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Memories of Agharta

Kenisman



Solo exhibition *Memories of Agharta* in the residence of the Belgian Ambassador in Beijing, China, in the honorable presence of Flemish Minister of Culture. (2018)

Photo left: H.E. Marc Vinck, the Ambassador of Belgium and Mrs. Hilde Hermans. - Photo right: Sven Gatz, Flemish Minister of Culture.

Photography: Erik Roelands

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Memories of Agharta



Memories of Agharta, 2015
Acrylic on canvas, 235 cm x 185 cm / 7' 8.5" x 6' 1"

Agharta is the legendary kingdom said to be located in the Earth's core.
The secret empire of Agharta is a subterranean civilization of wisdom and wealth.
It is a society in which everyone is young looking,
even if many centuries or even thousands of years of age.

Subterranean land inside the Earth.

In ancient times, the concept of a subterranean land inside the Earth appeared in mythology, folklore and legends.

According to the Ancient Greeks, there were caverns under the surface which were entrances leading to the underworld, some of which were the caverns at Tainaron in Lakonia, at Troezen in Argolis, at Ephyra in Thesprotia, at Herakleia in Pontos, and in Ermioni.

In Thracian and Dacian legends, it is said that there are underground chambers occupied by an ancient god called Zalmoxis. In Mesopotamian writings there is a story of a man who, after traveling through the darkness of a tunnel in the mountain of "Mashu", entered a subterranean garden.

In Celtic mythology there is a legend of a cave called "Cruachan", also known as "Ireland's gate to Hell", a mythical and ancient cave from which according to legend strange creatures would emerge and be seen on the surface of the Earth. There are also stories of medieval knights and saints who went on pilgrimages to a cave located in Station Island, County Donegal in Ireland, where they made journeys inside the Earth into a place of purgatory.

In County Down, Northern Ireland there is a myth which says tunnels lead to the land of the subterranean Tuatha Dé Danann, a group of people who are believed to have introduced Druidism to Ireland, and then went back underground.

The Angami Naga tribes of India claim that their ancestors emerged in ancient times from a subterranean land inside the Earth.



The Taino from Cuba believe their ancestors emerged in ancient times from two caves in a mountain underground.

Natives of the Trobriand Islands believe that their ancestors had come from a subterranean land through a cavern hole called "Obukula". Mexican folklore also tells of a cave in a mountain five miles south of Ojinaga, and that Mexico is possessed by devilish creatures who came from inside the Earth.

In the middle ages, an ancient German myth held that some mountains located between Eisenach and Gien Germany hold a portal to the inner Earth.

A Russian legend says the Samoyeds, an ancient Siberian tribe, traveled to an underground cavern city to live inside the Earth.

The Italian writer Dante describes a hollow earth in his well-known 14th century work *Inferno*, in which the fall of Lucifer from heaven caused an enormous funnel to appear

in a previously solid and spherical earth, as well as an enormous mountain opposite it, “Purgatory”.

In Native American mythology, it is said that the ancestors of the Mandan people in ancient times emerged from a subterranean land through a cave at the north side of the Missouri River.

There is also a tale about a tunnel in the San Carlos Apache Indian Reservation in Arizona near Cedar Creek which is said to lead inside the Earth to a land inhabited by a mysterious tribe. It is also the belief of the tribes of the Iroquois that their ancient ancestors emerged from a subterranean world inside the Earth. The elders of the Hopi people believe that a Sipapu entrance in the Grand Canyon exists which leads to the underworld.

Brazilian Indians, who live alongside the Parima River in Brazil, claim that their forefathers emerged in ancient times from an underground land, and that many of their ancestors still remained inside the Earth. Ancestors of the Inca supposedly came from underground caves which are located east of Cuzco, Peru.

Drilling holes does not provide direct evidence against the hypothesis. The deepest hole drilled to date is the Kola Superdeep Borehole, with a true vertical drill-depth of more than 7.5 miles (12 kilometers). However, the distance to the center of the Earth is nearly 4,000 miles (6,400 kilometers).





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His work bears the reflection of a sensitive, searching hand and a visionary mind. Like mirrors, the paintings are two-dimensional, while at the same time involving a vital sense of depth. They are inner land- and soundscapes, reminiscent of distant memories; they are floating dreams, visions of ancient civilizations and gentle profiles at a starry night.

His paintings are definitive, the borders are clearly defined by the format of the used surface; however, they are mirrors that reflect the inner-sight of the artist. Each painting mirrors the inner process of inspiration within the artist; thus, it becomes a snapshot of a bigger picture.

But Kenisman's artistic practice also functions for a better understanding of what and how we see. Every person's vision functions on the basis of his or her own ideas and convictions, prejudices, dreams and preferences. Different people will always see different things in the paintings. The various possible associations are, as it were, a trick the artist plays with the visual memories saved in our brains.

Ulrike Müller

PhD in art history / University of Antwerp, Ghent University

Kenisman's paintings take the viewer into an imaginary world of theatrical contrasts. Some paintings seem more contradictory, chaotic and bombastic, revealing his naive and restless nature, while others radiate a sense of intimacy, subtlety and vital depth which underlines his more inwardly oriented contemplation of his creative urge. For Kenisman, making art follows out his own inner whispers that can be heard above the tumult of time and the noise of worldly life.

On a metaphysical level, Kenisman's work questions how our material reality is constructed and unconsciously relates to our in-between position namely the constant flux of being and not-being (nothing). Kenisman's naturally evolved compositions, his formal choices, which are essentially visual dialogues between representation and void, figure and space, solid and fluid, bear this metaphysical dimension. But not only formally but also substantively passes his work through a dualism which corresponds to the two aspects of all art namely the Dionysic and Apollonic.

His ever-returning lines, which are full of physical, emotional or spiritual movement, are an expression of the search for a balance between these opposing forces. For Kenisman painting is having a conversation with his contradictory internal self. And while painting, Kenisman reflects on the themes of autonomous creation, the meaning of originality and internal vision/inspiration. Subcutaneously Kenisman's goal is to free the spectator from a preconditioned mind, based on a misleading idea of reality, and to raise him or her to a transcendental realm where he/she is in a state of pure unconscious perception of the world as representation, the world based on mental images and ideas. Although one can argue that his work has a strong affinity with pre-historic and Greek archaic art forms, I believe that his work goes beyond categorisation. By entering into dialogue with various artistic movements including illusionism, naturalism, perspectivism, Kenisman's paintings defy art history.

Arthur Buerms

Curator / Founder Life of L



The daughters of Zeus, 2018
Acrylic on canvas, 200 cm x 200 cm / 6' 6.7" x 6' 6.7"



Untitled, 2018
Acrylic on canvas, 150 cm x 150 cm / 4' 11" x 4' 11"



Untitled, 2018
Acrylic on canvas, 200 cm x 200 cm / 6' 6.7" x 6' 6.7"



Untitled, 2018
Acrylic on canvas, 150 cm x 150 cm / 4' 11" x 4' 11"



Untitled, 2018
Acrylic on canvas, 150 cm x 150 cm / 4' 11" x 4' 11"



**‘The true poet dreams being awake.
He is not possessed by his subject but has dominion over.’**

‘真正的诗人在创作时是像醒着做梦。
他不会被创作的主体占有，而是凌驾于其上。’



Untitled, 2018

Acrylic on canvas, 150cm x 150 cm / 4' 11" x 4' 11"



Untitled, 2018
Acrylic on canvas, 150 cm x 150 cm / 4' 11" x 4' 11"



Untitled, 2017

Acrylic on canvas, 50 cm x 40 cm / 1' 7.7" x 1' 3.7"



Untitled, 2017
Acrylic on canvas, 50 cm x 40 cm / 1' 7.7" x 1' 3.7"



Untitled, 2017

Acrylic on canvas, 50 cm x 40 cm / 1' 7.7" x 1' 3.7"



Untitled, 2017
Acrylic on canvas, 45 cm x 45 cm / 1' 5.7" x 1' 5.7"



Untitled, 2018

Acrylic on canvas, 20 cm x 20 cm / 7.9" x 7.9"



Untitled, 2018
Acrylic on canvas, 20 cm x 20 cm / 7.9" x 7.9"



Untitled, 2018

Acrylic on canvas, 20 cm x 20 cm / 7.9" x 7.9"

‘The aim of art is not to copy nature, but to express it.’

‘艺术的宗旨不是复制本原，而是在于表达。’



Untitled, 2018
Acrylic on canvas, 20 cm x 20 cm / 7.9" x 7.9"



Untitled, 2017
Acrylic on canvas, 50 cm x 40 cm / 1' 7.7" x 1' 3.7"



Untitled, 2016

Acrylic on canvas, 100 cm x 120 cm / 3' 3.4" x 3' 11.2"



kenisman '16

Rosetta, 2016
Acrylic on canvas, 160 cm x 130 cm / 5' 3" x 4' 3.2"



Untitled, 2017

Acrylic on canvas, 50 cm x 40 cm / 1' 7.7" x 1' 3.7"



Untitled, 2017
Acrylic on canvas, 50 cm x 40 cm / 1' 7.7" x 1' 3.7"



Untitled, 2018
Acrylic on canvas, 25 cm x 30 cm / 9.84" x 11.8"



Seducing woman, 2017
Acrylic on canvas, 24 cm x 30 cm / 9.45" x 11.8"



**‘I never know what the outcome of my painting will be.
To predict it would be to produce it before it was produced.’**

‘我从来不预测绘画的结果。
这将会把画作在完成之前已定型。’



Untitled, 2017
Acrylic on canvas, 24 cm x 30 cm / 9.45" x 11.8"



Untitled, 2017
Acrylic on canvas, 50 cm x 40 cm / 1' 7.7" x 1' 3.7"



Untitled, 2018
Acrylic on canvas, 25 cm x 30 cm / 9.84" x 11.8"



Untitled, 2017
Acrylic on canvas, 50 cm x 50 cm / 1' 7.7" x 1' 7.7"



Untitled, 2017

Acrylic on canvas, 50 cm x 50 cm / 1' 7.7" x 1' 7.7"



Untitled, 2017
Acrylic on canvas, 29,7 cm x 42 cm / 11.8" x 1' 4.5"



Untitled, 2018
Acrylic on canvas, 25 cm x 30 cm / 9.84" x 11.8"



Untitled, 2018
Acrylic on canvas, 25 cm x 30 cm / 9.84" x 11.8"



Untitled, 2018
Acrylic on canvas, 25 cm x 30 cm / 9.84" x 11.8"

**‘It’s the fear of failing that blocks innovation
because it detains the mind from the free flow.’**

‘恐惧失败会阻止革新，
因它把心灵的自由流动扣押了。’



Untitled, 2017

Acrylic on canvas, 30 cm x 40 cm / 11.8" x 1' 3.75"



Untitled, 2017
Acrylic on canvas, 24 cm x 30 cm / 9.45" x 11.8"



Untitled, 2017

Acrylic on canvas, 29,7 cm x 42 cm / 11.8" x 1' 4.5"



Untitled, 2017
Acrylic on canvas, 30 cm x 40 cm / 11.8" x 1' 3.75"



Untitled, 2018
Acrylic on canvas, 25 cm x 30 cm / 9.84" x 11.8"



Untitled, 2018
Acrylic on canvas, 25 cm x 30 cm / 9.84" x 11.8"



Untitled, 2018
Acrylic on canvas, 25 cm x 30 cm / 9.84" x 11.8"



Untitled, 2018

Acrylic on canvas, 25 cm x 30 cm / 9.84" x 11.8"



‘A painting has to be a window to another world.’

‘一幅画应是通往另一个世界的窗口。’



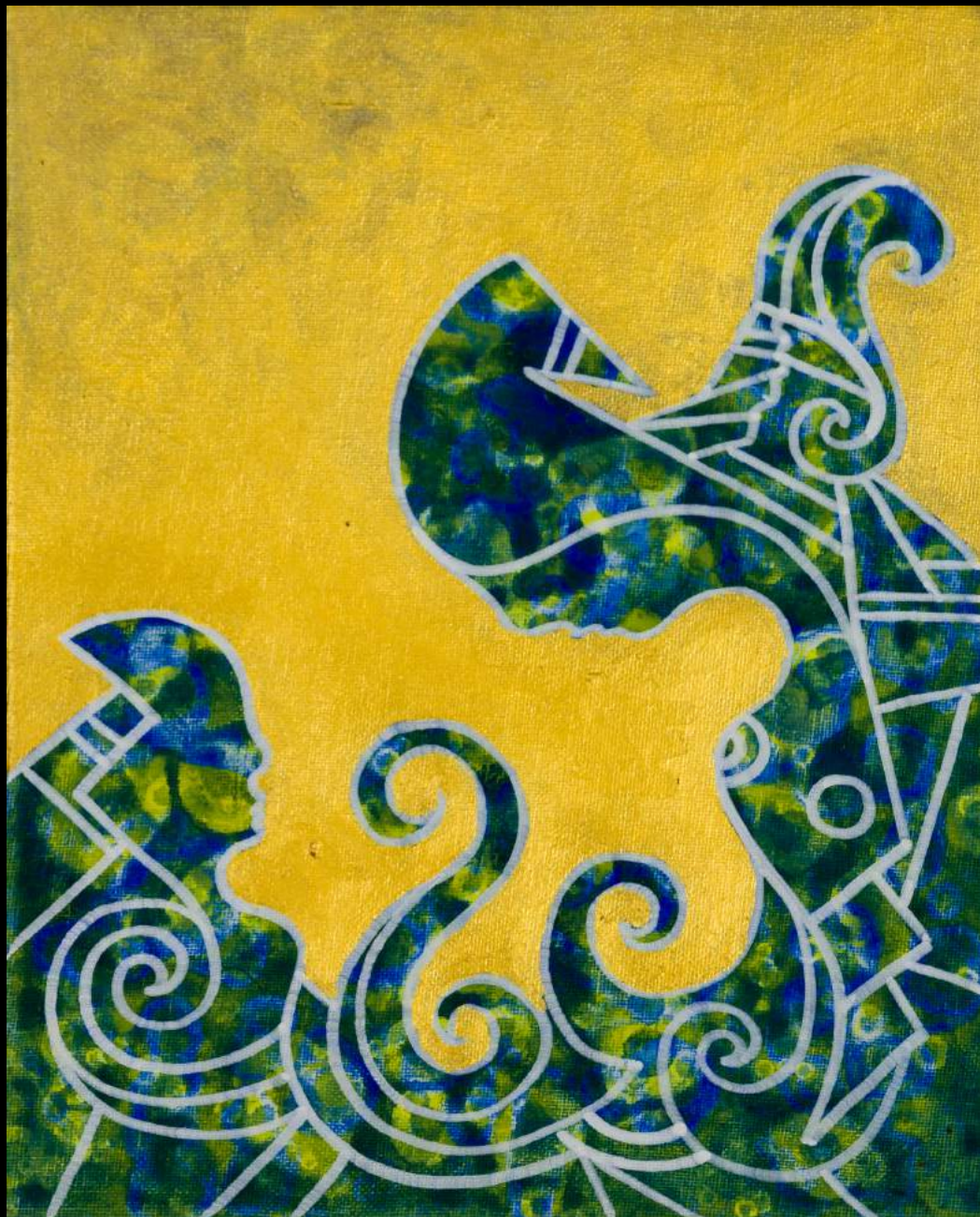
Untitled, 2017

Acrylic on canvas, 120 cm x 100 cm / 3' 11.2" x 3' 3.4"



Kerksman '16

Untitled, 2016
Acrylic on canvas, 160 cm x 130 cm / 5' 3" x 4' 3.2"



Untitled, 2017
Acrylic on canvas, 24 cm x 30 cm / 9.45" x 11.8"



Untitled, 2017
Acrylic on canvas, 40 cm x 30 cm / 1' 3.7" x 11.8"



Untitled, 2018
Acrylic on canvas, 25 cm x 30 cm / 9.84" x 11.8"



Untitled, 2018
Acrylic on canvas, 25 cm x 30 cm / 9.84" x 11.8"



Untitled, 2018

Acrylic on canvas, 20 cm x 20 cm / 7.9" x 7.9"



Untitled, 2018
Acrylic on canvas, 20 cm x 20 cm / 7.9" x 7.9"



Untitled, 2017

Acrylic on canvas, 50 cm x 50 cm / 1' 7.7" x 1' 7.7"

‘An artwork that needs a lot of explanation is always a bad piece of art.’

‘需要很多解释的作品是一件糟糕的艺术品。’



A whisper in the forrest, 2017
Acrylic on canvas, 100 cm x 120 cm / 3' 3.4" x 3' 11.2"



The sunset walk, 2017
Acrylic on canvas, 100 cm x 120 cm / 3' 3.4" x 3' 11.2"



Untitled, 2018
Acrylic on canvas, 25 cm x 30 cm / 9.84" x 11.8"

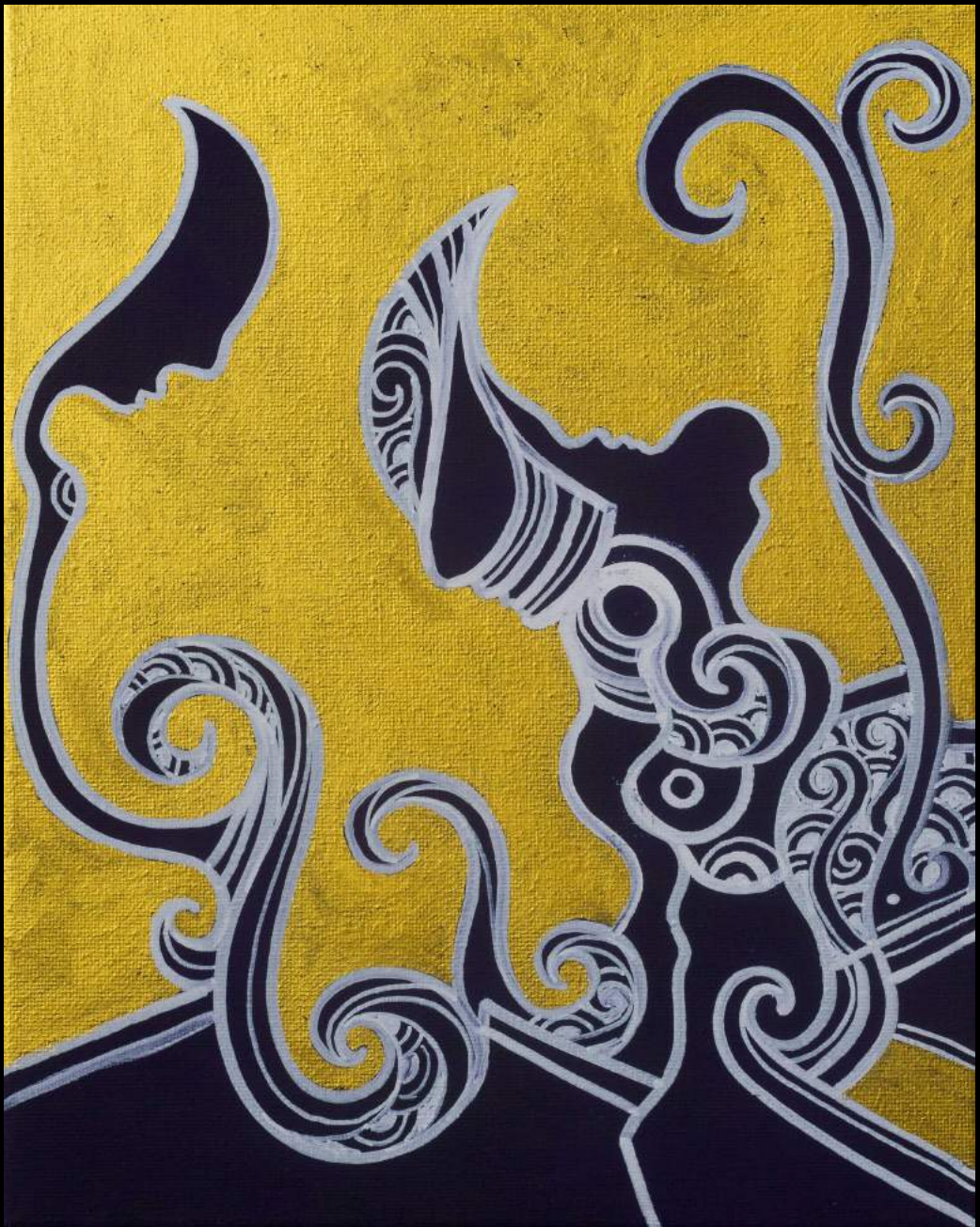


Untitled, 2017
Acrylic on canvas, 120 cm x 100 cm / 3' 11.2" x 3' 3.4"



Untitled, 2017

Acrylic on canvas, 50 cm x 50 cm / 1' 7.7" x 1' 7.7"

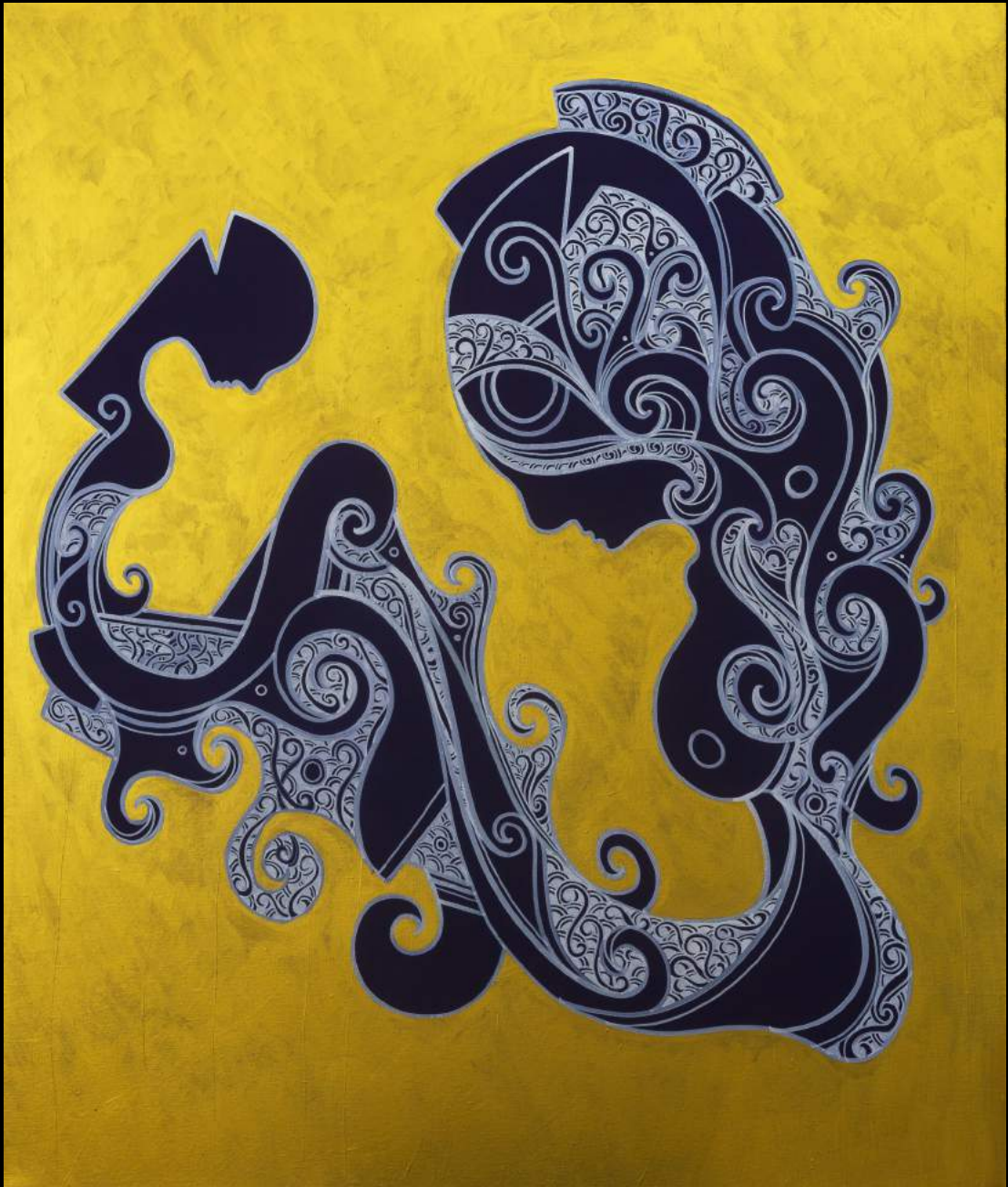


Untitled, 2017
Acrylic on canvas, 24 cm x 30 cm / 9.45" x 11.8"



Untitled, 2017

Acrylic on canvas, 130 cm x 160 cm / 4' 3.2" x 5' 3"



Untitled, 2017
Acrylic on canvas, 130 cm x 160 cm / 4' 3.2" x 5' 3"



Objects from Agharta





Untitled, 2018

Acrylic on German ceramics, 28 cm x 30 cm ø 22,5 cm / 11.02" x 11.81" ø 8.86"





Untitled, 2018
Acrylic on German ceramics, 15,5 cm x 23 cm ø 13 cm / 6.10" x 9.05" ø 5.12"





Untitled, 2018
Acrylic on German ceramics, 15 cm x 16 cm / 5.90" x 6.30"





Untitled, 2018
Acrylic on ceramics, 15,5 cm x 20 cm / 6.10" x 7.87"





Untitled, 2018
Acrylic on ceramics, 13,5 cm x 20 cm / 5.31" x 7.87"





Untitled, 2018
Acrylic on Belgian pottery, 27 cm x 29 cm / 10.63" x 11.42"





Untitled, 2018
Acrylic on ceramics, 13 cm x 26 cm / 5.12" x 10.24"





Untitled, 2018
Acrylic on German ceramics, 20,5 cm x 14 cm ø 16 cm / 8.07" x 5.51" ø 6.30"





Untitled, 2018
Acrylic on ceramics, 10,5 cm x 21 cm / 4.13" x 8.27"





Untitled, 2018
Acrylic on Italian ceramics, 13 cm x 76 cm / 5.12" x 2' 5.92"

