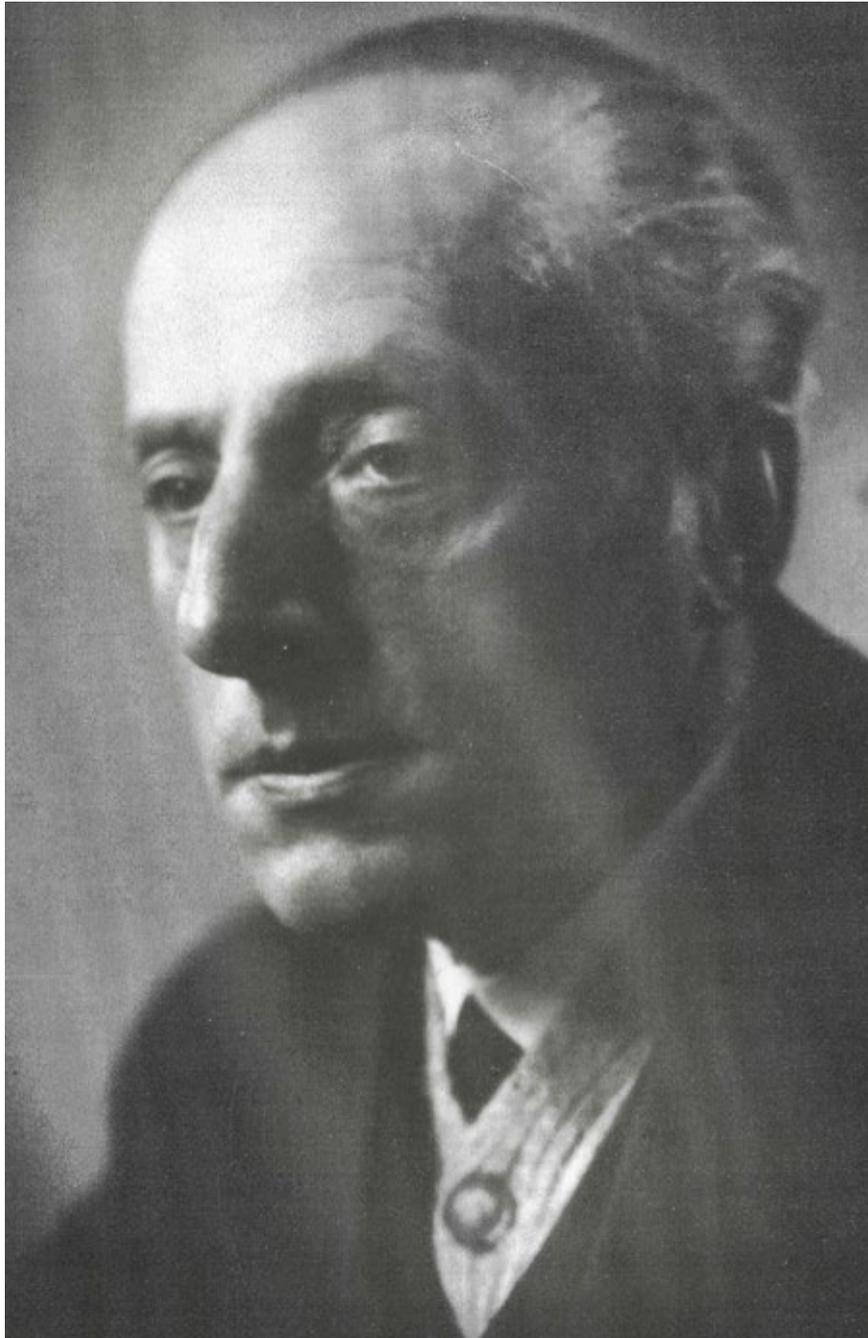


# Charles De Coorde

Drawing the Soul

1890-1963





THOMAS DEPRez FINE ARTS  
19th & 20th Century Belgian works of art

*For Yvette,*

# Charles De Coorde

Drawing the Soul

1890-1963

# FOREWORD

“Why would you take an interest in such an artist?”, I already hear them ask. Because I thought it would not have needed a foreword. Ever since the very beginnings of Thomas Deprez Fine Arts, besides the big names of Belgian art, I have taken an interest in artists that have unintentionally escaped the gaze and interest of the large public. More often than not, they have been major artists in their own times, and being, then, a catalyst or an ambassador for the revaluation of a historically important work (or body of works) has been one of the greatest pleasures in my profession. Such is the case with this important body of drawings by Charles De Coorde. A strange coincidence brought De Coorde and these drawings into my life, the story of which however, seems far too long and complex to leave to this unpretentious foreword or catalogue. A special artist, reclusive, truly individual, De Coorde’s biography is seemingly specked with the romantic stereotype of the suffering artist. It is true, his personal disposition can probably explain for a lot of the melancholy and introspection that can be found in his work. During his life time, he was respected by a small circle of close friends, colleagues and critics. Belgian art world legends, like Paul Lambotte or Léo Van Puyvelde, extended him their invitations to some of the major international exhibitions of the day. Fellow painters saw in him an example of an artist true to himself and his art. One of his private students even rebelled against her family and class, in order to spend the rest of her life with the tutor she so dearly loved. But struggling for his father’s recognition, surviving two World Wars, barely getting by as an artist, and battling both the public taste and the German invader, De Coorde finally succumbed to crippling illness. At heart, De Coorde is an artist of the *fin-de-siècle*, and is of the spiritual family of Vogels, Laermans, Minne or Mellery. As such, what greater honour then to show him in a context which is usually dedicated to the art and artists of this earlier generation?

It is with great pride and pleasure that I’m able to present more than 70 drawings by De Coorde, all coming from the family collection, and showing an insightful cross section of the different elements his drawn oeuvre touched upon. For the first time, some of these drawings can also be tested against the works of some of the artists that inspired him. Saying that De Coorde was outside of any artistic movement is part of any truthful biographic note on the artist; but let it be known that De Coorde was not blind nor insensitive to the developments of modern art. The works of Georges Dorignac, George Minne,

Constant Permeke or even Auguste Rodin, are all clearly channeled into De Coorde's drawings. And cubism is also never far off. More than other artists however, the fact that drawing is central to the artist's work is especially evident in the oeuvre of Charles De Coorde. Even during his lifetime the artist presented entire exhibitions consisting only of works on paper, and entire facets of his production are defined by the essence of drawing itself.

Today, paintings and drawings by Charles De Coorde are held in the collections of the Royal Museums of Fine Arts of Belgium in Brussels, the Maison des Arts in Schaerbeek, the town halls of Saint-Gilles and Schaerbeek, the Museum of Fine Arts of Ghent, the Royal Museum of Fine Arts of Antwerp, and the Royal Library of Belgium. An important part of De Coorde's oeuvre, especially in the field of drawings, is also being preserved at the Fondation Albert Marinus in Woluwe-Saint-Pierre, Brussels. After De Coorde's death in 1963, his widow Simone Gherson, made it her life's work to uphold the artist's reputation by organising exhibitions. She found another great supporter of De Coorde's work in the person of Yvette Dhaene, who passed away in 2019. Much like De Coorde, Yvette was appreciated by many, but very few have truly known her intimate world. I would like to dedicate this exhibition to her.

Thomas Deprez



# Charles De Coorde

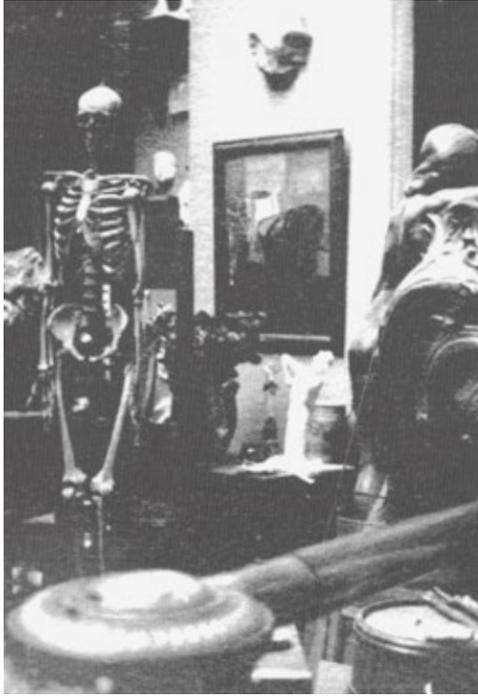
## Drawing the Soul

*“Les figures et les masques forment un magnifique document sur l’homme moderne, cet homme d’Occident gonflé d’orgueil et dont les dessins et l’avenir demeurent impénétrables.” – Paul Caso<sup>1</sup>*

Charles De Coorde is part of that noble battalion of artists that are in fact above time. Reclusive, discrete, and of renown individuality, the artist consciously chose the road not taken by his contemporaries. With his art deeply rooted in the past, skilful and precise, yet not insensitive to a modern vision, the artist retreated into his own world. During the whole of his career, he battled against the reigning tendencies in the art world, and never repudiated the validity of his own artistic vision. De Coorde’s world is one governed by the lines and volumes of his intimate surroundings, filled with the emotions that shaped his own personal vision of things. As an artist his first love was Light, of which he continuously strived to find the secret recipe. As an alchemist on his quest for gold, De Coorde found something else in his experiments; something arguably more interesting still. De Coorde realised that to draw life itself, the artist had to attach an emotion to the physical representation. Much like Plato’s cave, the mere representation of reality is nothing more than the body without the soul. By drawing out a cornucopia of emotions from the people, bodies or objects he represented, he managed to draw the viewer in and make a connection. He managed to draw the soul of things.

In an almost religious way, De Coorde dedicated his career to further developing the moving and discrete findings of his experiments. To fit such an artist into a box has always detracted from the purity of his expression, and while many have tried, none have

1. “The figures and the masks form a magnificent document on modern man, this man of the West puffed up with pride and whose drawings and future remain impenetrable.” – Paul Caso



succeeded. Although De Coorde is of the generation of such *artistes brabançons* as Marcel Jefferys, or the brothers Louis and Pierre Thevenet, his sombre constitution seems to find a more sincere affiliation with the art of prior generations, like Guillaume Vogels, Eugène Laermans or even George Minne. The presence of a plaster model of George Minne's "Baigneuse" from 1899, on a photograph of the artist's studio, is all the proof we need to proclaim Minne's clear influence on some of De Coorde's figure studies. As Paul Caso noted, De Coorde is rather from the spiritual family of Xavier Mellery.<sup>2</sup> Like Mellery's series *L'âme des choses* (*The soul of things*), De Coorde reveals a world behind the real world. In that sense, it needs not to amaze that

Caso placed De Coorde in the series of artists discussed by Maria Biermé in her book *Les Artistes de la Pensée et du Sentiment*. In his own terms, the writer described De Coorde's art as "*réalisme sensible*" or a reality mediated by the artist's individual sensibility.<sup>3</sup> As such, the landscapes he painted or the portraits he drew, were but a simple pretext for the sensation or emotion felt by the artist at that particular moment. The unpretentious notes on his intimate dramaturgy.

Charles De Coorde was born in Saint-Josse-ten-Noode, a commune in the city of Brussels, on the 22nd of March 1890. His father, Pierre De Coorde, ran a decoration enterprise and gave his son a strict upbringing in the hopes of one day seeing him follow in his footsteps. It was his mother who encouraged him from an early age to pursue his passion for art, and who has always been a kind and gentle haven for the artist. A turbulent child, undisciplined and a bad student, De Coorde was a dreamer and never ceased to observe the world around him. He enrolled in the *Académie de Saint-Josse-ten-Noode* (then called the *Ecole normale des Arts du Dessin*), and continued his studies at the *Académie Royale des Beaux-Arts de Bruxelles*. When De Coorde was 20 years old, the Belgian fauve movement

2. Paul CASO, *Rétrospective Charles De Coorde : la juste mélancolie*, in : *Le Soir*, Bruxelles, 17/4/1990.

3. Paul CASO, *Charles De Coorde*, Les Editeurs d'Art Associés, Bruxelles, 1982, p. 11.

took off with a bang and great dashes of colour. But instead of making his debut as an artist Charles De Coorde feverishly continued his studies.

Coinciding with these seemingly endless years of artistic formation, he had always held positions in decoration enterprises in Brussels to support his artistic training. De Coorde made his first steps on the Belgian art scene under the flag of the Art Nouveau movement, by joining Adolphe Crespin's famous studio for decorative and monumental art. Family tradition says the young De Coorde participated in the execution of the wall paintings at the *Palais Stoclet*, which were most likely done by Crespin's studio from 1908 onwards.<sup>4</sup> A symbol of modern art and architecture, the project was led by the Viennese architect Josef Hoffmann and made to measure in cooperation with the *Wiener Werkstätte* and important modern artists such as Gustav Klimt. After the war he joined the *Académie de Saint-Gilles* as a free student, for no less than 8 more academic seasons. Besides painting De Coorde also sang, and quite well for that matter, as after private tutoring by Frieda Lautman, he was enrolled at the Royal Conservatorium as late as 1919.

It is only during the first world war that Charles De Coorde identified more specifically as a fine art painter. His war ID under the German occupation clearly referenced his profession as a painter in the period 1915-17, stating De Coorde was a *Maler* or *Landschaftsmaler*. As a landscape painter he usually worked *en plein air* in the green suburbs around the city of Brussels. After the war, he continued working as a decorative painter but this time on his own account. Painting and drawing were still forcibly done in his spare time, and it is said that he mercilessly destroyed the studies he deemed imperfect. But De Coorde only had eyes for his own interior world of riches, and, quite monolithic, the young artist feverishly studied anatomy and gestural emotion at a time in which these slowly disintegrated from fashionable art of the time. It is only in 1921, that De Coorde officially debuted as an artist. He consolidated this devotion to artistic expression by his participation in the *Salon triennale de Liège* in 1924, where he was -for the first time- recognised by the critics of the day.

Only then, De Coorde decided it was time to dedicate himself full-time to his own art. The following year he had his first solo exhibition, presenting compositions made between 1917 and 1925. From that point onwards, the group and solo exhibitions followed suit in a rapid tempo. Both the melancholic undertone and the no-nonsense handling of the paint were continuously praised by critics as the two main tools with which the artist

4. See : Jean-Paul HEERBRANT, *Charles De Coorde, un Alceste moderne*, note 8, in : *Atelier Charles De Coorde*, Fondation Albert Marinus, Bruxelles, 2002.



managed to cook an honest and well-balance recipe. By then, also the influence of cubism became apparent; which did not come from a revolutionary ideology as much as it was a way for the artist to construct his works and the faces he drew. Following this impulse, De Coorde even made some sculptures, but these are no more than a successful parenthesis in his work.

We have no need to go into much detail on his exhibitions here, nor do we dedicate much time to his critical reception; other publications have served this purpose. It is however interesting to note that by then, the Surrealist movement started to make a name for itself, while De Coorde consciously continued paving his own way detached from any movement, group or style. Apart from the *Cercles Artistiques* of Brussels and of Schaerbeek where he was a welcome regular,

De Coorde was not a very social man. The intimate, or even “intimist”, art of De Coorde often contrasted with those of the few fellow artists he surrounded himself with. Although he had a natural tendency to draw onto and into himself, the artist was also involved in “*Le Chânon*” and the “*Académie Brabançonne*” (later “*L’Art Libre*”). Through these activities, De Coorde managed to avoid losing touch with reality altogether and became close to most of the prominent artists of his generation, such as Edgar Tytgat, Jean Brusselmans, Anne-Pierre De Kat, Willem Paerels, Médard Maertens, the Thévenet brothers or Henri Wolvens. And while he wasn’t the sort to continuously promote himself on the many salons and exhibitions of the day, it is clear that he favoured the official triennials and the *Salon du Printemps* at the *Palais des Beaux-Arts* in Brussels. This voluntary isolation also manifested itself in his almost complete disinterest for travel. Besides a trip to Nice, France, at the age of 21, De Coorde never travelled. His own corner of the world sufficed and to know his own world, was more than large enough a task for any man to conclude. Even when De Coorde was for example invited to exhibit at the *Exposition Internationale de Venise* in 1930, or again in Kaunas (Lithuania) in 1938, he did not accompany the works he sent abroad.

Although the romantic stereotype of the reclusive and suffering artist is never far off, De Coorde received the *Prix Oleffe* in 1937 as a testament to this artistic courage. Founded only two years prior at the initiative of the painter Auguste Oleffe himself, this honour

was to be given to a painter of over 30 years old. It had the goal of rewarding “an artist that wasn’t young, nor established, but who had shown definitive proof of his talent and his struggle not to negate his artistic ideals for a painterly style that was simply easy to sell.”<sup>5</sup>

The artist himself gave a lot of importance to his works on paper, organising a first solo exhibition dedicated to his drawings at the Galerie Naval et Bourdeaux in 1930. Here, the portraits and expressions got centre stage: “*faces maigres, nerveuses, tourmentées, malicieuses, colériques, visages grossiers, lourds, épais,*”<sup>6</sup> While seemingly insignificant at first, these portrait drawings are one of the most important facets of De Coorde’s oeuvre and are intrinsically linked to his quality as a draughtsman. Paul Caso noted on the subject of the artist’s portrait drawings that they were a mirror onto which he projected his own curiosity for the sitters interior world, and, at the same time an intimate interrogation. They all seem to be drawn into themselves, lost in introspection. Often these sitters remained anonymous, as if to withhold the viewer the pleasure of connecting the person to the emotional being. On the other hand, the artist gave life to bodies, hard and dense as stone, or as moving gestures. Nothing in his work is ever on the surface. Between the drawings as sculptures and the drawings as dance, if you follow the analogy, there is nothing more than the hand of the artist working in a different way. Both come from the same wish of capturing the expressions of the soul, and belong to that same line of artistic experiment. In the work of Charles De Coorde, it’s as if the secret of the soul is always on the verge of being delivered.

The arrival of the Second War World forced the rising career of De Coorde to come to an almost full stop, and left the artist alone in his disillusionment. For years he had tried to deliver on his promise of laying the soul bare for all eyes to see, but it had not found the fertile ground he was hoping for. Until then, the selling of a few works in exhibitions here and there were a means to an end; done in order to overcome the hardships of an artist struggling to survive. A new rigorous system of censorship -that only had eyes for a very specific kind of art-, was put in place by the occupying forces, and many commercial galleries were forced to lay down their books. It might have been the first time that De Coorde was seen as decidedly avant-garde and truly progressive. With all exhibitions more or less on hold, De Coorde kept participating in the group exhibitions of his beloved *Cercle Artistique de Bruxelles*, but his mind was elsewhere. At the beginning of the 1930s, De Coorde met the love of his life. He was her private drawing teacher, and she was the daughter of a well-to-

5. Georges-Marie MATTHYS, *Parlons Beaux-Arts... autour du Prix Oleffe*, 1983, as cited in : HEERBRANT, *Charles De Coorde*, 2002 : “*artiste ni jeune ni arrivé, mais ayant donné des preuves définitives de son talent tout en bataillant pour imposer son idéal artistique sans céder à la tentation de pratiquer une peinture facilement vendable.*”

6. FRANZ GERVER, *Charles De Coorde*, Bruxelles, Scarabée d’Or, 1930, p. 33.



do Jewish family in Brussels. Her name was Simone Gherson. Her parents sided against a marriage with the artist on ground of their difference in social rank and class, and with the arrival of the Second World War Simone's parents fled the Nazi regime by joining their other daughter in Brazil. Jewish by birth and upbringing, the family home on the Avenue Brugmann was ceased by the Germans and used by the occupying forces. Simone stayed in Belgium and was sided by De Coorde who had increasing difficulty to maintain the both of them, with very few savings in the bank and no prospects of selling his art. In the night of the 2nd to 3rd of October 1943, Simone was captured by the Nazis and brought to the *Caserne Dossin* in Malines; she was destined for the XXIIIth convoy. De Coorde consulted with the *Association des Juifs en Belgique*, but soon learned their hands were tied. Knowing of her brave actions in favour of Belgian jews, De Coorde even personally plead with Queen Elisabeth to help him save Simone. No one could help.

Unclear how exactly, De Coorde eventually managed to get in touch with a certain Mr. Felix Meyer, who (himself a German jew on the run in Belgium) had powerful connections in the German military administration and with the Jewish section of the special police force. Simone herself later wrote, that Meyer managed to have her released by his involvement with the Gestapo. What this exactly meant remains troubled water to this day. But it is clear these questions were also asked after the war, as most of De Coorde's friends and acquaintances turned their backs on him. For De Coorde, his pleading with the occupying forces and

notorious collaborators, had always been for the sake of his love and never instigated by a possible affiliation with their ideologies. It severed any bond De Coorde still had with the outside world, and left him more than ever alone with Simone. This was not aided by the death of his own mother just after the end of the war in 1946, which left De Coorde devastated and in pieces. The artist never tried to defend himself against these accusations, but instead, fully misanthrope, he closed his doors to the outside world and continued working. He stood above the slander, and far away from man he was feverishly absorbed by his art. After having learned of his noble actions during the war, Simone's parents gave them their blessing in 1948. This time it was De Coorde who refused, but he promised Simone that everything would be taken care of before the passing of either one or the other.

With little or no supplies for painting, the war years revealed the real draughtsman in De Coorde. After the war, the artist returned to painting but his style had changed. Paul Hellyn noted the presence, "*if you permit me this paradox, of a tragic joy, much less produced by the spontaneous explosion of his instinct than by the conscious will to overcome the night.*"<sup>7</sup> In 1951, several critics were pleased to see the artist returned for what would be his last solo exhibition. After that, the curtains pretty much drew on the public life of Charles De Coorde. Some works were still presented in group exhibitions left and right, but nothing much to speak off. The artist delivered his final battles: one against crippling illness, one against financial ruin and daily misery, and finally, one against oblivion. The success and recognition that was whole heartedly promised at the beginning of his career, never came. De Coorde might have resented humanity as a whole, and quietly moved towards his grave holding the sentiment of never having been understood.

De Coorde died on June 21st 1963, with his beloved Simone by his side. He decided he would close himself off from the world even in his own death, as it was at his own request that his funeral service took place in the strictest intimacy and without any visitors. Simone made it her life's work to bring her late husband the recognition he deserved, organising several exhibitions and instigating a foundation to defend his work. This torch has now been passed on the Fondation Albert Marinus in Brussels, who received most of what was left of the artist's estate.<sup>8</sup>

7. Paul HELLYN, *Charles De Coorde*, in : *Marginales*, 4<sup>e</sup> A, avril-mai-juin 1949, p. 64 : "*si vous me permettez ce paradoxe, une joie tragique, bien moins produite par l'explosion spontanée de l'instinct que par une volonté consciente de dépasser la nuit.*"

8. Text largely based on both Paul CASO, *Charles De Coorde*, Les Editeurs d'Art Associés, Bruxelles, 1982. And especially: Jean-Paul HEERBANT, *Charles De Coorde, un Alceste moderne*, in *L'Atelier de Charles De Coorde*, Fondation Albert-Marinus, Bruxelles, 2002.



# Gestures of the Soul

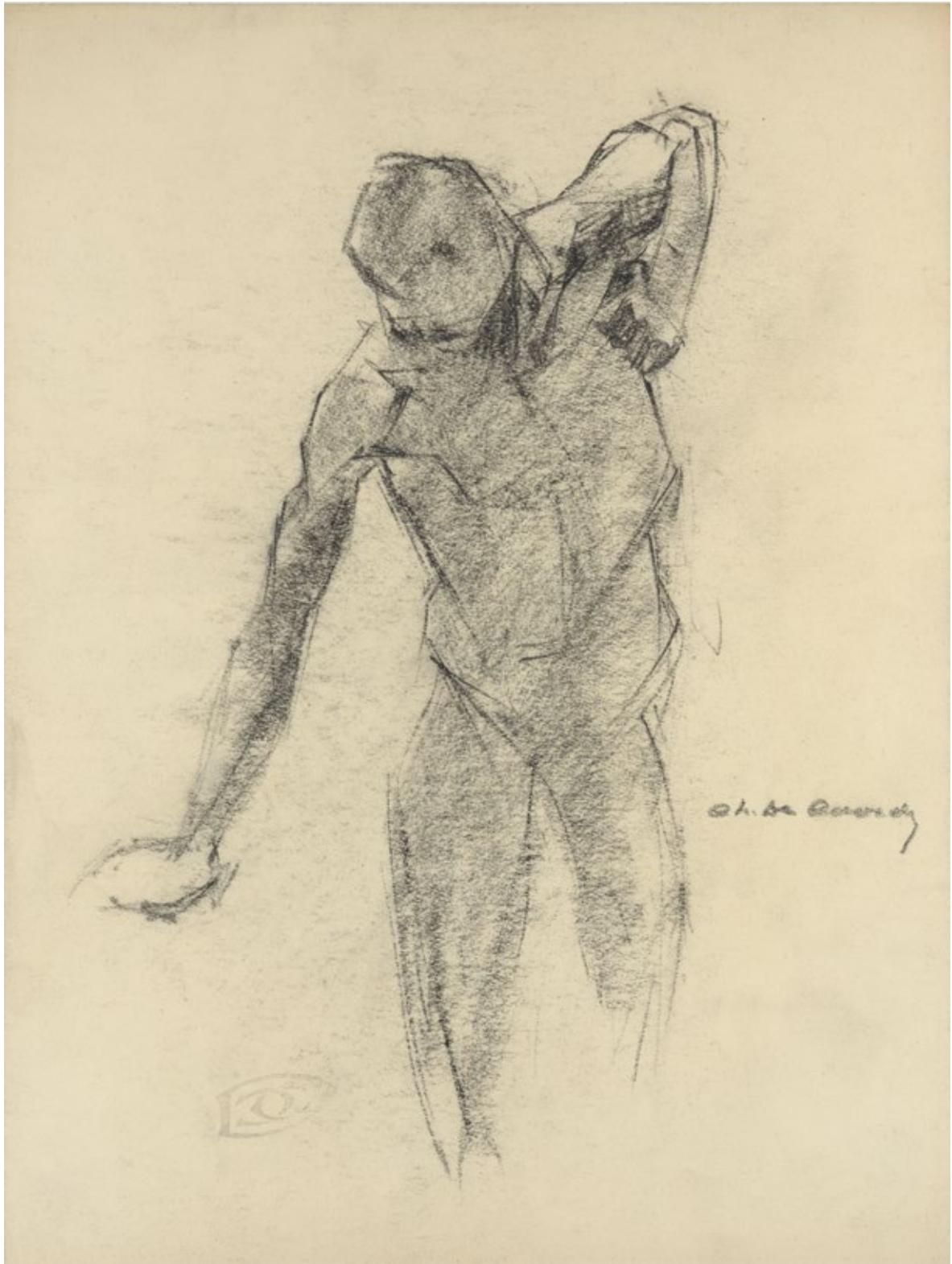
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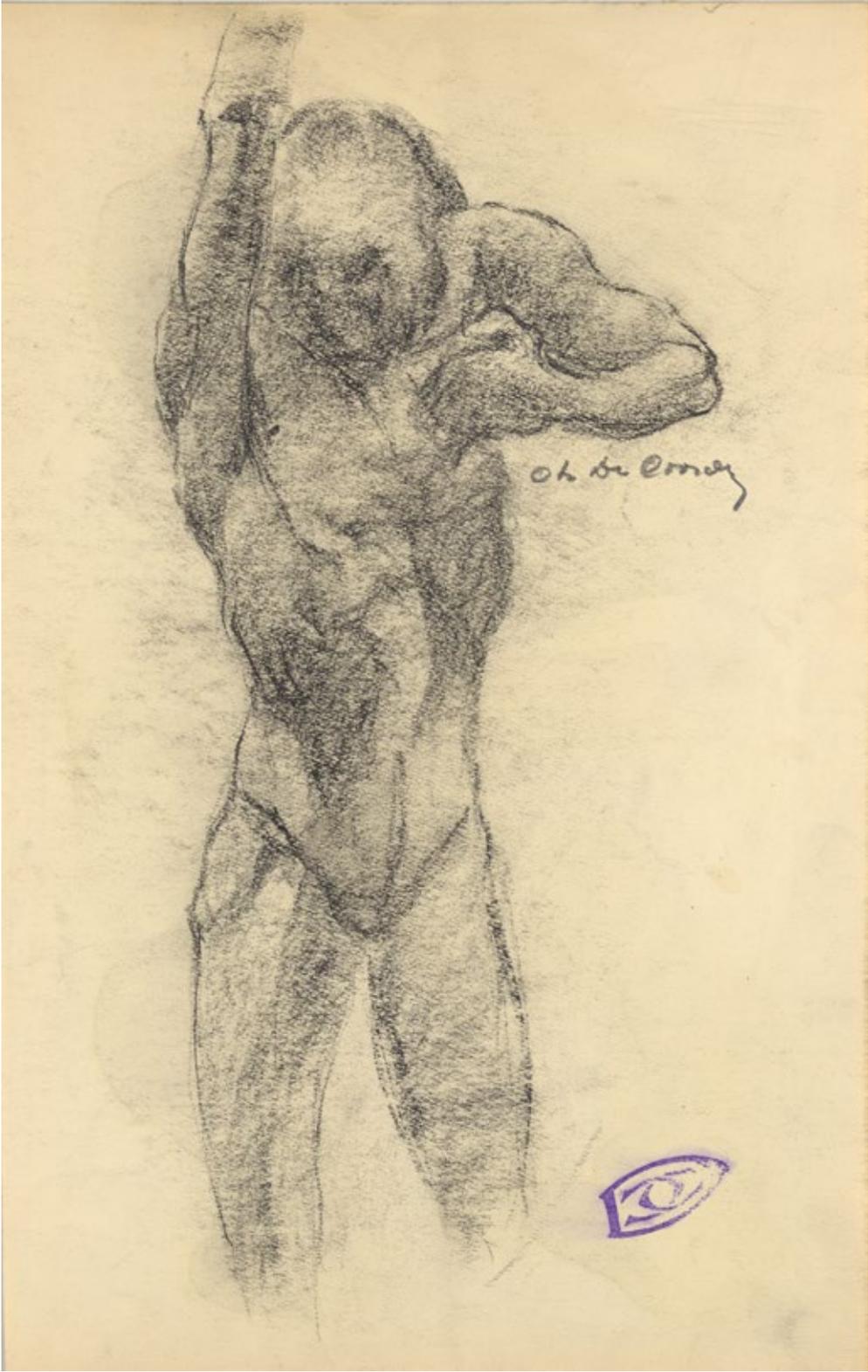
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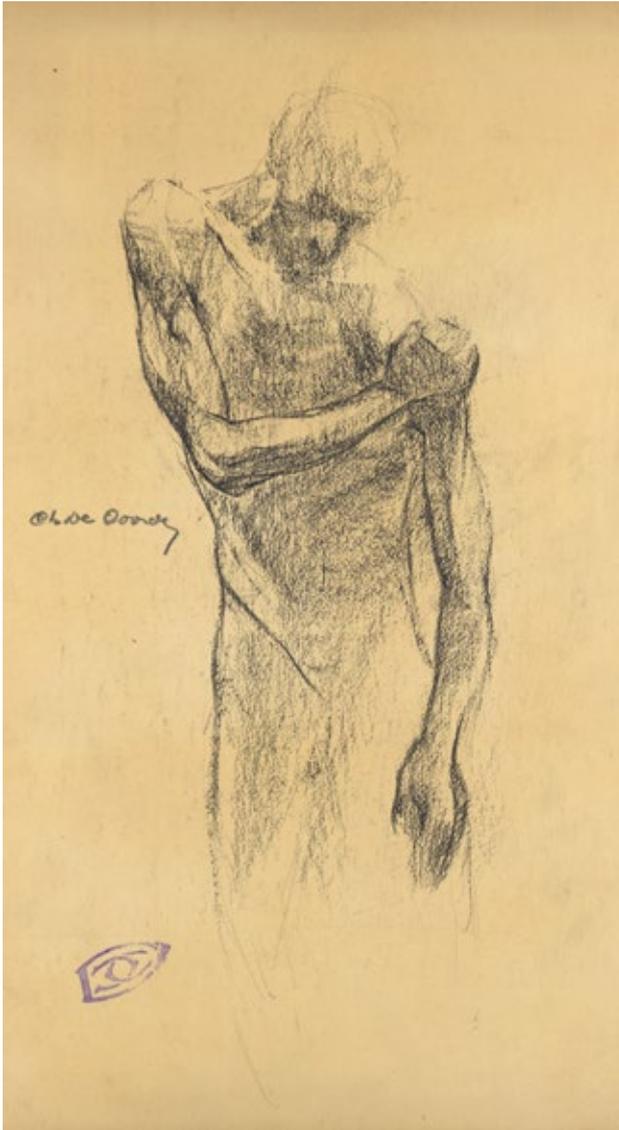
The artist's studio, by his death in 1963;  
Collection Simone Gherson, widow of the artist;  
Collection Yvette Dhaene, as a gift from Simone Gherson;  
By descent in the family, after her death in 2019.

#### NOTE ON SIGNATURES

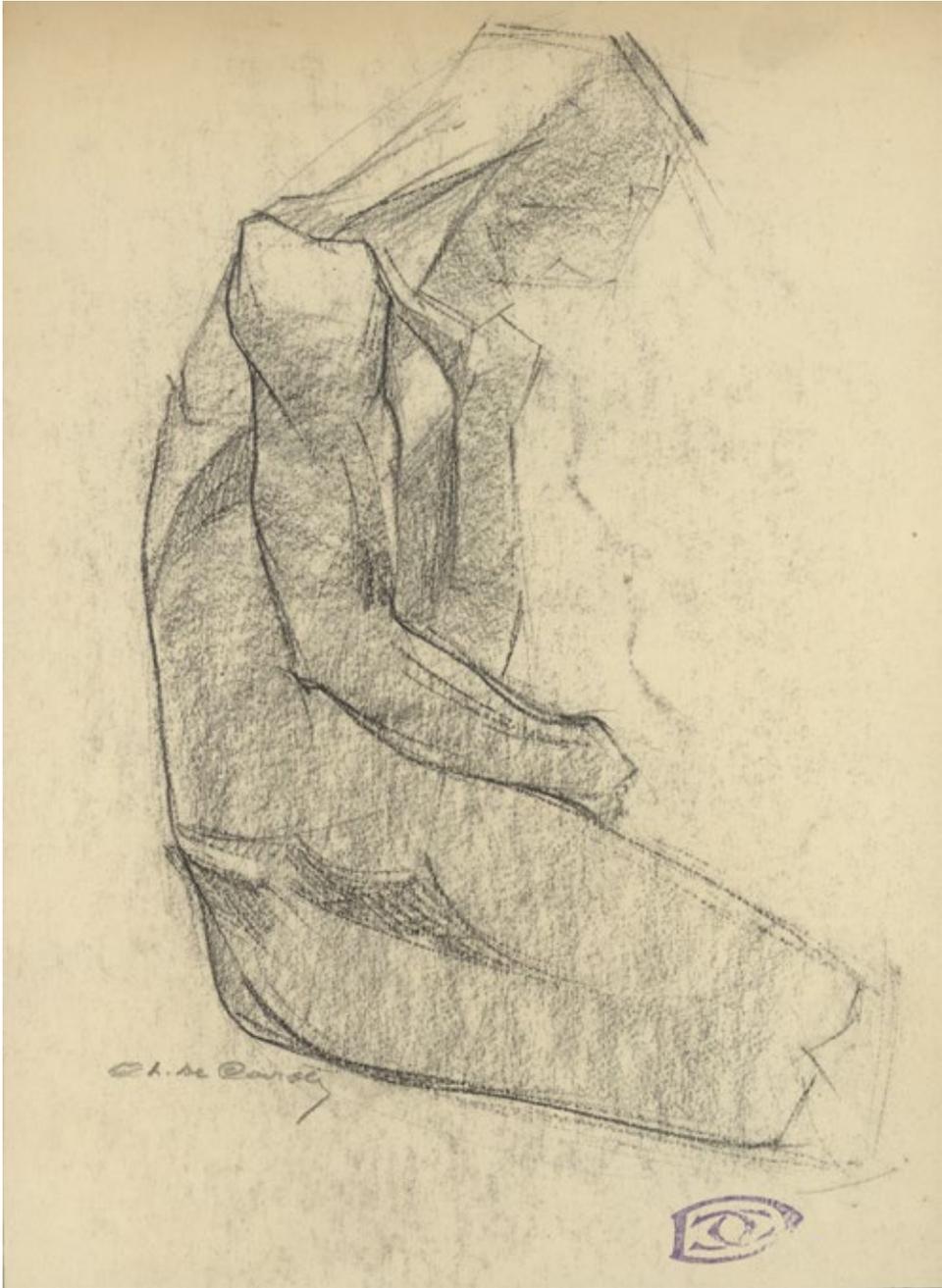
All works in the catalogue are marked by the artist's studio stamp; either on the front, on the back, or on both sides. Two types of stamps were used by the artist, both composed of his initials (CDC) and serving therefore as an official monogram. All but one, were also signed by hand, by the artist, and some again countersigned on the back. Often these works were signed in a different medium than the drawing itself, which leaves us to believe that the artist held sessions in which he signed several drawings at a time. De Coorde's signatures and main monogram stamp are recorded in Paul-L. PIRON, *Belgian Artist's Signatures (italic)*, Brussels, AAA nv – Imprimerie Weissenbruch, 1898, p. 107.



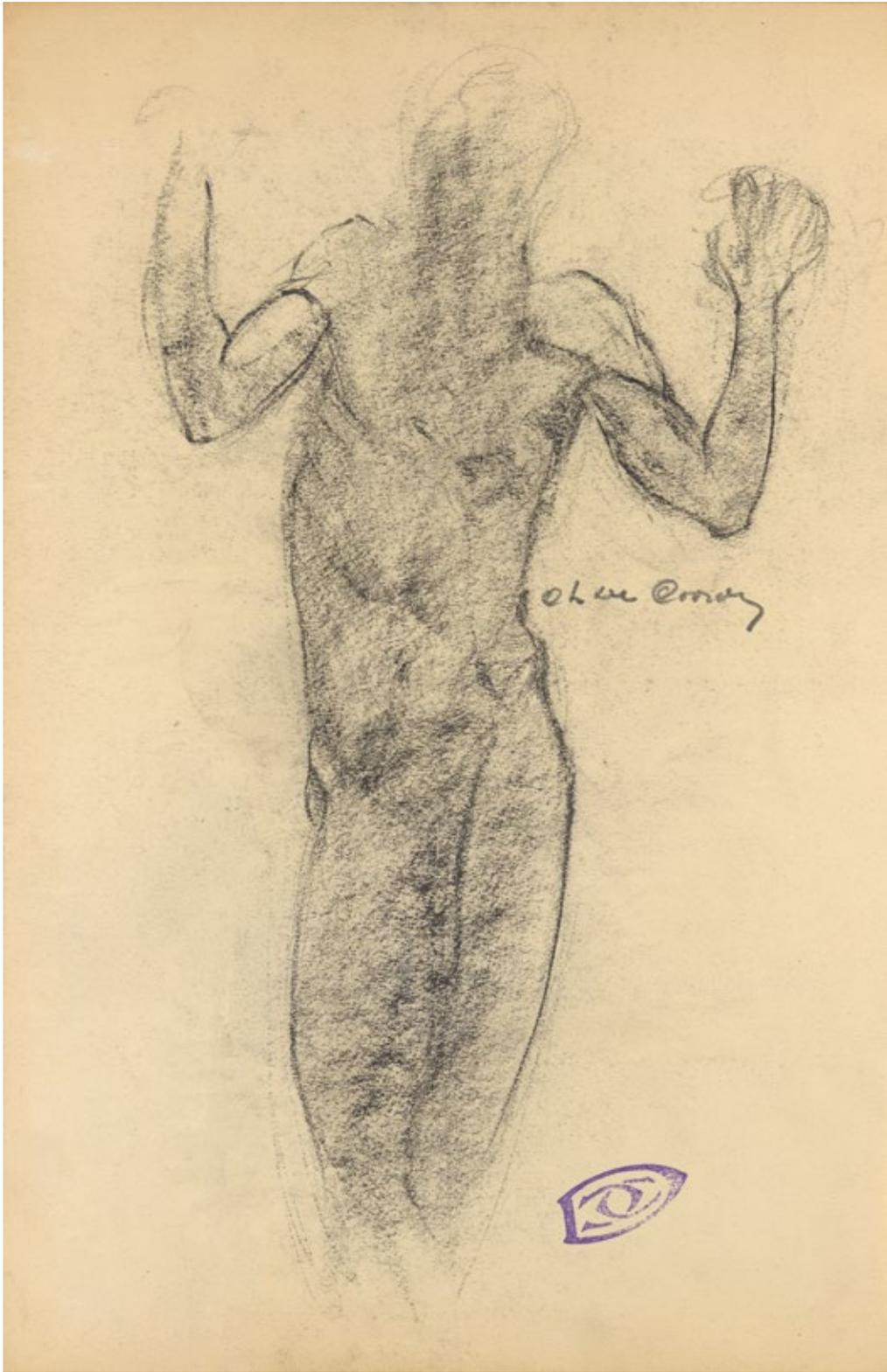








*Attitude*, 390×263 mm, Conté crayon on paper. € 1000 (in mount)



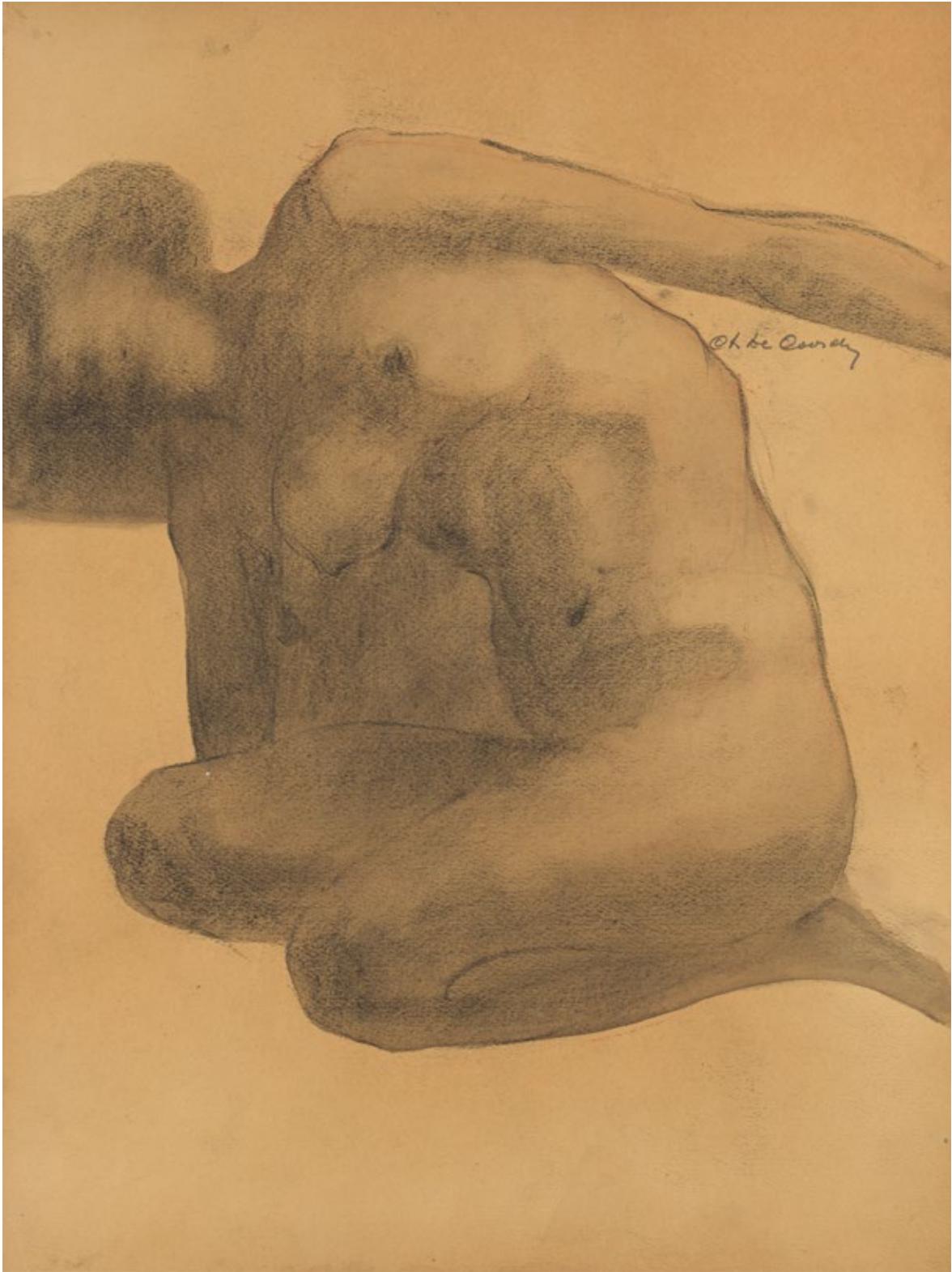




# Sculptures of the Soul

*“Charles De Coorde domine ses thèmes d’inspiration,  
en leur imposant la force poignante de son dessin et  
une ferveur romantique qui les portent à l’avant-garde  
de la vérité humaine.”*

— Paul Caso



325 x 265 mm, Charcoal, graphite and sanguine over a watercolour wash. € 1300 (framed)



Ok to Candy

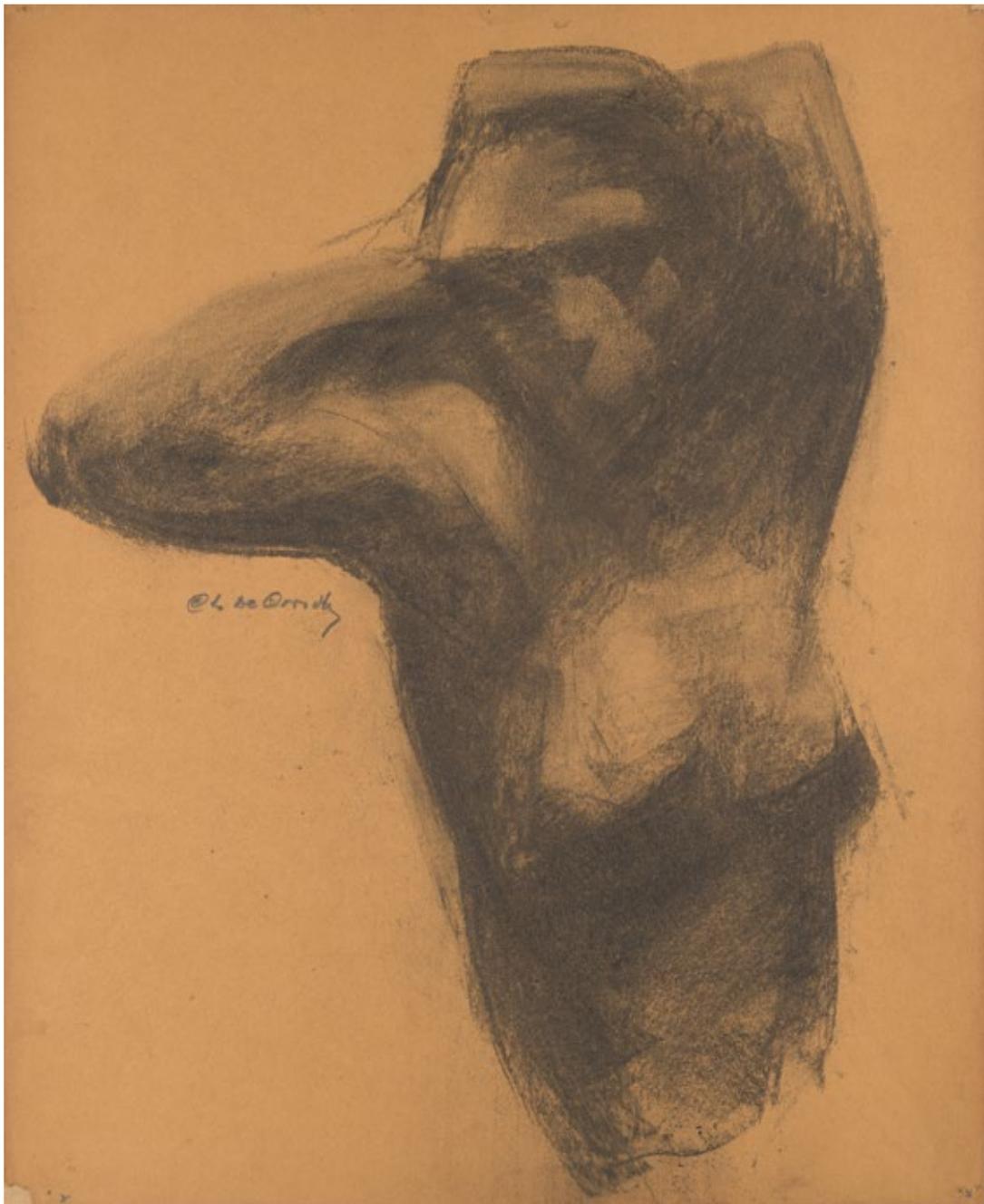


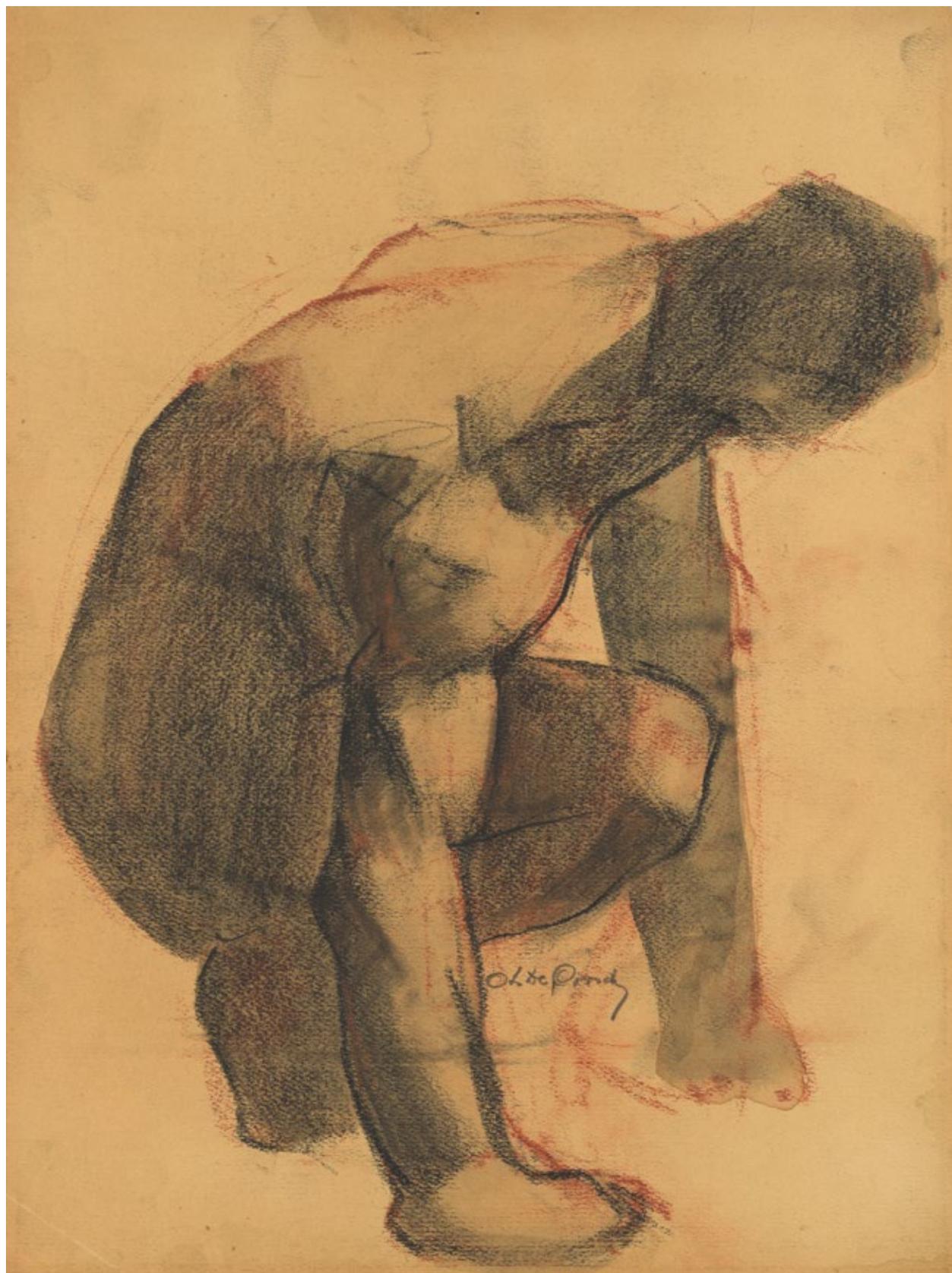
↑ *Etude de femme*, 500×375 mm & *Etude de femme*, 490×400 mm, Charcoal on heavy brown paper. € 1100 each (in mount)  
← *Attitude*, 485×395 mm, Charcoal on green laid paper. € 1300 (in mount)



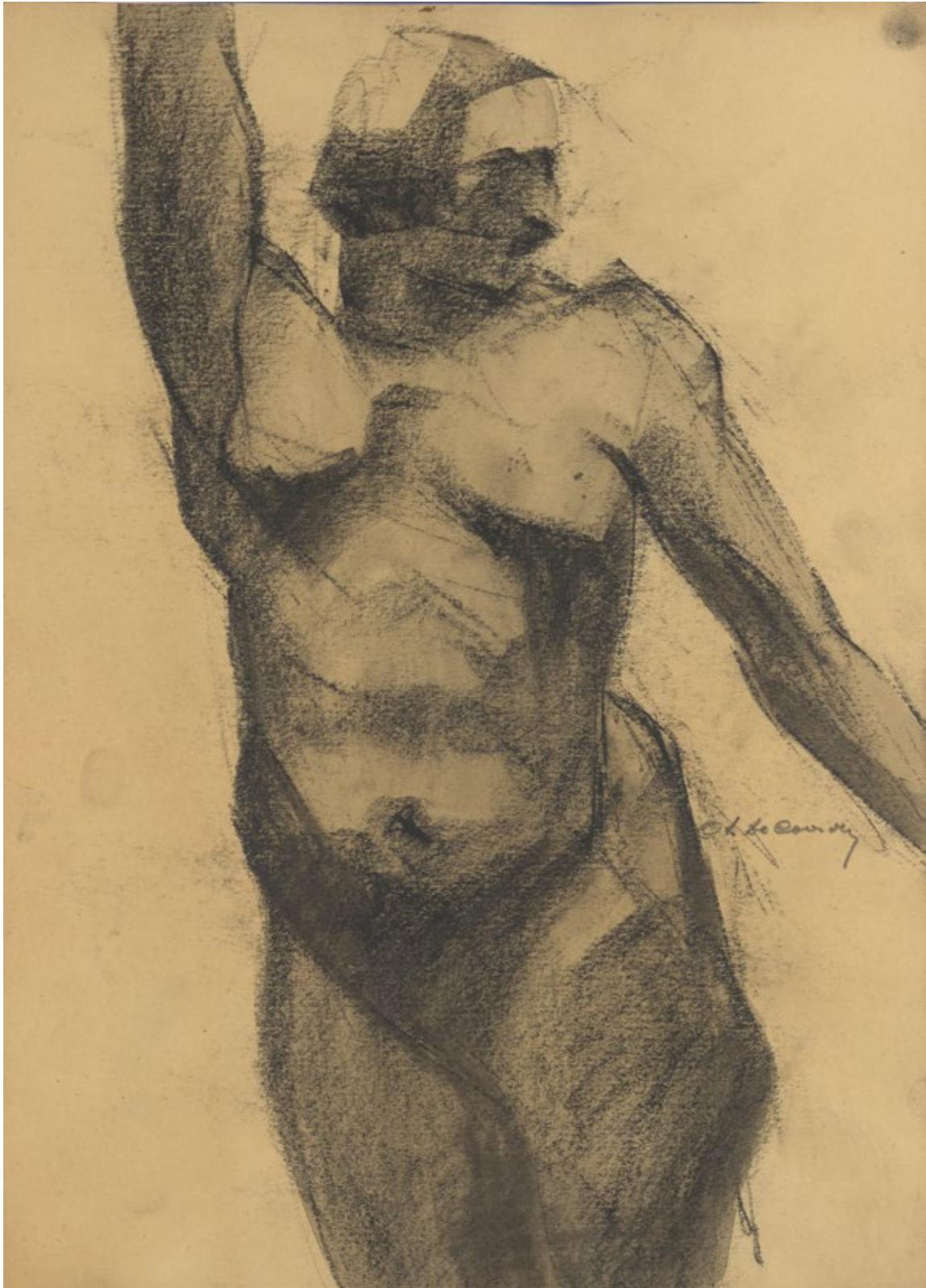


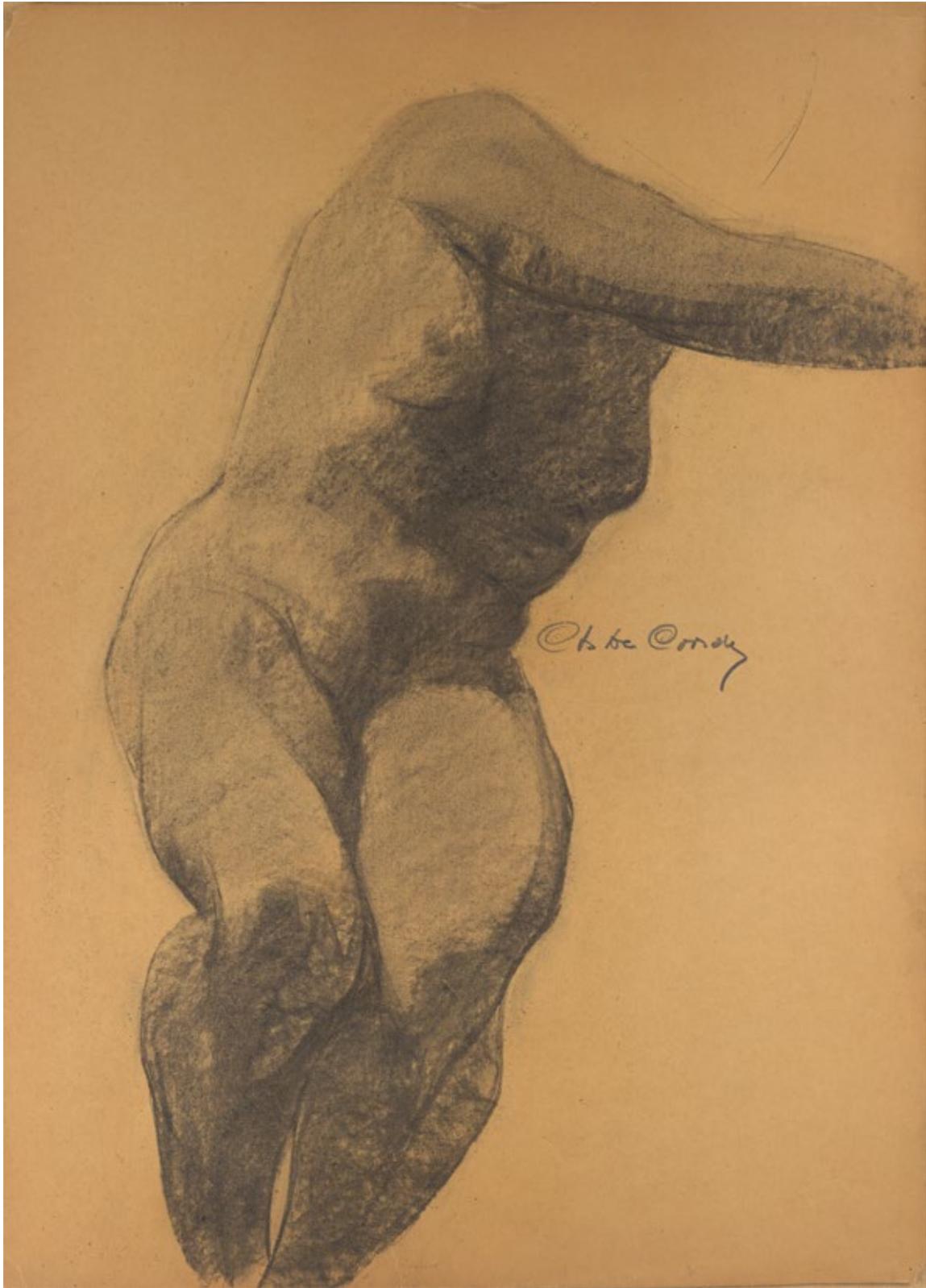
*Etude*, 500×400 mm, Charcoal on heavy brown paper. € 1250 (in mount)



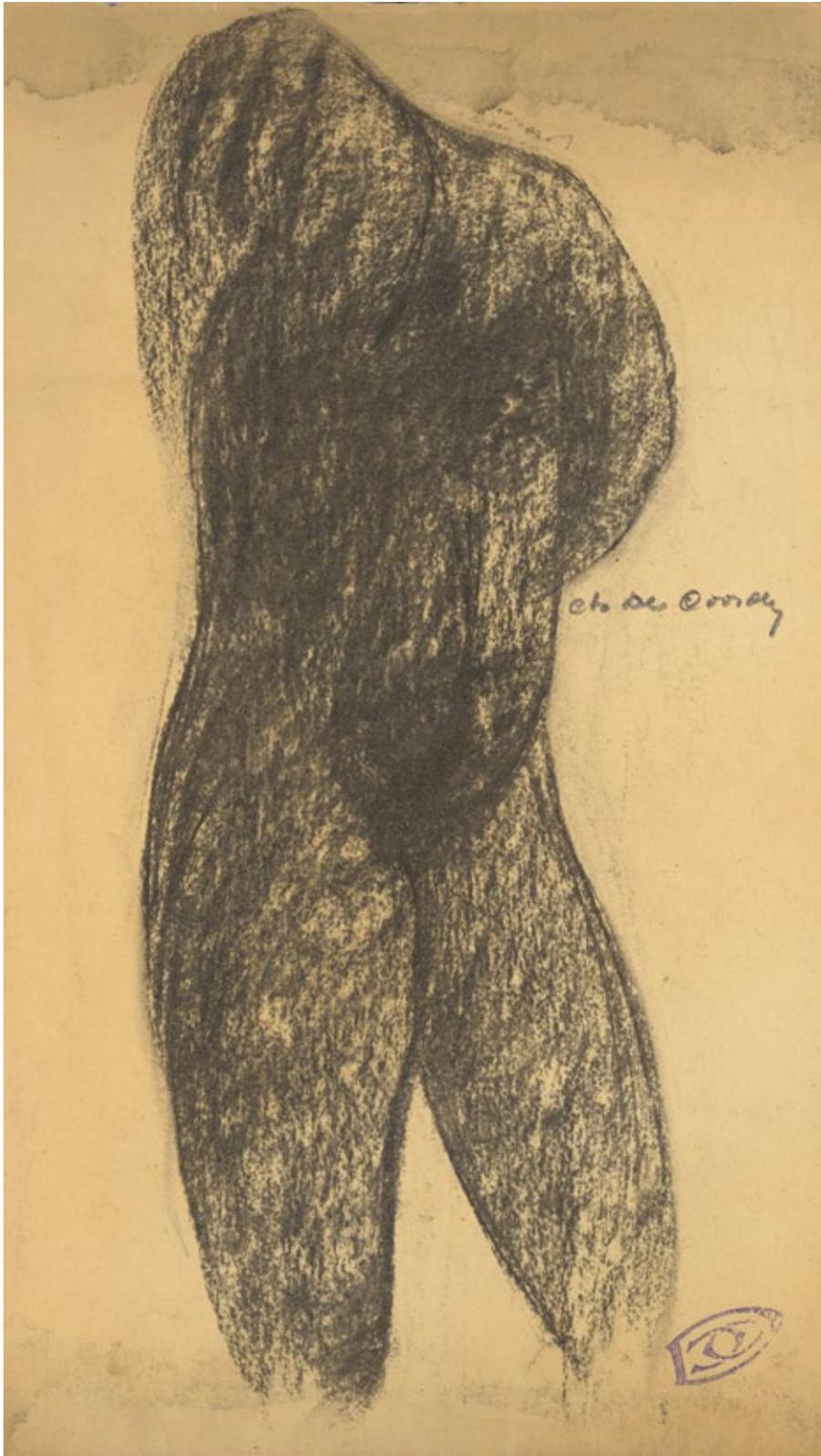


*Attitude*, 360×270 mm, Black and red crayons on a watercolour wash base. € 950 (in mount)





*Etude de femme*, 590×425 mm, Charcoal on heavy brown paper. € 1000 (in mount)









*Etude de jambes*, 360×185 mm, Graphite on paper. € 500 (in mount)

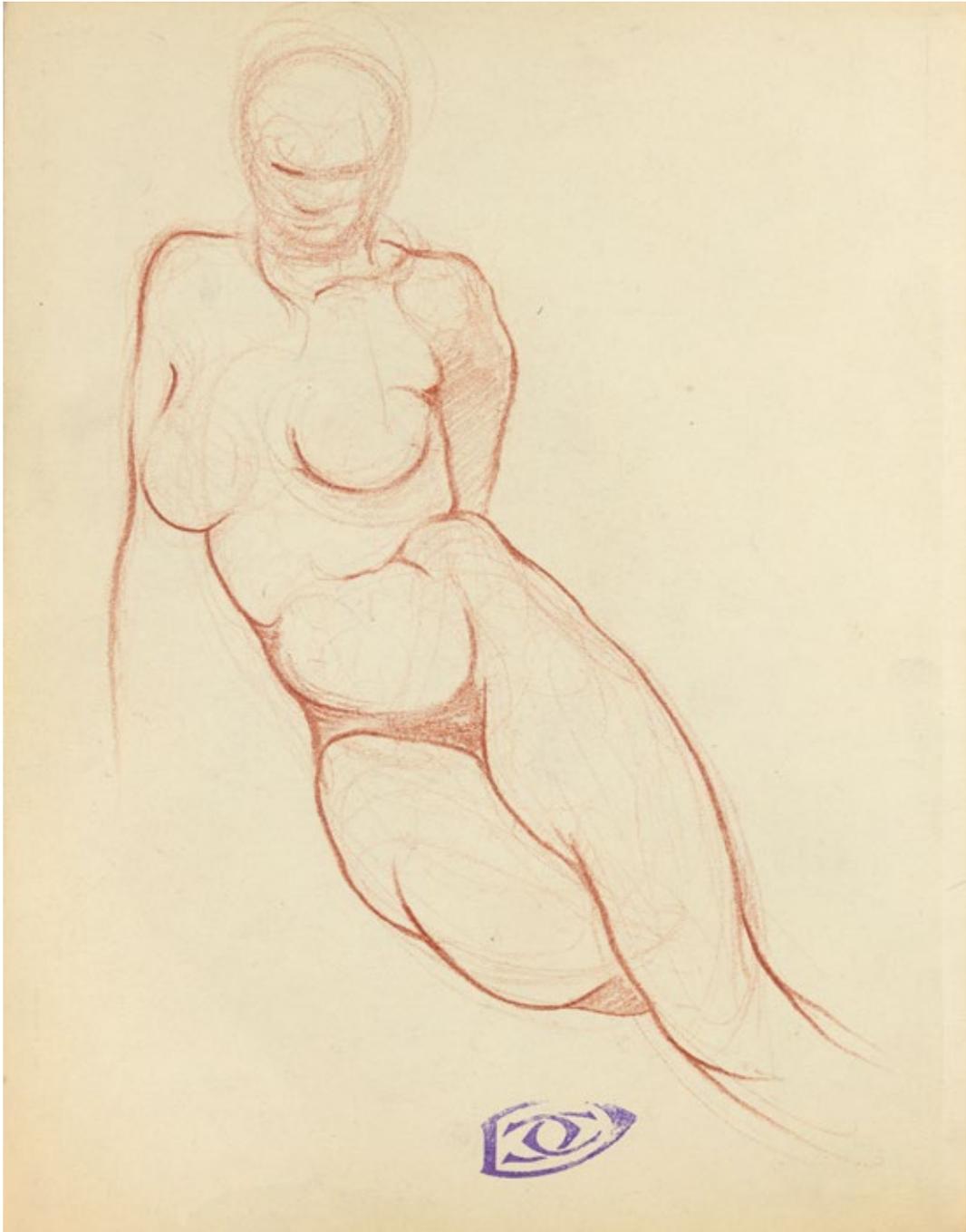
*“Enfin, il y a un trait de caractère de  
Charles De Coorde qui nous frappe:  
la satisfaction de s’affirmer à l’insu  
de tous, loin de tout ce qui, à l’échelon  
officiel, faisait la pluie et le beau temps.”*

— Paul Caso

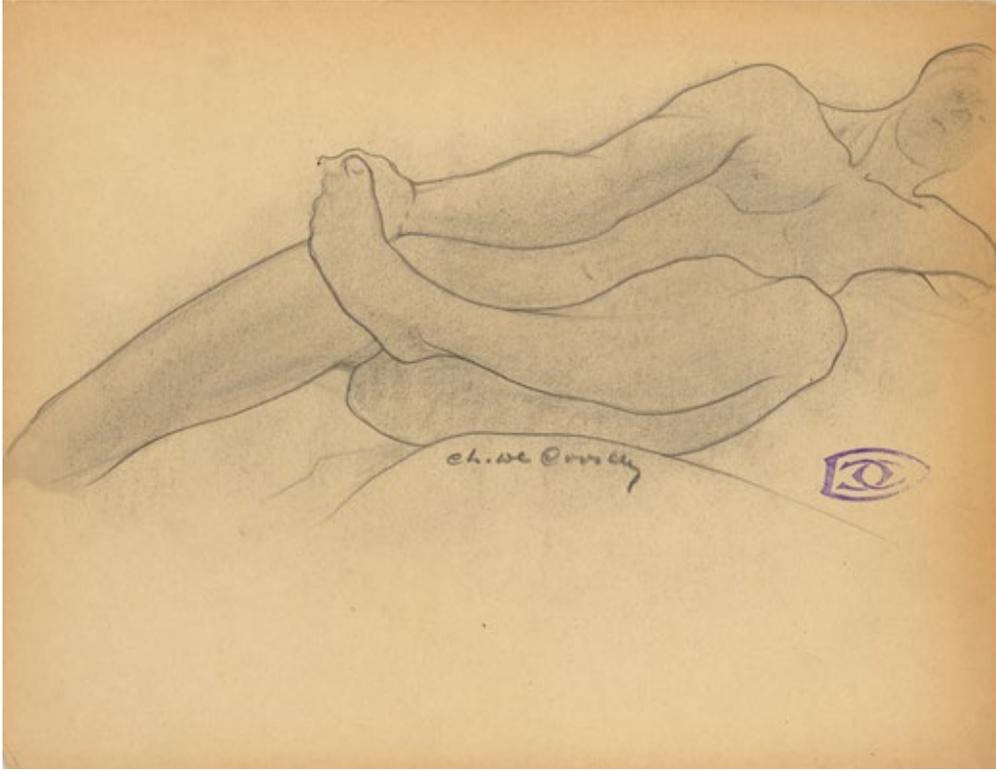


*Etude pour "La Fin", 460×265 mm, Charcoal and watercolour on paper. € 1300 (framed)*





*Attitude*, 275 × 215 mm, Sanguine on paper. € 900 (in mount)





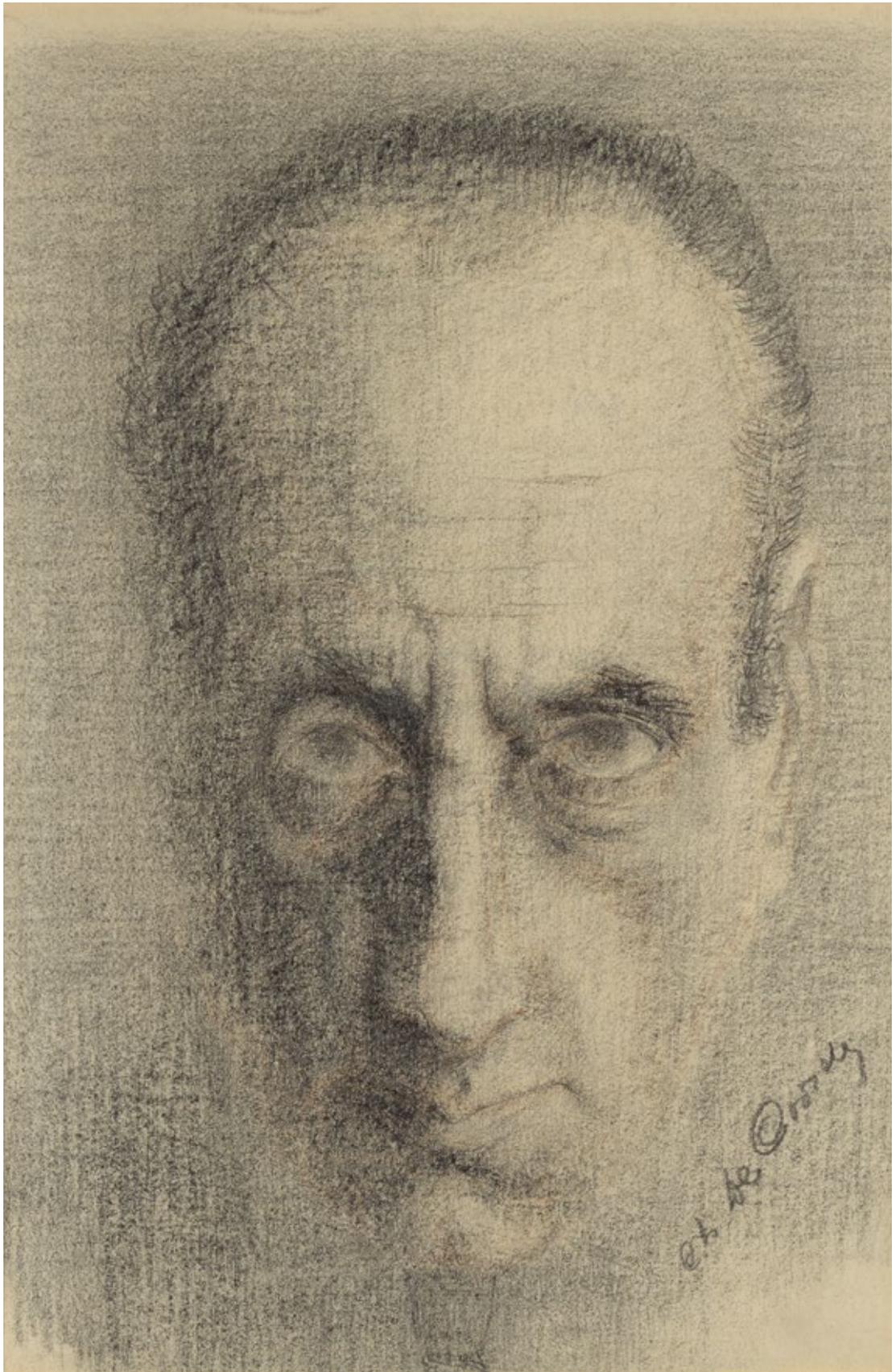
*Etude*, 295 × 220 mm, Charcoal on paper. € 400 (in mount)



# Portraits of the Soul

*“Quelle émotion nous saisit au moment de nous rendre à la rencontre de Charles De Coorde?  
La vie n’a point voulu que nos destins se croisent.  
Nous ne pouvons donc lui donner d’autre visage que celui de son autoportrait où les yeux graves et tristes en disent plus long que toute biographie.  
Le grand front dégarni ajoute encore de la noblesse au visage. Tant de dignité pensive nous fascine. Elle rappelle qu’Edgar Poe estimait que la mélancolie était le plus légitime de tous les dons poétiques. Et loin de nous attrister, la nostalgie naturelle de Charles De Coorde nous apparaît comme l’expression même de l’humanité de l’artiste, de son respect et de son amour de la vie.”*

— Paul Caso

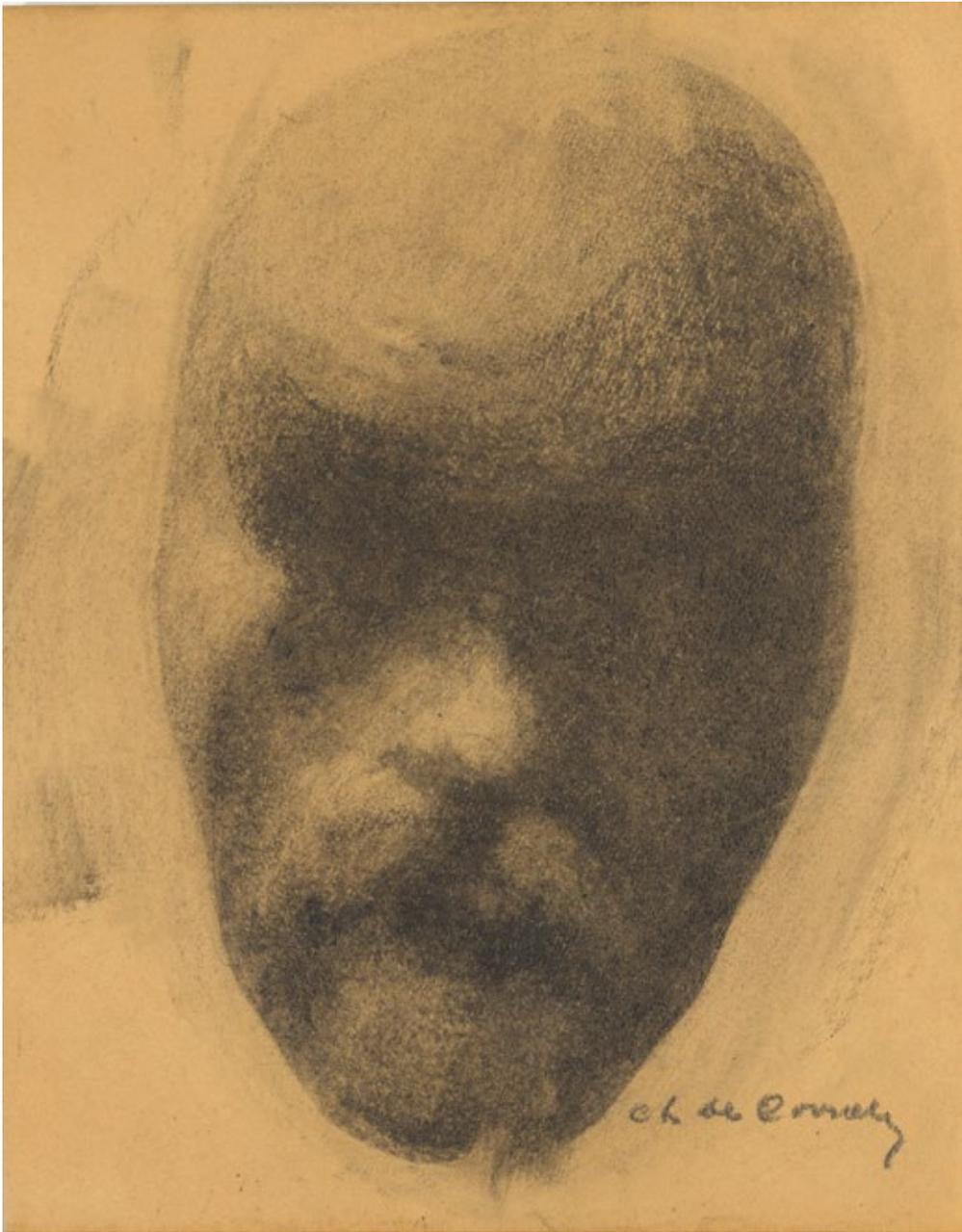


*Self-portrait of the artist*, 1958, 300×205 mm, Pencil, charcoal conté crayon and sanguine on paper.



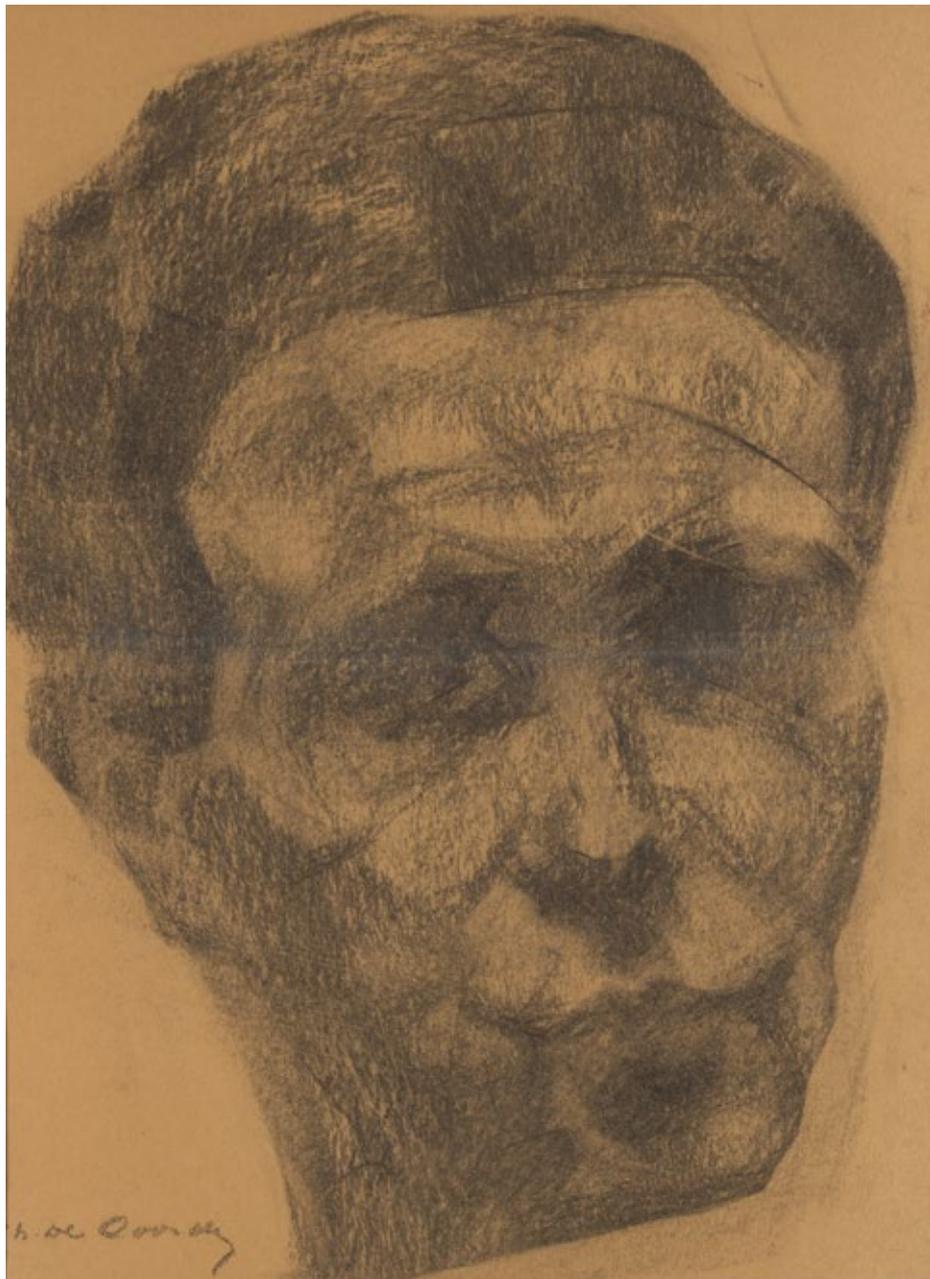


*Masques*, 297×420 mm, Charcoal on paper. € 950 (in mount)

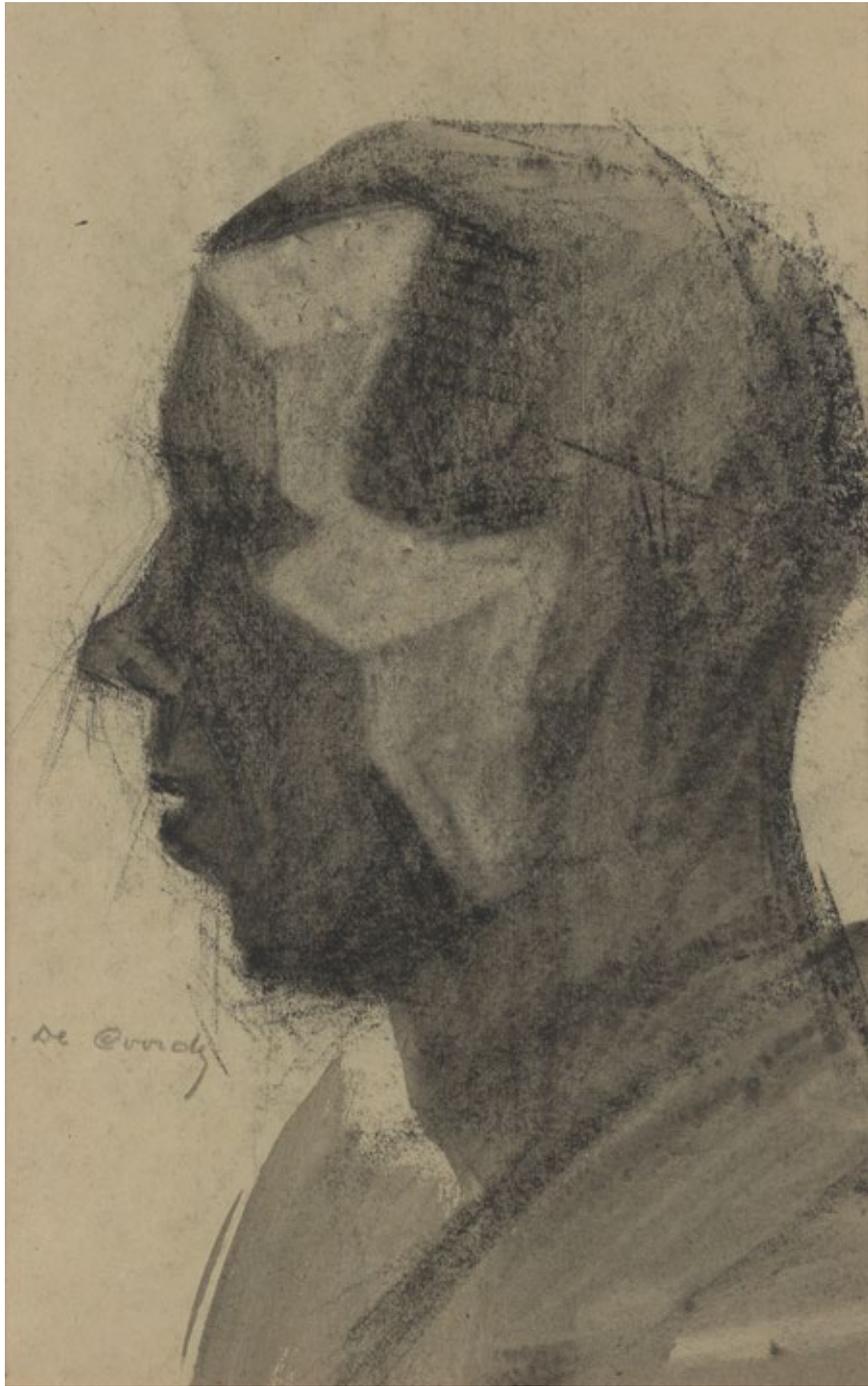


*Masque (Portrait de Paul Verlaine?)*, 270×210 mm, Charcoal on heavy brown paper. € 1250 (in mount)

LITERATURE: Paul CASO, *Charles De Coorde, ou le réalisme sensible*, Les Editeurs d'Art Associés, Bruxelles, 1982, ill. p. 56.



*Portrait de femme*, 390×290 mm, Charcoal and graphite on heavy brown paper. € 650 (in mount)



"L'Inconnu", 335×295 mm, Charcoal on paper. € 950 (in mount)

LITERATURE: Paul CASO, *Charles De Coorde, ou le réalisme sensible*, Les Editeurs d'Art Associés, Bruxelles, 1982, ill. p. 53.

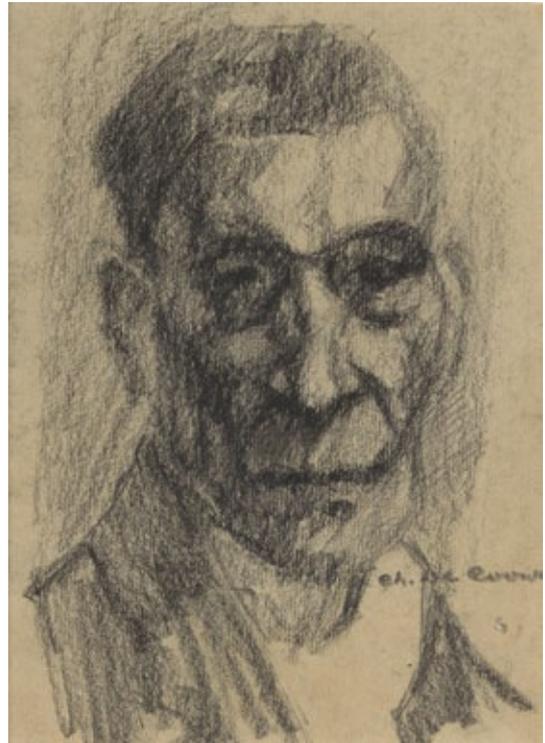


*Four portraits, together in one frame, total size 51,5 x 42 cm.  
Dimensions of the separate sheets on the back of the frame. € 1300 (framed)*

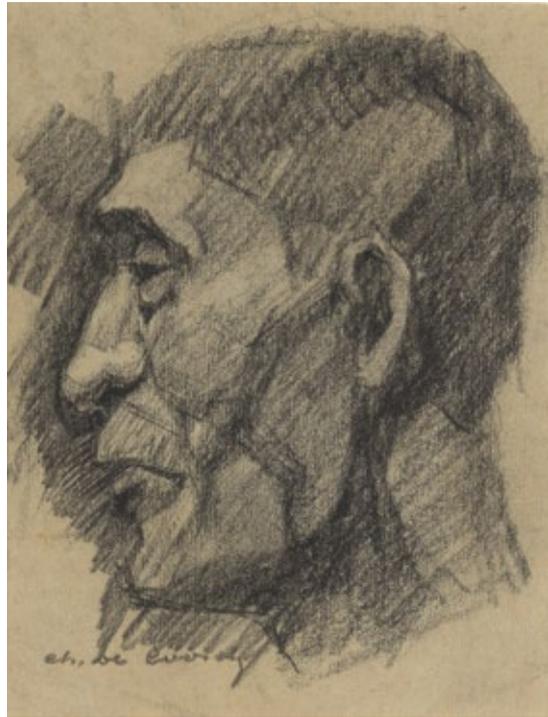




*Portrait de fille*, 242 × 179 mm, Charcoal on paper. € 550 (in mount)



*Four portraits, together in one frame, total size 51,5 x 42 cm.  
Dimensions of the separate sheets on the back of the frame. € 1300 (framed)*



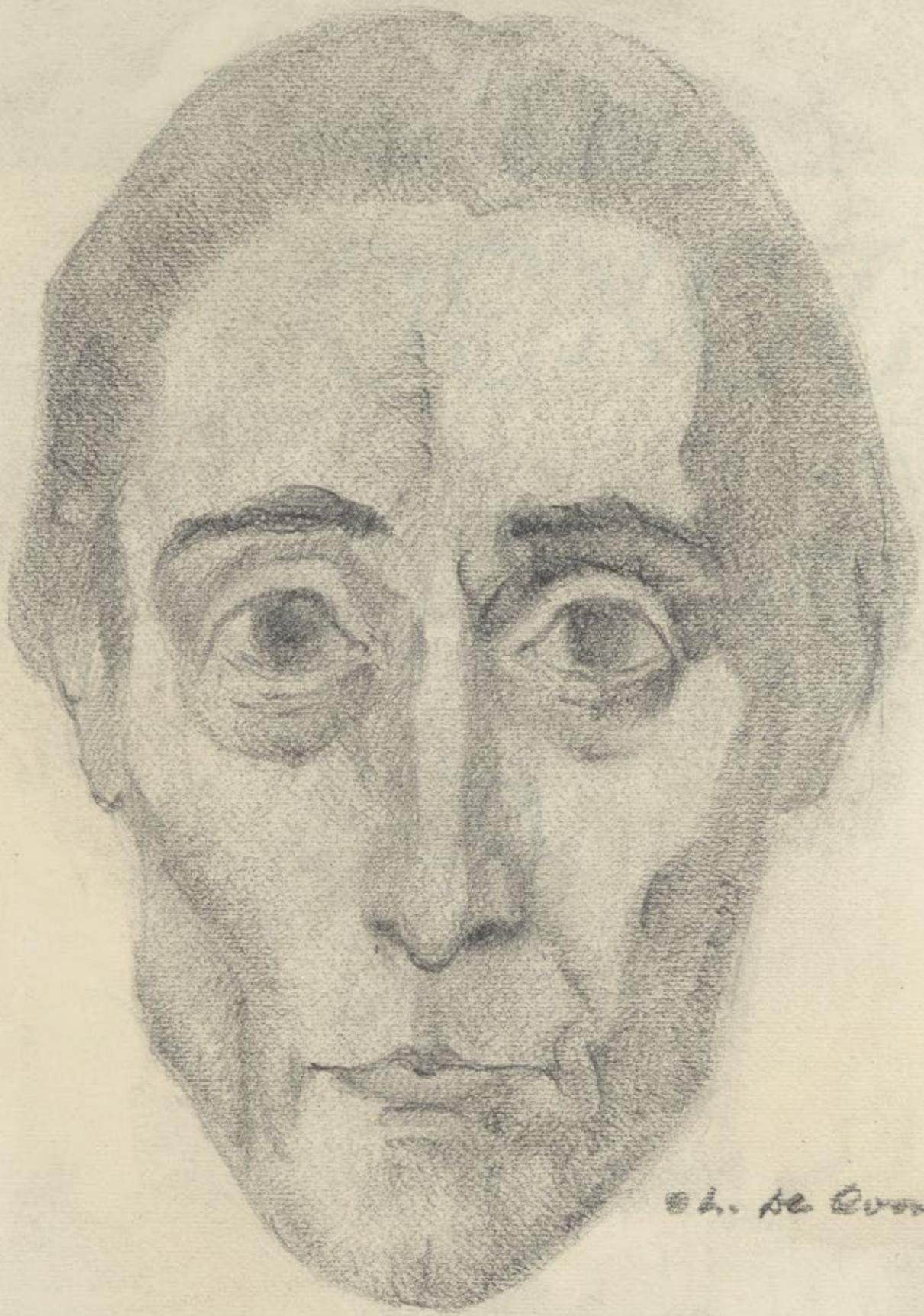
*Four portraits, together in one frame, total size 51,5 x 42 cm.  
Dimensions of the separate sheets on the back of the frame. € 1300 (framed)*





*Study for a portrait*, 195 × 130 mm, Charcoal on paper. € 400 (in mount)



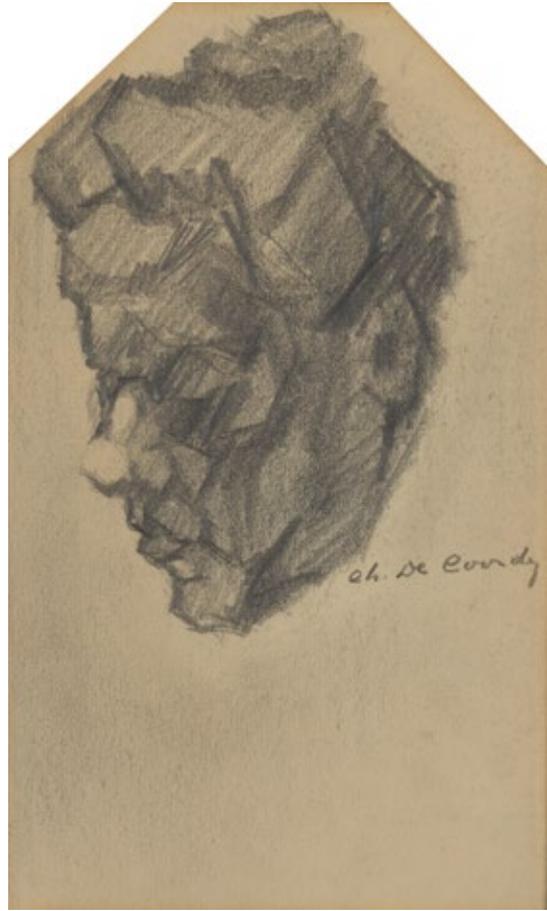


Ch. de Cour...





*Portrait d'homme*, 330×280 mm, Black, red and blue crayons on paper. € 900 (in mount)



(left) *Portrait de garçon*, 195 × 132 mm, Charcoal on paper. € 400 (in mount)  
(right) *Portrait de femme*, 215 × 132 mm, Graphite on paper. € 450 (in mount)  
→ *Etude de visage*, 168 × 134 mm, Graphite on paper. € 450 (in mount)



Ch. de Courcy



# Nature of the Soul





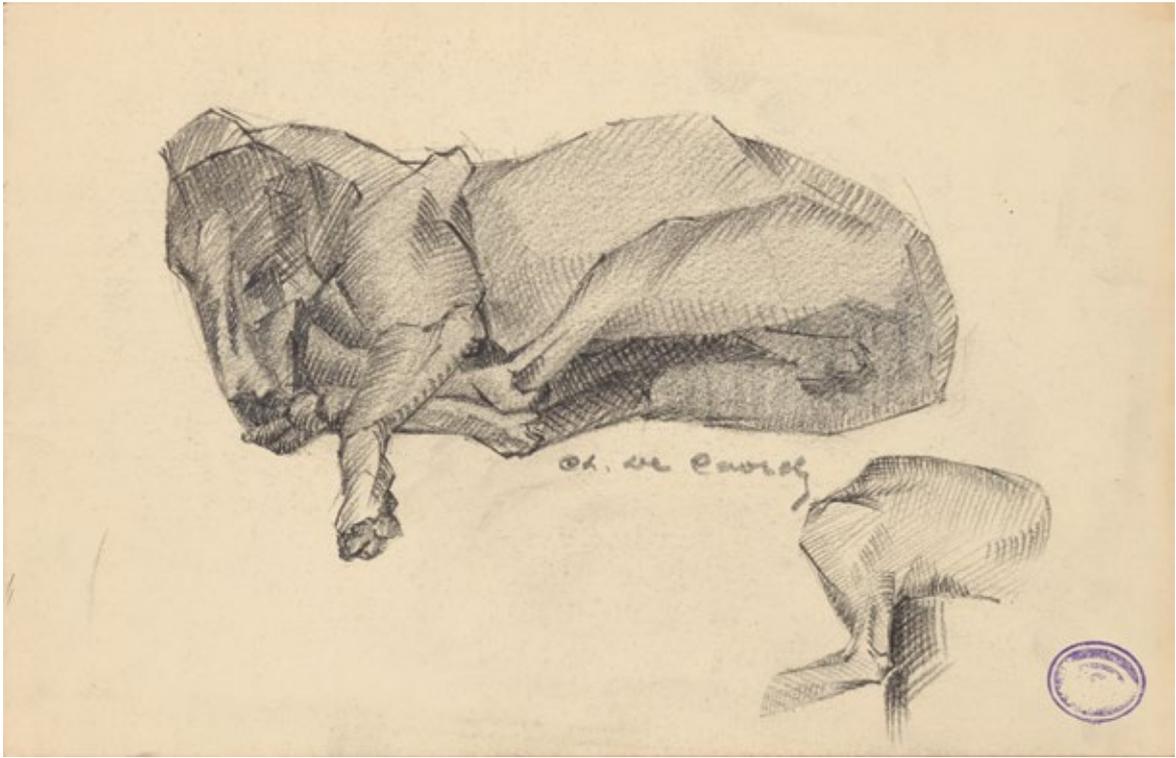
*Narcisses*, 340×330 mm, Pencil and gouache on brown paper. € 1000 (framed)  
EXHIBITED: 28ème Salon d'ensemble, Centre d'Art Rouge-Cloître, 2000.

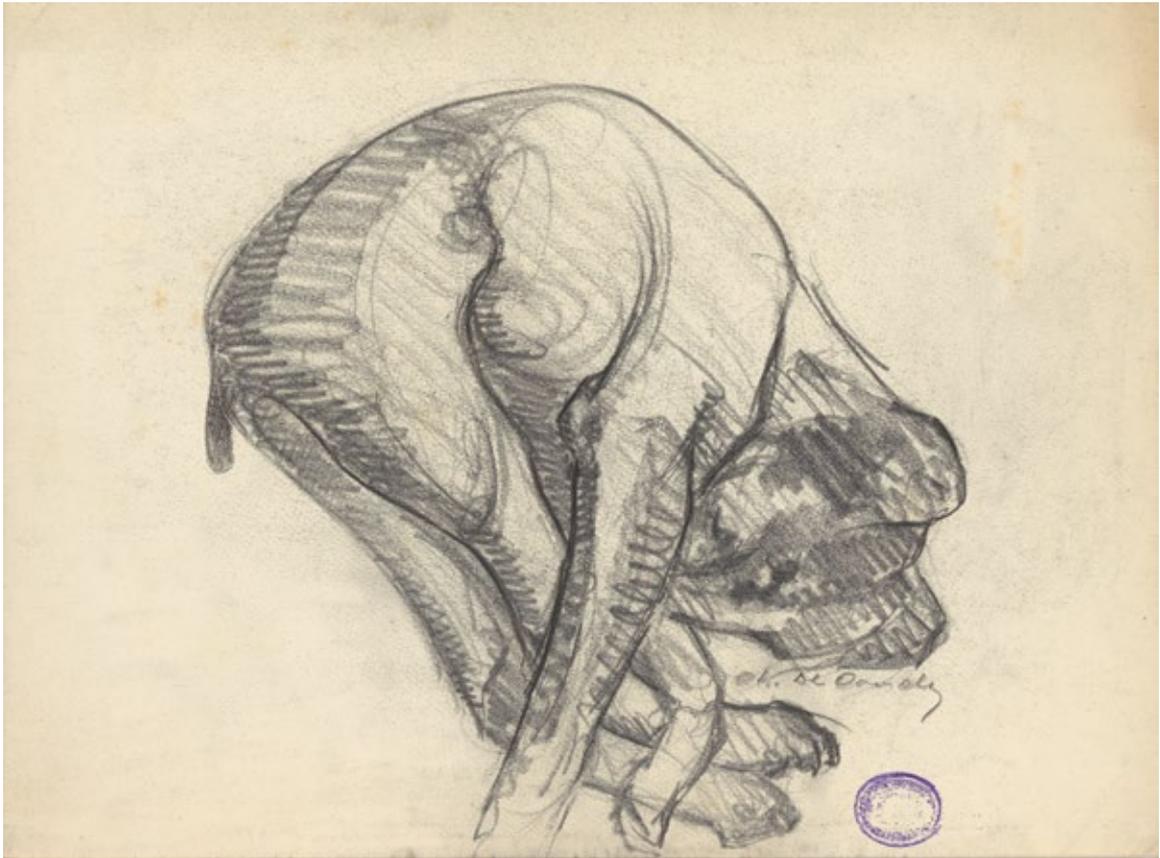


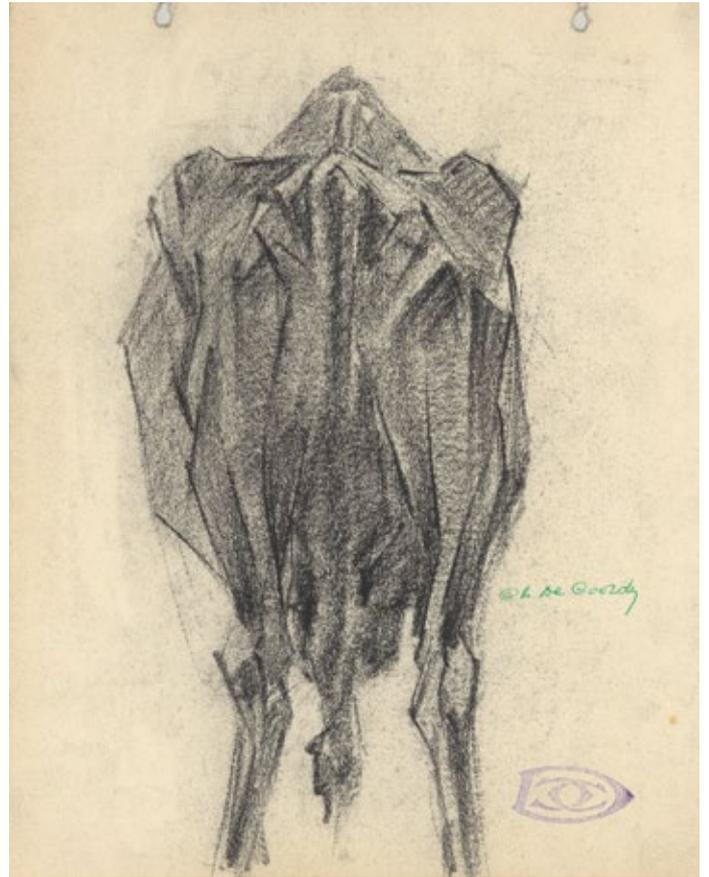


*Impression à Tervuren*, 440×590 mm, Charcoal on paper. € 1100 (framed)  
EXHIBITED: 28ème Salon d'ensemble, Centre d'Art Rouge-Cloître, 2000.









*“Rien n’est jamais en surface dans son oeuvre.”*

— Paul Caso



*Chien endormi*, 175 × 253 mm, graphite on paper. € 700 (in mount)

## GROUP EXHIBITIONS

- 1921 Au Cornet, Uccle.
- 1922 Au Cornet, Uccle.
- 1923 Galerie Boigelot (3-15 April)
- 1924 TRIENNAL : Liège (10 May - 9 June)
- 1925 TRIENNAL : Ghent (7 June - 2 Aug.)  
Province de Brabant (25 Sept. - 15 Oct.)  
Galerie Giroux, art décoratif (25 Sept. - 6 Oct.)  
Foyer des Artistes (25 Nov. - 12 Dec.)
- 1926 Foyer des Artistes (1-13 May)  
*Bon Vouloir*, Mons (29 May - 27 June)  
Beaux-Arts de Spa.  
La Louvière (14-30 Aug.)  
TRIENNAL : Antwerp (16 Oct. - 28 Nov.)  
Cercle musicale (16 Nov. - 3 Dec.)  
Foyer des Artistes (27 Nov. - 7 Dec.)
- 1927 Cercle Artistique de Schaerbeek (12-27 Febr.)  
Les Xylographes (9 - 23 April)  
Palais Mondial, Art Monumental (20 April 1927)  
Galerie Le Salonnet (May)  
Cercle Artistique de Schaerbeek, Xylographes belgo-suédois (16 May - 24 June)
- 1928 Cercle Artistique de Schaerbeek (25 Febr. - 11 March)  
TRIENNAL : Liège (19 May - 19 June)
- 1929 Cercle Artistique de Schaerbeek (16 - 24 Febr.)  
*Artistes belges contemporains*, Nîmes, France (April - May)  
*Rétrospective Degas - Toulouse-Lautrec*, Parc de la Boverie, Liège (4-25 May)  
TRIENNAL : Ghent (25 May - 28 June)  
Centre d'Art, Uccle (7 - 19 Sept.)  
Cercle Artistique de Bruxelles (4-30 Oct.)
- 1930 *Blanc et noir*, Cercle Artistique de Bruxelles (10-30 Jan.)  
*Exposition Internationale de Venise*, invited by Mr. Paul Lambotte
- 1931 Cercle Artistique de Bruxelles (28 March - 30 April)  
*Le Portrait*, Cercle Artistique de Bruxelles (7-25 May)  
*Salon de Printemps*, Palais de Beaux-Arts, Brussels (May - June)  
*Exposition Internationale de Monza*, invited by Mr. Paul Lambotte (medal)  
TRIENNAL : Liège (19 Sept. - 19 Oct.)  
*Groupe "Le Chaînon"*, Cercle Artistique de Bruxelles (12-27 Dec.)
- 1932 *60 Artistes - 60 Dessins*, Galerie Javal et Bourdeaux (17-30 Jan.)
- 1933 *Exposition Internationale de Rome* (25 March - 23 April)  
*Groupe "Le Chaînon"*, Cercle Artistique de Bruxelles (28 March - 5 April)  
*Salon Triennial* : Ghent (12 Aug. - 8 Oct.)  
*Société Royale des Aquarellistes*
- 1934 *Groupe "Le Chaînon"*, Cercle Artistique de Bruxelles (20-29 Jan.)  
*Salon Triennial* : Antwerp (27 Oct. - 25 Nov.)  
*Salon du Printemps*, Palais des Beaux-Arts, Brussels (14 Avril - 6 May)
- 1935 *Société Royale des Aquarellistes*  
*Exposition Universelle et Internationale de Bruxelles*, invited by Mr. Léo Van Puyvelde  
*Salon du Printemps*, Palais des Beaux-Arts, Brussels (23 March - 14 April)
- 1936 Cercle Artistique de Bruxelles (8-28 Febr.)  
*Salon du Printemps*, Palais des Beaux-Arts, Brussels (14 March - 5 April)  
*Salon Triennial* : Liège (16 May - 16 June)  
*Bon Marché* (19-31 Dec.)  
Fondation Meyer, Galerie Royale (19 Dec. - 2 Jan. 1937)  
Cercle Artistique de Bruxelles (21 Dec. - 27 Jan. 1937)

- 1937 Receives the *Prix Oleffe*  
*Salon du Printemps*, Palais des Beaux-Arts, Brussels (3-26 April)  
*Salon Triennial* : Ghent (7 Aug. - 26 Sept.)  
*Les Aspects de Bruxelles*, Cercle Artistique de Bruxelles (Dec.)
- 1938 Cercle Artistique de Bruxelles (19 Jan. - 1 Febr.)  
*Salon du Printemps*, Palais des Beaux-Arts, Brussels (19 March - 10 April)  
*Exposition Belgo-Lituanienne*, Kaunas (May)  
Cercle Artistique de Bruxelles (2 July - 29 Sept.)  
*Salon d'Automne*, Galerie Atrium (Sept. - Oct.)  
*Exposition Internationale*
- 1939 *Salon Triennial* : Brussels (3-26 June)  
*Exposition Internationale de Lille*, France
- 1940 *Salon du Printemps*, Palais des Beaux-Arts, Brussels (14-27 May)  
*Salon Triennial* : Liège (Oct.-Nov.)
- 1941 Cercle Artistique de Bruxelles
- 1942 Cercle Artistique de Bruxelles
- 1943 Cercle Artistique de Bruxelles
- 1944 Cercle Artistique de Bruxelles
- 1946 Centre d'Art, Uccle (20 July - 2 Sept.)  
*Kunst en Kennis*, Ghent (13 Sept. - 27 Oct.)  
Cercle Artistique de Bruxelles (14-26 Sept.)
- 1947 *Centenaire de Cercle Artistique de Bruxelles 1847-1947*  
*Exposition d'art contemporain* (10-30 Nov.)
- 1948 *Salon du Portrait Contemporain*, Société Royale des Beaux-Arts (10 Jan. - 2 Fev.)  
*Salon Triennial* : Brussels (21 Sept. - 17 Oct.) - Acquisition by the State
- 1949 Gouvernement provincial du Brabant (5-20 Jan.)
- 1950 Gouvernement provincial du Brabant  
*Salon annuel de la Société Royale des Beaux-Arts* (7-12 Dec.)
- 1951 Gouvernement provincial du Brabant
- 1953 Gouvernement provincial du Brabant
- 1954 Galerie Lautrec  
Galerie Bellini (Dec.)  
Gouvernement provincial du Brabant
- 1955 Galerie Lautrec  
Galerie Bellini  
*Salon du nu et du portrait*, Galerie Lautrec  
Gouvernement provincial du Brabant
- 1956 Gouvernement provincial du Brabant
- 1957 Gouvernement provincial du Brabant

## SOLO EXHIBITIONS

- 1925 Galerie Aeolian, Salle Delgay (17-27 Nov.)
- 1927 Galerie Kodak (24 Febr. - 7 March)
- 1929 Cercle Artistique de Bruxelles (19-19 Nov.)
- 1930 Galerie Javal et Bourdeaux (15-28 Febr.) —> drawings
- 1933 Cercle Artistique de Bruxelles (24 Jan. - 3 Febr.)
- 1937 Cercle Artistique de Bruxelles
- 1938 Cercle Artistique de Bruxelles (1-14 Febr.)
- 1951 Cercle Artistique de Bruxelles (10-27 March)

## POSTHUMOUS SOLO EXHIBITIONS

- 1969 Galerie Egmont, Brussels  
1970 Galerie Pieter Coecke, Aalst  
1971 *Charles De Coorde, 1890-1963*, Galerie Le Cheval de Verre, Brussels  
1980 Galerie Horizons, Brussels  
1990 *Rétrospective Charles De Coorde*, Hôtel de Ville de Bruxelles  
1991 *Charles De Coorde: Dessins - Tekeningen*, Province de Brabant, Brussels  
1995 *Exposition Charles De Coorde*, Hôtel communal de Schaerbeek  
2002 *L'Atelier Charles De Coorde*, Fondation Albert Marinus, Brussels

## SELECTED LITERATURE

- P. HYBRECHTS, *Ch. De Coorde*, in *Journal de Bruges*, 23 novembre 1925.  
F. GERVER, *Artistes Belges : Ch. De Coorde*, in *Liège-Echos*, 19 juin 1926.  
F. GERVER, *Ch. De Coorde*, in *La Semaine*, Bruxelles, 26 février 1927.  
R. DE BENDERE, *Un constructeur : De Coorde*, in *La Face-à-Main*, Bruxelles, 26 février 1927.  
R. DE BENDERE, *Peintres de Belgique : De Coorde*, in *Arts et Tourisme*, Courtrai-Bruxelles, décembre 1927.  
DE BONGNIES, *Ch. De Coorde*, in *La Gaule*, Bruxelles, 3 novembre 1929.  
F. GERVER, *Plaquette : Ch. De Coorde*, Editions Scarabée d'Or, Bruxelles, 1929.  
P. THONARD, *Nos Peintres : De Coorde*, in *Savoir et Beauté*, Bruxelles, avril 1930.  
P. HELLYN, *Ch. De Coorde*, in *Marginales*, avril-mai-juin 1949.  
P. CASO, *Charles De Coorde ou le réalisme sensible*, Editeurs d'Art Associés, 1982.  
P. CASO, *Charles De Coorde : 1890-1963*, Hôtel de Ville de Bruxelles, 1990.  
*L'Atelier de Charles De Coorde*, Fondation Albert Marinus, Bruxelles, 2002.



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– Outside of these hours by appointment only –

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19th & 20th Century Belgian works of art