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Passe-Partout - D.D. Trans

By (artist) D. D. Trans

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- First comprehensive publication on D.D. Trans's recent body of work
- A publication exploring the intersections of conceptual art, humor, and domesticity
- A collectible volume for admirers of contemporary Belgian and conceptual art

Passe-partout presents an insightful overview of the practice of Belgian conceptual artist D.D. Trans, known for his subtle transformations of everyday objects into poetic visual statements. Through minimal interventions and precise compositions, D.D. Trans challenges notions of function, context, and meaning, revealing the extraordinary within the ordinary. The book accompanies the exhibition of the same name at Mulier Mulier Gallery in Brussels, offering a detailed look at his most recent body of work, where mirrors, frames, cutlery, and domestic items become quietly subversive sculptural gestures. A prodigy of minimal surrealism in a Belgian way.

This publication captures the refined humor and formal precision that define D.D. Trans's artistic language. Combining photographic documentation of installations with essays that situate his work within broader dialogs of conceptual art, surrealism, and Belgian visual culture, ***Passe-partout*** invites readers to reconsider the boundaries between art and life. Both contemplative and playful, this book serves as a vital reference for collectors, curators, and anyone intrigued by the aesthetics of transformation.

D.D. Trans (b. 1963, Belgium) is a conceptual artist whose work occupies a unique position between sculpture, painting, and design. Drawing on the legacies of Marcel Duchamp and Magritte, he reconfigures ordinary household objects — frames, furniture, utensils — into quiet, humorous interventions that question perception and value. His practice is marked by precision, restraint, and wit, transforming functional items into aesthetic reflections on human behaviour and visual culture. D.D. Trans has exhibited extensively in Belgium and internationally, with solo shows at Mulier Mulier Gallery, Galerie Annie Gentils, and Richard Foncke Gallery, among others. His works are part of several private and public collections and continue to inspire renewed conversations on materiality and meaning in contemporary art.

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