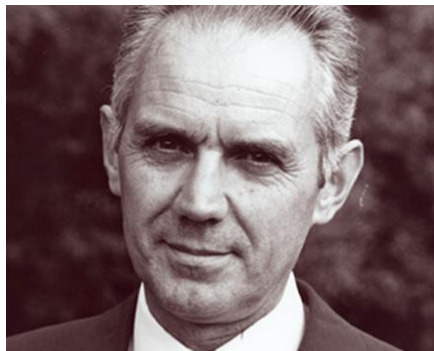




THE BELGIAN MONUMENTS MEN & WOMEN OF BOROBUDUR

Baron Paul Lemaire (1921-1997)

Born in Uccle, Brussels, in a family of architects and archeologists, conservator R. Lemaire joined the Belgian Army during WWII and later became one of the U.S. Office of Military Government's "Monuments Man", gaining the rank of Captain and leading a team that would include Prof. P. Coremans. He obtained his doctoral degree in 1949. Lemaire, who would later be involved in the restoration of the Acropolis and the Tower of Pisa, helped write the 1964 Venice Charter for the Conservation and Restoration of Monuments and Sites. In December 1972, he became one of the four members of the UNESCO-supported Consultative Committee of the Indonesian Ministry of Education and Culture under the Chairmanship of the late Prof. Dr. Ir. R. Roosseno Soeryohadikoesoemo and would remain active in the preservation of the temple almost until his death in 1997. His contribution ranged from the issue of engineering designs to that of financing the works. A founder and first Secretary General of the International Council for Monuments and Sites (ICOMOS), he gave his name to ICOMOS' Raymond Lemaire International Fund. He was made a baron by the King of the Belgians for his contribution to conservation, including his work on the Leuven beguinage.



Paul B. Coremans (1908-1965)

Born in Antwerp in 1908, Coremans was a real WWII Monuments Man and became the original Belgian Borobudur one. A renowned curator and chemist and a founder of the Royal Belgian Institute of Art Heritage, he became in 1945 one of the experts sent to the German salt mines where the Nazis had stored the stolen works. In the 1950s he would bring his unique expertise in scientific protection of works to UNESCO and help create the International Centre for the Study of the Preservation and Restoration of Cultural Property. It is UNESCO that would get him to Borobudur in 1956 to analyse the decay of the temple's stones and find solutions to counteract the weathering. Although Coremans only stayed a month in Magelang, his studies confirmed earlier assessments, insisting on water-borne and coining in the process the term "stone-cancer". Following this mission, Belgium would fund a fellowship for Indonesian archaeologists to further their training, helping Borobudur project officer Soejono to study for two years in Brussel under Coremans. Coremans was a member of the International Council of Museums (ICOM) and a founder of the International Institute for Conservation of History and Artistic Works (IIC). He died in 1965.



A Zoo, two Buddha heads and three Exhibitions

Supported by multiple grants from Belgium, many other Belgian conservators worked over the years on restoring and preserving Borobudur, including expert P. van Crombrugge and South Asia specialist Janine Schotsman-Wolfers, also head of ICOM Regional Agency in Asia. After the 1974 State Visit to Indonesia by King Baudouin of the Belgians, many were involved in the milestone exhibition "Kunst en Religie in het Oude Java" in the Paleis voor Schone Kunsten of Brussels from 27 January to 3 April 1977, held in the framework of the January 1970 Belgian-Indonesian Agreement on Cultural Cooperation. Organised with UNESCO and Jakarta's Museum Pusat, the exhibition had more than 100 unique objects

exhibited, that went on traveling to Amsterdam's Rijksmuseum and Paris' Grand-Palais. Others would contribute to the 1979 return to Indonesia of two Buddah heads belonging to Brussels' Cinquantenaire Museum. A beautiful stone replica of the temple has since been erected in the "World of Ganesha" section of the Pairi Daiza Zoological and Botanical Park in Brugelette along with many other real-size reproductions of traditional Indonesian buildings, all crafted by resident teams of stone-carvers from Magelang and Solo.



Antoine Payen (1792-1853)

The original Belgian Monuments Man of Borobudur is the painter and draughtsman Antoine Payen, who arrived in Java in 1817 and would spend 10 years immortalizing the Nusantara's most arresting sceneries and landscapes, including a recently rediscovered Candi Borobudur. The son of a famous architect who designed the Royal Castle of Brussels and an architect himself, Payen returned to Europe before Belgium's Independence with countless paintings, drawings and sketches and volumes of diaries, providing an unequalled insight into the Indonesia of his days, including the Celebes, the Moluccas and the 1822 eruption of Mount Galunggung. A keen zoologist and entomologist, he also brought back to his city of Tournai a unique collection of birds and insects, including a butterfly named after him. Payen was also the teacher and mentor of Raden Saleh in Bogor, and would, a few years later, welcome the young Javanese master in his home in Tournai during one of the latter's many visits to Belgium, where he studied in Brussels and Antwerp. Accounts of the journey that took him to Borobudur were edited by Prof. Peter Carey under the title "Voyage à Djocja-karta en 1825. The Outbreak of the Java war as seen by a Painter".



Hughes and Caroline Dubois

Antoine Payen was probably the first major artist of his days painting Borobudur, but fellow "Hennuyer" (inhabitant of the central Belgium Hainaut province) Hughes Dubois has undoubtedly created the most compelling and comprehensive body of pictures of the temple. Art photographer Dubois and his wife Caroline have spent the last few years building up *Borobudur Moon Enlightenment* an unprecedented series of photographs of Borobudur bas-reliefs taken under the full-moon. In their own words, using the night as a darkroom, they transformed the open sky into a studio and played with the lighting to shape forms and find a rhythm that echoes the poetry of the place". Before starting his Borobudur-project, award-winning Dubois had already taken 50,000 photos of archeological treasures and ethnological artefacts from all the continents for almost thirty-five years, been published in 156 fine art books and exhibiting at Le Louvre, the Royal Museum for Central Africa, the Quai Branly Museum and the Art Institute of Chicago. A selection of Caroline and Hughes' 108 pieces set of 450 million pixels real size bas-reliefs photographs was exhibited at UNESCO's headquarters in Paris for the 25th anniversary of the listing.



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