ‘insecape’ 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 *In Land: Living Roots Awaken*, Highlanes Gallery, Drogheda (2026); *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

never, 2026

oil on canvas

30 x 24 cm / 11.8 x 9.4 in

EM47026

Price: € £6,000 (ex VAT if in EU)



Elizabeth Magill

I'm waiting, 2026

oil on canvas

41 x 33 cm / 16.1 x 13 in

EM4126

Price: € £10,000 (ex VAT if in EU)



Callum Innes

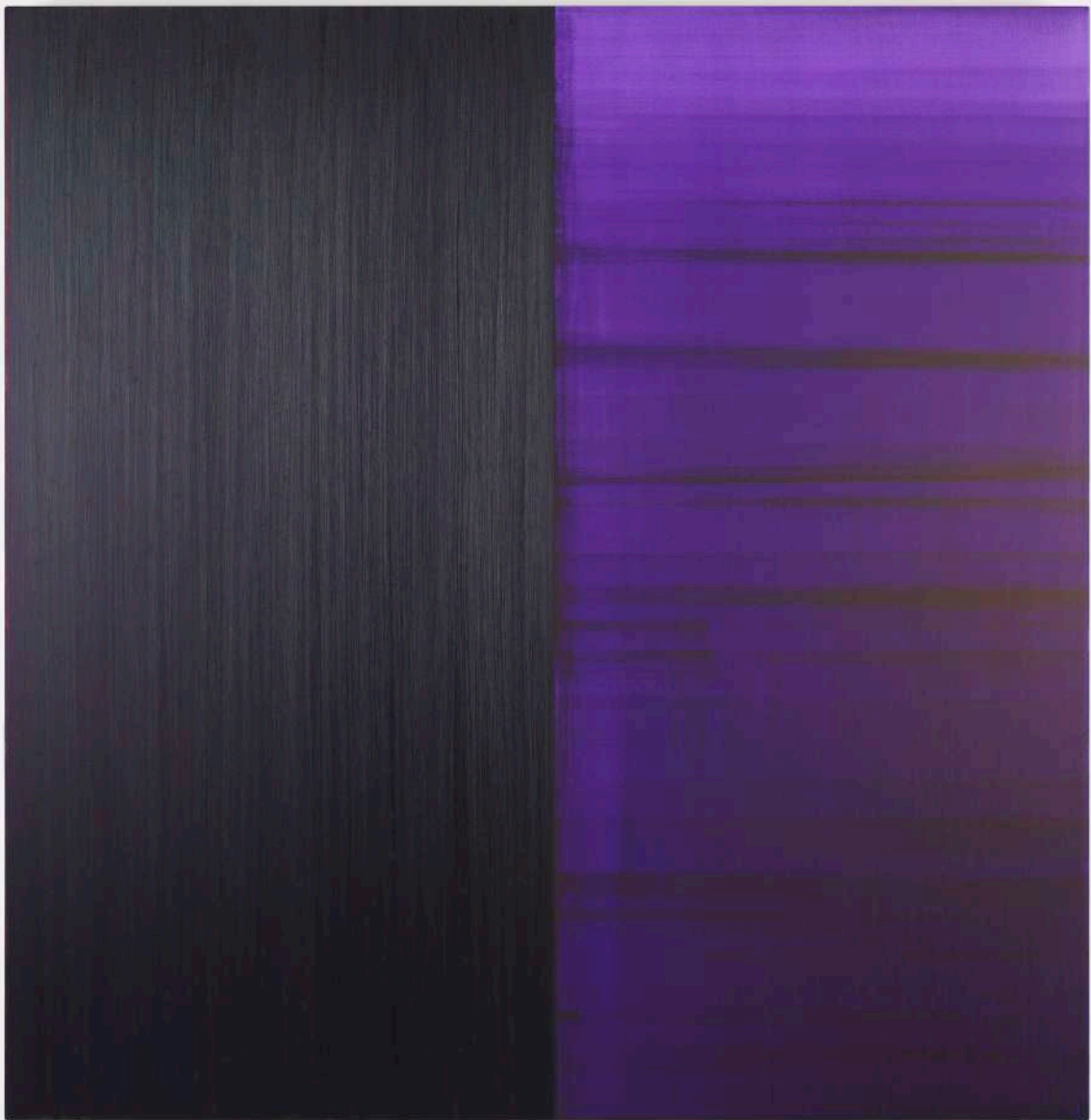
b. 1962, Edinburgh, Scotland
Lives and works in Oslo, Norway and Edinburgh, Scotland

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
162 x 160 cm / 63.8 x 63 in
CI C 76 2025
Price: € £110,000 (ex VAT if in EU)



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



Dorothy Cross

b. 1956, Dublin, 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 IMMA, Dublin; Kerlin Gallery, Dublin; MoMA PS1, New York; ACCA, Melbourne; Tate, St Ives; ICA, Philadelphia; Modern Art Oxford; Turner Contemporary, Margate; the Arnolfini Gallery, Bristol and Camden Arts Centre, London. Cross has recently shown at 25th Biennale of Sydney; Archaeological Museum, Zagreb, Croatia; Worcester College, University of Oxford, UK (2026); 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, Sydney, Istanbul and Liverpool biennales and the Folkstone Triennale.



Dorothy Cross

Pillow, 2026

hand-carved Greek marble

14 x 42 x 43.5 cm / 5.5 x 16.5 x 17.1 in

DC42726

Price: € 75,000 (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 solo/two-person exhibitions include Kerlin Gallery, Dublin and Interface Inagh, Connemara, Ireland (both 2026); 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
the human problem in schools, 2025
oil on canvas with solid white oak and linen mount
80 x 68 x 6.3 cm / 31.5 x 26.8 x 2.5 in framed
AE14825
Price: € 12,000 (ex VAT if in EU)



Aleana Egan
light grain, 2026

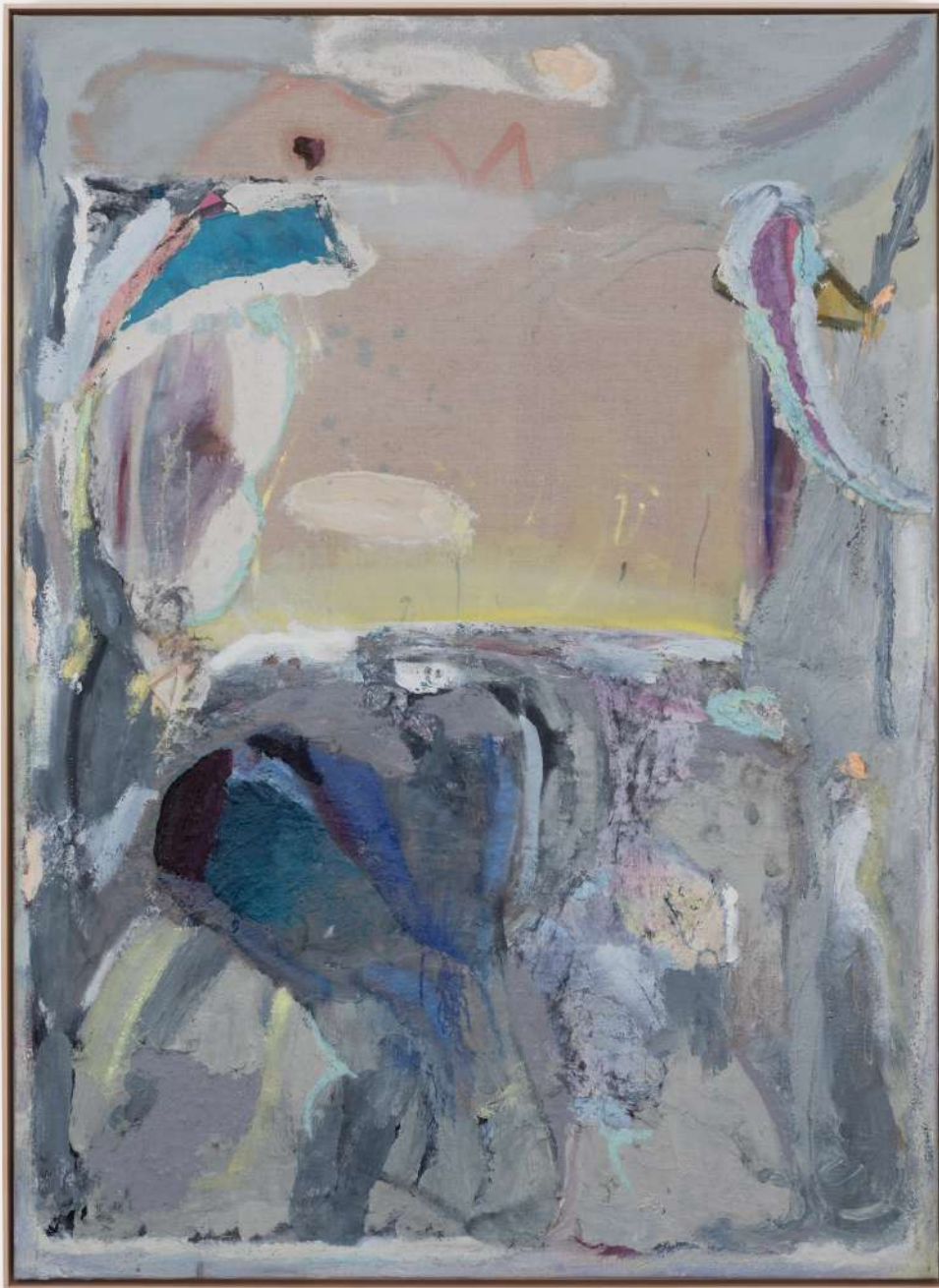
oil and acrylic on linen with solid white oak and linen mount

74 x 87 x 7 cm / 29.1 x 34.3 x 2.8 in (framed size)

AE11026

Price: € 15,000 (ex VAT if in EU)





Aleana Egan
grey cinema screen, 2026
mixed media on linen with lime wood frame
132.5 x 97.5 x 4 cm / 52.2 x 38.4 x 1.6 in framed
AE16426
Price: € 25,000 (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
Chroma Pitch, 2026
66 x 53 cm / 26 x 20.9 in
MF84926
Price: £ 15,500 (ex VAT if in EU)



Mark Francis

Prisma, 2026

66 x 53 cm / 26 x 20.9 in

MF85026

Price: £ 15,500 (ex VAT if in EU)



Siobhán Hapaska

b. 1963, Belfast, Northern Ireland
Lives and works in Maybole, Scotland

Siobhán Hapaska has over the past three decades created a singular body of work dedicated to an investigation of injustice, conflict, faith and the human condition. In so doing the work has moved effortlessly between abstraction and figuration, between the readymade and the highly crafted and between the monumental and the intimate. The resulting works spark humour and pathos, reflecting upon our place in a world filled with violent opposing forces and conflicting ideologies. Though they carry a sense of disquiet, her works are always a testament to the perseverance of hope, desire and longing in the face of adverse global conditions and political or spiritual unrest, often undershot with a dark wit, a playfulness, and a devotion to physical objects as transmitters of empathy and emotion.

Hapaska's recent solo exhibitions include Medici Lion, Douglas Hyde Gallery, Dublin (2023-24); Kunstmuseum St Gallen, Switzerland (2020); and John Hansard Gallery, University of Southampton (2019). Recent group exhibitions include LOEWE Crafted World, Shanghai Exhibition Centre (2024). Her work has been exhibited at MoMA Ps1, New York; Serpentine Gallery, London; Espace Louis Vuitton, Paris; Singapore Art Museum; Museu de Arte de São Paulo, and in solo presentations at Magasin 3 Stockholm Konsthall; Museum Boijmans Van Beuning, Rotterdam; the Barbican, Camden Arts Centre and the ICA in London. She has participated in major international exhibitions including Documenta X, the British Art Show, Glasgow International, and the 49th and 56th Venice Biennales. Collections include Hirshhorn, Washington; MIT, Cambridge; Museum of Fine Arts, Boston; Museum of Contemporary Art, Chicago; Tate, London; Irish Museum of Modern Art, Dublin; The National Gallery of Ireland; Arts Council of Ireland; Arts Council of Northern Ireland; Ulster Museum, Belfast; Kunstmuseum St.Gallen; Magasin III, Stockholm Konsthall; Moderna Museet, Stockholm; Museum Boijmans Van Beuningen, Rotterdam; Museum of Contemporary Art, Shenzhen, China and LOEWE.



Siobhán Hapaska

The man with a stone in his stomach inverts sunflowers. 2026

aluminium, Jesmonite, wood, epoxy resin

200 x 110 x 71 cm / 78.7 x 43.3 x 28 in

SH11626

Price: £ 40,000 (ex VAT if in EU)





Siobhán Hapaska

Cosmocytes on Concrete 1, 2026

concrete canvas, jesmonite, epoxy resin, mirror

82 x 38 x 22 cm / 32.3 x 15 x 8.7 in

SH11126

Price: £ 25,000 (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, Kunsthall 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, edition of 5 + 2 AP

198 x 143 x 4 cm / 78 x 56.3 in

ANB07726-1/5

Price: € 38,000 (ex VAT if in EU)





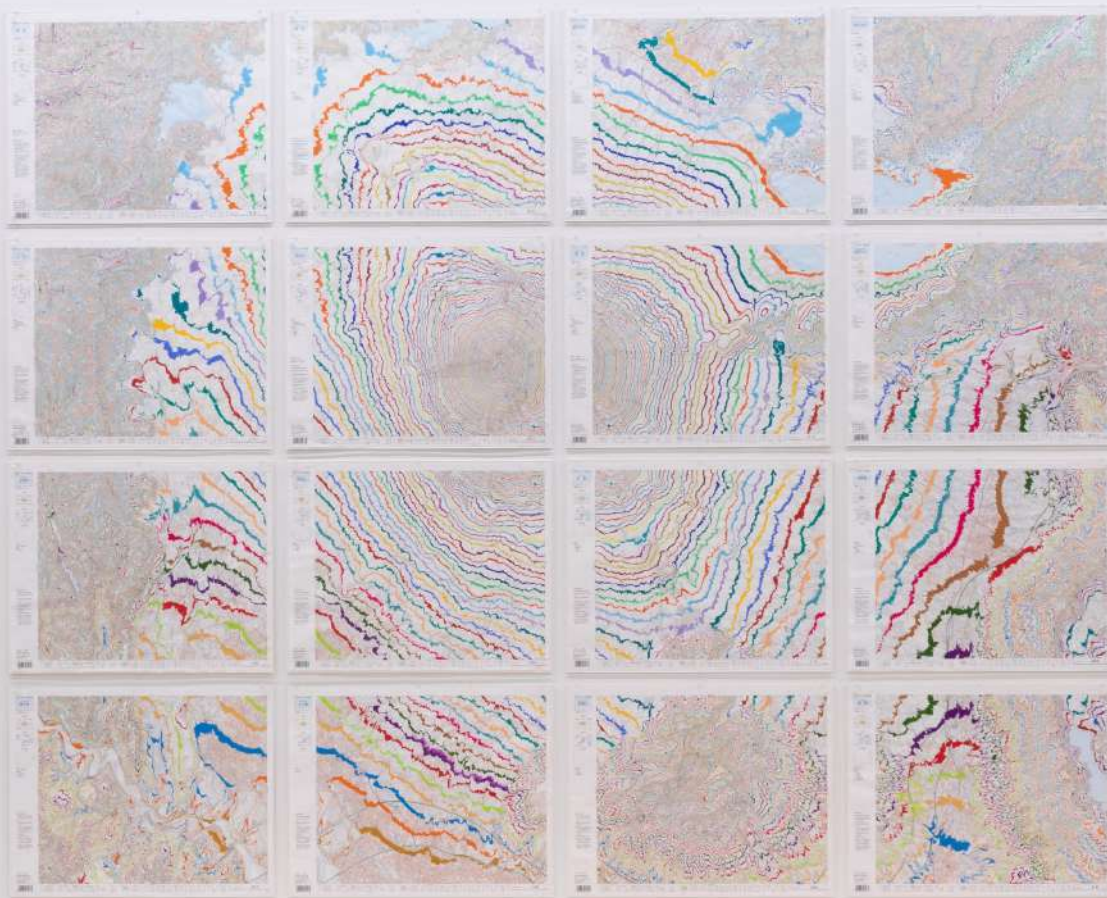


Kathy Prendergast

b. b. 1958, Dublin, Ireland.
Lives and works in London, UK

Intimate in tone and subject matter, Kathy Prendergast's practice combines drawing, sculpture and installation. What might appear minimal or elusive at first glance can encompass a complex web of emotional, personal and political resonances. Proximate to the body and connecting subjective reflections on the world, her work explores a potent cluster of issues including power, identity, landscape, memory, geography, and family. A connection between the body and landscape, often manifested through mapping, can be traced back to the beginning of her practice. Often using redaction or removal as a device, creating negative space through black ink, coloured paint or white paper, the artist erases or overwrites geographic expressions of power. Prendergast points out the subjectivity of maps, their inherent colonialism, and the ultimate fragility of borders and territories over time. Though delicate, fragile and usually on a human scale, her works also point towards the infinite – suggesting the vastness of space or the constellations of the sky. Prendergast's work is methodical – the product of slow, repetitive processes requiring patience, precision and devotion. Faithful to mark-making, drawing and hand-crafting as well as the revelatory potential of sparking unfamiliar connections with everyday objects, her work is enigmatic, eerily beautiful and emotionally resonant.

Kathy Prendergast's solo exhibitions include Tate Britain, Camden Arts Centre, and Southbank Centre in London; Nottingham Contemporary, UK; Kunst-Station St. Peter, Cologne; the Irish Museum of Modern Art; Douglas Hyde Gallery, Dublin; Crawford Art Gallery, Cork. She has also exhibited at PS1 and the Drawing Centre, New York; Albright-Knox Art Gallery, Buffalo; the ICA, Boston; Chicago Cultural Centre, Chicago; Contemporary Art Museum, St Louis; and Shanghai Art Museum, Shanghai. Biennales and repeating exhibitions include EVA International; the British Art Show; the 13th and 14th Sydney Biennales and the Yokohama Triennale. In 1995, Prendergast represented Ireland at the 46th Venice Biennale and won the prestigious Premio 2000 (Best Young Artist).



Kathy Prendergast

Falling Awake, 2024

gouache and watercolour on 16 repurposed maps, wool

46 x 58 cm / 18.1 x 22.8 in each map

5 x 238 x 80 cm / 2 x 93.7 x 31.5 in floor plinth

Price: £ 50,000 (ex VAT if in EU)

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(半図4号-2)

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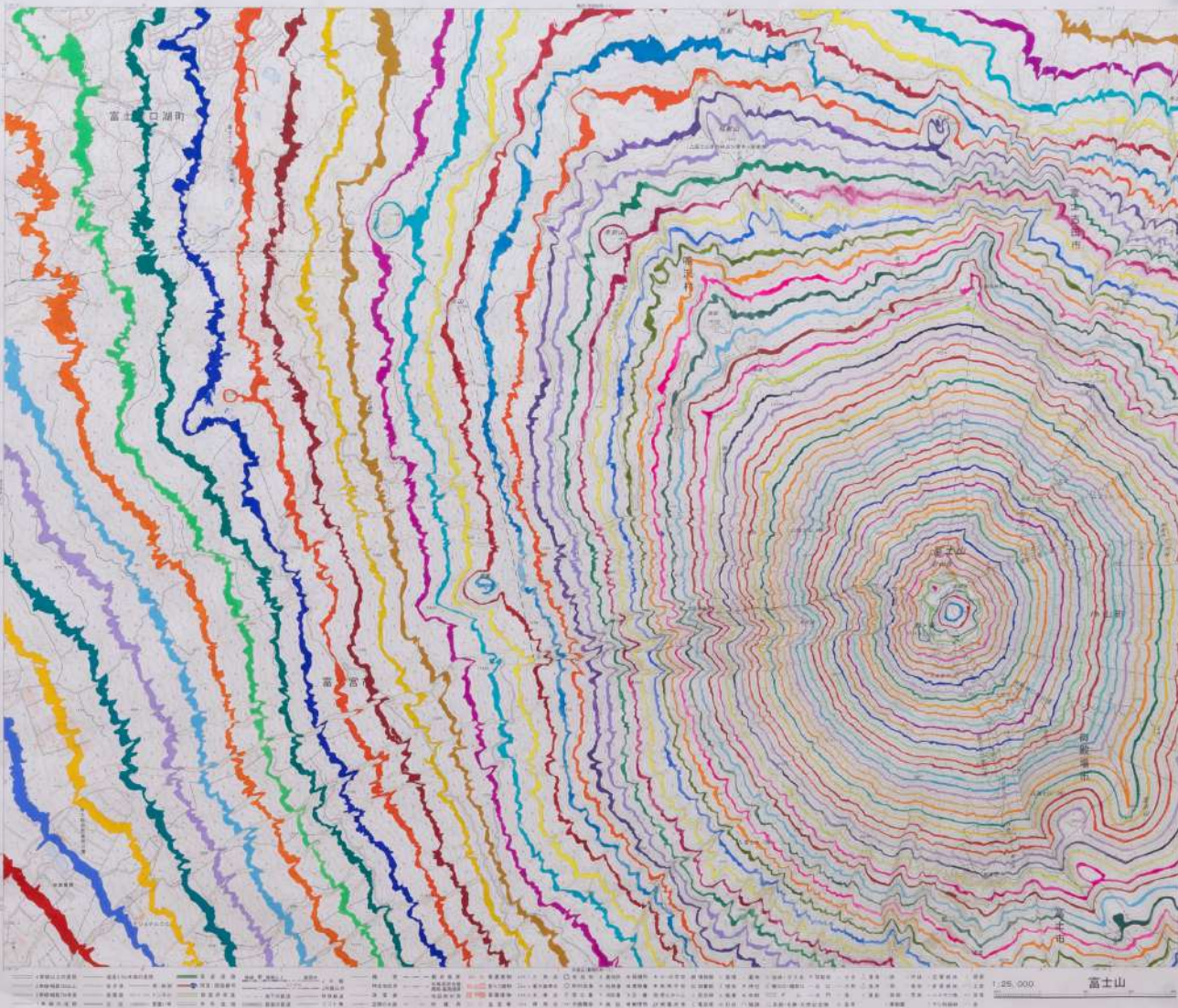


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境界の一部決定
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富士山

2万5千分1地形図

須走

NQ-54-31-4-4
(半図4号-4)

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境界の一部決定
富士山頂上にある富士山

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半図4号-1号 須走
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Kathy Prendergast
Duplicity, 2024
chalk and cast glass

33 x 22 x 20 cm / 13 x 8.7 x 7.9 in each
Price: £ 20,000 (ex VAT if in EU)



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