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L'ART DU DROIT | Trois Siècles de Justice en Images
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THE ART OF LAW | Three Centuries of Justice Depicted

GROENINGEMUSEUM BRUGGE | 28/10/2016 – 05/02/2017

EXHIBITION | THE ART OF LAW. THREE CENTURIES OF JUSTICE DEPICTED

SHORT

In the fifteenth century, it was customary to decorate courtrooms with works of art that were intended to 'encourage' the aldermen and judges to perform their duties in an honest and conscientious manner. These works often depicted the supreme moment of divine justice: the Last Judgement. But other scenes from the Bible were also used, as were images from more profane sources. Together, these are known as the 'exempla iustitiae' (meaning 'examples of fair justice'). In 1498, Gerard David was commissioned by the city council of Bruges to paint just such a work: 'The Judgement of Cambyses'. This remarkably gruesome painting once hung in the courtroom of Bruges town hall and is now one of the finest masterpieces in the Groeningemuseum.

Subjects relating to justice were also depicted outside the courtroom in paintings, prints, drawings, sculpture and stained glass windows. 'The Art of Law' exhibition has brought together some twenty works of art from the collections of Musea Brugge, supplemented by more than hundred other pieces on loan from galleries and museums both at home and abroad. They paint a fascinating picture of the way in which justice and the law were represented in art during the Ancien Régime.

MORE INFORMATION

'The Art of Law. Three Centuries of Justice Depicted' opens on 28 October. It is the first major exhibition in the Groeningemuseum since 'Van Eyck to Dürer' and 'Imperial Treasures'.

The initial intention was to create what was primarily a 'collection exhibition' - an exhibition in which items from the museum's own collection would be supplemented with a small number of items on loan. It was also intended not to approach this exhibition from an exclusively art-historical perspective, but to place it within a surprising, cultural-historical context: the law. During the preparation of the exhibition by curators Vanessa Paumen and Tine Van Poucke, it became evident that there was a great deal of interest for this theme, also internationally, which is why it was eventually decided to tackle the project on a significantly larger scale. The highly positive reactions in the correspondence relating to loan pieces confirmed the enthusiasm and the curators' assumption: there is indeed a great interest for this subject.

The result is an exhibition that now contains about 120 objects and works of art spread over four large rooms and five more intimate cabinets. As the exhibition will fill half of the Groeningemuseum, the permanent collection will be exhibited in a modified temporary trajectory of just six rooms.



The exhibition's starting point is a compilation of some twenty pieces of art from the Bruges collections: the Groeningemuseum, the Gruuthusemuseum, the Brugse Vrije and the Public Library. They are supplemented with numerous pieces on loan from both home and abroad, not exclusively from heritage institutions large and small, but also from private collectors.

'The Art of Law' interprets paintings, sculptures, drawings, old prints, manuscripts and objects in the context of their original functions; in other words, justice and jurisprudence. The artefacts provide a fascinating overview of how artists and their judicial patrons were inspired by law and its practice from circa 1450 to 1750. Although the exhibition concept was devised in the Groeningemuseum, it could not have been developed without excellent collaboration between people with different perspectives on the subject. A rewarding synergy between the art-historical and law-historical groups was only possible thanks to the enthusiastic and highly dedicated support and cooperation of Georges Martyn and Stefan Huygebaert from the Institute for Legal History at the University of Ghent.

Divine Judgement, Worldly Justice

From the Late Middle Ages onwards, the cities of Flanders and Brabant competed with each other to build the finest town halls. In both

regions, the aldermen's chamber, which was used, among other things, for the dispensation of justice, were decorated with judgement scenes painted by the very best artists. These moralising works of art depict examples of good and/or bad justice. The purpose of these scenes was to encourage the aldermen - who at that time also served as judges - to carry out their important task honestly and conscientiously. The ultimate moment of divine judgement - the Last Judgement - was often chosen as the subject for the judgement scenes. In this way, it was hoped that the secular law of this world would be encouraged to mirror the divine law of heaven. The Last Judgement had to remind everyone present in the aldermen's chamber - the judges, the prosecutors, the accused and the witnesses - of their moral responsibility to serve justice wisely.

In addition to the Bruges Last Judgements by Jan Provoost for the town hall (1525) and by Pieter Pourbus for the tribunal of the Liberty of Bruges (1551), the first exhibition room also displays other Last Judgements that were originally commissioned for council chambers elsewhere and are now here on loan. As a result, the Last Judgement that was painted for the Dutch city of Maastricht in 1477 or 1499 has left its original location in the local town hall for the first time in decades. Another fascinating canvas comes from the town hall in Geraardsbergen, painted



in a primitive style that is slightly reminiscent of Hieronymus Bosch. It will stand proudly alongside other panels that were commissioned by fifteenth and sixteenth-century city administrations, in which the role of the judge on earth is compared with the role of Christ as the supreme judge. The panels from Maastricht, Graz and Wesel clearly demonstrate this relationship between divine and earthly justice, by combining a Last Judgement with the depiction of a secular court hearing. On the Maastricht panel, a devil attempts to bribe the aldermen-judges during a case between a poor man and a rich man. The panel by Derick Baegert from Wesel shows a court case at the moment of the swearing-in and establishes a clear link between perjury and the condemnation of the perjurer on the Day of Judgement.

Exempla iustitiae: Inspiring Examples

From the fifteenth century onwards, other judgement scenes also graced the halls of many judicial institutions. Both biblical and profane sources were used to provide subjects for these 'exempla iustitiae': moralising works with justice and the law as their main themes. The second room of the exhibition features a number of these popular exempla in the form of paintings, prints, drawings and stained glass windows. In particular, the Judgement of Solomon and the story of Susanna and the Elders were frequently chosen to adorn courtrooms. For example, the story of the chaste Susanna can be admired on the alabaster frieze of the

Renaissance fireplace in the Brugse Vrije. A visit to this palace is included free of charge in the ticket for 'The Art of Law'. The Judgement of Solomon is among others scenes depicted in a panel that was painted by Frans Floris I for the town hall in Antwerp. Other typical exempla are the stories of Zaleucus, Trajan and Herkinbald. These stories each indicate essential aspects of the duty of a judge, such as respect for the law, impartiality and, above all, incorruptibility. A more unusual judgement scene involves the vengeful Tomyris, Queen of the Massagetae. She ordered the decapitation of the Persian king Cyrus and had his head immersed in a jug filled with human blood. Pieter Pieters painted this 'adverse' judgement scene for the tribunal of the Liberty of Bruges. The message is clear: the example of this irrational woman, driven purely by feelings of revenge, must not be imitated by the judges.

Numerous exempla and allegories from the fifteenth to the eighteenth century not only deal with the dispensation of justice in a strict sense, but also with patriotism and good governance. After all, a good government or a good administration wants to be identified with one of the most important of all civic virtues: good justice. This can be clearly seen in the engraving of William of Orange as the Captain of Wisdom by Theodor de Bry.

The skin of the Judge: Cambyses' Judgement

The third room in the exhibition focuses on one



specific subject: The Judgement of Cambyses. At the centre of the room is Gerard David's masterpiece from the Groeningemuseum. David finished this diptych in 1498, at the height of his career, having been commissioned to paint it by the aldermen of Bruges for the council chamber in the town hall. It depicts the legendary tale of the Persian king Cambyses (sixth century before Christ), which was first chronicled by the Greek historian Herodotus and later disseminated in Flanders through various medieval versions of the text, based on the Latin works of Valerius Maximus. Sisamnes, one of the supreme judges of the king, allowed himself to be bribed and therefore did not judge fairly. The king sentenced him to a terrible punishment: to be flayed alive. His skin was then used to cover the judge's chair of his successor and son, Otanes.

Gerard David was probably inspired by a miniature by Loyset Liédet, who worked in Bruges as a miniaturist for the Burgundian court. Liédet created a total of 37 miniatures for a manuscript with historical and biblical scenes, which is being exceptionally lent to the exhibition by the Royal Library of Belgium. It is not the earliest known depiction of the Cambyses story, but it is the first version that portrays the flaying in such gruesome detail. David copied (almost literally) a number of these details: the executioner holding his knife between his teeth, the standing figure who counts the arguments against the judge on his fingers and the crowd that gathers around the unfolding scene.

During the sixteenth and seventeenth century,

the Cambyses story continued to be used repeatedly in paintings and prints. In these later depictions, the scene with Otanes – in David's painting in the upper-right section of the second panel – was very popular. Some painters and printmakers even reduced the story to a straightforward depiction of the judge's chair covered with the flayed skin. This terrifying image alone was deemed to suffice as an ultimate and constant reminder of the consequences of judicial corruption.

Justice as Practiced

The exhibition continues in a series of more intimate cabinet rooms, where the displays reflect on legal practice during the Late Middle Ages and the early modern period.

Just Judges

The first cabinet focuses on the importance of just and incorruptible judges, a theme that was already highlighted in the many depictions of the Cambyses story. Secular judges had the power to decide over matters of life and death, and were expected to answer for this before God on the final Day of Judgement. This meant that they were required to pass judgement on earth in the same way that God would pass judgement on them in heaven: honestly and impartially, without being influenced by emotion. As with the exercising of every form of power, the possibility of abuse was very real. In particular, corrupt judges who were open to bribery are highlighted in the stained glass windows, drawings and



prints on display. Most of the stained glass windows are from a private collection in southern Germany and are complemented by two other pieces crafted by Pieter Coecke van Aelst I from the STAM in Ghent.

The Administration of Justice in Bruges

The next cabinet looks at the administration and implementation of justice in Bruges. Before the French Revolution, the Netherlands was a patchwork of different jurisdictions and legal systems. Under the Ancien Regime, there was no separation of powers in the modern sense, meaning there was no independent judiciary. Justice was mainly customary justice, applied in accordance with local regulations and procedures that had gradually taken shape through the centuries and had been handed down by oral tradition. It was not until the French Revolution that a new legal system was established, a product of the Enlightenment that, to a large extent, is still in force today. Bruges also conformed to this general pattern and there were several different courts operating in the city in medieval and early modern times. Depending on the nature and location of the case, the inhabitants of Bruges could be summoned before any one of these courts. Within the city walls, the municipal court of aldermen was considered to be the most important court. In addition, however, there was also the tribunal of the Liberty

of Bruges, which was responsible for the castelany around the city, an extensive administrative area that was bordered by the North Sea and the watercourses of the Westerschelde, and the IJzer. The decanal court was in turn responsible for justice in the double seigniorship known as the Proostse (dean's seigniorship) and the Kannuniksse (canon's seigniorship), both of which were affiliated to the St. Donatian Church. The provosts of the Chapter of St. Donatian administered justice over a number of municipal districts and dozens of villages beyond the city boundaries. All of these legal institutions had their seat in the heart of the city on the Burg, as can be seen in the view painted by Jean-Baptist van Meuninckxhove. The canvas by the Brussels painter Gillis van Tilborgh depicts the aldermen of the Liberty of Bruges during a court hearing in their chamber. This chamber has been faithfully reproduced by the artist. On the left we can see the Last Judgment by Pieter Pourbus, a masterpiece that is now part of the Groeningemuseum collection but which originally hung in the Palace of the Liberty of Bruges until the nineteenth century. On the right stands the monumental Renaissance fireplace, designed by Lancelot Blondeel.

Joos de Damhouder: Bruges' First Jurist with International Influence

The third cabinet room focuses on the Bruges jurist Joos de Damhouder (1507-1581), who in his time was a highly respected and much quoted authority on criminal law and proce-



de Damhouder returned to his native city in 1532, where he took on several important legal functions, not only serving as a lawyer, but also as the grand pensionary of the city and its criminal registrar. During his search for good criminal law practice, he stumbled upon a manuscript by the Ghent legal expert Filips Wielant (1441-1520). He unscrupulously appropriated Wielant's text, translating it almost literally into Latin, supplementing it with some personal findings of his own and publishing it in 1554 under his own name with the title 'Praxis rerum criminalium'. One of the main innovations in this legal handbook was the use of numerous illustrations, which were closely supervised by the author himself. In 1567, he published a second manual, this time dealing with civil as opposed to criminal law: 'Praxis rerum civilium' or 'Practycke in Civile Saeken'. Both books were highly successful in de Damhouder's own lifetime, being translated into several languages and reprinted on numerous occasions, well into the seventeenth century. In addition to portraits of de Damhouder, different editions of his books are also on display, including a compilation edition of both his legal 'bestsellers'.

Exemplary Criminal Law

The penultimate cabinet addresses a gruesome but nonetheless fascinating aspect of criminal law in the Ancien Regime: the bloody practices of torture and execution. In the Late Middle Ages

and also in early modern times, judges attempted to maintain order by passing harsh sentences and imposing severe capital punishments. Suspects were forced to confess by means of cruel torture, which could often last for hours or even days. The death penalty was also handed down for certain crimes. But even for those who escaped execution, there was still the prospect of cruel physical and mental punishments. Some of these punishments can be seen on a print by Pieter Brueghel. The purpose of the punishments was to set a hard example that would frighten the local population into obedience to the law. This explains why executions were usually carried out in the open air and on a scaffold, and always in front of a large crowd - as can be seen in *The Execution of Joseph Measure* in front of the Palace of the Liberty of Bruges, a painting from the palace collection attributed to Jan Anton Garemijn. Another fascinating aspect of medieval criminal law was the so-called penance pieces (sometimes known as judgement or punishment pieces). These included metal fists or heads in (semi-) precious materials, which the guilty party was required to make at his own expense to atone for his crime. The plaques attached to the pieces usually mention the reason for the punishment, together with the date and the name of the offender. The pieces were kept in or near the courthouses that imposed the sentence and they were intended - like the painted judgement scenes - to serve as exempla. The making of penance pieces was often a



punishment for offences such as slander or disobedience toward the civil authorities. However, they only formed part of the punishment. The convicted person also had to ask for mercy in public, suffer public humiliation, pay a fine and, occasionally, suffer banishment. In this room a silver justice fist and head from the Gruuthusemuseum are on display, together with several similar heads and plates from the city of Veurne.

Justitia: from Cardinal Virtue to Political Ideal

The final room is devoted to the iconography of the figure of Justitia - or Lady Justice as she is often called. Nowadays, we know her as the blindfolded woman with the weighing scales and sword. But where does this image come from? Given her Latin name, we might easily assume that Justitia was originally an ancient goddess. But this is not the case. The figure of Justitia only began to appear during late antiquity as one of the four cardinal virtues. In addition to Justitia (Justice), Prudentia (Wisdom/Prudence), Temperantia (Moderation) and Fortitudo (Courage) were also seen as being crucial for the living of a virtuous life.

These virtues were all personified by women, each with their own attributes. Justitia's weighing scales symbolize fairness and balanced judgement; while her sword stands for severity and punishment. Both attributes have theological roots. On the Day of Judgement, it is believed

that the Archangel Michael will weigh the souls of the dead in a balance scale, as can be seen on a panel by Colijn de Coter, and will then separate the good from the evil with a sword. Christ is also often depicted with a sword in Last Judgement scenes.

Justitia's blindfold was only introduced around 1500 and one of its earliest depictions was in an illustration (which has been attributed to Albrecht Dürer) in Sebastian Brant's 'Ship of Fools'. Initially, this controversial attribute had a distinctly negative connotation, but it later evolved into a symbol of impartiality.

It was at roughly the same time that Justitia also became detached from the other cardinal virtues. Now portrayed as 'the Queen of Virtues', she underwent a process of political rehabilitation. From then on, she came to represent 'justice' in an earthly (civil and criminal) context and so began to make her appearance in the medieval cityscape, gracing the buildings in which justice was served.

The highlight in this room is 'Iustitia et Injustitia' by Hans Vredeman de Vries. It is part of a series of seven allegorical paintings about virtuous public governance, which de Vries made for the council chamber in the town hall of Danzig (Gdansk) during his stay in the city. It illustrates the contrast between the good justice of impeccable judges and the bad justice of corrupt judges, who can be seen scrambling for bribes.

Cutarors Vanessa Paumen & Tine Van Poucke



RELATED ACTIVITIES

The exhibition also leaves the confines of the museum and moves into the city centre. In collaboration with the guide associations, a special **city walk** - 'On the right track' - has been developed. It takes in the many places where the administration of justice and the law has left its mark over the centuries on the cityscape of Bruges.

The Flemish Research Centre for Art in the Burgundian Netherlands is also devoting four of its **autumn lectures** to the exhibition.

In addition, the exhibition is the subject of an **academic conference**, in which some thirty researchers from different countries will contribute to ongoing scientific research into 'the law' as a theme in art from the late medieval period up to the nineteenth century. This academic conference will take place from 16 to 18 January 2017 and is organised in collaboration with the Institute for Legal History of the University of Ghent.

GUIDED TOURS OF THE EXHIBITION

Cost: € 75

Duration: ca. 1 hour 30 minutes

Number of participants: max. 20

Languages: Dutch, French, German, English, Spanish, Italian

Only by reservation via + 32 (0)50 44 46 46 or toerisme.reserveringen@brugge.be

CITY WALK

On the right track

Cost: € 100 (guided walk + visit to the Brugse Vrije)

Start: Burg (in front of the town hall)

Duration: ca. 1 hour 30 minutes

Number of participants: max. 25

Languages: Dutch/French/English/German

Reservations: + 32 (0)50 44 46 46 or toerisme.reserveringen@brugge.be

Over the course centuries, the law and the dispensing of justice have left their mark on the cityscape of Bruges. This guided tour will take you to the most important landmarks in the city's legal-artistic heritage. The walk starts on the Burg Square, where civil, comital and ecclesiastical courts have all stood in the past. Images of Justitia (Justice, a blindfolded woman holding a sword and scales) and other legal scenes decorate the facades of official buildings. The walk also includes other locations associated with justice: places where the law was pronounced, churches and chapels where members of the legal fraternity honoured their patron saints, sites where the terrible punishments of the past were carried out and even the prison where local criminals were once incarcerated. To finish off, there is a visit to the former Aldermen's Chamber in the Brugse Vrije.



ACADEMIC CONFERENCE

The Art of Law. Artistic Representations and Iconography of Law & Justice in Context from the Middle Ages to the First World War

From 16 to 18 January 2017

Vriendenzaal Groeningemuseum

The working language of the congress is English, although a number of presentations will be given in French

More info via vanessa.paumen@brugge.be

The Flemish Research Centre for the Art of the Burgundian Netherlands, the Groeningemuseum, the Institute for Legal History of the University of Ghent, and the BELSPO Interuniversity Attraction Pole Justice and Populations: The Belgian Experience in an International Perspective 1795-2015 are organizing a three-day congress on the iconography of justice and the law. More than 30 academics will discuss their research findings relating to the function of art in the implementation of justice and the law from the Late Middle Ages to the nineteenth century.

LECTURES

Always on Thursday at 3 PM at the Vriendenzaal of Musea Brugge. Free access

Transparent blindfolds of Lady Justice

10 November '16

[in English]

Lecture by **Valérie Hayaert**, Researcher at Institut des Hautes Etudes sur la Justice, Paris

One of the most disputed questions about representing Lady Justice is the one of her blindfold. Sightlessness is problematic: is it a sign of disability or a token of impartiality? The act of blindfolding Justice is a paradoxical gesture and as such, it deserves a detailed analysis. Her blindness is the result of an emblematic process : the inherent polysemy of the blindfold shows that any blindfolded allegory taken alone can accommodate several textual interpretations that can, effectively turn into a different emblem according to the will of an active, interpreting viewer, be he the author of a sculpture or its beholder. The paradoxical nature of the blindfold is very productive : is it

a sign of blindness? A token of impartiality ? A necessary avoidance of lucidity ? A momentaneous oblivion of the evidence put before the eyes ? A mark of ecstasy ? A shameful stigmata ? A trick ? A game ? A mark of derision ? This list of questions shows that many ways of reading this sign can be attached to different viewers, contexts, intentions.

Justice and the law: the fundamentals of a correct legal system in the paintings of Hans Vredeman de Vries in Gdansk

8 December '16

[in Dutch]

Lecture by **Alain Wijffels**, Faculty of Law at the Catholic University of Leuven

When Hans Vredeman de Vries was in Danzig (Gdansk) in the 1590s, he was asked to do a series of paintings for the new town hall. 'Good governance' was, as was usual at that time, the general theme. The seven paintings (there may have been an eighth one) are still exhibited in the historical Renaissance building in Gdansk. Every one of them is an allegorical image of one of the virtues of good governance, and the baneful consequences of not observing it. The cycle of seven has a general structure, as it starts with the theme of human justice, and ends with the Last Judgement, or divine justice.

Between both paintings, alternately more religiously inspired and more secular virtues are shown. Every work from the series is elaborated in a complicated manner, with exuberant architectural elements, which are typical for Vredeman de Vries, but also numerous characters: figures from ancient times, from the Bible, and allegorical figures who continued and renewed the Medieval imagery of public administration.

From flaying alive to the skin on the chair: the Judgement of Cambyses in art

22 December 2016
[in Dutch]

Lecture by **Vanessa Paumen**, Flemish Research Centre for the Art of the Burgundian Netherlands and curator of 'The Art of Law'

During the 16th and 17th centuries, the history of the severe king Cambyses and the corrupt judge Sisamnes became very popular as an exemplum. When we compare Gerard David's paintings to the many images from the same period, we clearly see that the Bruges artist visualized the story in a unique manner. Later works focus more on Otanes, Sisamnes' son, while the punishment is reduced to a small background scene, or even completely omitted.

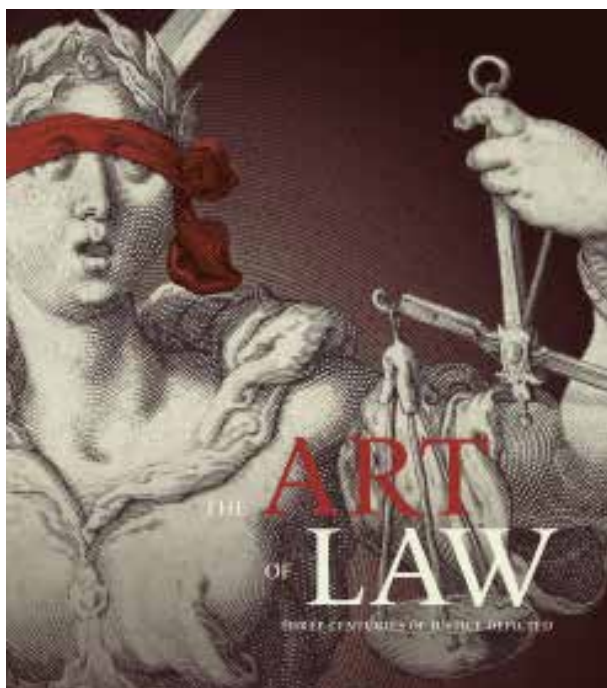
The bribery and the arrest are rarely depicted; while his father's flayed skin features prominently in these works. This lecture discusses a number of exhibits, which all have that same theme Gerard David already painted for the Bruges aldermen in the 15th century.

Images de la justice et éthique du juge en Occident

2 februari '17
[in French]

Lecture by **Robert Jacob**, Université de Liège and Université Saint Louis Bruxelles
Research director, Centre national de la recherche scientifique, France

PUBLICATION



The exhibition has a richly illustrated catalogue, published by Lannoo, in both Dutch and English. Essays by scientific and academic contributors from Musea Brugge and by legal historians are interspersed with case studies dealing with a selection of the exhibited works of art.

Editors: Stefan Huygebaert, Georges Martyn, Vanessa Paumen, Tine Van Poucke

Publisher: Lannoo

€ 29,99

Soft cover, 208 p.

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HIGH RESOLUTION IMAGES

Images to promote this exhibition/museum can be downloaded via the following link:
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exhibition poster



Pieter Pourbus, *The Last Judgement*
 © Lukas - Art in Flanders vzw, photo Hugo Maertens / Musea Brugge



Adriaan Moreels, Pieter van Boven, *The Last Judgement*, Geraardsbergen



Antonius Claeissens, *Justice Conquers the Seven Deadly Sins* - © Lukas - Art in Flanders vzw, photo Hugo Maertens / Musea Brugge



Meester van Ottobeuren, *Archangel Michael Weighing Souls* - © Rijksmuseum



Colijn de Coter, *St Michael the Archangel and St Agnes*
 © Bob Jones Museum and Art Gallery



Hans Vredeman de Vries, *Iniustitia and Iustitia*, Gdansk



Anonymous, *Justice* from a manuscript after *Margarita philosophica* by Gregorius Reisch



Cornelis Cort, *Justice Rewarding the Worthy* - © Museum Plantin Moretus



Jan Provoost, *The Last Judgement* - © Lukas - Art in Flanders vzw, Photo Hugo Maertens | Musea Brugge



Gerard David, *The Judgement of Cambyses* - © Lukas - Art in Flanders vzw, Foto Hugo Maertens | Musea Brugge



Claes Jacobsz. van der Heck, *The Judgement of Cambyses* - © Stedelijk Museum Alkmaar



Dirck van Delen, *Justice Exalts a People*, Zeeuws Archief/ Gemeente Middelburg (Oudheidkundig Museum Arnhemuiden) © ArtinPrint



Jan van der Toolne, *Justice Head* - Musea Brugge, Gruuthusemuseum



Jan van Brussel, *Dual Justice*, © Gemeente Maastricht



Philips Galle after Pieter Bruegel de Oude, *Justitia (Justice)*, © Museum Mayer van den Bergh



Gillis van Tilborgh, *Court Session in the Magistrates' Chamber of the Liberty of Bruges*, Musea Brugge, Brugse Vrije

PRACTICAL INFO EXHIBITION

Title:	The Art of Law. Three Centuries of Justice Depicted
Location:	Groeningemuseum, Dijver 12, 8000 Bruges, Belgium
Period:	from 28th October 2016 until 5th February 2017
Opening Hours:	from Tuesday to Sunday from 9.30 a.m. to 5 p.m.
Tickets:	€ 8 (26-64 y.) € 6 (>65 y. & 12-25 y.) [incl. permanent collection + Brugse Vrije] free for children under 12 years old
More info:	www.museabrugge.be

MORE INFO

All arrangements can be made via sarah.bauwens@brugge.be or on +32 50 44 87 08.

Press visits to the exhibition are possible with an appointment: see under the heading 'pers' (press) on the website www.museabrugge.be.

The press file can also be consulted online and texts can be transcribed, again via www.museabrugge.be, under the heading 'press'.

REQUEST

We collect every possible review of our museums and events. Therefore we would like to ask you to send a copy of any article you publish, or a CD of the relevant broadcast, to Sarah Bauwens, head of Press & Communications, Musea Brugge, Dijver 12, B-8000 Bruges.

You can also send the files digitally (stating ftp or url) to sarah.bauwens@brugge.be.

We thank you for your cooperation and interest.



Vrienden Musea Brugge

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