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# **D.D.TRANS**

## SUR PLACE

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25 January - 18 March 2018

"Sur Place" is the title for the first solo exhibition at Loom Gallery by D.D. Trans. The name D.D. Trans is a pseudonym which Frank Tuytschaever took from a now defunct transport company. His debut was a group exhibition put together by Dirk Snauwaert in 1990 at CC Gildhof in Tiel. In 2005 he gave up being an artist but in 2014 he prepared his come-back.

The artist's work is about transformation: day-to-day, often domestic objects are taken out of their framework and, after a small alteration, are being turned into works of art. The result is formal, poetic or funny at times. Usually it concerns minimalistic changes. A rubber door protector in the centre of an empty gallery becomes a stumbling block, metal meat hooks form a heart, or a hat stand is made of clothes hangers. The artist finds inspiration in DIY stores. His vocabulary comprises kitchen paper, scrubbing brushes and squeegees. He does not break radically with his past but picks up where he left off. Some ideas return after all those years but have been worked out in more detail.

- Sam Steverlinck -

"Stuff" is the name we give today as well to everyday possessions as to illegal drugs. That can't be a coincidence. Through the decline of craftsmanship and the ease of buying, the outlook of a lot of our "things" has acquired an almost anesthetizing naturalness. Prior to the mass fabrication of utensils there was a long, almost Darwinist period in which form and function were fine tuned by trial and error to form an ideal, practical shape. That shape determines the right ellipse of a good shoe lift, the dimensions and weight of a darts arrow, the colours and manoeuvrability of a fly screen, the rounded edges of dice. That dug-in, silent design gives everyday objects a recognisability and simplicity that requires no further analysis.

What poetry can do with words, D.D.Trans does with domestic, garden-and kitchen utensils; with a small twist he short circuits the alliance between fabricated things and their meaning. But being simple is not identical to being simplistic. Guileless but careful he bends things, kindled by an association, a whiff of rebellion, and a subcutaneous, understated melancholy.

Two DIY plastic straps form a heart. If you have used them before you know: without scissors or pliers they won't come lose. Untying them is destroying them. The end of a bended darts arrow casts a small, hart shaped shadow - the work of an invisible cupid. Dice stick together in a fixed combination: fortune is bound to strike with only sixes. Elsewhere, with a wink and the addition of one label, a bright yellow shoe lift is turned into a banana. A fly screen, rolled up or flatly molten on a white plane, surprisingly looks like a painting.

The work of D.D.Trans may look superficial, but it digs deeper than at first sight appears. "Light hearted" better covers the content: roguish, playful, and non-monumental he turns objects - in the eyes of a good spectator - into a less noncommittal state. With small gestures he questions the language of things. He pulls a spring and cocks it. More than that: unpretentious but well-aimed he researches the status of a found object as artwork.

- Frederik Van Laere -

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