



“LE DÉGEL À GAND.” FROM THE ETCHING IN COLOURS BY ALBERT BAERTSOEN.
(By Permission of M. Paul Verdussen, Brussels.)

Recent Etchings by Albert Baertsoen

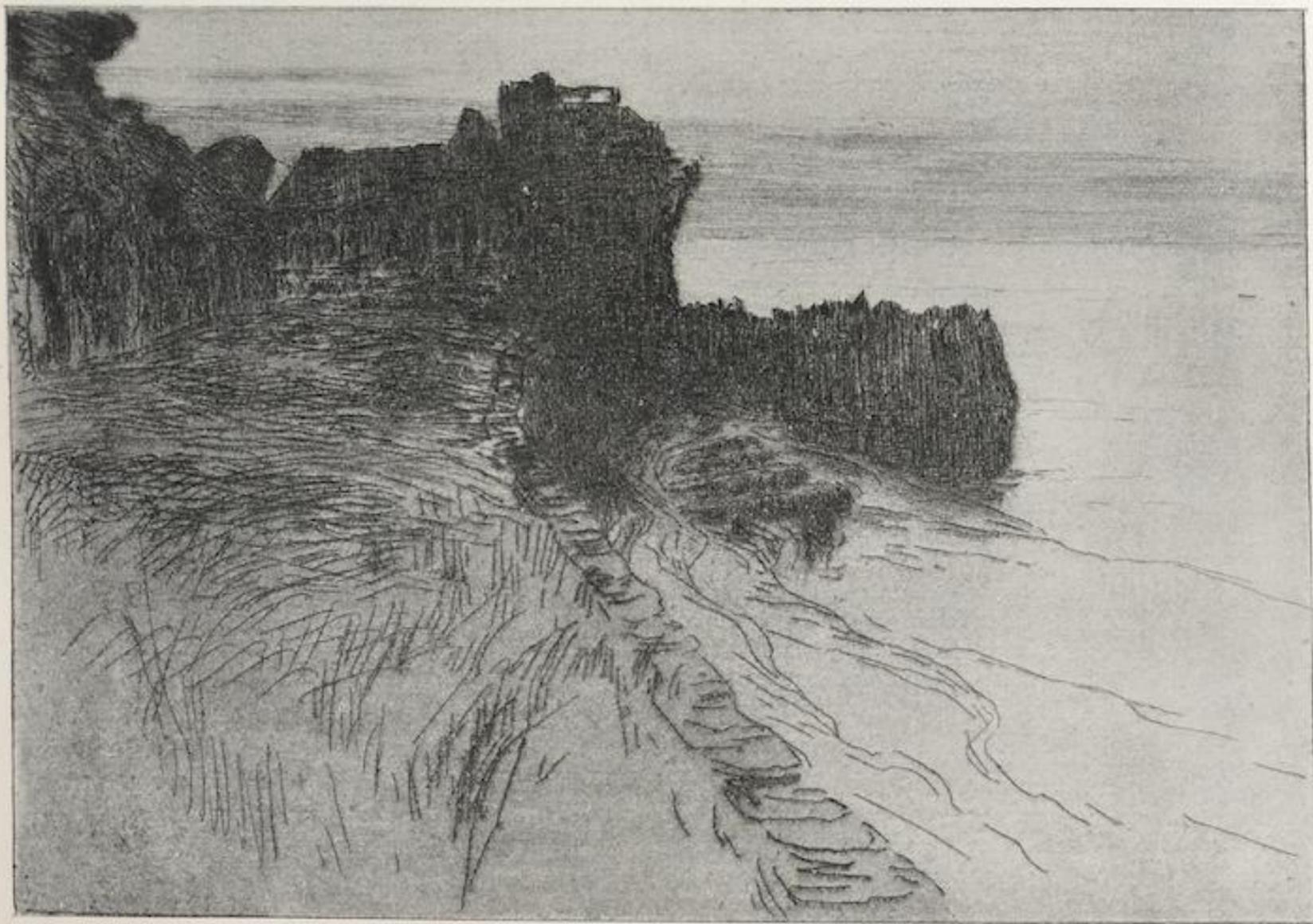
SOME RECENT ETCHINGS BY ALBERT BAERTSOEN.

ALBERT BAERTSOEN is certainly one of the most personal of a group of modern Belgian painters, many of whom possess individuality of the highest order. One has only to recall the Liège Exhibition to realise how that school fixed one's attention. Among these painters, who express with so much sincerity and conscientiousness the aspects of nature and humanity in their fatherland, a prominent place must assuredly be given to Albert Baertsoen.

The artist, who was born at Ghent, is, above all, a man of poetry and imagination, one who, from his earliest youth, has been fascinated by the mystery of the placid little towns of Flanders, while others have had revealed to them the ardent, moving life of the workers of Belgium. While the immortal Constantin Meunier has celebrated in eloquent bronze or in dainty water colours the fierce labour of mine or furnace, while Claus has fixed in his powerfully-coloured canvases the beauty of country life in the fertile sun-bathed plains of Hainault and Brabant, Baertsoen passed

his youth dreaming in the little Flemish towns along the slow-flowing canals, with their coloured reflections of the old coloured houses, or in silent pilgrimages, with the nuns passing like phantoms and speaking "with bated breath." Not one of these places—so dear to all lovers of fancy and beauty—is unknown to Baertsoen, and in him these admirable spots have a most faithful interpreter. One has but to go back a few years and remember the work by this artist exhibited in the Salons of the Société Nationale and the Libre Esthétique. One recalls the dreamy melancholy of the Quai de la Biloque at Ghent, the Lac d'Amour at Bruges, the various *béguinages*, and then the other less known, but not less seductive corners of Ypres, Furnes and Malines, whence the artist brought back many strong and vigorous impressions.

To express all this, Baertsoen has the advantage of being an incomparable colourist. His palette knows the secret of those lovely red and green tones so often seen in the buildings of these Flemish towns, and it has the gift of expressing equally well that mixture of reflections produced by the caprice of light and shade on the surface of



"VEERE: SOIR"

FROM THE ORIGINAL ETCHING BY ALBERT BAERTSOEN

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the canals. At a time when really too many artists are abusing the use of half-tints and *chiaroscuro* one hastens to greet a frank colourist such as Baertsoen, who is not afraid to spread out and display in fullest flow the loveliest tones of his palette.

Baertsoen's painting formed the subject, four or five years ago, of a detailed study in *THE STUDIO*. Its readers were then enabled to follow the course of the artist's work through his favourite landscapes of Flanders and in Zeeland, with all its delightful *motifs*. So there is no need to repeat what was so admirably said in these very pages; moreover the artist has produced but few works of recent years. In truth, he is not a man to force his productiveness; he is not to be counted among those who think it necessary to paint their Salon picture every year. Baertsoen's view of art is assuredly higher and nobler than that.

Besides painting excellent canvases like those which were exhibited at the Société Nationale this year, Albert Baertsoen has devoted himself with ardour to the delightful art of etching, which, by the way, he practised in his earlier days. A set of recent plates by him was exhibited a few months since in the Salons de l'Art Décoratif, in the Rue Laffitte, Paris, and the artist has given me permission to select certain of his chief works for *THE STUDIO*. These hardy etchings, with their bold contrasts of light and shade, and their forcible *griffonnages*, closely recall the pictorial works of Baertsoen. They have the same qualities of feeling and poetry, the same taste for the picturesque as these, and they are in every way worthy of the talented artist who in many an unforgettable work has sung the beauty and the melancholy of the dead cities of Flanders.

HENRI FRANTZ.



“MAISONS DES PAUVRES”

FROM THE ORIGINAL ETCHING BY ALBERT BAERTSOEN

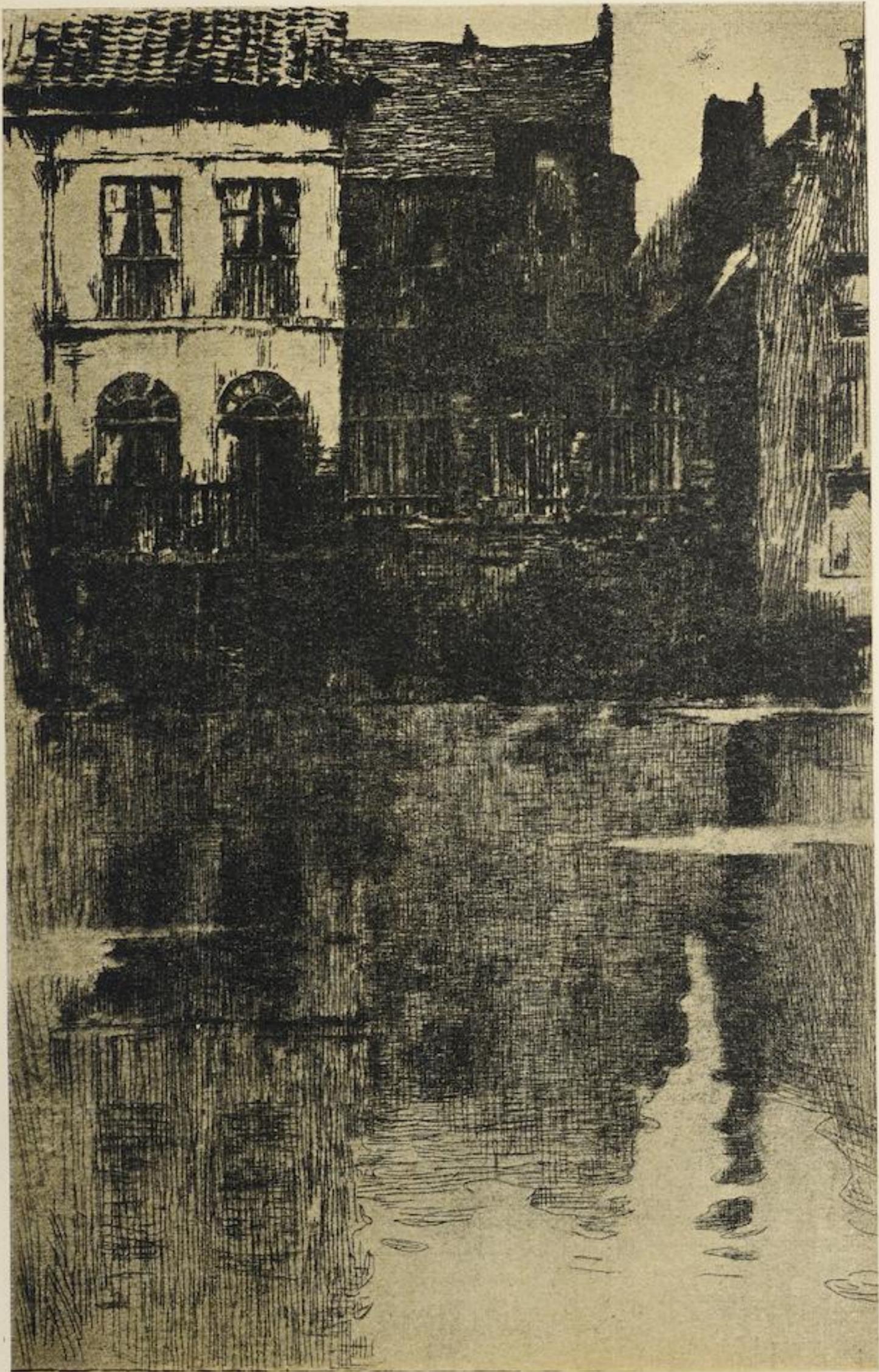


“KROMBOMSLOOT, AMSTERDAM”
FROM THE ORIGINAL ETCHING
BY ALBERT BAERTSOEN

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“LE MOULIN SUR LE REMPART, BRUGES”
FROM THE ORIGINAL ETCHING BY
ALBERT BAERTSOEN



“VIEILLES MAISONS AU BORD DE L'EAU.” FROM THE ORIGINAL ETCHING BY ALBERT BAERTSOEN.