

EXPO^T HYPERREALISM SCULPTURE

CULTURE
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TOGETHER

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La Boverie. Liège.Luik.Lüttich
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PRESS KIT

REOPENING

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FOREWORD

As its name suggests, hyperrealistic sculpture seeks to imitate the shapes, contours and textures of the human body in order to create a perfect illusion of it. Thanks to the technical precision used to reproduce the smallest detail accurately, we have the feeling that we are dealing with an exact replica of reality.

Hyperrealism in sculpture emerged in the 1960s in response to the dominant aesthetics of abstract art, as did Pop Art and photorealism. In the United States, where the movement first appeared, artists such as Duane Hanson, John DeAndrea and George Segal moved towards a realistic representation of the body, a path which, however, had long been considered old-fashioned and outdated. Using traditional techniques such as modelling, moulding and polychrome painting on the surface of their sculptures, these pioneers were able to create human imagery of striking authenticity. The next generations of artists would continue along this path, while developing their own expression.

This exhibition presents the vast field of possibilities explored by hyperrealists. Each of its six sections is structured around a formal concept that provides the keys to understanding each work individually. The selection of works offers for the first time a condensed overview of the hyperrealist movement and reveals to what extent the representation of the human being has always been subject to change. The varied origins of the artists presented (from the United States to Australia, Italy, Spain, Belgium and Great Britain) underline the international nature of the movement, whose ramifications have survived across the globe to the present day.

Like all great art, hyperrealism holds out a mirror to us, in which our tormented age is reflected. It is unexpected, striking, sometimes overwhelming, often amusing. It is thrilling.



Duane Hanson, Cowboy with hay, 1984/1989
©Estate of Duane Hanson / VG Bild-Kunst, Bonn 2019
Courtesy of Jude Hess Fine Arts and Institute for Cultural Exchange, Tübingen

ITINERARY

PROLOGUE: BRIEF HISTORY OF WESTERN SCULPTURE

Ancient humanism, medieval symbolism, reinterpretation of antiquity by the Renaissance, baroque, classical and neoclassical sculpture, modern experiments...

Like any artistic movement, hyperrealism, in this case hyperrealist sculpture, is part of a long history of Western art, each stage of which illustrates a period of civilization. And already, new forms of art, induced by the intrusion of the digital revolution, are emerging. What will tomorrow's sculpture look like, what does it already look like?



© Michel-Ange, David, 1501-04
Galleria dell'Accademia, Florence

1. HUMAN REPLICAS

From the 1960s onwards, two American artists, Duane Hanson and John DeAndrea, sculpted ordinary people, creating the illusion of their palpable presence. They strived to faithfully reproduce the textures of human skin and intensify the illusion of reality by combining their sculptures with real objects. Unlike these examples of highly emotional access to the human personality, Daniel Firman created life-size anonymous

characters hiding their faces behind clothing to reveal the physical presence of the body in motion.



John DeAndrea, Girl with the red drape, 1984
© John DeAndrea
Courtesy of Collection Adrian David Knokke Belgium

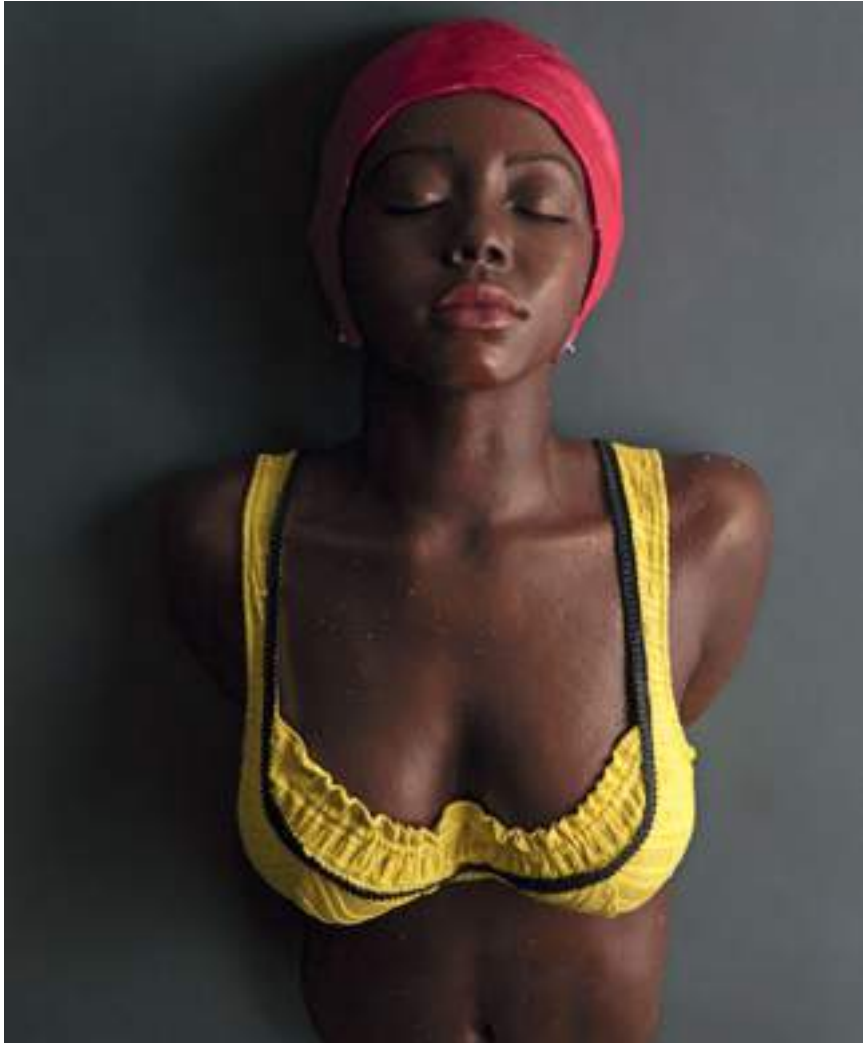
2. MONOCHROMES

In the early 1960s, George Segal created unpainted, monochrome sculptures, focusing solely on the shapes and contours of the body. Under the influence of his work, other artists later continued in this direction. By reducing the level of homogeneity through the intentional removal of natural colours, the aesthetic qualities of the human body are thereby enhanced. Artists like Xavier Veilhan or Thom Puckey used this effect to make general statements about what it means to be human, without referring to isolated individuals.



George Segal, Blue Girl on Park Bench, 1980
©The George and Helen Segal Foundation / VG Bild-Kunst, Bonn 2019
Courtesy of Linda and Guy Pieters, St. Tropez

3. BODY PARTS



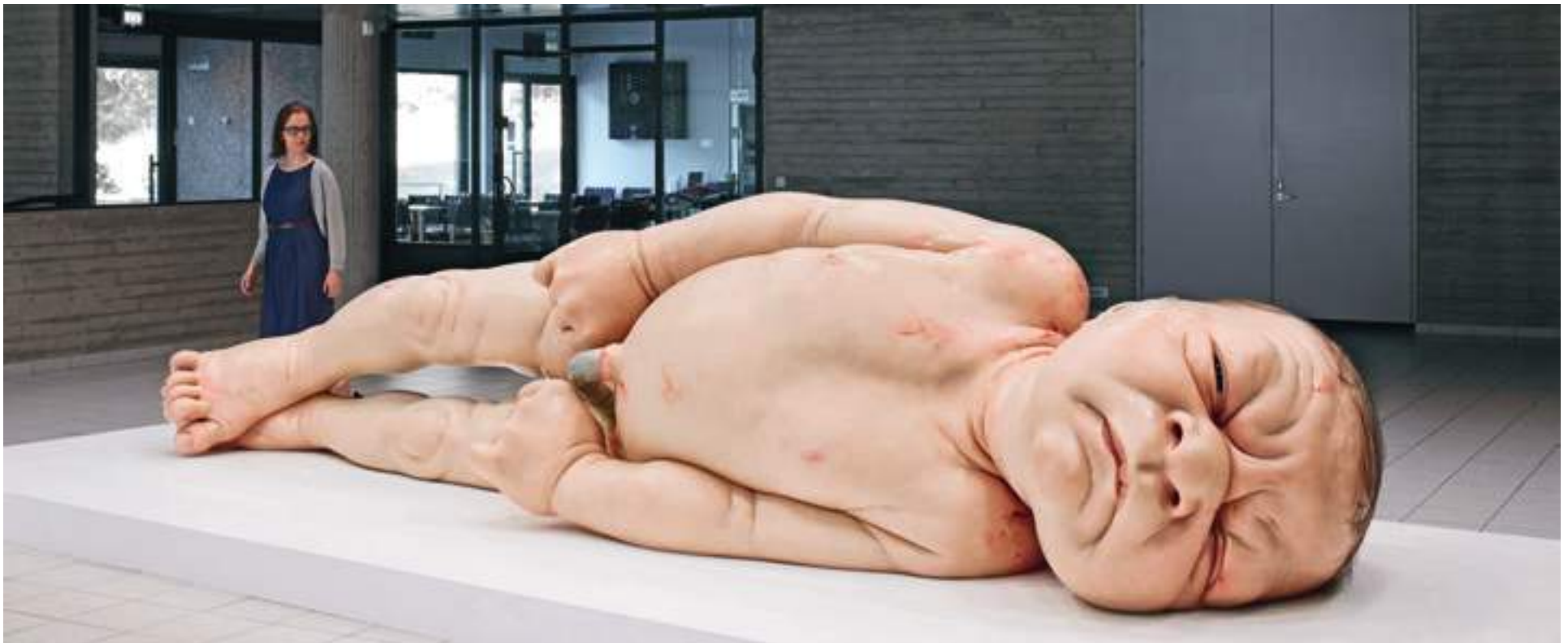
Carole A. Feuerman, *General's Twin*, 2009-11
©Carole Feuerman
Consigned to Galerie Hübner & Hübner
Courtesy of Institute for Cultural Exchange, Tübingen

From the 1980s onwards, some artists used the hyperrealistic effect for a treatment of the body represented only by its parts. The works of Carole A. Feuerman are often centred around torsos. Contemporary artists such as Maurizio Cattelan and Jamie Salmon use realistic representations of heads or arms. Artists use body fragments to open new perspectives on the awareness of physical existence.

4. GAMES OF STATURE

Influenced by changing attitudes towards human identity and the human body, some sculptors use the hyperrealistic way to represent human figures on fluctuating scales. By expanding or reducing dimensions, they aim to reveal emotional aspects of self-awareness. The Australian artist Ron Mueck has permanently renewed the language of contemporary sculpture

by using the effect of the modification of the scale of representation. Influenced by his work, many artists, such as Sam Jinks or Zharko Basheski, have continued in this vein.



Ron Mueck, A Girl, 2006
©Ron Mueck
Scottish National Gallery of Modern Art.
Purchased with the assistance of the Art Fund 2007

5. DEFORMED REALITIES

Innovations in the fields of science and digital media, in particular, have led to a radical change in the understanding of reality. In recent decades, humanity has experienced the powerful impact of genetic manipulation and virtual reality. These influences have affected our vision of what it means to be human. While, in the footsteps of Evan Penny, artists represent the human body in distorted perspectives, Patricia Piccinini, for example, changes what at first glance seems human, into humanoid or hybrid creatures. The interaction with the ephemeral nature of the human body has also influenced contemporary figurative realism. The physical appearance of Berlinde De Bruyckere's sculptures reveals human vulnerability through the representation of bodies deformed by pain and suffering.



Patricia Piccinini, *Newborn*, 2010
©Patricia Piccinini
Courtesy of the artist, Roslyn Oxley9 Gallery, Sydney and Institute for Cultural Exchange, Tübingen

6. MOVING BOUNDARIES

While hyperrealistic sculpture at its origins stems from a simple idea - the three-dimensional transposition of the level of perfection achieved by photorealistic painting - today it must adapt to the new media and technological progress. This will probably be even more so in the future. The use and influence of digital tools such as the Internet, smartphones and tablets become the very subject of the artwork itself. The main theme portrayed by many artists - Anna Uddenberg, Glaser/Kunz... - is our daily life, a daily life governed by a digital bubble with its infinite and repetitive flow of communication.



Anna Uddenberg, *Journey of Self Discovery*, 2016
©9th Berlin Biennale for Contemporary Art, installation view
Courtesy of the artist and Kraupa-Tuskany Zeidler, Berlin
Photo: Timo Ohler

ARTISTS

- ZHARKO BASHESKI
- BRIAN BOOTH CRAIG
- MAURIZIO CATTELAN
- JOHN DEANDREA
- BERLINDE DE BRUYCKERE
- CAROLE A. FEUERMANN
- DANIEL FIRMAN
- GLASER/KUNZ
- ROBERT GRAHAM
- DUANE HANSON
- SAM JINKS

- ALLEN JONES
- TOM KUEBLER
- PETER LAND
- TONY MATELLI
- PAUL MCCARTHY
- FABIEN MÉRELLE
- RON MUECK
- EVAN PENNY
- PATRICIA PICCININI
- THOM PUCKEY

- MEL RAMOS
- JAMIE SALMON
- SANTISSIMI
- GEORGE SEGAL
- MARC SIJAN
- MATHILDE TER HEIJNE
- KAZU HIRO
- ANNA UDDENBERG
- XAVIER VEILHAN
- ERWIN WURM



Zharko Basheski, Ordinary Man, 2009-10
©Zharko Basheski
Courtesy of the artist and Institute for Cultural Exchange, Tübingen

LENDERS

- ANTHONY BRUNELLI FINE ARTS, UNITED STATES
- CAROLE FEUERMAN STUDIO, UNITED STATES
- D.DASKALOPOULOS COLLECTION, GREECE
- COLLECTION ADRIAN DAVID KNOKKE, BELGIUM
- COLLECTION ODILE & ERIC FINCK-BECCAFICO, FRANCE
- FONDATION LINDA ET GUY PIETERS, FRANCE
- FUNDACIÓ SORIGUÉ, SPAIN
- GAGLIARDI ART COLLECTION, ITALY
- JUDE HESS FINE ARTS, GREAT BRITAIN
- KRAUPA-TUSKANY ZEIDLER, GERMANY
- LOUIS K. MEISEL GALLERY, UNITED STATES
- TONY MATELLI, UNITED STATES
- NATIONAL GALLERIES OF SCOTLAND, GREAT BRITAIN
- OLBRICHT COLLECTION, GERMANY
- PARIS NEILSON COLLECTION, AUSTRALIA
- STIFTUNG HAUS DER GESCHICHTE DER BUNDESREPUBLIK DEUTSCHLAND, GERMANY
- STUDIO ERWIN WURM, AUSTRIA
- SULLIVAN & STRUMPF, AUSTRALIA
- PRIVATE COLLECTIONS

COPRODUCERS

THE AGENCY TEMPORA

Tempora is a Belgian agency for the design, production, promotion and management of temporary, permanent and touring exhibitions. Founded in 1998, it is one of the leaders in the European market.

Since its creation, the company has realized many projects that are part of the biggest exhibitions of recent years.

Thanks to the talent and expertise it has acquired over the years, Tempora is now a major player in the design, production and promotion of (cultural, historical or scientific) exhibitions.



Tempora has since built up a strong track record, organizing some of the most memorable cultural events Belgium has seen in recent years. Moreover, Tempora is now forging an international reputation by working in other countries to promote its exhibitions and the original concepts it has designed and produced.



Pompeii, the immortal city, 2017-2018
Bourse de Bruxelles



21 rue la Boétie, 2016-2017
La Boverie

TEMPORA, REALISATIONS AND REFERENCES

MAJOR PERMANENT PROJECTS

- Museum of the Second World War, Gdansk, [Poland](#)
- Historical center of the city of Poznan, [Poland](#)
- Hougoumont Farm, Waterloo, [Belgium](#)
- Interpretation center of the legend of Saint George and the Dragon, [Belgium](#)
- Interpretation center of the Chauvet Cave, [France](#)
- Red Star Line Museum, Antwerp, [Belgium](#)
- Museum aan de Stroom (MAS), Antwerp, [Belgium](#)
- Hof van Busleyden, Een bourgondisch stadspaleis, Mechelen, [Belgium](#)

MAJOR TEMPORARY PROJECTS

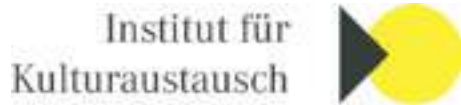
- La Belle Europe [Brussels, Autumn 2001- Spring 2002](#)
- God(s), a user's guide [Brussels 2006, Madrid 2007, Quebec 2010 and Ottawa 2011, Paris 2012, Warsaw 2013, Geneva 2019](#)
- It's our history! Fifty years of European construction [Brussels, October 2007 – May 2008 ; Wroclaw, Centennial Hall, May-August 2009](#)
- America, it is also our history! Three centuries of relations between Europe and the United States [Brussels, October 2010 - May 2011](#)
- 14-18, it's also our history [Brussels, Royal Museum of the Armed Forces and Military History, February 2014-March 2015](#)
- Via Antwerp. The road to Ellis Island [New York, Ellis Island Immigration Museum, 2016](#)
- Islam, it's also our history! Twelve centuries relations between Islam and Europe [European project \(2013-2018\): traveling exhibition Belgium, Germany, Italy, Bosnia and Herzegovina, Bulgaria](#)

OTHER PRODUCTIONS

- Einstein, l'autre regard [Brussels, December 2005 - April 2006](#)
- C'est notre Terre 1 & 2 ! [Brussels, Warsaw, October 2008 – May 2010](#)
- Chienne de Guerre. Les animaux dans la Grande Guerre [Brussels, October 2009 – April 2010](#)
- Be. Welcome. La Belgique et l'immigration [Brussels, May 2010 - August 2010, Charleroi, September 2010 - January 2011](#)
- 6 milliards d'Autres Exhibition of Yann Arthus-Bertrand. Tempora was in charge of the scenography, the production and the management in [Brussels \(December 2010 - April 2011\)](#)

MAIN ACTUAL PRODUCTIONS AND FUTURE PROJECTS

- Dieu(x), modes d'emploi. L'expérience religieuse [11.10.2019 - 19.01.2020, Palexpo Geneva](#)
- Climat Voices [November 2020, Brussels](#)
- Warhol, the American Dream Factory [02.10.2020 - 28.02.2021, Musée de la Boverie, Liège](#)
- Petit Prince [October 2020, La Sucrière, Lyon](#)



INSTITUTE FOR CULTURAL EXCHANGE (IKA)

The Institute for Cultural Exchange, established in 1990, organizes worldwide travelling exhibitions in the fields of art and culture.

This includes the exhibition concept as well as the whole organization: from the publication of the multilingual exhibition catalogue up to the scenography of the final installation.

A team of experts in the fields of art history, cultural studies, graphic design, exhibition scenography and public relations is working in close cooperation with museums and cultural institutions to establish these world-wide exhibition tours for artists and on themes with international significance.

The objective is always to meet the special needs and interests of art and artists.

The Institute for Cultural Exchange primarily stands out for its interdisciplinary way of working that leads to the uniqueness of each exhibition project.



DEMETER

The organisation DEMETER aims to promote - to the benefit of all, and more particularly to the young people in Belgium and abroad - scientific education as a whole - with an emphasis on its social, economic, and environmental aspects - as well as humanistic culture.

DEMETER is a fully independent organisation without any political, philosophical or religious biases whose main purpose is to encourage knowledge and sustainable development in the service of humanity.

PARTNERS

LA BOVERIE

The Musée de La Boverie offers both an international exhibition itinerary and a new setting for the collection of the Museum of Fine Arts of Liège.

Located in a breathtaking park a stone's throw from the Gare des Guillemins by the architect Calatrava, the museum is based in a historic building from 1905. This was recently renovated by the Ph.D Department and expanded with a large glass gallery by the French architect Rudy Ricciotti.

Since its inauguration in May 2016, **nearly 500,000 visitors** have come to the museum to discover its exhibitions, its permanent collection and its varied activities (shows, original visits, conferences, concerts, workshops, etc.).

The upper level hosts temporary exhibitions as part of a diverse itinerary. These have particularly included **international exhibitions, retrospectives for renowned artists** and spaces dedicated to **recent artistic creations**.

The **Museum of Fine Arts' collection** showcases the works of exceptional artists – both from Liège and overseas – to visitors (Lambert Lombard, Léonard Defrance, Ingres, Closson, Pissarro, Monet, Arp, Magnelli, Debré, Hantai, Monory, Gilbert & George...) through a chronological itinerary that spans from the sixteenth century to the present day.

A highlight of the itinerary is dedicated to works purchased during the Lucerne sale (Switzerland) in 1939. Considered "degenerate art" by the Nazi regime, they are now part of Belgium's "treasures": Picasso, Gauguin, Ensor, Laurencin, Marc, Kokoschka, Lieberman, Pascin, Chagall.

LA BOVERIE
BEAUX-ARTS • EXPO • LIÈGE

Since it opened its doors, La Boverie has established a collaboration with the prestigious **Louvre museum**, which is particularly based around the organisation of exhibitions.

Information

www.laboverie.com

Museum reception: +32(0) 4 238 55 01

info@laboverie.com



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