

Chapter 1 : Head Ceramic Sculpture 21 in by Karel Appel

Christiaan Karel Appel (pronounced [ˈkrɛˈstijɑˌn ˈkɑrˌɛpəl] (listen); 25 April - 3 May) was a Dutch painter, sculptor, and poet. He started painting at the age of fourteen and studied at the Rijksakademie in Amsterdam in the s.

Chronology By Franz W. Kaiser The rapid development of large industries based on new technologies, standardization, and the rationalization of production processes increases prosperity. The new and exciting metropolis of Berlin competes with Paris as the capital of avant-garde culture. He is the second of four sons born to Jan Appel and his wife Jo born Chevalier, descended from a French Huguenot family. Three years after the end of World War I large parts of southern Belgium and northern France remain devastated. The Netherlands, having remained neutral, is not affected as severely as the surrounding countries. Avant-garde movements founded during World War I in neutral countries, such as Dada in Zurich in and de Stijl in the Netherlands in , spread throughout Europe, but have comparatively little influence. Appel receives painting lessons from his uncle; they explore and draw the surroundings of Amsterdam. Upon realizing that he has taught his nephew all he knows, Chevalier takes Appel to his own instructor, Jozef Verheijen, who teaches the teenager his craft. Appel makes his first, somewhat isolated sculpture in The world economic crisis occurs in Willem Sandberg joins the Stedelijk Museum in Amsterdam as a curator. A long period of precarious life begins. This is not only because he wants to become an artist, but also because the certificate of admission is respected by the Germans and would protect Appel from forced labor. He fails his first entrance examination in and continues portrait lessons with Verheijen, traveling all over the Netherlands to draw landscapes and to earn some money with portraits of farmers. Germany declares war on and attacks the USSR in mid June, who returned to Denmark because of the war, starts the avant-garde magazine *Helhesten* The Hell-Horse. The first issue begins with a commemorative article about the late Paul Klee. They start a friendship that will last for about nine years during which time they discover modern art together. Corneille introduces Appel to modern Dutch poetry. The German campaign in Russia is successful at first but then comes to a halt in Stalingrad now Volgograd. Most Parisian galleries of modern art refrain from exhibiting international modern art. In the Netherlands, information about the rest of the world and contemporary art remains scarce due to the war and the occupation. Appel is suspected of sheltering individuals trying to escape forced labor and is placed under police surveillance. Late in the summer of , Corneille and Appel go into hiding on a boat on the River Vecht near Utrecht. Two months later, they return to Amsterdam. Shortly afterwards, Appel disappears into the countryside. Even Corneille loses contact with him. In autumn, Allied troops reach the southern border of the Netherlands. During the extremely cold winter that follows, Dutch cities are ravaged by famine. Bill established by the American government enables American artists who have served in the army to study in Paris. In Algeria, pacifist demonstrations are violently shut down by the French colonial police. The press highlights that many of these artists are foreigners. It is probably there that he meets Willem Sandberg, who has been director of the museum since Despite heavy war damage, the Netherlands recovers quickly. Abstract art is exhibited across Paris as a symbol of freedom. Younger artists also arrive: Willem Sandberg shows international and national modern art at the Stedelijk Museum Amsterdam. Back in Amsterdam Appel meets Tonie Sluyter, who will later become his first wife. Asger Jorn also comes into contact with the group. When returning to Amsterdam, Appel travels by train through Germany, which is in ruins, and sees children begging for food at a station. This view adds a new perspective to his theme *Vragende kinderen* Questioning Children. The Berlin Blockade 1949 is the first major crisis of the Cold War. The Customs Union of the Benelux Union comes into effect. The Marshall Plan, a US initiative to help rebuild European economies after the war and to secure its economic interests in Europe, is launched 1947 Queen Juliana ascends the Dutch throne. Harsh Dutch police actions against local independence movements in Indonesia are stopped by UN pressure. Constant makes plans to form an avant-garde group meant to link up with the French, Belgian, and Danish groups he is in contact with. Inspired by Marxism, he wants to break open art conventions so that a popular art can emerge. He draws up a manifesto which he reads aloud at a meeting on 16 July with Appel, Corneille, Nieuwenhuys,

Rooskens, and Wolvecamp present. Some support it while others reject it. Notwithstanding serious disputes during the meeting, the Experimentele Groep Holland Experimental Group Holland is born. In November the four are in Paris for an international conference of avant-garde art. Organized by the Revolutionary Surrealists, of which the Belgian and French chapters were drifting apart, the conference is meant to reunite the group. However, the opposite happens: The catalogue text is written by Christian Dotremont. During their stay, Appel meets Michel Ragon, who will become the critic associated with the Cobra group. Appel participates in the creation of another site-specific wall painting in Jutland Denmark in collaboration with Constant and Corneille. Appel contributes three paintings to the Salon de Mai in Paris. Roundtable conference in The Hague: In February, the second and last issue of Reflex appears. Pierre Alechinsky visits the exhibition and joins Cobra. Appel moves to Paris in September and settles in the rue Santeuil. Appel covers the texts with drawings and collages, and he keeps this transformed brochure Psychopathological Art with him for the rest of his life see pp. He meets the Dutch writer Simon Vinkenoog, who has lived in Paris since and who will publish a book on their encounter in The aim of the gathering is to discuss and formulate an independent program for the defense of democratic values. For almost two decades, the CCF holds conferences on political and cultural matters, sponsors festivals, concerts, cultural magazines, and exhibitions of abstract artists. As an early and efficient tool of cultural diplomacy and soft power during the Cold War, it is primarily targeted at Western intellectuals leaning toward communism but, as a side effect, also facilitates the breakthrough of American avant-garde artists in Europe. Cobra settles in Paris " Constant with his son but without his wife, who has left him the year before in Copenhagen to be with Jorn. Michel Ragon becomes their main promoter, but conflicts arise between Cobra artists. The disintegration of the group starts soon after its arrival in Paris. Michel, followed two months later by an exhibition at Galerie Pierre. The tenth and last issue of Cobra magazine is published as its catalogue. It is the last exhibition of Cobra as an avant-garde group. The Cobra style and ideas are continued by artists internationally, while its founders go their separate ways. Jorn, impoverished and seriously ill with tuberculosis, returns to Silkeborg, where he spends two years in a sanatorium "together with Dotremont. He applies paint directly from the tube, or thickens it with substances such as sand. In Paris, protests against intensive bombing by US forces and using napalm on the civilian population in Korea are violently repressed. The Museum of Modern Art in New York, operating at a remove from the CIA but nevertheless linked to it in many ways, launches an export program of American art under the auspices of its International Program. Constant returns to Amsterdam and receives a scholarship to spend three months in London. Historic flooding catastrophe in the Netherlands; amnesty of former Vichy functionaries in France; increasing crises in colonial empires. Jackson buys two paintings and some gouaches, starting a relationship that will last for seventeen years. France withdraws from Indochina. This marks the beginning of a war of independence that will last until Having resumed work in ceramics, Asger Jorn travels to Albisola in Italy to work at the reputed ceramics workshop Fabbrica Mazzotti Giuseppe. He organizes the international meeting Incontro internazionale della ceramica. This is the first of a series of collaborations with architects through the s and s, resulting in some forty architecture-related works for private and public buildings. Such projects allow Appel to experiment with a wide variety of materials and techniques, like ceramic and marble tiles, glass in concrete reliefs and stained glass. In Rotterdam, Appel meets Machteld van der Groen, who will become his second wife and later a model at Balenciaga in Paris. In November he has his first solo exhibition at the Stedelijk Museum Amsterdam. The war will continue until Inspired by MIBI and several other European avant-garde groups, and in opposition to the functionalism of postwar architecture, Constant begins his utopian project New Babylon, striving for the ideal of a human being liberated through technology and automation from the obligation to make his or her living. Jorn and Constant collaborate with it for several years. OPEC Organization of Petroleum Exporting Countries is formed against the group of multinational companies dominating the international oil market. The war continues in Algeria. Intellectuals of the French political left refuse military service. Putsch in Algeria against the government in Paris, led by extreme right-wing officers in the French army; De Gaulle overcomes the crisis; the war ends in with the independence of Algeria. The Cuban missile crisis brings the world to the brink of nuclear war. As a reaction to what they perceive as a slight, Mark Rothko, Adolph Gottlieb, Philip Guston and Robert Motherwell sever

their business relations with the gallery.

A founder of the CoBrA association of painters, Karel Appel rendered expressionist canvases with vibrant color, violent brushwork, and thick application of impasto paint.. The artist derived much inspiration from primitive art and children's drawings, and was influenced by contemporaries such as Jean Dubuffet, the.

Red likes to walk in the green grass. You now know what yellow knows: Stedelijk Museum , Amsterdam
Karel Appel: The whole world is sleepy. It is a real fight to be awake, to see everything new, for the first time in your life. Spui square in The Hague - The Netherlands, c. Utrecht, The Netherlands Karel Appel, It is matter itself. On the canvas, no discovery, no personal drama, no submission to a rhythm.. Now I paint stains, bigger stains, colours endlessly reapplied one upon the other, I scrape and I put down new stains of colour unto nothing remains but one great plane, concentrated and linked at the same time, suddenly a vivid red or yellow and the canvas and being merge. Ik schilder als een barbaar in deze barbaarse tijd. Each one of us [CoBrA-artists] had his own personality. Cobra is only a very short period of my life. It was like a crossroads. We crossed paths and each continued on his way.. We [artists] are not born to form groups. A group that lasted for too long would destroy the creative activity of its members. Quote of Appel in an interview with fr: Michel Ragon asked Appel: Poems and Drawings Karel Appel. A very important element is stand oil. I mix my oil paint with it, and I throw in a lot of eggs and some concentrated turpentine. When it dries it is as tough and hard as rubber. Jaargang 12 I have painted like an ape. The ape phase is in all my work. My first lick of paint is the ape phase, from that I grow towards a more intellectual phase, involving the lines, the rhythm. From that phase I grow towards mankind, for that is where the power of my imagination lies. It no longer has anything to do with reality, even though the world is present in it - for we recognize people, animals, plants, you name it. Jaargang 12 Willem de Kooning , they say, lost his memory. He lost his worldly memory. He lost the names of the people, he lost their faces.. This is one of the reasons he paints as a real painter. And his painting is like the wind, like a breeze blowing the paint across the canvas, so unreal, so loose and far away from the worldly life. He is like an angel who floats for a little while on this planet and touches with his wings the canvas. That is what he used to do, what he is doing now for the last hears. He is the only painter who paints like that.. Sometimes my works look very childish, or childlike, schizophrenic or stupid, you know. But that was the good thing for me. Because, for me, the material is the paint itself. The paint expresses itself. In the mass of paint, I find my imagination and go on to paint it. Hugo Claus , Harry N. I try to make the impossible possible. What is happening I cannot foresee, it is a surprise. To paint is to destroy what preceded. I never try to make a painting, but a chunk of life. It is a scream; it is a night; it is like a child; it is a tiger behind bars. The canvas waits, waits, empty and white - but all the time it knows what it wants. So - what does it want, anyway? My hand comes near, my eyes begin to transform the waiting canvas; and when - with my hands holding the paint and my eyes seeing the forms - I touch the canvas, it trembles, it comes to life. The struggle begins, to harmonize canvas, eye, hand, forms. New apparitions stalk the earth. To keep it short and simple.. You compose the subject, the realistic subject, you make a fantastic shape. For example, here, this is some wood, this is a table with a top and wooden flowers, you know, therefore I paint a [flowery] table, for example.. But for some years, I work, I feel much more of, of the space, that is: Because for me man is an infinitely creative space. And because of that I am always looking to expand my work, you know, to find space. Karel Appel "the complete sculptures, eds. When I was young I played in the outskirts of the city - watching the cranes at the harbour. There was no law but garbage, grass and wildflowers like boys and girls, rough, hot and sexual and full of hidden pleasures. Life and death are overlapping in the wastelands like in my paintings. The tops of skyscrapers with windows like eyes constantly remind you that there are laws surrounding the wastelands, and so you hide in the deep grass when you make love to a girl in dirty clothes, and experience how your nerves of seeing become stronger and stronger and every little sound more and more intense. Appel Appel is referring to the Italian movie-maker Pasolini One of my first sculptures was made of bicycle parts. I was living at that time in a attic in the red light section of Amsterdam. I started to work without any specific materials. I was looking in the street like when I was a young boy, in the garbage cans, for ropes, wires, and paint. I left my parents in

Schwitters was a shattering experience. Sometimes my color is happy but not the expression. Appel Our civilization is in a continuous state of self-repair. Maybe you have undergone surgery once. In former times you might have died. Today everybody can live on and on; everything around us is repaired, even the spirit. Look at the young artists. They only paint the facade and not the things hidden behind it. I show straightforwardly the state of repair of civilization. Creativity is very fragile. It was the first time a book touched me by its feeling of freedom and open spaces, the way the poet spoke of the ocean by describing a drop of water in his hand. In the city Paris it was a battle. Today I can do without fight or struggle; every brushstroke now is ready, goes by itself: You look very closely but there is nothing anymore. He painted here and there a little bit; it is not finished, but once you step back you see a fantastic image, life by itself. Only then does one not think about making art, or about styles, or directions. Something comes about, something happens. Through play, we renew contact with childhood - My art is childlike. Matter is something to use, not possess. Knowledge isolates phenomena and things to observe with.. Anything which becomes isolated ceases to exist. It is like the violent refusal of someone to play a game in which everyone cheats. My brush-strokes start in nothing and they end in nothing, and in-between you find the image. That insanity of life I try to put in my painting. It has nothing to do with any morals or laws. It is there and it is insane. You make art to find a little hole to go on. You go through the whole to find the world again, and the absurdity is that still, somehow it is the same.. Hopelessness and hope are the same. The indefinable beginning takes form - from CF,32; p. So I can begin again.

Chapter 3 : Chronology | Karel Appel Foundation

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Majoring in art history, he is an expert on avant-garde modern movements and medieval church fresco decorations. Feel free to contact him via his LinkedIn profile: Besides of his contributions to the development of abstract expression, Karel was also a co-founder of the CoBrA group, a pivotal organization which formed many creative concepts with Asger Jorn and several other Danish, Belgian and Dutch artists at its creative helm. Even though Appel is fundamentally recognized for his paintings that merge elements of figuration and abstraction, this author also experimented with relief sculpture and design[1]. When he was about the age of fourteen, he produced his first complete painting on canvas. This was a still life composition as Appel opted to depict a rather classical and popular scene of a fruit basket. He also received some private tutorships which were intended to direct him down the right path of painting. Here, the young painter met Corneille and Constant – this newly formed trio of friends and artists shared many outlooks on art practices. Due to the wartime circumstances, Appel had to wait for the year of to hold his very first solo exhibition[2]. During the year of , he participated with the other CoBrA artists in the Stedelijk Museum Amsterdam, generating a huge scandal within the community and many objections in the press. His greatest inspiration at this point was the aforementioned French brute-art painter Jean Dubuffet. During these forming years, Appel also sculpted quite a bit, exploring what this kind of art making had to offer. He would frequently use disregarded materials in order to make such pieces. In that regard, Appel lacked no talent – for example, his fresco Questioning Children was painted in the Amsterdam City Hall in and stirred such a ruckus from the Dutch people that the town saw it necessary to cover the painting up a few years later. As a result of this controversy and other negative reactions to CoBrA, Appel left the group and moved to Paris in He would also travel to Mexico, the United States, Yugoslavia and Brazil during this period, all in order to find inspiration and right influences. All along the way, Karel never stopped painting murals as this seems to be the most constant kind of artworks of his career. He continued to develop his Brut art concepts for the next few decades, seemingly being a part of many movements and modern groups. When the s began, he was finally accepted by the Dutch public as a crucial artist of modern expression, one without many of their movements would not be quite the same. Ultimately, he became the most famous CoBrA author despite being one of the first members to leave the group[3]. Soon after he was finally given the attention he deserved for the majority of his career, Appel started suffering from a heart ailment. This illness affected him for the rest of his days before belatedly ending his life on the third of May in A few years prior to his death, the author established the Karel Appel Foundation with goals of preserving and promoting his artworks[4]. This situation was never truly solved but the paintings were recovered in after they were found in a disused UK warehouse. Although he started his career during the mids, due to his notorious reputation and many controversies, Karel Appel was not fully accepted by the Dutch public till the s Karel Appel – Square Cat, – Image via blumandpoe. His vibrant colors, violent brushwork and thick application of impasto paint had a massive echo throughout all modern and contemporary art history. Among other things, Karel Appel was responsible for the rejection of rationalism and geometry within a painterly composition, opting instead for more intuitive and expressive practices. This artist is represented by Kunzt. Paintings and Sculptures, , Sieveking, Gachnang, J.

Chapter 4 : Karel Appel: A Gesture of Color (Paintings and Sculptures, –“)

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Chapter 5 : Karel Appel | artnet

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Karel Appel () is perhaps the most renowned Dutch artist of the latter half of the 20th century and one of founding members of the avant-garde COBRA group. Marking the 10th anniversary of the artist's death, this survey of 22 paintings and sculptures provides a fresh look at an oeuvre that goes beyond the s, spanning more than 60 years.

Chapter 6 : Biography of Karel Appel | Widewalls

Multi Personage, Abstract Face is an original limited edition lithograph by the Dutch artist Karel Appel, printed using hand lithography techniques on archival Arches paper, % aci.

Chapter 7 : karel appel sculpture - Google Search | various in | Pinterest | Sculpture, Art and Artist

Karel Appel was an influential Dutch painter whose figurative abstractions employed expressive colors and forms. Like Jean Dubuffet, Appel found inspiration in the artwork of children and the rejection of sophisticated aesthetic tastes.

Chapter 8 : Karel Appel | Tate

Karel Appel studied at the Royal Academy of Fine Arts in Amsterdam. His first solo exhibition took place in in Groningen. In the years following the end of World War Two he developed his own unique style of art, using found objects and pieces of timber in assemblages and other artworks.

Chapter 9 : Karel Appel: Art from Dealers & Resellers | eBay

Karel Appel was born on April 25, , in Amsterdam. From to he studied at the Rijksakademie van Beeldende Kunsten, Amsterdam. In his first solo show was held at Het Beerenhuis, Groningen, Netherlands, and he participated in Jonge Schilders (Young painters) at the Stedelijk Museum, Amsterdam.