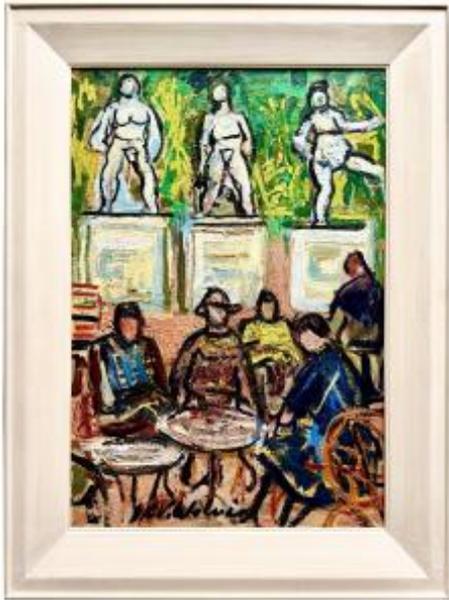




Henri Victor Wolvens (Brussels 1896 - 1977 Bruges) - ' La Terrasse '



11 000 EUR

Signature : Henri Victor Wolvens, Bruxelles 1896 - 1977
Bruges, Peintre belge, Signature : signé au centre inférieur «
H. V. Wolvens »

Period : 20th century

Condition : Très bon état

Material : Oil painting

Width : 73,5 cm

Height : 99 cm

Depth : 6 cm

Description

Henri Victor Wolvens Brussels 1896 - 1977
Bruges Belgian Painter 'La Terrasse' Signature:
signed lower centre 'H. V. Wolvens' Medium: oil
on canvas Dimensions: image size 80 x 55 cm;
frame size 99 x 73,5 cm Biography: Henri Victor
Wolvens, born Henri-Victor Wolvenspergens in
Brussels on June 6, 1896, was a distinguished
Flemish painter whose career bridged tradition
and modernity through a lifelong fascination with
light, atmosphere, and the sea. He studied at the
Municipal Academies of Schaerbeek,
Saint-Josse-ten-Noode, and Saint-Gilles, where
he was taught by Henri Ottevaere and Maurice
Lefèvre. In 1931, Wolvens further honed his
artistic vision at the Académie de la Grande
Chaumière in Paris, immersing himself in the
vibrant avant-garde scene of the time. In his early

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years, Wolvens' palette was dominated by dark, earthy tones, reflecting the influence of the Flemish Expressionists, and particularly Constant Permeke. His first solo exhibition at the renowned Galerie Georges Girouxin Brussels marked the beginning of a long and successful career. Gradually, his colours became lighter and more radiant, inspired by masters such as Van Gogh, Turner, and above all James Ensor, whom Wolvens later befriended. After his marriage in 1930, Wolvens settled permanently in Bruges, where the city's unique light and the proximity of the North Sea deeply transformed his art. The coast became his lifelong muse -- he painted marines, harbours, breakwaters, beaches, and promenades, capturing the ever-changing skies and reflective waters of the Flemish coast. Alongside these, he found poetry in the ordinary: train stations, quiet streets, walkers, and humble interiors filled with simple folk. His technique was marked by richly layered brushwork and a masterful attention to the play of light and atmosphere. Although Wolvens distanced himself from formal artistic movements, critics often associated him with the Animist school, due to his warm humanism and his ability to infuse stillness with life. Over the decades, Wolvens exhibited widely: at Galerie Apollo (1942), Galerie Breughel (1945), Galerie Dietrich (1946), and in 1946 he exhibited alongside James Ensor at Galerie Studio in Ostend -- a testament to the esteem in which the elder painter held him. Major retrospectives followed at the Groeningemuseum in Bruges (1959), the Casino Knokke (1964), and the Museum of Modern Art in Ostend (1993/94). In 2015, the Ixelles Museum devoted a solo exhibition to him, curated by art critic Roger-Pierre Turine, entitled "Wolvens, de l'ombre à la lumière" -- from shadow to light -- a fitting tribute to the evolution of his palette and spirit. In 2019, his luminous beach scenes were again celebrated in the exhibition "Summertime" at Group 2 Gallery in Brussels. Henri-Victor Wolvens passed away in Bruges on January 31,

1977, leaving behind a body of work that continues to captivate with its depth, serenity, and radiant sense of place. A commemorative plaque on his former home in the Moerstraat honours his legacy -- that of a painter who transformed the humble light of Flanders into pure poetry.