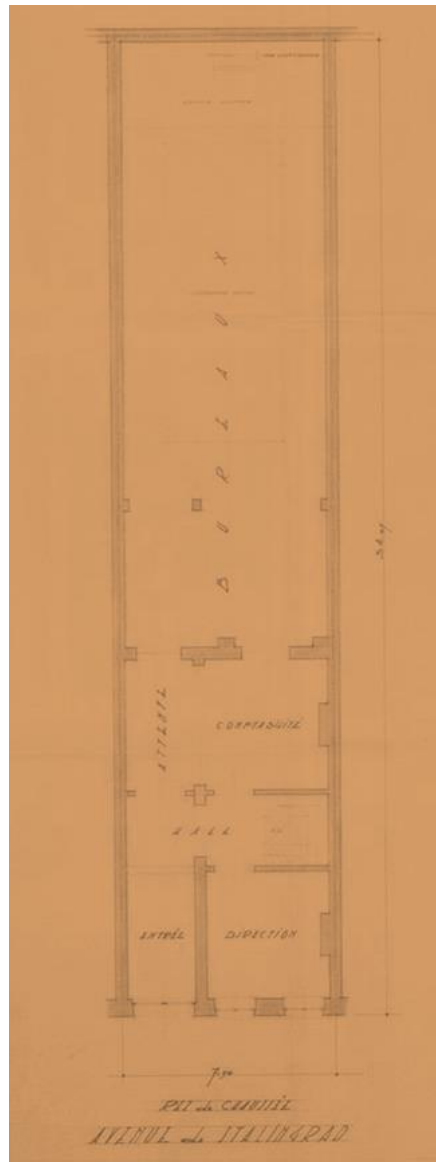


DAUWENS & BEERNAERT
GALLERY

Retrospective / Introspective

15/01/15 - 13/03/15

VISITOR GUIDE



I. 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*?

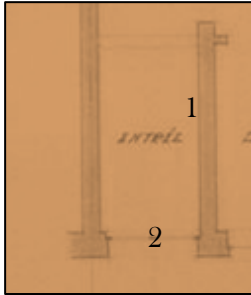
The only true retrospective aspect of this exhibition is a canvas by Andy Warhol titled *Flowers*. The iconic piece details four flowers settled in collective memory, epitomizing the late artist’s influential conception of modernity, and executed at the height of his artistic powers. *Flowers* is brought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

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.

II. PLANS

Entrée



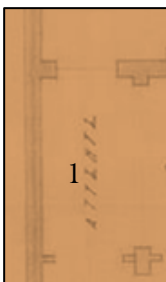
- 1a-f **Karl Philips** • *Wedge* • 2014
6 individual photographs + wooden wedge - 40 x 55 cm
- 2 **Stanislas Lahaut** • *Fuck You Welcome* • 2015
Neon on plexi - 95 x 40 cm (ed3 + IAP)

Direction



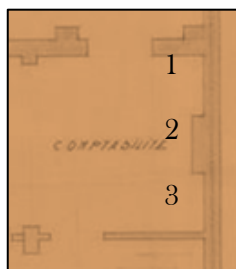
- 1 **Nicolas Hommelen** • *L'enfer se vide Nr. 3* • 1995
Oil on canvas - 60 x 44,5 cm
- 2 **Nicolas Hommelen** • *Z..T.* • 1995
Oil on canvas - 60 x 50 cm
- 3 **Nicolas Hommelen** • *L'enfer se vide II* • 1995
Oil on canvas - 40 x 50 cm
- 4 **Nicolas Hommelen** • *Transit 3* • 1995
Oil on canvas - 30 x 40 cm
- 5 **Nicolas Hommelen** • *Transit 3* • 1995
Oil on canvas - 30 x 40 cm
- 6 **Alex Verhaest** • *Character Study Dolores* • 2013
Animation loop - 19 inch screen
- 7 **Stanislas Lahaut** • *S.M.W.G.F.* • 2015
Mixed Media - 92 x 105 x 60 cm
- 8 **Laetitia de Chocqueuse** • *Bûcher* • 2014
Mixed Media - 130 x 120 x 30 cm (approx.).

Attente



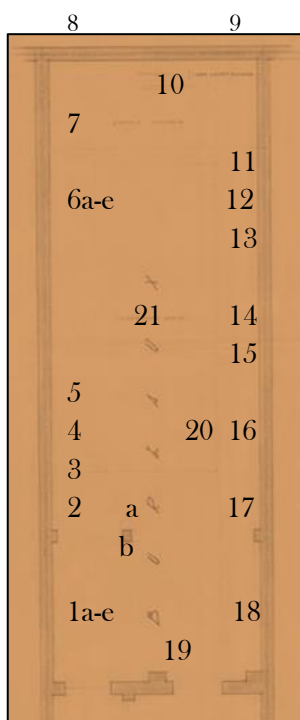
- 1 **Stanislas Lahaut** • *Untitled (End of Story)* • 2014
Mixed Media - 84 x 73 x (each)

Comptabilité

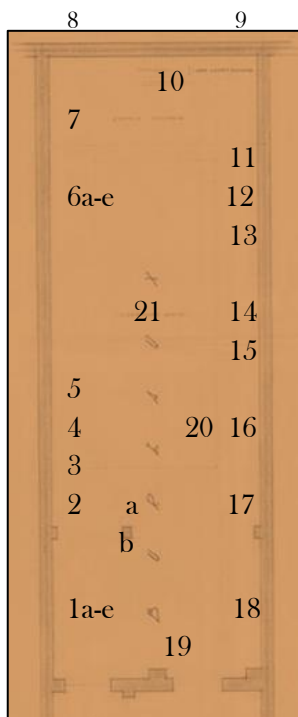


- 1 **Pauline M'barek** • *No. 21* • 2013
Lamda Print - 77x 57 cm
- 2 **Andy Warhol** • *Flowers* • 1964
Acryl on canvas - 36,5 x 36,5 cm
- 3 **Stanislas Lahaut** *Mummy Mummy* • 2014
acryl on paper 2x 100 x 150 cm

Bureaux



- 1a **Alex Verhaest** • *Table prop - Madeleine* • 2014
Animation loop - 19 inch screen
- 1b **Alex Verhaest** • *Table prop - Angelo* • 2014
Animation loop - 19 inch screen
- 1c **Alex Verhaest** • *Table prop - Peter* • 2014
Animation loop - 19 inch screen
- 1d **Alex Verhaest** • *Table prop - Dolores* • 2014
Animation loop - 19 inch screen
- 1e **Alex Verhaest** • *Table prop - Hélène* • 2014
Animation loop - 19 inch screen
- 2 **Frédéric Dumoulin** • *S.T.* • 2013
Oil on canvas - 27 x 35 cm
- 3 **Frédéric Dumoulin** • *S.T.* • 2013
Oil on canvas - 49 x 49 cm
- 4 **Frédéric Dumoulin** • *S.T.* • 2013
Oil on canvas 19 x 19 cm
- 5 **Frédéric Dumoulin** • *S.T.* • 2013
Oil on canvas) 19 x 19 cm
- 6a-e **Nadia Guerroui** • *Untitled* • 2015
Foam board - 100 x 70 cm (each)
- 7 **Gauthier Oushoorn** • *Blinds* • 2014
Mixed media
- 8 **Juan Pablo Plazas** • *Ghost* • 2014
Mixed media - 184 x 40 cm
- 9 **Nadia Guerroui** • *Untitled* • 2015
Textile and paint dimensions variable
- 10 **Pauline M'barek** • *Trophy Stands* • 2011
Six mask stands made of round steel
43x92x14 cm (each)
- 11 **Laetitia de Chocqueuse** • *Constellations* • 2014
Pencil on papers - 160 x 120 cm
- 12 **Laetitia de Chocqueuse** • *Constellations* • 2014-2015
Pencil on papers - 160 x 120 cm
- 13 **Laetitia de Chocqueuse** • *Constellations* • 2014-2015
Pencil on papers - 160 x 120 cm



Bureaux

- 14 **Quinten Ingelaere** • *Untitled* • 2014-2015
Oil on canvas - 42 x 58 cm
- 15 **Quinten Ingelaere** • *Untitled* • 2014-2015
Oil on canvas - 42 x 58 cm
- 16 **Quinten Ingelaere** • *Untitled* • 2014-2015
Oil on canvas - 114 x 84 cm
- 17 **Quinten Ingelaere** • *Visage de la terre 2* • 2014-2015
Oil on canvas - 29 x 22 cm
- 18 **Quinten Ingelaere** • *Visage de la terre* • 2014-2015
Oil on canvas - 32 x 42 cm
- 19 **Juan Pablo Plazas** • *La Rousse* • 2014
Mixed media - dimensions variable
- 20 **Laetitia de Chocqueuse** • *Abstraction* • 2014
Mixed media 120 x 75 x 40 cm
- 21 **Gauthier Oushoorn** • *Daisy & Violet* • 2014-2015
Wood 73 x 30 x 37 cm

Bureaux (pole)

- a **Juan Pablo Plazas** • *Sign* • 2014
Mixed media - 113 x 75 cm
- b **Laetitia de Chocqueuse** • *L'histoire de l'Ami (Inénnarable)* • 2011
Print on Leather 13 x 21 x 1 cm

Video Room (+1)

- Karl Philips** • *Wedge* • 2014
Video loop (approx. 3 min) Dimensions variable

II ARTISTS

Alex Verhaest (B °1985, lives and works in Brussels and NY) - Direction & Bureaux

In Bureaux 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. In Direction there is one of these Character studies on display: Dolores. The *Table Props* continue this exploration and are psychological portraits of the protagonists of *Idle Times*.

Stanislas Lahaut (B °1979, lives and works in Brussels and NY) - Entrée & Direction

In *Entrée* the visitors are welcomed by a neon Sign of Stanislas Lahaut: *Fuckyouwelcome*. In the *Attente*, in front of 'Flowers' by Andy Warhol (*Comptabilité*) there are, *ad valvas*, two window displays, which literally welcome visitors again. 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 3 *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 pencil drawings which are all reproductions of corners of historically . 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.

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 glasis 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 a 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 °1985 lives and works in Hasselt)

Karl Philips is a young Belgian artist for whom a mild kind of activism is inextricably linked to his work. With his 'performing art', he explores the distinctions between public and non-public, common- and underground, 'us' and 'them'. To capture and represent his actions, Philips uses various disciplinary methods, often assembled into one (unconventional) monumental installation, where he flirts with the boundaries of what is possible or even legal. His work is the result of the interconnectedness of his practice and way of life - for Karl Philips, art is never non-committal.