Debutante

E.H, Erin Graham, Jenny McConway, Jodie Lavery, Martha Still

29th of October to 21st of November 2026

GALLERY OPENING:
THURSDAY the 29th of October 4-7 PM

KATIE
LINDSAY
GALLERY

Mallory Farm, 40 Shore Road, Killyleagh, Co. Down, BT30 9UE
GALLERY HOURS FRA - SAT, 2—6PM



E.H,
“Etiquette unravels”, 2026
Oil on canvas,
29.7 x 42 cms



E.H,
“Inherited eyes”, 2026
Oil on canvas,
29.7 x 42 cms



E.H,
“A face for every room”, 2026
Oil on canvas,
29.7 x 42 cms



E.H,
“Gaze of the debut”, 2026
Oil on canvas,
29.7 x 42 cms



Erin Graham,
“Babe Magnet”, 2026
Oil on Calico,
20 x 20 cms



Erin Graham,
“Ice Lolly Romance”, 2026
Oil on Calico,
100 x 93 cms



Erin Graham,
"Kissin' Crybabies", 2026
Oil on Calico,
30 x 25 cms



Erin Graham,
“Like A Friend”, 2026
Oil on Calico,
90 x 80 cms



Erin Graham,
“Needle In A Haystack”, 2026
Oil on Calico,
50 x 50 cms



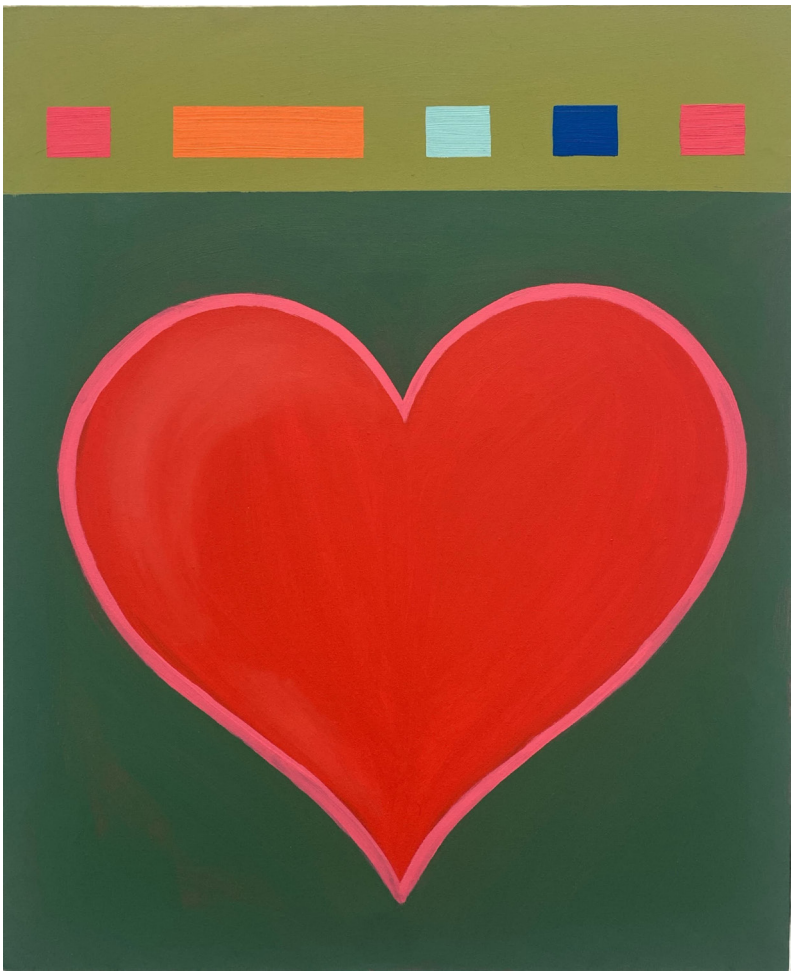
Erin Graham,
“P-A-R-T-Y”, 2026
Oil on Calico,
60 x 45 cms



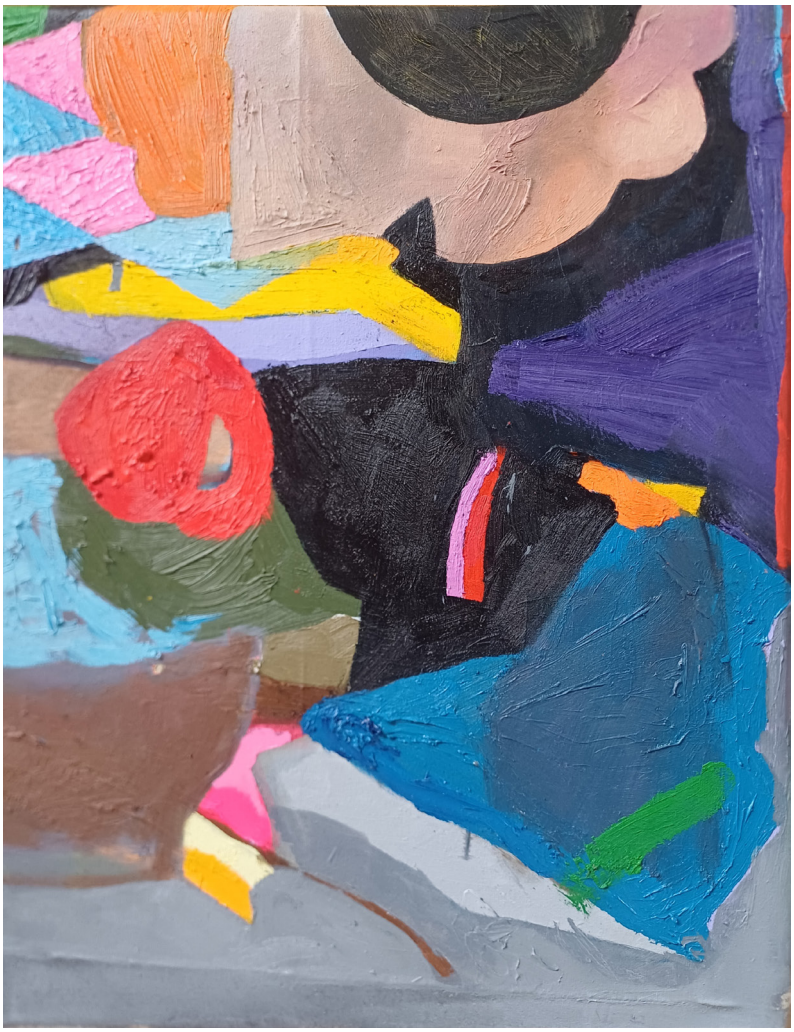
Erin Graham,
“Tonsil Tennis”, 2026
Oil on Calico,
20 x 15 cms



Erin Graham,
“Untitled #1”, 2026
Oil on Calico,
60 x 55 cms



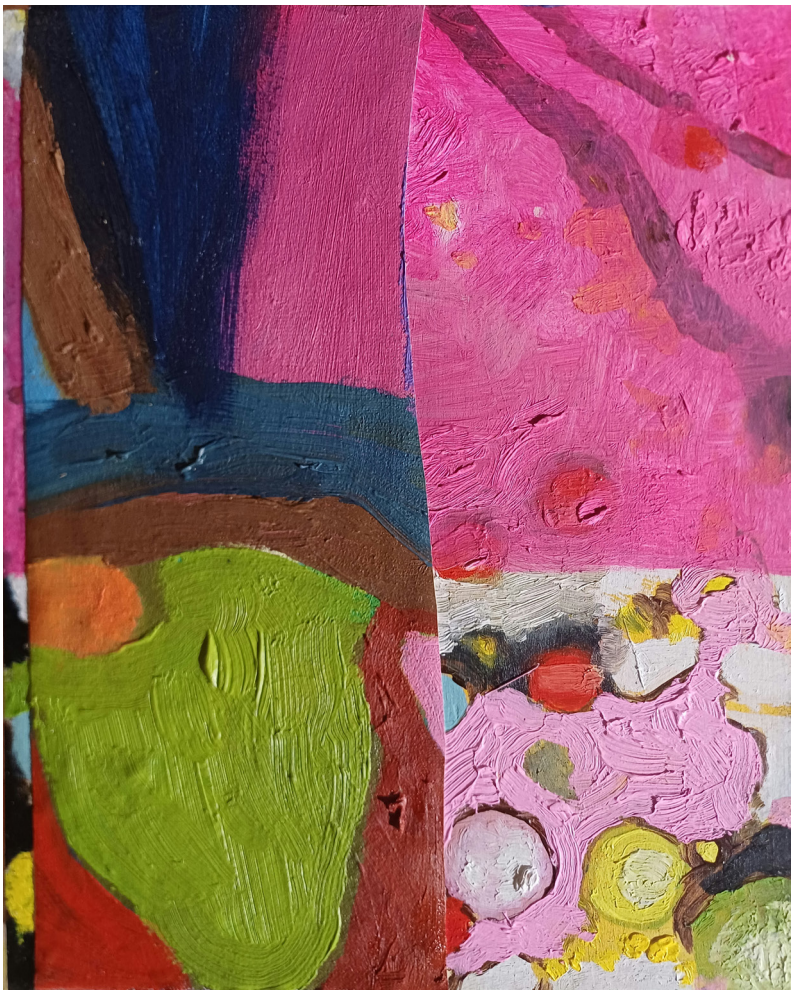
Erin Graham,
"Untitled #2", 2026
Oil on Calico,
60 x 50 cms



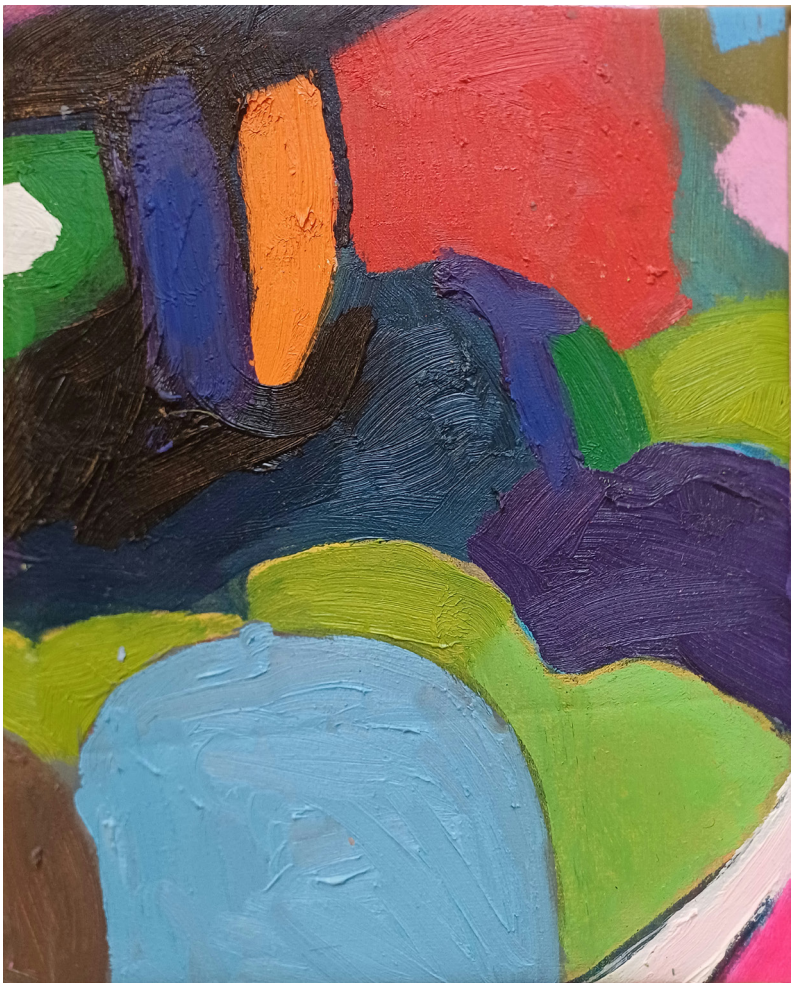
Jenny McConway,
"Belly of the beast", 2026
Oil on Calico,
48 x 37 cms



Jenny McConway,
"Bouncer", 2026
Oil on Calico,
50 x 40 cms



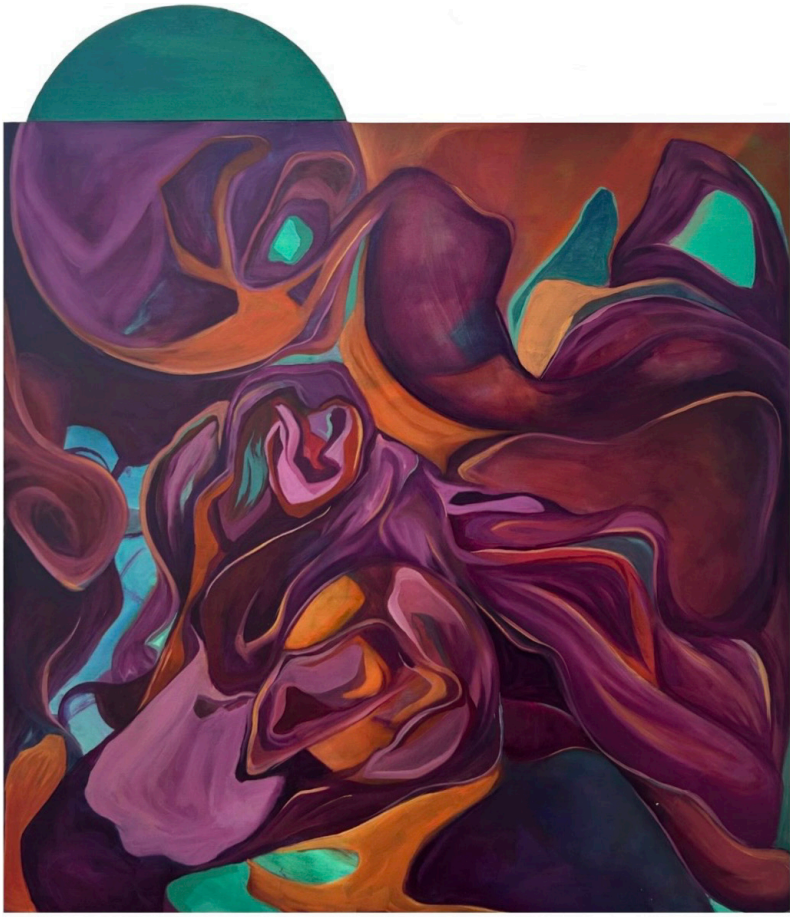
Jenny McConway,
“Glitter tits”, 2026
Oil on panel,
26 x 20.5 cms



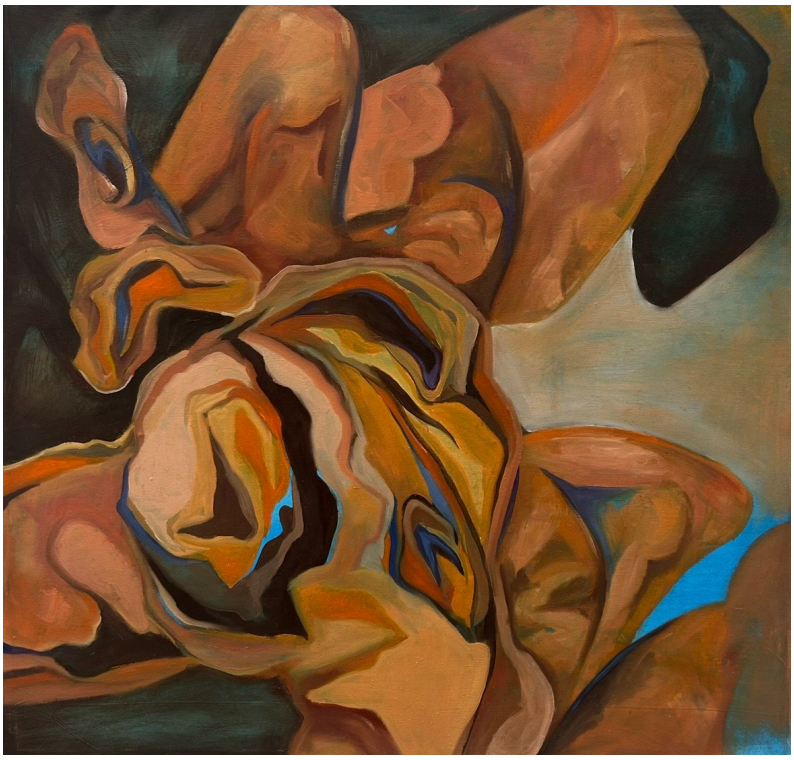
Jenny McConway,
“Crumbs from underneath”, 2026
Oil on Calico,
26 x 20.5 cms



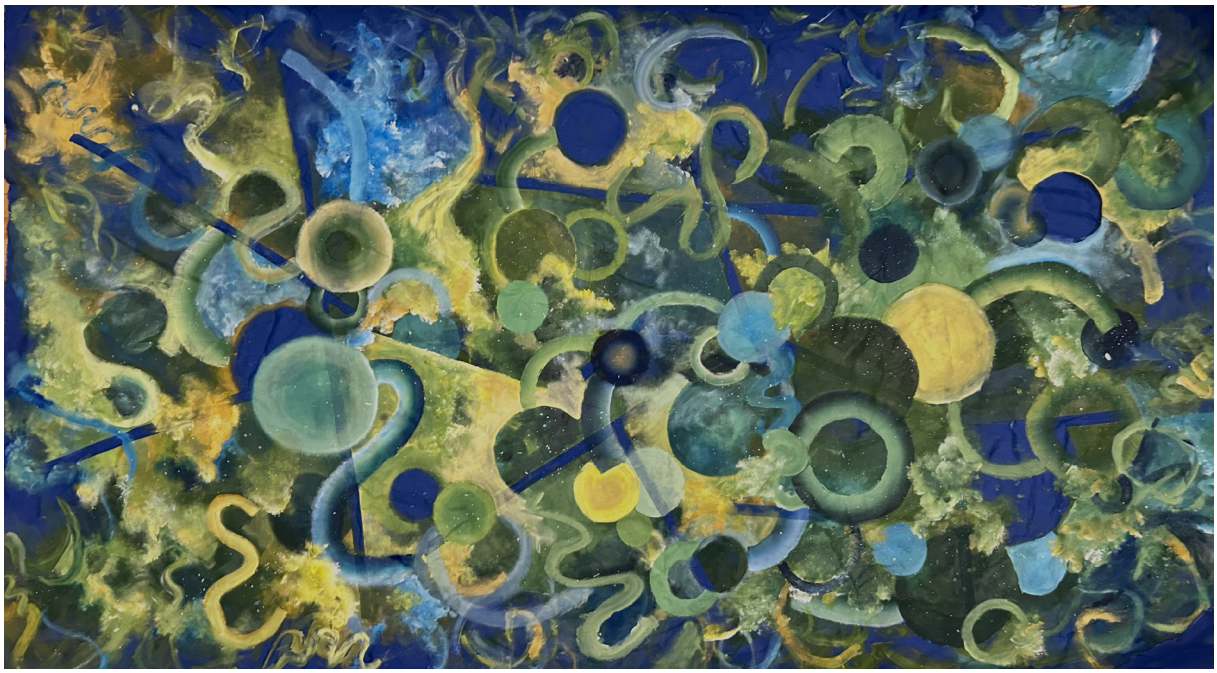
Jenny McConway,
“Green with envy”, 2026
Oil on Calico,
70 x 60 cms



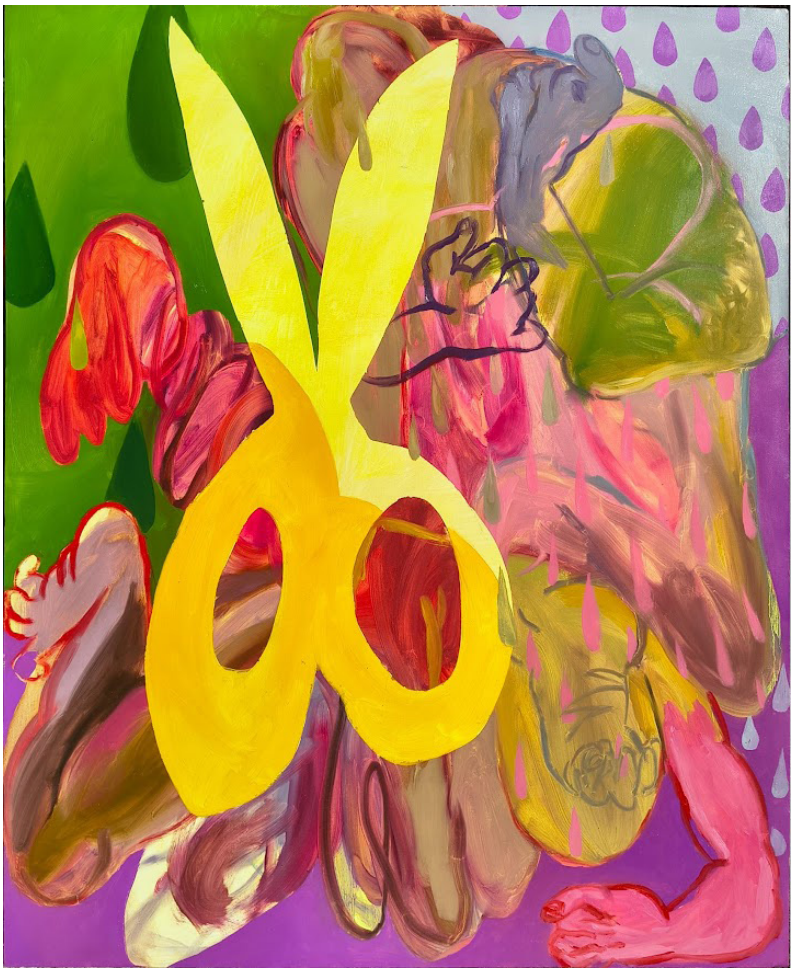
Jodie Lavery,
“Undo”, 2025
Oil on Calico and painted wood,
100 x 100 cms



Jodie Lavery,
“Episodic”, 2025
Oil on Calico,
65 x 65 cms



Jodie Lavery,
“Looking for Answers no. 2”, 2026
Acrylic on Found Fabric,
250 x 150 cms



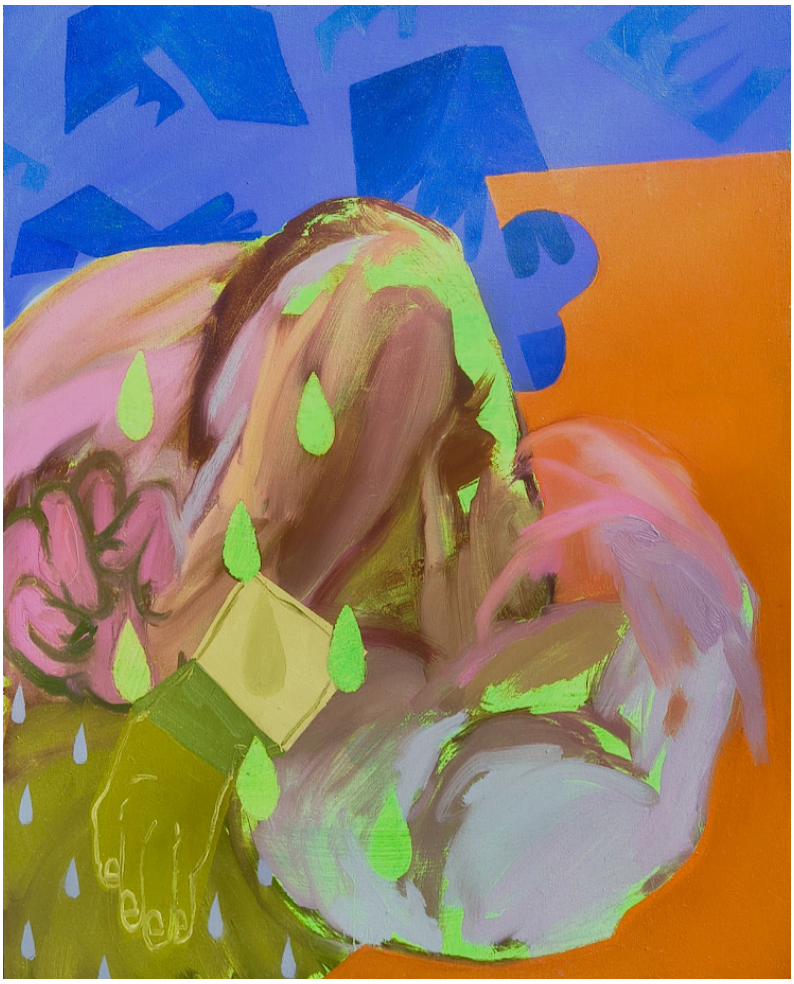
Martha Still,
“Catch and Release”, 2026
Oil on Calico,
115 x 135 cms



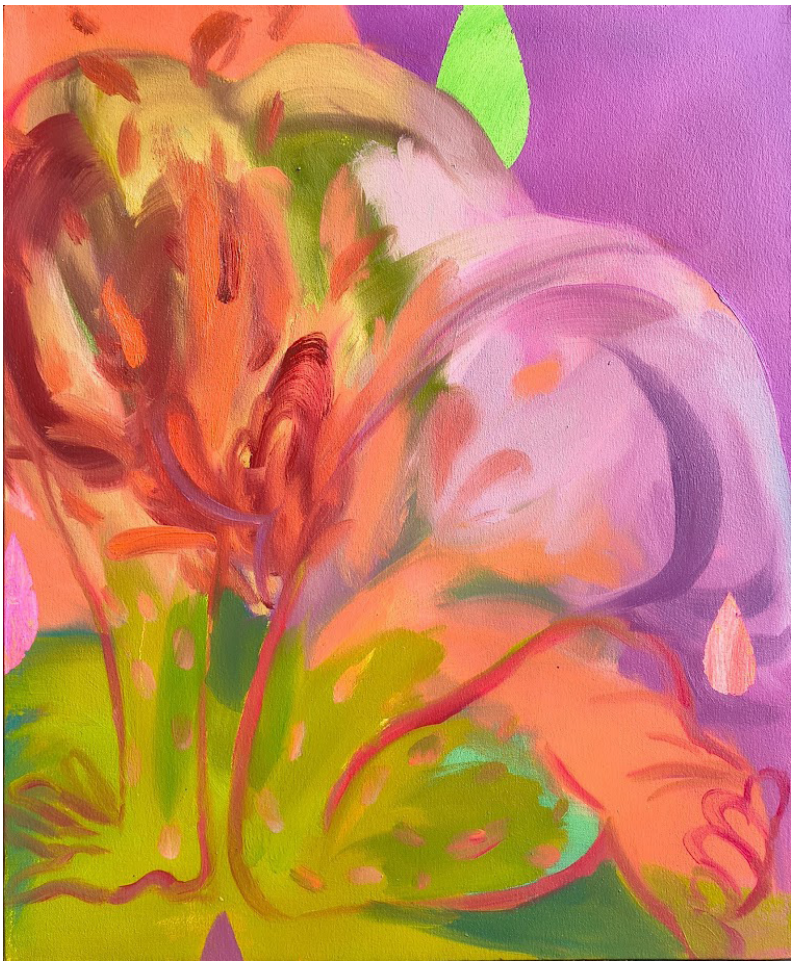
Martha Still,
“Sucker”, 2026
Oil on Calico,
120 x 105 cms



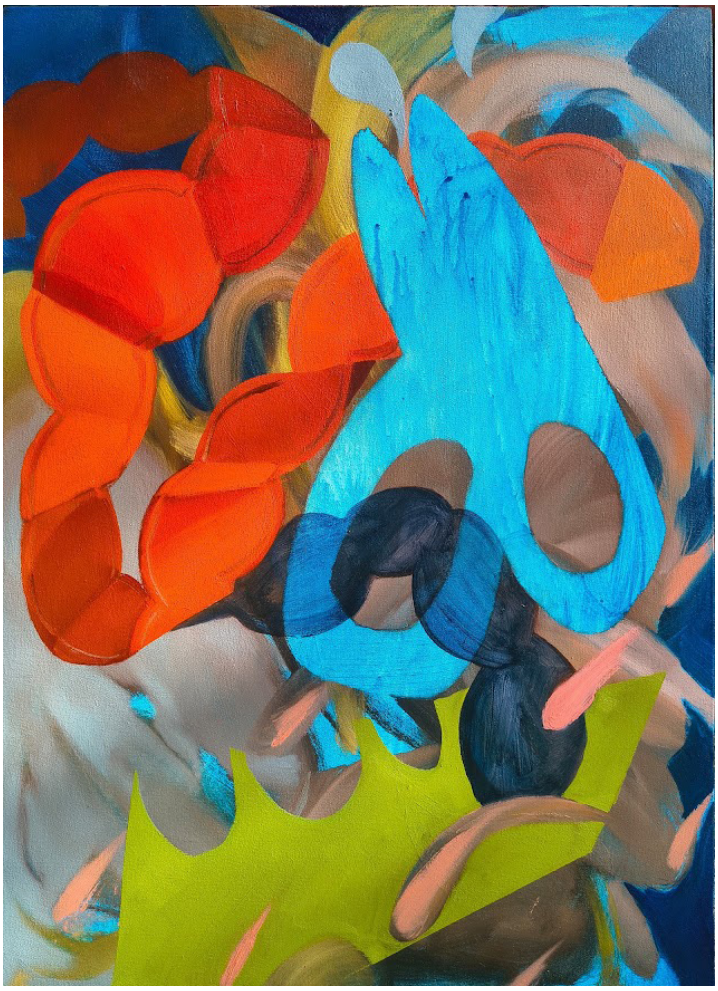
Martha Still,
“Papercuts”, 2026
Oil on Hessian,
30 x 38 cms



Martha Still,
“Melon Thief”, 2026
Oil on Calico,
51 x 61 cms



Martha Still,
“Salmon”, 2026
Oil on Canvas,
51 x 61 cms



Martha Still,
“Fizz”, 2026
Oil on Canvas,
54 x 71 cms



Martha Still,
“Splitter”, 2026
Oil on Calico,
69 x 80 cms



Martha Still,
“Jam and Cheese”, 2026
Oil and Acrylic on Calico,
50 x 60 cms



Martha Still,
“Pussyfooting”, 2026
Oil on Calico,
70 x 80 cms

KATIE LINDSAY GALLERY

29th of October to 21st of November 2026

The Katie Lindsay Gallery is delighted to host E.H, Erin Graham, Jenny McConway, Jodie Lavery, and Martha Still for the exhibition "Debutante".

E.H'S BIOGRAPHY

E.H is a Newcastle based promising contemporary painter, whose practice explores the female form, identity, and societal expectations. Whose education started in higher education, straight through to a first-class honour in Fine Art. With experience in exhibitions in Southern Regional College and Ulster University. Working predominantly in oil paint, she explores the correlation between beauty, femininity, and the masks women adopt in response to historic and modern societal challenges. Lastly, working on the complexities of female experiences and the tension between resistance, conformity, and the value of self-worth.

E.H'S STATEMENT

My practice explores abstract feminine forms that work against societal beauty standards and their complexities. Instead of the male-dominated approval of women in art, I am trying to create more universal and distorted representations that goes against the norm in my own paintings. There is a sense of importance about reclaiming the female nude without stereotypical sexual elements behind them by exploring different narratives of the body.

Each painting is different in what emotion is portrayed, some depict melancholy themes, while some deal with unity, protection, and body autonomy. There is a sense of united women but sometimes, like in life protecting these women can bring a sense of overbearing feelings and isolation, which can sometimes be misconstrued. This shows that even women can sometimes be their own worst enemies, even if their intentions are good.

The characteristics of my female forms appear side profile to represent half of the woman, reverting to the inequality women face today. The long noses depict stereotypical terms used against women as being nosey or butting their noses into someone's business and all the female forms in my paintings do not have lips, symbolising their voices not being heard in a male-dominated society. These subtle expressions and gestures create emotion and, with the use of special tension, the limitations they may face.

ERIN GRAHAM'S BIOGRAPHY

Erin Graham is a Belfast based artist who works primarily in oil paint to explore themes of art history, humour and obsession. She has exhibited in a number of group shows in galleries such as Platform Arts, Engine Room Gallery and Arts For All. She was awarded the 2024/25 Dean's List Award and has also been selected to exhibit work in QSS's renowned 'Emergence' group show. She is currently part of the new cohort of artists partaking in the Superprojects Clancy Quay Development Programme that is supported by NCAD in Dublin and PS2 in Belfast. She is also a studio holder in Flax Art Studios and is now working on a

new body of work that explores the conversation between drawing and painting in terms of humour and bizarre images. Her previous work has been purchased for multiple private collections.

ERIN GRAHAM'S STATEMENT

I am a Belfast based artist who works primarily in oil paint to explore themes of art history, humour and obsession. I work to explore this bizarre mixture of ideas to create dizzying secondary worlds that explore the spaces that images live in, and to question how these images function amidst chaos. Through a wide range of research methods, such as word vomit writing, drawing and obsessing over artists, I gather snippets of text and curious imagery that develop into paintings. Inspired by the postmodernist movement that celebrated popular culture, I transform art historical images into chaotic backdrops for humorous and well-known images, often creating a harmonious connection between multiple historical movements. I aim to poke fun and to create something visually odd, slapping art history in the face yet respecting it all the same. I tell stories, equip one liners and play with colour to subvert the painting norm; I aim to let the fangirls breathe. The root of my practice is the simple idea of being a painter in the studio. To work with colour, stencils and text. To make bad paintings, awkward paintings and honest paintings. To make a prep study, love it, then paint it and hate it. To start over, and over, and over again. To obsess over everything, all of the time.

JENNY MCCONWAY'S BIOGRAPHY

Jenny McConway is an Irish Artist based in Country Antrim. Her multidisciplinary practice includes working across painting, poetry and drawing. Graduating with a BA (Hons) in Fine Art from Belfast School of Art. Her practice follows a gendered experience, exploring the feminine mystique and the binary code held within everyday human experiences.

Her practice is the parallel between paint and words; using pictorial storytelling and poetry as a linguistic method of investigation, she dissects the awkward human experience and manipulates its very weaknesses. Driving material from domestic settings, food items and relationships, situ is between brush stroke, remaining compressed between the very layers of paint. Making obscure and arbitrary decisions with her paintbrush, she builds both figurative and abstracted versions of the story she is trying to tell. The oil paint used is chunky and contaminated, forming skin and then blended into a chemical pulp.

JENNY MCCONWAY'S STATEMENT

I paint with exasperation and I write with starvation, feeding into gestural and textured surfaces, each mark I make is both calculated and articulated. Every single painting is vibrant in stagnation, wrapping around a landscape and built upon layers of static and washed-down colour. My use of shape and colour is the difference between rhyme and rhythm, culminating a parallel between mark-making and line-writing. Counting along with the barometer of a poem, to the conversation my painting is having with me.

My subject matter is self-driven, it's about communication and the subtleties held within everyday interactions. Using conversations and ordinary moments that are almost always looked over and turning them into an oily nonsensical mess. My work is highly personal, a coagulated mass of paint turned into a living breathing shrine to a life still being lived. I feel my work really resonates with the Debutante. I have also felt that hunger in my belly. To be heard and treated with equilibrity. Its the disgust at societal expectations, the animosity towards the very creature that I am and who I do not want to be. I laugh like the hyena in this story and I dance in circles throwing my hair and ripping apart the very regimen of a room. I am proudly not who people want me to be and the Debutante is a very good example of that. Releasing the emulsified carcass that is the body – and giving control to your heart when your head is tilted.

In preparation of this exhibition I have included a poem. I have been working on this since I started painting for the Debutante and I feel it holds the same restless frustration that I am trying to convey with my paint.

"The sympathetic magic in holding something that turned out to be so pointless
Over spilling
Decorating the tarmac
Crumbs from underneath
Twisted and calculated
Barbed door handle
Remaining indignant
To a thought once born
And an action once crucified
Under undue miniscule proportion
I will forever hold my tongue
You can call me what you like,
But don't call me late for dinner
Bloodied knees and hot tumble dryer air
Table legs and birthday cake
How do i look away now that i have seen you ?"

JODIE LAVERY'S BIOGRAPHY

Jodie Lavery is a recent Fine Art graduate from Ulster University, based in Derry, Northern Ireland. Working primarily in painting and ink, her practice explores memory emotion and personal experience through processes of deconstruction and reconstruction. Using abstraction and fragmented imagery, Lavery examines how experiences are remembered, altered, and transformed over time, and how our understanding of the past shifts as we move through the present. Lavery has exhibited artworks across Dublin, Cork and Belfast.

JODIE LAVERY'S STATEMENT

Some experiences arrive quietly and live long after the moment that has passed. Others don't, they settle themselves into the body and engrave themselves in our memories. This is

the space where my work emerges. I am interested in things that resist resolution, tethering between spaces. I have often throughout my studies explored or rather investigated my life. With this came my long interest in the ways trauma and illness alter our understanding of the body and the spaces we inhabit. Often using imagery past memories and landscapes, I explore through paint and ink the representation of such experiences. Almost a fragmented narrative of my life. Raised, scraped and almost muffled paint often appear within the work throughout the years. The colour palette expanding and decompressing with each painting, often showing emotive intent. This ambiguity is spread through my ink studies, a crucial contrast in my work.

MARTHA STILL'S BIOGRAPHY

Martha Still is a painter based in Belfast. She holds a BA from Ulster University, Belfast and has exhibited work across Ireland.

MARTHA STILL'S STATEMENT

My painting practice is concerned primarily with the abject body, and has developed from an investigation into Julia Kristeva's writings on Abjection theory. Kristeva describes the 'abject' as that which is rejected because it threatens the boundary between the self and the other - disrupting identity and threatening the boundary between life and death. For example, waste, blood, pus and gunk disgusts us when seen outside of the body-boundary, because it reminds us of death, which is the ultimate loss of identity.) Works have developed with this definition of the 'abject' in mind, evolving alongside a desire to express vulgarity, intimacy, physicality and playfulness within my paintings.

Bodies are loose and open; figures are layered piles of skin, weaving into each other through fluid slathers and slippages of oily, meaty paint they merge and re-emerge from one-another, surrounded by excess and auxiliary limbs, becoming ambiguous globs of flesh. These forms see-saw between violence and sensuality and tip-toe along the edge of complete collapse. The varied surface of the works aim to mimic the visual appearance of paper collage, which is a fundamental element within my practice. Everyday objects and paper-like forms are thought of as an extension of the body, and as an exploration of the excess and the unwanted; these objects becoming anthropomorphic, secondary bodies. Through witty, messy painting I aim to depict loose and open explorations of bodies which speak about universal aspects of human experience - desire, connection, gunk, puss, fat, and farting.