

THE ROOMS

SURREALISM REMIXED
BY CHARLOTTE BEAUDRY



VIRGINIE DEVILLEZ

• FINE ART •

THE ROOMS

SURREALISM REMIXED
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With works by
Marcel-G. Lefrancq, Jean Auguste Marembert,
Marcel Mariën, Carlos Spriet, and Charlotte Beaudry

VIRGINIE DEVILLEZ

· FINE ART ·



Virginie Devillez Fine Art presents at The Rooms – Art & Design Fair (Mix, Brussels), a selection foregrounding the concept of intimacy inherent to a bedroom. Upon entering a collector's interior, this type of room invariably reveals more evocative works — sometimes erotic, at other times provocative, or marked by nudity.

Our room at the Mix Hotel engages with this cliché by presenting a series of pornographic collages by the Surrealist Marcel Mariën (1920–1993). Often characterised by unabashed eroticism, his works seek to challenge prevailing notions of aesthetics and morality. However, this series also reveals the Surrealists' reluctance to engage with real women, favouring instead the image of women shaped by their imagination — whether idealised, fantasised, or sexualised.

A rare group of works by the French painter Jean Marembert (1900–1968) also reflects this phantasmagoric vision of the female figure. In the early 1930s, this self-taught artist met Henri-Pierre Roché — author of *Jules et Jim*, a friend of Marcel Duchamp and Constantin Brancusi, as well as an art dealer and collector — who subsequently took him under contract. This period corresponds to a shift in Marembert's work towards a oneiric aesthetic, aligned with the principles of transhylism, a movement on the margins of Surrealism. As with Paul Delvaux, Marembert places the female figure at the centre of his iconography, where she embodies the eternal Eve of a universe filled with strange and enigmatic colours, and gives form to his dreams and fantasies.

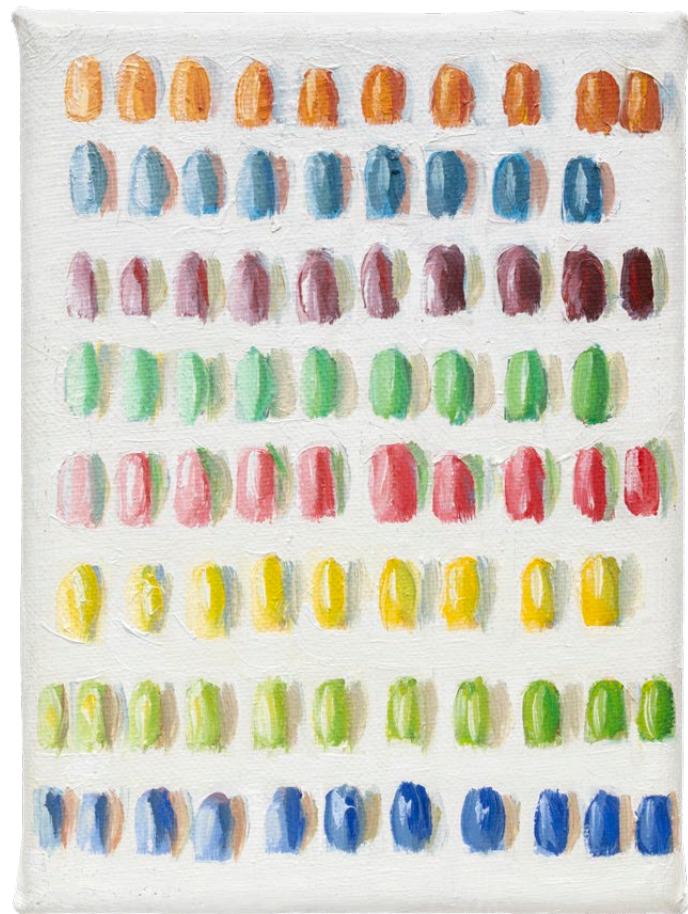
This exploration of the female body is echoed in the photographs of Marembert's Belgian friend, Carlos Spriet (1923–2003), an anarchist with a military career. He also experimented with photomontage, using his wife as a model in improvised sessions in their spare time. These

works also evoke the practice of Marcel-G. Lefrancq (1916–1974), the Surrealist photographer-collagist, whose compositions rely on a preliminary arrangement of objects, as in *Paranoïa de la spirale*, an important work from 1938.

For the Surrealists, a woman was long perceived as a muse, without being truly encouraged in her own creative pursuits: she was “allowed” but not “necessary,” according to Ithell Colquhoun; or, in Dorothea Tanning's words, a woman's place in Surrealism was no different from her place “in bourgeois society in general” — while also subject to sexualisation. The work of Charlotte Beaudry (1968), a self-taught artist, offers a counterpoint to this masculine perspective while questioning the relationship between femininity and its representation, confronting her intimate experience with a broader social reality.

Driven by a raw energy, tinged with impertinence and playfulness, Charlotte Beaudry explores a visual and affective repertoire drawn from post-punk culture, gender studies, and eroticism. Moving between small formats — suited to the refinement of detail — and more monumental canvases characterised by striking shifts in scale, she plays with the seductiveness of images to construct a subtle yet unflinching portrait of contemporary femininity.

Charlotte Beaudry's paintings shown at The Rooms subtly engage with the intimacy of the bedroom through depictions of garments and undergarments, shoes, anatomical fragments, and portraits composed of jewellery. A series of ceramics subtly revealing eyes, mouths, or nipples also offers a feminine counterpoint to the historical works of the Surrealists.



CHARLOTTE BEAUDRY
Nails, 2017

18 x 13 cm



CHARLOTTE BEAUDRY
Strong Cider, 2025

40 x 35 cm



CHARLOTTE BEAUDRY
Walking in the Rain, 2025

18 × 13 cm



CHARLOTTE BEAUDRY
Shoes & Shoes, 2025

80 × 70 cm



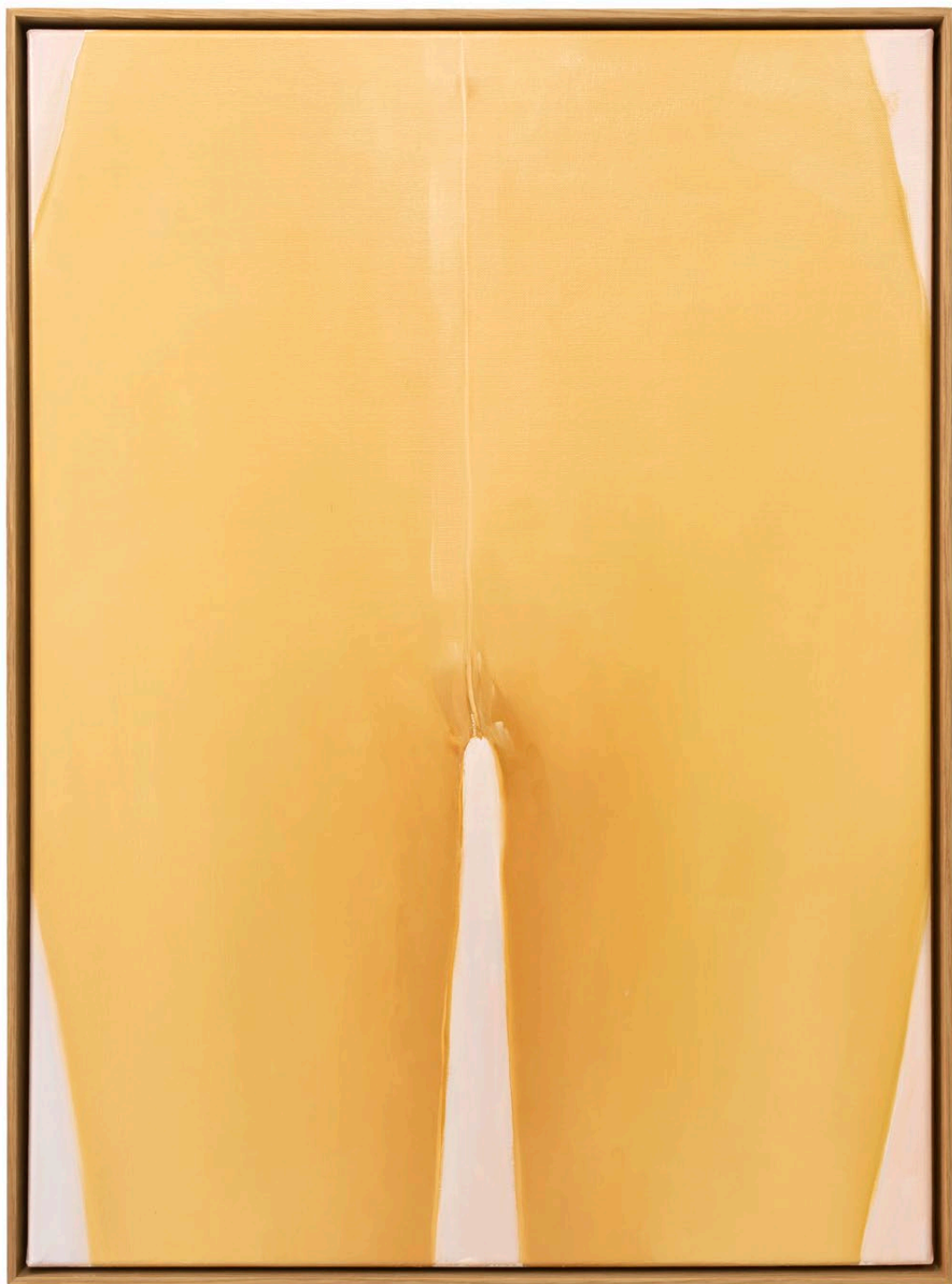
MARCEL MARIËN
Compte cruel, 1967

22.8 × 24 cm



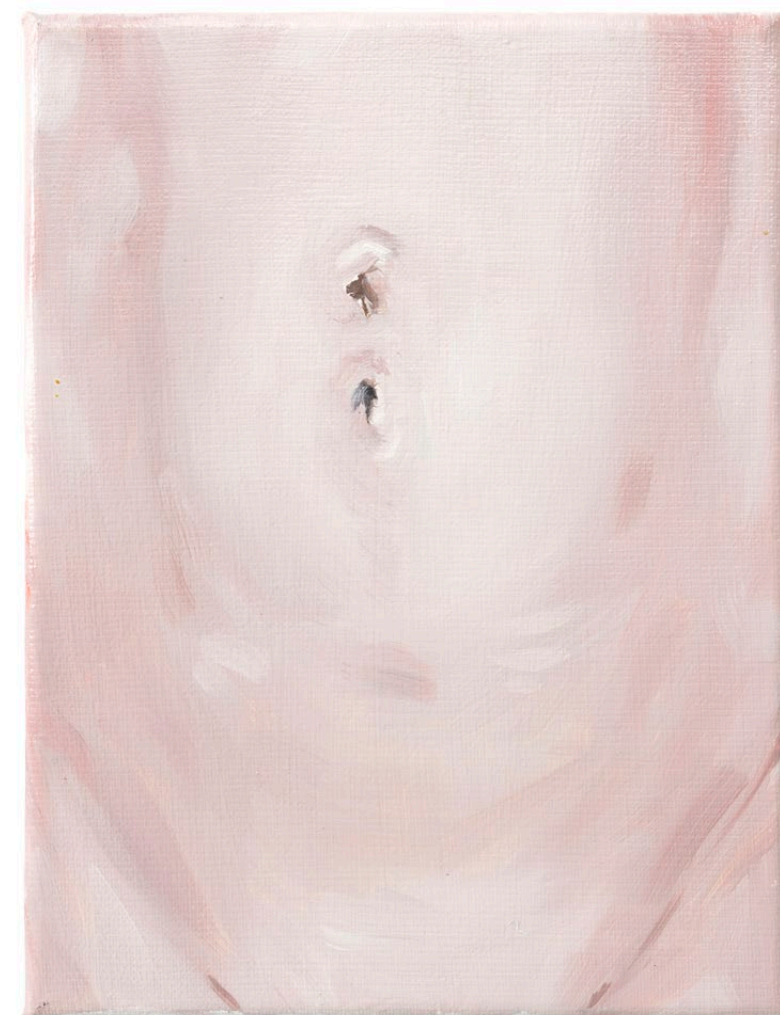
CHARLOTTE BEAUDRY
Me, 2024

70 × 50 cm



CHARLOTTE BEAUDRY
Legging, 2017

70 × 50 cm



CHARLOTTE BEAUDRY
Belly Buttons, 2024

24 × 18 cm



CHARLOTTE BEAUDRY
Puddle (Eyes), 2019

23 × 15 cm



CHARLOTTE BEAUDRY
Puddle (Mouths), 2019

17 × 15 cm



CARLOS SPRIET
Nu, c. 1958

14 × 9 cm



CHARLOTTE BEAUDRY
Megan (Stockings), 2019

42 × 20 cm



CHARLOTTE BEAUDRY
Monica Seles (Tennis Shoelace), 2019

9.5 × 5 cm



CARLOS SPRIET
Nu, c. 1958

14 × 9 cm



CHARLOTTE BEAUDRY
Adèle (Pleated Blue Skirt), 2014

50 × 40 cm



JEAN AUGUSTE MAREMBERT
Prébambules, 1929

80 × 64.5 cm



CHARLOTTE BEAUDRY
Nipples, 2019

5 × 4 cm



JEAN AUGUSTE MAREMBERT
Folding Screen, 1949

157 × 46 cm (each panel)



CHARLOTTE BEAUDRY
Venus (Pleated Fuchsia Skirt), 2014

50 × 40 cm



JEAN AUGUSTE MAREMBERT
Trois pour le bal et l'éventail bleu, 1930

92 × 73 cm



CHARLOTTE BEAUDRY
Fruit of the Loom, 2024

18 × 24 cm



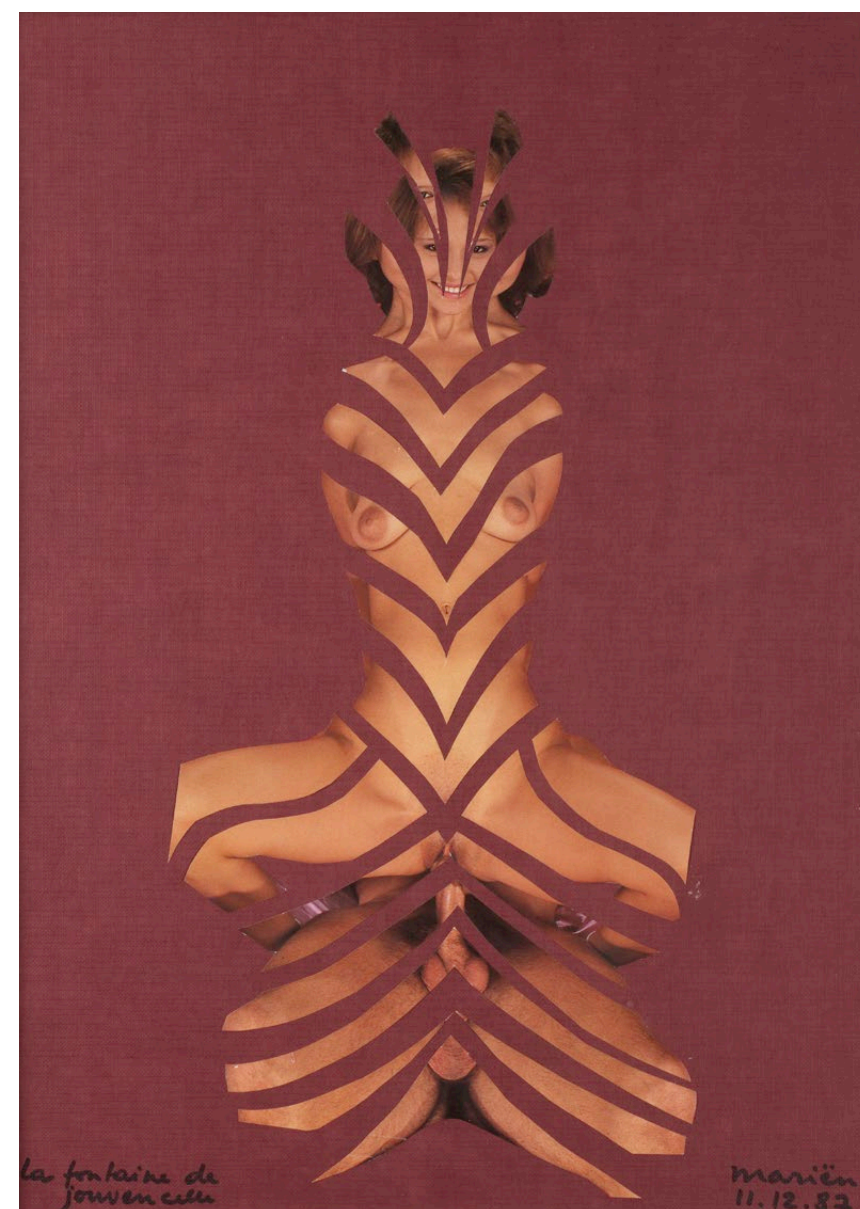
CHARLOTTE BEAUDRY
Spring, 2023

Ø 20 cm



CHARLOTTE BEAUDRY
Untitled (Mouth), 2014

50 × 40 cm



MARCEL MARIËN
La fontaine de jouvencelle, 1987

33.7 × 29 cm



MARCEL MARIËN
Les durées parallèles, 1987

8 × 17.2 cm



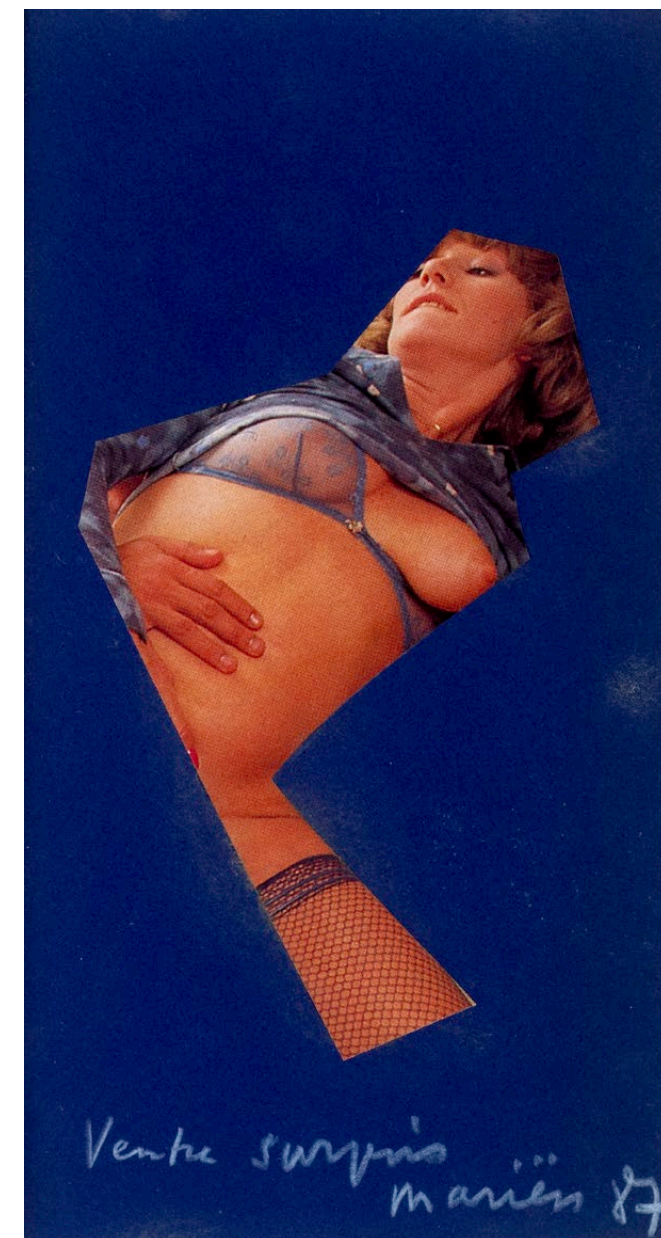
MARCEL MARIËN
Cri bleu, 1989

22.5 × 28.7 cm



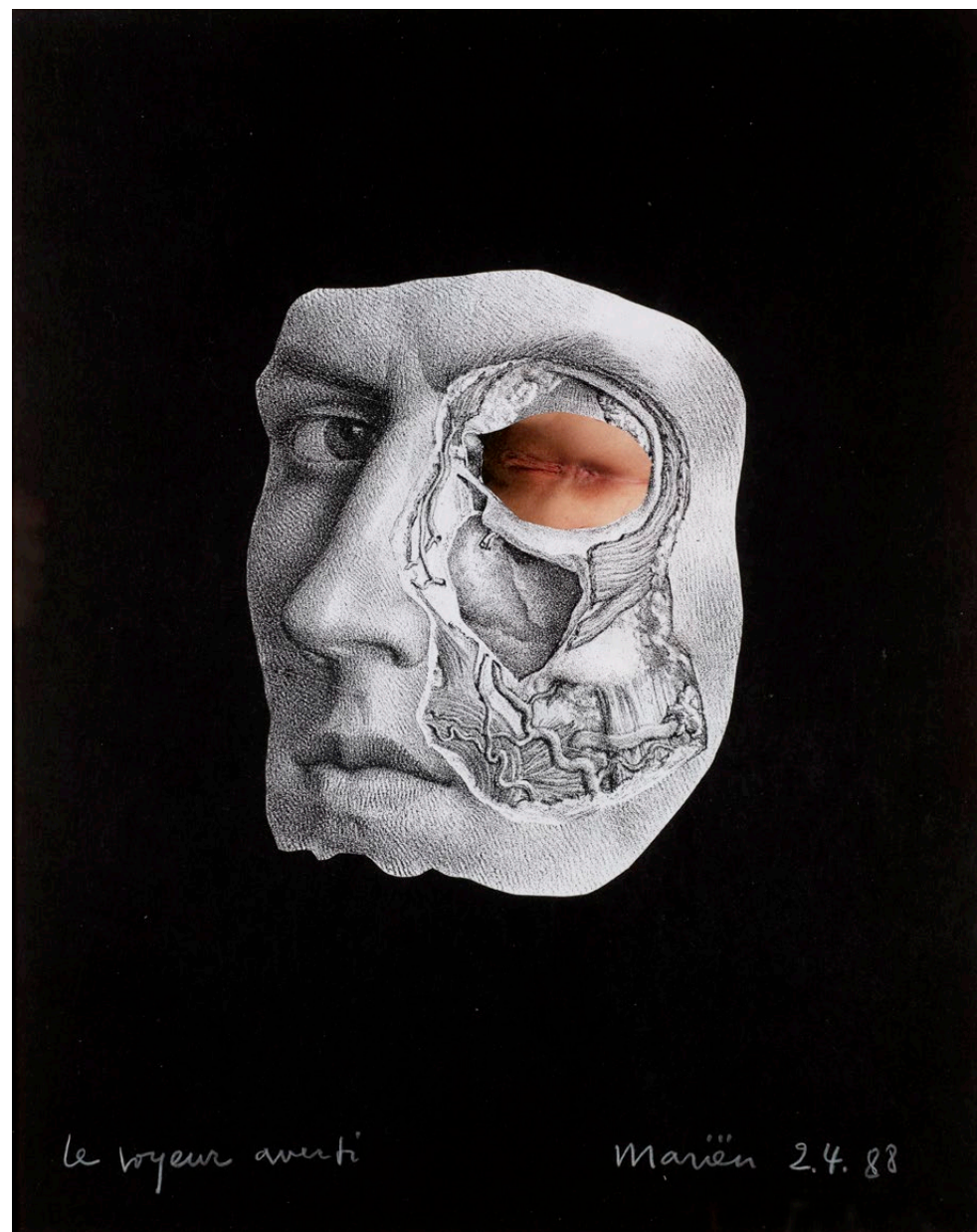
CHARLOTTE BEAUDRY
Pleasure, 2019

11 x 7 cm



MARCEL MARIËN
Ventre surpris, 1987

16.2 x 8.7 cm



MARCEL MARIËN
Le voyeur averti, 1988

29.3 × 23.3 cm



CHARLOTTE BEAUDRY
Pocket Sculpture (Tongues Plate), 2015

Ø 17.5 cm



CHARLOTTE BEAUDRY
Receptacle (Ashtray with Cigarette Butts and Bottle Caps), 2023

Ø 9.5 cm



MARCEL-G. LEFRANCQ
Paranoïa de la spirale, c. 1938

40 × 30 cm

LIST OF WORKS

CHARLOTTE BEAUDRY
(1968)

p. 4

Nails, 2017

Oil on canvas, 18 × 13 cm

Signed and dated on the reverse

p. 5

Strong Cider, 2025

Oil on canvas, 40 × 35 cm

Signed and dated on the reverse

p. 6

Walking in the Rain, 2025

Oil on canvas, 18 × 13 cm

Signed and dated on the reverse

p. 7

Shoes & Shoes, 2025

Oil on canvas, 80 × 70 cm

Signed and dated on the reverse

p. 9

Me, 2024

Oil on canvas, 70 × 50 cm

Signed and dated on the reverse

p. 10

Legging, 2017

Oil on canvas, 70 × 50 cm

Signed and dated on the reverse

p. 11

Belly Buttons, 2024

Oil on canvas, 24 × 18 cm

Signed and dated on the reverse

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Puddle (Eyes), 2019

Porcelain, 23 × 15 cm

Signed and dated on the reverse

p. 13

Puddle (Mouths), 2019

Porcelain, 17 × 15 cm

Signed and dated on the reverse

p. 15

Megan (Stockings), 2019

Porcelain, 42 × 20 cm

Signed and dated on the reverse

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Monica Seles (Tennis Shoelace), 2019

Porcelain, 9,5 × 5 cm

Signed and dated on the reverse

p. 18

Adèle (Pleated Blue Skirt), 2014

Oil on canvas, 50 × 40 cm

Signed and dated on the reverse

p. 20

Nipples, 2019

Porcelain, 5 × 4 cm

Signed and dated on the reverse

p. 22

Venus (Pleated Fuchsia Skirt), 2014

Oil on canvas, 50 × 40 cm

Signed and dated on the reverse

p. 24

Fruit of the Loom, 2024

Oil on canvas, 18 × 24 cm

Signed and dated on the reverse

p. 25

Spring, 2023

Oil on canvas, ø 20 cm

Signed and dated on the reverse

p. 26

Untitled (Mouth), 2014

Oil on canvas, 50 × 40 cm

Signed and dated on the reverse

p. 30

Pleasure, 2019

Porcelain, 11 × 7 cm

p. 33

Pocket Sculpture (Tongues Plate), 2015

Porcelain, ø 17,5 cm

Edition of 6

Signed and dated on the reverse

p. 34

Receptacle (Ashtray with Cigarette

Butts and Bottle Caps), 2023

Porcelain, ø 9,5 cm

Edition of 6

Signed and dated on the reverse

MARCEL-G. LEFRANCQ
(1916-1974)

p. 35

Paranoïa de la spirale, c. 1938

Photograph on paper (vintage print), 40 × 30 cm

Numbered "1/10" (lower left) and signed

"Marcel-G. Lefrancq" (lower right)

JEAN AUGUSTE MAREMBERT
(1900-1968)

p. 19

Préambules, 1929

Oil on canvas, 80 × 64.5 cm

Signed "Marembert" (lower right)

and dated "1929" (on the stretcher)

PROVENANCE

Henri-Pierre Roché; Jacques Mostini;

Private collection, Belgium

LITERATURE

Axel de Heeckeren, Jean Auguste Marembert.

L'envoûteur envoûté, Paris, Lienart, 2019, CR 18 (ill. p. 47)

p. 21

Folding Screen, 1949

Oil on canvas, 157 × 46 cm (each panel)

PROVENANCE

Private collection, Belgium (gift from the artist);

Private collection, Belgium (by descent to the present owner)

p. 23

Trois pour le bal et l'éventail bleu, 1930

Oil on canvas, 92 × 73 cm

Signed and dated "Marembert 30" (lower right)

PROVENANCE

Henri-Pierre Roché; Eckart Muthésius(?);

Private collection, Belgium

LITERATURE

Axel de Heeckeren, Jean Auguste Marembert.

L'envoûteur envoûté, Paris, Lienart, 2019, CR 33 (ill. p. 109)

MARCEL MARIËN
(1920-1993)

p. 8

Compte cruel, 1967

Sculptural object, mixed media, 22.8 × 24 cm

Titled, signed and dated «Compte cruel Mariën,

mars 1967» (lower left)

PROVENANCE

Herwig Leus; Private Collection

LITERATURE

Marcel Mariën, Le Mur illustré, Brussels,

Les Lèvres nues, 1990, p. 44 (ill.)

p. 27

La fontaine de jouvencelle, 1987

Collage, 33.7 × 29 cm

Titled «La fontaine de jouvencelle» (lower left);

signed and dated «Mariën 11.12.87» (lower right)

PROVENANCE

Private collection

p. 28

Les durées parallèles, 1987

Collage, 8 × 17.2 cm

Titled «Les durées parallèles» (lower left);

signed and dated «Mariën 16.x.87» (lower right)

PROVENANCE

Private collection

p. 29

Cri bleu, 1989

Collage, 22.5 × 28.7 cm

Titled «Cri bleu» (lower left); signed and dated

«Mariën 27.8.89» (lower right)

PROVENANCE

Private collection

p. 31

Ventre surpris, 1987

Collage, 16.2 × 8.7 cm

Titled «Ventre surpris Mariën 87» (lower center)

PROVENANCE

Private collection

p. 32

Le voyeur averti, 1988

Collage, 29.3 × 23.3 cm

Titled «Le voyeur averti» (lower left);

signed and dated «Mariën 2.4.88» (lower right)

PROVENANCE

Private collection

CARLOS SPRIET
(1923-2003)

p. 14

Nu, c. 1958

Photograph on paper (vintage print), 14 × 9 cm

PROVENANCE

Private collection, Belgium

p. 17

Nu, c. 1958

Photograph on paper (vintage print), 14 × 9 cm

PROVENANCE

Private collection, Belgium

CHAPTER 6
THE ROOMS – ART & DESIGN FAIR

Surrealism Remixed by Charlotte Beaudry

4 – 7 June 2026

TEXTS & RESEARCH

Virginie Devillez

TRANSLATIONS

Virginie Devillez

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(pp. 4–7, 9–13, 15–16, 18, 20, 22, 24–26, 30, 33–34, cover image)

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(pp. 8, 14, 17, 19, 21, 23, 27–29, 31–32, 35, back cover image)

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Back cover: Jean Auguste Marembert, *Folding Screen* (detail), 1949

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