

Exhibition:

Koenraad Dedobbeleer. As Long As it Is Striven after, it Goes on Expanding

Contemporary Art Centre (CAC), Vilnius

6 September – 6 November 2019

List of works:

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 x 170 x 19 cm

A Galaxy of Happy, Self-Containing Objects (2019)
Uncovered terrazzo floor from the 1980s, 1000 x 1300 cm

The Real Reason of Good Design Remains Anaesthetic (2019)
Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 42 x 30 cm
Courtesy the artist

Invested in Being Seen As Truthful (2019)
Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 42 x 30 cm
Courtesy the artist

The March of History Has Been Replaced by the Will to Power (2019)
Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 42 x 30 cm
Courtesy the artist

Spectacularly Encumbered by the Trappings of a Metaphor (2019)
Framed gelatin silver print, 20 x 25 cm in passe-partout
Courtesy the artist

To Pile Up Historical Keepsakes (2019)
Framed gelatin silver print, 20 x 25 cm in passe-partout
Courtesy the artist

Your Sort (2019)
Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 42 x 30 cm
Courtesy the artist

Surreptitious Plotting (2019)
Concrete resin, copper, electrical cord, water pump, 116 x 58 x 135 cm
Courtesy the artist and CLEARING, New York/Brussels

Very Little Ability to Willingly Suspend My Disbelief (2019)
Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 120 x 80 cm
Courtesy the artist and CLEARING, New York/Brussels

Chain-Store Modernismus (2019)
Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 42 x 30 cm
Courtesy the artist

It's Only As Clear As Its Image Gets (2010)
Paper, printed recto-verso, 70 x 100 cm
Courtesy the artist and CLEARING, New York/Brussels

The Process is Converse (2019)
Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 120 x 80 cm
Courtesy the artist and CLEARING, New York/Brussels

Temporal Suspension of Central Nervous System (2019)
Framed gelatin silver print, 20 x 25 cm in passe-partout
Courtesy the artist

Azima (2019)
Spray painted metal, wood, chrome plated steel, fabric, candle, 262 x 177 x 74 cm
Courtesy the artist and CLEARING, New York/Brussels

Munari (2011)
Silkscreen, 70 x 110 cm
Courtesy the artist and Christophe Daviet-Thiery, Paris

New Articles Which, Because They Are Cheap, Are Not Economical (2019)
Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 84 x 60 cm
Courtesy the artist

The Savage Theology of Capitalism (2019)
Spray-painted wood, concrete resin, rubber ball, fishnet, spray painted metal, 208 x 83 x 83 cm
Courtesy artist and Frederick Gordts

Vast Apathetic Masses (2019)
Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 84 x 60 cm
Courtesy the artist

Making Any Vague Pity Irrelevant (2019)
Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 42 x 30 cm
Courtesy the artist

Increasingly Concerned with Their Bodies' Appearance (2019)
Framed gelatin silver print, 20 x 25 cm in passe-partout
Courtesy the artist

Outraged by the Desensitisation that Seems to Have Infected Everyone (2019)
Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 42 x 30 cm
Courtesy the artist

To Walk Side by Side with what Already Happens (2019)
Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 120 x 80 cm
Courtesy the artist and CLEARING, New York/Brussels

Pre-Occupation with Self-Expression (2019)
Framed gelatin silver print, 20 x 25 cm in passe-partout
Courtesy the artist

Increasingly Concerned with Physical 38. Appearance (2019)
Framed gelatin silver print, 20 x 25 cm in passe-partout
Courtesy the artist

The Brutality of Mass Produced Ornaments (2019)
Silkscreen, 89 x 128 cm, edition for Kunstmuseum Winterthur

Anguish Concealed by the Emotionless Formulation (2009)
4 colour silkscreen on zerkal paper, 89 x 128 cm
Courtesy the artist and 40. CLEARING, New York/Brussels

Those Unabused by an Awareness (2019)
Spray painted wood, spray painted metal, wood, concrete, candies, textile, 180 x 80 x 80 cm
Courtesy the artist and CLEARING, New York/ Brussels

Hilarious Non Sequiturs (2019)

Framed gelatin silver print, 20 x 25 cm in passe-partout
Courtesy the artist

Victims of Structural Change Can Also Be Intolerant (2019)

Powder-coated steel, pickles, 140 x 58 x 58 cm
Courtesy the artist

A Proletarian Struggle Devoid of Utopian Aspirations (2019)

Powder-coated steel, rope, pickles, 44. 138 x 28 x 28 cm
Courtesy the artist

The Trompe l'oeil of a Peaceful, Moderate and Consensual Society (2019)

Powder-coated steel, pickles, 45. 75 x 25 x 25 cm
Courtesy the artist

It's Not Very Pretty and it Doesn't Matter Very Much (2019)

Powder-coated steel, pickles, 46. 170 x 33 x 33 cm
Courtesy the artist

Of Beauty There Need Be No Lack (2019)

Plywood, beech, found objects, 47. 220 x 150 x 80 cm
Courtesy the artist

Not Redolent of Man's Delight in Himself (2019)

Concrete resin, stainless steel, plastic flowers, 123 x 60 x 65 cm
Courtesy the artist and CLEARING, New York/Brussels

The Newer Mass Art (2019)

Graphic design by Koenraad Dedobbeleer and Joris Kritis, colour silkscreen, 84 x 60 cm
Courtesy the artist

A Few Hysterical Macromoments (diptych) (2019)

Graphic design by Koenraad 51. Dedobbeleer and Joris Kritis, colour silkscreen, 120 x 80 cm
Courtesy the artist and CLEARING, New York/Brussels

The Psychopath Is Rarely Suicidal (2019)

Design by Koenraad Dedobbeleer and Kris Kimpe, powder-coated steel, plastic, wood, electrical cord, bulb, 212 x 200 x 55 cm
Courtesy the artist and CLEARING, New York/Brussels

Neophyte (2019)

Spray-painted metal, mirrored brass, plastic, wood, 206 x 183 x 50 cm
Courtesy the artist and CLEARING, New York/Brussels

As a Tactic Violence is Absurd (2009)

CMYK silkscreen print on paper in wooden frame, 130 x 90 cm
Courtesy the artist and CLEARING, New York/Brussels

Psycho-Function Is that Surplus Above Efficiency (2019)

Framed gelatin silver print, 20 x 25 cm in passe-partout
Courtesy the artist

An Art Form Carefully Manufactured and Marketed by Industry (2019)

Silkprint, 84 x 118 cm
Courtesy the artist

Much (2019)

Stained plywood, beech, rope, found objects

Courtesy the artist and MORE Publishers, Brussels

Of (2019)

Stained plywood, beech, rope, found objects

Courtesy the artist and MORE Publishers, Brussels

What (2019)

Stained plywood, beech, rope, found objects

Courtesy the artist and MORE Publishers, Brussels

The (2019)

Stained plywood, beech, rope, found objects

Courtesy the artist and MORE Publishers, Brussels

Genre (2019)

Stained plywood, beech, rope, found objects,

Courtesy the artist and MORE Publishers, Brussels

Has (2019)

Stained plywood, beech, rope, found objects

Courtesy the artist and MORE Publishers, Brussels

To (2019)

Stained plywood, beech, rope, found objects

Courtesy the artist and MORE Publishers, Brussels

Offer (2019)

Stained plywood, beech, rope, found objects

Courtesy the artist and MORE Publishers, Brussels

Is (2019)

Stained plywood, beech, rope, found objects

Courtesy the artist and MORE Publishers, Brussels

Past (2019)

Stained plywood, beech, rope, found objects,

Courtesy the artist and MORE Publishers, Brussels