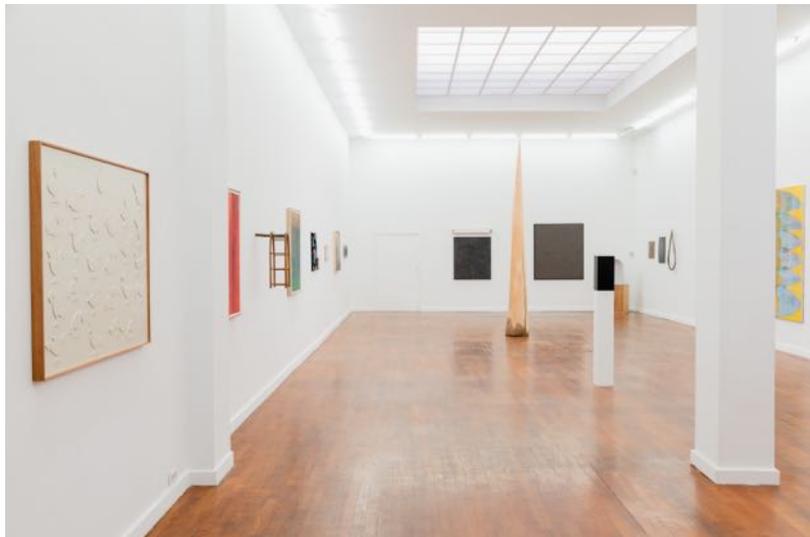


DAUWENS & BEERNAERT  
GALLERY

Dauwens & Beernaert is pleased to present the group exhibition



*“Carte Blanche”*

**Toon Boeckmans, Daniele Coppola, Marco De Sanctis, Quinten Inge-  
laere, Loïc Van Zeebroek, Julien Saudubray, Maxim Frank, Charlotte.  
Vandenbroucke, Isa De Leener, Werther Gasperini, Karl Philips**

16.04.2021-29.05.2021 Opening Friday 15.01.2021

Press and sale inquiries: [info@dauwensbeernaert.com](mailto:info@dauwensbeernaert.com) / +32(0)478568626

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**Group exhibition “Carte Blanche”**

Dauwens & Beernaert Gallery is pleased to present “Carte Blanche”, a group exhibition in which Toon Boeckmans, Charlotte Vandenbroucke, Isa De Leener, Marco De Sanctis, Maxim Frank, Loïc Van Zeebroek, Daniele Coppola, Werther Gasperini, Karl Philips, Quinten Ingeleare and Julien Saudubray enjoy the freedom, the power and right to act, speak, or think as they wish.

The title "*Carte Blanche*" finds its inspiration from the series of exhibitions bearing the same title, introduced in 2013 in Palais de Tokyo (Paris) in which an artist is invited to present an exhibition and is given complete freedom within the space.

*"There is nothing more important for an artist than freedom"*

*(Ai Weiwei)*

This exhibition provides the purest dialogue between artists and his/her public.

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**Maxim Frank**

Maxim Frank(°1985) graduated from *Ecole de Recherche Graphique* (ERG) in 2009. He lives and works in Brussels. Maxim Frank's sculptures, videos and installations question the teleology of objects, their initial and intrinsic purpose. Each project challenges and investigates the customs and conventions that are inherently related to everyday objects. Maxim Frank's works are an exploration and investigation of the utilitarian limits of, and our conventional attitudes towards these objects.



Exhibition view

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***Maxim Frank***

*"échelle"*, 2021

Unique piece

60x 35 x 22 cm

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Exhibition view

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GALLERY



***Maxim Frank***

*"échelle"*, 2021

Unique piece

60x 35 x 22 cm

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**Julien Saudubray**

Julien Saudubray was born in 1985 in Paris. He currently lives and works in Brussels, Belgium. Graduated from the Ecole Nationale Supérieure des Beaux Arts de Paris in 2012, the artist has since exhibited in France, England, Italy and Belgium.

After having experimented with what he calls the mobility of painting and its multiple applications, Julien Saudubray now synthesizes his experiments in a practice he defines as mechanistic.

By reducing subjectivity to a minimum through the methodical application of layers of colour on the wall or paper, he evacuates the subject from the painting to reveal its internal structure.

From the reduction of the latter to an arbitrary and repetitive action, sweeping, sanding, erasing, adding, paintings emerge as catches between two times, almost resembling bad digital prints, and which perpetually replay their possibility of success.

With each brushstroke I oscillate between ecstasy and boredom, observing myself painting like an absurd machine programmed on a Beckettian formula: "To miss more, to miss better."

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***Julien Saudubray***

*“Untitled #36 / screen series”, 2019*

Oil on natural cotton paper

80 x 108 cm (framed)

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Exhibition view

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***Julien Saudubray***

*“Untitled #18 / screen series”, 2017*

Oil on natural cotton paper

80 x 108 cm (framed)

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Exhibition view

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***Julien Saudubray***

*“Watching #2”*, 2020

Oil on canvas

200 x 160 cm

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Exhibition view

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Exhibition view

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***Loïc Van Zeebroek***

Loïc Van Zeebroek's (1994, MFA St.-Lucas Ghent) paintings question the construction of the pictorial image, from figuration to abstraction and vice-versa. To kill a mockingbird features two recent landscape paintings (2018-2019) in which painting nature becomes the very nature of the painting. The paintings of Loïc Van Zeebroek create a vacuum; a space without pressure. With a historically charged medium - painting - he manages, through a careful form of cherry picking and elimination to create spaces for contemplation. His works depart from romantic landscape painting, self-made and found educational geographic images. He strips these sources of inspiration from their initial teleology and adjectives and creates in this way, both in his figurative and monochrome work, spaces for reflection and introspection. If you listen well to his work, you can hear the silence.

Work by the artist is held in the collection of Museum Voorlinden and established private collections from Belgium, the Netherlands, Dallas and Switzerland. An in situ project will be on view from 11 January until 15 March 2019 at CC Strombeek.

The construction of the pictorial image is further explored in two semi-abstract flower paintings (Z.T.). The flower paintings were based on embroideries, which are on their turn also constructed by means of abstract pixels (multiple cross-stiches). On one of these paintings the artist removed and blurred the protagonist – a shepherd – from the scenery. This decontextualizing intervention completely changes the atmosphere. A romantic scenery is turned into a dystopian one. It invokes a sense of despair and conjures up feelings of anxiety and loneliness that are, with social distancing measures and lockdowns in place, - characteristic for these times.

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***Loïc Van Zeebroek***

*“Untitled”*, 2021

musoublack and oil on canvas

65 x 50 cm and 20 x 20 cm

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Petit Point evening bag "Flowers - Amethyst"

***Werther Gasparini***

*“Toujours à zéro”*

Il s'agit d'un sablier où dans la partie supérieure il ya de l'eau de glacier, dans la partie inférieure il y a, du sable du désert.

L'eau est donc devenue sable. Le temps se calcule ici à travers des éléments de la nature.

L'eau est la mer, la vie, d'où toute forme de vie provient, le sable, au contraire représente le désert, c'est à dire l'absence de vie humaine possible et donc la mort.

L'homme en menaçant ce bien primaire qui est l'eau laisse petit à petit la place au “désert” en mettant ainsi à risque sa propre survie.

C'est une double réflexion: La première, suggérée par le titre et en dehors de toute actualité est que l'homme, depuis toujours ne peut pas s'empêcher de refaire les mêmes erreurs.

Il doit arriver à détruire pour pouvoir prendre conscience et reconstruire.

C'est un discours qui vaut tant dans la sphère privée et intime de nous tous, soit dans la société tout court.

L'homme n'est pas sage, mais il peut le devenir suite à ses erreurs.

Ces erreurs sont incontournables, ça fait partie de sa nature aussi.

L'autre réflexion suggérée par ce sablier où les éléments se transforment magiquement, est que nous tous sommes en train de vivre pour la première fois dans l'histoire de l'homme un moment unique et de tragique prise de conscience des actes de l'homme sur la nature et sur lui même. Littéralement on pourrait dire que chaque gouttes d'eau en moins est un grain de poussière du désert en plus. Le temps de l'homme est le temps des éléments de la nature auxquels il est lié.

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Detail

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**Werther Gasperini**

*“Cadran des heures certes”*, 2021

Cadran marbre

Sablier en cristal, laiton, bois, eau de glacier, sable volcanique  
du désert

45 x 31 x 3 cm

# DAUWENS & BEERNAERT

## GALLERY

*“Cadran des heures certes”*

Marbre rose du Portugal

La pièce fait partie d'une série composée par plusieurs cadrans solaires de différentes formes, époques, provenance et dimensions. Elles peuvent être exposées seules ou former une installation modulable.

Ce cadran est un cadran solaire dépourvu de toute utilité car il lui manque le gnomon (la barre qui sert à projeter l'ombre et marquer l'heure sur le cadran) et les lignes des heures sont presque effacées.

Entre le vestige archéologique et l'instrument scientifique.

Depuis longtemps est tradition d'accompagner les cadrans et les horloges par des proverbes et des réflexions sur le temps et la vie. La phrase qui est gravée sur le marbre n'est évidemment pas au hasard : on peut lire “Lucide et ardent”. Qu'on pourrait traduire comme “ L'esprit éveillé et fougueux ”.

C'est un rappel à vivre avec passion et conscience des choses nos vies.

Le titre “ Cadran des heures certes” veut suggérer justement que même dans la répétitions des jours, de la vie, des vies, des époques des sociétés et culture, il y a des “Heures certes”, c'est à dire des heures/moment précis qui sortent de la répétition du quotidien et qui nous appartiennent pour toujours. Ces moments sont personnelles et universels au même temps.

Ces sont les heures/moments de la création, de l'amour, de la naissance et de la mort.

Quand quelqu'un naît, meurt, tombe amoureux, crée une œuvre d'art ou a une idée. L'accumulation de ces heures forme ce qui nous sommes, notre culture, nos mentalités et nos cœurs.

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***Werther Gasperini***

*"Cadran des heures certes"*, 2021

Cadran marbre

45 x 31 x 3 cm

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***Quinten Ingelaere***

Quinten Ingelaere (°1985, Ghent) lives and works in Antwerp. He graduated (MFA) from the Royal Academy of Fine Arts Antwerp in 2009.

Quinten Ingelaere's paintings depict baroque, sometimes even burlesque compositions of allegories, opulent garlands, unconventional still lifes and evocative scenes. Even though no direct narrative exists between the works, a common alienating atmosphere prevails.

By adopting the imagery, strategies and techniques of old masters, the paintings of Quinten Ingelaere look seemingly very familiar upon first sight. Indeed, the paintings aim at a visual vocabulary and iconography that is rooted in our subconscious and our collective memory. All works make use of a learned and shared visual vocabulary.

However, not a single garland can be reduced to a composition of flowers; the alleged doves, fishes, angels and flowers are in fact amorphous / deformed structures that seem to operate in a parallel universe. Although the paintings of Quinten Ingelaere are essentially figurative they therefore also have a high degree of abstraction.

Quinten Ingelaere's paintings interpret, redefine and decontextualize classic themes and iconography, and therefore operate as allegories of alienation. They do not only deceive the eye, they also wilfully deceive and challenge our shared visual language, cognitive maps and patterns of expectation.

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*Quinten Ingelaere*

*“Queeste in Tantan”*, 2021

Oil and canvas mounted on panel

105 x 85 cm

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Detail

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***Quinten Ingelaere***

*“Untitled”*, 2021

Oil on panel

18 x 24 cm each

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Detail

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Quinten Ingelaere  
“Muscicapidae”, 2015-2012  
Oil on panel  
160 x 60 cm

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Detail

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***Charlotte Vandenbroucke***

Charlotte Vandenbroucke'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.

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***Charlotte Vandenbroucke***

*“Untitled”*, 2021

Silver pigment + oil on metal

45 x 60 cm

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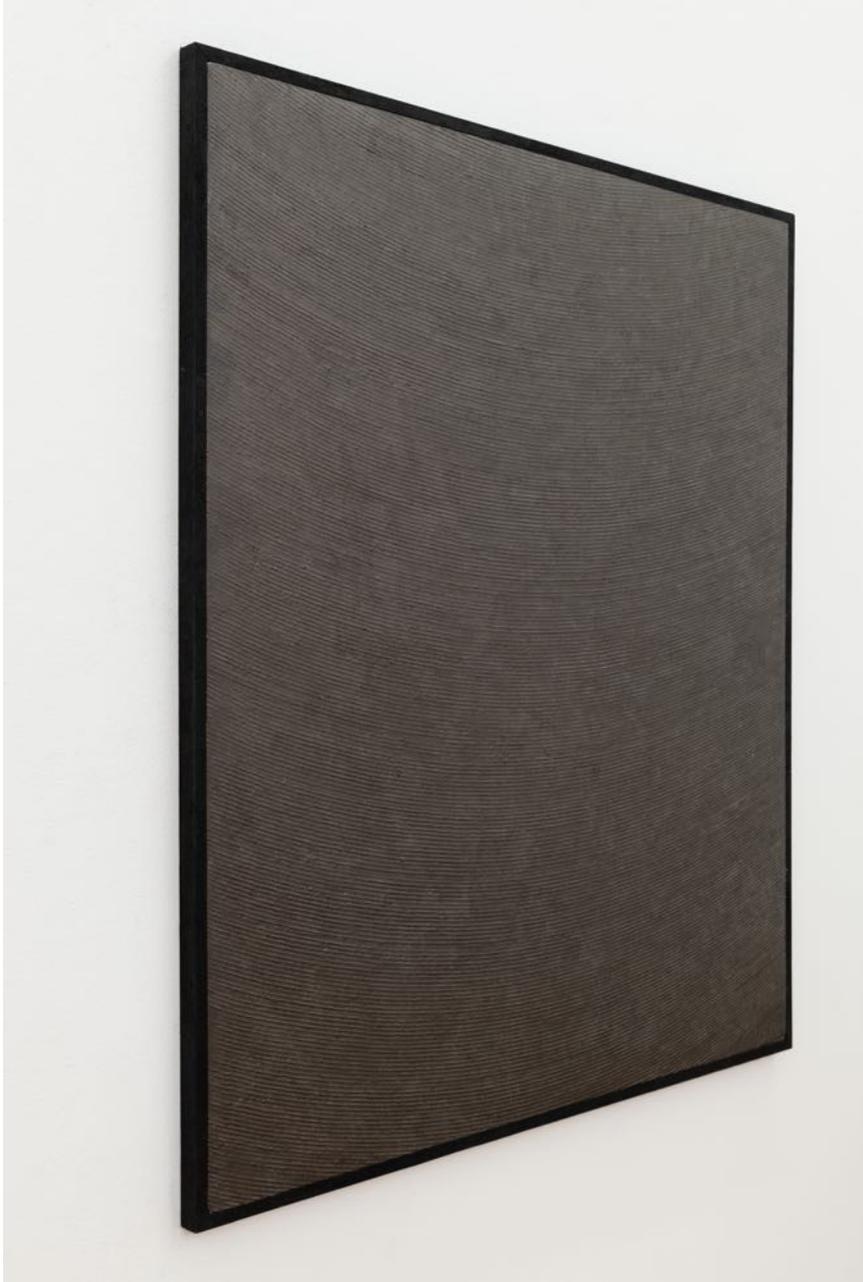
***Charlotte Vandenbroucke***

*“Untitled”*, 2021

graphite + oil on panel

145 x 130 cm

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Detail

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Detail

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GALLERY



***Charlotte Vandenbroucke***

*“Untitled”*, 2021

Silver pigment + oil on metal

45 x 60 cm

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Exhibition view

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***Charlotte Vandenbroucke***

*“Untitled”*, 2021

polysterene, wood, plaster, harsh

66 x40 x20 cm

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Detail

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Fra Angelico, ca. 1430

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***Charlotte Vandenbroucke***

*“Untitled”*, 2021

wood, varnish, oil and acrylic

90 x 45 x 3 cm

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Detail

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**About Marco De Sanctis**

Marco De Sanctis (°1983, Milan) lives and works in Brussels and Italy.

Marco De Sanctis literally and figuratively introduces a temporal dynamic in his work. Temporal shifts, reinterpretations of and interventions on existing works challenge the legitimacy and art historical legacy of contemporary artistic practices. Marco De Sanctis works challenge the duality between the copy and the original, investigate the transmission (methods) of images and the position of a contemporary artist vis-à-vis this art historical heritage.

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***Marco De Sanctis***

*To Share#5 , 2017*

Engraving on bluestone,  
140 x 120 cm

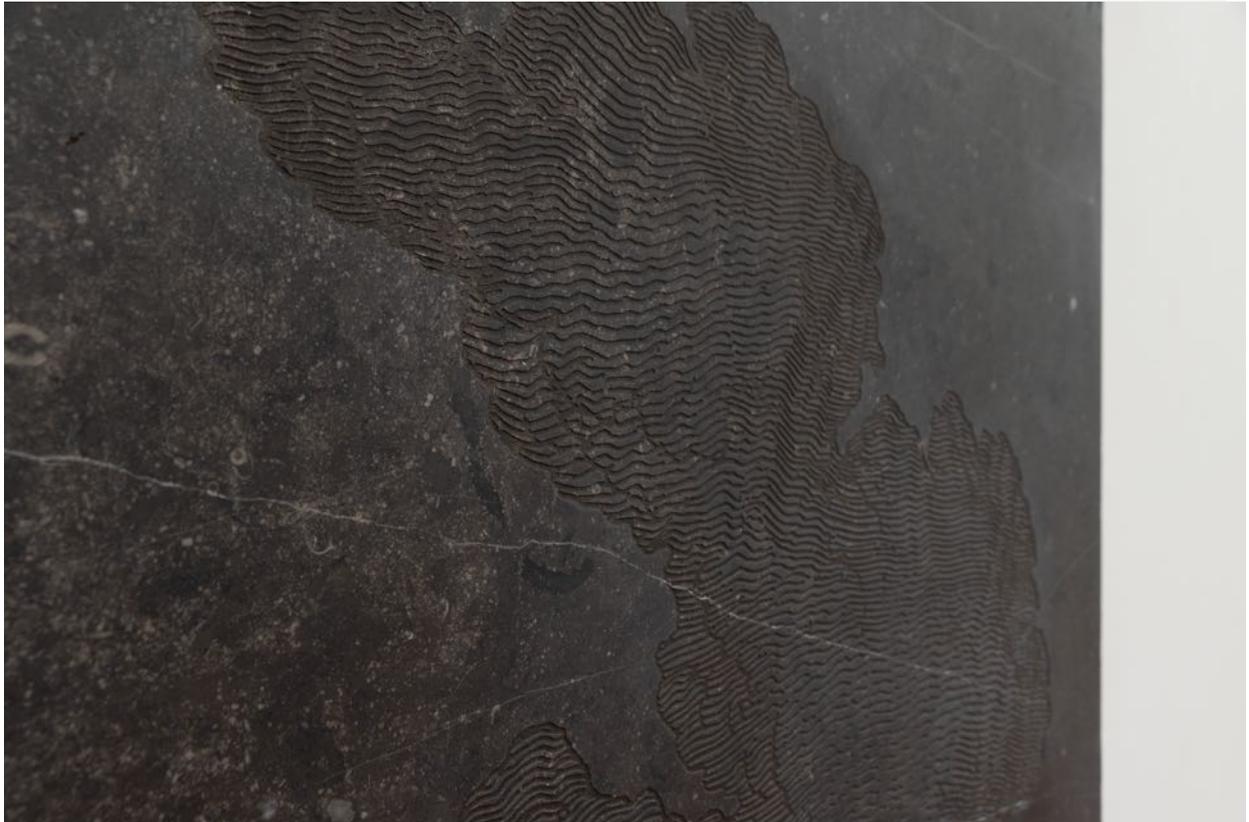
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**To Share**

Pierres bleues belges gravées à l'acide. Ces deux blocs de pierre mettent l'accent sur des détails iconographiques issus de l'ouvrage du Piranèse – « Le diverse maniera d'adornare Camini con stili etruschi egizi e romani » datant de 1769, que l'artiste consulta en 2016 à la pinacothèque de l'académie de Brera (Milan). L'ouvrage se présente comme un recueil illustrant les différentes manières d'orner les cheminées. De ces estampes, l'artiste en extrait un détail qui semble sans importance mais qui a attiré toute son attention : les fumées se trouvant au centre de chaque gravure. Sortes de présences abstraites dans ces répertoires architecturaux. Il les a ensuite redessinées à la main et gravées sur la pierre.

Encore une fois, l'attention est portée sur le fragment, la réinterprétation des codes iconographiques et leur diffusion dans le temps qui deviennent infinis par l'importance donnée au spectateur. Ce dernier, est en effet invité à réaliser un frottage du travail poursuivant ainsi le processus de diffusion de l'œuvre

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Detail

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***Marco De Sanctis***

*“Requiem for the sea”*, 2021

bronze

true size

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***Marco De Sanctis***

*“A taste of Decadence”*, 2021

Bronze

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***Marco De Sanctis***

*“A taste of Decadence”*, 2021

Bronze

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**Daniele Coppola** (°1990 Torino) lives and works in Brussels. He studied philosophy at the Università degli studi di Torino (2011-2014) and subsequently studied sculpture at the Accademia Albertina di belle arti di Torino, University of Art of Helsinki and l' Academie Royale des Beaux-arts de Bruxelles (MFA 2020). He was the laureate of the Tour à Plomb who hosted his solo exhibition “Sur la Seuil” curated by Stéphane Roy. He was selected for a residency at Fondation Moonens and the prix Mediatine in 2020. His work is deeply influenced by Arte Povera movement. His ephemeral, thought-provoking work is the result of a profound investigation of simple gestures. An intimate thought, a living landscape, simple objects serve as the source of inspiration for a work of art, which subsequently give rise to new possibilities and questions.

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***Daniele Coppola***  
*"A Love Story"*, 2021  
Brass, 200 x 10 x 9 cm

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Detail

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***Daniele Coppola***

*"As Tree"*, 2019

Ash wood

372 x 45 45 cm

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Detail

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Exhibition view

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***Karl Philips***

From 2011 onwards, Belgian artist Karl Philips has been developing a growing international artistic practice using a wide variety of media. This vast body of work (containing drawing, sculpture, scenography, architectural interventions, video, performance etc.) stems from investigating places where public and private space meet.

Philips's artworks seem to be constructed as conceptual antitheses to societal algorithms, to ways of behaving, we often take for granted. He sheds light on the tipping point between action and activism, between the psychological and the physical and between the metaphorical and the concrete. Philips often approaches the intersubjective as a formal language, allowing him to use, attack, rearrange or re-think society's connective tissue in compressed shapes.

These carefully organised "visual manifestations of will" seem to speak of the artists' desire to revalue common sense and also hint at Philips' dissatisfaction with solipsistic studio artistry. In this light, the artist's motivation for choosing a broad and expansive toolbox, ranging from autonomous 'pictures' to theatrical projects, seems most clear.

The artist mostly collaborates with a diverse, flexible group of professionals on a semi-permanent basis. Because of their specific skills, all of those involved play an important role in the development of Karl Philips' artistic practice.

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***Karl Philips***

*"Framer's House"*, 2019

Mixed Media + lamp

165 x 34 x 45 cm

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Detail

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***Isa De Leener***

Isa De Leener's (1993, MFA St.-Lucas Ghent) paintings exhibit a wonderful and poetic strangeness that further frustrates ready classification. His paintings often (literally) extend beyond the borders of the canvas and operate as three-dimensional objects.

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***Isa De Leener***  
*“Untiled”*, 2021  
oil on panel and limestone  
20 x 30 cm each

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***Isa De Leener***  
*“Untiled”*, 2021  
oil on panel and limestone  
20 x 30 cm

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Detail

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Detail

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Pieter Coecke van Aelst en Jan Tons II (kDe opvoeding van Romulus en Remus  
(MSK)

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**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.