

NINO MIER GALLERY

NEW YORK | BRUSSELS

Lucienne O'Mara
Eternity In An Hour
New York | Tribeca
September 6 - October 12

*"To see a World in a Grain of Sand
And a Heaven in a Wild Flower,
Hold Infinity in the palm of your hand
And Eternity in an hour."
(William Blake, "Auguries of Innocence")*

Nino Mier Gallery is delighted to present *Eternity In An Hour*, a solo exhibition of new works by London-based artist Lucienne O'Mara. O'Mara's abstract oil paintings explore the interplay between opposing forces and how they coexist to create a unified, transcendent image. This marks O'Mara's first solo exhibition with the gallery and in the United States. *Eternity In An Hour* will be on view from September 6 to October 12 at our Tribeca location.

O'Mara explores the dynamic tension between structure and spontaneity, using the geometric grid as a static framework through which emotion and movement emerge. Inspired by William Blake's idea that small, simple realities can open up access to something larger, O'Mara's use of repetitive squares within squares becomes a way to examine how we understand the world around us. In *8.12.*, a four-by-three grid of freehand squares roughly delineated by strokes of thick oil paint rebels against its geometric confines; fleshy tones of red and pink mix and overlap with bright yellows and icy blues, blurring borders yet maintaining the integrity of the grid. O'Mara's unrestrained application of paint provides a unified roadmap of her successive gestures, saturating the image with a vitality that suggests each square is on the verge of breaking free from its prescribed space. Rather than a rigid structure, O'Mara's grid is one that attempts to impose order while simultaneously falling apart, undermining the rigidity typically associated with such a form. This tension between order and chaos reflects O'Mara's belief that established frameworks can be challenged and imbued with subjective energy.

O'Mara is interested in how physiology and social conditioning interact to produce a perception of reality that is as fluid as the brushstrokes that animate her work. Embracing the malleability of vision, her work reminds us that we must constantly negotiate between truth and expectation in our attempts to understand the world. *7.12.* features a largely purple and blue composition of repeating, painterly squares, each loosely defined with conspicuous, gestural brushstrokes. The colours within each square are layered and juxtaposed, creating a sense of depth despite the flatness of the canvas. Not perfectly aligned or uniform, the unruly squares give the gridlike composition a sense of movement. The overlapping of colors and the imperfect forms suggest a coexistence of different states within a unified space: stability and dynamism, ambiguity and certainty. *7.12.* becomes a visual representation of the delicate interplay between these opposing states, illustrating how even within the confines of a grid, the boundaries of perception are constantly shifting.

In *Eternity In An Hour*, structure meets fluidity in a harmonious yet dynamic balance. O'Mara's grid-based compositions collectively invite viewers to reflect on the complexities of life, where seemingly fixed systems are in perpetual flux. With bold colours and expressive brushwork, O'Mara creates a space where elements interact freely, challenging the viewer to reconsider how stability and transformation coexist in the world around us.

Lucienne O'Mara (b. 1989, South London; lives and works in South London) received a BA and MA from City & Guilds of London Art School and recently completed the Turps Banana Studio Programme. Her work is featured in collections such as Simmons and Simmons, John Jones, and the Currell Collection. She has been the recipient of the Painter Stainer's Prize, the Tony Carter Award, and a finalist of the Ingram Prize.