

DAUWENS & BEERNAERT
GALLERY

VISITOR GUIDE

No Pain no Gain

Group Show

11.01.2020-24.02.2020

Vernissage: Saturday 11.01.2019 6-9 PM

Press and sale inquiries: info@dauwensbeernaert.com / +32(0)478568626

I. PRESS TEXT

Dauwens & Beernaert is pleased to celebrate five years with an anniversary exhibition, titled 'No Pain no Gain'. On the occasion of the gallery's 5th anniversary, Dauwens & Beernaert will present a special exhibition celebrating the artists who have shaped the gallery's program since its founding in 2015. The exhibition will feature new and never-before-seen works commissioned specially for the occasion by the gallery's artists. The exhibition will also feature recent works by two emerging artists: Ritsart Gobyn and Werther Gasperini (picture).

II. 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 and the promotion of the work by young emerging artists. 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.

III. Upcoming Art Fair

Art Rotterdam

1-3 November 2019 (vernissage 31 October)

www.artissima.art

DAUWENS & BEERNAERT
GALLERY

TOON BOECKMANS



About Toon Boeckmans (1994, MFA Mixed Media, St.-Lucas Ghent)

Toon Boeckmans' work defies ready classification and is often both dystopian as well as humoristic. Toon's multifaceted works are often centred around observations of, and engagements with, the poetry of the profane, the momentary, the *homo ludens* and non-verbal communication. Toon Boeckmans' work is often based on found objects that he transforms through minimal yet intelligent interventions, giving these objects new meanings, connotations and narratives. He deprives these objects from their original teleology and setting and brings them together in a new context which enables new possibilities and unconventional conventions. NPNG features a series of barite prints 'January 24, 1984' depicting the first and randomly coloured pictures of Jupiter made by NASA. The artists combined these pictures with randomly chosen opening phrases of romans.

Works in NPNG

- January 24, 1986 - barite prints - 2017-2020

DAUWENS & BEERNAERT
GALLERY

LOIC VAN ZEEBROEK



About Loic Van Zeebroek (1994, MFA St. Lucas Ghent)

Loic Van Zeebroek's paintings question construction of the pictorial image. His paintings create a vacuum; a space without pressure. He manages, through a careful form of cherry picking and elimination to create a naïve space for contemplation. If you listen well to his work, you can hear the silence. Work by the artist is held in the collection of Museum Voorlinden and SMAK, Ghent.

Works in NPNG

- ZT, oil on panel, 2019, 40 x 40 cm

CHARLOTTE VANDENBROUCKE



About Charlotte Vandenbroucke (1993, MFA St. Lucas Ghent)

Charlotte Vandenbroucke's transcendental paintings strength lies in their insistence on ambivalence. With her individual and unconventional adaption of the ,abstract code, Charlotte creates a pictorial space of seductive emptiness, contrasts between light and dark, lightness (of being) and darkness (of being). Her paintings radiate warmth and solemnity through subtle gradients and structural manipulations of uncommon surfaces and materials such as graphite powder. Charlotte's paintings are a subjective response to the cascade of emotions and events that make up life. Her paintings operate as poetic distillations of big subjects in which the viewer is always capable of locating himself.

Works in NPNG

- Formaliteiten 2, graphite and oil on canvas, 2019, 68 x 82 cm
- (Meesterwerk), oil on canvas, 2016-19, 54 x 74 cm

DAUWENS & BEERNAERT
GALLERY



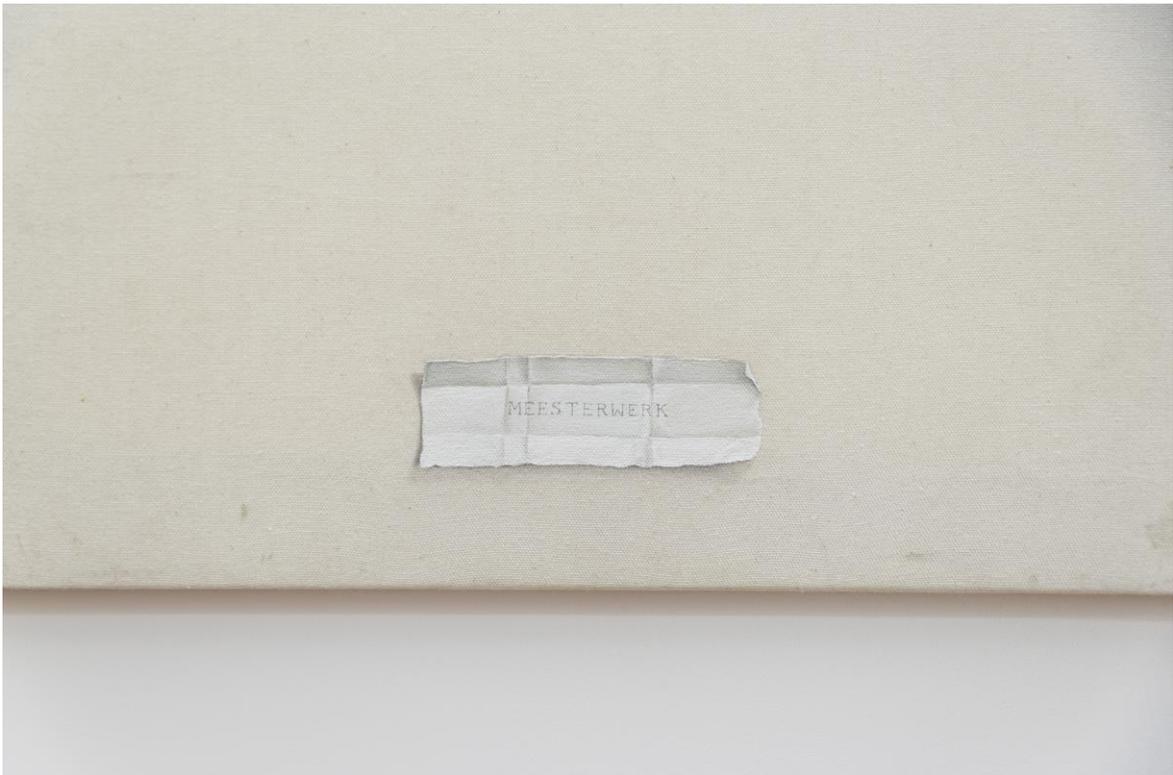
Formaliteiten 2, graphite and oil on canvas, 2019, 68 x 82 cm

DAUWENS & BEERNAERT
GALLERY



(Meesterwerk), oil on canvas, 2016-19, 54 x 74 cm

DAUWENS & BEERNAERT
GALLERY



(Meesterwerk), oil on canvas, 2016-19, 54 x 74 cm

RITSART GOBYN

About Ritsart Gobyn (1985, MFA St. Lucas Ghent)

At first glance the paintings of Ritsart Gobyn appear to be a random assemblage of traces of a creative process. Drops and sweeps of paint, pieces of wood, tape and shreds of paper cover unprimed pieces of linen. Wooden remains are attached around it and function as a frame, which grants it the status of painting and suggests that it is finished. This work seems like a negation of the image. Or at least a *parergon*, a byproduct that arises in creating something else. The perception changes however when the pieces of tape and the shreds of paper appear to be small trompe l'oeils. A new negation arises, but this time a denial of the negation. What the spectator believed to perceive, appeared to be an illusion. The negation of the image emphasizes the image even more and pulls it into a pictorial aesthetic context. It becomes (self)critical and at the same time aesthetic, abstract and figurative, *parergon* and simultaneously *ergon*. His work is selected for the Gaverprijs 2020. The artist is currently working on a PhD project in which he investigates the concept of mimesis and trompe l'oeils. Works in NPNG

- Untitled, 2019, Oil and spraypaint on canvas, artist frame, 200 x 130 cm
- Untitled, 2019, Oil and spraypaint on canvas, artist frame, 200 x 130 cm
- Untitled, 2019, Oil and spraypaint on canvas, artist frame, 40 x 50 cm
- Untitled, 2018, Oil and spraypaint on canvas, artist frame, 100 x 140 cm

DAUWENS & BEERNAERT
GALLERY



Untitled, 2018, Oil and spraypaint on canvas, artist frame, 100 x 140 cm

DAUWENS & BEERNAERT
GALLERY



Untitled, 2019, Oil and spraypaint on canvas, artist frame, 200 x 130 cm

DAUWENS & BEERNAERT
GALLERY



Untitled, 2019, Oil and spraypaint on canvas, artist frame, 200 x 130 cm

DAUWENS & BEERNAERT
GALLERY



Untitled, 2019, Oil and spraypaint on canvas, artist frame, 40 x 50 cm

ISA DE LEENER



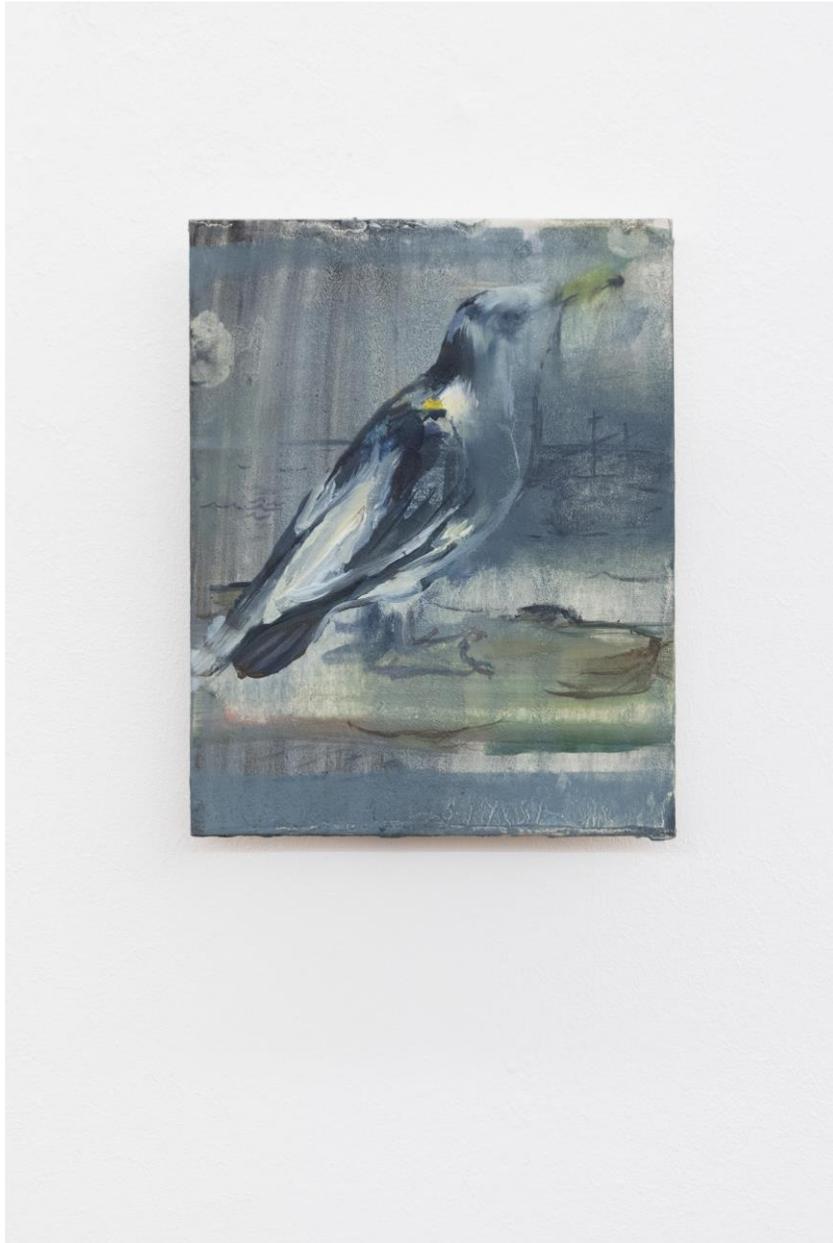
About Isa De Leener (1993, MFA St. Lucas Ghent)

Isa De Leener's paintings exhibit a wonderful and poetic strangeness that further frustrates ready classification. His paintings often (literally) extend beyond the borders of the canvas and operate as three-dimensional objects. No Pain no Gain features a recent series of tactile bird paintings and a sculptural painting 'Vis' that balances between abstraction and figuration.

Works in NPNG

- Klein vogeltje, oil on plaster and glue, 2020, 10,5 x 15,5 cm
- Meeuw (blauw), oil on plaster and glue, 2020, 20,1 x 15,6 cm
- Pirat!, pencil on plaster and glue, 2020, 20,5 x 18,3 cm
- Vis, oil on plaster and panel, 2019, 50,5 x 11 cm

DAUWENS & BEERNAERT
GALLERY



Meeuw (blauw), oil on plaster and glue, 2020, 20,1 x 15,6 cm

DAUWENS & BEERNAERT
GALLERY



Vis, oil on plaster and panel, 2019, 50,5 x 11 cm



Klein vogeltje, oil on plaster and glue, 2020, 10,5 x 15,5 cm

DAUWENS & BEERNAERT
GALLERY



Pirat!, pencil on plaster and glue, 2020, 20,5 x 18,3 cm

DAUWENS & BEERNAERT
GALLERY

QUINTEN INGELAERE



About Quinten Ingelaere (1985, MFA Royal Academy of Fine Arts Antwerp (KASKA))

No Pain no Gain features two recent landscape paintings (2020) that look familiar at first glance. By adopting and appropriating the imagery, strategies and techniques of old masters such as Joachim Patinier (1483-1524), David Teniers II (1610-1690) and Nicolaes Berchem (1622-1683) Quinten Ingelaere's new series of oil paintings aim at a visual vocabulary and iconography that is rooted in our subconscious and our collective memory. The works make use of a learned and shared visual vocabulary. However, upon closer inspection the desolate landscapes feature abandoned objects and bizarre constructions with *res delerictae*. The props seem to operate in a parallel universe and turn the landscapes into alienating and disturbing sceneries which could be both anachronistic and futuristic.

Works in NPNG

- No man's land I, 2020, oil on canvas, 65 x 55 cm
- No man's land II, 2020, oil on canvas, 122 x 23 cm

DAUWENS & BEERNAERT
GALLERY



No man's land I, 2020, oil on canvas, 65 x 55 cm

DAUWENS & BEERNAERT
GALLERY



No man's land II, 2020, oil on canvas, 122 x 23 cm

DAUWENS & BEERNAERT
GALLERY



DAUWENS & BEERNAERT
GALLERY

STANISLAS LAHAUT



About Stanislas Lahaut (1979, St. Lucas Ghent)

Stanislas Lahaut's works draw upon everyday material culture, including found objects, consumer goods, and the (mechanisms behind) the art world. In addition to sculpture and installation art, his prodigious oeuvre includes collages, paintings and neon installations featuring seemingly very simple yet poetic texts. Stanislas Lahaut uses humour and playfulness as a strategy for broaching serious and essential matters. He gets the party going, but immediately shows the day after too. *No Pain no Gain* features a recent bronze cast sculpture and moulds that is based on a somewhat over-romanticized porcelain figurine. His work was recently included in the **Belgian Biennale** and **Stadsfestival Damme**.

Works in NPNG

- Untitled (Tell it like it is), bronze, 2019, 30 x 15 x 25 cm

DAUWENS & BEERNAERT
GALLERY

MARCO DE SANCTIS



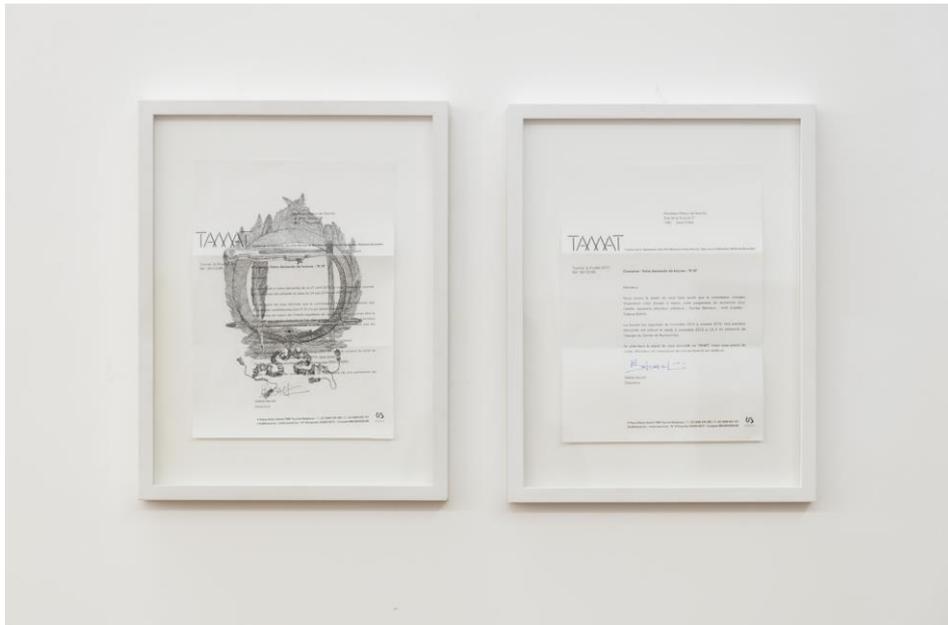
About Marco De Sanctis (1983, MFA II Académie royale des Beaux-Arts-Bruxelles)

For his 'Marine' series, Marco De Sanctis carefully scratched / restored 19th and 20th century paintings, often depicting seascapes. By this action, Marco challenges the concept of time, and the duality between absence and presence. Just like the sea is ebbing and flowing, his Marines leave traces of time that are again erased by new forces and actions. Work by the artist is currently (until 29/01) on view at Tour à Plomb, Brussels within the framework of 'Everything or Nothing'

Works in NPNG

- Marine, 2019, restored and scratched 19th century painting, 122 x 75 cm
- Refused projects, 2010-2015, drawings on rejection letters, variable dimensions

DAUWENS & BEERNAERT
GALLERY



Refused projects, 2010-2015, drawings on rejection letters, variable dimensions

WERTHER GASPERINI



About Werther Gasperini (1986, MFA II Académie royale des Beaux-Arts-Bruxelles)

No Pain no Gain features a wax sculpture by Italian artist Werther Gasperini. The sculpture (*Pieta*) was modelled after Michelangelo's marble *Pieta* at the Vatican in Rome. The corpse of Christ is however no longer supported by the Virgin Mary. The sculpture is cast with leftovers of devotion candles that were recovered by the artist from churches. The sculpture refers to contemporary martyrdom and represents solidified hope and devotion. Another version of this *Pieta* is permanently installed at the Notre Dame de la Treille cathedral in Lille (FR). In series of marble tablets with impressions of hands and feet, the artist investigates humankind's need to link its existence to the vast expanse of the universe and history.

Works in NPNG

- *Pieta*, 2019, wax candles, 130 x 80 x 60 cm
- *Sans Titre*, 2019, wax, 130 x 30 x 30 cm
- *C'era*, 2019, wax, 38 x 37 cm
- *Quelqu'un*, 2019, marble plates, 33 x 30 cm (each)

DAUWENS & BEERNAERT
GALLERY



Pieta, 2019, wax candles, 130 x 80 x 60 cm

DAUWENS & BEERNAERT
GALLERY



Pieta, 2019, wax candles, detail

DAUWENS & BEERNAERT
GALLERY



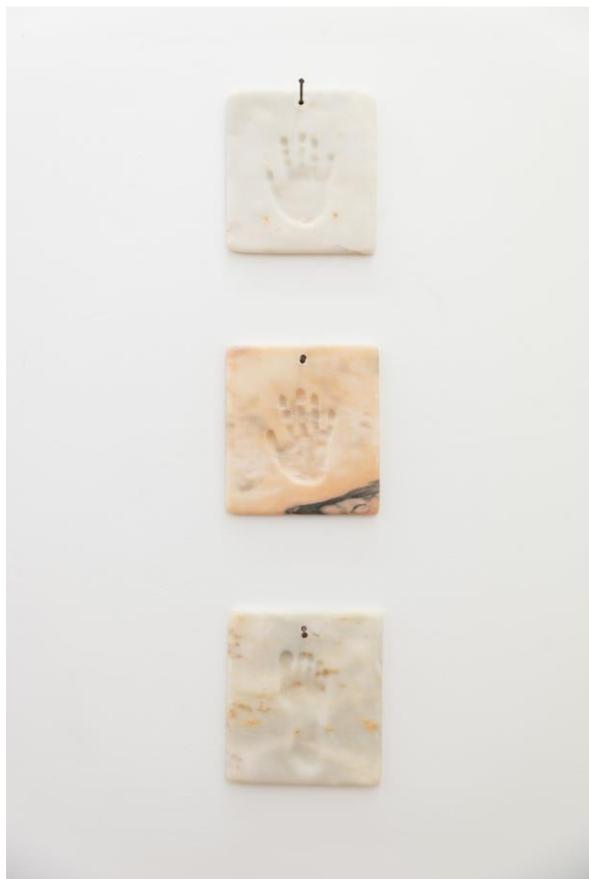
Sans Titre, 2019, wax, 130 x 30 x 30 cm

DAUWENS & BEERNAERT
GALLERY



C'era, 2019, wax, 38 x 37 cm

DAUWENS & BEERNAERT
GALLERY



Quelqu'un, 2019, marble plates, 33 x 30 cm (each)

KARL PHILIPS



About Karl Philips (1984, HISK, Ghent)

No Pain no Gain features a sculpture 'Goodyear' and a scale model 'Juliette's Balcony' by Karl Philips. From 2011 onwards, Belgian artist Karl Philips has been developing a growing international artistic practice using a wide variety of media. This vast body of work (containing drawing, sculpture, scenography, architectural interventions, video, performance etc.) stems from investigating places where public and private space meet. Goodyear operates as a DIY Ivan Navarro sculpture, and endless (wishing) well constructed with tires and other found materials.

Works in NPNG

- Goodyear, 2019-2020, mixed media, tires and led lights, 140 x 200 x 105 cm
- Juliette's chamber, 2019-2020, mixed media, 26 x 35 cm

DAUWENS & BEERNAERT
GALLERY



Juliette's chamber, 2019-2020, mixed media, 26 x 35 cm

DAUWENS & BEERNAERT
GALLERY



Goodyear, 2019-2020, mixed media, tires and led lights, 140 x 200 x 105 cm

DAUWENS & BEERNAERT
GALLERY



Goodyear, 2019-2020, mixed media, tires and led lights, detail from the inside

MAXIM FRANK



About Maxim Frank (1985, MFA Ecole de Recherche Graphique)

Maxim Frank's sculptures, videos and installations question the teleology of objects, their initial and intrinsic purpose. Each project challenges and investigates the customs and conventions that are inherently related to everyday objects such as ladders. Maxim Frank's works are an exploration and investigation of the utilitarian limits of, and our conventional attitudes towards these objects.

Works in NPNG

- Echelle #20, 2019-2020, lacquered wood, 145 x 33 x 42 cm

BENJAMIN SABATIER



About Benjamin Sabatier

Benjamin Sabatier's (1978 lives and works in Paris) sculptures accomplish an almost impossible transformation of hard materials (concrete, wood metal and bricks) into tender and poetic images. Benjamin Sabatier works investigate sculptural issues such as the relationship between container and content, empty and full, in a tragicomic, yet poetic way. Benjamin Sabatier's sculptures deal with experiences of alienation, and uncertainty in contemporary life and architecture, but also generate darkly comical moods.

Works in NPNG

- Untitled, 2017, concrete and screws 40 x 40 x 9 cm

DAUWENS & BEERNAERT
GALLERY

ALEX VERHAEST



About Alex Verhaest (1985, MFA St. Lucas, Brussels)

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. Alex Verhaest's work was selected by several arts and new media festivals and competitions; such as FILE in Sao Paolo, the New Technology Art Award in Ghent, TAZ Ostend and Arts Festival Watou. In 2014 she was invited for a residency at Residency Unlimited, NY. She is the winner of the Ars Electronica Award (Linz). Her work is held in MoCa Busan (South-Korea)

Works in NPNG

- Character Study (Angelo), 2015, animation loop (Ipad with artist frame) ed. 5+II