

# DELICIAS DE LA CRISIS

Alexander Barry / Jeanette Doyle / Selma Makela /  
Paul McKinley / Tamsin Snow / Sarah Tynan

28.11.09 - 23.12.09

Oonagh Young Gallery is delighted to launch this year's group exhibition featuring artists from a variety of disciplines at different stages of their career. These Christmas exhibitions are regarded as incubator projects as they offer the audience drawings, sketches, paintings and print works which form the basis of each artists' practice. 'Delicias de la Crisis' follows last year's very successful 'Mark' exhibition celebrating original works on paper which were accessible for new contemporary collectors.

Noticeable fallout of the economic downturn is the questioning of the relevance of art by those in power. The very production and display of art itself has become rebellious in a time where contempt is expressed for everything other than what is deemed 'necessary' to survival. As Jeanette Winterson said "Art is like oxygen" and needed more in times of crisis than at any other time. Offering art as a delicacy is an attempt to highlight art as something fragile yet a vital part of life which is required to sustain the human spirit when all else fails. Rather than adhering to a predefined categorisation of art as luxury or as investment, these works verify on-going investigations and sensitivities to the contemporary world by individual artists whose works accentuate art as 'essence'.

Alexander Barry believes in the power to sanitize the unthinkable with his pen and ink drawings. Jeanette Doyle's practice concerns itself with the familiar, the legible and the tangible with a parallel tangent which expresses more private abstract concerns often made manifest in the production of drawings. Often using weather phenomena, Selma Makela explores the boundless location of memory and experience. Her paintings appear both real and, at the same time, dreamlike as distilled fragments which create suggested narratives. Paul McKinley's current practice takes the historical and mythological aspects of St. Anne's Park, Dublin, and the surrounding areas as the basis for his new work. Experiences felt or witnessed are also embedded into the work to give the paintings and drawings a particular sense of place while referencing things outside the direct physicality of the park itself. Tamsin Snow considers the methodologies of assemblage or montage and draws directly from art historical paintings and archives. Sarah Tynan's practice is informed by the uniformity and artificiality of institutional spaces and her meticulous drawings seek to undermine, in particular, the corporate aesthetic.