0  L’Entrée de l’exposition
1  La Clef de l’horloge
2  Pense-Bête
3 / 4  Moules Oeufs Frites Pots Charbon / Court-circuit
5  Un jardin d’hiver
6  Le Corbeau et le Renard
7  Exposition littéraire autour de Mallarmé
8 / 9  Musée d’Art Moderne, Département des Aigles
10  Théorie des figures / Plaques / Open Letters
11  Décor: A Conquest by Marcel Broodthaers
12  Peintures littéraires / Analyse d’une peinture / Éloge du sujet
13  La Salle blanche
The texts contained in the accompanying booklet are arranged according to the room numbers registered on the exhibition floor plan.
Marcel Broodthaers: A Retrospective provides a major overview of the multifaceted work of the Belgian artist Marcel Broodthaers (born in Brussels in 1924; died in Cologne in 1976). Painstakingly planned at The Museum of Modern Art in New York over a period of four years, the exhibition— which includes more than 200 works in a variety of media and genres—opened at MoMA in New York in spring of 2016, and was on view subsequently at the Museo Nacional Centro de Arte Reina Sofia in Madrid. The show concludes at the K21 in Düsseldorf—a town that did so much to promote Broodthaers’ brief but highly productive artistic career.

Broodthaers lived in Düsseldorf from 1970 until 1972. Here, he maintained intensive exchanges with the local and international art scene while pushing the boundaries of traditional art. Forming a part of the permanent collection of the K21 is the only still existent installation from the central work complex, entitled Musée d’Art Moderne, Département des Aigles (1968 – 72): for the Kunstsammlung Nordrhein-Westfalen, the Section Publicité (1972) constitutes a programmatic work within a collection that extends from classical modernism into the contemporary period.

Prior to his activities in the realm of visual art, Broodthaers was a poet, author, journalist, and antiquarian bookseller. Beginning in 1964, he developed his visual oeuvre with a point of departure in his understanding of poetry as a “disturbance of the world order,” of “poetry as a form of indirect political questioning.” For Broodthaers, visual art represented the possibility of expanding poetry into space. His plan for generating a new alphabet of the arts is reflected in his deployment of a multiplicity of media, from film and projection to painting and sculpture, and all the way to printing techniques and photoreproduction. He continually developed motifs and problematics in new ways and in alternate versions. Found in his works are not only references and allusions to the literature and visual culture of the 19th and 20th centuries, but also to the contemporary history and the sociopolitical context.
This retrospective of works by Marcel Broodthaers — long-awaited in Düsseldorf and in the Rhineland — features an artist who presented radical arguments in favor of an open-ended, processual reading of art. His significance for visual art in the 20th and early 20th centuries can hardly be exaggerated.

*Marcel Broodthaers: The Retrospective* was organized by The Museum of Modern Art in New York and the Museo Nacional Centro de Arte Reina Sofía (MNCARS) in Madrid. The exhibition was curated by Christophe Cherix, The Robert Lehman Chief Curator of Drawings and Prints at MoMA, and Manuel J. Borja-Villel, Director of MNCARS, together with Francesca Wilmott, a Curatorial Assistant with the Department of Drawings and Prints at MoMA. At the Kunstsammlung Nordrhein-Westfalen, Düsseldorf, the exhibition is being supervised by the curator Doris Krystof.

Appearing in conjunction with the exhibition is the publication *Marcel Broodthaers: A Retrospective*, edited by Christophe Cherix and Manuel J. Borja-Villel. With a conversation with Maria Gilissen and Yola Minatchy and essays by Christophe Cherix, Manuel J. Borja-Villel, Benjamin H.D. Buchloh, Jean-François Chévrier, Thierry de Duve, and Doris Krystof, as well as contributions by Cathleen Chaffee, Kim Conaty, Rafael García Hornillo, Christian Rattemeyer, Sam Sackeroff, Teresa Velázquez, and Francesca Wilmott. The catalogue contains colored reproductions of the exhibited works, new translations of many texts by Broodthaers, scholarly papers written especially for this publication, along with commentaries on the various work ensembles. Hardcover, 350 p., 49.90 EUR. (German edition)
Visitors entering the piazza of the K21 are greeted by palm trees. They belong to the scenario created by Marcel Broodthaers for his exhibition *Éloge du sujet* (In praise of the subject) at the Kunstmuseum in Basel in 1974. There as well, *L’Entrée de l’exposition* led into the presentation – the second of altogether six retrospectives that took place during the artist’s final years. These were however not survey exhibitions in the customary sense, which trace the development of an artist’s oeuvre as a whole. Instead, Broodthaers linked old and new works to form new, complex unities. A decisive role was played by the artist’s preoccupation with the respective exhibition venue and its museum architecture, as well as with the forms of presentation of individual works. Broodthaers worked simultaneously as an artist and a curator, thereby carrying his characteristic working method to the point of perfection: this meant presenting works in continually new contexts, developing existing pieces further, and weaving together a dense network of meanings through multifarious allusions and cross references.

The retrospectives were amalgamated into a larger series under the notion of »décor«. The French word means »décor« or »decoration«, but also »backdrop«, »stage set« or »film set«. The latter term refers to the shooting location as a whole, with its backdrop, props, actors, director, and camera team. Analogously, Broodthaers’ »décor« refers to the exhibition staging as a whole. In its polysemy, the term is characteristic of this artist’s approach. Broodthaers, then, gave form to the site-specific and space-specific installation, today a central genre of contemporary art.

During the 19th century, the palm tree was a popular décor element at the magnificent World’s Fairs through which the West celebrated its economic and cultural achievements. These universalizing pretensions were underpinned through the display of alien civilizations. Entire »native villages« were exhibited. Through the palm tree, Broodthaers alluded to the history of the medium of the exhibition, and at the same time to colonialism. He incorporated his own works into the ensemble – in this case silkscreen prints, photographs, and a lithograph, all of which are duplicative forms. The only original is *Panneau A*: Broodthaers inscribed a preliminary drawing for the reconstruction of a Renaissance frame, discovered in the Kunstmuseum Basel, with the letter a, standing for the new alphabet of art Broodthaers wanted to create through his confrontation with tradition.
Until he turned 40, Marcel Broodthaers worked as a poet and journalist in Brussels. There, the intellectual milieu was shaped by the Belgian variant of Surrealism. Poetry was conceived as a way of life. Broodthaers composed poems for Surrealist journals and articles for communist publications. In 1943, like many Belgian poet and visual artists, he became a member of the Communist Party. Broodthaers also published art criticism and articles on topics of general interest such as the use of synthetics in everyday products or the poor quality of industrial manufactured foodstuffs. He earned his livelihood as a dealer in antiquarian books specializing in the sale of rare editions.

In 1956, Marcel Broodthaers began to work on his black-and-white film *La Clef de l’horloge, Poème cinématographique en l’honneur de Kurt Schwitters* (The key of the clock, Cinematic poem in honor of Kurt Schwitters). He shot the film in the large Kurt Schwitters retrospective held at the Palais des Beaux-Arts in Brussels. The filmic resources employed were reminiscent of the silent film. The camerawork and lighting emphasized details of a number of works by Schwitters, among them *Merzbild 25 A. Das Sternenbild*. This work is in the collection of the Kunstsammlung Nordrhein-Westfalen, and is on view at the K20 am Grabbeplatz.

Like Broodthaers, Kurt Schwitters (1887 – 1948) transgressed the boundaries separating the arts. He worked as a poet, painter, sculptor, and graphic designer. He referred to the collages he created beginning in 1919 from newspaper cuttings, advertisements, found objects, and refuse as MERZkunst, a neologism derived from the trade name »Commerz- und Privatbank.« Resonating in the word MERZ are »Kommerz« (commerce), »ausmerzen« (eradicate), and »März« (March), the month that ushers in springtime. The highpoint of this endeavor was the MERZbau, a total work of art constructed by Schwitters in his studio and apartment over a period of 20 years. Celebrated as well are Schwitters’ *Ursonate*, consisting of onomatopoetic syllables, and the poem *An Anna Blume* (To Anna Blume).
In 1957, Broodthaers published his first collection of poetic narratives, *Mon livre d'ogre* (My ogre book). That same year, he produced photojournalism on preparations for the World’s Fair in Brussels, as well as on the opening in 1958. He was particularly fascinated by the Atomium. This building, constructed especially for Expo, and with an accessible interior, presented the configuration of an iron crystal—consisting of nine atoms—enlarged now 165 billion times. During the World’s Fair, a nuclear reactor was assembled below this structure; it became operational later at Basel University. The Atomium was intended as a symbol of the atomic age and the peaceful utilization of nuclear energy. Broodthaers perceived it as testifying to the affinity between science and fiction.
In January of 1964, Broodthaers published his fourth volume of poetry, entitled *Pense-Bête* (Memory aid). In a number of copies, he glued colored strips of paper which to some extent obscure the text. In other places, he concealed areas of text with strips of paper that must be folded up by the reader. He furnished the cover of some copies with a keyhole cut out of paper. Found inside was a second keyhole consisting of a negative cutout of the first, along with an inkprint of Broodthaers' finger: the key to an understanding of the poetry lies with the artist. In the book, he explains: «A taste for the mysterious and the practice of the hermetic is all one to me, and a favorite game» – a statement that characterizes his oeuvre as a whole.

Shortly thereafter, Marcel Broodthaers produced a programmatic work: he took a stack of copies of his volume of poetry *Pense-Bête* and plastered them together with two mother-of-pearl-colored plastic spheres. (Unfortunately, this work is not included in the exhibition, but is illustrated on page 83 of the catalogue). While the pages remain visible, the books can no longer be opened or read. It was at this point that Broodthaers resolved to work henceforth as a visual artist. For him, this visual turn held the promise of a more direct perception of his «poetry as a disturbance of the world order.» According to his convictions, the palpable object and concrete spatial experience had a more direct impact than the individual reading of a book, whose contents remain abstract: «I wanted to free poetry from its ivory tower, and therefore I threw it into the wet plaster to make a kind of sculpture out of it.»

In April of 1964, Broodthaers presented multiple copies of *Pense-Bête*, together with the work in plaster, at the Galerie Saint Laurent in Brussels. The title of this show – his premiere as an artist – was *Moi aussi, je me suis demandé si je ne pouvais pas vendre quelque chose…* (I too asked myself whether I could not sell something…) seemed to supply a tangible financial reason for the poet’s turn toward visual art. On the exhibition invitation, printed on the front and rear sides of a high-gloss magazine, he explained further:

»I too asked myself whether I could not sell something and have success in life. For a while now already, I have come to nothing. I am 40 years old. The idea came to me of inventing something disingenuous, and I immediately went to work. After three months, I showed my production to Ph. Edouard Toussaint, the owner of the Galerie Saint Laurent. But that’s art, he said, and I would like to show all of it. Agreed, I replied. If I sell something, he’ll keep 30%. Apparently, these are the usual conditions. Some galleries keep 75%. What is all of this? In fact, objects.«

Since the Galerie Saint Laurent was simultaneously a bookshop and an art gallery, it was especially suited to Broodthaer’s debut as a visual artist. The route into the exhibition led past book-lined corridors. Many of the works Broodthaers showed at that time are on view in Room 2. In 1964, despite the above-cited announcement »Moi aussi...,« he by no means broke with his literary past. He retained it, expanding its range of effectivity by amalgamating it with visual elements. In the ensuing period, he continued to develop his pictorial resources, deepening their range of linguistic references. His objects however proved no more salable than his books and texts. Broodthaers’ financial deliberations are interpretable as an aspect of the critical analysis of the relationship between art and commerce he would pursue in subsequent years.
With his objects and pictures composed of mussels, eggshells, and fries, Broodthaers seems to have created a national variant of Pop Art. Initially, he adopted a critical stance toward this new artistic tendency, which arrived from the US and England, its motifs drawn from everyday culture. According to Broodthaers, it was anchored in “worlds devoted to the latest in advertising, overproduction, and horoscopes.” But in 1965, he declared: “I make Pop,” and participated in the exhibition *Pop Art, Nouveau Réalisme, etc.* … at the Palais des Beaux Arts in Brussels. His pictures made with mussels and eggs, which he acquired from a neighboring restaurant, are reminiscent of the “accumulations” of the Nouveaux Réalistes (New Realists), produced by mounting a large number of identical utilitarian objects on a supporting panel. Broodthaers however exploited this procedure for his own artistic purposes, infusing it with literary, historical, and personal connotations.

In the volume *Pense-Bête*, Broodthaers had already devoted his attention to the mussel in a brief poem: “… It has slipped into its own form. … It is complete.” For him, the mussel’s poetic potential lay in the double meaning of the French word for this type of shellfish: “la moule” means “the (blue) mussel,” while “le moule” means “the mould.” The mussel sits in its shell, which can be used – once emptied of its mollusk flesh – as a mould. The empty eggshells used by Broodthaers could also serve as moulds. Through the mussels and eggshells, he reflected on the relationship between the form of a natural object, its embeddedness in language, and the object itself.

Mussels are a Belgian culinary specialty, and are served together with chips / french fries. Broodthaers used both as symbols for Belgian identity, which is so difficult to define. Only in 1830 did Belgium achieve independence. Emerging shortly thereafter was the Flemish-Wallonian conflict between Flemish- and French-speaking Belgians. Broodthaers himself belonged to the French-speaking majority found in Brussels, Belgium’s third region. He regarded coal too as
an element of Belgian identity. In the 19th century, the mining industry experienced an explosive development in Wallonia, catapulting Belgium to its status as the second-most industrialized European nation after England. During the 1960s, mining strikes endangered the Belgian economy; the coal industry declined, and many mines were closed.

With the two thigh bones painted by Broodthaers with the national colors of Belgium and France respectively, he satirizes nationalistic ideologies and the arrogance of the French in relation to the Belgians (Fémur d’homme belge [Femur of a Belgian man, 1964–65]) and Fémur d’une femme française, [Femur of a French woman, 1965].

In 1966, at the Wide White Space Gallery in Antwerp, the above-described materials were the theme of the entire exhibition for the first time: Moules Œufs Frites Pots Charbon (Mussels eggs fries pots coal). Many of the works presented there were shown by Broodthaers in April of 1967 at his first major museum exhibition at the Palais des Beaux-Arts in Brussels, entitled Marcel Broodth(a)ers / Court-circuit (Marcel Brood[h]aers / Short-circuit). The title alludes to the disharmony between an object and its representation in language or image. At the same time, however, it refers to the multifarious ramifications and interconnections that are manifest in the art of Broodthaers, who repeatedly took up individual works, presenting them in new contexts and generating an intricate network of references to cultural, social, and political themes.

At this point, Broodthaers ceased creating three-dimensional objects exclusively, and began to produce photomechanical reproductions, through which he to some extent translated his sculptures into two-dimensional images. Large photographs were projected onto canvases that had been soaked in photo emulsion, a technique disseminated in the advertising industry beginning in the late 1950s.

With La Caméra qui regarde (The watching camera, 1966), for which he submerged pictures of eyes—which he had cut out of cosmetics advertisements—into glass containers, Broodthaers reverses the relationship between beholder and object. This sculpture alludes to the omnipresence of advertising, and is interpretable as a critique of the positive attitude of Pop Art toward consumer culture.

Earlier that year, Broodthaers had arranged his first winter garden, with 36 palm trees, at the same location; the occasion was a group exhibition that included works by Carl André, Daniel Buren, Victor Burgin, Gilbert & George, On Kawara, Richard Long, and Gerhard Richter. At the opening, Broodthaers led a camel – on loan from the Antwerp zoo – through the main hall of the museum. He had his entrance filmed, and he shot footage of the exhibition as well. This material resulted in the film *Un jardin d'hiver (ABC)*, which is a part of *Un jardin d'hiver II*. He also had a leaflet distributed, which bears the following text:

**Un Jardin d'Hiver**

Ce serait un A.B.C.D.E.F …
de divertissement, un art du divertissement.
Pour oublier. Pour dormir, serein, bien pensant.
De nouveaux horizons se dessinent. Je vois venir à moi de nouveaux horizons et l’espoir d’un autre alphabet (voir catalogue).

**A Winter Garden**

This is to be a A.B.C.D.E.F …
of entertainment, and art of entertainment.
To forget. To sleep, cheerful, well disposed.
New horizons are emerging. I perceive the approach of new horizons and the hope for a new alphabet (see catalogue).

Using palm trees and folding chairs, on the one hand, Broodthaers created a cheerful, relaxing environment. On the other, the development of the winter garden is closely intertwined with the history of colonialism. The European
conquerors returned home laden with exotic plants from the colonies. Hothouses were constructed to shelter them from the cool climate. Joseph Paxton – the architect of the famous Crystal Palace, constructed of iron and glass for the first World’s Fair of 1851 in London – was already well-known as a builder of greenhouses. The appearance of the camel, moreover, is no mere startling or witty gesture. In the 19th century, zoological gardens too reflected the colonial exercise of power. At the same time, the winter garden and the camel emblematize the separation of nature from culture. Palm trees became interior decor, animals were domesticated.

Finally, this staging provides insight into Broodthaers’ own perceived position as an artist. In his photographs of engravings as well, so reminiscent of illustrations from museums of natural history, he turned back toward the 19th century. Implicated in the grand tradition of the exhibition on the museum, he set his sights on a «new alphabet,» a new art of the avant-garde.

In the exhibition Catalogue – Catalogus, Broodthaers showed a number of his works that were contained in the museum’s collection in glass vitrines. Here, he had recourse to a classical form in a museum presentation. Glass display cases protect artworks from damage, at the same time highlighting their presence. The tall vitrines in the K21, constructed of dark wood, are reconstructions of the ones used in Brussels.
The celebrated fable *Le Corbeau et le Renard* (The Fox and the Crow) by Jean de la Fontaine (1621–1695) is familiar to every French-speaking schoolchild. Marcel Broodthaers took it as the point of departure for an ensemble of works he produced in an edition of seven. The Wide White Space Gallery in Antwerp presented the work for the first time in 1968 in the exhibition *Le Corbeau et le Renard*. Broodthaers was fascinated by the cautionary tale of the cunning fox (le renard) and the conceited crow (le corbeau), narrated concisely by La Fontaine with a combination of seriousness and humor, and interpretable as a moral lesson.

In order to obtain the cheese held in the beak of a crow, who is about to devour it, and is perched out of reach in a tree, the fox has recourse to subterfuge. He flatters the crow: If your voice, he says, is as beautiful as your plumage, then you certainly must be the most magnificent bird in the forest! When the crow opens its beak to demonstrate its vocal ability, the cheese falls to the ground.

Broodthaers perceived himself as being embedded in literary tradition. La Fontaine had adopted the basic features of his fable from others. Aesop (6th century BCE), an ancient Greek author of fables, is regarded as its creator. The Roman poet Phaedrus (20-15 BCE – 50-60 CE) reconceived his model in verse form. To begin with, Broodthaers paraphrased the fable in a poem using short, simple sentences; little more remained of the original than its title and the names of the animals.

The centerpiece of this work ensemble is the film, based on his paraphrase of La Fontaine’s fable and the poem *Le D est plus grand que le T* (The D is Larger than the T, 1967). Broodthaers positions the text, laminated onto a piece of cardboard, vertically in front of the camera, filming it frontally. The camera moves horizontally along the lines, now in reading direction, now against it. He alternates between detailed and longer shots. Broodthaers incorporates a second textual level by holding up sheets of paper bearing printed words or letters very close to the camera. The film begins with the word “LE,” as though displaying a lesson on the definite article from a primer. The viewer hence expects – as in a schoolbook – the succeeding shot to be an image of the fox or the crow, and not a shot of a woman’s boot that does actually appear.

Letters and words overlap with shots of everyday objects and photographs showing Broodthaers himself, his wife Maria Gilissen, his daughter Marie-Puck, and René Magritte. The artist has arranged the objects on shelves in front of the texted panels. Film, painting, objects, and language are superimposed. The film becomes a rebus, a picture puzzle within which letters, words, and images are mixed together, their meanings subject to displacement.

“I have taken the text by La Fontaine and transformed it into what I call a personal form of writing (poetry). In front of the typography, I positioned everyday objects (cans, telephone, milk bottles), which are meant to enter into intimate connections with the printed uppercase letters. This is an attempt to negate, as far as possible, the meaning of the words along with that of the images.”

By projecting the film on a canvas that was printed with his paraphrase of the fable, Broodthaers intensified this superimposition of diverse disparate sign systems. He created two variants. The larger is reminiscent of a geographical map. The smaller one, onto which the film is projected here, alludes to the type of television screen common during the 1960s. In this way, Broodthaers calls our attention to the medial conditions of perception: the presentation form of a text or image influences its reception, and hence its meaning as well.
At their first encounter in 1946, René Magritte gave Marcel Broodthaers a copy of the first edition (1914) of Stéphane Mallarmé’s poem *Un coup de dés jamais n’abolira le hasard* (A throw of the dice will never abolish chance). The text is laid out like a musical score consisting of words. The principal voice is formed by the main sentence, which constitutes the work’s title and is split up and scattered throughout the pages in large print. Situated between these fragments are the secondary voices, printed in nine additional print types and sizes, and separated by large spaces and including empty pages as well. The design is not determined by aesthetic criteria, but is instead a meaningful element of the poem, and is meant to facilitate a reading across multiple levels, as in a musical score. When recited aloud, associations become audible that are barely perceptible in a silent reading. The language now takes on a life of its own, and no longer serves simply to transmit a message. Text, sonority, language, and meaning, are interwoven in a new way. *Un coup de dés* represents Mallarmé’s legacy, and is regarded as a trailblazing work of modern poetry.

In 1969, at the Wide White Space Gallery in Antwerp, Broodthaers presented the exhibition *Exposition littéraire autour de Mallarmé* (Literary Exhibition around Mallarmé), at which *Un coup de dés* occupied a central position. Once again, Broodthaers expanded poetry into space. He translated Mallarmé’s innovative interplay of printed word and page layout into a contrast between black and white. On the floor, now painted black, he arranged primarily black and white objects that alluded to the poem, which he now radically reconfigured on the basis of the original edition published by Gallimard. Format and cover were identical with the original – except that Marcel Broodthaers exchanged the author’s name (Stéphane Mallarmé) for his own, substituting the word »image« for the word »poème.« In the inner pages, he preserved the precise typographical arrangement of the original, but replaced the text with horizontal black beams. These cancel the words while heightening the image character of the original.
Broodthaers published his adaptation in three editions: first, he had 10 copies printed, each on 12 sheets of anodized aluminum. Altogether 300 hundred copies were produced using normal paper (these served as the exhibition catalogue), while 90 copies were printed on translucent paper. Here, the beams that show through the paper generate spatial effects as the pages are turned. In conjunction, the transparent books and the aluminum sheets constitute Broodthaers’ original edition. They are to the edition on ordinary paper what the exhibition is to the catalogue.

In the version on canvas, entitled *Un coup de dés quand même …* (A throw of the dice despite everything…, 1969), Broodthaers handles Mallarmé’s original with greater freedom. Linking painting with writing, he transfers the words in prose form into an image. While the handwriting is suggestive of a personal appropriation of the poem, the recessed, bronze-colored letters on the two dark rectangles are reminiscent of a precious tomb inscription. The appended alphabet, as material for language, contains virtually all texts. Mallarmé dreamed of a book of books, »Le Livre,« that would engender itself, would eliminate chance, and would emerge from nothing. Broodthaers regarded Mallarmé as »… the root of contemporary art… Unintentionally, he invented modern space…« Broodthaers achieved the transfer of poetry into space, at the same time striving for a new alphabet of art.

Poetry also takes the form of real objects in three shirts and a suit. Using white chalk, Broodthaers transcribed the entire text of the poem onto the shirts. Alongside them, he hung a suit, whose hangar he labeled *Costume d’Igitur* (Suit of Igitur), an allusion to the hero of a work by Mallarmé. Only the jacket is shown here at the K21.

Broodthaers paid tribute to the significance of sonority in Mallarmé’s poetry by having a cassette recorder, situated in one corner of the gallery, play his own recitation of the poem *Un coup de dés n’abolira jamais le hasard*; this version is audible at the K21 as well.

The alphabet surfaces again in four plastic signs bearing images of a pipe, which Broodthaers also positioned in the exhibition. The pipe is an homage to René Magritte and his painting *La trahison des images* (Ceci n’est pas une pipe) (The treachery of images [This is not a pipe]) of 1929. While Mallarmé sought to liberate language from its conventional descriptive function, Magritte went even further, negating any connection between the name or image of an object and the object itself. Mallarmé and Magritte are Broodthaers’ chief artistic witnesses.
Gathering momentum in many Western countries during the 1960s was a series of protest movements directed against decrepit societal structures and institutions, against exclusion, imperialism, and militarism. In 1968, these confrontations reached a highpoint. In May, unrest arrived in Paris as well.

Resistance also emerged from the artistic community – against the powerful status of the bourgeois museum, and against the commercialization of art as a commodity. In late May and early June, artists and students occupied the Salle de Marbre of the Palais des Beaux-Arts in Brussels. Broodthaers co-authored a manifesto that was presented by the demonstrators. When younger members of the group wanted to occupy the museum as a whole, and began installing their studios there, he withdrew. Together with friends, gallerists, collectors, however, he continued the debate about the relationship between art and society and issued invitations to discussions in his studio. It was there on September 27, 1968 that Marcel Broodthaers founded his Musée d’Art Moderne, Département des Aigles (Museum of modern art, Department of eagles). He staged this event as the inauguration of the Section XIXe Siècle (19th-century section) of his own museum. In the vacant workroom, he displayed empty shipping crates and transport pallets along with mounted postcards displaying reproductions of 19th-century artworks. He also projected drawing and caricatures from that era onto a crate (Projection sur caisse, Room 9). Traveling to Brussels to deliver the opening talk was Johannes Cladders, then Director of the Städtisches Museum Mönchengladbach. His remarks and the ensuing discussion with the guests were filmed.

Produced during the four years of the existence of the Musée d’Art Moderne were altogether 12 »Sections,« which Broodthaers realized at a number of different exhibitions, always functioning simultaneously as an artist, museum director, and curator. In this ambitious project, he perceived a process that ultimately assumed a life of its own, and which
served as a model for critically investigating the museum and its interpretive prerogatives. Through its incorporation into a museum, a work is recognized as art. Conversely, the museum acquires significance by collecting, preserving, and exhibiting works of art, thereby continually affirming its own status. Broodthaers chose the image of the majestic eagle as an emblem of this institution’s claims to power, but also as a symbol of the idea of art as such.

The second department of the Musée d’Art Moderne was enacted on a day in August 1969 on the shore at De Haan (Le Coq) on the North Sea. The Section Documentaire (Documentation section) was a cheerful, summertime diversion that was attended by Broodthaers’ daughter Marie-Puck and his friend the collector Herman Daled, along with the latter’s son. As the tide withdrew, the floor plan of a museum was sketched into the sand. Broodthaers and Daled set up advertising boards for the museum, along with signs admonishing visitors not to touch the objects on display. A few hours later, the rising waters washed the plan away, and the presentation came to a close. Remaining – aside from the signs – are photos of the event taken by Maria Gilissen. This photographic documentation fulfills the department’s intentions – to reflect upon the museum’s task of preserving historical documents.

Broodthaers closed the Section XIXᵉ siècle exactly one year after its inauguration. That same day, he issued an invitation to the Section XVIIᵉ siècle (17th-century section). The setting was the Antwerp project room A 37 90 89. This space, whose name was identical with its telephone number, had been founded by the collector Isi Fiszman together with the curator Kasper König. The new section of the Musée d’Art Moderne resembled the first one. Many visitors had already encountered one another in Brussels when helped to carry the transport crates to the truck owned by the shipping firm. Footage of this action was incorporated into Broodthaers’ film Un Voyage à Waterloo (A journey to Waterloo, Room 9). Reproductions, among them paintings by the ‘prince of painters’ Peter Paul Rubens, recalled Antwerp’s heyday as an art center during the 17th century. Speaking at the opening was Piet van Daalen, Director of the Zeeuws Museum in Middelburg in the Netherlands. On October 5, 1969, after just one week, the Department was closed. Isi Fiszman characterized his motives for founding the project space A 37 90 89, at the same time alluding to Broodthaers’ intentions: »We do not purvey storms against the institutions, but here, in Belgium, we had institutions that were so bad, and we were unable to understand why there couldn’t be good ones. As a reaction to this, Marcel was the first to install his own, his personal museum…«

In late 1969, Broodthaers began work on his Section Littéraire (Literary section). It consists of a series of letters written on the stationery of the Musée d’Art Moderne, Section Littéraire. He composed a number of letters that display the museum letterhead – although he never clearly designated the collected open letters as belonging to the museum department, and did not consistently assign the Section Littéraire to the museum project (Room 10).

Broodthaers showed a variation of the Brussels opening presentation of the Musée d’Art Moderne under the title Section XIXᵉ Siècle (bis) (19th-century section [bis]) at the Städtische Kunsthalle in Düsseldorf in mid-February of 1970. He added the French »bis« meaning »again,« or in a succession, the second position, »b«. The curator and later director Jürgen Harten had persuaded Broodthaers to present the project in the framework of between 4, the fourth in a series of altogether seven brief experimental exhibitions held in the intervals between large temporary exhibitions. Broodthaers now presented his Musée d’Art Moderne at a public art institution for the first time, so to speak calling its position of power into question from the inside. And while in Brussels and in Antwerp, painting had been represented by empty shipping crates, postcards, and slides, he now integrated original paintings for the first time. He borrowed eight works from the Kunstmuseum...
Düsseldorf (now Museum Kunstpalast), all but one executed by representatives of the Düsseldorf School of painters that had emerged from the Düsseldorf Art Academy. (Room 8) In his function as Director of the Musée d’Art Moderne, Broodthaers now engaged in business relations with another museum. Through these loans, the Kunsthalle Düsseldorf—with no permanent collection—was transformed figuratively into a museum of the 19th century. In this way, the artist refers to the history of the two participating institutions: the exhibition building was inaugurated in 1881. Also accommodated in the building—which would be badly damaged during World War II—was the municipal gallery, whose holdings were absorbed in 1913 by the newly established municipal art collection. In keeping with 19th-century exhibition practice, Broodthaers had the paintings hung in two rows, one above the other. Benches were positioned in front of them. Here, the beholder could engage in the silent dialogue with art that was cultivated in the traditional museum. At the other end of the room, beneath the caption Dokumentation Information, he presented the previous stations of the museum project through photographs and the corresponding postcards. A slide projector displayed caricatures and French 19th-century paintings. Screened at the same time was the film Une Discussion Inaugurale (An opening discussion) on the founding of the Musée d’Art Moderne, which contains footage of the surroundings and the interior furnishings in Brussels.

Also in 1970, Piet van Daalen invited Broodthaers to realize a project for the Zeeuws Museum. Broodthaers proposed the Section Folklorique / Cabinet de Curiosités (Folklore section / Cabinet of curiosities). In a number of photographs, he and van Daalen posed before an antique cabinet filled with objects in order to present a portrait of the museum’s founder. This section consisted of an arrangement of a number of display objects, along with a piece of needlework by Marie-Puck bearing the embroidered words: »Musée,« »Museum,« and »les aigles,« which the Zeeuws Museum acquired as a gift.

Broodthaers inaugurated the next department in Düsseldorf, where he lived from 1970 to 1972. In the basement level of the building located at Burgplatz 12, he installed the Section Cinéma (Cinema section). It was subjected to a number of alterations. In November of 1970, he issued an invitation bearing the letterhead of the Musée d’Art Moderne, Département des Aigles to a presentation of the Cinéma modèle (Model cinema). There, he screened five of his films, each inspired by a different artist or writer. Cinéma modèle was however not incorporated into the museum project. Instead, Broodthaers announced the inauguration of the first version of the Section Cinéma only in January of 1971. He had furnished two adjacent basement rooms, both painted black, white, and gray, with objects and items of furniture, so that they resembled a combination of cellar, cinema, darkroom, editing room, and studio. At times, he projected films on a world map and a white painted surface. Already at the opening, the artist declared a group of 12 objects to be an independent work which he wished to offer for sale (see Room 10). In August of 1972, he inaugurated a second and definitive Section Cinéma at Burgplatz 12, which he closed at the end of the museum project in October of 1972.

In October of 1971, Broodthaers published the Section Financière / Musée d’Art Moderne à vendre pour cause de faillité (Finance section / Museum of modern art for sale due to insolvency). It consisted of a dust jacket bearing the inscription: »Musée d’Art Moderne à vendre 1970 – 1971 pour cause de faillité.« It contained 19 copies of the then current catalogue of the Cologne art market, each of which Broodthaers dedicated to an artist or author, for example the writer Charles Baudelaire (1821 – 1867) or the Belgian painter and sculptor Antoine Wiertz (1806 – 1865). The Galerie Michael Werner was named as the contact address for commercial transactions. At the booth of the gallery during the art fair in November, Broodthaers offered a gold bar stamped with an eagle at double the current market price in addition to the catalog. The artist’s personal stamp,
pressed into the material, generates added value. The Section Financière, then, not only mirrors Broodthaers’ own financial situation, but also reflects the marketing of art in general.

In mid-1972, at the exhibition Der Adler vom Oligozän bis heute (The eagle from the Oligocene to the present), held at the Städtische Kunsthalle Düsseldorf, Broodthaers realized the most comprehensive department of the Musée d’Art Moderne, namely the Section des Figures (Section of illustrations). Here, he took up the methods of the museum and in wholly concrete fashion. Deploying the eagle, Broodthaers satirized the museum-related activities of collecting and classification. Hundreds of depictions of eagles – archaeological finds, religious images, paintings, kitsch figurines, advertisers, comics, utilitarian objects bearing an eagle logo – were exhibited alongside one another without regard for their provenance or significance. Among them was a painting by René Magritte, along with one by Gerhard Richter commissioned especially by Broodthaers. All of the exhibits were furnished with an inscription reading: »This is not a work of art« – an allusion to the circumstance that works of art ultimately achieve recognition through their incorporation into museums. In the two-volume catalogue, Broodthaers illustrated Magritte’s painting of a pipe that bears the text »Ceci n’est pas une pipe,« and alongside it, Marcel Duchamp’s famous urinal. In 1917, under the title Fountain, the French artist – under the pseudonym R. Mutt – had declared a standard, commercially available urinal to be a work of art. With this and other so-called «Readymades,« he advocated the revolutionary conception that any object becomes a work of art when it is declared one by an artist.

In the two-volume catalogue of the Section des Figures, all of the objects were registered in an exemplary manner – not ordered systematically in relation to content, but instead listed alphabetically by city of origin, with the names of lenders alphabetized within each entry. Broodthaers propelled the function of the eagle as a symbol of power and authority to the point of absurdity, thereby calling into question the interpretive prerogatives of the museum as an institution.

During this exhibition, Broodthaers was already exhibiting the Section Publicité du Musée d’Art Moderne, Département des Aigles (Publicity section of the Museum of modern art, Department of eagles) at Documenta 5. It is the sole section of this museum project still in existence, and was acquired in 1999 by the Kunstsammlung Nordrhein-Westfalen. The department was also quite literally intended as an advertisement for Broodthaers’ eagle exhibition in Düsseldorf. Broodthaers arrayed reproductions of the images of eagles that were presented there, all drawn from high art, advertisement, and the applied arts. Reproductions of famous paintings stand on equal terms alongside eagle logos from guest-houses or aftershave products. There are a number of references to René Magritte, who laid bare the gap between signifier and signified in his painting of a pipe, which bears the caption »Ceci n’est pas une pipe.«

At the same time, Broodthaers opened the Section Art Moderne (Modern Art Section) in the Neue Galerie at Documenta 5. He inscribed the walls in a number of languages with the name of his museum, along with indications such as »Richtung« (direction), »Garderobe« (cloak room) »Kassierer« (cashier), and »Büro« (office). Lying on the floor, surrounded by the usual museum-style cordons, was a square bearing the inscription »Private Property« in French, English, and German. In mid-August, Broodthaers transformed this presentation into the Musée d’Art Ancien, Galerie du XXe siècle: he replaced the inscription with the words Musée d’Art Ancien, and positioned a text on the floor whose words circumscribe his artistic approach as a whole: «Ecrire Peindre Copier / Figurer / Parler Former Rêver / Echanger / Faire Informer Pouvoir» (Write Paint Copy / Represent / Speak Form Dream / Exchange / Make Inform / Can). At the end of Documenta 5, Broodthaers brought his museum project to a close. Even
today, it retains its astonishing currency – especially at a time when, once again, debate concerning the functions and tasks of the museum is characterized by renewed intensity.
Broodthaers extracted the twelve objects belonging to the ensemble *Théorie des figures* (Ensemble d'objets figurant au Musée d'Art Moderne, Département des Aigles à Düsseldorf, Burgplatz 12) (Theory of figures [Group of objects shown at the Museum of modern art, Department of eagles in Düsseldorf, Burgplatz 12], 1970 – 71) from his presentation *Cinéma Modèle* and sold them to the Städtisches Museum Mönchengladbach in 1972. All of them are related to the artist’s filmic work, whether as props or as technical equipment. Assigned to each are stenciled inscriptions, i.e. »fig. 1,« »fig. 2,« »fig. 12,« »fig. A.« The abbreviation »fig.« stands for »figure,« a term familiar from scholarly treatises, where it is used to label example illustrations. Broodthaers however avoids picture captions. Neither an image of an object or its verbal designation supply genuine evidence concerning it; both differ from it fundamentally. Here, the objects themselves function as their own illustrations. The numbering also alludes to the ordering and classification of museum exhibits. »Fig. 12« stands above the clock, a reference to the system of time division which—like the number 12—repeatedly plays a role in Broodthaers’ work.

The work ensemble consisting of plastic signs and known as the »Plaques« were produced between 1968 and 1972 in connection with Broodthaers’ large-scale project for a fictive museum (Rooms 8 and 9) and the open letters (see vitrines). The series consists of altogether more than 30 types of multiples, most existing in a positive and negative version, each with a different color scheme. The Kunstsammlung showed a selection of the »Plaques« already in 1996 as part of the exhibition *René Magritte – Die Kunst der Konversation* (René Magritte – The art of conversation). With a few exceptions, each was produced in an edition of seven. By using this classical limitation, normally associated with cast bronzes, Broodthaers criticized naïve democratic expectations of a democratization of art through the production of multiples, then coming into fashion.

The »Plaques« are simultaneously image, text, and object. Broodthaers also referred to them as »poèmes industriels« (industrial poems), »tableaux« (paintings), and »signalisations industrielles« (signage). Contradicting their designation as signs, they have a relatively limited legibility. In many cases, the text is virtually indecipherable, and instead punctuation marks and graphic elements are emphasized. Letters, words, punctuation marks, and image elements are conjoined into rebuses that are not intended, according to the artist, to have clear solutions. As poems, they pose questions concerning the explicitness of linguistic signs; as industrial objects, they call the status of the work of art into question within mechanized relations of production. Inherent to them are multifaceted networks of artistic and sociopolitical references.

In *Rue René Magritte Straat* (René Magritte street) (1968), and *Modèle: La pipe* (Model: The pipe, 1969), Broodthaers strives to come to terms with the achievement of his countryman Magritte, who is greatly significant to him. He derives the brick wall from Magritte’s painting *La Saignée* (The Bloodletting, 1939). In this work, we see a picture of a brick wall hung on a partially paneled wall. Magritte frequently used the motif of the cloud. His celebrated painting of a pipe, which includes the textual phrase »Ceci n’est pas une pipe« (This is not a pipe) illustrates the fact that both a term referring to an object and an image are fundamentally different from the object. Broodthaers took up this preoccupation with images and words as signs while rejecting Magritte’s metaphysical conception of mystery as the true being of all things. According to Broodthaers’ conception, art is necessarily bound up with social reality.

This conviction is illustrated vividly by *Le Drapeau Noir, tirage illimité* (The black flag, Unlimited edition, 1968). Here, Broodthaers reacts to the revolutionary events that transpired in May of that year. The names of the ten cities that experienced major student unrest are displayed in embossed printing without color, along with a reference (in black) to
the special status of this plastic sign: »tirage illimité.« Exceptionally, this edition was not limited. It corresponds to Broodthaers’ open letter Le Noir et le Rouge (The Black and the Red), which he wrote in Kassel on June 27, 1968 under the impression of the protests. The title refers to the novel Rouge et Noir (Red and Black) by the French writer Stendhal (1783 – 1842) – a critical treatment of social relations during the Restoration, prior to the outbreak of the July Revolution of 1830.

The group consisting of open letters encompasses nearly 40 texts on a range of topics and in editions of various sizes, all written, designed, and distributed by Broodthaers. During the 1960s, the distribution of texts and images in the form of letters, posters, and leaflets was a common practice in the Neo-Dada, Fluxus, Pop Art movements, which made it possible to carry out art actions independently of institutions. Broodthaers’ open letters are artistic manifestoes; through them, he adopted positions on topics relating to art and cultural politics. For the most part, these open letters are addressed »to my friends.« At times, however, he wrote to concrete individuals, among them the curator Kasper König, and the artists Jörg Immendorf and Joseph Beuys, each of whom received two letters from Broodthaers.
On June 11, Broodthaers opened the exhibition Décor: A Conquest by Marcel Broodthaers at London’s Institute for Contemporary Art (ICA). The title literally refers to one of the meanings of the French word «décor», i.e. »film set.« All of the objects, arranged by the artist in two rooms at the ICA, were rented from a film equipment firm. The illumination was provided by film spotlights, and Broodthaers used the «décor» as a set for his film The Battle of Waterloo (which is not being screened at the K21). He did not however integrate his own works.

The point of departure for this conception was the spatio-temporal setting of the exhibition itself. The ICA lies along the splendid avenue known as The Mall, which runs between Buckingham Palace and the Admiralty Arch. Escorted by her cavalry, the Queen follows this route during the annual Trooping the Colour event that is held on the sovereign’s birthday. The origin of the ceremony is a military custom consisting of regimental flags paraded past the soldiers, flags which they will later recognize in battle. The Horse Guards Parade taking place on the grand plaza is visible from the balcony of the ICA. The parade is held on the second Saturday of June. This allowed Broodthaers to produce footage of the parade for his film The Battle of Waterloo.

According to Broodthaers, the theme of Décor is »the relationship between war and comfort.« The production is subdivided into two rooms, the Salle XIXe Siècle (19th-century hall) and the Salle XXe Siècle (20th-century hall). Each is equipped with an English and a French cannon, a taxidermy snake, and other props, each presented on a square of artificial turf. In the second room, garden furniture from the 1970s is juxtaposed with shelves containing automatic rifles. Lying on a table is an unfinished jigsaw puzzle that depicts the Battle of Waterloo. On June 18, 1815, not far from this small Belgian locale, itself located 15 km south of Brussels, Napoleon Bonaparte and the French army were defeated during a final confrontation with the allied European forces under the leadership of the British Admiral.
Wellington. Before the battle, Wellington and his officers—accompanied by their wives and mistresses—pitched an enormous field camp. From that point, it was possible to observe the conflict from a safe distance. Broodthaers traveled to Waterloo a number of times: as early as 1969, the bicentennial of Napoleon’s birth, he shot scenes there for the film *Un voyage à Waterloo* (A journey to Waterloo, Room 9).
In 1973, Broodthaers showed the entire ensemble of the *Peintures littéraires* at the Galerie Zwirner in Cologne. At the opening, he presented his film *Analyse d’une peinture* (Analysis of a painting). In it, the camera scans an oil painting created by an amateur, which is identified as *Un tableau représentant le retour d’un bâteau de pêche* (Painting depicting the return of a fishing boat). Broodthaers purchased it in a Parisian antique shop. Without actually taking a brush in his own hand, he undertook a journey into the world of painting.

Éloge du sujet (In praise of the subject, 1974) renewed Broodthaers’ dialogue with René Magritte. In the painting *La Clef des songes* (The interpretation of dreams, 1927) Magritte had depicted six objects. Inscribed beneath each is a term that does not correspond to the actual object. The hat, for example, is assigned the caption »la Neige« (The snow), and the drinking glass is labeled »l’Orage« (The storm) – entirely in keeping with the artist’s conviction that the image and the name of any given object are determined arbitrarily. Broodthaers too avoids assigning his objects their customary designations. His inscriptions correspond to them in a figurative sense. »La pipe,« for example, is an allusion to Magritte’s famous painting of a pipe that bears the inscription »Ceci n’est pas une pipe« (This is not a pipe). The painter’s palette that is paired with this word can be associated with Magritte himself and with painting in general. The mirror too is a key motif in the paintings of the Belgian Surrealist – »image« means either »image« or »depiction.« The hat relates to Magritte in an entirely personal way: it served as his trademark. In French, meanwhile, the term »sujet« is ambiguous. As in English, it can mean either »theme« or »subject.« For it is the subject that interprets relationships, themselves found in a state of continuous flux.

For Broodthaers, art and literature were two forms of expression that coexisted on equal terms, one he linked together often. With his *Peintures littéraires* (Literary paintings, 1972 – 73), consisting of altogether eight nine-part texted panels, he continued to address the questions he had posed ten years earlier when launching his career as a visual artist: »What is painting? Well, it’s literature. Then what is literature? Well, it’s painting.« Here, authors and artists are the themes of paintings which display printed texts. Broodthaers had his inscriptions transferred onto primed canvas, using a high-pressure printing process, by a printing firm specializing in art books. At that time, the technique – which uses movable, raised letters – was standard for books. Broodthaers planned all of the works in the series with an eye toward their first respective exhibition venues, and accordingly, all are oriented toward the corresponding cultures and languages.

The *Série anglaise* (English series, 1972) revolves around English-speaking authors whose names are accompanied by birth and death years, along with terms indicating specific traits. Edgar Allan Poe and Jonathan Swift are associated with the quality of dimension (»The Dimension of Edgar Allan Poe«), William Blake and James Joyce with »Mind,« and Oscar Wilde, Lewis Carroll, and Charles Dodgson with »Turpitude.« One individual is mentioned twice: Lewis Caroll is the pseudonym used by Charles Dodgson. One panel remains unassigned, like a placeholder. On another, the life and death dates are repeated, now together, along with the year 1973 – it was in early January of 1973 that Broodthaers moved with his family to London.

The final series of the *Peintures littéraires* refers to Germany. Broodthaers was very attached to his temporary adopted country and its cultural history. On one panel, stars designate place markers for an additional great mind. *Série en neuf tableaux en langue allemande: Die Welt* (Series of nine paintings in the German language: The world) was exhibited for the first time at the Städtische Galerie im Lenbachhaus in Munich.
La Salle blanche 13
Broodthaers showed *La Salle blanche* (The white room) at his final »Décor« exhibition. It took place in autumn of 1975 at the Centre national d’art contemporain (CANC) in Paris under the enigmatic title *L’Angélus de Daumier. L’Angélus* (The angelus, 1857 – 59) is a famous painting—it is not however the work of Honoré Daumier (1808 – 1879), but instead of Jean-François Millet (1814 – 1875). A major Millet retrospective opened at the Grand Palais just two weeks after the start of Broodthaers’ exhibition. Daumier, a French painter, graphic artist, and caricaturist, satirized upper-class collectors who fancied themselves art critics. This confusion of names, which alludes to various levels of meaning, is typical of Broodthaers’ artistic approach.

Accommodated today in the Centre Pompidou, the CANC was housed at that time in the Hôtel Salomon de Rothschild, the former residence of the illustrious banking family. In 1922, Adèle de Rothschild, the house’s last private owner, bequeathed it to the French state for cultural and artistic uses. A hall containing 19th-century furniture and antiquities reminds visitors of its former owners. Broodthaers integrated this room into his exhibition, which he conceived of as a sequence of rooms, each constituting a self-contained unit.

*La Salle blanche* is a precise wooden model of Broodthaers’ living and working room at Rue de la Pépinière 30 in Brussels. It was there, in 1968, that he founded his *Musée d’Art Moderne, Département des Aigles*, and presented postcards illustrating old master paintings and empty transport crates at the opening reception. At first, Broodthaers wanted to reproduce this revolutionary enterprise, but altered his plans during preparations. The idea of the museum would be supplanted now by a petit bourgeois ground-floor apartment, he wrote in the exhibition catalogue. The model of this place of origins is now itself an empty form—not unlike the sea shells and eggshells that inaugurated Broodthaers’ oeuvre. Like the Rothschild room, *La Salle blanche* is sealed off with a rope.

Broodthaers had a sign painter cover the walls and floor of the room with terms that referred to art and to museum operations. The curving letters are reminiscent of the words found in paintings by René Magritte. The social space within which Broodthaers discussed art and society becomes sculpture, and at the same time a verbal image.

1 On view at the K21 is the exhibition copy.
2 «a» (a), «abc» (abc), «ac d» (accd), «amateur» (amateur, layperson, enthusiast), «apprêt» (primer), «arbre» (tree), «asticot» (maggot), «badaud» (onlooker), «bain» (bath), «blanc» (white), «boîtes» (boxes), «brillant» (bright), «brosse» (brush stroke), «chassis» (stretcher), «chevalet» (easel), «clous» (nails), «collectionneur» (collector), «composition» (composition), «copie» (copy), «cote» (dimension), «couleur» (color), «dessin» (drawing, sketch), «eau» (water), «éclairage» (lighting), «figure» (figure), «filou» (swindler), «filoutage» (trickery), «format» (format), «galerie» (gallery), «huile» (oil), «image» (image, picture, illustration), «images» (images, pictures, illustrations), «impression» (print, impression), «lumière» (light), «marchand» (dealer), «marine» (marine painting), «mat» (matte), «musée» (museum), «noir» (black), «nu» (nude), «nuages» (clouds), «objectif» (objective), «œil» (eye), «ombre» (shadow), «palette» (palette), «papier» (paper), «paysage» (landscape), «peau» (skin), «pellicule» (film, film material), «perforation» (hole), «perspective» (perspective), «pinceau» (brush), «pluie» (rain), «portrait» (portrait), «pourcentage» (percentage) «privilège» (privilege), «prix» (prize), «soleil» (sun), «style» (style), «sujet» (subject, theme), «subject» (subjects, themes), «tempête» (storm, tempest), «toile» (canvas), «ton» (tone), «valeur» (value, significance), «yeux» (eyes), «vision» (vision), «voleur» (thief)
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