

## OFFICE BAROQUE

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### OFFICE BAROQUE REPRESENTS JAN DE COCK

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Office Baroque is pleased to announce that Jan De Cock has joined the gallery.

Few artists have expanded the scope of monumental sculpture and installation more than Jan De Cock (1976). Since the early 2000's De Cock's work has invaded the fields of sculpture, architecture, photography, film, writing and printing. His expansive installations have dealt with questioning and revisiting the aesthetic domain in a world that has become increasingly saturated with images. Jan De Cock's production can be defined as a time-expanding enterprise in which the concepts of production and exhibition are no longer linear affairs. His installations are characterized by intricately complicated systems of display and classification, formally referencing modernism, constructivism, as much as minimalism. De Cock often cites Auguste Rodin, Constantin Brancusi, Antoine Bourdelle, Umberto Boccioni and Marcel Broodthaers as important sources. Throughout De Cock's artistic production of the last 15 years run themes of history, deconstruction, modernism, fragmentation and labour.

De Cock's early series of *Denkmal* installations, consisted of architectural constructions made of chipboard that took over exhibition spaces, but also obscured views and navigation throughout the space of the art institution and its hierarchies. These installations often included photographs and larger sequences of archival images, furniture, objects and artifacts, as was the case in De Cock's first individual US museum exhibition that took place at the Museum of Modern Art in New York in 2008. *Denkmal #11* featured a complex display of framed images punctuated by plywood modules. The photographic material showed different objects from the collection of MoMA, in combination with images from art, architecture, film history and MoMA's conservation department.

For his participation in Manifesta in Donostia 2005, the green monochrome *Denkmal #2* filled an entire deserted shipyard just outside San Sebastian. *Denkmal #2* reassessed an interim architecture that resisted strategies of design, practicality and function in order to develop an aesthetic system responding directly to context and potential future of a particular site. In 2005, at Tate Modern in London, *Denkmal #53* extended throughout the circulation routes used by visitors, echoing specific features of Tate's building such as the entranceway, the chimney, and the Turbine Hall, while appearing in the guise of functional furniture, such as information desks and seating. Exploring the tension within the building between Giles Gilbert Scott's original design for a power station and the current museum space, De Cock invited the public to question the role of these sites in the way it experiences and interprets works of art.

De Cock's *Denkmal* installations have developed into a series of exhibitions referred to as *Repromotions* where elements of the *Denkmal* series were restaged as part of large spatial installations unfolding into cinematic time-based viewing and framing devices for visitors moving through the work/exhibition and its themes.

*Jacqueline Kennedy Onassis* (or JKO) is the encompassing generic term for a multifold project that took place between September 2011 and June 2012. The project consists of a series of six cahiers that were published as a periodical picture story, as well as an exhibition of 3 x 3 meter bas-reliefs at The Staatliche Kunsthalle Baden-Baden.

In his most recent series *Everything for You* (2013 - present), De Cock takes his practice to sites of non-art-market social relations, the sites of everyday life

and work initiating transitory encounters with chipboard, plaster and mixed media sculptures referred to by De Cock as "sculpturecommunist" works. So far these encounters have been staged in Hong Kong, Herford, Belfast, Carrara, and Kiev among others. Each time they are carefully documented with photographs that are distributed in printed form as well as in photographic objects. A series of these works will be exhibited at Marta, Herford in 2015.

De Cock has published numerous artist's books as indexes for his projects, most notably Jacqueline Kennedy Onassis (Disambiguation #1 Saturation, #2 Spectacle, #3 Value, #4 Imitation, #5 Fanatism, #6 Overcome) 2012; Denkmal isbn 9789080842441, 2008; Denkmal isbn 9789080842434, 2008; Denkmal isbn 9080842427, 2006 and Denkmal isbn 9080842419.

Major individual exhibitions by De Cock were held at Tate Modern (London), Schirn Kunsthalle (Frankfurt), Bozar (Brussels), Staatliche Kunsthalle (Baden-Baden) and at MoMA (New York).

Works by the artist are held in public collections worldwide including Stedelijk Museum (Amsterdam), Centre Pompidou (Paris), Tate Modern (London) and Moma New York.

De Cock was born in Brussels in 1976 and currently lives and works in Brussels. He is also the founder of the Brussels Art Institute (<http://brusselsartinstitute.org>), a place where in the tradition of the Bauhaus, a school, an artist's studio, exhibitions, a café, film, music and theater come together in a former paper-making factory.

For his debut exhibition at Office Baroque in Brussels, De Cock will be presenting a series of 8 new sculpturecommunist works. The exhibition will run at our gallery on Bloemenhofplein from 24 January till 7 March 2015. The opening preview is on Saturday 24 January from 18.00 till 20.00h.

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