

**Charles Degeyter, Olga Fedorova, Indrikis Gelzis, Brendan Lynch & Caroline Schattling Villeval**

21.04 - 02.06

Tatjana Pieters is pleased to welcome you to 'Reverse(d) Radicalism', a 5-person exhibition curated by Tatjana Pieters, with works by Charles Degeyter, Olga Fedorova, Indrikis Gelzis, Brendan Lynch & Caroline Schattling Villeval.

'Radicalism', which comes from the Latin word 'radix' meaning 'root', gives the sense of a 'root and branch' or fundamental approach to politics, rather than one that 'makes do and mend'. Radicalism suggests complete rather than gradual change. In the mid-nineteenth century, those liberals wishing to show how progressive they were, described themselves as 'Radicals'. Although traditionally associated with the left, 'Radicalism' is also used as a label to describe extreme right-wing parties. (Source: <https://www.abdn.ac.uk/radicalism/understanding.shtml>)

With this exhibition I invite the viewer to reflect on the radicalism of our time and I wish to propose a more balanced approach to change. The current state of our world shows that any change that is forced upon people, be it left, middle or right oriented, causes resistance & suffering. The gentlest way to change society is to be willing to change ourselves into more compassionate beings one step at a time, and to act upon it, from the root or essence of who we are, which is a changeable state of being.

This exhibition brings together 5 artists from different cultural backgrounds who deal with 'at the root of society'-topics like motherhood, wellbeing, life & death, Western conventions, transience, the non-traditional, restructuring reality & identity,... in a playful, aesthetic, provoking, innovative way. New approaches to image making are combined with a renewed experience of known subjects & mediums.

I look forward to welcoming you into a world that envisions the peaceful coexistence of multiple perspectives & beings, aiming to create a society in which we can all be who we want to be without having to be radical.

#reverseradicalism

(excerpt from the instagram of Tatjana Pieters)

The multidisciplinary work of **Charles Degeyter** delves into themes such as anthropology, natural history and popular culture. Often hidden underneath a charmingly kitsch yet misleading appearance, the fundament of his work is to raise critical questions on the Western anthropocentric world view he grew up with. Schooled as an industrial designer, Degeyter seeks to use innovative production techniques and incorporates the widest variety of materials as in the ongoing series 'Pet Sarcophagi', his alternative approach to transience. The ultimate transformation of a pet into a cherished toy after its death seems a logical continuation of the animal's reason for existence. In correspondence with his presentation at the Ghent University Museum, we present a new body of work with a series frottages of newly constructed petroglyphs that are based on reconstructions of the artist's childhood memories.

**Olga Fedorova** works at the intersection of photography, painting, digital imaging and installations. Using three-dimensional software Fedorova creates forms that resemble ready-made models and inserts them into spaces and landscapes typified by their aseptic, clinical sterility and detached, impersonal ambience. The images of Fedorova, with their surreal, dystopian presentation, evoke uneasy, dreamlike states that feel both familiar and alien, comforting and disturbing.

Born into a family of artists and architects, shortly before the collapse of the Iron Curtain, **Indrikis Gelzis** makes wall sculptures in metal, wood & textile that solidify abstract representations of graph stocks, but with a refusal to use actual data. For the artist, data stem from personal experiences, imagination, memories, art history references, situations, and other material and immaterial information. Fleshed out of a virtual image using 3D software, these humanlike rigid architectural sculptures contain effortful physical labor of welding, bending, grinding, burning, oiling, and sewing. Gelzis' painterly frames resist explicit interpretation, being both software 'crafted', as well as left to 'pure chance'. Gelzis amplifies his metal sculptures through visible nodes of connection, diverse textures of garments, as well as micro-architectures that stage the works themselves. The multiple viewing angles place the sculptures in different zones and invites the promise of becoming data for something else.

Growing up surrounded by street art, graffiti, comics, and cartoons. **Brendan Lynch** is best known for his unique abstract works that embrace the ever-present dialog between low and high art. Lynch employs a variety of mediums, with a predilection for non-traditional and profane materials such as surf wax, cigarette ash, potato chips and even toenail clippings. For several years Lynch learned and experimented with Bob Ross' instructional painting videos. Some works born out of this process are the Entrance Stone, a multimedia installation, and works that often merge the gallery walls and landscapes. The artist skillfully manipulates patterns, repetition, and colors to create original dreamscapes. Compared to Ross' clean compositions, Lynch prefers the tenuous space between incompleteness and completion.

Guided by daily life and its constraints, **Caroline Schattling Villeval's** research questions the place left to mother artists. It also questions the forms of derived psychologies, the political and personal positionings linked to the injunction to happiness in our society. Her practice includes text, sound, video, painting and installation.

Charles Degeyter (BE, 1994) lives and works in Ghent (BE). He studied Industrial Design at the University of Ghent (BE). 'Wonderkamer van de waarheid' is now on view at GUM, Ghent (BE). Selected exhibitions include 'Finis Terrae', organised by Geukens & De Vil, Antwerp (BE), 'Going Down', Northern-Southern, Austin (US), 'Search Party', Tatjana Pieters, Ghent (BE), 'the Crawling Space', Tatjana Pieters, Ghent (BE), 'Kunstenfestival LOSS', SABK, Zottegem (BE), Sint-Baafs Cathedral, Ghent (BE), 'PASS' curated by Kris Martin & Jan Hoet jr., Vlaamse Ardennen (BE), Verbeke Foundation, Kemzeke (BE) and 'No Pop No Up' by Jan Hoet jr., Ghent (BE).

Olga Fedorova (RU, 1980) lives and works in Brussels (BE). Fedorova had shows at Watermans Arts Centre in London (UK), Ojartspace in Istanbul (TU), Palazzo San Giuseppe in Polignano a Mare BA (IT), Art4museum in Moscow (RU), and Annka Kultys Gallery in London (UK). Group exhibitions include Mudel, Deinze (BE), Safari Studio in Kortrijk (BE), Biennial of Belgium in Floraliënhal Ghent (BE), Electromuseum in Moscow (RU), and Future Gallery in Berlin (DE). She also has been featured in virtual exhibitions such as The Wrong Biennale, DaDa Club Online, and Felt Zine.

Indrikis Gelzis (LV, 1988) lives and works in Riga (LV). Gelzis holds an MA in Visual Communication from the Art Academy of Latvia (Riga, LV) and a Post-Graduate degree from HISK – Higher Institute for Fine Arts (Ghent, BE). Selected solo and two-person shows: Watery Day's Eye, Kim? Contemporary Art Centre. (Riga, Latvia, 2023). VAGABOND / A Place Hard to Place, Jenny's (New York, 2022); Yawn holding Fields, Tatjana Pieters (Ghent, 2022); Figure of Everything, Castor (London, 2020); Pause for the Cause, CINNAMON (Rotterdam, 2019); TABLEAU, ASHES/ASHES (New York, 2019); Nightball effect at King's Leap (New York, 2019). Recent group exhibitions: The 4 Gate Connection, Tatjana Pieters (Ghent, 2020); Doors of Paradise, Union Pacific (London, 2018); Superposition, Joshua Liner Gallery (New York, 2018). His works are featured in the collections of the Latvian National Museum of Art; Museum of Recent Art / Romania; S.M.A.K. The Municipal Museum of Contemporary / Belgium; The Lewben Art Foundation / Lithuania; CELINE ART PROJECT / FRANCE; Paul Thiers Collection / Belgium; Alain Servais Family Collection / Belgium; Antoine De Werd Collection / The Netherlands; Tanguy Van De Weghe Collection / Belgium; Frédéric de Goldschmidt Collection / Belgium; Wang Jianlin Collection / China; Colin Fernandes Collection / US; Zuzans Private Collection / Latvia.

Brendan Lynch (US, 1985) lives and works in Los Angeles (US). In 2009 he graduated from the Education School of Visual Arts with B.F.A., and in 2011 he earned an M.F.A from the School of Visual Arts in New York City. Lynch has had solo exhibitions at Bugada & Cargnel, Paris; Veta, Madrid; White Cube, London; Untitled Gallery and Art in General both in New York; Rodolphe Janssen, Brussels; and Thomas Brambilla Gallery, Bergamo. Lynch has participated in group exhibitions at the Fondazione Pino Pascali, Italy; Museum Dhont-Dhaenens, Belgium; The Bathurst Regional Art Gallery, Australia; Zabłudowicz Collection and Jonathan Viner, in London; Anonymous Gallery, Mexico City; Garage Center for Contemporary Culture, Moscow; American Academy, Rome; Zach Feuer, Mark Fletcher, and Deitch Projects, New York.

Caroline Schattling Villeval (CH, 1995) lives and works in Geneva (CH). Her work has been exhibited in various venues in Switzerland and abroad in solo shows such as: StéréoMimicry, Salle Crosnier, Geneva (12.01–10.02.2024); good boy, Hasch, Marseille (2023); No firing, with Paul Paillet, Espace 3353, Carouge (2021); Chiara Chiara Chiara, Zabriskie Point, Geneva (2020); Being fucked, Lokal-int, Biel (2020). She has also taken part in several group exhibitions, including: Basel Social Club with Joyfully waiting, Basel (2023); MINIMIRACLES, Sonnenstube, Lugano (2023); Bourses déliées – Arts Visuels, Halle Nord, Geneva (2022); Prix Kiefer Hablitzel, Art Basel, Basel (2022); L'Esprit d'escalier, with Paul Paillet, Centre d'édition contemporaine, Geneva (2022); Plaisirs Minuit, Forde as part of the Fessetival, Geneva (2022); Peeping through the looking glass, Set Space, London (2021); Fotoromanza, Le Commun, Geneva (2021); Silicon Malley, Prilly (2020); Weaving home, Limbo Space, Geneva (2020).