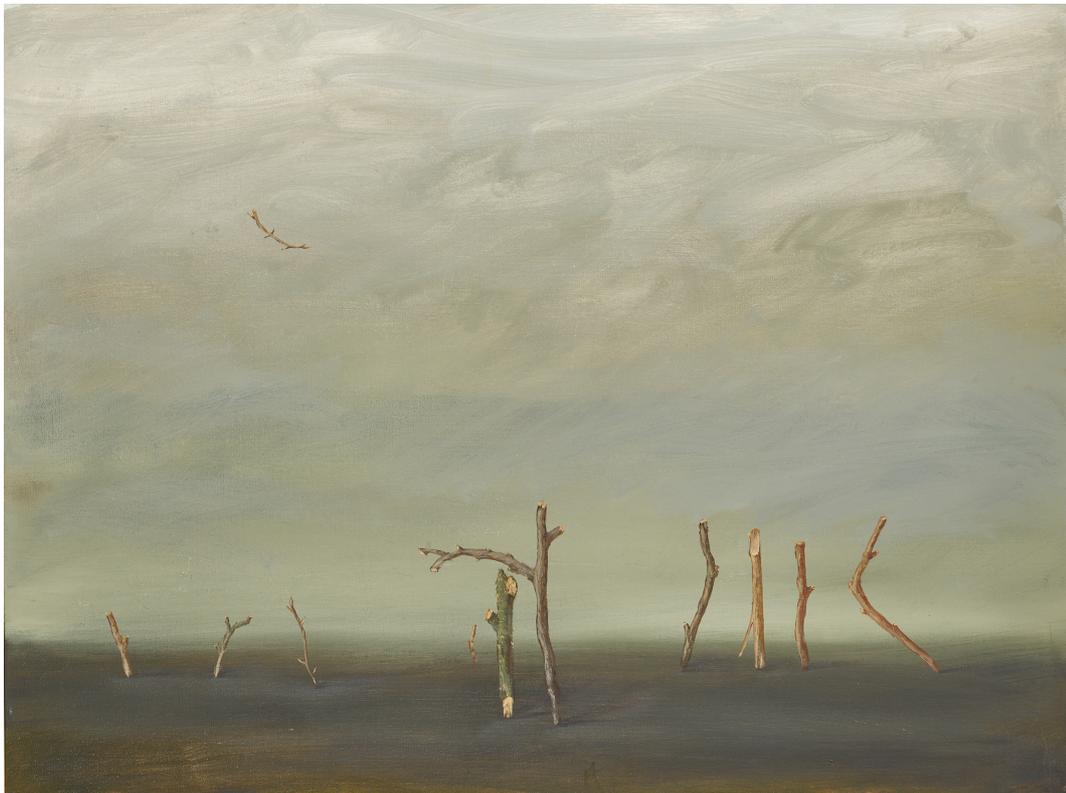


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QUINTEN INGELAERE

“Queeste in Tantan”



03.06.2021 - 15.07.2021

Avenue de Stalingrad 26 - 1000 Brussels
www.dauwensbeernaert.com

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Dauwens & Beernaert Gallery is pleased to present "Queeste in Tantan" a solo exhibition by Quinten Ingelaere

(°1985, Ghent) lives and works in Antwerp and Rosciszow (PL). He graduated (MFA) from the Royal Academy of Fine Arts Antwerp in 2009 and teaches at KASKA (Koninklijke Academie voor Schone Kunsten Antwerpen).

For Ingelaere (b. 1985), it is a sense of nostalgia for both the pictorial traditions of old and modern masters that creates the mental space required to excite an inventive imagination. Poised between fantasy and apparent verisimilitude, the 'picture perfect' qualities of Ingelaere's still-life-like paintings invariably collide with an unavoidable pictorial confusion. The question 'how was this painting made?', then, unfailingly turns into 'do I see what I think I see? Is nothing what it seems?'

Which compositional techniques did the 17th century Baroque painter use? How does one paint layer upon layer in oil paint? How do old and modern masters play with line drawing, tonality, and colour? How does one glue canvases onto panels, how does one ground panels using glues, plasters or gessoes, as the traditions dictate? And what can oneiric Surrealism teach us about perception and deception? For Ingelaere, art history is a subject of study. But it is the question mark rather than the answer that feeds an imagination that is aroused by the act of artisanal painting. This is why he refers to himself as a paragonising artist who consistently delves into history to compete with himself, without eschewing a confrontation

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with the painterly mastery of the past. His art form is the virtuoso art of painting, the so-called fine painting, the result of a careful combination of theory and practice, of talent and painstaking diligence.

The eternal game, including that of the paragon, is further explored by Ingelaere in recent series such as Monotypes and Kwartsiet. To this end, the artist creates clay sculptures and other three-dimensional constructions. He then copies these 'sculptural artefacts' until the painting becomes seemingly more eye-pleasing and tactile than the model. As such, the paragonising artist incessantly resamples or recycles his own images and, as he himself states, enjoys nothing more than playing with this 'material differentiation', the deliberate search for a painterly transformation of his handmade or other models.

Untitled, tantan from the Kwartsiet series also resembles a painted 'thing', a small pebble of sorts. The painting appears to be inspired by the Venus of Tan-Tan, a miniature stone statue measuring only six centimetres, which was unearthed by archaeologists near the Moroccan city of Tan-Tan in 1999. The academic debate continues to this day: is this truly a man-made idol? Or is it an ordinary stone that, shaped by the ravages of time, happens to resemble a human form? It is not surprising that Ingelaere is intrigued by the story: do we see what we want to see? Does our perception sometimes play tricks on us? Is nothing what it seems?

Text by

Adriaan Gonnissen

Curator Modern Art

Royal Museum of Fine Arts Antwerp

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“Untitled” (Queeste in Tantan), 2021
oil on marouflage
100 x120 cm

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"Venus of Tan-Tan" (replica), Museum of Human Evolution, Burgos, Spain. The Venus of Tan-Tan (supposedly, 500,000-300,000 BP) is an alleged artifact found in Morocco. It and its contemporary, the Venus of Berekhat Ram, have been claimed as the earliest representations of the human form

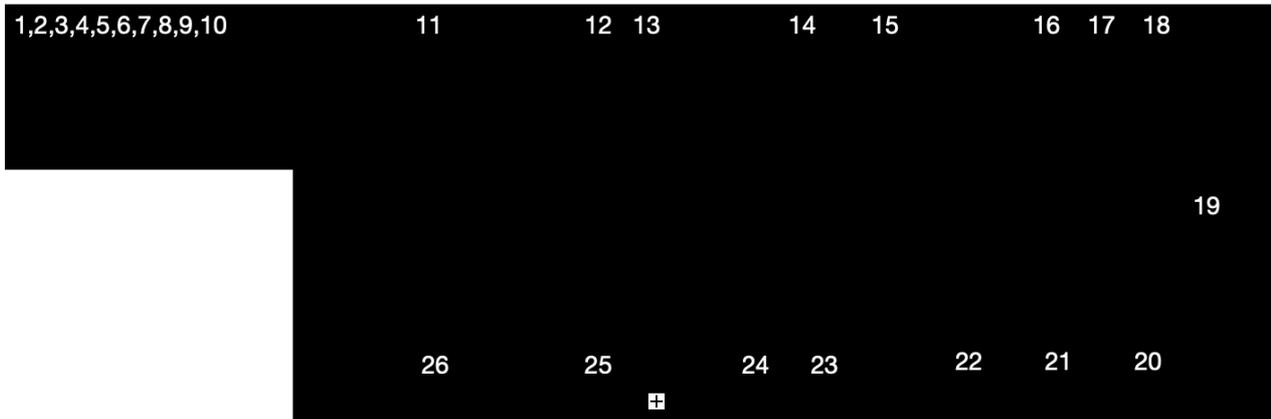
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'Sculpture Park', 2021
Ink and pencil on paper
frame size 20 x 30cm

Unique

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MONOTYPES

- 1 'Untitled tantan', ink and pencil on paper, frame size 20x30cm, 2021
- 2 'Study in balance', ink and pencil on paper, frame size 20x30cm, 2021
- 3 'Sculpture', ink and pencil on paper, frame size 20x30cm, 2021
- 4 'Study in balance', ink and pencil on paper, frame size 20x30cm, 2021
- 5 'Study in balance', ink and pencil on paper, frame size 20x30cm, 2021
- 6 'Sculpture' ink and pencil on paper, frame size 20x30cm, 2021
- 7 'Study in balance', ink and pencil on paper, frame size 20x30cm, 2021
- 8 'Study in balance', ink and pencil on paper, frame size 20x30cm, 2021
- 9 'Sculpture park', ink and pencil on paper, frame size 20x30cm, 2021
- 10 'Sculpture park', ink and pencil on paper, frame size 20x30cm, 2021

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- 11 'Family', oil on canvas on wood, 80x60cm, 2021
- 12 'Laterale formatie', oil on canvas on wood, 50x70cm, 2021
- 13 'Laterale balans', oil on canvas on wood, 50x70cm, 2021
- 14 'Queeste I', oil on canvas on wood, 180x120cm, 2021
- 15 'Escapism I', oil on canvas on wood, 100x150cm, 2021
- 16 'Nest I' oil on canvas on wood, 18x24cm, 2021
- 17 'Nest II', oil on canvas on wood, 18x24cm, 2021
- 18 'Nest III' oil on canvas on wood, 18x24cm, 2021
- 19 'Queeste II', oil on canvas on wood, 180x120cm, 2021
- 20 'Formatie in de ruimte I', oil on canvas on wood, 80x60cm, 2021
- 21 'Formatie in de ruimte II', oil on canvas on wood, 80x60cm, 2021
- 22 'Formatie in de ruimte III', oil on canvas on wood, 80x60cm, 2021
- 23 'Walden', oil on canvas on wood'S, 100x120cm, 2021
- 24 'Nest IV', oil on canvas on wood, 100x120cm, 2021
- 25 'Escapism II' oil on canvas on wood, 100x150cm, 2021
- 26 'Formatie in de ruimte IV', oil on canvas on wood, 80x60cm, 2021