

DAUWENS & BEERNAERT
GALLERY

Press text

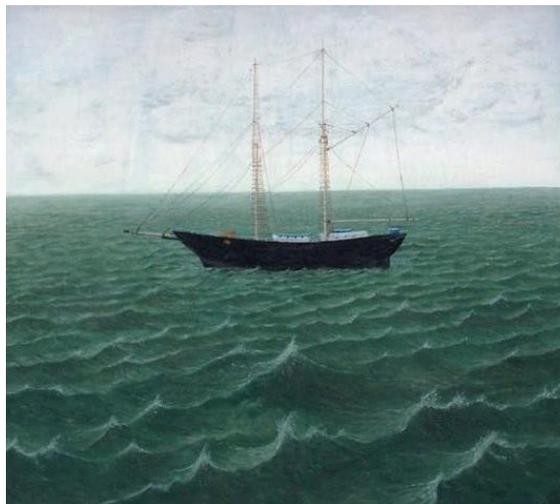
No roses on a sailor's grave

3 June - 23 July 2016

Opening reception: Friday 3th of June as of 6PM

Marco de Sanctis | Loic Van Zeebroek | Stanislas Lahaut | Adam Vackar

Press inquiries: laurence@dauwensbeernaert.com / +32(0)474742938



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*No crosses mark the ocean waves,
No monuments of stone.
No roses grow on sailor's graves,
The Sailor rests alone.*

*His tributes are the sea gulls' sweeps,
Forever wild and free,
And teardrops that his sweetheart weeps
To mingle with the sea.*

(Naval Ode, unknown author)

Dauwens & Beernaert is delighted to present:

'No roses on a Sailor's Grave'

the gallery's summer exhibition featuring works by Marco de Sanctis (IT, 1983), Adam Vackar (CZ, 1979), Stanislas Lahaut (BE, 1979) and Loïc Van Zeebroek (BE, 1994).

The sea and naval battles have always been an important source of inspiration for artists. Many artists emphasized the romanticism of the sea through images depicting the human costs of shipwrecks and their aftermath. 'No roses on a sailor's grave' is a visual exploration of the dramatic unpredictability and beauty of the sea.

Marco De Sanctis' works are for the first time on view at Dauwens & Beernaert. For his **'Marine'** series, Marco De Sanctis carefully scratched / restored 19th and 20th century paintings, often depicting seascapes. By this action, Marco challenges the concept of time, and the duality between absence and presence. Just like the sea is ebbing and flowing, his Marines leave traces of time that are again erased by new forces and actions. Marco de Sanctis used the same technique for 'L'idée qui fut' (the idea that was). These canvases were prepared at the beginning of the 19th century but they have never been painted. By scratching the phrase "L'idée qui fut" Marco de Sanctis re-actualizes the past in the present.

Loïc Van Zeebroek is most known for his landscapes and monochromes. On the occasion of 'No roses on a Sailor's Grave' Loïc painted his first (untitled) seascape. It depicts an (abandoned?) ship in the middle of the sea. Loïc Van Zeebroek's painting has an air of stillness and a pervading mood of solitude.

Adam Vackar's series 'Beautiful and Damned' borrows its title of F. Scott Fitzgerald's novel, which is at once a meditation on love, money and decadence. Series of bouquets of artificial flowers are mixed together with real flowers, sometimes fresh and sometimes wilted, and it is often impossible to perceive the difference. The photographs shift the

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contrast of the living and the eternal; the long-lasting plastic substitute for the beauty and the real beauty of dying.

Stanislas Lahaut 's text works and installations are characterized by his tragicomic yet poetic approach of daily life. Untitled 'Doug' was inspired by a novel about a castaway on an uninhabited island. The last phrase of this novel, is copied on a sheet of paper. It says "And still Doug stood there - a merest receding speck on the beach - a reminder that the only permanence on Sable Island is its loneliness. The End. Initially, Doug also figured on the drawing, however, the only way to depict Doug's solitude was to cut him away from the drawing.

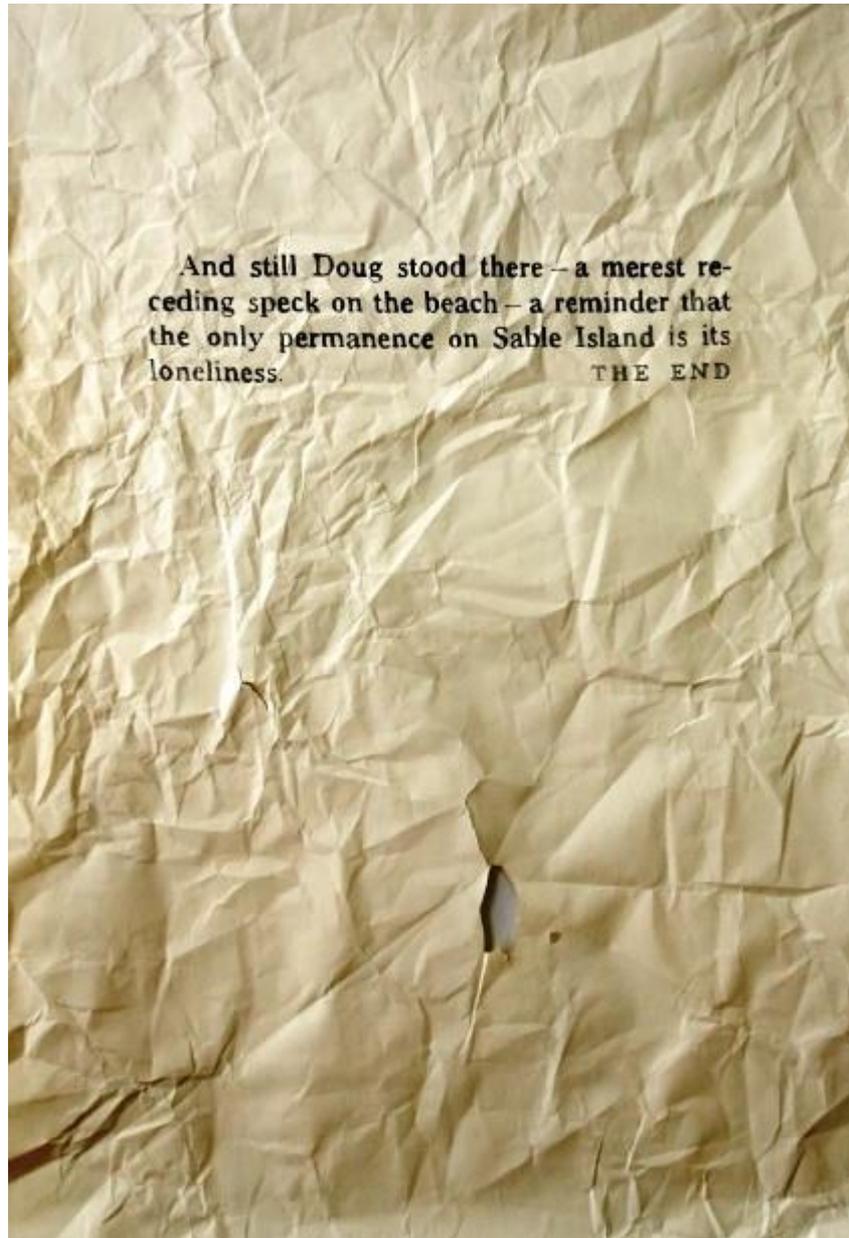
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The Beautiful and Damned
Adam Vackar - C-print mounted on Dibond (67*90 cm)

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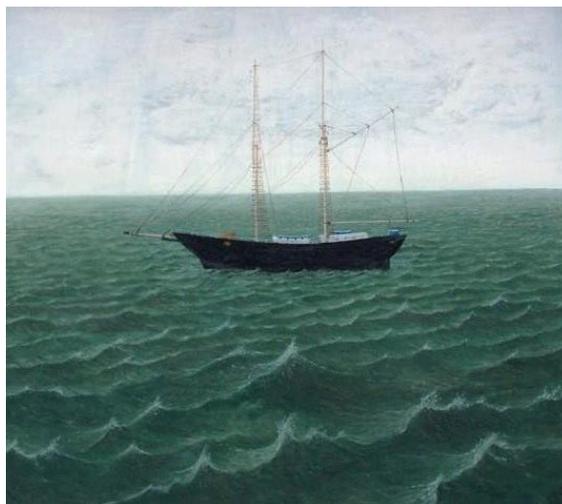
Untiled (Doug)
Stanislas Lahaut - Ink on paper (100*150cm)

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Marine
Marco De Sanctis - 19th century painting - glue - tarlatan

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Loïc Van Zeebroek - Oil on panel