

**Kunstwandeling**  
**Kortrijk**  
**Vlaandert**



### Christophe Denys (\*1974, Kortrijk)

Zijn schilderkunst heeft een vaste achtergrond waarboven en waarlangs de verf loopt, tot stilstand komt en daarna weer opgenomen wordt in het volgende doek. Daarom werkt hij meestal simultaan aan verschillende schilderijen. Het ene schilderij volgt het andere op. Er is geen sprake van chronologische volgorde. Zijn oeuvre is als een sneeuwbaaleffect: het ene doek zet het andere aan. 'A never ending story'.

Denys is een eigentijdse, radicale schilder. Dat uit zich in de voortdurende verandering en complexiteit van vormen en niet-vormen. Zijn werk is nooit af. Het wordt vertoond in zijn onvolledigheid. Vandaar ook het gevoel van oneindigheid in zijn schilderijen.

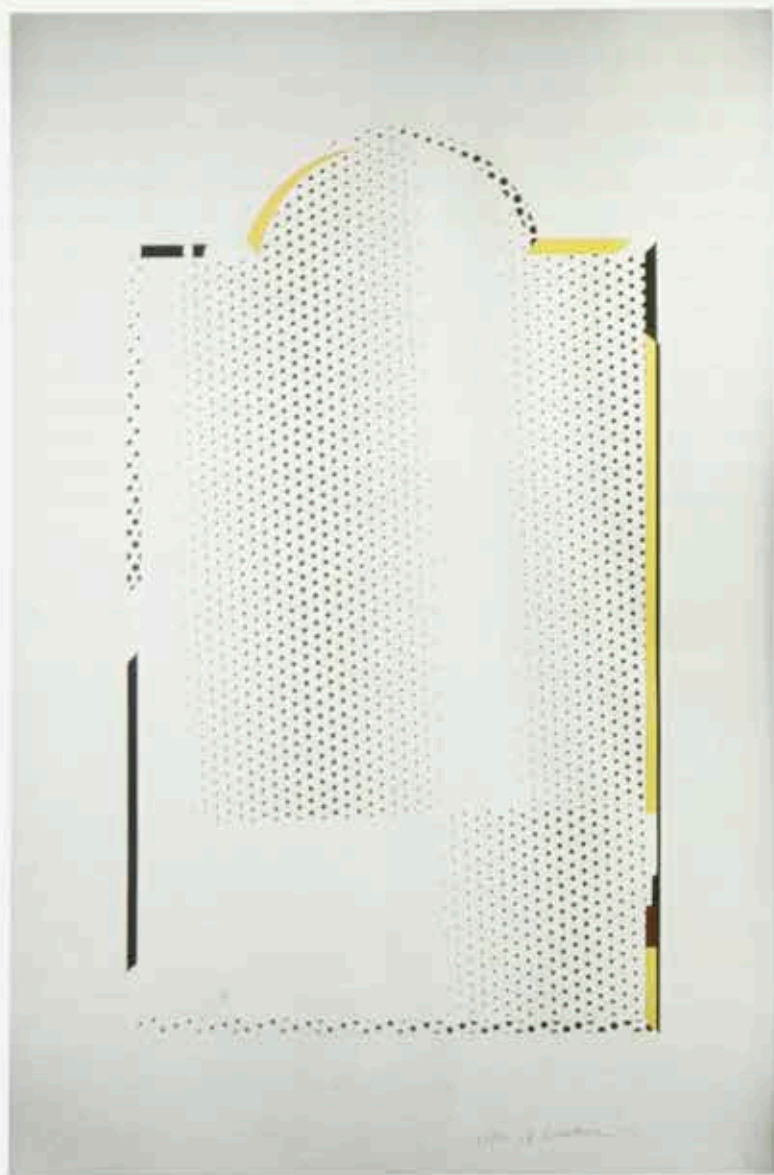
[www.christophedenys.be](http://www.christophedenys.be)



galerie tba

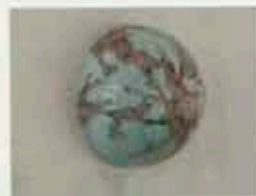
# Stipels & PIXELS





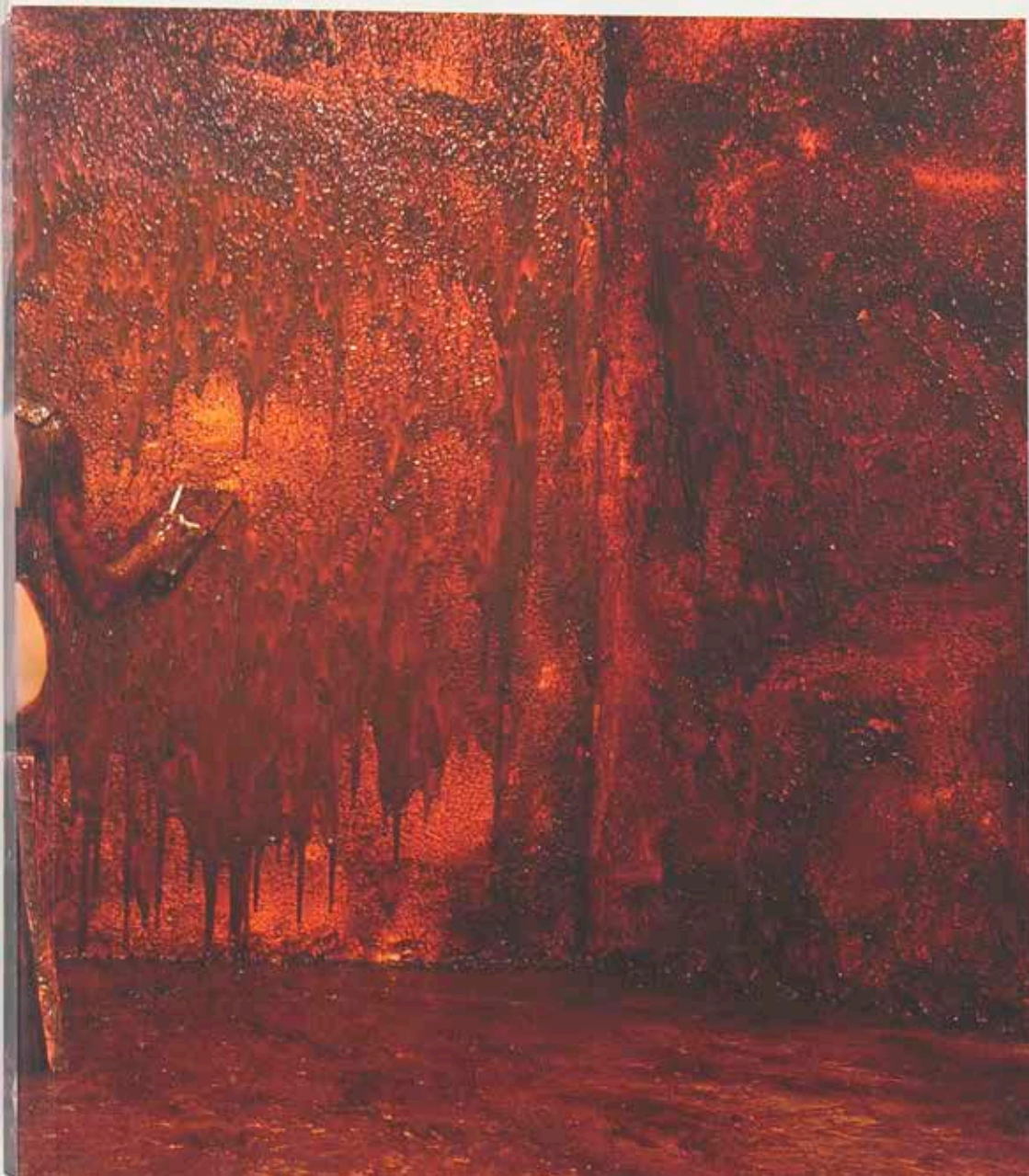
Roy Lichtenstein, *Mirror*, zwelddruk, 99 x 65, 1972, verzameling Edilbert Haertjens

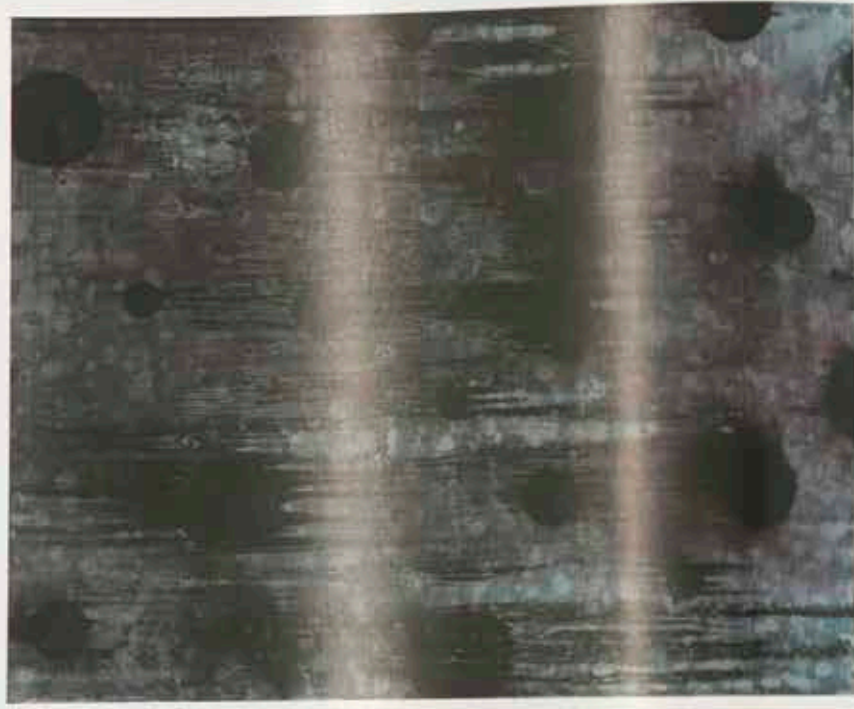
In 1969 realiseerde Roy Lichtenstein een reeks *Mirror Paintings* met daarin spiegels die terauwernood de realiteit weerspiegelen. In essentie gaat het over realiteit en illusie en vond hij visuele inspiratie in brochures van fabrieken, waarvan de afbeeldingen eerder gereduceerd waren tot symbolen voor spiegels, op het abstracte af. In vroegere werken had hij al geëxperimenteerd met reflecties, die hij nu in detail begon te onderzoeken, daarbij was hij niet geïnteresseerd in de scherpe reflectie van de realiteit in een spiegel, maar in de wijze waarop de reflectie de materialiteit van de objecten schijnt uit te wissen. De schilderijen van Christophe Denys stellen evenmin objecten uit de realiteit voor. Onmiddellijk oriënteerde zijn werk zich tot een fundamentele benadering van het schilderen. Sinds enige tijd vallen wel formaatveranderingen waar te nemen: van vierkantig of rechthoekig evolueerde hij naar cirkelvormen, die op hun beurt uit het platte vlak traden en bolle vormen aannamen. Soms doen ze denken aan de bolle spiegels van de Vlaamse Primitieven, zij het dat hun realiteit volledig auto-referentiële is.



Christophe Denys, *Atelierzicht sterren en halve sterren*.







pl. 60

Christophe Doss  
Zonderland, 2004  
Zwarte 160, 170 cm, 111, 1 cm



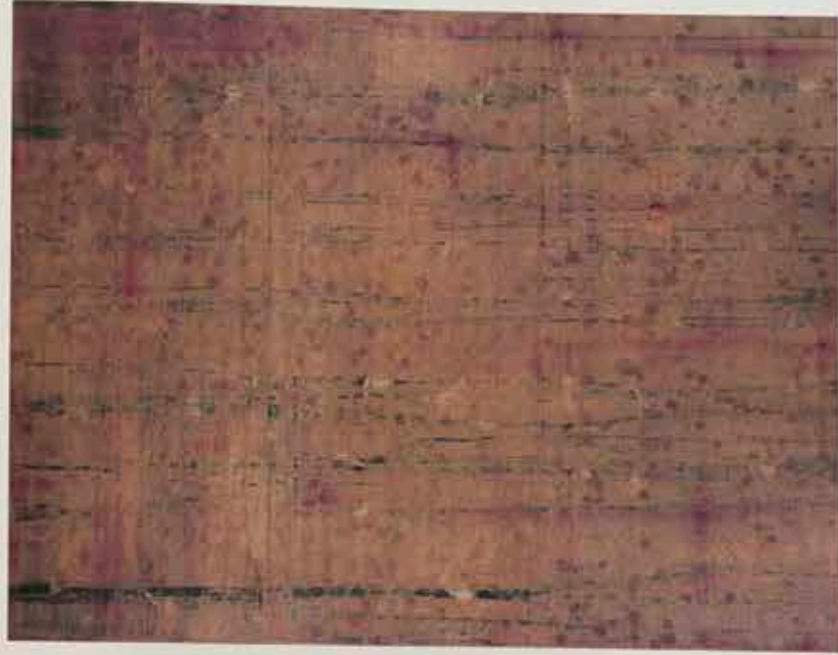
pl. 70



pl. 71

Christophe Dony  
Zomba 1994, 2004  
Zomba 1994 (Kunstmuseum 1994, 2004)

pl. 72





the

# battlefield

where the moon says i love you







Untitled 2010/3 oil on canvas, 90 x 100



Untitled 2009/11 oil on canvas, 100 x 80cm

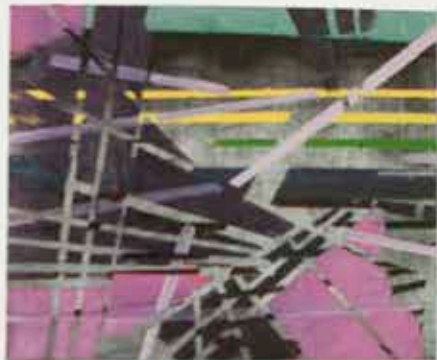




Untitled 2009/15. Oil on canvas, 100 x 100 cm



Untitled 2008/14. Oil on canvas, 100 x 100 cm



Untitled 2010/11 oil on canvas 100x

Untitled 2010/9 oil on canvas 100x



Untitled 2009/13 acrylic on canvas, 250 x 200cm





Untitled 2010/4 oil on canvas, 70 x 80 cm



Untitled 2010/7 oil on canvas, 102 x 140 cm



Untitled 2010/1 - acrylic on canvas, 100 x 100cm



Untitled 2010/2 - acrylic on canvas, 100 x 100cm

was  
is 175 JAAR  
SASK ZOU  
ROESELARE zal

Een boeiend beeldverhaal  
over de jubileumviering  
van onze academie.







31. Christophe Dewas, 2006 (1), 2006  
32. Christophe Dewas, 2006 (2), 2006  
33. Christophe Dewas (courtesy)



2006 | 11 | 33

ARTISTS  
Christophe Dewas (1)  
Christophe Dewas (2)  
Christophe Dewas (3)  
Christophe Dewas (4)  
Christophe Dewas (5)  
Christophe Dewas (6)  
Christophe Dewas (7)  
Christophe Dewas (8)  
Christophe Dewas (9)  
Christophe Dewas (10)  
Christophe Dewas (11)  
Christophe Dewas (12)

Director  
Valérie Anselme



34. Christophe Dewas, 2006 (1), 2006  
35. Christophe Dewas, 2006 (2), 2006



*of the* **A GLIMPSE  
CONCEALED**

body  
intuition  
art

Paul Vandebroeck  
with an essay by Pi Vermeersch

ROYAL MUSEUM OF FINE ARTS ANTWERP



Christopher Dewey (1978)  
Untitled (2013)  
Acrylic on canvas, 100 x 70 cm  
Private collection



Henning von der Heyde (1460-1521/7)  
Princess U.  
Oak with polychrome, 78 x 43 x 51 cm  
Dresden, Gemäldegalerie Meissen

## 2 The energetics of the body

An unborn child's sensations include the interplay of the own body and the body of the mother. The body is the first ground of energetic experience, whether actual or imaginary, or on the borderline of the two. Each person has a body as the point of origin of sensations and of their awareness of them (on the scale between conscious and unconscious). The embodied body is the pre-eminent model for approaching and interpreting the world. Humans have one type of body, but countless different psycho-corporeal perceptions of it, and have developed extremely divergent models of awareness in specific places and times. These various experiences have led to a variety of conceptual models of the body and of society, patterns of religiosity, forms of philosophy, and, not in the least, aesthetic choices.

The last chapter touched on a number of models of the body: the skin-ego, the body schema, the body image (in a psychoanalytic sense). All of these play a role in the 'work' that each culture devotes to building aesthetic (and also other, for example 'scientific') representations of the body. The body is the closest, most accessible, material construction for the creation of meaning belonging to each of us.

The body is central to the visual arts (except in the very earliest figurative art in which the body of the animal plays the main part), performance arts and stagecraft. A holistic 'reading' of the historical sense of the body is needed. This is as much about energetics and the 'displaced/transcribed' body as about the literal body. The experience of the body is linked to the experience of space (and thus of architecture, as, for example, the history of the columns 'orders' shows). From another perspective, the body is also a system of vibrations and rhythms, so the selection, design (with all its variations over time) and use of musical instruments also attest to the changing awareness of the body.<sup>11</sup>

<sup>11</sup> See e.g. Traudemann-FREYING, *Leitbegriffen in der Renaissance und die Wirkung*, in *Geisteswissenschaftliches Jahrbuch*, 27, 1974, pp. 21-30, esp. 28. It seems hardly possible to leave from contemporary Western what constitutive and motives led to the medieval attention in the art of late antiquity. On the changing relationship of the 'body' to the late, see pp. 22, 24 and 30. On the construction of the late body, see *Geisteswissenschaftliches Jahrbuch*, 27, 1974, pp. 129-141; on the year, pp. 25-26. The use with the 'hour' was associated with the female body.

Each of the fragmentary reflections below encloses a broad and extensive field that could itself be the subject of almost endlessly ramifying research. What follows is by no means a synthesis, but a few indications of thousands of aspects all of which have still to be investigated in their relation to the aesthetic work.

### Western traditions

#### The turbulent body in subaltern traditions

What was the experience of the energetics of the body in historical European culture? Or 'cultures', in fact, for since the socio-economic differentiation of the high Middle Ages there has been no cultural unity. With regards to the leading classes many sources are available to us, not least the visual arts. With regards to the subaltern classes matters are rather more difficult: they were not interested in fixing their self-experience in texts or images, nor did they have the material-economic means to do so.

Perhaps the most important overarching approaches to this question are those of the Russian literary critic and philosopher Mikhail Bakhtin (1895-1975)<sup>12</sup> and of the German sociologist Norbert Elias (1897-1990).<sup>13</sup> In 1939 Elias published a monumental study *Über den Prozess der Zivilisation*, which would only become well-known in, and beyond, the field of sociology a quarter of a century after first publication. The author argues that the concept of 'civilisation' developed in medieval and early-modern Europe through an intense preoccupation with the body, with those who wished to distance themselves from the common people and be considered 'civilised' keen to control or repress the body's 'lower' aspects. In just the same period, at the outbreak of the Second World War, Bakhtin wrote a book that was not published until 1965 but that from the 1970s had an unrivalled success in the West: *Rabelais and His World*.<sup>14</sup> One of the aspects of this then very heterodox study was the analysis of what the author saw as historical popular culture, as an almost

<sup>12</sup> Another important work is that of the Russian historian ALEKSEI GURJEVICH, *Categories of Medieval Culture*, translated by G. L. Carr-Saunders, London, 1985 (first published in Russian, Moscow, 1972).

<sup>13</sup> NORBERT ELIAS, *Über den Prozess der Zivilisation*, 2 vols., Basel, Hans am Hof, 1939. Translated into English as *The Civilizing Process*, 2 vols., Oxford, Clarendon Press, 1969-1982.

<sup>14</sup> MIKHAIL BAKHTIN, *Rabelais and His World*, translated by Helene SWOCSKY, Cambridge MA, MIT Press, 1968.