

ANNIE GENTILS GALLERY – ANTWERP – BELGIUM
ARCO 2023 – BOOTH HALL 7 A9
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Stefaan Dheedene (B. 1975 Kortrijk BE), lives and works in Ghent, Belgium
He is lecturer at KASK school of Arts Ghent and head of the Department of
Autonomous Arts KASK (School of Arts Ghent).

The installations and videos of Stefaan Dheedene center on the reproduction, repetition, and reorganization of recognizable signs and objects, like baseball bats or wooden furniture. In *Billy* (2006), he commented on the anonymous nature of industrial production by hiring a carpenter to reproduce an IKEA bookcase in slightly better-quality wood; a video of the bookcase's construction accompanied the installation. Ironically, though, Dheedene exhibited the original IKEA piece, having returned the one fabricated by the carpenter to IKEA without anyone being the wiser. The work, as with his practice in general, speaks to ideas of authenticity, originality, ownership, and art as a commodity.

Stefaan Dheedene is concerned with the functional, unpretentious object. He subjects it to non-functional study, to observation and exercise; he applies experimental, material procedures to it. His artistic production, consisting mainly but not exclusively of sculptural work and installations, is controlled, as it were, by 'findings'; by an unintentionally revealed potential for imitation, association, or transformation. In the studio – practice, workshop, thinking place - another 'political' order is imposed on us: a kind of shift of role and meaning.

The central installation at our booth ARCO 2023: SUN SET and the works presented on the walls are connected on the one hand by a subjective and misleading perception of time: an artificial sunset, calendars that are far ahead in time, prints of bank advertisements and international fashion magazines.

1. SUN SET, 2012

Is an installation by means of a stage lamp projection on the back wall of an artificial sun set.

A metal beam balances on a metal trestle.

A pedestal is placed on one outer side of the beam as a counterweight.

A stage light is placed close in front of the metal beam, dividing the light in two halves. The upper half is projected on the wall behind the metal beam, creating the appearance of a sun set, related to a subjective idea of a sunset, to basic concepts of expectation, and the idea of a promise” that underlie our booth concept.

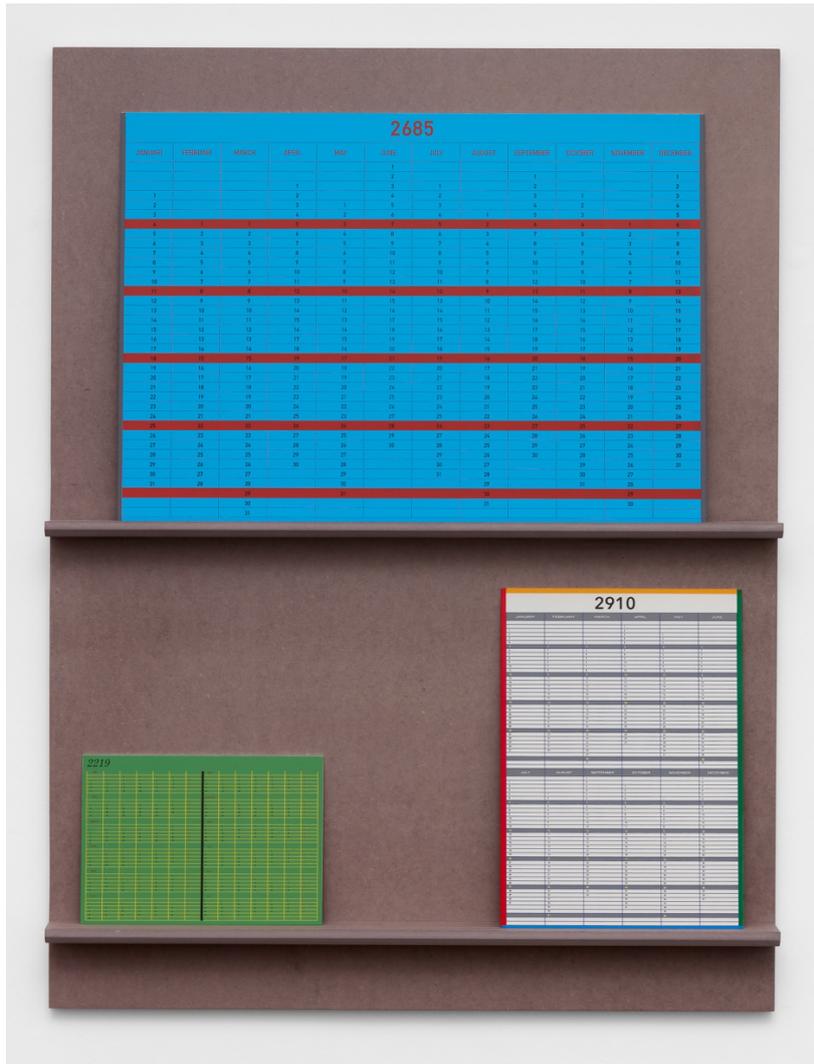


2. A FIRM PROMISE OF FUTURE SCHEMES (2021)

A series of 4 real, in the sense of correct, calendars of years from the near and distant future, is again related to basic concepts of expectation, borrowing, engagement and the idea of promise which underlie this exhibition.

MDF, silk screen on aluminum - 120 x 90 x 8 cm - Unique

Here again, Dheedene strips everyday objects and actions of their pretension; he liberates them from their function and from their categorical limitations. He lets them evolve freely through shifting contexts.



3. "MORE OF THE SAME" AND "BULGARI/BULGARI" are an ensemble of prints that are each composed of two overlapping full-page advertisements from banks in international magazines such as TIME and fashion magazines. They share many elements of form and ideology: the use of English, the sparkling colors, the men in suits, the similar dynamic slogans, the images of a prosperous future at a time when various reports were nothing the similar symptoms of financial overheating that caused the 2007 financial crisis.



- Stefaan Dheedene's monographic book: **LIST** is the first monograph on conceptual artist Stefaan Dheedene (°1975, Belgium) brings an overview of 20 years of artistic practice. The book can be considered as an instrument or handbook, that was created in order to conceive a mental and physical space in which the oeuvre can be compressed, and interrelationships can be exposed. This monograph was structured by Dheedene himself, using eight named lists. This principle makes the underlying artistic research visible and creates the possibility of a multiple approach, without falling into corrections and forced interpretations and contextualization.

Texts: Stefaan Dheedene, Francis Denys, Frank Maes, Marina Grzinic, Simon Delobel, Johan Pas, Noor Mertens, Dries Verstraete, Philippe Van Cauteren
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