

Edith Dekyndt

Galerie Karin Guenther, Hamburg



KARIN GUENTHER

Galerie Admiralitätsstraße 71 20459 Hamburg Fon +49 40 37503450 info@galerie-karin-guenther.de www.galerie-karin-guenther.de



Edith Dekyndt
Slow Object 011, 2019
Silver on fabric, 110 x 70 cm



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Edith Dekyndt
The Black, The White, The Blue - Kunstpreis Finkenwerder
Installation view, Kunsthaus Hamburg, 2019



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Edith Dekyndt
Winter Drums 24, 2018
Fabric, resin, frame, 40 x 30 x 8 cm



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Edith Dekyndt
Tousand and One Night & Slow Object, 2017
Installation view, 57th Biennale de Arte, Arsenale, Venezia



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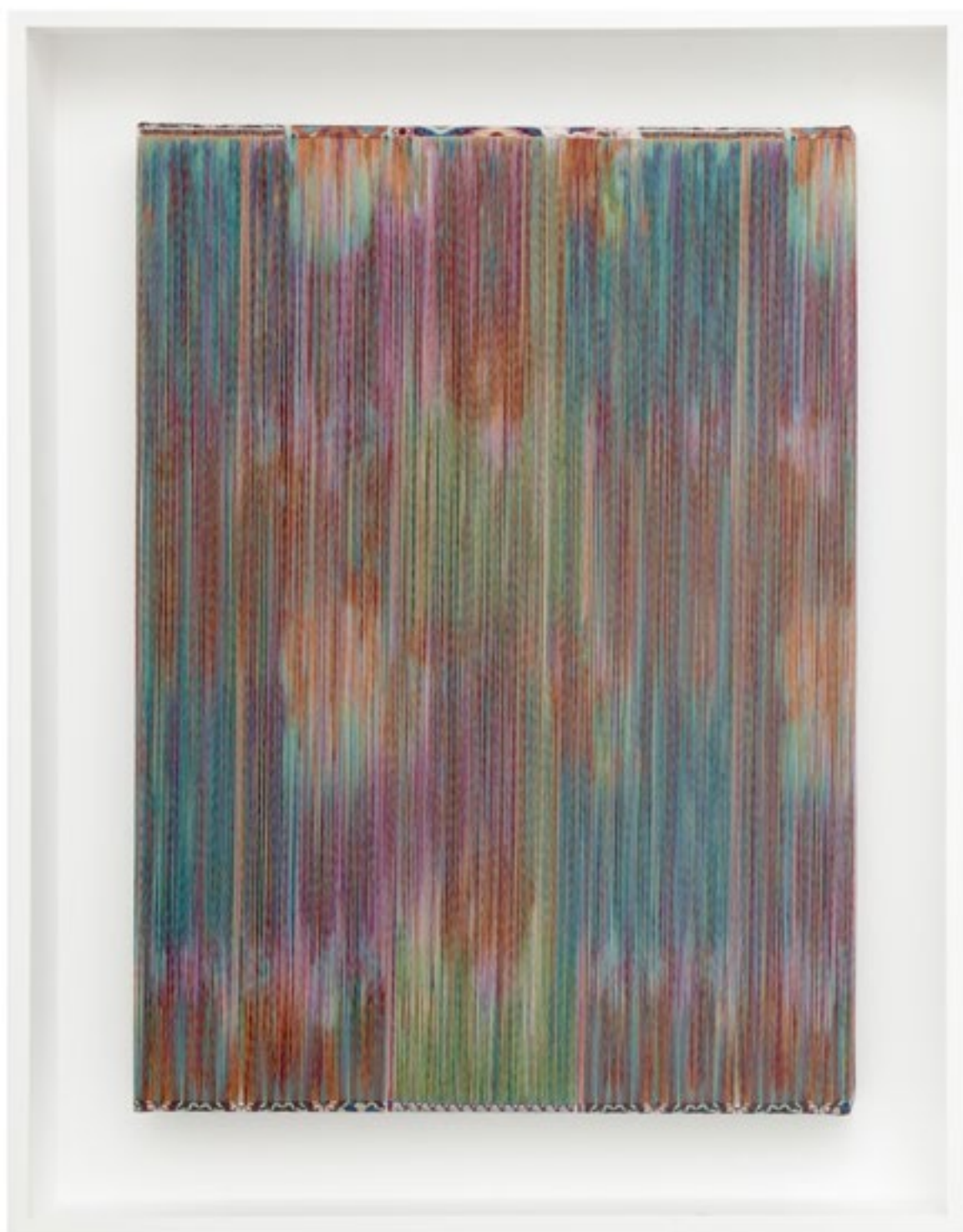


Edith Dekyndt
Tousand and One Night & Slow Object, 2017
Installation view, 57th Biennale de Arte, Arsenale, Venezia



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Edith Dekyndt
The Buried Giant (version 05), 2018
Fabric on wooden frame, 70 x 50 x 5 cm / 86,5 x 66,5 x 8,5 (frame)



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Edith Dekyndt
Belgian Art Prize, 2017
Installation view, Bozar, Brussels



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Edith Dekyndt
Théoreme des Foudres
Installation view, Le Consortium, Dijon, 2015



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Edith Dekyndt
Untitled, 2014
Blanket with black wax, 45 x 32 x 16 cm



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Edith Dekyndt
Installation View
Galerie Karin Guenther, Hamburg 2014



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Edith Dekyndt
Untitled, 2014
Grey felt with copper leaves, 215 x 300 cm



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Edith Dekyndt
Graphite 010, 2013
Graphite on cotton, 70 x 50 cm



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Edith Dekyndt
Richard, 2013
Graphite on linen, 60 x 80 cm



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Edith Dekyndt
10 mars 2012, 2012
Ink on paper, white wooden frame, 51 x 64 cm



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Edith Dekyndt
Installation View
Galerie Karin Guenther, Hamburg 2010



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Edith Dekyndt
No 9, 2009
Ink on paper, plexibox, 50 x 60 cm



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Edith Dekyndt
20 mai 2011, 2011
Ink on paper, white wooden frame, 63 x 48 cm



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Edith Dekyndt
Blanket, noir de vigne, Tournai, 2011
Pastel (pigment) on Fabric, 200 x 150 cm



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Edith Dekyndt
L'oeuvre au Noir, 2011
Graphite on board



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Edith Dekyndt
A Colour Book, 2004
Installation View, Banff Art Center, Banff 2004



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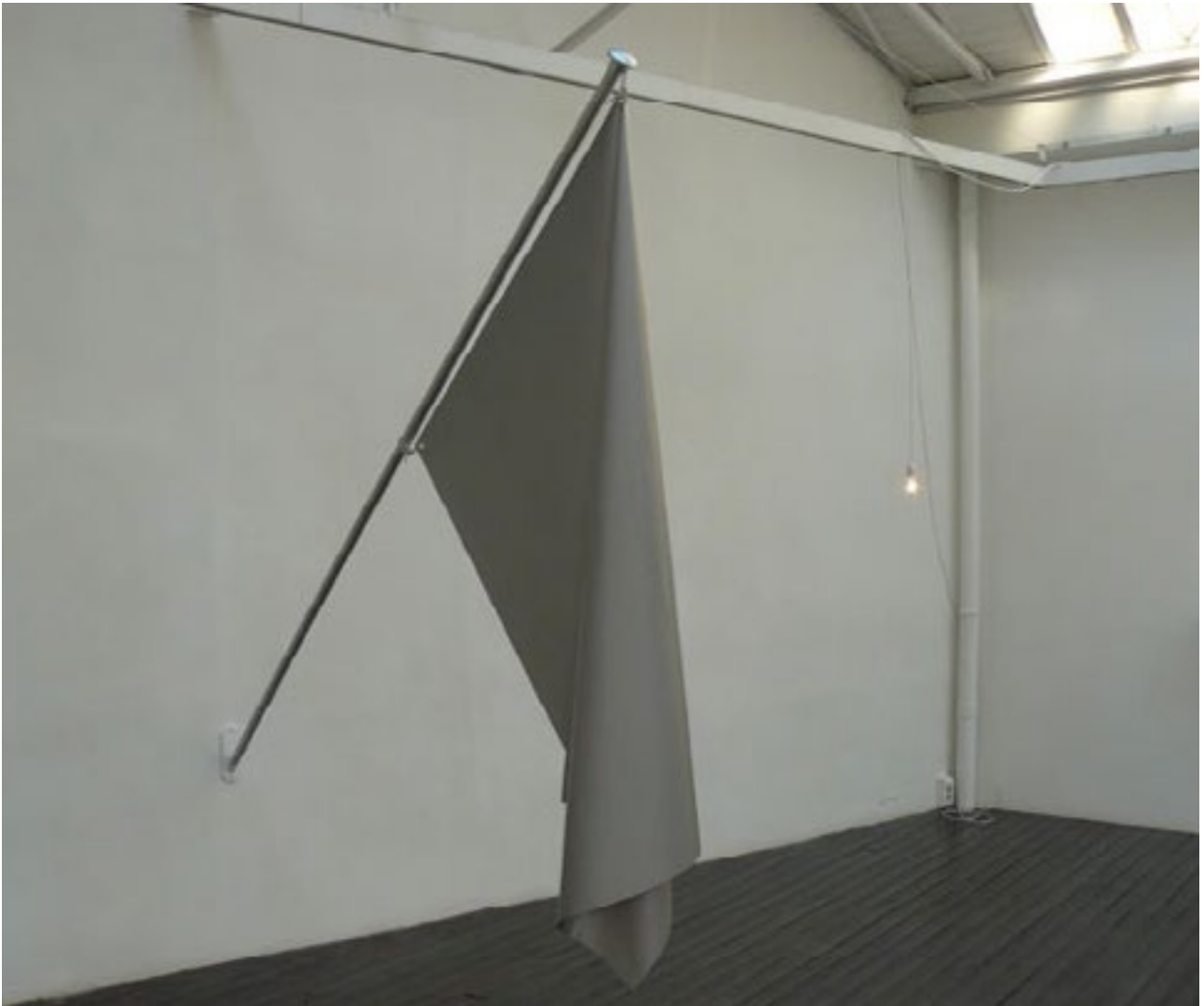


Edith Dekyndt
Alone at Home, 2001
Installation View, Pallazzo Franchetti, Venice 2001



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Edith Dekyndt
At Night I Lie, 2009
Installation View, FDC Gallery, Paris 2009



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Edith Dekyndt
Lingua Ignota, 2011
Installation View, Sollertis Gallery, Toulouse 2011



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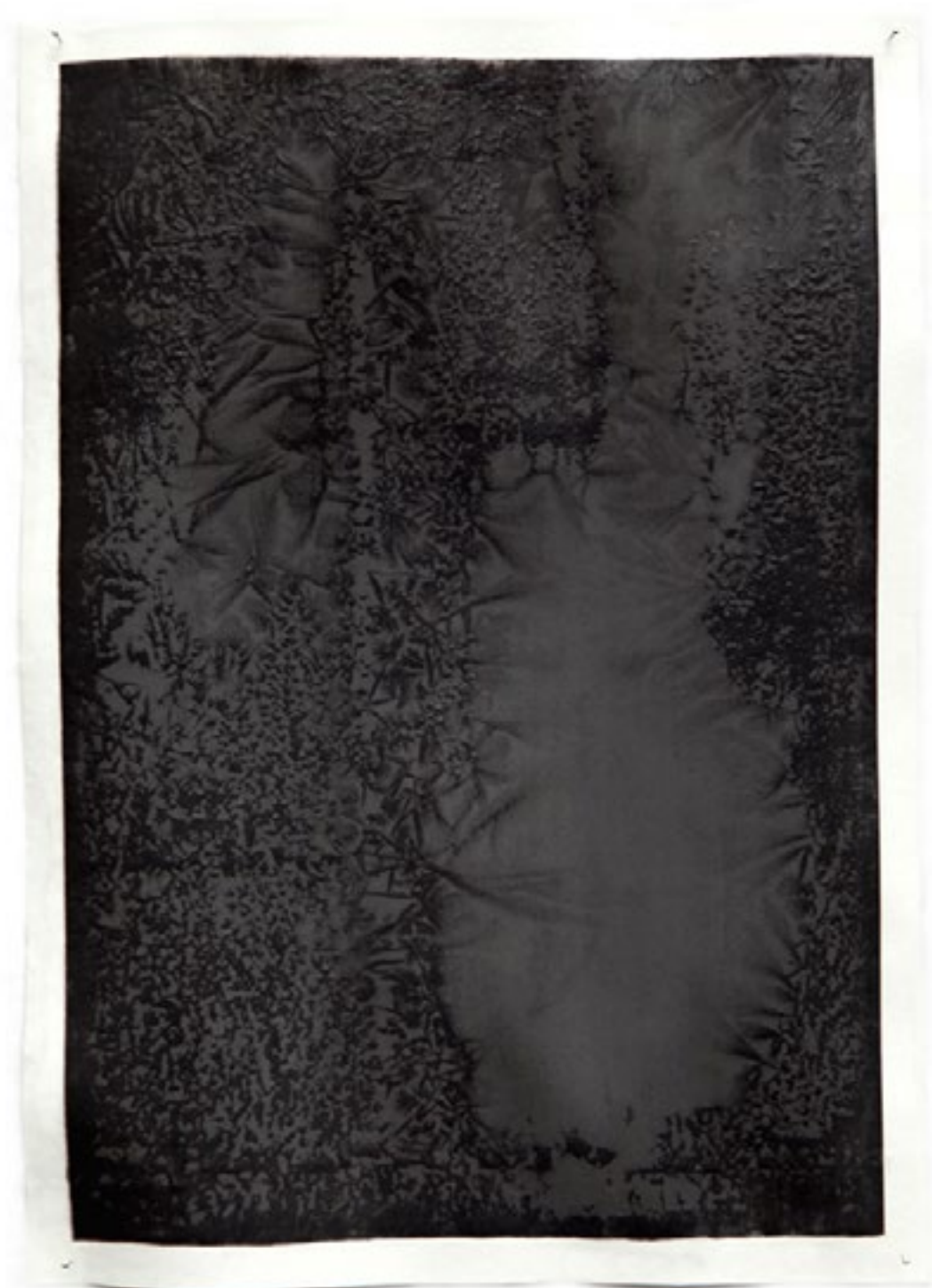


Edith Dekyndt
June, Paris, 2009
Ink on paper, 50 x 66 cm



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Edith Dekyndt
Cold Drawing 08, 2001
Freezing water on paper, 23 x 41 cm



STAR SYSTEM (2001)

Video projections
Variable durations

Projections vidéo
Durées variables

Polaroid™ photographs are taken in the gardens of residences of stars in Los Angeles. As soon as they emerge from the camera, they are placed in front of a video camera which records their apparition. The white gradually fades whilst the sound track plays the noise of the environment where the photograph was taken, creating a cinema sequence whose simplicity contrasts with the context of Hollywood.

Des photographies Polaroid™ sont réalisées dans des jardins de résidences de stars à Los Angeles. Dès qu'elles sortent de l'appareil photo, elles sont placées devant une caméra vidéo qui enregistre leur apparition. Le blanc s'estompe peu à peu tandis qu'une bande sonore diffuse le bruit de l'environnement où a été prise la photographie, créant une séquence cinématographique dont l'économie de moyens contraste avec le contexte d'Hollywood.

Edith Dekyndt
Star System, 2001
Video projection



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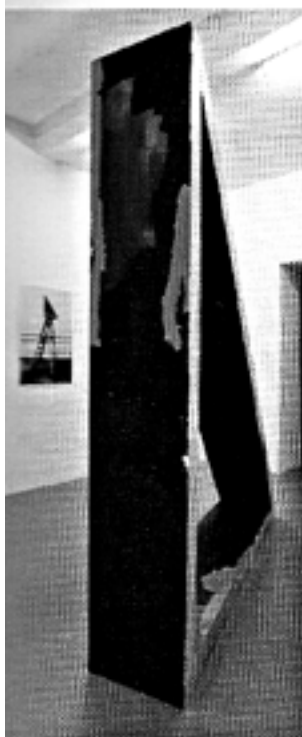


Edith Dekyndt
Public Sun
Installation View, Meyer Riegger, Karlsruhe 2009



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Three Planes; in it, three actors used their bodies to copy the shape of the triangle. The idea of performance plays a foundational role in Myles's artistic production; it is crucial for understanding his objects, installations, photographs, drawings, and prints. All his work bears the stamp of the gestural. For example, for *Untitled (Newsagent Intervention with Flyer March 14 1999—March 14 2000)*, Myles stole magazines from newsstands, read them on a train, and then, after tucking a black-and-white leaflet between their pages, placed them back on the rack at a different kiosk. This action was a small but potent intervention, an investigation into the status and survival of the work of art amid the flow of information. He later addressed the same topic in a different action, for which he collected posters by artist Felix Gonzalez-Torres, wrote phrases on their backs (which then became their titles, such as *Come Together*, 2003, or *Performance Here Today*, 2005),

and framed them, exhibiting them, for instance at Kunsthalle Zurich in 2005. He consciously entered into the conflict represented by these posters, turning what had been multiples into unique objects framed and on display, their status as works of institutional critique undermined by Myles's reframing.

Myles also showed five black-and-silver screenprints from his 2009 series "Meaning of Return." In these prints, too, we see images and codes collide that would not ordinarily be brought together. And this is precisely what is so exciting about the artist's work: Myles takes an office chair, removes the seat, and "rectifies" the loss using three Plexiglas triangles that form a pyramid. He then photographs the strange shape that results, presenting it as a black-and-white screenprint. One thinks again of Beuys, the seat of whose *Fettstuhl* (Fat Chair), 1964, was occupied by a triangular block of fat. Myles has preprogrammed both the distancing, alienating effect of the images, via a technical printing process, and the flood of associations that follow: thoughts on art and society, social sculpture and communication—themes that occupied Beuys all his life. If the ancient Greeks believed that paradoxes could be instructive, leading to new and different insights, Myles seems to take up their legacy. Yet his works never appear didactic, for despite their gravity and the multifaceted themes they evoke, they also display a liberating and unpredictable sense of humor.

—Noemi Smolik

Translated from German by Oliver E. Dryfuss.

HAMBURG

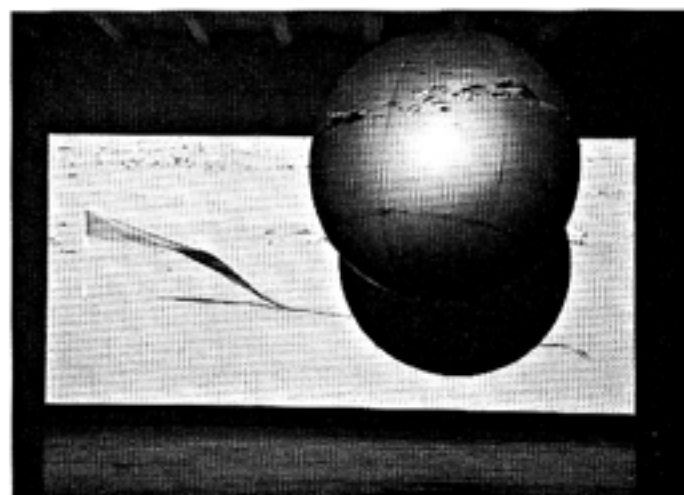
Edith Dekyndt

GALERIE KARIN GUENTHER

In 1977, copies of a golden phonograph record filled with sounds bearing witness to human civilization and Earth's flora and fauna were shot into space onboard both Voyager probes; they have been hurtling through space and time ever since. It will take forty thousand years for

one of them to reach another planet, where—at least this is the hope—it will give whomever or whatever it finds there a notion of life on Earth: They will hear Bach and the Beatles, greetings in more than fifty different languages, and the sounds of the surf and a beating heart. The Belgian artist Edith Dekyndt has picked up on this backstory for her recent exhibition "At Night I Lie," in which a monitor displayed, like the credits at the end of a movie, the history of the golden record along with a description of the imperceptible changes in the shape of Earth's surface. The show thus pivoted around our continuing fascination with the ungraspable entities of space and time and the limitations of human communication and perception.

Master Tom, 2009, a silver-gray helium balloon approximately five feet in diameter, ethereally floated in a darkened room in the gallery. From time to time it crossed the path of a video projection, capturing the images of a moonlike landscape on its surface. The video's title, *Les ondes de Love* (Love Waves), 2009, refers to the British mathematician Augustus Edward Hough Love, who first described so-called Love Waves occurring on the earth's surface during earthquakes. It shows a karstified volcanic landscape filmed on the island of La Réunion; planted amid the detritus is a gray flag waving in the wind and flapping about like a long tail. The aggressive gesture of claiming territory—a flag's typical function—is counteracted by the calmly fluttering monochrome fabric. The sound of the surf alternates with pulsating frequencies that recall a pounding heart, creating a minimalist play on the tides. The flag itself makes no claims; it merely follows the wind's wavelike motions.



View of "Edith Dekyndt" 2009. Front: *Master Tom*, 2009; back: *Les ondes de Love* (Love Waves), 2009.

Dekyndt's work often cites Minimalism, but these formal borrowings also suggest poetic and narrative references. Circumnavigating the peacefully floating helium balloon, we become aware of the relational framework of space, subject, and object, at the same time, the work does away with the rigid severity of cubes and other strong gestalts, yet the light and ephemeral sphere also generate an illusion of endlessly expansive space, giving the viewer a sense of being buoyed up and carried off. Alluding to the story of the Voyager journey—a scientific mission driven by human dreams of going beyond measurable space—the piece transforms both sculpture and gallery into an expanded perceptual field, a vision of the infinite. That Dekyndt, a midcareer artist, is having more frequent and international shows now than ten years ago may well have to do with increasing interest in revisions of Minimalist and Conceptual forms—but perhaps it also has to do with her revelation of an immeasurable, nonterritorial politics of space.

—Nina Möntmann

Translated from German by Oliver E. Dryfuss.