

Lotte Van den Audenaeren (1979) makes works that illuminate the material dimensions of time as it takes shape in patches of natural sunlight, transient sounds, swathes of fluorescent fabric, or decaying natural objects. With an artistic practice that is open to the intentions and durations of her materials, she works with time as though it were a strip of celluloid film—parsing, fixing, and editing the fleeting moment through material processes such as bronze casting, glass blowing, ceramic firing, and photography.

Van den Audenaeren graduated with two Masters in Fine Arts from LUCA School of Arts in Brussels and the Royal Academy of Fine Arts KASK in Ghent. She has participated in solo and group exhibitions at national and international art venues and institutions including Kunst&Zwalm Biennial, Zwalm (2019), Triennial for Contemporary Art, Duffel (2018), AKA artist-run center, Saskatoon (2016), Banff Center, Banff (2016), ISCP, Brooklyn (2012), and S.M.A.K., Ghent (2006). Her site-specific public commissions include permanent light installations at Moore Street Market in Brooklyn (2012), the Maalbeek tunnel in Brussels (2014), and a community centre in Brussels (2019). She has recently worked on projects in Shanghai, Hong Kong, Vancouver, San Diego, Chicago, Mexico City, Philadelphia, New York & Brussels.

*pieces* (2020, Z33 Museum Hasselt, Belgium) unfolds sequentially in parts and the works that comprise the installation reveal themselves or fade away according to their own time. Transient and ephemeral materials—scattering light, suspended silk, and decomposing oranges – spread to fill and respond to the frame of the museum’s architecture. Projected light casts images onto the gallery’s floor and back wall while an eroding fresco has calcified on the ground. A sinuous piece of silk hangs from a window and unravels sequentially in blue hues. The fabric was made light sensitive and illuminated in successive phases, evoking an architectural plan or blueprint sketch. Suspended and provisionally weighted down by glass pieces, rocks, and duct tape placed on the fabric, the afterimage materializes time in shades of blue.

Isabelle Lynch, Philadelphia, 2020