

Kerlin Gallery

Aleana Egan  
Ailbhe Ní Bhriain  
Liliane Tomasko

Independent  
Spring Studios, New York  
6<sup>th</sup> Floor, Booth 601

8-11 May 2025



## 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).

For Independent 2025, Aleana Egan presents a group of new paintings and sculpture. In Egan's work, traces of interactions and experience are harvested and expressed through material objects, colour, and form, blending fragmented interior visions with sources from the world at large.

*small scene* is a new sculpture comprised of an eclectic assortment of objects: ribbons of fabric threaded through a mesh structure, a linear wall relief, a folded garment atop a small red stool. The work is evocative and yet mysterious. Steel mesh hints towards industrial histories, while the stool brings us into the sphere of the domestic. Fabric and textiles evoke absence, but also the essence of a person – an external layer that can express our interiority, creating an atmosphere of emotional resonance and intimacy.

In the paintings, Egan manipulates colour, surface and texture, layering thin washes with thicker daubs. Inchoate forms evoke the malleable and elusive images that form behind closed eyes; fragmentary shapes that grasp at images as if retrieving memories from deep in the psychic landscape.

“Feeling uncertain is a part of my work and life,” writes the artist in a statement on her work. She cites Keats’s concept of ‘negative capability’ – an acceptance of uncertainty, and the deeper understanding that comes through acknowledging two apparently contradictory truths. “There is such emphasis on knowing and understanding,” she continues, “but maybe there is much more to be learnt in not knowing.”





**Aleana Egan**

**small scene**

**2025**

steel mesh, fabric, painted MDF stool,  
noil, card, tape

175 x 87.5 x 18.5 cm / 68.9 x 34.4 x 7.3 in approx

AE14025

Price: € 18,000 (ex VAT if applicable)



“Aleana Egan is a reader who thinks and practices reading as a form of writing in reverse... She collects and reassembles words, materials and objects”

– Adam Szymczyk



**trace element**

**2025**

mixed media on canvas with solid American white oak and linen mount

47 x 33 cm / 18.5 x 13 in unframed

60 x 47 x 6.5 cm / 23.6 x 18.5 x 2.6 in framed

AE13825

Price: € 8,500 (ex VAT if applicable)



**hear touch**  
**2025**

mixed media on linen with solid American white oak and linen mount

60 x 73 cm / 23.6 x 28.7 in unframed

74 x 87.5 x 6.5 cm / 29.1 x 34.4 x 2.6 in framed

AE13725

Price: € 15,000 (ex VAT if applicable)





**Glencullen**  
**2004-2025**

mixed media on canvas with solid American white oak and linen mount

30 x 30 cm / 11.8 x 11.8 in unframed

44 x 44 x 6.5 cm / 17.3 x 17.3 x 2.6 in framed

AE13625

Price: € 6,000 (ex VAT if applicable)



**blink**  
**2025**

mixed media on canvas with solid American white oak and linen mount

33 x 30 cm / 13 x 11.8 in unframed

47 x 44 x 6.5 cm / 18.5 x 17.3 x 2.6 in framed

AE13925

Price: € 6,000 (ex VAT if applicable)



**no meetings**  
**2023**

oil and gouache on linen with solid American white oak and linen mount

60 x 73 cm / 23.6 x 28.7 in

74.5 x 88 x 6.5 cm / 29.3 x 34.6 x 2.6 in framed

AE10423

Price: € 15,000 (ex VAT if applicable)



**little shell, small gift**

**2024**

mixed media on linen with solid American white oak and linen mount

73 x 108 cm / 28.7 x 42.5 in

89 x 123.5 x 6.5 cm / 35 x 48.6 x 2.6 in framed

AE12624

Price: € 18,000 (ex VAT if applicable)

## 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*.



## The Muses

2018 – 2025

Ailbhe Ní Bhriain's *The Muses* series is a pivotal body of work for the artist – the first she made in a now-signature medium of Jacquard tapestry. The series combines two genres of photography: found archival photographic portraits from the 1850s, from what would have once been termed 'orientalist photography'; and photographs of the interior of quarries, focussing on the different kinds of marks left on the walls by the extractive industries.

*The Muses follows on from Ní Bhriain's film Inscriptions of an Immense Theatre*, set in the British Museum and titled the first western publication on museums, dating from 1565. Essentially a manual on how to form a private collection, the text has an overt imperialist agenda and refers to the collection itself as a 'theatre'. "It struck me that the interior of a quarry is itself nothing if not theatrical," the artist comments. "You stand inside this dizzying negative space within the landscape and see the terrifying spectacle of extractive industry playing out, revealing these incredible passages of geological history on the quarry walls... the sprayed numbering and notation on the rock face, coding the landscape in industry terms; the violent scratches and gouges left by the machinery itself; and the geological sequences, where mind-bending spans of time are compressed and narrated by the rock surface." Carrying the weight of a complex colonial history, the antique photographs used in *The Muses* were also created as a form of theatre – perniciously masquerading here as documentary. Supposedly an authentic representation of culture, in reality they offer little more than projections of western fantasies of the exotic and the erotic.

Setting these two types of imagery in dialogue, Ní Bhriain suggests an intertwined history of loss and cultural destruction, pointing to the ongoing fused legacies of colonial and industrial forces. Sidestepping familiar positions, the artist's use of collage and surreal imagery draws these burdened and overdetermined subjects into a more uncertain, mysterious and unnerving territory.





**Ailbhe Ní Bhriain**  
**The Muses IV**

**2025**

Jacquard tapestry, wool, cotton, Edition of 5 + 2AP

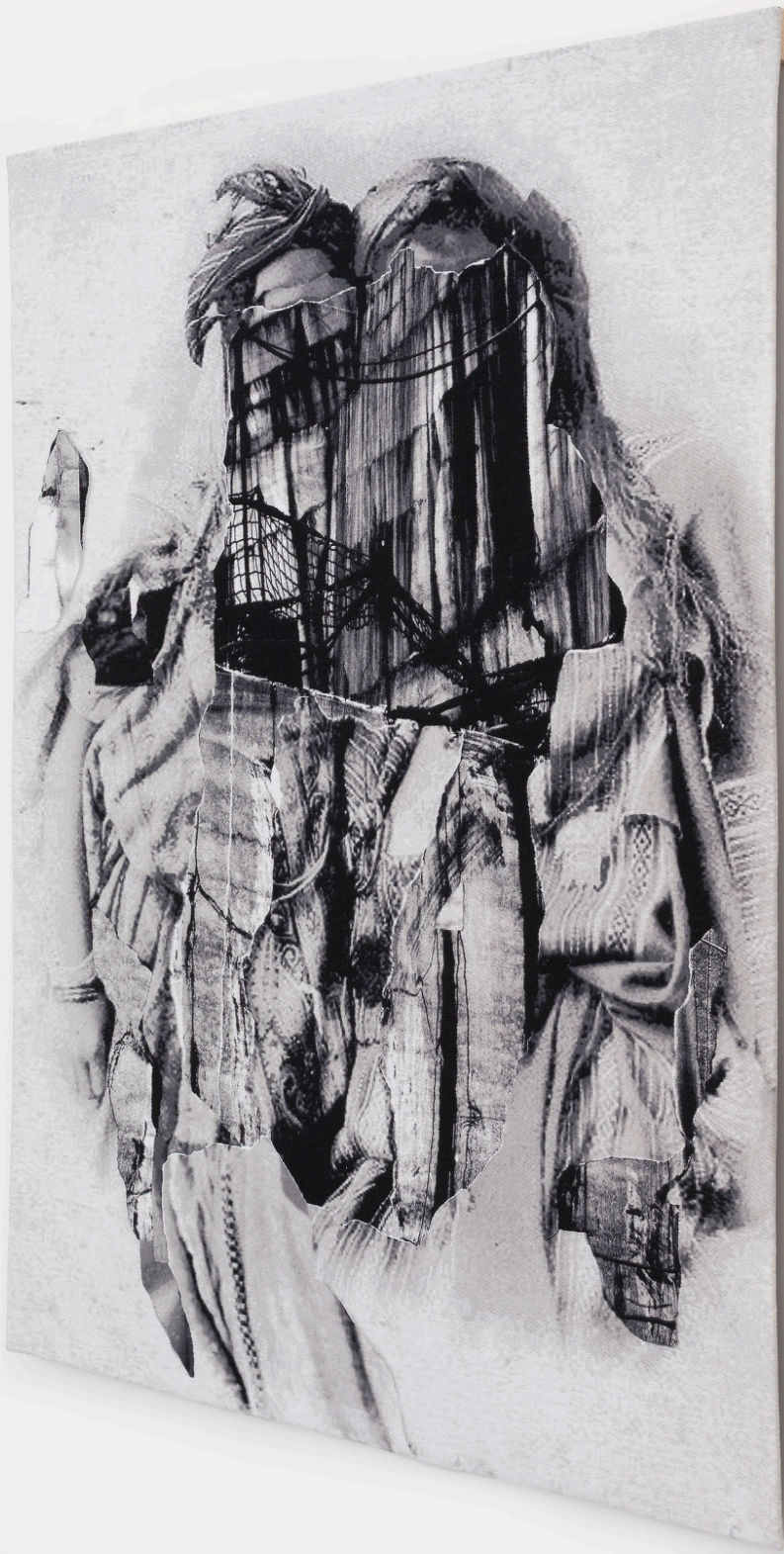
200 x 154 cm / 78.7 x 60.6 in

ANB05625-1/5

Price: € 38,000 (ex VAT if applicable)









## 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 upcoming solo exhibition 'Liliane Tomasko: The Psyche of the Portrait. Tomasko meets Bonnard, van Dongen, Paolozzi, and Auerbach' opens 24 May at Millennium Gallery, Sheffield Museums, Sheffield, UK (through 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); *SPELL OF THE WOOD*, 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.

An abstract painting featuring thick, expressive brushstrokes in a variety of colors including vibrant blue, soft pink, deep black, and pale white. The composition is dynamic and layered, with some areas appearing more saturated and others more translucent, creating a sense of depth and movement. The brushwork is visible and energetic, contributing to the overall abstract and enigmatic quality of the piece.

## Twofold

In the recent series *Twofold*, Liliane Tomasko's powerful paintings unfold across new diptychs on aluminium and linen. Opening up spatial possibility, this format allows tone, form and texture to dialogue back and forth across surfaces, sparking new resonances and shaping our understanding of each panel in relation to its neighbour. These paintings must negotiate two distinct voices – sometimes finding harmony, elsewhere tension; forging complex relationships that actively engage the viewer. “To confront these monumental diptychs of Tomasko is to enter a garden of forking paths, a forest of signs,” writes critic Raphy Sarkissian in a newly commissioned text. “Diaphanous and opaque forms coexist within these enigmatic diptychs.”

Like much of Tomasko's oeuvre, the works in *Twofold* appear abstract but bear deep and tangled connections to the pictorial and narrative worlds. Larger shapes, suggestive of figures, come in and out of focus, fragmenting and coming back together in the mind's eye. The work is also shaped by the artist's longstanding interest in mythologies, particularly narratives of equilibrium and justice, such as the ancient concept of the weighing of the soul.

**Liliane Tomasko**  
**Transpositional Shapeshifter**  
**2025**

acrylic and acrylic spray on linen, two panels

203.2 x 457.2 x 6.35 cm / 80 x 180 x 2.5 in

203.2 x 228.6 cm each / 80 x 90 in each

LT4106

Price: \$ 110,000 (ex VAT if applicable)



"To confront these monumental diptychs of Tomasko is to enter a garden of forking paths, a forest of signs. Diaphanous and opaque forms coexist ... tapping on the limits of vision, perception, reality, life, and their representations."

– Raphy Sarkissian



**Liliane Tomasko**  
**Shapeshifter (reveling)**

**2024**

acrylic and acrylic spray on aluminum

193 x 177.8 cm / 76 x 70 in

LT4083

Price: \$ 58,000 (ex VAT if applicable)

for further information please contact

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