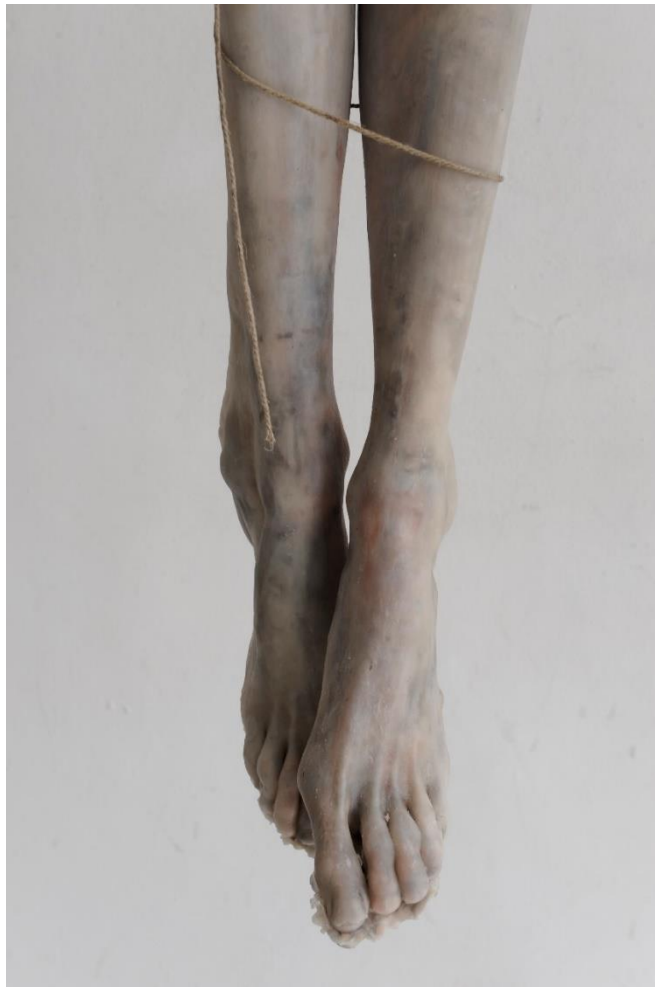


Bozar

Berlinde De Bruyckere

Khóros

21 February > 31 August 2025



“Memory and archive are two concepts that coincide for me and form one big stream of images in my mind: images from newspapers of political conflicts and their disruptive consequences, of everyday objects, images from art history, cinema and the performing arts. It is the ever recurring horror and beauty that we, as humans, do not understand, but of which we are nevertheless a part. My work is always a reflection of how I look at and question the world as a person and as an artist. If you have an honest approach to life as an artist and absorb the things around you like a sponge, at some point it has to come out, it has to take shape, become an image. Otherwise you explode.”

Berlinde De Bruyckere

INTRODUCTION



Berlinde De Bruyckere (Ghent, 1964) creates compelling sculptures using unconventional materials such as wax, animal skins, hair, textiles and lead.

Materiality plays a significant role in her work, with the body and its metamorphosis being a constant theme. Since the early stages of her artistic career in the late 1980s, De Bruyckere has focused on the human condition. Universal themes as suffering and vulnerability, the lust for life and fear of death, beauty and transience, hope and desire are ever-present. De Bruyckere's art demonstrates a deep empathy for humanity and creates a psychological terrain of pathos, tenderness and unease. For her sculptures, installations, collages, and works on paper, she draws from various sources of inspiration: Christian iconography, the work of European Old Masters, mythology and cultural lore. She combines these influences with new narratives suggested by current events, with themes like war, violence, and migration resonating intensely in her oeuvre in a metaphorical sense.

THE EXHIBITION

In 2025, Bozar will present a large-scale solo exhibition featuring the work of Berlinde De Bruyckere for the first time, marking the artist's first major exhibition in Brussels. The exhibition, designed by the artist specifically for the historic halls created by architect Victor Horta, will showcase both monumental sculptures and installations, as well as smaller works and works on paper, including both



older and more recent pieces. In the past, De Bruyckere has engaged in dialogues with other artists, such as choreographer Alain Platel (a.o. the performance *Ombra*, 2024), with Old Masters in the exhibition *Venetian and Flemish Masters* (Bozar, 2011), with Pasolini and Cranach in the exhibition *Mysterium Leib* (Kunstmuseum Bern, 2011), or with South African writer J.M. Coetzee for the Venice Biennale in 2013.



The exhibition, covering more than 1,000 m², marks the beginning of a new series of exhibitions at Bozar: “Conversation pieces”, where the selected artist is can fully explore the concept of artistic dialogues. For Brussels, De Bruyckere will create a kind of mind map, interwoven with various artistic conversations. Diverse artists, including Nan Goldin, Lucas Cranach, Peter Buggenhout and Patti Smith, will be featured.

THE ARTIST



Berlinde De Bruyckere is one of Belgium’s most prominent artists, with her work receiving recognition far beyond the country’s borders. This year she gained international acclaim for her exhibition *City of Refuge III* at the Abbazia di San Giorgio Maggiore in Venice and for her participation in the Ruhrtriennale with *City of Refuge IV*. In Belgium, she engaged in a dialogue with Rodin in the exhibition *Rodin. Une Renaissance moderne* at BAM in Mons.

In 1999, De Bruyckere took part in the Venice Biennale, leading to her international breakthrough. She returned to Venice in 2013 to represent Belgium with



her monumental installation *Kreupelhout–Cripplewood*.

She has exhibited at various prestigious venues, including the MAC / CCB – Museum of Contemporary Art in Lisbon, the Bonnefanten Museum in Maastricht, Kunsthal Aarhus, the National Gallery of Iceland, the Leopold Museum in Vienna, ACCA Australian Centre for Contemporary Arts in Melbourne, Kunstmuseum Bern, Arter in Istanbul, and others. Nationally, she has exhibited at the Middelheim Museum (1995–2020), SMAK Ghent (2014), and the Museum Hof van Busleyden in Mechelen (2018). In 2015, she was awarded an honorary doctorate by Ghent University.



PRACTICAL INFORMATION

Location and dates

Centre for Fine Arts / Bozar

Ravensteinstreet 23, 1000 Brussels

Circuit Royale

21st of February > 31rd of August 2025

Opening: 20th of February 2025

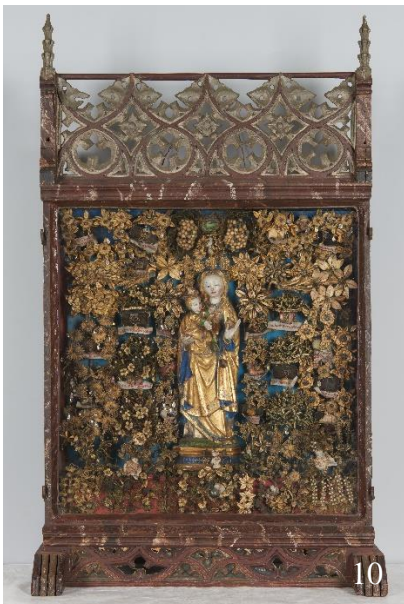
Contacts

Director of Exhibitions

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Catalogue

A hardcover catalog will be published to accompany the exhibition, compiled by the artist and published by Bozar Books. The book will feature an English essay by American curator Gary Carrion–Murayari, along with extensive visual material. The graphic design will be by the duo Casier/Fieus.

CENTRE FOR FINE ARTS BRUSSELS

Bozar is a welcoming and dynamic arts house with a beating heart in Brussels. We provide a platform for artists from Belgium and the wider world. Victor Horta's art deco building, an exceptional part of Belgium's architectural heritage, is akin to a living body, in which we encourage the free circulation of visual arts, music, film, performances and ideas. Bozar aims to be a vibrant space for the living arts, in line with the original mission of the 1920s.



Royal Circuit

IMAGE CREDITS



13



14



15

Cover : *Invisible Love*, 2011, wax, wood, iron, leathern horse hair, textile, epoxy, wood, Collection René Buggenhout, Belgium

1. *Lost I*, 2006, horse skin, horse hair, steel, polyester, The David and Indre Roberts Collection
2. Pier Paolo Pasolini, *Epido re*, 1967, film, from Michele Mancini and Giuseppe Perella (eds.): *Pier Paolo Pasolini: Corpi e luoghi*, Rome, Theorema, 1981
3. Pier Paolo Pasolini, *Porcile*, 1969, film, from Michele Mancini and Giuseppe Perella (eds.): *Pier Paolo Pasolini: Corpi e luoghi*, Rome, Theorema, 1981
4. *It almost seemed a lily II*, 2021–2023, wood, wax, lead, wallpaper, animal hair, silicone, iron, epoxy, courtesy of the artist and Galleria Continua
5. *It almost seemed a lily*, 2019–2022, tracing paper, thread and Chinese ink on paper, courtesy of the artist and Hauser & Wirth
6. Lucas Cranach the Elder, *Salome with the Head of Saint John the Baptist*, 1530's, oil on limewood, Szépművészeti Múzeum
7. *Lost V*, 2021–2022, horse skin, marble, textile, iron, epoxy, courtesy of the artist and Hauser & Wirth
8. *Need IV*, 2023–2024, wax, wood, glass, iron, rope, epoxy, courtesy of the artist and Hauser & Wirth
9. *Tre Arcangeli*, 2021–2022, wax, animal hair, silicone, wood, iron, epoxy, The Pinault Collection
10. *Besloten Hofje met O.–L.–Vrouw met Kind*, 1510– 1540, wood, silk, gold, silver, Begijnhofmuseum Herentals (KU Leuven)
11. *Lingam II*, 2012, wax, wood, glass, iron, epoxy, Private collection, Belgium
12. *City of Refuge II*, 2023–2024 (at Abbazia San Giorgio Maggiore, Venice Biennale 2024), courtesy of the artist and Hauser & Wirth
13. *Fran Dics*, 2001, wax, epoxy, metal, wood, Private collection Belgium
14. Portrait of Berlinde De Bruyckere by Mirjam Devriendt
15. *Penthesilea*, 2014–2015, aluminium, iron, epoxy, wax, Private Collection – Courtesy Hauser & Wirth Collection Services

