

DAUWENS & BEERNAERT
GALLERY

Quinten Ingelaere
'Paragone'

Marco De Sanctis
'To Share'

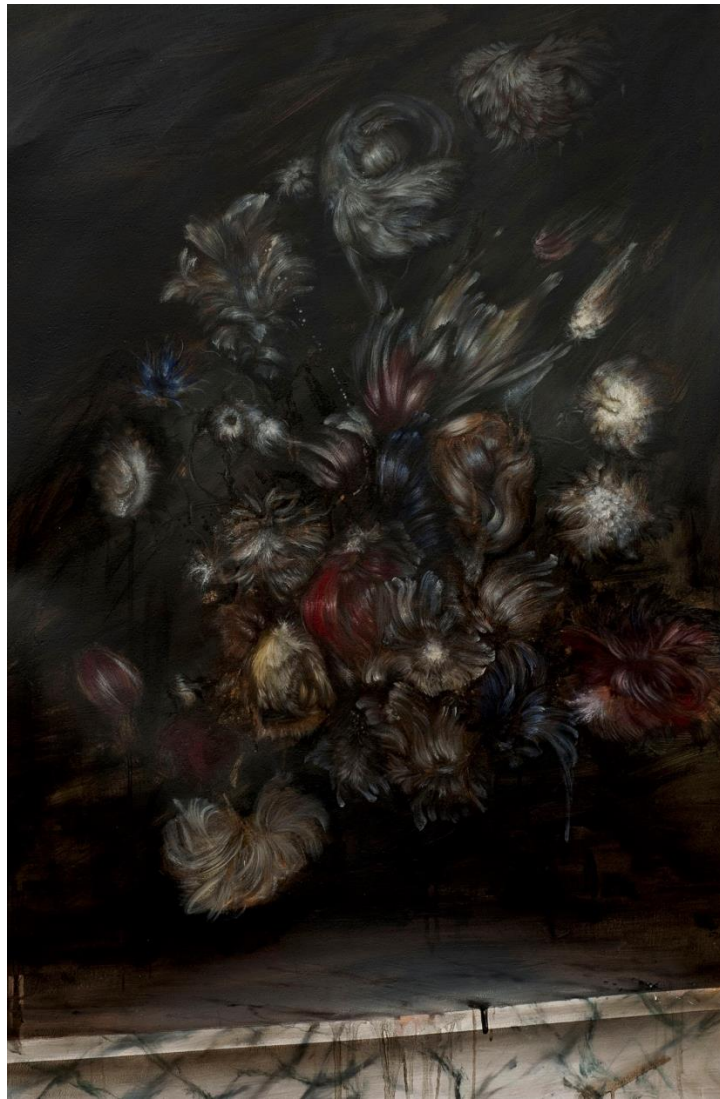
8 September - 8 October
Vernissage: 8 September as of 6 PM
Wed-Sat from 11 AM - 6PM

Also open on Sunday 11 September during Brussels Gallery Weekend

Special opening hours during Brussels Gallery Weekend:
Thursday 8 September: until 22 PM
Friday-Sunday: 10 AM - 7 PM

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Press text Quinten Ingelaere - Paragone

On view until 8 October 2016, Dauwens & Beernaert presents a solo exhibition of paintings and works on paper by Quinten Ingelaere (Belgium, b. 1985; MFA Academy Antwerp). The title of Quinten Ingelaere's solo exhibition, '*Paragone*' (meaning comparison in Italian) is derived from the debate about the relative merits of painting and sculpture.

During the Renaissance the discussion on the merits of painting versus those of sculpture as to which could emulate the forms of nature most successfully, became a contentious issue for many artists. Leonardo da Vinci's *Libro di pittura*, noting the difficulty of painting and supremacy of sight, is a noted example. Michelangelo's treatise on the superiority of sculpture is a famous response to Leonardo's treatise.

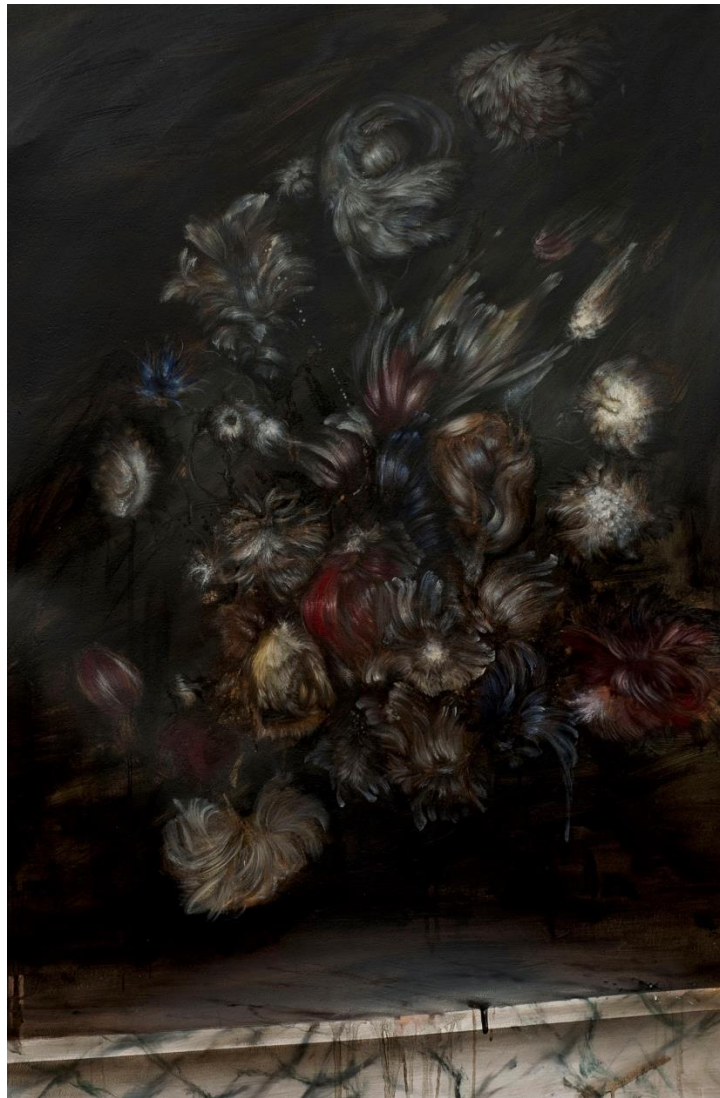
The debate over the merits of painting and sculpture does not only appear in texts, but also appears in works of art from the period. These examples often involve paintings which imitate sculpture and sculptures that imitate painting, a strategy of undermining claims about the unique advantages of one art over the other.

The subject matter in Quinten's new series of paintings range from marble plates, over deformed flowers and still lives to figurative, disturbing portraits based on art historical references (Chardin, Bernini...). Most paintings share a dark, ominous atmosphere, which is underlined by the incorporation of translucent structures that seem to operate in a parallel universe.

Quinten Ingelaere's new works, explore how classical themes in art history are nestled into our collective visual memory and how these archetypes affect our expectation and perception of contemporary art. He appropriates techniques and strategies of old masters, makes them his own, analyses them to the bone and in this way balances on the border between figuration and abstraction.

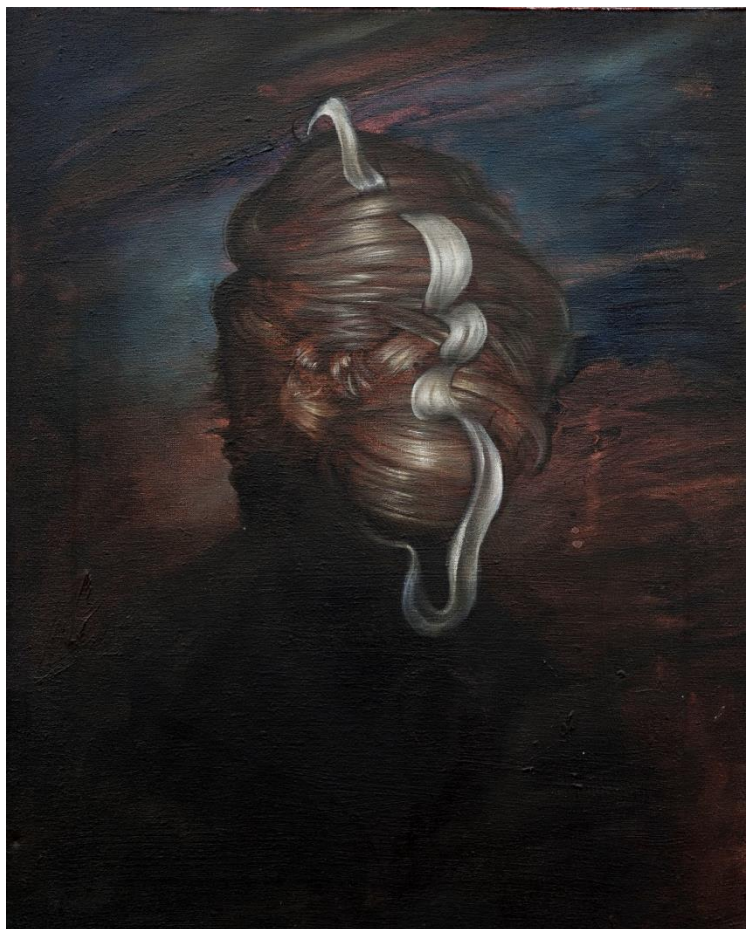
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Structure II
Oil on Paper
130 x 80cm
2016

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Saint-Unknown
40 x 50 cm
Oil on canvas
2016

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Structure I
Oil on Paper
130 x 80cm
2016

Press text Marco De Sanctis - To Share

On view until 8 October 2016, Dauwens & Beernaert presents a solo exhibition of the Italian conceptual artist Marco De Sanctis (Italy, b. 1983; MFA Beaux-Arts Brussels). The exhibition lends its title, *'To Share'*, from the exhibition's centre piece: an engraved Belgian blue stone featuring a detail of a mannerist 17th century engraving by Hendrick Goltzius. Marco De Sanctis created a unique sculpture, based on a detail of the 17th century multiple, the engraving (which was on its turn a copy of an original painting). Visitors are invited to place a sheet of paper on the acid-engraved Belgian blue stone, and to make their own copy of the engraved stone (and therefore indirectly also of the engraving). The second work in the exhibition space *'Richomme d'après Ingres - Henri IV et ses enfants'* is also based on an existing engraving. As in many of his works, Marco De Sanctis challenges the duality between the original and the copy and also here, he bridges the gap between different epochs of European (art) history, with an act of restauration and an act of poetic destruction. The engraving (which is integrated in the work) was printed in 1835 by Joseph Théodore Richomme. The engraving depicts Henri IV playing with his three children, in the presence of the Spanish ambassador and Queen Marie de Medici. The partly restored engraving was made after a painting by the French painter Jean Auguste Dominique Ingres, painted in 1817. Ingres was on his turn inspired and strongly influenced by Raphael. The composition of Ingres painting was for example inspired by Raphael's painting, *Madonna del Prato* (1506). Marco De Sanctis then carefully copied the pattern of the tapestry depicted on Richomme's engraving, on Japanese paper and attached his original drawing vertically on the border of the engraving, in that way making an original three-dimensional contemporary work. Finally he sealed and connected the above mentioned reference works (Raphael's composition, on Richomme's copy of Ingres work) with his intervention (the ink drawing), so that all works are physically but also mentally connected.

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Installation view at Dauwens & Beernaert
To Share (left)
Richomme d'après Ingres - Henri IV et ses enfants'

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*Richomme d'après Ingres - Henri IV et ses enfants
19th century engraving - pencil - japanese paper*

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Installation view *To Share* at Dauwens & Beernaert
To Share (left)

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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.

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