



VINCENT DEVINE (IRISH, b.1986)

“FRANCIS BACON”

Acrylic on canvas
 Each panel: 182 x 122 cms.
 Signed and dated verso
 Created in Ireland 2018

€80,000 SOLD

This painting is a response to the documentary “Francis Bacon: A Brush With Violence”. The triptych is a depiction of Bacon’s childhood, adult life and death. The first panel is imbued with the suffering Bacon endured at the hands of his father as a child, the limbs stunted to represent restricted movement. The horse skull is a link to his fathers trade as a horse dealer and the theme of the horse runs throughout this painting. The second panel is a telling of his life using the human anatomy as symbols, one such instance; the violently painted lung reflective of his addiction to smoking. Many symbols can be found throughout and hidden in this portrait but the most poignant is the last panel; a commentary on the afterlife and his hypothetical ascension to the afterlife. The horse ribs function as wings, the very thing that caused him pain releases him from that pain in the presence of death.



VINCENT DEVINE (IRISH, b.1986)

“VINCENT’S”

Acrylic on canvas
Each panel: 182 x 122 cms.
Signed and dated verso
Created in Ireland 2019

€120,000

The triptych tells the story of the life of Vincent Van Gogh. A historical figure who is commonly misconstrued, the painting seeks to challenge conventional views of Van Gogh as a painter and person. On the left panel sits Van Gogh. The human anatomy chronicles his varying illness and misdiagnosis. One poignant but slight observation are the jaw muscles in a clenched motion to represent his violent episodes, which are now attributed to undiagnosed bi polar disorder. His intestines glow representing his intuition and also his ingestion of turpentine accidentally. The central panel sees Van Gogh in ascension to the afterlife, his elevated spirit observes his foetal human corpse. An obelisk frames the encounter. In the right panel stands a single cypress tree, a tree he painted more frequently before his death; now debated to be accidental as opposed to suicide. Van Gogh’s body, returned to the earth in the central panel has reformed on earth again, embodied as a cypress tree. The clouds swirl behind indicative of his painting “Starry Night”; the perfect visual depiction of turbulence before the advent of aviation; proof of his intuitive genius.



VINCENT DEVINE (IRISH, b.1986)

“THE DÜRER DICHOTOMY”

Acrylic on canvas
 Each panel: 182 x 122 cms.
 Signed and dated verso
 Created in Ireland 2019

€80,000

This painting is centred around themes of religion and uses the image of German printmaker and painter Abrecht Dürer to carry these themes. The central panel dominates, Dürer depicted as Jesus Christ. To some Jesus is the epitome of the exemplary embodiment of morality in human form and conduct. The figure has three hands, one blessing the viewer, one himself and one holds a book. The figure is in the process of appearing or disappearing depending on the viewers religious dispositions. The right panel depicts a male figure, reaching out across the canvases, towards what? It is left for the viewer to deduce! The human anatomy is depicted throughout, heavily symbolic on the female figure in the right hand panel. This figure was inspired by a statue of the Greek Venus; the Goddess of Love. We see her milk ducts proudly on display and a parrot perched gently on her shoulder. The parrot is commonly associated as being a paradisaal bird. The entire painting carries a renaissance ideology; to paint the unpaintable, a scene that looks three-dimensional but could never exist in the three-dimensional plain.



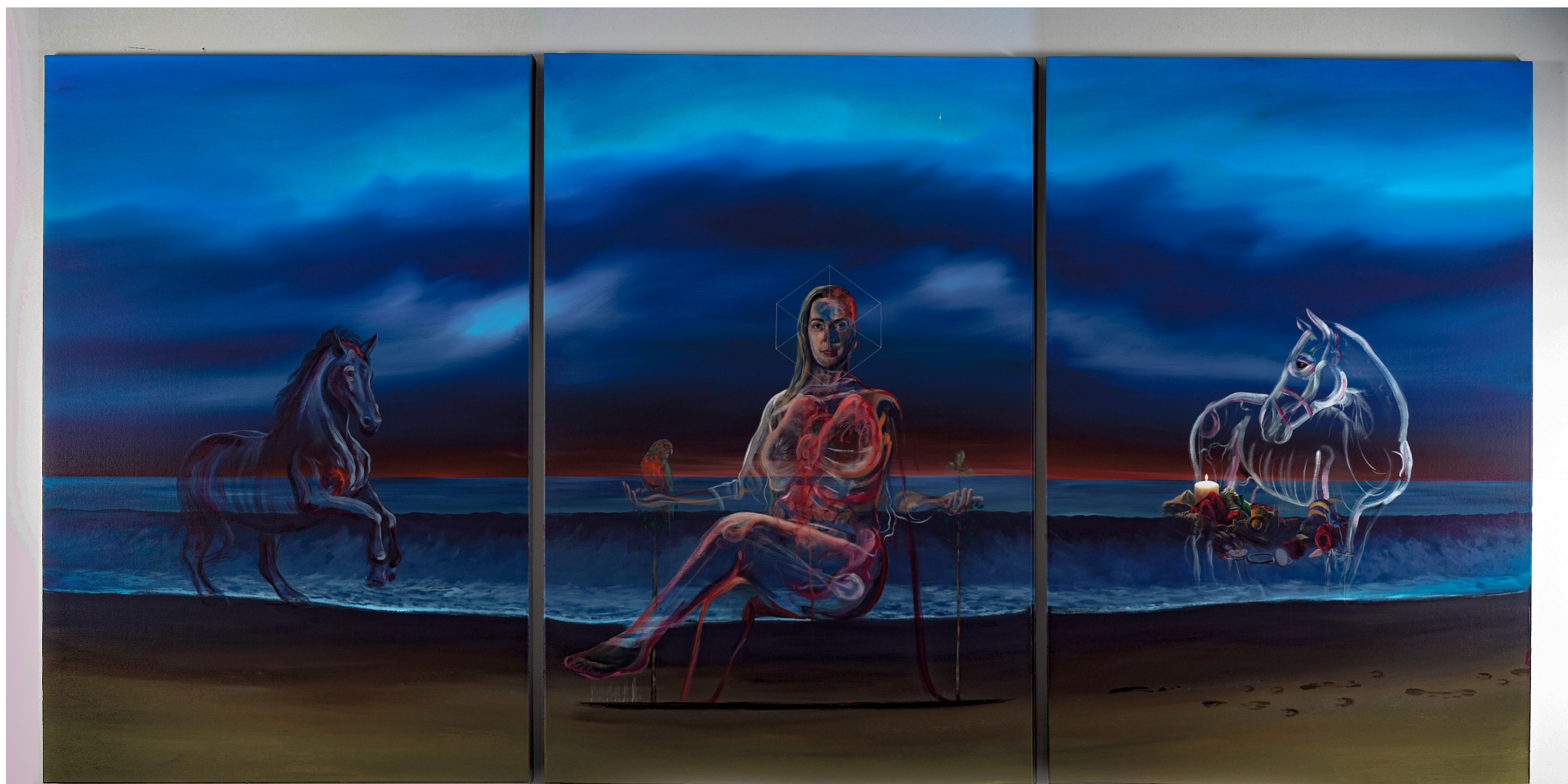
VINCENT DEVINE (IRISH, b.1986)

“TRIPTYCH PORTRAIT OF ARTEMISIA GENTILESCHI”

Acrylic on canvas
 Each panel: 182 x 122 cms.
 Signed and dated verso
 Created in Ireland 2020

€80,000

Charged with the visceral emotion, passion and turmoil of her life, this painting of Baroque painter Artemisia Gentileschi is brimming with feminist themes. Artemisia commands attention in the middle panel of this triptych, her foot atop a human skull, injecting her into her most famous painting “The Beheading of Holofernes”. The skull could also symbolise her unrealised revenge on her rapist, Agostino Tassi, her teacher and family friend who raped her at the age of 17. The scene of the rape occupies the left panel, the ultramarine blue and realistic depiction of fabric a nod to Artemisias own painting practice. Her little finger is outstretched in the delicate fashion of a lady, the finger binding torture she endured during her rape trial evident on closer inspection. Her five children, only one surviving to adulthood, adorn her ears and prop gently against her raw and spiked heart, symbolic of the trauma of her rape and torture. She sits defiantly, empowered in her suffering and endurance. The right panel depicts the Ancient Egyptian deity Hathor. She sits atop a male human chair, his pose subordinate, her labia highlighted indicating intercourse. Hathor exemplifies female rage and nurture as outlined and chronicled in the Ancient Egyptian hieroglyphics and the dichotomy that most women possess; the ability to grow and destroy life simultaneously.



VINCENT DEVINE (IRISH, b.1986)

“TRIPTYCH PORTRAIT OF VICKY PHELAN”

Acrylic on canvas
Each panel: 150 x 100 cms.
Signed and dated verso
Created in Ireland 2020

Auction Price Realised €58,000

Straddling the boundaries of Realism, Surrealism and Expressionism, the painting is infused with a mysterious pulse that resonates beyond the canvas. Reading from left to right, Vicky Phelan’s narrative is conveyed as past, present and future acted out on Doonbeg beach in the west of Ireland. The left-hand panel is dominated by a powerful assemblage of flesh and bone whose forward motion is suddenly halted. The centre panel dominates. Here the sitter engages directly with the viewer. Events, both joyful and traumatic are rendered symbolically. Her outstretched right hand supports a bird, a young crimson rosella, representative of her daughter; on her left hand, her son as a sapling oak. Beneath her left foot, a colonnade represents a legal triumph while shamrocks close to her heart are emblematic of the continuous support she has received from the people of Ireland and beyond. Within her torso, invisible cancer is made visible. Her eyes are bright with strength and hope. In the right-hand panel a horse is looking backwards, a collage of powerfully charged symbols is placed between its hind legs and forelegs. A flickering candle reminds the viewer of the fragility of life itself. Indented into the sands beneath, Vicky Phelan’s footsteps leave the canvas.



VINCENT DEVINE (IRISH, b.1986)

“A PORTRAIT OF JOHN HUME”

Acrylic on canvas
150 x 150 cms.
Signed and dated verso
Created in Ireland 2021

€50,000

Charged with the passion, colour and energy he exuded when alive, the painting expresses the life of the incomparable John Hume. A powerhouse of the political world and recognised internationally as a man dedicated to bringing peace to a troubled Northern Ireland. Devine presents John Hume as a father, husband, politician and most importantly a human being concerned about our common interests. Hume is the only person to hold the Nobel Peace Prize, Martin Luther King Award and the International Gandhi Peace Prize. He also marks his work founding the Credit Unions around Ireland as one of his proudest achievements. An event that was to prove a seminal moment in the trajectory of Hume's life was an encounter with the British forces where he was drenched in purple dye, commonly used to mark rioters. We see this throughout Hume's body in the portrait, the scars from the event worn proudly in the name of peace. The honey bee perched on his shoulder symbolises his love of chocolate and honeycomb. On painting this portrait his wife Pat Hume sadly passed away, she enters the painting from the left to join her husband John in the afterlife, as they prepare to reunite, cross the bridge and board the boat waiting on the horizon.



VINCENT DEVINE (IRISH, b.1986)

“AT THE GATE”
A Triptych Portrait Of Jack B. Yeats

Acrylic on canvas
 Each panel: 182 x 122 cms.
 Signed and dated verso
 Created in Ireland 2021

€80,000

Jack B. Yeats is one of Ireland's most celebrated painters. Jack documented life in rural and urban Ireland, from the worker in the field to the busy hustle and bustle of Dublin City life. His most poignant works document the aftermath and those left behind in the wake of the violence seen in Ireland's fight for independence during and since English rule in Ireland. A non-violent and somewhat reserved man Jack B. Yeats is an elusive character. Devine's triptych honours the work practice of Jack while also dealing with themes about Ireland's History. Jack occupies the right panel, not centered to represent his private nature. His anatomy is heavily symbolic, the swan evocative of the myth of the Children of Lir. He never had children, his children being the paintings of the history and myths of Ireland. His wife Cottie a beautiful rose suspended sans gravity in by his side. The white horse dominates this painting, its eye fixed on the viewer, in judgement. The white horse of Tir Na n-Og returns from the land of youth to the Irish landscape and questions the integrity of the spectator and their knowledge and protection of Irish heritage. Finally, under the shadow of Benbulbin, said to be the place of favour for all the Yeats family, we see a skull as a monument to ancestry. No creed or colour, only the one thing that unites us, our commonality of physical form and life. The skull is emblematic of the loss and abuse of those lives under a regiment of oppression and violence. The blossoms however symbolise the Irish people's ability to make beauty from this violence to prosper and grow here and through our huge diaspora internationally.