

EXPO
29.5 > 23.8.26



LA B1 OVERIE
BEHIND THE SCENES OF A COLLECTION

PRESS KIT

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La Boverie: a museum jewel in the Liège metropolitan area, pursuing its international vocation in the heart of a wooded park, at the confluence of the Meuse and the Dérivation.

Ten years have passed since its reopening...

Ten years of temporary exhibitions, but also ten years of permanent collections acquired over time, spanning the centuries and artistic movements from here and elsewhere.

10 years that bear witness to the quality of the programme, thoughtfully conceived and prepared by those working behind the scenes – curators, conservators and exhibition preparers – supported and assisted by the entire Department of Culture and the non-profit organisation CIAC.

Over this period, much has happened and evolved, reshuffling the deck as regards the understanding of culture in our current society. Uncertainty looms large, between budgetary difficulties, the European and international geopolitical context, not to mention an increasingly flagrant tendency to relegate culture to the bottom of societal priorities.

'Non-essential' – these words still ring out, leaving an indelible scar on the democratic conviction that culture is indispensable as a fundamental right for every individual. A scar, too, for the artistic world, which has marked history with its creativity – sometimes by denouncing an era and its challenges, sometimes by depicting it, sometimes by idealising it and sometimes by shaping it.

This exhibition will highlight the Museum's exceptional heritage, showcasing its many and varied forms in painting, sculpture and drawing. The richness of the collections on display will strengthen the people of Liège's pride in their city's museum assets, which, in this way, demonstrate its legitimacy as a metropolis.

It is no coincidence that Emile Claus's 'The Old Gardener' was chosen to announce this exhibition. This painting expresses sturdiness – through the posture of its figure – and – via the palette used – a beautiful luminosity, much like La Boverie, whose building is bathed in nature and sunlight through its many windows.

Just as the gardener, with patience and in keeping with the seasons, sows seeds from which a thousand and one lives will sprout, the Museum – through its artworks – offers us artistic blooms that Time cannot erode.

Long live La Boverie, whose tenth anniversary should serve as an opportunity to reaffirm the importance of cultural heritage...

...so, "Together, let's sow the seeds of culture!"

Élisabeth Fraipont
Deputy Mayor for Culture,
Public Reading and
the Duty of Remembrance

THE MUSEUM

The Liège Museum of Fine Arts has a turbulent history, marked by divisions, mergers, relocations and renovations. For over a century, its collections have continued to evolve, in step with the cultural choices and transformations of the city of Liège.

Originally, the collections were itinerant. At times housed in the Town Hall, then in the former Saint-André Church or the Halle aux Drapiers, they finally found their home in the late 19th century on Rue des Anglais, with a close link to the neighbouring Royal Academy of Fine Arts.

In the 20th century, the Palais des Beaux-Arts was built in the Parc de la Boverie as part of the 1905 World's Fair. As the only pavilion to survive, it hosted a variety of exhibitions for nearly four decades. But the post-war period marked a decisive turning point. Against the backdrop of the affirmation of Walloon identity, part of the collection from the museum adjacent to the Academy of Fine Arts was transferred in 1952 to the Palais des Beaux-Arts in the Parc de La Boverie, establishing a museum dedicated to Walloon art. That same year, the works from the collection held at the Cabinet des Estampes et des Dessins (CED) were added to the collection.

In the 1970s, the city of Liège saw profound urban changes. The building on Rue des Anglais was demolished at the end of the decade, meaning the museums were obliged to reinvent themselves. A new site was then developed in the Saint-Georges district and, in 1981, became home to the Musée de l'Art wallon (MAW), whilst the Palais des Beaux-Arts became a museum of modern art. This museum subsequently expanded to include contemporary art following renovation in 1993, becoming the Musée d'Art Moderne et d'Art Contemporain (MAMAC).

Gradually, the idea of bringing the collections together gained ground. In 2011, they were reunited at the Îlot Saint-Georges, returning to a more general vision of the fine arts. This long evolution reached its culmination in 2016. After five years of renovation work, the former MAMAC building became La Boverie, now offering a fully refurbished setting that meets current standards for proper conservation, to house the permanent exhibition of the Liège Museum of Fine Arts.



Palais des Beaux-Arts, 1905 World's Fair.

THE COLLECTION

The collections began to be formed in the 18th century, driven by private collectors. In 1799, the Liège canon Henri Hamal (1744–1820) donated over 8,000 drawings and engravings to the City, most of which had been collected in Rome, to serve as models for the Academy of Fine Arts; this collection still forms the core of the Print and Drawing Gallery, established in 1952. In 1819, Louis-Pierre Saint-Martin donated over 50 paintings, forming the core of the collections of the Museum of Fine Arts. In the 19th century, the collections were further enriched: in 1887, Léopold Donnay bequeathed nearly 300 works, including 9 paintings by Eugène Boudin; in 1900, Eugène Dumont donated 39 paintings (including Claude Monet's *The Trade Basin at Le Havre*, and then Charles-Joseph Horion donated nearly 600 antique engravings. The expansion continued until 1938 with the museum's regular acquisition of modern works by French artists, and more specifically from the *École de Paris*.



Eugène Boudin, *Trouville, scène de plage à la cabine*, oil on wood, c. 1860

Between 1930 and 1940, this ambitious acquisition policy gave the collections an international dimension: in 1938, the City of Liège acquired works by Friesz, Marquet, Valadon and Vlaminck, amongst others; in 1939, it purchased nine paintings (by Picasso, Gauguin and Chagall, amongst others) at the 'Degenerate Art' sale at the Fischer Gallery in Switzerland, demonstrating its full support for modern art, and then continued its acquisitions in galleries in Paris (notably featuring Van Dongen and Gromaire), confirming its interest in modern art. In 1959, the City acquired 800 Renaissance drawings from the studio of Lambert Lombard (from the Arenberg Album), supplemented in 2000 by the Clérembault Album (on loan from the King Baudouin Foundation). Finally, between 1974 and 1984, the Walloon art collections were enriched by donations from Désiré Jaumain and Ada Jobart (in 1974, including works by Wouters, Ensor and Wiertz), from André Brabant (in 1980, who donated some fifty paintings from Liège's

Golden Age) and from Paul Dony (in 1984, 279 works of early Flemish and Expressionist painting). From the 1980s onwards, the collections began to embrace modern and contemporary art more widely. In 1981, the collector and patron Fernand Graindorge, former president of the A.P.I.A.W. (Association for Intellectual and Artistic Progress in Wallonia), donated 70 works from his collection to the French Community, which were subsequently placed on loan at the Museum of Modern Art. This loan enabled the Liège collections to fully embrace the field of contemporary art, featuring works by artists such as Alberto Magnelli, Jean Arp and Anna-Eva Bergman.

Further additions enriched the collections: various contemporary trends were thus represented and complemented by numerous other acquisitions made by the museum. These include Valerio Adami and Jacques Monory for narrative figurative art; Nicolas de Staël, Bram Van Velde and Antoni Tàpies for informal abstraction; and the most distinctive trends of the time, represented by Gilbert & Georges, Dan Van Severen and Michel Seuphor. The collections expanded, and renowned international artists were subsequently included. This was the case with Sol LeWitt, whose *Wall Drawing* was brought into the La Boverie building in 1985 following a renovation. ALPAC (the Liège Association for the Promotion of Contemporary Art) was founded in 1985. It took over from the A.P.I.A.W., whose momentum began to wane in the 1990s. ALPAC ceased its activities in 2019 and used its financial assets to acquire 11 works by contemporary Liège artists, which were added to the collections of the Museum of Fine Arts.

Finally, the collections are also enriched by rare bequests. Recently, in 2018, the Fondation Liège-Patrimoine received a bequest from Gérard Lefèvre comprising 160 pieces, consisting mainly of works on paper, but also including sculptures, ceramics and a few oil paintings on canvas. In 2019, the bequest from Janine Redding-Piette added a collection of 24 works, consisting mainly of oil paintings on canvas. Some acquisitions also stem from major exhibitions held at La Boverie, such as the International Triennial of Contemporary Printmaking, the Cécile Miguel retrospective, and the exhibitions 'Abstrait' and 'Private Views'.

Today, the Liège Museum of Fine Arts holds over 40,000 works, covering a broad spectrum spanning from the 16th century to the contemporary era. The expansion of its collections, limited by storage capacity, conservation constraints and the cost of acquisitions, is based on a reasoned policy: each work is assessed according to its rarity, historical significance, how well it complements the collection, and its provenance. This policy is based on three main criteria: coherence with the existing collection, relevance to the cultural programme and roots in local/national history. These new acquisitions pass through a complex artistic ecosystem where close and ethical ties are forged between the museum and artists, gallery owners and partner institutions.



Sol Le Witt, *Wall Drawing*

THE EXHIBITION

To mark the tenth anniversary of La Boverie's reopening (2016–2026), the Liège Museum of Fine Arts is dedicating a major exhibition to the richness of its collections. Entitled 'Behind the Scenes of a Collection', the exhibition runs from 29 May to 23 August 2026 and is a highlight of the museum's summer programme.

The exhibition offers an immersive experience at the heart of the museum's collections and operations. Through a journey featuring 300 works on display in the upper gallery, visitors are invited to move from shadow to light and discover the inner workings of the institution through two complementary and closely linked themes: the rediscovery of the collections and the museum's operations.

The itinerary thus highlights the breadth of Liège's collections, presenting both major works and lesser-known or rarely exhibited pieces. Among the artists featured are Kees Van Dongen, James Ensor, Pablo Picasso, René Magritte, Henri Matisse, Vincent van Gogh, Eugène Boudin, Émile Claus, Hergé and Auguste Rodin. Moving from the storerooms into the spotlight of the galleries, these works are gradually revealed through a tour dedicated to the museum's professions and its various fields of activity. They provide an insight into how the institution operates whilst exploring the challenges facing the art world.

The sections of the exhibition successively cover restoration, physical and chemical analysis, conservation in the storerooms, the building of collections and the role of curators, research and its discoveries, collaborations and partnerships, as well as public engagement. Insights into the works and anecdotes punctuate the tour, which concludes with a stroll through the sculpture garden located in the museum's glass-roofed atrium.

Through this exhibition, the museum sheds light on practices that are often little known to the general public. Restorers, curators, technical staff, scientists, museum educators and researchers play a daily role in the life of the collections. Their contributions, though sometimes unseen, are nevertheless essential to the preservation, study and transmission of the works.

Behind the Scenes of a Collection tells the story of these professions and skills by revealing the processes, choices and questions that accompany each work, from its entry into the collections to its presentation to the public. The museum thus emerges as a living, constantly evolving space, where scientific perspectives, heritage challenges and a desire to share intersect.



Paul Madeline, *Remorqueurs : avant-port de Nantes*, oil on canvas, last quarter of the 19th century

With *Behind the Scenes of a Collection*, La Boverie reaffirms its fundamental missions: to conserve, study, enrich and pass on. By opening its storage areas, revealing its practices and highlighting its collections, the museum invites the public to take a fresh look at heritage.

This anniversary exhibition thus goes beyond a simple display of artworks to offer an immersive and thought-provoking experience, confirming La Boverie's status as a major player on the museum scene in Belgium and beyond.

EXHIBITION CURATORS

Fanny Moens et Grégory Desauvage, Curators at the Liège Museum of Fine Arts

10 YEARS OF LA BOVERIE IN A FEW FIGURES

- Over 1,300,000 visitors
- 61 exhibitions organised
- Up to 150,000 visitors for the exhibition '21, rue La Boétie'
- Up to 3,000 tickets issued in a single day
- Up to 20 events organised per month
- 41,000 works in the collections of the Museum of Fine Arts:
 - 5,500 paintings
 - 800 sculptures
 - 35,000 drawings and prints
- Over 2,000 works acquired over the last ten years



Charlotte Beaudry, *Déesse-02*, oil on canvas, undated

THE EXHIBITION TRAIL

A COLLECTION IN STORAGE

The tour begins in the storage areas, the beating heart of the institution, where up to 90% of the works in the collections are kept and where the bulk of the conservation, inventory and research work takes place.

These areas, rarely accessible to the public, are essential to the museum's operations. The storage conditions there are extremely strict in order to ensure the long-term preservation of the works, which is a museum's fundamental mission. Light levels, temperature and humidity are strictly controlled, whilst state-of-the-art security systems ensure the works' protection.

It is also in the storerooms that the works are precisely catalogued and documented. Here, they acquire an identity within the collections and are subject to regular monitoring. The storage facilities also play a central role in the logistical management of the works, whether for loans to exhibitions at home or abroad, restoration work or relocations. Finally, they provide a workplace for researchers, who study the artworks directly there.



Checking the condition of works in the museum's storage facilities

THE CONSERVATOR: EXPERTISE IN THE SERVICE OF THE COLLECTIONS

The exhibition highlights the role of the conservator, who is responsible for ensuring the preservation of the artworks. Their work involves preventing damage by managing the environment to ensure optimal conservation conditions without touching the works (preventive conservation), stabilising the works when necessary to halt deterioration (curative conservation) and, in some cases, intervening to improve their aesthetic appearance through procedures not essential to the object's survival (restoration).

Every restoration project is based on a thorough analysis of the object and is carried out in accordance with strict ethical standards. The restorer also oversees the transport of works by drawing up detailed condition reports. To carry out their work, they collaborate closely with curators, art historians and scientists, as well as with various partners who support restoration projects, such as the European Archaeometry Centre (CEA-ULiège), the King Baudouin Foundation and the David Constant Fund.

SCIENCE SUPPORTING ART

The study of artworks also involves analysing their physical properties. For the past decade, the European Archaeometry Centre at the University of Liège (CEA) has been working closely with the Museum of Fine Arts to study its collections. Archaeometry combines archaeology, art history and the exact sciences, such as chemistry, physics and biology, to gain a better understanding of the materials and techniques used by artists. These analyses enable us, in particular, to authenticate and date works, to understand the techniques used in their creation and to place them in their context.

They also provide valuable information on their state of preservation and the processes of deterioration. The development of non-invasive analytical techniques now makes it possible to study works in depth without altering them.



Scientific analyses of Kees Van Dongen's work 'The Violinist'

ENRICHING THE COLLECTIONS: A FUNDAMENTAL MISSION

Enriching the collections is an essential mission of the museum. It relies on acquisitions, donations, bequests and loans, which are guided by a scientific approach aimed at complementing and structuring existing collections, with a view to building a coherent heritage for future generations.

Each new work is assessed by curators according to various criteria, such as its artistic merit, its state of preservation or its compatibility with the collections. This work helps to define the museum's identity and to build up a heritage intended to be passed on.

HISTORY OF THE COLLECTIONS: BUILDING A HERITAGE

The collections span a period from the 16th century to the present day. Their development is part of the museum's history and reflects the choices made over time. They have gradually been enriched with works by Belgian and international artists.

Particular attention has been paid to modern art, notably French, which occupies a significant place in the collections.

THE LUCERNE SALE: A COMMITMENT

The museum's participation in the Lucerne sale in 1939, prior to the outbreak of the Second World War, marked a significant moment in its history. Faced with the Nazi regime's ban on modern art, a delegation from Liège chose to acquire several major works.

These acquisitions demonstrate a commitment to artistic creation and now occupy a central place in the collections. They were followed by purchases made in Paris during the same period.



Paul Gauguin, *Le Sorcier d'Hiva-Oa*, Oil on canvas, 1902.

A SCULPTURE GARDEN: EXTENDING THE EXPERIENCE

The tour continues into the Verrière with the sculpture garden, which brings together a selection from a rich collection of nearly 600 works in a variety of media, showcasing artistic creation from the Renaissance to the present day. Situated in direct connection with La Boverie Park, it invites visitors to wander amongst art, architecture and landscape.

It enables visitors to view the sculptures in a different context and establishes connections with works found in the city's public spaces.

FROM ONE MUSEUM TO ANOTHER: AN OPEN DIALOGUE

Finally, the exhibition opens a dialogue with other institutions, notably the Grand Curtius. This collaboration highlights the potential links between the collections and invites visitors to extend their exploration beyond the museum.

LIST OF ARTISTS ON DISPLAY

Adami Valerio
Alechinsky Pierre
Angeli Marc
Ansiaux Jean Joseph Eléonore Antoine
Anthonissen Henri-Joseph
Appelman Barend
Arp Hans
Taeuber-Arp Sophie
Art Raymond
Artan de Saint-Martin Louis
Bagniet Marcel-Louis
Beaudry Charlotte
Berchmans Emile
Berchmans Henri
Berchmans Oscar
Bergmann Ana-Eva
Bertrand Gaston
Blank André
Blès Henri
Bogart Bram
Bossuet François Antoine
Boudin Eugène
Boulenger Hippolyte
Bouvy Aline
Bovy Olivier

Bogart Bram
Brandel F. A.
Brasseur Henri
Breydel Carel
Brueghel Jan le Jeune
Bruyn Barthel
Bury Pol
Busine Zéphir
Buxin Stéphane
Caille Pierre
Cao Vanessa
Carlier Jean-Guillaume
Caron Alphonse
Caron Marcel
Carpeaux Jules
Carpentier Évariste
Carte Anto
Centner Berthe
Chable Thomas
Chagall Marc
Charlier Jacques
Chauvin Jean
Cheri Samba
Christo
Claesz Pieter III



Adrien de Witte, *Le modèle*. Oil on canvas, 1882

Claus Émile
Clauzel Jacques
Cleempoel Michel
Closon Henri-Jean
Closson Gilles-François-Joseph
Collignon Georges
Combas Robert
Comès Didier
Comhaire Georges
Corillon Patrick
Corneille
Corot Camille Jean Baptiste
Coudray Georges Charles
Courbet Gustave
Courtens Alfred
Csaky Joseph
Cuyp Benjamin-Geritsz
Daumier Honoré
de Boulogne Valentin
De Bry Théodore
de Coxcie Michel
De Kalckreuth Stanislas (Comte)
De Keyser Marie
De Lairesse Gérard
De Staël Nicolas
de Tombay Alphonse
De Vigne Paul
De Witte Adrien
de Wittelsbach Elisabeth Gabriele Valérie Marie
Debré Olivier
Defrance Léonard
Degottex Jean
Degouve De Nuncques William
Del Cour Jean
Delacroix Eugène
Delahaut Jo
Delaunay Sonia
Delrue Ronny
Delvaux Paul
Desomberg Philippe
Dewandre François-Joseph
Dewasne Jean
Dols Jean
Donnay Auguste
Dotremont Christian
Dreppe Joseph
Dufy Raoul
Duhem Paul
Dupagne Arthur
Ecole de Rubens
Ecole flamande
Elle Édouard
Ensor James
Evenepoel Henri Jacques Édouard
Fecht Tom

Feito Luis
Feurgard Julie
Fisen Englebert
Flausch Fernand
Flémal Bertholet
Forani Christine-Madeleine
François Michel
Frésou Denyse
Friesz Achille Émile Othon
Fromentin Eugène
Garcia Rubio Pablo
Gathy Jean-Henry
Gauguin Paul
Gérard Pierre
Gheerardijn Jean-Marie
Gilbert and George
Gischia Léon
Gorin Jean Albert
Goswin Gérard
Grard Georges
Halleux Jean-Joseph
Hantaï Simon
Harpignies Henri-Joseph
Hartog Denise
Hartung Hans
Helleweegen Willy
Herbin Auguste
Hergé
Hess Marcel
Hilbert Georges
Holley Francine
Ianchelevici Idel
Ingres Jean-Auguste-Dominique
Jacobs Edgar P.
Jacobsen Robert
Jamar Pauline
Jefferys Marcel
Jicé
Jijé
Joosen Nicole
Pollard Joseph
Kandilaptis Babis
Khnopff Fernand
Knupfer Nicolaus
Kozakis Nicolas
Lafnet Lucien
Lambeaux Joseph Pierre François
Lambilliotte Françoise
Langohr Sophie
Laurencin Marie
Leclercq Guy
Legrand Mercedes
Lehnen Jakob
Lejeune Lucien
Lemaître Albert

Leplae Charles
Lhote André
Lippstreu Alexis
Lizène Jacques
Lombard Lambert
Louis Carole
Madeline Paul
Magnelli Alberto
Magritte René
Mambour Auguste
Maréchal François
Marfaing André
Marien Marcel
Marin Joseph-Charles
Marion Antoine-Fortuné
Marneffe Ernest
Marquet Albert
Martin Jacques
Mary Xavier
Masereel Frans
Massart Robert
Matisse Henri
Meert Alain
Metzinger Jean
Meunier Constantin
Mich Jean
Mignon Léon
Millet Jean-François
Minne Georges
Monory Jacques
Montald Constant
Monti Benjamin
Mor Anthonis
Morris et Goscinny
Mortensen Richard
Muyle Johan
Nattier Jean-Marc
Nyst Jacques-Louis
Oury Jean-Libert
Panamarenko
Patenier Joachim
Paulus Pierre
Peire Luc
Permeke Constant
Petit Georges
Petry Pierre
Peyo
Philippet Léon
Pica Pica
Picasso Pablo
Picon José
Pignon Edouard
Pijpers Rudy
Pirenne Maurice
Plomteux Léopold

Pokitonow Ivan Ivanovitch Pavlovich
Poliakoff Serge
Pompon François
Pourbus Frans II (dit le jeune)
Raffaëlli Jean-François
Ransonnet Jean-Pierre
Raoux Jean
Rassenfosse Armand
Renotte Paul
Rets Jean
Richier Germaine
Rodin Auguste
Rops Félicien
Roulin Félix
Rulot Joseph
Rutxhiel Henri Joseph
Scauftaire Edgar
Schadow Friedrich Wilhelm
Sérusier Paul
Singier Gustave
Snayers Pieter
Sommelette Charles-Henri
Sopers Antoine
Souweine Josine
Stas André
Steen Jan Havicksz
Stevens Alfred
Stroobants Ernest
Tillieux Maurice
Ubac Raoul
Valadon Suzanne
Van den Berghe Frits
Van Dongen Kees
Van Gogh Vincent
Van Rysselberghe Théodore
Van Severen Dan
Van Velde Bram
Van Velde Geer
Vandresse Cécile
Varin Jean
Verbanck Geo
Verdoel Adriaen
Vernet Joseph Claude
Verrochio Cioni Andrea di Michele
Vinckeboons David
Vink
Walschartz François
Warn's et Raives
Wéry Marthe
Wiertz Antoine-Joseph
Wouters Rik
Wuidar Léon
Wyckaert Maurice
Wytsman-Trulemans Juliette
Zolamian Marie

FOCUS ON TWO WORKS

WHAT IF ONE PAINTING WERE HIDING ANOTHER?

Thanks to close collaboration with the University of Liège, the Museum of Fine Arts is fortunate to be able to draw on the expertise of the European Archaeometry Centre (CEA-ULiège), thereby contributing to scientific research into its collections.

Analyses of Kees Van Dongen's work, *The Violinist*, have led to a particularly fascinating discovery. In addition to identifying the pigments used, infrared analysis has revealed a **portrait of a woman concealed** beneath the visible paint. This revelation shows that the hidden face resembles other portraits of women painted by the artist during the same period, when he was a highly regarded portraitist.

Painting multiple compositions on a single canvas is quite common among artists, for practical, economic, artistic or sometimes emotional reasons.

Beneath *The Violinist*, therefore, lies not just a portrait, but a unique insight into Van Dongen's creativity and working methods.



Infrared analysis of Kees Van Dongen's work, *The Violinist*.

BEFORE/AFTER

Pieter Claesz (17th century), originally from Berchem, is one of the leading figures of the Haarlem School, which specialised in so-called 'monochrome' still lifes. The dark, subtle tones lend his compositions an intimate atmosphere.

In this painting, he depicts a meal that has already begun: bread, ham and crooked crockery, precariously balanced on a crumpled silk tablecloth, which lends the whole scene a sense of spontaneity. This imbalance suggests the fragility of the moment, evoking the fleeting nature of time and the brevity of human life.

During the restoration of the painting in 1995, an unexpected discovery was made: a red lobster and a bunch of parsley placed on the pewter dish, which had been visible until then, turned out to be **later additions**. Removing them from this 'tasteful repainting' made way for a few modest olives, creating a greater sense of restraint and better reflecting the work's refined aesthetic.



Pieter Claesz Heda (attribué à), *Nature morte*, Oil on wood, 1660, with and without the later additions

MUSEUM EDUCATION

AT THE HEART OF THE EXHIBITION

The **Museums' Events Department** offers educational activities that enable visitors to explore the static dynamism of the sculptures, drawing from still-life models, and the principle of the camera obscura, which revolutionised artistic practice from the Renaissance onwards.

As part of a collaboration with the **non-profit organisation La Lumière**, three educational activities specifically adapted for people with visual impairments have been developed around three iconic works: Emile Claus's *The Old Gardener*, Henri Evenepoel's *Sunday in the Bois de Boulogne*, and Marie Laurencin's *Portrait of a Young Girl*.

The floor is also given to participants in the projects and activities run by the service over the last 10 years, in order to highlight their experiences and perspectives.

VISITOR RESOURCES

The **exhibition's 'Essentials'** offers visitors a selection of works from the exhibition, brought together in an illustrated guide, accompanied by educational commentary and historical explanations. Designed for all audiences, it offers a choice of three routes: a **chronological route**, a route highlighting **women artists**, and a route dedicated to **artists from Liège**.

Available in French, Dutch, German and English at the museum reception for €3.

The **Activity Booklet** is the ideal companion for children aged 6 and over. Designed as a fun and interactive resource, it helps them explore the exhibition whilst having fun and developing their powers of observation.

Available in French, Dutch, German and English at the museum reception free of charge.



Assistive device for people with visual impairments

ACTIVITIES WITHIN THE FRAMEWORK OF THE EXHIBITION

■ FESTIVE OPENING WEEKEND

SATURDAY 30.05: BLUE NIGHT AT THE MUSEUM

The museum is decked out in blue for a festive evening event inspired by Picasso's Blue Period and the world of the Soler family. Conceived as a sensory and collective immersion, the evening invites the public to adopt a **blue dress code**.

At 8.00 pm, a roaming performance combining dance (Amélie) and saxophone (Clément Dechambre) winds its way through the artworks in a sensory exploration.

From 9.00 pm to 11.00 pm, the Kollektiv Bunker presents a DJ battle – M.E.R.S. (Belgium) and Zeamuz (Germany) – inspired by the works in the exhibition, transforming the museum into a vibrant, sound-filled space.

Prices for the evening (exhibition included): €15 standard ticket/€5 concession (under-26s, teachers, press, MPM, ICOM)

SUNDAY 31.05: FAMILY DAY

A fun-filled day to experience the museum in a different way.

At 2.00 pm and 2.30 pm, the interactive show *À la poursuite des chefs-d'œuvre* (In Pursuit of Masterpieces) (Cie de l'Esperluette) invites you on a theatrical investigation through the galleries.

Prices (exhibition included): €15 standard ticket/€5 concession (under-26s, teachers, press, MPM, ICOM)

At 3.00 pm and 3.30 pm, the Museum Flowers workshop offers a creative activity inspired by the artworks

Prices Exhibition admission

At 4.00 pm, an inclusive storytelling session by the Unique en son genre collective addresses issues of diversity and representation

Prices Exhibition admission



■ EVENINGS 'A WORK UNDER THE MICROSCOPE'

THURSDAYS 4.06, 25.06 AND 23.07

These evenings offer an opportunity to explore a work through the combined perspectives of a curator, a conservator and a scientist. Material analysis, conservation challenges and historical interpretations complement one another to reveal the full complexity of the works and the behind-the-scenes aspects of their study. Programme:

4.06: guided tour led by Fanny Moens and Audrey Jeghers, Curator and Conservator respectively at the Liège Museum of Fine Arts, accompanied by David Strivay from the European Archaeometry Centre

25.06: guided tour by Grégory Desauvage, Curator at the Liège Museum of Fine Arts, and Edene Derzelle from the European Archaeometry Centre

23.07: guided tour by Grégory Desauvage, Christophe Remacle, Conservator at the Liège Museum of Fine Arts, and David Strivay

Tours from 6.30pm to 7.30pm

Prices €15 standard ticket/€5 reduced ticket (under 26s, teachers, press, MPM, ICOM)

Booking required via the ticket office

■ CRÉAMUSÉE

SUNDAY 7.06 BETWEEN 2 PM AND 5 PM

Children's workshop on creating masterpieces using iron-on beads.

Free - Please book via the online ticket office

■ TOUR OF THE PARK

WEDNESDAY 10.06 AT 2PM

This guided tour of La Boverie Park connects the outdoor sculptures with the works in the exhibition, revealing the links between the museum, the landscape and the urban environment. Led by Catherine Galimont, Technical Coordinator for Public Art and Heritage at the City of Liège

Booking required via the online ticket office – meet at the museum reception

For the park tour and entry to the exhibition: exhibition admission prices



■ FAMILY TOUR

SUNDAY 14.06 AT 2PM

'The Museum and Abstract Art' offers a fun exploration of shapes and colours, helping visitors understand the emergence of abstraction in the early 20th century.

Prices €10 adults/€6 children

Please book via the online ticket office

■ THEMED TOUR 'ART AND PATRONS'

SUNDAY 21.06 AT 2PM

Discover how donations, bequests and acquisitions have shaped the collections, from ancient to modern art. Meet the key figures who championed the museum's creation and discover the major works acquired over the last ten years. A fascinating journey to understand the link between generosity, history and art.

Prices €10 adults

Please book via the online ticket office

■ FÊTE DE LA MUSIQUE

SUNDAY 21.06

As part of the Fêtes de la Musique:

At 4pm, an interactive listening session explores the relationship between artworks and musical worlds, in collaboration with Davide Mennessier (formerly of the Médiathèque Nouvelle)

At 8pm, a museum blind test hosted by DJ Bon Goût offers a fun way to explore the collections.

Two free events bringing together visual arts and music.

■ CINÉMUSÉE

WEDNESDAY 17.06 AT 12.30 PM (GRAND CURTIUS)

Screening of films dedicated to Ingres, focusing on the gaze and the portrait: The captive gaze: *Le Bain turc* (The Turkish Bath) by Jean-Auguste-Dominique Ingres — Directed by Alain Jaubert — 29 mins – 1991 and *Ingres Portraits* — Directed by Hector Obalk — 26 mins – 2009.

Price: €3 per person

Please book via the online ticket office

■ CHILDREN'S WORKSHOPS

6–10.07 AND 17–21.08

An immersive week to explore the collections, take part in art workshops and meet museum professionals. A hands-on introduction to careers and artistic practices.

Price: €80 per child

■ SLOW AT THE MUSEUM

SUNDAY 12.07

A day dedicated to a sensory and unhurried approach to the artworks.

Pilates sessions by Yellow Pilates in the galleries (9.30am and 11am), an olfactory tour by Muriel Gerrits, art historian (2pm), and a tactile tour 'The museum at your fingertips' (4pm) offer the chance to explore the museum through the body and the senses, in an inclusive and immersive experience.

Duration of sessions/tours: 1 hour

Prices (exhibition included) for a session/tour: €15 standard ticket / €5 reduced ticket (under-26s, teachers, press, MPM, ICOM) – The second activity costs €5.



■ CLOSING OF THE EXHIBITION

SUNDAY 23.08 BETWEEN 2 PM AND 5 PM

A festive afternoon for families featuring interactive activities: giant jigsaw puzzles, a collective pixel art creation, a Museum Flowers workshop and fun installations along the route.

Guided tours of the park round off the day, focusing on the artworks and the public space.

A convivial occasion to bring the exhibition to a close on a creative and shared note.

Prices: exhibition admission fee

CONNEXIONS URBAINES

The anniversary exhibition also extends into the urban space, reaching out to the city through the Connexions Urbaines Festival.

In recent years, the City of Liège has undertaken extensive urban planning and development projects to address key challenges relating to the living environment. This project, with its cross-cutting approaches (urban, economic, social, heritage, cultural and tourism), reached a significant milestone in 2025 with the launch of the tram.

The **Connexions Urbaines Festival** is fully in line with this dynamic. Conceived by the City of Liège, this biennial event aims to develop cultural initiatives within the urban space by presenting a high-quality artistic programme that respects the city's cultural diversity and promotes equality, whilst enabling the general public to easily access various forms of artistic expression. The project aims to bring together and unite the various cultural organisations in Liège.

The launch will take place during the exhibition's opening weekend on 30 and 31 May in La Boverie Park.

The full programme is available at <https://connexionsurbaines.info/>

CONNEXIONS URBAINES

30/05 — 12/09 8 événements

| | | | | |
|--|------------|------------------------|------------|---------------------------|
| CONCERTS SPECTACLES DANSE ARTS PLASTIQUES | 30-31 mai | Parc de La Boverie | 25 juillet | Parc de Droëhe |
| | 13 juin | Parc Xhovémont | 01 août | Place du Gravier (Chênée) |
| | 27 juin | Skate park de Coritte | 22 août | Eplanade St-Léonard |
| | 11 juillet | Parc Hakin (Scléssart) | 12 sept. | Parc de La Boverie |

www.connexionsurbaines.info

Cultivons la culture !

CATALOGUE

Following the publication of the first and second volumes of its collections catalogue in 2016 and 2019, the Liège Museum of Fine Arts is publishing the third volume, released to mark the tenth anniversary of La Boverie.

Entitled *Musée des Beaux-Arts de Liège. Dix ans d'acquisitions (2016–2026)*, (Liège Museum of Fine Arts. Ten Years of Acquisitions (2016–2026)) it provides a strategic review of the past decade. Faced with overcrowded storage facilities and soaring market prices, the museum has implemented a measured, rigorous and ethical acquisition policy, prioritising the rarity and complementary nature of the works. Over this period, more than 2,000 works have been added to the collections, a success largely due to the generosity of donors and targeted purchases.

This 208-page volume brings together a selection of 70 entries for works that have entered the collections over the last decade. Far more than a simple chronology of acquisitions, it offers in-depth descriptions and rigorous scientific analyses, enriched by illustrations providing the reader with high-quality reproductions.

This third volume is therefore aimed at art professionals, researchers, discerning art lovers and anyone wishing to understand the choices, challenges and direction of the museum's collections. It constitutes an essential record of La Boverie and its commitment to the conservation and promotion of Liège's heritage.

The catalogue is available in two versions (€39), French and English, at the museum's bookshop, as well as in all good bookshops.



PRACTICAL INFORMATION

Dates

29.05 > 23.08.2026

Opening hours

Tuesday-Sunday 10AM to 6PM

Closed on Mondays,

Address

3, Parc de La Boverie
4020 Liège

Prices

Adults 12,00 €

Senior citizens 8,00 €

groups (15 pers. or more) 8,00 €

Youth - 26 years old 0,00 €

School groups 0,00 €

Carer for people with reduced mobility 0,00 €

people with reduced mobility 8,00 €

Art. 27 1,25 €

ICOM 0,00 €

Press 0,00 €

'Teacher' card 0,00 €

museumPASSmusées 0,00 €

€2 off on presentation of a ticket for the following exhibitions:

- *Cleopatra Superstar* at Gare des Guillemins until 5 July
- *Japonism and Art Nouveau* at the Grand Curtius
- *Playmo* at the Wallonia Public Transport Museum from 19 June

Visit the exhibition by train! Take advantage of a discount and buy a **Discovery Ticket** using the SNCB code available on your admission ticket at snbc.be/discovery and travel return to Liège-Guillemins.

Online tickets

laboverie.com/billetterie

Group bookings & guided tours (max. 25 pers.)

+32 (0) 4 221 93 03

reservation.tourisme@liege.be

Guided tours for individuals

Art&Fact is organising guided tours on the first Saturday of each month: 6 June, 4 July and 1 August at 11am.

Duration: 1 hour 30 minutes

Booking required:

<https://www.artfact.ulg.ac.be>

Tours and activities for school groups

Museum activities department

+32 (0)4.221.68.32-37

animationsdesmusees@liege.be

Informations

www.laboverie.com

PRESS CONTACT

CARACAScom
info@caracascom.com



Parc de la Boverie • 4020 Liège • www.laboverie.com

