

PROGRAM CODART ACHTTIEN congress

Curators and the Art Trade: A Discussion of Opportunities and Dilemmas

Sunday 18 January

- 14:00-17:00 Optional activities before the congress – choice of:
 - City walking tour to Spitalfields by William Palin
 - Walking tour with visits to dealers of Dutch and Flemish art
- 17:00-19:00 Opening reception and registration at Johnny Van Haeften Ltd

Monday 19 January

The National Gallery

Congress chair: Anja Ševčík, Head of Department of Baroque Painting, Wallraf-Richartz-Museum & Fondation Corboud, Cologne

- | | | |
|-------------|---|---|
| 08:30-10:30 | Registration at the National Gallery and private view of the exhibition <i>Rembrandt: The Late Works</i> (coffee break included) | The National Gallery
Trafalgar Square
London WC2N 5DN
Entrance: Sainsbury Wing |
| 10:30-12:45 | Opening session in the theatre | |
| 10:30-10:35 | Welcome by Adriaan Waiboer, Chair of the Program Committee | |
| 10:35-11:05 | Lecture: <i>Rembrandt, The Late Works, Thoughts on an Exhibition</i> by Betsy Wiesenman, Curator of Dutch and Flemish painting of the National Gallery, London | |
| 11:05-11:15 | Introduction to the congress program by the congress chair | |
| 11:15-11:45 | Keynote lecture: <i>The Art Trade and the Department of Prints and Drawings at the British Museum: History and Biography</i> by Hugo Chapman, Keeper of Prints and Drawings at the British Museum, London | |
| 11:45-12:15 | Keynote lecture: <i>Wilhelm Bode and his Loyal Lieutenants: the Trade in Dutch Pictures, 1879-1914</i> by Michael Ripps, Independent Scholar, Los Angeles | |
| 12:15-12:45 | Keynote lecture: <i>The Burlington Magazine and the Publication of Works of Art in the Trade</i> by Bart Cornelis, Deputy Editor of The Burlington Magazine, London | |
| 12:45-14:30 | Lunch in the conference rooms and free time to visit to the collection | |
| 14:30-15:30 | Statements on congress theme by:
1. Jan Six, director of Jan Six Fine Art, Amsterdam and London
2. Nanne Dekking, Vice-Chairman and Worldwide Head of Private Sales, Sotheby's, New York
3. Stephanie Tasch, director of Kulturstiftung der Länder, Berlin | |
| 15:30-16:15 | Coffee and tea in the conference rooms | |
| 16:15-17:00 | Discussion and closing of the day by the congress chair | |
| 19:00-22:00 | Congress dinner at Bombay Brasserie
<i>We will start walking from the congress hotel lobby at 18:30h</i> | Bombay Brasserie
Courtfield Road
London SW7 4QH |

Tuesday 20 January

The Wallace Collection

Congress chair: An Van Camp, Curator of Dutch and Flemish Drawings and Prints, British Museum, London

09:30-09:35	Opening of the day by the congress chair	The Wallace Collection Hertford House Manchester Square London W1U 3BN
09:35-09:55	Column by CODART Director Gerdien Verschoor	
09:55-10:05	Statement by Thomas Leysen, Chair of the Friends of CODART Foundation	
10:05-10:45	CODART Speakers' Corner part 1: short presentations (seven minutes) by CODART members on current questions	
10:45-11:15	Coffee and tea	
11:15-12:05	CODART Speakers' Corner part 2	
12:05-12:15	Closing remarks	
12:15-13:30	Lunch at your own leisure and free time/visit the collection <i>Please find suggestions for lunch on page 28</i>	
14:00-16:30	Excursions <i>The number on your badge coincides with your excursion. Please find directions to the excursions on pages 29 and 30. Take into account the various travelling times to make sure you arrive on time.</i>	
14:00-16:30	Excursion 1: In-depth visit to the Wallace Collection with Lucy Davis. The group will assemble in the entrance hall of the Wallace Collection at 14:00h. Gerdien Verschoor will accompany the group.	The Wallace Collection Hertford House Manchester Square London W1U 3BN
14:00-16:30	Excursion 2: Visit to the Courtauld Gallery with Stephanie Buck and Christopher White. The group will assemble at the foyer of the Courtauld Institute: use the Strand entrance. The entrance where the group will assemble is under the arch on your left, opposite the Gallery entrance. Geerte Broersma will accompany the group.	The Courtauld Gallery Somerset House, Strand London WC2R 0RN
14:00-16:30	Excursion 3: Visit to the Picture Gallery at Buckingham Palace with Desmond Shawe-Taylor and Rosanna de Sancha. On arrival (at entrance C, Buckingham Gate) each participant will need to be photographed and have a pass issued. We ask members with last names A-M to arrive at 13:30h and those with last names P-W at 13.45h. Maartje Beekman will accompany the group. Participants of this excursion must have been cleared by the security liaison team previous to the excursion. If you have not received clearance you can not join the excursion. Remember to bring two forms of identification to this excursion.	Buckingham Palace London SW1A 1AA Entrance C Buckingham Gate (map on page 29)
14:00-16:30	Excursion 4: Visit to the Study Room of the Department of Prints and Drawings at the British Museum with An Van Camp. The group will assemble at the Montague Place entrance (back of the museum). An Van Camp will pick you up here and take you to the Study Room. Marijn Everaarts will accompany the group.	British Museum Great Russell Street London WC1B 3DG
14:00-16:30	Excursion 5: Two handling sessions at the Victoria & Albert Museum with Ana Debenedetti and Kirstin Kennedy. The group will assemble at the meeting point behind the central desk at the main entrance (Cromwell Road). Dennis Driessen will accompany the group.	Victoria & Albert Museum Cromwell Road London SW7 2RL
17:00-18:30	Informal farewell drinks at Sotheby's	Sotheby's 34-35 New Bond Street

Wednesday 21 January

Optional program

08:00-12:00	<p>Visits</p> <p><i>The letter on your badge coincides with your visit. Please find directions to the visits on pages 31 and 32. Please keep in mind that the transport to these visits is at your own leisure. Take into account the various travelling times to make sure you arrive on time.</i></p>	
10:00-12:00	<p>Visit A: Visit to the Queen's House at the Royal Museums Greenwich with Christine Riding, Katy Barrett and Clara de la Peña McTigue. Maartje Beekman will accompany the group.</p>	<p>The Queen's House Romney Road, Greenwich London SE10 9NF</p>
10:00-12:00	<p>Visit B: Visit to Kenwood House with Laura Houliston. Marijn Everaarts will accompany the group.</p>	<p>Kenwood House Hampstead Lane London NW3 7JR</p>
10:00-12:00	<p>Visit C: Visit to the Dulwich Picture Gallery with Ellinoor Bergvelt, Xavier Bray, Sorcha Ní Lideadha and Henrietta Ward. Dennis Driessen will accompany the group.</p>	<p>Dulwich Picture Gallery Gallery Road, Southwark London SE21 7AD</p>
08:00-10:00	<p>Visit D: Exclusive preview of the exhibition <i>Rubens and His Legacy. Van Dyck to Cézanne</i> at the Royal Academy of Arts with Nico van Hout.</p> <p>Please be at the Piccadilly entrance at 8:00h sharp. The RA is closed and it will be difficult to enter later. Gerdien Verschoor will accompany the group.</p>	<p>Royal Academy of Arts Burlington House, Piccadilly London W1J 0BD</p>
10:00-12:00	<p>Visit E: Visit to the private collection of Willem Baron van Dedem. Group gathers outside tube station Richmond (Station) outside of the Costa Coffee and walks to Baron van Dedem together. Geerte Broersma will accompany the group.</p>	

MEMBER PARTICIPATION IN CODART ACHTTIEN congress ACTIVITIES**Excursions (Tuesday 20 January, 14:00 – 16:30)**

1. In-depth visit to the Wallace Collection with Lucy Davis
2. Visit to the Courtauld Gallery with Stephanie Buck and Christopher White
3. Visit to the Picture Gallery at Buckingham Palace with Desmond Shawe-Taylor and Rosanna de Sancha
4. Visit to the Study Room of the Department of Prints and Drawings at the British Museum with An Van Camp
5. Two handling sessions at the Victoria & Albert Museum with Ana Debenedetti and Kirstin Kennedy

Optional visits (Wednesday 21 January, 10:00-12:00)

- A. Visit to the Queen's House at the Royal Museums Greenwich with Christine Riding, Katy Barrett and Clara de la Peña McTigue
- B. Visit to Kenwood House with Laura Houliston
- C. Visit to the Dulwich Picture Gallery with Ellinoor Bergvelt, Xavier Bray, SORCHA NÍ LIDEADHA and Henrietta Ward
- D. Exclusive preview of the exhibition *Rubens and His Legacy. Van Dyck to Cézanne* at the Royal Academy of Arts with Nico van Hout
(Note: the preview is scheduled **from 8:00-10:00 am**)
- E. Visit to the private collection of Willem Baron Van Dedem

		Sunday 18 January	Monday 19 January	Tuesday 20 January		Wednesday 21 January
	Name	Opening reception	Congress dinner	Excursion	Farewell drinks	Optional visits
1	Maryan Ainsworth	Yes	Yes	3 Buckingham Palace	Yes	-
2	Kate Anderson	Yes	Yes	4 British Museum	Yes	C Dulwich Picture Gallery
3	Oscar Antuña Benítez	Yes	Yes	4 British Museum	Yes	D Royal Academy of Arts
4	Christopher Atkins	Yes	Yes	-	Yes	A Queen's House Greenwich
5	Katy Barrett	Yes	Yes	-	No	A Queen's House Greenwich
6	Ellinoor Bergvelt	Yes	Yes	1 Wallace Collection	Yes	C Dulwich Picture Gallery
7	Marc de Beyer	No	Yes	4 British Museum	No	-
8	Bob van den Boogert	Yes	Yes	3 Buckingham Palace	Yes	E Collection Baron van Dedem
9	Piotr Borusowski	Yes	Yes	3 Buckingham Palace	Yes	C Dulwich Picture Gallery
10	Koen Bulckens	Yes	Yes	1 Wallace Collection	Yes	B Kenwood House
11	Quentin Buvelot	Yes	Yes	3 Buckingham Palace	Yes	E Collection Baron van Dedem
12	An Van Camp	Yes	Yes	4 British Museum	Yes	-
13	Juliet Carey	No	Yes	3 Buckingham Palace	Yes	E Collection Baron van Dedem
14	Peter Carpreau	Yes	Yes	1 Wallace Collection	Yes	-
15	Wolfgang Cillessen	Yes	Yes	1 Wallace Collection	Yes	E Collection Baron van Dedem

Participation in CODART ACHTTIEN congress activities

		Sunday 18 January	Monday 19 January	Tuesday 20 January		Wednesday 21 January
	Name	Opening reception	Congress dinner	Excursion	Farewell drinks	Optional visits
16	James Clifton	Yes	Yes	3 Buckingham Palace	Yes	D Royal Academy of Arts
17	Bart Cornelis	Yes	Yes	-	Yes	-
18	Jacquelyn Coutr�	Yes	Yes	1 Wallace Collection	Yes	B Kenwood House
19	Sabine Craft-Giepmans	Yes	Yes	2 Courtauld Gallery	No	B Kenwood House
20	Lucy Davis	No	No	-	No	D Royal Academy of Arts
21	Julia Ellinghaus	Yes	Yes	1 Wallace Collection	Yes	C Dulwich Picture Gallery
22	Pascal Ennaert	Yes	Yes	2 Courtauld Gallery	Yes	-
23	Kirsi Eskelinen	Yes	Yes	4 British Museum	Yes	D Royal Academy of Arts
24	Josephina de Fouw	Yes	Yes	1 Wallace Collection	Yes	B Kenwood House
25	Michiel Franken	Yes	Yes	4 British Museum	Yes	A Queen's House Greenwich
26	Carina Fryklund	Yes	Yes	4 British Museum	Yes	E Collection Baron van Dedem
27	Emilie Gordenker	Yes	Yes	-	No	D Royal Academy of Arts
28	Hilliard T. Goldfarb	Yes	Yes	3 Buckingham Palace	Yes	D Royal Academy of Arts
29	Gabriele Grawe	Yes	Yes	3 Buckingham Palace	Yes	D Royal Academy of Arts
30	Joris Van Grieken	Yes	Yes	4 British Museum	Yes	B Kenwood House
31	Gerlinde Gruber	Yes	Yes	2 Courtauld Gallery	Yes	-
32	Rosalie van Gulick	Yes	Yes	5 V&A	Yes	C Dulwich Picture Gallery
33	Dunja Hak	Yes	Yes	4 British Museum	Yes	E Collection Baron van Dedem
34	Fiona Healy	Yes	Yes	5 V&A	Yes	C Dulwich Picture Gallery
35	Karen Hearn	Yes	Yes	2 Courtauld Gallery	Yes	D Royal Academy of Arts
36	Liesbeth Helmus	Yes	Yes	3 Buckingham Palace	Yes	A Queen's House Greenwich
37	Lars Hendrikman	Yes	Yes	4 British Museum	Yes	C Dulwich Picture Gallery
38	Val�rie Herremans	No	Yes	2 Courtauld Gallery	Yes	-
39	Nico van Hout	Yes	Yes	3 Buckingham Palace	No	D Royal Academy of Arts
40	Irene Jacobs	Yes	Yes	5 V&A	No	-
41	Aleksandra Janiszewska	Yes	Yes	1 Wallace Collection	No	C Dulwich Picture Gallery
42	Anouk Janssen	Yes	Yes	1 Wallace Collection	No	-
43	Christi Klinkert	Yes	Yes	3 Buckingham Palace	Yes	C Dulwich Picture Gallery
44	Egge Knol	Yes	Yes	2 Courtauld Gallery	Yes	B Kenwood House
45	Paul Knolle	Yes	Yes	4 British Museum	No	-
46	Lidewij de Koekkoek	Yes	Yes	3 Buckingham Palace	Yes	C Dulwich Picture Gallery
47	Tanja Kootte	No	Yes	4 British Museum	Yes	E Collection Baron van Dedem
48	Greta Koppel	Yes	Yes	1 Wallace Collection	Yes	D Royal Academy of Arts
49	Zolt�n Kov�cs	Yes	Yes	2 Courtauld Gallery	Yes	A Queen's House Greenwich
50	Konstanze Kr�ger	Yes	Yes	2 Courtauld Gallery	Yes	D Royal Academy of Arts
51	Friso Lammertse	Yes	Yes	4 British Museum	Yes	-
52	Micha Leeflang	Yes	Yes	2 Courtauld Gallery	Yes	E Collection Baron van Dedem
53	Anne Lenders	Yes	Yes	2 Courtauld Gallery	Yes	C Dulwich Picture Gallery
54	Oxana Lopatina	Yes	Yes	5 V&A	Yes	E Collection Baron van Dedem
55	Nataliya Markova	Yes	Yes	4 British Museum	Yes	D Royal Academy of Arts
56	Ingrid De Me�ter	Yes	Yes	5 V&A	Yes	-

Participation in CODART ACHTTIEN congress activities

		Sunday 18 January	Monday 19 January	Tuesday 20 January		Wednesday 21 January
	Name	Opening reception	Congress dinner	Excursion	Farewell drinks	Optional visits
57	Leila Mehulić	Yes	Yes	5 V&A	Yes	E Collection Baron van Dedem
58	Eva Michel	Yes	Yes	5 V&A	Yes	C Dulwich Picture Gallery
59	Norbert Middelkoop	No	Yes	3 Buckingham Palace	Yes	E Collection Baron van Dedem
60	Polina Mogilina	Yes	Yes	1 Wallace Collection	Yes	E Collection Baron van Dedem
61	Tom van der Molen	Yes	Yes	3 Buckingham Palace	Yes	D Royal Academy of Arts
62	Andrew Moore	No	Yes	5 V&A	Yes	B Kenwood House
63	Elke Oberthaler	Yes	Yes	-	No	-
64	Anne van Oosterwijk	Yes	Yes	2 Courtauld Gallery	Yes	E Collection Baron van Dedem
65	Lelia Packer	Yes	Yes	1 Wallace Collection	Yes	E Collection Baron van Dedem
66	Sabine Pénot	Yes	Yes	2 Courtauld Gallery	No	-
67	Almut Pollmer-Schmidt	Yes	Yes	3 Buckingham Palace	Yes	E Collection Baron van Dedem
68	Teresa Posada Kubissa	No	Yes	3 Buckingham Palace	Yes	B Kenwood House
69	Ruud Priem	Yes	Yes	3 Buckingham Palace	Yes	E Collection Baron van Dedem
70	Esmée Quodbach	Yes	Yes	1 Wallace Collection	Yes	E Collection Baron van Dedem
71	Monique Rakhorst	Yes	Yes	1 Wallace Collection	Yes	D Royal Academy of Arts
72	Elena Reutova	Yes	Yes	5 V&A	Yes	D Royal Academy of Arts
73	Jenny Reynaerts	Yes	Yes	1 Wallace Collection	Yes	A Queen's House Greenwich
74	Christine Riding	Yes	Yes	1 Wallace Collection	Yes	A Queen's House Greenwich
75	Marrigje Rikken	Yes	Yes	4 British Museum	Yes	D Royal Academy of Arts
76	Charlotte Rulkens	Yes	Yes	2 Courtauld Gallery	Yes	A Queen's House Greenwich
77	Suzanne Rus	Yes	Yes	5 V&A	Yes	C Dulwich Picture Gallery
78	Gary Schwartz	Yes	Yes	3 Buckingham Palace	Yes	C Dulwich Picture Gallery
79	Loekie Schwartz	Yes	Yes	3 Buckingham Palace	Yes	C Dulwich Picture Gallery
80	Gero Seelig	No	Yes	1 Wallace Collection	Yes	A Queen's House Greenwich
81	Tico Seifert	Yes	Yes	3 Buckingham Palace	Yes	E Collection Baron van Dedem
82	Manfred Sellink	Yes	Yes	4 British Museum	Yes	-
83	Anja Ševčík	Yes	Yes	1 Wallace Collection	Yes	E Collection Baron van Dedem
84	Martina Sitt	Yes	Yes	5 V&A	No	-
85	Irina Sokolova	No	Yes	3 Buckingham Palace	No	E Collection Baron van Dedem
86	Marieke Spliethoff	Yes	Yes	2 Courtauld Gallery	Yes	A Queen's House Greenwich
87	Roosmarie Staats	Yes	Yes	4 British Museum	Yes	E Collection Baron van Dedem
88	Shlomit Steinberg	Yes	Yes	2 Courtauld Gallery	Yes	D Royal Academy of Arts
89	Ariane van Suchtelen	Yes	Yes	1 Wallace Collection	Yes	-
90	Dominique Surh	Yes	Yes	1 Wallace Collection	Yes	B Kenwood House
91	Cécile Tainturier	Yes	Yes	3 Buckingham Palace	Yes	E Collection Baron van Dedem
92	Júlia Tátrai	Yes	Yes	1 Wallace Collection	No	C Dulwich Picture Gallery
93	Ilona van Tuinen	Yes	Yes	5 V&A	Yes	A Queen's House Greenwich
94	Anna Tummers	Yes	Yes	2 Courtauld Gallery	Yes	D Royal Academy of Arts
95	Matthias Ubl	Yes	Yes	5 V&A	Yes	E Collection Baron van Dedem
96	Daiga Upeniece	Yes	Yes	5 V&A	Yes	A Queen's House Greenwich
97	Hildegard Van de Velde	Yes	Yes	4 British Museum	Yes	-

		Sunday 18 January	Monday 19 January	Tuesday 20 January		Wednesday 21 January
	Name	Opening reception	Congress dinner	Excursion	Farewell drinks	Optional visits
98	Annette de Vries	Yes	Yes	3 Buckingham Palace	Yes	B Kenwood House
99	Adriaan Waiboer	Yes	Yes	3 Buckingham Palace	Yes	D Royal Academy of Arts
100	Henrietta Ward	Yes	Yes	2 Courtauld Gallery	Yes	C Dulwich Picture Gallery
101	Dennis Weller	Yes	No	1 Wallace Collection	No	D Royal Academy of Arts
102	Robert Wenley	No	Yes	4 British Museum	Yes	D Royal Academy of Arts
103	Ira Westergård	Yes	Yes	1 Wallace Collection	Yes	-
104	Betsy Wieseman	Yes	Yes	3 Buckingham Palace	No	D Royal Academy of Arts
105	Louisa Wood Ruby	Yes	Yes	2 Courtauld Gallery	Yes	E Collection Baron van Dedem
106	Teuntje van de Wouw	Yes	Yes	5 V&A	Yes	C Dulwich Picture Gallery
107	Amina Wright	Yes	Yes	5 V&A	Yes	-
108	Jori Zijlmans	Yes	Yes	5 V&A	Yes	A Queen's House Greenwich
109	Marianna van der Zwaag	Yes	Yes	1 Wallace Collection	Yes	-

Board of CODART

		Sunday 18 January	Monday 19 January	Tuesday 20 January		Wednesday 21 January
	Name	Opening reception	Congress dinner	Excursion	Farewell drinks	Optional visits
110	Anthony Ruys	Yes	Yes	4 British Museum	Yes	D Royal Academy of Arts
82	Manfred Sellink	Yes	Yes	4 British Museum	Yes	-
111	Erik van Ginkel	Yes	No	-	No	-
27	Emilie Gordenker	Yes	Yes	-	No	D Royal Academy of Arts
112	Judith van Kranendonk	Yes	Yes	4 British Museum	Yes	-
113	Thomas Leysen	Yes	Yes	-	No	-

Board of the Friends of CODART Foundation

113	Thomas Leysen	Yes	Yes	-	No	-
59	Norbert Middelkoop	Yes	Yes	3 Buckingham Palace	Yes	E Collection Baron van Dedem
114	Rob Vellekoop	Yes	Yes	2 Courtauld Gallery	No	D Royal Academy of Arts

Patrons of CODART

110	Anthony and Melanie Ruys	Yes	Yes	4 British Museum	Yes	D Royal Academy of Arts
115	Katrin Bellinger	No	No	-	No	-
116	George Gordon	Yes	Yes	1 Wallace Collection	Yes	D Royal Academy of Arts
117	Willem Jan Hoogsteder	Yes	Yes	2 Courtauld Gallery	Yes	A Queen's House Greenwich

CODART

118	Gerdien Verschoor	Yes	Yes	1 Wallace Collection	Yes	4 Royal Academy of Arts
119	Maartje Beekman	Yes	Yes	3 Buckingham Palace	Yes	1 Queen's House Greenwich
120	Geerte Broersma	Yes	Yes	2 Courtauld Gallery	Yes	5 Collection Baron van Dedem
121	Dennis Driessen	Yes	Yes	5 V&A	Yes	3 Dulwich Picture Gallery
122	Marijn Everaarts	Yes	Yes	4 British Museum	Yes	2 Kenwood House

Notes

ABSTRACTS OF PRESENTATIONS MONDAY 19 January

Opening session at the National Gallery

Lecture

Rembrandt, The Late Works: Thoughts on an Exhibition

Betsy Wieseeman, Curator of Dutch and Flemish Painting of the National Gallery,
London

It is a daunting task to speak on Rembrandt before such respected colleagues, many of whom have devoted considerable time to thinking, looking, and writing about the man and his works. Many of you are also lenders to this great exhibition, and now have the experience of seeing your treasured paintings, drawings or prints in a very different context. *Rembrandt: the Late Works* presents a distinct view of one particular phase of Rembrandt's work: it excludes questions of attribution, chronology and biographically-led pathos to focus on some of the broader formal and iconographic currents that seem to guide Rembrandt's production between the early 1650s and his death in 1669. Interpreting this material for both the scholar and the wider public posed a number of challenges but also yielded great rewards. This talk will address the concepts underlying the exhibition's organization, the selection of works, the display and interpretive materials, and reflect on the success (or failure) of these strategies.

About Betsy Wieseeman

Betsy Wieseeman is Curator of Dutch and Flemish Paintings 1600–1800 at the National Gallery. She received her doctorate from Columbia University with a dissertation on the seventeenth-century Dutch painter Caspar Netscher. She joined the National Gallery in 2006 from the Cincinnati Art Museum (Ohio), where she was Curator of European Painting and Sculpture. Previously, she held curatorial posts at the Allen Memorial Art Museum (Oberlin College, Ohio) and the Museum of Fine Arts, Boston. In addition to the exhibition *Rembrandt: the Late Works*, she has (co-)curated exhibitions on the oil sketches of Peter Paul Rubens, images of women in the art of Johannes Vermeer and his contemporaries, music in 17th-century Dutch genre paintings, and on the technical examination of paintings in the collection of the National Gallery. Betsy has contributed to numerous publications and exhibition catalogues in the field of Netherlandish painting, and is currently working on a study of Sir Robert Peel (1788–1850) as a collector.

Betsy Wieseeman has been a member of CODART since 1998

Keynote lecture

The Art Trade and the Department of Prints and Drawings at the British Museum: History and Biography

Hugo Chapman, Keeper of Prints and Drawings, British Museum, London

The Department of Prints and Drawings at the British Museum has had a long and fruitful relationship with the art trade for over two hundred years. For example, the auction houses have provided a training ground for some of the curatorial staff (including the speaker), while others have left the Museum to join the art trade. These links have also been marked by art dealers having been generous benefactors in a variety of ways of the Museum's graphic collection. This support continues to this day. The lecture will explore this symbiotic relationship, and how the Department has attempted to avoid the pitfalls and potential conflict of interest that might occur.

About Hugo Chapman

Hugo Chapman worked at Christie's Old Master Drawing Department from 1985-95 after completing an art history degree at Westfield College, London University. In 1995 he joined the British Museum's Department of Prints and Drawings as Curator of Italian Drawings and during his time there has organised exhibitions on Marco Zoppo (1998); Correggio and Parmigianino (2000); Michelangelo (2005) and Italian Renaissance Drawings (2010). In July 2011 he succeeded Antony Griffiths as Keeper. He is currently working on an exhibition charting the five-century history of metalpoint, *Drawing in Silver and Gold: Leonardo to Jasper Johns*, opening at the British Museum this September

Keynote lecture

Wilhelm Bode and his Loyal Lieutenants: the Trade in Dutch Pictures, 1879-1914

Michael J. Ripps, Independent Scholar, Los Angeles

Drawing upon Bode's annual pocket calendars, travel journals, and mail received, the paper examines his key Dutch acquisitions for the Gemäldegalerie, 1879-1898, while narrating a tale of changing fortunes (i.e., Berlin's diminishing status) in the years after 1898 and until the Great War. The paper sees three interconnected factors as essential to Bode's commercial clout: deep knowledge of British private collections; close relations with middlemen and dealers in Bond Street; and the ability to enlist private wealth for state goals. The rise of American collectors, however, is presented as the source of Bode's eventually reduced position.

About Michael J. Ripps

M.J. Ripps read history at Virginia and Cambridge and later art history in Amsterdam, under Ellinoor Bergvelt. Michael submitted his doctoral thesis, *Bond Street Picture Dealers and the International Trade in Dutch Old Masters, 1882-1914*, at Oxford, supervised by Christopher Brown. He has held grants from the Frick Collection, Prussian Cultural Heritage Foundation, and Burlington Magazine (Haskell Prize), and spent a year in the paintings department, J. Paul Getty Museum. While completing his DPhil, Michael also gained experience in the trade, where he assisted Bob Haboldt. His primary interests are in connoisseurship and the art market's history. Presently, he is turning his thesis into a monograph.

Keynote lecture

The Burlington Magazine and the Publication of Works of Art in the Trade

Bart Cornelis, Deputy Editor of The Burlington Magazine, London

This paper explores the advantages and disadvantages of publishing scholarly articles about works of art that are in private collections or in the trade in *The Burlington Magazine*. It will trace the changes in the position adopted by the Magazine in this connection over the past hundred years, from a statement on this very subject in its second issue (1903) up to attitudes in recent years. Specific examples will be discussed, spanning the Magazine's entire lifetime.

About Bart Cornelis

Bart Cornelis has been an editor at The Burlington Magazine since 2001, first as Associate Editor, and since 2005 as Deputy Editor. From 1998 to 2000 he was assistant curator at the Rijksmuseum, Amsterdam, and worked on the museum's bicentenary exhibition *The Glory of the Golden Age* (2000). He has contributed to Rijksmuseum publications in addition to publishing articles in *Simiolus* and reviews in *The Burlington Magazine*. He is currently preparing an exhibition devoted to Adriaen van de Velde (1636–1672), to be held at the Rijksmuseum in the summer of 2016, after which it will travel to the Dulwich Picture Gallery, London.

Bart Cornelis has been an associate member of CODART since 2007

STATEMENTS ON THE CONGRESS THEME

Vermeer?

Jan Six, art dealer, Director of Jan Six Fine Art, Amsterdam and London

How do art dealers trading in seventeenth-century Dutch and Flemish paintings deal with museums when it comes to the attributions of paintings? To what extent can one speak of a relationship between these two worlds? How do they see each other and interact? What does the future of this relationship look like? Is it influenced by the supply of paintings by the Old Masters? I shall discuss two examples in order to illustrate the importance of this relationship and the kind of situations it can lead to. I shall also put forward some ideas on what lies ahead, and express my personal hopes for the relationship between museums and the art trade in ten or twenty years' time.

About Jan Six

Jan Six (1978) was born and raised in Amsterdam in the family home overlooking the River Amstel. Surrounded by Old Master Paintings, he discovered his passion for art early on and made it into his profession. After an internship at the Amsterdam Museum, he spent several years working at Sotheby's, both in London and in Amsterdam, before starting his own gallery in Amsterdam in 2009, and a second gallery in London last year.

Independent Scholarship, or the Emancipation of the Artwork

Nanne Dekking, Vice-Chairman and Worldwide Head of Private Sales, Sotheby's

Society accords high status to art nowadays. The travelling public flock to the great museums and galleries, sometimes causing a certain gridlock. In last autumn's auction season alone, over a billion dollars' worth of art was sold by Sotheby's, the company for which I work, in one eight-day period. The latest trend is for private collectors, who have earned their money in business and trade and built up vast art collections, to open their own museums in all corners of the globe – from established art capitals such as Paris and London to newer centres, from Baku to Nanjing. The public's appreciation of exhibitions and the monetary appreciation of artworks seem to be the driving forces in our community, a community that includes academics, curators, art dealers, auction houses, conservators, and art buyers. To perpetuate this high status we have to produce favourable narratives about public attendance, soaring prices, museum expansions, recovered art works, exciting new artists and markets, and brilliant restorations. What role does scholarship play in this community? How are scholars, who often have to counter these favourable narratives and tell real stories, able to stay independent and speak for the artworks themselves?

About Nanne Dekking

Nanne Dekking joined Sotheby's in September 2013 as Vice Chairman and Worldwide Head of Private Sales. Prior to joining Sotheby's, Mr Dekking was Vice President of Wildenstein & Co., one of the world's leading art dealers. Based in New York, Mr Dekking advised individuals, museums and foundations on the formation and development of their collections. In 1996 he founded Nanne Dekking Fine Arts, an art consultancy firm and gallery in New York, serving as its director until 2001. He has also held numerous distinguished positions in the Netherlands, including Deputy Administrative Director of the Dutch National Ballet. He started his career as Assistant Curator of the Historical Collections of Her Majesty the Queen of the Netherlands. He is a member of the Curatorial Board of The Hermitage Amsterdam and is involved in many not-for-profit organisations dealing with adoption issues. He holds a Master's degree in Art and Archaeology from the University of Amsterdam, where he specialised in art of the period 1850–1950.

Acquisition Funding: The Role of Foundations

Stephanie Tasch, Director at Kulturstiftung der Länder, Berlin

The statement approaches the congress theme from a specific perspective, namely that of a publicly-funded German cultural foundation. The *Kulturstiftung der Länder* was set up in 1987 to support public cultural institutions in Germany in acquiring works of art and cultural property deemed nationally important. It will be argued that by distributing public funds to public institutions, the *Kulturstiftung der Länder* is not only part of the process that defines Germany's culture heritage but through the mechanisms of the acquisition process, it is part of the national and international art market. As a result, the *Kulturstiftung der Länder* maintains relationships – different in character and complexity - with museums as well as the art trade: The foundation acts as an adviser and supporter to the museums and relies on the curators' professional expertise and in-depth knowledge of the market in evaluating application for acquisition funding. It will also take on the role of mediator between vendor and museum, while acting as client as well as occasional competitor to the trade.

About Stephanie Tasch

Stephanie Tasch holds an MA and a PhD in art history (*Studien zum weiblichen Rollenporträt in England von Anthonis van Dyck bis Joshua Reynolds*). She was a provenance researcher at Christie's auctioneers for over a decade and joined the Kulturstiftung der Länder in Berlin in 2012 as a Dezernentin (director) for acquisition funding and publications. She is currently a member of the *Taskforce Schwabing Art Trove*, the international group of experts advising the German government on provenance research regarding the gallery stock of Nazi-era art dealer Hildebrand Gurlitt.

SPEAKERS' CORNER TUESDAY 20 January

The morning session on Tuesday 20 January will feature a plenary Speakers' Corner. CODART members will be given the congress floor for seven minutes, during which time they can put questions to their fellow curators or appeal to them for help with a project or research question. After each presentation there will be time for reactions from the audience.

The following speakers will take part in the Speakers' Corner (in order of appearance)

Robert Wenley – *Jan Steen's The Wrath of Ahasuerus*

Robert Wenley is Head of Collections and Learning, and Deputy Director of the Barber Institute of Fine Arts, University of Birmingham. He was previously Curator of European Art 1600-1800 for Glasgow Museums, and Curator of Sculpture and Metalwork at the Wallace Collection, London. He has published widely on the history of collecting in the UK, including specifically Dutch and Flemish paintings. He is the lead curator of the Jan Steen exhibition at the Barber in 2017 and of the in-focus Flinck display at the Barber in autumn 2015. He has been a member of CODART since 2003.

Wolfgang Cillessen – *The Master Piece: An Exhibition on the Social History of the Artist in the Seventeenth and Eighteenth Centuries*

Curator of the collection of paintings and prints and drawings at the Historisches Museum, Frankfurt. Studied art history at the Technical University of Berlin (doctorate in 1992). From 1992 to 1994, Cillessen worked as an intern at the *Staatliche Museen Preussischer Kulturbesitz*. From 1995 to 1999 he served as head of the department of prints and drawings at the *Deutsches Historisches Museum*. From 1999 to 2001 he was the Director of *Stadtmuseum Wesel*. From 2001 to 2006 he was attached to the University of Gießen as a research assistant. He has held his current position in Frankfurt since 2006. He has been a member of CODART since 2009.

Willem Jan Hoogsteder – *Museums and the Art Trade: Sponsoring or Partnership?*

Willem Jan Hoogsteder (b. 1959) has been the owner-director of Hoogsteder & Hoogsteder since 1989. He studied art history at Utrecht University and the Courtauld Institute of Art in London, obtaining his doctoral degree in 1987. Willem Jan Hoogsteder is a board member of the Bredius Museum, the Friends of the Bredius Museum and the Utrecht Corps Museum, and Chairman of the National Red Cross Rally. He is the expert on Old Master paintings for the TV show *Tussen Kunst en Kitsch*. He has been a Patron of CODART since 2007.

Piotr Borusowski – *Reconstructing a Sketchbook attributed to Cornelis Saftleven: A Request for Opinions*

Graduate of the Faculty of Law (2004, specialising in the legal aspects of cultural heritage protection), then the Institute of Art History (2006), of the University of Warsaw. He has worked at the Department of Prints and Drawings of the National Museum in Warsaw since 2005, and has been responsible for the collection of the Netherlandish, Dutch, Flemish and German drawings in 2010. He is interested in Early Modern collections of prints and drawings, especially in Silesia. Since 2012 he has been executive editor of the *Journal of the National Museum in Warsaw: New Series*. He has been a member of CODART since 2009.

Andrew Moore – *Who could have painted The Paston Treasure (also known as The Yarmouth Collection)? A Research Question ...*

Dr Andrew Moore is an independent art historian and co-director of the Attingham Trust Summer School for the study of historic houses and collections. He was formerly Senior Curator for Norfolk Museums Service, based at Norwich Castle Museum & Art Gallery. He has curated a number of travelling and loan exhibitions accompanied by publications, notably *Dutch and Flemish Painting in Norfolk* (1988). In partnership with the State Hermitage Museum, St. Petersburg he was responsible for a reassessment of the collection of British and European works of art collected by Sir Robert Walpole for Houghton Hall (*A Capital Collection*, published in association with the Paul Mellon Centre of Studies in British Art by Yale University Press, 2002) and was a member of the Advisory Committee for the exhibition *Houghton Revisited*, held at Houghton Hall in 2013. He has been an associate member of CODART since 2014.

Gero Seelig – *Questions of Framing*

Gero Seelig has been curator of paintings at the *Staatliches Museum, Schwerin*, since 2001. He has published three parts of a planned six-part catalogue of the Dutch and Flemish paintings in Schwerin and has mounted exhibitions on Carel Fabritius, Nicolaes Berchem and Abraham Bloemaert. Gero is a co-founder and ex-chair of the *Arbeitskreis Niederländische Kunst- und Kulturgeschichte*, which promotes the study of Dutch and Flemish art in Germany. Besides his many publications on paintings, he has also published on German printmaking of the fifteenth and sixteenth centuries and on the history of collecting. He has been a CODART member since 2001.

Jenny Reynaerts – *Digitizing Artists' Lives*

Jenny Reynaerts is Senior Curator of Paintings of the Eighteenth and Nineteenth Centuries at the Rijksmuseum. Before joining the museum in 2003, she was assistant professor in Modern Art History at the University of Amsterdam. She has published widely on nineteenth-century art in The Netherlands, on general subjects such as Dutch academism and the practice of art education, landscape painting and romantic art, and has co-authored several books on specific artists. In the Rijksmuseum she was involved in the new presentation of the eighteenth-century and nineteenth-century galleries and the reinstallation of the original nineteenth-century decorative wall paintings. She has been a member of CODART since 2006.

PARTICIPANTS CODART ACHTTIEN congress

Maryan Ainsworth

Curator of European Paintings
Metropolitan Museum of Art, New York
maryan.ainsworth@metmuseum.org

Kate Anderson

Senior Curator pre 1700
Scottish National Portrait Gallery, Edinburgh
kanderson@nationalgalleries.org

Oscar Antuña Benítez

Curator of Dutch and Flemish Collection
Museo Nacional de Bellas Artes de Cuba,
Havana
oscar@bellasartes.co.cu

Christopher Atkins

Associate Curator of European Painting and Sculpture before 1900
Philadelphia Museum of Art, Philadelphia, PA
christopher.atkins@philamuseum.org

Katy Barrett

Curator of Art, pre-1800
National Maritime Museum, London
kbarrett@rmg.co.uk

Ellinoor Bergvelt

Guest Curator
Dulwich Picture Gallery, London
e.bergvelt@dulwichpicturegallery.org.uk

Marc de Beyer

Head of Cultural Heritage in Churches and Convents
Museum Catharijneconvent, Utrecht
m.debeyer@catharijneconvent.nl

Bob van den Boogert

Amsterdam
bcb@xs4all.nl

Piotr Borusowski

Assistant curator
Muzeum Narodowe w Warszawie, Warsaw
pborusowski@mnw.art.pl

Koen Bulckens

Research Curator
Koninklijk Museum voor Schone Kunsten,
Antwerpen (KMSKA)
koen.bulckens@gmail.com

Quentin Buvelot

Senior Curator
Mauritshuis, The Hague
q.buvelot@mauritshuis.nl

An Van Camp

Curator of Dutch and Flemish drawings and prints
British Museum, London
avancamp@thebritishmuseum.ac.uk

Juliet Carey

Senior Curator
Waddesdon Manor, National Trust,
Waddesdon
juliet.carey@nationaltrust.org.uk

Peter Carpreau

Curator-in-charge Old Masters
M, Louvain
peter.carpreau@leuven.be

Hugo Chapman

Keeper of Prints and Drawings
British Museum, London
hchapman@britishmuseum.org

Wolfgang Cillessen

Curator
Historisches Museum Frankfurt am Main
wolfgang.cillessen@stadt-frankfurt.de

James Clifton

Director
Sarah Campbell Blaffer Foundation, Houston
jclifton@mfah.org

Bart Cornelis

Deputy Editor
The Burlington Magazine
cornelis@burlington.org.uk

Jacquelyn Coutré

Allen Whitehill Clowes Curatorial Fellow
Indianapolis Museum of Art, Indianapolis
jcoutre@imamuseum.org

Sabine Craft-Giepmans

Head of Special Collections Fine Arts
RKD (Netherlands Institute for Art History),
The Hague
craft@rkd.nl

Lucy Davis

Curator of Old Master Pictures
Wallace Collection, London
lucy.davis@wallacecollection.org

Nanne Dekking

Vice-Chairman and Worldwide Head of Private Sales
Sotheby's Worldwide, New York
nanne.dekking@sothebys.com

Julia Ellinghaus

Project Researcher

Historisches Museum Frankfurt am Main
j.ellinghaus@hotmail.com

Pascal Ennaert

Coordinator

Vlaamse Kunstcollectie, Gent
pascal.ennaert@vlaamsekunstcollectie.be

Kirsi Eskelinen

Director

Sinebrychoffin Taidemuseo, Helsinki
kirsi.eskelinen@siff.fi

Josephina de Fouw

Junior Curator of Eighteenth-century Paintings
Rijksmuseum, Amsterdam
j.de.fouw@rijksmuseum.nl

Michiel Franken

Curator Technical Documentation and Rembrandt and Rembrandt School

RKD, The Hague
franken@rkd.nl

Carina Fryklund

Research Curator for Netherlandish, Flemish and Dutch Art

Nationalmuseum, Stockholm
cfd@nationalmuseum.se

Hilliard T. Goldfarb

Associate Chief Curator

Musée des Beaux-Arts de Montréal, Montreal
hgoldfarb@mbamtl.org

Emilie Gordenker

Director

Mauritshuis, The Hague
e.gordenker@mauritshuis.nl

Gabriele Grawe

Curator

Villa Vauban – Musée d'Art de la Ville de Luxembourg, Luxembourg
ggrawe@2musees.vdl.lu

Joris Van Grieken

Curator of Prints and Drawings

Royal Library of Belgium, Brussels
joris.vangrieken@kbr.be

Gerlinde Gruber

Curator of Flemish Baroque Painting

Kunsthistorisches Museum, Vienna
gerlinde.gruber@khm.at

Rosalie van Gulick

Intern

Barber Institute of Fine Arts, Birmingham
rosalievangulick@outlook.com

Dunja Hak

Junior Curator

Museum Catharijneconvent, Utrecht
d.hak@catharijneconvent.nl

Fiona Healy

European Liaison

Historians of Netherlandish Art, Mainz
fionahealy@aol.com

Karen Hearn

Honorary Professor

University College London
karen.hearn77@yahoo.com

Liesbeth Helmus

Curator of Old Master Paintings and Drawings

Centraal Museum, Utrecht
l.helmus@centraalmuseum.nl

Lars Hendrikman

Curator of Old Master Paintings and Applied Arts

Bonnefantenmuseum, Maastricht
hendrikman@bonnefanten.nl

Valérie Herremans

Research Curator

Koninklijk Museum voor Schone Kunsten, Antwerp (KMSKA)
valerie.herremans@kmska.be

Nico van Hout

Curator

Koninklijk Museum voor Schone Kunsten, Antwerp
nico.vanhout@kmska.be

Irene Jacobs

Curator

Maritiem Museum Rotterdam
i.jacobs@maritiemmuseum.nl

Aleksandra Janiszewska

Assistant Curator

Muzeum Narodowe w Warszawie, Warsaw
ajaniszewska@mnw.art.pl

Anouk Janssen

Head of Research, Education and Library

Museum Catharijneconvent, Utrecht
a.janssen@catharijneconvent.nl

Christi Klinkert

Curator

Stedelijk Museum Alkmaar
christi@museumalkmaar.nl

Egge Knol

Curator

Groninger Museum, Groningen
eknol@groningermuseum.nl

Paul Knolle

Head of Collections and Curator of Fine Arts
Rijksmuseum Twenthe, Enschede
pknolle@rijksmuseumtwenthe.nl

Lidewij de Koekkoek

Director
Stedelijk Museum Alkmaar
lidewij@museumalkmaar.nl

Tanja Kootte

Curator of Dutch Protestantism
Museum Catharijneconvent, Utrecht
tg.kootte@catharijneconvent.nl

Greta Koppel

Curator of Dutch and Flemish Paintings
Kadrioru Kunstmuuseum, Eesti
Kunstmuuseum, Tallinn
greta.koppel@ekm.ee

Zoltán Kovács

*Deputy Head of Research and Documentation,
Department of Cultural Heritage*
Szépművészeti Múzeum, Budapest
zkovacs@szepmuveszeti.hu

Konstanze Krüger

Research Associate
Gemäldegalerie Alte Meister, Staatliche
Kunstsammlungen Dresden
konstanze.krueger@skd.museum

Friso Lammertse

Curator of Old Master Paintings
Museum Boijmans van Beuningen, Rotterdam
lammertse@boijmans.nl

Micha Leeftang

Curator of Medieval Art
Museum Catharijneconvent, Utrecht
m.leeftang@catharijneconvent.nl

Anne Lenders

Assistant Curator
Mauritshuis, The Hague
lenders.a@mauritshuis.nl

Oxana Lopatina

Curator of Glass and Ceramics
Pushkin State Museum of Fine Arts, Moscow
oxana@lopatina.ru

Nataliya Markova

*Senior Researcher, Curator of Netherlandish,
Dutch and Flemish Prints and Drawings*
Pushkin State Museum of Fine Arts, Moscow
av6518@comtv.ru

Leila Mehulić

Curator
Muzej Mimara, Zagreb
leila.mehulic@mimara.hr

Ingrid De Meûter

Curator of Tapestries and Textiles
Royal Museums of Art and History, Brussels
i.demeuter@kmgk.be

Eva Michel

Curator
Albertina, Vienna
e.michel@albertina.at

Norbert Middelkoop

Curator of Paintings, Prints and Drawings
Amsterdam Museum, Amsterdam
info@amsterdammuseum.nl

Polina Mogilina

Curator of Seventeenth-century Dutch Painting
Pushkin State Museum of Fine Arts, Moscow
m.polina-gmii@mail.ru

Tom van der Molen

Project Curator
Amsterdam Museum, Amsterdam
t.vandermolen@amsterdammuseum.nl

Andrew Moore

Director
Attingham Trust, London
andrew.w.moore@ntlworld.com

Elke Oberthaler

Chief of Paintings Conservation
Kunsthistorisches Museum, Vienna
elke.oberthaler@khm.at

Anne van Oosterwijk

Assistant Curator
Groeningemuseum, Brugge
anne.vanoosterwijk@brugge.be

Lelia Packer

McCrindle Curatorial Assistant
National Gallery, London
lelia.packer@ng-london.org.uk

Sabine Pénot

Curator of Netherlandish and Dutch Paintings
Kunsthistorisches Museum, Vienna
sabine.penot@khm.at

Almut Pollmer-Schmidt

Assistant Curator
Städel Museum, Frankfurt am Main
pollmer-schmidt@staedelmuseum.de

Teresa Posada Kubissa

Curator of Flemish Paintings and Northern Schools (to 1700)
Museo Nacional del Prado, Madrid
tposada.kubissa@museodelprado.es

Ruud Priem

ruud.priem@gmail.com

Esmée Quodbach

Assistant Director
Center for the History of Collecting in America,
New York, NY
quodbach@frick.org

Monique Rakhorst

Junior Curator of Old Art
Bonniefantmuseum, Maastricht
rakhorst@bonniefantmuseum.nl

Elena Reutova

Curator
The Omsk M.A. Vrubel Museum, Omsk
elenareu@mail.ru

Jenny Reynaerts

Senior Curator of Eighteenth- and Nineteenth-century Painting
Rijksmuseum, Amsterdam
j.reynaerts@rijksmuseum.nl

Christine Riding

Senior Curator of Art and Head of the Arts Department
National Maritime Museum, London
criding@nmm.ac.uk

Marrigje Rikken

Interim Curator Old Master Paintings
Frans Hals Museum, Haarlem
m.rikken@franshalsmuseum.nl

Michael Ripps

Independent Scholar, Los Angeles
mjripps@alumni.virginia.edu

Charlotte Rulkens

Curator in Training
Rijksmuseum, Amsterdam
c.rulkens@rijksmuseum.nl

Suzanne Rus

Junior Curator
Groninger Museum, Groningen
srus@groningermuseum.nl

Gary Schwartz

Director Emeritus of CODART, Honorary CODART member
Maarssen
gary.schwartz@xs4all.nl

Loekie Schwartz

Honorary CODART member
Maarssen
loekie.schwartz@xs4all.nl

Gero Seelig

Curator of Netherlandish Paintings
Staatliches Museum Schwerin
seelig@museum-schwerin.de

Tico Seifert

Senior Curator of Northern European Art
Scottish National Gallery, Edinburgh
ctseifert@nationalgalleries.org

Manfred Sellink

General Director and Head Curator
Koninklijk Museum voor Schone Kunsten,
Antwerp
manfred.sellink@kmska.be

Anja Ševčík

Head of Department of Baroque Painting
Wallraf-Richartz-Museum & Fondation
Corboud, Cologne
sevcik@wallraf.museum

Martina Sitt

Professor of Art History
University of Kassel, Kassel
sitt@uni-kassel.de

Jan Six

Art Dealer
Jan Six Fine Art, Amsterdam
info@jansix.nl

Irina Sokolova

Curator of Dutch Paintings
Stage Hermitage Museum, St. Petersburg
i_sokolova@tele2.nl

Marieke Spliethoff

Curator of Paintings
Paleis Het Loo, Apeldoorn
m.spliethoff@paleishetloo.nl

Roosmarie Staats

Curatorial Research Fellow
Peabody Essex Museum, Salem, MA
roosmarie_staats@pem.org

Shlomit Steinberg

Hans Dichand Curator of European Art
Israel Museum, Jerusalem
shlomitst@imj.org.il

Ariane van Suchtelen

Curator
Mauritshuis, The Hague
a.vansuchtelen@mauritshuis.nl

Dominique Surh

Curator

The Leiden Collection, New York
dsurh@theleidencollection.com

Cécile Tainturier

Curator

Fondation Custodia (Frits Lugt Collection),
Paris
ctainturier@fondationcustodia.fr

Stephanie Tasch

Director

Kulturstiftung der Länder
st@kulturstiftung.de

Júlia Tátrai

Curator

Szépművészeti Múzeum, Budapest
tjuli@szepmuveszeti.hu

Ilona van Tuinen

Assistant Curator

Fondation Custodia, Collection Frits Lugt,
Paris
turgot@fondationcustodia.fr

Anna Tummers

Curator of Old Masters

Frans Hals Museum, Haarlem
tummers@franshalsmuseum.nl

Matthias Ubl

Junior Curator Early Netherlandish Painting

Rijksmuseum, Amsterdam
m.ubl@rijksmuseum.nl

Daiga Upeniece

Director

The Art Museum Riga Bourse, Riga
daiga.upeniece@apollo.lv

Hildegard Van de Velde

Curator

Rockoxhuis, Antwerp
hildegard.vandevelde@kbc.be

Annette de Vries

Director and Curator

Castle Duivenvoorde, Voorschoten
advries@kasteelduivenvoorde.nl

Adriaan Waiboer

Curator of Northern European Art

National Gallery of Ireland, Dublin
awaiboer@ngi.ie

Henrietta Ward

Curatorial Fellow

Dulwich Picture Gallery, London
h.ward@dulwichpicturegallery.org.uk

Dennis Weller

Curator of Northern European Art

North Carolina Museum of Art, Raleigh, NC
dennis.weller@ncdcr.gov

Robert Wenley

*Head of Collections and Learning, and Acting
Director*

Barber Institute of Fine Arts, Birmingham
r.m.g.wenley@bham.ac.uk

Ira Westergård

Chief Curator

Sinebrychoffin Taidemuseo, Helsinki
ira.westergard@siff.fi

Betsy Wieseman

Curator of Dutch and Flemish Painting

National Gallery, London
betsy.wieseman@ng-london.org.uk

Louisa Wood Ruby

Head of Photoarchive Research

The Frick Collection, New York
woodruby@frick.org

Teuntje van de Wouw

Intern

National Gallery of Ireland, Dublin
info@teuntjevandewouw.nl

Amina Wright

Senior Curator

The Holburne Museum of Art, Bath
a.m.e.wright@bath.ac.uk

Jori Zijlmans

Head of Exhibitions

Museum De Lakenhal, Leiden
j.zijlmans@lakenhal.nl

Marianna van der Zwaag

Head of Exhibitions

Koninklijk Paleis, Amsterdam
m.vanderzwaag@dkh.nl

HOSTS AND ORGANIZATION

Katy Barrett

Curator of Art pre-1800

Royal Museums Greenwich, London
kbarrett@rmg.co.uk

Ellinoor Bergvelt

Guest Curator

Dulwich Picture Gallery, London
e.bergvelt@dulwichpicturegallery.org.uk

Xavier Bray

Curator

Dulwich Picture Gallery, London
x.bray@dulwichpicturegallery.org.uk

Stephanie Buck

Curator of Drawings

Courtauld Gallery, London
stephanie.buck@courtauld.ac.uk

An Van Camp

Curator of Dutch and Flemish Drawings and Prints

British Museum, London
avancamp@thebritishmuseum.ac.uk

Toby Campbell

Director

Rafael Valls Ltd, London
toby@rafaelvalls.co.uk

Lucy Davis

Curator of Old Master Pictures

Wallace Collection, London
lucy.davis@wallacecollection.org

Ana Debenedetti

Curator

Victoria and Albert Museum, London
a.debenedetti@vam.ac.uk

Richard Green

Director

Richard Green Fine Paintings, London
richardgreen@richardgreen.com

Johnny Van Haeften

Director

Johnny Van Haeften Ltd, London
paintings@johnnyvanhaefte.com

Fergus Hall

Director

Fergus Hall Master Paintings, London
info@hallmasterpaintings.com

Laura Houlston

Senior Curator of Collections

Kenwood House, The Iveagh Bequest, London
laura.houlston@english-heritage.org.uk

Nico van Hout

Curator

Koninklijk Museum voor Schone Kunsten,
Antwerp
nico.vanhout@kmska.be

Jeremy Howard

Head of Research

P. and D. Colnaghi and Co, Ltd, London
jhoward@colnaghi.co.uk

Kirstin Kennedy

Curator

Victoria and Albert Museum, London
k.kennedy@vam.ac.uk

Susan Morris

Senior Researcher

Richard Green Fine Paintings, London
susanmorris@richardgreen.com

Sorcha Ní Lideadha

Assistant Curator

Dulwich Picture Gallery, London
s.nilideadha@dulwichpicturegallery.org.uk

Lelia Packer

McCrindle Curatorial Assistant

National Gallery, London
lelia.packer@ng-london.org.uk

Clara de la Peña McTigue

Senior Conservator Prints & Drawings

Royal Museums Greenwich, London
cmctigue@rmg.co.uk

Christine Riding

Senior Curator of Art and Head of the Arts Department

National Maritime Museum, London
criding@nmm.ac.uk

Rosanna de Sancha

Paintings Conservator

Royal Collection, London
rosanna.desancha@royalcollection.org.uk

Desmond Shawe-Taylor

Surveyor of The Queen's Pictures

Royal Collection, London
desmond.shawe-taylor@royalcollection.org.uk

Rafael Valls

Owner

Rafael Valls Ltd, London
info@rafaelvalls.co.uk

Henrietta Ward

Curatorial Fellow

Dulwich Picture Gallery, London
h.ward@dulwichpicturegallery.org.uk

Tim Warner-Johnson

Director

P. and D. Colnaghi and Co, Ltd, London
twarnerjohnson@colnaghi.co.uk

Mark Weiss

Company Director

The Weiss Gallery, London
mark@weissgallery.com

Christopher White
Director Emeritus
Ashmolean Museum, Oxford

Clovis Whitfield
Director
Whitfield Fine Art, London
fineart@whitfieldfineart.com

Betsy Wiese
Curator of Dutch and Flemish Painting
National Gallery, London
betsy.wiese@ng-london.org.uk

BOARD OF CODART

info@codart.nl

Anthony Ruys
Chair of the Board of CODART
The Hague

Erik van Ginkel
Managing Director
Rijksmuseum, Amsterdam

Emilie Gordenker
Director
Mauritshuis, The Hague

Judith van Kranendonk
*Former Director-general of Culture and Media,
Ministry of Education, Culture and Science*
The Hague

Manfred Sellink
Director
Koninklijk Museum voor Schone Kunsten,
Antwerp

Thomas Leysen
Chairman of KBC Bank and collector
Antwerp

BOARD OF THE FRIENDS OF CODART FOUNDATION

friends@codart.nl

Thomas Leysen
(Chair); Chairman of KBC Bank and collector
Antwerp

Norbert Middelkoop
Curator of paintings, prints and drawings
Amsterdam Museum, Amsterdam

Rob Vellekoop
Director
Vimac Consultancy, The Hague

PATRONS OF CODART

friends@codart.nl

Katrin Bellinger
The Colnaghi Library LLP
London

George Gordon
Co-Chairman
Sotheby's Worldwide, London

Willem Jan Hoogsteder
Owner-Director
Hoogsteder & Hoogsteder
The Hague

Thomas Leysen
Chairman of KBC Bank and collector
Antwerp

Anthony and Melanie Ruys
Chair of the Board of CODART
The Hague

Rob Vellekoop
Director
Vimac Consultancy, The Hague

CODART, The Hague

Gerdien Verschoor
Director
gerdien.verschoor@codart.nl

Maartje Beekman
Project manager
maartje.beekman@codart.nl

Geerte Broersma
Project associate
geerte.broersma@codart.nl

Dennis Driessen
Webmaster
dennis.driessen@codart.nl

Marijn Everaarts
Intern
marijn.everaarts@codart.nl

Notes

PRACTICAL INFORMATION CODART ACHTTIEN

Public transport in London

In and around London the easiest way to travel is by public transport. Buy an Oyster card (comparable to the OV-chipcard in The Netherlands) with which you can make use of every form of public transport.

Buying separate paper tickets for each fare is almost twice as expensive as when you use an Oyster Card. You can get one at a machine or at the service desk at the tube stations. It is possible to top up your Oyster Card as often as you need to, again at the machines or the counters. A tube fare for zone 1-2 is £2.20, a bus journey is £1.45. If you take the tube, you check in at your first station and you check out at your final station – if you change trains in between the fare does not change. For the bus you have to check in again in each bus, so if you transfer from one line to another you pay twice (you only check in, you do not have to check out).

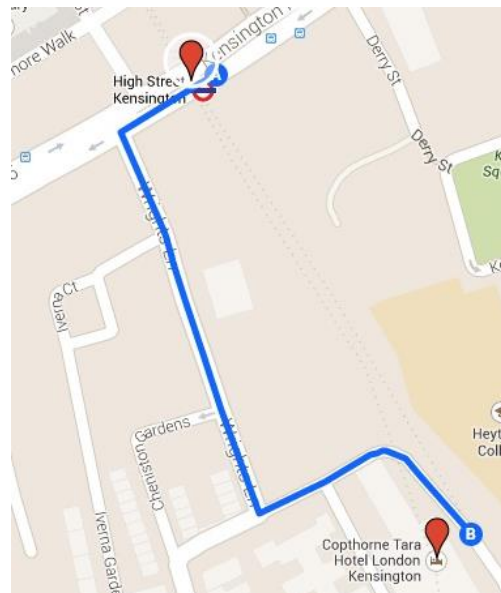
Below you can find directions from and to the main locations of the congress. If you have a smartphone with data or wifi connection, it might be convenient to download the free Citymapper app for London. This app is very user-friendly, and will tell you the fastest option to get from A to B, keeping track of current updates in the traffic and providing maps and different travel options. The official website for the public transport in London is www.tfl.gov.uk, but this is less user-friendly than Citymapper.

Another –more expensive– option is taking a taxi. It is possible to book a taxi beforehand, or to stop a black cab at the street. One of the largest taxi companies is Addison Lee. Their telephone number for booking is 0044 (0)20 7407 9000.

Hotel

Copthorne Tara Hotel
Scarsdale Place
Kensington
London, W8 5SR
T 0044 (0) 20 7937 7211
W www.millenniumhotels.co.uk/copthornetarakensington

The closest tube station is High Street Kensington (District & Circle lines). From here it is only a five-minute walk to the hotel. Walk about 60m along High Street Kensington, go left into Wrights Lane. Go left again after about 200m to Scarsdale Place to arrive at the hotel.



MONDAY 19 JANUARY

From the Copthorne Tara Hotel to the National Gallery (35-40 min)

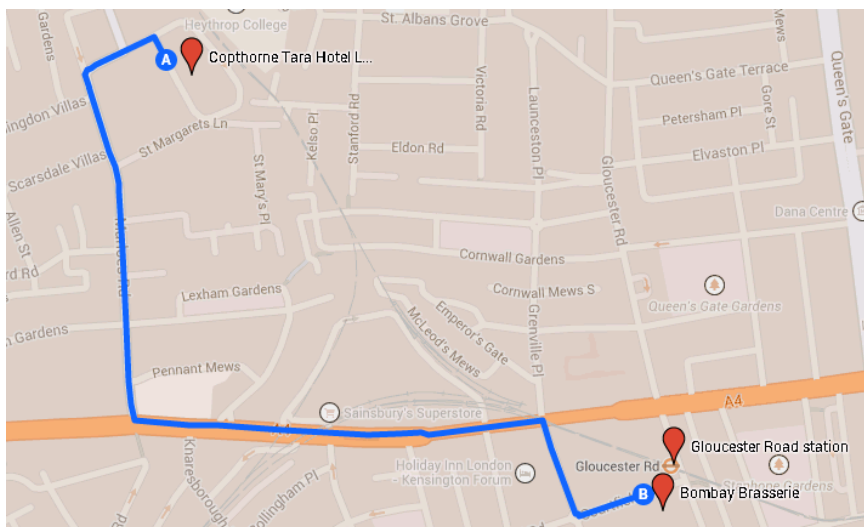
Walk to High Street Kensington station. Take the District line (Westbound) to the next stop: Earl's Court (every 10 min). Here, change platforms and take the District line (Eastbound) to Embankment (every 5 min). When you get out of the tube station, walk alongside the long side of the station on Villiers Street until you hit Strand. Cross Strand and go left, then go right onto Duncannon Street and follow this until you are at Trafalgar Square.



Congress dinner

The congress dinner on Monday is at Bombay Brasserie at Courtfield Road (London SW7 4QH). The closest tube station is Gloucester Road, which is located 60m from the restaurant.

You can also join the group and walk with the CODART team from the Copthorne Tara Hotel to the restaurant. Please make sure to be in the hotel lobby at 18.30h. If you go at your own leisure, follow these directions: as you leave the hotel, go onto Cheniston Gardens. Follow this street as it makes a left turn and changes into Marloes Road. Keep following until you hit Cromwell Road; here, go left. After about 500m, turn right onto Ashburn Place. Go left at the roundabout. The Bombay Brasserie will be at your right after about 100m.



TUESDAY 20 JANUARY

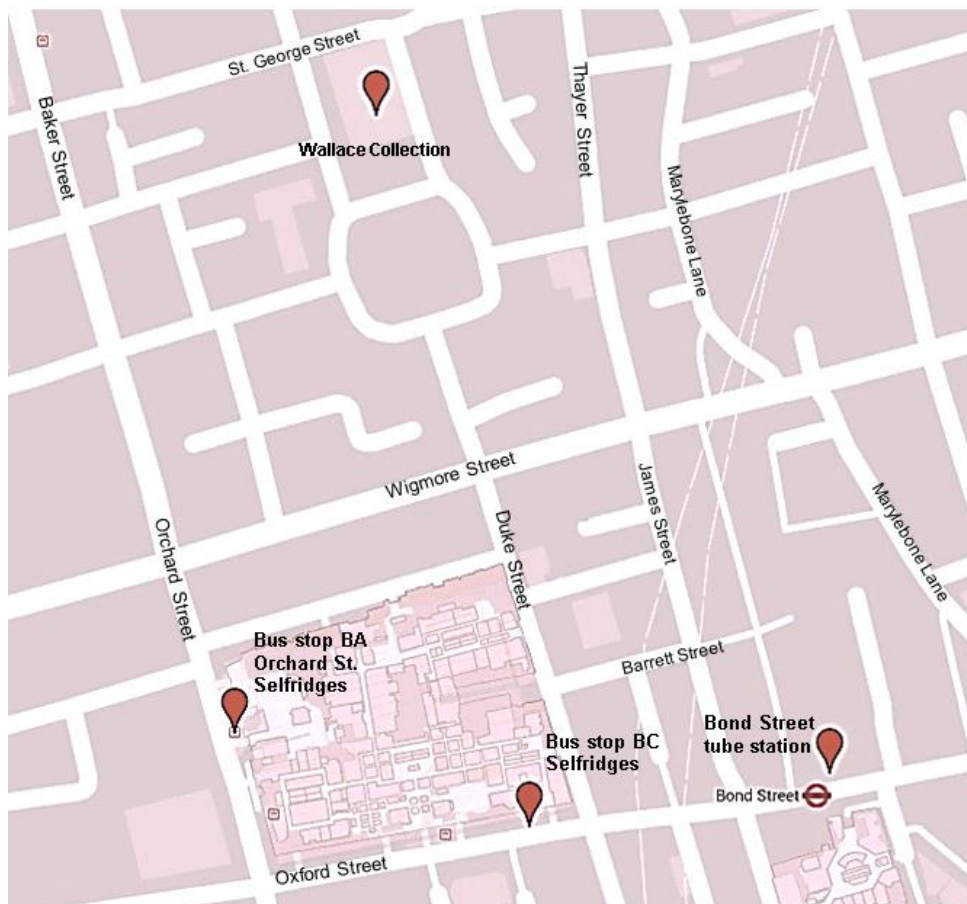
From the Copthorne Tara Hotel to the Wallace Collection

Tube (30 min)

Walk to High Street Kensington. Take the Circle & District line (Eastbound) to Notting Hill Gate. Transfer here onto the Central line (Eastbound) and get off at Bond Street station.

Bus (40 min)

Walk to High Street Kensington stop B. Take bus 10 to stop BC Selfridges. When you get out of the bus, take a left turn to go onto Duke Street. Walk straight ahead until you hit a small square. The Wallace Collection is on the opposite side.



Lunch options around the Wallace Collection

We have not been able to arrange a group lunch at the Wallace Collection, and therefore lunch on Tuesday is at your own leisure. Luckily there are many good options nearby. We will provide a few suggestions here, but please keep in mind there are plenty more.

If you prefer a sandwich or take-away lunch, it would be best to go to St. George Street and Baker Street, where you can find places like Apostrophe and Prêt à Manger. If you prefer a chance to sit down and enjoy a more elaborate lunch, it would be best to go to Thayer Street or Marylebone Lane, where you can find pubs and restaurants. More in the direction of Oxford Street, you will find several restaurants and take away places too on Wigmore Street, James Street and Barrett Street, a small side street of James St.

EXCURSIONS

From the Wallace Collection to the Courtauld Gallery

Tube (25 min)

Walk to Bond Street and take the Central line (Eastbound) to Holborn. From here, it is a 10-minute walk to the Courtauld Gallery. Walk south along Kingsway until you hit the T-crossing. Here, go right onto Aldwych and quickly after left onto India Place. Cross the square and then cross the street (Strand), you will be at the entrance of the Gallery.

Walking (40 min)

Walk to Bond Street station, go left and walk along Oxford Street until you pass Tottenham Court Road station. Just after this, go right onto St. Giles High Street. Follow this street as it makes a wide turn to the left. Cross Shaftesbury Avenue, and shortly after go right onto Endell Street. Follow this street until it changes into Bow Street and then Wellington Street (about 700m in total). Go left onto Strand, and the Courtauld Gallery will be on your right shortly after.

The entrance where the group will assemble is under the arch on your left (coming from Strand), opposite the Gallery entrance. Geerte Broersma, with Stephanie Buck, will be there waiting for you.

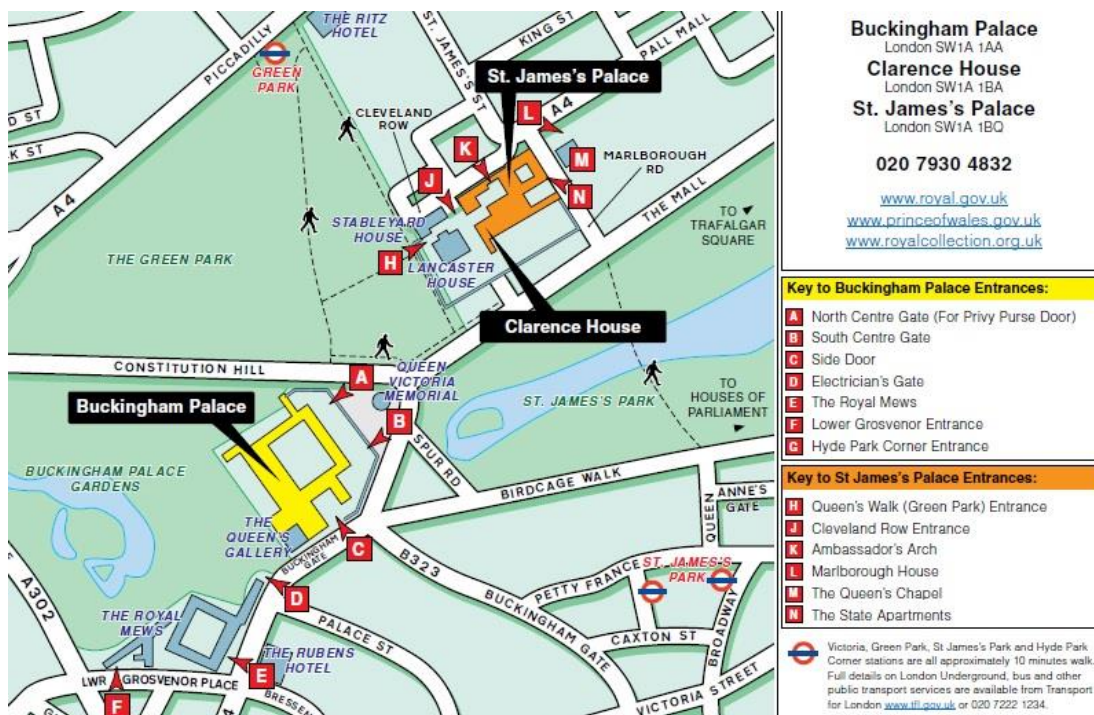
From the Wallace Collection to the Picture Gallery at Buckingham Palace

Walking (30 min)

Walk to Bond Street station. Walk past the entrance, and go right into Davies Street. Follow this street until it changes into Berkeley Square and walk past the park. Keep following the road as it changes into Fitzmaurice Place. It will make a slight turn to the right and becomes Curzon Street. Take the first left onto Bolton Street, and at the end go right onto Piccadilly. After about 100m, go left and enter Green Park. Keep going straight ahead, and after about 400m you will reach Buckingham Palace. You need to go to Entrance C, at Buckingham Gate (see map below). When you face the Palace it is on the left hand side. Maartje Beekman will be there waiting for you.

IMPORTANT for participants of the Buckingham Palace excursion

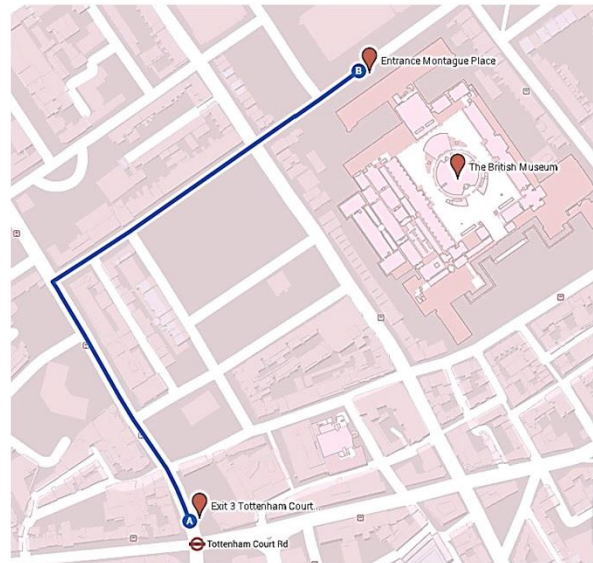
Please be reminded to take **TWO** forms of identification with you as described in the email all participants received previously. You need to have been cleared by security beforehand (see email). Without this and without the double identification you will not be able to enter the Palace.



From the Wallace Collection to the British Museum

Tube (20-25 min)

Walk to Bond Street station. Take the Central line (Eastbound) to Tottenham Court Road station. From here it is a ten-minute walk to the back entrance of the British Museum (at Montague Place). Take exit 3 (British Museum/Dominion Theatre) and walk up Tottenham Court Road for about 250m. Go right onto Bailey Street, the third street on your right. Follow this street as it changes into Bedford Square, and then into Montague Place. The entrance will be on your right. Marijn Everaarts will be there, with An Van Camp, waiting for you. So, please do not take the main entrance, but go to the back of the building.



Walking (30-35 min)

If you want to, you can also walk to the British Museum instead of taking the tube. The quickest and easiest route is to walk towards Bond Street station. From there, go left onto Oxford Street and follow this until you end up at Tottenham Court Road station. See the directions above for the directions to the Montague entrance of the British Museum.

From the Wallace Collection to the Victoria & Albert Museum

Bus (25 min)

Walk to Orchard Street, bus stop BA (+/- 5 min walk, see map above). Take bus 74 towards Putney Bridge (every 8 minutes) and get off after 7 stops at 'Victoria and Albert' (stop N), in front of the V&A. The group gathers at the meeting point behind the central desk at the main entrance (Cromwell Road). Dennis Driessen, and the hosts, will be waiting there for you.

Tube (30 min)

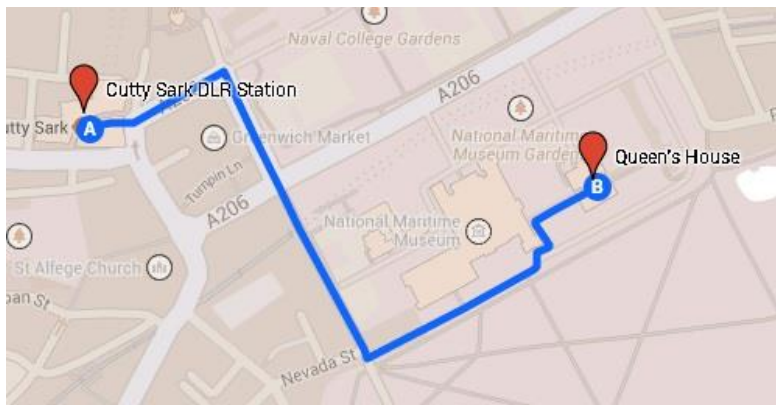
Walk to Bond Street Station. Take the Jubilee line (Southbound) to Green Park. Transfer here to the Piccadilly line (Westbound) and get off at South Kensington station. You will find signs throughout the station that will lead you to the V&A (+/- 5 min walk).

WEDNESDAY 21 JANUARY

If your journey starts at another place than the Copthorne Tara Hotel, either use the Citymapper app to plan your route, or look at the tube plan to find the easiest way to get to the tube station closest to your destination. Take into account the various travelling times to make sure you arrive on time.

From the Copthorne Tara Hotel to the Queen's House at the Royal Museums Greenwich (1h15min)

Walk to High Street Kensington. Here, take the District line (Westbound) to Earl's Court. Take the District line (Eastbound) to Monument. Here you have to transfer to the DLR to Cutty Sark. From here it is a ten-minute walk to the Queen's House. Go left when you exit the tube station and cross Greenwich Church St. to enter College Approach. Turn right onto King William Walk, and after about 300m turn left. Go straight ahead for about 300m to reach Queen's House. The group meets inside the main entrance to the Queen's House. It is the entrance with level access to the undercroft. Maartje Beekman will accompany the group.



From the Copthorne Tara Hotel to Kenwood House (1h15min)

Walk to High Street Kensington. Take the tube towards Earl's Court, Here, change to District line (Eastbound) to Embankment. Transfer here to the Northern line (Northbound) to go to Golders Green. Careful: the Northern line splits at Camden Town station. If you are not in the tube that will take the branch that goes to Golders Green, make sure to change at Camden Town. All Northern line trains will stop here, so it is always possible to get the right direction here. At Golders Green Station walk to bus stop GJ to take bus 210 (direction Finsbury Park) to Compton Avenue/Kenwood House (8 stops; 10 min). From here it is a three-minute walk to Kenwood House. Marijn Everaarts will join this excursion.



From the Copthorne Tara Hotel to Dulwich Picture Gallery

Option 1 (1 hour): Walk to Earl's Court. Here, take the District line (Eastbound) to Victoria. Take the National Rail in the direction of Orpington (every 15 minutes), and alight after three stops at West Dulwich. From here it is a 10-minute walk to the Dulwich Picture Gallery. When you get out of the station go right onto Circular Road. Cross the road and take a left onto Gallery Road. Walk straight ahead until you reach the Gallery.

Option 2 (1h15min): Take the Underground and get on either the Victoria line with direction Brixton, or on the Northern line with direction Morden. If you take the Northern line, get off at Stockwell and change to the Victoria line that ends in Brixton. From Brixton you can take bus P4 which stops in front of Dulwich Picture Gallery.

Option 3 (1h15min): Walk to High Street Kensington station. Here, take bus 9 towards Aldwych at bus stop B High Street. After 10 stops, get out at Green Park Station. Here, take the Victoria line (Southbound) to Brixton. At Brixton, walk to bus stop T and take bus P4. Alight after 16 stops at Dulwich Picture Gallery.

Dennis Driessen will join this excursion.

From the Copthorne Tara Hotel to the Royal Academy of Arts

Important: this excursion will start at 8:00 am

Bus (30 min)

Walk to High Street Kensington. Take bus 9 (direction Aldwych) at stop B. Alight after ten stops at Green Park Station.

Tube (30 min)

Walk to High Street Kensington. Take the tube towards Earl's Court and take the Piccadilly line to Green Park Station.

From Green Park station it is a 5-minute walk to the Royal Academy of Arts. Follow Piccadilly (in the direction away from the park) for about 600m. The Royal Academy will be at your left. Please be at the Piccadilly entrance **at 8:00 am sharp**. The RA is closed and we can not guarantee that we can get you inside when you are late.

From the Copthorne Tara Hotel to Baron van Dedem

(35 min to Richmond – 10 min walk together)

Walk to High Street Kensington. Here, take the District line (Westbound) to Earls Court. Here, change platforms and take the District line (Westbound) to Richmond (Station) . We will meet outside this station in front of the Costa Coffee at 09.40h and walk together to Baron van Dedem's house. Geerte Broersma will walk with you from Costa Coffee to the Baron's house.

CODART reactions and remarks

Ik vond het een grote eer om mijn voordracht voor jullie te geven, zo een goed gezelschap, de discussie op 't eind was erg stimulerend en leerzaam voor ons.

[Participant CODART ZEVENTIEN congress, Amsterdam]

Misschien leuk om te melden aan jullie: naar aanleiding van de vele, zeer nuttige (en positieve!) reacties van collega's direct na mijn praatje over Caesar/Allart hebben we hier zojuist besloten om het plan toch te wijzigen naar Caesar en Allart los van elkaar in monografische tentoonstellingen tonen. Caesar in 400ste geboortjaar 2016-2017, Allart naar 400ste geboortjaar 2021, mogelijk eerder. De meeste collega's gaven aan een scheiding een beter idee te vinden. [...] Mij bekreep de afgelopen maanden, al voorbereidend, al steeds meer het gevoel 'we gaan Allart tekort doen als we hem naast Caesar plaatsen'. [...] Dus: dank voor het podium, en wat werkt CODART toch goed!

[Christi Klinkert, Stedelijk Museum Alkmaar]

Participating in the CODART Congress in Amsterdam and communication with the colleagues from Netherlands [...] and other curators from the museums all over the world was a great contribution into my future professional life in the State Pushkin Museum of Fine Arts in Moscow. I have brought out many new ideas of developing the ceramics and glass collection in my museum, among them new ideas for its display and research. I am very much grateful to my colleagues from Rijksmuseum for consulting me about difficult questions regarding to some objects of Delftware and Dutch stained glass panels. [...] It was a perfectly organised, very interesting and very friendly meeting! I look forward to some next CODART event.

[Participant CODART ZEVENTIEN congress, Amsterdam]

Wat ziet het er mooi uit en wat zit het goed in elkaar!

[About eZine 5, winter 2014]

It has been an extreme privilege for us that CODART accepted our invitation and thus we had the opportunity to organize this expert meeting related to the exhibition. I am also most grateful because my colleagues, with regard to their devoted work, now received a very important positive feedback from some experts the opinion of which they treasure the most. [...] Once again, I would like to say thank you for the numerous CODART members for coming to Budapest.

[Host CODARTfocus meeting, Szépművészeti Múzeum Budapest]

De CODARTfocus meeting in Boedapest was zeer geslaagd en uitstekend georganiseerd. Veel dank daarvoor. [...] Voor mijn eigen onderzoek naar Adriaen van de Venne was het ook bijzonder nuttig. Op dinsdagochtend had ik een afspraak met András Fáy in het restauratieatelier van het museum. (CODART had dat via Juliá voor mij geregeld.) Het bleek dat András op maandagavond na de meeting het schilderij al naar het atelier had laten komen en multi-spectrale opnamen voor mij had gemaakt, o.a. met infrarood en UV-fluorescentie. Met UV was duidelijk te zien dat het jaartal 1629 is (en niet 1625 of 1628 zoals door anderen was gelezen). Dit is voor mijn onderzoek van groot belang en ik ben András én CODART zeer dankbaar voor de geboden mogelijkheid.

[Edwin Buijsen, Mauritshuis]



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