

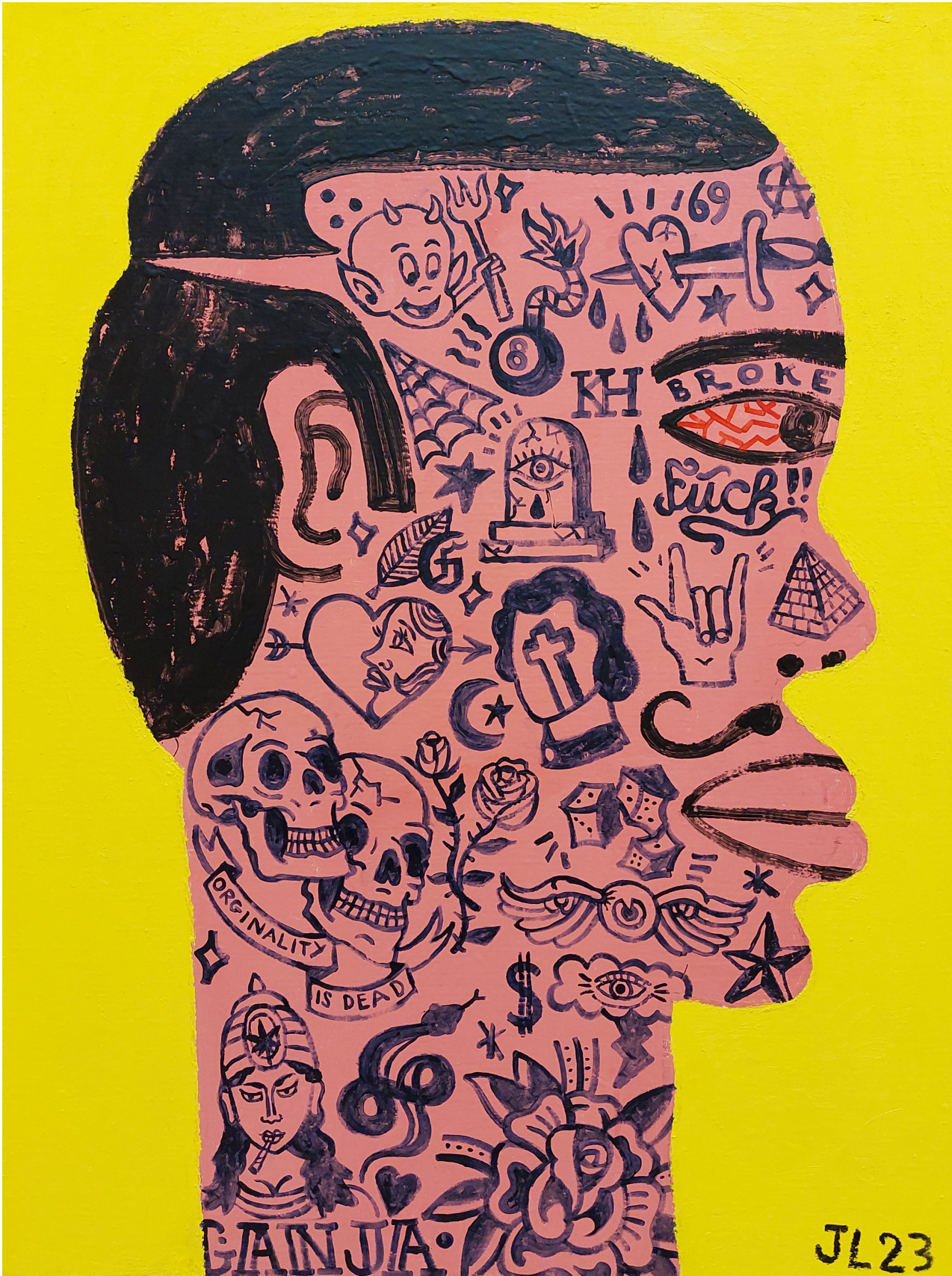
# 'No Regrets' Joachim Lambrechts

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**FAD** [fadmagazine.com/2023/07/21/no-regrets-joachim-lambrechts](https://fadmagazine.com/2023/07/21/no-regrets-joachim-lambrechts)

By Mark Westall

21 July 2023



Joachim Lambrechts *Originality is dead*, 2023 Enamel paint, spray paint and oil stick on canvas 80 x 60 cm 31 1/2 x 23 5/8 in, Courtesy the gallery & artist.

What does it mean to tattoo the words 'No Regrets' onto your skin? Is it a command or a mantra, a hope or a provocation? In Joachim Lambrechts's latest series of paintings, faces, bare muscular torsos and shapely limbs appear heavily embellished with popular tattoo slogans and motifs against brightly coloured backgrounds.





Joachim Lambrechts *No regrets (female torso on green background)*, 2023 Enamel paint, oil stick and spray paint on canvas 140 x 160 cm 55 1/8 x 63 in







# SEA & SUN



Joachim Lambrechts *Sea & Sun*, 2023 Enamel paint, spray paint and oil stick on canvas 140 x 120 cm  
55 1/8 x 47 1/4 in, Courtesy the gallery & artist

It seems that today, surrounded by an abundance of information, material and influences, people are more than ever searching for themselves and a sense of belonging,

says Lambrechts.

The irony is, of course, that all of this information actually gets in the way. We are fed ideals by social media and advertising so that we all end up wanting to wear the same clothes, to go to the same places, to get the same tattoos while at the same time longing to be unique.

It is this paradox that lies at the heart of the exhibition. In each of the paintings, the figure is made simultaneously original through the combination of symbols etched onto their body and anonymous.

Lambrechts sees tattoos as a form of visual storytelling – sometimes quite literally as in the painting *Hard Times* where the words ‘BLAME SOCIETY HARD TIMES’ are inked around the figure’s eyes – but also as a second skin or mask. In all three of the portrait paintings, for example, the features of each individual’s face are barely distinguishable amid the many images that surround them. Elsewhere, in the two paintings titled *No Regrets*, we encounter depictions of the male and the female torso that appear almost like pin-up posters or advertisements – both bodies are unnaturally sculpted to an image of ‘perfection’ while every inch of exposed skin is covered in tattoos ranging from skulls and flowers to knives, teardrops and the initials KH (present in every painting as a nod to Kristin Hjellegjerde gallery).

Both figures have the slogan ‘No Regrets’ inked onto their stomachs: the message here is defiant and challenging as if they are daring the viewer to judge the choices that they have made, but it is also ironic. The often-spontaneous decision to get a tattoo becomes a permanent mark on the skin, not only altering the person’s appearance but also the way in which they are perceived by others.

At the same time, Lambrechts notes that there has been a significant shift in how tattoos are perceived in the Western world. While tattoos were once more commonly associated with marginal or criminal groups, today they are mainstream. As Lambrechts puts it,

It’s almost conservative not to have one. Tattoos have become like another type of clothing or social costume.





Joachim Lambrechts, *Louboutins*, 2023 Enamel paint, spray paint and oil sticks on canvas 140 x 120 cm 55 1/8 x 47 1/4 in

This is perhaps most clearly expressed by the painting *Louboutins*, which depicts two tattooed women's legs walking in high-heeled black shoes. The painting uses humour to poke fun at consumerism (the brand name is split apart by a hyphen to suggest a particular pronunciation and punctuated by an exclamation mark), but at the same time, it's easy to imagine it being adopted as an advertisement for a luxury brand which is looking to appeal to a generation of younger, edgier consumers.





Joachim Lambrechts *Hotpants Boulevard*, 2023 Enamel paint, spray paint and oil stick on canvas 140 x 120 cm 55 1/8 x 47 1/4 in

For Lambrechts, the absorption of tattoos into the mainstream is no bad thing: they are a form of accessible, wearable art and in many ways, these bold, dynamic paintings are a celebration of unbridled self-expression and creativity. And yet, they also ask us to consider who or what is driving the choices that we make and how we create narratives about ourselves and others.

'No Regrets', Joachim Lambrechts, 28th July – 26th August 2023 [Kristin Hjellegjerde Gallery](#), London Bridge, Private View: Thursday, 27th June 2023, 6.30 – 9.00 pm



On the occasion of Joachim Lambrechts exhibition's private view scheduled for Thursday, the 27th of July, Kristin Hjellegjerde Gallery is excited to welcome a renowned guest tattoo artist, Tomas Redrey. During the event, Redrey will be doing flash tattoos that derive inspiration from Lambrechts' striking artworks. We hope that this unique event will become an unforgettable and immersive experience for all! [@tomasredrey](#).

## About the artist

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Joachim Lambrechts (born in 1986) is a renowned urban artist from Antwerp, Belgium. In 2001 he began his studies at an art school in Antwerp. Later he got very involved with the graffiti and street art scene in his home city and in 2004 he distanced himself from his academic education and left art school without graduating. In the years that followed, Joachim spent a lot of time experimenting with various approaches to graffiti and became quickly integrated into the Belgian street art scene. Since 2010, painting on canvas has been Joachim's main focus in addition to creating street art across Europe. In contrast to his murals, Joachim never makes preliminary studies or sketches when he starts working on a canvas. Paradoxically, he feels freer within the four walls of his studio which is reflected in his paintings. They are the result of a more spontaneous process, and as such, possess a sense of urgency and innocence.

Solo exhibitions include (Upcoming) Kristin Hjellegjerde Gallery, West Palm Beach, USA (2024); No Regrets, Kristin Hjellegjerde Gallery, London, UK (2023); Dark Days Need Bright Spells, Kristin Hjellegjerde Gallery, Berlin (2022); From Bad Bats to Fat Cat, Galeria Fran Reus, Palma De Mallorca (2022); Siluetas, Kristin Hjellegjerde Gallery, London, UK (2021); Allegro, Kristin Hjellegjerde Gallery, Berlin (2021); On the Spur of the Moment, Kristin Hjellegjerde Gallery, London (2020); 223 DAYS, Verbeeck Van Dyck Gallery, Antwerp, Belgium (2019); BORN TO PAINT, Graffitistreet, London, UK (2018); TILL DEATH DO US 'ART', Huberty & Breyne Gallery, Brussels, Belgium (2017); WRITE & SQUEEZE, Art Gallery, Knokke, Belgium (2017); BIPOLAR, Brato Gallery, Antwerp, Belgium (2016); and KRANK, Aim Space Gallery, Antwerp, Belgium (2016).

Group exhibitions include (Upcoming) The Armory Show, Javits Centre, NYC, USA (2023); Drawing Room, Geukens & De Vils, Knokke, Belgium (2022-2023), Uprising, Kristin Hjellegjerde Gallery, Schloss Görne, Germany (2022); art Karlsruhe, Rheinstetten, Germany (2022); Duo show with Rune Christensen, Galerie Wolfsen, Denmark (2022); Drawing Room Lisboa, cur. Jan-Philipp Fruehsorge, Foco Berlin, Berlin, Germany (2021); In us we trust, Breach, Miami, USA (2021); Facing the Sun, Kristin Hjellegjerde Gallery, Schloss Görne, Berlin, Germany (2021); Enter Art Fair, Tunnel Factory, Nordhavn, Denmark (2020); THIS IS NOT A ZOO, Permanent & travelling exhibition, Canary Islands, Santa Cruz de Tenerife, Spain (2019); STREET MASTERS 2, Art Gallery, Knokke, Belgium (2018); UNDER BRIDGE GROUP SHOW, Styleconception, Innsbruck, Austria (2018); Included in the year exhibition of 19Karen Gallery, 19Karen Gallery, Gold Coast, Australia (2017); STREET MASTERS 1, Art Gallery, Knokke, Belgium (2017); MCA-DAY, MCA-Day, New York, America (2016); URBAN ET ORBI, Perry Kish Fine Art Gallery, Heerlen, The Netherlands (2016); UNDERGROUND GROUP SHOW 2, Graffitistreet, London, UK (2016); and UNDERGROUND GROUP SHOW 1, Graffitistreet,

London,UK (2015). Collaborations include “Heverlee Beer”, Glasgow, Scotland, (2018); MOA\_Masters Of Arts, Milan, Italy (2017); Hotel Bloom, Brussels, Belgium, (2017), Balls&Glory, Eindhoven, The Netherlands, (2016).

Highlights and Collections His work can be found in international private and public collections, including the Bunker Artspace Museum (US) and The House of KOKO, London

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