

DAUWENS & BEERNAERT
GALLERY



Solo exhibition

Marco De Sanctis

APPOCUNDRIA

PRICELIST

05.09.2020-31.10 2020 Vernissage: Saturday 05.09.2019 6-9 PM

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Appocundria is an un-translatable Neapolitan word. Appocundria is a state of melancholy paired with some sort of fatalistic acceptance of life. It is a mix of solitude, nostalgia and dissatisfaction and feeling nostalgic of the things that were and that are not anymore and will never be again. The exhibition is conceived as a journey from the cradle to the grave. The exhibition features bronze sculptures, engravings, paintings and installations. Marco De Sanctis (IT) lives and works in Belgium. His work is featured in the collection of Museum Voorlinden and Palazzo Monti.

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Vanitas, Vanitatum et Omnia Vanitas, 2020

Wood, engravings on copper and zinc plates

56 x 33 cm

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Vanitas

Vanitas is the Latin for vanity, in the sense of emptiness or a worthless action. 'Vanity of Vanities, saith the preacher, all is vanity' (Ecclesiastes 12: 8). The implication of these words from the Old Testament is that all human action is transient in contrast to the everlasting nature of faith.

A vanitas is a particular type of still life painting in which objects symbolically refer to such a theme. For example, in Steenwyck's 'Allegory' in the Collection, objects which suggest human achievements, like the book and instruments, are related to reminders of mortality: the lamp which has been snuffed out and the skull.



Allegory of Vanity - Antonio de Pereda - 17th century

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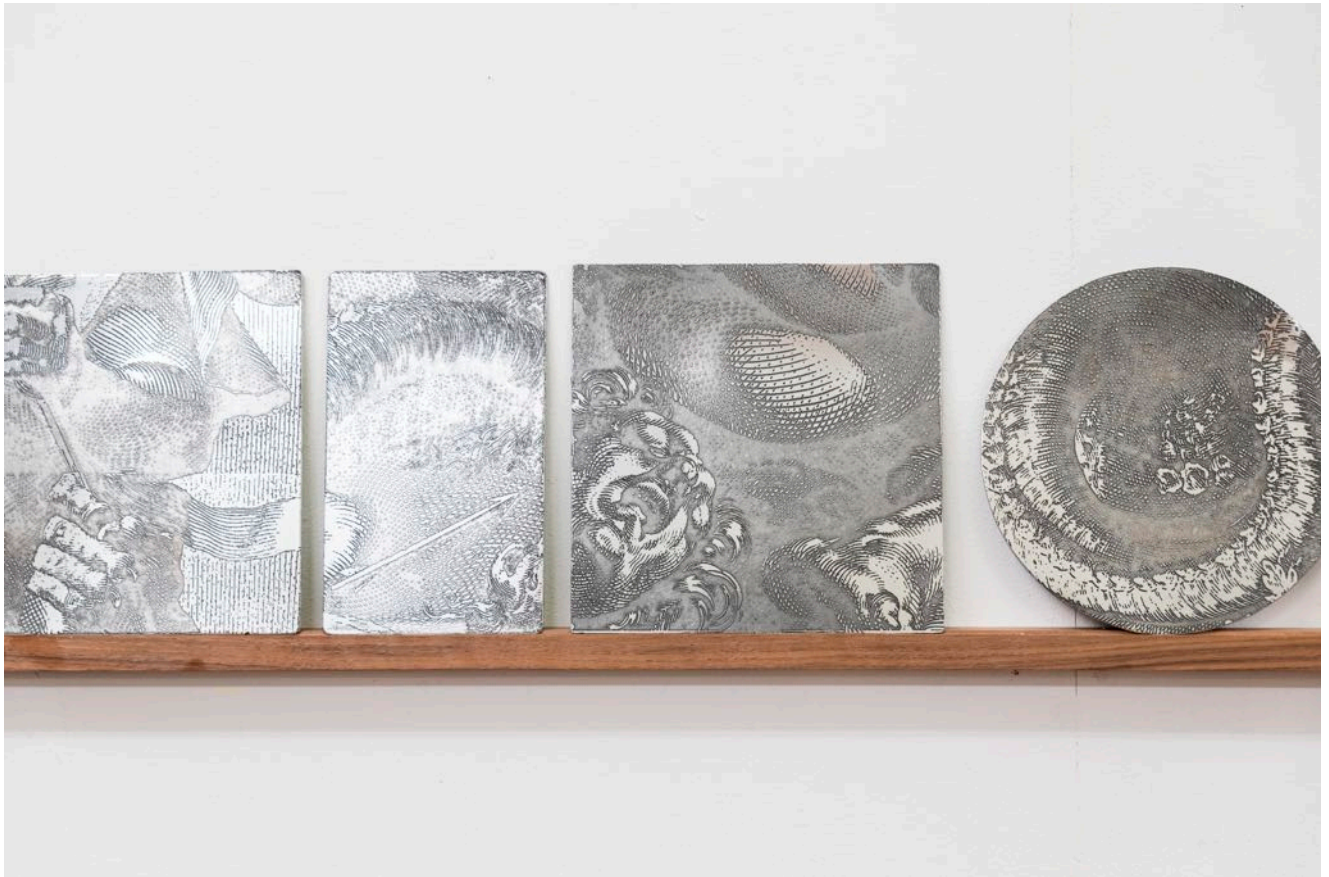


History of extreme Violence, 2019

Engravings on zinc plates

145 x 25 cm

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Detail

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Engraving of Hendrik Goltzius (Holland, Mülbracht [now Bracht-am-Niederrhein], 1558-1617)
"The dragon devouring the companions of Cadmus"

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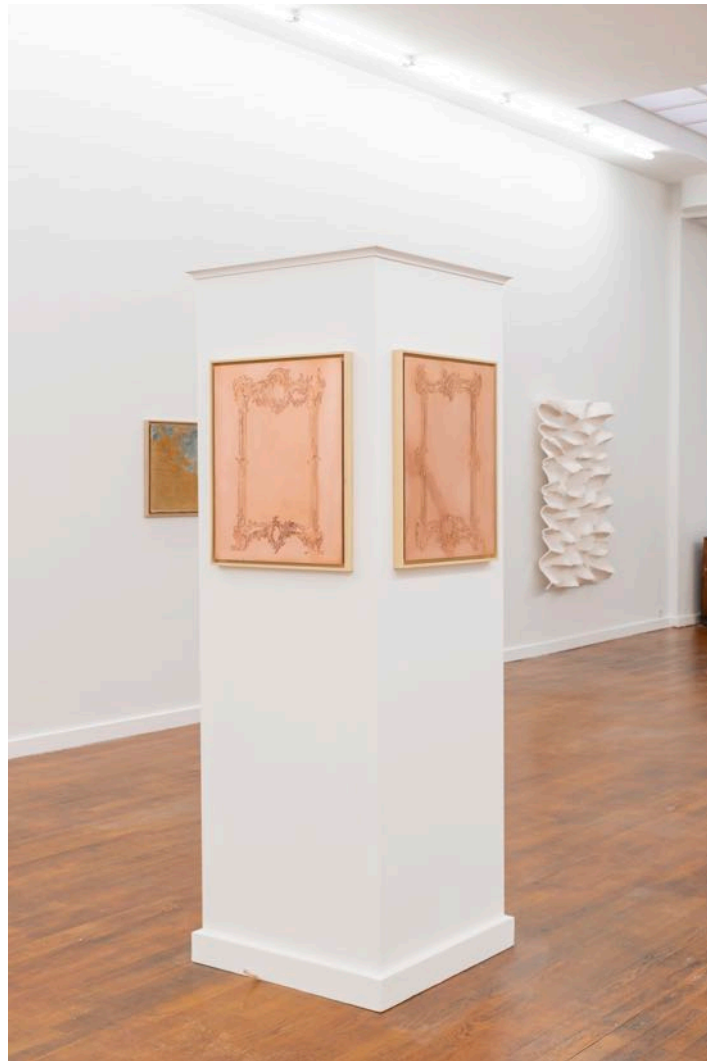
Spiegel, 2020

Framed engravings on copper plate

55 x 65 each

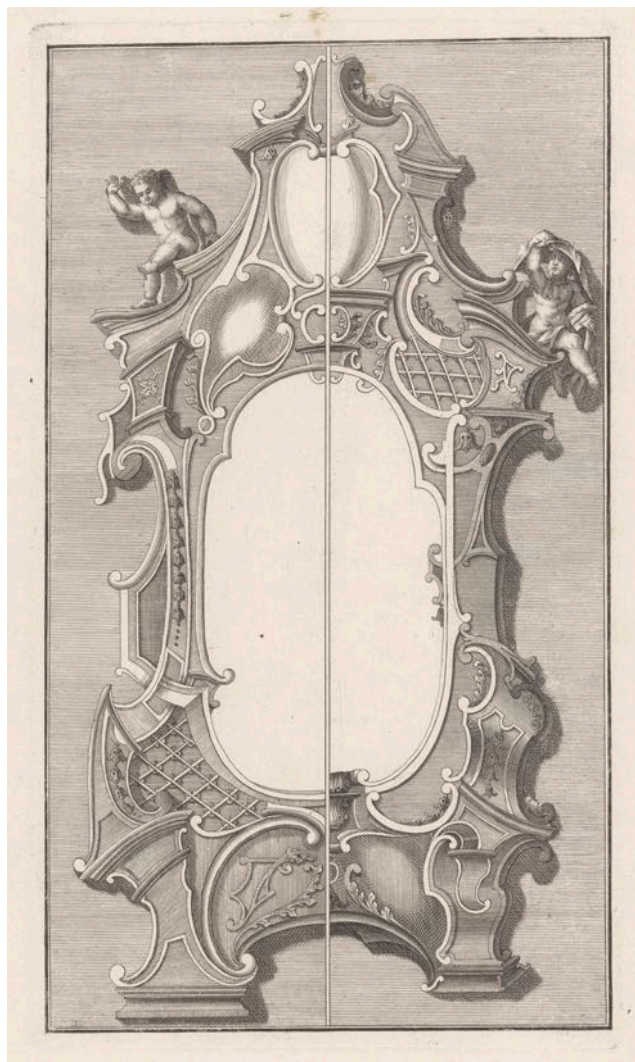
Installation: 78 x 78 x 220 cm

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Exhibition view

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Engraving: modello ornamented mirror frame with
putti ca. 1700
collection Rijksmuseum

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Décadance programmée, 2020

Bronze 2/3 + 1 AP

210 x 15 cm

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Detail

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Detail

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Studio view

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Décadance Programmée

Décadance programmée is a cast bronze sculpture (lost wax technique) of an agave leaf. The agave is known for its succulent species that typically form large rosettes of strong fleshy leaves. The agave flourishes only once, and then it dies. The agave is a semelparous species which means that the plant dies after its reproduction. Death after reproduction is part of an overall strategy that includes putting all available resources into maximizing reproduction, at the expense of future life. Marco De Sanctis carved the words "I love you" in the Agave and subsequently cast a bronze sculpture of the dried leaf. Carving names and initials into trees is a common practice among lovers; the carvings can last for decades, as a symbol of the permanence of the couple's love. This practice would appear to date back up to the Classical era. It appears for example in the Eclogues of Virgil: "*Resolved am I in the woods, rather, with wild beasts to couch, and bear my doom, and character my love upon the tender tree-trunks: they will grow, and you, my love, grow with them.*"

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Vanitas (citron coupé), 2020

bronze

True size (12 x 23 x 9 cm)

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Vanitas (citron coupé), 2020

bronze

True size (12 x 23 x 9 cm)

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Vanitas (citron coupé), 2020

bronze

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Vanitas (citron coupé), 2020

bronze

True size (12 x 23 x 9 cm)

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Exhibition view

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Vanitas - Citron coupe

“Vanitas is the Latin for vanity, in the sense of emptiness or a worthless action. 'Vanity of Vanities, saith the preacher, all is vanity' (Ecclesiastes 12: 8). The implication of these words from the Old Testament is that all human action is transient in contrast to the everlasting nature of faith.” (glossarium National Gallery)

Still-life paintings became popular in the 16th - 17th century. Especially in the Netherlands, it became a popular genre. The word ‘still lives’ derives from the Dutch word ‘stil leven’.

This genre allows an artist much freedom to experiment with the arrangement of elements within a composition of a painting. However, the esthetically and lavish depicted fruit and flowers were always hiding an underlying message: earthly life is finite and transcendent.

Lemons were very expensive at the Renaissance. Therefore, it was a very popular item to depict, especially peeled. Lemons are so sour and bitter so they symbolizes the deceptive allure or attraction of earthly beauty and friendship.



Juan De Zurbaran, Still Life with Lemons in a Wicker Basket, 1640

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Marine, 2020
Restored scratched antique canvas
60 x 50 cm

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Exhibition view

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Detail

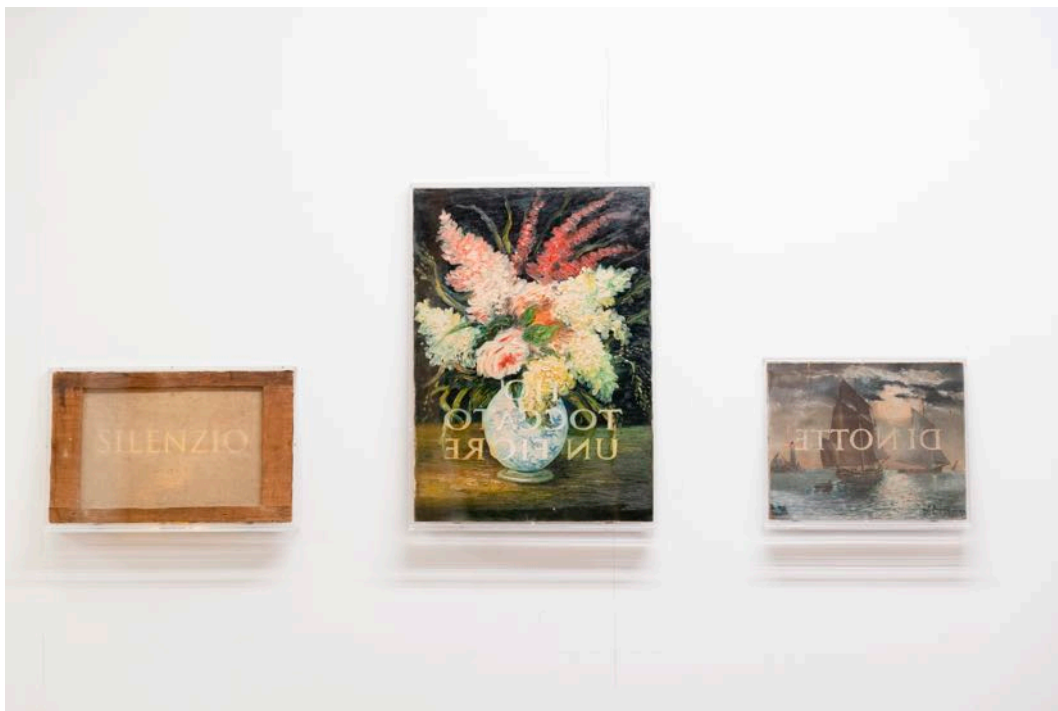
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Marine

Marco De Sanctis collects ancient paintings who are in state of decay: their colours have been suffering the deterioration and the yellowing due to the course of time and/or their canvas are (partially) damaged.

The work then consists in scratching the superficial layer of the canvas, while making visible the underlying tissue in order to form the writing «*Silenzio, di notte, moriccato*» and “*Da Solo*”. By adding a word - by means of scratching away parts of the existing painting - Marco De Sanctis adds an extra dimension at the existing work by restoration and destruction at the same time.

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Silenzio, di notte, moriccato, 2019
Oil on canvas + plexibox
210 x 78 cm

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Da Solo, 2019
Oil on canvas + plexibox
80 x 55cm

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Detail

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Linceul, 2020
Resine
120 x 165 x 15 cm

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Exhibition view

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Detail

Linceul

The French word 'Linceul' means grave clothes (shroud). The burial shroud is a common subject during art history: the mystic shroud depicts the image of Jezus of Nazareth and goes back to the 6th century. It was believed that the wage was created during resurrection of Christ (Veil of Veronica, Shroud of Turin, ...).

The sculpture is made of resin: a thick, sticky substance that is produced by some trees and that becomes yellow and hard after it is collected. It provides a white, matte colour. Due its neutral colour, all attention can be given to the rhythm of the waves of the sea, an expression of movement and fluidity. Linceul interprets the artist's fasciation for Boccioni 'forme uniche della continuità nello spazio' (Unique Forms of Continuity in Space) and the always evolving waves and sea.

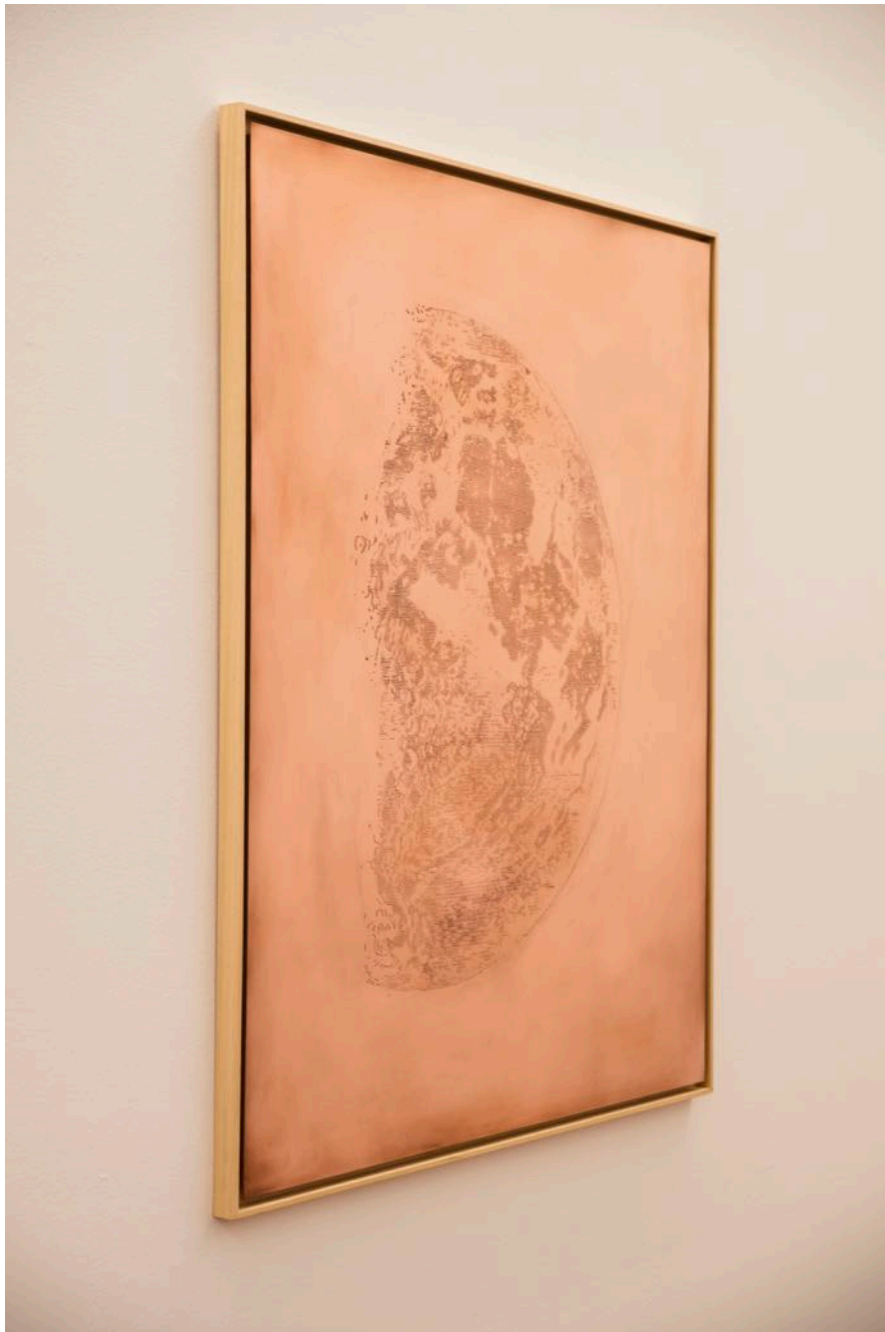


Veiled Christ by
Sanmartino, 18th
cent.



Unique Forms of Continui-
ty in Space by Boccioni

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Marco De Sanctis

“Crepusculo”, 2018

Engraved copper plate

124 x 150 cm

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Marco De Sanctis

“Crepusculo”, 2018

Engraved copper plate

124 x 150 cm

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First ever Moon map. The first detailed telescopic map of the Moon, engraved by Claude Mellan in 1635. This was 25 years after Galileo's sketch, made using a crude telescope. In the 17th century a detailed map of the Moon's surface was required by sailors to solve the problem of longitude. Astronomer Pierre Gassendi engaged Mellan , one of the finest engravers of his age to attempt the task. With Gassendi's guidance Mellan engraved three views of the moon: first quarter, full moon and last quarter.

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Marco De Sanctis

"Crepusculo", 2018

Engraved copper plate

124 x 150 cm each

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Crepusculo

Marco De Sanctis' interest in and references to historical engravings is a common theme in his oeuvre.

The invention of the art of printing (15th cent.) and the production of engravings resulted in a wave of ideas for artists. In contrast to the standard practice - the engraving plate will be destroyed after a well defined number of impressions - Marco De Sanctis values the original engraving plate as the archetype of the image depicted on the engraving (Plato's theory of Ideas). As a consequence, Marco De Sanctis made a reinterpretation of ancient and well known, historical engravings on copper plates. Those engraving plates are artworks standing at themselves and no impressions will be made.

The *Crepusculo* diptych is an reinterpretation after the famous engravings of Claude Mellan. In his modern-looking engravings, Claude Mellan depicted the phases of the moon after sketches he made in Aix-en-Provence in early 1636. Mellan drew what he observed through a telescope, a Dutch invention from about 1608. The engravings were commissioned by Nicolas-Claude Fabri de Peiresc, a French humanist, and Pierre Gassendi, a theologian with a passionate interest in astronomy. Mellan completed the prints upon his return to Paris in May 1637. Peiresc, who died in June of that year, never saw the finished works.

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MARCO DE SANCTIS

BORN	1983, Milano, Italy
RESIDENCE	Brussels
EDUCATION	2011 Master 2 - Sculpture et Gravure, mention : Distinction; Académie Royale des Beaux-Arts de la Ville de Bruxelles. 2010 Master 1 en Sculpture, mention : Distinction; Académie Royale des Beaux-Arts de la Ville de Bruxelles. 2008/9 : Sculpture, Stop Motion Animations Techniques, Hogeschool Sint-Lukas, Brussels 2009 diplôme de premier niveau M. peinture et techniques graphiques; Accademia di Belle Arti di Brera, Milan, Italie expériences professionnelles: 2013- 2017: professeur de l'atelier Pluridisciplinaire/Peinture auprès de Académie des Beaux-Arts J.J. Gailliard de Saint-Gilles , Bruxelles depuis septembre 2013.

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Since 2017 Assistant auprès de ARBA-ESA Bruxelles , Op
tion sculpture .

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SELECTED EXHIBITIONS

- 2020** *ART Rotterdam 2020*, Dauwens & Beernaert Gallery
'Silence is so accurate', 26 Janvier, curaté par Lien Craps, Geukens & De Vil Gallery, Anvers (BE)
'Appocundria', Dauwens & Beernaert gallery, Brussels (BE)
'Everything or nothing', TAP, Bruxelles (BE)
'No pain , no gain', Dauwens & Beernaert gallery, Bruxelles (BE)
- 2019** *'Andante'*, Biennale de La Louviere, (BE)
'Ossessione', Palazzo Monti, Brescia (IT)
'My Blueberry night', CLUB GAMEC, Atenee, Bergamo (IT)
'Perno II', Castello di Perno, VIP Artissima Fair Tour, Perno (IT)
'Damme Festival', Damme (BE)
'Artissima 2019', Torino (IT)
'Art Brussels 2019', Dauwens & Beernaert Gallery, Brussels (BE)
'Negative Positive Part II', Dauwens & Beernaert gallery, Bruxelles
'Negative Positive', Dauwens & Beernaert gallery, Bruxelles
- 2018** *'Les Portes Royales'*, Art on paper, Art Fair, Bozar, Brussels, (Be)
'Crepusculo', Artissima, Art Fair, Dauwens & Beernaert Gallery, Turin (IT)
'Art Brussels 2018', Dauwens & Beernaert gallery, Brussels (BE)
'Heavy metal', Dauwens & Beernaert gallery, Brussels (BE)
- 2017** *'A Rebours'*, Dauwens & Beernaert gallery, Brussels, (BE)
'Monographie D'artiste 10+7', Musée Mediatine, Wolubilis, Bruxelles (BE)
'Art Brussels 2017', Dauwens & Beernaert gallery, Brussels (BE)

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'Lost & Found', Dauwens & Beernaert gallery, Brussels (BE)

2016 *'Futuri Interiori'*, Rivoli 2 Foundation, sous le commissariat de Marta Cereda, Milan, (IT)

'To Share', Dauwens & Beernaert Gallery, Bruxelles (BE)

'Spazi d'eccezione', Biennale d'architecture de Venise, Venice (IT)

'CAIRO awards', Palazzo Reale, Milano (IT)

'No Roses on a Sailor's Grave', Dauwens & Beernaert gallery, Bruxelles (BE)

'R-16, T.A.M.A.T. Museum', exposition de fin de Bourse, Tournai (BE)

'L'image qui vient', I.S.E.L.P., Bruxelles (focus sur Marcel Broodthaers)

'Altri Animali sous le commissariat de M. Bramante et E Longari', Milano (IT)

2015 *'Shoreline'*, Francis Carrette Gallery, Bruxelles (BE)

'Quetzalcoatl', 10/12 Gallery, Bruxelles (BE)

'MAAC Panorama : 10 ans de Bourses Cocof', MAAC, Bruxelles

'Giovane non dimenticare', (F. Dostoevskij Focus on), Monza, Italie

'Invitation (duo exhibition)', 10/12 Gallery, Bruxelles

2013 *'Ottanta-80'*, B.P.L. Banque Populaire de Lodi exposition room. Lodi (IT)

'PostQards', Circoloquadro, Milan (IT)

'Prix des art', Woluwe S.P. Bruxelles (BE)

'Prix découverte 2013', Rouge Cloître, Bruxelles (BE)

'Prix Médiatine', Centre culturel -Wolubilis Médiatine. Woluwe S.L., Bruxelles (BE)

2012 *'Labor Omnia Vincit'*, Résidence et exposition, M.A.A.C. (Maison d'Art Actuelle de Chartreux) subventionnée par la Cocof (French community commission)

2012/13, Bruxelles (BE)

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'Da Solo', 10/12 Gallery, Bruxelles (BE)

Premio Terna 06, Art looks forward, Torino (IT)

'Giorni Felici, room project', G. Testori FOUNDATION, Milan, Italie, sous le commissariat de Marta Cereda, avec le support de W.B.I.

'XXIIIème édition du Prix de la Gravure et de l'Image imprimée', Centre de la Gravure et de l'Image imprimée de la Fédération Wallonie-Bruxelles, La Louvière (BE)

'GEO-CODES', avec : Scissors Paper Stone association, TAG Gallery, Bruxelles (BE)

ASSIMILÉ', (Duo exhibition), Plagiarama Gallery, Galerie Rivoli, Brussels (BE)

'Dolly, Circoloquadro', Milan (IT)

'Images de soi - Images de l'autre', Musée Juif, Bruxelles (BE)

'Present', Centrale Électrique avec De Markten, centres d'art contemporaines, Bruxelles (BE)

'XXIème édition du Prix de la Gravure', Centre de la Gravure et de l'Image imprimée, (BE)

'EXI[S]/T >15 BULART', Bulart gallery, Varna (BUL)

2011 *'Pas Moi'*, "ARTECONTEMPORANEA" Gallery, Bruxelles (BE)

'X3', Musée Ianchelevici, La Louvière

'Mi sono perso tra le nuvole', E. Archinti Museum, for "Heritage European Days", Lodi (IT)

'Look behind you', Project(ion)room, Résidence et exposition, Bruxelles (BE)

2009 *'Love in time of Watershortage'*, K-Gallery, Leuven (BE)

'20X -X-hibitions', T.A.G Temporary Art Gallery, Passage Charles Rogier, Bruxelles (BE)

'Confrontaties, De grote vissen eten de kleine' Bruegel 2010 Mechelen (BE)

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'Wirinmilan', Wir Gallery Berlin, exposition à Milan avec la collaboration de Spazio Concept, Milano (IT)

MUSEUM COLLECTIONS

Museum Voorlinden (Caldic Collectie), Netherlands

Palazzo Monti Collection, Italy

Club Gamec Collection, Italy

Fondation Aurelio Petroni, Italy

BIBLIOGRAPHY

Treccani Editore Arte Magazine, par Edoardo Monti , Curateur, 2020

Contemporânea #2 Catalogue, Deriva Contemporanea par le curateur Sérgio Fazen da Rodrigues, 2018

Catalogue, Monographie d'artiste 10+7, 2017

L'image qui fut, in *L'art même magazine n 74*, par Septembre Tiberghien

De nieuwe garde, De Tijd ,LE SABATO, 2017

Lost & found exhibition, Le soir, 2017 .

Catalogue exceptional spaces, in: *biennial of architecture* , Venice, 2016

Catalogue futuri interiori, in *Rivoli 2 Fondation*, 2016

CATALOGUE, Premio Cairo , cairo éditeur , 2017

ARTE magazine Italy sept. oct. novembre, 2017

L'art même magazine, n 71, "to share", 2017

L'art même magazine, N 68, 2017

ART EXPO magazine Février, 2017

H-ART 11 magazine Février, 2017

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LA LIBRE journal 13 Février, 2017

Flash Art, magazine n°327 in:Mag-Giu, 2017

Catalogue giovane non dimenticare F. Dostoevskij focus, “*Catalogue Maac panorama, 10 ans des bourses cocof*”, 2015

Catalogue Premio Terna Awards, 2014

Catalogue Giorni felici, 2014