



TAPIACO

TARGETS & TIES,

A brief outline of populism

From March 2 to April 28

OPEN from 2 p.m. to 5 p.m.
Closed on Mondays and Tuesdays and every
working day during the Easter holidays!

Galerie OUT of a BOX

De Burburestraat 11, 2000 Antwerpen, Vijzinnig Antwerps Trefpunt

Tapiaco Foundation vzw vzw.



www.tapiaco.eu



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Antwerp 2024

The global series Targets & Ties starts with several abstracted heads that were realized about 10 years ago. They were based on the fact that anybody, anywhere and anytime, can be a random target in public life and as such can never feel absolutely secure, wherever or whenever. The haphazardly "Street Shootings" in the US that hit the headlines on a recurrent base, were the source of inspiration for these objects, executed as two-dimensional busts, i.e. heads with roughly drawn features, mounted on a shoulder piece, and based on the idea of the "Rounded Square", which is the leading concept in the language of form of Tapiaco. At the time, those apparently random, meaningless shootings were not yet linked to the attacks and terrorism that were soon to dominate the headlines more and more often. The added attributes by means of a target and a tie or similar elements are meant as a metaphor for the intended target on the one hand and the careless citizen living his life in all his vulnerability and innocence on the other.

The colored monotypes on Kapa substrate were executed on the format of +/- 60x90cm.

In addition to the afore mentioned series, Tapiaco got the idea to include, in the same context, the notion of "Populism", which has meanwhile turned into a trendy concept, often used, or misused. Instead of making use of monotypes, this time the heads were provided with an added colorful collage showing features, identical with the former series and displaying a critical note on topics like religion, justice, defense, politics, football, as well as on crime and capital, not only in a figurative sense, but in this personalized configuration also to be taken quite literally. The individual as a victim or as hunted game turns against the establishment and institutions or agencies that in whatever way threaten his freedom, comfort or view on life or exert a negative influence upon these.

Here Kapa was also used as a base while the combinations measure +/- 90x110cm.

More recently another series was created, this time consisting solely of collages of newspaper clippings referring to the related theme. On the collage that fills the entire surface of 70x100cm, once more an analogous drawing of a bust was added, complemented with attributes like former examples, but using paint for the

combination at hand. The manifold themes include amongst others Public Transport, Drugs, Ecology, MeToo, Politics, Absurdistan, Energy...

At the current exhibition the afore mentioned series are further complemented with some screen printings, bister paintings and works of art in mixed techniques, all referring to the related theme.

Thoughts about populism

The exhibition comprises about 30 works of art and confronts the visitor with a few themes, which can be linked to populism or at least could act as a motor for such.

The collages composed with newspaper clippings or material from printed news in general, for the main part concern the headlines, that in any case were thought up by journalists or reporters. In practice this is often restricted to eye-catchers or concise formulations with the sole object to attract the attention of the reader, but at the same time it may lead that reader on an errant path because the full-length article is missing. Hence the risk of premature or false interpretation and conclusions which may lead to one-sided reflections with a possible populist outcome at the end. The interpretation of the author might be quite intentional with a view to the result, just keep in mind "fake news". If it is limited to objective communication or a means to express theories of a political, social, philosophic, or artistic nature and the likes, in fact there is no harm as long as the statement or the argumentation is honest. The actual wording, message or handled topic wins or loses its meaning in relation to the interpretation and in regard of whether it stems for the source of information or from the reader. Depending on whether the party involved belongs to "the people" or to "the elite", whatever those words may mean intrinsically, it may generate some tension or even a conflict with both parties blaming one another and each thinking being on the right track. But even without this reflection and without any outside influence, the topic at hand can act as a red rag to a bull and provoke a populist reaction.

It is by no means surprising that the notion "populism" is used or misused all the time to treat the members of the antagonistic party as inferior and to ignore or to blame them. By means of the theme "Targets & Ties" Tapiaco embodies the victim who, revolting against oppression, abuse of power, demagoguery, injustice, incomprehension, incompetence and so on and acting thus probably in ignorance and innocence, is still considered as dangerous, inarticulate, or even subversive by the other party. Whoever stands for his rights does not deserve to be treated as a populist by the establishment.

With "Targets & Ties" Tapiaco is playing a cat and mouse game, critical, but playful. In this play the parties have opposed interests that could often end in conflict, which unfortunately has

been shown throughout history most of the time, even to this day. Populism is a thing throughout the ages, but don't shoot the pianist.

About Tapiaco

Born in Hasselt in '44 and moved to Antwerp in October '68

Artistic training: P.H.I.A.T.K. Hasselt and K.A.S.K. Antwerp, in 1969 he received a grant for specialization from the Flemish Culture at the A.V.U. in Prague and in 1979 a research grant at the U.M.P.R.U.M. also in Prague.

To this day Tapiaco has been working continually as a independent artist. Besides applied arts with the main focus on stained glass and the printing and etching of glassware, his artwork based on "free" expression" has gained considerable importance over the past decades.

His language of form centers around the so-called "Rounded Square", a form roughly situated between a square and a circle. To Tapiaco this not only means a primal form, but also a universal symbol because of its simplicity. The undefined shape also refers to similar organic and inorganic structures found in nature. Furthermore, the pattern, in all its simplicity, recurs in all cultures on all of the continents throughout the ages. These forms inspired him to go in search for other existing objects and surroundings of which the nature and the appearance connect with his language of form, which he then subsequently places in the context of manyfold themes and further develops in different techniques and applications. He thereby questions the relationship between the circle and the square but refrains from any form of geometric interpretation. Over the past 60 years he realized about 50 individual expositions and took part in about 100 group expositions, in his homeland and abroad.

For more: www.tapiaco.eu