

galerie dohyanglee

# ALICE DE MONT

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Fig. 1



Fig. 2

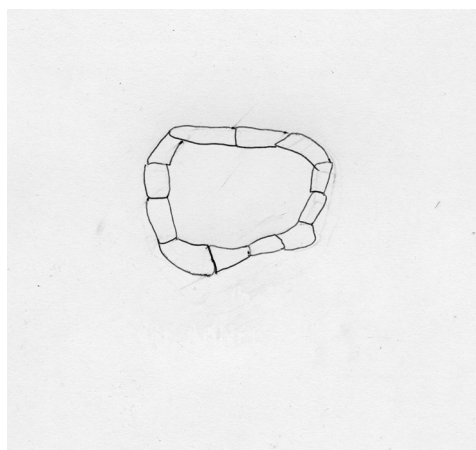


Fig. 3

**Le Temps**

Fig. 1 **Un jour, une semaine, un fragment**

2003, Etching, 24 x 17 cm

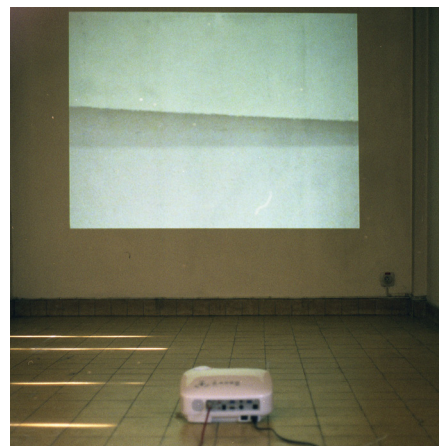
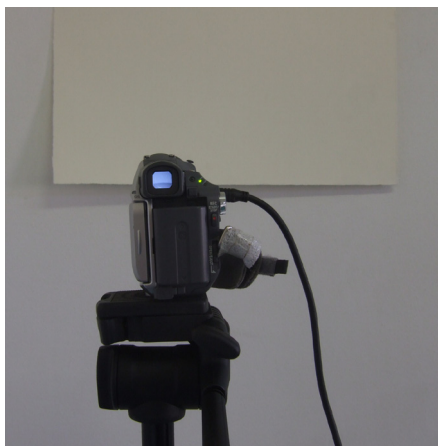
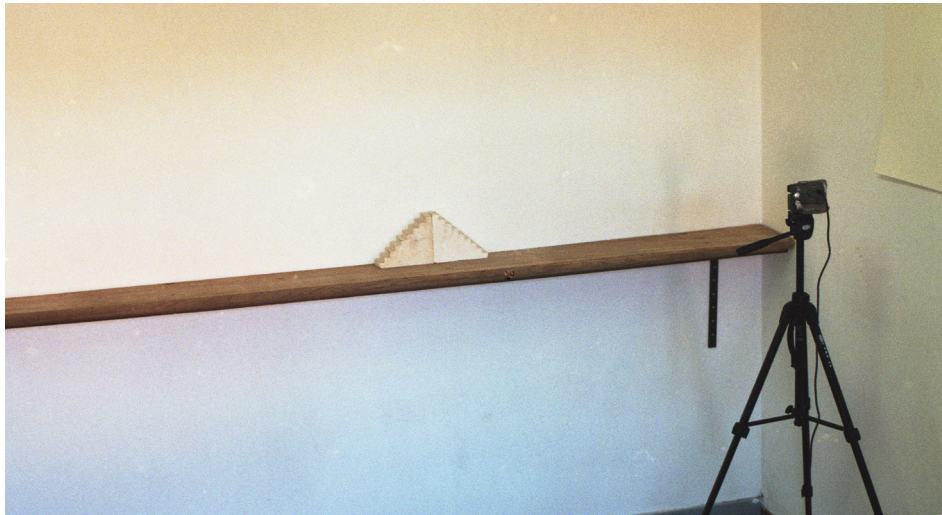
Fig. 2 **Ma vie**

2010, Drawing on paper, 10 x 5 cm

Fig. 3 **Une année**

2010, Drawing on paper, 10 x 5 cm





**Kcskpp (Kunstwerk, Camera, Statief, Kabel, Projector, Projectile)**

2008

Installation with video projection, colour and real time

The letters of this title are a reference to every object of this installation. The border of another artist's drawing is being filmed and projected in another space of the same building.



Fig. 1



Fig. 2



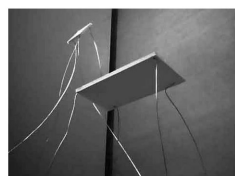
Badpakman Straatkast verhoudt zich steeds



Bpmsk krijgt hier zeker problemen mee



Bpmsk negeert dit



Dingens



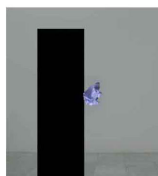
dit kan hij



Ergens buiten (Badpakman straatkast is Bpmsk)



Kapotte tafel



papier repareren



verschoven

Fig. 3

## BPMSK (Badpakman Straatkast)

2008

The black rectangle called Badpakman Straatkast represents a character. By virtue of imagination this name, that was invented prior to his embodiment, could take on any form and become someone or something visible. It took on the form of a two-dimensional black rectangle constructed with Photoshop.

Fig. 1 **Portrait of Badpakman Straatkast**

2008, Picture, variables dimensions

Fig. 2 **Video still part two**

2010, Video installation

Fig. 3 **Les petites images ; les moments pétrifiés**

2008, Serie of 9 pictures with textes, 4 x 5 cm







**Quelque chose**

2008

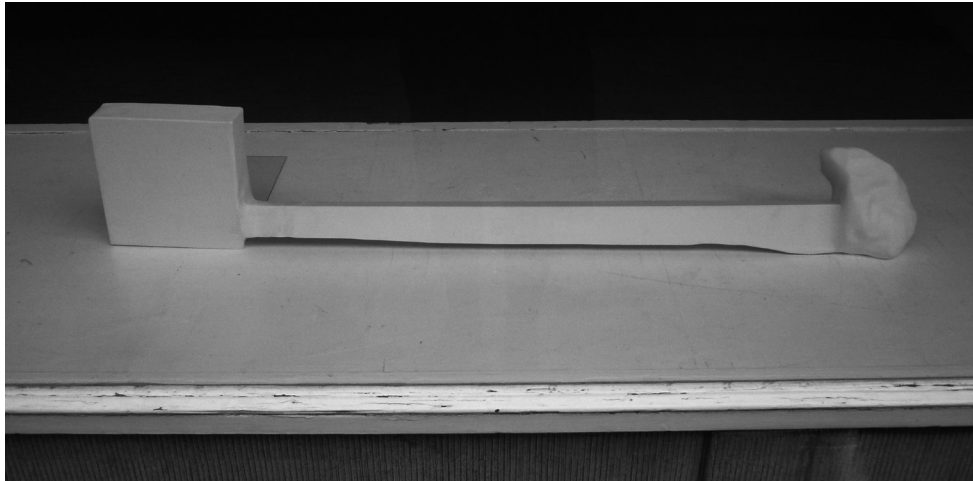
plaster cast, mdf

120 x 30 x 15 cm

unique piece

“Quelque chose” is a sculpture based on the furniture or the “disruptive elements” on the set of Bpmsk (visible in the 8 small pictures “Les petites images; les moments pétrifiés”). This sculpture has a few characteristics of a table, for instance, a surface (a table top) that is supported by legs.





# **Object 1**

2011

plaster

88 x 37 x 17 cm

By the movement of my fingers in the clay I transform the clay into a shape. I do not think about a figurative form as end result but rather about the negative of a possible organic form. I work with the clay. This becomes a mould into which I pour plaster. When I think of the opposite of an organic form, I think of geometry, a square. I didn't make the mould of the square out of clay, my fingers can't shape a geometric shape. (The mould for the geometric shape was made out of wooden planks). Together, the square form and the organic shape want to become a sculpture, without being contiguous. The square and the organic form are connected by a triangular plaster bar. This sculpture was given the name an "Object 1".

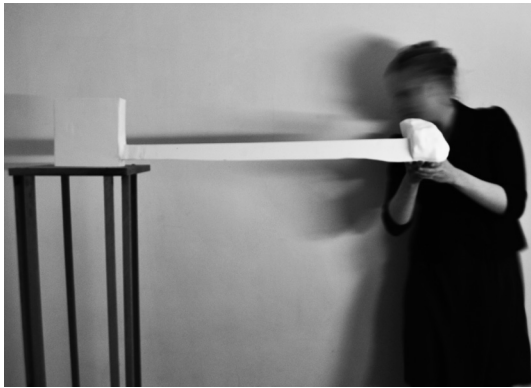


Fig. 1

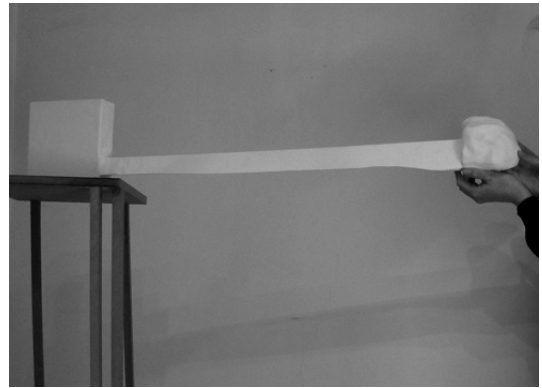


Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6

**Object 1**  
2010  
plaster  
88 x 37 x 17 cm

The position of "Object 1" changed a few times according to the space where it was, different relationships between "Object 1" and the space were created. The triangular bar between the organic form and the geometric shape was slightly broken during the changing of positions. Nevertheless, Object 1 is still one piece.

Fig. 1 à Fig. 6 : 6 pictures from a serie of 135 about the transformations of "Object 1".

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**Object 2 & Object 3**

2010

plaster

23 x 17 x 3 cm

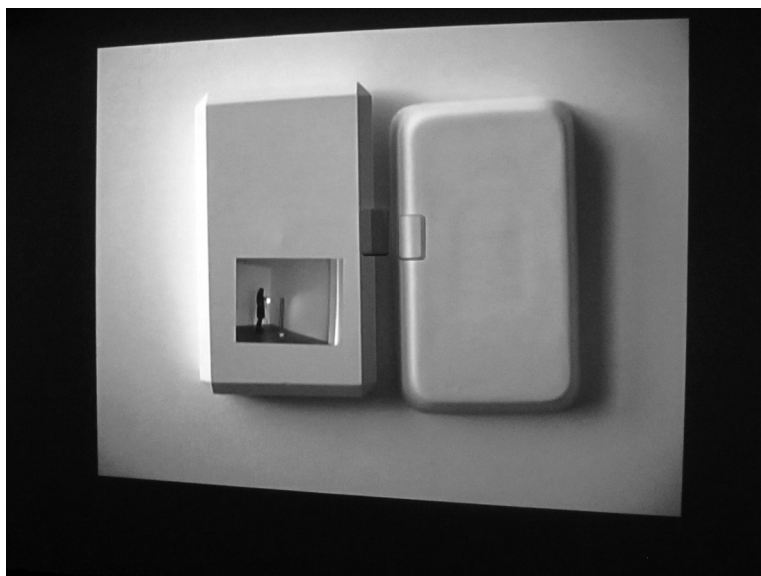


Fig. 1

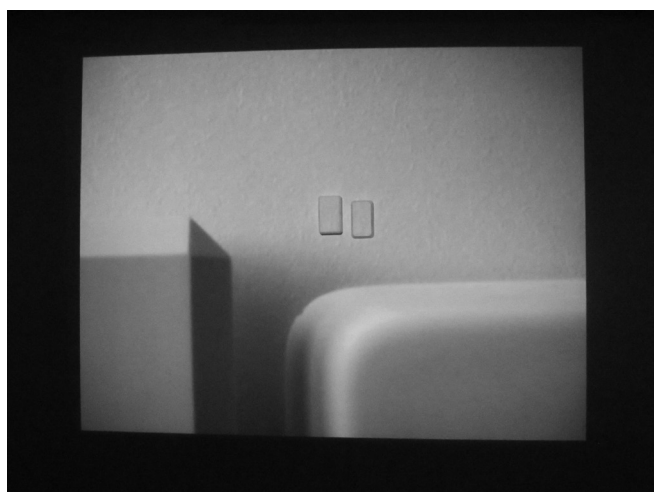


Fig. 2

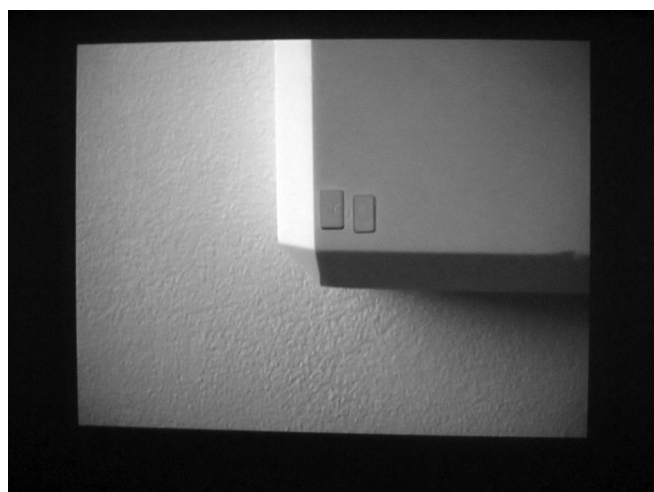


Fig. 3

### **Object 4 & Object 5**

2010

plaster

23 x 17 x 3 cm, exact copies of "Object 2 & Object 3"

### **Video about Object 2 & Object 3**

2010

DVD projection, b&w, sound

5'50" - looped

projected on a wall and on "Object 4 & Object 5"

Fig. 1 à Fig. 3 : pictures of the projection of the video about "Object 2 & Object 3"

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Fig. 1



Fig. 2



Fig. 3

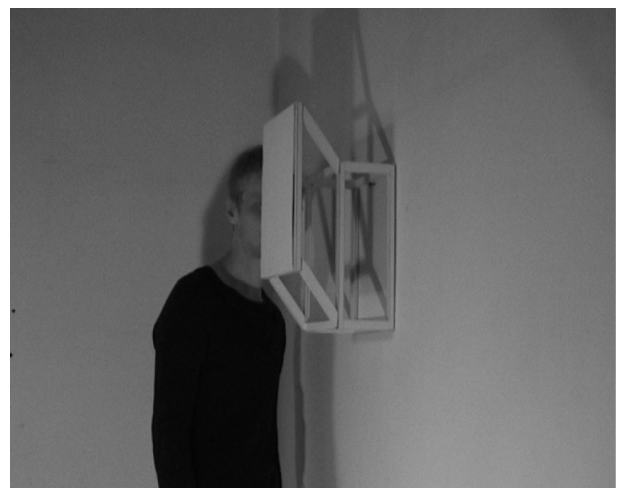


Fig. 4



Fig. 5



Fig. 6

## Four Parts

2010

four videos b&w and colour, sound  
14'

Fig. 1 & Fig. 2 : Pictures of the video installation "Four Parts"  
Fig. 3 : video still, Part 3 video projection, approx. 3', b&w  
Fig. 4 : video still, Part 4 video projection, approx. 4', b&w  
Fig. 5 : video still, Part 1 video projection, approx. 3', b&w  
Fig. 6 : video still, Part 2 video projection, approx. 4', colour



Fig. 1



Fig. 4



Fig. 2



Fig. 5

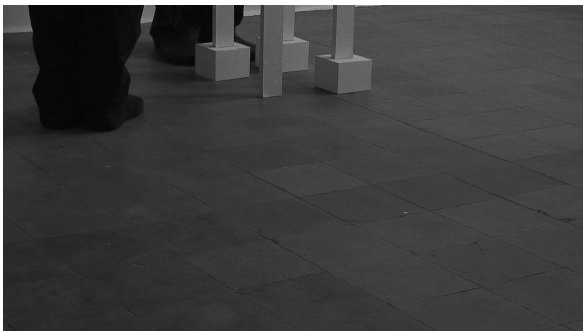


Fig. 3

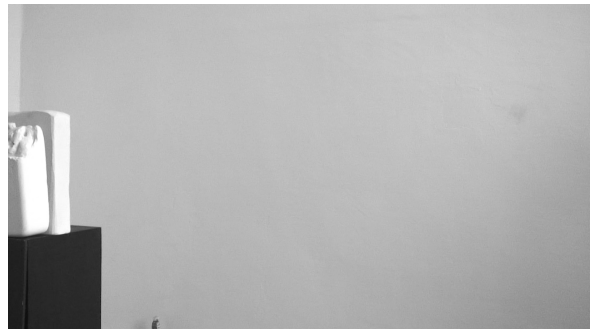


Fig. 6

## Filmsculpturenfilms

2011

video installation, b&w

The sculptural objects that appear in the films are considered as filmsculpturen, their existence is only justified within the film. They explicitly serve the idea and the concept of the film in which they appear. Therefore they cannot exist outside of the film(s).

Fig. 1 : video still, Filmfragment I (untitled), video projection, 2'45", b&w

Fig. 2 : video still, Filmfragment II (carvastafelblad), video projection, 3', b&w

Fig. 3 : video still, Filmfragment III (blokje), video projection, 3', b&w

Fig. 4 : video still, Filmfragment IIII (plastiek), video projection, 2', b&w

Fig. 5 & Fig. 6 : video stills, Filmfragment IIIII (cape), looped video projection, 3', b&w

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### **Two components**

2011

plaster, loam

100 x 15 x 15 cm

collaboration with Elise Eeraerts

This sculpture is considered as one piece although it is made out of two pieces. The plaster part is made by Alice De Mont and the loam part is made by Elise Eeraerts. The sculpture is the result of a past duo exhibition organized by, and with works of Alice and Elise which was called "Two components". The cooperation for this exhibition was successful on a practical level since the individual works of the artist were presented in a way that allowed them to exhibit their full potential. However, there was no overarching theme, there was no dialogue between the works. With this sculpture, Alice and Elise showed how their works can come together and function as one piece. The sculpture 'two components' represents the cooperation between the two artist. In a way, the two parts characterize the theme of their respective bodies of work.

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Fig. 1



Fig. 2



Fig. 3



Fig. 4

## Spast film 1 & Spast film Lo-Reninge

2011 & 2012

HD video, colour, 8'

collaboration with Elise Eeraerts

“Spast” is a portable object that can be exhibited in any situation or environment. These temporary “exhibitions” are portrayed in “Spast” films.

Fig. 1 & Fig. 2 : video stills from “Spast film 1”, HD video, 8', colour  
 Fig. 3 & Fig. 4 : video stills from “Spast film Lo-Reningue”, HD video, 8', colour

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**Study, test block, test shelf, test room**

2011, work in progress  
metal supports, shelves, plaster sculptures

This work does not have a fixed form or mode of presentation and can be set up differently each time depending on the space in which it is located. The sculptural elements or objects have no fixed position on the shelves, the shelves have no fixed position in space. Depending on the space where the work is presented, the shelves and the objects are placed in a way that allows them to relate to the context and the architecture of the space. Each object has a title that attempts to refer to its characteristics. These titles include abbreviations of letters and numbers that refer to some formal and material characteristics. There is an index available that refers to the meaning of the abbreviations of the titles.



Fig. 1



Fig. 3



Fig. 2



Fig. 4

**12poot**  
2012

HD video, colour, sound, 12'

## Translation of the voice-over from "12poot" :

Written by Alice De Mont

### 12poot

This object, or this table, should be considered more like a sculptural object.

When looking for a suitable place for this table, that has become a sculptural object, a revulsion against the sculptural object arises because it is clumsy and too heavy to move around. Because of the movements, it decreases each time more and more.

When you are filmed, you look more attractive. Your tinkering unfinished nature is unobtrusive if you're filmed from afar. In the film, the spots, cracks and faults are almost invisible. One gets the impression that you're finished in every detail, except for the crooked leg which is increasingly skewed and lopsided because of moving you around.

You are marked by the subjective touch of your creator. You are showing signs of a moderating hand.

The question arises, of whether or not you would have been better or nicer if you would have been machine made.

What did you actually become?  
You do not meet the expectations placed upon you.

You're different from your idea as a thing. You are constantly compared to something that you could have been. Because your role as a table and a sculpture failed.

You never want to participate, right from the beginning you resist. If you do not want to be how some think you should be, how can you be? You can not answer them because you're an object.

You may also want to be a *filmsculptuur*, if you think you can meet the expectations of what you should be, you now have to be a filmsculpture. There is no alternative, because you are now in this film for 6 minutes and 33 seconds.

Notice the camera moving closer to you.

Voix off : David Matorin

Translation/traduction : Florence Ostende

### 12pattes

On devrait considérer cet objet, ou cette table, plutôt comme une sculpture.

C'est en cherchant le bon emplacement de cette table devenue sculpture, que sa maladresse provoque un sentiment de rejet ; sa lourdeur la rend difficile à manipuler.

Les déplacements l'affaiblissent à chaque fois un peu plus.

Tu es plus beau lorsque tu es filmé.

Ton caractère brut et inachevé s'estompe lorsqu'on te filme de loin.

Dans le film, les taches, les fissures, les défauts sont presque invisibles.

On a l'impression que tu es terminé jusque dans les moindres détails, à l'exception de ton pied tordu qui est de plus en plus instable et difforme, à force de te déplacer partout.

Tu portes la marque subjective de ton créateur. Le travail de la main est visible sur toi.

Désormais, la question est de savoir si oui ou non tu aurais été plus beau ou plus perfectionné si tu avais été fait par une machine.

Qu'es-tu vraiment devenu ?  
Tu ne réponds pas aux attentes placées en toi.

Tu es différent de l'idée que tu représentes en tant que chose.

On te compare constamment à ce que tu aurais pu être.

Parce que tu as échoué dans ton rôle en tant que table, et en tant que sculpture.

Tu ne veux jamais participer, dès le début, tu résistes. Si tu ne veux pas être comme certains pensent que tu devrais être, comment être ? Tu ne peux pas leur répondre car tu es un objet.

Si tu penses que tu peux devenir ce qu'on attend de toi, tu pourrais aussi avoir envie d'être un *filmsculptuur*,

À présent, tu dois être un film-sculpture.

Il n'y a aucune alternative, parce que tu es en ce moment même dans ce film pour 6 minutes et 33 secondes.

Regarde la caméra qui s'approche de toi.





### **Objects 0,0**

2012, work in progress  
cabinet, plaster casts

“Objects 0,0” is made up of several plaster casts, piled on a cabinet. While these sculptures can be considered studies or investigations into form, the end result of the same research has been the creation of “Object 1” and “Object 2 & Object 3”. In the process of developing these objects, the living room necessarily served as a studio. Due to lack of space, the empty surface of a typical living room furniture became the carrier. Following the desire to keep the living room livable, and therefore fit for purposes other than those of a studio, these so-called “test pieces” were placed on the cabinet according to the rules of order and composition. If there is a rule or reason as to what ended up on the cabinet, it goes as follows: all objects which could not be regarded as autonomous sculptures, which were too little damaged to throw away, and which were made in the process of searching for the perfect form of “Object 1” and “Object 2 & Object 3”, ended up on the cabinet. Yet any test object could potentially leave the furniture at an appropriate time, and become an individual work in a new context.



Fig. 1



Fig. 2



Fig. 3



Fig. 4

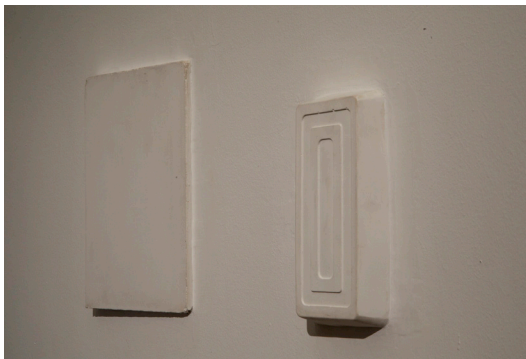


Fig. 5



Fig. 6

**Objects from the sculptural installation “Objets 0,0” that have left the furniture to become individual works in a new context :**

Fig. 1 & Fig. 2 : **Objet 0,03** (2010)  
plaster cast, framed.  
16 x 11 x 3 cm, unique piece

Fig. 3 & Fig. 4 : **Objet 0,003dan** (2010)  
plaster cast, black paint, glued photograph  
16 x 10,5 x 4,5 cm, unique piece

Fig. 5 & Fig. 6 : **Objet 0,00002 & Objet 0,00003hisk** (2010)  
plaster casts  
24,5 x 18 x 2 cm, unique piece ; 18 x 19 x 3 cm, unique piece

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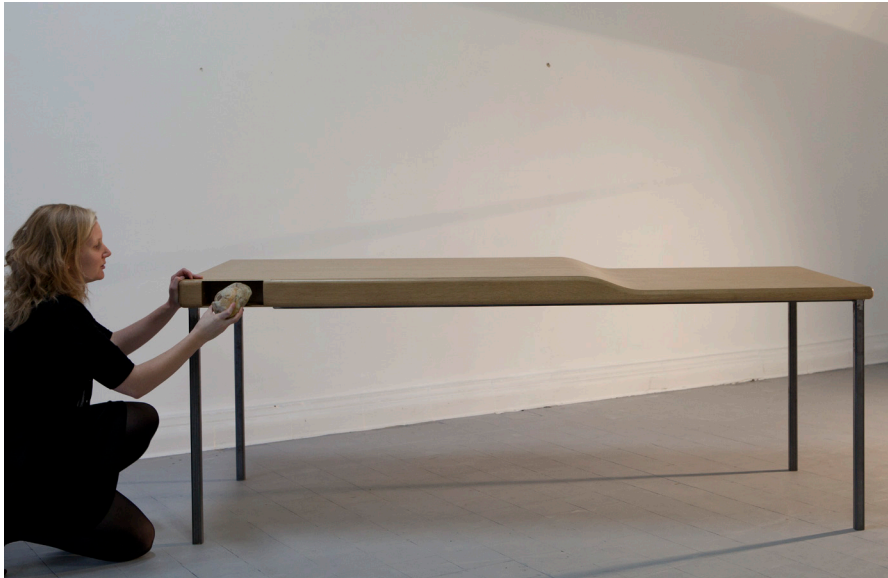


Fig. 1



Fig. 2





Fig. 3

**This object, or this table, should be considered more like a sculptural object**

*This object or this table that should be considered more like a sculptural object may have multiple functions*

2012

oak wood, metal, natural stone

209 x 81,5 x 77 cm

Fig. 1 : installation view of "This object, or this table (...)" featuring the artist demonstrating the placement of the natural stone.

Fig. 2 : installation view of "This object, or this table (...)".

Fig. 3 : video still of "Facade, are you the film's character?", featuring "The young man" (Matthias Depypere) and "The old man" (Luc Rogiest).



“This object, or this table, (...)” was designed following a predetermined concept, namely to serve as decor for the film “Facade, are you the film’s character?” The functional role of the table’s formal characteristics is acted out in the scene during which two characters are inspecting a map. The higher (thicker) surface of the table smoothly goes over into the lower (thinner) part of the tabletop. The lower part was made with the probable height of a kneeling person in mind. As such, the character that kneels (“The young man”) could have an overview over the higher (thicker) part of the tabletop on which the map is unrolled. In order to fit the map, the higher part received the exact dimensions of the standard A0 paper size (2378 x 1682 mm). The rectangularly shaped hollow space in the thicker part is, in turn, based on the dimensions of the natural stone so as to perfectly contain it. In the film, the stone is used as a paperweight to hold down one of the map’s edges, whereas the other side is kept in place by the character sitting on the lower part of the tabletop.

Exhibition view, About Waves and Structure. Behaviour, Disagreement, Confidence and Pleasure  
2012, HISK, Ghent, Belgium

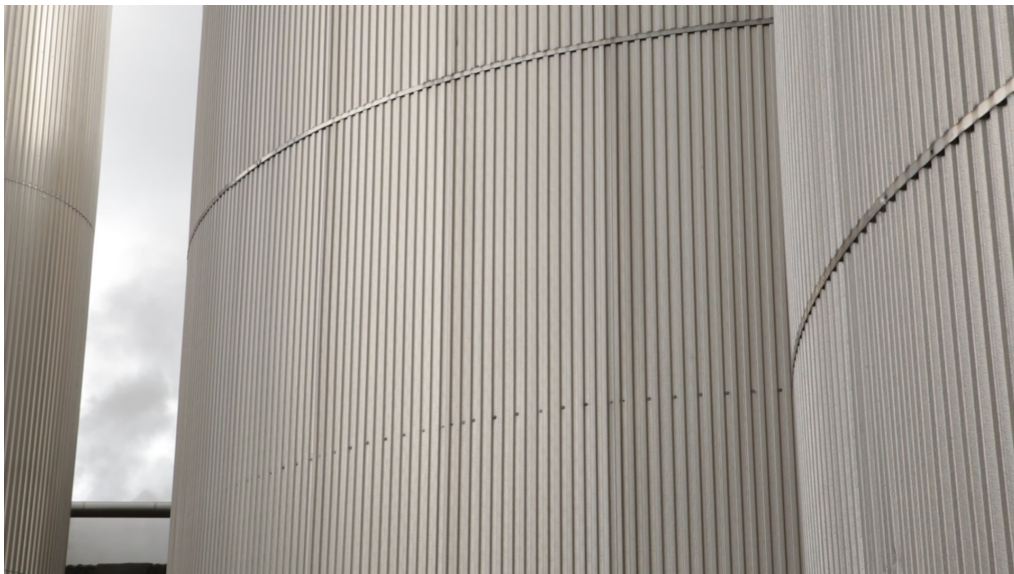
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“Despite its unresolved name, “This object, or this table, should be considered more like sculptural object” (2012) is her most table-like table. Compelled by her desire to perfect its appearances, she designed and produced the table with professional assistance and machines. Above all, we are invited to pinpoint the status of this object; it is a flexible conversation piece, moving the discussion of authorship and artistry beyond the realm of sculpture. This key object, as De Mont calls it, will furthermore become elemental in a future series of dialogues with the work of other artists.”

Caroline Dumalin, *Le parti pris des choses: The imperfect art objects of Alice De Mont. About Waves and Structure. Behavior, Disagreement, Confidence and Pleasure*. Exhibition Catalogue, HISK laureates, 2012, published by HISK, 2012, 31p.





## **Façade, are you the film's character?**

2012

installation vidéo

HD video, 13', colour, sound & HD video, 9', colour, sound - looped

Is it possible to understand a place through detailed observation and induction, to draw conclusions about a larger whole based on details? This question can be considered as the conceptual skeleton of the video installation "Façade, are you the film's character?". In this two-channel projection, the question is translated into various disciplines (music, sculpture, drawing). Not only the screened film fragments, but also the exhibition space and the building (which also appears in the video's), are part of the installation.

Fig. 1 & Fig. 2 : video stills "Façade, are you the film's character?", 2012.



Two different clips of 13 and 9 minutes each are non-simultaneously projected in loop. As a result, different combinations of images and sound are possible. While the 13 minutes film consists of a voice-over, the 9 minutes film features a score composed by Jesse Broekman.

Façade, a term that is closely tied to architecture, can be extended and applied to various themes and media in the context of the film. The second part of the title “are you the film’s character?”, clearly poses the question as to who or which aspect makes up the gist of the film.

The music repeatedly stands out by detaching itself from the images, or even - depending on how the loop co-incidentally plays out - completely over-bearing the voice-over.

Architectural details, mainly façades of the building in which the film was first exhibited, are shot from up close, and accentuate the film’s architectural meaning. Ultimately, the installation could be described as a fragmentary arrangement of the different ways in which the two characters are coming to terms with their role, which consists of finding an agreement on their individual perception.

Video still, “Façade, are you still the film’s character?”, 2012

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Fig. 1



Fig. 2



Fig. 3





Fig. 4

**Retroperspectief**

2013

HD video, 13', colour, sound - looped