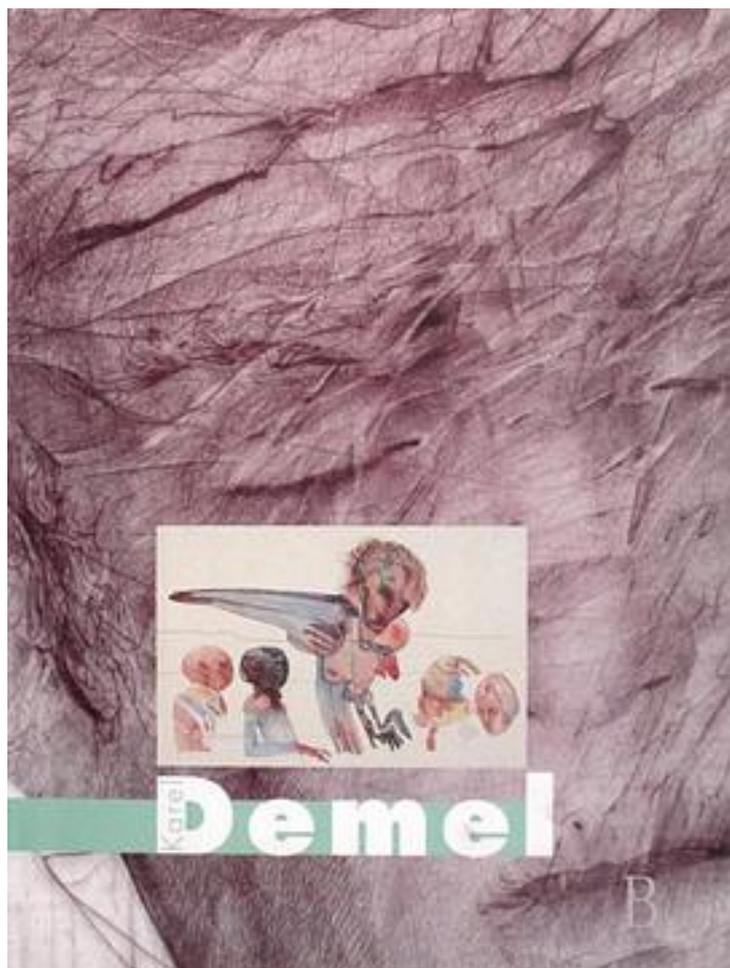


# Karel Demel



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Karel Demel differs strikingly from all our other graphic artists in his specialisation on musical themes. Vaclav Krupka wrote of him, for example, that „in the circles of

connoisseurs and collectors of graphic works the inspiration is first and foremost the world of music". This means, then, that his work is programmatically borne in an unequivocal thematic direction, in his case actually substantiated by his original musical profession, as is also stated in his biography. The author indicates this tendency in the theme of his graphic work, inspired first of all by the giants of world music and their compositions, such as, for instance, the sheets motivated by his admiration for J. S. Bach, Bedřich Smetana and Antonin Dvorak and also the works with themes of musical instruments or compositions which were specifically intended for them, as in the case of Oboe solo, Tuba mirum, Homage to the Violin, Four Ohms or In the Rhythm of the Heart. One of Karel Demel's exhibitions even had on its programme the task of making public exclusively his musical themes. Also in keeping with this is a more profound theoretical treatise devoted to his work which states that "in the framework of contemporary Czech graphics the whole of the work of Karel Demel to date belongs to the relatively quite narrow layer of those who cling with their entire weight to a symbol, however much it may be oscillating among general social or generation problems and intrinsically subtle states". As additional proof the author of this article, Jiri Serych, states further that Karel Demel is also inspired in some of his graphic cycles by a creator he has interpreted and who "forced his special metaphor" on him, as he says of the works My Country and Macha's May, transposed into graphics, and also his graphic accompaniments to the poetry of Stephane Mallarme and J. A. Rimbaud. We can further add to this that the graphic work of Karel Demel attract.

作者介绍:

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