

DAUWENS & BEERNAERT
GALLERY

Old Skool

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Joost Pauwaert

Joost Pauwaert (BE, °1985) loves heavy wooden and metal machines and objects such as anvils, cannons and giant saw blades. He makes the machines himself, starting from technical challenges. Can he make a heavy anvil balance on a spring? Or catapult it and catch it in a funnel? Can he make his own cannon? Or make two cannons fire at each other simultaneously so that the cannonballs hit each other and deform?

The artistic beauty of these ventures derives from the originality of the questions, on the opposite side of the usual forms of artistic expression. Actually, they precede and take us back to times when science and art were closer to each other than today. Or they lead us back to fundamental questions in sculpture, which always had to do with gravity and density.

Here we come closer to a fundamental poetry, which stems from the beauty of things themselves.

(text by Hans Theys)

[Mor info about Joost Pauwaert](#)

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New study for an end of the world IV
Fired gunpowder, metal, wood and ink on panel
100 x 150 cm

4.500 EUR incl. VAT

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

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“Study for horse sculpture”, 2022

Aquarelle pencil drawing

67 x 52 cm

x Incl. VAT

Avenue de Stalingrad 26 - 1000 Brussels
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“Marengo”, 2022 mixed media

x

x

x Incl. VAT

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Marco De Sanctis

Marco De Sanctis (°1983, Milan) lives and works in Brussels and Italy.

Marco De Sanctis literally and figuratively introduces a temporal dynamic in his work. Temporal shifts, reinterpretations of and interventions on existing works challenge the legitimacy and art historical legacy of contemporary artistic practices. Marco De Sanctis works challenge the duality between the copy and the original, investigate the transmission (methods) of images and the position of a contemporary artist vis-à-vis this art historical heritage.

[More info about Marco De Sanctis](#)

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“Vanitas”, 2020
Engraving on zinc
18 x 23 cm

x Incl. VAT

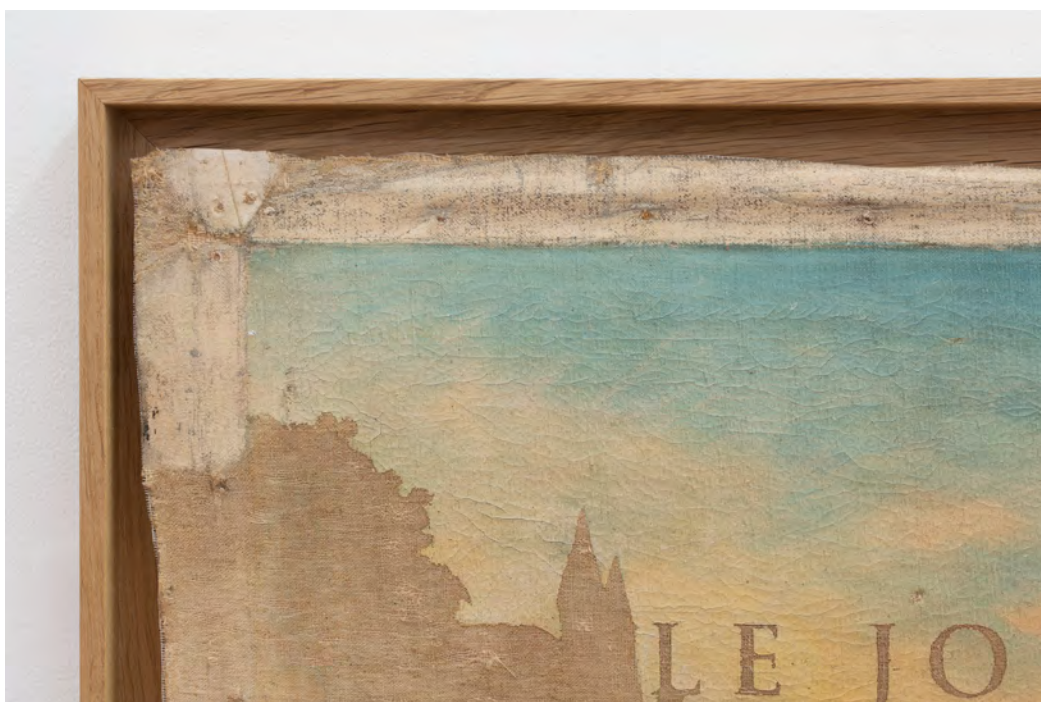
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“Marine”, 2022
Restored and scratched antique canvas
73 x 62 cm
x Incl. VAT

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“Vanitas”, 2022

bronze

26 x 12 cm

x Incl. VAT

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Alex Verhaest

Alex Verhaest (°1985 - MFA Sint-Lucas, Brussels) lives and works in Brussels and New York.

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.

[Mor info about Alex Verhaest](#)

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“Silver Print”, 2022

x
25 x 25 cm

x Incl. VAT

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Charlotte Vandenbroucke

Charlotte Vandenbroucke's (°1993, MFA St.-Lucas Ghent, lives and works in Ghent). 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.

[More info about Charlotte Vandenbroucke](#)

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“Untitled”, (Mirnoire), 2022
Graphite and acryl on canvas
28 x 24 cm

x Incl. VAT

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“Untitled”, Black in two parts, 2022

Rubber and wood

100 x 153 cm

x Incl. VAT

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"Untitled" (Mirnoire)", 2022
Graphite and acryl on wood
45 x 51 cm

2.100 EUR excl. 6% BTW

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Toon Boeckmans

Toon Boeckmans' projects include installations, videos, paintings, and drawings. His work defies ready classification and is often both dystopian as well as humorous. 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 sometimes based on found objects that he transforms through minimal yet intelligent interventions, giving these objects new meanings, connotations and narrative. 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.

[More info about Toon Boeckmans](#)

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“Untitled”, 2022
Wax and pigment
26 x 17 cm

x Incl. VAT

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“Untitled”, 2022

x
26 x 17 cm

x Incl. VAT

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“Untitled”, 2022
Plasticrete acrylhars, pigment, multiplex, ijzerpoeder
24,5 x 34,5 x 11 cm

x Incl. VAT

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Loïc Van Zeebroek

Loïc Van Zeebroek's (1994, MFA St.-Lucas Ghent) paintings question the construction of the pictorial image, from figuration to abstraction and vice-versa. The paintings of Loïc Van Zeebroek create a vacuum; a space without pressure. With a historically charged medium - painting - he manages, through a careful form of cherry picking and elimination to create spaces for contemplation. His works depart from romantic landscape painting, self-made and found educational geographic images. He strips these sources of inspiration from their initial teleology and adjectives and creates in this way, both in his figurative and monochrome work, spaces for reflection and introspection. If you listen well to his work, you can hear the silence.

Work by the artist is held in the collection of Museum Voorlinden, SMAK (Ghent) and Mudel (Het Museum van Deinze en de Leiestreek) and established private collections from Belgium, the Netherlands, Dallas and Switzerland.

[Mor info about Loïc Van Zeebroek](#)

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“Untitled”, 2022

Oil on canvas

140 x 130 cm

x Incl. VAT

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Simon Verougstraete

Een diverse verzameling beeldmateriaal vormt het vertrekpunt voor reeksen tekeningen, collages, schilderijen en objecten. Fragmenten uit boeken, tijdschriften, postkaarten, natuurgidsen of krantenknipsels worden samengebracht in werken die getuigen van een associatief denkproces dat lijkt uit te waaieren in verschillende richtingen.

Er ontstaat een eclectische beeldtaal waarbij veel aandacht gaat naar details en waar de herhaling van visuele motieven op elkaar worden gestapeld, motieven die vaak refereren naar aspecten uit de brede kunstgeschiedenis en naar elementen uit de natuur.

[Mor info about Simon Verougstraete](#)

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“Untitled”, 2022
Aquarel and pencil drawing on cardboard
40 x 32 cm

x Incl. VAT

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GALLERY



“Untitled”, 2022
Aquarel and pencil drawing on cardboard
40 x 32 cm
x Incl. VAT

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“Untitled”, 2022
Aquarel and pencil drawing on cardboard
120 x 100 cm

x Incl. VAT

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“Untitled”, 2022
Aquarel and pencil drawing on cardboard
33 x 40 cm

x Incl. VAT

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GALLERY



“Untitled”, 2022
Aquarel and pencil drawing on cardboard
33 x 40 cm

x Incl. VAT

DAUWENS & BEERNAERT
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“Untitled”, 2022
Aquarel and pencil drawing on cardboard
33 x 40 cm
x Incl. VAT

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DAUWENS & BEERNAERT
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“Untitled”, 2022
Aquarel and pencil drawing on cardboard
33 x 40 cm

x Incl. VAT

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DAUWENS & BEERNAERT
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“Untitled”, 2022
Aquarel and pencil drawing on cardboard
33 x 40 cm
x Incl. VAT

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Karl Philips

From 2011 onwards, Belgian artist Karl Philips (born in 1984 (BE)) 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.

Philips's artworks seem to be constructed as conceptual antitheses to societal algorithms, to ways of behaving, we often take for granted. He sheds light on the tipping point between action and activism, between the psychological and the physical and between the metaphorical and the concrete. Philips often approaches the intersubjective as a formal language, allowing him to use, attack, rearrange or rethink society's connective tissue in compressed shapes.

These carefully organised "visual manifestations of will" seem to speak of the artists' desire to revalue common sense and also hint at Philips' dissatisfaction with solipsistic studio artistry. In this light, the artist's motivation for choosing a broad and expansive toolbox, ranging from autonomous 'pictures' to theatrical projects, seems most clear.

The artist mostly collaborates with a diverse, flexible group of professionals on a semi-permanent basis. Because of their specific skills, all of those involved play an important role in the development of Karl Philips' artistic practice.

[More info about Karl Philips](#)

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“Renault Magnum Under the sun”, 2022 mixed media

x

165 x 100 x 20 cm

x Incl. VAT

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Isa De Leener

Isa De Leener's painting (1993, MFA St.-Lucas Ghent) display a wondrous and poetic alienation that transcends traditional classification. His works exude naivety, nostalgia and alienation (reference to old bird prints).

Isa's work draws inspiration from motifs found in (medieval) illuminated writings or tapestries. He focuses on the depicted peripheral scenes rather than the protagonists.

The fragility of his work is enhanced by the supports (fragile, recovered boards). Through his thickly applied layers of paint, he creates a profoundness.

[Mor info about Isa De Leener](#)

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“tempus fugit”, 2023
keramiek, hout, totin, gips kleurpotlood
29 x 22 x 7 cm

x Incl. VAT

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Groot motief (wit), 2022
Hout, karton, beenderlijm, gips
39,9 x 40 cm

x Incl. VAT

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“Klein vogeltje op doek”, 2020
Hout, doek, beenderlijm, gips, olieverf
26 x 16 cm

x Incl. VAT

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DETAIL



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"memento mori", 2023
Hout, beenderlijm, gips
20,5 x 16 x 3,5 cm

x Incl. VAT

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Werther Gaspirini

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.

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La tentation de Saint Jérôme

Oil on canvas

16 x 16 cm

x Incl. VAT

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Saint Jérôme
Wax, leaf, gold, wood, iron
55 x 40 x 18 cm

x Incl. VAT

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x
x
x cm

x Incl. VAT

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“Les visions de Saint Jérôme”, 2022

x
53 x 42 cm

x Incl. VAT

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“Untitled”, 2022

x
53 x 42 cm

x Incl. VAT

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DAUWENS & BEERNAERT
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“Untitled”, 2022

x
53 x 42 cm

x Incl. VAT

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DAUWENS & BEERNAERT
GALLERY



“Untitled”, 2022

x
53 x 42 cm

x Incl. VAT

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DAUWENS & BEERNAERT
GALLERY



“Untitled”, 2022

x
53 x 42 cm

x Incl. VAT

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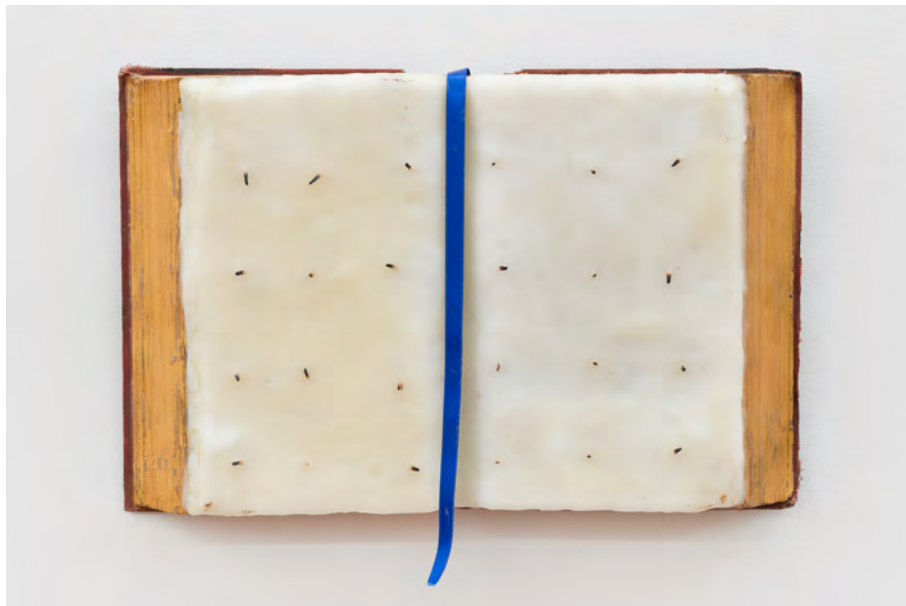
“Untitled”, 2022

x
53 x 42 cm

x Incl. VAT

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Werther Gasperini
"C'era", 2022
37 x 24 x 8 cm

2500 EURO excl. BTW

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Kinetic sculpture 'Verona 2022'
45 X 50 cm

2000 EURO excl. BTW

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Quinten Ingelaere

Quinten Ingelaere (°1985, Ghent) lives and works in Antwerp. He graduated (MFA) from the Royal Academy of Fine Arts Antwerp in 2009.

Quinten Ingelaere's paintings depict baroque, sometimes even burlesque compositions of allegories, opulent garlands, unconventional still lifes and evocative scenes. Even though no direct narrative exists between the works, a common alienating atmosphere prevails.

By adopting the imagery, strategies and techniques of old masters, the paintings of Quinten Ingelaere look seemingly very familiar upon first sight. Indeed, the paintings aim at a visual vocabulary and iconography that is rooted in our subconscious and our collective memory. All works make use of a learned and shared visual vocabulary.

However, not a single garland can be reduced to a composition of flowers; the alleged doves, fishes, angels and flowers are in fact amorphous / deformed structures that seem to operate in a parallel universe. Although the paintings of Quinten Ingelaere are essentially figurative they therefore also have a high degree of abstraction. Quinten Ingelaere's paintings interpret, redefine and decontextualize classic themes and iconography, and therefore operate as allegories of alienation. They do not only deceive the eye, they also wilfully deceive and challenge our shared visual language, cognitive maps and patterns of expectation.

[More info about Quinten Ingelaere](#)

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“I see you when you get there 1”, 2022
Oil on canvas mounted on panel
16 x 22 cm

x Incl. VAT

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I see you when you get there II

x
16 x 22 cm

x Incl. VAT

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“Untitled”, 2018

Oil on paper

120 x 83 cm

x Incl. VAT

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“Untitled”, 2018

Oil on paper

41 x 51 cm

x Incl. VAT

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“Untitled”, 2022
Oil on canvas mounted on panel
23 x 16 cm

x Incl. VAT

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“Untitled”, 2018

Oil on paper

23 x 16 cm

x Incl. VAT

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x
x
19 x 25 m
x Incl. VAT

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Maxim Frank

Maxim Frank(°1985) graduated from Ecole de Recherche Graphique (ERG) in 2009. He lives and works in Brussels. 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. Maxim Frank's works are an exploration and investigation of the utilitarian limits of, and our conventional attitudes towards these objects.

[More info about Maxim Frank](#)

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"Untitled", 2022
Wood and glass
156 x 75 x 50 cm

3.000 EUR incl. TVA (piece unique)

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