

METRO ARTS

Canvassing the neighbourhood

IT'S TWO years since David Quinn last showed a collection of new paintings. Two years since his work travelled to Tallahassee in the USA. Two years since he was added to the permanent collection at IMMA. Two years since he came from his home in County Mayo with a set of landscapes which are both real and dreamlike.

Surrounded by friends, well-wishers and eager collectors at the opening of his show, Half An Hour of Silence, at the Kevin Kavanagh Gallery, he pauses, looks at his paintings on the white walls and confides, "It's a great moment of release. It's done."

In the morning, Kevin and his family will travel back to Mayo. "Most of these have sold and I'll never see them again," he says.

REGRET

I'm not imagining the hint of regret I detect in his voice.

"I know I sound like a complete wuss but that's difficult," he shrugs. "We have an emotional tie with these. When a painting is completed, or when I think it's finished, it comes into the house and we all live with it and then you know if it's working or not. If it bugs you or if the sky is wrong or something, it then goes out again to the studio. So by the end of the two years they're like members of the family."

Four years ago he exhibited a collection of paintings of



OBSERVER: David Quinn takes inspiration from objects in his own life — like his shed



the garden shed in Rathmines that he used as a studio.

"I like plain everyday things," he explains. "Every artist takes the everyday and hopes to transform it."

He still refuses to travel further than his garden in Mayo to find subjects to paint. He's still obsessed

with the light and atmosphere of his immediate surroundings.

"If you can turn a wet day in Mayo into something that has some element of magic in it, how much better will be the rest of your life," he says.

Quinn's paintings exude a unique sense of calm, a char-

acteristic which confirms his increasing mastery of colour and technique.

WRONG

This proves the wrong time to query this modest man's moments of personal doubt.

"It is an issue," he admits. "The practical side is so much a part of our lives. Lindy (David's wife) is pregnant. We're due our fourth child in a fortnight. A show every two years isn't going to keep us in nappies."

"My driving force after just wanting to do the painting is having the curiosity to see where it's all going to go."