

PIONEER PROJECTS



WINGS & LINKS

INTERDISCIPLINARY RESEARCH ON SCULPTED ALTARPIECES AND PAINTED WINGS

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SUMMARY

Context

The Wings & Links pioneer project at the Centre for the Study of the Flemish Primitives of the Royal Institute for Cultural Heritage is dedicated to the study of late medieval composite altarpieces consisting of both sculpted elements and painted wings. Within this broad perspective, the focus of the research is altarpiece with sculpture previously attributed to Robert Moreau, a Parisian sculptor who worked in Antwerp between 1532 and 1540, and painted elements attributed to the entourage of Pieter Coecke van Aelst. The goal is to consider issues specific to the city of Antwerp, where the distribution of work among different professions differed from other production centres. Among the works considered, an in-depth study was carried out *in situ* on an important sub-group that comprised: in Belgium, the altarpieces of Oplinter and Herbais-sous-Piétrain (Brussels, Royal Museums of Art and History, inv. 3196 and 4009), Enghien (St Nicholas' church), Opitter (St Trudo's church), Renlies (St Martin's church), Schoonbroek (St Job's church) and 's Herenelderen (St Stephen's church); in France, the altarpieces of Baume-les-Messieurs (St Peter's church), Pont-à-Mousson (St Lawrence's church), Ricey-Bas (St Peter-ès-Liens' church), Roubaix (St Martin's church), Wattignies (St Lambert's church) and a private collection; in England, the altarpiece of Oxburgh Hall (castle, Norfolk); in Spain, the altarpiece of Telde (St John-the-Baptist's church); in the Netherlands, the altarpiece of Roermond (Munsterkerk); in Italy, the altarpiece of Turin (Museo civico d'Arte antica, Palazzo Madama, inv. 1776/L); in Norway, the altarpiece of Ringsaker (parish church); and in the United States, the altarpiece of Philadelphia (Philadelphia Museum of Art, inv. 1945-25-117, a-s).

Objectives

The aim of the project is to re-examine the altarpieces in their entirety, namely as ensembles or *Gesamtkunstwerke*, composed of sculpted elements and painted panels. Since the 19th century, studies have tended to divide the fields of painting and sculpture and consider them as separate disciplines; nonetheless, the composite altarpieces were originally designed as ensembles, in which the physically separate elements were linked together at the levels of style or iconography, depending on the commission. This approach allows a greater understanding of these works, how and why they were made, and for whom. It clarifies their attribution and makes it possible to recreate their contexts and settings with greater accuracy. This research into late medieval composite Antwerp altarpieces will thus pay particular attention to the interconnections between the material, technical, iconographic and stylistic aspects of the objects.

Conclusions

Depending on the perspective from which the *Gesamtkunstwerk* was studied, different issues arose from this study: the organisation of the studio, including the distribution of work and the kinds of collaboration that took place, as well as the question of rationalisation in the production of these works, including the productive structure of "artist-entrepreneur" and, finally, the question of iconographic and stylistic consistency between the painted and sculpted elements. While the altarpieces in the group in question have very similar casings, composition and iconography, the style of the paintings and sculptures seems to originate from different but related masters or workshops, making it possible to examine the phenomenon of production optimisation and the hypothesis of several studios using the same templates.

The approach to this project is focused primarily on the history of art and supplemented by the documentation from scientific imaging (macro photography, infrared reflectography, radiography, etc.). The basis of the research consists of data provided by the study and restoration dossiers from the KIK-IRPA polychrome wood sculpture workshop, supplemented by the new documentation created during missions *in situ*.

The results of this study will be presented in the form of a published article. The inventory of the altarpieces from this project will also be available on the "Online resources" portal on the KIK-IRPA website (<http://balat.kikirpa.be/tools.php>).

Keywords

Altarpiece
Painting
Sculpture
Comparative study
Antwerp
1530-1540
Robert Moreau
Pieter Coecke van Aelst
Art History
Scientific Imagery

SAMENVATTING

Context

Het pioniersproject Wings & Links van het Studiecentrum Vlaamse primitieven van het Koninklijk Instituut voor het Kunstpatrimonium beoogt het aanvullende onderzoek naar de laatmiddeleeuwse gesculpteerde retabels met beschilderde luiken. Vanuit dit zeer ruime kader werd het onderzoek toegespitst op ensembles bestaande uit enerzijds beeldsnijwerken die aanvankelijk werden toegeschreven aan Robert Moreau, een Parijse beeldsnijder actief in Antwerpen tussen 1532 en 1540, en anderzijds uit geschilderde luiken toegekend aan de omgeving van Pieter Coecke van Aelst. Bedoeling was om de problematiek verder uit te diepen die specifiek is voor de stad Antwerpen, waar de werkverhoudingen tussen de verschillende ambachten enigszins verschilden van die in de andere productiecentra. Van de verschillende beoogde werken, werd *in situ* een diepgaande studie verricht van het corpus bestaande uit, in België, de retabels van Oplinter en Herbais-sous-Piétrain (Brussel, Koninklijke Musea voor Kunst en Geschiedenis, inv. 3196 en 4009), Edingen (Sint-Niklaaskerk), Renlies (Sint-Martinuskerk), Schoonbroek (Sint-Jobkerk) en 's Herenelderden (Sint-Stefanuskerk); in Frankrijk, de retabels van Baume-les-Messieurs (Sint-Pieterskerk), Pont-à-Mousson (Sint-Laurenskerk), Ricey-Bas (Sint-Pietersbandenkerk), Roubaix (Sint-Martinuskerk), Wattignies (Sint-Lambertuskerk) en uit een privécollectie; in Engeland, het retabel van Oxburgh Hall (kasteel, Norfolk); in Spanje, het retabel van Telde (Johannes de Doperkerk); in Nederland, het retabel van Roermond (Munsterkerk); in Italië, het retabel van Turijn (Museo civico d'Arte antica, Palazzo Madama, inv. 1776/L); in Noorwegen, het retabel van Ringsaker (parochiekerk); en in de Verenigde Staten, het retabel van Philadelphia (Philadelphia Museum of Art, inv. 1945-25-117, a-s).

Doelstellingen

Het uitgangspunt van de studie is om de retabels te benaderen als complementaire ensembles oftewel *Gesamtkunstwerke*, bestaande uit gesculpteerde delen en geschilderde luiken. Vanaf de 19e eeuw werd in studies steeds een onderscheid gemaakt tussen schilderkunst en beeldsnijkunst en werden beide als afzonderlijke disciplines benaderd, terwijl de retabels van in den beginne steeds werden ontworpen als ensembles waarvan de coherentie steeds werd afgestemd op een bepaald iconografisch en stilistisch programma, op grond van een bestelling. Deze benadering maakt het mogelijk om een beter beeld te krijgen van het ontstaan van deze kunstwerken, hun toeschrijving te verfijnen en hun artistieke creatie beter te contextualiseren. Dit onderzoek van laatmiddeleeuwse samengestelde Antwerpse retabels combineert materiaaltechnisch met iconografisch en stijlonderzoek.

Besluiten

Naargelang de invalshoek van de studie van het *Gesamtkunstwerk*, werden verschillende essentiële thema's uitgelicht: de organisatie van het atelier, met aandacht voor de werkverdeling ervan en de samenwerking tussen de verschillende betrokken metiers, maar ook het thema van de rationalisering in de productie van deze kunstwerken, onder andere de productiestructuur van de "kunstenaar-ondernemer" en, tot slot, de iconografische en stilistische coherentie tussen de geschilderde en gesculpteerde delen. Hoewel het geselecteerde corpus van retabels wat betreft hun kast, compositie en iconografie typologisch zeer gelijkaardig is, wijst de stijl van de schilderijen en beeldsnijwerken naar verschillende meesters of ateliers die in dezelfde trant werkten. Dit werpt een nieuw licht op het fenomeen van de optimalisering van de productie en op de hypothese waarbij verschillende ateliers zich bedienden van dezelfde modellen.

Voor dit project werd een benadering gekozen die zich voornamelijk richt op kunstgeschiedenis en wordt aangevuld door documentatie afkomstig van wetenschappelijke beeldvorming (macrofotografie, infraroodreflectografie, radiografie,...). De gegevens afkomstig van de studie- en restauratiedossiers van het atelier sculptuur en polychromie van het KIK vormden de basis van het onderzoek, dat verder werd aangevuld met nieuwe informatie afkomstig van onderzoek *in situ*.

De resultaten van deze studie worden voorgesteld via de publicatie van een artikel. Bovendien zal de inventaris van de bestudeerde retabels geraadpleegd kunnen worden op de portaal-site "Online bronnen" op de website van het KIK (<http://balat.kikirpa.be/tools.php>).

Trefwoorden

Retabel
Schilderij
Sculptuur
Vergelijkende studie
Antwerpen
1530-1540
Robert Moreau
Pieter Coecke van Aelst
Kunstgeschiedenis
Wetenschappelijke beeldvorming

RESUME

Contexte

Le projet pionnier Wings & Links, mené au Centre d'étude des Primitifs flamands de l'Institut royal du Patrimoine artistique, envisage l'étude complémentaire des retables tardifs composés de caisses sculptées à volets peints. Dans cette perspective très large, la recherche se concentre sur des ensembles présentant des sculptures attribuées anciennement à Robert Moreau, sculpteur parisien actif à Anvers entre 1532 et 1540, et des peintures données à l'entourage de Pieter Coecke van Aelst. L'objectif est en effet de développer des problématiques spécifiques à la ville d'Anvers, dont le système du travail entre les différents métiers diverge des autres centres de production. Parmi les œuvres envisagées, une étude approfondie a été menée *in situ* sur le groupe comprenant, en Belgique, les retables d'Oplinter et d'Herbais-sous-Piétrain (Bruxelles, Musées royaux d'Art et d'Histoire, inv. 3196 et 4009), d'Enghien (église Saint-Nicolas), d'Opitter (église Saint-Trudon), de Renlies (église Saint-Martin), de Schoonbroek (église Saint-Job) et de 's Herenelderen (église Saint-Etienne) ; en France, les retables de Baume-les-Messieurs (église Saint-Pierre), de Pont-à-Mousson (église Saint-Laurent), de Ricey-Bas (église Saint-Pierre-ès-Liens), de Roubaix (église Saint-Martin), de Wattignies (église Saint-Lambert) et d'une collection privée ; en Angleterre, le retable d'Oxburgh Hall (château, Norfolk) ; en Espagne, le retable de Telde (église Saint-Jean-Baptiste) ; aux Pays-Bas, le retable de Roermond (Munsterkerk) ; en Italie, le retable de Turin (Museo civico d'Arte antica, Palazzo Madama, inv. 1776/L) ; en Norvège, le retable de Ringsaker (église paroissiale) ; et aux Etats-Unis, le retable de Philadelphie (Philadelphia Museum of Art, inv. 1945-25-117, a-s).

Objectifs

L'objectif de la recherche est de reconsidérer la production de retables dans leur complémentarité, à savoir comme des ensembles, des *Gesamtkunstwerke*, constitués de parties sculptées et de panneaux peints. Depuis le XIXe siècle, les études ont eu tendance à scinder les domaines de la peinture et de la sculpture et à les envisager comme des disciplines distinctes alors que les retables mixtes ont été conçus dès leur origine comme des ensembles, dont la cohérence se vérifie, en fonction d'une commande, avec un programme iconographique et stylistique déterminé. Cette approche permet de mieux comprendre la genèse de ces œuvres, d'affiner leur attribution et de mieux les intégrer dans leur contexte de création artistique. Cette recherche sur les retables mixtes anversoises tardifs croise les aspects matériels et techniques, iconographiques et stylistiques.

Conclusions

Selon l'angle d'étude du *Gesamtkunstwerk*, différentes problématiques ont vu le jour : l'organisation de l'atelier, avec la répartition du travail dans ce dernier et la collaboration entre les différents intervenants, mais aussi la question de la rationalisation dans la production de ces œuvres, entre autres la structure productive d'« artiste-entrepreneur », et, enfin, la cohérence iconographique et stylistique entre les parties peintes et sculptées. Bien que le groupe de retables envisagé présente une typologie de caisse, des compositions et une iconographie très semblables, il apparaît que le style des peintures et des sculptures relève de maîtres ou d'ateliers différents mais proches, ce qui permettra de reconsidérer le phénomène d'optimisation de la production et l'hypothèse de plusieurs ateliers dans lesquels circulaient des modèles.

L'approche envisagée pour ce projet est principalement axée sur l'histoire de l'art, elle est complétée par la documentation issue de l'imagerie scientifique (macrophotographie, réflectographie dans l'infrarouge, radiographie,...). Les données fournies par les dossiers d'étude et de restauration de l'atelier de sculpture polychromée de l'IRPA constituent la base de la recherche, enrichie par la nouvelle documentation réalisée lors des missions *in situ*.

Les résultats de cette étude seront présentés sous forme de publication d'un article. En outre, l'inventaire des retables issu du projet sera communiqué sur le portail « Ressources en ligne » sur le site de l'IRPA (<http://balat.kikirpa.be/tools.php>).

Mots-clés

Retable

Peinture

Sculpture

Etude comparative

Anvers

1530-1540

Robert Moreau

Pieter Coecke van Aelst

Histoire de l'art

Imagerie scientifique

1. INTRODUCTION

This research project will study a particular category of object: sculpted altarpieces with painted wings. Although they were among the most desirable products made in the Southern Netherlands between 1450 and 1550, they have been undervalued. Since the 19th century, it has been customary to subdivide the fine arts into separate artistic disciplines. This has impeded efforts to study and interpret them as ensembles in which the painted and sculpted elements were deliberately juxtaposed. The aim of the research project is to reconsider such altarpieces as mixed media ensembles or *Gesamtkunstwerke*, by studying painting and sculpture together through three modes of analysis: technical, iconographic and stylistic.

Within this large framework, the project focusses on a sub-group of altarpieces with sculpture traditionally attributed to Robert Moreau, a Parisian sculptor active in Antwerp between 1532 and 1540, and painted wings attributed to the circle of Pieter Coecke van Aelst.

2. METHODOLOGY AND RESULTS

2.1. Methodology

The methodology chosen for this project combines traditional art-historical approaches with the use of new technical and scientific imaging, including macrophotography and infrared reflectography. Documentation from study and restoration files at the KIK-IRPA serves as a starting point and is complemented with new physical and visual information gathered on missions that took place *in situ*. The nineteen altarpieces were studied from the point-of-view of materials and techniques, style and iconography. They were documented with macrophotography, and in some cases with infrared reflectography. For the first time at the KIK-IRPA, infrared reflectography was undertaken on the painted wings *in situ*, revealing underdrawings that are entirely unstudied and allowing for the development of new hypotheses about the division of labour in Antwerp workshops of the 1530s and 1540s (figure 1).

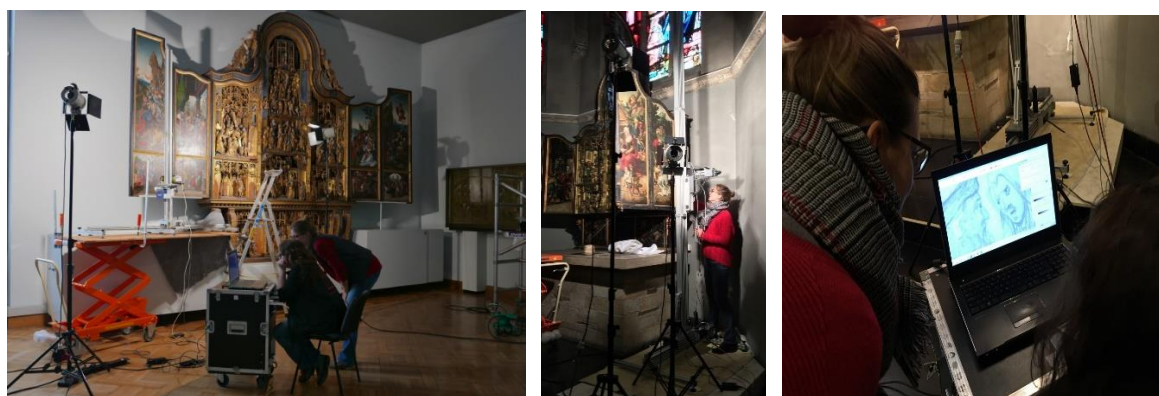


Figure 1. Infrared reflectography set up. Oplinter and Enghien altarpieces.

2.2. Partnerships

Various KIK-IRPA departments were involved in the project with the aim of documenting all the works: the Centre for the Study of the Flemish Primitives (B. Fransen), the polychromy and wood sculpture workshop (E. Mercier) and the department of scientific imagery (C. Currie).

At the start of the project in 2016, we consulted experts on altarpieces, painting and sculpture, with the aim of refining our research questions.

Consulted experts :

- Michel Lefftz, Professor in Art History, UNamur
- Ria De Boodt, Professor at the Hogeschool Gent, Artesis Plantijn Hogeschool Antwerpen and Universiteit Antwerpen, and specialised in Antwerp Altarpieces

- Véronique Bücken, head of the Old Masters Painting section and curator of 15th and 16th century Flemish Painting, Royal Museums of Fine Arts of Belgium
- Emile van Binnebeke, Curator of Sculpture and Furniture, Royal Museums of Art and History, Brussels
- Brigitte D'Hainaut-Zveny, Co-director of the Study Group on the 18th century and responsible for classes at the Université Libre de Bruxelles
- Catheline Périer-D'Ieteren, Honorary professor at the Université Libre de Bruxelles

2.3. Corpus of compound altarpieces

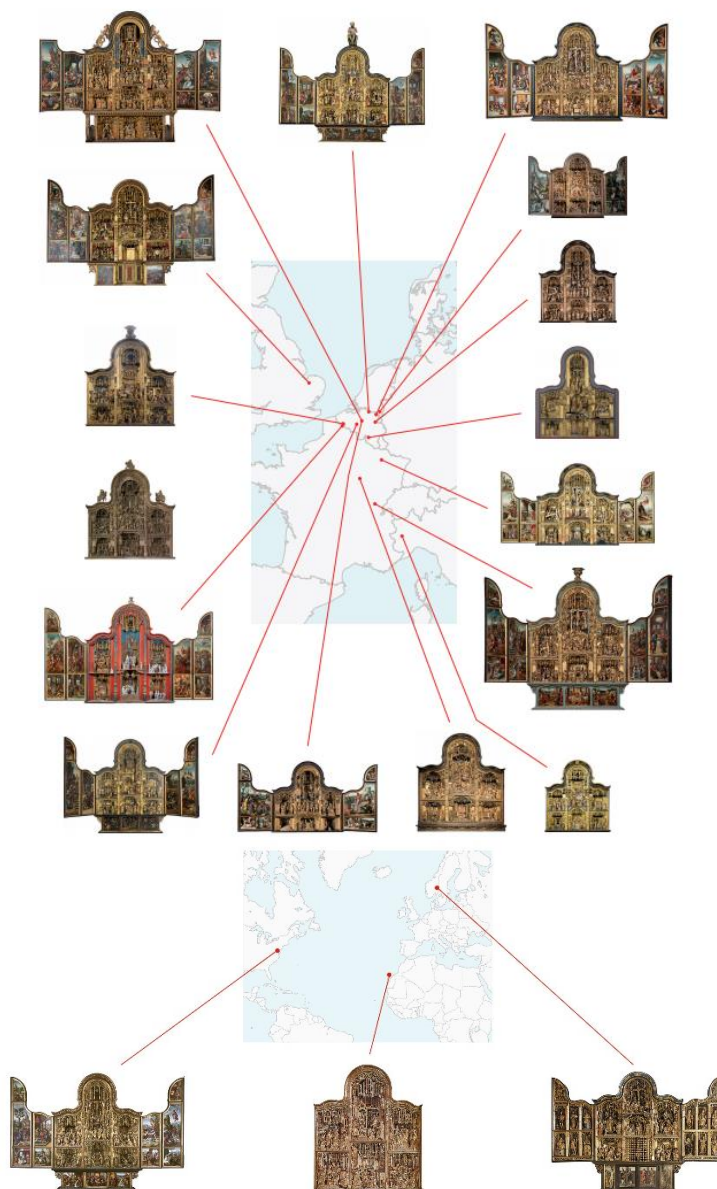


Figure 2. Map with the group of the 19 altarpieces.

An in-depth study was carried out *in situ* into the group of 19 altarpieces (figure 2):

- In Belgium :
 - o Altarpiece of Oplinter (Brussels, Royal Museums of Art and History, inv. 3196)
 - o Altarpiece of Herbais-sous-Piétrain (Brussels, Royal Museums of Art and History, inv. 4009)
 - o Altarpiece of Enghien (St Nicholas' church)
 - o Altarpiece of Opitter (St Trudo's church) (Bree)

- Altarpiece of Renlies (St Martin's church) (Beaumont)
- Altarpiece of Schoonbroek (St Job's church) (Retie)
- Altarpiece of 's Herenelderen (St Stephen's church) (Tongres)
- In France :
 - Altarpiece of Baume-les-Messieurs (St Peter's church) (Jura)
 - Altarpiece of Pont-à-Mousson (St Lawrence's church) (Meurthe-et-Moselle)
 - Altarpiece of Ricey-Bas (St Peter-ès-Liens' church) (Aube)
 - Altarpiece of Roubaix (St Martin's church) (Nord)
 - Altarpiece of Wattignies (St Lambert's church) (Nord)
 - Altarpiece of a Private Collection
- In England :
 - Altarpiece of Oxburgh Hall (castle) (Norfolk)
- In Spain :
 - Altarpiece of Telde (St John-the-Baptist's church) (Gran Canaria)
- In the Netherlands :
 - Altarpiece of Roermond (Munsterkerk) (Limburg)
- In Italy :
 - Altarpiece of Turin (Museo civico d'Arte antica, Palazzo Madama, inv. 1776/L) (Piedmont)
- In Norway :
 - Altarpiece of Ringsaker (parish church) (Hedmark)
- In the United States :
 - Altarpiece of Philadelphia (Philadelphia Museum of Art, inv. 1945-25-117, a-s) (Pennsylvania)

2.4. Missions

The missions were organised to facilitate the studies *in situ* and to document the maximum number of works (photographs and infrared reflectography) within a deadline of two years.

The literature on Antwerp altarpieces from the period in question was examined at the same time. The study and restoration dossiers from work carried out by KIK-IRPA and the Regional Art Restoration and Conservation Centre in Vesoul (France) provided scientific documents and technical studies that were very useful for the research into all aspects of the studied altarpieces. The work carried out at Vesoul allowed us to study the Antwerp altarpiece from Rennes Cathedral and to discuss it with restorers (Anne and Gérard Aubert) and a wood specialist (Jean-Albert Glatigny). Furthermore, the Centre has restored several of the altarpieces included in the study (Baume-les-Messieurs, Pont-à-Mousson, Roubaix and Wattignies) and the dossiers were consulted on site.

The *Illuminare* Centre (Centre for the Study of Medieval Art) of the KU Leuven allowed us to consult the archives of Hans Nieuwdorp. The art historian and his team worked on several of the works included in the study during the 1993 exhibition of Antwerp altarpieces (Hans Nieuwdorp, dir., *Les retables anversois XVe-XVIe siècles. I. Catalogue; Antwerpse retabels, 15de-16de eeuw. II. Essays*, Antwerp, 1993 (Antwerp Cathedral, 26th May – 3rd October 1993)).

An in-depth study of the style, iconography and technique (joinery, polychromy and painting and sculpture techniques) was carried out on each altarpiece, allowing comparisons to be made between the different ensembles and also allowing clearer definition of the similarities and differences, expanding our knowledge of this late medieval Antwerp group with the same style of case .

This study raised new questions regarding: the organisation of the studio, including the distribution of work and the levels and kinds of collaboration between the various people involved, as well as the question of rationalisation in the production of these works, including the productive structure of "artist-

entrepreneur" and, finally, iconographic and stylistic relationships between the painted and sculpted elements.

1) Belgium

- **Altarpiece of Oplinter and Herbais-sous-Piétrain (Brussels, Royal Museums of Art and History, inv. 3196 and 4009)** (figures 3 and 4)

The Oplinter and Herbais-sous-Piétrain altarpieces were the focus of an art-historical study and were documented with infrared reflectography in October 2016. The imaging revealed a detailed preparatory underdrawing for the Oplinter altarpiece, the prototype work of the group, and a more schematic drawing for the Herbais-sous-Piétrain altarpiece. Photographs were taken by the official photographer of the Royal Museums of Art and History (Raoul Pessemier).



Figure 3. *Passion Altarpiece of Oplinter*, c 290 x 255 x 30 cm (case), Brussels, RMAH, inv. 3196



Figure 4. *Passion Altarpiece of Herbais-sous-Piétrain*, c 190 x 195 x 30 cm (case), Brussels, RMAH, inv. 4009

The work was carried out with the collaboration of Emile van Binnebeke (curator of sculpture and European furniture at the Royal Museums of Art and History).

Participants from KIK-IRPA: Sophie De Potter (photographer infrared reflectography), Christina Currie (head of the imagery unit), Bart Fransen (art historian and promotor of the project), Elisabeth Van Eyck (art historian), Alain Nissen, Saïd Amrani, Damien Yernaux (technical assistants).

Mission dates: 3-6 October 2016.

- **Altarpiece of Enguien (St Nicholas' church) (figure 5)**

The Marian altarpiece of Enguien is a significant work in the group and is in good condition. The work was photographed and studied in depth *in situ*. In October 2016 and February 2017, the preparatory underdrawing of the predella panels and the wings was updated thanks to infrared reflectography.



Figure 5. *Altarpiece of the Virgin*, c 225 x 200 x 25 cm (case), Enguien, St Nicholas' church, Chapel of the Virgin

Access to the altarpiece was granted by the Dean of Enguien-Silly.

Participants from KIK-IRPA: Sophie De Potter (photographer infrared reflectography), Stéphane Bazzo (photographer), Elisabeth Van Eyck (art historian), Saïd Amrani (driver and technical assistant).

Mission dates: 17-19 October 2016 and 13-17 February 2017.

- **Altarpiece of Opitter (St Trudo's church) (Bree) (figure 6)**

The preparatory underdrawing for the original predella, one panel of which survives, and the wings, was updated by means of infrared reflectography carried out on site. An in-depth study was carried out and photographs were taken.



Figure 6. *Passion Altarpiece*, c 275 x 250 x 35 cm (case), Opitter, St Trudo's church, choir

Access to the altarpiece was granted by the parish church administration.

Participants from KIK-IRPA: Sophie De Potter (photographer infrared reflectography), Katrien Van Acker (photographer), Elisabeth Van Eyck (art historian), Valentine Henderiks (art historian and promotor of the project), Alain Nissen and Issam Benali (drivers and technical assistants).

Mission dates: 13-17 March 2017.

- **Altarpiece of Renlies (St Martin's church) (Beaumont) (figure 7)**

Only one visual study was carried out. Photographs had already been taken as part of earlier campaigns to create an inventory of the heritage of the KIK-IRPA (2004). Only the case with a few sculpted groups has survived.



Figure 7. *Passion Altarpiece*, c 275 x 235 x 35 cm (case), Renlies, St Martin's church

Access to the altarpiece was granted by the parish church administration.

Participant from KIK-IRPA: Elisabeth Van Eyck (art historian).

Mission dates: 11 May 2016.

- **Altarpiece of Schoonbroek (St Job's church) (Retie) (figure 8)**

The altarpiece was examined by infrared reflectography, which revealed a very detailed underdrawing. Photographs had already been taken as part of earlier campaigns to create an inventory of the heritage of the KIK-IRPA heritage (2012).



Figure 8. *St Job Altarpiece*, c 230 x 205 x 20 cm (case), Schoonbroek, St Job's church

Access to the altarpiece was granted by the parish church administration.

Participants from KIK-IRPA: Sophie De Potter (photographer infrared reflectography), Katrien Van Acker (photographer), Elisabeth Van Eyck (art historian), Saïd Amrani, Soufiane El Madani and Issam Benali (drivers and technical assistants).

Mission dates: 24-28 April 2017.

- **Altarpiece of 's Herenelderen (St Stephen's church) (Tongres) (figure 9)**

Only one visual study was carried out. Photographs had already been taken as part of the campaigns to create an inventory of KIK-IRPA's heritage (1995). Only the case with a few sculpted groups remained.

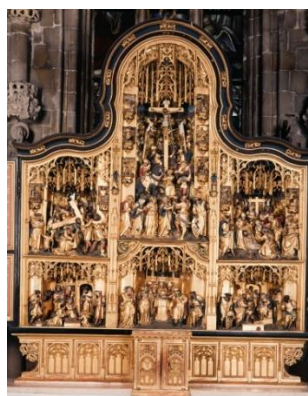


Figure 9. *Passion Altarpiece*, c 230 x 215 x 30 cm (case), 's Herenelderen, St Stephen's church

Participant from KIK-IRPA: Elisabeth Van Eyck (art historian).

Mission dates: 20 April 2016.

2) France

- **Altarpiece of Baume-les-Messieurs (St Peter's church) (Jura) (figure 10)**

The Jura archives have disappeared and so could unfortunately not be consulted. The Baume-les-Messieurs altarpiece is a key piece among the selected group of altarpieces. Quite remarkably, it still has its predella, its painted wings and almost all of its sculptures. Photographs were taken in normal and infrared light.



Figure 10. *Passion Altarpiece*, c 295 x 280 x 30 cm (case), Baume-les-Messieurs, St Peter's church, choir

Access to the church was granted by the Abbey manager Anne-Marie Cardinal. The dossier of the restoration of the altarpiece, produced by the Regional Art Restoration and Conservation Centre in Vesoul, was consulted on site.

Participants from KIK-IRPA: Katrien Van Acker (photographer), Elisabeth Van Eyck (art historian) and Saïd Amrani (driver and technical agent).

Mission dates: 6 April 2016 and 3-6 April 2017.

- **Altarpiece of Pont-à-Mousson (St Lawrence's church) (Meurthe-et-Moselle) (figure 11)**

The altarpiece was photographed and studied in detail.



Figure 11. *Passion Altarpiece*, c 240 x 240 x 30 cm (case), Pont-à-Mousson, St Lawrence's church

Access to the church was granted by the Town Hall and Jean Magnin, local historian and author of a monograph on the work.

Participant from KIK-IRPA: Elisabeth Van Eyck (art historian).

Mission dates: 5 April 2016 and 25 November 2016.

- **Altarpiece of Ricey-Bas (St Peter-ès-Liens' church) (Aube) (figure 12)**

The Passion altarpiece of Saint-Pierre-ès-Liens of Ricey-Bas is not well documented and was studied *in situ*. Only the case with a few sculpted groups remains.



Figure 12. *Passion Altarpiece*, c 270 x 250 x 30 cm (case), Ricey-Bas, St Peter-ès-Liens' church

The Curator of Antiquities and Works of Art of Aube (Daniel Levain) granted us access to the work.

Participant from KIK-IRPA: Elisabeth Van Eyck (art historian).
Mission dates: 22 November 2016.

- **Altarpiece of Roubaix (St Martin's church) (Département du Nord) (figure 13)**

The Passion altarpiece of Roubaix is not well documented and was studied *in situ*. Only the case with a few sculpted groups remains.



Figure 13. *St John the Baptist Altarpiece*, c 255 x 245 x 30 cm (case), Roubaix, St Martin's church

Participant from KIK-IRPA: Elisabeth Van Eyck (art historian).
Mission dates: 14 May 2016.

- **Altarpiece of Wattignies (St Lambert's church) (Département du Nord) (figure 14)**

The Passion altarpiece of Wattignies is particularly interesting due to its iconography and is not well known or documented. It was photographed and studied in depth.

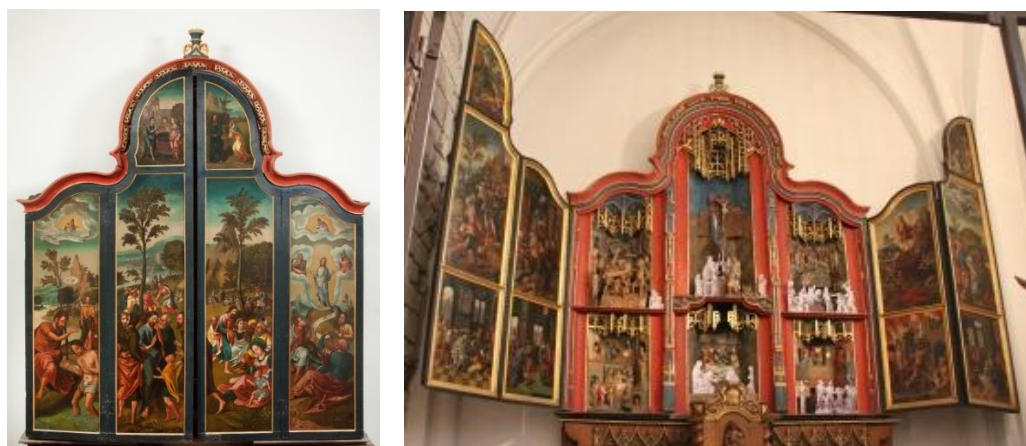


Figure 14. *Passion Altarpiece*, 1548, c 280 x 245 x 30 cm (case), Wattignies, St Lambert's church

This work was made possible by the support of Alain Butin (Municipal Councillor for Wattignies).

Participants from KIK-IRPA: Saïd Amrani (driver and technical assistant), Hervé Pigeolet (photographer) and Elisabeth Van Eyck (art historian).

Mission dates: 25 October 2016.

- **Altarpiece in a Private Collection (figure 15)**

Only the case and the sanded down sculptures remain on the altarpiece. Traces of the hinges demonstrate the original presence of painted wings and a predella must have completed the ensemble. The work was studied and photographed with the aim of comparing it with the other Antwerp altarpieces from the planned group. The altarpiece is not documented and work had to be carried out on site to obtain sufficient documentation for the study.



Figure 15. *Passion Altarpiece*, c 225 x 240 cm (case), Private Collection

The dossier from the 2001 restoration of the altarpiece was consulted on site.
Participant from KIK-IRPA: Elisabeth Van Eyck (art historian).
Mission dates: 22 April 2017.

3) England

- **Altarpiece of Oxburgh Hall (Castle, Norfolk) (figure 16)**

The altarpiece has retained its painted wings and part of its sculpture. The ensemble was studied and photographed. The altarpiece is not well documented and work had to be carried out on site to obtain sufficient documentation for the study.

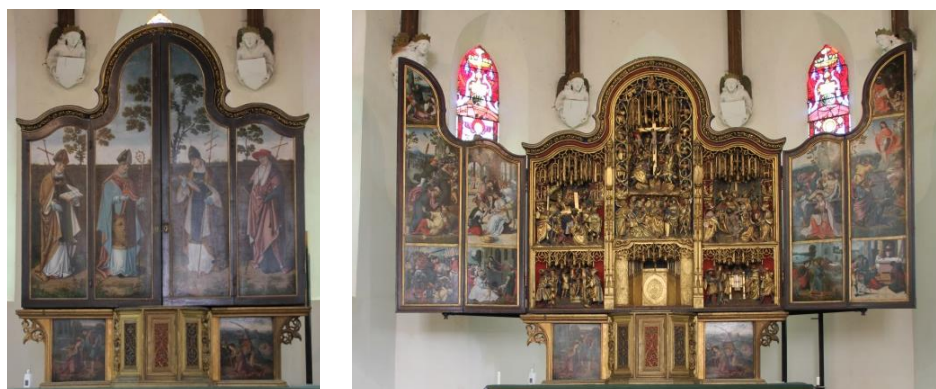


Figure 16. *Passion Altarpiece*, c 240 x 230 x 35 cm (case), Oxburgh Hall, Bedingsfeld Chapel

Access to the chapel was granted by Lyndsey Coombs, House Manager, following discussions with Christopher Calnan, curator for the National Trust, which owns the country house.
Participant from KIK-IRPA: Elisabeth Van Eyck (art historian).
Mission dates: 11-12 April 2017.

4) Spain

- **Altarpiece of Telde (St John-the-Baptist's church) (Grand Canaria) (figure 17)**

Only the case and the sculptures remain on the altarpiece. Traces of the hinges demonstrate the original presence of painted panels and a predella must have completed the ensemble. The work was studied and photographed with the aim of comparing it with the other altarpieces from the planned group. The altarpiece is not documented and work had to be carried out on site to obtain sufficient documentation for the study.

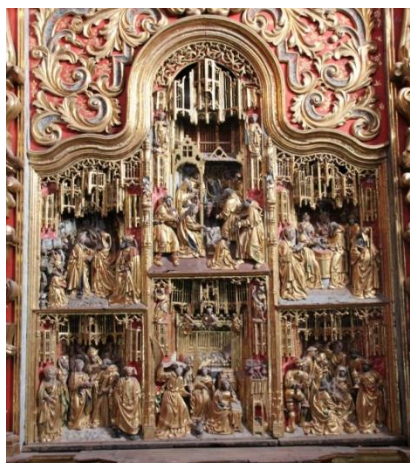


Figure 17. *Altarpiece of the Life of the Virgin and the Infancy of Christ*, c 300 x 250 x 35 cm (case), Telde, St John-the-Baptist's church

Access to the back of the altarpiece revealed its Antwerp origins, due to the presence of the guarantee marks used by the corporation of Antwerp.

Access to the chapel was granted by Jose Maria Cabrera, parish rector of the church. This *in situ* study involved collaboration with *Albayalde* to produce an identity form for the online database on sculpted Flemish altarpieces kept in Spain (<http://retablos-flamencos.albayalde.org/>).

Participant from KIK-IRPA: Elisabeth Van Eyck (art historian).

Mission dates: 7-10 May 2017.

5) The Netherlands

- **Altarpiece of Roermond (Munsterkerk) (Limburg) (figure 18)**

The ensemble was studied and photographed in natural light to enable comparison with other altarpieces from the group.

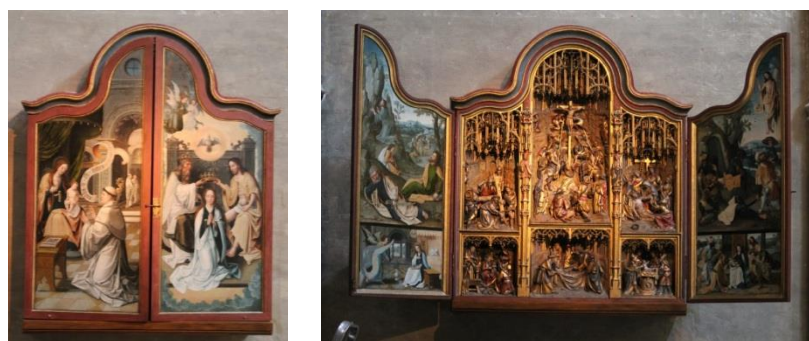


Figure 18. *Retable de la Passion*, c 180 x 145 x 30 cm (case), Roermond, Munsterkerk

The work was carried out with the agreement of the church and in the presence of restorer Stefanie Litjens, who is responsible for the preservation of the site's heritage.

Participant from KIK-IRPA: Elisabeth Van Eyck (art historian).

Mission dates: 9 June 2017.

6) Italy

- **Altarpiece of Turin (Museo civico d'Arte antica, Palazzo Madama, inv. 1776/L) (Piedmont) (figure 19)**

The work at the Palazzo Madama in Turin involved studying the Passion altarpiece, a relatively unknown work in the group, and a discussion of plans to collaborate on a study with Simone Baiocco, the Museum's curator of sculpture.



Figure 19. *Passion Altarpiece*, c 200 x 180 x 25 cm (case), Turin, Palazzo Madama, inv. 1776/L

Participants from KIK-IRPA: Bart Fransen (art historian and promotor of the project), Elisabeth Van Eyck (art historian).

Mission dates: 16-18 January 2017.

7) Norway

- **Altarpiece of Ringsaker (parish church) (Hedmark) (figure 20)**

The Ringsaker altarpiece is a key piece of the group of Antwerp altarpieces selected for study. Quite remarkably, it still has its sculpted predella, its painted wings and almost all its sculptures. The majority of the polychromy is original.

The altarpiece was studied and photographed with the aim of comparing it with the other ensembles. An ultraviolet examination revealed several overpaints on the wings.



Figure 20. *Passion Altarpiece*, c 210 x 200 x 25 cm (case), Ringsaker, Parish church, choir

Participants from KIK-IRPA: Bart Fransen (art historian and promotor of the project), Elisabeth Van Eyck (art historian), Valentine Henderiks (art historian and promotor of the project).

Mission dates: 10-13 July 2017.

8) The United States

- **Altarpiece of Philadelphia (Philadelphia Museum of Art, inv. 1945-25-117, a-s) (Pennsylvania) (figure 21)**

The Philadelphia altarpiece is a key object within the group chosen for this study. Quite remarkably, it still has its predella, its painted wings and all its sculptures. The series was studied and photographed in natural light. Infrared reflectography will be carried out by the museum itself so the work can be compared with the other altarpieces that have been subject to infrared documentation.

The altarpiece's archive dossier was consulted during the work, providing access to photographs taken when the work was dismantled for restoration in 1945.



Figure 21. *Passion Altarpiece*, c 230 x 210 x 25 cm (case), Philadelphia, Philadelphia Museum of Art

Access to the work was granted by Jack Hinton, Curator in the sculpture and decorative arts department, and Christopher Atkins, Curator in the painting and sculpture department.

Participant from KIK-IRPA: Elisabeth Van Eyck (art historian).

Mission dates: 14-16 May 2017.

To these was added the study of the wings of a dismantled altarpiece:

- Wings of the Museum of Fine Arts of Liège, inv. MAW 562, MAW 563, BA 370, in deposit at the Grand Curtius (figure 22)

The panels were studied and also documented with photography and infrared reflectography. They were probably part of a sculpted altarpiece with painted wings, similar to those envisaged in the study. The scenes portrayed are very similar to the altarpieces of Baume-les-Messieurs and Wattignies, among others.



Figure 22. Wings of a dismantled altarpiece with scenes of the Life and the Passion Christ; 1. Baptism of Christ, c 76 x 46 cm (upper part) and c 52 x 46 cm (lower part) ; 2. Transfiguration of Christ, c 75 x 46 cm (upper part) and c 52 x 46 cm (lower part) ; 3. Pilate washing his Hands, c 76 x 46 cm ; 4. Resurrection, c 75 x 46 cm ; 5. The Entry of the Christ into Jerusalem, c 52 x 46 cm ; 6. Christ and the Pilgrims at Emmaüs, c 52 x 46 cm, Liège, Museum of Fine Arts (in deposit at the Grand Curtius)

Participants from KIK-IRPA: Sophie De Potter (photographer infrared reflectography), Elisabeth Van Eyck (art historian), Soufiane El Madani (driver and technical assistant).

Mission dates: 6-7 November 2017.

2.5. Results

The photographs were included in the database of IRPA, BALaT (*Belgian Art Links and Tools*), while the infrared images can be consulted by researchers on request.

The results of this research will be presented in the form of an article which will be published in Bulletin 35 of the Royal Institute for Cultural Heritage in 2019 (*Wings & Links. Nouvelles hypothèses sur la production de retables anversois des années 1530-1540 à partir du groupe dénommé autrefois «*

Moreau »). The inventory of Antwerp altarpieces from 1530 to 1540, produced as a result of the project, will be available online on the IRPA website. The Institute supports research by offering a series of online resources (<http://balat.kikirpa.be/tools.php>). This inventory will contain the historical, technical, iconographic and stylistic data for each altarpiece, with an interpretation of the new data revealed by the photographs and infrared reflectography, together with photographs, some of them never seen before.

2.6. Team Members (Royal Institute for Cultural Heritage)

- Coordinator/promotor: Bart Fransen and Valentine Henderiks (Centre for the Study of the Flemish Primitives, art historians)
- Project Manager and Art Historian : Elisabeth Van Eyck (Centre for the Study of the Flemish Primitives)
- Photographer infrared reflectography: Sophie De Potter
- Photographers: Katrien Van Acker, Hervé Pigeolet, Stéphane Bazzo, Jean-Luc Elias
- Partners:
Christina Currie, head of the imagery unit.
Emmanuelle Mercier, head of the polychrome wood sculpture studio.

3. DISSEMINATION AND VALORISATION

3.1. Dissemination

All the photographic data collected within the framework of WINGS & LINKS will be made available in open access through the KIK-IRPA online database BALaT: http://balat.kikirpa.be/search_photo.php. Research results are to be presented in an article in an art-historical journal (Bulletin 35 of the Royal Institute for Cultural Heritage, 2019)

3.2. Valorisation

Lecture :

« Le retable marial de l'église Saint-Nicolas d'Enghien et la production anversoise des années 1530-1540 », Cercle royal archéologique d'Enghien, 29 March 2017.

Press Releases :

Le retable de Saint-Lambert expertisé par des historiens belges, in *La Voix du Nord*, 2 November 2016.

EDINGEN – De Cercle Archéologique zet het Edings retabel in de schijnwerpers, in *Editiepajot*, 30 March 2017.

Retable : le voile se lève, in *Notélé*, 5 April 2017 (<https://www.notele.be/list81-les-reportages-de-notele-sur-l-entite-d-enghien-media49533-retable-le-voile-se-leve.html>).

Database :

The study of the Telde altarpiece involved collaboration with *Albayalde* to produce an identity form for the online database on sculpted Flemish altarpieces kept in Spain (<http://retablos-flamencos.albayalde.org/>).

When the article containing the results of the Wings & Links project has been published, the inventory of the altarpieces in this study will be added to the "Online resources" portal on the KIK-IRPA website (<http://balat.kikirpa.be/tools.php>).

4. PERSPECTIVES

Article for the *Cercle d'Enghien* (2018-2019, *Le retable marial de l'église Saint-Nicolas d'Enghien et la production anversoise des années 1530-1540*).

5. PUBLICATIONS

The results of this research will be presented in the form of a published article (*Wings & Links. Nouvelles hypothèses sur la production de retables anversois des années 1530-1540 à partir du groupe dénommé autrefois « Moreau »*, Bulletin 35 of the Royal Institute for Cultural Heritage, 2019). The inventory of the altarpieces from this project will also be available on the "Online resources" portal on the IRPA website (<http://balat.kikirpa.be/tools.php>).

6. ACKNOWLEDGEMENTS

Experts network :

- Michel Lefftz, Professor in Art History, UNamur
- Ria De Boodt, Professor at the Hogeschool Gent, Artesis Plantijn Hogeschool Antwerpen and Universiteit Antwerpen, and specialised in Antwerp Altarpieces
- Véronique Bücken, head of the Old Masters Painting section and curator of 15th and 16th century Flemish Painting, Royal Museums of Fine Arts of Belgium
- Emile van Binnebeke, Curator of Sculpture and Furniture, Royal Museums of Art and History, Brussels
- Brigitte D'Hainaut-Zveny, Co-director of the Study Group on the 18th century and responsible for classes at the Université Libre de Bruxelles
- Catheline Périer-D'Ieteren, Honorary professor at the Université Libre de Bruxelles
- Jean-Albert Glatigny, independent panel painting conservator.

Royal Institute for Cultural Heritage:

- Bart Fransen and Valentine Henderiks, promoters of the project, Centre for the Study of the Flemish Primitives.
- Christina Currie, head of the imagery unit.
- Emmanuelle Mercier, head of the polychrome wood sculpture studio.
- Sophie De Potter, photographer infrared reflectography.
- Katrien Van Acker, Hervé Pigeolet, Stéphane Bazzo, Jean-Luc Elias, photographers.
- Saïd Amrani, Alain Nissen, technical assistants.

Abbey of Baume-les-Messieurs: Anne-Marie Cardinal (Abbey Manager)

Castle of Oxburgh Hall: Christopher Calnan (Regional Conservator), Lynsey Coombs (House Manager) and Ilana van Dort (House Steward)

Deanery of Enghien-Silly: Jean-Paul Bellin (President of the Parish Council) and Isabelle Hardy (Secretary to the Deanery)

Church of Pont-à-Mousson: Jean Magnin (local historian) and Jean-Pierre Bardot (Cultural and Scientific mediator)

Church of Ricey-Bas: Daniel Levain (Conservateur-Délégué des Antiquités et Objets d'art de l'Aube)

Church of Ringsaker: Ole Amund (Pastor)

Parish corporation of Opitter: Marc Hompes

Parish corporation of 's Herenelderen: Magda Jorissen

Parish corporation of Renlies: Francis Cambier (Abbot)

Parish corporation of Roermond: Stefanie Litjens (Kunsthistorica, restauratiekundige, restauratrice, Externe Commissie Kerkelijk Kunstbeheer Roermond) and Pastor Merx

Parish corporation of Roubaix

Parish corporation of Schoonbroek : Fernand Ooms and Joris Nuyts (President of the parish corporation council)

Parish corporation Wattignies and Town Hall of Wattignies: Philippe Vaillant (Cultural Centre Manager) and Alain Butin (Sustainable Development Representative)

Grand Curtius: Audrey Jeghers and Corinne Van Hauwermeiren (restorers)

Royal Museums of Art and History of Brussels (Emile Van Binnebeke)

Palazzo Madama, Museo Civico d'Arte Antica de Turin (Simone Baiocco)

Philadelphia Museum of Art (Jack Hinton)

Rijksbureau voor Kunsthistorische Documentatie of The Hague (Suzanne Laemers)

7. REFERENCES

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© Philadelphia, Philadelphia Museum of Art: Figure 21.

© Meyer and Magnin 2008: Figure 11. Jean MAGNIN and Daniel MEYER, *Le retable de Philippe de Gueldre. Eglise Saint-Laurent de Pont-à-Mousson, Pont-à-Mousson, 2008.*

ANNEXES