

that particularly attractive rich texture.

At the Kevin Kavanagh, until 28 July, **David Quinn**, who lives in the countryside in Mayo, exploits that which immediately surrounds him as his subject matter. In 'Half an Hour of Silence' he does not portray the lushness of nature but reduces it, and the man-made additions to the area such as houses and farm buildings, to very solid blocks and simplified shapes. These works are purposely flat, the paint very dry. The farm works contain no figures, no animals, no movement. There seems to be a deliberate static quality, a vacant look or an impenetrableness about the buildings with their single dark aperture which adds a slightly disquieting air.

Reviewed

Sub-Sea, Land & Water, Solomon Gallery ends today (01-6794237)

Pop, Temple Bar Gallery until Aug 3 (01-6710073)

Half an Hour of Silence, Kevin Kavanagh Gallery until July 28 (01-8740064)

Greta McMahon and Gavin Hogg, Ashford Gallery until July 26 (01-6612558, ext 104)

Three Sculptors, Cross Gallery until July 28 (01-4738978)

Visual Arts

Aidan Dunne

DAVID Quinn, in *Half an Hour of Silence*, pursues the exceptionally pared down representational idiom that we first saw employed in the work in his previous show.

The terrain remains pretty much the same: a verdant, rural setting in which buildings and vegetation are rendered with a schematic, toylike simplicity. It could be bland and lifeless, and the motif of the shed with its rusted corrugated-iron roof is over-worked, but the pictures are cleverly animated by the glow of what looks

like a raking, evening light (except for the equally effective cold, lunar glow of *Eclipse*). A very simple view of a bale in a field is surprisingly atmospheric, but the revelation of the show is the one figure painting, which works so well that Quinn will surely be prompted to follow its lead.