The exhibitions of André Cadere (1934-1978) are always events in themselves because they are rare and complex to hang due to the limited number of artworks produced by the artist during two very distinct periods, the first from 1960 to the spring of 1967 (remained confidential) and the second until 1978 in Paris.

In addition, they also were exceptional of the same type of Cadere’s exhibitions, in terms of the audience of his shows. The artist always owned the freedom to invent personal exhibition spaces which he never hesitated to transform. In this radical break with the art world, building a large sculpture for the exhibition rooms, an exhibition within an exhibition, was Cadere’s way of performing his ideas and making his exhibitions as complex as possible. Each one has a unique character, several of them were, in fact, temporary installations for which Cadere himself was the model. Furthermore, each exhibition was a drawing, a happening, a happening. Cadere’s exhibitions were complex to hang due to the limited number of artworks produced by the artist during two very distinct periods, the first from 1960 to the spring of 1967 (remained confidential) and the second until 1978 in Paris.

This exhibition, entirely designed in resonance with the artist’s fundamental productions, features a total of 76 works, including 41 selected from the years 1969-1971. Finally, the last part of the exhibitions will be devoted to textual pieces and films that will be shown in the Fondation CAB cinema room. The exhibition at Fondation CAB will try not to elude any of the questions. It will revolve around a large corpus of Cadere’s works, between 1966 and 1978, produced a number of exhibition devices that have never been seen in Paris. However, even for this exhibition, the audience without his presence.

Cadere. It will benefit from exceptional loans, both from private collectors, Belgian or foreign, and from institutions. It will give rise to a short residency project, and to meetings between the artist’s friends and many personalities. Filmed documents will also highlight Cadere’s many talents, both: sculptor and filmmaker. The exhibition is particularly significant as it is held at the end of a major retrospection of the artist’s work in Paris in 2023. The exhibitions of André Cadere (1934-1978) are always events in themselves because they are rare and complex to hang due to the limited number of artworks produced by the artist during two very distinct periods, the first from 1960 to the spring of 1967 (remained confidential) and the second until 1978 in Paris.

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