

Groundless floating #1(-8)

The opening of a new exposition was the occasion for me to visit Kusseneers Gallery at Molenbeek. It was a difficult period. Winter began to take its toll on my mind. The new gallery of Paul and Suzy Kusseneers in the heart of Molenbeek is somewhat hidden behind a heavy black door, but once inside the space overwhelms you with light. This is a place to allow imagination and wonder, far away from the bustle of the busy streets of Molenbeek.

I saw the work of Caroline Van den Eynden, an emerging artist from Antwerp. The work is light, aesthetic and at times even melancholic. An impression.

Architecture of the lightness

While entering the series 'Memories' immediately grabs your attention. Glass cubes neatly arranged against pearl white walls, within them sleek models in black and white. But then it strikes you that even outside the cube everything continues ... into nothing. Stairs, a hallway, doors, a balcony, a cellar ... The spaces challenge you, put you on the wrong track, but above all they ask pertinent questions about transparency, emptiness, about what you do not see. The work has an architectural poetry where there is room to breath, to dream ... But it is an architectural poetry that doesn't want to lie to us.

Those who look at the work 'memories' has to be touched by the models which fascinate by the way they are build. They break through the cube of glass in which they are presented. The fine handicraft of black iron railings and white marble stairs, little white bricks and a pitch-black floor form the backdrop to our imagination. The title suggests nothing less. In other words, sanctuaries closed in glass to let our astonishment play.

The series 'Plans for the North I-05-aab' which was also shown at the exhibition consists of plates covered in gold leaf that remind us of the plans of the old basilica, the old Roman villa, of a religious space.

Further away 36 wooden blocks neatly stacked entitled "Plan for the North II-02-aab. Charred on one side, still intact on the other side. It is a unique object that throws us back to the elements of nature. But this time with a gold leaf rim.

This series is shown along with an installation 'Parliament III (concept for an outdoor speech area), a search for a new cultural temple where debate, discussion and consultation could take place. 5 pliable series with doors open, closed, meticulously placed around finely incised pentagons into the table. The material implies wealth, exaltation, wisdom and beauty. It thus seems to search for something, imagine something but then runs into something totally different. A sublime golden table, with on top of it the possible structures for these areas, invite us again to wander in these artificial 'unique' rooms. Here again a new sanctuary for wonder.

Architecture of the unbearable lightness

When visiting the website of the artist, it gets clearer: sometimes her work is hermetic, cool and calculated. There is the work 'Pool House, 1: 1' from 2014. A seemingly concrete structure at actual size of a pool house, which seems to look more like a mausoleum of death. The water is petrified, everything shrouded in darkness.

The list of works is beautiful to see. It especially shows in which dual world this young promise lives in. Though there is certainly a common thread throughout the works: the wonder of architecture as unique objects that surround us and to interpret them in an aesthetic and even an ethical manner. It is like coming home in a 'groundless floating' (Heidegger) where she creates the spaces, at times light, on occasion unbearable light.

It is precisely this tension that manifests itself in her early works and keeps us awake as a spectator. When appreciating the work, it is immediately obvious that this is early work. Work that nonetheless has already defined itself in this exhibition, takes position. But at the same time it also searches. It shows itself in the adagio of our times: Do it!

This 'Just do it' is not easy to bend into another reality that lets us dream (away), glide (away) to another aesthetic reality. But the work of this artist fulfill it's promise more than true.

B. Vissers
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