



London Art Week DIGITAL 3-10 July 2020
Private view July 2

Mireille Mosler Ltd. is proud to participate this summer in the new online platform **London Art Week DIGITAL** with an eclectic mix of European art from the turn of the twentieth century in *Fin de siècle: melancholy, hope & nature*.

The earliest work in the exhibition is *Shadrach, Meshach and Abednego in the Fiery Furnace* from 1863 by the last artist to join the pre-Raphaelite Brotherhood: **Simeon Solomon (1840-1905)**. Attracted to men in defiance of the law, at the height of his career, Solomon was arrested for indecent exposure in a public bathroom. After his incarceration, Solomon lost his place amongst the Pre-Raphaelites, eventually dying in destitute. This early watercolor is one of Solomon's most important contributions to Pre-Raphaelite art. It was last shown in London in 2006 in the exhibition *Love Revealed: Simeon Solomon and the Pre-Raphaelites* at the Jewish Museum of Art.

Gustave Moreau's (1826-1898) *Hélène Glorifiée* from 1896, commissioned by the countess Grefullhe, a leading patron in Paris and muse to Marcel Proust's *À la recherche du temps perdu*, was prominently placed and admired in her living room. *Hélène Glorifiée* was so successful that it prompted the artist to produce an unfinished larger than life-size painting, now in the Musée Gustave Moreau. Helen, the female protagonist from Goethe's *Faust* is surrounded by her eternal admirers. Referencing Botticelli's *Birth of Venus*, Moreau's bejeweled protagonist is perhaps one of the best examples of Moreau's unique Symbolism and hazy mysticism so prevalent in *fin-de-siècle* Paris.

A group of six drawings by **Xavier Mellery (1845-1921)** covers a wide range of this prominent precursor of Belgian Symbolism. After Mellery spent one year on the isolated island of Marken in the Netherlands in 1878, it propelled his artistic output towards the naturalistic movement of the Belgian avant-garde. Marken was to Mellery what Brittany was to Gauguin: a lost paradise. Mellery's year-long stay in the fishers community represented a turning point in his career, distancing himself from his academic training, he introduced ideas of social conditions. All islanders, regardless of their social standing, wear the same traditional costumes as we can observe in the all-black *Marken Tryptich*, last exhibited in the monographic exhibition in the Van Gogh Museum in Amsterdam in 2000. Domestic life is further explored in *Interior in Marken Island* and *The Weaver*. Portraying the inner life of things, the meditative silence, achieved through the use of a limited palette and subdued coloring, Mellery veils the mundane as mysterious and poetic.

The art nouveau ornamentation in the two large animal paintings from 1899 by Dutch artist **Willem van Konijnenburg (1868-1943)** are great examples of *Japonism*, the fashionable movement throughout Europe at the end of the nineteenth century. The red-crowned cranes and deer are both revered to as holy animals in Japan. Cranes, known their resilience, were seen by the Japanese as a symbol of hope during trying times. Inspired by Japanese woodblock prints from the eighteenth century, Dutch artists like Vincent van Gogh and Konijnenburg invented entire new arrangements void of traditional backgrounds and nature settings, creating decorative patterns and imagery with stark contrast.

L.S. Lowry's (1887-1976) *St Augustine's Church, Pendlebury* from 1924 was prominently featured in the Tate's monographic exhibition in 2013. This portrait of a church, nicknamed Miners' Cathedral, shows Lowry's preoccupation with the struggle of the worker's as a consequence of industrialization. The emptiness of the air and the fragile scatter of gravestones surrounding the church are spotlighted by the play between the bone-white sky and coal-black building, an austere example of Lowry's early artistic output.

For more information or high res images, please contact mireille@mireillemosler.com or visit www.londonartweek.co.uk