

# DENNIS KHALIL

PRESS KIT 2026

*Conceptual artist working with time*

's-Hertogenbosch, the Netherlands


denniskhalil.com

info@DennisKhalil.com

FACTS

# Dennis Khalil

Dennis Khalil (b. 1976, Nijmegen) is a Dutch-Egyptian conceptual artist. He lives and works in ’s-Hertogenbosch. He uses time as his material: many moments are layered into a single image. His work consists of The Tulip Cycle (2018–2025) and the ongoing series All Is One & One Is All (2021–). All works are limited editions, available through the studio.

| | |
|---|---|
| BORN | 1976, Nijmegen, the Netherlands |
| BASED | ’s-Hertogenbosch, the Netherlands (since 1989) |
| EDUCATION | Art academy at Fontys Hogeschool voor de Kunsten, Tilburg (1997–1998); otherwise self-taught |
| MEDIUM | Photographic works; fine art prints and C-prints, face-mounted or framed |
| SERIES | The Tulip Cycle: 14 Days (2018), Seeing Consciously Subconscious (2023), Seeing Interdimensional Dimensions (2025). All Is One & One Is All (2021–) |
| SHOWN AT | RH Contemporary Art, New York (2014); SuperGallery, ’s-Hertogenbosch (2023); Art Eindhoven (2026) |
| EDITIONS | Limited editions plus one artist’s proof; edition size differs per series |
| AVAILABILITY | Available through the studio. Prices on request |
| DOCUMENTATION | Each work is delivered with a signed and numbered certificate of authenticity |
| STUDIO | Studio visits in ’s-Hertogenbosch by appointment, for collectors, curators and architects |



Seeing Consciously Subconscious, Conscious and Subconscious, framed. Installation view.



Portrait of Dennis Khalil.

# Short bio

Dennis Khalil (b. 1976, Nijmegen) is a Dutch-Egyptian conceptual artist based in ’s-Hertogenbosch. He works with time as his material: he follows a subject over a sustained cycle and weaves the collected moments into one layered image, in which growth and decay exist side by side. Largely self-taught. His first exhibition, with Gijs van Lith, was at RH Contemporary Art in New York. All works are limited editions.

# Long bio

Dennis Khalil (b. 1976, Nijmegen) is a Dutch-Egyptian conceptual artist. He has lived in ’s-Hertogenbosch since 1989. His work grows out of the tension between two traditions: the structured rationality of his Dutch upbringing and the symbolic thinking of his Egyptian heritage.

He has been making things since the age of six, first with Lego, and in his teens with computer animation, film, video and photography. A year at the art academy of Fontys Hogeschool voor de Kunsten in Tilburg (1997–1998) gave him the basics; the rest he taught himself, using what he learned as a springboard toward his own vision rather than staying within the standard. In 2006 he bought his first digital camera, and photography opened up again, now with the camera and the computer as two instruments in the same hand.

Time is his material. He belongs to the generation that grew up between the analogue and the digital, and he uses both: he starts in the physical world, where subjects live, change and decay, moves into the digital world to stretch or compress time, and returns the work to the wall as a print. By following a subject over a sustained cycle, often fourteen days, and bringing all those moments together into one image, beginning and end come to exist side by side. A rainbow returns in every work.

In The Tulip Cycle — 14 Days (2018), Seeing Consciously Subconscious (2023) and Seeing Interdimensional Dimensions (2025) — he follows tulips from growth to decay. In the ongoing series All Is One & One Is All, several moments of the human body share a single frame. Earlier series include Emotions P = 42 × E × 7, a study of the seven core emotions, and StillMoving, about motion inside stillness.

His first exhibition, in 2014, was Making Rainbows, a collaboration with the painter Gijs van Lith shown at RH Contemporary Art in Chelsea, New York. In a single day Van Lith painted the seven colours of the rainbow, one after the other, on the same canvas, while Khalil photographed the painting without pause. It took three months to find how to line up the photographs; put one after another, more than 8,000 of them bring the rainbow back as a wall-sized grid. All works are produced in limited editions and are available through the studio, each delivered with a signed and numbered certificate of authenticity.

PRACTICE

# One method, different spans of time

Every series brings one subject together in a single image. What changes is what is layered, and over how much time: from one long exposure to fourteen days, or to a single day at an easel that took three months to put in order.

| | | |
|---|---|---|
| StillMoving | 2020 | ONE IMAGE, LAYERED AND SLIGHTLY SHIFTED |
| RGB | 2014 | ONE LONG EXPOSURE |
| All Is One & One Is All | 2021 – | SEVERAL MOMENTS OF ONE MOVEMENT |
| Emotions P = 42 × E × 7 | 2015 | SEVEN EMOTIONS, 42 EXPOSURES EACH |
| 14 Days | 2018 | FOURTEEN DAYS, IN ONE IMAGE |
| Seeing Consciously Subconscious | 2023 | FOURTEEN DAYS, LAYERED TWICE |
| Seeing Interdimensional Dimensions | 2025 | FOURTEEN DAYS, FORWARD AND BACK |
| Making Rainbows | 2014 | ONE DAY, THREE MONTHS TO FIND THE ORDER |

A second thread runs through three of the series: the negative as counterpart. In Seeing Consciously Subconscious, Seeing Interdimensional Dimensions and RGB, the inverted image is a work in its own right, with its own edition.

THE TULIP CYCLE

# Three series, one span of time

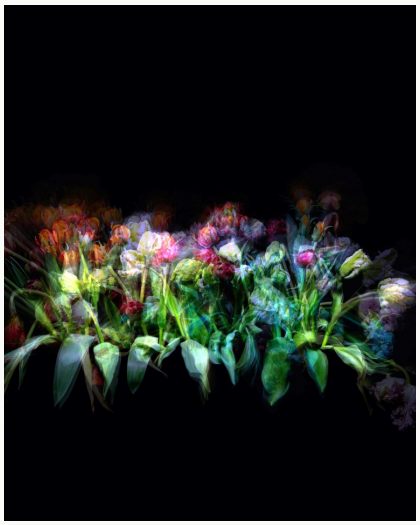
The tulip is one of the most familiar images in Dutch art. In the flower still lifes of the Golden Age it stood for beauty at its peak, and often, in a drooping petal or a fallen leaf, for the transience of that beauty. Those paintings hold a single moment, in which past and future are only suggested.

Dennis Khalil does not choose a moment. He keeps the whole span of time. For fourteen days he photographs the same tulips, from bud to decay, and brings every photograph together in one image. Beginning and end are no longer before and after; they exist side by side.

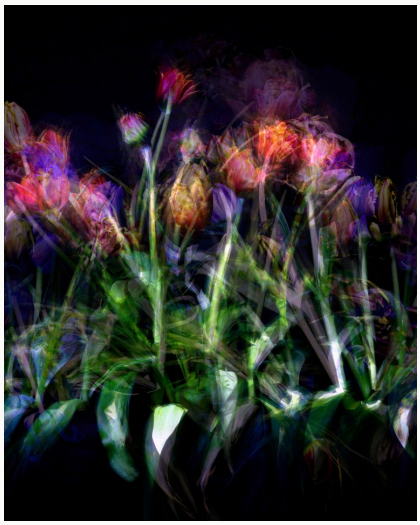
Across three series that idea is taken further, step by step. In 14 Days (2018) the bouquet still stands in its vase, in a classical, recognisable form. In Seeing Consciously Subconscious (2023) the vase and the familiar arrangement disappear, and every work exists twice: once as it is seen, and once as its negative. In Seeing Interdimensional Dimensions (2025) colour and materiality become a further dimension, again in two variants, Genesis and Culmination.



14 Days 06, 2018



Seeing consciously 16, 2023



Genesis 15, 2025

SEEING INTERDIMENSIONAL DIMENSIONS

# Genesis and Culmination

| YEAR | MEDIUM | SIZE | EDITION | TIME |
|---|---|---|---|---|
| 2025 | Fine art print on Hahnemühle German Etching 310 gsm | 120 × 67.5 cm | 1 + 1 AP | Fourteen days, forward and back |



Genesis 15, 2025.



Culmination 15, 2025.

Fifteen works, each in two variants: Genesis and its negative, Culmination. Framed 124 × 71.5 × 4 cm in a slim natural oak box frame, behind Tru Vue UltraVue anti-reflective museum glass, without passe-partout.

“I try to look further into what the tulips want to tell me. The two variants give a perfect, or a not-perfect, image of the tulips during the two weeks we were together.” — Dennis Khalil



Genesis and Culmination, installation view.

SEEING CONSCIOUSLY SUBCONSCIOUS

# Conscious and Subconscious

| YEAR | MEDIUM | SIZE | EDITION | TIME |
|---|---|---|---|---|
| 2023 | Fine art print on Hahnemühle German Etching | 60 × 33.75 cm | 5 + 1 AP | Fourteen days, layered twice |



Seeing consciously 16, 2023.



Seeing subconsciously 16, 2023.

Nine works, each in two variants: Conscious and its negative, Subconscious. Framed 78 × 51.75 × 3 cm behind Tru Vue museum glass, with an archival passe-partout in a bespoke moulding of matte silver with golden specks and a satin black outer band.

“I engage in a dialogue with the tulips. This happens on multiple levels, conscious and subconscious.” — Dennis Khalil



Conscious and Subconscious, framed. Installation view.

14 DAYS

# The life story of a tulip

| YEAR | MEDIUM | SIZE | EDITION | TIME |
|---|---|---|---|---|
| 2018 | Fujicolor Crystal Archive Type DPII high-gloss C-print, face-mounted on 3 mm acrylic and 3 mm Dibond | 150 × 200 cm or 75 × 100 cm | 3 + 1 AP | Fourteen days, in one image |



14 Days 06, 2018.



14 Days 12, 2018.

Seven works. A bouquet of tulips, photographed over fourteen days, comes together in one image. Frameless face-mount, 3 cm deep.

“Nature in its purest and naked form, with time as the most important factor.” — Dennis Khalil



14 Days 06 at Mini Expo, SuperGallery, ’s-Hertogenbosch, 2023.

ALL IS ONE & ONE IS ALL

# Several moments, one frame

| YEAR | MEDIUM | SIZE | EDITION | TIME |
|---|---|---|---|---|
| 2021 – ongoing | Fujicolor Crystal Archive Type DPII high-gloss C-print, face-mounted on acrylic and Dibond | 100 × 100 cm | 1 + 1 AP | Several moments of one movement |



Bicep 21.



Woman 25.

An ongoing series of sixty works in seven parts: J, Woman, Man, Bicep, Flower, Eye and Box. Frameless face-mount, 3 cm deep.

“By showing multiple time frames in a single image, I am simultaneously capturing and delaying time, creating a mystery that needs to be unraveled by the viewer.” — Dennis Khalil

ARCHIVE

# Earlier series

## Emotions P = 42 × E × 7

2015

Seven core emotions per person, brought together in one total portrait. Lambda print on matt paper, mounted on Dibond, 120 × 160 cm, framed behind matt glass. Edition 3 + 1 AP.

## Making Rainbows

2014

With Gijs van Lith. In one day he painted the seven colours of the rainbow on a single canvas, one after the other, while Khalil photographed the painting without pause. Put one after another, the photographs bring the rainbow back; it took three months to find how. The result is a wallpaper of 555 × 343 cm, floor to ceiling. Shown at RH Contemporary Art, New York. Edition 3 + 1 AP.

## StillMoving

2020

One image laid over itself several times, each layer slightly shifted, until the edges begin to glow and stillness starts to move. Fujicolor Crystal Archive Type DPII matt C-print on acrylic and Dibond, 80 × 100 cm, with a thin black aluminium edge. Edition 3 + 1 AP.

## RGB

2014

Simple shapes and pure colour: a photograph in every way, not digitally modified. Fujicolor Crystal Archive Type DPII high-gloss C-print, face-mounted on acrylic and Dibond, 100 × 100 cm. Edition 1 + 1 AP.

EXHIBITIONS

| | |
|---|---|
| 2026 | Art Eindhoven, Eindhoven, NL |
| 2023 | Mini Expo: 14 Days 06, SuperGallery, ’s-Hertogenbosch, NL |
| 2014 | Making Rainbows, with Gijs van Lith, RH Contemporary Art, New York, US |

PRESS

| | |
|---|---|
| 2026 | Feature, Artistcloseup Magazine #42, p. 29 |

AWARDS

| | |
|---|---|
| 2025 | Honorable Mention, Fine Art: Abstract, ND Awards |

## INSTALLATION VIEWS



Seeing Interdimensional Dimensions, Genesis. Installation view.



Seeing Interdimensional Dimensions, Culmination. Installation view.



Seeing Consciously Subconscious, Conscious, framed.



Seeing Consciously Subconscious, Subconscious, framed.

High-resolution files of these and other images are available on request. Please credit: © Dennis Khalil.

CONTACT AND USE

# For press and curators

For interviews, high-resolution images, loans or studio visits, write to info@DennisKhalil.com. Replies within two business days.

| | |
|---|---|
| E-MAIL | info@DennisKhalil.com |
| STUDIO | ’s-Hertogenbosch, the Netherlands. Visits by appointment. |
| WEBSITE | denniskhalil.com |
| INSTAGRAM | instagram.com/denniskhalil |
| IMAGES | The images in this kit may be used for editorial coverage of the work, with the credit © Dennis Khalil. Please do not crop the works themselves. |
| WORKS | Available through the studio. Prices on request. Each work is delivered with a signed and numbered certificate of authenticity. |

