



Georges Lemmen (Brussels 1865 - Brussels 1916)

Jeune Femme faisant du crochet (Julie Lemmen)

Circa: 1890

Georges Lemmen adopted the Neo-Impressionist style after seeing George Seurat's *A Sunday on La Grande Jatte* at the 1887 exhibition of Les XX, an avant-garde Belgian group. Seurat's monumental painting impacted the course of modern art. Lemmen was elected a member of Les XX in 1888, exhibiting with them from 1889-1892, and then with its successor La Libre Esthetique.

Here, dabs of pink, orange and green offset densely packed dots forming a retinal mixture that energizes the intimate family portrait. A calm order envelopes Julie, whose humble task, rapt concentration and near religious inwardness recall Dutch 17th century paintings of Lacemakers by Nicolas Maes and Johannes Vermeer.

Lemmen used the newly minted Pointillism technique for a second 1891 portrait of his sister, now in The Art Institute of Chicago.

Brussels, Les XX, Huitième exposition annuelle, Georges Lemmen, 1891, no. 2 (titled Jeune femme faisant du crochet)

Brussels, Galerie Georges Giroux, Exposition G. Lemmen, 1913, no. 6 (titled La Couture)

Paris, Galerie André Maurice, Exposition rétrospective de Georges Lemmen (1865-1916), Du pointillisme à l'intimisme, 1959, no. 21, illustrated on the cover (titled Tante Julie)

Literature:

Roger Cardon, Georges Lemmen, Antwerp, 1990, n.n., p. 87, illustrated

This work will be included in the forthcoming Georges Lemmen catalogue raisonné being prepared by Olivier Bertrand.