

RONNY VAN DE VELDE



Vic Gentils (Ilfracombe 1918 - Aalst 1997)

Antipeinture I, 1960

Assembly of burned wooden fragments of frames
700 x 580 mm
Signed on the reverse

Provenance:

Studio Vic Gentils, Antwerp
Yvonne De Maere, Antwerp

Exhibitions

Antwerp, Hessenhuis, G58 Ille groepstentoonstelling, 1960
Brussels, Galerie Isy Brachot, Vic Gentils, 1970
Turnhout, De Warande, Vic Gentils Retrospectieve, 1977
Lille (FR.) Musées d'Art et d'Histoire, Vic Gentils Retrospectieve, 1977
The Hague, Gemeentemuseum, Informele Kunst in België en Nederland 1955-1960, 1983
Antwerp, Koninklijk Museum voor Schone Kunsten, Informele Kunst in België en Nederland 1955-1960, 1984
Antwerp, Hessenhuis, G58-G85, 1985, cat. p.73 ill.
Antwerp, Koninklijk Museum voor Schone Kunsten, Vic Gentils Retrospectieve, 1992
Venlo, Museum Van Bommel-Van Dam, Vic Gentils Retrospectieve, 1992
Schilde, Museum Albert Van Dyck, G58, 2008
Antwerp, Private Bank Delen, Avant-Garde in België 1940-1970, 2010

Literature:

Galerie Isy Brachot, Vic Gentils, Brussels, 1970, cat. 23
De Warande, Vic Gentils Retrospectieve, Turnhout, 1977, cat. 4, p. 22 ill.
Haags Gemeentemuseum, Informele Kunst in België en Nederland 1955-1960, The Hague, 1983, cat.

Hessenhuis, G58-G85, 1985, Antwerp, cat. p.73 ill.
Koninklijk Museum voor Schone Kunsten, Vic Gentils Retrospectieve, Antwerp, 1992, cat. 28, p.77 ill. in
kleur
Annie Gentils, Lannoo, Vic Gentils Oeuvrecatalogus, 1994, nr. 299 en p. 126 ill. in kleur
Museum Albert Van Dyck, G58, 2008, nr. 51 ill. in kleur
J. Ceuleers, Private Bank Delen, Avant-Garde in België 1940-1970, 2010,
nr. 34 ill.

Artist description:

Vic Gentils is an Belgian sculptor. After studying in Antwerp, first at the Koninklijk Akademie voor Schone Kunsten (1934–8) and then at the Hoger Instituut voor Schone Kunsten (1940–42), he progressed from Expressionism towards Art informel and went through a neo-Surrealist phase in 1950. By 1954 he was attempting to escape from painting by integrating objects and using a variety of materials in his work. His first reliefs were produced in 1960 and were made up of fragments of old moulded frames and wooden laths blackened by burning. Shortly afterwards he began to make assemblages of mutated objects, investigating the possibilities of wood and extending his pictorial vocabulary by using parts of pianos, as in Musical Relief (1963; Brussels, Musées Royaux B.-A.), as well as cupboards, balustrades, pulleys, shoe-trees and hat-blocks.