

VAN
HEMESSEN
&
FATHER

Catharina and Jan van Hemessen
as Artistic Pioneers in Sixteenth-
Century Antwerp

Lannoo

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INTRODUCTION

Art history is still too often framed as a gallery of great names, as though the past could be reduced to a succession of exceptional individuals who, like stars in the night sky, briefly illuminate the darkness before fading from view. Innovative artists, visionary patrons, influential collectors appear to carry the historical narrative. Yet such a perspective risks obscuring a more fundamental truth. No work of art is created in a vacuum, and no talent develops in isolation. Every oeuvre is forged through a network of relationships: workshops where knowledge was transmitted, pupils who observed and emulated, masters who instructed and corrected, rivals who challenged, and patrons who directed artistic ambition. Behind every celebrated name lies a web of people, ideas and circumstances. Behind every masterpiece stands a collective of hands, eyes and voices.

It was from this conviction that the *Van Hemessen & Father* project first emerged several years ago. Its point of departure lay, somewhat surprisingly, close to home. In the estate inventory compiled following the death of Nicolaas Rockox in 1640, a *Saint Jerome* by Jan van Hemessen is mentioned only in passing. Yet that brief reference raised significant questions. How had a painting by an artist active in the early sixteenth century found its way into the collection of one of Antwerp's most distinguished seventeenth-century connoisseurs? And why, more than a century after its creation, did the work still enjoy sufficient prestige to merit a place within one of the city's most distinguished private collections?

The answer may lie within a narrative in which art, family and intergenerational transmission are inextricably intertwined. Around 1540, Nicolaas's grandparents, Adriaen Rockox and Catharina van Overhoff, commissioned that same Jan van Hemessen to paint the monumental *Last Judgement* triptych for their family chapel in Antwerp's Church of St James. Remarkably, the places linking this history remain within walking distance of one another today: the church housing the triptych, the site of Van Hemessen's home and workshop, the Rockox family properties, and the former residence of Nicolaas Rockox himself, now the Snijders&Rockoxhuis. What initially appeared to be a chance reference in an inventory soon opened onto a much larger and more intriguing story.

That story leads to another family that occupies a singular place in the art of the sixteenth-century Low Countries. Jan van Hemessen ranks among the most innovative painters of his generation, active in the same age as such towering figures as Quinten Massys and Pieter Bruegel the Elder. His daughter Catharina, in turn, made history as one of the earliest known women artists from the Low Countries whose oeuvre has survived in substantial form. Yet both artists have received remarkably limited scholarly and public attention. Despite their significance, no exhibition has yet focused on their work, their milieu and their relationship. This exhibition and the accompanying catalogue aim not simply to address this gap, but above all to open new perspectives.

Even so, *rediscovery* is perhaps not the most appropriate term. Jan and Catharina van Hemessen do not need to be rescued from obscurity in order to remain relevant. Their significance has survived the centuries with remarkable resilience. What is needed is a renewed perspective – one that neither isolates them from nor elevates them above their original context, but instead situates them within the artistic, social, and economic realities in which their work was created. To look at Jan van Hemessen is to encounter the collaborative dynamics of Antwerp workshops, the reinvention of established pictorial traditions, and the constant interplay between convention and innovation. To look at Catharina is to engage equally with questions of artistic training, self-fashioning, family networks and the complex position occupied by women artists in the early modern world.

With *Van Hemessen & Father*, we seek to offer more than a temporary gathering of extraordinary paintings. The project brings together new art-historical, archival and technical research in order to establish a fresh point of departure for future scholarship. By reuniting works separated for centuries, systematically comparing techniques and brushwork, tracing and re-examining archival sources and integrating new material evidence, a firmer foundation begins to emerge. This applies not only to Jan and Catharina van Hemessen, but also to broader questions surrounding workshop practice, family enterprise, authorship, gender and artistic ambition in sixteenth-century Antwerp.

Every exhibition, however, is by its very nature temporary. Works of art are brought together briefly, engage in a momentary dialogue with one another, and then return to their accustomed surroundings. Research need not share that transience. This catalogue serves as the lasting record of an unprecedented moment: an attempt to bring dispersed knowledge together, reassess established assumptions, present new discoveries, and formulate fresh questions for future investigation. It does not claim to offer the final word. On the contrary. If this project has a guiding ambition, it is to provide a new, more robust foundation upon which future research can build.

The same idea ultimately applies to the histories recounted within these pages. Not only those of Jan and Catharina van Hemessen, but also those of the many individuals who made their art possible, collected and preserved it, studied it and transmitted it to later generations. The sixteenth-century workshop, which depended on the collaborative efforts of numerous skilled practitioners, finds a parallel in the making of *Van Hemessen & Father*. The exhibition and catalogue could not have been realised without a distinguished network of researchers, museum professionals, conservators, lenders, photographers, publishers and many others. Neither this exhibition and publication is therefore the product of a single curatorial voice, but of an ongoing exchange of knowledge, insights and, above all, enthusiasm.

As curator and initiator of this project, I wish first and foremost to express my sincere gratitude to the museums, collections and private lenders whose trust and generous cooperation made this Antwerp exhibition possible. Particular thanks are due to our partner institutions, the National Gallery and The Bowes Museum, for their commitment to the international dimension of the project, and to KBC Bank NV, which, together with the Snijders&Rockoxhuis, believed in this undertaking from the outset and helped bring it to fruition. I am equally indebted to the many colleagues and scholars who generously shared

their knowledge, time and expertise. In particular, I would like to acknowledge Christine Seidel and Kristina Mandy of the National Gallery; the members of the international scientific committee; Professor Maximiliaan Martens and the Ghent Centre for Art in Society (GICAS, Ghent University); as well as the numerous art historians, collectors and heritage institutions whose contributions enriched both this research and the broader narrative it sets out to tell. My special appreciation also goes to my closest colleagues at the Snijders&Rockoxhuis, especially honorary curator Hildegard Van de Velde, Katrijn Van Bragt, and Patrick Wuytack; to the members of vzw Museum Nicolaas Rockox under the chairmanship of Thomas Leysen; to the colleagues of KBC MarCom, the KBC Language Centre and the Facilities Department of KBC Bank NV; and to the editors and designers of Lannoo Publishers, who helped shape this publication.

Only through this extensive network of trust and collaboration could *Van Hemessen & Father* become what it is today. In that respect, the project reflects not only the world of Jan and Catharina van Hemessen, but also a fundamental truth about art and culture: enduring achievements are rarely the work of a single individual. Rather, they emerge where knowledge, dedication and shared ambition meet.

Maarten Bassens
Curator, Snijders&Rockoxhuis



ESSAYS



PORTRAITS OF THE ARTISTS AT WORK

Jan, Catharina, and the Van Hemessen Family Business

ANNA-CLAIRE STINEBRING



Jan van Hemessen was one of the most successful painters in Antwerp between Quinten Massys and Pieter Bruegel the Elder, at a time when the port city was an international centre for art and commerce. In his paintings, large-scale, muscular bodies, informed by antique and Italian models, are intertwined at the edge of the picture plane.¹ Novel genre scenes such as the *Bagpiper and the Old Woman* (cat. 1.07), *Weeping Bride* (cat. 1.06), and *Stone of Folly* (fig. 12) are devoid of religious content. Focused on the folly of love and money, they place viewers at the heart of the early modern city. We are welcomed into an urban brothel in the Karlsruhe *Wayfarer in a Brothel* (Staatliche Kunsthalle) and pushed to the front of the quack's stall in the market square in the *Stone of Folly*, which depicts a gruesome, pointless surgery for profit. Jan's genre scenes are exquisite renderings of vulgar content – a playful and provocative pairing. Even at his most stereotypical, however, Jan imbues faces with specificity and psychological presence, like the older peasant woman in the *Bagpiper and the Old Woman*. Absorbed in her fun, she could care less about being judged; if we look down on her, the joke is turned back on us.² Highbrow and lowbrow intermix in innovative genre-inflected Gospel narratives like the *Prodigal Son in a Brothel* (fig. 5), the first example of the subject in Netherlandish art.³ Viewers are invited to take pleasure in 'slumming it' en route to salvation, even if they are ultimately expected to meditate on the background scenes of redemption (painted by a frequent collaborator, the Master of Paul and Barnabas). Along with contemporaries including Jan Massys and Marinus van Reymerswaele, Jan van Hemessen's career exemplifies how art both responded to and participated in emerging capitalism: through creating new subjects that explored the social and moral life of the city; and through efficient, collaborative workshop practices geared towards the open art market.⁴

The *Last Judgement Triptych* (see the following essay and cat. 1.09) embodies the synthesis of art from South of the Alps in its bold reimagining of an iconic Christian subject in the context of the early Reformation.⁵ It is the only work with documented patrons: the prominent Rockox-van Overhoff family, who commissioned it for their chapel in the Church of St James in Antwerp, the parish church where Jan's daughters were married.⁶ As rediscovered by Maarten Bassens, the deluxe *St Jerome in his Study* for devotion at home that the family also owned is now in a private collection (cat. 1.14a). The *Portrait of a Thirty-four-year-old Man* (*Jan du Boys?*), holds a paper inscribed with his age and FORTVNE LE VEVL'T ('Fortune wills it'), the motto of the Du Boys/Du Bois family (fig. 66).⁷ This formidable, bearded sitter is presented as exactly the type of erudite viewer for whom Jan's finest versions of Jerome as bookish penitent, as well as his sophisticated *Vanitas* allegories, were created (cat. 1.14, cat. 1.15, cat. 1.16, cat. 1.10 and cat. 1.11). The two surviving allegories in Lille and a private collection prompt contemplation on Last Things and the art of dying well, paralleling the Rockox-van Overhoff family's *Last Judgement Triptych* and *St Jerome*.⁸ Well-educated patrons could have weighed in on the development of complex theological formulations – commissioned rather than made on spec – such as the Esztergom *Christ Bearing the Cross* (cat. 1.17), which may have been designed to recall King David playing the harp.⁹ Material evidence points to the Linz *Resurrected Christ* (cat. 1.03) and the Old Testament *Judith with the Head of Holofernes* (fig. 11) as another learned typological pairing of Old and New Testament.¹⁰

Catharina van Hemessen's artistic importance rivals that of her father. The originality of her 1548 *Self-Portrait* is striking. Two autograph versions (Basel and Cape Town) and one period copy (Saint Petersburg, Hermitage) attest to the high value placed on the composition during her lifetime (cat. 2.02).¹¹ It holds the distinction of being not only the first self-portrait of a woman artist in European art, but also the earliest self-portrait of any European artist shown painting at an easel.¹² Holding a palette, brushes, and mahlstick, Catharina commands our attention. Her 1548 painting appears to have inspired Sofonisba Anguissola's own self-portraits at an easel. Within the Antwerp artistic milieu, Catharina anticipated by several years prominent male painters' own presentation of the practice of painting as intellectually rigorous yet still grounded in the practical training and tools specific to their profession, including Frans Floris and Anthonis Mor. Catharina's self-portrait 'speaks' with a Latin inscription declaring her accomplishment: 'EGO CATERINA DE / HEMESSEN ME / PINXI' (I, Caterina de Hemessen, painted myself). She was only twenty. Along with more formal portraits of well-to-do sitters, Catharina painted her musically gifted older sister Christina playing the clavichord (cat. 2.03). Also painted in 1548, it was likely designed as a pendant to the Basel *Self-Portrait*. While cultivating her own artistic style and persona, Catharina may have contributed to her father's workshop, in which she must have trained.¹³

Fig. 12 Jan van Hemessen and the Master of Paul and Barnabas, *The Surgeon* (or *The Extraction of the Stone of Folly*), c. 1540. Oil on panel, 100 × 141 cm [Madrid, Museo Nacional del Prado, inv. P001541]



Counting both autograph versions of the *Self-Portrait*, fourteen signed and dated paintings by Catharina survive. While attributions of works still vary in accuracy, certain unsigned paintings can now be securely attributed to her based on technical study, notably the luminous Antwerp *Lamentation* (see cat. 2.10 for new findings). While her autograph works are smaller in their dimensions and number than those of her father, Catharina did work on a range of scales for both portraiture and private devotion, including the impressive *Rest on the Flight into Egypt* (cat. 2.08), which is relatively large. It captures the mother-child bond with specificity rather than idealisation. The abundant landscape by Catharina rewards extended study. An initially planned donor was removed during the painting process. Catharina's original patrons are not known, and no works can be securely dated to after she departed Antwerp in 1556 to join the entourage of Mary of Hungary, along with her husband Christiaan de Marin (m. 1554), a celebrated organist.¹⁴ Regardless, the surviving paintings themselves speak to an intimacy and intellectual dialogue within Catharina's cultivated circle. As Karolien De Clippel posits, the self-portrait versions could have served as calling cards for Catharina, which, along with her husband's musical accomplishments, may have helped the talented couple win the attention of Mary of Hungary.¹⁵

When it comes to Jan, Burr Wallen's 1983 *Jan van Hemessen: An Antwerp Painter Between Reform and Counter-Reform*, based on his 1976 dissertation, has been the only book to date.¹⁶ While Wallen provides a solid foundation for assessing the painter's oeuvre, his analysis is constrained by a lack of conservation information and by the at times superficial consideration of the socio-historical context. When it comes to Catharina, it has been twenty-two years since De Clippel's groundbreaking *Catharina van Hemessen (1528-na 1567)* and another Catharina monograph by Marguerite Droz-Emmert.¹⁷ Scholarly articles and exhibitions since then have made inroads into restoring both Jan's and Catharina's significance.¹⁸ This exhibition showcases the rediscovery of a major work (cat. 1.14a) and new object-based findings, including conservation treatment of the *Christ as a 'Man of Sorrows' Supported by Angels* (cat. 1.04), restoring the fragment to as close as possible to what would have been an impressive original appearance as part of a larger ensemble. One opportunity of *Van Hemessen & Father: The Antwerp Workshop of Jan and Catharina van Hemessen* is to study the oeuvres of Jan and Catharina side-by-side for the first time, yielding new insights about Catharina's artistic formation and the creative dialogue between the two painters.¹⁹

FORM AND FACTURE IN THE VAN HEMESSEN WORKSHOP

One of the most fascinating aspects of Jan's working process is his assimilation of diverse artistic influences, for example adding winking references to German printmaking.²⁰ Possibly owing to his side business as a paintings dealer, Jan had a magpie sensibility. Drawing inspiration from Italianate models and from Quinten Massys – markedly in the use of a portrait format for genre subjects – Jan reached back further, to the fifteenth-century Netherlandish masters Jan van Eyck and Rogier van der Weyden. The *Descent from the Cross* (cat. 1.19) is indebted to Rogier.²¹ Less expectedly, aspects of the *Stone of Folly* are Eyckian or Rogierian: in the atten-



Fig. 25a Jan van Hemessen, *Last Judgement Triptych*, left inner wing: Adriaen Rockox, his three sons, and Saint Adrian of Nicomedia, c. 1540-42 [Antwerp, St James' Church]



Fig. 25b Jan van Hemessen and Pieter Aertsen, *Last Judgement Triptych*, central panel: The Last Judgement, c. 1540 [Antwerp, St James' Church]



Fig. 25c Jan van Hemessen, *Last Judgement Triptych*, right inner wing: Catharina van Overhoff, her ten daughters and Saint Catherine of Alexandria, c. 1540-42 [Antwerp, St James' Church]



CATALOGUE





Portrait of a Girl Weighing Gold – c. 1528-29

Jan van Hemessen

Oil on panel, 44 × 31 cm

Berlin, Staatliche Museen zu Berlin. Gemäldegalerie, inv. 656A

Provenance:

Acquired by Staatliche Museen zu Berlin in 1847.

Literature:

Friedländer/Veronee-Verhaegen 1967-1976, XII, 112, no. 221; Wallen 1971, 72, 77-82, fig. 3; Wallen 1983, 32-33, no. 6, fig. 18; Ubl 2015, 167-169, fig. 157.

A young girl, only an adolescent, looks at the viewer with a self-assured expression while balancing the scales between the thumb and forefinger of her right hand. As well as the coin she is weighing, others are scattered on the table in front of her. With her left hand she is reaching into a box of small weights, looking for a suitable weight for the coin that she has already placed on the dish of the scales. The scene is redolent of luxury and grandeur: the glazed window and panelled wall suggest that the girl is in a wealthy patrician's house, while her clothing, with lace over-sleeves and sleeves embroidered with gold thread, literally paint a picture of her noble origin. The finely worked golden cup with a lid, which is placed precariously on top of the box of weights, catches the eye.

This small, unsigned and undated panel was acquired by the Kaiser Friedrich Museum in Berlin – as it was then named – in 1847, and

was attributed to a follower of Jan Gossart. The striking similarities to the painting in Worcester had already been pointed out by this time. Later the portrait was attributed to Jan Cornelisz. Vermeyen¹, but it was Max Friedländer who formally identified it in 1931 as a painting by Jan van Hemessen. Stylistically and typographically, *Girl Weighing Gold* can be dated to the late 1520s, when Van Hemessen was gradually growing his studio in Antwerp, but before his period of greatest artistic output from the mid-1530s onwards. At around that time Van Hemessen painted other similar scenes of lavishly dressed young ladies playing musical instruments while also looking at the viewer, seated in a sumptuous room.² The stylistic similarities with Van Hemessen's *Madonna and Child* (see cat. 1.02) are also striking: the young women who are depicted could be sisters. Despite being situated among his early works, the exceptional quality of *Girl Weighing Gold* is a testament to Van Hemessen's talent.

There has been extensive speculation about the identity of the girl who is portrayed. It is tempting to suggest that this is a representation of a young princess, thus paving the way for the young Jan van Hemessen to become a court artist. In 1971 Burr Wallen mentioned the name of Margaretha of Parma, presenting as evidence an archive document in which three portraits

of the young princess were commissioned by the above-mentioned Vermeyen when she was staying at the court in Mechelen. According to Wallen, Van Hemessen was involved in this prestige project as a collaborator of Vermeyen. This statement, however, seems too good to be true, since there is no evidence whatsoever to support the hypothesis.³

Like *The Lute Player* in Berlin (fig. 51) and *The Clavichord Player* in the Worcester collection (fig. 52), this is not only a portrait of a wealthy girl in the midst of her daily activities, such as playing a musical instrument. The girl's direct, rather provocative gaze does not match the concentration that is needed for weighing gold, and the position of her hands explicitly draws the viewer's gaze to what she is doing. As a result, the scene assumes an allegorical meaning: the girl is showing her ability to make judgements and determine value accurately. This may suggest making sensible choices in life or the Christian virtue of distinguishing between good and evil.

Additionally, the valuable golden cup, which is explicitly depicted, can be identified as an ointment pot, which would be an unequivocal reference to Mary Magdalene. The person portrayed therefore assumes the identity of the penitent saint.⁴ This means that the attentive viewer can interpret the scene as a *portrait historié*, in which the person depicted is disguised as Mary Magdalene, or even as a genre painting in which the lady, who is innocent at first glance, is transformed into a luxury courtesan. In this way Van

Hemessen places himself in the tradition of the Master of the Female Half-Lengths who was also active in Antwerp in about 1520-30. As his Not-name indicates, he portrayed numerous paintings of rich bourgeois or noble girls and ladies, painted at half-length, playing musical instruments or writing, and in some cases accompanied by a Biblical connotation.⁵ These compositions were popular in about 1530. It should not, therefore, be surprising that the young Jan van Hemessen was inspired by this artist in his city and responded to the demand from the market.

KATRIJN VAN BRAGT

¹ Von Benesch, 1929

² Jan van Hemessen, *Young Woman Playing a Clavichord*, c. 1530, oil on panel, 67.2 × 55.2 cm, Worcester, Worcester Art Museum, inv. 1920.88. Studio of Jan van Hemessen and Monogrammist of Brunswick, *The Lute Player*, c. 1530-35, oil on panel, 103.2 × 73.8 cm. Berlin, Staatliche Museen zu Berlin. Gemäldegalerie, inv. 59.4. For more information on these musical girls, see: Jolly 2016.

³ With thanks to Maarten Bassens for sharing his insights.

⁴ For more information on this iconography and connotation, see: Ubl 2015, 163-164.

⁵ See, for example: Master of the Female Half-lengths, *Mary Magdalene with a Lute*, c. 1530, oil on panel, 56.5 × 43.5 cm, Rotterdam, Museum Boijmans van Beuningen, inv. 1505 (OK).



Fig. 51 Jan van Hemessen and workshop, with contributions by the Brunswick Monogrammist (upper left background), *The Lute Player*, c. 1530-35. Oil on panel, 102.2 × 73.8 cm [Berlin, Staatliche Museen zu Berlin, Gemäldegalerie, inv. 59.4]



CATHARINA DE
HEMESSEN
PINGEBAT
1541

Portrait of a Woman – 1551

Catharina van Hemessen

Signed and dated: *CATHARINA DE / HEMESSEN / PINGEBAT / 1551*

Oil on panel, 22.8 × 17.6 cm

London, National Gallery, inv. NG4732.

Provenance:

In the possession of Henrietta Elizabeth Mainwaring, Lady Brooke, Norton Priory, Cheshire, by 1901; bequeathed to her eldest daughters Constance Ida Brooke (1872-1917); passed to her sister Rosalind Hester Brooke (1876-1954); by whom it was presented to the Gallery in 1934.

Literature:

Davies 1968, 68; De Clippel, 89-90, no. A7; Droz-Emmert 2004, 176; Campbell 2014, 408-410.

The young woman is dressed in a black bodice with a square neckline made of watered silk with crimson sleeves and aglets. She wears a finely embroidered shirt underneath, loosely tied around her neck with two laces, which ends in a short ruff. She holds a pair of elaborately decorated gloves in one hand, while playing with a girdle made of long black beads set in golden fittings between the fingers of her other. The two rings on her left hand, worn on the little finger, suggests that this portrait was made for a prospective husband or as a token of remembrance for an absent fiancé.¹ Originally, she might have been looking at a lost male counterpart.

The painting retains Catharina's original yellow inscription, with characteristic long tails for some letters, serifs for others, and a 5 in the shape of a lightning bolt. As is typical for the period, the

inscription is not incorporated into the realistic effects of the background but added on top.

The panel was prepared for painting with a chalk ground layer followed by a pale pink priming layer of lead white with a little red lead. For the background, a grey underpaint is used overall, darker for the cast shadows, and this is covered with a translucent green verdigris glaze, which has discoloured slightly overall.² The green paint is visible underneath most of the contours of the figure's silhouette including her sleeves, shoulders and bonnet, implying that final adjustments to the costume were made on top of the green background.

Catharina focuses on these contours, often adding paler paint to enhance the contrast between the figure and the background, which can be seen in the black fabric on her shoulders. Her wet in wet technique is clearly visible here too: she added white paint when the black was still wet to create midtone greys straight on the panel. This technique can be observed most clearly in the figure's red sleeves and in the small dog under her arm, making the pet appear almost lifelike (fig. 87). It was also used to great effect in the depiction of the watered silk of the sitter's dress, where the thin black and white lines mix in to the grey layer below, creating the effect of a fabric with different textures subtly responding to changing lighting across its length.

Clearly visible in the infrared reflectogram (fig. 88) are the cast shadows created in the grey underpainting layer and a few lines of underdrawing in the sitter's face and hands, as well as some changes in the red sleeves and hands.³

KRISTINA MANDY & CHRISTINE SEIDEL

- 1 For the practice of wearing lover's rings on the little finger see Rapisarda 2006.
- 2 As discovered through analysis of paint cross-sections by Marika Spring, Head of Science and Joanna Russell, Scientist (National Gallery Scientific Department Report: Inorganic Analysis, 2022, unpublished), and infrared reflectography (IRR) by Rachel Billinge, Research Associate in the Conservation Department, in 2024-2025 at the National Gallery, see also Campbell 2014, 408.
- 3 New infrared reflectography was carried out using the digital infrared scanning camera Apollo which contains an indium gallium arsenide (InGaAs) sensor.

Fig. 87 Photomicrograph of the dog's face from NG4732 showing the wet-in-wet painting technique.





Fig. 88 Detail of infrared reflectogram of NG4732 showing the cast shadows at top and right created in the grey underpainting layer.

Exhibition

The exhibition *Van Hemessen & Father: The Antwerp Workshop of Jan and Catharina van Hemessen* was held at the Snijders&Rockoxhuis, Antwerp, from 15 October 2026 to 31 January 2027.

Curator: Maarten Bassens

Scientific Advisory Committee: Maarten Bassens, Till-Holger Borchert, Karolien De Clippel, Kristina Mandy, Samuel Mareel, Maximiliaan Martens, Christine Seidel, Anna-Claire Stinebring, Ruben Suykerbuyk, Matthias Ubl, Peter van den Brink, Margreet Wolters

Team Snijders&Rockoxhuis: Maarten Bassens, Ilse Peeters, Katrijn Van Bragt, Hildegard Van de Velde, Noëlla Wouters, Patrick Wuytack, and the entire security, cleaning, and facilities teams

VZW Museum Nicolaas Rockox under the chairmanship of Thomas Leysen

Lenders to the Exhibition:

Austria: Linz, Landesmuseum, Schlossmuseum (ÖÖ Landes-Kultur GmbH, State of Upper Austria, Collection of Art History to 1918)

Belgium: Antwerp, Saint James' Church
Antwerp, The Phoebus Foundation
Brussels, Royal Museums of Fine Arts of Belgium
Brussels, Collection of the Government of Flanders
Ghent, Jan Muller Collection

Czechia: Prague, Narodni Galerie

France: Lille, Palais des Beaux-Arts
Nancy, Musée des Beaux-Arts

Germany: Berlin, Staatliche Museen zu Berlin – Gemäldegalerie,
Cologne, Wallraf-Richartz-Museum & Fondation Corboud

Hungary: Esztergom, Diocesan Museum

Italy: Genoa, Musei di Strada Nuova – Palazzo Rosso

Switzerland: Basel, Kunstmuseum

The Netherlands: Amsterdam, Rijksmuseum
Alkmaar, Bijl-Van Urk Master Paintings

United Kingdom: London, The National Gallery

As well as several international private collections whose owners wish to remain anonymous.

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