

The background of the entire page is a rich, textured impressionist painting. It features a complex interplay of colors, including earthy browns, muted blues, and soft greens, all rendered with visible, expressive brushstrokes that create a sense of depth and movement. The overall effect is one of a vibrant, slightly abstract scene, possibly depicting a landscape or a group of figures in a candid moment.

THE BRIGHT SIDE

A FINE SELECTION OF BELGIAN IMPRESSIONISM

OF LIFE

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FRANCIS MAERE
FINE ARTS GALLERY



A FINE SELECTION
OF BELGIAN IMPRESSIONISM

CÉSAR DE COCK

EVARISTE CARPENTIER

MAURICE SYS

EMILE CLAUS

ANNA DE WEERT

JENNY MONTIGNY

RODOLPHE WYTSMAN

GEORGE MORREN

ALBERT SAVERYS

ADRIAAN JOZEF HEYMANS

MODEST HUYS

GEORGES BUYSSE

EVARIST DE BUCK

LÉON DE SMET

CAROLUS TREMERIE

THÉO VAN RYSSELBERGHE

FERDINAND WILLAERT



César De Cock GENT 1823 – 1904
L'Epte en Normandie, 1886

Oil on canvas
97 × 136,5 cm

Signed and dated lower left César De Cock 1886



Evariste Carpentier KUURNE 1845 – 1922 LIÈGE

Girl on a Terrace

Oil on canvas

47 × 38,5 cm

Signed

Prov.: Whitford & Hughes Gallery London, Private Coll. London

Expo: *Retrospectieve Evariste Carpentier*, Kuurne, 1965



Evariste Carpentier KOURNE 1845 – 1922 LIÈGE
The Painting Expedition

Oil on canvas

91 × 117 cm

Signed lower left *Ev. Carpentier*

Prov.: Whitford & Hughes Gallery London,
 Private Coll. London

Expo: *A clear view – the Belgian Luminist tradition*,
 Whitford & Hughes, London, 1987



Maurice Sys GENT 1880 – 1972
Ducklings on the Bank of the Lys, 1908

Oil on canvas
62,5 × 125,5 cm
Signed lower right *Maurice Sys 08*



Maurice Sys GENT 1880 – 1972
Retrieving the Nets, 1900

Oil on canvas
 35 × 47,5 cm
 Signed and dated lower right *Maurice Sys 00*



Maurice Sys GENT 1880 – 1972
Morning in Volendam (Zuiderzee)

Oil on canvas
 76 × 70 cm
 Signed lower right *Maurice Sys*



Maurice Sys GENT 1880 – 1972

Winter

Oil on canvas

64 × 126 cm

Signed lower right *Maurice Sys*



EMILE CLAUS



After his education at the Academy of Antwerp, Emile Claus made his debut with an analytical realism according to the tradition of Antwerp academism. He learned to paint outdoor in the rural and social style of Millet. In 1883 he settled in the villa “Zonneschijn” in Astene, which would become the temple of Flemish luminism. Anyone who follows his evolution in works such as “*De oude tuinman*, *De vlaswieders*, *De bietenoogst en de schaatsers*”, all painted between 1885 and 1891, will notice the artist’s growing interest in a smoother brushwork and a brighter light that still reflects the bear traces of the artificiality of the studio. His final conversion to Impressionism came shortly after 1890, perhaps as a result of his contact with Paris, where he spent winter three years in a row. There he met the painters Roll, Thaulow, Le Sidaner and Henri Martin who, like him, made their way through Impressionism by learning the important contributions of Monet, Sisley, Renoir and Seurat.

The comma-shaped brushstrokes became a fine, shaded and alternating short and longer brushstroke for Claus. With Claus, the grey and melancholic mists of the Dendermonde School disappeared; the banks of the Lys would from now on glitter under a radiant sun. The rows of communicants, cowherds, farmers and portraits in open air were given abundant light effects that testified to great formal craftsmanship and robust harmony. Claus thus incorporated this late Impressionism, which would become so popular in Belgium, under the name of *luminism*, at the beginning of the century and which hardly reminded of Monet’s first sketches.

His influence on the young generation of Flemish painters such as, Anna De Weert, Modest Huys, Jenny Montigny, ... was crucial, and when he entered the Salon of *La Libre Esthétique* in 1905 with his colleagues, James Ensor, Anna Boch, Rodolphe De Saegher, Anna De Weert, Georges Lemmen, Georges Morren, ... registered under the group name of *Vie et Lumière*, he laid the foundation for a regrouping of Impressionist artists. Claus achieved an original compromise: on the one hand the drawing remained clear and the color applied with the palette knife testified of a realistic approach: on the other hand, the unsaturated totalities were applied in small soapy notes, in commas and hatchings that, in the 1890s, probably under the influence of Neo-Impressionism, were further divided.

During the First World War, in his London exile, Claus painted the banks of the Thames in mainly grey half-tones. Upon his return to Astene, he continued to inspire numerous pupils all over Belgium.



Emile Claus SINT-ELOOIS-VIJVE 1849 – 1924 ASTENE

Children at the Farm, 1912

Oil on canvas

56 × 46,5 cm

Signed lower right *Emile Claus*

Prov.: Whitford & Hughes Gallery London, Private coll. London

Expo: *A clear view – the Belgian Luminist tradition* Whitford & Hughes, London, 1987



Emile Claus SINT-ELOOIS-VIJVE 1849 – 1924 ASTENE

In the Field, October 1890

Oil on canvas

100 × 142 cm

Signed lower right *Emile Claus* and dated on the back



Emile Claus SINT-ELOOIS-VIJVE 1849 – 1924 ASTENE

Ducks on the Lys, 1900

Oil on canvas

90 × 117 cm

Signed lower right *E. Claus* and dated on the back *mei JJ*



Emile Claus ST. ELOUIS-VIJVE 1849 – 1924 ASTENE
The Riverbend, October 1910
Oil on canvas
74 × 93 cm
Signed lower right *E.Claus* dated on the back *oktober A.J.*



Emile Claus SINT-ELOOIS-VIJVE 1849 – 1924 ASTENE
The Entrance of Villa Zonneschijn, September 1921

Oil on canvas

104 × 90 cm

Signed lower left *Emile Claus* and dated on the back



Emile Claus SINT-ELOOIS-VIJVE 1849 – 1924 ASTENE

Sunshine on the River Lys, 1911

Oil on canvas

61 × 74 cm

Signed lower right *Emile Claus*

Lit.: *Emile Claus 1849 – 1924*, Johan De Smet, Pandora, Antwerpen, 1997

Expo: *Retrospectieven 1997*, Museum Moderne Kunsten Oostende 14/06 – 5/10/1997



Emile Claus SINT-ELOOIS-VIJVE 1849 – 1924 ASTENE
Snow on the riverbanks, January 1891

Oil on canvas
80,5 × 89 cm
Signed lower right *E. Claus* and dated on the back *januari 1.A*



ANNA DE WEERT



Ever since she saw the light, Anna, Virginie, Caroline Cogen had been inspired by fine arts. She grew up in an art-loving upper class family with a taste for drawing and watercolour painting. Both her uncles Félix and Alphonse Cogen were painters. She also inherited a love for literature from her mothers' side, who was the granddaughter of Karel Lodewijck Ledeganck. Anna spent her youth with her mother and grandmother, having lost her father at the age of two. An untroubled youth in the countryside, surrounded by love and nature, and by caring uncles and relatives who taught her to appreciate and respect the world of flowers, plants and animals. She spent several months a year in the family property near Menton in the South of France – a tradition she was to keep during her lifetime. Thanks to these surroundings, she had the chance to start a career as an artist at the Academy of Ghent.

A new episode in her life started in 1891, when she married the politician Maurice De Weert and left the countryside for the city of Ghent. There, she was introduced to the *Cercle Artistique et Littéraire* which would become her second home. By visiting all the exhibitions of fellow artists and attending lectures and poetry evenings, Anna De Weert transformed herself and created her own taste and style. She met Emile Claus and in 1893 she started following his classes at *Villa Zonneschijn*.

In 1896 she created her own *lieu d'inspiration* in Afsnee. Her *Hof ter Neuve*, a country-house along the river Lys with an atelier surrounded by a beautiful garden, with flowers and an old orchard. She spent most of her summers there: painting and working in the garden, treating flowers and plants, feeding the animals and above all, transposing the beauty of nature onto her canvases. As Emile Claus did with *Villa Zonneschijn*, Anna De Weert made her *Hof ter Neuve* a meeting place for painters, poets and writers. She did so for many years. In wintertime, she moved to Ghent, to her house near the Coupure, where she graciously received the many guests of her husband.

Her first exhibition took place in 1895 at the familiar *Cercle Artistique et Littéraire de Gand*. Until 1950, the year she died, she would rarely miss a Salon, be it in Ghent, Brussels, Antwerp or Liège. She was also a regular participant in group exhibitions in Belgium and abroad; in Turin or at the Venice Biennale for example. The group *Vie et Lumière* was her purpose in life and even when her mentor Emile Claus died in 1924, she continued promoting the luminist tradition throughout exhibitions and lectures.

The sudden death of her husband in 1930, changed her previously harmonious life dramatically. She withdrew to her beloved summer house *Hof ter Neuve* and surrounded herself with memories. She finished a few paintings during and after Second World War, but it became more and more difficult to create art. She passed away in spring 1950, leaving behind an important oeuvre consecrated to nature, light and beauty. Creating a thing of beauty... a joy forever.



Anna De Weert GENT 1867 – 1950

Brume d'Automne,
August – September 1915

Oil on canvas

91 × 116 cm

Signed lower left A. De Weert and dated on the back



Anna De Weert GENT 1867 – 1950
Haystacks in Afsnee, 1905

Oil on canvas
 80 × 130 cm
 Signed lower right *Anna De Weert 05*



Anna De Weert GENT 1867 – 1950
After the Storm, July – August 1915

Oil on canvas,
 49,5 × 70 cm
 Signed and dated lower right *A. De Weert 1915*
 Lit.: *Sint-Martens-Latem, kunstenaarsdorp in Vlaanderen*, P. Boyens, Lannoo, 1992, p. 632



Anna De Weert GENT 1867 – 1950

Summer landscape

Oil on canvas

38 x 68 cm

Signed lower right A. De Weert



Anna De Weert GENT 1867 – 1950

The Entrance of ter Neuve at Afsnee, 1913

Oil on canvas

52 × 81 cm

Signed and dated lower left A. De Weert 1913

Lit.: *Sint-Martens-Latem en de kunst aan de Leie 1870 – 1970*, J. De Smet, Lannoo, 2000, p. 100 *Leie, rimpelloze eenvoud*, P. Pauwels, mudel, Deinze, 2010, p. 68

Expo: *Leie – Rimpelloze eenvoud, mudel, Deinze, 25.09 – 28.11.2010*



Anna De Weert GENT 1867 – 1950

Blossoms

Oil on canvas

62 x 75 cm

Signed lower right A. De Weert



Jenny Montigny GENT 1875 – 1937 DEURLE

Winter

Oil on canvas

51 × 58 cm

Signed lower right *J. Montigny*

Prov.: Devos, Ghent



Jenny Montigny GENT 1875 – 1937 DEURLE

Summer

Oil on canvas

53 × 75 cm

Signed lower left J. Montigny

Rodolphe Wytzman DENDERMONDE 1860 – 1927 LINKEBEEK
The Little Fence
Oil on canvas
136 x 100 cm
Signed lower left R. Wytzman





Rodolphe Wyrtsman DENDERMONDE 1860 – 1927 LINKEBEEK
Spring in Linkebeek

Oil on canvas
101 x 120 cm

Signed lower left R. Wyrtsman



George Morren ANTWERPEN 1868 – 1941 BRUSSEL
Bord de Seine, 1911

Oil on canvas
55 × 67,5 cm

Signed lower right G. Morren and dated on the back 1911



Albert Saverys DEINZE 1886 – 1964
'Rootbakken' in the Lys, 1918

Oil on canvas

92 × 72 cm

Signed and dated lower right ALB. SAVERYS 18



Albert Saverys DEINZE 1886 – 1964
Ducklings on the Lys at Nightfall, Deynze 1915

Oil on canvas

58 × 80 cm

Signed and dated lower left ALBERT SAVERYS DEYNZE 15



Adriaan Jozef Heymans ANTWERPEN 1839 – 1921 SCHAARBEEK

In the Kempen

Oil on canvas

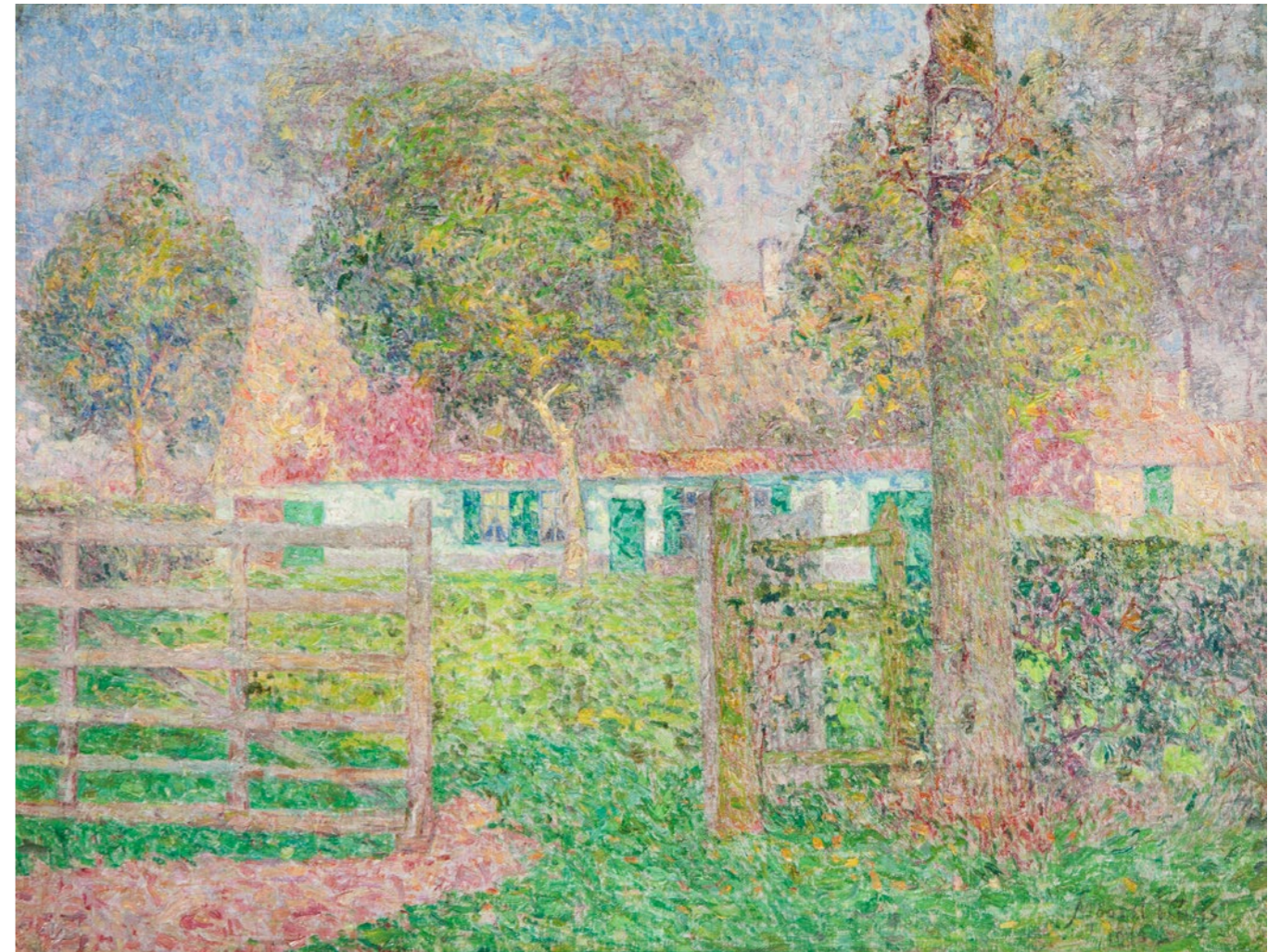
92 x 160 cm

Signed lower center A.J. Heymans



Modest Huys OLSENE 1874 – 1932 ZULTE
Cows along the Mandel

Oil on canvas
 88 × 108 cm
 Signed lower right *Modest Huys*



Modest Huys OLSENE 1874 – 1932 ZULTE
Little farm in Olsene, 1908

Oil on canvas
 44 × 54 cm
 Signed and dated lower right *Modest Huys 1908*



Georges Buisse GENT 1864 – 1916
Le dock à Gand, Marinée de Mars, 1900

Oil on canvas
 90 x 119 cm
 Signed and dated lower right G. Buisse 1900



Georges Buisse GENT 1864 – 1916
Along the river

Oil on canvas
 100 x 120 cm
 Signed lower right G. Buisse



Georges Buysse GENT 1864 – 1916

Riders in the forest

Oil on canvas

55 × 75 cm

Signed lower right G. Buysse

Expo: Retrospectieve Georges Buysse,
mudel, Deinze, 1984



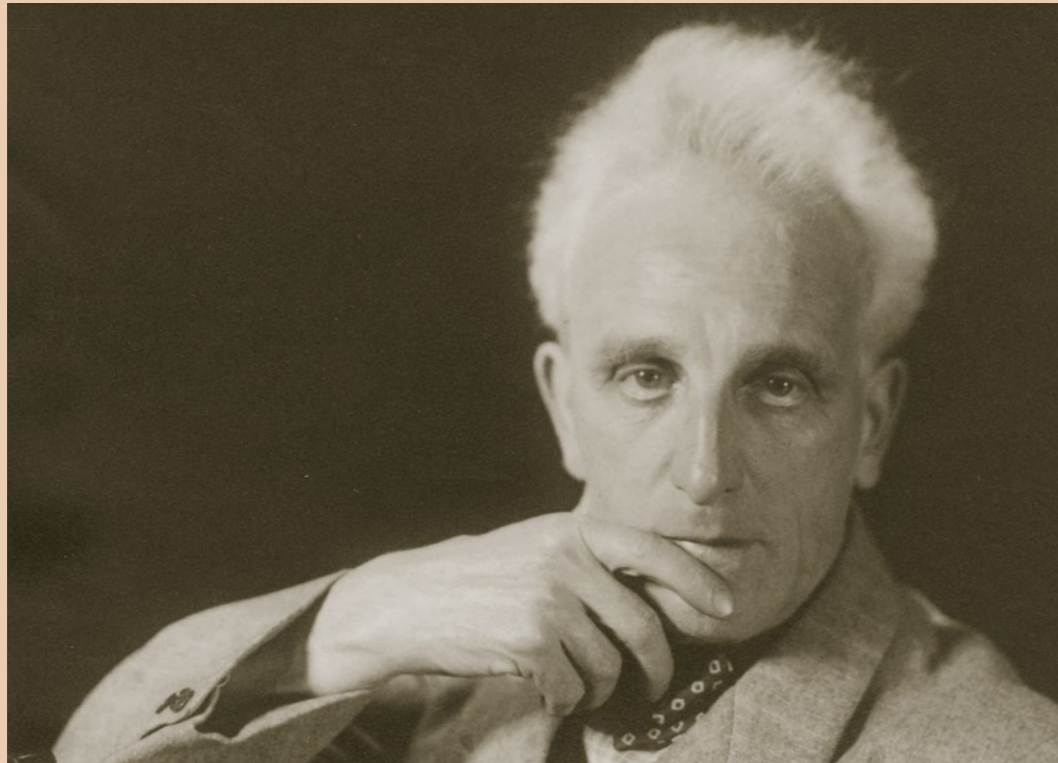
Evarist De Buck GENT 1892 – 1974 LOVENDEGEM
Sunset, 1910

Oil on canvas
92 × 117 cm

Signed and dated lower right *Ev. De Buck 1910*



LEON DE SMET



Léon De Smet was born in 1881 as the son of a photographer, playwright and ornamental painter. From 1893, Léon was a brilliant student at the local Academy of Fine Arts. From 1902, he shared an atelier in Ghent with among others Frits Vanden Berghe and Albert Servaes. He had started his career a year earlier at the Antwerp exhibition; he would participate in these triennial exhibitions throughout his career, alternately organised at Antwerp, Brussels and Ghent. He was also exceptionally active in the local Cercle Artistique et Littéraire.

While he was already familiar with the area through his brother, only in 1906 did he first go to Deurle, then to Sint-Martens-Latem. In Latem, in addition to his brother Gustave, he renewed acquaintances with the other members of the second group: Maurice Sys, Constant Permeke and Frits Van den Berghe. Especially the relationship with Sys must be emphasized, both lifelong defenders of impressionism. Although Léon De Smet spent a significant part of his career in Sint-Martens-Latem and came under the influence of his fellow artists, it would be difficult to position him within a specific current. He continually opted to be the odd man out, even after his successful stay in London during the First World War.

There was only a brief period, ending in 1931, when he gave in to the pressure to conform to the then highly popular Expressionist current. Léon De Smet died on 9 September 1966 during the exhibition at the Museum of Deinze.

Léon De Smet GENT 1881 – 1966 DEURLE

Mother and Child

L'heure du bain – Kinderbad, Marie De Smet en haar baby Marcel, 1907

Oil on canvas

150 x 100 cm

Signed and dated lower right *Leon De Smet 1907*

Lit.: P. Boyens, *Léon De Smet*, Lannoo, Tielt, 1995; K. Van Cauteren, *Oer, de wortels van Vlaanderen*, Lannoo, Tielt, 2017

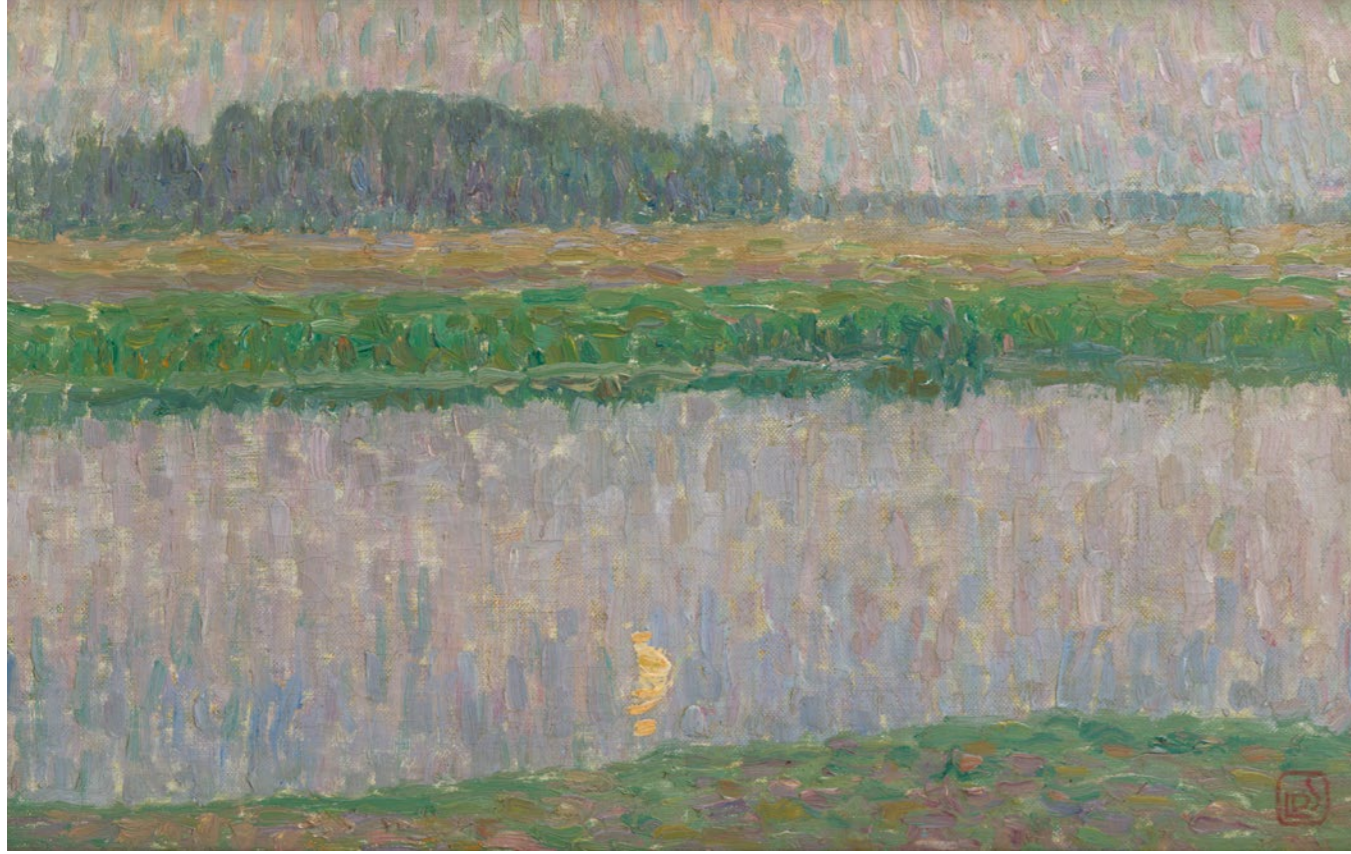
Expo: *Léon De Smet 1881-1966*, Museum Léon De Smet Deurle 6/09 – 19/10/1986; *Herdenkingstentoonstelling Léon De Smet*, Museum Léon De Smet Deurle 1996; *Oer, de wortels van Vlaanderen*, Provinciaal Cultuurcentrum Caermersklooster, Ghent, 15.03 – 6.08.2017





Léon De Smet GENT 1881 – 1966 DEURLE
The road to the Castle Ooidonk

Oil on canvas
64 × 80 cm
Signed lower left Leon De Smet



Léon De Smet GENT 1881 – 1966 DEURLE

View of the Lys

Oil on canvas

29 × 48 cm

Monogrammed lower right LDS



Léon De Smet GENT 1881 – 1966 DEURLE

September Morning, 1906

Oil on canvas

121 × 176 cm

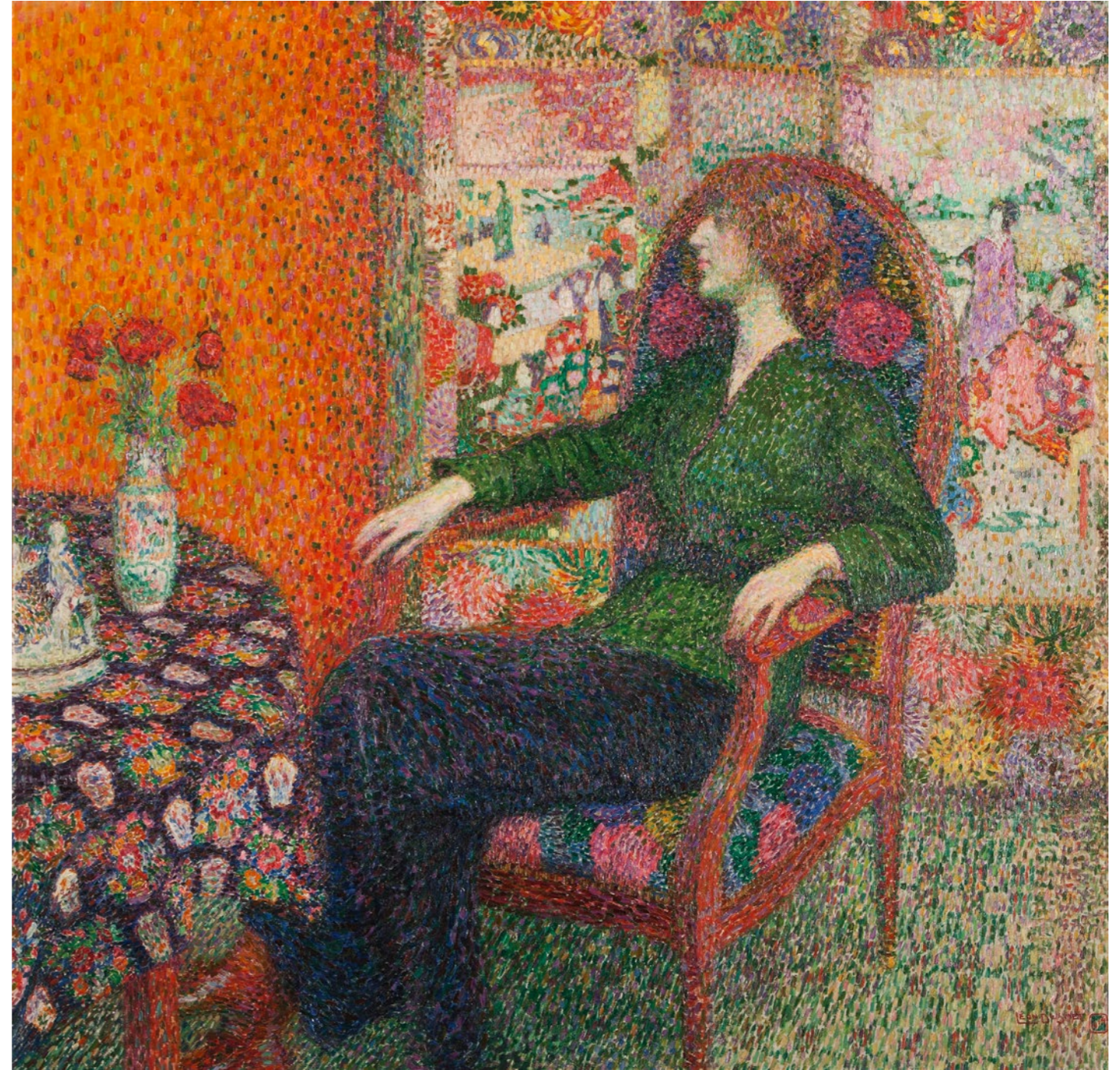
Signed and dated lower right *Leon De Smet*



Léon De Smet GENT 1881 – 1966 DEURLE
Sous-bois, 1907

Oil on canvas
160 x 141 cm

Signed and dated lower left *Leon De Smet 1907*



Léon De Smet GENT 1881 – 1966 DEURLE

Contemplation, 1914

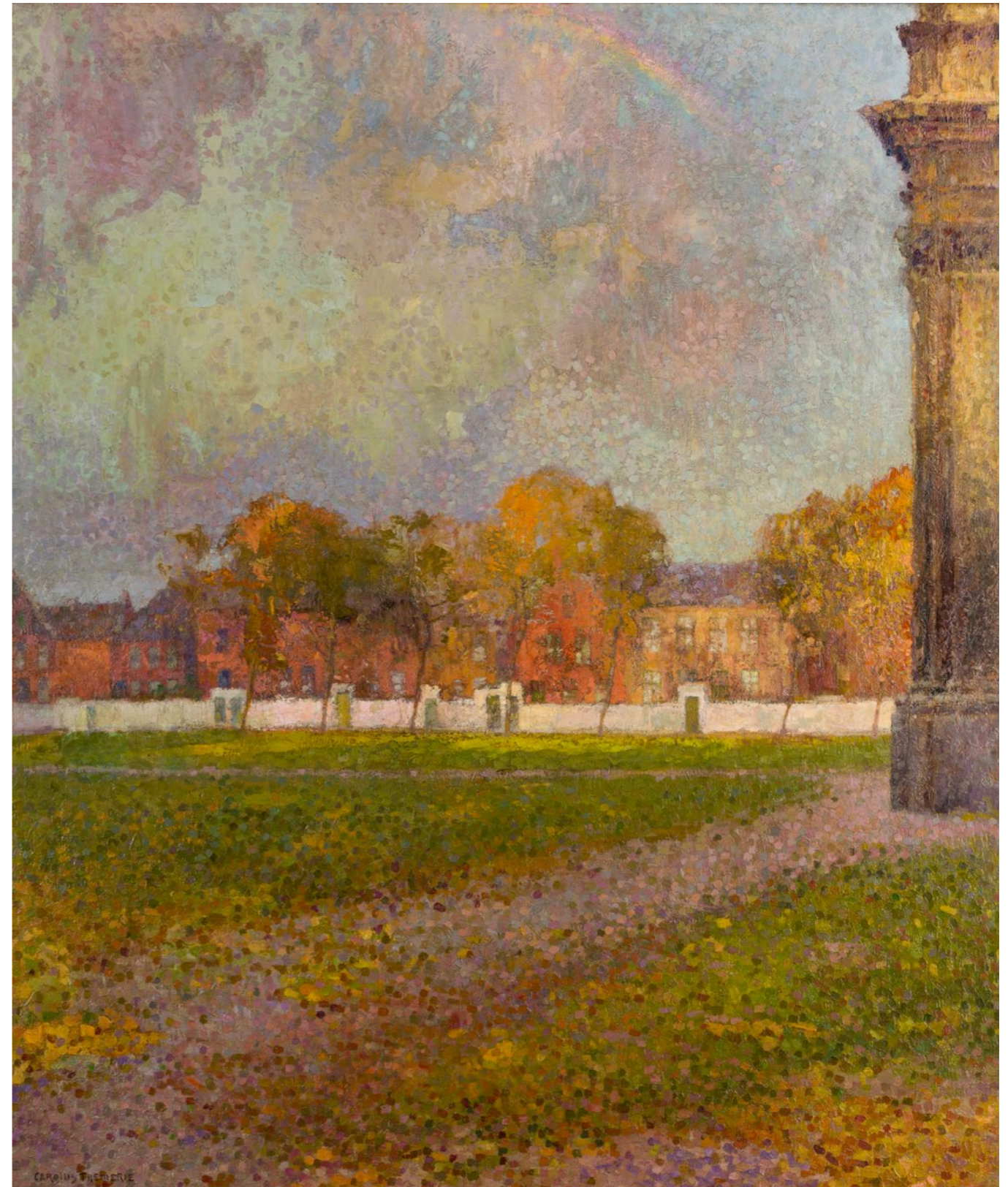
Oil on canvas

141,5 × 160,5 cm

Signed and dated lower right *Leon De Smet 1914*

Lit.: P. Boyens, *Léon De Smet*, Lannoo, Tielt, 1995; Francis Maere Fine Arts Gallery, *Impressionism in Flanders*, Ghent, 2015;

Expo: *A Clear View, The Belgian Luminist Tradition*, S. Polden, Withford & Hughes, London, 1987



Carolus Tremerie GENT 1858 – 1945

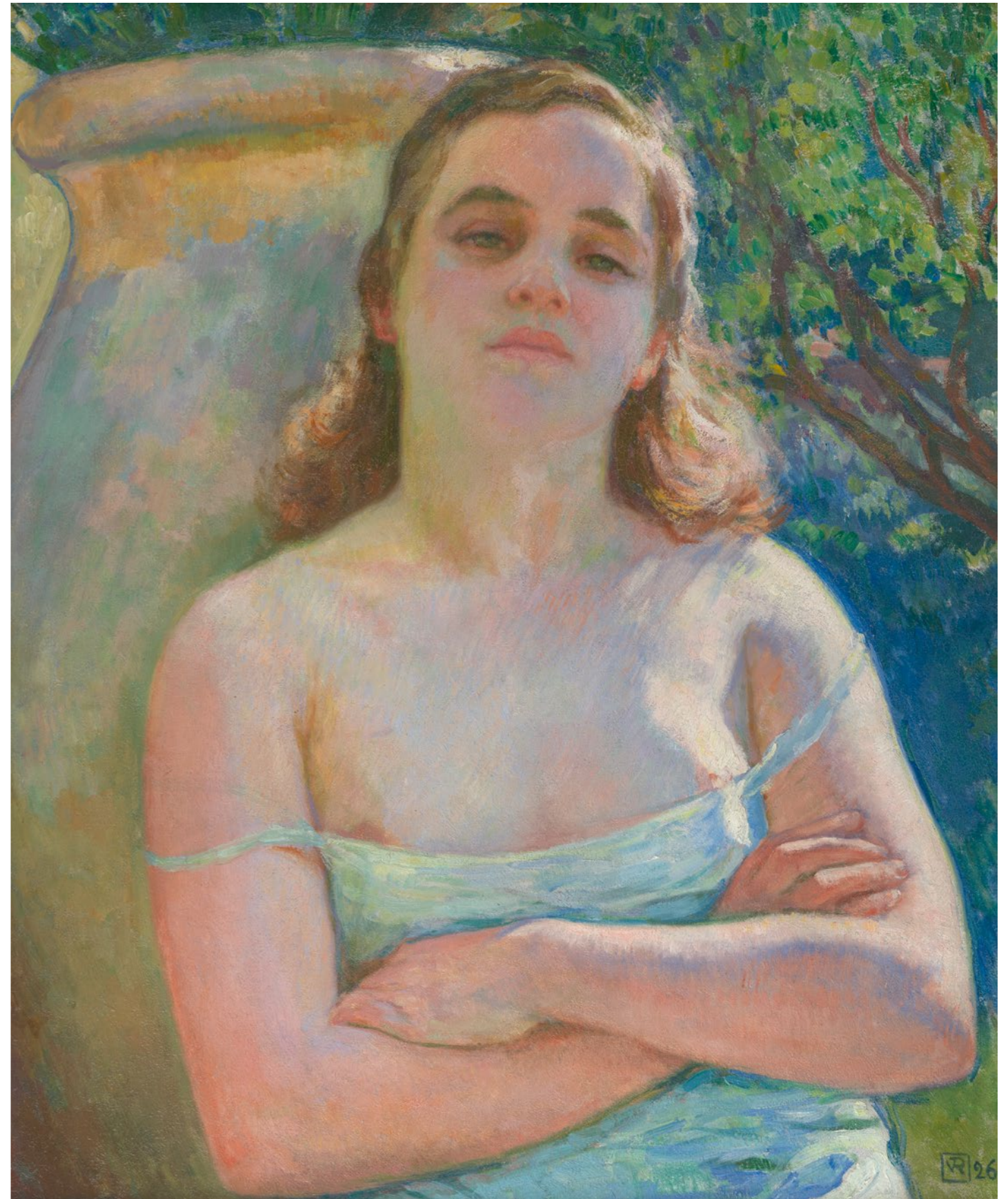
Beguinage in Ghent "Hof van O.L.V. ter Hooie"

Oil on canvas

130 x 111 cm

Signed lower left CAROLUS TREMERIE

Expo: De Kuip van Gent 1880 – 1980, BBL, 14.01 – 31.01.1983



Théo Van Rysselberghe GENT 1862 – 1926 VAR, FRANCE

Paquita, 1926

Oil on panel

61 x 50 cm

Signed with monogram and dated lower right RV 26

Prov.: Galerie G. Giroux, Brussels 1926

Lit.: *Theo Van Rysselberghe*, R. Feltkamp, Racine, 2003, p 446 n°1926-016

Expo: *Theo Van Rysselberghe*, MSK Gent 1962



Ferdinand Willaert GENT 1861 – 1938
The Canals of Ghent

Oil on canvas
65 × 81 cm
Signed lower right *Ferd. Willaert*



Ferdinand Willaert GENT 1861 – 1938
The old canals of Ghent

Oil on canvas
87 × 107 cm
Signed lower right *Ferd. Willaert*

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