



Karel Maes (1900 - 1974)

Compositie, 1925

Linosnede

140 x 170 mm, blad: 300 x 265 mm

Gesigneerd, gedateerd, met opdracht voor Emanuel Maeyens en monogram in de plaat
Op keerzijde stempel van de verzamelaar Emanuel Maeyens

Provenance:

Privéverzameling, Hamburg

Literature:

Tijdschrift Het Overzicht, nr. 14, december 1922, p. 26 ill.

Museum Felix De Boeck, Drogenbos, 2007, Karel Maes 1900- 1974, p. 202 ill.

Xavier Cannone, 7 Arts, 1922-1928, Gallery Ronny Van de Velde, Knokke, 2017, p. 168-169 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.188-189

Artist description:

Painter, engraver, furniture designer.

Karel Maes studies at the academy of Fine Arts in Brussels, where he meets Réne Magritte, Victor Servranckx and Pierre-Louis Flouquet, and with whom he starts the review Le Geste in 1919. He opts for geometric abstraction and, in 1922, co-founds the review 7 Arts and contributes numerous linocuts.

Friends with Jozef Peeters and Theo Van Doesburg, in 1922 he is the solo Belgian signatory to the charter published in De Stijl 'Konstruktivistische Internationale Beeldende Arbeidsgemeenschap'. He takes part in the two Kongressen voor Moderne Kunst and in the Salon of the Lanterne, exhibiting at the L'equerre stand there. He also exhibits with the Lassaut group. In 1926 he starts devoting himself to furniture design, taking on a senior position with a furniture manufacturer in Brussels, here aided by his father-in-law, Herman Teirlinck.