



**American Federation of Arts**

**For Immediate Release**

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**AFTER SUCCESSFUL SHOWING IN ROTTERDAM, EXHIBITION OF RARE MASTER DRAWINGS ON U.S. TOUR**

***Rubens, Jordaens, Van Dyck and Their Circle: Flemish Master Drawings from the Museum Boijmans Van Beuningen***

The Frick Art & Historical Center  
April 5–June 2, 2002

Appleton Museum of Art  
September 13–November 10, 2002

Frist Center for the Visual Arts  
November 26, 2002–January 26, 2003

(February 2002)–Drawn from one of the finest collections of Old Master drawings in the world, ***Rubens, Jordaens, Van Dyck and Their Circle: Flemish Master Drawings from the Museum Boijmans Van Beuningen***, opens at the Frick Art and Historical Center, Pittsburgh, Pennsylvania, on April 5, 2002, and travels to two additional venues. The exhibition is organized by the American Federation of Arts and the Museum Boijmans Van Beuningen. Support has been provided by the Government of Flanders. Additional support has been provided by the Eugene V. and Clare E. Thaw Charitable Trust.

Selected by A. W. F. M. Meij, chief curator at the Boijmans Van Beuningen Museum in Rotterdam, the exhibition includes 100 of the museum's finest works on paper. Focusing on the splendid draftsmanship of three of the most significant artists of the Netherlands, Peter Paul Rubens (1577–1640), Jacob Jordaens (1593–1678), and Anthony Van Dyck (1599–1641)—with a final section devoted to the group of talented artists who worked in the shadow of Rubens—the exhibition features examples of preparatory drawings for paintings and prints, copies of earlier works of art, and studies after nature. Organized by artist, the exhibition provides an illuminating overview of the variety of functions for which these artists used drawings.

Twenty-nine remarkable drawings by Rubens represent the full course of the artist's long and prolific career and include the many aspects of his draftsmanship: figure studies in black chalk; portraits in colored chalks; energetic pen studies; finished *modelli* in pen, wash, and white heightening; and the well-known copies he made of drawings in his own extensive collection, as well as those he reworked.

In 1600, Rubens traveled to Italy and studied works of classical antiquity and of Renaissance masters such as Raphael, Michelangelo, Titian, and his contemporary, Caravaggio. Upon his return to Antwerp in 1608, Rubens became one of the most sought after painters in Europe. A critically important drawing in the exhibition, as well as in Rubens's oeuvre as a whole, is *Kneeling Man Seen from Behind*, which was made in preparation for a large painting in Antwerp's City Hall. The kneeling figure, which appears often in his work, is also found in drawings by Van Dyck and Jordaens.

Among the most renowned and impressive drawings in the exhibition are the portrait of Rubens's second wife, Hélène Fourment, who would become his favorite model during the last decade of his life; a red chalk study, *Three Women Holding Garlands*, and a late study dating from 1638–39 for a large painting of the *Martyrdom of St. Andrew* produced for the Flemish Hospital in Madrid.

Of Rubens's many students, Van Dyck was his favorite and most successful. A comparison between Rubens's *Kneeling Man Seen from the Back* and Van Dyck's *Seated Man Leaning Backwards* makes apparent the influence of the older master on the young artist. Van Dyck traveled to Italy in 1621 to study the work of Titian, whose influence remained visible throughout Van Dyck's life. With the exception of a pen drawing of an English village, the 19 drawings by Van Dyck date from his two Antwerp periods, from around 1618–21 and from 1628–32.

After the death of Rubens and of Van Dyck, Jordaens, who had trained in Van Dyck's studio, became the leading painter in Antwerp. In contrast to his predecessors, Jordaens neither traveled abroad nor had an international clientele, but was influenced through Rubens and Van Dyck by the work of Caravaggio. His oeuvre, represented here by 20 exceptional sheets, comprises biblical, mythological, and allegorical subjects, as well as subjects derived from Flemish folklore. Jordaens's characteristic figure renderings in red, black, and white chalks are represented by his *Bagpiper*, a study for *The King Drinks*.

The final section of the exhibition showcases drawings by other Flemish artists who, while less renowned than the three masters, excelled in the various genres in which they specialized, producing works that were extremely influential. Drawings by artists such as Adriaen van Stalbempt (1580–1662) and Jan Wildens (1586–1653) show the stylistic range that emerged from the linear tradition established in drawings and prints by artists like Breughel, to the more painterly work of Pieter Bout (1658–1719) and Gillis Neyts (1623–1687), whose paintings Rubens studied. Frans Sniijders (1579–1657) was frequently asked by Rubens to paint still-life details into his canvases. ***Rubens, Jordaens, Van Dyck and their Circle: Flemish Master Drawings from the Museum Boijmans Van Beuningen*** was initially presented at the Boijmans Museum, May 24–August 5, 2001.

#### **PUBLICATION**

Accompanying the exhibition is a fully illustrated catalogue including an introductory essay by guest curator A.W.F.M. Meij on the history of the study of Flemish drawings in Holland in general, and at the Boijmans Museum in particular, as well as essays by eminent scholars. Hans Vlieghe explores Flemish art of the first half of the 17th century; Roger Baetens discusses the decline of Antwerp's prosperity; cultural relations between Antwerp and Venice are examined by Bert Meijer; Flemish drawing in the 17th century is investigated by Carl Depauw; and Ger Luijten considers print production in the ateliers of painters in Antwerp. Additionally, there are entries on each work in the exhibition. 384 pages containing approximately 100 color illustrations and 545 black and white illustrations. 12 x 9 in. Hardcover, \$59.95.

#### **AMERICAN FEDERATION OF ARTS**

Founded by an act of Congress in 1909, the American Federation of Arts originates and organizes art exhibitions that travel internationally and develops educational programs in collaboration with the museum community. Through these programs, the AFA seeks to strengthen the ability of museums to enrich the public's experience and understanding of art. Please visit our website at [www.afaweb.org](http://www.afaweb.org).

#### **MUSEUM BOIJMANS VAN BEUNINGEN**

There is so much to see at the Museum Boijmans Van Beuningen in Rotterdam. The widely varied collection covers the period from the late Middle Ages to the present, including the departments of Old Master Paintings and Sculpture, Modern Classics and Contemporary Art, Applied Art and Design and Prints and Drawings. As well as the permanent display, the museum organizes numerous temporary exhibitions, lectures, film shows and courses. Welcome to the wide-ranging collection of the Museum Boijmans Van Beuningen, haven for the world's finest art. Please visit the museum online at [info@boijmans.rotterdam.nl](mailto:info@boijmans.rotterdam.nl)