DAUWENS & BEERNAERT

GALLERY

MARINDA VANDENHEEDE

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

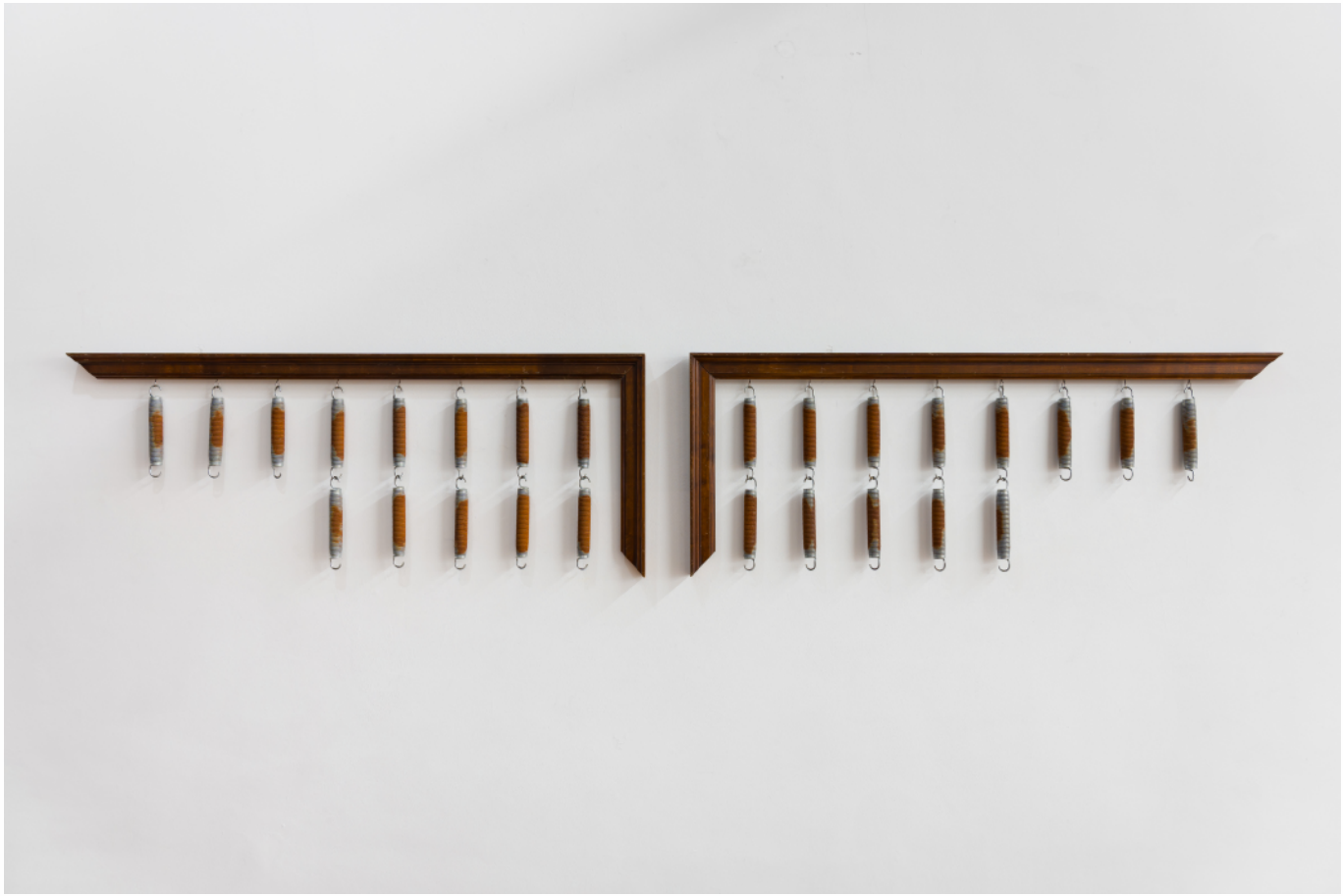
Marinda Vandenheede creates sculptural objects, works on paper, and paintings that employ natural, used, and discarded materials. "I tend to work with weathered, natural materials that testify to the beauty of decay." Such materials lend a sensitivity and sense of wonder to her works, contrasting her use of minimalist geometric forms and compositions.

Vandenheede's works on paper contain a rough-edged, imperfect geometry that overlays used paper and other repurposed surfaces – abstract, yet very much part of this world. Her sculptural works border on the surreal as they reform recognizable worn and aging objects into curious arrangements that follow an internal logic.

Vandenheede's practice embraces imperfection, atrophy, and stillness. It is a rejection of perfection, disconnectedness, and consumerism. Layers of time and narrative potential are embedded in her materials. She invites viewers to take a moment to be still and to take a deeper look.

Marinda Vandenheede lives in Waregem, Belgium, where she also studied fine art. Her practice is influenced by the truism that, as humans, we are inseparable from nature, while her early training in graphic design is visible in her sense of composition. Her works have been exhibited and collected internationally, including in Belgium, France, Spain, the UK, Ukraine, and New Zealand.

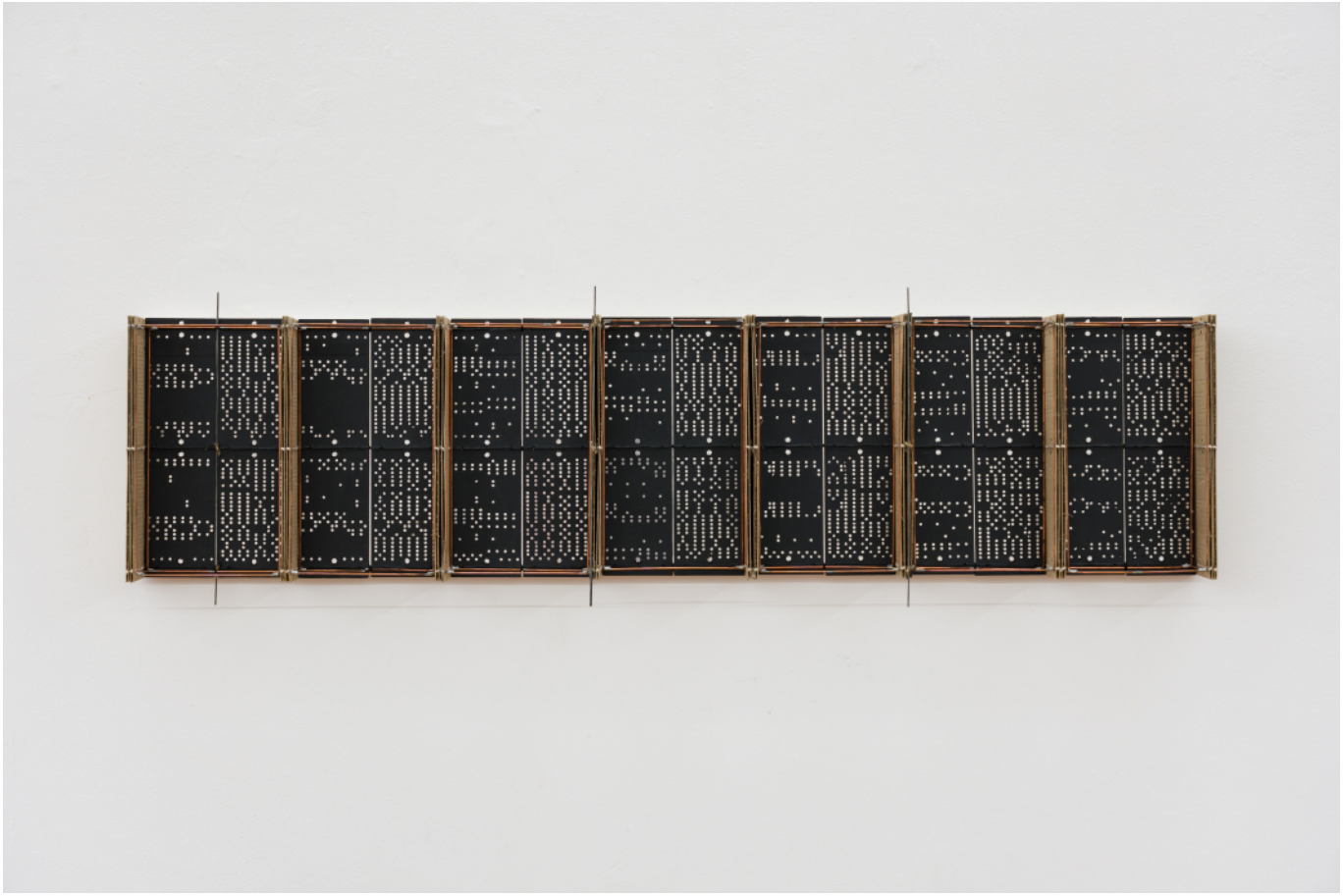




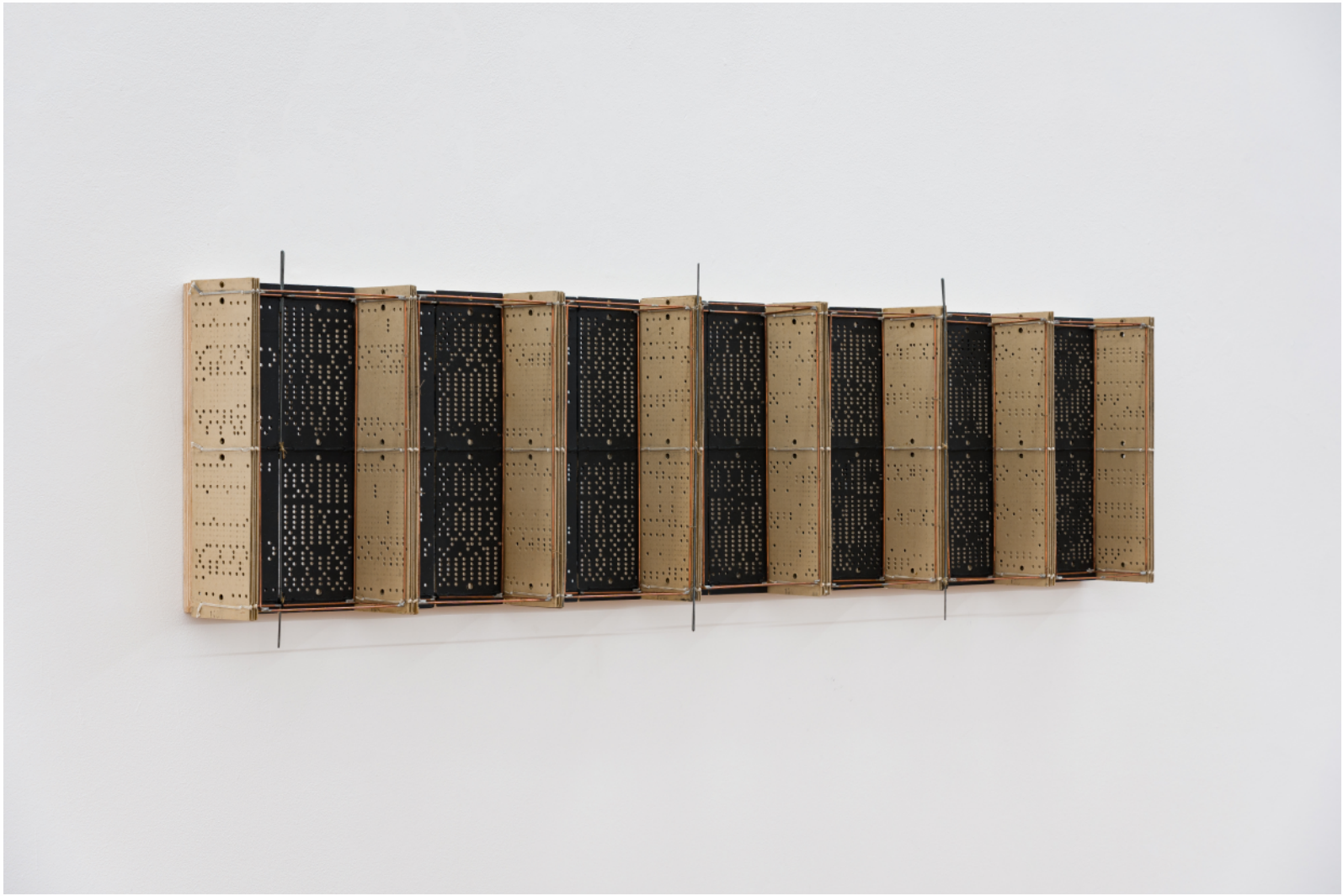
"Icarus", 2021
reclaimed frame and coil springs
240 x 43 x 4 cm



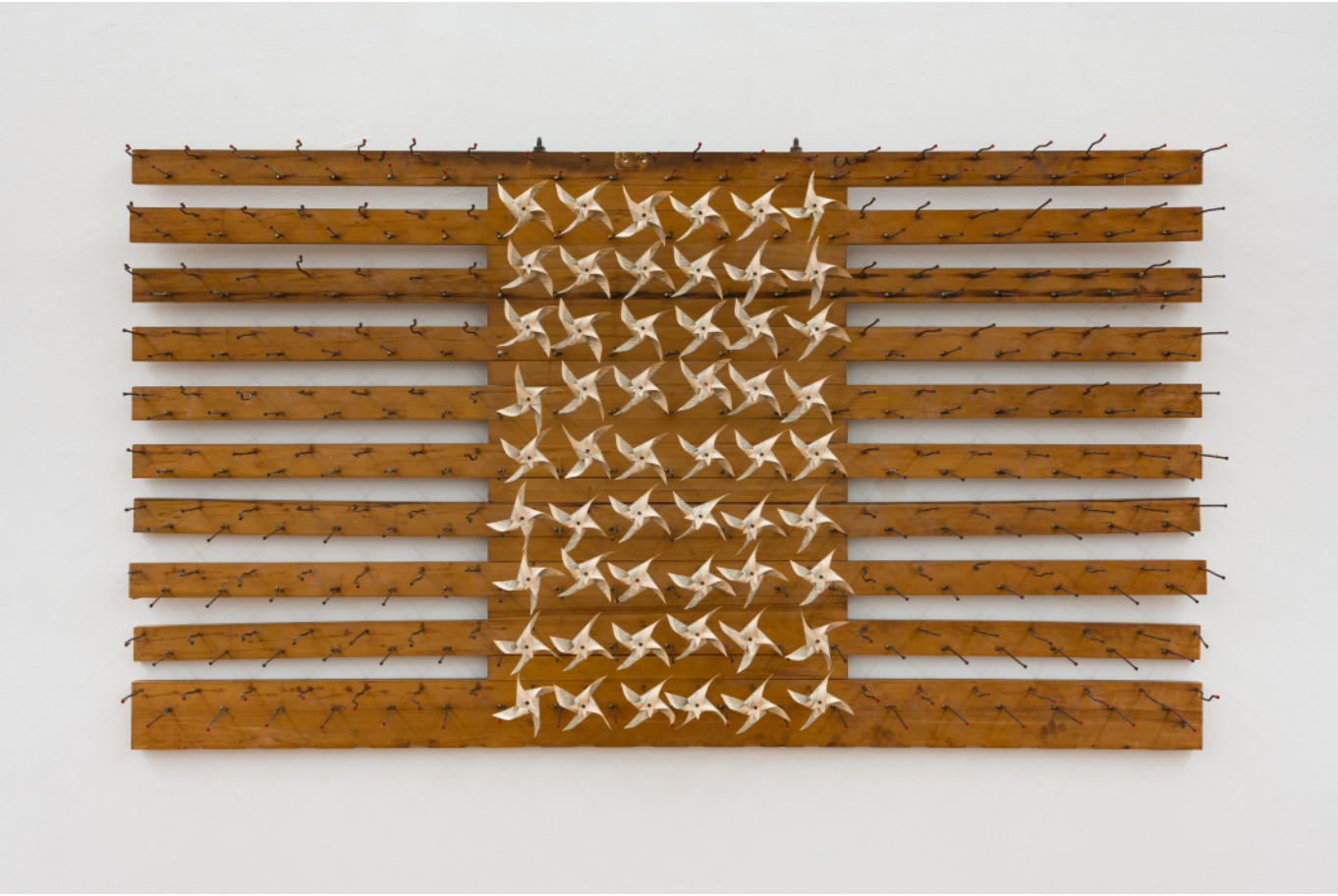




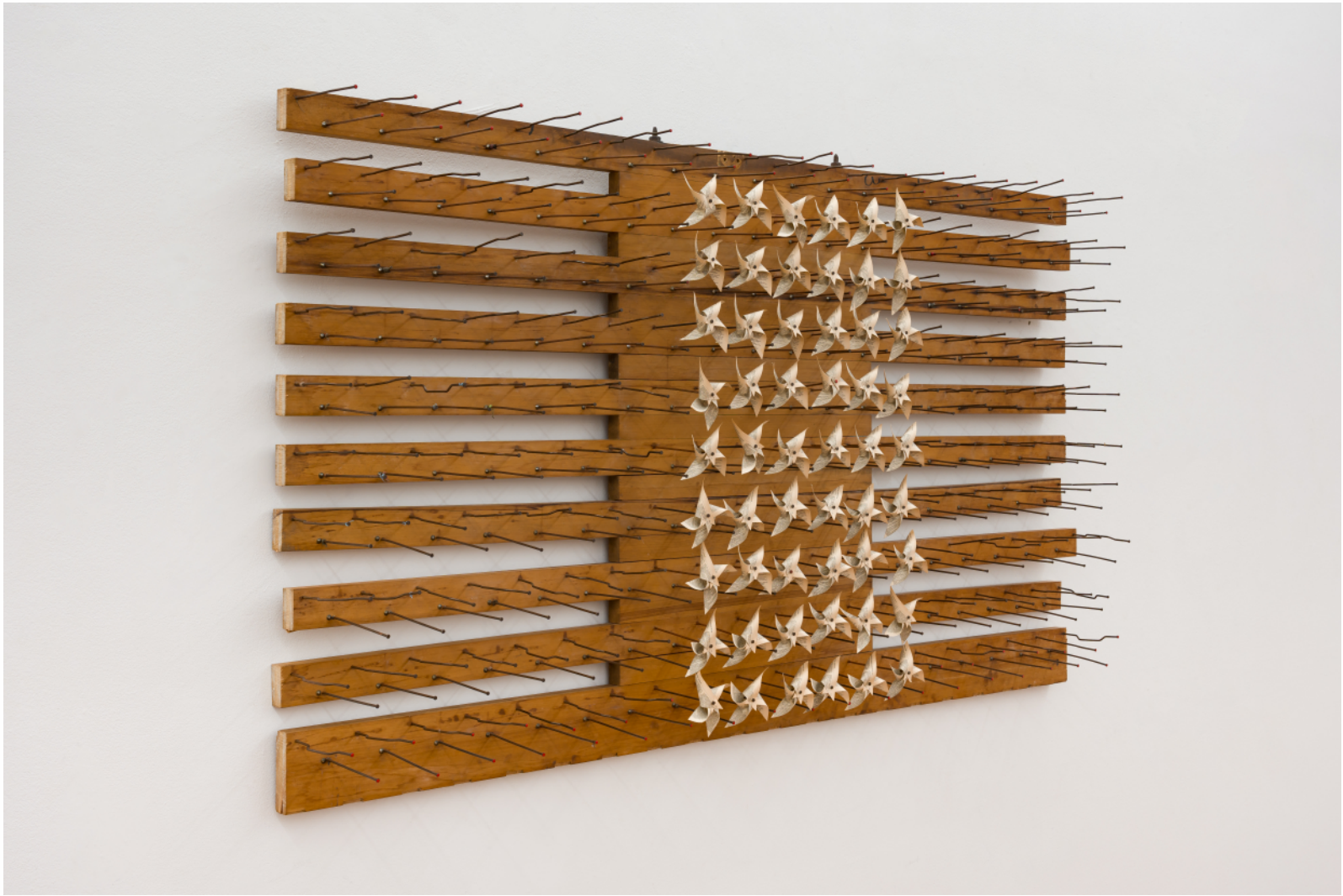
"The Bigger Picture", 2024
reclaimed industrial punch cards, acryl paint, handmade copper frames, reflective backing, wooden block panel
25 x 103 x 9 cm



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"Renaissance", 2022
reclaimed textile rack, reclaimed book pages, enamel paint
225 X 125 x 22 cm





A Different Cloud", 2023
reclaimed book pages, pencil
6 x (17,5 x 24 cm)



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1819. *The Cenci*. A tragedy based on a monstrous story of crime and blood, playing in Italy in the XVIth century.
1821. *Adonais*. An elegy on the death of John Keats.

But his shorter lyrical poems are better known still, and among them we may quote such masterpieces as : *The Cloud*, *To a sky-lark* and *To the West-Wind*, which the poet's fame is based more firmly tha

is certainly one of the st poets of English liter ; with Keats he is the grea of Romanticism. He trul d in a world of dreams: with owerful imagination he d a world of idealism, and i ethereal atmosphere he high above the concrete tr of every day life. He the beauties of nature ; but attracted him most in i a never satisfied longing fo nfinite, in which he saw image of his own restless na This makes of our auth reeminently a master of ism : he felt the nec of pouring out his heart i ams of spontaneous poe His beautiful, original ima gether with the great vari and musical melody of his have been with reserve and have been imit in England but abroad.

JOHN KEATS.
1795—1821.

Born in 1795, Keats belonged to a much humbler family than his aristocratic contemporary ; his father namely was room employed in livery stables. Nor was his education so ref d either. He was apprenticed to a surgeon, but soon became a ll-devouring reader, passionately interested in the classic ythology and enthusiastically admiring Spenser's « Faer Queene ».

In September 1820, however, feeling in his weakly boc he sting of consumption, he sailed for Naples, hoping there recover his health. Alas ! he died at Rome in February 182 aged 25 only.

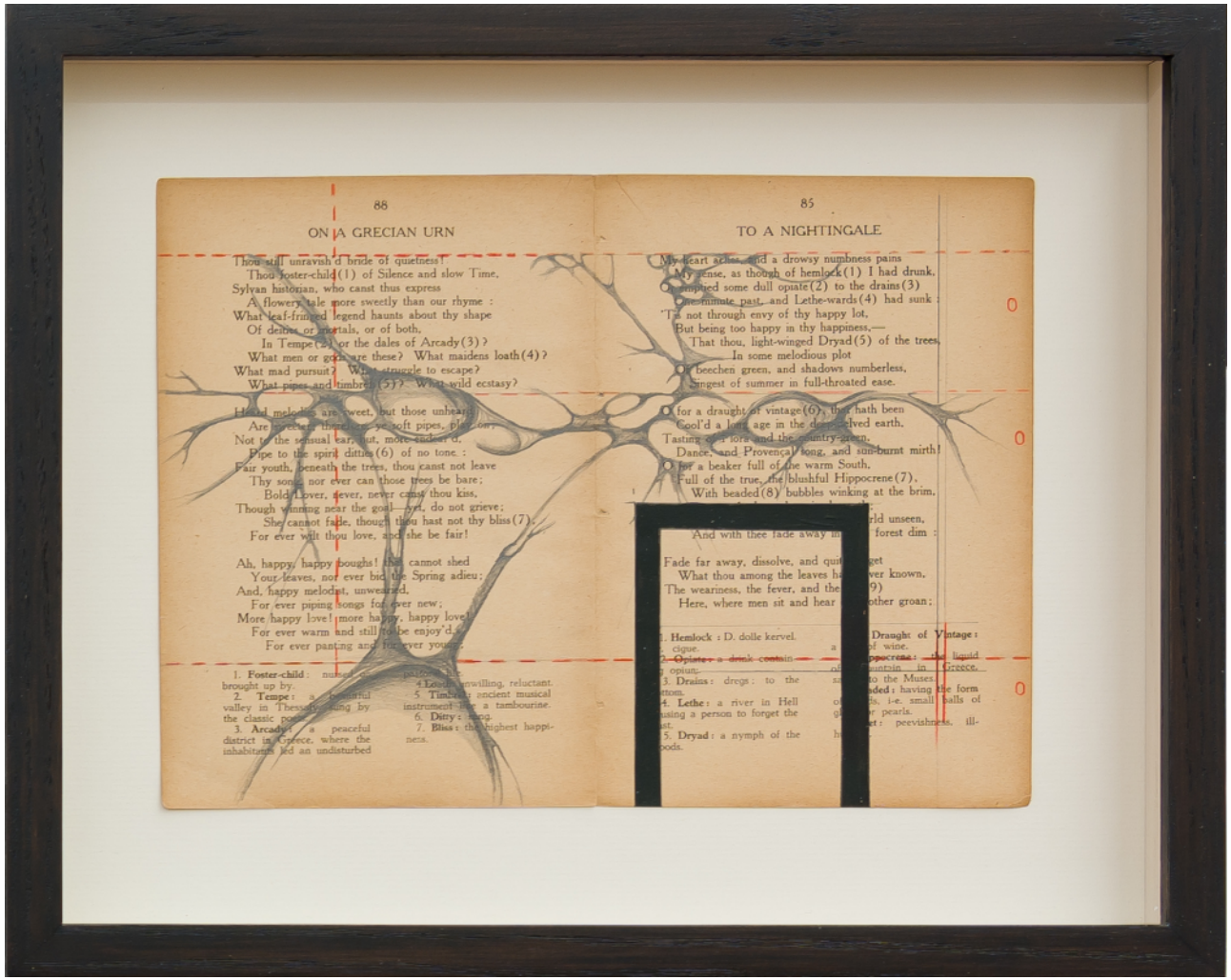
He was buried in that protestant cemetary, where one ye later Shelley was to join him.

CHIEF WORKS.

1817. *Poems*. Mostly immature work.
1818. *Endymion*. A pretty long narrative poem. A fi promise of a young poet entangled in too profuse imagery.
1820. *The Eve of St. Agnes*. A poem remarkable for i pictorial power.
1820. *Hyperion*. A never completed poem — only abo 20 pages — introducing us into the ancient world of classic mythology.
The best of his shorter poems are contained in a volum published in 1820, namely his famous odes : *To Autumn*, *To a Nightingale*, *On a Grecian Urn*.

The poet's early death explains the defects in a great de of his works : the ardent spirit of his teeming youth is respons- ible for a lack of self-restraint, necessary for choice of images and rejection of the superfluous. Yet, many poems give us a glimpse of the bold promise of later possible masterpieces.

Detail



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ON A GRECIAN URN

Thou still unravish'd bride of quietness!
Thou foster-child(1) of Silence and slow Time,
Sylvan historian, who canst thus express
A flowery tale more sweetly than our rhyme:
What leaf-fringed legend haunts about thy shape
Of deities or mortals, or of both,
In Tempe(2) or the dales of Arcady(3)?
What men or gods are these? What maidens loath(4)?
What mad pursuit? What struggle to escape?
What pipes and timbrels(5)? What wild ecstasy?

Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endeared,
Pipe to the spirit ditties(6) of no tone:
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal—yet, do not grieve;
She cannot fade, though thou hast not thy bliss(7),
For ever wilt thou love, and she be fair!

Ah, happy, happy boughs! that cannot shed
Your leaves, nor ever bid the Spring adieu;
And, happy melodist, unwearied,
For ever piping songs for ever new;
More happy love! more happy, happy love!
For ever warm and still to be enjoy'd,
For ever panting and for ever young;

1. **Foster-child**: nurse... brought up by.
2. **Tempe**: a beautiful valley in Thessaly, sung by the classic poets.
3. **Arcady**: a peaceful district in Greece, where the inhabitants led an undisturbed pastoral life.
4. **Loth**: unwilling, reluctant.
5. **Timbrels**: ancient musical instrument like a tambourine.
6. **Ditty**: song.
7. **Bliss**: the highest happiness.

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TO A NIGHTINGALE

My heart aches, and a drowsy numbness pains
My sense, as though of hemlock(1) I had drunk,
Or emptied some dull opiate(2) to the drains(3)
One minute past, and Lethe-wards(4) had sunk:
'Tis not through envy of thy happy lot,
But being too happy in thy happiness,—
That thou, light-winged Dryad(5) of the trees,
In some melodious plot
Of beechen green, and shadows numberless,
Singest of summer in full-throated ease.

O for a draught of vintage(6), that hath been
Cool'd a long age in the deep-delved earth,
Tasting of Flora and the country-green,
Dance, and Provençal song, and sun-burnt mirth!
O for a beaker full of the warm South,
Full of the true, the blushful Hippocrene(7),
With beaded(8) bubbles winking at the brim,

And with thee fade away into the forest dim:

Fade far away, dissolve, and quite forget
What thou among the leaves hast never known,
The weariness, the fever, and the fret(9)
Here, where men sit and hear each other groan;

1. **Hemlock**: D. dolle kervel.
2. **Opiate**: a drink containing opium.
3. **Drains**: dregs: to the bottom.
4. **Lethe**: a river in Hell causing a person to forget the past.
5. **Dryad**: a nymph of the woods.
6. **Draught of Vintage**: cique. a ... of wine.
7. **Hippocrene**: ... fountain in Greece, sacred to the Muses.
8. **Beaded**: having the form ... is, i.e. small balls of ... pearls.
9. **Fret**: peevishness, ill-

Detail



"Public Assistance I - IV", 2023
reclaimed book pages from 1889, pencil, ink



Detail



Detail



"Fe/Male", 2023
wood, steel
30 x 20 x 10



"Trinitas", 2023
recycled wood, oil and paint
35 x 29 x 5 cm



"Due Diligence", 2023
wood from antique chair
53 x 100 x 54



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PRESS

Press Release 19.06.2022

Marinda Vandenheede - *Oxygen*
Online exhibition
June 1. – July 1. 2022

Ronewa Art Projects presents our second solo online exhibition with Belgian artist Marinda Vandenheede. Opening on June 1st, the Ronewa viewing room will showcase Vandenheede's new series *Oxygen*, which continues her use of curious found objects combined with her own geometric formal language.

For this series, Vandenheede repurposes cardboard punched card patterns used in industrial loom weaving. She overlays the cards with hand-painted geometric designs guided by a minimalist logic of repetition and symmetry. Her graphic imagery appears independent of, even defiant against, the patterns created by the holes underneath. Though analog itself, the technology of the loom pattern cards is seen as a gateway invention to computer programming. Vandenheede's overriding of the pattern written on the cards can be interpreted as a symbolic rejection of our programming as humans – what we're taught from our upbringing, education, and societal norms – and that our beliefs and choices are hardwired into this system. Vandenheede's redesign of the cards is unbridled by the prescribed formula they display. Through the perforated material, she takes a breath of fresh air.

Vandenheede's practice is defined by playful juxtapositions that nod to the inherent dualities found within humanity and nature. She is drawn to objects weathered by nature and time and made from natural materials vulnerable to erosion, such as wood, paper, and metal. Like her works shown by Ronewa in 2021, which were made from the pages of old books and wooden objects such as picture frames and rulers, the *Oxygen* works incite curiosity and contemplation.

Marinda Vandenheede lives in Waregem, Belgium, where she also studied fine art. Her practice is influenced by the truism that, as humans, we are inseparable from nature, while her early training in graphic design is visible in her sense of composition. Her works have been exhibited and collected internationally, including in Belgium, France, Spain, the UK, Ukraine, and New Zealand.

RONEWA ART PROJECTS

Press Release 22.02.2021

Marinda Vandenheede – Re:Generations
Online exhibition
March 3. – April 2. 2021

Re:Generations is an online exhibition of the curious and quietly enchanting works of Belgian artist Marinda Vandenheede. From March 3rd, the Ronewa viewing room presents Vandenheede's sculptural objects and paper works that repurpose found objects marked by use and time, and attest to the beauty of wear and decay.

The objects that find their way into Vandenheede's studio are humble, seemingly mundane artifacts that bear traces of a past life. She is drawn to materials weathered by nature and vulnerable to erosion, such as wood, paper, and metal. Oxidized surfaces, smudges and stains, scribbles, tears, and nicked edges are preserved and treasured by Vandenheede as she reforms these worldly fragments into works of art that stir the imagination.

Vandenheede introduces geometry, symmetry, and repetition in her redesign of objects that follow their own formal logic. On the yellow-edged pages of a legal encyclopedia from 1889, painted monochromatic graphics intersect and obscure printed text. Wooden rulers and measuring tapes are dissected and neatly assembled into configurations that undermine their function. The abundance of measuring equipment among the selected works points to our corona-era preoccupation with distance and the sense of control it affords. Vandenheede's playful juxtaposition of formal elements and found materials nods to the inherent dualities found within humanity and nature. Her works are an invitation to stand still and take in their intricacies, and in this stillness find wonder and contemplation.

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