



PROANTIC

LE PLUS BEAU CATALOGUE D'ANTIQUITES

Georges Lemmen (1865-1916): Maternity. Charcoal And Pastel On Paper, Artist's Stamp.



2 400 EUR

Period : 20th century

Condition : Très bon état

Length : 56 à vue

Width : 35 à vue

Description

From the late 1880s onwards, Belgium became a major center for the spread of Neo-Impressionism, following the reception of Seurat and Signac at the Salon des XX in Brussels. Van Rysselberghe, Finch, Lemmen, and Anna Boch adopted the divided or pointillist brushstroke after seeing works such as *La Grande Jatte*, which sparked both critical scandal and fascination among avant-garde artists. In his Brussels studio, Lemmen acted as a conduit reaching beyond the immediate circle of Pointillist painters. His milieu is best understood as a constellation of connections: the *Les XX* group, the Neo-Impressionist subgroup (van Rysselberghe, Finch, Boch, van de Velde), and a network of young artists and designers drawn to Art Nouveau. While van Rysselberghe held a

Dealer

Art Court

Art of the flamboyant decade 1905-1914

Tel : 0646150386

Mobile : 0646150386

138 avenue de Suffren

Paris 75015

more prominent international profile--known for his portraits and large, luminous scenes--Lemmen is often viewed as a more intimate figure whose contribution was pivotal in bridging Neo-Impressionism and Art Nouveau. His recent rediscovery on the art market--marked by record prices for his Pointillist portraits--confirms his status as a major master of Belgian Neo-Impressionism rather than a secondary figure. This mixed-media work serves as a fine illustration of Lemmen as a painter of domestic happiness.