



Ryan Gander
*Overtured Rietveld chair after
a snow flurry*, 2017
ash, marble resin
60 x 62 x 84 cm

Pictures of You

Curated by Miles Thurlow

4 July – 23 August

Preview: Thursday 3 July, 6–8pm

**Kerlin Gallery is pleased to present
Pictures of You, guest curated by Miles
Thurlow (Co-founder of WORKPLACE).**

**The exhibition brings together 16
international and multigenerational
artists, whose of images, objects and
actions evoke specific, often fleeting,
moments whilst simultaneously
revealing incisive reflections on time,
memory and social structures.**

Artists:

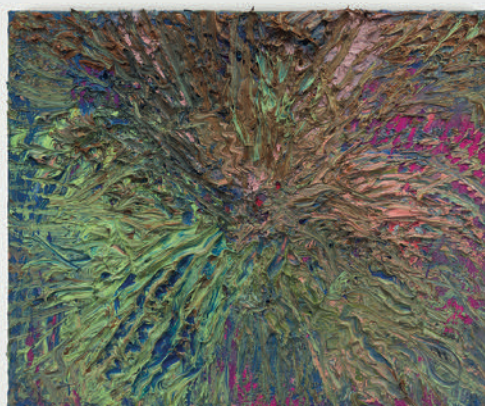
Eve Ackroyd
Simeon Barclay
James Cabaniuk
Samuel Laurence Cunnane
Hollis Frampton
Ryan Gander
Nan Goldin
Merlin James
Sooim Jeong
Laura Lancaster
Rachel Lancaster
William McKeown
Robin Megannity
Wang Pei
Hannah Perry
Ki Yoong

► **Eve Ackroyd** (b. 1984, UK) is a London-based painter whose small, intimate paintings explore the interpersonal dynamics of familial relationships and friendships, as well as her own interiority and reflections on quotidian life. As well as human figures, animals often appear in avataristic, shapeshifting roles, bringing a rich emotional timbre to her atmospheric scenes.



◄ **Simeon Barclay's** (b. 1975, Huddersfield, UK) work is infused by memories of family dynamics – watching his father, a tailor, unfurling fabric, or playing dress-up as a child. In *Pop Pose*, he combines fragmented imagery from Hedi Slimane's AW19 menswear collection for Celine with a recurring motif of a knight's helmet fused with a child's cycling helmet, rupturing the veneer of constructed 'cool' with incisive takes on class hierarchies.

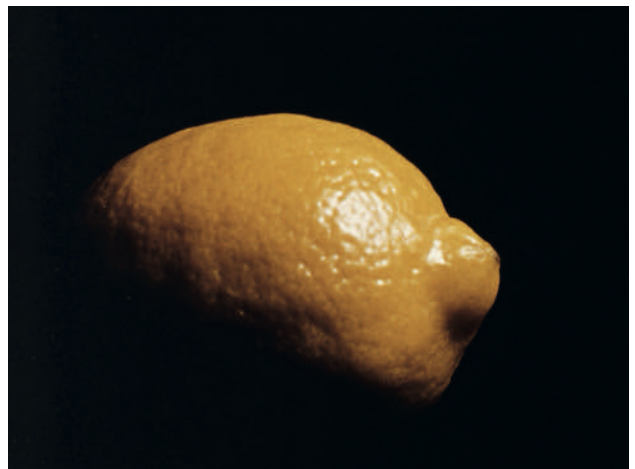
► **James Cabaniuk's** (b. 1987, Carlisle, UK) large, tactile paintings give abstract forms to queer erotic encounters. Bodily fluids and bodily contact are insinuated through glittering, polychromatic surfaces, sprayed and hand-smeared paint, and distorted, suggestive forms. Taking a dynamic, highly physical approach to painting, Cabaniuk draws upon the history of abstraction but ruptures its often-macho associations, bringing a fresh perspective to this tradition.





◀ **Samuel Laurence Cunnane's** (b. 1989, Co Kerry, Ireland) analogue photographs deromanticise the popularly sentimental 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.

▶ **Hollis Frampton's** (b. 1936, Wooster, OH, USA, d. 1984, Buffalo, NY, USA) 1969 video piece *Lemon*, shot on 16mm, gives a close study of a single citrus fruit, its devotional gaze drawing out the fruit's bodily and sculptural qualities, and transforming a humble everyday object into something meditative and profound. Frampton's choice of a lemon as subject is a reference to James Joyce's *Ulysses*, in which the words 'lemon plait' feature as one of the text's many hapax legomena (words or expressions that only appear once).



◀ **Ryan Gander** (b. 1976, Chester, UK) presents two iconic modernist chairs – Gerrit Rietveld's crate chair, Marcel Breuer's Wassily B3 – overturned and covered in a marbled 'snow'. An irreverent, perhaps even iconoclastic, gesture is suffused and softened by an evocation of the element of surprise and wonder we experience upon looking out and seeing a landscape blanketed by snow. Ryan hints at a wider narrative, presenting traces of memories dislocated from time.

▶ **Nan Goldin** (b. 1953, Washington DC, USA) is celebrated for her raw, affective photographs. Here, she captures her friend and collaborator, the Irish artist/filmmaker Vivienne Dick, in a moment of cosmic wonder on an isolated beach. Revisiting Donegal 23 years later, she then creates a lavender-infused, psychedelic vision of the Irish landscape.

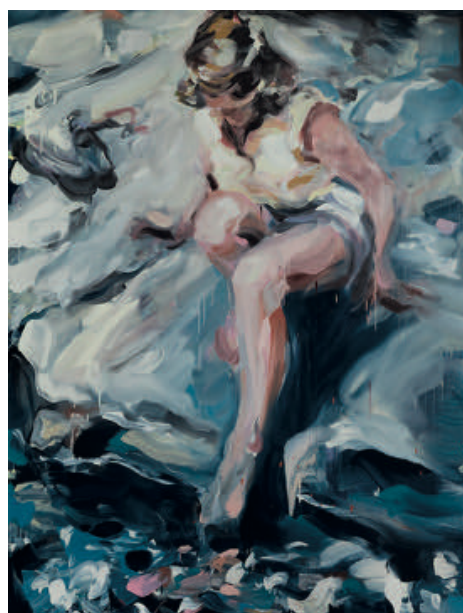


► **Merlin James** (b. 1960, Cardiff, UK) approaches the history and legacy of painting with a highly considered and unconventional viewpoint. Generally small in scale, his works depict diverse subject matter including vernacular architecture, riverside views, post-industrial landscapes, empty interiors, mysterious figures and scenes of sexual intimacy.



◄ **Sooim Jeong** (b. 1983, South Korea) uses an exuberant, expressive style of painting to capture heightened moments of anxiety and melodrama. Upturned legs in pond suggest a disastrous event, but light handling of paint and a pastel palette give the subject a lightness of touch and disarming gentleness. Sooim's loose brushwork is informed by her training in traditional calligraphy, and her paintings bring together a constellation of references, memories, symbolic objects into her idiosyncratic universe.

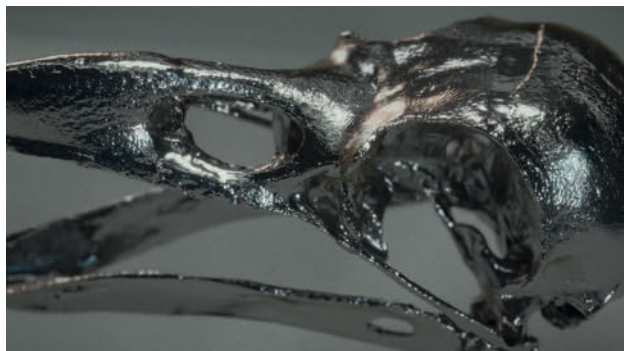
► **Laura Lancaster** (b. 1979, Hartlepool, UK) creates large, figurative paintings in a loose, energetic, wet-on-wet style. She collects boxes of anonymous analogue photographs, many of them family photos from holidays or leisure activities. Drawing upon this rich but abandoned archive of deeply personal memories, Lancaster transforms the photographs into shimmering, impressionistic paintings that transcend their source material and tap into a broader collective memory.





◀ **Rachel Lancaster's** (b. 1979, Hartlepool, UK) luminous paintings give cinematic depictions of mostly female subjects. Building colour and depth using meticulous Renaissance techniques, Rachel draws upon 80s/90s B-movies, cult movies and photographs as source material, before radically cropping her images to create dramatic tension. Attention is paid to the way light falls on hair, clothing, or skin, creating a sense of intimacy and stillness punctuating an implied unseen narrative.

▶ **William McKeown's** (b. 1962, Co Tyrone, Northern Ireland; d. 2011, Edinburgh, UK) paintings capture the openness and life-enhancing power of nature. Guided by a belief in the primacy of feeling, his paintings took on the guise of objective minimalism and the monochrome, but presented us with so much more: nature as something real, tangible, all around us, to be touched and felt.



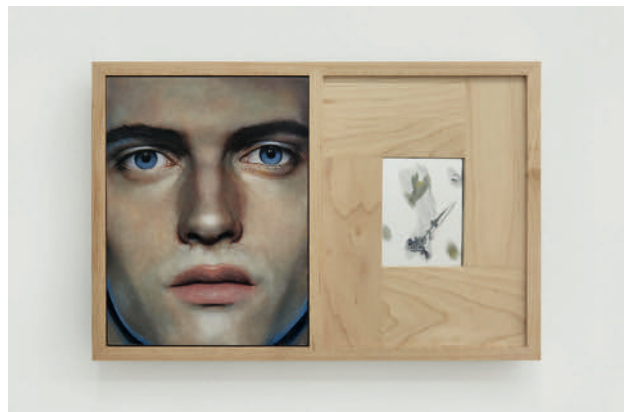
◀ **Robin Megannity** (b. 1985, North-West, UK) uses video and painting to create an uncanny and surreal 'otherworld' in which highly charged, symbolic objects – blades, ram skulls, fruit, tarot – interact with one another. Referencing art history, including Northern European still life paintings, and using traditional techniques, they nevertheless include the glitches, ruptures and defamiliarised atmosphere of their digital origins.

► **Wang Pei's** (b. 1989, China) figurative paintings seem surreally suspended outside of time. His mysterious images are often drawn from films or digital sources, then cropped, distorted or brought into dramatically heightened chiaroscuro. The eternally-intriguing subject of the human form is treated with delicacy and attentiveness, using a distinctive technique akin to fresco and rendered in casein tempera, an ancient form of paint derived from milk, in a deliberate 'slowing down' of image making.



◄ **Hannah Perry's** (b. 1984, Chester) large-scale installation *Rage Fluids* weaves through *Pictures of You* both physically and sonically, with huge sheets of curved metal and car wrap activated by the rumbling sound and vibrational energy of car stereo subwoofers. Perry, whose father ran a metal workshop in Runcorn, draws upon the industrial environment of her upbringing to comment on class, aspiration, manufacturing, the fetishistic cult of the automobile and its false promise of a high-gloss life.

► **Ki Yoong's** (b. 1988, Bradford, UK) small-scale, intimate portraits are often housed in metal frames that give the feel of a small shrine or devotional object. Closely cropped to frame their subjects' faces, these exquisitely detailed portraits give hyperreal but tender renderings of warm light as it falls on cheekbones, sweat glistening on the surface of skin, brows, lashes, lips. Sensuous in its treatment, yet often with a sombre undertone, each work feels like a secret shared between painter and subject, capturing a vulnerability and sense of deep connection.



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