

DAUWENS & BEERNAERT
GALLERY



11-13 NOVEMBER 2022

Dauwens & Beernaert Gallery
info@dauwensbeernaert.com

Avenue de Stalingrad 26 - 1000 Brussels
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Charlotte Vandenbroucke

Charlotte Vandenbroucke's (°1993, MFA St.-Lucas Ghent, lives and works in Ghent). transcendental paintings strength lies in their insistence on ambivalence. With her individual and unconventional adaption of the ,abstract code, Charlotte creates a pictorial space of seductive emptiness, contrasts between light and dark, lightness (of being) and darkness (of being). Her paintings radiate warmth and solemnity through subtle gradients and structural manipulations of uncommon surfaces and materials such as graphite powder. Charlotte's paintings are a subjective response to the cascade of emotions and events that make up life. Her paintings operate as poetic distillations of big subjects in which the viewer is always capable of locating himself.

[More info about Charlotte Vandenbroucke](#)

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Charlotte Vandenbroucke

“Untitled”, 2022
oil on zinc and aluminum
18 x 25 cm

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Charlotte Vandenbroucke

“Untitled”, 2022
stone powder, acres, metal
40 x46 cm

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Charlotte Vandenbroucke

“Untitled”, 2022
acryl and graphite on canvas
60 x 70 cm

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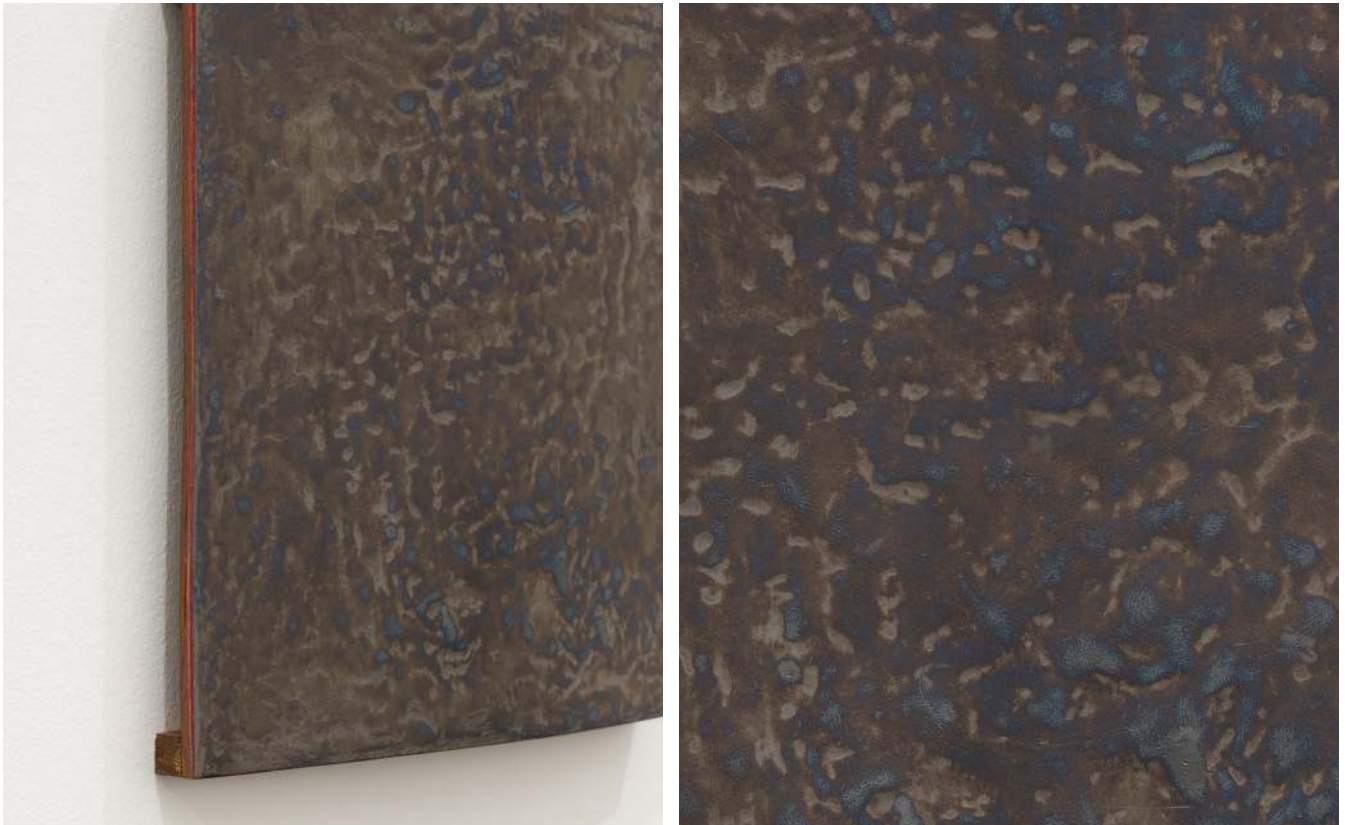


Charlotte Vandenbroucke

“Untitled”, 2022
graphite + oil on panel
32 x 35 cm

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Charlotte Vandenbroucke

“Untitled”, 2022
aluminium on panel
69 x 82 cm

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Charlotte Vandenbroucke

“Untitled”, 2022
oil on aluminum
25 x 33 cm

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Charlotte Vandenbroucke

"Nocturne", 2022
oil on canvas
102 x 122 cm

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Joost Pauwaert

Joost Pauwaert (BE, °1985) loves heavy wooden and metal machines and objects such as anvils, cannons and giant saw blades. He makes the machines himself, starting from technical challenges. Can he make a heavy anvil balance on a spring? Or catapult it and catch it in a funnel? Can he make his own cannon? Or make two cannons fire at each other simultaneously so that the cannonballs hit each other and deform?

The artistic beauty of these ventures derives from the originality of the questions, on the opposite side of the usual forms of artistic expression. Actually, they precede and take us back to times when science and art were closer to each other than today. Or they lead us back to fundamental questions in sculpture, which always had to do with gravity and density.

Here we come closer to a fundamental poetry, which stems from the beauty of things themselves.

(text by Hans Theys)

[Mor info about Joost Pauwaert](#)

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Joost Pauwaert

“De Hammerfontein”, 2022

Fired gunpowder, metal, wood and ink on paper
60 x 42 cm

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Joost Pauwaert

“A New Study For The End of The World”, 2022
Fired gunpowder, metal, wood and ink on panel
100 x 150 cm

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Joost Pauwaert

“A New Study For The End of The World”, 2022
Water colour, pigment, Fired gunpowder, metal, balsa wood and
ink on handmade paper
75 x 107 cm

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Joost Pauwaert

"A New Study For The End of The World", 2022
Water colour, pigment, Fired gunpowder, metal, balsa wood and
ink on handmade paper
75 x 107 cm

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Jooſt Pauwaert's work is simultaneously playful and humorous but also apocalyptic. On the one hand his sculptures, collages and drawings, emanate great violence, but they are also deeply poetic. The works bear witness to a boyish and romantic interest in experimentation and destruction but also have something ominous about them. Using recognizable objects such as anvils, circular saws, hammers, humming top, etc. as allegories, Jooſt creates (often kinetic) sculptures that carry this ambivalence within them.

Jooſt Pauwaert also made a series of standalone works that build on his latest performance that took place in August in the Flemish town of Beernem. The performance is titled 'A new study for an end of the world' - Homage to Jean Tinguely.

The performance consisted of a staging of an apocalyptic battle scene on a lake in which several triplex boats (which resembled folded paper boats), balloons and also a zeppelin fell prey to a barrage of missiles, hammers and other projectiles. As the title of the performance suggests, the performance also paid tribute to the work and more particular the performances by kinetic sculptor Jacques Tinguely (*Étude pour une fin du monde*) staged in 1961 and 1962. The basis of "A new study for an end of the world" consists of a black and white photographic representation of the "battlefield" of Jooſt's performance. The triptych is however not a documentary record of the performance. The triptych was treated with a mix of gunpowder charcoal and varnish, that was subsequently lit, creating plumes of smoke on the photograph, which gives the work also a performative and kinetic dimension.



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Joost Pauwaert

“De Hammerfontein”, 2022
Metal, hammers
9 x 80 x 60 cm

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The work "self-portrait without teeth" is also the result of a performance. The mask is a bronze cast of the artist's face. At the fair, visitors were allowed to try - from 3 meters away - to shoot the teeth out of the bronze mask.



Joost Pauwaert

“Self portrait without teeth”, 2019
Lead mask shot at with lead ammunition
22 x 13 x 10 cm
unique piece

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Quinten Ingelaere

Quinten Ingelaere (°1985, Ghent) lives and works in Antwerp. He graduated (MFA) from the Royal Academy of Fine Arts Antwerp in 2009.

Quinten Ingelaere's paintings depict baroque, sometimes even burlesque compositions of allegories, opulent garlands, unconventional still lifes and evocative scenes. Even though no direct narrative exists between the works, a common alienating atmosphere prevails.

By adopting the imagery, strategies and techniques of old masters, the paintings of Quinten Ingelaere look seemingly very familiar upon first sight. Indeed, the paintings aim at a visual vocabulary and iconography that is rooted in our subconscious and our collective memory. All works make use of a learned and shared visual vocabulary.

However, not a single garland can be reduced to a composition of flowers; the alleged doves, fishes, angels and flowers are in fact amorphous / deformed structures that seem to operate in a parallel universe. Although the paintings of Quinten Ingelaere are essentially figurative they therefore also have a high degree of abstraction. Quinten Ingelaere's paintings interpret, redefine and decontextualize classic themes and iconography, and therefore operate as allegories of alienation. They do not only deceive the eye, they also wilfully deceive and challenge our shared visual language, cognitive maps and patterns of expectation.

[More info about Quinten Ingelaere](#)

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Joost Pauwaert

“Untitled”, 2022
oil on panel
15 x 20 cm

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Quinten Ingelaere

“Untitled”, 2022
oil on panel
15 x 20 cm

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Quinten Ingelaere

“Untitled”, 2022
oil on panel
15 x 20 cm

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Loïc Van Zeebroek

Loïc Van Zeebroek's (1994, MFA St.-Lucas Ghent) paintings question the construction of the pictorial image, from figuration to abstraction and vice-versa. The paintings of Loïc Van Zeebroek create a vacuum; a space without pressure. With a historically charged medium - painting - he manages, through a careful form of cherry picking and elimination to create spaces for contemplation. His works depart from romantic landscape painting, self-made and found educational geographic images. He strips these sources of inspiration from their initial teleology and adjectives and creates in this way, both in his figurative and monochrome work, spaces for reflection and introspection. If you listen well to his work, you can hear the silence.

Work by the artist is held in the collection of Museum Voorlinden, SMAK (Ghent) and Mudel (Het Museum van Deinze en de Leiestreek) and established private collections from Belgium, the Netherlands, Dallas and Switzerland.

[Mor info about Loïc Van Zeebroek](#)

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Loïc Van Zeebroek

“Untitled”, 2022
Oil on canvas
120 x 130 cm

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Loïc Van Zeebroek

“Untitled”, 2022
Oil on canvas
120 x 130 cm

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Loïc Van Zeebroek

“Untitled”, 2022
Oil on canvas
diptych

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Loïc Van Zeebroek

"Untitled", 2022
19 x 29 cm

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Loïc Van Zeebroek

“Untitled”, 2022
Oil on canvas
70 x 80 cm

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Loïc Van Zeebroek

“Untitled”, 2022
oil on canvas
60 x 80 cm

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Isa De Leener

Isa De Leener's painting (1993, MFA St.-Lucas Ghent) display a wondrous and poetic alienation that transcends traditional classification. His works exude naivety, nostalgia and alienation (reference to old bird prints).

Isa's work draws inspiration from motifs found in (medieval) illuminated writings or tapestries. He focuses on the depicted peripheral scenes rather than the protagonists.

The fragility of his work is enhanced by the supports (fragile, recovered boards). Through his thickly applied layers of paint, he creates a profoundness.

[Mor info about Isa De Leener](#)

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Isa De Leener

“Untitled”, 2022
acryl on panel

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Marco De Sanctis

Marco De Sanctis (°1983, Milan) lives and works in Brussels and Italy.

Marco De Sanctis literally and figuratively introduces a temporal dynamic in his work. Temporal shifts, reinterpretations of and interventions on existing works challenge the legitimacy and art historical legacy of contemporary artistic practices. Marco De Sanctis works challenge the duality between the copy and the original, investigate the transmission (methods) of images and the position of a contemporary artist vis-à-vis this art historical heritage.

[More info about Marco De Sanctis](#)

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Marco De Sanctis

“Untitled”

Restored scratched antique canvas
25 x 35 cm

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Marco De Sanctis

"I-SWORD", 2022

Unique piece

Bronze

Ca. 62 x 20 x 10 cm

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