



22.06.19 - 25.08.19

Vaast Colson

Exploring Nooks and Crannies

from Cavern to Cube to Bar to Box

Exploring Nooks And Crannies

Episode I – DISPLAY

22.06.19 – 14.07.19

Opening 22.06.19

(14:00-18:00)

This summer Vaast Colson & PLUS-ONE Gallery are set for a new (ad)venture. They join forces for the project and exhibition 'Exploring Nooks and Crannies...' set in the PLUS-ONE Gallery space.

In Episode I, Vaast Colson will DISPLAY a new work and publication focused on the 'Exploring Nooks and Crannies...' project.

For Episode II the gallery will completely be filled with wooden pallets for the occasion, from floor to ceiling and from wall to wall, emphasizing the full volume of the space. This seemingly impenetrable mass begs to be delved into and explored. Thus an EXPEDITION is planned.

During the course of a working week, a team of seasoned volunteers will venture into the little known. Well equipped with both exploration and documentation gear they set out to explore the conduits and cavities of the unknown territory. Possibly coming across unforeseen setbacks and unimagined glorious experiences.

Subsequently, the project will be made public in Episode III. The excavation site will be made visitor friendly and an EXHIBITION will be presented to a broad audience. The findings and conclusions of this joint venture will be exhibited and put to the test.

Episode II - EXPEDITION

15.07.19-02.08.19

(Gallery summer closure)

Episode III - EXHIBITION

03.08.19 – 25.08.19

Opening 03.08.19

(14:00-18:00)

Vaast Colson's Long Summer: Episode 1

It's no accident that a great quantity of neatly stacked pallets evokes the image of apartment buildings and office blocks. The pallet was developed shortly after 1945 in order to 'facilitate the loading of freight-wagons', just as buildings and cities in the post-WWII era had to facilitate the easy storage of people. Vaast Colson's expedition is a grand gesture, related to the ambitions of many modern artists who wish to measure themselves against architecture. Carving a path through these pallets and this asphalt jungle can only be done with the chainsaw named 'lust for life'. With an echo of the romantic as well: at the geographical center of that terra incognita there intersect journeys, both real and imagined.

Performance as theatre, installation as décor. The paradox of the thespian also applies to the artist. The detached performer who effectively conjures up the right feelings, as opposed to the actor who is driven by emotion and delivers a rendition of uneven quality. Vaast Colson does not identify himself with his personage; he studies until he has his role fully under his belt, until he can comfortably move within it. On the stage – even if filled with pallets the gallery remains a stage – all becomes enlarged in order to achieve the necessary effect. Will the business-like exterior wrong-foot the viewer, or will she or he understand that a voyage to the center of the earth is about to commence? – Vaast Colson, who'd once described himself as a 'dishonest' artist, will settle scores with this paradox and delineate a credible role. It will come down to proceeding, as far as is possible, in a calculated way. Then begins the adventure where he lays everything on the line, for himself and for us.

The journey is also experiment, a test for the relationship between action and artifact. What Vaast Colson wishes to discover: spaces that are more than reproductions of artistic communal spaces – Art from Altamira to Today! – connected by passageways that are more than his life's course. In the same way that a sculptor 'liberates' a sculpture from a marble block, Colson hacks out free spaces in a volume that clearly refers to the industrial aesthetic of minimal art. Art builds on other art, and also critiques other art. In the Grand Eclectic Age (whose end is not yet in sight), the artist draws from the reservoir of history anything he deems relevant without any preconceived notions or respect for authority. From this is born his freedom. This is why he loosens himself from the illusionistic space and takes over the real space as his work area.

In the middle of his career the artist finds himself in a dark forest of pallets that, in part thanks to a welcome compagnon de route – here, the gallerist – changes into a most peculiar labyrinth. Vaast Colson holds no truck with metaphors – though they indeed emerge when least expected – so we'll stick to metamorphosis. The impression of a maze makes one think of a game, but then a game without strict rules, no winners or losers, a game that taps an inexhaustible source of possibilities.

The Exhibits

Room I

Everything starts with drawings and writings, from the first impulse to the final grand plan (deviations from which are certain). And the fellow traveler gets to see and read all. Do not discard on public roads! The great difference with the conceptual forefathers is that here the artist proceeds beyond an introduction. Vaast Colson gives form to the material. Along the way things emerge that bear strong resemblance to art works. He perhaps does not return with the Philosophers' Stone, but certainly indeed with a large load of crystals. – This 'transparent communication' makes of the whole enterprise an even more hazardous venture. Or: a promise is a promise.

Room II

Here it becomes clear that only doubt can save art. Once having taken up position with the collector, the display waits for postcards that perhaps will not arrive, or at any rate not all of them. Vaast Colson makes mail art itself into a theme: the postcards that he sends have two address-sides, that of addressee and that of the sender. Even the most refined calculation of probability cannot predict the outcome. Here prevails the same uncertainty, the same element of play as with the journey-through-pallets. Vaast Colson undermines the classic scheme of verbal communication by calling into question the notion of sender and receiver. And not bereft of irony, he refers to what art is still able to do: namely, to answer questions with new questions.

Jan Ceuleers.



Vaast Colson
Kalpetran (2003)
Lambdaprint 97 x 69
Collection MHKA, Antwerp

Vaast Colson (1977, Belgium) lives and works in Antwerp, Belgium. Colson is a graduate from the Royal Academy of Fine Arts in Antwerp and postgraduate Visual Arts from the Academy in Breda.

Vaast Colson was active in various artist collectives and initiatives such as FRIGO, Gunther, Stadslimiet and currently in Pinkie Bowtie (with Dennis Tyfus and Peter Fengler). He had numerous solo gallery exhibitions in Belgium and abroad, and exhibited in M HKA, Antwerp (BE); De Garage, Mechelen (BE); Nest, Den Haag (NL). Was included in group shows such as DE ZEE - Salut d'honneur Jan Hoet, Ostend (BE); Return to sender, WIELS, Brussels (BE); Middle Gate Geel '13' (curator: Jan Hoet), Geel (BE); and recently in 'Sanguine', Luc Tuymans on baroque, Fondatione Prada, Milan (IT), Affiniteiten #1 LLS Palais, Antwerp (BE) (curated by Stella Lohaus), Panic in Saksen Park, Beveren (curated by Marc Ruyters).

Vaast Colson is an active publisher, under the name of Clean Press. An overview of his practice has been published in 2 monographs and his work is included in numerous private and public collections. In 2020 Vaast Colson and Pieter Vermeersch will curate the 'Trouble Spot Painting' exhibition, 20 years later after its first edition.

Exploring Nooks and Crannies

from Cavern to Cube to Bar to Box

PLUS-ONE Gallery (Nieuw Zuid)
Léon Stynenstraat 21
2000 Antwerp - Belgium

Wednesday till Sunday 14:00–18:00
and by appointment

www.plus-one.be
[@plus_one_art](https://www.instagram.com/plus_one_art) (Instagram)

