



M VAN
**MUSEUM
LEUVEN**

RAVAGED

art and culture in times of conflict

20.03.14 × 01.09.14

www.ravaged1914.be

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1. RAVAGED: AN INTRODUCTION

The First World War erupted exactly one hundred years ago. It was to claim the lives of many thousands of Belgian soldiers and civilians. The war was utterly devastating: art and culture also fell victim to its ravages. In Leuven, the University Library was burned along with numerous valuable books.

Ravaged starts from the burning of Leuven in 1914, and then situates the event in a broader context. Throughout the centuries, there have been countless examples of conflicts that targeted cultural heritage. From the 16th Century Iconoclasm to the destruction of the statues of Buddha in Afghanistan, from the burning of Constantinople to the destruction of Beirut: crimes against art and culture are of all ages. Even today, we read daily reports about the destruction of cultural heritage. In early 2013, newspapers reported that fleeing Muslim rebels in Mali had burned thousands of books and manuscripts from the library of Timbuktu. Similar reports have reached us from Egypt, Syria

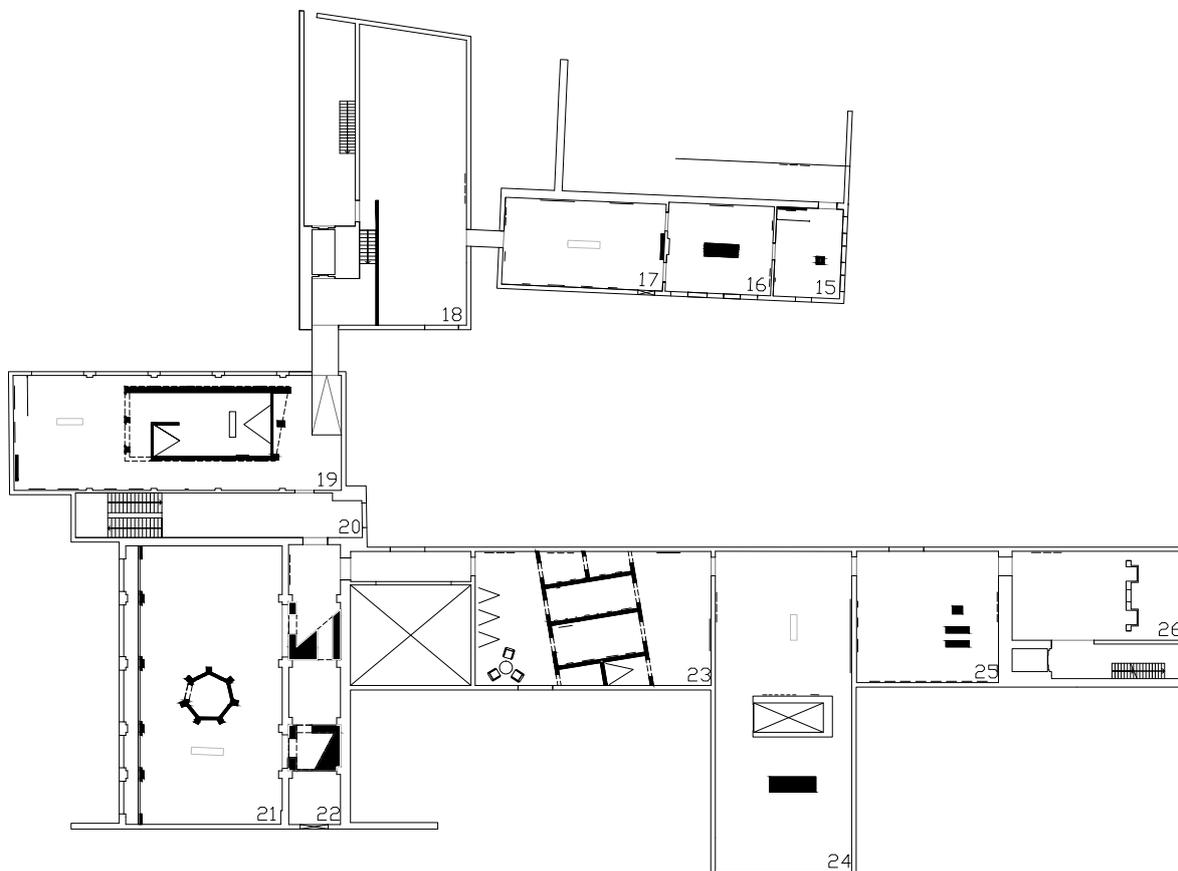
and Iraq. *Ravaged* thus treats a topical issue with a long history. The exhibition demonstrates how artists depicted these destructions. Shocked by what was lost, they were inspired by the devastation. The exhibition *Ravaged. Art and Culture in Times of Conflict* brings together artworks dating from between the fifteenth and twenty-first century, from old masters to contemporary artists. Allegorical representations of Mars, the god of war mercilessly attacks the arts are juxtaposed with images of destroyed cities, historical pieces, propaganda materials, postcards and critical reflections on art theft and destruction. The exhibition features a wide variety of media: from painting to graphics and tapestry art and from photography to video and monumental installations.

The artworks are divided into five subthemes throughout the exhibition: destroyed cities, ruins, deliberate destruction, propaganda and art theft.

Ten contemporary artists have been invited to participate in *Ravaged*. In addition, the exhibition brings together some one hundred paintings, drawings, prints and books from international collections. A tapestry based on a design by Floris Jaspers that was given to the United States as an expression of gratitude is coming back to Belgium for the first time. Two contemporary artists created new work specifically for the exhibition.

Ravaged shows new creations beside older work. Famous old masters share the exhibition spaces with international contemporary artists. Artworks from across the world are coming to Leuven for this exhibition.

2. THE EXHIBITION



ONO architectuur, rooms 15-26.

The first room in the exhibition introduces you to the various themes you will encounter throughout the exhibition: starting from a local event, the burning of Leuven, the reflections of old masters and contemporary artists are juxtaposed with each other. The tour consists for five themes: destroyed cities, ruins, deliberate iconoclasm, propaganda and art theft.

LEUVEN BURNS: A Local Story with International Resonance

Despite Belgium's internationally recognised neutrality, the Germans marched across its borders on 4 August 1914. Belgian defences turned out to be more effective than expected. Though ultimately Belgium's army was powerless against Germany's vast numerical superiority, Germany was troubled by the Belgian 'obstacle'. The Belgian boycott of the German master plan also undoubtedly provoked merciless vengeance. Starting on the very first day of the invasion, the German army plundered and pillaged, destroyed deliberately and executed people summarily.

The Germans also captured Leuven. In retaliation for a supposed attack by snipers, the occupier exacted terrible reprisals. Civilians were gathered together and either shot or put on transports to Germany. Saint Peter's Church, the University Hall housing the famous University Library, a number of old colleges and various public buildings were all burned to the ground. This attack on Leuven and university heritage was transmitted around the world and caused a shockwave of indignation. It demonstrated that war not only leaves destruction in its wake, but that it sometimes also targeted culture specifically.

200 civilian casualties

1.100 houses destroyed

300.000 valuable books destroyed. One copy of the Anatomical Atlas by Vesalius, a gift from Emperor Charles V, did not survive the fire.



Pierre Alphonse and Pierre Emile Arnou, Leuven University Library after the fire in 1914 from the album 'Lowain en Ruines' (Leuven, Universiteitsarchief KU Leuven), © Bruno Vandermeulen

The exhibition brings together photos and an authentic map of Leuven that shows all the damage after the fire. The exhibited photos are the work of two professional photographers: **Pierre Alphonse** and **Pierre Emile Arnou**. Commissioned by the local municipal authorities, these two brothers photographed the most important historical monuments in the city to record its material condition immediately after the fire. The photos were published in an album similar to the photo albums of cityscapes that were popular at the time.

One of the most striking images in this album is that of the burned-out University Library, one of the campaign images of the exhibition.

THE DESTROYED CITY

Destroyed cities are of all times. Leuven is only one on a long list of cities that have suffered terribly as a result of conflict. Artists have been inspired by the destruction and violence associated with it. The burning city is a recurring subject in literature and painting.

There are few cities so strongly associated with siege and destruction as Troy and Sodom.

These legendary cities are often mentioned in the same breath as other destroyed cities, such as Constantinople,

Paris or Beirut. The motives for destroying these cities are very diverse: religious conflict, political reprisals or warnings of worse to come. Each of these ravaging attacks also destroys valuable heritage: art and culture as the victim of collateral damage. Throughout history, artists have presented creative interpretations of contemporary and historical destructions in a variety of styles. They all depict the chaos and drama of conflict, sometimes even based on personal experience.



*Simon de Vlieger, The burning of Troy , 1631
(Den Haag, Art dealer Hoogsteder & Hoogsteder, private collection)*

Scenes of the destruction of Troy or Sodom became very popular in the sixteenth century. In 1631, **Simon de Vlieger** (ca. 1601-1653, Rotterdam) immortalised the destruction of Troy on canvas. The image of Troy is often used to represent contemporary disasters. They blend ancient references with recognisable landmarks of modern towns. One example may be seen in the painting *The Burning of Antwerp with the Trojan Horse* by **Daniel van Heil** (1604-1664, Brussels).



Joseph Mallord William Turner, The Burning of Constantinople, 19th century (Lille, Palais des Beaux-Arts de Lille), © RMN – Grand Palais / Hervé Lewandowski

▲ **Joseph Mallord William Turner** (1775-1851, London) was fascinated by destroyed cities. He found a fascinating subject in the destruction and plunder of Constantinople. The city was destroyed several times, including by the Crusaders, and fell for the last time in the fifteenth century. Turner, who was attracted to the idea of the loss of great riches, depicts the event here with typically atmospheric techniques: quick, unfocused brush strokes and a characteristic use of colour make the canvas appear chaotic and dramatic.



Henri Bles, Landscape with the Burning of Sodom, 16th century ©Musée des Arts anciens du Namurois-Trésor d'Oignies (TreM.a)

◀ By contrast, to depict an apocalyptic landscape, **Henri Bles** (ca. 1510-1555, Dinant) was inspired by the biblical story of Sodom and Gomorra. The painter sketches the dramatic tableau using wide spaces, depth perspective, fiery colours and spectacular composition.

Another city that appears to have gone through an incessant cycle of destruction and reconstruction is Beirut. Contemporary artists Mona Hatoum and Lamia Joreige approach the history and destruction of their native city from two different perspectives.

Mona Hatoum (°1952, Beirut) left Lebanon at the beginning of the Civil War in 1975. She presents her memories of her native city as an apocalyptic landscape. A group of thirteen steel constructions evokes the experience of wandering through an abandoned city. Though the structures are stripped of any architectural detail and reduced to their most basic elements, some are based on existing and recognisable buildings in Beirut. To Hatoum, the physical experience of an artwork is always primary. This is undoubtedly the case in *Bunker*: the visitor moving through the rubble of this collection of modern ruins is immediately gripped by its emotional impact. This is an inhospitable place, not a protective one as the title might suggest.



*Mona Hatoum, Bunker, 2011. Courtesy Mona Hatoum and White Cube
Photo: Hugo Glendinning*

Lamia Joreige (°1972, Lebanon) presents a psychological landscape in this installation that is based on the near impossibility of writing the city's history. *Beirut: Autopsy of a City* (2010) resulted from a series of tragic events that started occurring in Beirut in 2005. The constant fear that the city would be destroyed drove her to investigate its past, and to pay attention to other times throughout history during which the city was also in danger. Using different interpretations, she presents this history in a very personal way. The leitmotif running throughout Joreige's work is reflection on notions of history, from breaking points in time and the loss of identity that accompanies those moments.



Lamia Joreige, Beirut: Autopsy of a City, 2010. Courtesy the artist

THE RUIN

After the fires have burned out and the residents have all fled, all that is left is rubble and ruins. Ruins evoke all that has been destroyed and remind us of bygone times. They are charged with feelings of melancholy and transience. For centuries, lost cities and the crumbling ruins of castles, temples and abbeys have fascinated artists, inspiring them to pick up their brushes, gravers, cameras or a whole range of materials. Ruined cities are part of the iconography of war.

This room also brings together old masters and contemporary artists. In the eighteenth and nineteenth centuries, artists depicted the rubble and remains in aesthetic representations. By contrast, contemporary artists use the destructive power of certain techniques (gunpowder or explosives), or even the remains of destroyed architectural heritage (crushed material) in the creation of their work. They thus refer to the destruction itself.

As a teenager, French painter **Hubert Robert** (1733-1808, Paris) received thorough training as a painter and draughtsman. In his early twenties, he went to live in Italy for eleven years. He was influenced by Giovanni Paolo Pannini, and discovered a great passion for ruins. He turned crumbling buildings and monuments into his trademark. Upon his return to Paris in the early 1760s, his paintings became very popular, and he was overloaded with commissions from the French nobility and the court of Louis XVI. His association with the court, however, landed him in gaol for ten months in 1793 during the French Revolution. Robert survived the French Revolution but it clearly left a profound impact on him, and became the subject of many of his subsequent paintings. This canvas depicts the ruins of the chapel of the Sorbonne. It was destroyed and left in ruins by revolutionaries who targeted the symbols of absolutism.



Hubert Robert, La chapelle de la Sorbonne avec la voûte de la nef effondrée, circa 1800 (Musée Carnavalet, Paris).



Cai Guo-Qiang, Making of Black Fireworks : Project for Hiroshima, 2008.
Courtesy of the Hiroshima City Museum of Contemporary Art | Photo: Seiji Toyonaga

Chinese artist **Cai Guo-Qiang** (°1957, Quanzhou City) is famous for his spectacular projects in which he uses gunpowder. In 2008, the artist created *Black Fireworks: Project for Hiroshima* (2008), an open-air work on a land art scale that refers to the atom bomb that fell on Hiroshima in 1945, signalling the end of the Second World War. He set off no fewer than 1,200 black fireworks. Combined with the black smoke that appears after the loud bangs of the explosions, it seems almost as though an enormous ink-wash drawing is being created. The themes of conflict and

violence have recurred in Cai Guo-Qiang's oeuvre throughout his career. He gradually started making increasing use of gunpowder. On the one hand, he uses it to stage his fireworks events and on the other, he also uses it to create his drawings. M is showing a gunpowder drawing that depicts the fireworks in Hiroshima beside a video montage of the fireworks and a making of video of the drawing. Cai Guo-Qiang approaches the heritage of 'Hiroshima' in an almost homeopathic way: fight fire with fire.

DELIBERATE DESTRUCTION

Cultural heritage is often the victim of total war, but at least as often, it is actually the target of deliberate destruction. Monuments, books, statues and paintings are often deliberately destroyed because they symbolise or represent a culture, a worldview or a religion.

Prototypes of this destruction can be seen in the sixteenth-century Iconoclasm or the 'vandalism' of the French Revolution. The latter's intention was to attack the French monarchy directly, which had invested and appealed to art so explicitly. The destruction of statues in former Eastern Europe or Congo appears to reflect this partly.

Artists have been representing these deliberate destructions for centuries. Drawings, paintings and photos of the destruction of statues and monuments often depict this literally. Monuments are pulled down with ropes, statues are broken with hammers. This creates a distinct pictorial tradition with specific motifs and compositional themes that is adopted in various media, whether consciously or not. It is a phenomenon of all times: the pendulum movement between the adoration and destruction of images.



*Frans Francken II, Iconoclastic Donkeys
(Antwerp, Private Collection)*

Frans Francken II (1581-1642, Antwerp) became very popular in his own lifetime and was particularly famous for his art rooms. These seventeenth-century paintings depict the art collections of rich and famous noble families. *Ravaged* shows a study for a detail of one of Francken's art rooms. The work contains figures with donkeys ears that are destroying paintings and statues. The allegorical meaning is undisputable: iconoclasts are foolish donkeys. In the seventeenth century, art rooms glorified human cultural affluence. But the opponents of art and culture were also given a place in these representations. To highlight their malice or ignorance, they were depicted with donkeys ears.

Frans Francken painted this scene in the seventeenth century, a period in which the Spanish Fury and the especially also the Iconoclasm of the sixteenth century was still fresh in the collective memory. Other drawings and paintings on this theme depict riotous, furious crowds – the iconoclasts – destroying church interiors, convents, chapels and abbeys, pulling statues off their plinths, stabbing paintings with lances, and burning books and vestments. The scale of the iconoclasm was unprecedented.



Lida Abdul, *Clapping with stones*, 2005. Courtesy: Giorgio Persano Gallery

▲ One of the attacks on art and culture that has featured most prominently in the global media is the destruction of the sixth-century Bamiyan Buddha statues in central Afghanistan. **Lida Abdul** (°1973, Kabul) condemns this destruction in her 16mm film *Clapping with Stones* (2005). Against a background of the empty niches, a group of men dressed in black conduct a hypnotising ritual using stones from the destroyed statues.

◀ Belgian artist **Sven Augustijnen** (°1970, Mechelen) presents a new creation. In *Appelle-moi Pierre comme je t'appelle Joseph* (2013-14), he explores the destruction of monuments in former Belgian Congo. Using rare archival footage, he has made a reconstruction of the period. In a slide show, he combines historical photos and documents about the monuments to Lumumba and Leopold II in Congo.



Aurèle Augustin Coppens, *North-East and North-West Corner of the Grand Place in Brussels after the Bombardment of 1695, 1695-1740* (Copenhagen, Statens Museum for Kunst) © SMK Photo

ART AND PROPAGANDA

Immediately after the burning of Leuven, postcards of the burned out University Library circulated around the world. The Allies used the photos and drawings as part of their concerted propaganda campaign against the Germans. The so-called 'barbarism' was an important element in the Allied propaganda struggle.

The extent to which the German army inflicted horrific attacks in Belgium was not fully appreciated at the time they occurred. Though propaganda has been part of war for centuries, the First World War was the first time it was used on such a large scale. In reality, newspapers always added powerful editorial rhetoric to their reports, portraying the Germans as cultural barbarians who had no respect for culture. In their turn, the Germans also developed a powerful propaganda machine with counter arguments.

Fernando Bryce (°1965, Peru) studied the propaganda produced concerning the destruction of Leuven University Library and Reims Cathedral. His research in archives in Leuven, Reims and Berlin has resulted in a novel redrawing of a selection of local, historical documents. Fernando Bryce has created about one hundred new drawings specifically for the exhibition.



*Fernando Bryce, To the Civilised World, 2013-2014.
Courtesy Barbara Thumm Gallery, Berlin.
Commissioned by M – Museum Leuven*

EMPERORS AND ART THEVES

Artworks are not only destroyed, they are also plundered or removed. From antiquity to the Middle Ages to the modern era, the plunder of cultural objects is an aspect of almost every war. Even today, images of cultural plunder in conflict continue to make the headlines.

Roman emperors displayed their war booty during their triumphs. In 1798, Napoleon staged a 'triumphal procession' intended to match those of the ancient Roman Republic. He displayed all the statues and

paintings he had brought to Paris from Italy as booty. Hitler planned to create his own museum with all the artwork he had bought or stolen. And colonial powers brought countless cultural objects back to Europe from the people they had conquered. Nowadays, some of the most important museums in the world feature huge collections of stolen artworks. Now housed far from their homeland, the artworks are numbered among the world's most important cultural heritage.



Gerard de Lairesse, The Triumph of Aemilius Paulus, late 17th century (Musée de l'art wallon, Liège)

Gérard de Lairesse (1640-1711, Liège) primarily painted historical, allegorical and mythical scenes in the Classicist style. He moved to Amsterdam and became known as the Dutch Poussin. This series of eight paintings depicts The Triumph of the Roman General Aemilius Paulus after his victory over the Persians at

Pydna (167 B.C.). His war booty was so vast that the triumph took three days. Plutarch wrote that on the first day alone, two hundred and fifty wagons full of golden, bronze, silver and ivory sculptures and colossal statues were presented.



*Michael Rakowitz, May the Arrogant not Prevail, 2010. Courtesy the artist and Lombard Freid Gallery, New York
Photo: Thomas Eugster. Commissioned and produced by Haus der Kulturen der Welt, Berlin*

- ◀ The Iraqi Ishtar Gate is one of the most famous examples of an artwork removed from its original cultural context. The gate dates from 575 B.C. and was the city gate of the ancient city of Babylon, in the region now known as Iraq. In the early twentieth century, the gate was taken down under the supervision of a German archaeologist and rebuilt in the Pergamon Museum in Berlin. Currently, a 1950s reconstruction of the Ishtar Gate stands near the ruins of ancient Babylon.

Michael Rakowitz (°1973, New York) has made a replica of this replica. In this work, the artist focuses our attention on the colonial background of many modern cultural institutions. His gate is covered with packaging from Arab products. The title of the work, *May the Arrogant Not Prevail* (2010) is derived from a translation of *Ay-ibur-sabu*, the name of the road that started at the original Ishtar Gate.

After a tour through a long history of the destruction and plunder of cultural heritage, the exhibition ends with *ex libris* (2010-12) by the Palestinian-American artist Emily Jacir, a reference to the tour's starting point: the plunder and destruction of books and libraries, the ultimate symbol of the destruction of culture and knowledge.

In this last room, visitors see the University Hall, where in 1914 the library was deliberately burned down and the new University Library. The exhibition thus ends where it started, with the burning of the former University Library in 1914, a local event that is part of a much greater international history of destruction and plunder. *Ravaged. Art and Culture in Times of Conflict* thus illustrates the timeless and universal character of these dark moments in history.



Emily Jacir, ex-libris, 2010-12 © Courtesy of Alexander and Bonin, New York
Photo: Emily Jacir © Emily Jacir

ex libris by **Emily Jacir** (°1970, Bethlehem) may be conceived as the commemoration of the thirty thousand books from Palestinian libraries, institutions and homes that were plundered by Israel in 1948. Six thousand of these books are still kept in the Jewish National Library in West Jerusalem, catalogued under the heading A.P.— which stands for *Abandoned Property*. Over a period of almost two years, Emily Jacir took photos of the A.P. books with her mobile phone. This ultimately resulted in her installation *ex libris*. In this presentation, the numerous details, enlargements of the photos she took, are presented as though they were books in a library.

3. IN PREMIERE

Two artists created new work for *Ravaged*. And a unique tapestry is coming back to Belgium for the first time.

Brussels-based artist **Sven Augustijnen** (°1970, Mechelen) has made a visual reconstruction of post-colonial Congo in which he focuses on the destruction of the monument to Patrice Lumumba, the first democratically elected prime minister of Congo. The installation *Appelle-moi Pierre comme je t'appelle Joseph* (2014) is the sequel to his research for the film *Spectres* (2011). While conducting research for the book of

the same name, the Brussels-based artist discovered the archival materials of Jacques Brassinne de La Buisnière, a young diplomat in Congo in the period that Patrice Lumumba was murdered. Augustijnen discovered photos of the monument to Lumumba that played an important symbolic role in the recapturing of Stanleyville by a military coalition in 1965. The coalition troops destroyed the monument that had been erected in honour of the République Populaire du Congo in 1961. A synchronised slide show depicts Moïse Tshombe, former prime minister of Congo, visiting the as yet untouched monument in Stanleyville.



Sven Augustijnen, Appelle-moi Pierre comme je t'appelle Joseph, 2013–14. Courtesy the artist and Jan Mot, Brussels
© Claude Devit. Commissioned by M - Museum Leuven

Fernando Bryce (°1965, Peru) has created new drawings in ink based on existing archival material – newspapers, postcards and pamphlets – related to the destruction of Leuven University Library and Reims Cathedral. His meticulously copied drawings of documents and publications place the discourse of the parties involved in a new light. At the same time, the differences between the original documents and his selection and reproductions demonstrate how we

constantly reconstruct history. The artist approached his research for *Ravaged* from two different perspectives: the perspective of the Allies and that of the Germans. Through his research in the Leuven University Archive and the Municipal Archive, Fernando Bryce was able to reproduce the local history of both Leuven and Reims from the perspective of the occupied territories, and at the same time reproduce fragments of the intellectual positions of that time.



Fernando Bryce, To the Civilised World, 2014. Courtesy Barbara Thumm Gallery, Berlin. Commissioned by M – Museum Leuven.



Floris Jaspers, After the design by, American Welfare – Commission for relief in Belgium, 1935, Stanford, Hoover Institution, Stanford University © De Wit

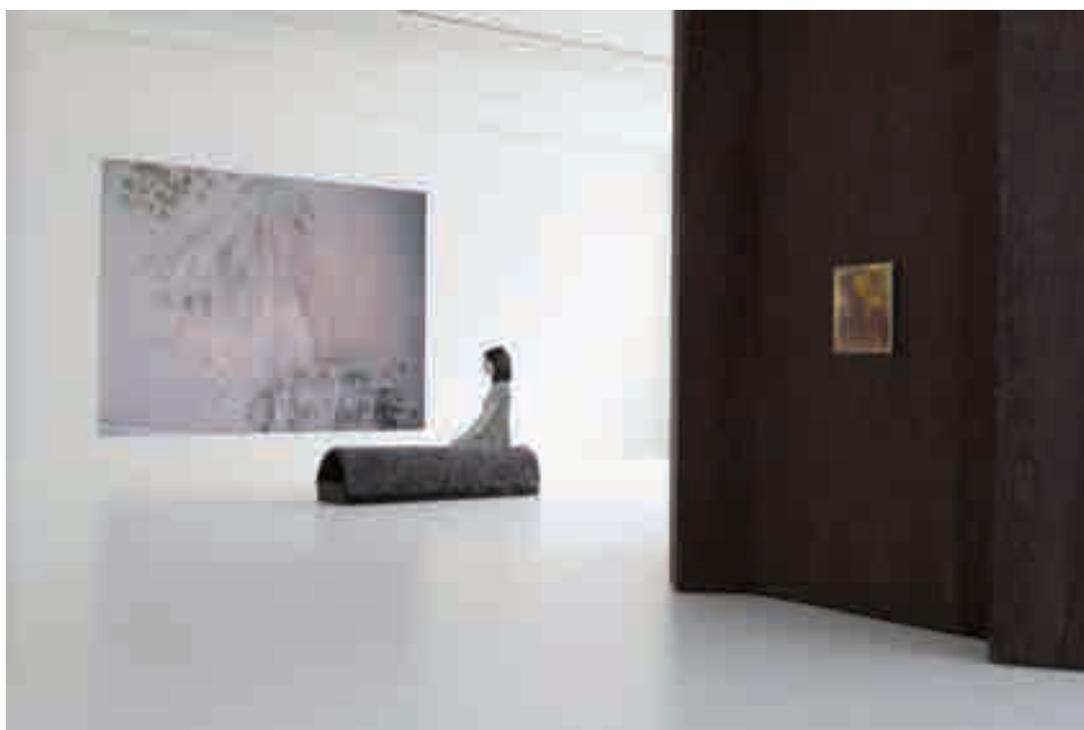
The burning of Leuven University Library caused shock, indignation and outrage around the world. After the war, the Americans built a new library in Leuven. In gratitude, the Belgians gave the Americans an enormous tapestry to a design by **Floris Jaspers** (1889-1965, Antwerp) in 1953. The work was intended to glorify American generosity towards Belgium. On the right, we see the Americans intervening on the battlefield; civilisation – an ionic capital – has been crushed

under foot, but the American intervention manages to save cultural heritage from total destruction. Leuven University Library is clearly recognisable in the centre of the tapestry.

The tapestry was first exhibited at the World Exhibition in New York in 1939. It was later formally presented to the Hoover Institution at Stanford, where it has since been stored in the archives. It is being exhibited here for the first time on Belgian soil.

4. SCENOGRAPHY

The exhibition's scenography was designed by ONO Architectuur. They were inspired by the architecture of an abandoned ruin that remains after devastation. The black volumes in the exhibition space refer to burned-out buildings. These constructions in the room suggest both the poetic aspects of ruins and the ominous threat of fire. The rhythm in the exhibition tour is intended to a spatial experience for the visitor.



ONO architectuur, room 21

5. PUBLICATIONS



Ravaged. Art and Culture in Times of Conflict

Jo Tollebeek and Eline Van Assche (eds.)

Art and culture are vulnerable in times of conflict. This timeless theme is the premise of this publication. More than thirty essays explore the destruction and ravage depicted by artists and the heritage associations that have been established to protect that patrimony.

*Hardcover, 300 p., Dutch/French/English,
Mercatorfonds Publishing, € 39,95*



Art and Culture in Times of Conflict: Contemporary Reflections

Ronald Van de Sompel (ed.)

Ten contemporary artists present work that is thematically linked to *Ravaged*. This publication explores their oeuvre and reveals their creative processes. This contemporary perspective highlights that the destruction of cultural heritage continues to be a very topical theme.

*Softcover, 112 p., English, Mousse Publishing
in cooperation with M – Museum Leuven, € 19.50*

6. AROUND RAVAGED

EXHIBITION 'THE ENEMY' 30.03.14 × 01.09.14



'It is an explicitly pacifist book, and that is why I am pleased that it has been given its own spot in the exhibition 'Ravaged'', actor/musician Wim Opbrouck says.

A few years ago, Opbrouck adapted 'The Enemy', a picture book by Davide Cali with illustrations by Serge Bloch. Using these pictures

and text, M has made an exclusive mini exhibition for everyone aged 6 years and above.

Opbrouck's five reasons why you and your family shouldn't miss 'The Enemy':

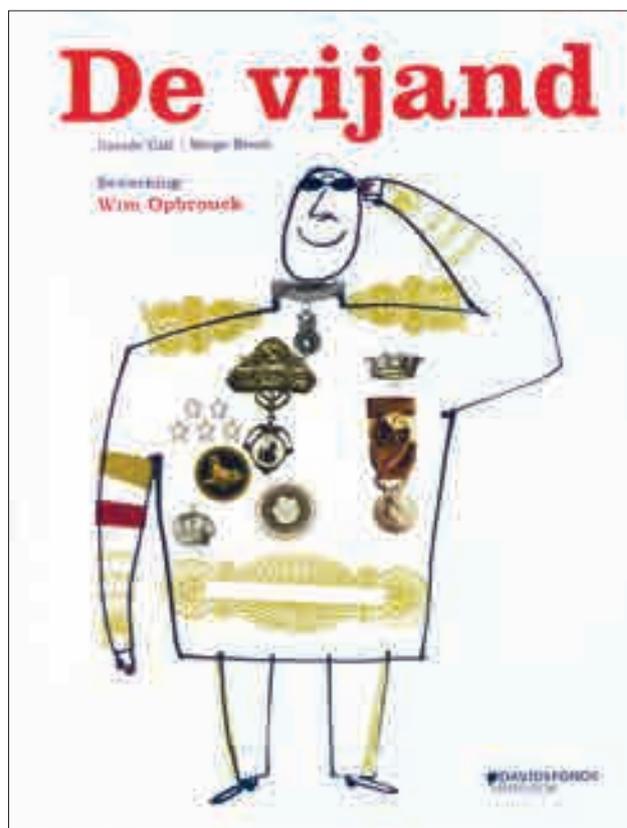
"Firstly, for its strong, universal story that strikingly but also soberly tackles the senselessness of war and violence."

"For the beautiful, slightly naïve drawings in what I call 'the clear line'!"

"Because in war we so easily fall into the simplistic opposition "we are good and the enemy is bad", and the importance of maintaining a nuanced position in this regard. There is so much more to 'learn' about war than history books would have us believe.

"Because the little book gives the enemy a human face, and shows that the average person in wartime situations is often the pawn of political and military leaders."

"Because I look forward to reading it to a young audience, and philosophising about it with them..."



- * 'The Enemy' is published by Davidsfonds/Infodok, €17,50
- * The audio guide to the exhibition was recorded by Wim Opbrouck.

RAVAGED. MY STORY. 03.04.14 × 05.10.14

Ravage, conflict, destruction, etc. also occur in our daily lives. For the project 'Ravaged. My Story' we therefore collaborated with prisoners in Leuven's two gaols and with the victims of crimes. Both parties tell their stories and illustrate them with photos. The stories are about dreams, pain, anger, hope, sadness... but especially about the power to keep going despite the ravage that has occurred. The result will be exhibited in the Antechamber at M starting 3 April.

As a museum, M has a social role. For this reason, the antechamber exhibits a socio-artistic project every six months. For *Ravaged. My Story*, we collaborated with the two prisons in Leuven, De Rode Antraciet, Vormingplus East-Brabant, CAW East-Brabant, Mixtories and with the support of the Province of Flemish-Brabant.



© Mixtones

DIGITAL CLASS AT M

We, but especially young people, cannot imagine life without our smartphone or computer. But how do you introduce this digital world into the museum? Where other than in a museum, surrounded by enormous visual culture could you best develop this skill? M and its partner Easy-M decided to take on the challenge and is proudly presenting its first digital class on 20 March. This first project is the first step to more digitalisation at M.

This project for secondary education seeks to participate in the lives of young people and complies with 'media knowhow skills' for education in Flanders. The digital class focuses on actively looking, learning, creating and inspiring. To this end, M has developed a teaching method tailor-made for young people. The perspective of the young person is the starting point,

and reflection, opinion and knowledge acquisition come in later.

In addition to a digital tour and digital workshop, we are going a few steps further.

- A course for teachers on the use of digital tools in the classroom, but also further development of the methodology 'digital tools in museums'.
- Digital class for teacher and special target groups.

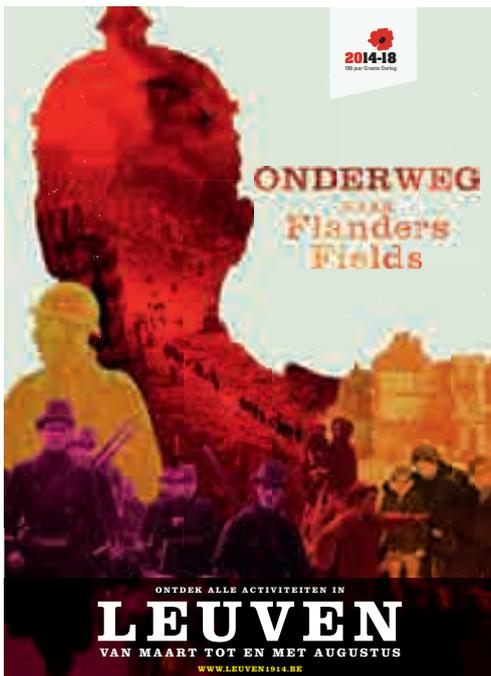


KU LEUVEN

RAVAGED AUDIO TOUR

You can either explore the exhibition on your own, or choose from between two tailor-made visitor tours: small or large. The audio tour is included in the ticket price.

ON THE ROAD TO FLANDERS FIELDS



The Martyr Town of Leuven is commemorating the Great War this year with numerous activities. The highlights are the city walks 'Leuven burns' (23>27/08), the photography exhibition Broken Façades, the commemoration concerts and the spectacular light show on the Mgr. Ladeuzeplein. More information about the commemoration programme and accommodation possibilities in Leuven is available on www.leuven1914.be.

7. LIST OF WORKS

Ravaged. Art and Culture in Times of Conflict

ROOM 15

Michiel Sweerts, *Mars Destroying the Arts*, oil on canvas, 1650–52 (Milan, private collection)

Adel Abdessemed, *Cheval arabe (I - On Green Book Vol.1)*, book, resin, iron wire, 2011 (Private collection, Belgium)

Pierre Alphonse and Pierre Emile Arnou, *University Library of Louvain after the Fire in 1914*, 1914, (Leuven, University Archives KU Leuven)

The Burning of Leuven

ROOM 16

Pierre Alphonse and Pierre Emile Arnou, *Louvain en Ruines*, photo album, 1914 (Leuven, University Archives KU Leuven / Leuven, Municipal Archives)

Fragment of 'The German occupation of historic Leuven', showing Leuven in ruins in 1914 (Photographed by the topical film co. / British Film Institute)

Map of Leuven showing the damaged areas, drawn up during the First World War for the city council (Leuven, Municipal Archives)

The Destroyed City

ROOM 17

Jacob de Wet, *The Burning of Troy*, oil on canvas, seventeenth century (Rennes, Musée des Beaux-Arts de Rennes, inv. 1981.5.1)

Anonymous, *Lot and his Daughters*, oil on panel, c. 1520 (Rotterdam, Museum Boijmans Van Beuningen, inv. 2456 (OK))

Henri Bles, *Landscape with the Burning of Sodom*, oil on panel, sixteenth century (Namur, Musée des Arts anciens du Namurois - Trésor d'Oignies (TreM.a). Collection Société archéologique de Namur, inv. 245a)

Samuel Colman, *The Edge of Doom*, oil on canvas, 1836–38 (New York, Brooklyn Museum, bequest of Laura L. Barnes, inv. 69.130)

Simon de Vlieger, *The Burning of Troy*, oil on panel, 1631 (The Hague, Art dealer Hoogsteder & Hoogsteder, private collection)

John Martin (attributed to), *The Destruction of Sodom and Gomorrah*, oil on canvas, 1852 (loan courtesy of Scarborough Museums Trust from the Tom Laughton Gift 1968, inv. SMG 253)

Kerstiaen de Keuninck, *Lot Leaving Sodom*, oil on panel, sixteenth century (Kortrijk, Stedelijke Musea - Broelmuseum, inv. MSK/924)

Kerstiaen de Keuninck, *Lot and his Daughters*, mixed media on panel, sixteenth century (Karlsruhe, Staatliche Kunsthalle Karlsruhe, inv. 1895)

Mona Hatoum, Bunker

ZAAL 18

Mona Hatoum, *Bunker*, mild steel tubing, 2011 (courtesy the artist and White Cube, London and Galerie Chantal Crousel, Paris)

Echoes of Devastated Cities

ZAAL 19

Joseph Mallord William Turner, *The Burning of Constantinople*, oil on paper, mounted on canvas, nineteenth century (Lille, Palais des Beaux-Arts de Lille, inv. P 2051)

Daniel van Heil, *The Burning of Antwerp with the Trojan Horse*, oil on canvas, seventeenth century (Brussels, Belfius Bank Collection, inv. 1146)

Jules Girardet, *The Burning of Paris*, oil on panel, nineteenth century (Paris, Musée Carnavalet, inv. P. 1578)

Daniel van Heil, *Spanish Soldiers Burning Antwerp's Town Hall on 4 November 1576*, oil on panel, 1650 (Berlin, Deutsches Historisches Museum, inv. Gm 94/17)

Gustave Flasschoen, *The Destruction of Leuven*, oil on canvas, 1914 (Brussels, Musée royal de l'Armée et d'Histoire Militaire, inv. 9900612)

Léon Huygens, *Burning of the Cloth Hall in Ypres*, oil on canvas, 1917 (Brussels, Musée royal de l'Armée et d'Histoire Militaire, inv. 804004)

Henri Leys, *The Spanish Fury in Antwerp*, oil on canvas, 1832–36 (Brussels, Musées Royaux des Beaux-Arts de Belgique, inv. 3644)

David Roberts, *The Siege and Destruction of Jerusalem by the Romans under Titus*, oil on canvas, 1849 (Birkenhead, Williamson Art Gallery and Museum, inv. BIKGM152)

Miniature with *The Total Destruction of the City of Liège* by Charles the Bold, from the *Biblia figurata* made by order of Raphael de Mercatellis, fifteenth century (Ghent, Chapter of st Baafs, inv. MS 10)

Lamia Joreige, *Beirut: Autopsy of a City*, mixed-media installation, 2010 (courtesy the artist)

The Visible Sign: The Ruin

ROOM 21

Eugène Bellangé, *Ruins of the Tuileries Palace, Burned Down by the Communards*, oil on canvas, nineteenth century (Paris, Musée Carnavalet, inv. P 1547)

Giovanni Paolo Pannini, *Ruins with the Pyramid Tomb of Caius Cestius*, oil on canvas, 1745, (Rome, Palazzo Barberini, Galleria Nazionale d'Arte Antica, inv. 2348)

Hubert Robert, *The Chapel of the Sorbonne with the Collapsed Vault of the Nave*, oil on canvas, c. 1800 (Paris, Musée Carnavalet, inv. P 171)

Ferdinand I de Braekeleer, *St Michael's Abbey after the Fire*, oil on canvas, c. 1830 (Leuven, Kunstpatrimonium KU Leuven, inv. S089)

Bernardo Bellotto, *Ruins in the Suburbs of Dresden*, engraving, eighteenth century (Troyes, Musée des Beaux-Arts de Troyes, inv. 2012.1)

Aurèle Augustin Coppens, *The Ruins of St Nicholas Church*, pen and brown ink, grey wash, on paper, 1695–1740 (Brussels, Musée de la Ville de Bruxelles, inv. L/1887/4/1)

Aurèle Augustin Coppens, *The Ruins of St Nicholas Church*, pen and brown ink, grey wash, on paper, 1695–1740 (Brussels, Musée de la Ville de Bruxelles, inv. L/1887/4/2)

Aurèle Augustin Coppens, *St Nicholas Church in Brussels after the Bombardment of 1695*, pen and brown ink, grey wash, on paper, 1695–1740 (Brussels, Musées Royaux des Beaux-Arts de Belgique, inv. 2564a)

Aurèle Augustin Coppens, *Rue de la Madeleine in Brussels after the Bombardment of 1695*, pen and brown ink, grey wash, on paper, 1695–1740 (Brussels, Musées Royaux des Beaux-Arts de Belgique, inv. 2564b)

Aurèle Augustin Coppens, *North-West Corner of the Grand Place in Brussels after the Bombardment of 1695*, pen and brown and black ink, watercolour, on paper, 1695–1740 (Copenhagen, Statens Museum for Kunst, inv. KKgb8863)

Aurèle Augustin Coppens, *North-East and North-West Corner of the Grand Place in Brussels after the Bombardment of 1695*, pen and brown and black ink, watercolour, on paper, 1695–1740 (Copenhagen, Statens Museum for Kunst, inv. KKgb8868)

Aurèle Augustin Coppens, *Brussels after the Bombardment of 1695*, pen and brown and black ink, watercolour, on paper, 1695–1740 (Copenhagen, Statens Museum for Kunst, inv. KKgb8869)

Aurèle Augustin Coppens, *Brussels after the Bombardment of 1695*, pen and brown and black ink, watercolour, on paper, 1695–1740 (Copenhagen, Statens Museum for Kunst, inv. KKgb8870)

Cai Guo-Qiang, *Black Fireworks: Project for Hiroshima*, gunpowder on paper, 2008 (Collection of the artist)

Cai Guo-Qiang, *The making of gunpowder drawing: Black Fireworks: Project for Hiroshima*, 2008, digital file (Collection of the artist, Videography and editing by Araki Takahisa, Explosion event realized at Motomachi Riverside Park near the Atomic Bomb Dome, Hiroshima, 25 October 2008, 1 pm, 1', Black smoke shells, Commissioned by Hiroshima City)

Mona Vatamanu and Florin Tudor, *Dust Square*, cement, concrete dust, 2008 (Courtesy of the artists)

Joseph-Félix Bouchor, *The Bombardment of Ypres in November 1916*, oil on panel, 1916 (Blérancourt, Musée franco-américain du Château de Blérancourt, inv. Dsb 100)

Joseph-Félix Bouchor, *The Church at Nieuwpoort, November 1915*, oil on panel, 1916 (Blérancourt, Musée franco-américain du Château de Blérancourt, inv. Dsb 40)

Joseph-Félix Bouchor, *Soissons Cathedral Cut in Two by a Shell*, oil on panel, 1915 (Blérancourt, Musée franco-américain du Château de Blérancourt, inv. Dsb 99)

Richard Carline, *Ypres Seen from an Aeroplane*, oil on canvas, 1918 (London, Imperial War Museum, inv. ART.IWM ART 6342)

Richard Carline, *Lens from the Air*, oil on canvas, 1918 (London, Imperial War Museum, inv. ART.IWM ART 6341)

Marcel Augis, *Ruins of City Centres*, series of twelve etchings, heightened with watercolour, 1914 (Brussels, Musée royal de l'Armée et d'Histoire Militaire, inv. 201310109–201310120)

Ferdinand Giele, *Stationsstraat Leuven*, etching, 1914 (Brussels, Musée royal de l'Armée et d'Histoire Militaire, inv. 201310108)

Deliberate Destruction

ROOM 23

Pietro da Cortona, *Constantine Destroying the Pagan Idols*, oil on canvas, 1635–36 (Rome, Museo di Roma, inv. MR 5834)

Jean Michel Ruyten, *The Iconoclasts*, oil on panel, nineteenth century (Bruges, Musea Brugge, Groeningemuseum, inv. 0000.GRO0583.I)

After Peter Paul Rubens, *The Horrors of War (An Allegory Showing the Effects of War)*, oil on paper, mounted on canvas, c. 1638 (London, National Gallery, inv. NG 279)

Jacobus Ignatius de Roore, *Mars Destroying the Temple of Minerva*, oil on panel, 1724 (Berlin, Deutsches Historisches Museum, inv. Gm 92/41)

Johannes Hinderikus Egenberger, *Iconoclastic Fury*, oil on canvas, 1850–54 (Amsterdam Museum, inv. SA 4904)

Francesco Hayez, *Destruction of the Temple in Jerusalem*, oil on canvas, 1867 (Venice, Gallerie dell'Accademia, inv. 0756)

Anonymous, *Iconoclasts Attacking an 'Adoration of the Magi'*, oil on panel, sixteenth century (Douai, Musée de la Chartreuse, inv. 1598)

Frans Francken II, *Allegory of Iconoclasm*, oil on panel, seventeenth century (Antwerp, private collection)

Pierre Joseph Lafontaine, *Alexandre Lenoir Defending the Monuments at the Abbey of St Denis*, pen and ink, yellow-brown wash, heightened with gouache, 1793 (Paris, Musée Carnavalet, inv. 3837)

Jules Girardet, *The Colonne Vendôme after its Demolition in May 1871*, oil on panel, 1871–90 (Paris, Musée Carnavalet, inv. 1322)

Franz Xaver Habermann, *The Destruction of the King's Statue in New York*, engraving, eighteenth century (Blérancourt, Musée franco-américain du Château de Blérancourt, inv. 70C 19.4)

Jean-Louis Prieur, *Demolition of the Statue of Louis XIV on the Place des Victoires, 11–13 August 1792*, etching, eighteenth century (Paris, Musée Carnavalet, inv. G 28539)

Reinier Vinkeles, *Iconoclastic Fury in the Oude Kerk in Amsterdam, 1566*, etching, 1780–95 (Amsterdam, Rijksmuseum, inv. RP-P-1944-2324)

Reinier Vinkeles, *Iconoclastic Fury in a Church, 1566*, etching, 1786 (Amsterdam, Rijksmuseum, inv. RP-P-OB-78.940)

Jan Luyken, *Iconoclastic Fury, 1566*, etching, 1677 (Amsterdam, Rijksmuseum, inv. RP-P-OB-78.933)

Jacobus Buys, *Iconoclastic Fury, 1566*, pen and brush and grey ink on paper, 1784–86 (Amsterdam, Rijksmuseum, inv. RP-T-00-1397)

Gaspar Bouttats, *Iconoclastic Fury in the Cathedral of Our Lady in Antwerp, 1566*, etching and engraving, 1650–95 (Amsterdam, Rijksmuseum, inv. RP-P-OB-78.932)

Anonymous, *Iconoclastic Fury by Protestant Rebels, 1566*, engraving, 1566 (Amsterdam, Rijksmuseum, inv. RP-P-OB-76.780)

Film fragment of 'October': the dismantling of the statue of Tsar Alexander III on Lenin's orders, Moscow in 1918, Sergej Eisenstein, 1928

Fragment of 'Nazis burn Marxist Books', showing the burning of books in front of the Berlin Opera House, 1933 (British Movietone)

Fragment of '80 Demonstrators Burn Books and Photographs about the Shah in Teheran', 1980 (AP Archive)

Fragment of 'Protesters Set Fire to so-called Green Books - Gadhafi's Political Manifesto - and Portraits of the Leader', 2011 (AP Archive)

Sven Augustijnen, *Appelle-moi Pierre comme je t'appelle Joseph*, Slide projection and publications, 2013–14 (Courtesy the artist and Jan Mot, Brussels and Koninklijk Museum voor Midden-Afrika, Tervuren / With the kind permission of the children of Jean Van der Dussen de Kestergat and the Africa section of the Library of the Federal Public Service Foreign Affairs / Commissioned by M – Museum Leuven)
Lida Abdul, *Clapping with Stones*, 16mm film, 2005 (Courtesy Giorgio Persano Gallery)

Art and Propaganda

ROOM 24

After the design by Floris Jespers, *American Welfare - Commission for Relief in Belgium*, also called *Tribute to Herbert Hoover*, tapestry, 1935 (Stanford, Stanford University, Hoover Institution)

Picture postcards, 1914–18 (Leuven, University Archives KU Leuven)

Emile Boussu, *The Burning of Reims Cathedral*, colour pencil, white gouache and graphite on paper, 1914 (Rennes, Musée des Beaux-Arts de Rennes, inv. 1918.33.49)

Fernando Bryce, *To the Civilised World*, drawings, ink on paper, 2014 (courtesy Barbara Thumm Gallery / Commissioned by M – Museum Leuven)

Albert Robida, *The Martyr Cities*, series of eight lithographs, 1914 (Leuven, University Archives KU Leuven)

Emperors and Art Thieves

ROOM 25

Gerard de Lairese, *The Triumph of Aemilius Paulus*, series of eight, oil on canvas, seventeenth century (Liège, Musée de l'Art wallon de la Ville de Liège, inv. AW 0050 – AW 0057)

Jacques Swebach-Desfontaines, *Looting of a Church during the French Revolution*, oil on panel, 1794 (Paris, Musée Carnavalet, inv. P 317)

Victor-Henri Juglar, *Looting of a Church during the French Revolution in 1793*, oil on canvas, 1885 (Orléans, Musée des Beaux-Arts, loaned to Vizille, Musée de la Révolution française, inv. 535)

Fragment of 'Crime Club': American soldiers extracting works of art, collected by Hermann Goering, from an underground storehouse, 1945 (The British Pathé Ltd.)

Giambattista Pittoni, *Sacking of the Temple in Jerusalem*, oil on canvas, 1744 (Venice, Gallerie dell'Accademia, inv. 0741)

Michael Rakowitz, *May the Arrogant Not Prevail*

ROOM 26

Michael Rakowitz, *May the Arrogant Not Prevail*, Middle Eastern food packaging, cardboard, wood, 2010 (courtesy of the artist and New York, Lombard Freid Gallery / Commissioned by Haus der Kulturen der Welt, Berlin)

Emily Jacir, *ex libris*

ROOM 27

Emily Jacir, *ex libris*, installation, public project and book / photographs taken by cell phone, 2010 – 2012 (Commissioned and produced by Documenta 13 with the support of Alexander and Bonin, New York and Alberto Peola Arte Contemporanea, Torino)

8. LENDERS

- Antwerpen, private collection
België, private collection
Brugge, Musea Brugge, Groeningemuseum
Brussel, Collection Belfius Bank
Brussel / Mexico City, Jan Mot
Brussel, Musée royal de l'Armée
Brussel, Musées Royaux des Beaux-Arts de Belgique
Brussel, Musée de la Ville de Bruxelles
Gent, Sint-Baafskapittel
Kortrijk, Stedelijke musea – Broelmuseum
Leuven, Kunstpatrimonium KU Leuven
Leuven, Stadsarchief Leuven
Universiteitsarchief KU Leuven
Liège, Musée de l'Art wallon de la Ville de Liège
Namur, Musée provincial des Arts anciens du Namurois
Tervuren, Koninklijk Museum voor Midden Afrika
Copenhagen, Statens Museum for Kunst
Berlin, Deutsches Historisches Museum
Karlsruhe, Staatliche Kunsthalle Karlsruhe
Blérancourt, Musée francoaméricain du Château de Blérancourt
Douai, Musée de la Chartreuse
Lille, Musée des Beaux-Arts
Orléans, Musée des Beaux-Arts, loaned to Vizille, Musée de la Révolution française
Paris, Galerie Chantal Crousel
Paris, Musée Carnavalet
Rennes, Musée des Beaux-Arts
Troyes, Musée des Beaux-Arts
Turin, Giorgio Persano
Milan, private collection
Rome, Museo di Roma
Rome, Palazzo Barberini, Galleria Nazionale d'Arte Antica
Venice, Gallerie dell'Accademia
- Amsterdam, Amsterdams Museum
Amsterdam, Rijksmuseum
Rotterdam, Museum Boijmans Van Beuningen
The Hague, Kunsthandel Hoogsteder & Hoogsteder, private collection
Birkenhead, Williamson Art Gallery and Museum
London, Imperial War Museum
London, National Gallery
Scarborough Museums Trust
New York, Brooklyn Museum
New York, Lombard Freid Gallery
Stanford, Stanford University, Hoover Institution
- Antwerpen, Extra City
Brussel, Auguste Orts
Berlin, daad
Berlin, Haus der Kulturen der Welt
Hiroshima, Hiroshima City Museum of Contemporary Art
New York, Cai Studio
Paris, le peuple qui manque
Vienna, Kunsthalle Wien
Warsaw, Zacheta-Narodowa Galeria Sztuki
- Berlin, Galerie Barbara Thumm
Brussel, D+T PROJECT Gallery
Brussel / Mexico City, Jan Mot
London, White Cube
New York, Alexander and Bonin
New York, Lombard Freid Gallery
Paris, Galerie Chantal Crousel
Turin, Giorgio Persano
Vienna, Christine König Galerie

9. BIOGRAPHY CONTEMPORARY ARTISTS

Adel Abdessemed (°1971, Algeria) lives and works in Paris. He is well known for his provocative style and the use of animals in his work. His work addresses themes such as war, violence and death. Abdessemed had a solo exhibition at the Centre Pompidou, Paris (2012) and his work was exhibited at the 52nd Venice Biennial (2007).

Ravaged presents *Cheval arabe (1 – on green book vol. 1)* (2011)

www.christinekoeniggalerie.com/artist_details/items/abdessemed.html

Cai Guo-Qiang (°1957, China) lives and works in New York. He is best known for his gunpowder drawings. He uses traditional gunpowder to address societal issues. He has exhibited at the Guggenheim Museum New York and Bilbao, and conducted the visual effects for the opening ceremony of the Olympic Games in 2008.

Ravaged presents *Black Fireworks. Project for Hiroshima*, 2008. Also included are 'the making of' the fireworks and the gunpowder drawing.

www.caiguoqiang.com

Fernando Bryce (°1965, Peru) lives and works in Berlin and Lima. Fascinated by history, Bryce reproduces and copies historical events (a process called mimetic analysis). His drawings in ink are particularly characteristic. He uses old newspaper cuttings, postcards, posters and propaganda materials.

Ravaged presents *To the Civilised World* (2014)

www.bthumm.de/www/artists/bryce/exhibitions.php

The Romanian artistic couple **Mona Vatamanu** (°1968, Romania) and **Florin Tudor** (°1974, Romania) lives and works in Bucharest. Their work focuses primarily on the search for hidden traces of modernist architecture, which they depict using a variety of media, such as photography, film, performance and in-situ projects.

Ravaged presents *Dust Square* (2008).

www.monavatamanuflorentudor.ro/

Lamia Joreige (°1972, Lebanon) is well known for her poignant documentaries about the Civil War in Lebanon. Joreige lives in Beirut, where she co-founded and co-directs the Beirut Art Center for Contemporary Art. Along with Mona Hatoum, she is a representative of the 'post-war generation' in Beirut. Her work can be seen in various collections, including at the Tate Modern in London.

Ravaged presents *Beirut: Autopsy of a city* (2010)

www.lamiajoreige.com

Lida Abdul (°1973, Afghanistan) fled from Afghanistan, but later returned. One of the most significant attacks on cultural heritage in recent history is the destruction by the Taliban of sixth-century statues of Buddha in Bamiyan in 2001. In her work, Abdul focuses mainly on her fatherland Afghanistan. In doing so, she resists the destruction of cultural heritage. She uses various media, such as film, photography, installations and performance art.

Ravaged presents her video *Clapping with stones* (2005)

<http://www.giorgiopersano.org/artista/lida-abdul/>

Michael Rakowitz (°1973, USA) is the son of an Iraqi Jew. He lives and works in New York. Rakowitz' work has been featured at the MoMa in New York, the Whitney Museum of American Art New York and the Tate Modern in London. In the past, he has addressed the looting of the National Museum in Bagdad following the invasion of American troops in 2003.

Ravaged presents *May the Arrogant Not Prevail* (2010)

www.michaelrakowitz.com

Mona Hatoum (°1952, Lebanon) is of Palestinian heritage. Her work has been exhibited at Documenta XI (2002) and at the Centre Pompidou in Paris. Her works focus mainly on confrontational themes like violence and intimidation, and often refer to the situation in her homeland Lebanon and to war in general.

Ravaged presents *Bunker*, 2011

http://whitecube.com/artists/mona_hatoum/

Brussels-based artist **Sven Augustijnen** (°1970, Mechelen) explores the boundaries between fiction and reality using various genres and techniques. He has been invited to numerous arts festivals in Basel, Athens and Rotterdam.

Ravaged presents *Appelle-moi Pierre comme je t'appelle Joseph* (2013-2014)

www.augusteorts.be/about/3/Sven-Augustijnen

Palestinian-American artist **Emily Jacir's** (°1970, Palestine) work is politically engaged and explores the Israeli-Palestinian conflict more deeply. Jacir uses various media, such as film, photography, performance, video, text and sound. She has previously exhibited at the Guggenheim Museum New York and her work *ex-Libris* was shown at DOCUMENTA 13 (2012).

Ravaged presents *ex-libris* (2010-2012)

www.alexanderandbonin.com/artist/emily-jacir

11. PARTNERS

Partners of this expo

Toerisme Vlaanderen
KU Leuven
Stad Leuven

Media partners

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Klara
Cobra.be
De Standaard
ROB-TV
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Other partners

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Stad Leuven



12. COLOFON

Curators

Eline Van Assche
Ronald Van de Sompel

Scientific committee

Koen Brosens (KU Leuven)
Luc Delrue (M)
Mark Derez (KU Leuven, Universiteitsarchief)
Goedele Pulinx (M)
Marjan Sterckx (UGent)
Jo Tollebeek (KU Leuven)
Tom Verschaffel (KU Leuven)
Hélène Verreyke (M)
Eva Wittocx (M)

M's late Chief Curator, Veronique Vandekerchove (1965–2012), originally devised Ravaged. Art and Culture in Times of Conflict. The museum fondly dedicates the exhibition and this book to her.

Design

ONO Architectuur

Lighting

Chris Pype

Production

The team at M – Museum Leuven:

General director

Luc Delrue

Executive assistant

Hannelore Vandezande

Head of contemporary art

Eva Wittocx

Head of contemporary art exhibitions

Lore Van Hees

Assistant curator

Valerie Verhack

Assistants contemporary art exhibitions

Lore Boon
Tine D'Haeyere

Head of production

Tom Van Camp

Production assistant

Kristof Vande Walle

Support production Ravaged

Anton Boon
Lynn de Mey
Linde Raedschelders

Head of old masters departement

Peter Carpreau

Head of old masters exhibitions

Hélène Verreyke

Assistant old masters exhibitions

Goedele Pulinx

Head of collections

Marjan Debaene

Registrar

Ko Goubert

Collection assistant

Eline Sciot

Collection keeper

Eve Van Dael

Head of communication and education

Isabel Lowyck

Head of communication

Annelies Evens

Press

Veerle Ausloos

Press assistant

Stan Spijkers

Museum educators

Katrien Eckelmans, Marthy Loch, Thalassa Van Driessche

Museum mediator

Anne Liefsoens

Events

Stéphanie Jager

Head of visitors services and bookshop

Astrid Grunwald

Reception

Lutt Clijsters, Carla Cuyvers, Sabine Leemans

Public attendants

Petra Delancker, Alex Emenogu, Gunnar Machtelings, Monique Poleunis

Head of support department

Ilse Steen

Head of finance and administration

Carine Van Dyck

Accounting administrator

Ingrid Reggers

Personnel administrator

Hilde Engelbeens

Administration

Cindy Hermans

Administration of temporary staff, project staff and volunteers

Syd Uten

Technical coordinator

Maarten Janssen

Museum technicians

Willy Covens, Hans Schoeters, Jeroen Wynants

Maintenance

Younes Ahajtan Aourfat

13. PRACTICAL INFORMATION

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denise.vandevooort@leuven.be | +32 (0)16 27 22 07

IMAGES

Press photos can be downloaded
from our online pressroom <http://mleuven.prezly.com>
or can be ordered on CD-ROM from Gerrie Soetaert.

INFO

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+32 (0)16 27 29 29 | bezoekm@leuven.be | www.mleuven.be | www.ravaged1914.be

Mon > Sun 11:00 >< 18:00

Thu 11:00 >< 22:00

Wed closed

  #ravage

TICKETS

	Tickets reception desk	Online tickets (°)
+ 26 year	€12 *	€9 *
+ 26 year & concessions	€10 *	€7 *
13-25 year	€5	€3
0 - 12 year	Gratis	Gratis

*AUDIOTOUR NL/FR/EN INCLUDED
(°) + €1,50 per reservation

