



Jozef Peeters (Antwerpen 1895 - Antwerpen 1960)

Fantasie, oiseau, bruit 1919

Ink on paper
350 x 250 mm.
Signed, dated and titled

Provenance:

Collection Caroline and Maurice Verbaet, Belgium

Exhibitions

Antwerp, ICC, Jozef Peeters, 1978, cat. 105 (titled Fantasie-Vogelgeluid)
Elsene, Musée d'Ixelles, Belgische kunst – Een modern eeuw – Collectie Caroline en Maurice Verbaet, 2013
Knokke, Huib Hostes Huis, Huib Hoste en zijn tijdgenoten. Belgische Avant-Garde, 1914-1930, 2018

Literature:

Antwerp, ICC, Jozef Peeters, 1978. p.14; p.84 ill.
Michel Draguet, Belgische kunst – Een modern eeuw – Collectie Caroline en Maurice Verbaet, 2012, p.145 ill.
Peter J.H. Pauwels, Pauwels, Huib Hoste en zijn tijdgenoten. Belgische Avant-Garde 1914-1930, Knokke, Gallery Ronny Van de Velde/Delen Private Bank, 2018, pp.2010-211

Artist description:

Jozef Peeters was one of Belgian's most prominent modernist artists, and during the pioneering years was also an indefatigable proponent of the new art. Influenced by De Stijl and Kandinsky, starting in 1918 he evolves towards a form of 'pure expression'. But in contrast to the radical abstract artists, for Peeters the work of art is not the result of applying a strict theory; he Always takes perceptible reality as

the starting point for his abstract compositions. The free, dynamic line of the townscapes he paints in 1918-1919 (mainly watercolors), still betrays a marked Futurist influence. Concerning one of the most wellknown works from this series, he writes: 'With Nationalestraat I seized upon the mechanical element. To this I applied accents that replace the field of reality. The mechanical element had been substituted by the tranquility of our polders. However, on the painting forms still emerged that had to affect vision as hearing actually does.' In a number of works he indeed introduces visual equivalents of sounds.

Peeters would never be able or willing to limit himself to an ascetic formal vocabulary as, for instance, was the case with Mondriaan. Aside from vertical and horizontal lines, he uses circles and triangles to capture the complex dynamic of the world in its essence. In a certain sense he strives for an 'impure' manner of expression, one that to him seemed more genuine than the ethereal visual language of his radical abstract contemporaries. This drawing heralds Peeters' works from the 1920s, like *Compositie Metro* (1921) painted on a large oval mirror. The spirals and circles and circle-sectors create a centrifugal/ centripetal motion, while at the same time associating the most controversial avant-garde of the era with the most common and natural symbol of freedom. At the time, nothing seemed faster than radio waves, these being most often represented by concentric circles.