

VINCENT DEVINE

Artist Profile

(IRISH, b.1986)
www.vincentdevine.com
vincent@vincentdevine.com



Vincent Devine is an Irish artist based in Co. Offaly, Ireland. He learned to draw at the age of 4 and paint at the age of 9. He studied at The Technological University of the Shannon: Midlands Midwest and holds an Honours Degree in Visual Communications. Devine’s work is in public and private collections internationally, and he has exhibited in Hong Kong, Toronto, Miami, and extensively in the UK and Ireland. His work has featured in many publications, including The Irish Times, The Sunday Business Post, and the Irish Independent. His record-breaking portrait of female health campaigner Vicky Phelan garnered national coverage, including features on RTÉ News and Nationwide. His oeuvre focuses on reconstructing tree forms, while his portraiture reflects his love of the human anatomy and the unseen.

In 2023, his work expanded into cancer research when he was invited to work with University College Dublin to depict the intricate layers of cancer. While working closely with cancer researchers and patient advocates, Devine has developed groundbreaking paintings that, through public engagement events, help communicate complex subjects to increase awareness and improve public engagement with the sciences. His work serves as a visual medium that dismantles barriers, inviting viewers to contemplate and explore profound subjects beyond traditional methods.

Patient Advocacy Collaborations

Vincent Devine’s journey into cancer research began with The Triptych Portrait of Vicky Phelan, a profound artwork capturing Phelan’s courageous advocacy in exposing systemic failures within Ireland’s healthcare system. Diagnosed with cervical cancer after a missed diagnosis in 2011, Phelan’s refusal to sign a non-disclosure agreement during her 2018 legal battle brought national attention to the CervicalCheck scandal, prompting significant reforms in women’s healthcare. Collaborating closely with Phelan, Devine crafted a trip-tych that symbolizes her past, present, and future, set against the backdrop of Doonbeg Beach, her cherished sanctuary. Through a blend of Realism, Surrealism, and Expression-ism, the triptych conveys Phelan’s resilience, advocacy, and unwavering commitment to women’s health rights. This seminal piece not only honors Phelan’s legacy but also laid the foundation for Devine’s ongoing collaborations with cancer researchers, patient advocates, and institutions like AICRI, using art to bridge the gap between science and the public.



“The Vicky Phelan Portrait” (2021)



“The Vitruvian” (2023)

Patient Advocacy Collaborations

In 2023, Vincent Devine’s work expanded profoundly within cancer research through a collaboration with University College Dublin (UCD), inspired in part by the impact and legacy of Vicky Phelan, a celebrated advocate for cancer awareness and patient rights in Ireland. Invited to visually interpret cancer’s complexity, Devine worked closely with researchers and patient advocates to create powerful paintings that depict the layered realities of cancer.

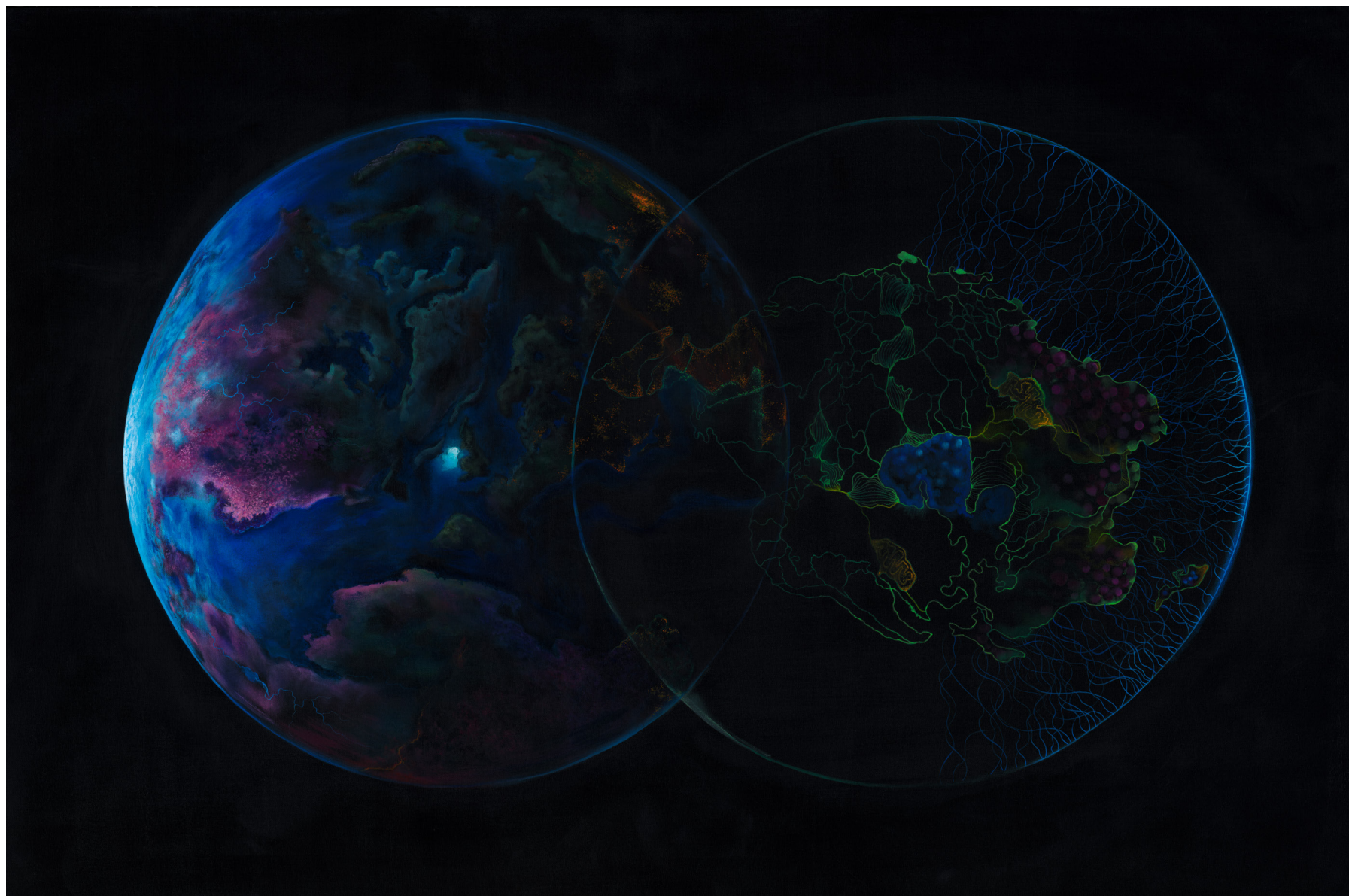
His artwork, notably The Vitruvian: Uncovering the Layers of Cancer, builds on Phelan’s legacy, connecting deeply with the public through the exploration of science and empathy. These public engagement pieces foster greater awareness and understanding of cancer, serving as visual platforms that break down scientific barriers and invite the viewer to engage with the science and humanity behind the disease.

Vincent Devine’s collaboration with the All-Island Cancer Research Institute (AICRI) exemplifies the intersection of art and science, using visual storytelling to communicate complex scientific ideas to the public. His work with AICRI underscores a multidisciplinary approach, blending artistic creativity with cutting-edge cancer research. Through his paintings, Devine brings to life the intricate layers of cancer biology, patient experiences, and scientific advancements, making them accessible to a broader audience. His projects, such as Crann Comhair, are emblematic of this collaboration, incorporating symbolic representations of cancer research, patient care, and key historical milestones in healthcare.

Working alongside cancer researchers, patient advocates, and institutions across Ireland and internationally, Devine fosters a unique dialogue between science and art. AICRI’s partnerships, including those with the Cancer Moonshot initiative in the US and the Ireland-Northern Ireland-NCI Cancer Consortium, have allowed Devine’s work to resonate globally. His art serves as a bridge between researchers, patients, and the wider public, highlighting the importance of international cooperation in cancer research. This multidisciplinary synergy not only enhances public engagement with scientific endeavors but also emphasizes the human aspects of cancer care and research, reflecting AICRI’s ethos: “With the patient; around the patient; for the patient.” Devine’s ability to visually interpret complex concepts ensures that the collaborative efforts under AICRI are not only recognized but also deeply felt, promoting awareness, empathy, and hope in the fight against cancer.



“The Blossoming” (2024)



VINCENT DEVINE (Irish, b.1986)

"NEXUS"

Acrylic on canvas

150 x 100 cms.

Signed and dated verso

Created in Ireland 2024



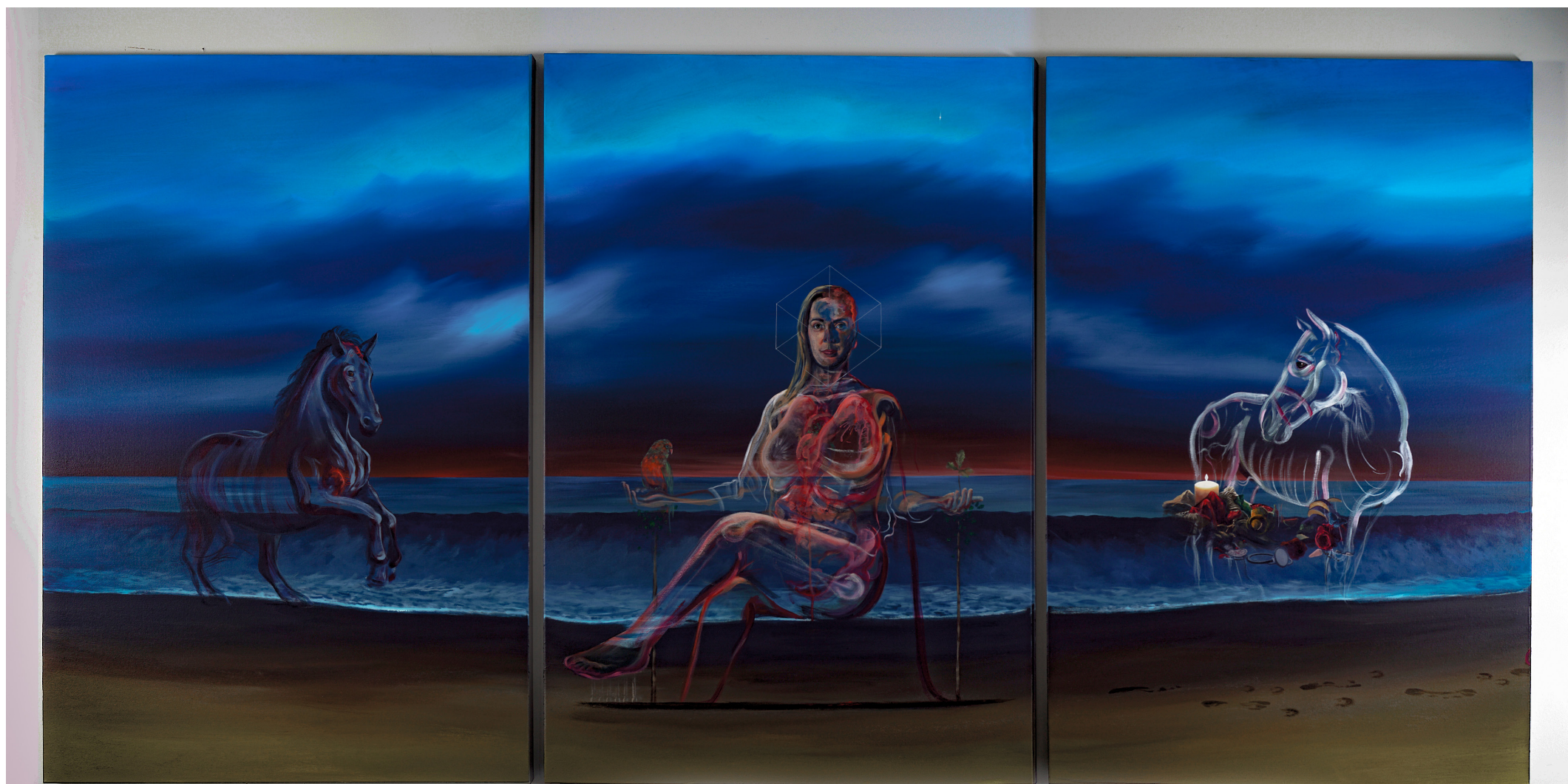
Commissioned by The All Island Cancer Research Institute (AICRI) www.aicri.org

In NEXUS, we explore two Earths – one from the distant past and one from a speculative future – revealing insights into life, the ancient roots of cancer, and our quest to understand this complex disease.

On the left, Earth appears as it was 100–150 million years ago, before continental drift shaped the world we know today. The united continents remind us that all life was once connected. Another ancient link uniting us across time is cancer. Recent discoveries show that even dinosaurs suffered from cancer, proving it is not a modern illness. This ancient world features vibrant rivers symbolizing the disorderly blood vessels often found in tumors. Near one river, dense magenta-coloured flora hints at how pathologists grade cancer by examining tissue under a microscope. Closer to the river, the flora becomes chaotic, reflecting the unregulated growth of cancerous tissues. Splashes of colour in the upper right represent innovative imaging techniques that reveal diverse cells, including immune cells, within tumours. At the ancient Earth's centre, a bright glow marks where Ireland once lay, symbolizing hope and the vibrant cancer research thriving there today.

To the right, Earth transforms into a vision 250 million years into the future, where continents have converged into the hypothetical supercontinent, Pangea Proxima. This future Earth mirrors the structure of a human cell. A blue nucleus holds the cell's genetic material, DNA – the blueprint for life and often the starting point of cancer. Nearby, another nucleus begins to change, symbolizing uncontrolled cancer cell growth. Surrounding the nucleus, orange mitochondria fuel the cell with energy through respiration. Purple bubbles represent the cell's internal sorting and transport structures, or vesicles, which send messages between cells, potentially fuelling cancer spread. To the far right, a vesicle carries genetic material, highlighting the communication that can promote cancer's progression. Waves of blue fibres weave through the space, representing the extracellular matrix that supports cells and facilitates communication, alluding to how cancer cells connect with their microenvironment and spread.

These two worlds illustrate life's extraordinary journey – from ancient Earth to complex cellular biology – highlighting the interconnectedness of all living things. The future Earth pays tribute to scientific progress, demonstrating that as our understanding of biology grows, so does our ability to combat diseases like cancer. It also underscores the importance of global collaboration, showing that by uniting our knowledge and expertise, we can better address humanity's shared challenges.



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)

“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.

THE VITRUVIAN: UNCOVERING THE LAYERS OF CANCER



VINCENT DEVINE (IRISH, b.1986)

“THE VITRUVIAN: MOLECULAR LEVEL

Acrylic on canvas
80 x 80 cms.
Signed and dated verso
Created in Ireland 2023

Commissioned by UCD Conway Institute, University College Dublin; supported by Science Foundation Ireland

Here, we see The Vitruvian has birthed the twins seen in the main painting. They both share a table, the biological twin doing the everyday things a child does while the digital twin wears the scars, treatments and experiences of all those children who leave a legacy of their experience with childhood cancer. With this legacy and cancer research, other children may benefit in the future from access to more precise, less harsh treatments. Devine worked with patient advocate Alan Pearson who graciously helped inform the content of this painting. His daughter Clíodhna (Beany) Pearson died in 2021 from neuroblastoma. The multitude of stars in the background set against the galaxy represents all the children including Clíodhna who have lost their lives to cancer, they provide a small guiding light to help provide research into these softer treatments in paediatric cancer.

THE VITRUVIAN: UNCOVERING THE LAYERS OF CANCER



VINCENT DEVINE (IRISH, b.1986)

“THE VITRUVIAN”

Acrylic on canvas
150 x 150 cms.
Signed and dated verso
Created in Ireland 2023

Commissioned by UCD Conway Institute, University College Dublin

The prevention, diagnosis and treatment of cancer is a major challenge for us as humans. In November 2022, Vincent Devine collaborated with Professor William Gallagher and other cancer researchers in UCD, along with patient partners, to explore how cancer affects patients and their families: from molecules, to cells, to tissues, to impacts on the whole human body, to personal impact. The result is a series of co-created artworks, ‘The Vitruvian: Uncovering the Layers of Cancer’, which provide a unique insight into how researchers at UCD Conway Institute study cancer through different perspectives and approaches alongside how patients experience this disease. Conversations with both cancer researchers and patient partners have been translated into a set of five paintings by Devine, which incorporate both visual scientific imagery and the human experience of cancer into their design.

THE VITRUVIAN: Main Painting Synopsis

This painting shows in an integrated fashion how researchers study cancer at a whole body, tissue, cellular and molecular level, while also illustrating the inter-twinned journey of those affected by cancer. Devine took the universally recognised image of Leonardo Da Vinci’s “Vitruvian Man” and used it as a vessel to communicate and reflect 21st century cancer research. The Vitruvian has both male and female genders overlapping, co-existing as one. This is to reflect that cancer affects both genders in different and sometimes similar ways. Moving from the head to the feet of The Vitruvian, we see the breath of cancer research work at the UCD Conway Institute symbolically represented. In the original “Vitruvian Man”, there is one circle; however, in Devine’s piece, there are two circles. This is to represent cell division, which is key for both life but can be uncontrolled in the case of cancer.

<https://www.ucd.ie/conway/engagement/publicengagementevents/thevitruvianuncoveringthelayersofcancer/>
Please follow this link for a more detailed analysis of the painting

THE VITRUVIAN: UNCOVERING THE LAYERS OF CANCER



VINCENT DEVINE (IRISH, b.1986)

“THE VITRUVIAN: WHOLE BODY

Acrylic on canvas
80 x 80 cms.
Signed and dated verso
Created in Ireland 2023

Commissioned by UCD Conway Institute, University College Dublin; supported by Science Foundation Ireland

In this painting, we see The Vitruvian figure in motion. It is walking forward to symbolise action; the actions and steps the patient, surgeons and researchers must take to intervene and treat the physical body, including the tumours as they present themselves. The Vitruvian wears the patient's scars and highlighted areas indicate areas of the body that are affected symptomatically pre- and post-treatment. The Da Vinci robotic arms surround The Vitruvian, an innovative surgical instrument used to remove tumours.



VINCENT DEVINE (IRISH, b.1986)

"A PORTRAIT OF JOHN FLANAGAN"

Acrylic on canvas
100 x 100 cms.
Signed and dated verso
Created in Ireland 2025

This portrait commemorates John Flanagan, a Tullamore businessman, builder and community advocate whose influence extended far beyond the buildings and businesses he helped establish. Despite his many achievements, John remained a modest, gentle and deeply principled man. This painting focuses on the person behind those achievements; his family, his values, his memories and his instinct for helping others.

On the left-hand side, the family trees represent his parents, John and his two brothers. The pigs and cattle in the distance recall the animals he sold when he was young, showing his natural instinct for business from an early age. The oil lamp refers to his memories of the introduction of electricity and how reluctant and even afraid some people were to embrace it. It also connects to his memories of wartime and the rationing that followed. The broken glass represents the effect alcoholism had on many people of John's generation. After witnessing the damage it caused to those around him, he chose never to drink and wore his Pioneer badge throughout his life. The intact jug on the opposite side provides a contrast, representing John's integrity and his ability to help people and businesses grow. This is also reflected in the small sapling.

The roses represent John's children, with two smaller buds commemorating Annette and Enda, who predeceased him. The smaller roses beneath them represent his thirteen grandchildren. His wife, Kitty, who was a beautiful singer and is represented as a robin. The blackbird represents his granddaughter Karen, who shared a close bond with her grandfather. The plasterer's trowel acknowledges the trade through which John began his working life. The roses at either end connect the tool to his parents. His blueprints and plans also appear in the foreground, representing his vision and practical approach. The Cathaoirleach's chain represents his involvement in local politics and public service. Small symbols within his tie refer to some of the businesses he helped establish. John was a humble man, so these achievements are present in a quiet and understated way.

At the centre of the portrait is an illuminated heart. This reflects John as a very heart-centred man who moved through life with gentleness, generosity and integrity. The maze and the pathway through its centre represent the many businesses and individuals he helped guide out of financial difficulty. Once they were back on the right path, John would quietly step away, satisfied that his work was done. The golf ball and trees in the distance acknowledge his love of golf, while the highlighted watch represents how busy he always was. He was constantly on the clock, moving between projects and helping others, and could be difficult to catch until he became older and began to slow down.

This portrait presents the man behind the businessman. John lived his life from his heart, and this guided him forward with empathy and compassion for others in the face of difficulty. Through his family, his kindness and a business acumen rooted in integrity and strong values, John leaves behind a remarkable legacy. His greatest legacy lies in the hearts of those he helped and in the memories he leaves behind.



VINCENT DEVINE (IRISH, b.1986)

“A PORTRAIT OF DANIEL O’CONNELL”

Acrylic on canvas
150 x 150 cms.
Signed and dated verso
Created in Ireland 2026

Daniel O’Connell was one of Ireland’s greatest political leaders and became known as The Liberator through his role in securing Catholic Emancipation. Although born into privilege, his education in France coincided with the outbreak of the French Revolution. Witnessing the violence of that period shaped his lifelong belief that meaningful political change could be achieved without bloodshed, a principle that became the foundation of his political life.

The landscape begins with green merging into orange, representing the relationship between Ireland and the British Empire. On the horizon stands Skellig Michael, acknowledging O’Connell’s deep connection to his native Kerry and the landscape that shaped him.

The face uses O’Connell’s death mask as a reference and presents him through a combination of historical research and symbolism. His divided face reflects two defining aspects of his life: the violence he witnessed during the French Revolution and the relentless criticism he endured from the press throughout his political career. His green cloak and the iris surrounding his throat celebrate his extraordinary gift as an orator, recognising that his greatest weapon was never violence but the spoken word.

Within the transparent figure, anatomy becomes another way of telling his story. His exposed lungs acknowledge the illness that claimed his life, while the tree growing from within them represents both his family and the grassroots movement that flourished under his leadership. Hidden throughout the composition are references to his wife, his seven children and his uncle Maurice “Hunting Cap” O’Connell, who played such an influential role in his early life.

The repeal cap hanging by his side reflects the growing criticism he faced towards the end of his life from those who believed peaceful politics had failed. Beside him, the lion represents the Irish people. Powerful, passionate and capable of violence, yet restrained through O’Connell’s leadership, it symbolises perhaps his greatest achievement: uniting a nation in peaceful resistance without ever calling upon it to shed blood.

Elsewhere, symbols reference the Monster Meetings, his distinguished legal career as the “Eagle of the Bar”, his uncompromising opposition to slavery, his advocacy during the Great Famine and the failing health that accompanied his final years.

His hand reaches towards his chest, searching for the heart that is no longer there. This refers to one of the most poignant chapters of his life. O’Connell’s final wish was, “My body to Ireland, my heart to Rome, and my soul to Heaven.” Following his death in Genoa in 1847, his body was returned to Ireland while his heart was taken to Rome, where it was later lost to history. This remarkable story inspired the companion painting, **“The Heart of Daniel O’Connell”**, completing the narrative of a man whose courage, compassion and humanity continue to inspire almost two centuries later.



VINCENT DEVINE (IRISH, b.1986)

“THE HEART OF DANIEL O’CONNELL”

Acrylic on canvas
150 x 150 cms.
Signed and dated verso
Created in Ireland 2024

As his health deteriorated during the Great Famine, Daniel O’Connell embarked on what would become the final journey of his life. Before setting out on a pilgrimage to Rome, his final act as a politician was to travel to Westminster and plead with the British Government to intervene on behalf of the Irish people. Within the companion portrait, the solitary light upon the sea symbolises the ship that would bear him towards Rome, a quiet reminder that even in his final days, his thoughts remained with Ireland.

Following his death in Genoa in 1847, O’Connell’s final wish was honoured:

“My body to Ireland, my heart to Rome, and my soul to Heaven.”

His body was returned to Ireland for burial, while his heart was removed and sent to Rome. Over time, its whereabouts were lost, leaving one of the most poignant mysteries in Irish history.

This companion painting reflects upon that final journey. Standing in quiet solidarity, the cypress trees—long associated with remembrance, mourning and eternal life—guide the viewer towards O’Connell’s luminous heart. Suspended between earth and sky, it becomes a symbol of the compassion, conviction and humanity that defined both the man and his legacy.

Created as the companion to **“A Portrait of Daniel O’Connell”** the painting serves as the concluding chapter of his story. While the portrait celebrates the life of the man who transformed Ireland through peaceful resistance, this painting reflects upon the enduring power of his character. Though the physical heart may have been lost to history, the ideals it came to represent continue to resonate, reminding us that the greatest legacy a person leaves behind is not simply what they achieve, but the humanity with which they achieve it.



VINCENT DEVINE (Irish, b.1986)

"THE BLOSSOMING"

Acrylic on canvas
Each panel: 100 x 150 cms.
Signed and dated verso
Created in Ireland 2024



Commissioned by The All Island Cancer Research Institute (AICRI) www.aicri.org

This powerful triptych tells the story of cancer research on the island of Ireland and beyond through a symbolic and vibrant landscape spanning the past, present, and future. Read from left to right, each panel represents a phase in the journey to understand, treat, and ultimately overcome cancer.



Panel 1: The Past

The left panel of the triptych, in dark purples and volcanic imagery, symbolizes the chaos of a cancer diagnosis. An erupting volcano spreads fire, representing the spread of cancer from its origin. Dark and foreboding, it reflects the fear and mystery faced by early patients and researchers. Mountains honor Irish cancer pioneers Dr. Denis Parsons Burkitt, who identified Burkitt lymphoma, and Dr. Moya Cole, pivotal in tamoxifen's first breast cancer trial.

A dolmen signifies the cycle of life, while a werewolf evokes medieval views of cancer as monstrous and unnatural. Fossils and birds, descendants of dinosaurs, highlight cancer's ancient roots, including osteosarcoma in a 77-million-year-old dinosaur. A bird near a raptor skull symbolizes resilience and adaptation.

An African child reaching for high-hanging fruit symbolizes humanity's origins and the struggle to understand cancer. The unreachable fruit represents past challenges in cancer research, while a rotten fruit near the child's feet symbolizes failed treatments. A hexagon links to pharmaceutical chemistry—serving as a stepping stone towards the child reaching a treatment they need.



Panel 2: The Present

The middle panel transitions to brighter colors, depicting a lush landscape where hope emerges through innovation in cancer research. At its heart, the Tree of Co-Operation (Crann Comhair) symbolizes collaboration across prevention, diagnosis, and treatment, with diverse fruits representing the growing range of therapies. A wooden staff, crafted from the tree, honors those affected by cancer and emphasizes quality of life, with a message of hope inscribed in Ogham. A bat, known for its cancer resistance, symbolizes potential breakthroughs in prevention.

A dragon, representing chemotherapy, melts a glacier symbolizing a tumor. Its fiery breath highlights the balance needed in treatment—both protective and potentially harmful.

A starling embodies patients forming support groups, daffodils reflect varied cancer journeys, Venus flytraps symbolize targeted therapies, and a hummingbird, inspired by a metastatic breast cancer advocate, represents resilience and dedication.



Panel 3: The Future

This panel reflects the potential for life and the genetic mutations that can lead to disease. The future landscape is intentionally left mostly blank, symbolizing the unknown and the possibilities that lie ahead. In the darkening sky, a bright Morning Star shines—a universal symbol of hope—illuminating the path for patients, researchers, and families navigating the complexities of cancer. This star embodies unwavering hope, driving research not as a battle, but as an evolution toward understanding and healing.

Increasing order and regulation of streams in the landscape represent future advancements in cancer prevention, diagnosis, and treatment. At the bottom, a pair of unfinished feet and lower legs walk into the distance, symbolizing a hopeful path forward. The detailed vasculature in the legs references innovative biochip technology being developed to mimic how osteosarcoma cells spread in the body.

The triptych's layered symbols weave together the emotional, scientific, and collaborative journey of cancer research, highlighting past struggles, present innovations, and the promise of a brighter, more hopeful future.

ABOUT AICRI

The All-Island Cancer Research Institute (AICRI) is a pioneering, collaborative network dedicated to advancing cancer research across the island of Ireland and internationally, recognising that cancer has no borders. Founded on a strong partnership across the island of Ireland, AICRI brings together leading researchers, clinicians, patients, and institutions to foster innovation, deepen the scientific understanding of cancer, and develop personalised treatments that significantly improve patient outcomes. Through strategic programmes and training initiatives, AICRI has established itself as a key player in cancer research, linking local expertise with international collaborations to accelerate progress in patient care.

At the heart of AICRI's mission is a deep commitment to patients, guided by the principle: "With the patient; around the patient; for the patient." By actively involving patients and the public in shaping research priorities, AICRI ensures that their voices directly influence the future of research and evidenced based healthcare. Beyond research, AICRI has driven important initiatives to identify opportunities for industry partnerships, investment, and innovation, while assessing the cancer research landscape to highlight strengths and address gaps.

AICRI is committed to putting people first, continually strengthening its collaborations and networks to create lasting impact in cancer prevention, diagnosis, and treatment, ultimately transforming lives.



AUTOMATIC DRAWING INTERPRETATION + TECHNIQUE AND PAINTING APPLICATION

FOUND"

Drawing Analysis

I observed an abstracted human form, hand and stuffed children's animal. To the top right is the human head and the arm is outstretched towards the bottom left hand corner. The jagged upward triangular shapes I thought looked like fingers. I observed the three dots at the top middle of the drawing to represent the stuffed animal, the middle dot being the nose. My interpretation was a person holding a stuffed children's animal outstretched proudly.

The subject revealed to me that when she was a child she lost her favourite stuffed animal and it proved a huge and somewhat traumatic life event because of her reliance on the animal for comfort. After much advertising in local newspapers and scouring the neighbourhood the animal was found and I conclude this automatic drawing is her subconscious mind showing this life event, finding the stuffed animal and the subject's pride at the find.

Painting explanation

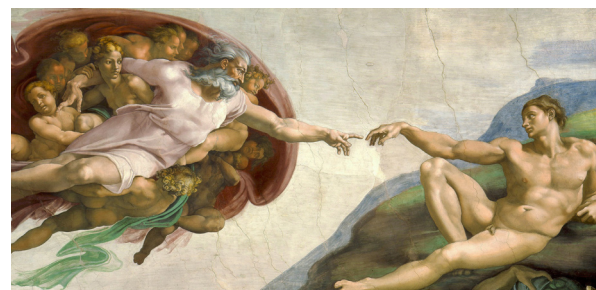
Using the reference image "The Creation of Adam" I composed the piece using sections of this painting. My purpose for using this distinct and recognisable image is the symbolic reaching of the hands for something of importance. The subject of this automatic drawing was reaching out, looking for her stuffed childhood animal. This animal was a source of solace for her as a child, just like God and Religion is a comfort for many people all over the world. I painted the section where I observed the stuffed animal as Gods clothing so as to represent the importance of the object to the girl.



Original Automatic Drawing "Found"



"Found"
Acrylic on Canvas
12x12inches
©vincentdevine2016



AUTOMATIC DRAWING INTERPRETATION + TECHNIQUE AND PAINTING APPLICATION

"MADONNA AND CHILD"

*I must at this point illustrate that I have intimate knowledge of this subject and their past and present circumstances and sought to interpret a subject I knew as experimentation.

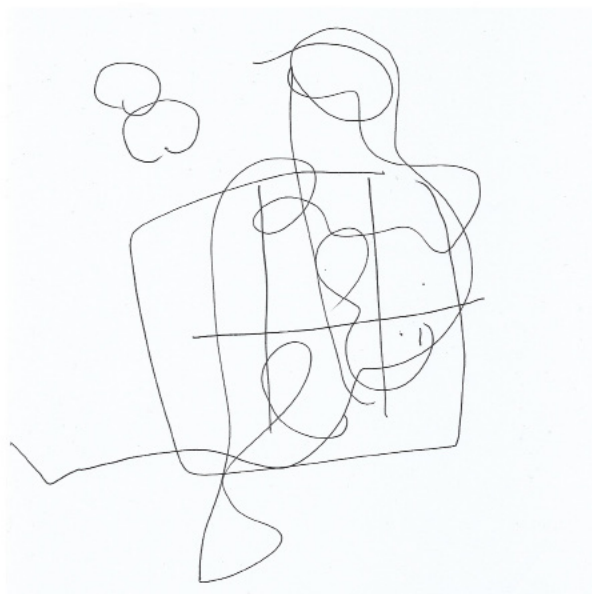
Drawing Analysis

I observed a maternal figure sitting behind a window holding two children, outside the window is another figure who appeared to be looking in the window at the figure with the two children.

The subject revealed and observed that this perfectly related to family circumstances while growing up. When her parents divorced her parents houses were merely metres away from each other. This explains the observation of the father of the mother and two children as when he looked out his window he could easily observe his ex-wives house and his children.

Painting explanation

Using Bellini's image of the Madonna and Child I took sections, some up close, for this composition. The reason for this is I believe the maternal figure to look like the Madonna and Child. The fathers figure outside the window is painted as sections of the buildings and sky. The reason for this is symbolic as he is now deceased and I wanted to represent where he believed he would transcend to; The Kingdom of Heaven.



Original Automatic Drawing "Madonna and Child"



"Madonna and Child"

Acrylic on Canvas

12x12 inches

©vincentdevine2016





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.