

THE TONY HERBERT COLLECTION



VIRGINIE DEVILLEZ

• FINE ART •

THE TONY HERBERT COLLECTION

A selection of works by Willy Anthoons, Jean Brusselmans,
Jan Burssens, Gustave De Smet, Constant Permeke,
Edgard Tytgat, and Rik Wouters

VIRGINIE DEVILLEZ
· FINE ART ·

FOREWORD



Tony Herbert at his home Het Sporenhof in Kortrijk

Collector Tony Herbert (1902–1959) assembled a group of works still recognized today as the most coherent embodiment of Flemish Expressionism. His collection was mainly dedicated to six artists around whom he formed significant ensembles of works: Jean Brusselmans, Gustave De Smet, Constant Permeke, Edgard Tytgat, Frits Van den Berghe and Rik Wouters. Tony Herbert was not only a passionate collector of their finest works, but also an influential promoter of their art.

His house was entirely dedicated to them, often open to art lovers, and his residence, known as The Sporenhof in Kortrijk, soon became a true private museum. In 1928, Tony Herbert settled there when he became head of the Kortrijk cotton spinning mill Delbaere-Mulier. The beginnings of the collection were guided by the intellectual legacy of his father-in-law, Lodewijk Sharpé, a Germanist philologist and collector of artists from the Leie region, including Gustave Van de Woestyne.

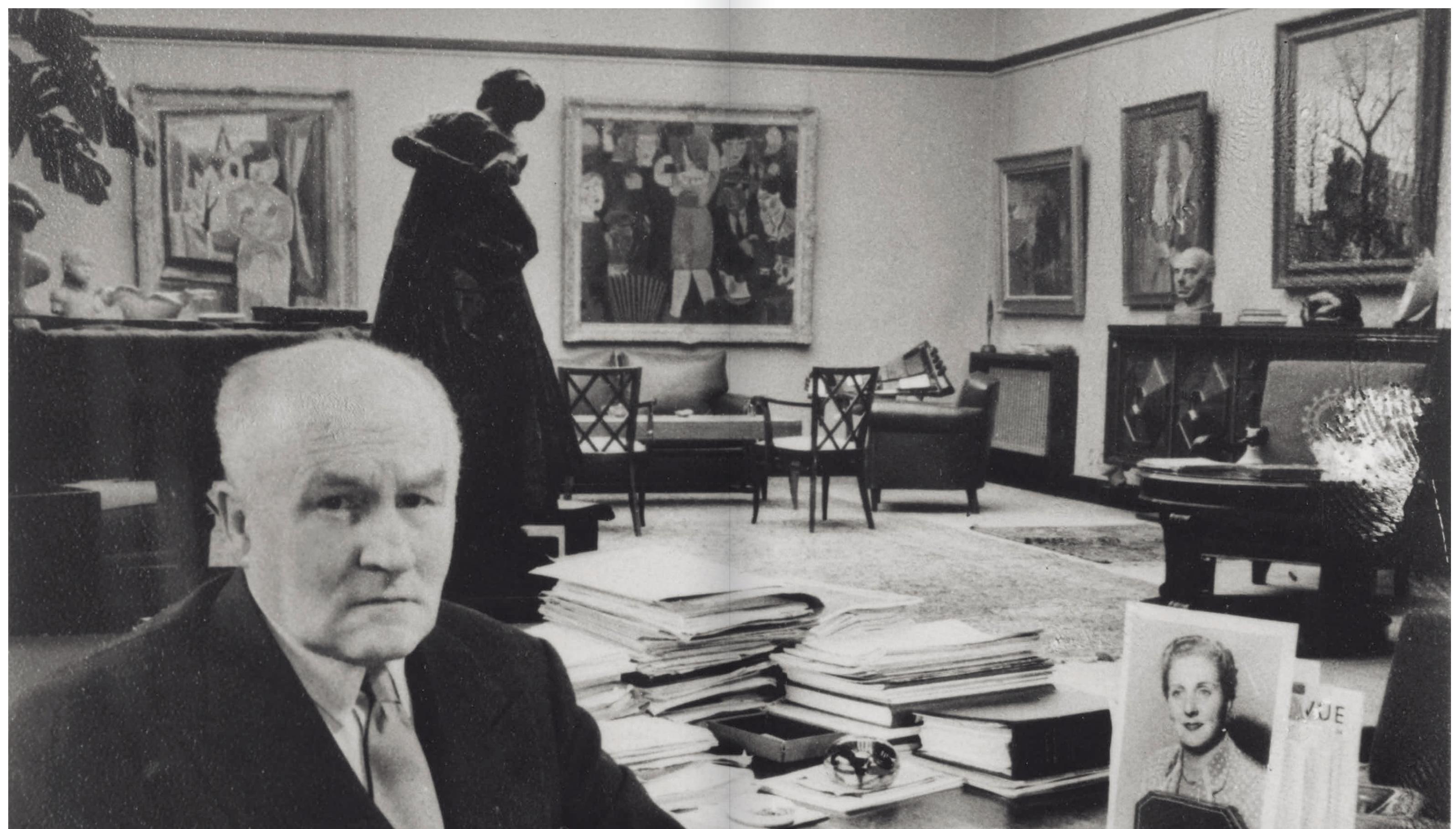
After focusing on the six leading artists of his collection — he even acquired more than sixty paintings and drawings by Gustave De Smet — Herbert also turned to artists such as Oscar and Floris Jespers, as well as Hippolyte Daye. In his eyes, they embodied the vital and authentic force of Flemish art, which had for too long been dominated by post-Impressionism and its alignment with international artistic trends. Deeply Catholic and committed to the Flemish movement, Herbert saw in these artists a continuation of his political and cultural convictions.

After the Second World War, with his friends the gallerist Robert Delevoy, the collector Gustave Van Geluwe, and Emile Langui, Director of Fine Arts in

the Belgian Administration, Tony Herbert became involved in La Jeune Peinture Belge and expanded his collection to embrace artists such as Jan Burssens, Pierre Caille, Louis Van Lint, Anne Bonnet, and Willy Anthoons. Herbert was then closely connected to a network of major Belgian collectors, including Philippe Dotremont, Bertie Urvater, Fernand Graindorge, and Gustave Van Geluwe, who all lent their works to significant museum exhibitions both in Belgium and abroad — at a time when official institutions acquired very little contemporary art.

Entirely devoted to his artists, Herbert frequently organized major tributes to them at Het Sporenhof, each gathering more than 400 figures of the Belgian cultural, financial, and political elite. De Smet, Tytgat, and Brusselmans were thus celebrated, surrounded by their works and accompanied by readings from leading art critics of the time. Each celebration concluded with a banquet and dancing, and these legendary evenings left a lasting impression on all who attended.

Tony Herbert died unexpectedly in October 1959 at the age of 57. His collection continued to be exhibited in major retrospectives in Belgium and the Netherlands. In 1985, the municipal council of the City of Bruges decided to acquire fifteen key artworks from the collection, a group later complemented in 2010 by the acquisition of six additional paintings of the same provenance. The remainder was distributed among Tony Herbert's numerous children. The ensemble presented here comes directly from the collector's descendants and includes major works by Tytgat, Wouters, Brusselmans, and De Smet, which have remained within the family for decades.



RIK WOUTERS

The work of the sculptor and painter Rik Wouters (1882–1916) demonstrates an uncommon vitality. He displayed a prodigious activity over a career spanning less than ten years. At the age of twelve, Rik Wouters was compelled by his father to learn woodcarving. However, his interest soon turned toward drawing, and he entered the Royal Academy of Fine Arts of Mechelen. Wouters later continued his studies at the Royal Academy of Fine Arts in Brussels, where he took life sculpture classes.

Wouters completed his training as a self-taught painter, profoundly inspired by James Ensor, whose bust he would later sculpt, and by Paul Cézanne. From the French artist, his true master of inspiration, he learned the study of color, used in its full intensity and confronted by form to preserve its purity.

In 1904, Wouters met the woman of his life and the muse of his artistic creation, Hélène Duerinckx, whom he nicknamed Nel. She became the central figure of most of his works — representing nearly three-quarters of his artistic production. Nel testified: "While I was sleeping, at my toilette, during my meals, Rik was there, pen in hand, like the vigilant sentinel of my life."¹

After their marriage, they settled in Watermael, in the outskirts of Brussels. Living in miserable conditions, they were soon compelled to return to Wouters' parental home in Mechelen. Nel became the family's

servant, and Rik was unable to fully pursue his ambitions. The couple, however, preferred to live freely, even in poverty. They later found a studio in Sint-Josse-ten-Noode (Brussels), but Nel fell ill, and they once again had to leave the city and go to Boitsfort.

In 1912, Rik Wouters joined the opening exhibition of the brand-new Galerie Georges Giroux in Brussels, with no fewer than thirteen sculptures, six paintings, and several drawings. The dealer also financially supported many other young artists, including Willem Paerels, Ferdinand Schirren, and Anne-Pierre De Kat, offering them contracts and organizing exhibitions at the gallery. Wouters' strong and charismatic personality soon established him as the natural leader of the Brabantine painters. The professional and personal connection between the gallerist and Wouters is also illustrated by the *Portrait de Madame Giroux* (1912), later acquired by Tony Herbert and now part of the collection of the Groeningemuseum in Bruges.

In 1914, Wouters was invited by Octave Maus to the salon of La Libre Esthétique, where a few years earlier a show had featured Henri Matisse and other Fauvist artists. While Parisian Fauvism clearly left its mark on Wouters' work, Matisse's influence remained more indirect.

When the First World War broke out in 1914, Rik Wouters held his first solo exhibition at the Galerie Giroux, but early symptoms of a serious illness began

to appear. In 1915 he was reunited with his wife Nel in Amsterdam. Shortly before his death, a major overview of his work was held at the Stedelijk Museum in Amsterdam. There, as the fibrosarcoma of his jaw progressed, his paintings adopted a darker tone, exemplified by *Autoportrait au bandeau noir*, now part of the collection of the Royal Museum of Fine Arts, Antwerp. He died on 11 July 1916.

In 1908 Rik Wouters modeled his first dressed female sculpture, *Attitude*, a portrayal of his eternal muse, his wife Nel. Wouters explored new spatiality, freedom of movement and construction of form. Poised between grace and quiet determination, *Attitude* captures more than a moment in movement — it carries the very story of its own making. After Rik Wouters signed a contract with Georges Giroux in 1912, the dealer commissioned additional bronze casts of his sculptures. Following the artist's death, his wife Nel extended this contract, until it was terminated in 1932. After that date, she obtained the exclusive right to cast bronzes from the plaster she

retrieved from Giroux. From 1932 onwards, Nel produced six bronze examples (all by Verbeyst), of which four were complete and two were incomplete, missing a fold of the skirt. The only plaster available to Nel broke around 1952, which explains why later casts show this peculiarity.

The other sculpture from the Herbert collection, *Buste de Jules Elslander* (Bust of Jules Elslander), created in 1912, also represents an important figure in Rik Wouters' life, following their meeting around 1910: "It was around this time that I met someone whose influence would lead to the founding of Galerie Giroux. One winter day in 1910, the year of the International Exhibition in Brussels, I met Rik Wouters. He was standing on the tram platform that would take us from Boitsfort to Brussels."²

Jules Elslander was a writer, gallerist, and director of the Galerie Georges Giroux in Brussels. In 1912, he hired and signed an important contract with Rik Wouters, which provided a monthly salary in exchange for exclusivity for his works. Before joining Giroux at the gallery, Elslander had caused a scandal in Belgium with the publication of the book *Rage charnelle*, which explored licentious and taboo themes. This bold and unconventional character of Elslander's public persona seems to have inspired Wouters' approach, translating a sense of vitality into his sculptural modelling.

In this portrait, Wouters applied the sketchy character of his paintings, so to speak, to the broad modelling of Elslander's hair and clothing, enhancing his distinguished appearance. Wouters first modelled his sculptures in clay, then created a definitive plaster version before casting one or more bronzes. Another terracotta version of the bust of Elslander is housing at the Stedelijk Museum, Amsterdam, while the bronze and the plaster versions belong to the Royal Museum of Fine Arts of Antwerp.

1. Michael Palmer, *D'Ensor à Magritte. Art belge: 1880–1940*, Éditions Racine, 2002, p. 136.

2. Jean-François Elslander, *Figures et souvenirs d'une belle époque*, Brussels, La Renaissance du livre, 1944, p. 19.



Rik Wouters in Amersfoort, 1915

RIK WOUTERS

(1882-1916)

Attitude

BRONZE, 91 x 53 x 52 CM

SIGNED "RIK WOUTERS" (LOWER BACK LEFT); FOUNDRY MARK "VERBEYST FONDEUR BRUXELLES"
CONCEIVED IN 1908, CAST BETWEEN 1932 AND 1952

PROVENANCE

Nel Wouters, Overijse; Tony Herbert, Kortrijk (acquired from the above before 1952); Private collection, Belgium (by descent to the present owner)

EXHIBITIONS

The Hague, Stedelijk museum – Groningen, Museum voor Stad en Ommelanden – Charleroi, Palais des Beaux-Arts – Ostend, Kursaal – Hasselt, Onder de Toren – Ghent, Museum voor Schone Kunsten, *Collection Tony Herbert*, 1957, cat. no. 37 (ill.); Blankenberge, Casino Kursaal, *Collection Tony Herbert*, 1963, cat. no. 77; Deurle, Museum Dhondt-Dhaenens, *The Tony Herbert Collection*, 2011, without cat. no.

LITERATURE

Adriaan Pit, "Rik Wouters", in *Onze Kunst*, Antwerp-Amsterdam, XXIX, 2 February 1916, pp. 33-40 (ill. p. 34 & 35); Nel Wouters, *La vie de Rik Wouters à travers son œuvre*, Brussels, Éd. Lumière, 1944, p. 15 (ill. pl. VIII); A.-J.-J. Delen (préface), *Rik Wouters, Sculptures et dessins*, Brussels, La Connaissance, 1947 (ill. pl. 14); A.-J.-J. Delen, *Rik Wouters*, Antwerp, De Sikkel, 1948 (ill. pl. 2); Jan-Albert Goris, *Modern Sculpture in Belgium*, New York, Belgian Government Information Center, 1948, p. 12 (ill. p. 41); C. L. Ragghianti, "XXVIIa Biennale di Venezia", in *Sele Arte*, Florence, IV, 24, 1956, p. 22 (ill. p. 21); Roger Avermaete, *Rik Wouters*, Brussels, Éditions Arcade, 1965, p. 213 (mention of this copy, among others); Olivier Bertrand & Stefaan Hautekeete, *Jalons d'une vie*, Brussels, 1994, p. 17; Olivier Bertrand, *Rik Wouters. Regards sur un destin*, Brussels, Belgian Art Research Institute, 2000 (ill. p. 179)

This work will be included in the forthcoming Catalogue raisonné of Rik Wouters's sculptures, currently being prepared by Olivier Bertrand.



RIK WOUTERS
(1882-1916)

Buste de Jules Elslander (fragment)

—
TERRACOTTA
50 × 36 × 29 CM
EXECUTED IN 1912
—

PROVENANCE

Tony Herbert, Kortrijk; Private collection, Belgium (by descent to the present owner)

LITERATURE

Roger Avermaete, *Rik Wouters*, Brussels, Éditions Arcade, 1965, p. 215 (mention of this copy, among others)

This work will be included in the forthcoming Catalogue raisonné of Rik Wouters's sculptures, currently being prepared by Olivier Bertrand.



CONSTANT PERMEKE

Constant Permeke (1886–1952) is considered, along with Gustave De Smet and Frits Van den Berghe, as one of the most prominent figures of Flemish Expressionism.

Permeke was the son of Henri Permeke, painter and drawing professor at the Academy of Ostend, and the first curator of the Museum of Fine Arts in Ostend. He studied at the Academy of Bruges and later at the Academy of Ghent. Before the First World War, Permeke — like De Smet and Van den Berghe — was still working within the Luminist and late Impressionist tradition.

Called to arms in 1914, he was sent to England after sustaining a severe injury that nearly led to the amputation of one of his legs. During these years his art evolved, definitively abandoning his initial luminist influences and moving towards Expressionism. The masterpiece marking this shift is *L'Étranger* (1916). His approach became more intimate and distinctive, with dark, earthy tones. Permeke's style is characterized by the expressionist deformation of forms. This is especially visible in his depictions of workers, peasants, and pregnant women, such as in *Étude de femme* (1915).

After the war, Permeke lived between Antwerp and Ostend, drawing inspiration from maritime subjects and fishing scenes. During this period, De Smet and Van den Berghe frequently spent time at Permeke's

in Ostend. Unlike them, the latter never signed a contract with Sélection, which somewhat strained his relations with Paul-Gustave Van Hecke, the major promoter of Flemish Expressionism, although he remained on good terms with the movement's theorist, André De Ridder. It was also during this decade that he purchased a plot of land in Jabbeke, where he built his house with a studio, completed in 1929, on the site where the Permeke Museum now stands.

In July 1930, the non-profit organisation *L'Art Vivant* was established, a society promoting contemporary painting and sculpture. The purpose of this association was to support modern artists at a time when the financial crisis was taking full effect. A first exhibition took place in January 1931 at the Galerie Georges Giroux. Constant Permeke was one of the participating artists. From these years until the early 1940s, Permeke revealed himself as a lyrical artist, whose painting revealed an increasing inclination toward abstraction.

From 1935 onwards, Permeke began sculpting. His preferred subject was the human body, mainly the female figure. Notable examples include *Torso* (1937) and *Niobé* (1946), inspired by the mythological figure, daughter of Tantalus. He was self-taught, working with cement and occasionally bronze — less concerned with the material itself than with the sacredness of the three-dimensional form.

In the 1940s, Permeke revisited many of his earlier themes, devoting considerable attention to large-scale female nudes on paper. One of the most intense creations of his late work, *L'Adieu* (1948), was inspired by the death of his wife and lifelong companion, after months of suffering. He died in 1952 in Ostend but was buried in Jabbeke, where a sculpture by George Minne was placed on his tombstone.

Permeke can be very polarizing, as for him art was above all a matter of temperament — a forceful, spontaneous, and at times raw intuition. These same traits also defined his personality. There was tension between the artist and the collector Tony Herbert, as his son Anton remembers: "With Permeke it was a clash of characters. Permeke could not stand my father, and my father could not stand Permeke."¹ But Herbert acknowledged Permeke's value, and through his friend the collector Gustave Van Geluwe he managed to purchase one of the most important pieces of the collection, *Les mangeurs de bouillie*.

In the 1910s, Permeke's work still bore the imprint of Luminism and post-Impressionism as exemplified

by the landscape *La rangée d'arbres* (The Row of Trees). But Permeke goes further, adding his own touch. The use of light and colour possesses an intense power allowing him to dramatize the landscape. His style is defined by bold expressive simplifications, with decisive brushstrokes that reveal the artist's path across the canvas.

Permeke draws on prosaic subjects from everyday life, such as Flemish peasants and humble workers. In the drawing *Femme au moulin à café* (Woman with a Coffee Grinder), Permeke depicts a woman sitting on a chair, absorbed in a daily ritual such as grinding coffee. The lines are coarse, and her figure is simplified. The same applies to *Le planter de pommes de terre* (The Potato Planter). A peasant is bent over the soil, busy planting potatoes. The lines are broad and assertive, emphasizing the man's monumental body in a posture of toil and endurance.

1. "Conversation between Anton Herbert, Jan Debbaut and Jaap Guldemond on September 8, 1999", in *The Tony Herbert Collection*, exh. cat., Deurle, Museum Dhondt-Dhaenens, 2011, p. 33.



Constant Permeke at work in his studio, 1935

CONSTANT PERMEKE

(1886-1952)

La rangée d'arbres

OIL ON CANVAS, 24 x 30 CM
SIGNED AND DATED "C.P. 1910" (LOWER LEFT)
PAINTED IN 1910

PROVENANCE

Tony Herbert, Kortrijk; Private collection, Belgium (by descent to the present owner)

EXHIBITIONS

Antwerp, Koninklijk Museum voor Schone Kunsten, *Constant Permeke. Exposition rétrospective*, 1959, cat. no. 1

LITERATURE

Paul Haesaerts, *Laethem-Saint-Martin. Le village élu de l'art flamand*, Brussels, Arcade, 1965 – Antwerp, Fonds Mercator, 1982, cat. 391 (ill. p. 452)



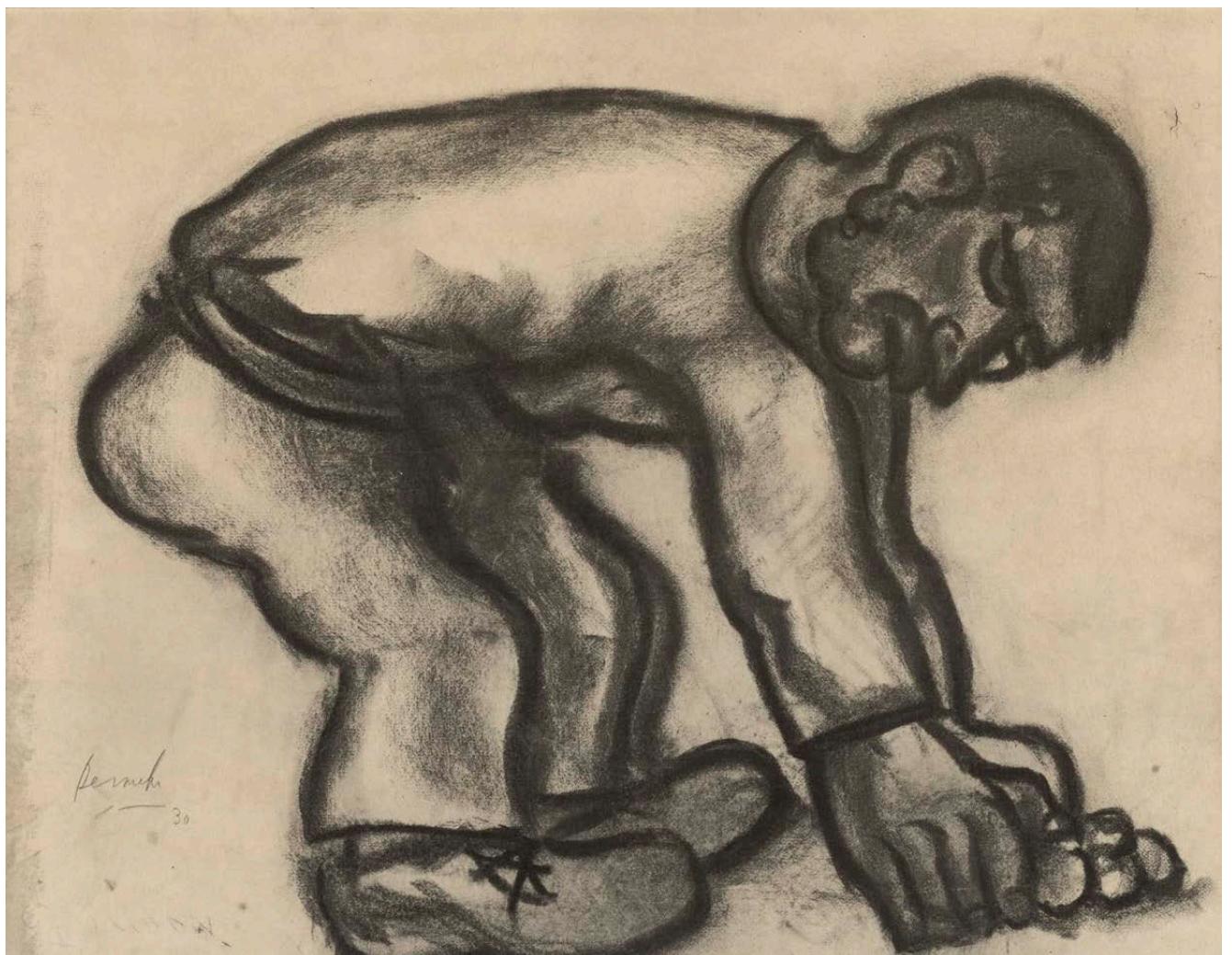
CONSTANT PERMEKE
(1886-1952)

Le planteur de pommes de terre

PRINTER'S PROOF, 47 x 58 CM
SIGNED AND DATED "PERMEKE '30" (LOWER LEFT)
EXECUTED IN 1930

PROVENANCE

Tony Herbert, Kortrijk; Private collection, Belgium (by descent to
the present owner)



CONSTANT PERMEKE
(1886-1952)

Femme au moulin à café

CHARCOAL ON PAPER, 26.5 x 20.5 CM
SIGNED "PERMEKE" (LOWER LEFT)
UNDATED

PROVENANCE

Tony Herbert, Kortrijk; Private collection, Belgium (by descent to
the present owner)



EDGARD TYTGAT

Edgard Tytgat (1879–1957) is a multifaceted artist who spent most of his life in Brussels, and is best known for developing a style entirely his own.

Before the First World War, Tytgat belonged to the same artistic circle as Rik Wouters and Jean Brusselmans. They exhibited their works alongside other Belgian Fauvists at the Galerie Georges Giroux in Brussels. During the war years, Tytgat followed his friend and colleague Constant Permeke to London, focusing on graphic works and album illustrations. Tytgat's artistic evolution changed drastically after the wartime experience.

In the 1920s, Tytgat developed a deeply personal form of Expressionism, strongly inspired by folk art. A passionate admirer of music, theatre, and the circus, he drew from these worlds to shape his visual language. Each of his paintings tells a story — his art remained resolutely narrative and illustrative. Recurring themes include the relationship between men and women and scenes drawn from his own life. During this period, Tytgat exhibited at the Galerie Le Centaure in Brussels, a time marked by artistic stability and the support of several patrons.

The fresh energy, sometimes ironic and playful, of the subjects in his paintings recalls the densely populated universe of Brueghel, but in a modern twentieth-century light. Tytgat's mischievous, witty,

yet childlike gaze is never absent from his creations. A sharp and meticulous observer, he found endless inspiration in everyday life — sometimes simply by leaning out of the window to watch people passing by. "A window! What happiness! It is through the window that one breathes and lets oneself be inspired."¹

Unlike other Belgian collectors who were more internationally oriented between the two World Wars, Tony Herbert focused on Belgian works, especially those by Permeke, Wouters, Brusselmans, Tytgat and Gustave De Smet. Herbert chose artists with strong personalities who could elevate the stature of Flemish art in those years.

Edgard Tytgat had a rather close, friendly relationship with the Herbert family. Numerous drawings attest to this connection, particularly those dedicated to Tony Herbert's wife, Miteke Herbert, inscribed "Chère Miteke" or "À la déesse Miteke". This drawing evokes the pose of the sculpture by the artist and friend Rik Wouters, *Les soucis domestiques*, which depicts Nel, his wife. Anton Herbert, Tony's son, recalls: "My mother was the artists' treasure. Tytgat would give her drawings."²

Edgard Tytgat was also commissioned to portray the Herbert family. The oil-on-canvas work is now held at the Groeningemuseum in Bruges. The various family members are depicted outdoors, in what

appears to be a garden. The couple is surrounded by their eleven children: Anton, Francis, Dick, Théo and Greta are easily identifiable.

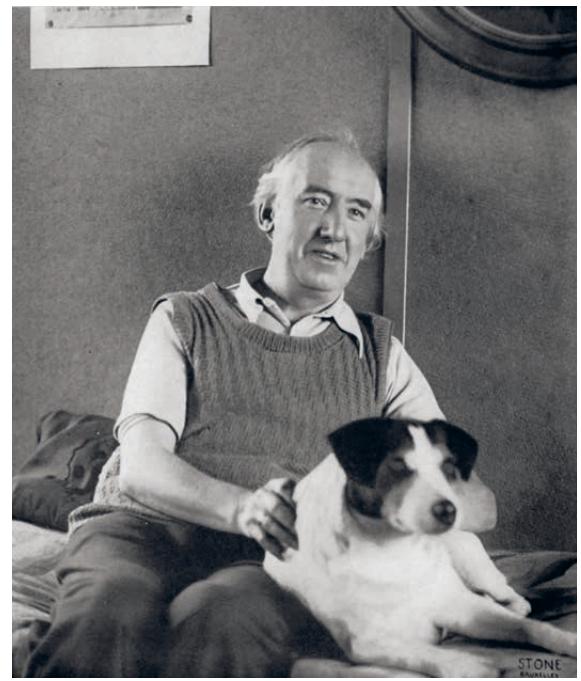
Among the artworks from the Herbert collection still preserved in the family today is *Le Modèle* (The Model), a watercolor from 1926. The theme of the artist's studio recurs throughout Tytgat's work, as seen in *Le sculpteur et son fils*, *La pose*, *Studio à Chelsea*, and *Recherche d'une pose*. Equally recurrent is the relationship between men and women, another element frequently found in the artist's paintings. The model depicted here is not fully humanized, leaving the observer uncertain about her nature: the porcelain skin, the veil and the hinted smile. The image may allude to the myth of Pygmalion, the sculptor whose beloved statue was brought to life by Venus.

The following year, Tytgat painted *Réunion clandestine du tiers* (Clandestine Meeting of the Third), partly a self-portrait, containing references to his personal life and the artistic environment. The work humorously recalls an episode in the brief existence of *Les Neuf* (1926–1928), an initiative founded by lawyer

Frans Thijs and several patrons — including Thomas Braun, Max Gevers, and Henry Le Boeuf — to promote nine contemporary Belgian artists: Hippolyte Daeye, Gustave De Smet, Oscar Jespers, Willem Paerels, Constant Permeke, Frits Van den Berghe, Gustave Van de Woestijne, Ramah, and Tytgat himself. Numerous internal disagreements soon emerged in the group, particularly due to Paul-Gustave Van Hecke, the leader of *Sélection*, who had some of the *Neuf* artists under contract. Thus, in June 1927, Tytgat humorously painted the secret meeting of three members of *Les Neuf*; in the painting, Daeye, in suit and spats and carrying his ever-present umbrella, is brought in by Van de Woestijne's wife to the Academy of Mechelen, where her husband served as the director. The latter is depicted with a glass of liqueur in his hand, while Tytgat, who was "director of nothing at all", portrayed himself barefoot.

A few years later, in 1932, Tytgat would paint *Dans le tramway* (In the Tramway) based on a sketch he made while traveling to his mother-in-law's funeral. The female figure in the foreground wears a solemn expression, while through the tram window one glimpses passers-by. Once again, Tytgat emphasizes the symbolic and compositional significance of the window — a recurring motif throughout his work. The perspective draws the viewer directly into the scene, as though seated opposite the woman within the tram itself.

These three artworks, created during the most flourishing period of Tytgat's career, are among the last pieces coming directly from the collection of Tony Herbert, one of the artist's greatest patrons.



Edgard Tytgat with his dog Jackie, around 1930

1. Albert Dasnoy, *Edgard Tytgat*, Brussels, Laconti, 1965, p. 10.

2. "Conversation between Anton Herbert, Jan Debbaut and Jaap Guldemond on September 8, 1999", in *The Tony Herbert Collection*, exh. cat., Deurle, Museum Dhondt-Dhaenens, 2011, p. 41.

EDGARD TYTGAT

(1879-1957)

Le modèle

WATERCOLOR ON PAPER, 59.5 x 45.5 CM
SIGNED AND DATED "EDGARD TYTGAT 1926" (LOWER RIGHT)
EXECUTED IN 1926

PROVENANCE

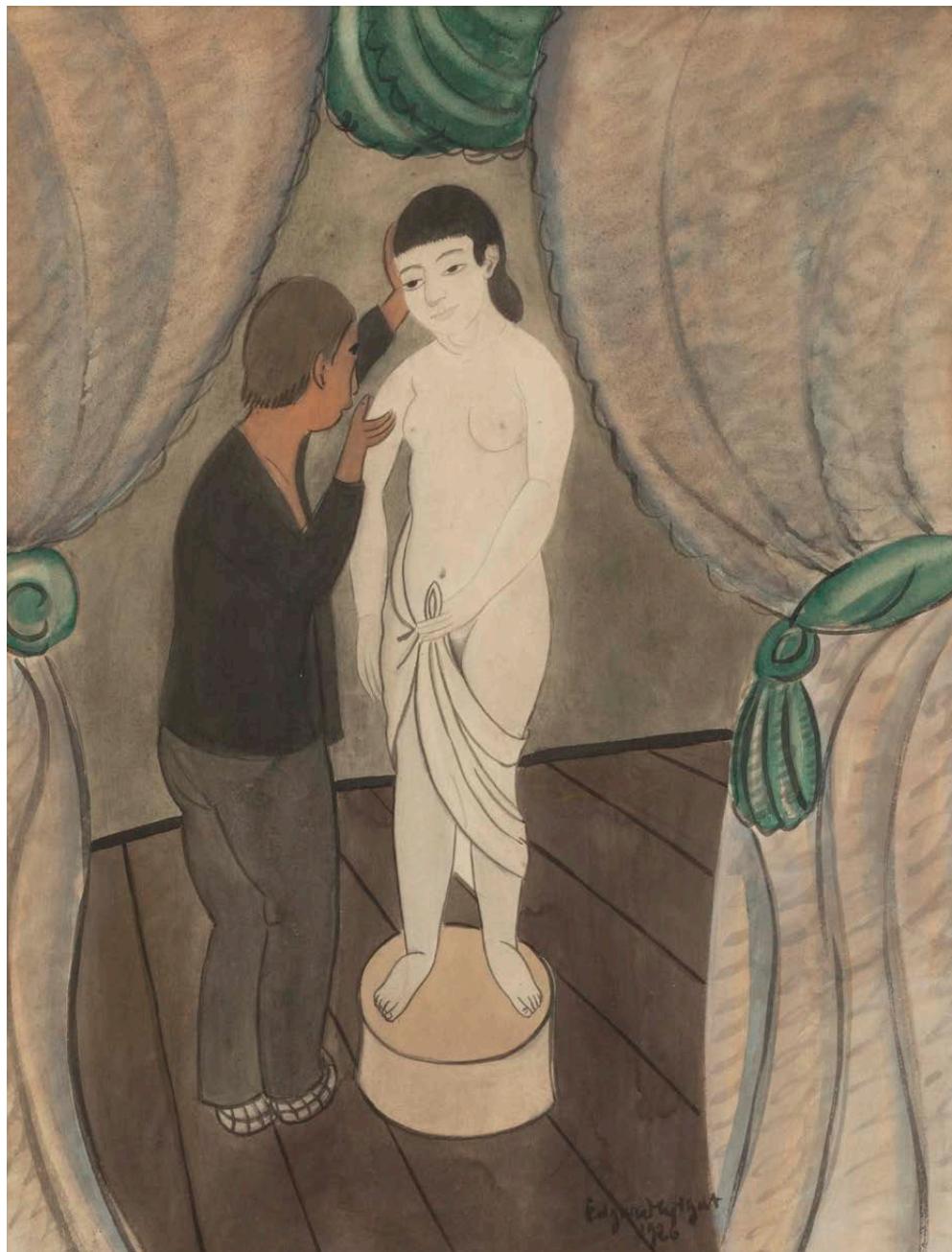
Tony Herbert, Kortrijk; Private collection, Belgium (by descent to the present owner)

EXHIBITIONS

Brussels, *Salon de la Société royale belge des Aquarellistes*, 1925, cat. no. 149; Brussels, Galerie Le Centaure, *Edgard Tytgat*, 1926, cat. no. 36; Paris, Galerie Montaigne, *Edgard Tytgat*, 1927, cat. no. 23; Brussels, Galerie Le Centaure, *Edgard Tytgat*, 1928, cat. no. 41; Brussels, Galerie Le Centaure, *Edgard Tytgat*, 1930, cat. no. 33; Brussels, Palais des Beaux-Arts, *Rétrospective Edgard Tytgat*, 1931, cat. no. 41; The Hague, Stedelijk Museum – Groningen, Museum voor Stad en Ommelanden – Charleroi, Palais des Beaux-Arts – Ostend, Kursaal – Hasselt, Onder de Toren – Ghent, Museum voor Schone Kunsten, *Collection Tony Herbert*, 1957, cat. no. 21 (ill.); Ostend, Palais des Fêtes, *L'expressionisme flamand*, 1961, cat. no. 44; Kortrijk, Museum Kortrijk, *Permeke en Tytgat in de verzameling Tony Herbert*, 1962, cat. no. 36; Almelo, De Waag – Amersfoort, Zonnenhof, *Vier Vlaamse Expressionisten. Uit de verzameling Tony Herbert*, 1962–1963, cat. no. 45

LITERATURE

Albert Dasnoy, *Edgard Tytgat* (Catalogue raisonné of his painted work established in collaboration with Gisèle Ollinger-Zinque), Brussels, Laconti, 1965, CR 585 (ill. pp. 233 & 264)



EDGARD TYTGAT

(1879-1957)

Réunion clandestine du tiers

OIL ON CANVAS, 81 x 100 CM

SIGNED AND DATED "EDGARD TYTGAT 1927" (LOWER RIGHT);
TITLED, SITUATED, DATED AND SIGNED "RÉUNION CLANDESTINE DU TIERS DES 9 D'EDGARD TYTGAT
PEINT À WOLUWÉ ST LAMBERT JUIN 1927 N°201 EDGARD TYTGAT" (ON THE REVERSE)
PAINTED IN 1927

PROVENANCE

Tony Herbert, Kortrijk; Private collection, Belgium (by descent to the present owner)

EXHIBITIONS

Brussels, Galerie Le Centaure, *Edgard Tytgat*, 1927, cat. no. 15; Brussels, Galerie Le Centaure, *Edgard Tytgat*, 1928, cat. no. 21; Berlin, Galerie Alfred Flechtheim – Düsseldorf, *Edgard Tytgat*, 1929, cat. no. 16; Brussels, Palais des Beaux-Arts, *Rétrospective Edgard Tytgat*, 1931, cat. no. 151; Helsinki, Helsingfors Konsthall, *Trente ans d'Art belge moderne: 1900-1930*, 1932; The Hague, Galerie Esher Surrey, *Edgard Tytgat*, 1932, without cat. no.; Brussels, Palais des Beaux-Arts, *L'Art contemporain. Exposition à l'occasion du 30^e Anniversaire*, 1935, cat. no. 424

LITERATURE

Sélection, Brussels, September 1927; *Sélection*, Antwerp, cahier no. 4, 1928 (ill. p. 103); *De Nieuwe Rotterdamse Courant*, Rotterdam, 28 October 1932; Luc & Paul Haesaerts, *Flandre. Essai sur l'Art flamand depuis 1880. L'Impressionnisme*, Paris, Chroniques du Jour, 1931 (ill. p. 678); Albert Dasnoy, *Edgard Tytgat* (Catalogue raisonné of his painted work established in collaboration with Gisèle Ollinger-Zinque), Brussels, Laconti, 1965, CR 200 (ill. pp. 130 & 187)

This work has been requested on loan by Peter J.H. Pauwels for the forthcoming exhibition on Galerie Le Centaure, to be held from April to September 2027 at the Museum Dhondt-Daenens, Deurle.



EDGARD TYTGAT

(1879-1957)

Dans le tramway

OIL ON CANVAS, 73 x 60 CM

SIGNED AND DATED "EDGARD TYTGAT 1932" (LOWER RIGHT);
TITLED, SITUATED, DATED AND SIGNED "DANS LE TRAMWAY D'EDGARD TYTGAT
PEINT À WOLUWÉ SAINT LAMBERT DÉCEMBRE 1932 N° 286 EDGARD TYTGAT" (ON THE REVERSE)
PAINTED IN 1932

PROVENANCE

Tony Herbert, Kortrijk; Private collection, Belgium (by descent to
the present owner)

EXHIBITIONS

Berlin, Galerie Preussischen Akademie der Künste, *Hundert Jahre
Belgischer Kunst*, 1933, cat. no. 200; Antwerp, Salle des Fêtes, *L'Art
contemporain: Salon 1934*, 1934, cat. no. 219; Brussels, Palais des
Beaux-Arts, *Rétrospective Edgard Tytgat*, 1936, cat. no. 2; Ghent,
Salle Ars, *Edgard Tytgat*, 1936, without cat. no.; Lille, Palais des
Beaux-Arts, *L'Art Belge contemporain: L'Expressionnisme flamand*,
1953, cat. no. 52; Roeselare, Hôtel de Ville, *Het Vlaams Expressio-
nisme*, 1955, cat. no. 21

LITERATURE

Jozef Muls, *Edgard Tytgat*, Brussels-Paris, Éditions Apollo, 1943
(ill. pl. 28); Albert Dasnoy, *Edgard Tytgat* (Catalogue raisonné of
his painted work established in collaboration with Gisèle Ollinger-
Zinque), Brussels, Laconta, 1965, CR 284 (ill. pp. 130 & 198)



GUSTAVE DE SMET

Gustave De Smet (1877-1943) was a key figure in the second generation of the Sint-Martens-Latem School. Alongside his brother Léon (1881-1966), he entered the artistic world at an early age, assisting his father, Jules, a set decorator.

De Smet pursued his studies at the Academy of Fine Arts of Ghent, where he met Constant Permeke and Frits Van den Berghe. Their enduring friendship is symbolized by the sculpture that Permeke made of him, which can still be seen today on his grave in the municipal cemetery of Deurle.

The early compositions of De Smet reveal the influence of Émile Claus who led him toward an emotional luminism grounded in the interplay of color and form. A sensualist luminism seeking to capture the shifting atmosphere of landscapes bathed in a continuously changing light. De Smet was a rigorous artist: he believed that the subject of a painting should serve his technique, not the other way around. During his Impressionist phase he also became a refined colorist, devoting considerable time to the search for the perfect chromatic nuance.

During the First World War he settled in the Netherlands with his colleague Frits Van den Berghe, before eventually returning to Belgium and moving to Deurle. The Dutch experience proved essential because here he encountered Expressionism, through the Cubist Henri Le Fauconnier, as well as Futurism, and, above all, the German Expressionists.

At the beginning of the 1920s, De Smet's art moved toward abstraction. Geometric lines dominated the scene, fully absorbing the philosophy of the German movement Der Blaue Reiter. Over these years De Smet evolved toward a new style. His canvases were no longer populated with simple rural scenes, but with urban subjects. Men and women in moments of lighthearted amusement at the circus, cabaret or at a restaurant appear in works such as *La ville, Blues, La loge, Le cirque*.

In 1927 Gustave De Smet signed a contract with the Galerie Le Centaure. This gallery played a decisive role in promoting De Smet and other Belgian artists of his generation, including Hippolyte Daeye, Oscar Jespers, Frits Van den Berghe... In 1932, however, for economic reasons, the Galerie Le Centaure closed. The result was the near liquidation of an entire generation of artists, De Smet among them, and his works were sold at very low prices. Tony Herbert acquired *Nu couché* (Reclining Nude), from 1928, in the context of the sale of the collection of Walter Schwarzenberg, the owner of the Galerie Le Centaure, in February 1932.

Fortunately, Tony Herbert greatly admired De Smet and, between the 1930s and the 1950s, assembled a collection of roughly sixty of his pieces. In honor of the artist's career, after his death, the Herbert family organized a tribute evening at their home, on 17th October 1948. They once again welcomed prominent figures from the worlds of culture, finance,

and politics. Herbert perceived in De Smet a strong Flemish character, a painter who, through his art, represented his native land with proud conviction. Nine years after Gustave De Smet's death, three of his works from the Herbert collection were loaned to the 1952 Venice Biennale.

The work on paper *Nu couché* certainly belongs to a series of drawings and canvases he created in 1928, all depicting women — often nudes or close-up studies — such as *Jeune fille avec cage*, *Nu bleu*, *Nu endormi*, and *Nu assis*. Spatial depth tends to vanish; the images appear flat and two-dimensional.

Urban subjects, nudes, bourgeois interiors are closely tied to his contract with Le Centaure. Some observers viewed this shift as a loss of moral rigor, a sign of greater submission to commercial success and profit. Yet the choice of subject matter also depended on his patrons, and the artist was bound by contractual obligations. De Smet, however, remained

too proud and uncompromising to abandon his artistic convictions entirely.

The woman depicted in *Nu couché* turns toward the viewer, supporting her head with one hand while her body lies uncovered in serene vulnerability. Continuing with the female theme, in 1933, De Smet executed the drawing *Tête de femme – fermière* (Head of a Woman – Farmer), part of the series he dedicated to Deurle and its village festivities. Once again, the recurring motif of the woman absorbed in quiet reverie reappears.

About a decade later, nearing the twilight of his career and life, De Smet painted *Nature morte aux poireaux* (Still Life with Leeks) in 1940. The work belongs to a series of still lifes executed between the late 1930s and 1940s. Here De Smet relinquished the strict discipline of the 1920s. Instinct replaced reason; his technique became more direct and more daring. The loosening of rigor reflected the last years of his life, marked by illness and the anticipation of death.



Frits Van den Berghe and Gustave De Smet in front of their paintings, Kunstaal Heystee-Smit, Amsterdam, 1916

GUSTAVE DE SMET

(1877-1943)

Nu couché

PENCIL, PASTEL AND OIL ON PAPER, 37 x 43.5 CM
SIGNED "GUST. DE SMET" (LOWER RIGHT)
EXECUTED IN 1928

PROVENANCE

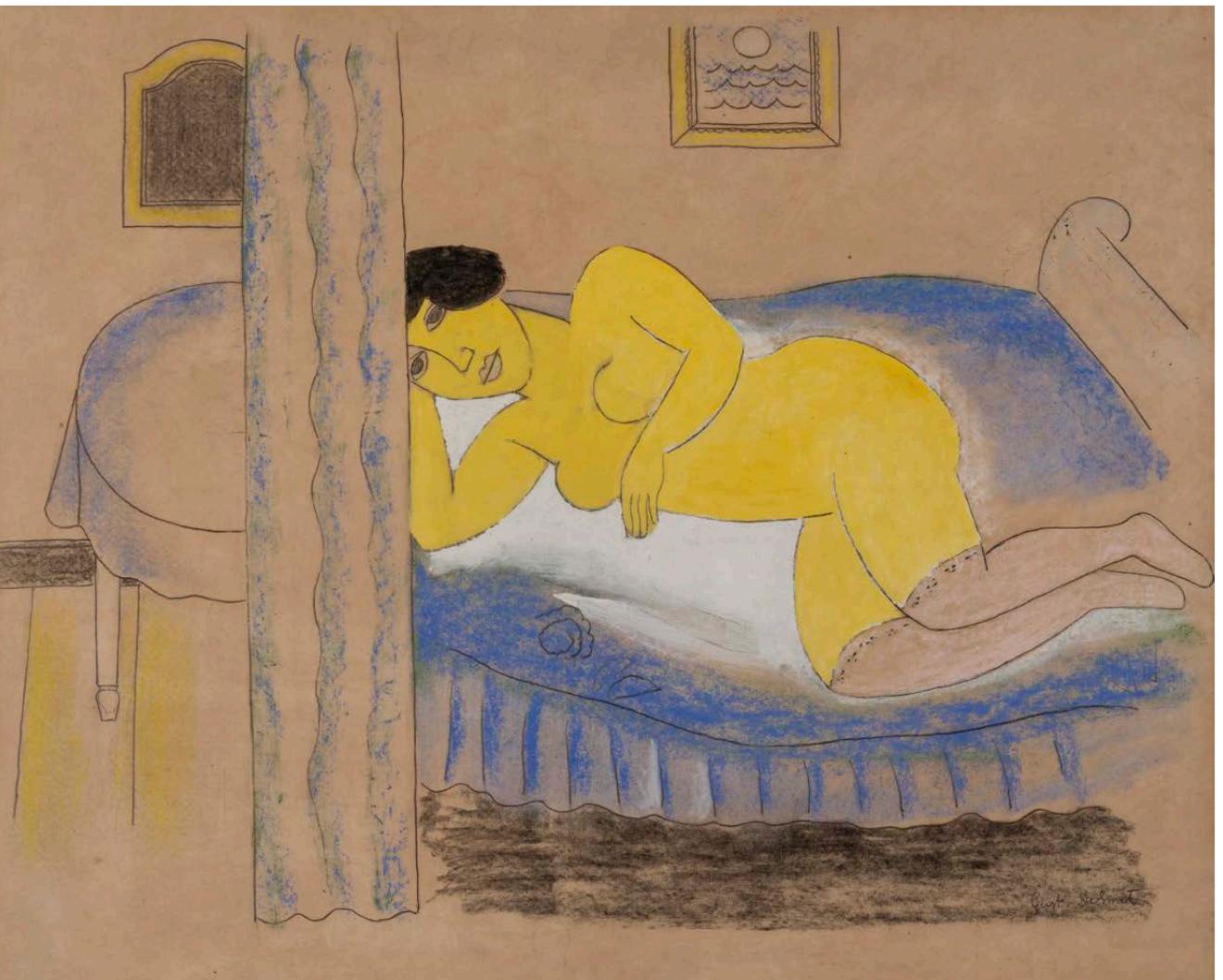
Walter Schwarzenberg, Brussels; Georges Giroux Sale, Brussels, 1-2 February 1932, lot 43; Tony Herbert, Kortrijk; Private collection, Belgium (by descent to the present owner)

EXHIBITIONS

Brussels, Galerie Le Centaure, *Gust. De Smet*, 1928, cat. no. 69; Brussels, Galerie Georges Giroux, *Gust. De Smet*, 1929, cat. no. 160; Blankenberge, Casino Kursaal, *Collection Tony Herbert*, 1963, cat. no. 25; Luxembourg, Musée d'Art et d'Histoire, *Collection Tony Herbert*, 1963-1964, cat. no. 38

LITERATURE

Piet Boyens, *Gust. De Smet. Chronique et analyse de l'œuvre*, Antwerp, Fonds Mercator, 1989, CR 744 (ill. p. 386); *The Tony Herbert Collection*, exh. cat., Deurle, Museum Dhondt-Dhaenens, 2011 (ill. p. 39)



GUSTAVE DE SMET
(1877-1943)

Tête de femme (fermière)

CHARCOAL ON PAPER, 35.3 x 28.5 CM
SIGNED "GUST. DE SMET" (LOWER RIGHT)
EXECUTED IN 1933

PROVENANCE

Tony Herbert, Kortrijk; Private collection, Belgium (by descent to the present owner)

LITERATURE

Piet Boyens, *Gust. De Smet. Chronique et analyse de l'œuvre*, Antwerp, Fonds Mercator, 1989, cr 901 (ill. p. 406)



GUSTAVE DE SMET

(1877-1943)

Nature morte aux poireaux

OIL ON CANVAS, 61 x 69 CM
SIGNED "GUST. DE SMET" (LOWER RIGHT)
PAINTED IN 1940

PROVENANCE

Tony Herbert, Kortrijk; Private collection, Belgium (by descent to the present owner)

EXHIBITIONS

Brussels, Palais des Beaux-Arts, *Gustave De Smet*, 1942, cat. no. 32; Leuven, Universitair Kunstcentrum, *Synthese van het Vlaams Expressionisme*, 1955, cat. no. 26; The Hague, Stedelijk Museum – Groningen, Museum voor Stad en Ommelanden – Charleroi, Palais des Beaux-Arts – Ostend, Kursaal – Hasselt, Onder de Toren – Ghent, Museum voor Schone Kunsten, *Collection Tony Herbert*, 1957, cat. no. 16 (ill.); Antwerp, Koninklijk Museum voor Schone Kunsten, *Gustave De Smet. Exposition rétrospective*, 1961, cat. no. 325 (ill.)

LITERATURE

Paul-Gustave Van Hecke & Emile Langui, *Gustave De Smet. Sa vie et son œuvre*, Brussels, Éditions Lumière, 1945, cr 678 (pl. 77); Paul Haesaerts, *Laethem-Saint-Martin. Le village élu de l'art flamand*, Brussels, Arcade, 1965 – Antwerp, Fonds Mercator, 1982, cat. no. 216 (ill. p. 432); Piet Boyens, *Gust. De Smet. Chronique et analyse de l'œuvre*, Antwerp, Fonds Mercator, 1989, CR 1187 (ill. p. 435)



JEAN BRUSSELMANS

The painter Jean Brusselmans (1884–1953), who spent most of his life in Dilbeek, near Brussels, remained dedicated to his art, producing a remarkably diverse body of artworks even during the two World Wars. He was also the brother of the composer Michel Brusselmans (1886–1960).

His first steps in the art world came through watercolor painting around 1894. He was initially interested in everyday objects, such as household cleaning products. Brusselmans became an apprentice engraver at the Société belge de Lithographie and attended evening drawing classes at the Royal Academy of Fine Arts of Brussels. During these years, he met Edgard Tytgat and Rik Wouters. In 1907, he rented a studio with Wouters, which the two young artists shared for a few years. Brusselmans, among other painters like Ferdinand Schirren or Anne-Pierre De Kat, who also exhibited at the Galerie Georges Giroux in Brussels, was defined as a "Brabant fauvist".

From 1920 until his death in Dilbeek, Brusselmans painted Flemish Brabant landscapes, still lifes, and rigid, highly organized compositions. Despite the influence of the study of light in French Impressionist painting and the angular forms of Fauvism, it is almost impossible to trace specific models in Brusselmans' work. And Brusselmans was not entirely happy to be associated with Flemish Expressionism. For him, being labeled a Flemish Expressionist was, in his words, "the greatest mistake in the history of Flemish painting in Belgium."¹

The painter built his paintings as if he were an architect and was often dismissed by critics as a "set-painter". Depth was irrelevant, while the size of each object — whether a tree, a house, or a cloud — occupied a deliberate and carefully measured place. The composition is rigorous, geometric, cubist, and also reflects Egyptian art. Brusselmans reduced the figures in his works to their archetypes, essentializing and typifying them. His painting technique was also unique: overpainting — together with the use of sand and plaster mixed into the paint — creates a visible trace of his process. The observer can follow it brushstroke by brushstroke.

Thanks to his unique style, Brusselmans had a significant influence on the entire movement of La Jeune Peinture belge during and after the Second World War. These were years when artists faced severe challenges due to the risk of censorship by the German occupiers. Despite this, the Galerie Apollo, founded in 1941, was one of the few galleries in Brussels to exhibit modern and progressive Belgian art. The director, Robert Delevoy, was particularly committed to promoting Belgian modern artists, including Brusselmans in 1942, 1943, and 1944.

Tony Herbert was perhaps the only collector to truly invest in Jean Brusselmans. It was through the Galerie Apollo that Herbert acquired the works of Brusselmans, a collection amounting to more than thirty pieces. The relative lack of recognition Brusselmans received within the art world particu-



Jean Brusselmans in front of his painting *La dame à la rose*, Dilbeek, 1947

larly appealed to Herbert, who may have perceived in it a rare and singular potential. According to Anton Herbert, the son of Tony, Brusselmans was his father's favorite — even more beloved than Constant Permeke. The collector and his family also organized on 27 September 1952 a tribute to Brusselmans — a gathering at their home bringing together figures from the cultural, political, and financial spheres. During his homage, Brusselmans gave a speech to thank Tony Herbert and his wife for their trust in an art that remained rooted in Flemish tradition while expressing a distinctly personal freedom. The trust Herbert placed in Brusselmans's talent was decisive for the artist's career, which had known little success before the 1930s.

Brusselmans embraced a visual language that was non-academic and stylized, a concise and pitiless realism, somewhat like the icy winter depicted in *Neige en Brabant* (Snow in Brabant). It was a subject he explored repeatedly from 1936 until 1950. Brussel-

mans was a very specific landscape painter; his gaze rarely extended beyond what he could see with his own eyes, sometimes simply from his window. Paradoxically, despite the title and the snow clearly suggesting a cold and merciless winter, the sky is an assemblage of warm colors: red, yellow, ochre. These are not colors normally associated with winter, for which cooler tones would usually be preferred. Other brushstrokes in the painting echo the rust-red of the sky, tree trunks, and branches. Life goes on, even in the coldest period, suggested by the presence of small birds animating the frozen landscape.

Alongside his snow-covered Brabant landscapes, still lifes and portraits, Brusselmans turned his gaze also to the sea. Between September and October 1932 Brusselmans spent a month in Knokke, where he could see the sea from his house. He was also inspired by the coast from other popular seashores such as Zeebrugge and Ostend, as seen in *Phare d'Ostende* of 1936. Some years later, in 1952, Brusselmans painted *Marine*. In this work, the intensity of colour, brushstroke, and movement seems almost to engulf the viewer. The stormy sea, the rain falling on the normally calm water surface, the boats floating with provisional stability. The sky is dark and foreboding. The colors are cold here. Here Brusselmans abandons realism for a stylized vision charged with heightened emotion. Some brushstrokes are straight, others wavy, and some lines rounded. The boat in the center sits between the storm and the calm sea.

The theme of the sea is recurring in works such as *Barque de pêche noire*, *Marine aux nuages gris*, *L'arc en ciel*, *La tempête* or in *Pluie sur la mer* (Rain over the Sea), 1952. In the absence of colors and overpainted brushstrokes, the emotional intensity of Brusselmans' work is still conveyed through lines and forms. The stormy sky, rain-laden clouds, waves crashing violently against each other. Nothing is silent; nothing rests. What is normally associated with the sea — calm and serenity — is here confronted by a tempest that challenges everything.

¹ Robert-L. Delevoy, *Jean Brusselmans*, Brussels, Laconti, 1972, p. 59.

JEAN BRUSSELMANS

(1884-1953)

Neige en Brabant

OIL ON CANVAS, 82.5 x 99 CM
SIGNED AND DATED "JEAN BRUSSELMANS 1950" (LOWER RIGHT)
PAINTED IN 1950

PROVENANCE

Tony Herbert, Kortrijk; Private collection, Belgium (by descent to the present owner)

EXHIBITIONS

Brussels, Galerie Georges Giroux, *Jean Brusselmans*, 1950, cat. no. 54; Amsterdam, Stedelijk Museum, *Dertien Belgische Schilders*, 1952, cat. no. 24; Brussels, Palais des Beaux-Arts, *Jean Brusselmans*, 1952, cat. no. 65; The Hague, Stedelijk Museum – Groningen, Museum voor Stad en Ommelanden – Charleroi, Palais des Beaux-Arts – Ostend, Kursaal – Hasselt, Onder de toren – Ghent, Museum voor Schone Kunsten, *Collection Tony Herbert*, 1957, cat. no. 52 (ill.); Venice, Biennale, *XXIX Esposizione Internazionale d'Arte*, Belgian Pavilion, 1958, cat. no. 58; Eindhoven, Stedelijk Van Abbe Museum – Amsterdam, Stedelijk Museum – Breda, Cultuur Centrum De Beyerd, *Brusselmans*, 1960, cat. no. 54; Ostend, Museum of Fine Arts, *Flemish Expressionism*, 1961, cat. no. 99

LITERATURE

Robert-L. Delevoy, *Jean Brusselmans* (Catalogue raisonné established by Gita Brys-Schatan), Laconti, Brussels, 1972, CR 597 (ill. pp. 273 & 408)



JEAN BRUSSELMANS

(1884-1953)

Marine

OIL ON CANVAS, 51.8 x 63.5 CM
SIGNED AND DATED "JEAN BRUSSELMANS 1951" (LOWER LEFT)
PAINTED IN 1951

PROVENANCE

Tony Herbert, Kortrijk; Private collection, Belgium (by descent to the present owner)

LITERATURE

Robert-L. Delevoy, *Jean Brusselmans* (Catalogue raisonné established by Gita Brys-Schatan), Laconti, Brussels, 1972, CR 617 (ill. pp. 275 & 413)



JEAN BRUSSELMANS
(1884-1953)

Pluie sur la mer

GREASE PENCIL ON PAPER, 27 x 36 CM
SIGNED AND DATED "JEAN BRUSSELMANS 1952" (LOWER RIGHT)
EXECUTED IN 1952

PROVENANCE

Tony Herbert, Kortrijk; Private collection, Belgium (by descent to
the present owner)



WILLY ANTHOOONS

(1911-1982)

Transcendance marquée

EBONY ON WHITE MARBLE BASE, 13 x 11 x 36 CM
INTERLACED MONOGRAM "WA" (RIGHT)
EXECUTED IN 1954

The Belgian sculptor, painter, and draftsman, Willy Anthoons was born in Mechelen in 1911 into a family of wood sculptor-decorators. After spending the First World War in exile in England, he returned to Belgium, where he studied at Saint-Luc in Schaerbeek, the Art School of Ixelles and under Oscar Jespers at La Cambre. He began his career creating portraits and nudes in wood, stone, and marble, already distancing himself from academic conventions.

After military service and a serious illness during the Second World War, Anthoons gradually abandoned figuration to embrace abstraction. He became a founding member of La Jeune Peinture Belge in 1945 and held his first solo exhibition at the Palais des Beaux-Arts in Brussels. It was in this context that the sculptor met the collector Tony Herbert, one of the founders of La Jeune Peinture. This artists' association promoted young Belgian artists through exhibitions and publications. The most well-known affiliated artists included Jan Cox, Rik Slabbinck, Pierre Alechinsky, Pol Bury, and Georges Collignon.

In 1948 Anthoons settled in Paris, exhibiting at the Salon de la Jeune Sculpture. His sculptures evolved toward refined, closed, vertical forms and eventually to supple aluminum mobiles, seeking extreme sobri-

ety of form and a spiritual resonance beyond sensory experience. After being struck by a neurological illness in 1968, Anthoons gradually ceased working; his last sketches date from 1980.

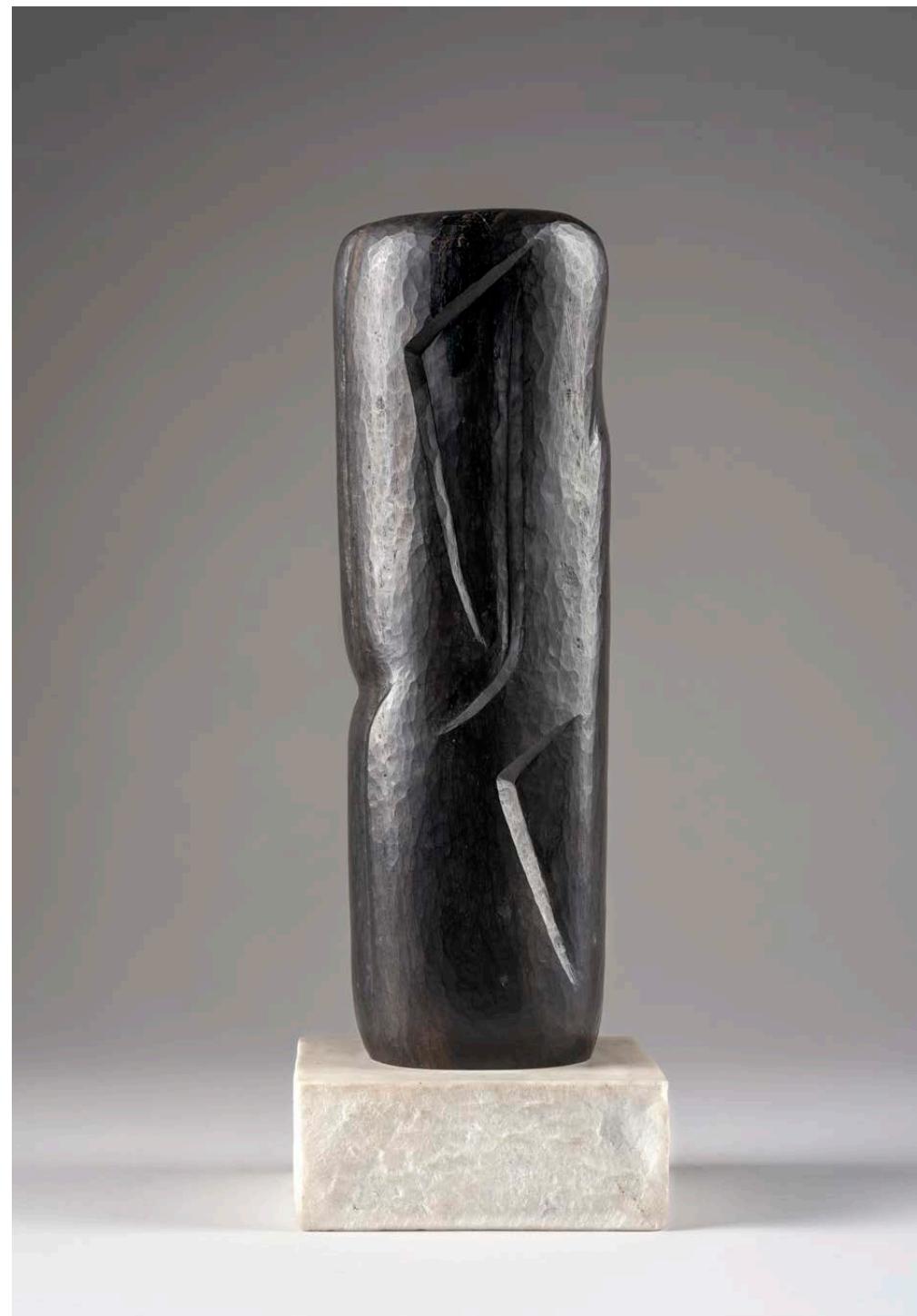
Anthoons' sculptures display simple and elegant lines. At first glance, *Transcendance marquée* (Marked Transcendence) appears purely abstract, yet the human presence subtly emerges. Anthoons' sculptures are living beings; they represent a vision of life. His precise technique highlights the beauty of both material and form. His visionary work emerged during the debate between defenders of abstraction and those seeking a connection to figuration.

PROVENANCE

Tony Herbert, Kortrijk; Private collection, Belgium (by descent to the present owner)

EXHIBITIONS

Paris, Galerie Arnaud, *Willy Anthoons*, 1954; The Hague, Stedelijk Museum – Groningen, Museum voor Stad en Ommelanden – Charleroi, Palais des Beaux-Arts – Ostend, Kursaal – Hasselt, Onder de Toren – Ghent, Museum voor Schone Kunsten, *Collection Tony Herbert*, 1957, cat. no. 76 (ill.)



JAN BURSSENS

(1925-2002)

De Ridder

OIL AND SAND ON HARDBOARD, 159 x 61 CM
SIGNED AND DATED "JAN BURSSENS 1955" (LOWER LEFT)
PAINTED IN 1955

The art of Jan Burssens was influenced by figurative Expressionism, abstraction and, on a philosophical level, by existentialist thought and Freudian psychoanalysis.

Mainly self-taught, Jan Burssens briefly studied at the Royal Academy of Fine Arts in Ghent — where he would later teach. In 1947, he began incorporating materials such as sand and lacquer into his painting. His technique is characterized by thick brushstrokes of color that contribute to conveying the tumultuous energy of his works.

Two years later, he exhibited at the Salon *Apport 49* organized by Robert Delevoy; the catalogue — prefaced by Christian Dotremont — also included Pierre Alechinsky and Hugo Claus, among others. From 1951 to 1954 he was a member of the group *La Jeune Peinture Belge*, whose founders included the collector Tony Herbert. During these years Herbert invested in a new generation of modern Belgian artists, among them Burssens, Pierre Caille, Anne Bonnet and Louis Van Lint.

Jan Burssens was also a founding member of the *Groupe Art Abstrait* (1952) which he left following internal disagreements. In 1954, an Expressionist impulse entered Burssens's previously abstract work. Physical-psychic structures emerged animated by the artist's intense inner energy. A metamorphosis enveloped both color and material.

In 1958, Burssens was invited to participate in the Venice Biennale and in the exhibition *Quelques artistes belges depuis Ensor* during the Brussels World's Fair. The same year he made a four-month trip to New York where he discovered Jackson Pollock's work and where he met Franz Kline, Robert Motherwell and Mark Rothko. In the 1960s he started painting portraits of celebrities like Che Guevara, Rembrandt, Pablo Picasso and Alberto Giacometti, with an incessant quest of revealing their inner psyche on canvas.

The Herbert collection includes *Sunset* (1954), *De Ridder* (The Knight) painted in 1955 and *Mannenfiguur* (Male Figure) in 1956. Even if his style is still abstract, the titles of the works remain tangible, always depicting objects, visions, people. These three canvases exemplify the artist's distinctive technique, in which sand, paint, and lacquer are combined to lend texture and depth to every brushstroke.

PROVENANCE

Tony Herbert, Kortrijk; Private collection, Belgium (by descent to the present owner)

EXHIBITIONS

Blankenberge, Casino Kursaal, *Collection Tony Herbert*, 1963, cat. no. 74; Luxembourg, Musée d'Art et d'Histoire, *Collection Tony Herbert*, 1963-1964, cat. no. 22



JAN BURSSENS

(1925-2002)

Sunset

OIL AND SAND ON HARDBOARD, 43.5 x 34 CM
SIGNED "JAN BURSSENS" (LOWER LEFT); SIGNED, DATED AND
TITLED "JAN BURSSENS 1954 SUNSET" (ON THE REVERSE)
PAINTED IN 1954

PROVENANCE

Tony Herbert, Kortrijk; Private collection, Belgium (by descent to
the present owner)



Mannenfiguur

OIL AND SAND ON HARDBOARD, 53.5 x 39.5 CM
SIGNED "JAN BURSSENS 1956" (LOWER LEFT)
PAINTED IN 1956

PROVENANCE

Tony Herbert, Kortrijk; Private collection, Belgium (by descent to
the present owner)

EXHIBITIONS

Blankenberge, Casino Kursaal, *Collection Tony Herbert*, 1963, cat.
no. 75 (ill. 48); Luxembourg, Musée d'Art et d'Histoire, *Collection
Tony Herbert*, 1963-1964, cat. no. 23 (ill. 47)



CHAPTER 4
THE TONY HERBERT COLLECTION

A selection of works by Willy Anthoons, Jean Brusselmans, Jan Burssens,
Gustave De Smet, Constant Permeke, Edgard Tytgat & Rik Wouters

EXHIBITION

24 November 2025 – 17 January 2026
(by appointment only)

TEXTS AND RESEARCH

Elena Tosi and Virginie Devillez

TRANSLATIONS

Elena Tosi

PHOTOGRAPHS

Vincent Everarts

GRAPHIC DESIGN

Jurgen Persijn (N.N.)

PRINTING

Graphius, Ghent

RESTAURATION

Julie Swennen and Etienne Van Vyve

FRAMES

Julie Swennen and Van Thienen Framings

ACKNOWLEDGEMENTS

Sofie Baekelandt, Paul de Bethune, Ingrid Goddeeris, Joëlle Kinet

VIRGINIE DEVILLEZ FINE ART

Avenue Winston Churchill 234B, 1180 Brussels
+32(0)486 34 47 30 – info@virginiedevillez.com – www.virginiedevillez.com

©2025 Virginie Devillez

Front cover: Gustave De Smet, *Nu couché* (Reclining Nude), 1928

Back cover: Portrait of Tony Herbert

The publisher has made every effort to comply with the legal requirements for
copyright, but could not trace the origin of all documents. Anyone that believes
they are entitled to claim rights is invited to contact the publisher.



AVENUE WINSTON CHURCHILL 234B, 1180 BRUSSELS

+32 (0)486 34 47 30 - INFO@VIRGINIEDEVILLEZ.COM - WWW.VIRGINIEDEVILLEZ.COM