



B

Musea
Brugge

HANS MEMLING



The new

**Museum Sint-
Janshospitaal**



Content

Museum Sint-Janshospitaal: an outstanding new museum that will make your heart beat faster	4
Ancient and contemporary art	4
Universal stories: Feel the Heartbeat	5
A place that breathes history	5
The new Memling shrine: a museum within the museum	6
Hans Memling, 'Triptych of John the Baptist and John the Evangelist' & 'Triptych with the Adoration of the Magi' (1479)	7
Hans Memling, 'Triptych with the Lamentation of Christ' (1480)	8
Three portraits (c. 1470, 1480 and 1487)	8
Hans Memling, 'Reliquary of St Ursula' (1482-1489)	10
Mmmore Memling	12
Research on Hans Memling	12
Three digital projects	12
Collection highlights: ancient art and objects	14
Anonymous, 'Pre-Eyckian St Ursula Shrine' (1400-1430)	14
Johannes Beerblock, 'View of the old wards' (1778)	15
Anonymous, 'Christ on the cold stone' (c. 1550)	15
Anonymous, 'Friendship cup' (1664)	16
Anonymous, 'Christmas crib' (c. 1425-1450)	16
New, contemporary highlights	17
Berlinde De Bruyckere, 'Liggende-Arcangelo II, 2023' (2023)	17
Lahouari Mohammed Bakir, 'Persona Grata' (2023)	19
Barbara Raes & Klaas Rommelaere, 'De Fluisterzetel' ('The Whisper Sofa') (2023)	19
Van Lieshout Studio, 'Heart' (2004)	20
Dana Wyse, 'Jesus Had A Sister Productions' (1996 - 2023)	20
Gregory Crewdson, 'Father and Son' (2013)	21
The Museum Sint-Janshospitaal for and through children's eyes	22
Het Geluidshuis	22
Dive deeper: audio tour and guided tours	22
Hans Memling in Bruges, an excellent new publication	23
About St John's Hospital	24
Also not to be missed: the 17th-century pharmacy	25
Captions	26
Colophon	27
Practical Information	27



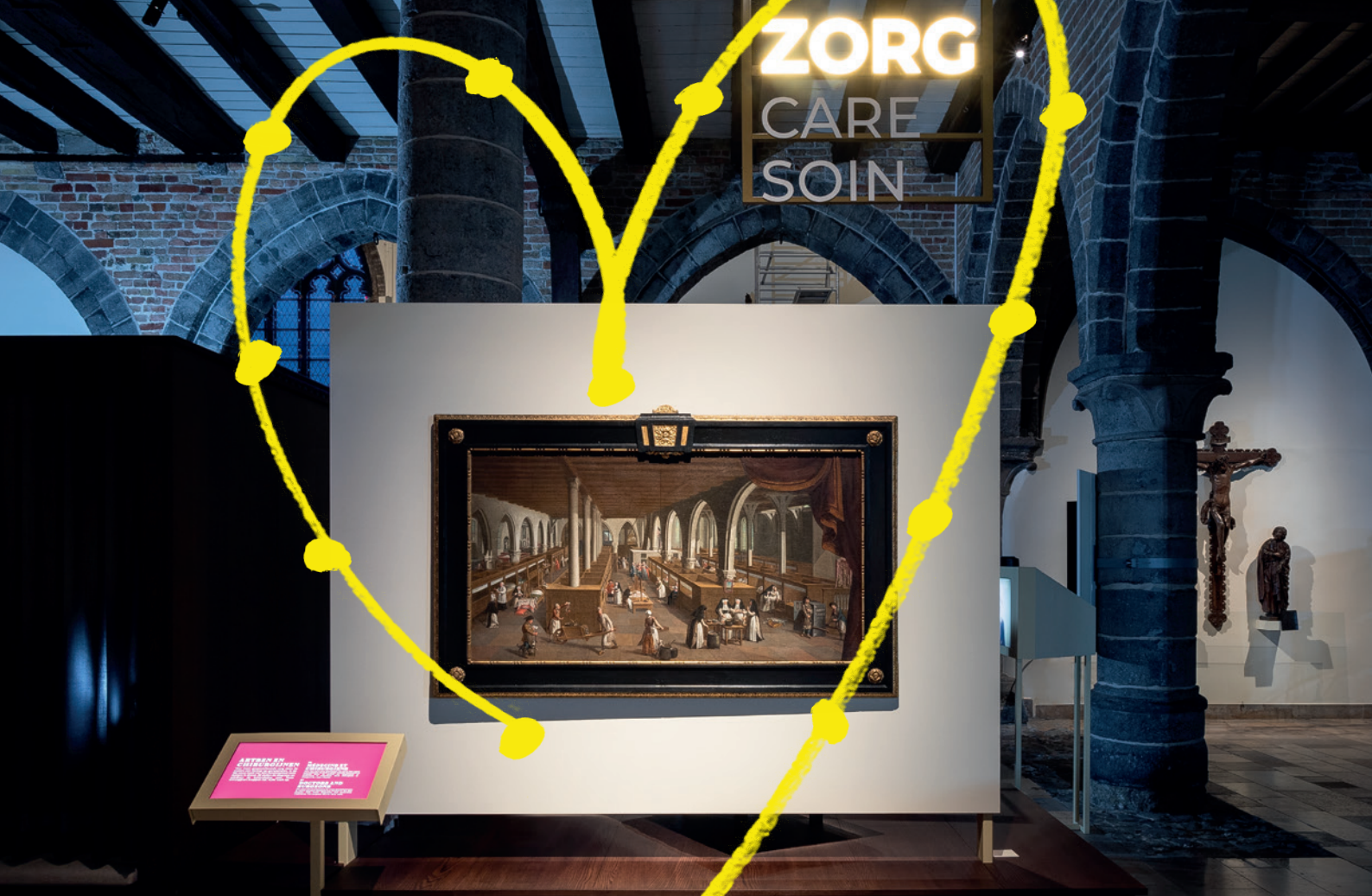
An outstanding new museum in the heart of Bruges opens its doors today. St John's Hospital, one of the oldest and best-preserved hospital buildings in Europe, will immerse its visitors in a brand-new and contemporary museum experience. A museum brimming with heart-warming stories of hospitality and care down the centuries.

Since the 12th century, anyone in need of care or a warm bed has been welcome at St John's Hospital: the sick, the poor, pilgrims, travellers, etc. Empathy and hospitality have been intertwined with the DNA of the hospital and the hospital site for nearly 900 years. That warm history lives on today in a contemporary museum setting, through some fascinating works of art – old and contemporary – and gripping testimonies. A total experience that goes straight to the heart.

Old and contemporary art

Visitors will come face to face at the new museum with unique collection objects and works of art that have been linked to the hospital and its history for centuries. Utensils such as a litter and medical instruments, religious objects that provided comfort to the sick and the sisters at the hospital, and above all many works of art, such as the world-famous works of Hans Memling. The Flemish master made four works commissioned by the Brothers and Sisters at St John's, among others. Musea Brugge's Memling collection – the second largest in the world – will therefore have a starring role at the revamped museum.

The mediaeval art and hospital collection is complemented by some surprising contemporary works by big names, such as Berlinde De Bruyckere and the Australian Patricia Piccinini, who created new works especially for the museum. Contemporary works enhance the museum story and open it up to today. They invite visitors to look at the old works of art with new eyes.



Universal stories: Feel the Heartbeat

Museum Sint-Janshospitaal invites visitors not just to look, but to connect with the works of art. The new museum layout interweaves the (art) historical story with several recognisable and universal themes: hospitality, empathy, life and death, body and soul, suffering, meaning and care. Themes that were part of the lived experience of mediaeval hospital visitors, but that still occupy our minds today. As a result, the museum tells stories that are relevant to any visitor.

The art objects, as well as interactive touch tables, videos and testimonies, bring those themes to life and prompt visitors to pause and reflect upon current, yet age-old topics. For example, the museum allows people who have recently had to say goodbye to a loved one to speak and connects their stories with collection pieces that provided comfort to faithful mediaevalists. By going in search of new, contemporary layers of meaning in the old collection, the art objects regain the emotional power they once had for the people at the hospital. That makes the Museum Sint-Janshospitaal a place you visit with your heart. A warm place that invites you to connect your heartbeat to the museum – figuratively and literally – and become one with the beating heart of the city.

A place that breathes history

One look at the history of the hospital and the hospital site surrounding the museum is enough to realise that this place is also a museum piece in itself. The building and the hospital site will therefore receive the attention they deserve in the new setup. At the museum, visitors will delve into the history of the old wards, church and impressive attic. The attic of St John's Hospital has an oak roof truss that is among the oldest and most monumental in Europe. Around the museum, through information boards and QR codes with in-depth information, visitors will discover the story of how the old hospital site was essential to the operation of the hospital and evolved along with its needs down the centuries. From the vanished hospital cemetery, orchard and kitchen gardens to the hospital pharmacy, where visitors can still walk into the authentic 17th-century interior.

HANS MEMLING

The new Memling shrine: a museum within the museum

Today, the Museum Sint-Janshospitaal houses seven works by one of the most famous Flemish primitives: Hans Memling.

The 15th-century master of visual realism was born in Germany, but soon headed for the Low Countries, where he ended up in Brussels at the workshop of the great master Rogier van der Weyden. In 1465, Memling arrived in Bruges, where he would live for the rest of his life and where he would create his most important masterpieces. He created four works especially for St John's Hospital: a monumental altarpiece, two triptychs and the famous St Ursula Shrine. The other three works will be added to the St John's Hospital collection later on. Two further works are at the Groeninge Museum. With nine Memlings, Musea Brugge's collection is the second-largest in the world. Only The Metropolitan Museum of Art in New York does better, with 11 items.

At the new Museum Sint-Janshospitaal, Hans Memling's masterpieces will have a new place in the spotlight, where they can shine in full glory. The St Ursula Shrine stands in the former hospital church, where it enters into dialogue with Berlinde De Bruyckere's 'Liggende-Arcangelo II, 2023'. Hans Memling's six paintings have been brought together in an impressive glass structure inspired in form by the St Ursula Shrine. Like a museum within a museum, the glass shrine – just like its example – preserves some precious contents. A shrine containing Memling's masterpieces, such as a large treasury of crown jewels.





Flemish
Masterpiece

Hans Memling, 'Triptych of John the Baptist and John the Evangelist' ¹ & 'Triptych with the Adoration of the Magi' (1479) ²

In 1479, Memling completed two impressive triptychs for St John's Hospital: an altarpiece with John the Baptist and John the Evangelist and a triptych with the Adoration of the Magi. The 'St John's Retable' was made especially with the main altar in the hospital's new choir chapel in mind. The triptych with the Adoration of the Magi was possibly set up on a side altar in the hospital chapel.





Hans Memling, 'Triptych with the Lamentation of Christ' (1480) ³

In 1480, Hans Memling painted a retable depicting the Lamentation of Christ for the hospital friar Adriaan Reins. The year and Reins' initials are painted on the frame of the centre panel.

Three portraits (c. 1470, 1480 and 1487)

One-third of Memling's preserved oeuvre consists of portraits. Of these, three are at the Museum Sint-Janshospitaal. One such portrait is that of Francisco (?) De Rojas (circa 1470), a descendant of an influential Spanish family and Ambassador of Spain to the Burgundian court. The panel is a detached side panel of a triptych.

The other two portraits depict Bruges patricians: the 'Portrait of a Young Woman or Sibylla Sambetha' from 1480 and the 'Diptych of Maarten van Nieuwenhove' from 1487. Both works were donated to St Julian's Hospital in the 17th century. After the hospital closed, the two paintings ended up at St John's Hospital in 1815.



Hans Memling, 'Portrait of a member of the De Rojas' (c. 1460-1470) ⁴



Hans Memling, 'Portrait of a Young Woman or Sibylla Sambetha' (1480) ⁵



Hans Memling, 'Diptych of Maarten van Nieuwenhove' (1487) ⁶



Hans Memling, 'Reliquary of St Ursula' (1482-1489) ⁷

On 21 October 1489, the relics of St Ursula from the old pre-Eyckian St Ursula Shrine were solemnly transferred to a new reliquary designed and painted by Hans Memling on behalf of St John's Hospital. Memling's famous St Ursula Shrine tells the legend of St Ursula like a comic strip from 1489. On the narrow sides, one side shows Mary with two kneeling hospital sisters in a Gothic church choir. On the other side is St Ursula, with ten virgins sheltering under her cloak.







Mmmore Memling

Although many of Memling's works have been preserved, a veil of mystery still hangs around the master painter. Little is known about his work and life path. To penetrate the secrets of the top master of the Flemish primitives, Musea Brugge is researching the fascinating works of art with the latest technologies and making them available to the public with some innovative digital applications.

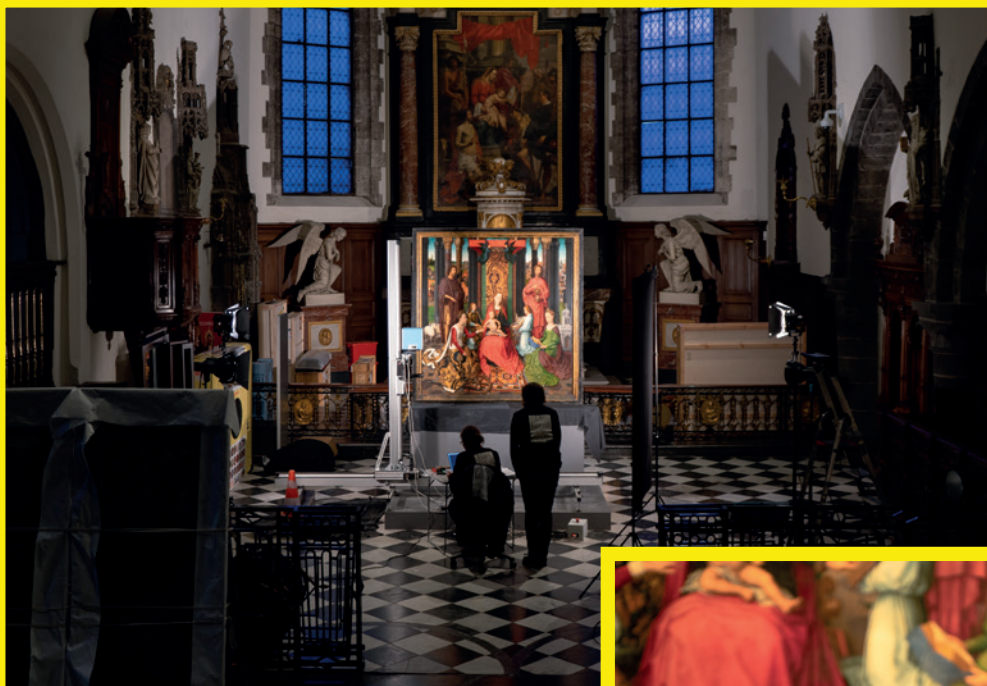
Research on Hans Memling

Along with the Royal Institute for Cultural Heritage (KIK-IRPA) and with the support of Flanders, Musea Brugge will be conducting some in-depth research on the nine works from the Bruges Memling Collection in the coming years. This collection is an important reference for all the research on the works of Hans Memling worldwide. During the redevelopment of Museum Sint-Janshospitaal, the museum was temporarily closed. Musea Brugge and KIK-IRPA seized this opportunity to thoroughly examine Memling's works in situ. Using the latest equipment and technologies, the researchers created some very high-resolution images. The new technical images allow us to study different layers of a painting and learn more about the condition of the work, the artist's working methods and any subsequent modifications and restorations. Those images form the basis for further in-depth research.

Three digital projects

In addition, the new images with countless details will also be processed and made accessible in three digital public projects in collaboration with Thomas More University of Applied Sciences, Meemo and Concertgebouw and with the support of Visit Flanders and the Department for Culture, Youth and Media.

- On the new website Closer to Memling (clostomemling.be), visitors can see the incredible details in Memling's works razor-sharp and up close. The website also explains more about Hans Memling's oeuvre and life, as well as the ongoing research.
- From the autumn holidays in 2024, museum visitors to the impressive attic of the Museum Sint-Janshospitaal will literally step into Memling's world thanks to a new immersive and multimedia experience. The interactive experience will add another layer to the museum visit on the ground floor.
- A digital city application about Hans Memling's Bruges will also be appearing at the same time.



**KIK-IRPA
research**



**Closer to
Memling
website**



Collection highlights: old art and objects

Numerous objects of art and use are inseparable from the rich history of St John's Hospital. They were created especially for the hospital and served to help the sick or provide comfort to patients and sisters. The objects are still part of Musea Brugge's collection and are indispensable links in telling the story of this unique place.

Anonymous, 'Pre-Eyckian St Ursula Shrine' (1400-1430) ⁸

This house-shaped shrine dates from the period around 1400, before the painting of the Flemish primitives. From the period 1400-1430 – known as the 'pre-Eyckian' period, only about 30 panel paintings, including tabernacles and shrines, have survived worldwide. This is one of them. The shrine exudes an endearing naivety. It is therefore plausible that a monk made and painted this reliquary. This pre-Eyckian St Ursula Shrine is the forerunner of Hans Memling's richly decorated St Ursula Shrine. In 1489, the relics were transferred from this small shrine to Memling's reliquary during a ceremony.

On the shrine, St Ursula is allowing virgins to shelter under her finely decorated cloak. St Ursula is especially venerated at the hospital, including against headaches and for a good death. The choice of the saints depicted is not accidental. They are all invoked in illness and death or are protectors of the hospital community. The only exception is St Cecilia, whose organ provides sacred music.





Johannes Beerblock, 'View of the old wards' (1778) ⁹

This painting offers a unique view of former hospital life. It depicts a random day in 1778 in the ward, buzzing with activity. The many sisters, in black habit, are very busy. They are serving up food, bedding down the sick or assisting the dying in their final hours. Visitors, maids and servants are walking in and out. Cats and dogs were still allowed at this time. A number of items, such as the litter, bedpan and even the painting hanging above the sisters, are still kept and displayed in the museum.

Restored

Beerblock's work was thoroughly restored in recent months for the museum's reopening. The work looks livelier and brighter in colour than ever, and shows some wonderful details about life at the hospital. Details that had sometimes been forgotten over the centuries, but can now bring some old stories back to life.



Anonymous, 'Christ on the cold stone' (c. 1550) ¹⁰

In one of the museum's hushed corners, you will come face to face with the life-size sculpture of 'Christ on the cold stone'. Sitting alone on a rock, Christ awaits his crucifixion. He is virtually naked, with downcast eyes, handcuffed and on his head the painful crown of thorns. Visibly resigned to his fate. This limestone sculpture stood in the hospital churchyard. Scenes from the Passion of Christ were to elicit pity and empathy in believers to make their faith even more intense.

'Christ on the cold stone' was a particularly popular type of sculpture in the 15th century and early 16th century. The scene does not appear in the gospels. Most likely, sculptors and painters were inspired by the pilgrims in the Holy Land who venerated the 'cold stone' on which Jesus is said to have sat while his executioners prepared the cross.

Anonymous, 'Friendship cup' (1664) ¹¹

This Friendship cup is a one-of-a-kind piece. According to tradition, the cup was used to propose a toast each time a new superior took office at one of Bruges' four hospitals.

Below the inscription "Unity makes power", six medallions have been engraved in the glass. Besides a crowned B (referring to Bruges) and the city's coat of arms, the other four symbolise the old Bruges hospitals.

The medallion of St John's Hospital is identified by the lamb and cup. The other three symbolise Magdalene hospital, for people with leprosy, Our Lady of the Pottery hospital, a home for the elderly, and finally St Julian's hospital. This was where people with mental health problems, in particular, could go. So each institution had its speciality. The cup shows how closely the four city healthcare institutions worked together, with each other and with the city government. We know from archival documents that they helped each other financially and logistically when needed.



Anonymous, 'Christmas crib' (c. 1425-1450) ¹²

Christmas cribs were common in women's monasteries and beguinages, but have since become exceedingly rare. This 15th-century Christmas crib, with a Gothic gilded canopy, was part of the private worship of the sisters at St John's Hospital. During Christmas, the sisters rocked the crib with the little silver Jesus child.

This was how the sisters deepened the emotional experience of their faith during one of the most important periods of the Christian year. In 1714, the cot was decorated with a little embroidered blanket. For centuries, the hospital sisters cherished the divine baby.





New,

contemporary highlights

The Museum Sint-Janshospitaal connects the history of the hospital and its collection with universal themes such as hospitality and care. The contemporary artworks in the museum reinforce and update that story and make a bridge with our own 21st-century experience.

Berlinde De Bruyckere, 'Liggende-Arcangelo II, 2023' (2023)¹³

Berlinde De Bruyckere (1964), one of our most important sculptors in recent decades, created the absolute masterpiece 'Liggende-Arcangelo II, 2023' especially for the museum. The sculpture depicts a life-size fallen archangel, a monumental figure lying on an impressive tomb-like pedestal in shimmering shades of grey and black. The work prompts immediate emotional connection and recognition, modestly probing some of the most sensitive aspects of human life.

The reason for this work goes back to the coronavirus crisis: De Bruyckere wanted to erect a monument in honour of all caregivers – the angels of our time. The sculpture therefore symbolises comfort and reconciliation.

The fragility and mortality of the body and mind, care and mourning rituals run like a key thread throughout De Bruyckere's layered oeuvre, and so too in the new sculpture. In addition, the evolution of De Bruyckere's art is inconceivable without the influences of the old masters, including Hans Memling. Berlinde De Bruyckere's work connects the world of contemporary sculpture with the legacy of the old masters, and the religious iconography with the history of care. The sculpture thus bridges the historical hospital story with our contemporary experience. The sculpture was given a place in the former hospital church, where it enters into dialogue with Memling's St Ursula Shrine.



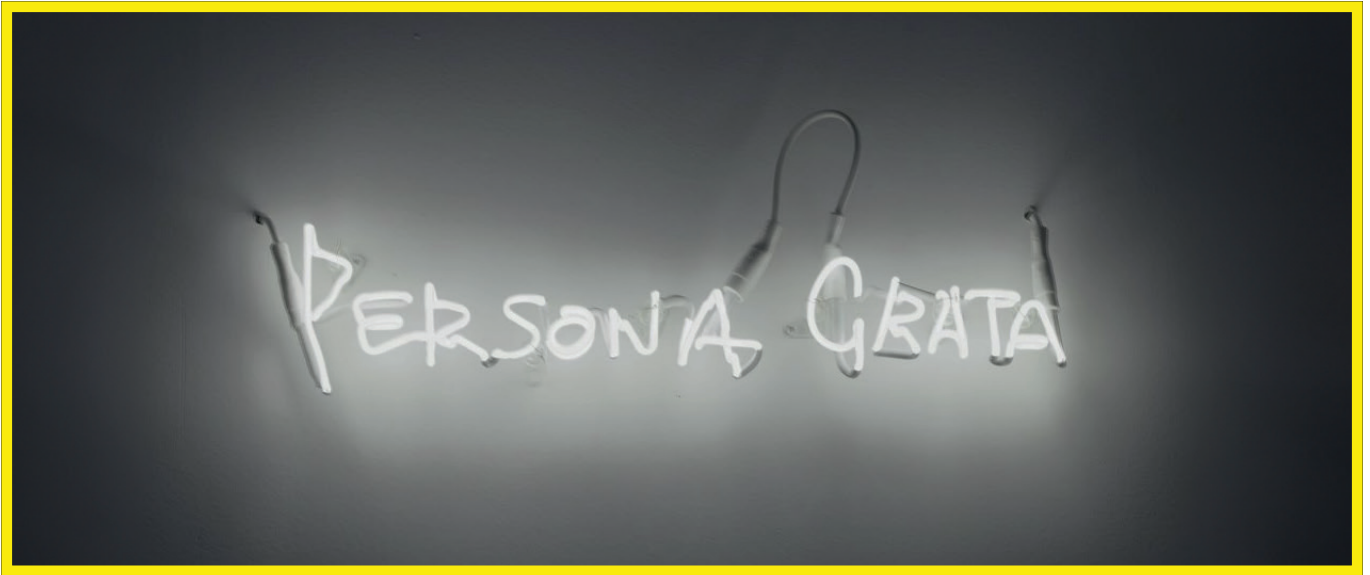


Patricia Piccinini, 'The Bridge' (2023) ¹⁴

For more than 25 years, Australian artist Patricia Piccinini (1965) has been highlighting various aspects of empathy and caring for the 'Other'. Her body of work breathes harmony, understanding and respectful coexistence. Piccinini translates those deep feelings into virtuoso sculpture, with great attention to detail realism: her characters appear lifelike. As such, Piccinini greatly admires the Flemish primitives like Hans Memling, Jan van Eyck and Hugo van der Goes – masters of realism. The Australian artist meticulously applies every fold of skin, muscle or even hair. Worldwide, Piccinini is rightly considered one of the most major hyper-realists within contemporary sculpture.

For the Museum Sint-Janshospitaal, Piccinini created a life-size sculpture, a seated tableau featuring a female character offering comfort to a half-animal, half-human creature. Through the warm, natural-looking embrace, Piccinini manages to elicit empathy for the creature that is out of sorts, and overcome feelings of disgust. 'The Bridge' engages with the painting of the 'Good Samaritan' at the museum. Piccinini also harks back here to the theme of the Pieta – the compassion Mary shows for the Christ who died. The work invites us to reflect on some important social and ethical issues about care and respect for others.





Lahouari Mohammed Bakir, 'Persona Grata' (2023) ¹⁵

For the Museum Sint-Janshospitaal, French artist Lahouari Mohammed Bakir created a new version of his 2016 artwork 'Persona Grata'. *Persona grata* is a Latin expression meaning 'welcome person'. At the entrance to the museum, the white neon letters immediately catch the eye and welcome visitors. 'Persona Grata' expresses the desire to be welcomed and accepted. But that literal wish also hints at its better-known antonym *Persona non grata*. Bakir plays upon the confusion between the two expressions. He creates a linguistic trap, by means of which he questions the reality of hospitality. On the border between the visible and the invisible, Bakir's work shows the desire and difficulty of belonging somewhere, of taking root.

Barbara Raes & Klaas Rommelaere, 'De Fluisterzetel' ('The Whisper Sofa') (2023) ¹⁶

Artist and ritual counsellor Barbara Raes and textile artist Klaas Rommelaere want to break the taboo surrounding death today and make it possible to discuss mourning and loss. They asked residents of Bruges to donate garments of deceased loved ones to the museum and collected some personal testimonies about saying goodbye and dealing with grief. They processed that clothing fabric and those stories into a special installation. 'The Whisper Sofa' is a soft landing spot at the museum that invites you to slow down and listen to stories of parting and mourning. A warm sofa full of embroidered memories, meaning and connection.





Atelier Van Lieshout, 'Heart' (2004) ¹⁷

The sculpture 'Heart' by Atelier Van Lieshout will be the eye-catcher at the entrance of the Museum Sint-Janshospitaal for the next six months. In the early 2000s, Atelier Van Lieshout created a series of colourful fibreglass structures that resemble human organs, including this heart. For Van Lieshout, the 'Organ' series was a way to distance himself from design and focus on the pure functionality of systems and materials.

Eliminating design choices and relying on reason or what nature has given us, Van Lieshout explored what the artist's hand actually means. The work is an almost perfect anatomical representation of the organ that keeps each of us running and can also be seen as an attempt by the artist to get a grip on the mysterious, yet incredibly well-functioning system of our human body

Dana Wyse, 'Jesus Had A Sister Productions' (1996 - 2023) ¹⁸

Under the name 'Jesus Had A Sister Productions', Canadian artist Dana Wyse creates pills and remedies for her fictional pharmaceutical company that specialises in quick-fix drugs. For example, magical medication can turn you into a best-selling author, make you agree with your boss, give you a perfect family or ensure that you always know where you put your keys. Responding to the fantastic promises of health industry advertising, Dana Wyse's pharmacy offers the possibility of instant change, success and happiness. Each year, the artist adds some new pills. With irony and satire, she encourages critical reflection: on societal norms, individualism, otherness and so much more. Her pills are on display in the old hospital pharmacy and are for sale in the museum shop at the Museum Sint-Janshospitaal.



Gregory Crewdson, 'Father and Son' (2013) ¹⁹

The work 'Father and Son' by American photographer Gregory Crewdson has been given a place in the museum among the relics and paintings that were meant to offer comfort to mediaeval people in the face of illness and death, bringing the story of hope and powerlessness up to date. In the photo, a man is lying on his back. Except for the blanket half covering him, he is completely naked. Is he still alive, or is this a corpse? It is hard to tell. Through the mirror, we see a boy, half in shadow. He seems to be holding a vigil, but is he caring for his father or mourning him?

'Father and Son' is a typically enigmatic picture by Crewdson, ambiguous and with an open ending. The story remains unresolved. The work is on loan and is on display for one year at Museum Sint-Janshospitaal.





The Museum Sint-Janshospitaal for and through children's eyes

The Museum Sint-Janshospitaal welcomes every visitor, including little ones. Toddlers as young as 2.5 years old can have fun at the children's hospital, where they can put on a doctor's coat themselves, examine their dolls, put on bandages, diagnose themselves with the X-ray photos or examine the many booklets.

Het Geluidshuis

Along with Het Geluidshuis, Musea Brugge developed a humorous audio tour in Dutch for children as young as six years old to discover the museum on their terms. The children are introduced to museum assistant Hugo Van Gullegem, who discovers that he can talk to the characters in the paintings. He makes the children part of his secret and takes them on a wacky tour of various works of art. Together, they end up in a discussion between doctors, hear the artwork of Patricia Piccinini singing, are startled by the fervour of Mother Superior and admire the great triptych by Hans Memling.

An audio guide that captivates from beginning to end, full of humour, quips and with a talented top cast featuring Wim Willaert, Liesa Naert, Ann Tuts, Sébastien Dewaele, Tom Vermeir, Koen Brandt, Marijke Guetens, Bram Coumans, Olivier Marga and Katarina Martynowski. With text and direction by Marijke Guetens and a composition by Koen Brandt.

Dive deeper: audio tour and guided tours

For visitors looking for some added value, Musea Brugge developed an audio tour in five languages (Dutch, French, English, German and Spanish). With an easy scan of a QR code, visitors can fully enjoy their visit. Groups can also take a walk with one of Musea Brugge's museum guides along the history of care with some gripping and moving stories that make the heart beat faster and along the beautiful old and contemporary works of art. Group visits are possible from 9 January 2024.



Hans Memling in Bruges, an excellent new publication

On the occasion of the reopening of the Museum Sint-Janshospitaal, publisher Hannibal Books is publishing 'Hans Memling in Bruges', a new book on the life and work of Hans Memling.

This publication shows Memling's breathtaking works of art in minute detail and provides a unique opportunity to learn more about his work, or to rediscover it.

Anna Koopstra, curator of early Netherlandish painting at Musea Brugge, relates Memling's imagination, his technical mastery and the cultural context in which the painter lived and worked in some accessible essays.



Hans Memling in Bruges

- Published by Hannibal Books
- Hardback with linen binding
- 208 pages
- 29,2 x 24,5 cm
- € 35,00
- Available in four languages (NL, FR, EN, DE)





About St John's Hospital

On an important access road for Bruges where a great many pilgrims and itinerant merchants entered the city, the first St John's Hospital building appeared around 1150. The mediaeval hospital was largely self-sufficient, with its own herb garden, vegetable garden, orchards and, since 1310, its own brewery and bakery.

Care at St John's Hospital was in the hands of the sisters. Anyone in need of care and shelter was welcome there: the poor, the sick, pilgrims and itinerant traders. As to medical care at the mediaeval hospital, this wasn't of the highest standard. This consisted primarily of a fortifying meal, a warm bed and a listening ear. There was also a focus on caring for the soul. Within the hospital, there was a church directly connected to the ward. Masses and chants in the church could be heard throughout the hospital. Relics and statues of saints were carried around and spread their beneficial effects on the sick.

In the 1800s, medicine made some great strides. Gradually, some new buildings were needed. In 1864, a new hospital with 16 wards was built next to its mediaeval predecessor. Ultimately, in 1977, St John's Hospital was given a successor on the outskirts of the city: AZ Sint-Jan. A contemporary hospital with roots in the Middle Ages.

Today, the magnificent hospital wards, chapel, nunnery and fraternity and historic pharmacy still breathe out this rich history. The (art) objects kept and displayed there bear witness to nine centuries of care for body and soul. Several works of art, including masterpieces by Hans Memling, were created specially for the hospital to offer hope and comfort to the dying and suffering sick people, or for strength and inspiration to the sisters who cared for them. With the new museum setup, Musea Brugge is today writing the next page of the fascinating story of St John's Hospital and the hospital site.



Also not to be missed: the 17th-century pharmacy

A hospital pharmacy opened in 1643 in the former fraternity convent next to St John's Hospital, which would remain in service until 1972. Today, the hospital pharmacy still looks as it did 300 years ago. The many jars, bottles, barrels and jugs on display once contained products the sisters used to make medicines. The mortars, pestles and manuals are still there, just as if the pharmacist had popped out for a bit.

At the pharmacy, the sister pharmacist prepared medicines, ointments and plasters for patients using ingredients from the hospital's 3,000 m² herb garden. Today, the four flowerbeds in the square in front of the pharmacy are a reminder of that herb garden. With its authentic 17th-century interior, the pharmacy will take the visitor on a journey into the history of the sister pharmacists. A visit to the pharmacy is included in the museum ticket, and is not to be missed!



CREDITS

1. Hans Memling, Triptych of John the Baptist and John the Evangelist, 1479, oil on panel, Bruges, Musea Brugge collection, photo by Dominique Provost
2. Hans Memling, Triptych with the Adoration of the Magi, 1479, oil on panel, Bruges, Musea Brugge collection, photo by Dominique Provost
3. Hans Memling, Triptych with the Lamentation of Christ, 1480, oil on panel, Bruges, Musea Brugge collection, photo by Dominique Provost
4. Hans Memling, Portrait of a member of the De Rojas, c. 1460-1470, oil on panel, Bruges, Musea Brugge collection, photo by Katrien Van Acker for KIK-IRPA
5. Hans Memling, Portrait of a Young Woman or Sibylla Sambetha, 1480, oil on panel, Bruges, Musea Brugge collection, photo by Katrien Van Acker for KIK-IRPA
6. Hans Memling, Diptych of Maarten van Nieuwenhove, 1487, oil on panel, Bruges, Musea Brugge collection, photo by Hugo Maertens
7. Hans Memling, Reliquary of St Ursula, 1482-1489, oil on panel, gilded, Bruges, Musea Brugge collection, photo by Hugo Maertens
8. Anonymous, Pre-Eyckian St Ursula Shrine, c. 1400-1415, oil on panel, Musea Brugge collection, photo by Musea Brugge
9. Johannes Beerblock, View of the wards of St John's Hospital, 1778, oil on canvas, Musea Brugge collection, photo by Cedric Verhelst
10. Anonymous, Christ on the cold stone, c. 1550, limestone, polychromy, Musea Brugge collection, photo by Musea Brugge
11. Anonymous, Friendship cup, 1664, silver, enamel, glass, Musea Brugge collection, photo by Cedric Verhelst
12. Anonymous, Christmas crib, c. 1425-1450, polychromed and gilded wood, silver, embroidery, Musea Brugge collection, photo by Musea Brugge
13. Berlinde De Bruyckere, Liggende-Arcangelo II, 2023, 2023, wax, animal hair, galvanised steel, linoleum, wood, iron, epoxy, Musea Brugge collection, photo by Musea Brugge
14. Patricia Piccinini, The Bridge, 2023, silicone, fibreglass, human hair, Musea Brugge collection, photo by Drome Studio
15. Lahouari Mohammed Bakir, Persona Grata, 2023, glass, neon, Musea Brugge collection, photo by Aurélien Mole
16. Barbara Raes & Klaas Rommelaere, De Fluisterzetel (The Whisper Sofa), 2023, textile, Musea Brugge collection, photo by Musea Brugge
17. Atelier Van Lieshout, Heart, 2004, fibreglass, Atelier Van Lieshout collection, photo by Musea Brugge
18. Dana Wyse, Jesus Had A Sister Productions, 1996 – 2023, miscellaneous objects and pills in plastic bags with printed cardboard, photo by Dana Wyse
19. Gregory Crewdson, Father and Son, 2013, digital pigment print, photo by Gregory Crewdson

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COLOPHON

Museum Sint-Janshospitaal is part of the Flemish cultural-heritage institution Musea Brugge.

Exhibition design

Wondering

Production

3CS

Chloroform

Gantner

Homet

PL/NK

Signoritas

Lighting

Chris Pype

Audiovisual content and multimedia

Ocular

Zumo

Text and voice

Gin Sonic

Het Geluidshuis

Heyvaert & Jansen

Wondering

Building

Arthur Vandendorpe

De Boevere

EVM Electrical Solutions

Lootens

Orona

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All involved City of Bruges departments

The Province of West-Flanders



All colleagues at Musea Brugge who have put their heart and soul into the Museum Sint-Janshospitaal.

PRACTICAL INFORMATION

Museum Sint-Janshospitaal
Mariastraat 38
8000 Brugge

Open

Tuesday through Sunday,
from 9.30 a.m. to 5.00 p.m.
Closed on Mondays

Tickets

€15 / €13 / €7

Audio tour: free

Audio tour for children: free (NL)

Info & tickets: museabrugge.be

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ZORG CARE SOIN

