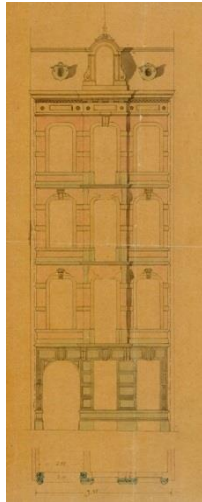


RETROSPECTIVE / INTROSPECTIVE

15/01/2015 - 13/03/2015



PRESS ENG

press previews:

by appointment + 12 - 13 January 2015 between 10 - 12 AM

opening reception *: 15 January 2015 • 6 PM

Alex Verhaest | Andy Warhol | Laetitia de Cocqueuse | Nadia Guerroui
Pauline M'barek | Quinten Ingelaere | Stanislas Lahaut | Gauthier Oushoorn
Frédéric Dumoulin | Nicolas Hommelen | Juan Pablo Plazas | Karl Philips

** We kindly request guests not to bring flowers. Mr. Warhol will provide Flowers ;-)*

I. KEY DATA

Press previews: By appointment (please contact info@dauwensbeernaert.com) and on 12 and 13 January between 10 AM and 12 PM. The gallery is currently under construction and can be visited by appointment only.

Opening : 15 January 2015 at 6 PM

Duration: 15 January 2015 - 13 March 2015, Wed. - Sat. 11 AM - 6 PM

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info@dauwensbeernaert.com

Website: www.dauwensbeernaert.com (online as of W3 December)

II. INTRODUCTION

On Thursday 15 January 2015 Dauwens & Beernaert opens its doors with *“Retrospective / Introspective”*. A retrospective inaugural exhibition. Ambitious, pedantic, a *gimmick* or a comical *contradictio in terminis*?

The only true retrospective aspect of this exhibition is a canvas by Andy Warhol titled *Flowers*. The iconic piece details four flowers settled in collective memory, epitomizing the late artist’s influential conception of modernity, and executed at the height of his artistic powers. *Flowers* is brought back to the location of its’ first Belgian unveiling: a former bank building opened in 1876, now converted into the Dauwens & Beernaert gallery.

Flowers for a festive inaugural exhibition. An appropriate exhibition title, or maybe not. The *Flowers* series was initially intended to be a positive antipode for Warhol’s *Death & Disaster* series. On the other hand, flowers are archetypes of ephemerality which remind us that all life has an end. In this way *Flowers* is a retrospective work embedded in a long masterly tradition of still lives detailing the subject matter.

Flowers embodies the constituent elements of *Retrospective / Introspective*.

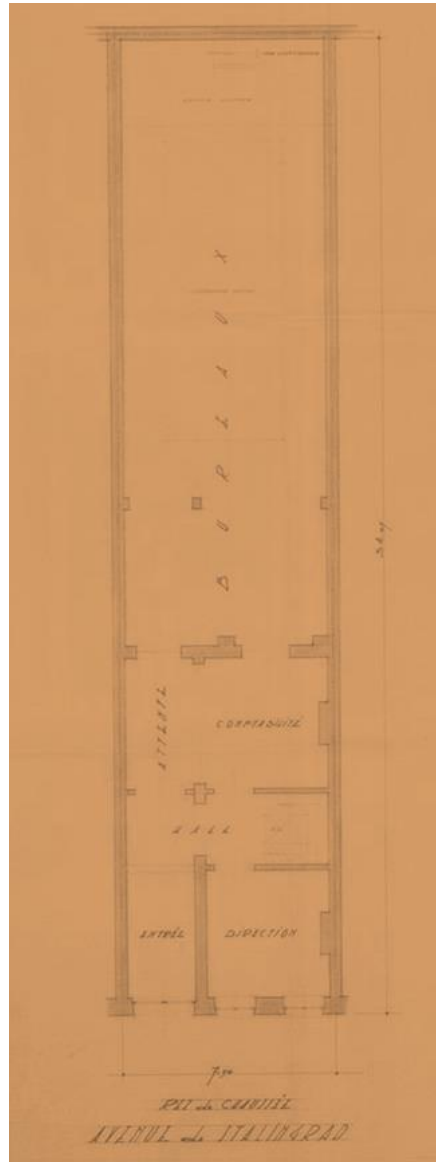
Between the first and the second showings of Warhol’s piece at the gallery space, the vanity-potential of *Flowers* has increased tremendously. In a fast moving and status-driven art market which seeks for recognisability, the work has become a trophy, a fetish, of which the acquisition could also be seen as a *vanitas*, a vanity driven performance. Therefore *Retrospective / Introspective* also has the ambition to be a moment of introspection and reflection on the position and responsibility of a primary market gallery representing young artists.

* * *

DAUWENS & BEERNAERT
GALLERY

III. ARTISTS AND WORKS (selection)

The names of the gallery spaces refer to the former locations in the Bank: *Entrée*, *Bureaux*, *Comptabilité*, *Attente*, *Direction* (see map).



Alex Verhaest (B °1985, lives and works in Brussels and NY)

In the *Direction* there is a series of 5 so-called *Table Props*. At first sight, these works remind us of classic still lifes of Pieter Claesz and Willem Claesz Heda. A broken plate, a fallen glass, bread crumbs and leftovers suggest a hasty departure, or memento mori. Upon closer inspection, each *Table Prop* is literally a *tableau vivant*, a very subtle video loop without beginning or end. The work of Alex Verhaest is embedded in a narrative concept. The *Table Props* are part of a script (*Idle Times / Temps Mort*) about the suicide and character assassination of a *pater familias*, and the incapacity of the family members to communicate on this tragic event. In 2013 there were 5 *Character Studies* of the family members on display at the *Summer of Poetry in Watou*, which are also a part of this body of work. The *Table Props* continue this exploration and are psychological portraits of the protagonists of *Idle Times*.

Stanislas Lahaut (B °1979, lives and works in Ghent)

In the *Attente*, in front of 'Flowers' by Andy Warhol (*Comptabilité*) there are, *ad valvas*, two window displays, which literally welcome visitors. The left box contains a faded poster of 'Dag Allemaal' ("Hello Everybody" - a Belgian gossip magazine) on the cover: some "celebrities" who lived their "15 minutes of fame" (dixit Andy Warhol) long ago. Now they are faded: e.g. faded glory. The right window display is empty. The title of the work '*Untitled (End of Story)*' suggests the former presence of a *Dag Allemaal's* competitor: another Belgian gossip magazine called *Story*. *Dag Allemaal* and *End of Story* - Alpha and Omega separated by 10 cm: a tragicomic *vanitas*.

Laetitia de Chocqueuse (F °1983, lives and works in Paris and Zurich)

In *Bureaux* there are three *Constellations* of Laetitia de Chocqueuse. At a first glance these works remind us of abstract work. However, upon closer inspection, the *Constellations* are made of interwoven drawings which are all reproductions of details and references to art history pieces. In her *Constellations*, Laetitia investigates the relative distance (both space and time) between the viewer and the represented works, as well as the mutual temporal distance between the depicted works. The relative distance (space) between the viewer and a work of Rothko is usually more important than between the viewer and a panel of Bosch. The temporal distance between these works is however much bigger. By randomly reorganizing all these referenced works, time and space are converted and also questioned. As a consequence of this randomization of space and time, the seemingly logical or evident dialectic which is often used to present the history of art is undermined. This is the second time that Laetitia's work is on view in Belgium. In 2009 she participated in a duo project with Fabrice Samyn, *Sans date d'inspiration* at Speedy Wash (WIELS - Brussel).

Nadia Guerroui (F °1988, lives and works in Brussels)

Untitled of Nadia Guerroui is made of a *foam board* which was subtly altered with a hammer. By manipulating the foam board on a subtle and seemingly accidental way, Nadia creates literally and figuratively speaking a new dimension, a new reality. In her poetic, yet also very scientific work, Nadia investigates the merging of object, subject, material and form. The image is the result of the materiality of the medium. The image results from the medium, the medium is shaped by action and reaction, the action and reaction are crystalized and caught in the materiality of the medium. The result is a fragile universe which absorbs the viewer. Nadia was selected for participation in *Coming People* - 2014 at S.M.A.K. Ghent.

Pauline M'barek (D °1979, lives and works in Köln and Brussels)

The Trophy stands of Pauline M'barek are on display in *Bureaux*, the offices of a former colonial bank. *The Trophy* stands are six mask stands, which usually can be found in ethnological museums. If the viewer is standing directly in front of them, his own face fixed in those metal forks becomes imaginable. The viewer becomes viewed. If one looks at the metal forks from the side, the combination of their shadows on the wall and the forks themselves resembles a classic chase trophy: a deer antler. This leads to an overwhelming question: what is the status of a work of art in a status driven art market?

Quinten Ingelaere (B °1985 lives and works in Antwerp)

In *Bureaux* Quinten Ingelaere presents a series of paintings with the common title "*Visage de la Terre*". The images refer to classic and historical themes: still lives with flowers. Upon closer inspection the paintings have an alienating impact. Not a single bouquet can be reduced to a composition of flowers; the alleged flowers are in fact amorphous structures with a bitter sweet, even perverse beauty. Quinten investigates the way classic themes and archetypes of art history installed themselves in our collective memory, how these allegories influence our expectations towards, and the way we perceive contemporary art. He appropriates strategies of 17th century old masters, manipulates them and tries to reduce them to their essence.

Nicolas Hommelen (B °1961 lives and works in Antwerp)

Jörgen Voordeckers, under the pseudonym Nicolas Hommelen, made a series of paintings using a glacié technique. The different layers and varnish turn cruel scenes into tempting and ambiguous images. Via the reflection on the canvas the viewer becomes part of participative memento mori.

Gauthier Oushoorn (B °1986 lives and works in Brussels)

Via well-chosen coincidences and a profound knowledge on materials, Gauthier Oushoorn creates sculptures with a poetic fragility. His works are strong thanks to their fragility.

Frédéric Dumoulin (B °1979 lives and works in Brussel)

Frédéric Dumoulin makes silent paintings. Frédéric's works are an investigation of the duality between loneliness and intimacy, and between remoteness and proximity. A gracious woman is turned into a vulnerable person, a solid rock is turned into a place of introspection and reflection.

Juan Pablo Plazas (CO °1987 lives and works in Brussel)

Juan Pablo Plazas departs from ordinary household objects to construct his sculptures. By manipulating these objects Juan Pablo gives them another meaning, another dimension which contradicts with their functionality. By modelling these objects they are deprived from their initial teleological purpose.

Karl Philips (B °1984 lives and works in Hasselt)

Karl Philips is a (h)activist, performance and conceptual artist. He is particularly interested in the margins of society, and those who move within. Not just their position, but their often creative pragmatism is what Philips finds fascinating. He focuses on themes such as gaps in legal, spatial, economic and social systems, the omnipresence of advertisement, unrestrained capitalism and consumerism.

IV. ABOUT DAUWENS & BEERNAERT

Dauwens & Beernaert is a contemporary art gallery founded by Laurence Dauwens and Joris Beernaert. The gallery is located in a former bank building built in 1876. The location has a rich history hosting high profile shows, including artists such as Andy Warhol and Donald Judd. Dauwens & Beernaert's focus is on the primary art market, but the gallery is also active in the secondary market. In the primary sector, the gallery covers a broad spectrum of contemporary artistic practices, from figurative paintings to video work and minimalistic to conceptual work.

Laurence Dauwens (°1986)

Laurence's first confrontation with contemporary art took place at the age of 6 when Daniel Spoerri drew the below picture for her. Twelve years after this shocking moment she still decided to study art history at the University of Brussels and conservation at the University of Leuven.



Daniel Spoerri | Je préfère mon dessin par Stefanie van Landschoot! Et pas celui de Daniel Spoerri | 1992

Joris Beernaert (°1984)

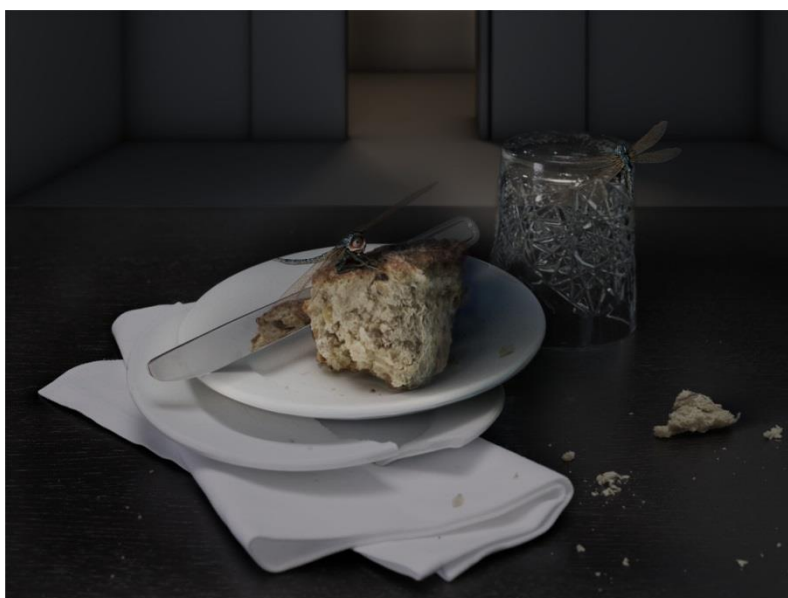
Joris studied law and philosophy at Leuven and Paris. In contrast with Laurence, he was not raised with a great appreciation of the fine arts, but with an appreciation of the middle “crafts” such as sculpting bonsai trees and embroidery. Fine art made an introduction in Joris' life at the age of 18 when he was swept off his feet by a Berlinde De Bruyckere sculpture. Subsequently, Joris spent all his savings from various holiday jobs to buy a drawing by Berlinde De Bruyckere. In 2014 he showed part of his collection at *Maison Particulière*, in the framework of the exhibition “*Young Collectors*”.

V. IMAGES

HQ pictures: info@dauwensbeernaert.com

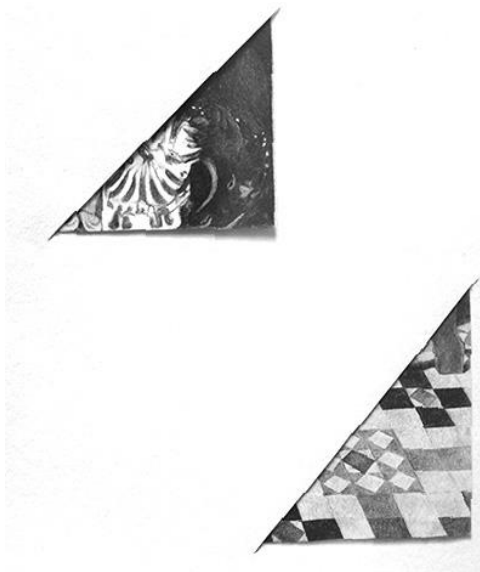


Alex Verhaest | Table Prop - Angelo | video loop | 19 inch screen



Alex Verhaest | Table Prop - Peter | video loop | 19 inch screen

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GALLERY



Lactitia de Chocqueuse | Constellation # 2 (detail) | pencil on paper

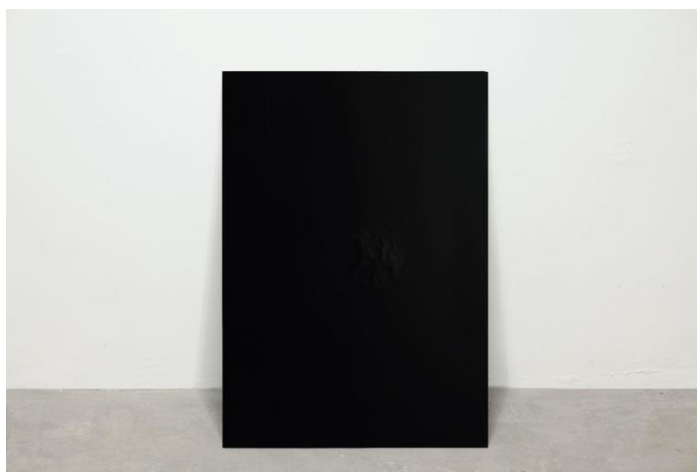


Lactitia de Chocqueuse | Constellation # 3 | pencil on paper | 70 * 70 cm

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Quinten Ingelaere | Visage de la Terre | oil on panel | 30 * 40 cm

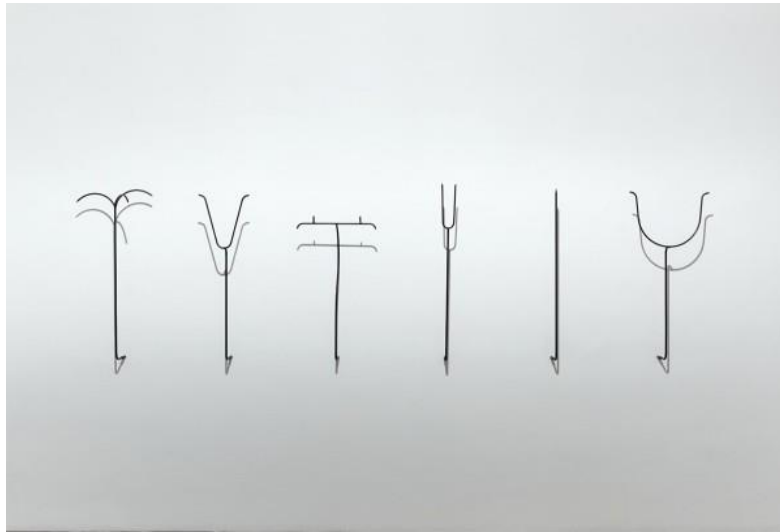


Nadia Guerroui | Untitled | foamboard | 70 * 100 cm



Andy Warhol | Flowers | acrylic and silkscreen inks on canvas | 36.5 * 36.5 cm

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Pauline M'barek | Six mask stands made of round steel |
Photography: Simon Vogel | Courtesy the Artist and Simon Rehbein Galler



Lactitia de Chocqueuse | Bûcher | mixed media | 120 * 130 * 30 cm (approx.)