



Beginning his painting practice in 2008, Vincent started to paint independently while studying for his Honours Degree to explore a new way of painting. Subconscious undertones have always been prevalent in his work and he continues to defy categorisation as an artist of a certain genre due to his constant fluctuation into new and exciting styles in his painting practice.

In 2018 his work will enter a new arena again, one with an in-depth exploration into the visual implications of the subconscious mind through various exercises and visual depictions. Vincent seeks to find answers to the subconscious undertones that have always informed his work yet eludes understanding on a conscious plane. His new work will be explored under the umbrella term “Neo - Dimensionism” and seeks to visually explain the inexplicable, paint the unpaintable.

“I want to paint something you cannot hold in the palm of your hand or see with the naked eye”
Vincent Devine.

THE AMBIGUTREE SERIES

While his Grandmother (Phylis Mooney) was nearing the end of her life due to a terminal illness, Vincent decided to paint a symbolic piece to commemorate his Grandmother. Using his signature skies and colour scheme he then painted thirteen trees to represent all his Grandmother’s children. Surmising that red foliage would work in a visually dynamic way with a turquoise background, he began to paint. Upon leaving the piece and returning he noticed he had, subconsciously, painted the foliage in the shape of a body, clearly a representation of his grandmother.

Using this as a springboard, the idea for his hugely successful “Ambigutree” series was born. Nearly all of this series contain hidden shapes in the tree or branches. Some are symbolic and some literal. The hidden shapes in the trees also ask the viewer to search and spend time on the paintings for longer. This is a commentary on how sometimes artwork can be skimmed over and judged on just a purely visual spectrum. The reward for standing and allowing the painting to occupy your mental and physical space then gives the visual reward that there are more to these “trees” than meets the eye with the shapes becoming apparent after a time.

PORTRAITURE

Beginning his foray into portraiture in 2012, Vincent started by painting well-known celebrity faces due to the standard and clarity of the promotional photography many of these celebrities used. The lines on the face were a response to where the shadows occurred on the face and also the contours of the underlying skull and muscle structures. Combining dynamic, bold lines with vibrant colours a unique style emerged quite exponentially the more he painted.

His portraits have garnered huge international attention from some of the biggest names in the entertainment industry. His work has been lauded by Shakira, J.K Rowling, Alanis Morissette and Will.I.Am to name a few. He was the only artist ever to illustrate for the huge international franchise “AMERICAS NEXT TOP MODEL” at Tyra Banks’ personal request. He has also had work commissioned by Rapper Iggy Azalea and Mercury Prize Nominated singer Roisin Murphy. His Madonna portrait was featured as part of Madonna’s “REBEL HEART TOUR”.

NEO-DIMENSIONISM

Art is the only way to freely conceptually and visually explore outside the parameters of our current logic. It progresses our understanding and interpretation of what it is to be human. I intend to devise the principles and Manifesto for new art movement called Neo-Dimensionism, which will draw on, extend and challenge some of the tenets laid down by predecessors, particularly Cubism and Surrealism. As the former deconstructed objects and the latter deconstructed dreams, Neo-Dimensionism will deconstruct every aspect of the human body, especially the subconscious. My aim is to progress the work of Masters like Van Gogh, Monet and Picasso by drawing on their method of deconstructing the world and looking away from the physical form to the subconscious.

Neo-Dimensionism analyses the three dimensions (length, width and depth/height) to identify their physical properties. Humans are 3D but can only view the world in 2D. I theorise that perhaps the 4th dimension is the afterlife and 3D perception, and that when one transcends each layer the 3D world becomes more understood. I suggest that if 4D beings exist, they must live with full 3D vision, with the ability to perceive something such as our 3D form in its entirety. They are able to see inside our bodies with the same capacity as X-ray machinery or CT scanners. Neo-Dimensionism seeks to explore this in a visual way.

At the very least, the work will challenge boundaries and provoke a discourse on the future direction of art and its function in society.