

# RONNY VAN DE VELDE

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**Carel Willink (1900 - 1983)**

## **Untitled**

Ink, chalk, gouache and collage on paper  
140 x 90 mm

Signed and dated Willink '22 upper right and on the reverse a text to Kees Schrikker 'Leege Midden' Berlijn 922 Amice. Voorlopig nog geen adresverandering. Ik heb hier nog te schilderen en dan kan er verandering komen. Waarschijnlijk volgen nog een paar kaarten. Hopelijk kunnen ze je tot een glimlachje verleiden. (Model!!!??) Beterschap je Carel W

## **Provenance:**

Kees Schrikker, Amsterdam  
Private collection, Amsterdam

## **Exhibitions**

Knokke, Gallery Ronny Van de Velde, From nature to abstraction, 2016  
Knokke, Gallery Ronny Van de Velde, DADA in Knokke, 2016  
Knokke, Gallery Ronny Van de Velde, 7 arts, 2017

## **Literature:**

Jan Ceuleers, from nature to abstraction, Knokke, Gallery Ronny Van de Velde, 2016, p. 126-127 ill.  
Xavier Canonne, DADA in Knokke, Knokke, Gallery Ronny Van de Velde, 2016, p.282-283 ill.  
Xavier Canonne, 7 arts, Knokke, Gallery Ronny Van de Velde, 2017, p. 230-231 ill.

**Artist description:**

WILLINK Carel (Amsterdam, 1900 – 1983)

Painter, draftsman, collagist.

After having undertaken studies in engineering and then medicine, he opts for an artistic career, studying in Berlin at the Ecole Internationale de peinture directed by the painter Hans Baluschek. At first influenced by the expressionism Grosz and Dix, he produces collages in the manner of Kurt Schwitters and takes up abstraction. On returning to the Netherlands in 1923, he joins the artist's group De Driehoek and, close to Michel Seuphor, in September of that year begins contributing to Het Overzicht with his texts, poems and linocuts. He also designs the cover for the review's n°20 of January 1924. He then turns away from abstraction, first painting in a neoclassical style and returning to a more traditional technique. The œuvre of Giorgio de Chirico will be determinant for Willink's subsequent painting, and he becomes one of the principle representatives of 'magic realism,' though preferring the term 'imaginary realism.'