

Charlotte Vandenbroucke

DAUWENS & BEERNAERT
GALLERY

Charlotte Vandembroucke'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.

The works of Charlotte are located in private collections in Belgium, Italy, Switzerland, France, and the Voorlinden Museum (Netherlands).



‘Memories, Formalities’ - Charlotte Vandembroucke

Whitish-grey, pointed convex shapes on the back of a salt-treated tear plate. Sturdy-looking rectangular surfaces of weathered, earth-streaked roofing. A slightly curved, deep blue surface against a softly billowing background. Charlotte Vandembroucke (b. 1993) moulds a subdued, transcendental universe of carefully chosen (non)colours, shapes and materials. In doing so, she orbits an elusive abstraction.

The exhibition *Memories, Formalities* includes works that allude to universal and personal memories, interwoven with forms: 'formalities' that refer to nothing and no one from reality, but that are themselves pure reality. Remarkably, there is a resurgence of cosmic forms. They hold within them 'the truth' that Vandembroucke is seeking.

The works are often united by an indefinable, grey-black undertone. By blending oil paint with charcoal or chalk, Vandembroucke obtains a subtle, matt hue that seems to absorb all the light — and us with it. On occasion, the hue emerges miraculously, like a tarnished, greyish-grey *objet trouvé*, marked with white, amorphous traces. The profound darkness is countered by a lightness, or at least a longing for it. It is reminiscent of Malevich's now more than a century-old *Black Square*, and the enigmatic emptiness it exudes. It represents the ultimate new beginning, the womb from which seemingly infinite new possibilities can unfold.

Light is not only absorbed but at times also emitted by the meticulously crafted, enigmatic darkness. Often quite literally, as reflective light that makes visible the surrounding reality. Vandembroucke achieves this effect through the use of aluminium. Alternatively, she blends graphite powder with oil or acrylic paint and applies multiple layers to, for instance, a solid block of wood. By patiently rubbing the layers endlessly, a shiny, reflective surface emerges, a *mirroir* of sorts, a dark mirror.

Charlotte Vandembroucke goes beyond pure visual formalism. With her work, she touches upon a serene, perfect silence, fully aware that she can never literally attain true silence. As viewers, we can immerse ourselves in it, stepping through the painted and sculptural forms, entering unconscious dimensions that are typically beyond our reach. Her work exudes a profound tranquillity in which we can disappear, an escape from the outside world and perhaps even ourselves.

Sofie Crabbé

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Charlotte Vandenbroucke
"Untitled", 2022
stone powder, acres, metal
40 x46 cm

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Charlotte Vandembroucke

“Untitled”, 2022

graphite + oil on panel

32 x 35 cm

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

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Charlotte Vandenbroucke

“Mirnoire”, 2022

graphite + oil on canvas

32 x 48 cm

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

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Charlotte Vandenbroucke

"Untitled", 2023

rubber, wood, metal

111 x 140 cm

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



Charlotte Vandebroucke
"Tranenzakdoek", 2023
aluminium
31 x 32 cm



Charlotte Vandebroucke

"Untitled", 2023

wood, graphite and acryl

28 x 46 x 14 cm



“Z.T.”, 2022
grafiet + acryl op doek, 2022
100 x 110 cm



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

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Charlotte Vandenbroucke

"Untitled", 2023

oil on aluminium

100 x 100 cm

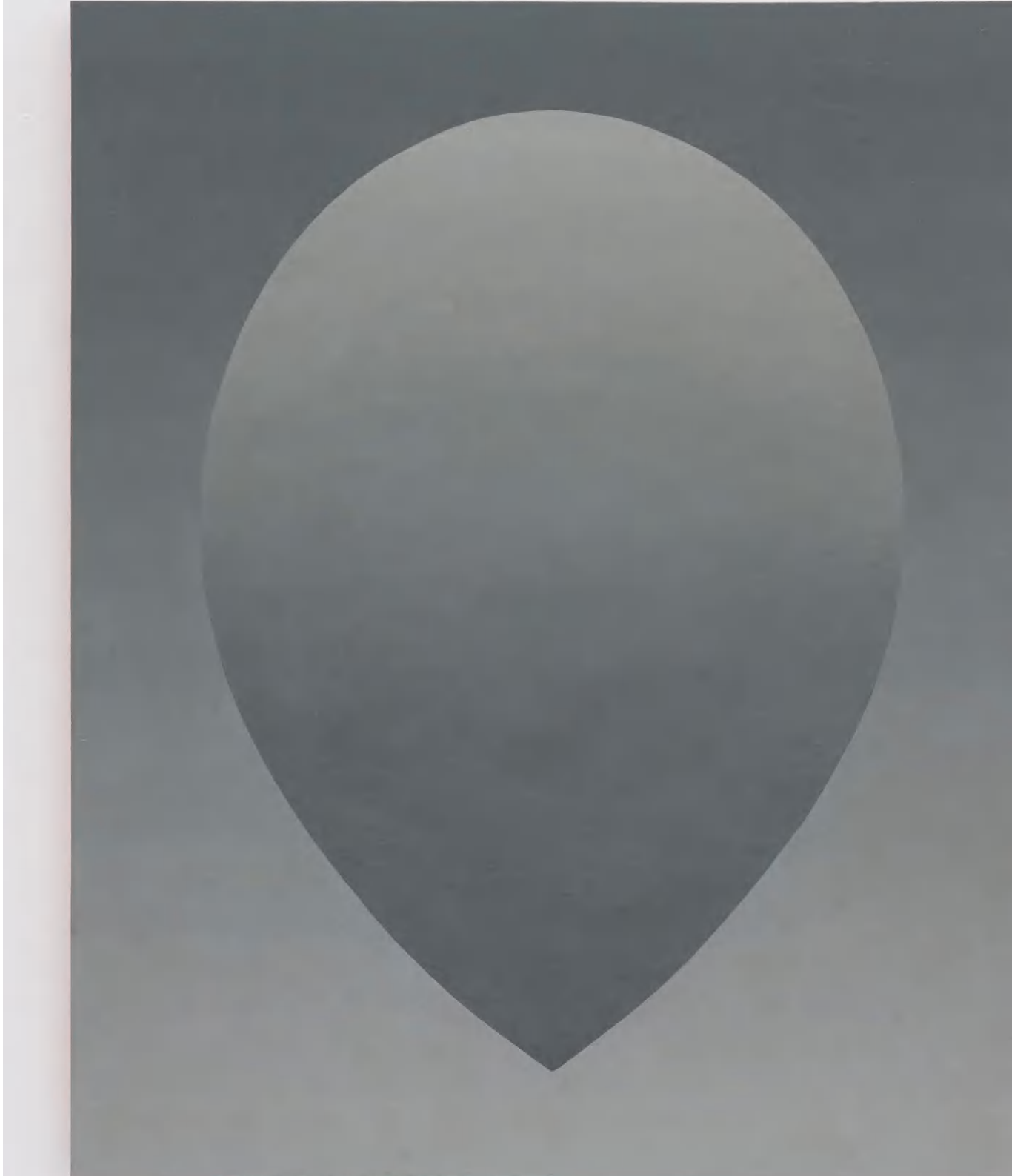
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“Z.T.”, 2022
olie op paneel, 2022
115 x 130 cm



“Z.T.”, 2022
olie op paneel
66 x 81 cm



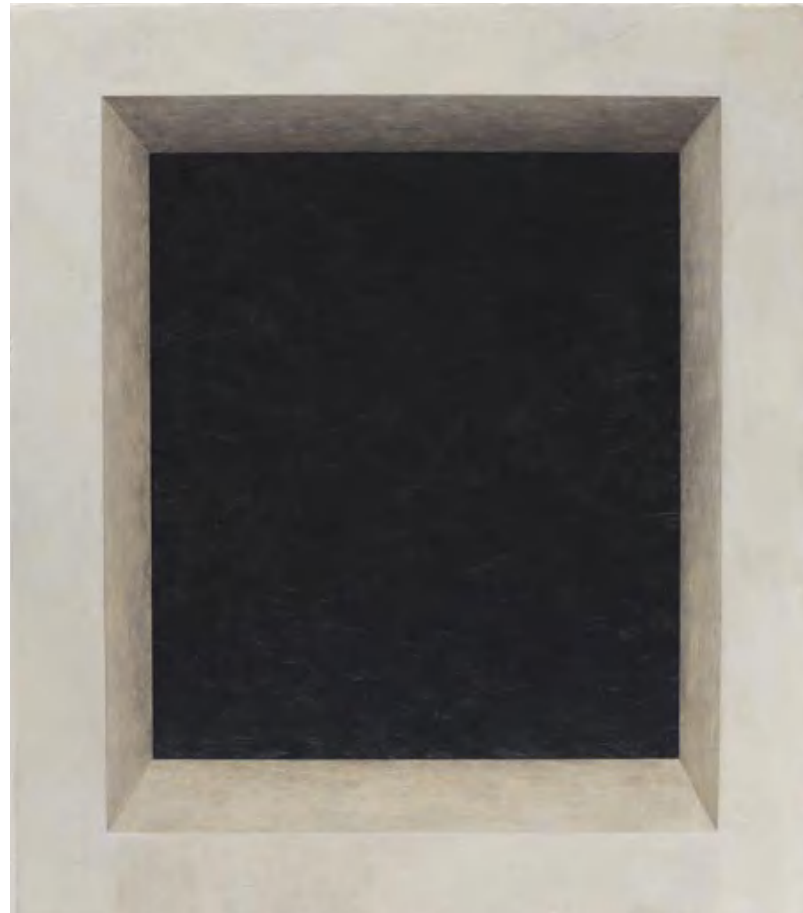


“Untitled”
Oil on canvas
100 x 125

“Untitled”
polystyrene and concrete
80 x 51 x 26cm



“Nachtraam”, 2021
olie + houtskool + pigment op doek
35 x 40 cm



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SELECTED EXHIBITION

2020

‘Odysse’, Dauwens&Beernaert Gallery (group exhibition), Brussels (BE)

‘No pain , no gain’, Dauwens & Beernaert gallery, Bruxelles (BE)

Art Brussels 2020, Brussels, (BE)

2019

‘To Kill a Mockingbird (Spaar de spotvogel)’, Dauwens & Beernaert Gallery, Brussels (BE)

‘Negative/Positive PART’ (group exhibition), Dauwens&Beernaert Gallery Brussels (BE)

‘Negative/Positive PART II (group exhibition)’, Dauwens&Beernaert Gallery, Brussels (BE)

‘Grand Opening’, Zeno XXX (group exhibition), Ghent (BE)

2017

‘Waar de vogeltjes fluiten’, Jan Colle Galerij (group exhibition), Ghent (BE)

2016

‘Fris XII’, Jan Colle Galerij (group exhibition), Ghent (BE)

‘Between Abstraction and Figuration’, Dauwens & Beernaert Gallery, Brussels (BE)

2015

[PARA'DEIS], duo exhibition Charlotte Vandenbroucke en Loïc Van Zeebroek