

Glittering black

LAUREN HISADA *looks for discord and finds harmony instead, thanks to Niall de Buítléar's entrancing paper world.*



OUT OF ORDER

Niall de Buítléar
The Lab Gallery

Somewhere between a colony of ant hills, crop circles, and the kinds of symbols one might find in ancient Native American tapestries lies the underlying aesthetic of Niall de Buítléar's mysterious sculpted forms. Titled 'Out of Order', one might guess the exhibition to be marked by chaos – some visual disarray, at the very least. But it is the most graceful kind of order that characterises de Buítléar's self-dubbed 'family' of delicate paper objects.

I had never been to the Lab Gallery before; tucked away on Foley Street, it wouldn't be

difficult to pass by – but upon entering this impossibly peaceful space, silent and flanked by ceiling-to-floor windows, I was thrilled I didn't. What a perfect escape from the bustling surrounds.

This is a two-part show beginning on the first floor. Though the highlight is undoubtedly de Buítléar's small-scale black paper sculptures (displayed in three sets of 18), de Buítléar has also included a series of drawings. These drawings, meant to be taken as a kind of accompaniment to the sculptures, seem to function as blueprints – each appears to be an aerial view of the 3D pieces, done in white pencil on black paper. I appreciated their presence (though they were not essential); in my eyes, they highlighted

Art NOTES

Looking for a special treat tonight? Head on over to The Doorway Gallery, where painter (and maitre d' of ITV's *Hell's Kitchen*) Nick Munier will be exhibiting his fresh and colourful artwork in 'Forty Four', an exhibition to commemorate not only his blossoming art career, but also his 44th birthday. You may know Munier as the former manager of Marco Pierre White's Belvedere restaurant, or as the co-owner of French bistro Pichet. You'll probably know he's got a flair for all things sensory, so check it out. It's bound to be a tasty affair.

Opening tonight, August 4th, 6-8pm, and continuing until August 25th, 24 South Frederick Street; thedorwaygallery.com

the endless layers of carefully molded paper that went into the creation of the sculptures. Sediment steadily carved by the ebbs and flows of tides comes to mind.

De Buítléar's work would indicate a fixation with methodical task and repetition. However, the slight details that distinguish each individual work from the next are equally indicative of a creative mind that tires of monotony. The human hand detectable throughout (as a result of slight, deliberate imperfections) infuses each piece with life and personality.

Examine each and you might get the feeling that these objects are operating on a cellular level, like tiny microorganisms which split and multiply seemingly by their own rules, while still adhering to a larger life principle. Or on the converse, they can be read as something massive in scale, like a series of miniaturised Vesuvian mounds.

Similar notions are provoked upstairs, where two more components have been added to the show. While the drawings to the left (penstrokes, which seem to collectively emulate the texture of cloth) are attractive enough, you'll likely find more pleasure in inspecting the three pieces on the wall opposite you.

With the same kind of organic patterns seen in the work downstairs, circular forms loosely reminiscent of ripples or spirograph art multiply across three pegboards. I can't help but see these shapes as some kind of virus in microscopic view – beautiful when inspected close-up, and pervasive. Appropriately, I don't believe you could summarise de Buítléar's show in any better way.

Until August 20th, Foley Street, Dublin 1, 222 5455