



CHANCELLERY



I	VISION	7	V	EXHIBITIONS	111
	Art Foundation	10		THE BIRTH OF CAPITALISM. The Golden Age of Flanders	113
	Anglo-Saxon inspiration	13		ROOTED. Painting Flanders 1880–1930	115
	Financial support	14		FOX HUNT. An Expedition into the Land of Reynard	117
	Phoebus: <i>what's in a name?</i>	17		LACE IS MORE. Five Centuries of Cultural History Undressed	118
	Organisation	17		THE BOLD AND THE BEAUTIFUL. In Flemish Portraits	120
	Katharina Van Cauteren	18		CRAZY ABOUT DYMPHNA. The Story of a Girl who Drove a Medieval City Mad	123
				FROM MEMLING TO RUBENS. The Golden Age of Flanders	124
II	BACKGROUND	21		AT HOME WITH JORDAENS	127
	The Huts family as collectors	25		PAINTING FLANDERS. Flemish Art 1880–1914	129
				SAINTS, SINNERS, LOVERS AND FOOLS.	130
III	COLLECTION	27		300 Years of Flemish Masterworks	
	Art of the Southern Netherlands	30		3500 Years of Textile Art	133
	from the Middle Ages to the Baroque			Sculpture Park Singelberg	134
	Belgian art 1880–1930	34		Rascals and Rebels	137
	Twentieth and twenty-first centuries	40		CoBrA depot	138
	CoBrA	46		Painting in the Spotlight	140
	Ancient history	52		Art in Motion	141
	Twentieth-century Latin American art	58	VI	COLLABORATIONS	143
	Viceregal Latin American art	62		Loans and collaborations	147
	Topography and cartography	66		Long-term loans	148
	Reynard the Fox	70		Short-term loans	151
	Fashion and lace	74		Partnerships	153
	Logistics and maritime heritage	78	VII	BOERENTOREN	155
	Naturalia and Mirabilia	82			
	Boerentoren	86	VIII	PUBLICATIONS	165
IV	RESEARCH	91		Phoebus Focus	166
	Scientific research	95		Books	173
	Crazy about Dymphna	96		OKV Special Issues	176
	At home with Jordaens	97		Symposia	178
	Fools and Folly in Flemish art	99	IX	PUBLIC ACTIVITIES	181
	Flowers	100		Lectures	184
	Conservation and restoration of Latin American art	102		Phoebus Focus podcast	185
	Conservation of the complete cartography collection	103		WIK — Wat is Kunst?	186
	Knowledge acquisition and dissemination	105		Phoebus Files	187
	Technical research	106			
	The Phoebus Fellowship	109			



James Ensor
Skeletons in Disguise, 1894
THE PHOEBUS FOUNDATION

I

VISION

The Phoebus Foundation is an art foundation
with philanthropic objectives.



Jan Boeckhorst
Apollo on His 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 artworks, 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.1627–32
THE PHOEBUS FOUNDATION





ANGLO-SAXON INSPIRATION

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.

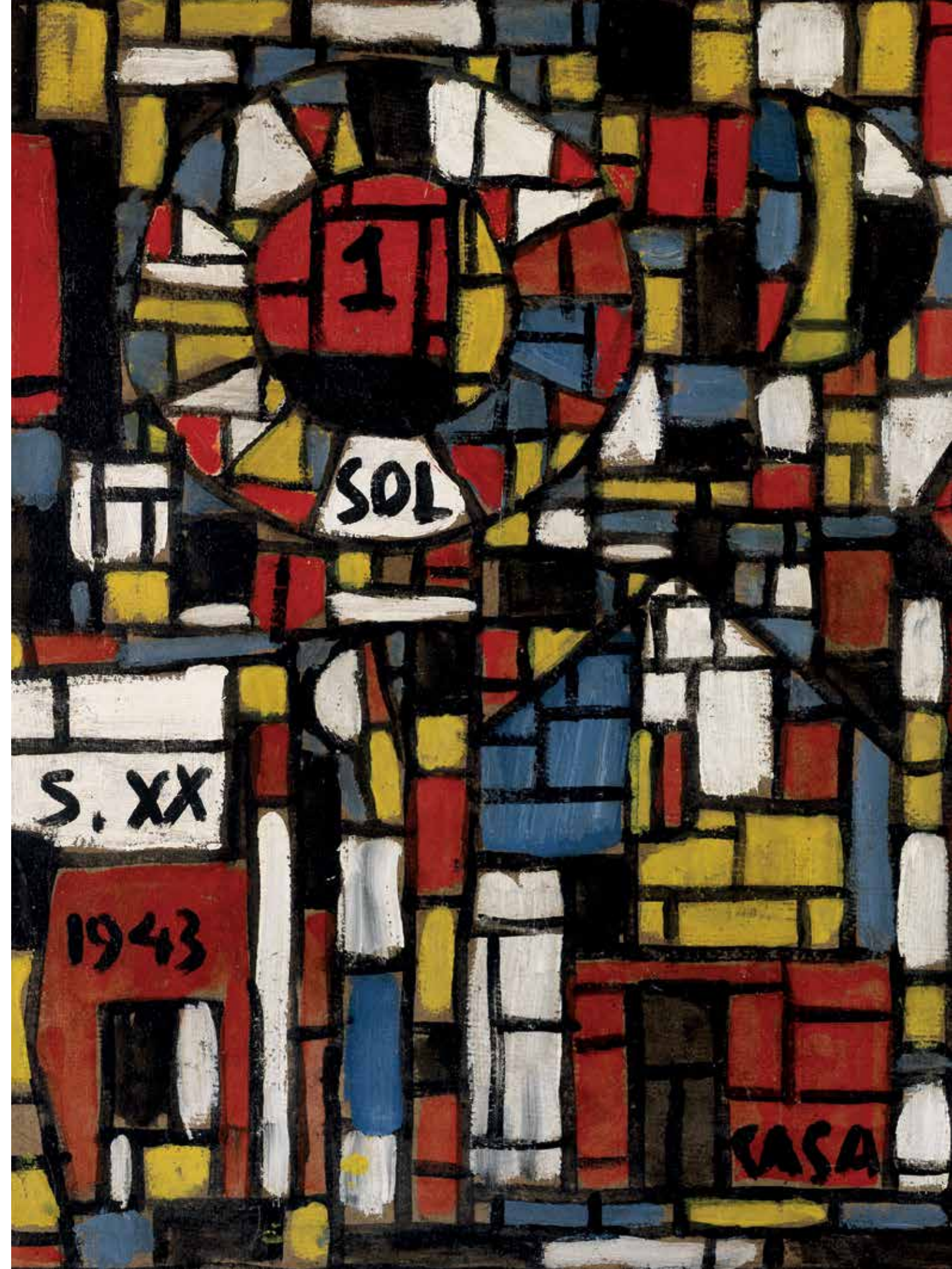
Peter Paul Rubens
The Adoration of the Magi, c.1606
THE PHOEBUS FOUNDATION

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 her 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 — WHAT'S IN A NAME?

‘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 its head office in Antwerp and is directed by Dr Katharina Van Cauteren.

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 organisation: 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 the same time.

Katharina has organized exhibitions in Ghent (*The Birth of Capitalism*, 2016 and *Rooted*, 2017), Waasland (*Fox Hunt*, 2018), Aalst (*Lace is More*, 2019), Antwerp (*The Bold and the Beautiful in Flemish Portraits*, 2020), Tallinn (*From Memling to Rubens* and *Crazy about Dymphna*, both 2021), Haarlem (*At Home with Jordaens*, 2021), Geel (*Crazy about Dymphna*, 2022), Denver and Dallas (*Saints, Sinners, Lovers, and Fools*, 2022) and Sudbury (*Painting Flanders*, 2022). 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 centering 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.



Katharina Van Cauteren
photographed by Anton Corbijn, 2022

‘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.

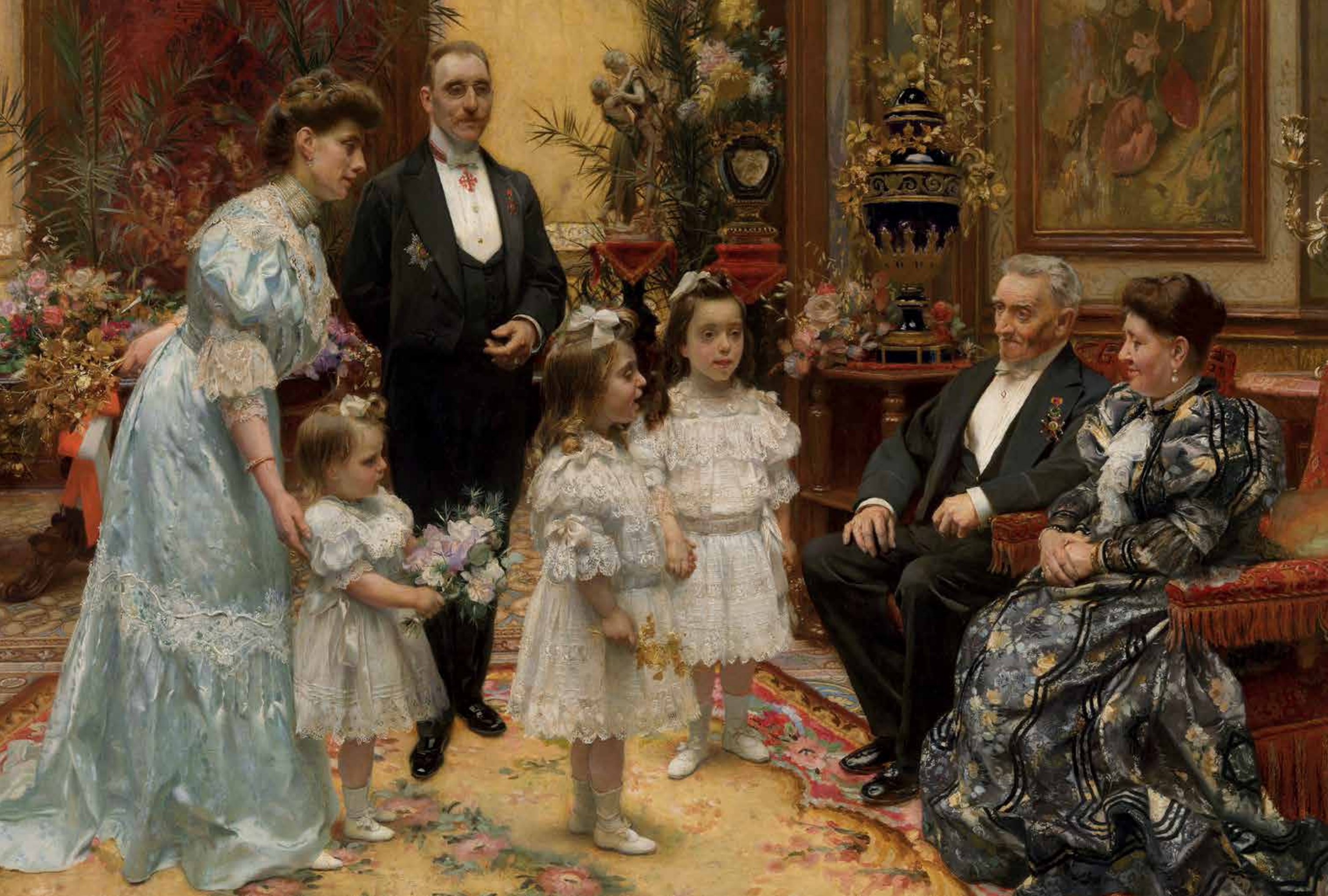
Stories are the glue between the past and the present, which is why The Phoebus Foundation’s projects place such importance on storytelling. But we don’t just tell any old fairy tale in our publications and exhibitions: Phoebus projects are underpinned by solid scholarly research with both feet planted 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

II

BACKGROUND

The Huts family: driving force behind The Phoebus Foundation.





Hugo Van der Goes
The Virgin and Child with Saints Thomas, John the Baptist, Jerome and Louis (detail), c.1470–82
 THE PHOEBUS FOUNDATION

THE HUTS FAMILY AS COLLECTORS

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.

PP. 22-23
Piet Van der Ouderaa
The Sjongers Family on the Porch, 1907
 THE PHOEBUS FOUNDATION

III

COLLECTION

The Phoebus Foundation collection
consists of various sub-collections.



ART OF THE SOUTHERN NETHERLANDS — FROM THE MIDDLE AGES TO THE BAROQUE

PP. 28-29

Maerten De Vos

Allegory of the Seven Liberal Arts (detail), c.1590

THE PHOEBUS FOUNDATION

Jacob Jordaens

Serenade (As the Old Folks Pipe, the Young Folks Sing) (detail), c.1640-45

THE PHOEBUS FOUNDATION





THE SOUTHERN NETHERLANDS

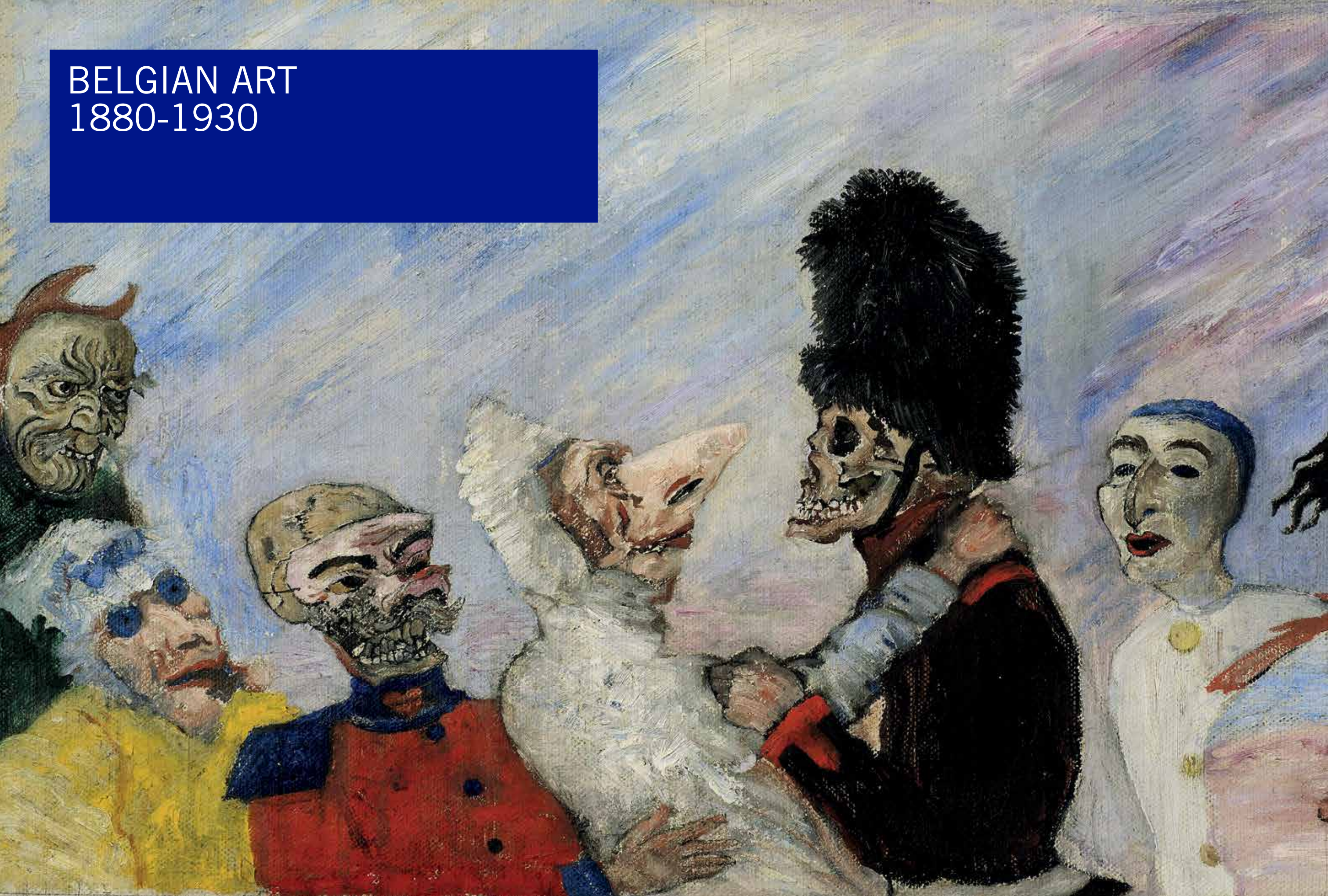
This collection of homegrown art mainly emphasises painting and sculpture, yet also features manuscripts, prints, drawings and decorative objects. Its focus lies firmly on art from the 15th, 16th and 17th centuries, with protagonists of the calibre of Hugo Van der Goes, Hans Memling, Gerard David, Jan 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.



<< Jan Gossaert
Madonna and Child, c.1520
THE PHOEBUS FOUNDATION

Jan Van Hemessen
Portrait of Elisabet, Court Jester of Anna of Hungary, c.1525
THE PHOEBUS FOUNDATION

BELGIAN ART
1880-1930





HOMEGROWN

This collection is mainly about the impressionist and symbolist artists from Sint-Martens-Latem, such as Emile 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 Frits 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.

PP. 34-35

James Ensor

Skeleton Arresting Masqueraders (detail), 1891

THE PHOEBUS FOUNDATION

<< **Frits Van den Berghe**

The Sun Painter, 1921

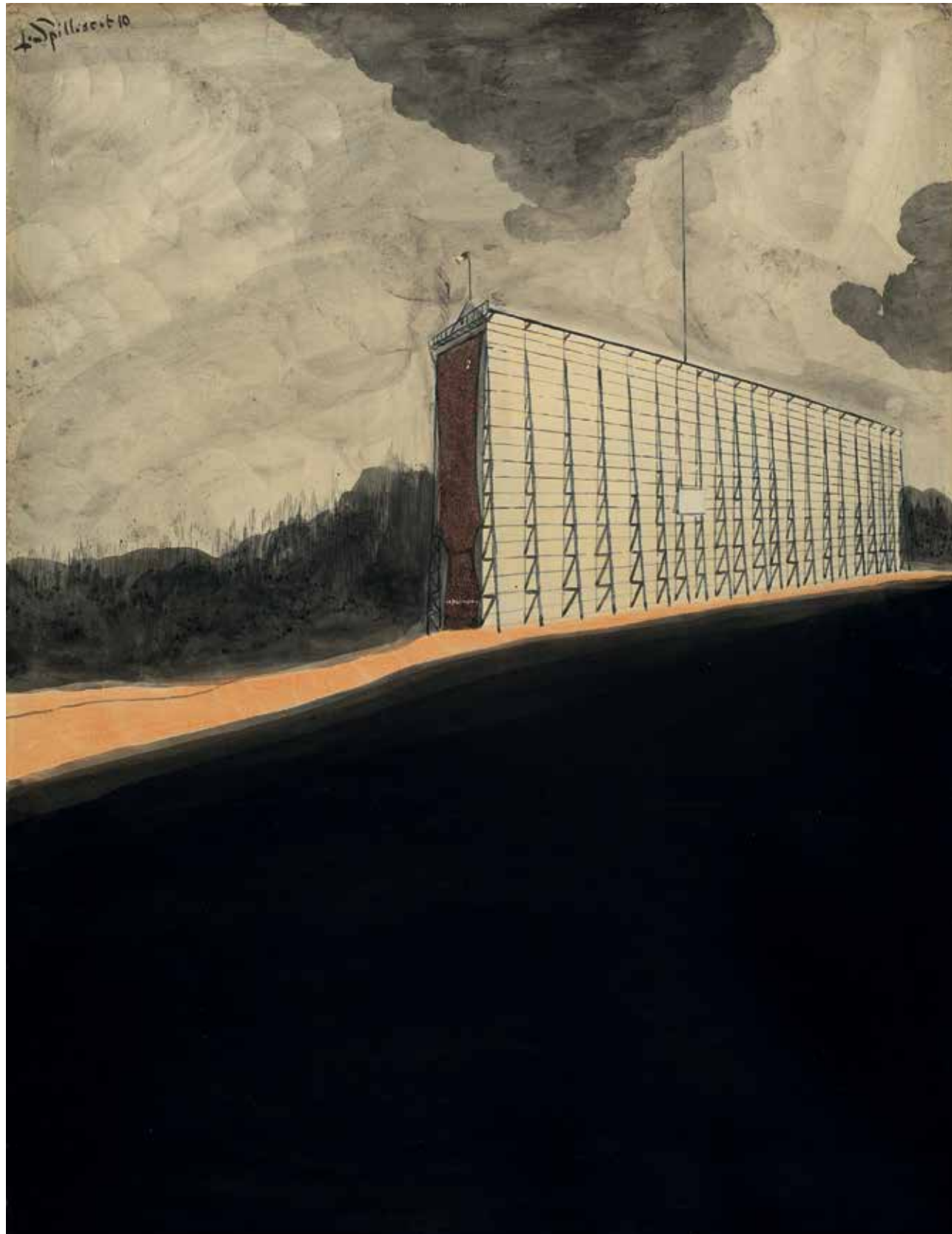
THE PHOEBUS FOUNDATION



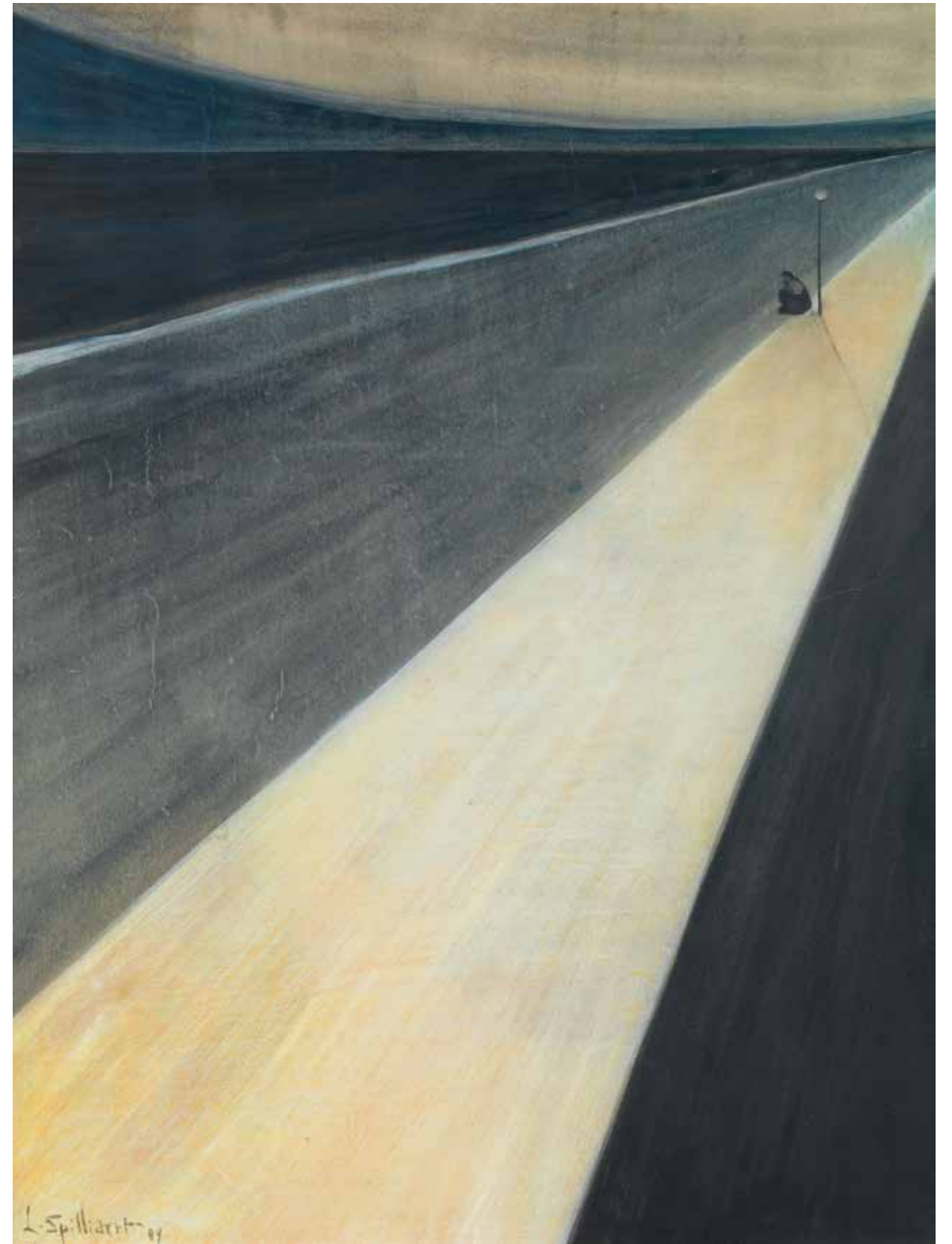
Constant Permeke

The Black Bread, 1923

THE PHOEBUS FOUNDATION



Léon Spilliaert
The Airship's Hangar, 1910
THE PHOEBUS FOUNDATION



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

PP. 40-41
Hans Vandekerckhove
The Visitation (detail), 2015
THE PHOEBUS FOUNDATION

TWENTIETH AND TWENTY-FIRST CENTURIES



SINGELBERG

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 homegrown 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.

TWENTIETH AND TWENTY-FIRST CENTURIES

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

It also has a top collection of ZERO art, with representatives such as Yves Klein, Heinz Mack, Otto Piene, Günther Uecker, Piero Manzoni and Lucio Fontana.



<< **Lucio Fontana**
Concetto Spaziale, Attese (detail), 1965
THE PHOEBUS FOUNDATION

Sophie Ryder
Rising, 2013
THE PHOEBUS FOUNDATION



Tom Liekens
Leda and the Swan, 2022
THE PHOEBUS FOUNDATION



Jan Fabre
Compassionate Dream (Pieta V), 2011
THE PHOEBUS FOUNDATION

CoBrA





Corneille
La femme du cycliste, 1950
THE PHOEBUS FOUNDATION

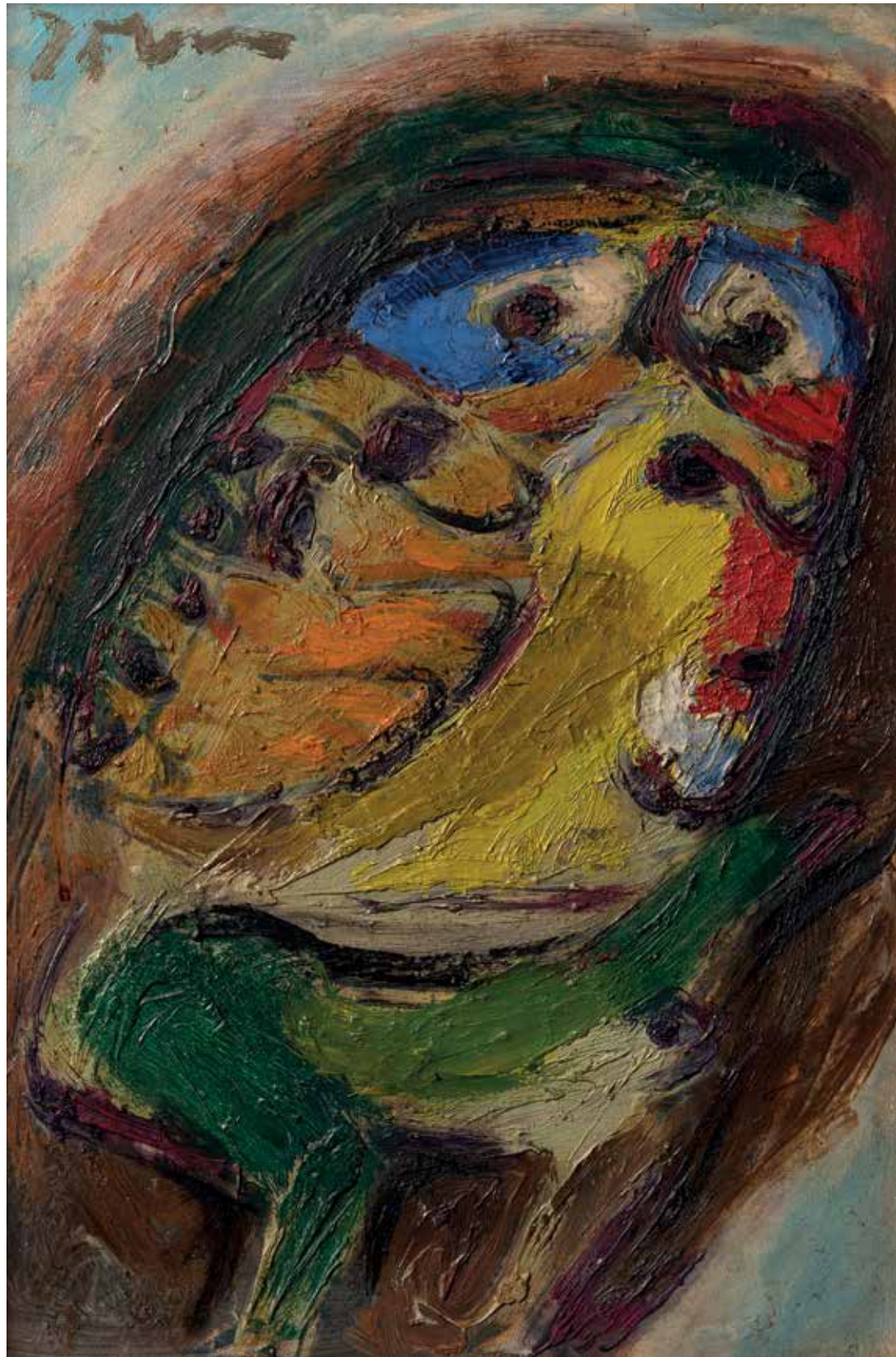
CoBrA

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.

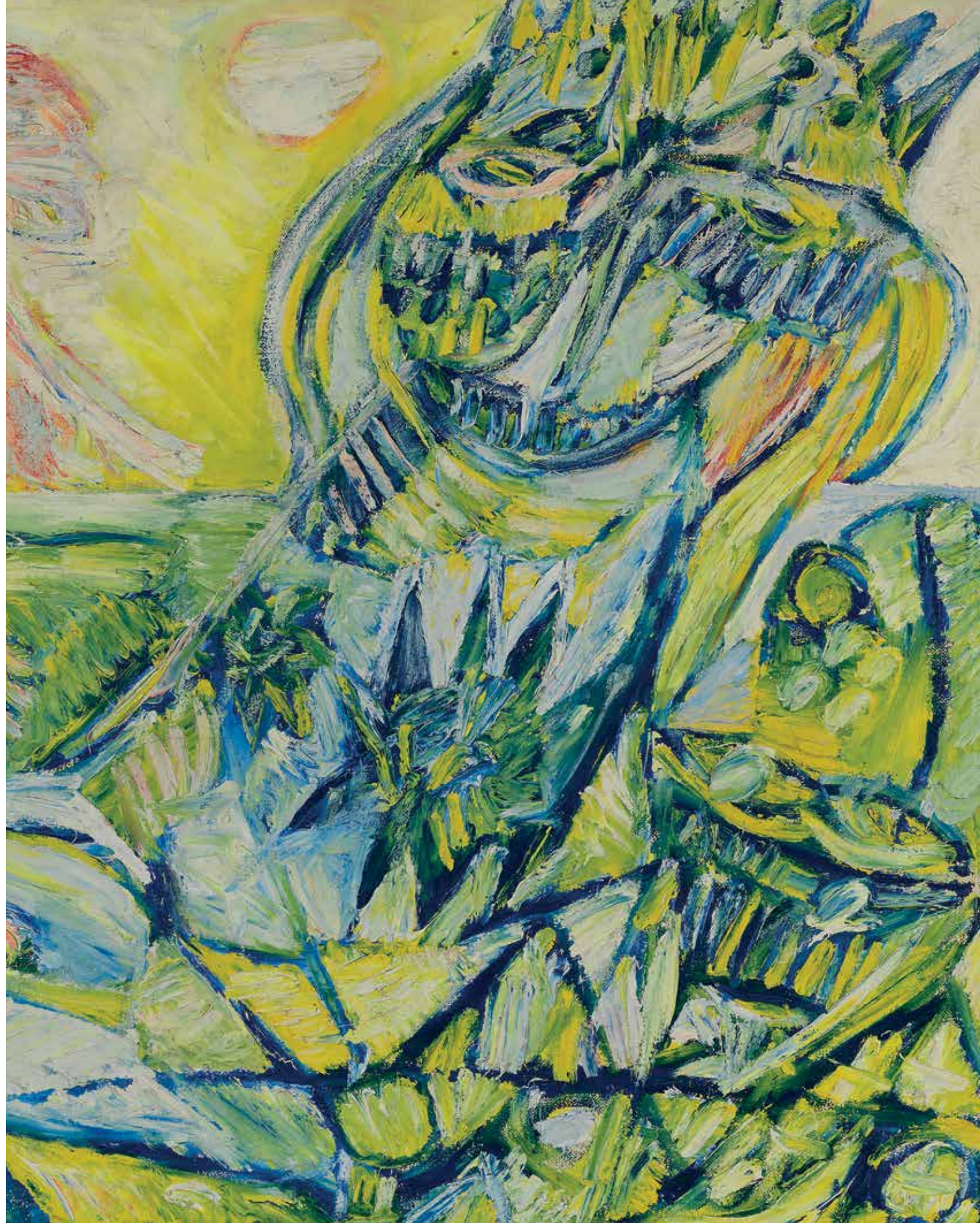
CoBrA DEPOT

Since 2023, a large part of the CoBrA art collection has been housed in the CoBrA depot, which can be viewed by appointment.

PP. 46-47
Karel Appel
Theatre (detail), 1969
THE PHOEBUS FOUNDATION



Asger Jorn
Untitled, 1953
THE PHOEBUS FOUNDATION



Carl-Henning Pedersen
Rider (detail), 1947
THE PHOEBUS FOUNDATION

ANCIENT HISTORY



Nile Scene
Coptic textile, c.6th century
THE PHOEBUS FOUNDATION



ANCIENT HISTORY

The collection of ancient history is quite simply unique. This sub-collection 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.

A complete woollen child tunic woven to shape in one piece
Coptic textile, 250–570

THE PHOEBUS FOUNDATION



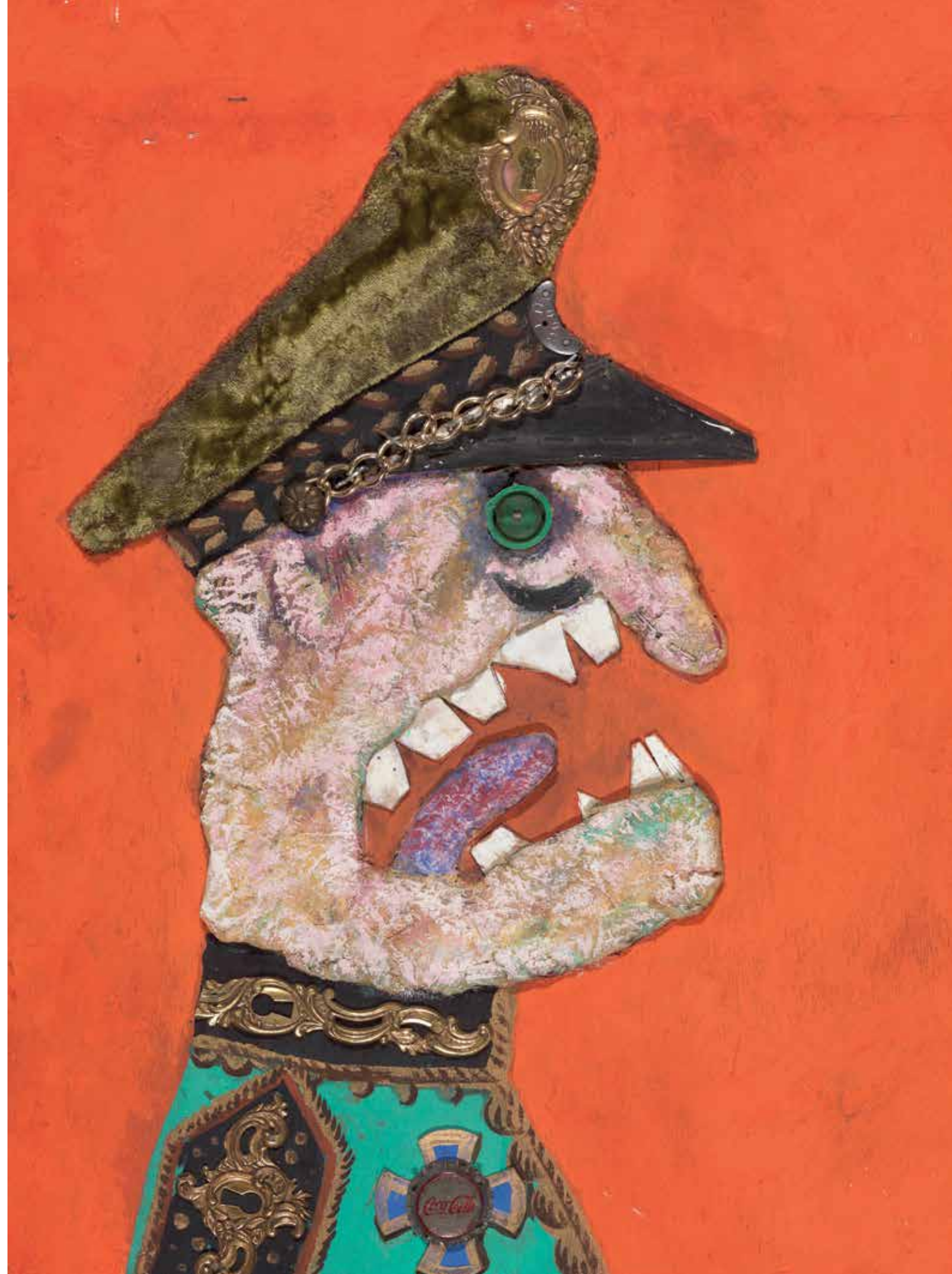
Tempera Fayum painting of
a bearded man on wooden panel
Egypt, late 100–200
THE PHOEBUS FOUNDATION



Impression of the Tunic Room, part of the exhibition *3500 Years of Textile Art*.

TWENTIETH-CENTURY LATIN AMERICAN ART

Antonio Berni
El coronel golpista no. 3 (detail), 1964–66
THE PHOEBUS FOUNDATION





Wifredo Lam
Untitled, 1947
 THE PHOEBUS FOUNDATION

LATIN AMERICA

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, Diego Rivera, Leonora Carrington, 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.



Fernando Botero
Self-Portrait with Still Life, 1963
 THE PHOEBUS FOUNDATION

PP. 62-63
Anonim
The Mere-Monster of Lake Tagua Tagua (detail), c.1784
 THE PHOEBUS FOUNDATION

VICEREGAL
LATIN AMERICAN ART





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

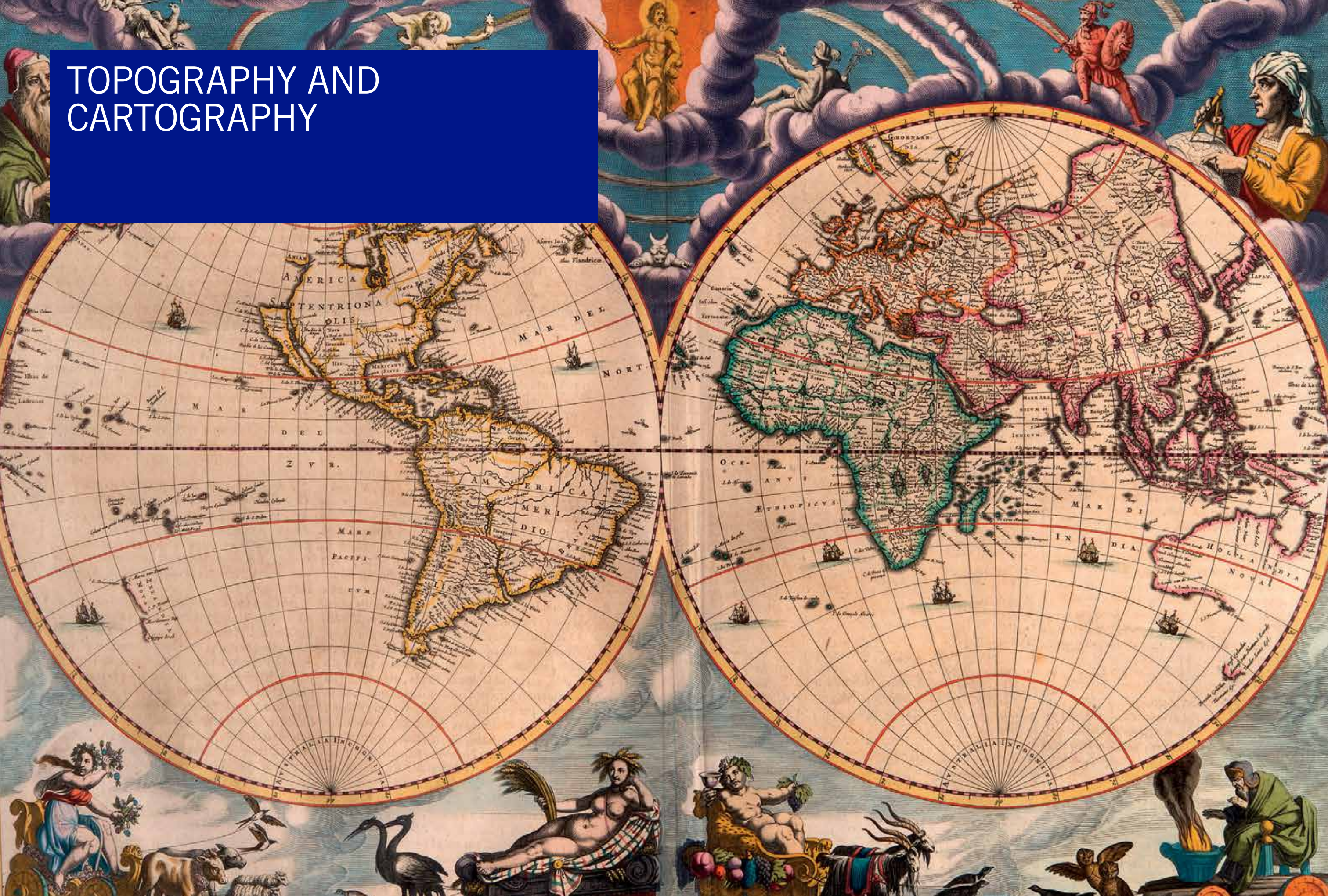
VICEREGAL LATIN AMERICAN ART

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

TOPOGRAPHY AND CARTOGRAPHY





TOPOGRAPHY AND CARTOGRAPHY

This collection consists of more than four hundred maps, atlases and city views from the 16th, 17th, 18th and 19th centuries. Highlights 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.



PP. 66-67

World map in *Atlas Maior* (detail), Amsterdam, 1662
THE PHOEBUS FOUNDATION

Leo Belgicus, Amsterdam, 1656
THE PHOEBUS FOUNDATION

Gerard Mercator and Jodocus Hondius

L'atlas ou meditations cosmographiques de la fabrique du monde, Amsterdam, 1610
THE PHOEBUS FOUNDATION

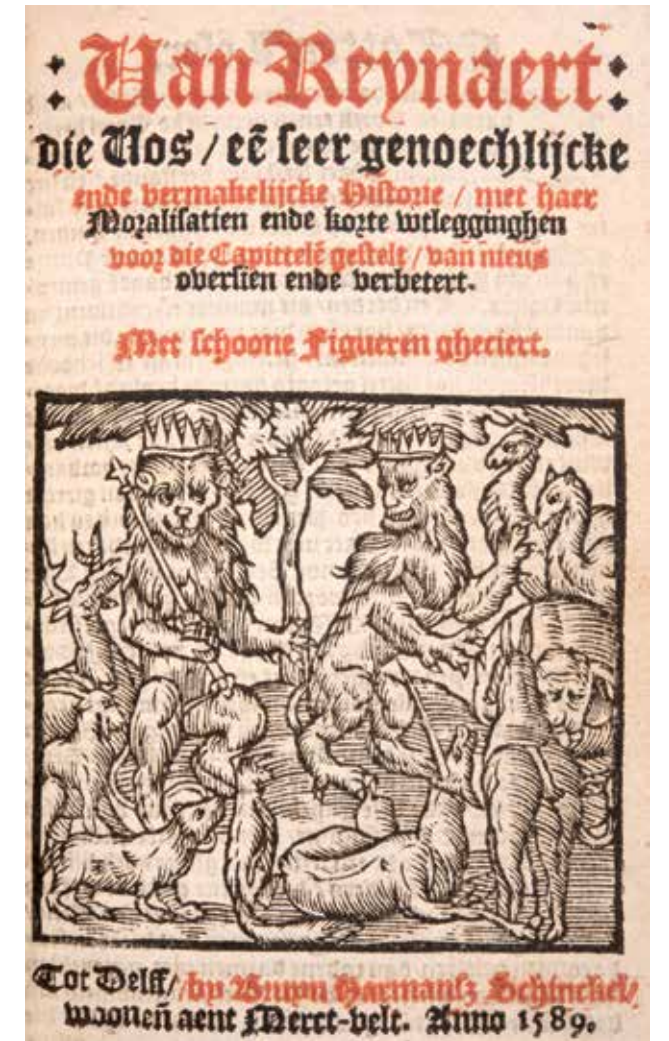
REYNARD THE FOX



Illustration by Wilhelm von Kaulbach, in:
Johan Wolfgang von Goethe, *Reineke Fuchs*, Stuttgart, 1867
THE PHOEBUS FOUNDATION

REYNARD THE FOX

The Phoebus Foundation owns more than 500 books about the medieval animal tale *Reynard 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.



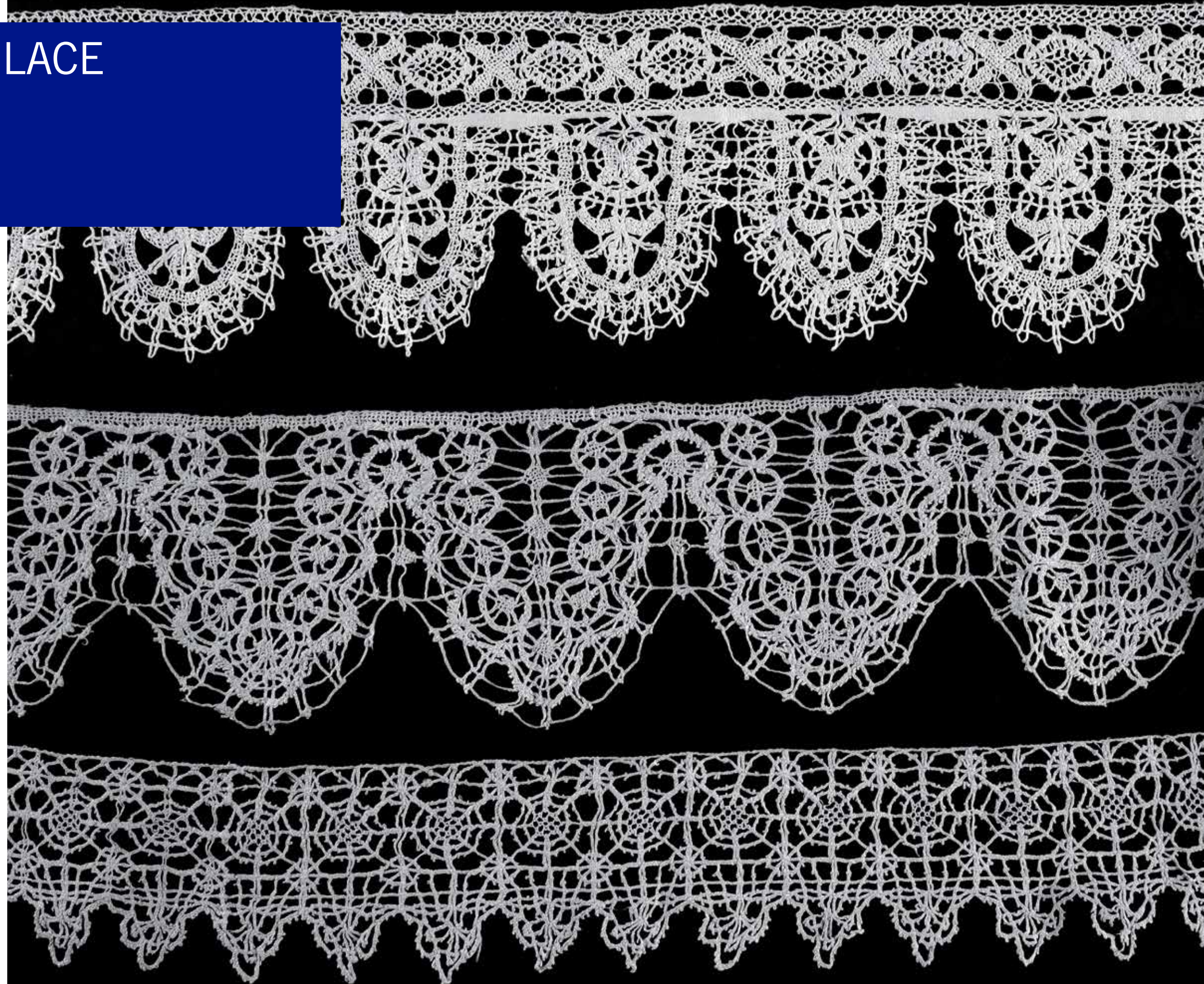
Title page of Stijn Streuvels, *Reinaert de Vos*, Amsterdam, 1910
THE PHOEBUS FOUNDATION

Illustration by Bernard W. Wierink, in:
Stijn Streuvels, *Reinaert de Vos*, Amsterdam, 1910
THE PHOEBUS FOUNDATION

Illustration by Gustave Van de Woestyne, in:
Stijn Streuvels, *Reinaert de vos*, Amsterdam, 1911
THE PHOEBUS FOUNDATION

Historie van Reynaert de vos,
Delft, 1589
THE PHOEBUS FOUNDATION

FASHION AND LACE



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



FASHION AND 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 Phoebus Foundation has a sub-collection of fashion and lace running to over four 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'.

Furthermore, the Foundation also owns a collection of historical women's and men's fashion, with unique dresses, ensembles and accessories from the 18th, 19th and early 20th centuries.



<< A wedding ensemble of Brussels Duchesse lace, 1880–1900
THE PHOEBUS FOUNDATION

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

LOGISTICS AND MARITIME HERITAGE



77. Antwerpen Natiepaarden
Anvers Chevaux de Corporation

LOGISTICS AND MARITIME 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 sub-collection also safeguards no less than 250.000 (!) historic photographs of the Antwerp port area.

PP. 78-79
Antwerp draft-horses, c.1900
THE PHOEBUS FOUNDATION

Tractor and 'natiewagen' (dray cart).
Logistics and maritime heritage requires a lot of maintenance,
done by skilled volunteers who used to work at the harbour.



NATURALIA AND MIRABILIA





NATURALIA AND MIRABILIA

What started as a sub-collection of fascinating natural history specimens grew into a full-fledged part of The Phoebus Foundation. From meteorites to stuffed 'mermaids', the Naturalia and Mirabilia collection is one in the tradition of 16th- and 17th-century art and wonder rooms. The undeniable highlight is the skeleton of the T-Rex *Trinity*. Acquired by the Foundation in 2023, the dinosaur is currently undergoing scientific examination for future exhibitions. Later, *Trinity* will have a permanent home in the museum in Antwerp's Boerentoren ('Farmer's Tower').



PP. 32-33
T-rex *Trinity*, 67 million years old
THE PHOEBUS FOUNDATION

<< Skeleton of a cavebear
THE PHOEBUS FOUNDATION

Mermaid, 19th century
THE PHOEBUS FOUNDATION

BOERENTOREN



BOERENTOREN

In 2020, The Phoebus Foundation obtained the famous Antwerp Boerentoren ('Farmer's Tower') as a future home for its exhibitions. In doing so, the Foundation acquired not only the iconic skyscraper, but also the associated historical archive. These include original building plans, photos of the construction and of the original interior. The archive material is of exceptional historical and architectural value — not only for the tower itself but also for the history of the city of Antwerp.



PP. 86-87 and 89
The Antwerp Boerentoren, 2022

Historical photo's of the construction and
interior of the Boerentoren, 1928-32
THE PHOEBUS FOUNDATION



IV

RESEARCH

The Phoebus Foundation and its Chancellery take a hands-on approach to scientific research regarding the artworks in its collection.



Conservators in the studio, working on the *Crazy about Dymphna* project.



SCIENTIFIC RESEARCH

The Chancellery conserves and manages the collection for The Phoebus Foundation. All collection artworks are preserved in the best way possible 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.

Conservators at work in the studio.



CRAZY ABOUT DYMPHNA

Crazy about Dymphna was 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.

The exhibition *Crazy about Dymphna* in Tallinn (2021), Geel (2022) and Dublin (2023) and a richly illustrated book brought the results of the research to the general public.



Restoration of one of the panels of Goossen Van der Weyden's *Scenes from the Life of Saint Dymphna*, c.1505.

AT HOME WITH JORDAENS

At Home with Jordaens was 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 Amor and Psyché. These masterpieces now belong to The Phoebus Foundation collection. For the first time in their history, they were being subjected to thorough art historical research into the techniques and materials applied by Jordaens.

This way, Jordaens' showroom could be reconstructed and shown to the public again. In the *At Home with Jordaens* exhibition (2021), visitors could admire the ceiling and door pieces as they had been arranged in the master's own home.

The reconstruction of Jordaens' showroom was the subject of a scholarly article published in the international peer-reviewed periodical *Simiolus*.

In 2023, the ceiling pieces are exhibited at the iconic Palazzo del Te in Mantua, as an important part of the *Rubens a Palazzo Te. Pittura, trasformazione e libertà* exhibition.



Digital reconstruction of the ceiling paintings with the story of Amor and Psyché in Jacob Jordaens' own home.



FOOLS AND FOLLY IN FLEMISH ART

Humour in all its manifestations and folly were important motifs in art from the 15th to the 17th centuries, especially in the Low Countries.

Larry Silver, an eminent art historian and professor at the University of Pennsylvania, has dissected this fascinating theme — from sneering peasants to mocking jesters — using works from The Phoebus Foundation's collection. His surprising insights resulted in the richly illustrated publication *Fools and Folly in Flemish Art*.

Quinten Metsys
Keep Your Mouth Shut (detail), c.1528
THE PHOEBUS FOUNDATION

FLOWERS

An important research project focuses on the numerous floral still lifes in the Old Masters sub-collection. Art historical and material-technical research enables us to find out how the artists devised their compositions and how their still life was created. Moreover, the research provides insight into the knowledge, significance and distribution of fauna and flora in the early modern period. The results of this research will be conveyed to the general public in the form of an exceptional flower exhibition (2024) and a richly illustrated publication.

Daniel Seghers
Roses, Narcissi and Tulips in a Glass Vase, c.1630–40
THE PHOEBUS FOUNDATION



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 created.



A conservator repairing a painting from the Latin American collection.

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. PhD candidate Anne-Rieke van Schaik (University of Amsterdam) will publish a book on this extensive collection in 2024.



A paper specialist is reframing an artwork.



KNOWLEDGE ACQUISITION AND DISSEMINATION

Acquiring knowledge about its collection is one of The Phoebus Foundation's core tasks. That is why it is strongly committed to scientific research. It shares new insights with specialists through academic articles in renowned peer-reviewed periodicals such as *Oud Holland*, *Simiolus*, *The Burlington Magazine*, *The Rijksmuseum Bulletin* and *Hamilton Kerr Institute Bulletin*, among others.

The Phoebus Foundation's staff contribute actively to art historical research through essays and/or entries, which are featured in national and international exhibition catalogues and other scholarly publications. They also give lectures at all kinds of conferences. Furthermore, the Foundation welcomes annually many experts and students to its depot who come to study works of art and involve them in their research.

The Phoebus Foundation also makes the results of scholarly research results accessible to a wide audience through exhibitions, publications and a podcast. Value-added seekers can visit the Foundation's website under the *Phoebus Findings* heading. Readers can learn all about new discoveries about artworks in the Phoebus collection in these concise, accessible articles.

You can read all about the surprising findings of this painting by Dr Leen Kelchtermans on the website of The Phoebus Foundation.

Adam Frans Van der Meulen
Entry of Louis XIV and Maria Theresia in Douai in 1667, after 1667
THE PHOEBUS FOUNDATION

TECHNICAL RESEARCH

Art historical and technical research go hand in hand at The Phoebus Foundation. Every conservation treatment carried out by The Phoebus Foundation's conservators is preceded by an extensive technical analysis.

To find out more about the artist's working methods and the creation of the work of art, the Foundation places strong emphasis on scientific imaging. High-quality visual photographs are taken in its photo studio for publication and registration, but also recordings with UV light, IR, IRR and x-ray so as to be able to look under the paint layers.

The Phoebus Foundation relies on its own team of conservators for technical research, but also works closely with renowned national and international institutions for pigment analysis, dendrochronological research and MA-XRF recordings, among other things. It already joined forces with the IPARC and KIK-IRPA in Belgium, the Hamilton Kerr Institute in Cambridge and The Courtauld Institute of Art in London several times. Various research results have featured in peer-reviewed journals such as the *Hamilton Kerr Bulletin* and *Painting Pairs: Art Historical and Technical Study*.



This *Portrait of a Man* from the studio of Albrecht Dürer was subjected to extensive technical research and was restored at the Hamilton Kerr Institute. The portrait underwent a real transformation during the restoration treatment. More specifically, after examination using x-ray and pigment analysis, the blue background was found to be an overpainting from the 18th or 19th century. These additions could be successfully removed so that the original green curtain became visible again. The results of the research study and process of the treatment were published in the *Hamilton Kerr Institute Bulletin* in 2022.

Portrait of a Man before restoration

Portrait of a Man after restoration

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. The Phoebus Foundation has been able to welcome several young conservators from Spain, Italy, France, the United Kingdom, Estonia and even New Zealand to its conservation studio in recent years.

Fellowships can also be awarded to talented young researchers.

V

EXHIBITIONS

With the help of 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.

THE BIRTH OF CAPITALISM. THE GOLDEN AGE OF FLANDERS

2016



Jan van Scorel
Portrait of Joost Aemsz. Van der Burch, 1541
THE PHOEBUS FOUNDATION

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.



Impression of the exhibition *The Birth of Capitalism*.



ROOTED. PAINTING FLANDERS

2017

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 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* exhibition.



FOX HUNT. AN EXPEDITION INTO THE LAND OF REYNARD

2018

WAASLAND

The extensive sub-collection revolving around *Reynard 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 Reynard 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 *Fox Hunt* exhibition.



LACE IS MORE. FIVE CENTURIES OF CULTURAL HISTORY UNDRRESSED

2019

WATER CASTLE, MOORSEL

The Phoebus Foundation organised an exciting, sensuous exhibition about lace at the Moorsel Water Castle (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 artworks 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 a unique character.



Impressions of the *Lace is More* exhibition.



Unknown Antwerp master
Portrait of a Young Woman, 1613
THE PHOEBUS FOUNDATION

THE BOLD AND THE BEAUTIFUL IN FLEMISH PORTRAITS

2020

MUSEUM SNYDERS&ROCKOX HOUSE,
KEIZERSKAPEL, ST CHARLES BORROMEO CHURCH
AND THE VLEESHUIS MUSEUM, ANTWERP

The Phoebus Foundation teamed up with the Museum Snyders&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 provided the ideal starting point from which to tell this fascinating story. The historical Snyders&Rockox House offered the perfect setting, where visitors could admire the portraits in their natural habitat, as it were, with an eye-catching scenography by Antwerp fashion icon Walter Van Beirendonck. The exhibition was hosted by Nicholas Rockox himself, who knew a thing or two about having his portrait painted. The featured artists included Quinten Metsys, Frans Floris, Jan Van Hemessen, Peter Paul Rubens, Anthony Van Dyck, Jan Cossiers and Jan Boeckhorst.

The nearby Keizerskapel ('Emperor's Chapel') was 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 could also discover touching portraits of children. At the Vleeshuis Museum, lastly, paintings by Frans Snyders from The Phoebus Foundation collection showed that early modern people loved gastronomy as much as they did fashion.



Impressions of the *The Bold and the Beautiful in Flemish Portraits* exhibition.

CRAZY ABOUT DYMPHNA THE STORY OF A GIRL WHO DROVE A MEDIEVAL CITY MAD

2021–2023

NIGULISTE MUSEUM, TALLINN (2021),
ST DYMPHNA'S CHURCH, GEEL (2022) AND
NATIONAL GALLERY OF IRELAND, DUBLIN (2023)

Following several years of intensive research, The Phoebus Foundation has embarked on a large-scale conservation project: the magisterial 'Dymphna altarpiece', a masterwork 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 had been cut down, neglected, vandalized, stolen and forgotten. The Phoebus Foundation carried out a thorough conservation treatment, the results of which were shown to the public for the very first time during several exhibitions.

In 2021, the panels were shown for the first time at the Niguliste Museum in Tallinn, where an interactive scenography immersed visitors in the special world of Dymphna. The holy princess then returned home for the first time in centuries, and her altarpiece and accompanying digital triptychs were exhibited at the Saint Dymphna Church in Geel. The exhibition then travelled on to the National Gallery of Ireland in Dublin.



Impression of the *Crazy about Dymphna* exhibition in Tallinn

FROM MEMLING TO RUBENS. THE GOLDEN AGE OF FLANDERS

2021

KADRIORG MUSEUM, TALLINN

In the spring of 2021, The Phoebus Foundation was heading abroad for the first time. A remarkable selection of 15th, 16th and 17th-century masterpieces was being shown in the Estonian capital of Tallinn. The Kadriorg Museum — a former palace of Peter the Great — provided the unique backdrop for the exhibition *From Memling to Rubens*.

The story of three centuries of art and cultural history in the Southern Netherlands was 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 drew 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 were by superstars like Hans Memling, Quinten Metsys, Jan Gossaert, Peter Paul Rubens, Anthony Van Dyck and Jacob Jordaens.



Impression of the exhibition *From Memling to Rubens*.



FRANS HALS MUSEUM, HAARLEM

This exhibition of The Phoebus Foundation shined 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.

The Phoebus Foundation has a unique collection of paintings and drawings by Jacob Jordaens. These pieces were shown to the public for the first time. An absolute highlight of this unique event was the reconstruction of his impressive ceiling paintings narrating the love story of Amor and Psyché. 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 had, for the first time in 400 years, been brought together on the ceiling of the Frans Hals Museum in Haarlem according to the master’s original design. The joint exhibition marked the debut of both Jordaens and The Phoebus Foundation: it was the first show organized by the Foundation in the Netherlands and the first Dutch exhibition dedicated to Jordaens.



PAINTING FLANDERS. FLEMISH ART 1880–1914

2022

GAINSBOROUGH'S HOUSE, SUDBURY

With *Painting Flanders*, The Phoebus Foundation brought the story of an important piece of Flemish art history at the end of the 19th century to the UK. It was a true first, in the sense that it was the first exhibition in the brand new exhibition building at Gainsborough's House in Sudbury, Suffolk. The birthplace of British portrait genius Thomas Gainsborough (1727-1788) was the location of choice for this story. Like Emile Claus and co, he too was indebted to grandmasters like Peter Paul Rubens (1577-1640) and put his own spin on the artistic tradition. Moreover, Suffolk's picturesque landscape bears many similarities to the vast nature around the River Lys (Leie): it amazes, soothes and inspires.

SAINTS, SINNERS, LOVERS, AND FOOLS

2022–2025

DENVER ART MUSEUM, DENVER AND
DALLAS MUSEUM OF ART, DALLAS

Saints, Sinners, Lovers, and Fools was the first ever intercontinental exhibition organised by The Phoebus Foundation. More than 120 masterpieces from the Old Masters sub-collection crossed the Atlantic to Denver (Colorado) and Dallas (Texas) to take American visitors on a rollercoaster ride through 300 years of Flemish art.

But *Saints, Sinners, Lovers, and Fools* is more than an artistic trip down memory lane. The exhibition places the artworks in their broad historical and cultural context. The conclusion? The 15th, 16th and 17th centuries looked suspiciously like the 21st.

In 2024 and 2025, the exhibition will travel on to The Montreal Museum of Fine Arts (Canada), the Peabody Essex Museum in Salem (US), and to the Royal Ontario Museum in Toronto (Canada).



Impression of the exhibition in Denver.



3500 YEARS OF TEXTILE ART

PERMANENT

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 ancient 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.

SCULPTURE PARK SINGELBERG

PERMANENT

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 Chancellery 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.

The sculpture garden of Burcht Singelberg can be visited with a guide and by appointment.

Michael Aerts
Pillory, 2012
THE PHOEBUS FOUNDATION





RASCALS AND REBELS

PERMANENT

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.



Impressions of the exhibition.

COBRA DEPOT

PERMANENT

ANTWERP

A new permanent depot opened its doors in the spring of 2023 to display The Phoebus Foundation's unique CoBrA collection. A visit is possible on appointment.

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 are introduced to the expressive and colourful world of CoBrA through the work of 24 international artists. The art on display ranges from paintings and drawings to carpets and ceramics, supplemented by printed matter, photography and other historical visual material.



Christian Dotremont

Cobra magazine: Revue internationale de l'art experimental nr. 1, March 1949

THE PHOEBUS FOUNDATION

Impression of the CoBrA Depot.

KEIZERSKAPEL, ANTWERP

The Phoebus Foundation has been collaborating with the Antwerp Keizerskapel ('Emperor's Chapel') 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.

The Phoebus Foundation also regularly exhibits masterpieces at other historical sites in the Antwerp city centre. For example, two oil sketches by Abraham Van Diepenbeeck were on display in St Paul's Church in 2021, and the foundation also exhibited Adriaen Isenbrant's *Triptych of the Immaculate Conception* in St James' Church.



Presentation of *Portrait of a Man* by Michael Sweerts in the Keizerskapel.

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 artworks from The Phoebus Foundation collection, supplemented with loans from various artists. The ground floor was dedicated entirely to alternating exhibitions by visiting artists.



Sven Van Dorst
My Shoes, 2015
THE PHOEBUS FOUNDATION

VI

COLLABORATIONS

The Phoebus Foundation regularly gives objects on loan or collaborates in other ways with national and international museums.





LOANS AND COLLABORATIONS

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.

PP. 144–145

Unknown Master

Saint Luke Painting the Virgin, c.1520–30

THE PHOEBUS FOUNDATION

Pieter Bruegel I

Village Scene with Trees and a Mule (detail), c.1552–54

THE PHOEBUS FOUNDATION

LONG-TERM LOANS

Artworks from the collection have been given on long-term loan to the Rubens House, the Museum aan de Stroom (MAS), DIVA, and the Museum Snyders&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 ('Emperor's Chapel'), where The Phoebus Foundation organises thematic exhibitions — focusing on just one specific painting. Visitors can also admire long-term loans from the collection of The Phoebus Foundation in the permanent exhibition of the Hof Van Busleyden Museum in Mechelen.

The Phoebus Foundation also makes masterpieces from its collection available on long-term loan abroad. For instance, a work by Hugo Van der Goes was part of the permanent presentation of The Art Institute in Chicago, as an ambassador of Flemish art. The presentation of a unique 15th-century house altar in Chicago is another fine example of the long-term cooperation between The Phoebus Foundation and The Art Institute. In turn, a beautiful floral still life by Jan Brueghel I is on display at the prestigious J. Paul Getty Museum in Los Angeles.

Jan Brueghel I
Flowers in a Vase with a Clump of Cyclamen and Precious Stones (detail), c.1605–07
THE PHOEBUS FOUNDATION



SHORT-TERM LOANS

Artworks from the collection have been and are still being exhibited at temporary exhibitions all over the world. The list is growing. In the meantime, The Phoebus Foundation has been collaborating with various museums and heritage institutions at home and abroad. Several works from the collection could already be admired in Regensburg (Haus der Bayerischen Geschichte), Veste Coburg, Aachen (Suermondt-Ludwig Museum and Centre Charlemagne), Mannheim (Kunsthalle), Stuttgart (Staatsgalerie), Hamburg (Bucerius Kunst Forum) and Berlin (Gemäldegalerie), among other venues in Germany.

The Kunsthistorisches Museum in Vienna and the Paris Musée d'Orsay and Musée du Louvre have also already called on The Phoebus Foundation masterpieces, as have the London National Gallery, the Royal Academy in the same city and the Ashmolean Museum in Oxford. In addition, several works of art on loan could already be admired at the National Gallery of Ireland in Dublin.

Furthermore, institutions such as the Musée de Flandre in Cassel, France, the Monastère de Brou in Bourg-en-Bresse, Musée Soulages in Rodez, MUDAM in Luxembourg, the Fondation de l'Hermitage in Lausanne, Kunstmuseum Basel in Switzerland, and MOCAM in Krakow, Poland, have already exhibited works from The Phoebus Foundation's collection.

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 World Museum and Kunsthal (both in Rotterdam) and the Rijksmuseum van Oudheden in Leiden. The BAM in Mons, the Musée Félicien Rops and the Musée des Arts Anciens in Namur have also already called on The Phoebus Foundation's collection.

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, Hof van Busleyden Museum in Mechelen, The Museum of Fine Arts in Ghent, Kunstuur in Mechelen and Hasselt and to Gaasbeek Castle. 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.



Impression of the *Ode to Antwerp* exhibition at Museum Catharijneconvent, Utrecht, 2023.



PARTNERSHIPS

For certain exhibitions, The Phoebus Foundation gives a substantial number of artworks on loan and the collaboration becomes a partnership. The first one 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.

Furthermore, the Foundation was also partner of exhibitions at the Kunstmuseum in The Hague, Museum Catharijneconvent in Utrecht, Noordbrabants Museum in -s'Hertogenbosch and the Fondation de l'Hermitage in Lausanne.

RESEARCH

The Phoebus Foundation also engages in research and 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

VII

BOERENTOREN

The Chancellery of The Phoebus Foundation is building
its future exhibition spaces in the world-famous Boerentoren.



BOERENTOREN

In 2020, the Chancellery of The Phoebus Foundation acquired the famous Boerentoren ('Farmer's Tower'), an architectural monument in the centre of Antwerp. In a few years, visitors will be able to admire The Phoebus Foundation's exhibitions in the most iconic tower in Antwerp and far beyond.

The tower was built between 1928 and 1931 in full Art Deco style and with a skeleton of 3,500 tonnes of steel. It is a true architectural gem. Famous architects such as Emiel Van Averbek, Jan Van Hoenacker and Jos Smolderen collaborated on its construction. Rising originally to 87.5 m, the Boerentoren was actually Europe's first skyscraper.

The tower was constructed on the occasion of the 1930 World Fair. It was erected by the Middenkredietbank (Central Credit Bank), which mainly managed money from farmers and the Farmers' Union, hence its nickname of the 'Farmer's Tower'. Later, the Antwerp icon came into the hands of the Kredietbank and KBC.

None other than world-renowned architect Daniel Libeskind will transform the iconic building into a true cultural tower. Libeskind's design combines art, functionality, ecology and structure while preserving the original tower in its entirety. This exceptional project will transform the Boerentoren into a culturally infused place where visitors can enjoy art, architecture, nature and the city. The icing on the cake is the 67-million-year-old *Tyrannosaurus rex* skeleton, acquired by The Phoebus Foundation in 2023, which will find a permanent home in the tower.

PP. 156-157: The Boerentoren in 2022.

PP. 160-161: The historical vault room of the Boerentoren.

PP. 162-163: T-rex *Trinity*, 67 million years old.

The design of architect Daniel Libeskind.







VIII

PUBLICATIONS

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.



Phoebus Focus I

SAINT LUKE PAINTING THE VIRGIN AND CHILD The Story of a Most Particular Motif

NIELS SCHALLEY & SVEN VAN DORST

This first edition of *Phoebus Focus* is about the triptych depicting *Saint Luke Painting the Virgin and Child*. 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 STILL LIFE WITH CHRIST IN THE HOUSE OF MARY AND MARTHA A Showpiece by Frans Ykens (1601–1693)

PRISCA VALKENEERS

Things are not always what they seem. Take, for instance, this *Kitchen Still Life with Christ in the House of Mary and Martha*: 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 (1532–1603)

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

REYNARD THE FOX A Short History of the Medieval Beast Epic

NIELS SCHALLEY

The animal tale *Reynard 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 Reynard 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 MERE-MONSTER OF LAKE TAGUA TAGUA Monster Mania and Court Intrigues in the 18th century

KATHARINA VAN CAUTEREN

Like no other work of art, this anonymous *Mere-Monster of Lake 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

ROSES, NARCISSI AND TULIPS IN A GLASS VASE Daniel 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 Quellinus II. 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

ATTACK ON TRAVELLERS 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.



Phoebus Focus VIII

APOLLO ON HIS SUN CHARIOT A Baroque Masterpiece by Jan Boeckhorst (1604–1668)

HANS Vlieghe

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.



Phoebus Focus IX

ELEGANT COMPANY IN A GARDEN A Musical Painting full of 16th-century Wisdom

TIMOTHY DE PAEPE

In this edition of *Phoebus Focus*, Timothy De Paepe peels back the layers of a late-16th century scene as if it were an onion. If you look casually, you will simply see what the title of the work promises: elegantly dressed figures celebrating in a garden. But the author — a doctor of literature and Director of the Vleeshuis Museum in Antwerp — helps you to view the work through 16th-century eyes. He leads you through a world of entertainment and dance, but also of folly, envy and lust.

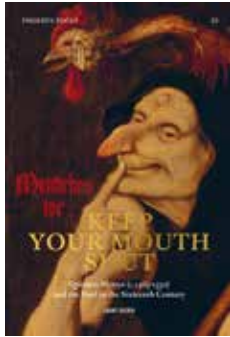


Phoebe Focus X

PORTRAIT OF A YOUNG WOMAN
Charming Ladies at Their Loveliest in the 17th Century

LEEN KELCHTERMANS

In this edition of *Phoebe Focus*, Leen Kelchtermans uses all her skills to undress the young lady in the portrait, without ever affronting her honour. Far from it, the author's careful study of each item of clothing and accessory restores the sitter to her full dignity. The little book offers a fascinating insight into her forgotten reality: how she dressed, the standards and values by which she lived, and what it meant to be married in 1613.



Phoebe Focus XI

KEEP YOUR MOUTH SHUT
Quinten Metsys (c.1465–1530) and the Fool in the 16th Century

LARRY SILVER

Keep Your Mouth Shut ('Mondeken toe') shows that the borderline between painting and writing can be incredibly fine and that playing the fool is sometimes the highest wisdom. Larry Silver, an expert in Metsys, 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.

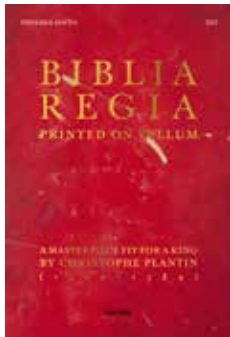


Phoebe Focus XII

MADONNA AND CHILD
Jan Borman II (c.1460–c.1520) and Late-Medieval Sculpture at Its Best

MARJAN DEBAENE

Sculpture specialist Marjan Debaene gives sculptor Jan Borman the position he deserves in this edition of *Phoebe 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.

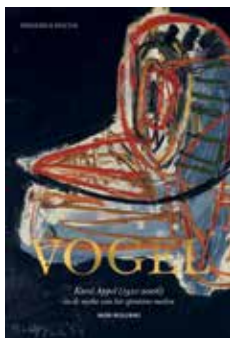


Phoebe Focus XIII

BIBLIA REGIA PRINTED ON VELLUM
A Masterpiece fit for a King by Christophe Plantin (1520–1589)

DIRK IMHOF

In 2018, The Phoebus Foundation acquired one of Christophe Plantin's 12 'Royal Bibles', which he printed on vellum (parchment). It was the last copy still in private hands. In this *Phoebe Focus*, Dirk Imhof, former Libraries and Archives Conservator at the Plantin-Moretus Museum, outlines the context and significance of the newly acquired *Biblia regia*. After more than four hundred years, Plantin has come home.



Phoebe Focus XIV

BIRD
Karel Appel (1921–2006) and the Myth of Spontaneous Making

NAOMI MEULEMANS

Naomi Meulemans has been responsible for the conservation and restoration of The Phoebus Foundation's collection of modern and contemporary art since 2016. In this edition of *Phoebe Focus*, she looks over the shoulder of the artist Karel Appel, drawing on her unequalled ability to tease out secrets from the materiality of the paint. Meulemans dissects Appel's painting layer by layer to arrive at a somewhat sobering conclusion: were the CoBrA artists really as 'free' as they liked to think?



Phoebe Focus XV

A SAILOR AND A WOMAN EMBRACING
Peter Paul Rubens (1577-1640) and Modern Painting

NILS BÜTTNER

Rubens expert Nils Büttner analyses the most intimate work of the Antwerp pictor doctus in the collection of The Phoebus Foundation. He discovers many similarities with other works of art by the master.

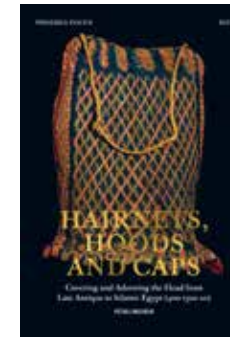


Phoebe Focus XVI

DESCRIZIONE DI TUTTI I PAESI BASSI
Lodovico Guicciardini (1521-1589) and the Low Countries

DINA ARISTODEMO

This *Phoebe Focus* explores Guicciardini's masterpiece and its fascinating history. The reader gets a taste of the many themes that the Italian author addresses in his magnum opus.



Phoebe Focus XVII

HAIRNETS, HOODS AND CAPS
Covering and Adorning the Head from Late Antique to Islamic Egypt (400–1500 AD))

PETRA LINSCHIED

Archaeologist Petra Linscheid introduces the unique collection of historical Egyptian headgear from The Phoebus Foundation. These rare pieces cover more than a 1000 years of fashion history.



Phoebe Focus XVIII

PORTRAIT OF ELISABETH JORDAENS
Jacob Jordaens' (1593–1678) Tribute to His Eldest Daughter and Country Life

LEEN KELCHTERMANS

Who was Elisabeth Jordaens? When did her father, the famous Jacob Jordaens, portray her and why does she look like a peasant woman? In this *Phoebe Focus* edition, Leen Kelchtermans investigates the context behind the blushing portrait of Elisabeth Jordaens in the collection of The Phoebus Foundation.



Phoebe Focus XIX

STUDY OF A YOUNG WOMAN
An Exceptional Glimpse into the Studio of Michaelina Wautier (1604–1689)

KATRIJN VAN BRAGT & SVEN VAN DORST

This painting of a young woman by the Brussels artist Michaelina Wautier appears at first sight to be an ordinary study. Nothing could be further from the truth! A look in detail and behind the layers of paint reveals great secrets of this forgotten important artist.

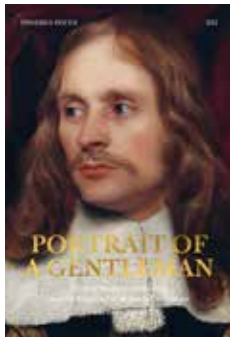


Phoebus Focus XX

THE LAMENTATION OF THE DYING MARY MAGDALENE
Melchior de la Mars (c.1580–1650) and the Power of Emotion in the Counter-Reformation

LIEKE WIJNIA

In this edition of *Phoebus Focus*, Lieke Wijnia takes the reader through the history of Saint Mary Magdalene and the little-known artist Melchior de la Mars. Moreover, the author holds up a mirror. In these crazy post-Covid times, De la Mars's Mary Magdalene is perhaps more relevant than ever.



Phoebus Focus XXI

PORTRAIT OF A GENTLEMAN
Michael Sweerts (1618–1664) and the Elegance of Brussels Portraiture

LARA YEAGER-CRASSELT

Rubens, Van Dyck, Jordaens... Antwerp is famous because of her many talented artists. But what about Brussels? In this edition of *Phoebus Focus*, researcher Lara Yeager-Crasselt takes you to the roaring Brussels art scene with a focus on the extraordinary portraiture, with Michael Sweerts as pioneer.



Phoebus Focus XXII

STONING OF SAINT PAUL AND SCOURGING OF SAINT PAUL
Designs by Abraham Van Diepenbeeck (1596-1675) for a Series of Stained Glass Windows in St. Paul's Church in Antwerp

MADELEINE MANDERYCK, JAN VAN DAMME & ZSUZSANNA VAN RUYVEN-ZEMAN

In this edition of *Phoebus Focus*, no less than three specialists examine two of the sketches that Baroque master Abraham Van Diepenbeeck made for the stained-glass windows of the Antwerp St. Paul's Church. The stained-glass windows themselves have not survived the ravages of time and so these sketches are invaluable for the reconstruction of the church's original interior.

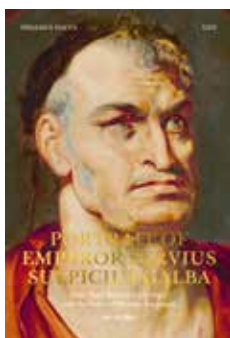


Phoebus Focus XXIII

PATERSHOL IN GHENT
Jules De Bruycker (1870–1945) and His Tableaux of the City

INGE MISSCHAERT

The artist Jules De Bruycker is an unparalleled graphic storyteller. His Ghent cityscapes and working-class scenes transport the viewer to a seemingly long-lost past. De Bruycker's *Patershol in Ghent* could be a witness account of life in the working-class neighbourhood; it is actually a condemnation, reflecting his bourgeois thinking. This *Phoebus Focus* is dedicated to an intriguing artist, who was considered the finest etcher of his time, to the working class and the tableaux of the city and its inhabitants.



Phoebus Focus XXIV

PORTRAIT OF EMPEROR SERVIUS SULPICIUS GALBA
Peter Paul Rubens (1577–1640) and the Series of Roman Emperors

NILS BÜTTNER

Servius Sulpicius Galba was a Roman emperor who overthrew and succeeded Nero during the Year of the Four Emperors, 68–69 AD. In this *Phoebus Focus* edition, Nils Büttner places the extraordinary emperor portrait that Peter Paul Rubens (1577–1640) painted of him in its context. Büttner does not only whisks the reader off to first-century Rome, he also makes an analysis of Rubens' support medium and painting method, his fascination with Antiquity, his sources of inspiration and many inventions. In addition, Büttner elaborates on the long tradition of painting portraits of rulers and their integration in Baroque interiors.



Phoebus Focus XXV

SAINT BEGGA
On Jacob Jordaens (1593–1678), the Beguines and their Fictional Foundress

LEEN KELCHTERMANS

In *Saint Begga*, Leen Kelchtermans examines strong, religious women and their devotion, and Catholic and dynastic displays of power. She whisks the reader away to between the seventh and seventeenth centuries and elaborates on the way Begga, daughter of Itta of Metz (c.592–652) and Pepin the Elder (c.580–639), was officially appointed as the foundress of the flourishing beguine movement in 1630. Around 1635 the Flemish Baroque master Jacob Jordaens (1593–1678) portrayed *Saint Begga*, a painting that abounds with captivating stories. This edition of *Phoebus Focus* restores both Saint Begga and Jacob Jordaens to flesh and blood human beings.



Phoebus Focus XXVI

PLEURANTS
Alabaster Mourners for the Tomb Monument of Jean de Berry (1340–1416)

MATTHEW REEVES

In this *Phoebus Focus*, Matthew Reeves focuses on the two alabaster pleurants of the tomb monument of the famous Duke Jean De Berry (1340–1416). Who were these men, for whom were they made, and why? Matthew Reeves tells the story of one of France's richest princes, Jean de Berry (1340–1416), his profound love of art and the wondrous ways in which sculpture can be used to commemorate, move us to prayer, and serve political ends.



Phoebus Focus XXVII

PORTRAIT OF HENRICUS LIBERTI
A Musical Painting by Anthony Van Dyck (1599–1641)

TIMOTHY DE PAEPE

The Antwerp Baroque portrait specialist Anthony Van Dyck painted Henricus Liberti in around 1627-1632 as a self-assured and talented musician, who was well aware of his worth. Today, just a handful of Liberti's musical pieces have been preserved and the archives hardly mention any traces of the life of this Antwerp keyboard virtuoso and composer. The fact that the musician was not forgotten is largely due to Van Dyck's magnificent Portrait of Henricus Liberti, which is now part of The Phoebus Foundation's collection. This *Phoebus Focus* zooms in on the prestigious history of Van Dyck's portrait and brings together the details of Liberti's life and oeuvre. We also focus on the masterly way in which the painter depicted the inspired virtuoso.



Phoebus Focus XXVIII

FLOWERS IN A VASE WITH A CLUMP OF CYCLAMEN AND PRECIOUS STONES
A Gem of a Painting by Jan Brueghel I (1568–1625)

SVEN VAN DORST

Daffodils, pink roses with heads bowed, an orange lily, flaming tulips, bright blue irises: the variety of flowers and the bright colours are magnificent and appear to burst out of the panel. *Flowers in a Vase with a Clump of Cyclamen and Precious Stones* is a masterpiece by one of the most important painters from the late sixteenth and early 17th centuries: Jan Brueghel I (1568–1625). Although people would also call him 'Flower Brueghel', he only began painting vases of flowers in his late thirties. *Flowers in a Vase with a Clump of Cyclamen and Precious Stones* is one of the earliest and finest examples, a stunning masterpiece through which this *Phoebus Focus* zooms in on the sources of inspiration, motivation and method of the master who concentrated on all this floral beauty with such dedication and precision.



Phoebus Focus XIX

WAR LACE
Women, Food Aid and Patriotism During the First World War (1914–1918)

WENDY WIERTZ

Did you know that lace production in Belgium experienced an unprecedented boom during the First World War? It seems almost contradictory, but during the Great War, lace-makers were producing more lace than ever, driven by Queen Elisabeth. The lace they created was sold in the allied countries for the benefit of war victims. The largest market was undoubtedly the United States, where many of these war lace fragments are still preserved in prestigious collections today. Characteristic of these unique objects is their patriotic iconography: the fragments, handkerchiefs and tablecloths are decorated with coats of arms, clawing lions and heraldry.



Phoebe Focus XXX

SUSANNA AND THE ELDERS

#MeToo in the Time of Hendrick De Clerck (c.1560–1630)

KATHARINA VAN CAUTEREN

In this *Phoebe Focus* edition, Katharina Van Cauteren, chief of staff at The Phoebe Foundation, made an analysis of the various meanings and motifs behind Hendrick De Clerck's depiction of the moralising Biblical story of Susanna and the Elders. Considering the #MeToo movement, this story of power, intimidation, sex and injustice proves more contemporary than ever.



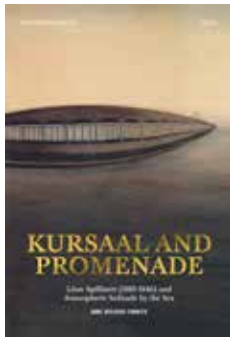
Phoebe Focus XXXI

HEAD-BAKER

Aspirations of Human Makeability in the Fifteenth tot the Seventeenth Century

WENDY WAUTERS

The Phoebe Foundation's collection includes an unusual painting which has an equally unusual title: *Head-Baker*. A baker's servant, frozen in motion, with his cleaver raised high in the air, is poised to decapitate the man sitting in front of him with a well-aimed swing. The mysterious title combined with the strange scene raises many questions. Was there really a baker running around decapitating his customers? Is the man administering a humiliating punishment, carrying out an early form of plastic surgery, or is something else going on?



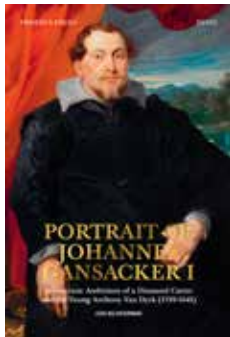
Phoebe Focus XXXII

KURSAAL AND PROMENADE

Léon Spilliaert (1881–1946) and Atmospheric Solitude by the Sea

ANNE ADRIAENS-PANNIER

A lone walker at dawn in Ostend, Léon Spilliaert (1881-1946) is entranced by the bleak and ominous desolation of the promenade. A fascination with spatiality and the expression of infinity underlie the numerous dyke scenes Spilliaert created between 1907 and 1909, heralding a unique, formal innovation. Learn more about the compelling *Kursaal and Promenade* that is the centrepiece of this *Phoebe Focus*.



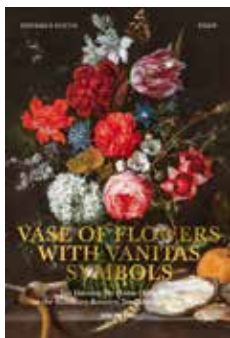
Phoebe Focus XXXIII

PORTRAIT OF JOHANNES GANSACKER I

Aristocratic Ambitions of a Diamond Cutter and the Young Anthony Van Dyck (1599–1641)

LEEN KELCHTERMANS

This *Phoebe Focus* tells the remarkable story of the man whose identity can now for the first time be confirmed as Johannes Gansacker I (1592–1664) and recounts the striking history of his portrait. It allows Gansacker to be identified as one of many young, ambitious entrepreneurs in seventeenth-century Antwerp. A self-made social climber who was only too eager to be portrayed at the start of that climb by a painter who harboured exactly the same ambitions.



Phoebe Focus XXXIV

VASE OF FLOWERS WITH VANITAS SYMBOLS

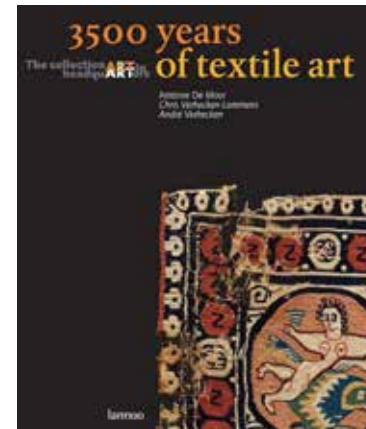
Jan Davidsz. De Heem (1606–1684) on the Boundary Between Tradition and Innovation

SVEN VAN DORST

Let yourself be captivated by the floral splendour of *Vase of Flowers with Vanitas Symbols* by Jan Davidsz. De Heem (1606–1684). De Heem belongs to the canon of Dutch Baroque painting and astonishes everyone with the refined painting technique with which he creates his flower still lives. Through historical sources and material-technical research, you will be introduced to the flourishing seventeenth century and the exuberant and colourful Baroque painting of the time.

BOOKS

Understanding the past brings us closer to who we are today — as individuals, but also as a society. For this reason, The Phoebe 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 Phoebe 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.

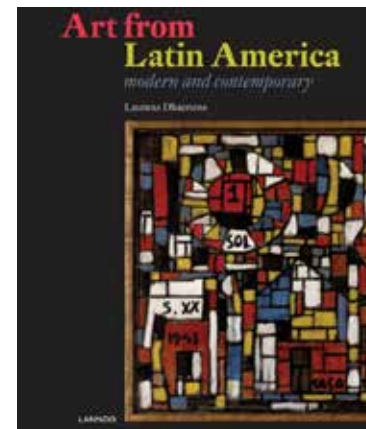


3500 YEARS OF TEXTILE ART

ANTOINE DE MOOR, CHRIS VERHECKEN, ANDRÉ VERHECKEN

LANN00, 2009

This book is a reference work on the history of early textile art. The great number of top works from the world famous collection of The Phoebe Foundation provides 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

Modern and Contemporary

LAURENS DHAENENS

LANN00, 2015

Nowhere else does the geographic diversity of a continent become as visible as in The Phoebe 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 Libero 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

Wealth and Status in the Middle Ages

VÉRONIQUE LAMBERT, PETER STABEL

LANN00, 2016

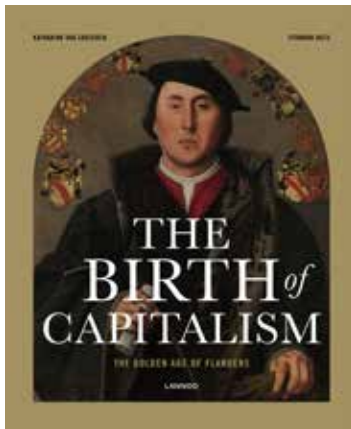
Today's world is a product of the late Middle Ages. In what is now called 'Flanders', a new man entered the stage, a practical, enterprising, critical person, who no longer meekly accepted whatever the Church and the nobility would have liked him to believe. He was discovering a world, he started creating, 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

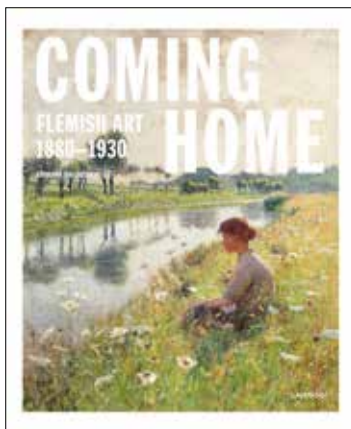
Apart from a handful of art historians, hardly anybody had heard of the Brussels painter Hendrick De Clerck (1560–1630). Nevertheless, De Clerck was a contemporary of Peter Paul Rubens and he also worked as court painter for the archdukes Albert and Isabella. But while the great Peter Paul made history 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

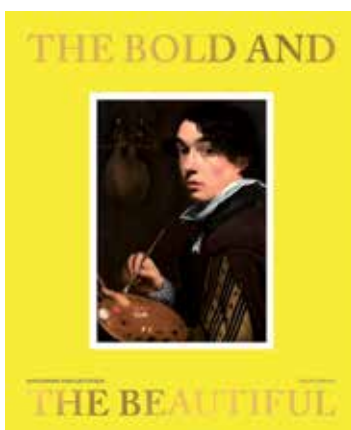
Starting from their own individual background, personality and life experience, entrepreneur Fernand Huts and art historian Katharina Van Caueren each confide their individual take on one and the same subject: the Golden Age of the Southern Netherlands in the Middle Ages. In their own style and without 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.



COMING HOME
Flemish Art 1880–1930

KATHARINA VAN CAUTEREN LANNOO, 2020

Coming Home 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, *Coming Home* 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

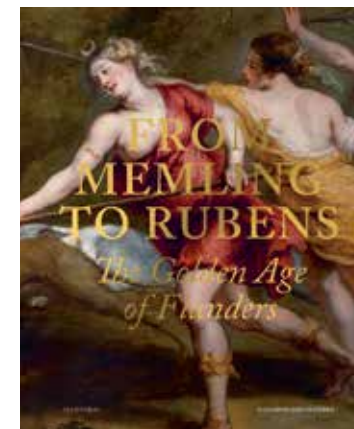
The Bold and The Beautiful tells the story of Flemish portrait art through masterpieces from The Phoebus Foundation collection. The book is a date with history: an encounter with men and women from long-lost centuries. You will meet gentlemen dressed in stately black, women with ruffs and children with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

SVEN VAN DORST HANNIBAL, 2020

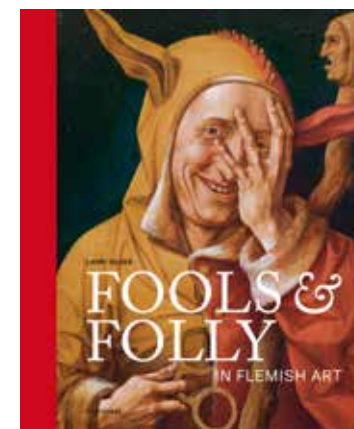
In *Crazy about Dymphna*, a group of international experts transport the reader to the world of St Dymphna. The book tells the story of the Irish princess and martyr in greater depth than ever and from surprising, previously unexplored angles. We meet the ambitious people who commissioned the work and 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

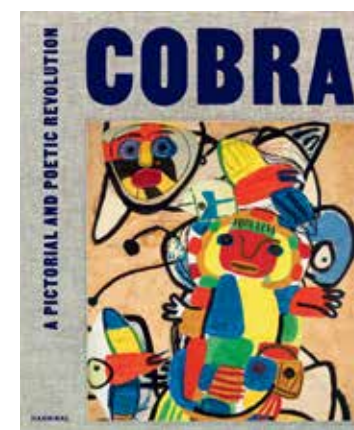
From Memling to Rubens tells the story of 16th- and 17th-century Flemish art as you have never heard it before. It is a rollercoaster ride through three hundred years of cultural history, with starring roles for breathtaking masterpieces from The Phoebus Foundation collection. Unfamiliar gems by Hans Memling, Quinten Metsys, 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'.



FOOLS & FOLLY
IN FLEMISH ART

LARRY SILVER HANNIBAL, 2022

Despite the pious and virtuous life that medieval people were expected to live, folly and irony are important motifs in medieval art. In this original art book, renowned art historian Larry Silver highlights this unique theme through dozens of masterpieces by Flemish masters.



CoBrA
A Pictorial and Poetic Revolution

PAUL HUVENNE (RED.) HANNIBAL, 2022

With French as its working language, CoBrA was pretty much the last truly European movement within Modernism. The group's anarchic story is not just an important strand in art history — it remains as lively as ever and has inspired all sorts of artists who were never directly involved with CoBrA. The work bequeathed to us by Karel Appel, Pierre Alechinsky, Constant, Corneille and other kindred spirits is as fascinating as ever, both raw and confronting, poetic and moving. It is with the same spirit of artistic joyfulness and freedom that this book showcases the masterpieces of CoBrA art belonging to The Phoebus Foundation.

OKV SPECIAL ISSUES

The Phoebus Foundation's Chancellery regularly collaborates with Openbaar Kunstbezit Vlaanderen to publish special issues (in Dutch).

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
- THUIS BIJ JORDAENS



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.

- *Silk Textiles in Egypt from the Roman to the Mamluk Era*, 2023
- *Garments – Continuity and Change*, 2021
- *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.650–900 AD
THE PHOEBUS FOUNDATION



IX

PUBLIC ACTIVITIES

The Phoebus Foundation makes its collection and research accessible through activities and various media to a broad audience.



De Castilla y
Español sale
Española.
3.

LECTURES

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.

In 2019, The Phoebus Foundation presented its publications at the Antwerp Book Fair and organised several lectures.



The Phoebus Foundation's book stand at the Antwerp Book Fair.

PP. 182–183
Attributed to Ramón Torres
De Castisa y Español sale Española, c.1780
THE PHOEBUS FOUNDATION

PHOEBUS FOCUS PODCAST

The Phoebus Foundation translates its scientific research results to the general public not only through exhibition publications, but also through podcasts. In the podcast series *Phoebus Focus* (in Dutch), radio producer Koen Fillet delves into the stories and research of art historians, conservators and art lovers masterpieces from The Phoebus Foundation's collection.

The full series can be listened to via all major streaming platforms (Spotify, Deezer, Apple Music,...)



Listen to the *Phoebus Focus* podcast.

Phoebus Focus on Spotify.

WIK – WAT IS KUNST?

With WIK or Wat is Kunst? ('What is Art?'), the Chancellery of The Phoebus Foundation developed a brand new interactive art platform for children aged 8 to 12. In several comic vlogs focusing on art issues, presenter Leonard, known from Ketnet [Belgian children's tv-channel], and his virtual assistant JOS, with the voice of Clara Cleymans, take children on an art adventure. Furthermore, the platform offers an interactive art gallery, creative games and even DIY videos to stimulate children artistically.

And that is not all: WIK even comes to the classroom. On the platform, teachers can find inspiration and also download ready-made lesson suggestions for second and third grade primary education. These meaningful lesson suggestions let pupils reflect purposefully on and experiment with art - an ideal way to discover all facets of art with your pupils in a playful and interactive way.

www.watiskunst.be



Leonard meets Jacob Jordaens.



Discover WIK.

PHOEBUS FILES

The Phoebus Foundation also brings its collection to the big screen. With *The Phoebus Files*, the Foundation is creating a unique film project.

The television series consists of several stand-alone episodes, each with a fictional story attached to a masterpiece from The Phoebus Foundation's collection. They are contemporary, surprising stories, with a touch of romance and humour, plus the necessary pinch of suspense and mystery. The first two episodes, directed by top Belgian talent Raf Reyntjens, have already been filmed and highlight Hendrick De Clerk's *The Judgment of Paris* and Emile Claus' *Girl at the River*. For distribution and production of follow-up episodes, the Foundation is in full discussion with several international television channels and streaming platforms.



Girl at the River, filmed by Raf Reyntjens for The Phoebus Foundation.



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The Phoebus Foundation would like to thank all institutions and photographers for providing images, with a special thank you to Adri Verburg, Dominique Provost and Michel Wuyts.

PP. 188-189

Diego Rivera

Landscape with Mountains and Fruit Trees, 1948

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WWW.PHOEBUSFOUNDATION.ORG

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D/2023/14.672/2

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**THE PHOEBUS FOUNDATION
CHANCELLERY**

**JAN VAN RIJSWIJCKLAAN 126
2018 ANTWERP | BELGIUM**