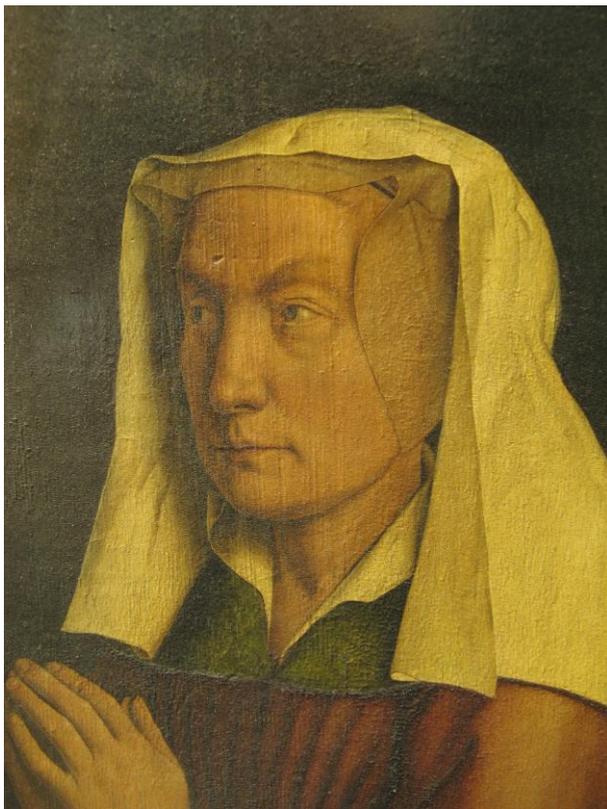


The spectacular result of the *Ghent Altarpiece's* first restoration phase



Press conference | October 12th 2016 | Ghent

Press release

The spectacular result of the *Ghent Altarpiece's* first restoration phase

Ghent, October 12th 2016 | After four years of treatment the exterior wing panels of the *Ghent Altarpiece* and their frames have returned greatly transformed to St Bavo's Cathedral. The restoration by the Royal Institute for Cultural Heritage (KIK-IRPA, Brussels) has led to the rediscovery of the unique painterly qualities of Van Eyck, which had been hidden beneath overpaint for centuries! The restorers' complex task is illustrated by the catalogue *restoration/REVELATION* and the eponymous exhibition opening today at the Caermersklooster Provincial Cultural Centre. Tourism Flanders announces an ambitious exhibition on Van Eyck at the Ghent Museum of Fine Arts (MSK) and reveals its plans for a visitor centre at St Bavo's.

A spectacular restoration

It is an particularly rare experience to witness the renaissance of an art work nearly 600 years after its creation (1432). When the restoration started in October 2012, it had been planned to remove the relatively recent retouching and oxidized modern varnish, consolidate the paint layers and conserve the supports. The restorers, however, gradually discovered that the paint layer was covered by very large zones of overpaint, the existence of which had been unknown for centuries. These later additions dated from the 17th or even from the 16th century. This means that the exceptional quality of the closed *Ghent Altarpiece* hadn't been visible for more than 400 years!

Detecting the overpaint hasn't been straightforward: they were hidden beneath yellowed varnish, their quality and state or conservation varied significantly, they covered entire zones of the original composition which they imitated, and their age cracks were similar to those in Van Eyck's underlying paint layer.

Additional research by the restorers and laboratories of the KIK-IRPA and by the universities of Ghent and Antwerp revealed that the overpaint, which covered around 70% of the surface, could be removed without damaging the original paint layer. The advice of the International committee of experts to uncover the original was accepted by all parties involved. Such a large-scale removal of overpaint, however, demanded additional time and a large amount of expertise and patience to remove the paint centimeter per centimeter with a scalpel under a binocular microscope. But the result lived up to the expectations: Van Eyck's original beneath the overpaint was in good condition, with only few zones with losses or other damage. The restorers then started retouching, which was carried out progressively and with much care in order to obtain a harmonious result for all the panels and to restore the subtle modeling of Van Eyck.

The treatment has led to unique iconographic and aesthetic revelations. The panels are now much closer to their original appearance and show new iconographic elements. The restoration has also revealed the beautiful painting technique of the Van Eyck brothers, with their unequaled sense of observation and thorough insight into the interaction between light and materials, leading to a unique illusion of three-dimensionality on a flat surface. The role of both brothers in the creation of the *Ghent Altarpiece* is confirmed by the authenticity of the quatrain on the frames of the exterior wings.

Meanwhile the panels of the opened altarpiece's lower register have been brought to the restoration studio at the MSK where the public can follow the treatment from up close. Scientific



imaging has already enabled the restorers to detect numerous overpainted zones on these panels. The restorers will further study the overpainted zones during the next few months, a period which will be highly decisive for determining the further course of the treatment.

Culture policy area and Flanders Heritage Agency

The polyptych, that, because of its unique artistic and cultural-historic significance for the Flemish Community, is considered rare and indispensable, is not only protected as a prime piece, but also enjoys protection as an item of cultural value that is an integral part of St. Bavo's Cathedral. That is why both the Culture policy area and the Flanders Heritage Agency have supervised the contents and finances of this restoration campaign. The double protection makes it possible for both policy areas to finance the highly expensive restoration campaign, 80% of which is subsidised by the Government of Flanders. At the moment, the Government of Flanders has invested more than 1.5 million euros in the restoration of the Mystic Lamb altar piece.

The restoration costs are shared equally. The Flemish Minister of Culture, Sven Gatz, has earmarked 756,002.45 euros for the restoration. Minister Gatz: *The first stage of the restoration revealed Van Eyck's unbelievably detailed realism. Depth and relief were no longer concealed under layers of varnish and overpaint. I found it amazing to see how the restorers gradually unveiled, piece by piece, the genius of Van Eyck. Who knows what the restorers will discover in the next stages, when the varnish on the inner panels will be removed. If further study by the restorers were to show that additional restoration work is necessary, I shall find a solution for this in consultation with the Government of Flanders.*

Geert Bourgeois, Flemish Minister of Flanders Heritage, has also allocated a similar subsidy.

In addition to the restoration of the paintings and frames, the Government of Flanders also invested in a better repository environment for the Mystic Lamb altarpiece. The Government of Flanders financed a study into this, which framed recommendations for improving the climatological conditions in the 'cage' of the Mystic Lamb in the Baptismal Chapel. The cathedral fabric commission implemented these proposals. Thanks to the measures taken, the fluctuations in temperature and humidity in the 'cage' could, to a significant degree, be eliminated. Good conditions for the repository remain a priority in guaranteeing that the altarpiece is in good condition for 'those who come after us'. All of us as partners must bear this in mind in the search for a new repository for the altarpiece.

The *restoration/REVELATION* exhibition and catalogue

The exhibition *restoration/REVELATION. The exterior wings of the Ghent Altarpiece* opening today at the Caermersklooster Provincial Cultural Centre brings the unique story of the past restoration phase. The exhibition climaxes in a life-sized video projection of the exterior wings condensing four years of restoration in a few minutes. The catalogue, with its generous selection of images from before, during and after restoration, is the first publication to present the newly restored panels and frames as (n)ever before. The exhibition will run until May 28th 2017.

Tourism

Flemish minister for Tourism Ben Weyts (N-VA) is already investing 6.5 million euros in the preparation of the Van Eyck-year in 2020. 2.1 million euros will go to an ambitious Van Eyck-exhibition at the Ghent Museum of Fine Arts (MSK). A unique selection of works is gathered, amongst which masterpieces by Van Eyck and his contemporaries. The MSK's ambition is to attract at least 100.000 visitors from Belgium and abroad. More than 4.3 million euros is destined for a brand new visitor centre at the heart of St Bavo's Cathedral. Visitors will be invited on a passionate journey through, amongst others, the upper church, crypt, tower and as an apotheosis the Vijd Chapel, the *Ghent Altarpiece's* original location where it will be exhibited again after restoration. The forward-looking visitor centre is expected to gradually double the number of visitors to 400.000 each year. *Our Flemish Masters have admirers all over the world, Weyts says. I want to incite all those art enthusiasts from abroad to visit the cradle of all that talent: Flanders.*



Programme

- 10h00 - Reception
- 10h30 - Word of welcome from Bishop Luc Van Looy
- Elke Sleurs, State Secretary for Science Policy
 - Christina Ceulemans, General director a.i. of the KIK-IRPA
 - Anne van Grevenstein, Professor emeritus: highlights of the first phase of restoration
 - Jozef Dauwe, Provincial Culture Delegate: the exhibition *restoration/REVELATION. The exterior wings of the Ghent Altarpiece*
 - Baron Jan Huyghebaert, President of the Baillet Latour Fund
 - Sven Gatz, Flemish Minister for Culture
 - Ben Weyts, Flemish Minister for Tourism: announcement of projects by Tourism Flanders on Van Eyck and the *Ghent Altarpiece*
 - Annelies Storms, Ghent Alderman of Culture
 - Canon Ludo Collin, Rector of St Bavo's Cathedral: announcement on the next phase of the restoration

11h40: Presentation of the restored exterior wing panels and photo opportunity (flashes not allowed)

12h00: Visit to the exhibition *restoration/REVELATION* at the Caermersklooster, Vrouwebroersstraat 6, 9000 Ghent (within walking distance). Interviews and light lunch. You will also receive the exhibition catalogue.

The first phase of the restoration

Emeritus professor Anne van Grevenstein-Kruse
Advisor to the Churchwardens of St Bavo's Cathedral

The *Altarpiece of the Mystic Lamb* by the Van Eyck brothers was placed in the Vijd chapel in 1432, a few metres from where we are today and it is one of the very rare art objects of exceptional quality that can be admired in its original environment. The light, the architecture with the coat of arms of the donor Joos Vijd in the vault, the liturgy, the smell of incense, the music as if it was played by the angels, are in the here and now.

To understand the material state of the altarpiece, insight into the violent European history is required: Iconoclasm and Reformation, transportation of the central panels to Paris in the Napoleon Museum, return of the central panels after Waterloo, sale of the side wings in 1816 and sawing through of the wooden panels in the Bode Museum of Berlin in 1894, return of the side wings after the Treaty of Versailles in 1919, the Second World War and transport to the Hitler Museum in Neuschwanstein, at the end of the war they were brought to the salt mines of Altaussee and in 1945 all the panels returned to Ghent... all those events have obviously left their traces and it is a miracle that the altarpiece has survived at all.

The history of the restoration campaigns can be followed in archival sources and when we look at the painting we find a complex archaeological field of superposed and juxtaposed interventions. It enables us also to follow in the course of history the evolution of the profession. Today restoration is a scientific discipline, where specialists in exact sciences and art history work closely together. In the past it were painters and craftsmen who repeatedly intervened on the work of their predecessors, to repair damages but also to emulate, to adapt the painting to changes in style and taste.

The last restoration was carried out after the Second World War in 1950-51 by Albert Philippot, in the interdisciplinary institute in Brussels that would become the KIK-IRPA, led by chemist Paul Coremans. In the publication *L'Agneau mystique au Laboratoire* (1953), Coremans writes that "the exterior panels of the side wings had been treated less than the interior, due to lack of time". Large overpaint on the interior such as the cloak of Mary, the background in the landscape and the area around the Dove, could be removed at that time.

A diagnosis or rather hypothesis about older, broad overpaint such as the cloak of the Deity in the upper register, were made in 1953, but contradicted by scientists in the 80s and 90s. Scientists were confronted with the limits and shortcomings of "instrumental analysis" such as paint samples, X-ray or infrared images, to find solutions for complex problems related to the superposition of multiple paint layers, sometimes with intermediate fluorescent varnish layers. These superposed paint layers could be interpreted as:

- An original composition but executed by the different hands of the Van Eyck brothers: Hubert who started the work till his death in 1426 (as stated on the quatrain on the frame) and Jan who undertook the heavy task of finishing the work;
- The presence and contribution of assistants in the Van Eyck workshop
- Autograph corrections by Jan Van Eyck;
- Later, non-original additions.

The Churchwardens of St Bavo's Cathedral, curious and worried about the state of conservation of the altarpiece 60 years after the last restoration, wanted a diagnosis based on professional advice. The present restoration campaign of the *Mystic Lamb Altarpiece* was preceded by a thorough technical

documentation (Getty Foundation) and an urgent conservation campaign at St Bavo's Cathedral (Flemish Ministry of Culture) in 2010-2011.

A treatment proposal in three phases was made to allow at all times the presence of two thirds of the altarpiece in the Cathedral. In October 2012 the Churchwardens of St Bavo's Cathedral commissioned the restoration of the exterior wing panels by a team of the KIK-IRPA in the Ghent Museum of Fine Arts.

Today there are still "cleaning controversies" about choices that need to be made during treatment about the irreversible removal of old varnishes and overpaint. The many values of a work of art, age, history, beauty, authenticity..., can summon different priorities and emotions in different countries, institutions or even individuals. These priorities given to certain aspects of a conservation treatment need to be assessed in a broad interdisciplinary context and that is the role of the Advisory Committee, installed by the Churchwardens, but also of the International Expert Committee, chosen for their specific knowledge and experience with the very complex Van Eyck problems.

Progressive insight acquired during a step-by-step conservation treatment is today a very wise manner of gaining understanding in this complexity. As a first step in the case of the *Ghent Altarpiece*, curative and preventive conservation and safety were the main priorities.

For the treatment proposal for 2012-2017, the choice was made to remove all the recent synthetic ketone varnishes that become insoluble and very yellow with time. After removal of these layers, older varnish layers could be examined on the whole surface of the paintings and analysed for their relative solubility. During this process the consolidation of the paint layers could be done effectively, and this is the essence of a conservation treatment.

In a second phase starting in November 2013, the older varnishes were removed so the extent of old overpaint could be assessed, analysed and related to archival sources for their dating. One has to think of a highly complex archaeological field with different interventions dated from the early 16th till the 20th centuries. Rather small losses in the paint surface were initially overpainted, these zones discoloured over time and were again overpainted with a broader brush... layer over layer. After a crucial meeting in March 2014 with the International Expert Committee, green light was given to remove all the overpaint, thanks to the additional financing of the Flemish Ministry of Culture and the Baillet Latour Fund.

Research into the feasibility of overpaint removal and safety of the used methods, evaluation of the historic value of the later additions, could be done effectively at that moment. The subjective arguments in favour or opposed to the removal, could be balanced by objective data: it became an ideal step-by-step treatment, based on increased insight acquired during execution.

Additional scientific research, crucial in this phase of the treatment, could not be financed within the existing budget. This apparent division between "thought and action", between "science and the practice of conservation", can be seen very often in the field of conservation, executed far from any scientific infrastructure. With the exception of museums and institutes that have their own scientific department, this problem is linked to the principle of "tendering" or open application for conservation projects.

Fortunately the team of conservators could apply for funding of additional scientific research at the Belgian Science Policy Office (BELSPO) to re-examine the paint samples taken in 1950-51 by the KIK-IRPA. The Gieskes-Strijbis Fund in The Hague reacted on a very short notice to help with the funding of the Macro-XRF research of the University of Antwerp. A GOA (Concerted Research Action) of

Ghent University funded acquisition of a Hirox-microscope for outstanding 3D-imaging and assured the opportunity of a PhD for five young researchers. The projection towards a safe future of the *Ghent Altarpiece* was the essence of their motivation.

It seems so easy to present to you today, and in this beautiful historic environment, the extra space in time and finance that these collaborations brought to the conservation team, as if it were the most normal thing in the world. I can assure you that it were moments of exceptional insight and generosity.

The same can be said about the collaboration between the Caermersklooster, with the Province of East Flanders as patron, the City of Ghent and the Museum of Fine Arts who offered the space for the conservation workshop, the Flemish Ministry of Culture and the Belgian Science Policy Office for the support given to the KIK-IRPA... very different organisations meeting together and listening to each other with a clear problem-solving attitude.

The phrase “Wir schaffen das” also applies here, as it is full of hope and focusses on the power of survival and present-day significance of the *Ghent Altarpiece*.

What did the restoration of the exterior side wings generate?

- Revelation of the original tonal values of the Prophets and Sybils, and the coat of Joos Vijd and Elisabeth Borluut;
- Discovery of the original painting technique on the hands and faces, without pink highlights that were added at a later date;
- The stone imitation of Saint John the Baptist and Saint John the Evangelist. We used to call them “grisailles”, now they are made of marbled stone;
- The illusion of space in the room of the Annunciation is clarified by the wall under the windows, which runs along from panel to panel;
- The three dimensional illusion achieved by the painting technique of the Van Eyck brothers can be fully experienced and admired again;
- The polychromy of the original frames has been revealed after the removal of overpaint that covered the stone imitation painted on silver leaf. The frames are now part of the architectonic environment and because of that one now understands that their shadow is painted on the floor. This shadow is a clear reference to the light coming from the windows in the Vijd chapel.

The iconographic message of the paintings is conveyed by opening and closing the altarpiece. When closed, one sees the Annunciation as a unity, one has to wait for what is promised, one can pray. Opening the altarpiece gives us the revelation of the salvation of humanity through the sacrifice of the Lamb. It is the movement itself that brings the message. Research into the various options for presentation of the altarpiece after restoration is still ongoing and special attention will be given to the parameters for safety and climate control. As in the past, the Panel Paintings Initiative of the Getty Foundation will support this research.

As you will see in the exhibition *restoration/REVELATION* in the Caermersklooster, the collaboration between the Churchwardens of St Bavo’s Cathedral, the Province, the Flemish authorities, the Federal State, universities and sponsors, is the living proof of the binding power of the *Ghent Altarpiece* and as “advisor to the Churchwardens” I have had the privilege to follow this process over the past four years.

It is with great respect and admiration that I have experienced the high quality of the team of conservators and researchers of the KIK-IRPA and I would like to conclude that their expertise is exceptional. For them the bridge between “reflection and action”, in a harmonic flow of interdisciplinary collaboration, is ever present. The *Mystic Lamb* is in very good hands, something all of us can be very proud of.



PRESS INFORMATION

Wednesday 12 October 2016

THE ROLE OF THE GOVERNMENT OF FLANDERS IN THE RESTORATION OF THE MYSTIC LAMB

Protected as movable and immovable heritage

As cultural heritage that is an intrinsic part of St Bavo's Cathedral in Ghent, 'The Adoration of the Mystic Lamb' by the Van Eyck brothers enjoys the protection of the monument legislation (Immovable Heritage Decree). As movable cultural heritage of exceptional importance, the polyptych is also protected as a Flemish prime piece (Prime Piece Decree). The *Mystic Lamb* is not only considered Van Eyck's absolute masterpiece, but also a masterpiece among the complete oeuvre of the Flemish Primitives. Furthermore, the work is still located in the cathedral for which it was intended.

Restoration

In 2009-2010, an urgent conservation treatment was carried out on the panel of the Just Judges. In the meantime, the complete altar-piece has been subject to thorough scientific study. The final report of the Royal Institute for Cultural Heritage strongly recommended the restoration of the altarpiece.

After an exploratory study, the Government of Flanders decided in 2012 to finance both the restoration of the altar-piece and the study into the future repository and the conditions thereof. The restoration campaign will last for more than five years and will be undertaken in three stages.

Subsidies

The double protection ensures that the restoration campaign can be supported by both the Cultural policy area and the Flanders Heritage Agency. The restoration campaign for the polyptych is being monitored by a mixed civil servant working group and by the Prime Pieces Council. The Government of Flanders is financing 80% of the restoration costs. At the moment, the Government of Flanders has invested a total amount of 1.5 million euros in the restoration of the *Mystic Lamb*.

The restoration costs are shared equally. The Flemish Minister of Culture, Sven Gatz, has earmarked 756,002.45 euros for the restoration. Geert Bourgeois, Flemish Minister of Flanders Heritage, has also allocated a similar subsidy.

Study into repository conditions

After restoration, the panels will be replaced in the Cathedral. They will only be allocated their final position by the cathedral after the restoration. That is why a temporary solution must be found that allows the altarpiece to be kept in acceptable climatological conditions in the cage in the Villa Chapel. In the spring of 2013, the 'Risk analysis and the study for optimising the Villa Chapel' survey was carried out, commissioned by the Minister of Culture. The study looked at the adaptations that would be necessary in the current depository, the Villa Chapel. The study resulted in a proposal for improving the repository conditions in the cage of the Mystic Lamb. St. Bavo's Cathedral undertook the implementation of this proposal. Later there was another study, this time into a final repository.

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The restoration of the Ghent Altarpiece

After surviving 600 eventful years, a work of art can benefit from a thorough cleaning session. It is for that very reason that in 2012 the Royal Institute for Cultural Heritage (KIK) began restoration work on the altarpiece. A team of conservators is tackling the masterpiece one panel at a time, with the intention of restoring the original paintings by the Van Eyck brothers to their former glory. The project is certain to take until 2019 to complete.

The entire restoration project can be observed from behind glass at the Museum of Fine Arts (MSK), Ghent. As the oldest museum in the country, and as the only museum in Ghent to preserve a world-class collection of historic artworks, the MSK was the most appropriate location at which to restore the polyptych. Equally, choosing the MSK provided an exceptional opportunity to keep the altarpiece accessible to the large numbers of people who make their way to Ghent each year to admire the work.

In 2012, one of the museum rooms was repurposed to become a restoration workshop in amid the collection of Old Masters and medieval paintings. It immediately became an important added attraction at the MSK. After all, visitors are given a unique chance to see the restorers at work, as they clean away layers of varnish from the paintings, remove interfering overpainting and repair minor areas of damage. Over the past few years, this has allowed visitors to the MSK to witness from their own 'front-row seat' the transformation of this medieval masterpiece. Moreover, links to the MSK's permanent collection continue to occur, as even the nineteenth-century writer and critic Emile Verhaeren – the leading figure in the MSK's autumn exhibition – dedicated a poem to the Ghent Altarpiece.

Monthly face-to-face with the restorers

On the last Wednesday of every month, the restorers also provide visitors with an explanatory update on the situation. One of the restorers then leaves the workshop to discuss the Ghent Altarpiece and its restoration with the public, answering any questions they might have. Reservations for these face-to-face meetings are always booked up in no time, showing not only that this approach has been highly successful, but also that the restoration project has now captured the interest of a broad section of the public. As a result, these dates offer an ideal opportunity to understand the masterpiece in greater detail.

Phase One completed; Phase Two initiated

The first phase was completed this summer. This involved the full restoration of the outer panels of the Ghent Altarpiece. The original Van Eyck painting, as it was *truly* intended to be seen, can now be appreciated for the first time in centuries. During the summer the panels were erected in all their splendour in the restoration workshop. In early October they were moved back to Saint Bavo's Cathedral, which then sent the MSK the great central panel that shows the actual Adoration of the

Mystic Lamb. The restorers are commencing work on this, which yet again will take years for them to finish. Once more, visitors will be able to follow their discoveries at close quarters.

In the meantime, the other panels can be viewed at Saint Bavo's Cathedral and an exhibition on the restoration work is being held at the Caermersklooster (Carmelite Friary).

Expansion of the restoration workshop

It emerged during the previous phase that the current workshop was a little too cramped to carry out to best effect the various processes required for the restoration project. To allow the restorers to continue with their work as efficiently as possible and to keep internal transport of the fragile panels to a bare minimum, the MSK is placing an additional room at the project's disposal from this autumn onwards.

The adjoining museum room will be made vacant and converted into an annex to the restoration workshop until 2019. A glass door permits visitors a glimpse inside this second workshop as well.

Useful information

Restoration of the Ghent Altarpiece can be viewed from behind glass with a ticket for the MSK's permanent collection.

For further information about the restoration, please visit: closertovaneyck.kikirpa.be

A combination ticket for access to the three Ghent Altarpiece locations can be purchased at the MSK, the Caermersklooster and Saint Bavo's Cathedral.

Van Eyck 2020

In 2020, once restoration is complete, the MSK will be seizing the opportunity to stage a major international exhibition concerning the masterpiece and the times in which the Flemish master Jan van Eyck lived. At present, the exhibition has been given the working title: 'Jan van Eyck and the Court of the Dukes of Burgundy'.

The exhibition will be a unique occasion to bring parts of the world-famous polyptych into a dialogue with other works that share a context with Van Eyck and his contemporaries. The MSK intends to do nothing less than produce the most comprehensive Van Eyck exhibition ever staged. Using the outer panels of the Ghent Altarpiece as a stepping stone, and by reuniting the greatest possible number of surviving works by Van Eyck and his contemporaries, the exhibition will create an experience in which the splendour of the Burgundian court is brought back to life through paintings, sculptures, drawings, tapestries and miniatures.

The exhibition signals the start of an ambitious year that will also see the opening of a new Ghent Altarpiece visitors' centre at Saint Bavo's Cathedral and the City of Ghent is enthusing as many partners as possible to become involved in the celebration of Van Eyck.

Lukas Art in Flanders is the image bank for Flemish museums and heritage collections. Since 2003, we have been collaborating closely. Together, we are digitizing and revealing these stunning visuals to the world. The digital collection currently features more than 26.000 images that can be admired online. A zoom function allows you to marvel at the beautiful details. To digitize the restored panels of The Lamb of God, the most sophisticated recording equipment and Fine Art Scanning were used. All images, including the latest recordings, can be admired and downloaded for free for educational purposes on www.lukasweb.be.

Practical information for visiting the *Ghent Altarpiece*

A combination ticket (12€) for access to the three Ghent Altarpiece locations can be purchased at the MSK, the Caermersklooster and Saint Bavo's Cathedral.

St Bavo's Cathedral

In summer (1 April - end October) 9.30am - 5pm.
In winter (1 November - end March) 10.30am - 4pm.
On Sundays open from 1pm

Sint-Baafs: Sint-Baafsplein 9000 Gent
<http://www.sintbaafskathedraal.be>

MSK

Restoration of the Ghent Altarpiece can be viewed at the MSK from behind glass with a ticket for the MSK's permanent collection. The restorers are present on weekdays (Tuesday/Friday) only. For further information about the restoration, please visit: closertovaneyck.kikirpa.be

Tuesday - Friday 9.30am - 5.30pm
Saturday & Sunday: 10am - 6pm

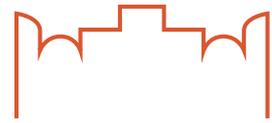
Fernand Scribbedreef 1 Citadelpark 9000 Gent
<http://www.mskgent.be/en>

Caermersklooster

Tuesday - Sunday 10am - 6pm

Provinciaal Cultuurcentrum Caermersklooster, Vrouwebroersstraat 6, 9000 Gent
<http://www.caermersklooster.be>

Lam Gods conservatie•restauratie
Ghent Altarpiece conservation•restoration
Agneau mystique conservation•restauration



SINT-BAAFSKATHEDRAAL
PROVINCIAAL CULTUURCENTRUM CAERMERSKLOOSTER
MUSEUM VOOR SCHONE KUNSTEN

Project	Conservatie-restauratie van het <i>Lam Gods</i> retabel van de gebroeders Van Eyck
Kostprijs voor de drie fasen	1 260 433,20 €
Kostprijs voor meerwerken	149 113 € (behandeling lijsten) • 479 650 € (vrijleggen oorspronkelijke verflaag)
Subsidiërende overheden	Vlaams Gewest (Onroerend Erfgoed) • Vlaamse Gemeenschap (Kunsten en Erfgoed)
Sponsor	Fonds Baillet Latour
Sponsor bijkomend onderzoek	Gieskes-Strijbis Fonds
Opdrachtgever	Kathedrale Kerkfabriek Sint-Baafs, Gent
Ontwerper	Architectenbureau Bressers BVBA – architect Philippe Depotter • m.m.v. em. prof. em. Anne van Grevenstein (Universiteit van Amsterdam) • prof. Ron Spronk (Queen's University, Kingston, Ontario en Radboud Universiteit Nijmegen)
Plaats van uitvoering	Museum voor Schone Kunsten, Gent
Inrichting atelier	Stad Gent Sponsoring door ArcelorMittal • Meyvaert Glas
Uitvoerder	Koninklijk Instituut voor het Kunstpatrimonium (KIK), Brussel
Onderaannemers	Jean-Albert Glatigny • Collection Care Mobull • Eeckman Art & Insurance • Meyvaert Glas
Wetenschappelijk onderzoek	KIK • Universiteit Gent • Universiteit Antwerpen
Publiekswerking	Provincie Oost-Vlaanderen
Vervangingspanelen • foto's	Koninklijk Instituut voor het Kunstpatrimonium (KIK), Brussel

Locatiepartners



Partners conservatie-restauratie en onderzoek



Partners publiekswerking

