



11 00011 04226 2

christian de wulf

'inside' contemporary abstract art

2018

christian de wulf

*the physical evidence of the
great importance
of being busy with the
completely elusive*

*Het fysieke bewijs van het
grote belang
bezig te zijn met het
volstrekt ongrijpbare*

*la preuve physique de la
grande importance
d'être occupés avec
l'insaisissable complet*



Christian is a graphic designer and trained psychotherapist. His artist studio is also where he conducts his therapy practice, a cross-fertilisation that is key to Christian's work. His canvases act as the expression of his study of the human psyche, and as a way for the viewer to explore their own frames of reference and emotions. Christian's style is sculptural in nature, providing dimension as well as color to explore key themes of what it means to be a person within society. The works seek to display what happens when the will of the individual meets the normative aspects of the group. Giving shape to this thin line is the challenge he faces, defining this boundary in many contexts. Each work is a lyrical expression of the artists own experiences of a tension that all of us face. In our observation, we are made to recall our own experiences of this beautiful tension.

Material as a metaphor.

The unusual materials he uses, such as polyurethane and epoxy, go their own way, you could say that they have their own will. The material determines the content. The only thing he does is guide the (processed) material to the desired shape. In that sense, every canvas is unique, just as everyone has a unique life. We can only shape our lives, the content is given to us

The visual impact is of a sense of psychological displacement, putting the emphasis on what is missing rather than on what is depicted

Human beings try to realize personal wishes and longings in a constant fight with the conventions and the expectations of the outside world. This inner struggle, which is altogether personal and universal, is what fascinates the artist. It's his ambition to speak the unspoken, to show the invisible, to open up the hidden, to unlock the enclosed. To turn emotions into visual structures. Therefor he creates abstract landscapes on canvas. With different layers of acryl paint he transforms the canvas into a smooth looking, perfectly clean plane. From beneath this seemingly peaceful surface, an inner layer of paint breaks through, becomes thicker, invades and finally conquers the canvas until it even crosses its borders in chaotic eruptions of massive granular paint. The balance has gone, the painting explodes into three dimensions. On recent works one canvas hides another. Depths and heights are covered up but seem to be bubbling under and to mould the upper surface. These paintings should be read as mind maps loaded with meaning and emotion and in a certain way they are the sum of the artist's emotions. They lead the beholder through valleys of calm and peace to mountains of rage. They show unruffled rivers of equanimity that end in cascades of tears, resting volcanos of contentment that suddenly bursts out with uncontrollable magma of passion. From the moment hidden emotions are let loose they surpass the unspoken rules of conformity. Emotion wins over ratio. What at first seems to be geometrical dissolves into an abstract lyricism. The painting becomes a sculpture. The artist's communication with his beholder goes further than that. He orders his works in themes like reverie in black and white, or who's afraid of. They are vague, refer to an emotion, a certain atmosphere. Each painting is a link in a chain, is a different point of view to look at the theme, is a different way to work out a common structure. They all get their own name in the form of a sentence that reminds the painter of the state of mind he was in when he was painting. Most of these sentences suggest a longing for communication, for understanding. They become a gate through which, a key with which the beholder can enter this abstract world. So the work of art not only becomes a metaphor for the meeting between surface and structure, between light and shadow, tranquility and unrest. The confrontation between the artist and the outside world, which is reflected in his work of art, finds its ultimate mirror in the intimate communication between artist and beholder. A closed circle of human understanding and empathy is created.

Verbeelden wat onderhuids leeft

De mens zoekt voortdurend hoe hij zijn persoonlijkheid, zijn verlangens kan realiseren binnen de waarden en normen en de verwachtingen van de maatschappij. Deze innerlijke strijd, die tegelijk persoonlijk en universeel is, fascineert de kunstenaar: hoe verwoorden wat onuitsprekelijk is, verbeelden wat onzichtbaar is. Hoe het verborgene onthullen, wat ingesloten is ontsluiten. Emoties vertalen in zichtbare structuren. Dat is zijn ambitie. Hiervoor creëert hij abstracte landschappen op doek. Met verschillende lagen acrylverf ontstaat een strakke en egale vlakke. Maar van onderuit stuwt een innerlijke kracht verf naar buiten die zich dikker en korreliger op het doek nestelt, die de grenzen van het doek aftast, verovert, overschrijdt en zich tenslotte vastzet in een gestolde, vormeloze massa. Het evenwicht is verbroken, het schilderij ontploft in drie dimensies. In recent werk verbergt het ene doek het andere. Hoogtes en laagtes zijn overdekt, maar bewegen onder het bovenste oppervlak en scheuren het als een plotse breuk in een landschap na een aardbeving. Deze schilderijen moeten gelezen worden als heuse landkaarten van de geest en in zekere zin zijn ze de som van de emoties van de kunstenaar. Ze voeren de kijker door vredevolle valleien van rust naar bergen van woede. Ze tonen rimpelloze wateroppervlakten van burgerlijkheid die eindigen in watervallen van tranen, uitgebluste vulkanen van tevredenheid die uitbarsten in een tomeloze magmalawine van passie. Van zodra verborgen emoties losgelaten worden, doorbreken ze het conflictloze oppervlak van de schone schijn, van het conformerende gedrag. Emotie wint het van de ratio. Het strak geometrische wordt lyrisch. Schilderij wordt sculptuur. De kunstenaar communiceert niet enkel via acrylverf en canvas. Hij ordent zijn werk in thema's zoals *Réverie in black and white, (I to XVI)* of *Who's afraid of ...* Ze zijn vaag en verwijzen naar een emotie, een welbepaalde sfeer. Het zijn alle verschillende gezichtshoeken om het thema te benaderen, verschillende variaties op dezelfde structuur. Ze krijgen een zin, een uitspraak mee als identiteit. Taal die aanspoort tot communicatie, smeekt om begrip. Deze uitspraken zijn een poort waardoor en een sleutel waarmee de (kijker) beschouwer deze abstracte wereld kan betreden. Zo wordt het werk metafoor voor de ontmoeting van oppervlakte en structuur, licht en schaduw, van ratio en emotie, onrust en berusting. De confrontatie tussen de kunstenaar en de buitenwereld, die zijn neerslag vindt in het werk, vindt zijn ultieme spiegel in het intieme gesprek tussen kunstenaar en (kijker) beschouwer. Een cirkel van menselijk begrip en empathie sluit zich.

L'impact visuel est d'un sens de déplacement psychologique, en mettant l'accent sur ce qui manque plutôt que sur ce qui est représenté

Chaque œuvre raconte une histoire, une émotion, un sentiment. La toile vierge est une réalité, a été achetée et fait partie de notre monde matériel. Au fil du processus, l'œuvre prend forme ; les émotions et sentiments apparaissent. La partie lisse peut être vue comme le vécu quotidien, la façon dont nous nous montrons au monde. De cette partie visible émergent les parties invisibles, une évolution prend forme et dépasse les confins de la toile. La toile est naturellement confinée par sa taille et ne révèle pas aisément ce que nos normes ne nous permettent pas de révéler. La lumière prend le pas sur l'ombre, tout comme le rationnel évince l'émotionnel. Lorsque rendu visible, les sentiments sont sans limites et quittent alors les chemins battus. Lorsqu'ils quittent les contours de la toile, il nait bien plus qu'une toile. Là où l'image et la toile se rencontrent, il y a transition. Une transition qui cherche à éliminer graduellement toute polarisation. La tension ainsi créée met en exergue ce momentum que chacun ressent et vit dans cette transition. L'image générale que montre une œuvre raconte l'histoire de l'artiste. L'histoire de la personne qui regarde existe à l'intérieur même de l'expérience que l'on vit lorsqu'on observe. Deux mondes se rencontrent. Ainsi, l'image ne nous raconte qu'une partie de l'histoire de l'artiste, et ne revendique son droit à l'existence qu'à travers le regard et l'expérience de l'observateur. C'est la rencontre de ces deux histoires qui donne un sens à l'œuvre. Ainsi, la relation entre l'artiste et l'observateur est essentielle pour donner du sens. L'œuvre est là comme une métaphore pour la rencontre entre la surface et la structure, le noir et le blanc, la lumière et l'ombre, la rationalité et l'émotion, le calme et la tension ainsi que l'artiste et l'observateur. L'œuvre crée un contexte dans lequel cette rencontre peut avoir lieu. L'interaction entre ceux-ci façonne l'expérience et donne une valeur ajoutée à nos vies.

rêverie in black and white
"white"
2018
120 x 80 cm
mixed media
(priv. coll.)

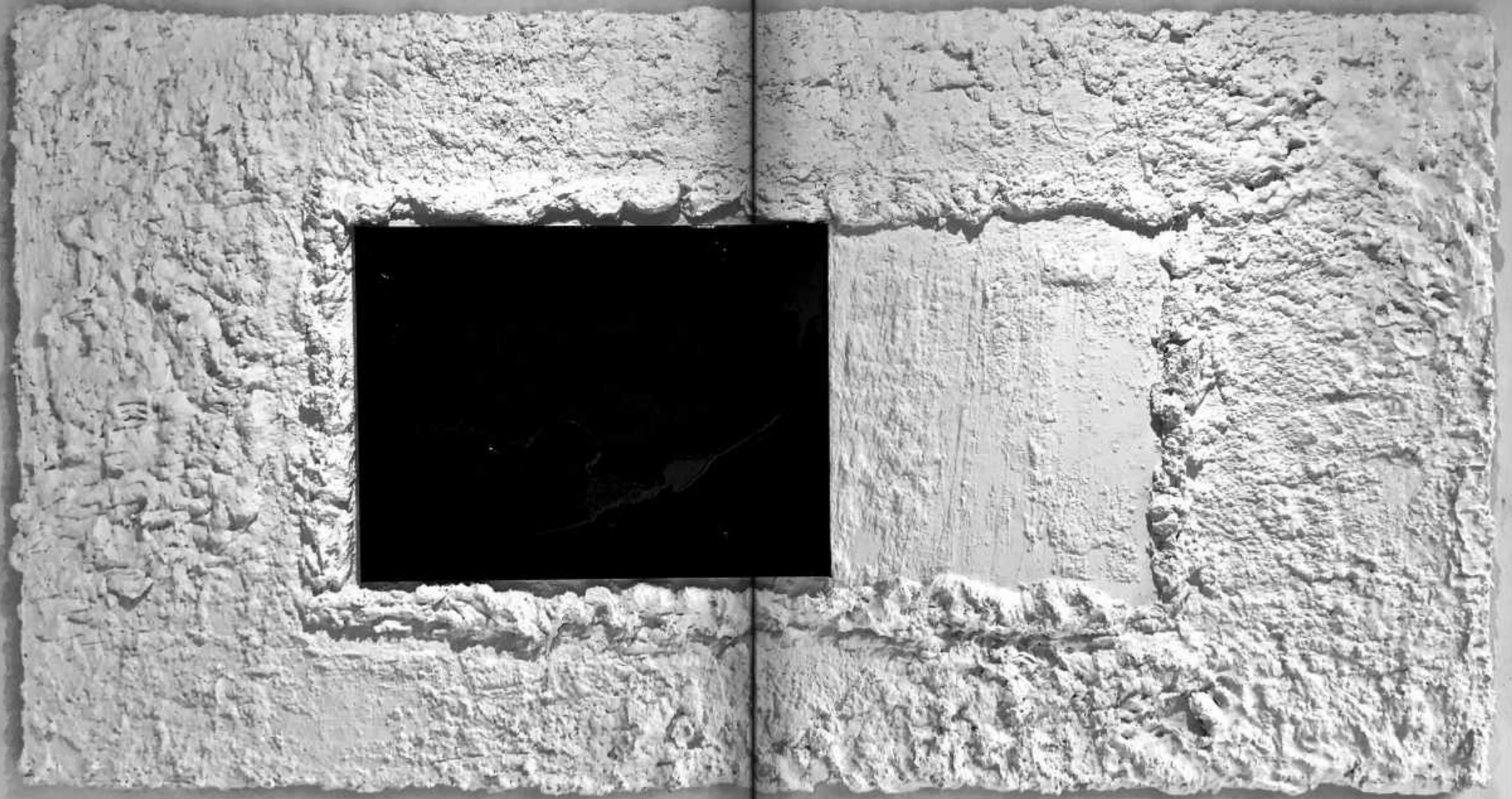




rêverie
black & white



rêverie in black and white XXXVI
"sweet dreams princess"
2016
100 x 70 cm
mixed media



rêverie in black and white LV. "synergy", 2017, 130 x 250 cm, mixed media (priv.coll.)



réverie in black and white LV, "synergy", 2017, 130 x 250 cm, mixed media (priv. coll.)



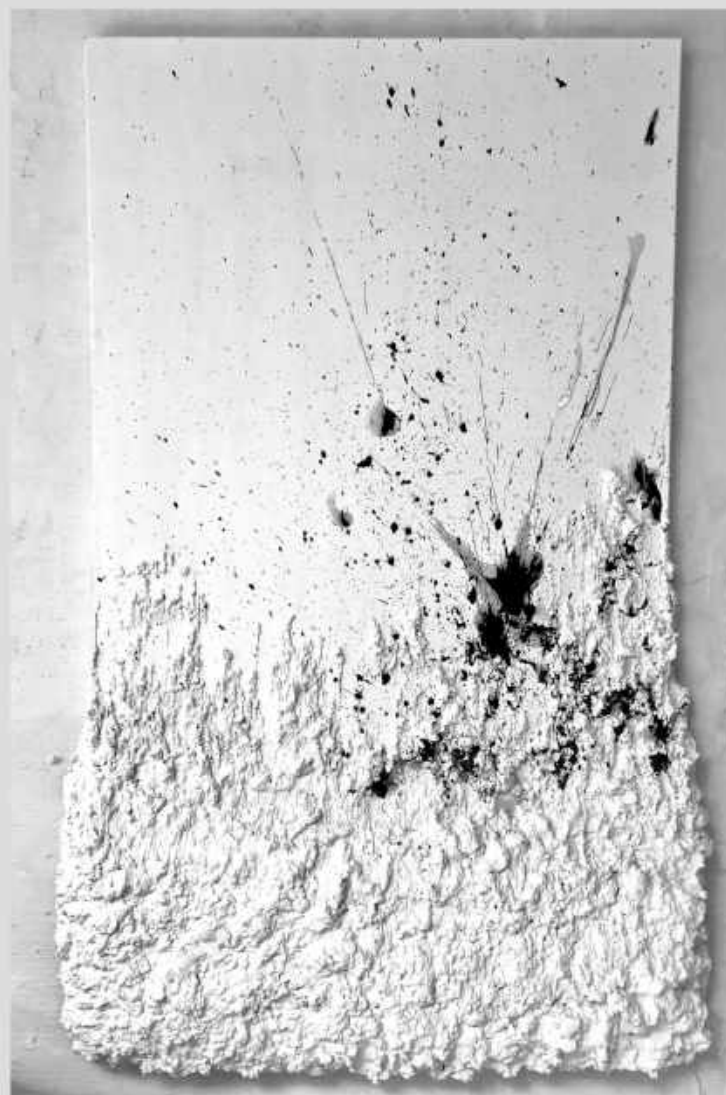
rêverie in black and white LXI
"fertile"
2019
120 x 80 cm
mixed media



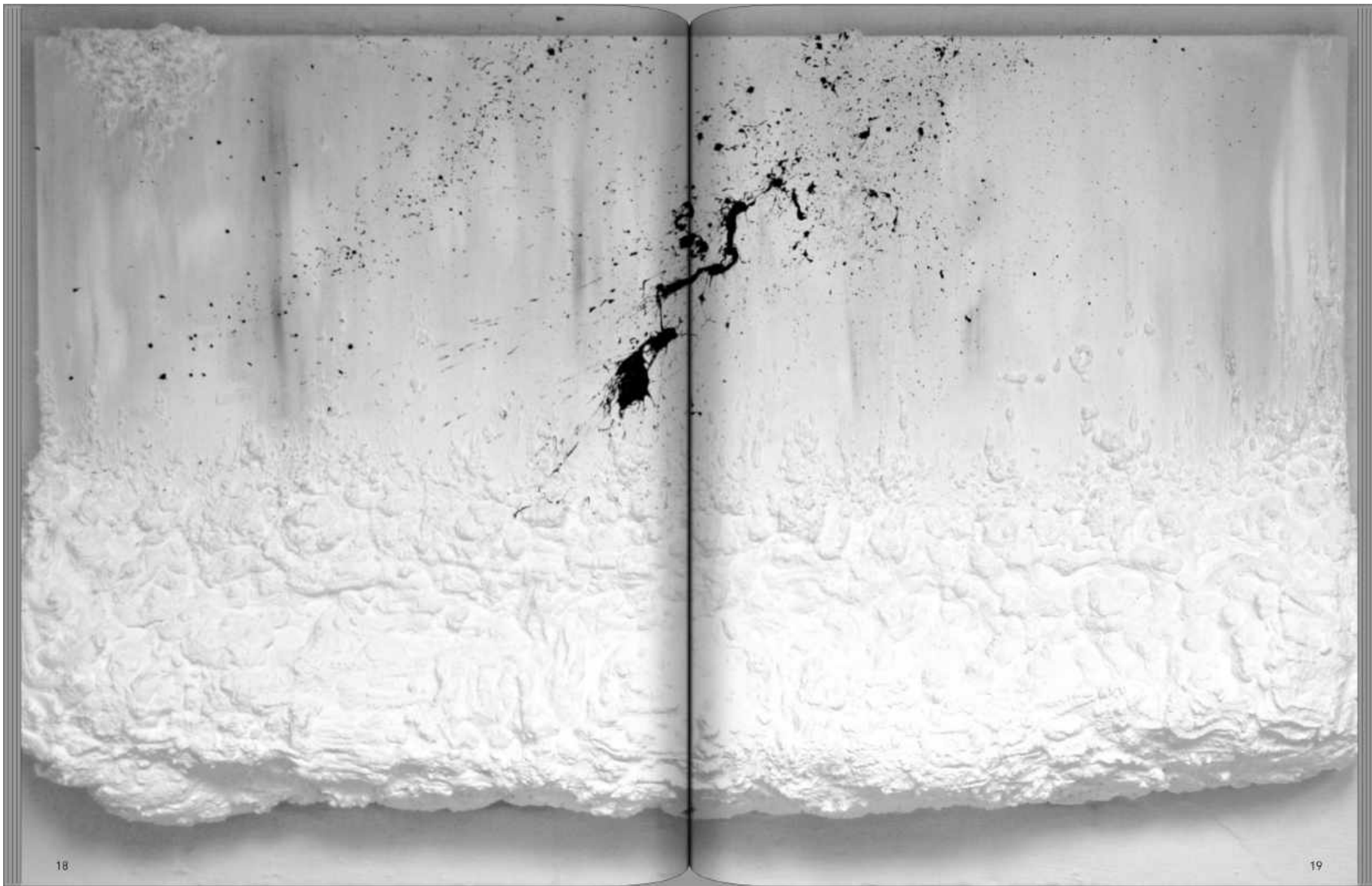
rêverie in black and white XXXVIII
"miss you so much"
2016
120 x 80 cm
mixed media
(priv. coll.)

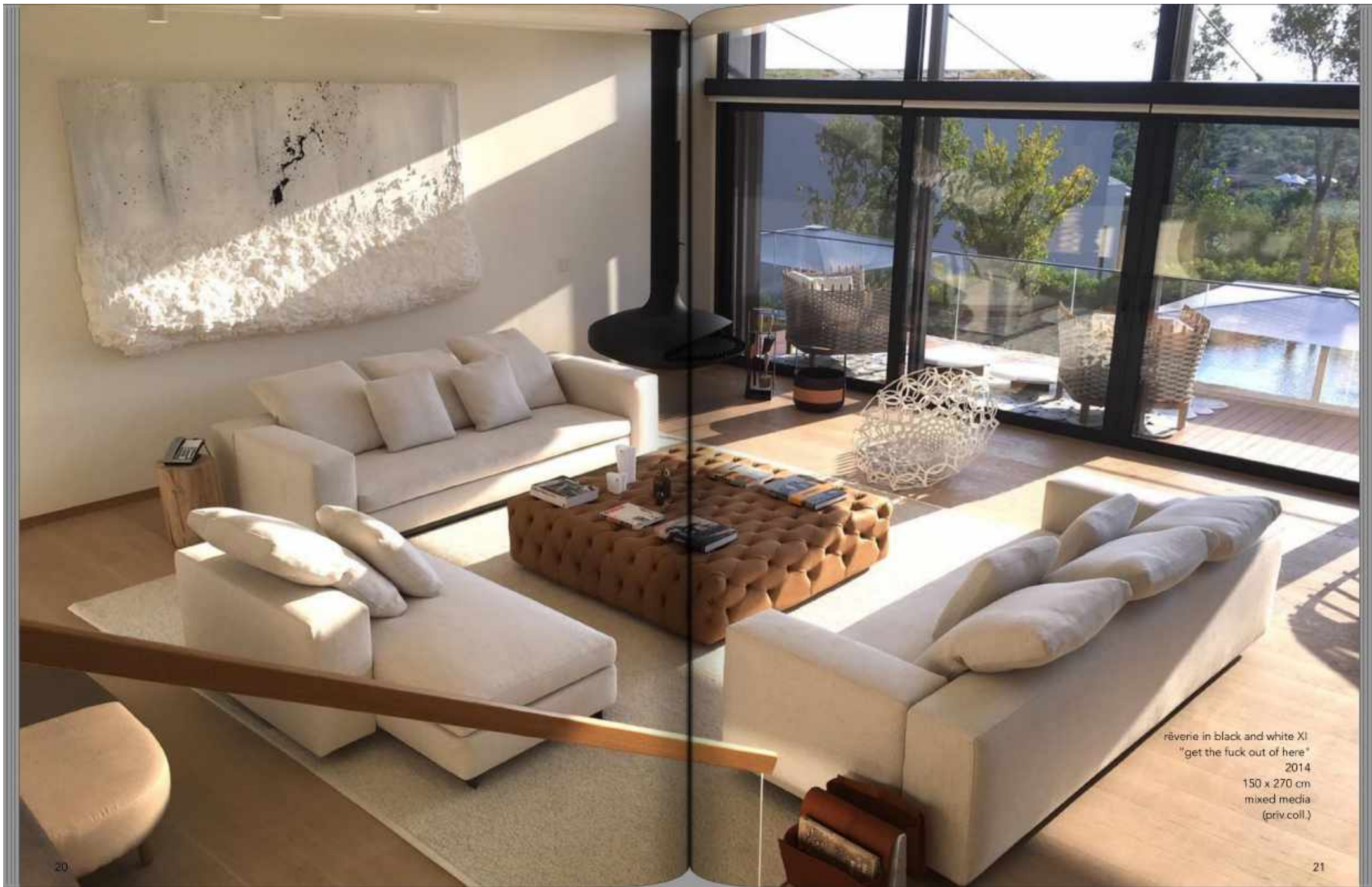


rêverie in black and white LVII
"encounter"
2018
220 x 130 cm
mixed media
(priv. coll.)



rêverie in black and white LVI
"when I look in your eyes"
2018
180 x 110 cm
mixed media

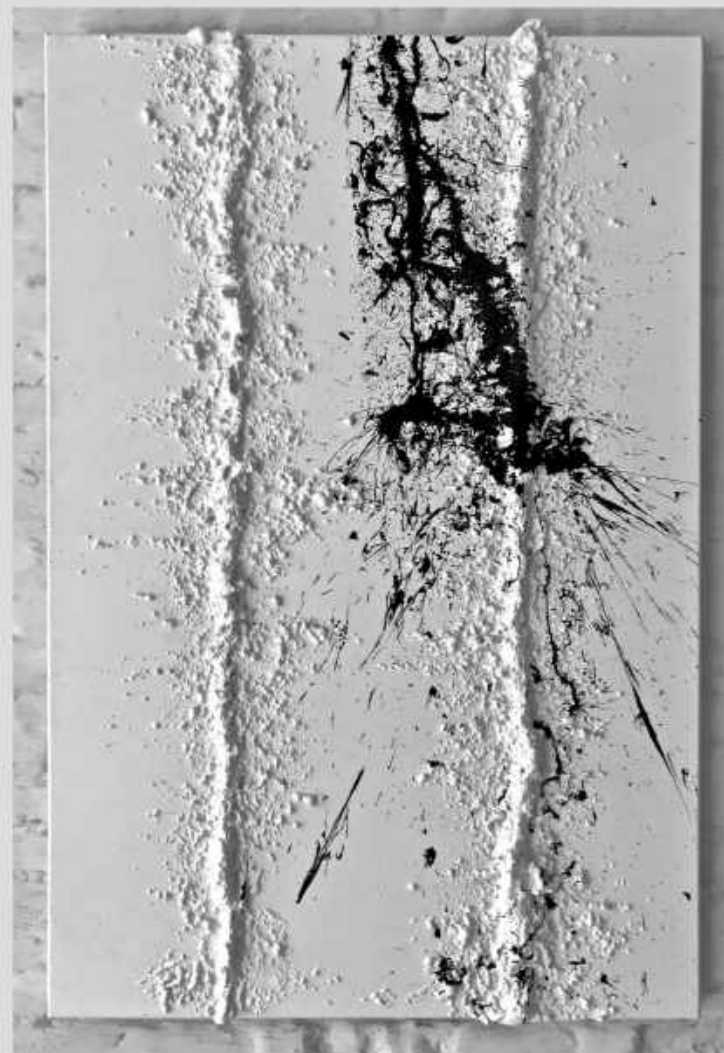




rêverie in black and white XI
"get the fuck out of here"
2014
150 x 270 cm
mixed media
(priv.coll.)



rêverie in black and white XXIII
"lalalalove you"
2015
130 x 90 cm
mixed media



rêverie in black and white XXXIV
"one taste"
2016
120 x 80 cm
mixed media



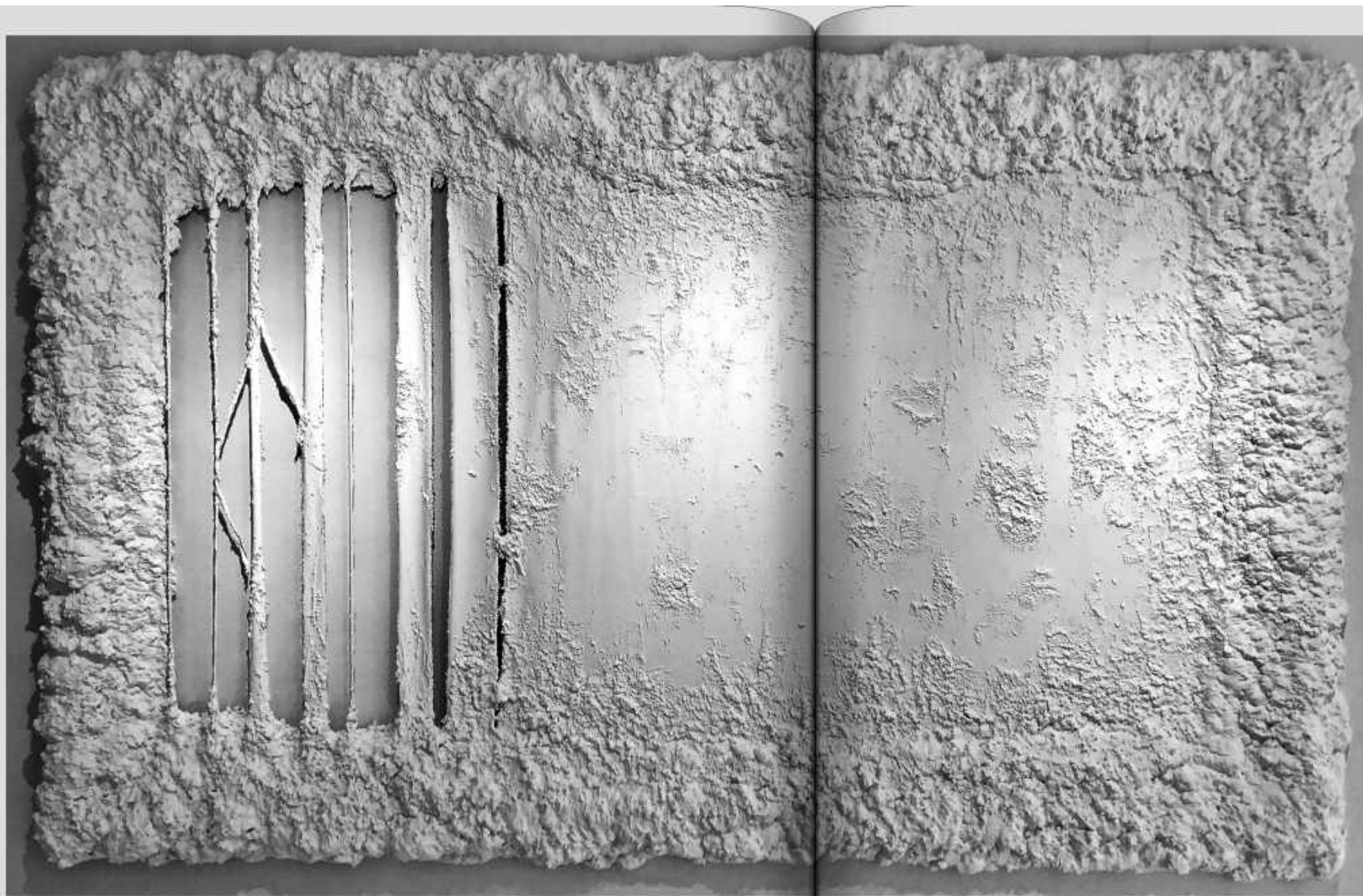
rêverie in black and white LIV
"revelations II"
2017
120 x 80 cm
mixed media



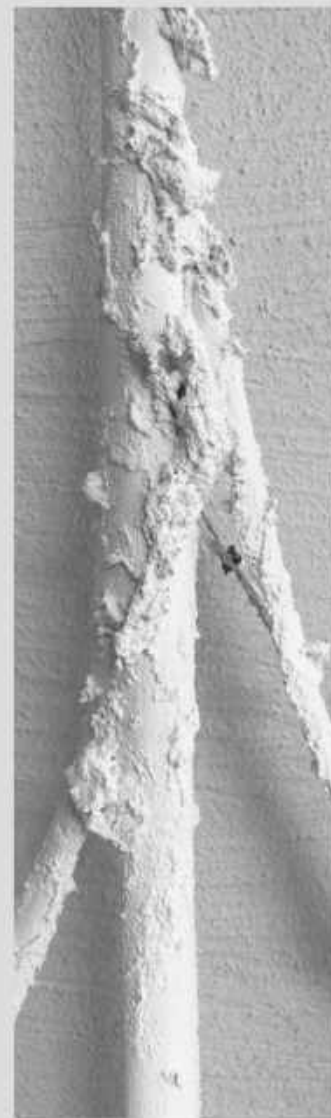
rêverie in black and white LII
"white"
2016
162 x 109 cm
mixed media
(priv.coll.)

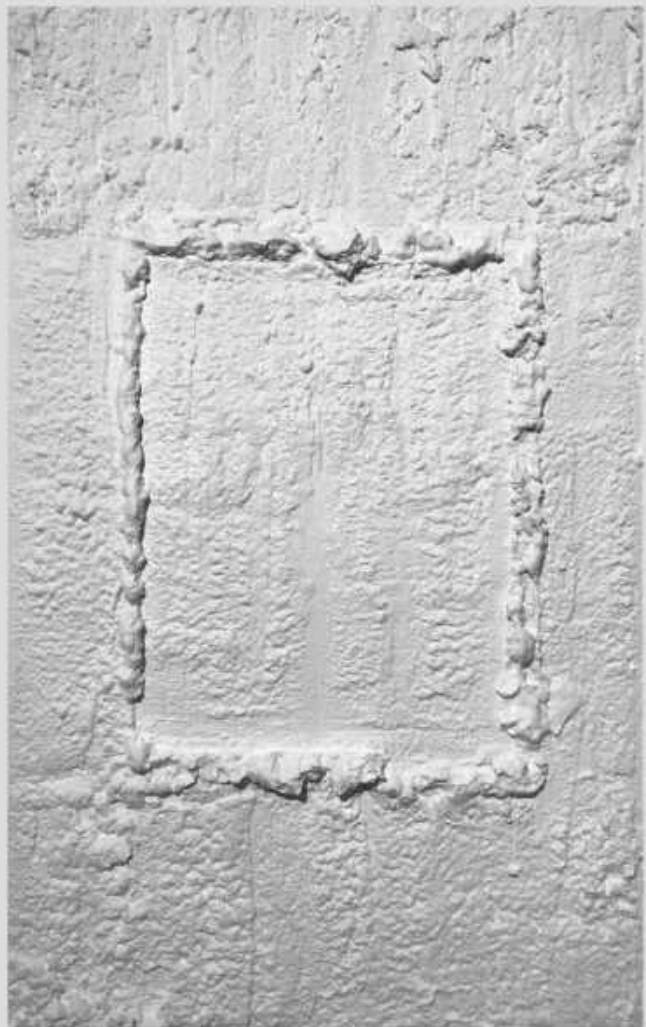


(framed in a plexiglass box)

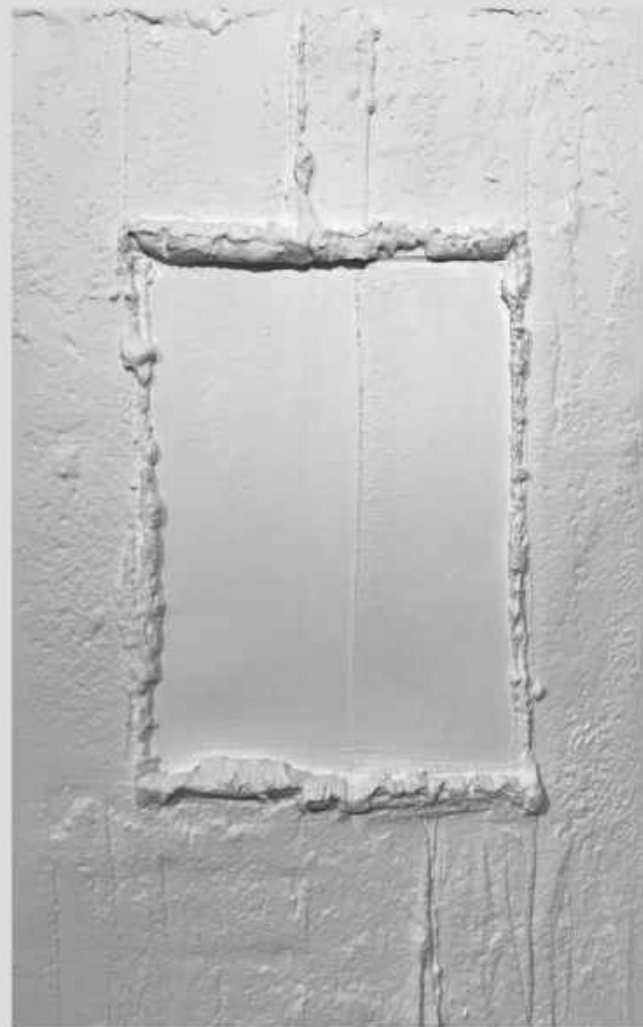


rêverie in black and white LVIII
"when all is found"
2018
220 x 335 cm
mixed media
(priv.coll.)





rêverie in black and white
"square II"
2018
81 x 50 cm
mixed media



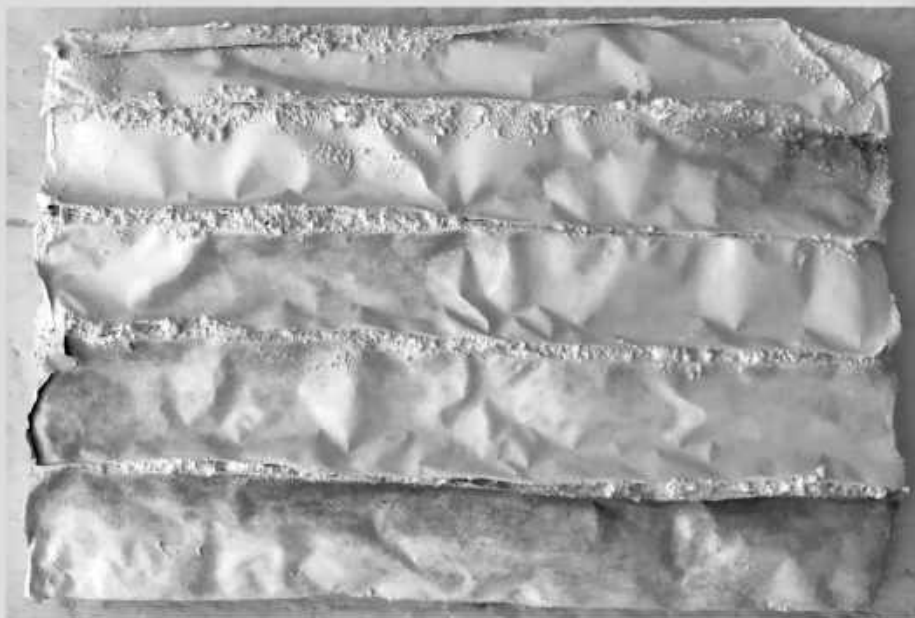
rêverie in black and white
"square III"
2018
81 x 50 cm
mixed media



rêverie in black and white XXXI
"wrinkles"
2016
120 x 80 cm
mixed media
(priv coll.)



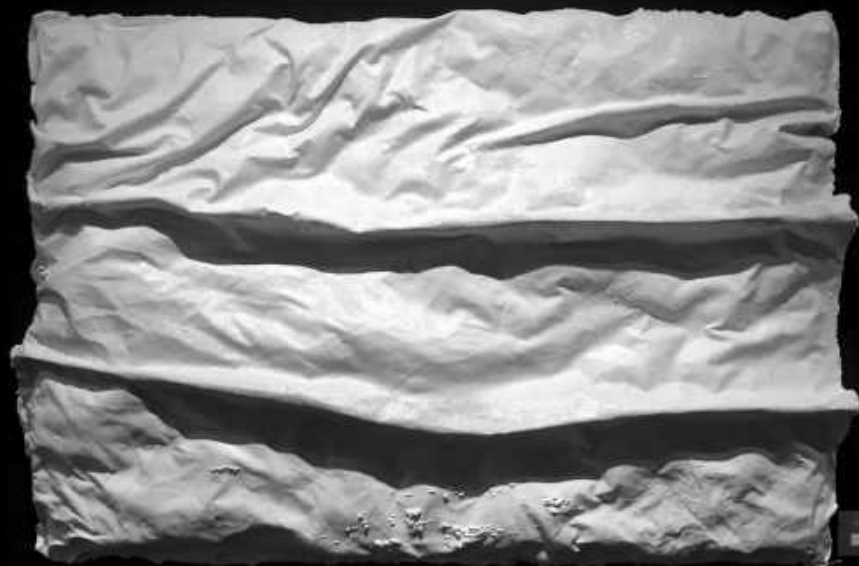
rêverie in black and white XXXIII
"revelations"
2016
120 x 80 cm
mixed media
(priv. coll.)



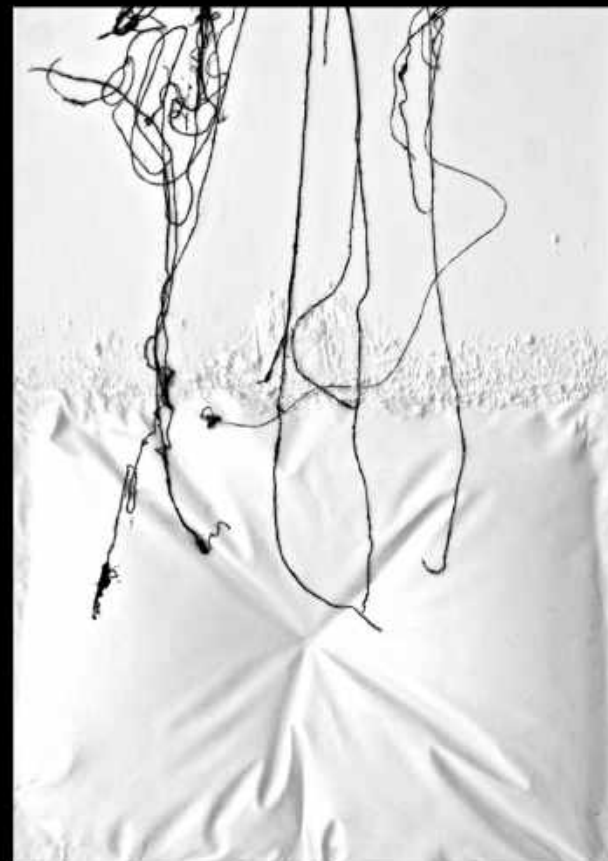
rêverie in black and white XXXIX
"choose"
2016
80 x 120 cm
mixed media
(priv. coll.)



rêverie in black and white XXXXIV
"unfolded action"
2016
70 x 100 cm
mixed media



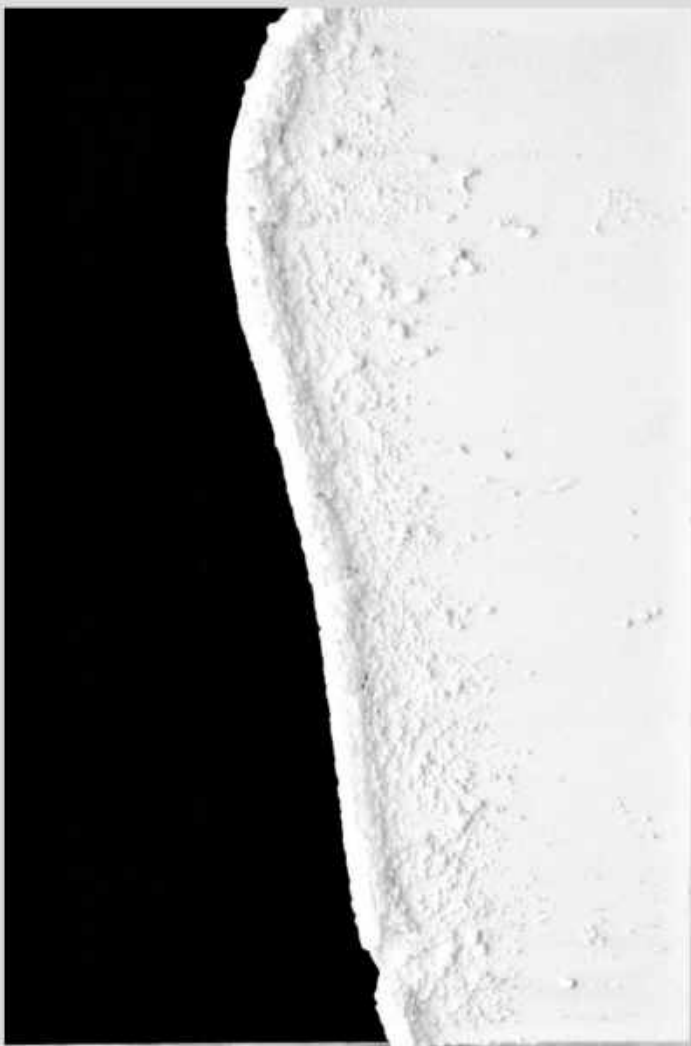
rêverie in black and white
"derailed"
2016
80 x 120 cm
mixed media
(priv. coll.)



rêverie in black and white
"unravel"
2016
100 x 70 cm
mixed media



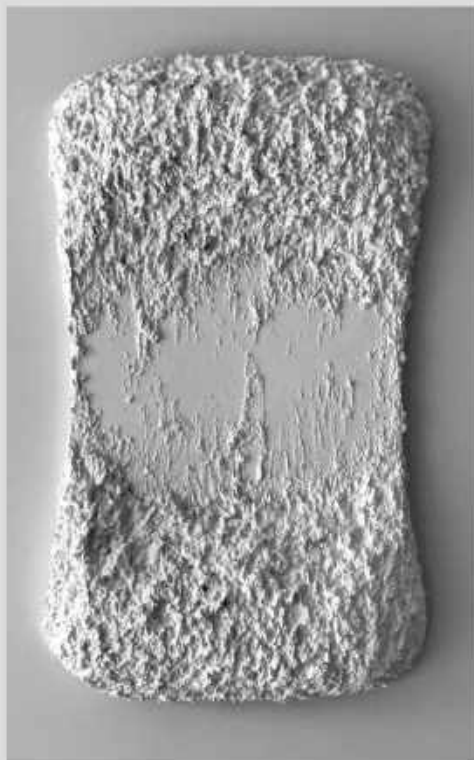
rêverie in black and white LXIII
"under the pale white clouds"
2019
180 x 102 cm
mixed media
(priv. coll.)



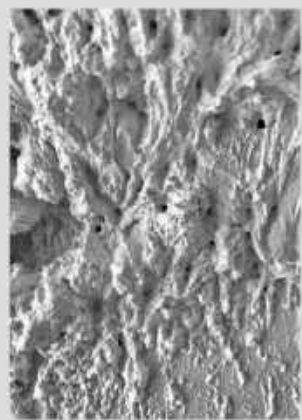
I can be everywhere
"that what I thought was you, was actually me"
2015
120 x 80 cm
mixed media
(priv. coll.)



rêverie in black and white XXXIX
"if you could determine the rules, where would you put your queen?"
2014
120 x 80 cm
mixed media



rêverie in black and white LXI
"inhale"
2019
120 x 80 cm
mixed media



rêverie in black and white LI
"caught"
2016
120 x 80 cm
mixed media



tears



rêverie in black and white LXVI
"seven hundred and one tears"
2019
130x 90 cm
mixed media
(priv. coll.)



rêverie in black and white LX
"hundred tears"
2019
90 x 70 cm
mixed media
(priv. coll.)

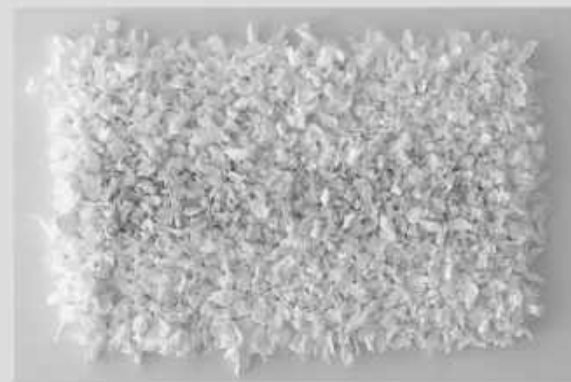




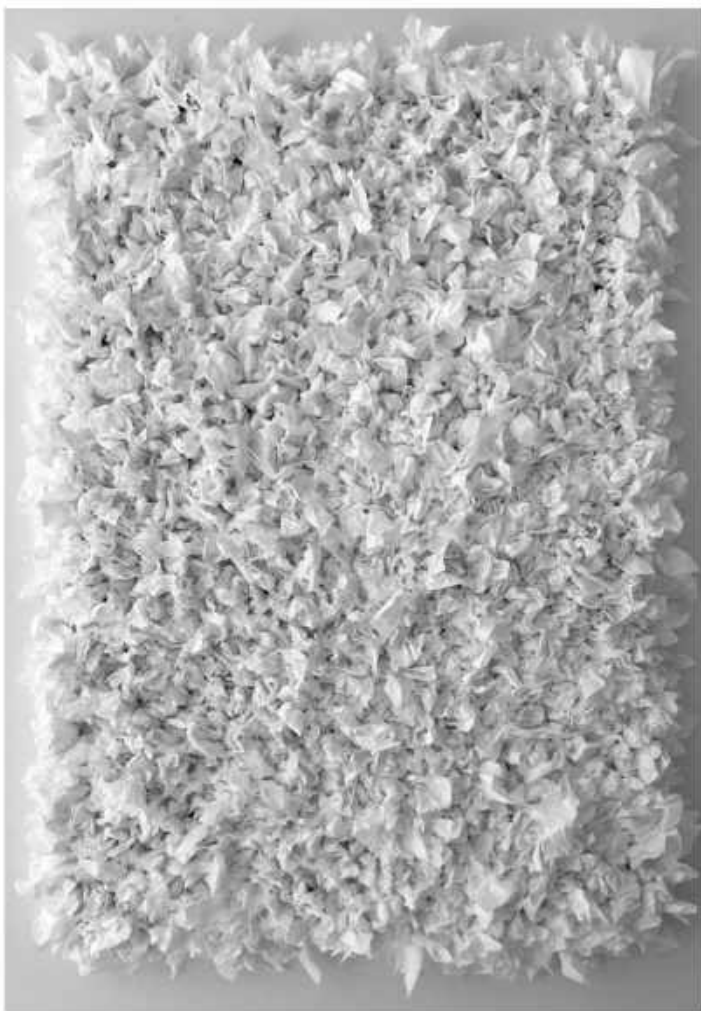
rêverie in black and white LXIV
"five hundred tears of joy"
2019
100 x 70 cm
mixed media



rêverie in black and white LXV
"five hundred tears"
2019
120 x 80 cm
mixed media
(Priv. coll.)



rêverie in black and white LXVII
"five hundred tears in balance"
2019
70 x 100 cm
mixed media
(priv. coll.)



réverie in black and white LXII
"thousand tears"
2019
162 x 106 cm
mixed media
(priv.coll.)

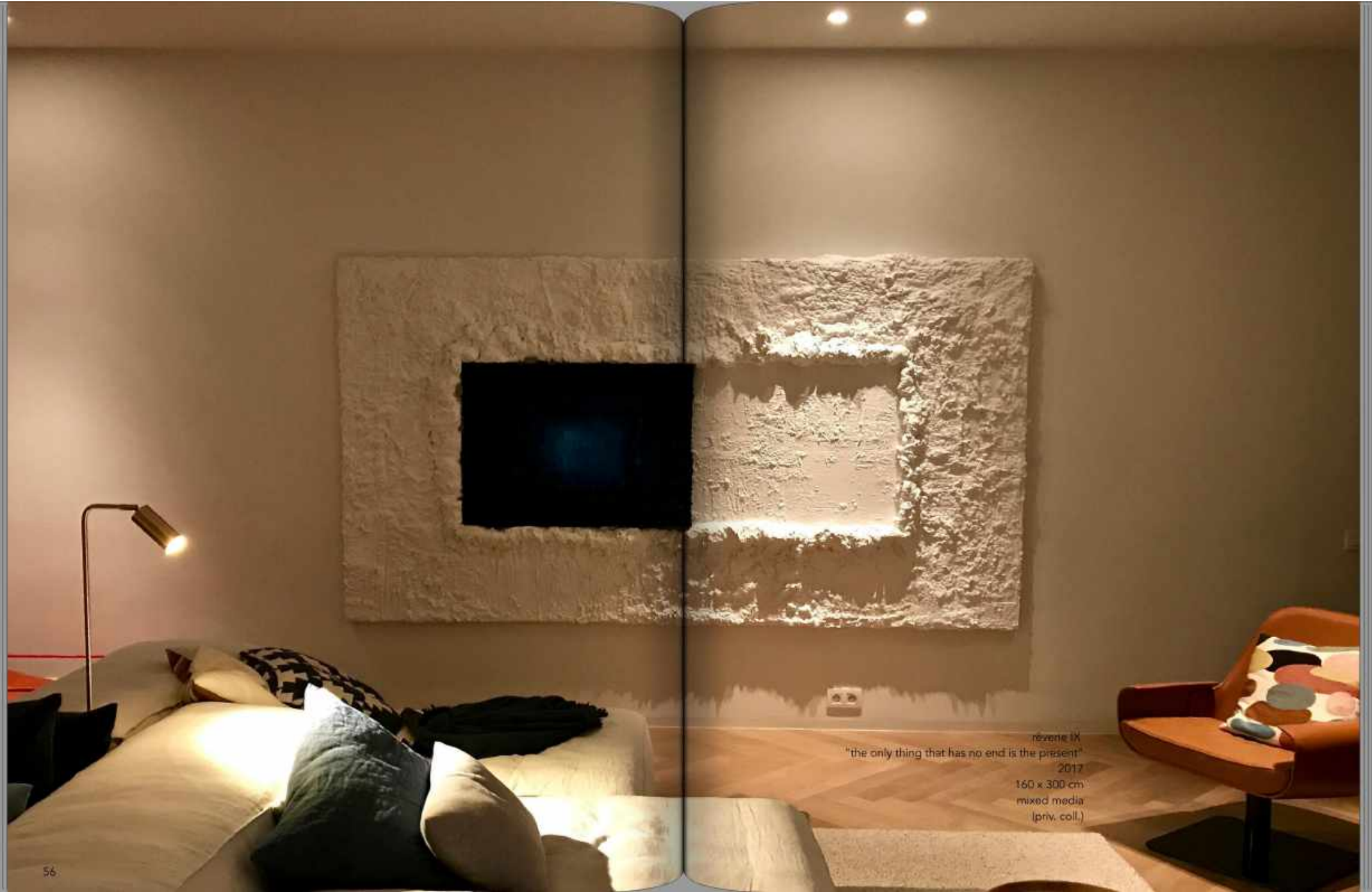


rêverie



rêverie
"catch and release"
2017
120 x 80 cm
mixed media





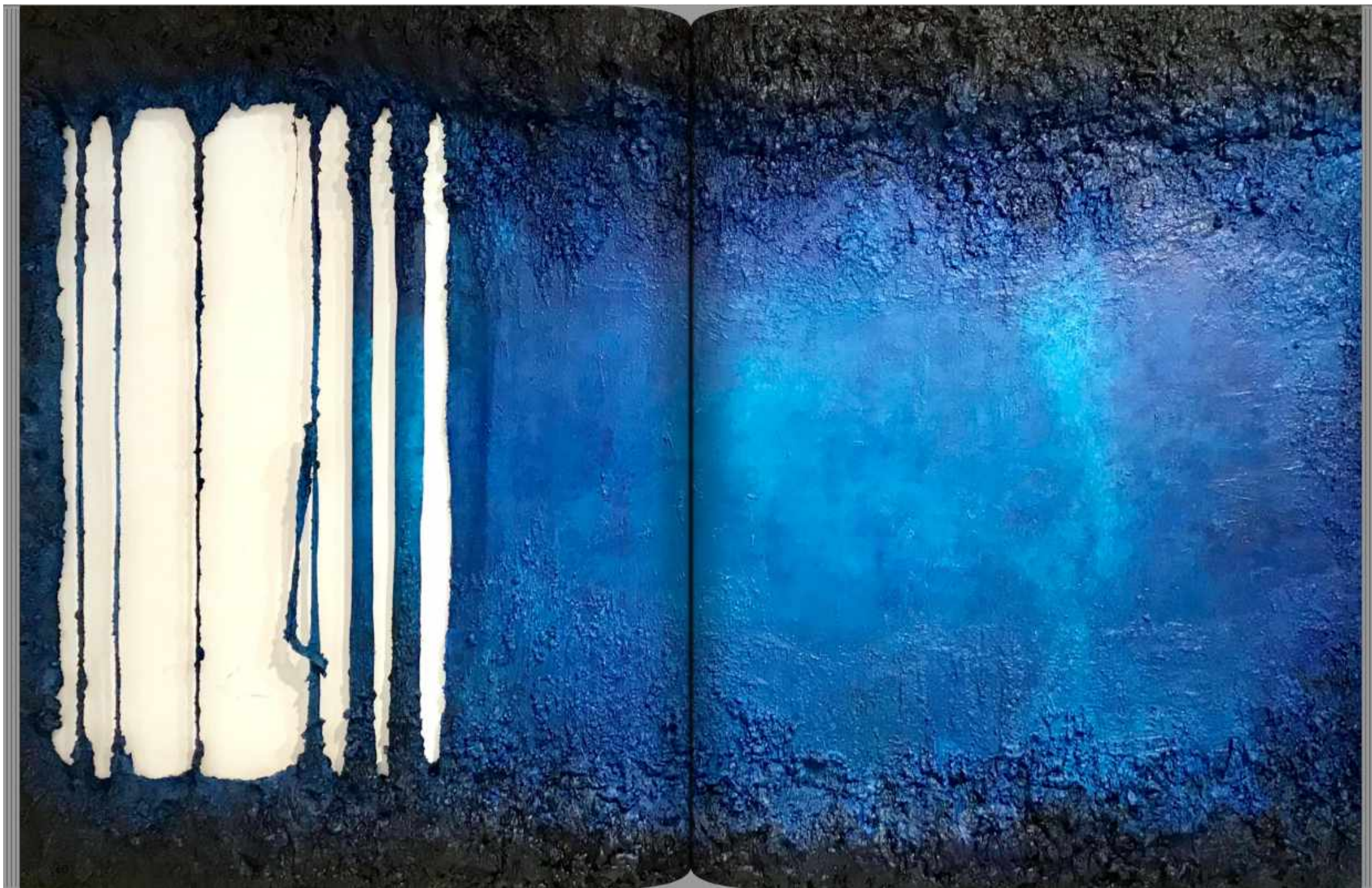
rezene IX
"the only thing that has no end is the present"
2017
160 x 300 cm
mixed media
(priv. coll.)

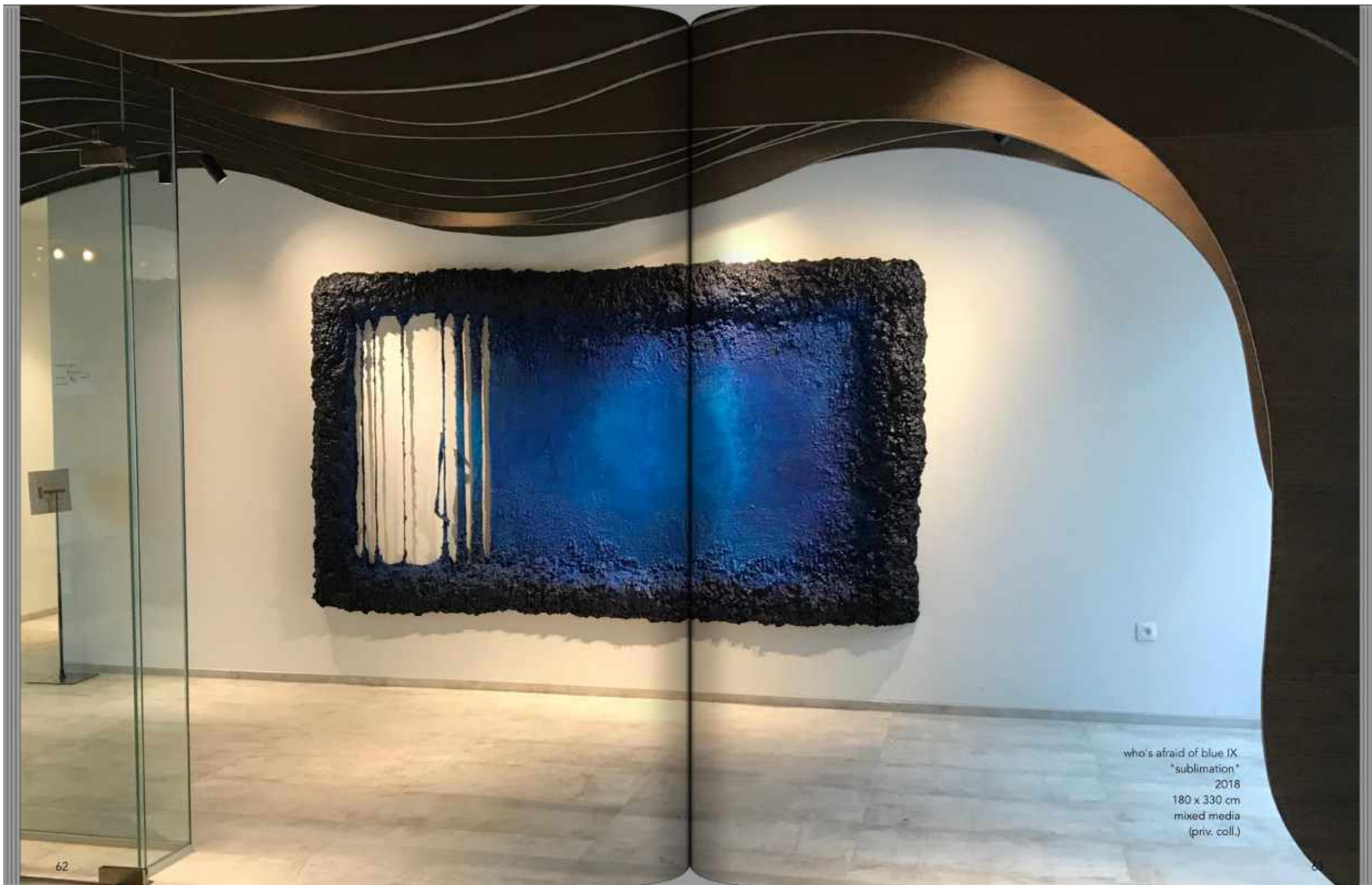


who's afraid of
red
yellow
blue



who's afraid of blue X
"together"
2018
130 x 30 cm
mixed media





who's afraid of blue IX.
"sublimation"
2018
180 x 330 cm
mixed media
(priv. coll.)



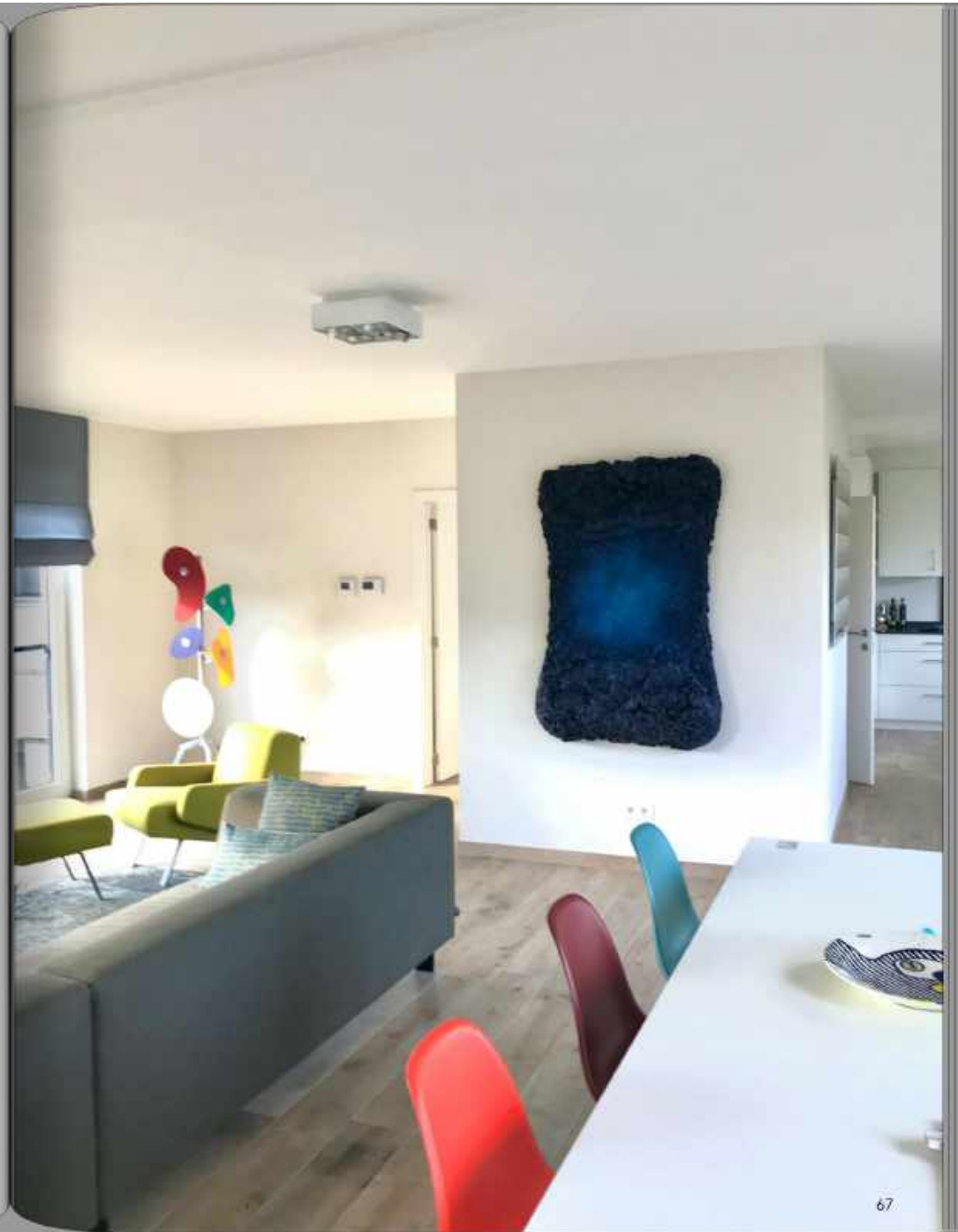
who's afraid of blue VII
"framed"
2017
100 x 70 cm
mixed media
(priv. coll)



who's afraid of blue VI
"not while I am awake"
2018
100 x 70 cm
mixed media



who's afraid of blue VIII
"the gathering"
2017
130 x 90 cm
mixed media
(priv. coll.)





who's afraid of blue XIII
"exhale"
2019
120 x 80 cm
mixed media
(priv. coll.)

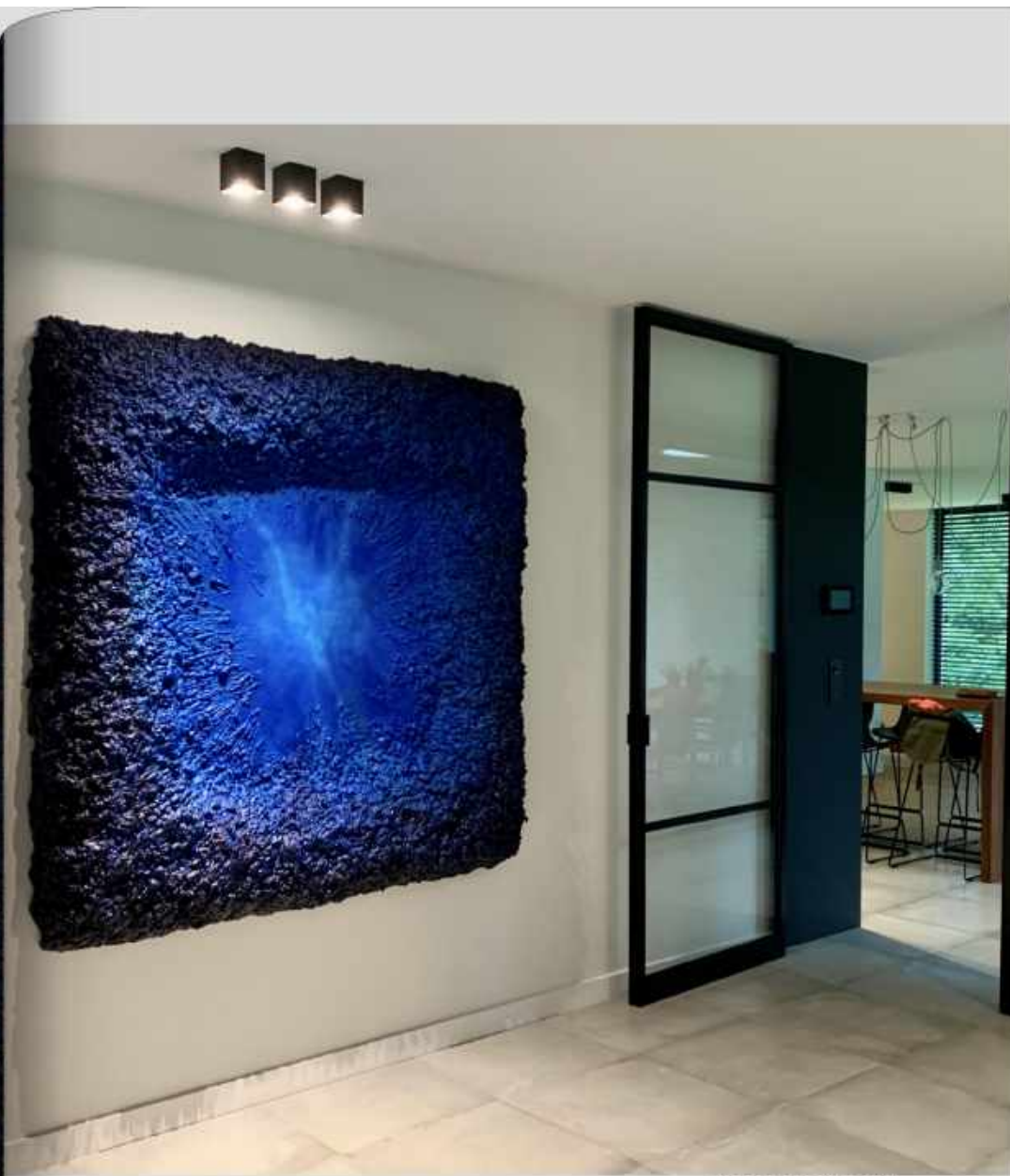


who's afraid of yellow
"country"
2017
130 x 130 cm
mixed media
(priv. coll.)



who's afraid of blue XII
"I don't have to picture her to remember"
2018
135 x 204 cm
mixed media
(priv. coll.)





who's afraid of blue XIV
"hapiness doesn't need applause"
2021
180 x 180 cm
mixed media
(priv. coll.)



who's afraid of red XIII
"reflection"
2018
151 x 101 cm
mixed media
(priv. coll.)



who's afraid of red X
"transparency"
2017
120 x 80 cm
mixed media
(priv. coll.)



who's afraid of blue XIII
"dealing with shadows"
2020
130 x 90 cm
mixed media
(priv. coll.)



who's afraid of yellow III
"continuum"
2018
80 x 60 cm
mixed media

(unframed)



who's afraid of red XV
"wizard of thought"
2021
90 x 65 cm
mixed media
(priv. coll.)



who's afraid of yellow IV
"now you see me"
2021
325 x 225 cm
mixed media
(priv. coll.)



who's afraid of red XIV
"passenger"
2019
180 x 120 cm
mixed media
(priv. coll.)

An abstract painting on page 88 featuring a central blue circular form surrounded by thick, textured brushstrokes in yellow, white, red, and green. The overall composition is dense and layered.

Back to the roots



"it's better with two"
2020
120 x 120 cm
mixed media
(priv. coll.)



"thing with red eyes"
2021
60 x 50 cm
mixed media



"pregnant"
2020
100 x 70 cm
mixed media



"bulgarian flamingo as seen in the Berlin zoo"
2022
150x 120 cm
mixed media



"cartgenian elephant as seen in the Berlin zoo"
2022
120x 80 cm
mixed media



"two bulgarian flamingo's as seen in the Berlin zoo"
2022
120x 80 cm
mixed media

"Icelandic fasant as seen in the Berlin zoo"
2022
60x 900 cm
mixed media



"south persian baboon as seen in the Berlin zoo"
2022
150x 120 cm
mixed media





"woman with a handbag"
2021
120 x 100 cm
mixed media
(priv. coll.)



"we all think we're special"
2021
100 x 70 cm
mixed media



"birth"
2020
120 x 120 cm
mixed media
(priv. coll.)



"tasmanian dessert cat as seen in berlin zoo"
2020
80 x 120 cm
mixed media
(priv.coll.)

it was the last
cherry blossom,
he knew he would die,
rose up
and lived on in his
red armour

2021
630 x 240 cm
mixed media
(tree in polyester)
(priv.coll)



"i rise to greet
the dawn
and find that you
alone
will shine today
2020
510 x 140 cm
mixed media
(tree in polyester)
(priv.coll)





*"resten in the sky,
dipped into the soil"*
2020
240 x 75 cm
mixed media
(branch in polyester)
(priv.coll)



"roots"
2020
71 x 50 cm
mixed media
(root in polyester)

list of exhibitions:

2022					
Artforum gallery	september till march		Antwerp	(B)	
A studio 52	permanent collection		Bonheiden	(B)	
2021					
Cocoon	16 nov till 21 nov		Brussels	(B)	
Gallery memojacq	permanent collection		Brussels	(B)	
2020					
Art Nocturne	8 Aug. till 16 Aug		Knocke	(B)	
Gallery Les memoires de jacqmotte	Permanent collection		Brussels	(B)	
Van Gogh art gallery	Permanent collection		Madrid	(SP)	
2019					
BOZAR acaf	10 oct. till 13 oct.		Brussels	(B)	
Art Marbeilla	30 july till 3 aug.		Marbeilla	(SP)	
West handyside canopy (kings cross)	3 july till 7 july		London	(UK)	
Van Gogh art gallery	10 april till 30 april		Madrid	(SP)	
Art Austria from	4 april till 7 april		Vienna	(AU)	
The old Truman Brewery	14 mar. till 17 mar.		London	(UK)	
Acaf group show	13 mar. till 7 april		Maasmechelen	(B)	
Gallery Les memoires de jacqmotte	1 mar. till 4 may		Brussels	(B)	
2018					
Miami Aqua	5 dec. till 9 dec.		Miami	(USA)	
Van Gogh art gallery, solo show	18 oct. till 18 jan.		Madrid	(SP)	
BOZAR acaf	3 oct. till 7 oct.		Brussels	(B)	
Victoria House (The other artfair)	22 mar. till 25 mar.		London	(UK)	
Affordable art fair Brussels	16 mar. till 18 mar.		Brussels	(B)	
Sotheby's ad art show	22 feb. till 25 feb.		New York	(USA)	
2017					
Brooklyn Expo centre (The Other artfair)	9 nov. till 12 nov.		New York	(USA)	
BOZAR acaf	5 oct. till 8 oct.		Brussels	(B)	
Dessers-Beeck gallery (duo)	22 jan. till 22 april		Keerbergen	(B)	
Gallery Les memoires de jacqmotte	1 jan. till 31 mar.		Brussels	(B)	
Gallery Les memoires de jacqmotte	Permanent collection		Brussels	(B)	
2016					
National Arts Club	1 nov. till 25 nov.		New York	(USA)	
Art Elysées	20 oct. till 24 oct.		Paris	(F)	
Old truman brewery (The other art fair)	6 oct. till 9 oct.		London	(UK)	
Gallery 1831 - a whiter shade of white	1 sep. till 31 oct.		Paris	(F)	
Musée Juif / Joods museum (ACAF)	22 sep. till 25 sep.		Brussels	(B)	
Rotterdam international art fair	10 sep. till 11 sep.		Rotterdam	(NL)	
Gallene 1831 - red is beautiful	10 may till 31 may		Paris	(F)	
Kölnar Liste	15 april till 17 april		Cologne	(GER)	
Victoria House (The other art fair)	7 april till 10 april		London	(UK)	
2015					
Cercle de Lorraine (ACAF)	15 oct. till 18 oct.		Brussels	(B)	
Gallery Dessers-Beeck -SOLO expo	20 sep. till 20 dec.		Keerbergen	(B)	
Gallery dessers-beeck -	Permanent collection		Keerbergen	(B)	
World art Dubai	8 april till 11 april		Dubai	(UAE)	
2014					
Sense the sensus Antwerp	8 nov. till 13 nov.		Antwerp	(B)	
Cercle de Lorraine (ACAF)	16 oct. till 19 oct.		Brussels	(B)	

Mixed media:

All artworks are on canvas, stretched on aluminium/wood or wood frames

Used materials:

Polyurethane

Vinyl plaster

Resin

Pigments

Acryl paint

Synthetic varnish

Epoxy

Soft: cotton, yarn, cloth, canvas, tissue

Polyester

depending on the size, artworks can be framed in plexglass boxes

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video presentations

