

the Worlds
of

Paul Delvaux

La Boverie - Liège

4.10.2024

16.3.2025

Press release

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the Worlds of Paul Delvaux

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CONCEPT AND ARCHITECTURE OF THE EXHIBITION

As part of the **100th anniversary of Surrealism**, **La Boverie** is hosting a major exhibition devoted to Belgian artist Paul Delvaux **from October 4, 2024 to March 16, 2025**.

Adopting a novel approach, this **retrospective with three itineraries - thematic, interactive and multimedia** - embraces the whole of Paul Delvaux's work, exploring his contribution to Surrealism and art history in general.

A complete retrospective from Delvaux's first work to his last.

A major artist, **Paul Delvaux (1897-1994)** developed a distinctive universe featuring strong iconographic elements that are repeated from one work to the next, like a pictorial conversation. Thanks to the exhibition *Les Mondes de Paul Delvaux*, which brings together over 150 works and objects, the dialogue is resumed once again, by playing a game of visual ricochets between paintings and drawings.

Following on from the major exhibition held at the Belgian Royal Museums of Fine Arts in 1997 to mark the centenary of Paul Delvaux's birth, this **retrospective** is a unique opportunity to see the painter's world unfold **from the first to the last work (1920-1986)**. The itinerary, based on the **themes dear to the great artist**, disregards the strict chronology of his work, opening up a whole new field of interactions. Melancholy vestals, trains, skeletons, the *Sleeping Venus* discovered at the Spitzner Museum and antique emblems are just some of the motifs found side by side throughout his work.

Masterpieces by this **internationally renowned art figure, immortalized by Andy Warhol**, which have not been seen or re-united for many years, will be presented in order to shed new light on a timeless work, reveal its complexity and engage in a new dialogue with today's visitors.

... offering unique dialogues with other artists...

Delvaux, although a solitary creator, shaped his world through contact with the work of his predecessors and colleagues. Throughout the exhibition, Delvaux's works are contrasted with those of other great names, revealing both similarities and differences. While the connection with **René Magritte** or **Giorgio De Chirico** may be obvious from his links with Surrealism, it is less so with other artists. It's a little-known fact that Delvaux took an interest in **Amedeo Modigliani**, whose work encouraged the painter, still a beginner, to fully embrace nudity. Subsequently, Delvaux proved to be close to Expressionism, with little-known links to **Constant Permeke** and **Gustave De Smet**. Delvaux's interest in Antiquity recalls his training with **Constant Montald** and creates a significant link with **Pablo Picasso**. Works by James Ensor and Félicien Rops provide interesting counterpoints in this group, with their treatment of themes (the skeleton and the Two Friends) that Delvaux made less sulphurous than the approaches adopted by his predecessors. Testifying to influences, appropriations and coincidences, these previously unpublished dialogues lift a corner of the veil on filiations and demonstrate how and in what context Delvaux's seemingly hermetic and closed universe was shaped.

... and multimedia devices to get to the heart of Delvaux's artistic creation.

This retrospective also takes visitors to the heart of Delvaux's creative process, using innovative, interactive multimedia devices in three distinct and complementary forms. Firstly, visitors enter the artist's private world through an **original reconstruction of his studio**. They catch the painter working from a model in his own environment, surrounded by

personal objects that were dear to him and that resonate with the pictorial world he created.

Another feature offers a **glimpse into the creation of a painting**. The original *Rumeurs* (1980) is on display, along with the preparatory drawing, while a film shows the changes introduced by the artist during the painting's production phase. The film is based on previously unpublished documents gathered by a friend of the artist, Paul Anrieu. This allows us to understand the painter's thinking.

Visitors can also take on the role of the painter by composing their own Delvaux, thanks to an **interactive device called "Draw me a Delvaux"**. By borrowing iconographic elements from the Delvaux canon, visitors can compose their own Delvaux painting.

In the middle of the itinerary, an **augmented timeline** pulls into perspective the work and life of Paul Delvaux, a veritable icon of Belgian and international painting who urgently needs to be (re)discovered.

In this way, the visitor penetrates the mystery of Paul Delvaux's poetic work, a veritable icon of Belgian and international painting who urgently needs to be (re)discovered.

Les Mondes de Paul Delvaux is an exhibition conceived, designed and produced by Tempora in partnership with the Paul Delvaux Foundation, La Boverie and Demeter NPO.

LENDERS

The partners warmly thank the following private collections, institutions and galleries for their support and the loan of their works:

- **Adrian David collection (Knokke)**
- **Fédération Wallonie-Bruxelles**
- **Galerie Andrea Caratsch (Zürich / St.Moritz)**
- **Galerie Jean-François Cazeau (Paris and Brussels)**
- **Koninklijk Museum voor Schone Kunsten Antwerpen (Antwerp)**
- **Mu.ZEE (Ostend)**
- **Musée d'Ixelles (Brussels)**
- **Musée des Beaux-Arts de Liège/La Boverie (Liège)**
- **Musée de Woluwé (Woluwé-Saint-Lambert)**
- **Musée L (Louvain-la-Neuve)**
- **Paul Delvaux Museum (Saint-Idesbald)**
- **Royal Museums of Fine Arts of Belgium (Brussels)**
- **Museum voor Schone Kunsten Gent (Ghent)**
- **Olivier Malingue Ltd (London)**
- **Opera Gallery (Paris)**
- **Université de Montpellier**
- **Vedovi Gallery (Brussels)**



Paul Delvaux, *Tam*, 1930
Foundation Paul Delvaux, © Belgium/SABAM, 2024

EXHIBITION ITINERARY

IN THE HEART OF THE LANDSCAPE

After a brief period at the Académie des Beaux-Arts in Brussels, Delvaux continued his apprenticeship as a self-taught artist. Without a studio, he found the material for his compositions outside, in his familiar surroundings. He crisscrossed his native region, stopping at the banks of the Meuse to capture its picturesque charm. He also frequented the Rouge-Cloître site in Brussels, an idyllic spot bathed in trees and greenery. He painted surrounded by nature, in the open air, driven by a desire to capture the natural light. Tender greens give way to the brownish tones of steam locomotive smoke plumes. Delvaux sought to portray the busyness, often nocturnal, of the railway workers at the Brussels-Luxembourg station.

FIN-DE-SIÈCLE EXPRESSIONISM

Gradually, the human figure took center stage, becoming the main subject of compositions featuring large, voluminous and colorful groups of people. In 1927-28, Delvaux shifted to a style in which outstretched models gained in sensuality. Lines became sharper and more refined. By 1929, new works of art were being produced under the influence of Expressionism. This movement dominated the Belgian artistic landscape, represented by figures such as James Ensor and Constant Permeke. For these artists, it was no longer a question of transcribing the world as it was, but rather as they saw it. As such, realistic representation disappears in favor of the presentation of purely subjective perceptions. The exteriorization of self becomes a means of passionately expressing the depths of one's soul on canvas.

MAGICAL REALISM

Keen to continually develop, Delvaux approached his forties and pursued his creative exploration. The years 1934 and 1935 mark an important turning point. The representation of women evolved. They became the main subject of certain paintings, occupying the entire canvas with a backdrop that tended towards simplicity. The artist infused these creations with a new, mysterious atmosphere. His discovery of the works of René Magritte and Giorgio De Chirico at the *Minotaure* exhibition held at the Palais des Beaux-Arts in 1934 brought about a profound change in the artist's approach to his work. He now turned to unexpected combinations of elements to compose his paintings. He drew on his memories and highlighted a number of iconographic elements that would become recurrent (architecture, furniture, drapery). This blossoming phase heralded the work acclaimed by the Surrealists.

THE SURREALIST ARCHETYPE

Delvaux's encounter with Surrealism acted as a trigger. It enabled him to use the practice of unusual associations for poetic purposes. Disregarding all logic, the artist creates a personal world where, although each element is perfectly identifiable, the mystery of the scene unfolding before our eyes remains intact. Space and time are indeterminate. The style, borrowed from classical painting, asserts itself and contributes to the desired effect of dissonance. An interesting contrast is created between the polished workmanship and the content which emerges from the creator's innermost thoughts.

Although Delvaux adhered neither to the collective dimension nor to the political ideas of the Belgian Surrealists, the power and originality of his universe earned him a certain recognition from his peers in both Belgium and France.

DELVAUX AND DRAWING

Drawing plays a key role in Delvaux's work, which is first and foremost that of a sketch artist. The artist distinguished between preparatory drawings, preliminary analyses for the execution of a painting, and spontaneous creations. There are a considerable number of these, taking many forms, from a simple sketch to the production of a watercolor and/or Indian ink. Some drawings are executed quickly, sometimes summarily, while others are so refined that they required the same attention as a painting. A reciprocal interplay is established between the graphic work and the painted work, one being the source of the other and vice versa.

THE STUDIO

For Paul Delvaux, the 1960s were a decade of success. Invitations and exhibitions followed one after the other. But honors and distinctions never disturbed his habits or his painting! The modest house in Boitsfort, which housed the studio, remained his main place of creativity, although he was finally able to move into a spacious studio worthy of the name (1964). A large north-facing window provided perfectly adequate light for painting. From the sidewalk, passers-by could see him working at his easel. He closed the curtain when working from a model. Model trains easily found their place not far from skulls, a skeleton, easels, lanterns, brushes, frames, small puppets, kerosene lamps and railway lanterns... This refuge was the master's den, a place he cherished until his final departure for Veurne in 1984.

LA VÉNUMS ENDORMIE

A fervent admirer of feminine beauty, Delvaux could not escape the subject of the reclining Venus, which inspired the greatest

painters. Yet its appearance in Delvaux's work stems from a vivid memory: the discovery of *La Vénue endormie*, a wax figure exhibited in the shack housing the Musée Spitzner at the Foire du Midi in Brussels. This strange place was a kind of anatomical museum, revealing the specificities of the body without omitting its anomalies. Only a doll lying in a glass coffin appeared normal. She seemed to breathe thanks to an ingenious mechanical system that raised her chest. Delvaux was so struck by this vision that it had a lasting effect on him. Unlike the other visitors to this unusual "museum", Delvaux was not so much impressed by what he saw, as by the striking contrast between the joyous atmosphere of the fair and the silence that reigned as he approached the front of this shack. He was acutely aware of this palpable boundary, marking the edge between two worlds. From 1932 onwards, the reclining Venus found a place of choice in the artist's work. Its representation was to evolve with the master's style.

THANATOS

At the age of 7, Delvaux was impressed by the presence of a skeleton in the biology classroom. Overcoming his fear, Delvaux succeeded in making this *structure* his own, and it became a *figure*. During the Second World War, he took part in skeleton drawing sessions at the Brussels Museum of Natural Sciences. For him, the architecture of the skeleton embodied the very essence of life. From then on, he presented it as if it were a living being. In contrast to his impassive human faces, he lends it emotional expressions. If he includes skeletons in the Passion scenes, it's not to shock, but to accentuate their dramatic character. By stripping Man of his flesh, Delvaux brings him back to his universal condition, recalling the adage "we are all equal in the face of death".

EROS

Delvaux's work predominantly depicts women. They occupy a central place in his pantheon. Although often depicted nude, sometimes undressed, women commanded the artist's profound respect, and he idealized them. The woman is the inspirational muse whose unceasingly enhanced beauty justifies her omnipresence. She reveals herself in many facets: melancholy, romantic, femme fatale and shameless. Her erotic potential evolves over time and from painting to painting. It is reinforced by the theme of *Les Deux Amies*, evoking lesbian eros. The representation of the male body is not excluded and finds expression in the figure of the young Ephebos in the midst of a dominant womankind.

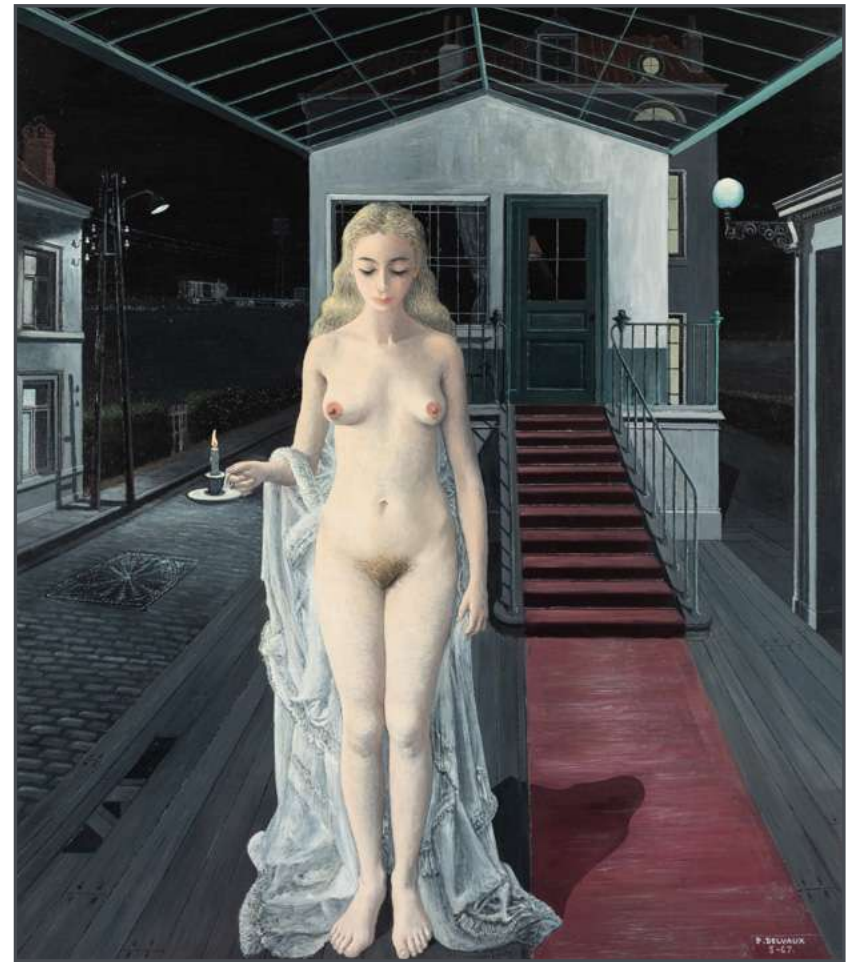
DREAMED ANTIQUITY

Childhood is a key to understanding Delvaux's work. Antiquity, which is very present in his paintings, is directly linked to his personal history. As a schoolboy, young Paul was fascinated by the *Iliad* and the *Odyssey*. After graduating with a degree in Greco-Latin Humanities, he spent a year studying architecture, from which he retained a keen sense of perspective and proportion. Although he did not travel much, Delvaux went to Italy, to Rome and Florence, for the first time in 1938. In 1956, he took a boat from Venice to Athens, embarking on a long voyage starting from Piraeus. The trip left him with many memorable souvenirs, and he produced a series of sketches of the sites he visited. And so throughout his career, Roman and Greek legends would continue to inspire the painter.



Paul Delvaux, *La Gare forestière*, 1960
Foundation Paul Delvaux, © Belgium/SABAM, 2024

Paul Delvaux, *Palais en Ruines*, 1935
Foundation Paul Delvaux, © Belgium/SABAM, 2024



Paul Delvaux, *Chrysis*, 1967
Foundation Paul Delvaux, © Belgium/SABAM, 2024

ONE EVENING, A TRAIN

From his earliest childhood, Delvaux was fascinated by the streetcars he watched pass by from the balcony of his family home. This figure would become as much a part of many of his famous compositions as the train, which also plays a key role. They become subjects in their own right. There's no rationality to their existence: they're as much a part of a seaside scene as they are of the heart of a forest. The rails can extend as far as the horizon, if the imagination takes them there. The technical aspect of these machines fascinated the painter, who reproduced them with great accuracy. Streetcars, trains and stations played an active part in the atmospheres he sought to create. Symbols of modernity that are somewhat outdated, but which forever remain a promise of escape.



Paul Delvaux, *Le Tunnel*, 1978

Paul Delvaux, *Nu sur la plage*, 1934

Foundation Paul Delvaux, © Belgium/SABAM, 2024

Foundation Paul Delvaux, © Belgium/SABAM, 2024



JULES VERNE

In addition to the trains and women who constantly feature in Delvaux's work, other recurring characters populate his universe, including the scientists who impressed him during his youth. Eager to escape, he immersed himself in the adventures of Jules Verne, where he picked two scientists: the geologist Otto Lidenbrock from *Journey to the Center of the Earth* (1864) and the physicist Professor Palmyrin Rosette from *Hector Servadac* (1877). They were to evolve in Delvaux's galaxy and were reunited on the occasion of a painting: *Hommage à Jules Verne*. Lidenbrock appeared in 1939, revealing the association between nature and science in the painter's imagination. Delvaux was inspired by the drawing of Édouard Riou (1833-1900), illustrator of Jules Verne's works, and transposed it exactly, without seeking to attenuate its strange character or integrate it seamlessly into his own world.

RUMEURS

Paul Anrieu (1930-2018), a friend of Paul Delvaux, came up with the idea of following him into his studio while a work was being created. Taking photographs, he documented the various stages and gradual changes in the painting *Rumeurs*, which he compiled into a film, *Naissance d'un tableau - Rumeurs*, produced in 1981. This unprecedented source of information served as the basis for the immersive experience proposed here. The painting is recreated, before our very eyes, a second time. Its construction evolves and changes according to the pattern followed by Delvaux's mind. This process reveals how abundant and ever-changing was the painter's imagination. It also tends to demonstrate the exacting standards Delvaux set himself in order to achieve a balance that was skillfully sought day by day, and which proves imperceptible once the work was finished. To complete the experience, the preparatory drawing and the original painting are on display. They provide a better understanding of the incredible journey the artist took from the idea on paper to the final touch of the oil painting.

© Texts Camille Brasseur

PAUL DELVAUX BIOGRAPHY

- **1897:** Born on September 23 in Antheit, near Huy.
- **1907:** Read two books by Jules Verne, which left a lasting impression on him.
- **1910:** Studied Greco-Latin humanities at the Athénée de Saint-Gilles. Homer's *Odyssey* made a strong impression on him.
- **1918-1919:** Enrolled in the decorative painting section with artist Constant Montald, at the Académie des Beaux-Arts in Brussels.
- **1924:** First studio in the attic of the family home.
- **1929:** Met Anne-Marie De Maertelaere, whom he nicknamed "Tam". This relationship ended the following year at his parents' request.
- **1933:** Sudden death of his mother, aged 59.
First solo exhibition at the Palais des Beaux-Arts in Brussels.
- **1936:** *Delvaux-Magritte* exhibition at the Palais des Beaux-Arts, Brussels.
- **1937:** Death of his father, aged 64.
Marriage to Suzanne Purnal, secretary to Robert Giron, director of the Palais des Beaux-Arts and a great friend of Delvaux.
- **1940-41:** Took part in the *Exposición internacional del surrealismo*, Galeria de Arte Mexicano, Mexico.
- **1944-45:** *Paul Delvaux* retrospective at the Palais des Beaux-Arts, Brussels.
- **1947:** Unexpected meeting with Tam in St-Idesbald. This reunion would destroy his marriage. Divorced in 1949.
- **1948:** Production of the film *Le monde de Paul Delvaux* by Henri Storck, set to music by André Souris.
- **1950:** Appointed professor in the painting studio of the École Nationale Supérieure d'Art et d'Architecture La Cambre in Brussels, where he taught until 1962.
- **1951:** Built a studio-house in the dunes of Sint-Idesbald, known as the *Noordduin*.
- **1952:** Married Anne-Marie De Maertelaere, known as Tam, on October 25 in Boitsfort.

- **1954:** Moved with Tam to a house in Boitsfort, where he set up his studio.
Took part in the 27th Venice Biennale on Surrealism.
- **1956:** Traveled to Greece. The influence of ancient architecture can be felt in the works he then produced.
- **1959:** First solo exhibition at the Staempfli Gallery in New York, which would champion his work until the early 1970s.
- **1965:** Appointed President-Director of the Fine Arts Class of the Royal Academy of Belgium.
- **1967:** Major retrospective at the Musée d'Ixelles, attended by a royal visit.
Paul-Aloïse De Bock published the first major monograph devoted to him.
- **1968:** Took part in the 34th Venice Biennale.
Official opening of Place Paul Delvaux in Antheit.
- **1969:** Retrospective at the Musée des Arts décoratifs de la Ville de Paris.
- **1971:** Production of the film from the album *Melody* by Serge Gainsbourg and Jane Birkin. In part of the film, the couple walk through the backdrops of Delvaux's paintings.
- **1972:** Major contribution by Delvaux to the exhibition *Peintres de l'imaginaire. Belgian Symbolists and Surrealists* at the Grand Palais, Paris.
- **1973:** Retrospective exhibition at Museum Boijmans van Beuningen, Rotterdam.
- **1975:** Retrospective at the National Museum of Modern Art in Tokyo, followed by a presentation in Kyoto.
Awarded the Légion d'honneur.
- **1978:** Completed a monumental painting for the Bourse metro station in Brussels.
- **1979:** The Paul Delvaux Foundation was established in Brussels on October 31.
- **1981:** Major tribute to Delvaux at the 16th São Paulo Biennale.
- **1982:** In June, the Paul Delvaux Museum was inaugurated in Saint-Idesbald.
- **1984:** Settled permanently in the house in Veurne, acquired in
- **1969:** Appointed honorary stationmaster of the Ottignies-Louvain-la-Neuve railway station.
- **1989:** Death of his wife Tam on December 21.
- **1991:** Retrospective exhibition (1922-1982) held at the Grand Palais (Paris).
- **1994:** Paul Delvaux passed away on July 20 in Furnes, where he is buried.
- **1997:** Major retrospective to mark the centenary of his birth at the Royal Museums of Fine Arts of Belgium.
Presentation of a new exhibition *Le pays mosan de Paul Delvaux* in Huy.

COMMENTED WORKS

© Texts Camille Brasseur

Expressionism dominated the Belgian art scene in the 1930s. Delvaux was influenced by it, as well as by the artist James Ensor. This oil painting is the single witness, as the variant has been destroyed. Freed from her coffin, the Venus reclines, eyes closed, indifferent to the gaze of onlookers transfixed by her beauty. She stands out against the oddly dressed figures surrounding her. They adopt an attitude akin to contemplation, while on the far left stands the Spitzner Museum cashier, resolutely unmoved by the spectacle that is unfolding.

Paul Delvaux

La Vénus endormie I

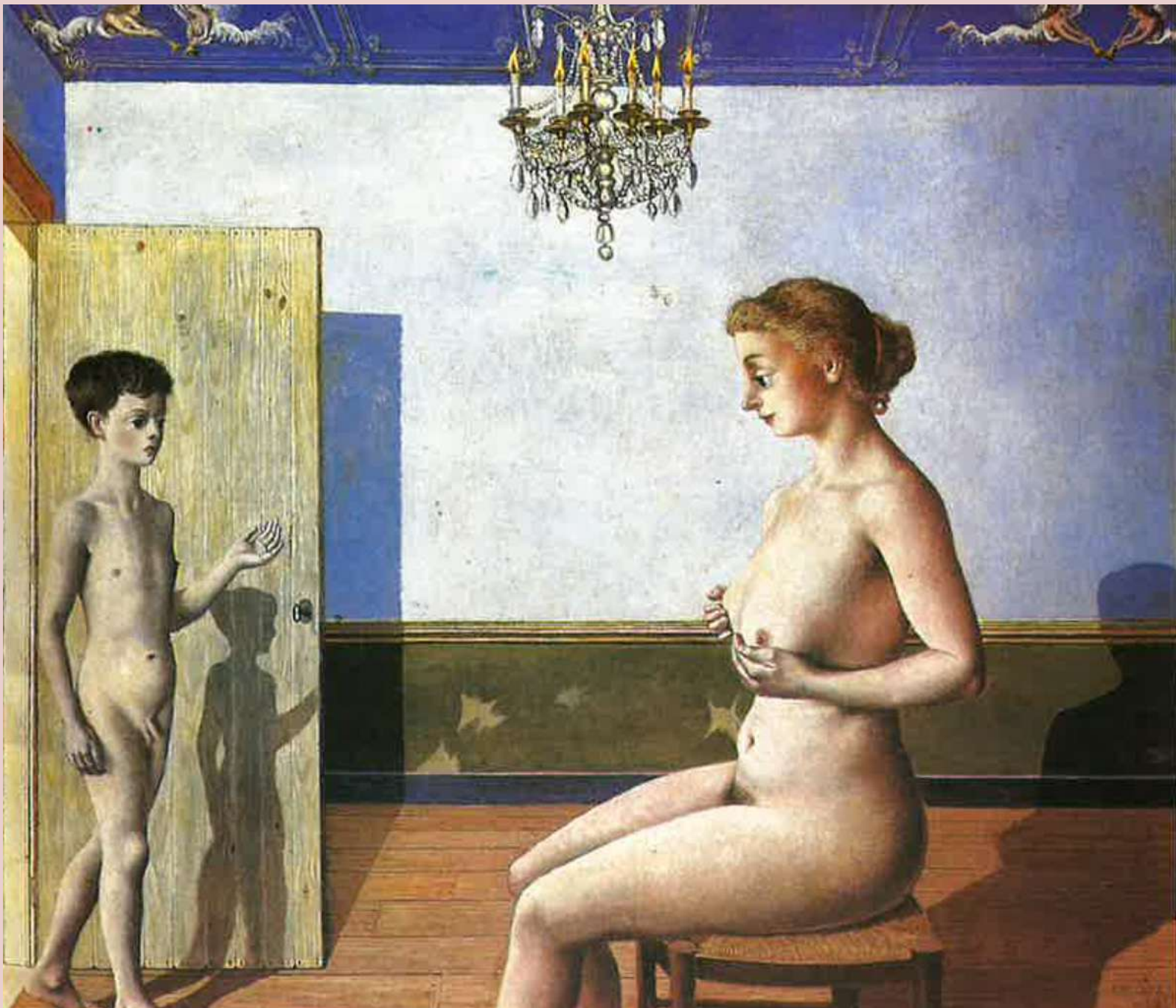
1932

Oil on canvas

Private collection on deposit at the Museum Paul Delvaux, Sint-Idesbald

Paul Delvaux, *La Vénus endormie*, 1932
Foundation Paul Delvaux, © Belgium/SABAM, 2024





La Visite is an emblematic work, both in terms of its subject and the controversy it provoked at a 1962 Delvaux exhibition in Ostend. In a room devoid of furniture, with a ceiling adorned with angels and a tassel chandelier, a naked woman sits on a simple stool. She delicately holds her breasts in her hands as a naked boy enters the room. Is this the scene of a suggested initiation? Transgression of a forbidden act? It was taken down for “gross indecency” before being hung again but forbidden for viewing by under 21s.

Paul Delvaux

La Visite

1939

Oil on canvas

Private collection, courtesy of Olivier Malingue Ltd, London

In 1954, an earlier, very similar version of *La Mise au tombeau* (1951) was shown in the Belgian Pavilion at the Venice Biennale. A scandal broke out, and the cardinal pleaded for the exhibition to be forbidden to clergy and believers in the face of such an offense. Delvaux takes up the iconography of the Passion scenes to offer a personal version. Christ lies on a white shroud, while the Virgin Mary, wearing blue drapery, weeps for him. The positioning and gestures of the skeletons contribute to the drama of the scene. Transposed into an indeterminate space, evoking a sort of warehouse, it seems all the more powerful.

Paul Delvaux

La Mise au tombeau

1953

Oil on wood

Musée des Beaux-Arts / La Boverie, Liège

Paul Delvaux, *La Mise au tombeau*, 1953
Foundation Paul Delvaux, © Belgium/SABAM, 2024





This work opens a new cycle of railway paintings. A young girl with long blond hair, wearing a red dress, stands at the edge of the painting. She admires the same landscape as the viewer: framed by the station and a white building, freight cars wait on the track. The verticality of the insulation poles, scattered here and there, is counterbalanced by the horizontality of a long white footbridge. Time is suspended, as if each element of the canvas contributes to the unreal character of a fantasized railway setting.

Paul Delvaux

Solitude

1955

Oil on canvas

Fransse Gemeenschap collectie

COLLECTIVE CURATORSHIP

- Camille Brasseur
- Michel Draguet
- Benoît Remiche

supported by the whole team at Tempora

WHAT IS A COLLECTIVE CURATORSHIP?

At Tempora, the «collective curatorship» fulfills the functions traditionally assigned to a single person, the curator: creating, organizing 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» harmonizes 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. If you will, a component of its culture.

- **Camille Brasseur**

An art historian, Camille Brasseur's work on Belgian art began at the Cobra Research Center of the Université Libre de Bruxelles (2003-2007), continued at the BAM in Mons (2008-2013) and at the Maurice Verbaet Art Center in Antwerp (2013-2017).

CURATOR

An exhibition curator, she has published several works dedicated to post-war Belgian art (Serge Vandercam, Antoine Mortier, René Guiette).

In 2018, she became scientific director of the Paul Delvaux Foundation collections, which she has been overseeing since February 2020.

- **Michel Draguet**

Michel Draguet holds a doctorate in Philosophy and Literature and an Agrégation de l'Enseignement supérieur in Philosophy and Literature. He is Professor of Art History at the Université libre de Bruxelles and Senior Representative for Belgian Cultural Heritage. Honorary Director General of the Royal Museums of Fine Arts of Belgium (2005-2023), he directed, ad interim, the Royal Museums of Art and History of Belgium from 2010 to 2014. In 2009, he created the Musée Magritte in Brussels, and in 2013 the Musée Fin-de-siècle.

A specialist in the history of 19th- and 20th-century painting, he has curated 52 exhibitions on Symbolism, 20th-century Belgian art and Magritte. He is the author of 120 scientific articles and 31 solo works, including *Khnopff ou l'ambigu poétique* (Paris, Flammarion, 1995 - Prix Arthur Merghelynck 1996 de l'Académie royale de Belgique); *Chronologie de l'art du XX^e siècle* (Paris, Flammarion, 1997; new edition in 2003); *Ensor ou la fantasmagorie* (Paris, Gallimard, 1999); *Le Symbolisme en Belgique* (Fonds Mercator, 2005), *Magritte Tout en papier* (collages, drawings, oil paintings) (Hazan, 2006). *Alechinsky de A à Y*, (Gallimard, 2007) *Monet. Les Nymphéas grandeur nature*, (Hazan, 2010), *Les Nagas* (Fonds Mercator 2018-winner of the 2018 edition of the Prix International du Livre d'Art Tribal) *Fernand Khnopff* (Fonds Mercator 2018) or *Mémoires berbères. Des bijoux et des femmes au Maroc*, published in Brussels and

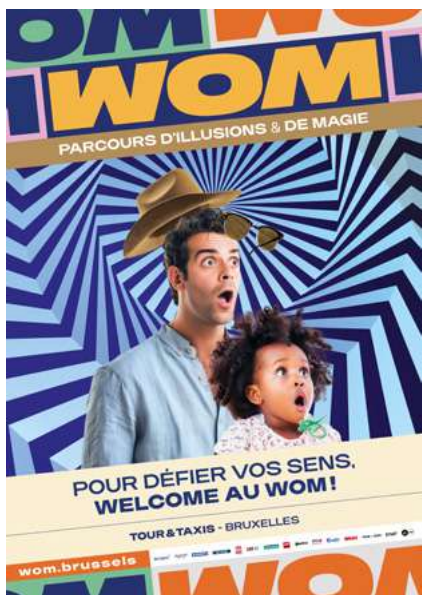
New Haven, by Fonds Mercator and Yale University Press in 2021.

- **Benoît Remiche**

Managing Director of Tempora, a Belgian company he founded in 1998 to design, produce, promote and manage exhibitions and cultural facilities.

An enthusiast of contemporary art, he is responsible for the artistic direction of Tempora's exhibitions.

With headquarters in Brussels, Tempora has completed over 100 major projects in Europe and the United States. Today, it employs over 100 people with a wide range of qualifications.



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Tempora is a Belgian agency specializing in the design, production, promotion and management of museums, exhibitions and cultural facilities. Founded in 1998, the company now employs around 100 people.

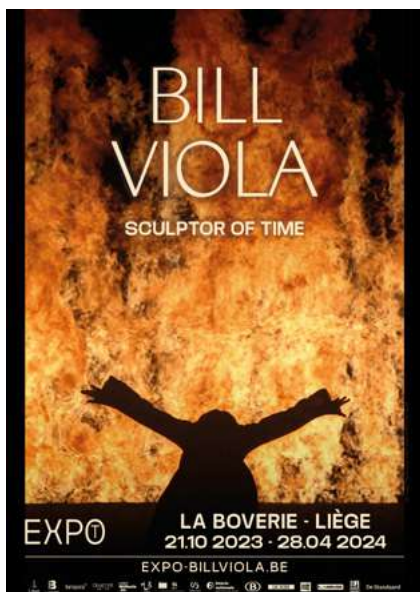
Over the years, Tempora has established itself as a major cultural operator whose exhibitions are exported throughout Europe and the rest of the world. It boasts an integrated team - historians and architects, scenographers, graphic designers and multimedia specialists, engineers and technicians - who handle the entire production chain, from design to production and management.

Tempora's approach is founded on a number of values: respect for the sites and their history; the showcasing of collections; the search for a balance between enjoyment, aesthetics and rigorous respect for scientific knowledge; access for as many people as possible and a focus on education.

TEMPORA

TEMPORA, PRODUCTIONS AND REFERENCES MAIN PERMANENT EXHIBITIONS

- Muzeum Drugiej Wojny Światowej, Gdansk, Poland
- Centre historique interactif de la ville de Poznan, Poland
- 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



- *Le 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*
- *Permanent exhibition "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.*
- *Toutankhamon. À la découverte du pharaon oublié, Lyon 2022, Strasbourg 2023.*
- *Bill Viola. Sculptor of Time, Liège, 2023.*
- *Johnny Hallyday. L'Exposition, Brussels 2022, Paris 2023.*
- *Chéri Samba. Dans la collection Jean Pigozzi, Paris 2023.*

MAIN CURRENT PRODUCTIONS AND FUTURE PROJECTS

- *Centre d'interprétation des Glaciers et du Climat, Chamonix, 2024*
- *Passion Japon, Lyon 2024*
- *Andres Serrano. Portraits of America, Paris 2024*
- *Elliott Erwitt. Une rétrospective, Paris 2023, Lyon 2023, Brussels 2024*
- *Terracotta Army and the first emperor of China, Brussels from October 2024*
- *Antoine de Saint Exupéry. Un Petit Prince parmi les Hommes, Lyon 2020, Brussel 2022, Strasbourg from October 2024*
- *Nadia Léger, Paris, from November 2024*
- *Pompeii, Brussels, 2017, Richmond, 2019, Spokane 2020, Orlando 2020, Quebec 2021, New-York 2022, Arlington 2024*

DELEGATED OVERSIGHT

- *Bastogne War Museum, Bastogne*
- *Mudia, Redu*
- *WoM (World of Mind), Brussels*
- *Musée Maillol, Paris*



The Fondation d'utilité publique Paul Delvaux was recognized by royal statute on October 31, 1979. Its aim is to protect, disseminate and promote the work of Paul Delvaux (1897-1994). As such, the Foundation is the sole authority competent to issue any authorization related to the exploitation, in any form whatsoever, of Paul Delvaux's work.

The Paul Delvaux Foundation was created during the artist's lifetime, due to his generosity. In the absence of children, Paul Delvaux and his wife Anne-Marie de Martelaere wished to bequeath a large part of their estate to the Foundation. The Paul Delvaux Foundation is home to the world's largest collection of Delvaux's work, comprising over 3,000 works of art spanning all eras, combining different techniques and revealing the diversity of the artist's subjects. The collection is regularly enriched by new acquisitions. Temporary exhibitions are also organized on the basis of the collection. In addition, the Foundation agrees to loans and consignments requested by numerous cultural institutions in Belgium and abroad.

The Foundation also owns a rich archive that sheds light on the painter's creations: correspondence, handwritten notes, photographs, video and audio documents... Additional documentation is provided by the Delvaux library (journals, books, exhibition and auction catalogs, newspapers and magazines, etc.), which is constantly being expanded.

Since 1982, the Foundation has had an exhibition space in the Paul Delvaux Museum in Sint-Idesbald (Koksijde), Belgium, in accordance with its desire to make its collection accessible to the public.

PARTNERS

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

The museum offers a varied programme of temporary exhibitions, including major international shows, retrospectives of renowned artists and a space devoted to young artists.

La Boverie also showcases the rich collection of the Musée des Beaux-Arts de la Ville de Liège, which features works by outstanding Liège and international artists (Lambert Lombard, Léonard Defrance, Ingres, Closson, Pissarro, Monet, Arp, Magnelli, Debré, Hantai, Monory, Gilbert & George, etc.) in a chronological tour from the 16th century to the present day.

A highlight of the exhibition is the works acquired at the Lucerne (Switzerland) auction in 1939. Considered by the Nazi regime as “degenerate art” at the time, they are now part of the Belgian “treasures”: Picasso, Gauguin, Ensor, Laurencin, Marc, Kokoschka, Lieberman, Pascin and Chagall.

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

During the exhibition *the Worlds of Paul Delvaux*, La Boverie also presents *Brûlures*, an exhibition of photographs by Carine Doutrelepont, from September 20 to November 11, 2024, and the *Triennale internationale de Gravure* from November 29, 2024 to March 16, 2025.



© La Boverie

www.laboverie.com
info@laboverie.com
+32(0) 4 238 55 01

Demeter is a non-profit association that aims to promote humanistic culture in all its aspects. The association aims to make art, history, civilisation and popularisation of scientific knowledge possible for the benefit of the general public, in Belgium, in Europe and elsewhere in the world. It also explores the links between these different fields. The asbl operates completely independently, without partiality in political, philosophical or religious matters, except in the pursuit of knowledge and sustainable development at the service of humanity. Founded in 2008, Demeter co-produces large-scale scientific, historical and artistic exhibitions to reach a wide audience and make them aware of the values it defends as an association. Demeter has, among other things, contributed to the production of the exhibitions '21 rue La Boétie' (2016-2017), 'Hyperrealism sculpture. Ceci n'est pas un corps' (2020), 'Andy Warhol. The American Dream Factory' (2020-2021) and 'Bill Viola. Sculptor of Time' (2023-2024), previously shown at Musée de La Boverie.

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Bedankt aan alle spelers
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Dankzij hen kunnen wij jullie met
Demeter vzw, de boeiende
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zijn universum' aanbieden.
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Collection Fotomuseum Antwerpen, B/2007/306285/5 ©Flip Tas.



EXHIBITION

GENESIS. THE ORIGIN OF THE WORLD

From October 5, 2024 to March 16, 2025

At the Salle du TréZOOr of the Aquarium-Muséum de Liège

Through his paintings, collages, drawings and video installations, artist Benjamin Schoos, aka Miam Monster Miam, confronts his mutant universe with that of Paul Delvaux's mural "La Genèse" and the collections of the Aquarium-Muséum's Salle TréZOOr.

The exhibition plays on the links between Paul Delvaux's surrealist imagination, the themes of the human body, mythology and mutations, and the natural sciences. Visitors can discover hybrid works by Benjamin Schoos which, like the fantastic creatures and volcanic landscapes of La Genèse, explore the boundaries between the living, the mutant and the fantastic. The zoological collections and glass models by the famous glassmakers Leopold and Rudolf Blaschka, on display in the Salle Trézoor, also contribute to this play of correspondences, reinforcing the exhibition's cabinet-of-curiosities aspect.

Opening on Friday, October 4 at 6 p.m. (free admission)

The evening will be enriched by the performance of excerpts from *The Direct Way To Melancholy*, a poetic instrumental work that will accompany visitors as they immerse themselves in this multi-sensory universe.

This exhibition is the fruit of a collaboration between the Space Collection and the Aquarium-Muséum de Liège. With the support of : Fondation Paul Delvaux, Tempora, La Boverie,

La Ville de Liège, La Province de Liège, Uhoda Collection, Fédération Wallonie-Bruxelles, Pôle muséal & culturel - ULiège, Scalp and Freaksville.

PRACTICAL INFO

www.aquarium-museum.uliege.be

LOCATION

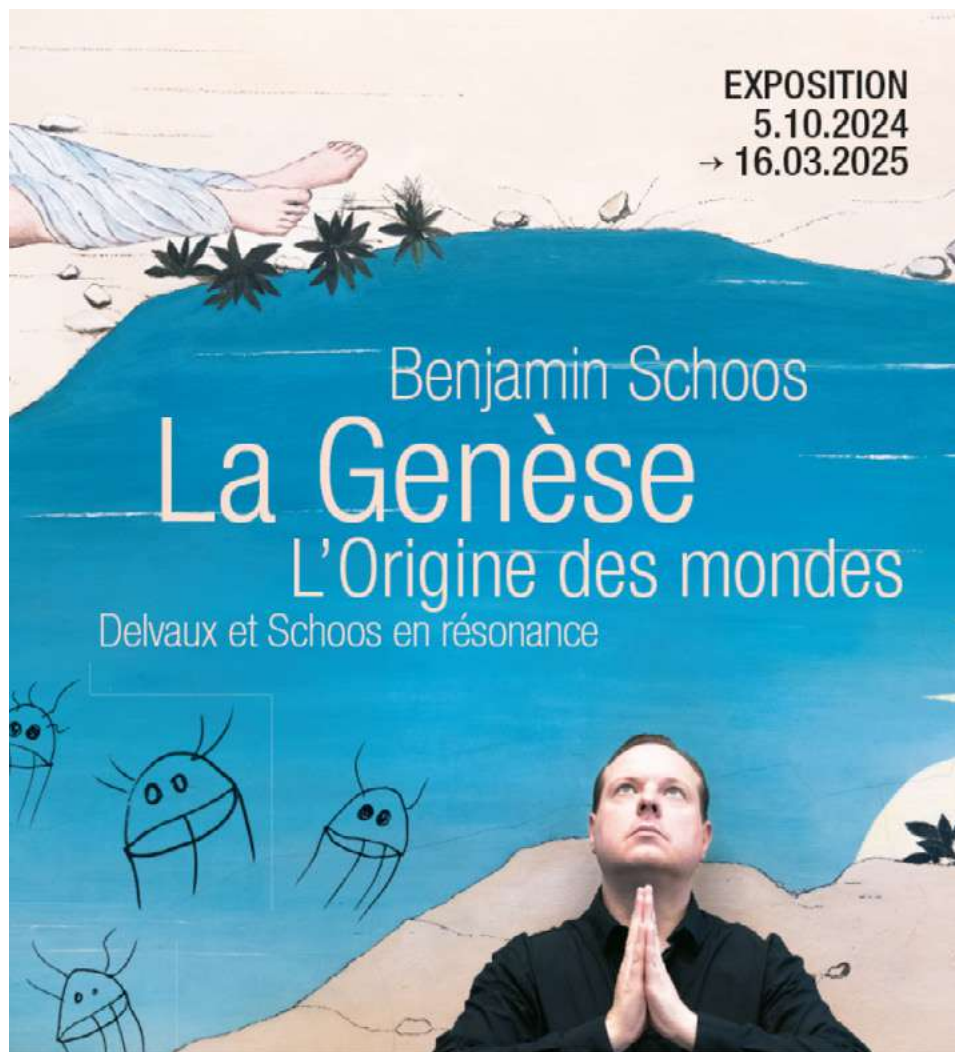
Entrance hall of the Institut de Zoologie and the TréZOOr room of the Aquarium-Muséum Quai Edouard Van Beneden, 22 4020 Luik.

OPENING HOURS

Monday to Friday, 9 a.m. to 5 p.m.

Weekends, public holidays and school vacations, 10 a.m. to 6 p.m.

Reservations required on the 1st Sunday of the month.



Infos & Tarifs

aquarium-museum.be
space-collection.org
freaksvillepublishing.com

Vernissage (+ surprises)

Vendredi 4.10.2024, dès 18:00 (entrée libre)

Aquarium-Muséum Universitaire de Liège

Salle TréZ00r de l'Aquarium de Liège et rez-de-chaussée
 Quai Édouard Van Beneden, 22
 B-4020 Liège (Belgique)





© Musée des Transports en commun de Wallonie



Extend your experience at the Museum of Public Transports in Wallonia and board historic streetcars that will remind you of Paul Delvaux's paintings.

The Museum of Public Transports houses an exceptional collection of some 50 historic vehicles: carriages, streetcars, trolleybuses, buses and much more. The exhibition is enhanced by historical documents, soundscapes and interactive and audiovisual displays.

But the museum isn't just about the past. You can admire a life-size model of the future Liège tramway and explore an area dedicated to sustainable mobility.

PRACTICAL INFO

www.musee-transports.be

LOCATION

Rue Richard Heintz 9
4020 Liège

OPENING HOURS

March 1 to November 30

Weekdays: 10am to 5pm

Weekends and public holidays: 2pm to 6pm

ADMISSION

Adults: €6

Students and senior citizens: €5

Children (aged 6-12): €4

Family ticket (2 adults + max 3 children): €16

Guided tour: €45 package in addition to admission

CONTACT

+32(0)4 361 94 19

info@musee-transports.be

EVENTS

HALLOWEEN-THEMED FAMILY EVENING **on Thursday, October 31, 2024**

Through his art, Paul Delvaux projected himself into an imaginary world, the one in which he would have liked to live.

To celebrate Halloween, families are invited to take part in storytelling sessions specially designed to relate to the artwork in the exhibition. Each storyteller will take their group on a journey to discover iconic paintings, exploring the themes of terror, fear, monsters and death in an original and unexpected way.

For Delvaux, the figure of the Skeleton is not meant to be frightening - quite the contrary. Brought to life, it reveals just how similar we all are underneath our clothes and skin! Another discovery is the Sleeping Venus, a wax doll who, like Sleeping Beauty, seems to be dozing in her glass coffin. If her beauty captivated the artist, it's easy to imagine that she was placed at the entrance to the Musée Spitzner, a sort of cabinet of curiosities featuring the astounding anomalies of the human body. You can also expect to see a mermaid, a potentially malevolent creature, risen from the waters in the moonlight, and to come across a weird scientist straight out of a Jules Verne book!

Information and tickets: www.expo-pauldelvaux.com

the Worlds of Paul Delvaux

From October 4 2024 to March 16 2025

LOCATION

Musée de La Boverie
Parc de la Boverie 3
4020 Liège

TARIEVEN

Standard admission : €18
Young person (6-25 years) : €12
Child (- 6 years) : Free
Article 27 : 1,25€
Group (min. 15 people) : €16 pp
Family pack (2 adults and 2 young people): €54

Combined ticket with the permanent collections and the *Brûlures / Triennale internationale de gravure* exhibition at the Musée de La Boverie: + €2 (no supplement for under-26 years).

**PRACTICAL
INFORMATION**

EVERY WEDNESDAY : €10

The City of Liège, keen to ensure maximum access to the exhibition, is launching a special rate for young visitors. Every Wednesday, a preferential rate of €10 is being offered. This initiative is in line with the City of Liège's desire to make art accessible to all, encouraging curiosity, personal growth and stimulation through the discovery of art.

OPENING HOURS

Tuesday to Sunday : 10h - 18h

Closed on Monday

info@expo-pauldelvaux.com
www.expo-pauldelvaux.com

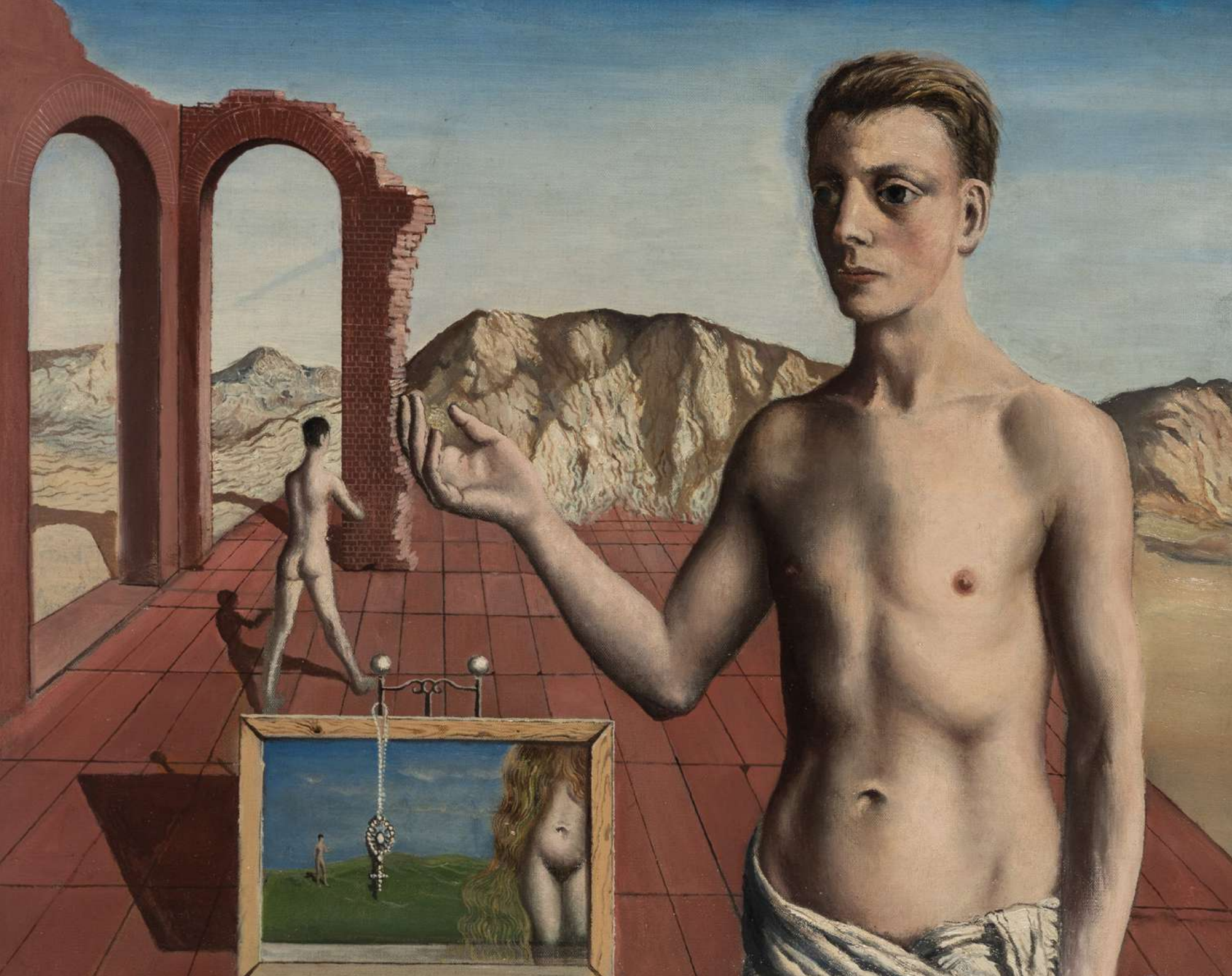
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de
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La Boverie
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La Boverie Liège

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3 LA
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