



KENISMAN

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KENISMAN

is considered as one of the profound leaders of the current underground avant-garde.

His approach lies in the pure and undistracted concentration on the natural evolution of lines and shapes under the artist's hand. Eye = I. He has received his degree in Fine arts with honors at the University College of Science and Arts HONIM, Brussels in 2001.

His solo exhibitions include "Memories of Agharta" (2018) at the residence of the Belgian Ambassador in Beijing, in the presence of the Flemish Minister of Culture, and "UnVorsum" (2011) at the European Space Agency, The Hague, The Netherlands. He was artist-in-residence at Alliance Française Beijing (2018) and Dystopia Electronic Music Festival for five editions (Belgium, 2014-18). His interdisciplinary collaborations include project "Onna" with renowned musicians like Chieko Kojima (JP), Dr. Adilia Yip (HK/BE) and Beibei Wang (CN). His "Alberto Giacometti Reveals", one of the homage video series on the great masters, has attracted the attention of the multimedia department of Christie's Auction House New York and was used by artprice.com.

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



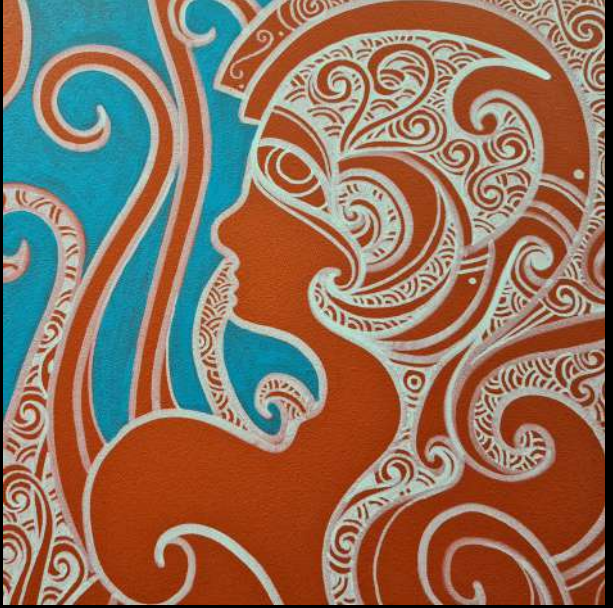
Untitled, 2019
Acrylic on canvas, 150 cm x 150 cm / 4' 11" x 4' 11"



Untitled, 2019
Acrylic on canvas, 150 cm x 150 cm / 4' 11" x 4' 11"



Blue Sunset, 2019
Acrylic on canvas, 200 cm x 200 cm / 6' 6.7" x 6' 6.7"



Lace Dreams, 2019
Acrylic on canvas, 150 cm x 150 cm / 4' 11" x 4' 11"



Untitled, 2019
Acrylic on canvas, 150 cm x 150 cm / 4' 11" x 4' 11"



Kenisman, H.E. Marc Vinck, the Ambassador of Belgium and Mrs. Hilde Hermans.



Kenisman in conversation with Mr. Sven Gatz, Flemish Minister of Culture.



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)

Artist in residence, (solo), Alliance Française de Pékin, Beijing, China. (2018)

Le rêve chinois, 中国梦, 2018
Acrylic on canvas, 248cm x 50cm / 8' 2"x 1' 8"



Whispers in the cornfield, 2019
Acrylic on canvas, 100 cm x 100 cm / 3' 3.4" x 3' 3.4"



Untitled, 2019
Acrylic on canvas, 150 cm x 150 cm / 4' 11" x 4' 11"



Untitled, 2019
Acrylic on canvas, 200 cm x 200 cm / 6' 6.7" x 6' 6.7"



Bewitching Dance, 2019
Acrylic on canvas, 200 cm x 200 cm / 6' 6.7" x 6' 6.7"



Untitled, 2020
Acrylic on canvas, 200 cm x 200 cm / 6' 6.7" x 6' 6.7"



Chinese Blossom, 2020
Acrylic on canvas, 200 cm x 200 cm / 6' 6.7" x 6' 6.7"



Untitled, 2020
Acrylic on canvas, 200 cm x 200 cm / 6' 6.7" x 6' 6.7"



Goddess Lingyu Ruan, 2020
Acrylic on canvas, 100 cm x 100 cm / 3' 3.4" x 3' 3.4"



Echoes in a Silk Valley, 2020
Acrylic on canvas, 200 cm x 200 cm / 6' 6.7" x 6' 6.7"



‘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。’

**‘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。’

‘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。’

**‘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。’



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"

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