

# GALERIE OSCAR DE VOS



## GEORGE MINNE 1866 - 1941

Small kneeling youth

Circa: 1896

1896

plaster and gold leaf

46,5 x 16 x 27,5 cm

signed: George Minne

Other examples are in the collections of: Museum of Fine Arts (Ghent, inv.no. 1938-X, marble); MuDeL (Deinze, inv.no. 785 / MIN.g-7, marble); Royal Library of Belgium, Cabinet Verhaeren (Brussels, inv.no. 72, plaster).

## Exhibitions

- 2001, Ghent, Museum of Fine Arts, *Een Zeldzame Weelde. Kunst van Latem en de Leiestreek 1900-1930*, 17.06-23.09.2001, no. 14 (copy of collection MuDeL inv.no. 785/MIN.g-7).

## Literature

- Pauwels, P.J.H., *Als een fonkelenden spiegel* (Sint-Martens-Latem: Galerie OScar De Vos, 2019), 67 (ill. of this sculpture).
- Berg, B., Y. Deseyve, E. van Raaij e.a., *George Minne. Voorbode van de moderne kunst/Ein Einfang der Moderne* (Bremen: Gerhard Marcks-Haus/Wienand, 2013) p. 20, 22, 90-91, 96, 116 (ill. of another copy).
- Boyens, P., *Een zeldzame weelde* (Amsterdam: Ludion, 2001), p. 36, 210, cat.no 14 (ill. of another copy)
- De Bartha, G., *L'Art 1900* (Parijs: Bibliothèque des Arts, 2001), p. 182 (ill. of another copy).
- De Ridder, A., *Laethem-Saint-Martin. Colonie d'artistes* (Brussel: Editions Lumière, 1945), p. 9, 15, no. 8 (ill. of another marble copy).
- De Smet, J., *Perles Belges* (Gent: MSK, 2015), p. 48, cat.no. 27 (ill. of another copy).
- Fierens-Gevaert, H., "George Minne," in: *Art & Décoration. Revue Mensuelle d'Art Moderne*, vol. X, juli-december 1901 (Parijs: Librairie Centrale des Beaux-Arts, 1901), p. 108 (ill. of another copy).
- Hoozee, R. e.a., *George Minne en de kunst rond 1900* (Gent: MSK, 1982), no. 52 (ill. of another copy).
- Hoozee, R. e.a., *Wilhelm Lemberck, George Minne, Joseph Beuys* (Gent/Duisburg: Stad Gent/Vlaamse gemeenschap/ALSK/Wilhelm-Lemberck-Museum, 1991), p. 136.
- Hoozee, R. e.a., *De wereld van George Minne & Maurice Maeterlinck* (Gent/Brussel: MSK/Mercatorfonds, 2011), p. 135, 198, 227, cat.no. 90, 101 (ill. of another copy).
- Meier-Graefe, J., "Das Plastische Ornament," in: *PAN Berlin*, jrg. 4, vol. III (Berlijn: 1898-99), p. 260 (ill. of another copy).
- Musschoot, A.-M., "The Art of Evocation. The Symbolist Movement in Belgium," in: *The Low Countries*, yr. 2 (Rekkem: Stichting Ons Erfdeel, 1994-95), p. 152 (ill. of another copy).
- Rossi-Schrimp, I., *George Minne. Das Frühwerk und seine Rezeption in Deutschland und Österreich bis zum Ersten Weltkrieg* (Weimar: VDG, 2012), p. 77, 79, 150, 189, 368, cat.no. P15 (ill. of another copy).
- Schimmel, P. & H. Van Leuven, *Flemish Expressions: Representational Painting in the Twentieth Century* (Newport Harbour: Newport Harbour Art Museum/ Ministry of Flemish Community, 1986), p. 41 (ill. of another bronze copy).
- Van Doorne, V., *Museum van Deinze en de Leiestreek* (Deinze: MDL, 2001), p. 176 (ill. of another marble copy, inv.no. 785/MIN.g-7).
- Van de Woestijne, K., "George Minne," in: *Elsevier's geïllustreerde maandtijdschrift*, 28, nr. 20 (1908), p. 225 (ill. of another copy).
- Van Puyvelde, L. *George Minne* (Brussel: Cahier de Belgique, 1930), p. 77, no. 18 (ill. of another copy).
- Van Sina, D., "George Minne - Sint-Martens-Latem," in: *Deutsche Kunst und Dekoration*:

*illustr. Monatshefte für moderne Malerei, Plastik, Architektur, Wohnungskunst u. künstlerisches Frauen-Arbeiten*, no. XXXIV, vol. 7 (Darmstadt: Verlagsanstalt Alexander Koch, april 1931), p. 231 (ill. of another copy).

- Verhaeren, Emile, "Salon de Gand," in: *L'Art moderne*, 15.09.1889, hernomen in Verhaeren, Emile, "Ecrits sur l'art (1881-1892), geredigeerd en gepresenteerd door Paul Aron (Brussel: Labor, 1997), p. 327-330.

- *Ver Sacrum: Mittheilungen der Vereinigung Bildender Künstler Österreichs*, vol. 4, cat. VIII Ausstellung (Wenen: Vereinigung Bildender Künstler Österreichs Secession, 1901), p. 27 (ill. of a bronze copy).

- Scheafer, B. (ed.), *1912. Mission Moderne. Die Jahrhundertschau des Sonderbundes* (Köln: Wienand, 2012), p. 613, no. 610 (ill.)

#### **Artist description:**

During his education at the Ghent Academy for the Fine Arts, Minne became friends with the symbolist authors Grégoire Le Roy and Maurice Maeterlinck. These young symbolists had an extraordinary influence on the young artist, who at that time had already distanced himself from academicism.

Minne made his debut as sculptor at the Ghent exhibition of 1889 and his participation was vehemently opposed by the press and the public. His progressive form language found an audience only at the exhibitions of the Brussels avant-garde circle, Les XX. He was present at these exhibitions from 1890 to 1893. Minne became acquainted with the Brussels art milieu, where he became friends with Emile Verhaeren. He also caught the eye of the French symbolists already early in his career. In 1892, Sâr Péladan invited the artist to his famous Salon de la Rose-Croix.

In Ghent, he tried to form a front against a conservative public. As member of the association Wij willen, he confronted the local Cercle Artistique et Littéraire, which followed a conservative path. His native city indeed was not especially well disposed to him. In 1895, his entry for the Ghent exhibition was even rejected. Despair led him back to Brussels, where in 1895 he registered for the sculpture class given by the Académie Royale des Beaux-Arts. Instructor Charles Van der Stappen supported his pupil and found him an atelier. Via Verhaeren he also came into contact with Henry van de Velde, at that moment one of the protagonists of Belgian Art Nouveau. And Van de Velde's international contacts led Minne to the influential German critic and collector Julius Meier-Graefe, who would confer European fame on the modernism of Minne. Around the turn of the century, Minne exhibited in avant-garde milieus in Germany and Austria. He was worshiped at the Viennese Secession; *Ver Sacrum*, the periodical publication of the association, even dedicated an entire number to his work. He also enjoyed wide fame in France and exhibited among others at the Galerie Durand-Ruel and the Galerie L'Art Nouveau of Siegfried Bing.

In the summer of 1899, Minne went to Sint-Martens-Latem, probably on the advice of his friend Valerius De Saedeleer, who he knew from his academy years in Ghent. Together with Karel van de Woestijne, he would become the intellectual leader of the so-called first Latem group. Minne was the only member of this circle of symbolist artists who remained faithful to the village throughout his entire life, with the exception of the war period.

Minne experienced his Welsh years as oppressive. The continuous uncertainty concerning the fate of his sons at the front paralysed Minne and his wife. He did take part frequently in the group exhibitions organised by the Belgian government throughout all of Great Britain. Like his friends De Saedeleer and Van de Woestyne, he could also count on the support of the De Graaff-Bachiene family, a Dutch couple living in London who owned works by Belgian artists in exile.

In the period between the wars, the sculptor enjoyed great fame on the Belgian and international art scene. Numerous exhibitions were dedicated to his work. And in 1931

he was elevated to nobility.