



MULTIPLE PERSPECTIVES

BELGIAN ARTISTS AND
COMMUNIST UTOPIA
IN THE 20TH CENTURY

Guidebook

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The exhibition 'Multiple Perspectives' is produced by the CAP, City of Mons, with support from the Wallonia-Brussels Federation. Curated by Paul Aron, it is organised under the academic auspices of the Centre for the History and Sociology of the Left at the ULB (CHSG) and the Centre for the Archives of Communism in Belgium (CARCOB). It has benefited from the support of numerous artists, lenders and collectors.



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TIMELINE

October 1917: Russian Revolution.

3 March 1918: Lenin signs a separate peace treaty in Brest-Litovsk.

11 November 1918: Armistice.

2 March 1919: Founding of the Communist International.

November–December 1920: Founding of the first Communist Party in Belgium (War Van Overstraeten, Guillaume Vanden Borre, Adhémar Hennaut).

Late 1920: The POB (Belgian Labour Party) expels Joseph Jacquemotte's Amis de L'Exploité group. **The newspaper L'Exploité publishes caricatures (Lumor).**

May 1921: The International imposes a merger between the two groups. Founding of the PCB.

July 1923: The Belgian courts order the release of the communist activists arrested in the so-called «grand conspiracy» case.

1928: PCB Congress in Antwerp. Expulsion of the Left Opposition, labelled as Trotskyist (Van Overstraeten, Vanden Borre, Plisnier et al.).

Founding of the Nervia Group (Léon Navez, Léon Devos, Frans Depooter, Taf Wallet, ...).

Augustin Habaru, editor of *Le Drapeau rouge*, becomes editor-in-chief of *Monde* (1928–1935), the French weekly founded by Henri Barbusse. **He commissions illustrations from several Belgian artists (Masereel, Flouquet, Counhaye).**

May 1936: The PCB wins nine seats in the Chamber of Representatives and four in the Senate.

18 July 1936: Coup d'état in Spain. Beginning of the Civil War. **Mobilisation of Belgian intellectuals and artists (Chavée, Nougé, Magritte).**

1938: Trotsky founds the Fourth International.

23 August 1939: Signing of the Molotov–Ribbentrop Pact.

10 May 1940: The German army enters Belgium.

10–18 May 1941: Julien Lahaut leads the «Strike of the 100,000» in Liège.

Early 1941: Founding of the Contact art circle, aiming to improve the daily lives of artists (Médard Maertens, Marthe Velle, Wilchar, Jean Lagneau, et al.).

1941: Gradual formation of the Front de l'Indépendance, which becomes operational in March 1942.

Many artists join the Resistance (Devos, Navez, etc.); some later return from the camps to bear witness (Salme, Fosty, Wilchar), while others are murdered (Schönberg, Lagneau).

2 February 1943: Soviet victory in Stalingrad.

2 September 1945: End of the Second World War.

1945–1946: Several painters join the PCB with great pomp: Alfred Bastien, Léon Devos, René Magritte, Marnix d'Haveloos.

11 February 1946: In February 1946, the PCB wins 23 seats in the Chamber of Representatives and 11 in the Senate, with 12.7% of the vote. Four Communist ministers join the government.

1946: Paul Renotte becomes Alderman for Fine Arts in Liège.

March 1947: Beginning of the Cold War. The PCB leaves the government.

October 1947: Exhibition of paintings at the Maison de la Presse Communiste

in Brussels. **Founding of Forces Murales** (Louis Deltour, Edmond Dubrunfaut and Roger Somville).

1947: Haute Nuit group (Chavée, Van de Spiegele, et al.).

November 1947: National conference of communist artists held in Antwerp.

4 April 1949: Founding of NATO.

1950: *Métiers du Mur* (Jean Goldmann, Yves Cogniou, Paul Van Thienen and André Jacquemotte).

Early 1951: Paul Libois is appointed head of the cultural commission, under the supervision of Jean Terfve, marking a clear shift towards socialist realism. **Founding of the Céramique de Dour.**

November 1951: The PCB celebrates its 30th anniversary at the Palais du Heysel. **Paintings by Kurt Peiser and Willyam Michaux, *Forces Murales* and *Métiers du Mur*.**

12 September 1953: PCB celebration and exhibition at the Théâtre de Verdure on the Heysel plateau. **28 artists present works created in a pro-worker spirit.**

March 1954: *Art et Réalités* group (Edmond Dubrunfaut with Raymond Coumans, Serge Creuz, Robert Delnest, Jean Goldmann, Rik Slabbinck, Roger Somville, Louis Tournay and Paul Van Thienen).

14 May 1955: Founding of the Warsaw Pact.

1956: *Phases* group (Édouard Jaguer, Jacques Lacomblez).

Winter 1960–1961: General strike in Belgium.

30 June 1960: The Congo gains independence, but Patrice Lumumba is assassinated on 17 January 1961 with the complicity of the Belgian authorities.

1963: Maoist split within the PCB (Jacques Grippa).

1965: The United States enters the Vietnam War.

May 1968: Student revolt and social unrest in France and Belgium.

Occupation of the art colleges and the Palais des Beaux-Arts by numerous artists (Somville, Mandelbaum, Van Thienen, etc.).

Founding of *Cuesmes 68* (Edmond Dubrunfaut, A Arnould, Faidherbe, Paule Herla, J Moulin, A Rousseau, Charly and D Vienne).

1969: *Mouvement réaliste* (Frédéric Beunckens, Michel Boulanger, Carlo Crivellaro, Edmond Dubrunfaut, Pierre Dulieu, Jean Goldmann, Jo Henrion, Arié Mandelbaum, Jorg Madlener, Jacques Muller, Roger Somville, Paul Timper, Marcel Verhofstadt and Godfried Vervisch).

1970: Founding of AMADA, a Maoist party.

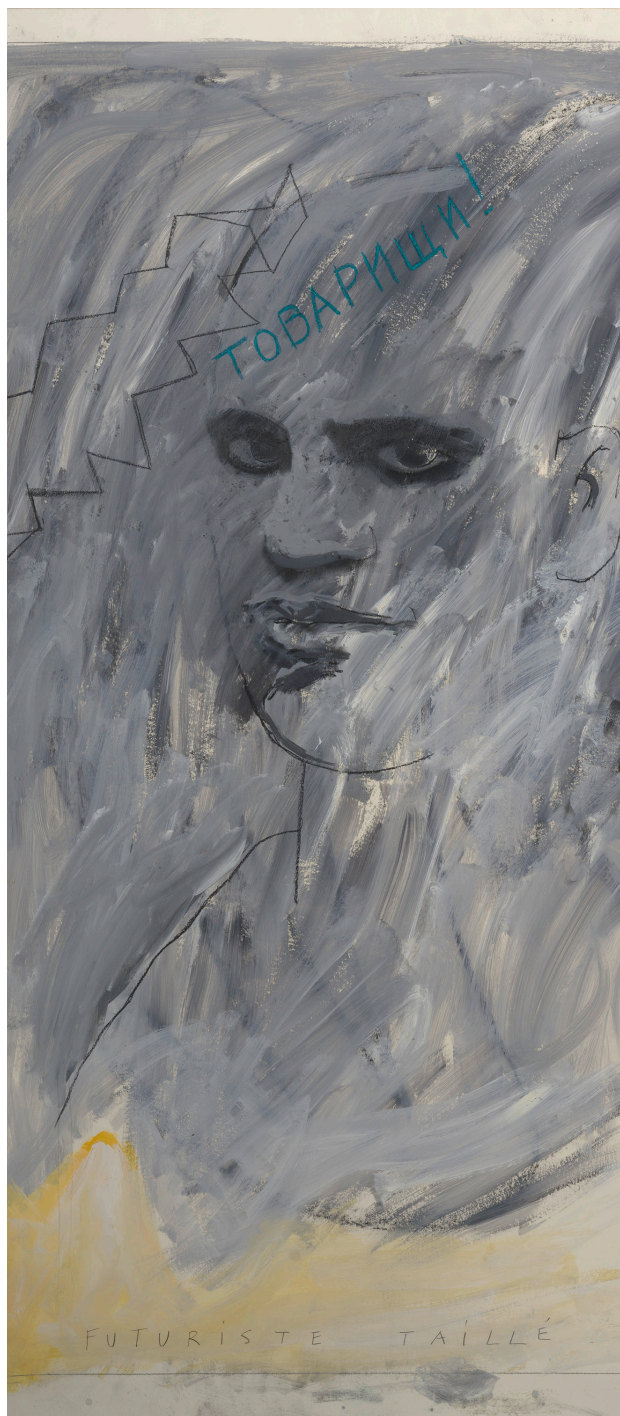
September 1971: *Maka* group (Christian Leroy, Yvon Vandyck, Michel Jamsin, Jean-Marie Molle, Jacques Ransy, Charles Szymkowicz, Calisto Peretti).

1973: Founding of ***Art et Travail*** (Louis Deltour, with J-P Delhay, Philippe Deltour, C Dubois, R Remy and R Goemine).

1979: Founding of the PTB/PVDA.

1979: Founding of the *Collectif d'Art Public* (Roger Somville, with Peter Schupisser, Marc Bolly, Tomas Munoz, Marie-Henriette Bataille, Jean Borsani, Ann Cape, Roger Dewint, Paul Gobert, Paul Timper, Xavier Crols, Jacques Defrang, Jean Goldmann, Anne Van Loo and Willy Wolsztaijn).

November 1989: Fall of the Berlin Wall. Split into two parties, Flemish- and French-speaking, the PCB finally fades away.



Jan Vanriet

Futuriste taillé dans un drapeau, 1987

acrylic and pastel on paper, artist's collection.

Photo Dominique Provost. © SABAM Belgium, 2026



DANS UN DRAPEAU

Jean Vanier 1987

1st floor



Roger Somville

***La toile rouge*, 1995**

oil on canvas, Roger Somville collection.

© SABAM Belgium, 2026

Shades of Red

This exhibition attempts to draw up an inventory of the pictorial forms and trends taken up by Belgian artists involved in, sympathising with or influenced by the communist vision of utopia. It does not consider the artists' social sensitivity as a distinctive characteristic, but as a factor influencing how they lived their artistic lives. It thus also raises the question of reciprocity: how and why can a political organisation influence artistic creation?

The emphasis on the diversity of the works produced in this context counters the common preconception that the paintings should reflect a political engagement that is immediately obvious to everyone, or that socialist realism is the only doctrine accepted by communist artists.

Here then are what could be called the «Multiple Perspectives» of Belgian artists who have been «Reds» at one point or another in their lives. The choice to present their different nuances and even their aesthetic incompatibilities is deliberate and open – it is an argument for freedom of artistic expression in spite of political expectations! It reminds us that art is also about time, personal growth and the expression of a freedom that is inseparable from the creative act.

SYMBOLISM AND REVOLUTIONARY FIGURES

Red has been the universal colour denoting the European political left since the French revolution, and the colour of communism more specifically since the 1920s. It can be seen in many works, in flags and in tributes to the movement's representatives. It can also be found in the background of portraits of major figures who embody the hopes raised by the Russian Revolution in 1917. Lenin, the party leader, was chief among them until the advent of Stalinism.

In art, the revolution led to an intense period of creativity in an attempt to transform both art and society. Constructivism and non-figurative art played a role, with visual artists such as Alexander Rodchenko (*Pur rouge*, 1921), Kazimir Malevich and Vladimir Tatlin and writers such as Vladimir Mayakovsky. When socialist realism became a necessity in the name of party doctrine, these formal innovations disappeared, but they have nonetheless resonated around the world. These guiding images echo in the works of artists who address them in a variety of registers.

Camiel van Breedam

Groeten aan El Lissitzky 3, 2018

assemblage, artist's own collection.

Jacques Aron

Lissitzky, undated

collage, private collection.

Both Camiel Van Breedam (1936) and Jacques Aron (1933) refer to the geometric figures embraced by the Russian avant-garde painter El Lissitzky (1890–1941).

Jo Dustin

Malevitch, 1935

acrylic on canvas, private collection.

Camiel Van Breedam

De Malevitch red house, 1993

assemblage, artist's own collection.

Kazimir Malevich (1879–1935), the creator of a famous black square on a white background, inspired Jo Dustin (1936–2011) and Camiel van Breedam.

Pol Bury

Mondrian, onze ramollissements, 1983
colour lithograph, Centre Daily-Bul & C°,
La Louvière.

Roland Denaeyer

Untitled, 2019
collage, ink on paper, Van Poelevoorde/
Denaeyer collection.

The influence of Piet Mondriaan (1872–1944), one of the most important inventors of abstract art and a mentor to the futurists, can be seen in Pol Bury (1922–2005) and Roland Denaeyer (1930–2021).

Camiel Van Breedam

De toren van Soutine, 2011
assemblage, artist's own collection.

De toren van Soutine by Camiel Van Breedam, evoking the staircase leading to Soutine's studio, also adopts a form reminiscent of the audacious monument to the Communist International by Vladimir Tatlin (1885–1953).

Jane Graverol

Portrait de Maïakovski, 1953
oil on canvas, Musée des Beaux-Arts –
La Boverie, Liège.

The memory of the poet Vladimir Mayakovsky (1893–1930), a central figure in the Russian revolutionary avant-garde, was celebrated by Surrealist painter Jane Graverol (1905–1984).

Jan Vanriet

Futuriste taillé dans un drapeau, 1987
acrylic and pastel on paper, artist's
collection.

Jacques Aron

Maiakovski, Rodschenko, 1987
acrylic and pastel on paper, Jan Vanriet
& Semafoor collection.

Meanwhile, Jan Vanriet (1948) and Jacques Aron emphasise the contrasting images that remain of Mayakovsky, the embodiment of a revolutionary work condemned by the revolution itself. Vanriet's «Futuriste taillé dans un drapeau» seems to synthesise these ruptures.

Raymond Minnen

Vladimir Illich Oulianov avec le nez rouge, 2002
polyester, painted wood, artist's own
collection.

Roberto Ollivero

Maryline, 1995
polychrome polyester, private collection,
Belgium.

André Stas

Timbre de la république de Guinée, 1985
collage on paper, private collection.

Taking a more ironic approach, Raymond Minnen (1950), Roberto Ollivero (1949) and André Stas (1949–2023) work with the same figures, cast into the abyss by the cult of personality that commemorates them with statues or turns them into propaganda images, but without being able to obliterate the meaning of symbols such as the hammer and sickle. «Lenin with a red nose» can be interpreted in a number of ways – perhaps it is cold, perhaps he has drunk too much – or given a political meaning, as the viewer prefers.

FRANS MASEREEL AND COMMUNISM: LIFELONG PROXIMITY

A refugee in Switzerland during the First World War, the Ghent artist Frans Masereel (1889–1972) associated with pacifist writers and artists there, including supporters of «Au-dessus de la mêlée», the manifesto published by French writer Romain Rolland in 1914. This period also completed his political education. Following libertarian communism, he became increasingly convinced that he must «use art as an instrument of combat» to defend humanist values, fight imperialism and denounce the injustices weighing on «the damned of the earth» and «forced labourers» with a humour that was both fierce and life-preserving. He worked with Henri Barbusse on the weekly publication *Clarté*, and then the periodical *Monde*; in 1932, he joined the Association des Écrivains et Artistes Révolutionnaires (AEAR), a gathering of intellectuals against the fascist threat in the context of the economic crisis.

He supported the Peace Congresses and social movements aligned with the Popular Front, which tried to improve the lot of workers.

Though he never formally joined the party, he remained a fervent defender of the communist utopia throughout his life, referring to it in his drawings, prints and paintings, as well as an active intermediary for exhibitions.

Franz Masereel

Nankin, hauts-fourneaux dans la ville, 1959

ivory black on paper, private collection.

Photo : Bernard Babette - Dries Van den Brande

© SABAM Belgium, 2026.

Mausolée de Lénine à Moscou, 1935
ink on paper, private collection.

Sur la route des hauts-fourneaux de Sui-Chouei, près de Paoting, 1959
ink and ivory black on paper,
private collection.

He was invited several times to the USSR (1935 and 1936) and to communist China, and he was undoubtedly the best-known Belgian artist in both countries, which he visited without expressing any reservations about what he saw there.

Masereel also produced paintings, which are less well-known, including a tribute to the Belgian strikers in 1961 (see section 8 of the exhibition).

Sept dessins préparatoires pour illustrer L'Internationale (Edition Pierre Vorms, Belvès), 1970
woodcut, private collection.

His last publication reproduces seven woodcuts illustrating *The Internationale*, the utopia of a better world in which he placed all his hopes.



THE IMAGE IN THE SERVICE OF PROPAGANDA

Artists have long used their talent to serve the ideas they wish to defend or illustrate. Images become explicit and seek a wider audience than artistic circles; they take the form of drawings, engravings, posters or even comic strips. Communism played its part in this move towards activism. The PCB (Belgian Communist Party) and other progressive organisations benefited from the voluntary support of visual artists throughout the century.

This section contains four works that deserve particular attention:



Paul Van Thienen
Hommage à Lahaut, 1950

linocut, CARCoB,

Poster collection, Brussels, AFF/CB/9.01/00037.

Photo Jacques Vandenberg. © SABAM Belgium, 2026

WOODCUTS BY CHARLES COUNHAYE

A painter, printmaker and designer, Charles Counhaye (1884–1971) adopted communist ideas in 1925. Working under the pseudonym Charel, he published a series of woodcuts in book form, donating the profits to the communist press.

Charles Counhaye

17 dessins vendus au bénéfice de la presse communiste, undated [1926]
woodcuts, CArCoB, iconographic collections, C/00254.

«Commissioned to illustrate our revolutionary appeals, Charel has worked with power and enthusiasm. His dense, muscular drawings, exalting the strength and drive of the proletariat, scorning all stirring sentimentalism, will leave the impression of a profoundly personal style in our *Drapeau rouge*.» (Advertisement published in *Le Drapeau rouge*, 17/12/26).

DRAWINGS BY LUMOR

Lumor, the pseudonym of Edgar De Veylder (1885–?), took part in the «Salon anti-boche», a patriotic exhibition held in Brussels from 3 to 21 December 1918. After the war, while continuing to work as a waiter, he carried on drawing as a self-taught artist. He drew caricatures, several of which were published in *L'Exploité*, *Le Peuple illustré* (1920) and later in the communist daily *Le Drapeau rouge*.

Lumor

*Debout contre la loi sur les loyers.
L'aigle est par terre ! à ton tour,
vautour!, undated*
wax pencil drawing,

La souffrance ennoblit l'âme, undated
watercolour and ink,
Royal Library of Belgium,
Prints Department, Brussels.

He produced albums of caricatures in Indian ink, retouched with watercolour or gouache, which remained unpublished. These drawings gave free rein to his pacifism and his outrage at war crimes and acts of collaboration that had gone unpunished. These works have never been shown in public before this exhibition.

WORKS IN PENCIL BY VAN DEN BERGHE

Frits Van den Berghe (1883–1939) was a member of the Flemish expressionist group that met in Sint-Martens-Latem, whose best-known figures were Constant Permeke and Gustave De Smet. During the Great War, which he spent in the Netherlands, he sympathised with the Flemish activist movement and worked on *De Vlaamsche Stem* (1915–1916). Much of this movement rallied to communism in the 1920s, led by the socialist and then communist militant Jef Van Extergem.

In 1926, his work evolved significantly. He became interested in Freudian thought and experimented with new forms inspired by the emerging Surrealist movement. He was heavily influenced by Max Ernst. In 1928, he was also appointed as the illustrator of *Vooruit*, the Flemish socialist daily newspaper. He continued in this role until his death.

Frits Van den Berghe

F. Dermul leurt met de Roode Vaan
[*F. Dermul colporte la Rode Vaan*],
undated

coloured pencils and watercolor,
Royal Library of Belgium,
Prints Department.

Among his portraits of everyday life in Ghent, Van den Berghe drew a series of 10 undated coloured pencil scenes featuring local communists, including Alfons Dermul, known as Fons, editor of the *Rode Vaan* in Ghent. He also depicted the party office and demonstrations. The series is conserved in the Prints Department at the Royal Library of Belgium.

LINOCUTS BY MÉTIERS DU MUR

Paul Van Thienen

Hommage à Lahaut, 1950

linocut, CArCoB, poster collection,
Brussels, AFF/CB/9.01/00037.

Yves Cognioul

Hommage à Lahaut, 1950

linocut, CArCoB, poster collection,
Brussels, AFF/CB/9.01/00037.

Jean Goldmann

Hommage à Lahaut, 1950

linocut, CArCoB, poster collection,
Brussels, AFF/CB/9.01/00037.

Printed in large numbers, all of which have now been lost except the three examples shown here, the posters by the Métiers du Mur group (Paul Van Thienen, Yves Cognioul and Jean Goldmann) were produced in about 1950. They pay tribute to the charismatic figure of Julien Lahaut (1884–1950), communist member of parliament and party leader, who was assassinated on 18 August 1950. The linocut by Paul Van Thienen depicting sellers of the *Drapeau rouge* features the tall silhouette of Marcel Broodthaers (1924–1976), who was not yet the world-renowned artist he would later become. Broodthaers joined the PCB (Belgian Communist Party) in 1942 or 1943. He took part in the revolutionary surrealism movement after the war and was expelled in 1951.

THE FIGHT AGAINST REXISM

Léon Degrelle (1906–1994), the director of the Catholic publishing house Rex, launched the first far-right political movement in French-speaking Belgium in the 1930s. Inspired by the examples of Italy and Spain, he won 21 seats (out of 202) in the May 1936 parliamentary elections. The following year, he provoked widespread opposition, including among the Catholic electorate, which enabled Prime Minister Paul Van Zeeland to defeat him in a parliamentary by-election in Brussels. Having allied with the Nazi regime during the Occupation, Rexism came to embody a form of collaboration and was severely condemned after the war. Many artists and intellectuals took part in the struggle against the party, which was rightly perceived as the local counterpart of the fascist and racist regimes of the interwar period.

René Magritte played his part in this fight.



René Magritte

Comité de vigilance des intellectuels antifascistes
(*Le vrai visage de Rex*), **ca 1935**

lithograph on paper, Archives of the City of Brussels.

Archives de la Ville de Bruxelles, Affiches 865

© Succession Magritte, SABAM Belgium, 2026.

PAINTING REALITY IN ORDER TO TRANSFORM IT

Throughout the nineteenth century, realism was defined in opposition to the academic conventions, particularly in painting but also to some extent in literature. It went hand in hand with interest in and sympathy for social groups that had not been represented in religious or history painting: peasants, workers, sailors etc. With Jean-François Millet and especially Gustave Courbet, realist works were also recognised for their political dimension. Courbet's role during the Paris Commune heightened this link.

It is not surprising, therefore, that artists sensitive to social realities in Belgium drew on this tradition, as seen in the work of Kurt Peiser. Yet few works could be classed as «socialist realism», the artistic and literary doctrine endorsed by Andrei Zhdanov and adopted by the Soviet authorities between 1932 and 1934. This symbolic, optimistic realism, glorifying bodies forged through manual labour, spread widely after 1945, but its influence on the PCB appears to have been very brief. Only the works produced for the 1951 and 1953 festivals show its traces.

Be realistic, demand the impossible.

Che Guevara, May 68.

CHARLES COUNHAYE

Charles Counhaye received several major commissions for public art: stained-glass windows, murals and designs for floats and costumes for the 1935 Brussels International Exposition, as well as wall and ceiling decorations for the Belgian Pavilion at the 1937 Exposition Internationale in Paris and for the Salon de la TSF at the Palais du Cinquanteenaire. In 1936, he took over from Anto Carte at La Cambre, teaching decorative and monumental painting, and during the war he taught students in his studio. His aversion to Surrealism and abstract art, his teaching of mural art and his lively and synthetic figurative approach to his subjects helped provide his students (Roger Somville, Edmond Dubrunfaut, Paul Van Thienen etc.) with models that enabled them to move beyond the confines of the easel.

Charles Counhaye

Pêcheurs, 1955

oil on Unalit board, Brussels Parliament collection.

Influenced by the Mexican muralists and the rebirth of the craft trades, the artists of *Forces Murales* and *Métiers du Mur* combined representations of workers with art produced in the public space. These groups were also commissioned to decorate the rooms at the Palais du Heysel where the party was celebrating its thirtieth anniversary.

WAR VAN OVERSTRAETEN

A trained painter, War Van Overstraeten (1891–1981) was one of the founders of the first Belgian Communist Party. A tireless propagandist and talented journalist, elected as a Communist parliamentarian in 1925, he was part of the «Left Opposition» sidelined at the 1928 Antwerp Congress. Although he remained interested in politics for a few years, he devoted himself primarily to painting, enjoying a successful career as an intimist, realist artist deeply attached to his region. He also returned to Catholicism before expressing his disinterest in his earlier political activism.

War Van Overstraeten

Nature morte, 1923

oil on canvas, private collection.

This painting was produced in Saint-Gilles prison during the «grand conspiracy» trial. Van Overstraeten never explicitly illustrated his political leanings, although a sensitive attention to working-class figures can be discerned in several of his works.

KURT PEISER

Kurt Peiser (1887–1962) has been exhibited since 1907. His favourite themes centred on the port of Antwerp, where he painted and drew from life. He presented seascapes, the port's horses and scenes of labour, together with bars, prostitutes and poor neighbourhoods. His subjects never varied. He became a communist following his support for Republican Spain, but he did not join the party until after the war.

Kurt Peiser

Untitled series [le quartier juif de Londres], **1925**

charcoal and coloured pencil, private collection, Brussels.

These drawings were made during a trip by Kurt Peiser and Renée Groeninckx to London for their wedding in May 1925. The series consists of 72 charcoal and pastel drawings. They were damaged in a fire that devastated Kurt Peiser's studio in the early 1950s. Peiser cut off the burned edges of the drawings and stuck them to sheets of A4 paper.

Dernière station, **1913**

(reworked in 1918 et 1960)

oil on canvas, Het Kunsthuur, Mechelen.

Dernière station is one of his most iconic paintings. It never left his studio, where it was reworked several times. The artist wrote the following note in his diary in January 1959:

In the foreground, an old horse has fallen, never to get up again. He lifts his head once more for what would be his last neigh if he had the strength.

His two companions stand behind him (they were always driven in rows of three).

The first attempt showed the driver striking the horse to try to make it get up, while other men look on. That was the scene I saw, I experienced...

The driver had disappeared when I exhibited it with great success: I still have the articles from 1913 and 1914. After 1918 there was a first change: the men watching and the houses in the background disappeared. And only today has everything disappeared: there are only the two horses left: one on the ground and one standing. But the reality, the thing I saw still has its effect and a grey background remains with misty drizzle.

It was only this evening that I had the idea of making that disappear too. I will see tomorrow.

FORCES MURALES

The artists of the *Forces Murales* group, Roger Somville (1923–2014), Edmond Dubrunfaut (1920–2007) and Louis Deltour (1927–1998), are undoubtedly the best-known representatives of politically engaged painting in Belgium after the war. Apart from their participation in demonstrations organised by the PCB, and their intention of painting the working class and the work of work, they strove to make art accessible to as many people as possible, adopting monumental formats and producing work in public spaces. They also revitalised the Tournai tradition of tapestry by designing boxes for local companies.

Forces murales

Roux, 1886, ca 1951

acrylic tempera on cotton canvas, IHOES collection, E. Dubrunfaut and R. Somville fund.

The large canvases presented here were created for the thirtieth anniversary of the PCB in November 1951. They have not been shown to the public since that date. Painted on around 200 m² of loose canvas, the works by *Forces Murales* and *Métiers du Mur* retrace the history of Belgian labour and the PCB in fifteen scenes, from the Belgian strike of 1886 to the most recent initiatives. Over the course of the narrative, the idea of a self-organising working class taking control of its destiny emerges, moving from the depiction of a martyred people to the representation of a liberating resistance.

NERVIA

The *Nervia* group (Léon Navez, Léon Devos, Frans Depooter, etc.), formed in 1928, ceased to exist as a movement at the outbreak of the war, but the founders remained united by bonds of friendship centred on the insurance broker Léon Eeckman (1898–1987). Their political convictions remained discreet, but they would come to the fore during the Occupation. Léon Navez (1900–1967) organised meetings in his studio, including the one that led to the production of the *Faux Soir*, while Léon Eeckman took part in other resistance activities.

Léon Navez

Intérieur de cuisine, undated

oil on canvas, private collection.

Léon Devos

La cuisine, undated

oil on canvas, private collection.

The apparent separation between art and politics was also evident in the work of many other artists, who were less involved than Van Overstraeten in the daily struggle. The painters who came together in the *Nervia* group, and who remained friends after the group disbanded, produced intimate paintings, generally easel-sized, but they still demonstrated their political engagement during the Nazi occupation.

Frans Depooter

Autoportrait, undated

oil on canvas, private collection.

Andrée Bosquet

Autoportrait à la blouse grise, undated

oil on canvas, private collection.

For example, the couple Andrée Bosquet (1900–1980) and Frans Depooter (1898–1987) kept this engagement discreet, but it was very real. They sympathised with the Russian Revolution and were long-time members of the Belgo-Soviet Friendship Society and readers of *Nouvelles de Moscou*. When the war began, Frans was an art teacher at the Athénée d'Etterbeek; he was a member of the resistance during the occupation.

Both took part in the Maison de la Presse exhibition in 1947, Andrée with two works that are difficult to identify because they depict subjects that were very common in her work: «Petite fille au livre» and «Jeune fille». Nothing in Andrée Bosquet's drawings or paintings directly evokes social or political life. She favoured family portraits or representations of familiar places, usually interiors. But this choice did not prevent her from questioning the social responsibility of the painter. On 9 June 1951, the couple took part in an exhibition–debate on socialist realism (alongside Navez, Counhaye, Diluck and others) at the Lion d'Or in Brussels. In a typescript on art and social struggle, written around 1956, probably sent to *Nouvelles de Moscou*, and preserved at CArCoB (Isabelle Blume collection), she argues for the democratisation of what she calls «visual culture», the faculty that enables us to view a work of art with emotion. This culture is apolitical, and everyone can discover it. It allows us to

appreciate works without prejudice, and thus to value a realism that seeks «the emotion of art». This argument shows that she tried to take Soviet imperatives on board while defending the art she cherished.

Rudolf Schönberg

Bateau de pêche à Flessingue, undated

watercolour, private collection.

Rudolf Schönberg (1901–1944), a relative of Kurt Peiser, a painter, printmaker and sailor by vocation, went into hiding in 1941 with his wife Ria. They produced resistance publications in Brussels and Walloon Brabant.

*Communist since 1921,
joined the Party in 1945.
This long wait before
becoming a party
member came from a
fear of constraining my
freedom and my pictorial
convictions.*

Léon Navez, autobiography for the PCB,
1 March 1946

2nd floor

ART AND RESISTANCE

Despite the Molotov–Ribbentrop Pact, Belgian communists quickly took an active part in the resistance against Nazism. Clandestine activity and the need to bear witness to the realities of the Occupation and the concentration camps were of great importance to artists close to the «party of the executed», as it would come to be known after the war. This period left a lasting mark on those who lived through it, and even on their descendants, as Jan Vanriet testifies.

Liberty

We dreamed of it so intensely
Defended it for so long
Served it so frequently
And loved it so dearly
That they mistook us for it
And locked us up

Fernand Dumont

Prison de Mons, cell 193, June 1942

*Let us be modern: let us represent
and interpret things that interest
people now. If they are eternal
subjects, let us give them the form
they take in everyday reality, without
escaping into fictional worlds.*

Jean Lagneau, 1941

Jean Guillissen (1914–1942), Jean Lagneau (1914–1944) and Rudolf Schönberg (1901–1944) were three communist resistance fighters executed by the Nazi occupiers.

Josine Souweine

Buste de Jean Guillissen, 1948

bronze freestanding sculpture,
Université libre de Bruxelles - Archives,
Heritage, Special Collection.

The bust of Guillissen, an active member of Groupe G and partner of communist resistance fighter Félicie Lewin, is one of a series of portraits of activists who died for their convictions, sculpted by Josine Souweine (1899–1983) after the war. She also created commemorative medals such as *Les enfants juifs* (1945), which honoured the rescue of Jewish children.

Jean Lagneau

Autoportrait, 1929

pastel, Musée Gaumais, Virton.

A mathematics teacher, journalist and painter himself, Lagneau was one of the founders of the *Contact* group, which sought to help artists in need of coal and exhibition spaces during the war.

Three communist painters experienced the Nazi camps and survived.

René Salme

Autoportrait, 1943

pencil, Royal Library of Belgium, Prints Department.

José Fosty

Prisonnier écrivain, ca 1944–1945

pencil drawing, Musée des Beaux-Arts – La Boverie, Liège.

Active members of the Bravery network, René Salme (1918–1992) and José Fosty (1919–2015) depicted the horrors of the concentration camps, either in drawings they were able to produce in situ thanks to the clandestine prisoners' organisation, or in their post-war works.

Wilchar

L'armoire vide, ca 1945

oil on canvas, War Heritage Institute.

Wilchar (1910–2000), a prisoner at Breendonck, described the camp in a series of watercolours after his release.

Edmond Dubrunfaut

Rien que des morts, ca 1945

ink wash, IHOES collection, E Dubrunfaut fund.

Edmond Dubrunfaut (1920–2007), meanwhile, evoked memories of the war once it was over based on the accounts of deportees.

Camil Lejeune

Jeu de cartes dessiné en prison à Charleroi, 1943

pencil on cardboard, CArCoB, Lejeune-Guidon Collection, PP4/46.

Henri Heerbrant

Jeu de cartes, undated

colour linocut, private collection.

Camil Lejeune (1920–2006) was a clandestine printer who occupied his enforced leisure time in Charleroi prison by drawing a pack of cards, echoing the tarot cards produced in the same period by Henri Heerbrant (1912–1982).

JAN VANRIET

Jan Vanriet

de One Nation! to Julien Lehouck, 2017 to 2024

oil on canvas, Jan Vanriet & Semafoor Collection.

In 2024, Jan Vanriet (1948) exhibited 35 paintings inspired by the Breendonk camp. He contextualised this work by quoting the writer W G Sebald's description of the icy darkness of Breendonk in his great novel *Austerlitz* (2001): «What I now saw before me was a low-built concrete mass, rounded at all its outer edges and giving the gruesome impression of something hunched and misshapen: the broad back of a monster, I thought, risen from this Flemish soil like a whale from the deep». He has selected 12 paintings from the moving, meditative series for this exhibition.

Here is his commentary on the two portraits in the series:

«*Arthur and I*» is a double portrait: a prisoner at Breendonk (Arthur) and, upside down, the painter's self-portrait. The Arthur in question is Arthur Hellman. Born in Berlin in 1906, he arrived in Belgium from Italy in 1938. Unmarried, he lived in Brussels and worked as a tailor. Considered Jewish by the Nazis, he was declared stateless. He was arrested by the occupying forces on 2 June 1943, though the circumstances of his arrest remain unclear. Shortly afterwards, he was interned in Breendonk. On 26 February 1944, he was executed there as a hostage, along with 19 other prisoners. This thirteenth series of executions was revenge for a bomb attack on a Dienststelle Jungclaus guard post in Ixelles carried out by the resistance, which had killed a Flemish SS officer and wounded two other people.

«*Julien Lehouck*» was hanged along with eleven other members of the resistance from Senzeilles, the small village in the province of Namur where he was mayor. After the Liberation, Simonne Lehouck (née Gerbehaye) succeeded her husband as mayor and became the first Belgian woman to sit in the Senate for the Catholic PSC party. She was arrested on the day of Julien's execution, 25 February 1944, and transferred from prison to prison in Poland before arriving at the Ravensbrück concentration camp near Berlin. She travelled part of the way with Lucia, the artist's mother, who at the time was an eighteen-year-old girl. Madame Lehouck looked after her as if she were her own daughter.

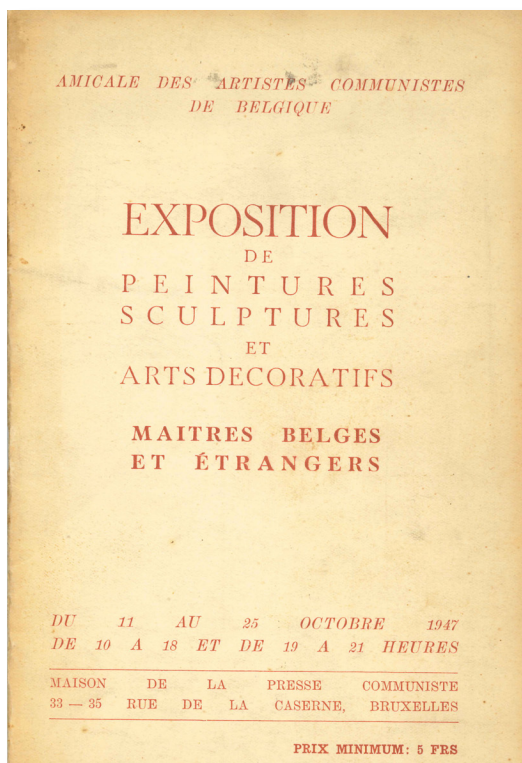
The little drummer boy represents a member of the Hitler Youth. Himmler had a real passion for these figurines; he had them manufactured in a separate section of the Dachau camp, Allach.

WHEN THE PARTY PUTS ITSELF ON SHOW

On 21 October 1947, a major exhibition was organised to raise funds for the communist press. Led by lawyer Bob Claessens, a selection committee consisting of Jean Terfve, Rulens and Degrevé for the PCB and the artists Dolf Ledel, Léon Navez, Frans Depooter, Kurt Peiser, Flory Roland, Ernest Stroobants and Serge Creuz selected 225 paintings and sculptures by 133 artists (including 18 women). Bob Claessens emphasised that «placing the most diverse artistic trends side by side will reveal once again that being a communist does not involve a lack of creative freedom for the artist; we impose no aesthetic imperatives, at least as far as questions of form are concerned.» (*Le Drapeau rouge*, 8 October 1947, p.5.). This initiative and the great diversity of styles represented mark a unique moment in the party's history. They reflect both its popularity at the time of the Liberation and an exceptional spirit of openness.

Catalogue de l'exposition à
la Maison de la presse, 1947

Paperback,
Balthazar/Van Roy Family.



REVOLUTION THROUGH DREAMS

«Change life»

André Breton

In its 1924 Manifesto, written by André Breton, surrealism set out a programme for a radical transformation of life through dreams, automatism and the liberation of desires. In this way, it expressed the desire for freedom felt strongly by a generation of young people marked by the horrors of the Great War. Anti-colonialists and pacifists, they were also impressed by the Russian Revolution. Many surrealists thus tried to align themselves with the communist parties while retaining their specific artistic approach, which led to a number of misunderstandings.

In Belgium, the writer Paul Nougé frequented the first Van Overstraeten group before distancing himself from the communists, who rejected Magritte's painting. From then on, two distinct attitudes emerged among Belgian surrealists. In Hainaut, some forged lasting links between the surrealist revolution and the communist revolution (Chavée, Van de Spiegele), while others in Brussels only rallied to the cause under certain circumstances, such as the anti-fascist struggle or the defence of the Spanish Republic (Magritte). After the war, several surrealists aligned themselves with communism, and attempts at reconciliation took place, notably led by Christian Dotremont, but in vain. Nougé, Graverol and Mariën remained faithful to their positive image of the Soviet Union but remained wary of the Belgian Communist Party. Others, such as Jacques Lacomblez and Henri Heerbrant, retained their convictions but expressed their sympathies for other far-left movements.

RENÉ MAGRITTE

René Magritte

In memoriam Mack Sennett, 1934

oil on canvas, City of La Louvière.

René Magritte's (1898–1967) sympathy for the Spanish Republic led him to donate the painting *In memoriam Mack Sennett* (1934) to support Belgian volunteers who had returned from the front wounded or ill. With Achille Chavée as intermediary, the municipality of La Louvière purchased the painting in 1938. In the same context, he also designed an anti-Rex poster (1937).

René Magritte

L'Intelligence, 1946

oil on board, MRBAB.

After the war, Magritte joined the Communist Party on 1 September 1945, and he donated a version of *La mémoire* for the raffle marking the close of the «Amicale des Arts plastiques» exhibition on 12 January 1946. *Le Viol and L'intelligence* appear in the October 1947 exhibition catalogue. But disagreements were already beginning to emerge. *L'Intelligence* is difficult to interpret and raises many questions. Did the Surrealists have to hide out within the workers' party? Can workers adopt the anonymity of the supervillain Fantômas? Do the feminine figures of imagination or dreams exist only in their minds?

JACQUES LACOMBLEZ

Jacques Lacomblez

Triptyque à la mémoire des victimes de Franco, 1963

oil on canvas, Gobert and Rune Hagen collections.

In 1963, Jacques Lacomblez (1934) created a «Triptych in memory of Franco's victims» presented in the exhibition «Jacques Lacomblez: Libre parcours» at the Palais des Beaux-Arts in Brussels (1964). Each part had a title: 1. «El preste inquisidor» ; 2. «Triste España» ; 3. «El dueño del garrote». These works refer in particular to the executions of the anarchists Francisco Granados and Joaquín Delgado (garroted on 17 August 1963) and the communist Julián Grimau (shot on 20 April 1963). In 1965, Lacomblez was selected by the state to take part in the prestigious São Paulo Biennial alongside Lismonde, Alechinsky and his friend Heerbrant, among others. The triptych and two other paintings were to be presented in Brazil, but while the Biennial's archives contain a document acknowledging receipt of these works, another lists the triptych paintings crossed out in pencil and a third shows that the triptych had disappeared from the list. At the opening, the triptych was neither in the catalogue nor on display. It was censored for political reasons because of its anti-fascist message. The military junta, in power in Brazil since the 1964 coup, did not want to display a painting denouncing the executions of General Franco's opponents. The triptych was finally exhibited in Poland in 1980 in a retrospective of Lacomblez's work. This, then, is the first time in over 60 years that the three parts of the triptych have been exhibited together in Belgium.

REVOLUTIONISING REPRESENTATION

The various non-figurative art movements had many representatives in Belgium. In the aftermath of the Great War, the young Magritte moved in futurist circles that aimed to develop a «pure visual art» that was not without subversive ambitions (Victor Servranckx, Jules Schmalzigaug). Although Michel Seuphor strove to spread this trend in France, it was the United States that gave abstract art its full power. The major exhibition *Cubism and Abstract Art* (Moma, 1936) established it as an art of freedom, opposed in every way to the «socialist realism» in vogue in the USSR. This opposition placed communist non-figurative painters in a difficult position. The criticism in *Le Drapeau rouge* was not favourable to them, especially in the period from 1949 to 1953. It took considerable courage for the painter and communist leader from Liège, Paul Renotte, to defend his artistic choices against the party. Meanwhile, Guillaume Vanden Borre chose to develop his work in the privacy of his studio; he did not exhibit, but worked in secret, multiplying his artistic experiments, while Marthe Velle and Jo Dustin underwent a process of liberation from figurative forms, embodying a form of critical withdrawal from historical events.

MARTHE VELLE

Marthe Velle

Composition abstraite évoquant un bombardement, 1967

relief aquatint print,
Royal Library of Belgium,
Prints Department, Brussels.

When Marthe Velle (1907–1994) began to move away from figurative realism to explore new forms and materials, Jean Cimaïse wrote a nuanced article

in *Le Drapeau rouge* (26 May 1955) to make it clear that he did not endorse this development, but did not condemn her artistic research. In response, he received a letter of support from the newspaper's management and another from the artist, who expressed her reservations but thanked him for the gesture... Art criticism is sometimes like doing the splits.

PAUL RENOTTE

Paul Renotte

Guerre et paix, 1957

oil on Unalit board, FWB collection.

Paul Renotte (1906–1966), who trained as a painter, was a leading figure in the Liège federation of the PCB from the late 1930s onwards. After the resistance and the end of the war, disagreeing with the central leadership of the PCB, he wanted to resume his artistic career, but following the 1946 municipal elections he became an alderman with responsibility for Fine Arts through an alliance with the Socialists. In this capacity, he created the Musée de l'Art wallon, supported the APIAW (association for the intellectual and artistic progress of Wallonia) and developed a dynamic cultural policy that lived long in the city's memory. He was appointed professor at the Liège Académie des Beaux-arts. In 1957, he began writing a book entitled *L'art est une chose importante* (Art is an important thing), which was published in Lyon in 1962. The book argued against academicism, including the Soviet variety. He advocated artistic education and the integration of art into public architecture. In his view, «all works of art must be seen as completely free of any informative or ideological purpose». His style moved away from figurative art. He produced paintings and created abstract metal works reminiscent of Sputnik technology.

GUILLAUME VANDEN BORRE

Guillaume Vanden Borre (1896–1984) was one of the founders of the first Communist Party. Along with War Van Overstraeten, he was expelled at the Antwerp congress. A trained industrial designer, he painted several watercolours evoking his detention during the so-called «grand conspiracy» trial brought by the Belgian courts against the PCB, which ended with the acquittal of all the defendants. He then pursued a long career in trade unionism, always remaining true to his deeply held convictions. After the war, he depicted the victims executed at the Tir National shooting range in a series of highly expressive ink drawings.

Guillaume Vanden Borre

Untitled, 1954

watercolour and ink, private collection.

He went on to develop an abstract and colourful body of work, keeping his distance from the art market in a hermetic but sensitive dialogue with himself. Several of his works were donated to the Musée Marthe Donas by the association of friends of Guillaume Vanden Borre run by Jacques Lacomblez. Many of his paintings and drawings belong to a private collection; here we present a small but representative sample.

THROUGH THE MAJOR SOCIAL CONFLICTS OF THE 1960S–1980S

After 1960, social history was marked by major developments, which artists witnessed and sometimes took part in. The Belgian colonies gained their independence at a time when the state was adopting the drastic austerity programme of the Unitary Law, which led to the general strike of winter 1960–1961.

This trade union struggle, which revived memories of the royal question for many, was closely followed in the world of teachers and artists.

Frans Masereel

Manifestation à Bruxelles, 1961

oil on canvas, private collection.

Even Frans Masereel evoked the demonstrations of the period in a little-known painting.

In 1968, young people rebelled against the moral straitjacket of a society that had changed little since the Liberation. The United States, long unchallenged thanks to its role in the liberation and reconstruction of Europe, provoked outrage for its imperialist policy in Vietnam and the racism that persisted there. Student militancy reached a peak in higher education, while artists occupied the Palais des Beaux-Arts in Brussels.

Arié Mandelbaum

Camarades, étudiants, prolétaires..., 1968

mixed media on paper, Université libre de Bruxelles, Archives, Heritage and Special Collections Department.

Among others, Roger Somville and Arié Mandelbaum (1939) created paintings during the occupation of the ULB.

Soon before the end of the century, the Berlin Wall fell in November 1989. With it, the PCB gradually disappeared, giving way to other movements that also declared themselves to be communist. But that is another story...

SYMBOLIC EVOCATIONS IN SEARCH OF POWERFUL SYMBOLS

When art is not an intervention in public space, as in 1968, it still seeks images or figures with strong symbolic resonance.

Arié Mandelbaum

*L'assassinat de Julien Lahaut devant
chez lui le 18 août 1950, 2021*
oil on canvas, private collection.

Arié Mandelbaum's tributes to Bob Claessens and Julien Lahaut are examples of this.

Camiel Van Breedam

*Het zien van uw steden doet pijn aan de
ogen, 1980*
installation, artist's collection.

For Camiel Van Breedam, choosing to use recycled materials is a political statement in itself. Outraged that there is no museum dedicated to the persecution of indigenous peoples, while many American institutions commemorate the Holocaust, he created the exceptional assemblage *Concile de Wounded Knee* (1973), which was exhibited in 2016 at the Kazerne Dossin memorial and subsequently in several other venues.

Paul Van Thienen

Geronimo, undated

ink on paper, private collection.

Paul Van Thienen's (1927–2013) *Geronimo*, originally conceived as a companion piece to a Saint Jerome, echoes Van Breedam's installation, *Het zien van uw steden doet pijn aan de ogen* («the sight of your cities hurts the eyes, conversation between the Indian and a coyote», 1980). Both an environmental manifesto and a tribute to the victims, the work is linked to writer

Dee Brown's *Bury My Heart at Wounded Knee: An Indian History of the American West* (1970), the first history of American colonial expansionism. It also recalls the occupation of the village of Wounded Knee by young people from the *American Indian Movement* on 27 February 1973 to commemorate the last great collective massacre of Native Americans that took place there on 29 December 1890. This barbaric act, taking place during the colonial era, is a powerful symbol of the violence inflicted on the oppressed.

Paule Herla

La grève, 1981

painted epoxy resin, Agnès Arnould collection.

In a similar vein, Paule Herla (1944–2019), a member of the Cuesmes group alongside Edmond Dubrunfaut who took part in the Maka group's exhibitions, created the statue «Grève de la faim» (Hunger Strike) (1981) in reference to the Irish Republicans' fight against Margaret Thatcher's policies.

EXPRESSIONISM, THE LANGUAGE OF REVOLT

Yvon Vandycke

La Fièvre, undated

oil on panel, Artothèque, Mons.

The artists of the Maka group, formed in 1971 around the Académie de Mons, each developed their own hard-hitting art form that violently expressed their revolt against social violence. This expressionist language, fuelled by bold colours and somewhat tormented, also aimed to convey a left-wing or far-left political message.

A POPULAR ART FOR ALL

Making art, but for whom? The question of audience has preoccupied many far-left artists. As well as monumental art for public spaces and tapestry renovation, the Atelier de Dour also produced ceramics that combined utility with beauty. The works presented here share the use of bold colours and easily understandable forms. Apart from rebellion and indignation, they also express the combative energy of the artists, fuelled by the joy of creation.

Marie-Henriette Bataille et Roger Somville (Atelier de Dour), *Céramique murale. Décor du bar du Belvédère à Dour, 1955-1956*

glazed terracotta, collection of the Wallonia-Brussels Federation, on loan to Keramis (8037/BIS).

La Céramique de Dour was founded in 1951 by Roger Somville and Simone Tits with support from the brewer Émile Cavenaile. The workshop was created for a specific political purpose. In October 1951, the communist-led Mouvement de la Paix peace movement organised a large demonstration and concert at the Cirque Royal in Brussels. Émile Cavenaile offered to

contribute funds by running his ceramic workshop at full capacity to produce large numbers of everyday objects that could be sold for the benefit of the association. This was when Somville became interested in the workshop, but he continued his creations for about a decade thereafter. The aim of the workshop was to create decorative or utilitarian ceramics, monumental or domestic, poetic or expressionist, with subjects drawn from nature and everyday life. The group produced many hand-crafted pieces, as well as decorations for private homes and cafés, such as the décor for the Belvédère bar shown here.

Let us dream and hope for an aesthetic surge, when artists will finally be able to show themselves without being "seen".

Wilchar, 1996

Wilchar,***Le piège à con, 1999***

oil on panel, Amsab-Institut d'Histoire Sociale collection.

Wilchar (1910–2005) is featured in several sections of this exhibition. A lithographer and colourist, he produced around 80 posters for the socialist and communist parties and various left-wing associations from the 1930s onwards. A member of the resistance, he depicted Breendonck in his post-war gouaches. He took part in discussions on art and communism, but withdrew when the artists of *Forces Murales* seemed to be receiving all the attention of the PCB. Though he remained a proponent of realistic art, he devoted himself mainly to producing hundreds of linocuts evoking the art market, war, the widening gap between rich and poor and the absurdities of consumer society. In the last decade of his creative activity, he evoked the same themes in large oil panels, with bold colours and clean lines staking a claim to the same type of popular art.

Wilchar,***Tract «Pour ne pas oublier», undated***
pamphlet, private collection.

At the same time, he developed his ideas in a series of pamphlets: *Peint à la main* (1961–1963); *Art et prolétariat* (1963–1965); *L'Impertinent* (1976–1994).

Roberto Ollivero,***Scène de chasse en ..., 1994***

polychrome polyester, private collection.

Roberto Ollivero (1949) reacts to the events shaking the world in sculptures made of papier-mâché or expanded polystyrene covered with painted fibreglass: the excesses of the Algerian revolution, boat people, the resurgence of all forms of fundamentalism, skinhead racism, the second intifada, the war in Afghanistan. He celebrates the bicentenary of the French Revolution in his own way, depicts the power of multinationals, the consequences of mafias, the return of fascism, the fall of communism and the advent of new technologies, and creates a sculpted typology of American foibles. He produces work in very large formats (monumental or not), to be placed in public or private spaces, in three dimensions or in high relief. Outraged by an attack on a refugee centre in Solingen (Germany) in 1993, he sculpted a Bavarian waitress the following year, inevitably blonde, with her hair in braids, proudly carrying on a tray not large jugs of beer, but a naked black man on a skewer. At the bottom of her skirt, which opens like a theatre curtain, the face of Hitler appears, an image that evokes Oskar in Volker Schlöndorff's film *The Tin Drum*, but with the opposite effect.





CULTURE
ART
PATRIMOINE



Le CAP

The CAP (Culture, Art and Heritage) is a new site in Mons whose core values are symbolized by this acronym. Its objective is to offer visitors a unique experience that connects art, nature, and heritage to question and reinvent our relationship with society. It serves as the most accessible entry point to the city's museums and exhibition spaces, comprising three entities: the Fine Arts Museum, which presents temporary exhibitions; the House of Collections; and the «Beurré Pear» Garden.

Housed in a 17th-century building, the House of Collections is dedicated to the history of Mons through its municipal collections, aiming to highlight its heritage and engage with the city's past in relation to the present and future.

The «Beurré Pear» Garden acts as the connecting link between these two museum sites. It offers a moment of tranquility, blending sculpture and vegetation.

Explore all facets of the CAP!



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