

IDENTITY

IS A FICTION

Identity is a fiction
Exhibition with Céline Butaye & Indriķis Ģelzis
from September 9th to October 22nd, 2016 at *Plagiarama*

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Edited by **PLAGI ▶ R ◀ M ◀**

with the kind support of Fédération Wallonie-Bruxelles



ENG/

Céline Butaye constructs epoxy and polyester prisms that are, more than fixed shapes, objects including, absorbing or reflecting light. They are very reactive and inclusive objects, whose shape and perception depends on light, weather, environment, and also on some coincidences during their production processes. As a collection of prisms, they are very flexible and constitute a kind of endless puzzle that can always be rearranged together according to space and time. They change the space they are included in, as well as they are changed by it.

Indriķis Ģelzis builds up sculptures, borrowing from the classical abstract vocabulary as well as from the language of labour, its dress codes and statistic designs. The metal structures, surprisingly dressed, indicates a sham of human being, dehumanized, with a delicate dark humor. The theme of perception is very present in Indriķis Ģelzis's work, focusing on knowing how a work of art is perceived, its conditions and paradoxes, and specially the individuality of any perceptive experience.

Both artist are placing the work of art in the heart of a series of relationships and interactions with the viewer. The work of art could be considered as a platform of discussions and exchanges between viewers, to debate about the meaning of the work and their implications. Considering the same object in different ways, viewers discover that the subject of identity is always questionable.

Because Céline Butaye & Indriķis Ģelzis's works are dealing more with observation and perceptive experiences, as an empiric process, they are resonating with Ali Benmakhlouf's conception of identity. They show that a work of art, as an identity in the broad sense, does not have any fixed form or exhaustive closed description. As a french contemporary philosopher, Ali Benmakhlouf goes away from any cultural postulate, such as the idea of a permanent identity, that prevent us to understand the links between an individual and its culture, also cultures between each other and general civilization, and all their interactions.

In a way, Céline Butaye & Indriķis Ģelzis's works contribute to achieve Benmakhlouf's wish : to never lock ourselves within civilizational and uncommunicative boxes.

Curator Yuna Mathieu-Chovet

FR/

Céline Butaye construit des prismes en époxy et polyester qui sont, plus que des formes fixes, des objets qui incluent, absorbent ou reflètent la lumière. Ces objets dont la forme et la perception dépendent de la lumière, du temps, de leur environnement, ainsi que de coïncidences durant leur processus de production, sont très réactifs et inclusifs. En tant que collection de prismes, ils sont flexibles et constituent une sorte de puzzle sans fin qui peut indéfiniment être réarrangé en fonction de l'espace et du temps. Ils changent l'espace dans lequel ils sont inclus aussi bien qu'ils sont changés par lui.

Indriķis Ģelzis élabore des sculptures empruntant au vocabulaire abstrait classique aussi bien qu'au langage du travail, ses codes vestimentaires et motifs statistiques. Ces structures métalliques, étonnamment habillées, suggèrent un simulacre, teinté d'un délicat humour noir, d'être humain déshumanisé. Le thème de la perception est très présent dans le travail d'Indriķis Ģelzis, questionnant particulièrement la façon dont une œuvre d'art est perçue, les conditions de son appréhension, ses paradoxes, en un mot, la singularité de toute expérience perceptive.

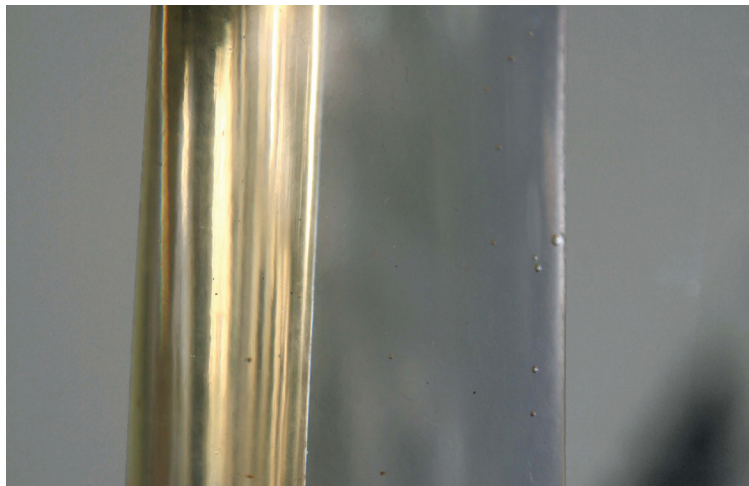
Les deux artistes placent l'œuvre au cœur d'une série de relations et d'interactions avec le spectateur. Le travail peut être considéré comme une plateforme de discussions et d'échanges avec ceux-ci, afin de débattre du sens de l'œuvre et de ses implications. En considérant une même œuvre de différentes façons, les spectateurs découvrent que le sujet même de l'identité est toujours discutable.

Le travail de Céline Butaye & d'Indriķis Ģelzis, en tant que processus empirique, traite d'observation et d'expériences perceptives et résonne ainsi avec la conception de l'identité d'Ali Benmakhlouf. Ces deux artistes montrent qu'une œuvre d'art, en tant qu'identité au sens large, n'a ni forme fixe ni description fermée exhaustive. Le philosophe français contemporain Ali Benmakhlouf s'écarte de tout postulat culturel, tel que l'idée de la permanence d'une identité qui nous empêche de comprendre les liens entre un individu et sa culture, ceux qu'entretiennent différentes cultures, ainsi que l'ensemble de ses interactions avec la civilisation en général.

D'une certaine manière, le travail de Céline Butaye & d'Indriķis Ģelzis contribue à réaliser le vœu de Benmakhlouf : ne jamais nous laisser enfermer dans des boîtes civilisationnelles et incommunicationnelles.

Commissariat Yuna Mathieu-Chovet

Céline Butaye



Night ray, 2016

Céline Butaye
*handmade prism, polyester, pigment
variable dimensions*

Melted blues, 2016

Céline Butaye
*handmade prism, polyester, pigment
variable dimensions*

Dispersion: R, 2016

Céline Butaye
*handmade prism, polyester, pigment
variable dimensions*

Warm red light box, 2016

Céline Butaye
*handmade prism, polyester, pigment
variable dimensions*



date:

30 August 2016 14h - 16.30h, Plagiarama, Brussels

dialogue:

Céline Butaye, Yuna Mathieu-Chovet

context:

Identity is a fiction, 2016

subject:

delay, liquid gold, concept, installation, light, delegate, surprise, prisms, time, girls, rules, experience, Lisa, sanded, discuss, pigment, computer, the work, movement, environment, shape, response, arrange, touching, boys, the good side, jealousy, into the space, China, scratched, change, commitment, light inside, space between, french people, coincidence, process, mistake, weird, recognize, politeness, catching light, gallery, to be close to, ambiguity, studio, hard drive.

circumstances:

very sunny

note:

"We are in the midst of reality responding with joy."*

* MARTIN, Agnes, Paintings, Writings, Remembrances, Arne Glimcher, Phaidon Press Limited, 2012

Céline Butaye, August 30th, 2016.

Céline Butaye is born in 1980, in Mouscron (Belgium).

She studied experimental (typo-)graphics and painting in *LUCA School of Arts* in Ghent (Belgium), (1997-2003). She is laureate of *HISK -Higher Institute of Fine Arts* in Ghent, where she conducted her post-academic research program (2010- 2011). At Young Belgian Art Prize 2013 she received the Emil & Stephy Langui Price (painters award).

She participated in numerous group and solo exhibitions in Belgium: at *Mu.ZEE* in Ostend, *CIAP* in Hasselt, *Tatjana Pieters Gallery* in Ghent; and also international exhibition: in Milan (Italy) for a project by Raimundas Malašauskas, in Zagreb (Croatia) for the *5th Fair of Culture*, at *V-Art Center* in Shanghai (China), and soon at the *21st Century Museum of Contemporary Art* in Kanazawa (Japan).

She lives and works in Belgium.

Indrikis Gelzis is born in 1988, in Riga (Latvia).

He studied Visual communication in *Art Academy of Latvia* both Bachelor and Master degree. He is currently candidate laureate at the *HISK - Higher Institute for Fine arts* in Ghent (Belgium).

He have had shows at *kim? contemporary art centre* in Riga (Latvia), *Arsenals -National Art Museum of Latvia*, *ERA VI VII VI* in New York, *gallery VARTAI* in Vilnius (Lithuania), among others.

He currently lives and works in Ghent and Antwerp (Belgium).

Indriķis Ģelzis



Portrait of parallelism, 2016

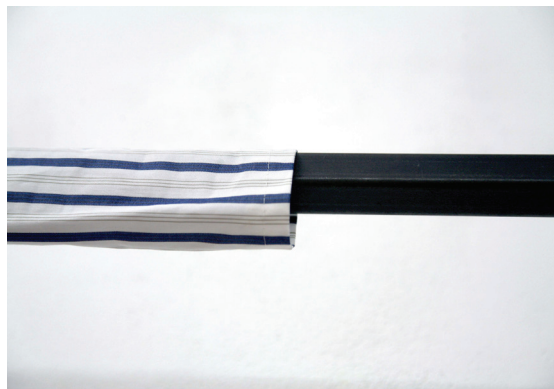
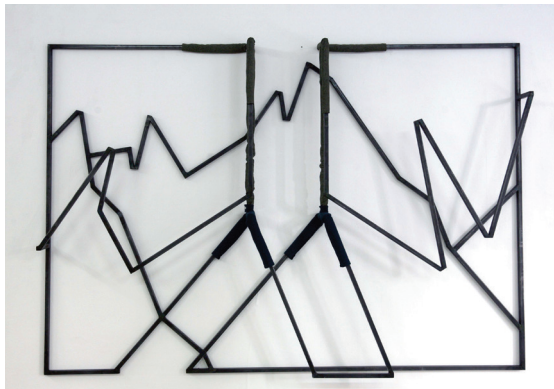
Indriķis Ģelzis
metal, fabric
150x100x15 cm

Double infinity, 2016

Indriķis Ģelzis
metal, fabric
160x200x20 cm

Emotion X, 2016

Indriķis Ģelzis
metal, fabric
150x100x15 cm



I shake two identical dice between 10 folded lines. Let's assume that one of the dice symbolizes eternity and the other infinity. Lines are everywhere, they are shorter, longer, endless and invisible, and then there are those which there are not or will never be drawn. As soon as the line is drawn, it can always be extended or just simply smoked. On average, I smoke 21 cm a day. I still shake the dice and think - if the line is actually drawn, there must have been some intention and something has been or will be reached, or something has been confined in this limitless spatiotemporal reality. That is the boundary which allows connecting everything. I am afraid to throw different dice numbers because balance would be lost as a result - the balance between internal and external eternity, thinking and being, between me and the notion of me. OK, I will have 7cm more and then I will throw the dice.

Indriķis Ģelzis, August 30th, 2016.

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