

Broader horizons

« Les nouvelles Frontières »

Aline Jansen's paintings not only inscribe geometric forms of the earth but also those of the cosmos, onto concepts of Euclidean and non-Euclidean spaces. In fact, at this very moment how should we look at the earth when from high above the sky it is being scanned and the image of which being digitised by high quality software such as Google Earth? A shift in opinion, which marks the beginning of a revolution in the way we see, similar to the early days we used perspective itself. A view from far or from close, to suit demand. And how are we to introduce and project the idea of a « Global Village » in a paintings ? A representation of the phenomenon globally against the uniqueness of creative talent or instead an attempt to make use of the technological advancement in one's own pursuit. It is at the heart of this divergence that are founded the master pieces of this artist.

We have already brought up about her the notion of cartography since her paintings express two dimensional space while at the same time keeping a very close feel to the notion of volumes. There is thus a build up to an abstract landscape, referring itself not quite directly to nature but allowing room for an option to re-interpretation. Techniques that come into play such as the use of glue and cements combined with pigments and even more trivial materials like carton or cloths constitute her own vocabulary that gets translated into these colourful sedimentations. It's in this manner that layer by layer the perception of this new world begins to take shape, in a framework of both slow and fast elaboration.

Small and large valleys, craters, hollows, hills and mountains and the likes, occur in such a lexical language of forms that allows the topology of a landscape to be defined. It is then left to the observer to simply travel through these series of shimmering's, to change position in the hope of finding a new vision or to continue the road ahead via the sandy beaches. Earthquakes, movements and overlapping of telluric plates, land slides and so on, bring about a new set of terminology describing earthly movements, allowing once more the esthetical art composition to find its equivalence with the planet. The pictured forms collide, overlap and combine with one another in sometimes graceful and in other times violent movements, but always carried away by the composition of the plans. The usage of stabilised aqueous elements, similar to the vast frozen expanses, additionally facilitates following this embedding of such planetary lexical fields. For Aline Jansen, the true meaning lies in composing the mental landscapes in accordance to the tangible realities of the earth. These spatial arrangements get materially determined by the grace of the elements making it up. From the relation between the fibres of the 'making' of the picture and the possible imagination from each and every vision, will spring a potential landscape, almost moving and based on uncertainty.

In her paintings, the debris from each fabric mixes themselves into fleeting impressions of new forms, which are in themselves always uniquely repeatable. Writings where complex shapes adjust and result in random structures much to the likeness of landscapes. Working from memory, by invention, structured by the multiple possibilities inherent in the canvasses themselves. Just like a self evolving set up, put in place to seize and illustrate the observer's own imagination. In the work of Aline Jansen, the multi dimensional spaces come together in harmony to marry into what we can eventually call « straight curves ».