Noe Rausens

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Designer painter

Portfolio 2026

You won't fade away

Reclaimed architectural worksite materials

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Subject

"You Won't Fade Away" is steeped in irony, this series highlighting the acceptance of imperfection, the perception we have of the age of things and beings, the passage of time and its traces.
This is how the shapes of fossils come into this work. Mixed with an imagination ironizing with subtility our social factors

As we move into the digital age, in contrast, the work emphasizes a great mix of reclaimed materials with lots of different textures. Contrary to the academic's codes, the aim here is to touch and experience the material directly. We go through all kinds of sensations that titillate our emotions differently.

Those reclaimed materials come from architectural worksite. It is a desire to transform the primary aspect of the material which is the basis of structural construction, to refine it through a vision of a complete unexpected ornamentation

Adding one's stone to the edifice would mean not only taking responsibility for the healthy reconstruction of this world, but also starting to drop our mask* by reconstructing oneself, by patiently realizing that every crisis is destined to become, one day, a sign of a new opportunity. Offering new perspectives and new stories.

* We can often find the subject/form of the theatrical mask that hides reality from us, hides the real face of things from us, the expression wearing a mask is figurative and literal in this work which symbolizes hypocrisy as a mask to be dropped. These sculptural paintings invite their viewers to spot and thus reveal the hidden fossilized face mask

Forms and drawings also often hidden natural landscapes, solar, lunar, tree, land and sea - reflect the absurdity of social consciousness, aware of the threat all around us. It's as if the language needed to translate the ecological crisis is undergoing the same processes of desertification, eutrophication and erosion as the environment itself.

Inspirations

The design of the "You Won't Fade Away" series is inspired by three major links:

— The Italian Arte Povera movement of the 60s, unconventionally engaged scenographic art, supporting the contemporary vision as a mission to transmit a denunciatory message provoking a reaction.creating with simple, often reused materials and a total open-mindedness. Paying attention to the natural world and physical phenomena such as energy, natural growth processes, chemical changes in matter, among others.
There's a great deal of irony, of course, in the minimalist yet baroque creations of arte povera. Irony towards our post-modern devotions, but also towards the tradition of "high art", which we like to take out of our comfort zone.
Infinity was one of the most sought-after subjects, focusing on the relationship between the author of a work and its audience.

— Bosco Sodi, in the background and wabi sabi technique

— Clyfford Still, for his research into the composition of shapes and colors, and the abstraction of a sensitive, even poignant subject.

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Born in Brussels Belgium in 1992,
Passionate about the history of art and architecture, enrolled at La Cambre in architecture and environmental design in 2011, where she completed a master's degree in 2016.
The painting began in earnest when the global health crisis hit,
making immediately the link with the ecological crisis. The decision to paint professionally starts in 2023.

CV
- **2019** Worked at LKFF gallery - assistant gallery
Contemporary art gallery representing renowned international artists
- **2020** Worked at Super Dakota
gallery, assistant gallery
Contemporary art gallery representing renowned international artists.
- Art Basel Miami booth
- **2020** Joins Youstudio architects
studio until today, as interior architect and s cenograph. International team working on european retail
projects, scenography and global design.
- **2021** Art director role at YouStudio
- **2022** Take up the brush and
experiment with paint in its thick, rock-rough form.
- **2023** Start a painting business. Also playing with concrete and sand as well as other materials recovered from architectural worksites. Works are between wall sculpture and canvas paintings.
• The first exhibition will be held at
Calamande-en-ville Bruxelles as
curator and exhibiting artist among
Olivier Strebelle, Marin Strebelle, Benjamin Simons, Louise Michiels. Exhibition of personal realizations of light fixtures, chair and wall sculpture.
• The second at Nadine Feront
gallery brussels, next door to
Xavier Hufkens rue Saint-Georges Ixelles, where she will occupy every wall as solo show with her asymmetrical, raw-material paintings,
accompanied by sculptures by
Avandi Studio (Augusta Gallery's director) and furniture by the collector **Rénu** by Christophe Glorieux.
• Group show exhibition in
Miami design district, United-States of América, with the **Galeria Azur gallery**
• Opening of her own art gallery
showroom "vitrine" in Bruxelles Saint-Gilles. Events and workshop on site
- **2024** experienced artistic painting in Thailand Koh Samui for hotels and Villas for WYNN Property during 3 months, in parallel also worked as an
interior designer for these same worksites projects.
• Back in Brussels, worked in her own showroom art gallery back in Brussels, continuing to work on her paintings canvas
• Beginning at **Art Unity Gallery** and Affordable Art Fair Brussels
• Interior design and paintings for influencer Alison Toby's home
• Beginning at **DEMAIN's art ateliers** Bruxelles
• **KickCancer** WONDERS paintings sales with DEMAIN art
- 2025 beginning with Object With Narratives OWN ateliers
- 2026 exposition Degroof & Petercam
• beginning with Rogue studio,
by Victoria-Louise Butcher ("Victoria in Brussels" média l'Eventail + Gentleman & ladies) et Jim Courbe (Ilight design & lighting studio)

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You Won’t Fade Away

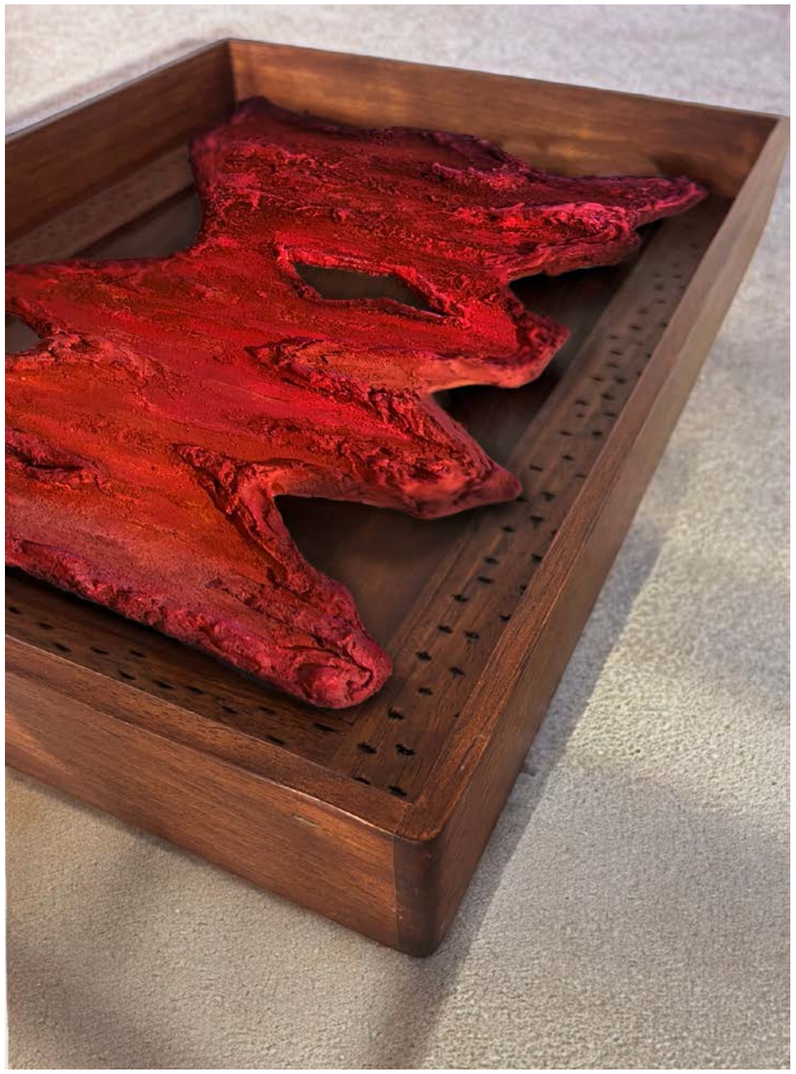
Serie 2023-2026

The work here focuses on the cult of wabi sabi. It's about respecting the environment by recovering materials from construction sites and integrating them into the landscape.
Acceptance of imperfections, impermanence and incompleteness plays a key role in this work. This guides the search for shapes, fullness and emptiness, with the canvas sometimes appearing raw and breathing as it is.
Moving from sensuality to roughness, bringing together finesse and a raw, assumed side.

As a moving painting, we get the impression that the rock moves, live, progress, flow at breakneck speed.
There's a parallel to be drawn, for example, with our declining climate.
Breathtakingly visual, at once fascinating and dramatically violent, it leaves us speechless in paradox. (nb: forms of hidden natural landscapes, solar, lunar, tree, land and sea - reflect the absurdity of social consciousness, aware of the threat all around us.
consciousness, aware of the threat yet continuing to live normally.)

The crisis is repressed, virtual, unspeakable. It is communicated through scientific reports, but remains misunderstood.
It's as if the language needed to translate the ecological crisis is undergoing the same processes of desertification, eutrophication and erosion as the environment itself.





Floating red face mask 50 x 40 cm

Cement and sand in wood crafted crate





Large fossil mask, glazed grege and deep blue on wood

74 x 63 cm

Cement and sand, lacquer on wood canvas





Theatral mask in situation ice blue 120 x 40 cm

Cement sand acrylic on linen





Theatral mask in situation white 100 x 50 cm

Cement sand acrylic on linen



Mini sculpted blood tangerine mask 26 x 20 cm

Cement sand acrylic and extra glossy lacquer



Split fossil, glazed burgundy on wood 125 x 125 cm

Sea sand, sawdust, cement and lacquer on wood



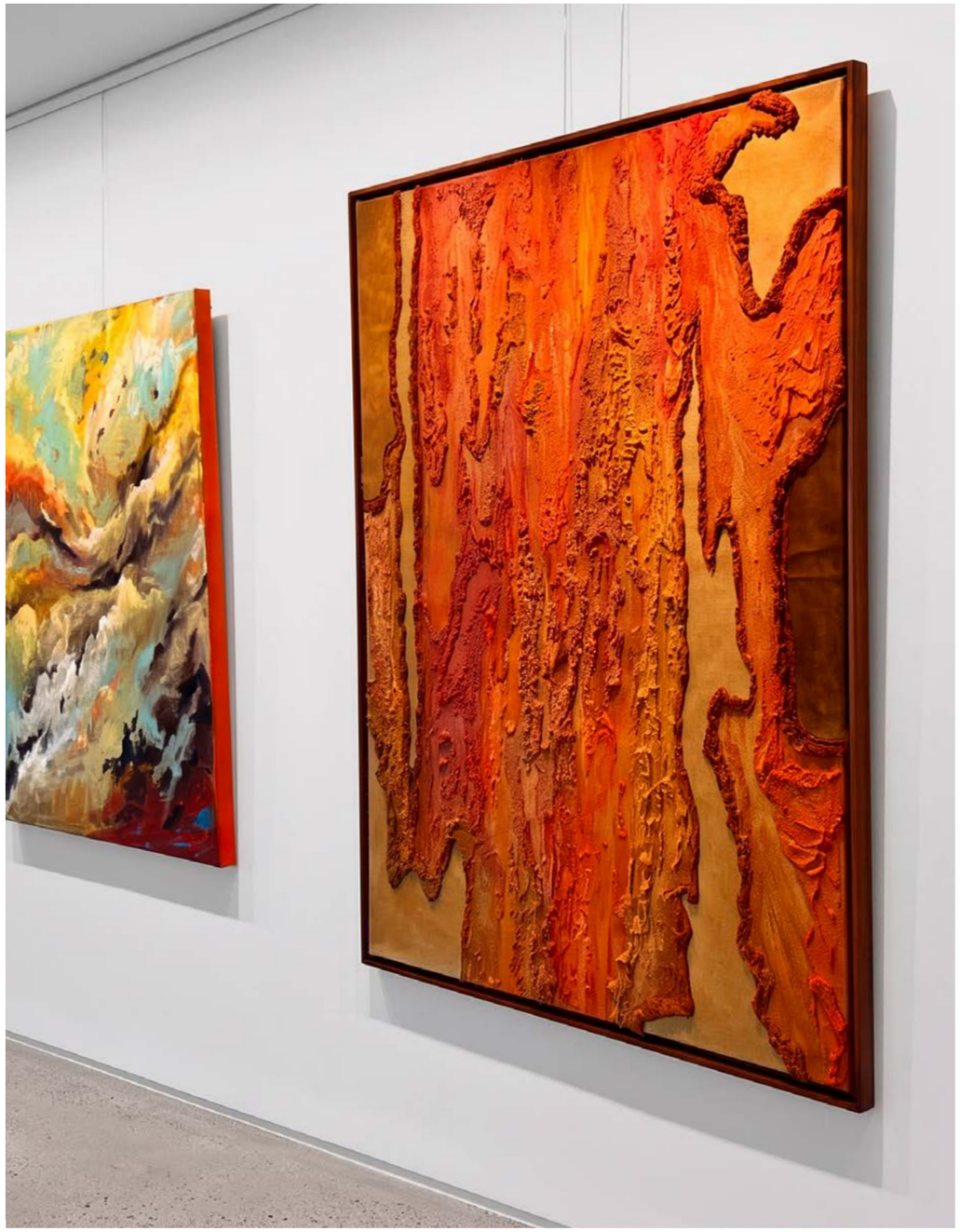






Quadruple fossil bone mask 125 x 125 cm

Sea sand and sawdust on eucalyptus wood





Iron oxyd rockslide 142 x 122 cm

acrylic, cement sea sand on linen canvas

Iridescent Blue Fossil Kissing

54 x 54 cm

Sand and concrete on rigid plate, wall sculpture









Quadruple baci face mask triptych

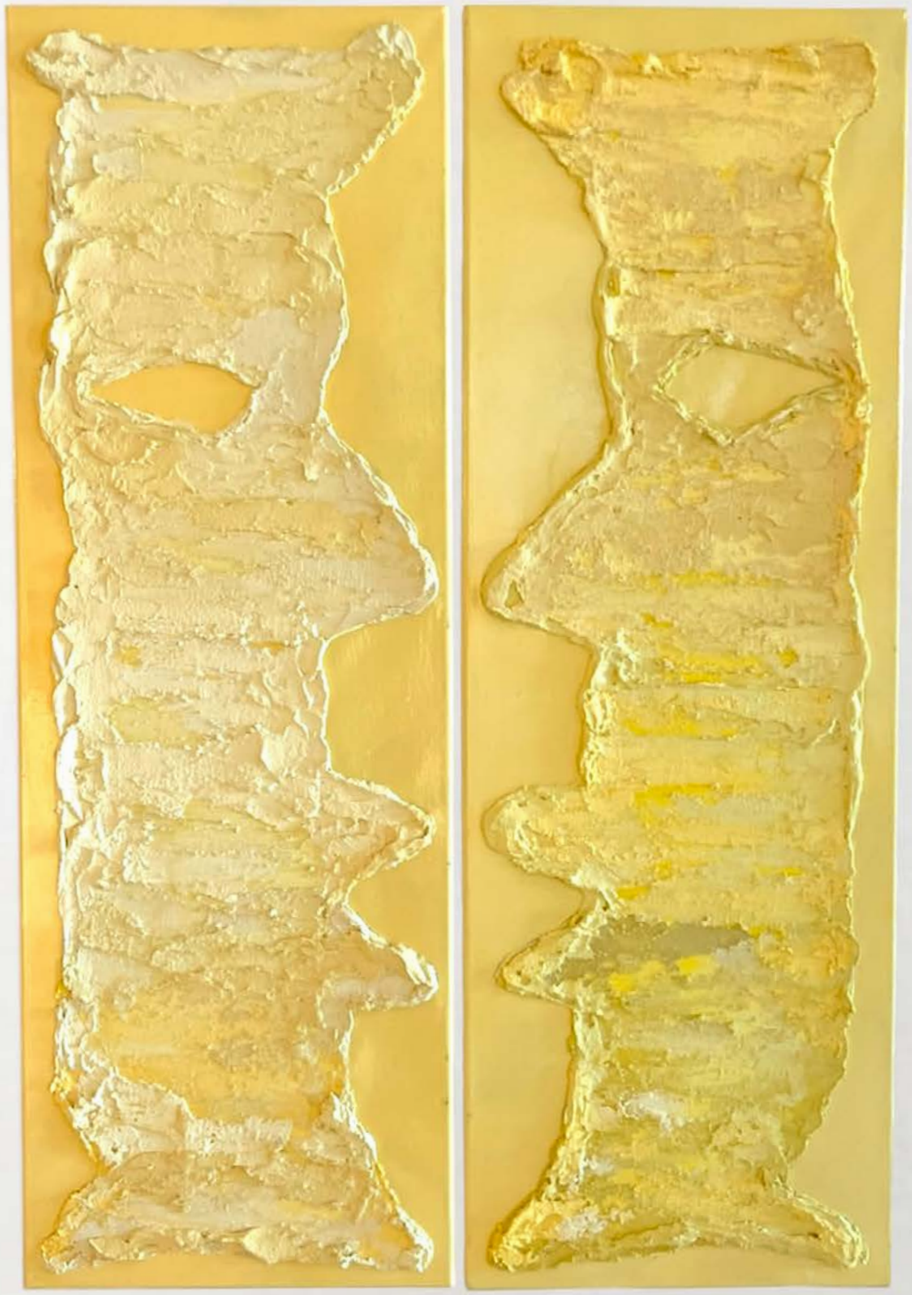
191 x 127 cm

Cement and sand, lacquer on wood canvas. dark blue and moka



Baci face mask diptych (2X) 50 x 140 cm

Cement and lacquer on linen canvas





Floating blue face mask 50 x 40

Tile's pigment, cement and sand, wood crafted crate







Solar reflection mask

50 x 90cm

acrylic, pigment for cement, gravel, sand, clay and velvet on stiffened carboard plate







Mini sculpted yellow and blue fossil 26 x 20 cm

Cement sand acrylic and extra glossy lacquer





Mini sculpted yellow and blue fossil 26 x 20 cm

Cement sand acrylic and extra glossy lacquer











Split fossil, glazed burgundy on wood 125 x 200 cm

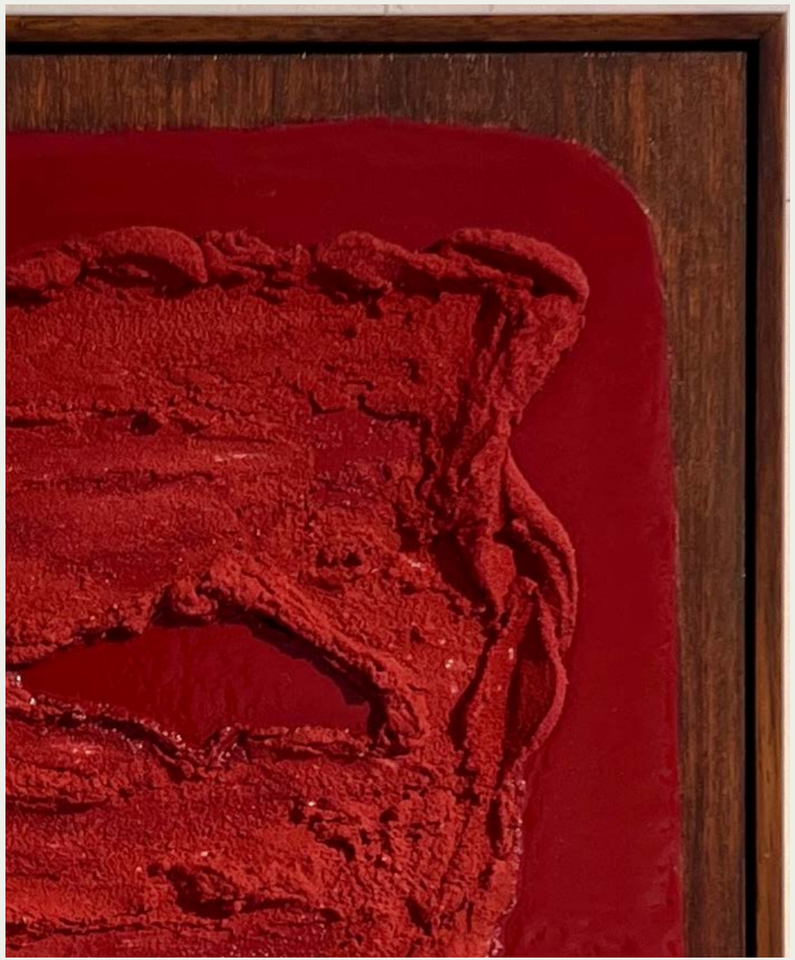
Cement, gravel, sand, clay and lacquer on wood



Small fossil, glazed burgundy on wood 41x31 cm

White sand, pure pigment and lacquer on wood











Butter toast fossil 50 x 40 cm

Reflecting oil lacquer, cement on wood canvas



Another angle

Turning the painting anti-clockwise into landscape position, we realize that these created forms conceal a natural landscape figuation of great perspective. From this angle, we see lakes in the foreground, followed by plains, then mountainous relief and finally a large cloud. But this only reflects a personal perception, that this interplay of fullness and emptiness, that all these shades of white and different textures, intertwined, form a significant, coherent and balanced whole.





Marna landscape 140 x 90 cm

Acrylic, reclaimed cement/sand/rock on linen

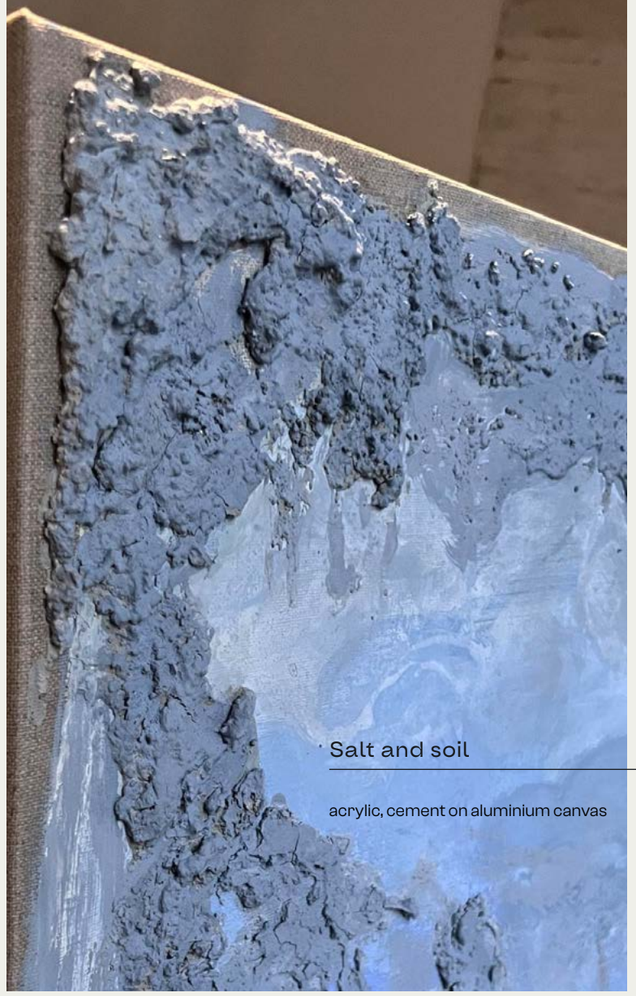




Earth-fall stone frame

145 x 165 cm

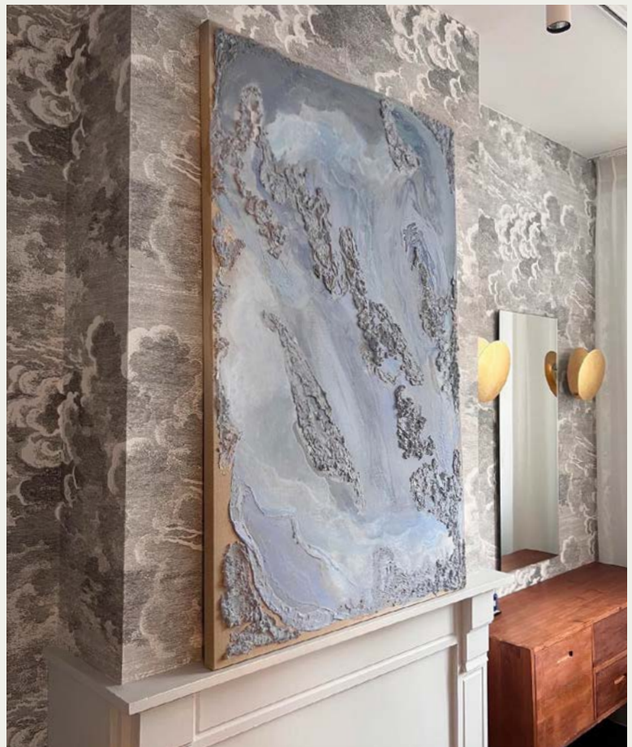
Cement and sand on liñen canvas



Salt and soil

100 x 140 cm

acrylic, cement on aluminium canvas







Yellow rock ≛2023≛

120 x 160 cm

cement, natural yellow sand, gravel, clay on linen canvas







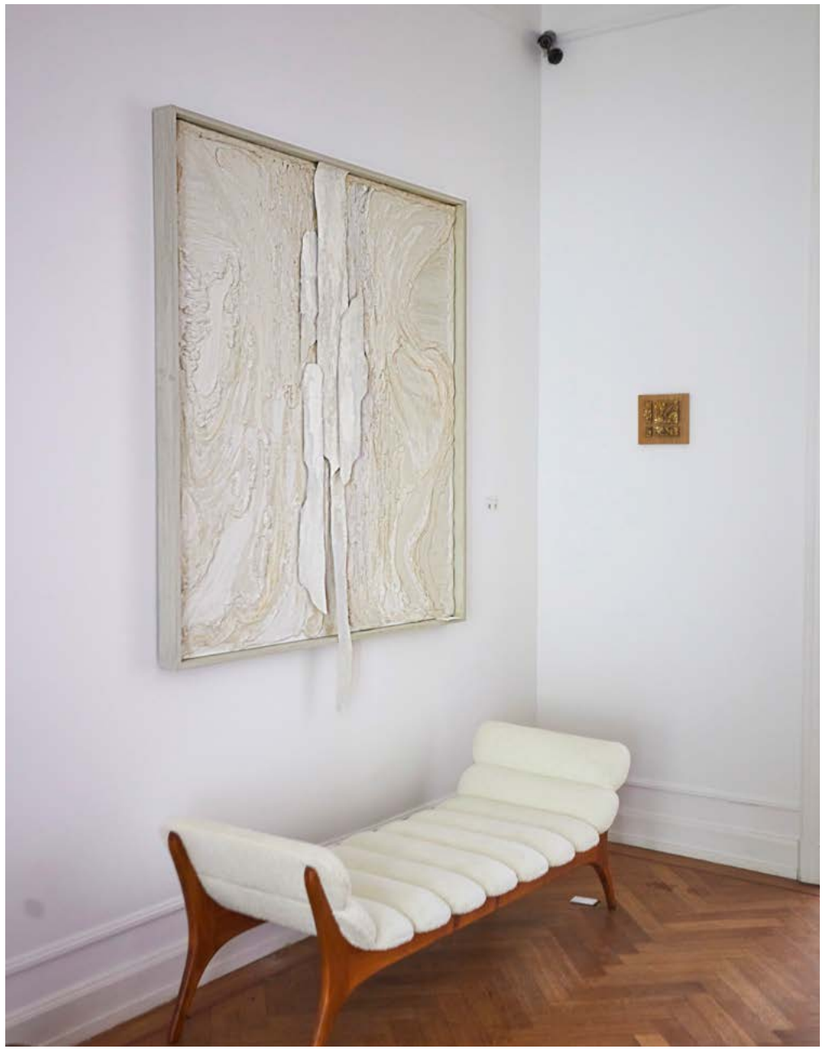
The mutation

White neutralizes and focuses the eye on form, which here is intended to be irregular and imperfect. The lines allow us to imagine strata, like geological layers showing an era lived through, or the lines of a hand, a second skin shedding its skin, or the veins of a bark-barked tree.

All the trials and tribulations of the past have left their mark on our history, and it's up to us to choose the trace we leave behind. The emphasis is on the beauty of life's vagaries and subjective imperfection, thus synonymous with constant movement and renewal.
"White doesn't just draw its brilliance from the light that reveals it; it diffuses its own light.

It is like a vast silence amidst the chromatic melodies of that complicated hymn called color, as Baudelaire wrote.
It resonates within us," says Kandinsky, "like a non-sound, which corresponds essentially to certain silences in music, which only momentarily interrupt the development of a phrase without marking its definitive completion. It's a silence that's not dead, but full of possibilities. Perhaps this is how the earth sounded in the white days of the Ice Age".





Eroded mineral landscape

160 x 160 cm

Acrylic, reclaimed clay/cement/sand/rock/felt - 2023





The shine

"Black becomes a transmitter of clarity.
The reflection is taken into account and becomes an integral part of the work.
The work lives from the way it is seen. It's not just what it is or who produced it, it's also who looks at it.

The differences in texture reflected the light more or less faintly, and from the dark emanated a clarity, a pictorial light.
30 At every angle, because of the difference in reflection in 31 these textural variations, perception changes. That's why these paintings are almost impossible to photograph, because photography simplifies everything, impoverishes all these q ualities of light differences that give different lights; photography translates them into grays, in other words, it transforms this painting into a traditional painting."

The canvas is as if suddenly pierced by a ray, revealing a curiously imperfect form, struggling to create its own path through the great depths.



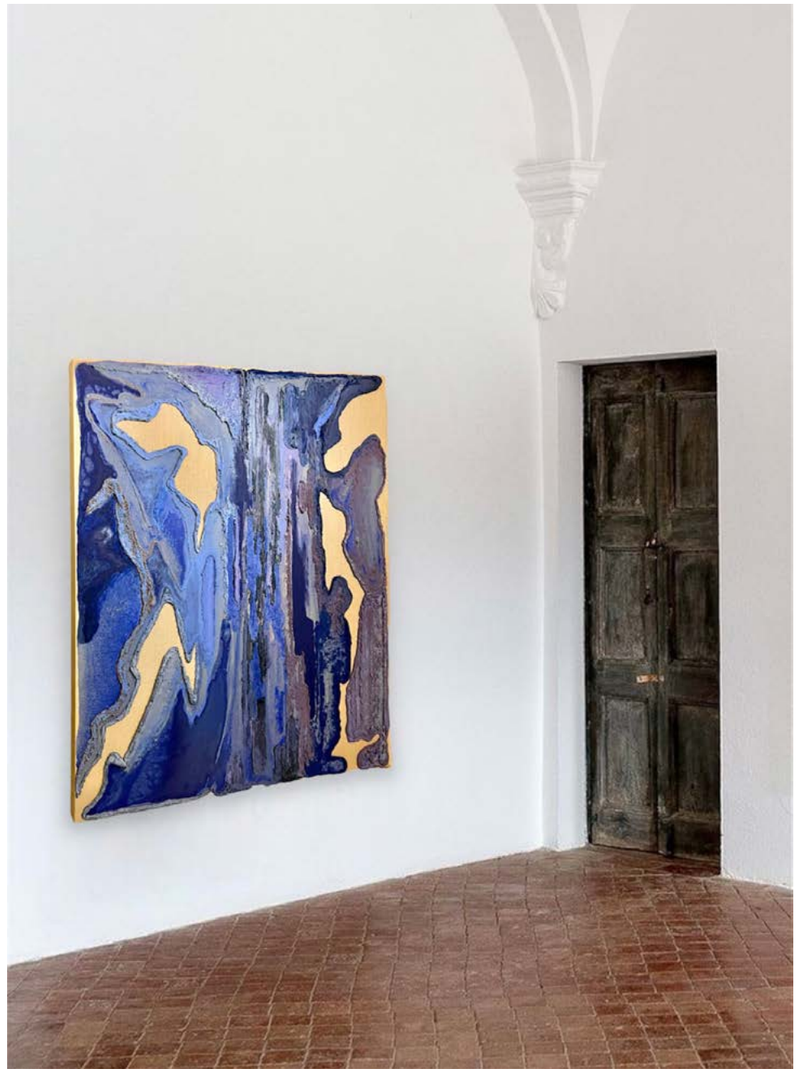
Beam through deep

80 x 120cm

acrylic and cement and on linen canvas

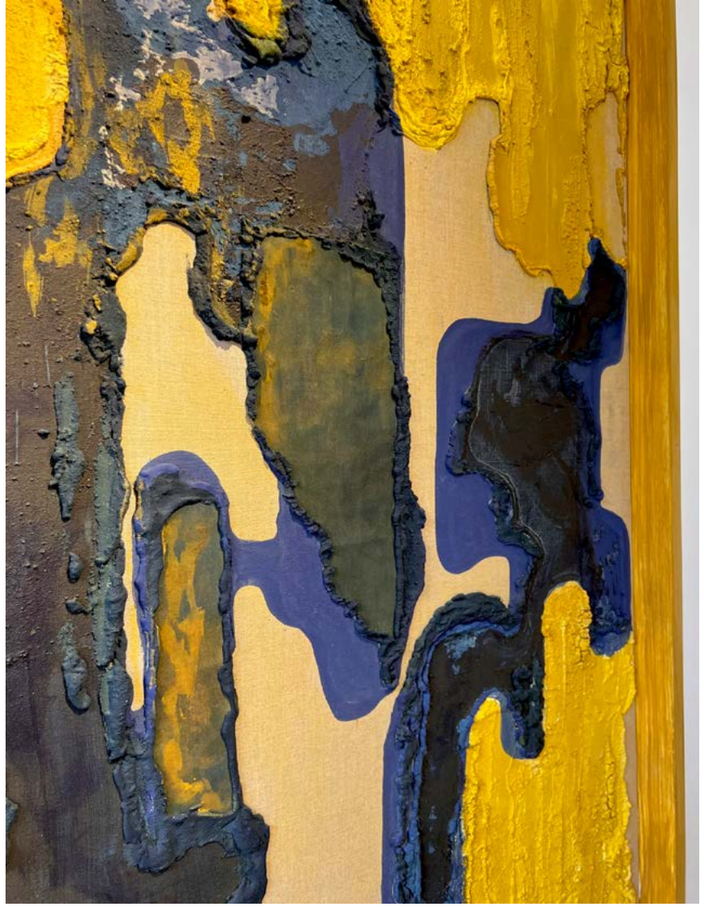


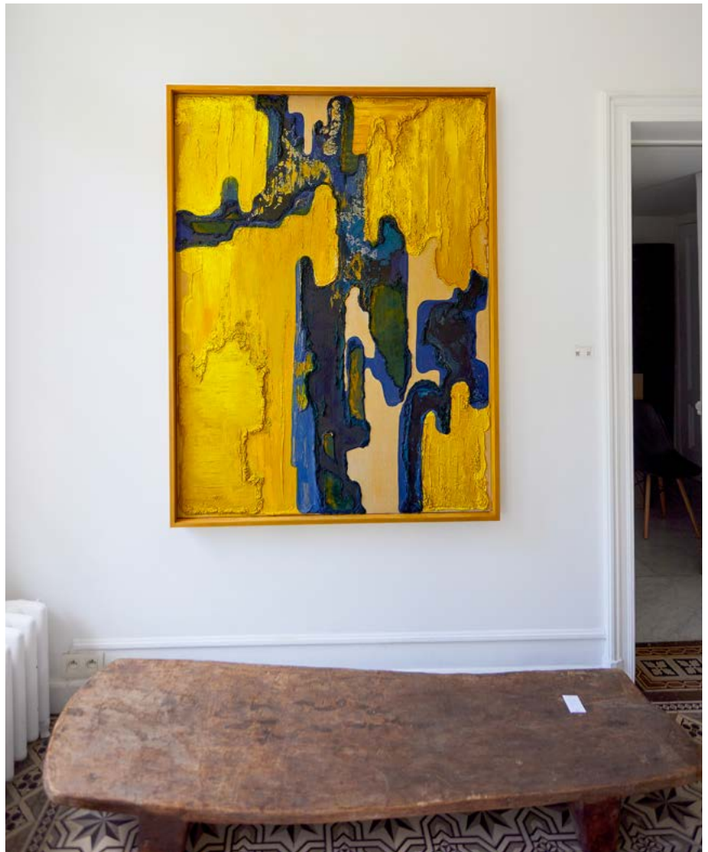




Omen and dramaturgy II 170 x 130 cm

Acrylic, cement and gravel on linen canvas







Woody second skin 120 x 160 cm

Acrylic, cement and sand, velvet tinted on linen canvas





Glass matter 80 x 140 cm

acrylic, cement, gravel, geotextil on 4 mm opal glass - 2022



Breaking wave

A sculpted wave rises from the center of the canvas. It seems to surge forcefully over lines reminiscent of roots or woven paths, bearing witness to the challenges and obstacles encountered along life's journey.
Subtle nuances of light and shadow, and materials that mix textiles with thick paint imitating leather, create an enigmatic softness. These variations in white represent purity, resilience and inner strength. It's at the end of the road that hope emerges. Representing the lessons learned, the moments of personal growth and the realizations that
made it possible to cope.
The white monochrome painting, with its Arte Povera-like simplicity, captures the contrast between the intensity of emotions and the quest for hope. It illustrates the complex and sometimes tumultuous journey of life, with the promise of a brighter future. An inspiring visual representation of the human capacity to transcend hardship, to find the inner strength to navigate a winding path, and to embrace hope even in the midst of the heaviest emotional experiences.





Waves path

120 x 140 cm

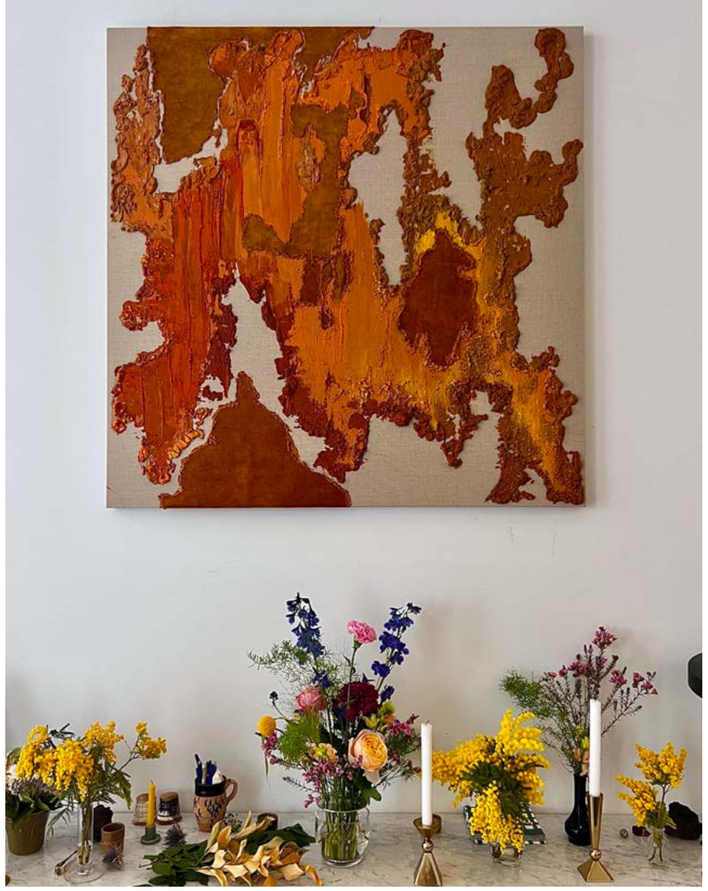
acrylic on worksite recycled protective textile - 2022





Salt and soil dyptich 120 x 140 cm

Acrylic, cement and gravel on canvas







Mille kasbahs route 120 x 180 cm

Acrylic, cement, gravel and velvet on canvas

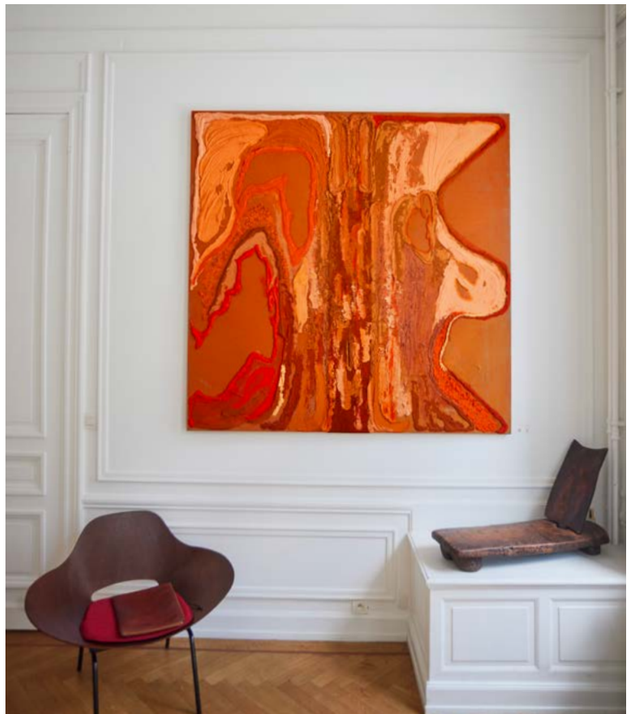




Omen and dramaturgy III 100 x 120 cm

Acrylic, cement and gravel on linen canvas







Clay woodland tree 180 x 180 cm

Acrylic, clay, cement, gravel and velvet on wood canvas







Solar reflection on horizon 200 x 200 cm

Acrylic, cement, sand, linen on wood canvas





Frozen earth fall 165 x 280 cm

Acrylic, geotextile, cement, sand, on linen canvas without frame

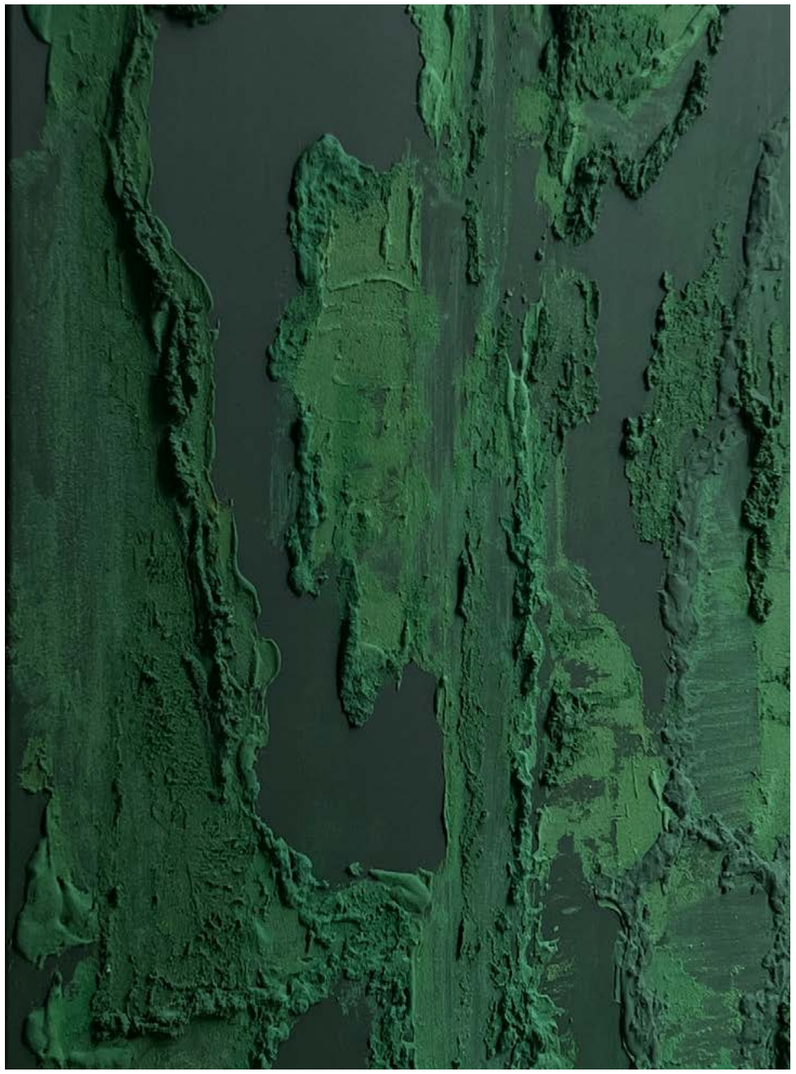




Forest fall

60 x 120 cm

Acrylic, cement and sand on canvas





Orange stone

80 x 120 cm (x2)

Acrylic, cement and red clay on canvas







Bone Yellow

200 x 260cm

Acrylic, cement and gravel on canvas









Stony tapestry 2022 163 x 300 cm

acyclic, concrete on raw cotton canvas



Landscape dramaturgy

A work of art lives and breathes by the way it is viewed. It is not limited to what it is or who produced it, but also to who looks at it.

Inspiration comes both from interviews with intrepid, committed reporters on our planet earth, and from giving free rein to the imagination, guided by the emotion of the moment. This work tends to crystallize landscapes at a precise moment in time, as changing weather, geological and ecosystem conditions continually alter our perception of them.

What emerges is a kind of poetry practiced on vulnerable environments, constituting a paradox with the visual fascination we observe there.
In parallel, on a psychological level, this can be applied in exactly the same way to our personal emotional crises. Our grief, our joys, our fears, etc., which we tend to crystallize as inevitable, are only fleeting and continually evolving.
It's up to us to perceive them positively and constructively.
A message of conscious hope, to encourage reconstructive action to restore the damage inflicted.



Rocks reflection and shadow 100 x 150 cm

acrylic, cement, gravel on wood canvas