

EXP[®]

Robert Doisneau

La Boverie - Liège



Givens
Moments

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Foreword

Doisneau... Mr Doisneau...

He didn't like anything geometric...

So, in no particular order, he splashes his photos – in black and white – with his humanism, his rebellious intuition, his simple instincts and his primitive sensations.

Both a tightrope walker and an existential poacher, animated by light, he photographs, above all, those who resemble him, like so many self-portraits or fragments of daily life that exude the sweat of workers, traces of coal, factory smoke, rain on suburban pavements, wisps of tobacco smoke, scraped knees, the charm of patinated zinc... in short, the perplexity of Time, which is impossible to stop but whose moments we would like to preserve. For him, art can only be conceived through the Human.

His creative wanderings express the joy of seeing in a true philosophy of life made up of curiosity, disobedience, resistance, solidarity, humility and that Freedom he never wanted to sell off.

Like his friend Jacques Prévert, it is through his lens that he poetically captures the realism of everyday life in an estheticism picturesque refusing to any “anaesthesia of vision”.

Far from being the proponent of a sterile photographic methodology, he sowed his talent by experimenting with the spontaneity of his social interactions.

Admittedly, there was a more colourful period between press, colour photos and even advertisements, but what we love most is when Robert Doisneau offers us, through his photographs, a breath of humanity made up of moments that may seem naive and outdated but which are, ultimately, so full of sensitivity.

Photography is art in its purest form, immortalising in a fraction of a second a moment in life that will never be repeated. So when the

ephemeral is conveyed with natural kindness, we can only elevate it to the rank of a noble art, just like the human values that Mr Doisneau embodied.

If, for Antoine de Saint-Exupéry's Little Prince, "one sees clearly only with the heart", for Robert Doisneau, emotion transcends his gaze to better translate it into a charming photographic ricochet imbued with sincerity.

Because life is stronger than anything else...

Elisabeth Fraipont

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

Introduction

The Tempora team had always been familiar with Robert Doisneau's work, without really knowing him, and secretly dreamed of one day exhibiting it. The spark was a beautiful article published in *Le Monde*, "Robert Doisneau, ce père, ce héros" (Robert Doisneau, father and hero), which received considerable media coverage. Benoît Hopquin described the magnificent work of Annette and Francine, Doisneau's two daughters, who continue to keep their father's essential work alive from their studio in Montrouge.

This did not escape the attention of our colleague Isabelle Benoit, who suggested that I meet Annette and Francine to discuss the possibility of creating a major retrospective dedicated to Robert Doisneau.

It was a wonderful encounter, one in which we shared "this aspiration that proves another atmosphere", to use the poet's expression.

From the outset, Annette and Francine told us of their desire to offer a fresh perspective on Robert Doisneau's work in order to capture its artistic, human and social dimensions. They did this by carefully selecting 400 photographs from the 450,000 that make up his oeuvre, and illuminating them with quotations, documents and audio-visual archives.

The exhibition is naturally divided into sections with simple titles – childhood, artists, bistros, writers, suburbs, etc. – which echo the classification used by the Rapho agency, recalling the modesty with which this immense body of work emerged from the streets of Paris.

Throughout the exhibition, visitors are invited to appreciate the magnificent legacy of Robert Doisneau, which Francine describes so well: "Observe life with the patience of an angler. Always leave the door open to the unexpected. Stop when you are asked to move on because 'there is nothing to see'. Look with

equal interest at the powerful and the destitute. Don't turn your lens away from misfortune, deprivation or the worst, but keep a sympathetic, knowing eye. Know how to read courage, dignity and sometimes grace in everyone. Accumulate moments of encounter and sharing, provoke smiles and sometimes laughter, which consoles us for everything."

This beautiful retrospective of Robert Doisneau's work is part of a long-standing collaboration with the City of Liège, in particular Mayor Willy Demeyer and Deputy Mayor for Culture Elisabeth Fraipont, as well as the teams at the City Museums, led by the remarkable Pauline Bovy and Marie Remacle.

After Paris, it makes perfect sense to bring this retrospective to La Boverie. Through his lens, Robert Doisneau shows us Liège, Nicolas Schöffer's Cybernetic Tower, the Palais des Congrès, the Blast Furnaces and even Simenon. But Doisneau also invites us on a journey through Belgium with his reports on Expo 58, the city of Bruges, the Van Damme factory in Eeklo and the life of Crédit Lyonnais Belgium.

We have no doubt that visitors will savour these moments, which are like gifts offered to our eyes!

Benoît Remiche

Artistic Direction & CEO

On behalf of the Tempora team



« Exposition universelle de Bruxelles 1958 », Brussels, 1958 © Atelier Robert Doisneau



« Nicolas Schöffer à Liège le 27 mars 1962 », Liège, 1962 © Atelier Robert Doisneau

A Few Seconds of Eternity...

“A hundredth of a second here, a hundredth of a second there, put together, they make one, two, three seconds snatched from eternity...”

To observe life with the patience of a fisherman. To always leave the door open to the unexpected. To stop when told to move on, even when there's nothing to see. To look at the powerful and the downtrodden with equal interest. Not to turn the lens away from misfortune, deprivation, or the worst, but to maintain a compassionate, supportive gaze, knowing how to read the courage, dignity, and sometimes grace in every person. To accumulate moments of encounter, of sharing, to provoke a smile, a laugh, sometimes, which consoles everything. It is with these thoughts in mind—leading the way for one of the most famous photographers of the last century, often oversimplified—that we have created this exhibition.

We selected around 400 photographs from a collection that holds over 450,000.

This is a vast project aimed at sharing with you a philosophy of life, choices of behaviour, the freedom of a gaze, more than an accumulation of anecdotes.

From childhood in the 1930s to the 1950s, which marks the beginning of this photographic journey with Robert Doisneau, we invite you to follow him to the key places that shaped his life as a photographer. From painters in their studios to writers who were often his accomplices, from the suburbs where his youth was steeped in dullness—later transformed in the 1980s into a place of solitude repainted in the false colours of hope—to the factory floors of Renault, where in 1934 he discovered political awareness among the “shirt-washers,” whose struggles he followed with brotherly gravity.

A brief detour takes us through the world of luxury, fashion, and high society during his Vogue years, before returning to

his personal studio, where he tirelessly created ingenious “photographic bricolages,” refusing to indulge in commercial or advertising commissions that never entertained him—reminding him that life is, ultimately, material. From profession to artistry, as art historian Jean-François Chevrier would later observe...

We offer to tell you the story of a modest life made fascinating by the omnipresence of the camera he never parted from. A camera that allowed him to open all doors and have the freedom to tell his own version of reality, tinged with fiction.



Why visit the exhibition *Robert Doisneau Instants donnés?*

- Immerse yourself in the heart of 20th-century humanist photography.
- A journey covering the entire duration of his photographic career, allowing visitors to understand the masterpiece.
- Nearly 400 photographs by Robert Doisneau, with shots from 1934 to 1992, covering the entirety of his work.
- See the familiar and discover the unfamiliar, but in an enhanced way, by experiencing his creative process, his life, and his working methods.
- Discover a completely new section entitled 'Belgium on Demand,' which, through his travels around the country, explores the theme of economic and artistic commissions.
- The exhibition is full of surprises: unpublished works (such as the poster, published only once) and prints all from the Workshop, mostly vintage.
- Discover Robert Doisneau's eye, which shows the world as it is, not as he would have wanted it. For this reason, he brings a poetic gaze to it. The result is often a terrible backdrop for a more cheerful human being.

Designing a photography exhibition is not the same as hanging pictures

At Tempora, designing a photographic exhibition is a comprehensive museographic process that goes far beyond simply hanging pictures. We showcase the collection by drawing on all the resources of modern museography to enrich the work and the visitor experience. Although photography is characterised by seriality and reproducibility, we affirm its unique status as a work of art.

As in any art exhibition, a photographic monograph is a story to be told, that of an artist, their career and their work. This journey is structured by a carefully crafted script and scenography. The exhibition is organised into clear chapters, differentiated by colour and enlargements, offering a beginning, a development – often surprising – and an ending.

The exhibition is structured around a selection of over 400 documented works, restoring meaning to the image. We also incorporate immersive features to bring photography to life, such as the interactive tenant house, where visitors can explore the details of an iconic photo, and the Mirror Room, inspired by photos of the Cybernetic Tower. Elsewhere, scenographic spaces invite visitors to discover the creative process, wandering from the atmosphere of the studio to the photo lab and the agency.

We want to make the presence of the photographer, the central figure of the exhibition, tangible. Lively audiovisual creations offer a real sense of closeness to the artist, complemented by his comments accessible via an audio guide.

Our exhibitions are designed to ensure accessibility and inclusion for all visitors. We take into account linguistic diversity, varying levels of knowledge, and differences in age and physical abilities. Tempora breaks new ground by offering a unique experience for blind visitors.

In photography as in all its productions, Tempora offers a unique and enchanting visitor experience.



« Caniveau en crue », Paris, 1934. © Atelier Robert Doisneau

A Comprehensive Exhibition

Robert Doisneau is one of France's most famous photographers. He is often associated with the humanist photography movement, whose photographers focus on the everyday lives of ordinary people.

A comprehensive approach to humanity

This exhibition was born from the desire of the Robert Doisneau Workshop to distinguish itself from the conventional image of the photographer as a nostalgic, romantic figure of Paris lovers. Robert Doisneau is, above all, a man rooted in the reality that was his own: his view of the profession, his family and friendly models, his agency work. Certainly, he developed a sentimental gaze on situations that were not always pleasant. And if he invented stories, he always relied on reality. Often associated with a nostalgic vision, Robert Doisneau is, in fact, a photographer grounded in the present, always looking toward the future. Undoubtedly attached to Paris and its suburbs, his eye has captured a certain idea of humanity, making his images universal.

A renewed approach to the work

For years, Robert Doisneau exhibitions were synonymous with "joie de vivre." These exhibitions fuelled the idea that he was the photographer of happiness. Then, other approaches developed, notably the exhibition *Gravités* (55 prints) presented in 2000 by the Fait et Cause gallery, under the artistic direction of Robert Delpire, which highlighted the darker side of his work. In 2010, Agnès Sire proposed to the Fondation Cartier-Bresson the exhibition *Robert Doisneau: From Profession to Work* (100 prints), based on the eponymous text by Jean-François Chevrier (1983, Belfond editions), in which he interviews Robert Doisneau. This exhibition showed how a total work originates from a profession and also revisited the darker aspect of his photographs.

The exhibition *Robert Doisneau Given Moments* successfully balanced these two poles. More than *Le Paris des Parisiens* presented at Paris City Hall in 2007, it develops a more universal language.

The Exhibition Journey

The journey is structured around about ten transversal themes from Robert Doisneau's work. Simple titles that follow the classification used by the agency and later the Workshop (Childhood, Bistros, Writers, etc.). Several rooms and setups offer unique focal points to explore the artist's complete creative universe.

The exhibition follows scenographic principles designed to support the message of a renewed approach to the work. Each section begins with a strong introduction and then takes the visitor beyond the cliché, guiding them towards a deeper exploration of specific aspects such as sequences, portraits, etc. The hanging of the photographs within each section is rhythmically arranged to match the dynamic of the images.

This retrospective offers a varied visiting experience, combining:

- Photographic works,
- Objects and documents,
- Interactive and audio-visual elements.

An audio guide features around thirty works, with commentary from Robert Doisneau himself, drawn from original audio-visual tapes from the 1960s to the 1990s.

“In the end, the photographer, like what he uses, must be a sensitive surface.”



« Le cadran scolaire », Paris, 1956 © Atelier Robert Doisneau

Childhood (70 Photographs)

“The days seem short to a child who frolics in the street full of possible discoveries and, sometimes, of mysteries that are a little frightening.”

This theme runs throughout Doisneau’s work. Because poetry, spontaneity, and the need for freedom are at the foundation of his worldview, he felt close to childhood throughout his life. A unique opportunity to delve deeper into these sequences.

Artist Studios (40 Photographs)

“I never would have had the audacity to ask for time from those who have used it so well. From the great masters whose names are chapter headings in art history books, and whom one imagines only move with a neon halo around them... Yet, some of these great masters gently pushed me by the shoulders into their studios.”

Doisneau photographs the place where an idea becomes a work of art. He applies to the studio the same principle he used for all professions: being as close as possible to the tool of work. Studios represent a natural environment for Robert Doisneau, where he displays his talent as a portraitist and director.

Agency, Publications, and Advertisements (Photographs, Documents, Original Objects)

“I bought my apartment and raised my children thanks to lubrication manuals and biscuits.”

This section evokes the many uses of Robert Doisneau’s photographs: publications in magazines, cover art, and advertisements, where a completely different style is revealed.

Prints, collages and crafts (16 original photographs and collages)

A deep dive into his workshop, where he created these “craftworks” — cries of freedom to break the rules of photography and escape the daily grind of commercial work.

The printing room

In this photo lab, we discover the atmosphere, the equipment and the printing process to understand how it all works. Beyond the technical aspects, it is above all the eye of the photographer or printer that gives these photographs their magic.

Facing the Work (22 Photographs)

When Robert Doisneau turns his attention to art, he is actually talking to us about humanity, showing how a work of art can also be a vector for multiple emotions. Three series: *La Joconde au Louvre* (1945), *La Vitrine de Romi* (1948) and the convincing and comical posing of *Maillol's statues in the Jardin des Tuileries* (1964).

The Vogue Years (40 Photographs)

"I was the gardener's son invited to come along with the children of the castle, on the condition that I bring with me a fresh eye."

Robert Doisneau also moved within the world of Parisian glamour and fashion—a world that was not his own—yet he navigated it with the intelligence of the heart, able to leave it just as effortlessly as he entered.

Writers (30 Photographs)

"I want to tell stories. The people who have the most influence on me are writers and poets."

A photographer who also wrote extensively, and frequented the literary world, blending poetic writing impulses with capturing reality

Fifty years of literature captured through his lens.

Bistros (30 Photographs)

"I maintain that it's good to have a familiar bistro. Two are even better."

At the counter, in the dining room, on the terrace, or even in the cellar, bistros are the places for all encounters and complicities.



« Galibots », Lens, 1945 © Atelier Robert Doisneau

Gravités (70 Photographs)

“... as the young gypsy pickpocket from the metro candidly told me: ‘I don’t steal, I take.’ In my case, the operation is called a ‘shot’...”

Robert Doisneau represents a form of ongoing but discreet commitment to core values such as brotherhood and solidarity. He photographs with empathy, never looking down on his subjects.

Among the topics represented: precariousness and poverty, labour, industry, miners, prostitution, social and political struggles.

Suburbs (35 Photographs)

“Yes, I know, it used to be ugly, and today it’s still ugly, but in a different way.”

Perspicace observateur d’un présent qui se transforme, Robert Doisneau capture la banlieue de Paris à deux reprises. La banlieue noire et sale des années cinquante publiée dans un ouvrage avec Blaise Cendrars. Il y revient en 1984 pour la mission d’une administration française, la Délégation à l’aménagement du territoire et à l’action régionale (DATAR) : il révèle alors des images saturées de couleur et un effacement de l’humain.

Belgium on demand (45 Photographs)

“Whether designed by a cabinetmaker or an electronics engineer, a camera, like a firefighter’s helmet, gives courage.”».

Between 1956 and 1970, Robert Doisneau visited Belgium six times, producing scattered but original reports: the Bruges canals, the 1958 exhibition, industrial sites in Antwerp, Ghent and Liège, daily life in Brussels, the Gilles carnival costumes and the activities of a bank...A dive into the heart of sometimes tedious assignments and his ability to imbue them with a surprising modernity.

In 1962, the publication of an art book brought Robert Doisneau to La Boverie park in Liège, where he joined visionary artist Nicolas Schöffer to photograph his work, the Cybernetic Tower. These photos would leave a lasting impression for posterity.

As an aside, on several occasions Doisneau photographed Georges Simenon, a native of Liège and an honourable representative of Belgian culture beyond our borders.

Encounters (18 Photographs)

“The photos that interest me, the ones I find successful, are those that do not conclude, that do not tell a story to the end, but remain open, allowing people to make their own journey with the image, to continue it as they wish: a stepping stone to a dream, in a way...”

The privilege of chance, the encounter is the quintessential expression of *Instants Donnés*. Each of these photographs is unique and breaks with the seriality of the previous sections.

A room where unforgettable images cross paths, some of which have become icons. How can one explain a second of enchantment?

The Kiss at the Hôtel de Ville

“It’s a photo that everyone agrees on. And when there is unanimity, there is often a mistake at the beginning.”

To conclude the journey, an installation dedicated to the famous photograph.



« Gand janvier 1970 », Ghent, 1970 © Atelier Robert Doisneau



« Le baiser de l'Hôtel de Ville », Paris, 1950 © Atelier Robert Doisneau



Exploring the artwork

Decoding a photo: choosing the poster

Maurice Baquet – *The Cello in the Rain*, Paris 1957: a photograph in which realism and poetry come together in perfect harmony.

A humorous image from Robert Doisneau's adventures with Maurice Baquet, a cellist, artist and athlete. Their inventions and travels inspired a book that took them 25 years to publish, *Ballade pour violoncelle et chambre noire* (*Ballad for Cello and Darkroom*).

Framing

A street shot in which the photographer seems to have stepped back from the scene, standing at just the right distance to capture both the big picture and the fine details.

Composition

- A striking composition combining people and objects, leaving us wondering who is playing the leading role.
- A multitude of shots that flow naturally from one to the next – the street, the pavement, the people, the barrier, the horizon – giving the scene both immediacy and depth.
- A photograph constructed around a few horizontal lines – the street, the pavement and the barrier – and numerous vertical lines: the people, the easel, the cello, the lamppost and the many bars of the railing.
- An eye for detail with uneven cobblestones topped by a slippery pavement on which objects and people are reflected unawares.
- Natural light that blends with the humidity.
- Robert Doisneau said of Maurice Baquet that he was “his instructor in happiness”.



Le violoncelle sous la pluie, Paris 1957

© Atelier Robert Doisneau

Did You Know?

Robert Doisneau is:

- Over 450,000 negatives.
- About 300 boxes of archives and documents organized by theme, just like at the Rapho agency.
- A number of cameras used throughout his life, many of which were given to acquaintances.
- Hundreds of published books, including around one hundred monographic works.
- Around 250 exhibitions presented in France and abroad since 1947, including two in Belgium.
- His first photograph in 1929: a pile of cobblestones.
- “I didn’t dare look up at living people,” he said.
- His last photograph: Philippe Druillet in the garden of the Rodin Museum in Meudon, on September 25, 1993.

Biography

1912

Born in Gentilly (Val-de-Marne) on April 14.

1925-1929

Studies at the École Estienne. Graduated as a lithographer engraver.

1930

Lettering artist and empirical training in pharmaceutical photography at the Ullmann workshop.

1931

Operator for André Vigneau, whose workshop combined engraving, lithography, photography, and cinema.

1932

Sold his first reportage to the daily newspaper L'Excelsior.

1934-1939

Industrial photographer at Renault factories in Boulogne-Billancourt.

1939

Dismissed for repeated tardiness.

Met Charles Rado, founder of the Rapho agency. Began work as an independent photographer-illustrator.

1942

Met publisher Maximilien Vox, for whom he completed numerous commissions.

1945

Began collaborating with Pierre Betz, publisher of the artistic and literary magazine Le Point.
Met Blaise Cendrars in Aix-en-Provence.

1946

Returned to the Rapho agency, now run by Raymond Grosset. He would remain there for the rest of his career.
Reportages for the weekly Action.

1947

Met Jacques Prévert and Robert Giraud. Won the Kodak Prize.

1949 and 1951

Contract with Vogue magazine.

1951

Participated in an exhibition at the MOMA in New York.

1956

Won the Niépce Prize.

1956

Trip to Bruges.

1958

Report on the Brussels World's Fair

1960-1967

Series of travels for reportages:
United States (New York, Hollywood, and Palm Springs), Canada,
USSR ("50 Years of Soviet Achievements").

1960

Report on textile factories in Eekklo

1962

Report in Liège on the Cybernetic Tower with Nicolas Schöffer

1970

Report on the Crédit Lyonnais bank in Belgium

1971

Tour of regional museums with Jacques Dubois.

1973 and 1981

François Porcile directed the films *Le Paris de Robert Doisneau* and *Poète et Piéton*.

1975

Invited to the *Rencontres Internationales de la Photographie* in Arles.

1983

Won the *Grand Prix National de la Photographie*.

1984

Participated in the *Mission Photographique de la DATAR*.

1986

Won the Balzac Prize.

1990-1993

Created several films about his work: *Vidéo Contacts* (CNP/La Sept/Riff Production), *Bonjour, Monsieur Doisneau* by Sabine Azéma (Riff Production), and *Doisneau des Villes, Doisneau des Champs* by Patrick Cazals (FR3 Limousin-Poitou-Charente).

1994

Died in Paris on April 1.



« Georges Simenon au musée Grévin », Paris, 4 septembre 1962 © Atelier Robert Doisneau



« Les pains de Picasso », Vallauris, 1952 © Atelier Robert Doisneau

Collective Curatorship

- **Francine Deroudille**
- **Annette Doisneau**
- **Isabelle Benoit**
- **Benoît Remiche**
- **Peter Logan & Flora Peyrot** (scenography)
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.

Annette Doisneau et Francine Deroudille

They founded and have led the *Atelier Robert Doisneau* for over twenty years, the structure responsible for conserving the collection of photographs and overseeing related projects. Located in the very place where Robert Doisneau worked his entire life, the Atelier houses 450,000 numbered and catalogued negatives. These archives continue to contribute to the creation of exhibitions and publications, sometimes leading to the discovery of previously unseen reportages.

Isabelle Benoit

After studying political science in France and Germany, Isabelle Benoit earned a PhD in History and Civilisation from the European University Institute in Florence. She also holds a certificate in Art Law from the University of Geneva. Her experience combines university teaching, research, and museum practice, first at the Swiss National Museum (Zurich/Prangins) and then at the International Red Cross and Red Crescent Museum (Geneva).

Since 2006, her work at Tempora has combined cultural development and curatorship. She contributed to the conception and circulation of key exhibitions for the Museum of Europe: *L'Europe, c'est notre histoire ! 50 ans d'aventure européenne* (Brussels, Wrocław), *L'Islam c'est aussi notre histoire* (Brussels, Sarajevo, Sofia) et *Dieu(x), modes d'emploi* (Brussels, Madrid, Quebec, Ottawa, Paris, Warsaw, Geneva). Between 2010 and 2017, she oversaw the museographic project for the Museum of the Second World War in Gdansk. Since 2016, she has been responsible for programming and curating art and photography exhibitions at the Maillol Museum in Paris and the Boverie Museum in Liège: *21 Rue La Boétie : Picasso, Matisse, Léger ; Bill Viola. Sculptor of Time ou Elliott Erwitt. Une rétrospective.*

Benoît Remiche

A graduate in law, with a degree in pure economics and a bachelor's degree in philosophy from the Catholic University of Louvain, and a visiting fellow at the University of California, Benoît Remiche has, among other roles, served as advisor and later director of ministerial offices. He was also president of Belgacom (the Belgian telecommunications operator with 25,000 employees) and president and board member of Spacebel (a subsidiary of the Matra group).

Passionate about culture and its dissemination to the widest audience, Benoît Remiche founded Tempora in 1998. Under his leadership, the company has completed more than 100 major projects and established itself in the European cultural landscape through a three-phase development process.

Tempora initially specialised in the design, creation, and management of civilisation exhibitions aimed at the general public, a genre that was unprecedented in Europe. Simultaneously, the company quickly expanded internationally through the circulation of its exhibitions in Europe (especially in Spain, Poland, France) and North America (United States, Canada), and by creating large cultural facilities such as the Museum of the Second World War (Poland) and the Centre for the Discovery of the Cave of Pont d'Arc (France).

In recent years, Benoît Remiche has led the company in diversifying its activities, including the management of cultural sites such as the Bastogne War Museum.

Beyond his role as managing director, Benoît Remiche continues to oversee the artistic direction of projects. He has also lectured at the Free University of Brussels on *Cultural Tourism Issues* (Master's in Cultural Management) and served as an expert for the European Commission on cultural matters. He is a frequent speaker (ENA, French National Assembly, Academy of Fine Arts in Turin, etc.).

Peter Logan

A graduate in drawing from the School of Fine Arts in Mons with the highest distinction, Peter Logan specializes in 3D design and computer graphics. He began his career in industrial design and joined Tempora in 2009 as a designer in scenography and multimedia. Peter Logan develops scenographic pathways and 3D modelling, such as for the *C'est notre histoire!* exhibition series created for the Museum of Europe. He sensitively works on the varied universes of Tempora's client projects, including the Museum of the Second World War in Gdansk (Poland) and the Centre for the Discovery of the Cave of Pont d'Arc (France). He is currently working on an immersive film for the millennium of the city of Caen. He has also designed itinerant self-produced exhibitions like *Pompeii, the Immortal City*, presented in Europe and the United States.

At the Maillol Museum, he signed the scenographies for retrospectives of Elliott Erwitt, Andres Serrano, and Nadia Léger.

Flora Peyrot

A graduate in interior design from the Royal Academy of Fine Arts (Brussels), Flora Peyrot also holds a Masters degree in Performing Arts from the ULB (Brussels).

With dual expertise as a scenographer and interior designer, she quickly launched her freelance career, working on a variety of projects ranging from interior design to exhibition, theatre and cinema set design. For example, she worked closely with the Sophiegreen architecture firm (Brussels), creating exhibition scenography for the DesignMuseumBrussels, such as *OnDisplay* and *Charlotte Perriand. How do we want to live? The politics of photomontage*, and oversaw the design and production of film sets such as *Drone* by Simon Bouisson and *Reflection* in *a Dead Diamond* by Hélène Cattet and Bruno Forzani.

In October 2023, Flora Peyrot joined the Tempora team as an architectural scenographer, where she collaborates on the creation of exhibitions by designing technical plans and unique sets, whether for temporary exhibitions, such as Nadia Léger (Paris) and Elliott Erwitt (Brussels), or permanent exhibitions, such as Espace 14-18 (Dinant).



Annette Doisneau, Isabelle Benoit and Francine Deroudille in Robert Doisneau's studio
©Peter Logan

Bent Van Looy, ambassador for the exhibition

As a great lover of street photography, 20th-century history and fashion, and a former Parisian, I was particularly delighted when I was asked to consider the best way to present the world of legendary photographer Robert Doisneau to the Belgian public.

Who doesn't know his photos? Full of life, they celebrate the daily choreography of the street and ordinary people.

Doisneau is not a scene-stealer, a thief who furtively or hastily presses the shutter button; he is an enthusiastic, open and unselfish passer-by.

Accompanied by his camera (and not "armed" with his camera, because it is not a weapon, but a magnet), he immerses himself in the very essence of life.

Perhaps I love his images so much because my creative process also favours the street. This is especially true in Paris, where I write songs while walking, inspired by the movement and sounds of the big city.

Looking through the 400 photographs from the archive boxes in his Paris studio, where the fruit of sixty years of work is carefully preserved by his daughters, I am struck by their quantity, richness and diversity. In addition to the famous street images, there are the sober but playful photos taken for Vogue, the wacky collages, the advertising reports for the multinationals of the time and the portraits of some of the world's greatest artists.

Whether posing in a magnificent Pierre Cardin outfit for Vogue or emerging from a mine shaft with his cheeks covered in coal dust, Doisneau only had eyes for the essential: human beings.



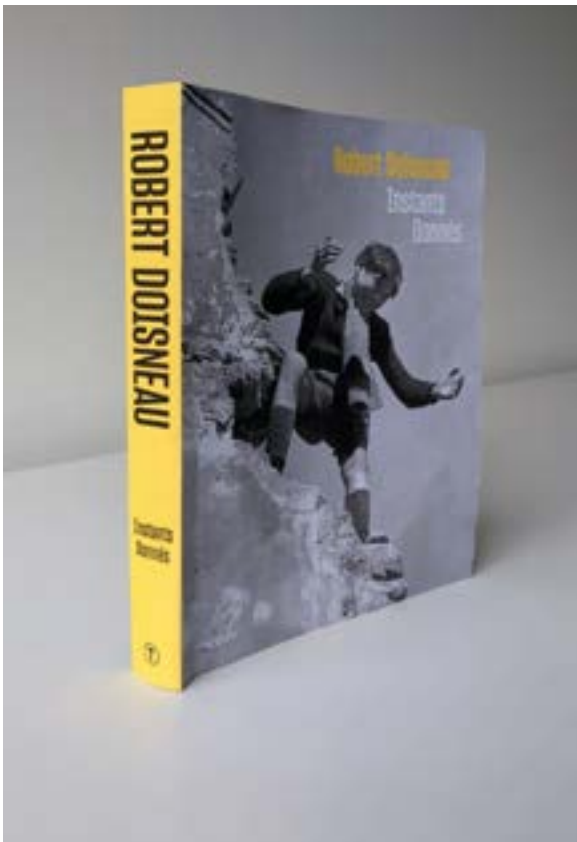
Bent Van Looy ©Charlie de Keersmaecker

Publications

Catalogue

Tempora is publishing a book presenting a wide selection of photographs featured in the exhibition.

- Title: *Robert Doisneau Given moments* Catalogue of the Robert Doisneau retrospective, Tempora, Brussels, 2025.
- 288 pages with **270 photographs**, including 19 in colour and 18 illustrations.
- Authors: Isabelle Benoit, Francine Deroudille, Annette Doisneau, Benoît Remiche.
- Language: published in French and English.
- For sale on site.



Belgium supplement

In addition to the catalogue, Tempora has published an exclusive 48-page magazine featuring Robert Doisneau's reports from Belgium.

Published in October 2025..

- Authors: Isabelle Benoit, Alain Delaunois, Marc-Emmanuel Mélon.
- For sale on site.

Special issue of Beaux-Arts magazine

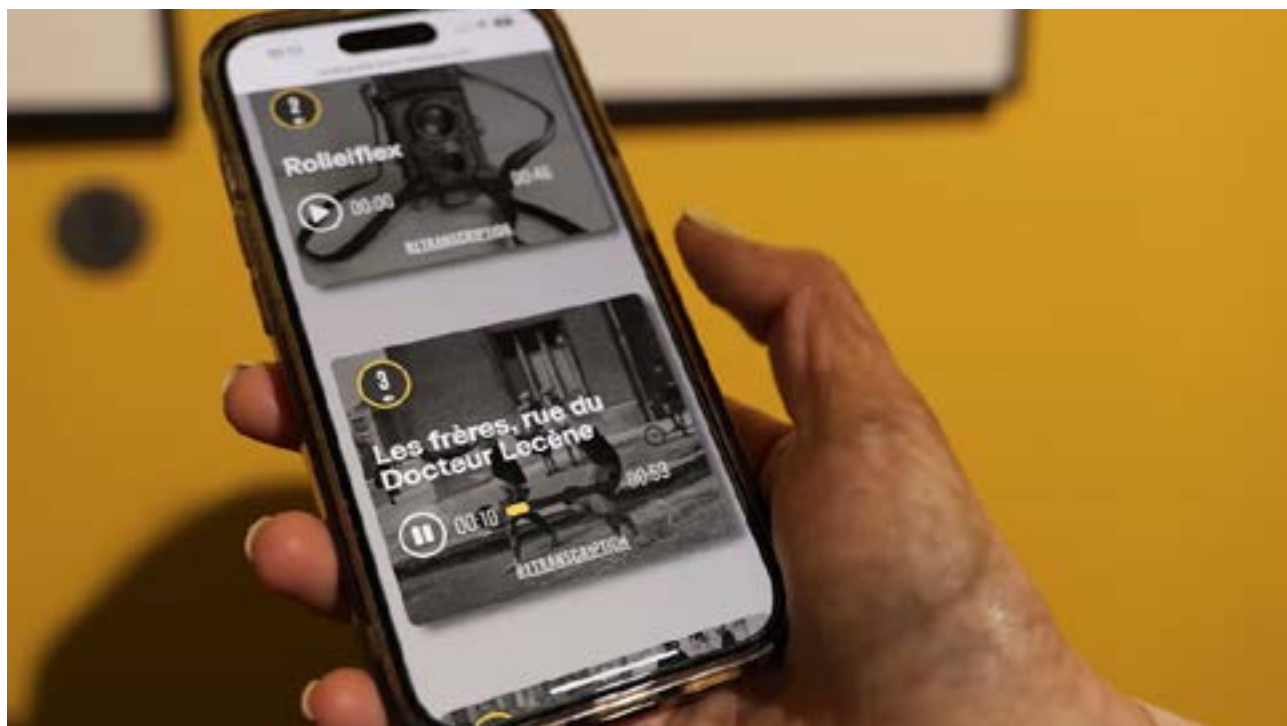
On the occasion of the exhibition, the magazine Beaux-Arts (Paris) is publishing a special 76-page issue. Publication date: October 2025.

- Authors: Isabelle Benoit, Sophie Bernard, Débora Bertol, Francine Deroudille, Pierre Morio, Claude Pommereau, Sandrine Rosenberg, Clotilde Scordia, Raphaël Turcat, Natacha Wolinski.

Mediation Tools

Audioguide

An audioguide featuring 30 photographs, with commentary in the voice of Robert Doisneau.



Teaching Guide

Tempora offers a comprehensive teacher's guide for schools to prepare and deepen their visit. It includes a brief history of photography, a biography, and numerous educational resources to help introduce Robert Doisneau's work at every educational level.

expo-doisneau.com/school-visit

Activity Booklet

For family visits, Tempora has created an activity booklet designed for children. A fun, interactive tour centered around 12 photographs.



Facilities for visually impaired visitors

As part of this exhibition, Tempora, La Boverie, the Atelier Robert Doisneau and the non-profit organisation La Lumière have developed a cultural mediation project to make this major retrospective accessible to visually impaired visitors.



image de synthèse

Within the exhibition, five specially designed areas welcome visually impaired visitors. In each of these areas, a work of art has been adapted using a tactile relief plaque, offering a new way of experiencing art through touch. Each terminal is accompanied by a tactile discovery guide and an audio description of the work in question.

This project responds to an urgent need for inclusion in the museum world, where visually impaired audiences are too often overlooked. By adapting the exhibition, we wish to reinforce our commitment to a culture that is open, accessible and shared by all.

To take this further, special guided tours will be offered at various times during the exhibition, led by guides trained in this type of support. This approach places people and accessibility at the heart of the cultural experience.

Tempora, cultural facilitator

tempora[®]

Tempora is a Belgian agency specialising 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 around 100 employees and 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 of historians, scientists, curators, architects, scenographers, graphic designers, multimedia specialists, engineers and technicians, the company handles the entire process, from design to management, including production in its Brussels studio.

Tempora's approach is based on strong values:

- **respect for the sites and their history;**
- **showcasing the collections;**
- **striving for a balance between enjoyment and aesthetics**
- **rigorous respect for scientific knowledge;**
- **access for as many people as possible and a focus on education**

Tempora has led more than 150 large-scale projects, including more than twenty permanent exhibitions such as *Planète vivante (Living Planet)* at the Natural Sciences Museum in Brussels, the Chauvet Cave Interpretation Centre, and the Second World War Museum in Gdansk. It has designed and produced more than forty exhibitions on civilisation, including the series *C'est notre histoire !* for the Museum of Europe, and *Dieu(x) modes d'emploi*. The team has also developed ambitious productions such as *Pompeii, the Immortal City, Johnny Hallyday, L'exposition* and *Le Petit Prince parmi les hommes*. By joining forces with institutional partners and private collections, Tempora creates exhibitions for major museums: *21 Rue La Boétie : Picasso, Matisse, Léger, Bill Viola. Sculptor of Time, Les mondes de Paul Delvaux, Chéri Samba, dans la collection Jean Pigozzi, Andres Serrano. Portraits*

de l'Amérique, Nadia Léger. Une femme d'avant-garde, Elliott Erwitt. Une rétrospective et Robert Doisneau. Instants Donnés.

Tempora pursues a humanist ambition aimed at conveying meaning and creating connections by making cultures accessible to as many people as possible.

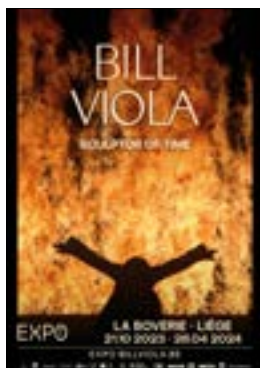
Tempora, achievements and references

MAIN PERMANENT EXHIBITIONS

- *Musée de la Seconde Guerre mondiale*, Gdansk, Pologne
- *Centre historique interactif de la ville de Poznan*, Pologne
- *Ferme d'Hougoumont*, Waterloo, Belgium
- *Centre d'interprétation de la légende de Saint-Georges et du dragon*, Mons, Belgium
- *Centre d'interprétation de la Grotte Chauvet*, France
- *Red Star Line Museum*, Antwerp, Belgium
- *Museum aan de Stroom (MAS)*, Antwerp, Belgium
- *Hof van Busleyden, Een bourgondisch stadspaleis*, Mechelen, Belgium
- *Abbaye Villers-la-Ville*, Belgium
- *Musée du Fer, Fourneau Saint-Michel*, Belgium
- *House of European History*, Brussels, Belgium
- *Le Beerstorium de la Brasserie Dubuisson*, Pipaix, Belgium
- *OTAN Transparency Center*, Brussels, Belgium
- *Belexpo*, Brussels, Belgium
- *Exposition permanente « Planète Vivante » Musée des Sciences naturelles*, Brussels, Belgium
- *Experience Europe*, Brussels, Belgium
- *Espace 14-18, Citadelle de Dinant*, Belgium

MAIN TEMPORARY EXHIBITIONS

- *La Belle Europe*, Brussels, 2001
- *Einstein, l'autre regard*, Brussels, 2006
- *Dieu(x), modes d'emploi*, Brussels 2006, Madrid 2007, Quebec 2010, Ottawa 2011, Paris 2012, Warsaw 2013, Geneva 2019
- *C'est notre histoire ! Cinquante ans de construction européenne*, Brussels 2007, Wroclaw 2009
- *C'est notre Terre 1 & 2 !*, Brussels, Warsaw, 2008
- *L'Amérique, c'est aussi notre histoire ! Trois siècles de relations entre l'Europe et les États-Unis* Brussels, 2010
- *Be. Welcome. La Belgium et l'immigration*, Brussels, 2010; Charleroi, 2011
- *14-18, c'est aussi notre histoire*, Brussels, 2014
- *Via Antwerp. The road to Ellis Island* New York, Ellis Island Immigration Museum, 2016



- *L'Islam, c'est aussi notre histoire ! Douze siècles de présence musulmane en Europe*, Germany, Italy, Bosnia-Herzegovina, Bulgaria, 2010
- *21, rue la Boétie. Picasso, Matisse, Braque, Léger...*, Liège 2016, Paris, 2017
- *Bruegel, A poetic Experience*, Brussels, 2019
- *Warhol. The American Dream Factory*, Liège, 2020
- *Inside Magritte*, Liège, 2021
- *The World of Steve McCurry*, Brussels 2017, Lyon 2019, Antwerp, 2021, Paris 2021
- *The Climate Show*, Brussels 2022, Bordeaux 2022
- *Hyperrealism Sculpture. Ceci n'est pas un corps*, Liège 2019, Brussels 2021, Lyon 2022, Paris 2022
- *Bill Viola. Sculptor of Time*, Liège 2023
- *Johnny Hallyday. L'Exposition*, Brussels 2022, Paris 2023
- *Chéri Samba. Dans la collection Jean Pigozzi*, Paris 2023
- *Passion Japon*, Lyon 2024
- *Andres Serrano. Portraits de l'Amérique*, Paris 2024
- *Elliott Erwitt. Une rétrospective*, Paris 2023, Lyon 2023, Brussels 2024
- *Terracotta Army. Et le premier Empereur de Chine*, Brussels 2024
- *Les Mondes de Paul Delvaux*, Liège 2024
- *Nadia Léger. Une femme d'avant-garde*, Paris 2024
- *Antoine de Saint Exupéry. Un Petit Prince parmi les Hommes*, Lyon 2020, Brussels 2022, Strasbourg 2024
- *Pompeii. Cité immortelle*, Brussels 2017, Richmond 2019, Spokane 2020, Orlando 2020, Quebec 2021, New-York 2022, Arlington 2024, Lyon 2024
- *Amazônia, Sebastiao Salgado*, Brussels 2025

MAIN CURRENT PRODUCTIONS AND FUTURE PROJECTS

- *Titanic. Un Voyage Immersif*, Lyon 2025
- *Toutankhamon. À la découverte du pharaon oublié*, Lyon 2022, Strasbourg 2023, Metz 2025
- *Van Gogh. The Immersive Experience*, Strasbourg 2025
- *Robert Doisneau. Instants Donnés*, Paris 2025, Liège 2025
- *Geluck expose Le Chat*, Paris 2025
- *Parcours de découverte du Château de Chazey-sur-Ain*, 2026
- *Centre d'interprétation des Glaciers et du Climat*, Chamonix 2026

DELEGATED OVERSIGHT

- Bastogne War Museum, Bastogne
- WOM, Brussels
- Musée Maillol, Paris

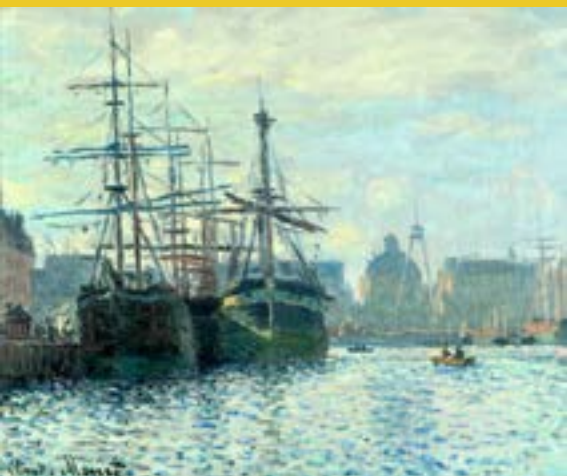
The Tempora adventure continues

**COMING IN AUTUMN 2026 TO THE MUSÉE DE LA
BOVERIE, LIÈGE**

Impressionism in Belgium

In 2026, Liège is set to become the venue for an international artistic event. The Musée de La Boverie will host a unique exhibition dedicated to Impressionism in Belgium, shedding light on a still little-known facet of this major movement in modern art.

Often associated with its iconic French figures, Impressionism nevertheless had an original and early resonance in Belgium. From the 1860s onwards, Belgian artists distanced themselves from academicism, embracing new forms of pictorial expression that foreshadowed Impressionism. The exhibition will trace this artistic effervescence, from the beginnings of the Société Libre des Beaux-Arts to the blossoming of Belgian Luminism.



Claude Monet;
*Le Bassin du
Commerce*, 1874, oil
on canvas, Musée
des Beaux-Arts de
Liège/La Boverie
© Ville de Liège.

Around a hundred works will be brought together in the bright and refined spaces of La Boverie, offering an exceptional dialogue between the French masters (Monet, Renoir, Pissarro, Sisley, etc.) and their Belgian counterparts (Ensor, Claus, Lemmen, Van Rysselberghe, etc.). This unprecedented face-to-face encounter will explore cross-pollination, national distinctiveness and parallel paths in an ambitious and resolutely contemporary setting, with a focus on multimedia and interactive installations.

A journey into a period of art history to be (re) discovered, through an exhibition that is already heralded as a cultural highlight of 2026.

Partners



LA BOVERIE

Located a stone's throw from Calatrava's Guillemins Station, the La Boverie Museum is set in the heart of a delightful park, in a historic building constructed for the 1905 World Exhibition. Renovated in 2016 by Cabinet Ph.D, it has been extended with a huge glass gallery designed by French architect Rudy Ricciotti.

The museum offers a diverse programme of temporary exhibitions, including international exhibitions, retrospectives of renowned artists, and a space dedicated to emerging artists.

La Boverie also presents the rich collection of the Museum of Fine Arts and the Cabinet of Drawings and Prints of the City of Liège, which offers visitors the opportunity to view works by exceptional artists from Liège and around the world (Lambert Lombard, Léonard Defrance, Ingres, Closson, Pissarro, Monet, Arp, Magnelli, Debré, Hantai, Monory, Gilbert & George, etc.), in a chronological display spanning the 16th century to the present day.

A highlight of the tour is devoted to works acquired at the Lucerne (Switzerland) sale in 1939. Once considered "degenerate art" by the Nazi regime, they are now part of Belgium's "treasures": Picasso, Gauguin, Ensor, Laurencin, Marc, Kokoschka, Lieberman, Pascin, Chagall.

In addition to exhibitions and its collections, La Boverie offers a wide range of activities and events throughout the year (conferences, special events, innovative tours, workshops, etc.).

As 2026 marks the 10th anniversary of La Boverie, special attention will be paid to the variety and quality of the permanent collections of the Museum of Fine Arts of the City of Liège.

La Boverie is celebrating its 10th anniversary with an exceptional exhibition!

To mark its tenth anniversary (2016-2026), La Boverie is celebrating with a major anniversary exhibition entitled *Constellations*, which showcases the artistic masterpieces of the Museum of Fine Arts in Liège.

***Constellations* exhibition -**

22 May to

23 August 2026

La Boverie

Like a starry sky, *Constellations* brings together more than 200 works from the museum's rich collections: essential masterpieces and more discreet exhibits interact to reveal the diversity and richness of Liège's heritage. This unique exhibition invites visitors to rediscover the great figures of art history while highlighting works that are rarely exhibited, and in some cases have never been shown to the public.

Spanning the entire ground floor, the exhibition weaves surprising links between the works of art, while revealing the missions, behind-the-scenes activities and collaborations that make the museum come alive. Under the glass roof designed by Rudy Ricciotti, a sculpture garden opens up, in perfect harmony with the architecture of the venue.

Constellations is also a celebration open to all: entertainment, festive events, encounters and surprises will punctuate this celebration throughout the exhibition. It is the ideal opportunity to (re)discover La Boverie, its collections and its magnificent park.





LES COURS
TRAITEUR DEPUIS 1991



Catering Partners

For the '**Robert Doisneau - Instants donnés**' exhibition, La Boverie Museum is delighted to be able to count on the support and expertise of its catering partners.

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

Contact : Marie Derom
marie.derom@tempora.be
+32 (0)474 64 89 15



National Lottery

The National Lottery is much more than just gambling.

By playing a National Lottery game for a small amount, many players not only have a chance to win the jackpot, but also the opportunity to help countless initiatives in society.

Thanks to all the players, many of us are able to benefit from the necessary financial support. Thanks to its unique model, the National Lottery can invest £200 million in projects and associations that make a difference in humanitarian, social, sporting, cultural and scientific fields. The National Lottery is much more than just gambling.

Practical Information

ADDRESS



Parc de La Boverie, 3
4020 Liège

OPENING DATES

From 31 October 2025 to 19 April 2026

ONLINE TICKETS :

www.expo-doisneau.com

CONTACTS

EXHIBITION

Valentine Delsalle

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PRICES

Standard (over 26) : **€16,50**

Young people (aged 6-25) : **€11**

Children (under 6) : **gratuit**

Family pack: **€45** (2 standard tickets + 2 youth tickets)

Groups : **€14,50 pp** (minimum 15 people)

Article 27 : **€1,25**

EVERY WEDNESDAY: Family pack for **€36**

Combined ticket with the permanent collections of the La Boverie museum: + **€2** (no supplement under 26)

AUDIOGUIDE

Audioguide with QR Code on Mobile Phone -
Included in the entry price.

Device for visually impaired visitors available with QR code on mobile phone - **included in the admission price.**

HEURES D'OUVERTURE

Open Tuesday to Sunday from 10 a.m. to 6 p.m.

Special opening on Mondays during French-speaking and Dutch-speaking school holidays.