

## **4 | 14 | 26 degrees east' on view in Brussels**

as part of New Art Dealers Alliance (NADA) Miami 2020

2 – 5 December 2020, 11 am – 7 pm, Avenue Van Volxem 316, 1190 Forest, Brussels

Artists: Dragos Badita, Oana Coşug, Larisa Crunteanu, Megan Dominescu, Aurora Kiraly, Radek Brousil, Botond Keresztesi, Marie Lukáčová, Valentýna Janů, Pavla Malinová, Rafał Zajko

'4 | 14 | 26 degrees east' brings works by eleven artists together into a conversation in physical space. The exhibition explores the tacit nuances present within a variety of subjective languages, reflecting the origin and history of each individual participant.

Rafał Zajko's sculptures combine man-made and natural materials to explore and mimic organic and technological systems, utilising symbols and mementos from his Polish heritage, folklore and science fiction. Originally cast in ice made from synthetic urine, these melted to corrode etched copper plates, and have been cast anew for this exhibition in jesmonite with fresh beeswax, natural beeswax, melted church candles, and crystalline wax. In Dragos Badita's portraits, the lens is turned to capture the mental state emanating from his subjects. Badita paints his close friends and family in his works, observing and revealing intimate reflections of the human psyche and emotions.

The 90s Xanax advert is reinterpreted in Megan Dominescu rugs as a truism of our contemporary lives. In these works, she highlights the ever-present medicaments that society expects to be an all-encompassing solution to our collective and individual overwhelming stress. In her short film essay, Valentýna Janů focuses on the generational and gender study of the changing bond between human social arrangements, the belittling of duration and the colouration of reality, while Botond Keresztesi's paintings continue to crystallise into the fragmented realities of dream-like landscapes, remixing references from Art History, popular culture, virtual space, and everyday life.

Inspired by the story-telling history of tapestries and weavings across cultures, Aurora Király builds a journal of mental images and fragments, the *mise en scène* of the eventful inner-lives spent in overlooked domestic spaces. In her works, a contour of a lamp induces the intimacy of focused lighting and mysterious secondary shadows, or a cat on a sofa underlines the homely closed quarters from which a figure pensively looks out on the window. Marie Lukáčová's films also look to mythology and storytelling, alongside references from science, pop culture and politics, to combine and create a mosaic-like portrait of an interconnected and intricate contemporary world. Her films

mix documentary strategies, collaging collected imagery with staged conversations, virtual reality and self-composed rap music.

The figures in Pavla Malinová's paintings undergo constant metamorphoses, as if individual sections of their bodies meld materially together with their environment, according to mood, situation, the transforming relationships between them, and sensory perceptions. In dialogue with these works, Oana Coşug constructs her narrative through the interplay between language and drawing in her book titled 'HIDDEN drawings', a collection of her essays and watercolour drawings that explore ways in which the female body is not objectified or vulnerable, but rather hidden and transformed.

In Radek Brousil's film, we find the main hero dressed in a half-dead fish costume wandering through a city and a country in a mental dialogue, speaking to a female hyperobject about the end, shame, guilt and possibility to do something. In contrast, Larisa Crunteanu installation is many things - a dressing screen, an interrogation one-way mirror, a heuristic map of the places where the body behind it likes to take walks after it gets dressed up. In the exhibition room, the Floating Anchor reclaims a space behind, where there is no other work and no other people, space where the body disappears from the sight of others allowing for the observation of all that moves afloat.

- '4 | 14 | 26 degrees east', is structured around a dialogue, not just between the artists and curators, but also with multiple audiences.
- '4 | 14 | 26 degrees east' is part of NADA Miami 2020. The exhibition was conceived as cooperation between Anca Poterasu Gallery, Bucharest and lítost.
- '4 | 14 | 26 degrees east' has been kindly supported by the Prague City Hall's Cultural and Arts Grant, the Czech Centre Brussels and the Institutul Cultural Român / Romanian Cultural Institute.

Both galleries are extremely grateful to Galila Barzilai-Hollander for her generosity to allow us to use her wonderful space for the duration of the fair.