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**Appendix Press Release: Antwerp's art sector throws its weight behind Antwerp Baroque 2018. Rubens inspires**

28 November 2017

**1. Visual arts**

**Jan Fabre in St Augustine Church**

As part of 'Antwerp Baroque 2018. Rubens inspires' Jan Fabre will create three new works of art that will be integrated in the former St Augustine Church/Music Centre AMUZ.

Fabre was recruited for this prestigious assignment because he is a pre-eminent Antwerp artist with world fame and with lots of experience with similar art integration projects, such as the permanent ceiling sculpture *Heaven of Delight* (2002) in the Hall of Mirrors in the Royal Palace of Brussels. When creating new work, Jan Fabre regularly enters into dialogue with the visual language of the Flemish Masters from the northern Renaissance and the Baroque period. Jan Fabre is undoubtedly the ultimate total artist in Antwerp. Just like his Baroque predecessors he is active in different artistic disciplines. His form language refers to the exuberant and ecstatic - characteristic themes of the Baroque period.

The new works of art will replace the altarpieces that Peter Paul Rubens, Anthony van Dyck and Jacob Jordaens painted in 1628 for the St Augustine Church. The original paintings are now part of the collection of the Royal Museum of Fine Arts Antwerp (KMSKA).

The copies currently displayed in the St Augustine Church were painted by Leon van Ryssegem. A group of experts will be consulted about a new use for these works. Jan Fabre's new work will be hung where the three original altarpieces used to hang.

Practical

From 3 July 2018

AMUZ, Kammenstraat 81, 2000 Antwerp

In association with: Angelos bvba / Jan Fabre

Contact: Mikes Poppe, [mikes.poppe@angelos.be](mailto:mikes.poppe@angelos.be)

**Yvon Tordoir - Baroque Murals**

Huge Baroque murals in the middle of the city

Yvon Tordoir, a young graffiti artist from Antwerp, has invited three other artists to make large murals in the middle of the city. Each artist has a style that Tordoir can link to a theme, master or technique from the Baroque era. Each artist will further explore that link over the coming year in their own way and will surprise the city with four giant murals in which Baroque and graffiti meet.

Four artists, four styles, four different aspects (painting, architecture, graphic art and typography) of Baroque, four murals.

The announcement of Antwerp Baroque 2018 inspired Yvon Tordoir to seek out colleague artists who, each of them in their own way, have an undeniable link with the Baroque style of yesteryear. Together they will transform four large walls in the centre of Antwerp into Baroque inspired masterpieces.

Yvon Tordoir briefly introduces the other artists: “‘Astro’ from Paris creates his own world in his works, with the subtlety of shadow and light, and the power of colours and depths. This results in an optical illusion of a space that isn't there. His work strongly resembles the chiaroscuro technique that was used systematically in Baroque painting. His energy and originality make Astro one of the great international street artists of this era. Definitely a work to look forward to.”

“‘Smug’, an Australian graffiti artist who lives in Glasgow, makes gigantic, hyperrealistic murals in contrasting colours. His work has recurring themes like death, mortality, a profusion of form and fierce emotional expression. It's thoroughly Baroque.”

“‘El Mac’ from Los Angeles seems to work very realistically, but when you view his work close up you see that his portraits are made up of FatCap (fat nozzles on a spray can) lines. By overlapping the lines he creates volume and depth. His work is characterised by a battle between light and dark, and it closely resembles etches by Rembrandt. I cannot wait to see him work.”

Yvon Tordoir has had a passion for painting letters for 20 years. In addition to an education in painting and graphic design, graffiti and street art remain his greatest passion. He mainly creates calligraphic and figurative motifs. A combination that can be found in the initials of old Baroque texts.

**Secret locations**  
The locations of the large murals will remain a secret. They will slowly become visible, when the artists start working, in mid-April 2018. *“*My artwork will surface first”, says Yvon. “I need my hands free in order to steer everything in the right direction when my colleagues arrive. But you won't miss them and the four walls will be within walking distance of each other in the old city centre.”

Practical

Baroque Murals

Creation from mid-April and May 2018

Official inauguration on 31 May 2018

Contact: Yvon Tordoir, [yvontordoir@hotmail.com](mailto:yvontordoir@hotmail.com)

**Baroque street art in 2060**

As part of Yvon Todoir's Baroque Murals project, Permeke Library and Graffiti vzw will introduce young people to street art and murals. In addition to workshops by Antwerp artists, they will be given the opportunity to paint a few walls in Baroque style in the 2060 zip code area.

Practical  
Organiser: Permeke in association with Graffiti vzw

Contact: Christel Kumpen, christel.kumpen@stad.antwerpen.be

**Baroque Burez**

**Photo series in the MAS**

In 2018 the MAS welcomes photographer-artist Athos Burez with a photo series about Baroque. With 30 images and installations displayed on the Boulevard, Athos will provide an idiosyncratic and contemporary look at different genres from the style period: still lifes, portraits, landscapes and interiors. It will be the first time that works by Burez can be admired in a solo exhibition in Antwerp.

Burez's work is characterised by an almost surrealistic view on familiar images. As a result, his photos often seem to float between two worlds. In this exhibition he unites historic Baroque aspects with contemporary image elements in an often contrasting manner. The result is a completely new and unique Baroque visual culture where the abundance and diversity of the period are tangible, but where everything fits together beautifully like a collage.

**Athos Burez – Baroque Burez**

(b. 1987, Ronse, Belgium)

Athos Burez studied in Ghent: after studying Visual Arts at Sint-Lucas he followed Photography at the Royal Academy of Fine Arts. Over the last few years he has put together an impressive photography portfolio with assignments for Knack, De Morgen, Elle, De Standaard Magazine, as well as for brands like Nike, Levi’s and Café Costume. As a result, many famous names have stood in front of his lens, including Rinus van de Velde, Stromae, Gabriel Rios, Daan and Matteo Simoni.

The influence of paining is never far away in Athos' work, but he feels freer with a camera than with a paint brush. Before a photo is taken, he constructs the image very precisely and consciously; he pays attention to framing, lighting and the composition of his installations. That is how he is able to create his characteristically surreal yet tangible atmosphere. The new world that he constructs challenges the viewer's imagination, often with a touch of humour. He has exhibited his work in duo or in group more than once, but during the cultural city festival ‘Antwerp Baroque 2018. Rubens inspires’ we will be able to admire his work in a solo exhibition in Antwerp.

Practical

Baroque Burez

From 1 June 2018

MAS | Museum aan de Stroom

Contact: Claire Verstraeten, [claire.verstraeten@stad.antwerpen.be](mailto:claire.verstraeten@stad.antwerpen.be)

**Baroque Next Generation**

Cultural centres, cultural meeting places and libraries spread over different districts will work on diverse projects with the Baroque visual heritage of Peter Paul Rubens. Several contemporary artists, many of them from Antwerp, will investigate together with local residents what the term Baroque and its artistic movement means to them today.

* **Merksem:** **‘Samenweven’** brings together artist Klaas Rommelaere, local residents and the Babylon creative atelier (mainly women from Berber regions) and allowing them to be part of a bigger picture. The group will work on a monumental tapestry inspired by the Baroque and their own culture.
* **Ekeren:** Every two years 252 cc invites an artist or artists’ collective to set up a project in the castle under the title ‘**Hofleverancier’**. In addition to working sessions and presentation sessions, they always work towards a summer exhibition. In 2018 they will immerse themselves in Baroque art and/or in Rubens as a travelling court painter.
* **Wilrijk:** CC De Kern and its partners from Wilrijk allow youths to become acquainted with the Baroque artistic movement via the surprising art education project entitled **‘Barucca’**. Typical stylistic elements from the Baroque will be introduced and will be the source of lots of inspiration and creativity.

Practical

Contact: Pieter Coolen, pieter.coolen@stad.antwerpen.be

**Antwerp District - EXPO 2018**

In this participatory project, which started in Antwerp district in early 2017, residents invite contemporary artists to make a new work of art for their district. Five neighbourhoods in Antwerp with the 2018 zip code will receive a unique, tailor-made work of art. Residents will attend workshops and lectures and visit museums and ateliers. The works of art will be festively presented in 2018. The districts and the selected artists are: Zurenborg: Nick Hullegie, Klein Antwerpen – Harmonie: Bram Van Meervelde, Haringrode – Groen Kwartier: Gerard Herman, Brederode: Mark Pozlep, Markgrave: children, older residents and people with a visual impairment make a work of art together.

Practical

Contact: Geert Gielis, [geert.gielis@stad.antwerpen.be](mailto:geert.gielis@stad.antwerpen.be)

**Naughty Kids - Punk as Baroque**

The Royal Society for the Encouragement of Fine Arts approaches the historic phenomenon of Iconoclasm and Baroque from a contemporary and contrary perspective via the project **‘Naughty Kids’**. The starting point is that the Punk movement of the late 1970s can be interpreted as a late 20th-century Iconoclasm, while the post-modern figuration of that period is closely related to aspects of the Baroque. Both have played an important role in Antwerp's art and design scene. Traces of this can still be observed today. We want to bring both movements together, the iconoclasm of Antwerp Punk (1978/1988) and the Disruptive figuration of the Academy (1968/2018), in an exciting and confrontational exhibition in the beautiful Lange Zaal where music, fashion, graphic design and visual art can enter into dialogue and debate. Discussions, performances and music performances take place in this context.

In addition, a site-specific work will be displayed in the Baroque St Paul’s Church.

The Baroque era ushered in a long period of restoration and innovation after the Iconoclasms of 1566-1568, especially in Antwerp. The project ‘Naughty Kids’ focuses on the iconoclasms that raged in Antwerp 40 to 50 years ago and whose traces are still perceptible today: punk and the ‘Baroque’ disruptive figuration around the Academy. Just like the Iconoclastic Fury before the advent of Baroque, punk evened out a long path of cultural and social innovation, appropriately called ‘New Wave’. Punk and New Wave are often bracketed together and continue to live in strong diversity: from punk rock, hardcore, ska, Goth and Grunge to Indie Rock. All contemporary variations still manifest themselves in visual and applied arts, literature, theatre, performance art, music, film and even in new media.

Practical

January to October 2018

Organiser: Royal Society for the Encouragement of Fine Arts - KoMASK

Contact: Els De Bruyn: [els\_de\_bruyn@hotmail.com](mailto:els_de_bruyn@hotmail.com), [info@komask.be](mailto:info@komask.be)

**2. Music**

**B.O.X, Efterklang and Kórus**

For Antwerp's B.O.X, which makes new music with Baroque sounds, the Baroque year is the perfect opportunity to do what they've been doing with verve for years but on a larger scale and in their own city: break down musical barriers. For Antwerp Baroque 2018 B.O.X will engage in a new collaboration with Efterklang from Denmark and Kórus from Iceland. They will make a full new set with new songs and Baroque soundscapes.

A unique co-creation

B.O.X and Efterklang will be working intensively over the coming months on an extensive, creative collaboration. The aim is to surprise a wide audience with 40 to 45 minutes of new music at the beginning of Antwerp Baroque 2018. The groups will start from a blank page. They will be inspired by chords-progressions that are typical of Baroque music, but then in a different dynamic. All the musicians will stand on stage as equals, like a new band and with a result that will be much more than 1+1. You can take that literally. B.O.X and Efterklang will also involve a third partner: Kórus from Iceland. With their 30 voices and unique approach, they will give the work the necessary grandeur.

Artistic leader and lute player from B.O.X, Pieter Theuns, puts it like this: “B.O.X will be much more than an orchestra around Efterklang. We will embark on a real creative collaboration, in every aspect: we aim for the co-creation of new music. We will also look for a new hybrid sound.” The collaboration between B.O.X, Efterklang and Kórus will be presented in avant-première on 5 and 6 January 2018 during the first miXmass festival in deSingel.

B.O.X is Baroque Orchestration X

The Antwerp collective enriches contemporary music with a wealth of Baroque sounds. “In fact we use our instruments in a different context than their intended purpose”, explains artistic leader Pieter Theuns. “Because music shouldn’t be compartmentalized”. We like to tear down those boundaries.” And with productions like 'Sága', 'You Us We All' and 'The Loom of Mind', B.O.X has proven that it has a unique recipe that is enjoyed my many.

Efterklang

The Danish group Efterklang is by far the most famous group that B.O.X has collaborated with. This group from Copenhagen makes soft and pure electro-acoustic music with the accessibility of pop songs, but always with a surprising twist. The three old friends in Efterklang hate routine: they constantly explore new terrains. And that results in more than records with a very different character. It also brought them on important stages and resulted in a few unique collaborations. They have played in the Sydney Opera House, made films with Vincent Moon and created a sound system in the world-famous restaurant Noma. In short, Efterklang is always up for an experiment and it is the perfect partner for this unique co-creation.

Kórus

Kórus, a 30-man choir from Iceland, will provide the project with a monumental dimension due to their unique approach (improvisation, soundscapes and compositions by choir members). Kórus is led by the Icelandic, award-winning composer and versatile musician Petur Ben. In the past he collaborated with Mugison and B.O.X on The Loom of Mind (première in deSingel in 2015).

Practical

Sunday, 3 June 2018 (conditional)

In the city

Contact: Pieter Theuns, [pietertheuns@gmail.com](mailto:pietertheuns@gmail.com) and Alexandra Crouwers, [alexa@alexandracrouwers.com](mailto:alexa@alexandracrouwers.com)

**graindelavoix – Outlandish**

Cinema-concert based on Thomas More’s *Utopia*

According to graindelavoix and Björn Schmelzer, the Baroque period started in Antwerp much earlier than thought, namely with the publication of the book *Utopia* by Thomas More in 1516. *Utopia* largely takes place in Antwerp. Baroque and utopia go hand in hand: they are about showing an impossible world, integration into the reality of what doesn't exist yet. In that sense Antwerp has always been Baroque, from the Gothic cathedral to Georges Eekhoud's utopian novels about Antwerp libertines. Or is reality quite different?

Graindelavoix gives More's Utopia an alternative scenario in this bizarre cinema-concert, largely filmed in Antwerp and the Atlantic Ocean…

Antwerp première!

Björn Schmelzer on OUTLANDISH:

"Two years ago Frédéric Mariage (from the ‘Les Inattendues’ festival in Tournai) asked me to make an adaptation of the book *Utopia* by Thomas More after seeing CESENA, graindelavoix’s collaboration with Rosas, and fragments of OSSUAIRES (a film in post-production). I agreed, mainly because it seemed like an impossible, utopian assignment that would enable me to restore cinema to its essence; to make the impossible possible. The budget was very limited and so was the time: we had exactly nine days to finish the job. It was supposed to be a pure utopia, forcing me to make something cinematographically refined. We already had the soundtrack: the ‘cinematographic polyphony’ by Thomas More’s English contemporaries Ashewell and Browne and a motet by the Portuguese humanist Damiao de Gois, who was chairman of Antwerp's Feitoria in More's time.”

“Instead of making a literal adaptation, Margarida Garcia and I started filming the book and stripping it of all its rhetoric and false representations. We tried to work with the raw material - the paradoxical core of every utopian project. We discovered a book full of absurdity, lies and humour; full of slow-motion slapstick. It's also a book that mercilessly deconstructs the limits, dangers and paradoxes of every utopia. It gradually became clear that our protagonists would become allegorical figures, but in the style of Laurel and Hardy, in a cinematic style that barely exists anymore, in which a marriage between extreme naturalism and allegoric mannerism is still possible. A kind of cheerful, silly cinema like in the old days, far from psychologising, emo-culture and social drama.”

“In our version the Portuguese sailor Hythloday discovers nothing, why would he? He is a stowaway, a nobody who puts hospitality, friendship and property to the test. And in our version Thomas More doesn't write a book.”

“Everyone who makes a film knows the most important taboo: don't film at sea. We saw it as our destiny. We asked Koen Broos, whom we worked with in the past, to do the camera work. We filmed the first part on the Atlantic Ocean, in harsh conditions and stormy weather, and we came close to drowning… even the two elderly fishermen who steered the small boat were scared. We wanted to film on a deserted island off the Portuguese coast, but it was practically impossible to get the boat ashore due to high waves and strong wind. The boat was almost smashed against the quay. Nobody could remain standing. What initially seemed like utter hopelessness became the condition of utopia and of the film. Perhaps hopelessness is a condition with unforeseen possibilities..."

Credits OUTLANDISH

Cinema-concert by graindelavoix, free interpretation of Thomas More's *Utopia*

a film by Björn Schmelzer, Margarida Garcia, Koen Broos, Nuno Henriques, Alex Fostier, Bram Leys, Willem Van Vooren and Katrijn Degans

With Manuel Mota, Marius Peterson, Timothy Foubert, Bert Timmermans, Bregje Vivier and live performance by Anne-Kathryn Olsen, Carine Tinney, Razek François Bitar, Tomàs Maxé, Albert Riera, Andrés Miravete, Marius Peterson, Arnout Malfliet, Björn Schmelzer (dir.)

Live audio, light and image technique: Alexandre Fostier, Koen Broos and Peter Quasters

Music by Damião de Góis, Thomas Ashewell and John Browne

Film in English with Dutch subtitles

In association with Les Rencontres Inattendues of Tournai, the City of Tournai, Hospital of Undersized Gestures in Lisbon, and with the support of the Flemish Community

Practical

5, 6, 7 July 2018

St Charles Borromeo Church Antwerp

Contact: Willem Van Vooren, [willem@graindelavoix.be](mailto:willem@graindelavoix.be)

**AMUZ – 1618 | Before & Beyond**

2018 will be a festive year for AMUZ. In the summer Laus Polyphoniae will celebrate its 25th anniversary and in the autumn AMUZ will focus on Baroque music as part of ‘Antwerp Baroque 2018’. Laus Polyphoniae and the seasonal concerts in the autumn of 2018 will form a special festival that will be given the name AMUZ – 1618 | BEFORE AND BEYOND.

The focal point for the musical activities is 1618, the year in which the St Augustine Church opened. Laus Polyphoniae presents music from before 1618: from celestial Gregorian chants to sumptuous polyphony. The new music styles and genres of the Baroque will be amply covered in the autumn: worldly opera, religious cantatas and instrumental music. Baroque music lovers will be spoiled.

The full AMUZ festival programme will be announced in mid-February 2018.

A preview of five concerts:

**Scherzi Musicali - *La Pellegrina***

For the marriage of Ferdinando I de' Medici and Christina of Lorraine in 1589, neither trouble nor expense was spared. The highlight of the festivities in Florence was the performance of the play *La Pellegrina*. The musical interludes, the intermedi, create a link between Greek mythology and the young couple who would make history. Nicolas Achten, singer and lute player, leads the singers and musicians of Scherzi Musicali in a musical story that transports listeners from one dream to another.

Performers: Scherzi Musicali | Nicolas Achten, artistic direction

*Thursday, 16.08.2018 | 20.00 AMUZ*

**I Fagiolini - *L’Orfeo, Claudio Monteverdi***

*L'Orfeo* tells the story of Orpheus, who loses his beloved bride Eurydice. Overcome with infinite grief he descends to the underworld to bring her back, but one moment of doubt ensures that he must surrender her to the world of the dead forever. Orpheus is torn between love and loss, hope and dismay. Monteverdi created a powerful emotional dialogue between orchestra and singers. Monteverdi's 'favola in musica' is considered the beginning of opera. I Fagiolini's concert promises to provide Laus Polyphoniae 2018 with a breathtaking finale. Monteverdi's *L'Orfeo* is an experience, even after 411 years.

Performers: I Fagiolini | Robert Hollingworth, artistic direction | Matthew Long, Orfeo | Rachel Ambrose Evans, Euridice | Clare Wilkinson, nymph & Proserpina | Ciara Hendrick, messenger | Greg Skidmore, shepherd & ghost | Nicholas Hurndall Smith, shepherd & Apollo | Christopher Adams, ferryman. In association with Toneelhuis.

*Sunday, 26.08.2018 | 20.00 Bourlaschouwburg*

**Reinoud Van Mechelen & A nocte temporis - *Dumesny, le haute-contre de Lully***

Tenor Reinoud Van Mechelen and his Baroque ensemble A nocte temporis selected the loveliest arias and instrumental music from operas from Lully and contemporaries. The leitmotiv is the haute-contre (not be be confused with countertenor), a rare type of high tenor voice. These voices were given leading roles in 17th- and 18th-century French operas. “His clear, high, but never screaming tenor voice ensured him a glittering career in the world of the Baroque music”, wrote De Standaard (2017) about Van Mechelen. Will undoubtedly be continued!

Performers: Reinoud Van Mechelen, haute-contre and artistic direction

*Friday, 12.10.2018 | 20.00 AMUZ*

**Academy of Ancient Music - *Messiah, George Frideric Handel***

*Messiah* was a hit during Handel's lifetime. The first performance of the oratorio attracted so many listeners that ladies were asked not to come to the theatre in hoop skirts. The Academy of Ancient Music, under the inspiring direction of Richard Egarr, has mastered every aspect of *Messiah* (from poignantly subdued to majestic and grandiose in the *Halleluja*) better than any other ensemble. To quote the Financial Times (2013): “Forty years on, and 300 recordings later, the Academy of Ancient Music is a leader in the field.”

Performers: Academy of Ancient Music | Richard Egarr, artistic direction

*Saturday, 17.11.2018 | 20.00 St Paul’s Church*

**Il Gardellino directed by Peter Van Heyghen - *Christmas Oratorio, Johann Sebastian Bach***

An ambitious project. That's the least you can say about this six-part story about the birth of Christ. Johann Sebastian Bach allows soloists, choir and orchestra to be jubilant about this joyful event and sweeps you along in a festive glow. Then he summons deep emotion or profound humility in the recitatives, arias or chorales. AMUZ spoils you with a full performance of this *Christmas Oratorio*: all six cantatas are on the programme, which is very exceptional. Music of the very highest level, a top cast of soloists, an amazingly accurate yet raw performance by il Gardellino directed by Peter Van Heyghen: a Christmas present for yourself that you'll never forget!

Performers: il Gardellino | Peter Van Heyghen, artistic direction | Barbora Kabátková, soprano | David Erler, countertenor | Hans-Jörg Mammel, tenor | Wolf Matthias Friedrich, bass

*Sunday, 16.12.2018 | 11 AM (cantatas 1,2,3) & 3 PM (cantatas 4,5,6) AMUZ*

You can already order tickets for the five concerts. More information on [www.amuz.be](http://www.amuz.be/),

About AMUZ

As an international music centre, AMUZ presents multifaceted concerts in a unique setting. Music of all periods, styles and cultures resound in a creative and accessible manner in the former St Augustine Church, a wonderful example of Baroque architecture with unsurpassed acoustics. AMUZ organises surprising series of concerts from October to March, a renowned annual summer festival entitled Laus Polyphoniae and a refreshing spring festival entitled inPRIMETIME. The concert programme is always put together carefully from a historic-scientific approach, otherwise known as the Historically Informed Performance.

Practical

Organisation: AMUZ

Contact: Julie Hendrickx, [julie.hendrickx@amuz.be](mailto:julie.hendrickx@amuz.be)

**Plutomobiel Barokt**

Plutomobiel is an educational project for children in Antwerp. A cargo bike rides from square to square where kids play outside. Art teachers supervise art appreciation activities. The Plutomobiel primarily seeks out spots where kids don't generally participate in leisure activities. The project increases the cultural competences of young children, expands their world, stimulates their imagination and helps them become acquainted with stories, theatre, dance, music, photo and film.

This summer the Plutomobiel will focus on Baroque. They will invite three Baroque musicians to travel along and play a short concert on the square so the kids become acquainted with Baroque music. Before the concert they will introduce the Baroque period in Pluto's typical style: playful, multidisciplinary, participatory and active. Kids will become acquainted with the composition techniques typical of Baroque music via specially developed sound installations. They will also be given pictorial assignments and will make a tableau vivant from a Rubens painting. The art teachers will tell more about the link between Baroque and Antwerp, the kids can dress up in Baroque clothing and the event will be rounded off festively with snacks and drinks.

Practical

June to December 2018

Organiser: Pluto vzw

Contact: Brechtje Van Bel, [brechtjevanbel@gmail.com](mailto:brechtjevanbel@gmail.com), [info@plutovzw.be](mailto:info@plutovzw.be)

**Game of Tones**

Especially for the Baroque festival, the non-profit organisation 5 voor 12 will organise a unique music festival that focuses on a game of and with sounds.

Game Of Thrones is an internationally renowned, American, fantasy TV series. Game Of Tones is a clear reference to this, but it's more. Game of Tones is a brand-new and unique music festival that focuses on sounds. It's not about songs, refrains or catchy melodies, but rather calm, long, drawn out soundscapes that can be heard and experienced on different levels due to our special setting.

Sound games don't belong to one genre, they cross frontiers. From traditional oriental meditation to repetitive drums and guttural sounds from Haitian voodoo. From medieval religious chimes to modern electronic music (because not all electronic music is made to be danced on).

The experience of these specific music genres often remains limited to private circles. Quiet and a feeling of warmth and security are needed in order to reach an optimal, sometimes even cerebral, sound experience. Game Of Tones pulls listeners and music makers out of their homes and brings them together in a very special setting: the St Willibrordus Church in Antwerp. The church's triforium, wide walkways around the choir, and two adjacent chantry chapels make the location of the altar the perfect spot for a podium. Visitors can sit around the podium and enjoy heavenly sounds in the ideal décor. Sounds and thoughts are given free rein in this spacious environment. The dynamic game of subdued sounds and silence continue to resound in the immeasurable spaces and small rooms in the church.  
  
The Baroque theme will be addressed in the new music festival in two explicit ways.  
First, there is the painting by Pieter Paul Rubens that hangs in our location (the St Willibrordus Church in Antwerp): ‘St Willibrord adoring the Holy Family’ was donated to the parish in 1630 by an anonymous woman.

Secondly, there is the name of the music festival (Game Of Tones), which clearly refers to the very popular TV series Game Of Thrones. In this fantasy series there are frequent scenes and images of voluptuous carnality: opulent women and super muscular men are also omnipresent in Baroque paintings of the Southern Netherlands (in the TV series they are a bit less pious than in the Baroque period). Even though it isn't clear when the series takes place, many elements (horsemen, suits of armour, pennants, fortresses and castles, beards, battle scenes, courtly love, physical suffering, symbols and legends) are suggestive of the subjects of Rubens and other Baroque artists.  
  
By programming the sound games (an intensive form of listening) in the context of a large church, the (musical) experience of our new festival has a lavish configuration and strong expression of emotions in common with the Baroque.

Practical

12-14 October 2018

Organiser: 5 voor 12

Contacts: Philip De Liser, [philip@5voor12.com](mailto:philip@5voor12.com) and Jeroen Delodder, [jeroen@5voor12.com](mailto:jeroen@5voor12.com)

**Starfish**

Spread over the districts Deurne, Merksem, Wilrijk, Berchem, Antwerp, Hoboken, Ekeren and Berendrecht-Zandvliet-Lillo, Johan Petit (MartHa!tentatief) and Peter Theuns (Baroque Orchestration X) present a theatrical Baroque concert about love and fear in uncertain times. The musicians of B.O.X play antique instruments like the harp, viola da gamba, cornetto and theorbo, but they also collaborate with contemporary artists from the Indie scene.

**Contact:** Pieter Coolen, [pieter.coolen@stad.antwerpen.be](mailto:pieter.coolen@stad.antwerpen.be)

**Baroque Meets Urban**

Unique clash between Flemish masters and Urban Artist: a new sound experience that enables you to touch music. Baroque isn't one style - shopping for and recycling sounds is not new. The Baroque period and art in an urban environment have more in common that one would think. Let it clash and boil over!

Practical

August to December 2018

Organisation: Taktic vzw

Contact: Flore Opsomer, [flore.opsomer@gmail.com](mailto:flore.opsomer@gmail.com)

**Antwerp Symphony Orchestra**

The beautiful, Baroque St Charles Borromeo Church is closely linked to Rubens. True to tradition, this Antwerp gem is the magnificent setting of the Antwerp Symphony Orchestra's traditional Christmas concert. Enjoy wonderful, atmospheric music with many other music lovers in this beautiful church. Afterwards filled with a warm feeling you'll walk through the city, where the wintry darkness competes with flickering Christmas lights.

Practical

20-22 December 2018

St Charles Borromeo Church

Contact: Filip Stuer, [filip.stuer@antwerpso.be](mailto:filip.stuer@antwerpso.be)

**Lucifer by De Bronstige Bazooka’s**

Lucifer is a modern oratorio about a rebellious archangel who is banished from heaven and incites tumult on earth amongst despairing married couples and virtuous city dwellers. The story is sung and told by the modern choir ‘De Bronstige Bazooka’s’ (with Michaël Brijs, Thomas De Prins and Andy Fierens as leading artists). The choir aims for the grandest possible sound; to achieve this it collaborates with the music academies in Antwerp. Lucifer will be a dangerous, inspiring and occasionally absurd listening experience.  
  
The oratorio is a vocal piece with a spiritual subject matter and a central narrator. Contrary to opera, there are no décors or acting. This form caught on in the Baroque period. Our oratorio is a modern adaptation of ‘LUCIFER’, Joost van den Vondel's tragedy that premièred in Amsterdam in 1654. There is also a link with Antwerp. Vondel's parents had to flee Antwerp in 1582 because of their religious conviction. They spent time in Cologne and Utrecht before establishing a home in Amsterdam. The theme of fleeing is currently a burning issue, not only in art but also in reality. Through the flight of the archangel, the oratorio Lucifer also makes a link with displaced people worldwide who are looking for a new home. This is the production's main theme. In addition to a reference to Vondel, this oratorio also recalls the life and work of the Baroque author Richard Verstegen, who had to flee England in the 16th century. Antwerp became his new home and he was able to spend the rest of his life here in safety.  
It's not only our desire to make a production about refugees, but also with refugees. We seek out the participation of newcomers of diverse origins and we collaborate with organisations that have a lot of expertise in this area, namely Fameus and kunstz.

Practical

September - December 2018

Organisation: Brazza vzw

Contact: Michael Brijs, michaelbrijs@hotmail.com

**New creation HERMESensemble: ARTICULATE 2018**

ARTICULATE is a free, accessible, three-day festival dedicated to research and art that is organised by the Royal Conservatory and the Royal Academy of Fine Arts, in association with diverse partners from the artistic sector. For the 2018 edition the rediscovery and performance of Neapolitan Baroque music is linked to new creations. ARTICULATE uses an extensive media campaign to attract as wide and diverse an audience as possible.  
  
ARTICULATE will focus on Baroque in October 2018. Artists and researchers who work in the Baroque field, in the broadest sense of the word, will offer concerts, theatre performances, workshops, talks, lecture performances, book and CD launches, debates, exhibitions and performances during the three-day festival in deSingel.

Practical

June to October 2018

Organisation: HERMESensemble vzw

Contact: Kevin Voets, kevin.voets@hermesensemble.be, [info@hermesensemble.be](mailto:info@hermesensemble.be)

**Illustri Colleghi Da San Marco**

Baroque-era Venice comes to life in a beautiful concert. The audience enjoys flowing melodies, abundant ornamentation and the emotional impact of texts, performed by soprano Sophie Thoen, tenor Vincent Lesage and Oltremontano. Venice became the centre of new musical developments for good reason. Outside Venice the church was less tolerant towards new ideas. The city-state of Venice was the commercial and cultural centre of Europe. The separation of church and state was blurred. The head of state, the Doge, was elected. Feasts and ceremonies usually took place in or around Saint Mark's Basilica and music always placed an important role in these events. Claudio Monteverdi, Dario Castello and Guiseppe Scarani recount the rest...  
  
After the Flemish polyphonists left their mark on musical developments in the Renaissance and spread them to famous courts and cathedrals in Europe, we find the roots of Baroque music in Italy. The new Italian compositions were spread and performed thanks to music printing. The "stil moderno" music was enjoyed greatly, also in Antwerp, and it was re-printed by Plantin on printing presses in Antwerp!  
The early Baroque works in this programme give voice to different emotions and thrill the audience with a dialogue that goes straight to the heart. The tone and virtuosity of the instruments merge together with the singing voices and provide a very typical and authentic sound symbiosis!

Practical

October to December 2018

Organisation: Oltremontano vzw

Contact: Janny Devriendt, [janny.devriendt@oltremontano.com](mailto:janny.devriendt@oltremontano.com), [info@oltremontano.com](mailto:info@oltremontano.com)

**St John Passion**

deCHORALE, the largest oratorio choir in Flanders, will sing Bach’s St John Passion in Antwerp's St Charles Borromeo Church. The centenarian choir will surprise with a new interpretation of this iconic composition. Bach, Borromeus, Baroque!  
  
Bach, Borromeus and deCHORALE. In the heart of Antwerp Baroque architecture. The magnificent St Charles Borromeo Church is the Baroque décor of a special performance of one of the highlights in Western Baroque music, the St John Passion written by Bach. The true nature of the music is underlined via style-conscious performances by artists who specialise in the repertoire, namely the orchestra Ensemble A, the solists Liesbeth De Vos, Rob Cuppens, Thomas Blondelle, Matthew Zadow, Joris Derder and the oratorio choir deCHORALE. That choir can fall back on 100 years of experience with numerous performances of Bach’s St Matthew Passion and St John Passion. The sober direction reinforces the Baroque character of the site and the rhetorical temperament of the music. A special Baroque experience.

Practical

25 and 26 March 2018

Organisation: Koninklijke Chorale Caecilia

Contact: Christine Van Mulders, [christine.van.mulders@telenet.be](mailto:christine.van.mulders@telenet.be), [info@dechorale.be](mailto:info@dechorale.be)

**Baroque organ**

The non-profit organisation 'Barokorgan Sint-Norbertuskerk Antwerpen' has been raising funds since May 2017 (behind the scenes much longer) for a new Baroque organ for the St Norbert Church.  
Construction of the North Netherlands/North German inspired instrument started on 1 November 2017 and it will be finished in the second half of 2018. It will be a special instrument, not only with regard to design and tone (most Flemish organs were built under French influence) but also because it will have a transposable keyboard, which is very unique. This makes it a multifunctional instrument that can be played at 440 Hz (contemporary tuning) or at 415 Hz (Baroque tuning, a semitone lower). To show this instrument, with all its possibilities, to the general public, the non-profit organisation wants to organise a free event. Everyone - organ experts, organ amateurs and curious, accidental passers-by - will have the opportunity to become acquainted with St Norbert Church's special new acquisition.

There is no better moment to start playing the new Baroque organ than during the city festival Antwerp Baroque 2018! The instrument looks like it was built in the Baroque period, but it is full of modern novelties, including a wind motor that adjusts its revolutions per minute or the transposable keyboard depending on the air pressure required to make an organ pipe speak. The Baroque organ is the ultimate combination of authenticity and modern technique.

Practical

30 September 2018

Contact: Emmanuel Van Kerckhoven, [info@antwerpbaroqueorchestra.com](mailto:info@antwerpbaroqueorchestra.com), [info@barokorgelsintnorbertuskerk.be](mailto:info@barokorgelsintnorbertuskerk.be),

**Retteketet-music-cabinet**

The non-profit organisation Belgian Early Music Community offers a two-day culture market related to old music and historic performance practices with concerts, workshops and master classes by Belgian ensembles, a fair with publishers, free podium and a part-time art education performance.  
  
A courtier's home without a cabinet containing precious objects would have been incomplete in Rubens' era. We found an old cabinet full of musical treasures and gladly open it to a wide audience. We focus on music from Rubens' era, old troubadour songs, harpsichords, consort music, etc.

Practical

24 and 25 November 2018

Organisation: Belgian Early Music Community vzw

Contact: Axel De Schrijver, [axel.de.schrijver@telenet.be](mailto:axel.de.schrijver@telenet.be), [info@early\_music.be](mailto:info@early_music.be)

**Iedereen Zingt!**

Iedereen Zingt! starts a musical project with six groups of children aged 6 to 12 in six different neighbourhoods in Antwerp. The kids will sing and make music during 10 sessions conducted by a coach. All the groups of children will be brought together at the finale in deSingel op 28 March 2018.

The string orchestra Strijkers XS from Amaj vzw will accompany several children from the Op Maat Project organised by the Antwerp Symphony Orchestra. All parents and sympathisers are warmly invited.  
Iedereen Zingt! is easily accessible and wants to reach children (and their parents) who don't always find their way to part-time arts education and other organised leisure activities.  
  
“As a preview to the Baroque year we are going to sing and make music with kids. Baroque will be the leitmotiv. The string orchestra Strijkers XS from Amaj vzw will perform Baroque music. The participating children will sing a few musical themes from the Baroque period that were arranged specially for the occasion. We hope to acquaint a different audience with the rich Baroque repertoire that stands for energy, optimism and enthusiasm.”

Practical

January to March 2018

Organiser: Zuidgeluid vzw

Contact: Tatjana Scheck, [tatjana@scheck.be](mailto:tatjana@scheck.be), [zuidgeluid@gmail.com](mailto:zuidgeluid@gmail.com)

**RedHerring Baroque Ensemble**

The non-profit organisation Dialogos has been organising four Baroque concerts per season since 2014. RedHerring Baroque Ensemble will perform exciting programmes in diverse strengths, both vocal and instrumental. The initiative is gaining fame and has built up quite an audience within just a few years. High-quality performances are assured by (predominately) Flemish musicians of international stature. The concerts will take place in the Beguinage Church in the middle of Antwerp's Beguinage. An important factor is collaboration with a few non-profit organisations for the underprivileged and/or refugees.

In the Baroque year the ensemble will perform a few special programmes with music that Rubens would have known or at least heard. There will also be a concert with 17th-century English music that is linked to Anthony van Dyck, whose sisters lived in the Beguinage. In addition to the architectural and musical aspect, the pictorial will also be highlighted via a few important paintings (Jacob Jordaens and School van Rubens).

Practical

October - December 2018

Organisation: Dialogos vzw

Contact: Patrick Denecker, [patrick.denecker@gmail.com](mailto:patrick.denecker@gmail.com)

**Basso continuo and modern jazz**

Modus Vivendi will perform a concert during which the audience can walk around. A concept by Natashia Kelly, professional musician with a Master's degree in Jazz from the Royal Conservatory in Brussels.

“This project puts listening to and experiencing music in a different light. Instead of a typical concert in which the audience listens while sitting still, they propose a concert in which the audience can walk around (for example in a church or during an exhibition) or sit down for a while. This is equally valuable for the musicians. The audience is not reached by playing loud or compelling rhythms, but by tranquilly summoning a mystical/spiritual world. They appeal to our knowledge of basso continuo (early Baroque) and a fusion with modern jazz, our core business.  
  
The basso continuo is of Italian origin and a source of inspiration, just like Rubens sought inspiration in Italy. The jazzy compositions are Western and contemporary; they are composed in Antwerp, where Rubens also worked.”

With regard to fusing Baroque with modern music, the duo Natashia Kelly & Brice Soniano have been working on the project 'stem &' for two years. They share common musical interests such as the early Baroque period, especially basso continuo and ostinato. They are both jazz musicians and Brice also has a Master's degree in classical contrabass. They are strong proponents of improvisation and composing one's own music. While the audience is listening and walking around (e.g. during an exhibition about Baroque or in a Baroque church), they aim to help them make an auditory connection with the Baroque.”

Practical

June to December 2018

Organisation: Modus Vivendi vzw

Contact: natashia.kelly@gmail.com

**Baroque in Motion**

‘Baroque in Motion’ is an adventurous series of concerts that allows the audience to see and hear how Baroque music continues to live in modern music in different guises. Not only in the obvious context of classical music but, surprisingly enough, also in the world of free improvisation, modern composition, world music and the avant-garde.

“What does the ‘infinite genius’ Johann Sebastian Bach have in common with the most influential jazz innovator John Coltrane? Improvisation in their music plays an important role for both composers. Those who think that improvisation was invented by jazz musicians need a lesson in music history.” This quote by the famous Baroque specialist, director, composer and viola da gamba player Jordi Savall shows how strongly Baroque and improvisation are interwoven. It's the perfect departure point for the exemplary series of concerts entitled Baroque in Motion.

Practical

June to December 2018

Organisation: Sound In Motion vzw

Contact: Koen Vandenhoudt, Info@soundinmotion.be

**Music in Permeke**

Permeke library will present a series of concerts in 2018 in which short classical pieces from the Baroque period will be played. Permeke will also offer several revised jazz pieces that are closely related to the Baroque musical tradition. The collectives will try their hand at slam poetry and hip-hop in Baroque style in the Urbanbib.

Practical

Organisation: Permeke Library

Contact: Christel Kumpen, christel.kumpen@stad.antwerpen.be

**3. Theatre & Music theatre**

**Earth Diver - Music Theatre Transparant**

*Earth Diver* is an initiative by director Wouter Van Looy. A multimedia portrait with breathtaking power of a society in crisis, which looks its demise in the eyes and desperately looks for answers.

ChorWerk Ruhr sings religious music by Heinrich Schütz, with their gaze optimistically raised to a God who brings hope and salvation. Music written in an era when the plague and war brought death and destruction. Then music by Nikolaus Brass resounds: music that seeks, demands, makes Schütz's religious house of cards quiver.

The choir moves amidst an imposing video setting in which video artist Wim Catrysse sketches a seemingly fictitious portrait of a dreadful place left behind after a disaster. A commune of miners who, against their better judgment, resume their work and continue digging, go underground.

In the centre Phil Minton reads and sings a haunting poem about loss and detachment. It's a text by Paul Verrept, inspired by Kübler-Ross' stages of mourning. He takes us from denial to anger, from negotiations with life to lethargy and depression, because where can one find answers? What does God say or does science have a better offer? Who helps us accept that things come to an end?

Practical

Playlist: 11-12-13-14 October 2018

Contact: Patricia Van de Velde, Patricia@transparant.be, Tel: +32 (0)486 29 99 22

**The Land of Nod – Toneelhuis/FC Bergman**

When the Museum of Fine Arts opened in 1890, the architecture magazine L’Emulation asked: “Que diable va-t-on loger dans ces immenses salles?” It remains difficult, even today, to give an unambiguous answer to that question. The fact remains that since its opening, the museum has housed works by one of the greatest wizards in art history: Peter Paul Rubens. The central hall of this building was specially designed for his canvases.

One could even say that the museum has been storing something else all this time, perhaps something larger or more magnificent, in its enormous halls: a collection of human passages. An invisible archive of silent glances, musings, meditations…

In short, a huge quantity of stories that sleep between its velvet walls like a massive but invisible monster. For more than a century people have been seeking repose and comfort between these masterpieces and varnished saints have been looking down at their heads. For more than a century time has stood still between these walls.

“The first V-bomb fell in Antwerp on 13 October 1944 on houses in the Schildersstraat, next to the museum. The museum was largely spared but the glass roof, attics, wall coverings and many paintings were badly damaged. (…) The damage was so great that rain and snow seeped into different rooms on the upper floor in 1947, that mouldings crumbled and the museum was cold and damp. It was even called ‘inhospitable’.” (from *Het KMSKA. Een geschiedenis 1810 - 2007*)

Today the museum offers a similar sight. This time it's not caused by acts of war, but by thorough renovations. It's strange to see the Rubens Hall so mutilated, so stripped… It's as if, together with holes in the wall, the reservoir of stories has been breached and it's slowly being emptied.

With ‘The Land of Nod’ Toneelhuis/FC Bergman makes a careful attempt to stem the flow of blood, to apply a plaster to the wooden leg.

Practical

25 – 28 October 2018

Contact: Kristin Hex, [kristin.hex@toneelhuis.be](mailto:kristin.hex@toneelhuis.be)

**Stadsparadijzen - kunstZ**

A group of actors, composed of ethnically diverse backgrounds from metropolitan Antwerp, have been put together in association with Fameus. Artists from kunstZ and students from the art academy are part of that group.  
‘Stadsparadijzen’ is an active, participatory project: participants are stimulated to create. The starting points are: Rubens' Paradise, Jean de La Fontaine's famous fables and 'I love the world' by Marie-Jo Lafonteine. The participants will express their desires, will look at others and themselves, via text, song, dance and music. These artistic expressions show a cross section of habitats and emotions. This performance is part of ‘Antwerp Baroque 2018’.  
  
In Rubens' painting 'The Earthly Paradise with the Fall of Adam and Eve' we see an idyllic landscape full of animals, both wild and domesticated, standing next to each other fraternally. It seems like an allegory of an ideal multicultural society. We know that the Fall of man will quickly and thoroughly disrupt this picture.  
Jean De La Fontaine, a contemporary of Rubens, gives the animals a very different role. In his fables he gives the animals human expressions and attributes. This enables him to pick holes in interpersonal relationships and to comment on society at large. Irony and humour are grateful allies.  
In her photo series entitled 'I love the world', Marie-Jo Lafontaine makes portraits of human figures with animal heads. She purposefully places these figures in a metropolis. This setting has little to do with the romantic countryside and the friendly villages where Jean de La Fontaine's fables take place. As an artist, she feels the vibrations that give the city shape and colour. Menace is never far away in her work. In that way it's like the Fall of man.

Works by these three artists form the source of inspiration for kunstZ's participation project:  
- with Rubens we can fantasize about what paradise would look like.  
- La Fontaine's fables offer workshop participants direct inspiration for their transformation into an animal that also expresses something about their own situation.  
- Marie-Jo Lafontaine's work starts from the city's possibilities as a living environment with a diversity of people and influences.

The animal kingdom is a metaphor for all kinds of views related to the 'Urban Jungle': a biotope where people are busy defending, expanding and disputing territories.  
kunstZ doesn't allow participants to choose between a romantic paradise and a dangerous urban jungle. kunstZ wants to challenge participants to express their amazement at encounters in the city between all sorts and conditions of people via animals.

Practical

June to December 2018

Organisation: kunstZ vzw

Contact: Greet Vissers, [vissers.greet@gmail.com](mailto:vissers.greet@gmail.com), [info@kunstz.be](mailto:info@kunstz.be)

**The Parade 2 – Thomas Verstraeten**

Thomas Verstraeten: “About two years ago I started working on a large and ambitious project: The parade of men, women and those who look like flies from a distance. A huge parade in which I try to represent the city in a human sculpture of 1000 Antwerp residents. First I presented the project together with a scale-model in art centre Het Bos in Antwerp.”

“Afterwards The Parade took place in association with deSingel and detheatermaker.  
This request concerned the third and last part of The Parade: the creation of a monumental video installation, shown on location in the city, that I will continue to work on in 2018 together with sound artist Senjan Jansen. A professional camera crew from ATV broadcast The Parade live. Together with the sounds that Senjan Jansen recorded, these images are the installation's raw materials. The images from the original filming of The Parade (filmed from six different camera positions) are completely deconstructed. I will reassemble the images and present them on three life-size screens. The montage focuses on the interaction between participants and observers, between viewers and those being watched. Senjan Jansen sets to work on the recorded audio material and will provide the installation with an audio décor.  
  
'The parade of men, women and those who look like flies from a distance' is part of a rich Antwerp tradition of Ommegang pageants and giant parades, whereby the residents of Antwerp show themselves and their world view to the world. A tradition that knew its high days during the Baroque period. In the 17th century processions broke free from their religious origin and became secular, worldly events. Giants, mythological animals and local heroes appeared in the place of religious scenes. The Ommegang pageant deteriorated from religious processions to civil parades, from citizens for citizens. An evolution that continues in my parade. An important source of inspiration from the Baroque period is the print by Gaspar Bouttats, printed by the famous Antwerp printer Hieronymus Verdussen the Younger in 1685. In this print a magnificent Ommegang pageant takes place amongst a gigantic crowd on the Meir.

Practical

September - October 2018

Organisation: detheatermaker vzw

Contacts: Elsemieke Scholte, [elsemieke@detheatermaker.be](mailto:elsemieke@detheatermaker.be) and Thomas Verstraeten, [thomas\_verstraeten@hotmail.com](mailto:thomas_verstraeten@hotmail.com)

**Atelier - tg STAN, De Koe and Maatschappij Discordia**

The artist's atelier simply must be part of the Baroque year 2018. In a turbulent, visual trip through art history, three actors investigate the meaning of the artist's atelier.

‘Atelier’ by tg STAN, De Koe and Maatschappij Discordia presents surprising visual theatre that departs from an empty space and via the rich and opulent use of materials grows into a lavish, apocalyptic tableau. Just like Baroque paintings, the actors use dramatic effects, chiaroscuro and a whirlwind of emotions and movement. The audience is lured on an unforgettable aesthetic expedition without words.

In 2001 Matthias de Koning, Damiaan De Schrijver and Peter Van den Eede created ‘Vandeneedevandeschrijvervandekoningendiderot’, a show which focused on research into the ‘acting profession’.

They continue their research in ‘Atelier’. Do theatre makers have an atelier where they convert their ideas into matter, similar to sculptors and painters? If so, what does that atelier look like? What and where and how and when and why do we work? Is it working? How do we sketch characters? What do we emphasise? Are we a tableau? Are we our own and each other's model? Are we a self-portrait? Observing and being seen, history, art, life as frames, as canvas stretchers, frames for the expressions on the canvas of our skin. In a frontal configuration we reconstruct the quarter ‘walls’ then break them down again. Laboratory research into naturalism, realism, hyperrealism.

The show generates a succession of images that refer to painted scenes (there are references to works by Rubens, Van Gogh, Duchamp, Caillebotte, etc.).  
‘Atelier’ as a living tableau/painting in the making. Simultaneously grotesque and poetic, in an orbital action between creating and deconstructing , as a metaphor for life.

Practical

15 to 31 October 2018

Organisation: tg STAN, De Koe and Maatschappij Discordia

Contact: Veerle Vandamme, [veerle.vandamme@stan.be](mailto:veerle.vandamme@stan.be), [info@stan.be](mailto:info@stan.be)

**WONDERKAMER/KUNSTKABINETTEN (working title) – Theatre De Spiegel**

WONDERKAMER/KUNSTKABINETTEN (working title) is a Baroque installation-performance for children aged 0 to 3 years old and their adult chaperones.  
This modular room of wonders is a sensory immersion filled with rarities, art cabinets, graphic work and music. Children can observe, play and experiment with the elements on hand. And musicians and visual artists enter into interaction – each from their own artistic language – with objects, music and with what the children give them.  
This installation-performance is realised thanks to a collaboration between Theater De Spiegel and art participatory organisation De Veerman, and with artists from various disciplines. WONDERKAMER/KUNSTKABINETTEN (working title) is a project customised for classical concert halls and for day-care centres. It can reach 1100 children and their families and caretakers.  
  
Via this project, Theater De Spiegel brings the wondrous world of the Baroque to a new audience: the very young (children aged 0-3) and their adult chaperones. They do this by departing from musical and visual elements from the style period but also in a much wider sense: in the 17th century Antwerp experienced a revival due to the Counter Reformation. Rich citizens became patrons for art and artists. Rockox, Van der Geest, Plantin, Moretus and Rubens himself started collecting works of art, natural artefacts and personal items. Rubens even had a separate room built and a garden laid out for all the curiosities that he brought back from trips through Italy, France, Spain and England. One was conscious that painters or sculptors were not just craftsmen that made works in the service of religion, but real artists, individuals with their own style, characteristics and specialities.  
Within these Art Rooms or Mirabilia - also called Teatri di Nature ed’Arte - owners/collectors tried to confront nature's wonders with the sublime of human creation thereby exceeding reality. These rooms and cabinets formed the basis for what would later be encyclopedias and museums.  
Contemporary artists often look for a way to connect the hyperreal with the natural. Just like a young child who observes, plays, experiments and investigates, artists build their fundamental mind maps starting from surprise, amazement, personal collections and assemblages. This is the essential connection with the target group (very young children).   
Today we also see parallels in the flow of foreign styles and icons that led to new ideas and design in our region in the Baroque period. It is a link that we use to expose our present society to the Baroque period. Using ethnographic objects, or those inspired by ethnography, the Wonderkamer could become just as multicultural as the audience in Antwerp's day-care centres.

Practical

June to December 2018

Organisation: Theater De Spiegel vzw

Contacts: Karel Van Ransbeeck, [karel@despiegel.com](mailto:karel@despiegel.com), Marie Caeyers, [marie@despiegel.com](mailto:marie@despiegel.com)

**Tropoi – Theatre Froe Froe**

Theatre Froe Froe wants to perform ‘Tropoi’ at locations with an extra musical upgrade for a very wide Antwerp audience during the Baroque year. We want to strengthen the orchestra with international allure and contributions from Andrea De Carlo. (Ensemble Mare Nostrum Rome).

‘Tropoi’ is a mix of actors, puppets, songs, classical and contemporary music. The show is about late medieval and Baroque music. It is based on the historic novel ‘Melodieën van Krausser’. The story is about the power and magic of music. This production is acclaimed and was the first “puppet show” to make it to the Theatre Festival. It was programmed by Festival of Flanders because is focuses attention on music, both in the story and in the soundscape.

In the meantime it was purchased by La Musica Artists, a bureau that manages artists and sells concerts and shows with ancient music in France. ‘Tropoi’ will be a special feature. “We have performed ‘Tropoi’ in (sold-out) halls, but only once on location with fire baskets, an open-air atmosphere and extensive musical support. That was for Theater Op De Markt in Hasselt. It was a unique experience for the audience”, exclaims Froe Froe.

This show has never been performed on location in Antwerp. Via ‘Tropoi’, Froe Froe makes theatre and classical music accessible to a wide audience in a high-quality manner. It can make Baroque music easily digestible for every resident of Antwerp.  
(This series can also be prolonged so that schools can enjoy it. Secondary ASO schools are certainly interested.)  
  
‘Tropoi’ is about late medieval and Baroque music.  
The main character's instrument is the lute. As was common in those days, every lord employs an alchemist. Castiglio, the main character, has become cynical in his old age and his honest belief in the magical power of alchemy has changed into a passion for music.

Why is a sequence of five notes a wonderful melody when played in a certain way but pure chaos when playing in a different way? This question, asked by a student, makes him see the light. Music is magic, music has the power to inspire people, to enchant people. It's surprising how Krausser can construct a believable theory related to the power of music. Examples such as sirens, snake charmers, Orpheus, Jericho and other mythological stories support his position in a strangely believable manner.

Who has never become happy upon hearing a piece of music or melancholic after hearing a moving song?

Pieter Theuns (B.O.X) chose classical compositions for this show. They will ring a bell with the general audience. Thais Scholiers (Walpurgis, Theater Tol, Theater Transparant) is classically trained and she combines singing and acting skills virtuously in this show. The sober aria that she performs at the beginning of the show together with a lute is so pure; it's a skin crawling moment in which Baroque music is done full justice. The beats of Arne Leurentop and Tom Pintens support the dreams that visually come straight out of work by Jeroen Bosch.  
Four Flemish musicians are rounded out with international talent from Italy as part of the Baroque year. A challenge and an undisputed added value. The power of ‘Tropoi’ will undoubtedly conquer the hearts and spirits of the audience.

Practical

July to December 2018

Organisation: Theater Froe Froe vzw

Contact: Evelien Alles, [evelien@froefroe.be](mailto:evelien@froefroe.be), [info@froefroe.be](mailto:info@froefroe.be)

**Le Grand Ballet – Zonzo Compagnie**

Anno 1715, Versailles: a remarkable ritual occurs in the private chambers of the Sun King. About 100 guests witness the creation of a new piece for viola da gamba and continuo by court composer Marin Marais.

The king listens quietly initially, but to the surprise of his loyal audience, he slowly starts to move. The court has no other choice than to follow and imitate the king carefully. A strange choreography to the music is gradually established; something between yoga exercises, Baroque court dance and an aerobics class. The king and his noblemen eventually get so absorbed that the music no longer seems suitable. The musicians decide to follow the choreography and to turn it into sound.

That's how unprecedented music originated, thanks to the audience and the French composer Frédéric Verrières who was active in Paris 250 years later. In response to ‘Antwerp Baroque 2018. Rubens inspires’, Zonzo Compagnie will dust off the score of Marin Marais. In imitation of its successful, interactive, musical shows for children, Zonzo Compagnie has created a new show in which the Baroque masterpiece is the starting point for a modern show in which music and movement go hand in hand.  
  
Marin Marais was a French Baroque composer (Paris, 1656 – 1728). He served the French court in Versailles for most of his life. Marin Marais, an excellent viola da gamba player, is considered as an important representative of the French school of composers for viola da gamba (basse de viole). He composed operas, trios and many compositions for viola da gamba and basso continuo. Marais’ compositions are in the middle of the French musical Baroque tradition of the 17th and 18th centuries and they are a climax. His work was frequently performed during his lifetime and was know far beyond France's borders. Zonzo Compagnie works with his music and creates a participatory show in an open space, with musicians, a dancer and an audience (from 8 to 88 years old).

Practical

June to December 2018

Organisation: Zonzo Compagnie vzw

Contact: Sara Joukes, [sara@zonzocompagnie.be](mailto:sara@zonzocompagnie.be), [info@zonzocompagnie.be](mailto:info@zonzocompagnie.be)

**4. Dance**

**Gigue! - Fameus**

The non-profit organisation Fameus, a breeding ground for amateur arts, asks young and old to dance in ‘Gigue!’. Fameus has already organised impressive (amateur) dance projects at CC Berchem such as ‘Shaken not stirred’ (2017) and ‘Matching Bodies’ (2016).

Fameus and a large group of dancers of all ages and dance styles will tackle the ‘Baroque’ theme in 2018. Professional choreographers and lots of dancers search for a contemporary interpretation of Baroque via different dance styles.

After registration via an open call, the dancers will struggle through two intensive boot camps under professional guidance. The eclectic result will be presented for a wide audience on 25 November 2018. Registration opens in June 2018.

Practical

Organisation: Fameus vzw

Contact: Eline Van Hoye, eline@fameus.be

**5. Party**

**Baroque Is Not Dead! – Vonk en Zonen**

‘Baroque Is Not Dead!’ by Vonk en Zonen challenges contemporary artists to look at today through Baroque glasses. Sarabande meets urban dance. Beats played on a harpsichord. Poems by Vondel coming out of contemporary mouths. ‘Baroque Is Not Dead!’ transports us to the high days of the Baroque era while saying a lot about today. The urge for something bigger, something higher, continued longing and hope.

With Fatena Al Ghorra, Peter Holvoet-Hanssen, Delphine Lecompte, Dimitri Verhulst, Jeroen Olyslaeghers, Pjeroo Roobjee (literature); Gavin Friday, Dez Mona, Mauro Pawlowski, Psallentes (music); Rubens Vrouwen, Baroque Polyphonic Dance, Urban Baroque Dance (dance)

Practical

Organisation: VONK en Zonen vzw

Contact: Lotte Dodion, [lotte.Dodion@vonkenzonen.be](mailto:lotte.Dodion@vonkenzonen.be), [info@vonkenzonen.be](mailto:info@vonkenzonen.be)

**Leave Us At Dawn**

‘Leave Us At Dawn’ is a unique cultural festival concept that brings art and culture to the general public in an extraordinary way. With dressed up guests, theatrical performances, cutting-edge concerts and a high-spirited dance party, we strive to create a total experience that turns a location into a fabulous Baroque ball for one night.  
“Leave us at dawn” wants to create a grandiose urban ball for culture and Baroque lovers from Antwerp and its environs in stylish locations such as deSingel, M HKA, Stadsfeestzaal, Opera Antwerp, etc. ‘Antwerp Baroque 2018’ will be a partner in this project. They can influence the content, thereby creating a fruitful collaboration. The project will be a grandiose feast that will make all parties proud.

‘Leave Us At Dawn’ is oriented towards the Baroque; it combines classical music with experimental performances in an accessible manner. This is reinforced with visual, dramatic elements and the general atmosphere that surrounds the festival. Baroque is a style that uses opulence, theatrics and exaggerated expression to bring art to the people. ‘Leave Us At Dawn’ uses the same box of tricks to honour the Baroque in an adventurous and accessible manner.  
‘Leave Us At Dawn’ is first and foremost a modern ball. That makes it a public affair where city dwellers present themselves from their best side and in which the city is central.

Practical

16 November to 15 December 2018

Organisation: Caravan vzw

Contact: Wolfram Ghesquière, [wolfram@stalker.be](mailto:wolfram@stalker.be)

**Festival Royal**

Permeke presents an exuberant artistic party in the library and on the De Coninckplein from 31 August to 2 September. A party with images, words and music, scents and colour, flavours and entertainment. The festival opens with a photo exhibition by food photographer Tony Le Duc. He portrays this neighbourhood's culinary diversity and family traditions.  
Together with ‘Behoud de Begeerte’, Permeke Library presents a weekend-long literary and musical Baroque programme. In association with the Middelheim Museum, De Coninckplein will be converted into a Baroque-style square with a wide programme for families on Saturday and Sunday. Everyone can enjoy a Baroque feast, provided by ‘Food for Foodies’, on Saturday evening.

Practical

31 August to 2 September 2018

Organisation: Permeke

Contact: Christel Kumpen, christel.kumpen@stad.antwerpen.be

**More information about ‘Antwerp Baroque 2018. Rubens inspires’:**

The cultural city festival ‘Antwerp Baroque 2018. Rubens inspires’ pays homage to Peter Paul Rubens and his Baroque, cultural heritage. During the festival, the spotlight will be on Peter Paul Rubens, one of the most influential artists ever and the most famous inhabitant of Antwerp. He personifies the Baroque period and is an important source of inspiration for contemporary artists and the atypical lifestyle of the city and its inhabitants.

'Antwerp Baroque 2018. Rubens inspires' tells a story about the Baroque, in the past and the present, and creates a dialogue between historic Baroque and the work of contemporary artists. With the city of Antwerp and the world as its décor. ‘Antwerp Baroque 2018. Rubens inspires’ is a key event in VisitFlanders' Flemish Masters programme. It promises to be explicitly extroverted and to combine artistic originality with authentic hospitality. From June 2018 to January 2019 in Antwerp.

**More information and pictures:**

www.antwerpbaroque2018.be

<https://stadantwerpen.prezly.com/>

[https://stadantwerpen.prezly.com/media#](https://stadantwerpen.prezly.com/media)

**More information about this press release:**

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Responsible alderman: Caroline Bastiaens, Alderman for culture, economy, city and neighbourhood maintenance, patrimony and religious services