



Paul McKinley — CANADA

There are a number of early to mid-career artists working in Ireland who make a strong argument for the continued relevance of realist painting. McKinley is among them. Here, he explores sunlight and texture in 1.5, left, pays homage to pointillism in Tourist, nods towards pop art with Chimneys, and makes a less successful foray into monochrome portraiture in a painting called Irma. The result is a somewhat disjointed show, visually speaking. What ties it together is a theme subtly obscured by the exhibition's apparently simple title. CANADA refers to the nickname of a section of Auschwitz where prisoners' possessions were taken for sorting, although McKinley never makes this explicit. He has based his paintings on modern-day photographs of the site, mostly found on the internet, but it is apparent that he is still working out exactly what he wants to say about "Canada". The show shies away from definitive statements, playing instead with viewer expectations while adding to McKinley's persuasive case for the essential pursuit of painting.

Cristin Leach

Kevin Kavanagh Gallery, Dublin, Tue-Fri
10.30am-5.30pm, Sat 11am-5pm,
01 4759514



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