

Press folder BRAFA 2025

Galerie Oscar De Vos - Booth 97

Contact: Edwin Van Trijp / edwin@oscardevos.be / +32 487 584 548

1925-2025

ART OF LATEM CURRENT

100 YEAR INFLUENCE & VALUE

1925

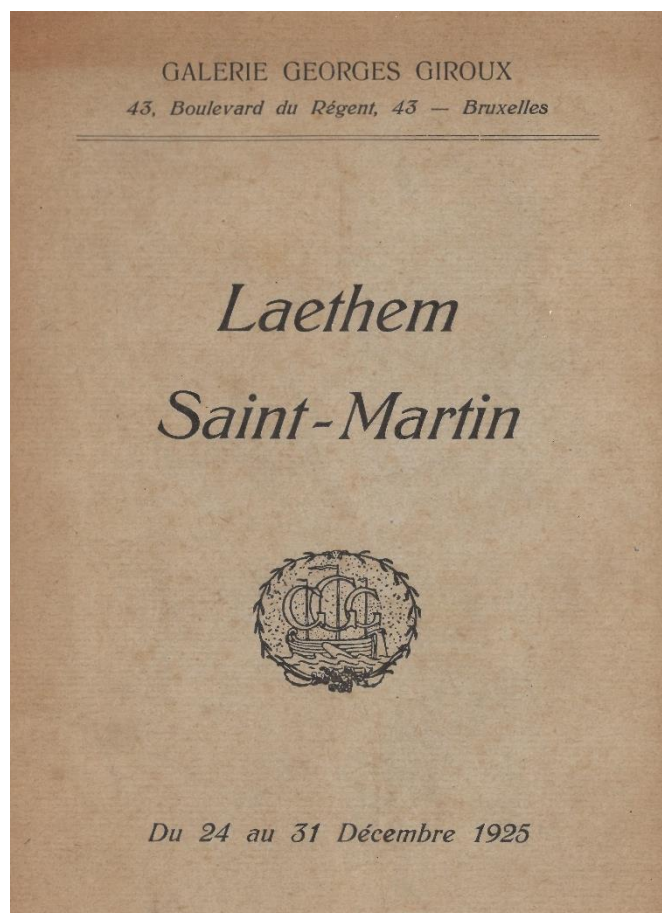
- Death of Emile Claus: end of Belgian impressionism
- First group exhibition Latem Art
- Artistic revolution in Flanders: expressionism and surrealism
- International recognition Latem Art: Kunsthalle Basel and Galerie Georges Giroux Brussels

2025

- Masterpieces at BRAFA 2025 from the successful exhibition 'Emile Claus. Prince of Luminism' (MuDeL, Deinze, 2024-25)
- 100 years of significance and appreciation Latem Art: top works of Flemish expressionism (Permeke, G. De Smet & Van den Berghe)



Belgische Kunst, Kunsthalle Basel, 1925



Laethem-Saint-Martin, Galerie Georges Giroux, Brussel, 1925

Galerie Oscar De Vos | Latemstraat 20, 9830 St-Martens-Latem | www.oscardevos.be

Contact: Edwin Van Trijp | edwin@oscardevos.be | +32 487 584 548

[BRAFA 2025- BRUSSELS EXPO- STAND 97](#)

1925: landmark moment in Belgian art history

In the summer of 1924, the death of Emile Claus marked the end of a prolific career and of Belgian Impressionism. The influence of the pioneer of luminism lived on in the work of Valerius De Saedeleer, Léon De Smet, Maurice Sys and Albert Saverys, among others.

At the same time, the first exhibition of the *Laethemse Kunstenaarskolonie* took place in Gustave Van de Woestyne's former studio in Sint-Martens-Latem.

Around 1925, the Belgian art world was reorienting itself towards modern movements such as expressionism and surrealism. Modernity in Flemish figurative art was championed by protagonists such as Constant Permeke, Gustave De Smet and Frits Van den Berghe.

Sint-Martens-Latem and the Leie region served as the cradle of this artistic revolution and led to a flourishing art scene far beyond the country's borders. Kunsthalle Basel organised the '*Ausstellung Belgischer Kunst*' for the first time in the spring, with works by Ensor and Minne, among others, supported by the new art of Permeke, G. De Smet and Van den Berghe. The event made an unprecedented impression internationally!

In late 1925, Brussels' leading Galerie Georges Giroux first exhibited work by the “[richest of contemporary Belgian painting](#)”. From this rigorous selection of leading artists, Galerie Oscar De Vos is showing the best of this new generation 100 years later: G. Minne, V. De Saedeleer, G. Van de Woestyne, C. Permeke, G. De Smet and F. Van den Berghe.

2025 marks the great success of the public lover and his retrospective exhibition 'Emile Claus. Prince of Luminism' at MuDeL (2024-2025). Gallery Oscar De Vos will offer some masterpieces from this exhibition during BRAFA 2025.



SAVE THE DATE | BRUSSELS EXPO | 26 JAN – 2 FEB 2025

BRAFA ART FAIR

70th edition

GUEST OF HONOUR: JOANA VASCONCELOS

DELEN

PRIVATE BANK

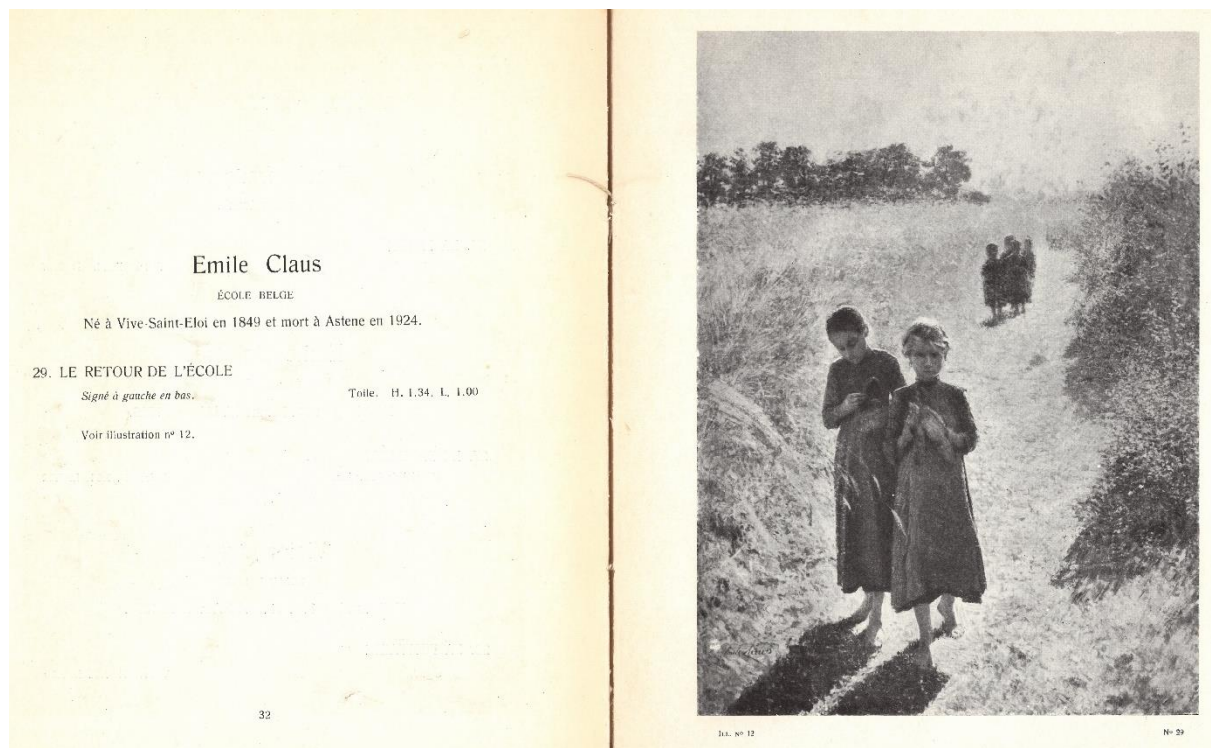
1. Emile Claus- Girls in the field (1892) at BRAFA 2025

At BRAFA 2025, Galerie Oscar De Vos is proud to present [one of the most beloved](#) works by Belgium's greatest impressionist, Emile Claus: *Girls in the Field* (1892), also known as *Return from School*. This masterpiece is a brilliant example of Claus's luminist style and his [exceptional talent for bringing together light, colour and humanity](#).

The combination of the naturalistic expressions of the two central girls and the rich luministic light shows the influence of the French Impressionists, especially Claude Monet, whose work Claus admired in Paris.

Girls in the Field is part of Claus' series of monumental paintings from the 1890s, in which he elevates life in the Flemish countryside to an almost spiritual level. The lighting of the figures from behind, typical of Claus, adds a quasi-holy aura to the girls and emphasises the honest beauty and strength of the rural community.

Late 1920's this masterpiece was auctioned at the Brussels Galerie Georges Giroux. Ever since, [this iconic work invites art lovers to admire the symbolism, technical virtuosity and timeless beauty](#) of Claus' work at BRAFA 2025.



Auction catalogue 'Collection de Madame G.C.', Galerie Georges Giroux, Brussels, 4th February 1929

Galerie Oscar De Vos | Latemstraat 20, 9830 St-Martens-Latem | www.oscardevos.be

Contact: Edwin Van Trijp | edwin@oscardevos.be | +32 487 584 548

[BRAFA 2025- BRUSSELS EXPO- STAND 97](#)



1. Emile Claus (1849-1924)

Girls in the field or Return from school

1892

Oil on canvas

132 x 99 cm

Signed lower left: *Emile Claus*

Signed and dated on reverse canvas: *Emile Claus / 1896*

Provenance: Mrs. G.C., Brussels; Galerie Georges Giroux, Brussels, 1929, no. 28; Mrs. F. Soethoudt, Brussels; Guillaume Campo, Antwerp, 1982, no. 25

SAVE THE DATE | BRUSSELS EXPO | 26 JAN – 2 FEB 2025

BRAFA ART FAIR

70th edition

GUEST OF HONOUR: JOANA VASCONCELOS

DELEN

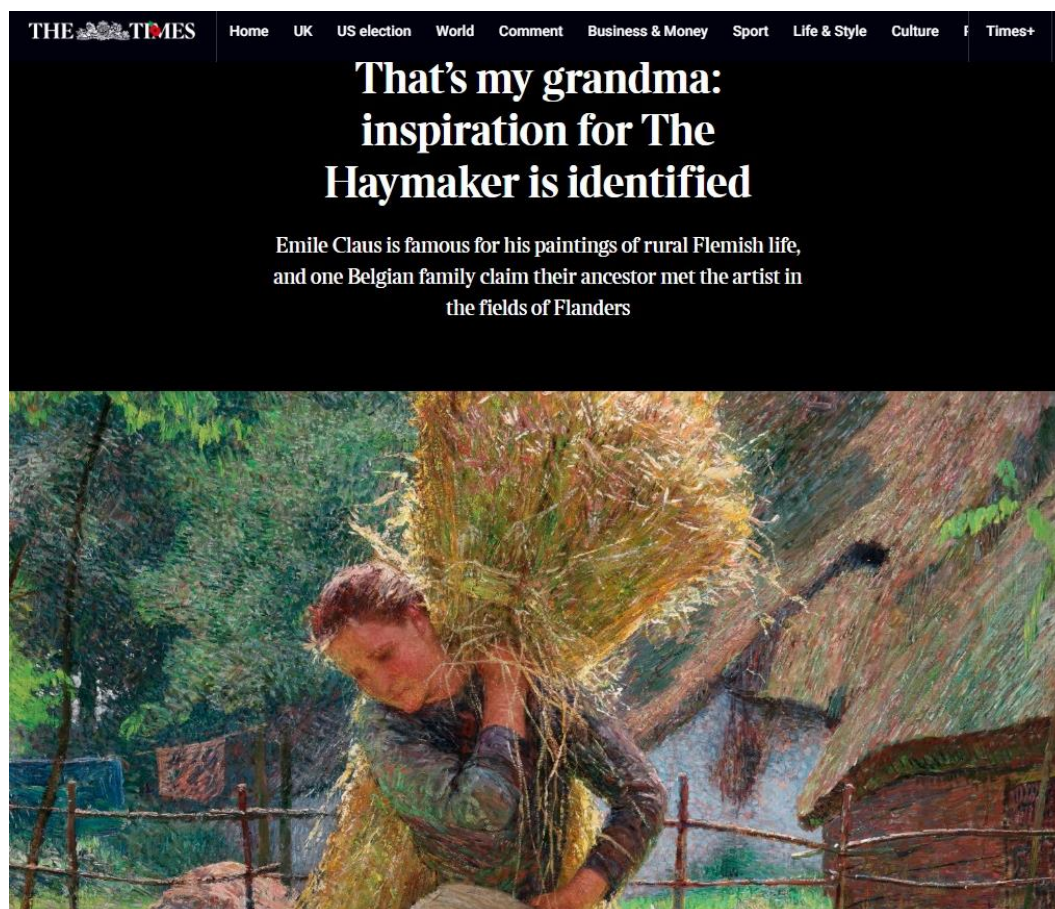
PRIVATE BANK

2. Emile Claus – *The haymaker* at BRAFA 2025

At BRAFA 2025, Emile Claus' *The Haymaker* (1896), one of his most distinctive luminist works, will be shown. The painting is a highlight of Claus' oeuvre and a tribute to the simplicity and strength of the rural man. This masterpiece captures the light, colour and essence of Flemish rural life in a single, breathtaking composition.

With a sublime use of backlighting and refined brushwork, Claus creates a vibrant play of shadow and colour. The portrait of the young, modest haymaker [transcends the individual and functions as the archetype of the farm worker](#), a symbol of rural life.

De Standaard and later **The London Times** (6 November 2024) wrote how the Van Renne family searched for decades for this lost portrait of their relative, Maria Verplaetse (1880-1936) from Astene. Now that the painting has finally been 'found' for the family, it has a unique historical and emotional significance.



Bruno Waterfield, in: *The Times*, London, 6th November 2024

Galerie Oscar De Vos | Latemstraat 20, 9830 St-Martens-Latem | www.oscardevos.be

Contact: Edwin Van Trijp | edwin@oscardevos.be | +32 487 584 548

[BRAFA 2025- BRUSSELS EXPO- STAND 97](#)



2. Emile Claus (1849-1924)

The haymaker

1896

Oil on canvas

132 x 99 cm

Signed lower right: *Emile Claus*

Signed and dated on reverse canvas: *Emile Claus / 1896*

Provenance: Galerie Charles Bailly, Paris

SAVE THE DATE | BRUSSELS EXPO | 26 JAN – 2 FEB 2025

BRAFA 70th edition ART FAIR

GUEST OF HONOUR: JOANA VASCONCELOS

DELEN

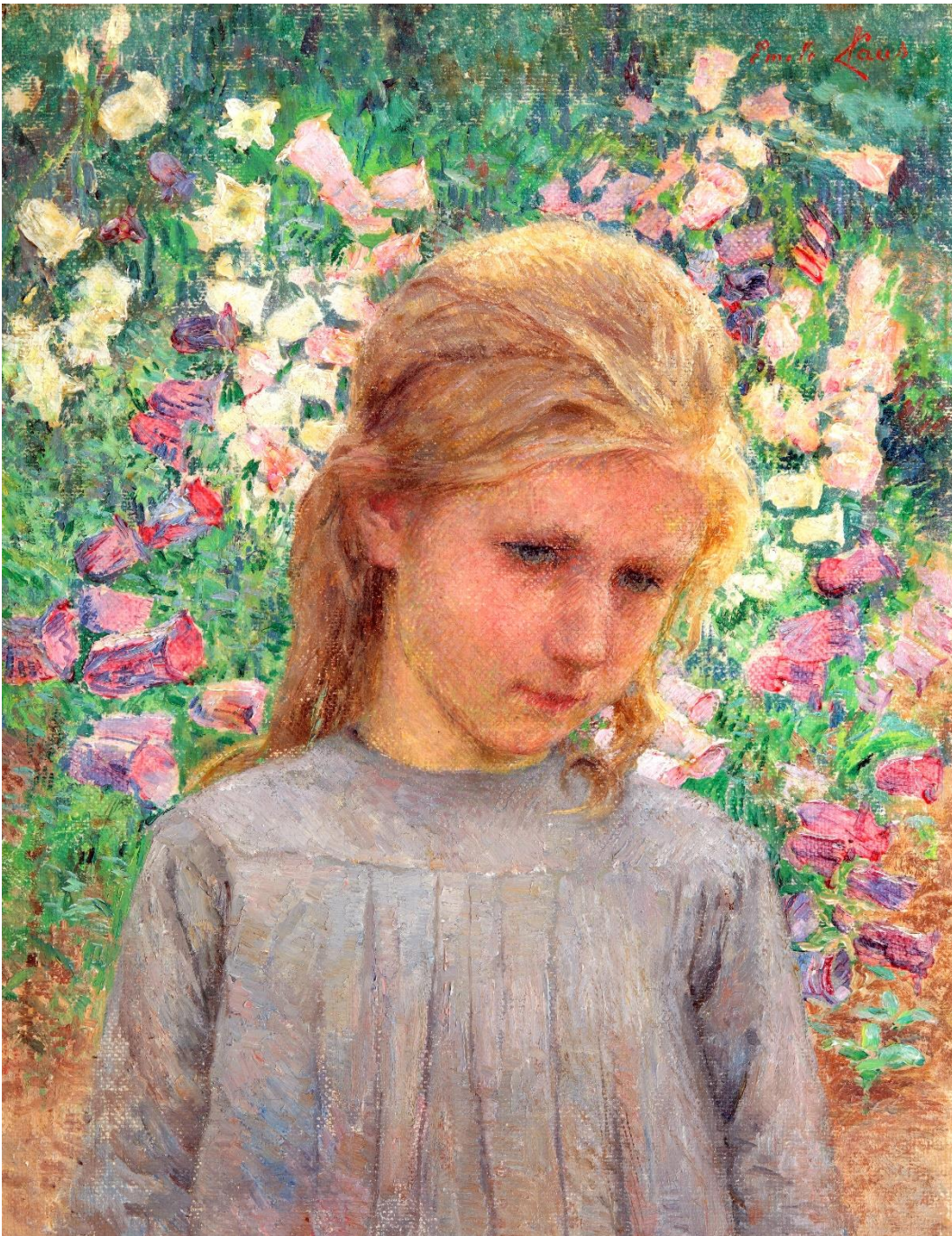
PRIVATE BANK

3. Emile Claus at BRAFA 2025 - Girl in flower garden (1896)

A special gem by Emile Claus will be presented at BRAFA 2025: *Girl in Flower Garden* (1896). This intimate canvas of just 35 x 27 cm shows Claus' virtuosity as a pioneer of luminism, with a [sublime balance between light, colour and emotion](#). The small format is exceptionally provided with a meticulous and full red signature, a [rare detail](#) that emphasises the [value and authenticity of this gem](#).

Girl in flower garden captures a dreamy moment in the lush flower garden of Villa Sunshine, Claus' home base. The young girl, presumably a neighbourhood daughter, exudes a universal innocence. The colourful flowers in the background symbolise [vitality and hope](#), while Claus' signature light treatment gives the work an [ethereal quality](#).

The contrast between the subdued grey tones of the girl's clothing and the colourful explosion of flowers in the background enhances the focus on youthful innocence and gives the work a special layering. The painting demonstrates Claus's ability [to elevate the mundane to the sublime](#) and couple his technique with emotional depth. The work embodies Claus's love for the Flemish countryside and the life stages of the landsman.



3. Emile Claus (1849-1924)

Girl in flower garden

1896

Oil on canvas

35 x 27 cm

Signed top right : *Emile Claus*

Signed and dated on reverse of canvas: *Junij / IF / E.C.*

Provenance: Family Vullers, Brussels (heirs Mrs. Charlotte Claus-Dufaux)

BRAFA ART FAIR

70th edition

GUEST OF HONOUR: JOANA VASCONCELOS

DELEN

PRIVATE BANK

4. Honouring Flemish heritage: Gustave Van de Woestyne's rare Source Garden at BRAFA 2025

Gustave Van de Woestyne's *Eucharist Christ* (1907) is a [masterful tribute to the heritage of Flemish art](#). The work explicitly refers to the [Van Eyck brothers' *Lamb of God* \(1432\)](#), with its central theme of redemption, abundance and eternal life. In a contemporary vision, Van de Woestyne places Christ in a serene garden with springs, where His blood flows in golden chalices; a powerful depiction of sacrifice and grace.

The refined technique and mystical atmosphere reflect the artist's commitment to [symbolism](#). The lamb, the subtle textures of flora and the serene expression of Christ transform this work into a timeless symbol of suffering, hope and renewal. It reminds us of the universal value of compassion and sacrifice in a world full of challenges.

The Eucharist Christ is a [key moment in Belgian art history](#), as a bridge between the medieval Flemish Primitives and the modernist movements of the early 20th century: [Gothic Modern](#). It shows the enduring influence of Flemish heritage, reinvented by one of the greatest painters of the Latem School.



Exhibition 'Gothic Modern. From Edvard Munch to Käthe Kollwitz'
Ateneum Art Museum, Helsinki, 4 October 2024–26 January 2025
National Museum, Oslo, 28 February–15 June 2025

Galerie Oscar De Vos | Latemstraat 20, 9830 St-Martens-Latem | www.oscardevos.be
Contact: Edwin Van Trijp | edwin@oscardevos.be | +32 487 584 548
[BRAFA 2025- BRUSSELS EXPO- STAND 97](#)



Gustave Van de Woestyne (1881–1947)

The Eucharist Christ

Titled by the artist as: *"notre seigneur Jésus-Christ au jardin des fontaines"*

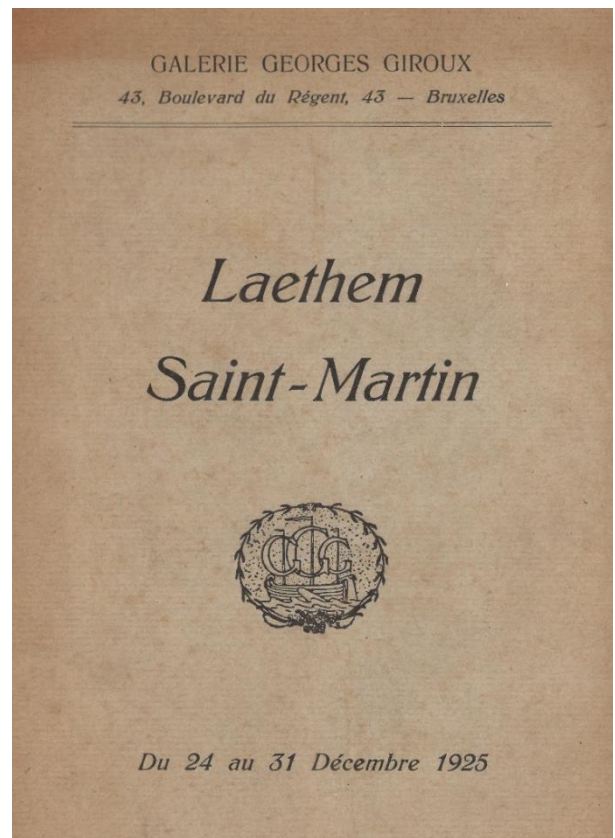
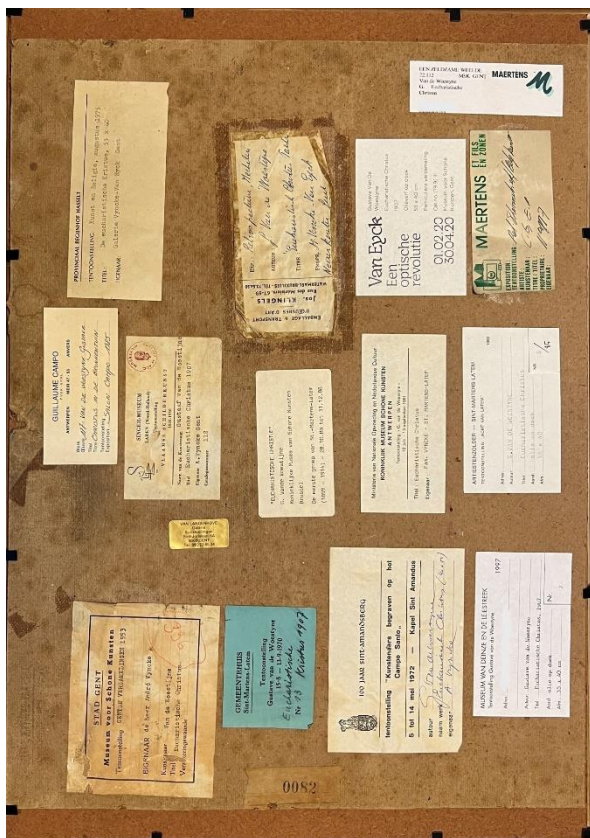
1907

Oil on canvas

55 x 40 cm

Signed and dated top right: *GUSTAVE / VAN DE WOESTYNE 1907*

Provenance: René Van Herrewege, Ghent



Reverse of the artwork with exhibition labels

Gustave Van de Woestyne		
135. Dimanche après-midi.	Musée de Bruxelles.	149. Jésus-Christ nous offrant son sang.
136. Les Fleurs de mon jardin.	Idem.	150. Fugue.
137. La Mère et sa fille.	App. à M. A. Hottat.	151. Adam et Eve.
138. Le Bêcheur.	App. à M. R. Hottat.	152. Gaston et sa sœur.
139. Portrait de M ^{me} K. v. d. W.	App. à M ^{me} Poncelet.	153. L'Attente.
140. Le Peintre dans son jardin.	App. à M. F. Jantet.	154. Tête de paysan.
141. Deeske.	App. au sénateur de Blicck.	155. Généreuse hospitalité.
142. Le Beau Jardin.	Idem.	156. Nature-morte.
143. Pommes et poires.	App. à M. F. Polderman	157. L'Homme au chapeau.
144. Portrait.	Idem.	158. Jeune homme.
145. Nature-morte.	Idem.	
146. Nature-morte aux oranges.	Idem.	
147. Paysage.		
148. Catherine.		

Exhibition *Laethem-Saint-Martin*, Galerie George Giroux, Brussels, 1925, nr. 149

SAVE THE DATE | BRUSSELS EXPO | 26 JAN – 2 FEB 2025

BRAFA 70th edition ART FAIR

GUEST OF HONOUR: JOANA VASCONCELOS

DELEN

PRIVATE BANK

4. George Minne – *L'Extase maternelle or Mother and child* (1923)

George Minne conceived this serene sculpture of a woman embracing her infant son in 1923. According to **Léo Van Puyvelde**, it is '[the supreme happiness of motherhood](#)'. He portrayed the ecstasy Minne attributed to motherhood by having the female figure rise obliquely from a block of white Carrara marble and depicting her with her eyes closed in bliss. Minne idealised motherhood but also keenly observed that a child is more attentive to earthly matters and lets it look at the ground. Maternal ecstasy can be seen as an [expression of the Belgian symbolist sculptor's obsession with human emotions and inner life](#).

In the collection of the **Museum Boijmans Van Beuningen** (Rotterdam) is the same subject executed in marble (inv. BEK 1295 (MK)).



4. George Minne (1866-1941)

L'Extase maternelle (Mother and child)

1923

Marble

47 x 49,5 x 25,5 cm

Galerie Oscar De Vos | Latemstraat 20, 9830 St-Martens-Latem | www.oscardevos.be

Contact: Edwin Van Trijp | edwin@oscardevos.be | +32 487 584 548

[BRAFA 2025- BRUSSELS EXPO- STAND 97](#)

GAND ARTISTIQUE

3^e ANNÉE

1^{er} DECEMBRE 1924

N^o 12

Ce numéro est dédié à George Minne

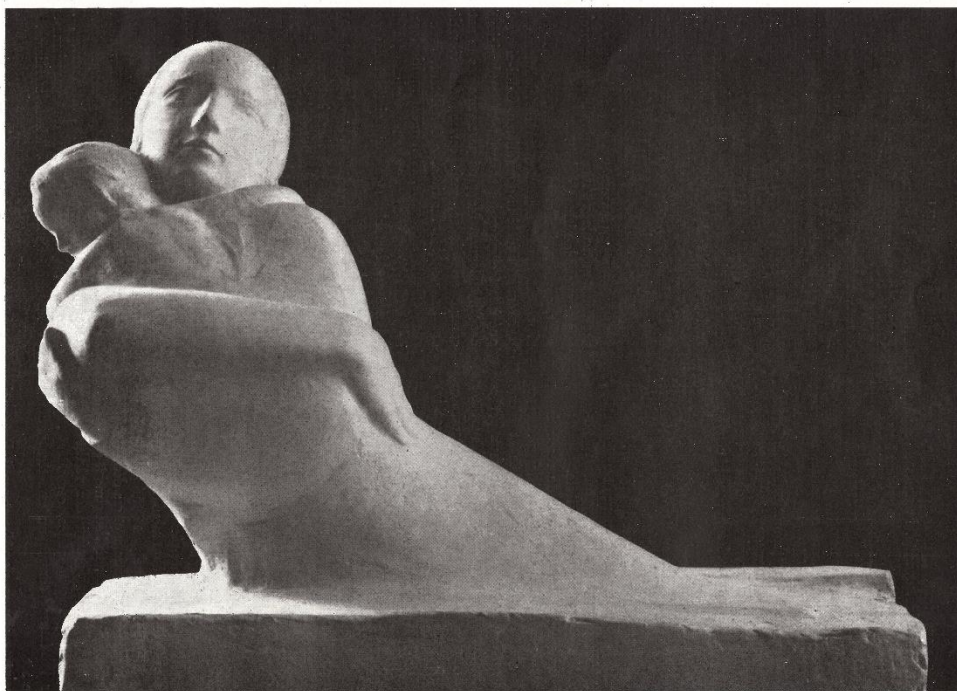
SOMMAIRE : L'Art nouveau, Leo van Puyvelde. — La première génération des peintres au village de Laethem S^t Martin, Georges Chabot. La deuxième génération des peintres au village de Laethem S^t Martin, Leo van Puyvelde.

18 Reproductions.

Complément : L'Abbaye de la Byloke à Gand, Jos Casier. — Expositions M^{re} Anna De Weert, F. d. S.

15 Reproductions dont une en supplément.

L'Art nouveau



GEORGE MINNE. — MÈRE ET ENFANT

Gand Artistique, 1 December 1924



*Exhibition 'Museum Boijmans van Beuningen at Rijksmuseum', Amsterdam
28 September 2023 – 14 January 2024*

SAVE THE DATE | BRUSSELS EXPO | 26 JAN – 2 FEB 2025

BRAFA ART FAIR

70th edition

GUEST OF HONOUR: JOANA VASCONCELOS

DELEN

PRIVATE BANK

5. Frits Van den Berghe- The Waiting or The Expectation (1925)

The year 1925 can be seen as the year of [transition and renewal](#) for Belgian artist Frits Van den Berghe; key figure in modern Belgian art history. This period led to his unique artistic vision, at a crossroads of [expressionism](#), [symbolism](#) and emerging [surrealism](#). His work from the period around 1925 is a leading example of how an artist can innovate while remaining true to his own artistic voice.

The masterpiece *The Waiting*, also titled *The Expectation*, features an intimate moment between two characters, in a stylised and monumental composition. The figures, massive and simplified, seem caught up in a psychological game of tension and introspection. The subtle details in the starry sky and figures in the background suggest a dreamlike atmosphere, indicating Van den Berghe's growing interest in surrealist themes.

The modernist canvas is an autonomous relic of Van den Berghe's intention to shape a grand composition into a synthesis as a reminder of the Leie region. This monumental canvas was to be called *The Painters' Life* but was never executed. However, a few canvases remain, such as *The Bathers*, *The Fisherman* and [The Waiting](#); the latter is exceptional on the art market and on show during BRAFA 2025.



5. Frits Van den Berghe (1883-1939)

The Waiting or The expectation

1925

Oil on canvas

100 x 94 cm

Provenance: André De Ridder, Antwerp; Léo Vandeghinste, Boitfort; De Brock, Knokke

SAVE THE DATE | BRUSSELS EXPO | 26 JAN – 2 FEB 2025

BRAFA 70th edition ART FAIR

GUEST OF HONOUR: JOANA VASCONCELOS

DELEN

PRIVATE BANK

6. Gustave De Smet and the year 1925: The height of Flemish expressionism and modernity

The year 1925 marks a key period in the oeuvre of Gustave De Smet (1877-1943): one of the great masters of Flemish expressionism and a central figure in Belgian modern art. His works from this period reflect a search for [monumental simplicity, tranquillity and harmony, symbolism and timelessness](#), without losing sight of human emotion.

In his works from around 1925, De Smet glorified the simple life, but his paintings are not realistic renderings. Instead, we see stylised, geometric village scenes and symbolic figures that exude a timeless, almost archetypal character. The farmer, the house, the village and its activities are stylised into powerful, iconic images. His work from this period forms a [bridge between the traditions of the Latem School and the broader avant-garde movement](#), making a lasting impact on Belgian art history.

Gustave De Smet's *The caravan* is not only a refined example of his artistic style, but also a work that embodies the intimacy and spontaneity of a masterpiece on paper. The soft, warm touches of sanguine, combined with the characteristic figures and simplicity of village life, make this work particularly attractive, [both historically and visually impactful](#).



6. Gustave De Smet (1877-1943)

The caravan

1925

Pencil and sanguine on paper

32,7 x 42,2 cm

Signed and dated lower right: *Gust. De Smet / 1925*