

PAN

AMSTERDAM

THE MILLEN HOUSE



Composite

Kompositie, 1974
Cellulose lacquer on panel
125 × 125 × 3 cm
Unique

Signed:: Studio label on the reverse; traces of the artist's signature visible on the reverse.

Provenance: Private Collection, Belgium

Literature: Illustrated in Jan Stalmans, *Galerie: Guy Vandenbranden*, WPG Uitgevers België, 1986, p. 36 (this work).

Painted in 1974, *Kompositie* belongs to the mature phase of Guy Vandenbranden's career, when his distinctive visual language had reached its fullest expression. As one of the pioneers of post-war geometric abstraction in Belgium, Vandenbranden occupied a unique position within the country's artistic landscape. While remaining firmly rooted in the principles of Constructivism and Concrete Art, he developed a highly personal approach in which geometry became a vehicle for rhythm, balance and visual tension rather than purely mathematical order.

Executed in cellulose lacquer on panel, the work exemplifies the remarkable precision of his mature practice. Powerful

diagonal bands converge towards a central axis, creating a composition that is simultaneously architectural and dynamic. Carefully orchestrated relationships between deep blue, olive green, violet, ochre, orange and black generate a surprising sense of movement, while the industrial lacquer gives the surface a luminous clarity that changes subtly with the surrounding light.

A particularly compelling aspect of the composition is the smaller geometric construction embedded in the lower right corner. Rather than functioning as a decorative detail, it echoes the larger composition, introducing a dialogue between scale, repetition and proportion that rewards sustained looking. It demonstrates Vandenbranden's ability to create complexity through an economy of means.

This painting was selected for inclusion in Jan Stalmans' *Galerie* (1986), an important survey publication dedicated to leading figures in modern Belgian art. Its inclusion reflects the significance of this composition within Vandenbranden's mature oeuvre, by which time his visual language had become fully established and immediately recognisable. The paintings of the 1970s represent the period in which his artistic vocabulary reached its greatest confidence and refinement.

More than fifty years after its creation, *Kompositie* remains a compelling example of Vandenbranden's contribution to post-war European abstraction. Through the precise orchestration of colour, proportion and geometry, the work demonstrates why he continues to be recognised as one of the foremost representatives of Belgian Constructivism.