

RECEPTION

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Koenraad Dedobbeleer

June 26 – July 31, 2010

Theory was Always Against Ideology

Opening Friday, June 25, 2010, 6–9 pm



Theory Was Always Against Ideology

An American energy-saving lamp, an emblem of the national railway company of Belgium, and a piece of wall in a converted Berlin shop space dating from the nineteenth century: these are components of Koenraad Dedobbeleer's upcoming exhibition at RECEPTION.

The Belgian artist, who is holding his first solo show at RECEPTION, Berlin, specializes in disrupting the order of things with only a few well-calculated strokes of the hand; the precisely composed *new* order that results is a challenge to the viewer's perception. Dedobbeleer often turns his attention to objects or architectural situations hardly striking at first glance, then brings them into new constellations with his unexpected interventions.

His works are not ready-mades, but subtle re-appropriations of existing objects. Thanks to his minuscular displacements, shifts of context, and not least the richly associative titles of his works, his handling of objects that rouse his interest far exceeds mere appropriation. His works pay homage to the easily overlooked, scrutinizing his own subject-object relationships and equally those of the viewer. We too are challenged to train our sensory faculties and to question if the things around us are always what they promise to be. The artist noticed a particular section of the wall in the gallery space on the ground floor of a building dating from the 1880s. The pillar he spotted was presumably part of the wall that once separated the shop space, which opens onto the street, from the adjoining apartment. In the meantime the shop and the flat have been joined up; all that remains of the dividing wall is the column. By rebuilding and duplicating the pillar, Koenraad Dedobbeleer turns it into a sculpture, an independent object that plays with the minimalist aesthetic.

At the same time, the replica invites us to look more closely at the space in which it stands. This reflection of the architectural structure demands thought about the composition of the space – and, as a logical consequence, about its history and changing functions. At the same time, the sculpture directly interferes with the architectural situation by obstructing the visitor's progress through the room.

The show is lit not just by the gallery's standard fluorescent tubes but also by two seemingly over-sized energy-saving lamps mounted just beneath the ceiling. Hardly the ideal location for lamps of that kind... But Koenraad Dedobbeleer's configuration brings two things together: a faithful reproduction of an energy-saving lamp the artist discovered in a supermarket in the USA, and the cable outlets installed in the ceiling but not used up to now. This strange thing in an odd location, now reproduced two times over, provides the exhibition lighting, fluctuating between utility object, design object, and work of art.

For the duration of the show, a strangely crooked logo with no apparent function will hang next to the RECEPTION sign on the gallery's outside wall. Koenraad Dedobbeleer designed this object on the basis of Henry van de Velde's design for the national railway company of Belgium. Although a familiar sight for many Belgians, the logo, now out of context and out of shape, is no longer instantly recognizable. Such interspaces between the familiar and the foreign, between applied function and the self-sufficiency of an object as such and also as an art object, is what distinguishes Koenraad Dedobbeleer's skill. For all the perfection, it is a play with the fragmentary and the possible that sets in motion not just objects but thoughts as well.

Upcoming

Summer Break:

August 2–24, 2010

Upcoming Show:

Flo Gaertner, Heiko Karn, Katrin Mayer, Eske Schlüters

August 28 – October 2, 2010

Opening: Friday, August 27, 2010, 6–9 pm

Contact

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Opening Hours: Wed–Sat 11–18 and by appointment

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