



DOCUMENT

Anneke Eussen: *Blank Pages*
DOCUMENT, Chicago, IL
January 8th–February 26th, 2022

Anneke Eussen

Blank Pages

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DOCUMENT is pleased to present *Blank Pages*, an exhibition of new work by Anneke Eussen. This is the gallery's first solo show with Eussen and the artist's first gallery presentation in Chicago.

In *Blank Pages*, Eussen utilizes the formal principles of Minimalism evoking geometric seriality, yet deploys a quietly emotive aspect by implying hidden narratives and secret histories. Her practice revolves around cultivating found materials and repurposing them into meticulously detailed and ghostly wall sculptures. The artist compiles found glass panels sourced from buildings and automobiles into glass assemblages in clean-edged plexiglass boxes. Contrasting these ethereal glass works, Eussen suspends slabs of marble to the wall by fastening them with geometric vertical black rope holds. Her use of negative space can imply a thing that has outlived its intended purpose and has been reincarnated. She leaves markers of their past—outlines of where a sticker would have been attached, faint residues, and small nicks. Through interventions of layering, arrangement, and assembly, Eussen is never manipulating the original shape of the objects and insists on using their original framework.

Eussen's interest in the malleability of edges and borders emerges from growing up in a Dutch town neighboring Germany and Belgium where the delineation of countries seemed redundant and arbitrary. Questioning the idea of the border through overlapping, Eussen also questions the linguistic and political construction of borders. Temporal divisions are perhaps as significant as spatial ones in Eussen's assemblage. The dark marble sourced from the State Library in Berlin, re-assembled for *Little Triumph 02*, references Berlin's particular history of shifting

borders—a reference perhaps furthered by the use of time-stained car windows, like those of the now extinct East German Trabant. Eussen evokes a history popping in and out of existence with the erection and fall of border walls, containing both specificity and a frustrating indecipherability. Retaining an undeniable anonymity, the materials prompt open-ended questions: Who looked through this glass? Whose face once reflected on its surface? The works emanate the tangibility of human contact, visualizing the sensuous connection between past, present, and future through our relationship with built space.

Anneke Eussen lives and works in the Netherlands. She studied at the Academy of Maastricht followed by a post-graduate residency at the Higher Institute of Fine Arts, Belgium. In 2020, she was a part of exhibitions at Park Platform for Visual Arts, Tilburg (NL), Fondation Villa Datris, L'Isle-sur-la-Sorgue (FR). Solo exhibitions include Lauren Marinaro, New York, US, Tatjana Pieters, Ghent, BE, Cruise&Callas, Berlin, DE, LSD Gallery, Berlin, DE, and Highlight Gallery, San Francisco USA. She took part in multiple group exhibitions, including Listen to the Stones, Think like a Mountain, Tatjana Pieters; BORG2014, a biennale for contemporary art in Antwerp, BE, LSD Gallery during Gallery Weekend Berlin, DE, Jan van Eyck Academie, Maastricht, NL, CC De Bond, Bruges, BE, The Wand, Berlin, DE, and Ainsi Building, Maastricht, NL.

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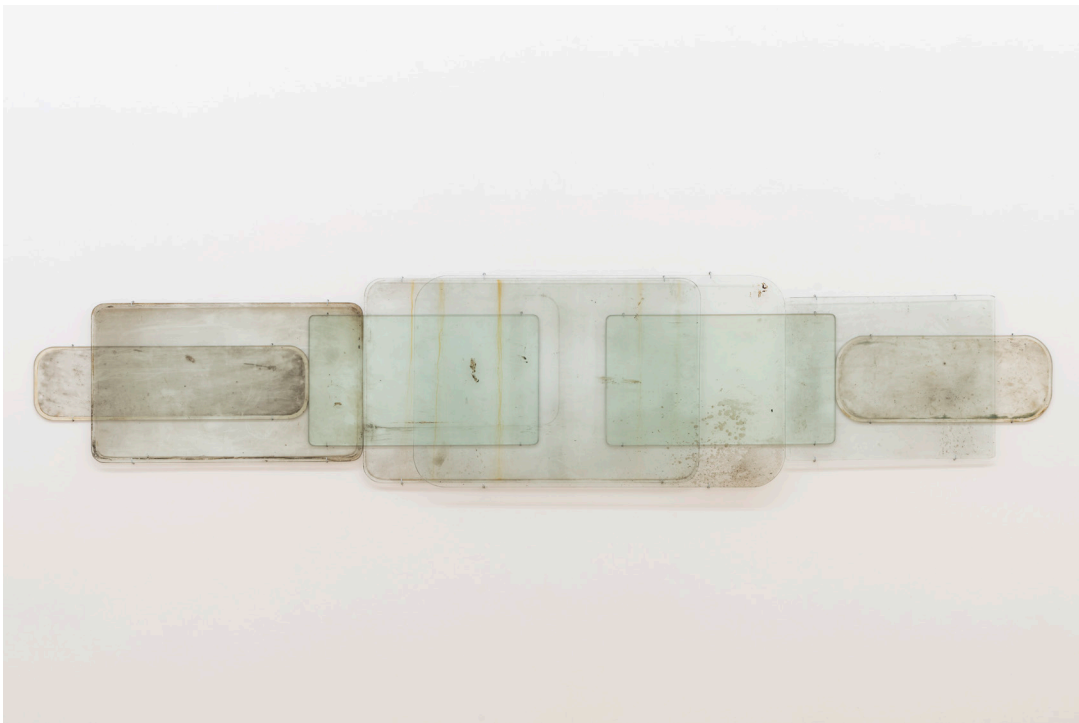
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Installation view at DOCUMENT, Chicago, IL

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Anneke Eussen
Second sequence
2020

8 time-stained car panes mounted on the wall

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Anneke Eussen
Untitled
2020

Three time-stained car panes, hooks, wooden backing, plexiglass frame

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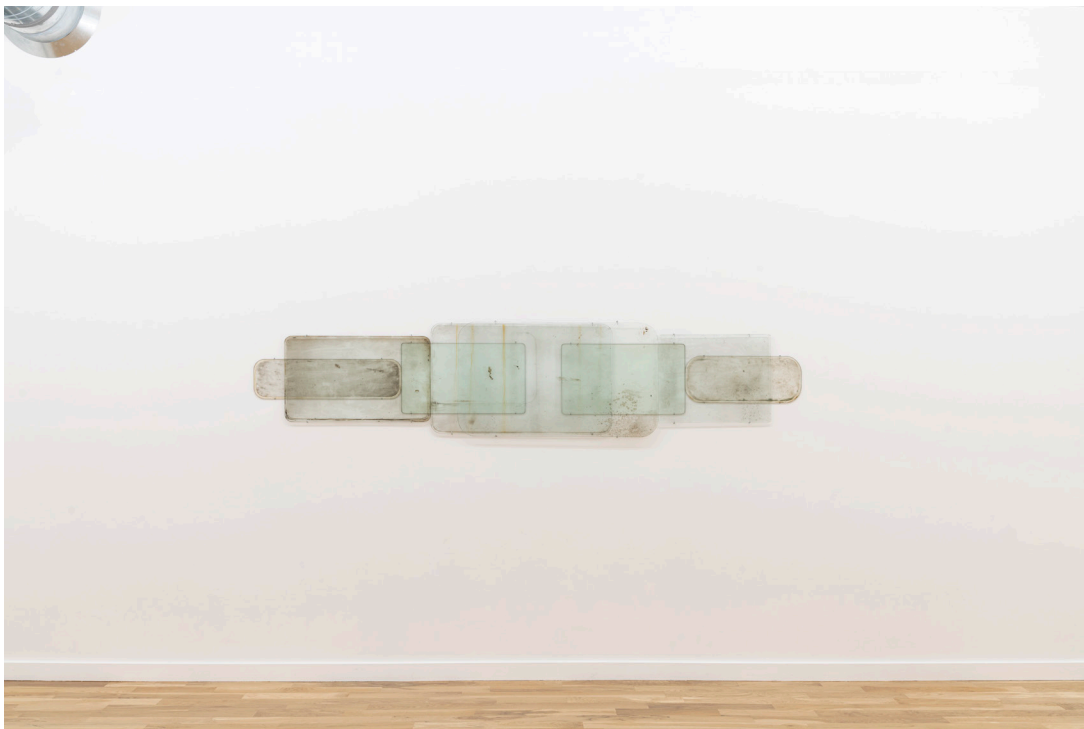
Installation view at DOCUMENT, Chicago, IL



Anneke Eussen
Social solitude 04
2021

Recycled transparent glass, antique glass, nails,
wooden backing, plexiglass frame

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Installation view at DOCUMENT, Chicago, IL

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Installation view at DOCUMENT, Chicago, IL

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Anneke Eussen
Begin again 02 (Detail)
2021

Antique glass, metal plate, wooden backing, plexiglass frame

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Anneke Eussen
Social solitude 05
2021

Recycled transparent glass, antique glass, nails, wooden backing, plexiglass frame



Anneke Eussen
Big triumph 03
2021
Recycled marble slabs,
black ropes, black nails

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VIDEO PRESENTATION



ANNEKE EUSSEN

B. 1978

Lives and works in Vaals, NL

EDUCATION

2005 Higher Institute for Fine Arts, HISK, Antwerp, BE

2001 Fine Arts 3D, Academie voor Beeldende Kunsten, Maastricht, NL

SOLO EXHIBITIONS

2022 Blank Pages, DOCUMENT, Chicago, IL

Kunstverein Schwerin, solo exhibition,

Schwerin (D) (forthcoming April 2022)

Solo at Tatjana Pieters, Ghent, BE (forthcoming July 2022)

2021 Anneke Eussen, Lauren Marinaro, New York

Art Rotterdam, solo & book launch with Tatjana Pieters, NL

2020 Duo with Bram Braam, Park Tilburg, NL

Little Triumph, Tatjana Pieters, Ghent, BE

Art Rotterdam 2020, duo with Roeland Tweelinckx, Galerie Fontana,
Rotterdam

2019 NADA Miami, Tatjana Pieters, Miami, FL

Art-O-Rama 2019, Marseille, FR

2018 Glass works, Tatjana Pieters, Ghent, BE

2017 Vertical Horizon, Tatjana Pieters, Ghent, BE

2015 New Art Section, Art Rotterdam, Rotterdam, NL

2014 Circle lines, Cruise & Callas, Berlin, DE

Art Brussels, selected by Katerina Gregos, Brussels, BE

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As It Is, Tatjana Pieters, Ghent, BE

Presentation of new work & artist book, Zebrstraat, Ghent, BE

2013 NEUBAU Stuck, LSD Galerie, Berlin, DE

Verbanter Fehlgeschmack, LSD Galerie, Berlin, DE

2012 Close to what's real, Highlight Gallery, San Francisco, CA

Palast, palästchen, ..., Tatjana Pieters, Ghent, BE

2011 Effects of interference at the loser project Berlin, invited by Rui

Duarte (projectspace), Berlin, DE

2010 Joyride, Patra Vankova Gallery, Berlin, DE

2009 Double De Luxe, Tatjana Pieters, Ghent, BE

2007 Bildmuseet, Umeå, SE

Indefinite Reflections, CC De Bond, Brugge, BE

Rise and shine, Onetwenty Gallery, Ghent, BE

2006 Lucky me!, Onetwenty Gallery, Ghent, BE

2003 Threats/treats, Suermondt Ludwig Museum, Aachen, DE

SELECTED GROUP EXHIBITIONS AND PERFORMANCES

2021 Disorder (REPEAT), DMW gallery, Antwerp, BE

The solo project, Vanderborcht Building, Brussels, BE

2020 Recyclage/Surcyclage, Fondation la Villa Datris,

L 'isle-sur-la-sorgue, FR

L'artiste et les commissaires, Lage Egal, Berlin, DE

2019 Not so a white cube #16, Glass, rubber, stone. Lage Egal, Berlin, DE

Ballroom Project #1 with Tatjana Pieters, Antwerp, BE

2018 Bozar Brussels , Art on paper, Brussels, BE

Paper works, Ghent, BE

2017 Summer Hang, Tatjana Pieters Ghent, BE

2015 Listen to the stones, think like a mountain, Tatjana Pieters, Ghent, BE

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- 2014 Tuinfeest, Museum Dhont-Dhaenens, BE
Paperworks, Galerie Tatjana Pieters, Ghent, BE
BORG Biennial, Antwerp, BE
Gallery Weekend Berlin, LSD Galerie, Berlin, DE
- 2013 Private Collection Selected by #1, Tatjana Pieters, Ghent, BE
Nightshop, Anneke Eussen & Tamara Van San, with Tatjana Pieters, Knokke, BE
Pounds, Shillings, Pence, LSD Galerie, Berlin, DE
- 2012 Secret Postcards, Jan Van Eyck Academie, Maastricht, NL
Schriftuur – Scripture, CC De Bond Bruges, BE
Cognitio Arsphobiae, The Wand, Berlin, DE
- 2011 Change of Address, Opening of the New Space, Tatjana Pieters, Ghent, BE
- 2010 A selection of contemporary art, Joanna Seikaly Gallery, Beiroet, LI
Mythe Berlijn, Ainsl Building, Maastricht, NL
Forgotten Bar, Petra Vankova Gallery, Berlin, DE
Young Collectors #2, Sign In, Groningen, NL
Collage accident, Forgotten Bar, Berlin, DE
- 2009 Jeugdzone. Over opus één en opus min één, Hedah, Maastricht, NL
Rites de Passage, Schunck, Heerlen, NL
- 2008 STAND, organized by De Expeditie, with OneTwenty Gallery, Domobaal Ostend, BE
Glocal Affairs, Maastricht, NL
3+3, Artrepc, Zurich, CH
3+3, Onetwenty Gallery, Ghent, BE
- 2007 Kunstsupermarkt, Stadsgalerij, Heerlen, NL
- 2006 Extiem Poezie-zomer, Watou, BE
- 2005 And Lucy liked it ..., HISK, Antwerp, BE

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Tradis, Ename, BE

Fresco, De Fabriek, Eindhoven, NL

Drawings+, Grusenmeyer Gallery, Deurle, BE

Convoi Exceptionnel, Antwerp, BE

2004 Parkstad Limburg Prijs, Stadsgalerij, Heerlen, NL

Open Studios, HISK, Antwerp, BE

Project: Picture of the month, NL

2002 Images of desire 2, Amsterdam, NL

Art Primeur 2002, Pictura, Dordrecht, NL

2001 Manifest, CK, Roermond, NL

Thuis, Marres, Maastricht, NL

2000 Charlemagne, Ludwig Forum, Aachen, DE

SOLO PUBLICATIONS

2021 Anneke Eussen, writing by Krist Gruijthuijsen, Ory Dessau and
Philippe van Cauteren

2014 Anneke Eussen, Touching Material, artist book

2010 Wildfremd, Jan-Erik Lundström, Galerie Tatjana Pieters, Ghent, BE

2008 Inde nite Re ections, Anneke Eussen, De Bond Brugge, Bruges, BE

2007 Color Pencil 2006–2007, Anneke Eussen, s.n.

2006 Van Antwerpen Anneke, Just like Today 04 05 06, Anneke Eussen,
Printing Imschoot, Ghent, BE

2003 Threats/Treats, Anneke Eussen, Drukkerij Thoma, Vaals, NL

GROUP PUBLICATIONS

2020 Re-cyclage Sur-cyclage, Fondation Villa Datris,
L'Isle-sur-la-Sorgue (FR)

2018 Kunst in de Zebrastraat, collectie Liedts-Meesen, Ghent (BE)

2016 The Institute, Hisk Ghent (BE)

2012 Conversaties/Conversations, Cultuur Centrum Brugge,
Die keure Brugge, Bruges, BE

2009 Rites de Passage, Schunck, Heerlen, NL

2008 Where are you, Global affairs, Jean Bourmans, Huis voor de kunsten
Limburg, Roermond, NL

2007 Contemporary Art in Belgium 2007, Bart De Baere, Best of Publishing,
Vorst, BE

Metropolis M



Crossing each other in a cycle – on the work of Braam and Eussen

“In CYCLE, artist Anneke Eussen takes the possibility of transformation as her starting-point. ‘Once broken materials often offer countless variations in its former shape’, she says. Spread across an entire wall in PARK is her series Nothing gets lost in time (2020), consisting of broken antique glass that has been twisted in such a way that the fracture lines form the new perimeter. Each of the 24 panels originally had the same rectangular shape. Because each panel broke in a different way when removed from the frame, twenty-four new and unique shapes were created. The twenty-four panels refer to the twenty-four hours in a day..”...

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ELEPHANT



5 Questions with Anneke Eussen

“Nothing in life is without value to me, if you look closely there is always an energy captured. I don’t believe there are inferior materials.’ Anneke Eussen’s works have a fineness and fragility to them, although they also often employ hardy materials—from natural marble to metal hinges. The Dutch artist is currently showing Vertical Horizon at Galerie Tatjana Pieters in Ghent. Words by Emily Steerpiece of glass serves as an immediate starting-point for many new ones.”...

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