

PRESS FILE

500 Years Vesalius.
Discover everything about
the man who stopped at nothing
(not even corpses!)

VESALIUS 1514 – 2014
GETS UNDER YOUR SKIN IN
LEUVEN

01/10/2014 - 18/01/2015

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1. ANDREAS VESALIUS (1514-1564) WILL GET UNDER YOUR SKIN IN LEUVEN: A CITYWIDE PROJECT

1.1. Vesalius in Leuven



De Humani Corporis Fabrica © Bruno Vandermeulen - KU Leuven

The 500th anniversary of **Andreas Vesalius'** birth is being celebrated and commemorated in numerous places this year. After five centuries, Vesalius continues to be the pre-eminent symbol of the birth of modern western science. The world-famous, revolutionary anatomist paved the way to modern medicine. His masterpiece, *De Humani Corporis Fabrica* (1543) is still a major milestone in our cultural and academic history.

Leuven has many good reasons to honour and celebrate Vesalius. Between 1530 and 1537, he studied in the city. The spirit of Leuven's humanism, which was embodied most especially by the Trilingual College (*Collegium Trilingue*), permeated his scientific work. Moreover, after his training in Paris and with the explicit permission of the mayor, Vesalius performed a number of dissections in Leuven. To this day, street names, buildings and institutes continue to refer to the anatomist who signalled a decisive turn in the study of medicine.

From 1 October 2014 until 18 January 2015, the historic university town of Leuven is showcasing Vesalius, his life and his work. Various cultural organisations in Leuven and the university have been inspired by Vesalius and the human body, and are presenting a rich and varied programme of exhibitions, dance, music, performing arts, city tours, lectures and much more besides. There are activities and events for both young and old, and for both locals and visitors from Flanders, Belgium and beyond.

1.2. Programme overview



De Humani Corporis Fabrica © Erfgoedbibliotheek Hendrik Conscience Antwerpen

The beating heart of the citywide cultural project is the exhibition ***Vesalius. Imagining the Body*** at **M - Museum Leuven**. Curator Geert Vanpaemel, a historian of science at the University of Leuven, illustrates Vesalius' indelible impact on the medical anatomical tradition and on artistic conceptions of the human body. By contrast to his predecessors and colleagues, Vesalius dared to question accepted medical wisdom. What's more, he even performed dissections on the corpses of executed criminals.

On the basis of his discoveries during these dissections, he published his magnum opus in Basel in 1543: *De Humani Corporis Fabrica*, a seven-volume book on the structure of the human body. Not only does the book provide meticulously detailed anatomical descriptions of the entire human body, it also contains exceptionally high-quality illustrations, probably executed in the studio of the Italian artist Titian. The beautiful anatomical plates inspired both physicians and artists for hundreds of years.



Markus Schinwald, *Orient*, 2011, Filmstill

Running **parallel** to these events, **M** is also hosting an exhibition of the work of contemporary artist **Markus Schinwald** (Salzburg, °1973). The first solo exhibition in Belgium by the Austrian artist immerses you in a surreal atmosphere. Schinwald and Vesalius indisputably share a fascination for the human body, and keep exploring and questioning it continuously.



© The Divided Body

On 14 November, the exhibition ***The Divided Body*** organised by the Luca School of Arts, will open in the **Predikheren Church** in Leuven. The exhibition provides a space for famous artists and new, upcoming young talent from Belgium. *The Divided Body* tells stories about the body, expands definitions and strikes at the heart of the crossroads between life and death.

Contemporary dance is the pre-eminent medium focused on the human body as an instrument or interpretive framework. The decision to include an extensive dance programme in the citywide festival is thus no surprise. In October, **30CC**, in collaboration with **STUK**, is planning two special evenings with the **Trisha Brown Company**. The world-renowned American choreographer Trisha Brown inspired an entire generation of dancers and choreographers, including the Belgian choreographer Anne Teresa De Keersmaeker. The piece *'Repertoire Evening'* on 10 October is a Belgian première.



Still Animals © Liesbet Peremans

Extreme Tension © Ulla Sickle

The presentation of work by the Trisha Brown Company as part of the Vesalius citywide festival is a unique opportunity for audiences to discover or re-discover the work of this important force in post-modern American dance.

Four times a year, the **STUK Arts Centre** organises the dance programme ***Move Me***. Three ideas linked to Vesalius' life and work form the basis for the October programme ***Imagining the Body***: physicality, experience and perception. The two productions by the promising young Belgian choreographer Tuur Marinus on 14 and 17 October are very accessible.

Furthermore, you can see German dancer Isabelle Schad performing with visual artist Laurent Goldring on 13 October. Charlotte Vanden Eynde and Dolores Bouckaert will perform on 16 October. On 21 October, Marie De Corte will present the body in all its power and vulnerability in a choreography by Ula Sickle.

The cultural citywide festival was launched musically on 22 September with the concert **Vesalii Icones** for cello and ensemble. British composer Peter Maxwell Davies selected fourteen plates from the Fabrica and linked each one to the Stations of the Cross. On 5 December, Frascati Symphonic and three soloists will perform the opera **Casparo**, a creation by Luc Steels to a libretto by Oscar Vilarroya, about Casparo, an intelligent robot who discovers his love of music and consequently attempts to transcend his set programming.

During the autumn, you can (re-)discover Leuven through the eyes of Vesalius. He conducted his ground-breaking research behind the façades of Leuven University's historic buildings. You can learn all about Vesalius' life and about medicine in his period on a fascinating **walking tour of the city** that blends the past with the present. Especially to commemorate Vesalius, a guidebook in various languages has been made for individual visitors. Moreover, you can download the free **app 'Leuven Walk'** to learn more about the city in Vesalius' day. The oldest hospital site in Leuven on the Kapucijnenvoer is a special place. As part of the project, you can visit places that are otherwise not open to the general public, such as the first autopsy halls.



Anatomisch Theater © Marco Mertens

Leuven's authentic anatomical theatre (founded in 1744) on Minderbroedersstraat, opposite the botanical gardens, where the last dissections were performed in the 19th century, has been refurbished for the Vesalius project.

Vesalius inspires, fascinates and excites innumerable people. He was and continues to be the figurehead of scientists, doctors, historians, etc. In a **lecture series** at M - Museum Leuven, Vesalius experts will highlight various aspects of his life and work.

1.3. KU[N]ST Leuven

The cultural citywide project is coordinated by **KU[N]ST Leuven**, a young and dynamic non-profit organisation that was founded in 2010. KU[N]ST Leuven is an initiative of the City of Leuven and the University of Leuven (KU Leuven). KU[N]ST Leuven organises a citywide project on a specific theme every two years. The highpoint of the citywide project is an international art loan exhibition at M - Museum Leuven. Parallel to the exhibition, KU[N]ST Leuven is collaborating with other cultural, scientific and tourist organisations to present an extensive programme that approaches the central theme from various perspectives and disciplines.

This structural collaboration between the city and university is unique in the Flemish and (inter)national cultural landscape and strengthens Leuven's reputation as a historic university town and contemporary centre of knowledge.

M - Museum Leuven is the pre-eminent and structural partner of KU[N]ST Leuven.

For the Vesalius project, KU[N]ST Leuven is also collaborating with the following partners: 30CC, Academie van het Leives Dialect, Alfagen, Bib Leuven, Braakland/Zhebuilding, Vesalius Research Centre VIB, fABULEUS, Farmaleuven, Festival van Vlaanderen Vlaams-Brabant, Frascati Symphonic, Histaruz, Lectio, LUCA School of Arts, SLAC/Academie Beeldende Kunst, STUK, UZ Leuven, Erfgoedcel Leuven, Vormingplus Oost-Brabant, Werktank and Tourism Leuven.

1.4. 2016: In search of Utopia

In 2014, Andreas Vesalius, the father of anatomy is being commemorated on the occasion of his 500th birthday. In 2016, it will be 500 years since the English humanist and statesman Thomas More published his book *Utopia* in Leuven. The anniversary of this milestone in European intellectual and cultural history is the occasion for a prestigious exhibition organised in cooperation with Illuminare – Centre for the Study of Medieval Art (University of Leuven) and M - Museum Leuven. The exhibition will be curated by Jan Van der Stock (University of Leuven), who in the past curated the inaugural exhibition of M on Rogier van der Weyden in 2009.

In search of Utopia is about the European fascination for the universe, the world and humanity and about the human dream for an ideal world. Around 1516 that dream was depicted and represented in the most diverse ways, which will be displayed in the exhibition through more than one hundred fabulous artworks that all date from the fifteenth and sixteenth century.

The search for an ideal world is also the starting point of a broad cultural, scientific and tourist programme in Leuven with contemporary art exhibitions, architecture, theatre, dance, film, music, city exploration, lectures and discussion forums.

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2. EXHIBITION: VESALIUS. IMAGINING THE BODY

2.1. Introduction

Vesalius. Imagining the Body transports its visitors to the life and times of the legendary anatomist and scientist. It explores his travels, studies at the University of Leuven and his career as court physician. As the highpoint of his career, you can discover the magnificent woodcuts from his ground-breaking book *De Humani Corporis Fabrica*. In other words: the scientific atlas of the human body and the primary reference work for anatomy and modern medicine until the present day.

The exhibition covers anatomical representations of the human body in both Vesalius' period and later, and illustrates his influence on the evolution of perceptions of the human body. He is treated as a humanist scholar who both emulated his Greek scientific predecessors and heralded a new tradition in the study of medicine. Throughout the centuries, however, anatomical imaging continued to evolve. The exhibition presents an overview of various art forms throughout different periods upon which Vesalius' way of looking at and representing the body had in indisputable influence. What began as a scientific fascination for the human body soon influenced the artistic representation of all aspects of the body.

Thanks to the new era ushered in by Vesalius, anatomical theatres became scientific places of work. The exhibition reconstructs a life-sized copy of this type of wooden amphitheatre in which spectacular dissections – that sometimes lasted weeks – were performed in public. You can also admire the 'muscle men', examine life-sized anatomical drawings by Jan Wandelaar and prints by Jacques-Fabian Gautier d'Agoty, wax models by André-Pierre Pinson, Clemente Susini and Carlo Calenzuoli, the Glass Man from Dresden, the Smugglerius by William Pink, The Age of Bronze (L'Âge d'airain in French) by Auguste Rodin and anatomical studies by Henri Matisse and Paul Cézanne.

The majority of the pieces displayed in the exhibition are from museums, archives, libraries and the medical collections of art academies.

Short biography

- 1514** Andreas Vesalius is born in Brussels as Andries Van Wesel.
- 1530** Vesalius begins his university education at the Arts Faculty and the Collegium Trilingue in Leuven.
- 1533** Vesalius moves to Paris to study medicine.
- 1536** Vesalius returns to Leuven to complete his medical training.
- 1537** Vesalius moves to Padua in Italy, the centre of the medical world, where he obtains a doctorate in medicine and is appointed professor of anatomy.
- 1543** Publication of *De Humani Corporis Fabrica*, upon which Emperor Charles V appoints Andreas court physician.
- 1559** Philip II, Charles V's successor, extends Vesalius' appointment. Andreas moves to Spain with the entire court.
- 1564** Vesalius departs from Spain and travels to Jerusalem. He dies on the Greek island of Zakynthos after a shipwreck.

2.2. Room 19 | Vesalius. Imagining the Body

Little is known about Andreas Vesalius' youth. He was born in Brussels on the last day of 1514 and his father was an apothecary at the court of Emperor Charles V. Vesalius' historical trail only re-emerges fifteen years later, when in 1530 he enrolled at Leuven University. There he studied philosophy, Latin and Greek, and became immersed in the humanist atmosphere of the period.

After three years in Leuven, Vesalius moved to Paris to study medicine. At the time, Paris was one of the most important centres of medical science, alongside Montpellier, Padua and Bologna. Those seeking careers as town or court physicians increased their chances by studying in one of these four cities. Vesalius' residence in the French capital marked a turning point in his career. It is here that he was first introduced to anatomy and performed his first dissections.

In 1536, Andreas, now 22 years old, returned to Leuven to continue his medical studies. He was given very rare authorisation to perform dissections for his fellow students. One year later, however, he left Leuven again, this time for Padua, where he obtained his doctorate in medicine and performed dissections in his lessons on anatomy. Vesalius innovated the education system by performing the dissections himself and actively involving his students. He discovered that the anatomical knowledge of his predecessors was based not on the investigation of human bodies but on animals.

In 1543, when he was 28 years old, Vesalius published his seven-volume anatomical atlas *De Humani Corporis Fabrica*. The book ignited a revolution in the medical world of such magnitude that Vesalius was hailed as the reformer of medicine.

Jan Van Kalker illustrated Vesalius' *Fabrica*. The figures were inspired by the iconic images of Greek and Hellenist sculpture that glorified the bodies of gods and heroes in majestic, muscular forms (Hercules or the Laocoön group) or graceful, curvaceous goddesses (Aphrodite). These images contrast strongly with medieval representations of the human body, which tend to emphasise transience, sickness and pain. Vesalius' humans are the pinnacle of Creation and dynamic rulers of the natural world. They conquer death, exude self-assurance and represent the humanist worldview.

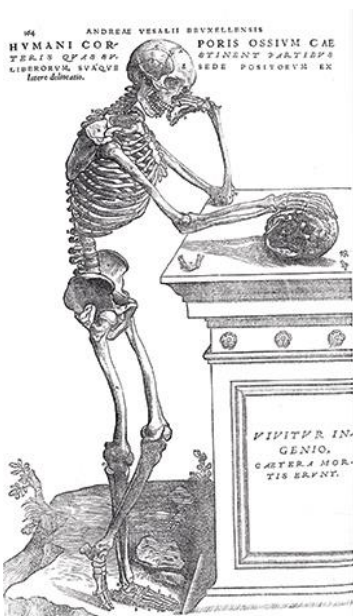
Vesalius ambitiously presented his book to Emperor Charles V and was appointed the emperor's personal physician. This appointment, however, signalled the end of Vesalius' scientific career and publications. For the next twenty years of his life, he remained in the service of the Habsburg court, first under Charles V and later under Philip II, with whom he moved to Spain.

In 1564, Vesalius suddenly ended his career as court physician, and departed for the Holy Land. We will never know for certain why Vesalius decided to travel to Jerusalem, but the journey ended in tragedy. On its journey home, his ship ran into difficulties at sea and was forced to sail for much longer than planned. When it was finally able to moor on the Greek island of Zakynthos, Vesalius was in very poor health. As soon as he set foot ashore, he collapsed and died. He was not yet fifty years old. His grave was never found.

HIGHLIGHTS



De Humani Corporis Fabrica © Bruno Vandermeulen - KU Leuven



De Humani Corporis Fabrica © Bruno Vandermeulen - KU Leuven

DE HUMANI CORPORIS FABRICA

Andreas Vesalius, *De humani corporis fabrica libri septem*. Basel, Joannes Oporinus, 1543.

KU Leuven, University Library, CaaC17.

De Humani Corporis Fabrica (On the Fabric of the Human Body) is Vesalius' masterpiece. The anatomical atlas was published at the end of June 1543 by Johannes Oporinus in Basel. The monumental book measures 42 by 29 cm, and comprises a total of 663 pages and 277 illustrations. Only 154 copies of the estimated 800 to 1000 first editions are accounted for. At the time of its publication, one copy of the book cost 4 guilders and 4 ½ batzen, the same as one month's salary of a professor of anatomy. A second and third edition of the *Fabrica* were later published, as well as a reprint. Jan Van Kalker's woodcuts were inspired by classical Greek and Hellenist sculpture. He was probably a member of Titian's workshop at the time.

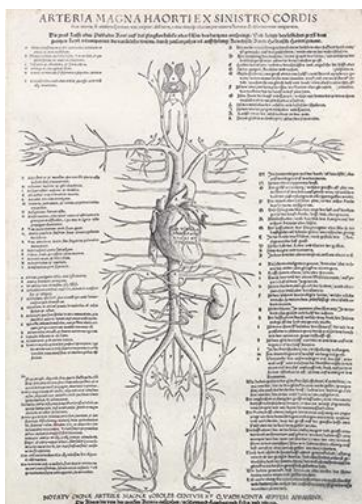
The 277 original woodblocks went on to lead a life of their own. In 1893, 159 of the 277 blocks were rediscovered at Munich University Library. Leuven University Library owned the woodblock of the frontispiece of the second edition, but it was destroyed during the burning of the library on 17 May 1940. The same fate awaited the woodblocks in Munich, which were all lost during bombing in 1945.

The book is famous for its magnificent anatomical illustrations and detailed descriptions of the human body. The use of illustrations was ground-breaking for science at the time. But not only the images were revolutionary. The *Fabrica* also exposed the errors of the Greco-Roman physician Galen (2nd century), who for centuries had been the authority in the study of anatomy. Vesalius discovered that Galen's anatomical knowledge was based on the dissection of dogs and monkeys. Vesalius' new atlas of the human body was the very first study to be based on the investigation of humans. Thanks to Vesalius, anatomy acquired a scientific status that made it a fundamental field of research and knowledge for every physician. The book was written in Latin, the international scientific language of the period, so that it reached the widest possible audience.

DE TABULAE ANATOMICAЕ

Andreas Vesalius, [Jobst de Necker], *Ein gar künstlichs allen Leyb und Wundaertzen auch andrer Künsten Lieb habern hochnützlichs Werck in sechs Figur gebracht mit Inhalt aller Blutschlag und Flachsadern, sampt der Gehaynen des gantzen Leybs, und wie ein yedes seinem Ursprung empfahe und also eins aus dem andern volge, dem andern Hilff oder Nachteyle bringe, gar fleyssig un artlich beschriben un anzeygt*. Ca. 1540, f°.

Royal Library of Belgium, Imp II 42.417 C Est.



In late 1537, Vesalius arrived in Padua, one of the most important centres of medical education, where he obtained his doctorate in medicine and lectured on anatomy and surgery. In his anatomical dissections, Vesalius did not adhere to the traditional order of the 'three stomachs', but innovated the procedure by studying the skeleton, veins and the nervous system. The demonstration of these structures is very difficult, but Vesalius drew sketches to illustrate their coherence. At the request of his students, he

published six drawings in 1538, the *Tabulae anatomicae*. Texts thus gradually began to lose their dominance in favour of images in anatomical education. Many doctors looked down on this new approach, but nevertheless, Vesalius' pedagogical method soon became an international success, as attested by the numerous plagiarised editions of the *Tabulae* that were sold in Paris, Cologne, London, Strasbourg and Augsburg.

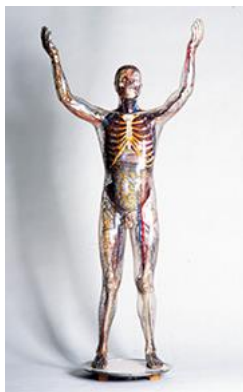
The copy exhibited at M is a plagiarised copy published in Augsburg in 1539. Woodcutter Jobst De Necker translated Vesalius' plates for German surgeons who could not read Latin.

2.3. Room 18 | The Theatre of Anatomy

Universities started organising anatomical dissections in the fourteenth century. Andreas Vesalius innovated this system by performing the dissections himself and no longer allowing an assistant to conduct the procedure. Thanks to Vesalius, dissections became public events at anatomical theatres. The audiences were very diverse: students, professors and ordinary citizens all attended. The demonstrations were intended to be educational, but they were also entertaining, informative and moralising.

Due to a prolonged shortage of corpses, anatomical museums were constructed in the eighteenth century. The models that were exhibited at such museums attracted large groups of diverse visitors. The artist Clemente Susini and his student Carlo Calenzuoli made incredibly coveted special wax models at the famous studio *La Specola* in Florence. Its clientele included illustrious people such as Napoleon. These models were didactic, shocking and sensual, and they contributed to the creation of a new ideal of beauty. The models became thinner, more ascetic and more thoughtful. They emphasised a rational approach to the body, focusing on the head – the locus of rationality and emotion – at the centre of the body. In later years, didactic models were made of papier-mâché, for example at the Louis Auzoux' studio, or in the twentieth century for example, the synthetic Glass Man from the Deutsches Hygiene-Museum in Dresden.

HIGHLIGHTS



© Volker Kreidler 1962

THE GLASS MAN

Franz Tschackert, *Der Gläserne Mann*, 206 x 98 cm. Deutsches Hygiene-Museum, 1930, Dresden.

In 1930, Franz Tschackert made a synthetic (cellon) design of a transparent model shaped like a human being. This *Glass Man* is made of a skeleton with mounted wax casts of organs. Coloured wires represent the arteries, veins and nerves. For the model's pose, Tschackert was inspired by a Greek statue, but also by the body culture of that period. The statue brings together three characteristics of the modern body: transparent scientific observation, the disciplined experience of the healthy and physically active body, and the pursuit of the Ancient Greek ideal of beauty.

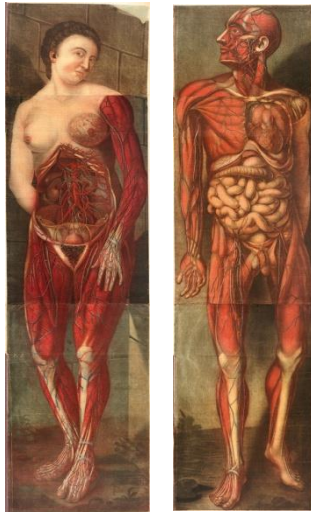


WAX ANATOMICAL MODEL

Clemente Susini, *Innervation of the Face*, 1798. Coloured wax. Muséum national d'histoire naturelle, Paris - Direction des bibliothèques et de la documentation

Grand-Duke Peter Leopold of Lorraine founded in 1775 the natural history museum in Florence. The museum was directed by the anatomist Felice Fontana, who made didactic displays of all available anatomical knowledge in order to underscore Florence's prestige. Dozens of artists worked in his studios to create coloured wax models. The production of a wax anatomical model does not differ significantly from the creation of an artwork. The

anatomist would first make an anatomical preparation, from which a small-scale model was made, or a plaster mould of the body parts directly. Molten wax was then poured into the moulds. An anatomist would check the waxes for accuracy and an artist would then complete the work with a layer of varnish. Italy particularly specialised in the production of wax anatomical models. In the late eighteenth and early nineteenth century, Florence was the leading centre for the production of wax models at the studios of Clemente Susini and later Calenzuoli. Susini was the absolute master of the genre, and his incredible works were bought by both Italian and international universities.



MYOLOGY

Jacques-Fabian Gautier d'Agoty, Myologie complete en couleur et grandeur naturelle, composée de l'essai et de la suite de l'essai d'anatomie en tableaux imprimés. A Paris, chez le sieur Gautier, seul graveur privilégié du Roy, rue Saint Honoré, au coin de la rue Saint Nicaise [...], 1746, pl°. Royal Library of Belgium, II 16.779 E 1.

Jacques-Fabian Gautier d'Agoty (1717-1785) was trained by the printmaker Jacob Christoph Le Blon, who taught him how to print coloured etchings. Gautier d'Agoty used this technique to make large anatomical atlases, thus creating the first mechanical colour prints of copperplates. Scientifically, these anatomical atlases were not particularly useful because the illustrations were rough and had little detail. Nevertheless, they were very popular and earned d'Agoty a considerable sum of money. The general public particularly appreciated the lightly erotic poses of the life-sized models. That sexual undertone is already visible in this work, though it is not yet fully developed.

SKELETON DRAWINGS

Jan Wandelaar, Three Preparatory Drawings of Skeletons for Albinus, Tabulae sceleti et musculorum [Cat. 34], 1726. Black chalk and ink wash on paper, 195 x 133 cm. Leiden, University Library, BPL 1914 III



In 1721, Bernhard Siegfried Albinus succeeded his father as professor of anatomy and surgery at Leiden University. In 1747, he published his most famous work: *Tabulae sceleti et musculorum corporis humani*. The book contained life-sized, detailed plates of the anatomy of the human body, such as the skeleton and muscular system. Albinus wanted to depict the perfect body, namely the

perfectly symmetrical person. In approximately 1726, Jan Wandelaar drew the anatomical illustrations using a technique that he had developed with Albinus. He placed a grid screen at a fixed distance from the anatomical object (12.5 m) to improve the scientific precision of the drawing. He then placed a second screen closer to the model in order to depict the anatomical details accurately.

There are two versions of each of the anatomical illustrations. One copy shows the contours of the figure, with letters and numbers indicating each anatomical body part. The second copy shows the figure in a woody landscape or classical architecture, to make the drawings aesthetically appealing. One of the most striking images depicts Clara, a young female Indian rhinoceros that caused a furore when it travelled through Europe in the 18th century. The rhinoceros represents the tempestuous power of life that controls both humans and nature

2.4. Room 17 | Anatomy in the Studio

Starting in the seventeenth century, anatomical education became part of the training programme at artistic academies. For centuries, artists had been just as interested and invested in the anatomy of the body as physicians and scientists. Students at the academy attended dissections and studied anatomical images and *écorchés*. *Écorchés* or so-called ‘muscle men’ are statues or drawings of the human body shown without its skin so that you can see the muscles and blood vessels. Vesalius’ own drawings are also displayed here.

In approximately 1800, a debate began on the usefulness of anatomical knowledge for artists. On the one hand, some artists argued in favour of the representation of the ideal body. But other artists tended more towards a naturalistic depiction of the real body. Artists such as Jean-Galbert Salvage attempted to reconcile ideal and realistic anatomy by analysing classical statues. The revival of reverence for ancient Greece was accompanied by increasing interest in Greek body culture. In accordance with the bourgeois ideal of self-development, the body was depicted as an instrument that can and should be improved through physical exercise, life outdoors and sports. Anatomical images increasingly began to emphasise the (muscular) moving body.

HIGHLIGHTS

SMUGGLERIUS

William Pink, Smugglerius. London, 1834 (orig. 1775). Plaster statue on a wooden plinth after an original by Agostino Carlini, 75,5 x 148,7 cm. Royal Academy of Arts, London.



Doctor William Hunter was the first professor of anatomy at the newly founded Royal Academy of Arts in London. In 1776, he was given the corpse of a remarkably muscular smuggler. With the help of the Italian sculptor Agostini Carlini, he made a bronze cast of the flayed cadaver in the theatrical pose of the sculpture of the *Dying Gaul*. The students dubbed him *Smugglerius* or *Smuggler*. In 1834, William Pink made a cast of the lost

original. Another copy is currently housed in Edinburgh.

2.5. Room 16 | The Body in Motion

After Vesalius, anatomical images always depicted motionless bodies. They teach you nothing about the moving body. Thanks to the new medium of photography, this began to change in the late nineteenth century. Scientist Etienne-Jules Marey made series of photographs that portray the anatomy of the moving body. On the other hand, artist Auguste Rodin opted for an approach in which expression took precedence over anatomical accuracy. The body became the model of the possibilities of the human conquest of the world. In the same period, medical imaging entered a new age. Wilhelm Röntgen’s X-ray caused a revolution by making the body transparent without requiring dissection.

HIGHLIGHTS

THE AGE OF BRONZE

Auguste Rodin, *The Age of Bronze*, 1876. Bronze, 182 x 65 x 59 cm. Royal Museum of Fine Arts, Antwerp.



The Age of Bronze (French: *L'Âge d'airain*) marked a turning point in Rodin's career. He made the statue in Brussels, where it was also exhibited for the first time. A young Belgian modelled for the work, which caused great sensation when it was first shown. In fact, the academy in Brussels initially rejected the work because the jury was convinced that it had been cast directly from a living model. That it how realistic it appeared. Rodin was forced to invest a great deal of time and effort before he received recognition for the statue.

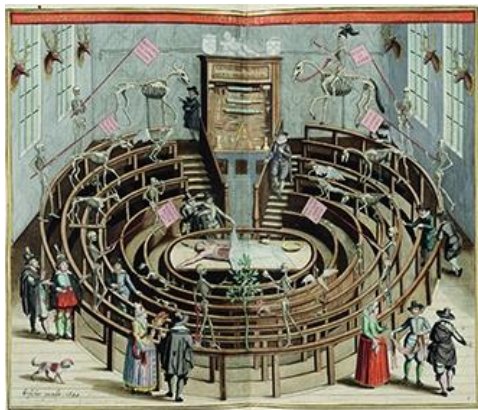
This statue heralded a new stage in the attitude to artistic representations of human anatomy. Rodin considered sculpture to be the only possible medium to depict movement. According to

Rodin, sculpture could thus outstrip photography, which can only capture a momentary snapshot of movement.

2.6. Room 15 | Epilogue: The Future of Medical Imaging

In the 21st century, new technologies such as MRI and CT scans provide 3D computer images that allow you to look inside the human body without having to make a single incision. The body has become the subject of corrective procedures and performance-enhancing alterations. After 500 years, fantasies of the ideal and now also self-fabricated body continue to be fascinating and yet unsettling thoughts.

2.7. Set designer Koen Van Synghel on Vesalius. *Imagining the Body*



Anatomisch Theater - Joannes Blaeu, Tooneel der steden van de Vereenigde Nederlanden, met hare beschrijvingen. Amsterdam: Joannes Blaeu, 1649, f°. © Koninklijke Bibliotheek van België, III 94.530 E 1.

Vesalius was a prized figure to design a set for, especially because curator Geert Vanpaemel devised an exhibition in which he wanted to present how imaging – both artistic and scientific – developed, not only in Vesalius' own day, but right up until our own. Vesalius was certainly also prized because his public, scientific dissections of human bodies in the so-called *teatro anatomico* were part of an emerging spectacle-obsessed society. This seemed like the ideal opportunity to make a reconstruction in the exhibition, or at least to provide a sense of what such a *teatro anatomico* would be like, if only because it recommended itself as a historically appropriate setting, a perfect kind of ready-made scenography that would give people a recognisable interpretative framework to look and learn. The replica of the anatomical theatre is one of the central cruxes of the exhibition both because it strikingly visualises

Vesalius' own practice by referring to historical public dissections and because it resonates with the paintings, models and drawings of these scientific theatres at the universities in Italy and the Low Countries.

The exhibition is constructed as an artistic display and the artefacts, such as the anatomical wax statues, are presented on plinths and in display cases as though they were artworks. Which is what they are, though they were made as didactic and scientific materials.

The interplay between science and art is also evident from the scenography of the first room, which treats the figure of Vesalius. The room is reminiscent of the historic Laurentiana Library in Florence, where the space is defined by a series of reading desks in a line. Here they are replaced by display cases with, among other things, the *Fabrica*, Vesalius' masterpiece, which features his anatomical descriptions and an extensive series of anatomical plates of the human body.

In the same way that the curator avoided presenting clinical pictures and horror as a spectacle, my scenography was also intended to offer a serene setting in which the artefacts do not look so much like a cabinet of curiosities as like complex scientific objects presented as art.

Even if Vesalius did not avoid a certain sense of spectacle in his public dissections, the exhibition's scenography with evocative references to historical contexts such as the *teatro anatomico*, art libraries and art collections will hopefully also leave a lasting impression of more delicate images, such as an anatomical figure with exposed muscles that is not merely a neutral, purely scientific presence, but is designed to look like the Hellenist sculpture of the *Dying Gaul*.

2.8. Visual artist Filip Sterckx



The Leuven-based visual artist Filip Sterckx uses a unique animation technique to fashion light into living fairy-tales. For the Vesalius project, Sterckx is taking you back in time to a real dissection. Using a 2D projection on a 3D model of a body, he peels off layer after layer so that you can discover what the inside of the human body looks like.

2.9. Parallel to Vesalius at M – Museum Leuven

2.9.1

Installation; Landscape of Body and Life

01/10/2014 - 18/01/2015

In an 11-metre sensory landscape, we link Vesalius and his innovative medical approach to the world of medicine today. More specifically, this installation focuses on the constantly evolving field of medical diagnostics. You may know about diagnostics from breast cancer screening, HIV testing, or blood tests. But diagnostics also encompass many other interventions and possibilities that sometimes sound like real miracles. These incredible future possibilities also raise new questions, however...

Four professors are concealed inside the installation, and they will tell you all about tissue, cells, blood and DNA using simple terms. They will also shed light on the exciting future of diagnostics, testing and prevention.

Landscape of Body and Life offers an open, accessible and human perspective on the scientific evolutions of today and tomorrow. Listen, look, know and prevent ...

Suitable for all bodies.

*A project by Roche Diagnostics in collaboration with M – Museum Leuven et KU[N]ST Leuven
Developed by Fisheye*

*Antichambre M – Museum Leuven
Entrance free*

2.9.2. Practical information M – Museum Leuven

M – Museum Leuven
Leopold Vanderkelenstraat 28
3000 Leuven

Opening hours

Monday, Tuesday, Friday,
Saturday, Sunday: 11:00 - 18:00
Thursday: 11:00 - 22:00
Closed on Wednesday

Tickets

€12 - €10 - €5 - Free
Online* €9 - €7 - €3 - Free
* € 1.50 administration fee per order excluded

Guided tours for groups: 70€ for the guide + 6€/8€ per visitor

Audiotour (available in EN, NL, FR) and visit to the Treasury of Saint Peter's included with your entrance ticket to M.

[**www.vesaliusleuven.be/en**](http://www.vesaliusleuven.be/en)
[**www.mleuven.be/en**](http://www.mleuven.be/en)

2.10. List of Art Lenders

BELGIUM

Groeningemuseum, Bruges
Hendrik Conscience Heritage Library, Antwerp
KU Leuven, Faculty of Kinesiology and Rehabilitation Sciences, Human Movement Biomechanics Research Group
KU Leuven, Maurits Sabbe Library, Faculty of Theology and Religious Studies
KU Leuven, University Archive
KU Leuven, Central University Library
Materialise, Leuven
Royal Library of Belgium, Brussels
Royal Museum of Fine Arts, Antwerp
State Archive, Leuven

THE NETHERLANDS

Amsterdam Museum
Groningen University Museum
Leiden University Libraries

FRANCE

École nationale supérieure des beaux-arts, Paris
La Piscine, Musée d'art et d'industrie André Diligent, Roubaix
Musée d'Orsay, Paris, dépôt au Musée Matisse, Nice
Muséum national d'histoire naturelle, Paris
Université de Montpellier, Faculté de médecine

GERMANY

Deutsches Hygiene-Museum, Dresden
GRASSI Museum für Angewandte Kunst, Leipzig
Kunstammer Georg Laue, Munich

SWITZERLAND

Kunstmuseum Basel

AUSTRIA

Stift Kremsmünster

ITALY

Museo di Storia della Medicina, Rome

UNITED KINGDOM

Royal Academy of Arts, London
Science Museum, London
Wellcome Library, London

2.11. List of Works

Room 19

Vesalius. *Imagining the Body*

1. Andreas Vesalius, *De humani corporis fabrica libri septem*. Basel, Joannes Oporinus, 1543. KU Leuven, Central University Library, CaaC17.
2. Gregor Reisch, *Margarita philosophica cū additionibus nouis : ab auctore suo studiosissima reuisione tertio sup.additis*. Basel, Michaelis Furterij, et Joānis Scoti [...] pressa, 1508, 4°. KU Leuven, Central University Library, R3A12055.
3. Andreas Vesalius, *Paraphrasis, in Nonum Librum Rhazae Medici Arabis clariss. ad Regem Almansorem, de singularum corporis partium affectuum curatione, autore Andrea Wesalio Bru xellensi Medicinae candi dato*. Leuven, ex officina Rugeri Rescij, 1537, 8°. Wellcome Library, London, EPB A/ 65900/A.
4. [Rutgerius Rescius], *D. Erasmi Roterodami Epitaphia*. Leuven, Ex officina Rutgeri Rescii, 1537, 8°. KU Leuven, Maurits Sabbe Library, Faculty of Theology and Religious Studies, P940.224.1 DEDE Grob.
5. Matriculation of Andreas Vesalius at Leuven University. *Quartus Liber Intitulatum 28 februari 1529 - 31 augustus 1569*. The State Archives of Belgium, Leuven Depository, Archive of the Old University of Leuven, 24.
6. Andreas Vesalius, *Von des Menschen cörper Anatomey, ein kurtzer, aber vast nützer auszug, auss D. Andree Vesalii von Brussel Büchern, vonihm selbs in Latein beschriben, unnd durch D. Albanum Torinum verdometscht*. Basel, Joannes Oporinus, 1543, f°. Royal Library of Belgium, Brussels, LP 3823 E.
7. Andreas Vesalius, *Epistola, rationem modumque propinandi radicis Chymae decocti ... pertractans : et ... epistolae cuisdam ad Jacobum Sylvium sententiam recensens ...* Venice, Giacomo Vitali, 1572?, 8°. KU Leuven, Central University Library, CaaA116.
8. Andreas Vesalius, *Anatomicarum Gabrielis Falloppii observationum examen. Venetië, apud Franciscum de Franciscis Senensem, 1564, 4°*. KU Leuven, Central University Library, CaaA895.
9. Andreas Vesalius, [Jobst de Necker], *Ein gar künstlichs allen Leyb und Wundaertzen auch andrer Künsten Lieb habern hochnützlichs Werck in sechs Figur gebracht mit Inhalt aller Blutschlag und Flachsadern, sampt der Gehaynen des gantzen Leybs, und wie ein yedes seinem Ursprung empfahe und also eins aus dem andern volge, dem andern Hilff oder Nachteyle bringe, gar fleysig un artlich beschriben un anzeygt*. Ca. 1540, f°. Royal Library of Belgium, Brussels, Imp II 42.417 C Est.
10. Charles Estienne, *La dissection des parties du corps humain divisée en trois lilvres / avec les figures & ldeclaration des incisions, composées par Estienne de la Rivière*. Paris, Simon de Colines, 1546, f°. Royal Library of Belgium, Brussels, LP 5945 C.
11. Bartholomaeus Eustachius, *Tabulae anatomicae*. Rome, in officina typographica Francisci Gonzagae, 1714. KU Leuven, Central University Library, 7C112.
12. Juan Valverde, *Vivae imagines partium corporis humani aeris formis expressae*. Antwerp, Christoffel Plantin, 1579, 4°. Royal Library of Belgium, Brussels, VB 4.481 A RP.
13. *Anathomia oder abconterfettung eynes Mans leib, wie er inwendig gestaltet ist*. 1544, Woodcut. Wellcome Collection, London, EPB Planchests 293.11.
14. Govert Bidloo, *Anatomia humani corporis, centum & quinque tabulis, per artificiosis. G. de Lairese ad vivum delineatis, demonstrata, veterum recentiorumque inventis explicata plurimisque, hactenus non detectis, illustrata*. Amsterdam, weduwe Joannes van Someren, erven Joannes van Dyk, Hendrik en weduwe Theodoor Boom, 1685, fol. max. Royal Library of Belgium, Brussels, VB 4.484 E RP.
15. *Ivory Anatomical Figure (Male)*. 17th or 18th century. Science Museum, London, A642633.
16. *Ivory Anatomical Figure (Female)*. 17th or 18th century. Science Museum, London, A89155.
17. Franz Xavier Nissl, *Relief Tableau with Anatomical Muscle Man*. Second half 18th century. Limewood. GRASSI Museum für Angewandte Kunst, Leipzig, Inv. Nr. 2005.179
18. *Chasuble with an Illustration from 'De humani corporis fabrica'*. Stift Kremsmünster.

ROOM 18 *The Theater of Anatomy*

19. Franz Tschackert, *Glass Man*. Plexiglas. Deutsches Hygiene-Museum, Dresden, DHMD 1994/520.
20. Louis Auzoux, *Muscle Man*. Mid-19th century. Papier-mâché. Groningen University Museum collection.
21. Clemente Susini, *Innervation of the Face*. 1798. Coloured wax. Muséum national d'histoire naturelle, Paris, MNHN.OA.1615.
22. Carlo Calenzuoli, *Arteries and Nerves of the Face and Neck*. 1818. Coloured wax. Muséum national d'histoire naturelle, Paris, MNHN.OA.1687
23. André-Pierre Pinson, *Bust of a Woman, Brain Anatomy*. Late 18th century. Coloured wax.

- Muséum national d'histoire naturelle, Paris, MNHN.OA.1695.
24. Jacques-Fabien Gautier d'Agoty, *Myologie complete en couleru et grandeur naturelle, composée de l'essai et de la suite de l'essai d'anatomie en tableaux imprimés. A Paris, chez le sieur Gautier, seul graveur privilégié du Roy, rue Saint Honoré, au coin de la rue Saint Nicaise [...], 1746.* Royal Library of Belgium, Brussels, II 16.779 E 1.
 25. *Charter of Leuven Anatomy.* 1661. Parchment. KU Leuven, University Archive.
 26. Filip Sterckx, *Vesalius Revisited.* 2009. Video installation.
 27. Charles Philips, *William Cheselden giving an Anatomical Demonstration to Six Spectators in the Anatomy Theatre of the Barber-Surgeons' Company,* London. Ca. 1730/1740. Oil on canvas. Wellcome Collection, London, 47339i.
 28. Anonymous, *The Anatomy Lesson,* 17th century. Oil on canvas. Groeninge Museum, Bruges, 0000.GRO0497.I.
 29. Joannes Blaeu, *Toonneel der steden van de Vereenighde Nederlanden, met hare beschrijvingen.* Amsterdam, Joannes Blaeu, 1649, f°. Royal Library of Belgium, Brussels, III 94.530 E 1.
 30. Caimi, *Model of the Anatomical Theatre of the Archiginnasio in Bologna.* 18th century. Wooden scale model. Museo della storia della medicina, Rome, Rome, I 3743.
 31. Robert Bemmell, *A Lecture at the Hunterian Anatomy School, Great Windmill Street,* London. 1839. Watercolour. Wellcome Collection, London, 45926i.
 32. T.C. Wilson after T. Rowlandson, *Three Anatomical Dissections Taking Place in an Attic.* Coloured lithograph. Wellcome Collection, London, 25405i
 33. Adriaen Backer, *Anatomy Lesson by Dr. Frederik Ruysch.* 1670. Oil on canvas. Amsterdam Museum, SA 2000.
 34. Bernhard Siegfried Albinus, *Tabulae sceleti et musculorum corporis humani.* Leiden, apud Joannem & Hermannum Verbeek, 1747. KU Leuven, Maurits Sabbe Library, Faculty of Theology and Religious Studies, P Plano 155.
 35. Jan Wandelaar, *Drie skelettekeningen als voorbereiding op Albinus, 'Tabulae sceleti et musculorum',* ca. 1747. Leiden, University Library, BPL 1914.
- ROOM 17**
Anatomy in the Studio
36. Jacques Gamelin, *Ostéologie et myologie.* 1779. École des Beaux-Arts, Paris, 666 B in-fol.
 37. Jean-Galbert Salvage, *Anatomie du gladiateur combattant.* 1812. Hendrik Conscience Library, Antwerp, H 5505.
 38. After Pietro Francesco Alberti, *A Roman Academy of Artists.* After 1600. Ets. Wellcome Collection, London, 25885i.
 39. Cornelis Cort after Jan van der Straeten, *De academie.* 1578. Engraving. Royal Library of Belgium, Brussels, S.I 63.
 40. Domenico Del Barbieri after Rosso Fiorentino, *Skeletons and Muscular Men.* Engraving. Royal Library of Belgium, Brussels, S.II
 41. Edward Burch, *Écorché.* 1780. Bronze. Kunstammer Georg Laue, Munich.
 42. Henri Bouchard after Houdon, *Écorché.* 1792. Plaster. La Piscine, Roubaix, HB 84470.
 43. William Pink after Agostino Carlini, *Smugglerius.* 1834. Plaster. Royal Academy of Arts, London, 03/1436
 44. Paul Pontius after Peter Paul Rubens, *Liure de dessin.* Royal Library of Belgium, Brussels, S.I
 - 26670, S.I 26671, S.I 26666 en S.I 26667.
 45. Numa Boucoiran, *La leçon d'anatomie à l'usage des artistes.* 1873. Oil on canvas. Université de Montpellier, Faculté de médecine
- ROOM 16**
The Body in Motion
46. Paul Cézanne, *Écorché, intérieur avec chaise,* 1887-1890. Pencil drawing. Kunstmuseum Basel, Kupferschichkabinett, 1934.203.
 47. Henri Matisse, *L'écorché d'après Puget,* 1903. Bronze. Musée d'Orsay, Paris, dépôt au Musée Matisse, Nice, don de Mme Jean Matisse, 1978, Inv. RF 3386.
 48. *Écorché dit de Michel-Ange.* 19^{de} eeuw. Plaster. École des Beaux-Arts, Paris, MU 11992.
 49. Auguste Rodin, *The Age of Bronze.* 1875-1880. Bronze. Royal Museum of Fine Arts, Antwerp, 1965.
 50. Etienne-Jules Marey, *Chronophotography,* 1883, Collège de France, Archives, Inv. 3PV702, 3PV699, 3PV853, 3PV861 and Cinémathèque française, Paris, Inv. PHN P067/89
 51. Anonymous, *Dr. Macintyre's X-ray cabinet,* 1909, From the collection of Scottish Screen Archive, National Library of Scotland.
 52. Ilse Jonkers, Maarten Afschrift, Karen Jansen, *Analysis of Human Movement.* Video and digital editing. 2014. Human Movement Biomechanics Research Group, Faculty of Kinesiology and Rehabilitation Sciences, KU Leuven
- ROOM 15**
Epilogue.
53. *Model of a heart.* Materialise
 54. *Model of the human brain.* Materialise
 55. *Model of plastic surgery of the jawbone.* Materialise.

3. EXHIBITION: MARKUS SCHINWALD

3.1. Markus Schinwald creates a theatrical world at M

Underwater scenes featuring hundreds of colourful fish, mechanical dolls, furniture reminiscent of body parts, films and a mobile wall covered with paintings. At M, contemporary artist Markus Schinwald (°1973, Salzburg) has created a theatrical setting with moving artworks and characters. From 2.10.14 until 8.02.15, M is hosting the Austrian artist's first solo exhibition in Belgium.

Markus Schinwald is a versatile artist. In each of the consecutive rooms at M, he reveals a different facet of his recent oeuvre. The artist selects his medium based on his ideas or on the intensity he wants the artwork to exude. Sometimes they are paintings or sculptures, but at other times they might be films or performances. This exhibition features several new works that have never been shown before.

In Markus Schinwald's installations, films, paintings, sculptures and interactive work, he explores humanity's place in the world. His leitmotif is a special interest in the human body and his investigation of the way we are physically or mentally constrained by our cultural context, our habits, our emotions or the space around us. Schinwald is also particularly interested in the way people look at art and the way this experience differs from other forms of perception. What do we expect? What excites us? What are the differences between looking at static objects and looking at moving bodies or fish in an aquarium?

3.2. An exhibition that eliminates the architecture of M

As a visitor, you will leave the ordinary world behind and enter the weird and wonderful world of Markus Schinwald. The artist creates a bewildering atmosphere. He has sealed the first rooms off completely from the outside world and has blocked out all the daylight. Enveloped in total darkness, he draws the visitors' gaze directly towards the artworks, which are lit or which light up the space. The central theme throughout the exhibition is 'to animate' or 'be animated'. The artworks might be animated through technical interventions, form the décor for fish, or suggest a certain movement.

3.3. The staging of artworks as the décor for fish [room 23]



Markus Schinwald, *Aquarium (Genf)*, 2011/2014. © Dirk Leemans

Markus Schinwald has set up six aquariums in this totally dark space. Each aquarium is arranged as an exhibition space, complete with decorative pieces, artworks and fish swimming around. Each underwater scenography features a different species of fish, from lobster to hundreds of neon tetra. The aquariums look like animated paintings or compositions in which the viewer's gaze alternates between the swimming fish and the static sculptural elements. In the meantime, the sound of gurgling water in the background gives this work a special soundtrack.

3.4. Body, space and orientation [room 24]



Markus Schinwald, *Orient*, 2011, Filmstill

In *Orient*, two films that were first shown at the Venice Biennial (in 2011), Schinwald depicts how the spirit influences the body. In the films, a group of male and female characters carry out strange performances in a picturesque and abandoned building. While their choreographed movements are familiar actions, such as scratching one's leg or wiping one's forehead, the figures are also floating on ropes, climbing on top of doors and attempting to untangles themselves from twisted wires. The protagonists' movements symbolise their mental state. A voice-over invites us to reflect on the connection between the body and the spirit.

The same familiar movements recur in the following room, where Markus Schinwald presents a group of life-sized motorised puppets in a theatrical décor of curtains and artworks. The puppets perform a live show in which each of them repeats a very banal action that is reminiscent of a nervous tick. The puppets were made and dressed by the artist himself. Their stylised faces make them look somewhere between childhood and adulthood. Their naughty facial expressions make them look like 'gangster kids'.

3.5. New series of paintings [room 26]



Markus Schinwald, *Extension 4*, 2014 © Dirk Leemans

Markus Schinwald is also presenting a series of new paintings that were made over the past year. His paintings are always based on canvasses that he finds at flea markets or auctions. After they are restored, he adds various elements to them. In his new works, Schinwald leaves the intimate format of his earlier paintings behind. He is exploring a new avenue at M, in which the figures seem to disappear in the enormous canvasses. In the same room, you will also find a number of wooden sculptures made of table legs. The sculptures are evocative of body parts and twist like moving dancers or enlarged insects beside eight-metre-high polls.

3.6. Space in motion [room 27]



Markus Schinwald, *Untitled*, 2014 © Dirk Leemans

In contrast to the previous spaces, this room is flooded with light. The artist is thus commenting on the white museum architecture and extending it. Three moving white walls subtly move into each other. Each of the walls is decorated with paintings and turns on its axis, so that visitors can manipulate it. Schinwald thus also plays with different perspectives on the paintings. The new paintings are older canvasses that he bought and then painted over.

3.7. Playground

During the **Playground** Festival, M and the STUK Arts Centre are presenting a single live performance of the production “*A Stage Matrix 1*” by Markus Schinwald and the Russian dancer Oleg Soulimenko. More information is available on www.playgroundfestival.be

Curator: Eva Wittcox (M – Museum Leuven)

Biography Markus Schinwald



© Dirk Leemans

Markus Schinwald, born in 1973, is an Austrian visual artist. He lives and works in Vienna and New York. He playfully combines sculptural objects, paintings, videos, theatrical installations and architectural interventions. His knowledge and interests are extremely diverse. The history of psychoanalysis in Austria is latent throughout his work (with famous figures such as Sigmund Freud), as are drama and performance, the result of his work in the theatre and his training as a costume maker and artist. These cultural and personal backgrounds had a lasting impact on his work, which is influenced by the cultural history of the body, psychoanalysis and technology, but also by his love of dance and performance. He finds inspiration in ancient myths, Surrealism, fantasy literature by the Italian novelist and poet Dino Buzzati (1906-1989) and the unique and dark cinematic world of American director David Lynch (1946).

Markus Schinwald has taken part in numerous solo and group exhibitions. His work can be found in various museums and private collections. In 2011, Schinwald represented Austria at the 54th Venice Biennial. His recent solo exhibitions include those at Kunstverein Hannover (2011), Kunsthaus Bregenz (2009), Mücsarnok Kunsthalle Budapest (2009), Migros Museum für Gegenwartskunst, Zurich (2008), Augarten Contemporary Vienna (2007), Aspen Art Museum (2006) and the Frankfurter Kunstverein (2004). In 2013, he exhibited at Palais de Tokyo in Paris as a preparation for his most recent solo show at the CAPC Bordeaux (2013).

In Belgium, he screened some of films at Argos in Brussels in 2006, and has twice taken part in the Playground Festival for performance in Leuven (STUK and M –Museum Leuven), in 2009-2010, with works such as “Stage Matrix 3”. His performances have also been shown at DeSingel in Antwerp (2006), among others. In 2013, he created the artwork for the advertising campaign of De Munt opera house in Brussels. In 2014, he exhibited at the Milan Triennial and at CCA Wattis, San Francisco. He is represented by galleries Gio Marconi in Milan and Yvon Lambert in Paris.

4. COLOPHON

Vesalius. Imagining the body is an exhibition organised jointly by KU[N]ST Leuven and M – Museum Leuven

Curator

Geert Vanpaemel (University of Leuven)

Exhibition architect

Koen Van Synghel

Scientific committee

Geert Vanpaemel, Maurits Biesbroek, Lien De Keukelaere, Luc Delrue, Tim Huisman, Sandra Mühlenberend, Ronald Renson, Omer Steeno, Jan Van der Stock, Kaat Wils

Realisation

KU[N]ST Leuven and the team of M-Museum Leuven

Steering committee

Lien De Keukelaere, Luc Delrue, Peter Carpreau, Isabel Lowyck, Geert Vanpaemel, Hanna van Zutphen

Exhibition organising committee

Peter Carpreau, Lien De Keukelaere, Goedeke Pulinx, Tom Van Camp, Geert Vanpaemel, Koen Van Synghel, Hélène Verreyke

Education/Communications committee

Isabel Lowyck, Veerle Ausloos, Annelies Evens, Lien De Keukelaere, Marthy Locht, Stan Spijkers, Geert Vanpaemel, Hanna van Zutphen, Sofie Vermeiren, Thalassa Van Driessche

Presidents board of directors KU[N]ST Leuven

Denise Vandevort (president), Katlijn Malfliet (co-president)

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