

# HOPSTREET

**Jonas Vansteenkiste 16 June – 16 July 2011**

We are happy to announce the first solo exhibition of the Belgium artist **Jonas Vansteenkiste** (°1984)

The works of the young artist Jonas Vansteenkiste are defined by spaces. He uses several media, i.e. installations, video, sculpture, photos and drawings. He refers and uses – both in a physical and psychological way – architectural elements. He builds up spaces, or creates situations which can best be defined as “mental spaces”.

In 'A space of confinement' Vansteenkiste first starts from the gallery space, which he associative links to the Hitchcock movie: 'The Birds'. This is the second starting point for this work. Vansteenkiste is fascinated by the concept of home and architectural fragments as windows, doors, corridors, stairs, ... Like one of his great examples of the Master of Suspense Alfred Hitchcock. Both see it as a double facet of the house, on one side a safe environment but is also a place that could turn against the people and become a 'prison'.

Confinement (the state of being confined) means including detention, house arrest or in the broader sense fixed in a place. This aspect is of course reflected in 'The Birds' the town houses are under siege from the birds without a viable reason appears that all logic seems lost.

For Melanie, Mitch and the other characters the house seems a safe heaven that will protect them from attacks, but this space is also their fragile wooden prison. To Confine ... means to entrust something to someone or something. The duality of the title here is thus a very conscious factor.

The action of Mitch Brenner who breaks up the shed and gathers wood to close every window of his home hermetically fascinates Vansteenkiste, this action he interprets as a harbinger of an intense period of introspection and social tension between the people who undergo this situation.

During the making of 'a space of confinement' remained the question be repeated, 'how did Melanie feel?' This fact is central, the atmosphere of the film leaves the screen and we take on the role of Melanie in this installation.

text Jonas Vansteenkiste

What Jonas Vansteenkiste in his version of House of Leaves brings about, may be called truly a titanic effort. He cutted all the sentences from the voluminous novel to re-combine into the walls of a house that the labyrinthine structures echoes the novel. The text fragments that are not used in this construction, resonate on there turn with the many 'residual groups' in which the novel can be found in the form of footnotes, loose notes and other addenda, but especially like the added log reports of the 'explorations' in the house.

The result is quite fascinating. By using the fragments of the text to make an architectural structure, creates a compelling dynamic between original and new creation, the original text finally became inaccessible. The original book has become a ruin of text, a book full of holes and perforations whit a stray letter here and there.

Moreover, the new constellation, all white space between the words disappeared and the reader is reading in different directions at once sent. In both cases, the reading again forced to bite its tail.

The 'openness' that suggests the work initially (because the audience gets a glimpse into the internal structure of the Maze) appears on closer inspection a claustrophobic kind of network, without the input and output and almost no breathing room. It looks like an ode to the eternal lost.

text Cin Windey