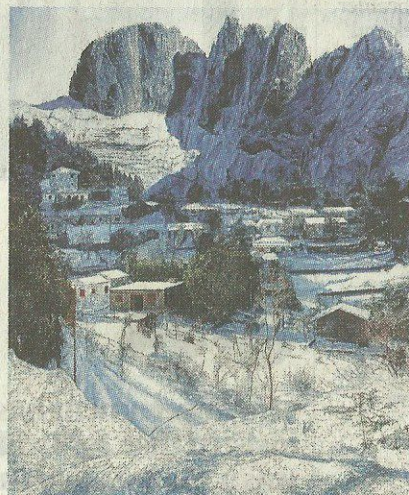
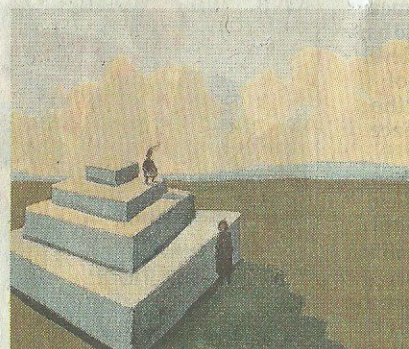


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Aidan Dunne Visual Art



■ Top left, *Two*; and, top right, *Furious Days*, both by Louise Neiland;
above, *Atalanta* by Paul McKinley

particularly compelling and brings to mind the magical work of the tragically short-lived Japanese artist Toshio Arimoto. He visited Europe while still young (he was only 38 when he died) and seeing the art of the early Italian Renaissance painters changed his life, providing him with an allegorical dream world in which his subjects lived, for ever after.

Neiland's dream world has a different grounding, and a different mood, but it is as quietly persuasive and, on occasion, compelling. Technically the work is crisply well made. She is equally comfortable with intimate, small-scale images and epic, three metre-plus compositions that reinforce the sense of vastness that is essential to her aims. Each of the four major rooms of the Taylor features one of these very large works. They are painted on paper and float free against the wall in what is overall a very effective installation. This museum-scale show is, apart from anything else, a great showcase for the potential of the gallery's handsome spaces. Until March 10th, taylorgalleries.ie

Elysian Fields – Paul McKinley
Kevin Kavanagh Gallery, Dublin

★★★★

Paul McKinley's *Elysian Fields* amounts to a portrait of a Greece of the imagination. Hence the reference to the domain of the mythological afterlife, inhabited by "the souls of gods and heroes". He has also made one very fine painting of an associated perennial, the asphodel.

But more to the point, he equally has in mind Greece in the 21st century, a site of economic woe and, at the same time, a hospitable staging post for desperate refugees and migrants. The landscape becomes a vehicle for exploring what is

beyond the immediately visible and familiar.

McKinley defers to the contemporary voyagers as symbolic descendents of the mythic figures of classic antiquity in shaping his vision. His paintings, constituted in fluid streams of oil pigment, depict apparently solid features – such as jagged headlands verdant and in one case snowy uplands – but always, by virtue of that flowing pigment, in a state of flux and curiously malleable. And they are composites of different views, not just edited together but also exaggerated and altered at will.

“In Paul McKinley's paintings, the landscape becomes a vehicle for exploring what is beyond the immediately visible and familiar

Although born in Birmingham, McKinley has long been based in Ireland and has made his artistic career in the country. Beginning with views of urban parklands, he has through many series of paintings explored ideas of the recreational landscape, moving on from the park to more troubling locations that have darker associations. As regards this current body of work he was, presumably, struck by news accounts of a surreal dissociation in the Mediterranean, when tourists at play and desperate refugees at the end of their tether – some of them dying – found themselves in the same space. His linking vision subtly incorporates these circumstances and more, including the saving grace of Greeks who, while themselves in dire straits, reached out to help.

Until March 10th