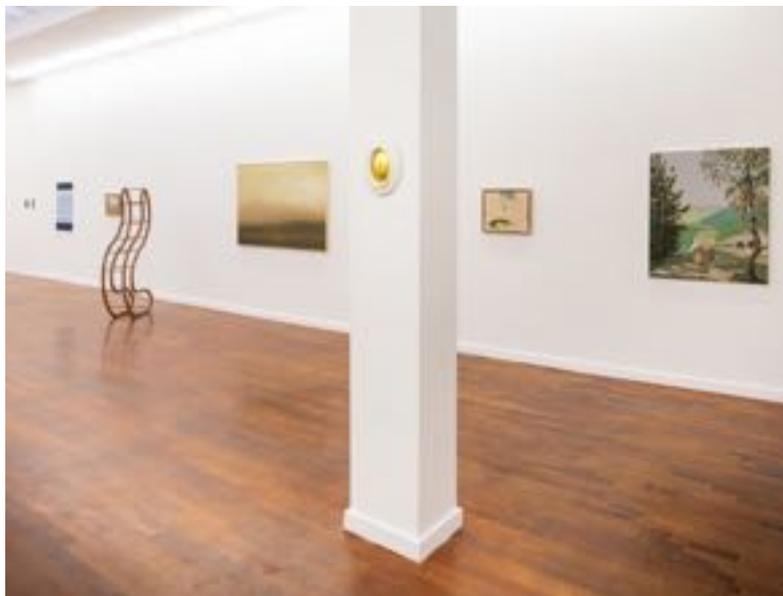


DAUWENS & BEERNAERT  
GALLERY

*"Johes de Eyck me fecit"*



Maxim Frank - Loïc Van Zeebroek - Marc De Sanctis - Alex Verhaest - Quinten Ingelaere - Charlotte Vandenbroucke - Toon Boeckmans - Werther Gasperini - Daniele Coppola - Julien Saudubray - Stanislas Lahaut - Isa De Leener

03.09.2021 - 15.10.2021

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Dauwens & Beernaert Gallery is pleased to present "Johes de Eyck me fecit"  
a group exhibition with Maxim Frank, Loïc Van Zeebroek, Marco De Sanctis ,  
Alex Verhaest, Quinten Ingelaere, Charlotte Vandenbroucke, Toon Boeckmans ,  
Werther Gasperini, Daniele Coppola, Julien Saudubray, Stanislas Lahaut and Isa  
De Leener

Jan Van Eyck's influence on the history of art cannot be underestimated. He embodied the Italian idea of "*Renaissance consciousness*" at the late gothic Netherlands. Even the Italians saw his work as clearly post medieval. Its intense realism had a marked influence on Early Renaissance paintings.

Jan Van Eyck's techniques were revolutionary. For the first time in history, we have the sense of actually looking through the surface of the panel into a world that has all the essential features of everyday reality: unlimited depth, stability and completeness.

Jan Van Eyck exploited the full possibilities of oil painting technique. The use of the oil painting with an extraordinary refinement was pioneering. By altering opaque and translucent layers of paint, Jan Van Eyck and the Flemish Primitives were able to give their pictures a soft, glowing color that has never been equaled.<sup>1</sup>

Jan Van Eyck was the first to use the optical phenomenon "*atmospheric perspective*": the atmosphere is never wholly transparent. Even on the clearest day, the air between us and what we are looking at, acts as a hazy screen that interferes with our ability to see distant shapes clearly. As we approach the limit of visibility, it swallows them completely.

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<sup>11</sup> Janson & Janson, *History of Art (revised sixth edition)*, p. 512 - 517

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Above all, Jan Van Eyck (1390 - 1441) was a personification of the “Renaissance consciousness”: He did not consider himself as a craftsman but as a master: he was a court painter, but he carried out several diplomatic missions.

The title “Johes de Eyck me fecit” derives from the exhibition at MSK Ghent in honor of the occasion of “Van Eyck festivities” in 2020.

Today, we consider Jan Van Eyck as an old master and a protagonist of classical art. However, the contrasts between classical and contemporary art are not absolute. It is a false dichotomy. Jan Van Eyck was a great inventor in his own life. He went against the established esthetic values. His techniques and idiom was as revolutionary as that of Marcel Duchamp’s *Fontain*.<sup>2</sup>

Almost four centuries later, artists are still inspired by Jan Van Eyck’s techniques and esthetics.

Werther Gasperini’s wax sculpture “*Les sens des affaires de Giovanni Arnolfini*” refers with some ironie to the expression “*Le nez pour les affaires*”. Werther Gasperini’s work reflects about art trading. The work refers to Jan Van Eyck’s Arnolfini portrait. Giovanni Arnolfini was a successful merchant in Bruges and he symbolizes the evolution of art and trading at the 15th century. Giovanni Arnolfini is depicted with his characteristic red turban and pronounced nose.

Toon Boeckman’s work “*Untitled*” is an abstraction of the mirror depicted in the Arnolfini Portrait. This wedding portrait is considered as one of the most original and complex paintings in Western art, because of its beauty, complex iconography, geometric orthogonal perspective and expansion of the picture space with the use of a mirror. By using a spoon, Toon Boeckmans refers to the opposite lay out of the mirror (concave form). He evokes the pale image like the mirrors at the 15th century.

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<sup>2</sup> “*Een marxistische kijk op Jan Van Eyck en zijn tijd*”, in: Masereelfonds 06 MAY 2020, p. 4

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To Loïc Van Zeebroek as well as Quinten Ingelaere 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 both artists 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?'

Isa De Leener 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. Isa De Leener appropriates medieval heraldry and symbolics.

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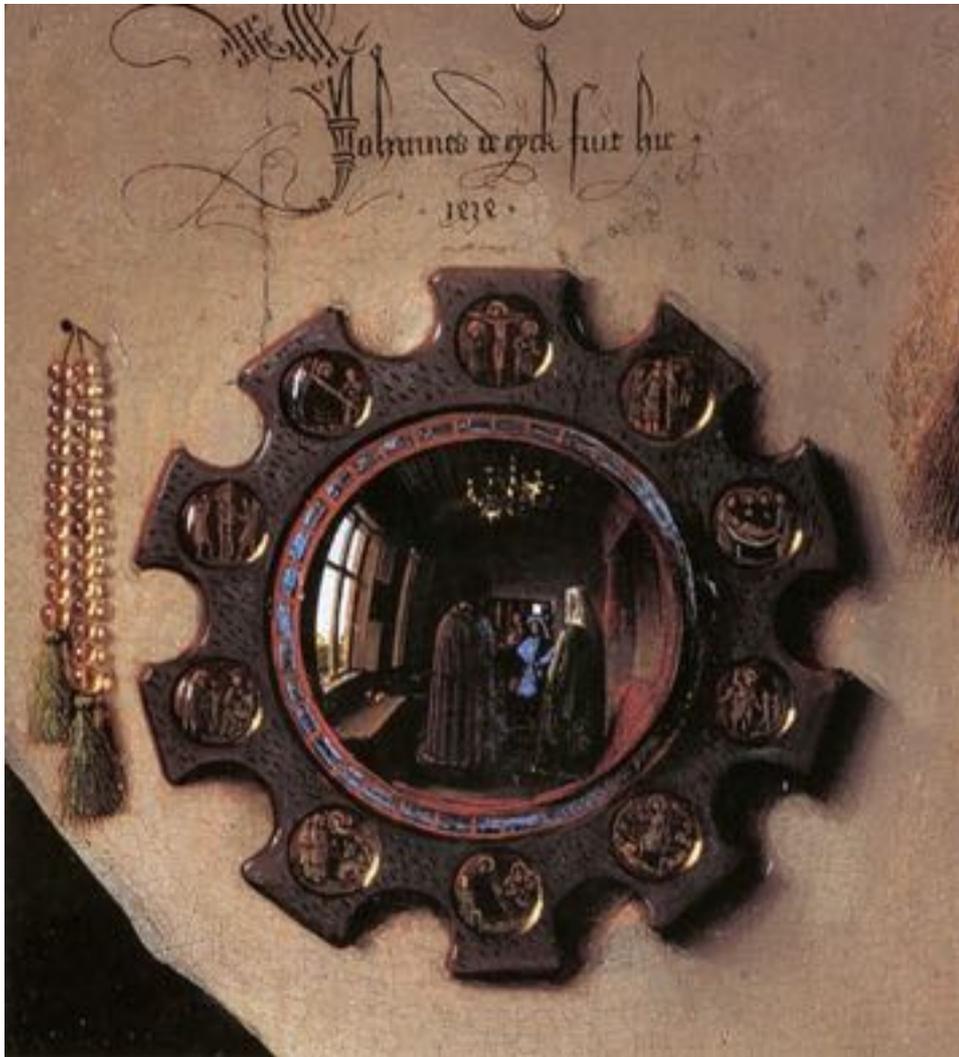
Jan van Eyck, Portrait of Giovanni di Nicolao Arnolfini.  
Gemäldegalerie, Berlin

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The Arnolfini Portrait

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***Alex Verhaest***

*“Beside Table Prop”*, 2019

ed. III/VI

animation loop

29 x 25 cm

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***Quinten Ingelaere***

*“Searching in Tan -Tan I”*, 2021

Oil on canvas mounted on panel

85 x 125 cm

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Detail

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**Toon Boeckmans**

*“Untitled”*, 2021

burned wood + bee wax and spoon 25 x 16 cm

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***Charlotte Vandembroucke***

*“From to the future, form the past”*, 2021

Oil on canvas

100 x 110 cm

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***Karl Philips***

*“Caran D’ache”*, 2021

Mixed media

27 x 35 x 15 cm

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***Werther Gasperini***

*“Le sens des affaires de Giovanni Arnolfini”*, 2021

Red turban and nose in wax and plaster

50 x 50 x 20 cm

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***Marco De Sanctis***

*“Crepusculo”*, 2019

engraving on copper

125 x 140 cm

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***Werther Gasperini***

*"C'Era"*, 2020

wax

27 x 39 cm

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Detail

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Detail

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***Charlotte Vandenbroucke***

*“Untitled”*, 2021

Oil on canvas

120 x 100 cm

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***Isa De Leener***

“Vogel aan het water”, 2021  
oil on canvas mounted on panel  
22 x 11 cm

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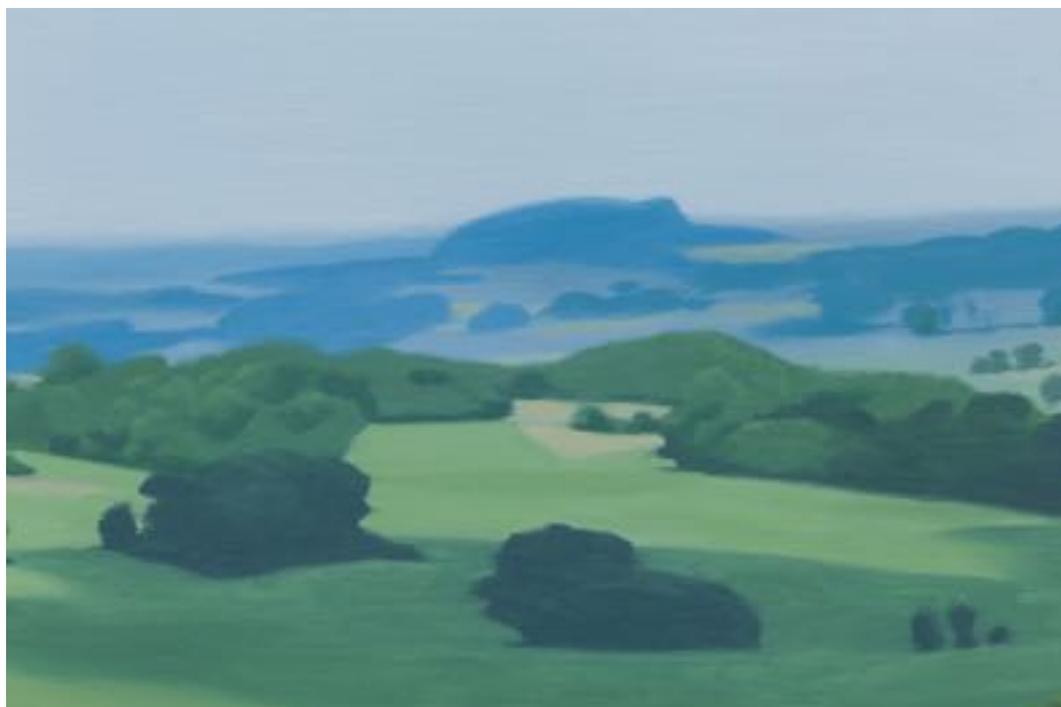
***Loïc Van Zeebroek***

*“Untitled”*

Oil on canvas

121 x 140 cm

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Detail

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***Charlotte Vandenbroucke***

*“Nachtraam”, 2021*

olie +houtskool +pigment op doek

35 x 40 cm

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***Isa De Leener***

*“Presens”*, 2021

Oil on panel

20 x 11 cm

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***Isa De leener***

*“Paard met ridder”*, 2021

Oil on panel mounted on canvas

16 x 11 cm

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***Daniele Copolla***

*“Sans crier gare”*

Oil on canvas

100 x 70 cm

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***Marco De Sanctis***

*“Marine”*, 2021

antique scratched painting

40 x 50 cm

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***Maxim Frank***

*"Echelle 25"*, 2021

Wood and vernish

195 x 90 x 35 cm

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***Quinten Ingelaere***  
*“Queeste in Tantan”*, 2021  
125 x 185

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Detail

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***Isa De Leener***  
“Untitled (lilie)”, 2020  
31 x 20 cm

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*. Marco De Sanctis*  
*“Il Pomeriggio”*, 2020  
Antique scratched painting  
48 x 57 cm

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***Loïc Van Zeebroek***

*“Untitled”*, 2021

oil on canvas

120 x 100 cm

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Boeckans - Marco De Sanctis

