

DAUWENS & BEERNAERT
GALLERY

PRESS RELEASE

CHAQUE TOUT D'UNE PIECE

Laetitia de Chocqueuse

26.03.2015 - 18.04.2015



Press preview: 25.03.2015, 10 AM and by appointment

Opening reception: 26.03.2015, 6 PM - 9 PM

Press inquiries + HQ pics: laurence@dauwensbeernaert.com

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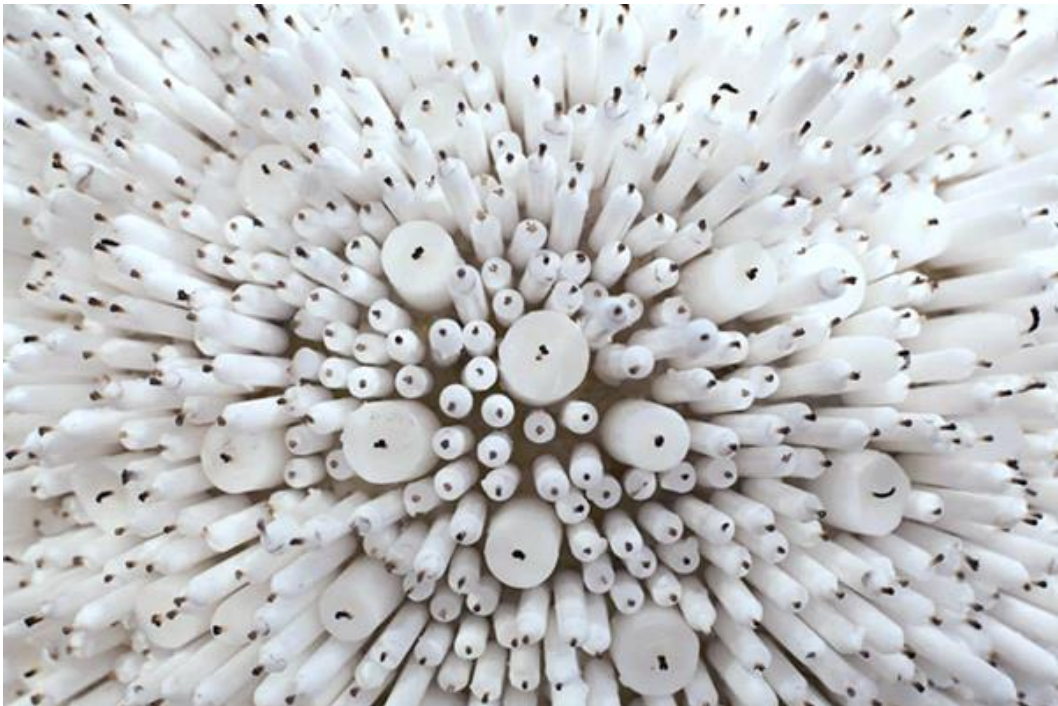
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I. PRESS TEXT

Dauwens & Beernaert is delighted to present '*Chaque Tout d'une Pièce*' ('Every Whole of a Part'), the first major solo exhibition of Laetitia de Chocqueuse (FR, °1983, lives and works in Paris and Zürich).

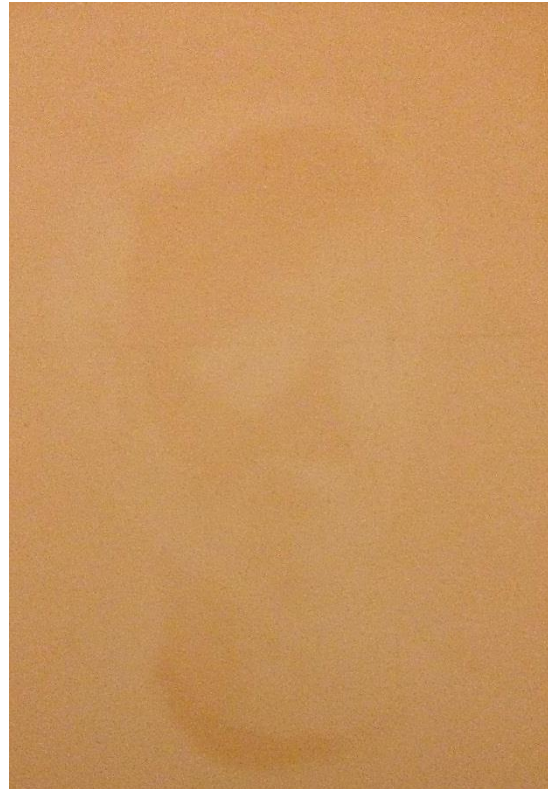
Chaque tout d'une Pièce will feature recent sculptures, drawings, paintings and one found object.

Histoire Géographique (see cover page) is a globe made of more than 5000 candles. The candles on the globe disorient and therefore deprive the globe from its initial purpose. By questioning its teleology Laetitia however creates new potential: contemplation. Candles express hope and are also used to honour the memory of someone or an event. In that way they serve as a link between the past (commemoration), present (the act) and future (hope), as a link between generations. Histoire Geographies is therefore not only a geographical exploration of the human condition, it also operates as a genealogy.



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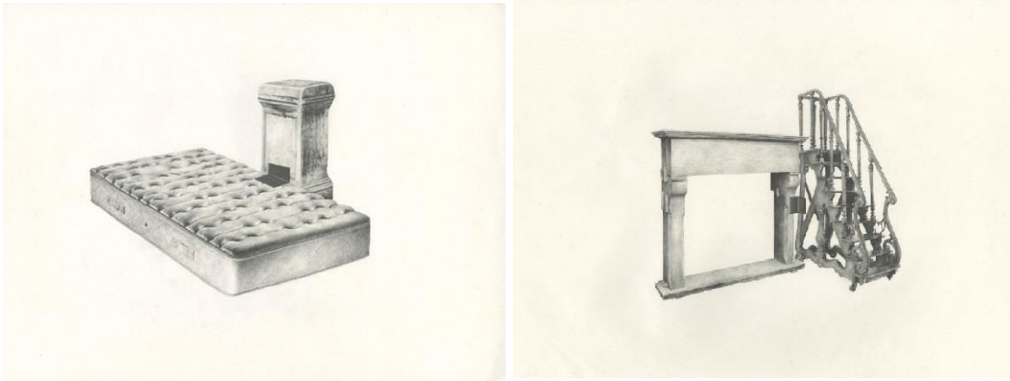
L'autoportrait involontaire ('The accidental self-portrait') is a found object. Upon first sight the work is an old sheet of cardboard that turned yellow over time. Upon closer inspection, one can however distinguish the silhouette of a person. Indeed, the cardboard served as the back of a frame of an engraving by the French artist Georges Rouault (1871-1958). The impact of sunlight and time created a negative imprint of the original print. The work is therefore a posthumous self-portrait, made by a self-portrait of the represented artist. Even though the work was made without any intervention of the artist, the work embodies all central themes of Laetitia de Chocqueuse's work.



What imprint do we leave? How accidental are coincidences and what is the spatial and creative potential of time?

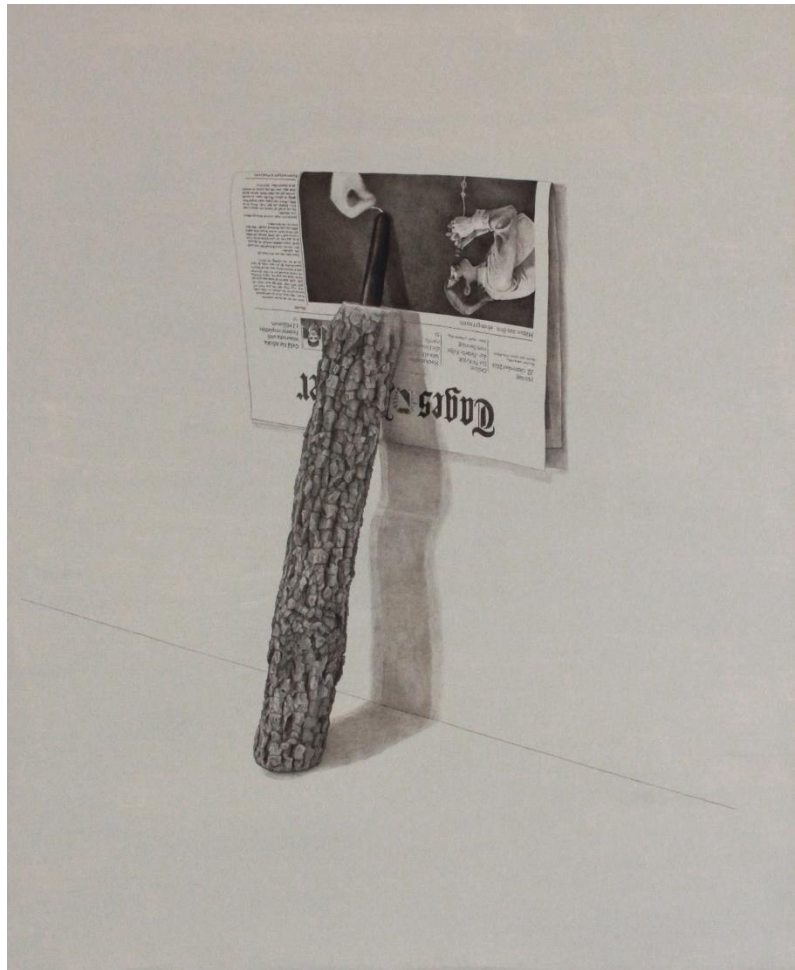
The exhibition derives its title, **Chaque tout d'une Pièce**, from the centre piece of *Bureaux* (the white cube at Dauwens & Beernaert Gallery): a series of six sculptures made of different materials. They represent body parts (a hand, a bust, a torso...) and objects (a book, a bucket...). *Chaque Tout d'une Pièce* is a visual exploration of the process of petrification and un-petrification. The installation refers both to pre-Socratic theories (e.g. Democritus), as well as contemporary science. *Chaque Tout d'une Pièce* however transcends its scientific and art historical dimension: it illustrates the ultimate discontinuity and accidental renewal of matter, history and the human body.

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Laetitia de Chocqueuse's **paintings and drawings** operate as visual paradoxes. Via accidental combinations of conflicting, yet interacting objects, her paintings and drawings juxtapose elements that appear to be illogical or even contradictory, resulting in new potentialities. For example in the Corollaries series Laetitia connects objects that have nothing to do with each other with a hinge. Considering that there is no thinking outside language, and that language is therefore a generator of possibilities, the Corollaries are a hopeful interpretation of Wittgenstein's "*Die Grenzen meiner Sprache bedeuten die Grenzen meiner Welt*".

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Madame de Maintenon is made of two epees. By connecting the blades of two epees, Laetitia de Chocqueuse deprives the weapons of their initial teleology: it is no longer possible to cross swords. However, the blade operates as a connector, giving the work a new and unintended pacifistic potential. The title of “Madame de Maintenon” takes its name from Marquise de Maintenon the second wife of Louis XIV. The title of the work also explores the potential of language, mental and linguistic leaps, and connectors such as dashes or coincidental events such as slips of the tongue.



- Madame de maintenant (Madam of right now)
- Ma dame demain tenons (My lady, tomorrow - let's hold on)
- Madame de main tenues (Madam with held hands)
- Ma lame de mains-tenons (My blade of hands, let's hold on)
- Ma lame de mains tenues (My blade of held hands)
- ...

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III. About Laetitia de Chocqueuse

Laetitia de Chocqueuse (FR, °1983) lives and works in Paris and Zürich. She studied at Les Arts Décoratifs in Paris, La Cambre in Brussels and Les Beaux-Arts in Paris. She previously showed her work in Belgium at Speedy-Wash (WIELS) on the occasion of a duo-project with Fabrice Samyn. In 2014 she was nominated for participation in the prestigious Salon de Montrouge.

IV. About Dauwens & Beernaert

Dauwens & Beernaert is a contemporary art gallery founded by Laurence Dauwens (MA Art History) and Joris Beernaert (BA philosophy & MA in laws). 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 conceptual to narrative work.

Concurrent single-work project @ Côté Cour: Alex Verhaest - The View



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THE VIEW

Alex Verhaest

A single-work project @ Côté Cour

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I. Press text

The View is a life-size interactive animation loop. It is installed at Côté Cour: a project space located on the first floor of Dauwens & Beernaert Gallery. As the title of the work suggests, visitors are welcomed by a view: the view from an apartment located in an unknown city. Upon closer inspection the viewer is however confronted with (the reflection of) another person: H el ene. H el ene is one of the protagonists of *Temps Mort*: a narrative script which functions as the backbone for a body of works in which Alex Verhaest explores the boundaries of communication. Even though the artwork is not intended to deliver a specific ethical or philosophic message, it irrevocably questions the duality and relation between the Other and the Self and the concept of intersubjectivity.



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II. New limited Edition

On the occasion of “The View” Alex Verhaest made a limited edition (Photo print on paper, Ed. 12+III). The edition depicts and combines the different settings used in *Temps Mort* (including the background of The View).



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III. About Alex Verhaest

Alex Verhaest (°1985 - MFA Sint-Lucas, Brussels) lives and works in Brussels and New York.

Alex Verhaest's narrative work is largely focused on language, story and the impossibility of communication. The basis of each project is a highly narrative script, existing or newly written, around which she creates a body of work by analyzing its storyline and exploring the limits of what constitutes communicable language. Verhaest's highly pictorial work operates on the juxtaposition of painting and video, each new project being an investigation into unorthodox contemporary technology.

She recently won the New Face award at the Japan Media Arts Festival. Recent projects include *Retrospective / Introspective* (Dauwens & Beernaert), *FILE* (Sao Paolo), *TAZ* (Ostend) and *Residency Unlimited*, NY.

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Concurrent exhibition

Laetitia de Chocqueuse - *Chaque Tout d'une Pièce*

Forthcoming exhibition:

Quinten Ingelaere - *Paradox Paradise*

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