

GALERIE MARU
OPEN FORM MONDAY TILL FRIDAY
FROM 13 H - 17 H AND BY APPOINTMENT
SATURDAY & SUNDAY ONLY BY APPOINTMENT

Alain Senez



L'été: dimension 237 cm x 181 cm

Rudi Heselmans



The Storm is coming 120 cm x 100 cm

CONTEMPORARY ART

ALAIN SENEZ

RUDI HESELMANS

CLASSIC ART

GALERIEMARU.BE



Alain Senez, Survivance : dimensions 145 cm x 125 cm



Le Banquet : dimensions 300 cm x 195 cm



Moon walk: dimensions: 100 cm x 130 cm



L'été: dimension 237 cm x 181 cm



Heselmans Rudi
Merksem 1954

Autodidact

Canvas

Dimensions: 120 cm x 100 cm
signed on the back with
inscription: Mountain Lake and
datet 20/07/2020.



Detail





Rudi Heselmans

Merksem 1954

Autodidact

Canvas

Dimensions: 120 cm x 80 cm

signed on the back with
inscription, Vietnamese
fisherman and

dated: 24/9/2020.



detail



Rudi Heselmans
Merksem 1954
Autodidact
Dimensions: 120 cm x 100 cm
signed on the back with
inscription, The Moring Jetty
datet:20/08/2020.





Rudi Heselmans

Merksem 1954

Autodidact

Dimensions: 120 cm x 100 cm

signed on the back with

inscription, Escape

datet: 5/01/2021

Canvas



Rudi Heselmans

“The Storm is coming”
Signed on the back. whit
inscriptions.

On canvas

Dimensions: 120 cm x 100 cm



Rudi Heselmans

Merksem 1954

Autodidact

Dimensions: 80 cm x 80 cm

signed on the back with
inscription, reflection

datet:15/01/2021



Rudi Heselmans

Merksem 1954

Autodidact

Dimensions: 80 cm x 80 cm

signed on the back with inscription,
reflection

datet:17/01/2021

Classical art

Paintings/schilderijen

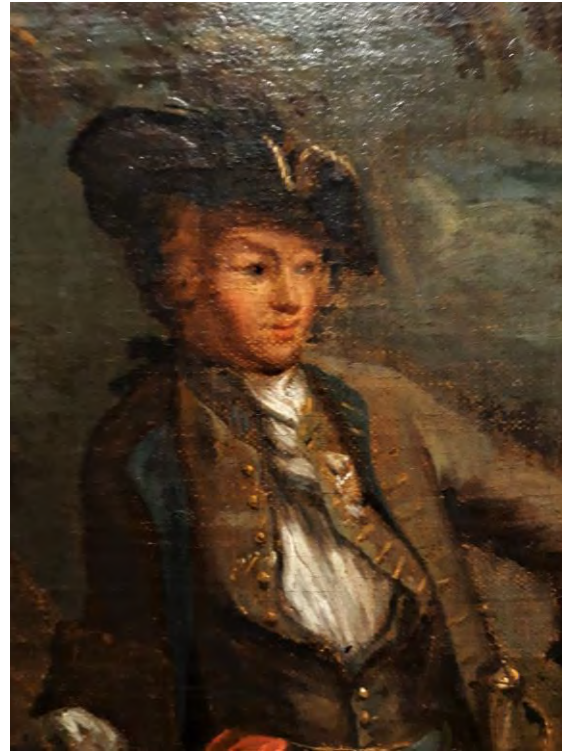
Statutes/beelden

Furniture/Meubelen

Porcelain/Porselein







"Hunting scenes of two noble persons"

Oil on canvas, 18e century.

Dimensions: 45 cm x 55 cm - old restorations



CONCA Sebastian (Circle of)
Oil on canvas, Dimensions : 76 cm x 63
cm.

Provenance: collection of
major Claude Daubuz, OBE,
Ryde/Isle of Wight: Auction
Christies London
16/02/1940 lot 72 (as
Bronzino); Private
collection Brussels, Galerie
Maru.



"The surrender of the Alhambra", oil on canvas, dimensions 330 cm x 140 cm signed Martinez Althes

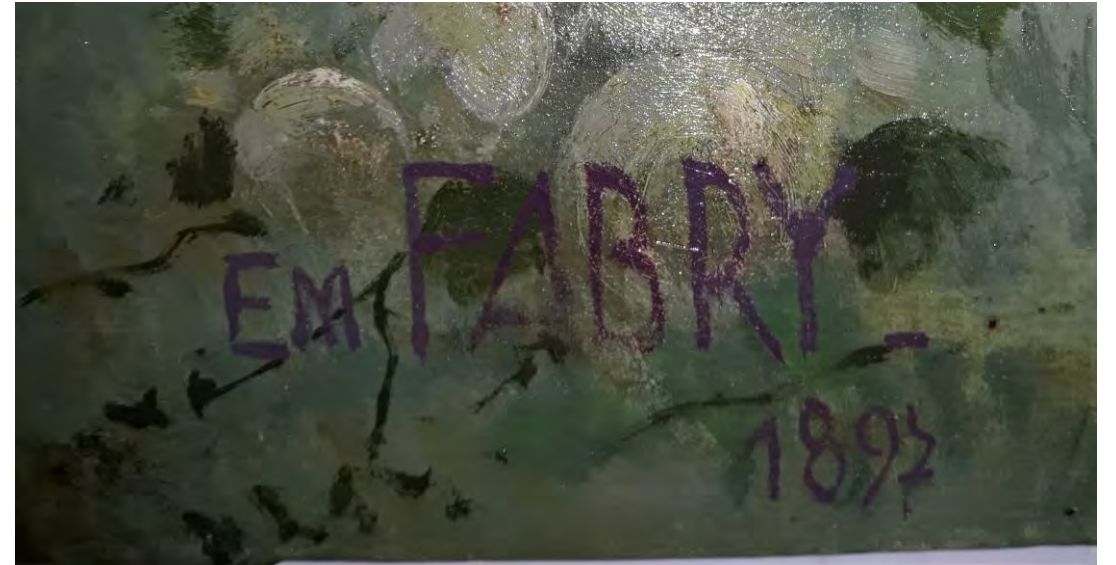


Circle or follower Nazari Nazarrío.
Clusone 1724 – after 1793
active in Bergamo from 1750–1755,
Venice, after 1755 he travelled to
Genoa with his Father
Oil on chestnut panel.
Dimensions 23,5 cm x 31 cm

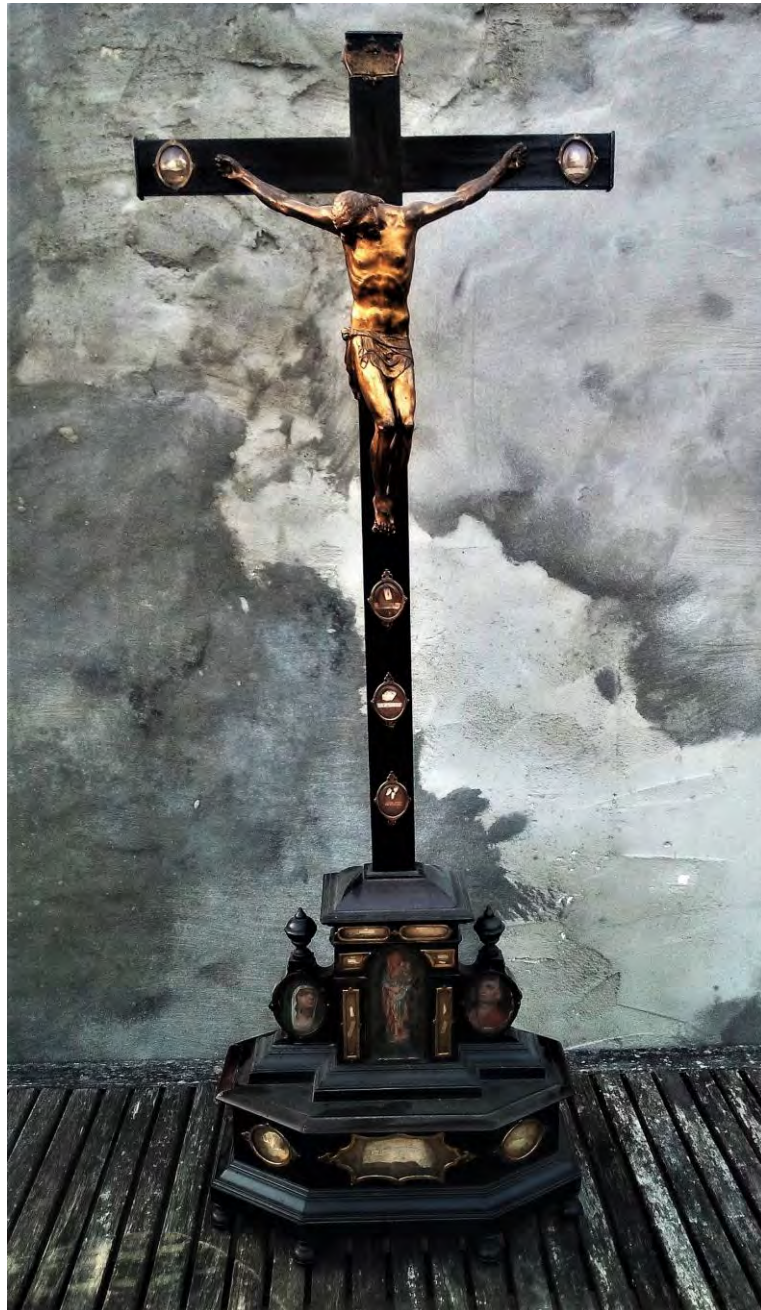


Fabry Emile

Fabry went to Brussels at a young age to take lessons with Jean-François Portaels. He was influenced by the work of Michelangelo, Ingres and Pierre Puvis de Chavannes. As a founding member of the "Pour l'art" group, he participated in their exhibitions in 1893. As a member of the rose cruisers, he also exhibited in 1893 and 1894 at the Paris salons organized by Josephin Sâr Peladan. He also became a member of the "Salons d'Art Idéaliste". Fabry's early work is symbolic and dreary. Fabry was closely involved in the late 1890s with the projects of architects **Victor Horta** and Paul Hankar. Fabry's work was then no longer purely symbolic. In 1900 Fabry was appointed as a teacher at the Royal Academy of Fine Arts in Brussels, where he taught classical art and nature until 1939. He later became a member of the Royal Academy of Belgium. In 1902, architect Lambot in Sint-Pieters-Woluwe built a sober, almost modernist art nouveau house with a studio on the upper floor for Fabry. This house was also used as a studio home by his painting daughter. Fabry stayed in England during the First World War. There he became acquainted with the work of the Pre-Raphaelites. In 1920, with founder Jean Delville, Albert Ciamberlani and Constant Montald among others, he was a founding member of the group "L'art monument". Their most important achievement was the mosaic decoration of the galleries of the Cinquantenaire complex. Fabry died in 1966 at the age of 100.



Emile Fabry 1897 Detail and signature
Dimensions: H.215 cm x L. 135 cm
No frame.



Cross 17th or 18th century.?

Dimensions: H. 95 cm

Cabinet consists of black-coloured woods, presumably pine, ebony veneered on oak and has been restored.

The Corpus is brass, and is cast according to lost wax method, and galvanized gild.

The reliquaries are closed with a cast or pressed glass window.

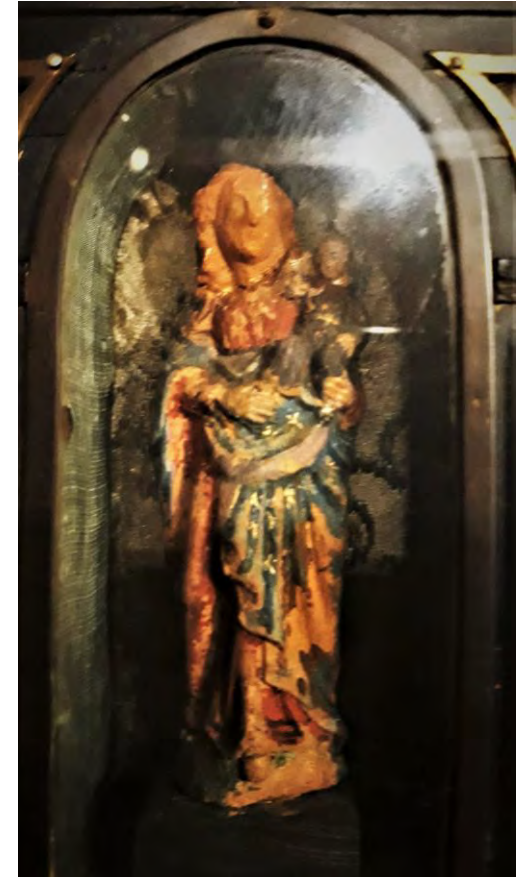
> The relics themselves: two fragments are clearly of human origin. The few small bone fragments we examined are largely of human origin and some come from the same individual despite the different (usually illegible) names on the labels.

There are no documents that the reliquaries are sealed or "canonized" by the authorities.

Note: the two "portraits" of Maria (?) And Johannes are good tempera paintings.

The central Virgin and Child statue is from polychrome terracotta, the cloak is even decorated with golden crosses.

Only the head of OLV is replaced and possibly younger.









Venetian school 18^e in the manner of
Rosalba Carriera
century oil on panel.
Dimensions: 45 cm x 24,5 cm

Rosalba Carriera

(12 January 1673 – 15 April 1757) was a Venetian Rococo painter. In her younger years, she specialized in portrait miniatures. It is for this that she was able to build a career in portraiture. Carriera would later become known for her pastel work, a medium appealing to Rococo styles for its soft edges and flattering surfaces. She is remembered as one of the most successful women artists of any era.

Born in Venice with two sisters, Carriera his family was from the lower-middle-class in Venice, and as a child, she began her artistic career by making lace-patterns for her mother, who was engaged in that trade. However, when interests in lace waned and the industry began to falter, Carriera had to find a new means of providing for herself and her family.

The popularity of snuff-taking gave her an opportunity to do just that. Carriera began painting miniatures for the lids of snuff-boxes, and was the first painter to use ivory instead of vellum for this purpose. Gradually, this work evolved into portrait-painting, for which she pioneered the exclusive use of pastel. Prominent foreign visitors to Venice, young sons of the nobility on the grand tour and diplomats for example, Clamoured to be painted by her.^[4] The portraits of her early period include those of Maximilian II of Bavaria; Frederick IV of Denmark; the 12 most beautiful Venetian court ladies; the "Artist and her Sister Naneta" (Uffizi); and August the Strong of Saxony, who acquired a large collection of her pastels.

By 1700, Carriera was already creating miniatures and by 1703 she completed her first pastel portraits In 1704, she was made an *Accademico di merito* by the Roman Accademia di San Luca, a title reserved for non-Roman painters. By 1721, Carriera left Venice for Paris, as portraits by her were in great demand. While in Paris, Carriera was a guest of the great amateur and art collector, Pierre Crozat. She painted Watteau, all the royalty and nobility from the King and Regent downwards, and was elected a member of the Academy by acclamation Her brother-in-law, the painter Antonio Pellegrini, married to her sister Angela, was also in Paris that year. Pellegrini was employed by John Law, a Scottish financier and adventurer, to paint the ceiling of the Grand Salle in Law's new bank building.



Rosalba Carriera

Carriera's other sister, Giovanna, and her mother, were members of the party in France. Both sisters, particularly Giovanna, helped her in painting the hundreds of portraits she was asked to execute. This was because she undertook a lot of work in order to support her family.^[9] Carriera's diary of these 18 months in Paris was later published by her devoted admirer, Antonio Zanetti, the Abbé Vianelli, in 1793. Her extensive correspondence has also been published.

In the short time she spent in Paris, Carriera's work contributed to forming the new aristocratic tastes of the court and by extension, the tastes of Parisians. No longer did art serve only the monarchy's needs. Her freedom, colorfulness and charms were injected into the Rococo style (which she was the face behind) which soon dominated the arts.^[9] Despite her triumph in Paris, she returned to her home in Grand Canal, Venice in 1721. Carriera, with her sister Giovanna in tow, visited Modena, Parma, and Vienna, and was received with much enthusiasm by rulers and courts.

In later life, Carriera made a long journey to the royal court in Vienna, Austria. While there, Holy Emperor Charles VI became her benefactor and was fully committed to supporting her work. The Emperor amassed a large collection of more than 150 of her pastels. In return, the empress worked underneath her and received formal artistic training.^[7] The works she executed there were later to form the basis of the large collection in the Alte Meister Gallery in Dresden.¹

After her sister Giovanna's death in 1738, Carriera fell into a deep depression which was not aided by the loss of her vision (which might have been damaged by miniature painting in her youth) some years later. She underwent two unsuccessful cataract surgeries but ended up losing her vision completely.^[11] She outlived all her family, spending her last years in a little house in the Dorsoduro district of Venice, where she died at the age of 84.



Bulgaria Born in: 1954

Born in 1954, Lachezar Yavrukov is a Bulgarian artist.

Lachezar Yavrukov studied scenography at the Academy of Art Nikolai Pavlovich in Sofia. He works as scenographer in a cinema center and in several theaters. He has designed twelve scenography's for Theater pieces.

Lachezar Yavrukov has designed and illustrated several books as well. The artist paints since 1986. Signed on the back. Oil on Canvas.





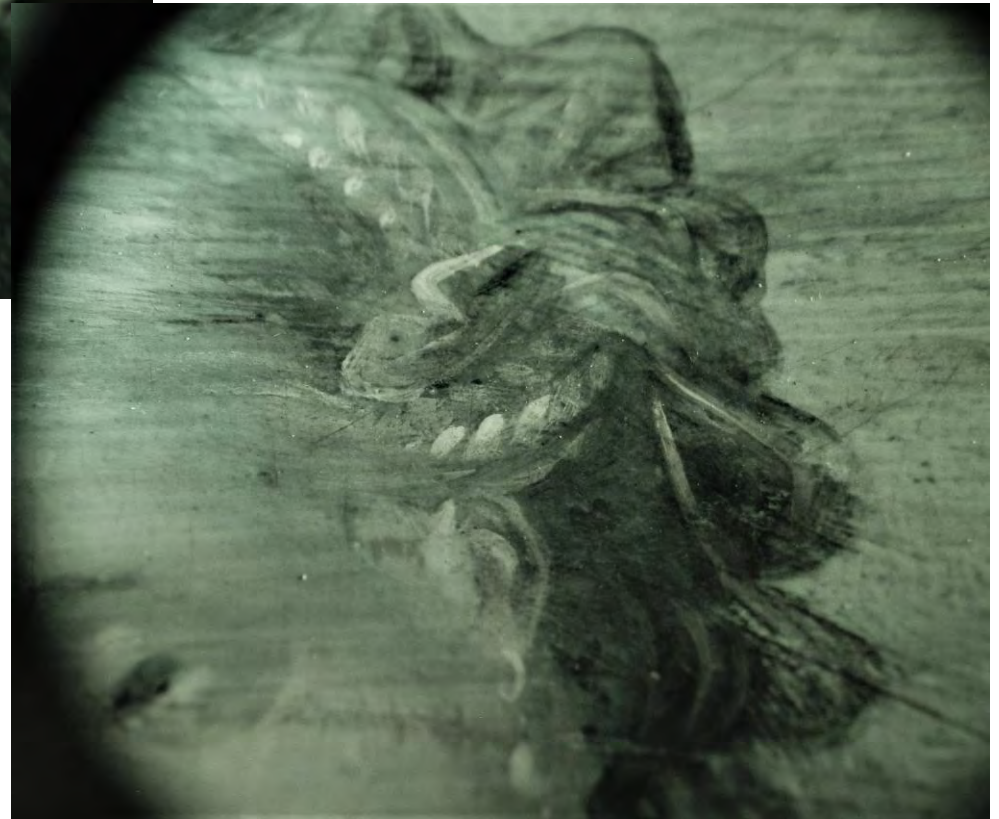
**Frans Francken II and workshop
Antwerp 1581 – 6 may 1642**

Oil panel.

dim. 103.5 cm x 71.4 cm

Frans Francken II

Infrared recordings.
Report available on
request.



Self-portrait
Of the artist.

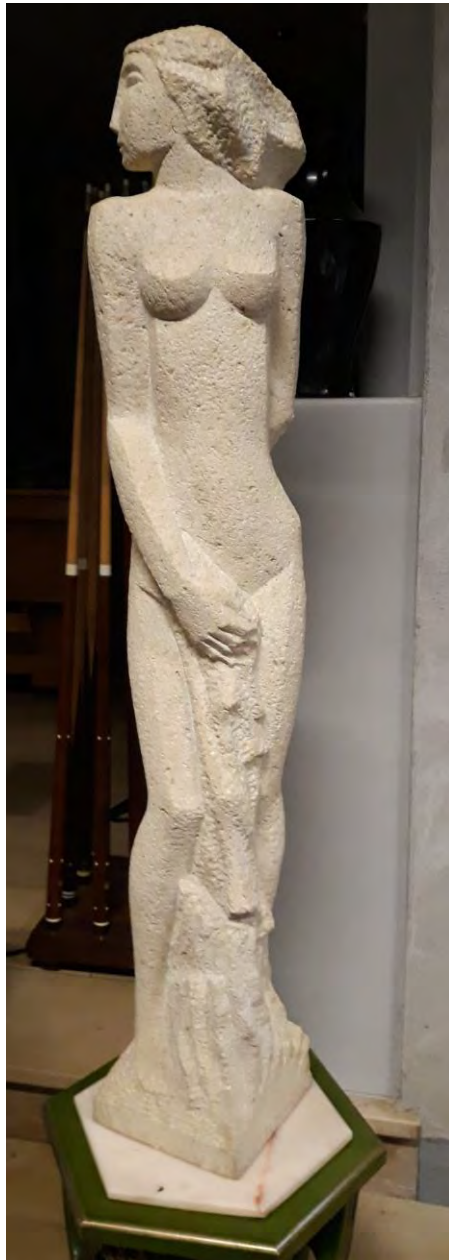


Original Frame





self-portrait of Anton
Van Dijck.
Restaurations.
Oil on Canvas.
17^e/18^e century
Dimensions h 58,3
cm x la.44,2 cm.



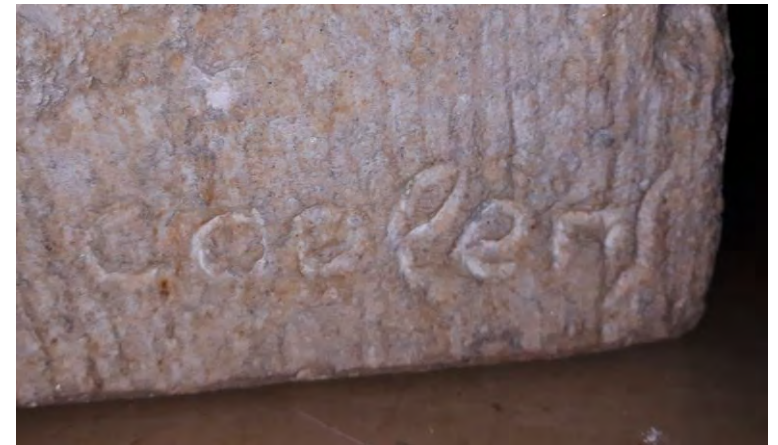
Coolens Berten

Born Oudenaarde 1923 Gent.

Figurative sculptor of monumental sculptures.

Académie of Gent. His work is expressionistic and cubistic.

White stone H 120 cm.





Portrait of a young man.

Oil on canvas: dimensions 41.2 cm x 52.2 cm

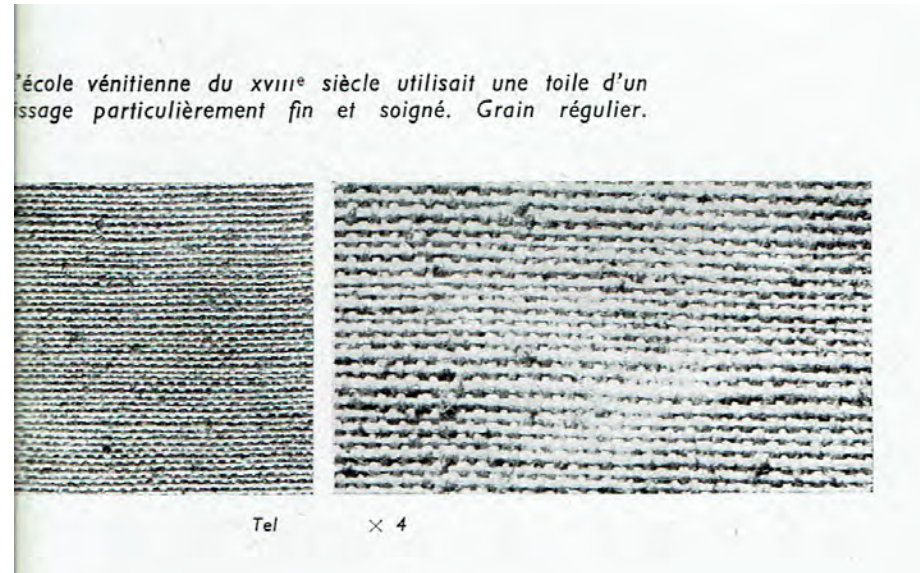
Fra' Galgario (4 March 1655 – December 1743), born Giuseppe Vittore Ghislandi, and also called *Fra' Vittore del Galgario*, was an Italian painter, mainly active in Bergamo as a portraitist during the Rococo or late-Baroque period.

Born San Leonardo 1655 – 1743 Venice

He was born in Bergamo to an artist father, Domenico Ghislandi. Initially he entered the studio of Giacomo Cotta, then Bartolomeo Bianchi, and finally the studio of Sebastiano Bombelli in Venice of the 1690s. He also reported trained with the German portrait artist Salomon Adler in Milan.

In 1702, he entered the religious life in the Order of the Minims of the Monastery of Galgario, in Bergamo. He assumed the name of the saint for whom the monastery is named. He was elected a member of the Milanese Accademia Clementina in 1717.

He is said to blend the attention to colorism and glamour that captivates Renaissance-Baroque portraiture of Venice, with the realism of Milanese art such as that of Moroni. Among his pupils were Paolo Bonomino, Cesare Femi, and Pietro Gualdi (18th century painter).



The canvas is typically Venetian from the 18th century. On the back two wax seals referring to previous collections.





Maucourant Jean
Les Roses 1971
Oil on bord
H 46 cm L. 38 cm



Leon Brunin (20 November 1861 – 13 March 1949), also known as **Léon de Meuter**, Signed. He was a Belgian painter.

Brunin was born in Antwerp, where he studied at the Royal Academy of fine arts.

Oil on canvas.



Circle of Simeon Chardin 18^e century
Dimensions 113 cm x 67 cm
Oil on Canvas



Henry, Charles, Antoine Baron
Besançon 1816 Genève 1885
Oil on canvas
Signet
Dimensions 32,8 cm x 24,6 cm



Adolf Chwala
Oil on canvas.
125 cm x 93 cm

Adolf Chwala,

born April 4, 1836 in Prague, † March 14, 1900 in Vienna was a Czech landscape painter. The son of a hatter, Chwala studied painting at the Academy of Fine Arts in Prague from 1851. He then studied in the years 1854–1855 in the landscape painting school with Maximilian Joseph Haushofer. In 1864 he moved to Vienna, where he married Josefa Procházková in 1871. He became the father of eight children, of whom Fritz and Leopoldine Emilie showed a talent for painting and received their first painting lessons in his studio. In the years 1885–1898 Chwala was a member of the Vienna Künstlerhaus.

He exhibited his works in the Kunstverein für Böhmen (1856–1862, 1888–1889) and since 1876 at the annual exhibitions in the Vienna Künstlerhaus and from 1881 to 1896 at the Austrian Art Association. He also took part in the national exhibition in 1891.





Allegory of Botanica
18^e century.
Rapport available on demand
Oil on canvas.
Dim. 108 cm x 77 cm.
Restorations.

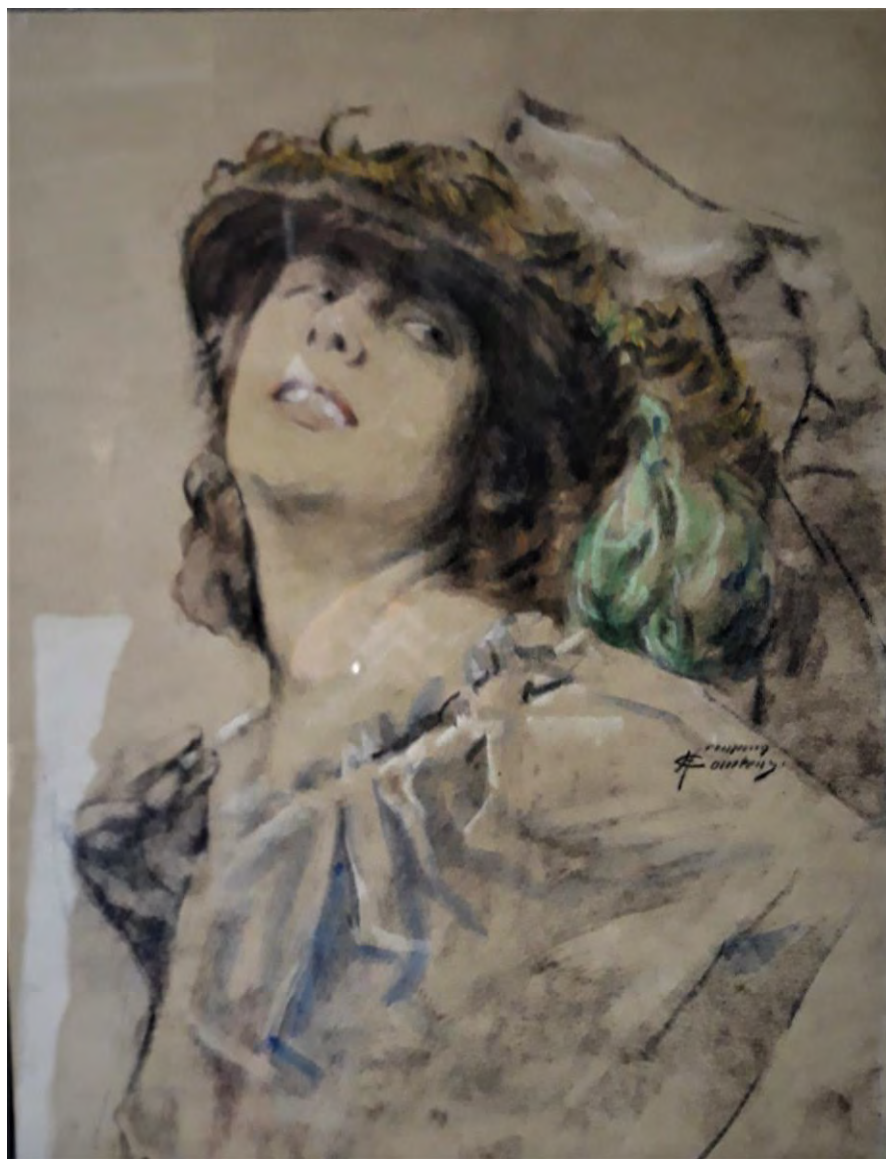


Mantlepiece in walnut ca.1920
The mirrors are renewed.
Height 300 cm - Width 130 cm

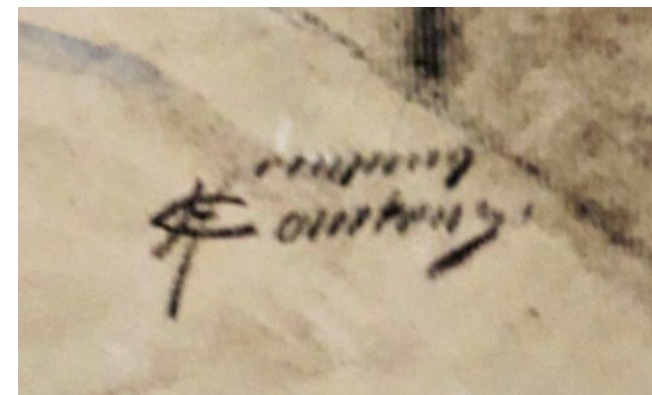




Falucci Robert, Italian school,
Signed: bottom right ca. 1925 - 1930
Oil on board
Dimensions: 57 cm x 57 cm



Herman Courten
Mixt Technik on paper.







Adolphe Monticelli The Harem. Environment of.

Oil on panel, dimensions 39 cm x 58,5 cm

Born in Marseille. He attended the École Municipale de Dessin in Marseille from 1842 to 1846, and continued his artistic training in Paris, where he studied under Paul Delaroche at the Ecole de Beaux- arts. In 1855 he met Narcisse Diaz de la Pena, a member of the Barbison school, and the two often painted together in the nature. Monticelli frequently adopted Diaz's practice of introducing nudes or elegantly costumed figures into his landscapes.

He developed a highly individual and Romantic style, in which richly coloured, dappled, textured and glazed surfaces produce a scintillating effect. He painted courtly subjects inspired by Antoine Watteau; he also painted still life's, portraits, and Orientalist subjects.

Paul Cezanne befriended Monticelli in the 1860s, and the influence of the older painter's work can be seen in Cézanne's work of that decade. Between 1878 and 1884 the two artists often painted landscapes together, once spending a month roaming the Aix countryside. Although Monticelli experimented briefly around 1870 with a treatment of light reflecting the discoveries of the Impressionists, he found the objectivity of this approach uncongenial.





Gustav Barbarin
Austrian artist, painter of
mountain landscapes
19^e century.
Oil on canvas
Dimensions. 68,5 cm x 55 cm.
Signed. G. Barbarini.





Lucien Frank,
Brussels 1857 Ohain 1920
Impressionist painter and watercolourist of
Landscape, marines and Figures.
Belongs to the second generation of the
Tervuren school. Training in Paris with C.
Daubigny
And advice from Eduart Manet. Painted
numerous Parisian views with Luminist
slant.
He worked around Brussels on the coast
of France, the Netherlands and Spain. A
skilled Impressionist. Work in Museums in
Brussels, Liège, Tervuren and Paris.

Dimensions H.39 cm x L. 48 cm.
Oil on canvas

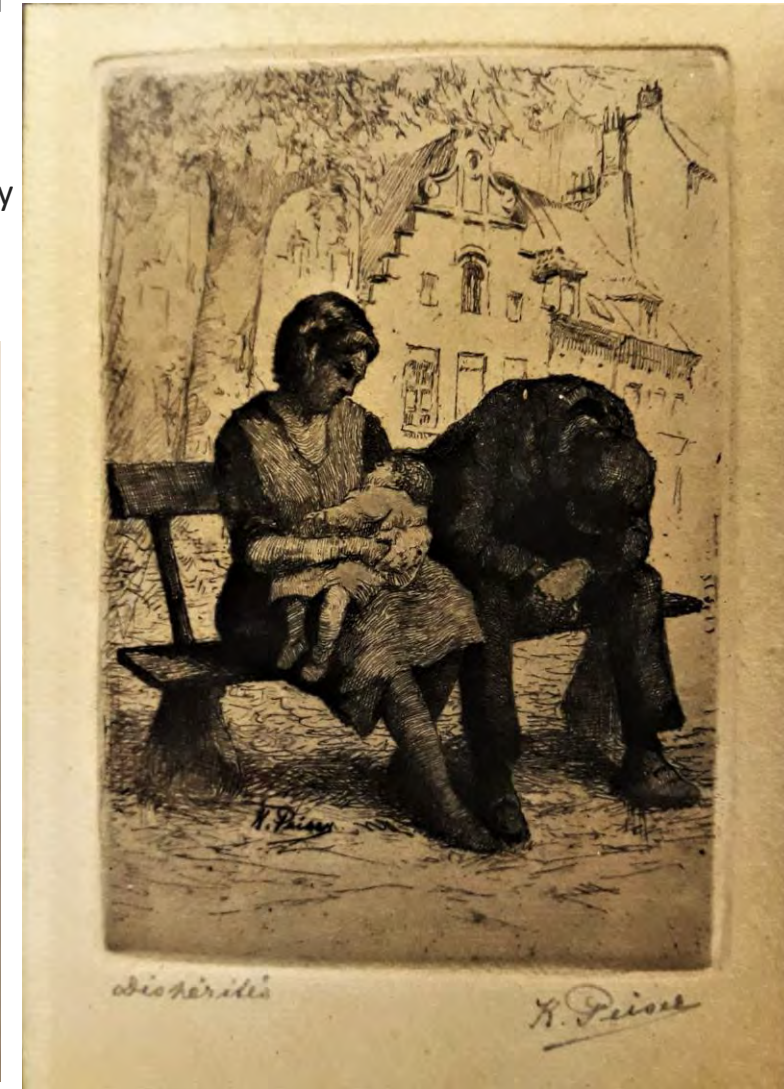


Kurt Peiser Antwerp 1887 – Ukkel 1962

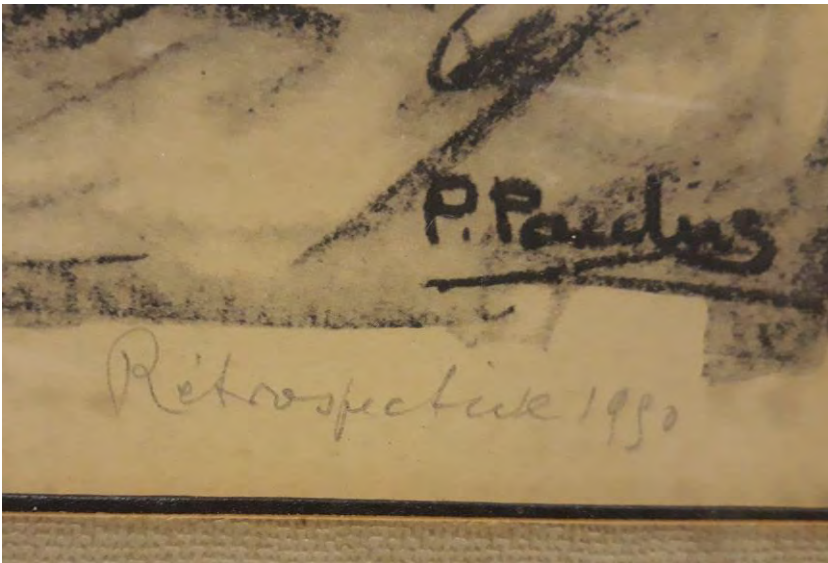
2 engravings and 1 Chalcography.

Realistic painter with great social and humanitarian concern. Draftsman, watercolourist, lithographer and etcher.

Antwerp native of Polish origin. Education Antwerp academy. In his work he reflected daily life in and around the port of Antwerp and illustrated the misery of the little man on the margins of society. In 1929 Galerie G. Giroux dedicates an overview exhibition.



Baron Pierre Paulus Châtelet 1881 - 1959





Hagemans Paul

Aquarela

Dimensions 13 cm x 16 cm

He was the son of painter Maurice Hagemans. He studied at the Academy of Fine Arts in Brussels (1899-1906; Teachers are Herman Richir and Isidore Verheyden).

Paul Hagemans painted historical and religious subjects, portraits, figures, landscapes, cityscapes, and was also active as an author of large murals and theatre sets. His portraits and figures bathing in a sophisticated, luxurious atmosphere which we find in the works of Fernand Toussaint, Herman Richir or Georges Lemmers. Landscapes were mostly located in the Kempe or in the Ardennes. His style was in keeping with the Luminism.

He designed the stained glass windows for the cathedral in Port-au-Prince in Haiti.



Paul Hagemans

Aquarela

Dimensions 13 cm x 16 cm

Paul Hagemans has a short time working in Haiti.

Works from this period are quite rare.

Both watercolors date from this period.

they all have strengths of Paul Hagemans.

A special light show which gives it a mysterious aura.



Mantle clock with candlesticks , presenting Love (Cupid hitting the drum. Approx. 1900
Candlesticks H.40 cm clock 39 cm

Ronald De winter.
Born in Antwerp 1956 is a
figurative sculptor. Formed on
the Sint Lucas institute Brussels.
He is a typical animalier. The
Olmse zoo and the Antwerp zoo
were for a long-time his
inspiration places.





Portrait of a lady.

Oil on canvas

Dimensions 71 cm x 91 cm

Inscription on the back of the canvas Dorothy

Signed in the centre right





Jules Boulez 1889 – 1960
Dimensions 90 cm x72 cm
Oil on Panel
Bull and cow
Signed under in the center





Servaes albert 1883 Gent – 16 April 1966 Luzern.
The windmill.
Oil on canvas small restorations.
Belgian Expressionist
Dimensions 58 cm 51 cl





Stubbs George 1724 – 1806

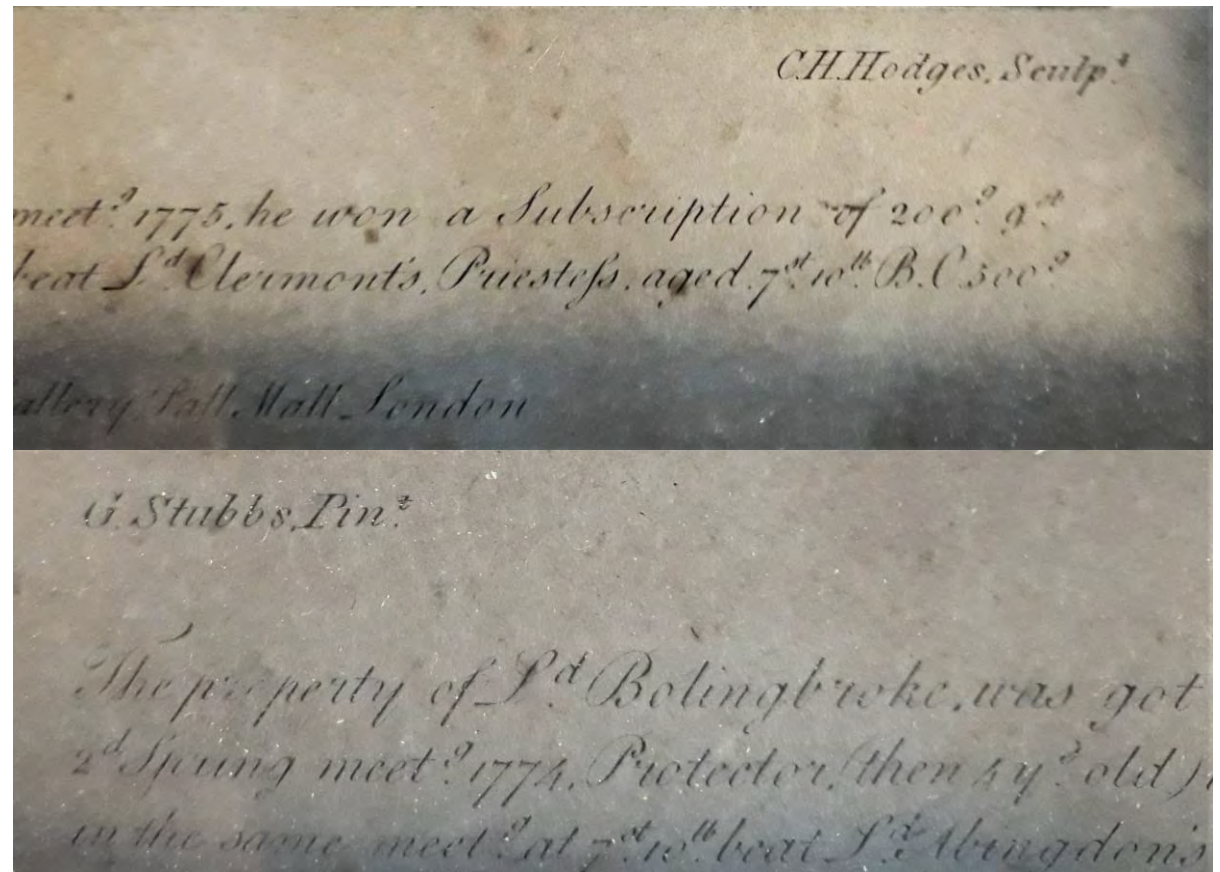
Aquatint/mezzotint

“Protector.”

After Stubbs G. Pinxit –

CH. Hodges Sculp. (1764-1837) engraver

Jhon & Jhosiah Boydell London March 25 1790





Painting oil on panel, Alexander The Great, on his deathbed. dimensions 70 cm x 52.2 cm

Attributed to Felice Giani and surroundings
Giani born in 1758 in San sebastiano Curone
(Alessandria-Piedmont)

In 1788, Felice Giani worked with Christophe Unterberger on the integral decoration of the Lodges, of the winter palace in St. -Petersburg, on behalf of Catherine II.

He maintained close contact with Mengs, Gavin Hamilton, Canova, Gessner and they all regularly visited Angelica Kauffmann's studio. Giani has received numerous commissions for the decoration of palaces and was surrounded by several employees. Felice Giani was also a fresco painter.



The panel was first reinforced at the back with a cloth and later the sponkis made in wood and forged metal.

From this one can deduce that the painting was not made in Russia.

Since the placement of sponkis in Russia would automatically have placed immediately. The use of a cloth was previously used in our regions.

Since lime or poplar was used to make the panel. We can accept that the painting is created in Italy. The thickness of the panel is 1.4 cm. Tikker panels were used in Italy in the 16th, 17th and 18th century.



Sponki in cast iron

Back of the painting. Clearly visible the typically Russian reinforcements which have been applied to prevent warping.

Sponki in Wood

Dit is slechts een deel van de tentoongestelde kunst in Galerie Maru.

This is just a part of the exhibited art at Galerie Maru.