



Belgian Pointillist (signed Wellens Ou Wellers), Circle Of Georges Lemmen: Maternal Tenderness



4 500 EUR

Period : 20th century

Condition : Parfait état

Length : 64

Width : 48

Description

his painting is very close to the aesthetic of Édouard Vuillard (1868-1940), but its origins lie more with the Belgian Pointillists. From the late 1880s onward, Belgium became one of the main centers for the dissemination of Neo-Impressionism thanks to the presence of Seurat and Signac at the Salon des XX in Brussels. Van Rysselberghe, Finch, Lemmen, and Anna Boch adopted the divided/pointillist brushstroke after seeing, in particular, A Sunday Afternoon on the Island of La Grande Jatte, which provoked both critical scandal and fascination among avant-garde artists. Our artist signs or designates his model with the inscription E. Wellens or Wellers. The second photograph shows a very strong analogy with a painting by Georges Lemmen 1865-1905. In his Brussels

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studio, Lemmen trained and influenced other artists: the sculptor Yvonne Serruys, for example, worked with him between 1892 and 1894, demonstrating his role as a conduit beyond the strict circle of Pointillist painters. His circle should therefore be understood as a network: the Les XX group, the Neo-Impressionist subgroup (van Rysselberghe, Finch, Boch, van de Velde), and a network of young artists and decorators receptive to Art Nouveau. Van Rysselberghe occupies a more visible and international position (portraits, large luminous scenes), while Lemmen is often perceived as a more intimate figure, whose contribution was decisive in the link between Neo-Impressionism and Art Nouveau.

The recent rediscovery of Lemmen on the market (recent record prices for his Pointillist portraits) confirms that he is now recognized as a major master of Belgian Neo-Impressionism rather than a secondary figure.

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