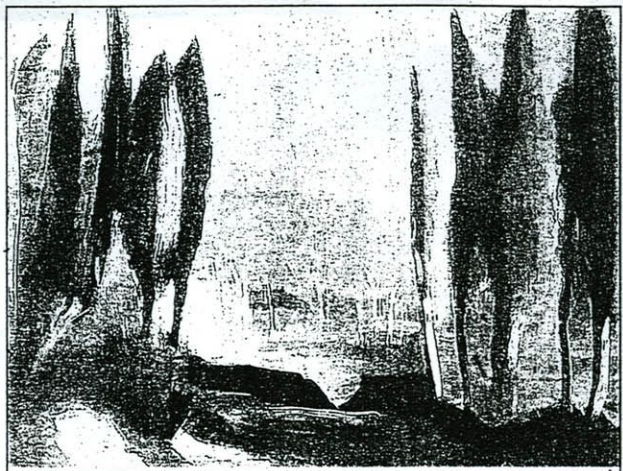


The lie of the land

David Quinn

Kevin Kavanagh, Dublin
David Quinn's landscape series Munnadesha (which must be an anglicisation of *móna* meaning bog or turf, and a variation on 'deise', probably a local landmark) are atmospheric paintings of what appears to be the remains of formal gardens in Co Mayo. These moody, painterly works, which tend toward abstraction, (especially in Munnadesha Pink Cloud and Munnadesha Pale Border), subtly hint at elements of social history through the man-made landscape and both its contrast to its natural surroundings and its gradual integration with it. There are no buildings and no figures, simply structured formal planting and man-made landscape design contrasting with the distant softer lines of natural landscape and indigenous flora. The exhibition continues until 13 November.



David Quinn's designs hint at elements of social history through man-made landscape

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Visual Arts/Aidan Dunne

Looking twice at Manet

- The Tuileries Incident, Mick Wilson**, Hugh Lane Gallery until December 12th
Giuseppe Penone, Douglas Hyde Gallery until December 4th
Knots & Ogham, John Noel Smith, Green on Red Gallery, until November 20th.
From the Hand, John Gibbons, and Stupa, Brian Henderson, Taylor Galleries until Oct 30
David Quinn, Kevin Kavanagh Gallery until November 13th
Crimes Against Humanity, Tony Crosbie, City Arts Centre until November 13th
Valerie Douglas, The Bridge Gallery until November 10th

David Quinn's show consists of a series of subdued studies of a cultivated Mayo landscape, Munnadesha. The dominant colour is green, with some blue in the sky. The forms are broadly stated, with little detail, so that the overall effect is of an abstracted, distilled landscape. Yet the variations in tone and mood that unfold as you work your way around the walls reveal a genuine subtlety. Quinn simplifies, but is atmospherically precise. In this he strikes a chord with the work of Pat Harris, whose North Mayo landscapes, at the Linenhall in Castlebar until Saturday, are beautiful exercises in pared-down painting.