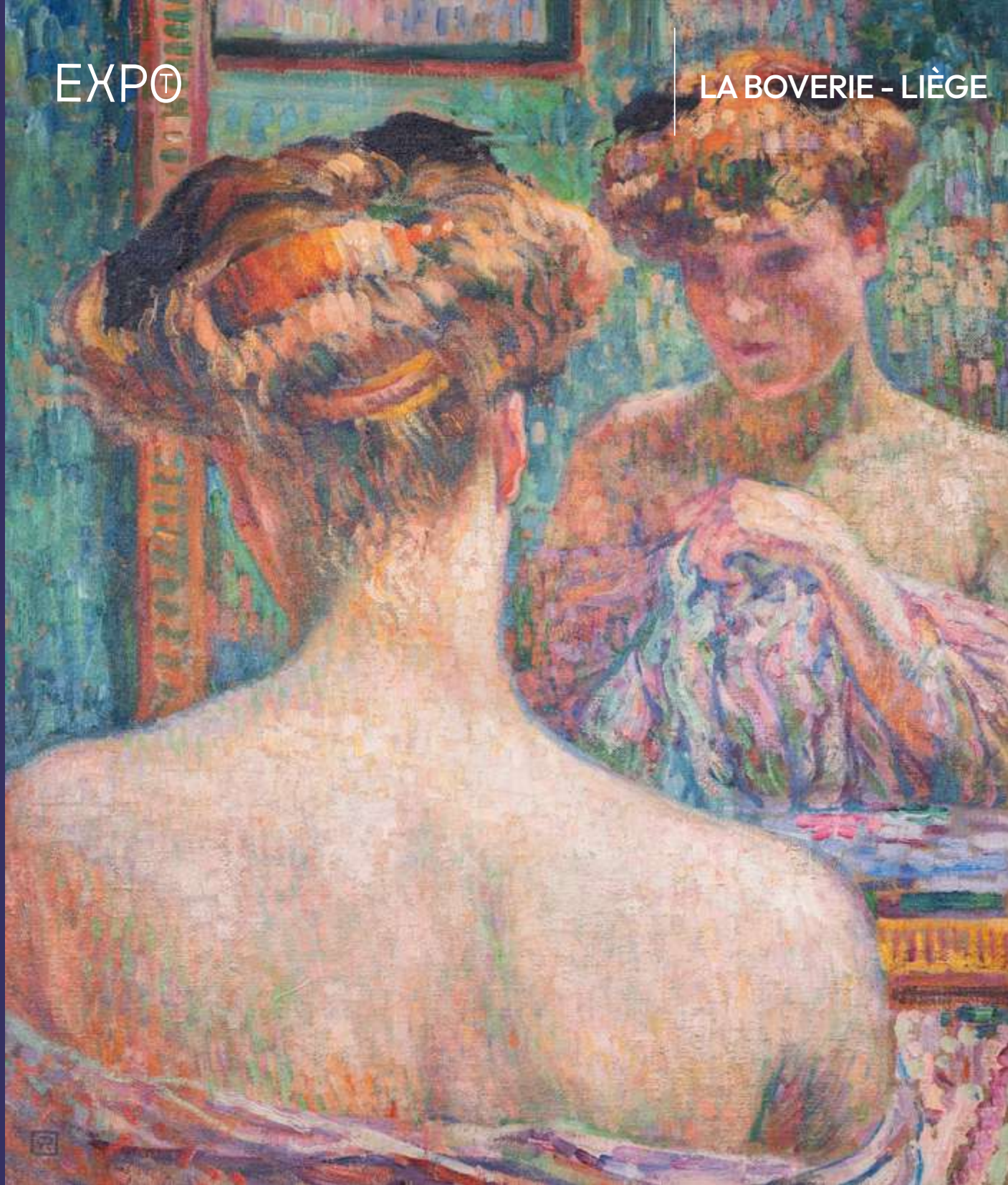


EXPO

LA BOVERIE - LIÈGE



© Théo Van Rysselberghe, Nu blond ou Nu de dos (devant la glace) (Détail), ca. 1902-1905. Collection privée.

IMPRESSIONISM A BELGIAN STORY

Press kit

IMPRESSIONISM A BELGIAN STORY

2026 MARKS THE 10TH ANNIVERSARY OF LA BOVERIE.

“Nothing happens by chance” ...

The “anniversary” exhibition, “Behind the Scenes of a Collection,” is coming to a close. Its iconic centerpiece was Emile Claus’s “The Old Gardener” ...

...Emile Claus, a Belgian painter influenced by the Impressionist movement...

That was all it took to turn a new page in the history of La Boverie with this exhibition on Impressionism in Belgium. The museum’s natural setting could not have been a better venue for this Impressionist interlude, which so strongly championed plein air painting as an ode to freedom, especially given that the Palais des Beaux-Arts, built for the 1905 Liège World’s Fair, has become the cradle of Liège’s collections housing Impressionist masterpieces.

In these troubled times, when a form of obscurantism is making a comeback, it is refreshing to refocus on what is essential—what this artistic movement, in particular, celebrated: life in all its swirling simplicity, made up of the ephemeral, while rendering its pure colors in small brushstrokes.

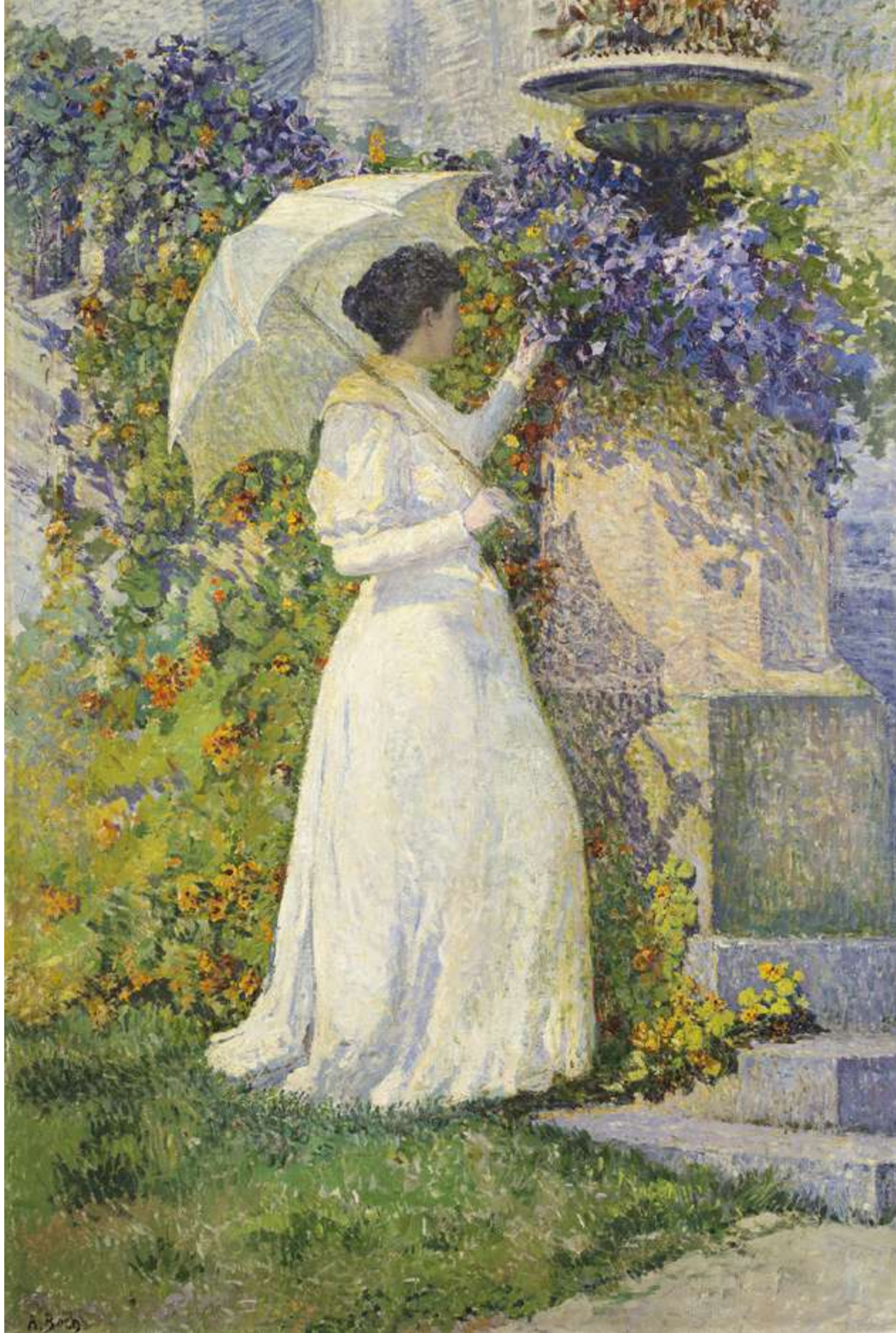
A true breath of fresh air in a deeply entrenched academic tradition, Impressionism embraces diversity as an avant-garde expression: breaking free from traditional and conventional rules, an intuitive grasp of visual sensation, a fascination with nature even within urban spaces, while engaging with industrial modernity—not to mention its significant emancipatory role for women, whose creative contributions had until then been silenced in the art world.

“Impressionism is the diary of the soul” —Henri Matisse.

In the 21st century, as we are inundated with a flood of information whose veracity is, to say the least, often problematic— and for which, more often than not, critical thinking is no longer nuanced or even well-developed, instead dissolving into an imposed, absolute objective reality—revisiting Impressionism allows us to rediscover a personal, sensory authenticity...and that feels good !

Elisabeth FRAIPONT

*Deputy Mayor for Culture, President of the CIAC non-profit organization
and the Board of Directors of the CIAC non-profit organization*



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INTRODUCTION

6 |

Impressionism is arguably history's first artistic avant-garde—or at least the first self-aware avant-garde artistically asserting itself as such. Artists forged new aesthetic ground, refusing the norms and traditions imposed by the Academy and official salons, all while maintaining their financial independence.

Indeed, the first Impressionist exhibition opened on April 15, 1874, in Paris, inside the studio of the photographer Nadar. A *Société anonyme des artistes peintres, sculpteurs et graveurs* (Anonymous Society of Painters, Sculptors, and Engravers), comprising around thirty French artists—including Monet, Renoir, Degas, Pissarro, Cézanne, Sisley, and Berthe Morisot—thus intended to bypass the official salon.

However, while France, rich with a wealth of illustrious masters, was the birthplace of the Impressionist movement, it found an exceptionally vibrant adoptive home on this side of the border. Belgium, as Stefan Zweig noted in *The World of Yesterday: Memories of a European*, «had experienced an extraordinary artistic explosion at the end of the 19th century; in a certain sense, it had even surpassed France in intensity...»

It is this glorious and unique chapter, this vibrant «intensity,» and this Belgian interpretation of light and modernity that the exhibition *Impressionism: A Belgian Story* invites you to explore.

And what venue could be more suitable than La Boverie to present *Impressionism: A Belgian Story*? The former Palais des Beaux-Arts of Liège, which houses it, was built for the 1905 World's Fair. This major event was part of a long series of international expositions that, since the first edition in London in 1851, both symbolized and accelerated the advent of modernity across Europe. The artistic avant-garde stands as one of the most remarkable markers of this modernity.

That same year, 1905, marked the 12th Salon of the Belgian avant-garde circle *La Libre Esthétique*, featuring works by James Ensor, Guillaume Vogels, and the «Luminist» masters of the *Vie et Lumière* circle. The previous year, the 11th Salon had honored only a single Belgian, Théo Van Rysselberghe, among a sea of international figures—Monet, Renoir, Van Gogh...—triggering a huge controversy. Here, that national slight was rectified, and in brilliant fashion. From then on, French and Belgian masters were exhibited side by side, revealing that the latter had nothing to envy of the former.

*

Our exhibition has adopted the same approach: presenting, in a chrono-thematic order, one hundred and fifty works by Belgian and French artists drawn from around forty local and foreign museum collections, as well as private collections. All of this is enriched by archival documents and interpretive multimedia displays.

The exhibition *Impressionism: A Belgian Story* is complemented by a publishing enterprise. On one hand, a catalog of nearly three hundred pages whose contributing authors shed remarkable light on the various facets of the Belgian dimension of this artistic avant-garde. On the other, a first in Belgium: a special issue of *Beaux Arts* magazine offering complementary perspectives that readers will thoroughly enjoy!

Naturally, such an undertaking could not have come to fruition without invaluable collaborations.

We would first like to express our deep gratitude to the City of Liège, particularly to Mayor Willy Demeyer, Alderwoman Elisabeth Fraipont, and the museum staff masterfully led by Pauline Bovy.

Finally, a warm thank you to the Tempora team, and especially to Maroussia Mikolajczak, who dedicated their talents and energy to making this exhibition a success.

May this press kit extend the emotion of your visit and etch the splendour of this «Belgian story» into memory.

On behalf of the Tempora team,

Benoît REMICHE

Artistic Director

The partners extend their warmest thanks to the private collections, as well as the institutions and galleries, for their support and for lending their works:

- Archives et Musée de la Littérature, Brussel
- Association des amis du Petit Palais, Genève
- Atelier symboliste
- Belfius Art Collection
- BPS22, Charleroi
- Charliermuseum, Sint-Josse-ten-Noode
- Fédération Wallonie-Bruxelles
- Fondation de l'Hermitage, Lausanne
- Fonds Félicien Rops, Château de Thozée, Mettet
- Galerie Jean-François Cazeau, Paris
- Galerie Ronny Van de Velde, Antwerpen
- Gemeente van Schaarbeek
- Gemeente van Sint-Gillis
- Kamer van Vertegenwoordigers
- Koning Boudewijnstichting
- Koninklijke bibliotheek van België, Brussel
- Koninklijk Museum voor Schone Kunsten, Antwerpen
- Lambinet-museum, Versailles
- Ministerie van financiën
- Mudel, Deinze
- Musea Brugge - Stad Brugge
- Musée d'art moderne André Malraux, Le Havre
- Musée d'Orsay, Paris
- Musée de Grenoble
- Musée de la Photographie, Charleroi
- Musées de Verviers
- Musée des Beaux-Arts de Charleroi
- Musée des Beaux-Arts/La Boverie, Luik
- Musée des Beaux-Arts de Tournai
- Musée L, Louvain-la-Neuve
- Musée Rops, Namur
- Museum van Elsene
- Museum voor Schone Kunsten, Gent
- Mu.Zee, Oostende
- Province du Brabant wallon
- Stad Menen
- Studio Isabelle de Borchgrave, Elsene
- Université Libre de Bruxelles

And several private collections.

A phenomenon that began in France and spread across Europe, Impressionism has a distinctively Belgian strand that is both powerful and original. This is hardly surprising, and not only because of the obvious cultural proximity between France and Belgium. While it is true that every artistic movement is shaped by the cultural context in which it emerged, Belgium—a young nation yet already a formidable economic power—is a prime destination for modern art.

In fact, as early as the 1860s, Belgian artists began to distance themselves from academic art and the institutions that embodied it. Associations were formed to put the theoretical programs of modernity into practice: the Société Libre des Beaux-Arts (1868), the first organization of independent artists, followed by the Cercle des XX, whose first exhibition was held in 1884, before giving way, in 1894, to La Libre Esthétique. The magazine *L'Art moderne*, founded in 1881, served as both a showcase and a manifesto for them. It was amid this ferment that a distinctly Belgian form of Impressionism flourished.

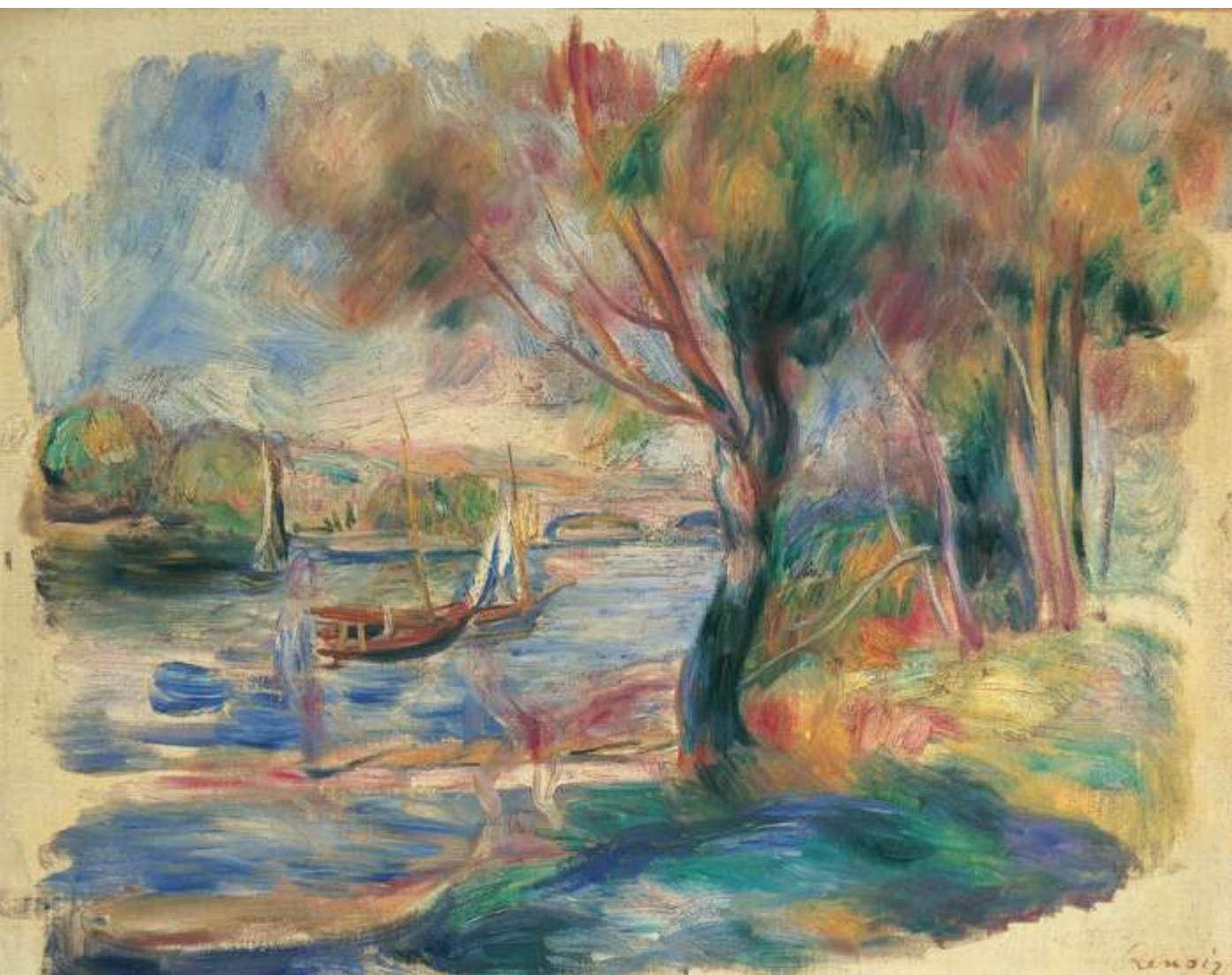
The exhibition *Impressionism: A Belgian Story* tells the story of this adventure.

Its structure is both chronological and thematic. The exhibition traces the history of modern art in Belgium from the 1860s onward, exploring its various manifestations until its decline on the eve of World War I.

At the movement's origins: **landscape painting**, represented by the Tervueren School, the Belgian offshoot of the influential French "Barbizon School." Beginning in the 1860s, the landscape was no longer perceived as a backdrop to an iconographic theme; it became a subject of representation in its own right. This marked a shift in direction—or, if you will, the emergence of modernity in art. It is interesting to note that the legitimacy landscape art acquired beginning in the early 1870s and its growing popularity with the public were closely tied to a young country's need to assert its national identity.

The second phase, in the 1880s, marked **the flourishing of Belgian Impressionism**, which was strongly influenced by the French masters but developed according to its own logic—more "realistic" than French Impressionism and, in short, more in line with a pictorial tradition dating back to the Flemish Baroque.

The third, decisive phase: **Neo-Impressionism**, which developed through contact with the Pointillism of Georges Seurat and his friends. For Belgian avant-garde artists, this was a revelation and an opportunity to establish modernity in its most radical form. Belgium thus quickly became the second home of Neo-Impressionism, if not the first.



© Pierre-Auguste Renoir, *La Seine à Argenteuil*, 1892. Association des Amis du Petit Palais, Genève – Studio Monique Bernaz Genève

Fourth phase. At the turn of the century, Neo-Impressionism led to the identification of colour with pure light. This trend, at the crossroads of what had become “classical” Impressionism and the Flemish realist tradition, would be termed “**Luminism**,” a movement whose emblematic representative was Émile Claus, a central figure in the “Life and Light” group.

Fifth phase, finally. At the turn of the century, the Impressionist movement in all its forms began to show signs of running out of steam. A generation after the first Impressionist exhibition, the jubilant and violent emergence of **Fauvism** would signal a culmination, if not an end. Born in France in 1905, it was soon imported to Belgium, where a style known as **Brabant** Fauvism flourished, with Rik Wouters as its leading figure.

These were the last glimmers of Impressionism, which would die, like so many other things, in the trenches of the Great War.



Félicien Rops
(1833 Namur - 1898 Essones)
*Les Rochers des Grands
Malades*, 1876
Oil on canvas
34 x 57 cm
Musée des Beaux-Arts /
La Boverie, Liège

The banks of the Meuse occupy a prominent place in the pictorial imagination of Belgian landscape painters, including Félicien Rops, a native of Namur. At the time, the spot was popular with walkers for its picturesque views of the Meuse valley. Rops employs a loose brushstroke, paying little heed to detail; it is the impressions of light, reflections and the balance between sky, water and rock that matter. Landscapes of this kind belonged solely to the private sphere. Indeed, Rops did not exhibit them, so as to focus the attention of the public and critics solely on the works of literary inspiration that had made his reputation.



James Ensor
(1860 - 1949 Oostende)
Le Salon Bourgeois, 1880
Oil on canvas
65 x 57 cm
Galerie Ronny Van de Velde,
Antwerpen

| IMPRESSIONISM

Early in his career, James Ensor drew inspiration from Impressionism before turning away from it to champion the principle of a national school that would not be subservient to Parisian innovations. Fascinated by Édouard Manet and Whistler, he briefly adopted this approach to capture light, painting mainly bourgeois interiors and still lifes with rich textural effects. However, the tone of his paintings proved to be darker, reflecting the oppressive atmosphere of his family life in Ostend. Soon, masks and skeletons began to emerge from the details of his still lifes and interiors. Gradually, they came to take centre stage as subjects in their own right, giving shape to a distinctive vision that would be recognised as one of the sources of modern Expressionism.



Anna Boch
(1848 Saint-Vaast – 1936
Bruxelles)

*Retour de la messe par les
dunes*, 1893–1895

Oil on canvas

45,5 x 62 cm

Collection de la Province de
Hainaut – Dépôt au BPS22,
Charleroi

NEO-IMPRESSIONISM

A leading Belgian artist and patron of the arts, her work evolved from Realism towards Impressionism, then towards Neo-Impressionism and Luminism, reflecting her intense exploration of colour and light. In 1892, she acquired Georges Seurat's painting **La Seine à la Grande Jatte**, which would become a true point of reference for her. However, she favoured freer, airier brushstrokes, making extensive use of the full range of mauve tones, particularly to highlight the shadows cast by her figures. Anna Boch did not hesitate to combine different techniques within a single work.

Retour de la messe par les dunes is a work from the mature phase of her Neo-Impressionist period. It was inspired by one of her stays in Knokke-Heist, a holiday resort she was particularly fond of and where she produced several paintings. As a patron of the arts, she also acquired works by Paul Gauguin and the only painting by Van Gogh sold during his lifetime: **La Vigne rouge**, painted in 1888 and now held in Moscow.



Emile Claus (1849 Sint-Eloois - Vije -1924 Astene)
De Kastanjeboom, 1906
Oil on canvas
134 x 144 cm
Musée des Beaux-Arts /La Boverie, Liège

LUMINISM

The Chestnut Tree is part of a series of large-scale Luminist works by Émile Claus. It is undoubtedly one of the most accomplished in the series. It depicts the surroundings of his country house, the *Villa Rayon de Soleil* in Astene, near Deinze, situated on the banks of the River Lys. The river features in many of Claus's works; he was known as the 'painter of the Lys'. Fascinated by the shifting reflections on the water, he found in them a source of infinite variations in light and atmosphere, depending on the time of day and the seasons. The river is also the beating heart of the region, brought to life by farmers, fishermen and river-based activities, all of which provided the painter with a wealth of subjects to depict.



Frits Van den Berghe (1883 – 1939 Gent)

Wit interieur, ca. 1905

66 x 81 cm

Collectie Mudel, Deinze

LATE WORKS

A leading figure of the second Laethem-Saint-Martin School, Van den Berghe began his career as a painter in the Impressionist style, before developing his own personal interpretation of Expressionism during the First World War.

White Interior is a fine example of this early period, during which he adhered to the Luminist aesthetic. However, his subtle colour gradations lend his works a more contemplative and less realistic vision than that of his Luminist peers. Here, brown, orange and blue-grey tones predominate. Between the slightly pointillist brushstrokes, the colours lighten in places, independently of any direct light source. The atmosphere, moreover, conveys a form of symbolism characterised by the questioning nature that dominates the painter's relationship with the world around him.

- **Elie Barnavi**
- **Michel Draguet**
- **Maroussia Mikolajczak**
- **Benoît Remiche**

supported by the entire Tempora team.

What is a collective curatorship?

At Tempora, the «collective curatorship» fulfils the functions traditionally assigned to a single person, the curator: creating, organising and managing a temporary exhibition. Composed of those responsible for the various aspects of the project – scientific content, scenography, artistic direction, production – who work as a team, the «collective curatorship» harmonises the work of its members, creates a productive exchange between them and saves time. It relies on a large team. Everyone works as part of an integrated team, bringing together, at every stage of the creative process, the full range of skills needed to make the project run smoothly. This method has evolved empirically over the years. Today, «collective curatorship» is a trademark of Tempora, a component of its culture.

Elie Barnavi

Élie Barnavi is a historian and essayist. Since 1998, he has served as a scientific advisor to the Museum of Europe in Brussels; the scientific director of the company Tempora, which he helped found alongside Benoît Remiche; and the chair or co-chair of the scientific committees for numerous exhibitions.

Élie Barnavi is the recipient of several awards, including the Grand Prix de la Francophonie of the Académie française, which he received in 2007 for his body of work, and is a foreign associate member of the Académie des Sciences morales et politiques.

Michel Draguet

Michel Draguet, who holds a doctorate in Philosophy and Literature, is a professor of art history at the Free University of Brussels and High Representative for Belgian Federal Heritage. From 2005 to 2023, he served as Director General of the Royal Museums of Fine Arts of Belgium. In 2009, he founded the Magritte Museum in Brussels, and in 2013, the Fin-de-siècle Museum.

A specialist in the history of 19th- and 20th-century painting, he has curated numerous exhibitions on Symbolism, 20th-century Belgian art, and Magritte. He is the author of several books on the work of Khnopff, Magritte, and Alechinsky. His publications include *Chronologie de l'art du XX^e siècle* (Paris, Flammarion, 2003 [1997]) ; *Le symbolisme en Belgique* (Bruxelles, Fonds Mercator, 2005) ; *Mémoires marocaines. Des armes et des hommes* (Bruxelles, Fonds Mercator, 2024).

Since 2005, he has been a full member of the Arts Class of the Royal Academy of Belgium.

Maroussia Mikolajczak

Maroussia Mikolajczak holds a bachelor's degree in history from the Catholic University of Louvain (UCLouvain) and has been contributing her expertise to Tempora for over 26 years. Throughout her distinguished career at the agency, she has developed a wide range of skills, taking on the roles of historian, archivist, and art curator. Committed to the development of art education, she also designs and writes the programs and educational materials for many major exhibitions produced by Tempora.

Benoît Remiche

Driven by a passion for culture and making it accessible to as many people as possible, Benoît Remiche founded Tempora in 1998. Under his leadership, the company has carried out more than 150 major projects and established itself as a key player in the European cultural landscape.

In addition to his role as managing director, Benoît Remiche continues to serve as the artistic director of projects. He has also served as a lecturer at the Université Libre de Bruxelles on cultural tourism issues (Master's in Cultural Management) and as an expert on cultural matters for the European Commission, as well as a guest speaker (ENA, the French National Assembly, the Turin Academy of Fine Arts, etc.).



© James Ensor, *L'Hôtel de ville de Bruxelles*, 1885. Musée des Beaux-Arts La Boverie, Ville de Liège

BENT VAN LOOY, AMBASSADOR FOR THE EXHIBITION

I was really thrilled to be asked to contribute to the planning of this fantastic exhibition on Impressionism in our country.

Sparking public enthusiasm for Impressionism: that is certainly not where the challenge lies. Impressionism is by far the 20th-century artistic movement most appreciated by the general public.

At least today.

We sometimes forget just how radical and shocking this new way of seeing was perceived by art lovers of the time.

For the bourgeoisie, accustomed to contemplating scenes that were clearly painted, carefully crafted, and tinged with literature, the work of these nonconformists must have been a slap in the face.

With broad, rough brushstrokes and pure, blurred surfaces, the plein-air painters, following in the footsteps of the Barbizon painters, captured on canvas the light playing on the treetops, even as they stood—with their easels and paints—under those very trees, their boots in the mud.

And just imagine: one day you discover that colours don't come from a single tube of paint, but from hundreds of tubes, spread across the canvas in nervous brushstrokes—thousands of small, hesitant daubs that, together, begin to vibrate and become light, shifting and changing, like a Sunday in April.

I love approaching the hundreds of works in the exhibition precisely from this angle: as revolutionary acts, attempts to see and capture the world as it is, at that precise moment, and not as it ought to be.

For the first time in history, such an impressive number of Impressionist masterpieces has been brought together under the roof of La Boverie. Together, they tell the story of our country in another era, and the story of those passionate idealists—men and women—who cast their era into a form. A new, different form.

I warmly invite you to let your keen and open gaze wander over these hundreds of revolutionary acts on canvas and to expose yourself to a truly radical jolt.

Bent **VAN LOOY**



Bent Van Looy ©Charlie de Keersmaeker

CATALOGUS

Tempora has published a book featuring more than 150 masterpieces by Belgian and French Impressionist artists, brought together for a special exhibition.

Title: *L'Impressionnisme, une histoire belge*

Authors: Elie Barnavi, Barbara Caspers, Régis Cotentin, Stéphane Dado, Catherine De Braekeleer, Vincent Delvaux, Michel Draguet, Noémie Goldman, Denis Laoureux

Languages: Available in French and Dutch.

Available for purchase on site.

SPECIAL ISSUE OF BEAUX ARTS MAGAZINE

To coincide with the exhibition, Beaux Arts magazine (Paris) is publishing a 60–page special issue.

To be published in October 2026. This special issue is the first to be produced outside of France.

Title: *L'Impressionnisme, une histoire belge*

Authors: Barbara Caspers, Régis Cotentin, Vincent Delvaux, Michel Draguet, Claude Pommereau, Benoît Remiche, Alain Vircondelet

Language: French.

Available for purchase on site.

VISITORS WITH VISUAL IMPAIRMENTS

Self-guided experience within the exhibition & option for adapted guided tours upon request.

Building on its commitments and the numerous positive responses received, Tempora is renewing its cultural outreach project dedicated to people with visual impairments. The result of close collaboration with the Musée de La Boverie and the non-profit organization La Lumière, this customized program ensures that visitors with visual impairments enjoy a rich, independent, and fully accessible visit.

At the heart of the exhibition route, five dedicated spaces invite visitors with visual impairments to a unique encounter with a work of art. Each station features a tactile interpretation in relief, allowing visitors to experience art through touch. For a fully immersive experience, these stations are complemented by a tactile discovery guide and a detailed audio description, offering a dual sensory and narrative interpretation.

This initiative addresses a major challenge in museum inclusion. By placing accessibility at the center of its approach, Tempora reaffirms its commitment to breaking down barriers and fostering a truly shared cultural experience. To extend this experience, special guided tours are available.

Self-guided tours are available, with guided tours offered upon request in addition to admission tickets. This project was made possible thanks to the support of the National Lottery.



YOUTH

Free activity booklets for children

Tempora supports families with an exclusive activity booklet, designed to spark children's curiosity throughout the exhibition. This educational and entertaining resource is available free of charge to visitors at the museum's reception desk.

SCHOOLS

A free teacher's guide is available on the website

Because education is at the heart of its mission, Tempora supports teachers with a comprehensive educational guide. From classroom preparation to post-visit debriefing, this flexible guide is designed for all secondary school levels. Its strength? A flexible structure that gives teachers the freedom to select and customize content according to their educational objectives.

Afbeelding van de voorziening voor mensen met een visuele beperking tijdens de tentoonstelling Robert Doisneau Gegeven momenten .

INVISIBLE CHALLENGES: HYPERSENSITIVITY & NEUROATYPICALITY **Provision of a sensory kit, informational handouts, and quiet spaces** **for hypersensitive or neuroatypical visitors.**

The museum is taking another step toward universal accessibility by adapting its experience for hypersensitive and neuroatypical visitors. To make the visit as comfortable as possible, “quiet moments” (with minimal noise levels, reduced visitor capacity and sound, and dimmed lighting) will be introduced. These sessions are scheduled for the first Wednesday of every month from 1:00 p.m. to 2:30 p.m. (Nov. 4, Dec. 2, Jan. 6, Feb. 3, and Mar. 3). These quiet times are complemented by the free loan of sensory kits that visitors can take with them into the exhibition for the duration of the show. Tools for communicating needs and a guide to the route from the Guillemins train station will also help visitors plan their visit in advance. This thoughtful and innovative approach aims to break down certain invisible barriers to offer everyone a peaceful cultural experience. We would like to commend the initiative of the Musée d’Orsay and the Musée de l’Orangerie, which inspired the creation of the sensory kit. *Bags are available free of charge upon request at the exhibition gift shop for the duration of the visit (adult and children’s bags). This project was made possible thanks to the support of the National Lottery.*



INDIVIDUAL

Guided Tours Open to Individuals

Now, guided tours of the exhibition are more accessible than ever, thanks to the launch of guided tours designed for visitors coming alone or in small groups. s held on the fourth Sunday of the month at 2:00 p.m. in Dutch and at 2:30 p.m. in French (10/25, 11/22, 12/27, 01/24, 02/28 & 03/28). A guide accompanies curious visitors on an exclusive tour of the galleries, revealing the details and history of the masterpieces. This new offering allows visitors to benefit from professional and passionate insights without having to form a large group in advance. It’s the perfect opportunity to turn an afternoon into a time of enriching conversation and discovery.

Please note: Space is limited, and reservations are required through the exhibition ticket office. A minimum number of participants is required for these tours to take place.

Adult ticket: €25; child ticket: €12

SUNDAY, NOVEMBER 8

Culture Brunch: *Gourmet Impressions*—Brunch + Exhibition

Culture Brunch is back at the Musée de la Boverie on Sunday, November 8, 2026. The exhibition *Impressionism: A Belgian Story* invites you on a new journey filled with a variety of “*Gourmet Impressions*.” Inspired by masterpieces by *La Grande Jatte* set against the backdrop of the magnificent glass-roofed atrium, enjoy brunch (almost) on the grass. A picnic blanket and parasol are recommended to fully immerse yourself in Georges Seurat’s experience.

Practical Information

Time slots

10 a.m.–12 p.m.: Early-bird brunch

1:00 PM–3:00 PM: Brunch—there’s no set time for brunch

Prices

Children (<6 years old): €8

Children (ages 6–12): €27

Young Adults (ages 12–25): €44.50

Adults (over 26): €49

FAMILY/GROUP PROMO CODE: For 4 or more tickets, get 5% off your entire order with **the CODE: GROUPE**

Please note: Limited seats available; reservations required at www.expo-impressionnisme.com

WEDNESDAY, DECEMBER 2

Film Screening and Discussion: *We Have a Dream*

Different Perspectives on Disability and Inclusion

Handicap International, Benjamin Hurard, Deputy Mayor in Charge of People with Disabilities, Élisabeth Fraipont, Deputy Mayor for Culture, and the City of Liège invite you to a screening of the documentary *We Have a Dream*, directed by Pascal Plisson. The film follows the journeys of five children with disabilities from around the world, some of whom are supported by Handicap International. Through their stories, it humanely addresses issues related to inclusion, the acceptance of differences, and equitable access to healthcare and education. The screening will be followed by a discussion on disability, inclusion, and related social issues. A moving event, full of hope, and open to everyone.

Practical Information

Time: 2:30 p.m.

Location: La Boverie, Parc de la Boverie 3, 4020 Liège, Belgium

Film language: FR

Admission: Free admission to the screening

Booking required online:

www.handicapinternational.be/fr/projection-we-have-a-dream



TUESDAY, DECEMBER 15**Lecture Evening: Around Impressionism****A conversation between Pierre Assouline and Claire Leblanc****Moderated by Elie Barnavi**

As is often the case, Tempora offers the public a lecture «to go further» alongside its art and history exhibitions, providing additional keys to understanding the theme at hand. These sessions bring new perspectives, insights, and unexpected angles.

French novelist and critic Pierre Assouline and Belgian art historian Claire Leblanc have agreed to join this debate on the questions raised by the exhibition Impressionism: A Belgian Story. The evening will cover a wide range of topics, including the Belgian avant-garde, the art dealer profession, national artistic identity, and much more

Practical Information*Time slots:*

6:30 PM: Lecture in the auditorium

8:00 PM: Exhibition visit

10:00 PM: Museum closes

Pricing:

Single rate of €20 (includes access to the lecture + self-guided exhibition tour)

Note: Spaces are limited. Mandatory reservation required a few weeks prior to the event at www.expo-impressionisme.com

2027**Artistic Performance During an Exclusive Evening Event**

Experience an exceptional evening right in the heart of the exhibition with an exclusive live artistic performance. Whether you are discovering the artworks for the first time or looking to see them in a new light, this event offers a unique cultural moment—the perfect opportunity to gain a fresh perspective on the Impressionist movement.

Detailed information and the full program will be announced soon.

SATURDAY, FEBRUARY 27, 2027**Impressionist Painting Workshop: In the Footsteps of Belgian Impressionists**

In the heart of La Boverie's Glasshouse (La Verrière), painter Elena Burcio Alonso offers teenagers and adults a workshop dedicated to Impressionist technique. Inspired by an exhibited artwork, this session invites participants to explore light, color, values, composition, and brushwork to produce an original creation.

Born in Madrid in 1988 and based in Belgium, Elena Burcio Alonso's practice centers on the connections between observation, memory, and representation. She teaches painting techniques while guiding each participant toward developing their own personal style.

Web: elenaburcio.com

YouTube & Instagram: [elenaburcioa](https://www.instagram.com/elenaburcioa)

Practical Information

Time slots:

2-hour workshop followed by self-guided tour access

10:00 AM

1:30 PM

Prices (workshop + materials + exhibition entry):

Youth (ages 10–18): €38

Adult (ages 19+): €48

Youth tickets are sold in pairs with an adult ticket so participants can share the experience with a loved one.

Note: Spaces are limited. Mandatory reservation required a few weeks prior to the event at www.expo-impressionisme.com



Located in the former Palace of Fine Arts built for the 1905 Universal Exposition, set on a peninsula between the Meuse River and its diversion canal (La Dérivation), La Boverie Museum has become one of Liège's landmark cultural institutions since reopening in 2016. Renovated by architect Rudy Ricciotti alongside the p.HD firm, the museum seamlessly blends heritage with modern design.

Nested in an enchanting park just steps from the Santiago Calatrava-designed Liège-Guillemins railway station, it offers visitors an exceptional setting where art, architecture, and nature converge.

Its artistic vision centers on two main areas: one dedicated to international temporary exhibitions, retrospectives of renowned artists, and contemporary creation (notably through the *Espace Jeunes Artistes*); the other showcasing the permanent collections of the Fine Arts Museum of the City of Liège, which trace over five centuries of artistic creation.

On the occasion of its 10th anniversary, La Boverie breathed new life into its collections by refreshing its display space. The chronological layout highlights works by extraordinary local and international artists—including Lambert Lombard, Léonard Defrance, Ingres, Closson, Pissarro, Monet, Arp, Magnelli, Debré, Hantaï, Monory, and Gilbert & George—spanning from the 16th century to the present day.

A key highlight is devoted to masterworks acquired at the famous 1939 Lucerne auction in Switzerland. Though labeled «degenerate art» by the Nazi regime at the time, these pieces are now celebrated among Belgium's national treasures: Picasso, Gauguin, Ensor, Laurencin, Marc, Kokoschka, Liebermann, Pascin, and Chagall.

Beyond its exhibitions and collections, La Boverie offers a vibrant range of activities and events year-round, including lectures, special tours, hands-on workshops, and family programming.

**STARTING IN SPRING 2027:
THE FIGURE-TOI EXHIBITION AT LA BOVERIE**

Opening in May 2027 at La Boverie, the exhibition *Figure-toi* builds on the success of «abstrait :» by exploring the return of figurative art. *Figure-toi* highlights figuration as a dynamic medium for addressing major historical, social, and human themes.

Through portraits, the body, historical or genre scenes, and still lifes, the exhibition explores identity, memory, materiality, cultural diversity, and socio-political issues. It also illustrates how contemporary approaches engage in dialogue with historical legacies to reinvent traditional forms of representation.

Curators: Martine Droixhe, Françoise Safin, and Marc Sterkendries.



Picasso, *Large Man's Head*, drawing, 1967
(on loan from the Wallonia-Brussels Federation)
© Musée des Beaux-Arts de Liège / La Boverie
© Picasso Administration - SABAM Belgium



Tempora is a Belgian agency specializing in the design, production, promotion, and management of museums, exhibitions, and cultural facilities.

Founded in 1998 in Brussels by Benoît Remiche, the company now has about 100 employees and operates several cultural sites in France and Belgium. Tempora has established itself as a major cultural operator whose exhibitions are exported throughout Europe and around the world. With an integrated team—including historians, scientists, curators, architects, exhibition designers, graphic designers, multimedia specialists, engineers, and technicians—the company handles the entire process, from design to production to management, all carried out in its Brussels studio.

Tempora's approach is grounded in strong values:

- respect for the sites and their history;
- showcasing the collections;
- striving for a balance between fun, aesthetics, and strict adherence to scientific findings;
- access for as many people as possible and a commitment to education.

Tempora pursues a humanistic mission aimed at imparting meaning and fostering connections by making cultures accessible to as many people as possible.

CREATION, PARTICIPATION AND MANAGEMENT OF MUSEUMS

Museum of World War II, Gdańsk, Poland
House of European History, Brussels, Belgium
Bastogne War Museum, Bastogne
WOM (World of Mind), Brussels

A SELECTION OF TEMPORA'S MAJOR ACHIEVEMENTS

Tempora has carried out more than 150 major projects, including over twenty permanent exhibits, more than forty exhibitions on world civilizations, and numerous ambitious, world-renowned productions.

Dieu(x), modes d'emploi, Brussel 2006, Madrid 2007, Québec 2010, Ottawa 2011, Parijs 2012, Varsovie 2013, Genève 2019

C'est notre histoire ! Cinquante ans de construction européenne, Brussel 2007, Wrocław 2009

21, rue la Boétie. Picasso, Matisse, Braque, Léger..., Luik 2016, Parijs, 2017
Hyperrealism Sculpture. Ceci n'est pas un corps, Luik 2019, Brussel 2021, Lyon 2022, Parijs 2022

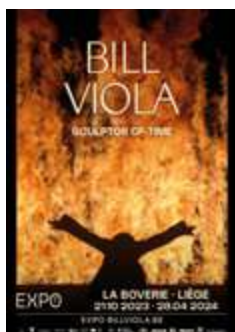
Johnny Hallyday. L'Exposition, Brussel 2022, Parijs 2023

Elliott Erwitt. Une rétrospective, Parijs 2023, Lyon 2023, Brussel 2024

Amazônia, Sebastião Salgado, Brussel 2024

Geluck expose Le Chat, Parijs 2025

Robert Doisneau. Instants Donnés, Parijs 2025, Luik 2025, Lyon 2026



There are countless exhibitions dedicated to the Impressionist painters, focusing either on a specific artist, a group or sub-school, or a particular theme. True to its mission, the non-profit organization Musée de l'Europe sought to showcase this movement in its European context, emphasizing the approach now familiar to its audience: the exhibition of art and history.

The goal is to blend these two disciplines into a coherent whole in which historical events and artistic creation shed light on one another. Two perspectives that converge on the same phenomenon, enriching and complementing one another.

Grounded in interdisciplinarity and European identity, the Musée de l'Europe aims to trace the diverse legacies and connections of a unified Europe, shaped over the centuries by periods of integration and rupture.

EXHIBITIONS OF ART AND HISTORY

La Belle Europe, Brussels 2001.

God(s): A User's Guide, Brussels 2006, Madrid 2007, Quebec City 2010, Ottawa 2011, Paris 2012, Warsaw 2013, Geneva 2019.

This Is Our History! Fifty Years of European Integration, Brussels 2007, Wrocław 2009.

America Is Our History, Too! Three Centuries of Relations Between Europe and the United States, Brussels 2010.

Islam Is Our History, Too! Twelve Centuries of Muslim Presence in Europe, Germany, Italy, Bosnia and Herzegovina, Bulgaria, 2010
14-18: That's Our History!, Brussels, 2014.

Pompeii: The Immortal City, Brussels 2017, Richmond 2019, Spokane 2020, Orlando 2020, Quebec City 2021, New York 2022, Arlington 2024, Lyon 2024.

Amazonia, Sebastião Salgado, Brussels 2025.

Impressionism: A Belgian Story, Liège 2026.



Thanks to its players, the National Lottery supports numerous cultural projects in Belgium every year. By supporting the exhibition “Impressionism, a Belgian Story” at La Boverie, it helps make an exceptional artistic heritage accessible to the widest possible audience and strengthens the cultural influence of our country.

On the occasion of the exhibition “*Impressionism: A Belgian Story*,” the Musée de la Boverie is pleased to count on the support and expertise of its catering partners.

Their commitment and expertise contribute to the success of private events held at the museum.

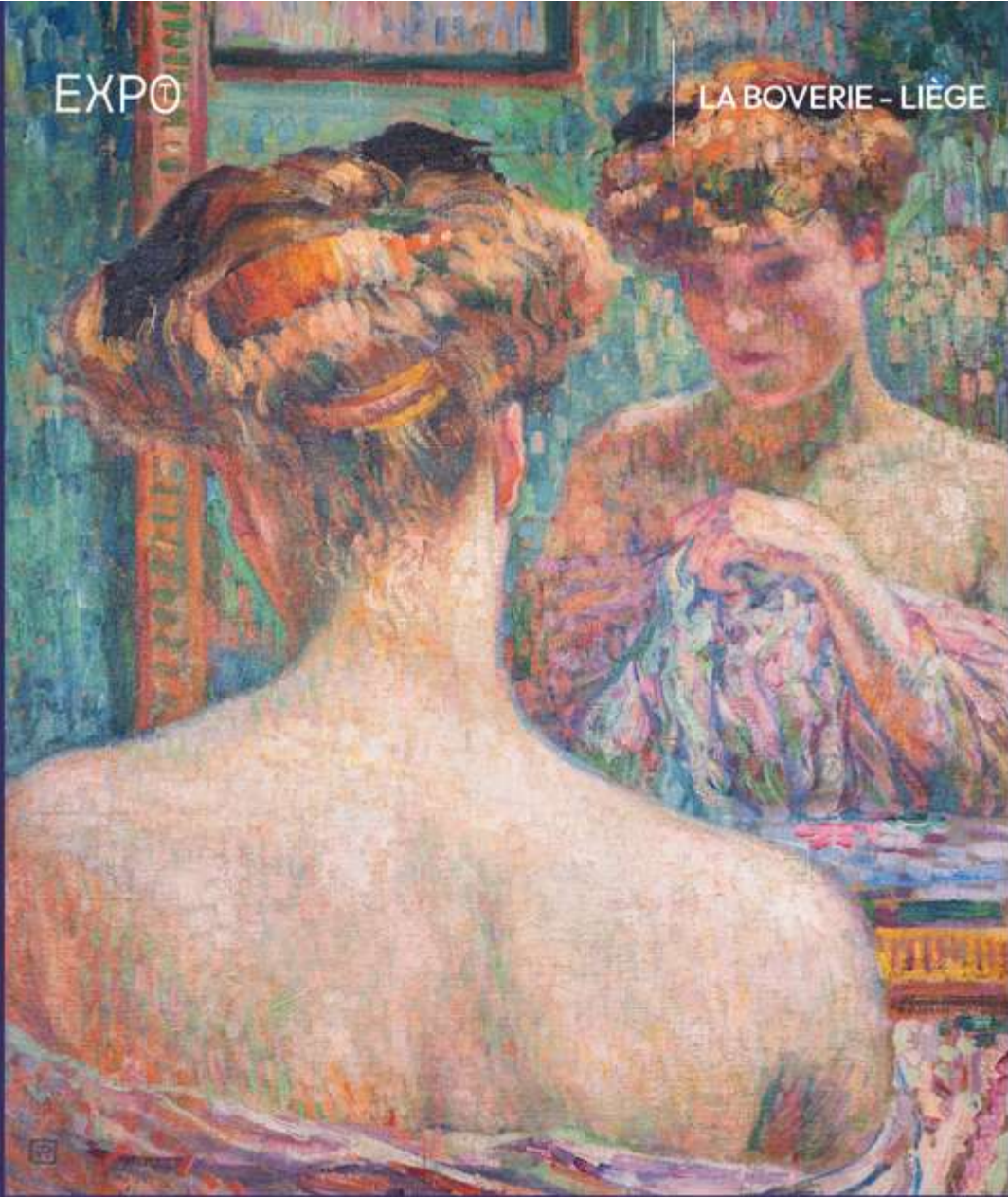


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With the support of:

- La Fédération Wallonie-Bruxelles
- Nationale loterij
- Visit Wallonia
- Mosal – cabinet d'avocats





EXPO

LA BOVERIE - LIÈGE

IMPRESSIONISM
A BELGIAN STORY

9 October 2026
29 March 2027

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IMPRESSIONISM A BELGIAN STORY

ADDRESS

La Boverie Museum
Parc de la Boverie, 3
4020 Liège

OPENING DATES

October 9, 2026, through March 29, 2027

OPENING HOURS

Open Tuesday through Sunday from 10 a.m. to 6 p.m.
Special opening hours on Mondays during Belgian school breaks and on public holidays.

PRICES

Standard (over 26): €18
Youth (ages 6–25): €12
Children (<6 years old): free
Family Pack: 52 € (2 adults + 2 youths)
School groups: €8 per child and 1 free chaperone per 15 students
Groups: €16 per person (for groups of 15 or more)
Article 27: €1.25

Combined ticket with the permanent collections of the Musée de La Boverie: +€2 (no extra charge for those under 26).

CONTACTS EXHIBITION

info@expo-impressionnisme.com
+32 488 35 50 77

GROUP RESERVATIONS

reservations@expo-impressionnisme.com

PRESS

info@caracascom.com
+32 2 560 21 22

MUSEUM

info@laboverie.com
+32 4 238 55 01

FACILITIES FOR VISUALLY IMPAIRED VISITORS

Audio guide available for self-guided use via QR codes on a cell phone (5 adapted works).
Included in the admission price

expo-impressionisme.com

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