

The Art of the 20th & 21st Centuries

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ROYAL MUSEUMS OF FINE ARTS OF BELGIUM

Lannoo

 Royal Museums
Of Fine Arts of Belgium

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Foreword

What do we mean by “modern” when referring to art in a Museum founded by Bonaparte in 1802? The very date points to the risk of being anachronistic, both backwards and forwards in time. Backwards with reference to the 17th-century “Quarrel of the Ancients and the Moderns”, forwards by accepting Baudelaire’s description of modernity as “the fugitive, transitory and contingent”. In both cases, the issue is one of beauty versus Beauty; the ephemeral versus the eternal, played out with reference to a central text through which time is organized into a narrative. This text too, has its specific framework. Erected in 1880, Alphonse Balat’s building – under its original name of Palais des Beaux-Arts – was intended to present temporary exhibitions and artistic salons before becoming, seven years later, the permanent home of the Museum of Ancient Art. Since then, this central narrative with its pretensions to universality has shattered, threatening us with a profusion of micro-narratives centred on the particularisms of communities that are increasingly closing in on themselves. More than ever, via its spatial unity, the Museum seeks to remain a place which, in the diversity of its expressions, opens people’s eyes to the other and to a wider world.

With its eyes turned to the past, the present and the future, a museum’s modernity lies not just in its activities (exhibitions, visits, partnerships) but also in its acquisition policy. A museum that does not expand its collections is doomed to die. The ambition of bringing together works that express the *Zeitgeist* and will mark the history of art is not new. Developed in the 1920s as a collection of “living” art under the aegis of its curator Hippolyte Fierens-Gevaert, the collection of modern and contemporary art was initially intended to reflect the main artistic movements and developments born in the 20th century. At first, the focus was on the works of Belgian artists, before expanding, mainly after the war and under the leadership of Philippe Roberts-Jones, to the great international artists.

A country of painters and paintings, Belgium has produced over time major figures who have influenced the history of art, along with works which continue to bear witness to a stronger cultural identity than what many debaters seek to deny – from Pieter Bruegel the Elder to Marcel Broodthaers, via Pierre Paul Rubens, Antoine Wiertz, Constantin Meunier, James Ensor, Fernand Khnopff, Léon Spilliaert, Rik Wouters, Paul Delvaux and of course René Magritte. Without forgetting contemporary artists whose works are proving increasingly difficult to acquire – and all the more so as Belgium, a crossroads of cultures and land of collectors, abounds in artists of ceaseless creativity. It is therefore with real pride that the RMFAB defend the work of Pierre Alechinsky, Jan Fabre, Luc Tuymans, Thierry De Cordier, Wim Delvoye and, more recently, Rinus Van de Velde and David Claerbout.

With insufficient resources and a modest acquisition policy, the collection also succeeds in providing a panorama of international art. The first impetus given by Expo 58 was followed by prestigious bequests and donations in the years 1980–1990, making it possible to integrate other international figures into our already significant ensemble: from Anselm Kiefer to Christian Boltanski, and from Thomas Struth to David Altmejd.

The RMFAB are home to more than twenty thousand works, embracing the full diversity of contemporary media: oil painting, sculpture, drawing, and on to photography, installation and video. This book, a counterpart to the volume devoted to the jewels of our collection of ancient art, offers a significant overview of our collections of 20th- and 21st-century art, with more than a hundred works. At the same time, it inaugurates a new series of books presenting our cultural riches. Museums contribute more than ever to building the society of tomorrow, plural, curious and tolerant, a society that mirrors our collection (and vice versa), at once modern and contemporary.

Michel Draguet
Director-General



The exhibition rooms of the Museum of Modern Art, built by Roger Bastin. Photo from the early 1990s.

Art after 1900 in the RMFAB

HISTORY OF THE COLLECTIONS

Modern painting & sculpture

The collection of modern painting and sculpture from the period 1900–1968 is at least as rich and diverse as was artistic life itself in Belgium during the same period. It reflects the great liberating adventure of modern art in our country and beyond, but not without leaving room for conservative tendencies. It includes work by world-famous artists like René Magritte, Francis Bacon and Alexander Calder, and also by local and forgotten figures such as Micheline Boyadjian, Paul Maas and Antoni Zydrón.

A look at the history of the collection shows that, since the 1920s, under the impetus of chief curator Hippolyte Fierens-Gevaert, it was expanded as a collection of “living” art, in the wake of contemporary artistic developments (fig. 1). Artists such as Oscar Jaspers and later Paul Delvaux advised the administration on purchasing policy. After 1945 and later under the influence of the 1958 World Fair, policy-makers became increasingly aware of the collections’ history-recording and international aspects. Chief curator Paul Fierens strived retrospectively to raise the collection to the European and international level by means of a carefully

devised acquisition policy. In the mid-1960s the expansion of the collection took off with acquisitions of works by internationally renowned names such as Max Ernst, Salvador Dalí, Henry Moore, Josef Albers, Francis Bacon and Otto Dix, pure in style and aesthetically pleasing, but with no direct anchoring in the local art scene. In this way, the Royal Museums of Fine Arts of Belgium demonstrated an explicit ambition to develop an international collection at the highest level and acted accordingly.



[Fig. 1] The room Fierens-Gevaert devoted to modern art in 1927.

The opening in 1984, under the impetus of chief curator Philippe Roberts-Jones, of the long-awaited Museum of Modern Art, designed by architect Roger Bastin, marked a milestone in the history of the collection, stimulating interest from both the general public and collectors. It is no coincidence that the collection was enriched by two spectacular legacies in the years that followed. In 1996 Irène Scutenaire-Hamoir donated an impressive collection of Surrealist art, consisting of 254 paintings, sculptures, objects and works on paper, 101 of them signed by or attributed to René Magritte. No less impressive was the generosity of Alla Goldschmidt-Safieva.



[Fig. 2] Eugène Dodeigne (Rouvreux [BEL] 1923 – Bondues [FRA] 2015), *Woman*, [1952], wood, 145 × 22 × 23 cm. Bequest of Alla Goldschmidt-Safieva, inv. 11238.

In 1990 she bequeathed to the Museums the entire collection that her husband Bénédict had put together, especially after the Second World War, with works by Belgian artists such as Gaston Bertrand, Pol Bury, Eugène Dodeigne (fig. 2), Vic Gentils, Pol Mara and Roel d'Haese, and also foreign names like Georges Braque, Marc Chagall, Giorgio de Chirico, Joan Miró, Asger Jorn and Claes Oldenburg. These two bequests placed the collection once and for all on the international map.

Partly under the influence of the changing economic climate, it would be further developed punctually over the following decades on the basis of advancing scientific research. In this way, the collection today presents a unique panorama of the history of modern art in Belgium, rich in its diversity and with as much attention to its specificity as to the context in which it was created.

This important sub-collection of the Museums now contains 1123 paintings and 300 sculptures from the period 1900 to 1968. Since the restructuring of the collections in 2018, the periods into which they are divided have been defined on the basis of a cultural-historical, stylistic and art-theoretical reference framework of modernism, with the development towards abstraction and conceptual art as the guiding principle. Around 1968 – a pivotal moment par excellence in the cultural history of the 20th century – this evolution was overtaken by a new and different type of contemporary art focused on processes, systems and the relationship between subject and artwork. At that time modern art became history. A comment should be made with respect to the starting year 1900. The tipping moments that determine the appearance of 20th-century art do not exactly coincide with the turn of the century. Since the last decades of the 19th century, a shift had been taking place in terms of the autonomy of visual means (colour, line, surface), while it is only shortly after the turn of the century that we see a new, free use of extra-artistic materials (textures, collage, assemblage, ready-made) emerge.

Its own profile

In fact, the Belgian art scene in the first years of the 20th century still took its lead from Paris, moving more than ever on the demarcation line between tradition and avant-garde. Like no other, the oeuvre of painter and sculptor Rik Wouters testifies to the restless, seeking attitude of a young generation on the threshold of the new era. It is only during and shortly after the First World War that an unbridled artistic dynamic developed here in Belgium too, a dynamic that changed the face of contemporary art throughout Europe and beyond in record time. The major lines of force and fault lines along which this evolution takes place are uniquely reflected in this collection. At the same time, the collection provides an overview of the different ways in which Belgian artists have interpreted innovative tendencies and assimilated them individually. We recognize, for example, the enthusiasm of Jules Schmalzigaug, who as early as 1912 fell under the spell of the dynamic urban rhythms of Italian Futurism and developed his own tempered visual language. A comparable case is E.L.T. Mesens, who discovered Dada in Zurich, in an encounter with subversion that was not without consequences for the development of Surrealism. Based on their experience with French Purism and German Expressionism during their exiles, Gustave De Smet (fig. 3) and Frits Van den Berghe also successfully developed their own idioms, with their unique melding of international and regional aspects.

If Expressionism and in particular Surrealism are today considered the richest ensembles in this collection, it is due to the fact that as an entity they bear witness to the artistic, cultural and social network that fostered the development of these art movements. These ensembles are coherent and multi-faceted and the works of art in them often share a parallel exhibition history or have been the subject of contemporary publications. They testify to the spiritual climate in the inter-war period. At the same time, they played identifiable roles in the world of



[Fig. 3] Gustave De Smet (Ghent [BEL] 1877 - Deurle [BEL] 1943), *Beatrice*, [1923], oil on canvas, 140 × 100 cm. Gift of the Fierens-Gevaert Committee, 1927, inv. 4678.

art dealers, gallery owners and collectors or were of great significance to critics and publicists. The same applies to a lesser extent to works belonging to *Zuivere Beelding* (Pure Imaging), the movement that was the first to propagate abstraction during the Roaring Twenties, with Victor Servranckx as their mouthpiece. At that time, Georges Vantongerloo in the Netherlands had already embarked on *De Stijl*. All these ensembles encompass the ground-breaking work of the pioneers as well as later interpretations by their epigones. As a result, the added value of these ensembles lies not only in the aesthetic qualities of each precious object itself, but also in their documented inter-relationships.

In the course of the 1930s and also during the Second World War, the collections were enriched with contemporary figurative work, pointing to a socio-cultural tendency to return to an existing order. For example, the work of Louis Buisseret and Albert Van Dyck

testifies to a new regard for classical art, and to interest in the old Italian masters and their 19th-century followers, albeit translated into the 20th century. The result is a fairly conventional art production, with numerous lesser-known names that enjoyed popularity at the time but have often fallen into obscurity today. If the collections contain today works of art whose museum value is not always convincing, this is not only due to changing taste judgements but also to the changed objectives of the purchase commissions. This particularity is rooted in the policy choices of the changing administrations who were at least as concerned to support local artists as they were with the excellence of their production. Inevitably with varying degrees of success.

From 1948, a dynamic wing of the *CoBrA* group developed in Brussels under the impetus of the poet Christian Dotremont. Despite this, the painting and sculpture of the first post-WW2 European avant-garde art movement occupies a modest place in the collection. The ensembles of *CoBrA* and *Post-CoBrA* drawings, gouaches and other works on paper, on the other hand, are rich and diversified, with Pierre Alechinsky's orientally-inspired calligraphies as eye-catcher.

In the same post-war years, abstract modernism also gradually seeped into the collection through the generation of the *Jeune*



[Fig. 4] Gallery at the exhibition *50 Years of Modern Art*, (Brussels' World Fair, 1958). Artworks on display by Kenneth Armitage, Victor Vasarely and Serge Poliakoff were acquired by the RMFAB.



[Fig. 5] Jean Arp (Strasbourg [FRA] 1886 - Locarno [ITA] 1966), *Mirr*, [1936], gilded bronze, 38.5 × 32 × 34 cm. Acquired from the artist during the exhibition *50 Years of Modern Art*, 1958, inv. 6815.

Peinture belge. The work of young artists like Antoine Mortier, Louis Van Lint and Jo Delahaut may not fall under a single denominator, but the unbridled pursuit of free expression is something these lyrical abstracts all share.

As part of the Expo 58 world exhibition in Brussels, one of the first post-war retrospective exhibitions of the international avant-garde took place: *50 Years of Modern Art* (fig. 4). In the context of this event, paintings by Karel Appel, Jean Dubuffet and Hans Hartung were acquired for the collection, along with at least equally interesting sculptures by Jean Arp (fig. 5), Germaine Richier and Ossip Zadkine. The future looked promising and solid choices were being made.

Although a clear decision had already been made to give the collection an international face, it was not until 1967 that Pop Art and *Nouveau Réalisme* made their entry into the collection with work by Allen Jones, Arman and the Belgian Evelyne Axell. A stimulating role was played here by enthusiastic collectors of contemporary art, which has also proven of vital importance for the further expansion of the collections. [FV]

Art after 1968

While the collection was gradually opening up to contemporary art, an international movement was emerging that would pose new challenges for museum institutions. If Pop Art and New Realism, each in its own way, questioned the nature of the work of art and its relationship to society, Minimalism, Conceptual Art, Land Art and Video Art placed question marks against every aspect of art. The year 1968 saw the publication of Joseph Kosuth's *Art after Philosophy*, Lawrence Weiner's *Statements* and Sol LeWitt's *Sentences on Conceptual Art*, writings which developed a new theory of art, focusing in particular on the dematerialization of art works.

Symbolically therefore, this particular year (which is also that of the death of Marcel Duchamp) marks a breaking point, or rather a starting point, even if a work like Joseph Kosuth's *One and Three Chairs* – an installation composed of a chair, its photographic reproduction and the printing of its dictionary definition – announced in 1965 the emergence of a new current, in which language takes precedence over form. In 1969, the exhibition *Live in Your Head: When Attitudes Become Form*, organized by Harald Szeeman at the Kunsthalle in Bern, opened the eyes of the general public to these new artistic trends.

The division of the MRBAB modern art collection into two chronological entities, from 1914 to 1968, and then from 1968 to today, is therefore based on historical elements, but at the same time responds to conservation requirements. Technology-based works, designed with industrial materials, or again very large format installations, call for a special approach, requiring often complex logistics for their display or transportation. The issues related to their restoration are just as specific, given the wide variety of media involved. Even so, this is not a clear split: the contemporary art collection naturally extends the one dedicated to modern art, both chronologically – the pivotal date of 1968 not being a fixed point – and typologically, with many artists represented in the contemporary

collection (Raoul De Keyser [fig. 6], Walter Swennen, Léon Wuidar, Roman Opalka, On Kawara, Marthe Wéry, Philippe Vandenberg, etc.) using media, such as canvas or panel painting, similar to those of the modern collection.

In the years following the creation of the Museum of Modern Art, many events took place in Belgium that were conducive to the dissemination of contemporary art to a wide audience: the exhibitions *Place Saint-Lambert Investigations* in Liège (1985) and *Chambres d'Amis* in Ghent (1986), followed by the opening of the Museum of Contemporary Art in Antwerp (MuHKA) in 1987. In 1992, a Belgian, Jan Hoet, was chosen to head *Documenta IX* in Kassel, an edition of this art event which drew much attention to itself. The following year, the RMFAB presented *Art in Belgium since 1980*, bringing together nearly thirty artists, while on the other side of the Mont des Arts, in the former Magasins Old England, three contemporary art exhibitions (*Le Jardin de la Vierge*, *Toscani Al Muro*, *Les Fragments du Désir*) succeeded one another between 1993 and 1995. This period culminates with the opening of two new institutions dedicated to contemporary creativity, the SMAK in Ghent in 1999 and the Mac's at the Grand-Hornu in 2002.

It is at this moment that contemporary art truly makes its entry into the RMFAB, with both Belgian and foreign artists. The



[Fig. 6] Raoul De Keyser (Astene [BEL] 1930–2012), *N.O.B.*, 1987, oil on canvas, 190 × 251.5 cm. Acquired in 1989, inv. 10952.



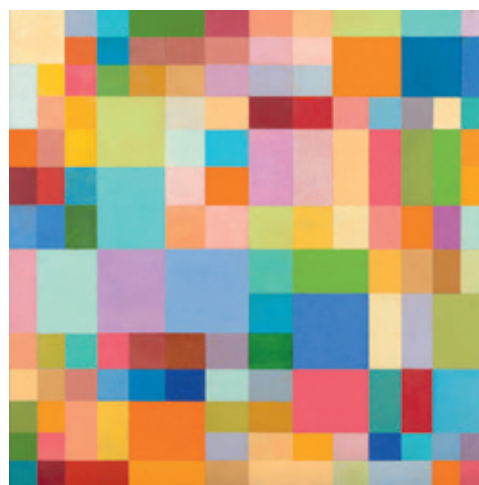
[Fig. 7] Sol LeWitt (Hartford [USA] 1928 – New York [USA] 2007), *Wall Drawing no. 426*, [1985], wash on wall, 385 × 618.5 cm. Acquired and realized *in situ* in 1986, inv. 10537.

early 1990s in particular were marked by the acquiring of works very soon after their creation, testifying to a desire to be as close as possible to actual artistic creation. This included items by Didier Vermeiren, Christian Boltanski, Marthe Wéry, Tony Cragg, Lili Dujourie, Wim Delvoye, Anselm Kiefer and others. Sol LeWitt's *Wall Drawing no. 426* (1985; fig. 7) had been set up at the entrance of the Museum of Modern Art in 1986, pointing to an interest in conceptual and minimal art which would assert itself with the acquisition, a few years on, of works by Donald Judd, Dan Flavin, Joseph Kosuth, On Kawara, Carl Andre and, later, Lawrence Weiner. It was also at this time that monumental pieces by Richard Long and Giovanni Anselmo entered the collection.

At the turn of the new millennium the Museum continued its acquisitions, but in a much less sustained fashion, largely owing to price inflation on the contemporary art market. The collection was nevertheless enriched with important works by Panamarenko, Jan Fabre and Luc Tuymans. Among the foreign artists, Daniel Buren and Niele Toroni brought a European echo to American conceptu-als and minimalists. This balance between a

national and international approach is still maintained, as evidenced by the entry into the collection in recent years of works by artists as varied as Thierry De Cordier, Georges Meurant (fig. 8), Chéri Samba (fig. 9), Roger Ballen, Gao Xingjian, Jeff Kowatch, Debbie Brown Napaltjarri, Mary Brown Napangardi and Tjawina Porter Nampitjinpa. Particular attention has been paid to works *in situ*, in line with those of Sol LeWitt and Lawrence Weiner, with the inclusion of works by Nicolas Party and Joseph Kosuth in the Magritte Museum. Finally, Angel Vergara, Agnès Guillaume and Emmanuel Van der Auwera have recently joined the RMFAB video art collection, initiated in 1991 with Nam June Paik.

Let us conclude this by no means exhaustive presentation by mentioning the special place occupied by Marcel Broodthaers, whose guardian spirit hovers over the collection. The RMFAB conserve a very important set of his works (nearly 70), to which we must also add numerous archival documents, by his own hand or concerning him. Its constitution dates back to the early 1980s and continues today. As already mentioned, the year 1968 is not a fixed cursor: Broodthaers's *Coat Rack with Mussel Shells* and the *Red Cooking Pot with Mussels* (pp. 156–157) date from 1965 and



[Fig. 8] Georges Meurant (Etterbeek [BEL] 1948), untitled, [2019], oil on canvas, 120 × 120 × 4 cm. Acquired in 2020, inv. 12590.



[Fig. 9] Chéri Samba (Kinto M’Vuila [COD] 1956), *I am a rebel*, 1999, acrylic on canvas, 81 × 100 cm. Acquired in 2020, inv. 12602.

fully participate in the conceptual movement. Let us also mention *Untitled, Jan. 22, 1964* (pp. 152–153) by Dan Flavin, an emblematic work of the minimal current conceived in 1964. Conversely, certain works produced and acquired in the 1970s or 1980s fit more into the system of modern art than that of contemporary art, as we understand it today. This peculiarity, which could be summed up as the difference between a contemporary collection and a collection of contemporary art, induces a second cursor, just as mobile as the first: when an artist formerly considered as modern suddenly finds favour with the contemporary art world (and market). Depending on where one positions these two cursors, the post-68 and/or contemporary art collection (paintings, sculptures, installations and video art) contains between 300 and 350 works. A modest ensemble, but rich in many ways and one which, we hope, will continue to develop in the future. [PYD]

The collection of modern art works on paper

In terms of number of works, the collection that goes under the title “Works on Paper – Modern Art” is the largest of the Royal Museums. At the same time, given the particularly fragile nature of the materials and techniques, it is also the least visible. Its current name

highlights the fact that it encompasses a diversity of creations, the sole common denominator of which is their support or their main material: paper. In many museum institutions, this type of collection also adopts its own autonomy under the name of *cabinet des estampes*.

The modern collection of works on paper of the RMFAB – according to our criteria, it brings together the works of artists born from 1748 onwards – was built late, in the context of the Royal Museum of Painting and Sculpture, the name of which was extended to include “Fine Arts” only in 1919. The desire to create a collection of modern drawings is also a child of the 20th century. Initially, acquisition efforts focused on “modern” artists from the 19th century, with the collecting of works from the following centuries developing only from the 1960s onwards.

A new impulse for the modern and contemporary collections coincided in particular with the restructuring of our institution in 1965, including the inauguration of a modern art department, with the collections subdivided on the basis of materials and techniques. Only then does the collection of modern drawings appear in the organization of the Museums, even if at first, for practical reasons, it was merged with the sculptures collection. However, the same is not true for the system of acquisitions, managed since 1933 by three separate commissions: ancient art, modern art and sculpture. Initially associated with acquisitions of paintings, works on paper were largely left out of account in the definition of an acquisition policy. It was not until 1979 that they came under the purview of a new commission, covering acquisitions in the fields of sculpture, drawings and modern posters, along with photography. This rather slow evolution is explained by the lack of interest of both museums and the Belgian public in paper-based techniques, other than works of the big international names.

The collection of works on paper did not develop structurally until after the Second World War. It was helped by a very relative openness to foreign art, by the desire to



[Fig. 10] David Hockney (Bradford [GBR] 1937), *American Landscape Pie*, 1965, oil pastel on paper, 35.5 × 42.8 cm. Bequest of Alla Goldschmidt-Safieva, inv. 11182.

strengthen the presence of certain groups such as the Surrealists, the Expressionists and the *CoBrA* movement, and also by the vision of the new chief curator, Philippe Roberts-Jones, who was keen to integrate new sections into the Museums, such as photography and graphic arts – two sections which, however, would never see the light of day. In this way works by Horst Antes, Pierre Alechinsky, Karel Appel, Jo Delahaut, Paul Delvaux, Eugène Dodeigne, Christian Dotremont, Paul Klee, Walter Leblanc, Jules Lismonde, Henri Michaux, Jozef Peeters, Victor Servranckx and also Frits Van den Berghe entered the collection. Others remain absent (this is the case of Frans Masereel) or entered only late, like Marcel Duchamp.

In 1990, the Goldschmidt-Safieva bequest not only significantly enriched the collection of works on paper of Belgian and international names, but also breathed new life into the acquisition policy, which had lost much of its dynamism in the 1970s. Among the artists whose works on paper were added to our collections were Gaston Bertrand, Marc Chagall, Roel d'Haese, Eugène Dodeigne, Hans Hartung, David Hockney (fig. 10), Paul Klee, Louis Van Lint, Pablo Picasso (fig. p. 44), Marc Tobey, Cy Twombly and Ossip Zadkine. Three works by Duchamp later entered the

collection between 1997 and 2000 (fig. 11), as did drawings by Jan Fabre (fig. 12), David Nash (fig. p. 143), Sol LeWitt, Mimmo Paladino, Christo & Jeanne-Claude (fig. p. 141), Mario Merz, Blinky Palermo, Joseph Kosuth, Douglas Huebler and Victor Brauner and an extensive collection of works by Marcel Broodthaers. From the 2000s onwards, efforts were made to include in our collections also the works of major contemporary photographers such as Thomas Struth, Thomas Ruff and Andreas Gursky, but photography would remain marginal compared to the other sections. Along with the purchases that our Museum can make, significant bequests and donations have made it possible to expand the collection of drawings. Alongside the diversity and international character of the already mentioned Goldschmidt-Safieva bequest, let us also cite the Scutenaire-Hamoir bequest in 1996 (see pp. 74–75), that of Germaine Kieckens in 1997 and the donation of works by Jozef Peeters and some of his friends by Ronny and Jessy van de Velde in 1985. However, it was mainly the artists themselves or



[Fig. 11] Marcel Duchamp (Blainville [FRA] 1887 – Neuilly-sur-Seine [FRA] 1968), *From or by Marcel Duchamp or Rose Sélavy (Box in a Suitcase)*, [1958], cardboard box covered with fabrics, holding 68 objects, from a series of 30 copies, 9.0 × 37.7 × 40.0 cm. Acquired in 2000, inv. 12082.



[Fig. 12] Jan Fabre (Antwerp [BEL] 1958), untitled, 1989, blue ballpoint pen, phyllium on prepared paper, 219.5 × 151.5 cm. Acquired in 1991, inv. 11312.

their heirs who supported the collection of works on paper. Thanks to their generosity, the RMFAB own in this way the largest collection of works by Pierre Alechinsky, donated mainly between 1971 and 1980 (comparable to that of the Centre Pompidou in Paris), a reference collection of drawings by Gaston Bertrand (donated in 1980), Paul Delvaux (donations of 1976 and 1977), Rik Wouters (donation from the Province of Brabant in 1994 and the Delporte-Livrauw bequest in 1976) and also of Felix De Boeck (donated by the artist in 1971).

Today, the content and definition of this collection still reflect these two corollary phenomena we have already mentioned. On the one hand, these works were acquired by a Museum which had originally focused exclusively on painting and sculpture. On the other hand, the collection was built up at a time when artistic disciplines were tending

to merge and when the Royal Museums were gradually widening their scope and obtaining greater autonomy in their acquisition policy. Clearly distinct from the cabinets of drawings or prints encountered elsewhere, this is a *Museum* collection which brings together both independent works (framed and suitable for permanent exhibition), and preparatory or documentary works related to the other collections. It contains drawings in every kind of technique, along with collages, photographs, engravings and numerous posters, covering all eras and all artistic movements, from the turn of the 19th century to the present day. [IRS]

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