

DOCUMENT

Anneke Eussen
Beyond purpose



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November 1 – December 21, 2024

DOCUMENT Chicago
1709 W Chicago Ave
Chicago, IL 60622

DOCUMENT is pleased to present *Beyond purpose*, Anneke Eussen's second solo show with the gallery, opening November 1, 2024.

One could observe the art practice of Anneke Eussen as an ambiguous act. Eussen's work draws our attention to the cracks and inconsistencies underlying the seemingly seamless picture of the world, or rather, the transparent and semitransparent screen on which it is projected. At the same time, Eussen's oeuvre is restorative. It is about healing the cracks and wounds compromising our perception of reality. It implants ruptures and interruptions, while seeking to restore them.

– Ory Dessau





Beyond purpose is Eussen's first exhibition to only show "glassworks". The choice to do so is a well-considered decision. In the words of the artist:

Purpose, in the sense of being beneficial, is an integrated concept in our constructed environments. I think it is linked to an existential need that thrives from the visionary intellect we all have.

The idea of what might be and what might happen in the future, if we only follow the right direction, will ultimately, hopefully create a feeling of having a purpose. Yet we understand that nothing can be grasped and claimed in the future, which places us in the trial and error mode when it comes to finding or creating purpose. On top of that, our systems of evaluation are always incomplete, since they are constantly transforming in accordance with how we perceive and experience life, society and what we leave behind.

The impact of time passing and the aspect that re-purposing is part of development and continuation, made me choose materials that have gone beyond their original purpose. In older works I was looking for the hidden narrative captured inside these materials. But lately I have been confronted with a new aspect; People that have seen my work or know my work are simply proposing to give me glass that they no longer need. The material is suddenly not 'about something' it is somehow set to being fundamentally 'about itself'.

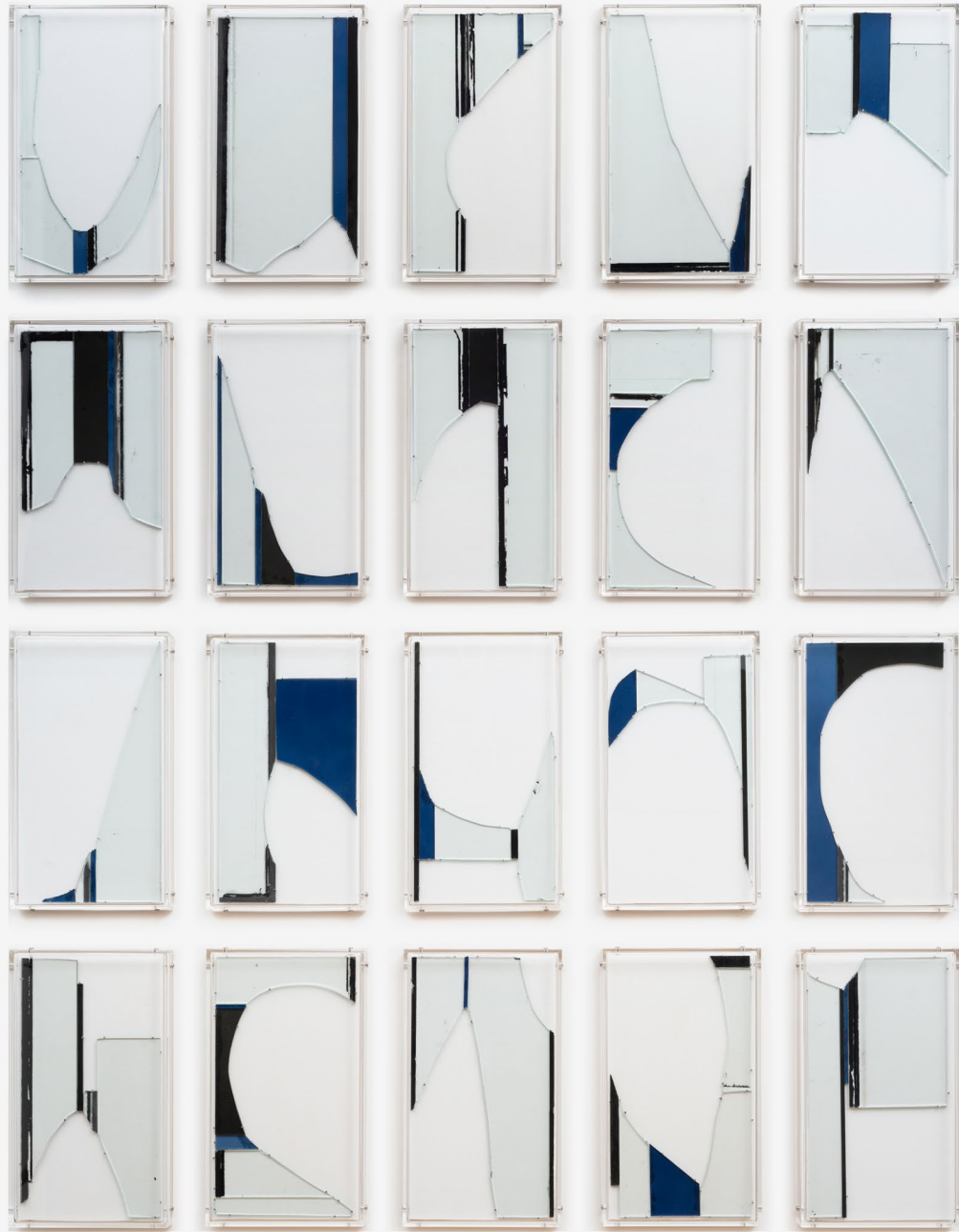
A word I have cherished from speaking German during my stay in Berlin, is 'Zeitgeist'. Which means something like 'the spirit of our time'. 'Zeitgeist' was on my mind during the creation of all the works for this show.

The question about where are we now? Broken? Reshuffled? Transparent? Sharp? Stained? Observing? Navigating? Present? Beyond purpose?

- Anneke Eussen







U-turn 05, 2024

Recycled glass shards, wooden backs, plexiglass frames

Composition of 20 frames

13 3/4 x 7 3/4 in. each

61 3/4 x 48 in. overall



U-turn 06, 2024

Recycled glass shards, wooden backs, plexiglass frames

Composition of 20 frames

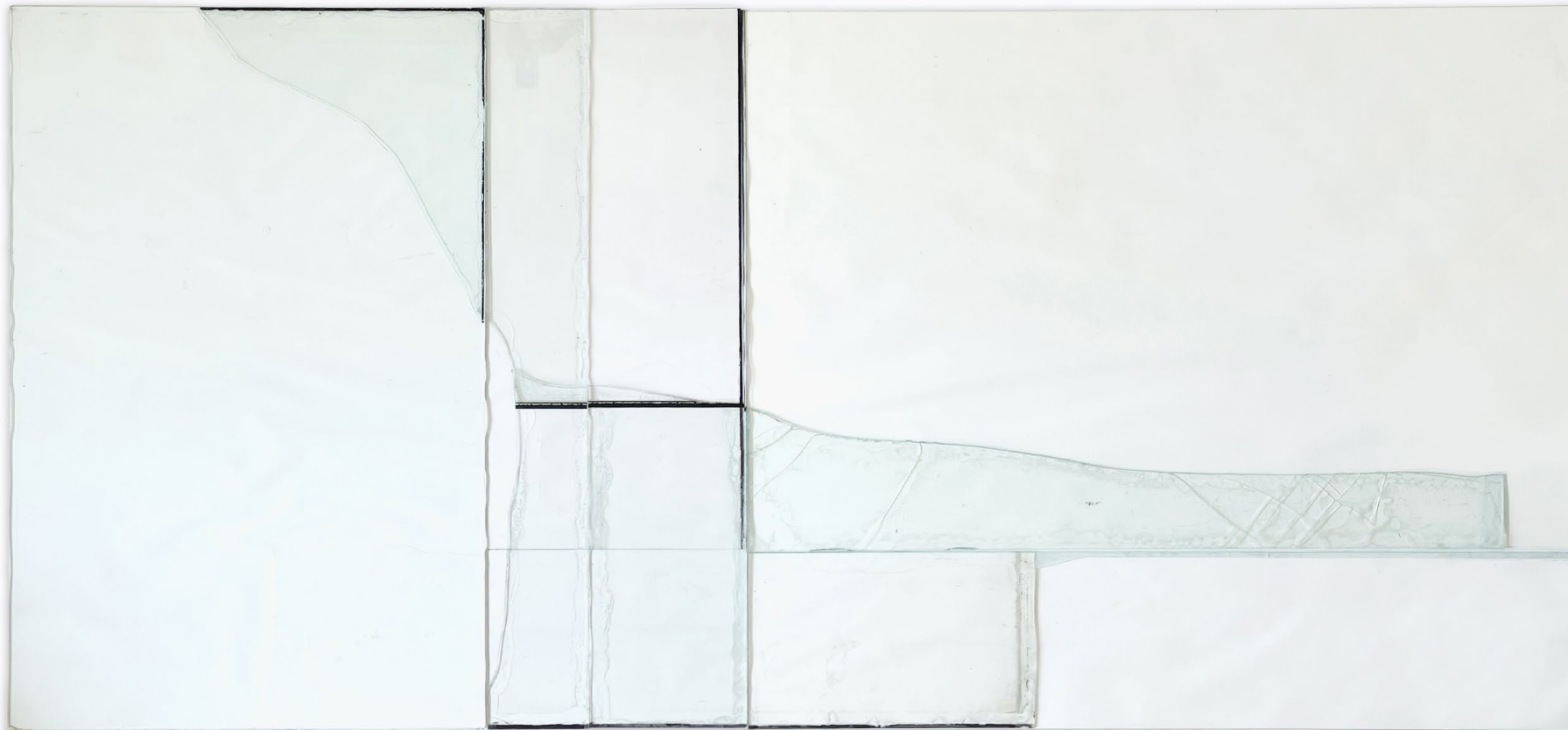
13 3/4 x 7 3/4 in. each

61 3/4 x 48 in. overall





Beyond purpose 02, 2024
Recycled glass panes, hooks, glue
84 3/4 x 45 in.
215 x 114 cm.



Still around, 2024
Recycled glass, glue, hooks
46 3/4 x 101 1/2 in.
119 x 258 cm.





Puzzled position 01, 2024

Recycled glass, hooks, wooden back, plexiglass frame

51 1/2 x 35 3/4 in.

131 x 91 cm.



Puzzled position 02, 2024

Recycled glass, hooks, wooden back, plexiglass frame

35 3/4 x 51 1/2 in.

91 x 131 cm.



Again 01, 2024
Car pane, glass panes, hooks, glue
28 x 17 1/4 in.
71 x 44 cm.



Again 02, 2024
Car pane, glass panes, hooks, glue
27 1/2 x 18 1/2 in.
70 x 47 cm.



Again 03, 2024
Car pane, glass panes, hooks, glue
27 1/2 x 18 in.
70 x 46 cm.



The space you take 07, 2024

Recycled glass, blue glass, hooks, wooden back, plexiglass frame
16 1/4 x 14 1/4 in.
41 x 36 cm.



The space you take 08, 2024

Recycled glass, blue glass, hooks, wooden back, plexiglass frame
16 1/4 x 14 1/4 in.
41 x 36 cm.

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Anneke Eussen utilizes the formal principles of Minimalism evoking geometric seriality, yet quietly deploys concealed histories in her work. Her practice revolves around cultivating and repurposing found materials into meticulously detailed and ghostly wall sculptures. Through layering, arrangement, and assembly interventions, Eussen is never manipulating the original shape of the objects and insists on using their original framework. Through overlapping industrial materials such as stone, glass, and metal, Eussen questions the linguistic and political construction of borders. 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 (born 1978, Netherlands) lives and works in Vaals, Netherlands. She studied at the Academy of Maastricht, Netherlands, followed by a post-graduate residency at the Higher Institute of Fine Arts, Brussels, Belgium. Solo exhibitions include Kunstverein Schwerin, Germany; DOCUMENT, Chicago, IL; Marinaro, New York, NY; Tatjana Pieters, Ghent, Belgium; Cruise&Callas, Berlin, Germany; LSD Galerie, Berlin, Germany; and Highlight Gallery, San Francisco, CA. She has participated in group exhibitions including Horizonverticaal, Haarlem, Netherlands; HISK, Antwerpen, Belgium; DMW gallery, Antwerp, Belgium; and Lage Egal, Berlin, Germany; Park Platform for Visual Arts, Tilburg, Netherlands; and Fondation Villa Datriis, L'Isle-sur-la-Sorgue, France.

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