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KAREL APPEL

WORKS ON PAPER

21 OCTOBER 2015 – 11 JANUARY 2016

**KAREL
APPEL**

**Centre
Pompidou**

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GALERIE D'ART GRAPHIQUE, MUSEUM, LEVEL 4

12 October 2015



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9 July 2015



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The Centre Pompidou is presenting a retrospective of Dutch artist Karel Appel's works on paper for the first time, with a selection of some eighty-five drawings from between 1947 and 2006, some of which have never been exhibited before. The artist was closely linked with the activities of the Cobra Group, and made a profound impression on European art in the aftermath of the Second World War.

Karel Appel settled in Paris in 1950, and then divided his time between Europe and America. The first Cobra group artist to establish an international career, his pictorial language remained profoundly European, even though an American influence is evident in his work. The Cobra group was an international community movement of Dutch, Belgian and Danish artists founded in Paris in November 1948, whose collective activities ceased after the international experimental art exhibition staged in Liège in 1951. Its members were among the most important artists of their time. But Appel rapidly moved away from the Cobra vocabulary and developed his own style (or styles, rather), experimenting with forms and materials throughout a long career spanning sixty years.

After occupying centre stage in the art world for several decades, Appel is now little known and somewhat forgotten outside the Netherlands. However, his deeply humanistic art, rooted in an Expressionistic tradition, underwent a revival during the Eighties, when the painting of the «Jungen Wilden» and Neo-Fauves was much in favour. The last major exhibition of his work in France goes back to 1987, in Toulouse and Nice.

While a new generation of collectors, gallery owners and art historians are now reassessing post-Second World War art, it seems the right moment to take a fresh look at the work of one of the greatest artists in the second half of the 20th century.

Tête bleue, 1961

Photo Tom Haartsen Ouderkerk a d Amstel Pays Bas

© Karel Appel Foundation / Adagp, Paris 2015

A catalogue *Karel Appel. Works on paper*, published by Sieveking Verlag, Munich/Berlin, edited by the curator, Jonas Storsve, accompanies the exhibition.

Containing some 200 pages, this book in three languages (French, English and German), includes an introduction by Jonas Storsve and articles by Anne Lemonnier, conservation manager in the Cabinet d'Art Graphique of the MNAM/CCI, and Andreas Strobl, curator at the Staatliche Graphische Sammlung, Munich, together with a chronology by Franz W. Kaiser, head curator in charge of exhibitions at the Gemeentemuseum in The Hague.

From 4 February to 17 April 2016, the exhibition will move to the Pinakothek der Moderne/Staatliche Graphische Sammlung in Munich.

On social networks:



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2. PUBLICATION

EXHIBITION CATALOGUE



Catalogue « Karel Appel. Works on paper »

Edited by Jonas Storsve.

Three versions of the catalogue will be printed in English, French and German.

Published by Sieveking Verlag, Munich / Berlin

200 pages, 100 illustrations

Price : 39.90 €

Introduction by Jonas Storsve. Texts by :

- Andreas Strobl, curator at the Staatliche Graphische Sammlung, Munich

- Anne Lemonnier, conservation manager in the Cabinet d'Art Graphique of the MNAM/CCI

Chronology by Franz W. Kaiser, head curator in charge of exhibitions at the Gemeentemuseum in The Hague.

3. EXTRACTS FROM THE CATALOGUE

INTRODUCTION - CURATOR'S TEXT

The name of the Dutch artist Karel Appel is intimately linked to the activities of the Cobra group, whose lifespan, while admittedly brief, left a decisive mark on European art in the years immediately following World War II. At once international and communal, the movement was founded in Paris in November 1948 and self-dissolved after the International Exhibition of Experimental Art in Liège held in October and November 1951. Its Belgian, Danish, and Dutch members were among the most significant European artists of their time, but Karel Appel was more than that: he soon dropped the Cobra vocabulary and forged a style—or rather styles—of his own, endlessly evolving and experimenting with forms and materials throughout a career that lasted more than sixty years.

The art world is capricious and its memory very short. After decades as a leading figure on the art scene, Appel is now a relative unknown, little remembered outside the Netherlands. Interest in his deeply humanist, overtly Expressionist art revived in the eighties, when the *Jungen Wilden* and other neo-Fauvists were having their moment of glory, but now, in 2015, a Karel Appel exhibition is a rare event indeed: the last major presentation in France goes back to 1987, when different aspects of his work were shown in Toulouse and Nice. Things may be changing, though: a new generation of collectors, gallerists, and art historians is currently bringing a fresh eye to postwar art, and a closer look at one of the greatest European artists of the latter part of the twentieth century once again seems feasible. This is precisely what we intend to do in this retrospective of Appel's works on paper.

Doubtlessly, this is the least-known facet of his oeuvre, but certainly not the least interesting. This exhibition of eighty-four works, most being shown for the first time, covers Appel's entire career: the earliest dates from 1947 and the most recent from 2006, the year of his death. All of them have been provided by the foundation that handles his work, the Karel Appel Foundation.

Barely twenty, Appel began studying at the Rijksakademie in Amsterdam during the German occupation. Over time, contact with the collective approach of the Cobra group and with Danish fellow artists, all older and more experienced than he was, helped him to develop artistically. After the ill-fated commission for a mural at Amsterdam City Hall—it was hidden from view shortly after he finished it—Appel moved to Paris in 1950. There he met art critic and Cobra defender Michel Ragon, who organized the group's first exhibition at Librairie 73 and would publish the work of reference on Appel's art in 1988. More crucial still was the meeting with Michel Tapié, advocate of an art *autre* (art of another kind) with which Appel vigorously identified. It was thanks to Tapié that he found himself showing alongside Jackson Pollock, Willem de Kooning, Jean Dubuffet, and Wols at Galerie Nina Dausset in Paris, followed by his first solo exhibition in the United States, at the Martha Jackson Gallery in 1954. Well in advance of Asger Jorn, Appel was the first ex-Cobra artist to find a place on the international scene.

His painterly language remained profoundly European, but the American experience had its repercussions in his work. Inspired by jazz, he painted portraits of greats including Miles Davis, Dizzy Gillespie, and Sarah Vaughan. During the same period he was working extensively with architects, and some forty, often monumental works saw him testing out such new media as glass, textiles, and ceramics. After a decade of endless travel, in 1964 Appel bought the Château de Molesmes, near Auxerre, where he began working on polychrome sculpture. He moved to Paris again, then to Tuscany, dividing his time between Europe and America, constantly traveling, experimenting, and renewing his approach. And even if he never returned to his homeland permanently, Holland's major art institutions remained faithful to him and have continued to present his work. Appel died in Zurich, but was buried at Père Lachaise cemetery in Paris, the city that had meant so much to him in his early years.

TEXT EXTRACTS FROM THE CATALOGUE

***The Gentle Sides of the Berserk* by Andréas Stobl**

(...) The man dashes toward the canvas, slapping paint on the white background with a palette knife, practically throwing it on, smearing the sticky mass with his rubber-gloved hands. With a palette knife in one hand or the other, it almost seems as if he were trying to drill through the canvas; he squeezes large tubes of oil paint directly onto it. Jan Vrijman's 1961-62 film *De werkelijkheid van Karel Appel* (The Reality of Karel Appel) influenced the image of the expressive European artist working with his entire body. It turned Karel Appel into the epitome of the Abstract Expressionist, even though this categorization is not entirely apt, since the term characterized the painters of the New York School, while Appel's paintings are never completely free of figuration. By 1958 he had already taken his use of physical strength into the absurd, by having himself lifted by mini-helicopter above a painting surface, which he beat with a broom-like brush while flying. In the fifties such physical engagement, which turns the act of painting into a performance, had only been seen from Gutaï, a Japanese group centered on Kazuo Shiraga, who—also dangling from a rope—painted with both hands and feet.² He and Appel crossed paths when the Gutaï group exhibited at the Martha Jackson Gallery in New York, where Appel's works were also shown. In *De werkelijkheid van Karel Appel*, Ed van der Elsken's handheld camera, perched on his shoulder, primarily conveys the impression of being right in the middle of things.³ The cameraman leaps along in tandem with the painter and seems to sit on his shoulder. The audience's view becomes the painter's view. In reversing the line of vision, the film crew had the idea of filming through the canvas in some of the shots, so that we are not only sitting on the painter's shoulder but can also look directly into his face as he slaps the canvas, as if he were throwing the paint in our direction.(...)

(...) Yet why begin at all with Karel Appel's paintings, when the following is supposed to be about his drawings?⁴ This artist is the epitome of a painter who works with his whole body. Even his rich, three-dimensional work is dominated by painting, more than any other body of work by any other twentieth-century sculptor. With their material assemblages, Appel's sculptures not only expand the traditional concept of sculpture; they also basically become three-dimensional paintings. So what kind of role can drawing—an entirely different medium, usually satisfied with straightforward dimensions—play in an oeuvre of this kind? Did it accompany the paintings and sculptures? Was it integrated into the work process, or was it only sporadically important to his art?

The young Karel Appel began with a classic artistic education, taking the traditional path of the time period by learning figurative drawing from the ground up. In the early nineteen-forties at the art academy, he produced realistic portraits, in which the budding artist worked out his subject with cross-hatching, smudging, and sculptural modeling. A little later he experimented with a linear style, creating solely linear, physical objects full of rough edges and laden with tension, drawn with a soft utensil such as chalk or charcoal. During this phase he made brilliant studies of Vincent van Gogh's reed pen drawings: at first glance, some of the surviving landscape drawings could be mistaken for works by his fellow countryman, dead sixty years before. They are congenial in the sense that Appel picks up not only on Van Gogh's manner of drawing lines, but also on his system of rhythmic surfaces, apparently impulsively surrounding them with dots sometimes, or at other times with single strokes or bundles. Yet at the same time, with the certainty of a sleepwalker, he designs a wonderful, harmonic network of structures.

(...) By 1946, Appel's work had taken an abrupt turn: he no longer spent time learning difficult techniques and looking for more abstraction. Using simple, raw, and almost awkward lines, he now scribbled figures on sheets as if he had never learned to draw at all. A crucial role model became the uninhibited quality of children. In earlier times, of course, the avant-garde had explored children's drawings. As a matter of

course, Kandinsky and Franz Marc published children's drawings, alongside art from around the world and works by their avant-garde friends in the almanac *Der Blaue Reiter*. In his essay "On the Question of Form," Kandinsky wrote: "thus in every child's drawing without exception is revealed the inner sound of the object itself . . . There is an unconscious, enormous power that lies in children that expresses itself here and places the work of children on the same level as (and often much higher than that!) the work of adults."⁶ His observation that "the academy is the surest means of putting an end to that power of children" must have seemed like an affirmation to Appel and Corneille. Yet neither Kandinsky nor his contemporaries internalized children's drawings as consequently as Appel did.

In terms of his agenda, Appel turned his back on early twentieth-century art history, since he did not regard children's art as merely a path to something higher, but as the apex itself. In a letter to Corneille in late 1947, he wrote: «I work all day and night, now I am almost not a painter any more, suddenly I'm figuring it out (nights), now I'm doing really primitive works, stronger than negro art and Picasso, why? So I can overcome the twentieth century, get away from Picasso, heavily into color, I've broken through the wall of abstraction, Surrealism, etc., my work contains all of it. You don't have to limit yourself to one subject. Don't come for now, no time for anything except intense work, throwing everything overboard, your friend Karel.»⁷ From today's point of view, the "primitive" category is questionable, since it is disparaging. But in the discourse of the period and classic modernism as a whole, it was less judgmental coming from the side of the artists, in comparison to, for example, a culture in higher standing; the term was used more in admiration for everything outside of the European cultural canon, whether it was African art or paintings by children or the mentally ill.

(...) Although Appel abandoned Picasso, his confrontation with this "destructor" of the human figure can still be seen in his figures, their heads and faces.⁸ The linear drawings from 1948 look as if a child had seen through Picasso. The naïve surety of Joan Miró is also only seemingly apparent in the dot-dot-comma-stroke faces and ungainly circular bodies with their stumpy limbs, for Appel's drawings speak in more than just an imitative style. Just as he adapted Van Gogh's drawing style, Appel made childlike impartiality his own, looking at both the world and art like a child. And he intently explored the creative expressions of people who stand outside of cultural tradition due to their mental illness, people who are free from artistic conventions—at least that was the impetus ascribed to these works at the time. Attesting to this in particular are the drawings that Appel later made for an originally non-illustrated brochure from 1950 for a psychology convention dealing with the art of the mentally ill, and these drawings give an individual face to the scientific descriptions of cases⁹.

For Appel and his circle of friends, childlike innocence and freedom from all traditions was a blow struck for liberty in a Europe that lay in ruins, and from the modern art that had essentially been destroyed, as well. This artistic attitude was not a quiet retreat, but a powerful, loud opposition to the prevailing situation. Like-minded artists from Belgium, Denmark, and the Netherlands quickly found each other and formed the Cobra group. «You don't have to know its history in order to understand art. The most important thing is not to judge anything; don't demand anything of the painter; take a positive attitude, as if you had Picasso or Rembrandt in front of you. You should be open to any and all colorful worlds. Don't take offense at anything; try to understand the language of color, in the same way that you might understand music or literature. No one will betray you, even if you are perhaps misled by superficial painters at first.»¹⁰ Thus wrote the Danish artist Egill Jacobsen in his manifesto-like text *Saglighed og mystik* (Objectivity and Mysticism) even before his path crossed Appel's in Cobra. (...)

The Cobra texts articulate the will to make a new start (without delving into the myth of zero hour here), as well as a disturbing amount of rage against everything in existence: society, the business of art, and art history. An untitled drawing from 1949 shows that the colored pencils have been put to paper without preparation, without any sort of calculation, so that you could almost say that the lines have been etched into the paper. It is astonishing to think how much the artist must have had to free himself from his previous life in order to be able to work so directly. Thirty years later, Roland Barthes reflected upon Cy Twombly's drawing style and children's doodles, concluding that "TW's [Twombly] line is inimitable.

(If you try to imitate it: what you do will be neither his nor yours, it turns out to be simply nothing.)”¹¹ This intellectual game helps to measure what happens in Appel’s work. In the scribbled gesture, “the colored pencil becomes color as pencil.”¹² Appel did not draw like an uneducated, prelingual creature (Latin: in-fans, the non-speaking); it is only that he put aside his education in the moment of drawing and pressed forward into the heart of existence.

In a 1977 interview, Appel emphasized that his art is about losing the self.¹³ The artist is a child, a furious child, you might think in the case of the drawings, were there not a recognizable grin on the face of the figure on the left of the aforementioned picture. Perhaps the spirits that summon this artist-child are not evil; perhaps they are simply supposed to help drive evil away.

(...) A series of drawings produced in 1947, puts yet another aspect of Appel’s works on paper into play. For one, the people in the untitled drawings recall small, doll-like figures, *Pueblo kachinas* from southwestern North America, which had already fascinated Surrealists such as Max Ernst. They represent the spirits of nature or masked dancers that portray these spirits. The simplicity of their bodies is reshaped with colorful paint, feathers, and all kinds of decorative ornaments.

For another, these are the first attempts at sculpture that Appel began that year, made of plain, painted boards.¹⁴ The simple starting material, which the artist merely cut up and reassembled, without doing further work on it, already defined the reduction to basic forms. Painting then clarified the figurative impression. In the *Schets voor houten sculptuur* (Sketch for Wooden Sculpture, 1947), Appel goes through the possibilities offered by this building block approach, for in his oeuvre, the drawing can certainly take on the classic function of the note, the thought, and the outline—essential aspects of drawing over the centuries. There are also studies for sculptures from later decades, but they play no role in this selection of drawings.

With the wall mural *Vragende kinderen* (Questioning Children), which Appel painted in 1949 for the Amsterdam city hall, his work reached its first high point. Not only was it a public commission and thus represented official recognition—the fact that the work triggered a storm of public protest could not have been predicted—the mural’s size also made it Appel’s most ambitious work up until then. So it is no wonder that he spent more time thinking about it, especially because he could not simply start working on a mural without a plan, as the technique does not allow for that. A drawing such as *De gevangenen* (The Prisoners, 1947) comes in between the group of wooden figures and the idea for the collection of children’s heads with big eyes. An untitled drawing from 1949 already varies the egg-shaped heads with big eyes that appear on the mural. Other drawings featuring a similar formal repertoire, such as *Vragende kinderen* (Questioning Children, both 1949), tend to be associated with the wood reliefs that Appel was making at the same time he was painting the mural; today, these are the best-known works from this early phase of his career.¹⁵

Other drawings from the same year—for instance, *Tezamen* (Together, 1949)—seem like carefree finger exercises, forming the basis for Appel’s painting in those days, without actually being preliminary studies in the usual sense. The interplay of coincidence, the unconscious, seeking hand, and a combination of diverse techniques resulted in pictorial ideas that could not have been planned through studies, such as *Grand oiseau* (Big Bird, 1948). During these years, Appel appropriated a repertoire of figures and forms, especially for his works on paper, which he turned to again and again throughout his lifetime.

The drawing—often combined with painting—is the medium for the *prima idea* in the very classical sense.

In the years following, Appel must have created one picture after another, as if intoxicated. In the drawings the transition between line and painterly surfaces literally blurred when the artist used colored chalk. In the nineteen-fifties the figures gradually retreated, perhaps during his exploration of American painting. Appel was a well-connected artist who took care to maintain contact with numerous colleagues. He was able to work in Sam Francis’s studio in New York in 1957, while Francis was in Japan for a relatively long time. Once he had gained a foothold, Appel became friends with artists such as Willem de Kooning and Franz Kline. The portfolios of lithographs released by Walasse Ting and Sam Francis in 1964, *1 ¢ Life*, are more evidence of Appel’s good connections to North American avant-garde circles, and it shows that his unmistakable signature fit very well into this selection of works, which ranges from Abstract

Expressionism and Pop Art to European Expressive Figuration and Conceptual painting.

In the early nineteen-sixties—still the acme of Appel's Abstract Expressionist paintings—the artist was also making collages out of colorful paper and foil, or leftover corrugated cardboard, found pieces, and cuttings from newspapers and magazines, which were simply overpainted. Often, the press clippings served as a colorful bottom layer, on top of which the drawings and paintings could freely unfold, as in *Tête bleue* (Blue Head, 1961). Initially, they were collages made of colorful paper, some of which were covered with leftovers of other pictures. Later, cuttings from color magazines were added, so that the artist could play with various levels of reality, as in *Visage de femme* (Woman's Face, 1961). Appel picked up on the principle of material collage for his panel paintings in the following years. Once again, for him, works on paper proved to be a flexible medium for experimentation, in which he could create surprises and develop new ideas.

After a phase of nearly total abstraction, Appel returned to his characters from the late nineteen-forties. An untitled drawing from 1961 is an example of how figures arise out of impulsively placed signs and whirling colors, apparently forming themselves on their own. That this art is supported by irrepressible vitality can be seen in more than just the intense colors. Again and again, particularly in the nineteen-sixties, a desire for the sexual breaks out, which makes you forget that the artist came from the Calvinist Netherlands. He had, however, already definitely abandoned his homeland and its anti-pleasure austerity as early as 1950, when he moved to Paris. Phalluses frequently dance across the paintings, sometimes barely distinguishable from fantastical bird beaks or gigantic, bulbous noses. Male creativity, desire, and the dominance of penetration live overtly inside these works.

Yet it would not be Karel Appel if this artist were to have fallen into a fossilized routine and spent decades repeating himself. Surprising changes came at almost regular intervals. Thus, in the nineteen-eighties for instance, he produced life-sized nude drawings, which turned bodies into landscapes. These drawings are astonishing for their large size alone, yet at the same time, they reformulate this genre's ancient theme. With his overpainted and collaged photographs, the artist achieved completely different effects with a technique that he first conquered in the early nineteensixties. These experiences found their way once again into his paintings in ensuing years.

A kind of side path since the nineteen-seventies, the many brush drawings feature entirely narrative figures and groups in pure black ink applied in rapid brushstrokes. They recall Far Eastern calligraphy, and this association is not wrong, for Appel drew in dialogue with his Belgian artist friend from the Cobra days, Pierre Alechinsky, who had made an intensive study of Far Eastern painting.¹⁶ Appel liked to use the spontaneous, small pictures as illustrations for his own poems.¹⁷ These kinds of pure, black-and white drawings from all phases of his career could also serve as vignettes for texts; for example, an untitled drawing of a head and fish from 1949 can be found in the monograph on Appel written by his friend, author Hugo Claus.

Even in the last decade of his life, Appel's urge to create continued unbroken. He often turned to softer chalk, and the strokes take on a brittle vulnerability. This correlates to the subjects, for instance in a series of pictures of people and animals, if no monster happens to be rampaging across the sheet of paper. And he remained true to his characters; the exhibition shows this in the selection of drawings from a series in which the artist lends the chalk strokes a sense of dimensionality with his own unique combination of ease and technical mastery of the brush. Here, you can see a decades-long familiarity with the subject and with technical concerns that never fossilize into slick routine—a rather obvious danger.(...)

Notes

² For more on this, see most recently *Gutai: Splendid Playground*, ed. Ming Tiampo and Alexandra Munroe, exh. cat. Solomon R. Guggenheim Museum (New York, 2013).

³ The film credits say that Eduard van der Eden, of whom there is no further record, was the cameraman—not Ed van der Elsken, now known for his sensational camera technique—who Vrijman also mentions in a piece about making the film. See Jan Vrijman, “Karel Appel’s Reality,” in *Karel Appel: Dupe of Being*, ed. Roland Hagenberg (New York, 1989) pp. 419–48, esp. pp. 430–31.

⁴ The idea of beginning a text with this primitive painting scene is not original. Mariette Josephus Jitta also starts a text about Appel, the act of painting, and Abstract Art in the same way, for an exhibition catalogue devoted exclusively to Appel’s drawings. See Mariette Josephus Jitta, “Karel Appel: ‘Ich schmier nur so rum’; Anmerkungen zu einem Ausspruch,” in *Karel Appel: Arbeiten auf Papier*, exh. cat. Staatliche Kunsthalle Baden-Baden (Baden-Baden, 1982), p. 6.

⁶ Wassily Kandinsky “On the Question of Form,” in *Kandinsky: Complete Writings on Art*, ed. Kenneth C. Lindsay and Peter Vergo (Boston, 1994), pp. 240–42.

⁷ Letter from Karel Appel to Corneille, December 2, 1947, quoted in *Cobra 1948–51*, ed. Uwe M. Schneede, exh. cat. Kunstverein in Hamburg (Hamburg, 1982), p. 13, emphasis in the original.

⁸ That Appel intently studied Picasso can be seen in the early sculptures, all from 1947, *Tête oiseau* (Bird Head), *Femme oiseau* (Female Bird), and *Buste de femme* (Female Bust) even more clearly than in his paintings and drawings. See *Karel Appel: The Complete Sculptures 1936–1990*, ed. Harriet de Visser and Roland Hagenberg (New York, 1990), nos. 47-009, 47-010, 47-011.

⁹ The so-called *Psychopathological Notebook*. See Karel Appel, *Psychopathological Notebook: Drawings and Gouaches 1948–1950* (Bern, 1997).

¹⁰ Egill Jacobsen, *Sachlichkeit und Mystik*, quoted in Per Hovdenakk, *Cobra: Zwei Verläufe*, exh. cat. Städtische Galerie im Lenbachhaus, Munich (Hellerup, Denmark, 1989), p. 18.

¹¹ Roland Barthes, in Nicola Del Roscio, ed., *Writings on Cy Twombly* (Munich, 2002), p. 97.

¹² *Ibid.*, p. 93.

¹³ Conversation with Frédéric de Towarnicki, quoted in Alfred Frankenstein, *Karel Appel* (New York, 1980).

¹⁴ See Visser and Hagenberg, *Karel Appel: The Complete Sculptures 1936–1990*, no. 47-012, and from the year 1949, no. 49-008.

¹⁵ For example, *Vragende kinderen* (Questioning Children), 1949, gouache on wood, 88.3 x 59.7 x 15.9 cm, Tate, London.

¹⁶ See *Appel et Alechinsky: Encres a deux pinceaux, peintures etc.*, exh. cat. Fondation Maeght (Saint-Paul, 1982).

¹⁷ Karel Appel, *De kleurige onbekende: Gedichten en tekeningen* (Amsterdam, 1986).

4. ARTIST BIOGRAPHY

KAREL APPEL 1921 – 2006

1921

Born April, 25 in Amsterdam.

1942-1943

Studies at the Rijksacademie in Amsterdam.

1948

Foundation by Christian Dotremont, Asger Jorn, Karel Appel, Constant, Corneille and Joseph Noiret of the Cobra group at the café Notre Dame in Paris November, 8.

1949

Commission of a mural for the cafeteria of Amsterdam's city hall on the theme of *Vragende Kinderen* (Questioning Children). Following massive protestations the painting is covered with wallpaper.

1950

Appel, Constant and Corneille leave Amsterdam for Paris in September and Appel settles in the rue Santeuil.

1951

In February, first Cobra exhibition in Paris organized by Michel Ragon at the Librairie 73, Boulevard St. Michel, followed two months later by an exhibition at the Galerie Pierre. The *Ile Internationale Tentoonstelling van Experimentele Kunst: Cobra* (Second International Exhibition of Experimental Art: Cobra) is held in the fall at the Palais des Beaux-Arts in Liège. It is the last exhibition of Cobra as an avant-garde group.

1952

Michel Tapié includes Appel in his manifesto exhibition at Studio Paul Facchetti, entitled *Un Art Autre* (Another Kind of Art).

1953

First important solo exhibition at the Palais des Beaux-Arts, Brussels.

1954

First solo exhibition in the United States at the Martha Jackson Gallery, New York.

1955

Appel meets Machteld van der Groen, who will become his second wife and a model for Balenciaga in Paris.

1957

Travels with Martha Jackson to New York where Appel meets the painters of Abstract Expressionism and several Jazz musicians.

1958

Commissioned to paint the mural *Rencontre du printemps* (Encounter in Spring) for the restaurant of the UNESCO building in Paris (since 2009 installed in its Conference Forum).

1961-1962

Feature film by the Dutch director Jan Vrijman, *De werkelijkheid van Karel Appel* (The Reality of Karel Appel), with music by Dizzy Gillespie and Karel Appel.

1964

Acquisition and renovation of the Château de Molesmes, near Auxerre.

1965-1966

First retrospective at the Stedelijk Museum Amsterdam which travels to Belgium, Germany, Denmark and Sweden.

1970

Machteld dies.

1971

Acquisition of a large studio in Paris at rue Marie Pape Carpentier, near Saint-Germain-des Prés.

1974

Moves his official residence from France to Monte-Carlo.

1976

Meets Harriet de Visser who will become his third wife and his closest collaborator.

1981

Exhibition at the Stedelijk Museum, Amsterdam to celebrate Appel's 60th birthday.

1987

Collaboration with the Japanese dancer and choreographer Min Tanaka and the Vietnamese composer Dao for the ballet *Can We Dance a Landscape?* at the Opéra Comique in Paris—later performed in New York and Amsterdam.

1988

Publication at the Éditions Galilée, Paris, of Michel Ragon's *Karel Appel: Peinture 1937-1957* (Karel Appel: The Early Years 1937-1957).

2000

The Foundation created in 1999 changes its name from *Stichting De Gebogen Lijn* (Curved Line Foundation) to Karel Appel Stichting (Karel Appel Foundation). A research group at Utrecht University under the direction of Jan van Adrichem initiates work on a catalogue raisonné.

De Biografie (The Biography) by Catherine van Houts is presented at the Stedelijk Museum Amsterdam.

2001

On the occasion of Appel's 80th birthday, three coordinated exhibitions are mounted in the Netherlands: *Karel Appel: Pastorale Chiaroscuro*, at the Stedelijk Museum Amsterdam; *Karel Appel: Werk op papier*, at the Gemeentemuseum Den Haag; and *Karel Appel: Beelden 1936-2000* at the Cobra Museum Amstelveen.

2002

Donates a large group of drawings to the Gemeentemuseum Den Haag in recognition for the museum's care of his works on paper.

2003

Receives the French Légion d'Honneur, in the grade of Officier.

Due to health concerns, Appel moves his residence from Monaco to Zurich.

2006

On May 3rd Appel dies at his home in Zürich. Buried at the Cimetière du Père Lachaise in Paris.

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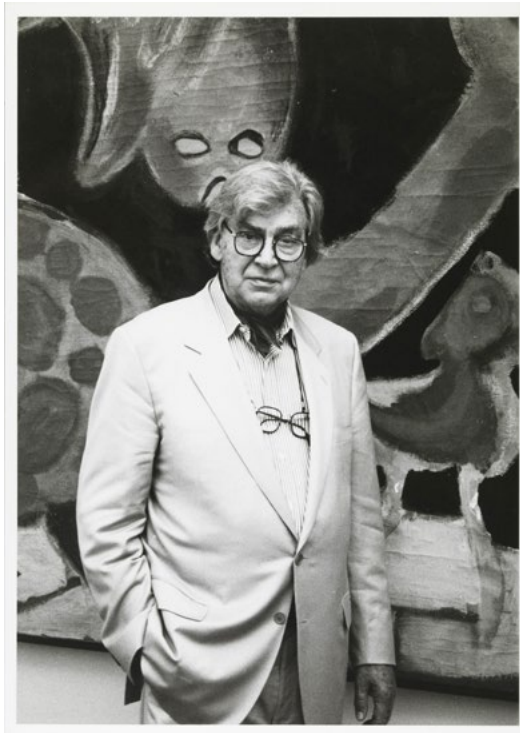
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Portrait of the artist at Stedelijk Museum Amsterdam, 1993
© photo : Martijn van Nieuwenhuyzen, Amsterdam



De harmonica-speler, 1947
Le Joueur d'Harmonica, 1947
Gouache sur papier
50 x 32,5 cm
Photo : Tom Haartsen Ouderkerk a d Amstel Pays Bas
© Karel Appel Foundation / Adagp, Paris 2015



Personnage, 1947
Gouache, crayon et crayon sur papier
30,5 x 24,8 cm
Photo : Tom Haartsen Ouderkerk a d Amstel Pays Bas
© Karel Appel Foundation / Adagp, Paris 2015



The Fish, 1947

Gouache sur papier

5,6 x 38,5 cm

Photo : Tom Haartsen Ouderkerk a d Amstel Pays Bas

© Karel Appel Foundation / Adagp, Paris 2015



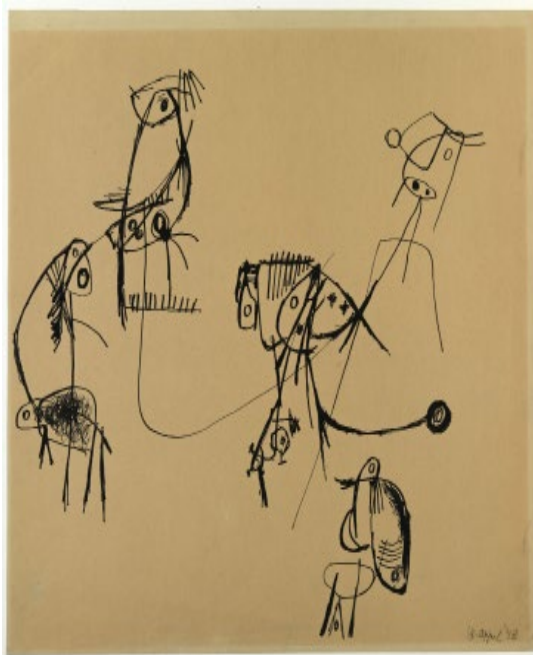
Untitled, 1948

Gouache, aquarelle et encre de Chine sur papier

40 x 31 cm

Photo : Tom Haartsen Ouderkerk a d Amstel Pays Bas

© Karel Appel Foundation / Adagp, Paris 2015



Ruimte wezens no. 2, 1948

Créatures venues de l'espace no. 2, 1948

Encre de Chine sur papier

45 x 54 cm

Photo : Tom Haartsen Ouderkerk a d Amstel Pays Bas

© Karel Appel Foundation / Adagp, Paris 2015



Untitled, 1949

Gouache sur papier

31 x 47,7 cm

Photo : Tom Haartsen Ouderkerk a d Amstel Pays Bas

© Karel Appel Foundation / Adagp, Paris 2015



Untitled, 1949

Gouache, crayon et encre sur papier
35,5 x 27 cm

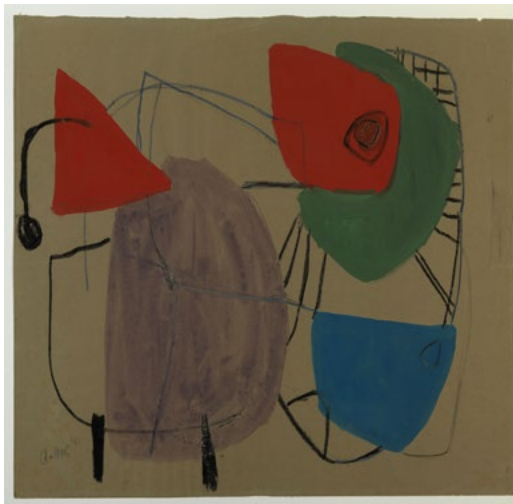
Photo : Tom Haartsen, Ouderkerk a/d Amstel, Pays-Bas
© Karel Appel Foundation / Adagp, Paris 2015



Vragende kinderen, 1949

Enfants quémendant, 1949
Crayon de couleur sur papier
65 x 50 cm

Photo : Tom Haartsen Ouderkerk a d Amstel Pays Bas
© Karel Appel Foundation / Adagp, Paris 2015



Animal n° 6, 1951

Gouache et crayon sur papier
49 x 69 cm

Photo : Tom Haartsen Ouderkerk a d Amstel Pays Bas
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Animal n° 14, 1951

Gouache sur papier
74 x 100 cm

Photo : Tom Haartsen Ouderkerk a d Amstel Pays Bas
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Tête bleue, 1961

Gouache et collage sur papier

49,8 x 63,7 cm

Photo : Tom Haartsen Ouderkerk a d Amstel Pays Bas

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Visage de femme, 1961

Gouache et collage sur papier

63,7 x 49,8 cm

Photo : Tom Haartsen Ouderkerk a d Amstel Pays Bas

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Untitled, 1965

Gouache et crayon de couleur sur papier

56 x 75,8 cm

Photo : Tom Haartsen Ouderkerk a d Amstel Pays Bas

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Untitled, 2006

Acrylique et bâtonnet à huile sur papier

45,5 x 60,9 cm

Photo : Tom Haartsen, Ouderkerk a/d Amstel, Pays-Bas

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6. USEFUL INFORMATION

PRACTICAL INFORMATION

Centre Pompidou
75191 Paris cedex 04
telephone
00 33 (0)1 44 78 12 33
métro
Hôtel de Ville, Rambuteau

Hours
Exhibition opens 11am – 9pm
every day ex. Tuesdays
Late opening Thursdays
until 11 pm

Admission
€14
concessions: €11
Valid the same day for
the musée national d'art moderne
and all exhibitions
Free admission for members
of the Centre Pompidou
(holders of the annual pass)
Admission to the Centre Pompidou
is free for under-18s.
Young people under 26,*
teachers and students at schools
art, drama, dance and music, and
members of the Maison des artistes
may visit the Museum for free and
buy tickets for exhibitions at the
concessionary rate. Admission
to the Museum and to childrens'
workshops is free on the first
Sunday of each month.

Tickets can be purchased at
www.centrepompidou.fr
and printed at home.

With these, visitors can enter the
galleries directly without queuing
at the ticket office.

* nationals of Member States of the
EU or the European Economic Area
aged 18-25.

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AT THE SAME TIME AT THE CENTRE

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ART, ARCHITECTURE, DESIGN
DE 1980 À AUJOURD'HUI
Until JANUARY 2016
press officer
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DES COLLECTIONS MODERNES
1905 -1965
From 27 MAY 2015
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anne-marie.pereira@centrepompidou.fr

DOMINIQUE GONZALEZ-FOERSTER
1887-2053
23 SEPTEMBER 2015 -
1st FEBRUARY 2016
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WIFREDO LAM
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15 FEBRUARY 2016
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