

De Stijl  
re  
STRUCTURE

De Stijl reSTRUCTURED

BorzoGallery

THE MAYOR GALLERY

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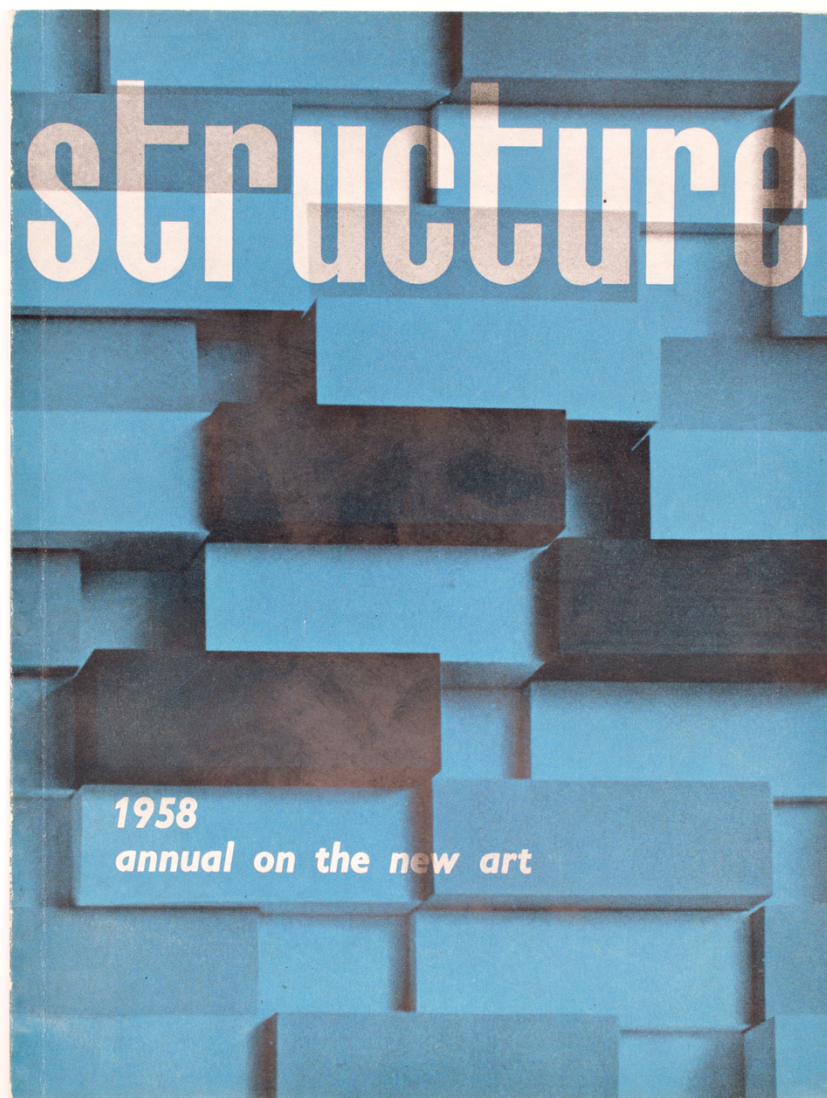
De Stijl  
re  
STRUCTURE 2

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**THE MAYOR GALLERY**

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## Foreword

In 2017 the artworld celebrates the centenary of the founding of De Stijl.

De Stijl is without doubt the most important Dutch contribution to the international history of Twentieth Century art. Founded in The Netherlands in 1917, by Mondrian, Van Doesburg and Van der Leek amongst others, the movement quickly acquired an international quality after the end of World War I. Back in Paris Mondrian and Van Doesburg would further disseminate their ideas of 'The New Plastic in Painting' and they would be adopted by others.

In 1958 the journal *STRUCTURE* was founded by Dutch artist Joost Baljeu. Based on the principles and ideas of De Stijl and Bauhaus, a group of artists including Joost Baljeu, Charles Biederman, Carlos Cairoli, Ad Dekkers, Jean Gorin, Anthony Hill, Carel Visser and Gillian Wise found through the journal *STRUCTURE* common ground in the theories and principles of their predecessors a few decades earlier. In *STRUCTURE* an intellectual platform was created where discussions were held and theories explored on abstraction and nature, art and science, the painting and the relief, architecture and sculpture.

The Mayor Gallery as a British gallery and BorzoGallery as a Dutch gallery have joined forces in collecting work by this international group of artists with roots in the USA, France, Argentina and – of course – the United Kingdom and The Netherlands. It is the first time since the 1962 exhibition 'Experiment in Constructie' at the Stedelijk Museum, Amsterdam, that a representational and coherent presentation of artists around *STRUCTURE* is being presented.

We are very grateful to Jonneke Jobse, author of *De Stijl Continued, The Journal Structure (1958-1964) – An Artists' Debate*, in which she has studied in depth this remarkable international cooperation of artists. We deeply thank Domitille d'Orgeval for her very clear introduction to this exhibition and catalogue.

James Mayor, The Mayor Gallery

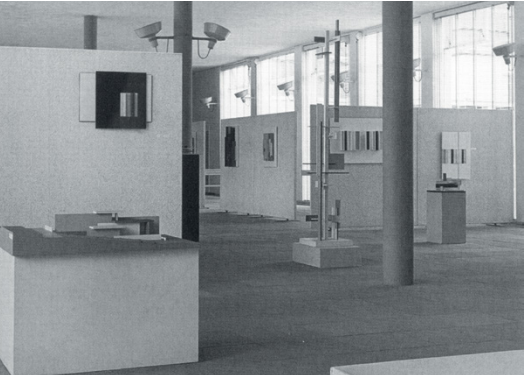
Paul van Rosmalen, BorzoGallery

London / Amsterdam, September 2017

STRUCTURE

The exhibition “*De Stijl reSTRUCTURED*” brings together artists who worked in the field of constructive art and contributed to its diffusion during the years 1950-1960: they are the American Charles Biederman (1906-2004), the Dutch Joost Baljeu (1925-1991), Carel Visser (1928-2015) and Ad Dekkers (1938-1974), the British Anthony Hill (1930) and Gillian Wise (1936), the French Jean Gorin (1899-1981) and Carlos Cairoli (1926-1995). Most of them participated in the creation of the journal *Structure* (1958-1964)<sup>1</sup> founded in Amsterdam by Joost Baljeu (editor and editor-in-chief) to extend or reconsider the principles of integration of the arts and architecture established by the avant-garde movements between the wars (Bauhaus, De Stijl). They participated in the travelling exhibition *Experiment in Constructie* organised under the aegis of Willem Sandberg, at the Stedelijk Museum in Amsterdam in 1962<sup>2</sup>.

These artists were fundamentally marked by Mondrian’s doctrine of neoplasticism; resting on a totalising apprehension of the universe, it presupposes for its accomplishment that painting goes beyond the narrow limits of the painting in order to invade and control the totality of the architectural and urbanistic field. In the favourable context of the

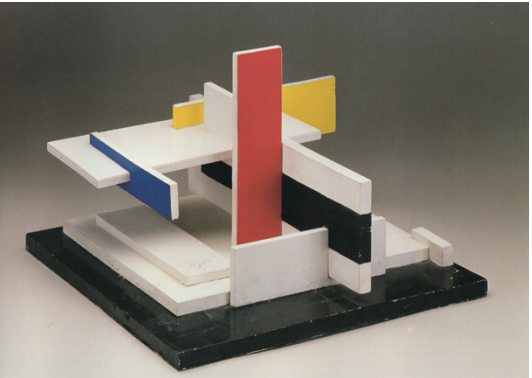


View of the exhibition *Experiment in Constructie*, Stedelijk Museum, Amsterdam, 1962

Reconstruction, this ideal of synthesis of the arts finds a new impetus. Indeed, in the building sites of the time and at the heart of the debates, the possibility of transforming the environment and the social order appears more than ever possible as evidenced by, among other things, the establishment in 1951 of Groupe Espace in Paris as part of the Salon des Réalités Nouvelles<sup>3</sup>, or at the international exhibition *This is Tomorrow* held in London in 1956<sup>4</sup>.

Joost Baljeu, Carlos Cairoli, Ad Dekkers, Anthony Hill, Carel Visser and Gillian Wise following the example of their elders Jean Gorin and Charles Biederman, considered the integration of the arts and architecture in a plasticist way, technological and functional preferences, advocating the use of relief and construction<sup>5</sup>. The undeniable ability of this type of work to prefigure the conditions of the plasticist intervention in architecture meets the principle of reality claimed in the late 1910s by the Russian constructivist Tatlin (“Real materials in real space”), in opposition to the illusion of figurative representation: the constitutive elements of the work, the planes, the lines, the voids and the forms, assert their literal existence in the three dimensions of space and no longer strictly metaphorically in the field of the painting. In this same logic, the techniques of execution recall those of architecture: use of industrial materials, use of manufacturing methods and finishing from the world of technology such as welding, screwing, polishing or painting with the spray gun.

Jean Gorin<sup>6</sup> adhered to neoplasticism in 1926 after reading an article by Mondrian published in the magazine *Vouloir*. He immediately adopted the precepts and went to Paris to meet Mondrian and Vantongerloo, while he wrote to Van Doesburg. Soon Gorin experimented with the spatial possibilities of neoplasticism in the interior design of his house in Nord-sur-Erdre (1926-1927), and he also devoted himself to architectural polychrome trials (*Projet d’un immeuble de bureau*, 1927). As early as 1930, encouraged by Mondrian, Gorin



Jean Gorin, *Plastic Architectural Construction No. 29*, 1934

abandoned flat painting to realise reliefs and then constructions in plan mounted. *Architectural Plastic Construction No. 29* (1934) fully illustrates its architectural preoccupations: the polychrome planes interpenetrate orthogonally, generating virtual volumes by playing with positive and negative space and studying the relations between internal space and external space. A true paragon for the younger generation, this work was presented in the *Experiment in constructie* exhibition in 1962.

In the Post-War years, in the Groupe Espace founded by André Bloc and Félix Del Marle, Jean Gorin actively militated for the integration of the arts and architecture.

Following a theoretical disagreement, he moved away from it and extended the adventure in 1960 within Mesure, Experimental Group of Formal Plastic Research, whose aim was to organise events with “non-figurative works of art, in all their forms, particularly in connection with architecture.”<sup>7</sup> Since opportunities for collaborations with architects never really materialised, Jean Gorin conceived, in the 1960s and 70s, his reliefs and constructions in a less functionalist spirit. As shown in *Cine-temporal*

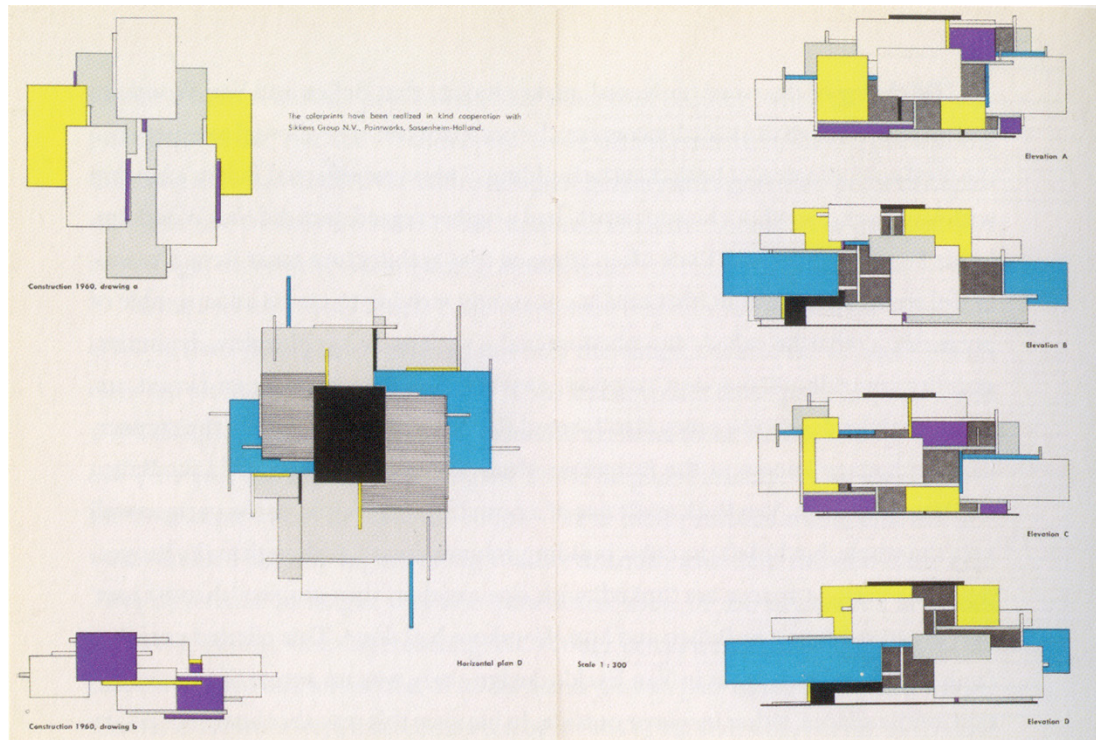
*composition, no. 14, multivisual* (1970), it reintroduces the oblique in the games of opposition between straight lines and planes, thus accentuating the plastic dynamism.

Gorin, in the course of the following decade, would explore the effects of rhythmic vibration resulting from the repetition of coloured lines grouped in planes and of varying thicknesses, as evidenced by a veritable energy poetry of space as in *Spatio-Temporal Composition No. 78* (1970).

For Charles Biederman<sup>8</sup>, who had met in Paris in 1936-37 all the artistic avant-garde, notably Léger, Mondrian, Pevsner and Domela, the relief is the ultimate evolution of art towards greater realism. Described as “structurists”, its reliefs, the first of which date back to 1935, embody research into their integration into the environment. As *Red Wing* (1953-1982) shows, the plans and forms are arranged horizontally and vertically, following the principles of neoplasticism.

But Biederman, far from limiting himself to the three primary colours required by Mondrian’s doctrine, enriches his chromatic range with a particularly lively orange and green. Arranged perpendicularly to the surface, on a panel worked in a very subtle hollow, the horizontal planes provoke effects of chromatic reflections particularly sought after by the artist who had pioneered the electric light in his works as early as 1940. Charles Biederman played a fundamental role through the publication of his book *Art as Evolution of Visual Knowledge* (1948). A true history of art, he traces all the stages of creation to come to contemporary times, advocating, following Mondrian, the disappearance of painting in favour of the synthesis of the arts. He influenced the entire Post-War generation, such as Joost Baljeu, who had a revelation when he read his work in 1956, and had an important correspondence with him, intensely soliciting his practical and theoretical knowledge as well as his expertise.





Double-page spread from *Structure*, 4 (1961) 1, with a view from above and a side-view of Joost Baljeu's W 10 (1960), a view from above and elevations of Dick van Woerkom and Joost Baljeu's one-family house, 1961.

Baljeu<sup>9</sup> came to geometrical abstraction in 1954 thanks to the encouragement of Friederich Vordemberge-Gildewart who was his first master. But it was the British artist Anthony Hill<sup>10</sup> who convinced him the following year to abandon flat painting to elaborate works in relief. The influence of the latter is particularly clear in *Wandreliëf W5* (1958-68), in sober colours whose planes of small thicknesses are arranged in an asymmetrical equilibrium. The same is true of Jean Gorin, who will constitute for Baljeu the other great model to follow, after having

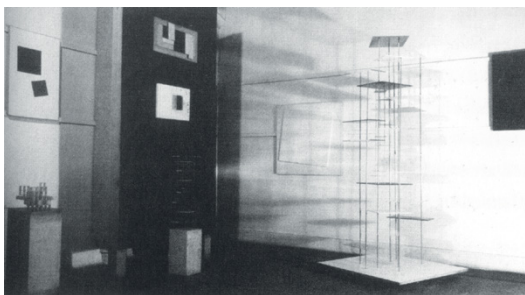
discovered his constructions reproduced in the book of Biederman. Baljeu at once carried out the execution of reliefs in assembled planes and then of that of constructions betraying the search for a spatial expression more in connection with the architecture. Baljeu is very preoccupied with the spatial functions of colour, as shown in *Synthetische Konstruktie F 4* (1966). He plays with the superimposition in staggered rhythms of coloured planes alternating with white planes that counterbalance the effects. The delicate question of the role of colour in architecture, arousing

many theoretical debates between artists, prompted Baljeu at several moments in his career, to emphasise the purity and simplicity of white, as evidenced by reliefs *F21* and *F22* executed in 1989 and 1990.

The temptation of monochrome was due to the examples of Ben Nicholson and Anthony Hill, but also to the influence of the sculptor Carel Visser<sup>11</sup>, who considered that colour affected the plastic qualities of three-dimensional works. In the 1950s, Visser realised steel constructions whose architectural rigor, inherited from neoplasticism and constructivism, did not support the addition of colour. He had become close to Baljeu since their joint participation in 1955 in a project of synthesis of the arts for the Community Center of North Amsterdam, alongside the architect Dick van Woerkom. The latter also became a friend of Baljeu, collaborating with him on other projects of integration of the arts and architecture published regularly in *Structure*. Dick van Woerkom was also the author of the covers of the magazine for the numbers from 2 to 9, whose rigor, clarity and efficiency of the layout is in line with Swiss concrete art.

Later on, another Dutch artist, Ad Dekkers, also marked by Mondrian, Gorin and Nicholson, opted for white monochrome relief, with extreme radicality, where only a few orthogonal lines dig into space to integrate space. Evoking the void and the absence, this approach will bring him closer to the NUL group created in 1960 and to minimal art. Ad Dekkers was invited to write about his work in the last issue of *Structure* by Joost Baljeu in 1964.

The British artist Anthony Hill<sup>12</sup>, who met Kupka, Delaunay, Vantongerloo, Picabia and Seuphor in Paris early in 1950, was also close to Max Bill, Marcel Duchamp and Charles Biederman. On the advice of the latter, but also Victor Pasmore and Mary Martin, Hill renounces the flatness of the painting for relief. Refusing all arbitrariness and sensitive reference, he has recourse to mathematics in the elaboration of his compositions as well as industrial materials. Hill

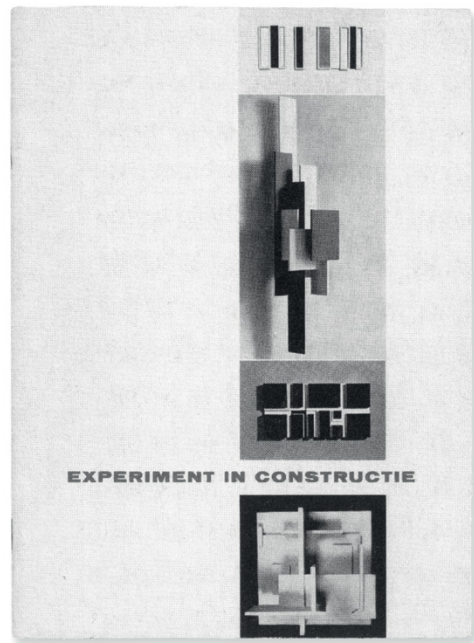


View of the pavilion of Colin Glennie, Anthony Hill, John Ernest and Dennis Williams in the exhibition *This is Tomorrow*, Whitechapel Art Gallery, London, 1956

particularly appreciates the combination of vertical bands of different materials (transparent plastic, rubber, copper, brass, zinc and stainless steel). In the 1960s, he introduced the use of angle brackets in his works as shown in his *E1*(1964): they stand out in relief on a background made up of square plates of black and aluminium laminate, the combinations of which determine geometric structures. The extreme rigor and sobriety of this achievement demonstrates the intellectual proximity of Anthony Hill with Max Bill who invited him to participate in the exhibition *Konkrete Kunst* in Zurich in 1960.

Anthony Hill played an important role in the evolution of Gillian Wise's work<sup>13</sup>: from the late 1950s onwards, she also had a predilection for the use of relief and the use of mathematics. The relief *Two-part constructions on three plans* (1965) is very representative of her style, with the use of aluminium and Plexiglas. We see how the artist establishes dynamic relationships between solid and hollow squares, creates ambiguity between surfaces and depth, and subtly introduces colour by play of reflections. Gillian Wise participated in the emergence of the English school of systematic art, among others Peter Lowe, Jeffrey Steele, Malcolm Hughes and John Ernest.





Cover of the exhibition catalogue *Experiment in Constructie*, Stedelijk Museum, Amsterdam, 1962

For his part, the French artist of Argentine origin Carlos Cairoli<sup>14</sup> endeavoured to explore the virtues of transparency through spatial constructions in Plexiglas entitled *Interpénétrations spatiales*, which he realised from 1957. Here, *Rythme* (1959) is the result of the dense succession of transparent vertical structures, which express a reflection on infinity and on space. These works, remarkable for their sophistication and quality of execution, fully embody the work of Cairoli in the wake of Pevsner, Gabo, Moholy-Nagy and Vantongerloo. Cairoli, who had become acquainted in Buenos Aires with constructivist thought by following Torres García's teaching, was interested in the effects of light on

materials by participating in the experimental group of Spatialist Art directed by Lucio Fontana. In France, the first reliefs that he exhibits at the Salon des Réalités Nouvelles reflect a taste for purity and a respect for the principles of neoplasticism with their metallic elements arranged at the orthogonal. These works, of great purity and economy of means, do not however exclude a certain part of subjectivity in the choice of non-primary colours (purple, orange) or in the introduction of geometric elements floating in the plane. In the early 1960s, Cairoli played a significant role in the Salon des Réalités Nouvelles for the recognition of geometrical abstraction within the Groupe Mesure, and afterwards moved away from it, by creating the "Centre International des Recherches Spatiales formelles".

For Baljeu, Cairoli represented with Gorin the possibility of extending his network in France, since the gallery Denise René, a quasi-official representative in the period of geometric and kinetic art, had never responded to the repeated requests of the Dutch artist.

As mentioned earlier, the artists gathered by Baljeu around *Structure* all had participated in the exhibition *Experiment in Constructie* in 1962 at the Stedelijk Museum in Amsterdam. Travelling through various European museums, it marked the beginning of a long series of international events dedicated to the art of relief and construction, thus demonstrating the importance of this current in the art of the twentieth century.

Among these exhibitions were *Relief / Construction / Relief*, which was inaugurated in 1968 at the Museum of Contemporary Art in Chicago<sup>15</sup>, and it included Jean Gorin, Charles Biederman, Anthony Hill, Joost Baljeu and Gillian Wise. A decade later, the group *Structure* was particularly well represented in the exhibition *The Evolution of the Constructed Relief 1937-1979*<sup>16</sup>, which travelled to Canada and the United States.

*Domitille d'Orgeval, Paris, 2017*



The artists at the exhibition *Experiment in Constructie*, Stedelijk Museum, Amsterdam, 1962. From left to right: Suzanne Gorin, Esther Cohen, Jean Gorin, Joost Baljeu, John Ernest, Anthony Hill, Mary Martin, Carlos Cairoli. Charles Biederman is absent.

Footnotes

- 1

Edited until 1964, the magazine *Structure* had 11 issues. On its history, see the very complete work of Jonneke Jobse, *De Stijl Continued The Journal Structure (1958-1964) An artists’ Debate*, 010 Publishers Rotterdam, 2005
- 2

The exhibition featured works by Joost Baljeu, Charles Biederman, Carlos Cairoli, John Ernest, Jean Gorin, Anthony Hill, Mary Martin and architect Dick van Woerkom.
- 3

See the study “Le Salon des Réalités Nouvelles: pour et contre l’art concret”, in cat. *Art Concret* (dir. Serge Lemoine), Espace de l’art concret, Mouans-Sartoux, RMN, Paris, 2000, p. 24-39
- 4

Le Corbusier, who had always been preoccupied with the total art work, had created within the framework of ASCORAL a section “synthesis of the major arts”. Sigfried Giedion reconvened the problem during the 5th Congress CIAM of Bridgewater (1947) and inscribed it as a fundamental subject at the 7th Congress in Bergamo.
- 5

See Serge Lemoine, *Reliefs et constructions, l’art du XXe siècle, la collection du Musée de Grenoble*, cat. Paris, 1994, p. 176
- 6

On Jean Gorin and his work, see the remarkable catalogue of Marianne le Pommeré, *L’œuvre de Jean Gorin 1899-1981*, Zurich, Waser Verlag, 1985. There will also be published the correspondence between Gorin and Baljeu.
- 7

On the Groupe Mesure, see the study in cat. *Groupe Espace/Groupe Mesure, l’esthétique constructiviste de 1951 à 1970*, Galerie Drouart, Paris
- 8

On Charles Biederman, *Charles Biederman: A retrospective*, cat. Minneapolis, The Minneapolis Institute of Arts, 1976
- 9

The work of Jonneke Jobse, *De Stijl Continued The Journal Structure (1958-1964), An artists’ Debate* (op. Cit.), focused on Joost Baljeu, retraces in great detail the exchanges and influences between the latter and his friends artists. See also the exhibition *Joost Baljeu*, Amsterdam, Stedelijk Museum, 1991, in which
- a study by Serge Lemoine, “ In Relief / White In reliëf / Wit ”, focuses on the relationship between Baljeu and Gorin.
- 10

Baljeu had discovered his work through the catalogue of the exhibition *Nine abstracts artists* (1954) at the end of 1955, with Robert Adams, Terry Frost, Adrian Heath, Anthony Hill, Roger Hilton, Kenneth Martin, Mary Martin, Victor Pasmore and William Scott. The author of the catalogue was Lawrence Alloway.
- 11

See Carel Blotkamp, *Carel Visser, Veen/Reflex*, Utrecht, 1989
- 12

On the artist, see the article by Alastair Grieve, “The Development of Anthony Hill’s Art from 1950 to the present”, *Anthony Hill. A retrospective Exhibition*, cat., The Hayward Gallery, London, 1983, p. 5-67
- 13

See also Alastair Grieve chapter 10 dedicated on the artist in *Constructed Abstract Art in England: A Forgotten Avant Garde*, Yale University Press, London, 2005
- 14

On Cairoli see *Carlos Cairoli*, Musée de Pontoise, 1984
- 15

*Relief/Construction/Relief*, Museum of Contemporary Art / Chicago, Museum of Contemporary Art/ Indianapolis, Herron Museum of Art /Bloomfield Hills, Cranbrook Academy of Art Galleries/Atlanta, High Museum of Art, 1968-1969
- 16

University of Calgary, *The Evolution of the Constructed Relief 1913-1979*, Calgary, Winnipeg, 1979



Structure journals, 1958 - 1964

PLATES

JOOST BALJEU (b. 1925 Middelburg - d. 1991 Amsterdam, The Netherlands)

*Reliëfcompositie*

1955

Oil on board

80 x 60 x 3 cm

31 ½ x 23 ⅝ x 1 ⅛ inches

Signed & dated on reverse

Provenance:

Private collection, The Netherlands

Exhibited:

Annely Juda Gallery, London, *The Non-Objective World 1914 - 1955*, 1973

Galerie Bagera, Cologne, *Joost Baljeu*, 1975

Stedelijk Museum, Amsterdam, *Joost Baljeu*, 13 April - 26 May 1991

Literature:

Wim Beeren, *Joost Baljeu*, (mus.cat) Stedelijk Museum, Amsterdam, 1991, cat. 6, p. 28

*The Non Objective World 1914 – 1955*, Annely Juda Gallery, London, 1973, cat. 4

Jonneke Jobse, *De Stijl Continued: The Journal Structure (1958-1964) An Artists' Debate*, Rotterdam, 010

Publishers, 2005, cat. n. 37, p. 57





JOOST BALJEU (b. 1925 Middelburg - d. 1991 Amsterdam, The Netherlands)

Top:

*Synthetische Konstruktie, W. 13*

1964

Oil on wood relief

18 x 9 x 7.5 cm

7 x 3 ½ x 3 inches

Signed & dated on reverse

This work is a model for the larger version now in the Kröller Müller Museum

Provenance:

Private collection, The Netherlands

Literature:

*Joost Baljeu – Space-time constructions*, Eindhoven, Lecturis, 1989, cat. 3, p. 9 (larger version)

Joost Baljeu, ed. 'Structure', Sixth series, no. 2, 1964, p. 46

A larger version was exhibited at *Joost Baljeu*, Stedelijk Museum, Amsterdam, 13 April - 26 May 1991

And illustrated in the museum catalogue by Wim Beeren, cat. 18, p. 44

Bottom:

*Synthetische Konstruktie, W 6*

1958-67

Oil on wood relief

20 x 20 x 7 cm

7 7/8 x 7 7/8 x 2 ¾ inches

Signed & dated on reverse

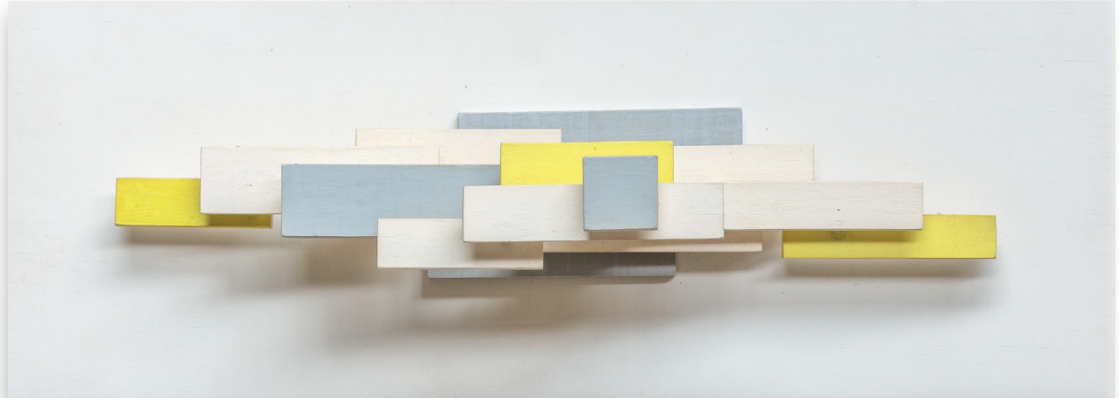
Provenance:

Private collection, The Netherlands

A larger Perspex version was exhibited at *Joost Baljeu*, Gemeentemuseum, The Hague, December 13, 1995

- February 1996, cat. 33





JOOST BALJEU (b. 1925 Middelburg - d. 1991 Amsterdam, The Netherlands)

*Synthetische Constructie W5*

1958/1968

Oil on wood relief

18 x 50 x 10 cm

7 x 19 ¾ x 4 inches

Signed & dated on reverse

Provenance:

Private collection, The Netherlands

A larger Plexiglas work was exhibited at *Joost Baljeu*, Stedelijk Museum, Amsterdam, 13 April - 26 May 1991 and mentioned in the museum catalogue by Wim Beeren, cat. 15, p. 44



JOOST BALJEU (b. 1925 Middelburg - d. 1991 Amsterdam, The Netherlands)

*Synthetische Konstruktie F 4*

1966

Plexiglas assemblage

122 x 44 x 44 cm

48 x 17 ¼ x 17 ¼ inches

Signed & dated

Provenance:

Private collection, The Netherlands

Literature:

*Joost Baljeu – Space-time constructions*, Eindhoven, Lecturis, 1989: no. 12, p. 18-19



JOOST BALJEU (b. 1925 Middelburg - d. 1991 Amsterdam, The Netherlands)

Left:

*F21*

1989

White paint on wood relief

41 x 23 x 17 cm

16  $\frac{1}{8}$  x 9 x 6  $\frac{3}{4}$  inches

Signed with monogram; titled & dated on reverse

Provenance:

Estate of the artist

Right:

*F22*

1990

White paint on wood relief

41 x 33.5 x 17 cm

16  $\frac{1}{8}$  x 13  $\frac{3}{4}$  x 6  $\frac{3}{4}$  inches

Signed with monogram; titled & dated on reverse

Provenance:

Estate of the artist



CHARLES BIEDERMAN (b. 1906 Ohio, USA – d. 2004 Minnesota, USA)

*#50 Red Wing*

1953 - 1982

Painted aluminium

86 x 70.5 x 11.5 cm

34 x 27  $\frac{3}{4}$  x 4  $\frac{1}{2}$  inches

Signed on the reverse

Provenance:

The artist's estate

Exhibited:

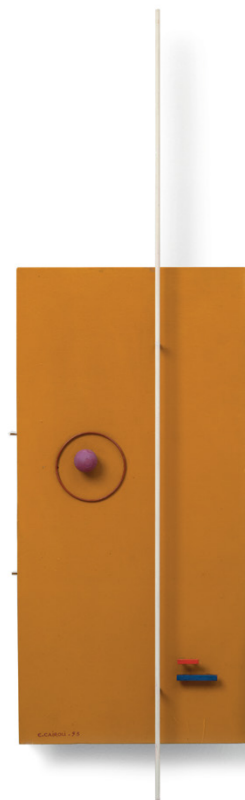
Weinstein Gallery, Minneapolis, Minnesota, 2012, *Charles Biederman: Sixty Years of American Modernism*

Menconi + Schoelkopf, New York, 2015, *Charles Biederman 1906-2004*, no. 27

Literature:

Susan Larsen, *Charles Biederman 1906-2004*, Menconi + Schoelkopf, 2015, p. 25





CARLOS CAIROLI (b. 1926 Buenos Aires, Argentina – d. 1995 Chartres, France)

*Contraste complémentaire*

1953

Painted metal and wood

102 x 30 x 8.5 cm

40 ⅞ x 11 ¾ x 9 ½ inches

Signed & dated lower left; signed, titled & dated on reverse

Provenance:

Estate of the artist





CARLOS CAIROLI (b. 1926 Buenos Aires, Argentina – d. 1995 Chartres, France)

*Volume linéaire*

1953

Painted metal and wood

93 x 21 x 11 cm

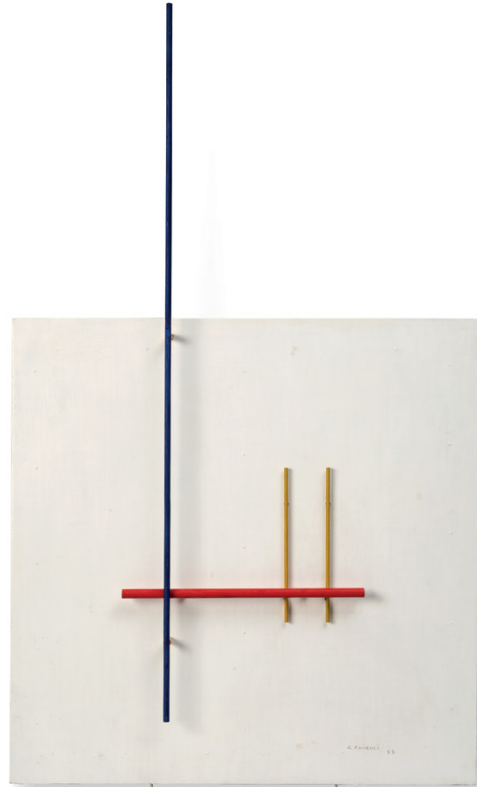
36 <sup>5</sup>/<sub>8</sub> x 8 <sup>1</sup>/<sub>4</sub> x 4 <sup>5</sup>/<sub>8</sub> inches

Signed & dated lower left; signed, titled & dated on reverse

Provenance:

Estate of the artist





CARLOS CAIROLI (b. 1926 Buenos Aires, Argentina – d. 1995 Chartres, France)

*Spatialisme linéaire*

1955

Painted wood

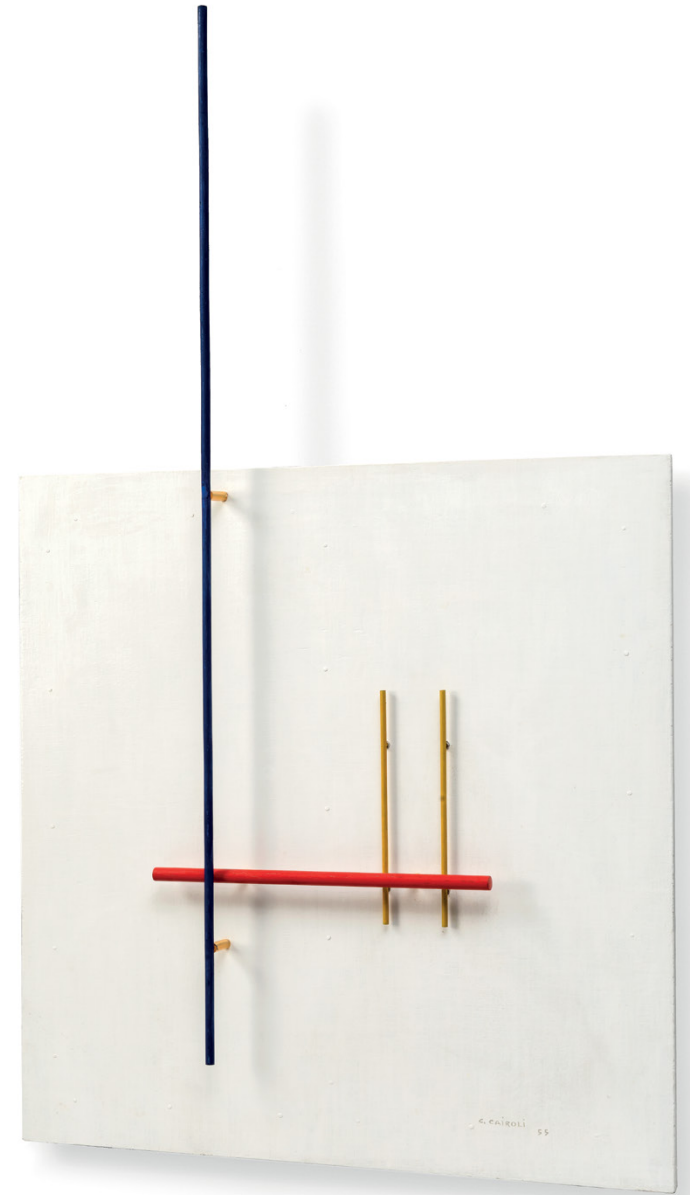
83.5 x 50 x 8.5 cm

32 <sup>7</sup>/<sub>8</sub> x 19 <sup>3</sup>/<sub>4</sub> x 3 <sup>3</sup>/<sub>8</sub> inches

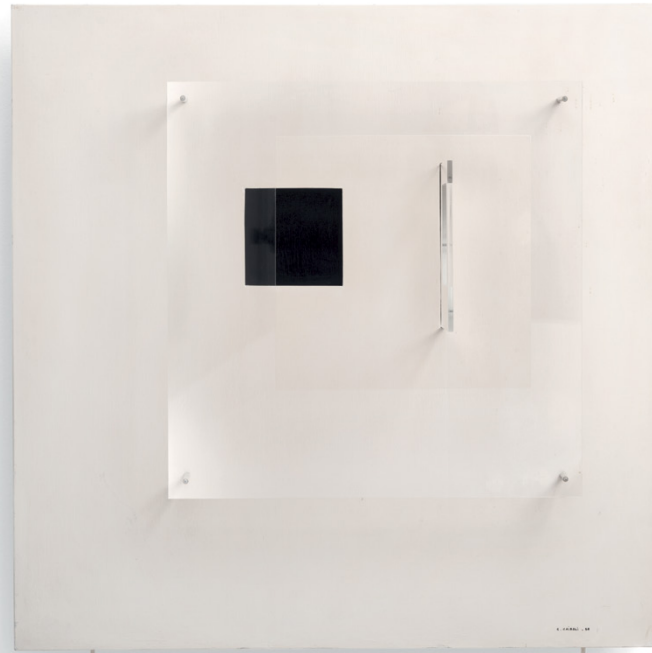
Signed & dated lower right; signed, titled & dated on reverse

Provenance:

Estate of the artist







CARLOS CAIROLI (b. 1926 Buenos Aires, Argentina – d. 1995 Chartres, France)

*Volume vide orthogonal*

1958

Plexiglas, metal and painted wood

79 x 79 x 29 cm

31 1/8 x 31 1/8 x 11 3/8 inches

Signed & dated lower left; signed, titled & dated on reverse

Provenance:

Estate of the artist



CARLOS CAIROLI (b. 1926 Buenos Aires, Argentina – d. 1995 Chartres, France)

*Rythme*

1959

Plexiglas, aluminium and wood

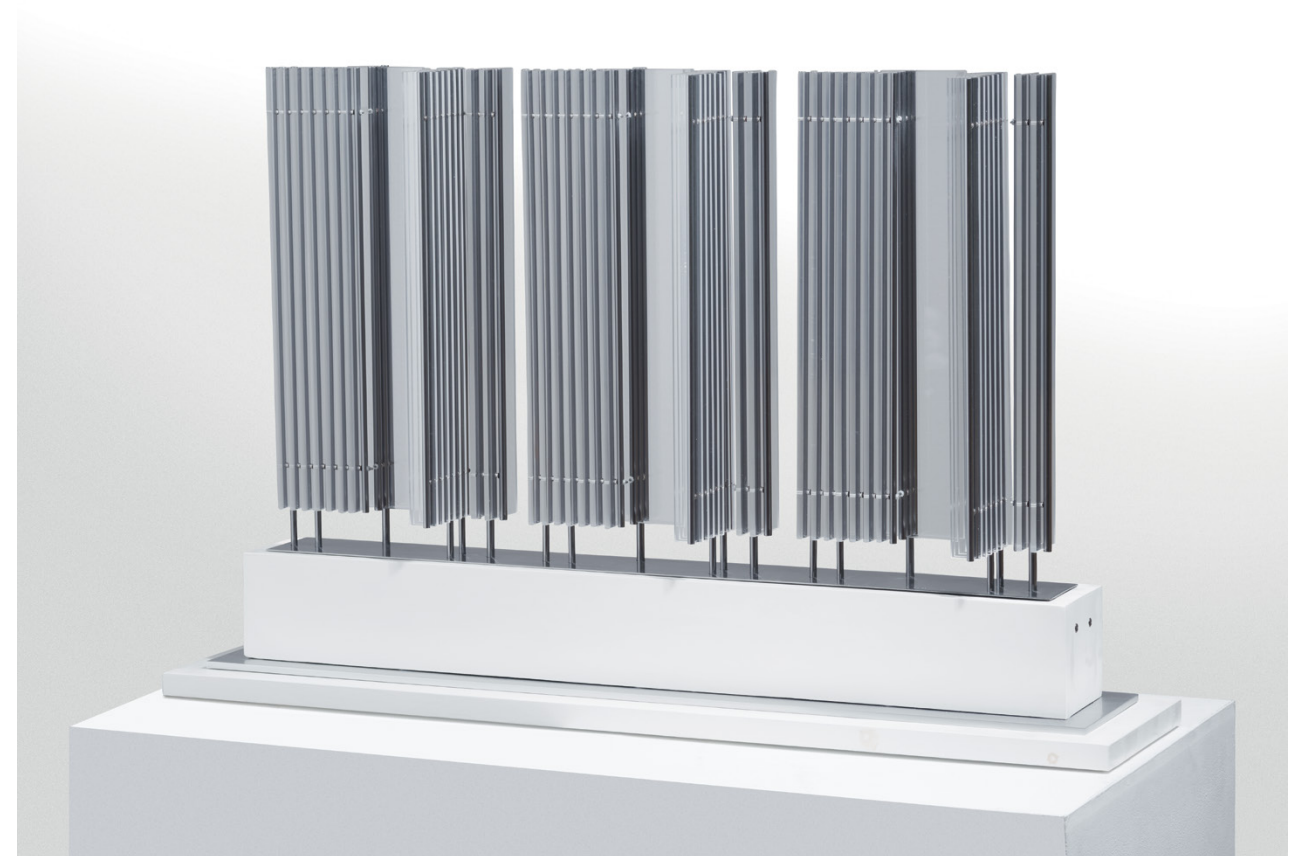
56 x 72 x 24 cm

22 x 28  $\frac{3}{8}$  x 9  $\frac{1}{2}$  inches

Signed & dated lower left; signed, titled & dated on reverse

Provenance:

Estate of the artist



AD DEKKERS (b. 1938 Nieuwpoort - d. 1974 Gorinchem, The Netherlands)

*Reliëf*

1962

Wood, paint and sand relief

36 x 46 x 5.5 cm

14 ⅛ x 18 ⅛ x 2 ¼ inches

Signed & dated on the reverse

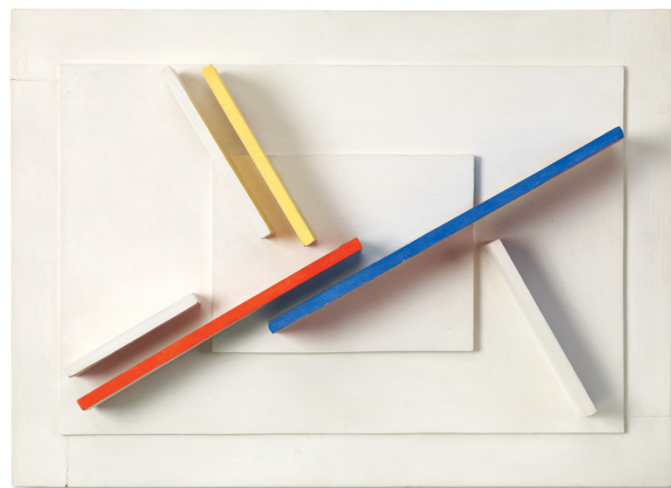
Provenance:

Daniel Dekkers, son of the artist

Literature:

Carel Blotkamp, *Ad Dekkers*, Utrecht 1981, cat. no. 26, p. 174





JEAN GORIN (b. 1899 Saint-Émilien-de-Blain – d. 1981 Niort, France)

*Composition No. 57 (Kinetic-Temporal Composition)*

1969

Vinyl paint on wooden relief

37 x 50.5 x 8.5 cm

14 ½ x 20 x 3 ⅜ inches

Signed, titled & dated on reverse

Provenance:

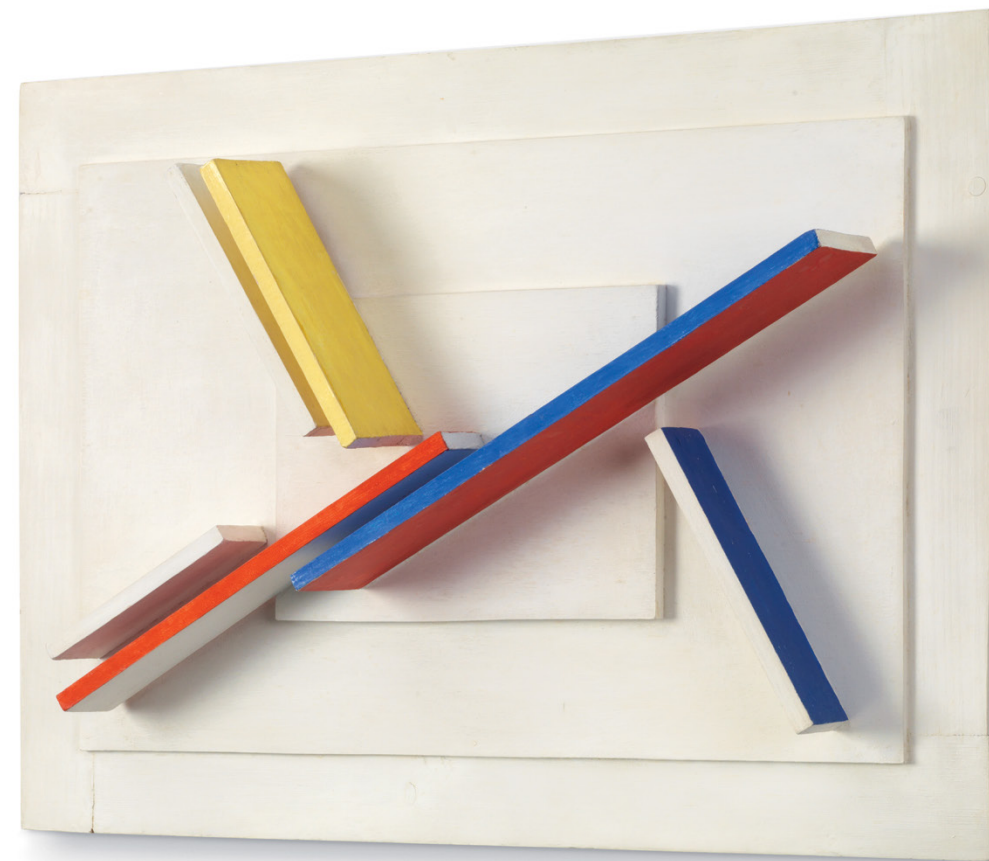
Private collection, Paris, France

Exhibited:

Musée des Beaux-Art, Nantes, *Jean Gorin*, 1977, N. 81

Literature:

Marianne Le Pommeré, *L'oeuvre de Jean Gorin*, n.113 R, ill. p. 293, Waser Verlag, Zurich, 1985



JEAN GORIN (b. 1899 Saint-Émilien-de-Blain – d. 1981 Niort, France)

*Composition spatio-temporelle No. 78*

1970

Vinyl paint on wood relief

50 x 50 x 7 cm

19  $\frac{3}{4}$  x 19  $\frac{3}{4}$  x 2  $\frac{3}{4}$  inches

Signed, titled & dated on reverse

Provenance:

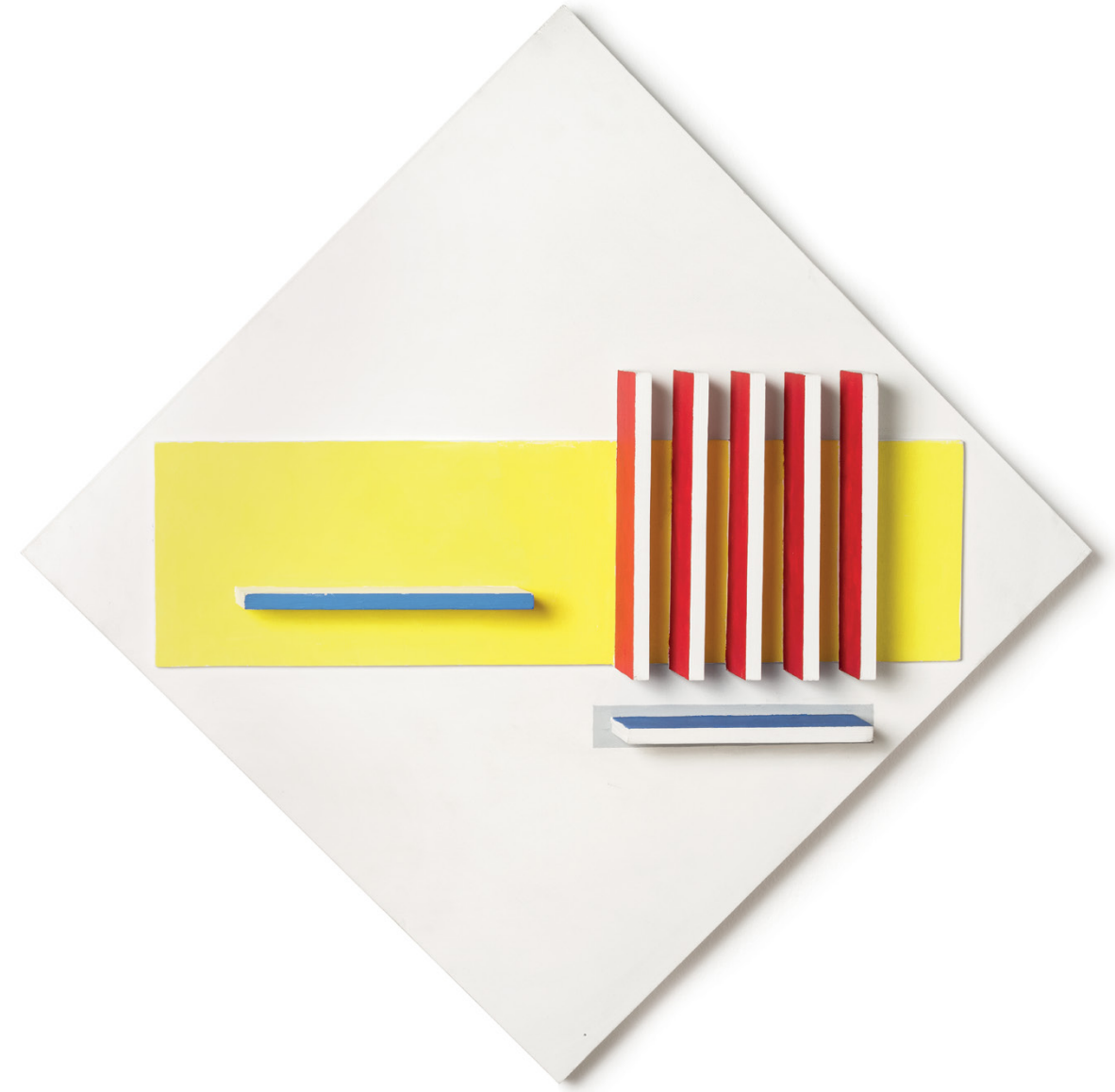
Lorenzelli Gallery, Bergamo

Private collection, Italy

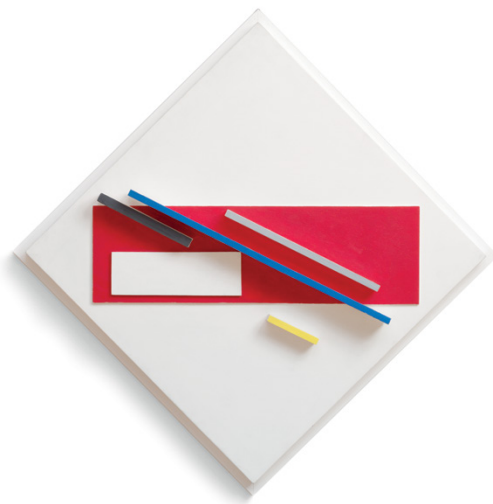
Literature:

Alberto Sartoris, *Jean Gorin*, Venise, Alfieri, 1975, N. 167, ill. n. 114

Marianne Le Pommeré, *L'oeuvre de Jean Gorin*, Waser Verlag, Zurich, 1985, n.136 R, ill. p. 301







JEAN GORIN (b. 1899 Saint-Émilien-de-Blain – d. 1981 Niort, France)

*Composition Kinetic-temporal No. 78*

1970

Vinyl paint on wood relief

50 x 50 x 8.5 cm

19  $\frac{3}{4}$  x 19  $\frac{3}{4}$  x 3  $\frac{3}{8}$  inches

Signed, titled & dated on reverse

Provenance:

Lorenzelli Gallery, Bergamo

Studio Gariboldi, Milan

Private collection, England

Exhibited:

Musée de Peinture et de Sculpture, Grenoble, and Musée d'Art et d'Industrie, Saint-Etienne, *Jean Gorin*, 1973, N. 39

Lorenzelli Arte, Milan, *Jean Gorin Composizioni + Relievi*, 25 March - 24 April 2004, cat. n. 107, n. 16, ill. page 54

Literature:

Marianne Le Pommeré, *L'oeuvre de Jean Gorin*, Waser Verlag, Zurich, 1985, n.135 R, ill. p. 301





JEAN GORIN (b. 1899 Saint-Émilien-de-Blain – d. 1981 Niort, France)

*Composition No. 128*

1973 - 1974

Vinyl paint on wood relief

143 x 143 x 3.7 cm

56 ¼ x 56 ¼ x 1 ½ inches

Signed, titled & dated on reverse

Literature:

Marianne Le Pommeré, *L'oeuvre de Jean Gorin*, Waser Verlag, Zurich, 1985, n.184 R, ill. p. 321 (inverted on repro.)

Exhibited:

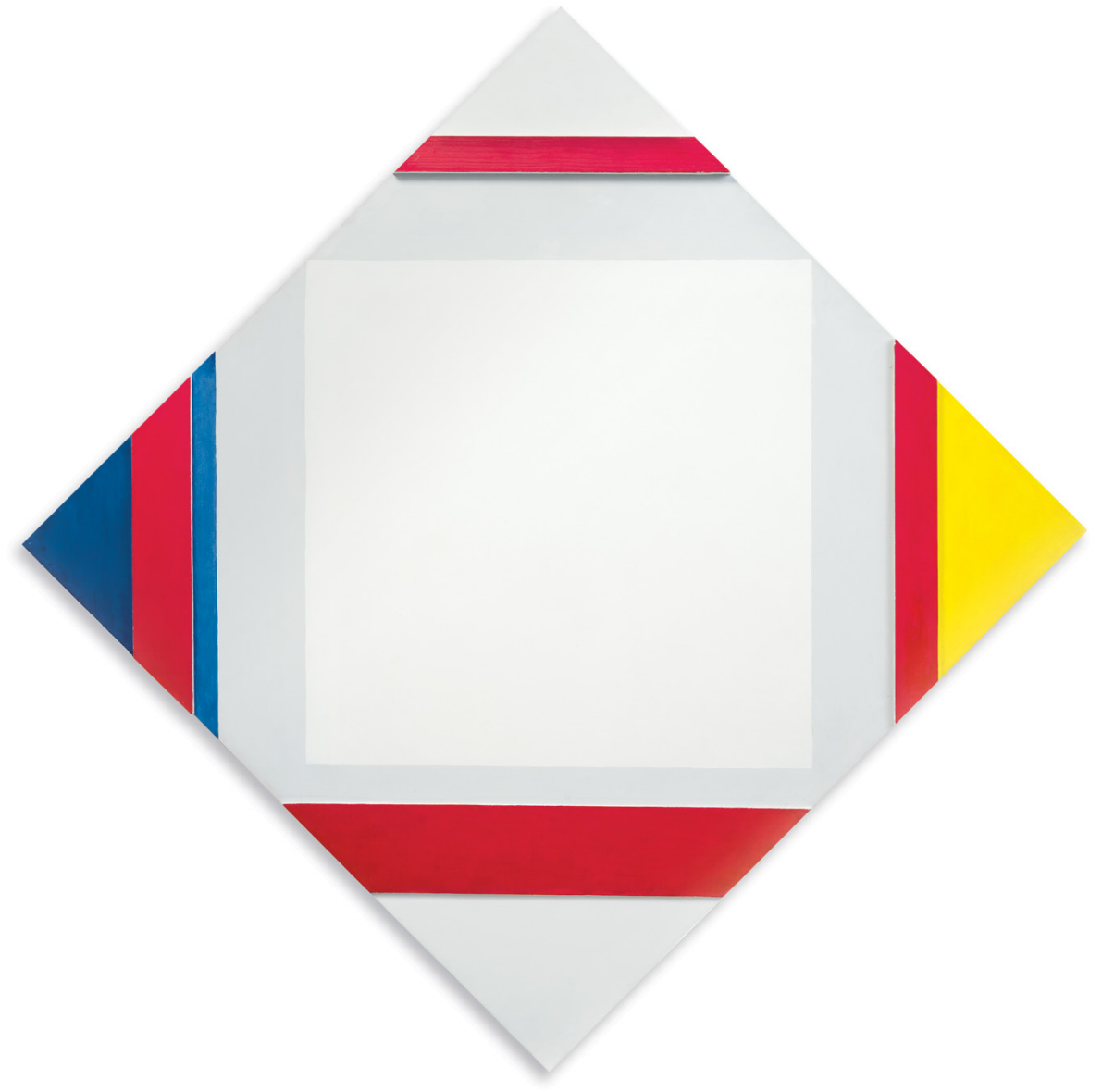
Musée des Beaux-Arts, Nantes, *Jean Gorin*, 1977, n.105

Provenance:

Private collection, France

Galerie Lahumière, Paris

Private collection, France



ANTHONY HILL (b. 1930 London, England)

*Relief Construction E1*

1963

Plastic and aluminium assemblage on panel

76 x 76 x 8 cm

30 x 30 x 3 1/8 inches

Signed, titled & dated on reverse

Provenance:

Knoedler (Kasmin) Gallery, London

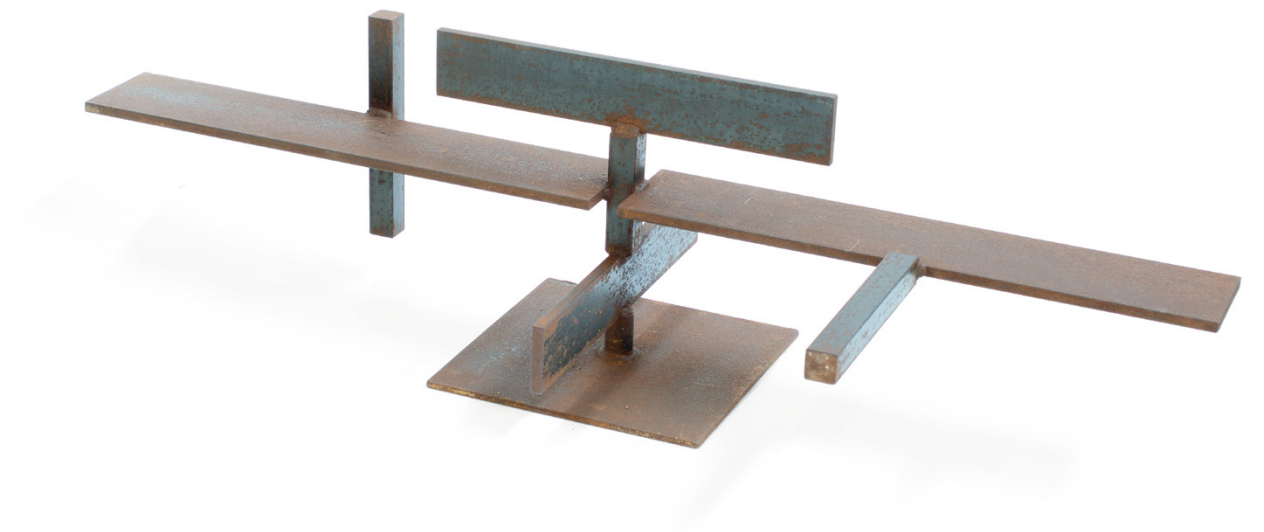
Paul Conran, London

Tadema Gallery, London

Literature:

Hayward Gallery, London, *Anthony Hill Retrospective*, 1983, cat. no. 61, p. 48





CAREL VISSER (b. 1928 Papendrecht, The Netherlands – d. 2015 Le Fousseret, France)

*Planeur*

1961

Iron sculpture

103 x 36 x 27 cm

40 ½ x 14 ⅛ x 10 ¾ inches

Provenance:

Estate of the artist



GILLIAN WISE (b. 1936 London, England)

*Two Part Construction on Three Planes*

1965

Plexiglas, aluminium and paint on board

30.5 x 45.5 x 8.5 cm

12 x 18 x 3 ½ inches

Signed, titled & dated on the underside; signed with monogram

Provenance:

Private collection, England



List of Works

JOOST BALJEU		CHARLES BIEDERMAN		AD DEKKERS		ANTHONY HILL		
Pg 18	<i>Reliëfcompositie</i> 1955 Oil on board 80 x 60 x 3 cm 31 ½ x 23 ⅝ x 1 ⅞ inches	Pg 28	<i>#50 Red Wing</i> 1953 - 1982 Painted aluminium 86 x 70.5 x 11.5 cm 34 x 27 ¾ x 4 ½ inches	Pg 40	<i>Reliëf</i> 1962 Wood, paint and sand relief 36 x 46 x 5.5 cm 14 ⅛ x 18 ⅞ x 2 ¼ inches	Pg 50	<i>Relief Construction E1</i> 1963 Plastic and aluminium assemblage on panel 76 x 76 x 8 cm 30 x 30 x 3 ⅞ inches	
Pg 20	<i>Syntetische Konstruktie, W. 13</i> 1964 Oil on wood relief 18 x 9 x 7.5 cm 7 x 3 ½ x 3 inches  <i>Syntetische Konstruktie, W 6</i> 1958-67 Oil on wood relief 20 x 20 x 7 cm 7 ⅞ x 7 ⅞ x 2 ¾ inches		CARLOS CAIROLI		JEAN GORIN		CAREL VISSER	
		Pg 30	<i>Contraste complémentaire</i> 1953 Painted metal and wood 102 x 30 x 8.5 cm 40 ⅞ x 11 ¾ x 9 ½ inches	Pg 42	<i>Composition No. 57</i> <i>(Kinetic-Temporal Composition)</i> 1969 Vinyl paint on wooden relief 37 x 50.5 x 8.5 cm 14 ½ x 20 x 3 ⅜ inches	Pg 52	<i>Planeur</i> 1961 Iron sculpture 103 x 36 x 27 cm 40 ½ x 14 ⅞ x 10 ⅜ inches	
Pg 22	<i>Synthetische Konstruktie W5</i> 1958/1968 Oil on wood relief 18 x 50 x 10 cm 7 x 19 ¾ x 4 inches		Pg 32	<i>Volume linéaire</i> 1953 Painted metal and wood 93 x 21 x 11 cm 36 ⅝ x 8 ¼ x 4 ⅝ inches	Pg 44	<i>Composition spatio-temporelle No. 78</i> 1970 Vinyl paint on wood relief 50 x 50 x 7 cm 19 ¾ x 19 ¾ x 2 ¾ inches		GILLIAN WISE
		Pg 34	<i>Spatialisme linéaire</i> 1955 Painted wood 83.5 x 50 x 8.5 cm 32 ⅞ x 19 ¾ x 3 ⅜ inches	Pg 46	<i>Composition Kinetic-temporal</i> <i>No. 78</i> 1970 Vinyl paint on wood relief 50 x 50 x 8.5 cm 19 ¾ x 19 ¾ x 3 ⅜ inches	Pg 54	<i>Two Part Construction on Three Planes</i> 1965 Plexiglas, aluminium and paint on board 30.5 x 45.5 x 8.5 cm 12 x 18 x 3 ½ inches	
Pg 24	<i>Synthetische Konstruktie F 4</i> 1966 Plexiglas assemblage 122 x 44 x 44 cm 48 x 17 ¼ x 17 ¼ inches		Pg 36	<i>Volume vide orthogonal</i> 1958 Plexiglas, metal and painted wood 79 x 79 x 29 cm 31 ⅞ x 31 ⅞ x 11 ⅜ inches	Pg 48	<i>Composition No. 128</i> 1973 - 1974 Vinyl paint on wood relief 143 x 143 x 3.7 cm 56 ¼ x 56 ¼ x 1 ½ inches		
Pg 26	<i>F21</i> 1989 White paint on wood relief 41 x 23 x 17 cm 16 ⅞ x 9 x 6 ¾ inches  <i>F22</i> 1990 White paint on wood relief 41 x 33.5 x 17 cm 16 ⅞ x 13 ¾ x 6 ¾ inches		Pg 38	<i>Rythme</i> 1959 Plexiglas, aluminium and wood 56 x 72 x 24 cm 22 x 28 ⅜ x 9 ½ inches				

Author biography

Domitille d’Orgeval, Ph.D. in History of Art, Université de Paris-Sorbonne (Paris IV), is a specialist in geometric and kinetic art and in the relationship between art and architecture. She has lectured at the Université Paris-Sorbonne and at numerous art schools, and been the curator, and co-curator of several exhibitions, among them “*DYNAMO. Un siècle de lumière et de mouvement dans l’art. 1913-2013*” (Galleries nationales du Grand Palais, Paris, 2013), “*Slow Motion, Elias Crespin*” (Maison de l’Amérique Latine, Paris, 2017).

She has contributed articles to numerous specialised catalogues including the following: *Kupka* (Grand Palais, RMN, 2017), *Julio Le Parc*, (Hermès éditeur / Actes Sud, Paris, 2015), *Robert Delaunay, Rythmes sans fin* (MNAM-Centre Georges Pompidou, 2014), *Vasarely, Hommage/Tribute* (Musée d’Ixelles, Haus Konstruktiv, Zurich; EMMA - Espoo Museum of Modern Art (Finland), 2013-2014), *Sonia Delaunay* (Musée d’art moderne de la Ville de Paris, 2014), *François Morellet, Réinstallations* (Musée national d’art moderne-Centre Pompidou, 2011), *Chefs-d’oeuvre ?* (Centre Pompidou-Metz, 2010), *A Intuição e a Estrutura - De Torres-Garcia a Vieira da Silva* (Museu Colecção Berardo,Centro Cultural de Belém, Lisbon / Institut Valencià d’Art Modern (IVAM), Valencia, 2008, *Cosmos. En busca de los orígenes: desde Kupka a Kubrick* (Tenerife Espacio de las Artes (TEA), Santa Cruz de Tenerife, 2008).

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Printed on the occasion of Frieze Masters 2017:

De Stijl reSTRUCTURED

5 - 8 October 2017

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Edition of 500

Foreword © Paul van Rosmalen  
Text © Domitille d’Orgeval  
Translation by Christine Hourdé  
Plate photography © Valencia Photography

Acknowledgments: Amy Baker, Domitille d’Orgeval, Christine Hourdé, Serge Lemoine, Marianne Le Pommeré, Jory van Rosmalen & Renee Schuiten

We wish to thank Mrs.Corma Baljeu for her support and information on the life and work of her husband, as we are also grateful to Mrs.Jonneke Jobse for letting us quote her thesis *De Stijl Continued, The Journal Structure* which gave us important and helpful information on the art historical background of this group of artists.

All dimensions of works are given height before width before depth

The colour reproduction in this catalogue is representative only

Design by Stephen Draycott

Printed by STATE MEDIA LONDON  
admin@state-media.com

ISBN: 978-0-9957416-4-5



