

Portfolio Inez de Brauw - Recent works 2024 -2026

CV Inez de Brauw (1989 The Hague)  
Lives and works in Amsterdam  
Website: [www.inezdebrauw.com](http://www.inezdebrauw.com)

#### Education/Residencies:

2010 – 2014 Bachelor of Fine Art, Hogeschool voor de Kunsten Utrecht (cum laude)  
2016 – 2017 Rijksakademie van beeldende kunsten, Amsterdam

2024 Golden Foundation, New Berlin US  
2024 LIA Leipzig DE  
2023 Vermont Studio Center, Vermont US  
2023 Arteles Creative Center, Haukijärvi FI  
2023 Manor at Dahlewitz, Culterim DE  
2022 EKWC, Oisterwijk NL

#### Exhibitions:

2026 Art Brussels, Galerie Fontana (solo)  
2025 Art Antwerp, Fontana gallery (trio)  
2025 Post Pollution - project by Willem de Haan, Raam Art Space (group)  
2025 PAN Amsterdam, Fontana gallery (group)  
2025 The Muse Withdraws, Fontana gallery (solo)  
2025 Art Rotterdam, Fontana gallery (group)  
2025 The Patron Saint of Beekeepers, PuntWG (group)  
2025 Ceramic Brussels, Fontana gallery (trio)  
2024 'The viewing rooms' Poort Visser Collection (solo)  
2024 Open Studio's Golden Art Foundation (trio)  
2024 'Seeing Double' Archiv Massiv at Spinnerei Leipzig (group)  
2024 Spring Gallery Tour, LIA at Spinnerei Leipzig (group)  
2024 Contemporary Ceramics Collective, Galerie Fontana (group)  
2023 Unfair Amsterdam (group)  
2023 Art Island IJmuiden, Brinkman & Bergsma (solo)  
2023 'Of Off Off' Peppers Ghost and Mennowski, OFF Program Art Brussels (group)  
2023 Test Case XXVII, EKWC (group)  
2022 'Home is where the art is' Poort – Visser Collectie, Kunsthal Rotterdam (group)  
2022 Testcase XXVI EKWC (group)  
2022 Art Rotterdam NN Award stand (group)  
2022 Art Rotterdam Brinkman & Bergsma (solo)  
2021 'Kunst in tijden van Corona', Bummelkamp galerie Amsterdam UMC (group)  
2021 'Thuis', Kunsthal Kunstlinie Almere (trio)  
2020 'Softart' SBK, Amsterdam (group)  
2020 'Dag en Nacht', Bellamykabinet, Amsterdam (group)  
2020 'On sight', 38CC, Delft (trio)  
2020 Prospects and Concepts, Mondriaan Fonds, Art Rotterdam (group)  
2019 Unfair Fundraiser Auction Amsterdam (group)  
2019 UNTITLED, ART Miami Beach, Rutger Brandt Gallery, Miami (group)  
2019 Lost and Found in Paradise, ARTUNER, Parijs (group)  
2019 'Van hout en de dingen die voorbij gaan', Cargo in Context (group)  
2019 Great painters, small paintings, Minigalerie Amsterdam (group)  
2019 Magis Mulieres, Kunstplatform de Apotheek, Amsterdam (group)  
2019 Trouble in Paradise, Kunsthal Rotterdam (group)  
2019 De Aanschouw, Rotterdam  
2018 Koninklijke Prijs voor Vrije Schilderkunst, Paleis op de Dam (group)  
2018 'Covert motion' Artericambi, Verona, IT (solo)  
2018 Unfair Amsterdam (group)  
2018 'Fundraiser auction', Unfair x Christies, Arti et Amicitiae, Amsterdam (group)  
2018 'Drifting and dreaming', Tegenboschvanvreden, Amsterdam (group)

2018 Art Rotterdam, Vriend van Bavink (duo)  
2018 Art Rotterdam, Vriend van Bavink (duo)  
2017 RijksakademieOPEN (group)  
2017 YIA Art Fair, Fontana Gallery (solo)  
2017 RijksakademieOPEN (group)  
2017 YIA Art Fair, Fontana Gallery (solo)  
2017 C Lab Amsterdam (group)  
2016 RijksakademieOPEN 2016 (group)  
2016 Van Bommel van Dam prijs expositie – Museum van Bommel van Dam, Venlo  
2016 'These shapes remind me of you', Galerie Juliette Jongma, Amsterdam (group)  
2016 Jubileumexpositie, Galerie Joghem, Sanquin Amsterdam (group)  
2015 'Art at TMF Group', TMF Group Office, Amsterdam (group)  
2015 Galerie Joghem, Sanquin Amsterdam (solo)  
2014 'Power Brokers', De Kaping, Amersfoort (group)  
2014 'Groene blaadjes in November', Het Hoofdkantoor, Haarlem (group)  
2014 'Team Annemarie: Graduation Show', Corrosia Stad, Almere (group)  
2014 Art The Hague, Galerie Vonkel (group)  
2014 'Lichting '14' Galerie Vonkel, Den Haag (group)  
2014 Habitat Forteneiland, IJmuiden (group)  
2014 'HKU FA TWG' Eindexpositie (group)  
2014 '36 Days of Painting', Academiegalerie Utrecht (group)

#### Assignments:

2021 Commissioned work for Amsterdam UMC  
2020 Commissioned work for ING Huis Haarlem  
2018 Artist talk and commissioned work for NN Group

#### Grants/fellowships:

2023-2026 Artist Basic, Mondriaan Fund  
2024 Project Investment, Mondriaan Fund  
2022 Werktuig PPO  
2022 Stichting Van Achterbergh – Domhof  
2022 Josine de Bruyn Kops Fonds, Cultuurfonds  
2022 Stichting Stokroos  
2022 Fonds Kwadraat  
2020 Corona Overbrugging, Mondriaan Fund  
2018 Werkbijdrage jong talent, Mondriaan Fund  
2017 Rien Meppelink, Fellowship  
2017 Young Talent Award, Cultuurfonds  
2016 Rien Meppelink, Fellowship  
2016 Beurs praktijkverdieping, Mondriaan Fund

#### Prizes/nominations:

2022 NN Group Award (winner public prize)  
2022 NN Group Award (nomination)  
2019 De Scheffer (nomination)  
2018 Royal Painting Prize (nomination)  
2018 Buning Brongers Prize (nomination)  
2016 Van Bommel van Dam Prize (nomination)  
2014 Top 50 Bloom Award by Warsteiner (nomination)  
2014 Buning Brongers Prize (nomination)  
2014 Kunst aan de Dijk beurs (nomination)

#### Collections:

AkzoNobel, Ministerie van Buitenlandse Zaken, NN Group Collection, KRC Collection, ING Art Collection, Collection Rechtbank Amsterdam, In4 Art Open Collection, KPMG Art Collection, Amsterdam UMC Art Collection, AMC Art Collection, Sanquin Art Collection, DELA Art Collection, Eneco Art Collection, Private collections NL, BE, UK, CN, IT, FR

## The Muse Withdraws - Series 2024 - 2026

In *The Muse Withdraws*, I turn to the 17th-century genre of Gallery paintings - richly detailed works filled with other paintings, originating in the Low Countries.

Within these paintings-within-paintings - a form of *mise en abyme* - I search for the women: the muses. Their presence, gaze, and role are reexamined, along with the subtle codes that surround them: from precious objects with provenances through exploitation, to painted dogs that suggest good manners, status and chastity.

The works are formally inspired by historical revisionism: erasure, blurring and repainting are seen as acts of reviewing history. Figures step forward or slip from view; roles are exchanged. The privilege of appearing within the frame - and the power to decide who may - is questioned. The balance between maker and muse shifts, between the personal and the political, as familiar scenes are quietly rewritten.

Meanwhile, the series reflects my current position in life: I find myself retelling my own history in order to reconsider what my future can look like. The painted women in my works are accompanied by unspoken expectations and representations that can feel familiar.

Within most works, a visible or invisible person is handed the brush and thereby gets the agency to tell their story again. What remains is a play of gazes and meanings, where beauty and power take turns - and the muse slowly withdraws, ready to assume a new role.



The Muse Withdraws, 2025 Installation view, Galerie Fontana.



The Muse Withdraws, 2025 Installation view, Galerie Fontana.



After Teniers – Establishing Novelties, 2024–2025, 155 × 300 cm, oil and acrylic on canvas, frame of air-drying clay and resin.



Detail After Teniers – Establishing Novelties, 2024–2025, 155 × 300 cm, oil and acrylic on canvas, frame of air-drying clay and resin.  
In 1651, David Teniers the Younger painted Archduke Leopold Wilhelm Visiting His Picture Gallery. Teniers was commissioned by the Archduke of the Southern Netherlands to reproduce his collection in paint. The Archduke wanted to show off what he considered the most fantastic collection imaginable. In my version, I quietly moved the Archduke to the doorway. His hat, cross and entourage have disappeared. David Teniers can still be seen holding a sheet of paper in a small painting near the centre-left. People often disappear in my work in an attempt to strip patrons of their power. Sweeping marks run across the painting, almost as if the collection is being swiped away on a screen.



The Muse Withdraws, 2025 Installation view, Galerie Fontana.



Brush Debate, 2025, 155 × 180 cm, oil and acrylic on canvas.

This painting is inspired by *Allegory of Sight and Smell*, made between 1617 and 1618 by Jan Brueghel the Elder together with eleven other Antwerp painters. A copy from around 1620–1630 is held in the Prado Museum in Madrid. The original painting is full of symbolism. Venus holding a mirror refers to beauty, self-awareness, vanity and transience. Cupid can stand for love, memory or sensual desire. The small dog on the left symbolizes smell, but also chastity and etiquette, values often associated with women and their owners. Exotic objects, scientific instruments, shells and coins refer to curiosity, wealth and exploration, but also to the fragility of worldly splendour. In the original painting Venus held coins and was surrounded by jewellery. I turned the coins into a painter's palette. If you look closely, you can see a tiny brush in her hand. Near the centre-left there is also a small corner of what might be a painting she is working on. The bands running across the surface suggest her action, as if the painting is being repainted. It is as though Venus, the muse, has been given the power to reshape and recolour her own image.



The Viewing Room, 2025, 155 × 180 cm, oil and acrylic on canvas.

This painting is based on The Archdukes Albert and Isabella Visiting a Collector's Cabinet, made by Jan Brueghel the Elder and Hieronymus Francken II around 1621–1623. Albert and Isabella are placed on the far left of the image; they commissioned the work. The dog in the back left shows their good manners. The man in the centre of the painting has been given the brush. He has erased everyone. To me the abstract big swipe in the painting resembles a fast car, a more contemporary display of good taste.



The Muse Withdraws, 2025 Installation view, Galerie Fontana.

A lot of 17th-century paintings have dogs accompanying female characters; they refer to good manners and chastity. These dogs on view, made of air-drying cement, are based on a Bull Terrier named Krijtje that my family owned when I was young. For me they refer to my own possible chastity and good manners.



Campaspe – Version Conflict, 2025, 155 × 180 cm, oil and acrylic on canvas.

This painting is based on five seventeenth- and eighteenth-century paintings about Campaspe. Campaspe was the mistress of Alexander the Great. The court painter Apelles painted Campaspe and fell in love with her. When the painting turned out to be even more beautiful than she was, Alexander did not need her anymore. Campaspe was given away to Apelles. The story was often used to express the sublimity of painting. In my version she is given the brush and with that the power to finish her own portrait.



Muse Revolt – Campaspe Study, 2025, 40 x 40 cm, oil and acrylic on canvas.

This painting is derived from Alexander Presenting Campaspe to Apelles by Gandolfi, 1793.

In this image everyone has partly lost control over the image; Alexander, Apelles and Campaspe all seemingly lost power over how she is being represented.



Joseph and Potiphar's Wife, 2025, oil and acrylic on canvas. Based on Collection of Cornelis van der Geest with Joseph and Potiphar's Wife. In the seventeenth century, mythological stories were used to summarise art collections. Joseph resists the advances of Potiphar's wife, after which she accuses him of rape. I was struck by the violence of this story being used to summarise the morality of an art collection. The beauty of this woman stood for artistic beauty; both desirable and dangerous. In my version she is given a brush with which she makes expressive marks and gives her own interpretation of the collection.



Saint Luke Reproduction Test, 2025, 40 × 40 cm, oil on canvas. The patron saint of painting, Saint Luke, paints the Madonna and Child. The faint black bird on the right in the original painting symbolised his ability to paint very naturalistically. I found this funny because the baby Jesus looked very ugly. In my version St Luke ends up in dots, as if they have landed in a pixelated reproduction for print.



The Muse Withdraws, 2025 Installation view, Galerie Fontana.



After Teniers – Establishing Novelties, 2024–2025, 155 × 300 cm, oil and acrylic on canvas, frame made of air-drying clay and various resins.

Again based on the collection of Archduke Leopold Wilhelm in Teniers' painting. The owners disappear in my version and the figures inside the paintings are given free play. One of my first works in the series with the first steps towards erasing and blurring within historical imagery.



After Teniers – Establishing Novelties, 2024–2025, 155 × 300 cm, oil and acrylic on canvas, frame made of air-drying clay and various resins. The boy in the left centre symbolised the future in Teniers' work. In my version all the other men in power have disappeared. Some figures are made uglier, others are lightened or made more beautiful.



The Muse Withdraws, 2025 Installation view, Galerie Fontana.



Borrowed Light, 2025, 160 × 200 cm, oil and acrylic on canvas.

This painting is based on *The Gallery of Cornelis van der Geest* by Willem van Haecht, painted around 1628. The original work is a well-known example of the *kunstkamer*. It shows the collection of Van der Geest, patron of Rubens and collector of many Dutch works. The dog on the far left is large; it indicates the power of Archduchess Isabella who was visiting. In my version the man on the right has been given a brush. He paints circles in the miniature painting in the centre. I found it interesting that the wealth and intellect shown in the room also has a darker background; the Southern Netherlands were under Spanish rule at the time. The wealth is indirectly linked to exploitation, and the knowledge to the desire to conquer the world. The circles represent a reconsidering of the image, as if the painter is re-emphasising certain details.

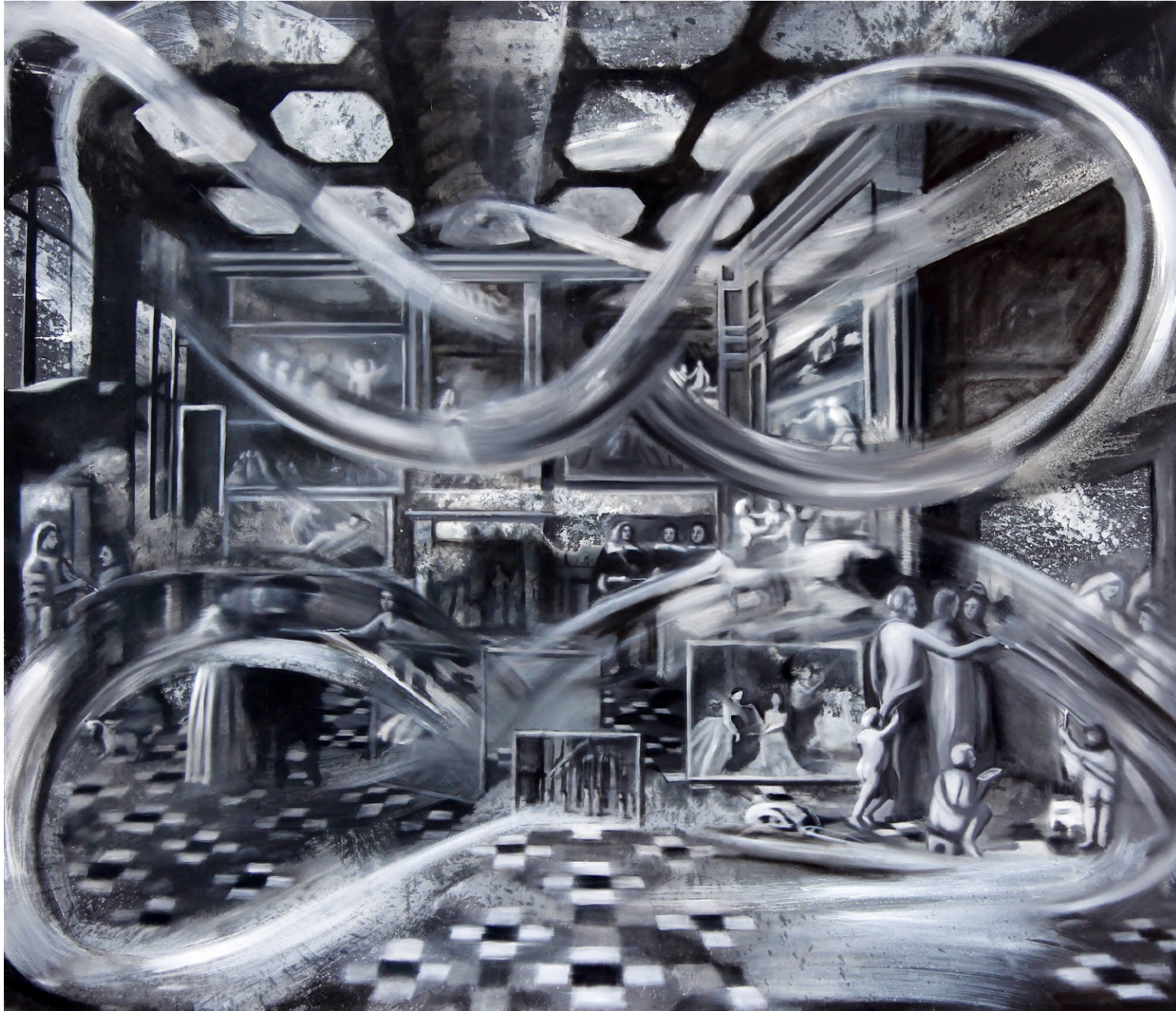


Campaspe – Image Seize, 160 × 200 cm, oil and acrylic on canvas, epoxy resin.

Again Campaspe, mistress of Alexander the Great (grey man on the left), is being given to Apelles. The original is part of a *kunstkamer* painting by Willem van Haecht (1630). In my version the men are no longer central. The child on the far right has been given power to make a collage, using patterns from my earlier work. The court lady behind Campaspe is given a brush with colours; she is allowed to colour people in and give them more attention. The small dog under Campaspe is reduced in scale; it stands for loyalty and good manners.



The Muse Withdraws, 2025 Installation view, Galerie Fontana.



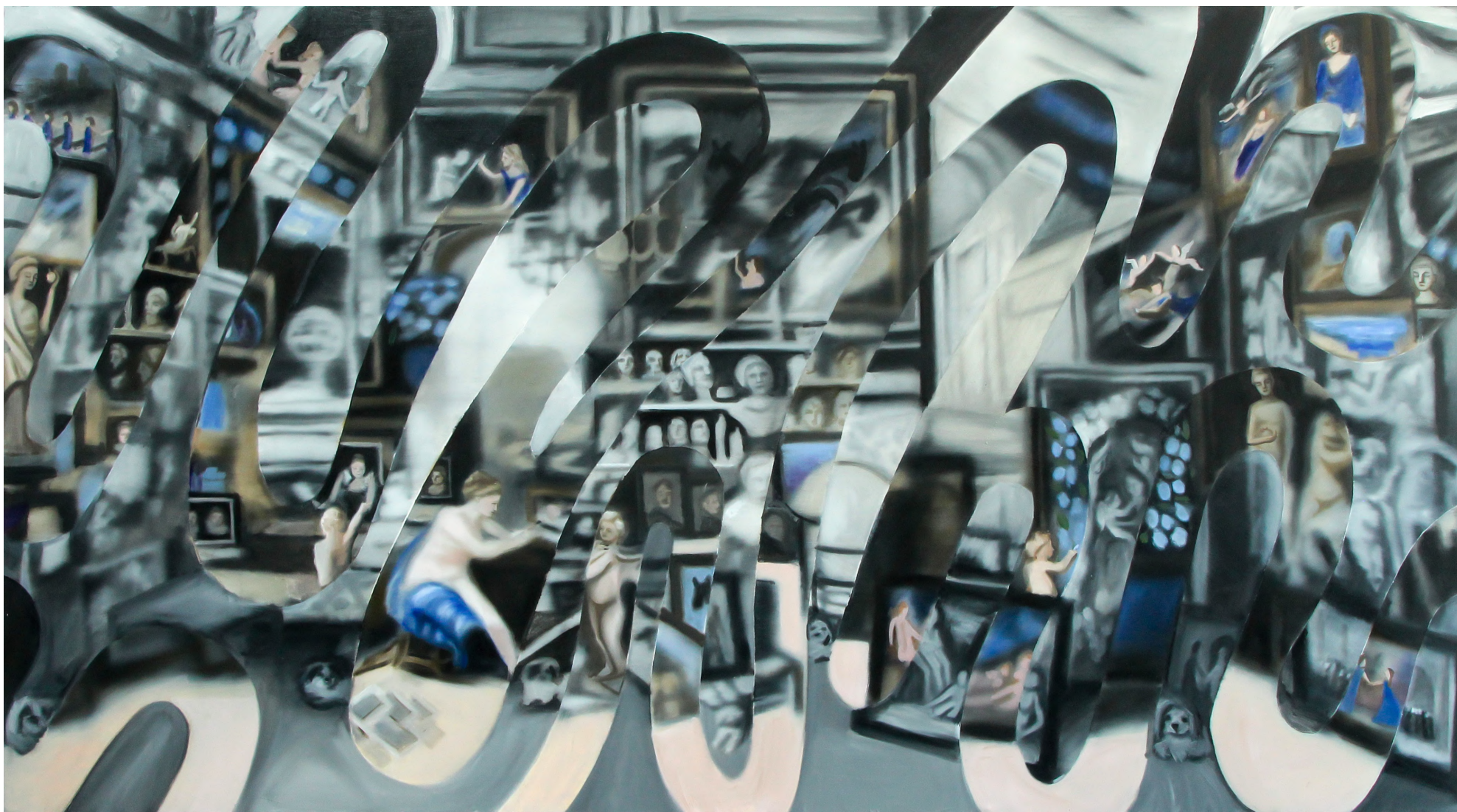
Dancing lights - after Gonzales Coques et al, 2025, 155 × 280 cm, oil and acrylic on canvas.  
Based on Cabinet with Candaules and Gyges (1666), a misogynistic myth about beauty made by 13 Flemish painters, In my version many subjects are given the brush to remove or highlight certain aspects within the painting. The original myth is erased.



Parting Lovers - after Jan Bruegel the Elder and Rubens, Allegorie of sight, 1617 2026, 155 x 180 cm, oil and acrylic paint on canvas  
(See After Departure for information)



Art Brussels 2026 installation view, Galerie Fontana (solo)



After Departure - after Jan Bruegel the Elder and Rubens, Allegorie of sight, 1617, 2026, 155 x 280 cm, oil and acrylic paint on canvas

In my work, the Woman / Allegory of Sight is given the brush and the power to complete the image. She is accompanied by helpers; several Cupids paint alongside her. The title After Departure refers both to the moment when the original painters Rubens and Bruegel are no longer present, and to my earlier work based on the same painting, Parting Lovers. This is its more gentle continuation. There are many mother figures, women supporting each other, and dark and light passages that seem to reach toward one another. It also reflects my personal life: friendships and support, questions around motherhood and the men I meet, and the integration of my own shadow side. I feel that as a woman there is often an unspoken expectation to be quiet, composed and beautiful, and I am moving away from that position; many women in this series reflect this shift. My work has never felt as warm as it does here: people help each other and extend a hand. The Allegory-woman-I therefore paints her own story and life, and this includes care, support and warmth.



Europe Saving Face, 2026, 155 × 180 cm, oil and acrylic on canvas. After Rubens' Peace and War and Luca Giordano, circa 1660.

In my work I removed Rubens -a diplomat during his life- and I let Minerva become the painter instead. Only traces of him remain. Pax, Mars and Minerva no longer function as fixed allegories but as shifting forces: peace, war and wisdom are placed in constant tension within the image. Together they form a fragmented "Europe" —not a single figure, but a system of values that keeps changing position. While painting I thought about how geopolitical narratives are constructed through selection: what is shown, what is left out, and what is emphasised afterwards. Small scenes—violence, care, attack—appear within the painting as part of that logic. The question remains the same as in the rest of the series: who holds the brush, and what do they choose to make visible.



In the following works I am leaving the 17th century to find other classic roles within paintings. These works focus on the role of the model. Normally the model is watching in awe while the artist paints her portrait in a sublime way. In these cases a collaboration starts; the model decides the last brushstroke and has the power over the color; defining the focus of the painting.

Study by Two, 2026, 70 × 50 cm, oil and acrylic on canvas. After *In the Studio* by William McGregor Paxton, 1905. In the original he paints while she sits as a model. As in many of these works, the man paints and the woman looks. In my version they paint together. I see the original almost as a self-portrait of Paxton (on the right). He was married to painter Elizabeth Okie Paxton; in my version they appear together as a painting couple.



The In-Between Gaze, 2026, 70 × 50 cm, oil and acrylic on canvas. After *Le peintre et son modèle* by Alfred Stevens, 1855. Again a painter and a model, but here the brush is given to the model. She paints together with him; he is also in colour. They are looking at the portrait she is making of herself. It becomes a kind of painting marriage, or a warm relation between equals.



After the pose – After Presenting her portrait attributed to Berci de Karlovskyn – 1883, 2026



Stolen Gesture, 2026, 50 × 70 cm, oil and acrylic on canvas. After The Artist Studio by Carl Schweninger (c. 1873–1878). Loosely inspired by Adrian Ghenie's pie-fight paintings. The model takes over the image in a subtle act of resistance. As in the other works, the new maker gains control over color, atmosphere and focus, shifting the work slightly out of its historical frame.



Muse Commands, 2026, 50 × 60 cm, oil and acrylic on canvas. After The Artist Studio by Luigi Bianchi, 1878. Also known as Convincing the Customer. In a Sothebys text it is stated that the client is persuaded by the painter (far right) of the portrait on the easel, which is not very good. In my version the client makes the work herself. It becomes almost a self-portrait; I recognise myself in her. She looks happy, as if she has finished the work properly in the last brushstrokes.



A Muse Unveils, 2026, 50 × 70 cm, oil and acrylic on canvas. After Alexander the Great Giving Campaspe to Apelles by Charles Meynier, 1822. Campaspe is Alexander's mistress. Apelles paints her and falls in love; she is given to him because the painting becomes more beautiful than she is. In my version she paints with colour across other existing depictions of Campaspe in the background. She highlights or reveals her own story, rather than being defined by it.



Soft Reverse, 2026, 50 × 70 cm, oil and acrylic on canvas. After Alexander Ceding Campaspe to Apelles by Jérôme-Martin Langlois, 1819. Campaspe was the mistress of Alexander the Great. Apelles paints her and falls in love. She is then given to the painter because the portrait became more beautiful than she was. In my version she colours things in, like hand-coloured black-and-white film. She paints around the men, shifting attention outside the scene, maybe like daydreaming or looking elsewhere.



Redirected Lights, 2026, 70 × 50 cm, oil and acrylic on canvas. After The Presentation of the Portrait of Maria de' Medici by Peter Paul Rubens, 1622– 1625. Jupiter and Juno appear above with a brush. Cupid and Hymen present the portrait during the marriage negotiations between Maria de Medici and Henry IV in 1600. After his death she commissioned Rubens to paint a cycle of 24 works to restore her political image as regent. In my version Henry is painted away by Juoi, and the focus shifts further to the construction of power as image. The court becomes a stage where reality is secondary to representation, and where legitimacy is built through painting itself.



This painting is based on Portrait of a Learned Gentleman and His Wife (1640) by Gonzales Coques. I empathized with the woman on the right: expected to stand behind such an intelligent man - quiet, composed, and beautiful. In my version, the woman receives the brush, and with it, the power to complete the painting. Both the man and the symbols emphasizing his intellectual authority gradually fade under her "wish paint." Finally, she might think, there is rest.



Radical unfiguring - After Frans Franken the Younger, Allegory of painting, Pictura in an Art Cabinet 1636, 40 x 50 cm 2025  
The Allegory of painting finding her own personal style.



This work is based on Art Cabinet with a Married Couple and their Son by Frans Francken the Younger, 1615 (Royal Museum of Fine Arts, Antwerp).

In this painting I relate to the woman in the centre, the mother and wife.

In the small painting on the far right you can see Campaspe. In my version this small Campaspe is given the brush. She begins to paint away the fixed roles assigned to this women: the figures in the background are blurred, and the man and child of the central woman are abstracted. What remains is a sense of a possible new beginning, outside the rules that possibly defined her.



Michael Redacting, 2026, 70 × 50 cm, oil and acrylic on canvas. After The Fall of the Rebel Angels by Luca Giordano, 1666. In the original, Archangel Michael overpowers Lucifer and the demons during the War in Heaven. In my work, Good paints Evil; without faces. Again it is about who gets the brush and therefore the power to construct the story. I was thinking about contemporary geopolitics and the news. By removing identity, figures disappear more easily into history and become “the other”. Michael becomes a kind of rainbow warrior in my version. I am personally drawn to the naïveté in the original image.



Installation view Open Studios Spinnerei Leipzig, residency LIA 2024



The viewing rooms - Soft Stories, 2024, 155 x 180 cm, oil and acrylic paint on canvas, mixed media frame  
After The Nymphaeum by Bougereau. I removed the peaking male satyrs from the original painting and let the women loose, playful and unbothered within a museum setting



Installation view 'The viewing rooms' Poort Visser Collection, Wassenaar NL (solo)



After Teniers – Mending Passages, 2024, 155 × 180 cm, oil and acrylic on wood.

Again based on Teniers work about the Archduke's collection. Here the Archduke appears in fragments of his own collection. I see him overwhelmed by it, as if the collection itself took over control.



Between Framed Lines – Colour Study, 2025, 40 × 50 cm, oil and acrylic on canvas.  
Based on The Archdukes Albert and Isabella Visiting a Collector's Cabinet. In my version the man in the centre is erasing certain people.

