

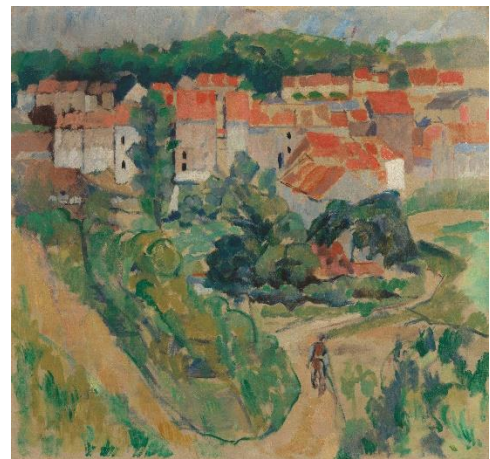
FRANCIS MAERE FINE ARTS – BRAFA 2023 – STAND 40

The participation of Francis Maere Fine Arts at this years' Brafa will be once again very surprising. For more than 25 years now the gallery is specializing in Belgian and European Art of the late nineteenth – beginning twentieth century. Paintings, works on paper and sculptures are presented in a sophisticated way and most of them have a private provenance, meaning not having been on the market in the last 50 years.



An astonishing **"interior with mirror"** by **Léon Spilliaert** is one of the highlights. Created in 1908, the artist's most creative period, and in the same private collection since the 1930ies.

Furthermore, the gallery will show two oil paintings by **Rik Wouters**, a rarity on the market since several years now. **"Le coin du balai"** and **"A table with still life"** from about the same period. Both listed in the catalogue raisonné of the painter but never shown before.



The early twenties are represented by a fabulous large painting of **Frits Vanden Berghe "The tree" (1921)** and a beautiful and rare **églomisé-painting by Floris Jaspers**. The internationally renowned modernist architect/painter **Victor Servranckx** is also on show with a large abstract composition **"Opus 17" dated 1924**.



Also, rare and fresh to the market paintings by **Edgard Tytgat**, **Emile Claus**, **Valerius De Saedeleer**, a.o.

The gallery likes to surprise with monumental sculpture and brings this time 2 large stone compositions by **Eugène Dodeigne** and a large bronze by **Hanneke Beaumont**.

A smaller section of the booth will host a one-man show by the **Canadian painter/sculptor Pierre Clerk (° Atlanta 1928)**. The gallery showed his interesting work before and is preparing a larger exhibition later this year.



Going through the many shelves in his studio in Lot et Garonne (Fr.) we discovered a pile of canvases from the early 50ies. Most of them had to be cleaned, stretched and framed properly, after having been stored for the last 70 years! They go back to the early start of his career, when the artist stayed in Florence for 7 years after having left Montreal, through Liverpool, London and Paris. These were the days where he got along with Sam Francis, Riopelle and Claire Falkenberg. He soon turned into abstraction, inspired by Kandinsky, Mondrian and Paul Klee.

It was in 1954 that Fiamma Vigo (Galleria Numero) showed his work among other avant-garde artists in Florence and later in Rome. It was the beginning of a long career with many more exhibitions in Brussels (Canadian Pavilion – Worlds Fair 1958), Venice (Biennale of 1956 and 1958) and Galleria del Cavallino (1958), in Zurich (Gallery Beno 1956) Milano (Gallery Totti 1955), Ascona (Galleria La Cittadella 1956).

Pierre Clerk decided to move to New York in 1955 to be part of the real action in contemporary art. In 1956 he was selected to participate in the New Talent Show of the MOMA NYC. Alfred Barr purchased his work for the permanent collection and so did Mrs. John D. Rockefeller for her personal collection. Mr. James Johnson Sweeney, director of the Guggenheim Museum at that time, became a good friend of the artist and purchased several paintings for his private and permanent museum collection. He then exhibited on a regular basis in many contemporary art galleries in the US, most of them vanished by now.



It is a real pleasure for us to show Pierre Clerk's early work for the first time in so many years. They show a clear view, a steady path, from the lyrical abstraction with reminders of Paul Klee and Kandinsky towards his geometrical abstraction of the 70ies, inspired by Mondrian, as a reaction against the emotional abstract Expressionist movement in New York.

This small solo-show at Brafa is a trigger for a bigger exhibition in our Gallery in spring.

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