

THE MAP AND THE TERRITORY

2006 – 2009

,What I find most intriguing in the work of artists is the way in which images from their surroundings creep into their art imperceptibly, hiding so well that the artist does not even recognise them. In his booklet *Voyages à travers la peinture* (1946), the art dealer Pierre Loeb pointed out that Cézanne's well-known remark that nature could be rendered by means of geometrical forms such as cylinders, spheres and cones, must have been inspired by the geological structure of the scenery around Aix-en-Provence: 'From his early childhood his eyes must have been struck by the mountainous mass of Sainte-Victoire, falling like a Rock of Gibraltar at the South side, gently merging into the plain on the other side. It must have grown into an obsession day by day. It is part of him. It is between him and his subjects.' In another chapter, *Apprendre à voir*, Loeb describes the reaction of an art dealer, when he saw a painting of Cézanne's again, which had seemed to him rather unbalanced thirty years ago. All the objects in it, a table, vases, bottles, appeared to have taken up normal positions. Pierre Loeb concludes: 'La réalité cézanienne s'était enfin imposée à lui'.

Today I am sitting on the patio of the house where Joost Colpaert has lived since he was fifteen. From the patio we have a beautiful view on a meadow sloping up towards the crest of a hill, lined by woodland. While watching the cows grazing in that meadow, I realise that their joint movements draw secret patterns, which can be read from the different shades of grass. They remind me of the polder landscape paintings. What struck me most however, is the edge of the wood, where the cows have eaten all the leaves as far as they can reach, transforming the transition from meadow to wood into a well-delineated shadow tunnel and reminding me of the billowing rivers floating above the maps.'

Hans Theys in '*Over oude rivieren en nieuwe sporen*' published by Snoeck Publishers in 2009



Westerschelde, 2005. Oil and graphite on polyester, 73 x 103 cm



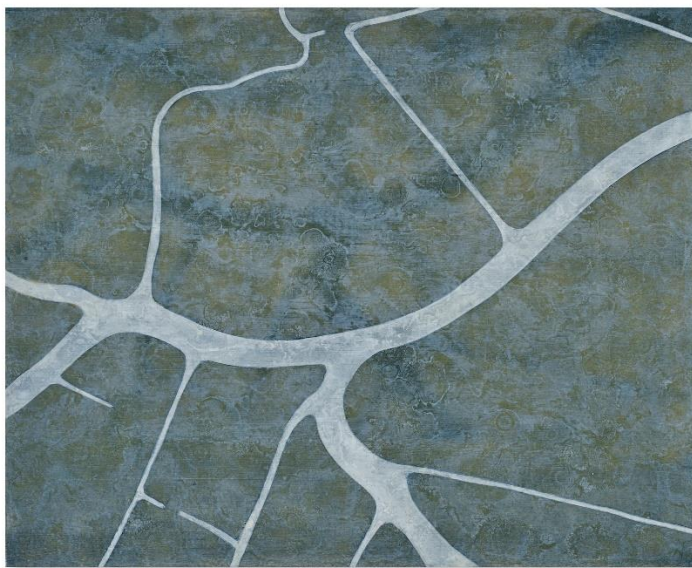
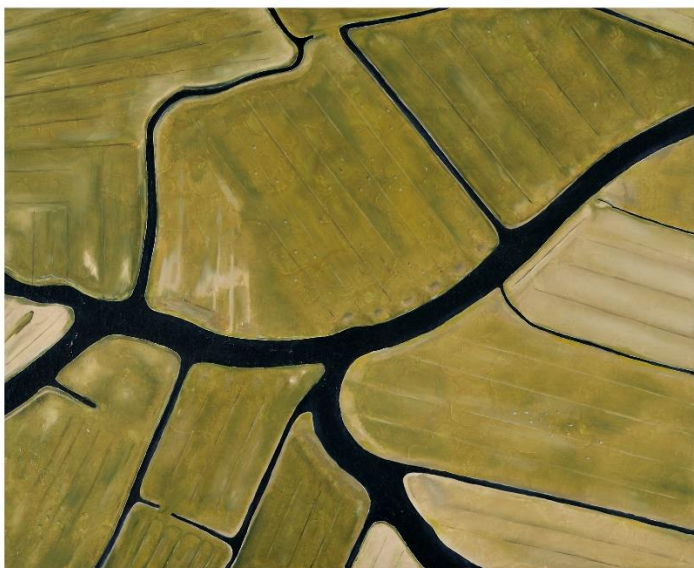
L'Origine du monde, 2008. Oil and graphite on polyester, 73 x 103 cm



Styx (a vicious History), 2005. Oil and graphite on polyester, 81 x 81 cm



Donau, 2006. Oil and graphite on polyester, 101 x 76 cm



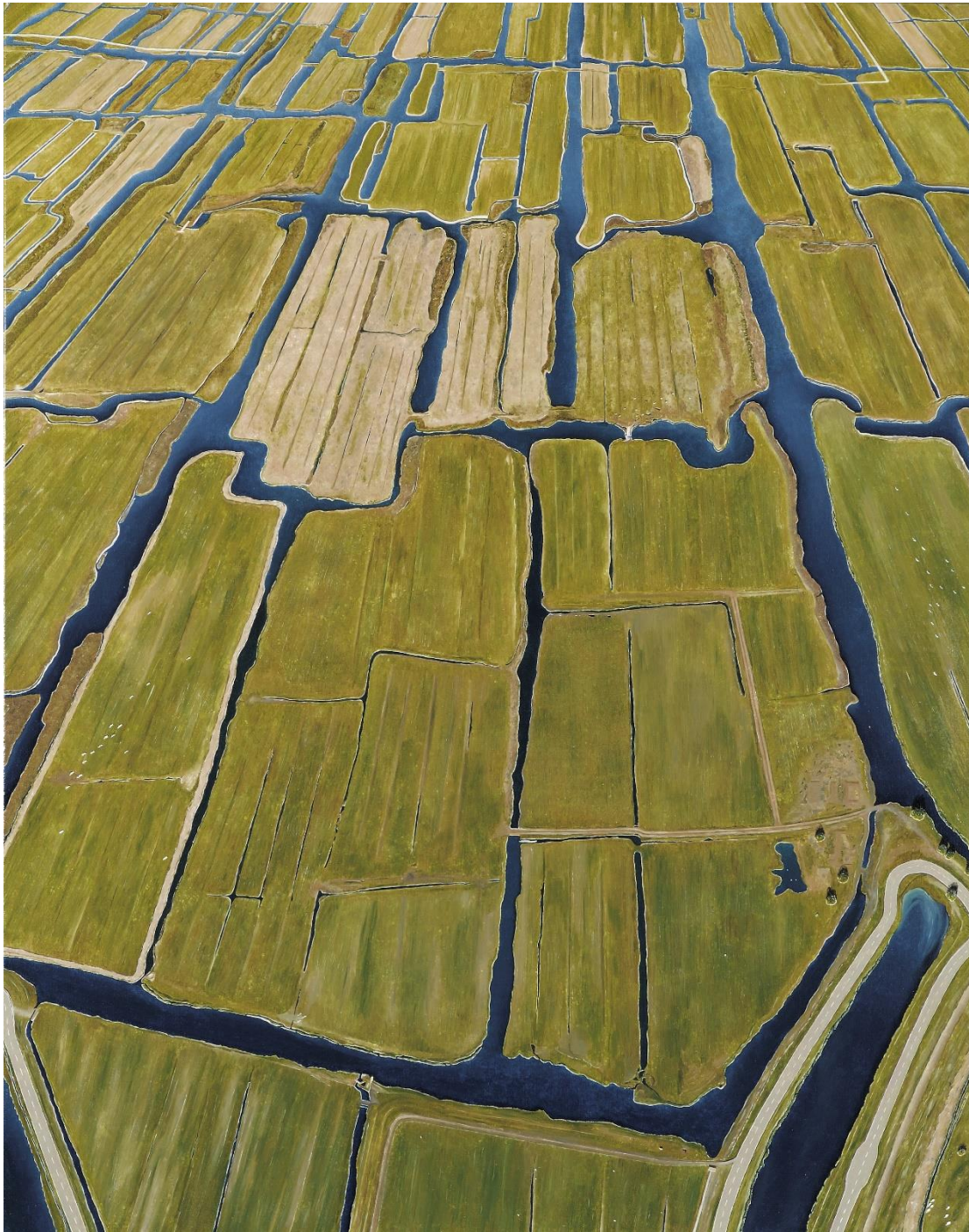
Cru, cuit et fermenté, 2007. Oil on canvas and one oil and graphite on polyester in plexi box, 3 x 40 x 50 cm



Polders, 2006. Oil on canvas, 40 x 50 cm



Polders, 2006. Oil on canvas, 40 x 50 cm



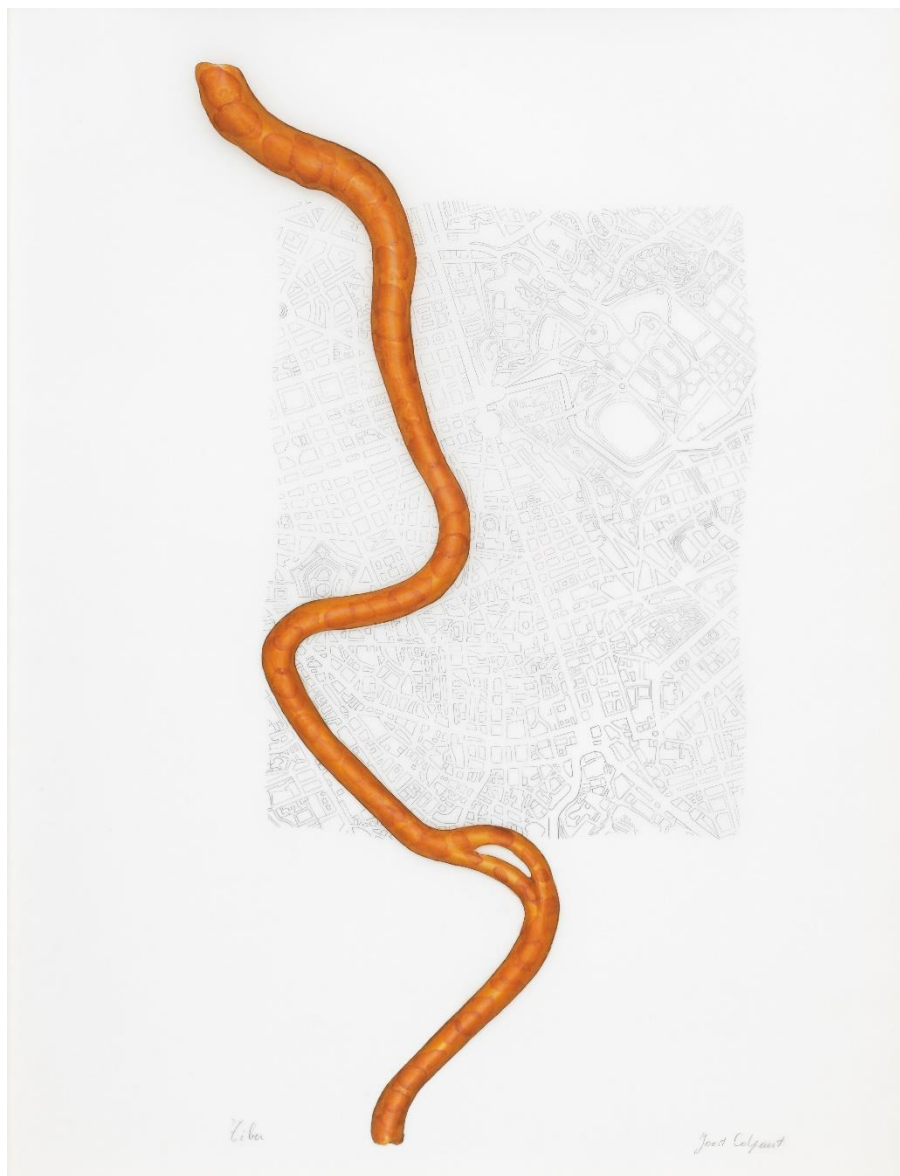
Polders, 2008. Oil on canvas, 140 x 110 cm



Polders, 2007. Oil on canvas, 65 x 81 cm



Hudson NY, 2005. Oil and graphite on polyester, 110 x 80 cm



Tiber, 2006. Oil and graphite on polyester, 83 x 68 cm



Chao Phraya River, 2006. Oil and graphite on polyester, 83 x 68 cm



Dogcity, 2008. Oil and graphite on polyester, 140 x 110 cm



All Land is quite Useful, 2008. Oil and graphite on polyester, 90 x 110 cm



Mac Guffin, 2009. Oil and graphite on polyester, 110 x 140 cm



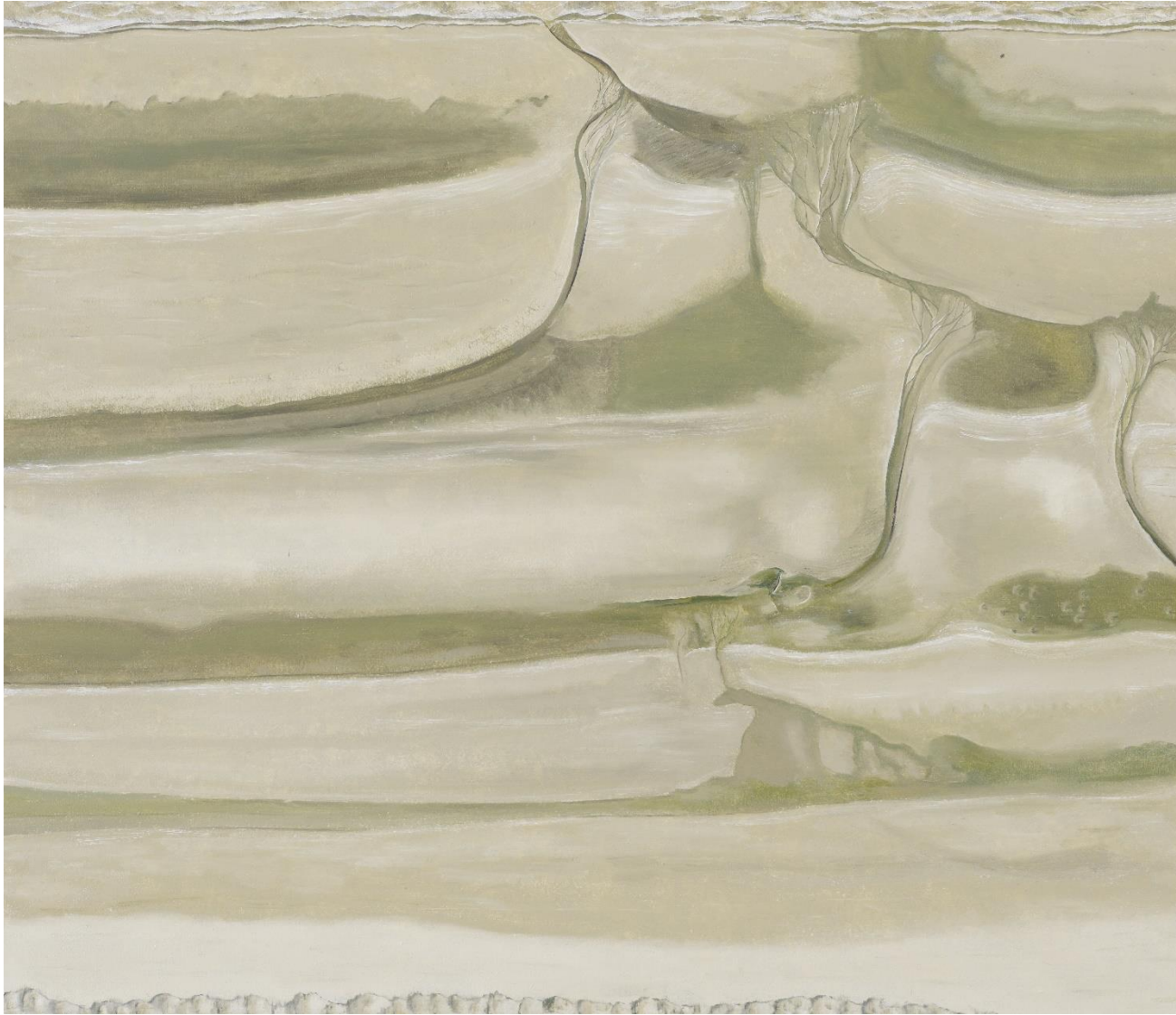
Polders, 2008. Oil on canvas, 110 x 90 cm



Polders, 2008. Oil on canvas, 110 x 140 cm



Polders, 2009. Oil on canvas, 140 x 170 cm



Coastline, 2009. Oil on canvas, 60 x 70 cm



Coastline, 2009. Oil on canvas, 60 x 70 cm



Coastline, 2009. Oil on canvas, 60 x 70 cm



Si vous voulez, on s'embarque pour Cythère, on s'envole vers le ciel, on s'enterre sous le gazon, 2008. Installation with 3 rococo frames, shown by Labo Art Oudenaarde