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www.expomegaunier.be

Musées royaux des Beaux-Arts de Belgique
Koninklijke Musea voor Schone Kunsten van België
Contents

I. Press Release .................................................................................................................................................................. 3
II. Introduction ................................................................................................................................................................... 4
III. The retrospective exhibition ................................................................................................................................. 7
IV. Themes ............................................................................................................................................................................ 7
V. Meunier: the international perspective ...................................................................................................................... 9
VI. The life of Meunier | Chronology ..........................................................................................................................10
VII. On the fringes of the exhibition ........................................................................................................................... 12
VIII. Projects of the Digital Museum ..........................................................................................................................15
IX. Publication .................................................................................................................................................................. 17
X. Choice of visual material ..........................................................................................................................................17
XI. Quotes ......................................................................................................................................................................... 25
XII. Practical information .............................................................................................................................................26
XIII. Contacts .................................................................................................................................................................... 28
IV. Sponsors & Partners ...............................................................................................................................................29
I. Press Release

Opening of the retrospective exhibition Constantin Meunier

From 20 September 2014 till 11 January 2015, the Royal Museums of Fine Arts of Belgium present a major retrospective of the work of 19th century Belgian realist painter and sculptor Constantin Meunier: the very first complete retrospective of his career since 1909. Next to the industrial and workers iconography, which gave Meunier his international reputation, the exhibition puts his art in a new light.

First retrospective since 1909

Constantin Meunier (1831-1905) is a 19th century Belgian realist painter and sculptor who is widely known for introducing industrial workers, dockers and miners, as icons of modernity, into the visual arts. His view of man and the world is compassionate, committed, and inseparable from the industrial, social and political developments in Belgium, at the end of the 19th century.

The retrospective exhibition of the Royal Museums of Fine Arts of Belgium is the first complete exhibition presenting an overview of his work, since the commemorative exhibition of Leuven in 1909. The exhibition takes logically place in a wing of the Fin-de-Siècle Museum and, that way, contributes to a better understanding of this fascinating art historical period.

A varied overview

The retrospective exhibition seeks to provide a varied overview of the artist's entire oeuvre. For this reason, particular attention is given to the paintings from the first decades of his career, that have received little specialist attention until now: historical, civil and religious scenes that bear the seeds of his later artistic creations.
The work of Constantin Meunier reflects, as no other, the major artistic movements and changes in Belgian fine arts in the second half of the 19th century.

Also on display, in addition to this representative choice of paintings and bronze sculptures, a fascinating selection of drawings, sketches and designs will be presented. The exhibition contains approximately two hundred works, mostly from Belgian public and private collections, some of which have never before been shown to the public.

**On the fringes of the exhibition**

A lot of activities are planned on the fringes of the exhibition: conferences, guided tours, creative workshops of Educateam (educative department of the RMFAB); partnership with Museum M-Leuven; a “Meunier Trail” in Brussels; Heritage Open Day; Midis du Cinéma; Broodje Brussel; Nocturne; guided tour with the Curator; Midis de la Poésie; …

> More details on www.expo-meunier.be <

**Meunier in Leuven**

In 1887, Constantin Meunier began teaching at the Academy of Leuven. This marked the beginning of his best and most productive period, with ‘The Fire Damp Explosion’ as masterpiece.

In addition to the retrospective in Brussels, the M - Museum is highlighting this lesser known period of his career in Leuven. His works, his inspirations, his influences and the posthumous museum project will be featured.

**II. Introduction**

With the opening of the brand new Fin-de-Siècle Museum in December 2013, the Royal Museums of Fine Arts reaffirmed their ambition to bring a testimony of the modernity that took place during the final twenty years of the 19th century in Belgium, the so-called “golden years” from the rise of a structured avant-garde until the confirmation of Brussels as the cultural crossroads of Europe. Constantin Meunier experienced this evolution the whole way through, with the creation in 1868 of La Société libre des Beaux-Arts and about twenty years later the art circle Les XX led by a young generation supported by both Meunier and Rops. Before Meunier grew to become a key figure of a realism concerned with social issues, he engaged in several actions that were significant for a whole era: the place of history outside the academic field, the identity of the national school, the embrace of modernity in
Belgian culture, the Wagnerism and position of myth in a capitalist society, the development of Christian spirituality in a modern world... With that many perspectives on offer, art history quickly set aside most of them, leaving only the version of Meunier praising the heroic industrial worker. A version that imposed Meunier as one of the founders of a realism that rapidly shifted from social to socialist. The destiny of Meunier was thus linked to a revolution he never actively took part in and only observed from afar. He belonged to the labour movement as little as Bruegel the Elder was part of the agrarian class. On the contrary, it is because of the difference in social statute that the painter and later sculptor would draw a portrait of the world that wasn’t an exact illustration but rather a transcendence that mixed Christian mysticism, political lectures and historical interests.

The way Meunier’s work was received, does show some ambiguities that accompanied the understanding of his oeuvre. Several Belgian ministers –both catholic and socialist– have largely contributed to the immortalization of his work, which explains why one of his greatest pieces has been kept at the Royal Museums. Meunier embodies the national memory of the joint ambitions of the social classes that have now disappeared. More than his contemporaries, he belongs to a past that was believed to be revolutionary and that revolved around the year 1886 with the tragic emergence of the social issue in Belgium.

He also knew success abroad. Besides the networks he established himself -from Paris to Vienna passing through Venice and London- multiple lectures which his work unintentionally lent itself to, were held. In the United States the works from the end of the 19th century of the sculptor are retraceable in most big collections, that would later on become museums. His art is displayed on the East Coast – Metropolitan Museum in New York, the Art Institute in Chicago, the Fine Arts Museum in Boston... - but also on the West Coast, especially at the Los Angeles County Museum of Art, a great testimony of his presence on the American market at the end of the 19th century. His work contributes to the glorification of labour within the capitalist scheme that flourished again during the New Deal era. His art doesn’t show the gap between classes, but rather embodies the greatness of work itself within a traditional society that prolongs its values. On the other side of what would become the “Iron Curtain”, Meunier leads an orchestration that is equally caricatural. Linked to the socialist canon, he becomes the herald of a dominating labour class. The energy that runs through his sculptures is a testimony of the force of a proletariat promised to a future of blind dictatorship. Dismantled from biblical references – without a doubt too easily readable in his paintings-, the human testimony changes into an ideological prophecy.

Trapped tightly between the tenacious rules of an increasingly individualistic capitalism and a revolution that was heading for totalitarianism, the work of Meunier...
started going out of fashion. So badly that there probably hasn't been one retrospective exhibition dedicated to the artist since the one in 1909 [!] on the premises of the University of Leuven. There was nonetheless the publication of a few rare scientific studies, amongst which the pioneering work of Pierre Baudson and Sura Levin as well as some small exhibitions where some of Meunier's work was displayed. I want to take this opportunity to express my gratitude towards Maurice Tzwern, an excellent connoisseur of Meunier's oeuvre, whom we have to thank for this great event today dedicated to this painter and sculptor.

It was high time that a new interpretation of Meunier's work arrived. An interpretation that is less dogmatic in its ideological presumptions and more adapted to the historical reality the artist lived in. This catalogue (Lannoo, 2014) tries to fulfil these demands. By sketching a factual framework which highlights the networks Meunier was part of. By paying attention to the first thirty years of an oeuvre that has explored multiple and enriching directions. By finally redefining the terms of a debate that, it is my firm belief, is still a very current one.

We can illustrate that based on the *Black Country*. In the *Borinage*, that received a spot in the Fin-de-Siècle museum, much to the surprise of quite some visitors. When Meunier painted it around 1893, he wanted to showcase the greatness of the industrial adventure that gave Belgium its international status and rank. The incidences of light and Meunier's powerful brushstrokes in the landscape pay tribute to the progress that thoroughly changes the world. The human figure seems to be almost absent, as if the subject of the painting primarily revolves around the transformation of nature due to industrial forces. It seems to happen spontaneously in the Nietzschean sense of the word. Meunier admires Rousseau and is fascinated by the image of a factory in the middle of untouched nature, but is especially enthusiastic about the unleashed force that leaves a mark on the classic meaning of landscape. The subject and the painting technique testify to the modernist religion that caused a furore at the end of the 19th century and briefly elevated Belgium to the second major world power. Today, the canvas shows a closeness that is as unusual as it is new. The ‘modern’ enthusiasm exceeded its goal and the race to progress is coloured by fear and ecological disasters. Unintentionally, Meunier’s canvas is of topical interest: a prophecy of the unavoidable destruction of the planet by humankind, which has made growth its God and consumerism its religion. An unsuspected vision of the future of a painter whose art is an omen of a contemporary creation that is undoubtedly more photographic than pictorial. It reminds us of Allan Sekula, who honoured Meunier’s work, but also of Edward Burtynsky, Christoph Draeger and Zhenjun Du. Through the testimony he left us, Meunier stands out as a protagonist of our illusions and as a prophet of the catastrophic future that torments us.
This exhibition offers, besides Meunier's house/studio in the Rue de l'Abbaye in Ixelles and the Fin-de-Siècle Museum that traces the background, an actualized track of a versatile oeuvre that is a naturalist testimony and a committed rendition; a spiritualist vision and a sharp warning for the future. The monumental pieces made in the intimate environment of what used to be his home for the Botanical Garden, the Cinquantenaire and the Monument of Labour in Laeken, now complete the selection shown in the museum. Finally, Museum M in Leuven, has a documentary exhibit showcasing the special connection Meunier had with this city. The Royal Museums hope to give the starting shot for a “Meunier season” that, following the spirit of the artist, should resonate in the world of literature, music and especially opera.

Michel Draguet
(excerpt of the foreword of the catalogue)

III. The retrospective exhibition

The retrospective exhibition of the Royal Museums of Fine Arts of Belgium is the first of its kind since 1909 and highlights lesser known aspects of his work. Portraying his career, which reflects the major changes in Belgian fine arts in the second half of the 19th century, the exhibition pays particular attention to the paintings from the early years. Among these works, which until now have been insufficiently studied, are the following: historical, social, and religious scenes that foreshadow his later artistic creations. In addition to a wide choice of paintings and bronze sculptures, a selection of drawings, sketches and studies will be on display.

Curator of the exhibition: Dr. Francisca Vandepitte is curator of modern sculpture and of the Musée Meunier Museum (Royal Museum of Fine Arts of Belgium).

IV. Themes

**Academy, bourgeois and history painting**

Constantin Meunier began his sculptor's training aged fourteen at the Académie des Beaux-Arts in Brussels. In his early twenties he shifts towards realistic painting. The history paintings from the 1865-78 period already express the social concerns that would shape Constantin Meunier's artistic orientation after 1880.

**Devotion**
With a few exceptions, Constantin Meunier chiefly painted and drew religious and devotional works between 1854 and 1870. This rarely studied early period in his career laid the spiritual foundations for the socially realistic, heroic scenes of labourers and miners to which he owed his fame.

**Ora et labora**

Constantin Meunier stayed at the Abbey of Westmalle several times between 1857 and 1875. He drew sketches and studies there of the daily life and work of the Trappists - members of a contemplative Order, who live in isolation and silence according to the rule of St Benedict: *Ora et labora* [pray and work].

**Seville**

Meunier spent October 1882 to April 1883 in the Spanish city of Seville. The Belgian government commissioned him to make a copy in the cathedral there of the *Descent from the Cross* by the Brussels émigré artist Pieter de Kempeneer/Pedro Campaña (1503–1580). During his time in Seville, Meunier got to know the city, its inhabitants and its Spanish Golden Age artistic tradition, and painted contemporary scenes of picturesque, romantic Spain.

**Sowing and reaping**

Agricultural scenes began to feature more prominently in Meunier's work from 1879 onwards. Following Millet's example, he painted the eternally recurring labour of the field: ploughing, sowing and harvesting. The atmosphere is hardly pastoral, however: the settings are sober and the people and their surroundings are painted in the manner of a social-realist.

**On the waterfront**

Constantin Meunier began to visit the docks in Antwerp and the fisherman's wharf in Ostend in the 1880s, yielding him a treasure trove of drawings for monumental paintings and sculptures. His images of fishermen, sailors and stevedores remain icons of labour in the harbour and fishing industries to this day.

**Glass and steel industry**

Constantin Meunier presents steel and glass-making in monumental canvases that convey all of these industries' overwhelming noise, intensity, heat and dynamism. The atmospheric character and dramatic lighting meanwhile, set in the imposing scenes,
amply demonstrate how visually compelling industry could be. From 1880 onwards, he ceased to work purely as a painter of industrial labour, but began to sculpt it too.

**The Black Country**

From 1885 onwards, Constantin Meunier increasingly devoted himself to scenes of life in the coal mines. He visited these fascinating industrial landscapes in person and he also depicted the different stages of the exhausting and dangerous labour. Meunier showed the lives of the men, women and children condemned to work in the darkness as they really were: monotonous, dirty and with little hope for the future.

**The great disaster**

Meunier produced a series of sensitive pastel drawings of desolate industrial landscapes that are remarkable for their symbolist atmosphere. In 1887, the artist visited Quargnon following a firedamp explosion at a mine called 'La Boule' where he recorded the horrific humanitarian disaster with a reporter's eye.

**Tragic beauty**

In the mid-1880s, Meunier firmly established the figure of the heroic industrial worker within the canon of contemporary art. In the early 1890s, Meunier's work began to develop towards increasing synthesis, internalization and restrained force.

**L'Art moderne**

The lawyer, aesthete and Socialist Edmond Picard founded the progressive magazine *L'Art moderne* – a forum with the ambition of modernizing art and society – in 1881. It published essays on progressive painting and sculpture, architecture, literature and poetry, and music and opera from Belgium and abroad. For Meunier, it was the perfect channel through which to achieve international recognition.

**V. Meunier: the international perspective**

Briefly situating Constantin Meunier's work from an international point of view is not an easy task. This is proven both by the distribution of his works and by the contributions of his critical contemporaries and current researchers.

It has become a widespread habit to interpret Meunier's labor art as a pronounced national art, which makes the artist the figurehead of a certain Belgian fin-de-siècle environment. Nonetheless, he enjoys the appreciation from the progressive cultural
elite as well as from all population layers. Moreover, the artist pleads for the universal values of commitment and solidarity, apart from social or national qualms. Although he was already invited to the official salons in Vienna and Paris at quite an early stage in his career, his international breakthrough only took place during the 1890s when he was already sixty years old. Up until then, his art was considered more of a local activity.

When we look at where Meunier's art works are preserved, we can observe an interesting pattern. The major part of his paintings are kept in Belgium, both in public and private collections. In international collections we mainly retrieve his bronze sculptures, which have been distributed at great scale around the turn of the century. Two remarkable cases of collaboration on the collection of the artist catch the eye: the cooperation with archeologist and museum director Georg Treu from Dresden and one with brewer and patron Carl Jacobsen from Copenhagen. In both cases, the result is an exquisite collection of bronzes and, in Treu's case, a very early critical study.

Some important international museums that keep Constantin Meunier's work: Amsterdam, van Goghmuseum; Berlijn, Nationalgalerie; Budapest, Szépművészeti Múzeum; Paris, Musée d'orsay; Chicago, The Art Institute; Dresden, Staatliche Kunstsammlungen; Kopenhagen, Gly Carlsberg Glyptotek; Los Angeles, The Getty Museum.

VI. The life of Meunier | Chronology

1831: Constantin Meunier is born in Etterbeek on April 12
1845-54: Trains as a sculptor at the Fine Arts Academy in Brussels with neo-classic Louis Jéhotte and later in the studio of Charles-Auguste Fraikin
1851: First participation with decorative sculpture La guirlande at the Brussels Salon Triennial, where Gustave Courbet's Les casseurs de pierre causes quite the stir
1853: Begins to train as a painter under Jean-François Navez (1787–1869) and attends the Saint-Luc studio. Meets Charles De Groux, Louis Dubois and Félicien Rops
1854: First religiously inspired paintings and genre works
1857: First stay at the Trappist Abbey in Westmalle [final stay in 1875]
1860: L'enterrement du trappiste
1862: Marries Léocadie Gorneaux, with whom he has five children
1866: Saint Étienne
1868: Founding member of the Free Society of Fine Arts, defending realism together with, amongst others, Charles De Groux, Alfred Stevens et Alfred Verwée

1867-70: *Le Chemin de Croix à Sint-Pieterskapelle* for the St.-Peter Church

1878: Visit to the Val-Saint-Lambert glassworks and the Cockerill steelworks in Seraing

1880: First scenes of industrial labour shown on the fringes of the fiftieth anniversary of Belgian independence

1881: Creation of the magazine *L’art Moderne*, led by Edmond Picard, Emile Verhaeren and Octave Maus

1881: Illustration for “La Belgique” (1888) by Camille Lemonnier. Study visits to Hainaut and Liège with author Xavier Mellery

1882-83: Sent to Seville by the government to copy Pedro Campaña/Pieter Kempeneer’s *Descent from the Cross* (1547). Sketches and paintings of everyday life in Andalusia

1882-83: *Manufacture de tabac à Séville*

1884: *Le creuset brisé*

1884: First salon of “Les Vingt”

1885: Foundation of the Belgian Labour Party

1885: First wax statues of *Puddleur au repos* and *Débardeur* shown at second salon of Les Vingt

1886: *Le Marteleur*, first monumental labour figure exhibited at salon Paris

1887: Appointed art painting teacher at the Academy of Fine Arts in Leuven

1887: Eyewitness of the firedamp explosion at La Boule in Quaregnon, which kills over 100 miners

1888: *The Fire Damp Explosion*

1893: Project for the sculptures in Botanic Garden in Brussel, in collaboration with Charles Van der Stappen

1894: Death of his two sons, Karl and Georges

1894: First salon of La Libre Esthétique

1896: Successful solo exhibition at the *L’Art Nouveau* gallery of Siegfried Bing in Paris

1897: Visits Dresden and Berlin with Henry Van de Velde, where he is praised by the German avant-garde

1898: First participation in the Vienna Sezession
1900: Moves into his new house and studio at 59 Rue de l’Abbaye in Ixelles, now the Constantin Meunier Museum
1901: Start of the Monument to Labour project (realized in 1930 in Laeken)
1905: Dies at his home/studio in Ixelles on April 4

VII. On the fringes of the exhibition

Partnership with M-Leuven Museum

In 1887, Constantin Meunier began teaching at the Academy of Fine Arts in Leuven. This marked the beginning of his best and most productive period, with ‘The Firedamp Explosion’ as masterpiece.

In addition to the retrospective in Brussels, the M-Museum is highlighting this lesser known period of his career in Leuven. His works, his inspirations, his influences and the posthumous museum project will be featured.

www.mleuven.be | L.Vanderkelenstraat 28 | B – 3000 Leuven
+32 (0)16 27 29 29 | bezoekm@leuven.be | Mo >Su 11:00 >18:00 / Thu 11:00 >22:00

Meunier trail in Brussels

10 places in Brussels to discover Meunier

Constantin Meunier lived in the Belgian capital for almost his entire life, and his traces are nowadays an integral part of our surroundings. Constantin Meunier’s works form a part of the Brussels landscape. We pass by them every day, often unconsciously. Therefore we suggest that you explore the city and discover the secrets it holds about the life and work of Constantin Meunier.

A map with additional information can be downloaded here: www.expo-meunier.be/nl/parcours-meunier

Educateam

The guides of Educateam, the educational and cultural service of the Royal Museums of Fine Arts, look forward to accompanying you on your journey through the work of Constantin Meunier. This retrospective exhibition provides a unique opportunity to discover the many facets of this painter and sculptor in the company of a guide. During the tour, art history, socio-cultural context and formal analysis of the works are synthesized into a dynamic presentation adapted to the audience.
The 'Made to Measure Museum' includes four specific programmes offering various activities: **Comet** (disadvantaged persons), **Sesame** (Open, Museum!), **Sign Language** (deaf and hearing impaired) and **Equinox** (blind and visually impaired).

**“Midis du Cinéma”**  
Thursday 25th of September 2014  
Film: “Le retour de Constantin Meunier” of Jean Antoine (1979), 34’, in French  
4 sessions: 11:30, 12:30, 13:30, 14:30

Info: +32 (0)2 673 41 07  
Address: RMFAB, Auditorium B | Rue de la Régence 3 | 1000 Brussels

**Conference cycle**  
10 conferences [in French] will be organised from Sept 30 until Dec 16 2014, about:  
- The work of Constantin Meunier  
- The artist’s contemporaries  
- The used techniques (bronze melting, ...)  
- Links with modern and contemporary art  
- Value of his work in our era

Researchers, professors and conference guides will give key lectures to better understand the importance of Meunier in the past, today and in the future.

30.09.2014: Inauguration by Francisca Vandepitte, curator of the exhibition  
16.12.2014: Closing ceremony led by Alain Forti, curator of the Bois du Cazier site

**“Broodje Brussel”**  
Guided visit [NL] of the Constantin Meunier retrospective  
Friday 23rd of October 2014 13:00 > 14:00

Info and reservations: reservation@fine-arts-museum.be | +32 (0)2 508 33 33  
Address: RMFAB, Forum | Rue de la Régence 3 | 1000 Brussels

**Late night opening of the Brussels museums**  
Thursday 13th of November 2014  
The Meunier Museum will exceptionally be open from 17:00 until 20:00

- Free entry  
- Free guided tour [NL]: 17:30 or 18:30  
- Free guided tour [FR]: 18:00 or 19:00
**“Midis de la Poésie”**  
Tuesday 18th of November 2014  
“Constantin Meunier et les écrivains” [in French only]  
12:40 > 13:30

Followed and/or preceded by a guided tour of “Art through text” at the exhibition

Info and reservations: www.midisdelapoesie.be | midisdelapoesie@gmail.com
Address: RMFAB, Auditorium B | rue de la Régence 3 | 1000 Brussels

**Meet the curator**  
Sunday 23rd of November 2014  
Meeting and guided tour with the curator of the exhibition, Francisca Vandepitte

- Get to know the life, work and universe of Meunier
- Ask your questions and exchange views with the curator
- Discover anecdotes about the life behind the scenes of the exhibition

Visit in French: 11h00, in Dutch: 14h30 [6/8€ + exhibition ticket]
Info and reservations: reservation@fine-arts-museum.be | +32 (0)2 508 33 33

**Equinox**  
Guided tours for visually impaired people and their friends

- Saturday 20 & Sunday 21 September 2014 (10:30), in the scope of Cultural Heritage Days
- Wednesday October 8th 2014 at 10:30
- Friday November 7th at 14:30

Info and reservations: equinoxe@fine-arts-museum.be

**Meunier Museum**  
The house/studio of Meunier that is part of the Royal Museums of Fine Arts of Belgium, is accessible for free and exceptionally open from Tuesday until Sunday during the duration of the exhibition.

- Last living space of Meunier (1900-1905)
- Painting and sculpting studios of the artist
- House with an eclectic style designed by Ernest Delune
- More than 150 works and documents to discover
VIII. Projects of the Digital Museum

The internet site of the exhibition

The Digital Museum, in close collaboration with the Communications Service of the RMFAB, has devoted itself these past months to the production of a mini-site entirely dedicated to the Constantin Meunier retrospective. Developed internally with the support of the Typi Design company (Brussels), www.expo-meunier.be allows a precise and fully-illustrated approach to the exhibition. It provides the public with all the information necessary for a visit and presents the multiple facets of this event.

The Digital Museum supports an increasing use of video by the RMFAB for the presentation of numerous institutional projects [research findings, meetings with specialists, etc.]. The choice of the young video maker Jose Huedo for the production of the videos linked to this retrospective and the launch by the Digital Museum team in 2013 of the site Mediapat [www.mediapat.be] constitute the first steps in this direction.

An ever wider access to the collections

In 2014, the Photographic Service of the RMFAB produced more than a hundred images to illustrate the work of C. Meunier. Produced in very high definition, these photographs constitute both a documentary source and a tool of scientific research for specialists. Images composed of millions of pixels [200 million pixels, 300 DPI in A2 format for each file] permit the examination of the works down to the most minute detail. Apart from the degree of precision offered by these files, the photographs are faithful to the originals in terms of colour. Each one has been individually checked for accuracy of colour by Dr. Francisca Vandepitte, curator of modern sculpture and of the C. Meunier Museum of the RMFAB, a long and
rigorous task. These images can be consulted in the catalogue of the exhibition and on the internet site of the Museum (www.fine-arts-museum.be).

The RMFAB hold in their collection nearly 850 works by the artist C. Meunier. For the past 10 years, the Digital Museum [Photographic Service] has proceeded with the digitization of the collection in high resolution and continues with computerization on a daily basis. The progress of the online catalogue and the advances on the photographic level can be visualized via the section “Collection” on the Museum site.

3D Digitization

Thanks to a specific programme of the Federal Science Policy (Belspo), two sculptures by Constantin Meunier have been the object of 3D digitization, specifically Woman of the People [inv. 10000 / 28] and Puddler [inv. 3066]. This digitization falls under the aegis of the preparatory phase of the programme of digitization of the scientific and cultural heritage of the Federal Scientific Institutions and of the Royal Film Library of Belgium, DIGIT-02, a first step in studying the relevance of these and other techniques in the context of the federal collections.

An application for smartphones

The application Podcatcher Guide ID, which can be downloaded free of charge from the Apple store or from Google play, permits visitors to prepare their visit to the exhibition by means of 30 works with commentary. It also accompanies visitors throughout the exhibition rooms and allows them to rediscover the works even after their visit to the Museum. The information is presented both aurally and textually [thereby making the content accessible to the hearing-impaired].
IX. Publication

A richly illustrated catalogue "Constantin Meunier 1831-1905" will be issued for the occasion (Lannoo, 2014; in FR and NL only). Authors: Michel Draguet, Francisca Vandepitte, Dominique Marechal, Jean-Philippe Huys, Sura Levine, Paul Aron, Denis Laoureaux, Peter Carpreau and Micheline Jérome-Schotsmans.

X. Choice of visual material

Constantin Meunier, *Saint Étienne*, 1867, huile sur toile, Musée royaux des Beaux-Arts, Anvers, inv. 1353 © Lukas – Art in Flanders vzw / photo: Hugo Maertens
Constantin Meunier, *Le baiser de Judas*, 1869, huile sur toile, La Collection Royale, Bruxelles, inv. 0441 TA  
© IRPA-KIK, Bruxelles

Constantin Meunier, *L'enterrement du trappiste*, 1873, huile sur toile, Musée du Broel, Courtrai, inv. MSK/191 © Broelmuseum Kortrijk / photo : Fotorama Wevelgem
Constantin Meunier, *La Guerre des paysans 1798-1799 (le rassemblement)*, ca. 1875, huile sur toile, MRBAB, Bruxelles, inv. 11542 © MRBAB / photo : J. Geleyns / Ro scan

Constantin Meunier, *Les glaneuses - campagne d'Heyst*, ca. 1880, huile sur toile, MRBAB, Bruxelles, inv. 10000 / 221 © MRBAB / photo : J. Geleyns - Ro scan
Constantin Meunier, *La coulée à Seraing*, 1880, huile sur toile, Musée des Beaux-Arts de la ville de Liège, inv. AW 319 © Ville de Liège - BAL

Constantin Meunier, *Hiercheuse*, s.d., aquarelle sur papier, MRBAB, Bruxelles, inv. 10000/244 © MRBAB / photo : J. Geleyns / Ro scan
Constantin Meunier, *Manufacture de tabac à Séville*, 1883, huile sur toile, MRBAB, Bruxelles, inv. 3227 © MRBAB / photo : Grafisch Buro Lefevre, Heule

Constantin Meunier, *Cigarières au travail (Séville)*, 1882-83, fusain sur papier, MRBAB, Bruxelles, Inv 10000/507 © MRBAB / photo : Grafisch Buro Lefevre, Heule
Constantin Meunier, La Walkyrie, ca. 1886, fusain, pastel en pierre noire sur papier, collection privée © Vincent Everarts Photographie, Bruxelles

Constantin Meunier, Le puddleur, 1884 / 1887-88, bronze, MRBAB, Bruxelles, inv. 3066 © MRBAB / photo : J. Geleyns / Ro scan
Constantin Meunier, *Le grisou – femme retrouvant son enfant parmi les morts*, 1889, bronze, MRBAB, Bruxelles, inv. 3200
© MRBAB / photo: J. Geleyns / Ro scan

Constantin Meunier, *Au 'Pays-Noir*', ca. 1893, huile sur toile, Musée d'Orsay, Paris, inv. RF 1986-81 © RMN-Grand Palais (Musée d’Orsay) / photo: René-Gabriel Ojéda
Constantin Meunier, *Le débardeur*, 1893, bronze, MRBAB, Bruxelles, inv. 10000 / 17 © MRBAB / photo: Grafisch Buro Lefevre, Heule

Constantin Meunier, *Triptyque de la mine*, ca. 1900, volet central: *Le Calvaire*, huile sur toile, MRBAB, Bruxelles, inv. 10000/176 (2) © MRBAB / photo: J. Geleyns / Ro scan
XI. Quotes

“What I’m not indifferent to is that a man who is far superior to me, Meunier, has painted ... all things I’ve dreamed of doing...”
Vincent van Gogh, 1889

“The sculptor and the painter of democratic, more so than of human suffering; and certainly more than the painter of idealized suffering.”
Emile Verhaeren, 1893

“Her distress shatters into a sharp, inward torment, which dies without a grimace in the long, stiff lines of her face.”
Camille Lemonnier, 1896

“We can identify the slave in all his miners and puddlers. Yet he gives these slaves the beauty of gladiators.”
Eugène Demolder, 1901
“A song of strength, together with that special modernity of the worker who is the machine’s master... assured and sharp-witted.”
Auguste Vermeylen, 1903

“Constantin Meunier is an admirable man. He has Millet’s greatness. He is one of the foremost artists of our century.”
Auguste Rodin, 1905

“Rodin and Meunier one in the world of the passions, the other in that of labour – are the only ones who have succeeded in capturing these sublime movements.”
Maurice Maeterlinck, 1905

“Meunier’s man does not lament like Schopenhauer’s, nor does he curse like Nietzsche’s. Not a word sullies the majesty of his pain. Grave and sombre, he is the one who does not remember and who no longer hopes.”
Hubert Krains, 1905

“He unleashes his reapers and sowers. They mow down old prejudices and scatter the seeds of righteous light. It is for them that he places his hand in the bronze.”
Mark Meekers, 2005

XII. Practical information

<table>
<thead>
<tr>
<th>Opening / “Vernissage”</th>
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<tr>
<td>Friday 19.09.2014</td>
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<tr>
<td>Rue de la Régence 3</td>
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<tr>
<td>Confirmation: <a href="mailto:press@fine-arts-museum.be">press@fine-arts-museum.be</a></td>
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</tbody>
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www.expo-meunier.be
More info + video material relating to Expo Meunier

Opening hours
From 20.09.2014 to 11.01.2015
Tuesday > Sunday | 10:00 > 17:00
From 1 December onwards: Tuesday > Friday | 10:00 > 17:00 and Saturday > Sunday | 11:00 > 18:00

Closed on Mondays, November 1 and 11, December 25, January 1 and 8
Entrance Fees
€ 14.50 (WE: € 17.50) adult
€ 12.50 (WE: € 15.50) senior
€ 7.50 (WE: € 8.50) youth, disabled and companion, teacher
€ 0 Friend of the Museums, member ICOM, child accompanied by an adult

Special “Family deals”
€ 14.50 (WE: € 17.50) for 1 adult + 1 or 2 children (for free)
€ 29 (WE: € 35) for 2 adults + 1 or 2 children (for free)

In addition of the exhibition, the visitor enjoys free access to the Musée Fin-de-Siècle Museum. This contributes to a better understanding of the context of the second half of the 19th century, the period of Meunier. Also the Musée Meunier Museum [rue de l’Abbaye 59 – Ixelles/Elsene] is accessible for free and exceptionally open from Tuesday to Sunday during the exhibition. The audio guide and app are also included in the admission price.

Address
Royal Museums of Fine Arts of Belgium
Musée Fin-de-Siècle Museum [-4]
Rue de la Régence 3 | 1000 Brussels
Musée Meunier Museum
59 rue de l’Abbaye | 1050 Brussels

Ticket sales
- onlineticketing.fine-arts-museum.be
- at the museums ticketing desk
Rue de la Régence 3 | 1000 Brussels | till 16:30
- groups [booking required]: T +32 (0)2 508 33 33

Guided tours
Information & reservation: www.extra-edu.be
+32 (0)2 508 33 33 | reservation@fine-arts-museum.be

Catalogue [NL/FR]
Lannoo, Sept. 2014
Hardcover, 320p.
Available in the Museumshop and bookshops [39€]

Curator
Dr. Francisca Vandepitte
Curator of modern sculpture & Constantin Meunier Museum
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IV. Sponsors & Partners