

Buzenol (1981) is a fundamental work in its particularly complex synthesis of the elements of four years of research. Most above-mentioned elements are regrouped in a single piece of work: boxes, trees, mushrooms clouds, amanitas, birds, staircases, markers, clothes, etc. At the centre stands an oak tree, the tree of the Ardennes par excellence. It is a cosmic bearing of ancient myths and cosmology, the focus around which a universe of connections fans out. Above the tree is a box containing an oil-painted landscape. A plumb line marks the central 'architectural' axis of the oak tree. This vertical axis is the founding theme of the work. The plumb line symbolises verticality, as does the tree. As for the staircase, it bears a strong symbolic reference to the juncture between top and bottom. The work presents us with a striking conceptual dichotomy. In fact, all the elements surrounding the tree evoke either the earth or the sky. Wrens' nests (sky) become mice nests (earth); drawings of parachutes (sky) become photographs of cavities resembling tunnels (earth); and so on. In the top right, a small, highly meticulous drawing depicts a flying machine similar to those by Leonardo Da Vinci. The theme of the bird of prey, which appears several times in Buzenol, will be a dominant feature of the 'nature' boxes that were soon to follow.

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