

DAUWENS & BEERNAERT

GALLERY

Oldskool Part 2

Toon Boeckmans - Isa de Leener - Loïc Van Zeebroek -
Charlotte Vandenbroucke - Lidia Sciarrotta - Danielle Coppola

Avenue de Stalingrad 26 - 1000 Brussels - www.dauwensbeernaert.com



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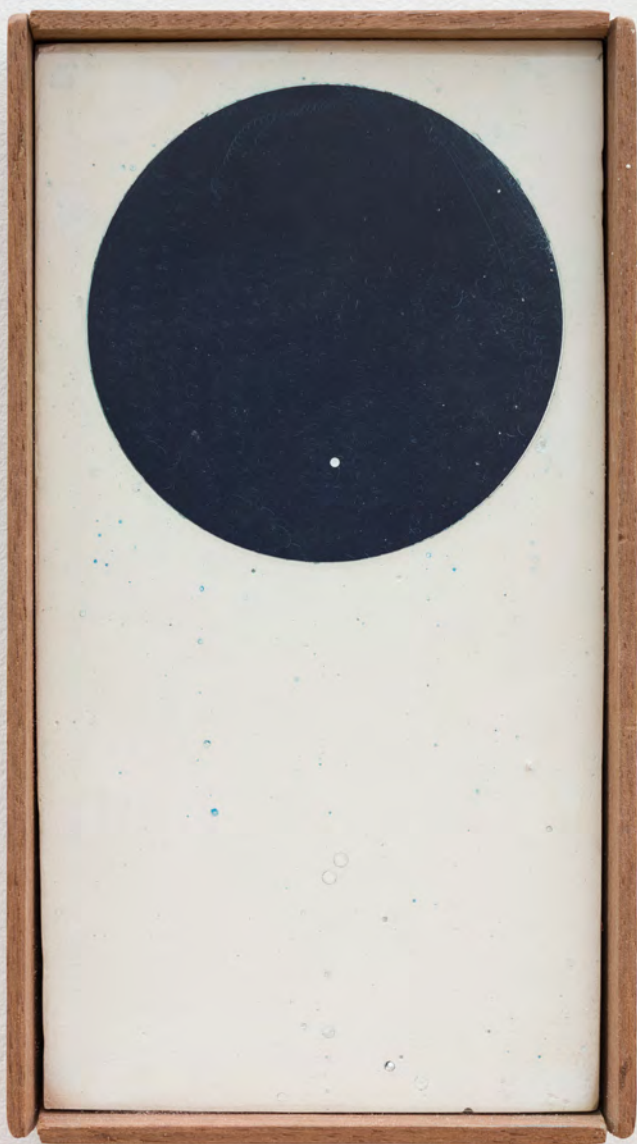
Toon Boeckmans'

projects include installations, videos, paintings, and drawings. His work defies ready classification and is often both dystopian as well as humorous. Toon's multifaceted works are often centred around observations of, and engagements with, the poetry of the profane, the momentary, the homo ludens and non-verbal communication. Toon Boeckmans' work is sometimes based on found objects that he transforms through minimal yet intelligent interventions, giving these objects new meanings, connotations and narrative. He deprives these objects from their original teleology and setting and brings them together in a new context which enables new possibilities and unconventional conventions. Bird footprints on billiard chalk suggest a present absence or absent presence of a billiard player and an unidentified passer-by. An installation featuring a dark blue billiard cloth and white pins suggests a universe of new possibilities and undiscovered territories. A used dishcloth is mounted on stretcher bars that are typically used to mount paintings. Toon Boeckmans puts the banality of everyday life on a pedestal by means of a subtle intervention. Many of Toon Boeckman's works investigate the play element of society and communication. *Quiet Talks & Summer Walks* features for example twenty horses from five chess games positioned on an improvised merry-go-round. Whereas the rules governing the play of the game of chess are strictly regulated, Toon Boeckmans' installation allows for new strategies and invite the spectators and players to develop their own narrati



Toon Boeckmans
“Untitled”, 2022

Stof, epoxy, pigment en lak
25 x 13 x 5 cm



Toon Boeckmans
“Untitled”, 2022

Gips, epoxy, hout en pigment
22 x 13 x 5 cm



Toon Boeckmans
“Untitled”, 2022

Acryl op hout, papier, spuitverf en epoxy
46 x 34 x 4 cm





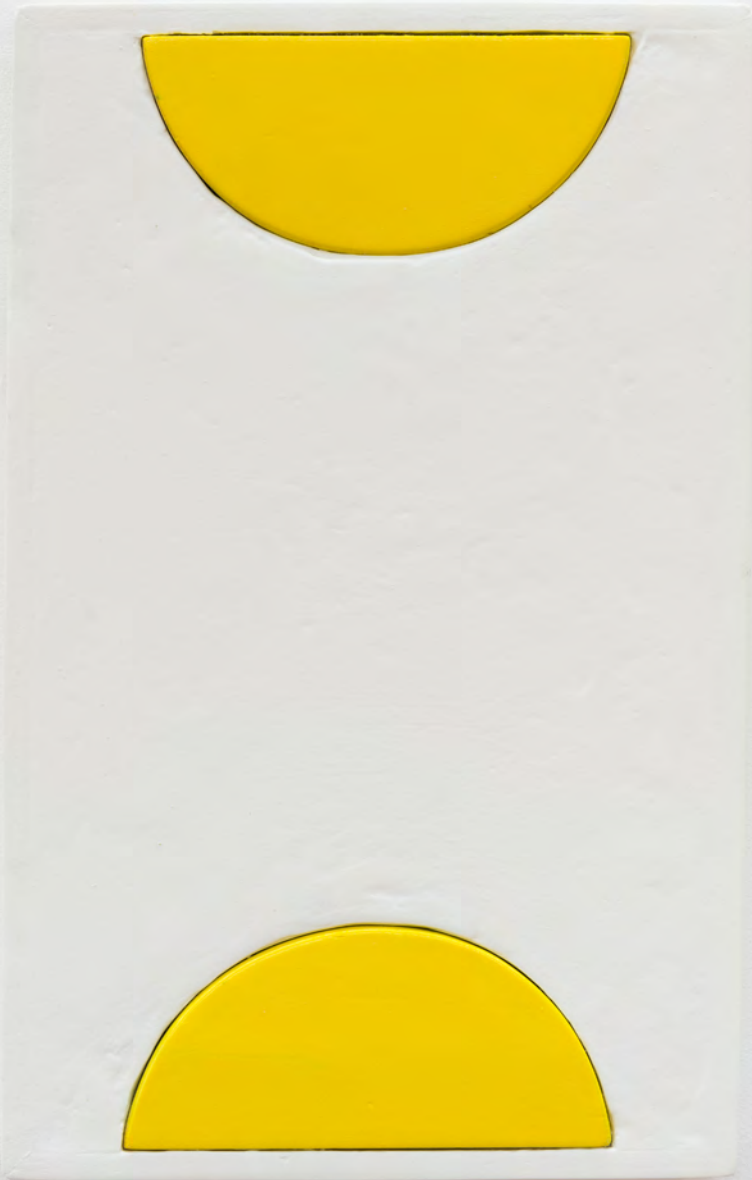
Toon Boeckmans
“totem” (moule), 2022

Gips, was, lak en hout
123 x 49 x 5 cm



Toon Boeckmans
“Untitled”, 2022

Pigment, doek, hout en takken



Toon Boeckmans
“Untitled (Twice a Slice of Light)”, 2022

Multiplex, dennenhout, Crystalac R gips, spuit- en lakverf, vernis
31,5 x 41 x 2,5 cm



Toon Boeckmans
“Untitled”, 2022

Epoxy, spuitverf
56 x 41 x 12

Isa De Leener

(1993, MFA St.-Lucas Ghent) paintings exhibit a wonderful and poetic strangeness that further frustrates ready classification. His paintings often (literally) extend beyond the borders of the canvas and operate as three-dimensional objects. Z.T. (Duif), the frontispiece of this exhibition text, refers to ancient paintings of the annunciation whereby the Holy Spirit is shown in the form of a dove, coming down towards Mary on beams of light. Whereas the Holy Spirit is typically represented as a peaceful white dove, Isa De Leener depicts an ordinary pigeon, a feral and street bird. The rays of light are on their turn replaced by bird spikes that are typically used to deter pigeons. Deterrence becomes protection and the sacred becomes the profane. Other works have a political and heraldic dimension. Z.T. (Leeuw) is a painterly representation of the official flag of the Flemish Community. Painted in swift brush strokes, an idealized symbol that is used to represent a nation, political ideology or population is reduced to its banal essence: an exotic animal that only lives in sub-Saharan Africa and that has basically nothing to do with Flanders.



Isa De Leener
“Untitled”, 2022

Oil on canvas
15 x 13 cm

Isa De Leener
"Untitled", 2022

Oil on canvas
18 x 16cm





Isa De Leener
"Untitled", 2022

Oil on panel
20 x 25 cm



DAUWENS & BEERNAERT

Isa De Leener
"Untitled", 2022

Oil on panel
30 x 20 cm



Charlotte Vandenbroucke

(1993, MFA St.-Lucas Ghent) paintings exhibit a wonderful and poetic strangeness that further frustrates ready classification. His (°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.

Charlotte Vandenbroucke
“Untitled”, 2022-23

Oil and graphite on panel
144 x 126 cm



Charlotte Vandenbroucke
“Untitled”, 2022

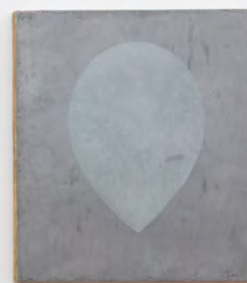
Olie, houtskool op canvas
100 x 120 cm





Charlotte Vandenbroucke
“Untitled”, 2022

Olie, houtskool op canvas
55 x 62 cm



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. To kill a mockingbird features two recent landscape paintings (2018-2019) in which painting nature becomes the very nature of the painting. 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.



Loïc Van Zeebroeck
“Untitled”, 2022

210 x 337 cm



Lidia Sciarrotta

Lidia Sciarrotta (b. 2001, BE) is a young Belgian artist. She studied graphic design and is currently studying illustration at KASK (Ghent).

Lidia's dreamy landscapes are timeless and serene. Her Sicilian roots and lifelong passion for painting are clearly evident in her work.



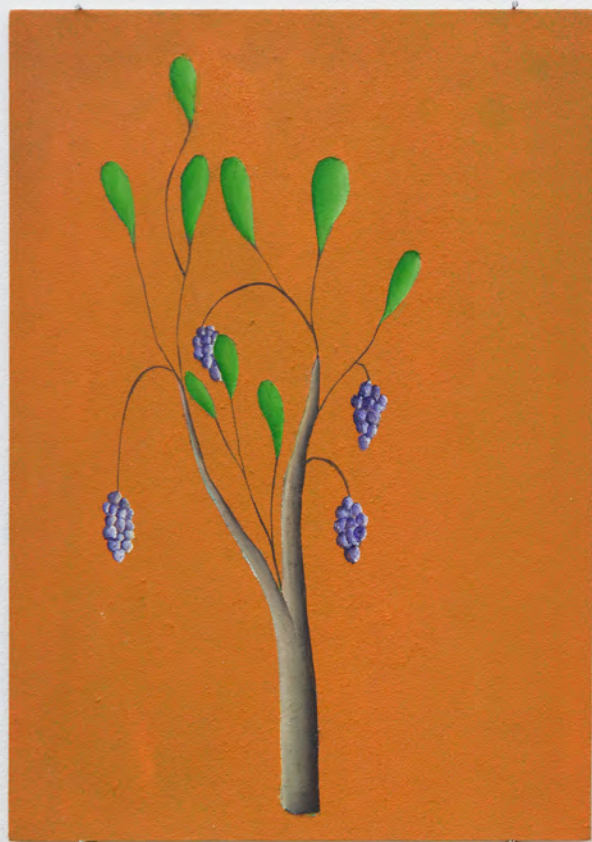
Lidia Sciarrotta
“Untitled”, 2022

Oil on panel
21 x 15 cm



Lidia Sciarrotta
“Untitled”, 2022

Oil on panel
21 x 14,5 cm



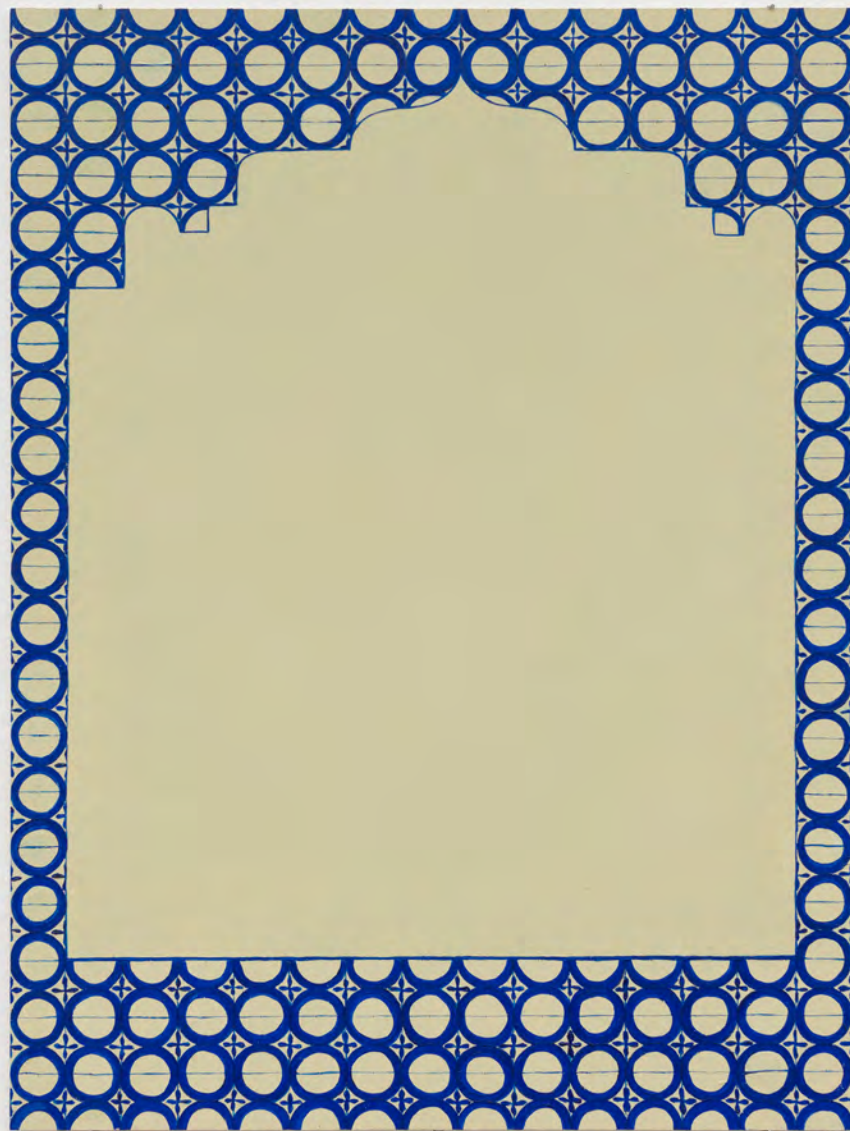
Lidia Sciarrotta
“Untitled”, 2022

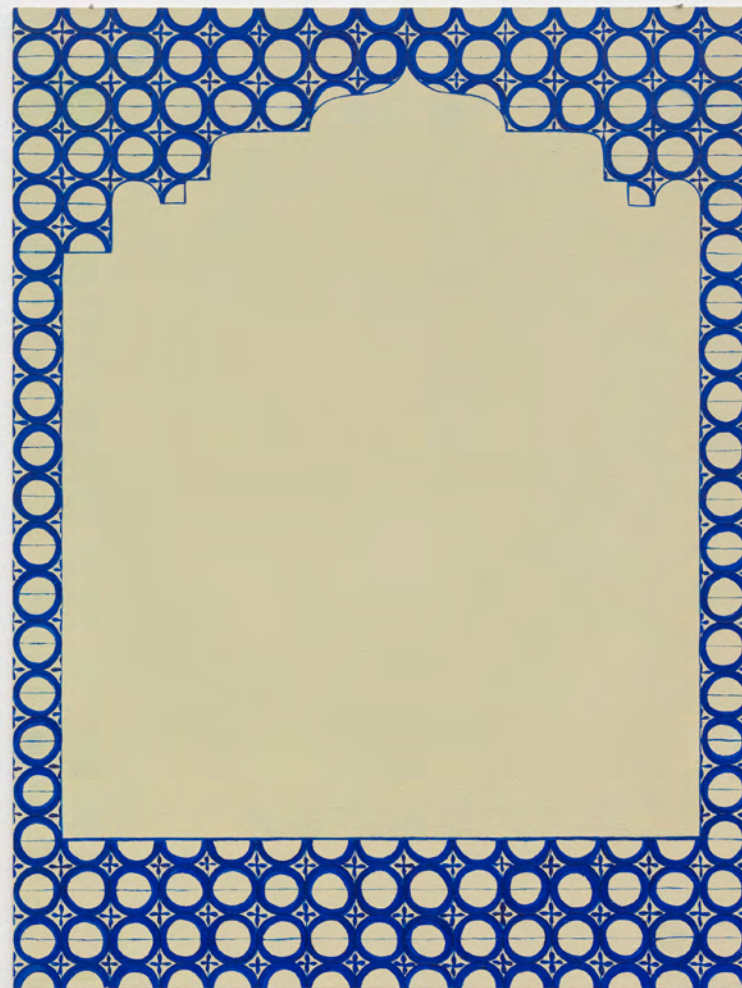
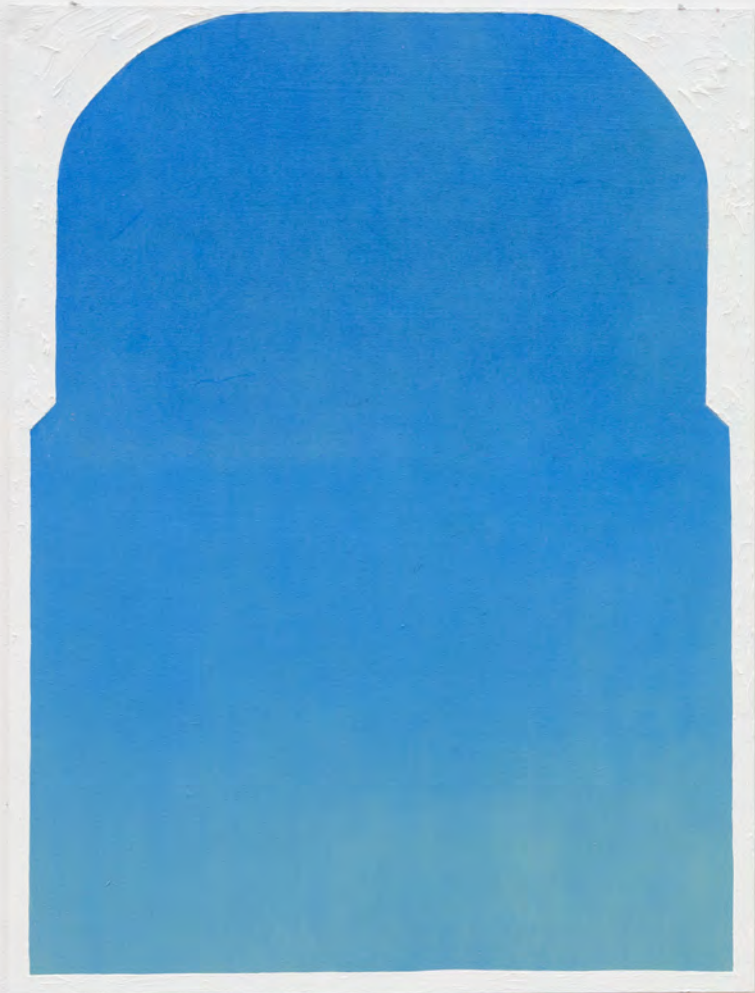
Oil on panel
30 x 40 cm



Lidia Sciarrotta
“Untitled”, 2022

Oil on panel
30 x 40 cm

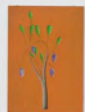


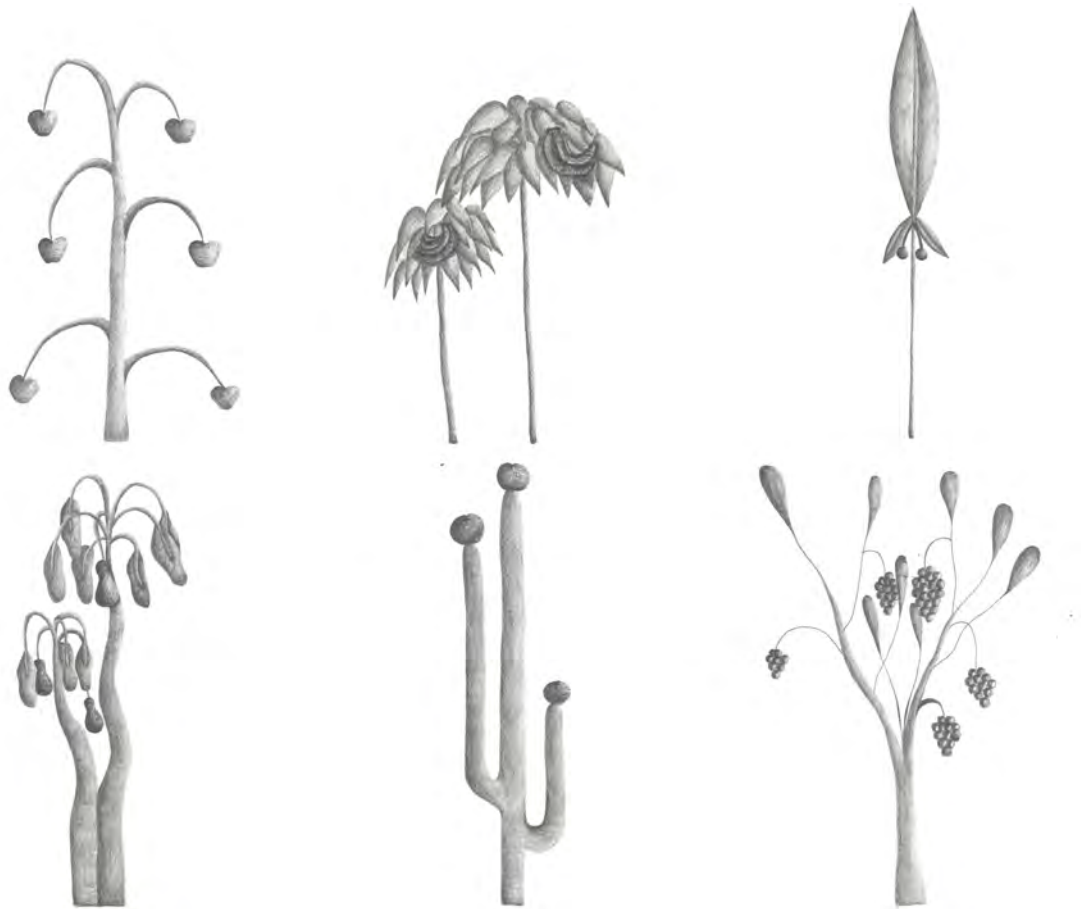




Lidia Sciarrotta
“Untitled”, 2022

Pencil on panel
59 x 45 cm





Lidia Sciarrotta
"Untitled", 2022

Pencil on panel
59 x 45 cm

 Sold



Lidia Sciarrotta
"Untitled", 2022

Oil on panel
30 x 25 cm

Daniele Coppola

Daniele Coppola (°1990 Torino) lives and works in Brussels. He studied philosophy at the Università degli studi di Torino (2011-2014) and subsequently studied sculpture at the Accademia Albertina di belle arti di Torino, University of Art of Helsinki and l' Academie Royale des Beaux-arts de Bruxelles (MFA 2020). He was the laureate of the Tour à Plomb who hosted his solo exhibition "Sur la Seuil" curated by Stéphane Roy. He was selected for a residency at Fondation Moonens and the prix Mediatine in 2020. His work is deeply influenced by Arte Povera movement. His ephemeral, thought-provoking work is the result of a profound investigation of simple gestures. An intimate thought, a living landscape, simple objects serve as the source of inspiration for a work of art, which subsequently give rise to new possibilities and questions.



Daniele Coppola
“The delivrance of St Peter”, 2022

Stone
28 x 32 cm



Daniele Coppola

“An Italianate landscape with the ruins of a roman villa”, 2022

Stone

26 x 33 cm



Daniele Coppola
“Les escargots de ma grand mère”, 2022

Bronze

