

**COMPOSITIONS**

***(1996 – 2006)***

**A work gains in significance by going further into the origin of it – why, how and when it was made -, but this is not essential. The main point is that you feel something when you look at it. That's what's important.** *Robert Ryman*

(...) The work of Joost Colpaert is based on the conscious introduction of the concept of time; he shifts the boundaries of time in his work by allowing time to seep in as a component, as one of the foundations for making intriguing works. The work of Joost Colpaert is indirectly embedded in the tradition of materialising a concept layer by layer. His formal concept consists of positioning rings and loops on top of each other, like a chaotic tangle, flowing and into each other to form a harmonious unit. This cycle, which I experience as a maelstrom, is the alibi for painting - painting in a way in which the mutual relationships in composition are the toiling result of a complex thought process that literally ends in a beautiful knot.

The works of Joost Colpaert are tangles in which the colour with its components light and shadow push the spectator's nose into the fundamentals of the art of painting. In that sense, his work is perhaps unconsciously part of the successive revolutions and stylistic shifts in the art of the 20th century. Cubism, Futurism and even the explorations of a loner like Georges Vantongerloo echo in this work. Art is a ruse; a forgery of reality - in Joost Colpaert's painting, too, the twisting beauty of his meandering compositions is a way of getting rid of reality. As a musician/artist, he knows how to guide the paint in a patient manner - not in the sense of the Americans such as Frank Stella or Sol LeWitt, who kept everything in step very geometrically - as a dynamic raising of a semblance and a suggestion of movement by means of the paint that sways onto the panel like an illusion. The compositions are not framed; by this I mean that the works of Joost Colpaert are not limited to nicely thought-out and "finished" compositions within a base plane. His compositions allude to a certain degree of infinity; the painting as a particular detail in a larger conceived universe in which the supporting (usually white) wall guarantees contact with reality. (...)

The latest works of Joost Colpaert vibrate with life and, according to him, even produce a hazy image quality that the artist associates with water, the source of all life. Fluidity runs like a thread through his pictorial production and thus refers to nature in which nothing is restricted in terms of dogma in line execution.

His spherical art of painting is an attentive and rare manner of painting that nervously nestles itself in the retina of the observer. Painting remains a very precise way of absorbing the world and visualizing it as an authentic and unique reflection of that reality. The passionate way in which Joost Colpaert lets his painting evolve towards a state of spherical realism bears witness to a sedate dialogue with the legacy of painting in the perspective of relating his art to the musical cadence on which his life is based.

*Luk Lambrecht*

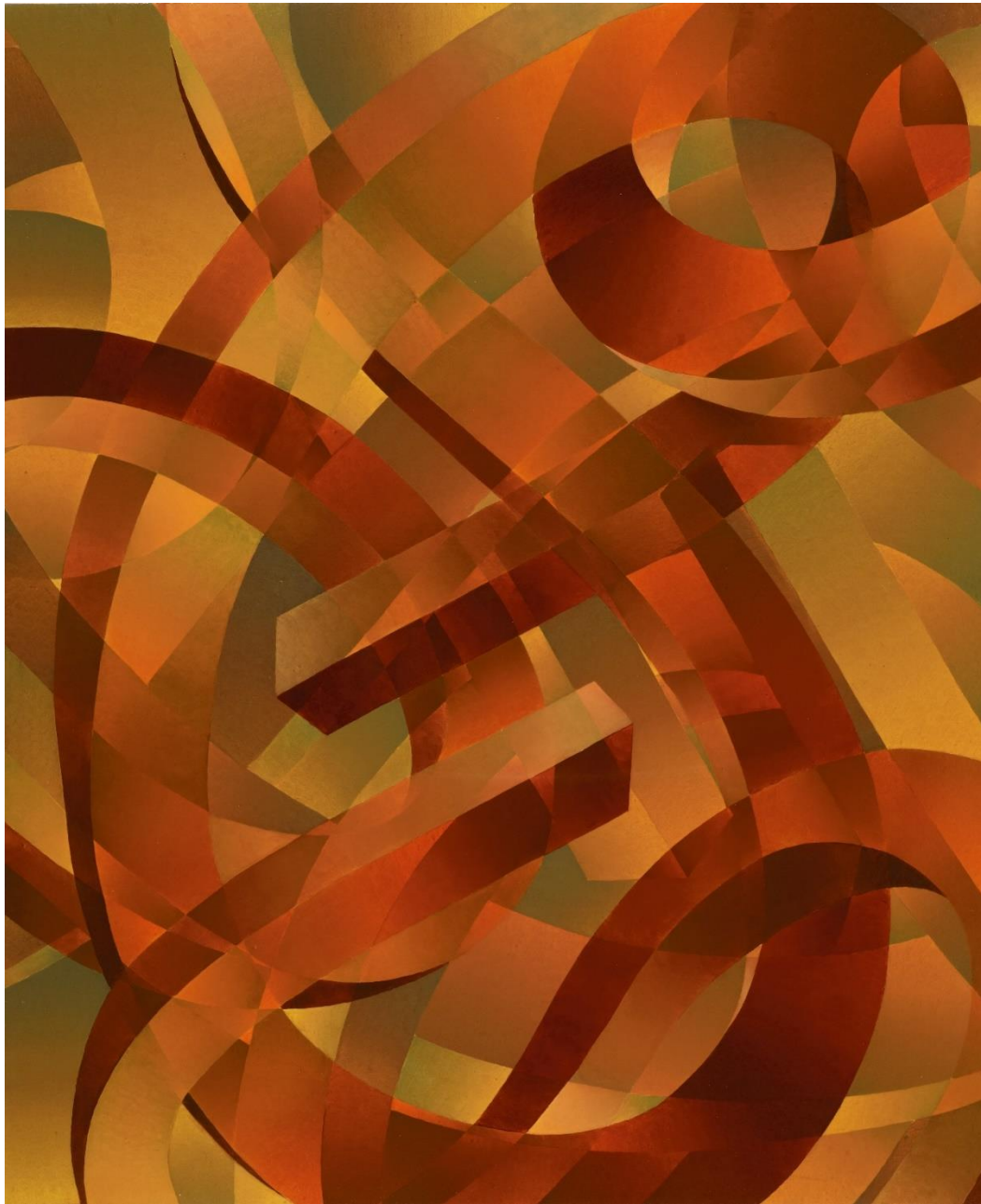
*January 2001*



Compositie, 1997. Oil on mdf, 90 x 80 cm

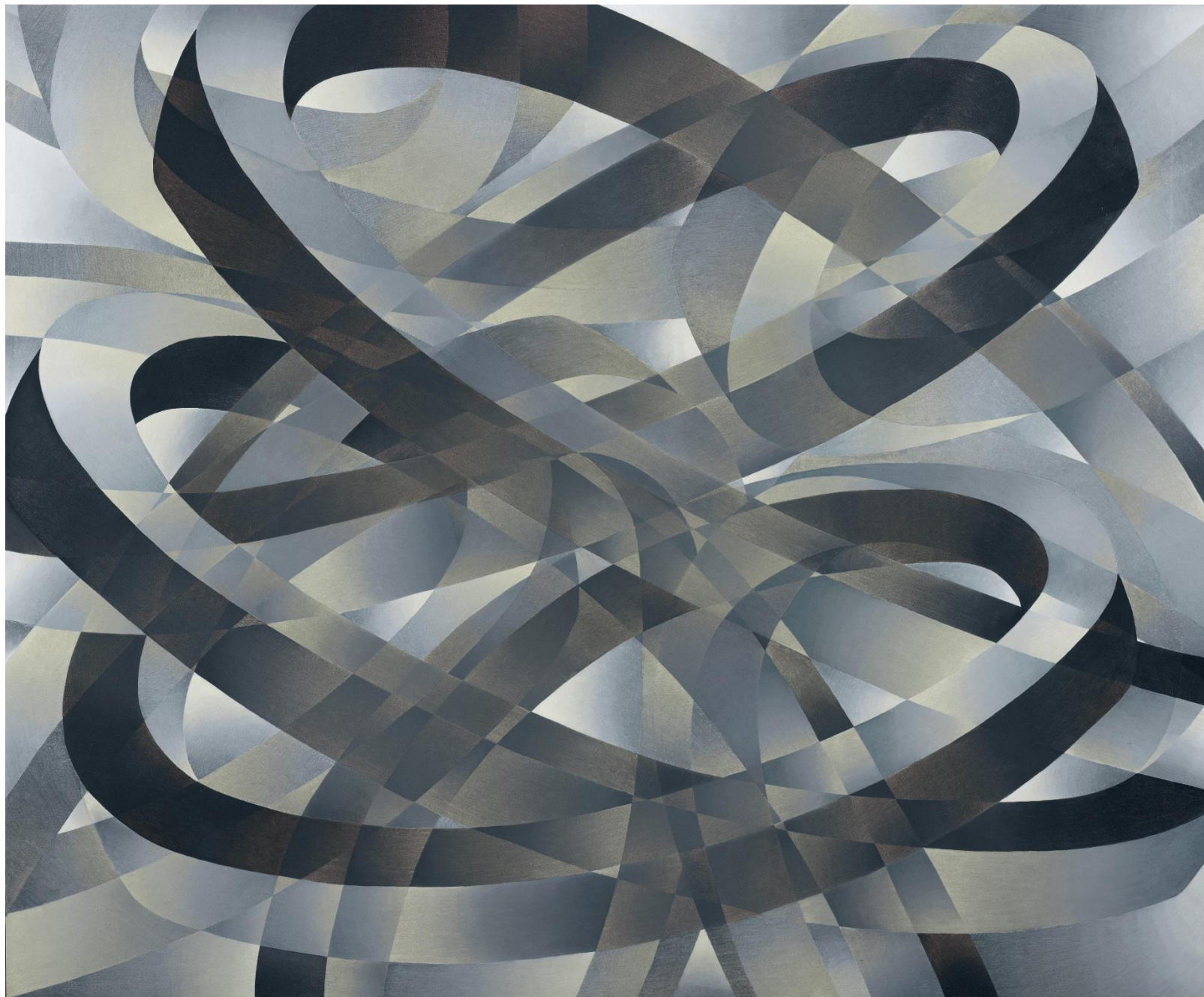


Compositie, 1997. Oil on mdf, 90 x 80 cm



Compositie, 1998. Oil on mdf, 110 x 90 cm





Compositie, 2000. Oil on mdf, 140 x 170 cm



Compositie, 1999. Oil on mdf, 160 x 140 cm





Compositie, 2000. Oil on mdf, 80 x 70 cm



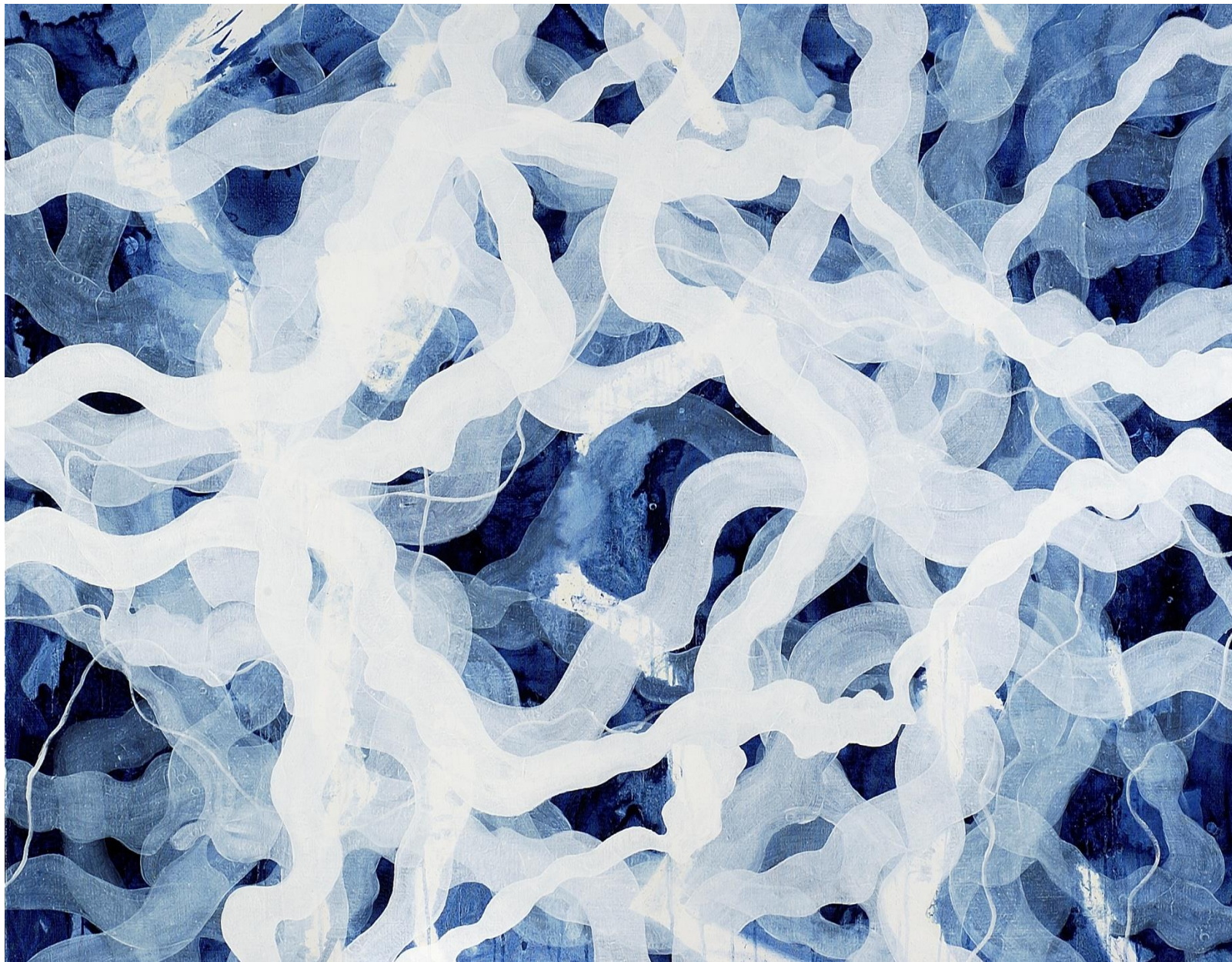


Compositie, 2001. Oil on canvas, 60 x 70 cm



Rivers, 2002. Oil on canvas, 110 x 90 cm





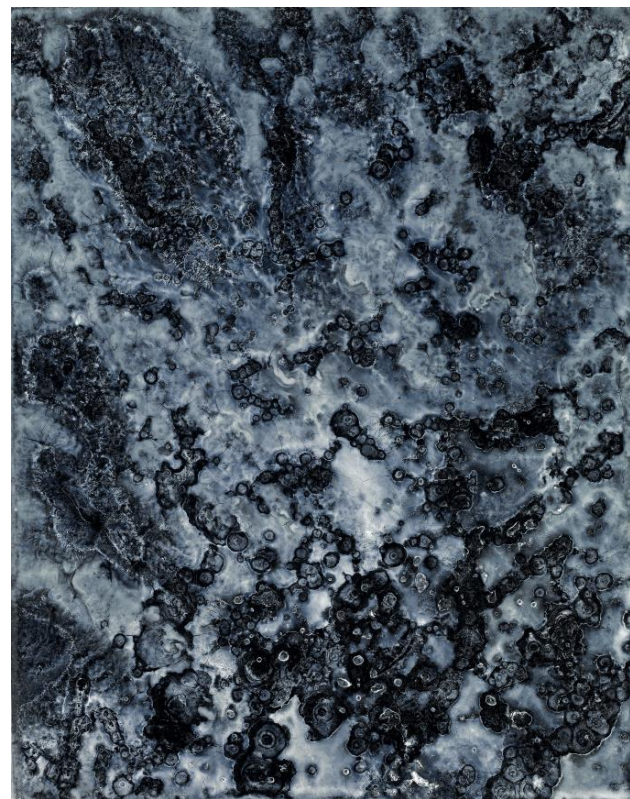
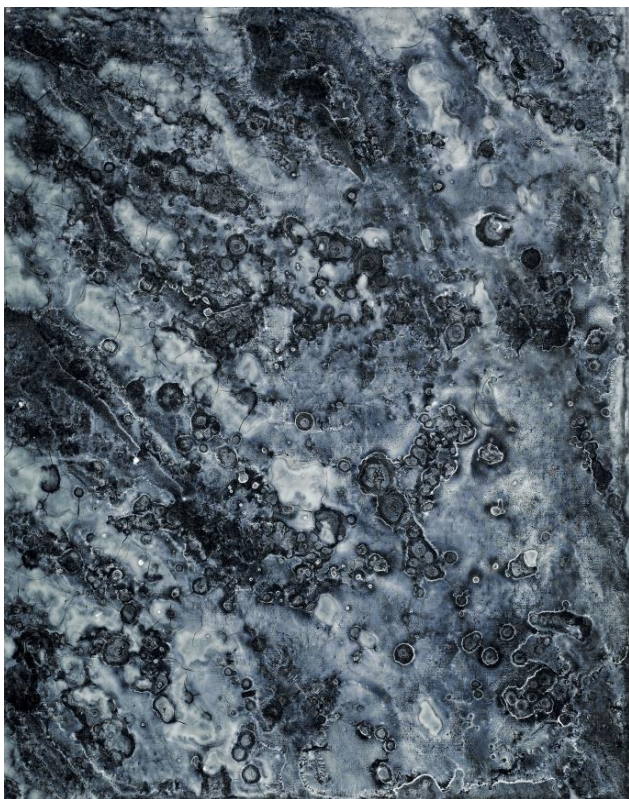
La Profondeur de L'Escaut, 2002. Oil on canvas, 110 x 140 cm





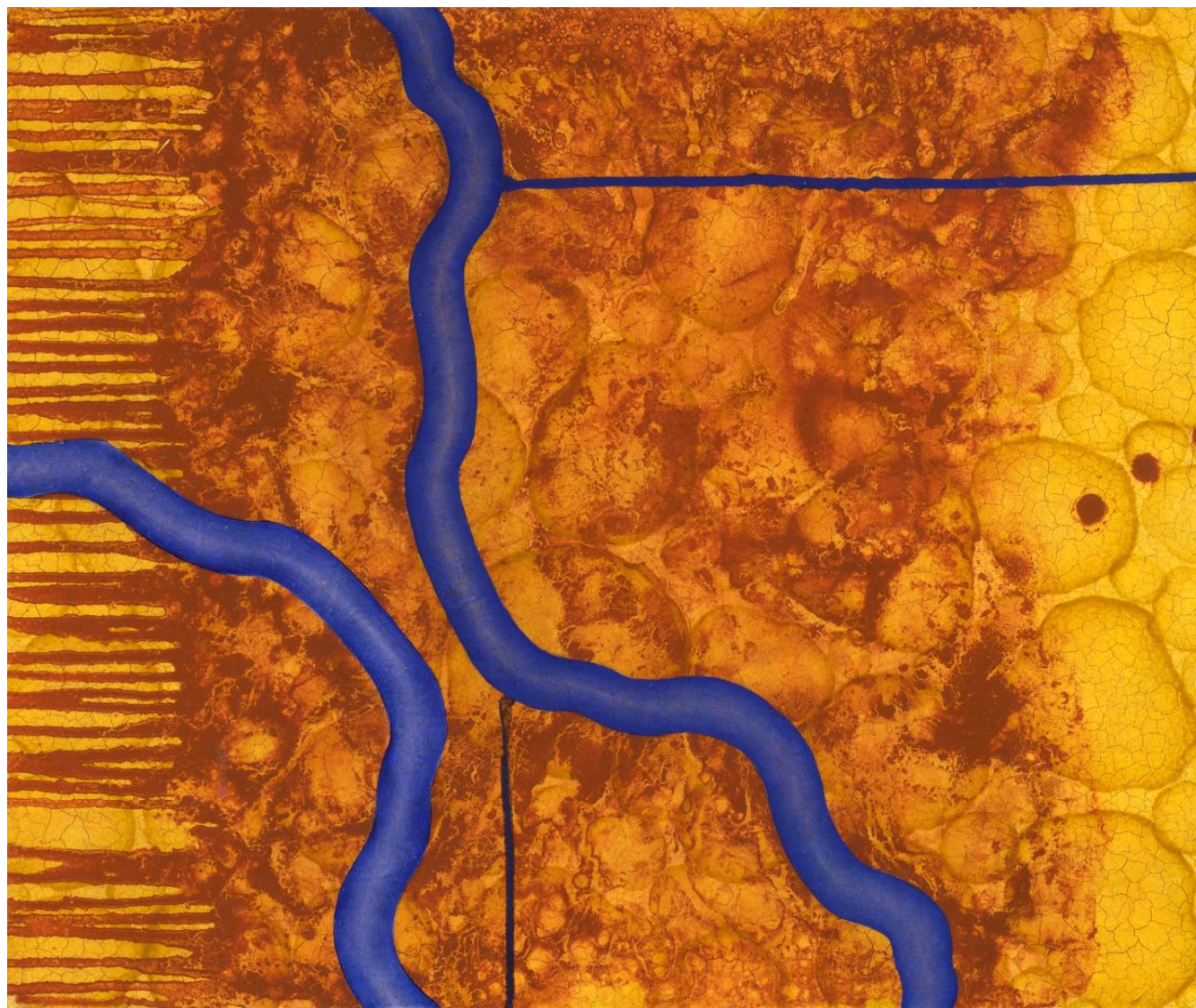
Grand Tour Happening, Museum voor Schone Kunsten Gent, 2003





2 Monochrome, 2005. Oil on canvas, 30 x 24 cm





River composition, 2006. Oil on canvas, 50 x 60 cm





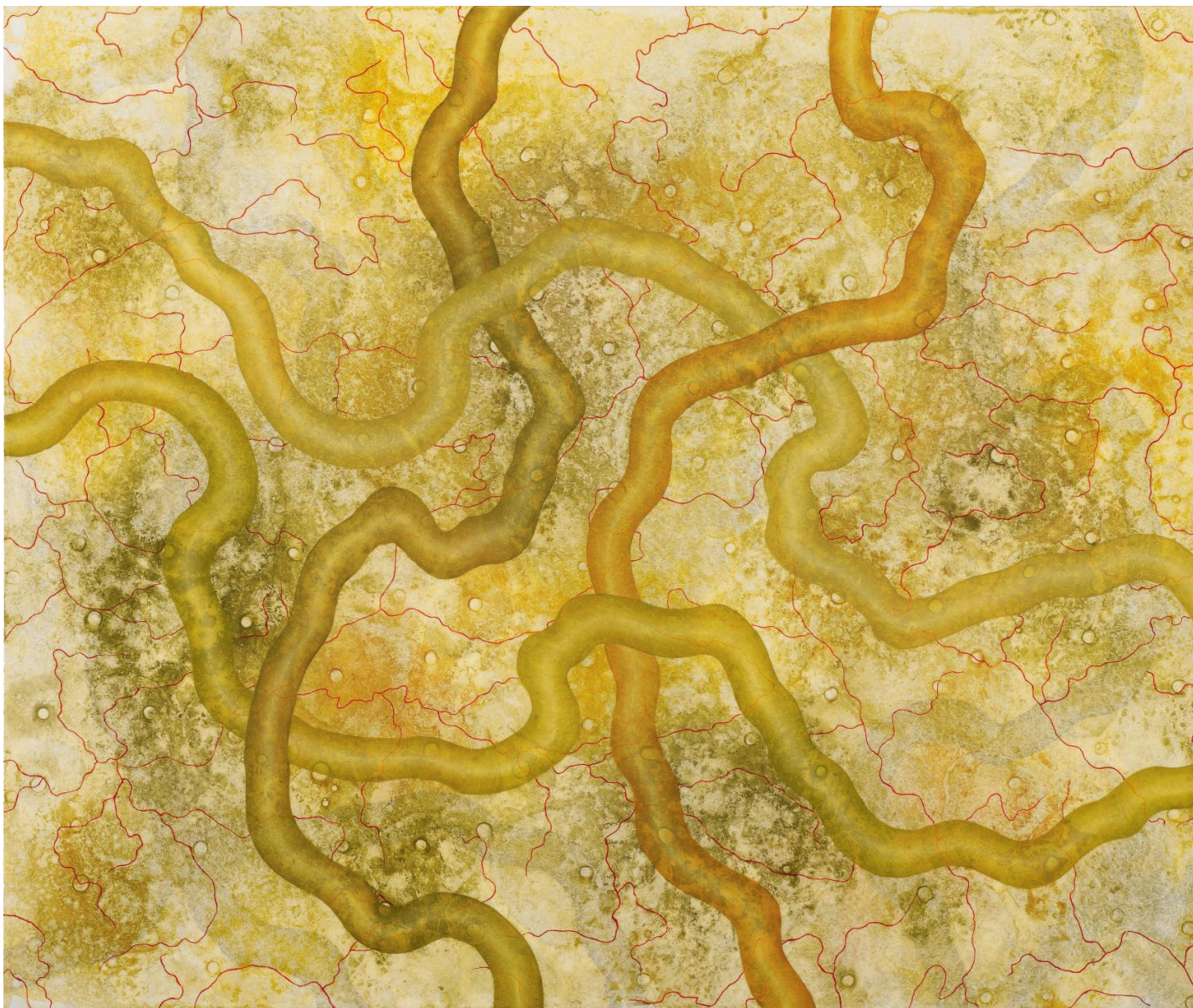
Rivieren in het Sayanisch gebergte, 2005. Oil on canvas, 110 x 140 cm





Rio Branco, 2006. Oil on canvas, 100 x 80 cm





Vetluya River, 2006. Oil on canvas, 62 x 74 cm





Yukon, 2006. Oil on canvas, 78 x 130 cm





Thames, 2005. Oil and graphite on polyester 110 x 140 cm



Polder, 2006. Oil on canvas, 40 x 50