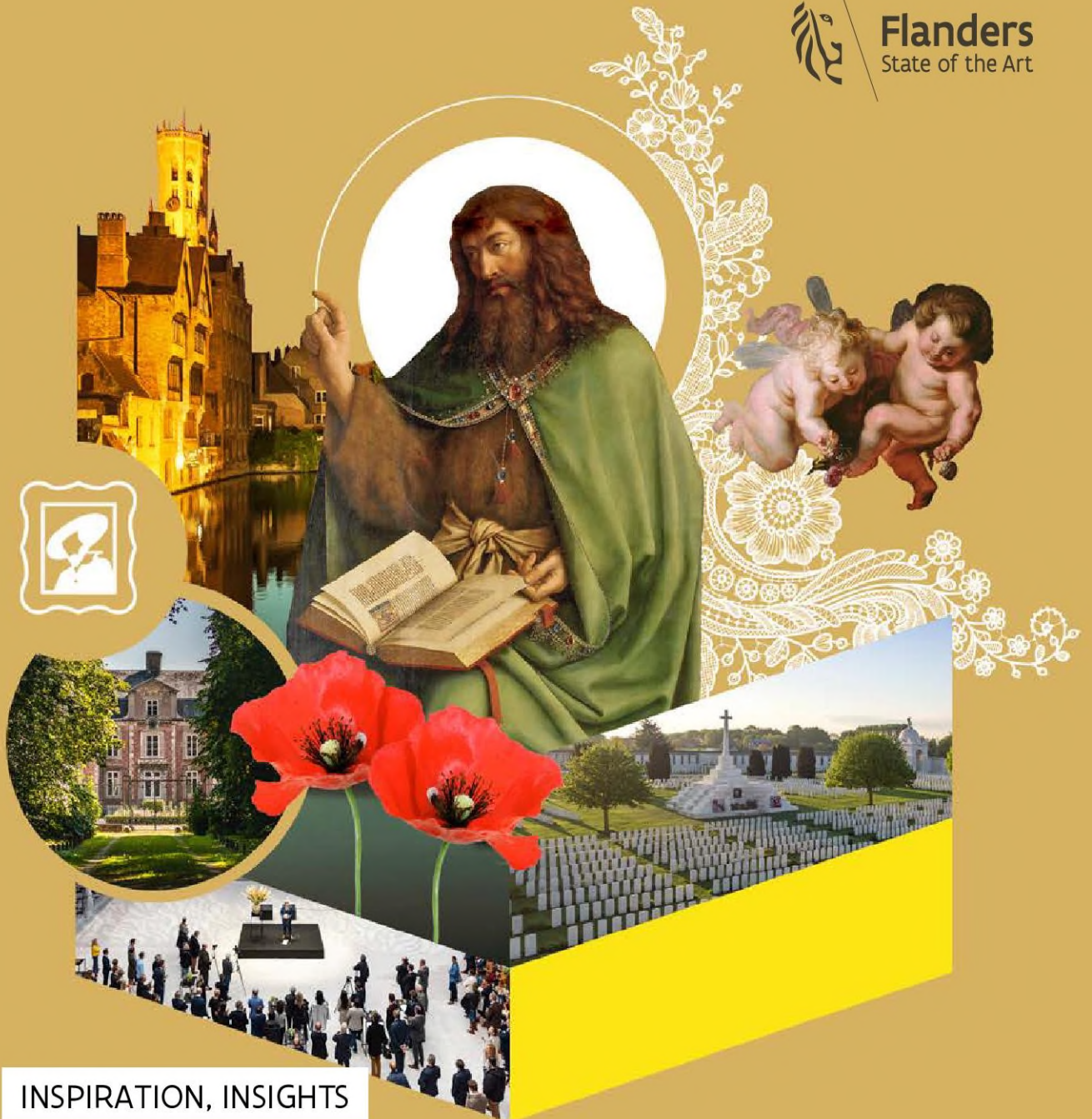




Flanders
State of the Art



INSPIRATION, INSIGHTS

AND TIPS FOR A SUCCESSFUL

ART AND HERITAGE CONFERENCE

JOURNEY TO THE SPIRIT OF PLACE

VISITFLANDERS

THE COUNTRY OF VAN EYCK, RUBENS AND BRUEGEL IS ROLLING OUT THE RED CARPET FOR YOUR CONFERENCE



BY **EVELYNE BARDYN**
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VISITFLANDERS Convention
Bureau

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Is your association or Professional Conference Organizer (PCO) looking to organize a conference in art and heritage? Well, you can't choose a better location than Flanders.

Belgium's northern region holds a unique trump card, which not even Paris, London or New York can play: you can welcome your delegates in the place where Bruegel, Rubens and Van Eyck created their masterpieces. This spirit of place – as UNESCO describes it – will elevate your conference to a higher level in terms of experience and storytelling.

As you will see in this e-book, it's not just true for the field of Flemish Masters. The spirit of place also weaves a strong common thread through conferences on the First World War, Religious Heritage, and Castles & Gardens.

Flanders also devotes attention to the spirit of your conference. Our experts and stakeholders ensure that you will create legacy: that your conference has a positive long-term impact. Not only within your field, but for the whole of society.

The VISITFLANDERS Convention Bureau is pleased to offer you this e-book. The 64 pages are brimming with insights and interviews, gathered from the many experts that Flanders has in your field. So, let yourself be inspired and make your next conference such a success that your conference participants will remember it for years to come.

On behalf of all the staff of the VISITFLANDERS Convention Bureau, I wish you much reading and viewing pleasure. And I wish your conference a warm welcome to the country of Van Eyck, Rubens and Bruegel.

A handwritten signature in blue ink, appearing to be 'E. Bardyn'.



Discover why Flanders is the ideal location for your conference on arts & heritage in this video, recorded in the beautifully renovated Royal Museum of Fine Arts Antwerp.

Why are international art and heritage conferences so important?

"Conferences give art and heritage professionals the opportunity to keep up to date with the trends and best practices of the moment. But there's more. Meeting with fellow experts also makes it possible to reflect together on what a museum, a company, an organization or a knowledge institute does or should do – and to raise the sector to a higher level. The international perspective offers a unique chance to broaden the frames of reference and to develop one's own position as independently as possible, based on one's own professional code of ethics."

www.icom-belgium-flanders.be

As a network organization, ICOM Belgium Flanders connects museums and their staff in Flanders and Brussels. The association facilitates knowledge sharing about the field through study days, work visits and digital channels. The goal: to create an ever-stronger museum landscape and a connected network of professionals.



SERGIO SERVELLÓN
Chairman ICOM Belgium Flanders

© Koninklijke Musea voor Schone Kunsten van België. Photo: J. Geleys - Ro scan photo J. Geleys - ArtPhotography



FLANDERS, PORT OF CALL FOR YOUR CONFERENCE ON ART, HERITAGE AND 101 RELATED DISCIPLINES

It's fair to say that Van Eyck, Rubens and Bruegel have put Flanders on the world art map. Nowhere is a conference on 15th-to-17th-century painting more at home than here. But the northern half of Belgium has more up its sleeve in the domain of art and heritage. Here, you'll also find the ideal biotope for fields such as the First World War, Castles & Gardens and Religious Heritage.

Speaking of fields: the Flemish masters were more than simply painters. For example, Jan van Eyck, just like Leonardo da Vinci, was a true homo universalis, who, as you can read in the article on page 12, was at home in multiple domains.

It's the same with art and heritage. The field is so rich and broad that it intersects with numerous other disciplines. Disciplines for which you'll find the necessary experts and partners in Flanders – and they will more than happily support your conference.

If you're looking for more information about your art and heritage conference, or the many other fields with an interesting interface, then Art & Heritage Expert Gemmeke De Jongh is at your service. She'll also tell you more about the free support that your association or PCO can enjoy in Flanders.

- Meet interesting new partners
- Create legacy with your conference
- Get the technology needed for a hybrid conference
- Organize a corona-safe conference
- Receive a tailor-made experience programme
- Get support with your project proposal
- Provide an inspirational visit for your decision-makers

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THE FIRST WORLD WAR

- Biomedical sciences
- Medicine
- History
- Landscape architecture
- Military science
- Polemology
- Virology

> Read more about it in the chapter on the First World War on page

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FLEMISH MASTERS

- Classical philology
- Musicology
- Ophthalmology
- Optics
- Antiquity
- Political science and diplomacy
- Chemistry
- Theology
- Mathematics

> Read more about it in the chapter on Flemish Masters on page

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RELIGIOUS HERITAGE

- Gastronomy
- Medicine
- Ophthalmology
- Psychiatry

> Read more about it in the chapter on Religious Heritage on page

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CASTLES & GARDENS

- Architecture
- Cycling
- Gastronomy
- History
- Catering industry
- Hotel operations
- Nature experience
- Restoration
- Walking

> Read more about it in the chapter on Castles & Gardens on page

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“IN FLANDERS, YOU CAN STILL WANDER IN THE LANDSCAPES THAT INSPIRED BRUEGEL”

Peter De Wilde is the inspirer of VISITFLANDERS' "Travel to Tomorrow" philosophy. This innovative vision departs from classic mass tourism and focuses on the sector's transformative power for travellers, hosts and local communities. The aim is to strike a balance between the interests of local residents and visitors, while preserving the destination's natural wealth and historical authenticity.

This philosophy prevents Venice-type situations, where the spirit of a place drowns in a tidal wave of visitors. In other words: the tourist destination remains a pleasant place to live, to do business, to enjoy – and to organize your conference. And according to Peter De Wilde, Flanders has a unique USP, which will absolutely give your art and heritage conference added value.


“Today, you'll find Flemish art all over the world. There are two reasons for this. Firstly, Flanders has always been a coveted region. Each time we were conquered, art was always part of the booty that the victor dragged home. That's why so many Flemish works hang in Paris, Madrid and Vienna. Yet many Flemish masterpieces were never intended to remain in Flanders. Unlike other flourishing regions, our artists worked not only for ecclesiastical clients, but also for private patrons. In Flanders, art has always been an export product, an object of trade, and that is the second reason why Flemish art is so widely distributed.”

If you really want to understand what drove these Flemish masters, however, then you have to come to Flanders. The specific context in which this magnificent art was created still exists. Here, you can wander in the landscapes that inspired Bruegel, or visit the churches where Rubens also walked. This connection between our artists and their native soil is unique to Flanders. In Italy, for example, the link between the artist and his homeland was much looser, with more itinerant artists as a consequence.

The importance of context is an asset that should not be underestimated. Art enterprises in Flanders, such as the restoration platform IPARC, use this USP to their advantage. They work within the context in which the artist created his work. Restoring the Ghent Altarpiece in the chapel where Van Eyck painted it is very different from working in a museum where the artwork has ended up following its capture by a king or purchase by a patron.

This unique context also exists for your conference in art and heritage. It is absolutely an added value to be able to welcome your delegates on the spot where Bruegel walked, where Rubens had his house or where Van Eyck lived. Your guests will experience the spirit of the place, and that offers your association or PCO an additional guarantee for a conference that they will remember for a long time to come.”





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If you really want to
understand what drove
the Flemish masters,
then you have to come
to Flanders.
—

Peter De Wilde
CEO VISITFLANDERS

WHY DID THESE ART & HERITAGE CONFERENCES

CODART

12-14 March 2023
Royal Museum of Fine Arts,
Antwerp

CODART is an international network of curators of Dutch and Flemish art in museums worldwide. CODART connects curators and offers them a platform by maintaining an extensive website, organizing activities and publishing articles. At the same time, the organization aims to increase public knowledge of Dutch and Flemish art, thereby lending a contemporary dimension to a historical phenomenon.

www.codart.nl

"As a network for museum curators of Flemish and Dutch art, we naturally have a close relationship with Flanders. The location of our conferences changes every year, but we regularly hold them in Flanders. Of course, the reopening of the Royal Museum of Fine Arts in Antwerp is an excellent reason to organize our conference in the city. It will bring together more than 100 curators from all over the world. We are very much looking forward to it!"



Maartje Beekman
Director

CODART

ICCPR

12th International Conference
on Cultural Policy Research
19-22 September 2022
University of Antwerp, Antwerp

The ICCPR conference aims to bring together interdisciplinary and international research into the meaning, function and impact of cultural policy. The conference is directed towards anyone with an interest in how and why different governments and/or agencies seek to work on cultural practice and the cultural values of individuals, organizations and societies. The Antwerp edition will have the theme "disruption or interruption".

www.uantwerpen.be/en/conferences/cultural-policy-research/

"The ICCPR conference chose Flanders because of its rich history, high concentration of culture and ideal geopolitical position within Europe, also in terms of culture and cultural policy. Most European institutions are located in our region. What's more, Antwerp was specifically chosen because of the many opportunities that the city offers with respect to cultural and social programmes. And finally, because of the strong academic reputation of our study programme and the research into art and culture."



Annick Schramme
Professor of Culture Management
and Culture Policy, University of
Antwerp/Antwerp Management School
and Chair of the Flemish government's
Strategic Advisory Board on Culture,
Youth, Sport and Media



CHOOSE FLANDERS AS A LOCATION?

FUTURE MUSEUM

7 December 2022
Royal Museum of Fine Arts, Antwerp

The objective of the Future Museum Conference is to present key results and findings from the Future Museum research project, to discuss the results with the museum community and to brainstorm on possible synergies with the international scene. The conference focuses on the topics of hybrid visitor experience, museum leadership and new revenue streams. Invited international museum experts will provide in-depth insights into these topics.



www.future-museum.com

"The re-opening of the Royal Museum of Fine Arts Antwerp brings Flanders into focus on the international museum scene. The Future Museum community will address the case of the Royal Museum of Fine Arts Antwerp and analyse it from the angle of the visitor journey and engagement of different target audiences."



Sofia Widmann
Founder & CEO

iPRES

20-24 September 2024
De Bijloke, Gent



iPRES is the most important international conference on digital preservation. It brings together national and international actors from media, government, culture and research to share knowledge about developments and solutions. The conference provides the international community with an excellent forum for exchanging knowledge and best practice.

www.ipres2024.be

"Digital Archives Flanders, University of Ghent, the VRT broadcasting organization and meemoo (the Flemish Institute for Archives) joined forces to create a strong prospectus. The iPRES Steering Group was convinced by its focus on the flexible hybrid concept as well as the choice for the Bijloke site, which has all the necessary technology and facilities. In this way, the four core organizations succeeded in bringing the conference to Flanders, supported by Gent Congres. They cooperate with more than 20 organizations from the world of media, government, culture and research, which only reinforces the commitment to make iPRES 2024 a success."

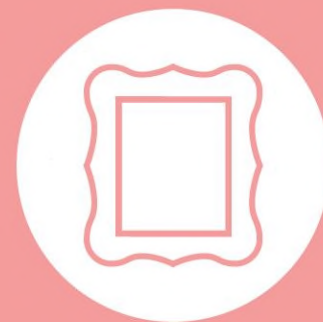


Dries Moreels
Head Librarian at
Ghent University Library



© www.artinfanders.be

© KMSKA



ART WITH A HALLMARK

Which image does Google show when you type the words “Flanders” and “art”? It is the painting “The Madonna of Chancellor Rolin” by Jan van Eyck. That’s no coincidence, because together with Rubens and Bruegel, Van Eyck is a Flemish painter of world renown.

But there’s more to Flanders than this grand trio. Sculpture, tapestries, miniature art, printmaking, architecture and even polyphony have long been leading within Western art history. These art forms continue to flourish within a tradition that originated in the late fourteenth century, pioneered by, among others, James Ensor, a ground-breaking exponent of expressionism.

Flanders has been the cradle of European art and culture for centuries. Western art history would look very different without some of the remarkable events that occurred here. In the heyday of Van Eyck, Bruegel and Rubens, art originating from this region was considered a hallmark. And it still is today.

OFFER YOUR DELEGATES THE TOTAL ART & HERITAGE PACKAGE

You can admire Flemish art in museums the world over. But what you can’t do in those museums, and what you can do in Flanders, is admire the works in the spaces they were created for: in churches, chapels, monasteries, beguinages, castles and town halls.

And that’s precisely the added value of a conference on art and heritage in Flanders: you will welcome your delegates to the homeland of Van Eyck, Rubens, Van Dijck, Bouts and Ensor. The stories of the Flemish Masters, their creative genius and their craftsmanship, are still tangible here in Flanders.

This contextual approach to art and heritage adds value for every conference visitor. The experience of art is always strongest in the unique context in which it was created. Your guests will get to know the spirit of the place; they will be immersed in the rich landscape of heritage and the arts – and this creates space for discovery and amazement. Simply put: by holding your conference in Flanders, your delegates will enjoy the total package.



Jan van Eyck, *Portrait of a Man (Self-Portrait?)*, 1433. © The National Gallery, London

“VAN EYCK WAS A *HOMO UNIVERSALIS*, LIKE LEONARDO DA VINCI”

INTERVIEW WITH PROFESSOR MAXIMILIAAN MARTENS
ABOUT VAN EYCK – AND CONFERENCES



MAXIMILIAAN MARTENS

Maximiliaan Martens is a master of the Flemish Masters. For decades, the professor of art history at Ghent University has published on 15th- to mid-16th-century Flemish art. He is also specialized in the technical imaging of artistic objects outside the visual spectrum, which reveals the invisible aspects of an artwork, and so is often used in restoration. That was the case with, among others, the restoration of Van Eyck's unqualified masterpiece, the Ghent Altarpiece. Add to this that Professor Martens was the curator of internationally renowned exhibitions about Van Eyck, and you will understand: he is the perfect expert for a

discussion on conferences and the Flemish Master that is Jan van Eyck.

From Brussels to Bruges, and vice versa

Maximiliaan Martens: “Obviously, in Van Eyck's time, there were no conferences in the modern sense of the word. There is an indication, however, that there was a meeting of various St Luke's guilds – as the guild of painters was called – in Tournai, in the late 1430s. The context for this is vague, but we can assume that an important exchange of ideas occurred there.

This also happened on the occasion of important festivities, such as the marriage of Charles the Bold with Margaret of York in Bruges. In 1468, artists from across the Burgundian Netherlands came together to work on the decorations for the feast. For a period of a few days up to two months, some 200 artists gathered in a conference-like setting. This explains why Brussels-types suddenly appear in certain artworks in Bruges, and vice versa.

In 1454, a similar initiative, Philip the Good's “Banquet du Faisant”, had taken place in Lille, in order to muster the members of the Order of the Golden Fleece for a new crusade. There, too, artists worked together in the same constellation for an extended period, decorating the streets and staging the banquet.

So, we do know some examples of conference-like settings. The details that we have about this are very dry, such as expenses on the city account. There is some evidence of exuberance, however, such as papier-mâché constructions that birds flew out of. So, we have a vague picture of things.”

“We do know
of examples of
conference-like
settings in the
fifteenth century.”

[Read more on the next page >](#)

Did Van Eyck read Pliny the Elder?

A conference in art and heritage has many intersections with other fields, as you can read on page 29. That's no coincidence, according to Professor Martens. The Flemish masters of the fifteenth century demonstrated a universal knowledge as well.

Maximiliaan Martens: *"That is the subject of our current research, in which we are creating a knowledge profile of artists in this period. What sources of knowledge did they have access to? What books and scholars, human capital, circulated at Court? The knowledge of Latin certainly appears to be important, as does knowledge of classical antiquity and some classical authors. We used to think that the Pliny the Elder's Historia Naturalis was only known to the first generation of humanists in Italy, but now we suspect that Van Eyck was also familiar with this work.*

Alchemy, the precursor of chemistry, is another important field of knowledge. Van Eyck's experiments with oil paint –

which were later described – certainly point in that direction. He experimented with materials by mixing them, bringing them to different temperatures, purifying them and distilling them. And then there was theology – very important, as Christianity was the starting point of everything in those days. Van Eyck was certainly aware of controversies surrounding theological positions and dogmas. He was an intellectual among artists, a homo universalis, like Leonardo da Vinci.

"Dirk Bouts was assisted by two theologians from the University of Leuven."

Painters were assisted by experts. This was the case, for instance, with the triptych of the Last Supper, which Dirk Bouts painted for Saint Peter's Church in Leuven. The contract has been preserved, and it states that the painter had to be assisted by two theologians from the University of Leuven.

So, there was consultation with experts, certainly for prominent commissions.

With respect to Van Eyck, you notice this assistance in very subtle details. In the Ghent Altarpiece, there is an angel playing the organ. Van Eyck altered the position of the angel's fingers when he painted them – in the underdrawing, the fingering was different. Musicologists have determined that as a result, the angel is now striking a more correct chord for polyphonic music. This adjustment must have been made on the advice of an organ player or musicians, who pointed out to Van Eyck that the fingering was incorrect. Expert advice certainly played a role."

What does Professor Maximiliaan Martens consider a successful conference?

"If I have eaten and drunk well (laughs). I think the social side of conferences is very important. It is a forum for interaction with colleagues, where you have substantive discussions that are not possible anywhere else. Discussing via publications can drag on for decades, so that personal interaction with colleagues is crucial. For me, the online conference format doesn't work. A hybrid conference can be a solution for catching a lecture, but it pretty much excludes active participation. I am a great advocate of a physical conference."





ADDING NEW MASTERPIECES TO A COLLECTION WITHOUT INVESTMENTS

DISCOVER RUBEY, A GAME CHANGER FOR ART LOVERS AND MUSEUMS

The field of art and heritage stretches back millennia. This does not mean, however, that there is no need for innovation within the sector. Flanders is taking the lead in this area too, with initiatives such as Rubey. This ingenious form of share ownership – which was co-developed with the support of Tourism Flanders – brings the purchase of valuable works of art within the reach of the general public, and at the same time enables museums to add

new masterpieces to their collections without investments.

Invest in Art Security Tokens

Rubey can be a game changer in the art world. The system is based on the creation of so-called “Art Security Tokens”, explains Gwenn Nevelsteen, founder of the communication agency Untitled Workers Club and the brain behind the construction.

“Art Security Tokens enable a kind of fractional ownership. A work of art is virtually divided into a large number of equal parts. These virtual parts – Art Security Tokens – hold financial rights to the artwork, which serves as collateral.

Because the virtual parts are sold separately, investing in a masterpiece becomes accessible to everyone. This makes the purchase of art inclusive and democratic. What’s more, the



© www.rubey.be

masterpiece does not belong to a single owner, but to the thousands of people who have bought an AST. Plus, they all get the chance to enjoy the artwork because it is on long-term loan to a museum.”

“Art Security Tokens make the purchase of art inclusive and democratic.”

Unlike NFTs – a Non-Fungible Token, where ownership of a digital item is traded – Art Security Tokens involve ownership of a real, physical artwork. The issuance is subject to financial legislation and the supervision of official bodies. This is another difference with

unregulated tokens, which do not yet have a clear legal framework.

James Ensor takes the lead

With Art Security Tokens, museums have a new tool for acquiring masterpieces, says Nevelsteen.

“Museums often lack the resources for this. Thanks to token holders, museums can expand and deepen their collections. Every artwork that is tokenised via the Rubey platform comes from a private collection and is given on long-term loan to a museum. What’s more, the construction creates a new form of community building between owners and museums. The token holders stay informed about the work, for example when it travels to a

foreign exhibition, or about new scientific insights.”

The first work to be tokenized is James Ensor’s “Carnaval de Binche”. The painter is mentioned in the same breath as Rubens, Bruegel, Van Eyck and Delvaux. Many prestigious international museums have an Ensor in their permanent collection.

Thanks to Rubey, this masterpiece no longer hangs in a private collection, but in the Royal Museum of Fine Arts in Antwerp. You are welcome to view the world’s largest Ensor collection in the completely renovated museum, which Rubey helped to initiate.

www.rubey.be
www.kmska.be

TRANSFORMING HERITAGE INTO LEGACY

HOW YOUR ARTS AND HERITAGE CONFERENCE IS HELPING TO CREATE THE FUTURE

Anyone talking about heritage is, by definition, talking about the past. But with your association's or PCO's conference, you can have an impact on the future. Not only in your own field, but also on society more generally.

Flanders attaches great importance to the legacy of your conference. That is why we prefer to roll out the red carpet for associations and PCOs who want to create a positive, sustainable impact for society with their conference.

Citizens of the future

The Hands On! conference – which will take place in Mechelen from 25 to 27 October 2023 – is a good illustration of this. This association is committed to the professionalization of all children's museums or museums with a children's programme, and has members from 45 different countries. Koen Brakenhoff, Interim Head of Audience at Museum Hof van Busleyden in Mechelen – which is organizing the conference together with the VISITFLANDERS Convention

Bureau, Visit Mechelen and Hands On! – explains what legacy actually consists of.



KOEN BRAKENHOFF



"In Mechelen, we believe that a museum visit can mean much more to children than simply looking at interesting objects. This conference aims to address an important question: how can we make children in vulnerable situations more resilient? How can the museum be a lever to create the citizens of the future? How can we help children to think independently and build media literacy? These are crucial skills for a healthy citizenship, which can ultimately help to lift people out of poverty. This

Hands On! Conference is a vital part of this. It can set things in motion that we cannot achieve as individual museums.

You build that legacy with small steps, before, after and during the conference. For example, you can agree with other museums to develop a joint programme. These kinds of programme can be quite challenging financially and organizationally for a museum, but if each museum focuses on one or two classes from primary or secondary school, then a joint programme can be developed whereby school children can visit a different museum every year. The impact increases while the effort per museum decreases.

Transport is another area where a lot is possible. Why don't people struggling with the cost of living come to the museum? Because transport costs money.

"How can the museum be a lever to create the citizens of the future?"

If you remove that barrier, for example by organizing a free bus for families and schools, then the impact is even greater. These are all very concrete steps with long-term impact, which you can take to build your legacy."

Flanders is keen to help build your legacy

Your art and heritage conference can also have a positive long-term impact on society. To discover that legacy, the VISITFLANDERS Convention Bureau offers a unique service whereby our experts work closely with your association. This guidance follows a specially developed methodology consisting of **four phases**:

— Phase 1: strategic plan

What sustainable impact do you want to achieve with your conference?

— Phase 2: involve partners

Which parties in government, education, business and residents can support your conference and your legacy?

— Phase 3: communication

How do we tell the story of your conference and the impact you want to create?

— Phase 4: measuring impact

Which parameters show that your conference is achieving its sustainable goals?

Do you want to know more about this service, which the VISITFLANDERS Convention Bureau offers free of charge to your association or PCO? Legacy Expert Gemmeke De Jongh is happy to explain it to you.



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© Milo Proft

© Thierry Caignie

© In Flanders Fields Museum



A PAST WAR AS A MEETING PLACE FOR THE PRESENT

Nowhere was the First World War fought as hard as in Flanders. Today, you can still see traces of the four-year horror everywhere. In people's memories, in the landscape, in the heritage and in the universal message of peace propagated by, for example, the In Flanders Fields Museum.

What happened here lends itself today to conferences in the most diverse disciplines. From history to landscape architecture, from polemology to virology.

The Menin Gate in Ypres is perhaps the most impressive memorial to the First World War. On its walls are the names of 54,896 missing soldiers. This monument will commemorate its centenary in 2027. An ideal opportunity for a conference?

The landscape in the Westhoek region is marked by the war. Soldiers' remains are still found during excavations for rebuilding. Farmers regularly encounter unexploded shells when ploughing.

The war lives on in the memories of the residents, hence they are involved in your conference like no other. And your delegates will notice this. No less than 75% of international visitors experience the local population and businesses as welcoming.



“YOU CAN ONLY UNDERSTAND TODAY’S WORLD BY REFLECTING ON YESTERDAY”

INTERVIEW WITH DR. DOMINIEK DENDOOVEN,
RESEARCHER AT THE IN FLANDERS FIELDS MUSEUM



DR. DOMINIEK DENDOOVEN

The In Flanders Fields Museum – named after the famous poem by Canadian soldier John McCrae – tells the historical story of the First World War in the province of West Flanders. It is located in the rebuilt Cloth Hall of Ypres, an important symbol of war and resurrection.

The museum also has a knowledge centre, which carries out historical research and organizes conferences about it – or supports them, as may be the case with your association or PCO’s conference. The driving force behind these initiatives is Dominiek Dendooven, doctor of history at the University of Kent and the University of Antwerp.

The war that made modern China and India

Dominiek Dendooven: “Wars and conferences have long gone hand in hand. The most important conference ever was surely the Paris Peace Conference of 1919, which resulted in the Treaty of Versailles. That treaty, which still determines how our world looks today, is the subject of an international conference about the Middle East that we are organizing in September. You can only understand the current situation in that part of the world in the light of the 1919 conference. The promise to make Palestine a Jewish homeland, the failure to grant the Kurds a similar national homeland, the current borders between Lebanon, Israel, Jordan and Syria – it all stemmed from that conference. It was the last time that Western powers divided the world amongst themselves, without taking into account the aspirations of the people on the ground.

You can only understand today’s world by reflecting on yesterday.

One of my research areas is the 140,000 Chinese workers who came to Flanders during the First World War, and about whom I organized a five-day conference. China is now a world power. They are actively seeking moments in history when their country played a role on the international stage. The fact that those tens of thousands of Chinese workers were here has indirectly played an important role in the creation of modern China with its communist ideology.

Another example is India’s involvement in the First World War. Until 1914, the Indian elite and the nationalists of the Congress Party reasoned that: if we loyally support the British, then they will reward us with self-government after the war. The 1919 bloodbath in Amritsar (where British troops shot and killed hundreds of unarmed protesters, red.) and the Treaty of Versailles betrayed that trust. From that moment, the goal was a completely independent Indian republic.”

[Read more on the next page >](#)



Scientists of the world unite

What is fascinating about Dr. Dendooven's research is the unique cross-pollination: the themes of his conferences frequently span various disciplines.

"At our conference on the Spanish flu, historians were present as well as medics, virologists and biomedics. It is quite unique to bring these disciplines together. You get to see this fascinating clash between different conference cultures.

We also wanted to organize a conference for historians, art historians, archaeologists and architects on the reconstruction after the First World War. Unfortunately, it couldn't go ahead due to corona, but the Flemish Government Architect

would have been present, alongside policymakers who decide on how to organize the urban space. That is one of the strengths of a museum: you are not bound to a particular field. On the contrary: you have to look beyond the obvious and involve other disciplines.

"You have to look beyond the obvious and involve other disciplines."

For example, I was once contacted by a Cornell University sinologist specialized in medieval Chinese poetry. She had heard that Tang dynasty poems had been found in the art made by Chinese workers

in the trenches. She went on to author an academic article interpreting those poems.

Another example: our conference on chemical weapons brought together not only historians, but also a biologist interested in soil contamination, high-ranking military officers responsible for the storage of chemical weapons and doctors who treat victims of chemical weapons in Iraq and Syria. A subject such as war is pre-eminently multidisciplinary, especially because the In Flanders Fields Museum is not a military museum. We approach war as a global, inclusive, socio-cultural human phenomenon."



FIRST WORLD WAR

A conference with a monument as legacy

The research and the conference on the Chinese workers have also had long-term positive effects – legacy, as we like to call it. In addition to the books published and further research, a lasting partnership arose between the In Flanders Fields Museum, the University of Ghent and Shanghai University. That resulted in, among other things, a Summer School, where 15 students from Shanghai spent a month in Ypres for research. There was even a monument unveiled for the Chinese workers, in the West Flemish town of Poperinge, in 2017.



“A successful conference should answer questions and raise new ones”

What does Dr. Dendooven think makes a successful conference? *“It should establish the state of affairs and, at the same time, inspire further research. It should answer questions and raise new ones. Meeting and exchange are also very important. What happens in the break is often as important as the sessions themselves. That’s why I always organize a conference dinner, which is open to all participants. This is where networks and partnerships are sometimes formed that last for years and lead to many results.”*



Can gastronomy be her In Flanders it can

Good food and drink are high on the wish list of every delegate – and by choosing Flanders, your association or PCO is guaranteed to score well. Gastronomy is part of our heritage, and that is no coincidence. Because of its geographical location, Flanders has been importing ingredients and spices from all over the world for centuries. The craftsmanship of Flemish chefs is thus based on old traditions, which are translated into innovative initiatives.

itage?



UNESCO recognizes Belgian beer culture as intangible cultural heritage. More than 10,000 cafés in Flanders and Brussels will serve your delegates no less than 2,500 different beers.



In Oostduinkerke, shrimp are fished on horseback. This traditional catching method has also been recognised by UNESCO as intangible cultural heritage. The shrimps are an ingredient in the local speciality: tomato stuffed with shrimp. Not to be eaten, of course, without authentic Flemish fries!



It's not yet heritage, but that is surely only a matter of time. The world-famous chocolate praline was invented in Brussels, in 1857. Not in a chocolate shop, but in the Brussels pharmacy of Jean Neuhaus.





© Thomas De Bover

© Thomas De Bover

© Thomas De Bover



THE SPIRIT OF PLACE AS THE KEY TO REDEVELOPMENT

ON THE FUTURE OF RELIGIOUS HERITAGE

Flanders has seven sites on the UNESCO world heritage list. Perhaps the most picturesque among them are the thirteen beguinages, founded from the 13th century onwards for women who wanted to lead a devout life without taking monastic vows. Today, these beguinages are islands of peace in the urban fabric.

Together with the thousands of churches, chapels, monasteries and abbeys, the beguinages are stately witnesses to centuries of religious and community life in Flanders. They mark the landscape, and add aesthetic and mystical qualities to the place where they are located. They act as magnets for visitors in search of beauty, silence, inspiration and spirituality.

Yet, an important question arises around this religious heritage. Now that faith is no longer the primary unifying factor in communities, their original function no longer provides an answer to contemporary societal needs. What, then, can their contribution be to our communities today?

This “repurposing” of religious heritage is a current issue throughout Europe, for which Flanders is seeking answers. That answer is inextricably linked with the “spirit of place” – as UNESCO puts it – which resides in buildings and their grounds, in memories and stories. Embedding this spirit of place into the new purpose – and thus into the future of the building – is crucial. Not only for sake of heritage, but also for all those involved: the owners, the residential community and the visitors.

ST GODELINA'S ABBEY: A BRAND-NEW LEVERAGE POINT FOR CONFERENCES



KRISTOF LATAIRE,
Expert Religious Heritage
at VISITFLANDERS



How can we give religious heritage a new purpose that does justice to the spirit of place? Bertrand de Feydeau, who redeveloped the College des Bernardins – a former Cistercian college in Paris, dating from 1248 – expressed the challenge as follows: “We must pass on to future generations something that is in harmony with what was built in the past and, at the same time, corresponds to the needs and wishes of those who will use the building in the future.”

According to Kristof Lataire, Religious Heritage expert at Tourism Flanders, St Godelina's Abbey in Bruges is a good illustration of this approach.

“St Godelina's Abbey is located between two large conference venues: the Concertgebouw and the Bruges Meeting & Congress Center. It would not be a good idea, therefore, to turn the abbey into yet another meeting and conference location. On the contrary, its added value lies in supporting both venues in the area by creating a leverage point. For example, the abbey has a beautiful garden, where delegates from the Concertgebouw and the BMCC are welcome during break-outs. In this way, the abbey can even offer a solution for capacity issues.

“The spirit of place gives your conference extra dimensions in terms of experience and storytelling”

There are countless other ways to connect with the spirit of place. Take the abbey's herb and vegetable garden, for example. You can capitalise on this with the menu you serve to your delegates. You can do this in the former abbey church, with

a story that harks back to the Franciscan monks' philosophy of hospitality. In this way, the spirit of place gives your conference extra dimensions in terms of experience and storytelling.

The spirit of place can certainly add significant value to your conference. If you organize, say, a medical conference in a medieval hospital, or a conference on renewable energy in a former coal mine, then your delegates get to experience that extra dimension. By choosing your conference venue according to the theme of your conference, you give your narrative extra meaning and your association or PCO conveys a stronger message.”



Sint-Godelieveabdij



RELIGIOUS HERITAGE

© Thomas de Bover

An exciting social programme is a cornerstone of a successful conference. In Flanders, you can surprise your delegates with, for example, a cycle tour along a so-called “iconic cycling route”. As you can see from the photographs, this unforgettable excursion fits perfectly within your field of art and heritage.

Discover art and heritage in Flanders by bike



© Rubenshuis (Antwerpen), Foto Michel Wuyts en Louis De Peuter



The "art cities route" offers your delegates an anthology of the art that Flemish cities have to offer (see page 51).



© David Samyn

As its name suggests, the "Front Route 14-18" takes you along the sites of the First World War (see page 21).



© David Samyn

In Limburg, your delegates can literally cycle through water. TIME Magazine labelled this route as "one of the world's 100 greatest places".



© David Samyn



© MEDIALIFE VIST Naasmechelen



CREATIVE SPACES FOR YOUR CONFERENCE IN CASTLE COUNTRY

Quiz question: which region has the most castles per square kilometre in the world? Correct answer: Flanders (otherwise we probably wouldn't have asked!). Belgium's northern region, though small on a world map, has no less than 1500 of them.

As with religious heritage, castles pose the question of repurposing. How can these remarkable buildings be given a meaningful and widely supported use that respects the spirit of place?

Part of the answer lies in the imposing green grounds that often surround castles. This offers a great opportunity to involve other fields, such as being in nature, exciting bicycle tours and exclusive culinary encounters. What's more – and this is also a common feature with religious heritage – castle sites have their own spirit, which guarantees a unique experience.

Currently, Tourism Flanders is actively working with three castles. These are real living labs, where experts are busy exploring the opportunities that these witnesses to the past can provide for the future.



Rubenskasteel Elewijt



RUBENS CASTLE IN ELEWIJT

As the name indicates, Rubens Castle was owned by the famous Flemish baroque painter. He lived here from 1635 until his death in 1640. Many of his renowned landscape paintings originate from this region, the most famous being "A View of Het Steen in the Early Morning". A partnership between the firms Erfgoedstudio, Team van Meer architecten & Co. and Bailleul Ontwerp Buro is currently examining various reuse scenarios.

© Stads Antwerpen, Rubenschuis, foto Michel Wuyts, Louis De Peuter



Kasteel van Poeke



POEKE CASTLE

With its pale-pink rococo façades, Poeke Castle is a truly magnificent structure. This gem is surrounded by 56 hectares of wooded parkland. The general public is called upon to help with the redevelopment of this unique historical heritage. Anyone with a good idea for a new use for the building is welcome to knock on the door. The only condition: the repurposing must offer added value for visitors, local residents, businesses and the castle (estate) itself.





Kasteel van Leut



LEUT CASTLE

The classicist style with rococo elements conceals the fact that this castle was built on the remains of a fortified 13th-century fortress. In the late 18th century, this beautiful building was the residence of the French general Jean-Baptiste Bernadotte, the founder of today's Swedish royal family. As with Poeke Castle, the local residents are now at the helm. They will be involved in the redevelopment of the castle, which will see the building and the accompanying grounds restored to their former glory.





“CASTLES ARE AN UNMISTAKABLE PART OF OUR IDENTITY”



KRISTA DE JONGE



Krista De Jonge is full professor of architectural history at KU Leuven’s Department of Architecture, which she chaired from 2015 to 2019. She is a member of the Royal Flemish Academy of Belgium for Science and the Arts, the Royal Academy of Archaeology and Art History of Belgium, and the Academia Europaea.

Castles are important European heritage. Indeed, according to Krista De Jonge, they determine European identity. Their study is therefore gaining in importance, says the professor at KU Leuven’s Department of Architecture. De Jonge knows better than anyone what she is talking about. She has been researching castle architecture in the European context for 30 years. Her current work is part of the European Palamusto project, which focuses on the study of palace museums and their conservation for tomorrow.

A century ahead in building techniques

One of De Jonge’s specialties is the building techniques used in castles in the Low Countries in the Late Middle Ages and the Renaissance. These techniques are very special, according to the professor. And just as Flemish experts are invited abroad today to share their expertise, this was also the case 600 years ago.

De Jonge: *“The Low Countries have long played an exemplary role in building on difficult ground. The name “low countries” says it all: it was one big swamp here, so builders and engineers had to deal with water. Everyone knows that Venice is built on poles, but that is also the case, for example, with the building that I am sitting in now, Arenberg Castle in Leuven.*

Building with bricks was another technology that reached a very high level here. This occurred mainly out of necessity, as natural stone quarries in Flanders were rapidly becoming exhausted. The bricklaying technique was already being exported to other regions, for example to eastern England, before the fifteenth century.

Read more on the next page >



Another typical element of Flemish building technique was our roof structures. Flanders was a hundred years ahead of France in this respect. The composite roof cap was invented here, for example, which meant that enormously long tree trunks were no longer needed. That, too, was a necessity, because our forests had been completely cut down early on."

A landscape shaped by castles

There are no scientific studies on this, but according to Professor De Jonge Flanders may have the largest number of castles per square kilometre in the world. The explanation: the intricate building infrastructure in Flanders.

"Already in the Middle Ages, our cities were barely a day's journey apart. Each city's periphery was demarcated by castles and their associated grounds. The landscape outside the city was therefore largely shaped by the nobility. Their castles soon became much larger than the original fortified towers on an artificial hill, and they drastically changed the

landscape. For instance, the construction of long, straight drives and ornamental gardens had an immense impact on the environment.

"The landscape painted by Bruegel was man-made."

Even though Flanders is densely built up – factories have been built, motorways constructed and canals dug – that castle landscape is still visible in many places. The Pajottenland, the landscape around Gaasbeek that Bruegel painted, is a man-made landscape, created in interaction between the lord of the castle and the surrounding villages. The entire castle landscape around Ghent is still present. One of my students is currently studying the castle of his ancestors, and the landscape he describes is – apart from a motorway and a viaduct – identical to that described in 18th-century travel journals. So, that landscape is much more permanent than we think."

A new life for the future

So, castles have a huge, long-lasting impact on the Flemish landscape. And that is exactly the effect that Flanders is aiming for with your conference. We want your association or PCO to organize a conference that creates legacy: a positive long-term effect on society. What does Professor De Jonge consider her own legacy to be?

"We should not only look at castles as heritage embedded in the past, but as an unmistakable part of our identity. Consequently, we must ask ourselves: how do we give this heritage a future life? That is exactly what I see as my legacy: ensuring that this unique heritage still has a future."



CASTLES & GARDENS

WORLD-LEADING IN EXPERIENCE, WORLD-LEADING IN QUALITY

SAM VERSELE ON THE NETWORK
OF FLANDERS HERITAGE VENUES



SAM VERSELE,
Meeting & Congress
Infrastructure Expert
VISITFLANDERS



Noblesse oblige, it is sometimes said. A conference on art and heritage certainly belongs in a heritage location. Flanders has a whole network of these special destinations: the Flanders Heritage Venues. These architecturally

exceptional buildings each have their own spirit, which adds an extra dimension to the theme of your conference and elevates the conference experience of your delegates to a higher level.

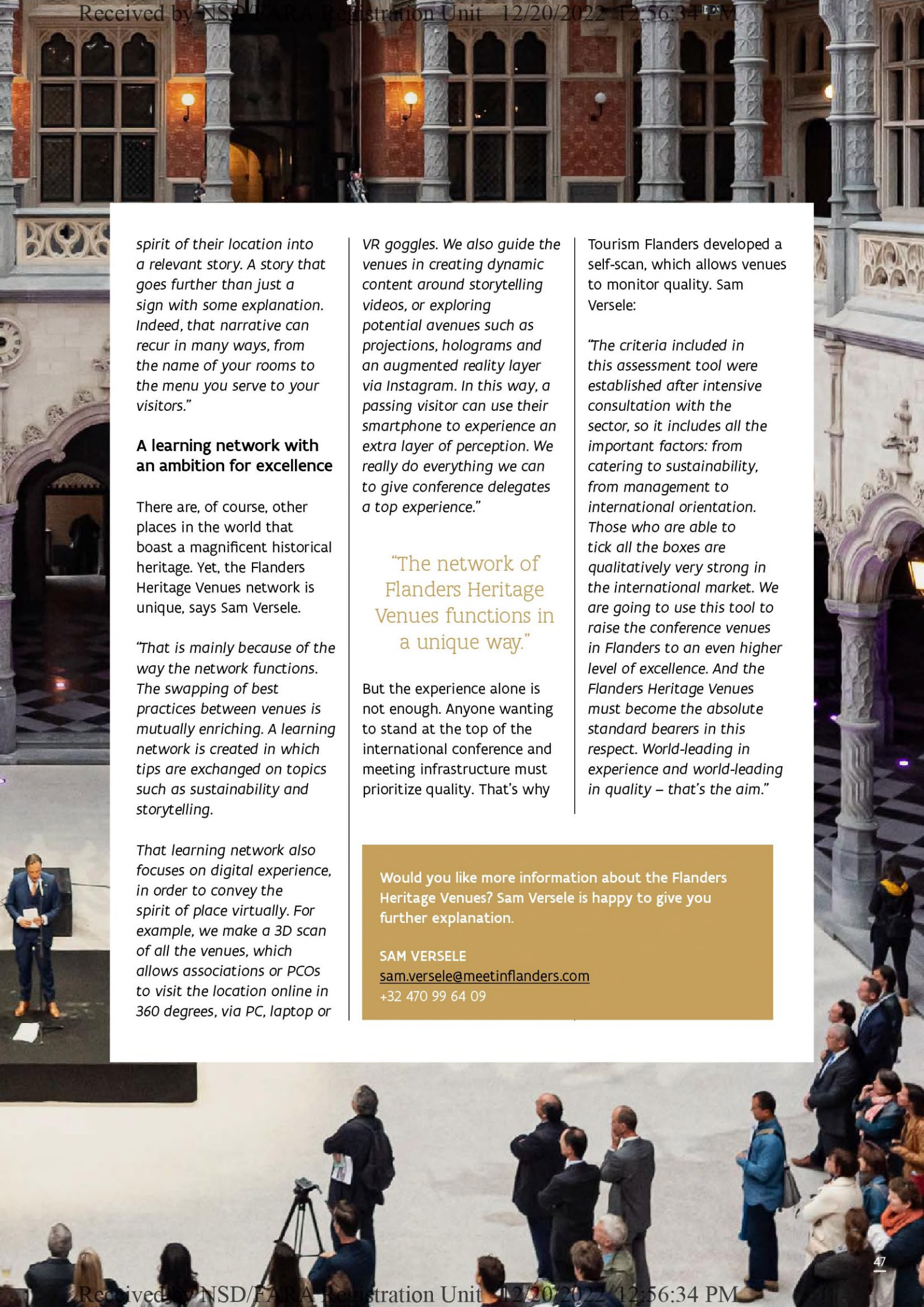
Sam Versele is Meeting & Congress Infrastructure Expert at Tourism Flanders, and in that capacity he is responsible for the network. It's not every conference venue that is given this quality label, he explains.

Venues with a wow feeling

Sam Versele: "Obviously, heritage is an important criterion. A Flanders Heritage Venue must have its heritage visible to the conference visitor attending the event. That heritage – in addition to the location and the

relevance of the destination – is decisive for associations and PCOs in selecting a destination for their conference.

Heritage is an instrument for enriching the conference visitor's experience. Anyone entering a Flanders Heritage Venue will spontaneously experience a wow feeling. But the experience must go beyond that dramatic impression; a fascinating story must be told, linked to the spirit of the location. To give an example: if you organize a conference on renewable energy in THOR Central, then you will be in a former coal mine. If you can then tell your delegates the story of the miners, they will connect with the spirit of the place, and then the location will become more meaningful. We guide Flanders Heritage Venues in translating the



spirit of their location into a relevant story. A story that goes further than just a sign with some explanation. Indeed, that narrative can recur in many ways, from the name of your rooms to the menu you serve to your visitors.”

A learning network with an ambition for excellence

There are, of course, other places in the world that boast a magnificent historical heritage. Yet, the Flanders Heritage Venues network is unique, says Sam Versele.

“That is mainly because of the way the network functions. The swapping of best practices between venues is mutually enriching. A learning network is created in which tips are exchanged on topics such as sustainability and storytelling.

That learning network also focuses on digital experience, in order to convey the spirit of place virtually. For example, we make a 3D scan of all the venues, which allows associations or PCOs to visit the location online in 360 degrees, via PC, laptop or

VR goggles. We also guide the venues in creating dynamic content around storytelling videos, or exploring potential avenues such as projections, holograms and an augmented reality layer via Instagram. In this way, a passing visitor can use their smartphone to experience an extra layer of perception. We really do everything we can to give conference delegates a top experience.”

“The network of Flanders Heritage Venues functions in a unique way.”

But the experience alone is not enough. Anyone wanting to stand at the top of the international conference and meeting infrastructure must prioritize quality. That’s why

Tourism Flanders developed a self-scan, which allows venues to monitor quality. Sam Versele:

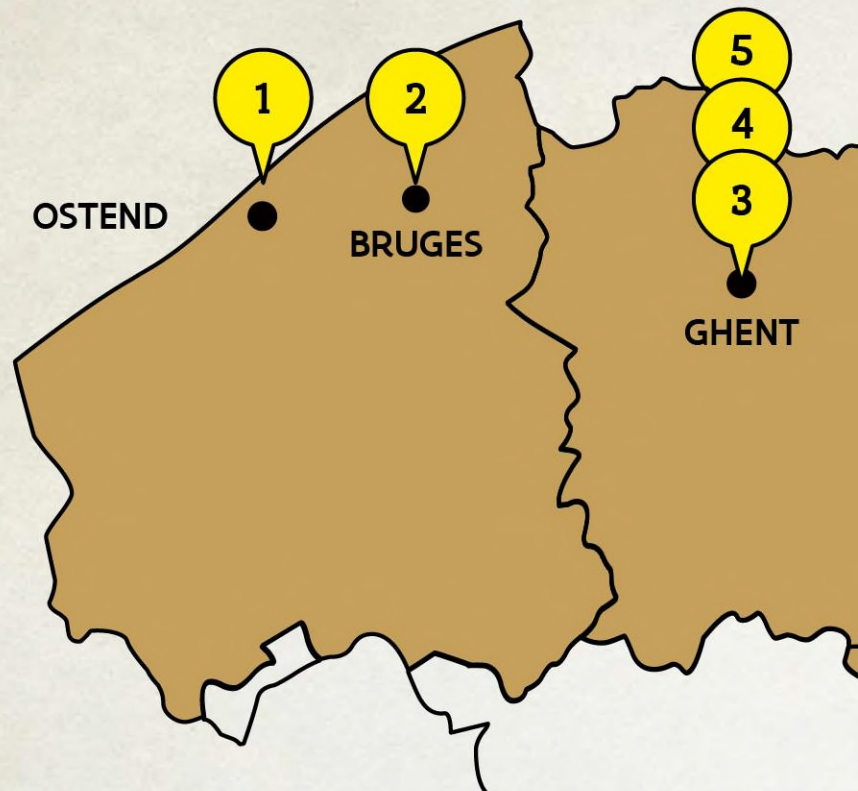
“The criteria included in this assessment tool were established after intensive consultation with the sector, so it includes all the important factors: from catering to sustainability, from management to international orientation. Those who are able to tick all the boxes are qualitatively very strong in the international market. We are going to use this tool to raise the conference venues in Flanders to an even higher level of excellence. And the Flanders Heritage Venues must become the absolute standard bearers in this respect. World-leading in experience and world-leading in quality – that’s the aim.”

Would you like more information about the Flanders Heritage Venues? Sam Versele is happy to give you further explanation.

SAM VERSELE
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Flanders Heritage Venues



1 **Kursaal Ostend**
The art of perspective
Location: Ostend
Capacity: up to 2,000 pax
www.kursaaloostende.be/en/b2b

2 **Provincial Palace Bruges**
Lift up Your Imagination
Location: Bruges
Capacity: up to 220 pax
www.visitbruges.be/en/provinciaal-hof-provincial-palace

3 **De Bijloke**
Nurturing Creativity for a Better World
Location: Ghent
Capacity: up to 500 pax
www.bijlokeheritagevenue.be

4 **Ghent ICC**
Connecting you
Location: Ghent
Capacity: up to 3,000 pax
www.iccghent.com

5 **St. Peter's Abbey**
Gateway to the Garden of Eden
Location: Ghent
Capacity: up to 200 pax
www.visit.gent.be/en/gentcongres/st-peters-abbey

6 **Antwerp Stock Exchange**
Rich history, grand future
Location: Antwerp
Capacity: up to 2,000 pax
www.handelsbeursantwerpen.be

7 **Botanic Sanctuary Antwerp**
History shapes the present
Location: Antwerp
Capacity: up to 400 pax
www.botanicantwerp.be

8 **Flanders Meeting & Convention Center Antwerp (FMCCA)**
A Room with a Zoo
Location: Antwerp
Capacity: up to 1,800 pax
www.a roomwithazoo.com/en/

9 **Maison de la Poste**
Make Yourself at Home
Location: Brussels
Capacity: up to 600 pax
www.tour-taxis.com/meet-and-organise/all-our-venues/maison-de-la-poste/

10 **Meise Botanic Garden**
Add some wonder to your conference
Location: Meise (close to Brussels)
Capacity: up to 140 pax
www.plantentuinmeise.be/en/



11 **Het Predikheren**
A Hub of Meaningful Stories
 Location: Mechelen
 Capacity: up to 200 pax
www.hetpredikheren.mechelen.be

12 **Lamot**
Brewing Bold Ideas
 Location: Mechelen
 Capacity: up to 480 pax
www.lamot-mechelen.be/en/

13 **De Hoorn**
Brewery of creativity and innovation
 Location: Leuven
 Capacity: up to 160 pax
www.dehoorn.eu/nl

14 **Faculty Club**
A Haven of Wisdom
 Location: Leuven
 Capacity: up to 250 pax
www.facultyclub.be/en/

15 **The Irish College**
A unique learning resource and heritage venue in Europe
 Location: Leuven
 Capacity: up to 220 pax
www.irishcollegeleuven.eu

16 **ZLDR Mine**
Inhale Inspiration
 Location: Heusden-Zolder
 Capacity: up to 2,500 pax
www.witti.be/locaties/schouwburg-zolder-mine/

17 **Thor Central**
Digging Energy for the Future
 Location: Genk
 Capacity: up to 550 pax
www.thorcentral.be

18 **C-Mine**
Powerhouse of creativity
 Location: Genk
 Capacity: up to 485 pax
www.c-mine.be/en

19 **Grand Commandery of Alden Biesen**
Where epic stories begin
 Location: Bilzen
 Capacity: up to 300 pax
www.alden-biesen.be/?lang=en







FIVE ART CITIES, FIVE GREAT CONFERENCE LOCATIONS



Art and heritage in Flanders are mainly concentrated in the so-called “art cities”. These centres are not as big as world cities such as Paris and London, but they are comparatively just as rich in their cultural offering. And despite their proximity to each other and their common history, each city has its own DNA.

Consequently, your association or PCO has an exquisite menu to choose from. On the following pages, we would like to introduce the quintet to you, including three art and heritage highlights.

Bruges



Flanders' most famous city appeals to visitors from all over the world. The historic city centre is recognized by UNESCO as world heritage and houses museums with impressive collections of Flemish Masters, such as Jan van Eyck and Hans Memling. Bruges has unique heritage gems – often dating back to the city's "golden" 15th century – which offer numerous possibilities for your conference. A bonus for your delegates: all venues, attractions, hotels and restaurants are within walking distance.

Do you want to know more?

The Visit Bruges Convention Bureau
is glad to be of service.

www.visitbrugesconventionbureau.be



The **Bruges belfry** dates from the 13th century and is 83 metres high.



A beer pipeline runs for 3 kilometres from this historic brewery **De halve Maan** to the bottling plant outside the city.



In the **Gruuthuse Museum**, more than 600 collection items tell the story of Bruges' rich history.



Leuven





The **beguinage** dates back to the 13th century and was recognised as a UNESCO World Heritage site in 1998.



Museum M Leuven has its own collection of more than 52,000 works, including masterpieces by the Flemish Primitive Dirk Bouts.



The University Library's eye-catchers are the beautiful reading room and the tower with a carillon of 64 bells.

Leuven is a city with centuries-old cultural heritage and a lively, creative atmosphere. This can-do city is a breeding ground for innovation, with spin-offs from the internationally leading university and unexpected collaborations and projects where science, art, culture and society come together. With its rich and varied cultural offering, Leuven is the ideal location for a conference focusing on art & heritage – both for smaller, intimate gatherings as for larger meetings in state-of-the-art auditoria for up to 800 people. You can even host a conference in a convent, brewery or museum.

Do you want to know more?

Leuven Convention Bureau is glad to be of service.

www.leuvenconventionbureau.be

Antwerp

Although Antwerp is the largest city in Flanders, almost all of its art and heritage sites are within walking or cycling distance from each other. Many conference spaces in the city on the Scheldt are heritage gems in their own right. Take your pick: a historical city brewery or Belgium's largest chocolate museum? A conference space with a zoo or a botanical herb garden? The Antwerp Trade Fair or the University of Antwerp? Add to this the creative and innovative character of the city and the strong audio-visual sector, and you will understand: Antwerp has everything to transform your meeting or conference into a top event.

Do you want to know more?

Visit Antwerp Convention Bureau
is glad to be of service.

www.visitantwerpen.be/en/business/meeting-en

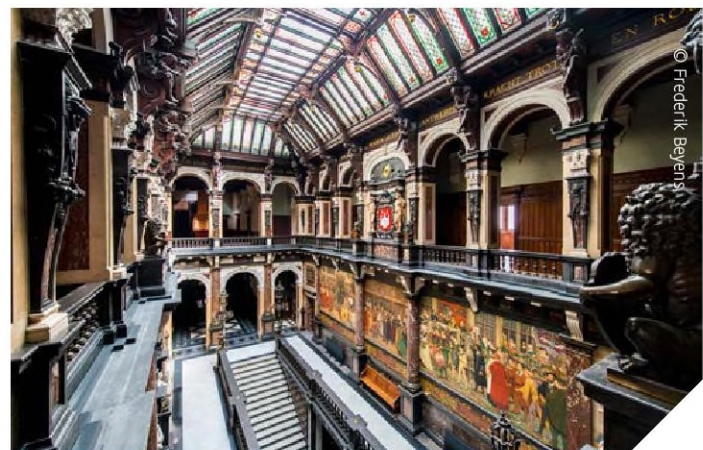




The **Royal Museum of Fine Arts Antwerp** has some 8,200 masterpieces by the Flemish Primitives, Peter Paul Rubens and James Ensor, among other artists.



The **Plantin-Moretus Museum** – with the world’s oldest printing press – is the only museum recognized by UNESCO as world heritage.



Antwerp city hall was built between 1561 and 1564, predominantly in the Renaissance style. It too is on UNESCO’s World Heritage list.



The **Predikheren Public Library**, located in a former monastery, is Mechelen's cultural hotspot. The library is one of the five most beautiful in the world.



The houses on **Haverwerf** – considered by many to have the most beautiful façades in Flanders – date back to the 16th and 17th century.



Mechel



Mechelen is home to a whopping 336 listed buildings and monuments, including eight gothic and baroque churches that were built between the 14th and the 17th century. As such, it is the Flemish city with the largest number of monuments on the UNESCO World Heritage list. Due to its central location – halfway between Antwerp and Brussels – the city on the Dyle is an excellent base for meetings and conferences in a historic setting, where old and new live in harmony.

Do you want to know more?

Mechelen Convention Bureau
is glad to be of service.

www.meetin.mechelen.be/en

© Alkon

en

On top of the 97-metre-high **St Rumbold's Tower** – recognized as UNESCO world heritage – your delegates are welcome for an unforgettable reception with a view of the city.



Ghent



The **Gravensteen** is the only remaining medieval moated castle with a virtually intact defence system in Flanders.

The nicknames that Ghent has collected over the years are as colourful as the city itself: “the historical heart of Flanders”, “a medieval Manhattan” and “Europe’s best kept secret”. Wander through Ghent’s city centre and you will immediately understand why. The city combines its impressive past with a lively present. The centre houses historical treasures, but also modern architecture and street art. Not just art lovers, but every visitor will find something to their liking. Here, streets, squares and cafés effervesce like nowhere else. What’s more, Ghent is located centrally and is easily accessible by train, car and plane from all over Europe.

Do you want to know more?

Gent Congres is glad to be of service.

www.gentcongres.be



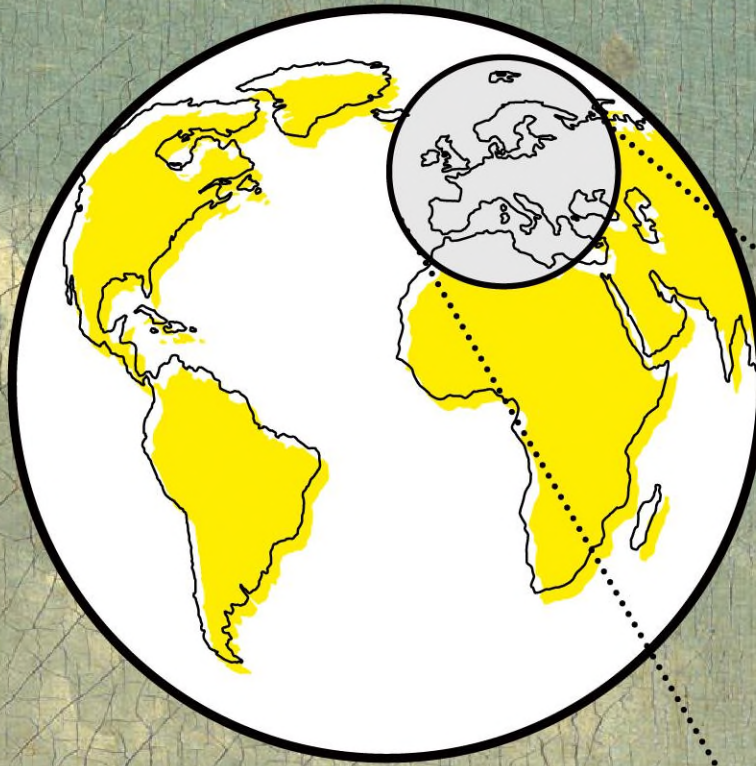
The **Museum of Fine Arts (MSK)** is the oldest museum in Belgium. Old masters such as Hieronymus Bosch and Rubens are displayed next to modernists like René Magritte.



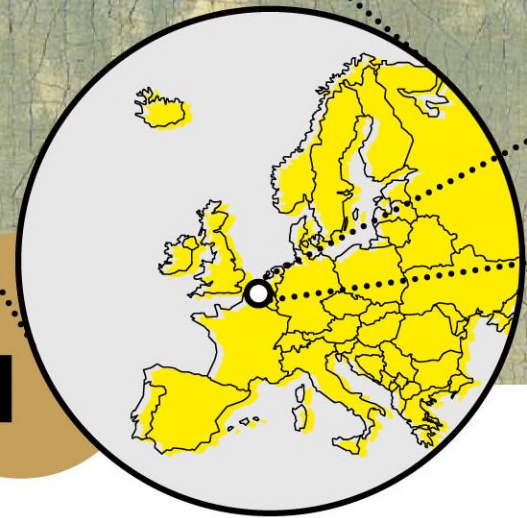
The gothic **St Bavo’s Cathedral** contains art treasures that are the highlight of any social programme. Top of the bill: **the Ghent Altarpiece** (“Het Lam Gods”), by Van Eyck.



© Art in Flanders, Dominique Prouvoost



EUROPE



FLANDERS: EASY TO REACH FOR DELEGATES FROM ALL OVER THE WORLD

**Want to know more about
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