

Marcel Broodthaers. A retrospective



MARCEL BROODTHAERS
Tableau et tabouret avec oeufs (Picture and stool with eggs). 1966
Painted canvas and painted wooden stool with eggshells
Canvas: 258.5 x 187.6 x 7 cm
Stool: 91.5 x 45 x 35 cm
Museo Nacional Centro de Arte Reina Sofía, Madrid

DATES:	October , 4, 2016 – January, 9, 2017
PLACE:	Museo Nacional Centro de Arte Reina Sofía. Sabatini Building, Floor 1
ORGANIZATION:	The Museum of Modern Art, Nueva York and Museo Nacional Centro de Arte Reina Sofía
CURATORSHIP:	Manuel Borja-Villel and Christophe Cherix
COORDINATION:	Rafael García and Ana Ara
EXHIBITION TOUR:	Moma, Nueva York (February, 14, 2016 – May, 15 2016) The Kunstsammlung Nordrhein-Westfalen, Düsseldorf, (2017).

The Museo Reina Sofía and the Museum of Modern Art in New York are jointly organizing a retrospective that will be one of the fullest yet dedicated to **Marcel Broodthaers** (Belgium, 1924 – Germany, 1976). Through a selection of works

representative of his artistic practice, the show will explore the multiple facets developed by the artist throughout his life. His extraordinary production during the transformational decades of the 1960s and 1970s established him as one of the most important artists on the international scene, with an influence that continues today.

After initially working as a sculptor, Marcel Broodthaers decided in 1964 to become a visual artist. Perceptible in all his production of these early years is a concern with responding to the basic questions of the visual arts by constantly querying the notion of representation and production.

Throughout his career, from his early objects formed by mussels and eggs to his later fictional museum, *Musée d'Art Moderne. Département des Aigles*, or the retrospective he devised towards the end of his life, *Décors*, Broodthaers always occupied a unique position within the art world. By means of a radical approach to the traditional priorities of poetry, cinema, literature or displayed art itself, Broodthaers found his own way to develop an oeuvre that allowed him to react with a personal viewpoint to the nascent Pop and Conceptual art, and to create a whole structure centered on institutional critique.

For further information:

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