

LIEGE EXPO

02.08.2014
> 31.05.2015

14'18



LIÈGE IN TORMENT



I WAS 20 IN 14

WWW.LIEGEEEXO14-18.BE - CALLCENTER : +32 4 224 49 38



THE WORLD'S BIGGEST EXHIBITION ABOUT WW1

Under the patronage of the European Parliament
and Herman van Rompuy President of the European Council

As part of the action plan for the First World War centenary commemorations, Wallonia and the Wallonia-Brussels Federation have decided to provide backing to the Province of Liège, the City of Liège and Europa 50 in order to create a large-scale exhibition.

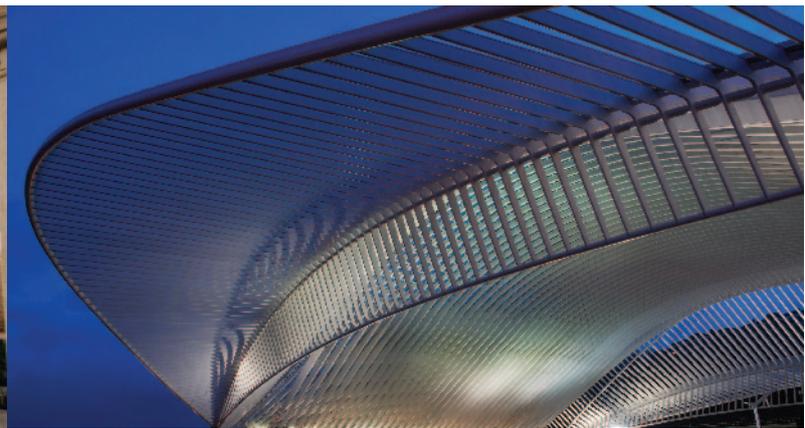
INTERNATIONAL-SCALE EXHIBITION

Opens on: 2nd August 2014

2 PRESTIGIOUS INSTALLATIONS



The Museum of Walloon Life in Liège (1,000 m²)



Liège-Guillemins station (4,000 m²)

3 RENOWNED PARTNERS

The Province of Liège



The City of Liège



"Europa 50"





LIEGE
EXPO
14'18



EXPO „LIÈGE IN TORMENT“

THE MUSEUM OF WALLOON LIFE IN LIÈGE

LIEGE IN TORMENT

Gain a general understanding from that which is specific, miniscule, intangible and imperceptible through traces from the past. Like strollers who are curious and receptive to the unpredictable, wander along the paths of the life and survival of the humble and anonymous people of Liège in the crowd. The aim is not to provide a new vision of tragedy, even if it is not possible to silence the sound of suffering and death, both consequences of war. Arising in spite of the misery of everyday life, it is the fraternity, dignity and joy shared by everyone, that we undertake to help you discover or rediscover.

“Liège in torment” focuses on the Battle of Liège and the heroic resistance of the forts from 4th to 16th August 1914. Also, the spotlight is shone on the difficulty of day-to-day life for the population during the occupation.

The exhibition is made up of 6 different zones:

- > 1. The march of progress
- > 2. The wind rises
- > 3. Waging war
- > 4. The absents
- > 5. 1560 days
- > 6. The after effects

THE MARCH OF PROGRESS

On the eve of the First World War, Liège and its surrounding region was a leading centre of industrial development. The mines in the area were running at full capacity. The steelworks were booming. This prosperity was also experienced by the important textile industry on the banks of the Vesdre and many quarries of the Ourthe Valley. The Pays de Herve, Hesbaye and Condruz areas boasted abundant, rich and diversified agricultural produce. Further away, the thick forests of the Ardennes were teeming with wood. At the heart of this vast territory, the City of Liège was no longer the medieval city of the end of the 18th century. In successive phases, over less than one hundred years, the urban fabric changed significantly: new roads, new bridges and new districts were built. Booming trade with customers abroad was everywhere. The result was a city with a provincial allure, with its traditional markets, small shops, new major stores, theatres, cinemas and prosperous bourgeoisie, but also immense proletarian suburbs in which poverty reigned and where revolt grumbled periodically. It was a city at the cutting edge of progress which appropriated the latest technological innovations, such as electricity, telegraphs and tramways. It was a city which, during the World Fair of 1905, proudly played in the big league and ostensibly claimed the status of an international metropolis.

THE WIND RISES

What did the war mean for the inhabitants of a nation committed to a headlong race towards progress? Whilst mobilisation on 29th July 1914 caused a wave of panic, with queues in front of banks and food shops overwhelmed, the German ultimatum was received in an atmosphere of popular jubilation, a curious mixture of elation and disbelief. The military general staff, however, fully grasped the extent of the drama that was being played out. Aware of the weak points in the defence system and the unpreparedness of its troops, it dealt with the most pressing matters first. On 1st August, trenches were dug, redoubts were built, houses were demolished, tunnels were blocked and thoroughfares were obstructed. These many measures were more symbolic than efficient. They mainly aimed to stall as long as possible the enemy's advances whilst awaiting support from the French and English allies.

WAGING WAR

This zone underlines the admirable attitude of the Belgian army.

The battle of Liège took place in four stages with troops travelling on foot and by horse. Firstly, on the morning of 4th August, Belgium was invaded from the German border in the direction of the fortified position of Liège. The German army advanced quickly, meeting with very little resistance, marked by the entry into Spa, Stavelot and Verviers.

Then, during the night of 5th and 6th August, coordinated action of the enemy troops was carried out in the intervals separating the different forts. This strategy gave rise to severe combats during which the Belgian forces demonstrated incredible heroic qualities. The enemy was repelled everywhere, except for the area around Queue-du-bois-Bellaire where the Germans, led by General Ludendorff, managed to break through to the Chartreuse plateau.

Next came the retreat ordered on 6th August by General Leman by the Belgian army towards Hesbaye, followed by the conquest of the Ardent City by Von Emmich's troops on the morning of 7th August.

Finally, the now isolated twelve forts were systematically bombarded, mainly from the rear, and successively surrendered between 8th and 16th August. These fifteen days of violence, in which the first hand to hand combats occurred, served as a prologue to the four years of suffering and death that were to follow.

A symbolic reconstruction of the ring of Liège's forts makes it possible to understand the role played by the city in the proceedings of the conflict.

THE ABSENTS

The painful absence of those who were fighting on the front, deported to Germany, or exiled in France, England and the Netherlands is dealt with in this zone, with particular focus devoted to the Dutch province of Limburg, which played host to many exiled inhabitants of Liège.

The refuge of Limburg in the Netherlands

The increasing number of acts of violence perpetrated by the Germans and the sacking of the border town of Visé during the night of 15th to 16th August provoked a massive exodus. Eijsden was one of the main crossing points. Everywhere, people left with the strict minimum. Private individuals, charities and the authorities came together to try and provide comfort, food and housing to the growing numbers of homeless. By mid-September, they numbered 10,000. In Maastricht, there were 754 inhabitants of Liège and 316 from Visé.

The retreat towards Antwerp and its occupation on 10th October dramatically accelerated the movement and led to unprecedented Belgian emigration. Hundreds of thousands of families and almost 35,000 soldiers crossed over into the Netherlands within the space of several days. Among those who fled were soldiers from Liège. Faced with this human tide which would soon swell to one million people, the Dutch authorities were overcome. By the end of the year, most of the soldiers were housed in wooden barracks in Zeist and Harderwijk. As the weeks passed, both the Belgian and Dutch authorities strongly encouraged civilians to return home. By the end of 1914, still 125,000 remained. For the civilians who stayed and wished to still benefit from official aid, four new camps were set up in Nunspeet, Uden, Ede and Gouda. The Netherlands was still the theatre of a perpetual toing and froing between those who returned, those who headed to England or France and those who arrived from the occupied territories.

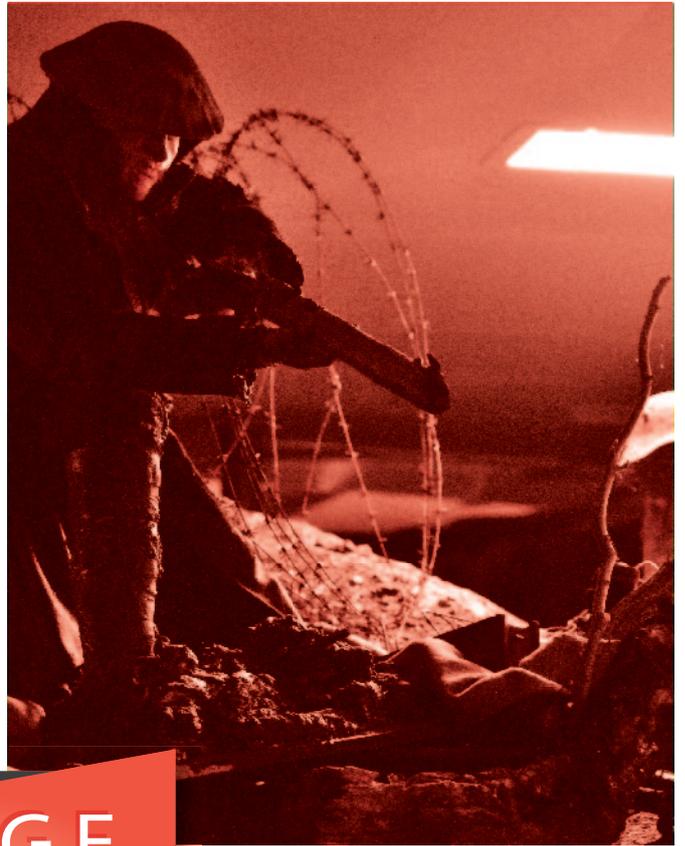
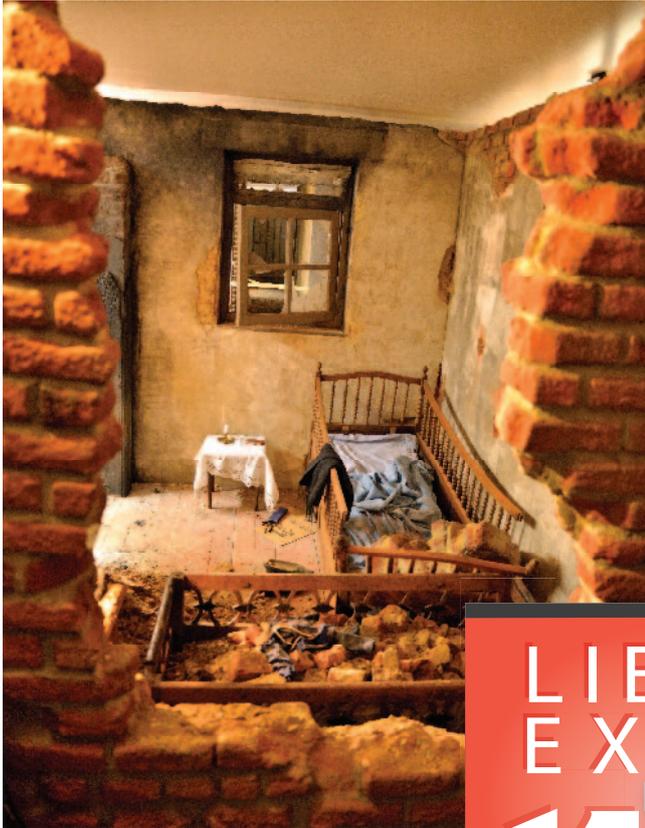
The Dutch were lacking in workforce in various sectors and offered the Belgian soldiers the possibility of working on farms and in different industries (glass-making plants, roofing factories, lime kilns, etc.) and especially the mines of Limburg, whose production it was increasingly essential to increase. Several camps sprang up in the areas of Heerlen, Beersdal, Musscheming, Treebeek, Schaesberg, Spekholzerheide, Hopel, Eyselshoven, Simperveld and Brunssum. They numbered 2,558 prisoners, mainly Belgians, but also English, principally from Zeist.

1560 DAYS

The four long years of fighting modified the everyday life of the population. Its absolute priority was to ensure it had enough food. Faced with the shortage of goods, the Comité National de Secours et d'Alimentation (national emergency and food committee) was set up. A plethora of public and private initiatives emerged. The majority were focused on specific social groups such as widows, artists, orphans, soldiers' wives, etc. In addition to physical suffering, there was also mental suffering. Initially passive but then active forms of resistance emerged. The military increasingly imposed its diktats. Workers were deported to work in Germany and factories were dismantled. Life carried on in spite of everything. To rid themselves of their worries, people increasingly went out to the cinema, theatre and other places of leisure. The announcement of the end to war on 11th November 1918 signalled a time of uncertainty for both the victors and the vanquished. Little by little, the population woke up from a horrible nightmare. . .

THE AFTER EFFECTS

This last zone with a memorial dimension is focused on the traces and memories of the Great War in Liège and its province, in the form of a small agora that includes animations and educational activities.



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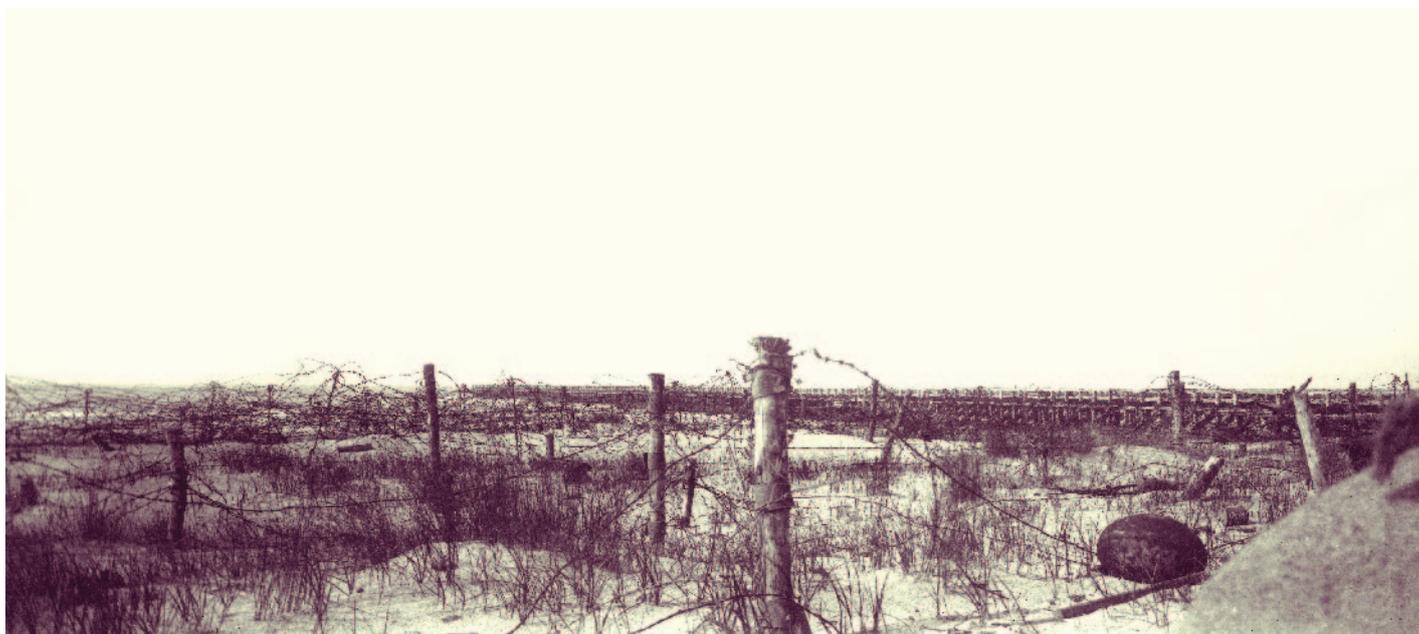


EXPO "I WAS 20 IN 14"

LIÈGE-GUILLEMINS STATION

OPEN FROM 2ND AUGUST IN LIEGE

An emotionally charged tour with poignant displays and large-format snapshots of everyday life on and behind the frontline. Lots of authentic exhibits from public and private collections from all over the world. Original sounds and pictures take visitors through the defining moments of the «Great War».



LIÈGE-GUILLEMINS RAILWAY STATION – “I WAS 20 YEARS OLD IN 1914”

"I WAS 20 IN 14" An evocation of the “Great War” in an international context. A 800-metre long exhibition rich in emotions in spectacular settings with impressive reconstitutions and many authentic collector’s items. Many audio-visual records and sound recordings immerse visitors in the very heart of the era’s key events.



PROLOGUE

> **The pre-war Belle Epoque era:** the festive, carefree and nonchalant ambience was suddenly interrupted by the assassination of Archduke Franz Ferdinand in Sarajevo.

MILITARY CHIEFS

> **The general staffs of the warring nations:** on one side, the Russians, French, English and Italians; on the other, Germany, Austria-Hungary, the Ottoman Empire and Bulgaria, in a column-based décor, inspired by the film "Sissi, The Young Empress".

> **The face-to-face meeting between Albert I and Kaiser Wilhelm II** in a glacial and hostile setting dominated by metal and concrete.

SOLDIERS

> **The mobilisation** illustrated through uniforms of Belgian and German soldiers, including one of only two remaining Prussian lancer's uniforms in the world, an Uhlan, with full haversack.

> **The life of the soldiers,** on the front and behind the lines with a depiction of the communication and transport means of the era, the protective equipment, religion, etc.

> **A life-size replica of a trench,** measuring 30 metres, representing the life of soldiers in these ditches of death. In the foreground, a battlefield lit up by a spectacular light and sound show and projection of original films.

> **The destructive progress of weaponry** with the reconstitution of an aerial dogfight in computer generated images on 3 big screens with an authentic replica of the "Red Baron's" plane.

DOCTORS

> **A school transformed into a field hospital** with a zone dedicated to the progress in medical and surgical instruments during the war.

CIVILIANS

> **A scene of a firing squad** executing five civilians in the town square, seen from a reconstructed chapel.

> **The heavy toll suffered by the civilian population:** daily life made difficult by forced labour, women's labour, child labour. Exchanging letters and parcels with soldiers on the front line was a genuine challenge.



> **A décor of bombarded and abandoned houses:** a dead horse, damaged furniture, the fire of burned out houses still crackling...

ARTISTS

> **Artistic expression** was represented by the works of Max Ernst, Dix and Grosz, displayed on the exhibition's picture rails. There is also a striking reconstruction of the "Théâtre de l'Enfer (Theatre of Hell)" in Paris, where life carried on almost normally, as well as mobile theatres in the trenches, tasked with providing the slightest bit of respite and distraction to the soldiers.

MEMBERS OF THE RESISTANCE

> **The action of the resistance:** a reconstitution of the line of electrified fences, the clandestine press of the era, famous members of the resistance, with the reconstitution of the trial of Gabrielle Petit.

THE VICTORS

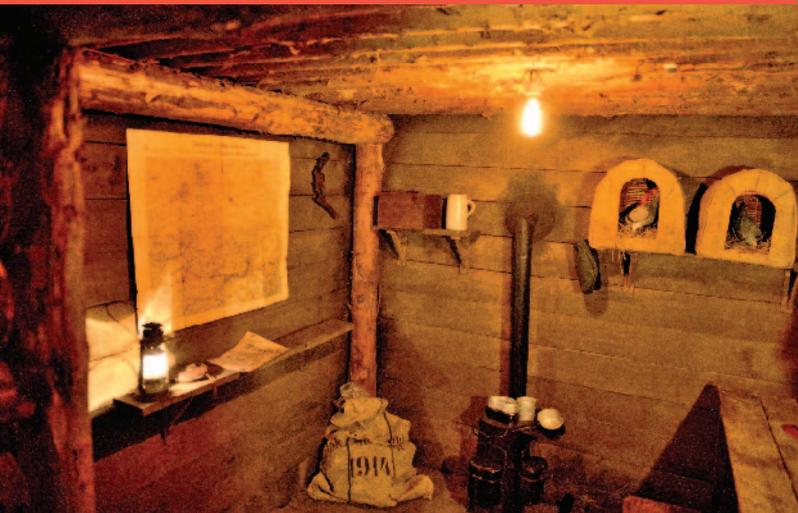
> **The result of the war** is illustrated in a zone dedicated to the victors and the vanquished, via the confrontation of Wilson and Lenin, the surrender of Germany and the Treaty of Versailles.

EPILOGUE

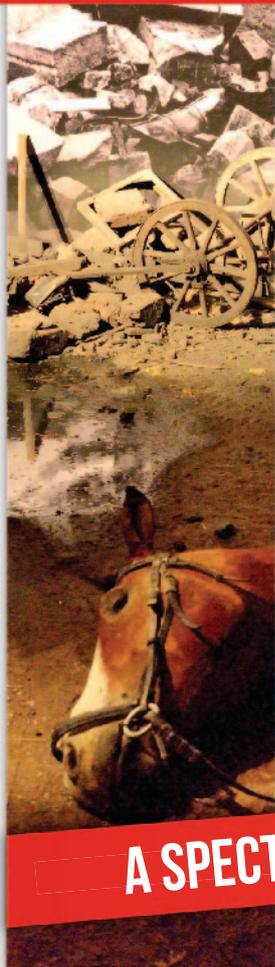
> **The immediate post-war period** dominated by reconstructive surgery of disfigured soldiers known as the 'broken faces' and the rise of the new world order.

CIVIC VALUES

The exhibition underlines the importance of the fundamental value of peace, a guarantee of democracy, freedom, justice and solidarity. It is especially aimed at younger generations through a special children's sequence and a teaching pack.



LIEGE EXPO 14'18



A SPECTACULAR DISPLAY SPREAD OVER 5,000M²

IMMERSION

- > Walk through an ultra-realistic 30-metre long trench with striking sound and light effects.
- > Experience an aerial dogfight as if you were there on a 180° screen.
- > Visit a bombed and burned out house reconstructed to the smallest detail.
- > Enter a peaceful chapel that overlooks the poignant scene of an execution of civilians.

... BUT ALSO A SCHOOL TRANSFORMED INTO A HOSPITAL, AN OFFICE OF THE GENERAL STAFF IN ALL ITS SPLENDOUR, THE FORTS OF LIÈGE, A FAMOUS PARISIAN CABARET, ETC.

MORE THAN 3,000 AUTHENTIC OBJECTS STEEPED IN HISTORY

These exceptional works and items illustrate the different facets of the Great War. They mainly come from unique private collections as well as from the museums of Belgium and several other European countries. A logo draws visitors' attention to the must-see items, elements that are outstanding due to their rarity, their emblematic nature or their unique and unusual character.

- > A Browning pistol, produced by FN in Herstal in December 1913 for the armorer Doucet. It was retrieved by the members of the Serbian terrorist organisation "The Black Hand".
- > A small portable secretarial desk which contained all the secret documents of the general staff's office.
- > The Kaiser's chair in the imperial lounge reserved for him at Herbesthal railway station.
- > One of the original German guns that crossed the Belgian border on 4th August.
- > A full Uhlan uniform with horse and lance.
- > A shell from the German "Big Bertha" gun (420 mm) used for the first time against Liège's forts.
- > A Queen Elisabeth helmet. This is an experimental Belgian helmet with a visor to protect the face and eyes against projectiles. The helmet bears the name of the Queen because it was developed thanks to the financial support of Queen Elisabeth.
- > Crenelated rifle with periscope for shooting from the trenches.
- > The first bullet-proof vest with steel plating.
- > A submarine torpedo from a German U-Boot.
- > A portable altar for saying mass in the trenches.
- > A letter from Cardinal Mercier sent to the parishes at Christmas 1914 and secretly elucidated by the monks of Maredret. The neo-gothic style drawings illustrate the war crimes committed in Belgium.
- > Etching by Otto Dix *Battlefields*.
- > Drawing by Jean Cocteau *Pablo Picasso in his workshop*.
- > Collage by Max Ernst *The End*.
- > A complete surgeon's case (with saw).
- > Reversible jacket for amputees.
- > Moulds and prosthesis for the "broken faces" (disfigured soldiers). (entstellten Gesichter)

The whole of the exhibition is equipped with a sound system and boasts 45 audio-visual clips and projections on big screens or televisions, adapted to the circumstances of the display, to stir up the emotions experienced by visitors in their historical discovery of the "Great War".



TEACHING PACK

It is available in two parts: basic and secondary teaching, with the latter proposing question to children aged +- 14 years and / or +- 18 years.

Three admission tickets will be sent each week to the pupils who have given particularly creative answers to certain questions.

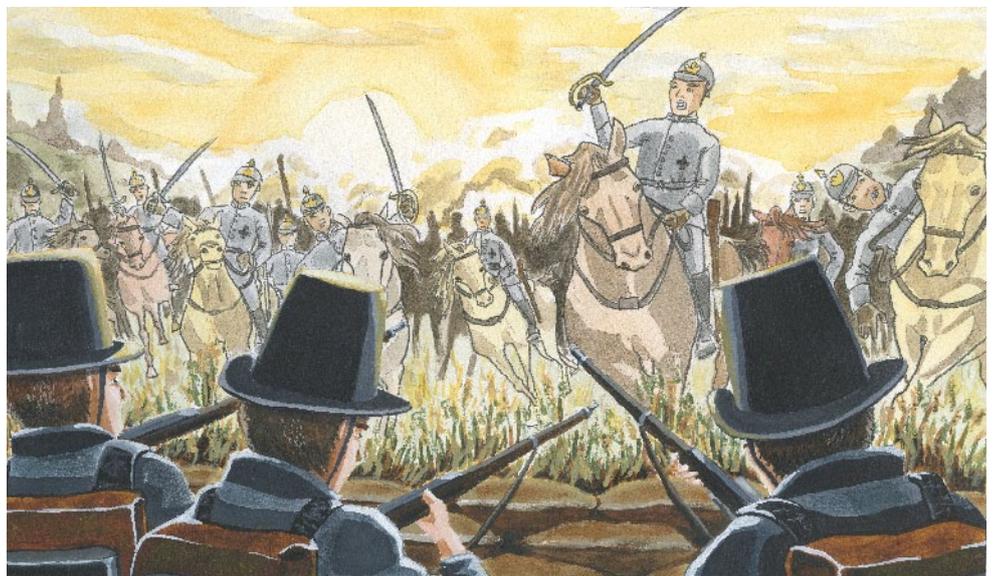
From the same web site, it is also possible to download the teaching pack for "Liège in Torment".

THE CHILDREN'S EXHIBITION ROUTE

Animals played an important role in the First World War. They shared the life and history of the military chiefs, soldiers, doctors, civilians, artists, members of the resistance and the winners. One after the other, **the horses, rats, dogs, mules, pigs, pigeons and eagles** tell the children about the Great War.

Interactive terminals installed all along the route especially for children provide explanations, in clear and simple language and through attractive drawings, about the different aspects of the conflict as seen by the animals. They also propose a wide range of games (mazes, puzzles, spot the difference, etc.).

These games are included in an illustrated 20-page book available from the ticket office, allowing children to fill it in at their leisure.



INFO

OPENING TIMES **02/08/14 > 31/05/2015**

Every day of the week from 9.30 AM to 6.30 PM (ticket office closes at 5.30 PM)

At night on the first Wednesday of the month until 10 PM (ticket office closed at 8.30 PM) **only in the expo : "I was 20 in 14"**

Closed on 25/12/14 as well as 01/01/2015

ADMISSION

- Individuals	€ 11
- Seniors (+60)	€ 10
- Groups (min. 15 people)	€ 8
- School groups	€ 6
- 7 > 18 years	€ 8
- 0 > 6 years	kostenlos

BOOKINGS

Callcenter : +32(0)4. 224.49.38 - reserv@liegeexpo14-18.be

GO THERE

BY TRAIN

- Since the exhibition is located at the railway station, it is easy to reach by train:

Tariff B-Excursions (train + admission) on sale from all SNCB stations. For more information, see

www.liegeexpo14-18.be. B-Excursions for groups, preferential rate, for bookings call +32 2 528 28 28.

TOURIST

PACKAGES

- The Liège Province Tourism Federation and the City of Liège Tourist Information Office propose stays at fixed prices including visits to the exhibition.

incoming@liegetourisme.be - +32 4 237 95 85

reservation.tourisme@liege.be - +32 4 221 93 02

MISCELLANEOUS

- Simplified access to the exhibition for people with reduced mobility (PRM).

- Animals are not permitted in the exhibition.

« LIEGE-EXPO 14-18 » : “ I was 20 in 14” - Liège-Guillemins station

RESTAURANT

- Bar open on the exhibition opening days and times
- Restaurant: meals possible for groups of 20 people, only by booking (for bookings contact “Jour de Fête”)

CATALOGUE

SHOP

- The exhibition catalogue (FR + NL), in colour and richly illustrated, at the price of € 8 is an enduring souvenir of the exhibition and an essential history book. It is available from the shop along with other interesting works on the Great War.

PARKING

- Covered car park in the station. To access the car park, follow the road signs ‘P-GARE TGV’.
- Time-limited parking for coaches in front of the station.

PRIVATE EVENING GALAS

- It is possible to organise private evening galas for a minimum of 100 people outside opening hours.
Contact: Jean-Pierre Colson - info@cp-expo.be - +32 4 224 49 38

MISCELLANEOUS

- The public toilets are located in the station’s shopping mall.

CONTACT

- Commissioner General: René SCHYNS – rene.schyns@skynet.be - +32 475 278 299
- General Administrator : Alain MAGER – alainmager@cp-expo.be - +32 475 715 335
- Conceptor : Jacques BROUN – jacquesbroun@hotmail.com - + 32 479 241 121

« LIEGE-EXPO 14-18 » : Expo „Liège in torment” - The Museum of Walloon Life in Liège

Guided tour (FR/NL/DE) on request from the association “Art&fact”:

+32 4 366 58 54 – e-mail: art-et-fact@misc.ulg.ac.be

Max. 25 people.

Week days: 1hr.: € 65 (+ admission to the exhibition)

School groups: € 50 (+ admission to the exhibition)

Weekends, public holidays and guided tour in English: € 75

Children's group activities:

(on request, included in the admission price)

A family in torment (8-12 years)

In Liège, between 1914 and 1918, the daily life of the inhabitants was deeply affected and everyone had to adapt. The Joassart family experienced this conflict in many ways.

Mathilde was trapped on the Belgian coast and worried about the other members of her family. What had become of her brothers Georges and Paul who had left to fight on the front? Had her parents who remained in Liège escaped from the clutches of the invader? At the time, there were very few means to communicate with friends and family and learn how they were coping. This activity enables children to follow the traces of this family and discover the everyday life of people in Wallonia during the Great War.

The newspaper – special 1914 edition (13 to 18 years)

How does a war journalist follow the conflict? What themes can he cover without offending? How do you write a press article? What photos should be published? In the shoes of an investigatory war journalist, participants will be able to find all the answers to these questions. On completion of the activity, they will edit a special 1914 edition of the newspaper.

Reservation: +32 4 237 90 50 - reservation@viewallonne.be

Min. 10 people per group – max. 20 people per group

Educational packs available for download from www.liegeexpo14-18.be

- > general educational pack, produced by the Liège Province Department of Teaching.
- > Educational pack linked with the exhibition *Liège in Torment*.
- > Educational pack for the exhibition *I was 20 years old in 1914*.

PRESS CONTACTS

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