

PORTFOLIO / CHARLES DEGEYTER (BE, 1994)



Installation view - Mas Del Bos, 2025  
NADA, New York (USA)

# CHARLES DEGEYTER (BE, 1994)

(ENG)

Charles Degeyter is an interdisciplinary artist based in Belgium. Working with traditional and contemporary production methods ranging from engravings, and taxidermy to 3D printing and lasercutting, Degeyter's work delves into contrasting subjects such as anthropology and popular culture. His work often blurs the boundaries between these two constructs, emphasizing the enduring social relevance of anthropological artefacts and rituals in the present day. With diverse references, ranging from Egyptian sarcophagi and fossil plaques to squeaky toys, his work challenges traditional canonical models of art history.

Degeyter's ongoing series of engraved stones brings the archaic qualities of fossils and petroglyphs together with the psychology of childhood drawings. Starting with found stones, the surfaces are engraved with naïve drawings, drawn directly from the artist's childhood. The images depict encounters with locales, animals and family creating a narrative of the artist's formative moments. The works are often labelled with fake inventory numbers, creating an imaginary archive out of a personal history. As visual facsimiles of millennia-old artefacts, the works bring archaeological distance to childhood memories. In this way the works bring a visual and conceptual weight to otherwise innocent and cute drawings.

Also pivotal in Degeyter's practice is his taxidermy work with sarcophagi. These works house once cherished pets and memorializes them. The animals are preserved to withstand organic decay. Kept in coffins that represent a cartoonized version of the animals, the work emphasizes the memorable characteristics of the respective animals over factual description. The works juxtapose contrasting visual qualities by encasing organic, morbid elements within an idealized, cute shell. By bringing lost rituals to the present day, these works question our sometimes unsymbolic funerary practices and cultural relationship to mortality.

Ultimately, by bringing anthropological references to present day visual culture, Degeyter creates a unique vocabulary that enables him to create a personal narrative while challenging canonical models of visual representation.

Charles Degeyter (BE, 1994) lives and works in Ghent (BE). He studied Industrial Design at the University of Ghent (BE). Selected exhibitions include 'Finis Terrae', organised by Geukens & De Vil, Antwerp (BE), Wunderkammer of Truth, Ghent University Museum (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).



Celeste, 2024  
Cygnus melancoryphus, FDM  
print and airbrushed acrylics  
57 x 28 x 24 (closed sarcophagus)



# FIELD FOR PREY (ARTBEAT, TBILISI, GE & TATJANA PIETERS, GHENT, BE)

(ENG)

Gallery Artbeat is pleased to present 'Field for Prey', the first installment of a collaborative group show with Tatjana Pieters Gallery featuring works by Ana Gzirishvili, Nina Kintsurashvili and Charles Degeyter. The second iteration of the show will take place in March 2025, at Tatjana Pieters Gallery in Ghent.

'Field for Prey' constructs a multilayered narrative that symbolically examines the interplay between nature and human culture, focusing on how entities are shaped through their interactions with both the natural world and human influence. It weaves a transitional narrative that explores how humans attempt to create spaces for communication with other living organisms and the ways in which they try to tame, instrumentalize, or objectify nature. The exhibition opens up the possibility for complex relationships between these forces, where cultural landscapes and the natural world coexist in a dynamic and ever-evolving tension. As such, the exhibition acts as a catalyst for examining broader themes of agency, control, and the shifting boundaries between human and non-human domains.

The artists create an ambivalent space where the roles of hunter and hunted are in constant flux. By shifting viewpoints and scales, it transforms the observer's perspective, raising the question: Who is the prey, and who is the hunter? This fluidity challenges fixed identities and disrupts hierarchies between humans and the natural world. Emphasizing the interconnectedness of species and the complexity of these relationships, it examines how human and non-human entities continuously shape and redefine one another. The focus on interconnected structures aligns with the theme of shifting roles between the hunter and the hunted.

'Field for Prey' brings together three distinct yet conceptually intertwined artistic practices: Nina Kintsurashvili's paintings, Charles Degeyter's sculptures and reliefs, and Ana Gzirishvili's sculptural installations. Despite their different formats, the works collectively create an intermedia space where pictorial and three-dimensional objects interact within a networked structure. The represented works rethink the hierarchization of genres by translating them into a rhizomatic principle. Whether in still life, hunting scenes, or landscapes, these genres emerge as new forms of ideas. The still life becomes a process of capture, where the object, akin to a sarcophagus, exists in tension between exposure and preservation. Meanwhile, the landscape transcends its passive role, actively engaging in posthuman discourse by highlighting the complex interplay between nature and culture. This approach reflects a broader rethinking of traditional genres through the lens of human subjectivity, examining how natural and cultural landscapes are filtered through human interpretation.



Installation view - Field for Prey, 2024  
Tatjana Pieters, Ghent (BE)



Fossil Plaque - Your Cage,  
2025  
Mixed Media  
120 x 80 x 7 cm





Beghura, 2025  
Accipiter nisus, Resin Print & Acrylic  
110 x 34 x 55 cm (including vitrine)





Shevardena, 2024  
Falco Peregrinus, Resin Print and Acrylic  
26x35x15 cm



Installation view - Field for Prey, 2024  
Tatjana Pieters, Ghent (BE)





Installation view - Field for Prey, 2024  
Artbeat, Tbilisi (GE)



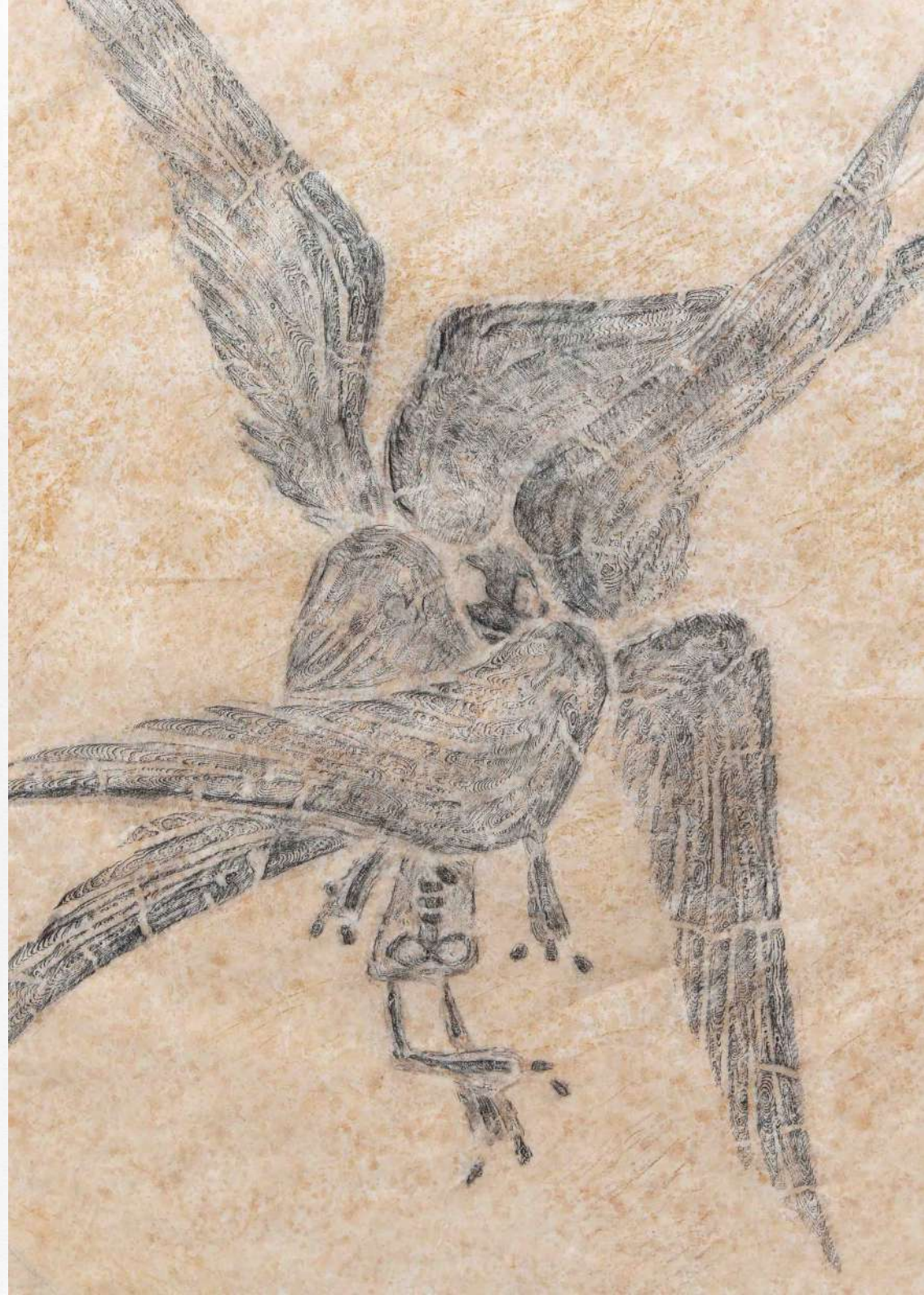
Fossil Plaque - Closer to Heaven, 2024  
Slate Stone, FDM Print, Gouache, Cast acrylic  
59x45 cm



Fossil Plaque - Restin Wing, 2024  
Slate Stone, FDM Print, Gouache, Cast acrylic  
59x45 cm



Frottage - Cherub, 2024  
Washi paper and pencil  
59 x 48 cm  
Edition 1/3





Fossil Plaque - the Egg, 2024  
Slate Stone, Resin Print, Gouache, Cast, Acrylic & Wooden Frame  
22x29 cm

# PETROGLYPHS & RUBBINGS

(ENG)

Degeyter's ongoing series of engraved stones brings the archaic qualities of millennia old engraved stones called petroglyphs together with the psychology of childhood drawings. Starting with found stones, the surfaces are engraved with naïve drawings, drawn directly from the artist's childhood. The images depict encounters with locales, animals and family creating a narrative of the artist's formative moments. The works are often labelled with fake inventory numbers, creating an imaginary archive out of a personal history. As visual facsimiles of millennia-old artefacts, the works bring archaeological distance to childhood memories. In this way the works bring a visual and conceptual weight to otherwise innocent and cute drawings.

In a second stage, frottages are made by wrapping the stones in Japanese washi paper and rubbing them with coloured pencil, reminiscent of the techniques archaeologists use to document petroglyphs in situ.



Frottage (toadfly), 2024  
 Colour pencil on washi paper  
 47 × 59.3 cm



Petroglyph (toadfly), 2024  
 Engraved stone and pigments  
 13 × 15 × 13 cm



Installation view - Reverse(d) Radicalism 2024  
Tatjana Pieters, Ghent (BE)



Installation view - Wunderkammer of Truth  
Ghent University Museum, Gent (BE) (2024)



Frottage (father and me), 2024  
Colour pencil on washi paper 67,2 × 41,4 cm



Frottage (ambush), 2024  
 Colour pencil on washi paper  
 40,2 x 43,5 cm



Petroglyph (ambush), 2024  
 Engraved stone and pigments  
 9 x 16 x 7 cm



Blanche & Beau, 2024  
Eythrura gouldiae, *Felis silvestris catus*, 3D  
printed SLA, PLA and airbrushed acrylics  
48 × 21 × 25 cm (closed)



Ruby, 2024  
Eolophus roseicapilla, 3D printed  
PLA & airbrushed acrylics  
14 × 31 × 9 cm (closed)



Kiki, 2024  
Cacatua ducorpsii, 3D printed PLA &  
airbrushed acrylics  
35 × 16 × 10 cm (closed)



Warrior Tupunia, 2021  
Birgus latro, polymer clay and acrylic paint  
30 x 13 x 38 cm



Installation view - Hybriden (2024)  
CC de Warande, Turnhout (BE)



Installation view - Home before Dark  
De Uitstalling, Genk (BE)



Fossil Plaque (Flower Boy) (2022)  
slate stone, polymer clay, acrylic paint  
200 x 100 x 10 cm  
private collection (BE)

# DEATH BLOOM (NADA MIAMI, USA)

(ENG)

'Death Bloom' is an installation about newly proposed rituals that refer to ancient practices. The title 'Death bloom' is the phenomenon when a plant, often after several years of growth, produces a single flower stalk. Producing the inflorescence takes up so much energy that the plant dies in the event.

The image applied to the walls of the space is a self-portrait by Degeyter, depicting his differently colored eyes as floral masks made for his parents.

Combining 3D printing and airbrushed paint with delicate, real flowers, his newly proposed floral masks invite us to blend past and present into a personal narrative.

As his signature sarcophagi series, these masks stand as propositions for new rituals. Exploring the universal symbolism of masks used across cultures worldwide, Degeyter seeks to go beyond Western conventions. While Western societies often employ masks to conceal identities, these creations aim to bridge the gap between the living and the ancestors, acting as vessels of memory and identity.

Each mask represents a specific individual at a certain point in time. The selection of flowers holds meaning, reflecting the character of the person depicted or invoking a particular moment or place. This intertwining of personal narratives and natural elements adds a new layer to the masks, rendering them conduits to connect with our loved ones.

As different species bloom at various times throughout the year, some masks can only be worn during a brief period annually. The impermanence of flowers adds a temporal dimension and puts emphasises on the masks' connection to the cyclical nature of life. This theme is also echoed in the hermit crab series, where crabs crawl around, taking shelter in the washed-up floral heads of significant others.

A new series of pet sarcophagi will be presented at NADA. For this occasion the choice was made for rose-ringed parakeets, one of the most commonly kept species of parakeet. In addition to the natural green coloration, 3 domestic color varieties are presented. Despite their beauty, these birds are rapidly spreading as an invasive in several parts of the world.

Degeyter's series of Pet Sarcophagi was his initial proposal as an 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.



Installation view - Death Bloom (2023)  
NADA, Miami (USA)



Mask - Jan, 2023  
 Resin print, airbrushed acrylics  
 and Quercus robur branches  
 22 x 16 x 5.5 cm (mask)  
 collection of the artist



Hermit - Jan, 2023  
 Hermit crab (*Dardanus* sp.), resin  
 print and airbrushed acrylics  
 10 x 8 x 5.5 cm  
 private collection (USA)



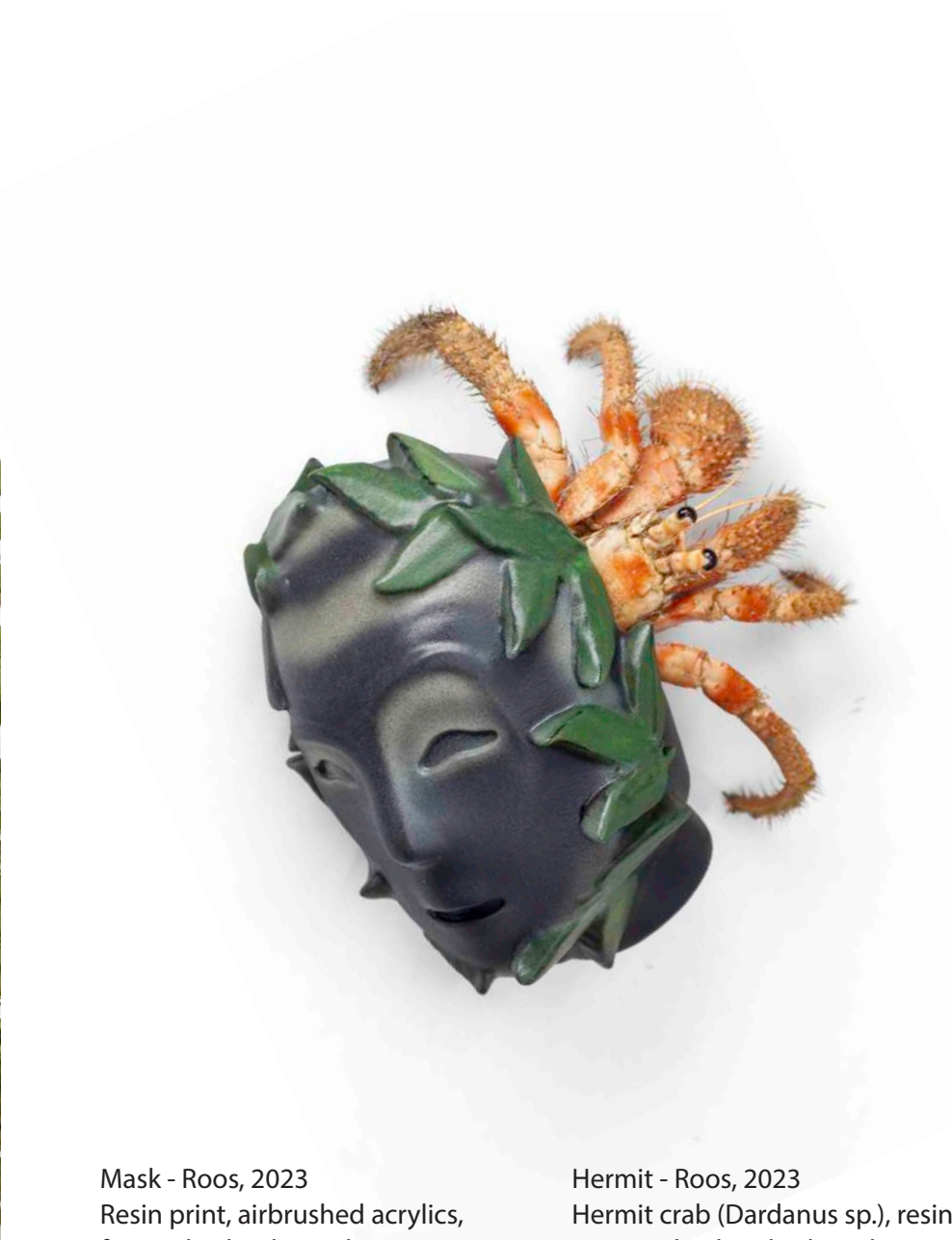
Trixie, 2023  
Rose-ringed parakeet, resin print and acrylics  
32 x 13 x 9.5 cm (closed)  
Private collection (USA)



Installation view - Death Bloom (2023)  
NADA, Miami (USA)



Mask - Roos, 2023  
Resin print, airbrushed acrylics,  
ferns, Rhodanthe and Limonium  
21 x 15 x 4.5 cm (mask)  
collection of the artist



Hermit - Roos, 2023  
Hermit crab (*Dardanus* sp.), resin  
print and airbrushed acrylics  
9 x 8 x 5.5 cm  
private collection (RUS)



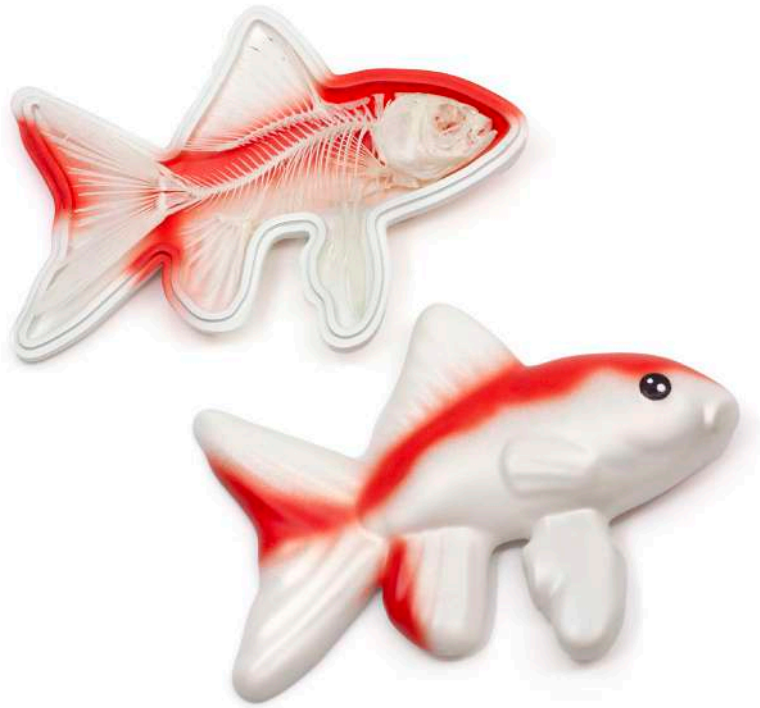
Celestine, 2023  
Rose-ringed parakeet, resin print and acrylics  
32 x 13 x 9.5 cm (closed sarcophagus), Private collection (USA)



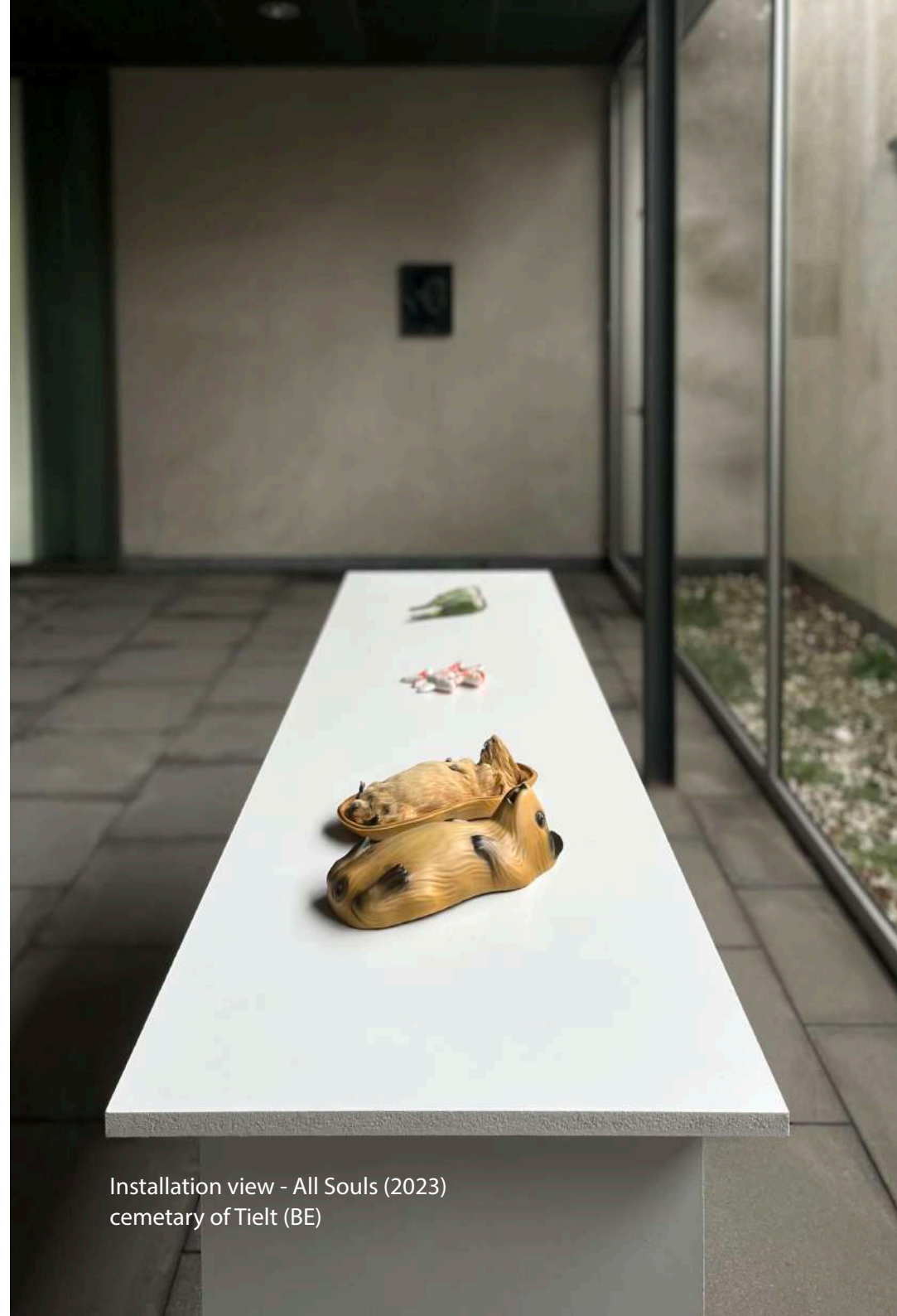
Anne wearing Mask - Anne  
Studio Charles Degeyter, Ghent (BE)



Hermit - Anne, 2023  
Dardanus sp., resin print and acrylics  
13 x 10.5 x 8 cm  
private collection (USA)



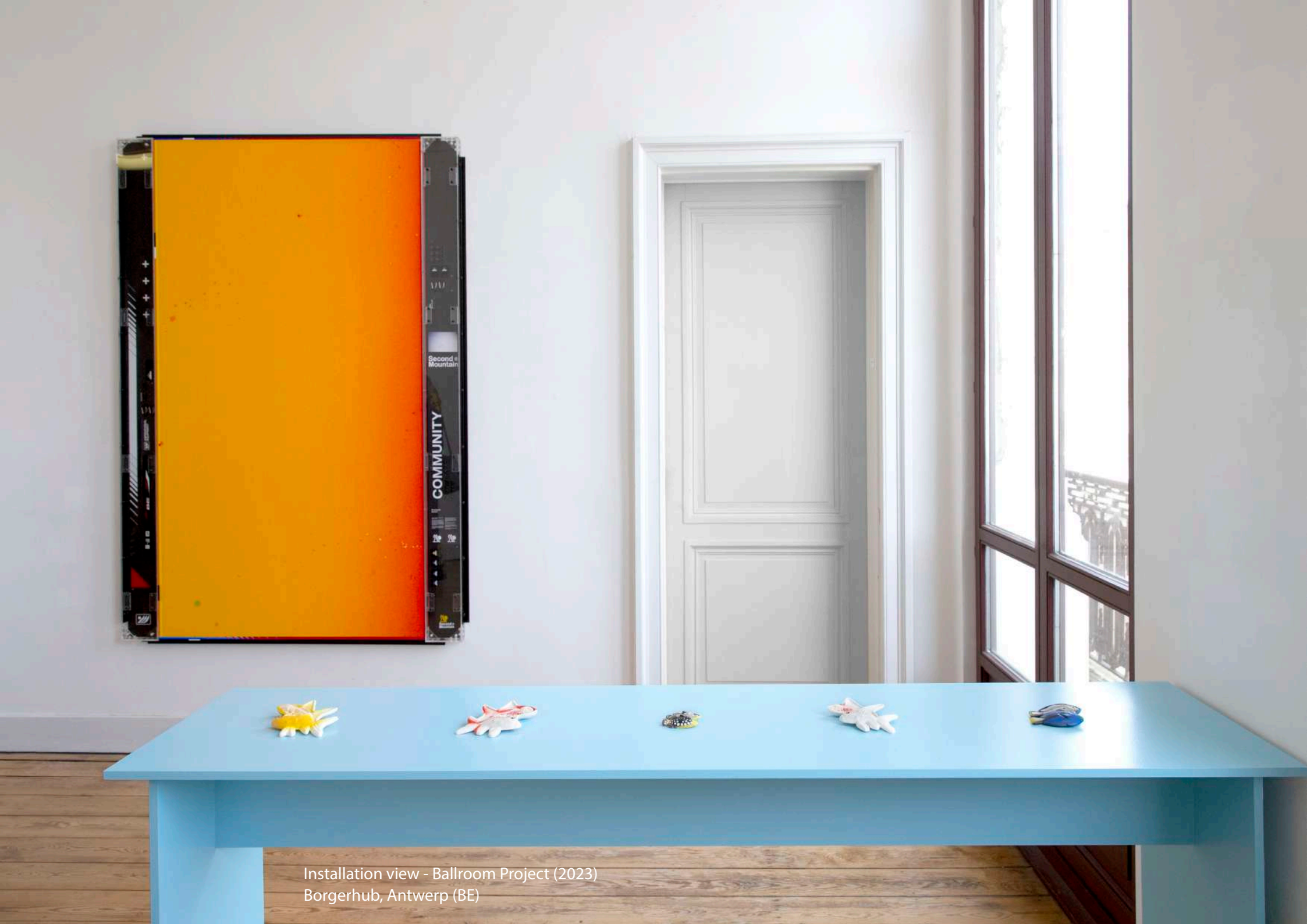
Izumi, 2022  
*Carassius auratus* skeleton, resin print  
 and airbrushed acrylics  
 12 x 7,5 x 3 (closed sarcophagus)  
 private collection (BE)



Installation view - All Souls (2023)  
 cemetery of Tielt (BE)



Dory, 2023  
*Paracanthurus hepatus* skeleton, resin  
print and airbrushed acrylics  
10 x 5 x 3 cm (closed)  
Private collection (USA)



Installation view - Ballroom Project (2023)  
Borgerhub, Antwerp (BE)



Installation view - Ballroom Project (2024)  
Borgerhub, Antwerp (BE)



Youko, 2023  
*Carassius auratus* skeleton, resin  
print and airbrushed acrylics  
13 x 9.5 x 3 cm (closed)  
private collection (USA)



Installation view Barely Fair  
Color Club, Chicago (USA)



Pearl, 2023  
*Helostoma temnickii* skeleton,  
resin print and airbrushed acrylics  
7 x 4 x 2.5 cm  
private collection (USA)



# FINIS TERRAE (SNIJDERS&ROCKOXHUIS, ANTWERP)

(ENG)

Exactly five years after the exhibition ECCE HOMO, in which the image of the contemporary human played a central role, we are delighted to be able to present a sequel entitled FINIS TERRAE, in which the state of our planet and society is put in the spotlight.

During the preparatory phase, we realised that much has changed in the short time span of five years, and it is fair to say that the zeitgeist is completely different, as evidenced by the new words that have been added to our everyday vocabulary, such as lockdown, pandemic, time slots, zoom meeting, NFT, metaverse, artificial intelligence, virtual reality, and sustainability. They speak volumes about the new reality in which we find ourselves and that we have come to regard as normal. But environmental breakdown, which we are increasingly experiencing in real time, and the consequences of a war that is being fought in our own backyard are making it ever clearer that we are living in a climate of change, both literally and figuratively.

With FINIS TERRAE, the organiser Geukens & De Vil and co-curators Lien Craps and Eric Rinckhout want to get straight to the heart of the matter. The exhibition highlights the new boundaries that nature and society are encountering. Once again, five Belgian artists and/or artists residing in Belgium demonstrate how every kind of terror and threat can be alchemised through art into something beautiful and wondrous. The exhibition showcases a broad artistic spectrum, from statement to message, from confrontation to dialogue. We have the yearning for a Paradise Lost and the belligerence of a young generation of female activists. We have the beauty of a hidden patch of greenery in a densely packed city and the innovative scientific and artistic research into both the natural everyday world and a fake reality. But we also have the individual's battle against the prevailing ideology and the socio-cultural impact of isolation resulting from a pandemic or war. Which boundaries do we shift, and which boundaries do we overstep?

In an open dialogue with the historic patrimony of Antwerp's inner city, FINIS TERRAE once again puts the power of art in the spotlight. We remain convinced that a key role has been allotted to art, namely, to stimulate social change through form, imagination, experimentation, and debate.

This project would not have been possible without our three core partners, to whom we hereby wish to extend our especial thanks: the City of Antwerp, Bank Van Breda and Ackermans & van Haaren. Finally, we thank all the participating artists, lenders and location partners for their close collaboration.

Yasmine Geukens & Marie-Paule De Vil Organisers

Installation view - Finis Terrae (2022)  
Snijders & Rockoxhuis, Antwerp (BE)







Victoria (2022)  
Resing print, airbrushed acrylics &  
Choebia Gouldiae  
12,5 x 5 x 6 cm (closed)  
Private Collection (BE)

Installation view - Finis Terrae (2022)  
Snijders & Rockoxhuis, Antwerp (BE)





# THE CRAWLING SPACE (TATJANA PIETERS, GHENT)

(ENG)

For 'the Crawling Space', Degeyter dug into his childhood and faced some memories of his childhood in France he had not thought of in years. To spark the conversation with his younger self, he went on a search to relocate as many of his childhood drawings as possible. The drawings functioned as a powerful vessel for memory and played a fundamental role in the creation of new works. References to the iconography and materiality of paleontological remains and anthropological artefacts are made to visualise the episodic memories he recollected during the proces.

The childhood drawings are translated in the 'Fossil Plaque' and 'Amber Specimen' series. When Degeyter found his childhood drawings it made him think of the first time he visited the aquatic dinosaur plaques at the natural history museum of London. Similar to those plaques, the drawings are leftover fragments of an incomplete past. By delving into his drawings and linking them to specific memories he was able to reconstruct some memories of his youth back together. But the specific contexts and intentions of the original drawings were often lost, hence the reason why some of the plaques are translations of the original drawings and some are interpretations.

The 'Gestalte' skeletons are embodiments of certain periods or dominant feelings of Degeyter his youth. Where the fossil plaques are very specific memories, the skeletons are more general.



Installation view - the Crawling Space (2022)  
Tatjana Pieters, Ghent (BE)



Installation view - the Crawling Space (2022)  
Tatjana Pieters, Ghent (BE)

Agnus (2022)  
3D print, airbrushed acrylics and *Ovis aries*  
86 x 107 x 81 cm  
Unique

Private collection (BE)





Installation view - the Crawling Space (2022)  
Tatjana Pieters, Ghent (BE)



Gestalte (02), 2022  
OSB and paint  
64 × 67 × 160 cm



Installation view,  
the Crawling Space, 2022  
Tatjana Pieters, Ghent (BE)



Gustavo, 2022  
3D print, airbrushed acrylics and *Oryctolagus cuniculus*  
26 x 21 x 10 cm (closed)  
private collection (BE)



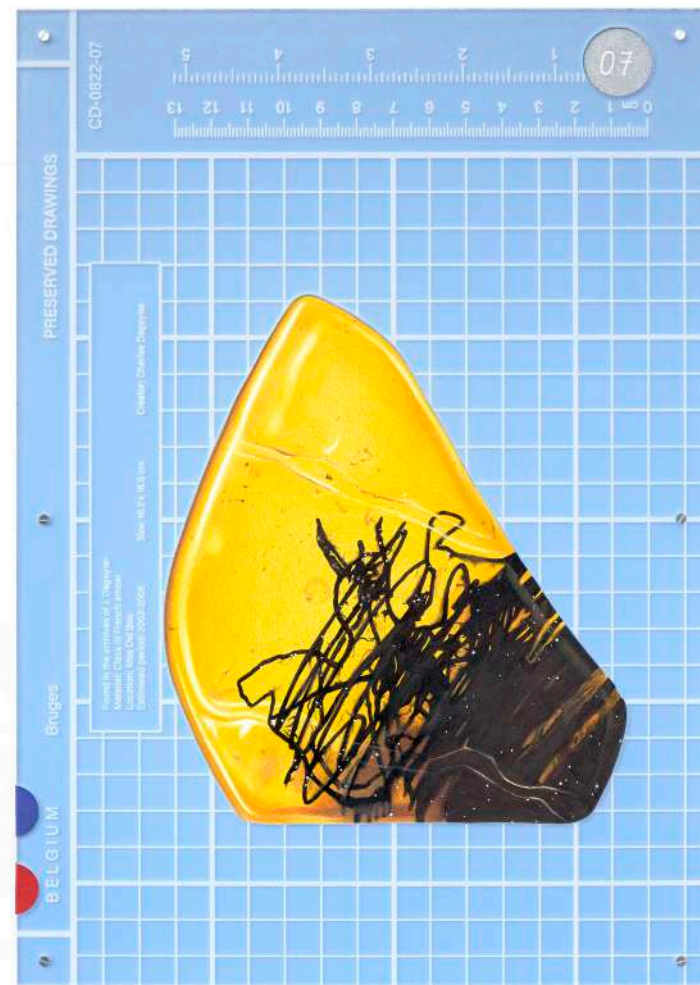
X-ray Caramel, 2022  
x-ray film and negatoscope  
45 x 28 x 11 cm  
private collection (BE)



Installation view - the Crawling Space (2022)  
Tatjana Pieters, Ghent (BE)



Resin Specimen (iguana), 2022  
Resin & PLA 3D print  
9.5 x 11 x 3 cm



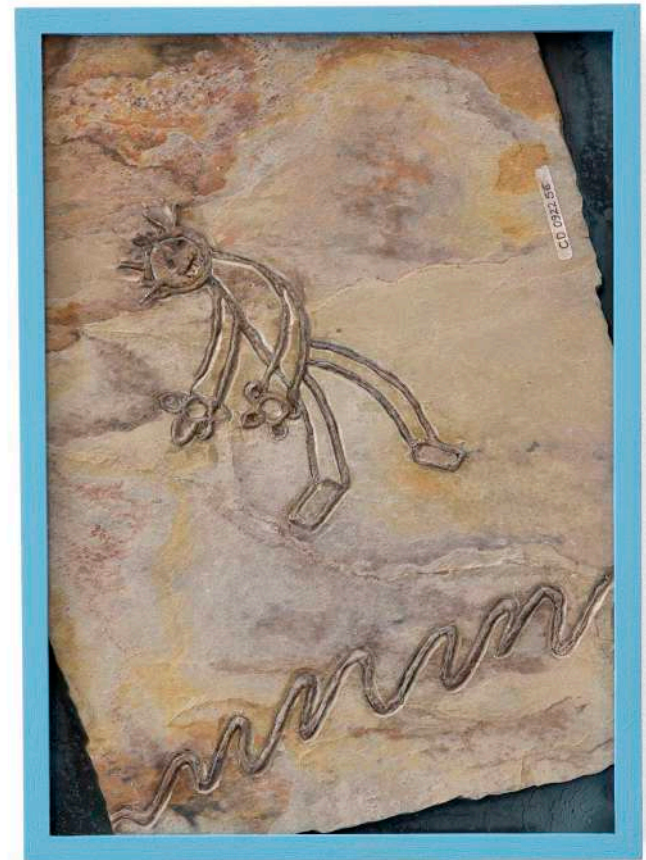
Inventory Entry (07), 2022  
colour pencil, engraved plexiglass and wood  
41 x 29 x 2 cm



Gustavo, 2023  
3D print, airbrushed acrylics and  
*Myiopsitta monachus*  
31 x 7 x 7 cm (closed)  
private collection (BE)



Installation view  
the Crawling Space (2022)  
Tatjana Pieters, Ghent (BE)



Fossil Plaque (06)  
slate stone, polymer clay, acrylic paint  
22 x 30 x 6 cm  
private collection (BE)



Installation view - Rupahu Island Artefacts (2022)  
LOSS, Zottegem (BE)



Installation view - Rupahu Island Artefacts (2022)  
LOSS, Zottegem (BE)



Installation view - Rupahu Island Artefacts (2022)  
LOSS, Zottegem (BE)



Installation view - Rupahu Island Artefacts (2022)  
LOSS, Zottegem (BE)

# QU'IL PENDE (CHURCH OF MULLEM)

(ENG)

The installation 'Qu'il Pende' was created for the altar of the church of Mullem in the context of the exhibition 'PASS', curated by artist Kris Martin and Jan Hoet jr. The work reflects on the Belgian colonisation of the Pende people and the fact that Degeyter's great-uncle was a missionary in Congo in the 60's. Between May and September 1931, the Pende people revolted against Belgian colonial rule in Kwilu. The revolt was quickly suppressed by the colonial authorities but was one of the largest revolts in the Congo during the Interwar period.

During the installation of the work, the guardian of the church called out the work as being blasphemous and had it removed. Kris Martin wrote to the canon of Saint Bavos Cathedral in Ghent for a response.

Letter written by Ludo Collin, Canon of Saint Bavos Cathedral in Ghent to artist Kris Martin, translated to English

"Dear Kris,

You ask me to make a note on this artwork.

I am very impressed with it. It has a great religious appearance and carries a Christian message in it both visually and contemporary. The crown of thorns immediately refers to the suffering of Christ, but placed on an African mask, the meaning of Christ's suffering is immediately opened up and actualised. That suffering has a universal meaning and placed above that wonderful mask I immediately see a reference to the meaning of the Christianization of Africa and Congo in particular. On the one hand, the work of the missionaries meant for many Africans that the cross and suffering of the local population was alleviated by education and healthcare, protecting them from the slave trade... hence the golden crown...

But on the other hand also a crown of thorns, because the downside of colonization was that they were victims of the pursuit of profit and exploitation by the colonists. The fact that the African mask is under the silver mask makes it clear to me that the mask of colonization has been ripped off and that we must view this with all objectivity and honesty and dare to admit mistakes: making a mea culpa is part of the essence of Christianity. But overall, I think this work carries a clear message for anyone who calls themselves a Christian. Tear off the mask of hypocrisy and show your true face. Then Christ will crown you with his crown, even if it has thorns, that's the way life is.

Kris, one day I would like to exhibit this wonderful work in the cathedral during Lent. For I see the call to conversion, fraternity and mercy in this work in a beautiful and serene way."

Ludo Collin, Canon Sint-Baafs cathedral Ghent  
regarding 'Qu'il pende' by Charles Degeyter



Installation view - PASS (2021)  
Church of Mullem, Mullem (BE)



Installation view, Qu'il Pende, Saint Bavos cathedral, Ghent (BE) (2023)



Installation view - PASS (2021)  
Church of Mullem, Mullem (BE)



Installation view PASS, Church of Mullem, Mullem (BE)

# RUPAHU ISLAND DRAWINGS (TATJANA PIETERS GALLERY)

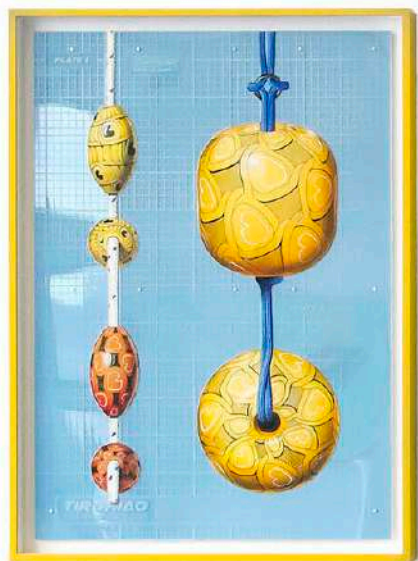
(ENG)

Degeyter extends his draughtsmanship through his latest series of drawings, originating from the ongoing project 'Rupahu Island' at the Verbeke Foundation (BE). In this project, Degeyter has fabricated a series of ethnographic objects attributed to the fictive Moani, an indigenous group from the imaginary South Pacific island of Rupahu. These artefacts range from engraved shells and carved skulls to decorated plastic buoys. Visitors to the Verbeke Foundation often admire these objects, frequently unaware of their inauthenticity. A few discerning viewers, however, note the incongruous materials and Disney-esque design, prompting questions about their authenticity. This oscillation between reality and fiction challenges visitors to critically assess the truths presented to them.

The historical context of ethnographic collections is marred by colonialism, where descriptions of cultures and objects were predominantly documented by Western colonizers and ethnographers. This resulted in a one-sided, Western interpretation of diverse cultures, often excluding the voices of the local populations. This bias remains evident in many museum collections today. Degeyter's work underscores the role of museums in shaping our understanding of ethnographic artefacts. Rather than providing definitive answers or solutions, he encourages a deeper inquiry into these accepted narratives.

The drawings in this exhibition reinterpret Victorian-era ethnographic prints, reminiscent of those created by Western explorers such as Captain James Cook. These historical depictions aimed to categorize and understand what were perceived as "foreign" cultures and customs, often accompanied by inventory numbers and locational data. By presenting objects in a drawing-like manner with accompanying information, Degeyter transforms these artefacts into perceived realities, inviting a critical examination of the truths they represent.

Utilizing techniques such as 3D sculpting and scanning, Degeyter bridges historical and contemporary contexts, producing work that is both modern and historically resonant. This pursuit of new techniques parallels the process of learning new languages, enhancing our understanding of history and our past. Through his work, Degeyter challenges viewers to reconsider the narratives constructed by ethnographic collections and the broader implications of these representations.



Installation view- Rupahu Island Drawings (2021)  
solo exhibition at Tatjana Pieters, Ghent (BE)



Tirohiao plate, 2020  
 colour pencil, engraved  
 acrylic and custom frame  
 50 x 70 cm  
 unique  
 private collection (BE)



Tirohiao, 2020  
 engraved buoy, ink  
 navy rope, metal ring  
 variable dimensions  
 unique  
 private collection (BE)



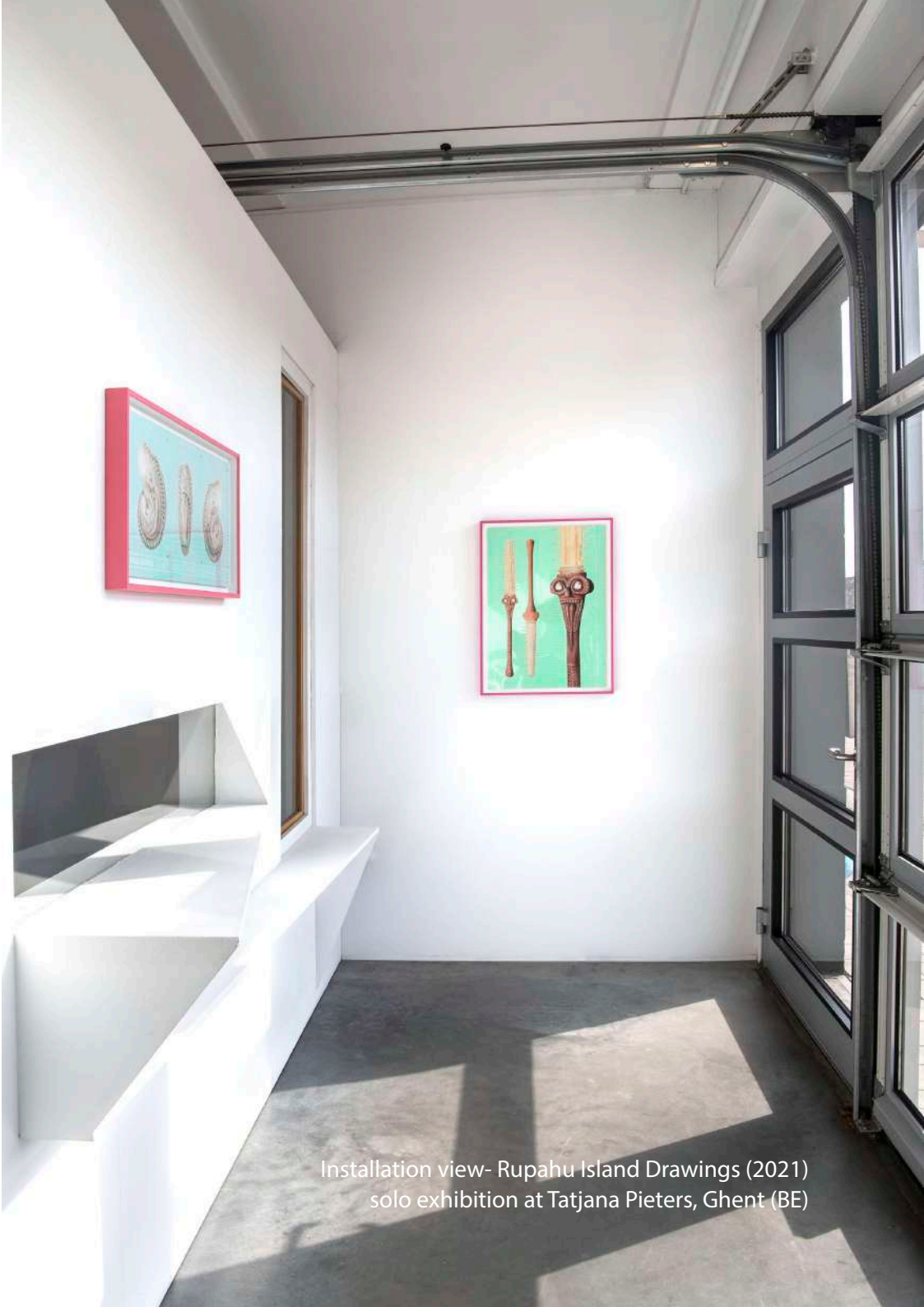
Installation view- Rupahu Island Drawings (2021)  
solo exhibition at Tatjana Pieters, Ghent (BE)



Angaku, 2020  
skull, gold, clay, 3D print,  
polynesian pearls, gold  
leaf and custom stand  
22 x 15,5 x 25 cm  
Private collection (UK)

Angaku plate, 2020  
colour pencil, engraved  
acrylic and custom frame  
30 x 70 x 6 cm  
private collection (BE)





Installation view- Rupahu Island Drawings (2021)  
solo exhibition at Tatjana Pieters, Ghent (BE)



Pekaimahi Plate, 2020  
colour pencil, acrylic in frame  
50 x 70 x 6 cm  
private collection (BE)

# ARTEFACTS OF RUPAHU ISLAND (VERBEKE FOUNDATION)

(ENG)

The Rupahu Island project critically examines the role of ethnographic museums and their collections. Traditionally, museums present artefacts as authoritative representations of cultural truths. However, the accompanying texts are often incomplete, written by non-native authors, and shaped by colonial contexts. This exhibition interrogates these practices and challenges the perceived infallibility of museum narratives.

Artist Degeyter has created three cabinets of artefacts from the fictional Polynesian island of Rupahu. The island and its history are entirely fabricated, constructed to deceive the visitor and prompt reflection on the nature of ethnographic representation. The exhibits contain clear references to Western popular culture, serving as clues to the fictional nature of the display. Despite these hints, many visitors accept the artefacts as genuine, highlighting the persuasive power of museum presentations.

Text accompanying the cabinets at Verbeke Foundation:

With this extraordinary collection of ethnographic objects, Charles Degeyter takes us on an intriguing journey to Rupahu island, located in the South Pacific Ocean. The native people of Rupahu island, the Moani, are believed to be direct descendants of the Rapa Nui of Easter Island who settled on the island at a time when there was still sufficient Toromiro wood left on Easter Island to build canoes. This theory is backed up by recent DNA research and carbon dating of wooden artefacts found on the island.

An interesting aspect of Rupahu culture is that they have sporadically been subjected to western influences for centuries. The first proven contact being early nineteenth century American or European whalers who restocked on supplies during their hunt for sperm whales. They thought the Moani the art of scrimshaw, which had a drastic impact on their material culture. Scrimshaw, literally translated as 'to waste time' typically refers to artwork engraved on the by-products of whales, such as teeth. But the Moani extended the scope of scrimshaw to a multitude of different media such as skull fragments and shells of different species.

At the end of the 19th century, early explorative colonisation brought illness, exploitation and a growing distrust against Westerners to the island. Due to insufficient interest of colonists, the Moani have lived fairly isolated ever since. However, in more recent times, washed up pieces of plastic and their western iconography started to have a drastic impact on their visual language as a valuable source of colour. Similar to the even larger amounts of washed up plastic material that has been observed on the uninhabited Henderson island. This new material and its derivatives brought new possibilities which can be observed in this stunning collection of 'late' Moani artefacts brought to us by Charles Degeyter.



Charles D

Installation view - Rupahu Island (2022)  
solo exhibition at Verbeke Foundation, Kemzeke (BE)



Angaku, 2020  
skull, gold leaf, clay and  
beached plastic  
22 x 20 x 20 cm

Arapi, 2020  
fired clay, pigments,  
gold and fishing rope  
45 x 25 x 25 cm



Installation view - Rupahu Island (2022)  
Verbeke Foundation, Kemzeke (BE)



Rokaro, 2020  
19th century engraved sperm  
whale tooth, canine jaws, fibres  
30 x 20 x 5 cm  
Private collection (BE)

Angani, 2020  
engraved shells, fishing  
line and ink  
60 x 35 x 5 cm  
Private collection (BE)



Pekaimani, 2020  
Hardwood, sawfish rostrum,  
pacific abalone and fibres  
70 x 20 x 8 cm  
Private collection (BE)

Mikahi, 2020  
Fired clay, gold, pigments  
and fishing rope  
60 x 35 x 5 cm  
Private collection (BE°)



Installation view - Rupahu Island (2022)  
Verbeke Foundation, Kemzeke (BE)



Tirohiao, 2020  
Engraved buoys, fishing  
rope, ink and gold leaf  
Variable dimensions  
Private collection (BE)

Mulonga, 2020  
Engraved nautilus shell on  
custom made stand  
25 x 35 x 10 cm  
Private collection (BE°)

# PET SARCOPHAGI

(ENG)

his series of pet sarcophagi marks Degeyter's initial exploration of alternative approaches to the concept of transience. In Western Europe, despite undergoing rapid social changes, our rituals surrounding death have remained largely unchanged for centuries. These traditional practices often offer limited solace to the bereaved.

Degeyter's investigation into alternative rituals begins with the earliest encounters with death, often the loss of a cherished pet during childhood. These animals, raised outside their natural contexts and domesticated over generations, raise questions about their identities. Did these pets, in their artificial environments, resemble toys more than their wild counterparts? Burying a pet in a garden—a place it likely never inhabited during its life—appeared absurd to Degeyter.

Children, unfamiliar with the concept of transience, find that once an animal is buried, it is gone forever, leaving nothing tangible to remember it by. Degeyter proposes an alternative: preserving the pet in a toy sarcophagus. This provides a physical keepsake, aiding in the grieving process. Transforming the pet into a toy that can be cherished aligns with the pet's role in a child's life, offering comfort and continuity in the face of loss.

Through this series, Degeyter prompts us to reconsider how we deal with death and memory, especially in the context of childhood and domesticated animals. The pet sarcophagi invite reflection on the rituals we observe and their effectiveness in providing solace and honoring the departed.



Louise, 2020  
3D print, airbrushed acrylics and *Serinus canaria*  
16 x 7 x 7 cm  
private collection (BE)



Monty, 2020  
mixed media  
16 x 16 x 7 cm (closed)



Elmo, 2020  
mixed media  
26 x 15 x 10,5 cm (closed)



Max, 2020  
mixed media  
19,5 x 9 x 7 cm



Vivian #1, 2019  
Hermit crab, polymer clay  
airbrushed acrylic and globe  
37 x 23 x 16 cm



installation view - Turtle Sandbox (2019)  
Tatjana Pieters, Ghent (BE)





Turtle Sandbox  
installation view  
Tatjana Pieters  
Ghent (BE), 2019



Vivian (03) 2019  
polymer clay, airbrushed acrylics and hermit crab  
37 x 23 x 16 cm



installation view the Hermit Crab & the Gastropod  
Belgian Art & Design Fair,  
Floraliën Hal, Ghent (BE), 2019

# ANTHROPOS METRON

(ENG)

"Anthropos Metron," the first exhibition of personal works by Charles Degeyter, draws its title from the Platonic dictum "Anthropos metron panton," meaning "Man is the measure of all things." This exhibition delves into the evolution of humanity and its intricate relationship with the natural world.

The works on display present hermit crabs inhabiting Funko Pop doll heads of Disney characters from the Hercules movie, alongside epic battles between domesticated cats and their artificial counterparts depicted in perler bead mosaics. This stark contrast between natural elements and man-made artefacts is a central theme, highlighting the tension and interplay between the organic and the artificial.

Degeyter's works consistently reference ancient Greek and Roman themes, creating bridges between past and present. Through this blending of eras, the exhibition blurs boundaries to explore the human condition. "Anthropos Metron" invites viewers to reflect on the ways in which human evolution and cultural artifacts intersect with and impact the natural world, prompting a deeper consideration of our place within it.



A Rite Still Fresh  
Hare, polymer clay, tiles, lamp,  
grapes and forensic markers  
Detail view  
81 x 133 cm



AOE, 2019  
*Athena noctua*, polymer  
clay, salt, globe, acrylic  
and olive branches  
39 x 24 x 49 cm



Anthropos Metron, installation view  
No Pop No Up, Ghent (BE), 2019



A Rite Still Fresh, 2019  
Hare, mixed media  
81 x 133 cm



Hermit #1 Philoctetes, 2019  
funko pop figurine, globe, salt and  
hermit crab  
30 x 20 x 17 cm

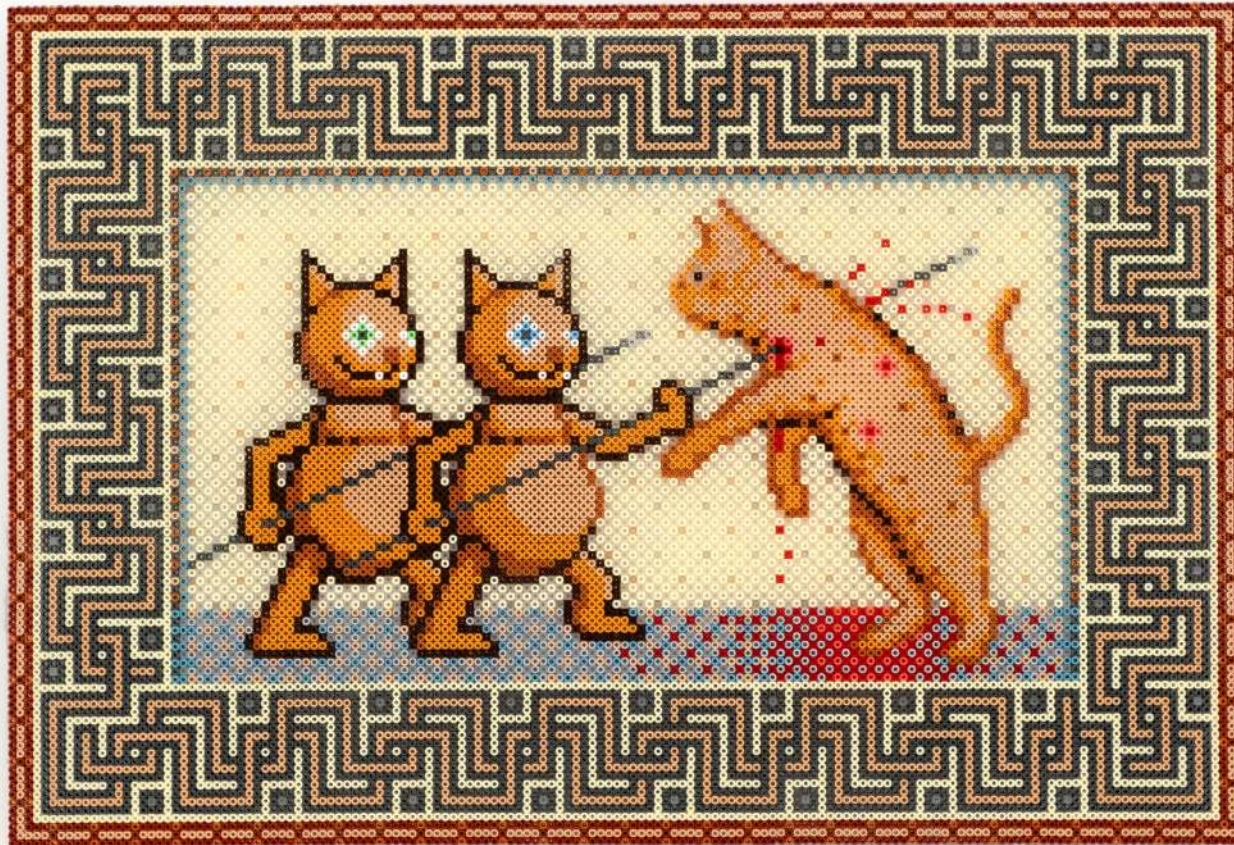
Anthropos Metron  
installation view  
No Pop No Up  
Ghent (BE), 2019





Anthropos Metron  
installation view  
No Pop No Up  
Ghent (BE), 2019





The Weak Get Taken, 2019  
perler beads with frame  
66 x 90 cm



Anthropos Metron, installation view  
No Pop No Up, Ghent (BE), 2019



# CHARLES DEGEYTER (BE, 1994)

lives & works in Ghent (BE)

## EDUCATION

2016            Master Industrial Design, UGent, Ghent BE

## SOLO EXHIBITIONS

2023            Death Bloom, NADA, Miami (USA)  
2022            the Crawling Space, Tatjana Pieters Gallery, Ghent (BE)  
                  Qu'il Pende, Installation at Sint-Baafs Kathedraal, Ghent (BE), Ghent (BE)  
2021            Rupahu Island Drawings, Tatjana Pieters, Ghent (BE)  
2020            Rupahu Island, Verbeke Foundation, Kemzeke (BE)  
2019            Anthropos Metron, No Pop No Up by Jan Hoet jr., Ghent (BE)

## TWO PERSON EXHIBITIONS

2023            Death Bloom, NADA, Miami (USA)

## SELECTED GROUP EXHIBITIONS

2025            Kunstbiennale Prinsenhof, Ghent (BE) (forthcoming),  
                  Corpus Domus, Ter Posterie, Roeselare (BE) (forthcoming)  
                  New Art Dealers Alliance, New York (USA)  
                  Field for Prey, Tatjana Pieters, Ghent (BE)  
                  Home after Dark, de Uitstalling  
  
2024            Wunderkammer of Truth, GUM, Ghent University Museum, Ghent (BE)  
                  Home after Dark, de Uitstalling, Genk (BE)  
                  Reverse(d) Radicalism, Tatjana Pieters, Ghent (BE)  
                  16 UP, 38 CC, Delft, (NE)  
                  Hybriden, CC De Warande, Turnhout (BE)

2023	All Souls, Cemetery of Tielt, Tielt (BE) Ballroom Project, Borgerhub, Antwerp (BE) De Grote Vogelshow, Pizza Gallery, Antwerp (BE) Search Party curated by Ben Edmunds, Tatjana Pieters, Ghent (BE) Going down, Northern-Southern, Austin (US)
2022	Finis Terrae curated by Geukens & Devil, Antwerpen (BE) Art Antwerp, Antwerp (BE) New Art Dealers Alliance Fair, Miami (US) Design Fest Gent, Gent (BE) 30 onder 30, Kunstenhuis, Harelbeke (BE) Kunstenfestival LOSS, SABK, Zottegem (BE) Loss, former museum of folklore, Zottegem (BE)
2021	Pass, curated by Kris Martin & Jan Hoet jr., Vlaamse Ardennen (BE)
2020	Investec Capetown Art Fair, Tatjana Pieters Gallery, Capetown (SA)
2019	Turtle Sandbox, Tatjana Pieters Gallery, Ghent (BE) the Hermit Crab & the Gastropod, Belgium Art & Design, Ghent (BE)

## RESIDENCIES & TUTORSHIPS

2020	RUPAHU ISLAND DRAWINGS, Summer residency, Verbeke Foundation, Kemzeke (BE)
------	--

## CLIENTS (Poster art 2013 - 2020)

Queens of the Stone Age  
Live Nation Merchandise  
Nine Inch Nails  
the Melvins  
Weezer  
Dinosaur Jr.  
Deftones  
Alt-J

Mae Dessauvage

Portfolio  
2025

Mae Dessauvage

www.madessauvage.com  
madessauvage@gmail.com

Lives and works in Brussels, Belgium and Brooklyn, NY

Solo Exhibitions

- 2024 So Glad to Have Found It, Tatjana Pieters, Ghent, Belgium  
The Sleeping Hermaphrodite, The Green Corridor, Brussels, Belgium
- 2022 Oh, The Ripe Air!, Tatjana Pieters, Ghent, Belgium
- 2020 The Weight of Angels, Artspace, Richmond, VA
- 2019 Figures and Objects, BAAA Gallery, Cambridge, MA

Two Person Exhibitions

- 2018 Object of Memory, Kirkland Gallery, Harvard Graduate School of Design, Cambridge, MA

Group Exhibitions

- 2025 Painting after Painting, S.M.A.K., Ghent, Belgium
- 2024 Ephemeral Housewarming, Eleventh Hour Art, Brooklyn, NY
- 2023 Belgian Art & Design Fair with Tatjana Pieters, Ghent, Belgium  
Elsewhere Editions Summer Auction, Archipelago Books, Brooklyn, NY  
Barely Fair with Tatjana Pieters, Chicago, IL  
Search Party, Tatjana Pieters, Ghent, Belgium
- 2021 Based on a True Story, PADA Studios, Barreiro, Portugal
- 2020 Residency Show, Trestle Gallery, Brooklyn, NY  
Here, Now, Curated by Dexter Wimberly, Trestle Gallery, Brooklyn, NY  
Iconologies, Tiger Strikes Asteroid, Philadelphia, PA
- 2018 Re-Formation, Gallery Madison Park, New York, NY
- 2017 Art Olympia Competition Exhibition, Tokyo, Japan  
Van Der Plas Gallery, New York, NY
- 2016 The Contemporary Portrait, Jan Kossen Gallery, New York, NY  
Drawing Lines Across Mediums, Site Brooklyn, Brooklyn, NY
- 2015 Juried Exhibition of Small Works, Limner Gallery, Hudson NY  
A Show of Heads, Limner Gallery, Hudson, NY  
Williamsburg Art and Historical Center, Brooklyn, NY  
S-x, Columbia University, New York, NY

Education

- 2021 Master Degree in Architecture - Harvard University, Cambridge, MA
- 2017 Bachelor Degree - Columbia University, New York, NY

Awards and Residencies

- 2024 The Green Corridor, Brussels, Belgium
- 2021 PADA Studios Residency, Barreiro, Portugal
- 2017 – 21 Dean’s Merit Fellowship, Harvard University
- 2020 Trestle Art Space Residency, Brooklyn, NY
- 2017 Art Olympia Competition Finalist

Publications and Press

- 2025 Painting after Painting, S.M.A.K.
- 2024 “So Glad to Have Found it” at Tatjana Pieters, Art Viewer
- 2022 “Mae Alphonse Dessauvage at Tatjana Pieters,” Art Viewer
- 2020 Dovetail Magazine: Issue 01
- 2017 Art Maze Magazine: Late Summer Issue
- 2016 Minetta Review: Spring Issue



## Artist Statement

In my practice I draw parallels between medieval painting, architecture and contemporary comics, to create new psychological narratives. The work is about a distance to history and a sense of placelessness. At the same time, it is about a hidden femininity that speaks to my experiences as a trans woman.

Finding a parallel between the narrative function of early renaissance frescoes and contemporary manga, my work creates intimate narratives around abstracted, idealized figures. The androgynous bodies in my work exist in a state of ambiguity along with abstracted artifacts like pyxes, cloaks, mirrors, skulls, and flowers. In the past, such symbolic objects had stable meanings and would serve as signifiers of saints. With timid expressions and hesitant gestures, the lonely figures in my paintings are instead uncertain about these objects, reflecting our uncertain relationship to history today.

The historical meaning in my work is often subverted to have personal, double readings. A skull, which is symbolically a “memento mori”—a reminder of death—is equally a reference to the gendered nature of the skeleton and to facial feminization surgery amongst trans women. Similarly, a ghost-like silhouette evokes painting of religious apparitions, while also referring to the haunted feeling associated with transforming one’s body. By representing a collective distance with history and imbuing it with an intimate, diaristic quality, the work toes the line between the universal and the personal.



*Shadow Play I-IV*  
 2025  
 Gouache, acrylic, graphite,  
 colored pencil on panel  
 58 x28 x 28 cm

*Composure*  
2025  
Gouache, acrylic, graphite,  
colored pencil on panel  
71.5 x 40 cm





*Concession*

2025

Gouache, acrylic, graphite,  
colored pencil on panel

56 x 38 cm



*Painting after Painting*  
2025  
S.M.A.K.  
Ghent, Belgium



*Crying Figure with Skull*  
2025

Gouache, acrylic, graphite,  
colored pencil on panel  
23 x 17.5 cm



*Figure with Skull*

2024

Gouache, acrylic, graphite,  
colored pencil on panel

27 x22 cm



*The Sleeping Hermaphrodite*  
2024  
The Green Corridor  
Brussels, Belgium



*Sleep I-III*

2024

Gouache, acrylic, graphite,  
colored pencil on board

30.5 x 24 cm each



*Revelation I-IV*  
 2023  
 Gouache, acrylic, graphite,  
 colored pencil on board  
 58 x 30 x 30 cm



*So Glad to Have Found It*  
 2024  
 Tatjana Pieters  
 Ghent, Belgium



*So Glad to Have Found It*  
2024  
Tatjana Pieters  
Ghent, Belgium



*Two Figures with Lily*

2024

Gouache, acrylic, graphite,  
colored pencil on panel

39 x 30.5 cm

*Our Dear Lady*  
2023  
Gouache, acrylic, graphite,  
colored pencil on panel  
135 x 58 cm





*Cloak*

2023

Gouache, acrylic, graphite,  
colored pencil on panel

57 x 32 cm



*Portrait (Figure with skull)*

2023

Gouache, acrylic, graphite,  
colored pencil on panel

30 x 20 cm



*Dressing*

2023

Gouache, acrylic, graphite,  
colored pencil on panel

36 x 31.5 cm

*Consumption*  
2023  
Gouache, acrylic, graphite,  
colored pencil on panel  
50 x 21.5 cm





*Disclosure*

2023

Gouache, acrylic, graphite,  
colored pencil on panel

44 x 36 cm



*Reflection*

2023

Gouache, acrylic, graphite,  
colored pencil on panel

59 x 37 cm



*Untitled*

2023

Gouache, acrylic, graphite,  
colored pencil on paper

21 x 15 cm

*Know Yourself I*

2023

Gouache, acrylic, graphite,  
colored pencil on paper

21 x 15 cm



*Know Yourself II*  
2023  
Gouache, acrylic, graphite,  
colored pencil on paper  
21 x 15 cm





*Oh the Ripe Air!*  
 2022  
 Tatjana Pieters  
 Ghent, Belgium



*The Weight of Angels*  
 2020  
 Artspace Richmond  
 Richmond, Virginia, US