



Comforting Isolation

This month respected art critic Ian Hill takes over editing the *Ulster Tatler's* Looking at Art column.

NEW WORK

Rosie McGurran, Cavehill Gallery



Rosie McGurran's richly coloured allegories have over the years featured a single sturdy pig-tailed red-faced lass in lisle stockings, heavy long skirt and a pinny with only sleeve frills, her sensible top, and its scooped neckline hinting at disguised sensuality.

Yet about her were the cleaved drumlins of a countryside at dusk, where streams run in the back and out the front of tiny turf-smoked houses and the girl's fancy decorated the dreamt surreal hills with white ponies and wind-blown fairy thorns.

But Rosie's Middleton-influenced and increasingly watery dreams took her from the Ormeau to Connemara's Roundstone and Inishlaeken in homage to an earlier generation of Ulster painters, Gerard Dillon in particular, who'd found inspiration - as Rosie now does - in its comforting isolation.

Indeed her new show, which runs across the hallway from Gavin McCandless's Paul Henry-influenced Connemara landscapes in Catherine and Joseph McWilliams' Cavehill Gallery, dispenses with even this familiar figure. The angular sculpted Galway shores, familiar from works where the figure's very hats were formed from discs of the far from desert island, have become the intriguing focus of a painter who's well on the way to becoming one of Ireland's most important.

Cavehill Gallery, 18a Old Cavehill Road,
March 17th - April 1st 2006,
www.cavehillgallery.com