

Koenraad Dedobbeleer's way of working is very conceptual, and he constructs references and narrations that nevertheless turn out to be the result of perception. Through various manipulations and displacements, the artist creates 'objects' that seem to question their own status. While most of the sculptures display a very familiar look, none of them belongs to our daily environment. They never are what they seem to be. Rather than being copies, the sculptures are interpretations of existing forms.

A never ending shift of a reality into another. Dedobbeleer is interested in how an object or an idea can undergoes status changes and simultaneously exist within different realities and interpretations.

From time to time he draws our attention to the structures of the exhibition venue by emphasising them. Far from producing ready-made, Dedobbeleer reinterprets these manipulated elements and distorts their meaning in order to examine them more effectively. With a view to the specific exhibition venue, the artist frequently modifies functional objects such as tables, perforated partition walls or pillars, often using photographs, projections and films, or single elements such as words or arguments. These objects and elements are successively developed into larger entities and combined to form their own rooms, real art venues that can be atmospherically charged. His object may be regarded as something between sculptures and commodities. They fill and accentuate his installations, which frequently occupy a whole hall. And although we may intuit a narrative thread, the conclusive legibility of a potential narration does not emerge. Rather, the visitor's perceptual and adaptive skills are tested in that the object are removed from their usual associations and placed in a different context.

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