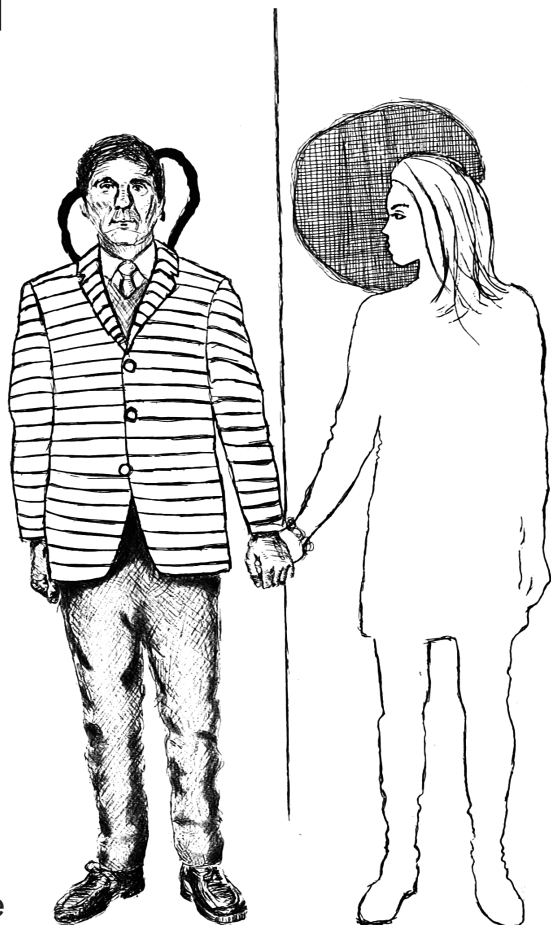


Art x Gender



19.11 2025

> 27.09 2026

@FineArtsBelgium

fine-arts-museum.be

Foreword

As a scientific and heritage institution, our role extends beyond conservation and exhibition: it is also to question, illuminate, and transmit knowledge. The *Art x Gender* exhibition and tour offers a renewed perspective on our permanent collections, from the 15th century to the present day. Situated in a pluricultural European capital, this project positions the museum within a dynamic process of transformation, attentive both to its narratives and to those of the visitors.

Changing our perspective does not mean erasing others, but rather learning to see the artwork differently. Gender, as one interpretative lens among others, reveals the tensions and cultural constructions embedded in artworks. This approach, grounded in scholarly rigour and critical inquiry, opens new pathways, encourages dialogue, and fosters thoughtful engagement. The journey invites all visitors to broaden their perspectives and helps make the museum more inclusive, transdisciplinary, and open to dialogue exchange.

This project is the result of a close collaboration between research [GENDER], conservation, and mediation. It therefore embodies continuity as well as renewal within our institution. It represents an important step in re-examining our rich collections and their (re)presentations, made possible through cooperation between museum departments and external partners. We thank everyone involved for their dedicated work and wish you inspiring discoveries and enriching conversations.

Inga Rossi-Schrimpf
Operational Director Collection and Research

Introduction

Art × Gender explores the influence of gender stereotypes on artistic representation. The selection of works on display invites visitors to question the norms, attributes, and roles associated with femininity and masculinity, while also examining the relevance of these distinctions.

Stereotypes are simplified representations of the world, based on the notion that certain behaviour or perceived distinctive traits are 'natural'. In reality, however, stereotypes are cultural and social constructs that shape the way we perceive, create, and judge. Like any language, art is part of this system of representation. While it may adopt these codes, it can also challenge them, thus becoming a tool for critique and a catalyst for change.

Drawing on the collections of the Royal Museums of Fine Arts of Belgium, in all their richness and limitations, this exhibition offers a 'defamiliarisation' of the gaze, encouraging us to view the works, the museum, and its narratives in a different light. Thus, the exhibition space becomes a living laboratory and a field for collective experimentation, where research, engagement, and public experience converge to create new ways of seeing, experiencing, and understanding the works – in other words, of making them our own.

This brochure accompanies the exhibition and the suggested itinerary through the other permanent collections' galleries. It extends this reflection and proposes new and fresh perspectives on the artworks. May this visit be an invitation to explore new paths, both within the museum and beyond its walls.

The curators: Géraldine Barbéry and Audrey Lasserre.

? *Art x Gender* Users' guide

A BROCHURE

→ To guide you through a journey marked by more than 70 works across the permanent collections, as well as a new display at the heart of the circuit [Room 66].

A MAP [p. 24-25]

→ To help you locate the selected works.

LOGO ART X GENDER

→ identifies works featured in this itinerary.

NUMBERED THEMES

→ To help you find the corresponding pages in the booklet and discover all the related artworks in the exhibition.

VIGNETTES

→ To help you find the information sheet for the work you are viewing.

“ AND ’

→ These symbols are used to provide context and prompt questions. Sometimes, you will see quotation marks in these descriptions. Not to express the authors' opinions, but to quote statements from particular historical or critical contexts. The question marks are meant to encourage active reflection and discussion.

@ AND #

→ Share your thoughts with @FineArtsBelgium [#ArtxGender] with respect and kindness.

0. Délie X Desiring Machine

After studying fine arts in Paris, Rome, and Milan, **Olga Morano** [1935-1999] moved to Brussels in 1965, where she worked with artists like Marcel Mariën and Marcel Broodthaers. She engaged with intellectual fields and artistic practices that were often seen as the domain of men, such as mathematics, conceptual art, and machinery. Morano gained recognition for her geometric compositions, which she 'transmuted' into erotic or poetic graphics. In addition, she created visual poems, poem-objects, ironic objects, and more than 300 machines. As a multidisciplinary artist, she crafted a world beyond the mainstream, which she described as 'simultaneously human, poetic, philosophical, humorous, and mundane.'



Dismantling of *Délie* by Olga Morano,
October 1975. Photo: Pozzo Morano



Olga Morano, *Délie. Machine désirante et désirée par ses deux amants / Délie. A desiring machine, desired by its two lovers*, 1974

**DÉLIE. MACHINE DÉSORANTE ET DÉSORÉE
PAR SES DEUX AMANTS : MODE D'EMPLOI
(DÉLIE. DESIRING MACHINE, DESIRED BY HER
TWO LOVERS. INSTRUCTIONS FOR USE)**

This is a washing machine adorned with two mannequin hands on top, holding a black 'veil of desire'. At the rear is a 'warm-up wheel' that activates the mechanism. Inside, behind the porthole and a 'thick fur', two hearts can be seen moving among other objects. Also at the back are an 'infra-subtle cable', a lamp, and 3 tubes of desire, one of which is connected to a 'lover-stool'. Another 'lover-voyeur' stool at the front observes the scene. This mechanism, at once Dadaist and conceptual, is somewhat disconcerting. Olga Morano provides instructions for use without revealing its meaning, except that each element provokes the 'desire' of the other.

Is this a 'feminist' version of Marcel Duchamp's work, *La Mariée mise à nu par ses célibataires, même* [The Bride Stripped Bare by Her Bachelors, Even [1915-1923]], in which Olga Morano has reversed the roles?

Or is it a subtle literary reference to a rare and complex sixteenth-century work by Maurice Scève [*Délie, objet de plus haute vertu / Délie, Object of Highest Virtue*], in which 'Délie' is an anagram of 'Idée' [idea]? Or perhaps an artistic embodiment of the philosophical and psychoanalytical concept of 'desiring machines', to which Gilles Deleuze and Félix Guattari devote the first chapter of *L'Anti-Œdipe / Anti-Oedipus* [1972]?

In this post-1968 work, riddled with literary, philosophical and artistic references and stereotypes, Olga Morano employs gender with humour to deconstruct it. In Morano's piece, the washing machine – intended to emancipate women yet leaving them still burdened with domestic chores – becomes a veritable manifesto of female desire, showcasing its creative power.

1. Couple X Matrix

Following the example of Adam and Eve, the male–female couple is often seen as the norm in our society. It signifies an arrangement that many consider natural, based on difference and complementarity. This model offers a prescriptive image of what a man and a woman should be. Many of our ideas about sexuality, family roles, and behaviour are built around this model. Within this framework, seen as the only legitimate form of intimate relationship, so-called ‘traditional’ roles are assigned to women and men. However, some artists challenge this image by subverting or criticising it, thereby questioning ‘normality’ and opening up a space for reflection on the diversity of identities and relationships.



Lucas Cranach the Elder, *Adam and Eve*

ACCOMPLICES?

In the Judeo-Christian iconographic tradition, *Adam and Eve* are among the most famous couples in Western art history. However, it is the scene of temptation, where 'he' and 'she' become aware of their differences, that particularly captivated the 'great masters'. Lucas Cranach the Elder [1472-1553], for example, created more than fifty versions of this scene. The popularity of these images, both among Protestant humanist circles and the aristocracy, can be attributed to their dual erotic and moralising interpretation. Viewers find what they seek under the guise of a reinterpretation of the Bible. As for the stag, with its knowing glance, it reminds us of our own gaze. The success of these mass-produced images had a lasting impact on the history of visual representation.



Roger Raveel, *Human Couple*, 1968-1975

IN & OUT

Four centuries after Cranach, Roger Raveel [1921-2013] integrated the image of a couple into his artistic universe, merging the everyday nature of life with a universal language. The couple he depicted were André Goeminne and Maryse Bernabé, friends of his. Raveel created an initial version on an aluminium plate in 1968 (Ill. 1), in which the woman's silhouette is cut out, revealing the environment.

Front and profile, full and empty, interior and exterior, abstraction and figuration, presence and absence – forms and figures interact in Raveel's work to achieve a perfect balance of contrasts. Yet, if for the artist emptiness is an 'opening of the figure in space', does the erasure of the female figure, with her back turned towards the man, not perpetuate a stereotype? The couple in which the autonomous role and identity of women seem conspicuous by their absence?



Ill. 1: Roger Raveel, *Human Couple*, 1968. Private collection, former André Goeminne collection, Nazareth.

2. Loves Stories X Unusual

Although couples consisting of a woman and a man are presented as the norm, to the extent that they are considered the very definition of a couple, other couples have always existed, brought together by different kinds of love, desires, or sexualities. Social, moral, and religious taboos have relegated these relationships to the unsaid, to the margins of creation. Yet artists have always celebrated the diversity of desire. Androgynous couples blur the lines between masculinity and femininity, embodying the union of opposites and challenging traditional genders. These representations of homosexual love or androgynous figures challenge heterocentric models, paving the way for a more fluid interpretation of identities, bodies, and the couple as a space of equality and transformation.



Balthazar-François
Tasson-Snel, *Hercules*,
1830

INTIMATE PARTNERS

For centuries, artists have depicted couples that differ from the 'normative' model. Some painters portray alternative relationships, sometimes ambiguously. For example, Balthazar-François Tasson-Snel's [1811-1890] portrayal of **Hercules** challenges the 'masculine' codes typically associated with images of the mythological hero. Here, there is no virile club – just a young man beside him. Although this aspect of history has rarely been examined in painting, Hercules' bisexuality and his romantic relationship with Hylas are sometimes explored in literature.



George Morren, *Two
Young Girls*, 1907

George Morren's [1868-1941] **Deux jeunes filles** (*Two Young Girls*) explores the ambivalent boundary between friendship and romantic relationships. At a time when lesbian love was largely taboo, female friendship was often used as a pretext – and sometimes even fantasised about – by male artists.



Fernand Khnopff,
Caresses, 1896

In Fernand Khnopff's [1858-1921] **Des caresses** (*Caresses*), two hybrid beings appear to be fused together: a sphinx [part woman, part cheetah] and an androgyne [part man, part woman]. This mysterious work poses an enigma: some interpretations view it as depicting the artist's platonic love for his sister, Marguerite, while others see it as representing the conflict between mind and body.



René Magritte,
Midnight Marriage
[1926]

René Magritte [1898-1967] always sought to probe the apparent 'normality' of things. In **Le Mariage de minuit** (*Midnight Marriage*), all relationships are called into question. Day and night, heads and tails, top and bottom, front and back, hollow and full, feminine and masculine... Do they intertwine or oppose each other?

3. Pink X Feminine

‘Pink is for girls’ is still often heard in playgrounds, as if it were obvious. This helps sustain a social order that separates girls and boys – here, through colour – and assigns different traits to each. However, pink was not always exclusively associated with women. In nineteenth-century Europe, red was the colour worn by boys, who were expected to face the sight of blood as future men, while blue, deemed ‘softer’, was reserved for girls, considered more delicate. So, how should we interpret the use of pink in paintings of women or men from different eras? Colour names also carry their own stereotypes: for instance, there is a delicate pink, a flesh tone, pale and refined, called... ‘the thigh of an blushing nymph’.



Workshop of Nicolas de Largillierre, *Portrait of a Man*

PINK'D

This *Portrait of a Man* from the workshop of Nicolas de Largillierre [1656-1746], featuring a powdered sitter dressed in pink, reflects the period's enthusiasm for this colour, which was made using expensive dyes. But why should pink, like lace or elaborate wigs, be considered 'feminine'? In this portrait, which is both formal and relaxed, pink is one of the stylish details, following the styles of late seventeenth-century men's fashion.



Julian Key, *SEX*

In his advertising poster for a paper company, graphic designer Julian Key [1931-1999] revisits the stereotypical association of pink with 'sexy' women and eroticism. The letter X forms the arms and legs of a female body, with the addition of a small dark triangle stylising pubic hair. Following the sexual revolutions of the late 1960s, pink became associated with daring and libertinism. However, it also reduced women's images to naked bodies and 'selling' visual stimuli in a consumer society.



Marie Laurencin, *The Pink Scarf*, ca. 1913

In Marie Laurencin's [1885-1956], *L'Écharpe rose* (*The Pink Scarf*), pink is the only splash of colour in an otherwise grisaille portrait. The model's features recall those of Nicole Groult (ill. 2), a fashion designer and companion of the bisexual artist. The pink of the scarf accentuates the masculine elements of this early 'garçonne' – an ideal of beauty that would triumph in the 1920s.



ill. 2: Nicole Groult in 1915

4.

X

Masculinities

What is masculine identity? Depending on place, time, and culture, it can be expressed in many different ways; there are as many forms of masculinity as there are men. It is impossible to define any unchanging essence of masculinity – or femininity, for that matter. Sociologist Raewyn Connell uses the term ‘hegemonic masculinity’ to describe a model based on rejecting what is perceived as ‘feminine’ in men and the stigmatisation of homosexuality. This dominant model sustains a system where men hold power over women. Art – both a reflection of prevailing norms and a space for experimentation – depicts multiple masculinities, far from uniform, and thus creates opportunities for new possibilities to emerge.



Gabriel Grupello,
Narcissus

TROUBLING REFLECTIONS

In an era when it was unacceptable for a man to love another, Grupello [1644-1730] revived the myth of *Narcissus*, condemned to love only himself after rejecting the nymph Echo's affection. The Baroque artist choreographs the young man in a dynamic, serpentine line as he contemplates his reflection. His hands betray his emotion. Frozen before his 'perfect' image, Narcissus wastes away on the spot, or, according to some accounts, is swallowed up by the reflection he longed to embrace.



Giulio Cesare
Procaccini, *Saint
Sebastian Rescued
by Angels*

SUBLIME

Procaccini's [1574-1625] *Saint Sebastian Rescued by Angels* is a genuine 'Christian Apollo', highlighting the youthful, lithe form of the martyr, pierced by arrows. The sexual tension created by the narrative – spanning from sadism to masochism – reaches a climax in a sensual celebration of a body elevated by divine grace and ascending to paradise.



Laurent Delvaux,
Hercules at Rest

HEROIC

Hercules represents the stereotypical image of masculinity. Here, Laurent Delvaux [1696-1778] depicts him as he appears in ancient statues:

bearded and muscular, yet tired and weary from his arduous journey. Is Hercules experiencing a moment of doubt here after stealing the golden apples? As a mortal, is he contemplating his own fallibility, unaware that he will later be deified?



Pierre-Joseph Feyens,
*Hercules and
Omphale, Queen
of Lydia, 1813*

Pierre-Joseph Feyens [1787/1789-1854] illustrates a lesser-known story in his *Hercules and Omphale, Queen of Lydia*. In a reversal of roles and social stereotypes, Omphale takes on the attributes of the hero – the club and the skin of the Nemean Lion – while Hercules sits docilely at her feet, spinning wool, an activity traditionally reserved for women. Unlike other artists, who often portray the hero as lovesick for satirical or misogynistic purposes, Feyens preserves Hercules's physical appearance. Is he, like his contemporaries, condemning 'a brief moment of folly'?



Mathieu Kessels,
Discobolus, 1828

THE STRONGER SEX?

Sculpted by Mathieu Kessels [1784-1836] to promote the classical ideal, the figure of the *Discobolus* is a prime example of 'masculine perfection'. With its resolute face and athletic body, this youthful figure embodies the motto 'a healthy mind in a healthy body' [Juvenal]. The genitals were minimised to signify the renunciation of lust or bestiality and were reconstructed at the end of the twentieth century. However modest they may have been, they had been removed and concealed beneath a fig leaf.

5. Family X Gender Factory

What is a family? Is it a group of individuals connected by blood or affinity, who may or may not live together in the same social space? Family portraits have taken many forms throughout history. In ancient art, for example, families were typically depicted as consisting of two adults and one or more children. In nineteenth-century industrial Europe, the 'working-class family' emerged, in which the man was expected to work in a factory or mine to 'earn a living', while the woman was generally responsible for the home and childcare. These roles were considered natural and immutable: men as protectors and providers, women as nurturers and guardians of the home. It is within the family that identities and roles are first negotiated, through reproduction or opposition, thus providing fertile ground for the construction of social norms.



Adrien Isenbrant,
Obverse of the left
panel of the diptych
of Our Lady of Seven
Sorrows



Maerten de Vos, *Portrait
of Antonius Anselmus,
his wife Joanna
Hoofnagel and their
children*, 1577



Gillis van Tilborch,
Family Portrait



Georges
Lemmen, *Working
Class Family*, 1897

TAKING THEIR PLACE

It is evident that the roles and positions of family members are intrinsically linked to gender – men and boys on one side, women and girls on the other. The seated women hold children in their arms, unless this responsibility has been delegated to servants, and are closely associated with the domestic sphere. In Van Tilborgh's [ca. 1625-1678], *Family Portrait*, they hold embroidery and lace cushions on their laps – objects also affiliated with domesticity. In this painting, the men are depicted standing and active. The governess is likewise shown as active, primarily due to her professional role. In Maerten de Vos' [1532-1603] *Family Portrait*, the men are portrayed with papers and pens – symbols of erudition.

FOLLOWING IN THE FOOTSTEPS

As with their sisters, young boys once wore dresses for practical reasons related to toilet training. They were expected to follow in their fathers' footsteps – whether that meant pursuing commerce and learning in a prosperous family, or manual labour in a **Working-Class Family**, as represented by Georges Lemmen [1865-1916].

6. Motherhood X Icon

From early religious depictions in the Middle Ages to more recent artworks, breastfeeding holds a significant place in art, far from being a taboo subject. The image most often shows a mother nursing her child, her breast exposed, capturing both the sacred and everyday aspects of the gesture. This scene establishes the maternal figure as an icon, becoming an emblematic and instantly recognisable motif. It also emphasises the presumed intimacy of the mother–child relationship, encompassing both emotional and physical dimensions. However, behind the apparent tenderness of the scene, another interpretation may emerge: the maternal body, exalted in its nurturing role, also takes on an erotic dimension, revealing the ongoing ambivalence surrounding the concept of motherhood.



III. 3: School of the Southern Netherlands, Italian-Byzantine Virgin of Cambrai, 15th century

EVA/AVE: FROM EVE TO MARY

Representations of the Virgin and Child achieved great success in fifteenth-century Flemish painting, continuing a long tradition that dates back to the early centuries of Christianity. This trend began in the late twelfth century with the Council of Verona, which established the sacrament of marriage. Besides marital duties, motherhood became a sacred mission, shaping women's roles. The cult of Mary, mother of Christ, expanded significantly in the fifteenth century, leading to a proliferation of icons – including the famous *Italian-Byzantine Virgin of Cambrai* (III. 3) – which deeply influenced the artistic output of the Flemish Primitives. Mary was seen as the ultimate role model in everyday life, the new Eve who leads to salvation.



After the Master of Flémalle, *Virgo lactans*, 15th century

WORSHIP!

This small *Virgo lactans* [Nursing Virgin], after the Master of Flémalle (ca. 1375-1444), epitomises 'modern devotion'. In this intimate scene – painted in the style of contemporary mirrors – every detail is designed to foster identification: from the realistic oil technique to the Virgin's gentle gaze on the Child, and the soft, rounded forms throughout.



Gerard David, *The Virgin with Milk Soup*

The humanisation of the divine reaches its peak in works such as Gerard David's (ca. 1459-1523) *The Virgin with Milk Soup*. Mary is portrayed as a common nurturer, shown in a modern interior, engrossed in her task while Jesus plays with his spoon. On the table, a worm-eaten apple rests – heavy with symbolism.



Lucas Cranach the Younger, *Caritas*



Gilles-Lambert, *Godecharite, Caritas*, 1795

FOR GOD'S SAKE!

To propagate Luther's ideas, which directly opposed the cult of Mary rejected by Protestantism, Christian concepts of charity took the form of a woman, often depicted breastfeeding and surrounded by a group of children. These allegories of *Charity* [Caritas] were widely disseminated, profoundly shaping the Judeo-Christian cultural imagination by conveying the stereotype of a woman 'naturally' associated with grace, self-sacrifice, procreation, charity, care, and the transmission of these values through education. It is a full-time role that has significantly contributed to shaping society.



Maurice Denis, *Young Mother*, 1921

DIVINE IDYLL?

On a beach in Brittany, a young mother delights in the 'joys of motherhood' while others relax or dance. The scene – even in its colours – looks paradisiacal. By elevating this everyday moment to the status of a modern icon, the devout Catholic Nabi painter Maurice Denis [1870-1943] offers an idyllic vision of motherhood in *Jeune mère* (*Young Mother*).



Lydia Wils, *Mother and Child*, 1964

COLD INTIMACY

Other facets of motherhood emerge in modern art. Like many women artists, Lydia Wils [1924-1982] occupied a marginal position within the Belgian art scene of the 1960s. Her enigmatic universe – rendered in muted tones and populated by human figures with large eyes and unusual features – is characterised by an atmosphere of cold intimacy. Here, the artist offers an authentic portrayal of the mother–child relationship in *Mère et enfant* (*Mother and Child*), one that is undoubtedly closer to lived experience. This is far removed from iconic or idyllic representations of maternal 'happiness'.

7. Knowledge X Fatal

From Pandora to Eve, the figure of the wise woman has long been seen as a threat to authority and to the aspiration for emancipation. In a world symbolically ruled by men, female knowledge is seen as disruptive, challenging the boundaries of what is allowed or possible. Whether scholar or artist, a woman who learns, reads, or creates transcends the roles society assigns her. By claiming language, tools, or secrets traditionally reserved for men, she breaks the pact of submission and endangers the established order. Therefore, myths – like images – construct a gallery of ambivalent figures, from temptresses to intellectuals, where fascination and condemnation coexist. These representations reveal both a fear of subversion and the determination of women who refuse to be silenced and who voice their desire for knowledge and creation.



Madeleine van Thorenburg, *Eve*

latest Belle Époque fashion, also personifies Pandora. In Greek mythology, Pandora bears the heavy burden of releasing all evils onto the Earth from a box – here depicted as a casket filled with gold coins. Mossa merges two femmes fatales into a single figure, driven by greed and the destruction of humanity.

BITTEN!

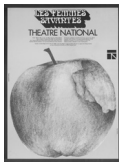
Madeleine van Thorenburg [1880-1961] has sculpted *Eve*, the first woman and mother of humanity in the Judeo-Christian tradition, as Venus rising from the waves. Is she portrayed as fragile, innocent, and almost childlike before the original sin? Or is she covering her breasts with her arms in prayer after the 'sin'? Her long hair – symbolising the tempting serpent – conceals her pubic area.



Jan Massys, *Lot and his Daughters*, 1665

TEMPRESSES

Jan Massys [ca. 1509-1573] depicts the biblical story of *Lot and his Daughters*, the only survivors of God's destruction of Sodom. The young women seduce their father and lie with him for two consecutive nights, ensuring the continuation of the city's lineage. The eldest daughter sits on Lot's lap, gazing directly at the viewer. Who is the painter addressing with this look? What did it imply at the time – morality, complicity? And what does it suggest today?



Manfred Hürig, *Les Femmes savantes (The Learned Women)*, 1972

The bitten apple, absent from van Thorenburg's work, features on the poster for *Les Femmes savantes (The Learned Women)*, created by Manfred Hürig [1937-2013] for the Théâtre National. Here, the fruit of the 'tree of knowledge' explicitly links Eve to the protagonists who are passionate about science, philosophy, and poetry and mocked by Molière.



Attributed to Cornelis Massys, *The Temptation of Saint Anthony*

The brightly lit nudes of two young women stand out in *The Temptation of Saint Anthony*. The monk, withdrawn to the desert, rejects them and pushes away the dish one of the women offers him. Further away, another creature – claws outstretched and face contorted in a grimace – openly reveals the diabolical nature associated with women in the sixteenth century.



Gustav Adolf Mossa, *Eva Pandora*, 1907 (Patron Cillion Crowet 2006. On deposit from the Brussels-Capital Region)

In Gustav Adolf Mossa's [1883-1971] *Eva Pandora*, Eve can be recognised by her attributes: the serpent and the apple. Upon closer examination, the apple is revealed to be a man she is about to consume. This woman, dressed in the

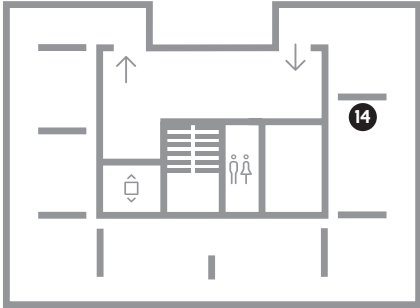
Itinerary

- 0 Délie x Desiring Machine
- 1 Couple x Matrix
- 2 Loves Stories x Unusual
- 3 Pink x Feminine
- 4 x Masculinities
- 5 Family x Gender Factory
- 6 Motherhood x Icon
- 7 Knowledge x Fatal
- 8 Praising x Despising the Body
- 9 Woman x Adultery
- 10 Nudes x Gazes
- 11 Exoticism x Colonialism
- 12 Desire x Consent
- 13 Bodies x Fetishes
- 14 Women x Powerful
- 15 Artists x Women
- 16 Muses x Genius

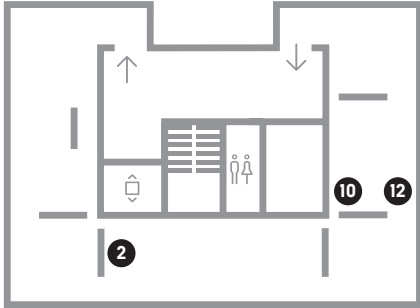
Old Masters 0



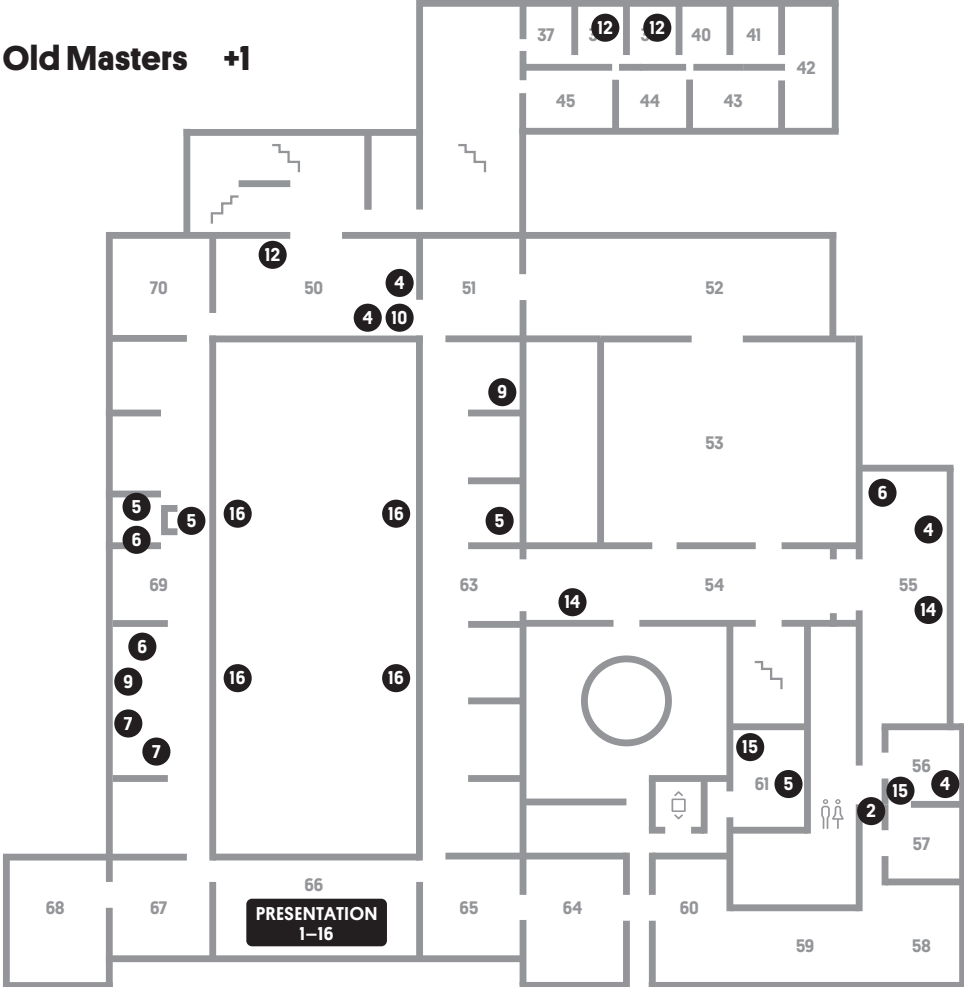
Magritte Museum +2



+3



Old Masters +1



8. Praising X Despising the Body

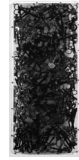
Female bodies held captive, violated, prostituted, and displayed in museums. What traces do these images – whether mythological, biblical, or ‘beauty’-themed – leave on artistic production and our own representations? Prostitution, almost always depicted as female, reveals the economic dominance of men; men are the clients who pay for the service. Such representations challenge the status of the lived body, caught between enslavement to another and the self-determination. When gender and racial domination intersect, trafficking, war rape, and colonisation transform the body – most often female – into a territory to be conquered. Throughout art history, this violence has been aestheticised, disguising the ferocity of the act under the guise of myth or allegory.



Vic Gentils, *Rua de Amor*, 1969

FROM STREET...

In this assemblage of salvaged wooden pieces, Vic Gentils presents (1919-1997) 'body-objects' both literally and figuratively. Inspired by his trip to Brazil, the scene illustrates a street where Black prostitutes were segregated from white ones. The work depicts a white man with an erection touching the buttocks of a fetishised Black woman, while his lighter-skinned companion stands on the other side of the wardrobe. Hidden behind dark glasses, the client symbolises the power dynamics that uphold economic, social, and racial inequalities.



Arman, *The Crusader's Harem*, 1960-1963

... TO HAREM

Did these relationships of domination and commodification of women's bodies inspire Arman (1928-2005) to choose the title for his work? By collecting old keys encased in polyester and naming his work *Le Harem du croisé [The Crusader's Harem]*, the artist opens the door to many questions: what do these keys unlock? Who could own so many? What locks do they open? What locks do they bolt?

From chastity belts to fantasised harems, from North to South, East to West via the *Rua de Amor*, women's bodies have become lands to conquer. They are 'collected' just as their representations are gathered. They are displayed just as they are exhibited.

9. Woman X Adultery

The biblical story of the adulterous woman teaches lessons about mercy and the importance of questioning hasty moral judgements. Ultimately, however, it reinforces the idea that a married woman engaging in a physical relationship with another man commits an unequivocal sin. The woman is regarded as guilty; the man is merely tempted. The story of Susanna, however, offers a different perspective. Married and renowned for her beauty and piety, Susanna is surprised in her bath by two elderly men who have been secretly spying on her. They threaten her: if she does not submit to their desires, they will accuse her of adultery. She refuses and is sentenced to death. Yet, when the prophet Daniel proves her innocence, she is spared, while her accusers are punished. This narrative is often depicted in art, transforming a fleeting moment into a lasting image. The female victim is thus turned into a spectacle, confronting the viewers with the voyeuristic gaze of her aggressors.



Jan Massys, *Susanna and the Elders*, 1567

ACCUSED

Painters in earlier centuries depicted many religious scenes. From the sixteenth century onwards, biblical and mythological episodes gave artists chances to portray women's bodies in a socially 'acceptable' way. The female body was often viewed as inherently sinful – simply because it was female? It was thus exposed without hesitation, almost thrown to the wolves of certain moralising gazes.

In the story of *Susanna and the Elders*, the two judges exercise their power not only within the city but also assume they have the right to possess the female body. In Massys' (ca. 1509-1573) painting, Susanna's exposed white flesh becomes the focal point. She is subjected to the lecherous and accusatory gazes of the two elderly men.



Peter Paul Rubens, *Christ and the Woman taken in Adultery*

In the Gospel account of *Christ and the Woman taken in Adultery*, a woman is brought before Jesus to be judged for adultery. In Peter Paul Rubens' [1577-1640] painting, the woman's pale skin again becomes the focal point at the centre of the composition. A subtle tear on her chest draws the viewer's attention. Her breasts and shoulders are portrayed as both alluring and shameful. The pressure from the gazes and hands of the many men around her is evident throughout her entire body.

10. Nudes X Gazes

In the Middle Ages, nudity was primarily associated with religious themes, such as images of Adam and Eve, representing either purity or impurity. From the seventeenth century onwards, the female nude began to dominate European art. It was used to demonstrate the artist's technique, understanding of anatomy, and compositional skills. The study of live models, essential to history painting and academic training, gradually became accessible to women artists, albeit with significant restrictions. Originally created by men and intended for the male gaze, the female nude celebrated a sexualised body within a context of visual consumption. As an object of desire, the female body became a surface for erotic projection. Therefore, the nude invites questions about how women's bodies are viewed – both by viewers and in the ways they are exposed and observed.



Pierre Bonnard, *Nude Against the Light*, ca. 1908

recounted by Ovid, the artist [possibly Annibale Carracci [1560-1609]] explores the theme of naked bodies.

BATHERS

Pierre Bonnard's [1867-1947] *Nu à contrejour* [*Nude Against the Light*] marks the start of a series of female nudes engaged in dressing and undressing. Is it Marthe, his partner, or Paquita, a Parisian model? Curiously, the mirror reflects neither of them but instead a Venus de' Medici that Bonnard owned in postcard form. Two bodies, painted in warm and cool colours, are depicted to us, both front and back. As if peering through a keyhole, the painter's gaze – like light itself – seeks to caress everything in the room.



Jane Graverol, *The Tall Grass*, 1946

UNCOVERED

In her paintings from the 1940s, Jane Graverol created numerous images of solitary women, dreamers or wanderers in unusual settings. In *Les Hautes Herbes* [*The Tall Grass*], a young woman sleeps amid lush grass. The richness of nature provides a backdrop to her calmness. Graverol [1905-1984] later explained that her paintings were 'waking dreams, conscious dreams'.



Anna Staritsky, *Bathers, Nice, F II-3*, 1945

Anna Staritsky's [1908-1981] *Baigneuses* [*Bathers*] seems to dissolve into an almost abstract composition. Does the red glow of the towel, held high like a political flag, hide or hint at the physical intimacy of the bathers? While this artwork is devoid of voyeurism, the energy of the movements and lyrical touches convey a sense of freedom.



René Magritte, *Discovery*, 1927

In 1927, René Magritte was inspired by an erotic postcard depicting a nude woman. While he maintained the model's pose, he partially transformed her flesh into wood. The poet Paul Nougé insightfully named this reimagined 'pin-up' *Découverte* – a title that implies both invention [*Discovery*] and, in French, the notion of being 'uncovered' or revealed.



Attribué à Annibale Carracci, *Diana Surprised by Actaeon While Bathing*

After invading *Diana* and her nymphs' privacy while they bathed by spying on them, the hunter *Actaeon* was turned into a stag and later eaten by his own dogs. Based on the myth

11. Exoticism X Colonialism

The 'taste for foreign lands' inspired the artistic imagination of Europeans from the nineteenth century onwards. Enthralled by distant places, artists glorified lands perceived as unknown, imbued with sensuality and mystery. Yet, behind these dreamlike visions of eroticised women and lush landscapes lies a fantasised construction of the world, often far removed from reality. Some artists, sent and remunerated by the state, participated – consciously or unconsciously – in disseminating colonial ideology. Their works, which combine fascination and domination, reveal a perspective that reduces the Other to an object of desire or study, exposing the close ties between art, power, and colonialism. Their approach to female portraiture further reinforces these relationships of domination: the frequently nude Black model embodies the 'mysterious Dark Continent', onto which fantasies of sensuality and savagery are projected.



Arsène Matton, *Dance in the Moonlight* [1911]

‘WOMEN, ESPECIALLY, WOULD FLEE (...)’

In 1908, the Congo became a possession of Belgium, which sent artists to the region to produce colonial propaganda, promote so-called ‘scientific’ racist theories, and justify a supposed ‘civilising’ mission. Upon his arrival in 1911, Arsène Matton [1873-1953] described the inhabitants as ‘living bronzes’. Matton was the first Belgian sculptor to undertake a ‘scientific and artistic’ mission in the Congo. Within a few months, he created a series of casts from individuals forced to submit to the colonisers’ methods. ‘Women, especially, would flee, as they did not wish to be seen naked.’

Following these casts, along with a series of photographs and prints, Matton created classicising works inspired by his time in Congo, in which he sexualised and exoticised his memories of travel, turning them into three-dimensional ‘clichés’, notably in works such as *Danse au clair de lune* (*Dance in the Moonlight*).



Pierre de Vaucleroy, *Woman Covered in Tukula, Libba-Kassir* (Congo) 1927

‘(...) A WILD GARDEN IN WHICH TO SET UP ONE’S MODEL’

When he created *Femme enduite de tukula* (*Woman Covered in Tukula*), Pierre de Vaucleroy [1892-1980] ‘You ask me what I painted? Trees and naked women, almost solely from nature and my imagination. These were the two subjects that interested me most. I found an old, wild garden where I could pose my model outdoors, amongst the foliage.’

These works carry a complex legacy. Today, museums face questions about how these pieces are displayed, stored in reserve collections, or contextualised. Does exhibiting these works risk reinforcing stereotypes, or does it offer an opportunity to challenge them?

12. Desire X Consent

Twenty years ago, the *#MeToo* movement reignited the debate on consent – understood as a free, informed, and reversible agreement. In art, the female nude – women without a voice and often without a face – raised questions: when the female body is sexualised and exposed to desire, does this normalise non-consensual behaviour? The tension is heightened when rape, which violates consent, is depicted. For a long time, marriage served as a framework for ‘legal rape’ – allowing possession of the female body without any agreement beyond the contract itself. Celebrated for her virtue, Lucretia was raped under her husband’s roof. She chose death to symbolically reclaim ownership of herself – her act leading to the fall of the Roman monarchy. Yet, she was sometimes depicted with all the erotic ambiguity of a dying, naked body – pierced by a phallic dagger and offered up to the viewer’s gaze.



Roger Wittevrongel,
Torso [1975]

endured at the hands of her cousin, Sextus Tarquinius. While the red, fur-trimmed cloak evokes a vagina, the weapon serves as a phallic symbol. The large number of existing versions of this Renaissance painting is remarkable.

UNCORSETED

Torso, painted by Wittevrongel (°1933), showcases the artist's hyperrealistic style. In this homage to the beauty of the female form, fragments of the body are reimagined as images of desire.



Carlo Maratta, *Apollo Pursuing Daphne* [1681]



Louis Gallait,
The Wedding Dress,
1873

DAWN DISARMED

The numerous representations in the Museum's collections depicting a culture of rape called for further examination. Often inspired by mythology, these stories were exemplified by Carlo Maratta's [1625-1713] depiction of *Daphne's* transformation into a laurel tree to escape *Apollo* – while the world gained a plant, the young woman was lost forever.

In *La Robe de nocces (The Wedding Dress)*, the romantic painter Louis Gallait [1810-1887] depicted an ambiguous and erotic scene centered on the theme of marriage. A young woman – with a thimble on her finger and a bouquet of orange blossom in her hand – sat with a hesitant expression. Was she pondering the upheavals that this change in status might bring, or was she, with her blouse unbuttoned, anticipating the wedding night when the marriage would be physically consummated?



Willem van Mieris,
Susanna and the Elders, 1714



Maître du Saint-Sang,
Lucretia

The biblical story of *Susanna and the Elders* was also notably popular in ancient art collections. Traditionally, the two elders watched the young woman as she prepared to bathe naked. In Willem van Mieris's [1662-1747] painting, however, they were depicted engaging physically – touching and undressing her.

At the beginning of the sixteenth century, the Master of the Holy Blood – like many of his contemporaries – depicted the tragic image of *Lucretia*. With reddened eyes, the ancient Roman noblewoman pierced her chest with a sharp blade. This act reiterated the rape she



Philips Wouwerman,
Hunting

In Philips Wouwerman's [1619-1668] ***Op jacht (Hunting)***, the viewer's attention is first drawn to the bright, vivid mass of a white horse saddled in red. Further to the left, however, a hunter is shown placing his hand on the cleavage of a farmer's wife, who is busy milking a goat. An old catalogue noted that 'he seems to want to exercise his *droit du seigneur*.



René Magritte,
Disarmed Dawn, 1928

Perhaps the artist who most explicitly depicted the violence of rape and the trauma it caused was René Magritte [1898-1967], who placed the silhouette of a clothed man – whom she could not shake off – within the contours of a terrified naked woman in ***L'Aube désarmée (Disarmed Dawn)***.

13. Bodies X Fetishes

In art, the body is often staged as a fetishised object of desire – fragmented and imbued with erotic power. When divided into parts – neck, hips, mouth, hands – the body becomes fragmented, reduced to a series of erotic signs. This reflects how the so-called ‘male gaze’ appropriates and consumes the body as a collection of desirable parts, rather than as a complete, thinking being. This vision of the ‘fragmented’ body – rooted in a long visual tradition – contributes to the reification of the body. Transformed into an object to be viewed or possessed, the body loses all autonomy. Some artists appropriate this imagery in order to deconstruct its codes – thereby revealing the symbolic violence of the gaze and the tension between desire, power, and identity.



Fernand Khnopff
Portrait of Marguerite
Khnopff | Portrait of
the Artist's Sister | 1887
(on temporary loan
from the King
Baudouin Foundation)

ENCLOSED

Fernand Khnopff [1858-1921] was particularly attached to **Portrait de Marguerite (Portrait of Marguerite)**, a work he treasured as the apple of his eye. Marguerite stands upright and slender, her right arm hidden behind her back, with her face turned away from the viewer. She is framed by the mouldings of a door lacking a handle, which narrows the space around her. White dominates the setting, and her neat, tightly fitting clothing reflects the same pure tone. The gloved hands and the seam – resembling a sutured scar on the bodice – draw attention to her form while also concealing it. The goldsmith's frame, designed by the artist, emphasises the idea of a confined world, in which the artist's sister plays a mysterious role, existing somewhere between an object of adoration and a melancholic priestess.



Peter Klasen,
*(Bandaged Woman
+ Switch)*, 1968

Femme bandée + interrupteur (Bandaged Woman + Switch) by Peter Klasen [°1935] merges two images, elevating both to the status of objects. Using an airbrush and a photographic projector, the artist depicted the images in a cold, expressionless manner. The woman's stomach and legs are entirely bandaged – must her body be virtually 'turned on' by the switch that interrupts the red bandage? Warmth and coldness permeate this piece – like an electric current – fuelling an eroticism of cruelty.



Robert Detheux,
Madame de Sade,
Théâtre de l'esprit
frappeur, 1976

THÉÂTRE DE L'ESPRIT FRAPPEUR

In Roger Detheux's [°1932] poster, a blood-red gash claws at the voluptuous curve of a buttock, reducing the woman to her fetishised anatomy. This wound symbolises 'sadistic' pleasure, but it could also represent female sexuality. In **Madame de Sade**, playwright Yukio Mishima adopts the perspective of the Marquise de Sade, who remained faithful to her husband throughout his long imprisonment.

14. Women X Powerful

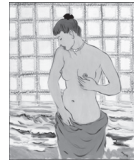
Power is most often associated with men, while fragility is linked to women. Artistic representations bear witness to this – depicting heroic male bodies and those of infinitely delicate females. However, these are merely symbolic constructs, intended to legitimise the existing social order. So what happens when an artist chooses to depict a powerful woman? The body itself, often perceived as natural, is in fact the result of gender socialisation – gender-specific activities, such as the food we eat, shape different bodies. The powerlessness of women is constructed when it is not pure illusion. Beyond the physical strength of female workers, for example, art allows us to express other forms of power.



Cécile Douard,
Borraine, 1892



Evelyne Axell, *The
Egocentric 2*, 1968
(on temporary loan
from the King
Baudouin Foundation)



René Magritte,
The Pebble, 1948

FEMALE DRAGONS!

La Borraine, a resident of the Walloon Borinage – formerly a mining and industrial region renowned for its coal mines – embodies a working-class identity forged through struggle and a culture of hard work. Under the brush of Cécile Douard (1866-1941), this resilient and steadfast woman, with weathered skin, challenges conventional codes by portraying women in all their physicality.



Danielle, *The Dragon*

To embody this power of women, *Le Dragon (The Dragon)* by artist Danielle [°1944], provides another example – an ambivalent figure with destructive power that may evoke the untamed strength of women who have faced subjugation or invisibility. Danielle is intrigued by the night – a realm of revelation, illuminated by a moon conducive to all kinds of metamorphoses.

In both works, contrasts and low-angle perspectives emphasise the power of these women.

FROM OBLIVION TO EMPOWERMENT

Against the backdrop of the second wave of feminism and the sexual liberation movement of 1968, Evelyne Axell (1935-1972) created *L'Égocentrique 2 (The Egocentric 2)* – her reinterpretation of René Magritte's *Le Galet (The Pebble)*. In the original, the Surrealist artist depicted his wife, Georgette Berger, in a sensual pose. Axell reappropriated the image, seemingly transforming the passive muse and object of desire into a pop icon and subject of her own pleasure.



Rachel Labastie,
Charlotte, 2021

With her installation, Rachel Labastie [°1978] rehabilitates *Charlotte* Corday – the assassin of Jean-Paul Marat during the French Revolution. During her trial and after her execution, Corday's detractors claimed that such an act could not have been carried out by a woman alone, and that she must have been influenced by a man. Labastie presents Corday's image as that of an independent woman, displaying her portrait in a medallion suspended from a wooden structure – jewellery or guillotine? The porcelain shackles emphasise this ambivalence between the perceived preciousness of the technique and the brutal violence of the objects themselves.

15. Artists X Women

For a long time, being both an artist and a woman was viewed as unusual or challenging. Nevertheless, women artists have persisted despite numerous obstacles. They are – and continue to be – faced with enduring stereotypes about their ability to produce works considered ‘major’. Their practice is often confined to so-called feminine subjects – such as motherhood, intimacy, and flowers – and techniques labelled minor, including drawing, watercolour, and weaving. They are frequently seen as ‘less fertile’ within the art world, as it expected above all to be mothers. The art world seldom grants them the same recognition or resources. Through their work, these artists claim their rightful place, operating within a symbolic space that struggles to acknowledge them or reduces them to their identity as ‘women’.



Philippe Van Brée,
*The Studio of Women
Painters* [ca. 1831]

PAINTERESSES

While painting as a domestic pastime – part of a young lady’s artistic education from a good family – is entirely acceptable, the idea that a woman might pursue art professionally is seen as shocking. In Philippe Van Brée’s (1786-1871) *L’Atelier des femmes peintres* (*The Studio of Women Painters*), the model posed with Hercules’ accessories is mocked; the club is supported by nearly invisible threads, emphasising her perceived weakness. It is as if these women are claiming a status they cannot truly hold.



Berthe Art, *Red
Poppies* [ca. 1897]

In the nineteenth century, women artists who dared to exhibit their work were derisively labelled ‘painteresses’ by critics. They specialised in artistic genres mainly reserved for them, such as still lifes. Like many women, Berthe Art [1857-1934], who specialised in flower pastels – such as *Les Pavots rouges* (*Red Poppies*) – had to turn to a ‘studio for ladies’ for training, as academies still remained closed to women. She attended Alfred Stevens’ studio in Paris.



Marthe Donas,
Construction [1920]

MINOR X MAJOR

In terms of artistic disciplines, ‘minor’ practices – such as decorative arts – are mainly pursued by women, while ‘major’ arts – such as fine arts – are still predominantly practised by men. Marthe Donas* [1885-1967], who sought refuge in Ireland during the First World War, trained in stained glass techniques there. Upon her return, she turned to abstract painting – a field that was resolutely male-dominated. Her courage probably prevented her work from gaining full recognition: she was advised to sign her work first under the gender-neutral pseudonym ‘Tour d’Onasky’, and then ‘Tour Donas’, to avoid critics suspecting that she was a woman.

* The works of Marthe Donas, on loan from our museums to the KMSKA (Antwerp) and to the Saarland Museum – Modern Gallery (Saarbrücken), could not be included in this exhibition.

16. Muses X Genius

For a long time, women were admitted to the art world only as muses and rarely as geniuses. Confined to their beauty, they are depicted nude. The Guerrilla Girls' provocative question from 1985 – 'Do women have to be naked to get into the Met Museum?' – remains relevant today, revealing how the museum, as a space for cultural legitimisation, serves as a site of symbolic domination. As the institution responsible for selecting works deemed 'worthy of the museum', it has historically perpetuated a masculine narrative in which genius was considered the prerogative of men. Challenging these mechanisms uncovers the biases that shape the artistic canon. This is not only about rehabilitating women artists who were previously confined to the role of muse, but also about demonstrating that artistic genius is a social and historical construct – its elements and applications can be traced.



Guillaume Huygens,
*Sculpture Executing
the Bust of Rubens* [1811]



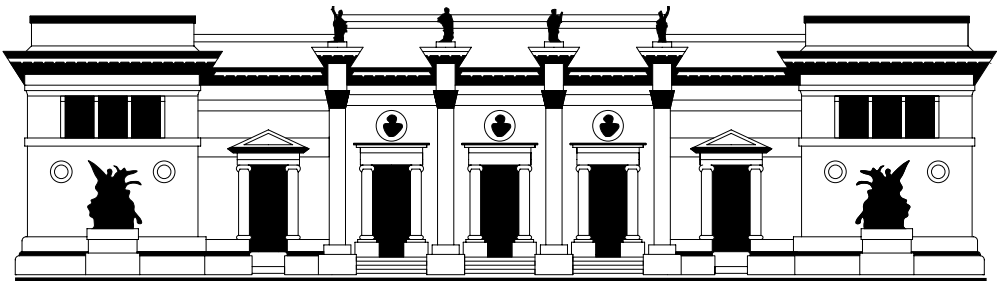
Charles Van der
Stappen, *Antiquity*,
1889

A GENIUS!

In 1811, Guillaume Huygens's [1773-1820]

La Sculpture exécutant le buste de Rubens
(Sculpture Executing the Bust of Rubens) was exhibited at the inaugural competition organised by a newly established society of fine artists. The jury awarded first prize to the only participant, commending the sculpture for depicting a young, draped muse most gracefully. Throughout the nineteenth century, idealised young women sculpted by men almost always symbolise artistic virtues and disciplines, whereas notable male artists are recognised by their names and effigies.

Within the collections, Huygens's modest allegory is flanked by numerous counterparts, and Rubens's small bust joins its peers. Originally called the 'Palais des Beaux-Arts' (Palace of Fine Arts), Balat's classical building was decorated with monumental sculptures in the early 1880s. The programme mainly features female allegories in bronze. Installed in niches overlooking the current forum, these include ***Antiquity***, ***The Middle Ages***, ***Renaissance***, and ***Modern Art***. Outside, on the main façade, four other figures stand above the entrance columns: ***Music***, ***Architecture***, ***Sculpture***, and ***Painting***. These represent women practising the arts at a time when this was uncommon in official circles. Above the doors, there are busts of renowned artists and national heroes from the region: sculptor Giambologna, painter Peter Paul Rubens, and architect Jan van Ruysbroeck. For the two colossal groups flanking this imposing façade, a woman embodies ***The Teaching of Art***, while a man lends his features to ***The Genius of Art***.



... Programme and Activities

SCHOOLS AND CULTURAL ASSOCIATIONS

Guided tours are available upon request.

Information and Bookings:

reservation@fine-arts-museum.be
www.fine-arts-museum.be
→ Mediation and Education section

INDIVIDUALS

Special Day

Performance, lecture, guided tour,
and poetic workshops
23.11.2025

Art x Gender Lectures

27.03.2026

Themed Guided Tours

14.12.2025 x 08.02.2026

Free Guide

Complimentary tour on the first
Wednesday of the month
03.12.2025 x 07.01.2026 (FR & NL)

Adapted Tours

Blind & Visually Impaired Visitors
06.02.2026

For Deaf & Hearing Impaired Visitors
(in French Sign Language)
17.01.2026 x 22.03.2026

Information and Bookings:

www.fine-arts-museum.be
→ Agenda section

This visitor's guide accompanies the *Art x Gender* exhibition [19.11.2025 – 27.09.2026]
Royal Museums of Fine Arts of Belgium.

General Direction

Kim Oosterlinck

Curators

Géraldine Barbery and Audrey Lasserre

Collection and Research

Inga Rossi-Schrimpf [Operational Director], Audrey Lasserre [Researcher RMFAB/UCLouvain], Sophie Van Vliet [Head of Exhibitions], Gaëlle Dieu [Exhibition Coordinator]

Public Affairs

Isabelle Vanhoonacker [Operational Director]
Géraldine Barbery [Head of Education & Audience engagement] and team

Texts

Audrey Lasserre [introductions], Géraldine Barbery, Virginie Mamet and Jean-Philippe Theyskens [notes]

Translations

Paula Cook

Proofreading

Audrey Lasserre, Géraldine Barbery
Jean-Philippe Theyskens, Gaëlle Dieu
Josefien Magnus, Sophie Van Vliet,
Isabelle Vanhoonacker

Editorial Supervision

Fabrice Biasino and Gaëlle Dieu

Graphic design

Sarah Cleeremans in collaboration
with Piet Bodyn and Vladimir Tanghe

Photographical credits

© Brussels, Royal Museums of Fine Arts of Belgium: pp. 23bc, 38c / photo: Grafisch Buro Lefevre, Heule: pp. 19ad, 29b / photo: Guy Cussac: p. 31c / photo: Jelle Van Seghbroeck: pp. 10c, 20a, 36a, 41c, 43abc, 45b / photo: J. Geleyns – Art Photography: pp. 9ac, 10ab, 10d, 13ad, 15ab, 19bc, 20b, 23bde, 27ab, 29a, 31abde, 35abde, 36b, 38b, 41abd / photo: Photo d'Art Speltdoorn & Fils: pp. 13b, 17d, 35c – © IRPA-KIK, Brussels: pp. 7, 15cde, 17abc, 19e, 23a, 32ab, 45a – © King Baudouin Foundation: p. 39a – © Kristien Daem, Brussels: p. 41e – © Pozzo Morano: p. 6 – © RR: pp. 9b, 13c.
All rights reserved.

Heritage Credits

© Raveel – MDM/Sabam, Belgium, 2025 – for works by Roger Raveel © Sabam, Belgium, 2025 – for works by Arman, Evelyne Axell, Danielle [Danielle de Fays], Robert Detheux, Pierre de Vacleroy, Marthe Donas, Vic Gentils, Jane Graverol, Julian Key, Peter Klasen, Rachel Labastie, Marie Laurencin, and Olga Morano © Succession René Magritte/Sabam, Belgium, 2025 – for works by René Magritte © The artists and their estates – for works by Manfred Hürrig, Gustav Adolf Mossa, Anna Staritsky, Lydia Wils, and Roger Wittevrongel

Cover : Roger Raveel, *Human Couple*, 1975
© Raveel – MDM / SABAM

Acknowledgments

Mrs. Marleen Raveel – De Muer [Roger Raveel Foundation]; Mrs. Danielle de Fays [Danielle] and Mrs. Hélène de Zagon, Mrs. Elisa de Jacquier & the staff of the Museum L. archives [Louvain-la-Neuve], the Fédération Wallonie-Bruxelles, Vandī Makubikua, Klara Laboux, Lucile Duval, all the curators of the RMFAB, and everyone who contributed to the realization of this project.

R.E.: Kim Oosterlinck, Museumstraat 9, 1000 Brussels
Royal Museums of Fine Arts of Belgium
www.fine-arts-museum.be

The *Art x Gender* project was supported by:

 maecenas Circle

 Become
a Friend



#ArtxGender