



Kerlin Gallery

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Elizabeth Magill
Her Nature

5 September – 10 October

“Over the last seven odd years or so, my partner and I have been managing some farmland on the Antrim coast. It’s a beautiful location, and we have planted five thousand indigenous trees as kind of a small nod in relation to where we are ecologically, but as the lockdown kicked in, it was the only place I wanted to be, among nature and the grown woodland, and to see the birds and the sea. So, these particular paintings came out of this time. They were a nod to nature but also a kind of lament to the strange times we were living in. They are also an attempt to suggest a kind of beauty; a beauty of distance and maybe a kind of passing of time, and a lament for that which we can’t really understand. But I’m hoping that with the way I have painted them that there is an ease with the gesture which suggests a healing, or a rest.”

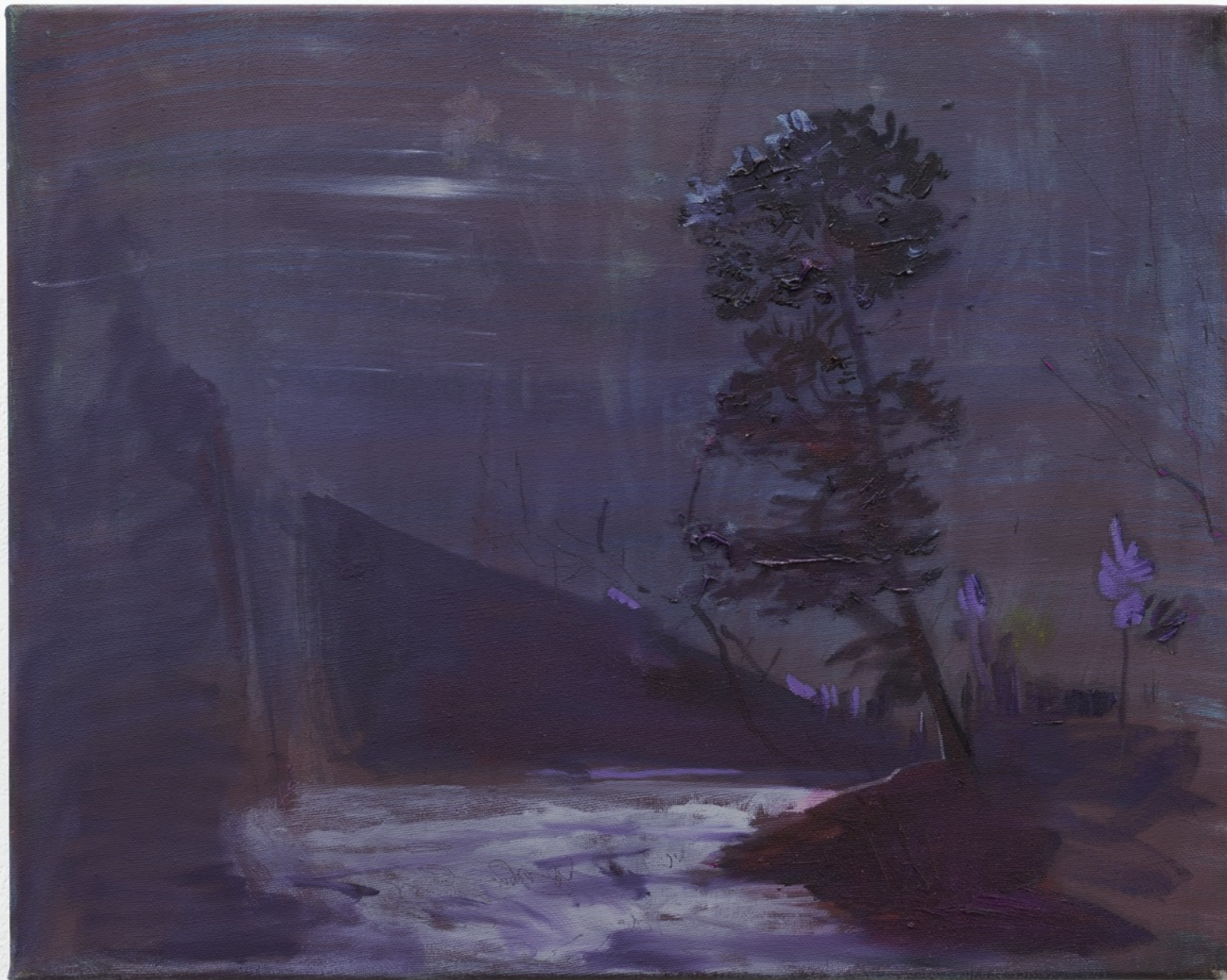
Elizabeth Magill, August 2020



murmur
2020
oil on canvas
30.5 x 40.5 cm / 12 x 15.9 in
EM39920



mothlight
2020
oil on canvas
40.5 x 50.5 cm / 15.9 x 19.9 in
EM39120



runriver
2020
oil on canvas
40.5 x 50.5 cm / 15.9 x 19.9 in
EM39420



pink mineral
2020
oil on canvas
30.5 x 40.5 cm / 12 x 15.9 in
EM39720



her nature
2020
oil on canvas
46 x 35.5 cm / 18.1 x 14 in
EM40120



smoulder
2020
oil on canvas
30.5 x 40.5 cm / 12 x 15.9 in
EM39520



greensound (1)
2020
oil on canvas
30.5 x 40.5 cm / 12 x 15.9 in
EM39620



Location
2020
oil on canvas
40.5 x 50.5 cm / 15.9 x 19.9 in
EM39220



Rose flu, o
2020
oil on canvas
46 x 35.5 cm / 18.1 x 14 in
EM40020



enclosed (1)
2020
oil on canvas
40.5 x 50.5 cm / 15.9 x 19.9 in
EM39320



greensound (2)
2020
oil on canvas
30.5 x 40.5 cm / 12 x 15.9 in
EM39820

ELIZABETH MAGILL

b.1959, Canada

Since she began exhibiting in the late-1980s, Elizabeth Magill has developed a highly idiosyncratic approach to painting and printmaking. She is celebrated for her evocative landscapes, which capture atmospheric conditions with great sensitivity: the luminosity of daybreak, or the cool glow of moonlight. The scenes appear to be sited on the edge of urbanity – roofs, streetlamps or telephone wires can occasionally be sighted in the background, but human figures are rare. Instead, clusters of trees dominate Magill's compositional arrangements, and only through their branches can hedges, hills and radiant skies be glimpsed. At times, Magill's paintings are layered with visionary elements, and the artist suffuses her work with memory and experience of place, prioritising the expression of her inner reality over accurate representation. She often incorporates photographic materials and processes into her work, starting off with a photographic image on the canvas before applying and scraping away layers of paint until she achieves the desired mood. Born in Canada, Magill grew up in Northern Ireland and now lives and works in London.

Recent solo exhibitions include: *Headland*, Limerick City Gallery of Art, Limerick, (2017); travelling to Ulster Museum, Belfast, (2018); Royal Hibernian Academy, Dublin (2018) and New Art Gallery, Walsall, UK, (2019); *Green Light Wanes*, Towner Gallery & Museum, Eastbourne, UK, (2011); *Recent Paintings*, Ikon Gallery, Birmingham, travelling to Milton Keynes Gallery, Milton Keynes; BALTIC, Gateshead; Glynn Vivian Gallery, Swansea, (all 2005) and Dublin City Gallery The Hugh Lane, Dublin (2003). Recent group exhibitions include: *The Aerodrome – An exhibition dedicated to the memory of Michael Stanley*, Ikon Gallery, Birmingham, UK, (2019); *Legacies: JMW Turner and Contemporary Art Practice*, New Art Gallery, Walsall, UK, (2017); and *High Treason: Roger Casement*, Dublin City Gallery The Hugh Lane, Ireland, (2016).

Magill's work is represented in many museum and public collections worldwide including those of TATE, London; The Irish Museum of Modern Art; The Hugh Lane Gallery, Dublin; The Arts Council of England; The Arts Council of Northern Ireland; Ulster Museum, Belfast; Towner Art Gallery & Museum, Eastbourne; Worcester Museum and Art Gallery; Southampton City Art Gallery; The British Council and the National Gallery of Australia.

For further information please contact

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