



## PRESS RELEASE BRAFA 2018

**Galerie Oscar De Vos** is pleased to announce the selected artworks for **BRAFA 2018** at Tour & Taxis, Brussels. The exhibition focuses on quality works of **MODERN BELGIAN ART FROM ABOUT 1890-1930**.

More than 40 oil paintings and a fine selection of works on paper and sculptures (marble, bronze, plaster) will expose the wide-ranging art of the **Latem School** is the collection will show how radically the art movements in Belgian, and even internationally, have been changed in such a short time period.

Most of the artworks belonged to **private collections** and these artworks will be – even for the **first time** – on show during BRAFA 2018 **since decades**.

Special attention is given to:

***Kneeling youth*** (1896) with gold leaf patina by **George Minne**

***Nasturtiums*** (1901) by **Emile Claus**

***Rest after the haymaking*** (1902) by **Emile Claus**

***Spring morning in Wales*** (1920) by **Valerius De Saedeleer**

***Wrapped up peasant*** (1910) by **Gustave Van de Woestyne**

***Playing boy in the snow*** (1918) by **Frits Van den Berghe**

***The lumberman*** (1930) by **Gust. De Smet**

and the **magnum opus** of **Frits Van den Berghe: *The companions*** (1932).

These paintings have been exhibited in major international museums, among others in Antwerp, Brussels, Ghent, Leningrad, Moscow, Oslo, Stockholm and Tokyo. Museum catalogues, scientific publications and articles illustrate and confirm the importance of these artworks in specific and the **Latem School** artists in general.

These Belgian avant-garde artists were protagonists of international art movements such as Impressionism, Symbolism, Expressionism and Surrealism. Over the last fifty years, Galerie Oscar De Vos has established its name in this specialized domain, contributing to international museum exhibitions and publications, and participating in international art fairs. Museums, art institutes and private collectors rely on the gallery's expertise and reliability to expand and consolidate their collections.



**George Minne** (1866-1941)  
*Kneeling youth*, 1896  
 plaster and gold leaf  
 h. 46,5 cm  
 signed: G. Minne



**Emile Claus** (1849-1924)  
*Nasturtiums*, 1901  
 oil on canvas  
 90 x 116 cm  
 signed: Em. Claus - dated and monogram on revers: july / J.A. / E.C.





**George Minne** (1866-1941)  
*Prodigal Son*, 1896  
 plaster  
 h. 57,5 cm



**Emile Claus** (1849-1924)  
*The rest after the haymaking*, 1902  
 oil on canvas  
 82,5 x 117,5 cm  
 signed: *Emile Claus* - dated and monogram on revers: *Junij / J.B. / E.C.*





**Valerius De Saedeleer**  
 (1867-1941)  
*Spring morning, 1920*  
 oil on canvas  
 58 x 54 cm  
 signed: Valerius de  
 Saedeleer



**Gustave Van de Woestyne** (1881-1941)  
*Wrapped up peasant, 1910*  
 oil on canvas  
 60 x 41 cm  
 signed and dated: G. VAN DE WOESTYNE /1910





**Frits Van den Berghe (1883-1939)**  
*Young boy in the snow*, 1918  
 oil on canvas  
 94 x 63 cm  
 signed, monogram and dated:  
 FVBerghe / FVB / 1918



**Gust. De Smet (1877-1943)**  
*The lumberjack*, 1930  
 oil on canvas  
 81 x 66 cm  
 signed: Gust. De Smet





**Frits Van den Berghe (1883-1939)**

*The companions, 1932*

oil on canvas

160 x 125 cm

signed and dated: FVBerghe / 32

**“IF A MAN DOES NOT KEEP PACE WITH HIS COMPANIONS, PERHAPS IT IS BECAUSE HE HEARS A DIFFERENT DRUMMER. LET HIM STEP TO THE MUSIC WHICH HE HEARS, HOWEVER MEASURED OR FAR AWAY.” (H.D. Thoreau, 1854)**

Ghent-born Frits Van den Berghe may have been part of the early 20<sup>th</sup>-century artists' colony known as Sint-Martens-Latem school, but his path veered radically from that of his contemporaries **Constant Permeke** and **Gustave De Smet**. Like Permeke and De Smet, he started out as Impressionist before embracing Expressionism. Although often cited alongside Permeke and De Smet, Van den Berghe was far more interested in Surrealism than the Expressionism. His interests in the natural sciences, an affinity with surrealism, a curiosity for psychoanalysis and a knowledge of world literature, mythology and folk art contribute to the richness and diversity of his art, but the center and the constant theme in his oeuvre is: Man in his tragic imperfection and dependence.

On the occasion of **BRAFA 2018**, **Galerie Oscar De Vos** will stake out the position of artist Frits Van den Berghe (1883-1939), to reveal his work in a wider context of those contemporaries whose work was of significance to him (include **Egon Schiele**, **Max Ernst**, **Edvard Munch**, **Ossip Zadkine** and **Giorgio De Chirico**). Only the influences that are fully assimilated and transformed into personal work really matter in the evaluation of Van den Berghe. The best of his work is **strong, gripping** and **quite unsettling**. This is especially true of his late masterpiece *The companions* (1932): "**one of the greatest canvasses of the painter.**"

*"In this great work, which approaches the **style of the monumental fresco painters**, and whose content belongs to the **timeless and universal** life of the soul, there are certainly **links with Bosch and Bruegel**, but also with **Goya, Baldung, Dürer** and all, who have probed the human subconscious at certain times."*

**Paul-Gustave Van Hecke** characterizes Frits Van den Berghe as one of the most important protagonist of Belgian modern art of the Inter War period: "*He reasons a lot. Very intelligent. Extensive knowledge of literature, from Plato to Nick Carter. Remarkably didactic in the comparative history of visual arts. Likes to play the role of a professor. An individualist who is constantly attracted by the social and the human. Searching the limits of the anxiety. Dualism throughout his life: serving or dreaming, engaging or meditating. Dangerous craving for imagery. Always somewhere in between symbol and abstraction.*"