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PRESS FILE

Leuven, 7 december 2017

EDGARD TYTGAT

Memory of a beloved window

08.12.17 >< 08.04.18



Introduction

Memory of a Beloved Window is the title of a small wooden sculpture, in which Edgard Tytgat etched the image of his daughter who was never born. That same window was also one of the artist's favourite motifs. He depicts things non-judgmentally and invites you to see reality from his bittersweet perspective. To express it in his own words: *"I love windows. If the window is open while I work, I feel a completely different life coming to me from outside. It from there, the upstairs window, that I tried to reproduce all the impressions that overwhelmed me. You see all the beautiful things that the window offered me. It is through the window that I learned to love light, fairs, children, and all the things that cause a commotion."*

A new perspective

This exhibition (re)constructs a new narrative about Edgard Tytgat. Its starting point is the mysterious oeuvre catalogue that the artist compiled with Albert Dasnoy, at the end of his life. It is full of tiny black and white photos. They frequently feature children, young women, nuns, monks, musicians, carnies, fairs, the circus, Greek myths, or biblical stories; all subjects, titles, and characters that cannot easily be deciphered at first glance. Curator Gust Van den Berghe: *Tytgat painted fairy tales without a plot. When you survey his works, you soon see sections of larger, invisible stories. As I said, they are plotless, but there are too many overlaps for it to be a coincidence."*

Curator Peter Carpreau: *"This complex and refined method makes Tytgat's inherent legacy immense. You have to dive into his works to get to know him. He brought together all the different visual narrative techniques since the Middle Ages in his painting."* This is precisely what makes Tytgat unique and what the exhibition will highlight. This exhibition is structured around six themes: *Invitation to paradise, The Fall from the Merry-go-Round, Page from a Dream Night, The Last Doll, The Rules of the Game, and Lost Window.*

Curators: Peter Carpreau en Gust Van den Berghe

Edgard Tytgat (1879-1957)

Edgard Tytgat was born on 28 April 1879. Not long after, his parents moved from Brussels to Bruges. His childhood was marked by a fall from a merry-go-round, from which it took him a long time to recover. In 1888, the family returned to Brussels, where Tytgat remained until his death. At the age of fourteen, he was apprenticed to a watchmaker, and later worked in his father's lithograph studio. In 1897, he enrolled in evening classes at the Academy for Fine Arts in Brussels, took his first steps in the art world, and became a close friend of artist Rik Wouters.



Rik Wouters, *Tytgat at the table*, ongedateerd ©Museum Plantin-Moretus (collectie Prentenkabinet), Antwerpen - UNESCO

In 1912, he participated in the opening exhibition at Galerie Georges Giroux, which later became one of the leading galleries in Brussels. In May 1914, he married Maria De Mesmaeker, or *Maria mon coeur* as Edgard called her. She was his great muse and offered modelled for his paintings. After the outbreak of the First World War, they moved to England temporarily. Tytgat studied woodcutting techniques there, and held his first solo exhibition at Gallery Twenty-One in London. The couple later moved back to Belgium and settled permanently on Terkamerenstraat in Sint-Lambrechts-Woluwe.



Tytgat with the painting 'Some images from the life of the artist' and Tytgat with his wife Mary

© Koninklijke Musea voor Schone Kunsten van België

Tytgat made his first foray into the art world in the early 20th century. In this period, Sint-Martens-Latem was the centre of the Belgian art scene, where both the impressionist-symbolic and expressionist-surrealist groups found inspiration. In this same period, the symbolism of Paul Gauguin, cubism (Pablo Picasso) and abstract art were breaking through internationally. Edgard Tytgat's work arose in this pivotal and transitional period, but his art is very difficult to categorize as any particular '-ism'. Nevertheless, his style is clear and recognizable. He painted almost five hundred canvasses and made hundreds of watercolours, woodcuts, etchings, and drawings, which made him famous across Belgium and further afield.

The exhibition

The Brussels-based artist Edgard Tytgat (1879-1957) was a painter, author, and engraver, but above all, he was a great storyteller. With an extraordinary sense of detail, he observed everyday life or drew inspiration from mythology or art history. On his canvasses, he translated this into complex pictures that combine fantasy, absurdity, and humour to disarming effect. His style is unique in the history of Belgian painting. He pulls out all the visual stops and is impossible to categorize. Tytgat's world is characterized by the clumsily drawn figures, the simple lines, the strange perspective, and the muted, simplified colours.

1. Invitation to paradise



Edgard Tytgat, *Inspiration*, 1926 © Antwerpen, The Phoebus Foundation

More than anything, Tytgat drew inspiration from his own life. His oeuvre is thus deeply autobiographical. He painted all his themes in his own home, with scenes and characters from his own life. One frequently recurring figure is his wife, Maria Tytgat. The painting *Inspiration* shows the artist standing in front of a blank canvas in an empty room. With his palette and brush, he waits for inspiration. His muse floats in through the window, accompanied by two

angels. This canvas typifies his relationship with Maria, who was his muse and according to some, also a mother figure.



Edgard Tytgat, *Invitation to paradise*, 1922 ©www.lukasweb.be - Arts in Flanders vzw, foto Hugo Maertens

Tytgat harks back to the classic medieval theme of the enclosed garden. From within his enclosed garden, he studied the world around him and transformed it into his own story. Saint Nicholas, the boat of women, the playing children... They raise more questions than the paintings can answer. Some of these motifs recur in other paintings. Tytgat thus integrated meanings and references that only become clear when you survey his oeuvre as a whole.

Edgard Tytgat did not only paint. He also enjoyed writing and even illustrated his own biography *The artist's life*. He reflects on his youth through 22 pages of images and text. We see him at work in his father's lithograph studio and how he left home with one painting, his easel, and his suitcase under his arm. All these fragments from his biography can also be seen in the painting *Some Images from the Life of an Artist* at the beginning of the exhibition.

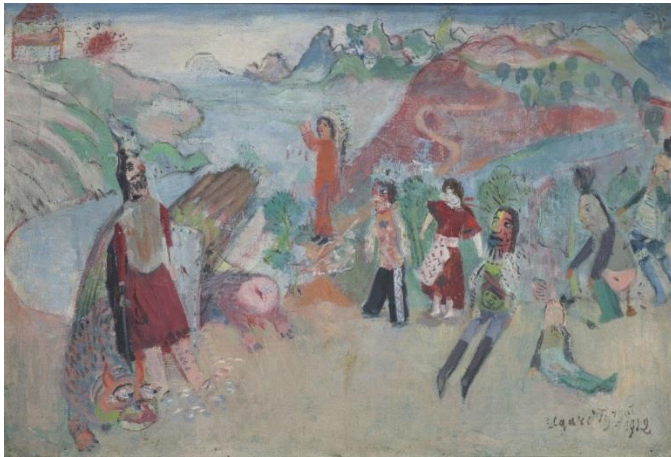


Edgard Tytgat, *Some Images from the Life of an Artist*, 1946

2. Fall from the merry-go-round

Musical performances, carnies, fairs, the circus and a merry-go-round. All these themes play important roles in Tytgat's oeuvre. They appear to be happy, innocent and lively. This penchant for the vaudevillian led to Tytgat undeservedly to go down in history as a naïve folk painter. Curator Peter Carpreau: *"It is almost as though nobody ever looked beyond these themes because they were the easiest to categorize. You only discover the wry aftertaste and hidden messages when you bring all his works together and look at them as a web of meaning. We are accentuating this versatile side to the artist in this exhibition."*

As a young boy, Tytgat fell off a merry-go-round. He almost died and it marked the beginning of a long and difficult process of recovery. The fairground attraction severed Tytgat's relationships with other children, and he never completely recovered from this trauma. The merry-go-round became an important protagonist in his oeuvre. It is a theme that brings together fantasies, dreams, the innocent desire to ride a carrousel horse and the confrontation with deadly fear and pain.



Left: *Fantasy, Puppets and Landscape*, 1912 – Right: *Young girl in a glass coffin*, 1932 © Peter Cox

The majority of Tytgat's circus and fairground tableaux are densely populated. Together, all the people look like an innocent harmonious whole. If you look carefully, you will see Tytgat turning up as a tourist in his own works. You see him out walking, taking notes in a book, or watching from a gallery. In other words, these works are more about Tytgat's perspective than about a circus act or violinist. It is about seeing and being seen.



Edgard Tytgat, *Mozart and the bohemians*, 1943 © Belfius Art Collection

The work *Mozart and the bohemians* is likewise deeply autobiographical, though this is not immediately evident from the title. Tytgat describes a memorable childhood visit to a flamboyant great uncle who dressed like an old-fashioned French nobleman. During the afternoon, his uncle played pieces by Mozart on his harpsichord. Tytgat was never again able to listen to Mozart without being reminded of that day. The bohemians are foreign elements that break through the everyday to open a new world to the viewer.

3. Page from a dream night

Tytgat plays with classical literature such as the Greek myths, biblical scenes or Eastern wisdom and transforms them into his own universe. These are the clearest works that he made because he does not appear in them himself. Here, he is a pure storyteller without any hint of autobiography. He brought together all the narrative techniques that had been developed since the Middle Ages.



Links: Edgard Tytgat, Edgard Tytgat, Prelude to a birth, 1932 © Antwerpen, The Phoebus Foundation
Right: De tragische grijsaards, 1924, privécollectie © Dominique Provost

The painting *Prelude to a birth* is an example of Tytgat's application of monoscenic narrative. It depicts one scene, set in one location and at one moment in time: Mary and Joseph's journey to Bethlehem. But we do not see a literal rendering of the story. Joseph holds an umbrella and Mary looks like a farmer's wife. The title suggests all the rest. Joseph accompanies the pregnant Mary on a donkey while he shields her pregnant belly with his arm. Jesus was born at the end of this journey.

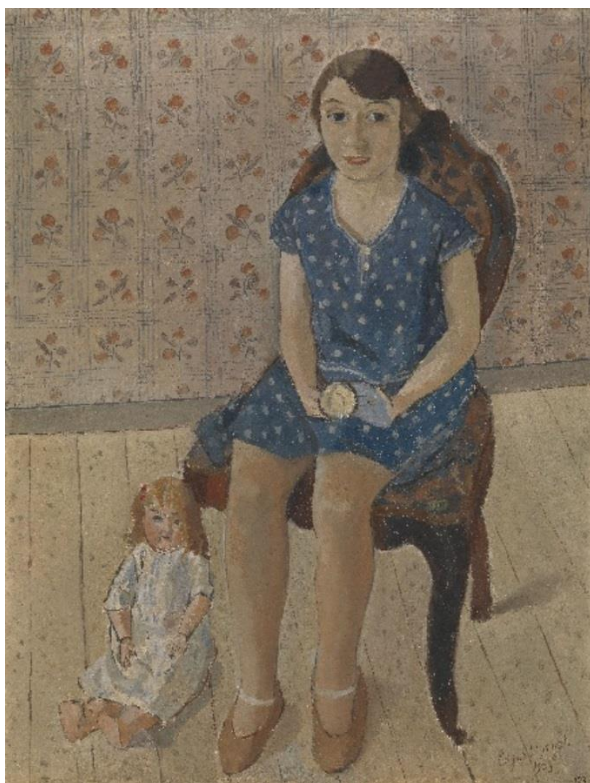


Edgard Tytgat, *Page from a dream night of a novice and her two maids*, 1954

Tytgat was also inspired by mythological literature, such as the story of Iphigeneia. He employed yet another narrative technique in the painting *Page from a dream night of a novice and her two maids*, namely continuous narrative. On one and the same canvas, we see various moments and thus various scenes. A novice and her maids come ashore in a little boat. But what follows looks more like a nightmare than a dream. The women are stripped naked and later executed. This technique was very popular in the Middle Ages, but was mostly abandoned in the Renaissance, when more realistic representations of the world were favoured in painting. This rational approach did not suit Tytgat at all. He preferred the age-old visual strategy and applied it to an imagined scene.

4. The last doll

Young posing girls or models were Tytgat's favourite subjects. In his work, they often symbolize fleeting youth, but Tytgat himself dismantles this in his paintings. With their hands lying in their lap, they are not really posing, but simply waiting for the painter to get started. Moreover, he integrates innumerable references into his work and thus guides possible meanings and interpretations in different directions. He also used suggestive titles to orient the story. For example, the painting *The Last Doll* is clearly a portrait of a child, though the title leads us to suspect that the young girl is about to become a woman.



Left: Edgard Tytgat, *The last doll*, 1923, right: *Girl in the attic*, 1950

Another of Tytgat's preferred techniques is the image within an image. In the painting *Euphasie Poses for the First Time*, we do not only see a young girl lying naked on a bed. On her right, we see the painting *Prelude to a Birth* hanging on the wall. Tytgat painted the work in 1940. This implies that Euphasie's first time posing was far less innocent than we assume. What's more, Tytgat adds an extra method by referring to one of his earlier works. Euphasie's position is also reminiscent of other famous nude portraits, such as *Olympia* by Manet or the *Venus of Urbino* by Titian. These references also undermine her apparent innocence, since both artists worked with prostitutes as models.

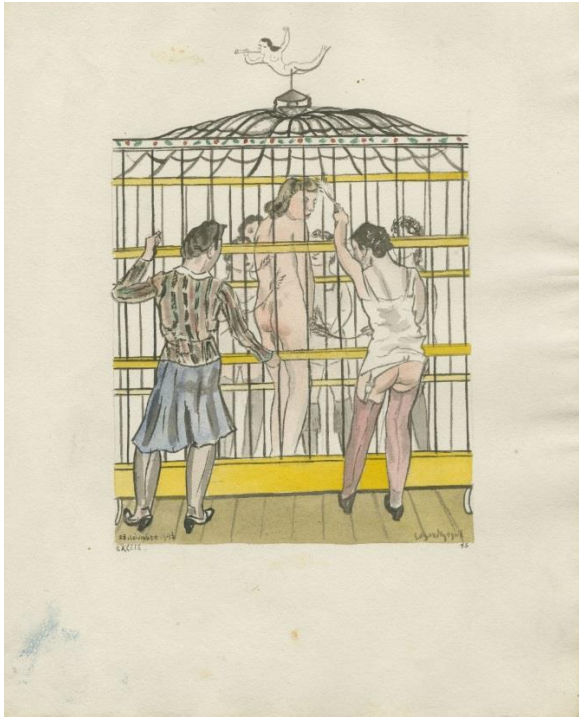


Edgard Tytgat, *Euphrasia poses for the first time*, 1941

Filmmaker and co-curator Gust Van den Berghe juxtaposes Tytgat's works with those of the contemporary Swedish director Roy Andersson (1943). Just like Tytgat, it is impossible to label Andersson with one particular style or genre. The worlds that the two artists create are almost seamlessly aligned. Just like Tytgat, Andersson also focuses on people in absurd situations and scenes. Sadistic scenes are peppered with a dark sense of humour. And just like Tytgat, Andersson is also profoundly inspired by classical painting, myths and sagas.

5. The rules of the game

Eight Women and a Monastery is Tytgat's key work for several reasons. During the Second World War, he painted a series of racy stories featuring women from his youth. Two priests play an erotic card game, betting to win eight women. Each of them assumes the identity of a playing card. The game decides their fate and this leads to a series of erotic fantasies and hallucinations. This unpublished series of watercolours consists of five books comprising more than five hundred pages. They were painted over a five-year period. Strangely enough, these are Tytgat's least-known works, but they are the key to his oeuvre. Reading these books, numerous characters and scenes from other paintings are suddenly cast in a new light.



Edgard Tytgat, *Eight women and a monastery* (1941-1947)



Edgard Tytgat, *The eight women*, 1940 ©Collectie Gemeentemuseum Den Haag

6. Lost window

As he approached the end of his life, Tytgat's themes began to recur more frequently, but in darker colours or with harsher brushstrokes. It appears as though the artist looked back on his life as a dark final chord. These images are infused with bittersweet nostalgia. He literally places himself back in the picture and then breaks it apart. This definitively refutes the notion of Tytgat as a naïve folk artist.

Tytgat's cinematic qualities come to fore in *Prelude to a broken love*. He constructs his story through synoptic narrative. The image is divided into two halves, one romantic and one sinister tableau. On the left, we see an operating room where a woman's leg is being amputated. A young man looks on, horrified. On the right, we see the same man, now tenderly holding a sleeping woman's head in his hands. We are left questioning whether or not it is the same woman.



Left: Edgard Tytgat, *Prelude to a broken love*, 1928 – Right: *Sequel to an interrupted walk*, 1939

During a bicycle trip on Thursday, 25 August 1938, the artist was taken ill with appendicitis. The painting *Sequel to an interrupted walk* was inspired by the operation that followed. We see Tytgat on an operating table. The bicycle on the wall refers to the biking trip, the calendar and the clock indicate precisely when the operation occurred. While he lies on the operating table, a day and a life flash by.

As a final piece we see Tytgat in the midst of a carousel and all the stories he had ever told. While the one-legged attendant sleeps, the painter silently attempts to escape from his world. The earlier jollity and lightness have been replaced by sombre stories. A woman is about to be executed and a man has been hanged.



Edgard Tytgat, *Tytgat and the waxworks*, 1927

List of works

IMPORTANT: General mention at any work: © SABAM Belgium 2017

1. Invitation to Paradise

1. Rik Wouters, *Tytgat at the Table*, undated, pen and Indian ink on paper, 29,5 x 39,7 cm, Museum Plantin-Moretus (collection Print Cabinet), Antwerp - UNESCO World Heritage, inv. PK.MT.08407
©Museum Plantin-Moretus (collection Print Cabinet), Antwerp - UNESCO World Heritage
2. Edgard Tytgat, *The Rocking Horse*, 1908, watercolor on paper, 13,5 x 16 cm, private collection
©Cedric Verhelst
3. Edgard Tytgat, *Memories from Childhood and Youth*, 1950, paper, 22,5 x 13 x 6 cm, private collection
©M-Museum Leuven
4. Edgard Tytgat, *Some Images from the Life of an Artist*, 1946, oil on canvas, 116 x 89 cm, private collection
©Dieter Daemen
5. Edgard Tytgat, *Memories from Childhood and Youth*, 1956, paper, 30 x 43 cm (double page), private collection
©M-Museum Leuven
6. Edgard Tytgat, *Invitation to Paradise*, 1922, oil on canvas, 114 x 150,4 cm, this painting is owned by the Flemish Government, on long-term loan to the MSK Ghent, inv. 2000-A Museum voor Schone Kunsten, Ghent ©www.lukasweb.be - Arts in Flanders vzw, picture by Hugo Maertens
7. Edgard Tytgat, *The Blind Man and Springtime*, 1924, oil on canvas, 66 x 82 cm, private collection
©Dieter Daemen
8. Edgard Tytgat, *Inspiration*, 1926, oil on canvas, 81 x 100 cm, The Phoebus Foundation, Antwerp
©Antwerp, The Phoebus Foundation
9. Edgard Tytgat, *Presentation*, 1923, oil on canvas, 46 x 55 cm, The Phoebus Foundation, Antwerp
©Antwerp, The Phoebus Foundation
10. Edgard Tytgat, *Moving Statue*, 1955, oil on canvas, 73 x 92 cm, Brussels Parliament
© Dieter Daemen

11. Edgard Tytgat, *The Model*, 1916, oil on canvas, 77 x 64 cm, Belfius Art Collection, Brussels, inv. 1032
©Belfius Art Collection
12. Edgard Tytgat, *Mary's Breakfast*, 1947, oil on canvas, 65 x 81 cm, private collection
©Dieter Daemen
13. Edgard Tytgat, *Ministerial Visite*, 1934, oil on canvas, 73 x 92 cm, private collection
©Peter Cox
14. Edgard Tytgat, *The Visitor*, 1940, oil on canvas, 73 x 92 cm, Museum Dhondt-Dhaenens, Deurle, inv. 000137
©Guy Braeckman
15. Edgard Tytgat, *Snow Effect in Woluwe*, 1945, oil on canvas, 71 x 58 cm, private collection
©Cedric Verhelst
16. Edgard Tytgat, *Bright Hours*, 1926, oil on canvas, 81 x 100 cm, private collection

2. Fall from the Merry-Go-Round

17. Edgard Tytgat, *Circus Act*, 1930, oil on canvas, 89,5 x 116 cm, Musée des Beaux-Arts de la Boverie, Liège, inv. AM 24/47
©Liège, Musée des Beaux-Arts/La Boverie
18. Edgard Tytgat, *The Violin-Player*, 1929, oil on canvas, 101 x 82 cm, Mu.ZEE Ostend, inv. SM000019
©Mu.ZEE, Ostend, picture by Guy Braeckman
19. Edgard Tytgat, *The Fairground Stall*, 1923, tapestry, 150 x 174 cm, private collection
©Dieter Daemen
20. Edgard Tytgat, *Charlie Chaplin's Circus*, 1953, watercolor on paper, 50,5 x 36,5 cm, private collection
©Dieter Daemen
21. Edgard Tytgat, *Fantasy, Puppets and Landscape*, 1912, oil on canvas, 39,5 x 60 cm, private collection
©Cedric Verhelst
22. Edgard Tytgat, *Mozart and the Gypsies*, 1943, oil on canvas, 74 x 92 cm, Belfius Art Collection, Brussels, inv. 10598
©Belfius Art Collection
23. Edgard Tytgat, *The Poet Reunited with his Muse*, 1956, oil on canvas, 88 x 115 cm, private collection
©Dieter Daemen
24. Edgard Tytgat, *Young Girl in a Glass Coffin*, 1932, oil on canvas, 60 x 73 cm, private collection
©Peter Cox

25. Edgard Tytgat, *Memory from Earlier Times*, 1927, oil on canvas, 60 x 73 cm, private collection

3. Page from a Dreamy Night

26. Edgard Tytgat, *Last Day of Paradise*, 1948, oil on canvas, 53 x 64,5 cm, private collection
©Dieter Daemen

27. Edgard Tytgat, *Adam and Eve at Cadzand*, 1929, oil on canvas, 50 x 73 cm, Musée d'Ixelles, Brussels, inv. CC 1305
©Musée d'Ixelles-Brussels, picture by Mixed Media

28. Edgard Tytgat, *The Tragic Old Men*, 1924, oil on canvas, 80 x 100 cm, private collection
©Dominique Provost

29. Edgard Tytgat, *Prelude to a Birth*, 1932, oil on canvas, 81 x 100 cm, The Phoebus Foundation, Antwerp
©Antwerp, The Phoebus Foundation

30. Edgard Tytgat, *The Emigrant from the Land of Rubens*, 1925, oil on canvas, 82 x 100 cm, private collection
©Steven Decroos

31. Edgard Tytgat, *Joseph Sold by his Brothers*, 1931, oil on canvas, 72 x 86 cm, private collection
©Dieter Daemen

32. Edgard Tytgat, *The Sacrifice of Iphigeneia*, 1929, oil on canvas, 89 x 115 cm, Stedelijk Museum Amsterdam, inv. A 588
©Collection Stedelijk Museum Amsterdam

33. Edgard Tytgat, *The Conquest of Troy*, 1950, oil on canvas, 97 x 130 cm, Mu.ZEE Ostend, inv. K000387
©Mu.ZEE, Ostend, picture by Guy Braeckman

34. Edgard Tytgat, *Page from a Dream Night of a Novice and her Two Maids*, 1954, oil on canvas, 90 x 115 cm, Mu.ZEE Ostend, long-term loan private collection, inv. B000021
© Mu.ZEE, Ostend, picture by Steven Decroos

35. Edgard Tytgat, *Thus she Leaves this World, Believing her Sacrifice will Set Free her Fellow Men*, 1952, wash drawing on paper, 50 x 68 cm, private collection
©Dieter Daemen

36. Edgard Tytgat, *The Last Moment of Margaret*, 1938, oil on canvas, 81 x 65 cm, private collection
©Peter Cox

37. Edgard Tytgat, *Eastern Tale*, 1927, oil on canvas, 89,3 x 116,3 cm, Groeningemuseum, Musea Brugge, inv. 1985.GRO0034.I
Musea Brugge ©www.lukasweb.be - Arts in Flanders vzw, picture by Hugo Maertens

38. Edgard Tytgat, *Anthony Saying Goodbye to Zenobia*, 1926, oil on canvas, 89 x 116 cm, Mu.ZEE Ostend, inv. K000389
©Mu.ZEE, Ostend, picture by Guy Braeckman
39. Edgard Tytgat, *History of the Four Boats (1)*, 1912, tempera, 80 x 127 cm, The Phoebus Foundation, Antwerp
©Antwerp, The Phoebus Foundation
40. Edgard Tytgat, *History of the Four Boats (2)*, 1912, tempera, 80 x 127 cm, The Phoebus Foundation, Antwerp
©Antwerp, The Phoebus Foundation
41. Edgard Tytgat, *As You Like It*, 1944, watercolor on paper, 56 x 74 cm, private collection
©Cedric Verhelst

4. The Last Doll

42. Edgard Tytgat, *The Last Doll*, 1923, oil on canvas, 65 x 49,2 cm, Museum voor Schone Kunsten, Ghent, inv. 1957-O
Museum voor Schone Kunsten, Ghent ©www.lukasweb.be - Arts in Flanders vzw, picture by Dominique Provost
43. Edgard Tytgat, *Child with a Bird*, 1923, oil on canvas, 66 x 51 cm, private collection
©Dennis Veldman
44. Edgard Tytgat, *The Pretty Polish Girl*, 1937, oil on canvas, 92 x 73 cm, M – Museum Leuven, inv. S/2/T
M-Museum Leuven ©www.lukasweb.be - Arts in Flanders vzw, picture by Dominique Provost
45. Edgard Tytgat, *Bunch of Flowers*, 1920, oil on canvas, 44,3 x 37,7 cm, Musée de Grenoble, inv. MG 2540
©Ville de Grenoble/ Musée de Grenoble – J.L. Lacroix
46. Edgard Tytgat, *Rebecca's First Love*, 1931, oil on canvas, 73,5 x 60,4 cm, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, inv. H 1953.10
©Bisig & Bayer, Basel
47. Edgard Tytgat, *Young Girl in the Attic*, 1928, oil on canvas, 92 x 70 cm, private collection
©Peter Cox
48. Edgard Tytgat, *Young Girl in the Attic*, 1950, oil on canvas, 98 x 80 cm, private collection
©Cedric Verhelst
49. Edgard Tytgat, *The Dream*, 1942, oil on canvas, 61 x 75 cm, private collection
©Peter Cox
50. Edgard Tytgat, *Girl with a Bird*, 1942, watercolor on paper, 25,5 x 32 cm, private collection
©Dieter Daemen

51. Edgard Tytgat, *The Miracle of Saint Dominic*, 1942, oil on canvas, 60 x 73 cm, private collection
©Dieter Daemen
52. Edgard Tytgat, *The Parlour*, 1932, oil on canvas, 65 x 81 cm, Mu.ZEE Ostend, inv. K000388
© Mu.ZEE, Ostend, picture by Steven Decroos
53. Edgard Tytgat, *Euphrasia Posing for the First Time*, 1941, oil on canvas, 97 x 130 cm, private collection
©Dieter Daemen
54. Edgard Tytgat, *Desire and Remorse*, 1941, oil on canvas, 81 x 100 cm, private collection
©Dieter Daemen
55. Edgard Tytgat, *The Adulterous Woman*, 1949, oil on canvas, 73 x 92 cm, private collection
©Dieter Daemen

5. Les règles du jeu

56. Edgard Tytgat, *The Sleep of Women makes Men Dream*, 1937, tapestry, 150 x 192 cm, private collection
©Dieter Daemen
57. Edgard Tytgat, *The New Lodger*, 1934, oil on canvas, 73,5 x 92 cm, The Phoebus Foundation, Antwerp
©Antwerp, The Phoebus Foundation
58. Edgard Tytgat, *Entry of the Ladies*, 1938, wash drawing, 30 x 40,5 cm, private collection
©Dieter Daemen
59. Edgard Tytgat, *Three Gentlemen on the Spree*, 1938, watercolor on paper, 34 x 43 cm (central panel), 34 x 19 cm (side panels), The Phoebus Foundation, Antwerp
©Antwerp, The Phoebus Foundation
60. Edgard Tytgat, *Secret Love*, 1938, oil on canvas, 90 x 116,5 cm, private collection
©Dieter Daemen
61. Edgard Tytgat, *When Husband Dear goes Hunting...*, 1953, oil on canvas, 81 x 100 cm, The Phoebus Foundation, Antwerp
©Antwerp, The Phoebus Foundation
62. Edgard Tytgat, *The Convent Cell*, 1941, oil on canvas, 73 x 92,5 cm, Groeningemuseum, Musea Brugge, inv. 0000.GRO1595.I
Musea Brugge ©www.lukasweb.be – Art in Flanders vzw
63. Edgard Tytgat, *Eight Women and a Convent* (story consisting of 5 volumes), 1941-1947, pencil and watercolor on paper, 31 x 25,4 cm, private collection
©M-Museum Leuven

64. Edgard Tytgat, *Eight Women*, 1940, oil on canvas, 89 x 116 cm, Collection Gemeentemuseum Den Haag, inv. SCH-1949-0001
©Collection Gemeentemuseum Den Haag

6. Lost Window

65. Edgard Tytgat, *As You Like It*, 1949, watercolor on paper, 52 x 70 cm, Donation Boyadjian – Musée L, Musée universitaire de Louvain, inv. BO25
©J.-P. Bougnet – Musée L

66. Edgard Tytgat, *Result of an Interrupted Walk*, 1939, oil on canvas, 81,3 x 100,5 cm, Groeningemuseum, Musea Brugge, inv. 1985.GRO0037.I
Musea Brugge ©www.lukasweb.be – Art in Flanders vzw

67. Edgard Tytgat, *The Unexpected as the Result of a Walk*, 1937, oil on canvas, 73 x 92 cm, private collection
©Dieter Daemen

68. Edgard Tytgat, *Prologue to a Broken Love*, 1928, oil on canvas, 89 x 116 cm, Musée communal de Woluwe-Saint-Lambert
©Musée de Woluwe-Saint-Lambert - Centre Albert Marinus, picture by Renaud Schrobiltgen

69. Edgard Tytgat, *The Dentist*, 1930, oil on canvas, 65 x 81 cm, private collection
©Dieter Daemen

70. Edgard Tytgat, *Prelude to a Castration*, 1927, oil on canvas, 70 x 92 cm, private collection
©Dieter Daemen

71. Edgard Tytgat, *The Tree of Good and Evil*, 1946, oil on canvas, 89 x 116 cm, private collection
©Dieter Daemen

72. Edgard Tytgat, *The Calm of the Country Side*, 1929, oil on canvas, 115,4 x 88,5 cm, Donation Boyadjian – Musée L, Musée universitaire de Louvain, inv. BO2
©J.-P. Bougnet – Musée L

73. Edgard Tytgat, *Tytgat and the Waxen Figures*, 1927, oil on canvas, 81,5 x 105 cm, Musée de Grenoble, inv. MG 2539
©Ville de Grenoble/ Musée de Grenoble – J.L. Lacroix

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