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LUCIENNE O'MARA



Image courtesy Gillian Jason Gallery

b.1989, London, UK Lives and works in London, UK

Lucienne O'Mara's paintings break down the rigid grid, blending freehand geometry with expressive brushwork to explore the tension between order and chaos. Her repeated square motifs challenge visual structure, creating a poetic rhythm that mirrors life's unpredictability. Engaging with Modernist aesthetics, O'Mara reclaims abstraction in a contemporary context, disrupting its historically male-dominated narrative. Her work rejects fixed spatial relationships, instead presenting multiple perceptual planes where depth and form remain fluid and intuitive.

O'Mara's artistic vision is deeply shaped by personal experience. After a brain injury in 2017 affected her sight, she had to relearn how to "see," transforming uncertainty into creative possibility. This struggle resonates in her work, where structure and ambiguity coexist. Inspired by the fluid nature of perception, her paintings challenge conventional vision, inviting viewers into shifting spaces where objects, moments, and memories continuously reform.

Lucienne O'Mara (br. 1989, lives and works in London, UK) studied at London Art School, London, UK. O'Mara has had solo exhibitions at Nino Mier Gallery, New York, NY, US; Gillian Jason Gallery, London, UK; Flowers Gallery, London, UK and OHSH Projects, London, UK. Recent group exhibitions were held at Flowers Gallery, London, UK; Xxijra Hii Gallery, London, UK; Haricot Gallery, London, UK and Somers Gallery, London, UK. She has been the recipient of the Painter Stainer's Prize, the Tony Carter Award, and a finalist of the Ingram Prize.



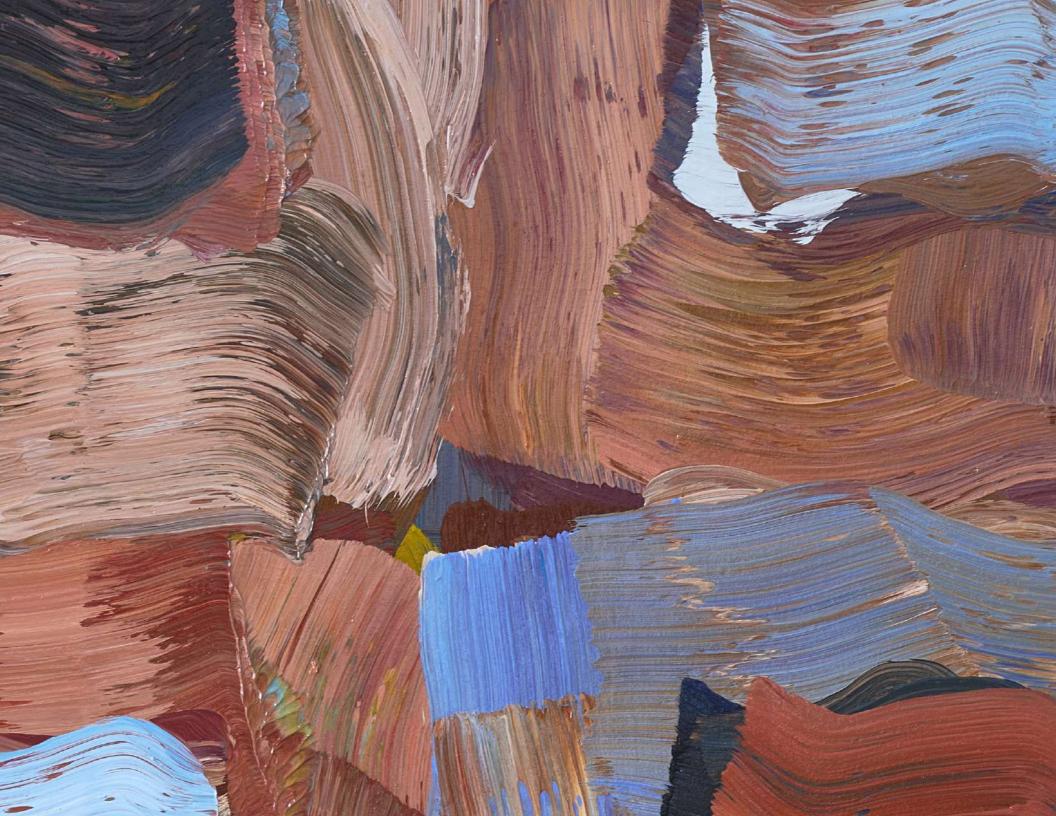


1.6.1., 2025 Signed on verso Oil on linen 78 3/4 x 59 in 200 x 150 cm (LOM25.011)



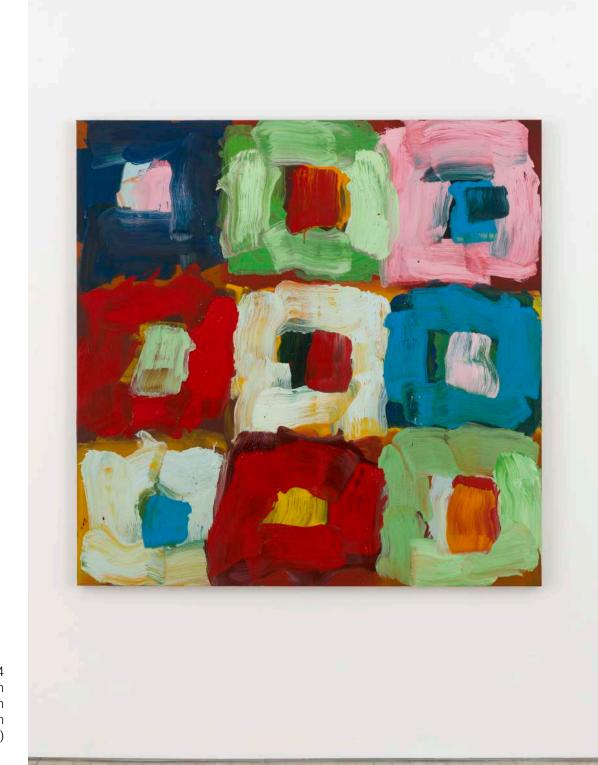
2.8.1., 2025 Signed on verso Oil on linen 78 3/4 x 59 in 200 x 150 cm (LOM25.010)



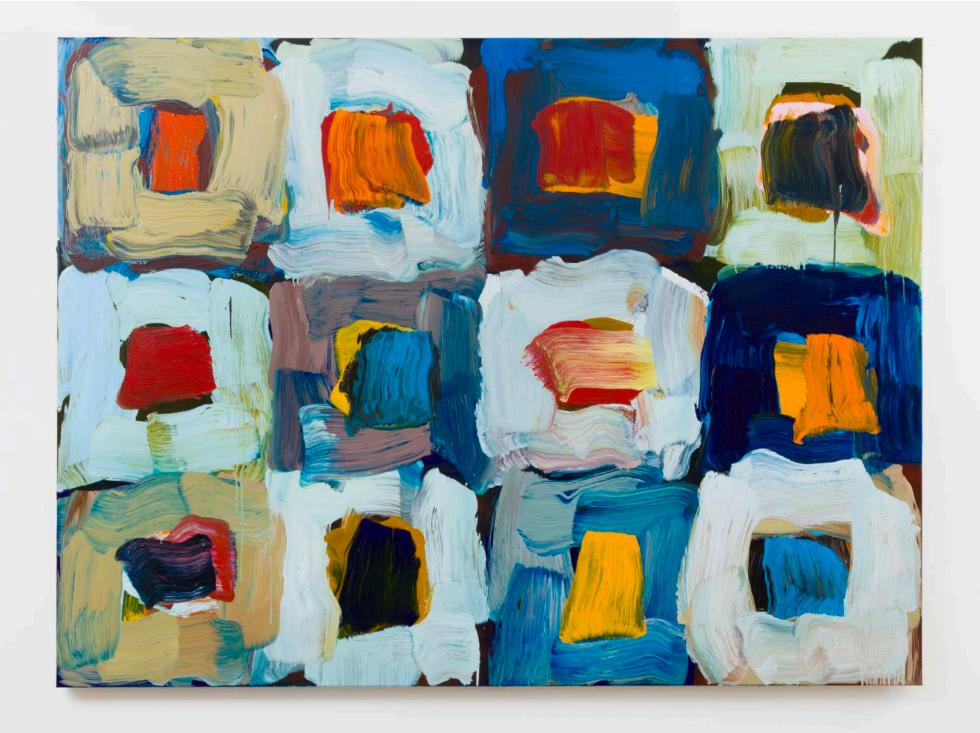




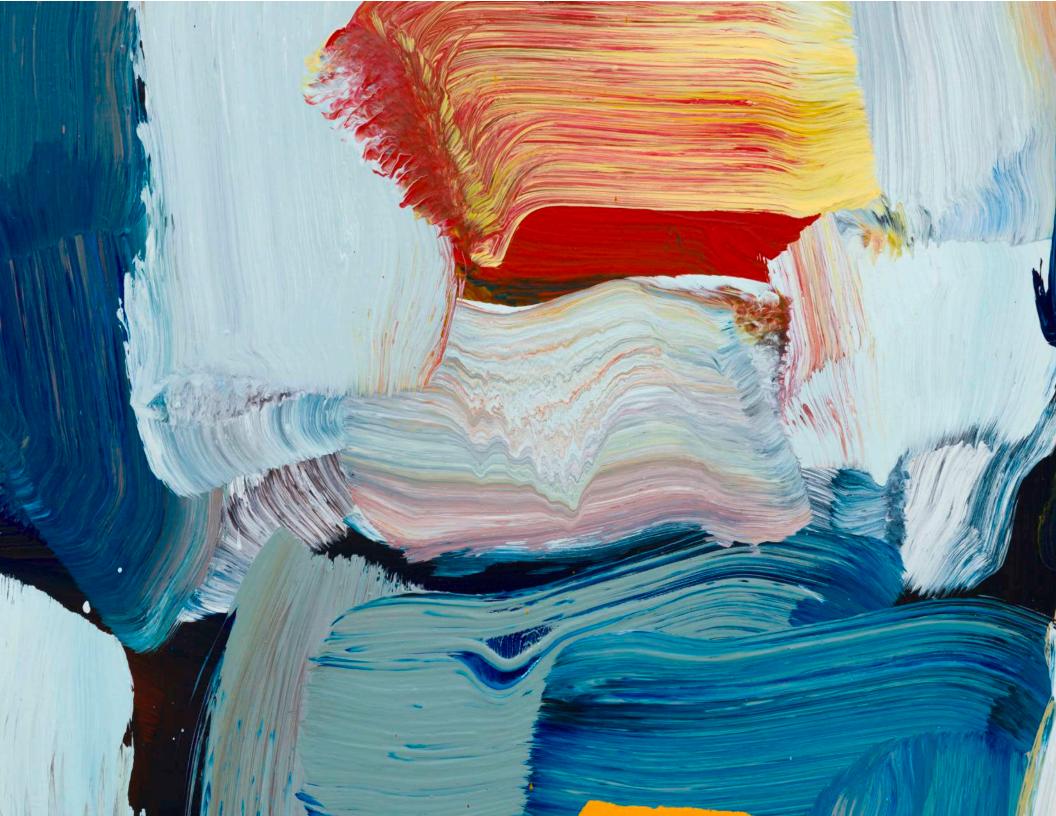
7.6.2., 2024 Oil on linen 66 7/8 x 47 1/4 in 170 x 120 cm (LOM24.011)



16.9.1., 2024 Oil on linen 59 x 59 in 150 x 150 cm (LOM24.012)

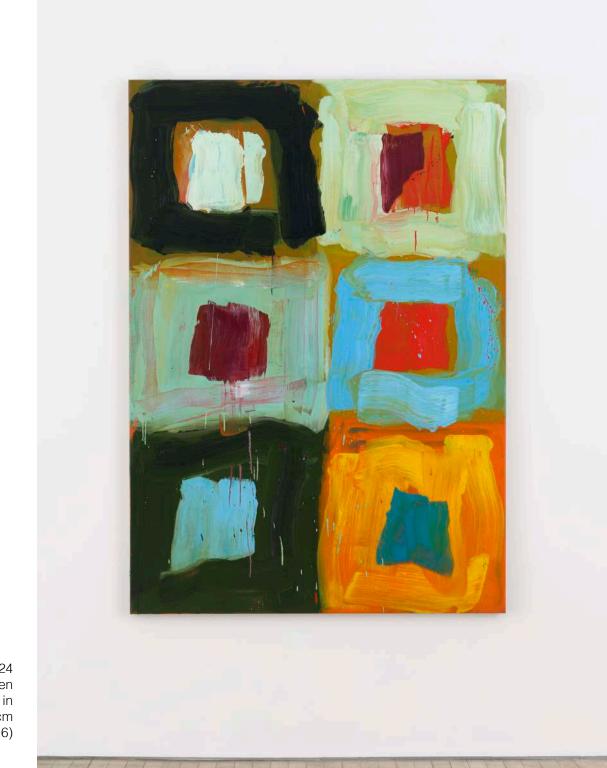


1.2.12., 2024. Oil on linen, 59 x 78 3/4 in, 150 x 200 cm (LOM24.017)





4.9.2., 2024 Oil on linen 74 3/4 x 74 3/4 in 190 x 190 cm (LOM24.009)



4.6.2., 2024 Oil on linen 66 7/8 x 47 1/4 in 170 x 120 cm (LOM24.016)



7.1.2., 2024. Oil on linen, 59 x 78 3/4 in, 150 x 200 cm (LOM24.010)



SELECTED EXHIBITIONS AND PROJECTS

STRATA

2025 NINO MIER GALLERY NEW YORK, NY, US

ETERNITY IN AN HOUR

2024 NINO MIER GALLERY NEW YORK, NY, US

THROUGH THE GRID

2024 GILLIAN JASON GALLERY LONDON, UK STRATA 2025 NINO MIER GALLERY NEW YORK, NY, US

All things have a beginning.

The ensuing path builds upon that point, layer by layer, until it reaches a natural end (predetermined or otherwise). The layers built between the beginning and the end document creation, like geological strata that tell a story over time. *STRATA* addresses a fundamental facet of painting: layers. The first mark, or gesture, and the last mark have no hierarchy between them. Existing with equal weight and significance they bookend the creation of each work. The history of each painting traces through layers of application, at times traversing mediums, until it its journey comes to an end with a final decision. Each artist's practice represents a different journey, each destination unique.

Ana Villagomez often begins this journey with the canvas on the floor. She starts moving paint on the surface to build a ground, applying paint and washing it away with an array of tools. Layering begins when the canvas is on the wall. Meticulously applied overlays of monochrome shapes and cutouts alternately obfuscate and reveal her initial mark making. Her grounds ultimately illuminate the final piece, animating her layered interventions.

Lucienne O'Mara's paintings take a journey initiated by spontaneity. Her performative and expressionistic style of applying marks one over the other, is done wet on wet, until color, movement, and form balance and resolve. While difficult to trace the first mark, it peers through the swirling mixtures of colors held in each brushstroke. We are left to wonder what supports each gesture, as the strata of her paintings compress into bold geometric structure.

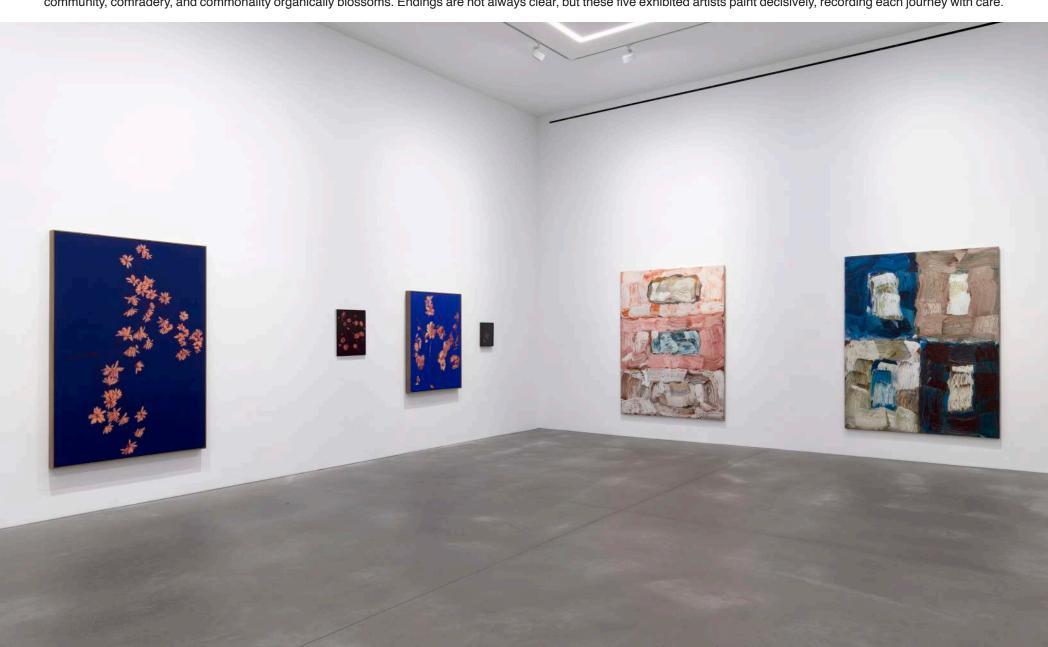
While Gregory Hodge paints seemingly-simple—yet beautifully rendered—cropped domestic scenes and serene landscapes, the actual surface of the work, when viewed up close, gives the viewer a peak into his process. Hodge begins by laying an impressionistic base image, applied with acrylic on linen. He expands on this painterly language by applying color over the base and scraping it away methodically using a toothed tool to create a rippled, textile-like effect. From afar the image is clear; up close it feels pixelated and extremely abstract. Each vibrating line comes together on the surface to reveal the image.

Connie Harrison, using oil paint and wax paste builds her luminous and abstract landscape paintings over time, mark over mark. The depth of her work, however, comes through removal. Harrison scratches into the built-up surface to peel back and reveal prior marks. Her gestures bolt to the surface to dictate their own place in the composition, while still existing in a balanced and thoughtfully executed way. Time is revealed and blades of grass become so lush they seemingly move across the layers as naturally as nature does itself.



Alexandria Tarver layers thin glazes of oil, building the rich hues of her panels, while simultaneously creating images by wiping away to reveal the surface underneath. This process renders an evocative, emotional charge that emanates from her panels, each glowing as if illuminated by the electric light of dusk. Winding between abstract and figural mark making, her floral compositions are taken from life, derived from meditative sketches that draw from literal journeys through her city and the world at large, and translated into frenetic, sinuous paintings. She reveals and elevates the painterly and emotional material that would otherwise be concealed within.

When bringing together five painters from different geographical places—all of whom are at the early stages of their careers—there is a joy that one feels when a sense of community, comradery, and commonality organically blossoms. Endings are not always clear, but these five exhibited artists paint decisively, recording each journey with care.



ETERNITY IN AN HOUR

2024 NINO MIER GALLERY NEW YORK, NY, US

> "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")

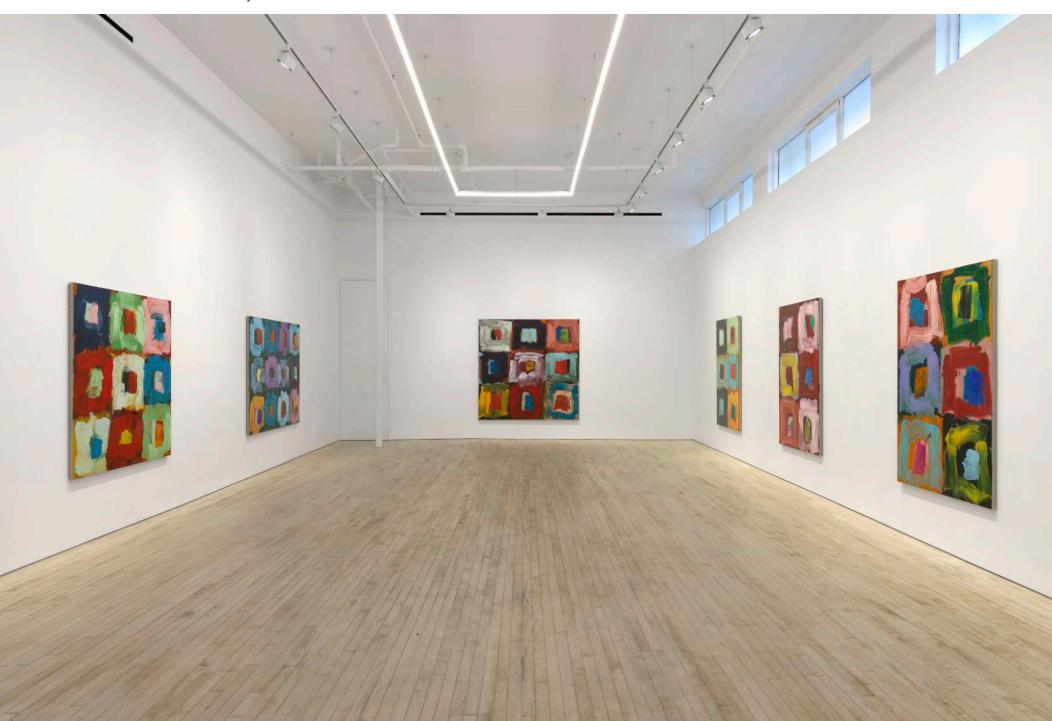
Nino Mier Gallery is delighted to present *Eternity In An Hour*, a solo exhibition of new works by London-based artist Lucienne O'Mara. O'Mara's abstract oil paintings explore the interplay between opposing forces and how they coexist to create a unified, transcendent image. This marks O'Mara's first 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.





THROUGH THE GRID

2024 GILLIAN JASON GALLERY LONDON, UK

Lucienne O'Mara's works stand as powerful entities, not just abstract expressions, but tangible reflections of the artist's journey through the grid - a journey that is as personal as it is a re-evaluation of the female voice in contemporary takes on Modern Art.

In celebration of International Women's Month, GJG presents a solo show by Lucienne O'Mara, a contemporary female artist boldly navigating the realm of Modernist aesthetics and theories. The artist challenges the historical narrative that has predominantly attributed Modern Abstract art to male painters. In the context of Contemporary Art, O'Mara's work becomes a poignant re-evaluation of Abstraction, and sheds light on the long-awaited rise and recognition of women artists.

O'Mara's paintings unravel the linear structures of the grid, embracing the limitless potential of this compositional method, while seamlessly weaving freehand geometry, colour, and brushwork. O'Mara's engagement with the repetition of squares within squares infuses her work with harmonious chaos and a poetic resonance reflective of life's complexity.

As a living body, O'Mara's work delves into relationships and connections, emphasising the impossibility of true separation between elements and underscoring the interconnectedness of life, perception, and the act of seeing.

Colour, a dynamic force in constant interaction, takes centre stage in O'Mara's artistic vocabulary. The relationship between colours is used to describe feelings and experiences in a non-verbal, visual way. Likewise, the physicality of paint holds paramount importance for the artist, her paintings navigating the tension between visible depth and flatness, becoming physical objects that embody a delicate balance between materialism and illusion.

The artist's exploration of perception and structural compositions spurs from a personal experience. Following a brain injury in 2017, O'Mara's vision was severely damaged, leading her to having to learn how to 'see' again. This transformative period influenced her artistic approach; her paintings become a reflection of her altered perception and a testament to the malleability of the human experience.



5.4, 2023' by Lucienne O'Mara (photo credit Gillian Jason Gallery





SELECTED PRESS

JASON GILLIAN GALLERY MAGAZINE

APRIL 2024 BY ELLA ANDREOLI

FLOORR MAGAZINE

NOVEMBER 2016

GILLIAN JASON GALLERY

APRIL 2024

LUCIENNE O'MARA

By Emma Andreoli



As part of Lucienne O'Mara's first solo exhibition, 'Through the Grid', GJG Gallery Manager, Emma Andreoli, asks O'Mara about her practice and what inspired the use of colourful squares.

Emma Andreoli: Colour obviously takes centre stage in your production; how do you choose your chromatic palette and what do you wish to convey with it?

Lucienne O'Mara: In these paintings colour is meant as much more than just what type of red or blue. It can make a space, fill a space, convey emotion in a way that is hard to pin down with words, and be the carrier of meaning in the work. Colour is also something that can never be seen by itself, even a single colour is always seen in relation to something else. My work is a lot to do with relationships, so I can use colour to explore this.

EA: How do Modernist theories and aesthetic resonate with you and why do you wish to explore them?

LO: The grid is the foundation of my work, it's the structure I use as an entry point to all my paintings. The use of the grid was an important part of developing Modernist painting, it allows for the exploration the picture plane in a way that escapes the signs or symbols attached to figurative painting. It is also a way to concentrate on form, colour, depth and flatness. It's about finding an alternative way of representing meaning, which is what relates most to my work.

EA: What is the role of materiality and gesturalism in your work?

LO:The grid represents order, and it is the thin line holding that together in these paintings that brings the tension, which is why I use such fluid paint.

It's important to me that the paint has a sense of body, it's not a flat surface. The physical experience of making the work is important, so I want the body to be apparent in the paint.

EA: How did your personal experience influence your practice?

LO: I had an experience which changed the course of my work entirely a few years ago, after a brain injury completely changed my vision and perception of the world around me. Luckily, I was able to retrain my brain, but the experience of learning how to see again was life changing, as for starters it taught me that a lot of our vision is learnt. The experience of suddenly not being able to understand the basic visual cues and signals that we completely take for granted on a day-to-day basis, has been the main drive for my interest in colour, space, light, and form. It has taught me so much about the way we experience the world visually, it was an incredible thing for a painter to experience.

EA: Are there any fellow artist that you feel had a relevant impact on you and your work?

LO: Sean Scully has been a huge influence on me. I think a lot of what I've learnt about colour and depth I experienced for the first time looking at his paintings. I was lucky enough to meet him recently and interview him for Turps Banana magazine which was one of the most interesting conversations I've ever had about abstract painting. He actually has one of my works in his personal collection, which of course is an honour for me.

I also learnt a lot from Georgio Morandi. The use of repetition, looking and looking again until the smallest of shifts in space becomes full of meaning.

EA: What pushes you to explore different pictorial surfaces such as copper?

LO: I'm interested in light, especially the way in colour can absorb it, reflect it, or create space. Working on Copper gives you a surface that has its own light source. Having that starting point to play with has been exciting. The surface is also incredibly smooth and hard, unlike canvas, so it adds an extra level of speed and momentum to the work.

EA: How would you define your work in three words?

LO: Energy, light, colour

EA: What is the significance and relevance of your exhibition's title?

LO: Through The Grid is firstly referencing the importance of the grid structure of squares within squares, but also the way the paintings are transcending that space literally and figuratively. The work is using this structure as an object to create a space to allow you to look beyond.



NOVEMBER 2016

LUCIENNE O'MARA



What is your process, how do you begin on a new piece of work?

I start by making drawings from collected images. I refine these through drawing and redrawing, until it reaches a point of having just enough marks to hint at a narrative, and there's a kind of tension between the marks and the space. When I'm ready to move onto canvas I draw this on with charcoal. I work on the floor by pouring very fluid oil paint onto the unprimed canvas. This process means that i'm giving away a certain amount of control, and there's a kind of battle between the material and me. From the charcoal drawing onward the painting is made by intuitively following the material, working quickly and instinctively from mark to mark.

What do you hope the viewer gains/reacts from looking at your work?

I want the viewer to get the sense of something deeply human from the work, like they are seeing a hidden fragment of a person. There are points of detail that are there to draw you in, and hint at narrative, but I want the viewer to feel as though they are seeing something unique to them. The work isn't there to tell you something; it's more of a conversation, which hopefully is different every time. I also hope they enjoy all the different textures

and marks within the paint, as that's a big part for me.

How do you go about naming your work?

For this series of paintings my source material is collected images from vintage men's magazines. As the paintings become quite abstract the title is a useful tool to bring the work back to its source, I also like to bring a bit of humour into the title whenever possible. The titles come from playing with the names of the magazines or the caption that went with the image. The title for this series of work is 'Sunset Strips & Stains', Sunset Strips was the name of one of the magazines I referenced, 'Stains' is referencing the staining of the canvas, but also how I've come to view these marks as a kind of stain of the subject.



Tell us a bit about how you spend your day/studio routine, what is your studio like?

My studio is always a total mess so I usually start the day by making a very large coffee and cleaning up the mess I made the day before! I generally spend the first hour or so looking at and trying to make sense of whatever I was last working on. After a days painting it gets hard to be objective about the work you're making, so with fresh eyes in the morning is when I make important decisions. I've always shared a studio until quite recently, and I love being able to have my own space, but I like to bring my dog to the studio to keep me company.

What artwork have you seen recently that has resonated with you?

I've been looking forward to seeing the Abstract Expressionist show at the RA, although I was disappointed that there was only one Helen Frankenthaler, its worth going just for that one painting. I have always been totally in love with her work and for some reason her paintings are rarely shown in the UK. The De Koonings were also great, its funny when you've seen a painting reproduced so many times; when you first see it in the flesh it's a

totally different experience. I also loved Aimee Parrott's show at Breese Little, the memory, history, and the way her images kind of float within their space really stuck with me.

What does the future hold for you as an artist? Is there anything new and exciting in the pipeline you would like to tell us about?

I've just started an MA at City & Guilds, which is really exciting. So I'm pretty much focusing on that for the time being.



LUCIENNE O'MARA

b. 1989, London, England, UK Lives and works in London, England, UK

EDUCATION

2024	Turps Banana Studio Programme
2019	MA City & Guilds of London Art School
2013	Turps Banana Studio Programme
2011	BA City & Guilds of London Art School
2008	Foundation Diploma, Camberwell College of Art & Design

SOLO AND TWO-PERSON EXHIBITIONS

2025	Lucienne O'Mara, Nino Mier Gallery, Brussels, BE
2024	Eternity In An Hour, Nino Mier Gallery, New York, NY, US Through the Grid, Gillian Jason Gallery, London, England, UK Artist of the Day, Selected by Liliane Tomasko, Flowers Gallery, London, England, UK
2023	You'd Notice If It Wasn't There, OHSH Projects, London, England, UK

GROUP EXHIBITIONS

2025	STRATA, Nino Mier Gallery, New York, NY, US
2024	Supernova, Flowers Gallery, London, England, UK Leavers Show, Turps Banana Studio Programme, London, England, UK Turps Takeover, Xxijra Hii Gallery, London, England, UK
2023	Ingram Prize Exhibition, Cromwell Place, London, England, UK You Can't Always Get What You Want, Haricot Gallery, London, England, UK Room Share 4, Safehouse 1, London, England, UK Year One, OHSH Projects, London, England, UK Annihilation, OHSH Projects, London, England, UK Stubbs Studio, Hampshire, England, UK Stretch, Somers Gallery, London, England, UK
2022	Selects Vol. 2, London Paint Club, London, England, UK I Felt That, The Tub, London, England, UK Works on paper 4, Blue Shop Cottage, online exhibition

GRANTS, AWARDS AND RESIDENCIES

2023	Ingram Prize Finalist
2019	The Tony Carter Award
2011	The Worshipful Company of Painter-Stainers

PRESS

2024 Brown-Ewens, Millen. "The Next Rising Art Stars, according to Tracey Emin, Frank Bowling, and Other Top Artists." Artsy, June 25, 2024, https://www.artsy.net/article/artsy-editorial-rising-art-stars-tracey-emin-frank-bowling-top-artists.

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- 2023 Westall, Mark. "Seven Mothers Come Together for Exhibition-Stretch." Fad Magazine, March 13, 2023, https://fadmagazine.com/2023/03/13/7-mothers-come-together-for-new-exhibition-stretch/.
- 2016 O'Mara, Lucienne. Interview with Floorr Magazine, November 25, 2016. https://www.floorrmagazine.com/is sue-7/lucienne-omara.

