

ARTISTS ONLY

KOENRAAD DEDOBBELEER - MARC NAGTZAAM



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ARTISTS ONLY

KOENRAAD DEDOBBELEER - MARC NAGTZAAM

Opening: 03.12.2025, 18:30h

Exhibition: 03.12.2025 > 07.02.2026

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Artists only is a duo show featuring works by Dutch artist Marc Nagtzaam and Belgian Koenraad Dedobbeleer. The exhibition is a get together, a sort of exercise of improvisation, far from fitting in any preestablished defined concept. The exhibition's title comes from a Talking Heads song of 1978. In a recent presentation-performance that Dedobbeleer gave in Paris¹ he played a few songs, *Artists only*² among them. An excellent pick that seems appropriate to give title to a show where "only" the artists work is at play.

Marc Nagtzaam works in drawing. For him, to draw is to construct an unknown place for the artist and the public to live in: "The drawings", he says, "are like empty spaces, parallel to the world. I try to create a place that is not clearly defined." Done in grey graphite, his drawings have their sources in architectural details, the vocabulary of graphic design, photographs or magazines. These different sources are reduced to their most elementary expression. Dots, lines, strokes, stripes, bands or words, create a space on the surface of the paper. In a way, Nagtzaam's approach to his work evokes the process of the collage.

Collage, not in a literal sense, can be said to be at the core of Koenraad Dedobbeleer's practise. He is an artist who explores objects, who assembles forms, material and knowledge coming from different sources into new hybrid sculptural objects. He is known for his sculptures and installations in which everyday objects (such as a lamp, a key holder, a door knob, or a plant pot) are modified, assembled, and recontextualized with a distinctive tongue-in-cheek – and at times even burlesque, ironic – spirit. Nourished by an in-depth knowledge of art history and inexhaustible technical resources, the artist's work establishes an ongoing dialogue with a broader tradition of sculpture, including its relation to architecture, industrial design, DIY culture, images, and book making.

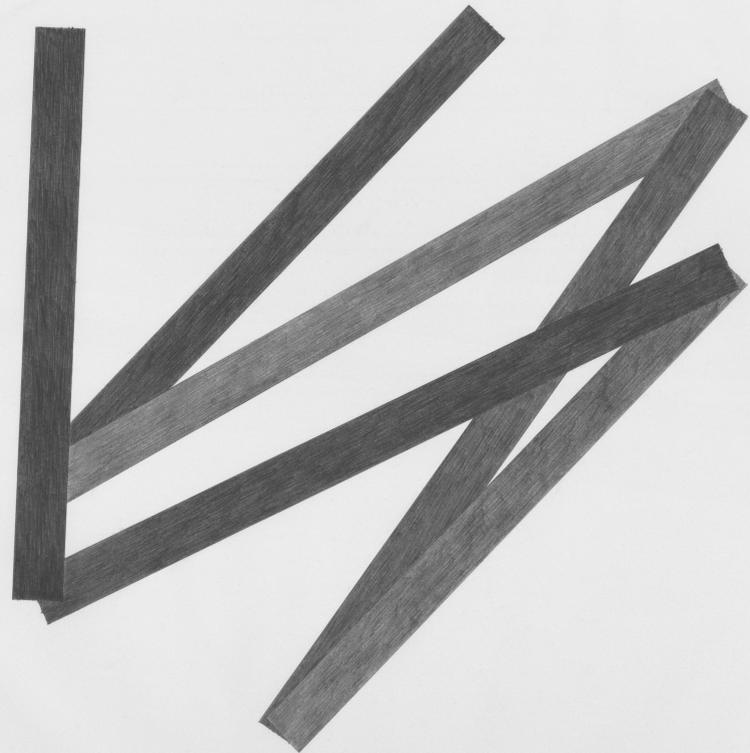
Music and books generate fascination both in Dedobbeleer and Nagtzaam, subjects that have been referred to and used often in their work. This is the case in the work by Dedobbeleer *The Effect of Redistribution Is Often Invisible*. A photographic diptych that combines a photograph based on a drawing by Josef Frank's textile patterns entitled *Teheran* with a photograph of 1987's *Cyrus* high fidelity amplifier. What these two images do together is based on Dedobbeleer's own associations and the historic references behind them.

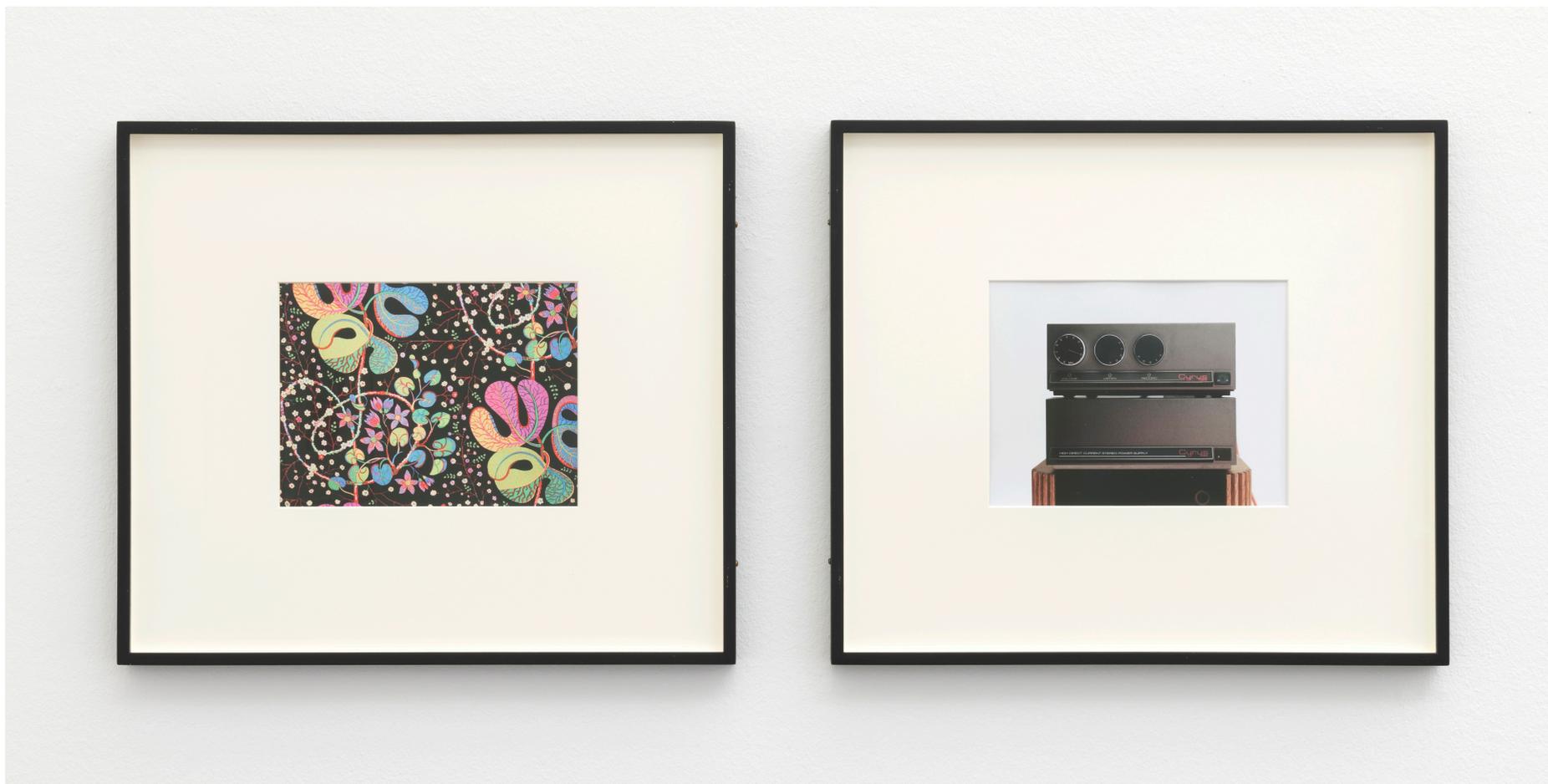
In Nagtzaam's work *Concept Album* a clear reference to music is also found. On this two-part graphite drawing, a list of song titles (that also double as titles of some of his drawings) is coupled with a geometric drawing which is a cover version of a painting by François Morellet.



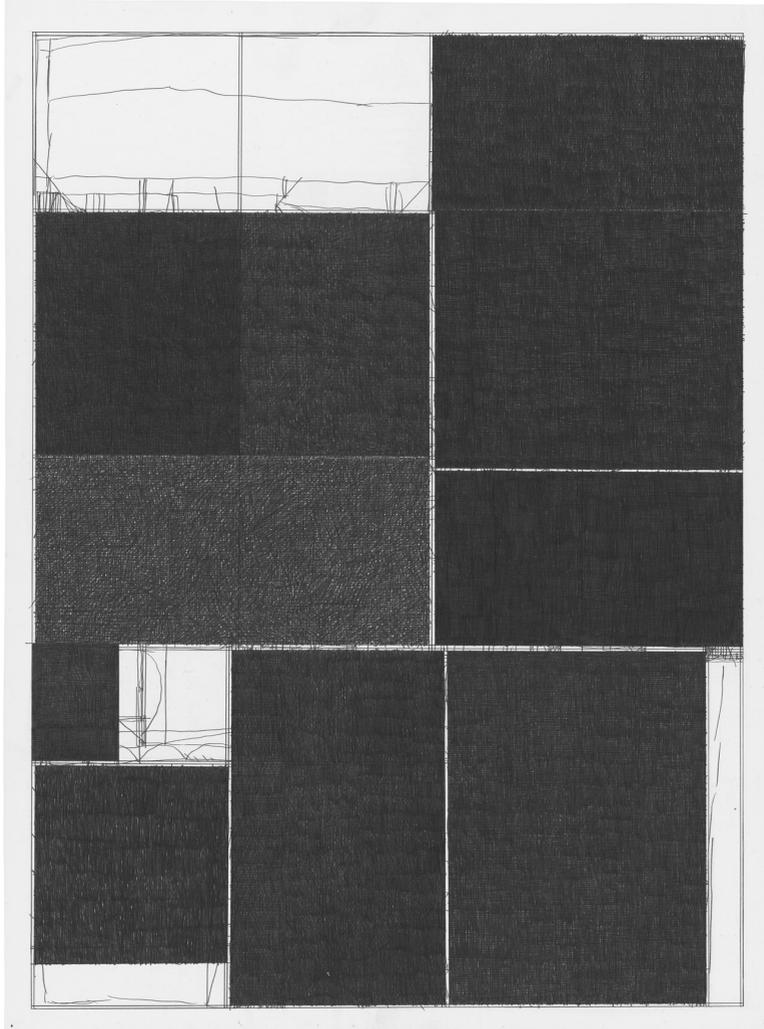
Koenraad Dedobbeleer *Is the Home a Refuge from the Ravages of Capitalism or a Center of Its Maintenance?*, 2025
Archival pigment print on Baryta paper
55 x 65 x 4 cm. Ed. 3 + 2AP

MARC NAGTZAAM
PLAYS HIS FAVOURITE
SONGS
A. NOTHING RHYMED 3:22 HIT
BY A ROCK 2:31 UNTITLED
TRACK FOUR 8:40 CASSETTE
3:48 THRILLER 5:57
B. STATION TO STATION 10:04
THESE DAYS 3:24 THE
NEW INSTRUMENTAL ONE
1:53 DREAM FIGURE 3:01
HELTERSKELTER 4:30





Koenraad Dedobbeleer *The Effect of Redistribution Is often Invisible*, 2019
Diptych, two C-prints
Each framed: 43,5 x 49,5 cm. Ed. 1 + 1AP



Marc Nagtzaam *These Days*, 2024
Graphite on paper
54,7 x 40,8 cm. Unique

With these two works as a start point, the show develops through a combination of new pieces that go from the austerity of new Nagtzaam's drawings and Riso prints to the more baroque-esque objects and photographs by Dedobbeleer. Lamp-sculptures that are assemblages of disconnected, asynchronous pieces put together to make a new entity full of layers and references, share the gallery space with allusions to traditional, romantic still lives, that are both captured in objects and in photographs (*Is the Home a Refuge from the Ravages of Capitalism or a Center of its Maintenance?*). References to art history, a recurring resource in Dedobbeleer's practice are also present. This is the case in *Extraordinary Ability to Eliminate the Difference between Performance and Reality*, where he uses a photographic reproduction of the Courbet painting *L'Atelier du peintre* [The painter's studio].

Nagtzaam's abstraction and almost monochromatic palette clearly contrasts with Dedobbeleer's figurative, colourful objects. In Nagtzaam's drawings such as *Something Other than Either* or *These days* the apparent rigidity of the dark, gridded filled graphite areas is broken by a sort of whimsical gesture of the pencil lines. There is then, a certain role of improvisation in the artist's draughtsmanship. Following the words of Dieter Roelstraete when reviewing Nagtzaam's work: "To once again put it in musical terms – dangerous but inevitable – the luminous, airy quality in his work more closely resembles the free-flight ethos of aleatory music or chamber jazz (...) than the often lifeless, soul-drained puritanical experiments of serialism in the Pierre Boulez mould. The fuzzy logic of clicks, cuts and crackling radio waves rather than clear-cut zeroes and ones."³

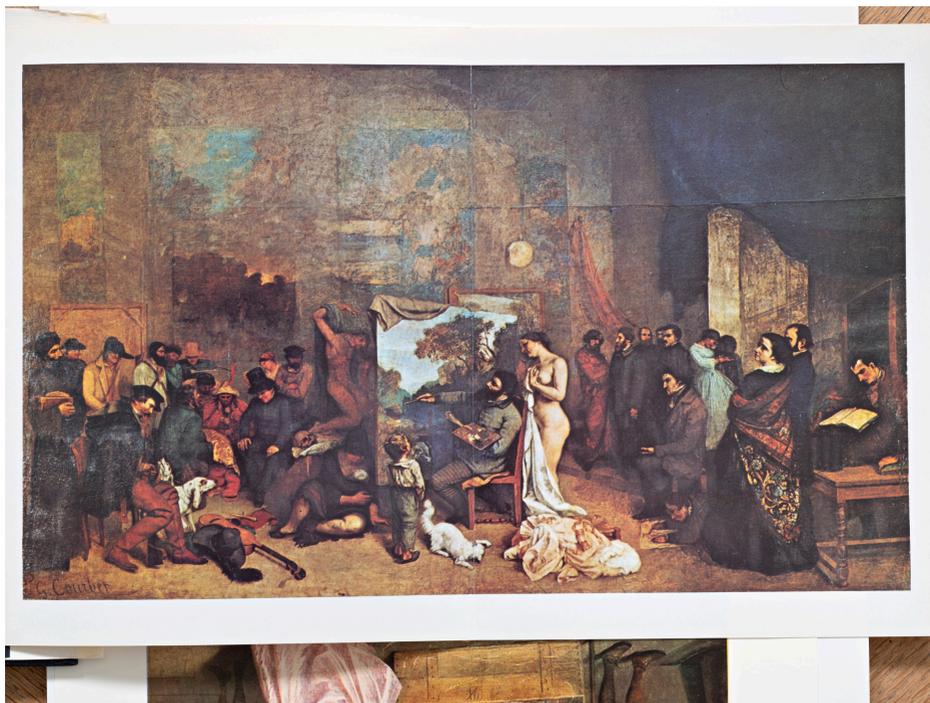
A sign of disjunction and playful freedom that is also shared by Dedobbeleer, not only expressed in the making of the works but also in the titles chosen for them. Titles that have no direct connection with the works they cover. Taking the form of absurd aphorisms or theoretical considerations touching on art and culture, randomly chosen, they shed no light in fact on our understanding of the works. They are rather a joyful collision of language and subject. A similar procedure applies to Nagtzaam, his titles being shorter sentences obtained from external sources that most of the time do not give information on what the works are about.

From one work to the next, across this bold and somehow eccentric juxtaposition of Dedobbeleer's and Nagtzaam's dissimilar universes, a special context is created in which both artists let the works have a conversation with no definite purpose. There may be a connection, an inner logic running from one work to the other, through multiple links and crossed relationships, but one that is not intended to be conclusive. The final interpretation is left to us.

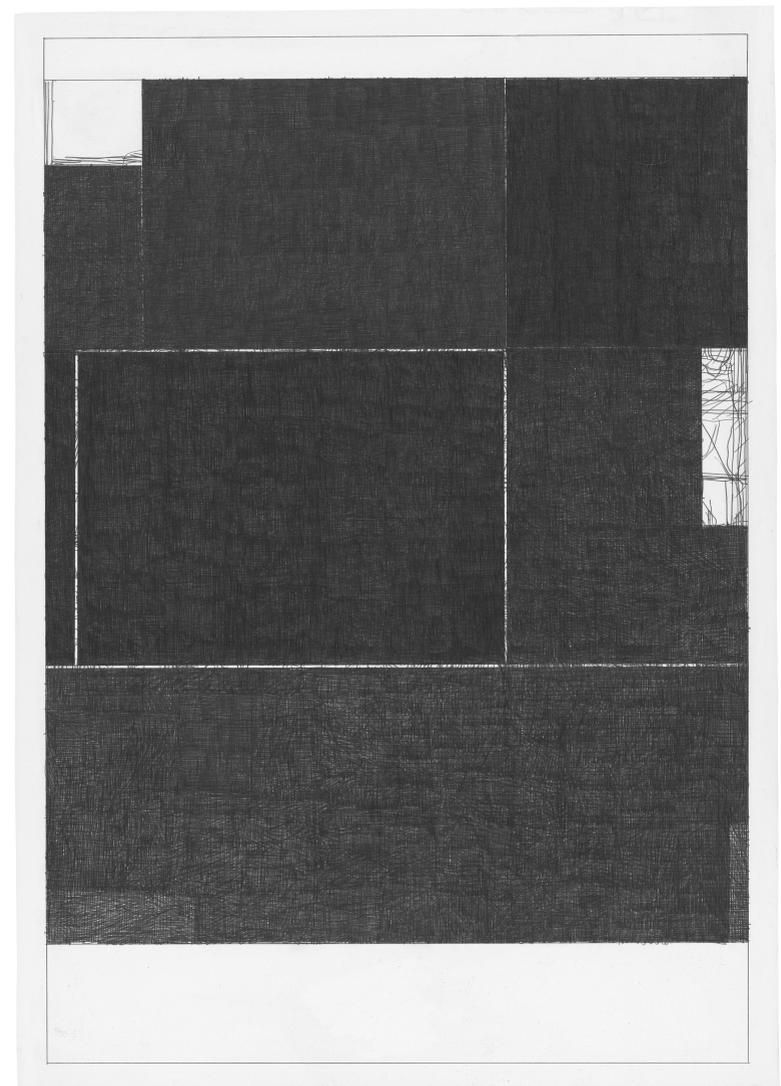
¹ Koenraad Dedobbeleer's performance lecture, presented within a setting of his own design, including works on paper by Damien De Lapeleire, Paris, October 21 to 26, 2025. Organised by Michel Van Dyck.

² *Artists only* is a song in Talking Heads' 1978 album *More Songs About Buildings And Food* whose lyrics were written by painter Wayne Zieve.

³ Dieter Roelstrate in *Twittering machines*, Brussels, 2008. Published in book *Reissue*, Roma Publications, 2011.



Koenraad Dedobbeleer *Extraordinary Ability to Eliminate the Difference between Performance and Reality*, 2025
Archival pigment print on Baryta paper in artist frame
54,5 x 65,5 x 4 cm. Ed. 3 + 2AP



Marc Nagtzaam *Something Other than Either*, 2025
Graphite on paper
62,9 x 44,4 cm. Unique

BIOGRAPHIES

Koenraad Dedobbeleer (Halle, BE, 1975). Lives and works in Brussels, BE.

Winner of the Mies van der Rohe Award in 2009, he also curates exhibitions and co-edits the fanzine *UP*. Since 2019 he is a Professor of Sculpture at the Kunstakademie in Düsseldorf, DE.

Dedobbeleer has had solo shows at institutional venues in Europe, such as: La Verrière, Brussels, BE (2024); Kunstverein Hannover, DE (2019); CAC Vilnius, LT (2019); La Salle de bains, Lyon, FR (2019); Kunstmuseum Winterthur, CH (2019); WIELS, Brussels, BE (2018); Extra City Kunsthall, Antwerp, BE (2014); Gesellschaft Aktueller Kunst, Bremen, DE (2014); De Vleeshal, Middelburg, NL (2013); Le Crédac: Centre d'art contemporain d'Ivry, Ivry-sur-Seine, FR (2013); Lok/Kunstmuseum, St. Gallen, CH (2012); Culturgest, Lisbon, PT (2010); Museum Haus Esters, Krefeld, DE (2009); Kunsthalle Bern, CH (with Rita McBride) (2008); Museum Abteiberg, Mönchengladbach, DE (2007). His work has also been shown in numerous group exhibitions.

His work is part of public collections such as the Museo Centro de Arte Reina Sofía, Madrid (ES); S.M.A.K., Ghent; MuZEE, Oostende; Extra City Kunsthall, Antwerp, all in Belgium. In France: Centre Pompidou, Paris; FRAC (Bourgogne / Pays de la Loire / Basse-Normandie / Île-de-France); Lafayette Anticipation / Fonds de dotation Famille Moulin, Paris; Centre National des Arts Plastiques, Paris. In Switzerland: Kunstmuseum St. Gallen; Kunstmuseum Winterthur; V-A-C Foundation, Moscow (RU), among others.

Marc Nagtzaam (Helmond, NL, 1968). Lives and works in Hoofdplaat, NL.

Marc Nagtzaam studied at the Saint Joost Academy of Fine Arts in Breda, NL, between 1987 and 1992. In 1997 he entered the HISK - Higher Institute of Fine Arts in Antwerp, BE, where he graduated in 2000.

His work has been shown internationally at De Vleeshal Middelburg, NL, Museum M Leuven, BE; Museum van Bommel van Dam, Venlo, NL; Centraal Museum, Utrecht, NL; S.M.A.K., Ghent, BE; Museum Boijmans van Beuningen, Rotterdam, NL; FRAC Bourgogne, Dijon, FR; MuHKA, Antwerp, BE; Stedelijk Museum Schiedam, NL and Kröller-Müller Museum, Otterlo, NL, to name a few.

In 1998 Marc Nagtzaam co-founded the art publishing house Roma Publications in Amsterdam, NL, of which he is currently a board member.

His work is part of public collections such as: S.M.A.K., Ghent; MuZEE, Oostende, both in Belgium. In France: Kadist Art Foundation, Paris; FRAC Bourgogne, Dijon. In the Netherlands: Centraal Museum, Utrecht; SBKM - De Vleeshal, Middelburg; Museum Jan Cunen, Oss; Teylers Museum / Frans Hals Museum, Haarlem; Leids Universitair Medisch Centrum, Leiden; Stedelijk Museum, Schiedam; Stadscollectie Breda and the Collection of Contemporary Drawings of the Province of Utrecht, among others.

Cover images:

Koenraad Dedobbeleer *Conradian in Their Preoccupation with Descent*, 2023. Detail
Marc Nagtzaam *Flächen 001*, 2025. Detail