OMG! VAN EYCK WAS HERE.

#1Magazine

Discover & Experience

Taste & Feast

Programme

Van Eyck in Ghent

2020
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Magazine

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Ghent is celebrating its greatest Flemish master painter in 2020

During the entire year of 2020, Ghent will be hosting OMG! Van Eyck was here, paying homage to Jan Van Eyck, the Flemish Master Painter who is inextricably linked with the city owing to his world-famous masterpiece, the Ghent Altarpiece. A year filled with scintillating activities and events, showing how even after six centuries, the legacy of one of the world’s most masterful artists still courses through the arteries of the city of Ghent and its residents.

Ghent: the city of the Altarpiece

Ghent and its Altarpiece, a bond that cannot be broken. Ghent is the city where Van Eyck painted his world-famous masterpiece, and to which millions of visitors from all over the world have been flocking for centuries to admire the altarpiece. Small wonder: ever since the unveiling of the Ghent Altarpiece in 1432, not a single visitor has come away unmoved by Van Eyck’s superlative mastery and unparalleled eye for detail. The master himself revolutionized European art history and left an indelible mark on Ghent as a pioneering city of culture.

With OMG! Van Eyck was here, Ghent is highlighting the unbreakable bond between the city and the grandmaster. Strap in for a tantalizing programme full of visual art, theatre, dancing, design, fashion, music, gastronomy, shopping and much more in the style of Van Eyck and his majestic masterpiece. A celebration for the ages for residents and visitors of Ghent alike, one that will shake the city to its core for an entire year.

OMG! Van Eyck was here is an initiative by the City of Ghent and all citizens of Ghent.

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Partners:
Visit Gent, Visit Flanders, Ghent Museum of Fine Arts (MSK), St Bavo’s Cathedral, Puur Gent, the cultural venues of Ghent and the many Ghentish organisers.

Images Ghent Altarpiece: St Bavo’s Cathedral Ghent © www.lukasweb.be – Art in Flanders vzw

V.U. Mieke Hullebroeck – algemeen directeur stadshuis, Botermarkt 1, 9000 Gent – 2019
between the fifteenth and seventeenth centuries, the Southern Netherlands were without question the central hub for progressive art movements: the Flemish Primitives, the Renaissance, and the Baroque. For two hundred and fifty years, the region was home to some of the most renowned artists of Western Europe. Three artists in particular – Van Eyck, Bruegel, and Rubens – stood proud among their peers and claimed their place among the greatest masters of all time.

With the Flemish Masters project, Visit Flanders wishes to promote these three greats for three consecutive years; both among foreign amateurs of culture and among the Flemish themselves. Antwerp got the ball rolling in 2018 with Antwerp Baroque. Rubens inspires. Brussels is celebrating the Bruegel year. And Ghent is finishing things off in 2020 with OMG! Van Eyck was here.

In the context of Flemish Masters, Visit Flanders invested in projects making a significant difference in the promotion of the three grandmasters. In the case of Ghent, this entailed support for the exhibition Jan Van Eyck. An optical revolution at the Museum of Fine Arts, and the construction of the new visitors’ centre for the Ghent Altarpiece in St Bavo’s Cathedral. These two pillars caused the City of Ghent to invest in a complete theme year devoted to Van Eyck and to highlight all that Ghent has to offer in our own way: a fascinating cultural cocktail, filled to the brim with a rich history, culture, and a trendy urban lifestyle with a maxed-out dosage of must-sees. OMG! Van Eyck was here: too much ground to cover in a single day, much like Ghent itself.

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JOHANNES DE EYCK FUİT HIC
OMG! Van Eyck was here is a nod and a wink to the signature Johannes de Eyck fuit hic (‘Jan Van Eyck was here’) used by the painter in 1434 to sign his ‘Portrait of Giovanni Arnolfini and his Wife’. With it, Van Eyck was one of the first artists of the pivotal moment between the Middle Ages and the Renaissance to slip out of anonymity.

A bit of trivia: the painter himself can also be seen in this very work, in the convex mirror positioned behind the couple. A Renaissance selfie!

On the other hand, OMG! Van Eyck was here also highlights the strong imprint left by Van Eyck and the Ghent Altarpiece on the city of Ghent. Symbolizing the connection between the artist and the city, between mastery in the 15th century and today, between the Ghent of the past and of the present.
Jan Van Eyck was to late medieval art as Pablo Picasso is to modern painting. The Flemish Master caused a great stir in art history back in the 15th century with his awe-inspiring and revolutionary oil painting technique. With his keen eye for the finest details and his novel use of perspective, he created masterpieces of a hitherto unseen realism that have captivated audiences for six centuries and counting. No wonder that Van Eyck was the most famous painter in Europe during his lifetime.

COURT PAINTER, CONFIDANT, AND SECRET AGENT

Despite the legendary status Van Eyck enjoyed in his own lifetime, little is known with certainty about the painter. He is presumed to have been born around 1390 in the Limburg city of Maaseik, and to have died in Bruges on 14 July 1441. As a diplomat and court painter to the Burgundian duke Philip the Good, he travelled all across Flanders and spent time among others in affluent trading centres such as Ghent and Bruges, where he found buyers for his art in rich merchants and politicians, among others. Following the death of his brother Hubert, he completed the now world-renowned Ghent Altarpiece at the behest of Ghent alderman Joos Vijd and his wife Elisabeth Borluut. A crowning jewel for the new apse chapel Vijd had constructed in the St. John the Baptist’s church (now St Bavo’s Cathedral), bearing his name to this day.
As a man of many talents, Jan Van Eyck was not only active as a painter. Legend has it that he was also regularly sent out as a spy on secret missions around Europe, at the instruction of the Burgundian court. After all, in the Middle Ages, loaning out an artist to a rival court to complete artistic assignments was the ideal cover for snooping around the competition’s stronghold.

One of these foreign journeys saw Jan Van Eyck travel to Portugal as part of a Burgundian court delegation, where he painted two portraits of Isabella, later Philip the Good’s third wife. The marriage was only secured after Philip expressed his excitement over the looks of his bride to be in the portraits.

During his travels, Jan Van Eyck also developed a fascination with the exotic fauna and flora that crossed his path. An inexhaustible source of inspiration, as would later become apparent, as he painted his multitude of new discoveries with effortless detail in the Ghent Altarpiece.

**JAN VAN EYCK:**
**AN INNOVATING COMET SHOOTING ACROSS THE ART HISTORY SKY**
In addition to a painter and occasional spy, Van Eyck was also a true scientist. He not only perfected the oil painting technique, but also had an exceptional eye for detail. As a true genius, he managed to capture reality in its finest detail, and his eyes operated as both microscopes and telescopes.

Van Eyck was among others the first painter in history to depict natural features such as the moon in a scientifically correct manner in his paintings.

Moreover, Van Eyck pioneered the use of atmospheric perspective, giving his works an unparalleled sense of depth. This raises the Flemish Master above the level of his contemporaries. Without any transitional form or comparable predecessor, Van Eyck suddenly shot across the art history sky in the fifteenth century as a perfect comet, unleashing a true optical revolution with his innovative work.

**The Ghent Altarpiece**

World heritage, an artistic highlight, or even the most influential painting ever made: superlatives abound when talking about the Ghent Altarpiece. Since its unveiling 1432, the altarpiece has spellbound people for centuries, and is an absolute source of pride for Ghent and its residents. But what was the actual purpose of this mysterious retable? And why exactly is it located in Ghent?

The Ghent Altarpiece, or *The Adoration of the Mystic Lamb* in full, stems from a period when most believers were illiterate, and masses were held in Latin. Therefore, a visual representation of Biblical stories in the altarpiece were a very important tool for keeping churchgoers engaged in the religious experience. The more impressive the work, the greater the impact!

The assignment for the creation of the Ghent Altarpiece came from Ghent alderman Joos Vijd. He commissioned the altarpiece for his brand-new Vijd chapel in St. John the Baptist’s church (which later became St Bavo’s Cathedral) from Hubert Van Eyck. However, Hubert died in 1426 before he had even started work on the project, following which his brother Jan picked up the brush where Hubert had left off. Jan painted a magnificently detailed and conceptually complex polyptych with a whopping twelve panels.

**What it meant to be a court painter**

If you thought Jan Van Eyck merely spent his days painting the Ghent Altarpiece, think again. As a court painter, he received a wide range of assignments. From diplomatic trips and dynastic portraits to creating festive decors and designing coats of arms: he did it all. He even drew up a world map for Philip the Good. Van Eyck was sent on secret missions abroad where he was tasked with drawing up notes for the duke’s future military campaigns. The painter returned with a ‘mappemonde’ displaying his excellent geometric and cartographic skills. A true Renaissance man, that Jan Van Eyck!
The Ghent Altarpiece, a pinnacle of divine artistry

Oil paint. The combination of precise miniature work and translucent paint creates an extra dimension, making it seem as if the paint is glowing from within.

The astounding finesse of the work of Jan Van Eyck was largely lost during the restoration efforts of Lancelot Blondeel and Jan van Scorel around 1550, whereby no less than 60% of the Ghent Altarpiece was painted over. This means that, until the recovery of the astounding original detail of Van Eyck during the current restoration phase, five centuries were spent gazing at the work of sixteenth-century painters!

**THE TRUE GHENT ALTARPIECE REVEALED**

Since 2012, KIK (royal institute for cultural heritage) has been working on a thorough restoration of the Ghent Altarpiece at the workshop of the Museum of Fine Arts in Ghent. The initial phase tackling the back panels was completed in late 2016.

At the moment, the restoration team is working on the second phase: the lower register of the altarpiece, containing the imposing central panel with the lamb. The experts are peeling away the yellowed varnishes and old painted-over layers with the greatest of care, allowing the true virtuosity of Jan Van Eyck to once again see the light of day. The revealed colours, details, folds, and depth are of a remarkable quality, once again demonstrating the exceptional level of workmanship.

Phase two of the restoration is scheduled for completion this year and has brought many new elements to light. First the restorers laid bare the original Lamb, which proved to have a much more human face than in the painted-over version. They then discovered a number of unknown buildings underneath the later layers of paint. Looking forward to what the third phase of the restoration will uncover.
VAN EYCK. AN OPTICAL REVOLUTION
Did you know that only some twenty works of Jan Van Eyck were preserved into modern times worldwide? At least half of them will find their way to Ghent for the Van Eyck exhibition from February to April 2020. Truly an exceptional event. An optical revolution at the Ghent Museum of Fine Arts (MSK).

At the heart of the exhibition are the eight restored back panels of the Ghent Altarpiece, the first and last time they will be on display outside of Ghent’s St Bavo’s Cathedral. In addition, other top pieces by the master’s hand will be on display, including ‘Madonna at the Fountain’, and ‘Portrait of a Man with a Blue Chaperon’. They are flanked by work from his atelier and copies of works now lost. Never before have so many works by Jan van Eyck been on display at one location, making the exhibition the largest ever dedicated to the master!
JAN VAN EYCK AND HIS CONTEMPORARIES

As painter to the Burgundian duke Philip the Good and working for the flamboyant court and wealthy residents of cities such as Ghent, Jan van Eyck far surpassed his contemporaries. With his unequalled technique, scientific knowledge, and unparalleled powers of observation, Van Eyck raised the art of oil painting to unseen levels, impacting the very course of Western painting in the process. Never before had any painter represented reality in such a tangible manner, with portraits seemingly lacking only a pulse and landscapes that showcase the world in all its facets.

To highlight the impact of Jan van Eyck’s optical revolution, the Ghent Museum of Fine Arts is placing his works beside his most talented contemporaries, among others from the Florentine art scene. In total, the exhibition will display over one hundred paintings, miniatures, sculptures, and drawings from the medieval period. They are brought to Ghent from leading collections the world over. Book your tickets now via www.vaneyck2020.be for the experience of a lifetime!

The Madonna with Child and Angels, c. 1449-1450
Vera Icon, c. 1450
The Annunciation, c. 1434-1436
The Adoration of the Mystic Lamb, 1432
Saint Barbara of Nicomedia, 1437
The Adoration of the Mystic Lamb – Elisabeth Borluut – St Bavo’s Cathedral ©www.lukasweb.be – Art in Flanders vzw
The Twelve Apostles, c. 1440
Portrait of a Man with a Blue Chaperon, c. 1428-1430
The Madonna at the Fountain, c. 1440

**Opening hours:**
Tue-Sun: 9:30 am – 7:00 pm
Mon and alternating on Fri and Sat: 9:30 am – 11:00 pm

Ghent Museum of Fine Arts
Vaneyck2020.be
THE GHENT ALTARPIECE

Inspires

Just like the city itself, the Ghent Altarpiece evokes constant admiration as the eyes struggle to take it all in. The polyptych with its vibrant colours and sumptuous details forms an inexhaustible source of inspiration. From the musical instruments and buildings, the fauna and flora, to the jewels and robes: they combine to form the basis for a packed and multi-faceted programme.

See how the colours of the Ghent Altarpiece come to life in magical multimedia spectacles. Become enraptured at the scents of the flowers and plants at the Floralies. Or better yet: taste the ingredients of the Ghent Altarpiece at one of Ghent’s many eateries. Feel the rich brocade and oak in contemporary design. Listen to the angelic fifteenth-century music and modern rearrangements. Theatre, fashion, gastronomy, music, sports, and even shopping; all Van Eyck themed, all year long. In short: too much Ghent for a single day.

LIGHTS ON VAN EYCK

In 2020, St Nicholas’ Church will be the ideal location for those who enjoy a unique blend of multimedia art, music, and video mapping. A digital and musical reinterpretation of the Ghent Altarpiece, composed by Mat Collishaw, is sure to bring you pure wonderment for more than half an hour. An immersive video mapping provides a spectacle of light throughout the entire church. Regular live performances complete the event.

This multimedia experience is accessible to a wide audience of all ages: families, tourists, groups, lovers of art, and techies. Those who have been looking forward to the next edition of the Light Festival are sure to enjoy an exceptionally innovative project in the heart of Ghent. ‘Lights on Van Eyck’ is a collaboration between Mankind and CREATE.eu. Both were major crowd pleasers with their dancing robot arms and fire-breathing dragon during the previous Light Festival in 2018.
**KLEUREYCK. VAN EYCK’S COLOURS IN DESIGN**

Jan Van Eyck is known for his particular and inspiring use of colour. At the exhibition Kleureyck. Van Eyck’s Colours in design in the Design Museum you can take a stroll through the 7 principal colours and the spectrum of pigments used by Jan Van Eyck and his contemporaries. Projects by designers from a variety of design areas are displayed in different colour configurations. In addition, the historical salons of Hotel de Coninck are transformed into veritable experience rooms where contemporary well-known and lesser-known designers and artists exhibit their work along the themes of colour and the senses. An intense experience for the entire family!

**THE RETURN OF THE LAMB**

In anticipation of the opening of the new visitors’ centre, the restored central panel with the Lamb can be admired at St Bavo’s Cathedral from January 2020 to June 2020. The return of the Lamb is linked to an exhibition with works by artists Kris Martin, Lies Caeyers, and Sophie Kuijken. The exhibition is held both inside and outside of the cathedral walls and is inspired by the 3 pillars of the Mystic Lamb: shape, technique, and content.

**VAN EYCK AT THE NEW SCIENCE MUSEUM**

2020 will see the opening of a new science museum in Ledeganckstraat. At the Ghent University Museum, or GUM for short, you dive into the brain of a scientist and the scientific method. The new museum opens its permanent exhibition in March 2020 with a pop-up exhibition around perspective and geometry in the work of Jan Van Eyck. GUM has this scientific analysis enter into a dialogue with the work of a number of contemporary artists. A scientific and artistic narrative on measurement and playing with the onlooker’s viewpoint.

**JVE: REDEMPTION & BLISS**

Kunsthal Gent and Zwarte Zaal by KASK (Royal Academy of Fine Arts) are joining forces to bring a double exhibition focused on the heritage of grandmaster Van Eyck and the importance thereof for modern art forms. The exhibition is the result of a research project by Curatorial Studies postgraduate students at KASK. The project makes use of the Ghent Altarpiece and the related terms ‘redemption’ and ‘bliss’ as the basis for examining and exhibiting modern art.
When Jan van Eyck was born at the end of the 14th century, a musical rebirth was taking place. Owing to the exceptional musical talents from local cathedral schools, the ‘Flemish polyphony’ was born in the Low Countries. Franco-Flemish singers and composers from the early 15th century helped open up new worlds by combining clear musical lines into ecstatic interwoven vocal tapestries. They mixed French rhythms, Italian melodies, and English sound volumes into music that sounded so magnificent that it defined the musical landscape deep into the 16th century. Euphony was key: melodies were stacked into brilliant harmonies and inspired interlocking vocals; words and notes were arranged in increasingly expressive ways. Abroad, these tonal wizards were known as ‘lotremontani’ (from across the mountains) or as ‘fiamminghi’ (Flemings). The wanderlust of the Franco-Flemish composers was real: one or more composers from the Low Countries worked at nearly every court in Europe. Dufay, Ockeghem, Obrecht of Ghent, and Isaac spread out as prophets of the new style of composing towards France, Italy, and Austria. Josquin des Prez was the first superstar of this style of polyphony. Even today, the rich polyphony, ingenious counterpoints, and specific world of sound generated by their music garners worldwide admiration.

**AMENRA & GUESTS – IN DEN TROON VERHEVEN**

Premiere 27.06

Handelsbeurs
handelsbeurs.be

Bijd voor mi... Du liets mi tleven

Performances by internationally renowned post-metal band Amenra are unique events with a strong ritualistic aspect. During OMG! Van Eyck was here, the band will be performing a new creation with a cinematic backdrop, based on the song of Egidius. This medieval lamentation from a poet to his deceased friend deals with the darker side to life. It typifies the fascinating period during which Van Eyck was active as a pivotal point between the Middle Ages and the Renaissance.

**THE MUSICAL MYSTIC LAMB**

Flanders Festival Ghent brings the Mystic Lamb to live as never before. Join twelve top composers on a musical journey, each inspired by one of the twelve panels of the world-famous altarpiece. A broad variety of music genres and formations contribute to a fascinating and compelling concept. From classical music and jazz to electronics and world music, performed by both intimate ensembles and large orchestras: something for everyone! The twelve brand-new pieces all combining to form a single work will be presented at the various locations of the Bijloke site. A fantastic project by Handelsbeurs, Arts centre Vooruit, Victoria Deluxe, Bijloke Music Centre, Democrazy, Gent Jazz, Flemish Opera, LOD musical theatre, Cirq, De Centrale and Flanders Festival Ghent.

**VAN EYCK DIAGRAMS**

What if you could hear van Eyck, rather than see him? What if his works are not meant for viewing, but form diagrams that capture sound? Van Eyck elevates vision to the most problematic sense: what you think you see is really fantasy of your hearing. The figures depicted in his works do not see, but they hear all the more. As if Van Eyck managed to convert the invisibility of noise and sound into deceptive apparitions. Björn Schmelzer, artistic director of GRAINDELAVOIX, and four of his signers as well as light and sound virtuosos Koen Broos, Margarida Garcia and Alex Fostier explore the audible internal dimension of the revolutionary Flemish master.
VAN EYCK ORGAN IN CONCERT
In the spring of 2020, Ghent record label Consouling Sounds is organizing Van Eyck organ in Concert. Musician Catalina Vicens along with other classical and experimental musicians will bring a unique live performance with historical instruments. One of these historical instruments is a portable organ reconstructed based on the organ depicted on one of the panels of the Ghent Altarpiece. Get your senses involved and experience Van Eyck’s masterpiece brought to life!

THE INTERNATIONAL CLARINET COMPETITION
The fifth edition of The International Clarinet Competition is entirely themed around OMG! Van Eyck was here. Specifically for this edition, two Ghentish composers Dirk Brossé and Johan Duijck created a work inspired by the Ghent Altarpiece which is to be performed by the finalists and semi-finalists in November 2020. Moreover, Flemish cinematographer Jacques Servaes will film a documentary during the competition whereby both composers and performers are confronted with the mythical altarpiece.

THE CITY OF GHENT COMMISSIONS A COMPOSITION FROM ARVO PÄRT
At the occasion of OMG! Van Eyck was here, the City of Ghent is commissioning a composition from renowned Estonian composer Arvo Pärt. A composer of both instrumental and vocal music, Pärt’s religiously inspired work garners international renown and fame. In 1976 he created a unique musical language called ‘tintinnabuli’, reaching a wide and varied audience, and defining his work to this day. Meanwhile, Pärt’s compositions are among the most widely performed today.

Pärt was commissioned by the City of Ghent to write ‘Agnus Dei, the adoration of the Lamb’. This brief work for choir and organ is fully inspired by the famous masterpiece by Jan Van Eyck. Arvo Pärt entrusted his creation to Collegium Vocale Gent, the world-famous vocal ensemble led by director Philippe Herreweghe that is celebrating its fiftieth birthday next year. The location for this event is Ghent’s St Bavo’s Cathedral, where the new composition will be premiered in September of 2020 during Flanders Festival Ghent, with the composer himself attending. An extraordinary concert you cannot afford to miss!
CHILDREN’S EXHIBITION
‘DAG JAN – THE LITTLE REALM OF JAN VAN EYCK’
At the ‘Dag Jan’ exhibition, children and their parents can fully immerse themselves in the universe of Jan Van Eyck. Via an audio guide, a narrator guides you through various rooms that immerse you into the atmosphere of the fifteenth-century world. Walk through his gallery, living room, painter’s workshop, and church chapel and discover the enchanting tales behind one of the world’s most famous artists.

THEATRE FOR TODDLERS
A theatrical play by production company 4Hoog takes toddlers upwards of 3 years old on a quest for the twelve missing panels of the Ghent Altarpiece. At the end of the quest, the empty panels of the altarpiece are once again filled with imagery, details, colours, and characters. Theatre producers Audrey Deroo and Frans Van der Aa distil the enormous world of Van Eyck into an intimate, visual performance for little children. The play takes place during the exhibition ‘Van Eyck. An optical revolution’ at the Ghent Museum of Fine Arts. The play is performed both for schools and families.

PUPPET THEATRE PLAY
‘THE MYSTERY REVEALED’
Puppet theatre TAPTOE’s Erf will be performing ‘The mystery revealed’ as of May 2020. The play is centred on the creation of the Ghent Altarpiece and will allow spectators to take place around a model of the altarpiece. The panels are replaced by white cloths that form the backdrop for the puppets. The Ghent Altarpiece will be brought to life scene by scene throughout the play by means of projections and shadow play, following which it is revealed in all its glory.
(with repeats during the Ghent Festivities in 2020)

JAN VAN EYCK-MARATHON
Ramblers and runners brace yourselves, as Ghent is having its very own Van Eyck marathon. Truly a sporting celebration, with animation and musical interludes organized along the course of varying distances. Seek motivation in Jan Van Eyck’s motto ‘Als ich can’, and give it your all just like the Flemish master! After the effort, participants are rewarded with a unique Van Eyck medal and T-shirt. Record your performance for the ages, and get your picture taken at the wall of fame with the one and only Jan Van Eyck himself.

As of 26.03
The World of Kina
deverebvankina.stad.gent

May 2020
TAPTOE’s Erf
taptoesef.be

As of April
Museum of Fine Arts
gent.be

29.03
Gent
marathonvangelent.com
THEATRICAL PRODUCTION ‘LAM GODS’ (GHENT ALTARPIECE) BY MILO RAU

In 2018 and 2019, the Ghent city theatre is hosting internationally acclaimed theatrical performance ‘Lam Gods’ by leading director Milo Rau. In honour of the Van Eyck year, the play is reprised in March 2020. Rau reconstructs the world-famous altarpiece by the Van Eyck brothers on stage. Just as Hubert and Jan Van Eyck did in the fifteenth century, the play connects the mundane with the spiritual. The Van Eycks not only immortalized their patrons and the upper class, but also their neighbour and the average Joe. This blend of mysticism and the mundane is also reflected in the theatrical production.

GHENT FLORALIES

In 2020, the Ghent Floralies festival with its theme ‘My paradise, a worldly garden’ is all about quiet, calm, and the heavenly flowers and horticultural plants depicted in the Ghent Altarpiece. Floral masters will create an interpretation of the altarpiece, connecting art, Ghentish heritage, and mastery. Horticulturalists will in turn draw inspiration directly from the Ghent Altarpiece for their own creations. This promises to be a magnificent spectacle of scents and colours, giving the visitor the sense that they were dropped in the middle of Van Eyck’s paradise garden.

MAASEIK SQUARE BECOMES ‘FRUIT ORCHARD XL’

By 2020, Maaseik square will be transformed into a veritable fruit orchard with apple trees, pear trees, a fig tree, and a cherry tree. Even the more exotic almond and mulberry trees join the flowery meadow full of plants that are also featured in the Ghent Altarpiece. A whopping 1,400 square metres of asphalt is being removed to enlarge the patch of green that is over a hundred years old. The square is transformed into one giant green carpet. This in combination with picnic benches, built-in trampolines, seating areas and wooden sheep turn the little area between St Bavo’s Cathedral and the Geeraard the Devil castle into a green and child-friendly oasis. A slice of heaven in the heart of Ghent!
Not your average city walking tour taking you along the same tired old route, but a true feast for the senses: this is the 7 Senses Tour. Discover Ghent through the eyes of Jan Van Eyck, and use all your senses to the fullest. Smell, touch, taste, hearing, sight, enhancing your sixth sense and movement: all seven are covered on the tour!

During the city walking tour, sensory experiences alternate with the magnificent heritage of Ghent and a number of astounding street art pieces inspired by Flemish master Jan Van Eyck and the Ghent Altarpiece. Big names such as Pastel and Strook unleash their creativity on the city, treating us to some impressive murals. Various locations along the route turn your attention to poems by both contemporary poets and classics by household names such as Rumi, Hadewijch, and Christine de Pizan. Anyone seeking to explore Ghent in a radically different way cannot afford to miss this tour. These highlights provide a glimpse of what you can expect.

**COUNCIL CELLAR**
The Council Cellar is located directly underneath the Belfry and forms the basement for the Cloth Hall. During the Middle Ages, the Cloth Hall was the central location in Ghent where cloth (heavy woven woollen fabric) was collected and inspected by the lords of the hall before being allowed for sale. A predecessor to this Cloth Hall is mentioned in 1275, but virtually nothing is known of this previous structure. Construction of the hall began in 1425 and was carried out according to the plans of master bricklayer Simon Van Assche. The plans called for an elongated building in the Brabantine Gothic style, with eleven bays. Construction was halted in 1441 as the cloth trade had passed its peak and Ghent had fallen victim to an economic crisis. Nearly five hundred years later, when Ghent was refurbishing its historical buildings in anticipation of the 1913 world fair, construction was finalized and the final four bays were added. Between 1741 and 1902, the Cloth Hall’s crypt served as the city prison. In the fall of 2019, the council cellar will become the meeting point for OMG! Van Eyck was here, and will house the shop where you can buy exclusive Van Eyck products made by artisans of Ghent.

**VAN EYCK-MURAL: PASTEL**
Francisco Diaz Scotto, better known as Pastel, is an Argentinian mural artist and architect. With his street art he transforms static façades into dynamic walls to enhance the urban aesthetic and strengthen local communities. The overwhelming masterpieces by Diaz awaken the senses and help reinvigorate communities. Specifically for OMG! Van Eyck was here, the artist is travelling to Ghent to create a mural inspired by the Ghent Altarpiece. A contemporary master reinterprets the work of an old master, perpetuating the legacy of Jan Van Eyck in the city.

**GREAT BUTCHERS’ HALL**
Butcher’s halls were covered marketplaces where the sale of meat was centralized to guarantee freshness and quality. In Van Eyck’s day, it was prohibited to sell meat at home. Ghent’s Great Butchers’ Hall has stood since the fifteenth century, and was a design by master builder Gilles De Sutter. Construction took a staggering eleven years, and later additions were made such as a chapel and tripe stores. Tripe stores were where intestines, intestinal fat and other offal were gathered that had to be sold in separate stalls for hygienic reasons. One of these tripe stores is now ‘t Galgenhuisje (the gallows house), the smallest café in Ghent.

**VAN EYCK STREET ART: STROOK**
Belgian artist Stefaan De Croock, aka Strook, studied at the Sint-Lucas school of art in Ghent. In 2010 he started out with a series of line drawings, but evolved towards paintings of faceted faces. In search of texture to add to his work, he began to experiment with compositions from expressive pieces of demolition wood, found at abandoned sites. The portraits have no face, no name, no identity any longer. Only an expression. The wood – fragments of old doors, well-worn floorboards and cracked garage doors – show signs of use. Scars from the past, just like any human has. This layering and split nature is also felt in his compositions. For OMG! Van Eyck was here, Strook created a work of art among others out of recovered wood from the renovations of the St Bavo’s Cathedral.
Today, Ghent is often lauded as being Europe’s best-kept secret. However, anyone who delves into its illustrious past immediately notices that the city was not always a hidden gem. After all, in the fifteenth century Ghent was – after Paris – the second largest city north of the Alps. A vibrant crossroads of commerce and industry, and thus also a breeding ground for a progressive urban culture. With a mind of its own, no less. Due to its considerable power and wealth, several rulers throughout the Middle Ages experienced first-hand how fiercely the proud citizens of Ghent defended their privileges and freedoms.

Ghent mainly owed its medieval growth and prosperity to the production of woollen cloth. This luxurious fabric made from English sheep’s wool was produced and processed by specialized artisans such as the weavers, fullers, and shearers. The grain trade likewise brought untold riches to Ghent. Indeed, due to its strategic location along the Lys and Scheldt rivers, the city controlled the import of grain to the rest of Flanders. In the former port along Graslei and Korenlei, which only free Ghent skippers could enter and leave by boat, the grain was unloaded and stored in storehouses along the water’s edge, before being allowed to travel onwards with the remainder of the unsold grain. Due to this constant supply of grain, Ghent could not only influence the market price, but also secure a relatively cheap supply of grain to the citizens of Ghent in order to avoid times of famine and crisis.

In the Middle Ages, Ghentish artisans united as powerful guilds. The political and economic impact of these professional associations can still be seen in the many majestic guildhalls that adorn the city centre. Guild leaders were important members of the urban elite, providing a mighty counterbalance to the aristocratic authority of the Burgundian dukes, under whose rule Ghent found itself at the time. However, the Burgundian court had a strong presence in the city: duke Philip the Good himself resided in the princely estate known as Hof Ten Walle since 1411. Two years prior, the Ghentish Castle of the Counts had become the seat of the Council of Flanders, the royal court where crimes such as lèse-majesté, revolt, and counterfeiting were dealt with. As a result, the city was teeming with Burgundian magistrates, who mainly settled in the area of today’s Onderstraat.

Majestic structures such as Hof van Ryhove still remind us of this period. This blend of the finer tastes of the Burgundian court and the presence of large capital from trade and industry provided the ideal breeding ground for the development of art and culture in the city. It was in this melting pot of power structures and cultural influences that Jan Van Eyck painted his spectacular Ghent Altarpiece, commissioned by Ghentish alderman Joos Vijd and his wife Elisabeth Borluut.

The streets of Ghent with their many medieval buildings remind us to this day of the fascinating and illustrious past of the city. Small wonder that Ghent was graced with so many nicknames in reference to its glorious history: medieval Manhattan, the historical heart of Flanders, City of the ages…. Look around and you can still vividly imagine what Jan Van Eyck must have seen on 6 May 1432 after the unveiling of his Ghent Altarpiece when he left St. John the Baptist’s church (later St Bavo’s Cathedral) for a stroll around town. Visit Ghent in 2020, and experience the atmosphere of the fifteenth century!
Flemish Masters in situ

DISCOVER GHENT’S HIDDEN ART GEMS DURING FLEMISH MASTERS IN SITU

Ghent is home to the Ghent Altarpiece, but the city holds more top art by Flemish masters. They are typically underexposed works, as they are found behind the closed doors of an abbey or hidden inside a church. Flemish Masters in situ is here to change that. Seven impressive heritage sites are welcoming a large audience every weekend from June to September 2019 and 2020 in order to discover top works of art by Flemish Masters held within their walls. A unique opportunity to admire what are usually underexposed masterpieces at the location where they were originally created.

MASTERWORKS IN THEIR NATURAL HABITAT
Flemish Masters in situ opens doors to churches, chapels, monasteries, beguinages, and castles all across Flanders where paintings by Flemish Masters from the fifteenth, sixteenth, and seventeenth centuries can still be admired in their original locations. Ghent is home to no fewer than seven locations that hold such artistic wonders.

Every weekend from June to September 2019 and 2020, a route of discovery leads visitors from the impressive Last Supper in STAM’s former abbey refectory, via The Circumcision of the infant Christ by Melchior de la Mars in the corridors of the Augustine monastery, to the centuries-overlooked triptych by Michiel Coxie in St James’ Church and Christ on the Cross by Antoon Van Dyck in St Michael’s Church. Likewise, St Saviour’s Church and picturesque beguinages in Lange Violettestraat and Sint-Amandsberg boast top works of art.

PROUD GHENTISH HERITAGE AMBASSADORS
The pride of the citizens of Ghent in their art heritage is evident in the more than 50 voluntary Ghent heritage ambassadors who will set out every summer weekend of 2019 and 2020 to welcome visitors in various locations and regale them with the story behind the masterpieces and their subtle, ingenious integration into the surroundings in which they can be admired. The voluntary ambassadors received several days of training to prepare them for four months of treating the audience to the magnificence and splendour of this special cultural heritage under the best possible circumstances.

Would you like to join the team of voluntary heritage ambassadors for Flemish Masters In Situ?

Welcome aboard!
Contact Cultuur Gent
More than seventy Ghentish creators have agreed to create a product or design inspired by the Ghent Altarpiece. Each and every one of them a passionate artisan who, just like Jan Van Eyck in the fifteenth century, are keeping artisanal mastery alive with the utmost care, knowledge, and patience. The Van Eyck creators practice a broad range of crafts, leading to a great diversity of unique products: jewellery, hats, floral arrangements, beer, rugs, shawls, handbags, ceramics, glassware... The variety on offer is tremendous.

Their exclusive products will be offered for sale in the council cellar underneath the Belfry as of fall of 2019. The shop is run in conjunction with Stadswinkel and Historische Huizen Gent. In addition to a unique concept store, the council cellar is also slated to become the meeting point for the year themed OMG! Van Eyck was here. This location will be the starting point for a number of activities, and visitors can find the information they need here.

In 2020, Ghent is demonstrating that Van Eyck is still making his mark on the city. Indeed, the Ghent Altarpiece is more than merely a piece of world heritage. It is a living icon that continues to fascinate and inspire. Van Eyck’s heritage courses through the city, and generation after generation he continues to inspire new masters who will proudly take their place in the limelight in 2020.
Buy a unique Van Eyck product and take a bit of the Ghent Altarpiece home.
The luscious landscapes in the Ghent Altarpiece depict no fewer than 75 edible plants, herbs, and fruits. An inexhaustible source of inspiration to work with in the kitchen! Moreover, the High Medieval period is an utterly fascinating period in terms of gastronomy. Indeed, no-one outdid the Burgundians in their lavish banquets and sumptuous dinners. No wonder that to this day we use the term ‘Burgundian’ to describe the rich Flemish cuisine.

Ingredients

- Almond
- Cinnamon
- Watercress
- Currant
- Maslin (medieval flour mixture)
- Common tansy
- Galium odoratum
- Fennel
- Marigold
- Rapeseed oil
Historian Annelies Van Wittenberghe (Ghent University) and food archaeologist Jeroen Van Vaerenbergh are taking a dive into the historical sources on food on behalf of OMG! Van Eyck was here. What dishes did the Burgundians enjoy most? How was food prepared and stored? And did people in the Middle Ages eat with knife and fork? They share this knowledge with Flemish foodie Olly Ceulenaere, chef at Ghentish restaurant Publiek. Inspired by the fifteenth-century culinary heritage, he sets out in search of contemporary recipes using historical ingredients. Palatable to all, but with a historical edge. And above all: made with high-quality, regional products from local growers or makers.

For an entire year, Ghentish restaurants, fry shops, bakers, but also passionate home cooks will be able to whet their appetite with cooking tips, dishes, workshops, and many samplers of known and lesser-known Medieval dishes and products. 2020 is bound to be one delectable year!
Midsummer Night

Saint John’s Day, or Midsummer Night, has been celebrated on 24 June for centuries, and was an exuberant event in the days of Jan Van Eyck as well. Just as Saint John’s Day heralds the seasonal transition, Midsummer Night marks for us the second half of the themed year.

This will be a true open-air folk festival centred around, as tradition will have it, tasty food, fire, music, and nature. Because 26 June is when we celebrate the homecoming of the Ghent Altarpiece at St Bavo’s Cathedral, we have no qualms about having a festive midweek celebration. Expect no less than a vibrant festival with dancing, medieval street food to salivate over, folkloristic shows, spectacular tableaux vivants, and troubadours. Because there is no party like a Medieval Burgundian party!
Van Eyck in the neighbourhood is derived from the successful project Artiest zkt. by Cultuur Gent. For years, Artiest zkt. (formerly known as Artiest zoekt Feestneus) has been the bridge between Ghentish talent and the many organizers of neighbourhood festivities in Ghent. Through Artiest zkt., Ghentish organizers can book a high-quality live show once per year for their neighbourhood event, paid by the city. This way, the City of Ghent wishes to provide a cultural impetus to neighbourhood and street initiatives, and address the demand for additional performance opportunities for artistic up-and-comers from Ghent.

To bring OMG! to the citizens and their street, Cultuur Gent is gathering all manner of experts, artists, speakers, musicians, game creators, and entertainers creating something to do with Jan Van Eyck or the Ghent Altarpiece. This effort focuses on diversity and broad public participation, with particular attention for disadvantaged groups and educational support. From light-hearted stories and children’s entertainment to fascinating lectures and invigorating visual arts: Van Eyck for everyone, everywhere!

Naturally, children and youths are not forgotten, and we attempt to reach them in different ways through education.

A SELECTION FROM THE EDUCATIONAL OFFERINGS:

A TRAVELLING ACTIVITY
Vormingplus Gent-Eeklo, in collaboration with Cultuur Gent, is developing a game that focuses on diversity and enhancing the inter-cultural dialogue. Themed, trivia, and practical questions bring the players closer to the Ghent Altarpiece. An additional discussion delves deeper into a variety of different themes, from fashion to worldview, invoked by the altarpiece. Vormingplus Gent-Eeklo will bring this game to every corner of Ghent and play the game with diverse groups. Cultuur Gent brings the game to the schools.

LESSON OF THE CENTURY
For years, the Lesson of the Century has focused on the third grade of upper-secondary education, in the past covering various themes such as democracy, education, the Second World War, migration, and fake news. On this day, youngsters will receive lessons from experts from the worlds of academia, politics, journalism, and art. In the context of OMG! Van Eyck was here, we shed light on the 15th century for these open classes.

ARTKEET
Art schools De KunstBrug and Academy of Visual Arts Ghent are joining forces to work around Jan Van Eyck and the Ghent Altarpiece across the entire city along with their teachers and students. A travelling container will visit various locations in Ghent. Local residents can see the students of the academy at work, each in their own disciplines. All activities taking place in this container will have their own refreshing and creative link to the Flemish master and his work.

ON EYCK AND FLOWERS
Natuurpunt is preparing a walking tour in the natural areas around Ghent. Along with the ramblers, they set out along the meadows that flank the Lys and Scheldt rivers in search of plants that can be found depicted on the Ghent Altarpiece. Along the way, pictures of the famous retable are used to compare and discuss the plant life. Along the way you learn all about the source of the wood used for the Ghent Altarpiece panels.

WORDS AND IMAGES
Since time immemorial, language has been used to express and record thoughts. However, images are also a powerful medium for conveying ideas, as Van Eyck proves in the powerful facial expressions of some of the characters of the Ghent Altarpiece. Today, our written communication is filled with memes, emojis, and gif images to express basic emotions. They are used in a poetry workshop for youngsters.

EVERYONE VAN EYCK
The cultural midfield of socio-cultural associations and guides associations is likewise inspired, devoting countless interesting lectures, debates, tours, courses, and workshops to Van Eyck.
A close escape from the Great Iconoclasm

In the first century after its unveiling in 1432, the Ghent Altarpiece enjoyed a relatively quiet existence. The Great Iconoclasm of 1566 changed that around drastically, marking the beginning of the altarpiece’s stormy history that would only wind down in 2020.

In the mid-16th century, the official religion in Ghent changed from Catholicism to Calvinism. The Calvinists were strongly opposed to the veneration of statues of saints, and saw the Ghent Altarpiece as the

RECKLESSLY CUT IN HALF

Not one year after the return of the central panel of the Altarpiece to St Bavo’s Cathedral, the work was once again dismantled. With the exception of Adam and Eve, on 19 December 1816 the side panels were sold to art trader L. J. Nieuwenhuys for 3000 guilders. Via English collector Solly, they eventually came to be owned by the king of Prussia in 1821. He in turn handed them to the Kaiser-Friedrich-Museum in Berlin, where the six wooden side panels of the Ghent Altarpiece were cut in half vertically. A drastic and hazardous intervention aimed to exhibit both sides of the panels at the same time.

JOSEPH II THE PRUDE VS. ADAM AND EVE THE NUDE

In 1781, Emperor of the Holy Roman Empire Joseph II graced the city of Ghent with his appearance. He had journeyed to the city among others to gaze upon the world-famous Ghent Altarpiece. However, when he set eyes on the work, he was shocked to find the naked portrayal of Adam and Eve. In his mind, the nudity was unnecessary and even pornographic. To avoid any conflict with the emperor, the then-mayor of Ghent had the panels with Adam and Eve removed and stored in the cathedral’s archives.

OMG! KIDNAPPED.

BY HORSE AND CART TO PARIS

During the French revolution, all religious institutions were disbanded and their possessions confiscated. French troops took the central panel with the adoration of the Mystic Lamb by horse and cart with them to Paris, where it immediately become one of the Louvre’s (then Musée Napoléon) top collection pieces. The side panels remained in the chapter house of the cathedral, where the original Adam and Eve were also stored. After the Battle of Waterloo in 1815, King Louis XVIII returned the central panel. The Ghent Altarpiece was finally back where it belonged. Albeit only for a few months...

The adventures of the Lamb:

In all of Europe’s art history, no painting has gone through as much as the Ghent Altarpiece. From damage to near destruction to theft and contraband: the altarpiece withstood it all. A well-travelled and turbulent history that reads like thriller novel!
A CLOSE ESCAPE FROM THE GREAT ICONOCLASM

Pinnacle of Catholic degeneracy. During the devastating Iconoclasm of 1566, whereby countless church interiors were destroyed, a furious mob set its sights on the altarpiece in St Bavo’s Cathedral. However, once the crowd managed to break open the cathedral doors, what they found was the Altarpiece had disappeared... The Catholic guardians had winched the masterpiece panel by panel up into the bell tower for safekeeping. A hazardous but effective rescue operation of an irreplaceable piece of world heritage!

UNDER LOCK AND KEY AT THE TOWN HALL

The Ghent Altarpiece escaped destruction during the Great Iconoclasm of 1566 by the skin of its teeth. The Catholics were not taking any chances sitting around waiting for the Calvinists to discover the hiding place of the polyptych. So they decided to move the work to the stronghold that was town hall. There it remained under lock and key until Catholicism was reinstated in Ghent in 1584. The Ghent Altarpiece was returned to its original location in the Vijd chapel of St Bavo’s Cathedral, where it would remain undisturbed for decades to come. Until 1781...

OMG! TOTAL ANNihilation.

1566–1584

six centuries of history

FIRE IN THE CATHEDRAL

Meanwhile, the remaining panels still in St Bavo’s Cathedral in Ghent narrowly escaped destruction themselves. In 1822 a fire broke out in the cathedral. In the rush to get the panels to safety, the central panel of the lower register split along its width.

ADAM AND EVE IN PELTS

In 1861, the state of Belgium convinced the church administration of St Bavo’s Cathedral to sell the original panels featuring naked Adam and Eve to them. The government paid 50,000 Francs for them, and exhibited them at the national museum in Brussels. As part of the deal, the Belgian government donated copies of the wings painted in 1559 by Michiel Coxcie. This replaced the panels exhibited in Berlin at the time. The final part of the agreement had the government pay artist Victor Lagye to paint copies of Adam and Eve. However, with animal skins to hide their nudity. The naked versions had garnered the disapproval of Emperor Joseph II eighty years prior, and likewise were an affront to the Victorian prudishness that prevailed at that time.
BRICKED INTO A HOUSE WALL DURING THE GREAT WAR

When Germany invaded Belgium during the Great War, the government feared the confiscation of the Ghent Altarpiece panels. Canon Gabriel Van den Gheyn of St Bavo's Cathedral oversaw the protection of the altarpiece. He did not receive much support, as many feared reprisal by the Germans if they should discover the disappearance of the Ghent Altarpiece. Moreover, there was no more time to move the painting abroad. So the canon came up with a ruse. Van den Gheyn got with two Belgian ministers to draw up a false letter stating that the Ghent Altarpiece was to be transported to England for safekeeping during the war. If the Germans came to collect the polyptych, they would be shown this letter. In reality, Van den Gheyn arranged for the secret transportation of the work in wooden crates to two Ghentish residences, where the panels were bricked into walls and hidden under floorboards. Their ruse worked, and after the war the Treaty of Versailles provided that Germany had to return the panels exhibited at the Berlin museum as part of the war debt. For the first time in over a century, the altarpiece was once again complete!

A BOLD THEFT

On the morning of 11 April 1934, Ghent awoke to a serious hangover. Two panels of the Ghent Altarpiece, the Just Judges and John The Baptist, had been stolen from St Bavo's Cathedral! In the empty frames of the altarpiece hung a note stating in French: "Taken from Germany by the Treaty of Versailles". In the days and weeks that followed, the bishop of Ghent received various blackmail letters in which the sender, calling himself D.U.A., demanded one million Belgian Francs in ransom. To prove that the culprit was actually in the possession of the panels, he led the police to a package in the luggage depot of Brussels-North railway station, where John The Baptist was found. However, the remainder of negotiations failed, and the panel of the Just Judges has never been found.

The bold theft grew into one of the most captivating art robberies of the 20th century.

NEARLY BLOWN UP WITH DYNAMITE IN AN AUSTRIAN SALT MINE

During the Second World War, Hitler hatched the idea to turn the city of his youth, Linz, into a ‘Kulturhauptstadt’ (cultural capital) and found a Supermuseum containing all of the world’s greatest works of art. Naturally, he set his sights on the Ghent Altarpiece. The Nazis gathered all of the art they had pillaged from the occupied territories in the Altaussee salt mine in Austria in anticipation of the museum’s construction. When the allied forces approached in 1944, they rigged the mine with large quantities of dynamite. That same year, the order was given to blow up the lot. What could have been one of art history’s greatest disasters was only narrowly averted by the Altaussee residents.

A STORMY FLIGHT BACK HOME

All is well that ends well, one would think. However, the Altarpiece’s journey home was no stroll in the park... On 21 August 1945 the Ghent Altarpiece was returned to Belgium on a chartered cargo aircraft. However, during the flight a heavy storm broke out, and it seemed that the aircraft would not make it to Brussels in one piece. Eventually the pilot managed to put the aircraft safely on the ground at a small military airfield and after a short stay at the Royal Museum in Brussels, the work was finally returned to St Bavo’s Cathedral in November 1945.

A CAUTIOUS CONSERVATION AND RESTORATION EFFORT

After a few years of calm, the Ghent Altarpiece was dismantled on 23 October 1950 and transferred to the Central Laboratory of Belgian Museums to undergo conservation and restoration under the leadership of Albert Philippot. The campaign was very innovative for its day: restorations were kept to a minimum to respect the historical authenticity and aesthetic of the work. Moreover, the collaboration between restorers, natural scientists and art historians had a major impact on the later development in this sector.
FAREWELL VIJD CHAPEL

In 1986, the Ghent Altarpiece bid its farewell to the Vijd Chapel, the site for which the altarpiece was originally created. For safety and conservation reasons, it was moved to a climate-controlled and heavily secured cage in the Villa chapel.

START OF THE ULTIMATE RESTORATION OF THE MASTERPIECE

In 2012, KIK (the royal institute for cultural heritage) began an ambitious restoration campaign of the Ghent Altarpiece. The work would be restored in three phases at the workshop of the Ghent Museum of Fine Arts. Two of these phases will have been completed at the start of OMG! Van Eyck was here in 2020.

A new home FOR the Lamb

St Bavo’s Cathedral, the home of the Ghent Altarpiece, is receiving a brand-new visitors’ centre where the restored panels of the altarpiece and various other authentic art treasures can be admired in all their glory. With the help of augmented reality, you will be able to travel deep into the past and live the turbulent history of the Ghent Altarpiece and the cathedral as if you were there yourself.

A 30-minute tour with a virtual narrator shows both the masterpiece and the impressive cathedral come to life in all their splendour. Discover the various construction phases of the cathedral, have a stroll around Van Eyck’s workshop, find out everything there is to know about the iconography of the Ghent Altarpiece, and feast your eyes on the highlights of the altarpiece’s eventful past.

Lastly, the tour’s finale takes the visitor to the ambulatory where the true Ghent Altarpiece with restored panels can be admired. The tour is available in 9 different languages. A special family tour is available to children and families.

St Bavo’s Cathedral
sint-baafskathedraal.be

Summer 2020

© KIK-IRPA, Brussel
© Bressers

2012

21th CENTURY

1986

FAREWELL VIJD CHAPEL

© Niko Rasweerda
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<td>THEATRICAL PRODUCTION: ‘LAM GODS’</td>
<td>NTGent</td>
<td>Internationally celebrated theatrical performance by top director Milo Rau.</td>
</tr>
<tr>
<td>FLORA</td>
<td>FLORALIES GHENT</td>
<td>ICC, Floraliënhal and het Kuipke</td>
<td>Multi-day flower festival themed ‘My paradise, a worldly garden’.</td>
</tr>
<tr>
<td>CONCERT</td>
<td>VAN EYCK ORGAN IN CONCERT</td>
<td>Catalina Vicens, Colin Van Eeckhout and Jozef Van Wissem play historical instruments.</td>
<td></td>
</tr>
<tr>
<td>CONCERT</td>
<td>JAN VAN EYCK-MARATHON</td>
<td>Historical city centre</td>
<td>Running event in the style of Van Eyck with various distances and entertainment on the side.</td>
</tr>
<tr>
<td>ART</td>
<td>DOUBLE EXHIBITION ‘JVE: REDEMPTION &amp; BLISS’</td>
<td>May – June 2020</td>
<td>Exhibition focusing on the heritage of Van Eyck and the importance thereof for modern art.</td>
</tr>
<tr>
<td>ART</td>
<td>REPEAT OF FLEMISH MASTERS IN SITU</td>
<td>Various locations in Ghent</td>
<td>Discover Ghent’s hidden art gems by Flemish masters.</td>
</tr>
</tbody>
</table>
The City of Ghent calls upon organizers from Ghent and beyond to help give shape to the Van Eyck year. Projects and events that radiate beyond the city limits are eligible for additional subsidies. Do you wish to organize an event yourself with your company or association, or are you working on a product of your own in the context of the Ghent Altarpiece between 1 January and 31 December 2020? Be sure to browse the City of Ghent’s website to discover all practical information and terms. Submissions are open until 1 October 2019.

Ghentish cultural initiatives with local impact in the context of OMG! Van Eyck was here are eligible for support via the existing cultural project subsidies. Both up-and-coming talent and household names are eligible, on condition that they are established in Ghent and the project falls outside of their regular scope of activities. All information is available at cultuur.gent/subsidies.

TOURING GHENT
Ghent is a city for the people, a place where you are quick to feel at home. The top attractions are within walking distance of each other, and there is never a lack of atmosphere and comfiness. Discover Ghent at your own pace, your own way.

On foot
Visiting the city on foot is a distinct possibility. Ghent boasts the largest pedestrian-friendly area in Europe. Stroll in and out of the streets at your leisure, and experience Ghent at a walking pace.

By bicycle
Discovering Ghent by bicycle is certainly recommended: Ghent loves bicyclists and bicyclists love Ghent. You do not have your own bicycle? Rent one at the train stations and in the city centre.

By public transportation
Buses and trams take you to your destination from early in the morning until late at night. Visit the Lijn store at Gent-Sint-Pieters railway station and on Woodrow Wilson square for tickets. Tram lines 1, 2 and 4 take you from one side of Ghent to the other, straight across the city centre.

By boat
Waterways run all the way across Ghent. Various boating companies can take you on an unforgettable boat trip. The “hop on hop off” water tram allows you to view the city from this unique perspective. From 1 April until 1 November, six stops on the water are open on the weekends across town.

By taxi
Taxi stands are available across the city. A ride from Gent-Sint-Pieters railway station to Korenmarkt costs at least 12 Euros.

With a guide
Would you rather not go it alone? Book a guide! Join an organized walk or go on a trip with your private guide.

MIDSUMMER NIGHT
Multi-day folk festival featuring among others medieval street food, performances, and tableaux vivants

OPENING OF GHENT ALTARPIECE VISITORS’ CENTRE
St Bavo’s Cathedral
New visitors’ centre with augmented reality tour.

PREMIERE OF AMENRA & GUESTS
In den Troon Verheven
A brand-new creation by post-metal band Amenra with a cinematic backdrop.

EXHIBITION: ‘PERSPECTIVES OF VAN EYCK’
Ghent University Forum
Exhibition on the perspectives used by Jan Van Eyck in his paintings.

COLLEGIUM VOCALE WITH COMMISSIONED COMPOSITION BY ARVO PÄRT
World premiere of a new top composition by Arvo Pärt performed by Collegium Vocale.

‘THE MUSICAL MYSTIC LAMB’
Flanders Festival Bijloke site
Musical journey with 12 top compositions each inspired by a panel of the Ghent Altarpiece.

GHENT INTERNATIONAL FESTIVAL
The first edition of an ambitious theatrical festival fully inspired by Van Eyck.

VAN EYCK DIAGRAMS
Concert hall of Bijloke Music Centre
A musical exploration of the invisible noises and sounds within Van Eyck’s work.
OMG!
ARE YOU
IN GHENT
IN 2020?

www.vaneyckwashere.be
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#visitgent