

The Rubenianum Quarterly

2015
2

The Rubenianum Field Trip to ... Antwerp!

Participating Fund members gathered for a welcome reception with Vice Mayor Philip Heylen at Antwerp City Hall. The ensuing lunch offered by Boris Vervoordt and Michael Gardner at their jaw-dropping Vlaeykensgang residence marked the start of an outstanding culinary journey. After an academic session at the Centrum Rubenianum, a visit was planned to 'Rubens in Private', the fine exhibition at the Rubenshuis. Reuniting the most intimate family portraits painted by Rubens had been a goal dreamt up a decade before by Ben van Beneden and Thomas Leysen. That evening we had an enchanting dinner in the painter's own studio in the presence of HRH Princess Astrid and HIRH Archduke Lorenz. Under the applause of the Fund members and much to the surprise of HRH Princess Astrid a towering birthday cake in her honour brought a fittingly joyous coda to a superb day.

Saturday morning we were welcomed by Manfred Sellink and Elsje Janssen for a visit behind the scenes at the Royal Museum of Fine Arts renovation project, scheduled to reopen in 2018. Hildegard Van de Velde then guided us through the Rockoxhuis Museum, currently exhibiting many of the Royal Museum's finest paintings. Lunch was suitably served next door in the house of Rubens's contemporary Frans Snyders. The afternoon was devoted to three magnificent Antwerp churches under the guidance of Arnout Balis. Fellow Rubenianum Fund members Joseph and Claartje de Gruyter invited us to a candle-lit dinner at their lovingly restored Hof van Rameyen, a castle in the vicinity of Antwerp bought by Rubens's second son Nicolaas in 1643.

Sunday morning the Print Room at the Plantin Moretus Museum exceptionally opened its doors and Thomas and Nancy Leysen followed suit in inviting us all to discover the 'Rosier', their splendid Antwerp mansion. There an intimate Monteverdi concert truly set the tone for a most convivial lunch followed by a tour of their exquisite collection of Flemish paintings and drawings. Dries van Noten, one of Belgium's foremost fashion designers, guided us through his 'Inspirations' exhibition at the ModeMuseum – the perfect end to an exceptional weekend.

Yet again the organizers, led by Thomas Leysen and Lieve Vandeputte, met the challenge to outdo themselves and, notwithstanding the unforgettable field trips to Madrid, Vienna, Paris, London and Genoa, made the Antwerp edition an extraordinary experience for all participants. | *Michel Ceuterick*

Dear Friends of the Rubenianum,

In the previous months, Antwerp witnessed a unique family reunion. In thirty-two breathtaking portraits, the Rubenses returned to their home, where they were admired by well over 90.000 visitors. The public discovered a different Rubens: a warm family man, painting for his pleasure, capturing his loved ones so vividly that, even after four hundred years, their likenesses appeal to us in a surprisingly direct way. Apart from Rubens's artistic and human qualities, the secret of this exhibition's success also lay in the thorough research underpinning it, leading up to various important new insights.

'Rubens in Private. The Master Portrays his Family' offered a perfect occasion for another reunion in Rubens's spirit. During a warm weekend in June, forty-three Benefactors and Donors of the Rubenianum Fund gathered in Antwerp around the supreme artistic heritage that forms the core goal of its fundraising efforts. I would like to express my gratitude for the Rubenianum Fund's continuous support of Rubens research, which complements Antwerp's efforts in this domain.

Looking ahead to the Baroque Festival Year in 2018, I therefore reconfirm this City's engagement to maintain scholarly research as the standard for its exhibitions, its publications as well as its scholarly events. If in 2018 Rubens will once again excel as a key figure in Antwerp's history and identity, this will also be to a great extent due to the progress of the Corpus Rubenianum Ludwig Burchard, for which I wish all of you a prosperous continuation.

*Philip Heylen
Vice Mayor for Culture, Economy,
City Maintenance and Property Management,
City of Antwerp*

An enchanting dinner in Rubens's studio presided over by HIRH Archduke Lorenz under a painting by Jan Boeckhorst and Frans Snyders.



Aaron Hyman, BAEF Fellow, at the Rubenianum

All the days of my life I have never seen anything that rejoiced my heart so much as these things, for I saw amongst them wonderful works of art, and I marvelled at the subtle Ingenia of men in foreign lands. —Albrecht Dürer, 27 August 1520



Like Albrecht Dürer, the world of art that I knew was a European one. That was until my eyes, like those of the German artist who travelled to Brussels and saw marvels imported from the Americas, were opened to the objects of a New World, and to a new group of artists I imagined through their works. When I applied to graduate school, it was to research Flemish and Dutch art, which had been my focus as an undergraduate art history major at Berkeley. These convictions changed during my first year at Yale (where I completed a Master's degree in art history), when I travelled to Mexico City with a pre-Columbian art course. During excursions to the city's churches, I was confronted with art that looked decidedly like my cherished Flemish baroque and thoroughly other, even alien, at once.

I had no idea, at the time, that European prints had been shipped to the colonies, spawning copies and a pictorial tradition that looked much like Europe's; there had been little scholarship on the subject and art history, as I knew it, had only recently turned with vigour to the swaths of artistic material beyond Western Europe's frontiers. It became clear to me on this trip, however, that the sixteenth and seventeenth centuries were times of movement and exchange, which could not be understood without a considerably wider frame than those of traditional field designations. In turn, I widened the scope of my research and devoted myself in subsequent years to learning about the art of colonial Latin America, and to charting paths between two artistic traditions that, though intimately related, were separated by an ocean. Like Dürer, once I had seen these mesmerizing objects from the other side of the Atlantic, the way I looked at art could never be the same.

My dissertation, which emerged from these experiences, proceeds from the belief that the European print was the single most important

factor in shaping the artistic landscapes of the Spanish Americas. In the colonial period, European prints flooded the New World, and today Latin American churches and museums are filled with paintings that were copied or derived from them. I use this transatlantic frame to reassess how works of art relate to one another across geographic distances and cultural divides and to rethink the terms through which early modern authorship has been understood: originality, invention, replication, and the slavish copy. At the centre of this network of terms is the print, the graphic circulator of compositions throughout Europe and its colonies. Prints routinely include extensive information about their authors, patrons and places of production along their bottom edge. But when the print entered new cultural contexts, this information could be understood differently. I interrogate the local contexts in which New World artists reconfigured these objects within their own practices and generated new ideas about what it meant to be a painter or creator.

To do so, my project focuses on works of art made specifically from prints that reproduced paintings by Peter Paul Rubens. As the most important painter in the Southern Netherlands, and indeed all of Europe, in the seventeenth century, Rubens has come to define the standards by which art historians understand the status of painters and the parameters of authorship and intentionality during the early modern period (equivalent with the colonial/viceregal era in Latin America). In my project, Rubens, the consummate authorial 'genius' of Europe's early modernity, becomes a lens through which to understand, often by means of contrast, the much greater range of artists—from similarly famous painters to anonymous craftsmen—who reconstituted his printed compositions in paint across the Atlantic. Likewise, his European patrons and followers become counterpoints to those who received prints and copies of his work across space and time, in the New World.

From today's perspective, very strange and surprising things happened to Rubens in the New World. Artists born in the Americas imagined him and his work in unusual ways, modelling their own practices on a Europe they knew in black and white. His compositions could be repeated so often that they lost their connection to Rubens altogether, becoming paradigmatic colonial works of art. In some contexts, his compositions even became miracle-working, a status for the religious object that depended upon anonymous, rather than authored, reproduction. Looking closely at

the specificities of these copied works of art—artists, patrons, religious orders, architectural contexts—allows an exploration of what 'copies' meant for those who produced and saw them. I aim to recapture something of the lived experience of using prints and making paintings in colonial Latin America, while also plotting the routes through which prints moved in the transatlantic empire.

My research for this project began with several short-term stays in Latin America, generously funded by the Joseph Albers fund at Yale University and a Tinker field research grant from the Center for Latin American Study at Berkeley. In and around Mexico City, Cuzco and Lima, Peru, and Quito, Ecuador, I documented hundreds of paintings (most unpublished) that derive from Rubens's printed prototypes. In March of 2014, I moved to Brussels for three months of intensive research in the print collection of the Koninklijke Bibliotheek van België. My year-long stay at the Rubenianum and the continuation of this research in Antwerp has been funded by a Belgian American Educational Foundation Fellowship. Next year will be spent in Mexico and Peru with the support of an Andrew W. Mellon fellowship from the Center for Advanced Study in the Visual Arts at the National Gallery, Washington DC (where I will be in residence in 2016–17) and an International Dissertation Research Fellowship from the Social Science Research Council. I am also very excited to be part of the 2015–17 cohort of Mellon Fellows in Critical Bibliography at the Rare Books School at the University of Virginia.

To list the ways that being affiliated with the Rubenianum has streamlined my work would be to sell this experience short. For it has enabled a speed and efficiency of research that I hadn't known was possible. Even coming from US institutions with incredibly rich libraries, it was hard for me to imagine a place that has virtually *everything* published (and many times not even published) on my topics of inquiry; in turn, I have accomplished research that might have taken weeks in the US in the space of an afternoon with a stack of books shelved steps away from my desk. The extensive documentation on individual artists and the invaluable Burchard archives and *Corpus* holdings have also been essential to my work.

But perhaps most importantly, the Rubenianum has become a home away from home. Not only has the staff been critical to my research, but in my day-to-day work, I have also forged relationships with colleagues that I now count as great friends. Given the Rubenianum's standing as an international research centre, this network has extended well beyond the Centrum's walls; through the many international conferences and workshops that have taken place at the Rubenianum since my arrival, I have met colleagues from across Europe, developing important collaborative relationships that I have great hopes will continue well into the future.

The Rubenianum Fund in Antwerp 5–7 June 2015

Photographs by Jan van de Vel



The participants are welcomed in the City Hall by Philip Heylen, Antwerp's enthusiastic Vice Mayor.



Ben van Beneden guiding HRH Princess Astrid and HIRH Archduke Lorenz through the Rubens Family Portraits exhibition at the Rubens House. They pose in front of Van Dyck's portrait of Isabella Brant.



The participants posing under a bright blue sky in a little paradise, the well-hidden garden of Antwerp Cathedral.



The participants attend a lecture at the Hof van Rameyen, one-time residence of Rubens's son Nicolaas, as guests of Joseph and Claartje de Gruyter.



Vice Mayor Philip Heylen, HRH Princess Astrid and Thomas Leysen in front of Rubens's early *Adam and Eve*.



Thomas Leysen and Hildegard Van de Velde introducing the temporary presentation of treasures from the Antwerp Museum in the Rockoxhuis Museum.



Visit to the Royal Museum of Fine Arts, where Director Manfred Sellink sheds light on the museum's major renovation project.



In the Antwerp Print Room a splendid selection of Flemish baroque drawings was displayed, including these two Jordaens sheets.



Thomas Leysen welcoming the group in the garden of his house, the 'Rosier'.

Treasure trove of Rubens information opened up

Precisely one year after its start, we can proudly report that the project *A treasure trove of study material. Disclosure and valorisation of the Collection Ludwig Burchard* has fully met its objectives. First and foremost, the Rubens documentation has undergone thorough processes of preservation, selection, re-ordering and repacking. This resulted in clearly structured documentation boxes, separating original Burchard notes and photographs from documents used for the Corpus volumes, as well as from material added since publication. A newly established concordance between the Burchard numbers and the CRLB catalogue numbers provides for easier search facilities, to the benefit of the remaining Corpus volumes. To ensure similar standards for the documentation that will be released upon publication in the Corpus, detailed procedures and guidelines have been created – and tested. From now on, we have at our disposal an efficient key to the treasure trove of Rubens information: an extensive inventory, which can already be consulted online, will not only serve the public, but also help the editorial team of the Corpus to ensure that every known Rubens work will eventually be addressed in the series.

An important achievement from an archivist's point of view is that Ludwig Burchard's scholarly legacy, despite being

incorporated from 1963 onwards in the library and photo archive, is now virtually reconstructed by way of an archival inventory. On the other hand, the project's runtime of one year did not allow for every single archival document to be registered. While Burchard's library has been completely inventoried, the artwork files are dispersed throughout the entire documentation. Yet the inventory is an attempt to reconstruct his original bequest, without having to alter or dismantle the Rubenianum collections, in particular the Rubens documentation. Moreover, the re-ordering operation generated better insight into Burchard's original classification. In addition, detailed finding aids for his letters have been created and have already proven their worth.

All these results were presented on 8 June 2015 at a study day entitled *Documenting Heritage. On the relationship between archives and documentation*. Speakers from various cultural heritage institutions elaborated on this relationship, which they illustrated by selected case studies. With 107 attendants from Flanders, the Netherlands and even an American guest, the day was a great success. The symposium's main focus was the reappraisal of documentary collections and their relationships with archival collections. Not only did the Rubenianum share its recently gained insights and best practices, it also offered a forum for broader experiences, guidelines and questions that apparently interest many professionals in the field. It is our hope that this fruitful exchange will be followed by other meetings in the future, and

The Rubenianum Lectures

Next lecture:

Sunday, 27 September 2015, 11 am.

The tapestries representing the Life and Death of the Roman Consul Decius Mus, after a design by Rubens, and their success in European Tapestry

by Em. Prof. GUY DELMARCEL (KU Leuven), co-author of the upcoming Corpus volume on the Decius Mus series. The lecture is in Dutch and will take place at the Rubenianum, where a fine tapestry from the Decius Mus series is on permanent show.

perhaps even lead towards an integrated discussion platform for institutions with documentary collections.

In summing up the general output of the project, it is reassuring to see that a solid and sustainable basis for continuing the work has been laid. At the same time, we have come to realize just how important archival expertise is for an institute like the Rubenianum. At the end of this highly productive undertaking, our gratitude to the Flemish Government, the main funding body of this project, is once again very much in place. | Dirk Buelens



After Peter Paul Rubens, *Decius Mus Consulting the Oracle* (detail). Tapestry from the Decius Mus series, workshop of Jan Raes II, Brussels. Rubenshuis, Antwerp. © Beeldarchief Collectie Antwerpen

CORPUS RUBENIANUM LUDWIG BURCHARD

PATRON

HSH Prince Hans-Adam II von und zu Liechtenstein

Rubenianum Fund

BOARD

Thomas Leysen (Chairman)

Dominique Allard, Arnout Balis, Michel Ceuterick, Gregory Martin, Ben van Beneden

BENEFACTORS

Fonds Inbev-Baillet Latour

Fonds Léon Courtin–Marcelle Bouché, managed by the King Baudouin Foundation

Demergon Foundation

The Samuel H. Kress Foundation

The Michael Marks Charitable Trust

Allaert-d'Hulst family
Annette Bühler
Michel Ceuterick
Herman De Bode
Georges De Jonckheere
Antoine Friling
Bob Haboldt

Gaëtan and Bénédicte Hannecart
Jules-André Hayen
Steven Heinz
Baroness Paul Janssen
David Koetser
David Kowitz
Bettina Leysen
Thomas and Nancy Leysen

Stichting Liedts-Meessen
Otto Naumann
Natan Saban
Johnny Van Haeften
Eric Verbeeck
Juan Miguel Villar Mir
Mark Weiss

DONORS

Joris Brantegem
Ingrid Ceusters
Manny and Brigitta Davidson
Jean-Marie De Coster
Baron Bernard de Giey
Joseph de Gruyter
Philip de Haseth-Möller
Jan De Maere
Michel Demoortel
Elisabeth de Rothschild
Bernard Descheemaeker
François de Visscher
Eric Dorhout Mees
Count Ghislain d'Ursel
Jacqueline Gillion
Dov Gottesman

Stéphane Holvoet
Christophe Janet
Baron Daniel Janssen
Baron Paul-Emmanuel Janssen
Jean-Louis and Martine Juliard-Reynaers
Gijs Keij
Cécile Kruyfhoof
Eric Le Jeune
Christian Levett
Christian and Brigitte Leysen
Sabina Leysen
Anne Leysen-Ahlers
Anne-Marie Logan
Pierre Macharis
Gregory Martin

Patrick Maselis
Baron Jean-Albert Moorkens
Philip Mould
Simon and Elena Mumford
Alice Myers-Goldt
Cliff Schorer
Léon Seynaeve
Eric Turquin
Rafael Valls
Lieve Vandeputte
Philippe Van de Vyvere
Tijo and Christine van Marle
Rijnhard and Elsbeth van Tets
Axel Vervoordt
Matthew Weatherbie
Morris Zukerman

CORPORATE BENEFACTORS

Sotheby's
Telenet NV

Lazard Frères
Christie's
Lhoist SA

Groupe Bruxelles Lambert SA
Dorotheum
Koller Auktionen AG
Noortman Master Paintings
Sibelco – SCR NV

KBC Group NV
Crop's NV
Rosy Blue NV
Belfius Bank

and a number of benefactors and donors who wish to remain anonymous