

Biography

Koenraad Dedobbeleer (born in Halle, Belgium, 1975; lives and works in Brussels) produces sculptures, installations, photographs and publications, and has regularly shown internationally since the late 1990s. Winner of the Mies van der Rohe Prize in 2009, he is also an exhibition curator and co-editor of the fanzine *UP*.

His many solo shows in art centers include the Fundação Caixa Geral de Depósitos, Lisbon (2010); the Museum Haus Esters, Krefeld (2009); Frac Bourgogne in Dijon and Kunsthalle Bern (with Rita Mc Bride, 2008) and Museum Abteiberg, Mönchengladbach (2007).

Koenraad Dedobbeleer is represented by Galerie Micheline Szwajcer (Antwerpen), ProjecteSD (Barcelona), Reception (Berlin), Mai 36 Galerie (Zürich) and Georg Kargl Fine Arts (Vienna).

Event

Saturday, 16 February at 4 PM

Meet the artist

Koenraad Dedobbeleer / François Piron, « Gare aux gaffes des gars gonflés »

Koenraad Dedobbeleer speaks with François Piron, art critic, curator and co-founder of the multidisciplinary contemporary art space Castillo/Corrales in Paris. Our two guests share a critical and historical art approach, and a common taste for literature and artists' editions. Castillo / Corrales has invited Koenraad Dedobbeleer for a solo exhibition in October 2012.

Free admission. Reservation necessary : +33 1 49 60 25 06 / contact@credac.fr

Rendez-vous !

Friday, 15 February 2013

from Noon to 2 PM

Crédacollation

Guided tour with the artist, Koenraad Dedobbeleer and the exhibition's curator, Claire Le Restif. A convivial moment for sharing thoughts and reactions with others, the visit will be followed by lunch at the art center.

Participation 6 € / Members 3 €. Reservation necessary : +33 1 49 60 25 06 / contact@credac.fr

Wednesday, 27 February and Sunday, 31 March, 3:30 to 4:30 PM
Ateliers-Goûtés (Studio-snacks)
During these “workshop-afternoon treats,” children from 6 to 10 years of age become docents at the art center and lead their families on a tour through the show. Young and old are then invited to enjoy an afternoon snack and a practical workshop that extends the exhibition visit in a sensitive and playful way.

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MARD!

The *Mard!* lecture cycle has been held since 2007 thanks to partnership with the Multimedia Center of Ivry. Each year these special Tuesday events offer a program of five talks, five engaged points of view on contemporary art shaped by a unique approach.

Mobile Horizons

Season 6 (2012-2013)

The landscape has always been an object of dreams, myths and a subject of research and experience for artists. Indeed, whether wild or transformed by our activities, the landscape is always a human construction, and how it is perceived and treated by the artist informs us about our relationship to the world.

Tuesday, 2 April at 7 PM

***Denaturing the Ecology* by Bénédicte Ramade**

When one thinks of ecology, it naturally goes along with the idea of nature. However, just like the traditional antagonism between nature and culture seems strikingly obsolete, we should be now able to separate the ecology from the natural fact. Some artists already succeed very well, producing sometimes critical, sometimes poetic, sometimes mimetic, sometimes completely synthetic works. Remains to be determined is what the audience really wants: have a better environmental conscience or to improve its own mentality?

»- » The talks are held at the **Multimedia Center of Ivry – Antonin Artaud Auditorium**

152, avenue Danielle Casanova
94200 Ivry-sur-Seine, France
Metro: the 7 line, Mairie d'Ivry (50 m from the station)
Talks run 90 min. Free admission.

For the *Mard!* evening events, exhibitions at Crédac remain open until 6:45 PM.

Koenraad Dedobbeleer — *Workmanship of Certainty*

18 January – 31 March 2013

“Dysfunctional Sculptures”

The sculptures of the Belgian artist Koenraad Dedobbeleer (born 1975) function like simulacra of present-day utilitarian objects. Placed in the context of an exhibition and thus freed from their customary use, they come across as ambiguous supports made available for interpretation. At first glance, each work of art appears to be an object from the domestic sphere (a piece of furniture or a utensil of some sort) and an esthetic object, corresponding to the criteria of both design and sculpture simultaneously.

Pieces of furniture, for example, are enlarged many times over or turned upside down. The work titled *Tradition is Never Given, Always Constructed* reproduces simple tubular stools, albeit without their seats, which are painted in pink and off white (no. 1); *From Dissent to Resistance* (gallery 2, no. 20) is a replica of the base of a garden table, a vestige of the early years of industrially produced outdoor furniture. Like the screen set up in gallery 3 (no. 31), these pieces of furniture, which are typical of modernity (serially produced, folding, moveable and stackable), become what the artist calls “dysfunctional sculptures.” They make it possible to re-evaluate our own criteria for understanding forms and their cultural roots.

Elsewhere, elements are rearranged, recomposed or reinvented. Such is the case with *The Subject of Matter (For WS)* (no. 3). A work of art that looks like something between a column and a fountain, it is massive yet portable, and thus doubly paradoxical. *Für Max Und Fritzi (Denkmal)* (no. 6) suggests those large columns used in some European cities for posting advertisements and public notices, although here eminently sculptural and covered by over a thousand identical posters that are devoid of any written message, certainly allowing for a great amount of freedom in terms of interpretation.

While manufactured objects are deconstructed, natural elements, which make up a significant part of the show, are domesticated and tamed. Thus flames (*Political Economy of the Commodified Sign*, no. 11), the water of a fountain (no. 3), stone cut and shaped into a sphere (*Not Enough Past to Go Around*, no. 23), even hedges done as topiaries (no. 4 and no. 18), all are the work of an appropriation of nature through the notion of charm or convenience.

“Double lure”

With their hefty dose of irony, Dedobbeleer's works seem imbued by a certain indecisiveness. Always teetering on the brink of an imbalance, they provoke viewers to make multiple associations of ideas. The works brought together in gallery 2 explore those recurring questions in the history of sculpture, namely, balance, the connection with the ground, the pedestal (or its absence), inversion and illusion. The structure of *From Dissent to Resistance* (no. 20) is bent back to its tipping point, a fragment of building framework is turned into a mobile (*Intellectually Spurious But Politically Powerful*, no. 25), and a replica of a cup levitates right at floor level (no. 28).

Other works seem to be governed by the logic of the double, redundancy, or even accumulation. So we have two hedges, two stools (no. 34 and no. 35), or a poster displayed at opposite ends of the exhibition (*It's Only As Clear As Its Image Gets*, no. 14), which function like fraternal twins, inviting us to do a double take, to have a second look. Even a stove featured in the show (*Thought Apart From Concrete Realities*, no. 32), with its split form that is consciously simplistic and elegant, looks like it is sporting an outgrowth that is both appealing and deceptive.

“Tools for reading space”

Dedobbeleer sets up a play between his works and the context in which they are exhibited that is both spontaneous and scholarly. Because they are “tools” for reading the space, their design, selection and choice are heavily influenced by the history and architecture of the venue. Connecting two spaces, underscoring a volume, structuring zones for the movement of visitors, or carving out areas for taking a break and socializing, the artist's pieces confound the codes that usually hold in an exhibition venue. By assigning to his works of art possible uses (leisure or household functions, that is), he plays with the institution as solely an exhibition space.

Thus Dedobbeleer shifts the locus of information, documentation and sale, and makes it a part of the art show. This hybrid space corresponds to the layout of the third gallery, in which the works have been collected behind a large screen (no. 31). The association of a hearth (no. 32), stools and a composition involving various tools (*Neglected All Theoretical Aspects Considerably*, no. 33) suggests a basic form of housing, midway between the living room and the artist's studio.

Dedobbeleer's pieces simultaneously confuse, enlarge and recharacterize the uses assigned to given spaces. Located inside the art center, astride the venue's floor plan, the tubular structure of *Tradition is Never Given, Always Constructed* (no. 1) appears to be looking to mischievously return to a public space somewhere. Running counter to the conventions of decorative sculpture, its location (in a remote corner) and proportions (neither modest nor imposing, but rather on a scale commensurate with the venue), lend the work an unresolved oddity. Here the work of art appears to define its context more, to merge with it in order to underscore it.

“Reflection is manual work”

Often in Dedobbeleer's art, the titles of pieces or exhibitions seem to have been chosen independently of the works they refer to. Taking the form of aphorisms or theoretical considerations that are exaggeratedly pompous and occasionally stilted, they drolly play on our reflex of wanting to explain the object through a text. While they do not cla-



Centre d'art contemporain d'Ivry - le Crédac

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www.credac.fr

Open every day (except Mondays)
from 2 to 6 PM, weekends from 2 to 7 PM,
free admission

Metro line 7, station Mairie d'Ivry
(20 mn from Châtelet / 200 m from the metro)

Member of Tram and DCA networks, Crédac enjoys the generous support of the City of Ivry-sur-Seine, the Regional Direction of Cultural Affairs of Île-de-France (the Ministry of Culture and Communications), the General Council of Val-de-Marne and the Regional Council of Île-de-France.

Media partners:

KALEIDOSCOPE MOUSSE

rify our understanding of the works, they do tell us something about the artist's concerns. The title of the show running at Le Crédac, *Workmanship of Certainty*, is untranslatable, with several meanings packed into its terms, yet at the same time it makes a connection between manual skill—necessary to achieve form—and knowledge. As the artist explained in an epigraph accompanying an earlier publication, “Reflection is manual work and a concrete task,” in other words, the production process is a mechanism of culture. And indeed his works display a curious exploration of the broadest range of techniques in an empirical and experimental approach to materials (raw or found objects) and forms of our contemporary environment. The piece called *Neglected All Theoretical Aspects Considerably* (no. 33), an assemblage comprising traditional wooden tools posed on a fake-marble pedestal, can be read as an anthropological still-life that questions the culture of gesture and the use of objects.

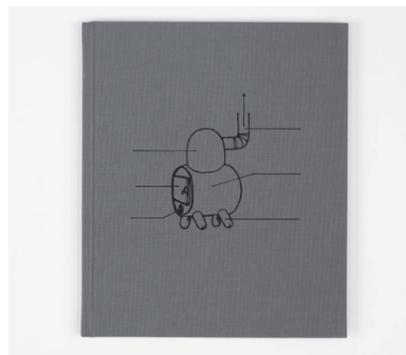
Created for the show, the large door of *Ghiberti (for V.P.)* (no. 7) is a wooden structure inspired by the door Donald Judd designed for the entrance to his foundation in Marfa (USA), and on which Dedobbeleer has grafted a bronze handle (*Factus*, no. 8) in the shape of an imperfect sphere, similarly out of proportion and presenting a striking contrast with the minimalist lines of its support. Both useless and in a functioning state, imposing and hollow, the door is also reversible and forces no particular direction on people's movements. If this piece is referring to the American myth of modernity (echoing the architecture of the building now housing it), it does so from a “do-it-yourself” point of view.

While revisiting the great questions of modernism (the drive to unite functionality and esthetics) in a tragicomic vein, Koenraad Dedobbeleer's works also evince an antiheroic, materialist rereading of minimalist and conceptual sculpture. Countering all unequivocal interpretations, the artist's language, which is formal above all else, examines the connections between an object, its aspect and use, and its relationship to public and private space.

Axelle Blanc

Edition

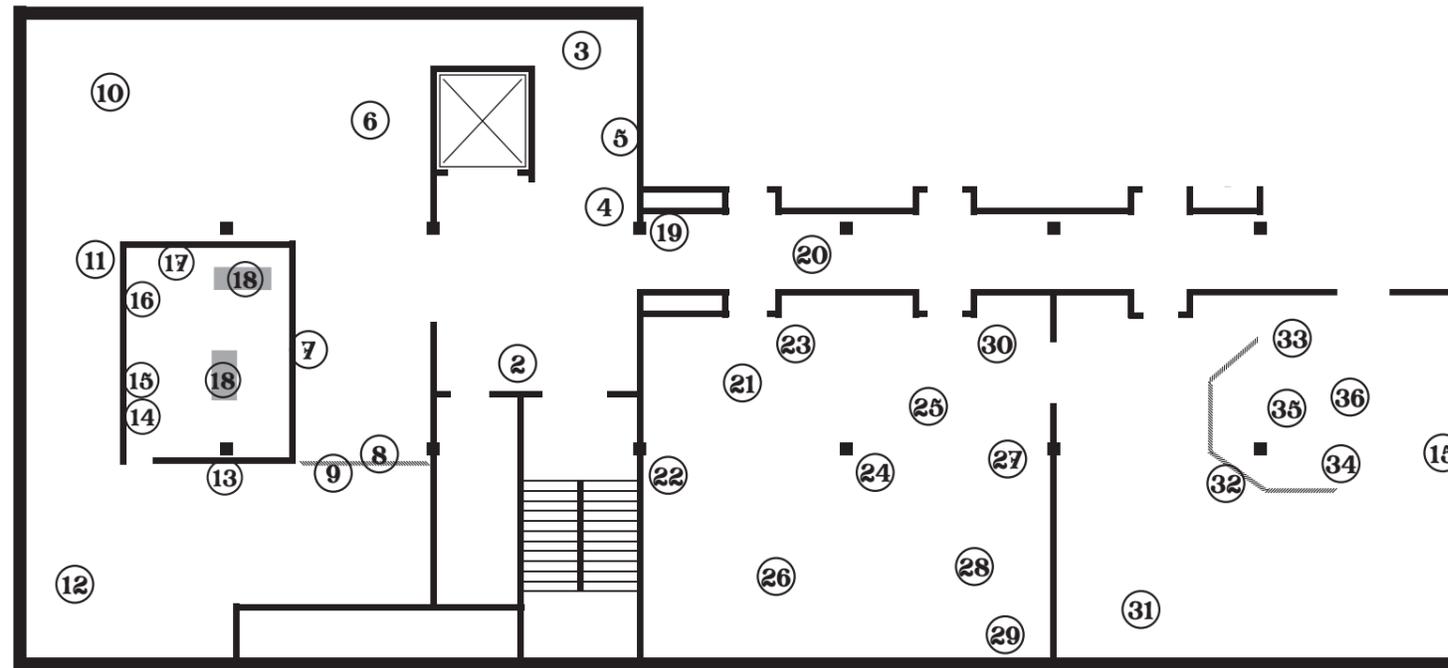
Workmanship of Certainty is the second in a trilogy of shows that began in St. Gallen and ends in Middelburg.* While the selection of works and their arrangement is specific to each venue, the project is a global one in fact, whose common starting point is the artist's book *Œuvre sculpté, travaux pour amateurs* (Roma Publications, 2012). A kind of nonchronological visual version of a word-chain game, this publication brings together images of artworks, furniture and architectural elements to form a sort of repertoire of historical references, a manual of practices and uses for day-to-day objects, which serve as keys for reading these three shows.



Koenraad Dedobbeleer. Œuvre sculpté, travaux pour amateurs. Artist book. Roma Publications, 2012. 112 pages, 19 x 23 cm. Price : 30 €.

Travelling exhibition

* The current show was jointly conceived and planned with two other exhibitions, *Formidable Savage Repressiveness*, Lok/Kunstmuseum St. Gallen, Switzerland (8 September – 11 November 2012; Konrad Bitterli curating); and *You Export Reality To Where It Is You Get Your Money From*, SBKM/De Vleeshal, Middelburg, the Netherlands (27 April – 23 June 2013; Lorenzo Benedetti curating).



List of exhibits

Outdoor :

- ① *Tradition Is Never Given, Always Constructed*, 2012
Painted metal, 353 x 290 x 290 cm
Courtesy Galerie Micheline Szwajcer, Antwerpen

Entrance hall :

- ② *Heaps of Glass, Stone and Time*, 2012
Belgian Blue Stone, painted steel, 122 x 48 x 42 cm
Courtesy C.L.E.A.R.I.N.G., New York / Brussels
- ③ *The Subject Of Matter (for WS)*, 2010
Wood, fountain, paint, plastic, 60 x 60 x 123 cm
Courtesy Galerie Micheline Szwajcer, Antwerpen

- ④ *Basic to Any Discourse Concerned with Determination*, 2012-2013
Box shrub, PVC, 43 x 74 x 43 cm
Courtesy Mai 36 Galerie, Zürich

- ⑤ *Meant to Be Treasured Because Hands Have Touched Them*, 2012
Belgian Blue Stone, painted steel, 122 x 48 x 42 cm
Courtesy C.L.E.A.R.I.N.G., New York / Brussels

Room 1 :

- ⑥ *Für Max und Fritzgi, Denkmal*, 2004-2010
Wood, plaster, paint, 1000 offset prints, 300 x 80 x 80 cm
Courtesy Galerie Micheline Szwajcer, Antwerpen

- ⑦ *A Society Consisting of the Sum of Its Vanity and Greed Is Not a Society at All But a State of War*, 2013.
Plasterboard, two beechwood tables, various editions and artists books
Courtesy of the artist

- ⑧ *Ghiberti (for V.P.)*, 2013
Wood, 373 x 373 x 24 cm
Courtesy of the artist

- ⑨ *Factus*, 2009
Poignée en bronze, 11 x 11 x 17 cm
Edition de 5
Courtesy of the artist

- ⑩ *Intelligent Governance*, 2013
Cobblestone, cement, cloth, polystyrene
Variable dimensions
Courtesy of the artist

- ⑪ *Unique forms of Continuity in Space*, 2013
Stone, 15 x 29 x 13 cm
Courtesy of the artist

- ⑫ *Political Economy of the Commodified Sign (for A.M.)*, 2012-2013
Concrete tube, paint, stainless steel, 60 x 10 x 10 cm
Courtesy Reception, Berlin

- ⑬ *Language is Never Adequate to Describing Absolute Realities*, 2013
Handmade neon tube, transformer, cable, 9 x 8 x 14 cm. Edition 4/7
Courtesy Reception, Berlin

- ⑭ *With the Patient Lack of Interest*, 2009
Sérigraphie sur papier, 62 x 83 cm
Courtesy of the artist

- ⑮ *It's Only As Clear As Its Image Gets*, 2010
Screen print on paper, double-sided, 70 x 100 cm
Edition of 5 + 1 AP
Courtesy Galerie Micheline Szwajcer, Antwerpen

- ⑯ *Anguish Concealed by Emotionless Formulation*, 2009
Screen print on paper, 89,5 x 128 cm
Edition of 5 + 1 AP
Courtesy Carreras Mugica, Bilbao

- ⑰ *A Homemade Plan*, 2011
Cut-out paper, 10,5 x 17 cm
Edition of 30 + 5 AP
More Publishers, Brussels

- ⑱ *Programme Business*, 2011
Two beechwood tables, 90 x 200 x 70 cm
Courtesy of the artist

Corridor :

- ⑲ *It is Common to Distinguish Difference*, 2013
Plastic, 45 x 80 x 45 cm
Courtesy of the artist

- ⑳ *Unaware of the Wretchedness of the Human Condition*, 2013
Plastic, 34 x 43 x 21 cm
Courtesy of the artist

Room 2 :

- ㉑ *From Dissent to Resistance*, 2009
Lacquered metal, 225 x 259 x 80 cm
Courtesy Galerie Micheline Szwajcer, Antwerpen

- ㉒ *Franchise*, 2006
Painted metal, 110 x 11,5 x 8 cm. Coll. Kris Kimpe.

- ㉓ *Compromise Discourse of Choice*, 2012
Wood, metal, paint, 80 x 28 x 71 cm
Courtesy Reception, Berlin

- ㉔ *Not Enough Past to Go Around*, 2012
Found stone, diam. 40 cm
Courtesy Reception, Berlin

- ㉕ *A Consensus-based, Consumer-driven Service*, 2012
Wood, metal, found photograph, 186 x 30 x 21 cm
Courtesy Galerie Micheline Szwajcer, Antwerpen

- ㉖ *Intellectually Spurious But Politically Powerful*, 2013
Wood, metal, rope, paint, 205 x 105 x 340 cm
Courtesy of the artist

- ㉗ *A Mindful Investment*, 2013
Cloth, polystyrene, 60 x 108 x 60 cm
Courtesy of the artist

- ㉘ *An Exterior Destiny to the Interior Being*, 2008
Wood, formica, paint, 105,5 x 64 x 60 cm
Courtesy Galerie Micheline Szwajcer, Antwerpen

- ㉙ *Various Difficulties Entailed In The Act of Recollection*, 2009
Nickel, enamel and spray painted, 20 x 8 x 8 cm
Edition of 3
Courtesy Galerie ProjecteSD, Barcelona

- ㉚ *Decide Who You Are*, 2011
Stone, wood, lacquer paint, 35 x 60 x 35 cm
Courtesy Galerie Micheline Szwajcer, Antwerpen

Salle 3 :

- ㉛ *Worn Smoother Until They Means Close to Nothing*, 2012
Belgian Blue Stone, painted steel, 122 x 57 x 42 cm
Courtesy C.L.E.A.R.I.N.G., New York / Brussels

- ㉜ *Too Quick to Dismiss Aesthetic Autonomy as Retrograde*, 2012
Painted wood, chromed metal, 313 x 183 x 30 cm
Courtesy Mai 36 Galerie, Zürich

- ㉝ *Thought Apart From Concrete Realities*, 2010
Painted metal, 245 x 80 x 235 cm
Courtesy Galerie Micheline Szwajcer, Antwerpen

- ㉞ *Neglected All Theoretical Aspects Considerably*, 2012
Wood, lacquer paint, varnish, 133 x 64 x 50 cm
Courtesy Galerie Micheline Szwajcer, Antwerpen

- ㉟ *There Is More Hope in Honest Terror Than In Icy Perfection of Stylists*, 2012
Wood, enameled steed, 48 x 43 x 43 cm
Courtesy C.L.E.A.R.I.N.G., New York / Brussels

- ㊱ *Reproduction Erodes and Locates Originality*, 2012
Chromed steel, enameled steed, maplewood, 49 x 29 x 29 cm
Courtesy Galerie Micheline Szwajcer, Antwerpen