

Koenraad Dedobbeleer
As Long As It Is Striven After, It Goes on Expanding

Curator: Ūla Tornau
6 September to 6 November 2019

As Long As it is Striven After, it Goes on Expanding is both an artwork and the title of Belgian artist Koenraad Dedobbeleer's exhibition. Mimicking the structure of a proverb, and sounding somewhat didactic or pseudo-wise, Dedobbeleer's title opens up the humorous world of a practice in which sculptures, titles, found words, architectural elements, and other objects subvert the usual professional, institutional, and functional hierarchies with an untraceable lightness of touch.

As Long As it is Striven After, it Goes on Expanding has been conceived for the particular architectural features of the extraordinary modernist CAC building (built in 1967), and specifically those of its almost 1000 square-metre Great Hall. The exhibition includes work made in 2019, with many elements produced especially for the exhibition in Vilnius. Made for a particular space and point in time – ahead of the building and exhibition spaces' imminent renovation – it evokes questions about the historical layers of the building's design as well as the changing cultures of exhibition curating and display. As part of this enquiry, Dedobbeleer has uncovered a large piece of the original concrete terrazzo floor from the 1980s; incorporated the CAC's longstanding exhibiting boards; and has revived a forgotten lighting system discovered in the CAC's archive of exhibition photos from the 1990s. The exhibition also features further explorations into some of the enduring themes of the artist's practice – art historiographies and displays as well as their political connotations. Dedobbeleer comments upon these through his surreal, semi-functional objects, architectural interventions, as well as his curatorial, publishing and teaching work.

Working in the experimental field of sculpture and design, Dedobbeleer is masterfully employing traditional materials and technologies, though his work may often look very different to traditional sculpture. Objects such as a peculiarly designed lamp, a hole in the wall, a huge vase, or a DIY heater may at first glance be difficult to distinguish from an everyday object or piece of exhibition architecture. A worn sock might be positioned beside a fully functioning high-tech heating system, while precisely printed silkscreen works are exhibited next to a sweet wrapper or drawing by the artist's young daughter. Sampling from different fields and the everyday, Dedobbeleer collapses the diversity of life into a single exhibition space.

This exhibition is supported by the Lithuanian Council for Culture.

Koenraad Dedobbeleer's new sculpture series *Much Of What The Genre Has to Offer Is Past* was produced in partnership with MORE Publishers, Brussels.

The Psychopath Is Rarely Suicidal was produced by V-A-C Foundation, Moscow.

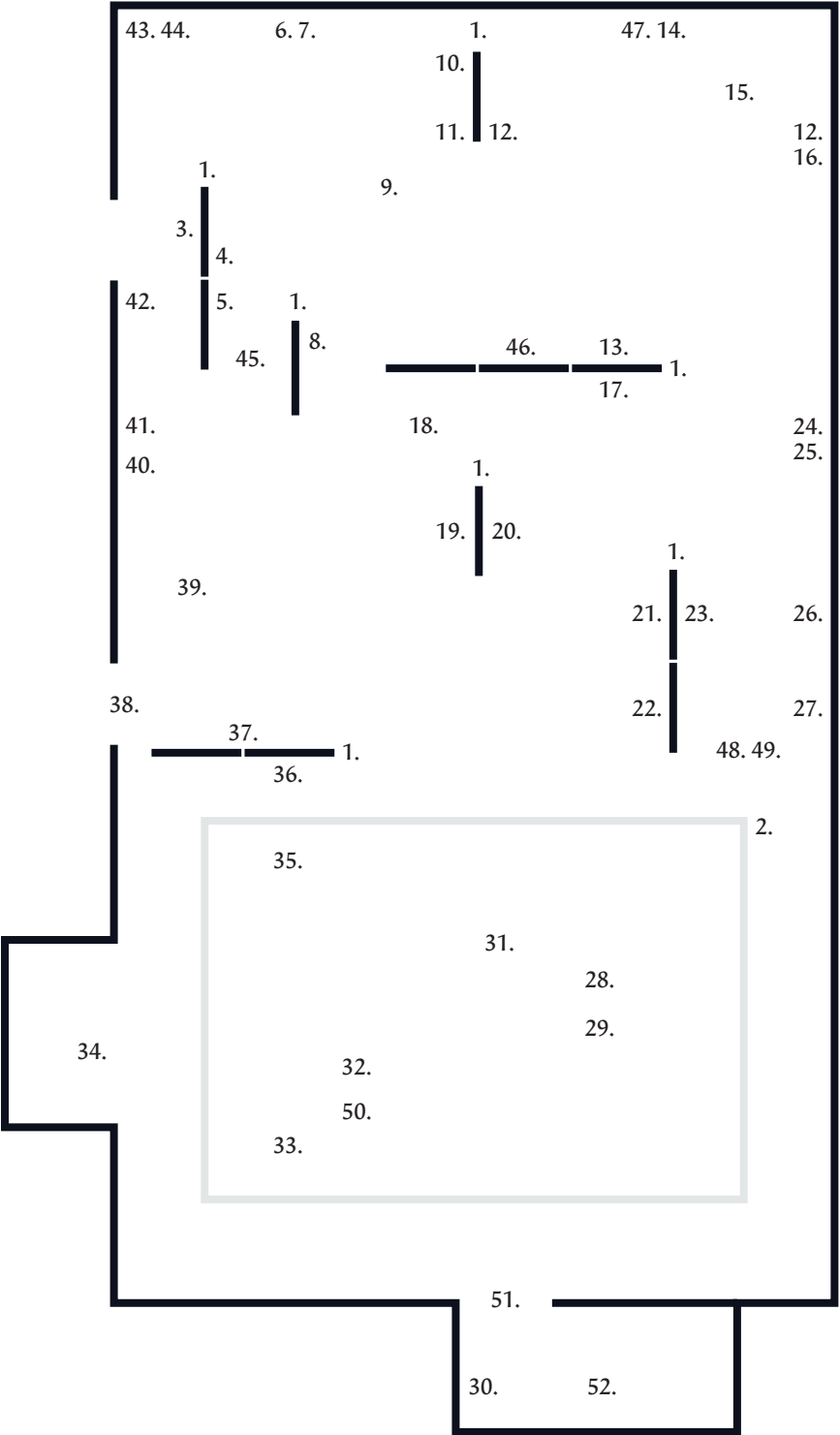
Thanks to CLEARING, New York/Brussels, and Frederick Gordts, as well as Audrius Antanavičius, Danas Aleksa, Jonas Aničas, Neringa Bumblienė, Thomas Castrel, Michael Delausnay, Virginija Januškevičiūtė, Kris Kimpe, Joris Kritis, Kęstutis Kuizinas, Lézard Graphique, Valérie Mannaerts, Ben Meewis, Francesco Manacorda, Donatas Litvinas, Gemma Lloyd, Almantas Lukoševičius, Dalius Sabaliauskas, Asta Vaičiulytė, Ivanas Vilkoicas, Ilona Virzinkevič, Vytautas Volbekas

CAC

Koenraad Dedobbeleer

2019.09.06–11.06
Contemporary Art Centre, Vilnius

WORKS IN THE EXHIBITION



1. *We Have Access to More Information and Evidence Than Ever, But Facts Seem to Have Lost Their Power*, 2019. 12 CAC exposition walls, ropes, 275 × 170 × 19 cm
2. *A Galaxy of Happy, Self-Containing Objects*, 2019. Uncovered terrazzo floor from the 1980s, 1000 × 1300 cm
3. *The Real Reason of Good Design Remains Anaesthetic*, 2019. Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 42 × 30 cm, courtesy the artist
4. *Invested in Being Seen As Truthful*, 2019. Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 42 × 30 cm, courtesy the artist
5. *The March of History Has Been Replaced by the Will to Power*, 2019. Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 42 × 30 cm, courtesy the artist
6. *Spectacularly Encumbered by the Trappings of a Metaphor*, 2019. Framed gelatin silver print, 20 × 25 cm in passe-partout, courtesy the artist
7. *To Pile Up Historical Keepsakes*, 2019. Framed gelatin silver print, 20 × 25 cm in passe-partout, courtesy the artist
8. *Your Sort*, 2019. Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 42 × 30 cm, courtesy the artist
9. *Surreptitious Plotting*, 2019. Concrete resin, copper, electrical cord, water pump, 116 × 58 × 135 cm, courtesy the artist and CLEARING, New York/Brussels
10. *Very Little Ability to Willingly Suspend My Disbelief*, 2019. Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 120 × 80 cm, courtesy the artist and CLEARING, New York/Brussels
11. *Chain-Store Modernismus*, 2019. Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 42 × 30 cm, courtesy the artist
12. *It's Only As Clear As Its Image Gets*, 2010. Paper, printed recto-verso, 70 × 100 cm, courtesy the artist and CLEARING, New York/Brussels
13. *The Process is Converse*, 2019. Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 120 × 80 cm, courtesy the artist and CLEARING, New York/Brussels
14. *Temporal Suspension of Central Nervous System*, 2019. Framed gelatin silver print, 20 × 25 cm in passe-partout, courtesy the artist
15. *Azima*, 2019. Spray painted metal, wood, chrome plated steel, fabric, candle, 262 × 177 × 74 cm, courtesy the artist and CLEARING, New York/Brussels
16. *Munari*, 2011. Silkscreen, 70 × 110 cm, courtesy the artist and Christophe Daviet-Thiery, Paris
17. *New Articles Which, Because They Are Cheap, Are Not Economical*, 2019. Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 84 × 60 cm, courtesy the artist
18. *The Savage Theology of Capitalism*, 2019. Spray-painted wood, concrete resin, rubber ball, fishnet, spray painted metal, 208 × 83 × 83 cm, courtesy artist and Frederick Gordts
19. *Vast Apathetic Masses*, 2019. Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 84 × 60 cm, courtesy the artist
20. *Making Any Vague Pity Irrelevant*, 2019. Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 42 × 30 cm, courtesy the artist
21. *Increasingly Concerned with Their Bodies' Appearance*, 2019. Framed gelatin silver print, 20 × 25 cm in passe-partout, courtesy the artist
22. *Outraged by the Desensitisation that Seems to Have Infected Everyone*, 2019. Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 42 × 30 cm, courtesy the artist
23. *To Walk Side by Side with what Already Happens*, 2019. Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 120 × 80 cm, courtesy the artist and CLEARING, New York/Brussels
24. *Pre-Occupation with Self-Expression*, 2019. Framed gelatin silver print, 20 × 25 cm in passe-partout, courtesy the artist
25. *Increasingly Concerned with Physical Appearance*, 2019. Framed gelatin silver print, 20 × 25 cm in passe-partout, courtesy the artist
26. *The Brutality of Mass Produced Ornaments*, 2019. Silkscreen, 89 × 128 cm, edition for Kunstmuseum Winterthur
27. *Anguish Concealed by the Emotionless Formulation*, 2009. 4 colour silkscreen on zerkal paper, 89 × 128 cm, courtesy the artist and CLEARING, New York/Brussels
28. *Those Unabused by an Awareness*, 2019. Spray painted wood, spray painted metal, wood, concrete, candies, textile, 180 × 80 × 80 cm, courtesy the artist and CLEARING, New York/Brussels
29. *Hilarious Non Sequiturs*, 2019. Framed gelatin silver print, 20 × 25 cm in passe-partout, courtesy the artist
30. *Victims of Structural Change Can Also Be Intolerant*, 2019. Powder-coated steel, pickles, 140 × 58 × 58 cm, courtesy the artist
31. *A Proletarian Struggle Devoid of Utopian Aspirations*, 2019. Powder-coated steel, rope, pickles, 138 × 28 × 28 cm, courtesy the artist
32. *The Trompe l'oeil of a Peaceful, Moderate and Consensual Society*, 2019. Powder-coated steel, pickles, 75 × 25 × 25 cm, courtesy the artist
33. *It's Not Very Pretty and it Doesn't Matter Very Much*, 2019. Powder-coated steel, pickles, 170 × 33 × 33 cm, courtesy the artist
34. *Of Beauty There Need Be No Lack*, 2019. Plywood, beech, found objects, 220 × 150 × 80 cm, courtesy the artist
35. *Not Redolent of Man's Delight in Himself*, 2019. Concrete resin, stainless steel, plastic flowers, 123 × 60 × 65 cm, courtesy the artist and CLEARING, New York/Brussels
36. *The Newer Mass Art*, 2019. Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 84 × 60 cm, courtesy the artist
37. *A Few Hysterical Macromoments* (diptych), 2019. Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 120 × 80 cm, courtesy the artist and CLEARING, New York/Brussels
38. *The Psychopath Is Rarely Suicidal*, 2019. Design by Koenraad Dedobbeleer and Kris Kimpe, powder-coated steel, plastic, wood, electrical cord, bulb, 212 × 200 × 55 cm, courtesy the artist and CLEARING, New York/Brussels
39. *Neophyte*, 2019. Spray-painted metal, mirrored brass, plastic, wood, 206 × 183 × 50 cm, courtesy the artist and CLEARING, New York/Brussels
40. *As a Tactic Violence is Absurd*, 2009. CMYK silkscreen print on paper in wooden frame, 130 × 90 cm, courtesy the artist and CLEARING, New York/Brussels
41. *Psycho-Function Is that Surplus Above Efficiency*, 2019. Framed gelatin silver print, 20 × 25 cm in passe-partout, courtesy the artist
42. *An Art Form Carefully Manufactured and Marketed by Industry*, 2019. Silkprint, 84 × 118 cm, courtesy the artist
43. *Much*, 2019. Stained plywood, beech, rope, found objects, courtesy the artist and MORE Publishers, Brussels
44. *Of*, 2019. Stained plywood, beech, rope, found objects, courtesy the artist and MORE Publishers, Brussels
45. *What*, 2019. Stained plywood, beech, rope, found objects, courtesy the artist and MORE Publishers, Brussels
46. *The*, 2019. Stained plywood, beech, rope, found objects, courtesy the artist and MORE Publishers, Brussels
47. *Genre*, 2019. Stained plywood, beech, rope, found objects, courtesy the artist and MORE Publishers, Brussels
48. *Has*, 2019. Stained plywood, beech, rope, found objects, courtesy the artist and MORE Publishers, Brussels
49. *To*, 2019. Stained plywood, beech, rope, found objects, courtesy the artist and MORE Publishers, Brussels
50. *Offer*, 2019. Stained plywood, beech, rope, found objects, courtesy the artist and MORE Publishers, Brussels
51. *Is*, 2019. Stained plywood, beech, rope, found objects, courtesy the artist and MORE Publishers, Brussels
52. *Past*, 2019. Stained plywood, beech, rope, found objects, courtesy the artist and MORE Publishers, Brussels