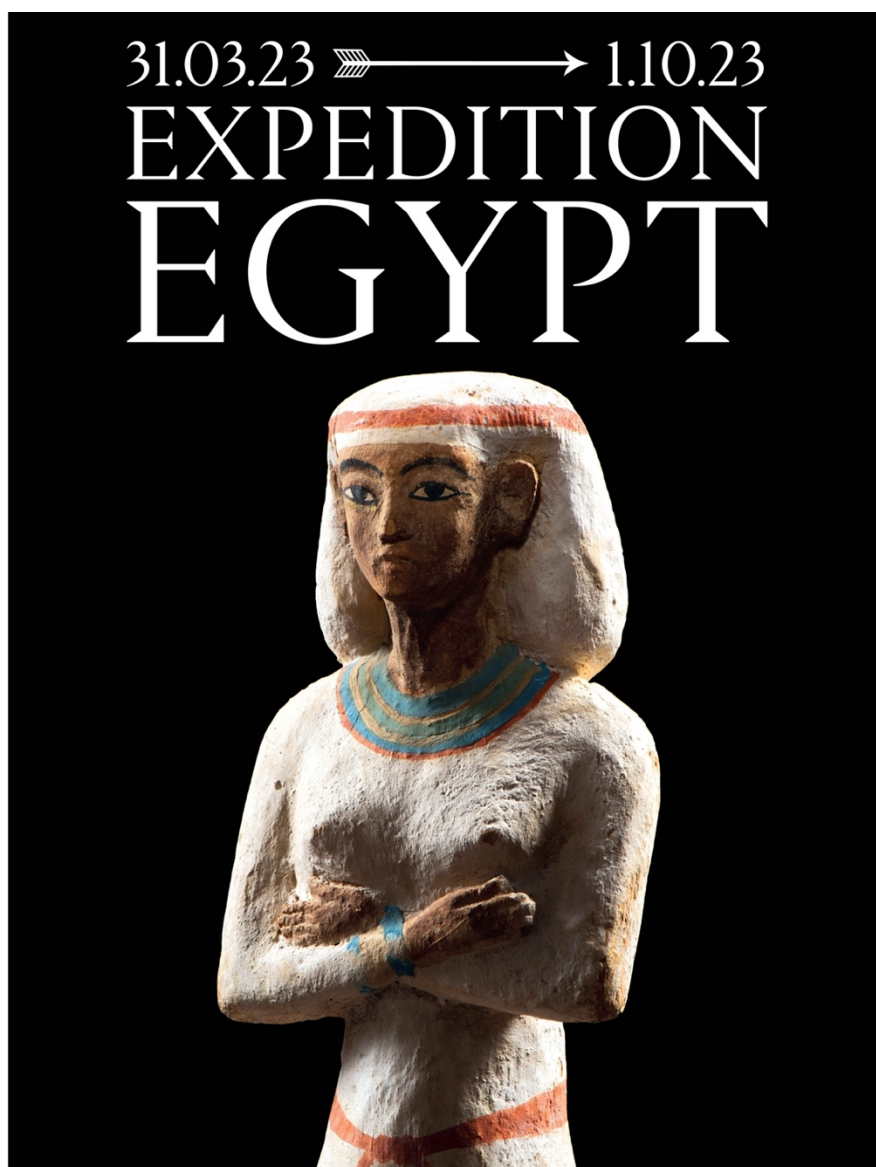


PRESS KIT

Expedition Egypt

31.03 > 01.10.2023



ART & HISTORY  MUSEUM



**BE CULTURE**  
ALL ABOUT ARTS COMMUNICATION

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## 1. PRESS RELEASE

From 31 March to 1 October 2023, the Art & History Museum presents the exhibition *Expedition Egypt*. This exhibition narrates the story of two centuries of fascinating archaeological discoveries in the Land of the Pharaohs and the development of the Egyptian collection of the museum.

The exhibition brings together more than two hundred objects from its eminent Egyptian collection. Highlights include the sumptuously decorated coffins from the priestly hideaway of Deir el-Bahari, and the beautifully illustrated Book of the Dead of the dignitary Neferrenpet. Objects like funerary stelae, canopic vases for the entrails of the deceased, and shabti figurines meant to accompany the dead in the afterlife, will introduce the visitors to the Egyptian world of the gods and eternal life. Another highlight of the exhibition is a monumental statue of the goddess Sekhmet from the Royal Palace, which was transferred to the Art & History Museum for this exhibition. The exhibition will also be richly provided with unique historical photographic material portraying the Egypt of the past.

The exhibition is divided into eight chronological sections that guide visitors through two centuries of history. The story begins in the nineteenth century, when Belgian diplomatic and industrial circles became increasingly interested in Egypt, which at the time was central to international politics and global economic expansion. The first Egyptian artefacts in the collection were mainly private donations or diplomatic gifts. This was followed by other important additions to the collection, such as the artefacts brought back from Egypt by Leopold, Duke of Brabant, the future Leopold II, and the exceptional group of coffins from the priestly hideaway of Deir el-Bahari, which are on display again for the first time since their restoration.

In the first decades of the twentieth century, the collection grew by several thousand artefacts thanks to the tremendous energy of conservator Jean Capart (1877–1947), the founder of Belgian Egyptology. Through the many initiatives he took, Capart made Brussels the world capital of Egyptology at that time. After visiting the inviolate tomb of Tutankhamen in the company of the former Belgian Queen Elisabeth, he established in 1923 the *Fondation égyptologique Reine Elisabeth*, a scientific institute of international renown, which celebrates its centenary this year.

Today, the Art & History Museum houses a remarkably rich Egyptian collection that is among of the most important in Europe. This collection is the subject of a great deal of multidisciplinary research as well as of an active restoration policy, which seeks to bring back to life many treasures of this exceptional heritage.

The exhibitions is enlivened by the artistic interventions of Sara Sallam (b. 1991 in Cairo). The artist explores contemporary Egyptian cultural identity and questions the history and meaning of Egyptology. Imbued with poetry and influenced by her childhood memories, Sara Sallam's work casts a fresh gaze on the heritage of ancient Egypt.

The exhibition *Expedition Egypt* is one of the outcomes of the research project *Pyramids & Progress: Belgian Expansionism and the Making of Egyptology 1830–1952* (EOS, FWO–FNRS). The aim of this project was to study the development of Belgian Egyptology, in the context of Belgium’s economic and diplomatic development. The historical photographic material in the exhibition comes from the scientific project *Sura: Unlocking the Photographic Archives of the Pioneering Years of Egyptology at the Royal Museums of Art and History in Brussels* (Belspo).

A richly illustrated catalogue, published by Ludion, accompanies the exhibition, describing the story of Belgian Egyptology, as well as all the individual artefacts on display.

*The exhibition is under the Patronage of Her Majesty the Queen of the Belgians*



## 2. ABOUT THE EXHIBITION

1822: Jean-François Champollion solves the mystery of hieroglyphs. A forgotten civilisation regains its voice, and a new scientific field is born: Egyptology. This is the start of two hundred years of expeditions in the world of the Pharaohs. This era is marked by expeditions to the Nile Valley, from Bonaparte's armies to the archaeologists' explorations.

Thousands of Egyptian objects are transported to Western museums. Far from their native homeland, these artifacts fascinate, intrigue, and stir up an unquenchable passion for Egypt. The objects on display in this exhibition – many of which have never been shown before – tell the story of the Museum's Egyptian collection. This tale is interwoven with romantic characters and paced by fascinating archaeological discoveries.

Travelling along this story is tantamount to embarking on an expedition to find our sources of the Nile and our fascination with Pharaonic Egypt...

This journey is interspersed by the artistic interventions of Sara Sallam (°1991). Born in Cairo, the artist explores contemporary Egyptian cultural identities and examines the history and meaning of Egyptology. Sara Sallam's artworks feed on childhood memories, draw on museum and archaeological sources, and propose a new, poetic approach to the heritage of ancient Egypt.

### BIRTH OF THE EGYPTIAN COLLECTION

In 1830, Belgium becomes an independent country. Five years later, the government decides to establish a national museum, which was named the Musée d'Armes anciennes, d'Armures, d'Objets d'Art et de Numismatique, and subsequently the Musée royal d'Antiquités, d'Armures et d'Artillerie. At the time, the Museum was housed in what is now the Royal Library, before moving to the Halle Gate. Its purpose was essentially patriotic and military. The first catalogue, published in 1854, lists only some ten Egyptian objects in the collection, which were donated by several private collectors.

### THE TRAVELS OF PRINCE LEOPOLD

While he was still the Duke of Brabant, the future King Leopold II (1835-1909) made two state visits to Egypt, in 1855 and 1862-63. The prince brings back an impressive collection of antiquities which are displayed in the palace stables on the Place du Trône. In 1914, the collection is moved to the Musée du Cinquantenaire and the only two pieces to remain in the Brussels Palace are two magnificent statues of the goddess Sekhmet. In 1935, Leopold III sent a few more pieces from the royal collection to the museum, notably the statuette of Khay, inside which Jean Capart uncovers the renowned Papyrus Leopold II. This extraordinary document contains the depositions of thieves involved in the looting of Theban royal tombs during the reign of Ramesses IX (around 1125 BC).

## **THE HAGEMANS COLLECTION (1861) AND THE RAVESTEIN MUSEUM (1874)**

In 1861, the Egyptian collection expanded by several dozen objects from the collection of Gustave Hagemans (1830-1908). As a member of parliament for the district of Thuin from 1866 to 1878, he was blessed with a comfortable family fortune. In 1861, he sold nearly 1 500 antiquities of all sorts to the Museum, including nearly 200 Egyptian objects. The most notable of these is the famous statue of the "Lady of Brussels".

Emile de Meester de Ravestein (1812-1889) was a diplomat and Belgium's representative to the Holy See. He built up a large collection of Greek, Etruscan, Roman, and Egyptian antiquities in Italy. In 1874, de Meester de Ravestein donated his collection to the Belgian state, on the condition that it was presented in the form of a "Ravestein Museum". This was the case until the collections were moved from the Halle Gate to the Cinquantenaire site in 1889. Some 350 Egyptian objects and groups of objects are amongst these five thousand items.

## **1891 — 1897 THE GIFT OF THE KHEDIVE**

In 1894, the collection was expanded by an important series of objects from one of the most fabulous archaeological discoveries of the 19th century, the so-called "Second Cache" of Deir el-Bahari. In 1891, Eugène Grébaut, Director of the Egyptian Antiquities Service, and his assistant, Georges Daressy, uncovered a huge intact collective tomb near the Temple of Hatshepsut at Deir el-Bahari, which contained the coffins of the priests of Amun of the 21st Dynasty and their families. In total, several hundred coffins were uncovered, along with countless other funerary objects. Sadly, this major discovery also proved a major archaeological disaster: the tomb was emptied in just a few days without any plan having been drawn up.

In the face of such a massive influx of objects, the Cairo Museum and the government of the Egyptian Khedive (the title of the Egyptian rulers during the Ottoman period) decided to offer consignments of coffins from Deir el-Bahari to various countries, including Belgium. The Museum thus received an impressive series of ten coffins and "mummy boards", as well as a large number of other objects from this extraordinary cache...

Shortly thereafter, in 1897, an important International Exhibition was held at the Cinquantenaire. A neo-Moorish building was erected to accommodate a painting by Emile Wauters, the Panorama du Caire. In an era when Egypt was only accessible to wealthy tourists, the Panorama allowed everyone to escape to the land of the pharaohs through an image...

## **1900 — 1947 JEAN CAPART AND THE EGYPTOLOGICAL UTOPIA**

In 1900, at the tender age of twenty-three, Jean Capart (1877-1947) was appointed assistant curator of the Museum. He subsequently became the Museum's curator and then its Director General. Through his obstinacy, his perspicacity, his interpersonal skills and his gifts of persuasion, the unflaggingly enthusiastic and dynamic Capart gave the Egyptian collection its real impetus over the next fifty years. He turns Brussels into the world capital of Egyptology.

## **1900 — 1947 JEAN CAPART AND THE BRITISH EXCAVATIONS**

As soon as 1900, one of Jean Capart's main initiatives consisted in securing financial support from the Museum for the excavations undertaken in Egypt by the English archaeologists of the Egypt Exploration Fund (now Egypt Exploration Society). At the time, the Egyptian Antiquities Service granted archaeological missions the right to take a portion of the objects collected during their excavation. The objects were then distributed among the institutions and museums that had contributed to the financing of the campaign, in proportion to their investment.

This policy was successful because, until the late 1930s, Capart managed to collect large consignments of objects from all the most prestigious archaeological sites in Egypt – including Abydos, Memphis, Gurob, Meidum, Deir Rifeh, Deir el-Bahari and Amarna, the capital of King Akhenaten – and various sites in Nubia, for the Egyptian collection.

These objects found in regular and scientific excavations now form the bulk of the collection, which is particularly valuable to researchers. Indeed, for these researchers, any object found in its archaeological context is much more eloquent than one the origin of which is unknown.

## **1947 TO TODAY: NEW PRIORITIES, NEW CHALLENGES**

In the twenty-first century, the curators of the Egyptian section no longer focus on adding items to a collection that now boasts some twelve thousand objects or groups of objects representing every aspect of Egyptian civilisation. Today, curators primarily focus on the study and valorisation of the collection. Through an active scientific research policy, often implemented within the framework of international research partnerships, our knowledge of the objects in the collection and the archaeological sites from which they came constantly grows. These projects bring together researchers from a wide range of disciplines, as well as the Museum's restoration workshops, which bring the objects back to life through cutting-edge technology.

Furthermore, the days when Egyptian archaeological excavations contributed to European collections are long gone. Today, Egypt manages its archaeological heritage independently, and not a single object discovered in the Nile Valley is allowed to leave the country. In this respect, the Royal Museums of Art and History – like all museums – strictly follow the rules set by UNESCO regarding the respect and protection of national heritage.

## **LA RESTAURATION DE LA COLLECTION DE CERCUEILS DE LA 21E DYNASTIE DE DEIR EL-BAHARI PAR L'ISTITUTO EUROPEO DEL RESTAURO D'ISCHIA (ITALIE)**

Le projet de restauration qui a débuté en octobre 2014 visait trois objectifs fondamentaux :

- La conservation de la collection de cercueils et de planches de momie de la 21e dynastie de Deir el-Bahari conservée au Musée Art & Histoire.
- la mise en oeuvre des connaissances sur les techniques de construction et de décoration des cercueils de la 21e dynastie à travers une importante campagne de diagnostic

qui a également permis de réaliser une intervention de conservation particulièrement ciblée grâce aux données et aux informations acquises.

-Transformer un événement scientifique, tel que la restauration, en un projet de valorisation culturelle et de diffusion scientifique destiné au public international, en totale harmonie avec la mission des deux organisations, à savoir la diffusion de la culture par des méthodes innovantes et de qualité.

Au terme de ces neuf années d'intervention, les cercueils ont retrouvé leur état d'origine. Pour ce faire, ils ont été débarrassés de ce qui avait été ajouté lors d'interventions de conservation antérieures et qui avait altéré leur aspect décoratif et structurel.

Les travaux de restauration ont permis de découvrir comment la conservation de l'ensemble de la collection de cercueils était liée au nom du parisien Armand Bonn, restaurateur des Musées royaux d'Art et d'Histoire, et à son intervention entre 1894 et 1896.

Une part d'histoire dans l'histoire, documentée par les cartes de visite et la lettre autographes, retrouvées lors de la restauration de 2016 et qui avaient été jalousement cachées par le restaurateur parisien dans les couvercles des cercueils E.5879 et E.5885 sous d'épaisses couches d'enduit et de peinture.

La restauration a permis d'identifier les traces du nom du défunt sur l'extérieur du cercueil E.5881, auparavant recouvert d'une épaisse couche de repeint, ainsi que d'autres détails décoratifs et constructifs masqués par des enduits très envahissants.

Toujours dans le même cercueil, des détails structurels intéressants, jusqu'alors inconnus, sont apparus, comme la présence de trous dans le fond du cercueil dessinant un motif régulier, une technique très rarement rencontrée et dont la nature fait encore l'objet de diverses hypothèses.

D'un point de vue technico-décoratif, ce qui a été trouvé sur le cercueil E.5883 était particulièrement intéressant, il s'est avéré avoir été réalisé selon une technique de construction différente des autres cercueils de la collection. En effet, il était recouvert, sur la quasi-totalité de sa structure, d'une toile supportant la couche d'enduit préparatoire.

Des empreintes digitales et vestimentaires ont été identifiées sur les surfaces des caisses, des détails décoratifs et des inscriptions sont réapparus sous d'importants travaux de plâtrerie envahissants.

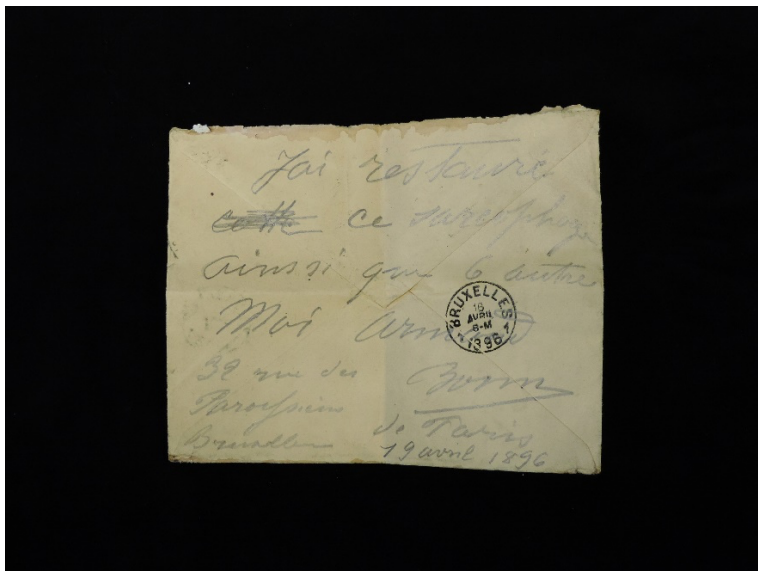
Des traces d'altérations originales ont également été découvertes, comme dans le cas du sarcophage E5887, qui témoigne de la pratique de réutilisation de ces artefacts, dans lequel les traces d'anciennes mains masculines sont apparues sous les paumes des mains en position féminine placées sur le couvercle.

Les travaux de restauration ont été caractérisés par la collaboration interdisciplinaire de nombreux professionnels et d'instituts de recherche universitaires nationaux coordonnés par l'Istituto Europeo del Restauro, en plein accord avec la direction scientifique du musée.

Cette collaboration italo-belge est un exemple significatif de la possibilité d'obtenir des résultats importants tant dans le domaine scientifique que pédagogique, comme en témoignent les prix reçus (Medaglia del Presidente della Repubblica Italiana, Visit Brussels Award, Targa della Città di Siracusa) et les nombreux patronages, dont ceux du Ministère de la Culture italien, de la Région Campanie et du Parlement européen.



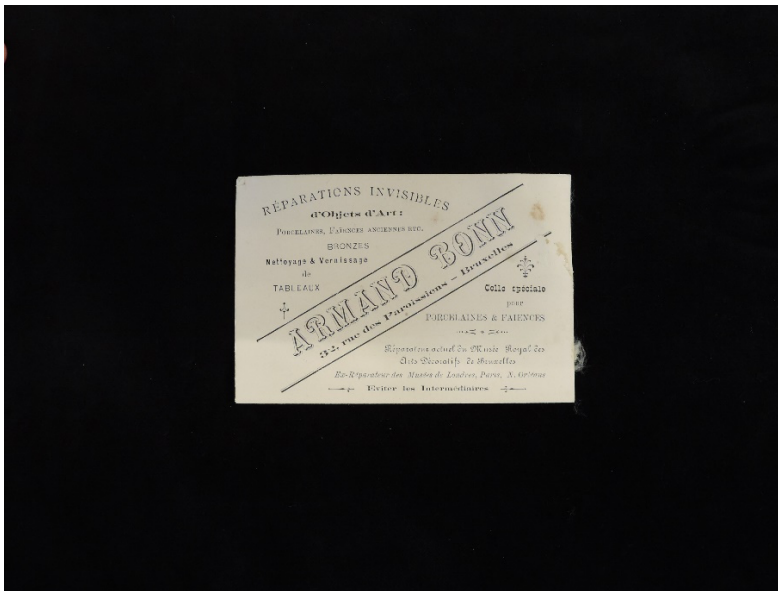
Note d'Armann Bonn trouvée sous le plâtre du cercueil E.5885



Note d'Armann Bonn trouvée sous le plâtre du cercueil E.5885



Découverte de la note d'Armann Bonn trouvée sous le plâtre du cercueil E.5879



Note d'Armann Bonn trouvée sous le plâtre du cercueil E.5879





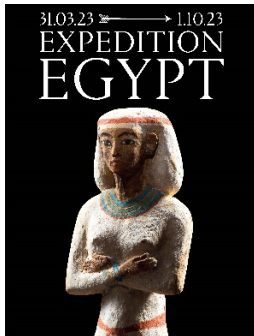
Détail du nom du défunt trouvé sous le repeint du cercueil E. 5881



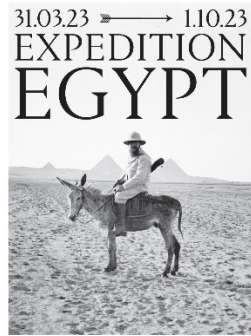
Les restaurateurs Teodoro Auricchio et Annalisa Pilato pendant l'analyse sur les sarcophages de la collection.

### 3. VISUALS FOR THE PRESS

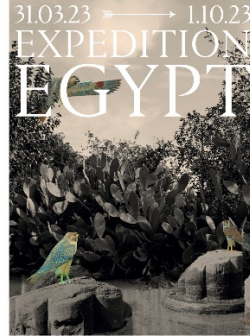
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1)



Jean Capart in the desert between the pyramids of Giza and Abusir

1907

Glass plate - Sura project

EGI.01154

2)



Horus (*Playing in Fields of Reeds series*), Sara Sallam

Digital photo collage

Egypt, 2014-21

Private collection



3)



**Female statue "The Lady of Brussels"**

Egypt, 3d dynasty

Limestone

E.00752

4)



**Ushabtis of Kasa, Wahibre, Thaherpen, Amenmes and Nefertari**

Egypt, New Kingdom to Late Period

Faience, wood

E.06858, E.06862, E.06870, E.06881,  
E.06882

5)



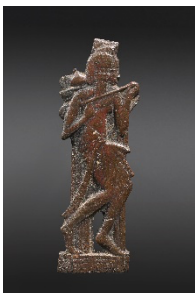
**Canopic jar of Sennefer**

Egypt, 18th dynasty

Alabaster

E.05895

6)



**Lute player**

Egypt, 18th dynasty

Bronze

E.02244

7)



**Standing young woman**

Egypt, 20th dynasty

Wood

E.06885

8)



**Relief with queen Tiye, wife of Amenhotep III**

Egypt, 18th dynasty

Limestone

E.02157

9)



**Hippopotamus**

Egypt, Middle Kingdom

Earthenware

E.07055

10)



**Sacred falcon coffin**

Egypt, date unknown

Bronze

E.07584

11)



**Bronze cat**

Egypt, Ptolemaic period

Bronze

E.06719

12)



**Inner coffin of the lady Ta-useret-em-per-nesu**

Egypt, 21st dynasty

Wood

E.05883

13)



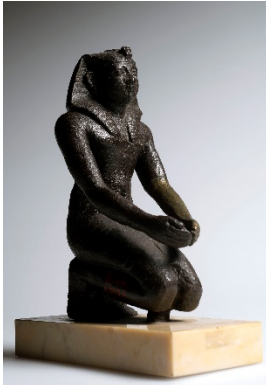
**Necklace with hawk-shaped ends**

Egypt, Middle Kingdom

Earthenware

E.03385

14)



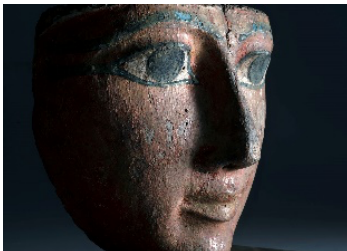
**Statue of a kneeling king**

Egypt, Late period

Bronze

E.05635

15)



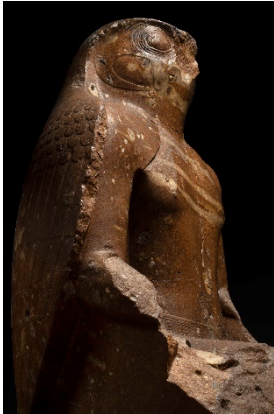
**Fragment of a coffin**

Egypt, New Kingdom

Wood

E.08421

16)



**Statue of Khonsu**  
Egypt, 21st dynasty  
Sandstone  
E.05188

17)



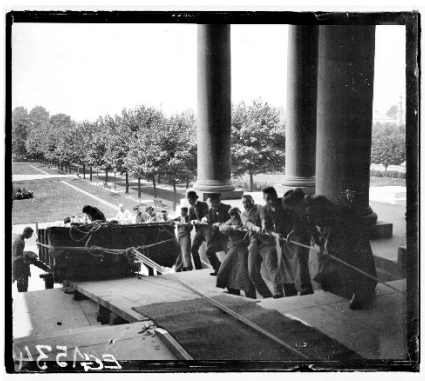
**Fragment of the Book of the Dead of Nefronpet**  
Egypt, 19th dynasty  
Papyrus  
E.05043

18)



**Temple of Mut in Karnak**  
1905  
Glass plate - Sura project  
EG1.00923

19)



**Arrival of the wooden boxes containing the decorated blocks of the funerary chapel of Neferitnef (E.02465) at the entrance to the southern wing of the Cinquenaire Palace where the museum is located.**  
1906  
Glass plate - Sura project  
EG1.01534

20)



**Lotus And Heqet (*Playing in Fields of Reeds* serie), Sara Sallam**

Digital photo collage

Egypt, 2014-21

Private collection

#### 4. ACTIVITIES AROUND THE EXHIBITION

##### **Family trail & Expedition Egypte : the game**

Family trail for aspiring Egyptologists (and their parents) from 8 years old.  
Included in an exhibition ticket

##### **Sundays@A&H Museum**

*in collaboration with Fondation Égyptologique Reine Elisabeth*

30.04 > 01.10.2023

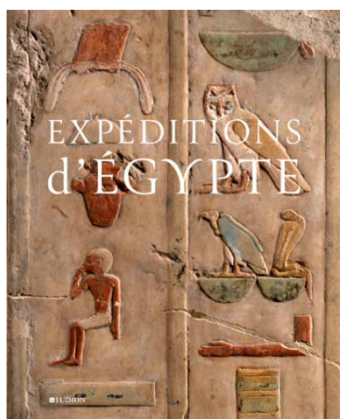
expotalk – A&H Lectures – book signing & sale

##### **Brussels Museums Nocturne**

Thursday 18.05, from 5 pm to 10 pm

##### **Guided visits and workshops for groups**

## 5. CATALOGUE: EXPEDITION EGYPT



Edited by Luc Delvaux & Elisabeth van Caelenberge  
Published by LUDION

**March 2023**

€ 39

256 p.

29 × 23,5 cm

Hardcover

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FR ISBN 978-94-9303-996-4

*Expedition Egypt* retraces the history of two centuries of fascinating archaeological discoveries in the land of the Pharaohs and the creation of the Egyptian collection of the Museum Art & History in Brussels. During the nineteenth century, there was a significant interest within Belgian diplomatic and industrial circles in the history of Egypt, which then held an important place in international politics and world economy. In the first decades of the twentieth century, the ambitious and flamboyant Egyptologist Jean Capart played an invaluable role in expanding the collection and developing scientific research. In fact, owing to Capart's numerous initiatives, Brussels was at one point considered the world capital of Egyptology. After some two hundred years of in-depth interest and investment in ancient Egypt, the Museum of Art & History manages an exceptionally rich Egyptian collection that ranks among the top museums in Europe.

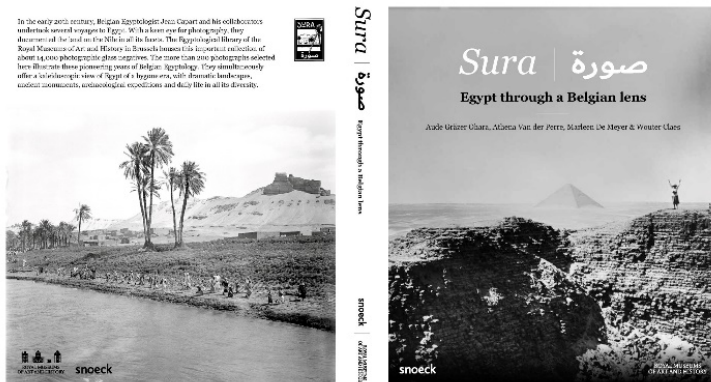
This book accompanies *Expedition Egypt*, an exhibition that will feature more than two hundred objects from the Museum of Art & History's renowned Egyptian collection. The eye-catchers will include the newly restored, richly decorated sarcophagi from the priestly cachet of Deir el-Bahari and the beautifully illustrated Neferrenpet Book of the Dead. Artifacts such as tomb stelae, canopic vases for the entrails of the deceased and shabti figurines that accompanied the dead into the afterlife, guide visitors into the Egyptian world of gods and eternal life. Lastly, the exhibition is also lavishly supplied with unique historical photographic material. This journey through time will be punctuated by the artistic interventions of Sara Sallam (1991, Cairo). Nourished by childhood memories and archaeological and museum sources, Sara Sallam's works offer a new look on the heritage of ancient Egypt.



## 6. PUBLICATIONS

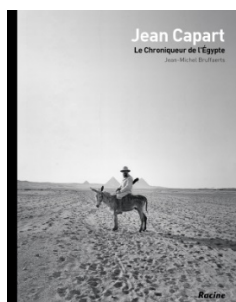
**Aude Gräzer Ohara, Athena Van der Perre, Marleen De Meyer & Wouter Claes, *Sura: Egypt through a Belgian Lens*, Ghent: Snoeck Publishers, 2023, 248 p.**

In the early 20th century, Belgian Egyptologist Jean Capart and his collaborators undertook several voyages to Egypt. With a keen eye for photography, they documented the land on the Nile in all its facets. The Egyptological library of the Royal Museums of Art and History in Brussels houses this important collection of about 14,000 photographic glass negatives. The more than 200 photographs selected here illustrate these pioneering years of Belgian Egyptology. They simultaneously offer a kaleidoscopic view of Egypt of a bygone era, with dramatic landscapes, ancient monuments, archaeological expeditions and daily life in all its diversity.



**Jean-Michel Bruffaerts, *Jean Capart. Le chroniqueur de l'Égypte*, Racine, 2022, 256 p.**

*Un voyage en Égypte au temps de Lord Carnarvon et Howard Carter à travers la vie de Jean Capart, fondateur de l'égyptologie belge*



**Dorian Vanhulle, *Une ancienne collection royale aux Musées royaux d'Art et d'Histoire de Bruxelles. Les antiquités égyptiennes du roi Leopold II*, Louvain: Peeters (Orientalia Lovaniensia Analecta).**

Forthcoming publication in 2023



## 7. UPCOMING EXHIBITIONS

### JOSEF HOFFMANN. *Beyond Beauty and Modernity*

06.10.2023 > 14.04.2024

In October 1955, Josef Hoffmann (1870-1956), a central figure of Viennese modernism, travelled to Brussels on the occasion of the 50th anniversary of the *Stoclet House*, the project that came to be known as a “palace” and shaped his life and career. The enduring myth surrounding this building as well as the particular product culture that emerged from the craftsmanship of the *Wiener Werkstätte* (Viennese workshops), has dominated the approaches to his practice to this day. The exhibition *JOSEF HOFFMANN: Beyond Beauty and Modernity* wishes to offer a broader perspective by presenting Hoffmann’s artistry, for the first time in Belgium, as it develops through six decades of production.

The timeless beauty of Hoffmann’s creations not only shows his relevance as a historical phenomenon but also as a source of inspiration for different generations of students, at the Vienna School of Arts and Crafts and elsewhere, making him especially an international reference for postmodern practices. Considering the challenge of introducing Hoffmann in Brussels, this retrospective aims to provide a deeper insight in Hoffmann’s ideals and their evolution both due to and regardless of the diverse ideological and social circumstances in which they took form. The exhibition features a variety of well-known works together with rare pieces from private collections. The narrative is nourished by biographical details and new material on previously overlooked aspects; all to further extend our consideration of a leading figure of Modernism.

The sections of the exhibition are oriented around one or more architectural models — including a new model of Hoffmann’s pavilion for the *Werkbund* exhibition in Cologne in 1914—that serve as epitomes and key references to consider constellations of furniture, objects, designs, textiles, and documents. In this regard, a juxtaposition of multiple narratives is proposed, covering every aspect of Hoffmann’s artistic production: architecture, design, decorative arts, scenography, writing and teaching. In addition, focus will go to his creative method as well as his use of colour.

The exhibition *JOSEF HOFFMANN: Beyond Beauty and Modernity* at the Art & History Museum in Brussels provides an exceptional opportunity to discover an artist who understood beauty as an absolute requirement for individual and social transformation.

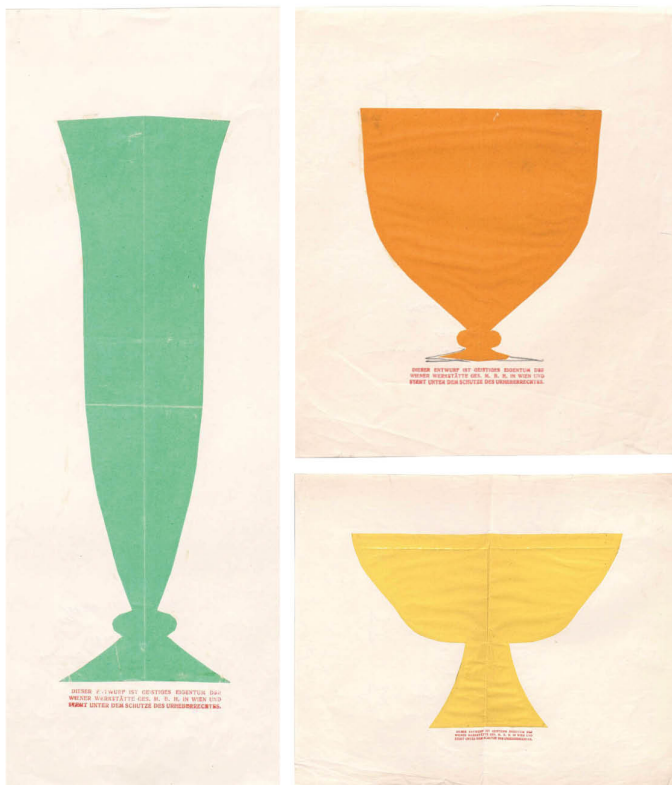
This project is developed in collaboration with the Applied Art Museum of Vienna (MAK) and takes as its point of departure the major scientific work presented in the exhibition *JOSEF HOFFMANN: Progress Through Beauty* (2020/2021). The exhibition is a central event of the 2023 Art Nouveau year in Brussels.

\*\*\*

*Josef Hoffmann was born in 1870 in Brtnice, Moravia, then-part of the Austro-Hungarian Empire, today the Czech Republic. He was an architect and “all-round designer”— a*

description he fully lived up to. As an innovator, he was uniquely conscious of tradition. At the Academy of Fine Arts in Vienna, he studied under Karl Freiherr von Hasenauer and Otto Wagner. He was among the founders of the Vienna Secession and co-established the Wiener Werkstätte (1903-32), his most-noted achievements including the Purkersdorf Sanatorium (1904-05) or the Palais Stoclet in Brussels (1905-11). Josef Hoffmann's long life spanned more than eight decades of which he spent at least six active as an artist. Until his death in 1956, at the age of eighty-five, he lived and worked through five succeeding political systems while influencing hundreds of designers to the present day. As he fell in and out of fashion, Hoffmann always remained true to his individual and high creative standards.

6.10.23 → 14.04.24  
**HOFFMANN**



**ART & HISTORY**  **MUSEUM**

**Europalia Georgia**

26.10.2023 > 18.02.2024

This autumn, europalia will dedicate its festival to Georgia. From 4 October 2023 onwards, a rich programme of exhibitions, performances, concerts, films, dance shows, plays and literary encounters will take place throughout Belgium. The Art & History Museum will host a heritage exhibition on the culture, history and art of Georgia since antiquity.

## 8. PARTNERS



## 9. PRACTICAL INFORMATION

### Expedition Egypt

31.03 > 01.10.2023

### Dates and opening hours

Tuesday - Friday : 9.30 a.m. - 5 p.m.

Saturday - Sunday : 10 a.m. - 5 p.m.

Last entrance tickets at 4 pm

Closed on Mondays, including 1 May

### Prices

€17: adults (19-64 years old)

€12: seniors (65+), card Fed+, Riebedebie

€6: students (18+), disabled people and their companion, city guides of Brussels, jobseekers and beneficiaries of the living wage, Belgian teaching staff

Free: 0 - 18 years, Friends of the KMKG, members of ICOM (VI., Belgique Wall-Bxl) on presentation of a valid ticket, staff members of the POD Wetenschapsbeleid (BELSPO) on presentation of a valid ticket, press on presentation of a valid press card, museumPassmusée

€20: combi ticket (expo + permanent collections)

Article 27: €1.25

### Art & History Museum

Cinquantenaire Park 10

1000 Brussels

Belgium

+ 32 (0)2 741 73 31

[info@kmsg.be](mailto:info@kmsg.be)

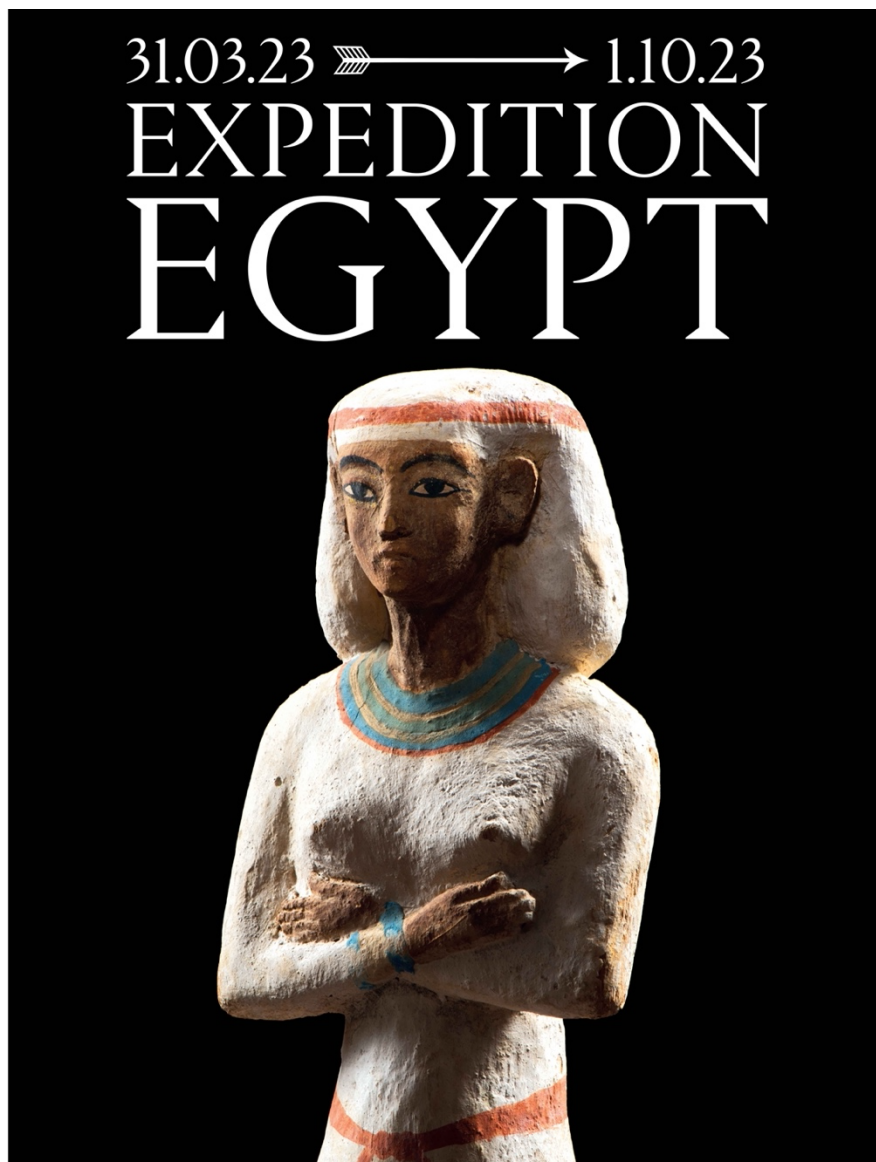
[www.artandhistory.museum](http://www.artandhistory.museum)



**BE CULTURE**  
ALL ABOUT ARTS COMMUNICATION

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ART & HISTORY  MUSEUM