

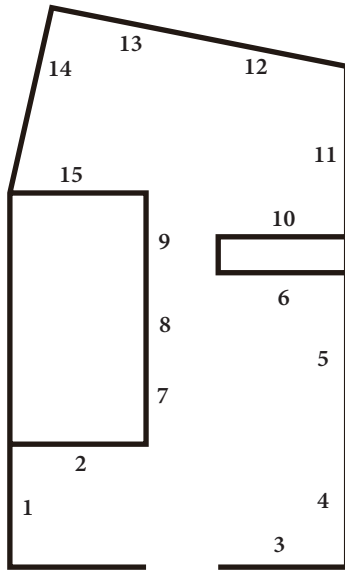
five horses in a paddock

五匹马

2026 3.19 ~ 4.25

Noel McKenna

诺埃尔·麦肯纳



1. *brown+grey horse*
棕马和灰马, 2025
Oil on plywood
木板上油画
35 x 40 cm
2. *5 horses in paddock*
围场5匹马, 2025
Oil on plywood
木板上油画
40 x 40 cm
3. *memory palace (2)*
记忆宫殿(2), 2025
Oil on canvas
布面油画
100 x 100 cm
4. *friend from the train*
列车友人, 2025
Oil on canvas
布面油画
100 x 100 cm
5. *friend from the train*
列车友人, 2025
Oil on plywood
木板上油画
40 x 40 cm
6. *Remember to come home...
Brisbane River*
记得回家...
布里斯班河, 2023
Oil, acrylic on canvas
布面油画和丙烯
150 x 150 cm
7. *your voice is soft*
你温柔的声音, 2025
Oil on plywood
木板上油画
35 x 40 cm
8. *jar of olives (2)*
一罐橄榄(2), 2025
Oil on canvas
布面油画
100 x 100 cm

9. ***tomorrow comes***
明日将近, 2025
Oil on plywood
木板上油画
35 x 40 cm
10. ***family home***
家, 2025
Oil on plywood
木板上油画
40 x 40 cm
11. ***the hand that hurts (2)***
受伤的手(2), 2025
Oil on canvas
布面油画
100 x 100 cm
12. ***thoughts covered in moss.....H***
思绪覆满苔丝.....H, 2023
Acrylic on canvas
布面丙烯
150 x 180 cm
13. ***Nun at piano, Brisbane 1966***
弹钢琴的修女, 布里斯班 1966, 2024
Oil on canvas
布面油画
100 x 100 cm
14. ***dog on stairs***
阶梯上的小狗, 2025
Oil on plywood
木板上油画
40 x 40 cm
15. ***the whisper***
低语, 2025
Oil on plywood
木板上油画
40 x 40 cm

五匹马 five horses in a paddock

10岁时诺埃尔第一次见到马，在他度过童年的布里斯班西区郊野的一个“围场”里，那匹马被拴在荒地的一棵巨大的树下，在那样的城市边缘见到一匹马并不寻常，诺埃尔此后经常在课后的傍晚去那里抚摸它。而后，对马的描绘贯穿了诺埃尔绘画生涯的起始至今，仿佛那个记忆中的诺埃尔和那匹马从未中断对话。诺埃尔的画面是如此私人而日常，日子如同他绘画中反复出现的动物、建筑和房间内饰一样，静谧平和，循环往复，仿佛一切不再以时间的线索前进，而是长久地停留在往日的一刻。

“我的画大多是生长出来的”，诺埃尔这样描述自己的创作过程，比如，当第一匹马落在画布上，构图才开始形成，细微的要素克制地在画布上逐步添加，通过流畅的线条和饱满和色调，一点点讲述布里斯班静帧般的生活。闹市中无足轻重的日常情绪，在那样广大的安宁中最易被察觉，仿佛视觉变得灵敏，被放大为生活的整个背景。马匹温顺地站立着喃喃自语、简易的房舍真诚而平凡偶然有钟鹤掠过、一座倾斜的童话般的塔楼记得布里斯班河过往的故事……这里的天空格外巨大，绵延不断地扩展着，它在黄昏的唯一时辰，被诺埃尔描绘成玫瑰色调，赋予它温柔的特权。等到一切添加完毕，画面被刻意保留一部分空白，仿佛故事结束后长久的余音，他的事物之间总是疏离的，共享着一些古老记忆中即被镌刻的往来，而无须探究因由。

诺埃尔是画面之外一位安静的观察者，而他画面中的动物也似乎总在凝视着画面之外的某处。他对动物保有的一种近乎虔诚的敬畏，这使他平凡的观察有了一种极具谜样的特质。澳大利亚诗人大卫·坎贝尔(David Campbell)在诗歌《听白昼之鸟(Hear the Bird of Day)》中写道：“光线变硬了，又如何？而肉体，不过是灵魂飞翔的壳？(What's matter but a hardening of the light? / And flesh, but the mould of the spirit's flight?)”这里还需要格外提到在诺埃尔对埃及绘画与器具的兴趣，埃及人将猫、狗奉为神明，而诺埃尔绘画中猫的面孔总让人联想到埃及的猫神雕塑。在诺埃尔与亲切却无法全然理解的动物和日常事物的朝夕共处中，也许存在一种无可考证的尝试，无限接近世俗，即可接近灵明。

Noel McKenna first saw a horse when he was about ten years old. It was in a "paddock" on the suburban fringe of West End, Brisbane, where he spent his childhood—a horse tethered to a large tree on an undeveloped piece of land. To see a horse on the edge of the city was unusual. After that, he would often go there after school to pat it. The horse—as an enduring motif—would go on to inhabit his paintings from the very beginning of his career to the present, as if the boy in that memory and that first horse have never ceased their dialogue. Noel's pictures are so private, so everyday: days are like the animals, buildings, and room interiors that recur in his work—still, peaceful, cyclical, as if time no longer moves forward but lingers, indefinitely, in a moment long past.

"My paintings mostly grow," Noel says of his process. When the first horse is placed on the canvas, the composition begins to take shape. Details are added sparingly, with restraint—fluid lines and low-saturation tones gradually telling the story of life in Brisbane, as if frozen in a still frame. The trivial moods of the city, within such vast tranquility, become almost palpable; vision sharpens, and they are magnified into the entire fabric of life. Horses stand docile, as if murmuring to themselves; modest houses, sincere and plain, are crossed by the occasional magpie; a tilted, fairy-tale tower holds the stories of the Brisbane river. The sky here is enormous, stretching endlessly, and in the single hour of dusk Noel renders it in the tint of a rose—granting it a gentle privilege. When everything has been added, a portion of the picture is deliberately left negative space—like a long reverberation after a story ends. Things in his world are always held in a kind of distance, sharing an exchange etched long ago into old memory, without need to ask why.

Noel is a quiet observer standing outside the picture, yet the animals within his paintings seem always to be gazing at something beyond it. His respect for animals imbues his everyday observations with an enigmatic quality. The Australian poet David Campbell, in "Hear the Bird of Day," writes: "What's matter but a hardening of the light? / And flesh, but the mould of the spirit's flight?" Between Noel and the creatures and daily life he lives among yet cannot fully grasp, there may exist an unverifiable striving: that to infinitely approach the mundane is to draw near the divine.

关于艺术家

诺埃尔·麦肯纳(b.1956, 布里斯班), 现生活工作于悉尼。麦肯纳那种看似“未经雕琢”的绘画语言, 简洁、节制而带有几分漫不经心的姿态, 以一种直接而朴素的方式呈现在精致装框的小画幅釉质木板上(有时也会以陶瓷片或大幅传统画布为基底)。麦肯纳长期以来迷恋于日常生活中最平凡的细节, 如家养动物、寻找遗失宠物的启事、地方性的建筑形式(例如架高的昆士兰式住宅或墨尔本郊区的房屋)、公共厕所或其他市政设施的数量与位置, 这些事物使其作品超越了怀旧或某种特定文化的局限, 指向一种对日常边缘状态的通俗性解读。麦肯纳的观察对象源自寻常——他以“超常态”(super-normal)来概括——但从另一面看, 它们被转化为非凡、形而上且无遮蔽的存在。他的作品既保持了受过高度专业训练的艺术家的成熟与自觉, 又在本质上传达了自学成才的纯真、迫切与必然性。

麦肯纳在过去三十年间于澳大利亚和新西兰举办了众多个人展览, 并常年入选《澳大利亚艺术收藏家》杂志“最值得收藏的50位艺术家”榜单。艺术家的个展包括: “The Pot (my life is clay)”, Darren Knight Gallery, 悉尼(2025); “to wink at the cat”, mother's tankstation, 都柏林(2024); “Snow is dead”, Niagara Galleries, 墨尔本(2023); “Thoughts covered in moss”, Francois Ghebaly, 纽约(2023); “Landscape-Mapped”, 昆士兰美术馆与现代艺术馆, 布里斯班(2017); “Cats That I Have Known”, Robert Wilson's Watermill Centre, 长岛(2016)等。

除此之外, 艺术家荣获的奖项有: Darling Portrait Prize, 由国家肖像馆颁发(2024); Trustees' Prize for Watercolour, 由悉尼新南威尔士州美术馆颁发(2021); Jacaranda Acquisitive Drawing Prize(2020)。

About the Artist

Noel McKenna, born Brisbane, 1956, lives and works in Sydney. McKenna's 'unstudied' looking, spare, almost nonchalant paintings are most frequently rendered with an apparently simple directness, onto small framed and glazed plywood panels (and occasionally ceramic tiles or larger, conventional canvases). McKenna's long-term fascination with the most ordinary of daily details; domesticated animals, lost pet posters, vernacular construction techniques (Queenslander houses on stilts or suburban Melbourne for example), the number and location of public toilets or other municipal utilities and specifics, transform his work beyond any restriction of nostalgia or the confines of cultural specificity, towards a common and important reading of universal liminality. McKenna's observational choices may come from the normal, the ordinary everyday – the "super-normal" as he describes it – but they come out the other side as extraordinary, metaphysical, unconcealed. His work simultaneously retains the sophistication and knowingness of the highly trained professional artist, yet inherently articulates the innocence, urgency and necessity of the self-taught.

Almost a national institution in his own right, McKenna has staged numerous solo exhibitions throughout Australia and New Zealand over the last 30 years and is regularly listed in the Australia Art Collector's '50 Most Collectable Artists'. Selected Solo Exhibitions include: *The Pot (my life is clay)*, Darren Knight Gallery, Sydney (2025); *to wink at the cat*, mother's tankstation, Dublin (2024); *Snow is dead*, Niagara Galleries, Melbourne (2023); *Thoughts covered in moss*, Francois Ghebaly, New York (2023); *Landscape-Mapped*, Queensland Art Gallery and Gallery of Modern Art, Brisbane (2017); *Cats That I Have Known*, Robert Wilson's Watermill Centre, Long Island (2016).

Selected awards and prizes include: Darling Portrait Prize, awarded by the National Portrait Gallery (2024); Trustees' Prize for Watercolour, awarded by the Art Gallery of New South Wales, Sydney (2021); Jacaranda Acquisitive Drawing Prize (JADA), New South Wales' collection of contemporary drawing (2020).