

瑞莲

“蔗糖系列”作品通过结晶和逐步沥干混合材料中水分来探索转变的过程。这个转变发生在两个层面。在早期阶段，采用热的混合材料从表面提取墨汁，随着沥干和结晶过程，墨的颗粒不断移动和变化；在一定程度上，绘画的过程仍在持续。在这一层面上形成了对我们当前这个不寻常的生态危机的时代的隐喻，我们既是第一代见证气候变化的人类，也是最后一代尚能采取有意义行动的人类。

www.niamhcunningham.com

Niamh Cunningham

‘The Sucrose Series’ explores transformation through crystallisation and drying of water content in mixed media. This transformation occurs on two levels. In the early stages ink is lifted from the surface with hot mixed media, particles of ink are moving and shifting as the process of drying occurs and crystallization takes place and to a certain extent the painting process continues. This layer could be the metaphor for our unique current era of the ecological emergency, being the first generation to witness climate change and the last generation to be capable of taking meaningful action.

www.niamhcunningham.com



艺术家: 瑞莲
标题: 《柳上冰霜(蔗糖系列)》，原作
材料: 蔗糖及综合材料
尺寸: 30 x 40 厘米
年代: 2021 年

Artist: Niamh Cunningham
Title: *Willow Ice* - ‘The Sucrose Series’, original
Medium: Original sucrose, mixed media
Size: 30 x 40 cm
Year: 2021



艺术家: 瑞莲
标题: 《水的交汇（蔗糖系列）》，原作
材料: 蔗糖及综合材料
尺寸: 30 x 22 厘米
年代: 2015 年

Artist: Niamh Cunningham
Title: *Meeting of the Waters* - 'The Sucrose Series', original
Medium: Original sucrose, mixed media
Size: 30 x 22 cm
Year: 2015



艺术家: 瑞莲
标题: 《银杏宫（蔗糖系列）》，原作
材料: 蔗糖及综合材料
尺寸: 51 x 34 厘米
年代: 2018 年

Artist: Niamh Cunningham
Title: *Ginkgo Palace* - 'The Sucrose Series', original
Medium: Original sucrose, mixed media
Size: 51 x 34 cm
Year: 2018



艺术家: 瑞莲
标题: 《银杏宫(蔗糖系列)》
材料: 铝板上喷墨版画
尺寸: 83 x 120 厘米
年代: 2020 年

Artist: Niamh Cunningham
Title: *Ginkgo Palace* - 'The Sucrose Series'
Medium: UV print on aluminum composite
Size: 83 x 120 cm
Year: 2020



作者: 瑞莲
作品名称: 《迷雾露珠 (蔗糖系列) 》, 原作
画种: 纸板上综合材料、棉纸
尺寸: 100 x 50 厘米
年代: 2021 年

Artist: Niamh Cunningham
Title: *Foggy Dew* - 'The Sucrose Series', original
Medium: Mixed media, cotton paper on board
Size: 100 x 50 cm
Year: 2021

伯纳黛特·杜兰

这幅画展现了人类具有一种天生的力量，透过生命活动和社会联系增强我们稳步前进的信念。我一直对亚洲神话中命运红绳或隐形红绳的象征意义颇为感兴趣。我之前的

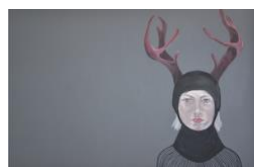
作品深受此影响，这个意象再次出现在这幅画中。这幅画描绘了一个正准备玩耍的女孩，但她有些许迟疑。然而，红线则暗示了一种冥冥中注定的信任感。

www.bernadettedoolan.com

Bernadette Doolan

This painting illustrates through the human, an innate strength that through life events and social connections empowers us to steady our belief in moving forward. I have always been interested in the symbolism of the red thread of fate, or invisible red thread in Asian mythology. It has influenced my work before and appears again with this painting. In this painting it shows the girl ready to play, however a little uncertain. However, the red thread symbolises a trust in connection waiting to happen.

www.bernadettedoolan.com



艺术家： 伯纳黛特·杜兰

标题： 《坚定不移》

材料： 布面油画

尺寸： 100 x 150 cm

年代： 2019 年

Artist: Bernadette Doolan

Title: *Steadfast*

Medium: Oil on canvas

Size: 100 x 150 cm

Year: 2019

宝琳·弗林

我的作品很抽象，但有时也能隐约看出对风景的描绘。在创作这两幅画时，我想到了冰盖、岩石、奥格姆铭文（至少可以追溯到公元前四世纪的古爱尔兰文字）、地球的

脆弱、光和空间。我毕业于雕塑系，后来从事绘画创作。我经常在作品中将综合材料和绘画相结合。

www.paulinebflynn.wixsite.com

Pauline Flynn

My work is abstract but sometimes suggests landscape. While working on these two paintings I was thinking of icecaps, rocks, Ogham script (ancient Irish writing dating back to at least the 4th century CE), the fragility of earth, light and space. I graduated as a sculptor and later began to make painting. I often use mixed media as well as paint in my work.

www.paulinebflynn.wixsite.com



艺术家： 宝琳·弗林
标题： 《土垒之一》
材料： 布面丙烯
尺寸： 100 x 100 cm
年代： 2019 年

Artist: Pauline Flynn
Title: *Earthwork I*
Medium: Acrylic and mixed media on canvas
Size: 100 x 100 cm
Year: 2019

莫里斯·奎利南

近年来，我将中文这种表意文字作为我的标志性符号贯穿于创作的始终，我不断地绘制、涂抹以及重绘，直到逻辑性、视觉性的对话显现出来但又稍纵即逝般地消失。寒山和 T.S.艾略特（另一个对我有深刻影响的诗人）的诗歌带领着观众体会某个地方的

特质、思想和故事；我试图在作品中结合这些先贤的作品，呈现在一个视觉化、可触摸的、充满绘画性的媒介中。

www.mauricequillinan.net

Maurice Quillinan

In recent years I have incorporated Chinese ideograms as my primary mark making process, continuously drawing, erasing and redrawing until a logical, visual conversation becomes fleetingly tangible. The poetry of Hanshan and T.S. Eliot (my other important influence) brings the reader into the DNA of places and ideas, narratives I endeavour to engage with via a visually tactile painterly platform.

www.mauricequillinan.net



艺术家： 莫里斯·奎利南
标题： 《诗歌之 117：食雾者》
材料： 亚麻布面油画
尺寸： 99.3 x 122 cm
年代： 2019 年

Artist: Maurice Quillinan
Title: *Poem 117: There is a Mist Eater*
Medium: Oil on linen
Size: 99.3 x 122 cm
Year: 2019

海伦·G·布莱克

布莱克的作品是具有自我指代性的、没有特定主题。她采用的一种工作方式，其创作过程和冥想都有助于推进作品的演化，她的绘画手工痕迹明显，记录和探索不断累积

的图案结构中的色彩的对话，包容其既定节奏中出现的意外、缺憾和差异。这里的标题是故意模糊化的，但可以作为色彩和形状的选择和排列的注解。

<https://www.helengblake.com/>

Helen G Blake

Blake's work is self-referential and without a theme. Using a working method where process and contemplation are both allowed to guide the evolution of the work, she composes overtly hand-made paintings which record and examine colour conversations within accumulating pattern structures, embracing accidents, flaws and discrepancies within their rhythms. The title here is deliberately ambiguous but may be taken as a comment on how the colours and shapes were selected and arranged.

<https://www.helengblake.com/>



艺术家： 海伦·G·布莱克

标题： 《合作》

材料： 亚麻布面油画

尺寸： 80 x 100 cm

年代： 2019

Artist: Helen G Blake

Title: *Working Together*

Medium: Oil on linen

Size: 80 x 100 cm

Year: 2019

阿比盖尔·奥布莱恩

奥布莱恩的作品横跨多种媒介，包括绘画、摄影、影像、雕塑和刺绣。她在传统、宗教、仪式和家庭观念中寻找灵感。2019年的作品《两人一桌》描绘了一个为爱人或朋

友准备的晚餐的画面。一个人精心为另一个人准备的晚餐是一件很特别的事，而投入爱心和感情烹调的食物则更是美味无穷。

www.abigailobrien.com/

Abigail O'Brien

O'Brien works in a range of media including painting, photography, video, sculpture and embroidery. She explores ideas of tradition, religion, ritual and domesticity. *Table for Two*, 2019, refers to preparations being in train, for dinner with a friend or loved one. A meal cooked for you by someone else is very special and food made with love tastes delicious.

www.abigailobrien.com/



艺术家： 阿比盖尔·奥布莱恩
标题： 《餐具抽屉》出自“猜猜谁来吃晚餐”系列之三
材料： 档案纸上 Lambda 全彩印刷版画
尺寸： 116.5 x 90 cm，版数：1/2+ 艺术家试印自留版
年代： 2017 年

Artist: Abigail O'Brien
Title: *Cutlery Drawer* from 'Guess Who's Coming to Dinner No 3'
Medium: Lambda chrome print on archival paper
Size: 116.5 x 90 cm, Ed 1/2 + AP
Year: 2017



艺术家： 阿比盖尔·奥布莱恩

标题: 《两人一桌》出自“猜猜谁来吃晚餐”系列
材料: 档案纸上 Lambda 全彩印刷版画
尺寸: 116.5 x 91 cm, 版数: 1/3+2 版艺术家试印自留版
年代: 2019 年

Artist: Abigail O'Brien
Title: *Table for Two, from 'Guess Who's Coming for Dinner'*
Medium: Lambda chrome print on archival paper
Size: 116.5 x 91 cm, Ed 1/3 & 2 APs
Year: 2019

汤姆·克莱门特

克莱门特的作品探索了抽象和表意之间的界限。他现阶段的作品以自然景观为主，同时暗含着一种叙事性，但从未真正揭示出其具体的形态。这些作品还探讨了物质性和审美观念。颜料和纹理的层次和流动性见证了他们创作的思考过程。

www.tomcliment.com

Tom Climent

Tom Climent's work investigates the borderline between abstraction and representation. His current body of work is predominantly landscape in nature, it suggests a narrative but never actually reveals what that might be. The paintings also investigate materiality and aesthetics. The layers and the mobility of the paint and textures become a witness to the thought process of their making.

www.tomcliment.com



艺术家： 汤姆·克莱门特
标题： 《巨人》
材料： 布面油画及石膏
尺寸： 92 x 92 cm
年代： 2019 年

Artist: Tom Climent
Title: *Giant*
Medium: Oil & plaster on canvas
Size: 92 x 92 cm
Year: 2019

罗伯特·瑞恩

他的作品具有一种后现代主义的表征，借鉴学习了欧洲古典大师，在现代的语境中阐释传统的特质。瑞恩描绘风景，但他的作品不是单纯的“风景画”。他的油画和绘画以一个四足生物为中心，充满了寓言性的概念：探索了包括空间和时间的无限、孤独、脆弱和生命的循环。这种生物栖息在另一个世界，在一片磅礴恢弘如宇宙的景观中。瑞恩将这个地方和这里的栖居者“培养”成一种混合的、非特定的形象，让观众

去反思本原的真理。这些作品最终是颂扬人与所有其他生物之间的共性——无论过去，现在和未来。

www.robertryanireland.com

Robert Ryan

Referencing post-modern, it borrows qualities from European old masters, using traditional characteristics in a modern context. Robert Ryan paints landscape, but his work cannot be described as ‘landscape painting’. Allegorical concepts including the infinity of space and time, solitude, vulnerability, fragility and the cycle of life are explored in his paintings and drawings in which a generic four-legged creature is central. This creature inhabits another world, a universal landscape. Ryan has cultivated his images, of both place and its inhabitants, into a hybrid, a non-specific and as a result the viewer is left to reflect on essential truths. This is work that ultimately celebrates the commonality between man and all other creatures – past, present and future.

www.robertryanireland.com



艺术家： 罗伯特·瑞恩
标题： 《最后一个物种幸存者》
画种： 布面油画
尺寸： 61 x 76 cm
年代： 2019 年

Artist: Robert Ryan
Title: *Last of a Species*
Medium: Oil on canvas
Size: 61 x 76 cm
Year: 2019

塞缪尔·沃尔什

“Ver” 是拉丁语“春天”的意思，这幅画就是在这个季节创作的。玛雅文明位于中美洲即中美洲地区。这幅画创作的灵感来自于对玛雅文化的研究，也许出自玛雅艺术和建筑的图像。没有副标题，所以这应该是展现创作的季节。我对所谓的影响不太关注，但在我生活和工作的这个世界中，偶尔世界也会拍拍我的肩膀对我说，请看！

samuelwalsh.com

Samuel Walsh

Ver is the Latin for Spring which indicates the time of the year that the painting was made. The Maya were a Mesoamerican, Central American civilization. The painting comes from researching the Mayan period probably through images of Mayan art and architecture. No subtitle, so it was probably a reaction to the season. Influence is not something I am aware of, but I live in and work in the world and occasionally the world taps me on the shoulder and says, look!

samuelwalsh.com



艺术家： 塞缪尔·沃尔什
标题： 《春天作品之十（玛雅）》
画种： 布面油画及丙烯
尺寸： 51 x 51 cm
年代： 2013 年

Artist: Samuel Walsh
Title: *Vex X (Maya)*
Medium: Oil and acrylic on canvas
Size: 51 x 51 cm
Year: 2013

尤娜·西利，皇家西伯利亚皇家艺术学院院士

这幅画记录了在爱尔兰都柏林的厨房中的某个时刻。这些人是一群多元化背景的年轻人，有些是乐队队友，有些是家人和朋友，共有十二个人物。画面中稀疏平常的食物、饮料、包装和家具充满了生动的细节。每个人物都摆好造型让我来他们画像，但并非所有角色都在同一时间一起出现，这幅画的创作是一个自然递进的过程，作为一种时间流逝的见证和对他人生活中的观察。

www.unasealy.com

Una Sealy RHA

This painting chronicles a moment in time in a kitchen in Dublin, Ireland. The individuals are a diverse group of young people, some are members of a band, some are family and friends. There are 12 figures present. There are many details in the painting of typical foods, drinks, packaging and furnishings. All the characters posed for me, but not all were there at the same time, and the painting evolved organically, as a kind of time lapse, a glimpse into the lives of others.

www.unasealy.com



艺术家： 尤娜·西利
标题： 《桌边的闲聊之一》
画种： 布面油画
尺寸： 双联幅之一， 100 x 120 cm
年代： 2019 年

Artist: Una Sealy
Title: *Table Talk 1*
Medium: Oil on canvas
Size: One of the diptych, 100 x 120 cm
Year: 2019

唐纳德·特斯基

在过去的四十年里，我作为画家、版画家和绘图员的工作重点从全方位的城市景观转为展现西部海岸的冷峻坚毅。我通常在户外写生后回到工作室在更大尺幅上展开创作工作，我的图像反映了构图的基本要素——形状、形式、光线的洒落、大幅的抽象化的空间和表面，彰显出了自然猛烈、能量无限和原始的力量。

www.donaldteskey.com

Donald Teskey

For the last 40 years the focus of my work as a painter, printmaker and draughtsman, has ranged from aspects of the urban landscape to the ruggedness of the western seaboard. Working outdoors and returning to the studio to develop work on a larger scale, my images reflect the formal elements of composition; - Shape, form and fall of light, with large abstract passages and surfaces which articulate the relentless, energetic and elemental force of nature.

www.donaldteskey.com



艺术家： 唐纳德·特斯基
标题： 《夏日暴风雨》
画种： 纸本丙烯
尺寸： 76 x 105 cm
年代： 2018 年

Artist: Donald Teskey
Title: *Summer Storm*
Medium: Acrylic on paper
Size: 76 x 105 cm
Year: 2018