

PROGRAM CODART ZEVENTIEN congress

Presenting our Collections: Ideals, Ideas and Practice

Sunday, 16 March

15:00-17:00	Optional activities before the congress – choice of: - City walking tour with Norbert Middelkoop and Tom van der Molen - Canal boat tour (individual tickets offered by the city of Amsterdam)	Points of departure: - Cromhouthuizen (Bijbels Museum), Herengracht 368 - Rederij P. Kooij, Rokin 125
17:00-19:00	Opening reception and registration at Museum Van Loon	Museum Van Loon Keizersgracht 672 1017 ET Amsterdam

Monday, 17 March

Rijksmuseum Amsterdam

Congress chair: Tico Seifert, senior curator of Northern European art, Scottish National Gallery, Edinburgh

09:00-09:15	Registration at Rijksmuseum Amsterdam	Rijksmuseum Amsterdam Museumstraat 1 1070 DN Amsterdam
09:15-11:40	Opening session in the auditorium	
09:15-09:20	Welcome by Taco Dibbits, director of collections of the Rijksmuseum Amsterdam	
09:20-09:30	Introduction to the congress program by the congress chair	
09:30-10:10	Keynote lecture: <i>Museum Art Exhibitions: Between Aesthetics and History</i> by professor Krzysztof Pomian, scientific director of the Museum of Europe, Brussels	
10:10-10:30	Lecture: <i>Playful Simplicity: The Renovation of the New Rijksmuseum</i> by Taco Dibbits, director of collections of the Rijksmuseum Amsterdam	
10:30-11:10	Coffee and tea in the foyer	
11:10-11:50	Keynote lecture: <i>Collecting our thoughts: the Palazzo Strozzi as research laboratory</i> by James Bradburne, director general of the Fondazione Palazzo Strozzi in Florence, Italy	
11:50-12:10	Discussion about the keynote lectures led by the congress chair	
12:10-12:15	Introduction to the afternoon program	
12:15-13:30	Lunch in the foyer	
13:00-14:30	Visit to the collections of the Rijksmuseum with guided tours offered by the museum's curators <i>The number on your badge coincides with your guided tour. The tours will depart from the foyer and will be announced separately</i>	

Tours with time of departure from the foyer:

- 1 - Matthias Ubl - Early Netherlandish art
group 1A leaves at 13:00h and group 1B at 13:45h
- 2 - Frits Scholten - Medieval sculpture - 13:10h
- 3 - Huigen Leeftang - Prints and drawings
group 3A leaves at 13:00h and group 3B at 13:45h
- 4 - Duncan Bull - Italian painting in a Dutch context - 13:15h

- 5 - Femke Diercks – Ceramics - 13:40h
- 6 - Dirk Jan Biemond – Silver - 13:20h
- 7 - Jeroen van der Vliet – Maritime room - 13:21h
- 8 - Bianca du Mortier – Costumes - 13:22h

- 14:30-15:30 Statements on the congress theme in the auditorium
1. *Museum Labels: Bridging the Gap between Curators, Editors and Educators* by Jane Turner, head of the Printroom of the Rijksmuseum;
 2. *Back to the Future: Objects, Design and the Visitor Experience at the V&A* by Kirstin Kennedy, curator of applied arts of the Victoria and Albert Museum, London;
 3. *The Museum as a Laboratory of Aesthetics* by Ulrike Surmann, curator at Kolumba, Art Museum of the Archdiocese of Cologne, Cologne.
- 15:30-16:30 Discussion and closing of the day by the congress chair
- 16:30-17:15 Refreshments in the foyer
- 17:15-19:00 Exclusive visit to the 17th –century collection and the Gallery of Honour of the Rijksmuseum
The museum is closed to the public
- 19:30-22:30 Congress dinner at NRC Restaurant Café Amsterdam
Find directions on pages 37-38

NRC Restaurant Café
Rokin 65
1012 KK Amsterdam

Tuesday, 18 March

Rijksmuseum Amsterdam

Congress chair: Chris Stolwijk, director of the RKD (Netherlands Institute for Art History), The Hague

- 09:15-12:00 Members' meeting in the auditorium
- 09:15-09:25 Welcome by the congress chair
- 09:25-09:40 Column by CODART director Gerdien Verschoor
- 09:40-09:45 Yao-Fen You, assistant curator of European sculpture and decorative arts, Detroit Institute of Arts, gives an update about the situation in Detroit
- 09:45-10:30 CODART Speakers' Corner part 1: short presentations (seven minutes) by CODART members on actual questions
- 10:30-11:10 Coffee and tea in the foyer
- 11:10-11:50 CODART Speakers' Corner part 2
- 11:50-12:00 Closing by the congress chair
- 12:00-14:00 Lunch in the foyer
- 14:00-17:00 Excursions
The letter on your badge coincides with your excursion. Please find directions to excursion C, D, E and F on pages 37-38.
- 14:30-16:30 **Excursion A:** In-depth visit to the Rijksmuseum Amsterdam with Pieter Roelofs and Femke Diercks. The group will assemble in the atrium of the Rijksmuseum at 14:30h. Brenda Eijkenaar will guide the group.

Rijksmuseum Amsterdam
Museumstraat 1
1070 DN Amsterdam

14:15-16:30	Excursion B: Visit to the conservation department of the Rijksmuseum Amsterdam with Michel van de Laar, Luciana Akerlund, Jeroen van der Vliet and Gwen Tauber. The group will assemble in the atrium of the Rijksmuseum at 14:15h.	Conservation department Rijksmuseum Hobbemastraat 22
12:15-16:00	Excursion C: Visit to the Jacob van Oostanen exhibition in Stedelijk Museum Alkmaar with Daantje Meuwissen, Christi Klinkert and Huigen Leeftang. The group will assemble in the atrium of the Rijksmuseum at 12:15h. Together we will walk to the bus. Lunch will be offered in the bus to Alkmaar. Huigen Leeftang will guide the group.	Stedelijk Museum Alkmaar Canadaplein 1 1811 KE Alkmaar
13:45-16:30	Excursion D: Visit to the National Maritime Museum with Remmelt Daalder and Cécile Bosman. The group will assemble in the atrium of the Rijksmuseum at 13:45h. Suzanne Rus will guide the group.	Scheepvaartmuseum Kattenburgerplein 1 1018 KK Amsterdam
13:45-16:30	Excursion E: Visit to the Rembrandt House Museum with Peter Schatborn, Leonore van Sloten and Jaap van der Veen on the exhibition on attributions of drawings by Rembrandt and the Rembrandt school. The group will assemble in the atrium of the Rijksmuseum at 13:45h. Geerte Broersma will guide the group.	Rembrandt House Museum Jodenbreestraat 4 1011 NK Amsterdam
14:00-16:30	Excursion F: Visit to the Special Collections of the University of Amsterdam with Steph Scholten. The group will assemble in the atrium of the Rijksmuseum at 14:00h. Gerdien Verschoor will guide the group.	University of Amsterdam Special Collections Oude Turfmarkt 129 1012 GC Amsterdam
17:00-19:00	Informal farewell drinks in the Amsterdam Museum with a private view of the Jacob van Oostanen exhibition	Amsterdam Museum Sint Luciënsteeg 27 1012 RM Amsterdam

MEMBER PARTICIPATION IN CODART ZEVENTIEN congress ACTIVITIES

Tours Rijksmuseum (Monday 17 March, 13:00 – 14:30)	
1.	Matthias Ubl (Junior curator of early Netherlandish art) - Tour: Early Netherlandish art
2.	Frits Scholten (Senior curator of sculpture, chair of the workgroup Middle Ages and Renaissance) - Tour: Medieval sculpture
3.	Huigen Leeftang (Curator of prints) - Tour: Prints and drawings displayed in the Rijksmuseum
4.	Duncan Bull (Senior curator of foreign art) - Tour: Italian painting in a Dutch context
5.	Femke Diercks (Junior curator of ceramics) - Tour: Ceramics
6.	Dirk Jan Biemond (Curator of metalwork) - Tour: Silver
7.	Jeroen van der Vliet (Curator of maritime collections) - Tour: Maritime room
8.	Bianca du Mortier (Curator of costumes) - Tour: Costumes

Excursions (Tuesday 18 March, 14:30 – 17:00)	
A.	In-depth visit to the Rijksmuseum Amsterdam with Pieter Roelofs and Femke Diercks
B.	Visit to the conservation department of the Rijksmuseum Amsterdam with Michel van de Laar, Luciana Akerlund, Jeroen van der Vliet and Gwen Tauber
C.	Visit to the Jacob van Oostanen Exhibition at Stedelijk Museum Alkmaar with Daantje Meuwissen, Christi Klinkert and Huigen Leeftang
D.	Visit to the National Maritime Museum with Remmelt Daalder and Cécile Bosman
E.	Visit to the Rembrandt House Museum with Peter Schatborn, Jaap van der Veen and Leonore van Sloten on the exhibition <i>Rembrandt or not? Old drawings, new names</i>
F.	Visit to the Special Collections of the University of Amsterdam with Steph Scholten

	Name	Sunday 16 March	Monday 17 March		Tuesday 18 March	
		Opening reception	Tour	Congress dinner	Excursion	Farewell drinks
1	Joost Vander Auwera	No	3A (Prints and drawings)	No	B (Conservation Department)	No
2	Claire Baisier	Yes	2 (Medieval sculpture)	Yes	B (Conservation Department)	No
3	Katy Barrett	Yes	7 (Maritime room)	Yes	D (National Maritime Museum)	Yes
4	Sylvia Böhmer	Yes	-	Yes	D (National Maritime Museum)	No
5	Bob van den Boogert	Yes	3A (Prints and drawings)	Yes	C (Stedelijk Museum Alkmaar)	Yes
6	Piotr Borusowski	Yes	3A (Prints and drawings)	Yes	E (Rembrandt House Museum)	Yes
7	Cécile Bosman	No	-	Yes	D (National Maritime Museum)	No
8	James M. Bradburne	Yes	-	Yes	-	Yes
9	Peter van den Brink	Yes	1A (Early Netherlandish Art)	Yes	C (Stedelijk Museum Alkmaar)	Yes
10	Geerte Broersma	Yes	4 (Italian painting)	Yes	E (Rembrandt House Museum)	Yes
11	Quentin Buvelot	No	1A (Early Netherlandish Art)	Yes	C (Stedelijk Museum Alkmaar)	No

	Name	Sunday 16 March	Monday 17 March		Tuesday 18 March	
		Opening reception	Tour	Congress dinner	Excursion	Farewell drinks
12	An Van Camp	Yes	1A (Early Netherlandish Art)	Yes	F (Special Collections UvA)	Yes
13	Peter Carpreau	Yes	2 (Medieval sculpture)	Yes	A (In-depth visit Rijksmuseum)	Yes
14	Görel Cavalli-Björkman	Yes	1A (Early Netherlandish Art)	Yes	A (In-depth visit Rijksmuseum)	No
15	Anna Chernyavskaya	Yes	4 (Italian painting)	Yes	A (In-depth visit Rijksmuseum)	Yes
16	Daniel Christiaens	Yes	9 (Costumes)	Yes	C (Stedelijk Museum Alkmaar)	Yes
17	Wolfgang Cillessen	Yes	1A (Early Netherlandish Art)	Yes	F (Special Collections UvA)	Yes
18	Ingrid Ciulisová	Yes	1A (Early Netherlandish Art)	Yes	B (Conservation Department)	Yes
19	James Clifton	Yes	6 (Silver)	No	-	No
20	Renske Cohen Tervaert	No	5 (Ceramics)	Yes	C (Stedelijk Museum Alkmaar)	No
21	Sabine Craft-Giepmans	No	4 (Italian painting)	Yes	B (Conservation Department)	Yes
22	Marjan Debaene	Yes	2 (Medieval sculpture)	Yes	A (In-depth visit Rijksmuseum)	Yes
23	Jelena Dergenc	Yes	4 (Italian painting)	Yes	A (In-depth visit Rijksmuseum)	Yes
24	Lloyd DeWitt	Yes	1A (Early Netherlandish art)	Yes	B (Conservation Department)	Yes
25	Femke Diercks	Yes	5 (Ceramics)	Yes	A (In-depth visit Rijksmuseum)	Yes
26	Blaise Ducos	Yes	6 (Silver)	Yes	F (Special Collections UvA)	Yes
27	Julia Ellinghaus	Yes	1A (Early Netherlandish art)	Yes	A (In-depth visit Rijksmuseum)	Yes
28	Kirsi Eskelinen	Yes	4 (Italian painting)	Yes	E (Rembrandt House Museum)	Yes
29	Thera Folmer-von Oven	Yes	2 (Medieval sculpture)	Yes	C (Stedelijk Museum Alkmaar)	Yes
30	Carina Fryklund	Yes	3 (Prints and drawings)	Yes	B (Conservation Department)	Yes
31	Jenny Gaschke	Yes	4 (Italian painting)	Yes	B (Conservation Department)	Yes
32	Emilie Gordenker	Yes	9 (Costumes)	Yes	-	No
33	Lia Gorter	Yes	6 (Silver)	Yes	C (Stedelijk Museum Alkmaar)	Yes
34	Gerlinde Gruber	Yes	9 (Costumes)	Yes	A (In-depth visit Rijksmuseum)	No
35	David de Haan	Yes	3A (Prints and drawings)	Yes	E (Rembrandt House Museum)	Yes
36	Dunja Hak	No	7 (Maritime room)	Yes	E (Rembrandt House Museum)	No
37	Gijs van der Ham	No	-	No	-	No
38	Ursula Härtling	No	9 (Costumes)	Yes	D (National Maritime Museum)	Yes
39	Karen Hearn	Yes	3A (Prints and drawings)	Yes	B (Conservation Department)	Yes
40	Jan Jaap Heij	Yes	3A (Prints and drawings)	Yes	B (Conservation Department)	Yes
41	Lars Hendrikman	Yes	2 (Medieval sculpture)	Yes	F (Special Collections UvA)	Yes
42	Zofia Herman	Yes	2 (Medieval sculpture)	Yes	F (Special Collections UvA)	Yes
43	Erik Hinterding	Yes	2 (Medieval sculpture)	Yes	C (Stedelijk Museum Alkmaar)	Yes
44	Annemieke Hogervorst	Yes	6 (Silver)	Yes	A (In-depth visit Rijksmuseum)	Yes
45	Claudia Hörster	Yes	1A (Early Netherlandish art)	Yes	A (In-depth visit Rijksmuseum)	Yes
46	Nico van Hout	Yes	4 (Italian painting)	Yes	C (Stedelijk Museum Alkmaar)	Yes
47	Stijn Huijts	Yes	1B (Early Netherlandish art)	Yes	-	No
48	Chiyo Ishikawa	Yes	7 (Maritime room)	Yes	B (Conservation Department)	No
49	Irene Jacobs	Yes	7 (Maritime room)	Yes	B (Conservation Department)	No
50	Aleksandra Janiszewska	Yes	4 (Italian painting)	Yes	A (In-depth visit Rijksmuseum)	Yes
51	Elsje Janssen	Yes	1B (Early Netherlandish art)	Yes	A (In-depth visit Rijksmuseum)	Yes
52	Mayken Jonkman	Yes	4 (Italian painting)	Yes	A (In-depth visit Rijksmuseum)	Yes

Participation in CODART ZEVENTIEN congress activities

		Sunday 16 March	Monday 17 March		Tuesday 18 March	
	Name	Opening reception	Tour	Congress dinner	Excursion	Farewell drinks
53	Dariusz Kacprzak	Yes	7 (Maritime room)	Yes	C (Stedelijk Museum Alkmaar)	Yes
54	Kirstin Kennedy	Yes	6 (Silver)	Yes	F (Special Collections UvA)	No
55	Christi Klinkert	Yes	1B (Early Netherlandish art)	Yes	C (Stedelijk Museum Alkmaar)	Yes
56	Egge Knol	Yes	6 (Silver)	No	-	No
57	Paul Knolle	Yes	1B (Early Netherlandish art)	Yes	-	No
58	Claudia Koch	Yes	1B (Early Netherlandish art)	Yes	E (Rembrandt House Museum)	Yes
59	Lidewij de Koekkoek	Yes	1B (Early Netherlandish art)	Yes	C (Stedelijk Museum Alkmaar)	Yes
60	Roman Koot	Yes	3A (Prints and drawings)	Yes	F (Special Collections UvA)	Yes
61	Greta Koppel	Yes	4 (Italian painting)	Yes	A (In-depth visit Rijksmuseum)	Yes
62	Fritz Koreny	Yes	2 (Medieval sculpture)	Yes	C (Stedelijk Museum Alkmaar)	Yes
63	Dragana Kovačić	Yes	3A (Prints and drawings)	Yes	F (Special Collections UvA)	Yes
64	Konstanze Krüger	Yes	3A (Prints and drawings)	Yes	C (Stedelijk Museum Alkmaar)	No
65	Anique de Kruijf	Yes	6 (Silver)	Yes	B (Conservation Department)	Yes
66	Blanka Kubíková	No	3B (Prints and drawings)	Yes	E (Rembrandt House Museum)	Yes
67	Suzanne Laemers	Yes	6 (Silver)	Yes	-	Yes
68	Friso Lammertse	Yes	5 (Ceramics)	Yes	E (Rembrandt House Museum)	Yes
69	Inga Lander	Yes	3B (Prints and drawings)	Yes	C (Stedelijk Museum Alkmaar)	Yes
70	Huigen Leeftang	Yes	3 (Prints and drawings)	Yes	C (Stedelijk Museum Alkmaar)	Yes
71	Micha Leeftang	Yes	2 (Medieval sculpture)	Yes	C (Stedelijk Museum Alkmaar)	Yes
72	Anne Lenders	Yes	4 (Italian painting)	Yes	C (Stedelijk Museum Alkmaar)	No
73	Rebecca J. Long	Yes	5 (Ceramics)	Yes	B (Conservation Department)	No
74	Oxana Lopatina	Yes	5 (Ceramics)	Yes	B (Conservation Department)	Yes
75	Synnöve Malmström	No	4 (Italian painting)	Yes	A (In-depth visit Rijksmuseum)	Yes
76	Natalja Markova	Yes	3B (Prints and drawings)	Yes	E (Rembrandt House Museum)	Yes
77	Leila Mehulic	Yes	7 (Maritime room)	Yes	D (National Maritime Museum)	No
78	Fred G. Meijer	Yes	9 (Costumes)	Yes	B (Conservation Department)	Yes
79	Ingrid De Meüter	Yes	9 (Costumes)	Yes	F (Special Collections UvA)	Yes
80	Norbert Middelkoop	Yes	4 (Italian painting)	Yes	D (National Maritime Museum)	Yes
81	Janelle Moerman	Yes	7 (Maritime room)	Yes	E (Rembrandt House Museum)	Yes
82	Polina Mogilina	Yes	9 (Costumes)	Yes	C (Stedelijk Museum Alkmaar)	Yes
83	Uta Neidhardt	Yes	3B (Prints and drawings)	Yes	C (Stedelijk Museum Alkmaar)	Yes
84	Lawrence W. Nichols	Yes	1B (Early Netherlandish art)	Yes	C (Stedelijk Museum Alkmaar)	Yes
85	Nadine Orenstein	Yes	3B (Prints and drawings)	Yes	C (Stedelijk Museum Alkmaar)	Yes
86	Baudouin du Parc	Yes	3B (Prints and drawings)	Yes	E (Rembrandt House Museum)	No
87	Vanessa Paumen	No	-	Yes	-	No
88	Peter van der Ploeg	Yes	7 (Maritime room)	Yes	A (In-depth visit Rijksmuseum)	Yes
89	Krzysztof Pomian	Yes	3B (Prints and drawings)	Yes	-	No
90	Teresa Posada Kubissa	Yes	4 (Italian painting)	Yes	A (In-depth visit Rijksmuseum)	Yes
91	Ruud Priem	Yes	2 (Medieval sculpture)	Yes	F (Special Collections UvA)	Yes
92	Monique Rakhorst	Yes	2 (Medieval sculpture)	Yes	C (Stedelijk Museum Alkmaar)	Yes
93	Christine Riding	Yes	7 (Maritime room)	Yes	E (Rembrandt House Museum)	No

		Sunday 16 March	Monday 17 March		Tuesday 18 March	
	Name	Opening reception	Tour	Congress dinner	Excursion	Farewell drinks
94	Pieter Roelofs	No	-	Yes	A (In-depth visit Rijksmuseum)	No
95	Gary Schwartz	Yes	9 (Costumes)	Yes	C (Stedelijk Museum Alkmaar)	Yes
96	Loekie Schwartz	Yes	9 (Costumes)	Yes	C (Stedelijk Museum Alkmaar)	Yes
97	Gero Seelig	Yes	9 (Costumes)	Yes	F (Special Collections UvA)	Yes
98	Tico Seifert	Yes	3B (Prints and drawings)	Yes	C (Stedelijk Museum Alkmaar)	Yes
99	Manfred Sellink	Yes	1B(Early Netherlandish Art)	Yes	C (Stedelijk Museum Alkmaar)	Yes
100	Anja Ševčík	Yes	4 (Italian painting)	Yes	A (In-depth visit Rijksmuseum)	Yes
101	Joaneath Spicer	Yes	2 (Medieval sculpture)	Yes	C (Stedelijk Museum Alkmaar)	Yes
102	Paul Spies	Yes	-	Yes	-	Yes
103	Marieke Spliethoff	Yes	9 (Costumes)	Yes	-	No
104	Shlomit Steinberg	Yes	4 (Italian painting)	Yes	B (Conservation Department)	Yes
105	Pippa Stephenson	Yes	5 (Ceramics)	Yes	E (Rembrandt House Museum)	Yes
106	Lenka Stolarova	Yes	4 (Italian painting)	Yes	A (In-depth visit Rijksmuseum)	Yes
107	Marlies Stoter	No	3B (Prints and drawings)	No	A (In-depth visit Rijksmuseum)	Yes
108	Ariane van Suchtelen	Yes	1B (Early Netherlandish art)	Yes	A (In-depth visit Rijksmuseum)	Yes
109	Dominique Nicole Surh	Yes	9 (Costumes)	Yes	D (National Maritime Museum)	Yes
110	Joanna Tomicka	Yes	3B (Prints and drawings)	Yes	C (Stedelijk Museum Alkmaar)	Yes
111	Ilona van Tuinen	Yes	9 (Costumes)	Yes	D (National Maritime Museum)	Yes
112	Anna Tummers	No	9 (Costumes)	Yes	E (Rembrandt House Museum)	Yes
113	Matthias Ubl	Yes	1 (Early Netherlandish art)	Yes	C (Stedelijk Museum Alkmaar)	Yes
114	Hildegard van de Velde	Yes	2 (Medieval sculpture)	No	-	No
115	Rob Vellekoop	Yes	2 (Medieval sculpture)	Yes	-	No
116	Christiaan Vogelaar	Yes	-	Yes	D (National Maritime Museum)	Yes
117	Annette de Vries	No	2 (Medieval sculpture)	Yes	A (In-depth visit Rijksmuseum)	No
118	Adriaan Waiboer	Yes	3B (Prints and drawings)	Yes	A (In-depth visit Rijksmuseum)	Yes
119	Amy Walsh	Yes	9 (Costumes)	Yes	B (Conservation Department)	Yes
120	Evelien de Wilde	No	-	Yes	-	No
121	Lina van der Wolde	Yes	3B (Prints and drawings)	Yes	A (In-depth visit Rijksmuseum)	No
122	Yao-Fen You	Yes	5 (Ceramics)	Yes	C (Stedelijk Museum Alkmaar)	Yes
123	Antoni Ziemia	Yes	1B (Early Netherlandish art)	Yes	B (Conservation Department)	Yes
124	Marianne van der Zwaag	Yes	9 (Costumes)	Yes	C (Stedelijk Museum Alkmaar)	Yes

Participation in CODART ZEVENTIEN congress activities

Board of CODART

125	Erik van Ginkel	Yes	-	Yes	-	No
32	Emilie Gordenker	Yes	9 (Costumes)	Yes	-	No
126	Jan Hoekema	Yes	-	Yes	-	-
127	Judith van Kranendonk	Yes	-	No	-	No
128	Thomas Leysen	Yes	-	Yes	-	No
129	Anthony Ruys	No	-	Yes	-	No
99	Manfred Sellink	Yes	1B(Early Netherlandish Art)	Yes	C (Stedelijk Museum Alkmaar)	Yes
130	Chris Stolwijk	-	-	-	-	-

Board of the Friends of CODART Foundation

128	Thomas Leysen	Yes	-	Yes	-	No
80	Norbert Middelkoop	Yes	4 (Italian painting)	Yes	D (National Maritime Museum)	Yes
115	Rob Vellekoop	Yes	2 (Medieval sculpture)	Yes	-	No

Patrons of CODART

86	Baudouin du Parc	Yes	3B (Prints and drawings)	Yes	E (Rembrandt House Museum)	No
131	Willem Jan Hoogsteder	Yes	1A (Early Netherlandish Art)	Yes	C (Stedelijk Museum Alkmaar)	Yes
128	Thomas Leysen	Yes	-	Yes	-	No
115	Rob Vellekoop	Yes	2 (Medieval sculpture)	Yes	-	No

CODART

132	Maartje Beekman	Yes	-	Yes	-	Yes
133	Brenda Eijkenaar	Yes	-	Yes	-	Yes
134	Tom van der Molen	Yes	-	Yes	-	Yes
135	Suzanne Rus	Yes	-	Yes	-	Yes
136	Gerdien Verschoor	Yes	-	Yes	F (Special Collections UvA)	Yes

Notes

ABSTRACTS OF PRESENTATIONS MONDAY, 17 March

Opening session at the Rijksmuseum Amsterdam

Keynote lecture

Museum Art Exhibitions: Between Aesthetics and History

Krzysztof Pomian, scientific director of the Museum of Europe, Brussels

The paper discusses the history of permanent exhibitions in art museums, and focuses on the relationship between art and history. In the earliest period, this relationship scarcely entered the picture. The only criteria that applied to art exhibitions in museums were aesthetic ones. In this respect, galleries displaying paintings or sculpture were different from cabinets of curiosities or *Kunstkammer*. In a cabinet of curiosities, exhibits were expected to appeal to visitors' thirst for knowledge. This meant that the same space might well contain a mixture of art *naturalia*, *exotica*, antiquities, historical relics, weapons, tools, and so on. The predominance of aesthetic criteria was still the rule at the leading museums of the 18th century, although some smaller galleries started introducing a different emphasis. The paper shows how aesthetic criteria were superseded by historical ones in the course of the 19th century. This reversal was accompanied by major changes in the way works of art were exhibited. We shall see that this went hand in hand with the upgrading of mediaeval works – previously regarded as products of craftsmanship – to the dignity of works of art; and this too led to changes in art exhibitions. Meanwhile, and parallel to this, the national and social character of art, which had been only marginal, moved to centre stage.

These changes altered the requirements that art exhibitions were expected to fulfil. Art had to be treated historically, and its national characteristics made explicit to visitors. This meant that the works of art had to be displayed in ways that defined national art and connected it to that nation's social, political, social, cultural and economic history. Likewise, to demonstrate the social determinants of art to visitors, connections would have to be shown to exist with particular social groups or classes in specific historical circumstances. How to establish such connections? What resources or methods should be used? The paper discusses some of the proposed solutions in the practice of curatorship, starting with 'period rooms' and ending with the new exhibition at the Rijksmuseum.

About Krzysztof Pomian

Krzysztof Pomian (b. 1934), historian and philosopher, was awarded his PhD (1965) and habilitation (1968) by the Faculty of Philosophy, Warsaw University. He was dismissed from his academic position because of his political views (1968) and emigrated to France in 1973. He is now research director emeritus of the *Centre national de la Recherche scientifique* and professor emeritus at Nicolaus Copernicus University, Torun, Poland. He is also the scientific director of the Museum of Europe, Brussels. His books and articles have been translated into some twenty languages.

Lecture

Playful Simplicity: The Renovation of the New Rijksmuseum

Taco Dibbits, director of collections of the Rijksmuseum Amsterdam

Lecture on the new, integrated display in the Rijksmuseum, in which Taco Dibbits talks about ideals, ideas, choices, discussions and practice.

About Taco Dibbits

Taco Dibbits (1968) is an art historian (Free University, Amsterdam) who joined the Rijksmuseum in 2002 as curator of 17th-century art. In 2006 he became head of the Department of Fine and Decorative Arts. In this capacity he led a team of curators of painting, sculpture, applied art, and Asiatic art. He played a key role in the acquisition of the painting *The Burgomaster of Delft* by Jan Steen and was closely involved in the highly successful exhibition *Rembrandt & Caravaggio* in 2006. As soon as he began working at the museum, Dibbits took an active part in helping to develop the design of the renovated Rijksmuseum, which reopened to the public in 2013. Since June 2008 he has been Director of Collections of the Rijksmuseum.

Taco Dibbits has been a member of CODART since 2002

Keynote lecture

Collecting our thoughts: the Palazzo Strozzi as research laboratory

James M. Bradburne, director-general of the Fondazione Palazzo Strozzi, Florence

Launching or re-launching a major museum can be a once-in-a-lifetime opportunity for a museum professional, and there is often only one chance to get it right. On the one hand, major museum projects are often fraught with technical, financial and political issues that make it difficult to experiment or take risks. On the other hand, once opened, the major investment of time and money often means that it will be many years before another opportunity arises to make changes. How can we experiment with new approaches to collections and their public display? How can we stay 'light on our feet', agile and open to new ideas, whilst respecting our collections and our various publics? This presentation uses the author's experience as a museum director to highlight the ways in which the Palazzo Strozzi in Florence uses every major exhibition as if it were re-opening a new museum. This means developing new interpretative approaches to collections, including labelling, interactivity, installation, lighting, layout and new media. As part of a collaborative effort with local and international universities, each exhibition is evaluated and lessons learned are implemented in future exhibitions. The presentation will also highlight the ways in which Palazzo Strozzi exhibitions are used as incubators for training programmes, different types of internal organisation, and new staffing practices. The talk will conclude with some reflections on the role of governance in sustaining the institution's experimental nature.

About James M. Bradburne

James M. Bradburne is an Anglo-Canadian architect, designer and museologist who has designed world expo pavilions, science centres and international art exhibitions. He was educated in Canada and in England, graduating in architecture with the Architectural Association and taking his doctorate at the University of Amsterdam. Over the past twenty years he has produced exhibitions and organised research projects and conferences for UNESCO, national governments, private foundations and museums in many parts of the world. He was director of design for the *newMetropolis* (now NEMO) science centre, director general of the *Museum for Applied Art* in Frankfurt, and since 2006 he has been the director general of the *Fondazione Palazzo Strozzi*, which was responsible for turning the Palazzo Strozzi in Florence into a dynamic cultural centre.

STATEMENTS ON THE CONGRESS THEME

Museum Labels: Bridging the Gap between Curators, Editors and Educators

Jane Shoaf Turner, head of the Printroom of the Rijksmuseum Amsterdam

In an age when 'samenwerking' is the buzzword of the day, this is a heartfelt plea for greater cooperation between curatorial and education departments in the textual presentation of museum displays.

About Jane Shoaf Turner

A specialist in Dutch drawings, Jane Turner has been the head of the Rijksprentenkabinet, Amsterdam, since 2011. With her joint experience in museums and publishing — having begun her career in the Morgan Library & Museum, New York, served as Editor of the 34-volume *Grove Dictionary of Art* (1996) and currently as Editor of *Master Drawings* — she was ideally placed on her arrival in Amsterdam to promote greater collaboration between the curatorial staff and the editorial staff of the Education Department. In the run up to the reopening of the Rijksmuseum, she was responsible for the final vetting and editing of the English translations of all 7,500 labels and wall texts.

Jane Shoaf Turner has been a member of CODART since 2010

Back to the Future: Objects, Design and the Visitor Experience at the V&A

Kirstin Kennedy, curator of applied arts of the Victoria and Albert Museum, London

Today the V&A is half-way through a 20 year project to refurbish the whole South Kensington site. The project, called FuturePlan, is proceeding in stages and the Museum remains open to visitors. The first FuturePlan project was the redisplay of collections associated with Britain, the British Galleries (2001). Many other discrete projects have followed, including the restoration of the original Museum restaurant rooms, and the redisplay of the study collections of ceramics. The largest of these recent projects was the new Medieval and Renaissance Galleries of European Art, 300 – 1600. The new galleries opened in December 2009, and in 2010 the Museum began to plan the redisplay of the collections of European Art and Design for the period 1600-1800, which open this December. The questions underpinning the redevelopment of all these areas of the Museum are broadly the same; the answers, however, are constantly changing. Any gallery redisplay must organise collections of disparate material to appeal to visitors of different ages, with different levels of knowledge and cultural backgrounds. In order to do this, we need to consider not just the choice of objects and their interpretation, but how the displays relate to the historic building in which they are housed. While it is possible to introduce false walls and block windows to resolve problems of space and light levels which arise from a growing collection and changing ideas about displays, this does not necessarily achieve the goal of improving visitor experience. Furthermore, the Museum has to fulfil its remit as an institution which supports and displays contemporary design. This, too, needs to be integrated with an essentially Victorian structure. My paper explores the rationale behind the Medieval and Renaissance Galleries and the developing galleries of European Art and Design in the context of these issues and highlights the evolution in the Museum's approach to these perennial challenges.

About Kirstin Kennedy

Kirstin Kennedy was a British Academy Postdoctoral Research Fellow (Hispanic studies) at King's College London and joined the V&A in 2003 to work on the refurbishment of the Museum's Medieval and Renaissance Galleries. Together with her colleague Glyn Davies, she wrote the principal book associated with the galleries: *Medieval and Renaissance Art: People and Possessions*. She is now a curator in the Metalwork Section of the V&A, with particular responsibility for medieval, Renaissance and baroque silver. Her present duties include selecting and interpreting silver for the seventeenth and eighteenth century galleries of European art and design, which will open in December 2014.

The Museum as a Laboratory of Aesthetics

Ulrike Surmann, curator at Kolumba, Art Museum of the Cologne Archdiocese, Cologne

The Art Museum of the Cologne Archdiocese takes its name from the mediaeval church of St Kolumba, upon whose ruins the new building was developed by the Swiss architect Peter Zumthor between 1997 and 2007. The introduction to the architectural competition for the design had stated: 'To sensitise perceptions, we want a lively museum that corresponds to the reality and the dignity of what already exists here. We want an architecture that creates space but exercises restraint, uses durable materials and a minimum of technology, displays simplicity and functionality in its details, and is executed meticulously in harmony with the materials. In short, we desire to create a natural setting for people and art.'

In concrete terms, the chosen solution involved neutral but distinctive rooms of very different proportions, illumination and atmospheres; the downplaying of vertical and horizontal lines; the use of natural materials such as terrazzo and clay plaster; and technology that was all but invisible. The rooms themselves were designed to accord with the new orientation of the collection concept. Kolumba had been founded in 1853 as a classical diocesan museum in the tradition of applied arts museums. Since 1989 it has been able to expand its holdings to include numerous pieces of contemporary art. In so doing, the museum has not aimed to provide a continuous document of European art history. Rather, it seeks to make people aware of the rhetorical quality of formal solutions, of constants and variations in terms of content, of the tension that exists between heterogeneous works presented in a museum context.

Viewers are mainly concerned with looking and experiencing. For this reason, labels have been consigned exclusively to the short guide. Prerequisite for this is a concentrated presentation in the rooms, carefully balancing aspects of abundance and emptiness, and creating a succession of new points of departure with the cycle of annual changes in the hanging of works – most of which come from the museum's own collection. These principles make the museum into what can be called a laboratory of aesthetics.

About Ulrike Surmann

Ulrike Surmann (b. 1958) studied art history, history, and classical and Christian archaeology in Münster and Bonn. After completing her dissertation on early mediaeval ivory plates, she did an internship at the Liebieghaus in Frankfurt on Main. Since 1991, she has been a curator at Kolumba, Art Museum of the Cologne Archdiocese, where her main focus is on mediaeval sculpture and book illumination. In 2009, she and her colleagues received the Curators Award of the Niedersächsische Sparkassenstiftung. Most of her publications deal with iconographical issues, the most recent being *trotz Natur und Augenschein. Eucharistie – Wandlung und Weltsicht*, Cologne: Greven, 2013 (ed. with Johannes Schröer).

EXCLUSIVE VISIT to the 17th-century collection and the Gallery of Honour of the Rijksmuseum (museum is closed to the public)

Monday 17 March 2014, 17:15-19:00h

Curators giving short presentations:

Marijn Schapelhouman (Senior curator of drawings)

17:30 - Drawings by Paulus van Vianen en Roelant Savery in room 2.7 (15 min.)

18:30 - Drawings and etchings by Jan de Bisschop in room 2.21 (15 min.)

Reinier Baarsen (Senior curator of furniture)

17:30 and 18:30 - French Louis XIV Furniture: The Dutch Connection in room 2.23 (2 x 15 min.)

Pieter Roelofs (Curator of 17th-century Dutch painting)

18:00 and 18:30 - Johannes Vermeer in the Gallery of Honour (2 x 15 min.)

Jan de Hond (Curator of ship wreck finds Nova Zembla/19th century)

18:00 and 18:30 - Nova Zembla collection in room 2.9 (2 x 15 min.)

Curators available for questions:

Matthias Ubl (Junior curator of early Netherlandish art): Dutch mannerist painting, room 2.1

Daniel Horst (Researcher history): The birth of the Dutch Republic, room 2.1

Dirk Jan Biemond (Curator of metalwork): Treasure room and Vianen-silver, room 2.3

Gijs van der Ham (Senior curator of history): Struggle for power in the young Dutch Republic, room 2.5

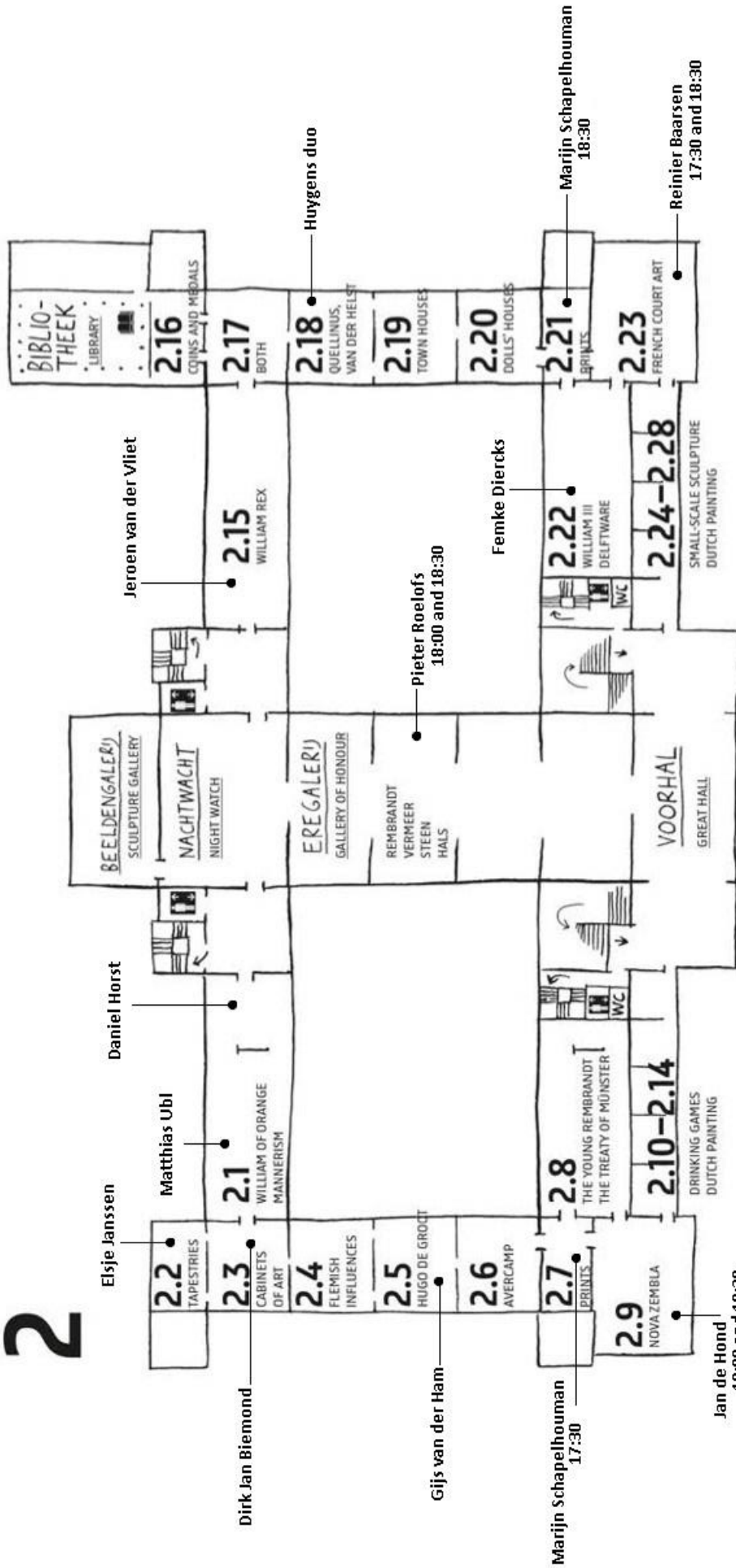
Elsje Janssen (*former* Curator of textiles): tapestry display, room 2.2

Femke Diercks (Junior curator ceramics): William and Mary room, room 2.22

Jeroen van der Vliet (Curator of maritime collections): Naval power, room 2.15

During this visit The Huygens Duo will perform in room 2.18

2



1600-1650 **2** 1650-1700

SPEAKERS' CORNER TUESDAY, 18 March

The morning session on Tuesday, 18 March 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):

Christi Klinkert - *Brothers in Arts. Caesar and/or Allart van Everdingen in Stedelijk Museum Alkmaar*

Christi Klinkert (b. 1974) studied Word and Image Studies (Art History and Literature) at the Free University in Amsterdam. She was awarded her PhD in 2005 on the strength of her dissertation on newsprints (*Nassau in het nieuws*, Zutphen: Walburg Press, 2005). She has been a curator at the Stedelijk Museum, Alkmaar, since 2009.

Leila Mehulić - *Towards continuous reinterpretation. Creating a temporary exhibition out of the permanent display of the Mimara Museum.*

Leila Mehulić gained her master's degree in Archaeology and Art History at the University of Zagreb, Croatia. Since 2002 she has curated contemporary art exhibitions and worked as an arts journalist for Croatian radio and television as well as numerous newspapers and magazines. She was employed as a curator at the Mimara Museum in Zagreb in 2005, and acquired the post of senior curator of Dutch, English, German and Italian Painting in 2011. She specialises in research on the Dutch paintings from the 17th and 18th centuries in the Mimara collection. She was appointed as a curator of Radnička Gallery in 2013.

Peter Carpreau and Marjan Debaene - *Rethinking presentations. A masterplan for a new semi-permanent presentation*

Peter Carpreau (b. 1977) studied art history at the Catholic University of Leuven and the University of Paris-Sorbonne (Paris IV). Since 2007 he has worked as a scientific researcher and curator of Old Master paintings at the M Museum, Leuven (formerly the Vander Kelen-Mertens Museum). Since 1 April 2013 he has been acting head of the Department of Classical Art/Old Masters at M, Leuven.

Marjan Debaene (b. 1978) studied art history and cultural studies at the Catholic University of Leuven. Since 2006 she has worked as a scientific researcher for the M Collection and as curator of 15th and 16th century art at Museum M, Leuven (formerly the Vander Kelen-Mertens Museum). Since 1 April 2013 she has been head of collections, which is part of the department Classical Art/Old Masters at M, Leuven.

Joaneath Spicer - *Visiting the Walters' Chamber of Wonders Online*

Joaneath Spicer has been the Curator of Renaissance and Baroque Art at the Walters Art Museum (Baltimore) since 1990. Before then, she taught for over a decade at the University of Toronto. Her biggest projects have been: the exhibition *Masters of Light, Dutch Painters in Utrecht in the Golden Age* (1997-98), the reinstallation of the Old Master Collection in 2000-2005 (with, most notably, a suite of three galleries suggesting the ways of collecting of a Flemish nobleman in the archducal circle, including a 'Chamber of Wonders'), and most recently the exhibition *Revealing the African Presence in Renaissance Europe* (2012-13).

Mayken Jonkman - *Ask not what you can do for the RKD, ask what the RKD can do for you*

Mayken Jonkman is curator of 19th-century art and since 1 January 2014 she has headed the team of Early Modern Art until 1900 at the Netherlands Institute of Art History (RKD) in The Hague. Her current research project, on Dutch artists who travelled to Paris in the 19th century, is expected to culminate in an exhibition and a publication in 2017.

Paul Spies - *Group portraits on the move. Amsterdam's unique heritage past its own museum walls*

Paul Spies has been the director of the Amsterdams Historisch Museum Foundation since 1 January 2009. This foundation manages the Amsterdam Museum and the Museum Willet Holthuysen, a period canal house on Amsterdam's Herengracht. In 1987 Spies founded the art historical advisory bureau D'ARTS, which organises exhibitions, compiles books, produces TV programmes, and runs publicity campaigns. In 2006-08 Spies served as director and manager of the Foundation for the Public Access of Soestdijk Palace. He has published on subjects including the art collection of the Rijnland polder board (1987), *Het Grachtenboek* (two volumes, 1991 and 1992), the Amsterdam University Library building (1992), the Weighing House at Nieuwmarkt (1994), Zorgvlied cemetery (1995), the Jordaan district (1997), Dutch painting (1997), Dutch architecture (1998), Rembrandt along the River Amstel (1998), and the River Amstel (2002).

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BOARD OF CODART

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Former chairman of the supervisory board of the Rijksmuseum
Amsterdam

Erik van Ginkel

Managing director
Rijksmuseum, Amsterdam

Emilie Gordenker

Director
Mauritshuis, The Hague

Jan Hoekema

Mayor of the city of Wassenaar

Judith van Kranendonk

Former director-general of culture and media, Ministry of education, culture and science

Thomas Leysen

Chairman of KBC Bank and collector
Antwerp

Manfred Sellink

Director
Musea Brugge

Chris Stolwijk

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

info@codart.nl

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Curator of paintings, prints and drawings
Amsterdam Museum

Rob Vellekoop

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Vimac Consultancy, The Hague

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Vimac Consultancy, The Hague

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CODART

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Notes

Notes

CODART 2013: THE YEAR IN REVIEW

CODART is a unique network consisting of hundreds of museum curators worldwide. No other platform provides them with such an effective place to meet, both personally and virtually. CODART contributes to the international exchange of expertise, art works, exhibitions and human resources, among museums large and small in Europe (including Eastern Europe), North America and South America. Our exceptional website offers a wealth of information that cannot be found in one place anywhere else. The organization is a medium for the direct and sustained promotion of Dutch and Flemish art abroad. Thanks to CODART and its members, the Netherlands and Flanders have come to the attention of an international, art-loving public.

Given CODART's results – both quantitative and qualitative – its *raison d'être* is not in doubt. It is precisely its focus on international networking activities that makes CODART a strong and effective organization. Its small but efficient staff has enabled it, with a minimum of overhead, to make great strides in enhancing the international prestige of the art of the Low Countries.

Achievements

CODART can look back with satisfaction at what it achieved in 2013. Many new contacts were established with museums and other cultural institutions and universities around the world. Efforts were made to strengthen the network, particularly in Austria and the UK. More attention was devoted to the subjects of applied art and sculpture, and this attracted a number of new members. CODART celebrated its fifteenth anniversary with a very well-attended public symposium in the Rijksmuseum and a special issue of the CODART eZine. These initiatives succeeded in reaching a wider audience, and the numbers of Donors and Patrons grew.

The congress, which was held in Vienna in cooperation with the Kunsthistorisches Museum, did much to bring about international cooperation that has furthered exhibitions, collection mobility and research. The theme of the congress, *Old favorites or new perspectives? Dividing your time and attention between the permanent collection and temporary exhibitions* – which was explored in lectures and a debate, as well as a “Market of ideas” – contributed to a vigorous exchange of thought on innovation in the museum world.

Because the congress in Vienna was organized in connection with the opening of the Kunstkammer, more emphasis than usual was placed on applied art and sculpture. The choice of Vienna as the location for the congress also did a great deal to strengthen our ties with Austria and other Central European countries. For the first time, the CODART congress was open to Patrons; both the Patrons and the members were pleased with this mutual exchange, and new Patrons were motivated to support CODART.

Generous contributions from the Austrian Ministry of Culture and the Friends of CODART Foundation made it possible for curators from Central and Eastern Europe to attend the congress. The CODART congress was also kindly supported by the Royal Netherlands Embassy and the Flemish Representative in Vienna.

Two CODART focus meetings were organized, one in the Catharijneconvent in Utrecht (in January, in cooperation with the Contact Group for Early Netherlandish Art) and the other in the Dulwich Picture

Gallery in London (in December). Not only the members were invited to these meetings, but also Patrons and potential Patrons. The London members were also invited to the focus meeting in the Dulwich Picture Gallery; this increased their involvement in our network in the run-up to the CODART annual congress in London (in January 2015).

One special activity was the public symposium *The World of Dutch and Flemish Art*, held in the Rijksmuseum in October to celebrate CODART's fifteenth anniversary. This event was accompanied by an anniversary issue of the CODART eZine. These initiatives reached a wide audience.

To strengthen and expand our network of private benefactors, we organized two additional activities: a CODART Patrons Workshop in the MECC in Maastricht (during TEFAF) and an afternoon event for friends in the Teylers Museum.

Two issues of the eZine were published: one in February, and an anniversary edition in October. This most recent issue includes fifty articles on the worldwide dissemination of Dutch and Flemish art and an interactive world map that vividly illustrates this dissemination.

The website remains one of CODART's core products: a unique source of information for curators and others interested in Dutch and Flemish art, no matter where they live and work. In 2013, too, CODART's website served a broad, international group of people who take a special interest in the art of the Low Countries. Publishing the eZine online – as a separate publication, but as part of the website – has increased the number of visitors to our website. The social media Twitter, LinkedIn and Facebook are making it possible to reach an ever-expanding public.

Statistics: CODART now has 580 members and 92 associate members from 40 countries. With 140 participants, the annual congress was fully subscribed. There were 87 participants in the focus meetings (Utrecht: 50, London: 37). Another 275 people attended extra activities (anniversary symposium: 225, as the Patrons' Workshop: 20 and the Friends' afternoon: 30). The two issues of the eZine attracted a total of 9,920 unique visitors. Our website was consulted every day by approximately 750 unique visitors, who tended to stay on the site for longer periods. Social media enabled CODART to reach some 3,450 followers.

Operating Profit and Financial Position

CODART has taken a number of steps to safeguard its financial position and guarantee the quality of its activities. Members are asked to make a contribution to the general operating costs of CODART (N.B.: the costs of the congress and the focus meetings are borne wholly or in part by the participants themselves). The Friends of CODART Foundation and the American Friends of CODART Fund play an ever greater role in external fundraising. Efforts are also made to raise additional funds for long-term projects, such as the further development of the website and the eZine, and the financial support given to CODART members from Central and Eastern Europe and South America who wish to attend the annual congress.

The non-profit organization Vlaamse Kunstcollectie (Flemish Art Collection) has supported CODART with an institutional grant for some years now. The institutional ties between the Netherlands and Flanders within CODART are as strong as ever. This is demonstrated by the presence of both Dutch and Flemish members on the board, the program committee, the website committee and the editorial

board of the eZine. In 2013, talks continued with the Flemish authorities about resuming their contribution to CODART.

The cooperation with the RKD (Netherlands Institute for Art History) deserves special mention. The RKD is of pivotal importance in the global network of scholars of Netherlandish art. CODART supports the RKD in its endeavors. The RKD receives a subsidy for CODART from the Ministry of Education, Culture and Science (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.

CODART also worked closely with the Rijksmuseum on the anniversary symposium there (in October 2013) and on the CODART congress to be held there in March 2014.

This is a summary of CODART's annual report for 2013. Detailed information on CODART is available at www.codart.nl. The unabridged annual report is available in Dutch and can be ordered by contacting info@codart.nl.

CODART board, staff and committees

Board

Anthony Ruys (*chair*), former chairman of the supervisory board of the Rijksmuseum, Amsterdam

Arnout Weeda (*secretary-treasurer*), former director, Zuiderzeemuseum, Enkhuizen

Erik van Ginkel, *managing director* of the Rijksmuseum, Amsterdam,

Emilie Gordenker, *director*, Mauritshuis, The Hague

Sari van Heemskerck Pillis – Duvekot, former *member of parliament*, VVD (Dutch Liberal Party), The Hague

Jan Hoekema, *mayor* of the city of Wassenaar

Judith van Kranendonk, *former director culture and media* of the Ministry of Education, Culture and Science (OCW), The Hague

Thomas Leysen, *chairman of KBC Bank and collector*, Antwerp

Manfred Sellink, *director*, Musea Brugge (Bruges Museums), Bruges

Chris Stolwijk, *director*, RKD, (Netherlands Institute for Art History), The Hague (*advisor to the board*)

Changes in the Board:

Erik van Ginkel and Judith van Kranendonk joined the Board on 1 April, succeeding Greetje van den Bergh (who resigned in 2012) and Arnout Weeda (who departed on 31 December 2013).

Staff

As of January 2013, the staff consisted of

Gerdien Verschoor, *director* (78% – 28 hrs per week)

Maartje Beekman, *project manager* (89% – 32 hrs per week)

Brenda Eijkenaar, *project manager* (78% – 28 hrs per week) (maternity leave until 15 March)

Tom van der Molen, *website manager* (67% – 24 hrs per week)

Ida Peters, *project assistant* (89% – 32 hrs per week) (as maternity leave replacement until 30 April)

Committees

Program Committee (advice on congresses and focus meetings)

An Van Camp, *curator of Dutch and Flemish drawings and prints*, British Museum, London

Nico van Hout, *curator*, Koninklijk Museum voor Schone Kunsten, Antwerp

Suzanne Laemers, *curator of fifteenth and sixteenth century Netherlandish painting*, RKD, (Netherlands Institute for Art History), The Hague

Friso Lammertse, *curator of Old Master paintings*, Museum Boijmans van Beuningen, Rotterdam

Huigen Leeflang, *curator of prints*, Rijksmuseum, Amsterdam

Ingrid De Meûter, *curator of tapestries and textiles*, Koninklijke Musea voor Kunst en Geschiedenis, Brussels

Uta Neidhardt, *curator of Dutch and Flemish paintings*, Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden

Adriaan Waiboer (*chair*), *curator of Northern European art*, National Gallery of Ireland, Dublin

Website Committee (advice on website contents and projects)

Piotr Borusowski, *assistant curator*, National Museum, Warsaw

Pascal Ennaert, *coordinator*, Vlaamse Kunstcollectie

Lars Hendrikman, *curator of Old Master painting and applied arts*, Bonnefantenmuseum, Maastricht

Roman Koot, *head of public services and chief curator of the library and foreign art*, RKD, The Hague

Greta Koppel, *curator of Dutch and Flemish paintings*, Kadriorg Art Museum, Tallinn

Tom van der Molen, *webmaster*, CODART, The Hague

Gero Seelig (*chair*), *curator of Netherlandish paintings*, Staatliches Museum Schwerin, Schwerin

Priscilla Valkeneers, *scientific associate*, Center for Flemish Art of the 16th and 17th Centuries, Antwerp

Amy Walsh, *Curator of European Paintings and Sculpture*, Los Angeles County Museum of Art (LACMA), Los Angeles

Lars Hendrikman and Gero Seelig left the website committee because their terms of office had expired. Gero Seelig was succeeded as chair by Piotr Borusowski.

Board of the Friends of CODART Foundation

Thomas Leysen (*chair*), *chairman of KBC Bank and collector*, Antwerp

Bob Haboltd, *director of Haboltd & Co*, Paris

Norbert Middelkoop, *curator of paintings, prints and drawings*, Amsterdam Museum, Amsterdam

Rob Vellekoop, *director*, VIMAC, Rotterdam

Titia Vellenga, *PR and Marketing Manager*, TEFAF, Helvoirt

Wim Weijland (*secretary-treasurer*), *director*, National Museum of Antiquities, Leiden

Advisory Committee of the Friends of CODART Foundation

Hedy d'Ancona, former *Minister of Culture of the Netherlands*

Mària van Berge-Gerbaud, former *director*, Fondation Custodia (Collection Frits Lugt), Paris

Jozef Deleu, *writer, founder and former chief-editor*, Flemish-Netherlands association "Ons Erfdeel"

Jeltje van Nieuwenhoven, former *chair* of the Dutch parliament

Henk W. van Os, former *director*, Rijksmuseum, Amsterdam

Simon Schama, *professor of art history and history*, Columbia University, New York

Jan G. F. Veldhuis, former *president*, Utrecht University

The CODART website *in figures per 31 December 2013:*

	2006	2007	2008	2009	2010	2011	2012	2013
Dossiers on museums	587	645	679	711	708	741	757	763
Dossiers on curators	389	570	614	637	666	690	683	701
Dossiers on exhibitions	1,190	1,469	1,560	1,775	1,921	2,095	2,229	2,350
Dossiers with news from museums	142	216	335	441	536	708	851	991
Dossiers on research institutes throughout the world	124	124	124	124	124	124	124	124
Titles of important publications on Dutch and Flemish art	455	457	457	465	466	466	468	466
Twitter followers	-	-	-	-	269	850	1,321	1,835
Facebook followers (+ ipm)					133	323	657	1,048 7.23
LinkedIn followers					62	217	319	560

CODART in figures 2001-2013

	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013
Number of members	306	312	327	352	410	398	470	480	505	519	537	554	580
Number of associates	55	56	47	46	46	28	41	50	61	79	80	84	92
Number of countries represented	32	35	35	36	37	38	39	39	40	40	41	40	40
Number of congress participants ¹	82	93	96	80	111	116	130	142	133	126	108	135	140
Number of countries represented at the congress	20	22	22	22	22	27	25	26	23	20	18	23	24
Number of study trip/focus participants ²	30	30/15	27	28	31	36	32	32	27	29	30/43	28	87
Number of countries represented on the study trip/focus ³	8	11/5	10	9	11	18	12	11	11	8	3/7	8	9
Number of newsletters published	2	1	2	2	2	2	2	2	2	2	1	2	2
Edition newsletters	750	750	750	750	750	750	1,000	1,000	1,000	1,000	1,500	3,063 ⁴	9,920
Number of web publications	-	1	1	2	2	-	-	-	-	1	-	-	-
Average number of pages visited per week	800	1,000	2,000	4,000	-	-	-	-	-	-	-	-	-
Average number of pages visited per day	-	-	-	-	1,450	2,212	2,925	2,631	-	-	-	-	-
Average number of website visitors per day ⁵	-	-	-	-	-	-	-	-	919	898	853	900	750
Number of sent discussion items/News	27	28	35	39	53	60	74	119	98	98	161	154	134
Number of sent e-mail notifications	-	-	36	326	300	228	236	355	310	251	231	220	204
Number of subscribers: e-mail notification service ⁶	-	-	458	648	782	1,220	1,473	2,026	1,827	1,522	1,742	1,923	2,248
Number of subscribers: News ⁶	-	-	458	648	782	1,220	1,473	2,026	1,827	1,914	2,121	2,298	2,603

1) The maximum number of participants was set at 140 in 2009. This will be retained in the years ahead.

2) Number of travelling curators. Curators of visited institutions are not included.

3) In 2006 additional funds were obtained for the participation of members from Central and Eastern Europe (because of the study trip in the Netherlands). It was also decided to admit more participants than the usual maximum of 30. The standard number was reinstated in 2007.

4) Unique visitors eZine

5) In 2009 a new method was introduced to count visitors. Previously, all of the pages that were opened were counted. As of 2009, only the visits are being counted.

6) The figures differ greatly from previous years because of the new subscription system. As of January 2010 it became possible to subscribe separately to News and Notifications; previously only a combined subscription was possible. A number of people subscribe to both services.

CODART reactions and remarks

How can I not contribute to one of the best art history websites!

(CODART member)

Ich will mich ganz herzlich bedanken: ich bin besonder dankbar, dass ich an CODART Aktivitäten teilnehmen konnte. Es war für mich eine sehr schöne Zeit, für meine Arbeit habe ich in diesem freundlichen Milieu eine grundsätzliche Erfahrungen gewonnen. Leider mein Alter ermöglicht mir nicht mehr weiter fortsetzen, so Wien war für mich der letzte Kongress. Nochmals vielen, vielen Dank für die freundliche Beziehung und aller Hilfe. (CODART associate member)

Thank you so much for this wonderful organization of the congress. We were all very much pleased. Thank you for giving the Kunstammer the attention it deserves! My colleagues loved the congress. (Host of the CODART ZESTIEN congress in Vienna)

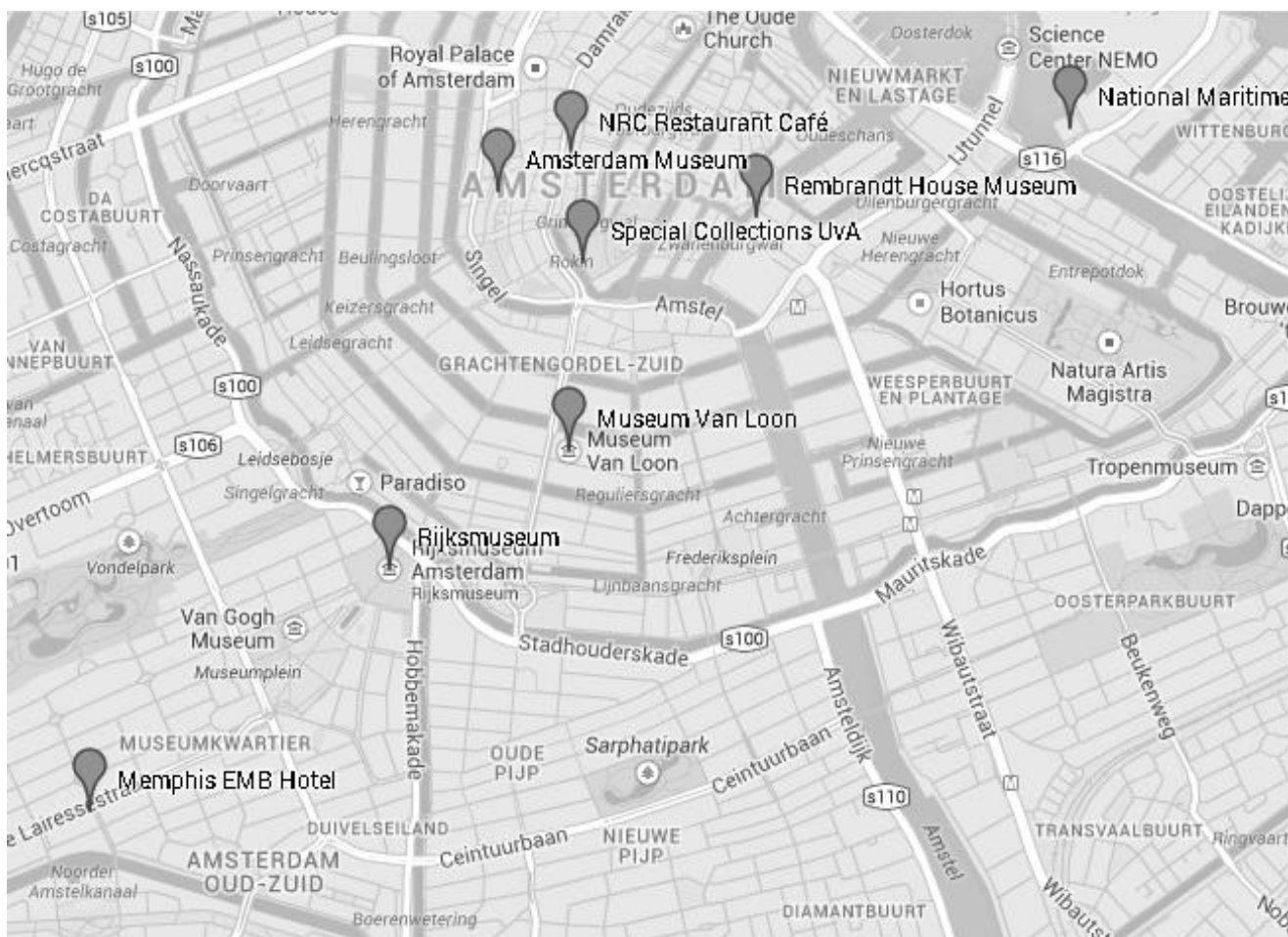
It was wonderful to have you and all the other colleagues here in Vienna, and I just wanted to thank you and your team once again for the perfect organization of all lectures, meals and excursions and especially for your visit to the Albertina. The congress was great for getting in touch with all the new colleagues, I am looking forward to the forthcoming CODART-events and hope to see you again in Amsterdam next year. (Host of the CODART ZESTIEN congress in Vienna)

Ik wil u nog eens hartelijk danken en feliciteren voor de goede organisatie van CODART 16. Het was voor mij een eerste volledige congres van CODART. [...] Het geven van een eigen Market of Idea was ook een hele goede ervaring. Niet dat we pasklare oplossingen hebben voor onze case, maar wel boeiende discussies en goede contacten om de dialoog later verder te zetten en ideeën te wisselen. [...] De sprekers uit het Bodemuseum en Catharijneconvent hebben op mij het meeste indruk gemaakt. (CODART member)

A big thank for such an enjoyable conference. I was made to feel most welcome and enjoyed the program very much. You have done so well with that society and several people told me how much they value it. (CODART Patron)

The Gallery's collection of Netherlandish paintings is currently in the final stages of being catalogued by our two guest curators Dr Ellinoor Bergvelt and Michiel Jonker. The CODARTfocus meeting was an opportunity to present our latest research and ask our most pressing questions to an audience of expert curators from institutions such as the Museo Nacional del Prado, Netherlands Institute for Art History (RKD), National Gallery of Ireland, Montreal Museum of Fine Arts as well as the National Gallery, London and Hunterian Museum and Art Gallery, Glasgow. [...] The Gallery's masterpieces sparked many interesting conversations [...] We would like to thank CODART for holding this in-focus day at Dulwich Picture Gallery and we look forward to working with them again in the near future. (Website of the Dulwich Picture Gallery)

PRACTICAL INFORMATION CODART ZEVENTIEN



Monday 17 March

Congress dinner

The congress dinner on Monday is at NRC Restaurant Café, Rokin 65. You can take a walk from the Rijksmuseum to the restaurant. It takes about 20 to 30 minutes to walk (1.5 km). Use the plan of Amsterdam that is included in your congress bag.

It is also possible to travel by tram. From tramstop Hobbemastraat/ Rijksmuseum (as you leave the museum on the side of the Museumplein find the tramstop on your right-hand side) take tram 2 or 5 in the direction of Central Station. Get off at Dam/Paleisstraat. From there it is a 2 minute walk to NRC Restaurant Café (Rokin 65).

Tuesday 18 March

Directions to excursion C: Stedelijk Museum Alkmaar

All participants will go by bus to Alkmaar. The bus will depart from the bus stop near the Rijksmuseum on the side of the Museumplein, in front of Coster Diamonds and near tramstop Hobbemastraat/ Rijksmuseum. The group will gather first in the entrance hall of the Rijksmuseum where CODART teammembers Brenda and Suzanne will wait for you at the CODART registration desk.

They will take you to the bus around 12:15h and give you a lunchbox as you step into the bus. After the excursion the bus will take the group to the Amsterdam Museum. So please note that you will not return to the Rijksmuseum after the excursion to Alkmaar. Do not leave any of your belongings in the Rijksmuseum. The bus ride from Amsterdam to Alkmaar is approximately 45 minutes to an hour.

Directions to excursion D: The National Maritime Museum

Participants can join Suzanne Rus and travel together to the National Maritime Museum. The group will leave after lunch from the Rijksmuseum at 14:00h. Individual travelers can use the following directions. It is a 35-minute walk (2.7 km) to the National Maritime Museum. Use the plan of Amsterdam that is included in your congress bag. You can also go by tram. Go to the tramstop at the Spiegelgracht (exit the Rijksmuseum to the Stadhouderskade and cross the street and water to the Spiegelgracht; tramstop is on your right-hand side). Take tram 10 (with direction Azartplein). Get off at Alexanderplein and switch to tram 9 (direction Central Station). Get off at stop Artis and walk 10 minutes to the National Maritime Museum.

Directions to excursion E: The Rembrandt House Museum

Participants can join Geerte Broersma and travel together to the excursion to the Rembrandt House Museum. The group will leave after lunch from the atrium of the Rijksmuseum at 13:45h. Individual travelers can use the following directions. It is a 25-minute walk (2.0 km) to The Rembrandt House Museum. You can also take tram 2 or 5 from tramstop Hobbemastraat/Rijksmuseum with direction Central Station and get off at tramstop Koningsplein. From there the Rembrandt House Museum is a 10-minute walk.

Directions to excursion F: University of Amsterdam

Participants can join Gerdien Verschoor and travel together to the excursion to the Special Collections of the University of Amsterdam. The group will leave after lunch from the atrium of the Rijksmuseum at 14:00h. Individual travelers can use the following directions. It is a 20-minute walk (1.2 km) to the Special Collections of the University of Amsterdam. You can also take tram 2 or 5 with direction Central Station and get off at tramstop Koningsplein. From there the University of Amsterdam is a 6-minute walk.

Miscellaneous

Public transport in Amsterdam

Tickets are sold on the tram/bus/metro, but if you plan to go by public transport more than occasionally cheaper alternatives are available, like the OV chipcard.

As a tourist you can purchase an anonymous OV chipcard or a disposable OV chipcard. You can purchase either card at the counter of a public transport company, the device at the station, at a newsagent or at a supermarket. Sales points are indicated by the pink OV chipcard logo. Before you can travel you need to load credit onto the card. Please find more information on www.ov-chipkaart.nl or ask at a counter on a train station.

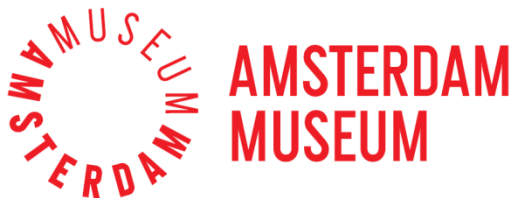
Taxi

Please be aware of the fact that taxis in Amsterdam are not the cheapest option and the taxidrivens are notorious for refusing short trips. However if you need a taxi you can find them in front of the Central Station and you can order one by phone. We list the official taxi operators in Amsterdam for you here:

- Taxicentrale Amsterdam (TCA) (with online booking service) – +31 (0)20 777 7777
- STA (Stads Taxi Amsterdam) – +31 (0) 20 364 2207
- Taxi Direct Amsterdam (with online booking service) – +31 (0)20 633 3333
- TCM Taxicentrale (with online booking service) – +31 (0)20 631 272

RIJKS MUSEUM

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The Kremer Collection, Amsterdam
Thomas Leysen, Antwerp
The Leiden Gallery, New York
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History), The Hague
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TEFAF (The European Fine Arts Fair), Helvoirt
Elsbeth van Tets, Amsterdam
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Axel Vervoordt NV, Wijnegem
Vlaamse Kunstcollectie (Koninklijk Museum
voor Schone Kunsten Antwerpen, Musea
Brugge, Museum Schone Kunsten Gent)
Matthew and Susan Weatherbie
The Weiss Gallery, London
Bernard Wientjes/ Titia Vellenga