



Longhi Pietro. *Il farmacista*, tela, 59 x 48 cat. 467 © Archivio fotografico Gallerie dell'Accademia, "su concessione del Ministero dei beni e delle attività culturali e del turismo, Museo Nazionale Gallerie dell'Accademia di Venezia"

THE ANATOMY LESSON

500 years of History Of Medecine

21|06 > 17|09 2017

MUSÉE « LA BOVERIE » DE LIÈGE

A joint production of the Centre International d'Art et de Culture (CIAC) of the City of Liège, the Centre wallon d'Art Contemporain and the Liège CHU in conjunction with the latter institution's 30th anniversary.

www.chuliege.be/expo-lecon-anatomie



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PRESS RELEASE

THE ANATOMY LESSON 500 YEARS OF HISTORY OF MEDICINE

THE NEXT MAJOR EXHIBITION EVENT AT LA BOVERIE MUSEUM

21/06/2017 > 17/09/2017

The exhibition entitled "The Anatomy Lesson: 500 Years of History of Medicine" will feature a unique set of more than 120 intermingled works of ancient and contemporary art from 21 June to 17 September 2017 at La Boverie Museum, to show the gamut of our attitudes to the frailty of our condition.

The CHU (university medical centre) CELEBRATES ITS THIRTIETH ANNIVERSARY

The CHU is the result of a long gestation period initiated in the 1960s. Entrusted to the Liège-based architect Charles Vandenhove, its design provided for works of art to be featured from the outset. Erected at Sart Tilman in the subsequent decade in the heart of 172 hectares acquired by then Rector Marcel Dubuisson, it was inaugurated officially on 13 December 1985. Two years later, the hospital unit acquired legal autonomy with a separate status from that of the University. This legal independence led to the creation of a board of directors with its own decision-making powers. The date enshrined in people's memory which makes sense, for that matter, is 1 April 1987.

To celebrate its 30th anniversary, the Liège CHU has invited itself in the central gallery of the city's new museum for an exhibition on four main themes:

- 1) a cabinet of curiosities that elicits thought on the place of medicine in art and on art in the service of medicine;
- 2) a comparative look at ancient and contemporary works of art on a common theme: medicine;
- 3) a comparison between abstract art works and photographs taken with a microscope;
- 4) a showcase of artists present in the CHU.

AN EXHIBITION THAT EXPLORES THE RELATIONSHIP WITH THE BODY IN ART

The practice of and recourse to medicine entail, beyond the deployed techniques, also tackling the most fundamental questions that have always confronted humans, because illness, suffering and death, which are inherent to their condition, raise essential philosophical and religious problems, put doctors and patients before often serious ethical problems, and give rise to contradictory wishes in them. Artists have always illustrated this eternal issue, and have done so with rich diversity, ranging from drama to irony, education

to anecdote, horror to beauty. It is in this sense that the CHU devised this exhibition in cooperation with renowned institutions such as the Hôpital Notre-Dame à la Rose in Lessines or the Walloon Centre of Contemporary Art "La Chataigneraie."

1. Art in the service of medicine

This part of the exhibition evokes a cabinet of curiosities. It has brought together old works by artists who put their expertise in the service of medicine for essentially educational purposes. Some contemporary works complete the whole in the spirit of a cabinet of curiosities: a video by Eva l'Hoest evokes a strange world of a night flight in a plane, the world of death in Paul Delvaux, Johan Muyle, Wim Delvoye's X-rays....

Representing the art of healing requires ingenuity to show how the body functions, but also to depict emotions (often pushed to their limits) expressed by the patients. Before photography and medical imagery were invented, pictorial works were the only visual witnesses of the practice of medicine, but also of the conception of the human body. They instruct us about the social weight of professions relating to the art of healing, as well as the cultural framework of anatomy.

Interest in anatomy was first shown by the artists of the Renaissance. Courses in anatomy were made compulsory for the first time in Europe at the Academy of Art and Design in Florence. Keen to sharpen their eye, artists like Michelangelo took an interest in the flesh to analyse painstakingly the human body which had been forsaken in the Middle Ages. It became necessary to represent the body with precision from the scientific, artistic and philosophical perspective. The dissemination of anatomical knowledge through the artists constituted a source of knowledge for practising physicians. It led to a reconsideration of Galen's texts and a significant development in physiology. Appreciated for its precision, engraving would be used extensively and find a dissemination medium in the book. Van Kaklar, a pupil of Titian, placed himself at the service of Andreas Vesalius who, in his *De humani corporis fabrica*, stated that "pictures help in the understanding (...) and place the matter before the eyes more clearly, even though the text itself is very explicit." Perspective, which developed at the time, penetrated the body and revealed what cannot be seen with the naked eye. Representations of skinned persons would help artists and doctors get a better understanding of the appearance and muscles under the skin, but also of the nerves and the respiratory and vascular systems.

List of artists (subject to change):

Alechinsky Pierre, Ambroise Paré, Boilly Louis Léopold, D'agoty Gautier, Defrance Léonard, Delvaux Paul, Demarteau Gilles, Dou Gérard, Ensor James, Estienne Charles, Gale Philip, Govard Bidloo, Horemans J.P, Johannes de Ketham, Lairesse Gérard, Le Veau Jean-Jacques, Longhi Pietro, Meuris Emmanuel, Philippet Léon, Pigal E.J, Pirodon Eugène, Spiegel Adrien, Stock Andries, Tulp Nicolaes, Van Hoven, Wassenbergh Elisabeth Geertruida.

2. Medicine in modern and contemporary art

Various educational, illustrative, anecdotal and even ironic representations abound up to the 19th century. The old works from the Renaissance to the 19th century show us all the facets of medicine in its infancy. The world of tooth pullers, apothecaries (P. Longhi), charlatans (L. Philippet), surgeons long associated with barbers (P. J. Quast). The practitioner is a subject of mockery for Leonard DeFrance and James Ensor.

The appearance of photography in this, as in other fields, would render such representations useless. The fact remains, however, that the human body, medicine and the hospital continue to be sources of inspiration for certain modern and contemporary artists. Some of the artists brought together for this exhibition broached the theme of medicine on occasion, others in more recurrent manner, and others still found in this theme the essence of their inspiration. This is particularly the case of Félicien Rops and his work entitled "the Massage."

Some are keen to represent the human body: a partially shown body (the bust by the surrealist Marcel Marien), dissected (Elodie Antoine, Jacques Charlier, Jacques Lizène). Other artists turned to the exudates of the human body for the raw materials of their creation such as Seltjuk Mutlu (painting in blood) or Laurence Dervaux (installation of 750 transparent glass receptacles that illustrate the blood pumped by the human heart). The contemporary techniques used by medicine are also sources of inspiration, particularly X-rays. Wim Delvoe and Alain Bornain have not hesitated to play with this transparency.

The video artist Eric Duyckaerts draws inspiration from the functioning of the representation of the human body. Ronald Dagonnier broaches the dosage of medicinal products – a little wink to Professor Schoffeniels (ULg) who is particularly interested in contemporary art and lent his support for the production of a video by Jacques Louis Nyst. Photography is also represented. The work by Andres Serrano shows an oversized wounded foot that intensifies the notion of death. The textile work of Sophie Vangor recounts her personal experience in the medical world and surgery. Medicine is also death as invoked in the work of Johan Muyle.

Among the Belgian artists shown, the following created a work specifically for the exhibition: Ronald Dagonnier, Nicolas Kozakis, Dominique Castronovo and Bernard Secondini, Eva L'Hoest and Seltjuk Mutlu, Jean-Pierre Husquinet.

List of artists:

Alvarez Cathy, Andréa Pat, Antoine Elodie, Bornain Alain, Castronovo Dominique, Charlier Jacques (PH), Creuzen Alexia, Corillon Patrick, Dagonnier Ronald, Delvaux Paul (FWB) Painting (confirmation pending), Delvoe Wim, Dervaux Laurence, Donnay Auguste, Duyckaerts Eric
Gaillet Patrice (confirmation pending), Ingimarsdottir Gudny-Rosa, Kozakis Nicolas, Langhor Sophie, Lizène Jacques, Marien Marcel, Monti Benjamin, Muyle Johan, Mutlu Seltjuk, Nyst

Jacques Louis, Noel Nathalie, Rome Jo, Ronflette Sylvie, Rops Félicien, Serrano Andres, Vangor Sofie, Voet Fried, Wattelaine Déborah, Zolamian Marie

3. Comparison of abstract art and medical imagery

A selection of contemporary works is catalogued with scientific images. The reason is that a series of medical images (cell sections, etc.) from various departments of the CHU bring to mind works of contemporary art. Used as punctuation in this part of the exhibition these works beckon a reconsideration of certain abstract art or more conceptual works. More specifically, the movements and forms are reminiscent of the work of such artists as José Picon, Léopold Plomteux, Georges Collignon, Alechinsky, Pol Bury, Vandeloise, Arp, Michel Léonardi... Even more surprising are the works of Jean-Pierre Ransonnet whose colours of forests are reminiscent of certain images, or a work by André Stas where the perfectly symmetrical arrangement evokes a sectioned cell.

List of artists:

Alechinsky Pierre, Arp Jean, Bahantan Brahim, Bury Pol, Closset Brigitte, Closon Henri-Jean, Collignon Georges, Deprez Eric, Husquinet Jean-Pierre, Ingimarsdottir Gudny-Rosa, Lacomblez Jacques, Leonardi Michel, L'Hoest Eva, Loiseau Pascale, Miguel Cécile, Moron Werner, Picon José, Plomteux Léopold, Ransonnet Jean-Pierre, Riopelle Jean-Pol, Stas André, Vandeloise Guy, Van Velde Bram, Viallat Claude.

4. Showcase of artists present in the CHU

One of the characteristic features of the CHU is the presence of works of art in the building. This exhibition will afford an opportunity to showcase the artists Claude Viallat, Olivier Debré, Sol LeWitt, Jo Delahaut, Léon Wuidar, Jacques Charlier, André Romus, Daniel Buren, Niel Toroni, Jean-Charles Blais, Marthe Wery and Charles Vandenhove (who designed the building and is also featured as an artist). A panel by each artist for the CHU will be featured in the exhibition.

PRACTICAL INFORMATION

DATES

21 June to 17 September 2017

PLACE

La Boverie Museum
Parc de la Boverie, 3
4020 Liège

ADMISSION PRICES

EXHIBITION

Adults: €12

Children, students, senior citizens (65 +): €9

Art.27, enfant (-6): free

Group (20 persons minimum): €9

School group: €5/person

Family pack (2 adults + 2 children): €30

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