



ATYPICAL

ANTWERP

**FLEMISH
MASTERS
2018-2020**



Flanders
State of the Art



**ANTWERP
BAROQUE
2018**

RUBENS INSPIRES

PROGRAMME

Cultural city festival | june 2018 — january 2019



Paul Kooiker

The cover photo was taken by the Dutch photographer Paul Kooiker. See more of his surprising nudes at the FOMU.

EXPO

Paul Kooiker 71

Dear Reader

Elsewhere in this programme brochure, the artist Luc Tuymans expresses his amazement that there is no major retrospective of Rubens' work during 'Antwerp Baroque 2018. Rubens inspires'. He immediately added that "one interesting way of highlighting Rubens' work would be not to put him too much in the spotlight, focusing on the environment instead. Creating a present absence." He finds this a rather exciting idea.

And what an exciting festival this promises to be.

For 'Antwerp Baroque 2018. Rubens inspires', Antwerp has developed a multi-faceted programme with plenty of bold choices, which confronts the old and the new Baroque. The historic Baroque engages in a dialogue with contemporary masters, allowing you to discover surprising similarities between the past and present.

You will see how Antwerp has been a magnet for centuries, attracting people from around the world, who want to be here, to experience beauty and create art.

Art that sparks, and sizzles and that casts a (heart-)warming glow.

Rubens is everywhere in this festival. Antwerp's most famous resident. The man who left for Italy and returned with an entirely new formal language: violent, realistic, exuberant, full of emotions and movement, dynamic. The man who succeeded in putting the city on the map and inspired a whole new form of *joie de vivre* in Antwerp. And four hundred years later, his work continues to be inspiring.

Something that is apparent in this programme brochure.

It includes the entire programme as well as testimonials by artists about the Baroque-ness of their work and the master's influence.

'Antwerp Baroque 2018. Rubens inspires' offers a unique take on Antwerp. Elegant and a diamond in the rough, historic and contemporary, a pocket-sized metropolis.

So set aside any qualms you have and throw yourself into this fiery festival with gusto. Face the future with a much broader and inspired view.

Caroline Bastiaens
ALDERMAN FOR CULTURE

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THE ABC OF THE BAROQUE

WHO, WHAT, WHERE, WHEN AND HOW? An introduction to the Baroque in 26 letters and just as many illuminated initials.



ANTHONY VAN DYCK

A teenage prodigy who apprenticed with Rubens. Joined the master's workshop at the age of seventeen and went on to become the court painter of King Charles I of England.



BACH

The name of the German composer Johann Sebastian Bach always seems to pop up in any top three of the greatest composers of all time. And many consider that the Baroque ended with his death in 1750.



CHIAROSCURO

Light and shadow in Italian. Like a key light, which follows an actor on stage, painters decided to highlight the most important subjects on their canvas. The Italian painter Caravaggio was the undisputed genius of *chiaroscuro*. Rubens was introduced to his work in Italy and was heavily influenced by it.



DRAMA

Seduction and passion, blood and violence. Exuberant nudes, glistening bulging muscles, grand gestures. Baroque in a nutshell. And what a huge contrast with the harmony and serenity of the Renaissance.



FRANS SNIJDERS

An Antwerp painter, who specialised in hunting scenes, animals and still lifes. The fish seem to slither off the canvas, the birds about to fly around your head. And the fruit still looks as fresh as it was 400 years ago when he painted it.



EMOTION

The Baroque captures raw emotions. As a spectator, you burst onto the scene, into the action. You catch Holofernes' final death rattle, hear the women lament as the Cross is raised and feel like laughing along with the regulars in the pub.



GOD

No Baroque without God. After the Reformation, catholic faith experienced a revival in the Southern Netherlands, which is apparent in the art produced there. Thanks to the Jesuits, Jesus no longer was the most important figure, but the Virgin Mary, especially in Antwerp. In Antwerp, Mother's Day is still celebrated on 15 August, the Assumption of the Virgin Mary.



JACOB JORDAENS

Formed the Antwerp School, along with van Dyck and Rubens. Jordaens painted several popular scenes for his wealthy patrons, such as 'The bagpipe player', which you can find in the Rubens House. The Spike & Suzy comic strip album 'The King Drinks' was inspired by Jordaens's eponymous work.



MDCXVIII

Or 1618, the year in which work commenced on St. Augustine's Church. The church in Kammenstraat was Antwerp's first Baroque church. Nowadays you can enjoy ancient and new classical music concerts here in a surprising setting.



HENDRIK CONSCIENCEPLEIN

Traditionally associated with St. Charles Borromeo Church. The Jesuits turned to Rubens when they decided to build a church in this square. He helped design the façade and created 39 ceiling paintings for the church. Unfortunately they were destroyed in a fire.



ISABELLA BRANT

Rubens' first wife, whom the painter called «an excellent companion». The couple had three children. Isabella was 34 years old when she died of the plague. Rubens married the much younger Helena Fourment, four years after Isabella's death.



KUNSTKAMMER

A seventeenth-century Antwerp genre. These paintings of art rooms depict interiors that are packed to the rafters with art and discoveries from the new world, including exotic birds, fruit and vegetables. You can marvel at 'The Gallery of Cornelis van der Geest' at the Rubens House.



LUXURY

When it came to glorifying the Catholic Church, no expense was spared. Artists used expensive materials and the paintings of this era feature lavish fabrics, exotic creatures and magnificent banquets.



NICOLAAS ROCKOX

Elected mayor of Antwerp nine times, an art collector, the neighbour of Frans Snijders and one of Rubens' patrons. He commissioned 'The Descent from the Cross' and 'The Adoration of the Magi' from Rubens.



OTTO VAN VEEN

A genius like Rubens also had to learn the tricks of the trade somewhere. He apprenticed with Otto Van Veen, who was employed by the Duke of Parma and the Archdukes Albert and Isabella as a court painter. You can still find his house in Otto Veniusstraat.



PEARL

The word Baroque was inspired by the Italian *barocco*, which refers to a pearl with an irregular, non-spherical shape. Possibly the best word to sum up this art movement. The Baroque lasted from about 1600 to 1750.



QUASI-AUTHENTIC

The Rubens House is one of the most famous artist's residences in the world. This is where Rubens lived with his wife and children. Where he painted. Where he died. You can still sense the master's presence in the house, even though some parts of it are no longer original. The portico and the garden pavilion are 100% authentic however and will be restored.



SYMBOLISM

Baroque paintings are simply teeming with symbols that help the spectator better understand the underlying message. A dog was an allegory of marital fidelity, a cat was a harbinger of misconduct. John the Baptist always wears a red cloak and an oyster was already regarded as a symbol of lust and passion even then.



RUBENS

In effect, this alphabet should begin with "R". The "R" of Peter Paul Rubens (1577–1640), the man who singlehandedly put Antwerp on the map. The man who left for Italy and returned with a whole new visual language: energetic, realistic, exuberant, teeming with emotions and movement. The man who still continues to inspire so many others today.



TROMPE-L'OEIL

I see something that's not there! A painted pillar suddenly resembles a real pillar thanks to an ingenious use of technique. A false image, a real image. Perhaps this is an optical illusion. Baroque masters applied the technique in their paintings, and in the landscape.



UNIVERSAL

Experts regard the Baroque as the first universal style in the history of art. Baroque however encompasses so much more than the exuberant style, which the Catholic Church employed to move the faithful in the Low Countries. Baroque fanned out across the world in the seventeenth century. Fantastic, new variants of this style were created from Latin America and Africa to India and even Indonesia.



VANITAS

Heaven is the place to be, all life on earth is transient. A skull, a clock, old books, music instruments and soap bubbles all symbolise *vanitas* or the brevity of our life on earth.



WAPPER

In 1610, Rubens and his first wife Isabella Brant bought a house along Wapper, a side street of Meir. Rubens wanted to renovate and expand the house, creating a new design for the house himself. Nowadays their Palace by the Scheldt is one of the world's most famous artists' homes.



X-RAYS

X-rays are instrumental in the research, restoration and conservation of artworks. The restorers of Rubens' self-portrait for example discovered that Rubens' original painter layer is covered by up to 11 additional, non-original layers of paint in some places. And that his self-portrait was oval instead of rectangular at one point.



ZEITGEIST

The Baroque is a product of the Counter-Reformation. But artists did not limit themselves to painting pious, religious scenes. The Baroque also tells a story of juicy curves, carnal pleasures, violence and bloodshed.



YES!

Antwerpembrace life wholeheartedly. In that sense, things haven't changed that much since Rubens' time. You will encounter Rubens' vibrant style in museums, churches, parks and squares, but also in the busy gestures of a market stallholders, on a plate with an edible still life, on the racks in the shops of Antwerp's fashion designers.

The street artist Yvon Tordoir designed the letters D, I, J, K, U, X and Z especially for 'Antwerp Baroque 2018'. All the other letters are *Bloempot* initials from the Museum Plantin-Moretus. These were very popular in the seventeenth century and were specially designed for Balthasar I Moretus in 1631. Christopher Jegher created the woodcuts, he was the only artist to produce monumental woodcuts for Peter Paul Rubens.

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RUBENS INSPIRES

THE MASTER LIVES



“Rubens’ letters teach us a lot about a fascinating man and his era”

Peter Paul Rubens undoubtedly is Antwerp’s most famous Baroque painter. He became world-famous during his lifetime and Herr Seele, an artist and comic strip designer knows exactly why: “Rubens was capable of everything, was knowledgeable about everything. He was a brilliant artist, had a large workshop with many apprentices, designed his own home and travelled around Europe as a diplomat.” Herr Seele selects his favourite quotes from Rubens’ correspondence.

Herr Seele was an early Rubens fan. In 2005, he passionately defended the painter during the election of The Greatest Belgian of all time. “The panache of Rubens’ painting style is unrivalled. I would have loved to have been one of his apprentices! He introduced sun and ambience into the lives of his patrons, with his brightly-coloured canvases. I also love how he depicts men and women. I prefer voluptuous women to the skinny models we see on the catwalk today. My character Cowboy Henk was inspired by the Baroque hero in Rubens’ paintings: he is a muscle man, but not in an excessive manner.”

Great in every sense of the word

Rubens was very much aware of his own exceptional talent, as documented in his correspondence.

“In 1600, Rubens left for Italy, where he went to work for the Duke of Mantua, and was soon given a huge responsibility”, Herr Seele explains. “He was sent on a

diplomatic mission to Spain for example. He had to make paintings with local painters at the Spanish court. He had the following complaints about this forced collaboration”:

“*[...] the incredible inadequacy and incompetence of these painters, and (most importantly) their style which is completely different from mine (God forbid that I should be similar to them in any way).*”

“This probably reveals more about Rubens’ pride than about the painters’ lack of talent”, Herr Seele laughs. “He was barely 26 years old but already he clearly wanted to be the greatest. He could take on any subject.”

Crack the code

“Rubens was an exceptional diplomat, speaking five languages, which earned him many international commissions. What’s more, he was also very reliable, which is why high-powered people entrusted him with important missions.” This is apparent in his report to Marquis Spinola in 1628, as he discusses the possibility of a peace treaty:

“*Secrecy is primordial in this matter, which according to him is the crux of this affair: that is why he doesn’t want anyone in Brussels to see him [...] That is why he also left me a code.*”

“Sending diplomatic letters always meant that they could also be intercepted, which



Workshop of Peter Paul Rubens, Portrait of Helena Fourment.



Peter Paul Rubens, Self-Portrait.

is why correspondents refrained from outlining everything and sometimes used code language. When discussing delicate matters, Rubens switched to Latin or used quotes from authors. It was his way of covering his tracks”, Herr Seele explains.

Europe’s favourite

“[...] to this day, I still have no idea which decision I should make, either stay here in my native country or return to Rome forever, from where I get commissions with the best conditions. Here too a veritable charm offensive is deployed and every effort is made to ensure I will stay.”

“Rubens was just 32 years old at the time, but the most prominent European dukes already clamoured for his works. In 1609, on the eve of the Twelve Years’ Truce, better times loomed on the horizon. Rubens also had more opportunities to shine in Antwerp, unlike in Italy where he was not the only amazing painter.”

“Rubens was also a very skilful businessman. He run a huge workshop and had his apprentices paint works in his name, allowing him to complete a huge number of works in a very short period of time.”

The one and only Rubens women

“I would not dare follow in his footsteps because he made such a good choice that it seems almost inimitable. I also don’t want him to find my bride ugly, when he sees her with his wife.”

“That is what Rubens wrote about the wedding of his brother Philip, whom he hugely

admired. Rubens was 32 years old at the time. While he was very aware of his professional reputation, he still felt very uncertain in love. At the same time, he also realised that the time had come to marry. He sowed his wild oats during the rock ‘n roll years, freewheeling and carving out a career for himself.”

“But Rubens was also a man of flesh and blood, not a monk. He wrote a very sad letter about the death of his wife Isabella”:

“I have truly lost an excellent companion, one whom one could and should rightly and reasonably love. [...] she was neither erratic, nor weak but so good and so sincere, and so loved during her lifetime for her virtues that everyone wept upon her death.

“Isabella and Rubens were partners in crime, both in business and in private. She was his rock. But their marriage was less passionate than Rubens’ marriage to his second wife, Helena Fourment. At the age of sixteen, Helena personified Rubens’ models? He wrote this about her in 1634”:

“I chose a young woman, from a decent albeit bourgeois family although everyone recommended that I marry a noblewoman. But I feared pride, the most frequent ailment of the nobility, especially in that sex, and that is why I chose a woman, who would not blush when I picked up my brushes.

A caring father

“Rubens cared deeply about his family and friends. In 1628, he was employed in Madrid and was unable to personally oversee his son’s education. But he was very serious about the intellectual education of his children”:

“I beg you to admit my little Albert, that image of myself, not to your house chapel but to your study. I love this child and highly commend him to you, who are my best friend and the high priest of the Muses, [...]”

Herr Seele relied on Leen Huet’s ‘Rubens’ letters’ for the quotes.

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3 × YOU CAN’T AFFORD TO MISS according to Herr Seele

¶ Rubens’ Return – Rubens House

“I love restored paintings. You only really understand a painting as soon as the layer of brown varnish has been removed and the original colours are revealed in all their splendour. I’m very curious to see Rubens’ self-portrait after its restoration.”

¶ Michaelina. Baroque’s Leading Lady – MAS

“This grand dame of the Baroque has the most magnificent first name, but we should also remember that this forgotten woman painter was a genius. I had never heard of her even though I’m very intrigued by old art. She left us a stunning body of work, which I really look forward to getting to know better.”

¶ B.O.X and Efterklang – Festive opening weekend

“An Antwerp and Danish band will perform contemporary music on Baroque instruments. Hearing these early music instruments live is an enchanting experience. And it’s incredibly interesting when musicians create something new with them. But there’s no denying the sublime beauty of early music, like Monteverdi’s compositions.”

RUBENS' hand in **MONUMENTAL CHURCHES**

Antwerp's five monumental churches tell us a lot about Rubens' life. Better yet: you can see some of his most famous works in them!

The Cathedral of Our Lady, St. Andrew's Church, St. Charles Borromeo's Church, St. James's Church and St. Paul's Church. Five stunning, historic churches in the city centre, all within walking distance of each other. While the majority look more Gothic on the outside, their interiors are a stunning example of a triumphant Baroque.

The paintings which Rubens created for these churches also contribute to their monumental look and feel. The Return of the Holy Family, the Elevation of the Cross, the Descent from the Cross and the Assumption of the Virgin Mary were all commissioned from the painter to convince churchgoers of a clearly legible message. And how they succeeded in this endeavour! Moreover, they sealed Rubens' reputation as a world-class artist because the works were so accessible, appealing to a wide audience.

But Rubens did not just do business with these monumental churches. While these houses of prayer provided him with a living, they were first and foremost places where Rubens experienced and practiced his faith. Incidentally, Rubens and his family are buried in a chapel in St. James's Church.

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Interior Saint Charles Borromeo's Church



“One visit is not enough to comprehend the Baroque”

What is Rubens' significance for a generation of artists who did not grow up with a Catholic tradition? We asked five actors in training.





Asma (24)

“I’m inspired by how the Baroque artists represented movement. I want to incorporate this in my acting. And I have to say I was impressed with Rubens’ character. He was always true to himself, despite the limitations of his time. He wanted to honour St. Christopher in the painting for the gunners’ guild but the church wouldn’t let him. So he used symbols instead and portrayed St. Christopher on the back of the altarpiece!”



Francisco (50)

“I’ve been living in Antwerp for over 23 years now and I thought that I knew all the places we visited. And yet I was pleasantly surprised to make new discoveries. Baroque is such a rich style... one visit is not enough to comprehend its many layers. I’m a sculptor. And like the Baroque artist I like to work with contrasts. Between light and shadow, beauty and horror, life and death...”

Daniel, Francisco, Oliver, Asma and Saida are all training at KunstZ. This organisation supports performing artists and actors of various origins. Together they visited the Rubens House, St. Charles Borromeo’s Church and the Cathedral. In search of Rubens. On a quest to discover Baroque Antwerp. And understand how it possibly inspires them.



Oliver (22)

“I learnt and saw a lot of new things. I’d never been inside St. Charles Borromeo Church for example. I’m a visual artist so when I look at the output of Baroque artists, I feel very inferior. It was an overwhelming and pioneering period. I admire the painting techniques. Rubens used oils, which is anything but an easy medium. I myself use acrylics, which dry faster and are easier to control.”



Daniel (23)

“This style is so impressive! I also draw so I know how difficult it is to create a realistic representation of a figure. But nobody succeeded in pulling off this feat like Rubens. The figures in his paintings seem to be alive, to move. I also find his use of light and shadow very inspiring. I will definitely be applying this in my own work.”



Saida (36)

“What I would do if someone gave me such a painting? I would never put it up on the wall. While I admire the technique and the ideas behind it, all these contorted bodies and overly muscular men, all the gold, the foliage and the animals on the façades: I find it just too overwhelming. I do find it important however that Baroque heritage is preserved and respected as it is part of the city’s history.”

RUBENS INSPIRES

BAROQUE SHOCK



“The emphasis is on the intensity”

‘Sanguine | Bloedrood’ is one of the major exhibitions during the cultural city festival ‘Antwerp Baroque 2018. Rubens inspires’. The internationally-acclaimed artist Luc Tuymans, who also happens to be Belgium’s most prominent living painter, is the curator. “I wanted to return to the essence. To focus on the intensity of the Baroque, then and now.”

The title ‘Sanguine | Bloedrood’ refers to the Baroque’s grandiose, even overwhelming character. Rubens loved colour and used it frequently and lavishly. Tuymans hopes to establish an encounter between the Baroque masters of the past and contemporary artists with the exhibition in the M HKA. He contrasts work of classic artists such as Francisco de Zurbarán, Caravaggio and van Dyck with contemporary classic such as On Kawara, Edward Kienholz, Michaël Borremans, Sigmar Polke and others.

How did you choose the works?

“I was looking for recognisable works. Take Michaël Borremans: if you were to hang his work in between work by Adriaan Brouwer and Anthony van Dyck’s Head of a Young Man, you create an incredible arc. I wanted to establish a continuous interaction between the past and present, with ‘Sanguine’. I didn’t set out to create an art-historical overview, the emphasis is on the intensity of the image.”

How would you explain the Baroque to someone who is new to it?

“Baroque can have different meanings. It had a negative connotation for quite a long time, and was associated with concepts such as ‘excessive’, ‘bombastic’. And for many centuries it wasn’t even a style. It was only defined as such at the end of the nineteenth century. I want to dust it off and strip it down to the essence again. I want to highlight the intensity of the Baroque. Remember that

the early seventeenth century was the era of the Reformation and the Counter-Reformation, a period of persecution. At the same time, it also heralded a new way of visual thinking, in which art had to be dynamic, grandiose and overwhelming. Rubens reconciles all these contradictions: he was a citizen and a diplomat, served the Church and the King, while also being an innovative artist. He could have invented public relations.”

Do you see any parallels with the present?

“Look at the situation we live in today, at the appalling things that are happening in the world, the schisms, the violence and the lack of mutual understanding. Things were no different during the Baroque. I’m very interested in the processes that unfolded then and now, in the process itself in other words.”

One work is crucial in this context: ‘Five Car Stud’ (1972) by the American artists Edward and Nancy Kienholz. This work



Edward & Nancy Kienholz, *Five Car Stud*, 1969–1972, Courtesy Edward & Nancy Kienholz, Collezione Prada, Milano - photo credit by Delfino Sisto Leguani Studio

has become very relevant again, as an indictment of violence, racism and terrorism. “This large sculpture depicts the gruesome scene of a man of colour who is castrated by five white men, because he was caught in a car with a white girl and supposedly had sex with her. The scene is set in the Deep South, in the United States.”

“It was first shown at Documental in Kassel in 1972 but disappeared soon after. It resurfaced forty years later and was acquired and exhibited by the Prada Foundation in Milan. But it was never displayed in its original form, in a tent. That is what we will be doing for ‘Sanguine’. The work will be displayed in a domed tent next to the M HKA.”

“I have linked this work to the famous painting of

the Italian Baroque painter Caravaggio, from the collection of the Villa Borghese in Rome, namely ‘David with the Head of Goliath’. We were unable to loan the work, it is too precious and too fragile to travel. So we filmed it instead and will project in the arched gallery in the M HKA. The tent with the Kienholzes’ work will be open every day from midday until midnight so you can see both works together.”

It is obvious why you chose Caravaggio but how is Kienholz’s work related to the Baroque?

“If you look at the Kienholzes’ sculpture from a distance, then you can see the violence, the drama, the catharsis, the overwhelming character of it all. The Baroque has all these elements too. If my work were in any way influenced by the Baroque, I

would tend to go Caravaggio’s way, rather than follow Rubens. Caravaggio explored a reality shift in his work, just like Kienholz. You cannot really comprehend this reality, it is a different perception of reality. Whereas mythology and religion were key elements in Rubens’ works, and his canvases took on almost film-like proportions. Rubens was an entertainer before the term even existed. He created spectaculars for display in public spaces, with large and grandiose dimensions.”

Is Antwerp still the premier Baroque city?

“Difficult to say. Perhaps we should admit that Antwerp did shape Rubens, but that Rubens put Antwerp on the map. In that sense, yes, Antwerp is indeed a Baroque city. Initially I was

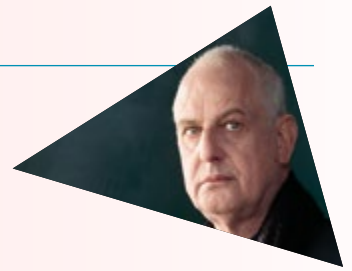
rather surprised that there is not a single major Rubens exhibition in this cultural city festival 'Antwerp Baroque 2018. Rubens inspires'. The Rubens House is being renovated, some of Rubens' works returned to the city and there are some Rubens walks but that's it. At the same time, I can also see how it would

be fascinating to put Rubens in the spotlight, by not focusing on him too much, but to look at the peripherals, at the environment instead. Creating a presence with absence. And I find that quite enthralling."

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Francisco de Zurbarán. San Sebastián mártir, 1650–1655, Museum national d'histoire et d'art Luxembourg.



3 × YOU CAN'T AFFORD TO MISS according to Luc Tuymans

¶ Michaelina. Baroque's Leading Lady – MAS

"I would have liked to include her work in my exhibition 'Sanguine', because I find her work very consistent and of very good technical quality. But a separate exhibition is even better off course."

¶ Experience Traps, – Middelheim Museum

"I'm very curious to see how contemporary artists will work with these Baroque landscape elements. I especially look forward to seeing the work of the American artist Bruce Nauman, who is a central figure in contemporary visual art."

¶ Jan Fabre – AMUZ

"I really believe in what Jan Fabre is planning to do in AMUZ. Jan is a real Antwerper and perhaps also the most Rubentian artist of us all. I'm very curious to see what he will create in St. Augustine's Church. Knowing Jan, the result can only be surprising."

JAN FABRE follows in RUBENS' footsteps

JAN FABRE spent three years thinking about them, developing them. A commission for new artworks, to replace the works of RUBENS, JORDAENS and VAN DYCK, is a once-in-a-lifetime opportunity after all. From July, you can see the new altarpieces for AMUZ, the former *CHURCH OF ST. AUGUSTINE*, on location.



'The Man who bears the Cross' in Antwerp's Cathedral of Our Lady.

In 1628, the Order of St. Augustine commissioned altarpieces for the Church of St. Augustine with three of the leading Antwerp Baroque painters, namely Rubens, Jordaens and Van Dyck. Peter Paul Rubens painted the canvas for the main altar, while Jacob Jordaens and Anthony van Dyck decorated the altars in the right and left naves. The three works are no longer in the church but have been transferred to the permanent collection of the Royal Museum of Fine Arts Antwerp. Jan Fabre was asked to fill the gap and create new works for the Church of St. Augustine.

"I think that I made about 50 collages and drawings for every panel. Over time, their symbolism and visual language became increasingly clear until I finally narrowed it down to three final collages or drawings. The altarpieces will be produced with the carapaces of jewel beetles. I'm fascinated by the iridescent green colour of these carapaces. It's like painting with light."

Peter Paul Rubens, Anthony van Dyck and Jacob Jordaens painted the three original altarpieces. How does it feel to follow in their footsteps?

"It's an amazing honour and recognition. I feel very humble, compared with such master painters as Rubens. Or as I like to say: "I'm a dwarf in a country of giants". This theme is also reflected in my self-portrait with a bloodied nose: I run into the wall of history, but the nose-bleed and the

emptying of my nose also means creating the space for something new. There can be no avant-garde without tradition.”

Do you have a special relationship with the Church of St. Augustine, which is now the AMUZ early music centre?

“The city, my ‘United States of Antwerp’ was, is and always will be an important playing field for me. I have many fond memories of the neighbourhood around AMUZ, especially from the Seventies to the end of the Nineties. In 1979, one of my first exhibitions was held in the former Jordaens House. In the Eighties and Nineties, I had a small studio in Kammenstraat with my then girlfriend, where I used to spend a lot of time writing and drawing. And I rehearsed in Begijnenstraat nearby, from 1989 until 1999, with my theatre company Troubleyn.”

In the Baroque era, artists typically received ‘commissions’. How can you be creative on request?

“I’ve received many Belgian and international commissions. I only start if I have the guarantee that I have free rein. Even when the commission comes from royalty, like Queen Paola at the time. I only started working when she granted me the



freedom I wanted, which allowed me to create ‘Heaven of Delight’. You need this freedom as an artist and I have to remain loyal to it. But you also have to always remember where you stand. A building, or even a street or square, is a body. Every artwork originates in a sensitive and even physical dialogue with the narrative, the aesthetics and the ethics of the space you are working in.”

Is this your first altarpiece?

How did you go about it?

“I’ve already worked in an ecclesiastical context. My sculpture ‘The Man who bears the Cross’ is on permanent display in the Cathedral of Antwerp, and is aligned with Rubens’ ‘The Descent from the Cross’. But no, I haven’t produced any altarpieces to date. I try to combine all kinds of themes in the new works. The turbulent history and the layers of meaning in the works of Rubens, Jordaens and Van Dyck for example. But I also refer to the convent church of the Order of St. Augustine and its current use, as the AMUZ early music centre. An encounter of different worlds, which I want to bring together, with my own visual language, in my own universe.”

EXPO Jan Fabre 70



Heaven of Delight (2002). Carapaces of the jewel beetle on the ceiling of the Hall of Mirrors, Royal Palace, Brussels

RUBENS INSPIRES

BAROQUE IN OPEN AIR



YVON TORDOIR

“Street art is Baroque”

We're sure you'll bump into Yvon Tordoir's work this year. The street artist has combined graffiti and Baroque on several large walls in the city for 'Antwerp Baroque 2018'. "Isn't it amazing that we graffiti artists can be part of such a major cultural project? While the links between our work and that of the Baroque masters are very clear to me, most people still think of us as being underground and not very respectable."

Yvon Tordoir was mainly introduced to the Baroque as a style by his father, the visual artist Narcisse Tordoir. “I often work as his assistant and that is how I discover works and techniques that I might not be exposed to if I didn't do this job. I helped him with his work 'Fake Barok', studying several masterpieces in detail. This taught me a lot about Baroque realism and how these painters combined colours.”

Baroque and street art: a perfect match

But can you link a seventeenth-century art style to the street art and graffiti that Yvon Tordoir is so passionate about? “Of course. These links were easily established with all the artists that were invited to participate in 'Baroque Murals'. El Mac (San Pedro, California) creates very realistic portraits, using only lines. I immediately recognised Rembrandt's etchings in his work. The violent contrasts in Smug's (Glasgow) works are definitely reminiscent of chiaroscuro. Astro (Paris) creates vast spatial illusions, which can be linked to trompe l'oeil paintings. And I myself am inspired

by Baroque books. By the calligraphed letters, whose decorative details sometimes told you more than you could read.”

All of Antwerp is Baroque

“Baroque is everywhere, did you know? It is not just a seventeenth-century thing. Take a walk through Antwerp and you will constantly bump into lavish decorations, ornamentation and sculptures. I think Hendrik Conscienceplein and its St. Charles Borromeo Church is definitely a highlight. The endless decorations and details are overwhelming. And believe me, I know what I'm talking about. When I was studying art in high school, I spent hours and hours there during the perspective classes. But that's not all. I find Antwerp and its population to be naturally Baroque. They are both full of life, but they can also be very contrary.”

Baroque and graffiti are attitudes

“I also see and feel this in my own work. Graffiti ruffles society's feathers. Much like the Baroque wanted to do away with the bright colours of the Renaissance. Baroque is an attitude. The graffiti and street art I create is on commission and therefore legal. And yet there's still always someone who calls the police. It continues to be an obscure profession (laughs). That is why I try to work on canvas now although I think my work is more suited to walls and the street. Because then you bump into my work, without consciously looking for it. A canvas in a gallery never has the same impact.”



Clockwise: work by El Mac,
Yvon Tordoïr, Smug and Astro.



3 x YOU CAN'T AFFORD TO MISS
according to Yvon Tordoïr

¶ **Baroque Book Design**
– Plantin-Moretus Museum
“I’m so looking forward to this! Combining typography with page layout, text and images, I love it!”

¶ **In Rubens’ Footsteps**
“This walk past Antwerp churches is a must-see. It gives participants a unique insight into how Rubens developed

from an apprentice who was eager to learn into one of the most brilliant artists ever.”

¶ **Focus. Baroque splendour in a domestic setting**

“The intimate Museum Mayer van den Bergh exhibits the most magnificent private collection, which includes works by Baroque masters.”



RUBENS IRRITATES

A PUNK EXHIBITION during ‘Antwerp Baroque 2018. Rubens inspires’? A heresy perhaps but not entirely outlandish. *ANTWERP’S ACADEMY* explains its quirky programme.

1977 VERSUS 2018

Antwerp also celebrated the Baroque and Rubens’ 400th anniversary in 1977, with a bunch of exhibitions and a lot of merchandising. The Antwerp band The Strangers poked fun at this early form of city marketing with a hilarious Rubens song. That same year, the Antwerp punk band The Kids signed its first record contract, releasing two albums soon after, titled The Kids and Naughty Kids. They epitomised Belgian punk. Now that the Baroque is such an important theme again in Antwerp in 2018, Antwerp’s Academy has decided to put punk, its aftereffects and its influence on the contemporary scene in and around Antwerp in the neon spotlight this year.

HERETICS AND PUNKS

At first glance, the Baroque and punk are like opposites, which don’t attract. Art with a capital A as opposed to alternative and underground. But they also have a lot in common. The Iconoclasm paved the way for the Baroque, heralding a completely new visual language, which was dominated by physicality, movement and a certain visual directness. Caravaggio’s raw realism put paid to the excessively refined Mannerist style.

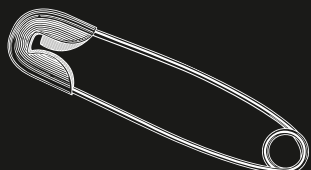
NO FUTURE

From 1976 onwards, the punk movement found its way to Belgium, from London and Amsterdam. With slogans like No Future! and Anarchy!, the punk movement proved the greatest challenger of anything that was deemed vaguely conformist. In Antwerp, punk also charted a new visual and musical course, like an iconoclasm. For the first time ever, musicians who had to technical background, but a lot of energy and drive, took to the stage. Their style was all about DIY. They made their own clothes, formed artists’ collectives and published punkzines. Performance, graffiti, photocopied publications and a fast, primitive style of painting were their response to the intellectualist art of the Seventies. Punk took to the streets and squats of our city, instead of exhibiting work in galleries.

WILL THERE BE A NEXT TIME?

Radical art and artistic activism are back on the agenda today. Fashion designers incorporate punk elements into their collections while young bands rediscover the unique charm of low-tech. The visual arts are experiencing a revival of artist’s journals and DIY initiatives meanwhile. Punk is not dead. And the punk exhibition ‘Naughty Kids’ is living proof that the raw essence of punk is still very much present today and has not lost any of its relevance.

EXPO Naughty Kids 70



5 QUESTIONS FOR
WILLIAM
FORSYTHE



WHO IS WILLIAM FORSYTHE?

**°1949, New York — Dancer,
choreographer and artist. Involved in
the *EXPERIENCE TRAPS* exhibition
in the *MIDDELHEIM MUSEUM*.**



This duster is part of William Forsythe's work 'Towards The Diagnostic Gaze'. The duster has been placed on a stone tablet, which has been engraved with the words: HOLD THE OBJECT ABSOLUTELY STILL.

1. Do you have a special connection with Antwerp?

I have a strong Antwerp connection through two people with whom I worked very closely together. The oldest link I have with Antwerp is with the artist Jan Fabre, whom I've known for over 25 years. I invited him to work on an extraordinary commission for the Frankfurt Ballet in the Nineties. Jan's radical art made an enduring impression, on both the audience and myself. I've also collaborated with Myriam De Clopper of De Singel for many years, as she was the primary producer of my ballets in Belgium. Together with Kathryn Bennett, the director of the Royal Ballet Flanders, we worked on two revivals of major ballet works, which would have been lost without her dedication. Having such supportive colleagues is really important and I'm very grateful to them all.

And of course you cannot talk about Antwerp without mentioning talented fashion designers like Dries Van Noten or Martin Margiela. I enjoy wearing their creations.

2. What are Experience Traps?

"Experience Traps", which is the title of the exhibition in Middelheim Museum, makes me think of physical experiences and entanglements.

The site-specific works I suggested for this exhibition attempt to offer physical access to the ideas behind them. These particular works focus on the concept of de-stabilisation, and in this case, this infers physical and cognitive destabilisation.

3. To which extent do you choreograph the visitor's movements?

In the best case, my works do not intend to choreograph the visitors. In fact, visitors tend to choreograph themselves.

4. You refer to the works in the exhibition as Choreographic Objects. What are Choreographic Objects?

Choreographic Objects are discrete systems that require activation, through conscious or unconscious competence. These objects do not exclusively generate their meaning with visual means. Instead they are living examples of specific physical circumstances. A number of these objects require a gut reaction to their challenging complexities. Others require conscious brain tactics to fulfil their labyrinthine intentions. Physical engagement is the only means to understanding the actions to which each choreographic system refers in all the cases. This is regarded as the first principle of these Choreographic Objects.

5. What is the relation between your ballet work and your choreographic object work?

There is a very important connection between my ballet work and my choreographic object work. I have researched the subjects that are contained in the Choreographic Objects for several decades in my dance choreographies. Destabilisation, for instance, is just one of many topics I've developed very consistently in the last few years. But this is just one of the concepts you will experience in the "Unsustainables" that I will present in the Middelheim Museum.

EX PE RI EN CE

TRAPS

16 artists mislead you in the Middelheim Museum

Bertrand Lavier. Fountain, 2014.



A forest that smells like an energy drink, a huge bouncy castle and unique open-air performances. That is what you get when you ask contemporary artists to work with the ideas behind the Baroque landscape. ‘Experience Traps’ is an exhibition that messes with your experiences, that fools and surprises you.

“During the Baroque, gardens were the perfect place to control nature, where the natural and the artificial encountered each other”, says the exhibition curator Pieter Boons. “Artificial landscape elements, such as the grotto, the fountain, the tableau vivant, the labyrinth and automatons

(machines) had to transform the classical landscape into a fascinating place for encounters. The garden became a place where visitors were manipulated and seduced.”

The Middelheim Museum asked 16 contemporary artists to develop their own take on the Baroque landscape experience. “The outcome: a series of very diverse works, which all have one thing in common: they all elicit a physical and/or mental experience.”

EXPO Experience Traps 69

5 DIFFERENT EXPERIENCES

SEE

— Mars (working title), Spencer Finch

“Our Gloriette, the boat house at the museum’s entrance, is in fact a folly, which is a Baroque garden motif. Spencer Finch has decided to focus on the building’s windows and create the colour of light on the planet Mars. In a sense, you could interpret this as his Baroque ambition to connect heaven and earth. And it also refers to the fascination for astrology and watching the stars, which originated during this period.”

HEAR

— Birdcalls, Louise Lawler

“A mechanical parrots pronounces the names of famous, male artists. Like a parrot, which means you may not understand some names and hear other names continuously. Baroque gardens often had mechanical birds (an example of an automaton). This is an ironic work, which highlights the constant attention to male artists. Here again, the artist combines the natural with the man-made.”

SMELL

— Energy Fog, Mike Bouchet

“The American artist Mike Bouchet focuses on the dichotomy between fake and real. The smell of an energy drink emanates from the forest. And while we would not be surprised to smell this at a party, it feels artificial, and is a strange and even alienating experience to encounter it in a forest. Scent is one of the strongest manipulators, which controls behaviour in today’s consumer society.”

FEEL

— Underall, William Forsythe

The American dancer, choreographer and artist William Forsythe helped design the ‘Experience Traps’ exhibition and also created several works for the exhibition. “Forsythe focuses on destabilisation. He created an earthquake lawn, a section of grass on which you need to find your balance again.”

TASTE

— Heaven and Earth, Adrien Tirtiaux

Adrien Tirtiaux’s circular structure connects heaven and earth in a very unique manner. He creates a frame for the celestial, inspiring you to look up while enjoying a picnic in the park. “Rubens apparently also had a pantheon-like open dome in his house, under which he exhibited his collection of antique sculptures. A really nice reference.”

EX
PERI
ENCE
TRAPS

RUBENS INSPIRES

MYSTERIOUS MICHAELINA



ANNE-MIE VAN KERCKHOVEN

“People will do anything when the urge to create art becomes too strong. Even abandon their own children”

“A woman must have money and a room of her own if she is to write fiction”, Virginia Woolf wrote in her famous essay, ‘A Room of One’s Own’. And a woman needs this same freedom to create visual art. For centuries, this has been anything but evident. There is one notable exception in the history of art: the Belgian artist Michaelina Wautier. And now this leading lady of the Baroque finally has a chance to shine in the first major retrospective of her work.

Another interesting figure in art history is the Antwerp artist Anne-Mie Van Kerckhoven. She has chosen to dedicate her life to the arts, as a visual artist, graphic designer and performer. “But this is still not considered an evidence for women”, according to Van Kerckhoven. “That is why I’m very interested to see the Michaelina Wautier exhibition. The curator, Katlijne Van der Stighelen, is a good friend of mine and I’ve already heard a lot about Michaelina from her.”

Art as a full-time job

“In the old days, noblewomen were trained to create art, as part of their education. Unfortunately many of them stopped doing this when they married. That is what I find so interesting about Michaelina: her perseverance. She continued to work, becoming an expert at what she did.” Wautier did not marry, and, like Van Kerckhoven, she never had children. “Creating things, ensuring your art is constantly evolving is a full-time job. It consumes your mind day and night. As a mother, you must relinquish your mind to your children. Possibly there are people who have succeeded in this endeavour, but it doesn’t work for everyone. People will do anything when the urge to create art becomes too strong. They will even abandon their children.”

A liberated women

What is so unique about Wautier that she seemingly enjoyed more freedom than her female

contemporaries. She was a liberated, free-spirited woman, who trained as an artist and who painted nudes in a canvas like ‘Triumph of Bacchus’, which focused on the theme of lust. And yet her work was almost lost in the folds of art history, because nobody wrote about it. “This continues to be extremely important”, says Van Kerckhoven. “My exhibition in the M HKA received a lot of media coverage, which is crucial. You need these write-ups, or the next generation will never know about your work.”

While Anne-Mie Van Kerckhoven entered the arts scene many centuries after Michaelina Wautier, she still struggled at times. In the Seventies, there was still a lot of doubt whether women could be full-fledged artists. That is one of the reasons why Van Kerckhoven still only signs her work with her initials. Her art studies did not go seamlessly either. “When I was studying at the art academy in Antwerp, there were thirty of us in the



Michaelina Wautier. *Two Girls as Saint Agnes and Saint Dorothy*,
Royal Museum of Fine Arts Antwerp

“People need to write about your work or it will be lost in the folds of history.”

first year. By the third year, there were just four women. Our lecturer used to call our year the ‘year of goats’! He used to say: I’m not going to invest in you because one day you will all have children and all my efforts will have amounted to nothing.”

Role models

Van Kerckhoven sought and found female role models. “I’ve always been interested in the lives of women like Marie Curie, women who set themselves a goal.”

Van Kerckhoven is not just interested in female artists, she also looks at how women are portrayed. It was a theme in her work from the outset. “As a child I had the idea that artists are people who draw naked women.

This was the case for Picasso for example, and so that was my definition of an artist.”

Porn mags

“As students we were given life drawing classes, but I wanted to continue to draw nudes after my studies. I found a second-hand shop where you could buy porn mags on the cheap. The photos were quite innocent, you know. Women undressing and so on. And that is how it all started: since then I’ve continued to collect these magazines until the sexual revolution happened.”

Van Kerckhoven combined her fascination in nude women with an interest in artificial intelligence. These are still the two most important themes in her work. “In the Seventies, I



Anne-Mie Van Kerckhoven.
OrakelOrnament.

worked as a graphic designer for a company that was called in to detect radioactivity. I was working on an ad for a Geiger counter and had to create a drawing of a woman in a bikini. This really made me angry until I suddenly realised the following: if they can use a woman to sell such a device, then I can use nudes to explain abstract concepts. And this continues to be the cornerstone of my art practice.”

EXPO Michaelina..... 66



3 × YOU CAN'T AFFORD TO MISS according to Anne-Mie Van Kerckhoven

¶ Baroque Book Design – Plantin-Moretus Museum

“I actually want to see all the exhibitions in the margin of the Baroque festival but this one intrigues me the most”. Baroque Book Design shows how book publishing evolved during the Baroque. Several new book genres saw the light during the sixteenth century thanks to publishers such as the Plantin-Moretus family, who were always searching for ways of committing new knowledge and ideas to paper. “I’m endlessly fascinated by how an era’s Zeitgeist is reflected in the books that are published during that era. I’ve always been attracted to books as an art form, ever since I was a child.”

¶ Cokeryen – Snijders&Rockox House

“I chose this exhibition for personal reasons. My father, who played a very active role in Antwerp’s cultural life, was offered

the position of curator of what was called the Rockox House at the time. But his parents were events organisers and they relied on him as a chef and waiter. He ended up choosing to work for their company, after being pressured into it by his mum. So my reasons for seeing this exhibition on food are entirely melancholy.”

¶ Sanguine | Bloedrood – M HKA

“Obviously I’m very curious about this exhibition. Luc Tuymans is curating it, and is exhibiting key works from the Baroque, which he will contrast with the work of contemporary artists.” Tuymans has loaned several seventeenth-century masterpieces for this exhibition in the M HKA. “I’m especially curious to see which young artists Luc has chosen as a contrast.”

Michaelina Wautier

PIECING TOGETHER THE PUZZLE OF A MYSTERIOUS LIFE



We know very little about the life of Michaelina Wautier (1604–1689). But the art she left us is simply phenomenal. Her talent, guts and versatility only make her stand out even more during a period when women artists were the exception rather than the rule. Some pieces of the puzzle that was Mysterious Michaelina.

MYSTERIOUS MICHAELINA Her 3.5-metre wide painting 'Triumph of Bacchus' (c. 1655) is not just unusual because of its shape. The choice of subject is equally exceptional for a woman artist. The canvas features several naked men and the theme is audacious to say the least: seduction, lust, drinking... A very unusual subject for a "well-educated" seventeenth-century girl. But wait, there is more...

NAUGHTY MICHAELINA The half-naked woman who is the only figure in the 'Triumph of Bacchus' to size us up with a self-assured glance? Michaelina. Her connections with many prominent figures of her time (including the Archduke Leopold William, who purchased the painting) probably ensured that her unconventional behaviour did not get her into trouble.

AMBITIOUS MICHAELINA Women were only admitted to art academies at the end of the nineteenth century, in separate classes at that, drawing from life, with "models" who wore tights to conceal their nudity. So how did she become so knowledgeable about the male anatomy? Her brother Charles was also a painter. Did she steal with her eyes in his studio?

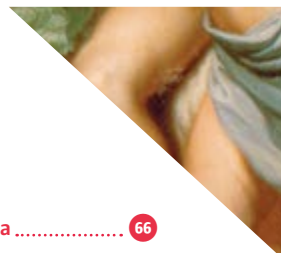




RUBENS & MICHAELINA? We have no idea whether they ever met, but there is a link between them. Paulus Pontius, one of Rubens' apprentices created an engraving after Michaelina's portrait of the Italian general Andreas Cantelmo. Michaelina was born around the same time as Rubens' eldest daughter, Clara Serena (1611–1623). What would Rubens have made of such a talented albeit rebellious daughter like Michaelina?

MICHAELINA ROCKS Whereas most women artists chose to limit themselves to one genre, such as still life, Michaelina was equally talented, in every discipline, on canvas of all dimensions. In fact, she was so talented that some of her colleagues marvelled "that a woman can create such works". Even then, women already bumped into a glass ceiling. That said, Michaelina succeeded in creating a huge crack in it.

MICHAELINA IS HOT Ever since the art historian Katlijne Van der Stighelen, who curated this exhibition, (re-)discovered Michaelina Wautier about thirty years ago, the interest in Wautier's work has grown continuously. An international search, instigated by the Rubens House, led to the discovery of new works. We haven't heard or seen the last of this unique woman artist.



EXPO Michaelina 66

RUBENS INSPIRES



BAROQUE FOR FOODIES

“White bread was
for the rich. What
a contrast with the
present day”

ALLE DAGEN HONGER



Barbara Serulus and Johanna Goyvaerts of the *Alle Dagen Honger* project agency were inspired by Baroque still lifes in their personal quest to understand food then and now.

Looking at the still lifes of seventeenth-century Antwerp painters feels like scrolling through a Baroque Instagram feed. The paintings are so detailed that

they almost resemble centuries-old photos. They also give us an idea of what the rich and famous of Antwerp used to pile on their plate during the Baroque. Lavish hunting scenes, populated with dead herons, songbirds, ducks and chickens, overflowing fruit baskets with grapes, wild strawberries and cherries that look so fresh and ripe that you are almost tempted to pick them off the canvas and

market stalls full of shiny fish from the Scheldt and the North Sea. But you could also score more followers by painting non-local food, as you can see from the prominent place of exotic and exclusive fruit and vegetables in these paintings. Artichokes, melons and citrus fruit were imported from warmer regions and ferried to Antwerp's port.

In one of the canvases, we see some very appetising cheese and seductive butter curls as well as a white bread roll. During the Baroque, white bread was strictly for the rich. Transforming the cereal into white flour rather than whole-meal flour was a more costly process. This also explains why the poor mainly ate dark rye bread while the rich enjoyed refined white bread.

The fact that refined food was more expensive and thus a luxury product is quite a contrast with today's food system, in which processed food is much cheaper.

The new culinary elite

A quick look at the Instagram feed of contemporary influencers teaches us that still lifes with healthy, unprocessed and local food score more likes nowadays than a photo of white bread roll and cheese. Local has become a niche: exclusive and no longer available to a large group of people. But that is exactly what the poor used to eat during the Baroque.

Let's get cooking!

We were inspired by the food of the poor during the Baroque and by Frans Snijders's painting of a fish market for this recipe. You can see a fishmonger peddling his wares in this painting, which is on display in Snijders&Rockox House. We immediately thought of pickled herrings. This was a very popular method for preserving fish in the Baroque, which unfortunately is often forgotten nowadays.

Go to www.antwerpbaroque2018.be for even more herring recipes from Alle Dagen Honger.



Frans Snijders, 'Vismarkt te Antwerpen'.



3 × YOU CAN'T AFFORD TO MISS according to Barbara & Johanna

¶ Cokeryen

– Snijders&Rockox House

“We are interested to see how the food photographer Tony Le Duc will contrast his own work with Frans Snijders's still lifes. Will he create a clash of old and new visual languages or will his images blend in subtly with those of his Baroque predecessors?”

¶ Baroque Is Not Dead! by Vonk en Zonen

“A band of musicians, authors, actors, comedians and poets pay tribute to the Baroque. A culturally edifying late-night session! Who wouldn't be up for this?”

¶ Weihnachtsoratorium by Johann Sebastian Bach

“Sometimes we listen to classical music on Sunday mornings at breakfast, over rolls and cheese. So we are very curious about the performance of the full version of Johann Sebastian Bach's 'Weihnachtsoratorium' a six-part musical story about the birth of Christ. It is quite rare for all six cantatas to be performed back to back, making this a day-long event.”



PICKLED HERRING

Herring can be preserved for longer by gutting the fish, and therefore removing the perishable parts of the fish and then curing it with salt. The fishing industry and the herring trade flourished as a result. After the curing, the herring is marinated in vinegar with herbs and spices, allowing the fish to cure further, until the fillets turn a nice white colour and become even more flavoursome. Herring is super cheap and pickling can be quite relaxing. This recipe, which was inspired by that of the Antwerp master chef Johan Segers, gives a few pointers.

INGREDIENTS FOR 1 LARGE JAR

- 10 double herring fillets
- 1.5 kg coarse sea salt
- 2 onions, finely sliced
- 1 peeled lemon, in half moons
- 4 bay leaves
- a few sprigs of fresh thyme
- 20 juniper berries
- freshly-ground black pepper

FOR THE CURING LIQUID

- 150 ml vinegar
- 150 ml white wine vinegar
- 150 ml white wine
- also: a large, sterilised glass jar with a lid

METHOD

Ask your fishmonger to fillet 10 herrings for you with the fillets left attached by the skin. Start by curing the herring fillets until dry in the sea salt. As the fillets are still attached, you can cover them with the salt. The fish scales will prevent the fillets from absorbing too much salt.

To dry-cure your herring fillets, pour some salt in a dish and arrange half of the fillets on the salt. Cover with a layer of salt, arrange the remaining fillets on the salt and cover with another layer of salt. Put in the fridge to chill overnight.

Brush the salt off the fish and rinse the fillets under cold, running water. Separate the fillets from one another and place them in a tray or container. Place under gently running water for about 30 minutes to rinse off any excess salt.

Now marinate the fillets in the jar with the remaining ingredients. Start by arranging $\frac{1}{4}$ of the onion, lemon, thyme, bay leaf and juniper berries on the bottom of the jar. Then arrange $\frac{1}{3}$ of the herring fillets on top of this. Repeat until you have used up all the fish and then cover with a layer of onion, thyme, bay leaf, juniper berries and lemon. Grind some pepper over the fish and then pour over the vinegar, the white wine vinegar and the white wine.

Close the jar with its lid and store in your fridge. The herring will start to gain in flavour after four days but will only taste better the longer it marinates. You can keep pickled herring for about one month in your fridge.

EYES, NOSE
and MOUTH
TASTING
with
**TONY
LE DUC**

For 'Antwerp Baroque 2018', the food photographer Tony Le Duc decided to explore the cookbook of *ANTONIUS MAGIRUS* and the area *AROUND DE CONINCKPLEIN*. Two very different projects that each highlight the lavishness of the Baroque in their own way.



To the left, the new Baroque dish that chef Dennis Broeckx of L'Épicerie du Cirque prepared. To the right, Tony Le Duc's photo.



Tony Le Duc joined various families in Antwerpen-Noord for his 'Family Tables' project. "I portray the family at their richly-laid table with steaming dishes. These life-size photos will be exhibited in Antwerp's central Permeke Library. These stately, lavish portraits will showcase opulence, just like they did in the Baroque."

The exhibition kicks off during the three-day 'Festival Royal', in and around the library in De Coninckplein. "You will also be able to taste the diversity of Antwerpen-Noord. I am collaborating with Daphne Aalders of Food for Foodies. She knows the neighbourhood inside and out, will contact people and will record the recipes and stories that relate to my portraits."

Floating food

Le Duc has opted for a

completely different approach for the Snijders&Rockox House. Instead of portraying people, he has created intriguing food still lifes. "I read the cookbook of Antonius Magirus, which dates from 1612. And then I asked several Antwerp chefs to use Magirus's techniques and ingredients to create new recipes. I worked with the photos of these new dishes. They are the intermediary step, culminating into my Baroque still lifes, which are created here and now, in 2018."

These photos engage in a dialogue with seventeenth-century still lifes of fruit and vegetables, fish, and hunting scenes in the 'Cokeryen' exhibition. Because Le Duc interprets the Baroque in his own special way. "I use Baroque characteristics such as chiaroscuro, the colour palette and layers like Baroque artists. But I create a modern, photo

version of these still lifes, using my own technique, the floating technique. I arrange all kinds of ingredients on various Plexiglas plates and photograph them from above. It's like a cabinet with many different drawers."

Here again, you can enjoy these mouth-watering photos, but you also have the opportunity to smell and taste the dishes in them. The restaurants that participated in 'Cokeryen' will add their Baroque dish to their respective menus for a period of three months.

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RUBENS INSPIRES

RUBENS IS A DJ



PIETER THEUNS

“There are plenty of similarities between pop and the Baroque”

Baroque Orchestration X – or B.O.X for short – plays new music on old instruments. It often partners with rock bands such as Dez Mona and – this year – the Danish band Efterklang. And what a success these partnerships are. Even The New York Times had nothing but praise for what they do.

On 3 June, B.O.X will be performing with Efterklang against a breath-taking backdrop, in Hendrik Conscienceplein. “Our working title is ‘Altid Sammen’. Efterklang vocalist Casper calls it his love letter to Antwerp, a city where he spent a lot of time in the past year.”

B.O.X and Efterklang will be performing new compositions, which hold the middle between the Baroque and pop and have all the ingredients to appeal to a wide audience. Pieter Theuns doesn’t think he has an educational task however. “We don’t want to educate, we want to stimulate. I hope that we can broaden people’s outlook with our music. And we seem to be succeeding in our effort. Our

concerts attract Studio Brussel listeners as well as people who have been listening to Klara for years. “Everyone likes something different in our music. If you know a lot about Baroque music, you may discover indie-rock and realise that it is not as commercial as you think. Whereas you may be intrigued by all the strange instruments on the stage if you have no notion of classical music.”

You’re 39 years old. It doesn’t seem like an age at which you are spontaneously exposed to Baroque music. Or did your parents make you listen to this type of music as a child?

“(laughs) My father was a classical pianist, so in that sense you could say that the apple did not fall far from the tree. I took piano and violin lessons as a child, but I excelled at neither. I had other interests. Years later, I became interested in music again. I founded my own band and would imitate Jimi Hendrix around bonfires. My roots are strictly rock and pop. But you couldn’t rock in academies at the time. So I had no choice but to

study the classical guitar – out of necessity – at the Lemmens Institute. That is where I was first introduced to lute music. And that is where I discovered that the harmonious simplicity of Renaissance and Baroque music appeals to me in the same way as pop and rock do. Many master lute players – Nigel North, Hopkinson Smith – listened to the Grateful Dead and the Rolling Stones in the Sixties, like everyone else.”

Was Baroque music the pop music of its time?

“No. Nowadays music is everywhere, but in those days it was much rarer to hear it. People didn’t have radios in the Middle Ages. In those days, professional musicians were employed by a king or a duke. Or they played for the clergy. In effect, they were used very much like a stereo system: they were trotted out to play music for visitors. Some of the best musicians – Francesco da Milano – were even head-hunted. He was handsomely paid to move from one court to another. He was the Messi

of lute players. But the ordinary folk mainly listened to popular music. They were not exposed to Baroque music.”

Do you find that the public has become more receptive to Baroque music?

“Definitely. Rock musicians have become more curious about classical music in recent years, and vice versa. People are looking for guidance and authenticity in these hectic times. For music which is good, because it is deeply rooted in time. And when Baroque is played the right way, it can feel surprisingly modern.”

A good way of ensuring Baroque music doesn't sound stuffy is to create your own, new compositions, like you do with B.O.X. Or to modernise old compositions. The violist Nigel Kennedy, who shot to fame with his own interpretation of Vivaldi's Four Seasons, once said to me: "It's not because you are playing the work of a composer who has been dead for over three hundred years that it has to sound like it."

“I don't think that I could have said it any better. I'm a freelance lute player so I have some sort of relationship with the classic Baroque repertory. But with B.O.X, we have consciously chosen to perform our own, new work. It is a way of distinguishing ourselves from the rest. But we don't perform crossover or fusion. Because that would mean that our concerts consist of a bit of Baroque, with something else. That combination just doesn't work in my opinion. You can

only achieve a real cross-pollination if everyone steps out of his comfort zone. That is the only dogma we apply with B.O.X when working with another band. Let's sit down together, with an empty sheet of paper and do something new.”

“Professional Baroque musicians were like a stereo system. They were trotted out to play music for visitors.”

This free approach is rather unusual in the world of classical music, isn't it?

“That's right. But musicians who perform Baroque music are freer per definition than other musicians. The score is much more restrictive for the performer in the periods after the Baroque as more and more is set in stone. A Baroque score has very little information, leaving a lot of margin for your own interpretation. In a sense, there are many similarities with the chords of a pop song. You'll see a few notes, but what you do with them, how you play them, is your own choice. This freedom really gives me a kick.”



3 × YOU CAN'T AFFORD TO MISS according to Pieter Theuns

¶ Earth Diver by Muziektheater Transparant

I know Muziektheater Transparant very well and I've heard some very good things about this. I read that they are working on a multimedia spectacular about a society in crisis. I have to admit that I'm quite curious.”

¶ Reinoud Van Mechelen & A nocte temporis – AMUZ

“This is bound to be really good. Reinoud Van Mechelen is a haute-contre, a rare type of high tenor voice, which I think is amazing. He will be performing with his own ensemble. And this piece – *Dumesny, le haute-contre de Lully* – accentuates his voice even more so I'm sure this will be one of the highlights. I wouldn't miss it for the world.”

¶ Baroque Burez – MAS

“Athos Burez regularly works with fellow musicians creating their CD covers among others. He also supplied the promotional visual for our performance 'On Moonlight and Rain' with The Golden Glows. I always thought his style verged on the Baroque, which is why am very interested to see how he will interpret a theme like the 'Baroque' with this commission.”

Bach, Handel and Vivaldi are the most famous Baroque composers. But there is so much more stunning Baroque music you can discover. We have put together our own unique playlist for you.

Playlist

THE SOUND OF THE
BAROQUE

► **1 ORAZIO VECCHI, *Requiem aeternam de la Missa pro defunctis*, by graindelavoix**

We have no idea which music was played at Rubens' funeral. According to the musicians of the graindelavoix ensemble, this might well be it. The style – a complex tapestry of the sound of voices without instrumental accompaniment – still refers to the Renaissance.

► **2 LEONORA DUARTE, *Sinfonia 5 de Secondi toni*, by Transports Publics**

Leonora Duarte (1610–1678) lived in Antwerp, just around the corner from Rubens. Around 1635, this Jewish woman wrote seven compositions, which are quite unique. Unique as there are very few examples of Baroque music by women and Jewish composers. Leonora's music has now been recorded for the first time for Antwerp Baroque 2018.

► **3 J.J. FROBERGER, *Sarabande from Suite XX in D major*, by Gustav Leonhardt**

Antwerp harpsichords are world-famous and you can hear why in this 1962 recording, which includes a harpsichord from 1640.

► **4 JEAN-BAPTISTE LULLY, *Akte V, scène 1: Passacaille d'Armide*, by Collegium Vocale and La Chapelle Royale conducted by Philippe Herreweghe**

The first opera in Antwerp was performed in a tiny theatre in Grote Markt in 1682, marking the start of a long-standing and diverse tradition. Initially, the theatre mainly staged performances of the music of Lully, the favourite composer of the Sun King, Louis XIV.

► **5 HEINRICH IGNAZ FRANZ VON BIBER, *Passacaglia pour violon*, by Maya Homburger**

This composition is built over a constantly repeating theme of four notes, which are repeated 65 times. Heinrich Ignaz Franz von Biber then added texture by writing all kinds of variations on the theme. Variation and improvisation were very popular in the Baroque and many of these techniques are still used in jazz today.

► **6 CLAUDIO MONTEVERDI, *Lamento della ninfa*, by Le Poème Harmonique**

Monteverdi was employed at Vincenzo Gonzaga's court in Mantua, around the same time as Rubens. A nymph laments her fate after being abandoned by the love of her life. Three shepherds look on in sympathy. In 2010, the Norwegian folk singer Ane Brun reworked this composition, proving that heartbreak is a timeless emotion.

► **7 THE BEATLES, *In my life***

In 1965, The Beatles wanted to add a more Baroque sound to their song In My Life. They came up with the idea of using a harpsichord but none of the band members knew how to play it. Their producer George Martin came to the rescue, devising a piano solo that sounded (a little) like a harpsichord when accelerated.

COMPLETE PLAYLIST AT www.antwerpbaroque2018.be
MUSIC

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THE SOUND OF the **BAROQUE**

SIX BAROQUE INSTRUMENTS

FROM THE COLLECTION OF THE VLEESHUIS MUSEUM



**Harpsichord by Joannes Daniel Dulcken
(Antwerp, 1747)**



**Harpsichord by Andreas Ruckers
(Antwerp, 1646)**

Harpsichords

Antwerp was the harpsichord capital of the world from 1560 until 1660. Every year, hundreds of harpsichords and virginals (a keyboard instrument of the same family) were sent from Antwerp's workshops to salons and music rooms around Europe. The main instrument

makers all came from one and the same family: the Ruckers-Couchet family. The tradition continued in the eighteenth century, with several prominent instrument makers such as Joannes Daniel Dulcken.



**Violin by Matthijs Hofmans
(Antwerp, 1671)**

A Baroque violin looks slightly different from a modern violin and is strung with catgut strings. The sound is also different: it had a quiet but sweet sharpness. For quite some time, the instrument was only used by professional musicians.



**Baroque guitar
(Italy?, c. 1700)**

The lute and the guitar were extremely popular during the Baroque. They were the perfect instruments to accompany yourself while singing.

**Viola da gamba
by Gaspar Borbon
(Brussels, 1697)**

The viola da gamba is a distant relative of the guitar and a competitor of the cello. The viola da gamba was a firm favourite of amateur and professional musicians like in the seventeenth century because of its warm, clear sound.



**Hobo by J.-H. Rottenburgh
(Brussels, c. 1725)**

The modern orchestra would sound quite different without the oboe and yet this instrument was only invented in the seventeenth century.

MUSIC Wednesday Sounds 79
MUSIC Rettekete Muziekkabinet 83
MUSIC From Bach To The Future 81

RUBENS INSPIRES



THE ARTIST'S STUDIO

“Less is not
always more”

STEF AERTS & DAMIAAN DE SCHRIJVER



We know them both as actors and theatre directors, but Damiaan De Schrijver and Stef Aerts also share a passion for visual art. Although the elder of the two men seems more cut out for the Baroque, the youngest of the two is more into it. You can clearly see the difference in their interests and approach in ‘Het land Nod’ and ‘Atelier’.

“I’ve always been inspired by the Baroque”, Stef Aerts immediately confesses. “Perhaps because it is such a theatrical movement? At the same

time, the message and execution of Baroque masterpieces is always refreshingly simple, in spite of all the frills and thrills, to ensure they appeal to a wide audience. They still tell stories, capitalise on the miracle of visual beauty and aspire to the spiritual. All characteristics which make this art movement eminently suited for our times.”

Aerts is one of a team of four, who make up the theatre collective FC Bergman as ‘Callboys’ and films such as ‘Adem’. As a teenager, his favourite place to go was much less hip. He loved gazing at ‘The Coup de Lance’ in the Rubens gallery in the Royal Museum of Fine Arts in Antwerp. “I would flee my student digs as often as I could and head to the museum where I would spend hours gazing at Rubens’ amazing artistry. His combination of dark religious subjects and swirling compositions really made a huge impression on me.”

And you can see how big of an impression in ‘Het land Nod’, in which six figures are on a vain quest to find a refuge for a Europe that is in decline, in a true to life replica of the Rubens gallery. It also features a replica of ‘The Coup de Lance’, as the last of the paintings. The characters all feel very small in contrast with the grandeur of the art on the walls and the erratic yet imperturbable progress of history.

“Baroque wished to overwhelm people with majestic drama and we can certainly recognise ourselves in this desire to overpower”, says Aerts. “Grandiose imagery is the easiest and simplest form to use for the story we want to

tell. How small individuals try to survive in a world that transcends them. While always avoiding the pitfalls of the spectacle purely for the purpose of the spectacle, of course.”

From pipe to chamberpot

‘Atelier’ is completely different. “Even if we had a relationship with the Baroque, we tend to make something that is more anti-Baroque in nature”, says Damiaan De Schrijver, the bon vivant of tg STAN. “I don’t mind excesses on stage, because less is not always necessarily more; but sometimes less can also be nothing. We find it more interesting however to dismantle the Baroque rather than celebrate it. ‘Atelier’ is a tribute, but we also demolish art in it. We also continuously question what we do.”

De Schrijver performs on a rickety clapboard stage, together with Peter Van den Eede, of De Koe and Matthias De Koning, of Discordia. The stage has been kept purposefully small, for all the props

they stack on it: stoves, coffee pots, plastic lobsters, pots of paint, horsehair wigs and even a fire extinguisher. ‘Atelier’ is like a jam-packed bag of tricks, with which the three men set to work, in a deadly serious and equally ironic way. Are they creating art? Or is this just a playground of art history?

“I used to escape my student digs to go see Rubens’ ‘The Coup de Lance’ all the time.”

— Stef Aerts

“We are basically taking a closer look at the actor’s workshop, on stage”, De Schrijver explains. “Where does your creativity originate? What is your lab? Is it your room, your book cabinet, the newspaper? Or is it just your brain, with all the impressions you stored there over the years?”. As you watch, you’ll notice all kinds of references to art history, including Magritte’s

pipe and Duchamp’s chamberpot. They briefly sprout on stage, like visual flowers, only to be cut down equally suddenly. The show also includes a highlight from the Baroque era, namely Rubens’ ‘The Elevation of the Cross’. “We quickly decided that we would lift up Peter”, De Schrijver laughs. “He is the featherweight of the group.”

The right chair

Like Rubens, who worked with a team of apprentices in his workshop, Aerts and De Schrijver have been creating theatre productions for many years, in a collective of actors, without a director. In that sense, they work according to the same principle. “At the drama academy, it made sense to continue working with your class”, Aerts says. “In the first few years, we really were a group of friends, working together, going to the pub together. But now we no longer have the time to spend hours discussing which chair would work best on stage. We naturally divided the roles over



FC Bergman was inspired by the majestic Rubens gallery of Antwerp’s Royal Museum of Fine Arts for ‘Het land Nod’.

time: one of us focuses on technique, the other on dramaturgy whereas I am in charge of the visual aspect. It works more efficiently this way for all of us.”

De Schrijver laughs. “We still have rows about the chair! Each of us always has a different idea of what things should look like. How do you externalise all these different tastes together? We even argue about coffee cups!” The stage is all about aesthetics, according to De Schrijver. “I also always look at the right fabric, the right colour, the right arrangement. I really enjoy the material aspect of theatre. I think that I will spend the rest of my life fascinated with still lifes.”

Aerts also understand this attention to material. “We used the original wall covering of the Rubens gallery on the walls in ‘Het land Nod’. This really matters to me.” That is why he sometimes misses the days when the Bergman team built their own sets. Nowadays they have outsourced this task to the stage department of Het Toneelhuis. “The table has become the central feature in our workshop, among the scale models and moodboards. Our approach has become less “arty”. We cannot afford to lose the physical contact with iron fillings and wood shavings as this only makes your stage presence, your acting more intimate.”

Or how both Aerts and De Schrijver are actually visual artists, disguised as actors. With or without a penchant for the Baroque.



3 × YOU CAN'T AFFORD TO MISS according to Stef Aerts

¶ Rubens' Return – Rubens House

“The Rubens House is obviously a place of pilgrimage for fans of the master’s work. You can even visit his studio.”

¶ Baroque in Situ

“Because I continue to find them majestic, because they are only a short walk from each other and are the heart of the city centre.”

¶ Paul Kooiker – Untitled (Nude) – FOMU

“The FOMU is hosting an exhibition of the work of the Dutch photographer Paul Kooiker. He makes explicit photos of female nudes, transforming everyone into a voyeur. I’m very curious to see how Paul Kooiker will tackle the cliché of the Rubentian woman.”



3 × YOU CAN'T AFFORD TO MISS according to Damiaan De Schrijver

¶ Sanguine | Bloedrood – M HKA

“Because I like what Luc Tuymans does.”

¶ Cokeryen – Snijders&Rockox House

“This exhibition combines several of my interests: still life, good food and the Snijders&Rockox House, which is one of my favourite museums.”

¶ Baroque Murals

“Yvon’s father, Narcisse Tordoir, is my friend. I once tried to have one of his larger works installed in the cathedral but to no avail. The canon felt that it did not express enough hope.”

THEATER Atelier 90
THEATER Het land Nod 89



RUBENS HOUSE. Most of Rubens' works were created in this workshop.



PETER PAUL RUBENS, 'HENRY IV IN THE BATTLE OF IVRY'. Rubens collaborated on this unfinished work with Pieter Snayers, who specialised in war scenes. In the background, you can see that Snayers had already painted his part, allowing Rubens to develop his part of the painting in the foreground.

WHAT WAS LIFE LIKE... in Rubens' workshop?

Rubens' workshop is an impressive space. But what was life like in this workshop during Rubens' time? Go back 400 years in time to the place where most of the master's works were created.

Rubens' workshop was much more than a place of work. Here he trained young artists, collaborated with other artists, received collectors and humanists, exchanging ideas with them. Rubens was in charge, he was the boss, but his works were definitely a collaborative effort.

Large, larger than life, extra large

Rubens started out by making sketches for each of his works. He determined the positions and postures of the figures on the canvas and drew certain details. Once he had settled on a composition, the people in his workshop set about developing a large format rendering of his sketches. And large format often meant extra-large: for altar-pieces, for example, the standard height was three to five metres.

To ensure these commissions were completed on time, Rubens had several assistants who worked with his sketches, according to his instructions. Depending on the painting, these assistants would do more or less of the work. Rubens painted several of his paintings himself, but in some cases, the master did not apply a single brush-stroke to the canvas. This is the case for the

many copies which the workshop produced and sold.

We do not know much about many of Rubens' assistants and apprentices. One figure stands out from the anonymous crowd however: Anthony van Dyck. He went to work for Rubens at the age of seventeen. Rubens always said Van Dyck was his best apprentice ("il miglior mio discepolo").

Co-creation

Rubens also collaborated with other established painters. He regularly asked Jan I Brueghel or Frans Sijnders to paint animals and flowers for him. In that case, the artists worked as his equals, according to their own specialisations. The canvases or panel paintings probably were transferred to various workshops. While such collaborations were quite normal in Antwerp, they were quite unusual in Europe. Antwerp pioneered co-creation, in other words, before it became hip.

Signed by Rubens

Rubens always added the final touch. Every work that left the workshops always received the 'Rubens' stamp of quality, regardless of who worked on it.

Rubens' Return 65

BAROQUE TALK

Prominent figures answer three questions about Baroque Antwerp. They all agree on one thing though: *Baroque pops up everywhere in the city.* In its buildings and residents, even in its dialect. And Rubens' influence is undeniable.

What do you consider typically Baroque?

Name a typically Baroque place or figure in Antwerp?

What is the one thing in this programme you really want to see?

BERNARD DEWULF, AUTHOR



Excess. Theatre. Effect. Three keywords that sum up the Baroque. Baroque is a style, as well as a lifestyle. Or a contemporary style of expression, in art, including film, and in daily life.

Obviously, Rubens is a Baroque icon. The fact that the adjective Rubentian made it into dictionaries is very telling.

I will definitely be seeing 'Michaelina' in the MAS, 'Sanguine|Bloedrood' in the M HKA and 'Paul Kooiker' in FOMU.

ANNE-MARIE LOGAN, INTERNATIONAL RUBENS EXPERT



Rubens' 'The Elevation of the Cross' in the Cathedral of Our Lady gives us an idea of how impressive his altarpieces were. Rubens painted plenty of very large paintings during his lifetime, with the help of the assistants in his studio.

Hendrik Conscienceplein and St. Charles Borromeo's Church, which were built between 1615 and 1621. A magnificent seventeenth-century square in front of one of Europe's most beautiful Jesuit churches. Rubens was involved in the construction of this church as an architect, but he also painted several of the 39 ceiling paintings. Unfortunately these were lost during a fire in 1718.

I definitely wouldn't miss visiting the Rubens House, where you can see paintings from private collections. I'm also curious about the restoration of the portico and the garden pavilion. I'm also looking forward to the exhibition 'Michaelina', which Professor Van der Stighelen has been working on for several years. It is also a great opportunity to visit the MAS again and climb up to the roof to enjoy the stunning view of the city's skyline.

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ERIK ANKEN, CITY GUIDE

I think the spirit of the Baroque is subsumed in the creed 'When too much is never enough'. And Antwerp still has plenty of Baroque aficionados such as Dries van Noten in fashion and the interior architect Gert Voorjans. Or bands like Muse and Antony and the Johnsons (now Anohni) in international pop music.

You cannot afford to miss Rubens and the gem which he contributed to build, Antwerp's St. Charles Borromeo's Church.

I find the very broad interpretation of the term 'Baroque' in the programme of 'Antwerp Baroque 2018' very interesting. I definitely want to see the exhibitions by Tony Le Duc and Luc Tuymans and am also very curious about the 'Baroque Murals'.



KEVIN VOETS, BUSINESS MANAGER HERMESENSEMBLE

The horse: how Peter Paul Rubens painted horses is definitely a typical characteristic of the Baroque for me. The horse as the epitome of movement, galloping, in battle. And you can also hear the acceleration of the cavalry in the music of such composers as Claudio Monteverdi for example.

The courtyard garden of the Rubens House along Wapper: an Italian palazzo near the Scheldt.

The ARTICULATE research festival at the Royal Academy of Fine Arts and the Royal Conservatoire, with an exhibition about the punk movement, the rediscovery of Baroque music, which had been somewhat forgotten and the creation of new work. And Muziektheater Transparant's 'Earth Diver'.



JOHAN PETIT, THEATRE MAKER

When I think of the Gothic style, I associate it with a desire to dissolve into the light, with the longing for salvation, whereas the Baroque tackles reality head on, with beauty, with multiple colours, in a very tangible, earthly manner. It is all about living life to the full.

Conscienceplein. Sitting under that tree is so nice, with the pond to your right, facing Antwerp's most beautiful façade, St. Charles Borromeo's Church. And what's more, you get to enjoy the best acoustics in Antwerp for free! I just heard a violin play music by the soundtrack composer Nino Rota. He played such a beautiful, melancholic, upbeat song and I loved the way the notes spiralled around the square, and how the light pierced through the foliage of the tree and there I was, with my bike in hand. Time stopped and for a moment I was transported by this lovely melody...

'Het Land Nod' because it is a performance without words. Allowing everyone to create his or her own narrative. I will definitely also be going to see Efterklang and B.O.X. They create a complete unique world of sound, in which you can immerse yourself. I also want to recommend everyone to see our piece. 'Lulletje' may not sound like a Baroque title, but the music is heavenly and timeless, the story contemporary. How to survive in these turbulent and confusing times?



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PAUL ROBBRECHT, ARCHITECT



As a teenager I read Robert Venturi's book 'Complexity and Contradiction in Architecture' (1966). Venturi focuses on the bold geometrics that are copied in Baroque architecture. He inspired me to explore Baroque art in more detail.

The interior of Saint Charles Borromeo's Church is simply breath-taking. I remember that I was almost unable to contain my joy the first time I visited it. That is how infectious it is.

Red can be quite bold! I'm convinced that 'Sanguine|Bloedrood' will offer a compelling insight into the goings on in the contemporary art world. I'm also curious to see the latest additions to the Rubens House's collection. Also, 'Outlandish' by graindelavoix. I've been interested in Thomas More for many years, as well as in the Baroque, utopia, and architectural models. What will Björn Schmelzer of graindelavoix choose to highlight in this musical performance?

PATRICK DENECKER, REDHERRING



The harpsichord: the preferred keyboard instrument during the Baroque. Antwerp was the place to go for this type of instrument, with internationally-acclaimed instrument builders such as the Ruckers family.

The façade of Saint Charles Borromeo's Church in Hendrik Conscienceplein. There is a direct link between this church and Rubens of course.

I'm interested in 'Michaelina', this 'mystery' of the Baroque. There were more women painters than we often think. And of course 'Sanguine|Bloedrood'. The confrontation between the old and the new. The Baroque is always present, its dramatic aspect always enhanced.

WIM HENDERICKX, COMPOSITEUR



I have many nice childhood memories of the Rubens exhibition in 1977.

St. Charles Borromeo's Church, the Rubens House and the statue of Rubens in Groenplaats.

Handel's 'Messiah': an amazing work and a fabulous conductor and musicians. The Christmas concert of the Antwerp Symphony Orchestra in the stunning St. Charles Borromeo's Church. Muziektheater Transparant's 'Earth Diver'. I've collaborated several times with director Wouter Van Looy in the past, so I'm quite curious about this performance.

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PHILIPPE HERREWEGHE, CONDUCTOR

Bernini's 'Ecstasy of Saint Theresa'. I think it is one of the most striking examples of the Baroque philosophy, to no longer show an ideal of man, as was the case in the Renaissance, but to focus instead on the individual and his individual emotions. Saint Theresa of Ávila was a Spanish mystic and she describes her experience of God as an angel thrusting an arrow into her chest. Bernini showed the instant when the arrow is drawn out. The overall impression is very dramatic and sensuous. Half mystic, half erotic.

St. Charles Borromeo's Church is fabulous. It is also very typical of Antwerp, I think. Antwerpers always love a bit of spectacle and they always have an answer to everything. I think the fact that the façade of St. Charles Borromeo's Church is eight metres higher than the church behind it is very symbolic. And the church has excellent acoustics for religious music. I have given many nice concerts there in the past twenty years, with the Antwerp Symphony Orchestra.

'Baroque Book Design' in Museum Plantin-Moretus, an exhibition which focuses on the splendour of Baroque-era books, how they were published with great care, in collaboration with artists such as Rubens. I regularly visit Plantin-Moretus. The garden alone is worth the visit.



ÖZNUR KARACA, AUTHOR

What a ballsy guy Caravaggio was! Murder, attacks, decadence, extravagance... he succeeded in portraying drama in the most stunning way. It is easy to see why he is often called the Anti-Christ of painting. He also purposefully chose to portray some of the darkest stories in the Bible or of mythology, the incredulity of Saint Thomas, David holding Goliath's head, Bacchus and Narcissus... I like to compare his work to some of the films and series I love so much, like David Lynch, The Sopranos or Breaking Bad. What a knack he had for portraying the dark, ugly, extravagant, sometimes inexplicable side of human nature, compelling you to gaze as is mesmerised...

Dare I say it? I find Antwerp dialect very Baroque! There is so much drama in Antwerp dialect, the emphasis on certain vowels, the flexibility that this dialect requires... In that sense, it is very different from Limburg dialect for example, which I consider almost mannerist, whereas West Flemish dialect sounds Gothic to me. Ghent dialect is the Renaissance... The turbo dialects, a mix of Dutch and Arabic, are typical of post-Modernism, they are a pastiche of styles. When in Antwerp, spend some time on a terrace and listen to the people around you, if you really want to experience a Baroque day!

I definitely intend to pop into the Rubens House. And to see 'Michaelina. Baroque's Leading Lady' in the MAS.



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ATHOS BUREZ, PHOTOGRAPHER



Baroque clearly is anything but pared down as an art movement. They even decorated utensils for daily use, like a glass or a spoon, like a sculpture. I also noted that people were very curious about other cultures and the exotic in this period. It was the era of the Wunderkammer. Rich people collected the most bizarre objects which the merchant ships brought home for them. At the time, shells were almost as expensive as a car is today. There was even a king who had a zoo full of exotic animals at his court.

Antwerp's churches. Every element of the architecture and the interior is seamlessly coordinated. The sculptures and how the light falls on them, the combinations of different types of marble... The epitome of extravagance and opulence, which completely overwhelms you when you realise what amazing craftsmen they must have had at the time. They created things that we will never be able to rival, without all our modern comforts.

I don't go too exhibitions, the theatre or performances as much as I would like to. Not because I don't want to, but because I tend to forget and because I suck at time management. But this time, I really intend to pay attention to this. And I'll be visiting 'Michaelina', because I hadn't ever heard of her and because I think it looks really worthwhile. And Fabre and 'Het land Nod'.

MAGALI ELALI AND BART KIGGEN, COFFEEKLATCH



The still life. Baroque hunting scenes, flower still lifes, market and kitchen scenes are an inexhaustible source of inspiration for our own photos. Frans Snijders, Hans Bollongier, Pieter Claesz, Frans Hals and Maria van Oosterwijck taught us to study lifeless objects, to light them carefully and to combine them in magnificent compositions.

Most people associate the Baroque with Peter Paul Rubens. He really left his mark on the city, with the impressive Rubens House and his work in St. Charles Borromeo's Church.

We are very curious to visit the home and workshop of Frans Snijders in the renovated Snijders&Rockox House. The idea ties in with our online interview magazine coffeeklatch.be, for which we visit creative people in their own home. And also: 'Baroque Burez' because of the lavish sets which attest to his amazing imagination.

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What is the one thing in this programme you really want to see?

JULIE HENDRICKX, EMPLOYEE AMUZ

The sound of a harpsichord. That is what life must have sounded like at the court of Louis XIV. Sam Dillemans's paintings in the series of 'After old masters'. The paintings look more abstract because of the different layers of paint but their Baroque expressiveness is still just as intense. His series of portraits of boxers also have that Baroque look and feel.

AMUZ. Once a church, now a concert hall. It continues to fuel my imagination. The church first opened its doors to the faithful in 1618. So we are celebrating its 400th anniversary this year! And while the simple façade is a combination of the Renaissance, the early Baroque and the local tradition, the interior is a stunning example of the Baroque style.

The concert of counter-tenor Jakub Józef Orłowski and Il Pomo d'Oro. Orłowski is a rising star in the world of ancient music. He is also a break-dancer, which is a great way of getting rid once and for all of the clichéd idea that classical music is only for old people. Also 'Le Grand Ballet' by Zonzo Compagnie. The performances of Zonzo Compagnie prove that adults also find productions for children magical.



JAN FABRE, ARTIST

Baroque intuitively makes me think of the celebration of the body, the desire for the carnal. The staging and the dramatic use of light.

Without a doubt, the genius that was Rubens. I still refer to this paintings for the staging and light design of my own theatre productions. Thanks to my father, who introduced me to Rubens and who taught me how to copy his drawings and paintings. As my father always used to say: "Drawing after masters teaches you to understand the art of drawing". He introduced me to the passion for the image and for the body.

Luc Tuymans has selected a few of my smaller blood drawings, from the late Seventies, for his exhibition. I'm curious to see how he will present them in relation to other works. I also intend to see 'Experience Traps'. I think William Forsythe is an artist among choreographers and an amazing performer.



What do you consider typically Baroque?

Name a typically Baroque place or figure in Antwerp?

What is the one thing in this programme you really want to see?

VIKI GEUNES, CHEF, RESTAURANT 'T ZILTE



Marble, thanks to the strong design effect and the black and white, which only makes it look bolder, even threatening. Versace, for the prints and the quintessentially Baroque symbols, which they incorporate in their designs in a very contemporary manner. Ennio Morricone, for his film music, which is both subtle and powerful, and his incredibly detailed compositions.

The Great Market Square.

Food is my thing and Tony Le Duc's photography adds another dimension to it. 'Baroque Murals', because graffiti is the new Baroque. And I would love to take a walk with 'B'rok d'Anvers'.

CASPER CLAUSEN, MUSICIAN EFTERKLANG



I'm a relatively noob when it comes to the world of the Baroque. I immediately associate it with Bach. I find it fascinating to see how his music continues to live on after all these years. I find the synthesizer versions of his music by Wendy Carlos, which she calls 'Switched-On Bach' fantastic. Like Lars von Trier's film 'Nymphomaniac', where the three voices of Bach's fugue symbolise three types of lovers.

Pieter Theuns of B.O.X is a major Baroque figure, both for me and for Efterklang. He taught us a lot about Antwerp, Baroque music and the many Baroque instruments.

I'm curious to see 'Baroque Burez' in the MAS and the Paul Kooiker exhibition in FOMU. I also intend to come to Antwerp in December especially for Bach's 'Weihnachtsoratorium'. And of course, I look forward to our opening concert with B.O.X.

FATINHA RAMOS, ILLUSTRATOR



I was introduced to Peter Paul Rubens' work in art school in Portugal. I think his work is beautiful, the sensuality, the use of colour, his portraits. He has really influenced me as an artist.

St. Charles Borromeo's Church, Grote Markt and Rubens.

All the concerts in St. Charles Borromeo's Church. The combination of the music with the ambience is heavenly. 'Paul Kooiker' in FOMU. And 'Sanguine|Bloedrood'. I noticed that Luc Tuymans hardly uses any red in his work.

What do you consider typically Baroque?

Name a typically Baroque place or figure in Antwerp?

What is the one thing in this programme you really want to see?

PETER HOLVOET-HANSEN, POET

I also associate the Baroque with negative connotations: the lavish and excessive opulence, the flexed muscles in Rubens' work... But I think the liberating exuberance, the triumphant joie de vivre and the mad intensity are also positive.

I think the most typically Baroque place in Antwerp has to be St. Charles Borromeo's Church and (above all) Conscienceplein. It was a 'Baroque' spot in the Sixties, and the place to meet during the punk era, for music/art/poetry, for resistance, imagination and freedom. Another church I like quite a lot is the somewhat sinister St. James's Church (I think it really is inhabited by Rubens' spirit) and the magnificent St. Paul's Church. So I will definitely be taking one of the 'church walks'.

The 'Michaelina' exhibition. I like discovering (largely) unknown masters. The exhibition and talks about Punk in Antwerp with the art expert Johan Pas: with The Kids (the leading Flemish Seventies punk band) and even... Peter 'HH'.

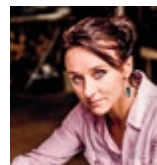



NADIA NAVEAU, ARTIST

Movement. Draping. Diagonals. Chiaroscuro. Energy. La Fontana dei Quattro Fiumi. All these words are synonymous of the work of Bernini, whom I greatly admire. His sculptures are always dynamic, always in movement, and they exude great power.

The Calvary next to St. Paul's Church. It's like a living theatre, with sculptures on pedestals which lead you to the cross.

Jeremy Deller's work for 'Experience Traps', the 'Five Car Stud' in the 'Sanguine|Bloodrood' exhibition, Michaelina Wautier in the MAS. And Atelier by tg STAN, De Koe and Maatschappij Discordia. The studio continues to be a place that fires the imagination. I myself find it a very important and uniquely personal space.





For all tickets, further
information and the latest news:
www.antwerpbaroque2018.be

A detailed still life painting featuring a large, ripe pineapple with a crown of green leaves in the upper left. Below it, several oranges and lemons are scattered, some with dark green leaves. In the lower left, there are several large, multi-petaled flowers in shades of white and yellow. The background is a soft, textured wash of green and yellow tones, suggesting a natural setting. The overall style is characteristic of 17th-century Dutch still life painting.

PROGRAMME

GRAND OPENING WEEKEND

The kick-off for the cultural city festival 'Antwerp Baroque 2018: Rubens inspires' is on 1 June. Dive into the fun, just like a Baroque bon vivant, and enjoy every bit of the grand opening weekend.



1, 2 & 3 June

From Friday 1 June through Sunday 3 June, you will be immersed in the world of the Baroque, with a whirl of parties, performances, concerts and exhibitions. Celebrate the Baroque in the MAS, and discover all there is to know about 'Michaelina', the leading lady of 17th-century painting. Marvel at the beauty of the international masterpieces in the exhibition 'Sanguine|Bloedrood' in M HKA. The curator is none other than Antwerp's greatest living painter, Luc Tuymans. Leap into 'Experience Traps', the Middelheim Museum's summer exhibition, from Jeremy Deller's 'Sacrilège'. Look forward to a modern Baroque festival, with surprising artworks, interactive performances, food trucks and DJs.

Don't forget to pop into one of Antwerp's monumental churches and be blown away by the magnificent Baroque altarpieces. Rediscover the Rubens House, and marvel at the megalomaniac street art of the 'Baroque Murals'. Finally, round off the Baroque weekend in style with free concerts Sunday evening on the Hendrik Conscienceplein by the Danish indie rock band Efterklang, along with the Antwerp music collective Baroque Orchestration X (B.O.X) and the choir of Tutti Fratelli.

📌 Check www.antwerpbaroque2018.be for the entire programme and the right times.



RUBENS HOUSE: RUBENS' RETURN

Without Peter Paul Rubens, there would have been no 'Antwerp Baroque 2018'. Wherever you go in the city, you will come across the master and his work. Nevertheless, one venue is even more special than all the others. It is the Rubens House, of course, the city palace in Wapper where Rubens lived and worked for 25 years.

From 1 June

A rare selfie

One of the highlights of the Rubens House collection is Rubens' 'Self-Portrait'. The master was clearly not a fan of selfies, as he painted only four self-portraits in his entire career. In each of them, he portrays himself as a self-conscious, distinguished gentleman, and never as a painter. This past year, Rubens' 'Self-Portrait' underwent a thorough restoration. The original layer of paint is once again visible, and the panel has revealed several details that had remained hidden for many centuries. See the original Rubens, and learn more about the secrets that surfaced during the restoration.

The thrill of anticipation

The Rubens House is associated with many famous names. In the past, prominent statesmen and artists would visit the master. Nowadays, the museum boasts an impressive art collection, and it is continually adding works, including Bowie's Tintoretto, Van Dyck's 'Self-Portrait' and Titian's 'Portrait of a Lady and her Daughter'. For the Baroque festival, this collection will be supplemented by several other masterpieces. They will include works by Rubens and his apprentices, which will be returning for the very first time ever to the place where they were originally painted, since their departure from the workshop.

Look over our shoulders

The Baroque garden screen and the garden pavilion both date from Rubens' era, and they



were built when he worked and lived in this artist's residence. He even designed them. They are currently being restored to their former glory. Watch the restorers at work, and climb the scaffolds with a guide. Get up and close personal with Rubens' architecture.

EXTRA The master moves along with the times. Thanks to augmented reality, you will be able to see what the garden screen looked like in Rubens' era, in the 1940s and just before the restoration started. Hotspots located around the site will tell you more about the Latin mottos and other visual details on the portico. Discover the secrets of the recently restored 'Self-Portrait', as well as about the new works that are on loan in the museum galleries.

- 📍 **Rubens House**
Wapper 9-11, +32 3 201 15 55
- 📅 **Closed on Monday and public holidays**
- 💰 **€ 10 / € 8**
Free with THE BAROQUE FESTIVAL CARD
- 📄 **Further information about the fringe activities at**
www.rubenshuis.be



EXHIBITIONS

Prominent contemporary Belgian and international artists engage in a dialogue with the historic Baroque in several exhibitions. The retrospective of the work of Michaelina Wautier, a contemporary of Peter Paul Rubens, is also a world premiere.

Michaelina: Baroque's Leading Lady

1 June — 2 Sept

This exhibition is a world premiere: the first retrospective of almost the entire oeuvre of Michaelina Wautier (Mons, 1604–1689). Her exceptional talent and versatility made her particularly exceptional in her time, when women artists were very rare. While most women artists of her day tended

to specialise in one theme, she excelled in all disciplines and in all formats. She also portrayed herself, as one of the two only women in a procession of nude men, in her monumental 'Triumph of Bacchus', which is just one of the many highlights of this exhibition. Michaelina is also the only figure to look us squarely in the eyes, challenging us with her gaze. Interest in her work has exploded ever since Katlijne Van der Stighelen, an art historian and the curator of this exhibition, discovered (or re-discovered) Michaelina's work about 20 years ago.

EXTRA If you would like to immerse yourself in Michaelina's world, book a 'Walk and Talk', and hear the curator share her passion about this artist's work. Take a Sunday tour, or participate in 'The Ultimate Baroque' summer workshop. The organisers have also kept children in mind, with the 'Mysterious Michaelina' and 'Magical colours' workshops, along with an activity book for families.

A collaboration of the Rubens House and the MAS.



- MAS, Hanzestedenplaats 1, +32 3 338 44 00
- Closed on Monday and public holidays
- € 10 / € 8 / Free with THE BAROQUE FESTIVAL CARD
- Further information about the fringe activities at www.mas.be



Sanguine | Bloedrood. Luc Tuymans on Baroque

1 June — 16 Sept

Curator Luc Tuymans shares his own uniquely personal vision of the Baroque by establishing a dialogue between the work of Baroque masters with contemporary artists. He has selected works based on their intensity and artistic execution, with the discerning eye of a maker gazing upon the work of other makers. The outcome is an unprecedented exhibition that pairs work by Caravaggio, Francisco de Zurbarán, Anthony van Dyck, Jordaens and Rubens with that of Michäel Borremans and contemporary masters, such as On Kawara, Zhang Enli, Takashi Murakami, Sigmar Polke and Tobias Rehberger. The highlight is 'Five Car Stud', a key work in the career of Edward Kienholz (1927–1994). The life-size installation depicts the castration of a young African-American in the Deep South, as punishment for having had sex with a white girl. The work, which was first shown at Documenta 5 in Kassel, will be displayed in a specially-designed tent as part of this exhibition. Even after 40 years, the work has retained all of its expressive power, symbolism and urgency.

EXTRA There is something for everyone in connection with this exhibition in the M HKA! Join the free Walk and Talk on Thursday afternoon or Sunday afternoon, flex your creative muscles in the first-floor salon or discover art during the summer workshops.

A collaboration between the M HKA and the Royal Museum of Fine Arts Antwerp.

- **M HKA | Museum of Contemporary Art Antwerp, Leuvenstraat 32, +32 3 260 99 99**
- **Closed on Monday and public holidays**
- **€ 10 / € 5**
- **Free with THE BAROQUE FESTIVAL CARD**
- **Further information about the fringe activities at www.muhka.be**





Baroque Burez

From 1 June

The young Antwerp photographer and artist Athos Burez (b. 1987) rose to fame very quickly as a portrait and fashion photographer and photojournalist. In his very first solo exhibition in the walking boulevard of the MAS, he will share his own unique interpretation of various Baroque genres. Although his work always reflects the influence of painting, Burez feels that a camera gives him more artistic freedom than brushes. The photo series consists of 30 photographs and installations, including still life, portraits, landscapes and interiors. Burez succeeds in creating his own unique Baroque visual culture in the form of a contemporary collage, with the lavishness and diversity that is so typical of the Baroque.

- **MAS Boulevard, Hanzestedenplaats 1**
+32 3 338 44 00
- **Closed on Monday and public holidays**
- **Free**



Focus: Baroque splendour in a domestic setting

From 1 June

The intimate Museum Mayer van den Bergh will highlight the splendour of the Baroque with objects from the astonishing collection of the passionate art collector Fritz Mayer van den Bergh (1858 – 1901). Discover Baroque sculptures, drawings and paintings by such artists as Cornelis de Vos and Jacob Jordaens using the free walking-tour brochure or the Antwerp Museum App.

- **Mayer van den Bergh Museum**
Lange Gasthuisstraat 19
+32 3 338 81 88
- **Closed on Monday and public holidays**
- **€ 10 / € 5**
Free with THE BAROQUE FESTIVAL CARD

Experience Traps

1 June — 23 Sept

The Middelheim Museum is a magnificent park where you can walk, hang out, have a picnic and enjoy sculpture. This year's summer exhibition has plenty of surprises in store, with the works of Belgian and international contemporary artists, all of whom were inspired by the Baroque. In the Baroque era, the upper classes liked to transform their gardens into unique places, with mazes, fountains, grottos and more. The hipsters of those days would even undertake long journeys to see such gardens with their own eyes. Now it's your turn to see how contemporary artists interpret this Baroque legacy.

The exhibition includes works by William Forsythe, Bertrand Lavier, Marvin Gaye Chetwynd, Monika Sosnowska, Ryoji Ikeda, Dennis Tyfus, Andra Ursuta, Adrien Tirtiaux, Ulla von Brandenburg, Gelitin, Bruce Nauman, Recetas Urbanas, Louise Lawler, Mike Bouchet, Spencer Finch and Jeremy Deller.

EXTRA Build magnificent palazzos, castles in the sky or your own fantasy. Check out the many holiday workshops for children in July and August, or the week-long camp in the museums of Antwerp. You could even combine a creative workshop with one of the family tours.

- Middelheim Museum, Middelheimlaan 61
+32 3 288 33 60, www.middelheimmuseum.be
- Closed on Monday and public holidays
- Free



RECETAS URBANAS

One of the more unique artworks in 'Experience Traps' is the green sculpture by the Recetas Urbanas artist collective. Usually people do not immediately associate greenery in the city with the term 'urban jungle'. And yet that is exactly what these Spanish artists sought to create with this sculpture. Thanks to them, De Coninckplein, a square in the heart of the station neighbourhood, will be transformed into one green artwork. Recetas Urbanas proceeds from the Baroque tradition, using works ranging from triumphal Rubensian arches and city decorations for its design. Ultimately, however, the locals have full control of the outcome. The collective's starting premise is deliciously brilliant and simple: the quality of life is better in greener cities. The participation of locals increases involvement in the project, as well as engagement in the neighbourhood.

EXTRA Parts of the green sculpture will subsequently be permanently integrated into the neighbourhood.

- De Coninckplein
- Free
- Further information about the fringe activities at www.middelheimmuseum.be
- See also Festival Royal p. 100



Diasporalia

From 1 June

The artist Koen Theys will install twelve empty beds in the Cathedral's chapel of Saint Joseph. On each bed you can see the meagre possessions of a refugee. Usually just a few bits and bobs, which fit in a coat pocket or rucksack. They symbolise the only souvenirs refugees could take with them of their home country as they fled for unknown horizons. Diasporalia makes you think about the plight of refugees and the illusion of hope and faith in a better future. Theys uses emotions, themes and techniques that are reminiscent of the Baroque to achieve this. The artwork is designed to move spectators, illustrating the transience of our mortal life. The artist draws on the Baroque tradition of Rubens and his contemporaries, using *chiaroscuro* and red, glue, gold and bronze colour accents.

- Cathedral of Our Lady, Handschoenmarkt, +32 3 213 99 51
- €6 / €4
- Free with THE BAROQUE FESTIVAL CARD
- You can find information about the Cathedral's opening hours at www.antwerpbaroque2018.be



Jan Fabre

3 July — 10 Dec

Jan Fabre has created three new altarpieces for the AMUZ early music centre in the former St. Augustine Church. He adhered to the same brief that Rubens, Jordaens and Van Dyck received in 1628. Rubens painted the canvas for the high altar, while Jordaens and Van Dyck created works for the altars in the left and right naves, respectively. The three works have since become part of the permanent collection of the Royal Museum of Fine Arts Antwerp. The resulting gap will be finally filled during Antwerp Baroque 2018.

- St. Augustine's Church/AMUZ, Kammenstraat 81, +32 3 202 46 69
- Open from 3/7 until 9/8 on Monday from 2 pm until 8 pm and from Tuesday until Friday from 2 pm until 5 pm From 3/9 open only on Monday from 2 pm until 8 pm
- Free
- Further information about the additional opening events www.amuz.be/janfabre

Naughty Kids. Punk, Icons and Clashes in Antwerp 1978–2018

6 — 22 Sept

Forty years the figurehead of Antwerp's punk movement – The Kids – burst on the scene, 'Naughty Kids' examines how post and post punk inspired new inroads in the visual arts, music, fashion, literature and graphic design. The exhibition also highlights how this DIY approach is still relevant today. *Will there be a next time?* With an opening concert by The Kids and a seminar on 'The Paradox of Punk'.

- Royal Academy of Fine Arts Antwerp, Venusstraat 34B, +32 3 213 71 00
- Free
- See also ARTICULATE 2018, p. 78

Paul Kooiker

Untitled (Nude)

29 June — 7 Oct

The Dutch photographer Paul Kooiker (b. 1964) uses the nude in art as the starting premise for his photos. His work is about 'looking', about voyeurism, shame and distance. He examines his own gaze as a photographer, as well as the gaze of the spectator, who will be bewildered by his in-your-face photo series. 'Untitled (Nude)' is his first exclusive foray in the seventeenth and eighteenth-century Baroque, drawing on the Baroque of Rembrandt and Rubens for inspiration. It is also his first major project in Belgium.

EXTRA Make your exhibition visit even more special by going on an exciting quest with the SmARTbox. The museum also hosts holiday workshops for children between the ages of 1 and 12, artist talks and workshops for adults.

📍 FOMU | Photo Museum, Waalsekaai 47, +32 3 242 93 00

📅 Closed on Monday

🎫 € 10 / € 7

Free with THE BAROQUE FESTIVAL CARD

📖 Further information about the fringe activities at www.fotomuseum.be





Baroque Book Design

28 Sept — 6 Jan 2019

Balthasar Moretus guided the Plantin printing house throughout the 17th century, when the Baroque movement was flourishing. This art movement had a major influence on the appearance of the books that were published at that time. Moretus worked with prominent artists for his book designs, commissioning illustrations from Peter Paul Rubens and others for various publications.

But why? Who are the innovators in today's book profession? The exhibition 'Baroque Book Design' in Museum Plantin-Moretus highlights the passion that publishers have for their profession, paying tribute to the publishers who inspired artists, printers and graphic designers to create quality products, both then and now. Be even more inspired by their passion during the many talks, workshops and workshop visits that the museum will organise.

EXTRA Don't miss the 'Special days': the opening weekend with workshops and guided tours, Designer's Day with various designers, Author's Day with Dirk Imhof and Goran Proot. The weekend will conclude with Collector's Day, which will be attended by collectors of old books. Redopapers (Start-up of the Year - Unizo) always develops surprising workshops. Design your own title page or create your own book.

- **Plantin-Moretus Museum, Vrijdagmarkt 22, +32 3 221 14 50**
- **Closed on Monday and public holidays**
- **€ 8 / € 6**
- **Free with THE BAROQUE FESTIVAL CARD**
- **Further information about the fringe activities at www.museumplantinmoretus.be**



Cokeryen – Photo Film Food: Tony Le Duc/Frans Snijders

28 Sept — 13 Jan 2019

Tony Le Duc, Belgium's most famous food photographer, is the first artist to be invited to exhibit his work in the renovated and expanded Snijders&Rockox House. It is easy to see why the former home of the artist of Frans Snijders would provide such a perfect canvas for his work. Both gentlemen, the contemporary photographer Le Duc and the 17th-century painter Snijders, succeed in elevating food to the status of art in a deliciously Baroque manner.

Le Duc draws on the 17th-century cookbook by Antonius Magirus, from the time that people were still eating quails, larks, finches and other small birds. Antwerp chefs add their own personal, contemporary twist to the recipe, and Le Duc photographs the result. A mouth-watering combo!

EXTRA Children can supercharge their senses during the holidays, as 'Taste' takes a special twist in the museum's kitchen and children's workshop. They can also discuss what they saw with their guide and participate in activities related to food and drink.

- 📍 **Snijders&Rockox House, Keizerstraat 12,**
+32 3 201 92 50
- 📍 **Closed on Monday and public holidays**
- 📍 **€ 8 / € 6**
- 📍 **Free with THE BAROQUE FESTIVAL CARD**
- 📍 **Further information about the fringe activities at**
www.snijdersrockoxhuis.be



Restaurant promotion:

A culinary & creative cross-pollination!

Instead of just looking at Tony Le Duc's photos, why not taste the food? For the duration of the exhibition, 15 Antwerp chefs will add their own, contemporary interpretations of recipes from Magirus' cookbook to their menus. You will have three months to enjoy Baroque cuisine in the present day, with all of your senses.

PARTICIPATING CHEFS: Seppie Nobels (Graanmarkt 13), Johan Segers ('t Fornuis), Viki Geunes ('t Zilte), Dennis Broeckx (L'épicerie du Cirque), Bert-Jan Michielsen (The Butcher's Son), Geert Weyn (Schnitzel), Michael Rewers (Bistro du Nord), Wouter Keersmaekers (De Schone van Boskoop), Davy Schellemans (Veranda), Jöran De Backer (Sir Anthony Van Dijck), Olivier De Vinck (Kommilfoo), Thierry Thys (Nuance), Frederic Chasto & Adriana Zafiris (Soma) and many others...

- 📍 **See www.antwerpbaroque2018.be**
for the entire list.



Baroque music, contemporary music, music for people of all ages. Music in churches, museums, libraries, from loudspeakers, on the street. Solo performances, orchestral manoeuvres, music and art, music on a brand-new organ, music you make yourself. Let the sounds of the city become the rhythm of your life.

Graindelavoix: Outlandish

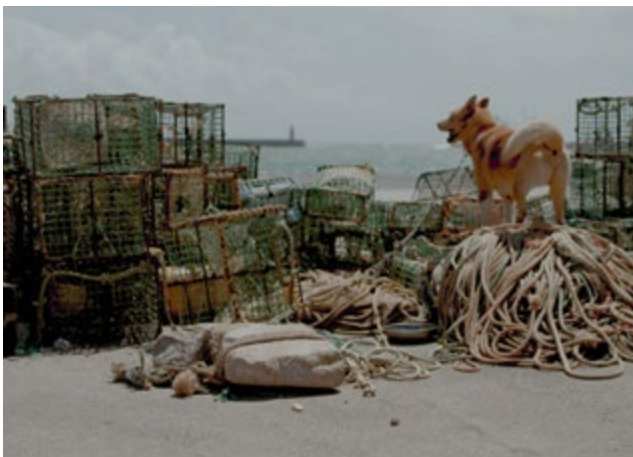
6 – 8 July

The artist's collective graindelavoix is convinced that the Baroque started much earlier in Antwerp than originally thought: with the publication of Thomas More's book *Utopia* in 1516, which takes place primarily in Antwerp. Graindelavoix presents the premiere of a film/concert in Antwerp's most Baroque church, St. Charles Borromeo.

The collective's bizarre, alternative take on More's *Utopia* was filmed primarily in Antwerp and in the Atlantic. The protagonists are allegorical figures, in the style of Laurel and Hardy, resulting in deliciously old-fashioned slapstick cinema. The magnificent polyphony of Thomas More's contemporaries Ashewell and Browne is

performed as a live soundtrack for the film. 'We filmed the first part in the Atlantic, in a storm. The whole cast almost drowned', recounts Björn Schmelzer of graindelavoix. 'We almost failed to get the boat into port, because the waves were so high'. It was a crazy adventure, which paved the way for this unforgettable film/concert.

- **Saint Charles Borromeo's Church, Hendrik Conscienceplein 6**
- **6, 7 and 8/7 at 10.30 pm**
- **€ 15**



Baroque&roll! Play with the Plutomobiel

Various dates

What do you mean, Baroque is boring? If you think that Baroque music is just for old people and dusty churches, you're wrong. Baroque is the new bling! This summer, the Plutomobiel will be stopping in various Antwerp squares, treating bystanders to some mind-blowing Baroque&roll. If you are between the ages of 6 and 12, put on your dopest gold chain and play, dance and sing along. Your parents, friends and neighbours are all welcome to attend the concert. Get ready to perform, together with three real Baroque musicians!

• Various locations throughout the city.
Check www.antwerpbaroque2018.be

• Free



Urban Baroque Bowl

Various dates

Better known as Scale by the inside crowd, the MC, beatboxer and theatre maker Kris Strybos, has embarked on a new mission. He is building a special installation in which everyone can experience music in a new, more tangible way. He was inspired by the lavishness and powerful emotions of some of the leading 17th-century Baroque masters. The graffiti artist Bird (Bram De Ceurt) will be decorating the Urban Baroque Bowl. Whether you are an art lover or just happen to walk by, step into our installation for a unique musical trip.

• Various locations throughout the city.
Check www.antwerpbaroque2018.be
• Free



1618 | BEFORE & BEYOND

Various dates

Rubens has inspired AMUZ to develop a programme in the margins of 'Antwerp Baroque 2018'. This year, the international music centre has plenty to celebrate, which is why it chose the theme 1618 | BEFORE & BEYOND. The year 1618 was a turning point for the music centre, as it was then that the St. Augustine Church, which is now used as the concert hall for AMUZ, was built. It was also a musical crossroads, marking the decline of polyphony and the first, tentative steps of the early Baroque.

From August through December, AMUZ will condense the past and present in many centuries of music history, from early monophonic music to Johann Sebastian Bach and all composers in between, including Hildegard von Bingen, Guillaume de Machaut, Orlandus Lassus and Claudio Monteverdi. Gregorian chant, polyphony, opera, religious cantatas, instrumental music – the most sublime music will be performed by world-class Belgian and international ensembles, as well as by emerging talented young musicians.

In addition to the busy concert programme, AMUZ will also be organising a wide range of talks, lectures and a children's programme. Visit [AMUZ](http://www.amuz.be) for the list of events.

- AMUZ, Kammenstraat 81, +32 3 292 36 80
- Ticket prices vary, depending on the concert.
- Visit www.amuz.be for the entire programme of 1618 | BEFORE & BEYOND.



7 HIGHLIGHTS

La Pellegrina Scherzi Musicali

'La Pellegrina' is the musical transposition of six allegorical, mythical scenes. The inter-media or musical intermezzos became even more famous than the actual play for which they were written. Nicolas Achten, a vocalist and lutenist, will conduct the 50 singers and musicians of Scherzi Musicali, helping them weave a dream-like musical narrative for the audience.

• 16/8, 8pm, AMUZ

Claudio Monteverdi: L'Orfeo I Fagiolini & The English Cornett and Sackbut Ensemble

'L'Orfeo' tells the story of Orpheus, who loses his beloved bride Eurydice. Overcome by endless sorrow, he journeys to the underworld to reclaim her, but one moment's hesitation is all it takes for Orpheus's wife to be trapped forever in the realm of Hades. Orpheus vacillates between love and loss, as illustrated here in Claudio Monteverdi's powerful and emotional dialogue between the orchestra and singers.

• 26/8, 8pm, Théâtre Bourla

Le haute-contre de Lully & grand orchestre Reinoud Van Mechelen & a nocte temporis

The tenor Reinoud Van Mechelen and his Baroque orchestra 'A nocte temporis' selected the most beautiful arias and instrumental music from the operas of Lully and his peers. The concert spotlights the haute-contre (not to be confused with the countertenor), a very rare type of high tenor voice.

• 12/10, 8pm, AMUZ



**Heinrich Ignaz Franz von Biber:
Rosenkranzsonaten**
Rachel Podger & friends

Rachel Podger will perform excerpts from one of the most famous Baroque works for violin and basso continuo: Biber's 'Rozenkranzsonaten'. It is interesting to note that each sonata requires a different *scordatura* or tuning of the violin.

🕒 16/11, 8 pm, AMUZ

G.F. Handel: Messiah
Academy of Ancient Music

'Messiah' was already a hit during Händel's lifetime. The Academy of Ancient Music and its inspiring conductor Richard Egarr have an unrivalled command of the entire range of emotions and aspects of 'Messiah', from moving restraint to the majestic and rousing 'Hallelujah' chorus. With its imposing interior and stunning collection of Baroque paintings, St. Paul's is the perfect backdrop for this concert.

🕒 17/11, 8 pm, église Saint-Paul

Folia's and romanesca's
Jordi Savall & Rolf Lislevand

Jordi Savall and Rolf Lislevand are living legends of the world of early music. Savall has introduced audiences to the *viola da gamba*, and the Norwegian lutenist Lislevand continues to inspire audiences around the world with his technical virtuosity. In this concert, they will explore the inexhaustible repertoire for their instruments, with music by Diego Ortiz, Tobias Hume, Marain Marais and de Saint-Colombe (*père & fils*).

🕒 6/12, 9 pm, AMUZ

Illustri colleghi da San Marco
Oltremontano

The soprano Sophie Thoen, the tenor Vincent Lesage and the musicians of Oltremontano will transport you to Venice, which was the centre of Baroque music in the 17th century. Experience the sounds and music of Venice in the programme entitled 'Illustri Colleghi da San Marco'. The early Baroque works of Grandi, Castello, Scarani and Monteverdi express a wide range of emotions, telling a story that goes straight to the heart.

🕒 9/12, 3 pm, AMUZ





ARTICULATE 2018. Everything changes, nothing perishes

6 Sept – 26 Oct

ARTICULATE is an annual festival for research and art. In addition to focusing on the classical Baroque era, ARTICULATE 2018 will work with and interpret music, theatre, poetry and visual art from this period. Emerging and experienced speakers, performers and curators will share their interpretations of the Baroque era in various locations.

On 30 September, leading musicians and Baroque specialists will gather in Antwerp for a high mass of Flemish Baroque music. On 25 and 26 October, the programme will include literature and music. The actor Lucas Vandervorst will unravel Ovid's influence on Antwerp's Baroque painters, while students perform their own version of Vondel's 'Lucifer'. On 25 October, you can attend a world premiere. The HERMESensemble has commissioned a completely new interpretation of the traditional Stabat Mater from the Italian composer Paolo Galli. We are eager to hear this new contemporary version for violin, viola, cello, flute, clarinet, piano, percussion and mezzo soprano by HERMESensemble, together with deCompagnie. You can also attend a panel

discussion with experts on 'the paradox of punk' in connection with the opening of the 'Naughty Kids' exhibition on 6 September.

ARTICULATE is organised by the Royal Conservatoire Antwerp and the Royal Academy of Fine Arts Antwerp (AP University College), in cooperation with HERMESensemble, the Study Centre for Flemish Music, Research Group LABO XIX-XX, AMUZ, deSingel, the University of Antwerp and KOMASK.

- 30/9 AMUZ, Kammenstraat 81
- 25 – 26/10, world premiere new Stabat Mater creation HERMESensemble, Royal Conservatoire – deSingel, Desguinlei 25
- 6/9, Royal Academy of Fine Arts Antwerp – Lange Zaal, Venusstraat 34b
- Further information about the festival, tickets and the new Stabat Mater creation at www.articulate-researchdays.be
- See also expo 'Naughty Kids', p. 70

Wednesday Sounds 2018 | In the footsteps of the Duartes

monthly, on Wednesday
(except in July and August)

The Duarte family, one of the most musical families in 17th-century Antwerp, lived just around the corner from Rubens. Although they were originally Jewish, music is a universal language in a world teeming with religious tensions. Gaspar and his three daughters regularly gave city concerts in the Duartes' city palace. In 2018, you can become familiar with the Duartes and their music in the Vleeshuis Museum and the Snijders&Rockox House (where you can see a music room like Gaspar Duarte's). Promising young musicians and established musicians will take us on a tour in the footsteps of the Duartes – from the city palaces of Antwerp to the English court, from Dutch gardens to Spanish castles, and more.

- **Vleeshuis Museum,**
Vleeshouwersstraat 38, +32 3 292 61 01
- € 5
- **TIP:** You can see a music room just like Gaspar Duarte's in the Snijders&Rockox House. See expo 'Cokeryen', p. 73



Theater De Spiegel & De Veerman: Curiosa

25 – 26 Aug & 3 – 6 Jan

There is a cabinet in the room. There is a door in the cabinet. There is a drawer behind the door. There is a box in the cabinet. What's in the box? Welcome to the Curiosa Wunderkammer, where children three years of age and younger can discover the wondrous world of the Baroque as they play. Join your little one for a fun experience, as you touch and hold all kinds of oddities, art cabinets, drawings and music. Look at them, listen to them. Musicians will introduce you to music and the instruments from the era of Rubens. Did you know that Rubens adored curiosities? He even had a separate room built for his collection, along with a garden for all the treasures he brought home from his travels to Italy, France, Spain and England.

- **hetpaleis, Theaterplein**
- 25 – 26/8 at 10 am, 2 pm and 4 pm
- € 10 / € 5
- **DE Studio, Maarschalk Gerardstraat 4**
- 3 – 6/1
- Further details and times soon available at www.antwerpbaroque2018.be



Natashia Kelly and Brice Soniano

2 Sept

An interesting combo of a vocalist and a bassist, who pair contemporary music with Baroque music. Natashia and Brice start from early Baroque music, drawing inspiration from Henry Purcell and Giovanni Pergolesi. They experiment with repetition, duration, variation, texture, sound and tonality to create something new and poetic. A full-on experience, during which the audience can walk around and experience both the location and the music.

Natashia Kelly and Brice Soniano will give several mini-concerts in various locations from 4 August through 1 September in various locations. The doors to the stunning Nottebohm Room, the most beautiful room in the Hendrik Conscience Heritage Library, will swing open on 2 September at 11 am.

- Nottebohm Room, Hendrik Conscience Heritage Library, Hendrik Conscienceplein 4, +32 3 338 87 10
- 2/9 at 11 am
- € 5
- Other concert dates at www.antwerpbaroque2018.be



Sleep. Max Richter

7 – 8 Sept

Enjoying a concert from the comfort of your bed. This is in itself is pretty unusual. But spending the night in the Cathedral of Our Lady and attending a concert? That is something altogether more unique. Especially if you bear in mind that this concert will only be performed once in Belgium.

Max Richter's composition 'Sleep' is a "personal lullaby for a world's that gone mad". The composer was inspired by Bach's Goldberg Variations, which were supposedly composed for the harpsichordist of a sleepless count. 'Sleep' is a contemporary, minimalist treatment of a Baroque piece of music. 'Sleep' is both unusual and grandiose in scope. You are invited to lie down on one of the many camp beds and close your eyes during the eight-hour concert.

- Cathedral of Our Lady, Handschoenmarkt
- 7 – 8/9, from midnight until 8 am



Sound in Motion presents From Bach To The Future

Various dates

Baroque music has evolved over time. This concert series of the Sound in Motion production platform shows you how and whereto Baroque music is evolving in an entertaining manner.

Jordi, Johann & John

‘What does an incredible genius like Johann Sebastian Bach have in common with the influential jazz innovator John Coltrane? Both of these composers come from a tradition of improvisation. Anyone who thinks that improvisation was invented by jazz musicians could use a lesson or two in music history’. These words of wisdom from the Baroque expert Jordi Savall demonstrate the inextricable link between Baroque music and improvisation. They form a perfect starting premise for this concert series.

Evolution x 5

The series comprises five concerts: perhaps the brief introduction will whet your appetite.

8 September. Charlemagne Palestine will kick off this concert series with a unique carillon concert, an exhibition of visual work and a solo piano concert.

16 September. Three hours of sheer enjoyment, thanks to Bach, Barry Guy (one of the key figures in European free improvisation) and Maya Homburger.

23 September. The Polish guitarist Raphaël Roginski will perform live on stage, inspired by Bach, Purcell and Coltrane.

30 September. Mary Jane Leach will rework the music of Bach and other Baroque composers into music for specific spaces and instruments.

6 October. The violinist Aisha Orazbayeva will perform a solo concert of compositions by Parmegiani, Bach and Telemann, including a completely different interpretation of ‘the spoken word’, with the writer and performer Tim Etchells.

- **Vleeshuis Museum,**
Vleeshouwersstraat 38,
+32 3 292 61 01
- **8, 23, 30/9 and 6/10 at 8 pm, 16/9 at 6 pm**
- **€ 15 / € 10 / € 5 in pre-sale;**
€ 18 / € 13 / € 10 at the box office





RedHerring: Beguinage concerts

Various dates

Since 2014, the RedHerring Baroque Ensemble and its conductor, Patrick Denecker, have given several Baroque concerts in the intimate setting of St. Catherine's Church in Antwerp's beguinage.

The outstanding level of the performers and the excellent acoustics combine to create an amazing experience, both vocal and instrumental. During the Baroque festival, the programme will centre around music from the era of Rubens. It will also include a concert linking 17th-century music to Sir Anthony van Dyck, whose sisters lived in the beguinage. Devoting attention to your eyes as well as your ears, the organisers will provide a brief explanation of the paintings of Jacob Jordaens and the school of Rubens in the collection located in the church of the beguinage.

- 📍 Saint Catharine's Church Beguinage, Rodestraat 39
- 📅 13 — 14/10 at 3 pm Canzoni Italiani (with Jan Van Elsacker, tenor)
- 📅 8 — 9/12 at 3 pm Van Dyck's music. English music to Sir Anthony's ears (with Lore Binon, soprano)
- 📍 € 20 / € 15

Chamber music concert: Antwerp Symphony Orchestra

14 Oct

Excellence and intimacy. The musicians of the Antwerp Symphony Orchestra will leave their new residence, the Elisabeth Centre, to provide a compelling performance in the former AMUZ Baroque church. The programme will include vibrant and poetic compositions, with sonatas for oboe and bassoon by Händel, Telemann and other Baroque composers. It will be a perfect ending to your weekend.

- 📍 AMUZ, Kammenstraat 81
- 📅 14/10 at 3 pm
- 📍 € 17

Inauguration: Organ of St. Norbert's Church

20 — 21 Oct

Starting in October, prick up your ears in the Dageraadplaats, and you are likely to hear fragments of celestial music emanating from St. Norbert's Church. A new Bach-style organ is currently being installed in the church. What an impressive organ it is. The four-metre wide, ten-metre tall instrument will be stained a mahogany red and finished with gold leaf. The new organ was inspired by the Northern Netherlandish/Northern German Baroque organ, making it the perfect instrument for playing 17th and 18th-century music, as well as jazz and tango. Come check it out on 20 and 21 October.

- 📍 Saint Norbert's Church, Dageraadplaats
- 📅 20/10 at 4 pm & 21/10 from 11 am until 6 pm
- 📍 Free

Retteketet Muziekkabinet

24 — 25 Nov

'Retteketet Muziekkabinet' is the excellent and mellifluous name of a two-day early music festival, where you can learn more about music and instruments from the era of Rubens. Although no musical background is required, it does help. Beginners can take a workshop on 'pommers, dulcians and crumhorns'. More experienced musicians can participate in the workshop given by Kate Clark, an expert on the wooden transverse flute. Another option would obviously be to just sit down and listen to 17th-century music from Brussels, as it used to be performed by vocalists and musicians during family gatherings or in the local pub. If you feel like flexing your musical muscles, think about perform a composition during the 'open mic' or sing along to Tielman Susato's 'Ierste Muziekboexken'. The museum is also organising an early music market with plenty of lovely products on offer, with exhibitors ranging from instrument builders to music stores and bookshops.

📍 Vleeshuis Museum, Vleeshouwersstraat 38 and
Saint James's Church, Lange Nieuwstraat 73

📅 24 — 25/11, continuous

🎟 € 15 / € 5



Antwerp Symphony Orchestra: Christmas concert

20 — 22 Dec

Imagine the scene: you are strolling through the snow on the Hendrik Conscienceplein on a winter's evening and, suddenly, you hear heavenly voices emanate from the St. Charles Borromeo Church. You can't resist the temptation to go in and listen. This year, the Antwerp Symphony Orchestra's Christmas concerts will once again light up the dark days of winter in the time leading up to Christmas.

📍 Saint Charles Borromeo's Church, Hendrik
Conscienceplein 6

📅 20, 21 — 22/12, at 8 pm

🎟 € 33 / € 10



THEATRE, DANCE AND MUSIC THEATRE

Well-known names, emerging talent and ambitious amateurs will have the time of their life in the magnificent world of the Baroque. Baroque is loud and expressive, inspiring you to think and making you laugh. Above all else, however, every moment is intended for your absolute enjoyment.

B'rok d'Anvers

Various dates

Learn more about this secret society and their revolutionary plan to turn Antwerp into the world's most Baroque city. Follow them on an expedition around the city, and discover it from a Baroque perspective. Join the members of the Great Baroque Brotherhood on a walk through the city, and find out more about their plans: Baroque everywhere! You will gradually be introduced to their network, and you will assist them with their small and large interventions in the city's squares and streets. They will make you want to embrace the Baroque and never let go. Would you like to join this brotherhood of Baroque rebels or rebellious Barockers?

B'rok d'Anvers is a theatrical narrative walk, which was developed in cooperation with De Kleine Expeditie. If you like to walk through Antwerp, and if you have done this often, you may remember other theatrical walks created by this group, including the evening openings in the Antwerp zoo, the performances at Wintervuur or the walks in Schoonselhof.

- 2 – 3/6, 5 – 8/7, 12 – 15/7, 19 – 22/7, 26 – 29/7
- Performances at 10 am, 10.30 am, 11 am, 1.30 pm, 2 pm, 2.30 pm, 3 pm, 3.30 pm
- Duration: 90 minutes
- € 10
- In Dutch. English on request





Muziektheater Transparant: Les Indes galantes

18 – 19 Aug

From the outset, Jean-Philippe Rameau's 'Les Indes galantes' was a major success. After the premieres in 1735 and 1772, this Baroque opera was performed in the Paris opera a whopping 320 times. Now, Muziektheater Transparant has decided to let young, emerging talented singers, dancers and musicians have their way with this production. The four different stories (or 'entrées') focus on such themes as love and exoticism. Dance is just as important as singing and music in this performance.

- Theaterstudio deSingel, Desguinlei 25,
- 18/8 at 8 pm, 19/8 at 3 pm
- € 15 / € 12 / € 8

Theater FroeFroe: Tropoi XXL

Various dates

"Master?", the little boy enquires, "why does music make people happy or sad?" The alchemist Castiglio has no *bloomin'* idea, but he is determined to discover the secret language of music and make everybody happy. The famous puppet theatre FroeFroe has created a performance about the power and magic of music. Inspired by a book entitled 'Melodies' by H. Krausser ('the German Umberto Eco'), the performance is supplemented by the unrivalled, magical, FroeFroe touch: a harmonious mix of actors, mind-blowing and heart-stirring puppets and live music, resulting in the most poetic and magical scenes, time after time. Tropoi has been widely acclaimed in the media. These are the last performances. It is a must-see.

- Blikjesfabriek Hoboken,
corner of Lage Weg/Krugerstraat
- 7 – 8/9, 13 – 16/9, 20 – 23/9 at 8 pm
- € 16 / € 12 / € 10



B.O.X & MartHa!tentatief: Lulletje

Various dates

'Lulletje' is a theatrical concert on the theme of love and fear in uncertain times. A poignant yet hopeful tale, accompanied by music that provides solace. Johan Petit (MartHa!tentatief) and Pieter Theuns (B.O.X) try to unravel the complex problems of our time. The world is at our feet. Everything is possible. All you have to do is want something – but what about the useless and the losers? This may all sound very serious, but anyone who knows Petit knows that his performances will always make you laugh.

Petit the virtuoso

A master narrator – What an accurate description of Johan Petit, who has been creating performances for MartHa!tentatief for several years. This theatre company focuses on urban themes, resulting in accessible and often festive performances.

Old and new

Pieter Theuns is in charge of the music, together

with Jutta Troch and Jon Birdsong. Theuns is the 'conductor' of Baroque Orchestration X, a collective that fuses contemporary music with the rich sound of the Baroque. They use classical instruments to bring down the walls of sound, between old and new, pop and classical music, local and international music.

A unique collaboration

B.O.X and MartHa!tentatief joined forces for 'Antwerp Baroque 2018', creating Lulletje together. Starting in September, they will be touring Antwerp's cultural centres. The surprisingly modern sounds and tonalities of B.O.X and Johan Petit's timeless narrative will combine to create some unforgettable evenings, in which the old and the new will blend in with the here and now.

- **Various locations throughout the city.**
- **Check www.antwerpbaroque2018.be for the ticket prices and the full list of performances.**



The parade of men, women and those who from a distance look like flies – Part 2

7 – 23 Oct

In May 2017, a colourful procession of 1,000 Antwerpians paraded through Antwerp. Police officers and firemen, skaters and cricket players, people with Aldi bags, women on men's bikes – 'De Parade' was a one-off performance by the artist and theatre maker Thomas Verstraeten. It was his way of creating order in the chaos of the street, the city and our increasingly complex world.

One year later, Verstraeten has completed his editing of the massive collection of video footage that was made during the parade. He will present the result on three large screens. The renowned sound artist Senjan Jansen has composed an entreatings soundscape for the video installation.

- Cruise Terminal, Ernest Van Dijckkaai/Steenplein
- Closed on Monday
- Free
- Official opening on 6/10 at 7 pm



Gigue!

Various dates

If you love to dance, be sure to read this. Fameus, which promotes amateur arts, has some really interesting plans for this Baroque festival. Their new production, 'Gigue!' searches for a contemporary interpretation of the concept of 'the Baroque', starting from various dance styles. To this end, Fameus is searching for amateur dancers of all ages (15+) in all kinds of styles for this adventure.

They will organise two intensive boot camps on 10 and 11 November and from 16 through 18 November. The dancers will work with dance professionals to prepare for the performance before an audience on 18 November. The young students of the letStof sewing workshop will provide the costumes and the props.

With 'Matching Bodies' (2016) and 'Shaken not Stirred' (2017), Famous has already proven of its ability to create and coach impressive dance projects.

- Het Oude Badhuis, Stuivenbergplein
- You can register for free from 4/6 until 15/9 at www.fameus.be.
- Presentation 18/11
€ 4 / € 2
- For the right times of the presentation, kindly check www.fameus.be.

Muziektheater Transparant: Earth Diver

11 – 14 Oct

‘Earth Diver’ appeals to all of your senses: a choir amidst an imposing set, powerful images projected onto large screens, a compelling performer and music that expresses celestial hope and earthly rebellion. They combine to make an impressive production directed by Wouter Van Looy about a society in crisis.

The audience is seated around a cube-shaped stage, lit with mine lamps. You will feel as if you are at the bottom of the mine, which the artist Wim Catrysse filmed. The footage of the mine – a Russian mine in Norway that is kept open for strategic reasons – is extraordinarily beautiful. The compositions of Heinrich Schütz, who looks to God for hope and salvation, are beautifully performed by the excellent ChorWerk Ruhr, enfolding

like a warm blanket. The composer Nicolaus Brass created a strange and compelling soundtrack for the film. The vocal performer Phil Minton recites/whispers/shouts/sings a moving poem about loss and asceticism. The message is powerful, and the message is heard.

A co-production with deSingel.

- **Former Electrabel site/Interescaut
Alexander Wuststraat 2, Schelle**
- **11, 12, 13/10 at 8pm, 14/10 at 3pm**
- **€ 25 / € 20 / € 8**





Toneelhuis/FC Bergman: Het land Nod

25 – 28 Oct

‘Het land Nod’ refers to the place to which Cain was banished after killing his brother Abel – the land of aimlessness, far from Eden. For this performance, FC Bergman was inspired by the majestic Rubens gallery of the Royal Museum of Fine Arts. Since the museum’s renovation, it has also been transformed into a no-man’s land.

A poetic, at times dramatic and even hilarious procession of characters who find solace and distraction among fifteen of Rubens’ most impressive masterpieces unfolds against the backdrop of a true-to-life copy of the Rubens gallery.

FC Bergman created a wordless performance, about the history of the Rubens gallery, about

his works and about people who seek solace and protection in the museum.

The public is seated in the set, protected from external threats. The Rubens gallery becomes a place to hide, a place to catch your breath, away from the outside world, in a mix of poetry and slapstick with references to Godard’s ‘Bande à part’.

A co-production with Toneelhuis.

- **Former Electrabel site/Interescaut
Alexander Wuststraat 2, Schelle**
- **25, 26, 27, 28/10 at 8 pm**
- **€ 25 / € 20 / € 8**

tg STAN, de KOE & Maatschappij Discordia: Atelier

18 – 21 Oct & 24 – 27 Oct

In 2001, Matthias de Koning, Damiaan De Schrijver and Peter Van den Eede examined the actor's profession. This year, and just in time for the Baroque festival, they are reflecting on the position of artists in society, as well as on the places in which they create their work – in ateliers or workshops. They start from a blank canvas, an empty room. The space is transformed into an excessive, apocalyptic scene, with the ballsy use of opulent and lavish materials. Like Baroque painters, the performers use dramatic effects and a whirl of emotions and movements, taking you on a memorable aesthetic adventure from which there is no escape.

- **Royal Academy of Fine Arts Antwerp,
Mutsaardstraat 31**
- **18 – 21/10, 24 – 27/10 at 8pm**
- **€ 16 / € 8**



Zonzo Compagnie & Ictus: Le grand ballet

1 Nov

1715. The court composer Marin Marais performs his new work for viola da gamba and basso continuo before the Sun King. Suddenly, something strange happens. The royal body starts to move. The courtiers, who are taken by surprise, closely mimic the king's moves. The king and his followers create a choreography of their own, jacking up the rhythm forcing the musicians to follow their pace. This is origin of a new style of music, thanks to the interaction between musicians and the audience.

2018. Zonzo Compagnie & Ictus Ensemble partner with the contemporary composer Frédéric Verrières, who dusts off Marin Marais's score, adding a modern twist to it. 'Le grand ballet' promises to be one hell of a party, with a duet for viola da gamba and electric guitar. Shake those hoop skirts, baby!

Le grand ballet is part of the BIG BANG Festival.

- **deSingel, Desguinlei 25**
- **€ 7 / € 5**
- **Further practical information available soon
online at www.antwerpbaroque2018.be**





De Bronstige Bazooka's: Lucifer

22 Nov

Michaël Brijs, Andy Fierens and De Prins have created a contemporary oratorio entitled 'Lucifer'. This spiritual and vocal work, which has no sets or actors, was very popular during the Baroque era. The story was inspired by the eponymous play of the Baroque author Vondel. The rebellious angel Lucifer is cast out of heaven after a violent struggle and lands on earth. The main theme of flight, and the figure of the refugee, is more relevant than ever. Around the world, people are searching for a new home. 'Lucifer' promises to be an eclectic listening experience, combining Baroque elements with mysticism, suspense, horror and surrealism. The story will be performed by De Bronstige Bazooka's choir, accompanied by an instrumental ensemble of four musicians, a narrator and two vocal soloists.

A collaboration of kunstZ, Fameus and Arenberg.

- **AMUZ, Kammenstraat 81**
- **22/11 at 8.30 pm**
- **€ 12 (in pre-sale) / € 14 (at the box office)**

KunstZ & Fameus: Stadsparadijzen

22 – 23 Dec

'Stadsparadijzen' (Urban Paradises) is the artistic response of a young, diverse company to the challenges of a demanding city. The work marvels at the encounters in the city between people of various backgrounds. The animal kingdom becomes a metaphor for all kinds of observations on the urban jungle, where people defend, expand and dispute territory. Sources of inspiration for this production included the fables of Jean De La Fontaine, 'The Garden of Eden with the Fall of Man' by Peter Paul Rubens and Marie-Jo Lafontaine.

Urban paradises is a dynamic performance of live music, song, dance, theatre and video projections.

A production of kunstZ, in collaboration with Marie-Jo Lafontaine, Kopspeel, OOSTNATIE and Fameus.

- **Athena Hall, Royal Athenaeum Antwerp, Franklin Rooseveltplaats 11**
- **22 – 23/12 at 8.30 pm**
- **€ 10 / € 8**



Three Baroque walks, with three very different perspectives will highlight the city's varied and rich Baroque heritage.

Learn more about the life of Rubens, visit some of Antwerp's most beautiful buildings and discover the city from a Baroque perspective.

In Rubens' Footsteps: A Biographical Exploration

1 June — 31 Oct

Rubens did not just spend time in his workshop and artist's residence. You will also encounter his works in many of Antwerp's monumental churches. He created 43 paintings for St. Charles Borromeo, St. Andrew's was his first parish church and he is buried in St. James' Church. An experienced guide will tell you more about the most important chapters in the life of this great Baroque master, on the professional and private level. 'The rise of Rubens' starts in St. Andrew's Church, stops in the Cathedral of Our Lady and ends in St.

Charles Borromeo. 'Rubens' prosperity' takes you on a tour of St. Paul's, the Cathedral and St. James' Church.

- € 105 for the guide + admission to the churches
- Duration 2 and a half hours, maximum 20 participants
- The walk is also included in the Antwerp Museum App.
- See also *Barok in Situ*, p. 96



Baroque Electrifies

1 June — 31 Dec

Antwerp is the Baroque capital of the Low Countries. The Baroque is everywhere – on the city's streets and in its lavish interiors. It is avid, surprising, exuberant and dramatic. 'Baroque Electrifies' is the perfect introduction for a group visit to the Antwerp Baroque 2018 city festival. Your guide will use fun anecdotes to explain the rich history of imposing façades, magnificent gates and lavishly decorated sculptures. Your visit will not be limited to 'old stuff'. The contemporary Baroque will also receive plenty of attention. See the city's colourful murals, and learn more about all the events (in the present and future), which will further enhance Antwerp's reputation as a Baroque city.

🚶 € 75 for the guide

🚶 Duration 2 hours, maximum 20 participants



Baroque Shock – a limited edition

9 July — 13 Dec

This group walk connects Antwerp's two most beautiful Baroque churches to each other: St. Charles Borromeo and the former St. Augustine's Church, which is now home to the AMUZ early music centre. See how the Baroque continued to have an impact on the city for many centuries, including in the opulence of beautiful Rococo façades, the splendour of the neo-Baroque and the imposing Beaux-Arts. As the icing on the cake, the walk includes an exclusive visit to the AMUZ early music centre, where you can discover Jan Fabre's most recent work: three panels to replace the altarpieces of Peter Paul Rubens, Jacob Jordaens and Sir Anthony van Dyck, which once graced St. Augustine's Church.

🚶 € 75 for the guide

🚶 Duration 2 hours, maximum 20 participants

BAROQUE IN THE CITY

Artists and locals have set to work with the Baroque all over the city. Others have commissioned works from artists, as was the custom of the 17th-century bourgeoisie. The works of the original masters will be in the spotlight in Antwerp's monumental churches.

Baroque in Situ

Continuous

Antwerp has five churches where you can experience the Baroque and the world in which Rubens lived and moved. St. Andrew's Church, St. Paul's Church, St. Charles Borromeo's Church, St. James's Church and the Cathedral of Our Lady are an unrivalled combination of the fine arts, inspiration and wonderment.

Besides being lively parish churches, these five churches are also treasuries of art and cultural-historical heritage. They are unique witnesses of the Baroque in the Southern Netherlands from the end of the sixteenth century until the early eighteenth century.

If you decide to step into these primarily Gothic churches, you will be surprised at the inexhaustible treasure of Baroque visual art you will encounter there. Unlike museums, these are not just repositories of artworks but places where you can admire masterpieces in the location for which they were commissioned and designed so many centuries ago.

A must for anyone who is interested in learning more about Peter Paul Rubens and his artistic legacy.

EXTRA A visitor guide will help you navigate the Baroque interiors of these monumental churches. Each of the five churches is situated in its seventeenth-century context and the guide also discusses several Baroque artworks in further detail. Children can discover this heritage with their parents using the fun activity sheets.

TIP On Saturday 11 August, you can see a unique spectacle in St. Charles Borromeo's Church during the 'Night of the Churches'. The painting behind the high altar is switched in less than fifteen minutes. The church stewards still use the pulley system that was devised 400 years ago by the Jesuits for this procedure.

CATHEDRAL OF OUR LADY

Handschoenmarkt, € 6 / € 4

Free with THE BAROQUE FESTIVAL CARD

SAINT CHARLES BORROMEO'S CHURCH

Hendrik Conscienceplein 6, Free

ST. ANDREW'S CHURCH

Waaistraat 5, Free

ST. JAMES'S CHURCH

Lange Nieuwstraat 73–75, Free

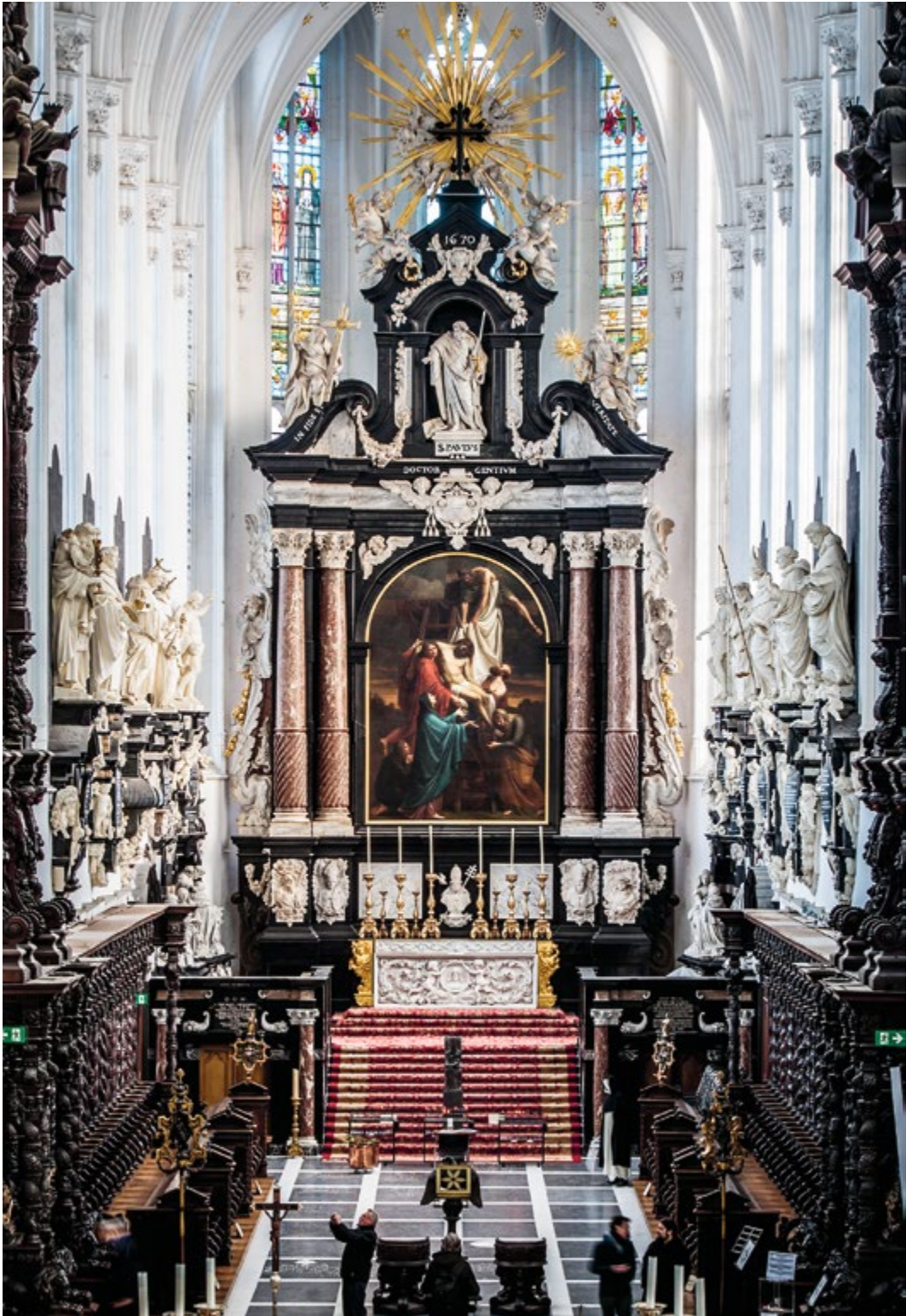
ST. PAUL'S CHURCH

Veemarkt 14, € 2 / € 1

Free with THE BAROQUE FESTIVAL CARD

- Download the free 'In Rubens' Footsteps' walk in the Antwerp Museum App.
- The visitor guide and activity sheets are free
- See expo 'Diasporalia', p. 70
- See Max Richter, p. 80
- For the opening hours and further information about the fringe activities: www.antwerpbaroque2018.be







Baroque Murals

From 1 June

Four artists. Four styles. Four Baroque motifs. Four murals. The graffiti artist Yvon Tordoir and his colleagues will give Antwerp's walls a modern albeit Baroque make-over. Astro (Paris) often uses trompe-l'oeil. Smug (Glasgow) likes to work with Baroque themes, such as 'death', 'vanitas' and 'opulence'. El Mac from Los Angeles designs unique grids for an interesting chiaroscuro effect, similar to Rembrandt's approach. As for Tordoir, he likes to use calligraphy and figurative motifs, similar to those found in 17th-century books. The works will be revealed to the public starting in early June.

- In Antwerp's city centre
- Download the Antwerp Museum App for further information about the murals.
- Free

Baroque Next Generation

Various dates

Artists and neighbourhood residents will set to work with the legacy of Rubens in cultural centres, community centres and libraries, discovering what Baroque means to them in our time.

Samen-weven (Weaving together)

The artist Klaas Rommelaere will be supervising a weekly crafts workshop with Moroccan women in the Merksemdok meeting centre from June until December 2018. While the women embroider, weave, knot... Rommelaere will give them a speedy introduction to the Baroque. The result is a tapestry teeming with symbols, colours and textures, that are typical of the women's culture. The work will be exhibited during Merksemdok's reopening in September.

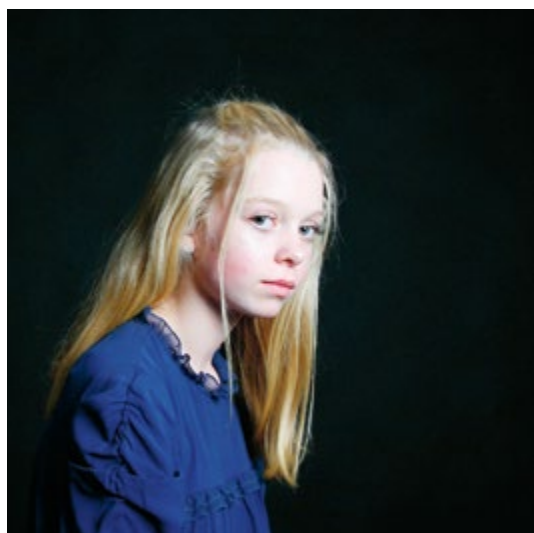
- Weekly workshop on Thursday from 1 pm — 3.30 pm
- Presentation during the reopening of OC Merksemdok in September
- www.ccmeksem.be



Hof van Ursel | contemporary Baroque workshop

Hof van Ursel in Ekeren was one of Rubens' two country residences. It is also the title of a project in which professional artists will coach talented young artists during several Baroque-themed workshops. See the results of this collaboration on 22 September during the Kasteelfeesten festival in Veltwijck Castle and in Hof De Bist.

- Kasteelfeesten, 22/9
- Expo 'Barok Vandaag!' (Baroque Today) in Hof De Bist, 5 – 21/10
- Rubens inspires plenty of activities this autumn. Check www.252cc.be



Barok? Barucca!

Young people and the Baroque: the De Kern cultural centre in Wilrijk is interested in the clash of cultures. The photographer Debby Huysmans will work with young people on typical Baroque themes, including portraits, vanitas paintings and figure studies. Expect walls filled to the rafters with photos, in the style of the art rooms of yore.

- Various locations in Wilrijk.
- November 2018
- Practical information and details at www.ccdekern.be



Expo 2018

Various dates

In early 2017, the locals went in search of a new work for the five neighbourhoods in the 2018 postal-code area. To this end, they commissioned an artwork, as was the custom of the bourgeoisie did in the 17th century. The artists Nick Hullege, Bram Van Meervelde, Gerard Herman and Mark Pozlep are creating new works for four neighbourhoods. The fifth neighbourhood has decided to have children, senior citizens and visually-impaired residents create an artwork together. All of the artworks will be festively inaugurated later this year.

- Various locations in Antwerp
- Practical information and details at www.expo2018.be

LECTURES & TALKS

Anyone interested in Rubens and the Baroque era can enjoy a full programme of exhibitions, walks and performances. If you are interested in learning more about the relevance of Baroque artists then and now, register for a lecture organised by Amarant or the Rubenianum.

Amarant: Barok Rocks

Various dates

Amarant has a comprehensive programme of lectures, often in combination with museum or workshop visits. The following are our five suggestions:

10 June: Fabienne De Meulemeester will take you on a tour of 'Michaelina', the first retrospective of the work of this fascinating artist.

16 June: Koenraad Jonckheere will discuss the artist's workshop around 1650 in a lecture on the workshop in the 17th century and the present. Afterwards, you will visit the studio of the contemporary artist Cindy Wright.

21 June: 'Contemporary art and Baroque' is an introduction to the work of artists who have been inspired by Baroque masters, focussing on contemporary works with Baroque characteristics. Speaker: Inge Van Reeth

23 June: Visit to the exhibition 'Sanguine | Bloedrood'. Your guide, Inge Van Reeth, will discuss the links between historic and contemporary art.

20 & 21 August: Kathleen Joris will demonstrate Rubens' versatility as an artist, with major commissions for kings and queens and intimate family portraits, as well as the lovely landscapes that he painted at the end of his life.

➤ All the lectures are in Dutch.





Rubenianum

Various dates

The Rubenianum is the expert centre for Flemish art of the 16th and 17th centuries. The centre's experts will introduce you to the world of Rubens and his contemporaries in their lectures, sharing their passion and dedication with their audience.

Rubens and Society, Then and Now: lectures on Thursday evening at 8 pm. Abigail Newman focuses on Rubens' worlds, discussing such themes as 'communication', 'world literature' and 'diplomacy', comparing them to today's world.

Rubenianum Lectures 2018: lectures on Sunday mornings at 11 am about the Antwerp Academy and about Rubens' peers and contemporaries.

24 June. The woman who discovered (or re-discovered) Michaelina Wautier, the curator of the 'Michaelina' exhibition and the art historian and curator Katlijne Van der Stighelen will tell you all there is to know about this major woman artist.

21 October. Theodoor van Loon, a painter in the Southern Netherlands, was heavily influenced by Caravaggio. Speaker: Sabine van Sprang

16 December. Victor Wolfvoet, one of Rubens' most loyal followers, steps out of his master's shadow. Speaker: Bert Schepers

- **Rubenianum, Kolveniersstraat 20, +32 3 201 15 77**
- **€ 5**
- **All the lectures are in Dutch.**

PARTIES & FESTIVALS

Throw modesty to the winds and enjoy some fiery parties and unique festivals. That is also an integral part of the Baroque, and it's what Antwerp is all about: elegance and raw beauty, historical and contemporary, a world city and a pocket-sized metropolis.

Festival Royal

31 Aug — 2 Sept



De Coninckplein is the venue for a three-day artistic festival. Permeke Library invites you to enjoy imagery, words and music, scents and colours, flavours and entertainment.

The party starts on Friday, with the inauguration of a graffiti wall. Local talent will join forces for Youth Zone, with a cross-pollination of urban dance, poetry slam and Baroque music. Tony Le Duc's photo exhibition 'Family Tables' will whet your appetite in the Permeke Library. The music will be wrapped up with a Baroque party with B.O.X featuring Brihang & Tsar B.

On Saturday afternoon, Behoud de Begeerte and Permeke will host a programme of contemporary Baroque music in combination with a tribute to Baroque authors. Diner Royal will pamper the taste buds of gourmets with a seven-course menu consisting of dishes from around the world. Party the night away at the masked Bal Royal.

Sunday is a family day. Sinjor Circo will hit the square with Poly. The BUNK theatre company is known for its nostalgic, poetic take on circus theatre. The festive weekend will conclude with the premier of 'De Man die zijn snor in brand stak', a film about the author JMH Berckmans.

- In and around Permeke Library, De Coninckplein
- Friday and Sunday free Saturday: € 15 / € 13
- Register for the dinner at www.permeke.org
- Practical information at www.antwerpbaroque2018.be



Leave Us At Dawn × This is Antwerp. This is Baroque

Leave Us at Dawn proves that Antwerp's club scene is still throbbing to the pulse of the Baroque. Their city ball has all the makings of a prestigious party! Hip hop, jazz, contemporary dance, cocktail culture, fashion, photography, drag queen culture and deep culture. They all have one thing in common: the lavish opulence of form and content, just like the Baroque. A once in a lifetime experience which will end at dawn.

- Date, venue, line-up and further practical details soon available at www.antwerpbaroque2018.be

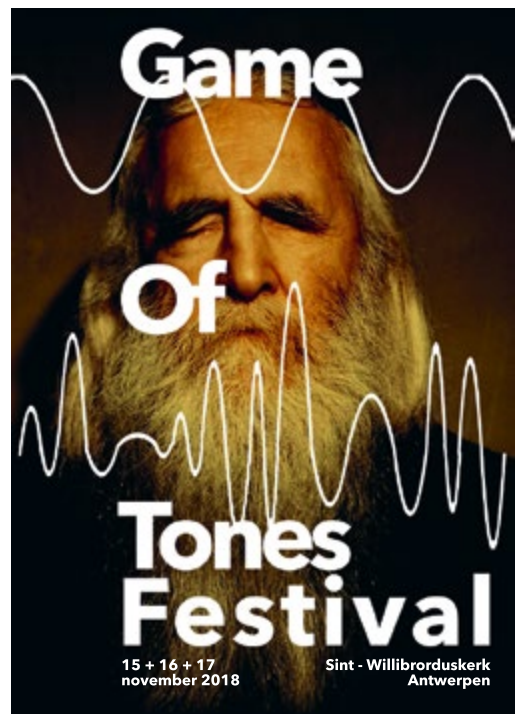


Game of Tones Festival

15 — 17 Nov

The 'Game of Tones' music festival bridges the gap between the sound of classical and electro music. The musicians prefer long, repetitive melodies, rather than stanzas and refrains. Sit, listen and give your thoughts free rein. 'Game of Tones' will take place in St. Willibrord's Church. Be sure to attend the afterparty in the Pekfabriek!

- Saint Willibrord's Church, Kerkstraat 89
- 15 — 17/11 from 8 pm
- € 21
- Afterparty on 17/11 in Pekfabriek, Kattenberg 93



Baroque Is Not Dead!

24 Nov

Antwerp will celebrate PunkBaroque for one day and one night –with the ‘P’ for pomp and pulchritude, the ‘B’ for ballsy and bold. Music, dance, performance and the spoken word will be interwoven during this festival, which was inspired by the *joie de vivre* of the Baroque era.

The Poetry Bordello reveals the sultry side of poetry. Our poets of loose morals will caress your ears with velvet-smooth words, in muted light, sitting on sofas and *chaise longues*. If you love poetry, you will definitely enjoy discovering the naughty alter egos of famous poets.

Two worlds collide in Fatena’s Poetry Salon. The hostess and poet Fatena Al Ghorra has selected Baroque poems by Belgian and international poets for ‘Baroque Is Not Dead!’ Discover the magnificent poetry of Flemish and Arab poets.

You will hear contemporary music acts perform their interpretations of Baroque classics and classical musicians perform contrary Baroque covers of pop songs. Mauro Pawlowski and Louis Van Der Waal will create a restless and dramatic, punk and post-Baroque universe, together with musicians, actors and performers.

You will marvel as dancers covered in gold body paint perform choreographers inspired by Baroque artworks – but there is a participatory element as well. During our ‘Bal Baroque’, the MC will teach you the moves. The dance floor will be your canvas, whether you’re into line dancing or krumping.

- DE Studio
Maarschalk Gerardstraat 4
- 24/11, from 8 pm
- www.destudio.be





**ANTWERP
BAROQUE
2018
RUBENS
INSPIRES**

MAKE THE MOST OF YOUR VISIT

Baroque Festival Card

25 euros

- ▶ **Free admission** to the Rubens House, all the exhibitions of 'Antwerp Baroque 2018', the Cathedral of Our Lady and Saint Paul's Church
- ▶ with a **handy guide** and **city map**
- ▶ **Valid for 48 hours**

On sale in the Rubens House, Visitor centre in Central Station and Grote Markt



RUBENS INSPIRES

ANTWERP CRAFTSMEN

To date, Rubens continues to inspire new generations of artists as well as Antwerp locals who are taking an innovative approach to old crafts. Bakers, butchers, cheese makers, brewers, coffee and tea specialists, distillers, chocolate and biscuit makers are all launching special editions of their products. An overview.

A golden combination (1)

Joie de vivre means enjoying a refreshing pint of ale with some good cheese and cold cuts. And they know all about this in the De Koninck city brewery. For the Baroque festival they have designed a new glass and special, adapted festive packaging for their **Tripel d'Anvers**, a full-bodied tripel beer with a unique Antwerp accent.

The cheese affineur Van Tricht, who ripens his cheeses in the brewery's former bottling plant, has created a **ball of cheese** which pairs nicely with Tripel d'Anvers.

The Butcher's Store, another of De Koninck's neighbours, has produced a Baroque **beer sausage**.

Want to savour the complete flavour explosion? Pop into Bakkerij Goossens, the city's oldest and smallest bakery, for their **Baroque bread**. Will it have the same legendary taste as its Roggeverdommeke bread?



A golden combination (2)

LuLin Teas was inspired by Baroque still lifes to put together a new **floral tea melange**. LuLin Teas produces ethical, 100% natural, hand-picked, artisan tea varieties.

Philip's Biscuits has produced a biscuit to go with the new tea blend. They have also created a special Baroque packaging for Antwerp's most famous biscuit: **the Antwerp Handjes**.

Jitsk Chocolates, meanwhile, has produced a **Rubens bar** for chocolate lovers. This young, talented master chocolate maker worked at the Shanghai World Expo among others. So can you see why we are so enthusiastic?

More great stuff

- **Elixir d'Anvers:** FX de Beukelaer, one of Belgium's oldest distilleries, will be issuing a limited edition of its vibrant yellow golden herbal liqueur, called Elixir d'Anvers, which will age in special casks.
- The Belgian gin brand havn Gins will be launching an exclusive festival edition of its **HAVN Gin Antwerp**.
- Or be completely fashion-proof with the **T-shirt** of the Royal Academy Of Fine Arts Antwerp. Several Antwerp jewellers will be launching a jewellery line with a Baroque look and feel.

Hungry? Here's where to buy a portion of 'Antwerp Baroque 2018'

- Bar Barok/Antwerp City Brewery, *Nationalestraat 45*, open from 15/5 until 15/9 from 11 am until 7 pm. You can taste and buy the products here!
- Visit Antwerp, *Grote Markt 13*
- Rubens House, *Wapper 9-11*
- MASShop, *Hanzestedenplaats 1*
- Middelheim Museum, *Middelheimlaan 61*
- Plantin-Moretus Museum, *Vrijdagmarkt 22*
- Mayer van den Bergh Museum, *Lange Gasthuisstraat 19*
- De Koninck city brewery, *Mechelsesteenweg 291*
- Antwerp FLYshop, *Luchthavenlei*
- Flandersshop, *Grasmarkt 61, Brussels*
- M HKA, *Leuvenstraat 32*
- FOMU, *Waalsekaai 47*
- Snijders&Rockox House, *Keizerstraat 10-12*

PRACTICAL DETAILS

Tickets, further information and the latest news:
www.antwerpbaroque2018.be

Follow the festival on social media:
[#AntwerpBaroque2018](https://twitter.com/AntwerpBaroque2018) [#RubensInspires](https://twitter.com/RubensInspires)

Tickets

Only one place to get your tickets:
www.antwerpbaroque2018.be

The Baroque Festival Card

The Baroque Festival Card is the best way to discover what 'Antwerp Baroque 2018' has in store for you. Enjoy free access for 48 hours to all the exhibitions and monumental churches that are participating in the cultural city festival 'Antwerp Baroque 2018. Rubens inspires' for just 25 euros.

Family-friendly



'Antwerp Baroque 2018' also has plenty of activities for families with children. Just look for the Vlieg/Fly logo in the programme brochure.

Accessibility

All venues are accessible for wheelchair users and push chairs, except for the Urban Baroque Bowl. The Rubens House, Mayer van den Bergh Museum, and the Vleeshuis Museum are all historical buildings and have no lift. As a result, wheelchair users and push chairs can only access the ground floor.

Antwerp Museum App

The Antwerp Museum App is your free guide during 'Antwerp Baroque 2018'. Map your own route or choose a ready-made tour. Get exclusive information and learn more about the stories behind the exhibitions, the monumental churches and the 'Baroque Murals' street art project.

✦ **How to download it? Find the app store on your smartphone or tablet, search Antwerp Museum App and click download. The app is available for iOS and Android.**

Getting here

We recommend travelling to Antwerp by public transport or by bike. If you choose to come by car, then use one of the Park and Rides around the city and then transfer to a bus, tram or bicycle. Find the easiest route for you at www.sna.be

Ask Antwerp

Antwerp locals will help you experience 'Antwerp Baroque 2018' to the fullest. Contact locals 24/7 through Ask Antwerp and they will point you to the most Baroque hotspots. But they will also gladly assist you if you want to know when the shops are open or where you can take the nicest photos of the Scheldt River.

✦ **How to use Ask Antwerp? Connect with Ask Antwerp in Messenger and ask all your questions.**



PETRO PAULO
RUBENS
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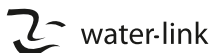
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The Baroque Festival would not have been possible without the efforts of all the partner organisations.



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www.middelheimpromotors.be

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the event that we forgot to mention someone,
this was entirely unintentional and we wish to
apologise in advance should this be the case.

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DE WAARHEID IS DAT WIJ U EEN KRANT WILLEN VERKOPEN

De waarheid is dat dit een advertentie is voor De Standaard. Dat wij in deze publicatie adverteren omdat we ons willen linken aan onze sponsors en partners, omdat wij denken dat hun profiel bij het onze past. En dat wij op deze manier ook nieuwe lezers kunnen aantrekken.

Want de waarheid is ook dat hoe meer kranten we verkopen, hoe beter we u over de waarheid kunnen vertellen. Onze journalisten kunnen dan grondiger uitzoeken hoe de vork precies in de steel zit. Meninge filteren en feiten uitklaren. Want de waarheid is dat u tegenwoordig al genoeg onwaarheden te lezen krijgt. En nog meer halve waarheden die in iemand anders zijn kraam passen. De waarheid is dat u op ons rekt om de waarheid zo goed mogelijk bloot te leggen, en dat wij op u rekenen om uw tijd en geld in ons te investeren.

Kortom de waarheid is niet altijd gemakkelijk. De waarheid is bovendien dat uit onderzoek blijkt dat u meer geneigd zal zijn om een krant te kopen wanneer er een stippellijn rond ons aanbod staat. En dan nog meer als er een schaarthe bij staat.

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Altijd benieuwd



BEHIND THE SCENES

Frieke Janssens

The striking portraits in this brochure were taken by the Belgian photographer Frieke Janssens. "Baroque suits me, it suits my photographic style."

Janssens mainly studied the self-portraits of Rubens and the portrait of his wife, Isabella Brant. "I refer to the pose, the attributes, that same atmosphere in my photos. People often associate Baroque with exuberance and excess, whereas my portraits are almost austere. Chiaroscuro is a typically Baroque effect though. I use natural daylight, which makes my photos look almost like paintings."

"I also wanted the portraits to have a contemporary feel. So no Baroque costumes, lace collars or shades of brown. I did infuse the portraits with additional symbolism, as is typical in the portraits of Rubens's era."

"I tried to find a matching attribute for every person I

portrayed. The ostrich feathers in Herr Seele's portrait epitomise exoticism and lavish excess. Yvon Tordoir also paints skulls in his street art but a skull also embodies power, fearlessness and rebelliousness. The soap bubbles in the portrait of the musician Pieter Theuns symbolise the "ephemeral" while the peacock represents pride and vanity. I thought this was a perfect element for Stef Aerts and Damiaan De Schrijver, who work in the theatre. I chose herring, the most popular ocean fish in the sixteenth century for the ladies of Alle Dagen Honger. I wanted to highlight the female power of Anne-Mie Van Kerckhoven with the cat. Cats symbolise intelligence, fertility, female anger and independence. I purposefully chose a more austere setting for Luc Tuymans."



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www.antwerpbaroque2018.be