



Vic Gentils (Ilfracombe 1918 - Aalst 1997)

Antipeinture II, 1960

Assembly - burned wooden furniture ornaments and fragments of frames
600 x 550 mm
Signed and dated on the reverse, with label of Kunsthalle Basel

Provenance:

Studio Vic Gentils, Antwerp
Yvonne De Maere, Antwerp

Exhibitions

Antwerp, Hessenhuis, G59 Ille Groepstentoonstelling, 1960
Brussels, Galerie Smith, Vic Gentils, 1963
Basel, Kunsthalle, Wilfredo Lam & Vic Gentils, 1966
Brussels, Galerie Isy Brachot, Vic Gentils, 1973
Antwerp, Hessenhuis, G58-G85, 1985
Antwerp, Koninklijk Museum voor Schone Kunsten, Vic Gentils Retrospectieve, 1992
Venlo, Museum Van Bommel-Van Dam, Gentils Retrospectieve, 1992
Malines, Hof van Busleyden, Van uw tijd? Kunstgrepen omtrent 58, 2009

Literature:

Galerie Smith, Brussels, Vic Gentils, 1963, cat. nr. 3 ill.
Kunsthalle Basel, Wilfredo Lam & Vic Gentils, 1966, cat. nr. 95
Galerie Isy Brachot, Vic Gentils, Brussels, 1970, cat. 24
Hessenhuis, G58-G85, 1985, Antwerp, cat. p.73 ill.
K. Geirlandt en W. Beckers, Museumfonds van het Ministerie van de Vlaamse Gemeenschap, Vic
Gentils, Brussels 1985, cat. ill.
Koninklijk Museum voor Schone Kunsten Antwerp, Vic Gentils Retrospectieve, 1992, cat. nr. 29 ill.
Annie Gentils, Lannoo, Vic Gentils Oeuvrecatalogus, 1994, nr. 300 ill. en p. 19 ill. in colour
Kurt De Boodt, Stedelijke Musea, Malines, Van uw tijd? Kunstgrepen omtrent 58, 2009, p. 74 ill. in

colour

Artist description:

Vic Gentils is a 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.