



Jozef Peeters (Antwerpen 1895 - Antwerpen 1960)

Compositie 1, 1923

Circa: 1923

Olie op doek

705 x 503 mm

Gesigneerd, gedateerd en gesitueerd P. Antw juni '23 rechtsboven en op
keerzijde gedateerd en tekst Olieverf schildering nr 1 – 1923 Jozef Peeters

Statiekwartier Antwerpen (op het chassis)

Exhibitions

Straatsburg, Musée d'art moderne et contemporain, *L'art en Europe autour de 1925*, 1970

Reims, 1975

Antwerpen, ICC, *Jozef Peeters (1895-1960)*, 1978

Bourges, Stichting Leon De Smet, *Peintres flamands*, 1981

Oostende, PMMK, *Retrospectieve Jozef Peeters*, 1995

München, Kunsthalle München, *Fantastisch real, Belgische Moderne. Von Ensor bis Magritte*, 2022

Namen, DELTA, *Perspective minimales en Belgique*, 2022

Antwerpen – Berchem, FIBAC, *Jozef Peeters en de strijd tegen den tingeltangel*, 2022

Brussel, BOZAR, *Histoire de ne pas rire*, 2024

Literature:

Herwarth Walden, *Der Sturm*, vol. 15 nr. 1 maart 1924, op het omslag de lino van de compositie

Michel Seuphor, *La peinture abstraite en Flandre*, Mercator, 1974, p. 150 ill. in kleur nr. 74

Flor Bex, *Jozef Peeters (1895- 1960)*, ICC, Antwerpen, 1978, p. 125 nr. 18

Willy Van den Bussche , *Retrospectieve Jozef Peeters*, PMMK, Oostende, 1995, p. 61 ill.van de voorontwerptekening van 1923 en p. 52 nr. 47

Nerina Santorius, Herwig Todts, *Fantastisch real, Belgische Moderne von Ensor bis Magritte*, Kunsthalle München, 2022, ill

Xavier Canonne, Anaël Lejeune, *Perspectives minimales en Belgique*, Le DELTA, Namen, 2022, p.30
ill

Peter J.H. Pauwels, *Jozef Peeters en de strijd tegen den tingeltangel*, Ronny Van de Velde, 2022, p.318 ill.

Xavier Canonne, e.a., *Histoire de ne pas rire*, Mercatorfonds, BOZAR Books, p. 5 ill.

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.