

ELLIOTT FINE ART

Nineteenth Century to Early Modern

Suzanne Fabry
(Brussels 1904 – 1985)

Nadine

Oil on board
58 x 58 cm.

Provenance:
Estate of the artist;
Inherited by the Miseur-Recourt family, Brussels, 1993;
Thence by descent until 2025.

Exhibited:
Cercle Artistique, Tournai;
Brussels, Maison-Atelier Émile Fabry, until 2017.



This profile portrait of a young woman named Nadine likely dates to the mid 1960s, by which point Suzanne Fabry's portraiture had shifted toward depictions of family and friends, moving away from the self-portraiture that characterised her earlier work (fig. 1). Nadine features in other portraits by Fabry from around the same period - for instance *Le chapeau noir* (fig. 2), which, like the present work, remained within the artist's family.



Fig. 1, Suzanne Fabry, *Self-portrait*, 1932, oil on canvas, 111 x 74 cm, Private Collection



Fig. 2, Suzanne Fabry, *Le chapeau noir*, oil on canvas, 82 x 51 cm, Private Collection

Born in Brussels in 1904, Suzanne Fabry was the daughter of the renowned Symbolist painter Emile Fabry (1865–1966). While not a Symbolist herself, Suzanne possessed a lyrical, dreamlike sensibility, which was particularly evident in her portraits.

During World War I, Suzanne and her family relocated to England, first living in Herefordshire and later in the coastal town of Saint Ives, Cornwall. They returned to Belgium after the war, and in 1923, Suzanne began her studies at the Académie Royale des Beaux-Arts. There, she was mentored by Jean Delville (1867–1953) and Constant Montald (1862–1944), prominent members of *L'art monumental*, an artistic movement co-founded by her father. This group sought to elevate cultural consciousness through monumental public art, focusing on idealized and universal themes. Their commanding depictions of the human form would deeply influence Suzanne's artistic vision.

After graduating from the Académie in 1928, Suzanne launched her career in the 1930s, participating in prestigious exhibitions such as the Antwerp Triennial in 1930 and the Liège Quadrennial in 1931. Around this time, her father was completing a series of large-scale paintings for the entrance and grand staircase of Brussels' opera house, La Monnaie. Years

later, Suzanne and her husband, Edmond Delescluze (1905–1993), would contribute to the opera house as costume and set designers, respectively.