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FIVE-YEAR REPORT OF  
THE PHOEBUS FOUNDATION  
CHANCELLERY

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# HOW TO NAVIGATE THIS REPORT

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This report guides you through the achievements of the Chancellery of The Phoebus Foundation in the period 2015-2020. It offers a review of the following areas and activities:

- New important additions to the collection are listed in the ACQUISITIONS section;
- RESEARCH focuses on study projects, with the printed output set out under PUBLICATIONS;
- The RESTORATION and CONSERVATION sections highlight the Chancellery's efforts in these fields to preserve and manage The Phoebus Foundation collection;
- The visual documentation of the collection and broadening its accessibility are dealt with under IMAGING and COLLECTION REGISTRATION;
- EXHIBITIONS provides a list of all exhibitions organized by the Chancellery;
- COLLABORATIONS and LOANS detail the Belgian and international institutions with which the Chancellery has worked;
- The Chancellery's expansion and optimization of its offices, art storage and team are addressed under INFRASTRUCTURE & STAFF;
- EDUCATION & PUBLIC ACTIVITIES and MARKETING & COMMUNICATION, lastly, report on how the Chancellery attracts visitors and arouses interest in its projects.

In between, you will find texts in which the team of the Chancellery introduces itself.

## THE PHOEBUS FOUNDATION AND ITS CHANCELLERY

The Phoebus Foundation owns an art collection that consists of various 'niches': archaeological textiles, old masters, topography, logistical and maritime heritage, historical lace, Reynard the Fox, Belgian art from the period 1880-1930, CoBrA, contemporary art and Latin American art, both from the colonial period and the twentieth century.

The Chancellery of The Phoebus Foundation is responsible for the preservation and management of this collection and gives collection advice. In addition, the Chancellery is responsible for scientific research on the objects of the Foundation, and for making them accessible to the public through loans, collaborations, exhibitions, publications and new media.

The Chancellery is a factual association of employees who are committed to the cultural patrimony of The Phoebus Foundation. Their operating costs and remunerations are supported by the Katoen Natie Group.

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# C O N T E N T S

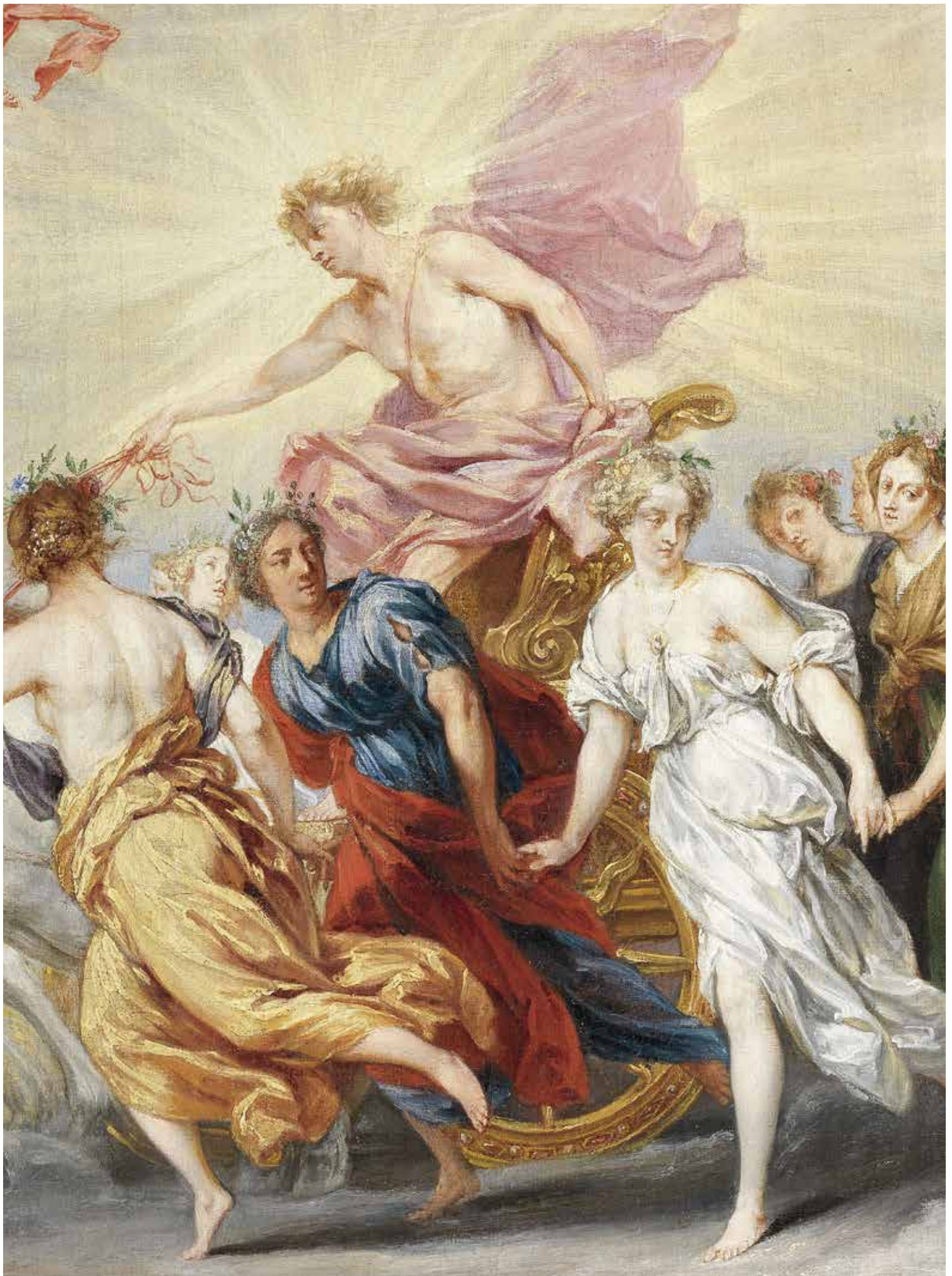


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**Jan Boeckhorst**  
*Apollo on His Sun Chariot, c.1665*  
Oil on canvas, 60 × 97.7 cm  
ANTWERP, THE PHOEBUS FOUNDATION





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# I N T R O D U C T I O N

It was towards the end of 2014 that Katharina Van Cauteren first heard of the private arts foundation of which Karine Van den heuvel and Fernand Huts, CEO and Chairman of the Katoen Natie Group, were the founders and patrons. The foundation was run at that point by two full-time staff and a part-time employee seconded from Katoen Natie. Even then, however, the steadily growing art holdings had essentially ceased to be a corporate collection.

Katharina Van Cauteren's appointment marked a fresh start. The art foundation was renamed 'The Phoebus Foundation' on her initiative, after the classical sun god, and she also created the 'Chancellery' to professionalize the collection's conservation and management and to promote scholarly research into and around the collection. Katharina set out to share the fruits of this work with as wide a public as possible, to which end she surrounded herself with a team of collection, storage, operational and project managers, as well as conservators, researchers and freelancers.

Things now shifted up a gear: in the space of five years, the work performed by the Chancellery enabled The Phoebus Foundation to evolve into a professionally run art foundation with a high-quality storage facility, an in-house conservation studio, a photographic studio and well-equipped offices. This resulted in a steadily deeper knowledge of the art objects in the collection, which has been translated in turn into publications, lectures, exhibitions and other projects. In the process, the Chancellery has focused on both a specialist and a broadly based public, working on the principle that art exists to be seen, to be understood and to be enjoyed. All of us, whatever our age and without limits, are standard-bearers of culture.

Six years on, Katharina Van Cauteren remains the driving force behind virtually all the Chancellery's projects. A passionate art historian, she conceived and curated the exhibitions *The Birth of Capitalism* (2016), *ROOTED* (2017), *Fox Hunt* (2018), *Lace is More!* (2019) and *The Bold and the Beautiful in Flemish Portraits* (2020). Katharina also authored and coordinated the majority of the accompanying publications, created the *Phoebus Focus* series, initiated projects, lectures, collaborations, events and the Phoebus house style, while also laying out the broad outlines of the internal business culture and external profile.

All the same, Katharina is acutely aware that the person in charge can only ever be as strong as the team as a whole. The Chancellery's strength lies in the commitment of this small, but highly loyal and efficient team. Its staff are dynamic and versatile, work together closely and smoothly, exchange knowledge and information and are making a growing contribution of their own to the various projects.

Together, they continue to build the dream that is Phoebus.





**Gustave Moreau**  
*Phoebus Apollo on His Sun Chariot*, c.1880-81  
Oil on panel, 55.5 × 44.5 cm  
ANTWERP, THE PHOEBUS FOUNDATION

## WHO IS KATHARINA VAN CAUTEREN?

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Katharina Van Cauteren (Ghent, 1981) studied art history at Leuven University. She earned her doctorate in 2010 with a thesis on the Brussels painter Hendrick De Clerck (1560-1630) and his role as court propagandist for Archduke Albert and the Infanta Isabella. Katharina worked at the Royal Museum of Fine Arts (KMSKA) in Antwerp from 2012 to 2014 as collections researcher and exhibition curator, during which time she took Jan Van Eyck to the Netherlands and Rubens to India, while also marking the 350th anniversary of Antwerp's Academy of Arts together with the fashion designer Walter Van Beirendonck.

Without realizing it, Walter Van Beirendonck taught Katharina several important lessons: that the scenography of an exhibition can be simultaneously playful and serious, for instance, and that it can immerse people in a story; that gold is always a good idea; and that Flanders is brimming with creative talent. It was through Walter that Katharina first came into contact with graphic designer Paul Boudens, who has since become pretty much the house designer for The Phoebus Foundation Chancellery, and also became aware of Guido Verelst, now the Chancellery's full-time film director. Van Beirendonck himself provided the scenography for *The Bold and the Beautiful* exhibition in 2020.

Katharina is always up for intriguing collaborations. She came up with the idea in 2018 of working with TV producer Bart De Pauw and his production company Koeken Troef! to add verve to the *Fox Hunt* exhibition about Reynard the Fox. Meanwhile, circumstances permitting, the ceiling that Jacob Jordaens (1593-1678) painted for his home will be recreated at the Frans Hals Museum in Haarlem under her supervision in 2021. She is also due to organize exhibitions in Tallinn, Estonia, which will then travel to the United States and Ireland.

Katharina could not have dreamed of all this in October 2014 when she received an unexpected phone call from Fernand Huts, who drily noted that she 'apparently knows a bit about art'. It was to be the beginning of a cultural rollercoaster. A few months later, Huts asked her what it was she truly wanted in life: 'I want to be the boss', was the rather bold answer. To which he simply replied, 'Fine. Then you're the boss'. And so began the Phoebus adventure.



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# O R G A N I Z A T I O N



Since 2015, The Phoebus Foundation's Chancellery has grown into a team of thirteen permanent employees. It is headed by Dr Katharina Van Cauteren, its Chief of Staff, and consisted at the end of 2020 of:

— **Luk Van Hove**, COO: operationally responsible for all major and minor practical challenges within the Chancellery;

— **Sven Van Dorst**, Head of the Conservation Studio: old master specialist who oversees all conservation treatment of art works dating from before 1940, as well as the associated technical research;

— **Naomi Meulemans**, Conservator: responsible for all aspects of conservation, restoration and technical research in the field of modern and contemporary art. She also carries out extensive research into the CoBrA and twentieth-century Latin American art collections;

— **Carlos González Juste**, Conservator: primarily responsible for all physical aspects of South American colonial era holdings and an essential link in the functioning of the conservation studio;

— **Marieke Verboven**, Conservator: prepares the many loan packages, advises on packaging, condition checks and all actions needed to prepare art works for an exhibition. She also supports the chief conservator in a range of practical tasks;

— **Hannah Thijs**, Collection Manager: responsible for all aspects of collection registration, cataloguing, management, lending, transport, administration, development of digital databases, website and social media, and the practical management of interns and student workers;

— **Jessica De Coster**, Storage Manager: oversees a team of art handlers and is responsible for handling art works and for the smooth operation of the art storage facility;

— **Niels Schalley**, Project Manager: primarily responsible for the practical realization of exhibition projects and all associated activities, but also intimately involved as an art historian with numerous research projects;

— **Katrijn Van Bragt**, Collection Consultant: advises external private collectors and provides practical support for exhibition and publishing projects and for social media monitoring. As an art historian, she also contributes substantively to new insights into the collection;

— **Danaë-Emilia Vermeulen**, Project Coordinator, responsible for the realisation of the CoBrA depot, for the ongoing issues in the exhibitions *Art in HeadquARTers* and *3000 years of Textile Art* and for the organisation of the biannual symposium *Textiles of the Nile Valley*;

— **Dr Leen Kelchtermans**, Scientific Researcher: focuses on the old masters collection. Besides working on her own projects, she provides substantive support to external researchers and is responsible for the scientific follow-up of the *Phoebus Focus* series;

— **Ivana Donevska**, Administrative Assistant: supports Collection Manager Hannah Thijs in registering and administering collections, the website and social media.

All our permanent staff are flexible and creative and ready to assist whenever needed. They have each other's back – and that of the collection – at all times.

Besides this permanent core team, systematic use is made of outside experts, who are involved with the Chancellery on a project basis. They range from conservators and researchers to exhibition makers, lighting specialists, frame-makers, film directors and film-makers – in short, talents of every kind – to achieve the highest possible operational quality. These freelancers are selected according to their expertise and experience and their 'fit' with the relevant project.







# A C Q U I S I T I O N S



**Fernando Botero**

*Self-Portrait with Still Life, 1963*

Oil on canvas, 114.3 × 132.1 cm

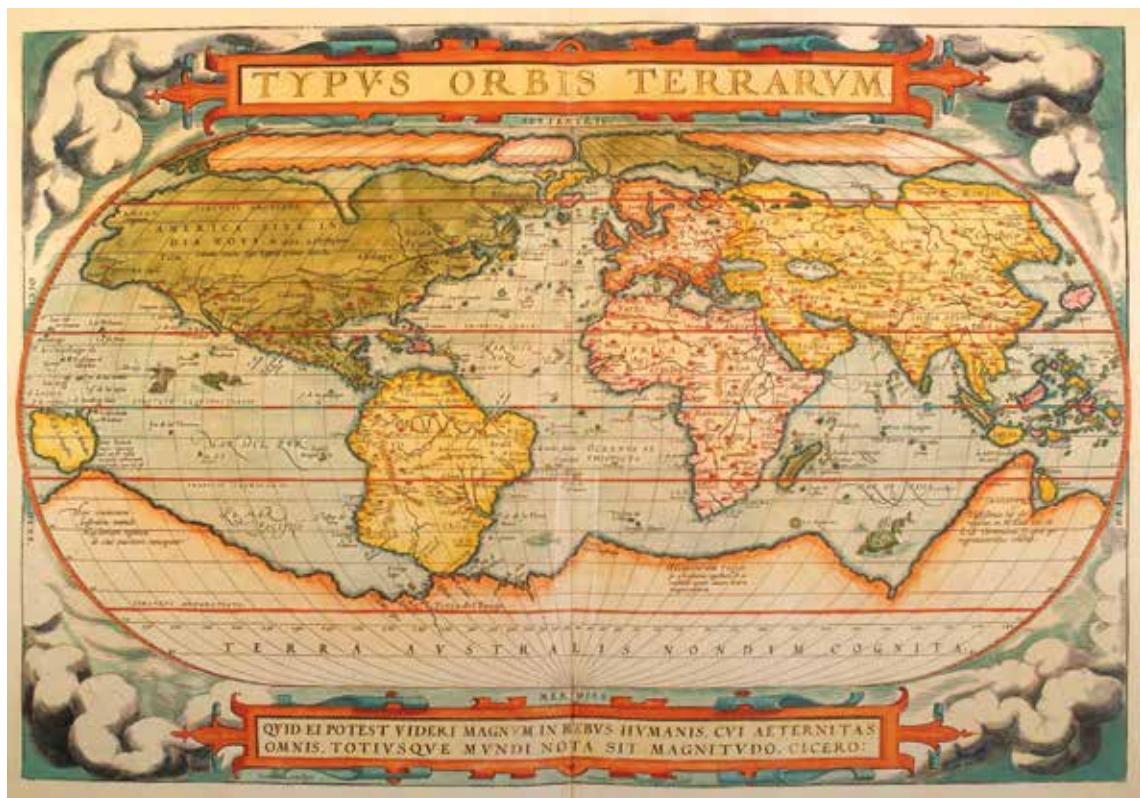
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The Chancellery advises The Phoebus Foundation on the acquisition of objects and all the practical aspects arising from it. These range from administration and transport, through condition checks, cataloguing and entry in the digital collection catalogue, to research, outreach and possible conservation.

Seven clusters have developed historically within The Phoebus Foundation collection: archaeological textiles, fifteenth-, sixteenth- and seventeenth-century art (with a focus on the Southern Netherlands), Belgian art from 1830 to 1945, contemporary art, CoBrA, logistics and maritime heritage, and twentieth-century Latin American art. The Chancellery has supported the expansion of these niches in recent years, while adding four new clusters: a collection of books on the theme of Reynard the Fox, historical lace, topography and historical city views, and Latin American art from the colonial period.

The Chancellery's support has also allowed the expansion of the acquisition network. It means that private owners, small galleries and auction houses, as well as dealers in Belgium and abroad with a variety of specialities now appear on the Foundation's radar faster than in the past. This expands the available range, while quality has also become an even more important criterion.

A selection of collection highlights is included throughout this report.



**Abraham Ortelius**

*Theatrum Orbis Terrarum*, 1575

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## Naomi Meulemans

CONSERVATOR

### WHAT'S YOUR JOB AT THE CHANCELLERY?

'As Modern and Contemporary Paintings Conservator, I help The Phoebus Foundation Chancellery by taking care of the CoBrA, Latin American and post-war Belgian art collections. I advise on the museum requirements for storing and conserving them and carry out material and technical research. Because of the sometimes outdated conservation methods previously applied to modern and contemporary art and also because there's still so much to be learned, it's a dream come true to be able to help research and document them. I also work as a courier or conservator on exhibitions in Belgium and abroad and make sure that our works of art are correctly transported and installed in an exhibition.'

### WHAT'S YOUR FAVOURITE WORK IN THE PHOEBUS FOUNDATION COLLECTION?

'I can't possibly choose just one favourite work from a collection like this! But because of my interests and specialization, I do love the work of Leonora Carrington, Julio Larraz, Asger Jorn and Karel Appel.'

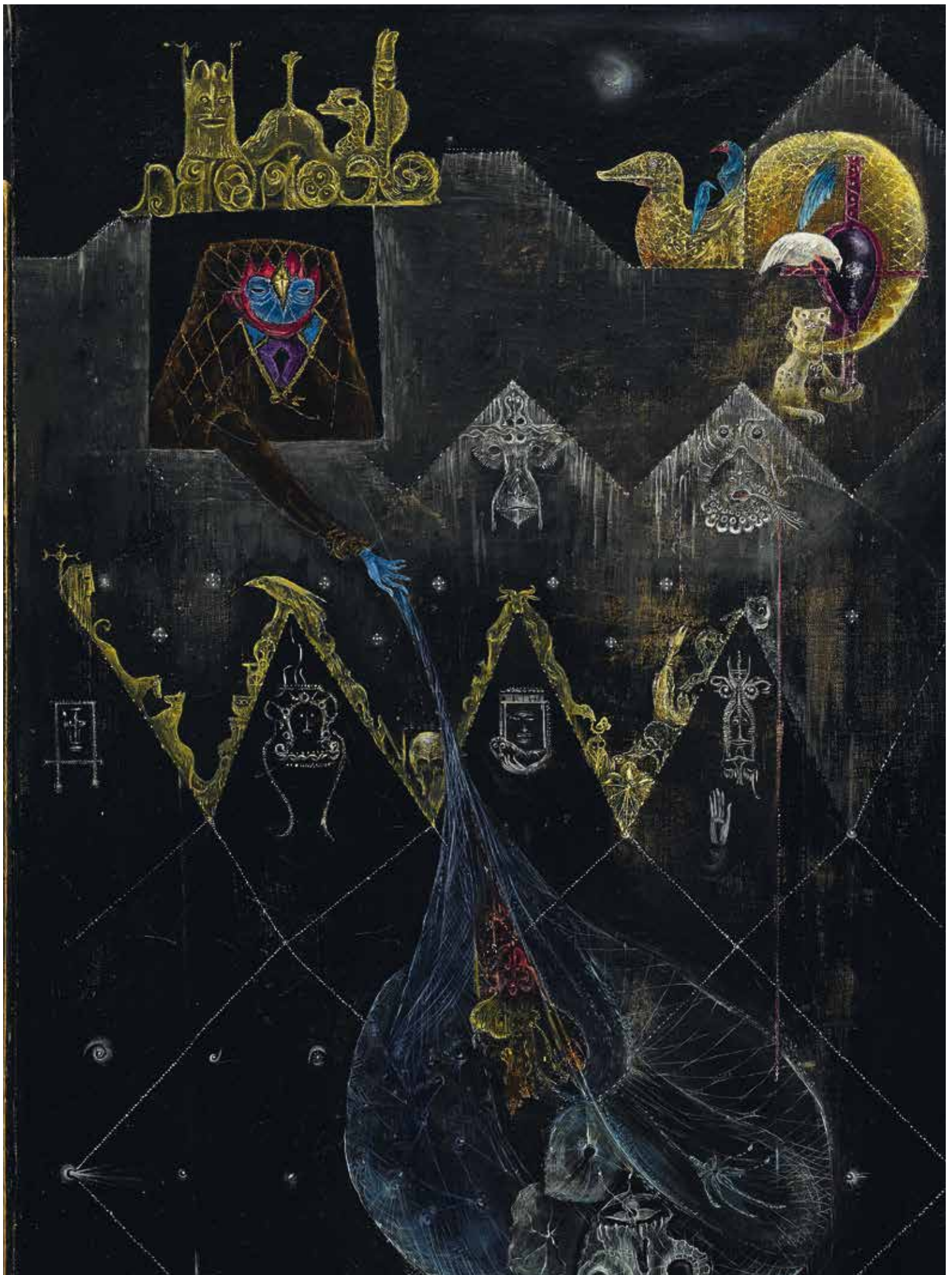
**Leonora Carrington**

*The Dark Night of Aranoë* (detail), 1976

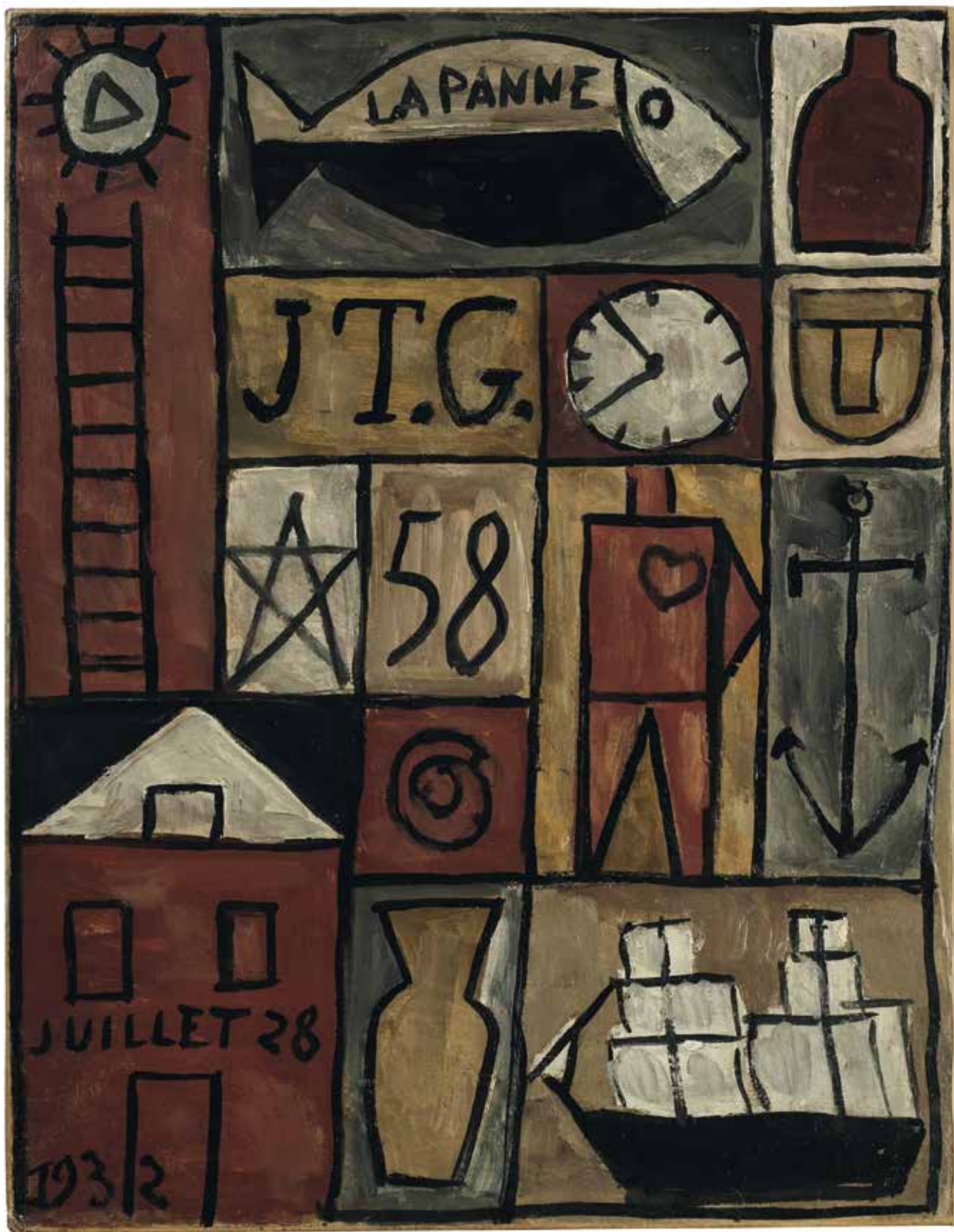
Oil on canvas, 119.5 × 60 cm

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Joaquín Torres-García

*Constructif "La Panne", 1932*

Oil on cardboard, 450 x 350 mm

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**Antonio Berni**

*El caballo y el picador, c.1960*

Xylocollage on paper, 349 × 464 mm

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**Unknown master**  
*Etruscan Mirror*, c.400-300 BC  
 Bronze (detail), 29.5 cm (height)  
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**Unknown master**  
*The Life of Mary: The Marriage of the Virgin*, 1418-25  
 Oil on panel, 79.5 × 49.4 cm  
 ANTWERP, THE PHOEBUS FOUNDATION





# R E S E A R C H





# R E S E A R C H P R O J E C T S

The Chancellery of The Phoebus Foundation is committed to the scholarly research of the collection, which contributes to our knowledge of the past and present. The works of art acquired by the Foundation are highly varied: they range from masterpieces by renowned artists to unusual objects by anonymous makers that speak to the imagination. Some have already been thoroughly researched, while others are hidden pearls that lurked unnoticed for years in private collections and have not previously been studied in detail. In certain cases, the maker, the subject or even the function of the object is entirely unknown.

Every item in The Phoebus Foundation collection has a story to tell: each in its own way is a doorway into the past, through the interaction between technology and knowledge, personal motivations, economics and religion. It tells a story of fears and dreams, status and ambition, makers and patrons. And each work ultimately holds up a mirror to its viewer too, bringing us face to face with ourselves and what we are as human beings.

To explore these stories, the Chancellery engages in thorough and broadly-based historical and scientific research. Each aspect of this research is interconnected organically, with the findings of art, cultural and economic historians reinforced by technical analysis and vice versa. It is an approach that has already yielded spectacular results, which are then shared via exhibitions, lectures, conferences and publications with a 'traditional' audience of connoisseurs and specialists, but also with as wide a general public as possible.

The Chancellery relies on its own researchers for this work, while also collaborating closely with outside bodies and experts. Over the years it has hosted a variety of Belgian and international institutions and their researchers at its storage facility and conservation studio.





## ARCHAEOLOGICAL TEXTILES

HEADED BY PROF DR ANTOINE DE MOOR

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The Phoebus Foundation's archaeological textiles collection is one of the largest holdings of historical fabrics in the world. They range from mummy cartonnages, through carpentry, to fully preserved tunics. The collection runs to over 3,500 years of textile history and was the first of the Foundation's collections to win international scholarly acclaim, thanks to the research of Prof Antoine De Moor of Ghent University and the acquisitions he oversaw. From 2003 onwards, he placed the cluster on the world map, supported by an international team of leading experts, in which a leading role has been played by Dr Căcilia Fluck (Staatliche Museen zu Berlin) and Dr Petra Linscheid (University of Bonn), amongst others.

Their research has yielded numerous results over the past seventeen years, the most visible being the permanent exhibition *3,500 Years of Textile Art* at HeadquARTers Katoen Natie (since 2004). Prof De Moor published a book of the same title in 2008, followed by a special issue of *Openbaar Kunstbezit Vlaanderen (OKV) magazine* in 2012.

Since 2005, Prof De Moor, Dr Fluck and Dr Linscheid have organized the biennial conference *Textiles from the Nile Valley* at HeadquARTers Katoen Natie, the proceedings of which have also been published. This has officially occurred under the auspices of The Phoebus Foundation Chancellery since 2017.

The ongoing research has led to the following publications in recent years:

- 2015: the conference proceedings *Textiles, Tools and Techniques of the 1st Millennium AD from Egypt and Neighbouring Countries*;
- 2017: the book *Favourite Fabrics* by Căcilia Fluck and Petra Linscheid;
- 2017: the conference proceedings *Excavating, Analysing, Reconstructing: Textiles of the 1st Millennium AD from Egypt and Neighbouring Countries*;
- 2019: the conference proceedings *Egypt as a Textile Hub: Textiles of the 1st Millennium AD from Egypt and Neighbouring Countries*.







Chief of Staff Katharina Van Cauteren guides His Royal Highness Prince Laurent of Belgium (centre) through the exhibition, in the presence of Fernand Huts (CEO and Chairman of the Katoen Natie Group, left).



## THE BIRTH OF CAPITALISM IN THE SOUTHERN NETHERLANDS

HEADED BY KATHARINA VAN CAUTEREN

The Phoebus Foundation's collection of fifteenth, sixteenth and seventeenth-century art formed the starting point for a large-scale research project into the social, religious, economic and artistic drivers behind the emergence of capitalism. This enabled the art objects to be placed in their broad historical context, revealing new meanings.

The fruits of the project included:

- 2016: the exhibition *The Birth of Capitalism: The Golden Age of the Southern Netherlands* (Ghent, Caermersklooster);
- 2016: the book *The Birth of Capitalism*, by Katharina Van Cauteren and Fernand Huts, with editions in Dutch, French, German and Spanish;
- 2016: the book *Golden Times*, published by Véronique Lambert and Peter Stabel (Antwerp University), with essays by Jeroen Puttevils (Antwerp University), Jelle Haemers (Leuven University), Andrea Bardyn (Leuven University) and Brigitte Meijns (Leuven University), among others;
- 2016: a special issue of *OKV (Openbaar Kunstbezit Vlaanderen)* magazine, edited by Niels Schalley;
- 2016: a lecture accompanying the book and exhibition by Katharina Van Cauteren (Ghent, Cultuurkapel Sint-Vincent);
- 2016: a Davidsfonds course and guided tour through the exhibition by Niels Schalley (Sint-Niklaas, Psychiatric Centre Sint-Hiëronymus).



## HENDRICK DE CLERCK (1560-1630): ALBERT AND ISABELLA'S SPIN DOCTOR

HEADED BY KATHARINA VAN CAUTEREN

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The Brussels artist Hendrick De Clerck (1560-1630) was a contemporary of Peter Paul Rubens, like whom he was employed by Archduke Albert and the Infanta Isabella. However, while the illustrious Rubens has gone down in history as an artistic trendsetter and powerhouse of painting, De Clerck was entirely forgotten. All the same, the refined and colourful scenes he painted for Albert and Isabella amount to painted propaganda of the highest level. The sky is the limit in these works – Isabella, governess of the Southern Netherlands – is portrayed as the wise Minerva, chaste Diana or even the Virgin Mary. Yet that too is nothing compared to her husband and fellow governor, Archduke Albert, whom De Clerck's paintings transform into the sun god Apollo or Jesus Christ himself. The artist's ingenious visual strategies make De Clerck a key player – albeit now forgotten – in one of the most ambitious projects the Low Countries ever witnessed. For those who know how to read them, his paintings tell a story of power, political promises and a somewhat inflated self-image. After all, even rulers are only as important as they make themselves.

This ambitious project, which puts an overlooked artist back on the map, transposed the findings of Katharina Van Cauteren's doctoral thesis into:

- 2016: the exhibition *Hendrick De Clerck: Albert and Isabella's Spin Doctor* (M Leuven);
- 2016: the book *Politics as Painting*, by Katharina Van Cauteren. The book was the centrepiece of a presentation (Antwerp, De Zwarte Panter Gallery) including speeches by Katharina Van Cauteren, Bernard Aikema (Università degli Studi di Verona) and Minister of State Mark Eyskens.





Chief of Staff Katharina Van Cauteren guides the Flemish Minister-President Geert Bourgeois (left) and Jan Briers, Governor of the Province of East Flanders (centre), through the exhibition.

## ROOTED: FLEMISH IMPRESSIONISM, SYMBOLISM AND EXPRESSIONISM IN CONTEXT

HEADED BY KATHARINA VAN CAUTEREN

Between 1880 and 1930, art in Flanders freed itself slowly but surely of the academic ideals of previous generations. Influences from the international art scene combined with a search for roots and a specific identity. This project used case studies to offer a fresh understanding of the influences on – and ambitions of – artists like Emile Claus, Gustave Van de Woestyne, Valerius De Saedeleer, George Minne, James Ensor, Rik Wouters, Constant Permeke, Gust. De Smet, Frits Van den Berghe and Edgard Tytgat.

Research results:

- 2017: the exhibition *ROOTED. Painting Flanders 1880-1930* (Ghent, Caermersklooster);
- 2017: the book *OER. De wortels van Vlaanderen*, edited by Katharina Van Cauteren, with contributions by Constantijn Petridis (The Art Institute of Chicago), Paul Huvenne (Honorary Director KMSKA), Klaas Coulembier (Leuven University), Herwig Todts (KMSKA), Catherine Verleysen (Ghent, MSK), Sven Van Dorst, Johan De Smet (Ghent, MSK) and Mark Eyskens (Minister of State);
- 2017: a lecture by Paul Huvenne (Ghent, Cultuurkapel Sint-Vincent);
- 2017: special issue of *OKV (Openbaar Kunstbezit Vlaanderen) magazine*, edited by Niels Schalley and with articles by Naomi Meulemans;
- 2020: the book *Coming Home*, edited by Katharina Van Cauteren, with essays by Anne Adriaens-Pannier (Spilliaert House, Ostend), Piet Boyens (independent researcher), Paul Huvenne (Honorary Director KMSKA), David Gariff (Washington, National Gallery of Art), Niels Schalley and Peter Pauwels (independent researcher).









## REYNARD THE FOX: CONTEXTUAL STUDY OF A TIMELESS DECEIVER

HEADED BY NIELS SCHALLEY (RESEARCH PROJECT) AND KATHARINA VAN CAUTEREN (EXHIBITION)

The Phoebus Foundation manages a collection of over a hundred historical prints, retellings and publications on and about the medieval animal fable *Reynard the Fox*. Together, they cover over five hundred years of the wily creature's history. The broadly-based study prompted the additional analysis and expansion of this sub-collection. The goal of the project was to frame the shifting perception of the celebrated anti-hero through the centuries. Particular attention was paid to the Waasland region, the fable's historical 'locus'.

The fruits of the research included two special publications and the large-scale exhibition and experiential project *Fox Hunt: An Expedition into the Land of Reynard*.

- 2018: the exhibition *Fox Hunt: An Expedition into the Land of Reynard* (Waasland & Hulst (NL), various locations);
- 2018: *Phoebus Focus* IV by Niels Schalley;
- 2018: a special issue of *OKV (Openbaar Kunstbezit Vlaanderen)* magazine, edited by Niels Schalley and Rik Van Daele (Reynard Association);
- 2018: a book retelling the Reynard story by Rik Van Daele and Patrick Bernauw, with a foreword by Katharina Van Cauteren;
- 2019: a scholarly article in *Tiecelijn* by Niels Schalley;
- 2019: a lecture for the Reynard Association by Niels Schalley.



## JACOB JORDAENS. REBEL OF FLEMISH BAROQUE

HEADED BY LEEN KELCHTERMANS AND KATHARINA VAN CAUTEREN

The point of departure for this research project was the monumental series of nine ceiling paintings with which the Baroque master Jacob Jordaens (1593-1678) decorated the main room of his spacious house in the heart of Antwerp. The paintings recount the ancient love story of Cupid and Psyche. They remained in private ownership for centuries and had barely been studied.

Now that the works belong to The Phoebus Foundation collection, it has been possible to investigate them thoroughly for the first time. The results are surprising: not only has the precise sequence of the ceiling paintings been determined, the entire space that they decorated has been reconstructed in what is an absolute first. Two other works by Jordaens in The Phoebus Foundation collection have been identified as door paintings that probably belonged to the same total concept. The research in question shed new light not only on the series of ceiling paintings, but also on the artist himself. Fresh data has emerged about who Jordaens was, the importance to him of family and his connections with the Northern Netherlands. Jordaens' other paintings in The Phoebus Foundation collection have also been thoroughly studied.

The research output – some achieved already, some pending – comprises:

- 2018: a lecture by Leen Kelchtermans at the Historians of Netherlandish Art Conference.  
The abstract was published in the online conference proceedings;
- 2019-2021: three articles in peer-reviewed scholarly journals by Leen Kelchtermans and Katharina Van Cauteren;
- 2020: *Phoebus Focus* XVIII by Leen Kelchtermans;
- The reconstruction of the ceiling paintings will form part of the exhibition of Jordaens' paintings from The Phoebus Foundation collection at the Frans Hals Museum in Haarlem, the Netherlands (scheduled for October 2021). Curators: Katharina Van Cauteren and Marringje Rikken (Frans Hals Museum).

## LACE IN FLANDERS

HEADED BY MARTINE BRUGGEMAN (PUBLICATION) AND KATHARINA VAN CAUTEREN (EXHIBITION)

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The decision was taken in 2016 to support the research project into lace in Flanders initiated by the textile historians Martine Bruggeman and Greet Roome (both of the Living Lace organization). Their publication provided the starting point for a study of The Phoebus Foundation's lace collection and, more widely, of historical fashions. The project involved cooperation between Living Lace, the Musée des Dentelles et des Broderies (Caudry), La Cité de la dentelle et de la mode (Calais), the Chantilly Lace Museum in Geraardsbergen, Hof ter Welle (Beveren), the Centre for Religious Art and Culture (Heverlee), the Fashion Museum in Hasselt and the Diocese of Ghent.

### Research output:

- 2018: the book *Lace in Flanders* by Martine Bruggeman;
- 2019: the exhibition *Lace is More! Five Centuries of Cultural History Undressed* (Aalst, Waterkasteel; Sint-Martinuskerk and Sint-Goedelekapel, Moorsel);
- 2019: *Phoebus Focus X* by Leen Kelchtermans
- 2019: a special issue of *OKV (Openbaar Kunstbezit Vlaanderen) magazine*, edited by Niels Schalley and Katrijn Van Bragt, with articles by Martine Bruggeman, Greet Roome, Leen Kelchtermans, Jozef Dauwe (Honorary Delegate of the Province of East Flanders), Katell Palix (Caudry, Musée des Dentelles) and Greet Van de Velde (Van de Velde NV);
- 2019: an article by Katharina Van Cauteren in *Filum*, the three-monthly magazine of the *Lace in Flanders* organization;
- 2019: a Davidsfonds summer course with a lecture by Martine Bruggeman;
- 2019: a lecture by Katrijn Van Bragt at the Antwerp Book Fair.





Chief of Staff Katharina Van Cauteren guides Their Royal Highnesses Princess Astrid and Prince Lorenz of Belgium through the exhibition, in the presence of Fernand Huts (CEO and Chairman of the Katoen Natie Group, left).



## CRAZY ABOUT DYMPHNA

HEADED BY SVEN VAN DORST

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*Crazy about Dymphna* is a large-scale research and conservation campaign centering on Goossen Van der Weyden's monumental 'Dymphna Altarpiece' – a key work in the oeuvre of this grandson of the celebrated Rogier Van der Weyden, which has been in The Phoebus Foundation's care since 2010. The work originated at the Norbertine abbey in Tongerlo, near the town of Geel where the cult of Saint Dymphna has existed for centuries.

Conservation and the accompanying technical and historical research began in 2017 and were completed in 2020. A dedicated team of specialized conservators and scientists was assembled to perform the task, working from the conservation studio of The Phoebus Foundation Chancellery. Treatment occurred with respect for the historical layering of the art work and was carried out in parallel with scientific analysis. The conservation process was painstakingly documented and the condition of the panels analysed using imaging techniques such as UV fluorescence and X-radiography. Research into the genesis of the work and the artist's use of materials was based on infra-red photography (IR), infra-red reflectography (IRR), macro-X-ray fluorescence (MA-XRF) and the analysis of paint samples.

### Research results:

- 2020: the book *Crazy about Dymphna*, edited by Sven Van Dorst, with contributions by Till-Holger Borchert (Musea Brugge), Stephan Kemperdick (Staatliche Museen zu Berlin), Lucinda Timmermans (Amsterdam, Rijksmuseum), Steven Saverwyns (Brussels, KIK-IRPA) and Sandrine Vézilier-Dussart (Cassel, Musée de Flandre);
- 2020: lectures at the Hamilton Kerr Institute in Cambridge and The Courtauld Institute in London by Sven Van Dorst;
- Expected in 2021-2022: the exhibition *Crazy about Dymphna* (Tallinn, Niguliste and Geel, Saint Dymphna Church). In 2023, the exhibition will travel to Ireland, Dymphna's birthplace.





## Luk Van Hove

CHIEF OPERATING OFFICER

### WHAT'S YOUR JOB AT THE CHANCELLERY?

'I'm responsible as COO for day-to-day operational policy. My duties vary widely and are both executive and in support of the different teams at our Chancellery. I deal with things like health and safety, facility and operational management, and I also oversee the administration of the storage facility. I also coordinate the renovations and adjustments to the infrastructure.'

### WHAT'S YOUR FAVOURITE WORK IN THE PHOEBUS FOUNDATION COLLECTION?

'There are so many I really like! During the conservation of Goossen Van der Weyden's *Dymphna Altarpiece* I had the opportunity to follow a huge amount of the process, so that work has a special place in my heart. Because of that, I'm really looking forward to the *Crazy about Dymphna* exhibition in 2021. But I also find plenty to enjoy in the collections of contemporary and Latin American art. I admire the work of Roberto Matta, for instance, and Lucio Fontana also appeals to me hugely because of the technicity of his works.'

#### Lucio Fontana

*Concetto Spaziale, Attese* (detail), 1965

Oil on canvas, 73 × 60 cm

ANTWERP, THE PHOEBUS FOUNDATION











**Diego Quispe Tito and studio**  
*The Holy Family of Nazareth* (detail), c.1675  
 Oil on canvas, 95 × 82.2 cm  
 ANTWERP, THE PHOEBUS FOUNDATION

**Diego Rivera**  
*The Weaver*, 1936  
 Watercolour and graphite on paper, 578 × 530 mm  
 ANTWERP, THE PHOEBUS FOUNDATION

## PHOEBUS FOCUS

HEADED BY KATHARINA VAN CAUTEREN,  
WITH THE COOPERATION SINCE 2019 OF LEEN KELCHTERMANS AND KATRIJN VAN BRAGT

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The Chancellery of The Phoebus Foundation places great importance on acquiring knowledge about individual objects. To promote this process, the *Phoebus Focus* series of accessible research publications was launched. In each edition, a researcher and author focuses on a particular item in The Phoebus Foundation collection, examining it from a range of different angles and placing it in its wider cultural and material context.

Beginning with *Phoebus Focus XV*, these publications have appeared systematically in Dutch and in English editions. Earlier editions are also being translated into English. Several editions of *Phoebus Focus* have been accompanied by special exhibitions at the Keizerskapel in Antwerp as well as numerous public lectures by the respective authors.



Already published:

- 2017: *Phoebus Focus I*\*, Niels Schalley and Sven Van Dorst: Unknown master, *St Luke Painting the Virgin*, with an exhibition at the Keizerskapel in Antwerp and a lecture by Niels Schalley;
- 2018: *Phoebus Focus II*\*, Prisca Valkeneers (Open-air Museum Bokrijk): Frans Ykens, *Kitchen Still Life with Christ in the House of Martha and Mary*;
- 2018: *Phoebus Focus III*\*, Hildegard Van de Velde (Antwerp, Snyders&Rockox House Museum): Maarten De Vos, *Allegory of the Seven Liberal Arts*, with a lecture by Hildegard Van de Velde at the Antwerp Book Fair and the Snyders&Rockox House Museum (2019);
- 2018: *Phoebus Focus IV*\*, Niels Schalley: *Reynard the Fox*;
- 2018: *Phoebus Focus V*, Katharina Van Cauteren: Unknown master, *The Mere-Monster of Lake Tagua Tagua*, with exhibition and activity by Katharina Van Cauteren at the Antwerp Book Fair (2019);
- 2018: *Phoebus Focus VI*\*, Sven Van Dorst: Daniel Seghers, *Vase of Flowers with Roses, Narcissi and Tulips*, with a special exhibition at the Keizerskapel in Antwerp and a lecture by Sven Van Dorst;
- 2019: *Phoebus Focus VII*\*, Leen Kelchtermans: Peter Snayers, *Travellers Attacked by Robbers*, with a special exhibition at the Keizerskapel in Antwerp and a lecture by Leen Kelchtermans at the Keizerskapel and the Antwerp Book Fair;
- 2019: *Phoebus Focus VIII*, Hans Vlieghe (Leuven University): Jan Boeckhorst, *Apollo on His Sun Chariot*, with a special exhibition at the Keizerskapel in Antwerp;
- 2019: *Phoebus Focus XIX*\*, Timothy De Paepe (Antwerp, Vleeshuis Museum): Joris Hoefnagel, *Elegant Company in a Garden*, with a special exhibition at the Vleeshuis Museum and an accompanying concert;
- 2019: *Phoebus Focus X*\*, Leen Kelchtermans: Unknown master, *Portrait of a Young Woman*;
- 2019: *Phoebus Focus XI*\*, Larry Silver (University of Pennsylvania): Quinten Metsys, *Keep Your Mouth Shut*;
- 2019: *Phoebus Focus XII*\*, Marjan Debaene (M Leuven): Jan Borman II, *Madonna and Child*, published to accompany the Borman exhibition at M Leuven;
- 2019: *Phoebus Focus XIII*\*, Dirk Imhof (Antwerp, Plantin-Moretus Museum): Christophe Plantin, *Biblia Regia on Parchment*;
- 2019: *Phoebus Focus XIV*\*, Naomi Meulemans: Karel Appel, *Bird*, with lecture by the author at the Antwerp Book Fair;
- 2020: *Phoebus Focus XV*, Nils Büttner (Staatliche Akademie der Bildenden Künste Stuttgart): Peter Paul Rubens, *A Sailor and a Woman Embracing*;
- 2020: *Phoebus Focus XVI*, Dina Aristodemo (Amsterdam University): Lodovico Guicciardini, *Descrittione di Tutti i Paesi Bassi*;
- 2020: *Phoebus Focus XVII*, Petra Linscheid (Bonn University): *Hairnets and Head Coverings 400-1500*;
- 2020: *Phoebus Focus XVIII*, Leen Kelchtermans: Jacob Jordaens, *Portrait of Elisabeth Jordaens. Jacob Jordaens' (1593-1678) Tribute to His Eldest Daughter and Country Life*;
- 2020: *Phoebus Focus XIX*, Katrijn Van Bragt and Sven Van Dorst: Michaelina Wautier, *Study of a Young Woman. An Exceptional Glimpse into the Studio of Michaelina Wautier (1604-1689)*.

\*Only published in Dutch





Chief of Staff Katharina Van Cauteren guides Flemish Prime Minister Jan Jambon and his partner through the exhibition.

## SOUTHERN NETHERLANDISH PORTRAITS FROM THE MIDDLE AGES TO THE EARLY MODERN PERIOD

HEADED BY KATHARINA VAN CAUTEREN

The Phoebus Foundation collection includes a remarkable number of sixteenth and seventeenth-century portraits of anonymous citizens, wannabes, illustrious nobles, scholars and children. The goal of this research project is to place these portraits in the historical artistic, cultural and technical context in which they were created, imbuing them once again with much of their original significance.

Research results:

- 2020: the exhibition *The Bold and The Beautiful in Flemish Portraits*, curated by Katharina Van Cauteren and Hildegard Van de Velde (Antwerp, Snyders&Rockox House Museum), at several locations in Antwerp (Snyders&Rockox House Museum, the Keizerskapel, Saint Charles Borromeo's Church and the Vleeshuis Museum);
- 2020: the book *The Bold and the Beautiful in Flemish Portraits*, edited by Katharina Van Cauteren and with contributions by Nils Büttner (Staatliche Akademie der Bildenden Künste Stuttgart), Matthias Ubl (Amsterdam, Rijksmuseum), Micha Leeftang (Utrecht, Museum Catharijneconvent), Justin Davies (Jordaens Van Dyck Panel Paintings Project) and Marringje Rikken (Haarlem, Frans Hals Museum);
- 2020: an offshoot of this research project was Leen Kelchtermans' identification of Gillis Van Tilborgh's *Twelve Gentlemen in an Interior* as a self-portrait accompanied by the region's governor and at least two other Brussels artists. This resulted in a lecture at a conference in Madrid.



## EVALUATION OF LOGISTICS AND MARITIME HERITAGE COLLECTION

HEADED BY NIELS SCHALLEY

The Phoebus Foundation boasts a wide variety of collections, amongst which the logistics and maritime heritage cluster has a character all of its own. It was formed in the early 2000s and consists chiefly of everyday objects relating to the port of Antwerp since the 1930s. A wide selection of hand tools, vehicles, weighing scales, tractors and so on is currently housed under a single roof.

It was decided in 2019 to launch an evaluation process that would entail a detailed examination of the potential of this valuable heritage collection. Every object is being systematically photographed, catalogued and analysed with the support of an enthusiastic group of volunteers. Chancellery staff have shared their heritage expertise in this participative process, in which the volunteers – many of whom have worked in the port of Antwerp – form an essential link. They possess the knowledge as well as the professional skills that are crucial to identifying the individual objects. The evaluation process is intended to safeguard the logistics and maritime heritage sub-collection in a sustainable and future-friendly manner, resulting in a renewed presentation.

Scope has also been created within the evaluation process for the conservation of complex heritage objects. A team of volunteers has been working on the Antigoon Crane project, for instance, since autumn 2019. In addition to being conserved, unique harbour equipment is the subject of historical research, the findings of which will be published in an edition of *Phoebus Focus*.











## SOUTHERN NETHERLANDISH PAINTING IN CONTEXT (FIFTEENTH-SEVENTEENTH CENTURY)

HEADED BY KATHARINA VAN CAUTEREN

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This research project has a dual purpose: to zoom in on individual items in The Phoebus Foundation collection and to place them in as broad an artistic, technological, economic, political and religious context as possible. The study delivers micro-analytical insights into selected art objects and then deploys that information to test the objects against the wider circumstances in which they assumed their significance. As many objects as possible from The Phoebus Foundation collection have been involved, so that the overall picture has grown steadily wider.

The project has already resulted in:

— 2020: the book *From Memling to Rubens*, with an essay by Katharina Van Cauteren and catalogue texts by Leen Kelchtermans, Niels Schalley, Hannah Thijs, Katrijn Van Bragt, Sven Van Dorst and Paul Huvenne (Honorary Director KMSKA);

— Expected in 2021: the exhibition *From Memling to Rubens: The Golden Age of Flanders* (Tallinn, Kadriorg, originally planned for 2020 but postponed to 2021 because of Covid-19). The exhibition will travel to the United States in 2022-2023.



## COLLABORATIVE AND RESEARCH ALLIANCES

The Phoebus Foundation Chancellery worked closely with several leading research institutes on a number of its research projects:



### HAMILTON KERR INSTITUTE

The Hamilton Kerr Institute is part of Cambridge University and is a renowned training, research and conservation body in the field of painting. The Chancellery of The Phoebus Foundation has worked with the institute since 2016 for the treatment and study of several of its masterpieces. It was responsible, for instance, for the complex conservation treatment of Van Dyck's *Betrayal of Christ* and Rubens' *Venus and Jupiter*, several aspects of which are discussed in the *Hamilton Kerr Bulletin* 7.





## COURTAULD INSTITUTE OF ART

The Courtauld Institute of Art in central London offers training in the conservation of paintings and research into art objects. Our collaboration with this internationally acclaimed institution began in 2018. The Courtauld's *Painting Pairs* initiative brings together students from the conservation and art history courses to work on a single art object. The *Man of Sorrows*, an anonymous sixteenth-century painting from The Phoebus Foundation collection was the centre of attention in 2019. The fascinating results of the art-historical and technical research will be brought together in a future edition of *Phoebus Focus*.







## KIK-IRPA

The Royal Institute for Cultural Heritage (KIK-IRPA) in Brussels is home to Belgium's largest research laboratories in the field of art analysis. KIK-IRPA was involved in the study of Goossen Van der Weyden's *Dymphna Altarpiece*, for which it performed the MA-XRF scanning and took and analysed strategic paint samples. These were essential to the research into Van der Weyden's technique and the genesis of the art work. The Institute has also carried out dendrochronological examinations of several of the panel paintings in the collection.







## IPARC

IPARC – the International Platform for Art Research and Conservation – is an important partner in the field of conservation and research. It has taken responsibility for combating active insect infestation, for instance, and for monitoring climate conditions at a number of external exhibition sites. In the research field, IPARC has performed X-ray, infra-red (IR) and infra-red reflectography (IRR) imaging and MA-XRF-scans. It has also examined and analysed paint samples in the context of ongoing restoration and research projects.

## SRAL

The Stichting Restauratie Atelier Limburg (SRAL) is a Dutch research and training centre in Maastricht, affiliated with the nearby Bonnefanten Museum. It treated three works from The Phoebus Foundation collection in 2016, including two portraits by Frans Pourbus II.



#### UNIVERSITY OF ANTWERP: AXES GROUP

The AXES Group (Antwerp X-ray analysis, Electrochemistry and Speciation) is part of Antwerp University's Bioscience Engineering Department. It is particularly known for its research into the application and development of MA-XRF scanning for works of art. The AXES Group applied this technique in 2016 to Michaelina Wautier's *Study of a Young Woman* from The Phoebus Foundation collection as part of the broader study of this seventeenth-century painter in collaboration with Leuven University. The research uncovered an underlying composition. The results were assimilated and published in 2020 in an edition of *Phoebus Focus*.



## UNIVERSITY OF ANTWERP: FILM STUDIES AND VISUAL CULTURE

The Film Studies and Visual Culture research group focuses on the moving (or still) image and the question of how to communicate through it – a key theme that has occupied artists and ‘image makers’ for the past 40,000 years. Throughout those millennia, the image has been the implicit and explicit carrier of concepts, ideas and mental pictures. In terms of its visual conventions, style and decorum, the audio-visual art we have known since the early twentieth century is also embedded in traditions developed in Europe since the late Middle Ages, which continue to shape our gaze and the way we interact with images.

Responding to this observation, Katharina Van Cauteren carried out research between 2015 and 2019 into how the humanities have approached image development within the field of film and photography. In specific terms, case studies were used to focus on the stylistic influence of the visual arts on cinema. Bertolucci’s *Novecento*, for instance, was visually shaped by Delacroix, while David Lynch evokes paintings by Hopper in his work. The influence is more explicit where subjects from art history prompt a film, whether or not mediated by literature, such as *Girl with a Pearl Earring*, which incorporates stylistic influences and references not only to Vermeer but also to other sixteenth and seventeenth-century painters. The visual arts have likewise served as a heuristic source for historical films and series from *Spartacus* to *The Tudors*. How does visual art inspire and influence aspects of costume, set design, acting and directing? The impact of nineteenth-century Romanticism provided both a particular focal point and material for a separate study. The period in question proved to have exerted a profound influence on recent popular fantasy films and series of the *Game of Thrones*, *The Lord of the Rings* and *The Hobbit* variety. The Phoebus Foundation’s various collections were drawn on throughout this process.

The output of the research contributed to, amongst other things, the introductory lecture for the opening of the 2017-2018 academic year, which drew media attention: an interview on Radio 1 (‘Interne Keuken’) (30/9/2017) and an article in the Flemish newspaper *De Morgen* (11/1/2018).



## LEUVEN UNIVERSITY: ILLUMINARE

The Chancellery of The Phoebus Foundation called in 2016 on Illuminare – a research centre affiliated to Leuven University that specializes in medieval art – for the conservation and study of its fourteenth-century antiphonary. Manuscript expert Lieve Watteuw conserved the document’s twenty-eight folios and performed both art-historical and technical research, the results of which will be published in an edition of *Phoebus Focus*.







## Sven Van Dorst

HEAD OF THE CONSERVATION STUDIO

### WHAT'S YOUR JOB AT THE CHANCELLERY?

'As Head of the Studio, I've assembled a team of highly motivated conservators and conservation scientists to take care of The Phoebus Foundation collection. Every day, I oversee the treatment of dozens of paintings, prints, sculptures and other objects from the collection. I also deal with masterpieces in person. By entering into partnerships with research institutions, I ensure that The Phoebus Foundation's art works can be studied using the latest analytical methods. And I publish on the results of these and many other conservation and research projects.'

### WHAT'S YOUR FAVOURITE WORK IN THE PHOEBUS FOUNDATION COLLECTION?

'*The Virgin and Child with Saints Thomas, John the Baptist, Jerome and Louis* by Hugo Van der Goes is unique because of its magnificent underdrawing, which was uncovered at some point in the past. The paint layer in the central zone has sadly been lost, but by way of compensation, we get an unprecedented insight into how the master worked. The quality of the drawing is extraordinary and the attention to shadow effects is totally exceptional, even by fifteenth-century standards. It's a work I'd definitely like to take a closer look at!'

#### Hugo Van der Goes and studio

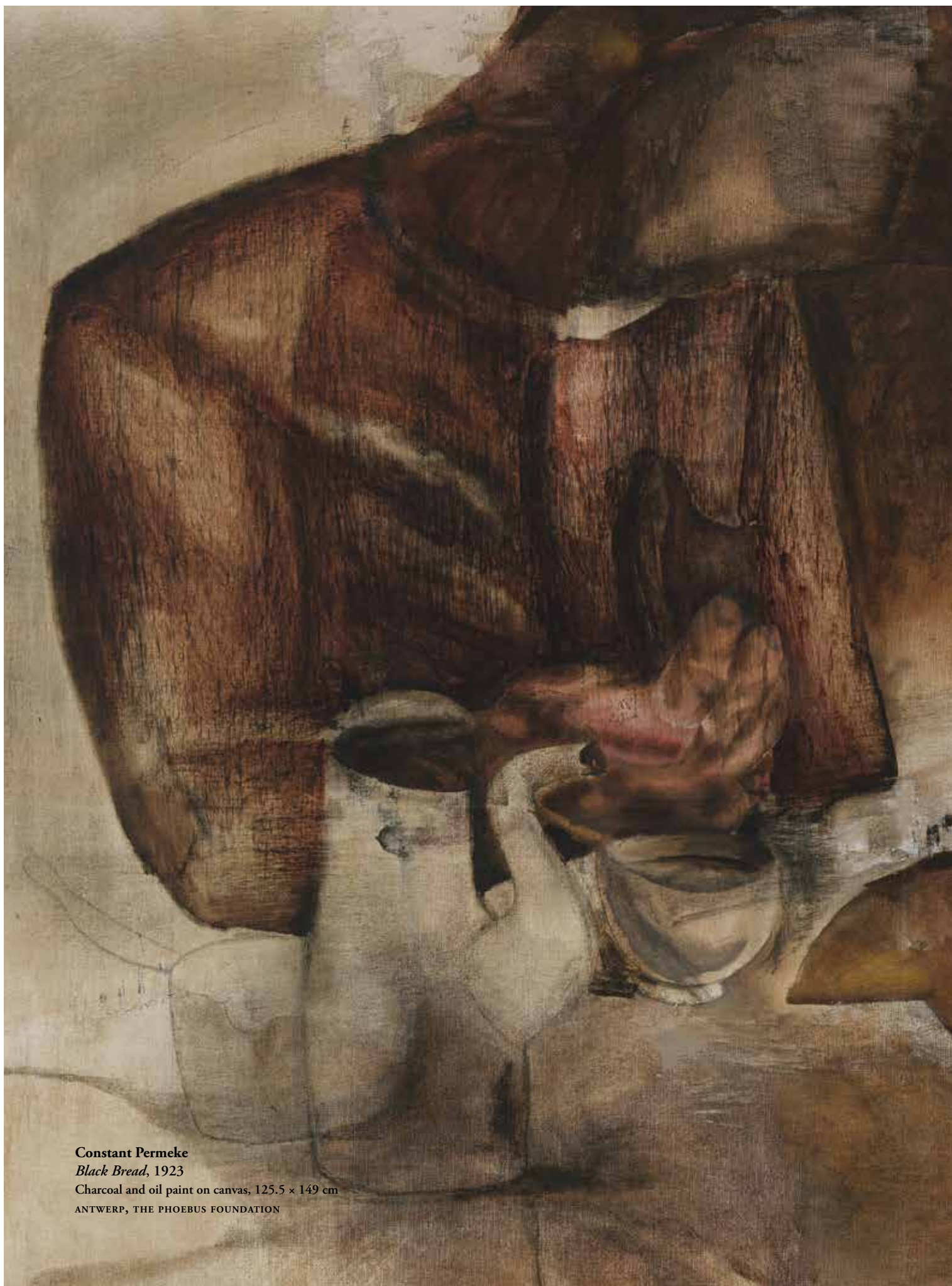
*The Virgin and Child with Saints Thomas, John the Baptist, Jerome and Louis* (detail), c.1470-82

Oil on panel, 110.5 × 125 cm

ANTWERP, THE PHOEBUS FOUNDATION







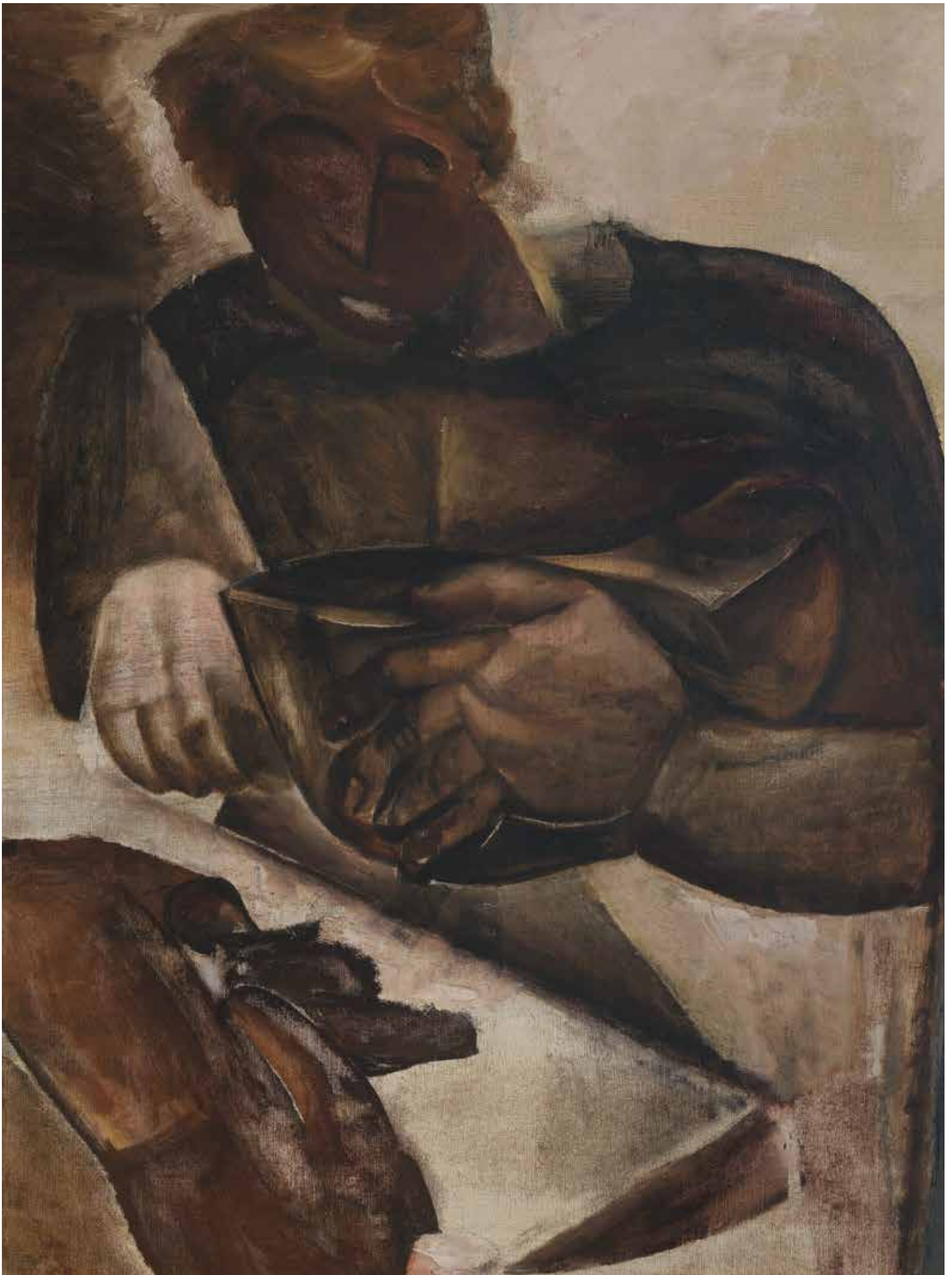
**Constant Permeke**

*Black Bread*, 1923

Charcoal and oil paint on canvas, 125.5 × 149 cm

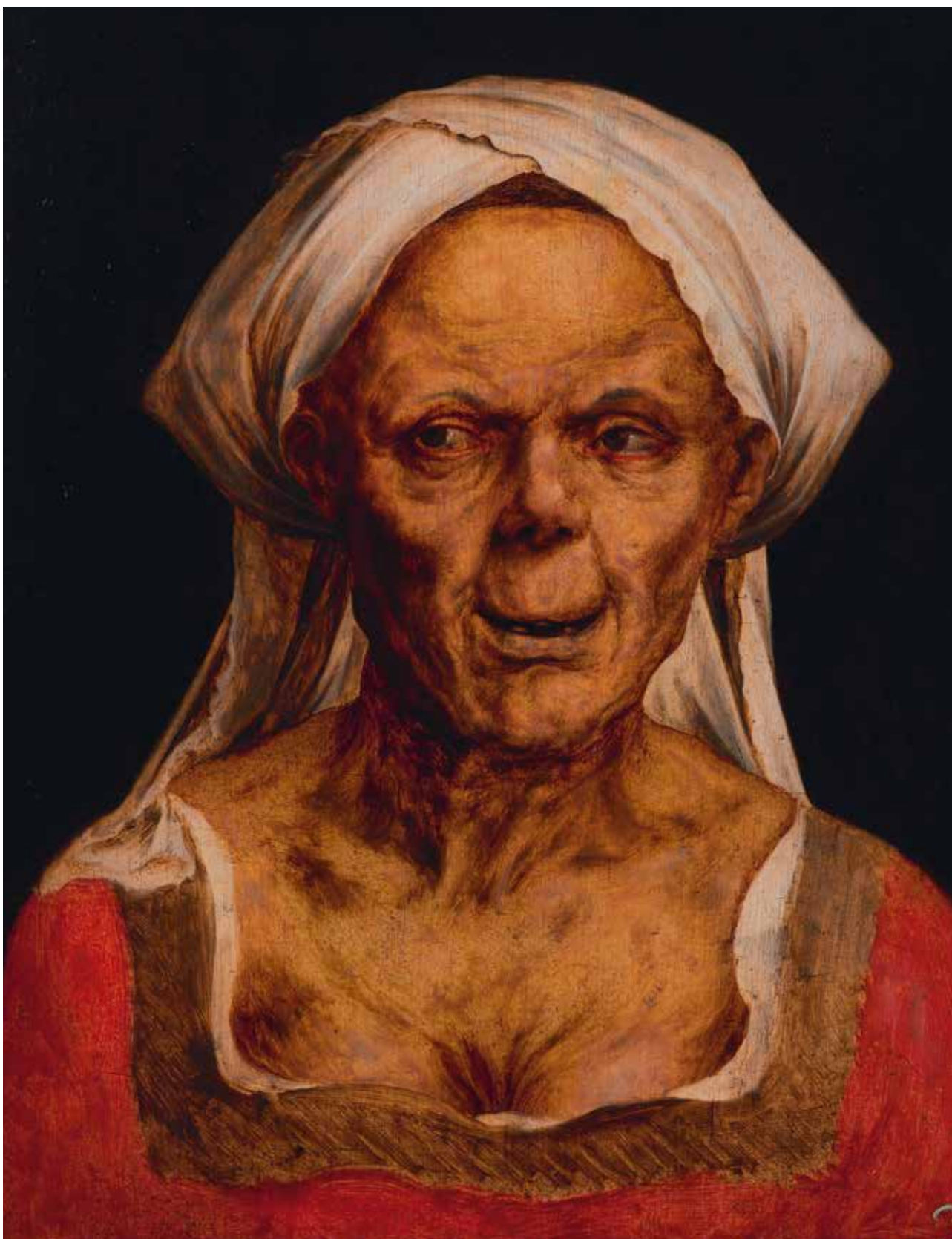
ANTWERP, THE PHOEBUS FOUNDATION











**Quinten Metsys**  
*Shut Your Mouth* (detail), c.1528  
 Oil on panel, 60 × 47.5 cm  
 ANTWERP, THE PHOEBUS FOUNDATION

**Quinten Metsys**  
*Portrait of an Old Woman* (detail), c.1510  
 Oil on panel, 29.2 × 25 cm  
 ANTWERP, THE PHOEBUS FOUNDATION



## RESEARCH BY EXTERNAL SPECIALISTS

The Phoebus Foundation's growing collection is steadily attracting the interest of institutions and researchers from Belgium and abroad. The Chancellery is therefore keen to provide access to its storage facility and conservation studio, where it has hosted various museums, universities and researchers in recent years, including experts from the Louvre (Paris), the Metropolitan Museum of Art (New York), the Ashmolean Museum (Oxford) and KIK-IRPA (Brussels).

The Phoebus Foundation's Chancellery also supports researchers and their publications by providing visual material free of charge. Images of objects from the collection have been published in a variety of articles, monographs, exhibition catalogues and doctoral theses. The Phoebus Foundation contributes in this way to important art-historical case studies, while also expanding the scholarly dissemination of its collection.

### 2015

— Technical study of sculpting methods by students of Ghent University, headed by Maximiliaan Martens and Koenraad Jonckheere (both from Ghent University);

— Research into Rubens' *Five Wise Virgins* by Koen Bulckens (KMSKA) and Paul Huvenne (Honorary Director KMSKA). The results were published in: Koen Bulckens, *The Life of Christ before the Passion. The Ministry of Christ*, Corpus Rubenianum Ludwig Burchard V: 2, Turnhout: Brepols, 2017;

— Research into the collection of twentieth-century Latin American art by Laurens Dhaenens (Leuven University). The results were published in: Laurens Dhaenens (ed.), *Art from Latin America. Modern and Contemporary*, Tiel: Lannoo, 2015;

— Study visit to the collection by Natasja Peeters (War Heritage Institute) as part of her research into Frans Francken I;

— Visit to the archaeological textiles collection by various researchers.

### 2016

— Research into James Ensor's *Comical Repast* and *Squelettes Travestis* in connection with the exhibition *Intrigue: James Ensor by Luc Tuymans* (London, Royal Academy of Arts). The results were published in the catalogue: Adrian Locke *et al.*, *James Ensor by Luc Tuymans*, London: Royal Academy of Arts, 2016;

— Research into the *Double Portrait of Henk and Nel Wiegersma* by Ossip Zadkine, in connection with the exhibition *Zadkine and Wiegersma: A Friendship* (Deurne, Museum De Wieger). The results were published in the catalogue: *Zadkine en Wiegersma: een vriendschap*, Deurne: Museum De Wieger, 2016;

— Study visit to the collection by, amongst others, Liesbeth Helmus (Utrecht, Centraal Museum), Lars Hendrikman (Maastricht, Bonnefanten Museum), Marieke Van Bommel and Waander Devillé (both Antwerp, MAS), in connection with potential collaborations;

— Visit to the archaeological textiles collection by various researchers.



— Study visit to and research into the sculpture collection in connection with the *Summer Course for the Study of the Arts in Flanders*;

— Study visit to the collection by Matthias Ubl (Amsterdam, Rijksmuseum) in connection with his research into Jan van Scorel's *Portrait of Joost Aemsz. Van der Burch*. Additional technical research was performed at his request. This was published in the book *The Bold and the Beautiful*, and in: Matthias Ubl and Molly Faries, 'A New Attribution to Jan van Scorel: The Portrait of Joost Aemsz. van der Burch and the Artist's Portrayals of 'Great Lords of the Netherlands'', *The Rijksmuseum Bulletin* 65, 4 (2017): 354-371;

— Study visit to the collection with reference to the attribution of two portraits of Gaspar De Crayer by Arnout Balis and Hans Vlieghe (both Antwerp, Rubenianum), as part of the exhibition *Between Rubens and Van Dyck. Gaspar de Crayer, a Court Painter* (Cassel, Musée de Flandre). The results were published in the exhibition catalogue: Sandrine Vézilier-Dussart and Alexis Merle du Bourg, *Entre Rubens et Van Dyck. Gaspar de Crayer*, Ghent: Uitgeverij Snoeck, 2018;

— Research into Joris Hoefnagel's *Allegory of the Struggle between Avarice and Ambition* by Thea Vignau-Wilberg (Munich, Staatliche Graphische Sammlung). The results were published in: Thea Vignau-Wilberg, *Joris and Jacob Hoefnagel: Art and Science around 1600*, Berlin: Hatje Cantz Verlag, 2017;

— Research into the document signed by Philip II of Spain about Titian, by Bernard Aikema (Università degli Studi di Verona). The results were published in: C. Corsato, 'Titian's Pension and the Rediscovery of the Original Royal Privilege of 1571', in: *Studi titzianeschi*, 2016: 99-109;

— Study visit to the collection by Maria Galassi (Università degli Studi di Genova) as part of her research into Jan Massys. The results will be included in her doctoral thesis;

— Research into Pieter Brueghel II, *Erasmus of Rotterdam*, and Pompeo Leoni, *Bust of Charles V*, in connection with the exhibition *Ritter, Bauern, Lutheraner* (Coburg, Veste Coburg and Stadtkirche St. Moriz). The results were published in the exhibition catalogue: Peter Wolf *et al.*, *Ritter, Bauern, Lutheraner*, Darmstadt: wbG Theiss, 2017;

— Research into the works of Edgard Tytgat in The Phoebus Foundation collection in connection with the *Edgard Tytgat* exhibition at M Leuven. The results were published in the exhibition catalogue: Klara Rowaert *et al.*, *Edgard Tytgat: herinnering aan een geliefd venster*, Brussels: Ludion, 2017;

— Research into James Ensor's *Skeleton Arresting Masqueraders* in connection with the exhibition *PowerMask – The Power of Masks* (Rotterdam, Wereldmuseum). The results were published in the exhibition catalogue: Walter Van Beirendonck and Kaat Debo, *PowerMask – The Power of Masks*, Tiel: Lannoo, 2017;

— Research into the works of Léon Spilliaert in The Phoebus Foundation collection in connection with the exhibition *The Dream of Others* (Ostend, The Spilliaert House). The results were published in the exhibition catalogue: Anne Adriaens-Panier, *Léon Spilliaert: de droom van anderen*, Bruges: Van de Wiele, 2017;

— Research into Rik Wouters' *Chrysanthemums* as part of the exhibition *Rik Wouters: retrospective* (Brussels, MRBAB). The results were published in the exhibition catalogue: Frederik Leen and Francisca Vandepitte, *Rik Wouters: retrospective*, Paris: Somogy, 2017;

— Study visit to the collection by Maryan Ainsworth (New York, Metropolitan Museum of Art), as part of her research into fifteenth and sixteenth-century art and Goossen Van der Weyden's *Dymphna Altarpiece*;

— Study visit to the archaeological textiles collection by Bianca Tudor (Danish Cultural Institute Benelux);

— Visit to the archaeological textiles collection by Jan Baptist Bedaux (independent researcher) in connection with possible collaboration;

— Visit to the collection by Esther Schreuder (independent researcher) in connection with her research into the depiction of black people in Western art;

— The author Jan Lampo called on The Phoebus Foundation collection for his research on the history, art and culture of Antwerp. The result was published in: Jan Lampo, *Gelukkige stad. De gouden jaren van Antwerpen (1485-1585)*, Amsterdam: Amsterdam University Press, 2017;

— Study visit by Kore Yoors (New York, The Yoors Family Partnership) to the archaeological textiles collection.



— Research into Jan Massys' *Rebus: The World Feeds Many Fools* by Daan van Heesch (Leuven University). The results were published in: Daan van Heesch, 'The Graphic Source for Rajput Images of Fools', *Print Quarterly* 35 (2018): 50-53;

— Study visit by students from The Courtauld Institute, London, to The Phoebus Foundation's conservation studio, with information provided by the conservators and a networking opportunity;

— Authentication and dating of Frans Hals' *Fisherboys* by Anna Tummers (Haarlem, Frans Hals Museum and Amsterdam University). The study resulted in: Anna Tummers, Arie Wallert and Nouchka De Keyser, 'Supplementing the eye: the technical analysis of Frans Hals's painting – II', *The Burlington Magazine* 161 (2019): 996-1003;

— Research into Lodovico Guicciardini's *Descrittione di Tutti i Paesi Bassi* by Dina Aristodemo (Amsterdam University). The research was published with the support of The Phoebus Foundation in: Dina Aristodemo, *Descrittione di Tutti i Paesi Bassi*, 2 vol., Rome: Edizioni di storia e letteratura, 2020;

— Study visit by twelve donors from the Art Gallery of Ontario, Toronto, to The Phoebus Foundation collection in connection with potential collaboration in the area of Flemish art;

— Study visit to the collection by Alison Hokanson (New York, Metropolitan Museum of Art) in connection with her research into Félicien Rops and Belgian art of the late nineteenth and early twentieth century;

— Research into the collection of Margaret of Austria (including *The Nativity* by Hans Memling and workshop, and Bernard Van Orley's *Christ Carrying the Cross*) in connection with the exhibition *Primitifs Flamands: Trésors de Marguerite d'Autriche* (Brou, Monastère Royal de Brou). The results were published in the exhibition catalogue: Pierre-Gilles Girtault and Magali Briat-Philippe, *Primitifs Flamands: Trésors de Marguerite d'Autriche de Jan Van Eyck à Jérôme Bosch*, Rennes: PUR, 2018;

— Visit to the archaeological textiles collection by various researchers;

— Research into the Latem School (including Frits Van den Berghe's *Desire* and Constant Permeke's *Black Bread*) in The Phoebus Foundation collection in connection with the exhibition *The New Morning – Flemish Art* (Deinze, Museum van Deinze en de Leiestreek and Museum Kranenburgh). The results were published in the exhibition catalogue: Piet Boyens, *De Nieuwe Morgen: impressionisme, symbolisme en expressionisme in Vlaanderen*, Tielt: Lannoo, 2018;

— Research into Michaelina Wautier's works in The Phoebus Foundation collection in connection with the exhibition *Michaelina: Baroque's Leading Lady* (Antwerp, MAS). The results were published in the catalogue: Katlijne Van der Stighelen, *Michaelina Wautier (1604-1689): Triumph of a Forgotten Talent*, Antwerp: BAI/Rubens House, 2018;

— Research into Corneille's *Val d'oiseaux* in connection with the exhibition *Hugo Claus. Con amore* (Brussels, BOZAR). The results were published in the catalogue: Marc Didden *et al.*, *Hugo Claus. Con amore*, Tielt: Lannoo/Brussels: BOZAR, 2018;

— Research into Pieter Pourbus' *Portrait of an Augustinian Monk* by Paul Huvenne (Honorary Director KMSKA) and Marc de Beyer (Museum Gouda) in connection with the exhibition *Pieter Pourbus. Meester-schilder uit Gouda* (Gouda, Museum Gouda) and potential collaboration;

— Study visit to the collection and research advice by Abbie Vandivere (The Hague, Mauritshuis) in connection with the research into the *Dymphna Altarpiece*;

— Study visit to the collection and the conservation studio by Rupert Featherstone (Cambridge, Hamilton Kerr Institute) in connection with cooperation projects between the conservation studios of The Phoebus Foundation and the Hamilton Kerr Institute;

— Study visit to the collection by Thijs de Raedt (Enschede, Rijksmuseum Twenthe) in connection with their exhibition *The Naked Truth*;

— Study visit to the collection by Friso Lammertse (Rotterdam, Museum Boijmans van Beuningen) and the sponsors of Museum Boijmans van Beuningen.

— Study visit by the BAPCR, the professional association of British conservators, to The Phoebus Foundation conservation studio. A report of their experience was published in their journal *The Picture Restorer* (2020 no. 56);

— Study visit to the collection by Merike Kurisoo (Tallinn, Niguliste) and Greta Koppel (Tallinn, Kadriorg) in connection with the collaboration on the exhibition *From Memling to Rubens: The Golden Age of Flanders* (Tallinn, Kadriorg);

— Author Harry De Paepe called on The Phoebus Foundation collection for inspiration and information for his book: Harry De Paepe, *De twee kanten van het Kanaal. Een geschiedenis van Engeland en de Nederlanden*, Antwerp: Vrijdag, 2019;

— Study visit to the collection by Kirsten Dercks (Leuven University) in connection with her technical research into the work of Michaelina Wautier. The results of her study will be published in her doctoral thesis;

— Research into the portraits of Karl Langenmantel and Corona Welser by Abraham del Hele, in connection with the exhibition *100 Schätze aus 1000 Jahren* (Regensburg, Haus der Bayerischen Geschichte). The results were published in the exhibition catalogue: Alice Arnold-Becker *et al.*, *100 Schätze aus 1000 Jahren*, Darmstadt: wbG Theiss, 2019;

— Research into Pieter Bruegel's *Village with a Group of Trees and a Mule* in connection with the exhibition *Bruegel* (Vienna, Kunsthistorisches Museum). The results were published in the exhibition catalogue: Manfred Sellink and Ron Spronk, *Bruegel: the Hand of the Master*, Veurne: Hannibal, 2019;

— Research into *Squelettes travestis* and *Skeleton Arresting Masqueraders* by James Ensor, and *The Bad Sower* by Gustave Van de Woestyne, in connection with the exhibition *Feast of Fools: Bruegel Rediscovered* (Lennik, Kasteel van Gaasbeek). The results were published in the exhibition catalogue: Luc Lambrecht *et al.*, *Feast of Fools: Bruegel Rediscovered*, Ghent: Snoeck, 2019;

— Visit to the archaeological textiles collection by various researchers;

— Research into Jan I, Jan II and Jan Borman III in The Phoebus Foundation collection in connection with the exhibition *Borman and Sons: the Best Sculptors* (M Leuven). The research was published in *Phoebus Focus XII* and the exhibition *the Best Sculptors*, Turnhout: Brepols, 2019;

— Research into nudity (including *Nude Standing by the Window* by Gust. De Smet and *Saint Sebastian* by Anthony van Dyck) in connection with the exhibition *The Naked Truth* (Twenthe, Rijksmuseum, 2019). The results were published in the exhibition catalogue: Bas Heijne *et al.*, *De Naakte Waarheid*, Zwolle: Waanders & de kunst, 2019;

— Research into festivities and fairs in the early modern period (including *Village Carnival* by Maarten Van Cleve and David Teniers II' *Peasant Wedding*) in connection with the exhibition *Fêtes et Kermesses au temps des Brueghels* (Cassel, Musée de Flandre). The results were published in the exhibition catalogue: Sandrine Vézilier-Dussart *et al.*, *Fêtes et Kermesses au temps des Brueghels*, Ghent: Snoeck, 2019;

— Research into Jan Fabre's *Justice-Paix-Travail* in connection with the exhibition *Nature in Art* (Krakow, MOCaK). The results were published in the exhibition catalogue: Dorota Łagodzka *et al.*, *Nature in Art*, Krakow: MOCaK, 2019;

— Research into Jan I and Jan Brueghel II in The Phoebus Foundation collection in connection with the exhibition *Jan Brueghel I (1568-1625): An Excellent Draughtsman* (Antwerp, Snyders&Rockox House Museum);

— Research into Dutch and Belgian still lifes around 1870 (*Chrysanthemums* by Rik Wouters and Léon de Smet's *The White Table*) in connection with the exhibition *Still Life* (Museum Gouda). The results were published in the exhibition catalogue: Saskia De Bodt *et al.*, *Stilleven: het Nederlandse en Belgische stilleven vanaf 1870*, Zwolle: Wbooks, 2019;

— Study visit by Susan Koslow (New York, Brooklyn College) to the collection and research into Frans Snyders' *Pantry with Game* in connection with her research into Frans Snyders;

— Study visit to the collection by Anne-Marie Logan (New York, The Metropolitan Museum of Art) and research into the works of Peter Paul Rubens in The Phoebus Foundation collection (with particular interest in the drawing *Horse and Rider with a Turban*) in connection with a special publication on Rubens' drawings;

— Study visits to the collection by Cathéline Perier-d'Ieteren (Brussels, ULB), Patrick Allegaert (Ghent, Museum Dr. Guislain), Matthijs Ilsink (Nijmegen, Radboud University) and Anna Koopstra (independent researcher) in connection with their research into the *Dymphna Altarpiece*. The research resulted in essays in the *Crazy about Dymphna* book;

— Study visit to the collection by Dirk Imhof (Antwerp, Museum Plantin-Moretus) in connection with his research into Christophe Plantin's *Biblia Regia*. The research was published in *Phoebus Focus XIII*;

— Study visit to the collection by Alexandra Nina Bauer (Stiftung Preußische Schlösser und Gärten Berlin-Brandenburg, Potsdam) in connection with research into a possible loan of Peter Paul Rubens' *Portrait of an Dominican Monk*;

— Study visit to the collection by Mélanie Coisne and Julien Foucart of the Musée des Beaux-Arts in Tournai in connection with their exhibition *PLIS* (Tournai, MBA);

— Study visit to the collection by Samuel Mareel and Hannah Iterbeke (Mechelen, Museum Hof van Busleyden) in connection with long-term and temporary loans for the exhibition *Renaissance Children* (Mechelen, Museum Hof van Busleyden);

— Study visit to the collection by Annabel Dijkema and Dr Wendelien van Welie-Vink (Utrecht, Museum Catharijneconvent) in connection with loans for their exhibition *Body Language* (Utrecht, Museum Catharijneconvent);

— Study visit to the collection by the benefactors of the Ashmolean Museum, Oxford headed by An van Camp;

— Study visit to the collection by Adriaan Gonnissen (Ostend, Mu.Zee) regarding loans to their exhibition *Transatlantic Modernisms: Belgium–Argentina* (Ostend, Mu.Zee).

— Research into Lucas Gassel's *Parable of the Weeds amongst the Wheat* in connection with the exhibition *Lucas Gassel from Helmond: Master of the Landscape* (Helmond, Museum Helmond). The results were published in the exhibition catalogue: Anna Koopstra, *Lucas Gassel van Helmond: meester van het landschap*, Zwolle: Waanders, 2020;

— Research into *Orbiculus Decorated with 'Dream Cycle' from the Story of Joseph*, and *Decorative Piece with 'Catatribe' Inscription* from the archaeological textiles collection in connection with the exhibition *Textiles from Egypt* (Leiden, Rijksmuseum van Oudheden). The results were published in the exhibition catalogue: Geraldine Jurriaan-Helle *et al.*, *Textiel uit Egypte*, Leiden: Sidestone Press, 2020;

— Research into *On the Seabed: Whales and The Airship in the Hangar* by Léon Spilliaert in connection with the exhibition *Léon Spilliaert* (London, Royal Academy of Arts). The results were published in the exhibition catalogue: Adrian Locke *et al.*, *Léon Spilliaert*, London: Royal Academy of Arts, 2020;

— Publication in connection with the exhibition *Art Hour* (Mechelen, Heilige Geestkapel) on, amongst other things, these works from The Phoebus Foundation collection: Gustave Van de Woestyne, *The Bad Sower*; Gust. De Smet, *The Inn*; Constant Permeke, *Black Bread*; Joost and Hans Bourlon, *Het Kunstuur: unieke schilderijen uit de doeken*, Mechelen, 2020;

— Research into *Allegory of a Session of the Council of Trent* by Frans Francken II in connection with the exhibition *Peter Paul Rubens und der Barock im Norden* (Paderborn, Diözesanmuseum). The results were published in the exhibition catalogue: Christoph Stiegemann *et al.*, *Peter Paul Rubens und der Barock im Norden*, Petersberg: Michael Imhof, 2020;

— Research into the body in the Middle Ages (including *Virgin and Child in an Apse* by Robert Campin and *Crucifixion Triptych* by the Master of the Antwerp Adoration) in connection with the exhibition *Body Language* (Utrecht, Museum Catharijneconvent). The results were published in the exhibition catalogue: Wendelien van Welie-Vink *et al.*, *Body Language: The Body in Medieval Art*, Rotterdam: Naioio, 2020;

— Visit to the archaeological textiles collection by various researchers.



Edgard Tytgat

*Don't go into the woods, Celina* (detail), 1929

Oil on canvas, 82 × 100 cm

ANTWERP, THE PHOEBUS FOUNDATION







# SYMPOSIUMS & LECTURES

## 1. ARCHAEOLOGICAL TEXTILES

Since 2017, the Chancellery of The Phoebus Foundation has organized the biennial three-day *Textiles from the Nile Valley Conference*, taking over from Katoen Natie, which did so in the period 2005-2015. The international symposium is devoted to rare textile fragments from ancient Egypt. Researchers and experts present their projects and the associated publications, which deal with every aspect of textile art. The proceedings of the conference are published.

### 2015

#### EXCAVATING, ANALYSING, RECONSTRUCTING. TEXTILES OF THE 1ST MILLENNIUM AD FROM EGYPT AND NEIGHBOURING COUNTRIES

This symposium focused on textile finds in Egypt, including attention for those from the late-antique Deir el-Banat site, the monastic site Wadi Sarga, the necropolises of Matmar and Mostagedda, the necropolis of Fag el-Gamus, the monastery of Deir el-Bachî and the Antinoopolis necropolis. Eighty-seven delegates from thirteen countries took part, with lectures by Ines Bogensperger (Vienna, Österreichische Akademie der Wissenschaften), Anna Harrison (London, The British Museum), Olga V. Orfinskaya (Moscow, Centre for Egyptological Studies of the Russian Academy of Sciences) and Kristin South (Provo, Utah, The Brigham Young University).



### 2017

#### EGYPT AS A TEXTILE HUB. TEXTILE INTERRELATIONSHIPS IN THE 1ST MILLENNIUM AD

The key themes at this symposium were the interrelationships between archaeological textiles in Egypt, specific objects and textile fragments from specific archaeological sites, research into textiles in public collections and the focus on specific costume elements. Some ninety interested parties from sixteen countries attended lectures by, amongst others, Lise Jørgensen (Trondheim, Norwegian University of Science and Technology), Dominique Bénazeth (Paris, Musée du Louvre), Kerstin Dross-Krüpe (University of Kassel) and Elizabeth-Anne Haldane (London, Victoria & Albert Museum). The general introductory lecture was delivered by Katharina Van Cauteren.

### 2019

#### EXPLORERS, FIRST COLLECTORS AND TRADERS OF TEXTILES FROM EGYPT OF THE 1ST MILLENNIUM AD

The 2019 textile conference highlighted the discovery, trade and first collections of archaeological textiles from Egypt. Attention was also paid to the reception of late-antique textiles in the twentieth and twenty-first centuries, textile techniques, conservation and restoration. Lastly, there was a focus on the excavation of textiles and on textiles as an element of ecclesiastical heritage. There were presentations by, amongst others, Elisabeth O'Connell (London, The British Museum), Elena Tolmacheva (Moscow, Russian Academy of Sciences), Sabine Schrenk (Bonn University) and Anne Kwaspen (University of Copenhagen).



## 2. PARTICIPATION IN CONFERENCES AND LECTURES

The Chancellery of The Phoebus Foundation also has a presence in the world of art-historical research, both nationally and internationally. Through its participation in conferences and lectures, the Chancellery contributes to the art-historical discourse. The Foundation's conservators and researchers are keen to share their expertise with fellow professionals and students. Naomi Meulemans is a member of Shake-in-Conservation – a network of young conservators and alumni of the Conservation and Restoration Department at the University of Antwerp.

Chief Conservator Sven Van Dorst, meanwhile, has given various lectures and online presentations on behalf of The Phoebus Foundation. Scientific Researcher Leen Kelchtermans and Project Manager Niels Schalley have also delivered lectures at national and international conferences, as has Chief of Staff Katharina Van Cauteren. Katharina is a member of CODART, the international network of curators of Dutch and Flemish art, and was affiliated with Antwerp University in 2015-2019 as a senior academic and visiting lecturer in the Film Studies and Visual Culture course, on which she taught Visual Arts.

The Chancellery of The Phoebus Foundation also targets a wide public through generally accessible lectures. Various lectures and book presentations at the Antwerp Book Fair and in the Keizerskapel have been well received by lovers of art.



## 2016

## M LEUVEN

Lecture, opening speech and book presentation at the exhibition *Hendrick De Clerck: Albert and Isabella's Spin Doctor* (in Dutch)  
— Katharina Van Cauteren

GHENT, CULTUURKAPEL  
SINT-VINCENT

Lecture: *Golden Times of the Southern Netherlands. The Birth of Capitalism in the Visual Arts* (in Dutch)  
— Katharina Van Cauteren

## ANTWERP UNIVERSITY

Lecture and tour of Antwerp Cathedral for students on the Film Studies & Visual Culture master's course (Antwerp University) (in Dutch)  
— Niels Schalley

## GHENT, CAERMERSKLOOSTER

Opening speech for the exhibition *The Birth of Capitalism: The Golden Age of Flanders* (in Dutch)  
— Katharina Van Cauteren

## 2017

## PARIS, MUSÉE DU LOUVRE

Lecture at *Collecting Medieval Sculpture, ARDS 4th Annual Scholar's Day*  
— Niels Schalley, panel member in the debate *Collecting Medieval Sculpture Nowadays*

## ANTWERP UNIVERSITY

Lecture on the formal opening of the academic year, Film Studies & Visual Culture course (in Dutch)  
— Katharina Van Cauteren, *From Rubens to Jon Snow. The Influence of Art History on Game of Thrones*

## ANTWERP, HEADQUARTERS

Lecture at *Textiles of the Nile Conference*  
— Katharina Van Cauteren, *The Threads of the Gods. The Phoebus Foundation and Archeologic Textiles*

## ANTWERP, HEADQUARTERS

Opening speech for the exhibition *Art in Motion* (in Dutch)  
— Katharina Van Cauteren & Hannah Thijs

## ANTWERP, HEADQUARTERS

Opening speech at the exhibition *Sven Van Dorst: Silent Witness* (in Dutch)  
— Katharina Van Cauteren & Paul Huvenne

## GHENT, CAERMERSKLOOSTER

Opening speech at the exhibition *ROOTED: Painting Flanders 1880-1930* (in Dutch)  
— Katharina Van Cauteren

## ANTWERP, KEIZERSKAPEL

Lecture at *Focus* exhibition (in Dutch)  
— Niels Schalley, *St Luke Painting the Virgin*

## 2018

## CAMBRIDGE, HAMILTON KERR INSTITUTE

Lecture at the Mary Kempski Retirement Symposium  
— Sven Van Dorst, *Hidden Portraits in the Dymphna Altarpiece*

## GHENT, HET PAND

Lecture at *Historians of Netherlandish Art Conference*  
— Leen Kelchtermans, *Jacques Jordaens's Cupid and Psyche Ceiling Paintings Reconsidered*

HOUSTON, AMERICAN INSTITUTE  
FOR CONSERVATION (AIC)

Lecture at *AIC's 46th Annual Meeting*  
— Naomi Meulemans, *Split Infinity, Herbert Aach. The Integrated Inpainting Method for Fluorescent Paint Layers*

## ANTWERP UNIVERSITY

Forum lecture in the Cultural Management Master's programme (in Dutch)  
— Katharina Van Cauteren, *Wormholes to Other Worlds. About the Relevance and Operation of Private Art Foundations*

## ANTWERP, KEIZERSKAPEL

Book presentation *Ik, Jan Smeken* by Rick de Leeuw and Remco Sleiderink (Antwerp University) (in Dutch)  
— Katharina Van Cauteren, *C'était au temps Bruxelles brussellait. About Fools, Citizens and Noblemen in Sixteenth-Century Brussels*

## ANTWERPEN, KEIZERSKAPEL

Lecture at *Focus* exhibition (in Dutch)  
— Sven Van Dorst, *Daniël Seghers' Vase of Flowers with Roses, Narcissi and Tulips*

## 2019

### SINT-NIKLAAS, CITY LIBRARY

Lecture at presentation of the Reynard Association Annual (in Dutch)

— Niels Schalley, *Crippled Bishops, Rebel Badges and Lepers: The Issue of the Fox's Brush in Southern Netherlandish Painting*

### ANTWERP, KEIZERSKAPEL

Lecture at *Focus* exhibition (in Dutch)

— Leen Kelchtermans, *Peter Snayers' Travellers Attacked by Robbers*

### ANTWERP, BOOK FAIR

Lectures and book presentations (in Dutch)

— Hildegard Van de Velde (Snyders&Rockox House Museum), *The Allegory of the Seven Liberal Arts. The Imagination of Maarten De Vos (1532-1603)*

— Paul Huvenne (Honorary Director KMSKA), *Constant Permeke (1886-1952): The Eternal in the Everyday*

— Leen Kelchtermans, *Peter Snayers' Travellers Attacked by Robbers or How to 'Read' a Painting*

— Katrijn Van Bragt, *Lace Collars and Coral Beads*

— Naomi Meulemans, *Karel Appel (1921-2006) and the Myth of Spontaneous Making*

### ANTWERP, KAPEL VAN LANTSCHOT

Opening speech at the exhibition *Sven Van Dorst: Baroque Revival* (in Dutch)

— Katharina Van Cauteren

### MOORSEL, WATERKASTEEL

Opening speech at the exhibition *Lace is More! Five Centuries of Cultural History Undressed* (in Dutch)

— Katharina Van Cauteren

## 2020

### MADRID, INSTITUTO MOLL AND FUNDACIÓN UNIVERSITARIA ESPAÑOLA

Lecture at *Artists as Collectors: Models and Variants* conference

— Leen Kelchtermans, *Following in David II Teniers's Footsteps. Gillis Van Tilborgh as Art Advisor and Curator at the Brussels Court*

### LONDON, THE COURTAULD INSTITUTE

Guest lecture for the Conservation and Restoration Department

— Sven Van Dorst, *Restoration and Research of the Dymphna Altarpiece*

### NEW YORK UNIVERSITY

Guest lecture for the Conservation and Restoration Department

— Sven Van Dorst, *Antwerp Flower Painting. Daniël Seghers and Jan Davidsz de Heem*

### ANTWERP UNIVERSITY

Guest lecture for students of Conservation and Restoration Department (in Dutch)

— Sven Van Dorst, *Restoration and Research of the Dymphna Altarpiece*

### ANTWERP, SNIJDERS&ROCKOX HOUSE MUSEUM

Opening speech at the exhibition *The Bold and The Beautiful in Flemish Portraits* (in Dutch)

— Katharina Van Cauteren



**Pieter Bruegel I**  
*Village with a Group of Trees and a Mule, c.1554*  
Pencil and brown ink on paper, 202 × 258 mm  
ANTWERP, THE PHOEBUS FOUNDATION











**Peter Paul Rubens**

*Design for a Ceiling Piece in the Jesuit Church in Antwerp: Saint Margaret, c.1620*

Oil on panel, 32.5 × 45 cm

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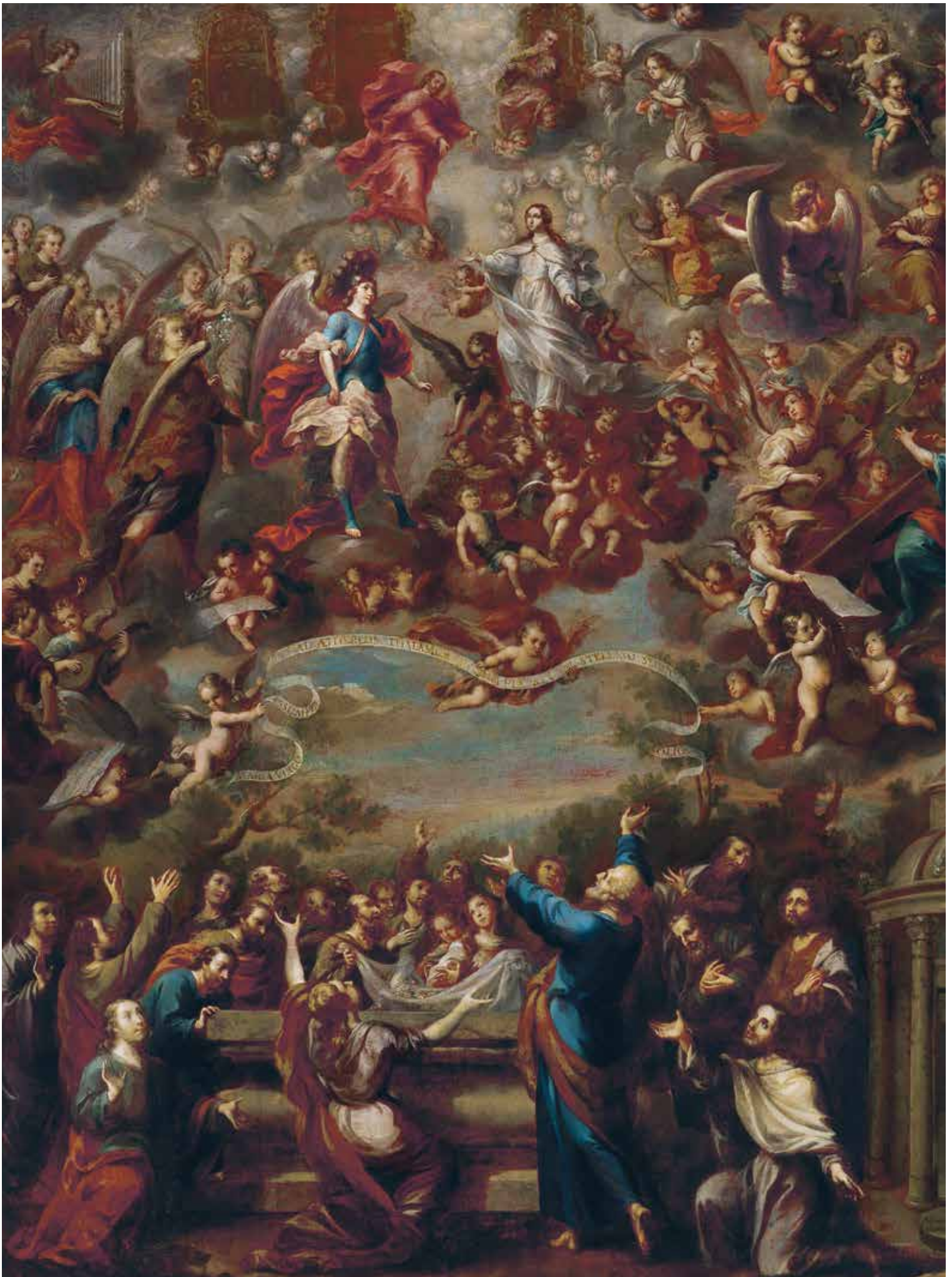
**Nicolás Enríquez**

*The Assumption of the Virgin (detail), 1744*

Oil on copper, 105 × 84 cm

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# R E S T O R A T I O N





Since its creation in 2016, the conservation studio has taken charge of caring for and researching The Phoebus Foundation collection. In that time, the studio has been enlarged and adapted to meet the needs of the collection, which has been growing substantially year after year. The diversity of the materials and clusters requires careful reflection and constant renewal, which culminated in 2020 in the commissioning of a new studio space. Besides housing the painting conservators, there is now also a dedicated paper and wood studio and a separate solvent room.

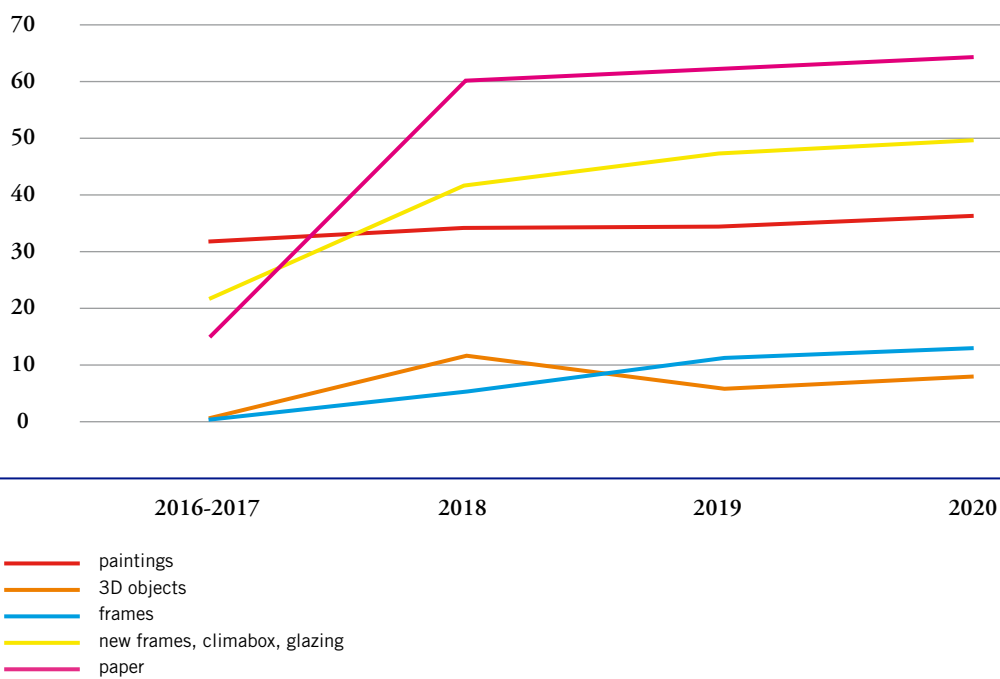
The conservation studio offers a platform to professionals from Belgium and abroad in the field of conservation and restoration. Complex treatments are approached on a group basis, backed up by technical and scientific research, with care of the collection always as the central focus. The studio also plays a crucial role in the conception of exhibitions and the management of loans, in terms of both preparing items and choosing how to present them. The Foundation aims to share the results of major conservation projects with the public via publications and exhibitions. An excellent example is the conservation of the *Dymphna Altarpiece* and the way treatment like this can form part of a wider research project.



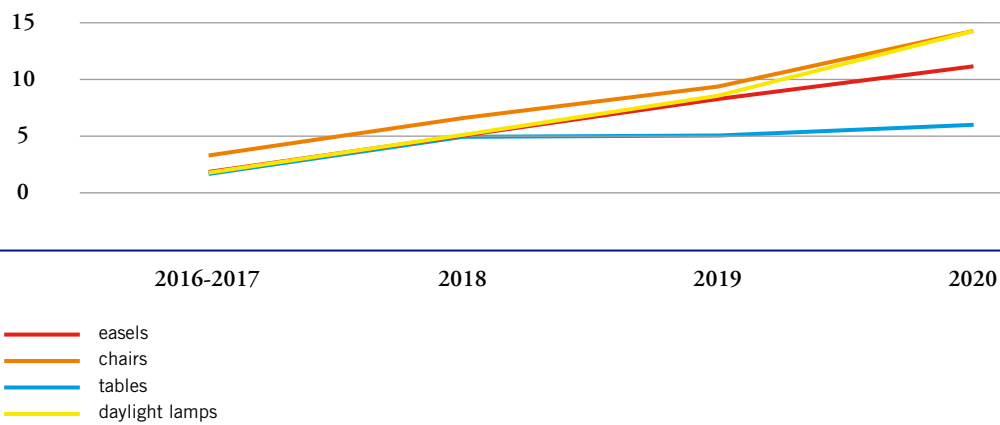




## CONSERVATION PROJECTS



## CONSERVATION STUDIO MATERIALS





## 2016-2018

Sven Van Dorst set up The Phoebus Foundation Chancellery's conservation studio in September 2016. It was strategically located in the same complex as the storage facilities in which the collection is kept and had a surface area of about 100 m<sup>2</sup>. A stock of materials was assembled in the first year and all the basic necessities were procured, including two artists' easels, two tables, a kitchen and a solvent cupboard. The number of conservation projects was still limited at that point and a collaborative arrangement was established with five freelance conservators and outside studios.

Conservator Naomi Meulemans joined the Chancellery as an exhibition assistant in the spring of 2016. In 2017, she was put in charge of the CoBrA, contemporary art, and twentieth-century Latin American art collections. The number of freelancers has risen substantially since 2017, which meant the studio had to be rearranged to provide space for five painting conservators. Space was also made for a paper conservator in response to the expansion of the collection of works on paper – maps, prints and books. Furthermore, various restoration projects of objects from the archaeological textiles collection took place under the supervision of Anne Kwaspen and Judith Goris.

## 2019

The permanent team was strengthened in 2019 by the addition of two conservators, by which point the space had reached its maximum capacity. Additional infrastructure investments, including a large guillotine and a mat cutter, together with growing demand for loans, made a larger workplace increasingly necessary.

In the framework of the research project *Lace in Flanders* and with a view to the exhibition *Lace is More!*, the lace collection of The Phoebus Foundation was also fully treated by textile specialist Kristin Van Passel. In consultation with Danaë-Emilia Vermeulen, she was also responsible for the follow-up of the restoration and conservation treatments of the archaeological textiles collection.

## 2020

The Phoebus Foundation Chancellery's new conservation studio was formally opened on July 1, 2020. Besides the increase in scale, it also allows a more efficient allocation and the further professionalization of the working space. The 333 m<sup>2</sup> floor area incorporates a large studio for the conservation of paintings and the preparation of loans, a kitchen and the stock of materials. There is now also a fully equipped studio for paper conservation and framing, as well as a woodworking area. The latter is needed for structural work on panels and frames. The separate solvent room has two solvent cupboards, a fume cupboard for preparing mixtures and a spray booth for atomizing varnish and solvents.

To make optimum use of the available area, the daylight lamps needed during conservation treatment were installed in the ceiling. They move along a rail and their height can be adjusted using an extending arm.

The studio space is over six metres in height and has been sound-proofed with wall coverings and acoustically absorbent ceiling panels. Large works of art can be moved in and out of the studio easily via a high doorway. Capacity has currently been provided for thirteen conservators. There are eleven artists' easels, eight ceiling lamps and six tables. The new studio is one of the largest in Belgium. In terms of infrastructure, climate control and technical facilities, it is comparable with the conservation studios of the largest European or American museums.

Preventative conservation also commenced in 2020 at the sculpture park at Singelberg Castle, with a plan drawn up in collaboration with Atelier Remmen for the optimum conservation and restoration of the sculptures.









**Anselm Kiefer**

*Lasst tausend Blumen blühen*, 1998

Emulsion, acrylic, shellac on canvas, 330 x 560 cm

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# P H O E B U S F E L L O W S H I P

The Phoebus Fellowship was created in 2019 to offer young conservation and restoration professionals the opportunity to gain experience in the studio and to expand their professional network. The initiative is administered by Carlos González Juste, who was also the first Fellow, and is aimed at conservators with a master's degree from a recognized institution. They need to have completed an internship or to have gained relevant experience in the field, since a degree of independence is required alongside the basic skills. The Fellow is selected from a shortlist of international candidates. To date, the Fellows have come from Spain (Carlos González Juste), Estonia (Kaisa Piia) and the United Kingdom (Sarah Bayliss).

Fellows take part in large-scale conservation projects alongside other professionals and are also assigned projects of their own, tailored to their specialization or area of interest. In addition to a stipend, Fellows are provided with accommodation near the studio. The appointment is for a period of three months, which can be extended once for a further three months. Besides the experience gained by the successful candidate, the programme gives the team of the Chancellery of The Phoebus Foundation the opportunity to expand its network and to meet young professionals from around the world.

The Phoebus Fellowship has been granted to:

**Carlos González Juste** (Spain)  
JANUARY – MAY 2019

Conservation treatment and technical research of:

- Master of the Magdalen Legend, *Wings of an Altarpiece with Philip Hannock and Maria Colinzona, and Charles de Clerq and Anne Hannock*, c.1516-23
- Unknown master (Cuzco, Peru), *Spinning Virgin Mary as a Child*, c.1750
- Master of Frankfurt and studio, *Triptych with the Adoration of the Magi*, 1510-20

**Kaisa Piia Pedajas** (Estonia)  
MARCH – MAY 2020

Conservation treatment and technical research of:

- Master of Frankfurt and studio, *Triptych with the Adoration of the Magi*, 1510-20
- Unknown master, *Saint Barbara*, 18th century
- Unknown master, *Portrait of a Man with a Carnation*, c.1530

**Sarah Bayliss** (United Kingdom)  
SEPTEMBER – NOVEMBER 2020

Conservation treatment and technical research of:

- Jan Massys, *Susanna and the Elderly*, c.1540-60
- Unknown master, *Our Lady of the Candelaria*, 18th century
- Frans Francken II, *Passage of Moses and the People of Israel through the Red Sea*, c.1620









## CONSERVATION HIGHLIGHTS 2015-2020





### Master of Frankfurt and studio

*Triptych with the Adoration of the Magi*, 1510-20

Oil on panel, 143.7 × 199.4 cm

This triptych by the Master of Frankfurt received extensive conservation treatment from a team of five specialists, including three painting conservators, a frame specialist and an expert on wooden panels. The work required complex structural treatment to repair cracks in the wood, reinforce the joints between the boards and strengthen weakened joints in the frame. Acute flaking was fixed and several layers of varnish and careless overpaints were removed. The prolonged process of reintegrating the many losses in the paint surface was preceded by an extensive study of the work and relevant comparative material. The exceptional painting was genuinely transformed by the treatment, doing it full justice.









**Frans Snyder**

*The Fishmonger's Stall*, 1620-30

Oil on canvas, 204 × 338 cm

This monumental masterpiece received conservation treatment in 2019. The canvas, which had already been lined at some point in the past, was repaired around the edges. There were clear traces of moisture damage, along the lower edge in particular, and the master's fresh colours and brushwork had become concealed beneath a thick layer of dirt, varnish and overpaints. The non-original layers were successfully removed and the small number of damaged areas were reintegrated. The process was completed by the fitting of a new, custom-made frame.

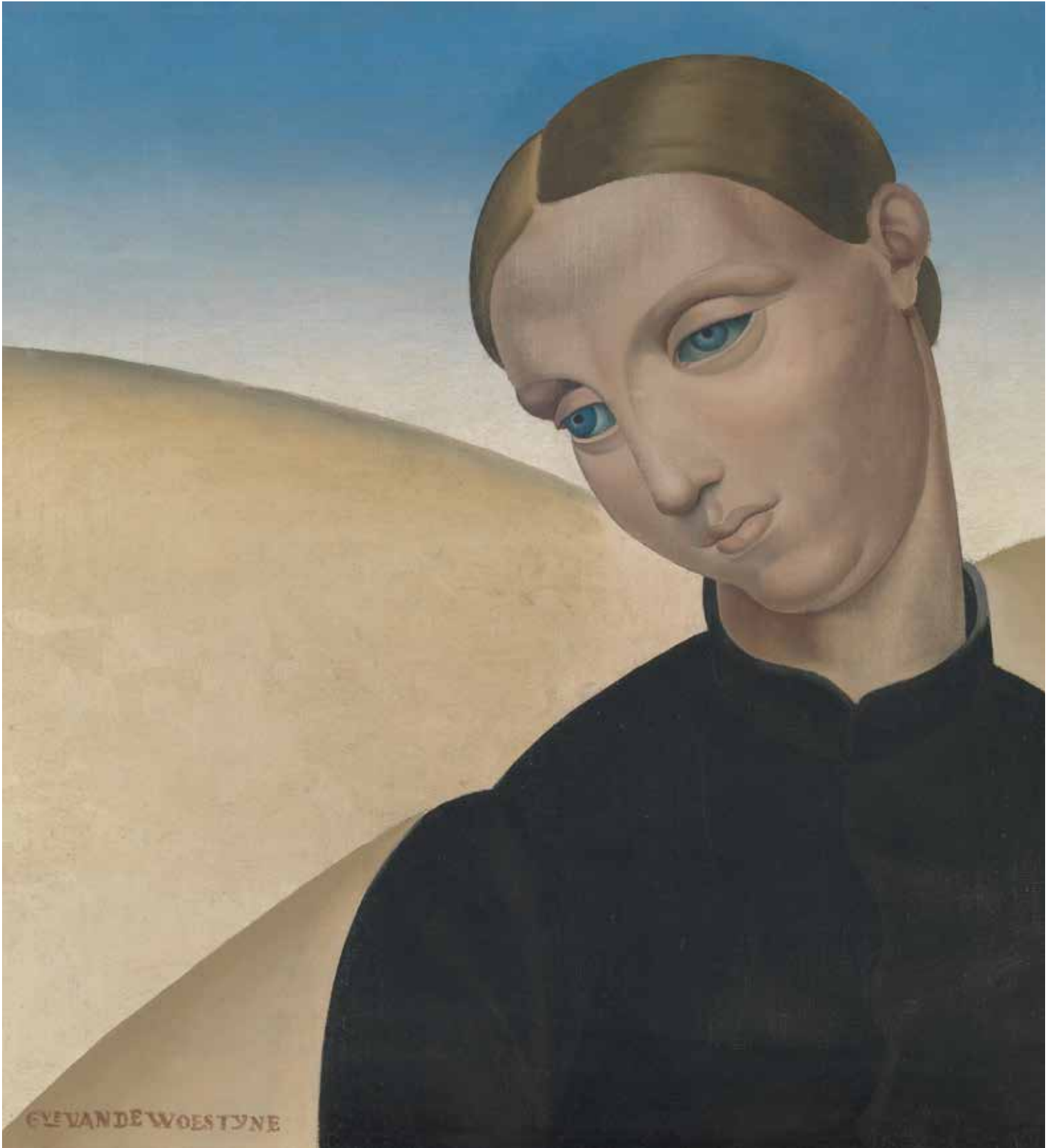


**Gustave Van de Woestyne**

*Farmer's Wife*, 1926

Oil on canvas, 60 × 58 cm

This iconic work by Gustave Van de Woestyne is still in its original configuration, including the frame, which the artist gilded and patinated himself. All the same, some light surface cleaning was needed to remove years of accumulated dust and dirt from the front and back, as well as from the frame. The stretching of the canvas, which had become slack, was also corrected. Following treatment, the work looks fresh again and shows the master at his best.









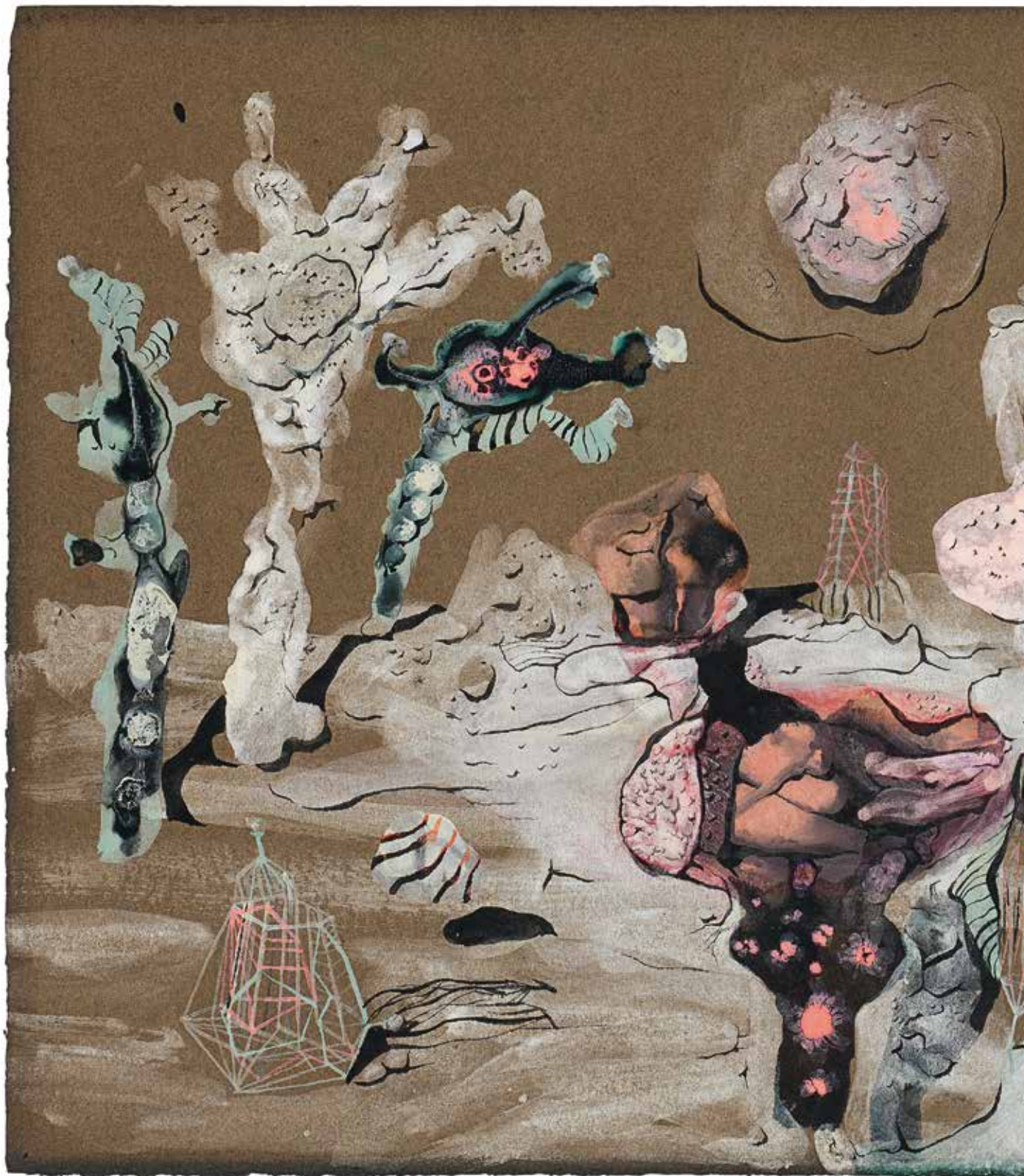
**Unknown master**

*Saint Barbara*, 18th century

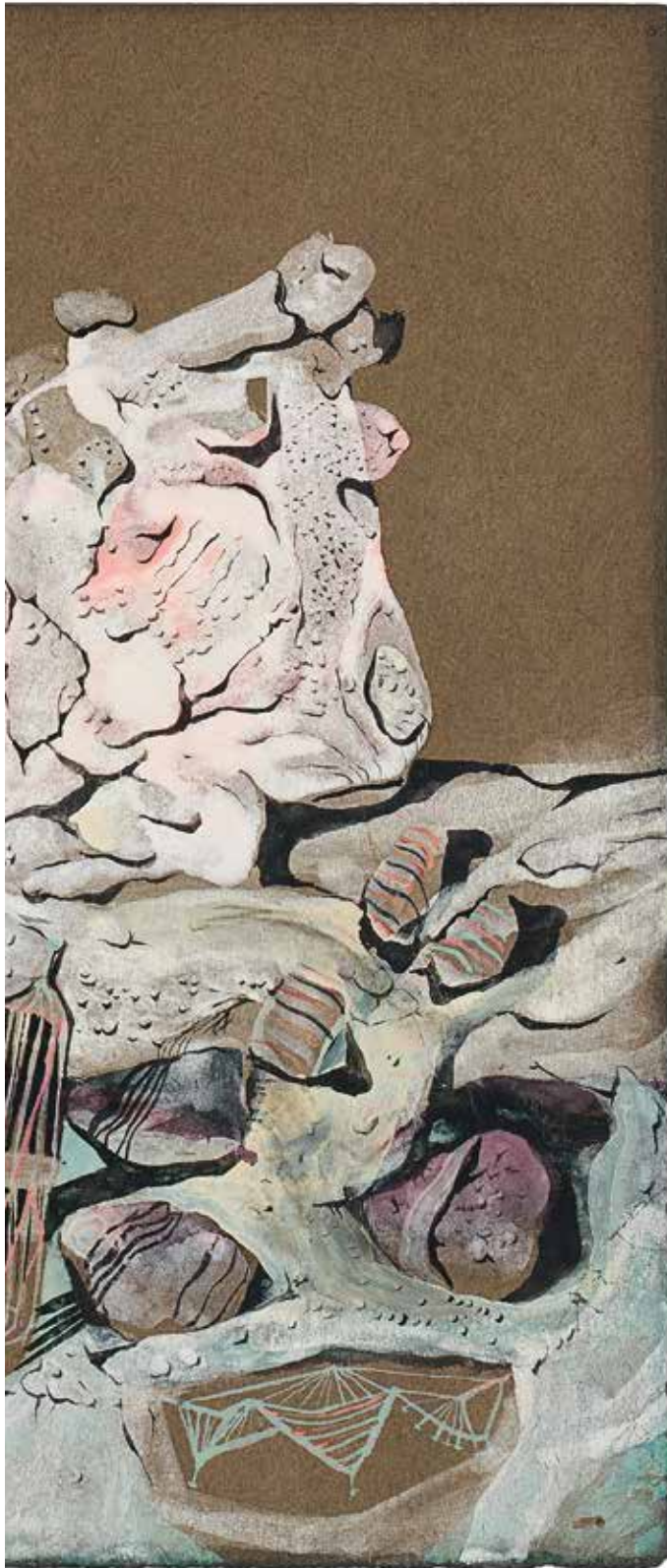
Polychrome wood and ivory, 24.5 × 11.5 × 8.2 cm

This figurine was carved and polychromed in South America, during the period of Spanish rule. The head and hands are carved in ivory, while various gilding techniques were used to embellish the saint's clothes. The painted layer was still in a fairly good condition, but was very dirty and was therefore cleaned. A large gap at the back of the saint's head was filled in so that the metal crown could be securely reattached.









**Roberto Matta**

*Amorphous Figures*, 1940

Mixed media, 260 × 310 mm

*Amorphous Figures* was acquired in 2018 in connection with an ongoing study into the use of layers of fluorescent paint in the late-modernist movement. Matta was still young when he created this small work in The Phoebus Foundation's Latin American art collection and was still searching for his identity in terms of material use. All the same, the theme is highly recognizable already in terms of what he went on to achieve in his career. The painter made the unusual choice of fluorescent paint, which is a very fragile and ephemeral material. When the work is viewed under UV light, a new, second image by the artist is discovered.

In 2018, the research into the protection and retouching of fluorescent paint layers was presented to the American Institute for Conservation. This work has been successfully continued by putting the results of the study into practice. Because of its unique material character, Roberto Matta's work was reframed in a new, dynamic way, which will allow it to be viewed sporadically under UV lighting.







*Bridal Ensemble in Valenciennes Lace, c.1880-1900*

On the occasion of the *Lace is More!* exhibition several masterpieces from the lace collection were given special treatment. They were cleaned with the utmost care and made ready for exhibition by renowned textile specialists.





**Diego Rivera**  
*Landscape with Mountains and Fruit Trees*, 1948  
Watercolour on paper, c.600 × 700 mm  
ANTWERP, THE PHOEBUS FOUNDATION

**Léon De Smet**  
*On the Balcony* (detail), 1905  
Oil on canvas, 138 × 92 cm  
ANTWERP, THE PHOEBUS FOUNDATION







# CONSERVATION OF THE PAPER COLLECTION

The Phoebus Foundation has a large collection of works on paper, a substantial proportion of which consists of prints, drawings and maps. Their condition is being analysed and their dimensions recorded. Based on this data, a series of interchangeable frames has been custom made for the collection: 260 in total. These are used to frame the paper whenever works are exhibited. At the Chancellery's request, a simple but unique profile has been designed for The Phoebus Foundation, which can be instantly recognized wherever they are from the logo burned into the edges. A series of eight sizes in white and dark wood was chosen. The frames have UV-resistant glass with an anti-shatter film. An acid-free back can be fitted using a system of little screws. The quality of the materials is such that the interchangeable frames can remain in use for decades to come. To complete the framing process, a large, compressed-air mat cutter has been invested in. This allows mats for prints to be cut quickly and easily. A large antique guillotine has also been acquired for cutting card.





# CONSERVATION OF THE ARCHAEOLOGICAL TEXTILES COLLECTION

The collection of archaeological textiles of The Phoebus Foundation is one of the largest collections of ancient fabrics in Europe. For the restoration and conservation of the centuries-old pieces, the Chancellery works closely with specialised conservators in order to preserve and restore them in the best conditions.

**Unknown master**

*Pair of Silk Boots from Central Asia, 1010-1160*

Silk, 39 × 24 cm (each)

ANTWERP, THE PHOEBUS FOUNDATION





## Carlos González Juste

CONSERVATOR

### WHAT'S YOUR JOB AT THE CHANCELLERY?

'As Paintings Conservator, I spend my days in the conservation studio, where my responsibility is conserving and restoring works. I take care of the impressive and growing collection of Latin American art from the colonial period but I conserve old masters too. The rapid growth of the conservation studio means I also have certain day-to-day management responsibilities and I act as contact for the freelance conservators. I make sure the studio is always neat and tidy as well. And I also supervise the Phoebus Fellowship.'

### WHAT'S YOUR FAVOURITE WORK IN THE PHOEBUS FOUNDATION COLLECTION?

'It's impossible to choose just one favourite from such a diverse collection! One work I especially like is *Virgin and Child with Archangels* by Juan Correa – one of the most important Mexican artists of his time. It's a totally fascinating painting, not only because of its high quality, but also its rich and interesting iconography. There are so many influences! The Virgin and Child are accompanied by the seven Archangels. But you can also see a Jewish menorah and the Ark of the Covenant, and the overall style recalls the Byzantine icon tradition.'

**Juan Correa**

*Virgin and Child with Archangels* (detail), c.1710

Oil on canvas, 131.5 × 102.5 cm

ANTWERP, THE PHOEBUS FOUNDATION

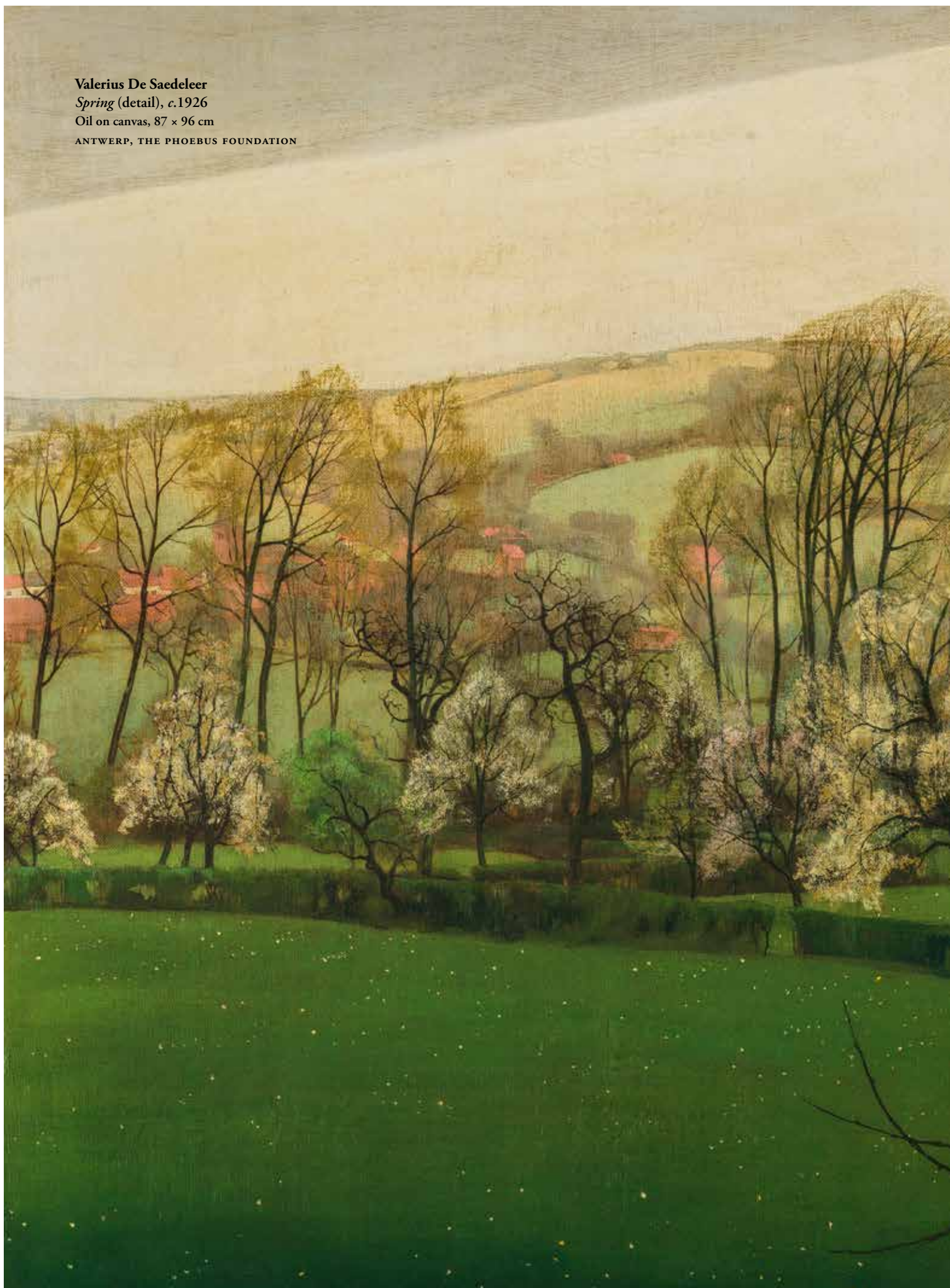






Valerius De Saedeleer  
*Spring* (detail), c.1926  
Oil on canvas, 87 × 96 cm

ANTWERP, THE PHOEBUS FOUNDATION









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# C O N S E R V A T I O N





# S T O R A G E

Safe storage of the collection is paramount and so within a short space of time, the Chancellery has constructed a high-end storage facility that meets all the prevailing international lighting and climate-control standards. A suitable storage place is found for each object. The facility has a low-oxygen area, for instance, and two quarantine zones for high-risk objects. Improvements are constantly being sought, and needs are met as efficiently and fully as possible.

## 2015-2017

In 2016, the growing collection was placed in a storage facility custom-developed for The Phoebus Foundation. It was managed at that point by one person, who was responsible for storage, management and conservation. The facility was expanded further in 2017 and a first step towards storage management was taken. Each art work was given a basic label bearing the inventory number.

## 2018-2019

To ensure the optimal storage of the growing collection, we began to look for sustainable alternatives in 2018. The storage, packing and cataloguing of smaller objects, books, sculptures and works by old masters were optimized in phases. Each object was provided, for instance, with customized packing and a QR code, linked to the ART database system. QR scanners allow the precise location of the relevant object to be adjusted at any time and its identification to be looked up straightforwardly. A standard protocol was devised for all incoming objects.

## 2020

The software for the QR scanners was improved from 2020 onwards, and a start was also made on further optimizing storage, packing and cataloguing. The locations of the collections were optimized too. Important works were carried out at the storage facility in the first half of 2020 to comply with the most recent fire regulations. As the collection continued to grow, further expansion of the storage area became necessary once again in 2020. Beginning in August of that year, two new climate-controlled spaces were added to The Phoebus Foundation's storage facility as well as professionally equipped cabinets and shelving for the drawing, cartography, print and book collections.

# L O A N P R E P A R A T I O N

Each work of art from The Phoebus Foundation collection that is shown at an exhibition is prepared for transport and presentation in the conservation studio. Each piece is thoroughly examined and, where necessary, given conservation treatment. Frames are often upgraded at that point to ensure security during transport. In many cases, sensitive wood panels are placed in a climabox with a stable microclimate, so that the wood is not exposed to fluctuations in temperature or relative humidity. Sculptures are provided with a stable base, books with supports, prints with mats and glass, and small items with a transport case. The inspection is concluded with the drafting of a condition report detailing the state of the work at the moment it left the studio.

Loan requests have increased exponentially in recent years: in 2019 almost 200 works were prepared for travel.



# T R A N S P O R T

It is not only in its storage facility that the Chancellery of The Phoebus Foundation seeks to ensure the security of its collection at all times, but during transportation too. This is achieved by drawing up protocols and steadily optimizing them.

## 2015-2019

The Chancellery of The Phoebus Foundation first turned to a specialist art transporter in 2015. Collaboration with Katoen Natie Art's services was swiftly worked out and perfected, and tailored procedures were introduced. In addition to setting up a CMR system and a notification list for scheduled transport, a digital tool linked to the collection data bank was installed, in which all scheduled and completed transport movements are recorded. A transport document was prepared that is used as a template and filled in specifically for each work of art.

## 2020

The increasing number of loans and acquisitions meant that transport protocols needed to be optimized. Beginning in 2020, a procedure with transport numbers was devised to ensure that the art works can be located at all times and that a clear overview is maintained. Each consignment is given a customized number, which is also digitized.

The Chancellery itself provides packing material for internal transport, having first consulted the conservator. Transport in the course of conservation treatment is also provided in a correct and secure manner by the Chancellery.



### KATOEN NATIE ART

Katoen Natie set up 'Katoen Natie Art' in 2012. This business unit specializes in the storage, transport and handling of art works, heritage and valuable objects. It has climate-controlled storage facilities that comply with the highest museum requirements, climate-controlled vehicles that have been specially designed for the transportation of art and an experienced team of art handlers.

Unlike Katoen Natie Art, the Chancellery of The Phoebus Foundation is a non-commercial, autonomous entity. It is not part of Katoen Natie, although it is a client of Katoen Natie Art.



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# I M A G I N G



The Chancellery aims to provide high-resolution images of each work in The Phoebus Foundation collection. Over several years, the Chancellery has developed an in-house photography studio to enable the collection to be captured visually on a large scale in collaboration with specialist photographers. Scientific imaging also contributes to the research and conservation activities: IRR, X-ray, UV and MA-XRF can all be performed in-house.

## 2016-2017

Ever since its creation, the Chancellery has focused strongly on photographing The Phoebus Foundation collection, calling on professionals specializing in art photography.

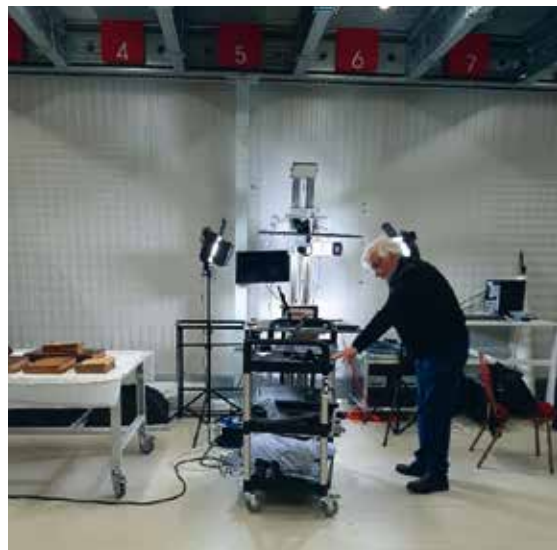
## 2018-2019

Photography procedures have been optimized since 2018. A protocol has been drafted for requests to use photographs and a separate photography area was provided in the storage facility. Photographers began to be used on a more systematic basis. More intense guidance and support allowed more photographs to be taken within the same period of time.

## 2020

A dedicated photography studio was set up in the storage facility in 2020, with the services of an additional photographer called upon since March to work in the studio on a fixed day each week. This allows urgent requests to be processed quickly and any backlog to be dealt with. To further optimize the photograph request procedure, a module within the ART collection database was developed in 2020 to replace the Excel file that was used previously.

Beginning in 2020, a regular check-up has been performed to gauge the digital accessibility of what is now a substantial collection of prints and books and to document which missing pages and/or prints still need to be photographed.







## Niels Schalley

PROJECT COORDINATOR

### WHAT'S YOUR JOB AT THE CHANCELLERY?

'I'm responsible at the Chancellery for overseeing and working out exhibition projects. It gives me huge pleasure and satisfaction to experience the development process of our major shows at first hand. Whenever my schedule allows, I also focus on art-historical research into pieces in our own collection, often as part of a future exhibition project. Besides overseeing temporary exhibitions, I'm also involved in the logistics and maritime heritage collection. We're working with a team of enthusiastic volunteers to conserve and restore this unique piece of Antwerp history and to open it up to the public.'

### WHAT'S YOUR FAVOURITE WORK IN THE PHOEBUS FOUNDATION COLLECTION?

'The alabaster *pleurants* for the mausoleum of Duke Jean de Berry (1340-1416) never fail to fascinate me. There's such pathos and dignity in those little mourner figures, which were executed with exceptional realism. They were carved by Étienne Bobillet and Paul de Mosselmann, two sculptors from the Southern Netherlands, who were active in the mid-fifteenth century. Artistic talent from the Low Countries was often called upon for large-scale, prestigious projects like Jean de Berry's tomb. Those artists had an unmatched ability to combine realism and emotionality in a clear visual language. The *pleurants* in The Phoebus Foundation collection are rare witnesses to that extraordinary history. Only twenty-six of the forty original figurines from the tomb are still known. You can find them in collections all over the world.'

Étienne Bobillet and Paul de Mosselmann

*Two Alabaster Pleurants for the Mausoleum of Duke Jean de Berry, c.1450-53*

Alabaster, 39.5 × 14.6 cm

ANTWERP, THE PHOEBUS FOUNDATION









**Jodocus Hondius**  
*Celestial Globe, 1648*

Wood, c.65 x 60 cm

ANTWERP, THE PHOEBUS FOUNDATION



**Valerius De Saedeleer**  
*Winter in Etikhove, c.1926*

Oil on canvas, 78 × 80 cm

ANTWERP, THE PHOEBUS FOUNDATION

**Unknown master (Mexico)**  
*Our Lady of Aránzazu, 18th century*

Oil on canvas, 165 × 104.5 cm

ANTWERP, THE PHOEBUS FOUNDATION







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# COLLECTION REGISTRATION



## 2015-2019

For many years, the documentation of art works in The Phoebus Foundation collection was kept on paper. The digital database ART, tailored to the management of the collection, was created in 2015. It is customized for each collection and is constantly updated according to the needs of the collection and its users. As such it is a permanent work-in-progress, with the Chancellery doing its utmost to keep managers up to date with the latest standards in scientific collection registration and to advise users on the correct and efficient use of the database.

Besides being a goldmine of art-historical information, the database has become a platform on which all practical and logistical data can be kept and managed. Scheduled transport, packing requirements, details of the objects' customs status, insurance values, installation requirements, related loans and scheduled exhibition projects are all recorded and linked to the relevant works of art.

In addition to documentation on the art works, a large volume of new visual material has been collected over the years. This was initially kept on an external hard drive, but a specific image database was created for this too in 2015.

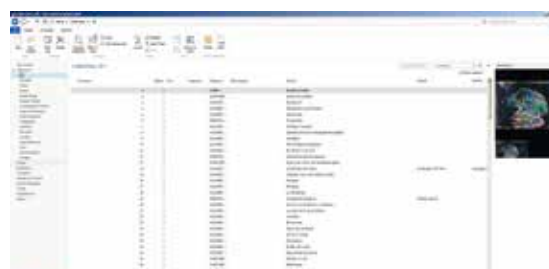
Collection Manager Hannah Thijs is assisted by trainees, interns and – since 2020 – by Collection Assistant Ivana Donevska with the management of the databases.

## 2019-2020

The catalogue of books in The Phoebus Foundation's Chancellery library was integrated with the database in 2019. All the books will eventually be linked to the art works referred to in the relevant publications.

Software with QR scanners linked to the database was developed in 2020 to record the whereabouts of objects as precisely as possible and to ensure that they can be readily identified. Simply by scanning the bar code on the object's label, all the data can be read off immediately and the location automatically adjusted.

To optimize visual registration, the decision was taken in 2020 to switch to a brand-new image bank, which better meets the Chancellery's needs. This database too is constantly being modified, updated and developed.



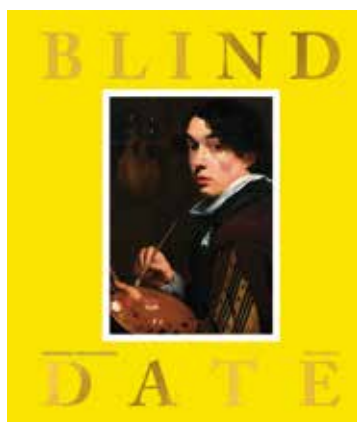
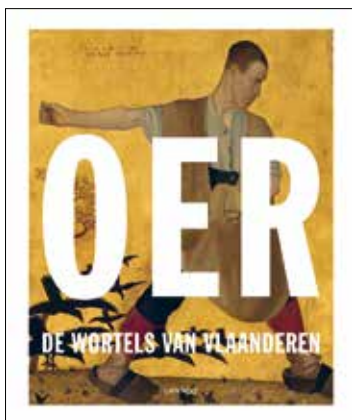
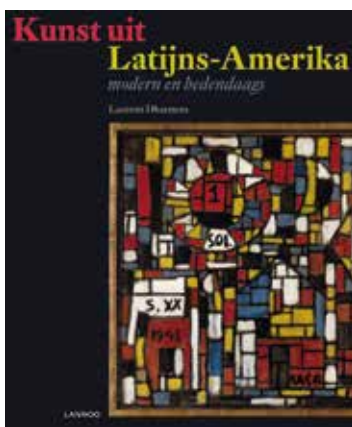
# PUBLICATIONS





# B O O K S E R I E S

The Chancellery of The Phoebus Foundation is firmly committed to presenting its collections and individual objects in publications: book series, conference proceedings, *Phoebus Focus* editions, special issues of *OKV*, articles in external, scholarly journals, and so on.



# P R O J E C T S E R I E S

The project series presents the research results of large-scale, mostly multi-year projects relating to one or more works from The Phoebus Foundation collection. Historical and art-historical surveys that can be linked to a Phoebus Foundation sub-collection or that accompany an exhibition are also published in this series in the shape of substantial art books. The publications mostly appear in both Dutch and English and are also translated when desirable into French, German and/or Spanish.

In the exhibition context, the Chancellery of The Phoebus Foundation works regularly with the Flemish public art organization OKV (Openbaar Kunstbezit Vlaanderen) on special themed issues of its *OKV magazine*. These richly illustrated publications sum up the story of the exhibition and explore selected themes in more depth.

Fresh insights resulting from the research funded by the Chancellery are presented at national and international conferences, possibly appearing as articles in the related conference proceedings. In other cases, the innovative results are translated into scholarly articles offered for publication to international peer-reviewed journals.

The Phoebus Foundation also publishes the proceedings for each two-yearly textile symposium organized by the Chancellery.

## 2015

Laurens Dhaenens (ed.), *Art from Latin America. Modern and Contemporary*, Tiel: Lannoo, 2015.  
(Also published in Dutch and Spanish)

Antoine De Moor, Cécilia Fluck & Petra Linscheid (eds.), *Textiles, Tools and Techniques of the 1st Millennium AD from Egypt and Neighbouring Countries*, Tiel: Lannoo, 2015.

## 2016

Katharina Van Cauteren, *Politics as Painting: Hendrick De Clerck (1560-1630) and the Archducal Enterprise of Empire*, Tiel: Lannoo, 2016.  
(Also published in Dutch)

Katharina Van Cauteren & Fernand Huts, *The Birth of Capitalism: The Golden Age of Flanders*, Tiel: Lannoo, 2016.  
(Also published in Dutch, French, German and Spanish)

Niels Schalley, *Voor God & Geld. Gouden Tijd van de Zuidelijke Nederlanden*, Ghent: Openbaar Kunstbezit Vlaanderen, 2016.

Véronique Lambert & Peter Stabel (eds.), *Golden Times: Wealth and Status in the Middle Ages*, Tiel: Lannoo, 2016.  
(Also published in Dutch)

## 2017

Katharina Van Cauteren (ed.), *OER. De wortels van Vlaanderen*, Tiel: Lannoo, 2017.

Niels Schalley & Naomi Meulemans, *OER. De wortels van Vlaanderen*, Ghent: Openbaar Kunstbezit Vlaanderen, 2017.

Antoine De Moor, Cécilia Fluck & Petra Linscheid (eds.), *Excavating, Analysing, Reconstructing: Textiles of the 1st Millennium AD from Egypt and Neighbouring Countries*, Tiel: Lannoo, 2017.

Cécilia Fluck & Petra Linscheid (eds.), *Favourite Fabrics from the Katoen Natie Textile Collection. A Liber Amicorum for Antoine De Moor*, Tiel: Lannoo, 2017.

## 2018

Martine Bruggeman, *Lace in Flanders. History and Contemporary Art*, Tiel: Lannoo, 2018.  
(also published in Dutch)

Katharina Van Cauteren, Rik Van Daele and Patrick Bernauw, *Reynaert De Vos*, Antwerp: The Phoebus Foundation, 2018.

Niels Schalley *et al.*, *VOSSEN. Expeditie in het land van Reynaert*, Ghent: Openbaar Kunstbezit Vlaanderen, 2018.

Leen Kelchtermans, 'Jacques Jordaens's Cupid and Psyche Ceiling Paintings Reconsidered', *Historians of Netherlandish Art Conference* (Ghent, Het Pand, 23-26 May 2018).

## 2019

Leen Kelchtermans & Katharina Van Cauteren, 'Business partner in The Hague: New archival document about Jacques Jordaens', *Oud Holland*, 132, 2/3 (2019): 81-88.

Niels Schalley *et al.*, *PiKANT! Vijf eeuwen cultuurgeschiedenis uitgetekend*, Ghent: Openbaar Kunstbezit Vlaanderen, 2019.

Niels Schalley, 'Van kreupele bisschoppen, geuzenemblemen en lepralijders. Vossenstaarten-problematiek in de schilderkunst van de Zuidelijke Nederlanden (circa 1550-1600)', *Tiecelijn*, 32, 12 (2019): 168-184.

Antoine De Moor, Cäcilia Fluck & Petra Linscheid, *Egypt as a Textile Hub. Textiles of the 1st Millennium AD from Egypt and Neighbouring Countries*, Tiel: Lannoo, 2019.

## 2020

Katharina Van Cauteren (ed.), *The Bold and The Beautiful in Flemish Portraits*, Veurne: Hannibal, 2020.  
(Also published in Dutch)

Hannah Thijs *et al.*, *BLIND DATE. Portretten met blikken en blozen*, Ghent: Openbaar Kunstbezit Vlaanderen, 2020.

Katharina Van Cauteren *et al.*, *From Memling to Rubens: The Golden Age of Flanders*, Veurne: Hannibal, 2020.  
(Also published in Dutch)

Sven Van Dorst (ed.), *Crazy about Dymphna. The Story of a Girl who Drove a Medieval City Mad*, Veurne: Hannibal, 2020.  
(Also published in Dutch)

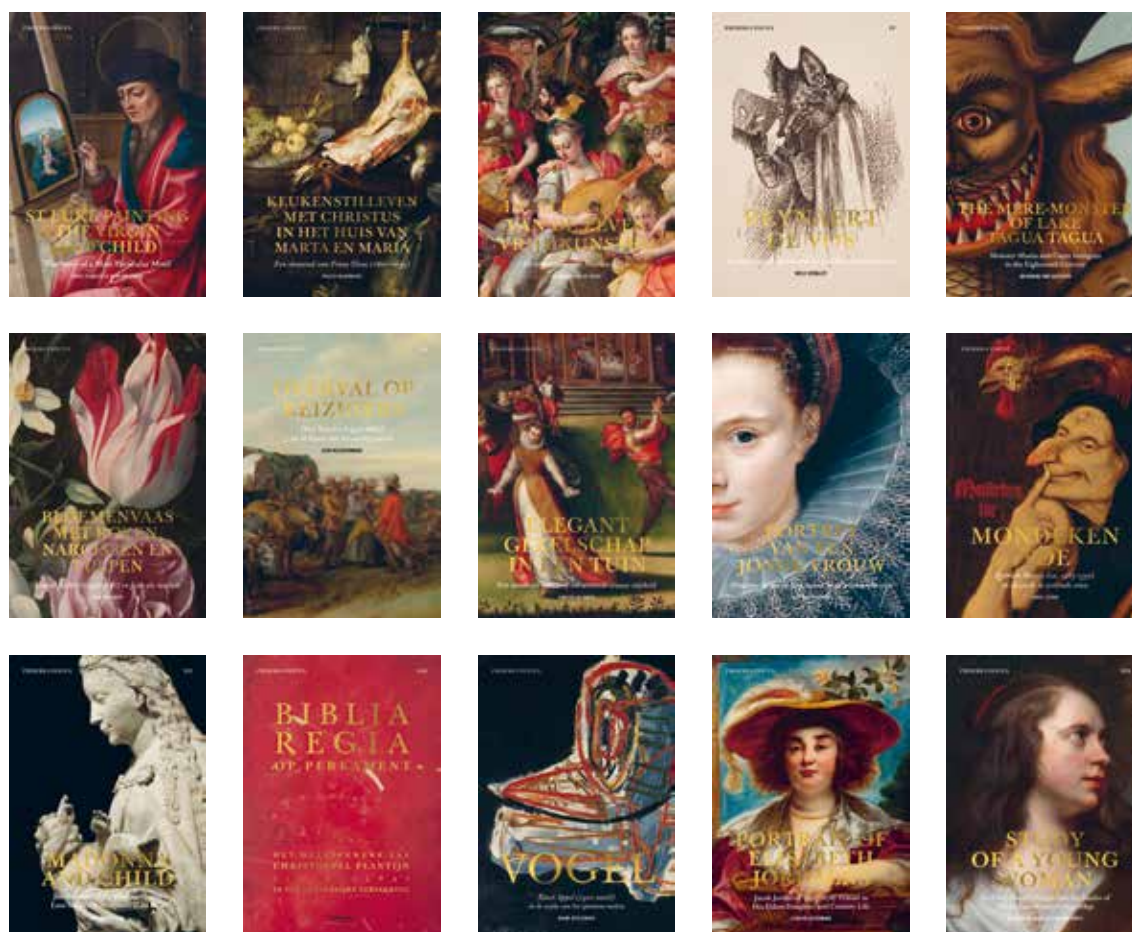
Katharina Van Cauteren (ed.), *Coming Home: Flemish Art 1880-1930*, Tiel: Lannoo, 2020.



# P H O E B U S F O C U S S E R I E S

*Phoebus Focus* is a series of handy little books, each edition of which highlights a particular work of art from The Phoebus Foundation collection. An internal or external expert discusses the work in a way that is both scholarly and accessible to a wide readership. To attract even more international writers and to serve a non-Dutch-speaking audience, each edition has also been published in English since *Phoebus Focus* XV. Previous editions are being systematically translated too. *Phoebus Focus* V and VIII have already appeared in English.

The series is currently distributed via the Chancellery's extensive contact list, which includes major libraries in Belgium and abroad. Since the beginning of 2020, subscribers to the *OKV magazine* have also received a copy of *Phoebus Focus* with each issue. Concrete steps were taken in mid-2020 to distribute the series via retailers too. The publications allow art works belonging to The Phoebus Foundation to be made accessible on a much larger scale to both a specialist and a general readership.



*Phoebus Focus I*  
**NIELS SCHALLEY & SVEN VAN DORST**  
SINT-LUKAS SCHILDERT DE MADONNA  
*Het verhaal van een bijzonder motief*  
2017 (Second, revised edition 2019)

*Phoebus Focus II*  
**PRISCA VALKENEERS**  
KEUKENSTILLEVEN MET CHRISTUS  
IN HET HUIS VAN MARTA EN MARIA  
*Een showstuk van Frans Ykens (1601-1693)*  
2018 (with reprint)

*Phoebus Focus III*  
**HILDEGARD VAN DE VELDE**  
DE ALLEGORIE VAN DE ZEVEN VRIJE KUNSTEN  
*De verbeelding van Maerten de Vos*  
2018 (with reprint)

*Phoebus Focus IV*  
**NIELS SCHALLEY**  
REYNAERT DE VOS  
*Een kleine geschiedenis van het middeleeuwse dierenepos*  
2018 (with reprint)

*Phoebus Focus V*  
**KATHARINA VAN CAUTEREN**  
THE MERE-MONSTER OF LAKE TAGUA TAGUA  
*Monster-mania and Court Intrigues in the Eighteenth Century*  
2018 (with reprint, also published in Dutch)

*Phoebus Focus VI*  
**SVEN VAN DORST**  
BLOEMENVAAS MET ROZEN, NARCISSEN EN TULPEN  
*Daniël Seghers (1590-1661) en fictie als realiteit*  
2018 (with reprint)

*Phoebus Focus VII*  
**LEEN KELCHTERMANS**  
OVERVAL OP REIZIGERS  
*Peter Snayers (1592-1667) en de kunst van het oorlog voeren*  
2019

*Phoebus Focus VIII*  
**HANS Vlieghe**  
APOLLO ON HIS SUN CHARIOT  
*A Baroque Masterpiece by Jan Boeckhorst (1604-1668)*  
2019 (also published in Dutch)

*Phoebus Focus IX*  
**TIMOTHY DE PAEPE**  
ELEGANT GEZELSCAP IN EEN TUIN  
*Een muzikaal schilderij vol zestiende-eeuwse wijsheid*  
2019

*Phoebus Focus X*  
**LEEN KELCHTERMANS**  
PORTRET VAN EEN JONGE VROUW  
*Minzame dames op hun mooist in de zeventiende eeuw*  
2019

*Phoebus Focus XI*  
**LARRY SILVER**  
MONDEKEN TOE  
*Quinten Massijs (ca. 1465-1530) en de zot in de zestiende eeuw*  
2019

*Phoebus Focus XII*  
**MARJAN DEBAENE**  
MADONNA MET KIND  
*Jan II Borman (ca. 1460-ca. 1520) en de laatmiddeleeuwse beeldhouwkunst op haar best*  
2019

*Phoebus Focus XIII*  
**DIRK IMHOF**  
BIBLIA REGIA OP PERKAMENT  
*Het meesterwerk van Christoffel Plantijn (1520-1589) in een koninklijke verpakking*  
2019

*Phoebus Focus XIV*  
**NAOMI MEULEMANS**  
VOGEL  
*Karel Appel (1921-2006) en de mythe van het spontane maken*  
2019

*Phoebus Focus XV*  
**NILS BÜTTNER**  
A SAILOR AND A WOMAN EMBRACING  
*Peter Paul Rubens (1577-1640) and Modern Painting*  
2020 (also published in Dutch)

*Phoebus Focus XVI*  
**DINA ARISTODEMO**  
DESCRITTIONE DI TUTTI I PAESI BASSI  
*Lodovico Guicciardini (1521-1589) and the Low Countries*  
2020 (also published in Dutch)

*Phoebus Focus XVII*  
**PETRA LINSCHIED**  
HAIRNETS, HOODS AND CAPS  
*Covering and Adorning the Head from Late Antique to Islamic Egypt (400-1500 AD)*  
2020 (also published in Dutch)

*Phoebus Focus XVIII*  
**LEEN KELCHTERMANS**  
PORTRAIT OF ELISABETH JORDAENS  
*Jacob Jordaens' (1593-1678) Tribute to His Eldest Daughter and Country Life*  
2020 (also published in Dutch)

*Phoebus Focus XIX*  
**KATRIJN VAN BRAGT & SVEN VAN DORST**  
STUDY OF A YOUNG WOMAN  
*An Exceptional Glimpse into Michaelina Wautier's Studio (1604-1689)*  
2020 (also published in Dutch)



## Leen Kelchtermans

SCIENTIFIC RESEARCHER

### WHAT'S YOUR JOB AT THE CHANCELLERY?

'As Scientific Researcher, I study the beautiful collection of seventeenth-century Flemish masters. For example, I have studied Jacob Jordaens' impressive series of ceiling paintings on the love story of Cupid and Psyche, a selection of baroque artists' portraits and other baroque gems. I am also responsible for the editorial content of the *Phoebus Focus* series, which I have seen grow over the past years into a sought-after book series among both a specialized and a general public.'

### WHAT'S YOUR FAVOURITE WORK IN THE PHOEBUS FOUNDATION COLLECTION?

'That is a very difficult question, because there are already several works in the collection that have acquired a special meaning for me by studying them. For example, there is Jordaens' Psyche series in which the painter incorporated visual jokes and which he placed in an overwhelmingly decorated room with trompe l'oeils. There is also the portrait of the – as it turns out – very ambitious Antwerp diamond cutter Johannes Gansacker who had himself immortalised by the equally ambitious Anthony Van Dyck. Or the, until recently hidden, self-portrait of the Brussels Gillis Van Tilborgh who, as an art connoisseur, was in league with the then governor and other fellow painters from Brussels. Each and every one of them is not only a beautiful and unique work of art, but also tells a surprising story of their own and thus teaches us about the reasons for their creation. Honestly, I can't wait to uncover even more intriguing stories!'

**Anthony Van Dyck**

*Portrait of the Antwerp Jeweller Johannes Gansacker, c.1620-21*

Oil on canvas, 123 × 93 cm

ANTWERP, THE PHOEBUS FOUNDATION







## Marieke Verboven

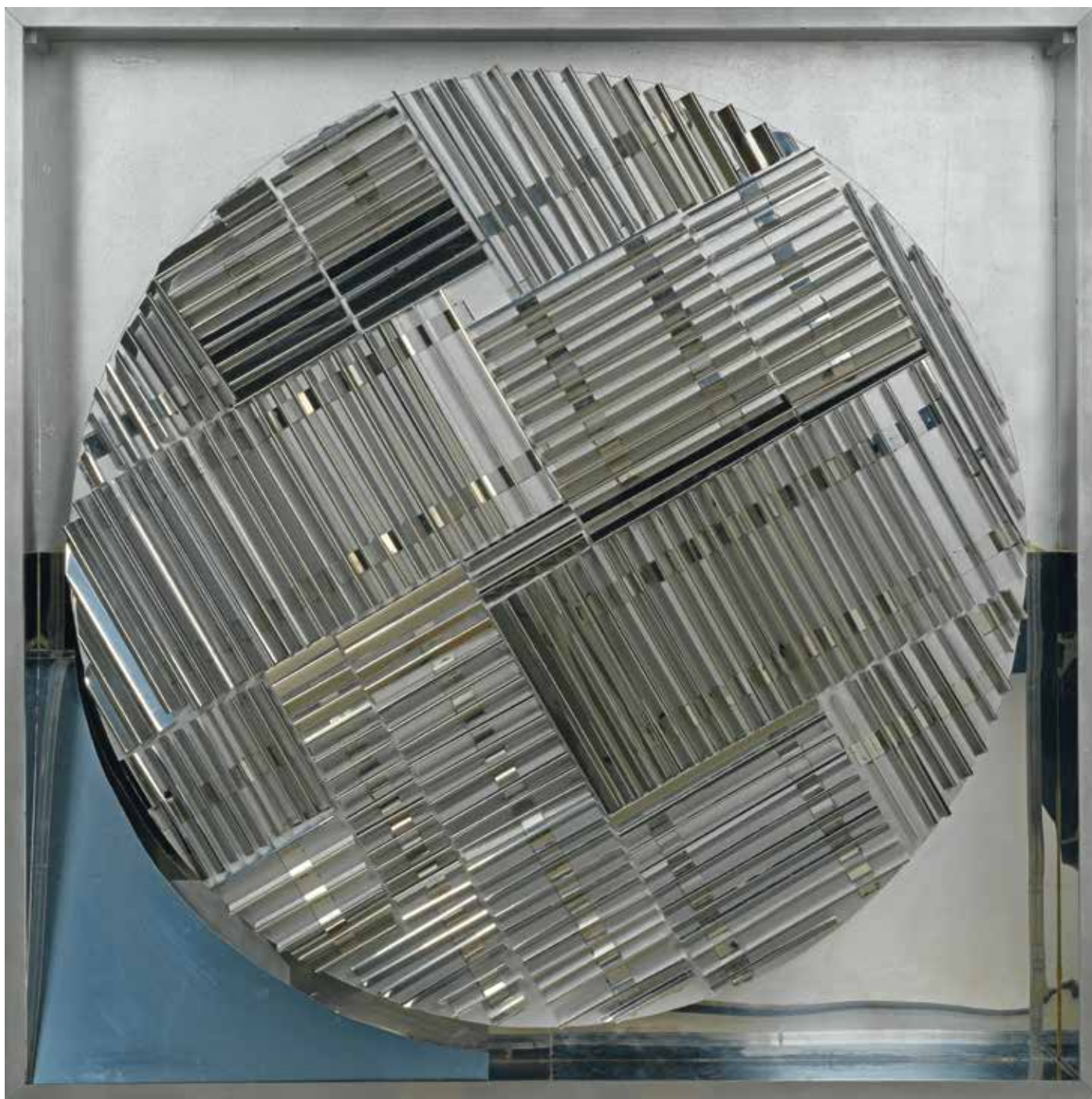
CONSERVATOR

### WHAT'S YOUR JOB AT THE CHANCELLERY?

'I spend most of my time as a Conservator preparing works of art that are going out on loan. When a loan is requested, our works are brought out and inspected. We check whether the borrower can provide the appropriate facilities to display them and the condition of the works is also optimized so that they can travel and be exhibited in attractive and secure conditions. In the case of particularly fragile or expensive works of art, or when a large part of the collection is being loaned, I accompany the items on their journey and don't leave them until they have been fully installed and everything is in order. I assist Sven Van Dorst, Head of the Conservation Studio, as well. And it's also my job to make sure that the conservators working in our studio have the right materials and that our stock is properly inventoried. I ensure the safety, lastly, of our chemical waste too.'

### WHAT'S YOUR FAVOURITE WORK IN THE PHOEBUS FOUNDATION COLLECTION?

'There's a huge number of beautiful art works in the collection. I can't quite choose from such diversity, so I'll go for two works: *Rotor mit Interferenzen* by Heinz Mack – a piece of Kinetic Art from 1960 – and the sixteenth-century *Hunting Scene Before Wijnendale Castle* by an anonymous master. Centuries-old works like that evoke a totally different sense of beauty and craftsmanship.'



**Heinz Mack**

*Rotor mit Interferenzen*, 1960

Aluminium, glass, steel and wood, 151 × 151 × 25 cm

ANTWERP, THE PHOEBUS FOUNDATION



Corneille and Constant

*Figures*, 1950

Gouache on paper, c.750 × 1000 mm

ANTWERP, THE PHOEBUS FOUNDATION







# EXHIBITIONS





A key goal of The Phoebus Foundation's Chancellery is to make the collection accessible to as wide an audience as possible. Theme exhibitions play a crucial role in this regard, as they are firmly intended to communicate scholarly information in an accessible manner to a diverse public. Each one is conceived as a total experience that will draw visitors – young or old, experts or laypeople, Flemish or international – through a sophisticated selection of art works combined with a compelling scenography.

The exhibitions feature works belonging to The Phoebus Foundation supplemented by items from other public or private collections. The Foundation sets out to encourage collaboration and in doing so to create connections.



2016

## THE BIRTH OF CAPITALISM THE GOLDEN AGE OF FLANDERS

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17 JUNE 2016 – 31 DECEMBER 2016 (EXTENDED TO 22 JANUARY 2017)  
CAERMERSKLOOSTER, GHENT

The Chancellery of The Phoebus Foundation, in collaboration with the Province of East Flanders, organized its very first exhibition in 2016 at the Caermersklooster Provincial Cultural Centre in Ghent. It marked the Chancellery's first appearance as a new player in the field of old masters.

*The Birth of Capitalism* drew visitors back to the Golden Age of the Southern Netherlands (fifteenth and sixteenth centuries). It painted a picture of the economic power of the County of Flanders and the Duchy of Brabant – important technological, industrial and commercial centres of the then known world, and casts a fresh light on an economic and cultural highpoint.

The exhibition devoted to the 'Silicon Valley of the Middle Ages' attracted some 70,000 visitors, including the Belgian royal family.





2017

## ROOTED PAINTING FLANDERS 1880-1930

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15 MARCH – 6 AUGUST 2017  
CAERMERSKLOOSTER, GHENT

A year after its first successful exhibition, the Chancellery presented another part of The Phoebus Foundation collection to the public. The stars of this event devoted to Flemish art between 1880 and 1930 were the period's most influential painters: 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 focused on a tipping point in Flemish artistic and cultural history and transported visitors back to the early twentieth century. But *ROOTED* was different and groundbreaking too. It was also about the present day and what it means to be Flemish, given that the boundary between past and present is paper-thin.

*ROOTED* offered a selection of masterpieces. Many of the works are privately owned and were being shown to the public for the first time. The fairy-tale scenography gave a sense that visitors could walk in the paintings.

*ROOTED* was another bullseye: in the space of four and a half months, over 60,000 people came to the Caermersklooster.







2017

## ART IN MOTION

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22 FEBRUARY 2017 – 29 JULY 2018  
HEADQUARTERS KATOEN NATIE, ANTWERP

This exhibition offered an insight into the history of Flemish art, with particular attention paid to the things that motivated its artists: how was art perceived by makers 'from round here'? Did Flemish history influence their outlook on art? How do contemporary artists from the region view this evolution?

The exhibition was compiled from art works belonging to The Phoebus Foundation collection, supplemented by loans from various artists. The lower storey was entirely devoted to temporary exhibitions of work by young guest artists.



2017 – 2020

## PAINTING IN THE SPOTLIGHT

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### KEIZERSKAPEL, ANTWERP & SAINT JAMES' CHURCH, ANTWERP

The Chancellery of The Phoebus Foundation has been working with the Keizerskapel (Emperor's Chapel) in Antwerp since 2017. Every six months, a new and unknown jewel from the collection is presented at this unique location. An edition of *Phoebus Focus* tells the story of the masterpiece and its author gives a lecture.

The following works have been exhibited to date:

- Unknown master, *St Luke Painting the Virgin*, c.1520-30
- Daniël Seghers, *Vase of Flowers with Roses, Narcissi and Tulips*, c.1630-40
- Peter Snayers, *Travellers Attacked by Robbers*, c.1640-50
- Adriaen Isenbrandt, *Triptych with the Immaculate Conception*, c.1500









2018

## FOX HUNT: AN EXPEDITION INTO THE LAND OF REYNARD

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5 MAY – 30 SEPTEMBER 2018  
WAASLAND (VARIOUS LOCATIONS) AND HULST (NL)

In 2018, the Chancellery of The Phoebus Foundation introduced the public to a new sub-collection. *Fox Hunt* was not just any exhibition: it comprised a cycling and presentation circuit devoted to the legend of Reynard the Fox. The Chancellery worked on the event with the Province of East Flanders and the municipalities of Beveren and Sint-Gillis-Waas in Belgium and Hulst in the Netherlands. It was also advised by the Reynard Society.

The wide-ranging Reynard collection was presented in the form of a 'cultural expedition' through the medieval fable, which took visitors on a 40 or 60 km cycle tour of the Waasland region of Flanders and Zeelandic Flanders in the Netherlands. In the course of this experiential circuit, visitors discovered the medieval tale of the crafty fox in a playful and accessible way. A piece of cultural history was made exceptionally accessible through magnificent works of art and sets, mischievous films and ultra-modern animations, not to mention an exciting treasure hunt.

With total visitor numbers of around 60,000, *Fox Hunt* was the third successful project in a row staged by the Chancellery of The Phoebus Foundation.



2019

## LACE IS MORE! FIVE CENTURIES OF CULTURAL HISTORY UNDRESSED

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30 MAY – 3 NOVEMBER 2019

WATER CASTLE, SAINT MARTIN'S CHURCH AND SAINT GUDULA CHAPEL, AALST  
AND THE MUNICIPALITY OF MOORSEL

Lace can have an old-fashioned reputation at times, but in 2019 the Chancellery of The Phoebus Foundation brought this centuries-old luxury textile very much to life. The Phoebus Foundation collaborated with the City of Aalst, the Jan De Nul and Van de Velde companies and with Willy Michiels and Jozef Dauwe to organize a sensual and piquant exhibition devoted to lace.

*Lace is More!* offered a historical survey of lace production from the sixteenth century to the present, while also surprising visitors with contemporary lace artworks. A selection of masterpieces from the old master collection combined with textile fragments, contemporary art and haute couture told the unique story of this home-grown Flemish luxury product. Lace is inextricably linked with the history of Flanders. Nowhere in the world do these precious family heirlooms, passed down from generation to generation, have such a unique character as here.

*Lace is More!* exceeded all expectations, drawing more than 80,000 visitors in the course of five months. Lace has never been so vibrant.











2020

## THE BOLD AND THE BEAUTIFUL IN FLEMISH PORTRAITS

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15 MARCH – 31 DECEMBER 2020 (EXTENDED TO 5 APRIL 2021)  
SNYDERS&ROCKOX HOUSE MUSEUM, KEIZERSKAPEL,  
SAINT CHARLES BORROMEO'S CHURCH AND VLEESHUIS MUSEUM, ANTWERP

The many portraits in The Phoebus Foundation collection from the Middle Ages to the early modern era formed the ideal starting point from which to tell the fascinating story of portrait art. The historical Snyders&Rockox House Museum offered the perfect setting, in which visitors could admire the portraits in their natural habitat, in a surprising scenography by the celebrated Antwerp fashion designer Walter Van Beirendonck. The exhibition was hosted by the sixteenth-century Antwerp mayor and art collector Nicolas Rockox himself, and featured artists like Quinten Metsys, Frans Floris, Jan Van Hemessen, Peter Paul Rubens, Anthony Van Dyck, Jan Cossiers and Jan Boeckhorst.

A walking route through Antwerp took visitors to various historical locations, at which they could discover the different aspects of portrait art. The Keizerskapel (Emperor's Chapel), located opposite the Snyders&Rockox House Museum, was the ideal setting in which to view medieval, religiously inspired portraits and triptychs with the likeness of their donors; Saint Charles Borromeo's Church on Hendrik Conscienceplein was the place to see moving children's portraits; and the Vleeshuis Museum demonstrated through the monumental paintings of Frans Snyders that early modern people were as keen on gastronomy as they were on fashion.







## Katrijn Van Bragt

COLLECTION CONSULTANT

### WHAT'S YOUR JOB AT THE CHANCELLERY?

‘As Collection Consultant, my job description is extremely varied. I advise on acquisitions for our own collection, but for other private collections too. I’m also responsible for coordinating and organizing exhibitions. I coordinated *The Bold and the Beautiful*, for instance, and supported Niels Schalley in the organization of *Lace is More!*. Another responsibility of mine is the copy and picture editing of our publications, from major books to the *Phoebus Focus* series and brochures. And I also do my bit towards opening up the collection more widely: I help with the photographing of the objects and the recording of the collection and I also contribute to research. I’m the co-manager, lastly, of The Phoebus Foundation’s social media channels.’

### WHAT'S YOUR FAVOURITE WORK IN THE PHOEBUS FOUNDATION COLLECTION?

‘The smallest box often contains the finest goods! One of my favourite works of art is this portrait miniature. The lady depicted perfectly shows the function of such miniatures: as a tangible reminder of a dear departed person. The personal character and the emotional value really appeal to me. Moreover, the back of the miniature contains a lock of hair of the deceased loved one. Fascinating!’

#### Unknown master

*Portrait Miniature with a Lady and a Portrait Miniature, c.1800*

Gouache on ivory, 6.8 × 5.3 cm

ANTWERP, THE PHOEBUS FOUNDATION



# P E R M A N E N T E X H I B I T I O N S

2 0 0 4 – P R E S E N T

## 3,500 YEARS OF TEXTILE ART

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### HEADQUARTERS KATOEN NATIE, ANTWERP

Katoen Natie's corporate history began with the trading of commodities like cotton, wool and hides, so this permanent exhibition goes back to the roots of the company and of civilization alike. It is appropriate, therefore, that the textile collection is presented at the HeadquARTers site.

The Phoebus Foundation's internationally renowned collection of antique textiles includes unique pieces from ancient Egypt and Central Asia. From finely-woven embroidery to complete tunics, the exhibition of 3,500 years of textile art is a journey through history. Historical fabrics, clothes and other archaeological finds from ancient Egypt help visitors discover not only the civilization of Egypt itself, but also of ancient Rome and early Christianity. The exhibition concludes with the Silk Route – a crossroads of cultures.

The display began back in 2004 with a Tunic Gallery, with the textile museum in its current five-gallery form, opening in 2011. All the display cases were cleaned in the summer of 2019 and the presentation was adapted, with items substituted and rearranged. The sequence of tunics was also reversed.



### KATOEN NATIE, THE PHOEBUS FOUNDATION AND THE CHANCELLERY

The collection of The Phoebus Foundation originated as the company collection of the Antwerp harbour giant Katoen Natie, and as the private collection of company directors Fernand Huts and Karine Van den heuvel. To protect the collection from company and family risks, it was decided to house it in a foundation. That way, it can never be sold for the benefit of a company or family.

The operations of the collection were also originally coordinated from Katoen Natie. Since 2015, however, everything to do with the preservation and management of the works of art, as well as research and making them available to the public, has been housed at the Chancellery.







## SINGELBERG SCULPTURE PARK

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### SINGELBERG CASTLE, KALLO

Katoen Natie built a contemporary 'office castle' in Beveren-Waas, in keeping with the historical character of the sweeping and powerful landscape along the river Scheldt. Singelberg Castle takes its name from the castle of the Lords of Beveren, which played an important part in the separation of the Southern and the Northern Netherlands in 1585. All that remains of the historical fortress is a hill, near which the contemporary Singelberg Castle was constructed. It houses the offices of Katoen Natie and Indaver, amongst others. The buildings are grouped in a complex – a solid ensemble that makes its presence clearly felt in the surroundings.

Masterpieces by contemporary artists feature prominently around the Castle. The Chancellery of The Phoebus Foundation offers tours of the site, on which visitors discover surprising work by Flemish and international artists, including Michaël Aerts, Pablo Atchugarry, Wim Delvoye, Atelier Van Lieshout, Hubert Minnebo, Jef Mouton, Ramsey Nasr and Antonio Seguí.

In 2018, The Phoebus Foundation also acquired numerous sculptures from the former Brussels Airport collection, featuring names like George Grard, Jean-Michel Folon, Paul Van Hoeydonck, Jef Van Tuerenhout and Panamarenko.





## RASCALS AND REBELS

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### HEADQUARTERS KATOEN NATIE, ANTWERP

It is not only the archaeological textiles collection that has found a home at HeadquARTers, Katoen Natie's beating heart, but the modern and contemporary artists too. 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.





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# COLLABORATIONS





The Phoebus Foundation and its Chancellery firmly believe in joining forces with others. Collaborations have been established with various museums, heritage institutions, associations, cities and municipalities in recent years. The Chancellery has partnered with the following to help realize its exhibitions and in support of external projects:

- Antwerp Fashion Department (AP Hogeschool)
- Antwerp, Keizerskapel
- Antwerp, Snyders&Rockox House Museum
- Antwerp, Museum Vleeshuis
- Antwerp, University of Antwerp
- Bergen (NL), Museum Kranenburgh
- Bourg-en-Bresse (FRA), Monastère Royal de Brou
- Cassel (FRA), Musée de Flandre
- City of Aalst
- City of Antwerp
- City of Geel
- City of Ghent
- City of Hulst (NL)
- Deinze, Museum van Deinze en de Leiestreek (Mudel)
- Enschede (NL), Rijksmuseum Twenthe
- Ghent, Caermersklooster
- Leuven, M Leuven
- Municipality of Beveren
- Municipality of Sint-Gillis-Waas
- Province of East Flanders
- Schiedam (NL), Stedelijk Museum Schiedam
- Tongeren, Teseum
- Utrecht (NL), Museum Catharijneconvent

## ANTWERP FASHION DEPARTMENT PARTNERSHIP

The Chancellery of The Phoebus Foundation has been supporting Antwerp Fashion Department (the fashion department of the city's Academy of Fine Arts) since 2016. Breakfast and dinner were provided by the Chancellery for all international jury members and teachers during the Master's Jury session at the end of the academic year. A room was also made available at HeadquARTers for the jury to deliberate following the fashion show. The award ceremony likewise occurred at HeadquARTers. Jury members and teachers had the opportunity during the same period to discover the textile collection.



## Hannah Thijs

COLLECTION MANAGER

### WHAT'S YOUR JOB AT THE CHANCELLERY?

'As Collection Manager, I'm responsible for the overall management of the collection. I track auctions, process acquisition records and manage transportation. My responsibilities also include the registration of the collection and managing the visual records, and I monitor the development of the ART and Kadanza databases. I coordinate loans too and provide support for exhibition development. I am also responsible for everything related to loan contracts, insurance, VAT and customs matters. I systematically coordinate with the staff of the depot and the restoration studio.'

### WHAT'S YOUR FAVOURITE WORK IN THE PHOEBUS FOUNDATION COLLECTION?

'I'm really fond of the art of the Latem School! Before the *ROOTED* exhibition, I wasn't familiar with the magnificent paintings by Gustave Van de Woestyne, Gust. De Smet, Valerius De Saedeleer and Constant Permeke. They were a total mystery to me. The exhibition introduced me to a whole new branch of art history, which – looking back – I'm amazed I hadn't delved into before.'

**Rik Wouters**

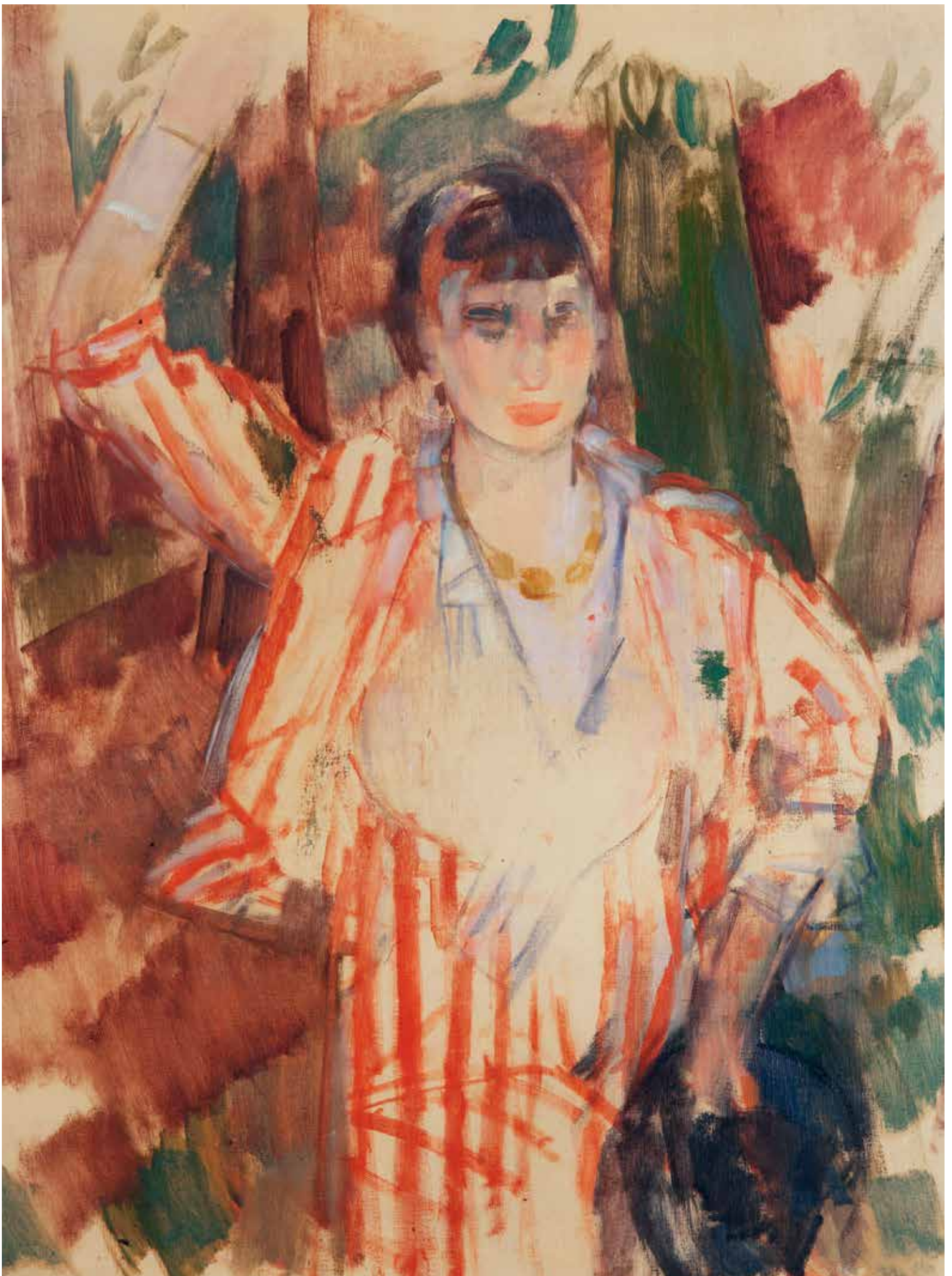
*The Pink Alley* (detail), 1912

Oil on panel, 63.5 × 74.5 cm

ANTWERP, THE PHOEBUS FOUNDATION











**Rik Wouters**  
*Femme en forêt* (detail), 1914  
 Oil on canvas, 100 × 90 cm  
 ANTWERP, THE PHOEBUS FOUNDATION

**Gust. De Smet**  
*The Lovers*, 1921  
 Oil on canvas, 136.5 × 96.5 cm  
 ANTWERP, THE PHOEBUS FOUNDATION



## Danaë-Emilia Vermeulen

PROJECT COORDINATOR

### WHAT'S YOUR JOB AT THE CHANCELLERY?

'As Project Coordinator I am responsible for everything related to the realisation of the CoBrA Depot. In addition, I am the contact person for the permanent exhibitions in HeadquARTers and for the collection of archaeological textiles. In that sense, I have a lot of contact with conservators and international researchers, and I am the pivotal figure in the organisation of the biennial symposium *Textiles from the Nile Valley*.'

### WHAT'S YOUR FAVOURITE WORK IN THE PHOEBUS FOUNDATION COLLECTION?

'This Egyptian tunic is coarsely woven in undyed linen and decorated with stylised figures in purple and orange wool. Although the collection contains other fragments with the same pattern of dancing men, women, running animals and plant motifs, the iconographic style of this tunic is unusual and, to my mind, fascinating: the figures are linearly rendered, greatly simplified, yet refined and detailed, with clear influences from ancient Egyptian and Hellenistic art. It is a wonderful example of the cultural diversity and ingenuity that existed in the Coptic period.'

**Unknown master**

*Egyptian Tunic*, 430-660 AD

Wool and linen, 116 × 72 cm

ANTWERP, THE PHOEBUS FOUNDATION









**Jan Fabre**

*Papaver (I) Poppy (I) and Papaver (II) Poppy (II)*, 2009

Jewel beetle shields on wood, 108 × 108 cm (each)

ANTWERP, THE PHOEBUS FOUNDATION

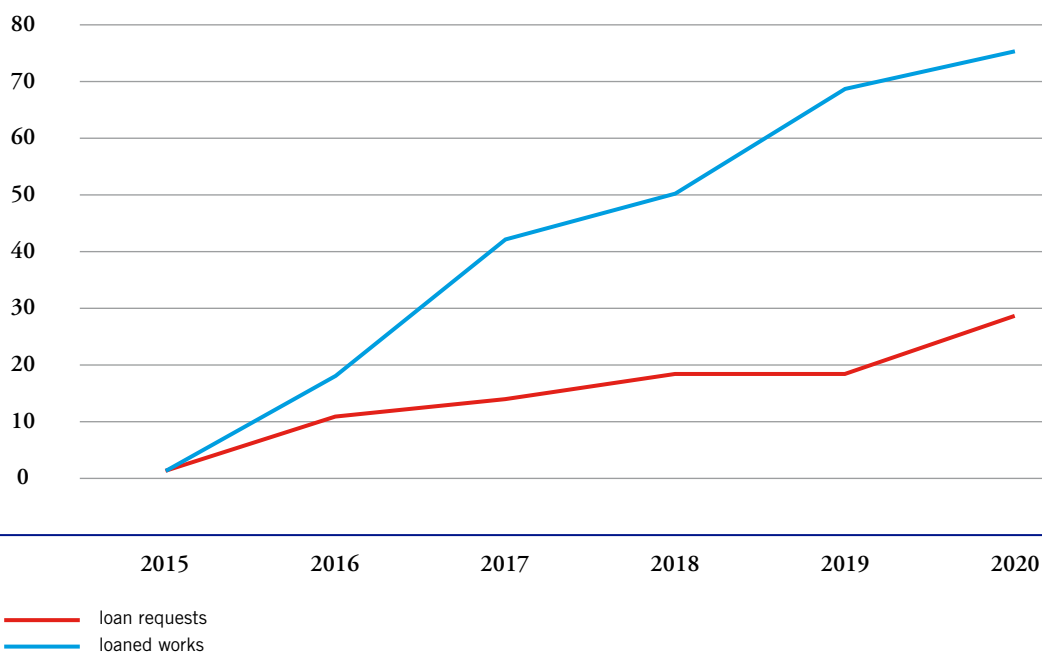






# LOANS

EVOLUTION IN LOANS 2015-2020



To make the collection accessible to a wide public, the Chancellery lends works from The Phoebus Foundation's collection on both a temporary and a long-term basis to exhibition projects at museums in Belgium and abroad. It does its utmost to meet requests for loans wherever possible, with the adequate protection of the work in question always paramount. The Chancellery's conservation studio prepares works to be loaned so that they are also delivered to the borrower in perfect condition. The costs of the associated preparatory work are covered by the Chancellery of The Phoebus Foundation.

To date, the Chancellery of The Phoebus Foundation has loaned works to:

- Aachen (GER), Centre Charlemagne
- Amersfoort (NL), Museum Flehite
- Amstelveen (NL), Cobra Museum
- Amsterdam (NL), Rijksmuseum
- Antwerp, DIVA
- Antwerp, Maagdenhuis
- Antwerp, Museum aan de Stroom (MAS)
- Antwerp, Museum De Reede
- Antwerp, Rubens House
- Antwerp, Snyders&Rockox House Museum
- Antwerp, Toneelhuis
- Antwerp, Vleeshuis Museum
- Antwerp, Wijngaardnatie
- Augsburg (GER), Veste Coburg
- Bergen (NL), Museum Kranenburgh
- Bourg-en-Bresse (FRA), Monastère Royal de Brou
- Brussels, RMFAB
- Brussels, RMAH
- Brussels, BOZAR
- Cassel (FR), Musée de Flandre
- Chicago (USA), Art Institute of Chicago
- Deinze, Museum van Deinze en de Leiestreek (Mudel)
- Deurne (NL), Museum De Wieger
- Enschede (NL), Rijksmuseum Twenthe
- Gaasbeek, Castle of Gaasbeek
- Ghent, Dr Guislain Museum
- Gouda (NL), Museum Gouda
- The Hague (NL), Mauritshuis
- The Hague (NL), Museum Beelden aan Zee
- Harlem (NL), Frans Hals Museum
- Helmond (NL), Museum Helmond
- 's-Hertogenbosch (NL), Noordbrabants Museum
- Krakow (POL), MOCAR
- Laren (NL), Singer Laren
- Leiden (NL), Rijksmuseum van Oudheden
- Leipzig (GER), Museum der bildenden Künste
- Leuven, M Museum
- London (UK), The Royal Academy of Arts
- London (UK), Victoria and Albert Museum
- Luxemburg, MUDAM
- Maastricht (NL), Bonnefanten Museum
- Maastricht (NL), Museum aan het Vrijthof
- Mechelen, Chapel of the Holy Spirit
- Mechelen, Hof van Busleyden Museum
- Mol, Cultural Centre
- Mol, Jakob Smits Museum
- Namur, Musée Félicien Rops
- Ostend, ANNO 1465
- Ostend, The Spilliaert House
- Ostend, The Venetian Galleries
- Oudenburg, Municipal Museum
- Paderborn (GER), Diözesanmuseum
- Regensburg (GER), Museum der Bayerischen Geschichte
- Rotterdam (NL), Kunsthal Rotterdam
- Rotterdam (NL), Wereldmuseum
- Schiedam (NL), Stedelijk Museum Schiedam
- Schilde, Albert van Dyck Museum
- Sint-Martens-Latem, Museum Gevaert-Minne
- Sint-Niklaas, Mercator Museum
- Tongeren, Teseum
- Tournai, Musées des Beaux-Arts
- Tournai, TAMAT
- Utrecht (NL), Catharijneconvent
- Vienna (AUS), Kunsthistorisches Museum



Karel Appel

*La chasse* (detail), 1956

Oil on canvas, 88.5 × 115.5 cm

ANTWERP, THE PHOEBUS FOUNDATION









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# INFRASTRUCTURE & S T A F F





In the space of five years, the Chancellery of The Phoebus Foundation has developed into a professional organization with a tailored infrastructure and a specialist team with staff in Antwerp and abroad.

At the start of 2015, its offices were still located in the HeadquARTers Katoen Natie complex, but the Chancellery team relocated in the autumn of 2015 to the Singelberg Castle site in Kallo.

The increase in the number of permanent staff and the expansion of the collection meant that there was soon a need for additional, adapted infrastructure. The Phoebus Foundation's collection was installed in its dedicated storage facility in 2016. This was further enlarged that same year and again in 2017 and 2020.

An adapted conservation studio was added in 2017, which was then provided in 2020 with a custom-made new space three and a half times larger than the previous area. A modified photography studio was also provided.

The Chancellery's offices relocated in 2018 to a former notary's residence on Jan Van Rijswijcklaan in Antwerp. The house was refitted to provide it with a library, office space and customized meeting rooms. Adapted office space was also added two years later to the art storage facility.

The Phoebus Foundation team, which initially consisted of just one person, swiftly grew into an organization with thirteen permanent staff, supplemented by numerous freelance conservators, researchers, specialists, trainees, interns and volunteers. Thanks to the Phoebus Fellowship, meanwhile, the conservation studio also enjoys the annual back-up of an international conservator.

The Foundation regularly organizes team-building and information sessions with external speakers and/or cultural awaydays to strengthen bonds between staff and to explore the cultural sector.



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# EDUCATION & PUBLIC ACTIVITIES





The Chancellery of The Phoebus Foundation organizes a range of activities to introduce people of all ages to its collection and the many fascinating stories the works of art have to tell. The exhibitions the Chancellery stages are systematically conceived on several different levels, targeting both a specialist and as wide a public as possible. This accessibility is a conscious choice: bringing the maximum number of people into contact with art and history enhances public support for culture.

To achieve this goal, display texts and audio guides are compiled in a clear and attractive but also light-hearted and uncomplicated way. Those looking for greater depth are served by the extra publications produced to accompany the exhibitions (special issues of *OKV*, deluxe art books, editions of *Phoebus Focus*, visitor guides, etc.) and/or tours by guides trained by the Chancellery.

## GUIDE SERVICE

The Chancellery draws on freelance guides, which it trains itself, for both temporary exhibitions (*The Birth of Capitalism* [2016], *ROOTED* [2017], *Fox Hunt* [2018], *Lace is More!* [2019] and *The Bold and the Beautiful* [2020]) and for the permanent presentations at HeadquARTers and Singelberg Castle.



## LECTURES

The Chancellery of The Phoebus Foundation organizes lectures aimed at a wide audience to accompany many of its projects. It works in some cases with the Davidsfonds, a cultural organization with around 45,000 members. A four-part lecture cycle was created with the Davidsfonds in 2016 around the *Birth of Capitalism* exhibition. Separate course days were also organized during *The Birth of Capitalism* and *ROOTED*, with lectures by Katharina Van Cauteren and Paul Huvenne respectively. *Lace is More!* (2019) was accompanied by a summer course, with presentations by Martine Bruggeman.

A series of breakfast lectures was staged for the paintings from The Phoebus Foundation that featured in special exhibitions at the Keizerskapel in Antwerp: the relevant themes were *St Luke Painting the Virgin* (Niels Schalley, 2017), *Vase of Flowers with Roses, Narcissi and Tulips* (Sven Van Dorst, 2018), and *Travellers Attacked by Robbers* (Leen Kelchtermans, 2019). In the case of the *Allegory of the Seven Liberal Arts* by Maarten De Vos – a work from the collection on long-term loan to the Snyders&Rockox House Museum in Antwerp – the same formula was applied at the museum (Hildegard Van de Velde, 2019). And when the Chancellery participated for the first time as a stand-holder at the Antwerp Book Fair in 2019, theme lectures on a whole number of publications were organized.

Certain book launches also provided the occasion for lectures. When *Politics as Painting*, for instance, was launched in 2016, presentations were given by Fernand Huts, Katharina Van Cauteren, Bernard Aikema and Mark Eyskens. And when Rick de Leeuw and Remco Sleiderink (Antwerp University) published the book *Ik, Jan Smeken* on the life of the sixteenth-century Brussels city poet, the Chancellery organized an event with presentations by Katharina Van Cauteren and Remco Sleiderink as well as a live reading by Rick de Leeuw.





## ART EDUCATION

Schools, families and children are an important part of the target audience of The Phoebus Foundation's Chancellery and so we set out to provide additional activities for young visitors at each exhibition.

Teaching packs were prepared for *The Birth of Capitalism* (2016) and *ROOTED* (2017) by Yesmade, specifically aimed at schools and families. The Chancellery collaborated with the production company Koeken Troef! for *Fox Hunt* (2018) to develop a playful quest on the theme of Reynard the Fox. The family-oriented activity was central to the project, providing the maximum possible accessibility to what was actually a quite hard-hitting and complex subject. When it came time to organize *Lace is More!* in 2019, the Chancellery turned to Koeken Troef! once again. This time the company developed a treasure hunt tailored to children and families. Each visitor to *The Bold and the Beautiful* (2020), meanwhile, was given an accessible visitor guide in the shape of a friendship book inspired by a Tinder profile. This enabled young and old alike to enter into dialogue with the people in the portraits. The visitor guide also incorporated a city walk.



## NOCTURNES AND FAMILY DAYS

The Chancellery of The Phoebus Foundation also organized special business packages for several of the temporary exhibitions. In the case of *The Birth of Capitalism* (2016) and *ROOTED* (2017), companies could book 'nocturnes' allowing an exclusive evening visit. *Fox Hunt* (2018) offered tailored cycle tours for businesses and clubs. Custom packages were also available for *Lace is More!* (2019). *The Bold and the Beautiful* (2020), was disrupted, sadly, by Covid-19.

The Phoebus Foundation also provided extras for its partners and supporters for each exhibition. It organized family days with tailored programming and additional activities for *The Birth of Capitalism* (2016) and *Lace is More!* (2019). Because of the Covid-19 pandemic, this was not possible for *The Bold and the Beautiful* (2020). In order to reach as wide an audience as possible, the Chancellery also offered free admission to the exhibitions for its partners, supporters and local residents.





## THEME DAYS

The Chancellery of The Phoebe Foundation has already participated through a variety of projects in important theme days in Flemish cultural life. A temporary exhibition at the Keizerskapel in 2017, for instance, was part of the programme of Antwerp Open Monument Day, while the sculpture park at Singelberg was highlighted during Open Harbour Day.

The permanent presentation at HeadquARTers, meanwhile, featured in Antwerp's 'Museum Night' even in 2015, 2016 and 2017. The Chancellery also took part in the Antwerp 'Culture Market' in 2017 to introduce its projects to a wide public.







## ANTWERP BOOK FAIR

The Chancellery of The Phoebus Foundation participated in the Antwerp Book Fair in November 2019. From a stand of its own, it offered bibliophiles and other visitors an overview of its publications, as well as information about its vision, mission and projects. The Chancellery also laid on a whole range of extra activities. Interested visitors had the chance to win a package of books each day, a children's activity was organized and various authors gave a lecture.







## COURSES

Lifelong learning is very important to The Phoebus Foundation Chancellery, which not only wants to inform its visitors but also to train its own staff. It achieves this by taking part in external, specialist courses like 'Collection Management and Registration', 'Text in Museums and Exhibitions', 'Group Dynamics' and 'Valuation with Volunteers' at the FARO organization, a course on fabric analysis and historical textiles at the Centre International d'Etude des Textiles Anciens in Lyon, and a 'digital detox' course.

The Chancellery also organizes in-house training for its staff:

### OLD MASTER ART HANDLING

BY SVEN VAN DORST

Sven Van Dorst, Head of the Chancellery's Conservation Studio, has organized a number of information sessions on the handling and manipulation of art works from the old master collection, which are sometimes fragile and technically sensitive. The aim is to teach staff how to manipulate the objects in the correct way at all times.

### AQUEOUS CLEANING METHODS

BY DR PAULO CREMONESI

The Chancellery of The Phoebus Foundation played host in spring 2019 to the Italian scientist Paulo Cremonesi, who gave a week-long workshop at the studio. A group of ten conservators was invited to attend the theory lessons and practicals. Dr Cremonesi has been involved for many years in research into water-based methods that can be used in the cleaning of art works – an important and recent development in the field of conservation and restoration. For the most part it uses acids, alkalis, cellators and gels in combination with water. Minimal use is made of the organic solvents that are traditionally applied to treat works of art. Through these practical workshops, the Chancellery invests in the knowledge of its staff, who need to keep up to date with their rapidly evolving profession.

### FRAMING WOODEN PANELS

BY SARA MATEU

Sara Mateu, a specialist in the structural treatment of paintings on wooden supports, gave a three-day presentation and demonstration of the handling and framing of paintings, in particular wooden panels, in 2016 and again in 2020. The workshop was aimed at the staff who handle the Foundation's paintings and who are often responsible for the first, basic needs when paintings enter the collection. This is important when it comes to preventing damage and detecting issues with frames.

### CONTEMPORARY ART HANDLING

BY NAOMI MEULEMANS

Naomi Meulemans, Contemporary and Modern Art Conservator at the Chancellery of The Phoebus Foundation, presented an extensive workshop in July 2020 on handling contemporary and modern art, the methods of which differ from those used for old master paintings. It provided the team with an in-house update against the backdrop of The Phoebus Foundation's collection of Latin American art.



## Ivana Donevska

ADMINISTRATIVE ASSISTANT

### WHAT'S YOUR JOB AT THE CHANCELLERY?

‘My job as Administrative Assistant is to support Hannah Thijs, our Collection Manager, with all the administration relating to the collection. I help with the registration and the optimization of the ART collection database and the image database too, and I also provide social media support.’

### WHAT'S YOUR FAVOURITE WORK IN THE PHOEBUS FOUNDATION COLLECTION?

‘The collection is so big, it's impossible to choose one work of art! One of the first things I saw when I started working for the Chancellery was the *Study of an Old Woman* by Peter Paul Rubens. I find the sober colours and realistic representation of the woman totally fascinating. The work has an emotional value for me too, because the lady looks like my great-grandmother, who's no longer with us. Whenever I see the study, it gives me a warm feeling.’

**Peter Paul Rubens**

*Study of an Old Woman* (detail), c.1615-20

Oil on panel, 50.2 × 40.6 cm

ANTWERP, THE PHOEBUS FOUNDATION









**James Ensor**  
*Skeleton Arresting Masqueraders*, 1891  
Oil on canvas, 30.5 × 51 cm  
ANTWERP, THE PHOEBUS FOUNDATION

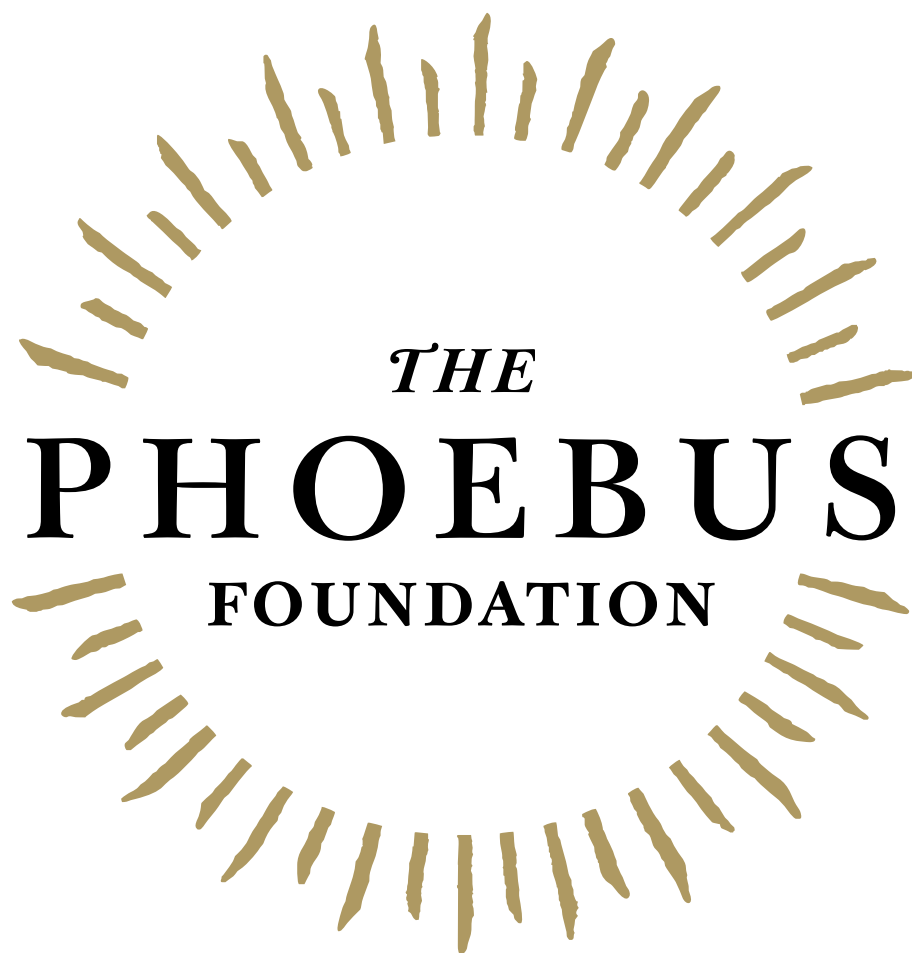






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MARKETING &  
COMMUNICATION

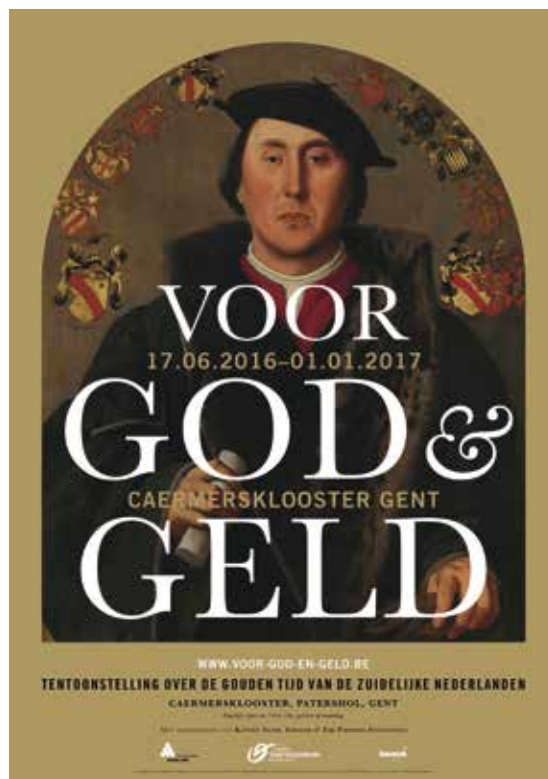


The Chancellery of The Phoebus Foundation aims to reach the widest audience it can. It uses websites, social media accounts and online and offline publications to stimulate the interest of the public – art lovers or otherwise – in its projects, collection and operations.

The different communication channels it has developed and applied over the past five years have steadily raised the profile of The Phoebus Foundation and its Chancellery. This is evident from the high turnout (since the very beginning, incidentally) of journalists at press conferences and the large number of visitors to exhibitions. Both the Chancellery and The Phoebus Foundation now boast a permanent core of visitors – a fan base – who clearly appreciate the exhibition approach (works of art, story, setting).

## HOUSE STYLE

The Chancellery of The Phoebus Foundation has been working since 2016 with esteemed graphic designer Paul Boudens, who developed the house style. This ‘look and feel’ has been incorporated in communication and publications (catalogues, brochures, leaflets, campaign images, etc.) and ensures the visual identity of our projects.





A. 2019.

# PiKANT!

VIJF EEUWEN CULTUURGESCHIEDENIS UITGEKLEED  
WATERKASTEEL VAN MOORSEL – AALST

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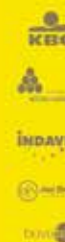


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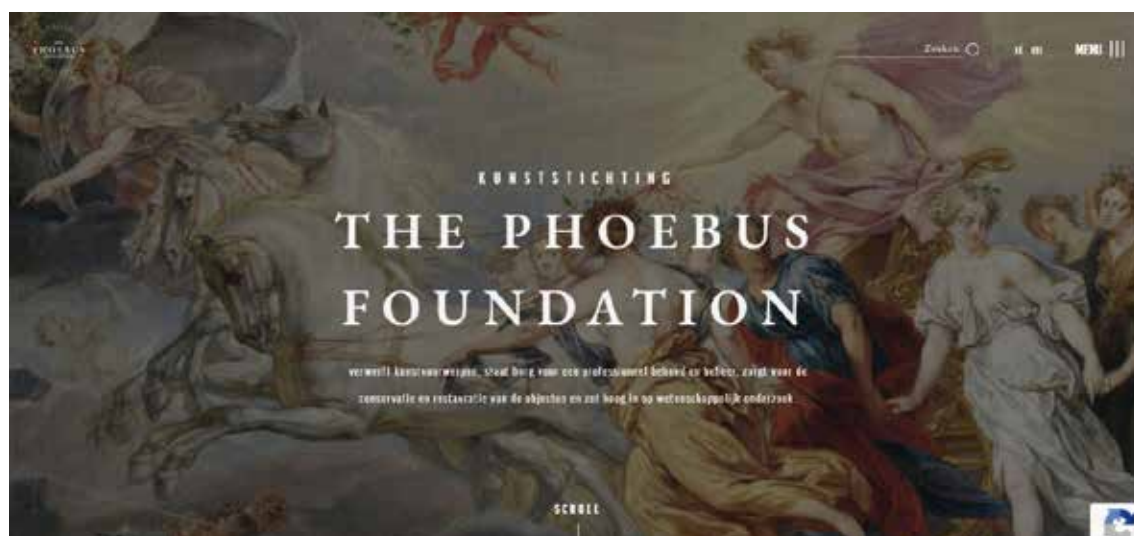
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## WEBSITE

The Chancellery of The Phoebus Foundation has had a website of its own since 2019 to provide interested parties with concise information about the creation, operation and projects of both the Chancellery and the Foundation. Visitors can order publications via the main website or click through to the specific exhibition sites. At present, all the pages are presented in Dutch with a selection available in English.

The Chancellery creates an additional, dedicated website including a ticketing system for each exhibition. It uses these sites to communicate a wide variety of practical matters. Photographs and videos of the exhibition and the works of art are also presented to elicit the interest of potential visitors. The ticketing system allows visitor numbers to be regulated and tracked efficiently. It also proved necessary in 2020 when it came to managing visitor numbers during the Covid-19 epidemic.



## BROCHURE

In 2019, the Chancellery of The Phoebus Foundation compiled a detailed brochure on its creation, operation, projects, conservation work and exhibitions. The publication is extensively illustrated and offers an ideal guide to getting to know both the Chancellery and the Foundation better. The prestigious brochure appeared in Dutch and also in English in order to reach an international readership. It is updated annually, with the first reprint in 2020.





## EXHIBITION COMMUNICATION AND MARKETING

The Chancellery of The Phoebus Foundation ensures a strong campaign image for each of its exhibitions with a compelling title and design in its house style.

The focus for the first of these events (*The Birth of Capitalism, ROOTED*) was mainly on the publicity generated via a press conference organized by the Chancellery. Leaflets and posters distributed through traditional channels were also used, as were adverts in national newspapers and magazines. Information about the exhibitions was also placed systematically on other frequently visited websites such as those of cultural and educational institutions. Mailshots, flyers and participation in cultural markets were likewise used to raise the profile of the exhibitions.

Teasers were used from the outset too. To promote *The Birth of Capitalism*, for instance, special boxes were displayed at Katoen Natie's 160th anniversary presentation and later at HeadquARTers. These evoked cases for paintings and each had a hole in it through which an animated painting could be seen. There was also a soundscape with a poem by Rick de Leeuw (recited by him), which was later included in the *Birth of Capitalism* book.

Radio advertisements became a fixed element of the Chancellery's media mix for later exhibitions (*Fox Hunt, Lace is More!*). Prominent three-metre promotional cubes were also installed at busy locations. Leaflets were distributed more widely than before at both cultural and tourist sites and dispenser racks were given distinctive headers to generate more attention. Since then, moving images on large digital screens in stations have become a regular marketing item. The Chancellery sets out to approach its target groups in a more targeted way, focusing on their own stories and wishes. It also approaches businesses and event organizers when staging nocturnes.

The data provided by the ticketing system allows the Chancellery of The Phoebus Foundation to engage in increasingly targeted communication. It shows, for instance, that the vast majority of visitors come from the area where the exhibitions are held. The projects have nevertheless been consistently communicated internationally from the outset, primarily to appeal to serious art lovers.

Over the years, the focus has steadily shifted towards online communication, in keeping with developments in the media. This has brought fresh opportunities for segmentation and tailored communication. It goes without saying that the Chancellery also communicates its exhibitions extensively through its social media channels. This enables younger target groups to be reached too.





## COLLABORATION WITH MEDIAHUIS

The Foundation collaborated on *Lace is More!* with the Mediahuis publishing company. Experts from the latter's Brand Studio produced articles and videos that were placed in the house style on a separate page in Mediahuis' various newspapers (*Gazet van Antwerpen*, *De Standaard*, *Het Nieuwsblad*, *Het Belang van Limburg*). This ensured a high degree of credibility and continuity: the articles remained in place for some considerable time and were highlighted through the various channels. They were able to focus specifically, moreover, on the target audience (art lovers, day-trippers, fashion fans, etc.).

Banners were placed on the front pages of the online versions of the different papers, with a view to generating traffic to the relevant sites. These were aimed at a well-defined target audience based on reader data (interest in culture, fashion, interior design, etc.).

The results are impressive:

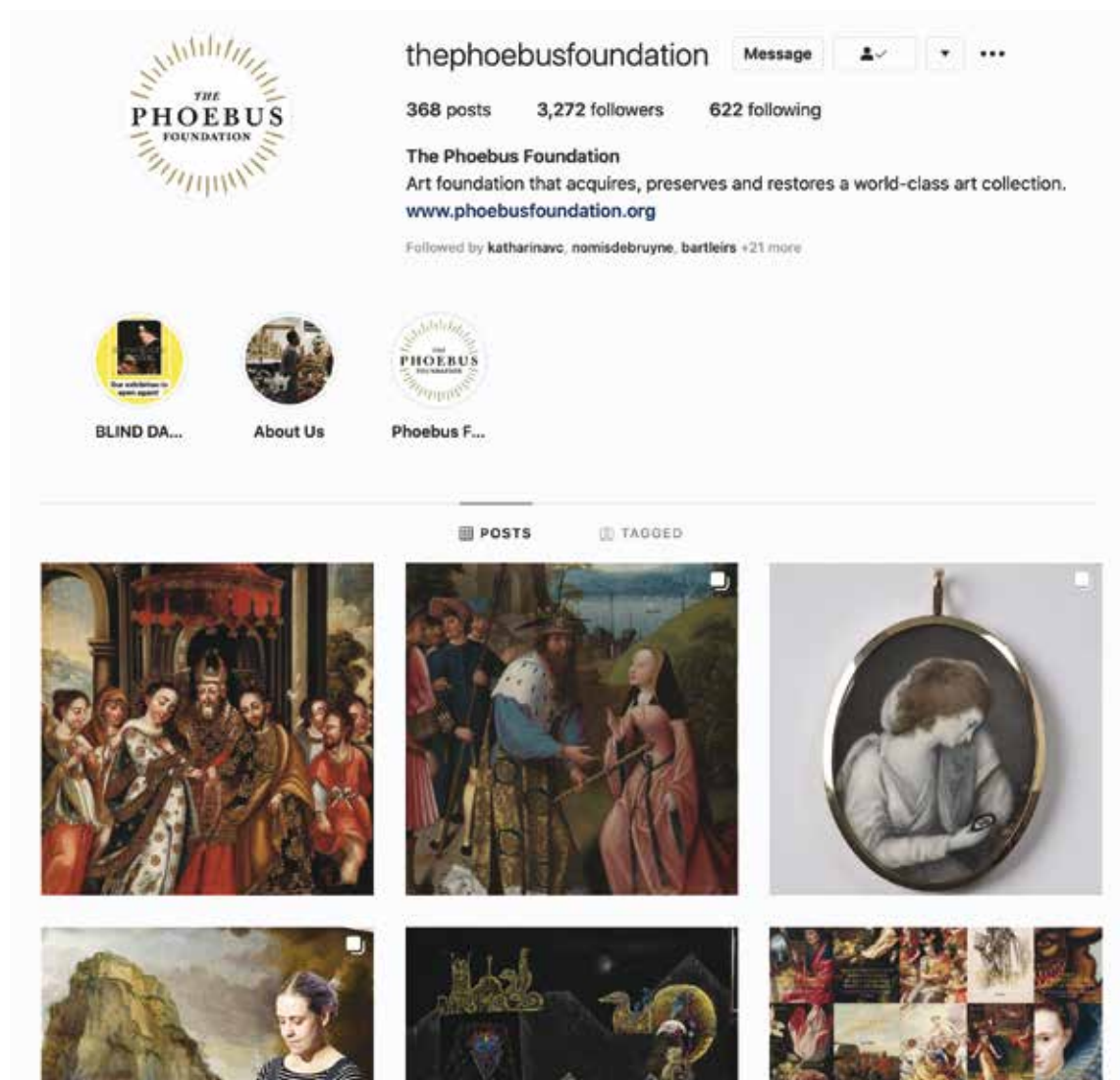
- 10.8 million native banners to guide people to the articles
- 29,524 content views
- prolonged reading times per article



## SOCIAL MEDIA

The Phoebus Foundation has been active on social media since 2018. It uses Facebook and Instagram to inform its followers about its projects, exhibitions, publications and research. The Foundation consistently communicates in English in order to appeal to an international public. The content of the posts differs widely, ensuring a considerable variety of information, from glimpses behind the scenes at the storage facility and conservation studio to interesting facts about the collection and amusing memes.

The Covid-19 pandemic forced the *The Bold and the Beautiful* exhibition to close. Intensive use was therefore made of social media to keep interested parties informed. The exhibition remained accessible virtually thanks to interactive posts like a ‘Guess Who?’ quiz with the exhibited portraits and drawings for kids to colour in. These forms of interaction with followers and their responses to it also helped expand the Foundation’s social media reach. Engagement (reactions, likes and shares) ensures that the posts are picked up by Facebook and Instagram’s algorithms.



## INTERNAL NEWSLETTER

As of 2020, the Chancellery of The Phoebus Foundation has an extensive team of permanent and freelance staff based at several locations. To keep everyone informed of each other's activities and projects, the Chancellery launched an internal newsletter in 2020, which is sent to all colleagues once a month. The very first letter to interested parties outside the team was sent in December 2020.

Interested parties can register via the website.

### Behind The Scenes

Deze maand kijken we achter de schermen naar de restauratiebehandeling van een van de oudste oeververfschilderijen uit de collectie van The Phoebus Foundation. Daterend uit ca. 1418-26 is het kunstwerk nog ouder dan het betaamde Lam Gods van de gebroeders van Eyck (1432)! Bestaande uit 4 panelen, gewijd aan de Maagd Maria, maakte het oorspronkelijk wellicht onderdeel uit van een groter altaarstuk.



Restauratoren Sven en Hilde aan het werk.

Wie goed kijkt ziet dat de kunstenaar al erg vooruitstrevend was door schaduw af te beelden bij zijn figuren waardoor ze een driedimensionaal karakter krijgen. Een technische slagschaduw ontbreekt echter nog, wat aangeeft dat we ons op een belangrijk knooppunt in de Westerse kunstgeschiedenis bevinden. Om die reden werd er recent voor gekozen om een uitgebreide conservatiebehandeling op te starten. Tijdens de restauratie hopen we meer te weten te komen over de geografische herkomst van de panelen en over de gebruikte methoden en materialen van de schilder.

### Travelling Treasures

The corona crisis is still disturbing our travel plans, but fortunately we manage to get our artworks to travel to their owners! We are happy to offer you a glimpse into the wonderful world of our traveling artworks.

This time, we organize a staycation and take you to Mechelen for 'Het Kunstuur' in the Heilige Geestkapel: you can find 32 Belgian art works from 1887 until 1938, exhibited in a unique setting. The combination of the historical building, extraordinary lighting and atmospheric soundscapes turns your visit into a memorable experience! We are honored to have contributed to this exceptional exhibition by lending three artworks of Gustave De Smet, Constant Permeke and Gustave Van de Woestyne.









## Jessica De Coster

STORAGE MANAGER

### WHAT'S YOUR JOB AT THE CHANCELLERY?

'I'm Storage Manager, which means I'm responsible for the day-to-day running of the storage facility. My duties include coordinating a team of art handlers and making sure all the art works are given a label and a suitable place in the depot. I also prepare loans and organize suitable packaging, in consultation with the conservators. I'm responsible for the photography too, and I support Hannah Thijs in the visual registration of the collection.'

### WHAT'S YOUR FAVOURITE WORK IN THE PHOEBUS FOUNDATION COLLECTION?

'The old master collection is what I find most fascinating. I'm really intrigued by all the things we don't know about each work! I always wonder, for instance, whether the characters who are depicted really existed and whether the architecture really did look like that. There are always so many questions we still can't answer completely.'

**Frans De Momper**

*The Meir in Antwerp* (detail), c.1640

Oil on panel, 33.5 × 54.5 cm

ANTWERP, THE PHOEBUS FOUNDATION









*City Hall of Antwerp*

In: Lodovico Guicciardini, *Descrittione di Tutti i Paesi Bassi*, 1588

ANTWERP, THE PHOEBUS FOUNDATION



*Antwerp Cathedral*

In: Lodovico Guicciardini, *Descrittione di Tutti i Paesi Bassi*, 1588

ANTWERP, THE PHOEBUS FOUNDATION





**Asger Jorn**

*Borneleg (Children's Game)*, 1953

Oil on cardboard, 682 × 981 mm

ANTWERP, THE PHOEBUS FOUNDATION

**Fernando Botero**

*Untitled (Female Skeleton)*, 1980

Watercolour on paper, mounted on canvas, 177.1 × 105.7 cm

ANTWERP, THE PHOEBUS FOUNDATION





## Katharina Van Cauteren

CHIEF OF STAFF

### WHAT'S YOUR JOB AT THE CHANCELLERY?

'Within the Chancellery, I set the broad outlines. I conceive projects and put collaborations on track, decide which tracks to follow and what the DNA of Phoebus is. I have the incredible fortune of being surrounded in the Chancellery by people who are just as passionate, but generally more practical in nature. As a result, the realisation of my wild ideas can be supported by the whole team, and I still have time for art historical research, for writing books and articles, and for making yet new plans.'

### WHAT'S YOUR FAVOURITE WORK IN THE PHOEBUS FOUNDATION COLLECTION?

'My favourite work in the collection changes almost every day. Today, I choose this series with portraits of the Inca Emperors. They go back to a prototype that was already painted in the sixteenth century for the Spanish king Philip II. I became fascinated by the artistic ties between the Southern Netherlands and the New World. From Antwerp, countless numbers of prints and paintings were exported in the sixteenth and seventeenth centuries. In Mexico or the Andes, local artists picked up these visual models. They often gave a whole new meaning to the old visual formulas. But even there, every visual representation is ultimately about profoundly human dreams and fears, ambitions and problems. Because art is about life itself.'

#### Unknown master

*One of the Eleven Portraits with the Genealogy of the Inca Emperors*, 18th century

Oil on canvas, 55.5 × 41 cm

ANTWERP, THE PHOEBUS FOUNDATION





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# PHOEBUS LOOKS AHEAD



**Constant**

*Moonscape with Merry Animals, 1948*

Oil paint and collage on cardboard, 600 × 740 mm

ANTWERP, THE PHOEBUS FOUNDATION



# C o B r A D E P O T

The Phoebus Foundation's CoBrA sub-collection will shortly be relocated to a dedicated CoBrA storage facility. Not only will the art works be preserved there in optimum conditions, they will also be available for viewing by the public. The design of the CoBrA facility was developed in collaboration with the architects Jan De Vylder and Inge Vinck.

It comprises a house plus outbuilding, which have been transformed into an open space. The exterior walls at the front have been preserved and provided the leitmotif for the new rear walls. The two buildings are connected by an enclosed garden and a narrow shaft. A large old shed with a floor area of approximately 400 m<sup>2</sup> has been converted into a stylish and efficient storage space, which meets all current preservation standards for the safe storage of the CoBrA art. The house has been renovated with the architects' characteristic straightforwardness and playfulness and decorated with CoBrA masterpieces and designer furniture to evoke the style and atmosphere of the 1950s.

The art works – paintings, sculptures and various decorative pieces – will be shown during guided tours. The opening is currently scheduled for autumn 2021.





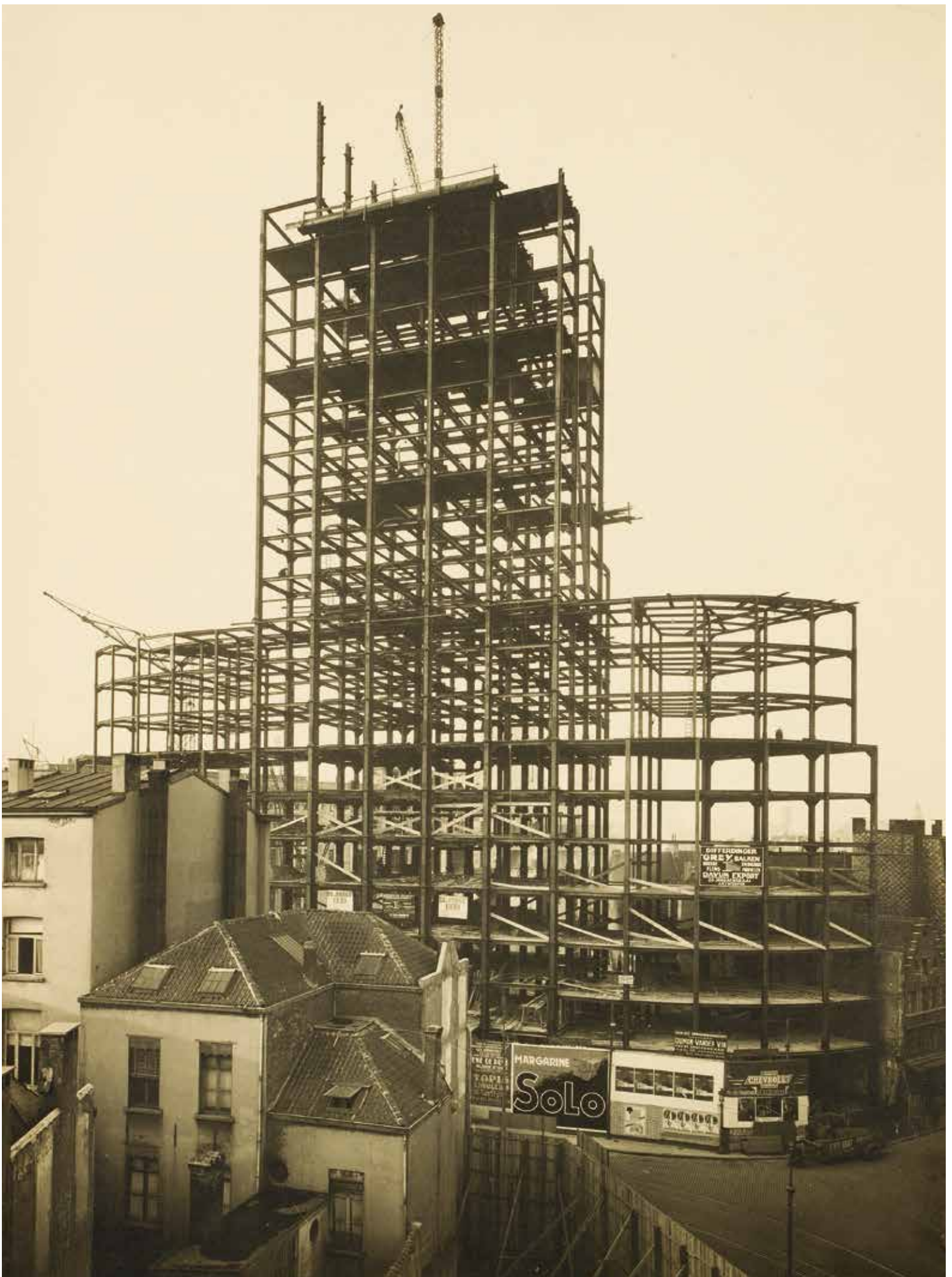
# B O E R E N T O R E N

The decision was taken in November 2020 to turn the 'Boerentoren' in Antwerp into a cultural institution in which the Chancellery will occupy a prominent place. In a few years' time, visitors will be able to admire The Phoebus Foundation's exhibitions in the most iconic tower in Antwerp and far beyond.

The tower was constructed between 1928 and 1931 in the full Art Deco style and with a steel skeleton weighing 3,500 tonnes – a genuine architectural jewel! Renowned architects worked on the project, including Emiel Van Averbek, Jan Van Hoenacker and Jos Smolderen. With its original height of 87.5 metres, the Boerentoren was actually Europe's first skyscraper.

The tower was built on the occasion of the 1930 World Fair. It was commissioned by the Middenkredietbank, which mainly served farmers and the Belgian Farmers' Union – hence the nickname 'Boerentoren' or 'Farmers' Tower'. The iconic Antwerp landmark later came into the possession of Kredietbank and KBC, whose logo currently tops the tower.

A few years from now, the Boerentoren will no longer be a financial skyscraper but a tower of culture. Visitors will be able to stroll through our exhibitions with a spectacular view of the city, drink their coffee in the tenth-floor sculpture garden and take the lift to the top floor to take in the entire city at a glance. We can't wait to embark on this grand adventure with you!







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Katrijn Van Bragt

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Follow The Phoebus Foundation here:

**[www.phoebusfoundation.org](http://www.phoebusfoundation.org)**

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