



black & white

MASTER DRAWINGS

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

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Foreword

¹ In the beginning God created the heaven and the earth.

² And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters.

³ And God said, Let there be light: and there was light.

⁴ And God saw the light, and it was good; and God divided the light from the darkness.

— Genesis 1

An exhibition of black and white drawings, generally referred to in scholarly literature as “*Noir*” (or “Black”) drawings, is as much an exhibition that celebrates light as it is one that celebrates the godlike nature of artistic creation. Ever since the dawn of human creativity, the act of drawing lay at the basis of anything that we now call “art”. From the cavemen, to the invention of drawing poignantly described by the ancient Roman writer Pliny the Elder as beginning with the outline of a shadow of an wall, the act of tracing shapes to form an image has been used by artists as the foundation of their creative thinking and expression. By the 15th century, during the Renaissance period, drawing as we understand it today had moved away from a merely a preparatory step in the creation of a more permanent form of art, to a universally accepted art form in itself. During the 19th century the autonomy of drawing as a form of art in itself, consolidated. This was in part due to an explosion of new black drawing media onto the market, and the revaluation of those media that had been in use for centuries. From charcoal to conté crayon, fabricated chalks and crayons in a myriad of forms, shades and consistencies, gave way for artists to produce increasingly complex and intriguing works of arts. This revival of drawing as art’s most private and personal medium, in turn also incited a revival of collecting drawings. Aided by dealers or bought at auction, a special breed of collectors that only took an interest in drawings rivalled museum collections with their own.

From the beauty of an initial thought rapidly sketched, to highly finished drawings, some of the most intimate and moving works of art were made by draughtsmen throughout Europe towards the end of the 19th century. In this exhibition we focus on drawings made during this *fin-de-siècle*; mainly Belgian, but with some additions from major French artists.

We have tried to bring together works by those artists who excelled in art on paper in particular, and those of whom the drawings form an integral part of their oeuvre. Not everything in this exhibition can or should be classified as “*Noir*” drawings. Like with the idea of “symbolism” as a concept, no real recipe for defining a “*Noir*” drawing exists. It is felt, understood and appreciated in a personal and intimate way, much in the same way they were made. We even chose not to limit ourselves to purely black and white drawings, which will no doubt be forgiven. As is the case with sanguine drawings for example, the working method is generally the same, and we can only applaud those artists that are represented but sparsely included touches of colour to enhance the effect of their creations.

Besides singular highlights that confidently hold their ground in the midst of these 50-some drawings, a couple of important groups or collections of drawings by one artist can be found. One of those quintessential Belgian draughtsmen of the *fin-de-siècle*, Georges Lemmen, shows himself experimenting with the neo-impressionist technique at the beginning of the 1890s. By the turn of the century, he confidently takes his place amongst the intimist movement, and documents the world from the intimacy of his personal life. The painter of *L'Âme des Choses* (*The Soul of Things*), Xavier Mellery, invariably turned to black drawing media to create his symbolist visions that represented him on some of the most avant-garde exhibitions of the day. Arguably one of the most important female artists in Belgium at the time, and as a leading impressionist painter, Jenny Montigny's personal studies of light are clearly inspired by the neo-impressionist studies of Seurat. And the dark subject matter of Félicien Rops, found no better expression than drawn with a dark medium on the intimacy of a sheet of paper. It is with great pleasure that we managed to bring these works together in a modest but overall coherent exhibition, and having them enter in dialogue on our walls.

Thomas Deprez

Firmin Baes ^{1874–1943}

Le vieux paysan, 1942

Conté crayon and pastels on paper.

36 × 26 cm / 55 × 45 cm (framed)

Signed and dated l.r.: 'Firmin Baes / 1942'

and annotated with a dedication: 'Très cordial souvenir / à mademoiselle Nelly'

PROVENANCE

Given by the artist as a present to one of his favourite models Nelly;
possibly by descent in the family;
Private collection, Brussels

LITERATURE

Closely related to an illustration in the artist's memoirs:
Histoires de Peintres: Racontées et illustrées par Firmin Baes, Bruxelles, Librairie Générale, 1941.

RELATED WORKS

The model represented here, and described in his autobiography as the 'Vieux Paysan', is represented in several of Baes' most accomplished compositions.





Très cordial souvenir
à mademoiselle Nelly,

Jimmy B. Saes -
1942

Firmin Baes ^{1874–1943}

Portrait de la future femme de l'artiste, Marie Nélis, 1901

Sanguine and graphite on paper.

34 × 38 cm / 47 × 52 cm (framed)

Signed and dated l.r.: 'Firmin Baes - / 1901.'

PROVENANCE

Private collection, Brussels





Henri Bellery-Desfontaines 1867–1909

Naiade

Charcoal and white chalk on gray paper.

Rimmed with indian ink.

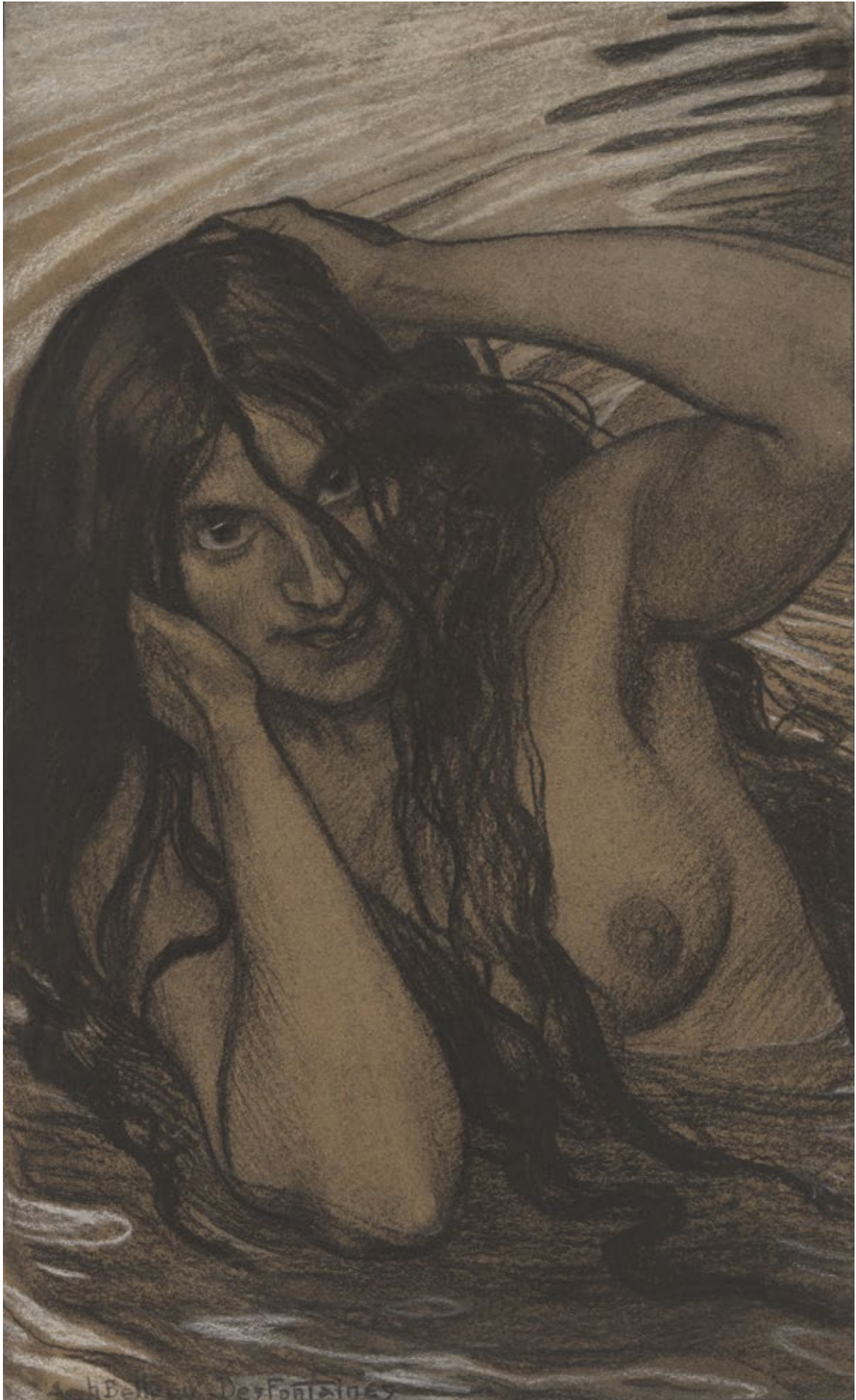
57 × 35,5 cm / 81,5 × 59 cm (framed)

Signed l.l. 'hBellery-DesFontaines'

PROVENANCE

Private collection, Paris





Eugène Carrière ^{1849–1906}

Portrait de la femme de l'artiste

Oil on canvas.

41 × 33 cm / 49 × 38 cm (framed)

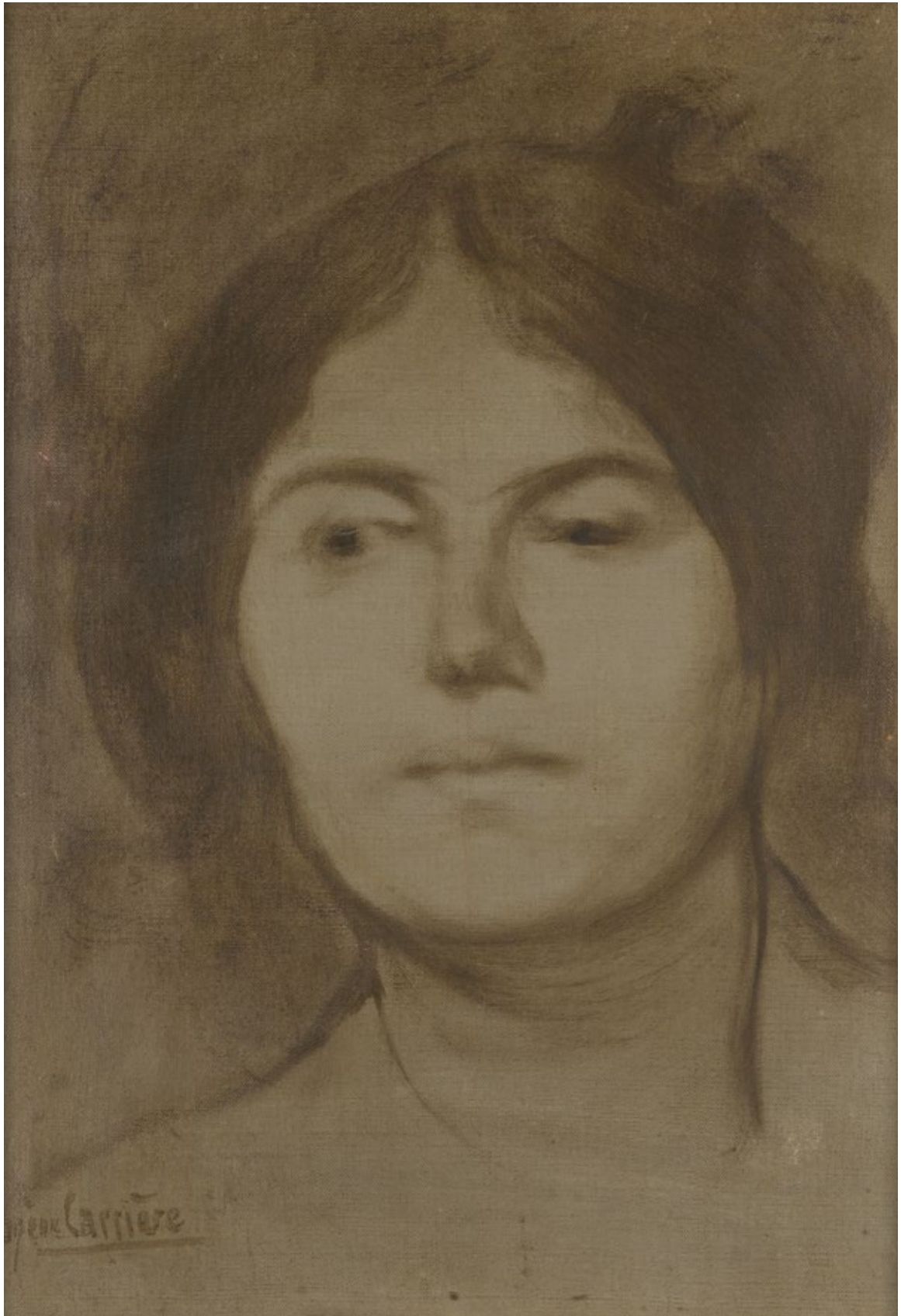
Signed l.l.: 'Eugène Carrière'

PROVENANCE

Mme De Bayser, Paris;

Private collection, Paris





Walter Crane ^{1845–1915}

Church builders (the church of Hiram Abif Solomon), 1897

Ink in pen and brush on paper.

Restoration of a tear going from top center to left center.

41 × 31 cm / 72 × 63 cm (framed)

Signed with monogram l.r.,

and again in full with dedication: 'To M. Ödön Hamvay / from Walter Crane'

PROVENANCE

Ancienne collection Ödön Hamvay, Hungary;

Hotel Marriott, Budapest, Hungary;

Private collection, Brussels



Henry De Groux ^{1866–1930}

The Barque of Dante

Watercolour and gouache on paper

46 × 55 cm

Unsigned

PROVENANCE

Elisabeth de Groux, daughter of the artist





Jean Delville ^{1867–1953}

Murmure des Dieux, 1916

Pencil and ink in pen on paper.

21 × 29.5 cm / 48.5 × 53.5 cm (framed)

Signed and dated l.r.: 'J. Delville / 1916'

The verso of the sheet bearing the header of the Honourable Masonic Lodge Albert de Belgique, London.

PROVENANCE

Importante collection Bruxelloise

LITERATURE

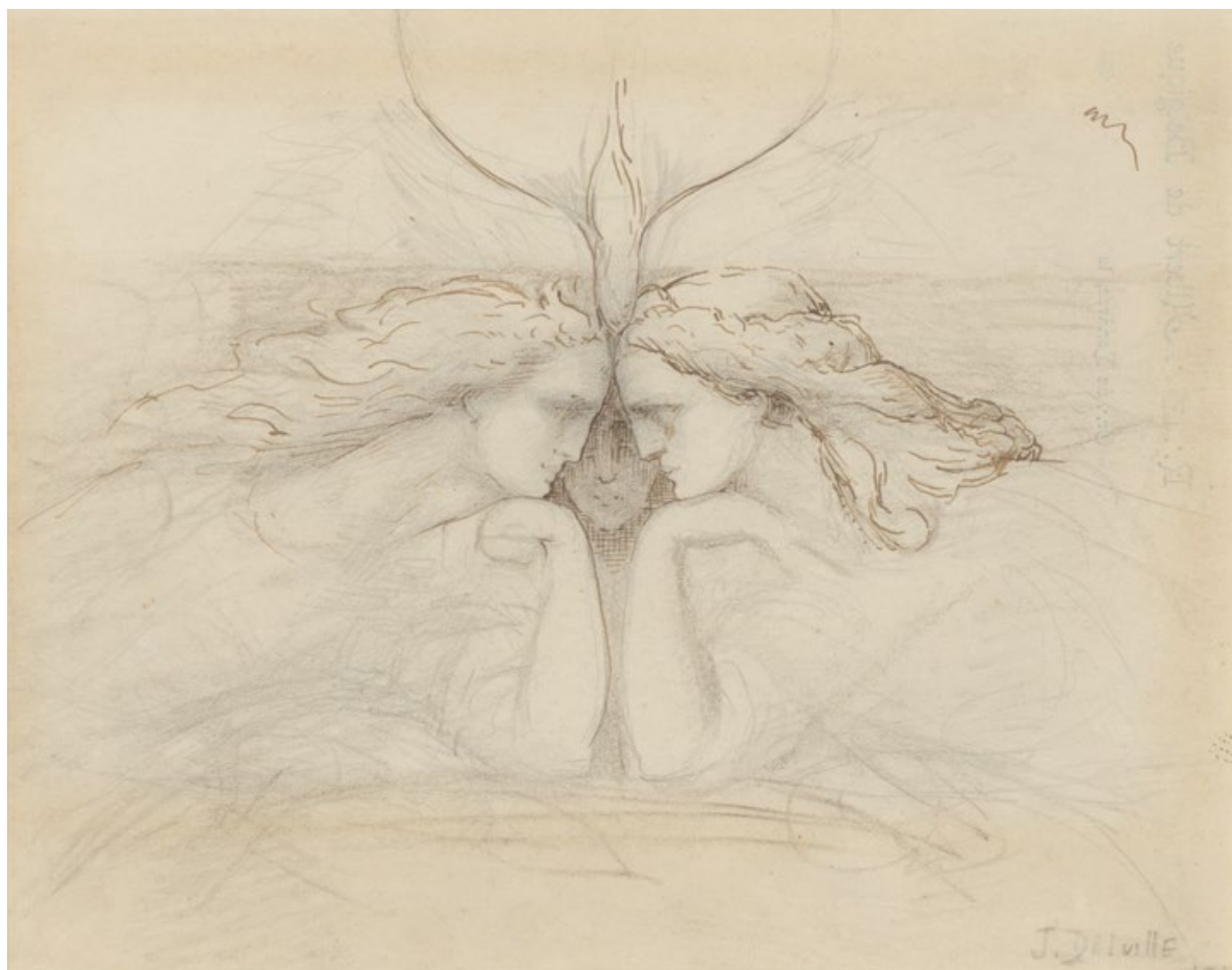
The present drawing will be included in the forthcoming catalogue raisonné of Jean Delville in preparation by Mme Miriam Delville. A variation on the present drawing was used by the artist as the frontispice of "L'Etoile d'Orient". See: "L'Etoile d'Orient, Organe officiel et trimestriel de l'Ordre de l'Etoile d'orient en Belgique.", Bruxelles, 1st year, Nr. 1, 1923.

RELATED WORKS

Several drawings by Jean Delville, drawn on the same paper, bearing the header of the Masonic Lodge he founded in London in 1914, have been recorded. Concerning the iconography of the drawing, three variations on this theme are known.

The frontispice of L'Etoile d'Orient as cited above, it's final preparatory drawing which has been recorded, and the painting "Le Symbole du Graal" (Oil on canvas, 104 × 154 cm, dated 1950).





Auguste Donnay ^{1862–1921}

Au Borinage

Charcoal on paper.

27 × 46.5 cm / 57 × 76 cm (framed)

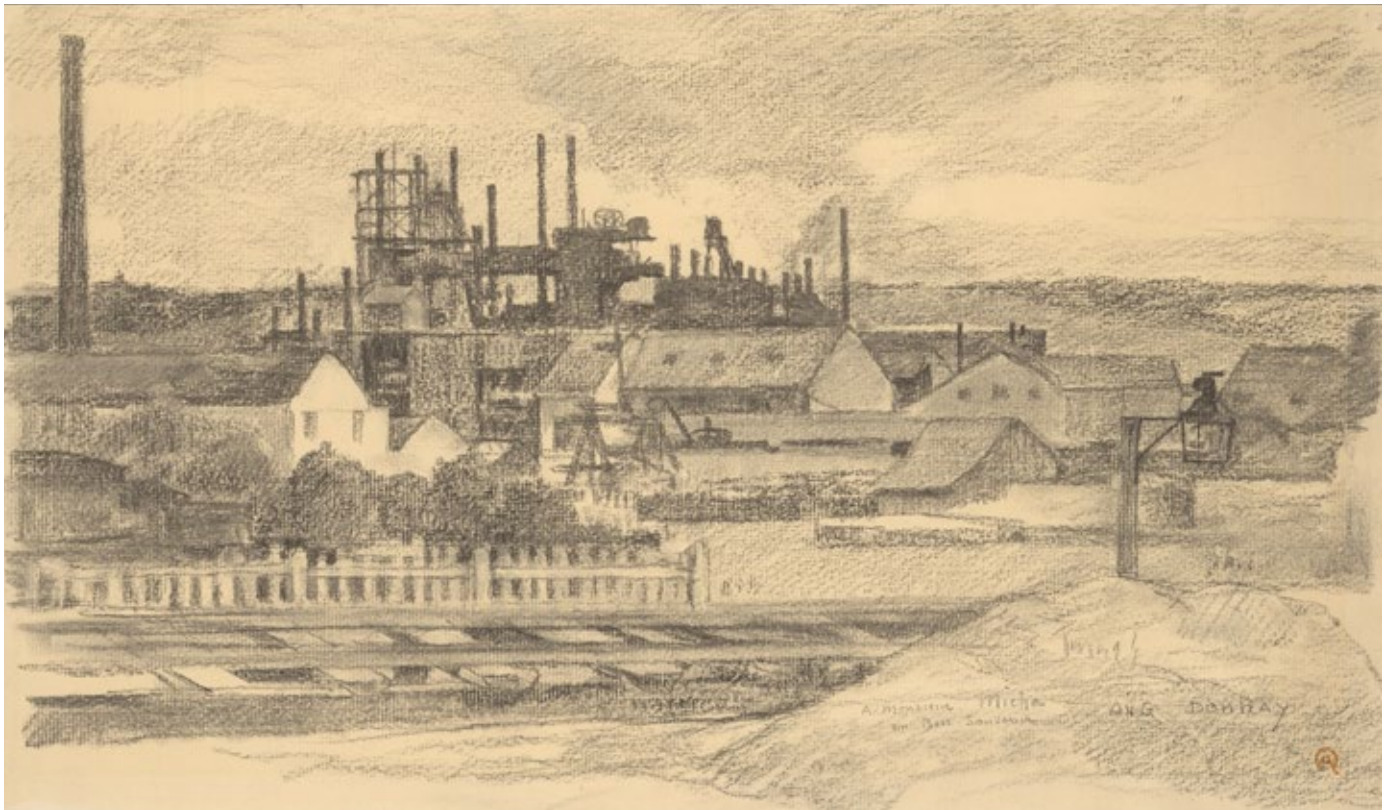
Signed and annotated with a dedication l.r.: '*A monsieur Micha / en Bon Souvenir / AUG. DONNAY*', and stamped with the artist's monogram

PROVENANCE

Ancienne collection Alfred Micha (1845-1925), Liège

Alfred Micha was an important Belgian liberal politician, lawyer, writer and collector. After his retirement he wrote several important accounts on the art and artists of the Liège region, amongst others: "Les graveurs liégeois" (1908), "Les maîtres tombiers, sculpteurs et statutaires liégeois" (1909) and "Les peintres célèbres de l'ancien pays de Liège" (1911).





Louis Dupont ^{1896–1967}

Self-portrait at the age of 21, 1917

Graphite, pencil and charcoal (with lifting) on heavy paper.

26.5 × 19.5 cm / 39.5 × 32.5 cm (framed)

Signed and dated l.r.: '1917 Louis Dupont'

PROVENANCE

Private collection, Liège





Henri Evenepoel ^{1872–1899}

Portrait d'homme à l'atelier, avec masque japonais

Charcoal on paper.

20 × 13 cm / 42 × 35 cm (framed)

Verso stamped with the artist's studio mark and signed 'm J. De Mey'

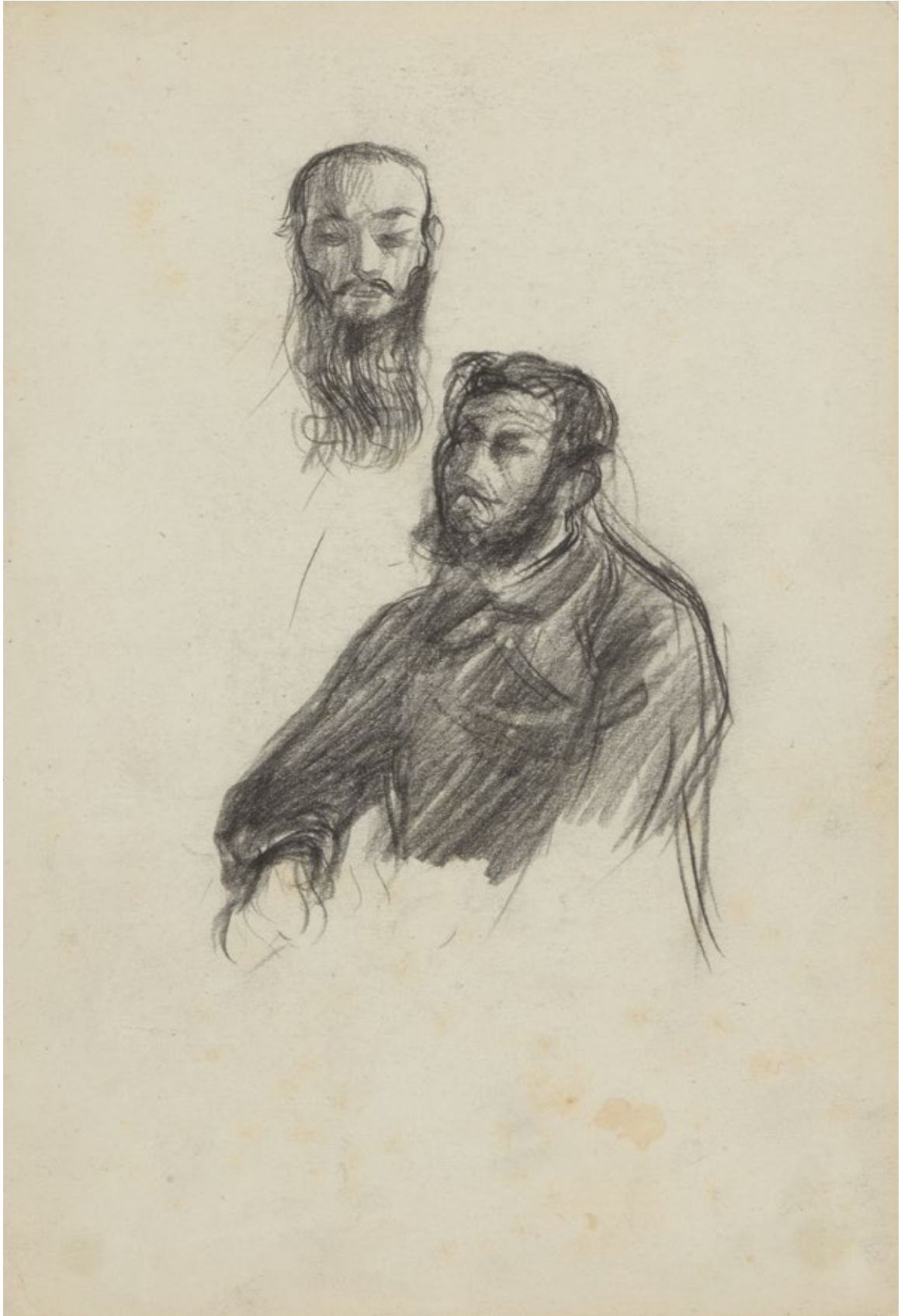
PROVENANCE

The artist's studio upon his death in 1899;

By descent in the family De Mey, Paris-Brussels;

Private collection, Brussels





Léon Frédéric ^{1856–1940}

Paul & Mathilde

Charcoal on paper, with lifting and stumping.

Signed in ink in pen. Laid down on its original mount.

30 × 38.5 cm / 64.5 × 55 cm (framed)

Signed l.l. and titled l.r.: 'Léon Frédéric - Paul & Mathilde'

PROVENANCE

Private collection, Paris;

Mathieu Néouze, Paris;

Private collection, Brussels





Léon Huygens ^{1876–1919}

Moonlight over the pond

Sepia ink in pen and brush on paper.

16 × 9.5 cm / 29 × 23 cm (framed)

Signed l.r.: 'L. Huygens.'

PROVENANCE

Private collection, London





Jozef Israëls ^{1824–1911}

Femme au travail

Charcoal and white chalk on paper.
35 × 22.5 cm / 58 × 45.5 cm (framed)
Signed l.r.: 'Jozef Israels'

PROVENANCE

Private collection, Brussels





Fernand Khnopff ^{1858–1921}

Portrait de Mme Marie Verdussen, (1899)

Sanguine and blue highlights on paper.

33.5 × 20 cm / 55 × 40.5 cm (framed)

Signed l.r. both in full and with the artist's monogram.

The sheet stamped with with the artist's dry mark.

PROVENANCE

Verdussen family collection, Brussels;

By descent to the Demeure de Haussy family, Brussels;

M. et Mme André Laviolette, Brussels;

Private collection, Brussels

RELATED WORKS

A study for the present drawing was recorded in the Catalogue Raisonné of the artist, under the number 344, as residing in the collection of Wolf Uecker, Lausanne.

LITERATURE

Paul LAMBOTTE, *Les Peintres de Portraits, Bruxelles - Paris*, 1913, p. 126;

Jean DELVILLE, *Notice sur Fernand Khnopff*, in *Annuaire de l'Académie Royale des Sciences, des Lettres et des Beaux-Arts - Arts de Belgique*, Bruxelles, 1925, p. 27 (dated between 1908 and 1914);

DELEVOY, De CROËS & OLLINGER-ZZINQUE, *Fernand Khnopff: Catalogue de l'Oeuvre, Cosmos monographies*, Editions Lebeer-Hossmann, Bruxelles, 1979, p. 321, nr. 345. (dated 1899).





Georges Lemmen ^{1865–1916}

Mme Lemmen à la couture, 1906

Ink in pen and brush on paper.

16.5 × 20.5 cm / 28.5 × 33 cm (framed)

Signed with monogram stamp, and dated l.r. '27 juillet 1906'

PROVENANCE

Galerie André Maurice, Paris;

Private collection, Paris;

Vente Maître Georges Blache, Versailles, octobre 1976;

Collection Weil-Thenon, Paris;

Their sale.

EXHIBITED

Galerie André Maurice 140 Boulevard Haussmann Paris 8,

Exposition rétrospective Georges Lemmen 1865 - 1916, du

Pointillisme à l'Intimisme; Avril - Mai 1959, N° 9





Georges Lemmen ^{1865–1916}

The garden of the Monnon family in Thuin, 1890

Ink in brush and wash on paper. A touch of yellow watercolour.

25 × 34 cm / 37,5 × 47 cm (framed)

Signed with monogram stamp, and dated l.l. '22 août 90.'

PROVENANCE

Mathieu Néouze, Paris;

Private collection, Brussels

RELATED WORKS

Georges Lemmen often resided with the Monnon family in their summer residence in Thuin, together with his close friend Théo Van Rysselberghe. At the time, they worked together to explore the neo-impressionist technique.

Van Rysselberghe married one of the Monnon daughters, Maria, a year prior to this drawing in 1889, and it is with the Monnon family that Lemmen met his own future wife, Aline Marechal. Other guests of this family of art patrons included for example the writer and poet Emile Verhaeren or the daughters of the Sèthe family.





Georges Lemmen ^{1865–1916}

Mme Lemmen et Pierre, 1899

Conté crayon on brown paper.

24 × 31.5 cm / 39.5 × 47.5 cm (framed)

Stamped with the mark of the Collection Thevenin-Lemmen

PROVENANCE

Studio of the artist;

Collection Elisabeth Thevenin-Lemmen (daughter of the artist);

Her sale: *Atelier Georges Lemmen (1865-1916): succession de Madame Thevenin-Lemmen, fille du peintre. Important ensemble de 30 huiles et 180 aquarelles et dessins,*

Guy Loudmer, Paris, 1992.;

Private collection, Brussels





Georges Lemmen ^{1865–1916}

Scène de plage à Heyst, 1891

Conté crayon on paper.

23.5 × 30 cm / 50 × 56 cm (framed)

Stamped with the artist's monogram (illegable) and dated l.l.: '11 août 91.'

PROVENANCE

Collection Weil-Thenon, Paris;
Their sale.

RELATED WORKS

Part of one of the artist's most important series of drawings, the present sheet was made during the height of his neo-impressionist experiments. At the time the artist studied light effects at the Belgian coast in Heyst, producing a handful of neo-impressionist drawings, oil sketches, and his absolute masterpiece "*Coucher de soleil sur la plage*" held in the Musée d'Orsay in Paris.





Georges Lemmen ^{1865–1916}

Portrait de femme au chapeau, 1910

Sanguine and ink in brush on paper.

33 × 23.5 cm / 41.5 × 33 cm (framed)

Stamped with the artist's monogram l.r. and dated l.l.: '-15 Avril 1910-'

PROVENANCE

Private collection, Brussels





François Maréchal ^{1861–1945}

Quai St. Léonard, Liège, 1893

Charcoal, graphite and watercolour on paper, with grattage.

20 × 26.5 cm / 44.5 × 51 cm (framed)

Signed, dated and annotated l.l.: 'Quai St Léonard / Fr(cois)Maréchal / 18.6.93'

PROVENANCE

Private collection, Liège

RELATED WORKS

The present drawing marks the beginning of François Maréchal's fascination with night scenes along the rivers that cross the city of Liège, and which would culminate in a series of engravings in 1899.





Ernest Marneffe ^{1866–1920}

L'éplucheuse des pommes de terre, 1889

Charcoal, conté crayon and brown chalk on paper.

42.5 × 30.5 cm / 48.5 × 37 cm (framed)

Signed and dated l.r.: 'Ernest Marneffe / 1889'

PROVENANCE

Private collection, Liège





Xavier Mellery ¹⁸⁴⁵⁻¹⁹²¹

Rue à Bruges

Conté crayon and ink in pen on heavy cream paper.

In its original frame.

25.5 × 18.5 cm/52.5 × 43.5 cm (framed)

Signed in full l.r. 'XMellery'

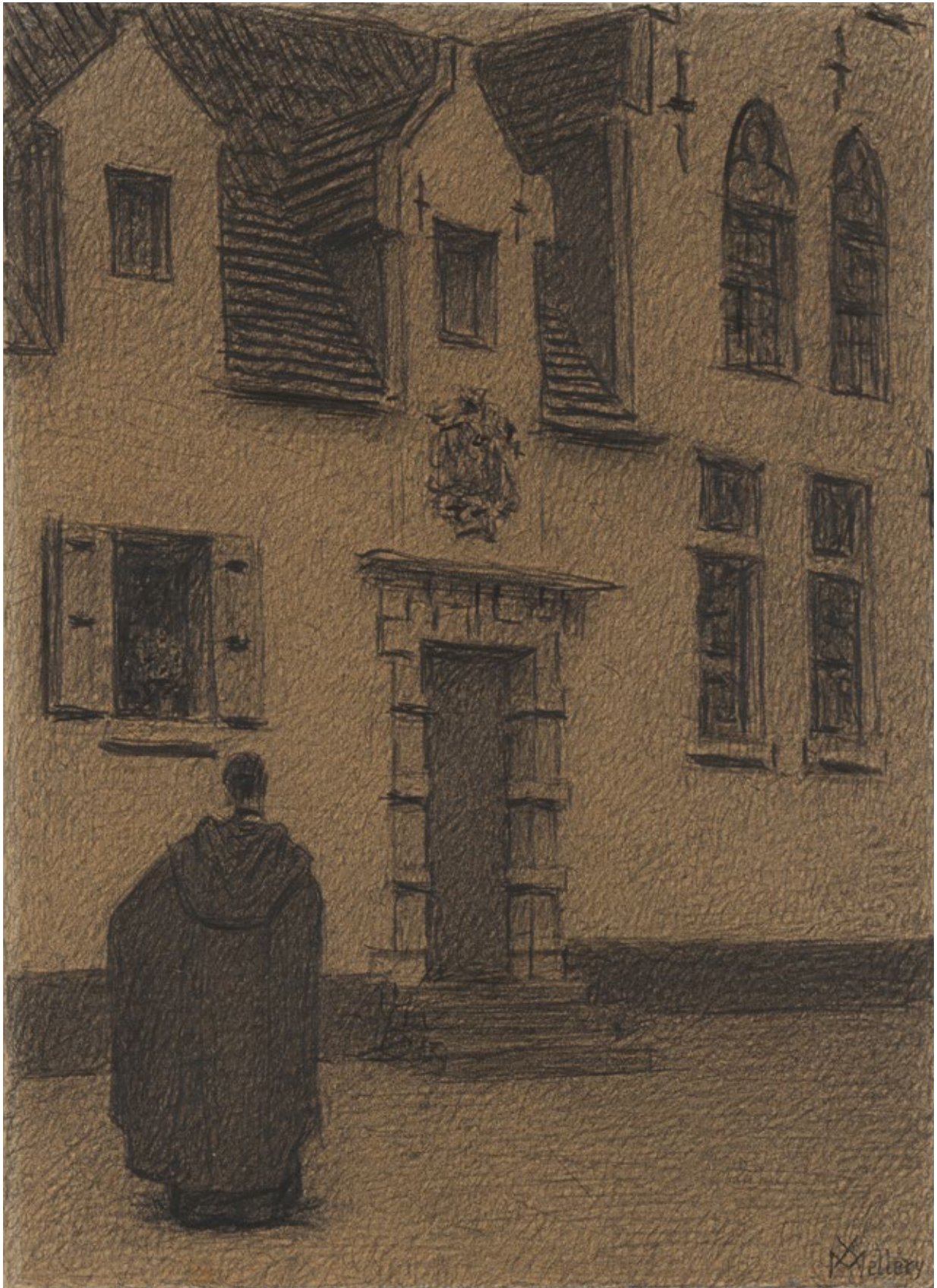
PROVENANCE

Collection of the painter Georges Morren (1868-1941), Brussels

EXHIBITED

Rétrospective Xavier Mellery, Palais des Beaux-Arts,
Brussels, 1937, nr. 156.





Xavier Mellery ^{1845–1921}

Don de Majorité, 1886

Crayon, ink in pen and wash, and gold background on paper

550 × 380 mm

Signed lower right 'XMellery'

Titled 'Don de Majorité / Georges David Picard / 1865 – 27 Avril – 1886'

PROVENANCE

Ancienne collection Georges David Picard;

By 1986, cf. KIK/IRPA: *Musée Camille Lemonnier/Maison des écrivains*, Brussels;

By 2000, recorded as: *Académie Libre de Belgique, Maison d'Erasmus*, Brussels;

Private collection, Belgium

EXHIBITED

Le XIII Salon du Cercle Artistique, Brussels, 1886.

5ième Exposition des XX, Brussels, 1888.

11ière Exposition de La Libre Esthétique, Brussels, 1894 (as part of the series *Esthétique Décorative*, n° 295).

Xavier Mellery: De ziel der dingen, Van Gogh Museum Amsterdam, 2000.

Xavier Mellery: L'âme des choses, Musée d'Ixelles, Brussels.

LITERATURE

Vincent VANHAMME, *Xavier Mellery: De ziel der dingen*, Zwolle, Waanders Uitgevers, 2000, p. 131, ill.

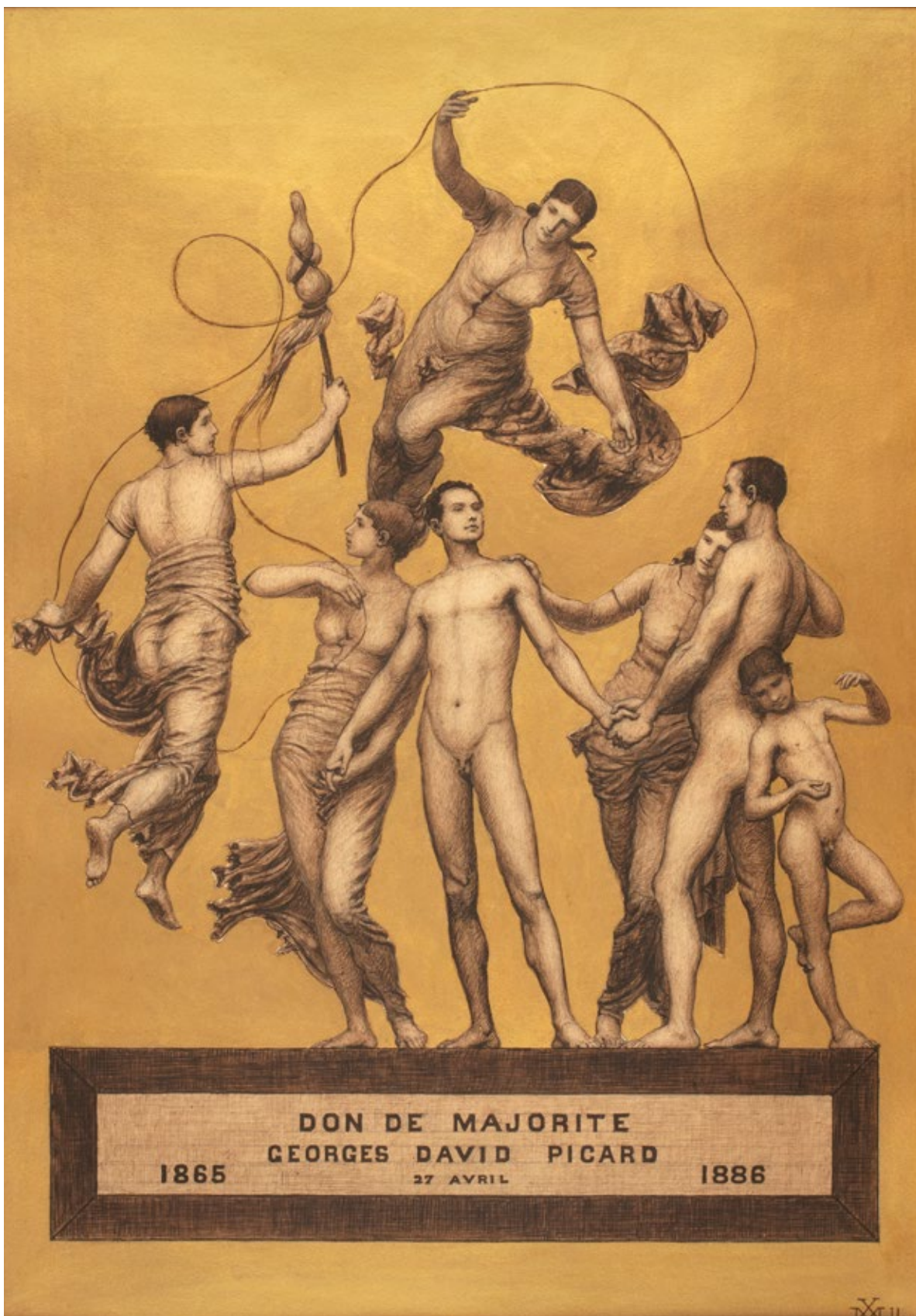
Pierre SANCHEZ, *Le salon des XX et de la Libre Esthétique: répertoire des exposants et liste de leurs œuvres: Bruxelles, 1814-1914*, Dijon, Echelle de Jacob, 2012, p. 277-278.

All press critiques specifically concerning the *Don de Majorité* that have been found, were carefully included in the article.

RELATED WORKS

The Royal Museums of Fine Arts in Brussels house a preparatory drawing for the present work. The sketch was donated to the museums by miss Pauline Van Beneden in 1967 and is catalogued as *Allegorical scene*, pencil on paper, 336 × 330 mm, Inv. 7424.





Xavier Mellery ¹⁸⁴⁵⁻¹⁹²¹

Le Verdicte

Ink in pen and wash, and pencil on paper.

In its original frame and mount.

16.5 × 10.5 cm / 35 × 28.5 cm (framed)

Signed l.r. with the artist's monogram

PROVENANCE

Private collection, Brussels





Xavier Mellery ¹⁸⁴⁵⁻¹⁹²¹

Cascade de Coö

Charcoal and ink on paper.

In its original frame and mount.

25,5 × 16 cm / 42 × 31 cm (framed)

Signed l.r. with the artist's monogram

PROVENANCE

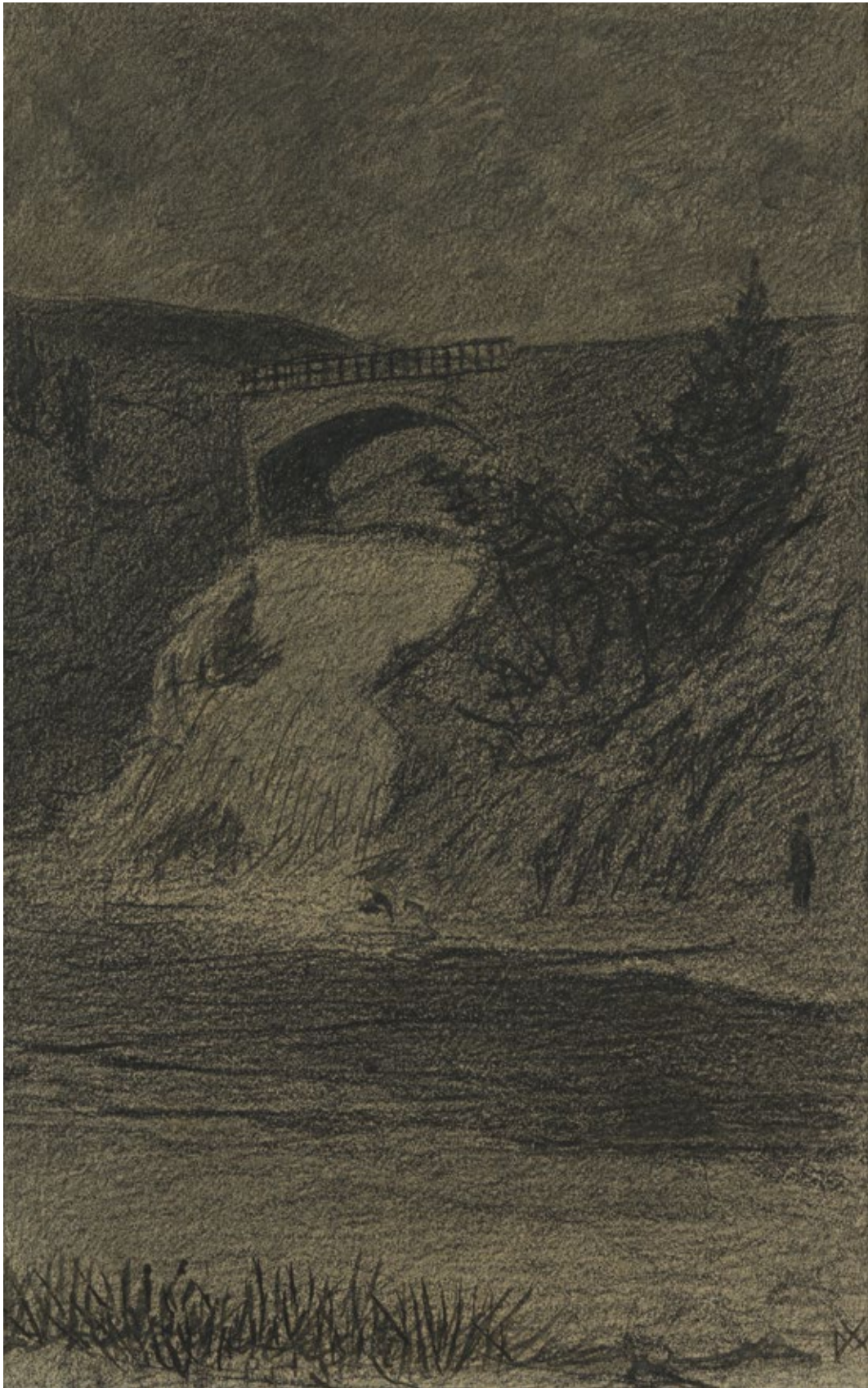
Ancienne collection A. Boitte, Ittre; His sale, Giroux;

Private collection, Brussels

EXHIBITED

Rétrospective Xavier Mellery, Palais des Beaux-Arts,
Brussels, 1937, nr. 100.





Xavier Mellery ^{1845–1921}

Les Débardeurs, c. 1882

Charcoal and white chalk on brown paper
66 × 39 cm / 80 × 52.5 cm (framed)
Signed with monogram l.r.

PROVENANCE

Private collection, Brussels

RELATED WORKS

A study in oil for the top figure is held in a private collection in Antwerp.





Constantin Meunier ^{1831–1905}

Le Quai de Mariemont, Vue du canal à Bruxelles

Charcoal, watercolour and pastels on paper.

Verso with unknown lithograph. In its original frame.

47 × 64 cm / 54.5 × 63.5 cm (framed)

Signed with monogram I.I.

Annotated on verso: 'Coin rue de la Princesse et Quai de Mariemont. Travaux.'

Grue de pont soulève quai côté droit, une cage d'une péniche. Pont à piétons traversant le canal.'

PROVENANCE

Private collection, Brussels





Jenny Montigny ^{1875–1937}

Maternité

Conté crayon on paper.

28.5 × 20.5 cm / 54 × 45 cm (framed)

PROVENANCE

By descent in the family of the artist, until 2020.





Jenny Montigny ^{1875–1937}

Interior after six, or Dinner in a peasant family

Charcoal and conté crayon on paper
30 × 36 cm / 54.5 × 61.5 cm (framed)

PROVENANCE

By descent in the family of the artist, until 2020.

RELATED WORKS

Scène d'intérieur le soir, ca. 1905, Collection privée, in:
*Fin de Siècle: Dessins, pastels et estampes en Belgique de
1885 à 1905*, Galerie CGER, Bruxelles, 1991, nr. 107, p. 177.





Jenny Montigny ^{1875–1937}

A table

Conté crayon on paper.

18.5 × 18 cm / 40 × 39.5 cm (framed)

PROVENANCE

By descent in the family of the artist, until 2020.

LITERATURE

Serge GOYENS de HEUSCH, *L'Impressionnisme et le Fauvisme en Belgique*, Fonds Mercator, Anvers, 1998, ill. p. 217.





Jenny Montigny ^{1875–1937}

Fillettes aux devoirs

Pencil, charcoal and pen in ink on paper.

15.5 × 22 cm / 33.5 × 40.5 cm (framed)

Signed in pen l.r.: 'JennyMontigny'

PROVENANCE

By descent in the family of the artist, until 2020.





François-Joseph Navez ^{1787–1869}

Portrait de la fille de l'artiste, 1848

Graphite or pencil on paper.

16 × 11.5 cm / 26 × 22 cm (framed)

Signed and dated l.r.: 'F J Navez 48'

PROVENANCE

Private collection, Brussels

RELATED WORKS

Here affectionately drawn by her father at the age of 20 years old, Marie-Hélène Thérèse Navez (1828-1855) was about to marry one of Navez' most gifted students, the painter Jean-François Portaels (1818-1895). The intimacy of the present sheet recalls Navez' self-portrait drawing of some years prior, that is held in the Rijksmuseum, Amsterdam (inv. RP-T-1940-246). The variety in finish, from precise to spontaneous, on a delicate and small scale, clearly shows Navez close to his friend and fellow draughtsman Jean-Auguste-Dominique Ingres.





Alphonse Osbert 1857–1939

Femme à la lyre

Pencil and pastel on paper.

40 × 24 cm / 59 × 40.5 cm (framed)

Signed with monogram l.r.

PROVENANCE

Galerie du Cygne, Paris;

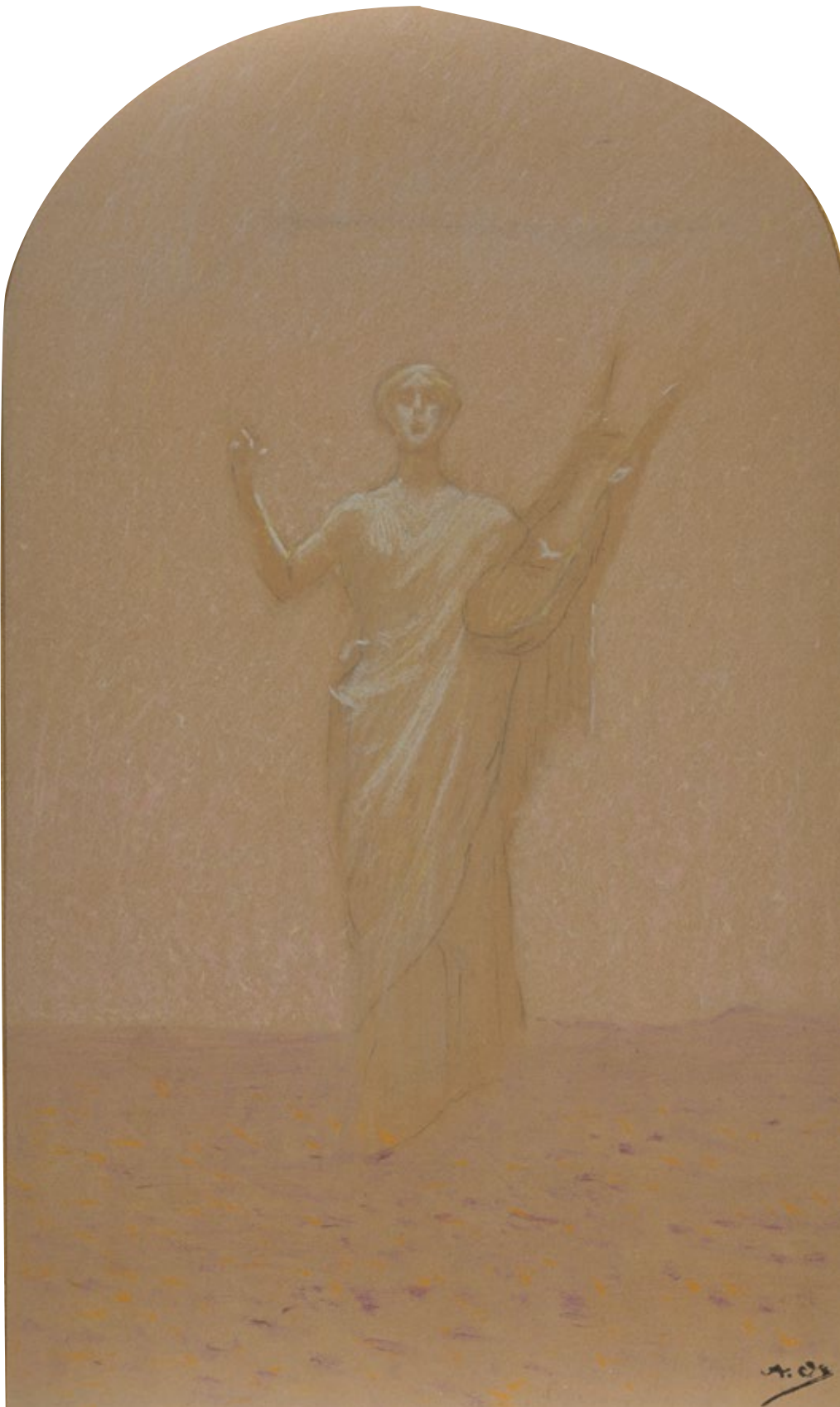
The Adriana Williams collection, USA

EXHIBITED

Alphonse Osbert, Galerie Coligny, Paris, April 17 - May 24, 1980;

Autour du Symbolisme, Galerie du Cygne, Paris, June 25 - July 31, 1987.





Alphonse Osbert ^{1857–1939}

Muse du soir

Charcoal, and white and brown pastels, on paper, with grattage.

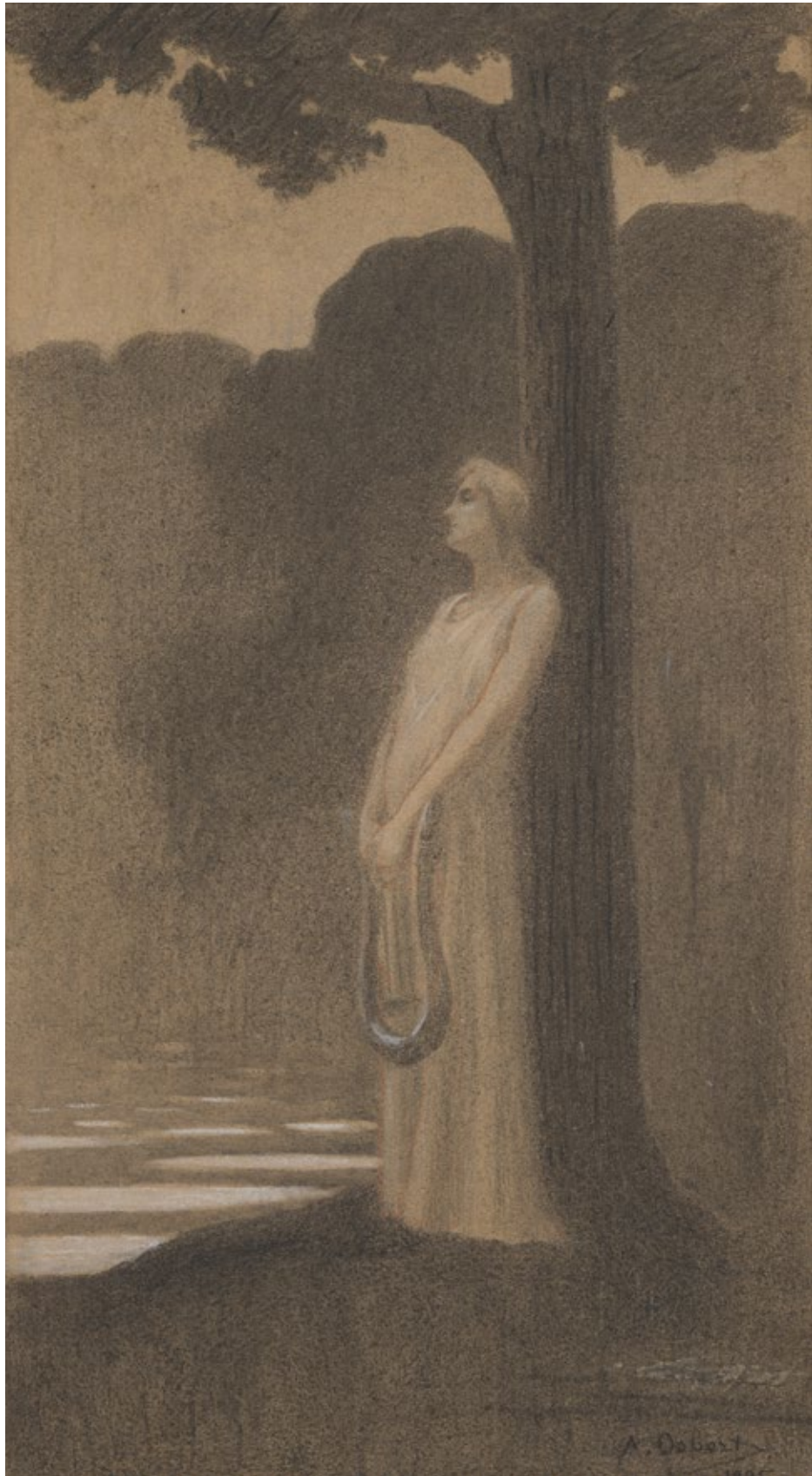
55 × 31 cm / 77.5 × 53 cm (framed)

Signed and dated l.r.: 'A. Osbert / 1905'

PROVENANCE

Private collection, Paris





Armand Point ^{1861–1932}

Femme symboliste

Charcoal on paper.

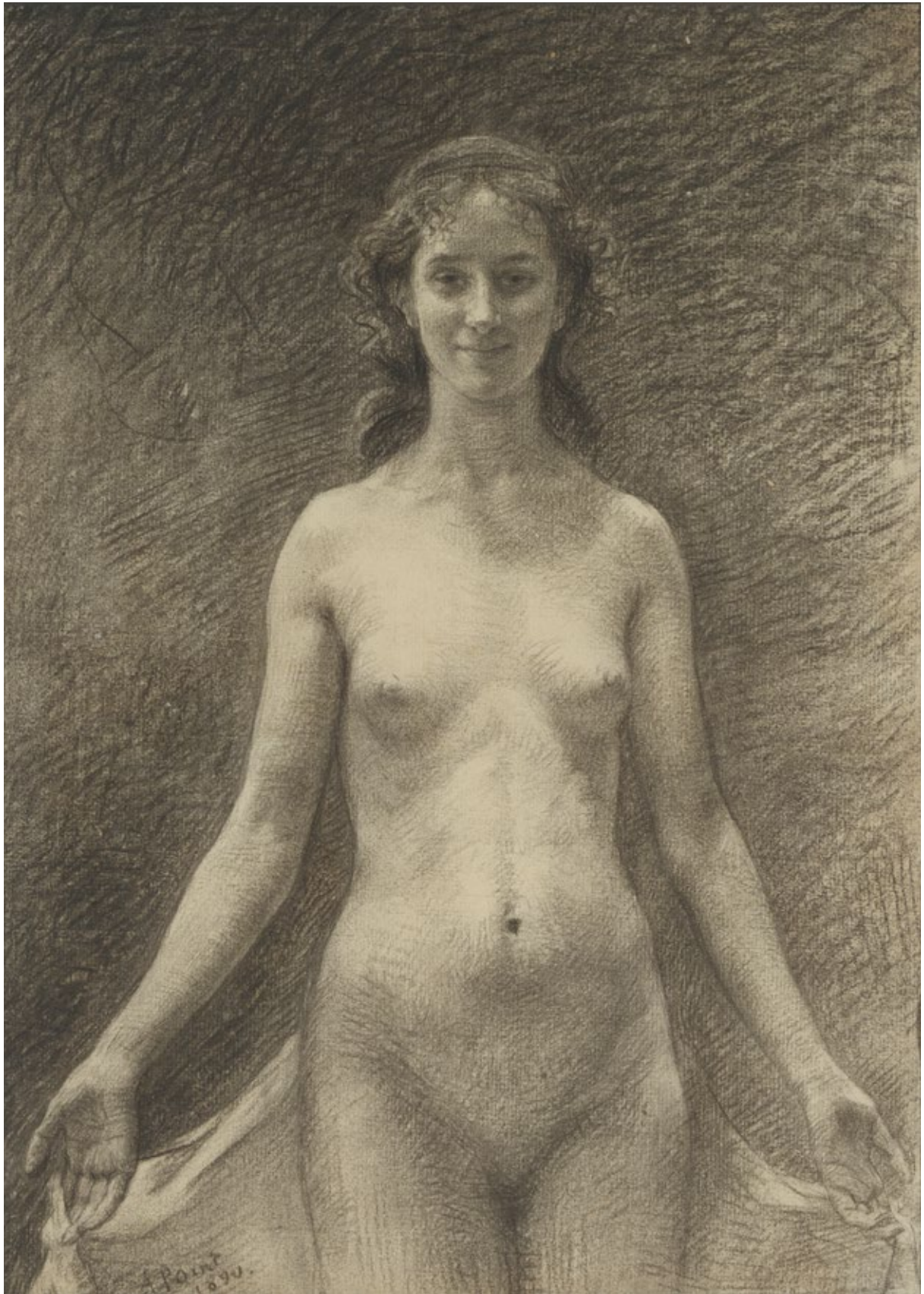
37.5 × 27 cm / 64 × 52 cm (framed)

Signed and dated l.l.: 'APoint / 1890'

PROVENANCE

Private collection, Paris





Félicien Rops ^{1833–1898}

Portrait de femme

Charcoal on tracing paper, laid down on paper.

11 × 9 cm / 30 × 25,5 cm (framed)

Signed with monogram l.r.

PROVENANCE

Ancienne collection Mme Durand-Ruel, Paris





Félicien Rops ^{1833–1898}

Deux portraits de femmes

Charcoal on paper, with stumping.

38 × 41.5 cm (framed)

Both signed with their monograms

PROVENANCE

Ancienne collection Mme Durand-Ruel, Paris





Félicien Rops ^{1833–1898}

La Légende des Sexes, 1889

Pencil and charcoal on paper, in the margin of a partial engraving sheet.

19 × 14 cm / 41 × 30 cm (framed)

Dated '1889' and annotated by the artist:

'Je percerai trois trous, trois trous / Et le canal deviendra flûte.... / / Ed. Haraucourt / La Légende des Sexes'

PROVENANCE

Private collection, Paris

LITERATURE

Edmond HARAUCOURT, *La Légende des Sexes. Poèmes hystériques*. 1882. Paris, Clos Bruneau, 1921, frontispice.





Je percerai trois trous, trois trous
Et le canal deviendra flûte...

Ed. Harancourt

La Légende des Sexes.

Félicien Rops ^{1833–1898}

Agonie or *Mors et Vita*

Crayon gras on paper, mounted on a paper support.
21.2 × 41.2 cm / 37.5 × 52.5 cm (framed)

PROVENANCE

Private collection, Paris

RELATED WORKS

Agonie ou *Mors et Vita*, vernis mou en noir et blanc (E. 802).

Agonie ou *Mors et Vita*, gravure en couleur au repérages
par A. Bertrand, G. Pellet éditeur, Paris (E. 945).

Agonie ou *Mors et Vita*, crayon et aquarelle, Paris,
private collection.





Léonard Sarluis ^{1874–1949}

Portrait d'homme

Charcoal and pastel on paper, laid down on board.

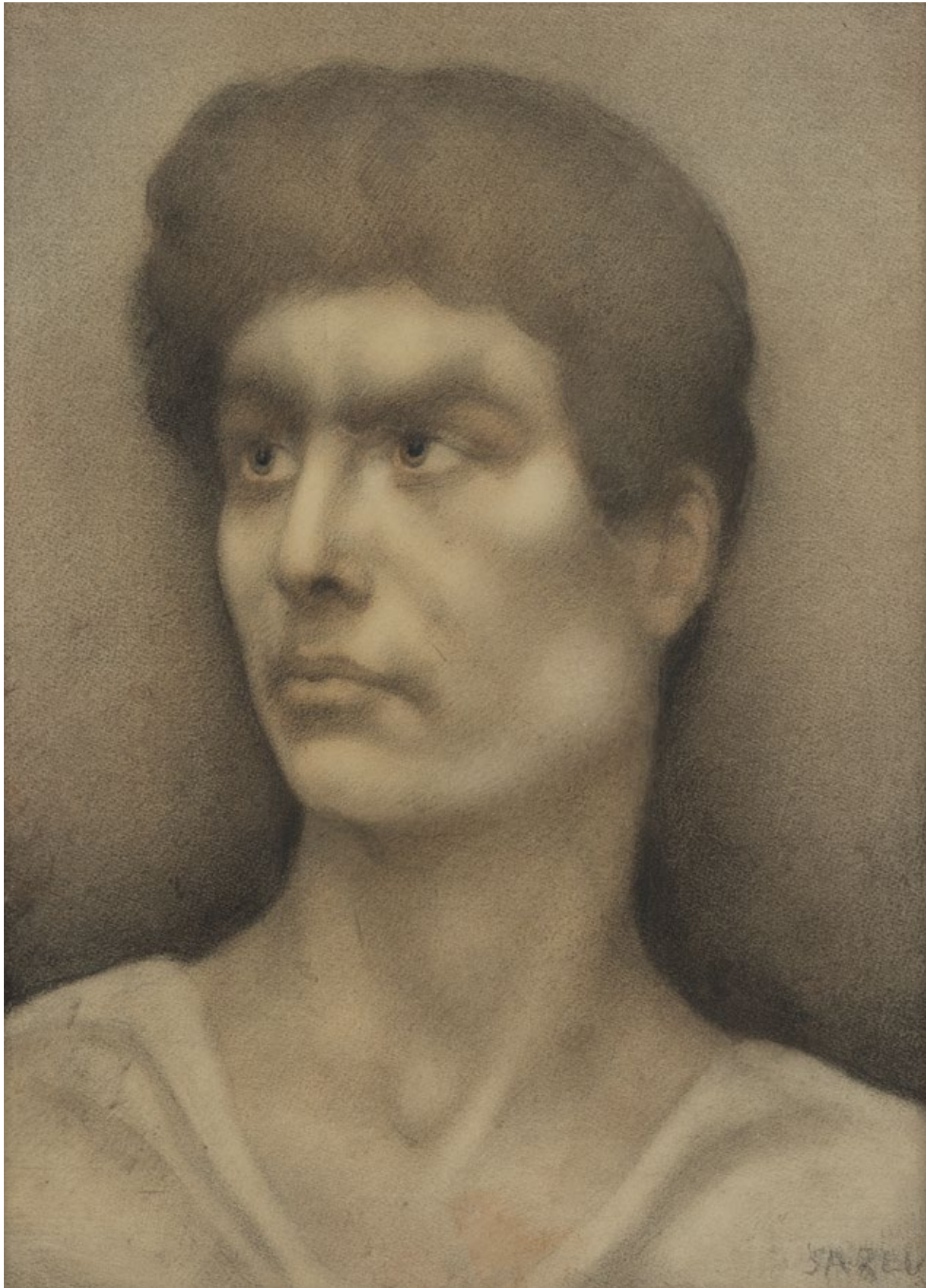
40 × 30 cm / 50 × 40 cm (framed)

Signed l.r.: 'SARLUIS'

PROVENANCE

Private collection, Paris





Jakob Smits 1856–1928

Maternité, 1894

Charcoal on laid paper, with lifting and stumping.

53 × 36.5 cm / 68 × 50 cm (framed)

Signed and dated u.r.: '*Jakob Smits Fecit 1894*'

PROVENANCE

Private collection, Antwerp





Eugène Smits ^{1826–1912}

Femme nue allongé

Charcoal, sanguine and white, black and yellow pastels on paper.

34.5 × 24.5 cm / 56.5 × 47 cm (framed)

Signed l.r.: 'E. Smits'

PROVENANCE

Private collection, Brussels





Théophile Alexandre Steinlen ^{1859–1923}

Les Amoureux, nocturne

Charcoal on paper.

26 × 41 cm / 42.5 × 55 cm (framed)

Signed l.r.: 'Steinlen'

PROVENANCE

Private collection, Paris





Théophile Alexandre Steinlen 1859–1923

Femme endormie

Charcoal and graphite on paper.

30 × 43.5 cm / 58 × 68 cm (framed)

Signed l.l.: 'Steinlen',

Annotated on the original mount '*Projet d'affiche pour une spécialité pharmaceutique - Le fer Bromis*'

PROVENANCE

Private collection, Paris





Johannes Theodores (Jan) Toorop ^{1858–1928}

Portrait d'enfants endormis, 1925

Pencil on paper. Crease in the middle of the sheet.

21.5 × 36.5 cm / 46 × 56 cm (framed)

Signed and dated l.r. '*JToorop / 17 januari 1925*'

PROVENANCE

Private collection, Brussels





Albert Van Dyck ^{1902–1951}

Portrait de Karel Van De Woestyne

Charcoal on paper, with stumping.
25.5 × 21.5 cm / 40.5 × 37 cm (framed)
Signed l.r.: 'aVanDyck'

PROVENANCE

Private collection, Brussels





Stan (Constant) Van Offel ¹⁸⁸⁵⁻¹⁹²⁴

En exile, 1914-18

Graphite on paper. In its original frame.

30 × 31.5 cm / 32 × 33.5 cm (framed)

Signed l.r. with the artist's monogram

PROVENANCE

Private collection, Brussels





Théo Van Rysselberghe ^{1862–1926}

Mme Alexandre Burlet cousant, c. 1885

Charcoal on paper.

22 × 23 cm / 49.5 × 40.5 cm (framed)

Signed l.r. with the artist's monogram

PROVENANCE

Mathieu Néouze, Paris;

Private collection, Brussels





Guillaume Van Strydonck ^{1861–1937}

Impression, deux femmes voilées

Graphite on paper.

Slight crease upper center of the sheet.

31 × 22.5 cm / 36 × 44 cm (framed)

PROVENANCE

From a collection of 8 drawings by GVS.





Guillaume Van Strydonck ^{1861–1937}

La mère de l'artiste endormie

Graphite on paper.

13.5 × 20 cm / 30 × 36.5 cm (framed)

Signed u.l.: 'G. Van Strydonck'

PROVENANCE

From a collection of 8 drawings by GVS.





Guillaume Van Strydonck ^{1861–1937}

Portrait de Stephanie, la femme de l'artiste

Graphite on paper.

19.5 × 15 cm / 42 × 34 cm (framed)

Signed l.r.: 'G. Van Strydonck'

PROVENANCE

From a collection of 8 drawings by GVS.





Guillaume Van Strydonck ^{1861–1937}

Study of a nanny and child

Graphite on paper.

24 × 16.5 cm/42.5 × 34 cm (framed)

PROVENANCE

From a collection of 8 drawings by GVS.





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organised by Thomas Deprez Fine Arts.

at

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Place du Grand Sablon,
1000 Brussels

27-31 January 2021 (10 AM until 7 PM)

– Outside of these hours by appointment only –

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19th & 20th Century Belgian works of art