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THE PHOEBUS FOUNDATION
The Phoebus Foundation is an art foundation with philanthropic objectives.
Jan Boeckhorst

Apollo on the Sun Chariot, c. 1665

THE PHOEBUS FOUNDATION
ART FOUNDATION

The Phoebus Foundation is an art foundation under Anglo-Saxon law with philanthropic objectives. The foundation acquires art and provides a professional framework for the conservation and management of art works, ensures their preservation and restoration and aims to achieve a high level of scientific research. The results of these efforts are shared as widely as possible by means of exhibitions and loans, cultural events, symposia and publications.

The Phoebus Foundation was established with a view to ensuring the future of the collection, which was initially a private collection, owned by Fernand Huts and Karine Van den heuvel and/or the family-owned Katoen Natie group. The Foundation wishes to recover high-quality pieces and bring them back to Flanders. In order to safeguard the collection against any claims by family members and the industrial and financial risks run by the Katoen Natie group, it was transferred to an independent legal structure, set up specifically for property rights management. Neither Katoen Natie nor the Huts family are beneficiaries of The Phoebus Foundation. As a consequence, the Foundation’s works of art can never be sold off to benefit the company and/or the family.

Anthony Van Dyck
Saint Sebastian after His Ordeal, c.1627-1632
THE PHOEBUS FOUNDATION
In the Anglo-Saxon world, the driving forces behind a cultural environment are often philanthropic in nature. Famous examples are the J. Paul Getty Museum in Los Angeles and The Frick Collection in New York. But many other British and American museums also owe their existence to private collections, from the renowned Metropolitan Museum in New York to The Tate and the British Museum in London. Citizens who take pride in their heritage, art and culture consider it a pleasure to ensure the preservation, restoration and display of these treasures. Many of them donate heirlooms, see to the day-to-day running, provide financial support or set up foundations.

In the United Kingdom and the United States, major foundations, trusts and donations are the backbone of heritage preservation and cultural development. This successful Anglo-Saxon approach was the inspiration for The Phoebus Foundation. Its head office is located in Jersey.
**FINANCIAL SUPPORT**

The Phoebus Foundation and its activities are supported by the companies belonging to Katoen Natie group and Indaver group.

Katoen Natie is active in 40 countries. The company is a global player in the field of solutions to complex problems concerning international trade and logistics. The company’s engineers and technicians inject their knowledge into the flow of goods, and their brand of applied engineering creates added value for the benefit of clients.

Indaver is global market leader in the processing of chemical and petrochemical waste. It is also one of Western Europe’s main processors of household waste, which it transforms into electricity and steam.
‘Phoebus’ refers to Phoebus Apollo. In Greco-Roman mythology, the god Apollo was the protector of the muses, with whom he used to frolic on mount Parnassus, where they all lived... Later on in (art) history Apollo also kept turning up as a symbol, as the bringer of inspiration or even divine enlightenment and the representative of a mythical golden age – the paradisiacal era when violence, greed, jealousy and injustice had not yet come into existence.

ORGANISATION

The Phoebus Foundation is the owner of the works of art.

The Chancellery manages the collection and coordinates scientific research projects and conservation and restoration initiatives. The Chancellery also ensures the collection’s disclosure by organising exhibitions and loans, cultural and scientific events and publications.

The organisation consists of a team of regular and freelance collaborators, operating from an office in Antwerp and an International Office, and is directed by Dr. Katharina Van Cauteren.
Back in 2014, when Katharina Van Cauteren had her first meeting with Fernand Huts, The Phoebus Foundation did not yet boast its dedicated ‘Chancellery’ office and the collection was a relatively little-known treasure. Katharina told Fernand, ‘I want to be boss’ and he replied ‘OK’ – a matter-of-fact exchange that sparked the development of a brand new organization: an institution capable of coordinating the physical care of the items in the collection as well as scholarly research into them, while simultaneously opening up both the works and the results of that research to a wider public. In this way, Fernand and Katharina were able to write (art) history together.

Katharina was born in Ghent in 1981 and studied art history at Leuven University. She earned her PhD there with a study of the Brussels painter Hendrick de Clerck (1560–1630) – a somewhat forgotten contemporary of Rubens who basically served in the early 17th century as the artistic ‘spin doctor’ for the governors of the Southern Netherlands, Archduke Albert and the Infanta Isabella. Following a stint at the Royal Museum of Fine Arts (KMSKA) in Antwerp, Katharina established a creative and organizational biotope of her own in the shape of The Phoebus Foundation’s new ‘Chancellery’.

She set about assembling a small but highly motivated, dynamic and effective team of coordinators, researchers, managers and conservators, since when The Phoebus Foundation’s collection has truly taken flight. The preservation and management of the works have been professionalized under her leadership, and a world-class conservation studio has been developed. Here – and at a number of outside locations – some 70 works of art are undergoing treatment at any one time.

Katharina has organized exhibitions in Ghent (The Birth of Captalism, 2016 and Rooted, 2017), Waasland (‘Vossen’, 2018), Aalst (Lace is More, 2019), Antwerp (Blind Date and From Memling to Rubens, both 2020), Geel (Grey about Dymphna, 2020), Tallinn (From Memling to Rubens, 2020) and Haarlem (Jacob Jordaens, 2020). In each case, she was responsible for everything from the initial idea to the last text on the gallery wall. In 2018, she launched the Phoebus Focus series, in which experts are invited to zoom in on a particular item in the collection. She is likewise the author or driving force behind numerous art books and scholarly articles, many of them centring on the collection or specific works in it. Katharina has managed throughout to maintain her own quirky style, with playful comparisons, nods, juicy facts and unexpected connections between past and present that enable her to share the results of the scholarly research in an accessible way with as wide a public as possible. Because when you know how to look, every work of art has something to tell about who we are as people.

Katharina firmly believes in the importance of collaboration and in the energy of her team, in passion, rock ‘n’ roll and the power of stories to bring us together. She mixes all these ingredients at ‘her’ Chancellery.

‘Every work of art opens up a doorway to the past. It tells us about developments, trends and innovations in art, but also about broader economic, intellectual, financial, religious and cultural trends, as well as shifting values and mores. To look is to ask: why did an artist paint this particular theme, this particular motif? Why did he use this style? Why does this work of art look the way it does? Looking allows you to get your teeth into the past. It plugs the gaps left by our present-day amnesia towards earlier times.

Stories are the glue between the past and the present, which is why The Phoebus Foundation’s projects place such importance on storytelling. But we don’t just tell any old fairy tale in our publications and exhibitions: Phoebus projects are underpinned by solid scholarly research with both feet planted firmly in life as it used to be. That might seem very far away, yet more often than not the results are surprisingly timeless and disconcertingly familiar.’

Dr. Katharina Van Cauteren
The Huts family: driving force behind The Phoebus Foundation
The Sjongers Family on the Porch, 1907

Piet van der Ouderaa

The Spencer Family on the Porch, 1907

Phoebus Foundation
Fernand Huts and Karine Van den heuvel were both born in families that had great interest in history, current events, literature and politics, travel, museums and culture and were motivated by a social conscience and commitment. Both Fernand and Karine went to law school at Leuven University. The five years spent in a lively university town had a beneficial influence on their worldview and widened their scope.

Fernand and Karine subsequently built their respective careers—his as an entrepreneur, hers as a magistrate—and raised three sons. Their first savings were spent on a family home. After that, any financial extras were spent on books, travel and visits to museums—expenditures that strengthened their resolve to become citizens of the world.

As a consequence, Fernand Huts and Karine Van den heuvel developed a passion for collecting arts. Clearly, the DNA of the legendary Flemish collector—Flanders is well-known as a breeding ground for art collectors—has not bypassed them; they are perfect contemporary examples of this rich tradition. Their three sons grew up in a culturally rich environment, where books, travel, interesting discussions and interaction with art and cultural heritage were a part of everyday life.

This family ensures that its efforts are expended efficiently and no resources go to waste. Its policy regarding art and culture is also based on the founding ingredients of the spirit of entrepreneurship: efficiency, cost awareness, decision speed, innovation and creativity.

Building on its enthusiasm for art and culture, the members of the Huts family hope to contribute to the wellbeing of the whole of society. This is how they wish to express their attachment to society and their historic and cultural heritage, as well as their belief in good citizenship.

Hugo Van der Goes
*The Virgin and Child with Saints Thomas, John the Baptist, Jerome and Louis* (detail), c.1470-1482
*Phoebus Foundation*
The Phoebus Foundation collection consists of various subcollections.
Art of the Southern Netherlands — from the Middle Ages to the Baroque
This collection of homegrown art mainly emphasises painting and sculpture, yet also features manuscripts, prints, drawings and decorative objects. Its focus lies firmly on art from the 15th, 16th and 17th centuries, with protagonists of the calibre of Hugo Van der Goes, Hans Memling, Gerard David, Jan Gossaert, Pieter Bruegel, Maerten De Vos, Michaelina Wautier as well as the great Antwerp trio consisting of Peter Paul Rubens, Anthony Van Dyck and Jacob Jordaens.
Belgian art
1880–1930

James Ensor
Skeleton Arresting Masqueraders (detail), 1891

The Phoebus Foundation
This collection is mainly about the impressionist and symbolist artists from Sint-Martens-Latem, such as Émile Claus, Gustave Van de Woestyne, Valerius De Saedeleer and George Minne. It also includes works by expressionist painters like Gust. De Smet, Constant Permeke and Fréts Van den Berghe. The collection also contains works by Rik Wouters, James Ensor, Jules Schmalzigaug, Floris and Oscar Jespers, Edgard Tytgat, René Magritte, Paul Delvaux and Marcel Broodthaers.
Léon Spilliaert
The Airship’s Hangar, 1910
THE PHOEBUS FOUNDATION

Léon Spilliaert
On the Promenade at Ostend, 1909
THE PHOEBUS FOUNDATION
Contemporary art

Hans Vandekerckhove
The Visit (detail), 2015
THE PHOEBUS FOUNDATION
At Singelberg Sculpture Park, in the port of Antwerp on the left bank of the river Scheldt, The Phoebus Foundation exhibits works by the British artist Sophie Ryder, Pablo Atchugarry from Uruguay, the Dutch Atelier Van Lieshout and home-grown artists such as Michaël Aerts, Hubert Minnebo and Wim Delvoye. In 2018, The Phoebus Foundation acquired a substantial number of sculptures from the former Brussels Airport collection, including works by prominent artists such as George Grard, Jean-Michel Folon, Paul Van Hoeydonck, Jef Van Tuerenhout and Panamarenko.

**CONTEMPORARY**

The Phoebus Foundation owns works by contemporary artists like Wim Delvoye, Hans Vandekerckhove, Jan Vanriet and Jan Fabre.
Jan Fahre

Walking Leaves, 1989
THE PHOEBUS FOUNDATION

Jan Vanriet

A Strange Journey, 2000
THE PHOEBUS FOUNDATION
CoBrA

Karel Appel
Theatre (detail), 1969
THE PHOEBUS FOUNDATION
CoBrA

The Phoebus Foundation owns one of the largest collections of CoBrA art worldwide, which focuses mainly on the origins and early years of this artistic movement, featuring Karel Appel, Pierre Alechinsky, Corneille, Asger Jorn, Carl-Henning Pedersen and Christian Dotremont. The collection is quite diverse and does not consist exclusively of paintings, but includes engravings, sculptures and items of applied arts, such as carpets and furniture.
Archeological textiles

Nile Scene
Coptic textile, c. 6th century
THE PHOEBUS FOUNDATION
The collection of archeological textiles is quite simply unique. This subcollection comprises some two thousand textiles and archaeological artefacts from ancient Egypt, supplemented with textiles discovered along the Silk Road in Central Asia.

3500 YEARS OF TEXTILE ART

This collection is shown at the permanent exhibition 3500 years of textile art at HeadquARTErs (Antwerp). It takes the visitor on a journey through the history of Egypt, with, from the pharaonic period, linen cloths, animal mummies and fragments of painted cartonnage as well as fragments of Books of the Dead, mounted on linen. From the Roman period, besides some unique fabrics, Roman glasswork, death masks and a number of quite impressive sculptures are on display. The so-called ‘Coptic’ textiles – colourful figurative fabrics – date from the late Roman and early Byzantine period in Egypt. Also highlighted are the Arabic and Central-Asian influences on Egyptian textiles.

The showstopper is the tunica room, where the largest collection of undamaged tunics in the world is on display, alongside various accessories such as hairnets, socks, shoes and jewellery.
Tempera Fayum Painting of a Bearded Man on Wooden Panel
Egypt, late 100–200
THE PHOEBUS FOUNDATION

Impression of the Tunic Room, part of the exhibition 3500 Years of Textile Art.
THE PHOEBUS FOUNDATION
20th-century Latin American art
The Phoebus Foundation owns the largest collection of Latin American art in Europe, which comprises masterpieces from — amongst others — Uruguay, Brazil, Argentina, Cuba and Mexico, by famous artists such as Joaquín Torres García, José Gurvich, Julio Alpuy, Antonio Berni, Marcia Schwartz and Wifredo Lam. Some key works from this collection date from the interbellum, so the currents represented here are mainly constructivism and surrealism. The search for identity is a recurring theme in many of these works.
Colonial art from Latin America
The collection of colonial art from the New World bridges the gap between the collection of homegrown Old Masters and the collection of 20th-century Latin American art. From the port of Antwerp, tons of engravings and paintings were shipped to the New World and were gradually assimilated in the traditional local imagery. The result, a mix of visual cultures, illustrates this pivotal moment in history.

Cristóbal de Villalpando
La mística ciudad de Dios, c.1700
THE PHOEBUS FOUNDATION

Fray Miguel de Herrera
Archangel Michael (detail), 1751
THE PHOEBUS FOUNDATION
Topography and cartography

World Map in Atlas Maior (detail). Amsterdam, 1662
This collection consists of more than four hundred maps, atlases and city views from the 16th, 17th, 18th and 19th centuries. High points are the precious atlases by the first cartographers in our region: Gerard Mercator, Abraham Ortelius, Jodocus Hondius, and Petrus Kaerius. Exceptionally rare is the fully hand coloured *Atlas Maior* by Willem Jansz Blaeu. This series of 11 volumes contains no less than 592 maps and is on record as the most expensive book published in the 17th century.
Reynaert the Fox


THE PHOEBUS FOUNDATION
The Phoebus Foundation owns more than 500 books about the medieval animal tale *Reynaert the Fox*. Starting from the oldest printed books, dating from the early 16th century, this wide-ranging collection covers five centuries of history of literature.
Lace

Lace trim for a collar or cuffs in Old Flemish ‘Van Dyck’ bobbin lace, c.1620
THE PHOEBUS FOUNDATION
LACE

Lace is inextricably linked with the history of Flanders. It is often a precious family heirloom, kept and passed down from generation to generation. The unique character of Flemish lace is unmatched anywhere in the world.

The Phoebeus Foundation has a sub-collection of lace running to over a hundred pieces, which offers a marvellous survey of this locally produced luxury product. They range from so-called ‘Van Dyck’ bobbin lace and fragments of Reticella to exceptional bridal veils and ‘War Lace’.

Flemish teardrop bridal veil in needle and bobbin lace (detail), c.1860
THE PHOEBUS FOUNDATION

War Lace with Belgian lions and a shield, c.1914
THE PHOEBUS FOUNDATION
Port heritage

Antwerp draft-horses, c. 1900

The Phoebus Foundation

Port heritage
In 2003, Katoen Natie took the initiative to rescue the historical heritage of the port operators from oblivion. This has resulted in a substantial collection of maritime and logistic heritage pieces. A display of more than 700 objects narrates the rich heritage of Antwerp port life: tractors, wheelbarrows, hand trucks and derricks. A team of volunteers, consisting of ex-dock-labourers, sees to the maintenance of these unique pieces. This subcollection also safeguards no less than 250,000 (!) historic photographs of the Antwerp port area.

PORT HERITAGE

Tractor and ‘natiewagen’ (dray cart) from the Port heritage collection. Port heritage requires a lot of maintenance, done by skilled volunteers who used to work at the harbour.

THE PHOEBUS FOUNDATION
The Phoebus Foundation and its Chancellery take a hands-on approach to scientific research regarding the art works in its collection.
Restorers in the studio, working on the project Crazy about Dymphna.

THE PHOEBUS FOUNDATION
The Chancellery conserves and manages the collection for The Phoebus Foundation. All collection pieces are preserved in the best possible circumstances and their material condition is constantly being monitored. The Phoebus Foundation has its own restoration studio, where its collection pieces are preserved and restored with the greatest care. Restoration campaigns often go hand in hand with scientific research.

This is how The Phoebus Foundation hopes to gain as much knowledge as possible regarding the objects in its possession and the broader cultural context in which these objects came to exist and function. To this end, the Foundation collaborates with local and international academics and researchers. Such collaborations result in small-scale exhibitions and/or publications, by means of which The Phoebus Foundation wishes to disclose the expertise resulting from its research activities as widely as possible.
CRAZY ABOUT DYMPHNA

Crazy about Dympnna is a comprehensive research and restoration campaign, focusing on Goossen Van der Weyden’s ‘Dymphna altarpiece’. This monumental altarpiece is a key piece in the oeuvre of Goossen Van der Weyden, grandson of the famous Rogier. It was commissioned for the Norbertines’ Tongerlo Abbey, near Geel, where the cult of Saint Dymphna is still being honoured today.

JACOB JORDAENS: COMING HOME

Jacob Jordaens: coming home is a research project on the monumental ensemble of ceiling paintings Jacob Jordaens made for his own home. In 1652, the Antwerp Baroque artist adorned his magnificent home with a series of scenes from the story of Cupid and Psyche. These masterpieces now belong to The Phoebus Foundation collection. For the first time in their history, they are being subjected to thorough art historical research into the techniques and materials applied by Jordaens.
CONSERVATION AND RESTORATION OF LATIN AMERICAN ART

The complete collection of 20th-century Latin American art is being studied in depth in the course of a comprehensive conservation project. These Latin American works are unique because of their authors’ complex use of materials and techniques. The research project intends to shed more light on the possibilities for conservation and restoration, which will enable The Phoebus Foundation to conserve and restore these masterpieces in ideal circumstances. This procedure also clarifies the artists’ methods and the historic circumstances in which these works were achieved.

CONSERVATION OF THE COMPLETE CARTOGRAPHY COLLECTION

The complete collection of atlases, city views, topographic and chorographic prints is being restored ‘in house’. As this project involves a whole range of techniques, such as ‘vue d’optique’, engravings and lithographs, the study of this collection will contribute new insights into the history of cartography.
THE PHOEBUS FELLOWSHIP

The Phoebus Fellowship offers promising young conservation experts the opportunity to gain experience in a professional environment. The Phoebus Foundation’s conservation studio introduces them to both innovative and traditional treatment and research methods. Fellows work side by side with a highly motivated team of experts from Belgium and abroad for a period of three to six months. Together they seek solutions to the many challenges posed by the fragile and diverse works of art in the Foundation’s collection.

Candidates must have held a Master’s degree in restoration/conservation for at least a year and be able to work independently. The Phoebus Fellowship is aimed at Belgian and international candidates looking to take the next step in their careers.

Restorers in the studio, working on the Triptych of the Adoration of the Magi by the Master of Frankfurt.

THE PHOEBUS FOUNDATION
Aided by the Chancellery,
The Phoebus Foundation wishes to disclose its collection to the broadest possible public. Hence its policy of favouring a high frequency of exhibitions.
CAERMERS CONVENT, GHENT

This exhibition guided the visitor through the Golden Age of the Southern Netherlands (15th and 16th centuries), introducing him to the powerful County of Flanders and Duchy of Brabant, which formed the world’s technological and industrial commercial hub at that time. In this respect, The Birth of Capitalism has shed new light on this economic and cultural high point in the history of the Southern Netherlands.
ROOTED. PAINTING FLANDERS 1880–1930

CAERMERS CONVENT, GHENT

ROOTED was an exhibition of Flemish art dating from 1880 to 1930, featuring the most influential painters of this period: Emile Claus, Valerius De Saedeleer, Gustave Van de Woestyne, George Minne, James Ensor, Léon Spilliaert, Rik Wouters, Frits Van den Berghe, Constant Permeke, Gust. De Smet, Hubert Malfait and Edgard Tytgat. The exhibition illustrated a pivotal point in the history of art and culture and transported the visitor to the early 20th century. But ROOTED achieved more than this. ROOTED was different, groundbreaking: ROOTED was also about today and about who we, the Flemish, are today. After all, the line between the past and the present is wafer-thin...

ROOTED displayed an exceptional selection of star pieces, many of which had been kept in private collections and were shown publicly for the very first time. The fairy-tale scenography of this exhibition made the visitor feel like he could walk in the paintings.

Impressions of the ROOTED. Painting Flanders 1880–1930 exhibition.
THE PHOEBUS FOUNDATION
‘VOSSEN’.
EXPEDITION IN REYNAERT TERRITORY
WAASLAND

The extensive subcollection revolving around Reynaert the Fox was exhibited in 2018 and presented as a kind of ‘cultural expedition’ to explore the medieval animal epos. The expedition took the visitors on cycling tours of either 40 or 60 km through Flemish Waasland and Dutch Zeeuws-Vlaanderen. This experience provided participants with an occasion to familiarise themselves with the medieval Reynaert story in a playful, accessible manner. Exquisite works of art, mischievous movies, ultramodern animations and a fascinating quest: never has an art historical event been this low-threshold.

Impressions of the VOSSEN exhibition.
THE PHOEBUS FOUNDATION
The Phoebus Foundation organised an exciting, sensuous exhibition about lace at the Moorsel Waterkasteel (near Aalst) in 2019. *LACE IS MORE* presented an overview of the history of this precious textile from the 16th century until today and surprised the visitor with a range of contemporary art works created from lace.

Selected masterpieces from its ‘Old Masters’ collection featuring lace was combined here with textile fragments, contemporary works and high fashion to tell the unique story of this typically Flemish luxury item. Lace is, after all, inextricably intertwined with the history of Flanders. It is a costly family heirloom, passed on from one generation to the next, and nowhere else has lace acquired such unique character.
MUSEUM ROCKOX&SNIJDERS HOUSE, KEIZERSKAPEL, ST CHARLES BORROMEIO CHURCH AND THE VLEESHUIS MUSEUM, ANTWERP

The Phoebus Foundation has teamed up with the Museum Snijders&Rockox House in Antwerp to organize a unique exhibition devoted to portrait art. The collection’s many portraits from the Middle Ages through to the early modern era provide the ideal starting point from which to tell this fascinating story. The historical Snijders&Rockox House offers the perfect setting, where visitors can admire the portraits in their natural habitat, as it were, with an eye-catching scenography by Walter Van Beirendonck. The exhibition is hosted by Nicholas Rockox himself, who knew a thing or two about having his portrait painted. The featured artists include Quinten Massys, Frans Floris, Jan Van Hemessen, Peter Paul Rubens, Anthony Van Dyck, Jan Cossiers and Jan Boeckhorst.

The nearby Keizerskapel is the ideal location to view medieval, religiously inspired portraits and triptychs with the likeness of their donors, while at St Charles Borromeo Church on Hendrik Conscienceplein, you can also discover touching portraits of children. At the Vleeshuis Museum, lastly, paintings by Frans Snijders from The Phoebus Foundation collection show that early modern people loved gastronomy as much as they did fashion.

Jan Cossiers
Self-Portrait, c. 1620-1627
THE PHOEBUS FOUNDATION
ST DYMPHNA’S CHURCH, GEEL & NIGULISTE MUSEUM, TALLINN

Following several years of intensive research, The Phoebus Foundation has embarked on a large-scale conservation project: the magisterial St Dymphna Altar, a masterpiece by Goossen Van der Weyden, grandson of the celebrated Flemish Primitive painter Rogier Van der Weyden. Goossen created the altarpiece for Abbot Antoon Tsgrooten of the Norbertine Abbey in Tongerlo. It tells the tragic story of Dymphna, an Irish princess and patron saint of the mentally ill, who is venerated in the town of Geel, in the Kempen region of Flanders.

In the five hundred years since it was painted, the altarpiece has been cut down, neglected, vandalized, stolen and forgotten. The Phoebus Foundation recently decided to go ahead with a thorough restoration, the results of which can now be presented to the public. In the spring of 2020 the panels are being hosted by St Dymphna’s Church in Geel, where an interactive scenography immerses the visitor in the Irish saint’s extraordinary world.

The altarpiece will then travel to Estonia, where it can be admired at the Niguliste Museum in Tallinn. Discover the exceptional stories, forgotten for centuries, that unfolded beneath the layers of dust and dirt, while experiencing the unique history of a monumental altarpiece.

Goossen Van der Weyden
Dymphna’s Father Asks Her to Marry Him, 1505

THE PHŒBUS FOUNDATION
FROM MEMLING TO RUBENS.
THE GOLDEN AGE OF FLANDERS

KADRIORG MUSEUM, TALLINN

The spring of 2020 sees The Phoebus Foundation heading abroad for the first time. A remarkable selection of 15th, 16th and 17th-century masterpieces is being shown in the Estonian capital of Tallinn. The Kadriorg Museum – a former palace of Peter the Great – provides the unique backdrop for the exhibition From Memling to Rubens.

The story of three centuries of art and cultural history in the Southern Netherlands is told through more than 120 masterpieces. During that period, the region we now know as ‘Flanders’ emerged as an international artistic centre and global trendsetter. Generations of its artists influenced the world market with their unique visual language.

From Memling to Rubens draws visitors into a tale of discovery, surprise, misbehaviour, sin and rebellion: a story in which the cities of the Southern Netherlands, and above all their free-thinking citizens, were the leading players. The featured masterpieces are by giants like Hans Memling, Quinten Massys, Jan Gossaert, Peter Paul Rubens, Anthony Van Dyck and Jacob Jordaens.
This exhibition of works from The Phoebus Foundation collection shines the spotlight on Jacob Jordaens (1593–1678) – one of Antwerp Baroque’s ‘Big Three’, along with the intellectual Peter Paul Rubens and the elegant Anthony Van Dyck. Jordaens, by contrast, painted works that are personal and recognizable, satirical and humorous. He focused radically on the bourgeoisie, whose ambitions he captured in paint.

Jordaens’ unique masterpieces in The Phoebus Foundation collection are being shown to the public for the first time. An absolute highlight of this unique event is the reconstruction of his impressive ceiling paintings narrating the love story of Cupid and Psyche. He created the cycle in 1652 for the best room in his home in Antwerp - a brilliant sample of his technical skills that was intended to wow his visitors. Following intensive technical and art-historical research, the works have, for the first time, been brought together on the ceiling of the Frans Hals Museum in Haarlem according to the master’s original design. The joint exhibition marks Jordaens’ debut, as it were, in the Netherlands.
FROM MEMLING TO RUBENS.
THE GOLDEN AGE OF FLANDERS

MAS (MUSEUM AAN DE STROOM), ANTWERP

Why did Hans Memling paint every detail with such meticulous precision? How, with a few strokes of his brush, did Rubens create theatrical effects that Steven Spielberg would envy? And why were the Southern Netherlands the world’s artistic centre for three centuries?

The Phoebus Foundation tells the story of Flemish art from the 15th, 16th and 17th centuries in From Memling to Rubens – a rollercoaster ride through three hundred years of cultural history. From Memling to Rubens stars breathtaking masterpieces by Hans Memling, Quinten Massys, Peter Paul Rubens and Anthony Van Dyck, who lead you into a world of folly and sin, fascination and ambition. It is an exhibition about dukes and emperors, wealthy townspeople and impoverished saints, and art collections like wine cellars. Not to mention Antwerp – the Hollywood of its time.

From Memling to Rubens is a compelling tale of images and their meaning, and the connection between culture and society. But most of all, From Memling to Rubens is about us and who we human beings really are.
3500 YEARS OF TEXTILE ART

HEADQUARTERS KATOEN NATIE, ANTWERP

Cotton, wool, hides. The history of Katoen Natie began with the trade in these materials, so this permanent exhibition goes right back to the roots of Katoen Natie. Which is why it is logical to show the collection at this location, even though the company now conducts port activities and provides logistic services in a range of sectors.

But this exhibition also goes back to the roots of our civilisation. The world famous Phoebus Foundation collection of ancient textiles includes some unique pieces from Pharaonic Egypt and Central Asia. From delicately woven embroidery to complete tunics: the 3500 years of textile art exhibition is a journey through history. Beautifully presented ancients fabrics, clothing and other archaeological finds allow the visitor to discover the civilisations of ancient Egypt, Rome and early Christianity. The exhibition concludes with an impression of the Silk Road, where cultures used to intermingle.
BURCHT SINGELBERG, KALLO

In a robust, wide-open landscape by the river Scheldt in Beveren-Waas, Katoen Natie has built a fortress-like contemporary office block that fits perfectly with the historic character of its surroundings. Burcht Singelberg is named after the castle that used to dominate the fiefdom of Beveren. This castle played a key role in the division of the Netherlands in 1585. From the historic castle only a hill remains, but near this site the contemporary ‘Burcht Singelberg’ has now arisen. This is where the Katoen Natie and Indaver offices have been established. The buildings are arranged into a conglomerate, forming a sturdy entity that has a real impact on the surroundings.

Around the Burcht, masterpieces by contemporary artists have been given pride of place. The Phoebus Foundation’s Chancellary provides visitors with a tour of the site, allowing them to discover a variety of unusual works by Flemish and international artists: Michael Aerts, Pablo Atchugarry, Wim Delvoye, Atelier van Lieshout, Hubert Minnebo, Jef Mouton, Ramsey Nasr and Antonio Seguí.

In 2018, The Phoebus Foundation acquired a number of sculptures from the former Brussels Airport collection, by artists such as George Grard, Jean-Michel Folon, Paul Van Hoeydonck, Jef Van Tuerenhout and Panamarenko.

Michaël Aerts
Pillory, 2012
THE PHOEBUS FOUNDATION
HEADQUARTERS KATOEN NATIE, ANTWERP

HeadQuARTers is the Katoen Natie company’s beating heart, where you can discover masterpieces from The Phoebus Foundation’s various collections. The artists on display – Belgian and international, modern and contemporary – have been selected for their passion and their momentous art. They embody the same maverick spirit as the company.

Sculptures by Maria Causa and Jose Gurvich, paintings by Julio Laraz and Edgard Tytgat and installations by Eddo Stern and Wim Delvoye stand and hang in harmony with the exceptional architecture to create an inspiring working environment.

Rascals and Rebels encourages you to reflect on political and cultural issues, while the playfulness of what you see will amaze and delight.
A new permanent gallery will open in the autumn of 2020 to display the Phoebus Foundation’s unique CoBrA collection. In 1948, a group of painters and writers from Copenhagen, Brussels and Amsterdam came together to create one of the most important post-war avant-garde movements. CoBrA flourished briefly but intensely, with exhibitions, meetings and countless publications. The progressive art association had dissolved again by as early as 1952, but its artists continued to propagate its social ideals and above all the free and spontaneous CoBrA style, typified by an abstract figuration. Visitors will be introduced to the expressive and colourful world of CoBrA through the work of 24 international artists.

The art on display will range from paintings and drawings to carpets and ceramics, supplemented by printed matter, photography and other historical visual material.
KEIZERKAPEL, ANTWERP

The Phoebus Foundation has been collaborating with the Antwerp Keizerskapel since 2017. At this unique location, twice a year a single unknown pictorial jewel from The Phoebus Foundation collection is exhibited for a limited period.

ART IN MOTION

HEADQUARTERS KATOEN NATIE, ANTWERP

This exhibition presented an overview of Flemish art history and paid specific attention to what motivated the artists: how was art perceived by artists from our neck of the woods throughout the history of Flanders? Did our history influence their views on art? How do our contemporary artists perceive this evolution?

The exhibition consisted of art works from The Phoebus Foundation collection, supplemented with loans from various artists. The ground floor was dedicated entirely to alternating exhibitions by visiting artists.

Daniel Seghers
Roses, Tulips and Narcissus in a Glass Vase, with a Butterfly, c.1630–1640
THE PHOEBUS FOUNDATION

Sven Van Dorst
My Shoe, 2015
THE PHOEBUS FOUNDATION
The Phoebus Foundation regularly gives objects on loan or collaborates in other ways with national and international museums.
Anonymous

Saint Luke Painting the Virgin (detail), c. 1520–1530

The Phoebus Foundation
Art needs to be alive, which means it has to come out and play. Besides curating and setting up exhibitions, The Phoebus Foundation also regularly gives objects on loan to museums or collaborates in other ways with both national and international museums.

This Bruegel drawing was on loan at the grand, extremely successful Bruegel exhibition at The Kunsthistorisches Museum (KHM) in Vienna, one of the most important museums in the world for European paintings.

Pieter I Bruegel

*Village Scene with Trees and a Mule (detail)*, c. 1552-1554

*THE PHOEBUS FOUNDATION*
LONG-TERM LOANS

Pieces from the collection have been given on loan at the Rubens House, the Museum aan de Stroom (MAS), DIVA, the Museum Snijders & Rockox House, all in Antwerp. Works by Peter Paul Rubens, Jan Gossaert, Maerten De Vos and Anthony Van Dyck are on view at these locations, but also an 18th-century gold hair ornament set with diamonds and rubies. Also in Antwerp, the Foundation collaborates on a permanent basis with the Keizerskapel, where The Phoebus Foundation organises thematic exhibitions – focusing on just one specific piece.

A work by the early Netherlandish painter Hugo Van der Goes is on view at The Art Institute in Chicago on long-term loan, acting as an ambassador for Flemish art, sent by The Phoebus Foundation.

SHORT-TERM LOANS

Works from the collection have been and are still being exhibited at temporary exhibitions all over the world. The list is growing. The Phoebus Foundation has been collaborating in this way with German museums in Leipzig (Museum der Bildenden Künste) and Regensburg (Haus der Bayerischen Geschichte), with the Kunsthistorisches Museum in Vienna, the Royal Academy and the Victoria & Albert Museum in London as well as with French institutions such as Musée de Flandre in Cassel.

Closer to home, loans from The Phoebus Foundation have gone to the Netherlands, for instance to the Rijksmuseum in Amsterdam, Museum Catharijneconvent in Utrecht, the Museum Gouda, the Wereldmuseum and Kunsthall (both in Rotterdam). In Brussels, The Phoebus Foundation has collaborated with the Royal Museums of Fine Arts of Belgium, the Royal Museums of Art and History and Bozar. In Flanders, works from the collection have been given on loan to, for instance, the MAS, the Rubens House and the Vleeshuis Museum in Antwerp, to M - Museum Leuven and to Gaasbeek Castle (Kasteel van Gaasbeek).
PARTNERSHIP

For certain exhibitions, The Phoebus Foundation gives a substantial number of artefacts on loan and the collaboration becomes a partnership. The first of these came about in 2016, with the major exhibition about the Brussels artist Hendrick De Clerck at M - Museum Leuven. The Foundation was also closely involved with exhibitions at Mudel (Deinze), Teseum (Tongeren), Stedelijk Museum (Schiedam) and the Monastère royal de Brou in Bourg-en-Bresse, where it was a partner together with the Louvre.

In 2020 The Phoebus Foundation presents its top pieces from the late Middle Ages to the Early Baroque in Tallinn, Estonia. This is the first stop of a travelling exhibition which will be presented at other places afterwards.

RESEARCH

The Phoebus Foundation also engages in research. It has collaborated on a number of research projects with the prestigious Hamilton Kerr Institute (Cambridge), The Courtauld Institute (London) and KIK-IRPA (Brussels).

Are you a curator working on a specific project?
Mail us at with a general description of your needs. We will be glad to check our collection files and see whether we can be of service.

info@phoebusfoundation.org

Frits Van den Berghe
Little Girl in the Garden, 1909
THE PHOEBUS FOUNDATION
Besides exhibitions, The Phoebus Foundation’s Chancellery also regularly organises lectures.
Rik Wouters
The Pink Alley (detail), 1912
THE PHOEBUS FOUNDATION
Organising lectures is another regular activity of The Phoebus Foundation. Lectures are held frequently, whenever new publications in the Phoebus Focus series are presented. Each publication in this series focuses on a specific piece from The Phoebus Foundation collection.

Book presentations (whether or not of the Foundation’s own) and other cultural events also provide the Chancellery with a fitting context for lectures or special presentations. In 2017, the Chancellery hosted the presentation of the book *Ik, Jan Smeken* by Rick de Leeuw and Remco Sleiderink.

Presentation by Rick de Leeuw and Remco Sleiderink of their book *Ik, Jan Smeken*, held at the Antwerp Keizerskapel.

**THE PHOEBUS FOUNDATION**
Exhibitions, scientific research, restoration campaigns: The Phoebus Foundation likes to seize opportunities to publish books and share knowledge.
PHOEBUS FOCUS

In 2017 The Phoebus Foundation started publishing a series of scientific publications highlighting masterpieces from the collection. For each new publication, art historians and other experts specialising in the relevant subject were engaged, to tell the story of the work in a captivating, comprehensible way. English translations of this series are being prepared.

Phoebus Focus I
SAINT LUKE PAINTING THE MADONNA
The story of a special design theme
NIELS SCHALLEY & SVEN VAN DORST

This first edition of Phoebus Focus is about the triptych depicting Saint Luke painting the Madonna. Thanks to a combination of art historical and technical research, a part of this painting’s lost meaning was restored to this exquisite scene.

Phoebus Focus II
KITCHEN SCENE WITH CHRIST AT THE HOUSE OF MARTHA AND MARY
A showpiece by Frans Ykens (1601–1693)
PRISCA VALKENEERS

Things are not what they seem. Take, for instance, this Kitchen Scene with Christ at the House of Martha and Mary: but for the title guiding the spectator’s gaze, this scene would seem to be just a banal still life to the casual onlooker. Only to the attentive eye does this painting reveal a complete universe, as becomes apparent from this Phoebus Focus publication.

Phoebus Focus III
ALLEGORY OF THE SEVEN LIBERAL ARTS
The imagination of Maerten de Vos
HILDEGARD VAN DE VELDE

The central painting in this Phoebus Focus edition is by Maerten de Vos: one of the most important artists in 16th-century Antwerp. Yet his brilliant Allegory of the Seven Liberal Arts was not widely known and had hardly ever been examined. Even this modest publication makes a difference. What was, in essence, just streaks of paint on a wooden panel, suddenly becomes a story, a window into the past.

Phoebus Focus IV
REYNAERT THE FOX
A succinct history of the medieval animal tale
NIELS SCHALLEY

The animal tale Reynaert the Fox was written in the 13th century. The fox is an antihero: a shrewd rascal – a murderer, even – who by his actions denounces the hypocrisy of the establishment. The Phoebus Foundation collection includes a subcollection of some 500 publications, each and every one an adaptation or a translation of the original Reynaert story. From 16th-century editions over Goethe to Louis Paul Boon, the fox never dies. Time and time again he is proven to be more topical than ever.

Phoebus Focus V
THE LAKE MONSTER FROM TAGUA TAGUA
Monster mania and court intrigues in the 18th century
KATHARINA VAN CAUTEREN

Like no other work of art, this anonymous Lake Monster from Tagua Tagua from 1784 allows us, two hundred and fifty years later, an insight into the power of the image in a floundering era. The beast embodies a synthesis of three hundred years’ worth of visual tradition. Essentially its iconography goes back to medieval encyclopaedic images, but its gallant snout betrays its 18th-century identity. In fact: The Monster of the Lake turns out to be pure political propaganda.

Phoebus Focus VI
FLOWER VASE WITH ROSES, DAFFODILS AND TULIPS
Daniël Seghers (1590–1661) and fiction as reality
SVEN VAN DORST

In the 17th century, Daniel Seghers must have been a kind of pop star. He worked with Peter Paul Rubens, Cornelis Schut, Gonzales Coques and Erasmus II Quellinus. The highest nobility was queuing up to acquire a flower still life by him. A close look at his work discloses a previously unknown territory to the reader. Years of thorough, refreshing technical research have lifted the opaque curtain between past and present: we can literally peer underneath layers of paint and over the artist’s shoulder.

Phoebus Focus VII
TRAVELLERS ATTACKED BY ROBBERS
Peter Snayers (1592–1667) and the art of warfare
LEEN KELCHTERMANS

War, insecurity, refugees, economic crisis. Just a few suspiciously familiar-sounding words that characterised the 17th century. Peter Snayers specialised in paintings of war scenes. Besides large sized paintings that glorified field marshals, he also made paintings of the common man or woman, afflicted by the daily realities of war. Travellers held up by highwaymen usually do not make it into the history books. But this is the central theme of the painting by Snayers featured in this Phoebus Focus. Thus, a forgotten master and a lost piece of history are brought back to life.
This publication focuses on an image of Phoebus Apollo by the Baroque master Jan Boeckhorst. Phoebus – protector of the muses and hence of the arts – is the sun god for whom The Phoebus Foundation was named. He also symbolizes light and the sun, and is intensely connected to the ‘Golden Age’: a mythical era of infinite abundance and justice.

Sculpture specialist Marjan Debaene gives sculptor Jan Borman the position he deserves in this edition of Phoebus Focus, situating the artist and his magnificent Madonna and Child within an extensive artistic network. Contemporaries rightly praised Borman as the finest woodcarver of his age.

Larry Silver, an expert in Massys, Bosch and the unique visual language of the Northern Renaissance, dissects each of the painting's various motifs. The result is an exceptional analysis of a curious scene, which – even after five centuries – seems plucked straight from life.
BOOKS

Understanding the past brings us closer to who we are today – as individuals, but also as a society. For this reason, The Phoebus Foundation likes to look back. Whether it is at an early Christian tunic, a painting by Karel Appel or a drawing by Bruegel: each of these objects is in its own very specific way a witness to the context in which it was created. Each of The Phoebus Foundation publications immerses the reader in the story behind a work of art. This way, what seemed dead and gone is being brought back to life.

3500 YEARS OF TEXTILE ART
ANTOINE DE MOOR, CHRIS VERHECKEN, ANDRÉ VERHECKEN
LANNOO, 2009

This book is a reference work on the history of early textile art. The great number of top works from the world famous Phoebus Foundation collection provide a complete overview. More than 300 fabrics and textile-related objects – such as jewellery, combs and hairpins – tell us a story about techniques and styles and, above all, about people.

ART FROM LATIN AMERICA
LAURENS DHAENENS
LANNOO, 2015

Nowhere else does the geographic diversity of a continent become as visible as in The Phoebus Foundation’s collection of 20th-century Latin American art. From Joaquín Torres García’s constructivist works and Jesús Rafael Soto’s kinetic art, by way of the sinister-looking art of Líbero Badíi to Berni’s new realism and Marcia Schvartz’ neo-figurative art: the Foundation has it all. This book reveals a large part of the collection.

GOLDEN TIMES
VÉRONIQUE LAMBERT, PETER STABEL
LANNOO, 2016

Today’s world is a product of the late Middle Ages. In what is now called ‘Flanders’, a new man entered the stage, a practical, enterprising, critical person, who no longer meekly accepted whatever the Church and the nobility would have liked him to believe. He was discovering a world, he started creating, innovating. In this book, seasoned academics guide the reader through the fascinating Middle Ages and point out examples of medieval masterpieces and precious discoveries.

POLITICS AS PAINTING
Hendrick De Clerck (1560–1630) and the Archducal Enterprise of Empire
KATHARINA VAN CAUTEREN
LANNOO, 2016

Apart from a handful of art historians, hardly anybody had heard of the Brussels painter Hendrick De Clerck (1560–1630). Nevertheless, De Clerck was a contemporary of Peter Paul Rubens and he also worked as court painter for the archdukes Albert and Isabella. But while the great Peter Paul made history as an artistic trendsetter and paint-wielding powerhouse, Hendrick De Clerck disappeared into oblivion. Still, the delicate, colourful scenes De Clerck painted for Albrecht and Isabella are in fact political propaganda of the highest order.

THE BIRTH OF CAPITALISM
The Golden Age of Flanders
KATHARINA VAN CAUTEREN, FERNAND HUTS
LANNOO, 2016

Starting from their own individual background, personality and life experience, entrepreneur Fernand Huts and art historian Katharina Van Cauteren each confide their individual take on one and the same subject: the Golden Age of the Southern Netherlands in the Middle Ages. In their own style and without consulting with each other, they reveal to us their views on the development of capitalism and on the medieval world in which art, industry, agriculture, manufacturing, commerce and finance as we know it first came to exist.

ROOTED
Painting Flanders 1880-1950
KATHARINA VAN CAUTEREN
LANNOO, 2017

ROOTED is a book about roots, about what it means to be Flemish. It illustrates the nostalgia, as early as the beginning of the 20th century, felt by artists such as Emile Claus, Valerius De Saedeleer, George Minne and Gustave Van de Woestyne, for the Flanders of their dreams. This book is searching for the essence of what Flanders was, is, and may become. Through essays, poems and reflections, ROOTED brings the broad cultural context of the Flemish belle époque and interbellum to life.
THE BOLD AND THE BEAUTIFUL
In Flemish Portraits
KATHARINA VAN CAUTEREN
HANNIBAL, 2020

The Bold and The Beautiful tells the story of Flemish portrait art through masterpieces from The Phoebus Foundation collection. The book is a date with history: an encounter with men and women from long-lost centuries. You will meet gentlemen dressed in stately black, women with ruffs and children with golden rattles, ladies of a certain age and self-satisfied artists.

CRAZY ABOUT DYMPHNA
The Story of a Girl who Drove a Medieval City Mad
SYEN VAN DORST
HANNIBAL, 2020

In Crazy about Dymphna, a group of international experts transport the reader to the world of St Dymphna. The book tells the story of the Irish princess and martyr in greater depth than ever and from surprising, previously unexplored angles. We meet the ambitious people who commissioned the work and catch a glimpse inside the workshop of Goossen Van der Weyden, who emerges for the first time from the shadow of his celebrated grandfather, Rogier.

FROM MEMLING TO RUBENS
The Golden Age of Flanders
KATHARINA VAN CAUTEREN
HANNIBAL, 2020

From Memling to Rubens tells the story of 16th- and 17th-century Flemish art as you have never heard it before. It is a rollercoaster ride through three hundred years of cultural history, with starring roles for breathtaking masterpieces from The Phoebus Foundation collection. Unfamiliar gems by Hans Memling, Quinten Massys, Peter Paul Rubens and Anthony Van Dyck draw the reader into a world of folly and sin, fascination and ambition. From Memling to Rubens is about dukes and emperors, wealthy townspeople and impoverished saints, art collections like wine cellars and Antwerp as ‘Hollywood on the Scheldt’.

OKV SPECIAL ISSUES

The Phoebus Foundation’s Chancellery regularly collaborates with Openbaar Kunstbezit Vlaanderen to publish special issues. To date:

• VOOR GOD & GELD: Gouden Tijd van de Zuidelijke Nederlanden
• OER. De wortels van Vlaanderen
• VOSSEN. Expeditie in het land van Reynaert
• PIKANT! Vijf eeuwen cultuurgeschiedenis uitgekleed
• BLIND DATE. Portretten met blikken en blozen
• ZOT VAN DIMPNA. Een wereld vol passie, lef en rebellie
• FROM MEMLING TO RUBENS. The Golden Age of Flanders
SYMPOSIA

Biennially, The Phoebus Foundation’s Chancellery holds a textile symposium. At this world conference on the subject of rare textiles from ancient Egypt, researchers and experts exchange knowledge and present publications or research projects concerning aspects of textile art.

- *Explorers, First Collectors And Traders Of Textiles From Egypt Of The 1st Millennium AD*, 2019
- *Textile interrelationships in the 1st millennium AD - Egypt as a textile hub*, 2017
- *Excavating, analysing, reconstructing: Textiles of the 1st millennium AD from Egypt and neighbouring countries*, 2015
- *Textiles, tools and techniques of the 1st millennium AD from Egypt and neighbouring countries*, 2013
- *Drawing the threads together: Textiles and footwear of the 1st millennium AD from Egypt*, 2011
- *Dress accessories of the 1st millennium AD from Egypt and neighbouring countries*, 2009
- *Clothing the house. Furnishing textiles of the 1st millennium AD from Egypt and neighbouring countries*, 2007
- *Methods of dating ancient textiles of the 1st millennium AD from Egypt and neighbouring countries*, 2005

Fragment of a Medaillon
Egypt, c.650-300
THE PHOEBUS FOUNDATION
For up-to-date information about The Phoebus Foundation please consult:
WWW.PHOEBUSFOUNDATION.ORG

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