


Kerlin Gallery
presents

# Siobhán Hapaska

POST-FAIR PARIS
**19–24 October**
***2026***

79 Rue du Temple
Paris, 75003

**Presenting new a series of new wall mounted sculptures along side a significant floor based work from 2016.**

Meticulously constructed from twisted concrete cloth, resin, jesmonite and stainless steel, the new sculptures occupy a space between the figurative and the abstract. Concrete cloth — a material associated with reinforcement, containment and emergency construction — is manipulated by Hapaska into structures that appear bodily. Glass-like forms emerge from the folds or grow across their surfaces: some red, resembling enlarged blood platelets, others black, like dark lenses opening onto another infinite universe.

At the heart of Hapaska's practice is a deep and sustained consideration of the complex nature of human relationships. Her sculptures, wall works and large-scale kinetic installations articulate a suspended state: creatures and forms held in tension or equilibrium between powerful opposites. Across her work, freedom and constraint, movement and stagnation, nurture and neglect, violence and surrender are brought into uneasy proximity.

Touch was created as part of a series of sculptures and wall works made for Hapaska's 2016 solo show at Kerlin Gallery. The work draws attention to formative contradictions within society, while reflecting the artist's restless experimental approach to material and form. Precisely cut and immaculately polished oak is set in precarious compositional balance against fibreglass, stainless steel and synthetic fur. Hapaska digs out the evocative presence of her material, its sensuous texture, surface response to light and pliability or rigidity. Yet these free-standing sculptural intimations come muted by a "concrete cloth" devised for the swift construction of makeshift dwellings. Throughout Hapaska's practice, stark contrasts are deliberately brought together: matt concrete against high-gloss fibreglass; the organic against the synthetic; monochrome against intense colour; the hard against the soft; and the heavy alongside the light.

In this presentation, two materials dominate: concrete cloth and acrylic resin. Both are relatively recent products developed for the building industry. Designed to allow for rapid construction, these materials can also be used in times of crisis to create emergency structures and dwellings. Replacing or reimagining traditional materials such as glass and stone, they embody contemporary engineering solutions. Hapaska characteristically reappropriates these industrial materials, forcing them into a new life as sculptural form. In doing so, they evoke the mass displacement of refugees and those forced to escape natural disasters, while raising questions around protection, containment and survival in an increasingly precarious world.



**The thought of blood on concrete 1**
2026
concrete canvas, jesmonite, epoxy resin, mirror
27.5 x 24.5 x 11.5 cm / 10.8 x 9.6 x 4.5 in
SH11026
Price: € 14,000 (ex VAT if in EU)





**The thought of blood on concrete 2**
**2026**
concrete canvas, jesmonite, epoxy resin, mirror
40.5 x 22 x 13 cm / 15.9 x 8.7 x 5.1 in
SH11226
Price: € 14,000 (ex VAT if in EU)



**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: € 29,000 (ex VAT if in EU)





**Cosmocytes on Concrete *3***
2026
concrete canvas, jesmonite, epoxy resin, mirror
66 x 102 x 20 cm / 26 x 40.2 x 7.9 in
SH12426
Price: € 36,000 (ex VAT if in EU)



**Touch, 2016**
concrete canvas, oak, synthetic fur, aluminium, steel, two-pack acrylic paint and lacquer
230 x 95 x 140 cm
90.6 x 37.4 x 55.1 in
SH07616
Price: € 48,000 (ex VAT if in EU)

**Touch featured in the following exhibitions:**

2023
Trickster Figures: Sculpture and the Body
Milton Keyes Gallery, 4 Feb - 7 May, 2023 (Group)

2022
David and Yuko Juda Art Foundation Grant
Annely Juda Gallery, London, Sept 14th, 2022 (Group)

2020
'Siobhan Hapaska'
LOK Kunst Museum St Gallen, 8 Feb - 1 November, 2020 (Solo)

2017
'Dreamers Awake'
White Cube, London, 28 June – 27 September, 2017 (Group)

2017
'Disobedient Bodies: JW Anderson Curates The Hepworth Wakefield'
The Hepworth Wakefield, 18 March – 18 June, 2017 (Group)

2016
'Siobhán Hapaska'
Kerlin Gallery, Dublin, 17 December 2016 – 4 February, 2017 (Solo)





Disobedient Bodies, The Hepworth Wakefield, 2017
curated by Jonathon Anderson



Siobhan Hapaska', LOK Kunst museum St Gallen, 2020
Curated by Nadia Veronese



Trickster Figures: Sculpture and the Body, Milton Keyes Gallery, 2023
curated by Jess Fernie



## 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 Beuingan, 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.

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