



CODART
International
network
for curators
of Dutch and
Flemish art

WELCOME

Welcome to **CODART**, the international network of curators of Dutch and Flemish art. The tremendous popularity and the fact that works of art from the Low Countries of the 15th through the 19th century are widely disseminated means that **CODART**'s network is extensive and unique. Major holdings of Dutch and Flemish fine and decorative art are located in approximately 50 countries. Most of these collections – assembled by royals and individuals passionate about Dutch and Flemish art – are currently held in public museums. **CODART** aims to make this widespread cultural heritage more visible and accessible to an international public. At the same time, the organization aims to increase public knowledge of Dutch and Flemish art, thereby lending a historical phenomenon a contemporary dimension.

At present, **CODART** connects approximately 700 curators from more than 350 museums in almost 50 countries. Members not only work for prestigious institutions such as the Rijksmuseum in Amsterdam, the Koninklijk Museum voor Schone Kunsten in Antwerp, the Prado in Madrid, the Metropolitan Museum of Art in New York, the Louvre in Paris, and the Hermitage in St. Petersburg, but also for less well-known museums in Australia, Cuba, Mexico, Poland and Ukraine. These curators serve a large audience: the museum-going public. As a result, **CODART** ultimately reaches a far broader target group than just its members: art historians, museum visitors, private collectors and art dealers; in fact, anyone interested in Dutch and Flemish art.

CODART fosters international cooperation in the areas of exhibitions, research and publications through its activities. Projects and exhibitions relating to artists such as Rembrandt, Rubens and Vermeer ultimately reach millions of people worldwide. It is therefore not surprising that **CODART**, which was founded in 1998, has attained such a prominent position within the international museum community.

Are you interested in joining **CODART** as a member or benefactor? You might like to hear the stories of some of our members and supporters, who are highlighted in this brochure.

I look forward to meeting you at one of our future events!



Gerdien Verschoor
Director of **CODART**

CODART AS A WORLD-WIDE NETWORK

A Aachen Adelaide Aix-en-Provence Ajaccio Alkmaar Allentown Almaty Alparça Amiens Amsterdam Angers Antwerp Apeldoorn Aranjuez Arras Aschaffenburg Assen Athens Atlanta Auckland Austin Avignon B Baillucul Bakewell Baku Baltimore Bamberg Bangor Barcelona Barnard Castle Barnsley Basel Bath Bayonne Bayreuth Beaune Bedfordshire Beja Bejar Belfast Belgrade Bergamo Bergen Bergen op Zoom Bergues Berkeley Berlin Besançon Bilbao Birmingham Bloomington Bojnice Bombay Bonn Bordeaux Boston Bourg-en-Bresse Braşov Bratislava Braunschweig Bremen Brest Brighton Bristol Brno Brooklyn Bruges Brunswick Brussels Bucharest Bückeburg Budapest Buenos Aires Buffalo C Caen Cambridge Cape Town Caramulo Carcassonne Cardiff Châlons-en-Champagne Chalon-sur-Saône Champaign Chantilly Chapel Hill Charleroi Charlottesvillle Chateauroux Cheltenham Cherbourg Cheshire Chicago Christchurch Cincinnati Cleveland Cleves Coburg Cologne Copenhagen Corning Cupar D Dallas Damme Darmstadt Dayton Deinze Delden Delft Denver Dessau-Roßlau Detroit Deventer Dieppe Dijon Dole Doorn Doornik Dordrecht Dortmund Douai Dresden Drottningholm Dublin Dunkerque Durban Durham Düsseldorf Dyrham E Edinburgh Eindhoven Ekaterinburg Emden Enkhuizen Enschede Epinal Esztergom F La Fère Florence Fort Worth Francker Frankfurt am Main Funchal G Gateshead Gdańsk Geneva Genoa Ghent Glasgow Glen Falls Goes Gorinchem Gotha Gothenburg Göttingen Gouda Granada Graz Greenville Grenoble Groningen H Haarlem Hagen Hamburg Hamilton Hamm Hanau Hannover Hanover Hartford Havana Heidelberg Heino Helmond Helsinki Hillerød Hluboká nad Vltavou Holland Hoorn Houston Hull I Indianapolis Innsbruck Ipswich Irkutsk Isselburg Ithaca J Jacksonville Jerusalem Johannesburg K Kaluga Kansas City Karlsruhe Kassel Kaunas Kazan Kiel Kiev Kimberley Kingston Koblenz Kortrijk Kraków Kursk Kyoto L Lańcut Landshut Laren Lawrence Leeds Leerdam Leeuwarden Leicester Leiden Leighton Leipzig Lemgo Lessines Leuven Liberec Lier Lille Linz Lisbon Liverpool Łódź London Loosdrecht Loppem Los Angeles Louisville Lübeck Lublin Luik Luxembourg Lviv Lyon M Maastricht Macon Madison Madrid Maidstone Mainz Manchester Le Mans Mantova Mänttä Marseille Mechelen Meiningen Melbourne Merion Station Mettingen Metz Mexico City Miami Beach Middelburg Milan Milwaukee Minneapolis Minsk Modave Modena Mönchengladbach Montpellier Montreal Moscow Munich Munster N Nájera Namur Nancy Nantes Naples Neuburg Neuquén New Haven New Orleans New York Nicosia Nieborów Nijmegen Nîmes Nivà Nizhny Novgorod Norfolk Northampton Norwich Nottingham Novi Sad Nuremberg O Oberlin Oberschleißheim Odessa Oldenburg Olomouc Olsztyn Omaha Omsk Opava Oranienbaum Orléans Oslo Osnabrück Oss Ottawa Otterlo Oxford P Pamplona Paris Pasadena Pavlovsk Penza Perm Petworth Philadelphia Phoenix Pittsburgh Plymouth Poitiers Pommersfelden Ponce Pontevedra Portland Potsdam Poughkeepsie Poznań Prague Prescott Pretoria Princeton Providence Pskov Le Puy Q Québec Quimper R Raleigh Recife Remiremont Rennes Richmond Riga Rijswijk Rio De Janeiro Riom Rochester Rohrau Rome Rostock Rothesay Rotterdam Rouen Rzeszów S Sacramento Saint-Étienne Saint-Flour Saint-Omer Salt Lake City Salzburg Samara San Diego San Francisco San Marino São Paulo Sarasota Saratov Schiedam Schiphol Schleswig Schoonhoven Schwerin Seattle Sevilla 's-Heerenberg 's-Hertogenbosch Sheffield Sibiu Siegen Skokloster Smolensk Sofia South Brisbane Southampton St. Gallen St. Louis St. Petersburg Stockholm Strasbourg Stuttgart Surrey Swansea Sydney Syracuse Szczecin T Tallinn Tambov Tbilisi Tel Aviv The Hague Timișoara Tokyo Toledo Toronto Torreon Toulouse Tours Trento Tübingen Tula Tulsa Turin Turnhout Tver U Uden Uppsala Utrecht V Vaasa Vaassen Vadodara Vaduz Valenciennes Valladolid Valletta Vatican City Veendam Venice Vercelli Vevey Vienna Vigo Vlissingen Voorburg Voorschoten Voronezh W Waddesdon Warsaw Warwickshire Washington Weimar Wellesley Wellington West Palm Beach Wiesbaden Willemstad Williamstown Windsor Winnipeg Winterthur Worcester Worms Wrocław Wuppertal Würzburg X Xanten Y Yelverton Yerevan York Ypres Z Zagreb Zaragoza Zürich Zutphen Zwolle

CODART ACTIVITIES

CODART offers various platforms for the exchange of international expertise on Dutch and Flemish masters.

CODART's annual congress is a unique event for members, who gather from all over the world to share insights and find partners for new exhibitions. The congress themes and workshops focus on issues related to curatorial work within a broad, topical and international framework.

The CODART focus meetings are comprehensive sessions in which curators show their collections, open their stores, and discuss their exhibitions with their colleagues from all corners of the compass.

The CODART study trips offer members a chance to visit various museum collections in a specific region of the world. Often planned to coincide with special exhibitions, these trips provide participants with valuable insight into renowned collections as well as less well-known museums.

CODART's website (www.codart.nl) is the main port of call on the internet for everything related to Dutch and Flemish art in museums. It functions as an information and meeting center, a research tool, and as a guide to information and sources found elsewhere on the internet, such as museum websites, universities, and research institutions. Around 1000 unique visitors consult the website daily. They scan the latest news of the museum community, seek information about museum curators, visit exhibitions, look at paintings in collection catalogues, read the CODART publications and the *Curator in the spotlight* section. Specialists and students can find suggestions for further reading, links to online publications, bibliographies, or the addresses of individuals and institutions that can help them further with their research.

The CODART eZine provides information on the network's activities, members and collections, new developments, less well-known collections, and new curators. It is a digital magazine made for and by our members and friends, meant for everyone interested in Dutch and Flemish art around the globe.

More than 1500 subscribers from outside the curators' network are kept informed about current exhibitions and news reports through CODART's free e-mail service. CODART has also attracted a growing number of aficionados through Twitter, Facebook and LinkedIn.

The prestigious American-Canadian organization Archimuse has twice awarded a prize to CODART's website as the "Best Museum Professionals Site" for its richness and the easy accessibility of its content.

CODART ACTIVITIES



MEMBERS ABOUT CODART



Quentin Buvelot Senior Curator,
Mauritshuis, The Hague

“CODART is so much more than just a network organization. Naturally, events such as the yearly congresses offer a chance to meet colleagues, but they also provide ample opportunity to study collections and learn more about your particular field of expertise. I am also a great fan of CODART focus meetings, as they generate a wealth of new interpretations and ideas. Plus, there is the added enjoyment of finally putting faces to names which you only knew from publications. Finally, I check the news section of the CODART website several times a week to keep track of the latest developments in the international art world.”



Lawrence W. Nichols William Hutton Senior Curator, European and American Painting and Sculpture before 1900, Toledo Museum of Art, Toledo

“Eighteen years ago, in 1998, CODART was founded, and I am proud to say I attended that first meeting in The Hague. What I recollect most distinctly about that gathering was the sensation that something vital was being born, a belief that a forum was being created to fill a void. I detected energy, excitement, and a sense of common purpose. In the ensuing years there have been countless professional achievements as a result of the establishment of our organization. But as many have expressed about CODART, the bonds of friendship formed within the context of this organization are of genuine consequence and meaning to us as individuals.”

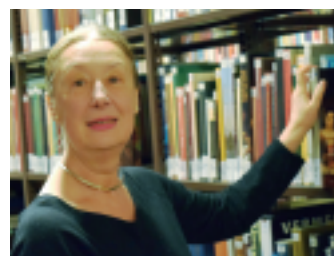


Nico van Hout Curator
of 17th-century Paintings,
Royal Museum of Fine Arts,
Antwerp

“CODART means a lot to me. The network enabled me to get to know curators of Dutch and Flemish art worldwide in person. CODART was certainly instrumental in making friends with several colleagues of my generation. The organization actively stimulates discussions, offering a platform for old and new voices and for opposing views, addressing problems, needs and

MEMBERS ABOUT CODART

policies of smaller and bigger museums. CODART’s excellent website is an invaluable tool for any museum professional. I use it on a daily to weekly basis. The annual CODART congress not only keeps me informed about present-day museum issues. It also provides me with information on the research programs and exhibition projects of colleagues on both sides of the Atlantic. While visiting public and less accessible private collections in the host city, this gathering offers a unique opportunity to discuss loans as well.



Irina Sokolova Curator
of Dutch Paintings,
State Hermitage Museum,
St. Petersburg

“It goes without saying that CODART is important for curators, because this organization offers us the possibility of meeting colleagues from all over the world. This allows us to exchange information and discuss new ideas. It means a great deal to me that Eastern and Western European museums are once again *au courant* about each other’s collections. In my opinion, CODART plays a leading role in securing the future of the profession of curator. As is known, 17th-century Dutch art constitutes an important part of the collections in museums all around the world. Being a member of CODART means being able to make contact with many great experts in this area, whose enthusiasm is very inspirational. Their broad experience and extensive knowledge give depth and scope to our field and they serve as role models.”

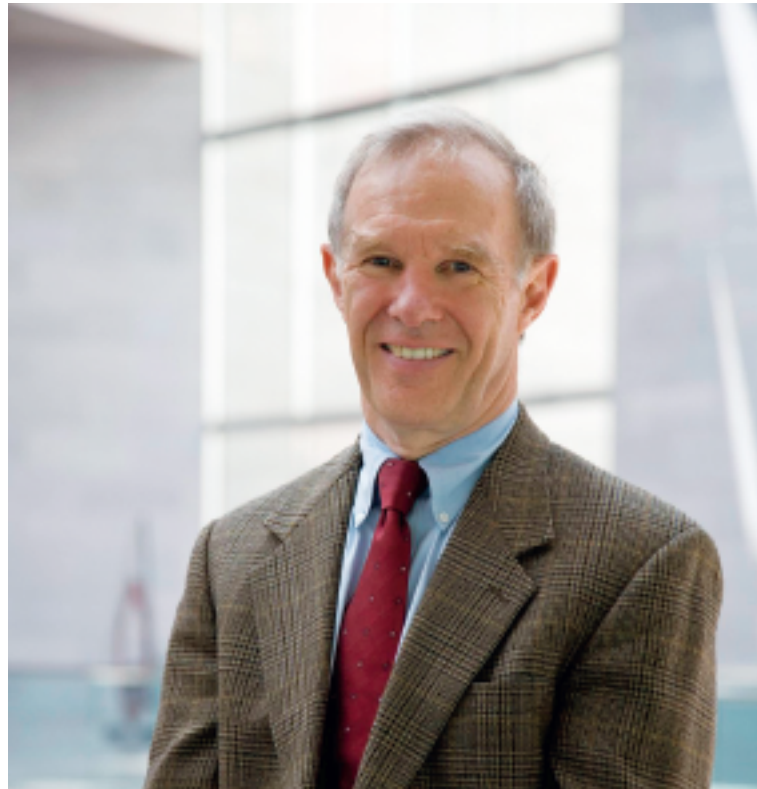


Cécile Scaillierez Curator
of 16th-century French and
Netherlandish Painting,
Musée du Louvre, Paris

“CODART has played a fundamental role in the area of Old Master art from the Low Countries: it is a valuable network of curators responsible for collections of Northern European art who are utterly committed to furthering our knowledge of this heritage as well as preserving it. I particularly appreciate CODART’s atmosphere, created by the researchers in ‘the field’, museum people familiar with the behind-the-scenes operation and function of the cultural heritage institutions they serve, as well as the material presence of the works of art in their care. Accordingly, meetings of CODART members and the relations forged there are fundamentally professional, effective and extremely friendly.”

CURATOR IN THE SPOTLIGHT

ARTHUR K. WHEELOCK JR.



I have been fortunate to serve as curator of northern baroque painting at the National Gallery of Art for over forty years, and during that time I have also been a professor at the University of Maryland. It has been fascinating to witness the profound changes in museums since I came to the Gallery as a Finley Fellow in 1973 (when the Gallery was only 32 years old!). When I was named curator, the Gallery's collection of Dutch and Flemish art consisted primarily of paintings by major masters, including Rembrandt, Hals, Cuyp, Vermeer, and Anthony van Dyck, mostly from the Widener and Mellon collections. While significant in quality, the collection was not particularly large, numbering 72 Dutch and 35 Flemish paintings.

My early career was largely devoted to learning about the collection, and working with the newly-established conservation department to restore paintings. The Gallery had never had a curator responsible for these paintings; hence the files were fairly empty and most of the paintings were covered with discolored varnish. Eventually, we published the Dutch catalogue in 1995 and the Flemish catalogue in 2003. After the Dutch catalogue went out of print around 2004, we decided to publish a revised and expanded online edition (to include recent acquisitions), an endeavor generously supported by the Getty. The catalogue, which was a team effort as we sought to understand the potentials of online publications, launched in 2014. It received the Wittenborn Award as the year's best art publication in the United States.

CURATOR IN THE SPOTLIGHT



Hendrick ter Brugghen (1588-1629)
 Bagpipe Player, 1624
 National Gallery of Art,
 Washington, D.C.

Exhibitions have been an important focus for me, starting in 1980 with *Gods, Saints and Heroes*. Since then, the Gallery has mounted over 40 exhibitions of Dutch and Flemish paintings, including *Anthony van Dyck* (1990); *Johannes Vermeer* (1995); *Jan Steen* (1996); *Aelbert Cuyp* (2001); *Gerard ter Borch* (2004); *Rembrandt's Late Religious Portraits* (2005); *Jan Lievens* (2008); *Dutch Cityscapes* (2009); and *Joachim Wtewael* (2015). Many of these resulted from close collaborations with other museums in the United States and Europe.

Because of the Gallery's support, and the generosity of private donors, acquisitions have helped transform the collection. Many of these works, including still lifes, biblical and mythological scenes, as well as Italianate and Caravaggist paintings, were not part of the canon admired by Mellon or Widener. The construction of the Dutch Cabinet Galleries in 1995 also allowed us to acquire and display small-scale works. We have also acquired many period frames for these works. The collection, thus, is now quite different in character and appearance, and is about double the size, of that in the early 1970s.

One joy of being a curator is the excitement of discovery that comes from looking and thinking about art. My students and interns have taught me much, as have my close relationships with colleagues from around the world. Indeed, I am profoundly grateful to **CODART** for facilitating those relationships, both through its extraordinary network of colleagues and for the engaging forums it has developed to facilitate the exchange of ideas and discoveries.

“CODART
is exceptional”



PATRON IN THE SPOTLIGHT
BOB HABOLDT

“As an art dealer I like to think of myself as someone who deals in good taste. It is true joy to find the perfect home for an artwork: a museum, for example, where it is viewed with interest and studied by people who appreciate the work as much as I do. It’s wonderful when an exhibition opens your eyes – that is part of the curator’s task.

I derive great satisfaction not only from expanding my personal knowledge about art, but also from sharing my understanding of the mechanics of this profession. I think that increasing our store of knowledge is also important within CODART, and I’m happy to work towards that goal by supporting CODART and by being part of the community as a Patron for Life.

CODART is exceptional. The network can be a source of inspiration for curators in fields other than Dutch and Flemish art, and it can facilitate ties with other specialisms.”

Bob Haboldt, born in Amsterdam, set up his own art dealership, Haboldt & Co., in New York in 1983, concentrating mainly on Dutch and Flemish Old Masters. Over the years he expanded his business by establishing branches in Paris (1990) and Amsterdam (2009). Since 2013, Haboldt serves on the Board of the Friends of CODART Foundation. By the New York Times, he was described as “one of the most brilliant players in the Old Masters arena.”

DUTCH AND FLEMISH MASTERS
WORLDWIDE

Dutch and Flemish art is valued and collected all over the world. The production and dissemination of works of art, particularly during the Golden Age, remains one of the greatest cultural successes in the history of the Low Countries. CODART continues to build on this achievement, bringing together hundreds of people responsible for Flemish and Dutch art collections in museums worldwide within a single international organization, thereby giving a contemporary dimension to a historical phenomenon.

Royalty, individuals and businesses have served as patrons of Dutch and Flemish art throughout the world. Our cultural heritage has always flourished well beyond the borders of the Low Countries thanks to private benefactors. You can participate in this rich tradition by joining the Friends of CODART Foundation.

FRIENDS OF CODART FOUNDATION

We offer our friends contact with a unique global network of museum curators. Our network meetings offer the opportunity to become acquainted with curators from New York, Amsterdam and St. Petersburg; exchange thoughts with our members from Antwerp, Havana and Paris; and receive advice from our specialists from Bruges, Warsaw and Berlin. Naturally, our friends can count on the personal attention of CODART’s director, board and staff.

The Friends of CODART Foundation was established in 2007 to help forge enduring relationships between members of CODART and private individuals and businesses with a passion for Old Masters. The Friends of CODART has supported this international network of museum curators since 2007. Thanks to its friends, CODART can maintain its prize-winning website www.codart.nl. They also underwrite important international gatherings as well as grants that allow curators from financially challenged countries to be involved in the network.

ORGANIZATION

The Friends of CODART Foundation is a legal entity with its own board:
Thomas Leysen, Chairman of KBC Bank and Collector, Antwerp (chair)
Till-Holger Borchert, Director of Musea Brugge, Bruges
Bob Haboldt, Director of Haboldt & Co., Paris
Norbert Middelkoop, Curator of Paintings, Prints and Drawings, Amsterdam Museum
Rob Vellekoop, Collector, Rotterdam
Titia Vellenga, Art Historian and Former PR & Marketing Manager at TEFAF

DIRECTOR

Gerdien Verschoor, Director of CODART
gerdien.verschoor@codart.nl

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Visit www.codart.nl/friends

BENEFITS

DONOR

Gifts of 75 Euros per year (or more)

- ▶ You receive the **CODART** eZine, News and Notifications
- ▶ An annual invitation to a museum visit, guided by a **CODART** member

PATRONS

Gifts of 1.000 Euros per year (or more)

- ▶ You receive the **CODART** eZine, News and Notifications
- ▶ Possibility to take part in the international **CODART** congresses and study trips
- ▶ An annual invitation to an in-depth museum visit, guided by a **CODART** member
- ▶ An annual invitation to a **CODART** focus meeting: an in-depth museum visit, organized exclusively for **CODART** members, specialists and Patrons, guided by a **CODART** member
- ▶ An annual invitation to a Patrons Salon (lecture, exchange of expertise in the field of the Old Masters, taking place during **TEFAF**, Maastricht)
- ▶ Your name mentioned as Patron in **CODART** communications and on the **CODART** homepage (optional)

PATRON FOR LIFE

Once-only gift of 15.000 Euros (or more)

- ▶ You are a life-long Patron of **CODART** and enjoy all the benefits that **CODART** offers to Patrons

BUSINESS SPONSOR

Gifts of 2.500 Euros per year (or more)

- ▶ Business Sponsors enjoy all the benefits that **CODART** offers to Patrons and have the opportunity to register for the annual **CODART** congress with a maximum of two delegates

MUSEUMS THAT SUPPORT CODART AS INSTITUTIONAL MEMBER

Centraal Museum, Utrecht | Denver Art Museum | Fondation Custodia, Collection Frits Lugt, Paris | King Baudouin Foundation, Brussels | Metropolitan Museum of Art, New York | Musea Brugge | Rijksmuseum, Amsterdam | Vlaamse Kunstcollectie (Koninklijk Museum voor Schone Kunsten Antwerpen, Musea Brugge, Museum Schone Kunsten Gent)

TAX BENEFITS

The Dutch Tax Administration has designated **CODART** as an 'institution for general benefit' (Algemeen Nut Beogende Instelling [ANBI]). Accordingly, gifts may be deducted from income and corporate tax.

European Union citizens can support **CODART** through Transnational Giving Europe (TGE). Gifts made through TGE may be deducted from income and corporate tax in your own country.

U.S.-based donors can support our activities in a tax-efficient way by contributing to the American Friends of **CODART** Fund at the King Baudouin Foundation United States (KBFUS).

Please check www.codart.nl/friends or contact the **CODART** bureau for more information about tax benefits and methods of payment.

PATRONS FOR LIFE

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DIRECTOR

Gerdien Verschoor, Director of **CODART**
gerdien.verschoor@codart.nl

CODART Board

Judith van Kranendonk (Chair),
 Former Director-General of Culture and Media, Ministry of Education, Culture and Science

Erik van Ginkel (Secretary-Treasurer),
 Managing Director of the Rijksmuseum, Amsterdam

Emilie Gordenker, Director of the Mauritshuis, The Hague

Jan Hoekema, Mayor of Wassenaar

Thomas Leysen, Chairman of KBC Bank and Collector, Antwerp

Marjan Scharloo, Director of the Teylers Museum, Haarlem

Manfred Sellink, General Director and Head Curator of the Royal Museum of Fine Arts Antwerp, Antwerp

Chris Stolwijk (Advisor to the board),
 Director of the Netherlands Institute for Art History (RKD), The Hague

CODART was founded in 1998 on the initiative of Gary Schwartz and the Instituut Collectie Nederland, now part of the Rijksdienst voor het Cultureel Erfgoed.

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CODART is supported by the Netherlands Ministry of Education, Culture and Science (OCW) and the Netherlands Institute for Art History (RKD) in The Hague. **CODART** has also succeeded in securing one-off project grants from other external funding bodies.

CODART cooperates closely with, and supports the endeavors of, the RKD in The Hague, which is of pivotal importance in the global network of scholars of Dutch and Flemish art. The RKD receives a subsidy for **CODART** from the Dutch government (the above-mentioned OCW). With regard to the status of **CODART**, both institutions are happy with the model in which **CODART** – a small, capable and decisive organization – functions independently but in close cooperation with the RKD.

Cover Willem van Haecht (1593-1637),

Apelles paints Campaspe, ca. 1630,

Koninklijk Kabinet van Schilderijen

Mauritshuis, The Hague

