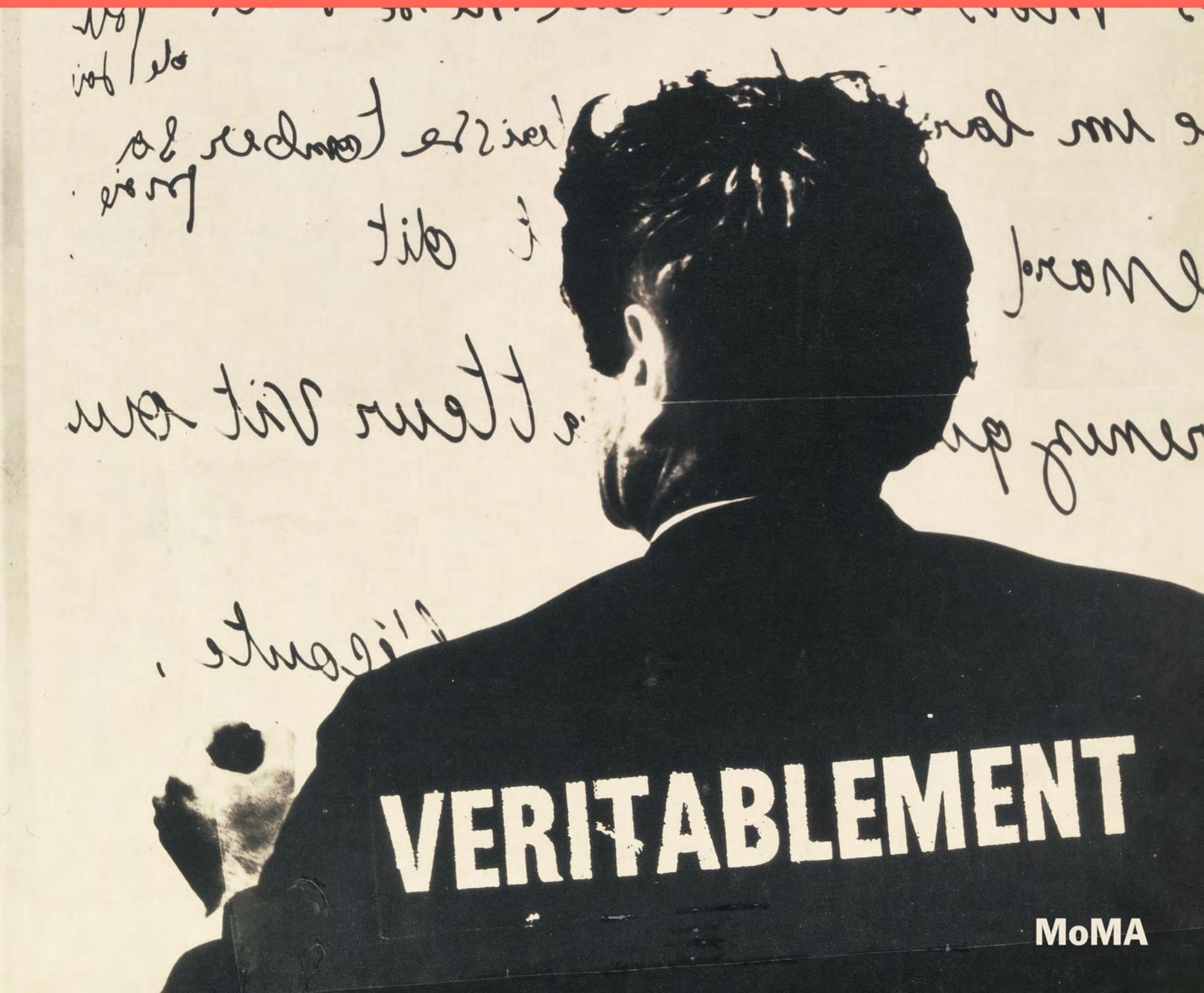


MARCEL BROODTHAERS



VERITABLEMENT

MoMA

MARCEL BROODTHAERS

A RETROSPECTIVE

Manuel J. Borja-Villel Christophe Cherix

With contributions by
Benjamin H. D. Buchloh
Cathleen Chaffee
Jean-François Chevrier
Kim Conaty
Thierry de Duve
Rafael García
Doris Krystof
Christian Rattemeyer
Sam Sackeroff
Teresa Velázquez
Francesca Wilmott

The Museum of Modern Art, New York
Museo Nacional Centro de Arte Reina Sofía, Madrid

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DIRECTORS' FOREWORD

Marcel Broodthaers is an artist's artist. Although he is not generally widely known, he has had a profound influence on the generations of artists that have followed, and any museum committed to contemporary art crosses path with his legacy at some point. Tacita Dean, Cerith Wyn Evans, Rodney Graham, Rirkrit Tiravanija, and Kelley Walker are among the many artists working today who regularly refer to Broodthaers in their work.

Broodthaers can also be thought of as a curator's curator. Throughout his career, he questioned the form that an exhibition could take and the idea of what a museum might be. His exhibitions, in particular his final retrospectives, were artworks in and of themselves, and his museum—the *Musée d'Art Moderne, Département des Aigles* (Museum of modern art, Department of eagles)—was his masterpiece.

Our three museums have joined forces for this retrospective of Broodthaers's work, long awaited by artists who have been eager to see his oeuvre as a whole, and the first to be presented in New York. The Museum of Modern Art holds a remarkable collection of the artist's works, in a large part thanks to its acquisition of the Daled Collection and Archive in 2011. The Museo Nacional Centro de Arte Reina Sofía has devoted particular attention to Broodthaers since its founding: in 1992 it presented a retrospective organized by the Galerie nationale du Jeu de Paume, in Paris, and since then has regularly included his work in its galleries and programs. Düsseldorf, where Broodthaers lived from 1969 to 1972 and where he conceived large parts of his *Musée*, is also a fitting location for this retrospective, at the Kunstsammlung Nordrhein-Westfalen, now home to his *Section Publicité*.

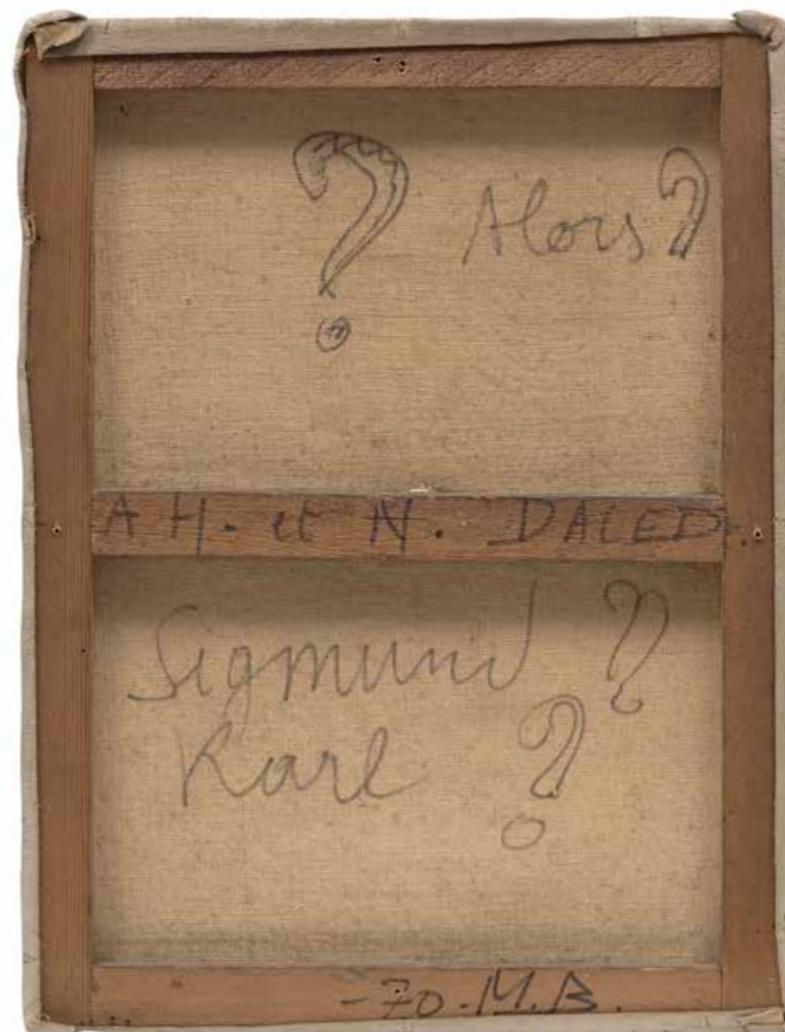
We extend our sincere appreciation to all of the lenders to this exhibition for trusting us with works that are often extremely fragile, and to those who have generously funded this project. At The Museum of Modern Art we thank the following donors to the exhibition: Marie-Josée and Henry Kravis; Anna Marie and Robert F. Shapiro; The Junior Associates; The International Council; and Jill and Peter Kraus; and for supporting the Broodthaers Seminar, MoMA's Wallis Annenberg Fund for Innovation in Contemporary Art through the Annenberg Foundation. In Madrid we especially thank the Ministry of Education, Culture and Sport and the Fundación Museo Reina Sofía; and in Düsseldorf we are grateful to all of those who generously made the exhibition tour possible.

Above all we express our immense gratitude to Maria Gilissen Broodthaers for her constant support. Maria, who met the artist in 1961 and remains his living memory, gave our team access to a rich trove of works and information that have greatly benefited our project. Her daughter, Marie-Puck Broodthaers, has guided the curators through the many complexities of her father's work with equal generosity. We are profoundly in their debt.

Glenn D. Lowry
 Director
 The Museum of Modern Art,
 New York

Manuel J. Borja-Villel
 Director
 Museo Nacional Centro de Arte Reina Sofía,
 Madrid

Marion Ackermann
 Artistic Director
 Kunstsammlung Nordrhein-Westfalen,
 Düsseldorf



Verso of Untitled (General with cigar). 1970. Found oil painting and cigar, 15¼ x 11 1⁄16 x 2¾ in. (40 x 30 x 7 cm). For the painting's recto, see page 257.

I AM NOT A FILMMAKER: NOTES ON A RETROSPECTIVE

Manuel J. Borja-Villel and Christophe Cherix

In 1948 the twenty-four-year-old Marcel Broodthaers published a brief text titled “Projet pour un film” (Project for a film; p. 56) in the short-lived magazine *Le Surréalisme révolutionnaire* in the same issue that contained “Le Coup du faux dilemme” (The trick of the false dilemma), an editorial by the poet, painter, and magazine cofounder Christian Dotremont.¹ Dotremont cautions readers not to automatically discard views expressed by enemies of communism, and he defends cinema as a medium that should be recaptured by progressive forces—declarations that are particularly revealing in light of Broodthaers’s text. In “Projet pour un film” Broodthaers describes, with words rather than a camera, a fly that enters an “immobile landscape,” almost magically setting it into motion. Almost twenty years before he made *Le Corbeau et le Renard* (The crow and the fox), a film shot over truncated sentences borrowed from fabulist Jean de La Fontaine, Broodthaers had already identified the medium of film as “an extension of language.”²

His first film, *La Clef de l’horloge* (The key to the clock; pp. 62–64), was screened in 1958, ten years after the publication of “Projet pour un film.” It had been filmed two years earlier, in 1956, at the Palais des Beaux-Arts in Brussels, on the occasion of a touring retrospective of the work of the German artist Kurt Schwitters.³ The seven-and-half-minute “cinematic poem in honor of Kurt Schwitters” is composed of a succession of shots showing fragments of at least ten of the exhibited works.⁴ Its main characters are not the compositions on the wall, however, but the different objects—wheels, springs, mesh, ropes—attached to each work. Broodthaers filmed it as “a kind of documentary” with the help of museum staff outside of regular viewing hours.⁵ During the filming, he privileged odd angles extremely close to the works’ surfaces while employing various makeshift special effects (using a flashlight and a mirror, for example). One of the most dramatic moments occurs when a wheel attached to one of Schwitters’s masterpieces, *Merzbild 29 A. Bild mit Drehrad* (*Merzpicture 29 A. Picture with Turning Wheel*), seems to start rotating on its own, as if Broodthaers were making good on a promise made ten years earlier in “Projet pour un film,” when he wrote, “Abruptly the mill-wheel started turning again.”⁶

In the late 1950s and early 1960s the work of Schwitters, who had died in 1948, became more widely accessible both in Europe and the United States, and it exerted a profound influence on an emerging generation of artists, from Arman to Edward Ruscha, whose art often made use of readymade objects or found expressions. The editing of the footage, shot with a borrowed camera on donated filmstock spliced together, took Broodthaers a year and a half. During that time a soundtrack composed of a collage of everyday phrases, mostly read by the artist, was added. *La Clef de l’horloge*, also called *La Clef de l’amour* (The key of love) in the film, is Broodthaers’s homage to Schwitters, and in it, as Benjamin H. D. Buchloh has noted, painting, poetry, and film are for the first time intertwined “in a precarious triangulation, one that will determine all of Broodthaers’s subsequent projects.”⁷

Broodthaers opened his first gallery exhibition, at Galerie Saint Laurent in Brussels, six years later, in 1964, with a declaration of intent displayed on the gallery’s storefront, in which he, a poet turned visual artist, professed his lack of sincerity in the making of the work therein (pp. 80–81). In a tongue-in-cheek reference to Schwitters, the text of this declaration was printed on pages taken from popular magazines, thus stressing the relationship between art and commerce and ending on the assertion that artworks were just objects. The works in the exhibition, produced over a few months, were indeed made of objects assembled together, either hung on the walls or freestanding in the space. A number of them integrated texts: *Le Problème noir en Belgique* (The black problem in Belgium; p. 84), with an issue of a newspaper bearing headlines on the war in Congo nailed to it; *Pour un haut devenir du comportement artistique* (For a lofty future of the artistic comportment; p. 108), showing the cover of a recent anti-Pop art pamphlet by the critic Michel Tapié screwed onto a piece of wood; and *Pense-Bête* (Memory aid; p. 83), with copies of Broodthaers’s eponymous poetry book encased in plaster. The three works addressed various forms of failure head-on: the failure of a country to deal with its colonial past, the failure of an art critic to recognize the art of his time, and, finally, the artist’s

own failure to make a living from his poetry. If *La Clef de l'horloge* intertwined poetry, paintings, and film into the same work, Broodthaers's 1964 exhibition went a step further, weaving art, politics, and economy into a single critique.

With themes and mediums thus entwined, and with works set directly in dialogue with one another, the Galerie Saint Laurent exhibition also announced Broodthaers's *Décors*, which would be produced during the last years of his life and in which he would bring his works (regardless of medium) into unified displays, often mixing them with borrowed objects. In the years following his first solo show, Broodthaers increasingly took advantage of his exhibitions to create new works, sometimes even using them as sets to stage films. Like *La Clef de l'horloge*, *Objet* (1967; pp. 134–35) and *Un jardin d'hiver (ABC)* (A winter garden [ABC], 1974; p. 300) were also shot after-hours in exhibition settings, but now they were in settings made entirely of the artist's own work.⁸

Although Broodthaers did not define himself as a filmmaker (no more so than as a painter or a sculptor), he used his film practice as a mode of production and as a visualization device, paradigmatic of the uncertain, interstitial spaces that interested him. These spaces, with their complex, unfixed identities, oscillate between that of a poem, a display, or a museum, and they finally settle on celluloid as their medium, albeit an ephemeral one. This all-embracing aspect is only superficial, however, and beneath it lies an interest in the impure, indefinite, and incomplete. Broodthaers did not aspire to the old, Wagnerian utopia of the *Gesamtkunstwerk*, but rather positioned his cinematic practice in a context more akin to operetta than to opera, more about the lucidity concealed beneath the exaggerated irony of satirical drama than the grand human condition depicted in tragedy. In this sense, it is interesting to note that Broodthaers identified with Jacques Offenbach, the creator of the genre of operetta, and instead linked the antagonist figure of Joseph Beuys to that of Richard Wagner. Broodthaers brought this about in an open letter addressed to Beuys, in which Broodthaers included another unpublished letter, written by Offenbach to Wagner, which he claimed to have found by chance (p. 264) Offenbach, in his letter, reproached the composer of *Tannhäuser* for his messianic, thaumaturgic title character and for his stubborn pursuit of a union of all the arts. In that document, a false palimpsest, Broodthaers used two twentieth-century alter egos to establish his own poetics in contrast to those of Beuys.

Broodthaers was interested in film as a practice of in-betweens. For him, film was a necessarily delimited space that nonetheless harbored possibility, a space that allowed the limited, concentrated, “restricted action” that Stéphane Mallarmé attributed to poetic creation.⁹ In contrast to the grand universal motifs associated with the shaman-artist Beuys, Broodthaers proposed actions that fell within the characteristics of the essay, as defined by Theodor Adorno, who drew upon its primary meaning: something in a pilot phase—unfinished, open-ended, and temporary—in which the agent is not limited to a single discipline.¹⁰ The French term *cinéma d'essai*, which became popular, as new types of film developed in the 1960s, to describe both a particular macrogenre and the venue in which it is

screened, is still the best way to express this idea of experimentation that can be accepted by viewers even though it is necessarily incomplete, transversal, and nonteleological. Broodthaers nevertheless took his film essay further, moving away from the hermetic space of the “black cube” (the cinema), which usually stood as the complementary, negative image of the explanatory transparency claimed for the “white cube” (the gallery). His was an artistic practice characterized by overdetermination in the psychoanalytic sense: that which cannot be explained through a single cause but which requires several causes, even if they are mutually antagonistic.

This interest in the *cinéma d'essai* led Broodthaers toward early cinema and to the application of a certain anachronism to film practice, as in his use of 16mm black-and-white film at precisely the moment of widespread excitement about color film. This sense of lagging behind is tempered with several elements that turn Broodthaers's films into fields for essayistic analysis. They show the ambiguity inherent in analog cinema, with its etymological connection to movement (the Greek *kiné*) and its composition of still photographs or static entities, which is similar to poetry's attribution of various meanings to each linguistic signifier. This static quality can be seen in *Un film de Charles Baudelaire* (1970; pp. 254–55), in which still shots of a political map are linked to and dissociated from decontextualized words, and in *La Clef de l'horloge*, in which Schwitters's works are never shown fully or for the desired amount of time but rather are transformed into frozen cogs and wheels.

Broodthaers's work constantly reacts without ever becoming reactionary, because it principally turns against itself. It is loaded with heavy negation and negativity that stem from melancholy as a creative engine. A real affinity with Mallarmé appears nevertheless, in films such as *La Pluie (Projet pour un texte)* (The rain [Project for a text], 1969; pp. 236–37), in which the impossibility of writing a text amidst fictional onslaughts of nature does not seem to lessen the writer's obsessive determination to continue his work on paper. Through its setting in a private garden crowned by the phrase “Département des Aigles,” *La Pluie* shows the possibility of determining one's own practice rather than allowing it to be defined by the progression of contemporary art movements. The solitude of the eagle—bird of melancholy—appears to function as the symbol of this isolated endeavor. Laden with literary and historical significance and linked to genealogies outside of time, the eagle places the artist in the sphere of childhood fantasy, in a kingdom in which the monarch is his own and only subject. This dual sensation of communication and isolation, and of identification with a multiplicity of roles (artist/spectator/actor/director/curator/writer/reader), constitutes one of the foundational stones of Broodthaers's project of inquiry into the museum and its connotations.

In 1968, in his Brussels studio, Broodthaers created the *Musée d'Art Moderne, Département des Aigles* (Museum of modern art, Department of eagles), a museum dedicated not to his work as an artist but to an exploration of the role of the museum. This project occupied him almost full-time for four years, during which he set up twelve temporary individual presentations

of his museum in seven cities in Belgium, the Netherlands, and Germany. These sections were dedicated to chronological periods, such as the seventeenth and nineteenth centuries; to art forms usually kept in the margins of collecting institutions, such as folk art and cinema; to administrative activities such as documentation and publicity; and to specific themes, such as the eagle or his museum's bankruptcy. With the exception of *Section des Figures* (pp. 202–5), which included paintings by René Magritte, and the *Section XIX^e siècle (bis)* (pp. 188–91), which incorporated nineteenth-century paintings, artworks were mostly absent from these presentations. Most of the sections of the *Musée d'Art Moderne, Département des Aigles* comprised empty crates, public speeches, letters, postcards, photographs, films, slides, and inscriptions directly painted on the walls and windows of its various venues. Thus, from 1968 to 1972, Broodthaers acted as the self-appointed director/curator of a traveling institution. He ended the project at the very moment it received institutional recognition, when, after having been confined to small galleries, regional museums, and private places, it was included in Documenta 5 in Kassel, Germany, in 1972, in an exhibition that brought the strategies of Conceptual art to the forefront of the international art discourse.

Through the *Musée d'Art Moderne, Département des Aigles*, Broodthaers redefined his role as an artist as a meta-role. He was no longer a producer of artworks made for the satisfaction of collectors, institutions, or viewers; he was a museum curator addressing the status of art in society. Beginning in 1967 in *Marcel Broodt(h)jaers / Court-circuit* (Marcel Broodt[h]jaers / Short circuit), his solo exhibition at the Palais des Beaux-Arts in Brussels, he began to detach himself from the fabrication of artworks, as exemplified by his use of photographic canvases displaying black-and-white images of earlier works. At the *Musée d'Art Moderne, Département des Aigles* the following year, those images of sculptures made from mussels, eggs, and coal were replaced by commercially printed postcards of paintings by Rembrandt van Rijn, Jean-Auguste-Dominique Ingres, and Eugène Delacroix, allowing Broodthaers to shift the viewer's attention from his work to a broader history of art.

When Broodthaers closed his museum in 1972, he announced that he was becoming an artist again. This did not mean, however, that during the four years of his museum he had stopped making art altogether: in fact he realized a number of artworks, some of them related to the *Musée d'Art Moderne, Département des Aigles*, such as a series of vacuum-formed plates that sometimes functioned as information signs for the museum, and others without direct connection to it. The latter works often constituted minimal interventions on the part of the artist, with *Carte du monde poétique* (Map of the poetic world; pp. 252–53) being perhaps the most extreme example: a commercially printed map of the world bearing the words “Carte du monde politique,” with the letters *l* and *i* of the last word crossed out and replaced with the letter *é*. Untitled (General with cigar) (p. 257) involved a single gesture—Broodthaers's sticking a cigar into the mouth of a painted portrait that he had bought at a flea market—so that the final work has more to do with the artist's keen observation than his craft. Broodthaers later

recalled of this work, “I made a little hole in the general's pinched mouth so as to insert a cigar butt. In this object-portrait, there is a fortunate tonal harmony. The paint is brown, sort of pissy, and so is the cigar butt. Not just any cigar would suit any general's mouth . . . the caliber of the cigar, the shape of the mouth.”¹¹ On the back of the painting he wrote: “? Alors? Sigmund? Karl?” (? So what? Sigmund? Karl?; p. 16), a phrase that simultaneously points to opposite readings of his gesture, as well as indicating that resolving them would not be of significant help. Broodthaers thus became an acute observer rather than a maker of objects, integrating them into his work through the formulation of questions instead of the use of glue and plaster. In the years to follow, this new skill would allow him—to quote the title of a drawing of 1973—to “return to painting” with unprecedented detachment.

Broodthaers always kept himself just outside of the artistic turns and trends of the time, a position that often pushed him to denounce Pop art, Minimalism, and Nouveau Réalisme as mere receptacles for the conventionalism of the avant-garde. The ease with which these movements were absorbed by the art market and institutions was one of Broodthaers's persistent concerns. In film, as in his *Décors*, he established a practice on the edge in order to resist such assimilation. His return to painting thus could not adopt the nostalgic styles emerging in the 1970s, when many artists saw modernity as having exhausted all possibilities and began to repeat its tropes as farce. Instead, Broodthaers approached his *Peintures littéraires* project by consciously accepting the inherent contradiction of the gesture. The combination of language and visual tools runs contrary to orthodox Conceptualism and its positivist implications; it is also connected, if only tangentially, to the discourse (quite the contrary) of Richard Hamilton, an artist who unambiguously described himself as a figurative painter.¹²

Broodthaers worked from within a painting practice but was unhindered by nostalgia for his past, linked as it was to the nobility of the fine arts and its struggle to occupy a dominant space; he worked from literature but stayed outside the literary and publishing world; he worked from a position that challenges the art institution but does not veer toward institutional critique. Broodthaers's oeuvre ends up generating its own space, one that is enclosed, sealed, and self-sustaining, just like the egg and the mussel, his frequent symbols. Like the private garden in *La Pluie*, Broodthaers's world is under siege but resistant, hermetic, impure. It is an environment in which there is no conceivable outside and all practices are purified without hierarchy: a space where film is décor and the décor is part of the cinematic device, where painting becomes literature, while literature becomes object, and object becomes word.

The problem of organizing a Broodthaers retrospective lies in the internal contamination and hybridization of his work. Is it possible to devise an exhibition that presents his discourse without neutralizing it? Broodthaers established his work based on certain museological criteria, organized his own retrospectives, and took on the role of one of the principal agents in the production of his catalogues. This omnipresence did not arise, however, from the same demiurgic intentions of some of his

contemporaries but remains a strategy for questioning the very notion of authorship. His film *Rendez-vous mit Jacques Offenbach* (Appointment with Jacques Offenbach, 1972; p. 296)—a montage of past films—functions as a reminder of the scrupulous care with which it is necessary to approach Broodthaers as an “author.” In one of the films, *Une seconde d'éternité (D'après une idée de Charles Baudelaire)* (A second of eternity [After an idea by Charles Baudelaire], 1970; p. 261), the continuous appearance and disappearance of the letters “MB,” however, mock the stability traditionally ascribed to authorship. This dual game of concealment and transparency, of negativity and trust, are at the heart of Broodthaers's discourse, and this fact poses a special challenge to institutions that house, care for, or exhibit his work.

From the filming of *La Clef de l'horloge* at the Palais des Beaux-Arts in 1956, to the arrangement of his fifth and final retrospective (*L'Angélu de Daumier*, at the Fondation Rothschild, in Paris) in 1975, a few months before his death, his work never ceased to cast doubt on the museum as an institution or on what it meant to be an artist in a society where “artistic and commercial values have become superimposed.”¹³ The previous summer, on the occasion of his fourth retrospective, at the Museum of Modern Art, Oxford, Broodthaers summarized this fundamental dilemma with the mix of self-demeaning wit and unequivocal seriousness that had characterized his work from its outset:

I discovered nothing, nothing, not even America. I choose to consider Art useless labor, apolitical, and scarcely moral. Urged on by an ignoble inspiration, I will not conceal that if the error is on my side, I will take a sort of pleasure in it. Guilty pleasure, since it would be contingent on victims—those who believed that I was right.¹⁴

NOTES

1. Christian Dotremont, “Le Coup du faux dilemme,” *Le Surréalisme révolutionnaire*, no. 1 (March–April 1948): 1.
2. Marcel Broodthaers, “Interview de Marcel Broodthaers, notre invité au ‘Hoef’ le 30 janvier,” *Tripied*, no. 2 (February 1968): 4–5. English translation as “Interview with Marcel Broodthaers,” trans. Jill Ramsey, in *Marcel Broodthaers: Collected Writings*, ed. Gloria Moure (Barcelona: Ediciones Polígrafa, 2012), p. 184.
3. The Kurt Schwitters retrospective originated at the Kestner-Gesellschaft Hannover and was presented in five other venues during the year 1956.
4. The ten works that we have been able to identify in *La Clef d'horloge* are (with their catalogue raisonné numbers): *Merzbild 9 b das grosse Icbbild / Merzbild K 7 (?)* (1919; no. 430); *Merzbild 10 A / L Merzbild L 4 (Konstruktion für edle Frauen)* (1919; no. 431); *Das Arbeiterbild* (1919; no. 443); *Das Kreisen* (formerly titled *Weltenkreise*) (1919; no. 444); *Das Unbild* (1919; no. 447); *Merzbild 25 A Das Sternbild* (1920; no. 598); *Merzbild 29 A. Bild mit Drehrad* (1920/1940 no. 600); *Merzbild Einunddreissig* (1920; no. 603); *Ausgerenkte Kräfte* (1920; no. 605); and *Neues Merzbild* (c. 1931; no. 1772). See Karin Orchard and Isabel Schulz, eds. *Kurt Schwitters: Catalogue raisonné* (Hannover, Germany: Sprengel Museum, 2000). Broodthaers also used the lettering of the word *merz* in a drawing by Schwitters, which was reproduced in the spring 1956 issue of *Phantômas*. Schwitters, “MERZ-Arp,” *Phantômas* (Spring 1956): 8.
5. Broodthaers, catalogue entry in *Compétition du film expérimental* (Brussels: Cinémathèque de Belgique, 1958), p. 34. English translation as “The Key to the Clock,” trans. Ramsey, in *Collected Writings*, p. 60.
6. Broodthaers, “Projet pour un film,” *Le Surréalisme révolutionnaire*, no. 1 (March–April 1948): 4. English translation as “Project for a Film,” trans. Ramsey, in *Collected Writings*, p. 40.
7. Benjamin H. D. Buchloh, “Marcel Broodthaers's *Section Cinéma*,” in *Marcel Broodthaers: Section Cinéma du Musée d'Art Moderne, Département des Aigles, 12 Burgplatz,*

Düsseldorf, 1972 (New York: Marian Goodman Gallery; Brussels: Département des Aigles, 2010), p. 8.

8. *Objet* was filmed in the exhibition *Marcel Broodt(b)aers / Court-circuit*, Palais des Beaux-Arts, Brussels, April 13–25, 1967 (see pp. 134–35); and *Un jardin d'hiver (ABC)* was filmed during the exhibition *Carl Andre, Marcel Broodthaers, Daniel Buren, Victor Burgin, Gilbert & George, On Kawara, Richard Long, Gerhard Richter*, Palais des Beaux-Arts, Brussels, January 8–February 3, 1974. See page 300 of this volume.

9. Stéphane Mallarmé, “L'Action restreinte,” in *Divagations* (Paris: Bibliothèque-Charpentier, 1897), pp. 255–62.

10. Theodor W. Adorno, “The Essay as Form,” trans. Bob Hullot-Kentor and Frederic Will, *New German Critique* 32 (Spring–Summer 1984): 151–71.

11. Broodthaers, “Dix mille francs de récompense: Une interview d'Irmeline Lebeer,” in *Catalogue–Catalogus* (Brussels: Société des expositions du Palais des Beaux-Arts, 1974), pp. 64–68. Translation by Elizabeth Zuba, with Maria Gilissen.

12. Richard Hamilton, “Talk at the Palais des Beaux-Arts, Brussels, 1971.” Published in Mark Godfrey, Paul Schimmel, and Vicente Todolf, eds., *Richard Hamilton* (Madrid: TF Editores and Museo Nacional Centre de Arte Reina Sofía, 2014), p. 202.

13. Broodthaers, “Être bien pensant ou ne pas être. Être aveugle,” 1975. First English translation as “To Be a Straight Thinker or Not to Be. To Be Blind,” in *Le Privilège de l'art* (Oxford: Museum of Modern Art, 1975). This translation is from *Collected Writings*, trans. Charles Penwarden, p. 469.

14. “Je n'ai rien, rien découvert, pas même l'Amérique. Je fais le choix de considérer l'Art comme un travail inutile, apolitique et peu moral. Une ignoble inspiration me poussant, je ne cacherai pas que si les torts sont de mon côté, j'en éprouverai une sorte de jouissance. Jouissance coupable puisqu'elle dépendrait des victimes—ceux qui ont cru que j'avais raison.” Broodthaers, “Être bien pensant ou ne pas être. Être aveugle.” Translation by Zuba, based on the original French text, which was later published in Catherine David, ed., *Marcel Broodthaers* (Paris: Galerie nationale du Jeu de Paume, 1991), p. 268.



Top: Broodthaers at home, covered with mussels, Brussels, 1965. Photograph by Maria Gilissen
Bottom: *Le Retour de la peinture* (The return of painting). 1973. Ink and pencil on printed paper, 25³/₁₆ × 19¹¹/₁₆ in. (65 × 50 cm)

Handwritten practice text consisting of 13 rows of characters. The characters are stylized and appear to be a mix of letters and numbers, possibly representing a specific script or a shorthand system. The characters are arranged in a grid-like pattern, with some variations in spacing and alignment across the rows.

Visitors entering Marcel Broodthaers's first solo exhibition, at Galerie Saint Laurent in Brussels in April 1964, encountered his artist's statement on an invitation posted on the front door (pp. 80–82). Printed in bold type on the recto and verso of a glossy magazine page, it read,

I, too, wondered whether I could not sell something and succeed in life. For some time I have been good for nothing. I am forty years old[.] . . . Finally the idea of inventing something insincere crossed my mind and I set to work straightaway. At the end of three months I showed what I had produced to Ph. Edouard Toussaint, the owner of the Galerie Saint Laurent. But it is art, he said, and I will willingly exhibit all of it. Agreed, I replied. If I sell something he takes 30%. It seems these are the usual conditions, some galleries take 75%. What is it? In fact, objects.¹

OBJECTS

Rafael García and Francesca Wilmott

As both a gallery and a bookstore, Galerie Saint Laurent was an apt setting for this artistic debut, requiring visitors to traverse aisles of books to arrive at the exhibition, a path paralleling Broodthaers's own interests in poetry and art. After climbing the stairs and entering the first room of the show, visitors confronted Broodthaers's *Pour un haut devenir du comportement artistique* (For a lofty future of the artistic comportment, 1964; p. 108) and then came upon a bookcase containing open and closed copies of what would be his last volume of poetry, *Pense-Bête* (Memory aid, 1964; pp. 82, 72–75), which had been published a few months earlier. On a low pedestal at the foot of the bookcase was a work made from the fifty remaining unsold copies of *Pense-Bête* (p. 83).² Broodthaers had added colorful collage elements to some copies of the book, partially obscuring segments of the text. Going a step further, he had thrust the volumes into plaster alongside two pink mother-of-pearl spheres. He later recalled, "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."³

Copies of the artist's statement were hung on a wall near the sculpture as an addendum to the work. By printing his words on advertisements and referring

to his sales agreement with the gallery owner, Broodthaers both set up a relationship between language and images and presented art as something "insincere" and commercially driven, part of a system in which he was nonetheless obliged to participate. The idea of insincerity was perhaps most visible in the disjunction between his stated intentions and the works on view. Although Broodthaers claimed to be making a break with his literary past, the artworks that he presented in his first solo show, as well as in the years to follow, remained grounded in language.

This was evident even in the wall labels accompanying the objects in the exhibition, on which he had hand stamped the titles of the works. And in *Pour un haut devenir du comportement artistique*, Broodthaers bolted the front and back covers of the eponymous book by the French art critic Michel Tapié onto a plaster panel. In his text—published in January 1964—Tapié railed against the new generation of artists who identified with Nouveau Réalisme, Neo-Dada, "junk style," and Pop art: "I refuse pretentiously clumsy 'bricolage' as proof of artistic creation and poetry reduced to equivocal graffiti imitations."⁴ Broodthaers irreverently integrated Tapié's volume into his work, embedding it in plaster and surrounding it with broken eggshells, so that the book's elegant cover was transformed into an artwork that Tapié would have rejected. In *Le Problème noir en Belgique* (The black problem in Belgium, 1963–64; p. 84), also at Galerie Saint Laurent, Broodthaers used another found text—an issue of *Le Soir*, one of Belgium's most widely read newspapers, dated January 19–20, 1964. The edition's front-page article, "Il faut sauver le Congo" (The Congo must be saved), describes the economic difficulties faced by the African nation since the end of Belgian control, in 1960. Broodthaers nailed the folded newspaper to a portfolio board and then covered it with black paint and manufactured eggshells.⁵

Eggshells would become a frequent motif for Broodthaers, as would mussel shells, in works that addressed the artist's Belgian identity. Moreover, he regarded both materials as possessing poetic potential: in "Évolution ou L'Œuf Film" (Evolution or "The egg film," 1965), a

text published in *Phantômas* the following year, Broodthaers wrote, "A more beautiful form than the eggshell? No. If so, the mussel shell. The hull. The hull. Two complete forms, balanced, teeming with germs. Two egalitarian forms. But we leave the mussels behind for another thread. . . . Everything is eggs. The world is egg. The world was born of the great yolk, the sun."⁶ He was drawn to eggshells as a symbol of life and fecundity, and around the time of his first solo exhibition he incorporated real, plaster, and transparent plastic eggshells into works with titles that allude to familial relations, including *Paternité, maternité, enfance* (Paternity, maternity, childhood, 1963; p. 86); *Les Ancêtres* (The ancestors, 1964); *Le Cycle de la vie* (The cycle of life, 1964; p. 86); and *La Grand-mère* (The grandmother, 1964; p. 88). The eggshell thus became entwined with his artistic creation story.

La Valise belge (The Belgian suitcase, 1964; p. 85), another work at Galerie Saint Laurent, consisted of a suitcase—containing an umbrella handle, a helmet, and a folded canvas painted red, yellow, and black, the colors of the Belgian flag—along with two related wall panels. These components were displayed across the gallery. On one panel Broodthaers mounted mussel shells and another umbrella handle; on the other he attached manufactured eggshells and the top of the umbrella. The black umbrella recalls a common motif in the paintings of René Magritte, an artist with whom he was personally acquainted and whose own image would soon become part of his collection of Belgian symbols.

In 1965, perhaps looking back at *La Valise belge*, Broodthaers wrote, "My old love for such things as a hat, an apple, an umbrella is now over. I used to use them for making objects. Nowadays I eat the apple, wear the hat and carry the umbrella on my arm."⁷ A few objects in the Galerie Saint Laurent show suggest performative qualities, even if they were not actually functional. *Pupitre à musique* (Music stand, 1964; pp. 90–91)—which Magritte saw in the exhibition and praised in a letter to the Belgian poet Marcel Lecomte—was part of a group of musical instruments to which Broodthaers added plaster and mussel shells.⁸ Music would play an important role in Broodthaers's exhibitions in the

years ahead and would often be performed at openings. Although his artist's statement encouraged visitors to believe that the exhibition was just a collection of objects, it in fact comprehensively introduced the diverse modes that he would develop in subsequent exhibitions and performances.

On the evening of July 23, 1964, Broodthaers gave his first public performance, *Sophisticated Happening by Marcel Broodthaers: Peinture sculpture musique nature critique poésie instinct clarté Dada Pop trap op*, at Galerie Smith, in Brussels. As he had for the Galerie Saint Laurent show, he printed his announcement for the event onto preexisting text, in this case taken from a telephone book. At the center of the performance was an object wrapped in tissue, which Broodthaers ceremoniously unveiled during the performance to reveal a chair partially painted red, yellow, and black, with eggshells on its seat. *La Brabançonne*, the Belgian national anthem, played as he unwrapped it. Afterward he read aloud a recent news article about the commercialization of art.

Broodthaers presented *Exposition surprise*, a spontaneous performative work, two months later, in September 1964. In the Parc du Mont des Arts, in Brussels, he came upon musicians from the Caribbean or South America playing steel drums, and he asked if they would wait for him to return with his friends. With the help of several young artists and poets he brought back various objects, including the space-helmet box from his 1963 work *Monument public no. 4* and an umbrella and a helmet that closely resembled the objects from *La Valise belge*. There in the park Broodthaers staged an impromptu exhibition accompanied by steel drum music. In both *Sophisticated Happening* and *Exposition surprise*, he moved beyond a purely object-based practice and presented his artworks as performance props.

Although Broodthaers had written about Pop art as early as 1963, it was with the objects and performances of 1964, such as *Sophisticated Happening*, that he began to address the movement more overtly.⁹ He explained this lag in time as a changed sensibility: "In the beginning, I thought it was pathetic, elementary. I even wrote an article opposing Pop, made in U.S.A. I had confused Pop Art with American juke-box. Afterwards I went back to take another

look and I accepted it.”¹⁰ From February 5 to March 1, 1965, Broodthaers took part in the exhibition *Pop Art, Nouveau Réalisme, etc.* . . . at the Palais des Beaux-Arts in Brussels, along with American artists including Jim Dine, Roy Lichtenstein, and George Segal and the European artists Arman, Niki de Saint Phalle, Jacques Villeglé, and even Marcel Duchamp.

Broodthaers’s contribution to the show was *La Banque* (The bank, 1964–68; pp. 94–95), a large bank counter with teller windows, salvaged from the Banque de Bruxelles, that he displayed on two plinths. The object was made up of multiple interlocking panels, and between 1964 and 1968 he made numerous alterations to it. In the Palais des Beaux-Arts presentation, the front of the counter was painted gold with black-and-white accents, and the silhouette of a woman was painted on one of the windows. The back was painted mostly green, with some black-and-white additions, and included a series of stenciled letters, a stenciled number two, and the hand-painted words *poèmes* and *persil*, the latter referring to a popular laundry detergent manufactured in Germany.

La Banque also featured an interactive dimension. Photographs from *Pop Art, Nouveau Réalisme, etc.* . . . show the art critic Jean Dyrpréau peering out from behind one of its windows, and during other presentations Broodthaers asked some friends to stand behind the counter at the teller windows and recite advertising slogans and their own poems, while others positioned themselves among audience members and whispered in their ears.¹¹ In 1967, in a photographic canvas titled *100/100% Ordres de bourse, La Banque* (100/100% stock orders, The bank; p. 94), he used a photograph taken by his wife, Maria Gilissen, of the German art critic Otto Hahn beside the bank counter at the Palais des Beaux-Arts. In the invitation for his 1967 exhibition at ’t Kasteelke in Mullem, Belgium, Broodthaers wrote that he had “made an environment,” suggesting that the object and its photographic reproduction were intended to be shown together. With this literal symbol of capitalism contributed to *Pop Art, Nouveau Réalisme, etc.* . . . , Broodthaers wryly resumed the commentary on art-world consumerism that he had initiated at Galerie Saint Laurent.

Shortly after *Pop Art, Nouveau Réalisme, etc.* . . . concluded, Broodthaers declared—on the invitation to *Objets de Broodthaers / Voorwerpen van Broodthaers*, his next solo show—“I make Pop.” The exhibition took place at Galerie Aujourd’hui, an ancillary space of the Palais des Beaux-Arts that was dedicated to contemporary art, and included a series of discussions about Pop art in which Broodthaers participated. He organized an event titled *Une leçon de national pop art* to take place during the opening, and on April 22 he participated in “Le Pop’art,” a public debate; both events included Dyrpréau, the Belgian artist Marcel Baugniet, and the art historian Jacques Meuris. Although Broodthaers’s objects from this time bear the superficial trappings of Pop art, they draw on personal and cultural references that offer a uniquely Belgian alternative to the homogeneity that the movement promoted.

In May 1966 Broodthaers mounted *Moules (Eufs Frites Pots Charbon)* (Mussels eggs fries pots coal), a solo exhibition at Wide White Space Gallery, which Anny De Decker had recently opened in Antwerp. The pots in the exhibition title were glass jars containing images of eyes and mouths cut from advertisements, most of them stacked in rows to form vertical columns. This body of work was allied with the sculptures made of eggshells and mussel shells, which similarly focused on repeated units. Broodthaers had used eggshells and mussel shells in previous works, but since 1965 they had multiplied, covering entire panels, spilling over the edges of cooking pots, forming mounds on tabletops, and blanketing the surfaces of chairs and cabinets. Multiple units of coal lumps and wooden *frites* also appeared in the exhibition, joining eggs and mussels in Broodthaers’s lexicon of Belgian symbols.

The repetition of forms was carried into the catalogue that Broodthaers designed for the show (pp. 102–3). The first page had the words *pot*, *moule*, and *auf*, as well as *coeur* (heart), written over and over again in the artist’s script. The following pages featured images of his works together with poems. One of them, “Théorèmes,” is a poem that has the line “A mussel hides a mould and vice-versa,” a reference to a poem in *Pense-Bête* in

which Broodthaers plays on the dual meaning of the word *moule*.¹² Beneath another poem, “Ma rhétorique,” he refers to another double entendre by labeling a glass jar—also a type of mold—with an illustration of a mussel; ideas of containment and concealment that were present in his poetry were thus echoed by the placement of mussels inside everyday objects, and poems and objects, in both the catalogue and exhibition, were reunited.

Le Salon noir (The black parlor) was Broodthaers’s contribution to a group show at Galerie Saint Laurent in July 1966 (p. 129). It was made up of a chair draped in black cloth and set in front of a dark backdrop in the corner of the room; next to it was a table holding the artist’s visiting card and a glass bell jar and, propped up against an adjacent wall, an open coffin lined with shelves holding thirty-five glass jars, each containing an image of Lecomte in profile. Here Broodthaers created a kind of mortuary for his friend—who was still living at the time of the exhibition but would unexpectedly pass away two months after it closed. This immersive environment demonstrated his approach to the exhibition as a type of stage, a tendency that was becoming increasingly apparent in his work, and one he took further in his next solo show, at Galerie Cogeime in Brussels.

For the opening of that exhibition, *Je retourne à la matière, je retrouve la tradition des primitifs, peinture à l’auf, peinture à l’auf* (I return to matter, I rediscover the tradition of the primitives, painting with egg, painting with egg) in September 1966, Broodthaers set up wooden crates of live chickens on the sidewalk outside the gallery, a parody of his use of eggshells in sculpture (p. 106). He employed the various elements of the show to humorously reflect on the artistic lineage of his signature material. The announcement of a return in the exhibition’s title is likely a reference to “les primitifs flamands”—the fifteenth- and sixteenth-century Flemish artists who often worked with egg-based tempera paint. By mounting his eggshells on painted canvases, as in his 1965–66 triptych painted with the Belgian tricolor (pp. 110–11), he made a further allusion to the history of Northern European painting. In *Maria*

(1966; p. 109), Broodthaers tied a shopping bag covered with eggshells to the sleeve of a navy blue dress that Maria Gilissen had been given by her sister. He then hung the dress on a white canvas, turning the painting into a clothing rack. *Maria* brings to mind a Flemish Madonna or a Northern European still life, irreverently playing on the medium and themes of Belgium’s celebrated painting tradition.

The repertoire of mediums and symbols that Broodthaers developed between 1964 and 1966 built on—rather than, as is widely understood, broke from—the linguistic conceits carried forward from his career as a poet. His works from these years belie the mythology that surrounded Broodthaers’s entry into the art world: neither stripped of language nor presented as isolated objects that could easily be bought and sold, they signaled the ways his practice would develop in the years ahead.

NOTES

1. Marcel Broodthaers, invitation to *Moi aussi, je me suis demandé si je ne pouvais pas vendre quelque chose et réussir dans la vie* . . . , Galerie Saint Laurent, Brussels, April 10–25, 1964. English translation as “I, Too, Wondered Whether I Couldn’t Sell Something . . . ,” trans. Charles Penwarden, in *Marcel Broodthaers: Collected Writings*, ed. Gloria Moure (Barcelona: Ediciones Polígrafa, 2012), p. 138. Translation modified by the authors.
2. The *Pense-Bête* sculpture now contains forty-four copies of the book.
3. Broodthaers, in Ludo Bekkers, “Gesprek met Marcel Broodthaers,” *Museumjournaal* (Amsterdam) 15 (April 1970): 67; as cited in Deborah Schultz, *Marcel Broodthaers: Strategy and Dialogue* (Oxford: Peter Lang, 2007), p. 54.
4. Michel Tapié, *Pour un haut devenir du comportement artistique* (Paris: R. Stadler, 1964), n.p. Translation by the authors.
5. In *Le Problème noir en Belgique*, as in *Pour un haut devenir du comportement artistique*, Broodthaers exposed the perils of unchecked ideologies—whether embodied in Belgium’s former colonial aspirations or in the pretenses of poetry and art. Next to the article he inscribed his initials and the date 4-12-63. On that date, December 4, 1963, *Le Soir* ran a story about Moïse Tshombe, a Congolese politician whose three-part series about post-colonial Congo would begin with the article used in *Le Problème noir en Belgique*. Tshombe supported maintaining ties with Belgium after Congolese independence, but the December 4 article recounts his difficulty entering the country on a trip to attend his daughter’s wedding.
6. Broodthaers, “Évolution ou *L’Œuf Film*,” *Phantômas*, nos. 51–61 (December 1965): 111–12. Translation by Elizabeth Zuba.
7. Broodthaers, in Marcel Van Maele, “Mosselen: op en top pop,” *Kunst van Nu* (Amsterdam), December 1965, n.p.; as cited in Schultz, *Strategy and Dialogue*, p. 113.

8. René Magritte, letter to Marcel Lecomte, August 21, 1964, in *René Magritte: Écrits complets*, ed. André Blavier (Paris: Flammarion, 1979), p. 753; as cited in Schultz, *Strategy and Dialogue*, p. 135.

9. Broodthaers, “Gare au défi! Le Pop Art, Jim Dine et l’influence de René Magritte,” *Journal des beaux-arts*, no. 1,029 (November 14, 1963): 9. English translation as “Beware the Challenge! Pop Art, Jim Dine and the Influence of René Magritte,” trans. Jill Ramsey, in *Collected Writings* pp. 145–46.

10. Broodthaers, in Jean-Michel Vlaeminck, “Entretien avec Marcel Broodthaers,” *Degré zéro* (Brussels), no. 1 (1965): n.p. English translation as “Interview with Marcel Broodthaers,” trans. Ramsey, in *Collected Writings*, pp. 150–52.

11. Sabine Folie, *Marcel Broodthaers: Politique / poétique* (Vienna: Kunsthalles Wien, 2003), p. 42.

12. Broodthaers, *Moules (Eufs Frites Pots Charbon)* (Antwerp: Wide White Space Gallery, 1966), n.p. Translation by Zuba.

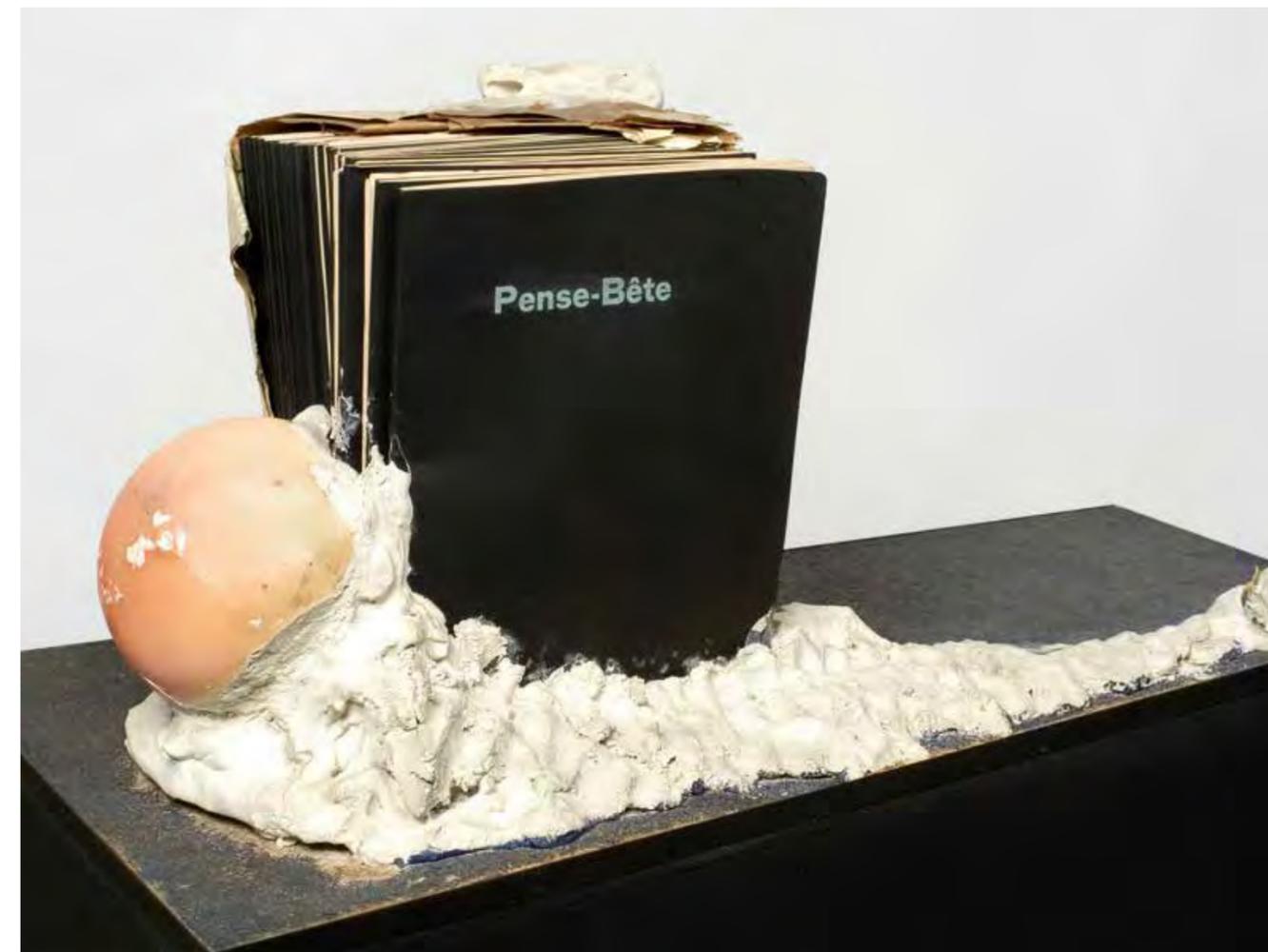


Invitation to *Moi aussi, je me suis demandé si je ne pouvais pas vendre quelque chose et réussir dans la vie . . .*, Galerie Saint Laurent, April 10–25, 1964. Letterpress on magazine page (recto and verso of two versions shown), unfolded sheet: 9¹/₁₆ × 13¹/₄ in. (25.2 × 33.6 cm)

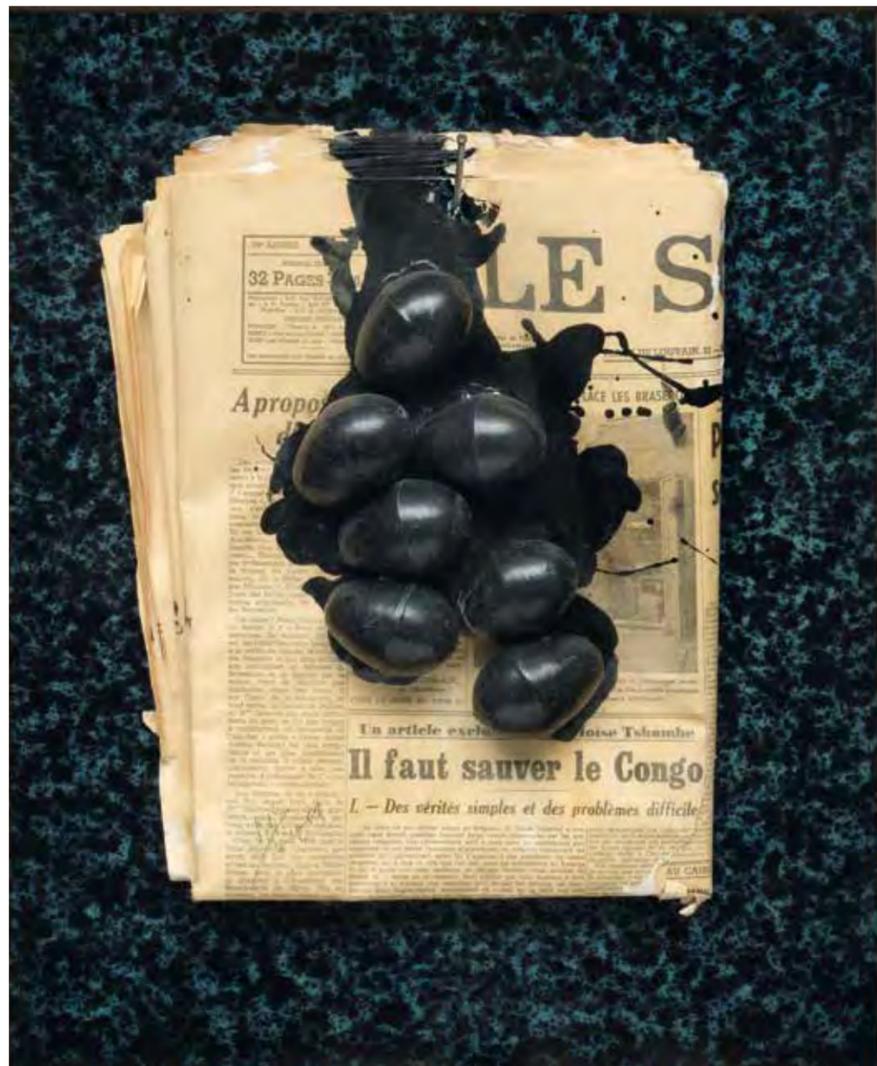
§ I, too, wondered whether I could not sell something and succeed in life. For some time I have been good for nothing. I am forty years old . . . / Finally the idea of inventing something insincere crossed

my mind and I set to work straightaway. At the end of three months I showed what I had produced to Ph. Edouard Toussaint, the owner of the Galerie Saint Laurent. / But it is art, he said / and I will

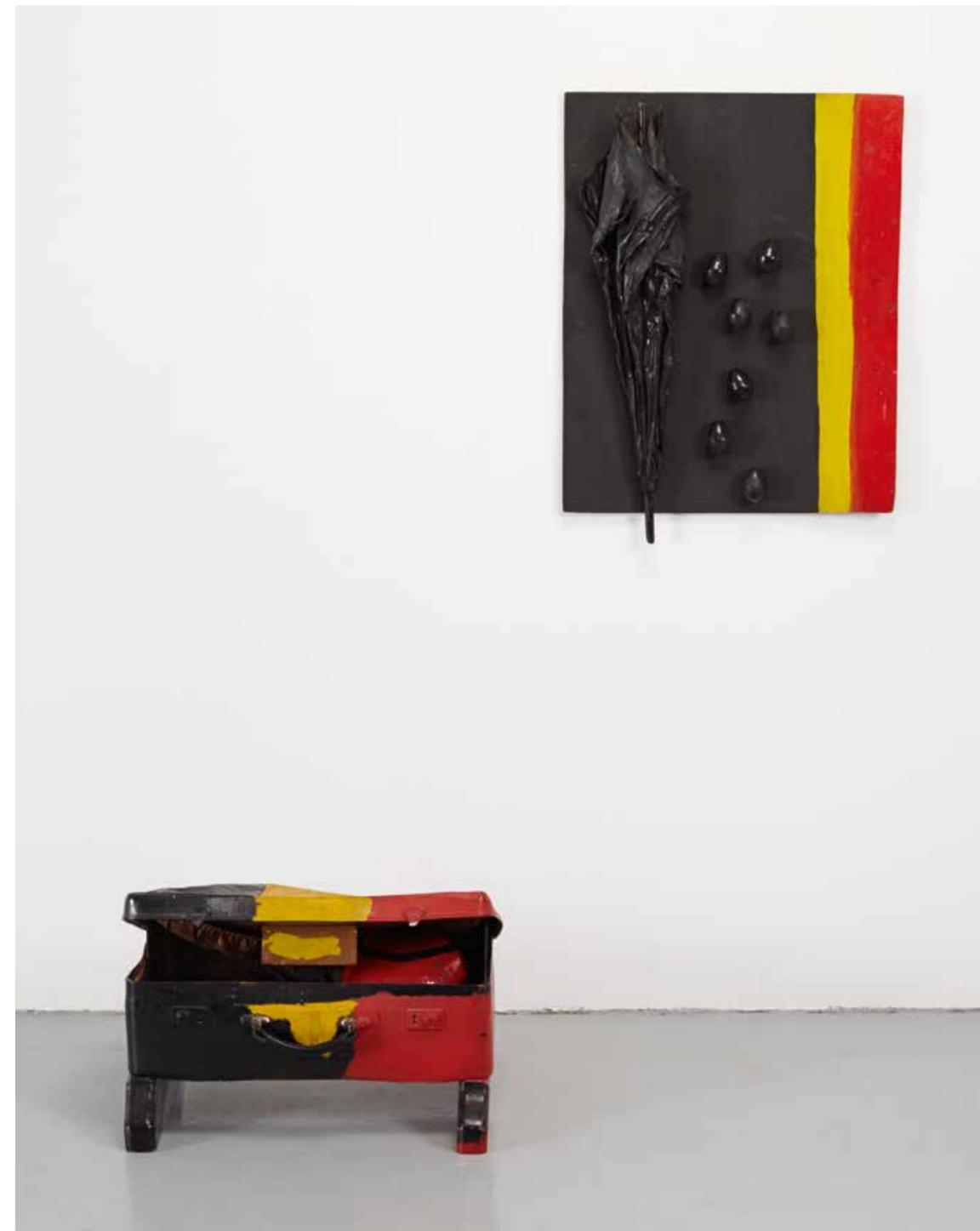
willingly exhibit all of it. / Agreed, I replied. If I sell something, he takes 30%. / It seems these are the usual conditions, some galleries take 75%. / What is it? In fact, objects.



Above: *Pense-Bête* (Memory aid). 1964. Books, paper, plaster, and plastic balls on wooden base, without base: 11¹⁹/₁₆ × 33¹/₄ × 16¹⁵/₁₆ in. (30 × 84.5 × 43 cm)
 Opposite top: Broodthaers at Galerie Saint Laurent, Brussels, April 1964. Photograph by Georges Thiry;
 bottom: Exhibition view of *Moi aussi, je me suis demandé si je ne pouvais pas vendre quelque chose et réussir dans la vie . . .*, Galerie Saint Laurent, Brussels, April 1964. With copies of the *Pense-Bête* poetry book on the shelves and the *Pense-Bête* sculpture at bottom right. Photograph by Georges Thiry



Above: *Le Problème noir en Belgique* (The black problem in Belgium). 1963–64. Newspaper (*Le Soir*, Brussels, January 19–20, 1964), manufactured eggs, paint, and nail on found decorative-paper board, 18 $\frac{1}{8}$ × 15 $\frac{3}{8}$ × 2 $\frac{1}{2}$ in. (48.1 × 39.1 × 6.4 cm)
 Opposite: *La Valise belge* (The Belgian suitcase). 1964. Painted panel with painted manufactured eggs and fragment of umbrella, 29 $\frac{1}{8}$ × 21 $\frac{1}{8}$ × 4 $\frac{3}{4}$ in. (76 × 55.5 × 12 cm); painted oilcloth suitcase containing painted umbrella handle, folded painted canvas, painted helmet, and mussel shells on painted wooden base, 10 $\frac{1}{8}$ × 22 $\frac{1}{4}$ × 19 $\frac{1}{8}$ in. (27.5 × 56.5 × 48.5 cm)





Above: *Les Jambes rouges* (The red legs). 1964. Plastic tray, wood, plaster, paint, doll's legs, and eggshells on wooden base, 19 $\frac{1}{4}$ × 8 $\frac{1}{2}$ × 10 $\frac{3}{4}$ in. (49.8 × 21.6 × 27.3 cm)

Opposite, top: *Le Cycle de la vie* (The cycle of life). 1964. Plastic eggs containing plastic toys, hair, cotton, and hourglass on painted wooden shelf, 2 $\frac{19}{16}$ × 19 $\frac{1}{16}$ × 3 $\frac{3}{8}$ in. (7.5 × 50 × 8.5 cm);

middle: *Paternité, maternité, enfance* (Paternity, maternity, childhood). 1963. Plastic developing trays, paint, plaster, plastic balls, and various found items on wooden base, 18 $\frac{1}{2}$ × 45 $\frac{1}{16}$ × 4 $\frac{1}{4}$ in. (47 × 116 × 12 cm);

bottom: Exhibition view of *Moi aussi, je me suis demandé si je ne pouvais pas vendre quelque chose et réussir dans la vie . . .*, Galerie Saint Laurent, Brussels, April 1964. Photograph by Georges Thiry



Above: *La Grand-mère* (The grandmother). 1964. Eggshells, mussel shell, cup, bicycle pump, brush, plastic ball, hemp, and porcelain figurine encased in plaster with frame, 31½ × 15¼ × 5⅞ in. (80 × 40 × 15 cm)



Opposite: *Papa*. 1963/1966. Painted beveled mirror with paint, chalk, and rope, 19⅞ in. (49 cm) diam.; painted eggshells on painted half of a chair, 35¼ × 16⅞ × 13⅞ in. (89.5 × 42 × 34.5 cm)



Above: Broodthaers with *Pupitre à musique*, Galerie Saint Laurent, Brussels, April 1964. Photograph by Georges Thiry
 Opposite: *Pupitre à musique* (Music stand). 1964. Mussel shells, plaster, and paint on wooden music stand,
 55 1/8 x 40 1/8 x 20 1/8 in. (140 x 102 x 53 cm)



Above: *Triomphe de moule I* (Triumph of mussel I). 1965. Painted pot, mussel shells, and tinted resin, 18 $\frac{3}{4}$ × 19 $\frac{5}{8}$ × 15 in. (47.6 × 49.8 × 38.1 cm)
 Opposite: *Moules sauce blanche* (Mussels with white sauce). 1967. Painted pot, mussel shells, paint, and tinted resin, 14 $\frac{1}{4}$ in. (37.5 cm) diam.; 19 $\frac{1}{8}$ in. (48.5 cm) high



Top: Exhibition view of *Pop Art, Nouveau Réalisme, etc. . . .* Palais des Beaux-Arts, Brussels, February 5–March 1, 1965. With *La Banque*. Photograph by Maria Gilissen
 Bottom: *100/100% Ordres de bourse, La Banque (100/100% stock orders, The bank)*. 1967. Painted photographic canvas on two cut-out panels, each (one irreg.): 41 $\frac{1}{4}$ x 43 $\frac{3}{8}$ x 1 $\frac{1}{8}$ in. (106 x 110 x 2 cm)



La Banque (The bank). 1964–68. Painted wood with glass (front and back shown), 36 $\frac{1}{4}$ in. x 9 ft. 10 $\frac{1}{8}$ in. x 11 $\frac{1}{8}$ in. (92 x 300 x 30 cm)

EVOLUTION
OU
L'ŒUF FILM

Une plus belle forme que la coquille d'œuf ? Non. Si, la coquille de moule. La coque. La coque. Deux formes complètes, équilibrées, riches en germes. Deux formes égalitaires. Mais laissons les moules pour un autre fil.

La mer. Plan de vague. Soleil (peint sur de l'écru). Le soir. Paysage nocturne. Étoiles. Objets.

Objets formés à l'aide de coquilles, objets en œuf représentant le monde et les étoiles. (peindre ? construire ? travailler ?)

Références aux estampes de Bosch, de Breughel et aux tableaux de Magritte. Ces œufs chevauchés, ces œufs habités, ces œufs qui trompent l'œil et raviront les poètes de nature maudite.

Tout est œufs. Le monde est œuf. Le monde est né du grand jaune, le soleil. Notre mère, la lune, est écailleuse. Et le ventre d'une vague d'eau est blanc. En écailles d'œufs pilées, la lune. Poussières d'œufs, les étoiles. Tout, œufs morts. Et, perdus, les poètes. En dépit des gardes, ce monde-soleil, cette lune, étoiles de trains entiers. Vides. D'œufs vides.

Ici des ressorts, des rouages pour un paysage nocturne. Une mer de réveille-matins, le soir. Toujours, ici.

Question financière mise à part et cette recherche d'iceberg qui ont forme de coquille et le mât. Ah, de

longs voyages, des attentes, l'œuf plein et la cervelle finie bien qu'encore tragique. Ah, con.

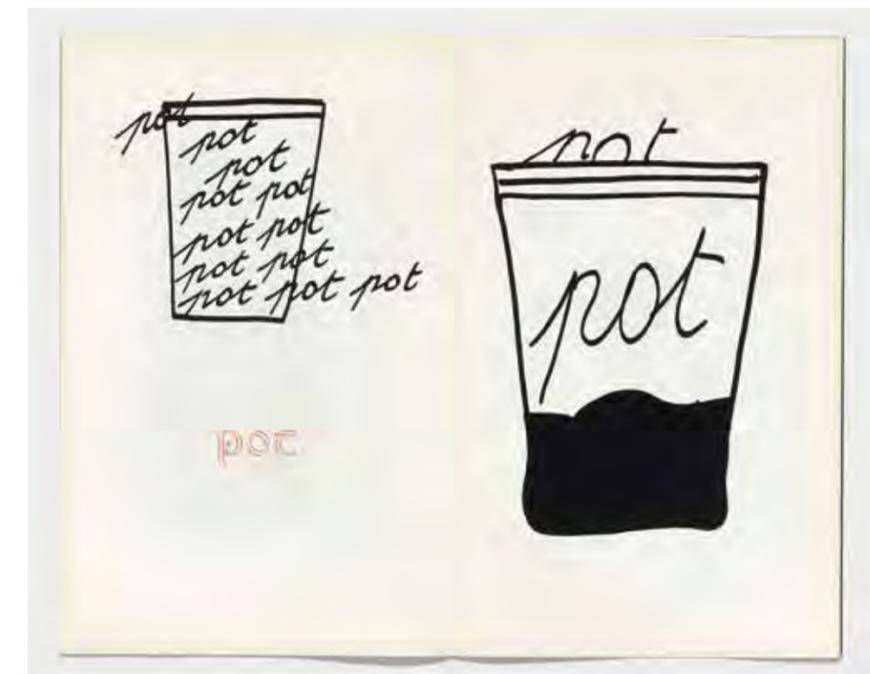
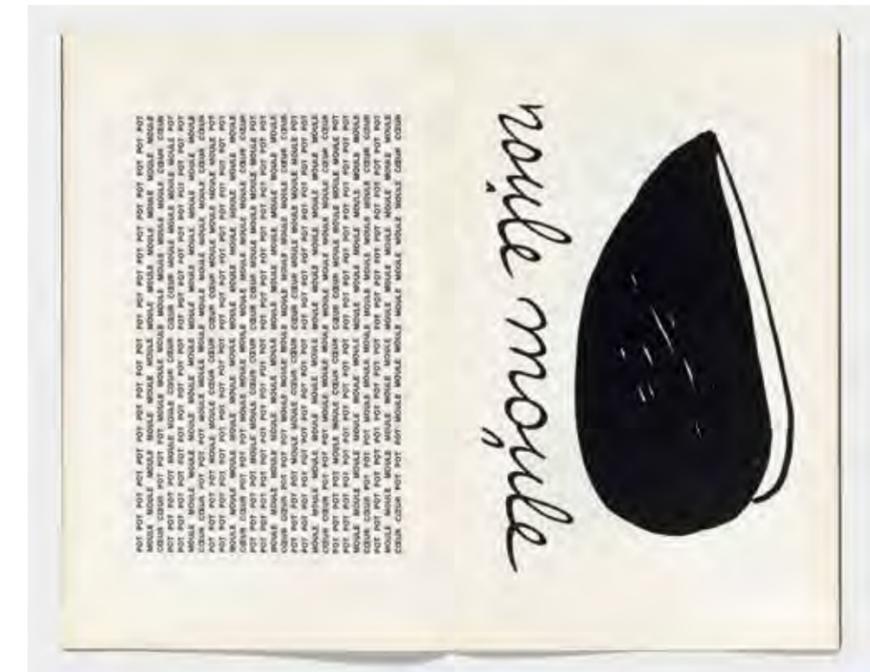
À nouveau, la mer, mais revue avec artifices. La mer sous l'eau rien que la couleur afin qu'elle soit plate comme l'écran. Alors, pas de vagues, mais des tranches de marbre. Et puis des œufs entiers que l'on regardera avec des lunettes spéciales, aux verres rouges et blancs, je crois, qui donnent l'illusion du vide.

Marcel BROODTHAERS.

§ *Evolution or The Egg Film* A more beautiful form than the eggshell? No. If so, the mussel shell. The hull. The hull. Two complete forms, balanced, teeming with germs. Two egalitarian forms. But we leave the mussels behind for another thread. / The sea. Map of waves. Sun (painted on ecru). The evening. Nocturnal landscape. Stars. Objects. / Objects formed with the aid of shells, egg objects represent the world and the stars. (painting? building? working?) / References to the engravings of Bosch, of Breughel and to the paintings of Magritte. These

straddled eggs, these inhabited eggs, these eggs that deceive the eye and delight the poets cursed by nature. / Everything is eggs. The world is egg. The world was born of the great yolk, the sun. Our mother, the moon, is scaly. And the belly of a wave of water is white. The egg's crushed scales, the moon. Egg dust, the stars. Everything, dead eggs. And, lost, the poets. Despite the guards, this world-sun, this moon, stars of entire trains. Emptiness. Of empty eggs. / Here springs, gears for a nocturnal landscape. A sea of alarm clocks, evening. Always,

here. / Financial questions aside and this iceberg inquiry that has the shape of shell and check-mate. Ah, of long voyages, long waits, the full egg and the finite brain so finite that it's tragic. Ah, fool. / The sea, anew, but seen again with artifice. The sea in the water, nothing but color such that it goes flat like the screen. So then, no waves, but slabs of marble. And then, entire eggs that one watches with special glasses, of red and white glass, I believe, that give the illusion of emptiness.



Above: *Phantômas*, no. 62 (February 1966). Issue by Broodthaers (four pages shown)
Opposite: "Evolution ou L'Œuf film" (Evolution or "The egg film"). 1965. Published in *Phantômas*, nos. 51-61 (December 1965): 111-12



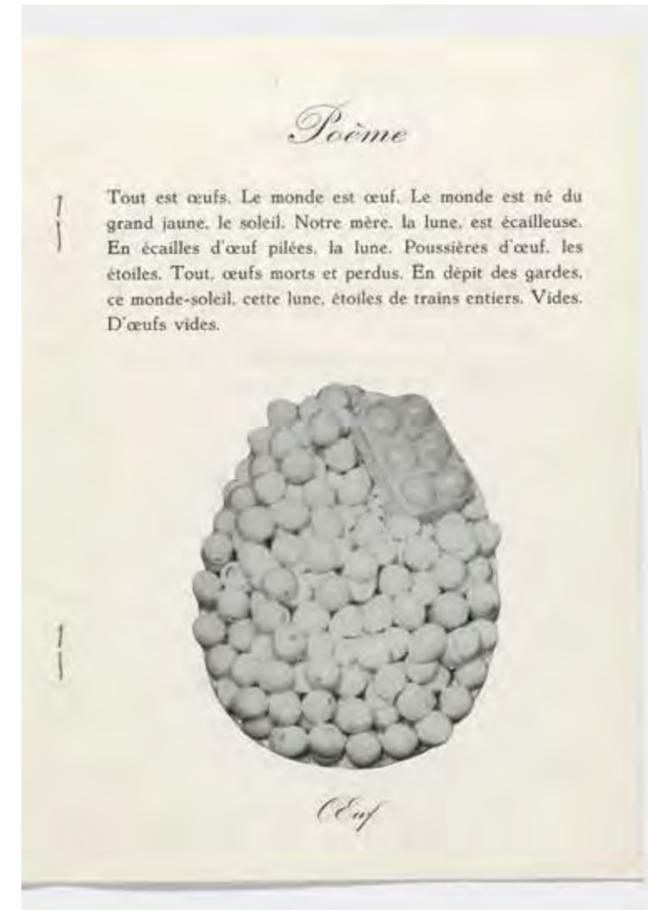
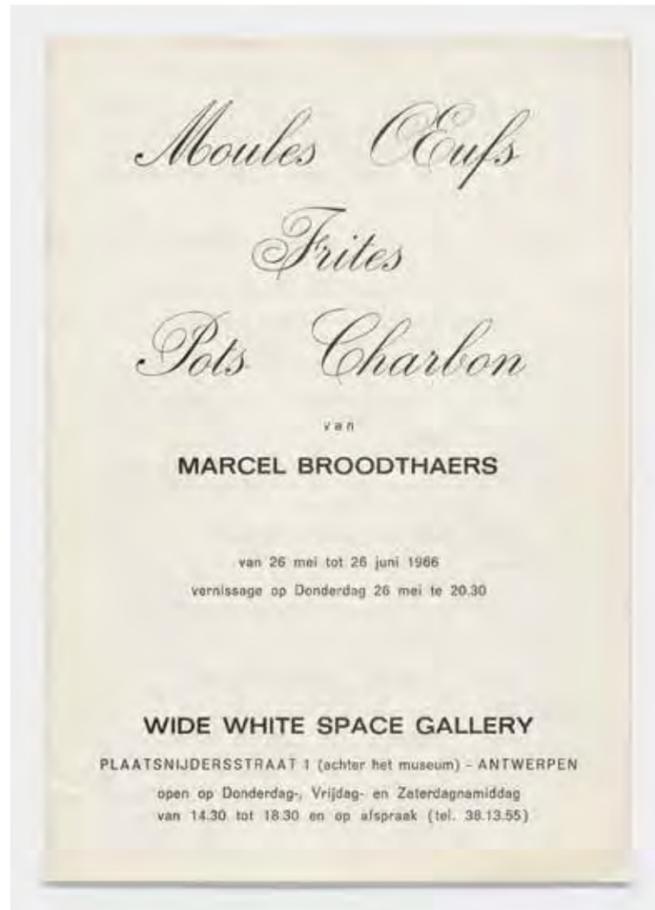
Above left: *Panneau de moules* (Panel of mussels). 1966. Mussel shells with tinted resin on painted panel, $45\frac{3}{4} \times 48 \times 5\frac{1}{2}$ in. (116.2 × 121.9 × 14 cm);
 right: *Panneau de moules* (Panel of mussels). 1968. Mussel shells with tinted resin on painted panel, $48\frac{7}{8} \times 25\frac{3}{8} \times 3\frac{1}{8}$ in. (123 × 64.5 × 10 cm)
 Opposite: *Cercle de moules* (Circle of mussels). 1966. Mussel shells with tinted resin on painted panel, 63 in. (160 cm) diam.



Above: Untitled (Oval with painted and numbered eggs and saucer). 1966. Paint, eggshells, and saucer on panel,
 31 $\frac{7}{8}$ x 21 $\frac{1}{4}$ x 5 $\frac{7}{8}$ in. (81 x 54 x 15 cm)

Opposite: *Armoire blanche et table blanche* (White cabinet and white table). 1965. Painted furniture with eggshells, cabinet:
 33 $\frac{7}{8}$ x 32 $\frac{1}{4}$ x 24 $\frac{1}{2}$ in. (86 x 82 x 62 cm); table: 41 x 39 $\frac{3}{4}$ x 15 $\frac{1}{4}$ in. (104 x 100 x 40 cm)





§ **My Rhetoric** Me I say I Me I say I / The King of Mussels Me You say You / I tautologue. I conserve. I sociologue. / I manifest manifestly. At the sea-level / of mussels, I have lost the lost time. / I say, I, the King of Mussels, the word / of Mussels.

Our mother, the moon, is scaly. The egg's crushed scales, the moon. Egg dust, the stars. Everything, eggs dead and lost. Despite the guards, this world-sun, this moon, stars of entire trains. Emptiness. Of empty eggs.

§ **Theorems** 1. A mussel hides a mould and vice-versa. / 2. The pipe of Magritte is the mould of

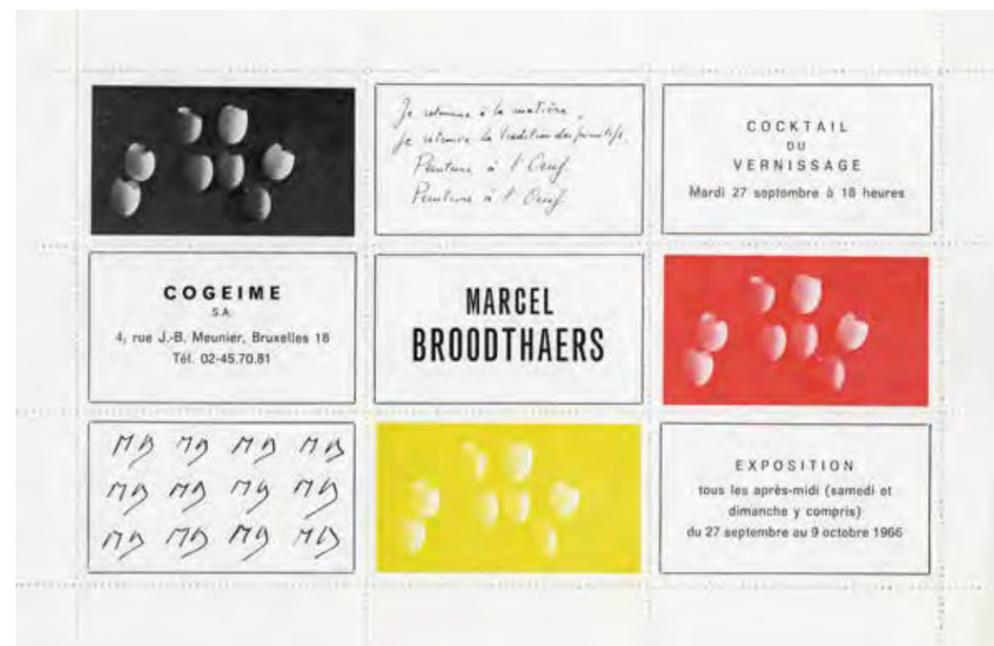
smoke. A factory is the antique mould of smoke. / 3. Every object is a victim of its nature, even in a transparent painting the color hides the canvas, and the moulding, the frame. / 4. An object is invisible when its form is perfect. Examples: the egg, the mussel, fries.



Above: *Casiers* (Compartments). 1967. Wood, eggshells, and paint, 34¼ × 30¾ × 6¼ in. (87 × 78.5 × 16 cm)

Opposite: *Le Feu* (The fire). 1966. Cauldron with painted wood on painted wooden pedestal with coal and cut gelatin silver prints, base: 9¼ × 9¼ × 9¼ in. (25 × 25 × 25 cm); pot: 15¼ in. (40 cm) diam.; 10 in. (27 cm) high

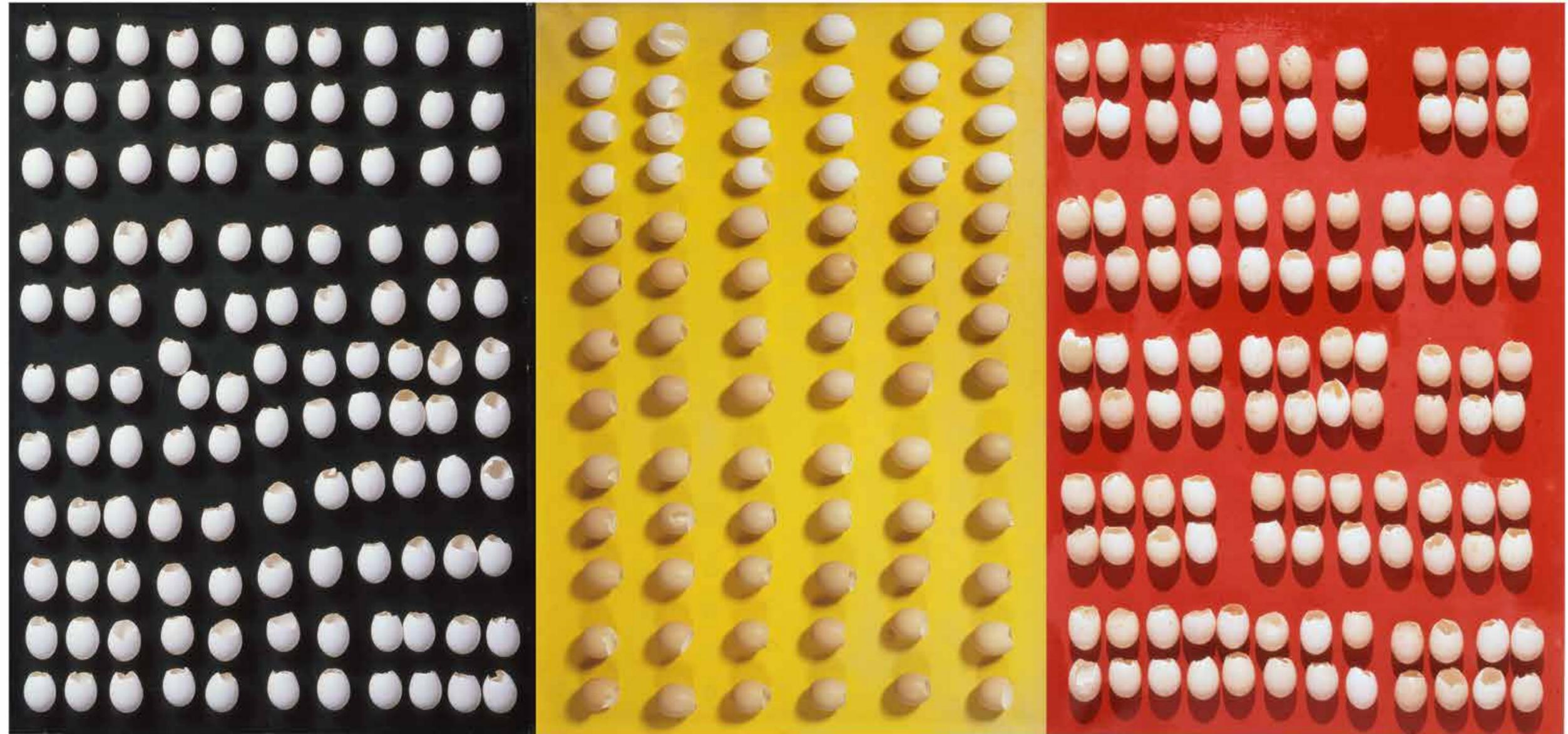




Above: *Je retourne à la matière, je retrouve la tradition des primitifs, peinture à l'œuf, peinture à l'œuf* (I return to matter, I rediscover the tradition of the primitives, painting with egg, painting with egg). 1966. Wooden box containing eggshell fragments (some painted) and invitations, box (open): 12⁹/₁₆ × 10¹⁹/₁₆ × 10⁹/₁₆ in. (31.3 × 27.5 × 25.8 cm)
 Opposite, top: Invitation to *Je retourne à la matière, je retrouve la tradition des primitifs, peinture à l'œuf, peinture à l'œuf*, Galerie Cogeme, Brussels, September 27–October 9, 1966. Offset lithograph on perforated, adhesive-backed paper, 6⁹/₁₆ × 9⁹/₁₆ in. (16.9 × 25 cm); bottom: Broodthaers with chicken cages outside Galerie Cogeme, Brussels, 1966. Photograph by Henri Kessels



Above, top: *Pour un haut devenir du comportement artistique* (For a lofty future of the artistic comportment). 1964.
 Printed book cover, metal screws, eggshells, and plaster on panel, 11¹/₁₆ × 27¹/₁₆ × 5¹/₁₆ in. (30 × 70 × 15 cm);
 bottom: Opening reception of *Je retourne à la matière, je retrouve la tradition des primitifs, peinture à l'œuf, peinture à l'œuf*,
 Galerie Cogême, Brussels, September 27, 1966. Photograph by Henri Kessels
 Opposite: *Maria*. 1966. Dress, hanger, and printed shopping bag with eggshells on primed canvas,
 44¹/₈ × 39³/₈ × 4¹/₈ in. (112 × 100 × 12 cm)

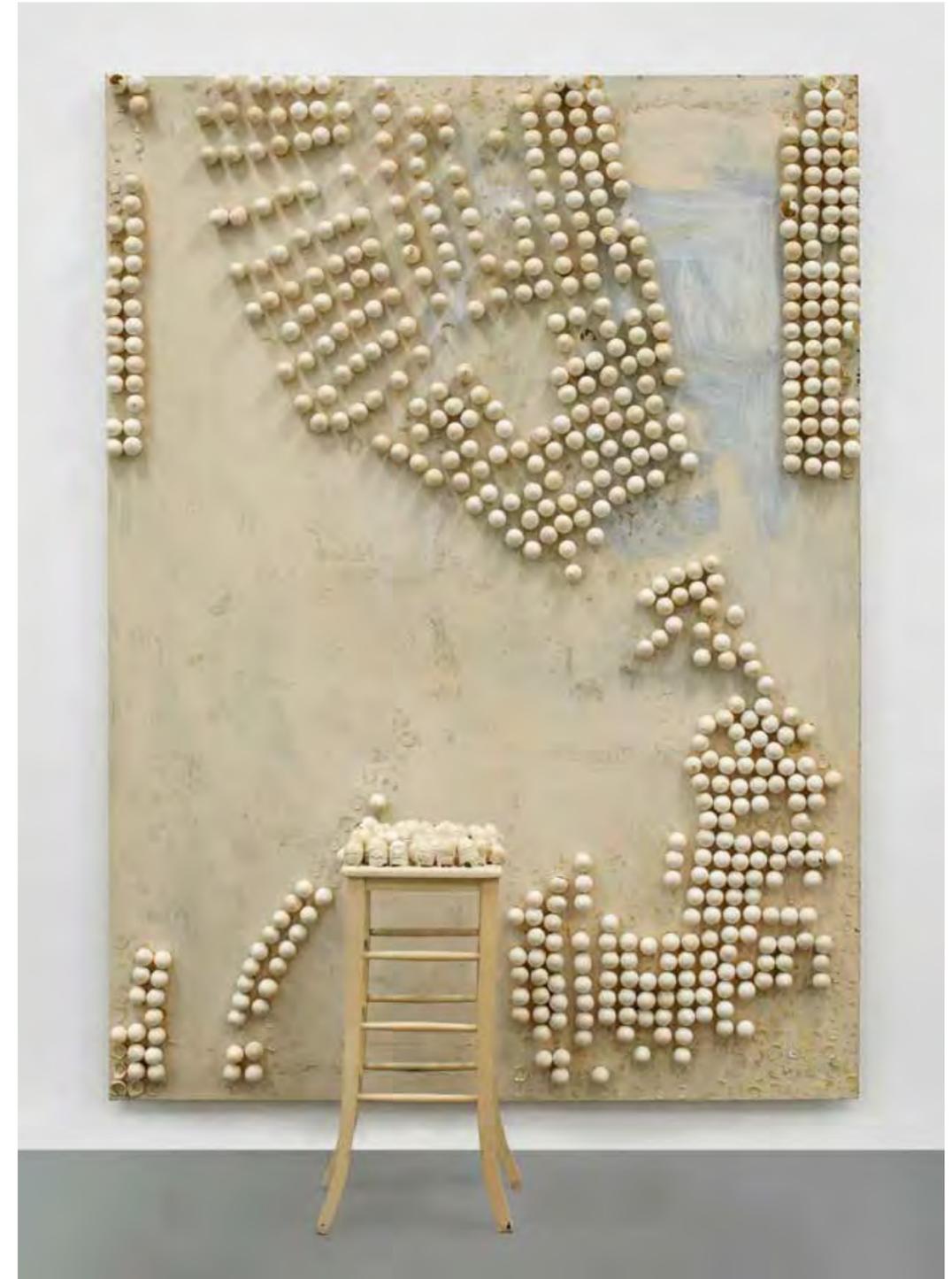


Untitled (Triptych). 1965–66. Eggshells on three painted canvases, each canvas: $39\frac{1}{8} \times 27\frac{1}{8} \times 3\frac{1}{16}$ in. (100 x 70 x 10 cm)



Above: *Pool*. 1966. Two painted wooden barrels (one with chalk) and eggshells, each barrel:
9¹/₁₆ in. (25 cm) diam.; 13 in. (33 cm) high

Opposite: *Tableau et tabouret avec œufs* (Panel and stool with eggs). 1966. Painted canvas and painted wooden stool with eggshells, canvas: 8 ft. 5¹/₄ in. x 6 ft. 1¹/₈ in. x 2³/₄ in. (258.5 x 187.6 x 7 cm); stool: 36 x 17¹/₄ x 13³/₄ in. (91.5 x 45 x 35 cm)





Above: *Fémur d'homme belge* (Femur of a Belgian man). 1964–65. Painted human thighbone, $3\frac{1}{8} \times 18\frac{1}{2} \times 3\frac{1}{16}$ in. (8 × 47 × 10 cm)
 Opposite: *Fémur d'une femme française* (Femur of a French woman). 1965. Painted human thighbone,
 $3\frac{3}{16} \times 17 \times 3\frac{1}{2}$ in. (9.1 × 43.2 × 8.9 cm)

CATALOGUE OF THE EXHIBITION AND ILLUSTRATED WORKS

This list includes the artworks displayed in *Marcel Broodthaers: A Retrospective* at The Museum of Modern Art, New York, and/or illustrated in this volume. An asterisk next to a work's title indicates that it was not displayed in New York; please refer to the Spanish and German editions of this publication for comprehensive checklists of the presentations in Madrid and Düsseldorf.

The titles of Broodthaers's works are French, with English translations following. An unitalicized title indicates a name by which a work is commonly known but that, to our best knowledge, Broodthaers did not directly assign. This checklist is organized chronologically and then alphabetically. Page numbers beneath the entries refer to a corresponding plate; installation views are also given when the work is the primary one shown. Vacuum-formed works, prints, poetry books, artist's books, and films are listed separately. Ephemera relating to Broodthaers's exhibitions is not included.

ARTWORKS

Louis Bourgoignie d'écriture (Louis Bourgoignie on writing). 1954
Poetry book. Pen, ten pages with plastic cover
Page: 8¼ × 6½ in. (21 × 16.5 cm)
The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley
Page 57

Paternité, maternité, enfance (Paternity, maternity, childhood). 1963
Plastic developing trays, paint, plaster, plastic balls, and various found items on wooden base
18½ × 45¼ in. (47 × 116 × 12 cm)
Estate Marcel Broodthaers
Page 86

Le Problème noir en Belgique (The black problem in Belgium). 1963–64
Newspaper (*Le Soir*, Brussels, January 19–20, 1964), manufactured eggs, paint, and nail on found decorative-paper board
18¼ × 15¾ × 2½ in. (48.1 × 39.1 × 6.4 cm)
Inscribed on recto: "MB / 4-12-63"
The Museum of Modern Art, New York. Purchase
Page 84

Papa. 1963/1966
Painted beveled mirror with paint, chalk, and rope
19 ⅞ in. (49 cm) diam.
Painted eggshells on painted half of a chair
35¼ × 16⅞ × 13⅞ in. (89.5 × 42 × 34.5 cm)
Private collection. Courtesy Hauser & Wirth
Page 89

**100/100%*. 1964
Painted wooden shelf
24 × 15¾ × 5½ in. (61 × 40 × 13 cm)
Estate Marcel Broodthaers

La Grand-mère (The grandmother). 1964
Eggshells, mussel shell, cup, bicycle pump, brush, plastic ball, hemp, and porcelain figurine encased in plaster with frame
31½ × 15¾ × 5⅞ in. (80 × 40 × 15 cm)
Private collection, Brussels
Page 88

La Valise belge (The Belgian suitcase). 1964
Painted panel with painted manufactured eggs and fragment of umbrella
29⅞ × 21⅞ × 4¾ in. (76 × 55.5 × 12 cm)
Painted oilcloth suitcase containing painted umbrella handle, folded painted canvas, painted helmet, and mussel shells on painted wooden base
10⅞ × 22¼ × 19⅞ in. (27.5 × 56.5 × 48.5 cm)
Private collection. Courtesy Hauser & Wirth
Page 85

Le Cycle de la vie (The cycle of life). 1964
Plastic eggs containing plastic toys, hair, cotton, and hourglass on painted wooden shelf
2⅞ × 19¼ × 3⅞ in. (7.5 × 50 × 8.5 cm)
Museum Voorlinden, Wassenaar, the Netherlands
Page 86

Les Jambes rouges (The red legs). 1964
Plastic tray, wood, plaster, paint, doll's legs, and eggshells on wooden base
19⅞ × 8½ × 10¾ in. (49.8 × 21.6 × 27.3 cm)

Collection Jill and Peter Kraus
Page 87

Pense-Bête (Memory aid). 1964
Books, paper, plaster, and plastic balls on wooden base
Without base: 11⅞ × 33¼ × 16⅞ in. (30 × 84.5 × 43 cm)
Collection Flemish Community, long-term loan S.M.A.K.
Page 83

Pour un haut devenir du comportement artistique (For a lofty future of the artistic comporment). 1964
Printed book cover, metal screws, eggshells, and plaster on panel
11⅞ × 27⅞ × 5⅞ in. (30 × 70 × 15 cm)
Private collection. Courtesy Hauser & Wirth
Page 108

Pupitre à musique (Music stand). 1964
Mussel shells, plaster, and paint on wooden music stand
55⅞ × 40⅞ × 20⅞ in. (140 × 102 × 53 cm)
Private collection, Brussels
Page 91

Fémur d'homme belge (Femur of a Belgian man). 1964–65
Painted human thighbone
3⅞ × 18½ × 3⅞ in. (8 × 47 × 10 cm)
Collection Sylvio Perlstein, Antwerp
Page 115

**La Banque* (The bank). 1964–68
Painted wood with glass
36¼ in. × 9 ft. 10⅞ in. × 11⅞ in. (92 × 300 × 30 cm)
Raussmüller Collection, Basel
Page 95

Armoire blanche et table blanche (White cabinet and white table). 1965
Painted furniture with eggshells
Cabinet: 33⅞ × 32¼ × 24½ in. (86 × 82 × 62 cm)
Table: 41 × 39 ⅞ × 15 ¾ in. (104 × 100 × 40 cm)
The Museum of Modern Art, New York. Fractional and promised gift of Jo Carole and Ronald S. Lauder
Page 101

Fémur d'une femme française (Femur of a French woman). 1965
Painted human thighbone
3⅞ × 17 × 3½ in. (9.1 × 43.2 × 8.9 cm)
The Sonnabend Collection and Antonio Homem
Page 114

Triomphe de moule I (Triumph of mussel I). 1965
Painted pot, mussel shells, and tinted resin
18¾ × 19⅞ × 15 in. (47.6 × 49.8 × 38.1 cm)
Philadelphia Museum of Art. Gift (by exchange) of Mr. and Mrs. R. Sturgis Ingersoll and Mrs. Herbert Cameron Morris
Page 92

Rose, M. Broodthaers. 1965–66
Glass, plastic, paper, and cotton
10⅞ × 6⅞ in. (27 × 16 cm)
Private collection, Belgium
Page 8

Untitled (Triptych). 1965–66
Black panel. Eggshells on painted canvas
39⅞ × 27⅞ × 3⅞ in. (100 × 70 × 10 cm)
M.-C. & Ch. Firmenich-Guillissen / Pierre Huber,

Art & Public, Geneva
Page 110

Untitled (Triptych). 1965–66
Yellow panel. Eggshells on painted canvas
39⅞ × 27⅞ × 3⅞ in. (100 × 70 × 10 cm)
M.-C. & Ch. Firmenich-Guillissen / Pierre Huber, Art & Public, Geneva
Pages 110–11

Untitled (Triptych). 1965–66
Red panel. Eggshells on painted canvas
39⅞ × 27⅞ × 3⅞ in. (100 × 70 × 10 cm)
Collection Sylvio Perlstein, Antwerp
Page 111

Cercle de moules (Circle of mussels). 1966
Mussel shells with tinted resin on painted panel
63 in. (160 cm) diam.
Private collection. Courtesy Hauser & Wirth
Page 99

Frites (Fries). 1966
Painted ceramic bowl with painted and charred wood
9⅞ in. (24 cm) diam.; 8¼ in. (22 cm) high
The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley
Page 126

**Grande casserole de moules* (Large casserole of mussels). 1966
Painted pot, mussel shells, and tinted resin
25⅞ in. (65 cm) diam.; 27⅞ in. (70 cm) high
Collection Friends of S.M.A.K., long-term loan S.M.A.K.
Page 151

Je retourne à la matière, je retrouve la tradition des primitifs, peinture à l'œuf, peinture à l'œuf (I return to matter, I rediscover the tradition of the primitives, painting with egg, painting with egg). 1966
Wooden box containing eggshell fragments (some painted) and invitations
Box (open): 12⅞ × 10⅞ × 10⅞ in. (31.3 × 27.5 × 25.8 cm)
Tate. Purchase
Page 107

La Caméra qui regarde (The watching camera). 1966
Glass jars containing printed advertisements (for Helena Rubinstein cosmetic products) and cotton on wooden shelves and tripod
41¾ × 5½ × 14⅞ in. (106 × 14 × 36 cm)
Museum Voorlinden, Wassenaar, the Netherlands
Page 133

**Le Feu* (The fire). 1966
Cauldron with painted wood on painted wooden pedestal with coal and cut gelatin silver prints
Base: 9⅞ × 9⅞ × 9⅞ in. (25 × 25 × 25 cm)
Pot: 15¾ in. (40 cm) diam.; 10⅞ in. (27 cm) high
Estate Marcel Broodthaers
Page 105

L'Erreur (The error). 1966
Eggshells on painted canvas
39⅞ × 27⅞ × 3⅞ in. (100 × 70 × 8 cm)
Kravis Collection
Page 131

Maria. 1966
Dress, hanger, and printed shopping bag with eggshells on primed canvas
44⅞ × 39⅞ × 4¾ in. (112 × 100 × 12 cm)
The Museum of Modern Art, New York. Gift of Herman J. Daled
Page 109

Meuble de salon noir (Furniture of the black parlor). 1966
Wooden coffin with glass jars containing cut photographic paper on photographic paper
70⅞ × 20½ × 6½ in. (180 × 52 × 16.5 cm)
Pinault Collection
Page 129

Pool. 1966
Two painted wooden barrels (one with chalk) and eggshells
Each barrel: 9⅞ in. (25 cm) diam.; 13 in. (33 cm) high
Private collection
Page 112

Panneau de moules (Panel of mussels). 1966
Mussel shells with tinted resin on painted panel
45¾ × 48 × 5½ in. (116.2 × 121.9 × 14 cm)
National Gallery of Art, Washington. Gift of the Collectors Committee
Page 98

**Parc à moules* (Tray of mussels). 1966
Two wooden crates with mussel shells, paint, and tinted resin
33⅞ × 16⅞ × 3¾ in. (85.5 × 43 × 9.5 cm) and 33⅞ × 31 ⅞ × 3¾ in. (85.5 × 79 × 9.5 cm)
Estate Marcel Broodthaers
Page 130

**Tableau et tabouret avec œufs* (Panel and stool with eggs). 1966
Painted canvas and painted wooden stool with eggshells
Canvas: 8 ft. 5¾ in. × 6 ft. 1⅞ in. × 2¾ in. (258.5 × 187.6 × 7 cm)
Stool: 36 × 17¼ × 13¾ in. (91.5 × 45 × 35 cm)
Museo Nacional Centro de Arte Reina Sofía, Madrid
Page 113

Tour visuelle (Visual tower). 1966
Painted wooden shelves with glass jars containing printed advertisements (for Helena Rubinstein cosmetic products) and cotton
19⅞ in. (49.7 cm) diam.; 34⅞ in. (88.7 cm) high
Scottish National Gallery of Modern Art, Edinburgh
Page 128

Untitled (Oval with painted and numbered eggs and saucer). 1966
Paint, eggshells, and saucer on panel
31⅞ × 21¼ × 5⅞ in. (81 × 54 × 15 cm)
Private collection
Page 100

Étagère (Le D est plus grand que le T) (Shelf [The D is bigger than the T]). 1966–68
Letterpress on canvas on painted shelf with cut gelatin silver prints, painted cardboard tubes, and printed cards
34⅞ × 29⅞ × 5⅞ in. (88 × 76 × 15 cm)
Staatliche Museen zu Berlin, Nationalgalerie
Page 123

100/100% Ordres de bourse, La Banque (100/100% stock orders, The bank). 1967
Painted photographic canvas on two cut-out panels

Each panel (one irreg.): 41¾ × 43⅞ × ⅞ in. (106 × 110 × 2 cm)
Estate Marcel Broodthaers
Page 94

**Casiers* (Compartments). 1967
Wood, eggshells, and paint
34¼ × 30⅞ × 6⅞ in. (87 × 78.5 × 16 cm)
Private collection, Switzerland
Page 104

**Charbon* (Coal). 1967
Shovel with coal and six photographic canvases
Shovel with coal: 23⅞ × 11⅞ × 6¼ in. (60 × 30 × 17 cm)
Each canvas: 21⅞ × 17¼ × ⅞ in. (55 × 45 × 2 cm)
Private collection
Page 125

EEEE . . . S. 1967
Acrylic on photographic canvas
47⅞ × 39⅞ in. (121 × 101.5 cm)
Private collection
Page 127

L'Objet écrit (la bouteille de lait) (The written object [the bottle of milk]). 1967
Photographic canvas with four painted glass milk bottles on painted wooden shelf
29¾ × 22¼ × 6⅞ in. (75.5 × 56 × 16 cm)
Private collection
Page 124

Monument an X (Monument year X). 1967
Bricks, mortar, plaster, and trowel
31⅞ × 7½ × 13¾ in. (79 × 19 × 35 cm)
Collection Fabre, Brussels
Page 259

Moules (Mussels). 1967
Photographic canvas
39⅞ × 31½ in. (100 × 80 cm)
Collection Carl Keirsmaekers, Belgium

Moules sauce blanche (Mussels with white sauce). 1967
Painted pot, mussel shells, paint, and tinted resin
14¾ in. (37.5 cm) diam.; 19⅞ in. (48.5 cm) high
Private collection, New York
Page 93

Planche à charbon (Coal board). 1967
Coal on painted wood
8 ft. 2⅞ in. × 31½ in. × 9⅞ in. (250 × 80 × 25 cm)
Pinault collection
Page 150

Véritablement (Truly). 1967
Photographic canvas
70⅞ × 48⅞ in. (178 × 122 cm)
Private collection
Page 132

Le Corbeau et le Renard. 1967
Retractable projection screen with printed letters
63⅞ in. × 7 ft. 1⅞ in. (161 × 218 cm)
Estate Marcel Broodthaers

**Amuser ou Le plus beau tableau du monde* (To entertain or The most beautiful painting in the world). 1967–70/1971–73
Paint on photographic canvas
48⅞ × 48¼ in. (124 × 122.5 cm)
Raussmüller Collection, Basel
Page 282

Le Corbeau et le Renard (The crow and the fox). 1968
Cut photographic canvas on three painted tubes
Two tubes: 2⁷/₁₆ in. (6.5 cm) diam.; 44¹/₁₆ in. (112 cm) high
One tube: 2⁷/₁₆ in. (5.5 cm) diam.; 44¹/₁₆ in. (112 cm) high
Estate Marcel Broodthaers
Page 148

Le Corbeau et le Renard (The crow and the fox). 1968
Photographic canvas, typewriter, and three printed sheets
Canvas: 44¹/₄ × 32⁷/₁₆ × 16¹/₁₆ in. (112.4 × 82 × 41 cm)
Each sheet: 11¹/₁₆ × 8⁷/₁₆ in. (30 × 21.5 cm)
Centre Pompidou, Paris / Musée national d'art moderne, Centre de création industrielle
Page 149

Caquelon de moules (Pot of mussels). 1968
Mussel shells with tinted resin in painted pot
5⁷/₁₆ × 13 × 9¹/₁₆ in. (15 × 33 × 25 cm)
The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley

Carte du monde poétique (Map of the poetic world). 1968
Pen on printed world map mounted on canvas
45¹/₄ × 70⁷/₁₆ in. (115 × 180 cm)
Herbert Foundation, Ghent
Page 252–53

**Carte utopique du monde* (Utopian map of the world). 1968
Pen on printed world map mounted on canvas
47¹/₄ × 71⁷/₁₆ (120 × 182.5 cm)
Estate Marcel Broodthaers
Page 199

**Chaise et caisson* (Chair and case). 1968
Painted wooden chair and case
35⁷/₁₆ × 21¹/₄ × 21¹/₄ in. (90 × 54 × 54 cm)
Museum Voorlinden, Wassenaar, the Netherlands
Page 263

Il n'y a pas de structures primaires (There are no primary structures). 1968
Oil on canvas
30¹/₂ × 45¹/₄ in. (77.5 × 112 cm)
Galerie Michael Werner Märkisch Wilmersdorf, Cologne, and New York
Page 260

Le Lion belge (The Belgian lion). June 1968
Frying pan containing found vacuum-formed plastic lion head
4³/₄ × 16¹/₁₆ × 9⁷/₁₆ in. (12 × 43 × 24.5 cm)
The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley
Page 256

Panneau de moules (Panel of mussels). 1968
Mussel shells with tinted resin on painted panel
4³/₄ × 12⁷/₁₆ × 12⁷/₁₆ in. (12 × 31.5 × 31.5 cm)

The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley

Panneau de moules (Panel of mussels). 1968
Mussel shells with tinted resin on painted panel
48⁷/₁₆ × 25⁷/₁₆ × 3¹/₁₆ in. (123 × 64.5 × 10 cm)
Private collection
Page 98

Pour un art de l'écriture. Pour une écriture de l'art (On the art of writing. On the writing of art). 1968
Painted photographic canvas on two cut-out composition boards
40⁷/₁₆ × 42⁷/₁₆ in. (103.2 × 107.6 cm) (irreg.) and 23¹/₂ × 42¹/₂ in. (59.7 × 107.9 cm) (irreg.)
The Museum of Modern Art, New York. Gift of Raymond J. Learsy and Gabriella De Ferrari
Pages 154–55

Projection sur caisse (Projection on crate). 1968
Fifty 35mm slides projected on commercial packing crate, with postcards on wall
Crate: 65⁷/₁₆ × 66¹/₁₆ × 6¹/₁₆ in. (166 × 168 × 16 cm)
Estate Marcel Broodthaers
Page 230

Untitled (Cartes postales concernant la peinture du XIX^e siècle [Postcards of nineteenth-century paintings]). 1968
Twenty-six postcards in frame
28⁷/₁₆ × 37¹/₁₆ in. (73.3 × 95.8 cm)
The Museum of Modern Art, New York. Promised gift of Nicole Daled-Verstraeten

Véritablement (Truly). 1968
Photographic canvas
30¹/₂ × 48⁷/₁₆ in. (75.5 × 123 cm)
The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley
Page 119 and front cover

Le Réchaud à gaz (Gas stove). 1968–70
Eggshells, paint, feather, and stove
7⁷/₁₆ × 13³/₄ × 6¹/₁₆ in. (20 × 35 × 16 cm)
The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley

Échelle de briques (Brick ladder). 1969
Wooden ladder, bricks, glue, paint, and cement
7 ft. 6⁷/₁₆ in. × 21¹/₁₆ in. × 15¹/₄ in. (230 × 55 × 40 cm)
Museum Voorlinden, Wassenaar, the Netherlands
Page 328

Le Costume d'Igitur (The suit of Igitur). 1969
Jacket and coat hanger with label
35⁷/₁₆ × 19¹/₁₆ in. (90 × 50 cm)
Musée d'Art moderne et contemporain, Strasbourg

Le Maître hors d'anciens calculs . . . (The master beyond ancient calculus . . .). 1969

Painted wooden shelf with chalk and offset lithograph
31¹/₂ × 31¹/₂ × 9¹/₁₆ in. (80 × 80 × 25 cm)
Collection Viehof, formerly Collection Speck
Page 165

Plan du musée d'art moderne de Bruxelles (Map of the museum of modern art of Brussels). 1969
Felt-tip pen on cardboard
23⁷/₁₆ × 33¹/₄ in. (60 × 84.5 cm)
Benjamin Katz
Page 224

Un coup de dés jamais quand bien même . . . (A throw of the dice even though . . .). 1969
Felt-tip pen and paint on canvas
64¹/₁₆ × 48⁷/₁₆ in. (165 × 122 cm)
Speck Collection, Cologne
Page 164

**Musée–Museum, Les Aigles*. 1970
Embroidered textile
13 × 19¹/₁₆ in. (33 × 50 cm)
Embroidery by Marie-Puck Broodthaers
Collection Zeeuws Museum, Middelburg, the Netherlands
Page 192

Pelle (Shovel). 1970
Wallpaper on painted shovel
44¹/₂ × 8¹/₄ × 1¹/₂ in. (113 × 21 × 3.5 cm)
Pinault Collection
Page 328

The Politics of Experience. 1970
Gelatin silver prints and ballpoint pen on paper
10¹/₁₆ × 8⁷/₁₆ in. (27.5 × 21.5 cm)
The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley
Page 239

Untitled (General with cigar). 1970
Found oil painting and cigar
15³/₄ × 11¹/₁₆ × 2³/₄ in. (40 × 30 × 7 cm)
Inscribed on verso: “? Alors? / Sigmund? / Karl?” and “À H. et N. Daled / - 70. M.B.”
The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley
Pages 257 (recto) and 16 (verso)

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
Mixed-medium installation
Dimensions variable
Museum Abteiberg Mönchengladbach
Pages 246–47

**Fig. 1–Fig. 2*. 1970–71
Display case with near-complete edition of *Catalogue raisonné d'un ensemble d'objets figurant au Musée d'Art Moderne, Département des Aigles à Düsseldorf Burgplatz 12* (Antwerp: Wide

White Space Gallery, 1970–71)
Overall: 42¹/₂ × 44¹/₁₆ × 29³/₄ in. (108 × 114.2 × 75.5 cm)
Estate Marcel Broodthaers
Page 197

Untitled. 1970–71
Gelatin silver prints mounted on board (on recto and verso) in artist's frame
29¹/₂ × 28³/₁₆ in. (75 × 72 cm)
Estate Marcel Broodthaers
Page 196

Lingot (Ingot). 1971
Gold kilobar with artist's mint mark
Approx. 4¹/₂ × 2 × ³/₁₆ in. (11.5 × 5.1 × 0.9 cm)
Département des Aigles
Page 200

Ma collection. 1971
Invitations, printed sheets, publications, gelatin silver prints, maquettes, and manuscripts, with paint, pen, and pencil, mounted on both sides of two boards
Each board: 39⁷/₁₆ × 25¹/₁₆ in. (100 × 65 cm)
Eric Decelle, Brussels
Pages 240–41

Musée à vendre (Museum for sale). 1971
Pen on printed sheets mounted on board
31⁷/₁₆ × 51¹/₁₆ in. (81 × 130 cm)
Speck Collection, Cologne
Page 244

24 frames/second. 1972
Gelatin silver prints and cut-and-pasted printed paper
23¹/₄ × 8¹/₄ in. (59 × 21 cm)
The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley

A Architect. c.1972
Gouache on wallpaper
33¹/₁₆ × 21⁷/₁₆ in. (84 × 55 cm)
Collection Lilott & Erik Berganus

Section Publicité du Musée d'Art Moderne, Département des Aigles (Publicity section of the Museum of modern art, Department of eagles). 1972
Installation with wood, bronze, painted vacuum-formed plastic plate, vitrines, slide projections, pins, reproductions, and fire extinguisher
Overall: 19 ft. 8¹/₄ in. × 13 ft. 11¹/₁₆ in. × 9 ft. 6¹/₁₆ in. (600 × 425 × 290 cm)
Kunstsammlung Nordrhein-Westfalen. Acquired in 1999, with the support of the Ernst von Siemens Art-Kunstfonds
Pages 206–9

Série anglaise (English series). 1972
Letterpress on nine unstretched, primed canvases
Each canvas: 31 × 39 in. (78.7 × 99.1 cm)
The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley
Page 277

Série en langue française (*Série de neuf peintures sur un sujet littéraire*) (Series in the French language [Series of nine paintings on a literary subject]). 1972
Letterpress on nine unstretched, primed canvases
Each canvas: 31⁷/₁₆ × 39⁷/₁₆ in. (81 × 100 cm)
Estate Marcel Broodthaers
Page 275

**Le Retour de la peinture* (The return of painting). 1973
Ink and pencil on printed paper
25⁷/₁₆ × 19¹/₁₆ in. (65 × 50 cm)
Estate Marcel Broodthaers
Page 21

Miroir d'époque régence (Regency mirror). 1973
Convex mirror in gilded wood frame
55⁷/₁₆ × 30⁷/₁₆ × 20¹/₂ in. (142 × 77.3 × 52 cm)
Collection S.M.A.K., Stedelijk Museum voor Actuele Kunst, Ghent, Belgium
Page 295

**Peintures* (*Série l'art et les mots*) (Paintings [Art and words series]). 1973
Letterpress on nine unstretched, primed canvases
Each canvas: 31¹/₂ × 39⁷/₁₆ in. (80 × 100 cm)
Museo Nacional Centro de Arte Reina Sofía, Madrid
Page 283

Série de neuf peintures en langue allemande: Die Welt (Series of nine paintings in the German language: The world). 1973
Letterpress on nine unstretched, primed canvases
Each canvas: 31¹/₂ × 39⁷/₁₆ in. (80 × 100 cm)
Estate Marcel Broodthaers
Page 279

yz. 1973
Ink and gouache on printed board
12 × 15¹/₁₆ in. (30.5 × 40.5 cm)
Estate Marcel Broodthaers
Page 288

Au bord du Rhin (By the Rhine). 1974
Decalcomania and ink on paper
4¹/₁₆ × 4¹/₁₆ in. (11.9 × 10.5 cm)
Estate Marcel Broodthaers
Page 312

Éloge du sujet (In praise of the subject). 1974
Objects and printed labels in display case, framed print, and paint box
Large case: 36¹/₄ × 57¹/₂ × 38¹/₁₆ in. (92.1 × 146 × 97 cm)
Framed print: 14¹/₁₆ × 20⁷/₁₆ × ⁵/₁₆ in. (36.3 × 51.2 × 0.8 cm)
Paint box: 12 × 8⁷/₁₆ × 2¹/₁₆ in. (30.5 × 21.2 × 5.4 cm)
MACBA Collection. MACBA Consortium. Herbig long-term loan
Page 314

**J'attendrai* . . . (I will wait . . .). 1974
Ink on canvas
6¹/₁₆ × 9¹/₁₆ in. (17 × 25 cm)
Estate Marcel Broodthaers
Page 285

L'Entrée de l'exposition (The entry to the exhibition). 1974
Installation
Dimensions variable
Six photographs. 1974. Each: 15¹/₂ × 18⁷/₁₆ × 1¹/₁₆ in. (39.3 × 46.7 × 2.8 cm)
Panneau A. 1974. Painted wooden panel: 52³/₄ ×

41¹/₁₆ × ⁷/₁₆ in. (134 × 106.2 × 2.3 cm)
Tractatus Logico-Catalogicus. 1972. Offset lithograph: 27⁷/₁₆ × 60¹/₁₆ in. (70 × 154.2 cm)
Museum–Museum. 1972. Two screenprints, each print: 33 × 23¹/₄ in. (83 × 59.1 cm)
Gedicht Poem Poème Change Exchange Wechsel. 1973. Two screenprints, each print: 38¹/₂ × 26¹/₁₆ in. (97.8 × 68.1 cm)
Eight potted palms
Bonnefantenmuseum Maastricht
Page 311

Les Mystères de Buffalo Bill. 1974
Forty-seven 35mm slides
Dimensions variable
Estate Marcel Broodthaers

P. 1974
Painted plaster, painted wood, stencil, and walnuts
Eight parts, largest disc: 13¹/₂ × 12¹/₄ in. (34.3 × 31.1 cm)
Kravis Collection
Page 284

Panneau A (Panel A). 1974
Gelatin silver prints, chromogenic color prints, and acrylic on painted wooden panel
68 in. × 8 ft. 3 in. × 2¹/₂ in. (172.7 × 251.5 × 6.4 cm)
Kravis Collection
Page 320–21

**Pinceau* (Brush). 1974
Letterpress and ink on paper
10⁷/₁₆ × 12¹/₁₆ in. (26.5 × 32.5 cm)
Estate Marcel Broodthaers
Page 285

Proverbe. 1974
Gouache on printed paperboard
16 × 12 in. (40.6 × 30.5 cm)
The Museum of Modern Art, New York. The Judith Rothschild Foundation Contemporary Drawings Collection Gift
Page 285

Un jardin d'hiver II (A winter garden II). 1974
Six photographs of nineteenth-century etchings, sixteen painted chairs, thirty potted palms, 16mm film projected on screen
Dimensions variable
Estate Marcel Broodthaers

Untitled. 1974
Decalcomania and ink on paper
8⁷/₁₆ × 11 in. (21.1 × 27.9 cm)
Estate Marcel Broodthaers
Page 312

Untitled. 1974
Decalcomania, pencil, and ink on paper
9⁷/₁₆ × 6¹/₁₆ in. (23.1 × 17 cm)
Estate Marcel Broodthaers
Page 312

Untitled. 1974
Decalcomania, pencil, and ink on paper
10¹/₁₆ × 13³/₁₆ in. (25.5 × 33.5 cm)
Estate Marcel Broodthaers
Page 312

**Tapis de sable* (Sand carpet). 1974
Quartz sand, pigment, palm in pot, printed terry cloth towel
Potted palm: dimensions variable
Sand carpet: 11 ft. 1¹/₁₆ in. × 7 ft. 2⁷/₁₆ in. (337 × 220 cm)

Towel: 42⅙ × 20⅙ in. (107 × 52.4 cm)
Collection Van Abbemuseum, Eindhoven
Page 308

Décor: A Conquest by Marcel Broodthaers. 1975
Mixed-medium installation
Dimensions variable
Courtesy Michael Werner Gallery, New York and London, and Estate Marcel Broodthaers
Pages 322–23

Deux caisses (Two crates). 1975
Two wooden boxes with wallpaper
9 ft. 3⅞ in. × 32½ in. × 30½ in. (283 × 82.5 × 77.5 cm) and 32⅞ in. × 33¼ × 7⅞ in. (83 × 84.5 × 18 cm)
Estate Marcel Broodthaers

La Salle blanche (The white room). 1975
Wood, photographs, light bulb, paint, and cord
12 ft. 9⅙ in. × 11 ft. ⅝ in. × 21 ft. 7⅞ in. (390 × 336 × 658 cm)
Centre Pompidou, Paris / Musée national d'art moderne, Centre de création industrielle
Page 326

**Monsieur Teste.* 1975
Mechanical figure, wicker chair, magazine, and scenic backdrop
Dimensions variable
Estate Marcel Broodthaers
Page 329

**Puzzle (Energie).* 1975
Letterpress on nine unstretched, primed canvases
Each canvas: 31½ × 39⅙ in. (80 × 100 cm)
Estate Marcel Broodthaers
Page 289

The Ballad of a Star over Reading Gaol. 1975
Oil on three canvases
Each canvas: 63 × 39⅙ in. (160 × 100 cm)
Kröller-Müller Museum, Otterlo, the Netherlands, formerly in the Visser collection
Pages 286–87

VACUUM-FORMED WORKS

Unless noted otherwise, all of these works are in the collection of The Museum of Modern Art, New York, and were acquired as a partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley. Broodthaers planned for most of his vacuum-formed works to be produced in an edition of seven (except when indicated otherwise in the title). A selection of them was displayed at The Museum of Modern Art, New York.

Académie I (Academy I). 1968
Painted vacuum-formed plastic plate
33¾ × 46⅞ × ⅝ in. (85.7 × 119.3 × 0.5 cm)
Page 235

Académie II (Academy II). 1968
Painted vacuum-formed plastic plate
33¾ × 46⅞ × ⅝ in. (85.7 × 119.3 × 0.5 cm)
Page 235

Chez votre fournisseur (Le Vinaigre des Aigles) (At your supplier [Vinegar of eagles]). 1968
Painted vacuum-formed plastic plate
32⅞ × 47⅞ × 1⅞ in. (81.8 × 119.5 × 4 cm)
Page 234

Chez votre fournisseur (Le Vinaigre des Aigles) (At your supplier [Vinegar of eagles]). 1968
Painted vacuum-formed plastic plate
32⅞ × 46⅞ × 1⅞ in. (81.8 × 119 × 4 cm)
Page 234

Département des Aigles (David–Ingres–Wiertz–Courbet) (Department of eagles [David–Ingres–Wiertz–Courbet]). 1968
Painted vacuum-formed plastic plate
33⅞ × 47⅞ × ⅝ in. (84 × 121 × 0.5 cm)
Page 171

Département des Aigles (David–Ingres–Wiertz–Courbet) (Department of eagles [David–Ingres–Wiertz–Courbet]). 1968
Painted vacuum-formed plastic plate
3⅞ × 47⅞ × ⅝ in. (84 × 121 × 0.5 cm)
Page 171

Le Drapeau noir, tirage illimité (The black flag, unlimited edition). 1968
Painted vacuum-formed plastic plate
32⅞ × 47⅞ × ⅝ in. (83 × 119.7 × 1 cm)
Page 234

Rue René Magritte Straat (Street René Magritte street). 1968
Painted vacuum-formed plastic plate
32½ × 46⅞ × ⅝ in. (82.5 × 119.3 × 0.5 cm)
Page 234

Téléphone. 1968
Painted vacuum-formed plastic plate
32⅞ × 46¾ × ⅝ in. (81.8 × 118.7 × 0.5 cm)
Page 235

Téléphone. 1968
Painted vacuum-formed plastic plate
33⅞ × 46⅞ × ⅝ in. (84 × 119 × 0.5 cm)
Page 235

Museum, enfants non admis (Museum, children not admitted). 1968–69
Painted vacuum-formed plastic plate
32⅞ × 46⅞ × ⅝ in. (82 × 119 × 0.5 cm)
Page 233

Museum, enfants non admis (Museum, children not admitted). 1968–69
Painted vacuum-formed plastic plate
32⅞ × 46⅞ × ⅝ in. (82 × 119 × 0.5 cm)
Page 233 (bottom)

Modèle: La Pipe. 1969
Painted vacuum-formed plastic plate
32⅞ × 46⅞ × ⅝ in. (82.4 × 119 × 0.5 cm)
Page 234

Modèle: La Pipe. 1969
Painted vacuum-formed plastic plate
32⅞ × 47⅞ × ⅝ in. (83.5 × 121 × 0.5 cm)
Page 234

Musée d'Art Moderne, Les Aigles, Section XIX^e siècle (Museum of modern art, The eagles, Nineteenth-century section). 1969
Two painted vacuum-formed plastic plates
Each plate: 76⅞ × 35¼ × ⅝ in. (193.5 × 89.5 × 0.5 cm)
Page 232

Porte A (Door A). 1969
Painted vacuum-formed plastic plate
33⅞ × 46⅞ × ⅝ in. (85.2 × 118.5 × 0.5 cm)
Page 235

Porte A (Door A). 1969
Painted vacuum-formed plastic plate
33⅞ × 46⅞ × ⅝ in. (85 × 118.3 × 0.5 cm)
Page 235

Quatre pipes alphabet (Four pipes alphabet). 1969
Four painted vacuum-formed plastic plates
Each plate: 33⅞ × 47¼ × ⅝ in. (84 × 120 × 0.5 cm)
Estate Marcel Broodthaers
Pages 162–63

PRINTS, POETRY BOOKS, AND ARTIST'S BOOKS

The works below are listed in chronological order. For further information, particularly the edition size details, please refer to the following catalogues raisonnés of Broodthaers's prints and books:

Barker, Barry. *Marcel Broodthaers: The Complete Prints and Editions.* London: South Bank Centre for the Arts Council of Great Britain, 1992.

Ceuleers, Jan, ed. *Marcel Broodthaers: The Complete Prints and Books.* Knokke-le-Zoute, Belgium: Galerie Ronny Van de Velde, 2012.

Lemmens, Albert, and Serge Stommels. *Marcel Broodthaers: Dichter und Künstler.* Eindhoven, the Netherlands: Stedelijk Van Abbemuseum, 2015.

Meyer, Werner, and Norbert Norris. *Marcel Broodthaers: Katalog der Editionen, Graphik und Bücher.* Hannover, Germany: Sprengel Museum; Göppingen, Germany: Städtische Galerie Göppingen; Ostfildern, Germany: Hatje Cantz, 1996.

Nuyens, Marie-Claire. *Marcel Broodthaers: Het Volledig Grafisch Werk en de Boeken.* Knokke-Duinbergen, Belgium: Galerie Jos Jamar, 1989.

Werner, Michael, ed. *Marcel Broodthaers: Catalogue des Livres / Catalogue of Books / Katalog der Bücher, 1957–1975.* Cologne: Galerie Michael Werner; New York: Marian Goodman Gallery; Paris: Galerie Gillespie, Laage, Salomon, 1982.

Mon livre d'ogre (My ogre book). 1957
Poetry book. Letterpress, forty-four pages, with line block frontispiece by Serge Vandercam
Page: 8 × 6⅞ in. (20.3 × 15.5 cm)
Publisher: L'Enseigne de l'Arquebuse du Silence, Ostende, Belgium
Edition: 175
Three copies exhibited: The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley; Estate Marcel Broodthaers; and Collection Todd Alden
Pages 60–61

Minuit (Midnight). 1960
Poetry book. Letterpress, twenty-four pages, with frontispiece by Serge Vandercam
Page: 8⅞ × 6¼ in. (20.7 × 15.8 cm)
Publisher: George Houyoux, Brussels
Printer: Henri Kumps, Brussels
Edition: 225
Three copies exhibited: The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley; Estate Marcel Broodthaers; and Collection Philip and Shelley Fox Aarons
Page 68–69

La Bête noire (The black beast). 1961
Poetry book. Letterpress, sixteen pages, with etchings by Jan Sanders
Page: 5⅞ × 10⅞ in. (13.5 × 27 cm)

Publisher: the artist, Brussels
Printer: René De Keersmaeker
Edition: 720
Three copies exhibited: The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley; Estate Marcel Broodthaers; and Collection Philip and Shelley Fox Aarons

Pense-Bête (Memory aid). 1964
Poetry book. Letterpress, thirty-two pages, some with collage
Page: 11⅞ × 8¾ in. (29.5 × 22.2 cm)
Publisher: the artist, Brussels
Printer: Henri Kumps, Brussels
Edition: unknown
Four copies exhibited: The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley (with collage); Collection Philip and Shelley Fox Aarons (with collage); Estate Marcel Broodthaers (with collage); and Collection Pierre F. Daled, Brussels (without collage)
Pages 49, 72–75

Invitation to *Moi aussi, je me suis demandé si je ne pouvais pas vendre quelque chose et réussir dans la vie* . . . , Galerie Saint Laurent, April 10–25, 1964
Letterpress on magazine page
Unfolded sheet: 9⅞ × 13¼ in. (25.2 × 33.6 cm)
Designer: the artist, with Corneille Hannoset
Printer: Henri Kumps, Brussels
Edition: unknown
Three copies exhibited: The Museum of Modern Art, New York. Committee on Prints and Illustrated Books Fund (one copy); and Estate Marcel Broodthaers (two copies)
Pages 80–81

Le Corbeau et le Renard (The crow and the fox). 1967–68
Photographic canvas on wooden box: 22⅞ × 30⅞ × 1⅞ in. (58 × 78 × 5 cm) Two offset lithographs, one with cut and collaged chromogenic color prints, each: 21⅞ × 29⅞ in. (54.3 × 76 cm)
Cut photographic canvas on felt: 29¾ × 16⅞ in. (75.5 × 43 cm)
Two photographic canvases mounted on wooden sticks, each stick: 10⅞ × ⅞ in. (27 × 2 cm)
Two-sided photographic canvas: 29¾ × 21⅞ in. (75.5 × 54.2 cm)
Projection screen. Photographic canvas on wooden panel: 30⅞ × 22⅞ × 1⅞ in. (78 × 58 × 5 cm)
16mm film (color, silent), 7 min.
Metal canister: 7½ in. (19.1 cm) diam.,; 1¼ in. (3.2 cm) high
Publisher: Wide White Space Gallery, Antwerp
Edition: 40 (including 7 with wooden box)
One copy exhibited (with wooden box): The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley
Pages 143–47

Vingt ans après (Twenty years after). 1969
Artist's books. Volumes 1 and 2 of *Vingt ans après*, by Alexandre Dumas (1845, Paris: Gallimard, 1961), with letterpress wrap and pasted insert containing an interview between the artist and the publisher
Each volume: 6⅞ × 4⅞ × ⅞ in. (16.6 × 11.2 × 2.2 cm)
Publisher: Richard Lucas, Brussels
Edition: 75
One copy of each volume exhibited: The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley, 2011 (volume 1); and The Museum of Modern Art, New York. Riva Castleman Endowment Fund (volume 2)
Page 258

Un coup de dés jamais n'abolira le hasard (A throw of the dice will never abolish chance). 1969
Artist's book. Offset lithograph, thirty-two pages
Page: 12¼ × 9⅞ in. (32.4 × 24.9 cm)
Publishers: Wide White Space Gallery, Antwerp; and Galerie Michael Werner, Cologne
Printer: Vereman, Antwerp
Editions: 300 (on regular paper) and 90 (on transparent paper)
Three copies exhibited: The Museum of Modern Art, New York. Purchase (2 copies from edition of 300); and The Museum of Modern Art, New York. Acquired through the generosity of Howard B. Johnson in honor of Riva Castleman (1 copy from edition of 90)
Pages 158–59

Un coup de dés jamais n'abolira le hasard (A throw of the dice will never abolish chance). 1969
Mechanical engraving and paint on twelve aluminum plates
Each plate: 12¼ × 19⅞ × ⅞ in. (32.4 × 49.7 × 0.3 cm)
Publisher: Wide White Space Gallery, Antwerp; and Galerie Michael Werner, Cologne
Announced edition: 10
One copy exhibited: The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley
Pages 160–61

La Signature. Série I. Tirage illimité. (The signature. 1st series. Unlimited edition.). 1969
Screenprint
21⅞ × 29⅞ in. (55 × 74.5 cm)
Publisher: the artist, Brussels
Edition: 60
One copy exhibited: The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley
Pages 262 and 50–51 (detail)

M.B., 24 images/seconde. 1970
35mm filmstrip and pencil on cardboard
26⅞ × 32⅞ × 1¼ in. (67.1 × 81.6 × 3.1 cm)
Publisher: Galerie Folker Skulima, Berlin

Edition: 60

One copy exhibited: The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley

Cahier (Exercise book). 1970–71

Artist's book. Pen in notebook, 116 pages, with pen and cut-and-pasted 100 deutsche mark note on envelope

Page: 81/8 × 53/4 in. (20.6 × 14.6 cm)

Publisher: the artist, Düsseldorf

Edition: at least 12 variants

One copy exhibited: The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley
Page 242

Musée d'Art Moderne à vendre—pour cause de faillite (Museum of modern art for sale—due to bankruptcy). 1970–71

Artist's book. Letterpress dust jacket wrapped around catalogue for Kölner Kunstmarkt '71 with artist's inscriptions

Overall: 171/8 × 125/8 × 5/8 in. (45 × 32 × 0.9 cm)

Publisher: Galerie Michael Werner, Cologne

Edition: 19 (plus one outside the edition)

Two copies exhibited: The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley (from edition of 19); and Estate Marcel Broodthaers (from outside the edition)
Pages 200–1

Tractatus Logico-Catalogicus. 1972

Offset lithograph

273/8 × 601/8 in. (70 × 154.2 cm)

Publisher: Galerie MTL, Brussels

Printer: Galerie MTL, Brussels

Edition: 100

One copy exhibited: The Museum of Modern Art, New York. Art & Project/Depot VBVR Gift

Museum—Museum. 1972

Two screenprints

Each print: 33 × 231/4 in. (83 × 59.1 cm)

Publisher: Edition Staeck, Heidelberg, Germany

Printer: Gerhard Steidl, Göttingen, Germany

Edition: 100

One copy exhibited: The Museum of Modern Art, New York. The Associates Fund
Page 243

Musée—Museum. 1972

Two offset lithographs with postcards

Each print: 197/8 × 291/2 in. (50.5 × 75 cm)

Publisher: Museumsverein, Mönchengladbach, Germany

Edition: 100 (60 with three color postcards and 40 with two black-and-white postcards)

Two copies exhibited (both variants): The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess

and James D. Zirin, Marie-Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley
Page 231

Gedicht Poem Poème, Change Exchange Wechsel. 1973

Two screenprints

Each print: 381/2 × 261/8 in. (97.8 × 68.1 cm)

Publisher: Edition Staeck, Heidelberg, Germany

Printer: Gerhard Steidl, Göttingen, Germany

Edition: 100

One copy exhibited: The Museum of Modern Art, New York. Riva Castleman Endowment Fund
Page 245

Paysage d'Automne (Autumn landscape). 1973

Letterpress on paper

273/8 × 191/8 in. (70 × 50 cm)

Publisher: Yvon Lambert, Paris

Edition: 140 copies (kept together as one work), two artist's proofs, and one copy dedicated to "Marc Poirier, dit Collier"

One copy exhibited: Estate Marcel Broodthaers (artist's proof)

**Magie: Art et politique* (Magic: Art and politics). 1973

Artist's book. Offset lithograph, twenty-four pages

Page: 77/8 × 51/8 in. (20 × 14.8 cm)

Publisher: Multiplicata, Paris

Edition: 400

One copy illustrated: The Museum of Modern Art, New York. Purchase

Pages 264–65

Charles Baudelaire: Je hais le mouvement qui déplace les lignes (Charles Baudelaire: I hate the movement that displaces lines). 1973

Artist's book. Letterpress, sixteen pages

Page: 125/8 × 91/2 in. (32 × 24.1 cm)

Publisher: Edition Hossmann, Hamburg

Edition: 338

Five copies exhibited: The Museum of Modern Art, New York. Purchase (1 copy); The Museum of Modern Art, New York. Partial gift of the Daled Collection and partial purchase through the generosity of Maja Oeri and Hans Bodenmann, Sue and Edgar Wachenheim III, Agnes Gund, Marlene Hess and James D. Zirin, Marie Josée and Henry R. Kravis, and Jerry I. Speyer and Katherine G. Farley (1 copy); Estate Marcel Broodthaers (2 copies); and Collection Philip and Shelley Fox Aarons (1 copy)
Front and back endpapers

A Voyage on the North Sea. 1973–74

Artist's book. Offset lithograph, thirty-eight pages

Page: 6 × 71/8 in. (15.2 × 18 cm)

16mm film (color, silent, 4:15 min.) and canister

Publisher: Petersburg Press, London

Edition: 1,100 (including 100 with film)

Two copies exhibited: The Museum of Modern Art, New York. General Print Fund (with film); and The Museum of Modern Art, New York. Gift of Kynaston McShine
Pages 280–81

Un jardin d'hiver (A winter garden). 1974

Artist's book. Offset lithograph, twenty-eight pages with printed folder

Page: 77/8 × 77/8 in. (20 × 20 cm)

Publisher: Société des expositions, Brussels; and Petersburg Press, London

Edition: 120

Two copies exhibited: The Museum of Modern Art, New York. Mr. and Mrs. Constantine Sidamon

Eristoff Fund; and Estate Marcel Broodthaers
Page 301

En lisant la Lorelei. / Wie ich die Lorelei gelesen habe. (While reading the Lorelei.) 1975

Artist's book. Letterpress, twenty-eight pages

Page: 125/8 × 91/4 in. (32 × 23.5 cm)

Publisher: Yvon Lambert, Paris; and Galerie Heiner Friedrich, Munich

Edition: 110

Two copies exhibited: The Museum of Modern Art, New York. Carol O. Selle Fund; and Estate Marcel Broodthaers
Page 313

La Conquête de l'espace, Atlas à l'usage des artistes et des militaires (The conquest of space, Atlas for the use of artists and the military). 1975

Artist's book. Offset lithograph, thirty-eight pages with slipcase

Overall: 15/8 × 11/8 × 3/8 in. (4.2 × 2.9 × 1 cm)

Publisher: Lebeer Hossmann, Brussels

Edition: 50

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Pages 49 and 268

Atlas. 1975

Offset lithograph

191/4 × 243/4 in. (48.9 × 62.9 cm)

Publisher: Lebeer Hossmann, Brussels

Edition: 50

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FILMS

This list follows the order of Manuel J. Borja-Villel and Michael Compton's 1997 catalogue of films, *Marcel Broodthaers: Cinéma* (Barcelona: Fundació Antoni Tàpies, 1997). It does not include works screened as part of the film program that accompanied the exhibition at The Museum of Modern Art, New York.

Two films, *Le Corbeau et le Renard* (1967) and *A Voyage on the North Sea* (1973–74), are listed under "Prints, Poetry Books, and Artist's Books," as they were distributed as parts of editions.

La Clef de l'horloge, Poème cinématographique en l'honneur de Kurt Schwitters (The key to the clock, Cinematic poem in honor of Kurt Schwitters). 1957

16mm film (black and white, sound)

7:30 min.

Collection Jill and Peter Kraus

Pages 62–64

Un voyage à Waterloo (Napoléon 1769–1969).

1969

16mm film (black and white, silent)

3 min.

Estate Marcel Broodthaers

Page 181

La Pluie (Projet pour un texte) (The rain [Project for a text]). 1969

16mm film (black and white, silent)

2 min.

Estate Marcel Broodthaers

Page 237

**Un film de Charles Baudelaire / A Film by Charles Baudelaire*. 1970

35mm film (color, sound)

6:30 min.

Estate Marcel Broodthaers

Pages 254–55

Une seconde d'éternité (D'après une idée de Charles Baudelaire) (A second of eternity [After an idea by Charles Baudelaire]). 1970

35mm film (black and white, silent) transferred to

16mm film

1 sec.

Estate Marcel Broodthaers

Page 261

**Rendez-vous mit Jacques Offenbach*

(Appointment with Jacques Offenbach). 1972

16mm film (black and white and color, sound)

18:30 min.

Estate Marcel Broodthaers

Page 296

Analyse d'une peinture. 1973

16mm film (color, silent)

6 min.

Estate Marcel Broodthaers

Un jardin d'hiver (ABC) (A winter garden

[ABC]). 1974

35mm film (color, sound) transferred to 16mm film

6 min.

Estate Marcel Broodthaers

Page 300

**Figures of Wax (Jeremy Bentham)*. 1974

16mm film (color, sound)

15 min.

Estate Marcel Broodthaers

Pages 266–67

**La Bataille de Waterloo*. 1975

35mm film (color, sound) transferred to 16mm film

11:20 min.

Estate Marcel Broodthaers

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Marcel Broodthaers, ed. Catherine David (Paris: Galerie nationale du Jeu de Paume, 1991). Image: The Museum of Modern Art, Department of Imaging and Visual Resources. Photograph by Peter Butler: 325 (bottom), 330

Marcel Duchamp. *Fountain*. 1917/1964. Porcelain, 15 in. × 19¼ in. × 24¾ in. (38.1 cm × 48.9 cm × 62.6 cm). © Succession Marcel Duchamp / ADAGP, Paris / Artists Rights Society (ARS), New York 2016: 30, 35, 37

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Marcel Broodthaers: Cinéma, eds. Manuel J. Borja-Villel and Michael Compton (Barcelona: Fundació Antoni Tàpies, 1997). Image: The Museum of Modern Art, Department of Imaging and Visual Resources. Photograph by Peter Butler: 198 (top)

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Kravis Collection: 131, 284

Collection Sylvio Perlstein, Antwerp: 111 (right), 115

Private collection: 88, 91, 98 (right), 112, 124, 125, 127, 132

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Image courtesy Herbert Foundation, Ghent: 252–53, 296

René Magritte. *La Trahison des images (Ceci n'est pas une pipe) (The Treachery of Images [This Is Not a Pipe])*. 1929. Oil on canvas, 23¼ × 31 1/16 × 1 in. (60.3 × 81.1 × 2.5 cm). Los Angeles County Museum of Art. Purchased with funds provided by the Mr. and Mrs. William Preston Harrison Collection (78.7) © 2016 C. Herscovici / Artists Rights Society (ARS), New York: 30, 35

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Bilder–Objekte–Filme–Konzepte (Munich: Städtische Galerie im Lenbachhaus, 1973).

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