

Tue, Apr 3, 2018, 05:00



Aidan Dunne

## Keith Wilson

*Oliver Sears Gallery, 29 Molesworth St, Dublin*

★★★★

Going by his CV, Keith Wilson studied visual communications (what used to be called graphic design) and illustration rather than fine art, but he turned fairly quickly to painting, and his work has never shown any sign of being the lesser for his lack of a formal painting degree. In fact, from early on, apart from his technical excellence, he has displayed a sure and consistent sensibility.

At first glance, you might have described him as a landscape painter of limited scope. He favoured fairly close-up views of nondescript pieces of rural terrain, often casting his eyes downwards across uneventful tracts of ground: grassland, pools of rainwater, boundary ditches.



'Being Here', by Keith Wilson

His scope was not limited, however, and there was, and is, a universality that emerges through his concentrated attentiveness to the nuances of texture, light and change. Place comes into it, but only insofar as what he does depends on his observing the spaces around him habitually and continually. As far as one can tell, he is not interesting in place in the sense of cultural identity, say, more a particular place as it reflects changes over time.



He shares the Oliver Sears Gallery with Claire Curneen. It is not a two-person show, rather two interwoven solo shows that work very well together. Wilson shows three distinct bodies of work. *Light Falling* is a series of conté drawings around his rural home and studio. As the title indicates, they are studies of light and shade, made with calm, patient precision. In mood and tenor they recall Giorgio Morandi's superb etchings, and to his credit Wilson doesn't come badly out of any comparison. It holds true as well for another series of pieces that switches the title words around: *Falling Light*, a set of small oil on panel paintings that take us indoors and record changes in light, colour and tone in a sky-lit room.

As with the conté drawings, they are individual pieces and, again as with the drawings, they work incredibly well as an ensemble. Also on view are a number of paintings of sections of the landscape, mostly trees, sometimes silhouetted against the sky, always perfectly judged.

*Until May 3rd. [oliversearsgallery.com](http://oliversearsgallery.com)*

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